

ROMA ON BUNGIL GALLERY
PRESENTS

TERRA-RARA RARE EARTH

AN IMMERSIVE EXHIBITION

On display
3 July - 15 August

BY YIMBAYA MARANOA ARTS COLLECTIVE



EXHIBITION
OPENING

FRI 3 JULY 2026
FROM 5:30PM

ROMA ON BUNGIL GALLERY
38-44 HAWTHORNE ST, ROMA

RSVP to secretary@romaonbungil.com.au

OPEN Mon to Fri 9am - 5pm | Sat 9am - 12pm

www.romaonbungil.com.au

 [@romaonbungilgallery](https://www.facebook.com/romaonbungilgallery)

 [@romaonbungilart](https://www.instagram.com/romaonbungilart)

ROMA
ON BUNGIL
GALLERY

gunggari
ABORIGINAL PROPERTY
ASSOCIATION


Denison

Santos

 maranoa
REGIONAL COUNCIL



EXHIBITION STATEMENT

The Yimbaya Maranoa Arts Collective acknowledges and responds to the Country where we gather to share our stories. We acknowledge Mandandanji Country where our Roma exhibition is being held and we acknowledge Gunggari and neighbouring Nations as Traditional Custodians who have cared for the Maranoa region since time began. We recognise our continuing relationships with and shared responsibilities towards maintaining the wellbeing of land, water and kin through community. The group pay respects to all our Elders, past, present and emerging in the Maranoa.

Yimbaya Maranoa is an Arts Collective and long term collaboration developed by First Nations artists and visiting artists with connections to the Maranoa region. The Collective's title Yimbaya is a Gunggari word meaning 'listening for' 'listening with'. Our works provide a rare opportunity for audiences to experience a unique and culturally active interdisciplinary collaboration focussed on listening to Country. Camping residencies are held at places of cultural and family significance for First Nations peoples and for those with connections to the region whose indigeneity has been displaced. The sites follow water courses along the Maranoa River and are also part of the route taken by Major Thomas Mitchell's expedition team and Wiradjuri guide Yuranigh on Mitchell's 4th surveying journey in 1846. The Maranoa is a region of cultural, spiritual and environmental significance linked to Booringa ('place of fire' in Gunggari language).

The arts collective works in both traditional artmaking mediums and innovative technology to deliver artworks in spaces that extend beyond the gallery. Taking a multi-media and interdisciplinary approach, the collective has researched, highlighted, celebrated and re-sounded or retold the Maranoa's many layers of history and silent and absent stories, through video, audio, works on paper and canvas, weaving, textiles, sculpture, and photography.



EXHIBITION STATEMENT

Continued

The project's uniqueness lies in its core value: Nalingu – a Gunggari word meaning “you and me together big mob” which represents a principle of non-exclusion that guides how we meet, create, share, and collaborate on and with Country. Bringing together artists from diverse backgrounds we have over time formed a one-of-a-kind project and creative space to explore our different relationships with Country.

The collective provides a rare opportunity for artists and audiences to experience and create the resonant echoes from the Maranoa. The strength of our residential and time together (Nalingu) lies in the way we lean into the tensions that arise through continuing, long-term conversations about truth telling in the Maranoa to grow and allow trust, respect, and cross-cultural awareness to emerge and be reflected in our creative collaborations, relationships and art.

In the words of Pat Hoffie “Outcomes of the collective have been evaluated by more than creative outputs alone “...this project, like so many that are better analysed through the frameworks of relational aesthetics, is one that grows rhizomatically, binding those involved to each other, to place, to changed approaches of being and perception; to generating socially and culturally rich tributaries that flow into new initiatives...It's a project born in the strength of conviction that there are ways through which we can overcome the ongoing scarring of colonial pasts in this Country. It's carried forward by shared belief that personal, social, cultural and ecological healing can be worked towards through love, respectful sharing and radical listening. In many individual voices and as one, this group shares a conviction that through radical listening and this restorative process, individuals and communities can develop new visual, spoken and written languages through to reconnect with each other and with the land we share (Hoffie, P. Yimbaya Maranoa 2024).

