



Australian Government
National Emergency
Management Agency

NERAM
NEW ENGLAND REGIONAL ART MUSEUM

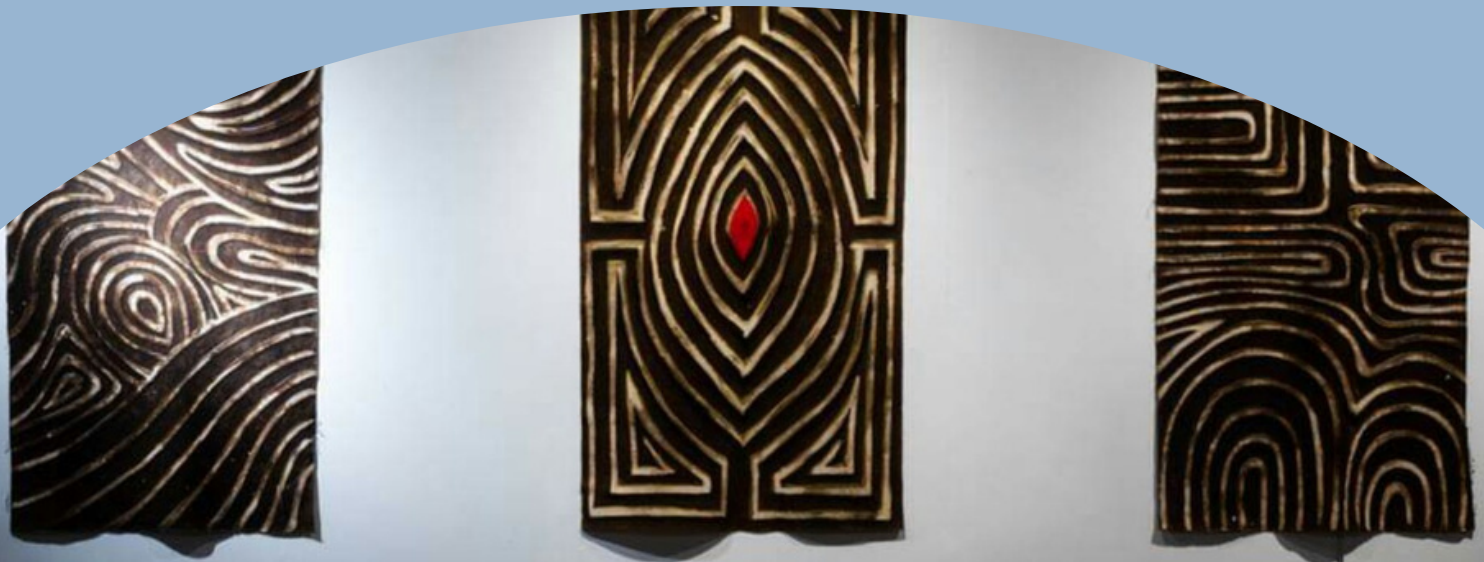


TEACHING NOTES

DEBBIE
TAYLOR
WORLEY



MAKING CORDAGE WITH CUMBUNGI



Beyond Gavrinis; Maid, Mother, Crone

DEBBIE TAYLOR WORLEY

BIOGRAPHY

Debbie Taylor Worley is a Gamillaraay (Gamillaroi) woman, originally from North West New South Wales and now residing on the Tweed Coast. The birth of her daughters sent her on a quest to reconnect with her traditional Indigenous heritage, resulting in studies at Griffith University's College of Art. Graduating in 2008 with a Bachelor of Contemporary Australian Indigenous Art, Worley has worked as an artist and educator. She's been in numerous group shows, illustrated four children's books, conducted many workshops and created public and community artwork.

She is currently working toward a Doctorate of Visual Art.

