

LIST OF WORKS:

Unconditional Love Space

Performance Space, FCAC, 06 Decemeber-20 December, 2019

<https://footscrayarts.com/event/disrupting-artistic-terra-nullius/>



Installation image of *Unconditional Love Space*, (2019). Works from left to right: *Kalina Moonahcullah* (2019), *Mission House*, (2019), *Clothes Line* (2019), *Clothing Pile* (2019) Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC. Image courtesy Anthony Balla (2019)



Paola Balla *Unconditional Love Space*, (2019) (detail), bush dyed Indian calico Mission House (2019) panel, Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC.



Paola Balla Installation image. *Unconditional Love Space*, (2019)
Mission House back wall hand dyed Indian calico, op-shop clothing,
op-shop bedding, voile, interfacing, baby clothing, women's clothing,
recycled timber, gum leaves, rope. Super 8 Film Still. (1961) Shown in
*Disrupting Artistic Terra Nullius, the ways that First Nations Women in
Art and Community Speak Blak to the Colony and Patriarchy*, (2019)



Paola Balla *Unconditional Love Space*, (2019) *Mission House* interior, detail of bush dyed Indian calico created by Katen Balla, recycled timber, gum leaves, foam mattress, pillow, voile, interfacing, op-shop bedding, 3m x 3.5 metres by 4.5m Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC.



Paola Balla (2019) image of *Kalina Moonahcullah*, 1970's Kyabram op-shop wedding gown, bush dyed with eucalyptus, rust, tea tree, bush flowers, mould, with bush dyed calico cloth. Shown in *Unconditional Love Space, Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC.



Paola Balla (2019) Installation image, *Kalina Moonahcullah*, 1970's Kyabram op-shop wedding gown, bush dyed with eucalyptus, rust, tea tree, bush flowers, mould, with bush dyed calico cloth. Shown in *Unconditional Love Space, Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC.



Paola Balla *Unconditional Love Space*, (2019) *Mission House* interior, hand dyed Indian calico, op-shop clothing, op-shop bedding, voile, interfacing, baby clothing, women's clothing, recycled timber, gum leaves, rope. Super 8 Film Still. (1961) Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC.



Paola Balla *Unconditional Love Space*, (2019) *Mission House*, bush dyed Indian calico, recycled timber, gum leaves, voile, interfacing, op-shop bedding, 3m x 3.5 metres by 4.5m *Clothes Line*, op-shop clothing, baby clothing, women's clothing, 10m x 5m x 3m rope. Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC. Image courtesy Anthony Balla (2019)



Paola Balla *Unconditional Love Space*, (2019) *Mission House* interior, bush dyed Indian calico, recycled timber, gum leaves, foam mattress, pillow, voile, interfacing, op-shop bedding, 3m x 3.5 metres by 4.5m Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC. (2019)



