

# CONTOURS OF COUNTRY

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Decor Systems and Elements of Country acknowledge the Traditional Custodians of the land on which we work and trade. We recognise the value, diversity and integrity of First Nations arts, cultures and expressions, and their continual significance today. We pay our respect to Elders past and present, and extend that respect to all Aboriginal and Torres Strait Islander people. We acknowledge that Indigenous sovereignty has never been ceded.

Decor Systems and Elements of Country have partnered to create a new range of acoustic products showcasing First Nations art and design. The range, titled Contours of Country, has involved working closely with four artists to develop a series of designs for use on DecorZen panels.

The artworks talk to the many landscapes across Australia and provide a narrative that explores Indigenous knowledge, innovation and efficiency and provides a beautiful opportunity to tell the stories of the traditional owners of the land that we live and build on today.

Each of the four Aboriginal artists will receive 15% of the profit from each sale.

## CULTURAL NARRATIVE

Welcoming a new consciousness for old sustainable practices, we celebrate the existence of traditional knowledges that champion preservation rather than extraction. An integrated art opportunity looks back at a harmonious co-existence with nature, providing a moment of recognition of Country and its First peoples, acknowledging their wisdom, spirit and continued narrative within the landscape.

This curatorial rationale allows artists to draw from innovative and sustainable cultural practices. Each of the artists have created works that are a subtle reminder of the interconnectedness and deep respect for Country and belonging.

# PROUDLY INDIGENOUS OWNED SINCE 1972

# RANGE DETAILS

## DECOR SYSTEMS IS PROUDLY REGISTERED WITH SUPPLY NATION

Supply Nation certifies Aboriginal and Torres Strait Islander businesses as being genuinely Indigenous by establishing that they are at least 50% owned, managed, and controlled by Indigenous Australians. They have a world-leading registration and verification process.



Managing Director, David Faulkes is a direct descendant of Catherine Murphy (1813 – 1876). Catherine is noted in official government archives as a 'native of the colony'. She married Henry Stedman at Parramatta in 1837. Henry was transported to Australia from England for the crime of 'stealing from his master'. Our site rests on the traditional land of the Darug people, adjacent to the Duck River wetlands in Western Sydney.

The Darug nation is a language group of First Nations Australians who are the traditional custodians of much of what is modern day Western Sydney. David's four children have an active interest in the business and seek to carry forward the rich legacy and heritage that is ours.



JAMES STEDMAN AS A YOUNG MAN,  
SON OF HENRY STEDMAN



SARAH STEDMAN (FAR RIGHT) AT THE MARRIAGE  
OF EMILY HUGHES AND OTTO REDDEL (1929)

## SUBSTRATES

Available in Moisture Resistant MDF, Fire Rated MDF, Fire Guard Grey Core MDF, Black Core MDF, Black Core Fire Rated MDF, Coloured MDF and Plywood.

For more information refer to our website.

[decorsystems.com.au/products/contours-of-country](https://decorsystems.com.au/products/contours-of-country)

## ACOUSTIC PERFORMANCE

The range has an open area percentage from 10% to 20%. As a result, the panels will achieve a high NRC rating.

## FINISHES

Refer to our website for the full range of finishes including natural timber veneers and laminates.

All finish options can be found on the website.

[decorsystems.com.au/products/contours-of-country](https://decorsystems.com.au/products/contours-of-country)

## GROUP FIRE RATING

The range can achieve a Group 1 or 2 Fire Rating depending on the finish and substrate selected.

## STANDARD PANEL SIZES

2400x1200mm  
3000x1200mm



# JENNA LEE

## ARTIST BIO

MOB: Gulumerridjin (Larrakia), Wardaman and KarraJarri, Northern Territory

Jenna Lee is a mixed-race Larrakia woman whose contemporary art practice straddles the often obscured lines between identity/identification, label/labelling and the relationships formed between language, label and object.

