People We Know - Places We've Been

GOULBURN ART CLASS
2-0-1-1

Curated by Djon Mundine OAM
GOULBURN CORRECTIONAL CENTRE

People Curated by
Goulburn 3 November
Daniel Bodnar
Karla Dickson
Aroha Groth
Adam Hill
Warwick Kedzlie
Max Miller
Jason Wijnhoven & Aboriginal Arts
People We Know - Places We've Been

GOULBURN ART CLASS
2-0-1-1
Curated by Djon Mundine OAM

Goulburn Regional Art Gallery
3 November – 3 December

Daniel Boyd
Karla Dickens
Aroha Groves
Adam Hill
Warwick Keen
Max Miller
Jason Wing
&
Aboriginal inmates from Goulburn Correctional Centre
FOREWORD

People We Know – Places We’ve Been

Goulburn Art Class 2.0-1-1

an exhibition of works by Aboriginal inmates at Goulburn Correctional Centre in conjunction with artists Daniel Boyd, Karla Dickens, Artha Groves, Adam Hill, Warwick Keen, Max Miller and Jason Wing. Curated by Djon Mundine OAM.

People We Know – Places We’ve Been Goulburn Art Class 2.0-1-1 highlights a unique collaboration between a select group of well known Aboriginal artists and Aboriginal inmates who live and work inside Goulburn Correctional Centre.

This exhibition provides insight into how the creative process can take both its teachers and students on an enriching and enlightening journey despite physical and emotional confines. Each student has been taken on a metaphorical trip through the artists' eyes while experiencing their shared stories.

The idea for this project was born many years ago when I taught art in a nearby women’s prison and I realised how transformative the art making process could be. Max Miller, one of the artists in this project had taught printmaking in the art classes at the prison with me. When I took up the position as director of Goulburn Regional Art Gallery, Max was keen to teach printmaking to the Aboriginal inmates in Goulburn Correctional Centre. He asked if the gallery might work collaboratively with him to see if this was possible. It was his subtle persistence, combined with a visit from Mark Mortimer, the Senior Overseer of the Aboriginal Cultural Centre, Nura Warra Umer at Goulburn Correctional Centre that really brought about this project. Mark had visited the gallery to ask if the inmates' art works could be sold in the gallery shop. Noticing that most of the work included 'dotting' I enquired about who was teaching or guiding the inmates.

We knew that an Aboriginal artist or group of artists would be the ideal to guide them in producing art work, and with a successful funding application to ArtsNSW, the project was born.

This project has been as profound for the artists as it has been for the inmates.

This exhibition - a result of ten day-long workshops - features works by 7 well known Aboriginal artists who conducted monthly workshops inside Goulburn Correctional Centre, alongside works by Aboriginal inmates, in an inclusive show. The common and binding thread is their (brief) time together, inside. These relatively short workshops have inspired, altered and uplifted and no doubt, have changed lives.

I thank the gallery staff for their sustained efforts in keeping the focus; the staff at Goulburn Correctional Centre; ArtsNSW for supporting the project; all the artists who gave to the project in so many ways; Djon Mundine for relating so well to the artists from both sides of the wall and Goulburn Correctional Centre and Goulburn Mulwaree Council for daring to make a difference.

Jane Cush
Director
November 2011
Curator, Djon Mundine, OAM, introducing talk by artist Daniel Boyd at Goulburn Regional Art Gallery following his workshop at the Goulburn Correctional Centre May 2011.
People We Know – Places We’ve Been
Goulburn Art Class 2-0-1-1

"Sometimes I think this whole world is one big prison yard.
Some of us are prisoners, the rest of us are guards."

Goulburn was described to me once as a stopover place on the way to Canberra, Melbourne and other southern centres. It had interesting historic buildings, two large cathedrals and a big central park but for most it still remained a place of transit. According to Don Watson the first structure built on the site of Goulburn was in fact a set of gallows in 1832 and further, among the first ‘white’ European population who started building the town, was a convict ‘chain-gang’.

