



Conceptual installation view

ROMA STREET

Concourse

Untitled

Proposed Artwork



D Harding

Bidjara, Ghungalu
and Garingbal



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D Harding applies an artistic approach to harness the creativity inherent in Aboriginal communities. At the heart of Harding's family connections (through both grandparents) are globally significant Rock Art traditions. Often working collaboratively with family and other groups, the artist draws together the philosophies and spirituality of varied cultural inheritances, an Indigenous framework situated within the international art world. Their work is in all major Australian and selected international collections.

This monumental colour field painting will be developed by artist D Harding in collaboration with Turrbal and Jagera community. It is the result of a private story-telling process, and acknowledges the influence and lineage of Australian First Nations Rock Art, humanity's oldest art movement. While Rock Art can be understood as a record of Aboriginal history dating back tens of thousands of years, it is also an artistic legacy that lives on in Central Queensland today.

In its scale and abstracted areas of translucent colour the work explores parallels between Central Queensland Rock Art and the Western colour field painting traditions that emerged in the 1940s and 1950s. In this method artists sought to connect to universal emotions in their paintings, rather than more illustrative forms. This work is made with layers of pigment saturated into the masonry wall and layered over several months, capturing the time and memory of each of its creators. Community members from the Turrbal and Jagera families who are local to this place are involved in underpainting layers of water and brick red pigment. An overcoat is applied as thin washes in later stages by D Harding.

The meaning of the work is developed as a private narrative understood by each of the makers during the process. The intuitive and emotional nature of the painting method is conveyed without words, described by D Harding as 'a public remnant of private expression'. It captures locally relevant and socially held subject matter and content that may always remain opaque.



Conceptual installation view

ROMA STREET

Plaza

Mirror Pond



D Harding

Bidjara, Ghungalu
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Mirror pond is a safe and sacred space, welcoming arrivals and offering nourishment. It is a place for poetic interaction, offering water to visitors who travel through Roma Street Station. They are asked to accept the water and travel on, noting its osmotic quality. This space encourages welcome and is engraved with text from a water song in Bidjara language - *gamu dhuward*, which means 'water alive'.

D Harding notes that water is essential to every culture. Waterways can be seen as akin to Aboriginal highways; the intent behind this work also echoes the rail networks which connect Roma Street to communities and territories across vast distances.



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Conceptual installation view

ROMA STREET

Escalator Wall

resistance and survival



Judy Watson

Waanyi people

Judy Watson's work has an international presence. Its seductive beauty slips under our skin; her ambition that we taste culture on our tongue. Her environmental interests promote change and sustainability. Her work advocates for repatriation of Aboriginal objects and ancestral remains, recognition of frontier violence, and a deeper understanding and awareness of Aboriginal land (including this location) and culture.

In this work, Watson visually repatriates ancestral objects to their origins, exposing histories of this place before and during early colonisation. In the 1800s Aboriginal people would gather in large numbers in this area, coming together for sharing of food and resources, sporting contests (*pullen pullen*), and for cultural exchange. This was also a site of conflict and frontier violence between Aboriginal people and the colonists.

In this immersive work, objects drift up from a rich and layered background. Lithographic washes of colour recall the sources of water emanating from nearby springs, while images of Aboriginal nets, hand-made string, weapons, plants and shells hover above a map of Brisbane dating from 1844. A bayonet and a rifle used by colonists against Aboriginal people are juxtaposed with Aboriginal clubs and tools of survival and resistance.

The plants, such as the bungwall fern, were gathered by Aboriginal people for sustenance. They also sold their produce and fed the colony. Local Aboriginal cultural objects from the British Museum, which Watson drew during a residency in 2013 are included, with shields and clubs, scaled at over human size, standing in place of the ancestors, ever present.

The baler shell in the work – described by Watson as its touchstone – acknowledges their role in carrying and emptying water and holding ochre for ceremony. Watson also imagines the sound of the sea and the whispers of the old people heard when you hold these shells to your ear.



