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Finding Nussha

Nadine Cannon Matthew Griffiths Leanne Hardy

Acknowledgment of Country

Matthew Griffiths and Leanne Hardy wish to acknowledge and pay respect to the past, present and future Traditional Owners, Elders and Custodians of the land within the Yarrabah Aboriginal Shire Council boundaries – the Gunggandji and Yidinji peoples and the continuation of cultural, spiritual and educational practices of all Aboriginal and Torres Strait Islander peoples. We also acknowledge the historical people brought to Yarrabah from various locations by government policies of the past.¹

Warning: Aboriginal and Torres Strait Islander readers are advised that this publication contains sensitive information, images and names of people who have passed away.



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Opposite: Mussha is the name of a shellfish found only at low tide on Rocky Island in Yarrabah Bay and Kungarra. Mussha also is the Language name of my mother Moira and my sister Nadine. Our mother and her cousin brother, Uncle Stafford (Tabby) Murgha, used to play as children out on Rocky Island and find this shell. Until now, My sister had never seen or held her Language namesake, only knowing a description provided by Uncle Tabby. This work, Finding Mussha, describes how the shell can only be found at low tide. The black outer area of the work represents searching the muddy sea bank. Her footsteps scouring the point in search of this elusive shell. Yellow represents the creamy colour of the shell and with the orange dotted line barriers representing the creases that run along the shell. I am happy my sister's search was rewarded by finding Mussha to fulfill her Cultural Identity.

- Cornelius Richards

Finding Mussha

Expressions of Gunggandji Culture

Nadine Cannon Matthew Griffiths Leanne Hardy



Richards, Cornelius. (2022). Finding Mussha [Pen on paper].
© Cornelius Richards, September 2022.

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Preface

At its heart, *Finding Mussha* is a journey of sharing, discovery and respect stemming from a friendship grounded in trust and a mutual desire for healing and Reconciliation.

As a multi-cultural collaboration, *Finding Mussha* constitutes an acknowledgement and celebration of female expressions of Gunggandji Culture and Identity, through the voice of Nadine Cannon, Traditional Custodian and local elder living on Country in Yarrabah, Far North Queensland.

Using the visual language of photography and graphic design to document Nadine's voice, *Finding Mussha* aspires to contribute to a contemporary discourse recognising, as the *Uluru Statement from the Heart* puts forward, the richness of Aboriginal and Torres Strait Islander Culture is a gift to all who walk on Country.² By documenting expressions of Gunggandji knowledge and Culture through a female lens it is hoped that *Finding Mussha* will become an historical familial and Cultural record and, significantly, a gift that serves to heal and amplify First Nations voices.

The seed for *Finding Mussha* was planted after Leanne Hardy spent 2018 living in Yarrabah, Australia's largest discrete Indigenous Community. During this time Leanne was privileged to begin to meet Community members and capture glimpses of Gunggandji culture. At that time Nadine Cannon, was serving as an elected Council member for Yarrabah Aboriginal Shire Council. Nadine's portfolio with Council included Women's Business and during 2018 Nadine and Leanne had a number of yarns about female leadership and Culture in the Community.

By 2022, Nadine was thriving in her life-changing role as local Program Coordinator with Literacy for Life Foundation whilst Leanne was approaching the completion of her Bachelor of Creative Arts & Design (Photography) through Charles Sturt University. When, in July 2022, the opportunity arose to create a collaborative capstone project Leanne approached Nadine to gauge her interest in creating a photography based book documenting female expressions of Gunggandji Culture. Thankfully, Nadine's response was yes. Fellow Bachelor of Creative Arts & Design (Graphic Design) student Matthew Griffiths then came on board as the project's Graphic Designer based on Matt's appreciation for cultural diversity, personal aesthetics, dedication and talent.

Creating *Finding Mussha* evolved as an iterative process over months of intensive collaboration with hundreds of hours of commitment by Nadine, Matthew and Leanne. Through yarning on Country, *Finding Mussha* emerged as a journey concerned with fulfillment of Cultural Identity and celebration of Culture, kinship, and family for Nadine. For Leanne, the experience has been one of intense personal and professional growth combined with the recognition of a lasting friendship based on shared appreciation and respect. For Matthew, the experience has allowed him a unique opportunity to gain first-hand knowledge of First Nations culture and provided an invaluable lesson in trans-disciplinary and trans-cultural collaboration.

Yarrabah People & Country^{3, 4, 6, 9}

Yarrabah is the traditional country of the Gunggandji and Yidinji people who have been here since the beginning of the dreamtime. Yarrabah is acknowledged as Australia's largest discreet Aboriginal community.

Today many families in the community claim historical and traditional ties to the area having been born and brought here from various locations by government policies of the past. Modern day Yarrabah mob is made up of descendants from Gunggandji, Yidinji and many other tribal groups – peoples forcibly brought to Yarrabah during our history – continue to live and work together for the betterment of our community.

The Yarrabah Aboriginal Community is situated on Cape Grafton with the major settlement within Mission Bay (Mira Wun Gula), 10kms due east of Cairns (52 kms south-east by sealed road) in Far North Queensland, Australia.

Geographically, the land area can be described as a long slender triangular shape from the tip of False Cape in the north, to Palmer Point in the south, bounded in the west by the Murray Prior Range, known locally as the 'Walls of Jerusalem' and the Malbon Thompson Range and the Coral Sea to the east.

Yarrabah has an overall length of about 35 kms and is 2.5 kms wide in the south, but broadens out to almost 8 kms across the northern part and comprises a total area of 159.4 km².

The shire has a number of small townships that require essential services, including food, water, sanitation, energy,

post office, health and education – Yarrabah, Reeves Creek, Mourigan and Djenghi. These areas are all within a 7 km stretch of road and along the southern corridor. There are also a number of leased lots and housing settlements spread throughout the shire including Bukki, Oombunghi, Wungu, Jilji, Judil, Woikinu, Kunjurra and Buddabadoo.

At the time of the last (2021) Census, Yarrabah was reported to have a population of 2,502 with over 95.8% of respondents identifying as Aboriginal or Torres Strait Islander. The median age was 24. The accuracy of official ABS figures are questioned and members of the Yarrabah Local Disaster Management Group (LDMG) promote a population figure of closer to 4,500 permanent residents. This figure is based on data collected by both the Yarrabah Aboriginal Shire Council and Gurriny Yealamucka Health Services Aboriginal Corporation.



Acknowledgements

For Moira and John

Nadine Cannon, Matthew Griffiths and Leanne Hardy acknowledge the following people for their valuable contributions, collaboration, encouragement and support to enable our Bachelor of Creative Arts & Design capstone project, Finding Mussha, to become reality. We are grateful and give thanks to you all.

King Jabaan (Vincent Schrieber), Cornelius Richards, Tyrone Cannon, Uncle Tabby (Stafford Jnr) Murgha - Gunggandji Elder, Elverina Johnson - Gunggandji Elder, Kimberley Featherston and Joe Boughton-Dent from Literacy For Life Foundation, Simone Arnol and Eden Brown from Yarrabah Arts & Cultural Precinct, Lyle Murgha Jnr., Theeran Sands, Kevin Mossman, Brendan Keyes, Kristy Schuler and Sue Andrews from Gurriny Yealamucka Health Service Aboriginal Corporation, Yarrabah Aboriginal Shire Council, State Library of Queensland [Gunggay Everyday Words], and last, but certainly not least, Nadine Cannon's entire family and Kin.

Nadine's Story

I am Nadine Cannon, proud Gunggandji woman, Traditional Custodian, female elder, and 5th generation descendant of Menmyny. My Language name is *Mussha*, a name I share with my late Mum, Moira, and *Finding Mussha* is my story. *Finding Mussha* is also a collaboration that expresses my cultural identity as a contemporary Gunggandji woman.

Yarrabah is my Country. I was born here, as were my parents and ancestors. I carry the Cultural knowledge of my Community and ancestors in my DNA. I feel their presence and hear them whisper in the sea-breeze that embraces me. As a wife, mother, sister, aunt, niece, granddaughter, grandmother, and great grandmother, caring for family and kin is central to my being and way of life. Understanding my identity, familial and kinship connections is crucial to my wellbeing and practising my culture strengthens my identity. Kinship relationships are vital for all First Nations people and families, and we show our appreciation of each other by sharing strength, wisdom and the knowledge to overcome barriers we experience in the Western world.

I feel enriched to acknowledge my siblings, parents, families and friends and respect my people as Traditional Custodians of Yarrabah, this land I was born on. As custodians of our Country, we must do our utmost to maintain the land and sea that cares for us so that our cuddi cuddi will also be grateful for the bush medicines, artefacts, cultural ceremonies, hunting and gathering tools, especially our bush foods, shellfish and marine animals that comprise our traditional diets. We must work together and take action to manage what we have while acknowledging the effects of rising sea levels and pollution seeping into our waters, camping areas and sacred sites. We must empower the next generation by sharing our knowledge of the traditional ways of being and caring for Country while supporting them to walk successfully in both worlds. Our future depends on it.