COLLECTION OF WORKS



Vicki Saunders

The Sound of Butterfly Wings in the Maranoa

Chalk pen, acrylic on board.
420mm x 594mm

NFS



Vicki Saunders

Echoes of Marks Made in the Maranoa

Paper
148mm x 210mm

\$30

(Order/ Print on demand)



Vicki Saunders

There is a Place to Which we Return

Watercolour ink on paper
148mm x 210mm

\$55



Vicki Saunders

Asemic Writing

Watercolour ink on paper
148mm x 210mm

\$50



Vicki Saunders

Nurinj

Watercolour ink on paper
148mm x 210mm

\$50



Vicki Saunders & Tammie Saunders

Nalingu

Pen and ink on circular card paper

\$50



Jennifer Gulson

For Aunt

NFS



Warren Saunders

Linear Gilgias

Acrylic on canvas
600mm x 600mm

\$650



Warren Saunders

Marlong Arch

Acrylic on canvas
600mm x 600mm

\$600



Warren Saunders

Sandstone Country

Acrylic on canvas
400mm x 1400mm

\$650



Warren Saunders

Maranoa Dreaming

Acrylic on canvas
500mm x 1500mm

\$850



Sue Saunders

Foraging Basket

Plain and hand dyed raffia,
various foraged plant materials
180mm x 190mm

\$250

COLLECTION OF WORKS



Sue Saunders

Winnowing Tray #1

Plain and hand dyed raffia, banana fibre, lomandra
370mm x 40mm

\$200



Sue Saunders

Winnowing Tray #2

Plain and hand dyed raffia, banana fibre, lomandra
370mm x 40mm

\$200



Sue Saunders

Leaching Basket

Plain and hand dyed raffia, banana fibre, lomandra, various foraged plant materials
360mm x 100mm

\$250



Sue Saunders

Honey Basket

Plain and hand dyed raffia, banana fibre, lomandra, various foraged plant materials
170mm x 210mm

\$250

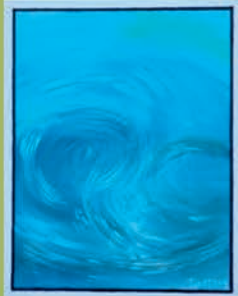


Tammie Saunders

Reflection

Acrylic on canvas
405mm x 504mm

\$400



Tammie Saunders

Ripples

Acrylic on canvas
405mm x 504mm

\$400



Tammie Saunders

Darkness

Acrylic on canvas
405mm x 504mm

\$400



Clare Cowley

In the Cunnamulla Sky

Acrylic on canvas
710mm x 450mm

\$200



Clare Cowley

Coffee in Injune

Acrylic on canvas
255mm x 204mm

\$200



Clare Cowley

Beneath the Surface

Acrylic on canvas
255mm x 204mm

\$200



Clare Cowley

Streets of Gungahil Mitchell

Acrylic on canvas
253mm x 205mm

\$200



Clare Cowley

Sunrise from Cunnamulla Tree

Acrylic on canvas
203mm x 203mm

\$200

COLLECTION OF WORKS



Marian Drew

Float I

Photographic print,
aluminium sheet, rock
300mm x 500mm x 100mm

\$600



Marian Drew

Float II

Photographic print,
aluminium sheet, rock
300mm x 500mm x 100mm

\$600



Carol Schwartzman

A Fish(y) Tale

Mixed media, incl. found
objects, acrylic paint, oil
pasten, fabric, plastic, clay
2000mm x 2000mm

\$2,000



Merete Megarrity

Terra Rara Sculpture

Digital images printed on
paper, framed
841mm x 594mm

\$275



Merete Megarrity

Masking at Yumba

Digital images printed on
paper, framed
841mm x 594mm

\$275



Collaborative Drawing

Footprints Maranoa

Charcoal, ink, ash, on river
stained arches watercolour paper
9000mm x 1200mm

\$900



**Collaborative Sound
Installation**

Aqua Nullius

14:41 minute loop. Speaker and
device, steel rod stand with
waxed ochre-dyed lace
tablecloth, painted rock.