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Conceptual installation view

ROMA STREET

Platform

Away from Country

Dylan Mooney explores identity, culture and community using backlit digital drawings to produce a strongly illustrative style that reflects street art, comic books and printmaking.



Dylan Mooney

Yuwi, Torres Strait Islander and South Sea Islander

Shield designs from the Birri Gubba nation in North Queensland float over coloured and patterned backgrounds featuring plant species endemic to Queensland. This design symbolises the bringing of life and growth from throughout the state into the underground environment of Roma Street Station.

The site was traditionally a gathering place where *pullen pullen* (sporting contests) took place. Roma Street continues to attract people from all over Queensland in its role as a transport hub and is adjacent to the environmentally significant Roma Street Parklands. The shields (many of which stand upright as though in use) symbolise protection in an historic and contemporary sense for all travellers.



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Conceptual installation view

ALBERT STREET

Escalator Wall (Northern entry)

Nautilus



Paula Savage

From Kubin community,
Moa Island, Torres Strait;
Serganilgal clan group
and the Kaurareg Nation



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Paula Savage has worked as an artist since 2017. She applies her cultural laws and ongoing customs, both learned and lived, to make weavings, lino and monoprints, tie-dye, drawings and jewellery. Life on Moa has long been influenced by Melanesian culture and Savage uses colour, shape and the *minaral* pattern to create works from her observations of nature, fishing and feasting in her environment.

In this work Savage recognises and celebrates the nautilus shell that is so important to the Mualgal people in the Torres Strait. Its internal spiral structure echoes the cyclical nature of all life, while the waves that frame it evoke the high seas and tidal currents. The design is built from the traditional *minaral* design characteristic of art from Moa Island and integral to its culture and history.

The nautilus shell appears on Torres Strait beaches at the same time every year, carried by the Sagerr (easterly), a wind that blows throughout the middle part of the year. Local people collect the shells from the shoreline and use them to hold water or coconut oil during traditional weddings and funerals, but also for decorating their homes and making jewellery.

Four nautilus shells face the four different directions, signifying the four winds: Naigai (north), Zay (south), Sagerr and Kuki (westerly). While these shells correspond to compass directions, they also connect seasonal changes with associated activities: planting, harvesting, gathering, hunting and raising animals.

In this nautilus design, patterns spiral though the internal segments of the shell. The different designs on each shell speak to the character of each season while the distinctive black and white background design is an innovation on the traditional *minaral* pattern. The nautilus shell's structure affirms the continuum of the infinite held briefly in the spiral. It is a reminder that, for Torres Strait Islanders, there is an always-moving foundation that lives are overlaid upon.