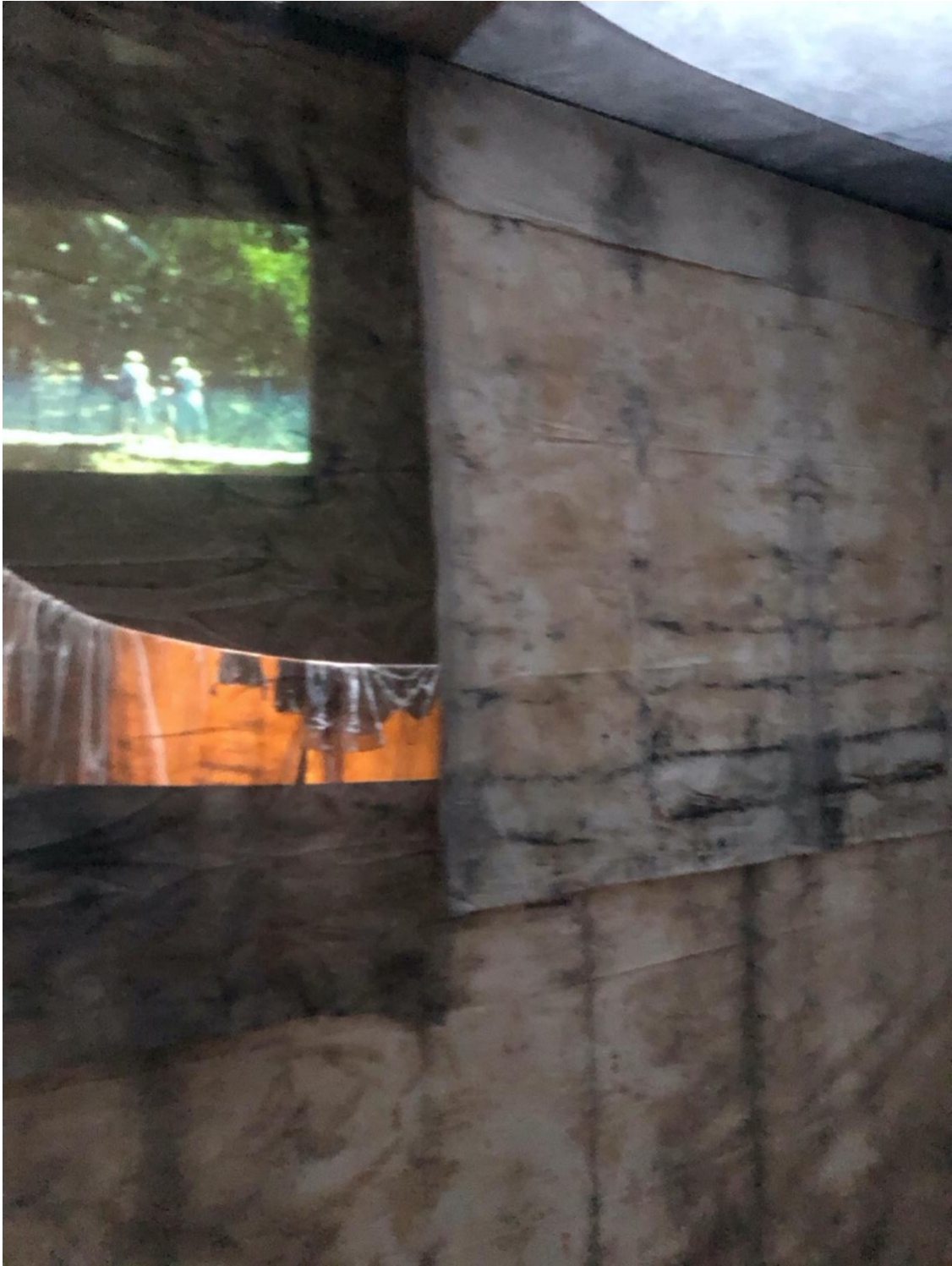
Installation image, *Unconditional Love Space*, (2019). Installation image of *Unconditional Love Space*, (2019). Works from left to right: *Kalina Moonahcullah* (2019), *Mission House*, (2019), *Clothes Line* (2019), *Clothing Pile* (2019) Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC. Image courtesy Anthony Balla (2019)



Paola Balla *Unconditional Love Space*, (2019) *Mission House*, (view of interior ceiling) bush dyed Indian calico, recycled timber, gum leaves, foam mattress, pillow, voile, interfacing, op-shop bedding, 3m x 3.5 metres by 4.5m Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC.



Paola Balla *Unconditional Love Space*, (2019) *Mission House*, (view of interior ceiling) bush dyed Indian calico, recycled timber, gum leaves, foam mattress, pillow, voile, interfacing, op-shop bedding, 3m x 3.5 metres by 4.5m Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC



Paola Balla *Unconditional Love Space*, (2019) Mission House, (inside view) hand dyed Indian calico, op-shop clothing, op-shop bedding, voile, interfacing, baby clothing, women's clothing, recycled timber, gum leaves, rope. 3m x 3.5 metres by 4.5m Super 8 Film Still. Hercus. (1961) Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC. Image courtesy Anthony Balla (2019)



Paola Balla *Unconditional Love Space*, (2019) *Clothes Line*, bush dyed Indian calico, op-shop clothing, op-shop bedding, voile, interfacing, baby clothing, women's clothing, rope. 10m x 5m x 3m. Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC. Image courtesy Anthony Balla (2019)



Paola Balla (2019) Installation image, adjacent to *Clothes Line* (2019) 10 metre folded bush dyed calico cloth. Folded piles of Op-shop clothing, women's clothing, babies clothing, cleaning rags. Shown in *Unconditional Love Space, Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC.



Installation image, *Unconditional Love Space*, (2019) *Clothes Line*, bush dyed Indian calico, op-shop lace, baby clothing, women's clothing, rope. 10m x 5m x 3m. Shown in *Unconditional Love Space, Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC.