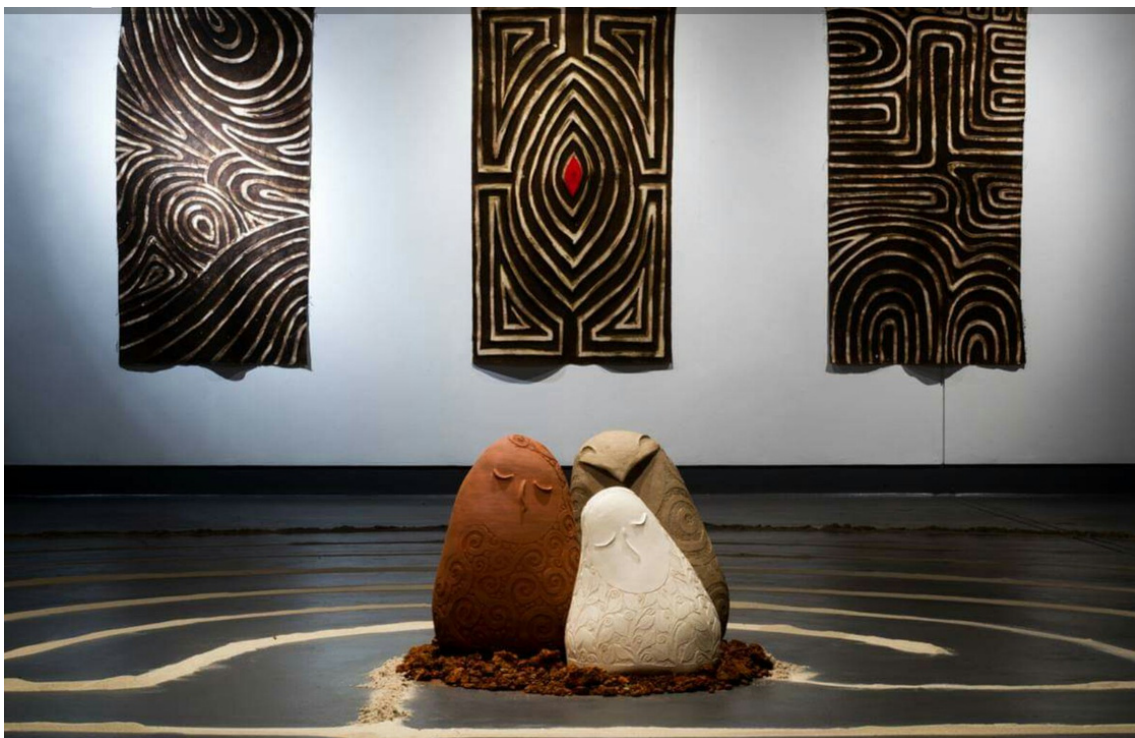


DEBBIE TAYLOR WORLEY

ARTISTIC PRACTICE | DENDROGLYPH

"The first time I saw a Gamillaroi carved tree (dendroglyph), it was like coming home. It was as if my place in the world was finally realised...it really was a profound moment. In comparison to other Australian Aboriginal artforms, there is very little known about the trees, many having been destroyed by the relentless pursuit of agricultural land. I was particularly astounded by the destruction of the Banaway Bora Ground in Collarenebri in the 1940's. The carved trees were cut down, then transported to the South Australia Museum and the Museum of Victoria. I wanted to honour this artform and shine a light on this hidden heritage. As the Gamillaroi are primarily carvers, rather than painters, I found that leather hard clay is a beautiful medium to carve, hence began my love for working with clay."

<https://www.debmtworley.com.au/about-1>



Beyond Gavrinis; Maid, Mother, Crone

DEBBIE TAYLOR WORLEY

ARTISTIC PRACTICE | POTTERY



MaEternity

"My pottery, whether a functional vessel or as a piece of beautiful art, carved with the designs inspired by the dendroglyphs, have become a signature of my work. This has evolved into female figures, similarly carved and glazed. They portray the strength, integrity, power, resilience and the enduring nurturing creativity of womanhood"

<https://www.debmtworley.com.au/about-1>

DEBBIE TAYLOR WORLEY

IN EDUCATION



Yellow Rock-Carving contours of country

Debbie Taylor Worley is passionate for education.

"Inspired by Oodgeroo Noonuchal who said regarding the history of oppression and racism Australian Aboriginal people deal with daily, "Don't hate, educate". Teaching at Griffith University, within the TAFE system and conducting school workshops in both cultural studies and Indigenous art, has provided an opportunity to shed light on Indigenous perspectives."

<https://www.debmtworley.com.au/about-1>

FIRST NATIONS

HISTORY OF WEAVING

FOR MORE THAN 40,000 YEARS, THE ABORIGINAL PEOPLE OF AUSTRALIA HAVE USED CULTURAL ACTIVITIES SUCH AS STORYTELLING, CEREMONIES AND TRADITIONAL CRAFTS TO PASS KNOWLEDGE FROM GENERATION TO GENERATION.

ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLE HAVE USED GRASSES AND REEDS FROM WETLANDS FOR THOUSANDS OF YEARS. THEY USED THESE MATERIALS FOR WEAVING TO MAKE MANY DIFFERENT KINDS OF USEFUL EVERYDAY OBJECTS.

[HTTPS://INDIGENOUSKNOWLEDGE.UNIMELB.EDU.AU/CURRICULUM/RESOURCES/WEAVING-DESIGN-INTO-LOCAL-MATERIALS](https://indigenousknowledge.unimelb.edu.au/curriculum/resources/weaving-design-into-local-materials)

Aboriginal and Torres Strait Islander peoples have transformed materials from their local environment using skill and innovation for many thousands of years. The process of making tools and complex objects for a specific purpose requires a high level of knowledge of materials, processes, and designs. One excellent example of this technology is weaving, using natural and renewable resources to create items such as baskets and traps

<https://indigenousknowledge.unimelb.edu.au/curriculum/resources/weaving-design-into-local-materials#:~:text=Aboriginal%20and%20Torres%20Strait%20Islander%20people%20have%20used%20grasses%20and,kinds%20of%20useful%20everyday%20objects>



SIMILAR

ARTISTS

PHYLLIS STEWART

BORN ON THARAWAL (DHARAWAL) LANDS ON THE SOUTH COAST OF NEW SOUTH WALES, PHYLLIS STEWART IS A MASTER WEAVER HAVING LEARNT THE ART OF SHELL WORK FROM A YOUNG AGE.

HER WEAVING PRACTICE INVOLVES THE COLLECTION AND MAINTENANCE OF NATIVE GRASSES, REEDS, VINES AND BARK, REFLECTING HER ONGOING CULTURAL ENGAGEMENT AND CREATIVE CONNECTION WITH COUNTRY.

BORN 1954

Octopus, 2022



SIMILAR

ARTISTS

LORRAINE CONNELLY-NORTHEY

LORRAINE CONNELLY-NORTHEY'S WORKS SPEAK OF HER DIRECT EXPERIENCES IN BEING DISPLACED FROM HER ANCESTRAL COUNTRY - BEING OF MIXED ABORIGINAL AND IRISH DESCENT, AND LIVING IN A RURAL AND POST-COLONIAL ENVIRONMENT.

WITHIN HER WORK SHE USES A COMBINATION OF RUSTED BARBED WIRE, RABBIT AND CHICKEN FENCING, CORRUGATED IRON, TIN AND OTHER ODDS-AND-ENDS SALVAGED FROM TIPS AND DUMPS, TO CREATE TRADITIONAL KOORI (SOUTH-EAST) FORMS, SUCH AS NARRBONGS (STRING BAGS).

BORN 1962

Narrbong (string bag), 2008



MAKING CORDAGE WITH CUMBUNGI

'BURRARRA'

CUMBUNGI, BULRUSH,
CATTAILS OR IN GAMILARAAY
"BURRARRA"

Three types found in New South Wales |
Two being native.

1. *Typha dominigenensis* | Narrow leaved cumbungi
2. *Typha orientalis* | Broad leaved cumbungi
3. *Typha latifolia* is a perennial herbaceous plant and are an introduced European species



Cumbungi is an aquatic plant which grows all over Australia. It is found in slow moving or stagnant waterways. such as along the shoreline of dams, ponds or drains; or along the edges of slow moving creeks. The underground stems (rhizomes) are rich in starch and can be cooked by steaming in an earth oven. After steaming, the rhizomes can be chewed to remove the starch and the remaining fibre used to make string. The leaves can also be split to make cordage. Traditionally, the young shoots were eaten raw as a salad.



CUMBUNGI

PROCESS

A WEED

VIEWED AS A WEED BY MANY, CUMBUNGI PROVIDES IMPORTANT FOOD AND COVER FOR WILDLIFE INCLUDING WATERFOWL AND BIRDS, PROVIDING PROTECTED NESTING SITES. IT ALSO PROVIDES PROTECTION AGAINST STREAM BANK EROSION.