From time immemorial until then the area was called ‘Burbong’ by the Murring/Wiradjiri local Aboriginal landowning group. It was a place of special social and cultural significance to them. Theirs was a society and not a ‘state’; in some sense a society without prisons and possibly criminals but an intense personal responsibility to each other on pain of death. The local people, also known as the Gandangara [my grandmother’s people], although decimated by introduced disease and the driving-off of game food supply by sheep and cattle, and direct physical ‘dispersal’, persisted in the district in significant numbers until the 1930s when drought conditions set in.

“I believe in two things; discipline and the Bible. Here you’ll receive both. Put your trust in the Lord. The rest belongs to me.”

And so we come to another group of transit visitors at the Goulburn Correctional Centre. The class of 2011 was of mixed backgrounds, ages, and from across the state and beyond. There is a saying that the teacher always learns more than the pupil. The visiting teacher artists who joined them, month to month, were equally from disparate places and experiences. Any number could have just as easily been in the reverse positions. The all male class started with around ten people, but varied each month – we didn’t know why, some were sick, some had personal problems or were released or moved to other institutions.

“We want people to get off the return visit cycle – to be able to integrate with the society outside.”

There is already the romantic image of the artist locking himself away from everyday distractions, away from women, to diet, to deny, to test himself in order to create the truth. It could be said there are (have been) two approaches to those in Her Majesty’s care (in prison) – that of punishment or that of rehabilitation. Usually policies fall somewhere in the middle along this line of difference. There is the often discussed and believed value of the arts in civilizing the supposedly inarticulate, the violent and the primitive. And, it can be. My experience of working with artists generally, anywhere, is one that starts and ends

1 George Jackson by Bob Dylan, Copyright © 1971 by Ram’s Horn Music; renewed 1999 by Ram’s Horn Music
2 Watson, Don, Caledonia Australis, Vintage Australia, 1997
3 The character of Warden Samuel Norton in the film. The Shawshank Redemption, 1994. Screenplay by Frank Darabont, Based on Rita Hayworth and the Shawshank Redemption by Stephen King
4 Goulburn Correctional Centre Officer
in essence in a kind of consoling. Whether it’s inside or outside is little difference really, it appears. I had worked with many mainstream art institutions across Australia and at Wormwood Scrubs prison in London over three months in the early 1990s but had never been asked ‘til now to be part of programs here in Australia.

"I look back on the way I was then: a young, stupid kid who committed that terrible crime. I want to talk to him. I want to try to talk some sense to him, tell him the way things are. But I can’t. That kid’s long gone and this old man is all that left. I gotta live with that. Rehabilitated? It’s just a bullshit word.

For any person in present day society just to maintain your sense of self-identity and self-value is difficult and increases under society’s expectations and demands. How does one maintain a sense of integrity in one’s life? How do you exhibit your Aboriginal identity? One obvious expression is art. For many in the art world Aboriginal art is dot painting – but is it?

"It’s great being able to get all this art training while we’re in here.

Art allows a distraction from the present day travails, problems and frustrations. It provides an outlet where you can be free, even in prison. But of course even the central point in this freedom is your outlook on life, to free yourself inside your head.

"This play, written, I repeat, by a white man, is intended for a white audience, but if, which is unlikely, it is ever performed before a black audience, then a white person, male or female, should be invited every evening.

What I tried to work on was to move the students away from the easy fall-back on stereotype of Aboriginal art of being just dotting and away from cliché images of black stick figures, generic Aboriginal faces found in books, and Albert Namatjira-like central Australian landscapes no one had been to or didn’t exist. We worked at the title of the show People We Know – Places We’ve Been, through exercises in drawing, painting, printing, writing, speaking and thinking.

What I found in this group was an open candor, an inventiveness, energy and optimism. Everyone could paint well in a technical sense. They, in fact, although supposedly untrained, appeared to have a broad knowledge of paint, canvas, and paper. I found they were open to talk. In fact a series of ‘confessional’ conversations of trust began to appear as the year progressed.