In 2022, like my first late Aunt Florence Teturia, strong and proud of her cultural identity that maintained contact with us during festive seasons, family gatherings, was raised in urban city, graduated, loved and cared for her family. I have become accustomed to walking in two worlds, acknowledging and respecting my ancestors identity, values and beliefs. In 2018, as an elected Yarrabah Shire Councillor I participated in a spiritual blessing ceremony at a sacred site on Country. I shared this experience with a number of local ladies as part of the NAIDOC theme "*Because of Her We Can*". Participation in the spiritual blessing ceremony is an event that brings a great sense of pride and honour for our Culture and shared sisterhood.

In 2023, I understand how First Nations people are positioned at this time that represents a dynamic tipping point in Australia's shared history. I celebrate and support First Nations voices coming together to drive long overdue political, institutional, and cultural paradigm shifts by adopting the *Uluru Statement from the Heart* (Voice, Treaty and Truth) to begin the healing process and instigate change at all levels.

Like my Mum before me, I care deeply about empowering our Mob. It's tragic how we have become so Westernised by successive Governments and Institutional control yet remain so disadvantaged today. I believe Reconciliation is a must for all Australians to heal and move forward. By respecting each other and working together to achieve equality we can heal and be unified, because no matter what your colour, culture, or ways, we are the same people; we are all human.

I am convinced a big part of finding a successful way forward is through education. Education, including reading and writing, gives our mob the tools to communicate at every level and be counted. In 2004, when I returned to Yarrabah from Western Australia, after successfully completing my Bachelor of Applied Science (Indigenous Community Management and Development) to my position at

Yarrabah Aboriginal Shire Council, I was determined to make a difference.

I adopted and supported the mantra of the local Leadership forum *One Spirit, Once Voice, One Fire* in my professional practice, including during my time as an elected Councillor, because I believe in the concept of greater good for all. I have strived to be an inclusive voice in our Community, in particular empowering our young women to share their voice and stand proud. I have sought to work in Community positions where I felt I could help others, create positive change and be a positive role model and female leader.

In 2021, I commenced as Program Coordinator (Yarrabah) for the Literacy For Life Foundation, funded through the Queensland Government's Aboriginal and Torres Strait Island Housing Action Plan 2019-2023. This role is the most rewarding in my career to date. Without a doubt the *Yes I Can!*, Aboriginal Adult Literacy program changes lives in such a relatively short period of time. Delivery of the program by our Mob for our Mob is giving graduates self-respect and pride in themselves and their accomplishments. For example, if you can't read or write how can your voice be heard? How can you vote when you can't read the form?

At present, funding for our program remains precarious, despite our success. Yet, we remain hopeful that funding will be renewed as the ripple effects created by our successful graduates are acknowledged within and outside of the Community. How can the value of developing self-confidence and capacity to apply for work, consider further study and helping others successfully manage their own lives be underestimated by anyone?

I now recognise that going off to boarding school as a teenager in Warwick helped me understand the value of literacy skills early in life. I was fourteen when Mum passed away at home from a heart-attack and, heartbroken, my Dad John died about twelve months later. Mum

and Dad are both buried in the cemetery by the sea, here in Yarrabah where they were born and met. Mum is buried next to her brother Ronald and Dad is buried in a plot not far from hers. I acknowledge my siblings and my parents' families vital roles in providing strength, love, joy, peace, kindness and sharing my sadness as I was growing up.

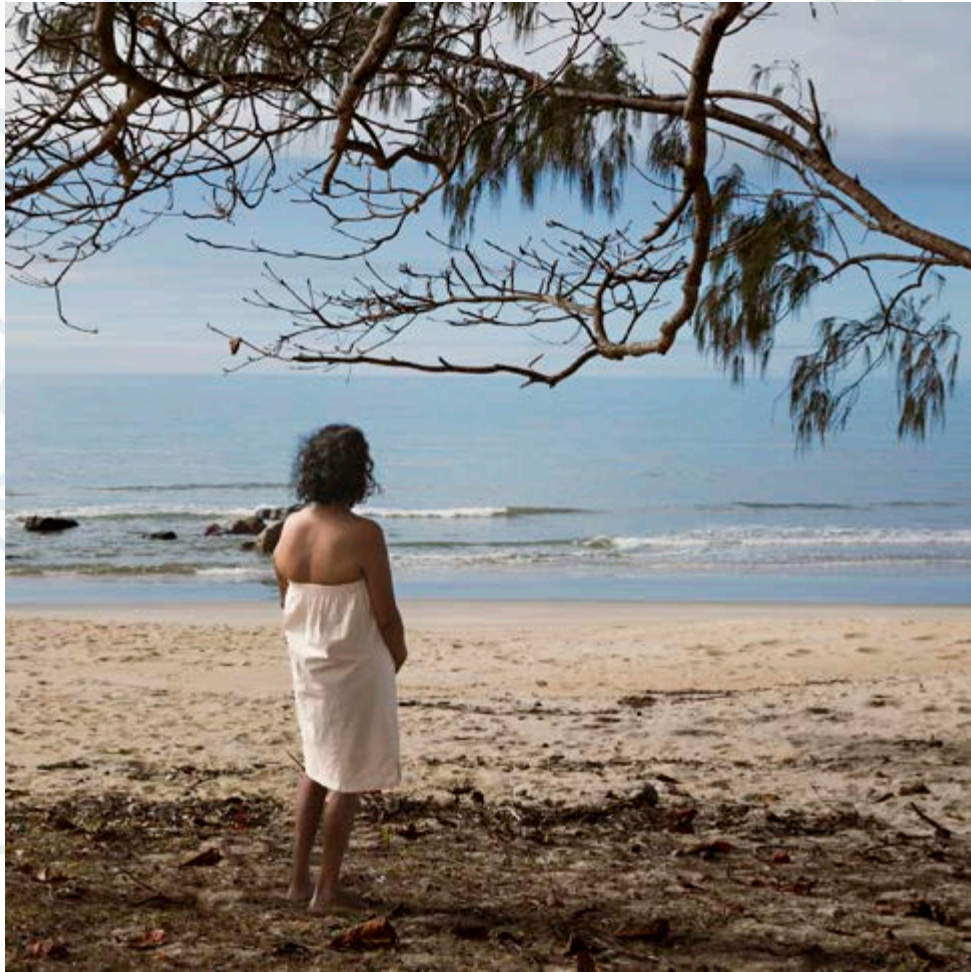
I am grateful for my siblings' presence in my life today and to Mum for bringing me into this world. During the time we had together Mum showed me love, taught me how to behave respectfully and showed me what it looked like to care for family, kin and Community. I give thanks to my paternal grandparents, Nana Monica (Mama Doll) and Pop John Maloney, for taking us in, guiding and raising us after Mum and Dad died. Nana Monnie (Monica) kept our family together and was a strong, generous woman whose strength remains with me today.

I have been baptised, confirmed, married, and raised my family here. Travelling to Rocky Island, in Yarrabah Bay, and physically finding Mussha in the place where my Dear Mother played as a girl with my Uncle Tabby, has given me a deep sense of comfort and reassurance of my cultural identity. I am comforted knowing that my spirit will be acknowledged by my family, kinship families, and friends when I leave this life to join my ancestors and our Garaba.