Conceptual installation view

ALBERT STREET

Plaza

Re-Emergence



Jennifer Herd

Mbarbarrum

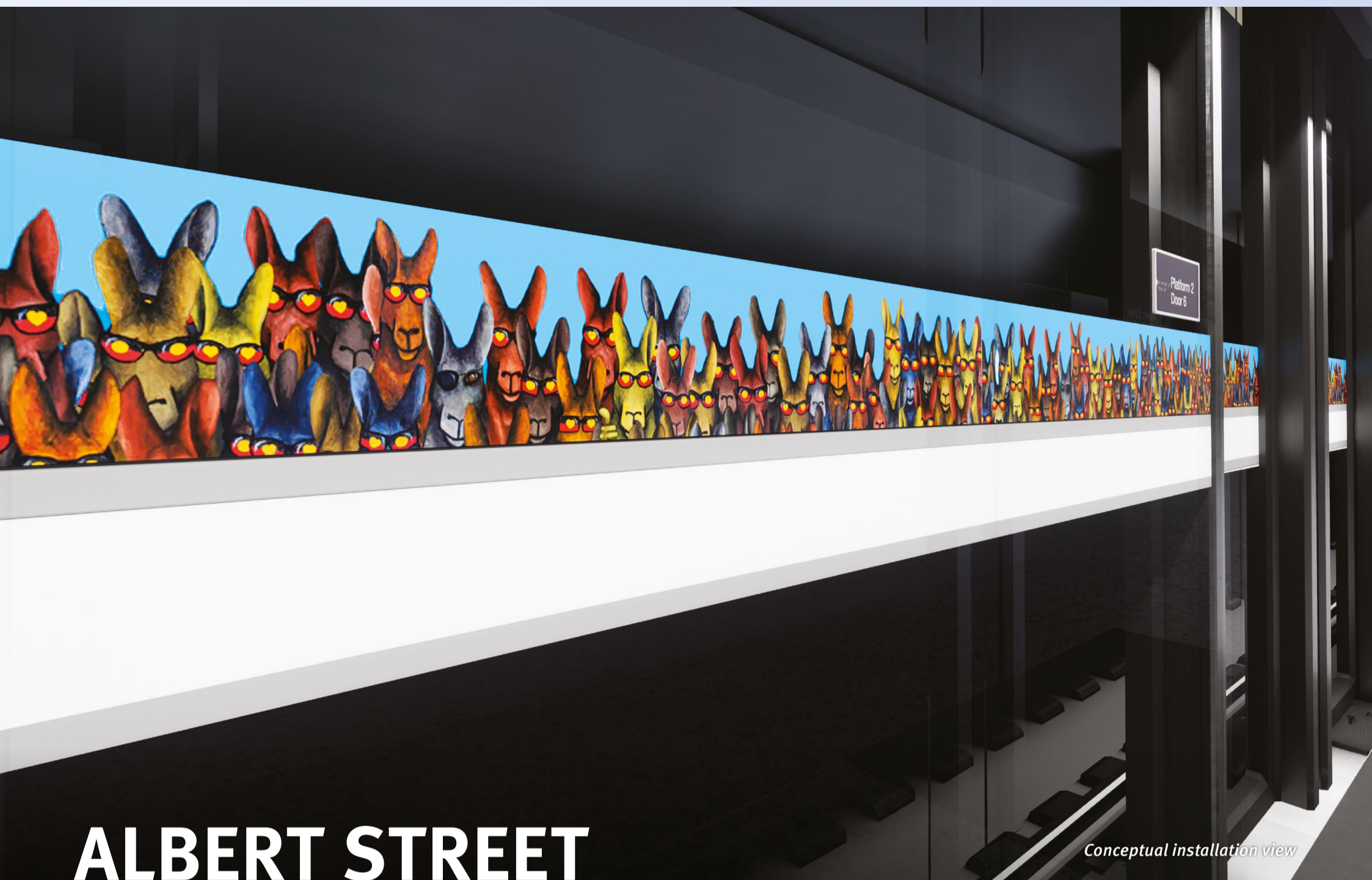
Jennifer Herd is a leading creative practitioner in Queensland. She is best known for her North Queensland shield designs and the pinhole works that highlight the bloody intersection of Aboriginal and non-Aboriginal cultures during the Frontier Wars. She was the convener of the Contemporary Australian Indigenous Art programme at the Queensland College of Art (1993–2005).

In *Re-Emergence*, Jennifer Herd creates a blooming native waterlily (*Nymphaea gigantea*) under a shallow vale of water. Before colonisation these plants were an important food source for Aboriginal people in this area. The flower is formed with an array of shields which Herd uses as a symbol of protection, resilience, and connection to culture and identity.

The native waterlily had largely disappeared but, with new controls over introduced species, has started to reemerge in Queensland. Herd parallels its re-emergence to the survival and resilience of Aboriginal peoples and their ongoing connection to this site. Shields are used with symmetry to represent the flower within the design.



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Conceptual installation view