"This is me in my cell, alone and forgotten in the dark."

The earliest visits were by Daniel Boyd and Warwick Keen. They are primarily both painters. Although they allowed students

6 Student Seven. at Goulburn Correctional Centre
8 Student Three. at Goulburn Correctional Centre

5

6

7

8
to work on figure background and reverse composition making, they both tackled the difficult idea of self portraiture. To express and expose your self-image can be a dangerous thing anywhere. Usually people anywhere are reluctant to be this open and also here. Eventually it moved to a number of portraits of their most captive, uncritical model; for better or worse, me!

"THE BISHOP (after making a visible effort to calm himself, in front of the mirror and holding his surplice): Now answer, mirror, answer me. Do I come here to discover evil and innocence? And in your gilt-edged glass, what was I?"

It wasn't until later in the year with visiting artist Jason Wing that the students relaxed enough to collaborate with each other on a quartet of life size self portraits. All, however vehemently rejected my suggestion of positioning themselves in front of an image of the gaol and also missed my attempt to introduce 'pointillism' to them as a technique. Student Four directly went into his image without a struggle. Student Three struggled for a time but then surrendered to the event but exhibited a great intensity towards his self-image and what it was saying. Student One was seemingly relaxed with the process but then struggled with what he saw and kept over-painting, adjusting, erasing and blurring the figure until it was a ghost like smudge on a vibrant background. Student Two was slow to the subject but then methodically worked away in pencil to produce a meticulously detailed image of himself at the basket ball hoop in the prison yard. Regrettably he then stopped and never came back.

In Ku-ring-gai Chase National Park in Sydney there is the 'Red Hands Cave', an overhang of rock with many stencils with a red ochre background, thousands of years old. There is another, also accessible to the public in the Blue Mountains. Although handprints were reportedly used in Babylonian times (second millennium BCE), the uniqueness of individual fingerprints really came into its own from the middle of 1800s and are now commonly used all over the world for personal identification. The Aboriginal hand stencil and or hand-print have been an Australia-wide sign of 'Aboriginality' since time immemorial, on rock walls, on bark sheets, and the human body. It is the first Aboriginal print. And so here in this course Adam Hill (b.1970) used this motif in his drawing classes to edge students away from the stereotype 'dots'. Using the hand as a stencil and trying to find different combinations of this. Holding the pencil in the right hand to draw the left hand as subject; then changing hands. For the artist to leave his own personal Aboriginal mark. He then moved to other exercises – technical drawings of a vacuum cleaner; with different hands, various grips on the pencil, and drawing from memory with eyes closed.

"See, we are listening and learning something."

It's said that modern Aboriginal printmaking started in prison in the early 1960s with printer, poet, playwright and activist Kevin Gilbert (1933-1993). Unfortunately for print-maker Max Miller the class was small for his visit and as a result only a few images were able to be realized.

---

9 Jean Genet, The Balcony 1957
10 Student Three, at Goulburn Correctional Centre, showing me a boomerang painted in a type of uril.
Even here we were still touched by the world outside, and the spiritual. There was a crow outside one day and came to tell us something. Intense, persistent crowing so loud it seemed it was in the room sitting on my shoulder - it hurt my ears.

"I just like to talk to other people."11

Korla Dickens had once created a work around conversations with a crow. She'd worked hard as an art student and often used the found object, the found material to compose her images. Not always able to afford paint, she resorted to "rags and feathers from Salvation Army counters"12 arranged and glued to canvas and other flat surfaces, to talk of depression, deprivation, the spiritual, and hope. When she came to run her workshop, the students who came to meet her had been involved the whole year and seemed to want to make her welcome; calling her miss, producing a morning tea of little 'johnny cakes' and jam - it was touching. The students also took to the idea of creating a ‘painting’ type image with ‘rubbish material’.

