

## LIST OF WORKS:

Photographic works & studio installation

Roslyn Smorgan Gallery, FCAC, 06 December-20  
December, 2019

<https://footscrayarts.com/event/disrupting-artistic-terra-nullius/>



Paola Balla *Washing Day Sis* (2016), from the *Mok Mok* series. Digital pigment print on 186 gsm photo rag 710 x 960 mm. Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchv.* (2019). FCAC.



Paola Balla *Graduation Day* (2016), from the *Mok Mok* series. Digital pigment print on 188 gsm photo rag 710 x 960 mm. Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community*



Paola Balla *I Woke Up Like Dis* (2016), from the *Mok Mok* series. Digital pigment print on 188 gsm photo rag 710 x 960 mm. Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC.



Paola Balla *The Mok Mok Cooking Show I*, (2016), from the *Mok Mok* series. Digital pigment print on 188 gsm photo rag 710 x 960 mm. Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC.



Paola Balla *The Mok Mok Cooking Show II*, (2016), from the *Mok Mok* series. Digital pigment print on 188 gsm photo rag 710 x 960 mm. Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC.



Paola Balla *Mok Mok the Matriarch*, (2016), from the *Mok Mok* series. Digital pigment print on 188 gsm photo rag 710 x 960 mm. Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC.



Paola Balla, *Sovereign Goddess Going to Eat You Up*, (2016), from the *Mok Mok* series. Digital pigment print on 188 gsm photo rag 710 x 960 mm. Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC.

## CHILDHOOD MEMORIES.

WE NEVER KNEW WHAT IT WAS LIKE  
TO SIT IN AN EASY CHAIR,  
A KEROSENE TIN OR A BANANA BOX  
WHATEVER HAPPENED TO BE THERE.  
CUT AND FLATTENED KERO TINS  
OR BRAN BAGS UNPICKED AND SEWN  
OR A CAST OFF TENT OR A WOODEN FRAME  
WERE THE HOMES THAT WE HAD KNOWN  
THE SMELL OF THE LOGS FIRES BURNING,  
LONG SHADOWS, AND THE SETTING SUN,  
ALWAYS CALLED US HOMEWARDS,  
~~WHEN OUR DAYS~~

WHEN ANOTHER DAY WAS DONE  
THE HIGHLIGHT OF THOSE DAYS I THINK,  
WAS SUPPER TIMES AT NIGHT,  
WHEN A BLANKET WAS SPREAD UPON ~~THERE~~ <sup>THE FLOOR</sup>  
AND WE ATE BY THE FIRELIGHT,  
BLACK TEA AND DAMPER DIPPED IN FAT,  
MOST TIMES WAS OUR GRAND FARE,  
AND IT MATTERED NOT IF YOU WANTED MORE,  
IT WAS HARDLY EVER THERE.

BUT SERVED BY A LOVING AND GENTLE BLACK HAND  
WITH SOOTHING WORDS IN OUR EAR  
SOMEHOW THE HUNGER PAINS BECAME  
MUCH EASIER TO BEAR  
AND SO TO BED, UPON THE FLOOR  
WITH A MATTRESS OF GUMLEAVES BENEATH  
WITH THE WORDS, OF GENTLE JESUS, MEEK AND MILD  
LOOK UPON A LITTLE CHILD,  
CONTENTED, WE WERE ASLEEP.

ROSE GOODALL

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*Childhood Memories*, Rosie Tang nee Egan, (1988), original hand written poem digital pigment print on foam mountboard, 800mm x 507mm. Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC. Image courtesy Margie Tang (1988)



Paola Balla *Margie the Matriarch*, (2016) Digital pigment print, photo rag 186gsm, 850mm x 700mm. Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC



Paola Balla, *Born into Sovereignty, Live in Sovereignty* (2014), 1950's house dress, 60 native bird feathers, branch. 1200mm x 1300mm. Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC. Image courtesy Art Gallery Ballarat (2014)