CLEANSING

IT HAS BEEN SUCCESSFULLY USED AS A BIOLOGICAL MEANS OF CLEANING WATER OF EXCESSIVE NUTRIENTS, HEAVY METALS AND OTHER CONTAMINANTS AND FILTERS RUNOFF ENTERING THE WATER BODY.

WATER



HARVESTING CUMBUNGI

REQUIREMENTS OF HARVESTING

- 01 Seek permission from owners of the property, or traditional custodians prior to harvesting.
- 02 Do not harvest in National Parks or protected areas.
- 03 Do not remove the whole plant, Rather find the young shoots second to centre of the clump and pull. If it slowly gives way, the plant is giving permission to be harvested. If it doesn't give way, the plant does not want you to take it. I have found that early to mid spring is best for gathering cumbungi. It tends to be unwilling when the flower stalks start to form late spring, early summer. It is as if the plant is protecting itself during it reproductive time.
- 04 Only take what you need.

STORING AND PREPARING

Once cumbungi is gathered, tie it in a bunch and hang in a cool dry place.

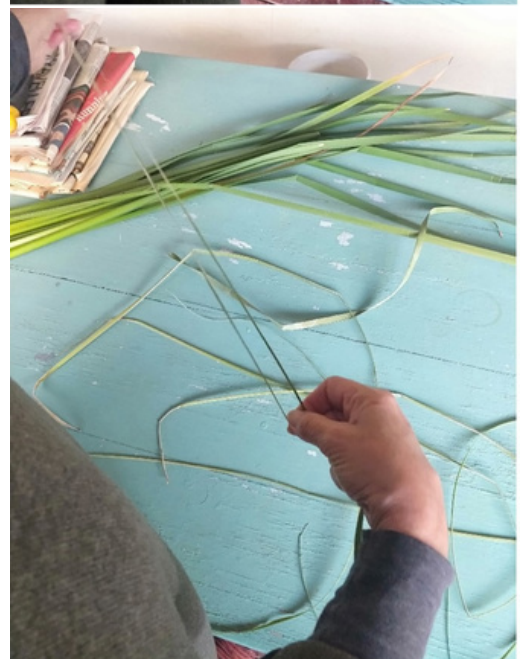
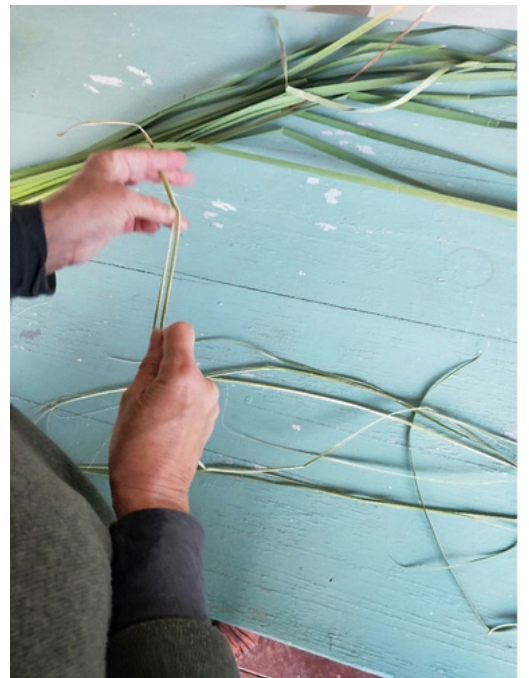
Keep aerated as you want to prevent it from getting mouldy. It is good to use it within a couple of days of harvesting.

To rehydrate after storage and so it is flexible enough to make cordage, wet a towel and wrap it around the leaves until they soften. Do not leave leaves in the moist towel for more than a day or two as it will begin to collect mould.



TO PREPARE CUMBUNGI

- USING A SMALL PARING KNIFE OR TRADITIONALLY, USE THE THUMBNAIL: SPLIT THE LENGTH OF THE LEAF INTO 3-5MM WIDE STRIPS.
- AT THE ROOT END, THERE MAY BE A JUICY, JELLY LIKE SUBSTANCE. SIMPLY RUN YOUR KNIFE OR THUMB NAIL DOWN THE LENGTH TO REMOVE.