They are human beings. Crime is a human activity and violent crime also, unfortunately, and we certainly don’t encourage it. Human beings can be irritating, troublesome, beautiful, and ugly, warm, and cruel, easygoing and difficult. We don’t have to like everyone.

"It seems you just get to know someone really well when they’re moved on, released or to other prisons."13

When I started this project some people in the art world seemed to infer a kind of sainthood wish on my part for my ‘welfare work’. Or were titillated by the thrill of the students involved – the possibility of violence or the voyeurism of other people’s problems and stuff-ups. I found all sides of the institution to be very human and as interesting and positive as any in my life.

"No more cries – now we rise,
And still to face the truth of our future that we build,
With a passion that reaches into our culture built,
Getting back to our roots,
is the ultimate thrill."14

Djon Mundine OAM
Curator
October 2011

11 Student Four, Goulburn Correctional Centre
12 Leonard Cohen, lyrics for the song Suzanne
13 Student Three, Goulburn Correctional Centre
14 Student One, Goulburn Correctional Centre
David Self Portrait
Acrylic on canvas 117.9 x 84.5cm

Philip Self Portrait
Acrylic on canvas 117.9 x 84 cm
Jason Self Portrait
Acrylic on canvas 117.9 x 84.5cm

Jay Self Portrait
Pencil on canvas 180 x 120.5cm
Interventions: Reframing Indigenous Art

In a sense all Aboriginal art is prison art - at least in Aboriginal eyes,’ writes historian Greg Dening. Since 1788 Aboriginal people have been incorporated within the unequal power relations of a colonial regime, systematically targeted under diverse forms of control including coercion and punishment. Their experiences have parallels with those of indigenous people in other settler societies. According to colonial ideas Aboriginal people were to be dispossessed from their land, their traditional laws disrupted and replaced with white justice. Black writer Roberta Sykes has pointed out the analogy between Aboriginal people and Australia’s penal origins, where, in effect, Aboriginality was criminalised. At the most fundamental level then, the relationship between crime, criminality and colonialism whereby Indigenous people are denied the natural justice accorded citizens of the nation state, becomes an issue of social justice and human rights.

With the resurgence of Indigenous cultures in the 1970s, the historic relationships between Aboriginal people and police have become a focus of political action and a powerful indictment of colonial race relations. In her gritty novel, Steam Pigs, Melissa Lucasenko writes of the ‘white walls of time’ as a metaphor for life within a colonial regime where Aboriginal people are ‘born jailed, live jailed, die jailed’. Indigenous country and western music includes the songs of Roger Knox: ‘Malabar Mansion’ about Sydney’s Long Bay Gaol and ‘Warriors in Chains’ dealing with Aboriginal deaths in custody. The earliest Aboriginal plays, Kevin Gilbert’s The Cherry Pickers (1968) and Robert Merritt’s The Cake Man (1973-4) were both written in prison. Prison is part of the collective cultural experience of Indigenous people.

A history of art by Aboriginal prisoners begins on the frontier. Aided by the colonial myth of terra nullius, British law denied Aboriginal people natural justice. Aborigines could be imprisoned for accessing their land for food and water—even for maintaining traditional methods of fire-stick farming. At the same time revenge against the murder of settlers or the killing of stock resulted in police-led punitive expeditions against Aborigines. This historical context informs the earliest examples of Aboriginal prison art. Prisoners in Albany Gaol (WA) in the early 1870s co-opted the narrow jarrah boards that lined their segregated cell as a medium for artistic expression. Although the identity and cultural affiliations of the prisoners is unknown, engravings of ancestral beings such as the Rainbow Serpent alongside panels of parallel hatching resonate with the psychic and spiritual values of an Aboriginal cosmology.