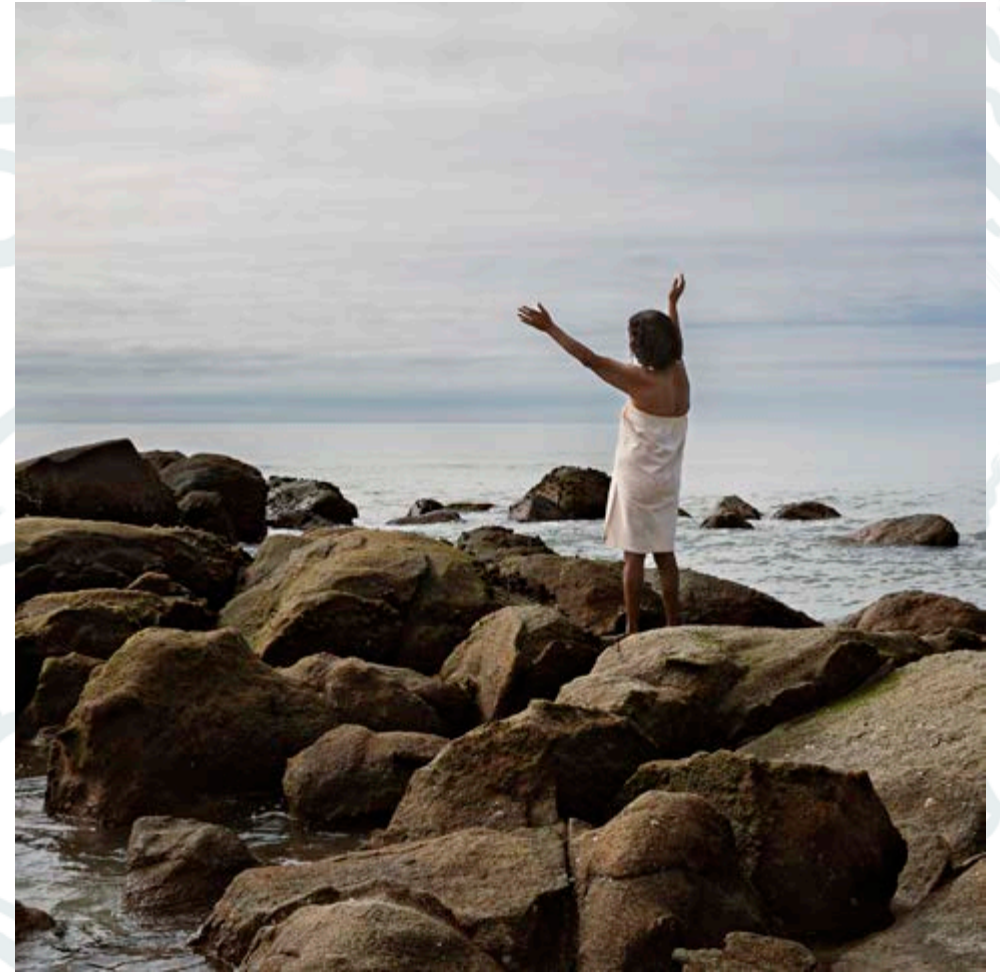
Nadine Cannon.
May, 2023



Visiting familiar family places, with limited access to electricity and technology, introduces our Cuddi Cuddi to caring for Country. Learning our traditional ways without distractions is quality time that brings comfort to all.



On Country, I listen with my heart.



On Country, I feel at home.



The ocean cleanses, refreshes, relaxes and provides our traditional foods such as oysters, fish, turtle, dugong, sea eggs and chulki (pipplies).



Low tide brings relaxing thoughts and gives access to special places and food.



This Country accepted my family and it became home to us. I have many happy childhood memories from this place. As a child, my family camped here under the Coolabah tree for holidays. We used to swim, fish and bathe in the freshwater. At that time the creek was safe for swimming. It's not safe anymore. Crocodiles.



*Our people are scattered like the clouds.
We are gathering strength and adapting
to life in two worlds.*



*Tabu & Birring, (Land & Sea) is our
Country. Below the high-tide line we
hunt for oysters, sea eggs and periwinkle.
Gathering shellfish is Women's Business.*



*When the Wattle flower is blooming
fresh rock oysters and other seafoods
are at their best.*

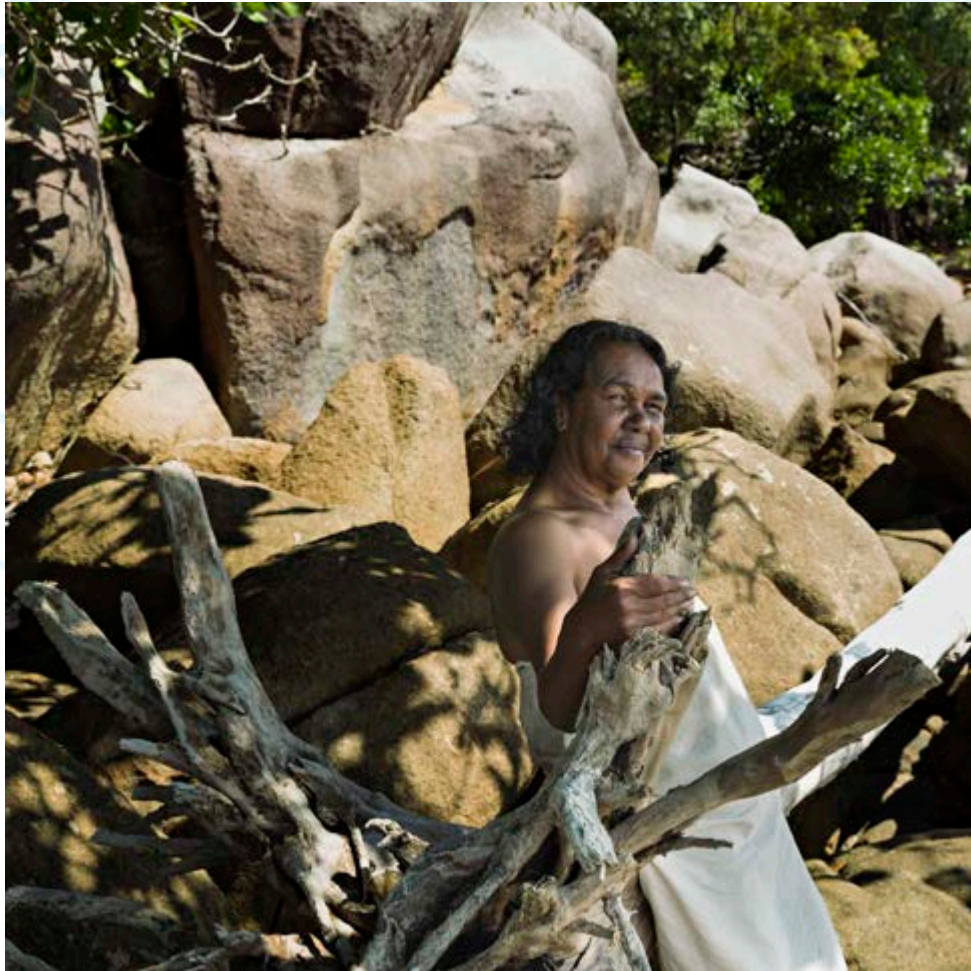


Relaxing and searching for Sea Egg and Oysters at low tide.

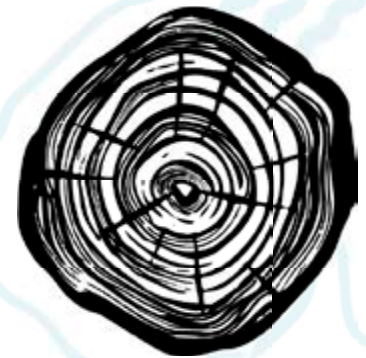




Nature provides shade, soothes and reassures in this place.



I feel the strength of the timber and am reminded of my strength as a woman.





By walking on Country and feeling the gentle breeze I feel the presence of my ancestors.



A tree bough is like a Bulmba (house), giving safe shelter.

Our stories are like rivers travelling through time.



Each river represents First Nation tribes branching out into Clan groups.



