



**Women of Strength and Honour:
Being, Belonging and Becoming**

Catalogue



Room Sheet



Amara





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Catalogue

Amara

**GALLERY
LANE COVE
+ CREATIVE
STUDIOS**

Women of Strength and Honour: Being, Belonging and Becoming

This exhibition honours a long and dignified journey of resistance, strength, healing, and becoming.

True strength, unlike power emerges from within. It can neither be bestowed by status nor erased through denial.

Across the globe, Indigenous women have long been forced to fight and too often to risk their lives, for the most basic human rights, to protect their loved ones, and for the survival of their languages, cultures, and to hold onto their lands. This fight demands extraordinary courage and embodies deep and unwavering honour.

Through this strength and honour, they reclaim identity in the face of attempted erasure. They become leaders, visionaries, and protectors for generations to come, insisting on belonging and refusing displacement on Mother Earth.

History has tried persistently and deliberately to silence them. Yet despite centuries of suppression, their voices break through. Their stories refuse disappearance. Their presence continues to shine.

Featuring women artists from diverse cultural backgrounds including Indigenous and non-indigenous women artists from Australia's First Nations' Cammeraygal and Yirrganydji country, Latin America (Chile), India, and Fiji. this exhibition reflects on how strength endures through identity, even in the face of colonisation. Through painting, ceramics, sculpture, and music, these artists assert resilience that transcends borders and defies every attempt at invisibility.

It is time to listen to these truths.

It is time to dismantle invisibility.

It is time to challenge erasure.

It is time to unlearn prejudices and recognise genuine strength and honour.

Pooja Kaul Bio

Pooja Kaul belongs to the Indigenous community of Kashmir, India, popularly known as Kashmiri Pandits. Her community had to leave the valley due to terrorism, mass exodus & genocide in 1990, that was suffered by her entire community of more than half a million people. The sense of loss, grief and longing to return to her birthplace still remains today. She hasn't returned to her birthplace in 36 years now. As a young mind, art helped her heal from the upheaval. With no formal education in art, her work has grown and developed entirely through passion, intuition and dedicated practice.

She moved to Sydney in 2015 with her family and has been painting professionally since 2019. Her work reflects her connection with soil, love for nature, wildlife and mundane things she knocks on a daily basis, that reminds the viewer of comforting and familiar scenes. Her work related to Kashmir speaks of resilience, preservation of cultural memory, land and healing.

Pooja Kaul Artist Statement

My practice is shaped by memory of unacknowledged genocide of- our people, culture, language & traditions; of religious persecution, mass exodus, displacement and a quiet search for belonging, the one that echoes across generations. As a part of the Kashmiri Pandit Community, who felt the brunt of an indigenous identity uprooted, scattered across the earth, and forced into silence, much of the world is waking up to our story only now. By honouring the stories of my community and the emotional terrains they carry, I hope to create work that encourages recognition, empathy and deeper reflection. My art is both an offering and an ongoing journey- to return to the lap of Mother Earth, who has become my sanctuary for healing, reclaiming voice and weaving fractured histories back into wholeness and where even after exodus, I am learning that I can still belong, still root and still rise. I dedicate my work, in this exhibition, to Mother Earth and my biological mother whose lap never felt small- no matter the storms outside. I also dedicate it to the women, past & present of my Kashmiri Pandit community and every woman, who stood with grit and resilience against the storms of invasions, colonisations, partitions, change of borders and terrorism; and who ensured that the next generation, could rise, rebuild and stand on their own feet through education, dignity and inner strength.

My brushstrokes emerge from the intimate dialogue between two landscapes: the fading memory of Kashmir, and the grounding presence of the land I now inhabit- Australia. My work is a depiction of moments and memories where I have found solace in, that have shaped my inner world. I consciously choose not to depict pain, trauma or suffering that my community had to bear. My work honours the essence of my homeland without touching the inner unhealed wounds. These works hold unresolved grief of how the roots persist when the soil is taken away. My representation in this exhibition speaks of an unbroken connection with my root- of memory carried through generations of what I hold culturally to preserve heritage and identity. This attempt may not be physical in nature but it is an effort to preserve what remains in the collective consciousness of my people, not as a nostalgia but as a refusal to give up. From the land Down Under, I fondly remember the land that gave birth and shaped the women of my community, across generations. I have known my women as unbroken, unshaken, and stronger with every trial, even when they were forgotten. These women have carried what could not be abandoned. They ensured the next generation of women held their moral grounding, emotional resilience and silently guaranteed continuity to adapt to new land without surrendering their collective memory, essence, and everything else that anchors their cultural identity and belonging.



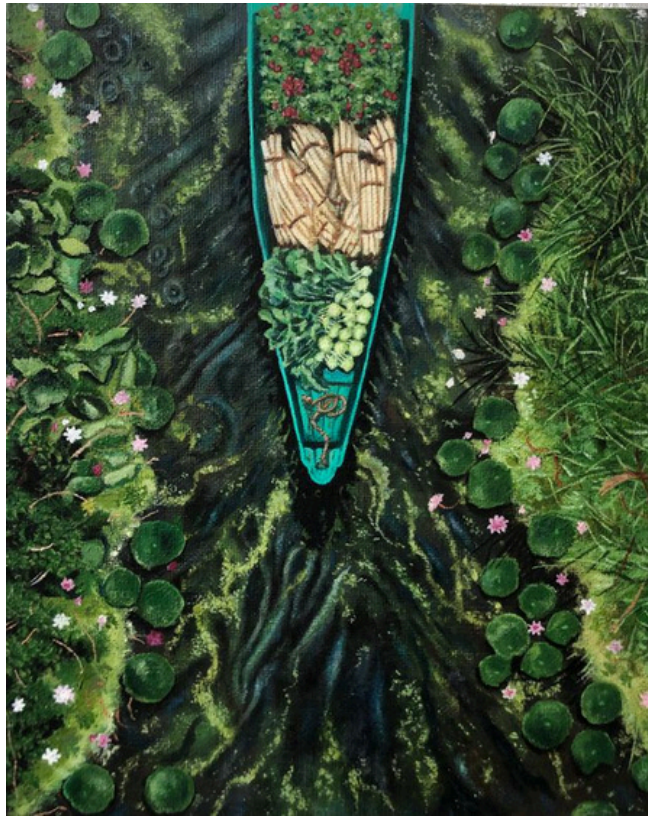
Chickadees in the World of Stillness, I + II (Pair), 2024