1 An earlier version of this essay appeared in Genre, Fall / Winter 2002, Vol. XXXV, No. 3/4, 537-562.
Striking parallels exist between these engravings and the murals and drawings produced a decade later by a group of Aboriginal artists at Fannie Bay Gaol in Palmerston, now Darwin (NT). These remarkable artworks are reminiscent of nearby rock art galleries in eastern Arnhem Land. Drawings by the five Aboriginal artists, Davie, Paddy, Wandy Wandy, Jeremy Miller and Billiamook were commissioned by John George Knight, the Deputy Sheriff of Fannie Bay Gaol and subsequently displayed in 1888 as part of the Northern Territory Courts at the Centennial International Exhibition of Melbourne. Exhibited under the title *The Dawn of Art* these drawings of dancing figures, birds, animals and plants generated considerable interest, viewed as Aboriginal art rather than ethnography.

Missions and reserves established from the mid-nineteenth century onwards fulfilled an ambivalent role. On the one hand missions served a humanitarian role protecting Aboriginal people from the violence and destruction wrought by colonial invasion. However they also incorporated Aboriginal people within a form of custody where they were subject to coercion and control. In the voice of individuals it is possible to trace the growing historical consciousness of Aboriginal people. For example Victorian artist William Barak is closely associated with the formation of the Coranderrk Mission in 1863. Drawing upon childhood memories he portrayed the ceremonial life at the heart of Aboriginal culture. Yet the performance of these ceremonies was expressly forbidden by government authorities. As ngurungaeta or head man Barak also led a series of deputations to protect the rights of Coranderrk Aborigines. In a telling letter written to the Argus in 1892 Barak protested that his people were 'treated like slaves... prisoners or convicts'...

In the post war period the Arrernte artist Albert Namatjira pioneered the Hermannsburg School of watercolourists and rose to national prominence as Australia's best known Aboriginal artist. In his own lifetime Namatjira's watercolours were interpreted as evidence of his successful assimilation. More recently his landscapes have come to be seen as a vital expression of his connections to country—albeit working within the constraints imposed by assimilation policies. However Namatjira's imprisonment in 1959—the direct outcome of contradictions between black and white law—generated widespread controversies that drew attention to the inequalities confronted by Aboriginal people and the failure of government policies.

It is not surprising then that prison provides the historical context for an emerging contemporary Indigenous artistic expression. Decades before the emergence of a new generation of contemporary 'Blak' art from the cities gained critical recognition, the first generation of urban Aboriginal artists appeared—in prison. As a result of dramatic changes associated with urbanisation and assimilation, Aboriginal rates of male incarceration escalated in the 1950s and 1960s. Coincidentally a...
period of reform in the justice system allowed many Aboriginal artists the opportunity to work in prison. Whilst an inmate of Pentridge Prison in Melbourne, Kurnai artist Ronald Bull painted a mural —now protected as part of Aboriginal cultural heritage—directly onto the bluestone walls of Pentridge. In Fremantle prison (WA) well-established Nyungar artists such as Revel Cooper, Goldie Kelly and Lewis Jutta were able pass on their skills to a younger generation of artists and in so doing maintain the legacy of the Carrolup School.

Many other Aborigines came to a career in art via prison. Working in Grafton Prison (NSW) and Long Bay Gaol in Sydney, Kevin Gilbert became politically and culturally active producing poems, a play and a series of linocuts. With assistance from a teacher who showed Gilbert basic printmaking methods, he produced a number of prints using 'old brittle lino off the prison floor' and his own tools made 'from a spoon, Gem [razor] blades and nails.' Gilbert later recalled the anguish and pride that motivated him to produce his first print. Christmas Eve in the Land of the Dispossessed (1969) depicts an Aboriginal family sitting by the side of a river under a night sky watched over by a group of ancestral figures. In prison, Gilbert said, he was able to 'make comparisons' between:

living in the Aboriginal camp situation, living as an oppressed person in a major white society and seeing Aboriginal People with programs of genocide etc carried out for so long against them, and all those years of economic and social pressure of apartheid. Going into prison I saw the prisoners ... given better conditions than Aboriginal People had... So everywhere I looked I could see the unwanted of society, at least the oppressed of white society being given much better conditions than Aboriginal People and given greater access to human rights. And of course that rankled with me quite a lot.'