ALBERT STREET Platform

Wallaroo



Photo by Joel Ruckliff

Gordon Hookey

Waanyi people

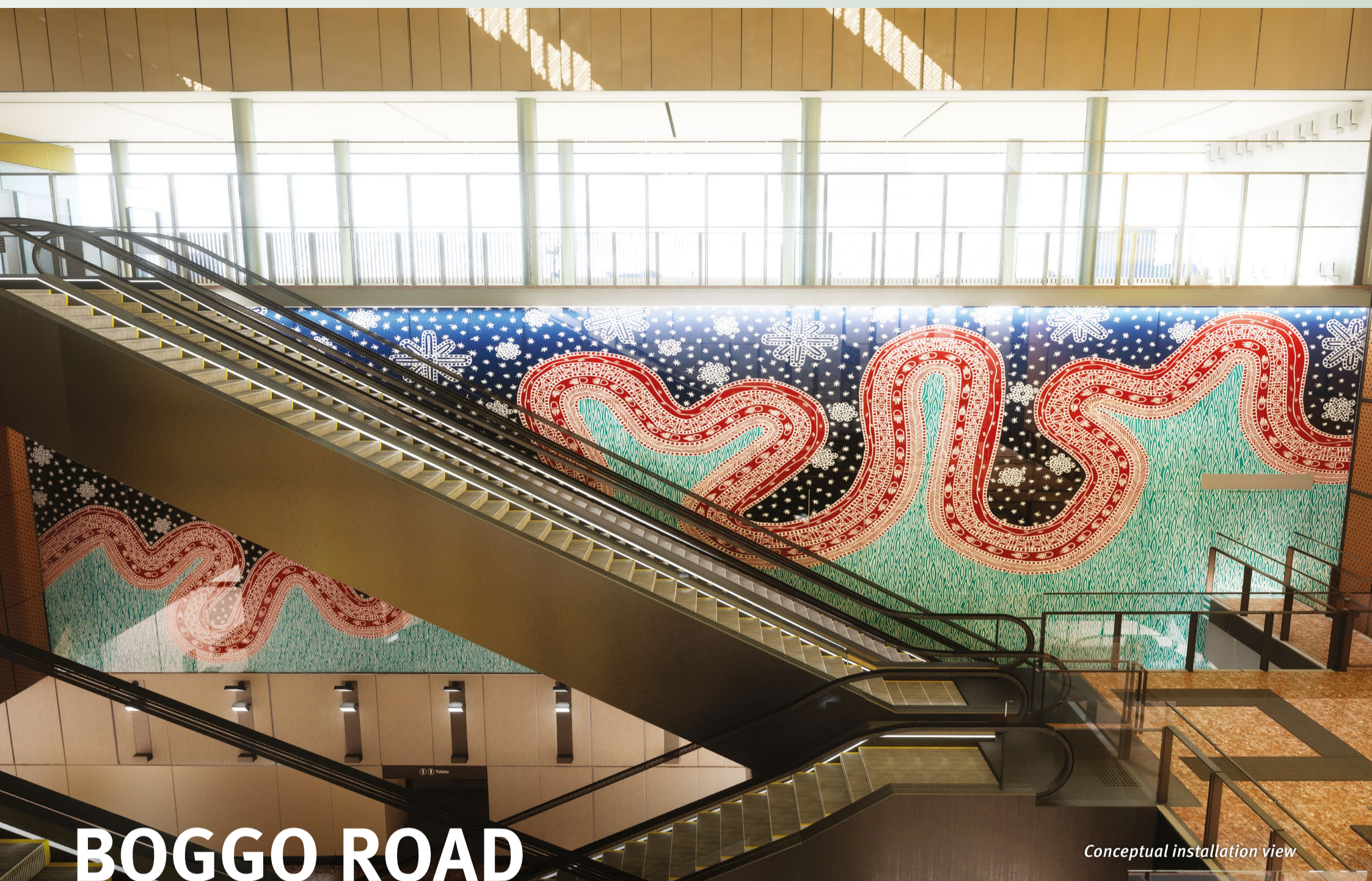
Gordon Hookey's satirical aesthetic draws together figurative characters (like his Wallaroo), and iconic symbols with bold text and colours. His work has been exhibited all over Australia.

In this work Hookey acknowledges the ongoing connections of Aboriginal people to the Australian continent. Using bright colours and imagery, he explores the longevity and resilience of Aboriginal nations. Kangaroos wearing sunglasses crowd together – like people on a crowded train – and face the viewer. Albert Street Station looks toward Kangaroo Point, named for its large population of the marsupials early in the history of the city.