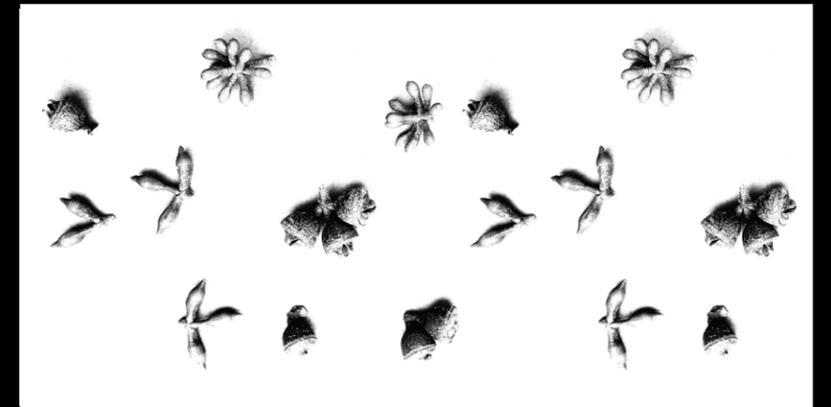
Formally trained as a graphic designer, she now aptly executes a multidisciplinary approach to her practice, exploring painting, sculpture, digital applications and graphic design. Childhood memories of Brisbane and Darwin strongly influence Lee's work in addition to her overlapping Aboriginal and Asian identities. Her most recent work intuitively explores transformation of the printed word via a process of destruction and reconstruction, in an attempt to generate strength for her community with new and tangible languages.