800mm x 400mm

NFS



Saraeva Mitchell

*Land Stands at the
Heart of Everything*

Digital print on paper
297mm x 420mm

NFS



Deena Dodd

Welcome

Acrylic on canvas, earth
of the Yumba resin

\$350



Deena Dodd

*Centre- Healing,
Balance and Belonging*

Acrylic on canvas, earth of
the Yumba resin

\$350



Deena Dodd

*Departure- Renewed,
Whole*

Acrylic on canvas, earth of
the Yumba resin

\$350



Donna Malone

Swamp Gum I

Ink and ochre on paper
420mm x 300mm

\$550

COLLECTION OF WORKS



Donna Malone

Swamp Gum II

Ink and ochre on paper
420mm x 300mm

\$550



Donna Malone

Swamp Gum III

Ink and ochre on paper
320mm x 250mm

\$520

(\$1,200 for set)



Donna Malone

'53243'

Ink on vintage book cover
310mm x 250mm

\$550



Donna Malone

Before Time

Ink on vintage book cover
310mm x 250mm

\$550

(\$990 for set)



Donna Malone

Mammalia

Oil, wax and pastel, mixed
media on wooden board
650mm x 470mm

\$500



Donna Malone

*See Everything, Know
Nothing*

Oil, wax and pastel, mixed
media on wooden board
650mm x 470mm

\$500



Donna Malone

Come Together, Move Apart

Oil, wax and pastel, mixed
media on wooden board
650mm x 470mm

\$500

(\$1,200 for set)



Donna Malone

*Soft Belly in the Stone
Garden*

Pastel on khadi paper
380mm x 290mm

\$600



Donna Malone

Maranoa Time (Clock)

Mixed media with found
objects
300mm x 300mm

\$550



Donna Malone

Goat Story

Mixed media with found
objects
300mm x 300mm

\$550



Donna Malone

Release and Return

Mixed media with found
objects
300mm x 300mm

\$550

COLLECTION OF WORKS



Donna Malone

Day Comes

Mixed media with
found objects
300mm x 300mm

\$550

(\$1,800 for set)



Donna Malone

*Soft Belly in the Stone
Garden Collage I*

Mixed media collage incl.
copper staples, wax and ochre,
unframed, double sided
500mm x 400mm

\$500



Donna Malone

*Soft Belly in the Stone
Garden Collage II*

Mixed media collage incl.
copper staples, wax and ochre,
unframed, double sided
500mm x 400mm

\$500



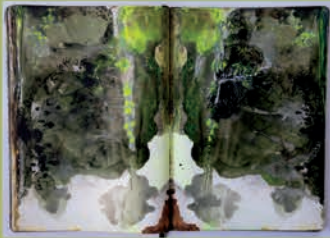
Donna Malone

*Soft Belly in the Stone
Garden Collage III*

Mixed media collage incl.
copper staples, wax and ochre,
unframed, double sided
480mm x 430mm

\$500

(\$1,200 for set)



Jude Taggart Roberts

Chain of Ponds

Ink on stone paper
300mm x 210mm x 12mm

NFS



Jude Taggart Roberts

Divisa aquarium

Woodblock print, pigment,
acrylic on printmaking paper,
backed with Tyvek
960mm x 1800mm

\$990



Jude Taggart Roberts

Way of the River I

Mixed media on board with
varnish, framed
300mm x 229mm

\$650

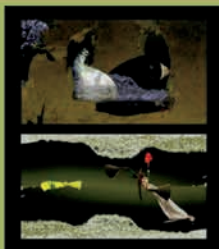


Jude Taggart Roberts

Way of the River II

Mixed media on board with
varnish, framed
300mm x 229mm

\$650



Helen Hardess

*Listeners: Meanjin bin chicken,
botanical specimens, levitating boulder
and night cap I, II*

Digital prints on paper and fabric,
unframed print only
800mm x 970mm

\$150



Helen Hardess

*Apotheosis as botanical
specimen I, II.*

Digital prints on paper and fabric,
wire thread, wood, unframed
print only
800mm x 970mm

\$150



Helen Hardess

*Descent into hole, seen and heard
I, II.*

Digital prints on paper and fabric, wire
thread, wood, unframed print only
800mm x 970mm

\$150

COLLECTION OF WORKS

NO
IMAGE

Helen Hardess

Props and Paraphernalia

Assemblage of found and constructed objects, including roots, paint, paper, thread, wire, string, papier mache

NFS



Vernessa Fien

Together

Mixed media, acrylic on canvas, gel print, teabag paper
300mm x 400mm

\$250



Vernessa Fien

When it Happens

Mixed media, acrylic on canvas, gel print, teabag paper
300mm x 400mm

\$250



Vernessa Fien

Changes

Mixed media, acrylic on canvas, gel print, teabag paper
300mm x 400mm

\$250



Michelle Hobbs

Red Oche

Oche on paper
900mm x 2000mm

NFS



Michelle Hobbs

Dark Oche

Oche on paper
900mm x 2000mm

NFS



Renata Buziak

Box Tree

Arhival pigment print on paper
625mm x 440mm

\$450

(3 available)