In Hookey's work these animals also symbolise Aboriginal community and solidarity, highlighted by the Aboriginal flag lens through which each returns our gaze. The imagery signifies the forces of love and collectivism that shape our society, informed by the power of human kindness to effect change.



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Conceptual installation view

BOGGO ROAD

Escalator Wall

Ataga Ulumu



Teho Ropeyarn

Angkamuthi and Yadhaykana clans from Injinoo, Cape York Peninsula, Woppaburra people and Batchulla people



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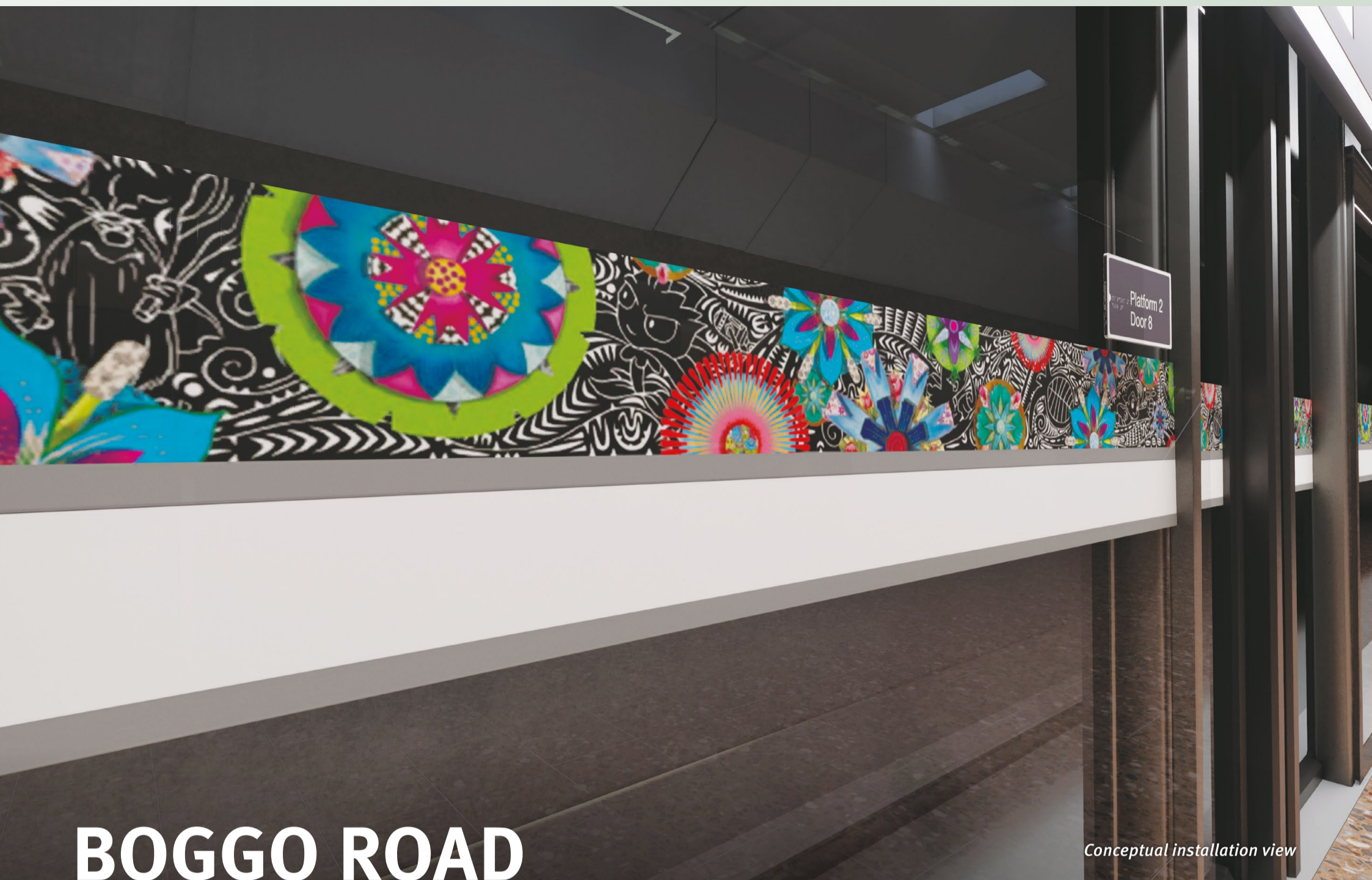
Teho Ropeyarn is an artist and curator who has lived most of his life in Injinoo, near the top of the Cape York Peninsula. He holds a Bachelor of Fine Arts from the College of Fine Arts (University of NSW) and works as a curator in Cairns. His prints have been exhibited in major national and international exhibitions, including *rivus: 23rd Biennale of Sydney* (2022), and *Tarnanthi, Art Gallery of South Australia* (2021).