*Welcome to nature's nursery.
Tread lightly in this place.*



*Mangroves care for new life,
providing a safe place to grow.*



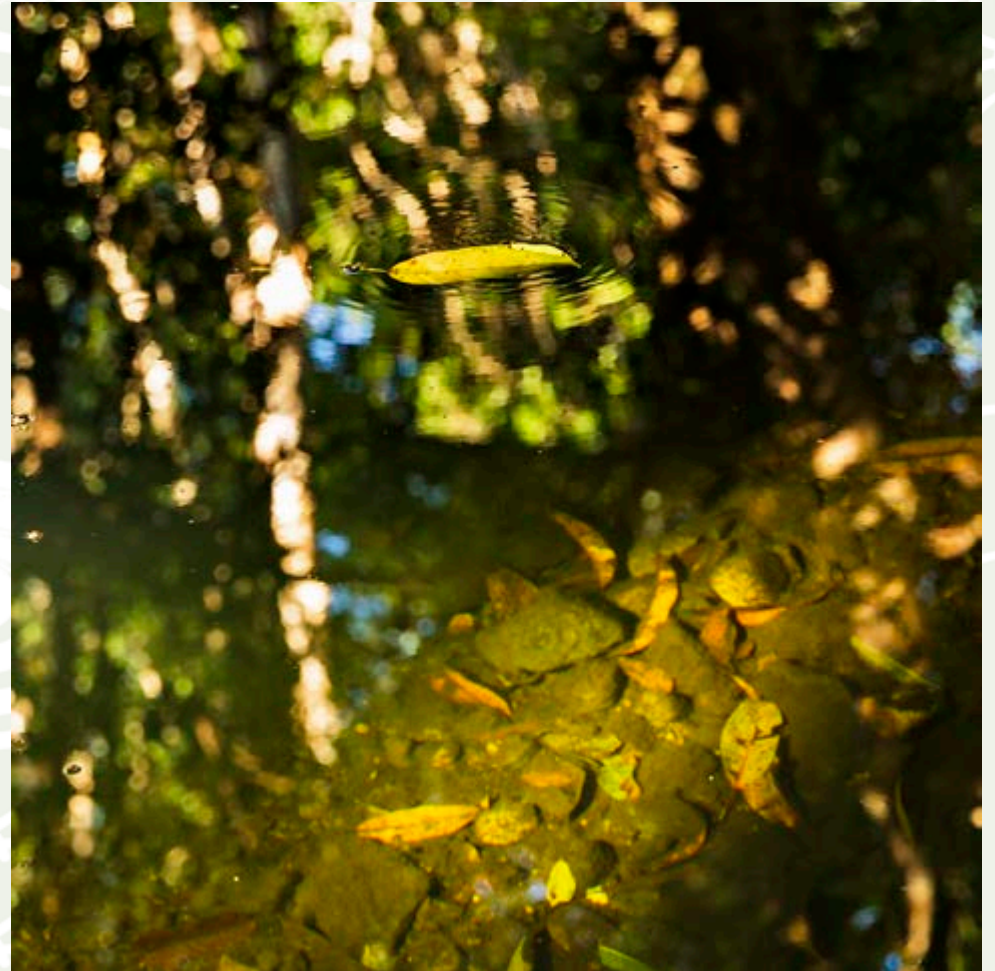
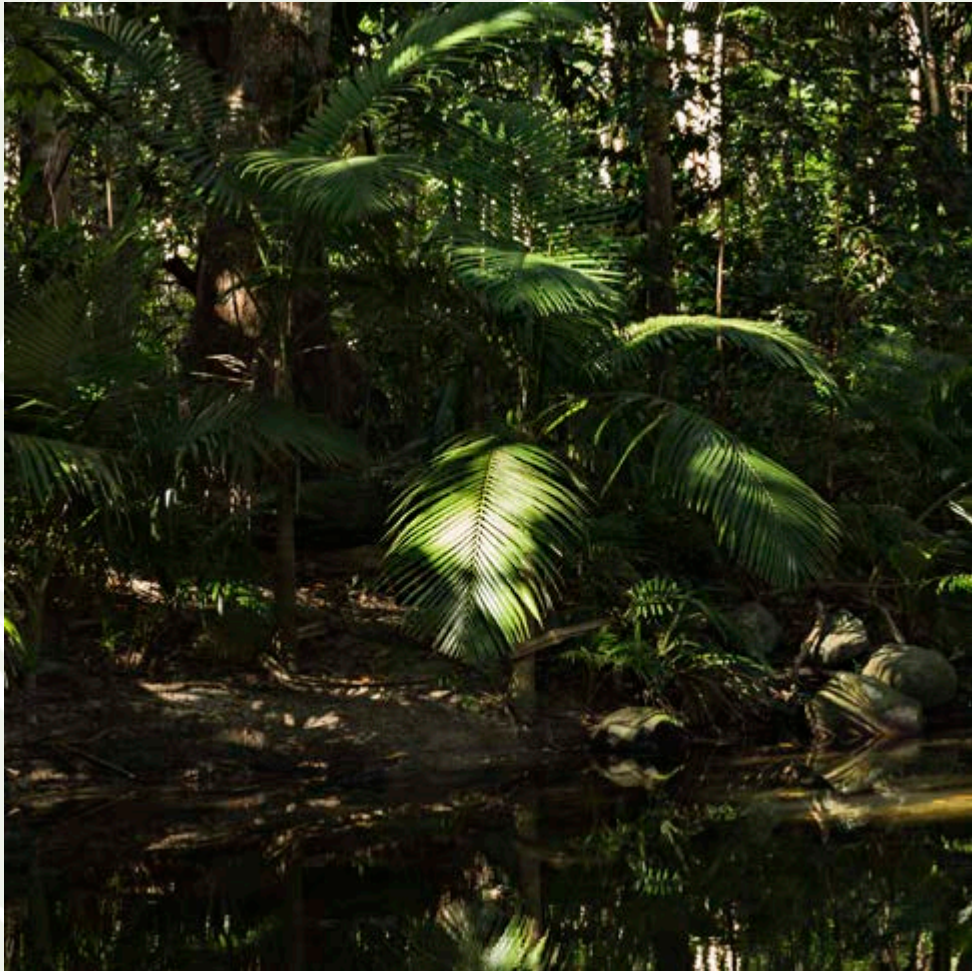
*Here in the intertidal place our
Minya (fish), Crabs and Crocodiles
mature. Stingers come in summer time.*



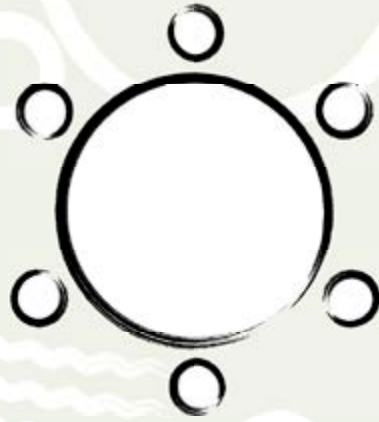
*Creek feeds rainforest in this peaceful, soothing place.
Animals find fresh water and food here.*



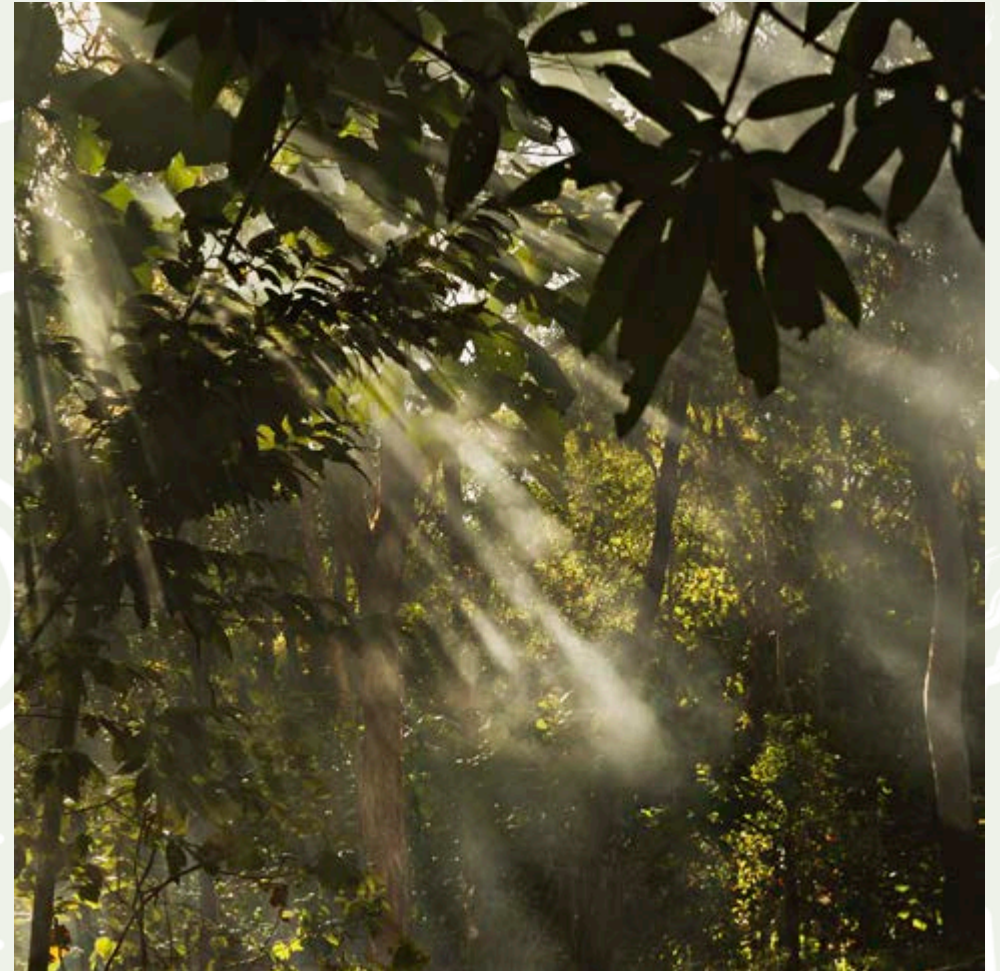
*Water represents our Guru Bana clan group.
Nature wastes nothing as pinna (leaves) decay
on the creek bed giving back to the ecosystem.
Nothing is wasted.*



Sun gives all life energy for growth.