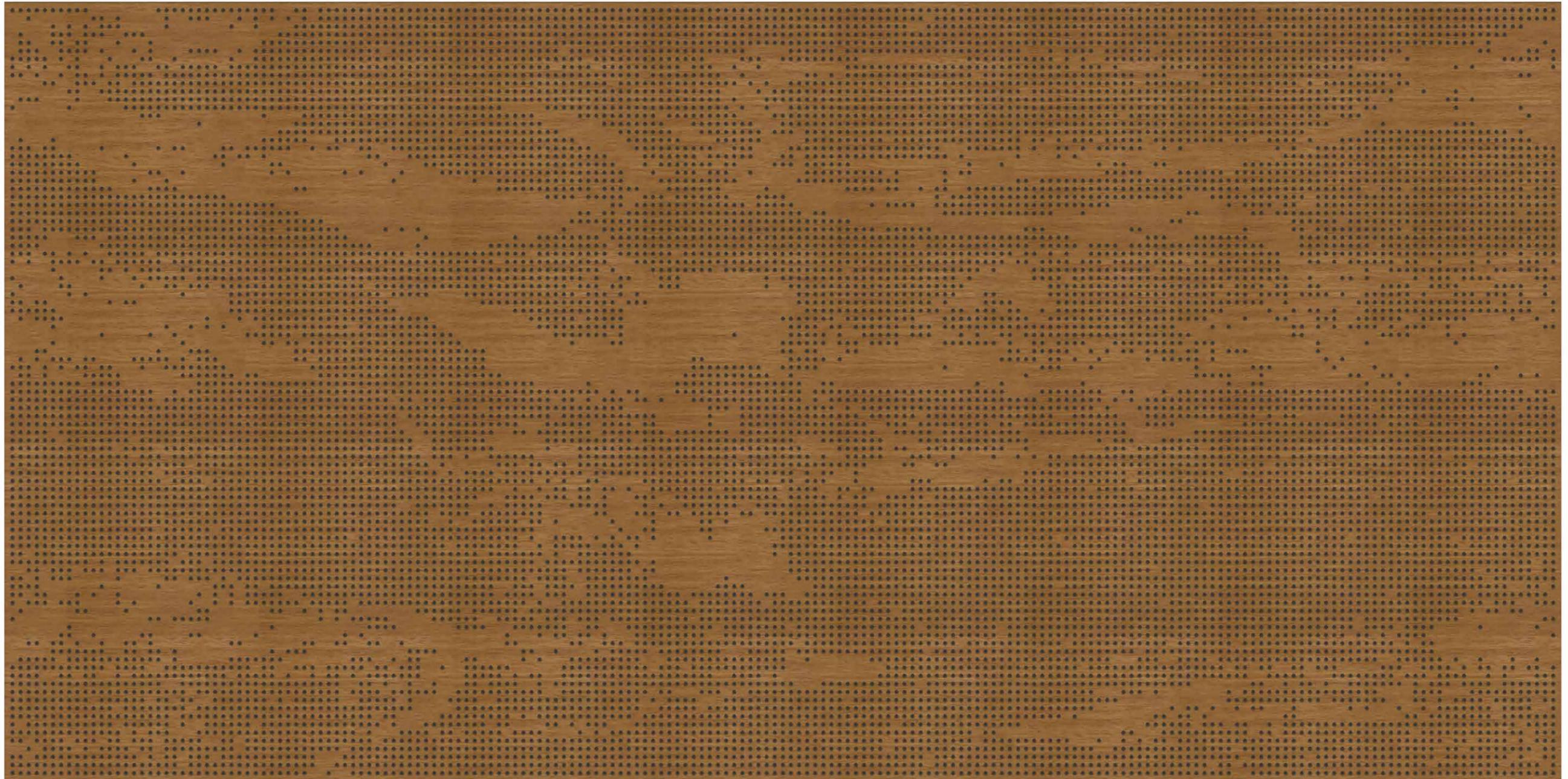


## ARTIST STATEMENT

With a practice that explores and interrogates the collecting of Aboriginal resources, primarily language and objects, these works look at the collection and commodification of the Eucalyptus, one of Australia's most widespread and traditionally used plants. Drawing inspiration from the materiality of the panels, these works see images and textures of Eucalyptus bark and seeds etched back into the surface of the wood, aiming to re-embed the First Nations' perspective and understanding of these materials within the built environment.

## BARK & SEEDS









# TOBY BISHOP



## ARTIST BIO

MOB: Kungarakan, Northern Territory

Toby Bishop, or Yukupin in his language, is a proud Indigenous man. His mob is known as the Kungarakan people, who are custodians of the Finniss River in the Fitzmaurice Region of the Northern Territory.

Toby grew up on the south coast of NSW in Stanwell Park and now lives in Austinmer, NSW.

An artist and graphic designer, his art practice stems from his Nana's (wetjis) lifetime work of restoring the Kungarakun language.

Using her language book 'speak Kungarakun' as inspiration, he is able to draw on the spiritual importance of language, and its connection to how language was informed by the intricacies of nature, simultaneously allowing himself to learn the dialect.

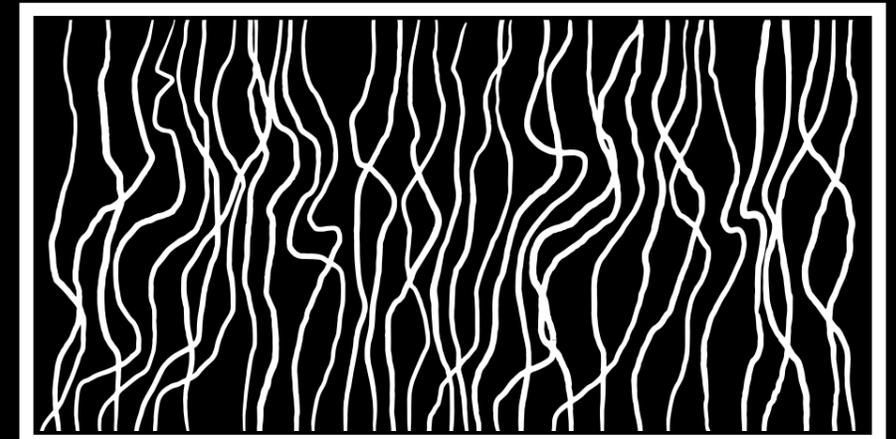
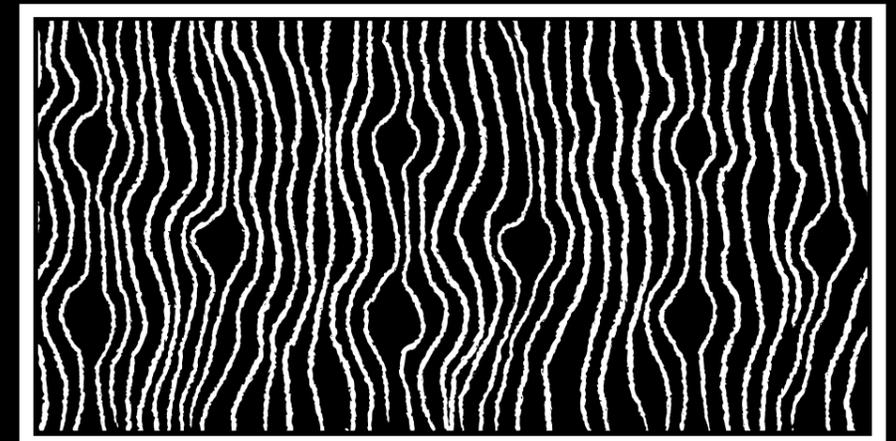
Toby often looks closely into the patterns of the Kungarakun landscape, as well as the landscape around the South Coast of NSW, where he lives.