In this design, *Ataga Ulumu* (which means red clay/road), Ropeyarn draws on similarities between the Brisbane River that runs close to Boggo Road Station and the Jardine River from his Country near the top of Queensland's Cape York. His three-part design speaks directly to the significance of the water, land and sky in both Aboriginal and Torres Strait Islander heritage.

The sinuous progression of the central red section reflects the breadth of the Brisbane and Jardine rivers but also the change coming to Far North Queensland with the red road that has travelled across the Cape soon to be changed to all-weather bitumen. Its colour pays homage to the memory of the red road which reflected the colour of the land. Within this section his characteristic rhythmic patterns reflect and describe Country and nature.

The night sky soars above the centre, sparkling as it rises. It is dense with stars, giving a sense of the ancient magical and spiritual cosmic elements drawn from his Country. Ropeyarn's saltwater Country is described in the pale teal colour, like the water as seen from the air in North Queensland where shallow depths offer extraordinary translucency.

The pattern speaks to the sun's shimmer on the sea and its importance in providing sustenance to communities across the northern Cape York and the Torres Straits. In this area a confluence of cultures was driven by maritime-based trade between Papua New Guinea to the north and Aboriginal communities on the mainland and can be traced back thousands of years.



Conceptual installation view

BOGGO ROAD

Platform

Apa kausal (Garden of Flowers)



Photo by James Henry

Brian Robinson

Maluyligal people, Torres Strait and Wuthathi people of Shelburne Bay, eastern Cape York Peninsula

Brian Robinson has exhibited all over the world. He blends popular culture and art history with his Torres Strait Islander heritage and experience to create his artworks.

This design features layered floral blooms, modelled with bark, leaves and seeds in vibrant colours that emerge in an almost sculptural way from patterned black and white backgrounds. These use the *minaral* pattern (a traditional Torres Strait Islander printmaking design) with other motifs: animals, their tracks and skin markings, Torres Strait Islander masks and spiritual effigies, and cartoon characters.

Flowers evoke the rich connections Indigenous people have to country, the natural abundance that follows the monsoonal wet season and the nutrition and medicine provided by the natural environment. In *Apa kausal* the ancient *minaral* patterns connect traditional beliefs to contemporary culture.



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Conceptual installation view

BOGGO ROAD

Plaza

Reflection



Tamika Grant-Iramu

Torres Strait Islander heritage

Tamika Grant-Iramu works largely in relief prints, exploring identity through connections to Papua New Guinea and the Torres Strait. Inspired by her immediate Brisbane surroundings, Grant-Iramu's carving process is directed by tradition while acknowledging the strength and fluidity of her natural environment.

In developing her designs for Boggo Road Station, Grant-Iramu draws on details from Indigenous native flora, inviting travellers to experience this reimagined landscape of the past. In this carving design black wattle is used on the treads, and Moreton Bay fig patterns feature on both risers and the ground plane.

The use of Indigenous vegetation refers to the earliest Aboriginal inhabitants of this place, but also invites travellers to reflect on their own relationships with nature. Each carved line traces a feeling or memory for the artist, transformed during her process. Continuous change is evoked in this response to nature and culture.