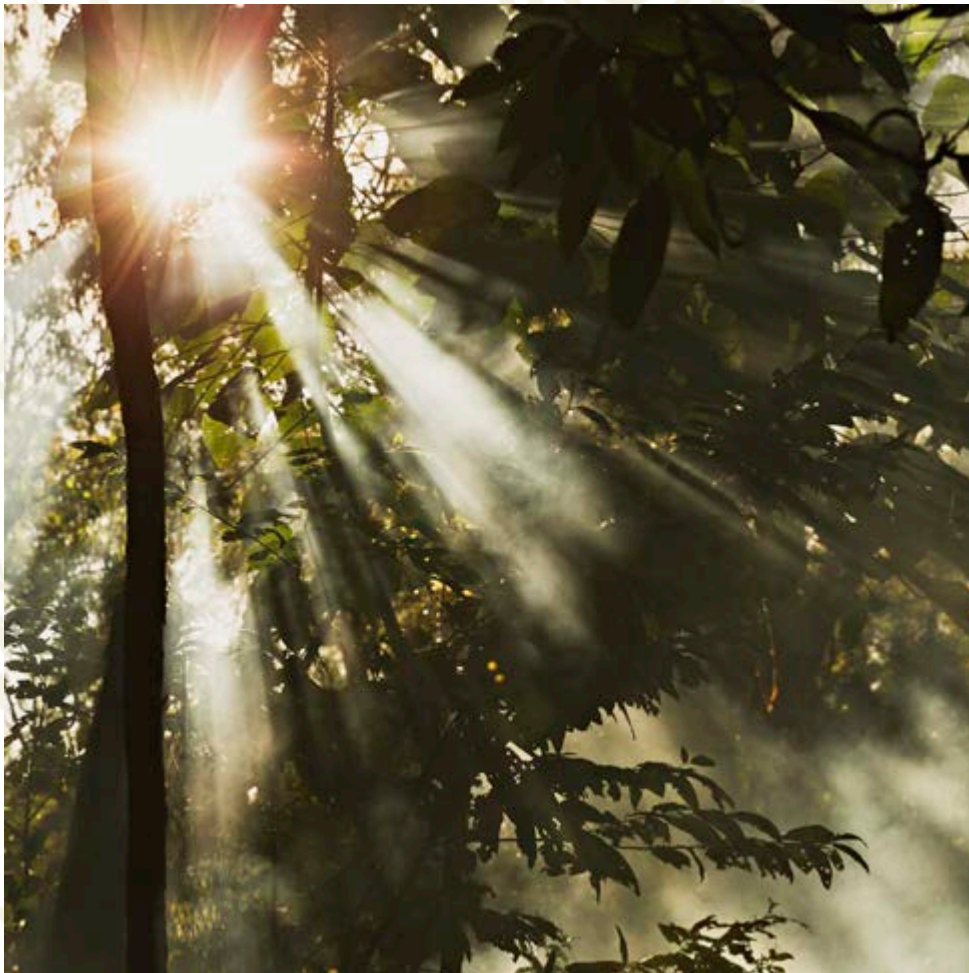
Bulatagan (fire) creates smoke. Smoking ceremonies cleanse negative energy, protects, welcomes and heals.



When the smoke clears and sun emerges the cycle of life is renewed and regeneration begins again.



Tando (Trees) represent our Guru Gula (land). Grasslands are place for our bush foods, medicines and animals to grow. Porcupine, wild birds, Gilbanq (goanna) live here and provide food for us. Young tea trees mature to play their role in the ecosystem.





Guyula came in human form from the Rainbow Serpent with his brother Damari.

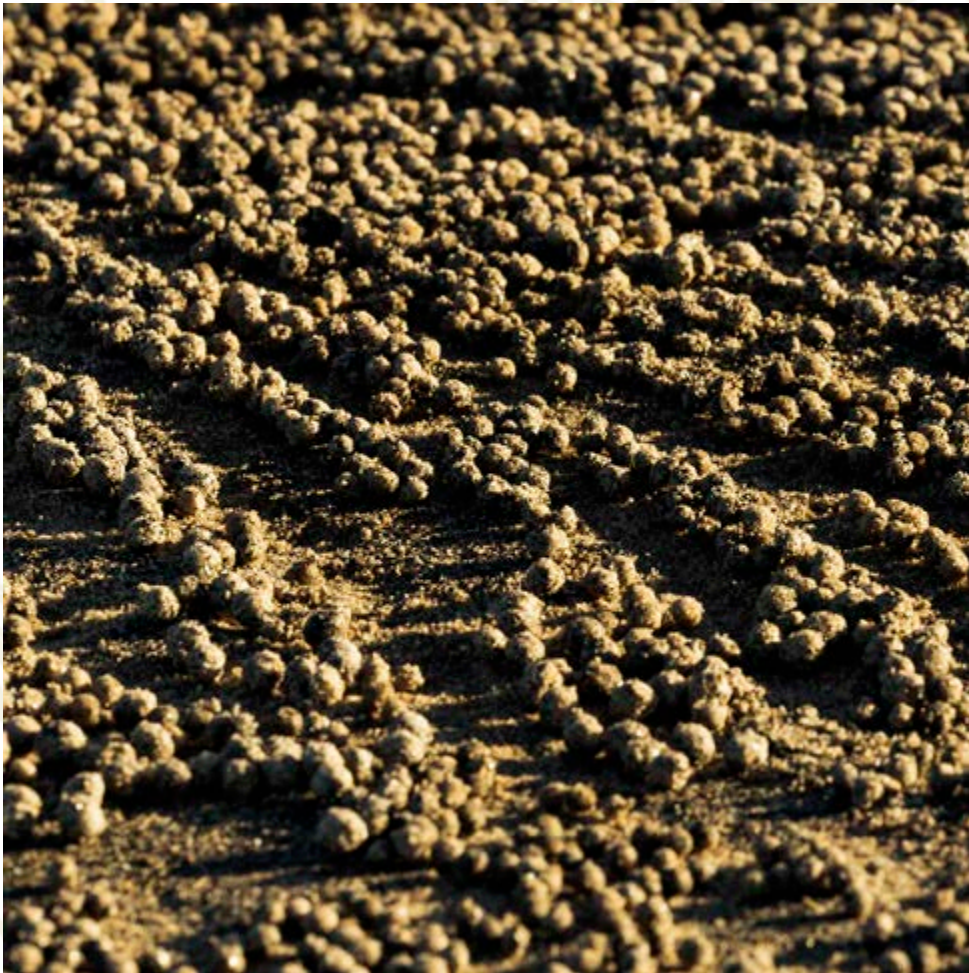
After creating tribal lands on the Atherton Tableland and the Coast around Trinity Bay, Guyula and Damari went separate ways. Guyula transformed into a Seahawk and remained in Yarrabah whilst Damari left for the Torres Strait to continue creation work.

There are no barriers for Guyula, obstacles serve to increase his strength as he flies high to watch over his Yarrabah homelands. Our Yarrabah football teams carry Guyula's name and spirit with pride.

Through Kinship and timeless bonds our people come together. We are connected to ancestors, each other, Jabu & Birriny.



Time and seasons shapes and reshapes the mangroves at Wungu beach where ocean meets freshwater.





Our ancestors shaped the world as we see it now. We are their living Songlines and music is a part of our culture.



I left Country to obtain a Western education and Degree. I returned to deliver community services and empower our mob to build capacity in the Community. I worked with Council, our vibrant Arts and Cultural Precinct and now Literacy for Life Foundation. Teaching our mob to read and write is the most lifechanging work I have ever done. I now move easily between two worlds. I draw on the strength of rock to overcome obstacles on my journey to become a female leader.




I feel spiritually blessed and at peace in this serene place. My mind has no distractions as I regenerate energy. Relaxing, I think about the day ahead.

I close my eyes and listen to the voice of my ancestors.



Staying connected to Culture keeps me strong. I am like the old lichen that draws strength from natural stone. Nature grounds me yet propells me forward to grow.





Collecting shells and shellfish is Women's Business. Uncle Tabby counselled me to go out and find my Gunggandji language namesake on my own.

Even though I must walk the steps alone I call on my ancestors to help find Mussha. Like Uncle Tabby, I believe my late dearly beloved parents Moira and John, late loving maternal grandparents Richard and Aileen, Monica and John, Walter Richards along with my ancestral and living family and kin join me in my search today.