Renata Buziak

Vine Tree Illuminant

Biochrome print on velvet repurposed ironbark base
520mm x 180mm

\$670



Renata Buziak

Hopbush Illuminant

Biochrome print on velvet repurposed ironbark base
520mm x 180mm

\$670



Renata Buziak

Field Notes

Toned cyanotype on cotton
2000mm x 500mm

\$770



Renata Buziak

The Weight Between

Toned cyanotype on cotton
2000mm x 500mm

\$770

COLLECTION OF WORKS



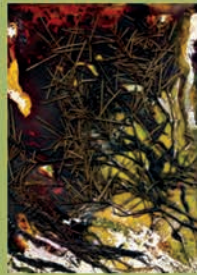
Renata Buziak

Black Cypress, Essential Medicine

Arhival pigment print on paper
320mm x 240 mm

\$100

(3 available)



Renata Buziak

Budgeroo Tree, Sacred Tree

Arhival pigment print on paper
320mm x 240 mm

\$100

(3 available)



Renata Buziak

Hopbush, Natural Antiseptic

Arhival pigment print on paper
320mm x 240 mm

\$100

(3 available)



Renata Buziak

Emu Apple, Bush Food

Arhival pigment print on paper
320mm x 240 mm

\$100

(3 available)

Terra- Rara Rare Earth would not be possible without the generous support of these sponsors.





ARTISTS BIOS

Vernessa Fien (Co-Facilitator of the Collective)

Instagram: @Fien_ness

Vernessa is a creative artist based in the Maranoa and descendant of both Gunggari and Bidjara from the Maranoa District in Southwest Queensland.

The artist has been involved in the facilitation of many community events and curatorship of exhibitions at the Injune Arts Assoc Inc., Injune Creek Gallery, and Maranoa on Mitchell Gallery. She was coordinator and curator for the NAIDOC Art Exhibition at the Roma Bungil Walk of Art Gallery and Bamba Gii Festival. Vernessa worked with artists and artworkers at GOMA for the Internship program Design Tracks. Vernessa facilitates a women's cultural group, 'Wandering Spirits'. Art is a significant part of the Aboriginal culture, and she is passionate about using this to help promote the importance of understanding and acknowledging First Nations people, and custodians of cultural heritage of the area.

Jude Taggart Roberts (Co-Facilitator of the Collective)

Instagram: @jude_taggart_roberts

Jude is a visual artist and facilitator of arts related projects. Through researching, drawing, painting and print methods as well as connecting with river communities, her practice addresses issues on Land and Water scapes within the Murray Darling and sub-terranean basins. From 1984 to 2005 she lived and worked within the Maranoa region, tutoring drawing, creating public art and facilitating the Mitchell Fire and Water Festival in 2000 before moving to Brisbane. Jude has tutored across the mediums of drawing and print media at Qld College of Arts, Southbank TAFE, and privately run classes Draw4all beginning in 2008. Since moving to Brisbane, the artist has continued to make direct encounters with the land and people of Western Queensland through various arts programs which include One River arts project, staged as a part of the Centenary of Canberra in 2013, and currently with the Yimbaya Maranoa Arts Collective. The artist's work has been shown at BLINDSIDE, Redland Art Gallery, Springhill Reservoir, Alexandra Lawson Gallery Toowoomba, The Crane Arts Centre, Philadelphia, Qld College Art Design Galleries and Woolloongabba Art Gallery, She is the winner of the 2025 Libris Book Awards, The Australian Artists Book Prize, Artspace Mackay.



ARTISTS BIOS

Continued

Dr Vicki Saunders, (Co-Facilitator of the Collective)

Instagram: #vls.2022

Dr Vicki Saunders, Indigenous arts researcher and story builder, uses poetic inquiry and other arts informed research methods to listen to our evolving relationships with Country and to promote well-being and resipiscence with First Nations researchers, organisations, and communities. She is currently research fellow with the Jawun Research Centre, Central Queensland University and the Centre for Research Excellence-Strengthening Systems for Indigenous Health Care Equity (CRE-STRIDE). She brings expertise in building First Peoples research capacity, public health research and arts-based, Indigenist and poetic inquiry. She is also Adjunct Research Associate with the Queensland Conservatorium Research Centre through the *Listening to Country Project*. She has published in mostly health related journals and two book chapters on arts informed research methods. With an extensive background in social emotional wellbeing, psychology and public health research, she has been involved in a range of creative health and wellbeing research projects with Indigenous and community-based organisations.

