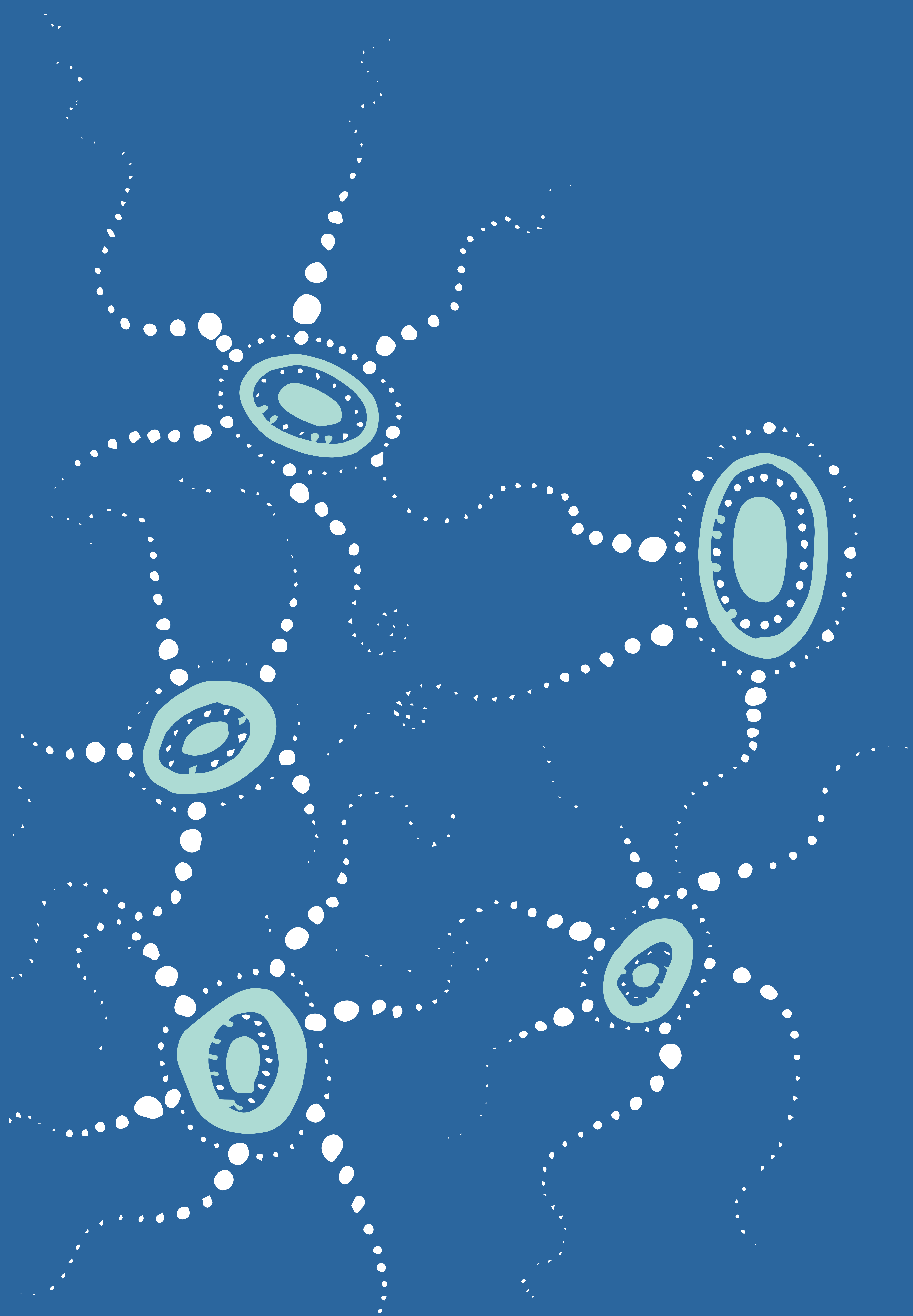


## FREMANTLE BRIDGES ALLIANCE

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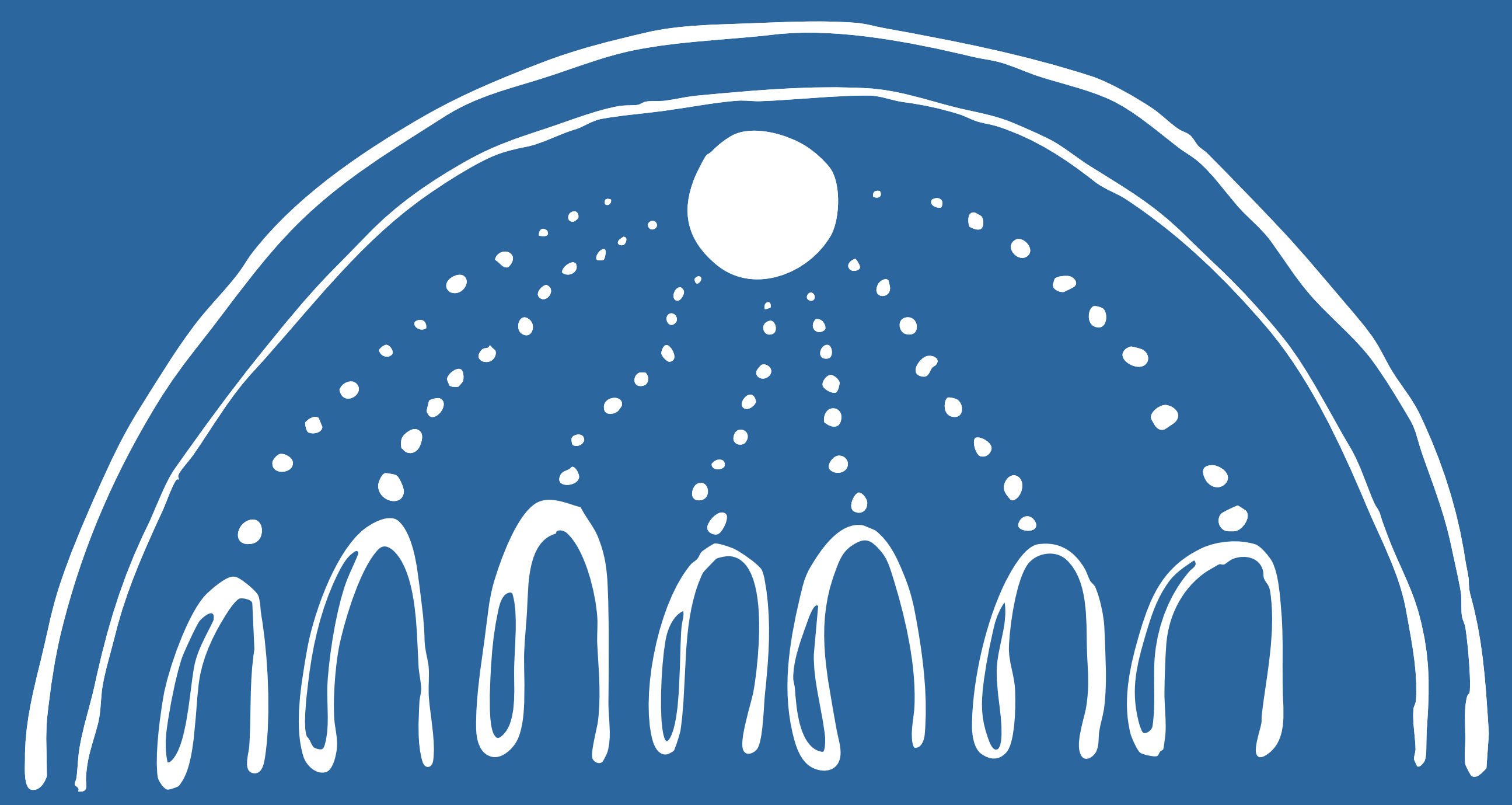
**Artist: John Curtin College of the Arts Maali Mia Students**

**Artwork: Spirals, dots, significant sites/places pattern – Untitled, 2024**

From a bird's-eye view, jellyfish, octopuses, and sea urchins are seen as part of the flowing water that connects everything. The water moves through spaces, linking all things, like tree roots that foster growth. They symbolize the interconnectedness of life and express the journey travelled to significant meeting places.

Yedi Waangkiny (dreaming talking) describes the importance of understanding the dreaming that emanate from the Derbarl nara and travel across boodjar (country) carrying the stories of time. Each one connected, one to the other, land to the sea, sea to the river, river to the land. Yedi waangkiny connects all living things and is littered with landmarks that create sites of significance whilst placing the importance of 'caring for country' and the biodiversity that is within Noongar boodjar. Yedi Waangkiny represents the stories that carry knowledge and travel from one place to the next and is passed on through the generations.





