



Gurabain

where the saltwater meets the freshwater

DENNIS GOLDING

Aboriginal and Torres Strait Islander viewers are advised that this resource contains images of deceased persons.

Georges River Council acknowledges the Bidjigal people of the Eora Nation, who are the Traditional Custodians of all lands, waters and sky in the Georges River area.

We pay our respect to their Elders past and present and extend that respect to all Aboriginal and Torres Strait Islander peoples who live work and meet on these lands.

Guraban is presented in collaboration with the Gujaga Foundation and supported by the NSW Government through Create NSW.



ARTIST

Dennis Golding is a Kamilaroi/Gamilaraay man. Born and raised in Sydney, Golding lived in an Aboriginal community in the suburb of Redfern. Surrounded by his family and community, Dennis was exposed to artmaking in his childhood as both his mother and grandmother were painters. Their work often depicted native Australian plants and animals as well as cultural motifs and people.



Image: Artist with *Remnants*, 2022, Epoxy resin, concrete, dye. Dennis Golding. Photography: Hurstville Museum & Gallery

The Block was an area of Redfern comprised of social housing which had been purchased over a period of 30 years by the Aboriginal Housing Company. The housing project started in 1973, just 6 years after the 1967 referendum which changed Australia's constitution to recognise Aboriginal people as citizens for the first time. Many of the purchased houses were old terrace buildings built during the late 1880s in a style very similar to English terrace housing. Decorative iron lace was a popular addition to balconies and verandas in the form of railings and along the bottom edge of rooflines.



Image: Artist installing *Remnants*, 2022, Epoxy resin, concrete, dye. Dennis Golding. Photography: Hurstville Museum & Gallery



Top image: Artist with Remnants, 2022, Epoxy resin, concrete, dye. Dennis Golding. Photography: Hurstville Museum & Gallery

Bottom image: Remnants (detail), 2022, Epoxy resin, concrete, dye. Dennis Golding. Photography: Silversalt Photography

Dennis Golding directly references the iron lace found on houses in The Block in his installation *Remnants*.

In this work, I have used epoxy resin and iron oxides to replicate the mid-nineteenth century iron lace found on balconies and palisades on The Block (Redfern) where I was born and raised. I symbolise the lace work fences from memories of my childhood and recognise them as a device used by settlers to claim land and the removal of Indigenous people and culture. In protest to the continuing colonisation of this land and the impact it has had on Aboriginal people and the environment, I have intentionally shattered the European resin fences into small remnants. The broken curlicues of European flora such as ivy and daylilies, are laid to form a topographic view of the Georges River.

Dennis Golding



Image: Artist installing *Remnants*, 2022, Epoxy resin, concrete, dye. Dennis Golding. Photography: Hurstville Museum & Gallery

Golding created *Remnants* in response to a collection of Aboriginal stone and flint tools in the Hurstville Gallery & Museum collection. These tools were found in the St George area and are evidence of the everyday life of Aboriginal communities in this area. By breaking the resin lace, Golding echoes the fragmentation of culture in *Remnants*. The European claim to land is in small pieces just like the small pieces of evidence of Aboriginal people like in the stone and flint tools. By laying the resin pieces in a map of the Georges River, Golding symbolises country and the ongoing relationship that exists between Aboriginal people and the land despite colonisation.



Image: *Remnants* (detail), 2022, Epoxy resin, concrete, dye. Dennis Golding. Photography: Silversalt Photography



Top & bottom images: Remnants (detail), 2022, Epoxy resin, concrete, dye. Dennis Golding.
Photography: Silversalt Photography



Image: Artist installing Remnants, 2022, Epoxy resin, concrete, dye. Dennis Golding. Photography: Hurstville Museum & Gallery

FRAMES

- Cultural:** Constructs of identity, race, merging of historical and contemporary experience.
- Structural:** Visual symbols embedded in the material and form. Interpretation is conveyed throughout the artmaking process.
- Subjective:** Works are linked to memory and experience.
- Postmodern:** Challenging the interpretation of historical objects, stories, and figures. Recontextualising historical objects by viewing them through a contemporary perspective on racism.