Dr Marian Drew (Project TRPE planning facilitator)

www.mariandrew.com.au

Marian Drew is one of Australia's most significant photographic artists, with a practice spanning 40 years in both education and exhibition. She has held more than 35 solo exhibitions in Australia, United States of America, France, Hong Kong and Germany and over 100 group shows in Australia, New Zealand, United Kingdom, France, China, Germany, Singapore, Taiwan, Peru and the United States. She was Queensland College of Art (QCA) Director of the Photography Program 2005-2016, and QCA Deputy Director, 2001-2003, where she taught full time 1986-2016. Drew completed a PhD at the Australian National University, 2020 - 2024, where she used her studies into the animate forces of the geological, to question her practice in photographic representation and reorient her decades long inquiry into human relations with the natural world.



ARTISTS BIOS

Continued

Helen Hardess (Project TRPE planning facilitator assistant)

helenhardess.com

Helen Hardess is a Meanjin-based artist. In 2022 she completed a Bachelor of Visual Art (Honours) at Queensland College of Art (QCA), Griffith University. Her spatial practice works at the intersections of non-human agencies, the “age of humans”, and colonial legacies. She develops work through studio-based material processes, and observations and investigations carried out in the field. Using a multi-media approach, she preferences speculation, playfulness, and a light touch, even in the discussion of the serious. Helen is active in Meanjin’s contemporary art community and has shown her work in BLINDSIDE (Naarm), Sydney University, as well as Meanjin’s STABLE, Redland Art Gallery, Springhill Reservoir, and POP, Webb, and Project Galleries, QCA.

Dr Renata Buziak

renatabuziak.com

Instagram: @renatabuziak

Dr Renata Buziak is a biochrome photo-media artist, researcher, educator and ECO Harmony Guide working at the intersection of art and science. Her PhD research explored medicinal plants of Minjerribah / North Stradbroke Island in consultation with members of the Quandamooka community. By allowing photographic materials to interact with organic matter over time, Renata developed the biochrome process, creating images shaped through natural processes of transformation and decay.

Her work has been exhibited nationally and internationally, including recent exhibitions Gondwanan Biochromes at Binna Burra and A Thread Through Time at COMA Gallery, Sydney. Renata’s artworks are held in public and private collections, and have featured on ABC TV’s [Gardening Australia](#) and in the recent documentary [EARTH PRINTS](#). She also facilitates cyanotype workshops that encourage creativity and deeper connection with nature.



ARTISTS BIOS

Continued

Clare Cowley

Instagram: @Clarecowleyart

@clarecowleymusic

I grew up on a dairy farm in Allora, in Regional Queensland; this nurtured my relationship with the land. After high school in Toowoomba, I completed a BA of Fine Art with Honours in Meanjin/Brisbane, where I explored the live music scene along with completing my Honours in Fine Art at Queensland College of Art, South Bank.

My work documents stories that exist between interior and exterior realms, meditating on the constant drift between the individual/community or small town/big city.

While being part of Yimbaya Maranoa, I have produced three albums of my songwriting, exhibited solo at Crows Nest gallery (2023) with *Sleeping Stories*, and been part of Yimbaya Maranoa exhibitions on Gunggari/Bidjira country in Mitchell, Injune Galleries (2024) and now Roma Gallery in 2026.

Bill Dodd (Posthumous)

A Gunggari man who grew up in Mitchell, has been a pivotal figure in the Collective's 2024 exhibitions. As a young adult he worked as a stockman before an accident on the Maranoa River forty years ago. He came to love art through poetry and drawing and used his mouth to hold his drawing tools, sometimes with the board upside down. The artist found inspiration from the bush, the river, and memories of his life as a stockman and sportsman. The drawings are insights into a world he embodied in the Maranoa. Bill was the longest surviving First Nation person in QLD with Spinal Cord Injuries (SCI) until his passing in November 2024.