Pooja Kaul

Acrylic on stretched canvas

30.5 x 40.5cm

\$500



Floating Market of Dal Lake

Pooja Kaul

Oil on canvas

20 x 25cm

\$575



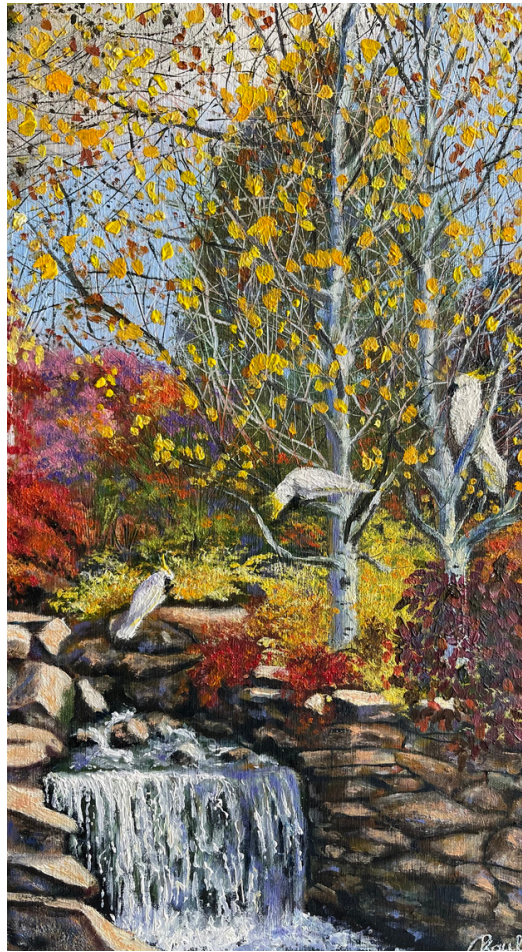
Glenworth Valley

Pooja Kaul

Oil on canvas panel

22.9 x 17.8cm

\$575



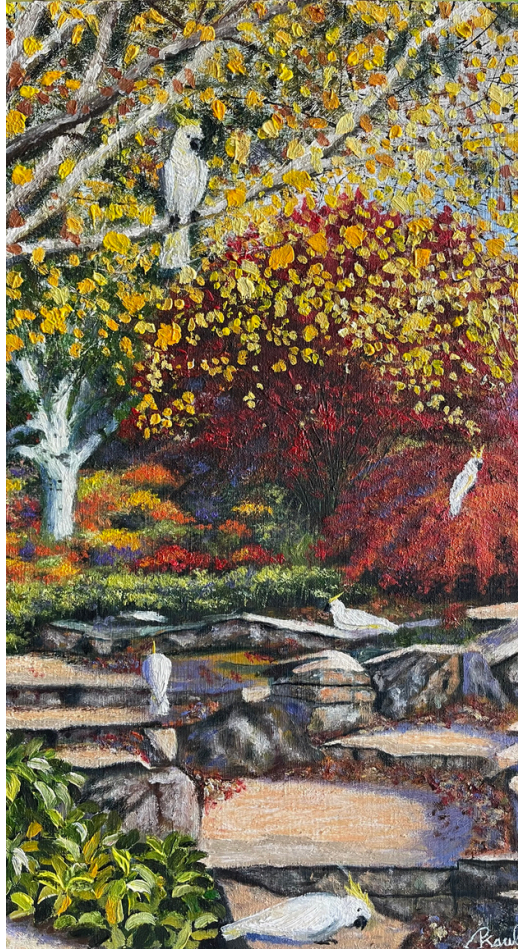
Mayfield Garden Autumn Vibes- Waterfall, 2024

Pooja Kaul

Oil on wooden panel

12.7 x 22.8cm

\$575



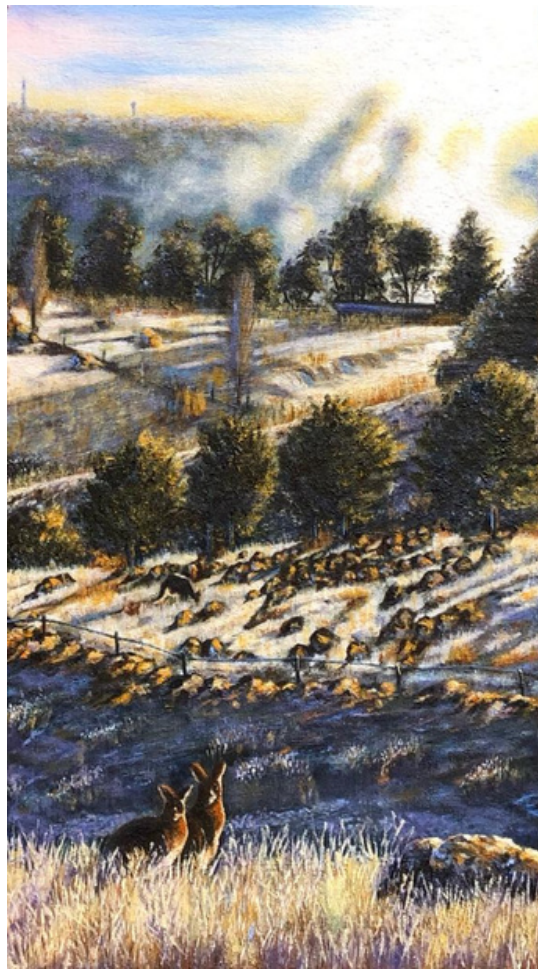
Mayfield Garden Autumn Vibes, 2024

Pooja Kaul

Oil on wooden panel

12.7 x 22.8cm

\$575



Rising with the Sun at Jindabyne

Pooja Kaul

Oil on wooden panel

12.7 x 22.8cm

\$575



Road Trip- NSW Landscape, 2025

Pooja Kaul

Oil on stretched canvas

107 x 81cm

\$3500



Blue Wren on Sunflower, 2024

Pooja Kaul

Oil on canvas panel

15 x 15 cm

\$425



Fairy Wren Duo, 2024

Pooja Kaul

Oil on canvas panel

15 x 15 cm

\$425



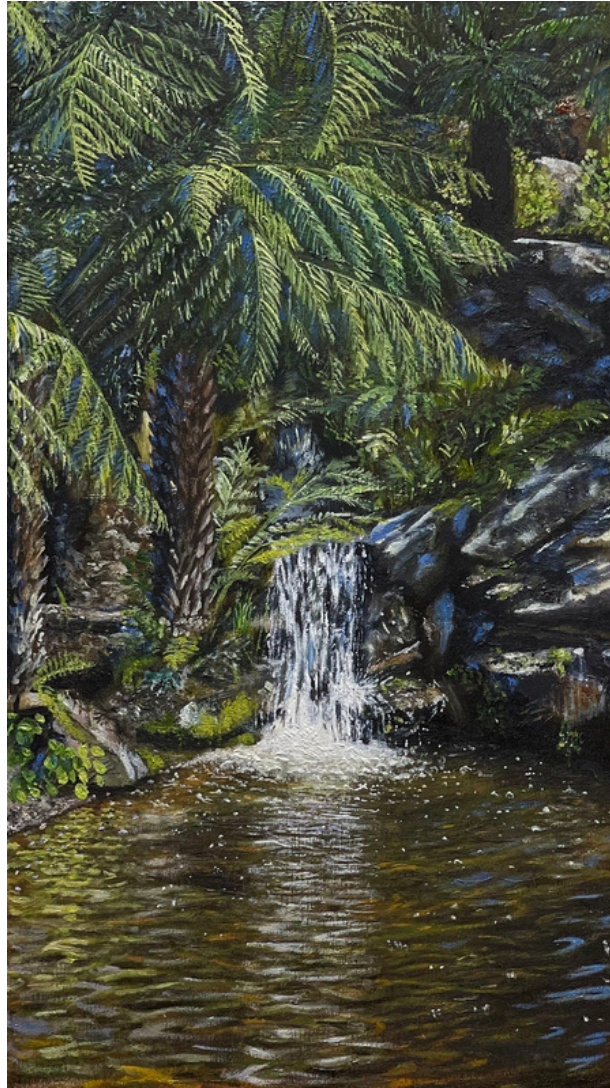
Golden Grass of NSW, 2023

Pooja Kaul

Oil on stretched canvas

101 x 76cm

\$3500



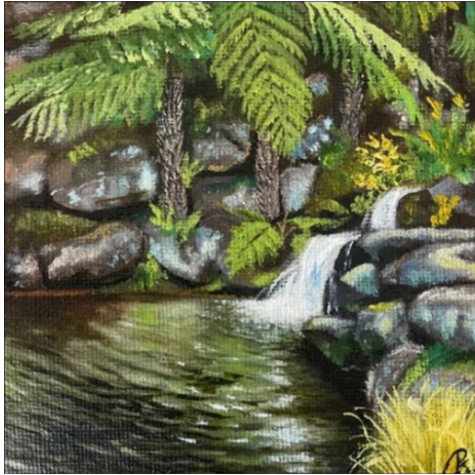
Mt Tomah Botanical Garden - Waterfall

Pooja Kaul

Oil on wooden panel

12.7 x 22.8 cm

\$575



Mt. Tomah Botanical Gardens - I + II (pair), 2022

Pooja Kaul

Oil on canvas panel

10 x 10 cm

\$250



Waratahs

Pooja Kaul

Oil on loose canvas

30.5 x 40.5 cm

\$830



The Glow Within-I, 2025

Pooja Kaul

Acrylic on stretched canvas

50.8 x 60.8 cm

\$700



The Glow Within-II, 2025

Pooja Kaul

Acrylic on stretched canvas

50.8 x 60.8 cm

\$700



Heritage (Limited edition print only)