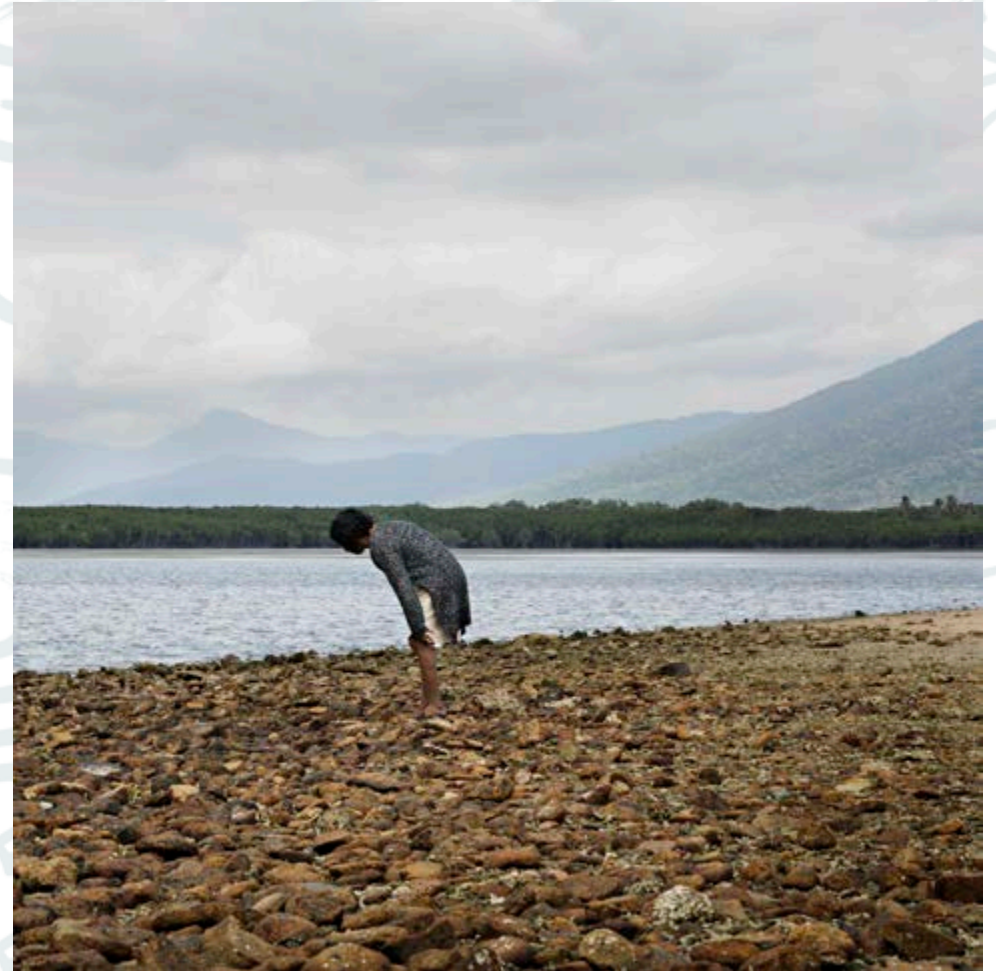
*Will fulfillment of my Cultural Identity, and Mursha,
come to me today as I near Rocky Island?*



*I feel anxious prior to my search.
Will I find Muesha?*



*Tides and weather are favourable to begin my search.
A couple of hours ago this area was covered in water.*





I ask my Mother to guide my hand to Mussha.



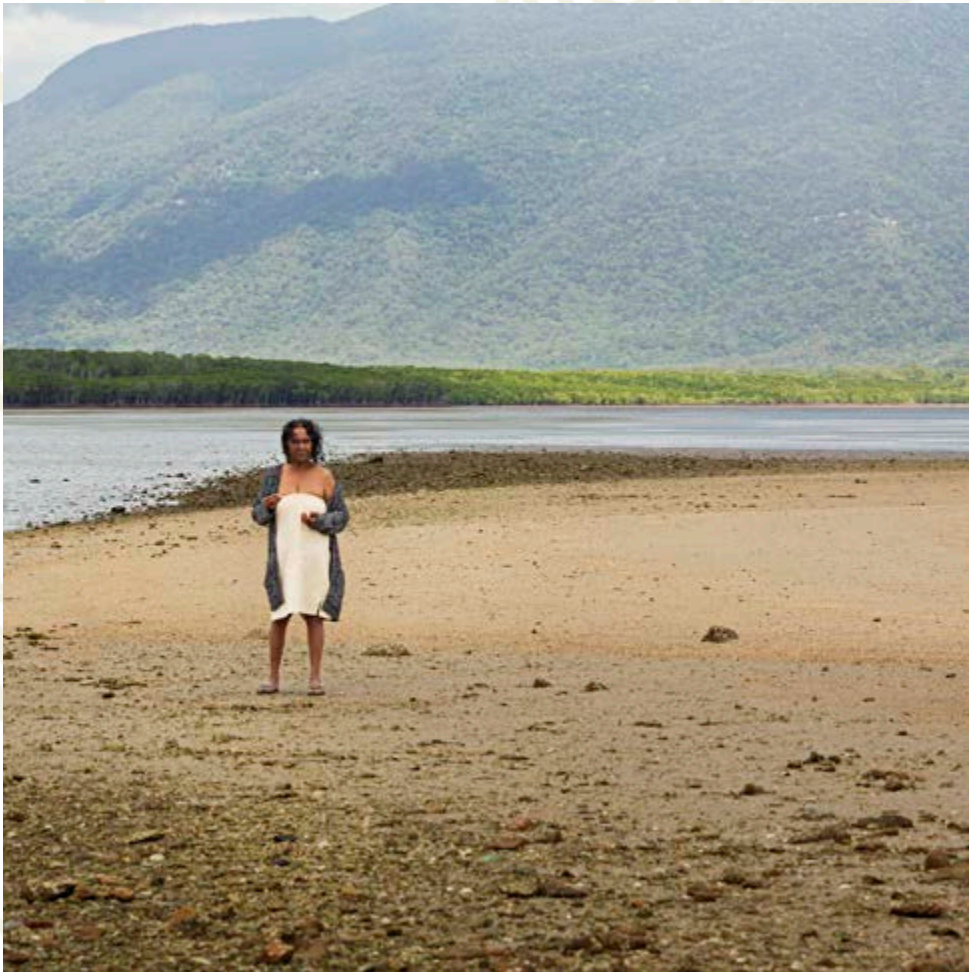
I see Mussha, just as Uncle Tabby described it to me. I found Mussha by itself, as if waiting for me. I feel an instant connection when I hold Mussha for the first time. I can see how unique it is.



I hold Muesha in my hand. It is real.



I have received the blessing of my ancestors on this journey to fulfill my cultural identity. My spirit is lifted high with Guzula.



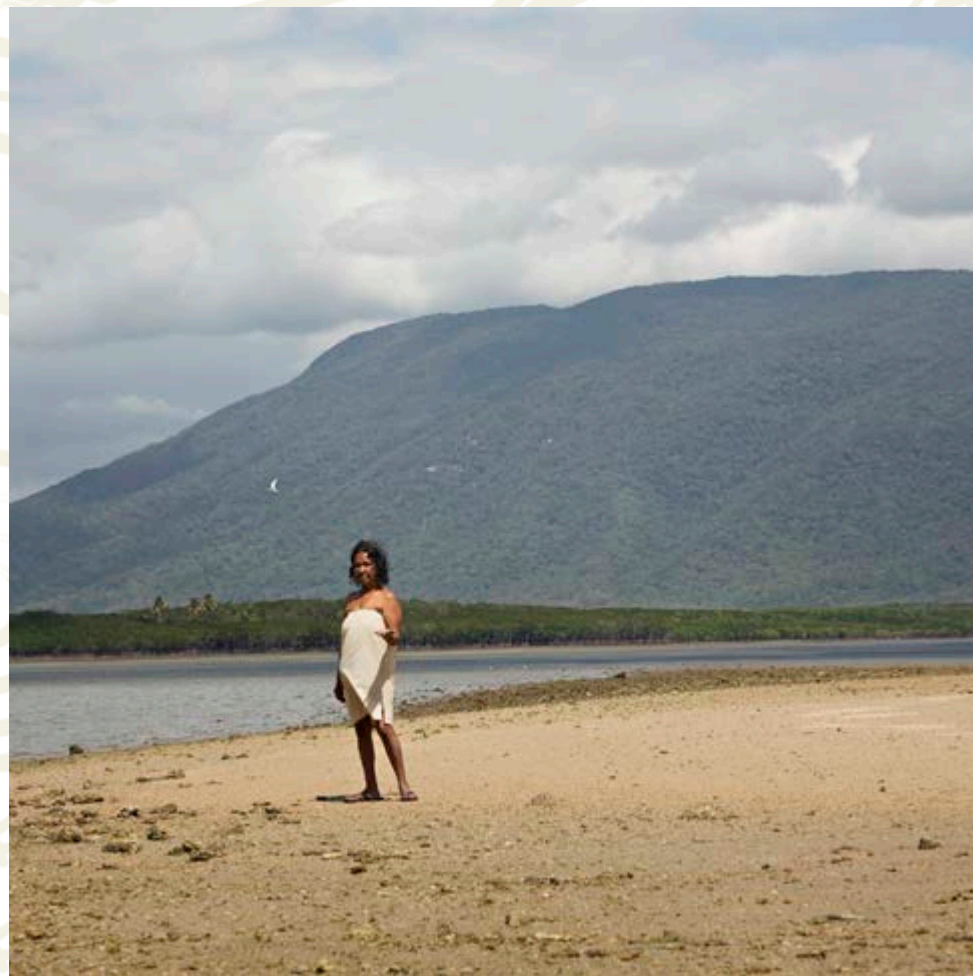
*I feel joy in my heart knowing my ancestors
have given me their blessing for finding mussaha.*



*I am grateful to come on this journey today.
There are no distractions, it is joyful and peaceful.*



*Here on Rocky Island my cultural identity is fulfilled.
Yarrabah is my Country.
Mussha is found.*



Mursha is the Language name of my mother and myself. Our bond is strengthened.