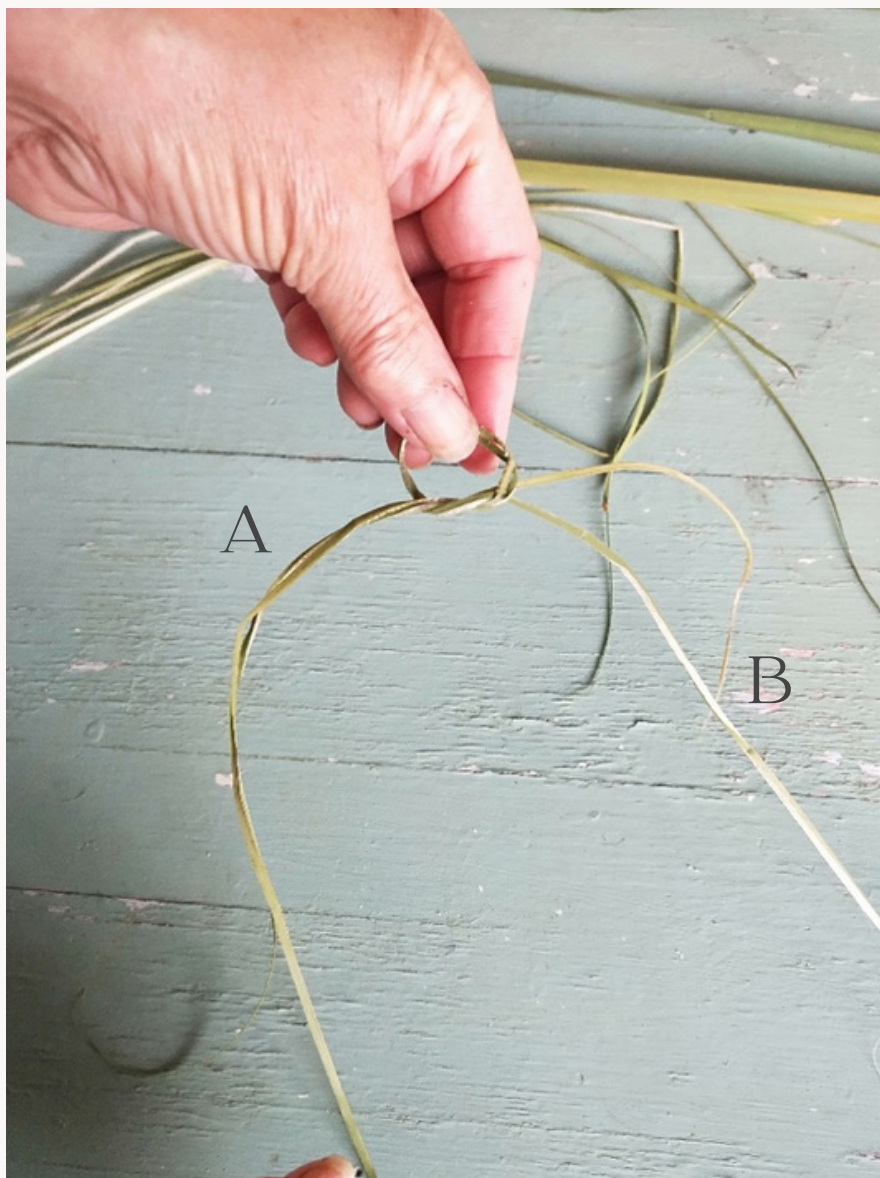


MAKING CORDAGE

LETS BEGIN

GET 2-3 STRANDS OF SPLIT LEAF AND FOLD THEM JUST OFF HALF WAY.

TIE A SIMPLE KNOT, LEAVING AN OPEN LOOP. IT IS BETTER TO USE MORE THIN STRIPS THAN FEWER WIDE STRIPS.



MAKING CORDAGE

STEP 2

HOLD KNOT BETWEEN THUMB AND FOREFINGER WITH LOOSE ENDS ACROSS YOUR BODY TO THE RIGHT.

NOW YOU HAVE TWO LONG BUNCHES OF FIBRES (A AND B)

HOLD THE STRANDS (S1) WHICH IS FURTHEST FROM YOUR BODY BETWEEN THUMB AND FOREFINGER ON YOUR RIGHT HAND, AND TWIST THE FIBRE AWAY FROM YOUR BODY. TWIST 2-3 TIMES.