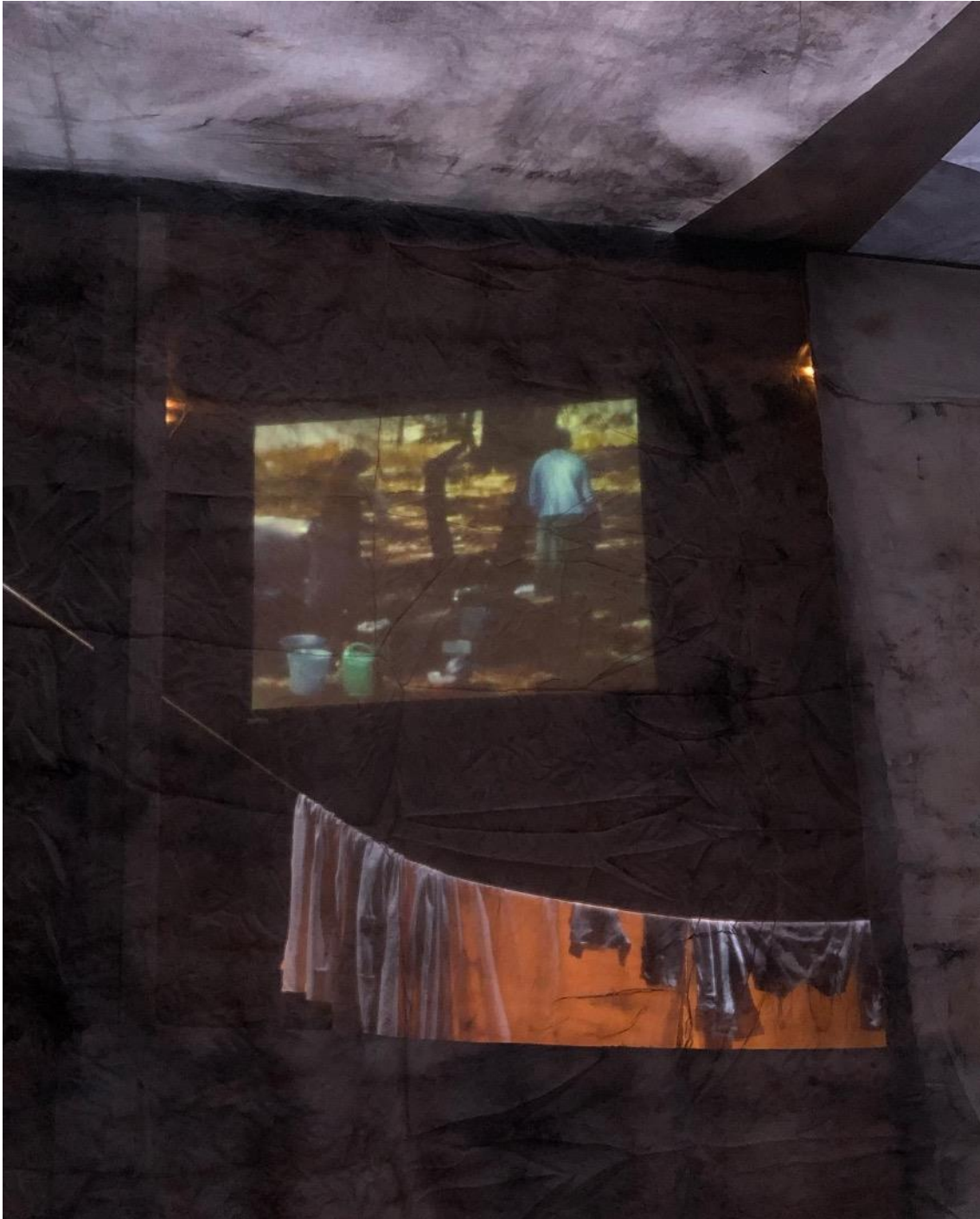
Installation image, *Unconditional Love Space*, (2019) *Mission House*, bush dyed Indian calico, recycled timber, gum leaves, voile, interfacing, op-shop bedding, 3m x 3.5 metres by 4.5m *Clothes Line*, op-shop clothing, baby clothing, women's clothing, 10m x 5m x 3m rope. Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC. Image courtesy Anthony Balla (2019)



Clothes Line (2019), (detail) bush dyed Indian calico, op-shop lace, baby clothing, women's clothing, rope. 10m x 5m x 3m. Shown in *Unconditional Love Space, Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC.