Sitting on Rocky Island, under a shady tree, I thank my ancestors and contemplate what I have achieved today. It is profound. I thank the spirit for the tide to be low so I could find Mursha.



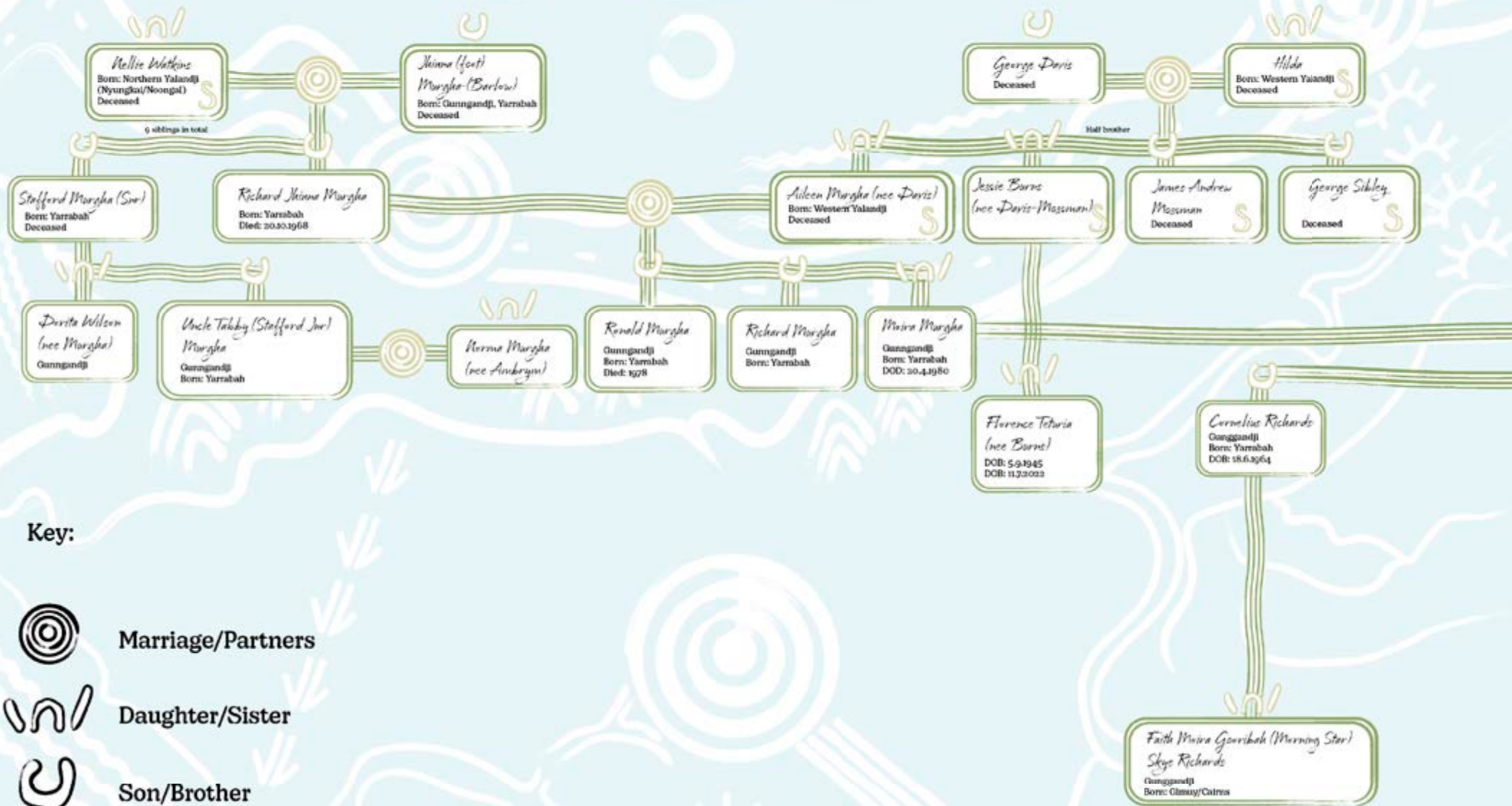


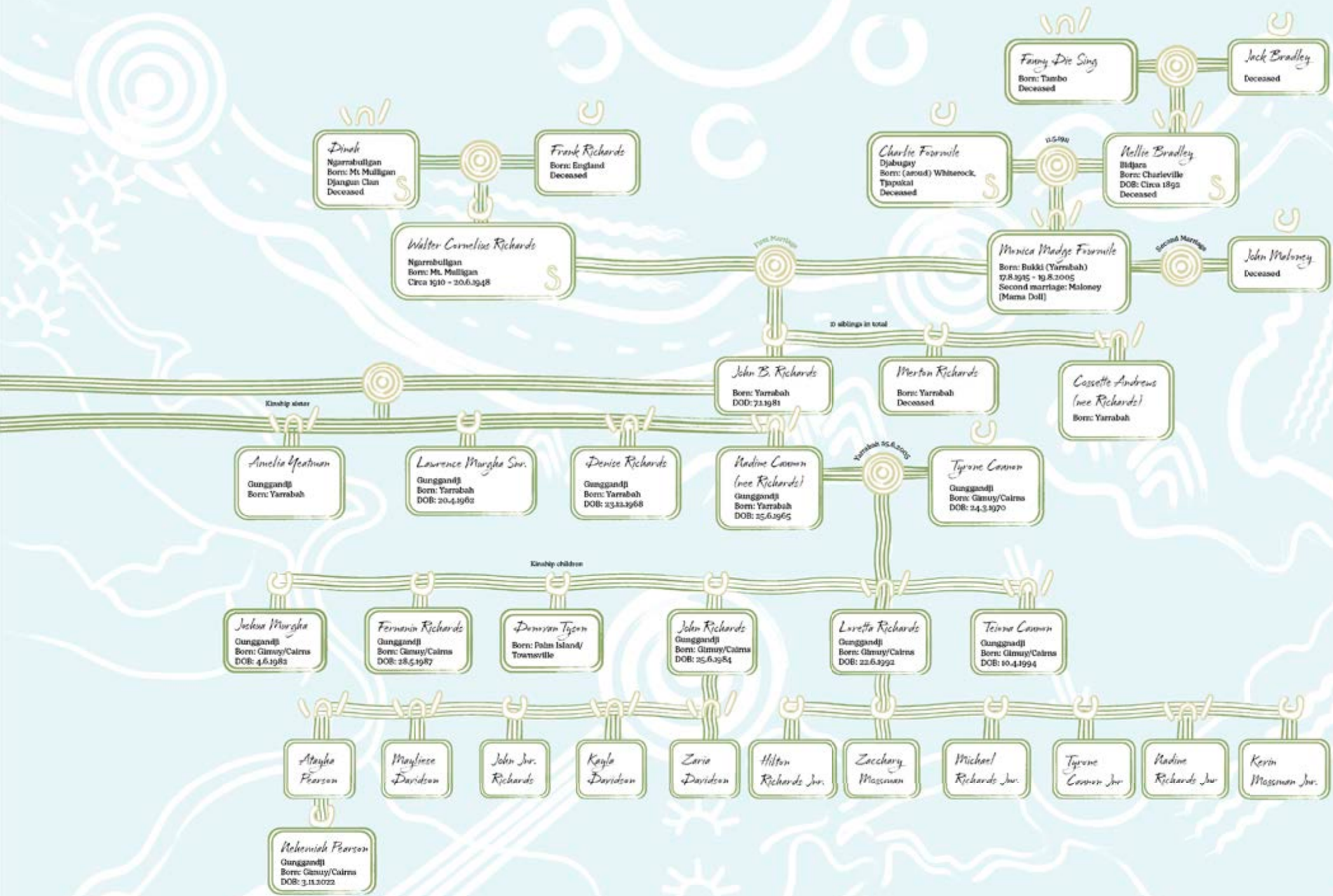
*Through the wind, ancestors rush toward
me to share my joy.
My cultural identity has been fulfilled.*

I am Mussha.

The background features a light blue color with white line art. The art includes a sun with rays in the top left, a path with arrows pointing downwards on the right, and various wavy lines representing mountains or terrain. There are also several circular motifs, some with concentric circles and others with a central dot.

Family & Kinship







*Tyrone and Nadine Cannon.
Yarrabah Bay, Yarrabah.*

September, 2022.



(Left to right, front to back). Row 1: Cornelius Richards, Lawrence Murgha, John Richards, Faith Richards, Nadine Cannon, Michael Richards. Row 2: Tyrone Cannon, Nadine Richards Jr., Takeel Richards, Michael Richards Jr., Loretta Richards, Teiona Cannon. Row 3: Kayla Davidson, Zariah Davidson, Tyrone Cannon Jr., Solomon Richards, Cornelius Richards Jr., Donovan Tyson. Yarrabah Bay, Yarrabah. September, 2022.