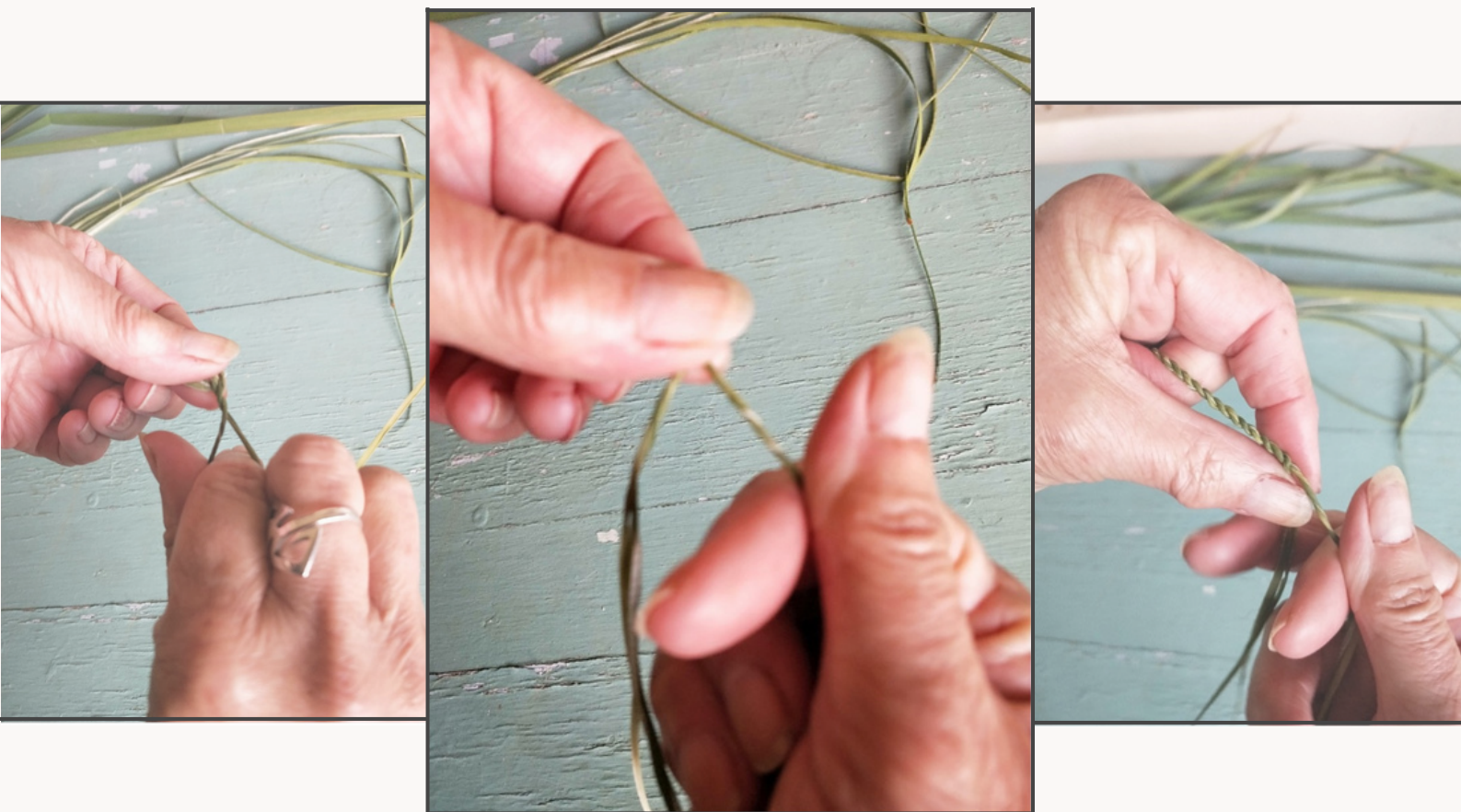
MAKING CORDAGE

STEP 3

BRING A ACROSS THE TOP OF
B - TOWARDS YOUR BODY.

REPOSITION YOUR LEFT
THUMB AND FOREFINGER TO
HOLD THE TWISTED FIBRE IN
PLACE.

NOW TWIST B (NOW
FURTHEST FROM YOUR BODY)
AWAY FROM YOUR BODY,
AND CROSS IT OVER S1
TOWARD YOUR BODY



FINAL NOTES

ALWAYS TWIST AWAY FROM YOUR BODY AND CROSS THE TWISTED FIBRE OVER THE TOP TOWARDS YOU. AWAY AND OVER, AWAY AND OVER.....