Pooja Kaul

print

61 x 45.5 cm

\$415



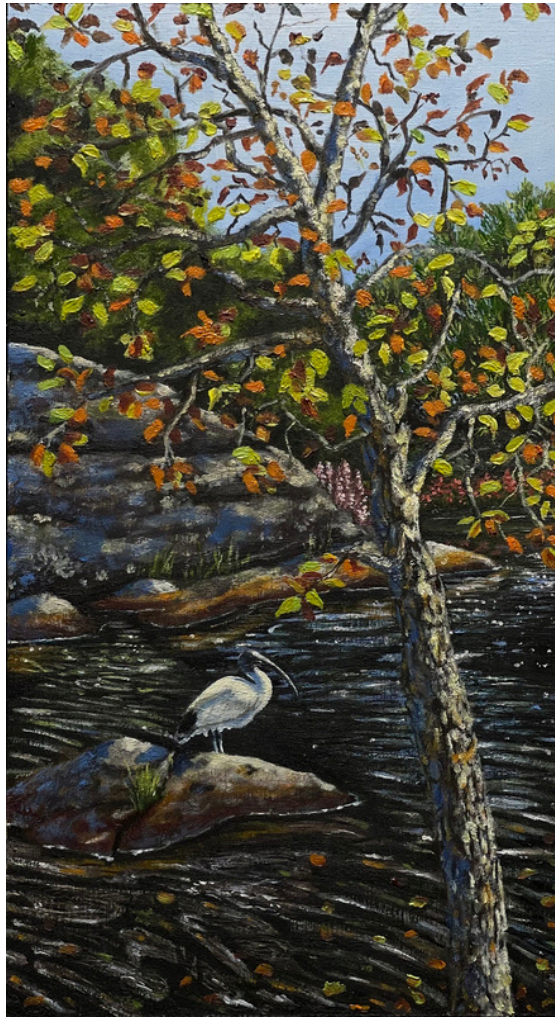
Mahariyn- Kashmiri Pandit Bride (Limited edition print only)

Pooja Kaul

print

61 x 45.5 cm

\$415



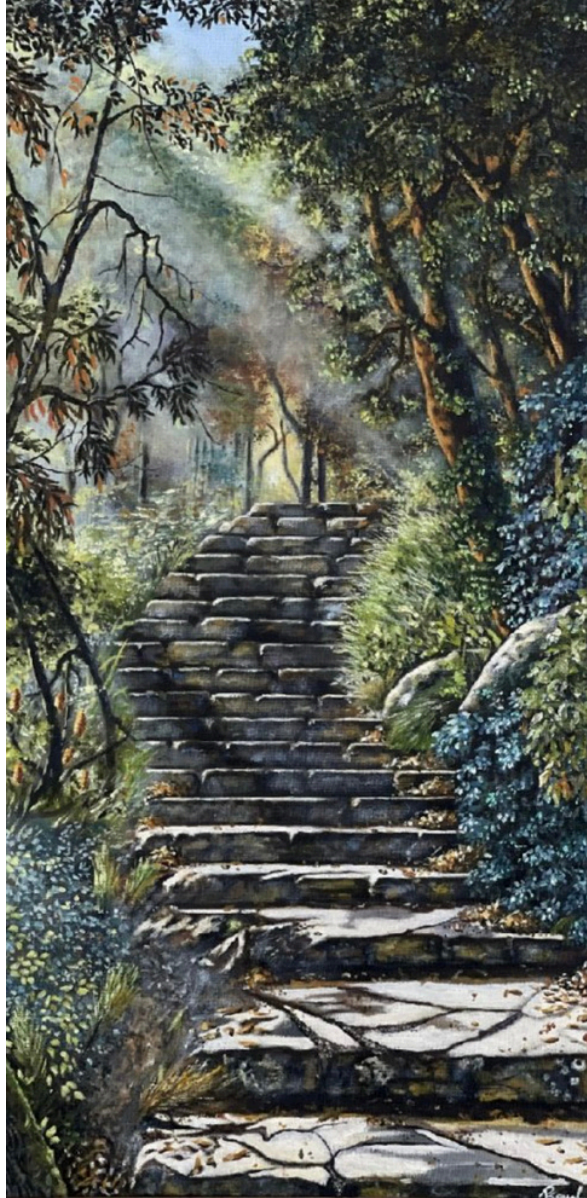
Sydney Royal national Park

Pooja Kaul

Oil on wooden panel

12.7 x 22.8 cm

\$575



Steps to Tomaree Head

Pooja Kaul

Oil on canvas panel

25.4 x 50.8 cm

\$1200



Singing Bowl

Pooja Kaul

Pencil/ markers on wooden board

50.8 x 40cm

\$1750



Maa Sharada, 2026

Pooja Kaul

Oil on linen panel

18 x 18cm

\$575



Maa Sharada: The one who did not leave us, 2026

Pooja Kaul

Oil on stretched canvas

60.5 x 76cm

NFS



Seascape -Central Coast NSW

Pooja Kaul

Oil on wooden board

12.7 x 22.8cm

\$575



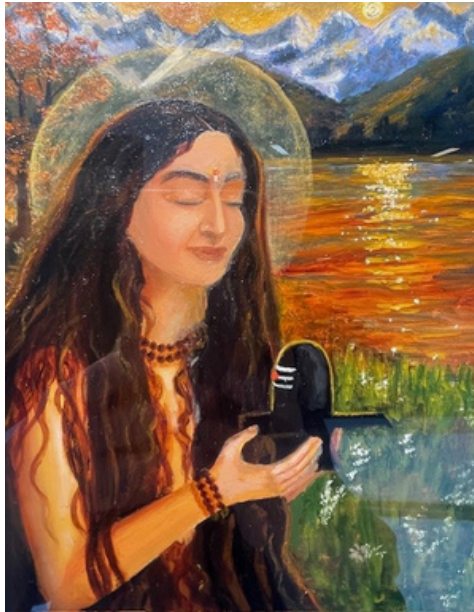
Sunset at Dal Lake

Pooja Kaul

Oil on canvas

14.2 x 21cm

\$575



Maa Laleshwarie, 2025

Pooja Kaul

oil on paper

15 x 20cm

\$300



Continuum of Inherited Stillness- Rituals without homeland, 2026

Pooja Kaul

Oil on stretched canvas

60.5 x 76cm

\$3000



Home - Robins

Pooja Kaul

Acrylic on stretched canvas

50 x 40.5 cm

\$250



Home

Pooja Kaul

Oil on wooden panel

15 x21 cm

\$575



Magpie mornings I + II (pair), 2025

Pooja Kaul

oil on linen panel

11.7 x 11.5cm

\$250



Feathered Elegance I + II (pair), 2025

Pooja Kaul

Pencil on Paper

15 x 21cm

\$250

Anne-Maree Armstrong Bio

Anne-Maree was born in Sydney and grew up during the turbulent 60's protesting for equality, women's rights and against the Vietnam war. Her forebears hail from Germany, England and Scotland. She views herself as a coastal person who values her proximity to both the sea and the bush, places of refuge and renewal. As an artist, and art therapist, Anne-Maree explores the role of creativity in the development of our personal growth and our mental, social, and emotional wellbeing. The vibrant canvas paintings invite the viewer to re-imagine their experiences of the world.

She creates painted images, on canvas and bisque-fired clay, to express themes of transformation and regeneration that relate to the patterns of our life. Her artworks attempt to disrupt the still life and landscape genres with a new way of understanding ourselves and our relationship to the world. Each work contains its own narrative and symbolism. The artworks become containers that signify our humanity, the fragility of life and our relationship to our environment.