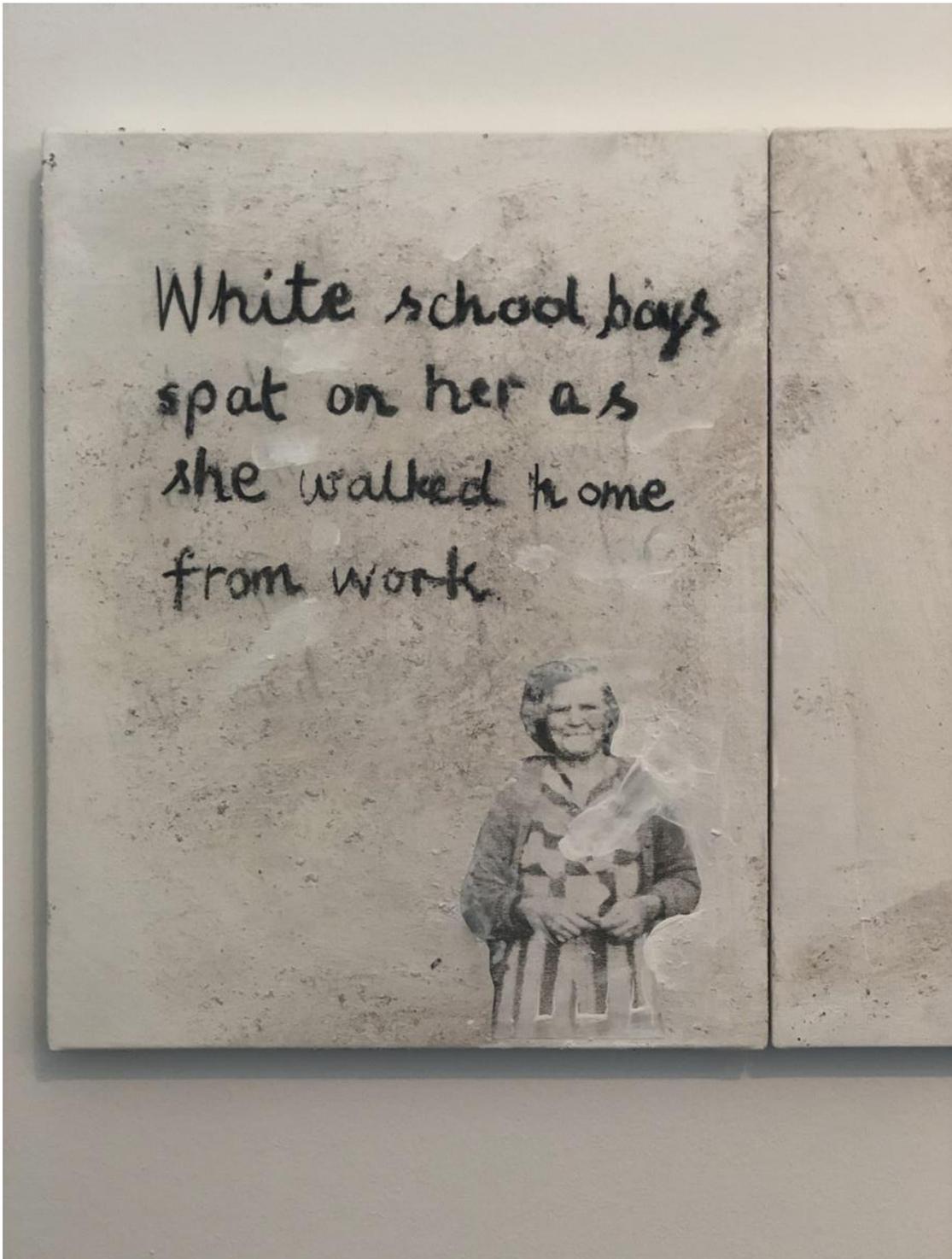


Paola Balla, *and the matriarchs sang*, (2016), Eco board, house paint, dirt, ground bark, charcoal, paper, pages from 1930's art history book 2001mm x 800m 40mm. Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC.