From the personal experience of prison came searing visceral images of injustice. The paintings of Gordon Syron working in Long Bay Gaol, Sydney and Gunditjmara man Les Griggs who was tutored by Yorta Yorta artist Lin Onus, reflect upon the impact of their colonial experiences. Likewise Walmajarri artist Jimmy Pike painted stories from his country whilst in Fremantle Prison (WA) then, after his release, his former teachers Steve Culley and David Wroth created Desert Designs to market his work and that of other Indigenous artists.

The Royal Commission into Aboriginal Deaths in Custody in 1987 was a momentous and powerful event that acted as a watershed for the conscience of the entire nation and the advancement of social justice. At the very heart of the Commission

was the investigation into the ninety-nine deaths in custody that had occurred between 1 January 1980 and 31 May 1989. While the investigation sought answers for this disturbing number of Aboriginal deaths, visual imagery produced in response to the Commission by artists working inside and outside prison speaks to a collective Indigenous experience of anger and pain. Inside prison, Mitch Dunnett and Michael Naden produced work on the subject of Aboriginal deaths in custody. Outside prison, Trevor Nickolls, Robert Campbell Jr, Arone Raymond Meeks and Gordon Bennett among others produced work that demonstrated their solidarity, sympathy and support.

How do we explain the growing recognition for prison art programmes? One of the key recommendations of the Royal Commission drew attention to the crucial role played by prison art as a productive means of deflecting despair and anger and rebuilding self-esteem. As a direct result of the Royal Commission Aboriginal prisoners generally have the opportunity to participate in prison art programmes. However many of the issues raised by the Royal Commission continue to be of concern today. And a growing national trend toward law and order policies is reflected in escalating rates of Aboriginal incarceration—13 times that of non-Aborigines. Yet the evidence is compelling that art programmes play a crucial role in the well-being of inmates, fulfilling multiple therapeutic and vocational roles as a powerful and productive means of deflecting despair and rebuilding self-esteem to create new pathways for a cultural future.

Crucially People We Know - Places We’ve Been, Goulburn Art Class 2-0-1-1 breaks new ground. Although there is a long history of prison art in Australia, these projects have usually occurred on an ad hoc or individual basis. In this project these isolated examples have been transformed into a structured programme. An Arts NSW Strategic Industry Development grant has enabled a group of Aboriginal artists to work collaboratively with inmates at the Goulburn Correctional Centre. For artists and inmates alike the programme has involved a shared journey of self-discovery, a journey that brings with it an understanding of one’s place in the world and an awareness of the role that art can play as a conduit for the anger, frustration and impotence engendered by life’s experiences. In the process art-making becomes a means of Indigenous re-empowerment.

As part of that transformative process this exhibition exchanges the carceral regime of the prison for the white space of the gallery and in so doing garners artworld recognition. At the same time this exhibition is a timely reminder of our shared responsibilities for the place of the prison in the wider community. Without doubt People We Know - Places We’ve Been, Goulburn Art Class 2-0-1-1 opens the door to a twenty-first century model for prison art programmes.

Sylvia Kleinert

Roscoe Totem
Acrylic on canvas 41 x 60.5cm

Ryan Totem
Acrylic on canvas 46 x 82cm
Goulburn Correctional Centre ‘words’

Having Djon Mundine visit Nura Warra Umer, along with artists of a varying genre, every month has encouraged the inmates in this unit to experiment with their artistic skills. The inmates look forward to every visit and seem to hang on every word and skill that they are shown. The artists have been very helpful in getting these guys to see that there is reward for those who have a skill and are prepared to take the time and effort to express themselves in realising their potential in the many and varied ways of their cultural background.

A special thanks to Djon, Jane and Angela for making this project the success that it has been. I am looking forward to continuing the friendship that has been forged in our endeavours to encourage these guys to continue improving their skills to take with them when they are released. Thanks.