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Conceptual installation view

WOOLLOONGABBA

Platform

Blue Moon Rain



Naomi Hobson

Kaantju /Umpila,
Cape York Peninsula

Naomi Hobson has exhibited in a variety of media since 2008. She portrays her local environment on Country which teems with life, observed from her home on the banks of the Coen River in North Queensland.

Elements drawn from nature observed from the banks of the Coen River are developed into patterns that describe animals and plants as they appear and change with the seasons. Hobson depicts insects using colour and pattern, with a background of other tiny, exquisite details found in her vibrant environment.

The artist searches for colour, the micro-environment, and a cellular level of life and decomposition not always visible to the naked eye. Hobson lives in her ancestral Country. In the patterns created here, colours, dark outlines and a multitude of shapes overlay each other and simmer with a tension that holds all its strands tight in a holistic unity that echoes the integral nature of all life.



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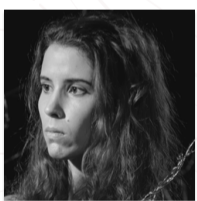


Conceptual installation view

WOOLLOONGABBA

Plaza

mudlo, mirigan yariba
(stone and star yarning place)



Jody Rallah

yuggera-yuggerabul
and biri-binda

Jody Rallah is an artist who works with a variety of mediums and practices to bring forward deep knowledge, narratives, and teachings embedded in place. Rallah enquires into the ways experience of place and materiality can affect relationships between people and place throughout time.

Rallah's *mudlo, mirigan yariba* describes the shifting relationships between peoples, land, seasons and sky during the past and present on the site of Woolloongabba station. In her evocation of natural forms, Rallah acknowledges 60,000 years of pre-colonial connection with the healing practices developed across cultures and generations on this site and beyond.

Mudlo, mirigan yariba is inspired by site-specific narratives and depicts relationships on Country which connect to astronomical reflections, seasonal shifts during times of gathering, diplomacy, ceremony and celebration to represent the diverse nature of 'wollon gabba' – place of the whip-tail wallaby. Alongside the artwork a stone arrangement acknowledges astronomical orientations; strategically configured to align with guiding stars.



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WOOLLOONGABBA

Escalator Wall

*plants, waters,
gathering time*



Elisa Jane Carmichael

Quandamooka
(Ngugi people)



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a virtual tour

Elisa J. Carmichael explores her saltwater heritage as a Quandamooka woman (comprising the waters and lands of Moreton Bay in south-east Queensland) in her artwork, often using materials collected from Country. She has researched weaving techniques from Quandamooka Country and explores them visually, using colour and shapes observed in her local environment. Her techniques interpret traditional methods in a contemporary way, to share the beauty, power and importance of Minjerribah/North Stradbroke Island.

In this vibrant blue cyanotype – made through a photographic process that uses ultraviolet light from the sun – an abstracted design revolves around five circular forms. These circles symbolise gathering sites that were an important part of Aboriginal life in this place. Here, Elisa Jane Carmichael acknowledges the ways the land would move and shift over time, as a result of walking, dancing and ceremony, creating patterns on the surface.

Woolloongabba once featured a series of waterholes, which ran from one to the other after heavy rain, and One Mile Swamp. Vegetation included reeds, waterlilies and wattles, and in the wet season lagoons were surrounded by open forests of stringybark, mahogany, ironbark and other eucalypts. This area was home to crayfish, ducks, echidna, herons, wallabies, emus and koalas. Fine grasses, a casuarina grove, and an abundance of plant and animal life supported the four to five hundred people who lived there.

In its abstracted representations of water, leaves and grasses, Carmichael's design honours this natural abundance. The circular forms blaze with energy, capturing the cultural importance of gathering sites, while the net that frames this large-scale work recalls the many waterways that were once found around Woolloongabba. While a few of these remain, most have been lost to urban development.

Evoking the importance of Woolloongabba as a meeting place of great spiritual significance to First Nations peoples, Carmichael's work acknowledges and honours the past, and offers respect to Traditional Owners of all lands in this continent, and elders past, present and future. Its scale immerses the viewer in the richness of the environmental and cultural heritage in this place.

Parents Room



Conceptual installation view



CROSSRIVERRAIL

STATION

ART