Subject – People, Objects, Places and Spaces

KEY WORDS

- Terrace house:** a house built as part of continuous row of houses in the same style.
- Remnant:** a small part of something left behind when the greater part has been removed.
- Fragment:** to break something into small pieces.
- Installation:** an artwork placed in a particular space/place or in a particular arrangement.

ACTIVITIES

Stage 4

- List three adjectives to describe the patterns on the resin pieces in *Remnants*.
- Look closely at the artwork *Remnants*. Describe how the size of resin pieces change from the outside edge to the inside of the installation.
- Describe how Dennis Golding has depicted the space occupied by the Georges River in *Remnants*.

Stage 5

- Look closely at the artwork *Remnants*. Describe how the level of detail in the resin pieces change as they become smaller.
- Ideas around ownership of land and an understanding of Indigenous connection to country are changing in broader Australian culture. What statement do you think Golding is making by the changing size and detail in the resin pieces in *Remnants*?

ACTIVITIES

Stage 6

- Golding has depicted the Georges River with a void in this installation. Explore what you think the absence of the resin pieces may signify in relation to the river and the land over which it flows.
- Explain how *Remnants* is a representation of Golding's childhood experiences.

Essay Questions

- Explore ways in which artists challenge their audiences to question traditional or mainstream points of view.
- Discuss ways in which artists use artworks to explore personal experiences.

DISCOVER

Artist Instagram

@dennisgolding

Past exhibitions

'Always Remember Us
This Way' 2 - 25 Feb
2023, Artreal Gallery

<https://artereal.com.au/exhibition/always-remember-us-this-way-2/>

'Tracing Places' 16 Jul -
26 Aug 2021, Artreal
Gallery

<https://artereal.com.au/online-exhibition/tracing-places/>

Adelaide Biennale of
Australian Art 2022

<https://www.agsa.sa.gov.au/whats-on/adelaide-biennial-of-australian-art/2022-adelaide-biennial-of-australian-art-freestate/>

'POWER – The Future
is Here' 3 - 28 Nov
2021, Carriageworks

<https://carriageworks.com.au/events/the-future-is-here/>

Articles

'Dennis Golding', Artreal
Gallery

<https://artereal.com.au/artist/dennis-golding/>

'Dennis Golding', AGSA

<https://www.agsa.sa.gov.au/whats-on/adelaide-biennial-of-australian-art/2022-adelaide-biennial-of-australian-art-freestate/dennis-golding/>

'Dennis Golding' 2020,
NAVA

<https://visualarts.net.au/artist-files/2020/dennis-golding/>

Guraban

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29 October 2022 – 29 January 2023
Hurstville Museum & Gallery

Combining historical material and objects, documents and photographs sourced from public and private collections along with the work of leading First Nations visual artists, Jenine Boeree & Nicole Monks, Dennis Golding, Djon Mundine, Marilyn Russell and Jason Wing, the exhibition presents stories associated with the Georges River in the local region, highlighting multiple perspectives on Aboriginal connections to the river, its people and places.

It has been developed in collaboration with local First Nations groups, individuals, artists and the Gujaga Foundation, a peak organisation leading Dharawal language and cultural activities, providing services relating to Aboriginal culture in eastern, southern and southwestern Sydney. The commissioned artworks have been made possible through funding from Create NSW.

A hardcopy and digital catalogue is available for this exhibition.

A virtual tour of this exhibition is available to view online [here](#).

HURSTVILLE MUSEUM & GALLERY

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Instagram: [hurstvillemuseumgallery](https://www.instagram.com/hurstvillemuseumgallery)

Blog: hurstvillemuseumgallery.wordpress.com

Back cover image: 'Guraban: where the saltwater meets the freshwater' exhibition view, Hurstville Museum & Gallery, 2022.
(detail) Photography: Silversalt.



Two small informational cards are placed below the large illustration on the wall.



A small informational card is placed below the framed map on the wall.



A small black label with white text is placed on the floor near the display case.