Gregg White
Manager Centre Services & Employment
Goulburn Correctional Complex

Running Nura Warra Umer this year and having monthly visits from different artist and Djon Mundine has greatly assisted our program. The inmates have gained a lot of new ideas on how to improve their art works and have also picked up some different techniques on how to do things. The inmates have also experienced new perspectives about their culture and heritage.

The artist and Djon have been a pleasure to work with and we could not have done this program without the fantastic work of the staff at the Goulburn Regional Art Gallery. Thanks.

Mark Mortimer
Overseer
Nura Warra Umer
Goulburn Correctional Complex

Inmates’ comments

Phil “I look forward to the monthly visits as it is just a release from the grind of being locked up”

Jason “my artwork has improved out of sight since we started the program”

David “I hope to use my new skills when I am released early next year”

Jay “I hope the program can run again next year”

Ryan “I think I can see himself in the future taking art to the next level”

Brandon “I feel human one day a month when the artists visit, its awesome”
Daniel Boyd

Daniel Boyd is a Kudjla/Gangalu man from Far North Queensland. He was born in Cairns in 1982, and has been exhibiting his work nationally and internationally since 2005. In 2007 Boyd was selected for the first National Indigenous Art Triennial, Culture Warriors, curated by Brenda L. Croft at the National Gallery of Australia, Canberra.

“They seemed to enjoy the time that they have here [in the art class]..... It gives them a chance to focus on something a long period of time and that’s a good thing for them.”

"I'm Gonna Miss You" 2009 oil on canvas 112 x 168cm
courtesy the artist and roslin oxley9 Gallery, Sydney
Whatever thoughts I may have had before entering Goulburn Jail, were such a long way from the reality of my experience. Beyond hard walls topped with wire, I found a pulsing heart, lined with paintings, colour coated veins and floors, surrounded with memories of home, family and country.

The art room is a space of escape, freedom, connection to spirit and healing.

I was called "Miss" referred to as "A Guest" listened to and heard. I arrived with an envelope of small bits of fabric, old wrapping paper dotted with forget-me-nots, images of the bush and words from a 1950's book "Becoming a Man", we cut, we glued, talked and shared out stories before stopping for freshly cooked Johnny cakes with jam at morning tea. Stories were created that will be long lasting for me.

Maybe as these men are locked "Outside" the world we all take for granted, the life deep inside them gets a look in, reflected upon and painted out. Spirits are listened to and heard, as gentle hands are guided, it's not so much about the last image, but the sitting and connecting. The art room is priceless for peace of mind, even though the artists are paid a flat rate of $40 a week.

If only art was the only drug in Goulburn.

A Big thank you to those who attended the workshop.
I've taken a whole new approach with my work in what I call my 'new era'. This piece being one of the very first of the body of works. Despite only two visits to Goulburn Gaol, I've been profoundly affected / influenced by my brief encounters with the brushes inside. What I already knew 'statistically' (e.g. incarceration rates of our mob) became discernible to the point where I've arrived at this metaphor in my work. Through using found boards coated with a gloss enamel, this becomes the 'facade' of modern society. (This one in particular being a vintage Government desktop). Then, the mounted eucalypt represents the 'spirit' of place and the modern Aboriginal within a transformed environment. The hidden text is an off-the-cuff response to my interpretation of the 'camouflaged' dynamics observed between wardens and inmates. I am honoured to have been invited to work alongside such proud, talented individuals and to have collaborated in the making of art.

Adam Hill

Brain Cells 2011 Bio-enameled & mixed media 55 x 135cm
Warwick Keen

My visit to the Goulburn Correctional Centre introduced a drawing workshop that focussed on charcoal erasure drawings. I wanted to show the participants a new mode of working, one that they had hopefully never experienced before. I only had minimal time to work with the 'kids', however they all achieved a satisfying result. The participants all responded well to working in this medium and gave favourable comment. In retrospect, I would have liked to bring my own Art materials into the Centre as I found that the resources were limited and this in turn affected the overall outcomes of my session.