Anne-Maree Armstrong Artist Statement

The Impressions (Relics of Memory) series invites you into a landscape where earth, water, sky, and shimmering vegetation merge. They track part of her morning journey along the edge of the Parramatta River into Wangal Bush reserve, a traditional meeting place of the Wangal clan (Eora nation), across the bay from the vast, historic Yaralla (from the First Nation's word 'camp' or 'home') estate. The artworks are physically stitched, with site specific impressions created from the natural environment, on fossil-like clay discs. These various threads are symbolic of loss and dispossession that form a legacy of memories that are stitched into these works. They also hold shell-like impressions of her grandmother's lace, a distant echo of childhood.

The patchwork landscapes, in the *Ways of Seeing (Reparation)* series, are inspired by Anne-Maree's first travel experience through north and central Australia, particularly Arrernte country, NT. The heightened colour is reflective of First Nations culture as an integral part of their land. She has attempted to 're-form' the environment by symbolic stitching and re-pairing the fragmented parts. She states that 'a new way of seeing is needed for the richness of First Nations culture, and this timeless land, to become part of a shared vision for the future'.

Her most recent '*Dreaming in the Garden*' series playfully explores our interconnectivity with the natural world, our humanity and the importance of plants in our daily lives. In these self-portraits she has imagined herself as a pot plant, nourished and sustained by the earth and her attendant courtyard herbs, fruit and vegetables. These dreamscapes, suspended on a brilliant blue and terracotta fields, are symbolic of our domestic spaces that have become the containers of our lives.



Relics of Memory - Impressions I (Light)

Anne-Maree Armstrong

coloured gesso, acrylic, bisque fired cellulose clay and bamboo thread on canvas

152 x 122cm

\$3300



Garden of Earthly Delights, 2022

Anne-Maree Armstrong

Acrylic on canvas

152 x 122cm

NFS



Reparation III: Jabiru (Ospray Nest), 2023

Anne-Maree Armstrong

Acrylic on canvas

91 x 101cm

\$2200



Reparation II: Umoona (Cooper Pedy), 2023

Anne-Maree Armstrong

Acrylic on canvas

122 x 101cm

\$2600



Reparation I: Mparntwe (Alice Springs), 2023

Anne-Maree Armstrong

Acrylic on canvas

91 x 101cm

\$2200



Relics of Memory: Impressions IV (Rivers Edge), 2020

Anne-Maree Armstrong

coloured gesso, acrylic, bisque fired cellulose clay and bamboo thread on canvas

122 x 152cm

\$3300



Mandala Marigold Dream, 2026

Anne-Maree Armstrong

Acrylic on canvas

101 x 122cm

\$2600



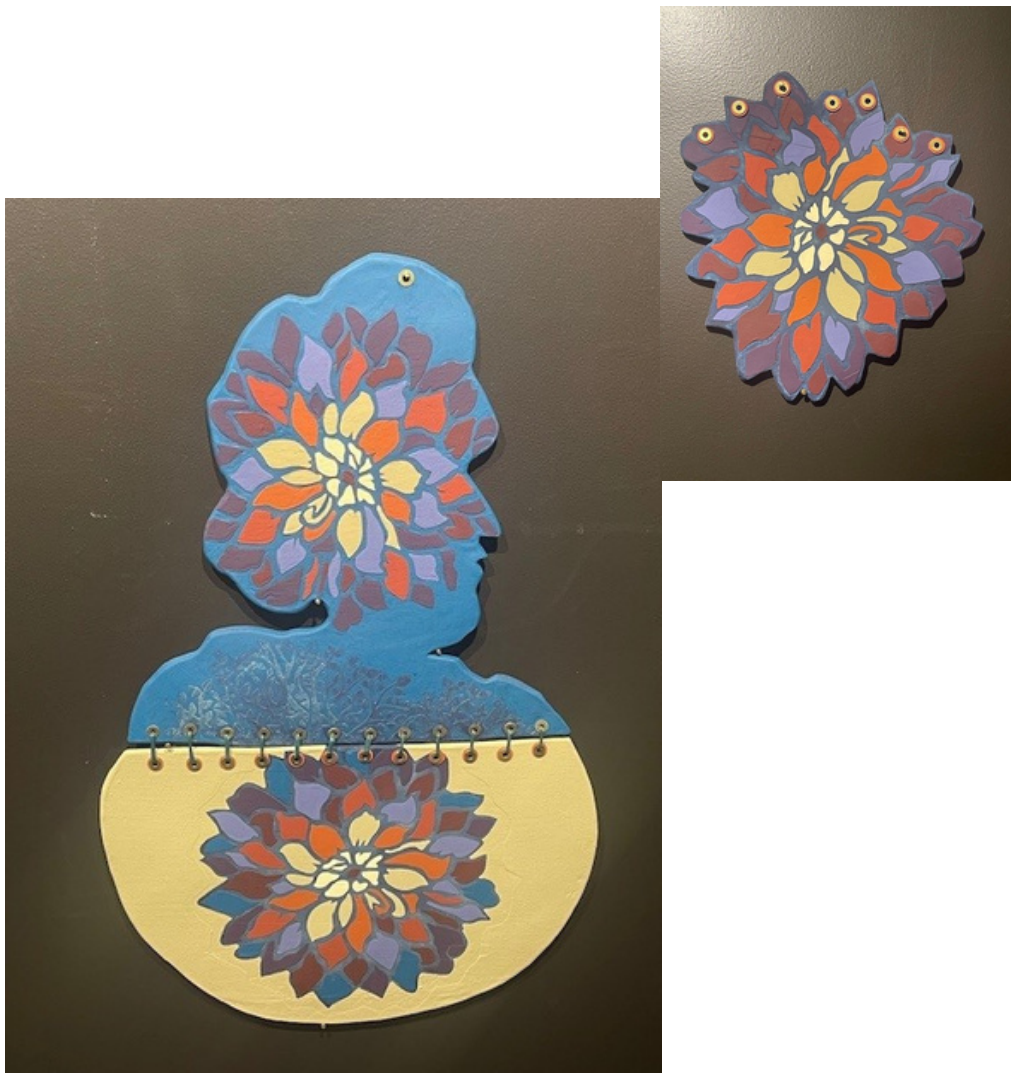
Dreaming, 2025

Anne-Maree Armstrong

Acrylic on canvas

152 x 122cm

\$3800



Self portrait as a pot plant I (Midnight dreams), 2025

Anne-Maree Armstrong

Acrylic on bisque fired cellulose clay, metal and fibre washers and wire

38 x 64.5cm

\$900



Self portrait as a pot plant II (Marigold dreams), 2025

Anne-Maree Armstrong

Acrylic on bisque fired cellulose clay, metal and fibre washers and wire

38 x 64.5cm

\$900



Marigold Heart, 2026

Anne-Maree Armstrong

Acrylic on bisque fired cellulose clay, metal and fibre washers and wire

38 x 34cm

NFS



Lemon, 2025

Anne-Maree Armstrong

Acrylic on bisque fired cellulose clay, metal and fibre washers

26 x 20cm

\$60



Marigold, 2025

Anne-Maree Armstrong

Acrylic on bisque fired cellulose clay, metal and fibre washers and wire

38 x 34cm

\$200



Leaf, 2025

Anne-Maree Armstrong

Acrylic on bisque fired cellulose clay

20 x 28cm

\$150

Reena Naidu Bio

Reena Naidu is a Fiji-born artist of Indian heritage, now living and working in Sydney. She is a third-generation Fijian and moved to Sydney at the age of eight.

Her cultural background carries a layered history shaped by the indentured labour system. Her ancestors journeyed from South India to various parts of the world, including Malaysia, Sri Lanka, South Africa and Fiji, with most of her family ultimately spending generations in South Africa and Fiji. These movements across countries and cultures form the foundation of her heritage.

