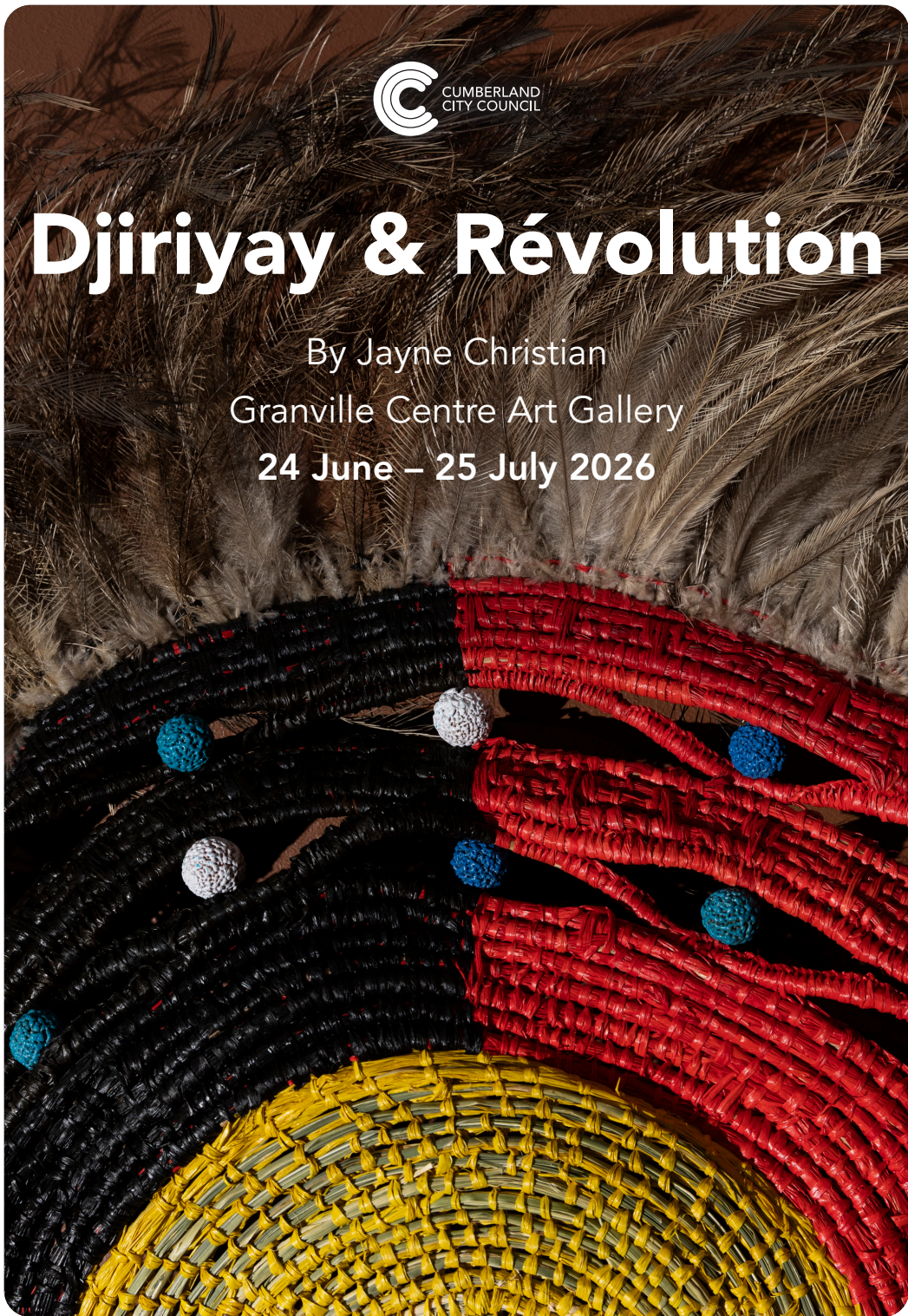




Djiriyay & Révolution

By Jayne Christian
Granville Centre Art Gallery
24 June – 25 July 2026



Introduction:

Djiriyay and Révolution is a solo exhibition by Baramadagal woman Jayne Christian, featuring woven pieces made in collaboration with her mother, aunts and cousins. It features a collaborative work with Keywa Henri alongside photography by Serge D'Ignazio. The exhibition examines the relationship between protest and Indigenous cultural practices.

For thousands of years First Nations people have used the land and grasses around them to create a rich history of weaving. Crafted as a tool of hunting and gathering, the cultural practice has shifted in recent centuries to also be another form of storytelling and resistance.

After completing a three-month residency at the Cite International Des Arts in Paris through the Galang Residency, supported by Powerhouse Parramatta, Jayne became interested in the region's history of protest and activism, and saw reflections in her own First Nations history.