Whilst at the Centre on the day a couple of the guys showed me some of their own drawings they had been working on privately. I encouraged them to keep practicing as this is the only way they can improve on their drawing technique. Working in this Program was not a new experience for me as I worked as a 'Koorie'Art Teacher at the Tamworth Correctional Centre back in 1998-1999. Sharing my knowledge with these guys and affording them the opportunity to share their own knowledge with me is a beneficial experience for all concerned.
Max Miller

Corrective Service employees quite often have a good rapport with inmates, but outside interaction, under corrective service supervision, seems to help inmates feel, they are not forgotten by those in the outside world. After all they are expected to re-enter this world sooner or later, and make a success of it.

I taught woodcut printing, but only for one day. The materials, despite our wishes, turned out to be very third rate quality. Two of the inmates impressed me very much and they showed genuine interest and attempts to acquire benefit from the classes. I must say Djon Mundine, the organiser, also impressed me very much, and I feel he is well suited to this enterprise.

One inmate, who is due to be released in about 9 months, showed an ability for both poetry and illustration and I feel could benefit with the possibility of illustrating books or poetry, or even painting plus poetry, included in painting. He surprised me by showing some knowledge of Haiku (Japanese poetry) as have I, and I feel he could benefit by following up on this interest, i.e. the poem in usually 3 lines, 17 syllables, and restriction from any unnecessary words, and with a slight reference to the seasons of the year.

Woodcuts of poems cut in reverse, to print in positive, plus printed illustrations. He is keen and desperate for further knowledge to improve his obvious abilities in the arts.
The workshop that I facilitated was a self-portrait exercise which was designed to maximise their self empowerment while minimising my personal impact on their work. The work is evolving life size portraits which formed a foundation to their evolving work.

The self portrait images which would develop overtime with each new workshop and new techniques they learnt from each visiting artist. The concept is that the artist would make a mark on society. The outline was hand drawn and they placed their fingerprints on the work. This is a seal of approval from the artists. It symbolises their individuality and a record that they exist as Aboriginal people.

Self portraits by nature are self reflective and I felt that this would be a great opportunity for the artist to heal themselves and others through art therapy and self expression with no boundaries.

I sensed that the artists were frustrated in painting dot style painting on cheap boomerangs. The institution was very directive in terms of what the artist could and could not produce. All the artists were not motivated to paint tourist works as they had no connection to the Papunya style and the very small fee they were paid for very time consuming work. The artists were very excited that they were given permission to express themselves with no constraints.

The artists express their joy in using colours other than earthy colours, and incorporating text, poetry and personal imagery from their childhood. I feel that a healthy balance of personal and commercial work will greatly improve their motivation and enhance the therapeutic benefits of self expression.

The artists were very grateful, attentive and very interested in learning new skills. The artist consistently worked very hard in developing their self portraits and sharing their vulnerability with the world.
ACKNOWLEDGEMENTS

ArtsNSW, Strategic Industry Development Grant
Ceilidh Newbury
Djon Mundine, OAM

Gallery staff: Jane Cush, Director
Angela D'Elia, Curator and Exhibition Officer
Janenne Gittos, Gallery Administration
Michelle Stuart, Public Programs and Education Officer

GEON print and communications
Goulburn Central Motor Lodge

Goulburn Correctional Centre staff: Gregg White and Mark Mortimer

Goulburn Mulwaree Council
Perk Carter © Carter Images

Representative Galleries: Daniel Boyd-roslyn oxley9 gallery;
Adam Hill- Arc One Gallery , Melbourne;
Jason Wing- Edwina Corlette Gallery

Robyn Kinsela Design
Sylvia Kleinert

The Artists: Daniel Boyd, Karla Dickens, Adam Hill, Aroha Groves,
Warwick Keen, Max Miller, Jason Wing