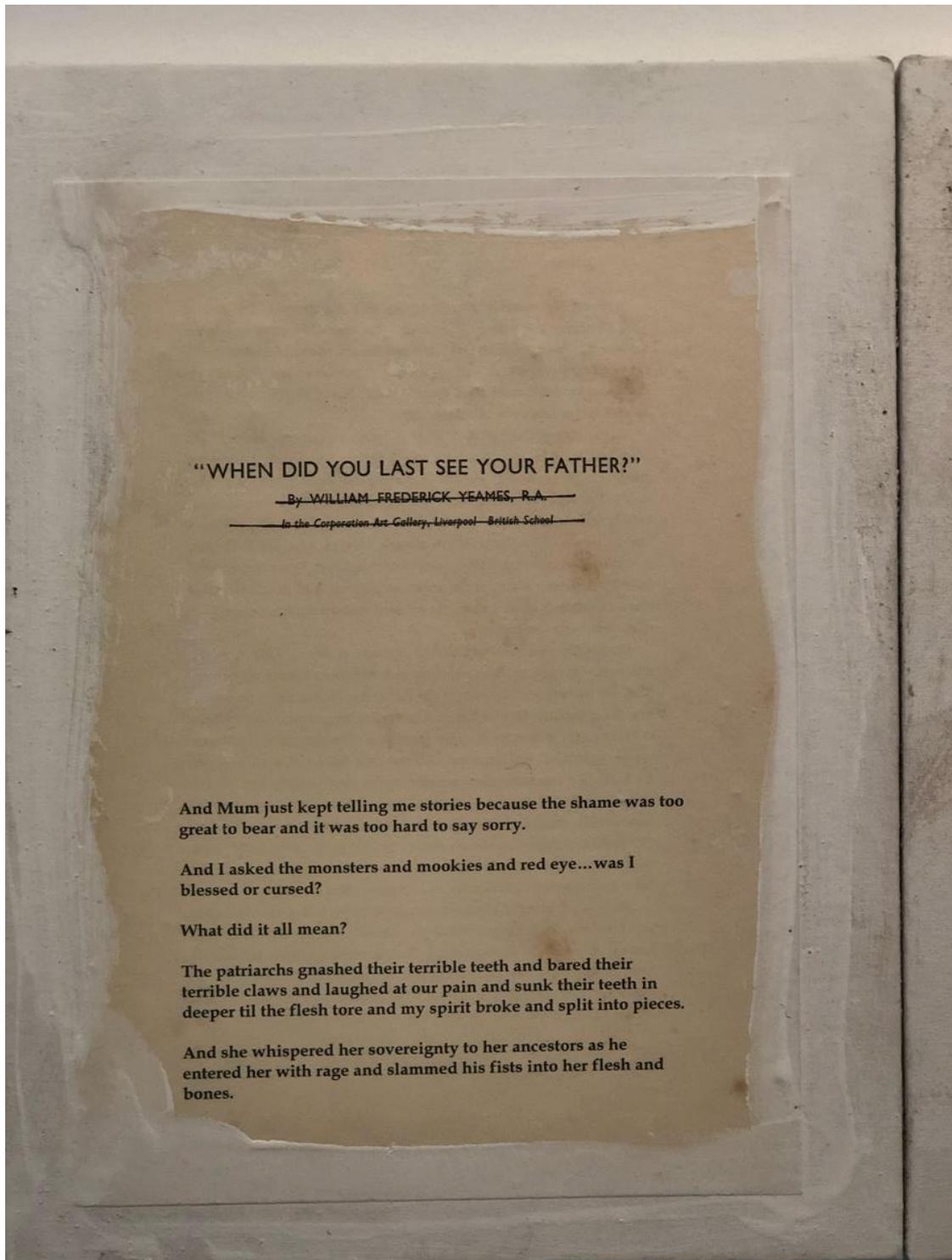




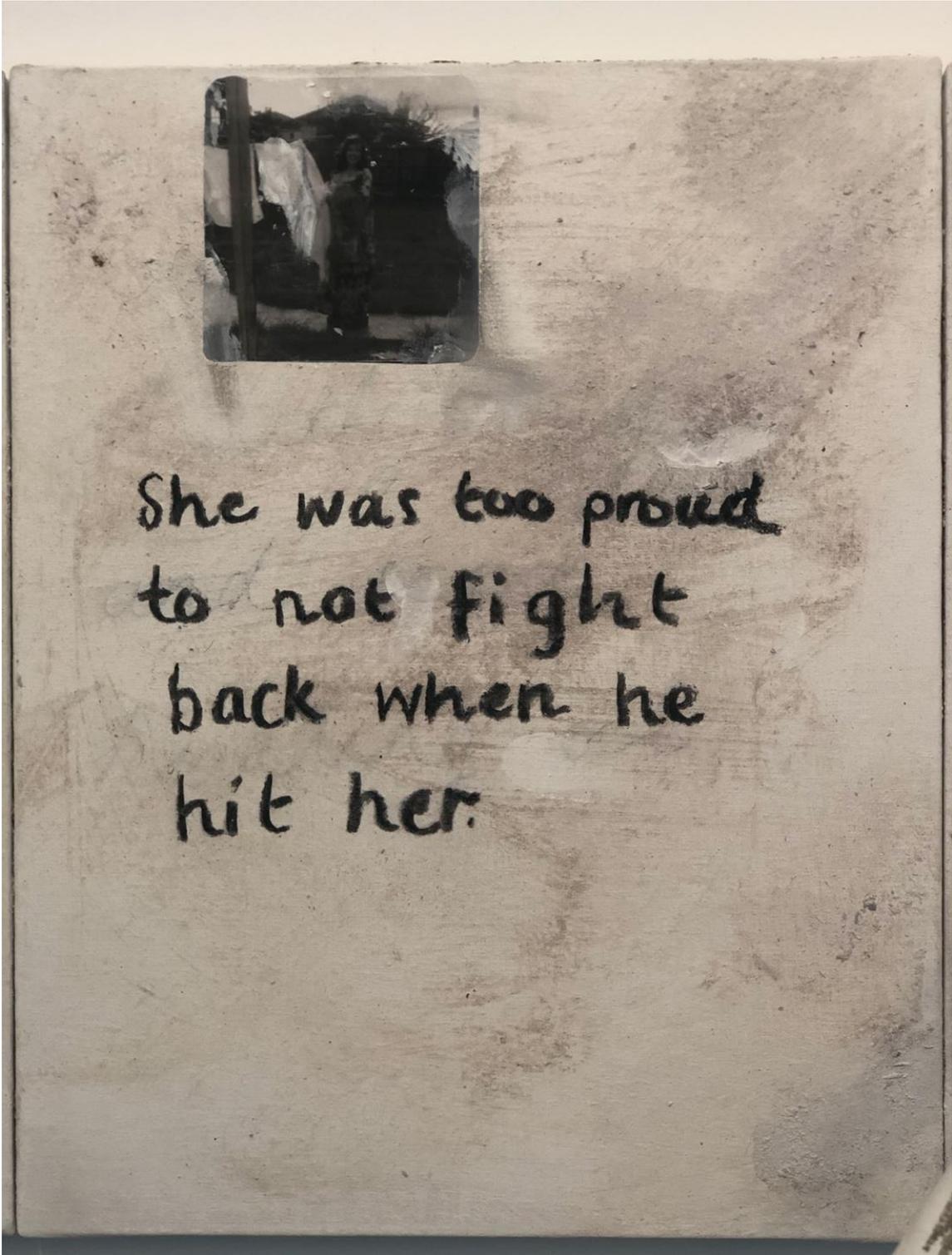
Paola Balla *and the matriarchs sang*, (2016), (detail) Eco board, house paint, dirt, ground bark, charcoal, paper, pages from 1930's art history book 2001mm x 800m 40mm. Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC.