This connection is seen throughout the woven works in the show that were made both on residency in Paris, on-Country in Baramada and in Wagga Wagga. In the title the word Djiriyay is used being the Dharug word for war cry and Révolution, in French meaning a forcible overthrow of government.

Djiriyay and Révolution celebrates the freedom to protest and the importance of cultural practices, solidarities and activism.



Ceasefire - Cessez-le-feu

Wire, thread and natural raffia on hessian.

"I arrived in Paris, France, during a time of public revolts against Police for the fatal shooting of a 17-year-old Algerian-French boy named Nahel. Justified anger turned into anarchy in the streets protesting police brutality. I learned that Nahel was the third person in 2023 alone to be fatally shot by Police at a traffic compliance stop, and 13 people had met the same fate in the same circumstances the previous year. In speaking to people, I learned of the Paris Massacre of 1961, which took place not far from where I was staying, and saw mass killings of hundreds of Algerian-French people by Police. I know that Indigenous and non-Eurocentric communities in Australia are also faced with targeted-policing, over-policing, police-brutality, including murder, at disproportionate rates. The calls of the Yuendumu community for a "Ceasefire" following the highly



publicised Police killing of Kumanjayi Walker echoed in my mind, as I learned what was happening in Paris on my arrival. "Don't Forgive Don't Forget" was one of the calls from the revolts in Paris, following Nahel's death. This work acknowledges and pays respect to the communities who continue to be subjected to police brutality, and

seeks to amplify the resistance calls to this symptom of colonial-societies. Since the debut of this work in 2024, a 2025 Coronial Inquest found that Kumanjayi Walker's death was entirely avoidable. This same community lost Kumanjayi White, who was murdered inside a Coles supermarket in 2025 with no charges laid against police and a Coronial Inquest is set for 2027. In France, Nahel's family are having his case re-examined by the Versailles Court of Appeal after the facts were re-qualified in March 2026."

– Jayne Christian

Saint Jeanne D'Arc

Loomed fabric, natural and pigment dyed raffia, cardboard.

"I am the drum on which God is beating out his message"
– Saint Joan of Arc.

"The drum reflects on the life and legacy of Saint Joan, whose revolutionary concept tells us those who do great things and inspire great change, are not driven by ego or

self-interest. Rather, they are driven by a higher power, which Joan calls "God", in service of a collective benefit. This way of being, is a way of the revolutionaries. The loose threads visible on the drum remind us that events and ideologies are not contained to isolated points in time, objects or people; but are threads that continue to run from their source of origin." – Jayne Christian



Descendant's dedication: Never again means never again

*Bushdyed Calico,
dowling, eco-dyed
silk, emu feathers,
natural and bushdyed
raffia, fishing line.*

"I visited the Picpus private cemetery, Cimetière de Picpus, while I was in Paris. This is the resting place of 1306 people killed in 1794, who were indiscriminately massacred during "The Great Terror". I wanted to honour the intent and actions of the descendants who bought the land containing the two mass graves. The descendants secretly bought the land and are now buried there too in dignified graves. The purpose for the acquiring the land was to keep it as a place of peace, prayer, meditation and reflection so the remembrance of the massacres and memory of those killed would never be concealed or forgotten. Concluding in a moment of reflection on that land, I took a photo of the sun glistening through the leaves and felt the peace they had intended for us. I also felt sombre, as we have many known and concealed massacres at home, in many cases wiping out entire tribal groups / bloodlines across



what is now known as Australia. Our work as descendants, where Country holds the memory of what took place upon it, involves carrying the cultural responsibility of building places of respect and reflection wherever we can, so nobody forgets the humanity of the old people and to ensure that 'never again means never again'. In bringing truths to the surface and creating places of peace in their memory, we hope settlers will take time to consider 'what happened across these sacred lands, before?' – Jayne Christian

Revolutionaries within Catacombes de Paris

Garden wire, natural raffia.

"One can never create freedom
by an invading force"

– Maximillien Robespierre

"The height of stupidity to claim
that men who for thousands of years
have had the power to berate us with
impunity, will now agree, with good
grace, to be our equals"

– Jean-Paul Marat

"I visited the Catacombs of Paris
while on residency, which hold the

remains of over six million people,
among which rest the remains of
revolutionaries, Jean-Paul Marat
and Maximillien Robespierre. I was
particularly drawn to the Marat and
Robespierre's quotes which reveal
truths pertinent to my First Nation's
perspective. It can happen, and may
sometimes be convenient, to become
convinced by an oppressor. But the
interests of peoples are diverse, and
inherently distinct and likely opposed
to that of settler-colonies, and those
who derive their identity and power
from that construct."

– Jayne Christian



DJIRIYAY + REVOLUTION PROJECT TEAM

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Sovereign, Unceded and Still Here by Jayne Christian

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