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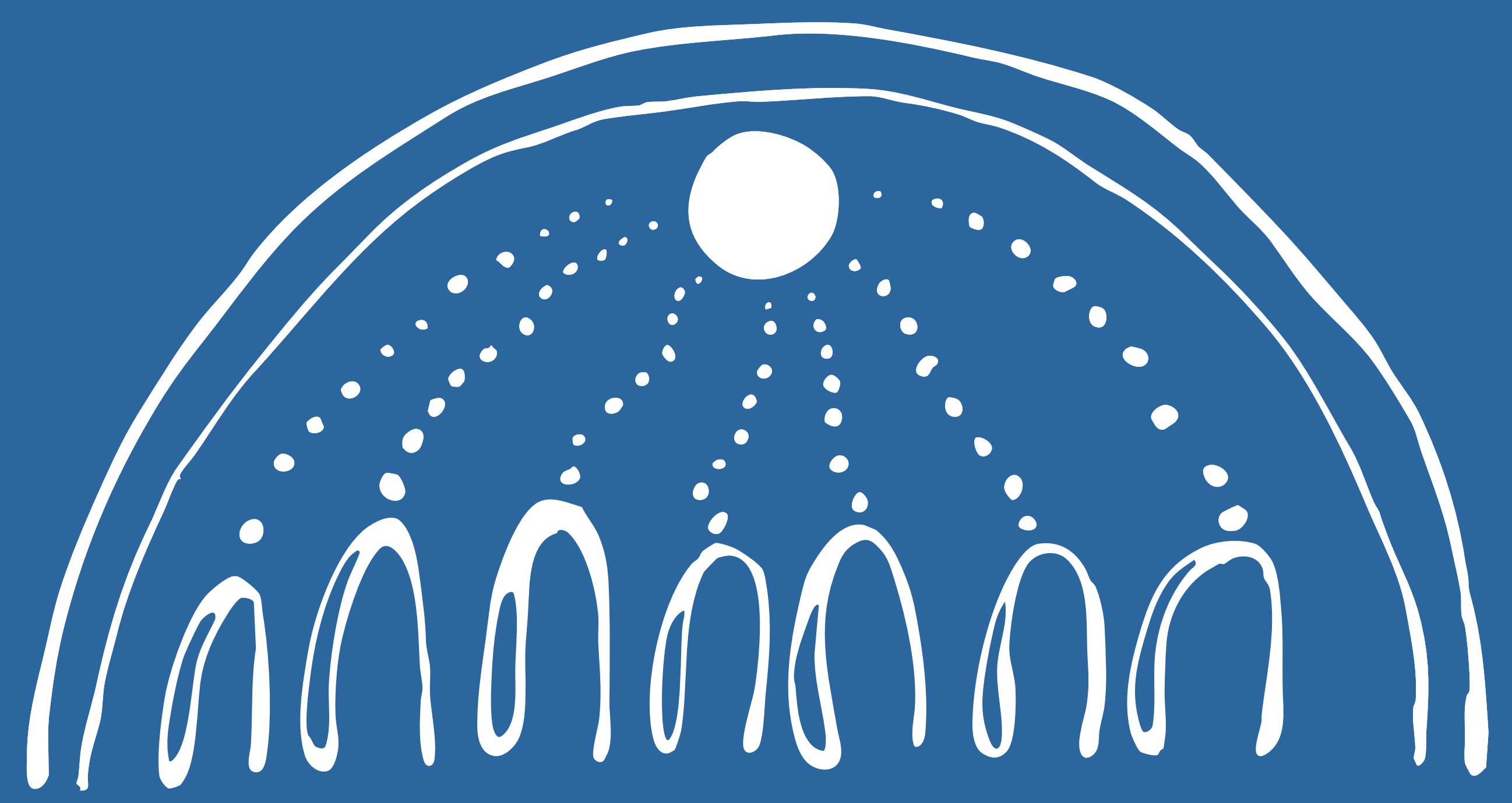
### **Artist: John Curtin College of the Arts Maali Mia Students**

Communities are deeply connected to water and the stories of people traveling to and from different places. This movement is celebrated through dancing, honouring culture, people, and the land. The flow of water symbolizes the journey, with language and culture playing vital roles in this ongoing connection.