YOU MAY HAVE TO OCCASIONALLY SEPARATE THE TWO STRAND LENGTHS AS THEY TEND TO GET A BIT TANGLED.



ADDING FIBRE | WHEN YOU GET TO THE END OF YOUR FIBRE BUT YOU WANT TO MAKE THE CORDAGE LONGER

DO THIS WHEN YOU STILL HAVE 4-5CMS OF LEAF LEFT.

SEPARATE S1 AND S2, HOLDING BETWEEN THUMB AND FOREFINGER OF LEFT HAND.

TAKE 1-3 STRANDS OF SPLIT LEAVES, AND FOLD IN APPROXIMATELY HALF WAY SO THE NUMBER OF STRANDS YOU USE WILL DETERMINE THE THICKNESS OF THE CORDAGE.

ARTIST NOTE ON ADDING CORDAGE:

"I ALWAYS LEAVE IT JUST OF HALF WAY SO THAT YOU DON'T HAVE ALL YOUR FIBRES RUNNING OUT AT THE SAME TIME, AND CREATING CLUMPY JOINS"



CREATIVE ARTS

OUTCOMES

EALY STAGE OUTCOMES

VAES 1.1 | MAKES SIMPLE PICTURES AND OTHER KINDS OF ARTWORKS ABOUT THINGS AND EXPERIENCES.

VAES 1.2 | EXPERIMENTS WITH A RANGE OF MEDIA IN SELECTED FORMS.

VAES 1.3 | RECOGNISES SOME OF THE QUALITIES OF DIFFERENT ARTWORKS AND BEGINS TO REALISE THAT ARTISTS MAKE ARTWORKS.

VAES1.4 | COMMUNICATES THEIR IDEAS ABOUT PICTURES AND OTHER KINDS OF ARTWORKS.

STAGE 1 OUTCOMES

VAS 1.1 | MAKES ARTWORKS IN A PARTICULAR WAY ABOUT EXPERIENCES OF REAL AND IMAGINARY THINGS.

VAS 1.2 | USES THE FORMS TO MAKE ARTWORKS ACCORDING TO VARYING REQUIREMENTS.

VAS 1.3 | REALISES WHAT ARTISTS DO, WHO THEY ARE AND WHAT THEY MAKE.

VAS 1.4 | BEGINS TO INTERPRET THE MEANING OF ARTWORKS, ACKNOWLEDGING THE ROLES OF ARTIST AND AUDIENCE.

STAGE 2 OUTCOMES

VAS 2.1 | REPRESENTS THE QUALITIES OF EXPERIENCES AND THINGS THAT ARE INTERESTING OR BEAUTIFUL* BY CHOOSING AMONG ASPECTS OF SUBJECT MATTER.

VAS 2.2 | USES THE FORMS TO SUGGEST THE QUALITIES OF SUBJECT MATTER.

VAS 2.3 | ACKNOWLEDGES THAT ARTISTS MAKE ARTWORKS FOR DIFFERENT REASONS AND THAT VARIOUS INTERPRETATIONS ARE POSSIBLE

VAS 2.4 | IDENTIFIES CONNECTIONS BETWEEN SUBJECT MATTER IN ARTWORKS AND WHAT THEY REFER TO, AND APPRECIATES THE USE OF PARTICULAR TECHNIQUES.

STAGE 3 OUTCOMES

VAS 3.1 | INVESTIGATES SUBJECT MATTER IN AN ATTEMPT TO REPRESENT LIKENESSES OF THINGS IN THE WORLD.

VAS 3.2 | MAKES ARTWORKS FOR DIFFERENT AUDIENCES ASSEMBLING MATERIALS IN A VARIETY OF WAYS.

VAS 3.3 | ACKNOWLEDGES THAT AUDIENCES RESPOND IN DIFFERENT WAYS TO ARTWORKS AND THAT THERE ARE DIFFERENT OPINIONS ABOUT THE VALUE OF ARTWORKS.

VAS 3.4 | COMMUNICATES ABOUT THE WAYS IN WHICH SUBJECT MATTER IS REPRESENTED IN ARTWORKS.



THIS PROJECT RECEIVED GRANT FUNDING FROM THE
AUSTRALIAN GOVERNMENT.



Australian Government

**National Emergency
Management Agency**