Aunt and Kinship Mum Cossette Andrews is my father's sister. After Mum and Dad passed away, Cossette was like a mother to our family. Today, Mum Cossette is the only surviving child of my paternal grandparents Walter and Monica Richards. I feel lucky Mum Cossette lives only 300 metres away and I see her regularly.

Gribble Street, Yarrabah. September, 2022.



Kinship Mother Dorita is my mother's cousin's sister and we love each dearly. Mum Dorita is a Reverend at the St. Alban's Anglican Church. Reverend Dorita delivers Sunday Service, Sorry Business, Baptism Rites, Marriage Ceremonies, blessing community events, and personal prayer sessions, at home or in hospitals, on request.

Djenghi, Yarrabah. September, 2022.



(Left to right, front to back). Row 1: Jakeel Richards, Solomon Richards, Nadine Richards Jur., Zariah Davidson, Tyrone Cannon Jur. Row 2: Michael Richards Jur., Kayla Davidson.

Yarrabah Bay, Yarrabah. September, 2022.



(L to R) Teiona Cannon, Nadine Cannon, Loretta Richards. Yarrabah Bay, Yarrabah. September, 2022.



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Image References

A. Nadine Cannon. April 23, 2004. Bachelor of Applied Science (Indigenous Community Management and Development). Curtin University of Technology.

B. Moira, Nadine, Cornelius, Denise and Lawrence Richards. circa 1975

C. Richard Jhinna Murgha.

D. Aileen Davies.

E. Monica Madge Maloney [Monica Richards nee Fourmile].

F. Nadine Richards & Tyrone Cannon. Wedding Celebrations.

G. Nadine Cannon & Granddaughter Nadine Richards Jnr. NAIDOC Week Celebrations 2022. Photo credit: Kristy Schuler for © Gurriny Yealamucka Health Services Aboriginal Corporation, (2022).

H. Joe-Boughton Dent [Partnerships Manager] and Nadine Cannon [Program Coordinator] . Literacy for Life Foundation 2022 Graduation Ceremony, Yarrabah July 2022. Photograph by Colin Huber.

I. Kimberley Featherstone [Campaign Project Officer] and Nadine Cannon. Literacy for Life Foundation 2022 Graduation Ceremony, Yarrabah July 2022. Photograph by Colin Huber.

J. Renee Pollard, Nadine Cannon, Kimberley Featherstone [Campaign Project Officer], Corine Sands, Dwayne Street, Lucy Nunez Peraza [Volunteer Advisor], Mr Ariel Lorenzo Rodriguez [Ambassador of Cuba]. Literacy for Life Foundation 2022 Graduation Ceremony, Yarrabah July 2022. Photograph by Joe Boughton-Dent, LFLF.

K. Amelia , Teiona Cannon (kneels)_1st row

Fernanin, Nadine Cannon, Denise Richards, Loretta Richards-2nd row

Cornelius Richards (snr), Moira (1st cousin sister), Lawrence Murgha, Sherryn and Cornelius Richards Jnr.

Back row-Husband Tyrone Cannon

L. Walter Cornelius Richards. John Oxley Library, State Library of Queensland. (2022). Tindale Collection Neg No:630.

M. Cossette Andrews

N. Dorita Wilson

O. Cornelius Richards, Yarrabah 2021



Contributors

Cornelius Richards

Richards, Cornelius. Gunggandji, Yarrabah. b. June 18, 1964. Cornelius (Connie) Richards is a practising ceramicist and artist. In 1975, at the age of 17, Connie was engaged as a casual worker recycling clay and maintaining the Guyala Pottery workshop. Connie felt a deep calling for the art and after work Connie would practice throwing pots on the wheel. Connie's dedication, further studies and talent led to full time employment as a professional ceramacist and formal recognition both locally and nationally.

Carvings and painting on Connie's work depicts fish, turtle, dugong, stingray, snakes and mythical figures that are significant to historical events and ancestral songlines on Gunggandji Country. Connie's work is held by Queensland Art Gallery Gallery of Modern Art, Queensland Museum and private collections.

For the past fourteen years Connie has balanced his artistic practice with his role as a Mens Support Worker at Gindaja Indigenous Corporation Treatment & Healing Centre in the Yarrabah Community.

The following graphics were contributed by Cornelius.



Matthew Griffiths

Matt was born in Nottinghamshire, England, the home county of the folk hero Robin Hood. His earliest memories are of living next to the woods, watching hedgehogs march along the front yard. He has since traded the woods for the beach and hedgehogs for echidnas, residing in Western Australia. Matt has a Cert III and IV in Art and Design and a Bachelor of Creative Industries.

Matt was born in the middle of the 1980s to a punk dad and horror-obsessed mum. As a result, Matt was fed a diet of punk music/fashion and horror movies from a young age. These influences manifested in Matt's childhood drawings: often gory images of punk rock monsters which probably caused some concern for his teachers. Both of Matt's parents were animal rights activists and were involved with a fox hunt saboteur group. This instilled in him a strong love of animals. Another defining childhood moment was being given an illustrated children's book of Greek mythology, sparking an interest in tales from ancient times.

During his teens, Matt was introduced to the happy and colourful world of anime, and the dark and grim world of black and death metal. Through black metal, he also rediscovered his interest in mythology, through tales of the Norse gods. After close to 15 years of being a dedicated metalhead, Matt discovered Korean pop, the complete antithesis of extreme metal. He knew he should hate it, but he was instantly drawn to the catchy and cutesy songs, the colourful and often surreal music videos, and the creativity of the album packaging. More than anything, it just made him happy.

Matt is currently working as a freelance graphic designer under the moniker Kawaii Kvlt. His practice specialises in graphic design services for musicians, such as album artwork design, apparel/merch designs, flyer/poster design, as well as social media graphics. His work draws on his contrasting influences on the cute and colourful and the grim and dark, and combining both to unique effect. He also takes thematic influence from Shinto, Norse mythology, and Japanese and English folklore. While he is well suited to working in the world of extreme metal, he would love the opportunity to branch out and work with other musicians. Matt always aims to use renewable materials wherever possible.



Leanne Hardy

Leanne Susan Hardy (b. 1963) was born in Meanjin/Brisbane, Australia and has lived an often-nomadic lifestyle throughout Queensland. In 2014, after a career in public and private sector administration, small business and international importing Leanne followed her heart and commenced formal photography studies at Queensland College of Art (Griffith University) and later, Charles Sturt University.

Leanne graduated in 2022 with a *Bachelor of Creative Arts & Design (Photography)* and was awarded the Charles Sturt University Medal for her academic studies. Leanne also holds a *Bachelor of Science (Sport & Exercise)* with a Deans Commendation, awarded by the University of the Sunshine Coast in 2002.

Finding Mussha is Leanne's first photobook and speaks to her sense of Social Justice, love of people, photography and culture. As a capstone project, *Finding Mussha* engages with empathetic design processes to build on connections made during Leanne's twelve-months living in Yarrabah, Australia's largest discrete Indigenous Community.

Leanne currently lives and works in Cairns, Australia as a freelance photographer. Leanne's commercial work can be seen at www.leannehardyphoto.com



Photocredit: Andrew Merefield. September, 2022.

Glossary

Gunggay Language: English

Badji: Canoe ⁶

Bala: Leg (Shin) ⁶

Bana: Water ⁷

Bina: Ear ⁶

Birriny: Sea ⁸

Bokar: Night ⁶

Boora: Fire ⁶

Bulmba: Any habitable place, camp, house ⁹

Chulki: Pippi ⁹

Djabu: Country ⁸

Djamma: Snake (generic) ⁶

Djilli: Eye ⁶

Djungun: Bad ⁶

Gadi Gadi (also known as Cuddi Cuddi): Children ^{8,9}

Gululan Dummary: Story from the Dreaming ⁸

Guyula: Sea Hawk ⁸

Jabu: Land (Country) ⁹

Jhinna: Foot ⁸

Kala: Spear ⁶

Kangoola: Kangaroo ⁶

Karpan: Rain ⁶

Kindaja: Cassowary ⁶

Koondang: Frog ⁶

Malla: Hand ⁶

Marpi: Possum ⁶

Mob: Family ⁹

Moochang: Mother ⁶

Ngappi: Good ⁶

Ngawuyu: Turtle ⁷

Ngiyaaba (also known as Ngyumbi): Yarrabah

Nyookkolo: Torres Strait Pigeon ⁶

Tan-do: Tree (generic) ⁶

Unjara: Creek, river ⁷

Wolo: Ant ⁶

Woola: Stingray ⁶

Wungu: The sound of Corroboree ⁸

Yawi: Wind ⁶

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