Deena Dodd

A descendant of the Gunggari people around Mitchell, South West Queensland. The Gunggari people are connected to the river system of the Maranoa. Deena's paintings are about the eco system that exists on the bush floor, and the beauty that exists if you take the time to look closely. She depicts family trees, and deep seeded roots with branches that cover and protect the river that runs through and provides life, themes of rejuvenation, and symbols of dragonfly's representing a new beginning as well as the life source of the Maranoa River. "I am number 11 of 12 children to Anne and Alf Dodd. I am forever thankful to have had the honour of being one of my mother's children and for my family of sisters, brothers, aunties; blood or other. I use paint so that my creative side has an outlet, it is therapy for my restless mind. I love colour and the opportunity to mix and mesh colour, textures, lifting images up off the canvas."



ARTISTS BIOS

Continued

Sandra Erwin

Is a proud Gunggari woman who was born in Mitchell in 1966. Working in Health as a Cell visitor for Murri Watch and Birthing in Our Community program, Sandra's interest in arts developed on her return to Country in Mitchell where she now supports her community in positive health outcomes using a Holistic approach. 'I love going down to the river, especially a very special spot I find to be at peace and like the world troubles don't exist'. With the connection to the river, Sandi is keen to develop her work with the project.

Jennifer Gulson

I am a Gunggari umbi, gami woman born on the banks of the Maranoa River at the Top Yumba. My work is born from feeling rather than certainty. I paint from what I sense, what I dream, and what appears when I allow myself to see deeper. In quiet moments, images and stories come to me, like fleeting glimpses that feel like memories carried through the eyes of a long time ago. I am drawn to the spaces where the physical and spiritual meet, where ancestral echoes linger and forgotten stories wait to be remembered. Ngurin often find their way into my art, along with water, where I feel most at peace. These things ground me in place, memories, and a sense of belonging that runs deeper than words.

I normally use a blend of contemporary and traditional influences; I create pieces that honour my Gunggari heritage while exploring my own journey of understanding. I do not always have words for what inspires me, but painting allows me to give form to feelings, memories, and visions that exist beyond explanation.

Michelle Hobbs

Instagram: @michypoosum

Michelle is an artist and water scientist, descendent of Bidjara from the Maranoa-Warrego in Southwest Queensland, and Dunghutti from the Macleay Valley, NSW. She is a Lecturer and PhD candidate with Australian Rivers Institute, Griffith University, researching freshwater mussel relationships with riverine ecosystems, and Indigenous ways of caring for water landscapes. She recently collaborated with Gunggari and Nyikina friends and colleagues to publish a case study on toollee (freshwater mussels) as Culturally Significant Entities, for a National Environmental Science Program project. Her arts practice tells stories about water, drawing on plant-animal-human-place relationships and Indigenous philosophies of reciprocity and deep listening. Her favourite mediums include natural pigments (ochre and mineral watercolours), using water and gravity as central forces in the painting process.



ARTISTS BIOS

Continued

Merete Megarrity

meretemegarrity.com

Instagram: @Merete Megarrity

Is a visual artist and Doctor of Visual Arts candidate at the Queensland College of Art, Meanjin. Her practice explores the intersection between sculpture, installation, sound, video, ecology, and art history and focuses on how an installation practice can help an audience make kin with the more-than-human world in the context of environmental breakdown. Merete has held solo exhibitions and been in various group shows across SE Queensland and her work has been shown at the State Library of Queensland, Parliament House in Canberra, Metro Arts, QUT Art Museum, Redland Art Gallery, Springhill Reservoir, Brisbane Powerhouse and QCA Galleries. She has been the Winner of the Queensland Regional Art Award (2011), finalist in the Redland Art Award (2014) and the Churchie National Emerging Art Prize (2017).

Saraeva Mitchell

Is a Gunggari Traditional Custodian, artist, and community advocate from the Maranoa region of Queensland. Her lifelong practice centres on safeguarding and sharing Gunggari culture, language, history, and traditional ecological knowledge.

Saraeva serves as a participant for the Yimbaya Maranoa Arts Collective (formerly the Remapping Mitchell Project). This collaborative initiative brings together Indigenous and visiting artists to multi-dimensionally map the environmental, cultural, and spiritual layers of the Maranoa River watershed.

Mitchell facilitates immersive on-Country art camps, botanical biochrome series, and sound installations. Her work champions "listening as a form of healing," building deep connections to the Maranoa River—a sacred lifeblood central to Gunggari identity.