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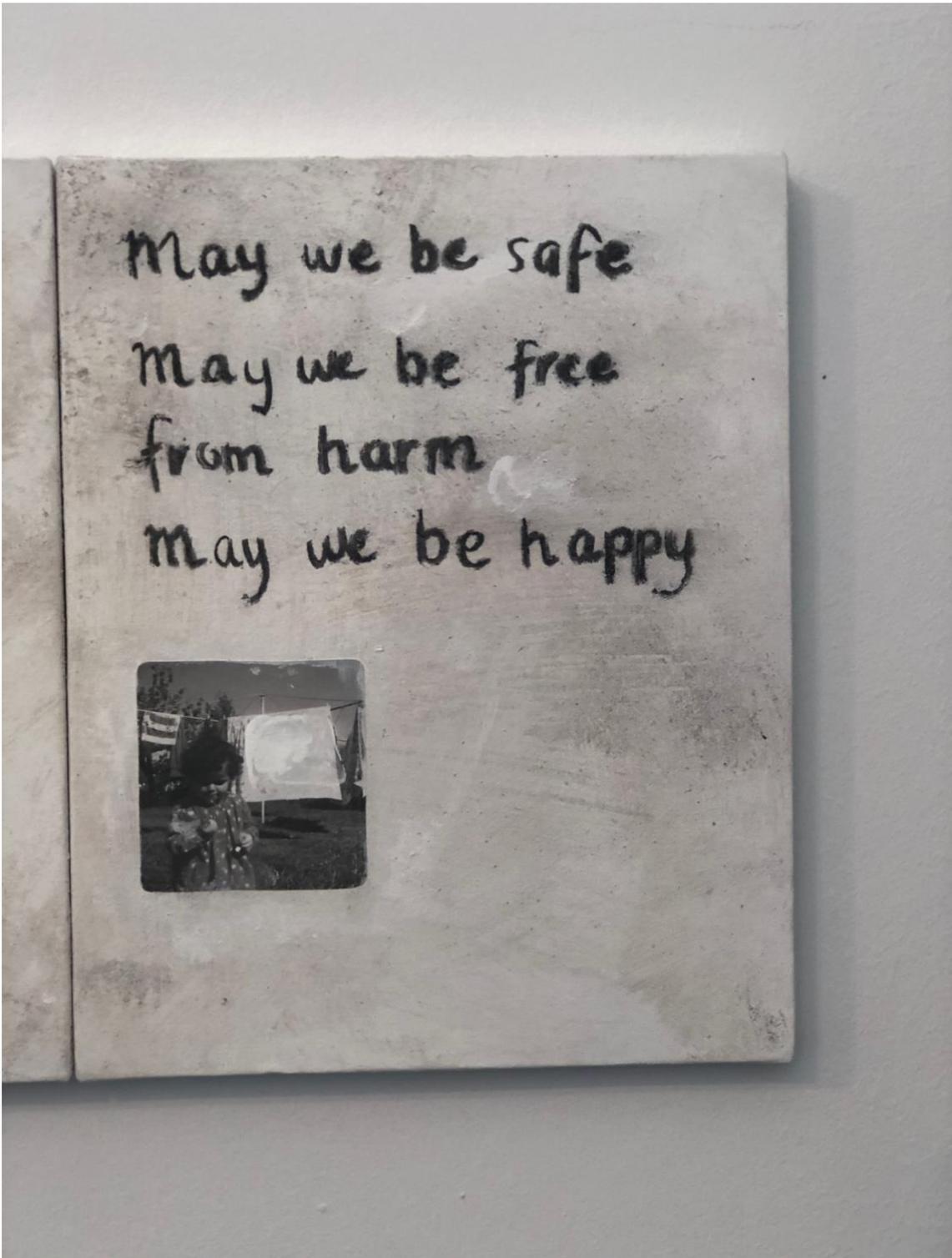
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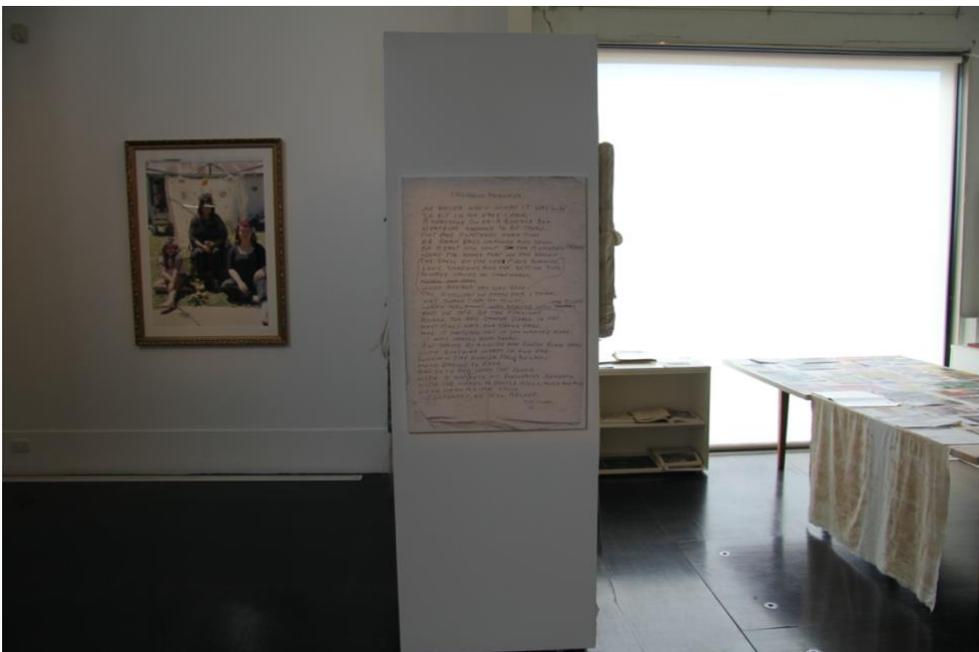




Paola Balla, *Studio Wall Collage*, (2019) studio ephemera, test prints, PhD Coursework ethics poster, feathers, lace, paper flowers, photographs, notes, Victorian Aboriginal Languages Map. Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC. Image Paola Balla (2019)



Paola Balla, Installation image of epistemological space. Works displayed from left to right: *and the matriarchs sang* (2016) *Margie the Matriarch* (2018), *Born Into Sovereignty, Live in Sovereignty*, (2014) and *Childhood Memories* (1988) Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC.



Paola Balla, Installation image of the epistemological space. Works displayed from left to right: *Margie the Matriarch* (2018), *Childhood Memories* (1988) *Bibliography Table with bush dyed calico* (2019) Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019)



Paola Balla, *Bibliography Table*, (2019) assorted colour photocopied references, book and publication covers with bush dyed calico. Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC.



Paola Balla, *Lovescapes; Wemba-Wemba Country*, (2017) eco wallpaper, 5m x 1.5m acetate film, 5m x 3m. iPhone image of Wemba-Wemba Country with archival & family images of matriarchs, L-R Papa Mariah Day, Nanny Nancy Egan nee Day, Rosie Tang nee Egan, Margie Tang, Paola Balla, Rosie Pepeny Kalina. Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019)



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