Reena Naidu Artist Statement

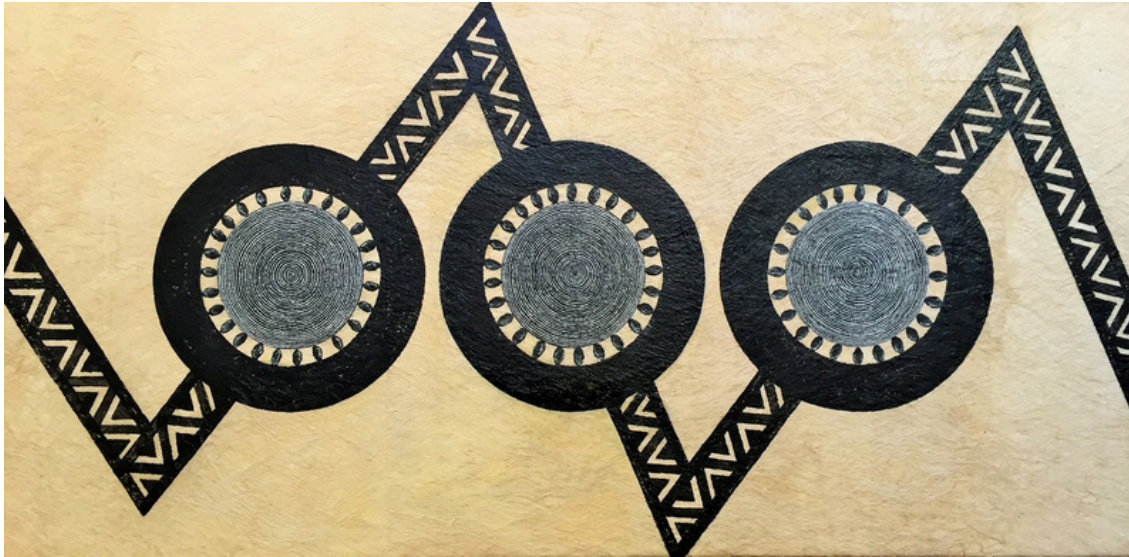
Reena Naidu was born in Fiji and is of Indian heritage, now living and working in Sydney. Her cultural background carries a layered history of migration shaped by the indentured labour system. Her ancestors travelled from South India to South Africa and Fiji, carrying with them stories of displacement, resilience, and survival.

These histories of migration, endurance, and cultural adaptation, carried especially by the women in her family, form the foundation of her sense of belonging and identity. They shape her understanding of strength and the quiet honour found in holding onto culture across shifting lands.

Her artworks explore how identity is shaped through these movements: how culture survives across oceans, how memory is passed down, and how strength emerges from lived experience. Growing up between Indian, Western, and Pacific cultures, she learned that culture extends beyond ancestry. It is shaped by faith, family values, the land one lives on, and the shared experiences that teach us who we are.

Through painting, drawing, and pattern work inspired by Oceania, she reflects on themes of lived culture, layered history, life experience, and identity. She incorporates Fijian Masi and hand-painted motifs to honour the landscapes and histories that shaped her, including mountains, shells, sky, water, and cultural patterns inherited across generations.

Her art becomes a way of reclaiming story, her journey through life and culture, and a celebration of unity and hybridity. Though her heritage spans many countries and histories, this richness forms the essence of who she is. These influences come together to create a whole identity, where culture is not separated, but beautifully interconnected.



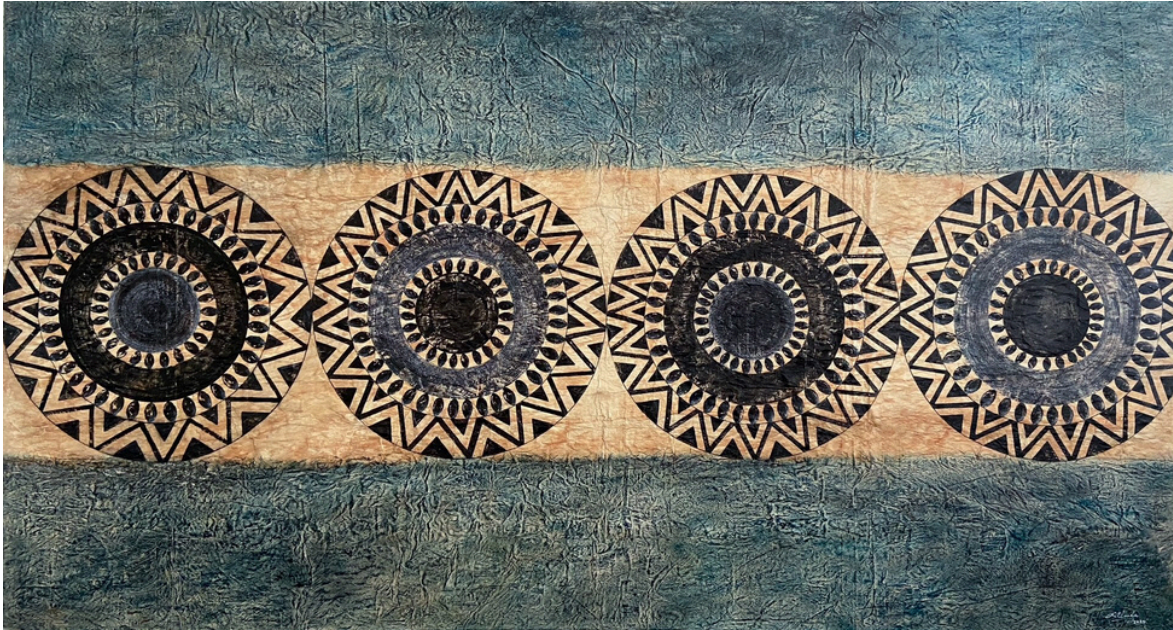
Sun over the Mountains, 2019

Reena Naidu

Ink & Masi (Handmade Bark Cloth) on canvas

30 x 50cm

NFS



Patterns of the Islands, 2024

Reena Naidu

Ink, Acrylic & Masi (Handmade Bark Cloth) on Canvas

80 x 147cm

\$2500



Storm #3, 2016

Reena Naidu

Ink, Watercolour & Masi (Handmade Bark Cloth) on Canvas

61 x 142cm

\$1850



Storm #5, 2016

Reena Naidu

Ink, Watercolour & Masi (Handmade Bark Cloth) on Canvas

61cm x 142cm

\$1850



Storm at Middle Head, 2024

Reena Naidu

Ink, Acrylic + Masi (Handmade bark cloth on canvas)

40 x 60cm

\$850



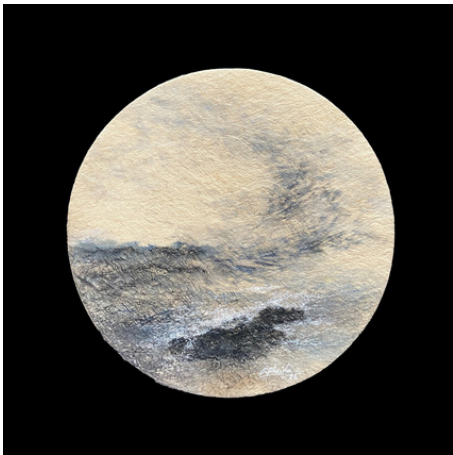
In the Moment at La Perouse, 2018

Reena Naidu

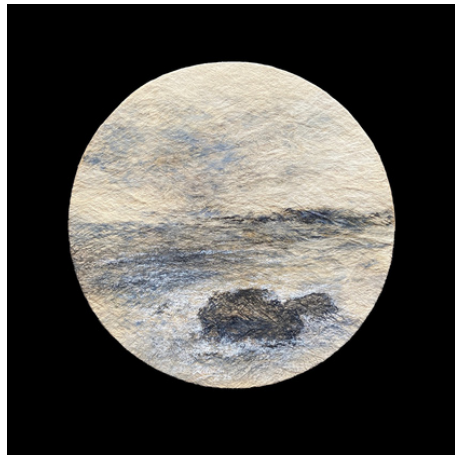
Mixed media - Ink, watercolour, acrylic & Masi (Handmade Bark Cloth)s

