

GABI BRIGGS
ARTIST PORTFOLIO
WWW.GABIBRIGGS.COM



ABOUT

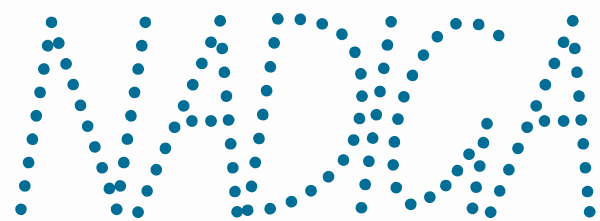
ANAIWAN GEDYURA

Gabi Briggs is an Anaiwan Gedyura artist, weaver, and community organiser whose practice weaves sovereign acts of making, listening, and returning, where kinship and care are embodied insurgencies against settler order, and every gesture is a reclamation of relation.

Through sound, film, and everyday materials, Briggs addresses the complexities of race, power, and truth-telling, enacting Indigenous sovereignty as an ongoing, uncaded reality and centring care and trust as vital strategies for survival.

Woven by the lived, relational knowledge gifted by her many mothers and the expansive networks of Anaiwan kinship, her work foregrounds the slow, collaborative processes of walking Country, weaving, and returning to Indigenous ways of knowing as acts of resistance and renewal.

Her practice is informed by her ongoing PhD research and the legacy of her paternal grandmother, Patsy Cohen. Recent projects include NADIGA at the Armidale Showground, supported by Creative Australia; TENYA (The Substation x Liquid Architecture), funded by the Listening to Country Commission; and the FBI Radion Listening Through Anti Racist Experimental Sound Syllabus along Shareeka Helaluddin and Jon Tjhia. Briggs is also a recipient of the Creative Australia 2023 Digital Fellowship and the 2024 West Space Commission.



2025| ARMIDALE SHOWGROUND (NSW)

TENYA, meaning 'Us' in Anaiwan, acts as an archive of cultural revitalisation. This sonic-visual work by Anaiwan and Gumbayngirr artist Gabi Briggs builds on her 2024 film ARKAN & IRBELA. Preparing for a walk on Country, Briggs layers field recordings of ancestral land with dialogues where voices surface and recede. Textures of Anaiwan Country and language renewal unsettle colonial assumptions of Indigeneity, their echoes threaded with violent geographies and resonant absence.

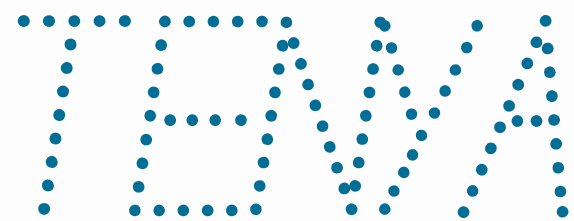
Anchored by a singular figure, TENYA is a rich sonic archive of cultural revitalisation and emotional release told through field recordings on country, the female voice through the power of screams, string instrumentation, guns, and thoughtful creative spatial sound design. It asks: what does 'Us' mean when survival depends on solidarity, sovereignty, and return to place.

EXHIBITION

Through sound and the unspoken, the work maps deep continuities of identity and resistance.

TENYA is commissioned by The Substation and Liquid Architecture as part of the Listening to Country — The First Nations Experimental Sound Commission. This presentation forms part of Gabi Briggs' ongoing project as part of her West Space Commission ARKAN & IRBELA.





2025| THE SUBSTATION (VIC)

TENYA, meaning 'Us' in Anaiwan, acts as an archive of cultural revitalisation. This sonic-visual work by Anaiwan and Gumbayngirr artist Gabi Briggs builds on her 2024 film ARKAN & IRBELA. Preparing for a walk on Country, Briggs layers field recordings of ancestral land with dialogues where voices surface and recede. Textures of Anaiwan Country and language renewal unsettle colonial assumptions of Indigeneity, their echoes threaded with violent geographies and resonant absence.

Anchored by a singular figure, TENYA is a rich sonic archive of cultural revitalisation and emotional release told through field recordings on country, the female voice through the power of screams, string instrumentation, guns, and thoughtful creative spatial sound design. It asks: what does 'Us' mean when survival depends on solidarity, sovereignty, and return to place.

FILM, PROJECTION & SPATIAL SOUND DESIGN

Through sound and the unspoken, the work maps deep continuities of identity and resistance.

TENYA is commissioned by The Substation and Liquid Architecture as part of the Listening to Country — The First Nations Experimental Sound Commission. This presentation forms part of Gabi Briggs' ongoing project as part of her West Space Commission ARKAN & IRBELA.

ALSO SHOWN NADIGA (NSW)



ARKAN & IRBELA

2024| WEST SPACE(VIC)

Nurturing the legacy of her late nan Patsy Cohen's research – formalised in Patsy's 1990 book *Ingelbah and the Five Black Matriarchs* – ARKAN & IRBELA sees the gallery transformed into a location for the two women to dialogue across time and space, film and print publishing.

ARKAN & IRBELA presents coded knowledge and stories from their family's history on Anaiwan Country, Northern New South Wales. Central to this is the Anaiwan Skinship System – a network of complex relations that define an individual's responsibilities and relationships to Community and Country, and from which Blak, Anaiwan femininity emerges. The work honours the manifestations of reality, identity and ethics in the Skinship System, that are inherently derived from Country and the relations it sustains.

Structured along conversations and relational moments with family members, ARKAN & IRBELA materialises Anaiwan knowledge within a Story of resurgence, demonstrating the power of cultivating an inter-generational code of ethics within an ongoing relationship to Place.