### **Connection to the Cultural Narrative**

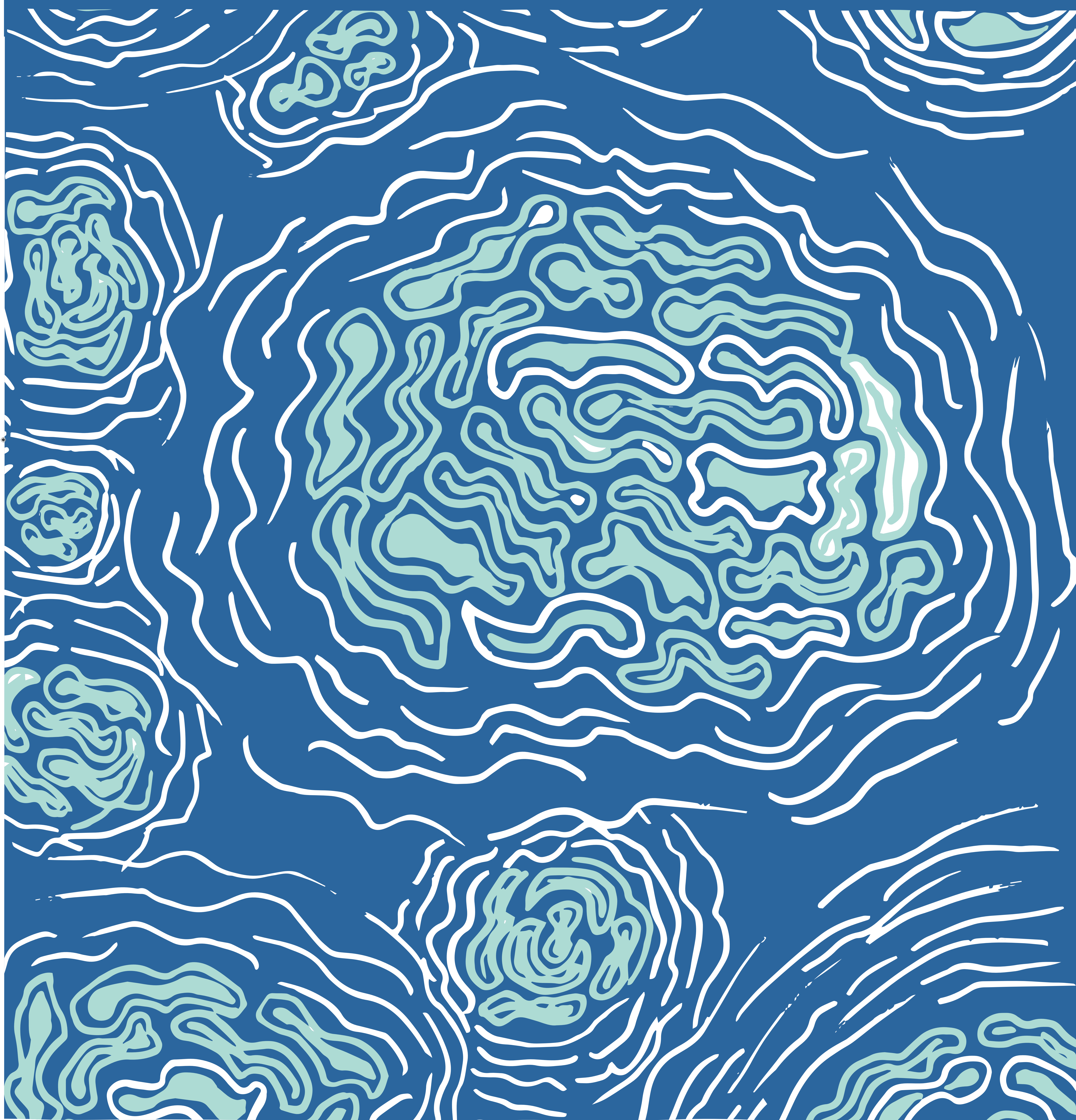
Wardakardak Mia is the Noongar name for meeting places in and around Walyalup (Fremantle) where Noongars came together to socialise, perform ceremony, participate in trade and celebrate Noongar culture and its people. The area is host to various camp sites where people lived, and others visited and Noongar gathered, as they went about their business as well as offer freshwater streams that were accessed by Noongar and other Aboriginal people prior to and post settlement. Camp sites were in 'Manjaree' (Fremantle Port) as well as in reserves that were situated within Walyalup Fremantle's urban environment. Throughout the process of colonisation Noongar people have lived and continue to live in Walyalup Fremantle.





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**Artist: John Curtin College of the Arts Maali Mia Students**

**Artwork: Ocean colours pattern – Untitled, 2024**

The act of throwing rocks into the water, fish darting under the ripples, creating patterns in shades of blue and green. The artist draws from the heart, reflecting the movement and flow of water in different directions. Sometimes the water flows steadily; other times it changes course. The topography of the land can be seen as a map of the water's path, where meeting circles and waterholes, form connections within the landscape and reflect the Waugyl.

### **Connection to the Cultural Narrative**

The Derbarl Nara is known as the mouth of the river that is home to many Whadjuk Noongar stories and is host to the beginning of Noongar songlines that travel from Walyalup (Fremantle) through the Derbarl Yerrigan (Swan River) and into Noongar boodjar. The colours in the ocean that enter into the river and flow out through Noongar boodjar carry the songs of time that ebb and flow with the tide and is home to the Waugyl (creation serpent).