93 x 183cm

\$2850



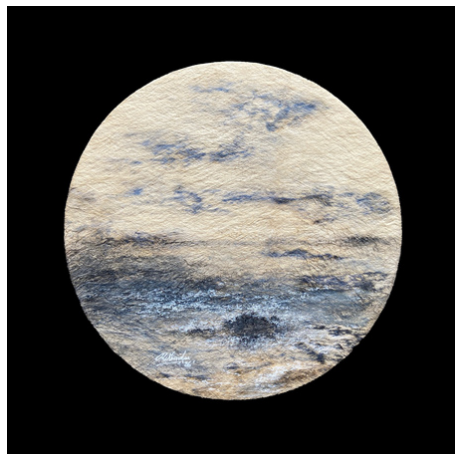
Journey 2



Journey 3



Journey 4



Journey 5

Journey 2, 3, 4 + 5, 2026

Reena Naidu

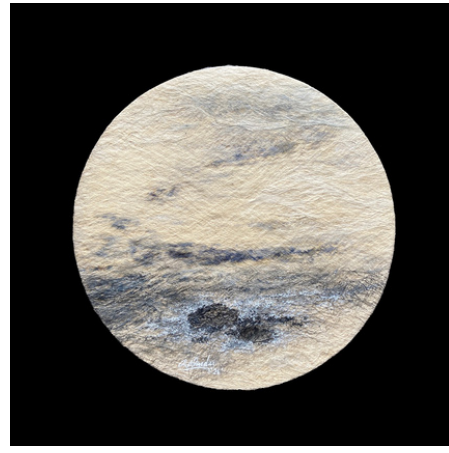
Ink on Masi (Handmade Bark Cloth)

20 x 20cm

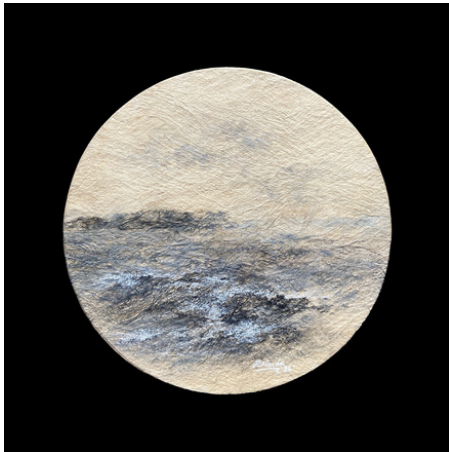
\$250 each



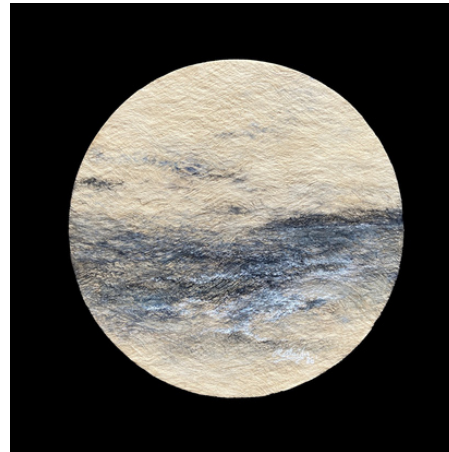
Journey 7



Journey 8



Journey 9



Journey 10

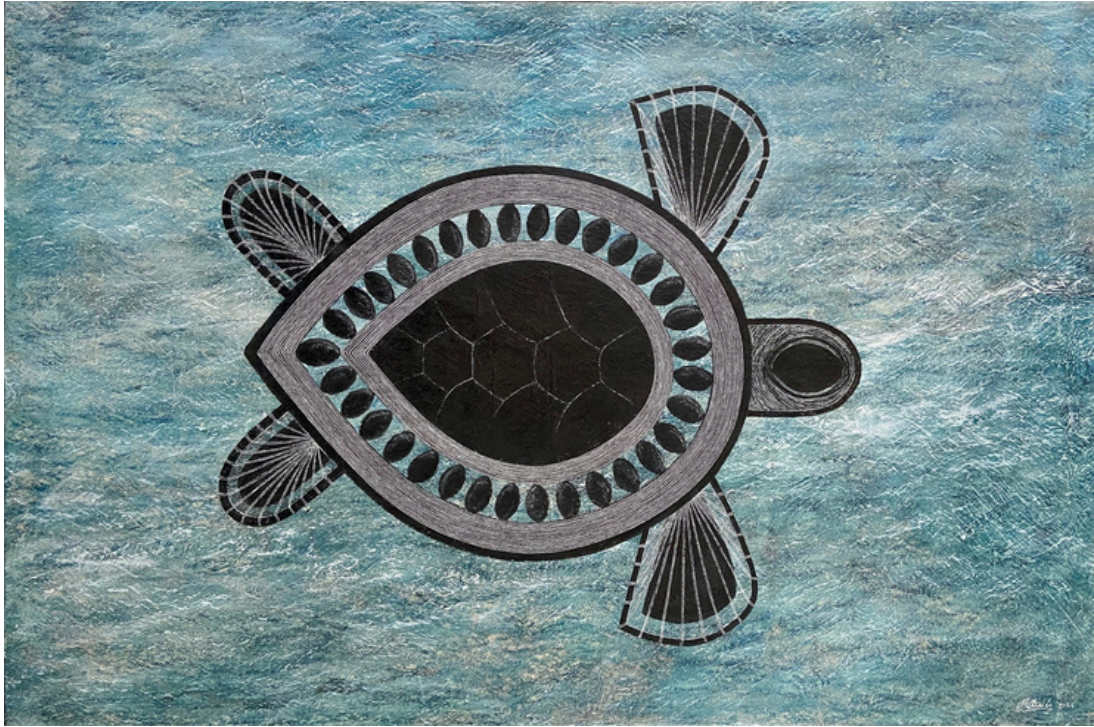
Journey 7, 8, 9 + 10, 2026

Reena Naidu

Acrylic & Ink on Masi (Handmade Bark Cloth)

20 x 20cm

\$250 each



Under the Sea, 2025

Reena Naidu

Acrylic & Ink and Masi (Handmade Bark Cloth) on canvas

62 x 92cm

\$1375



Crossing Cultures, 2016-2017

Reena Naidu

Ink, Henna + Tapa (Handmade bark cloth on canvas)

137 x 137cm

\$3875

Aunty Karen Mundejah Wallace Bio

Born in Cairns, Far North Queensland, Karen Wallace (Mundejah) is a descendant of the Yirrganydji people, also known as Irukandji through her mother's father. In 1995 Mundejah was first introduced to acrylic painting and since then she has expressed herself on canvas. Mundejah has found through her art she is able to express herself and explore her traditional heritage that she is very proud of. She has been greatly influenced by the women who have passed down stories and taught her.

Mundejah finds great strength in the women of her family and she paints stories that relate to women's business, like gathering foods and preparing and cooking them. Mundejah has a strong connection to her paintings and she takes great pride in selecting her colours and detailing each piece as she feels they are a part of her. Over the years her style has changed as she gains more knowledge about her traditional heritage. Mundejah's canvases depict the important food sources that women could gather and prepare. Each piece is done with intense concentration and with great creative energy, piling layer upon layer.