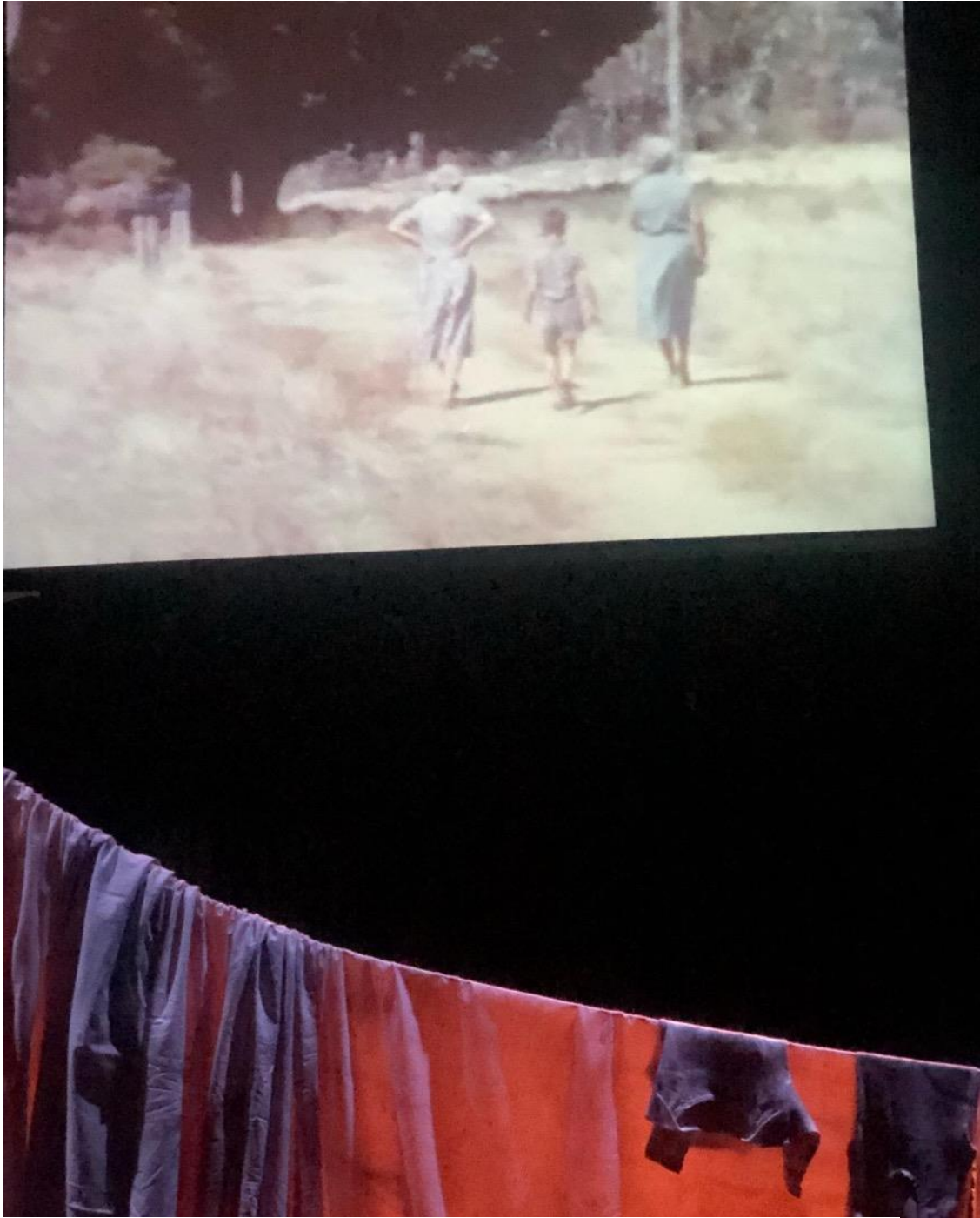
Unconditional Love Space, (2019) Mission House, (inside view) hand dyed Indian calico, folded Healing Cloths, op-shop bedding, voile, interfacing. Shown in Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy, (2019), FCAC.



Installation image of Unconditional Love Space, from inside the *Mission House*, (2019) *Super 8 Film Still. Hercus. (1961)* and *Clothes Line (2019)* Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC.



Paola Balla *Clothes Line* (2019), (detail) bush dyed Indian calico, op-shop lace, baby clothing, women's clothing, rope. 10m x 5m x 3m. Shown in *Unconditional Love Space, Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC.



Paola Balla *Clothes Line* (2019), (detail) bush dyed Indian calico, op-shop lace, baby clothing, women's clothing, rope. 10m x 5m x 3m. Shown in *Unconditional Love Space, Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC.



Installation image of *Unconditional Love Space*, Still of Super8 Film footage of Moonahcullah Mission site (Hercus 1961) with *Clothes Line* (2019), (detail) bush dyed Indian calico, op-shop lace, baby clothing, women's clothing, rope. 10m x 5m x 3m. Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC.



Installation image, *Unconditional Love Space*, (2019). Installation image of *Unconditional Love Space*, (2019). Works from left to right: *Kalina Moonahcullah* (2019), *Mission House*, (2019), *Clothes Line* (2019), *Clothing Pile* (2019) Shown in *Disrupting Artistic Terra Nullius, the ways that First Nations Women in Art and Community Speak Blak to the Colony and Patriarchy*, (2019), FCAC. Image courtesy Anthony Balla (2019)