She leads Connection to Country workshops across Southwest Queensland and the Darling Downs. These sessions utilise bush foods and traditional medicines to keep ancient Indigenous knowledge systems active, respected, and preserved for future generations.

For over three decades, Saraeva has paired her cultural leadership with grassroots advocacy. She has worked extensively across First Nations housing, healthcare, legal systems, and native title sectors to strengthen Indigenous rights and community well-being.



ARTISTS BIOS

Continued

Sue Saunders

Facebook: [sue.saunders.167](#)

Mitchell is my hometown. I lived there as a child and moved away with my family, returning again to stay in 2017. I have never called myself an artist, though I have had several creative pursuits. I came to weaving (or it came to me) when I came back home to Gunggari Country. My weaving now connects me to Country in the strongest way. My purpose is to research and revive this ancient craft for our people and share it with as many of my community as possible. I hope there will always be Gunggari weavers, and that this part of our culture remains strong and vibrant. When I have more time, I would like to work on larger works that I like to call (Am)bush Art, using materials found on Gunggari Country and installed in the landscape, to be discovered by the wandering hiker or camper.

Tammie Saunders

Instagram: [@timtamart](#)

I've always been creative and have spent much of my life making things with my hands. These days I work with paint, paper, and embroidery, exploring ideas and stories that feel important to me. Living in Roma, with deep connections to the Maranoa region, I draw inspiration from the people, places, and experiences around me.

I enjoy being part of collaborative exhibitions and value the friendships and encouragement that come from sharing creative spaces with others. With more time now to focus on my art, I'm learning to trust my own voice, embrace experimentation, and enjoy the process of creating just as much as the finished work.

Warren Saunders

Is a Gungarri landscape engineer, botanist, horticulturalist and native plant expert who specialises in revegetation and regeneration. A life-long student of Aboriginal culture, Warren's in a transdisciplinary practice which extends into music as a didgeridoo player and a digital artist. Warren describes himself as a 'bushie', as he spends much of his time on Country learning about the natural systems and how best to work with them. Throughout his career, Warren has been instrumental in the development of the Viro-cell planting system for native species, in particular in native grasses and aquatics – a system which has seen numerous revegetation nurseries and seed stores rehabilitate damaged Country. (I work on other Mobs like Wiradjuri, Gunai Kumai, Kamilaroi too).



ARTISTS BIOS

Continued

Carol Schwarzman

Is a visual artist and arts writer based in Meanjin. Her studio practice centres on work in painting, drawing and sculpture. Carol examines methods of re-immersing the human within the nonhuman (trees, plants, insects, soil, water) through engagement with nature. She holds a BFA in Art History from Virginia Commonwealth University (Richmond, VA), an MFA from the School of Visual Arts (NY, NY), and a PhD in Art History and Cultural Studies from University of Queensland. As an arts writer, Carol has been covering the visual arts, culture and the environment since the mid-90s, both in the US and Australia.

Dr Anastasia Tyurina,

Instagram: @weatherforecaster

Dr Tyurina is the Study Area Coordinator and Lecturer in Visual Communication at Queensland University of Technology. With over 15 years of teaching and industry experience as a design researcher and a new media artist, Anastasia is interested in collaborative practices of science, technologies, arts, and design that address complex critical issues in society. Anastasia sees the development of technology as a fundamental human activity and operates within the domains of emerging technologies, visual communication, interaction design, scientific imaging, photography, and creative coding. Her research and practice lie in immersive visual-led digital experiences that promote social change, better health, and wellbeing.

Donna Malone

lorrainepilgrim.com

Instagram: @donnamalone

Donna Malone is a Meanjin based full time visual artist. She has been represented by Lorraine Pilgrim Gallery for nearly 20 years. The artist explores her outer and inner nature through prolific, lively and spontaneous creating, using a diversity of mixed media, all the while, listening to and honouring ancient wisdom and her own natural body-based intelligence.



The Roma on Bungil Gallery
Committee wish to extend a
heartfelt thanks to Yimbaya
Maranoa Arts Collective for
exhibiting

Terra-Rara Rare Earth

Your support of our regional
gallery and regional arts is greatly
appreciated.

If you would like to purchase a piece in this exhibition please
see a Gallery Committee Member on opening night or email
secretary@romaonbungil.com.au



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Interested in becoming a member?
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secretary@romaonbungil.com.au

OPEN Mon to Fri 9am - 5pm | Sat 9am - 12pm

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