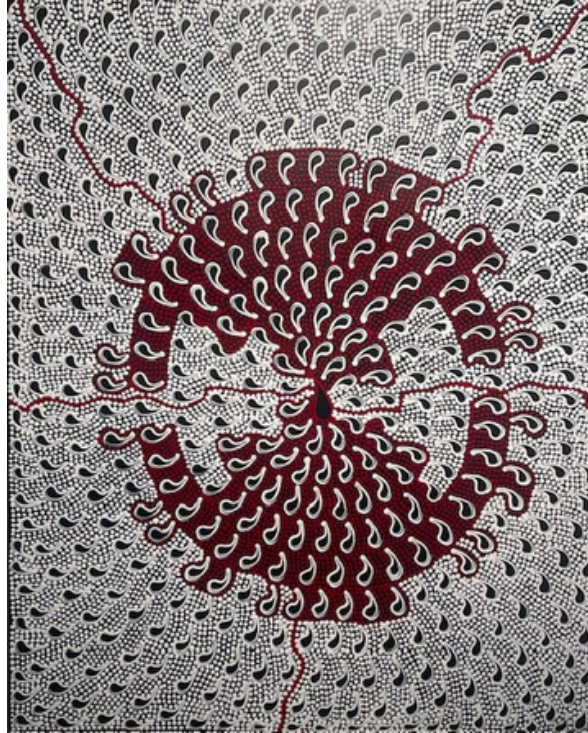
Connections, 2025

Karen Mundejah Wallace

Acrylic on canvas

121.5 x 41cm

\$3500



Amelia's Tears, 2026

Karen Mundejah Wallace

Acrylic on canvas

50 x 70cm

\$2500



Crocodile story, 2025

Karen Mundejah Wallace

Acrylic on canvas

3 x 61 x 76.6cm

NFS



Women, 2026

Karen Mundejah Wallace

Acrylic on canvas

50 x 70cm

\$2500



Goanna Story, 2026

Karen Mundejah Wallace

Acrylic on canvas

50 x 70cm

\$2500

Miriam Cabello Bio

Miriam Luz Cabello's (MLC) art and artistic practice exemplify cross-cultural understanding and respect for human rights. Her vibrant oil paintings emerge from these themes and are exquisitely realised in her iconic bodies of work: *White Rope*, *The Pugilist Passion*, and *The First 9/11-The Chilean Military Coup*. Her exhibitions shed light on forgotten historical narratives.

Cabello is an award-winning artist, curator, and educator, collected by the National Art Museum of Sport in Indianapolis, Ind. Her career achievements include being the first Australian awarded at the 2010 Miami, USA, International Annual Religious Art and Architecture Design Awards for “*The Pugilist Passion-Black Jesus*”. Selected as the official Vatican solo exhibitor during the 2008 World Youth Day Festival and won the Medici Medal for painting at the Florence Biennial of Contemporary Art, Italy. In Australia, she curated and participated in 'Cause & Effect' as part of Vivid Ideas 2017. In 2022, she was part of a significant group exhibition, 'LOSS', at Casula Powerhouse, which explored the impact of leaving one's homeland. This led to her being invited as a guest speaker and artist to the 50 Years of Memory Art Exhibition at Parliament House, NSW.

Miriam's creative process and art practice are grounded in the historical oil painting techniques of the Old Masters, their mythical iconography, allegory, colour symbolism, and the Latin American art canon. Her innovative oil painting technique bridges the Baroque and postmodern understanding of light, as it affects perception. She founded her innovative signature style, “*White Rope*” and ©Spectral Kinetic Realism, after 20 years of academic research and creative exploration.

Cabello was born in Santiago, Chile, and now resides in Sydney, Australia. As a Chilean-Australian, she shares the lived experiences of artists from refugee and migrant backgrounds. Her mixed heritage encompasses European, Irish, Middle Eastern, Mapuche and Aymara Indigenous people. She earned a Bachelor's degree in Art from the University of Sydney and a Master's degree in Design from the University of Technology, Sydney. In addition, she has studied the works of major museums and galleries in New York, Italy and Spain.

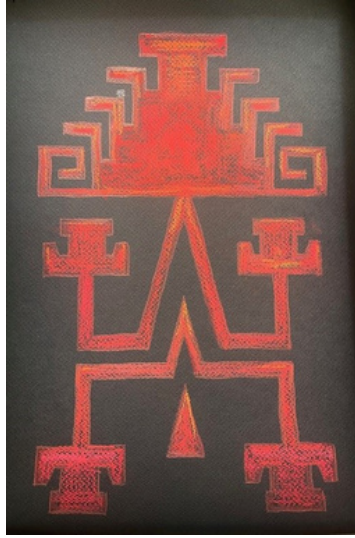
Miriam Cabello Artist Statement

In Cabello's new series of *Women Warriors* embodies love and respect for Mother Earth and inspires us to be courageous, resilient, and strong. "Mapuche Women Warriors" depicts three women who exemplify courage (Elisa Loncón), resilience (Francisca Linconao Huircapán), and strength (Nicolasa Quintremán Calpán). Mapuche literally means "People of the Earth" (or "People of the Land"). This name reflects the deep spiritual and cultural connection the Mapuche maintain with their ancestral lands, often called Wallmapu. They view themselves as the guardians of the natural world, with a mandate to protect Ñuke Mapu (Mother Earth).

This artwork features a new compositional technique that assembles a backdrop of nine multi-layered, individual small canvases, each representing a woman's unique message: "What if every word/action/confrontation/law is enacted with empathy?" The nine panels come together to form a harmonious image of the protagonists, interlocking cultural bonds that unite us, empowering strength through diversity, and inspiring a stronger social statement for justice.

Chilean history is marked by conquest, inequality, totalitarianism, and resistance. Unfortunately, women are often excluded from national historical records. However, some women from Chile became trailblazers in their country and throughout Latin America. Despite societal obstacles of their time, they excelled in politics, music, literature, law, and human rights campaigning, gaining widespread international respect. They left legacies that motivated new generations and paved new pathways for women.

It's important to note that these female pioneers represent only a small fraction of women's contributions to Chilean history. Sadly, many others have been overlooked due to deliberate exclusions from historical accounts. Nonetheless, these women inspire others to see how dedication to one's ideals can make a difference in history.