FILM & INSTALLATION

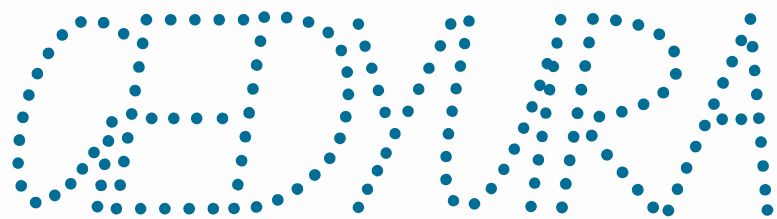
Patsy Cohen generated the research for her book by walking Country with family and Community, revitalising cultural knowledge and story through Place-based memory. ARKAN & IRBELA engages in a non-linear dialogue with her methodology and intention, by articulating how their family is embedded within the matrix of Anaiwan Country.

Both Briggs' and Cohen's research constitute a continued connection to Country, family and culture. By anchoring her practice of Anaiwan cultural revitalisation through that of her nan's, ARKAN & IRBELA embodies the sentiment expressed by Wakka Wakka and Kombumerri Professor Aunty Mary Graham: 'I am located, therefore I am'.

ARKAN & IRBELA was commissioned in 2023 by West Space as part of the West Space Commission series and presented in 2024.

ALSO SHOWN NADIGA (NSW)





2024| INCINERATOR GALLERY (VIC)

GEDYURA, the Anaiwan word for woman, honours an unnamed Aboriginal gedyura's act of frontier resistance on Anaiwan Country. This work, a rifle woven from lomandra with an accompanying video, centres on a historical fragment: a newspaper clipping describing an armed Aboriginal gedyura leading men blamed for raiding stations in New England.

The weaving process connects me to her legacy, challenging the erasure of Aboriginal women's resistance in colonial narratives. This meditative practice transforms a symbol of colonial violence into a testament to Indigenous survivance, the conjunction between resistance and survival.

Strong kinship, a powerful weapon passed down by my matriarchs, is woven into this work. My family witness to the making process and my sibling's presence in the video - my mother's sister's child who shares my skin - embody this kinship. It's evident in the collaborative process: weaving the rifle in the homes of my irbelas (mother, mother's sisters) and bawas (sisters), their participation ensures this story's preservation extends beyond me to our entire family, reflecting the communal nature of our cultural knowledge.

LOMANDRA, WOOD, WIRE, FILM 80 X 15CM2024

The video doesn't simply retell the gedyura's story, but rather engages with it in a non-linear dialogue, subverting the colonial gaze to offer intimacy and authenticity that colonial accounts lack. By emulating the unnamed gedyura's movements, as described in the newspaper clipping, I invite the audience to see the duality at play: past and present, violence and creation, colonial narratives and Indigenous knowing.

As an Anaiwan gedyura raised by matriarchs, I see our reflection in her. This work honours her resistance, connecting past and present in a testament to our enduring strength.

GEDYURA was developed through a series of workshops for the These Arms Hold Exhibition curated by Maya Hodge at Incinerator Gallery in 2024.

ALSO SHOWN
CRAFT VICTORIA (VIC)
NADIGA (NSW)
GERTRUDE CONTEMPORARY (VIC)
WATCH THIS SPACE (NT)



QARVINGAENBAND
QARKOR MATRARCHS

**2019| ABORIGINAL
COMMUNITY GARDEN
AT NARWAN VILLAGE
(NSW)**

SERIES OF 10 PORTRAITS
PRINTED ON INDIVIDUAL
VINYL BANNERS, 1M X
1.94M

A series of portraits is displayed at the Aboriginal Community Garden at Narwan Village in Armidale, NSW. The intention behind the portraiture was to showcase the traditional understanding of matriarchal power within Anaiwan society. The project's success was predicated on process and protocol. The work of identifying the matriarchs and then inviting them to be a part of the series was just as important as the exhibition itself. It was integral that the identification of matriarchs was a collective decision made by community elders and knowledge holders. Additionally, it was important to invite them by official invitation and to cook for them as a sign of respect and hospitality.



OTHER

LISTENING THROUGH: AN EXPERIMENTAL SOUND SYLLABUS

Gabi Briggs co-developed and co-delivered the Race Matters experimental sound syllabus, Listening Through The program was created to foreground the politics of sound and listening, and reclaim them as activist practices. The purpose was to foster an anti-racist creative programme that's not just reactive, but also abstract, imaginative and challenging. We listened through seven concepts that hold promise for praxis: place, frequency, noise, silence, glitch, breath and rage.

Listening Through was a program for listening and radio-making practice. Open to people working with sound around the continent of australia, it will equip participants with critical and practical skills in radio (and adjacent fields) - specifically grounded in an anti-colonial and anti-racist standpoint.

KEY WRITING

[listen ɪə: sounding out an Indigenous future | Hayden Ryan | Disclaimer Article](#)

[ESSAY | ARKAN & IRBELA: A Blak Matriarchal Lens | Lorna Munro | Offsite](#)

[ANNOUNCEMENT | Gertrude Studio Program 2025 Cohort | Gertrude Studio Program](#)

[ESSAY | On ARKAN & IRBELA | Sebastian Henry-Jones | Offsite](#)

[REVIEW | ARKAN & IRBELA | Susie Anderson | Memo Review](#)

[REVIEW | Weaving resistance with These Arms Hold | Jessica Alderton | Art Guide](#)