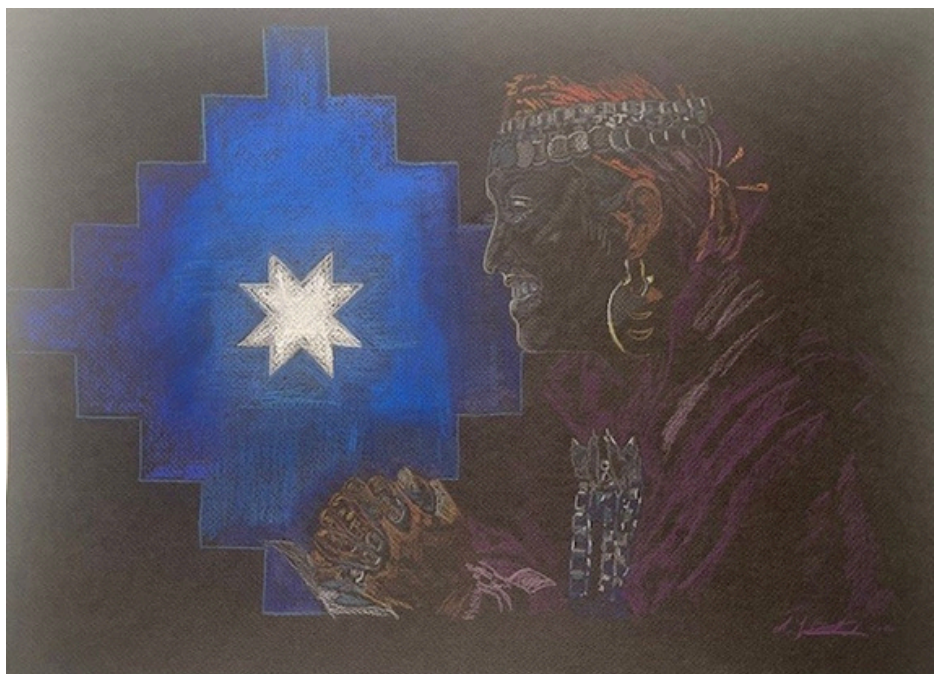
Lukutuwe 1, 2 + 3, 2026

Miriam Luz Cabello

Mixed Media on Black 300gsm Etival

42 x 29.7cm

\$580 each



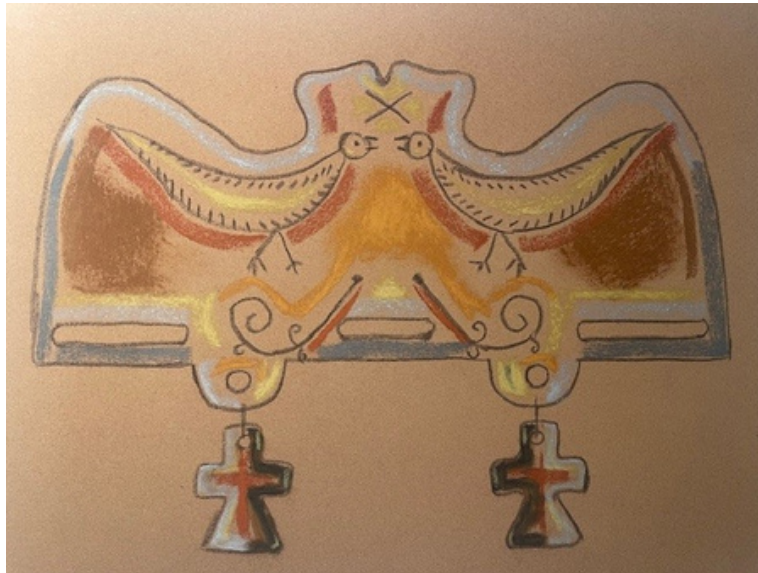
Moira Millan: A Warrior, a Fighter, a Defender, 2026

Miriam Luz Cabello

Mixed Media on Black 300gsm Etival

42 x 59.4cm

\$1680



Trapelakucha Wenu- Mapu 3, 2026

Miriam Luz Cabello

Mixed Media on pastel card 360gsm

24 x 32cm

\$490



Trapelakucha (detail), 2026

Miriam Luz Cabello

Mixed Media on pastel card 360gsm

24 x 32cm

\$490



Trapelakucha Wenu - Mapu 1, 2026

Miriam Luz Cabello

Mixed Media on pastel card 360gsm

24 x 32cm

\$490



Toki, 2026

Miriam Luz Cabello

Mixed Media on pastel card 360gsm

32 x 24cm

\$490



Mapuche Women Warriors, 2026

Miriam Luz Cabello

Mixed Media on canvas (oil, acrylic, Mica in Alkyd Resin base)

91 x 91cm

\$6800

LEFT TO RIGHT: ELISA LONCÓN, FRANCISCA LINCONAO, NICOLASA QUINTREMAN CALPÁN

Elisa Loncón Antileo (born 23 January 1963) is a Mapuche linguist and indigenous rights activist in Chile. In 2021, Loncón was elected as one of the Mapuche representatives to the Chilean Constitutional Convention. Following the body's inauguration, Loncón was elected President of the Constitutional Convention. This role and her academic career have placed her at the centre of public attention and controversy. In particular, her formal education became a subject of public scrutiny when the Council for Transparency (CPLT) demanded the release of her academic records, igniting a debate about the intersection of race, class, and public transparency in Chile.

Francisca Linconao Huircapán (born September 18, 1958), also known as Machi Linconao, is a machi (a Mapuche spiritual authority) and human rights activist in Chile. She became the first Indigenous rights defender in Chile to successfully invoke the 1989 Indigenous and Tribal Peoples Convention when she sued to stop a company from logging a forest adjacent to her community. In 2021, when she was elected as a representative to the Chilean Constitutional Convention, she often displayed her open palms during her opening speeches and interventions. This gesture was widely interpreted by observers as a symbol of transparency, ancestral wisdom, and peace, in contrast to the "iron-fist" policies often applied to Mapuche land defenders. The writing on Machi's palm, as seen in images from this time, reads "Soy Inocente" (Spanish for "I am Innocent"). She frequently displayed this message on her hand or on signs during her prominent legal battle and imprisonment from 2013 to 2018 related to the Luchsinger-Mackay case, for which she was eventually acquitted.

Nicolasa Quintremán Calpán (1939–2013) was a prominent Mapuche-Pehuenche activist who gained international recognition for her fierce resistance to the construction of the Ralco Hydroelectric Plant in Chile's Biobío Region. The 73-year-old Mapuche leader was found floating in a reservoir she had spent a decade trying to stop from being built. Her death remains a controversial subject and a symbol of the Mapuche struggle for land and recognition. Nicolasa and her sister, Berta Quintremán, became icons of environmental and indigenous defence after refusing to sell their ancestral lands to the energy company Endesa. Her famous declaration "Neither dead will they take me from my lands" is often cited as a testament to her lifelong commitment to Wallmapu (Mapuche territory). Her words continue to inspire the Wallmapu movement in 2026, serving as a rallying cry for younger Mapuche generations who face land displacement and lack of constitutional recognition following the 2023 referendum defeat. As members of the organisation Mapu Domuche Newén (Mapuche language), meaning "Women with the strength of the land," her actions marked the start of social struggles against the environmental and social impacts caused by large projects like this in the country. international recognition for her fierce resistance to the construction of the Ralco Hydroelectric Plant in the Biobío Region of Chile. As a member of the organisation Mapu Domuche Newén (Mapuche language) (Women with the strength of the land), her actions marked the start of social struggles against the environmental and social impacts that large initiatives like this can cause in the country.

Aunty Jeanie Moran Bio

Aunty Jeanie is a proud Barada Bana, Yuin, and Cammeraygal Saltwater woman, deeply rooted in her cultural heritage and community. Her spiritual and cultural foundation is anchored in her songlines, encompassing 6 language groups in New South Wales and 4 in Central Queensland. Aunty Jeanie is the fifth generation of Gadigal – the Moran generation. Her family has strong community ties, and our name is known in the Aboriginal community. As a grassroots Elder, Aunty Jeanie is dedicated to preserving and sharing Indigenous stories and healing practices. Her deep connection to her ancestry and unwavering dedication to cultural preservation make Aunty Jeanie Moran a respected and cherished figure within the community, inspiring others to honour and engage with Indigenous heritage.

My mother and my grandmother are both part of the Stolen Generations. My grandmother Doreen never returned to Country, nor did she ever know where she came from. Mum made it home at 71. It took me five years to find where home was.

My Journey of identity started in 2019. I was visiting Adelaide for the first time and my mother reminded me to stop in at the Museum where they have a special collection and section of Aboriginal artefacts and history. On my last day I went there, and found the section was closed. But the lovely young woman took my number and said she would try and contact Uncle Alf, the person who manages this space, and unbelievably he came in and took us through. He asked for a name and he put my grandmother's name 'Cherbourg' into the system. And then he said, 'I've got her'.

In the collection were a strand of her hair, a crayon drawing she did and an original photograph of my grandmother Doreen with her little sister, collected by Norman Tindale, the famous Australian anthropologist. This was the missing link in my family tree, which linked my grandmother to her country in Nebo-Mackay. I was completely overwhelmed.

- Aunty Jeanie Moran



Sitting on Sandstone County: telling stories 2026

Aunty Jeanie Moran

Earthenware

W21cm diameter x H4cm

\$120



Sandstone Country along the East Coast, 2026

Aunty Jeanie Moran

Earthenware

22 x 27cm

\$200



The Waves on Sandstone, 2026

Aunty Jeanie Moran

Earthenware

18 x 24cm

\$260



Women's Business on Sandstone, 2026

Aunty Jeanie Moran

Earthenware

17 x 31m

\$300