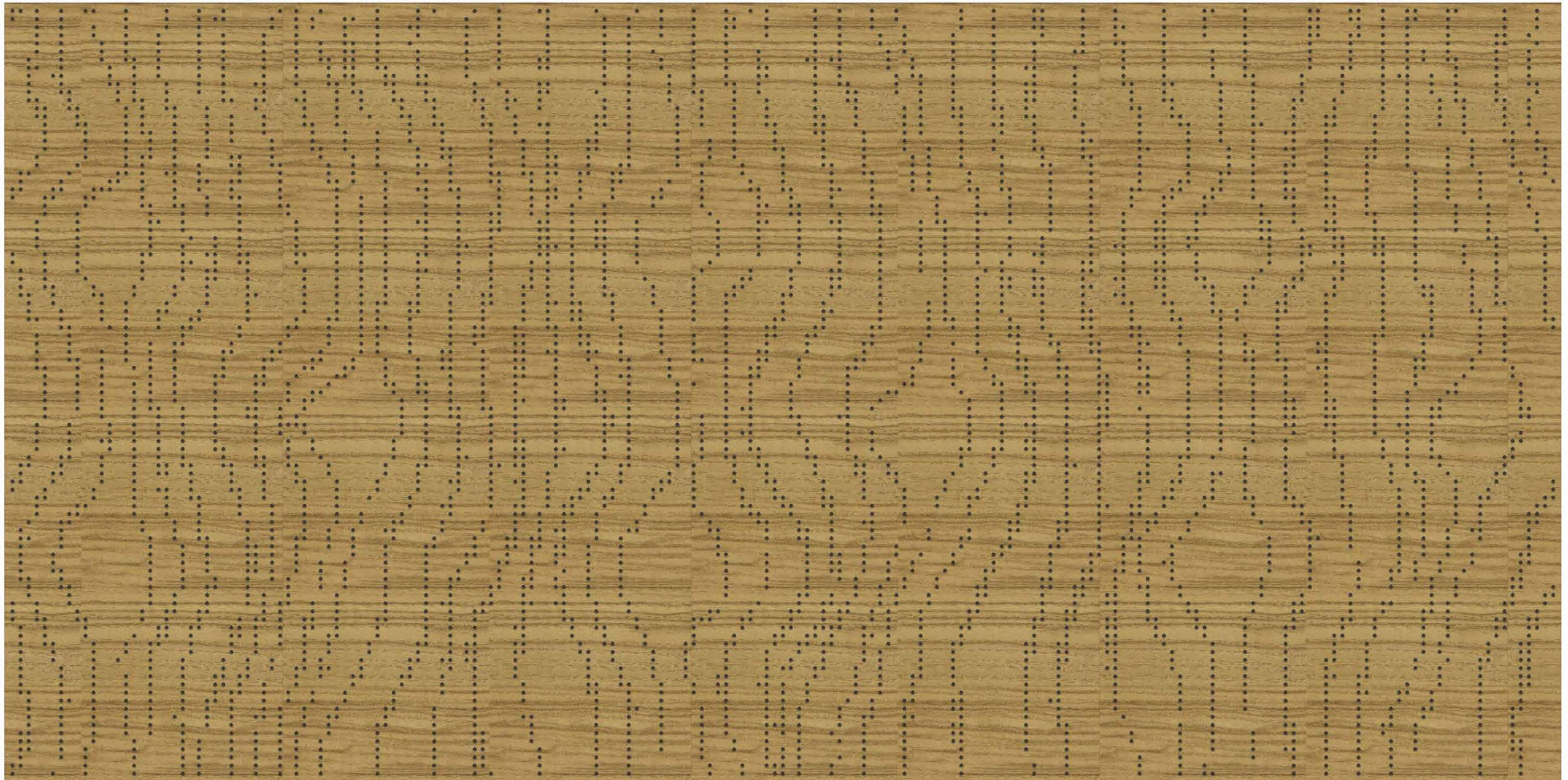
## ARTIST STATEMENT

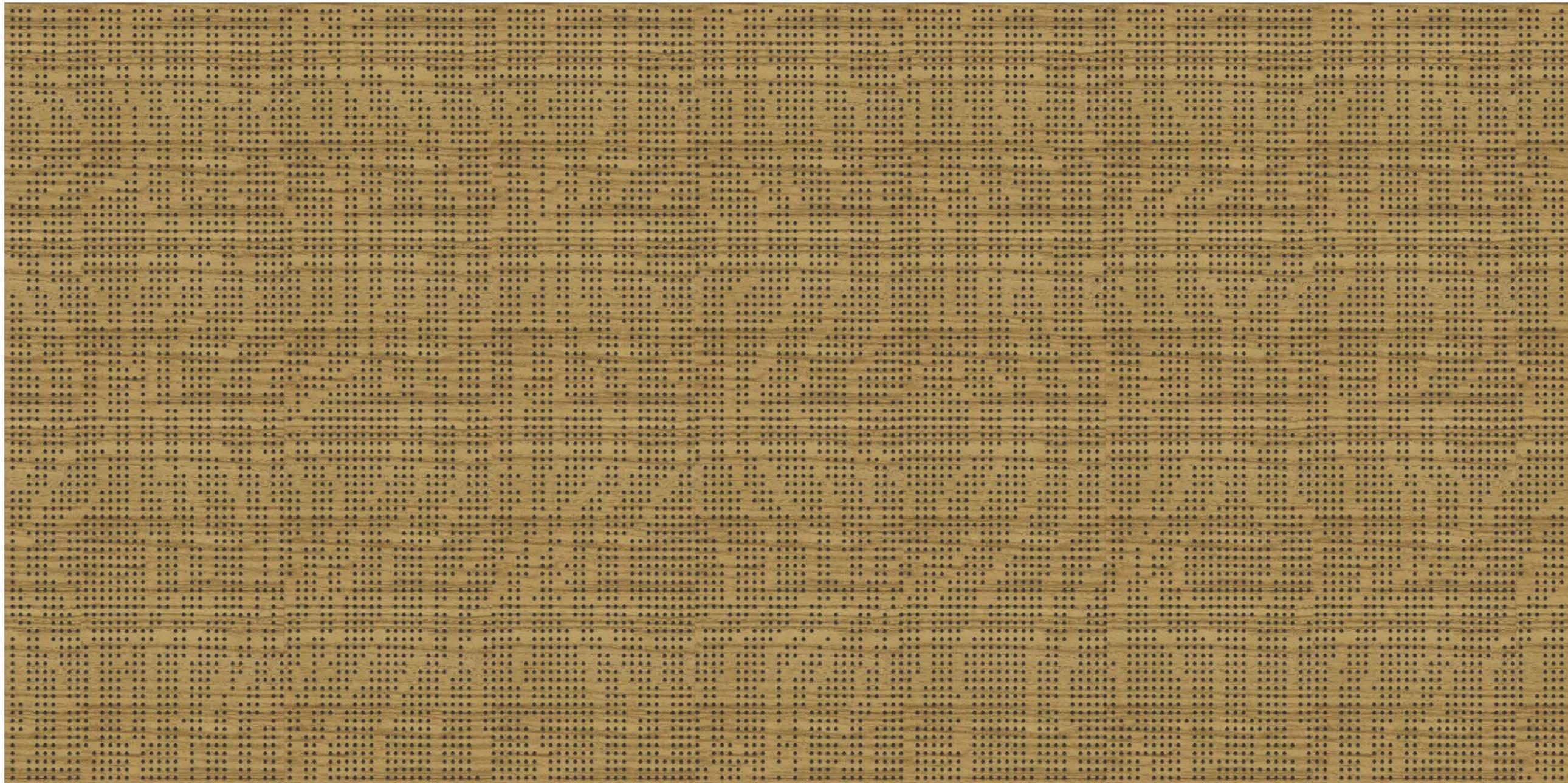
Kungarakan people are freshwater people, evident through the abundant waterholes and underground aquifers connected to Kungarakan sacred sites and Dreamtime stories. River ways (kobuh Joorri) provided bountiful fishing and hunting areas, as well as providing sacred places for ceremony.

When I first step foot back on Country, I let the ancestors know I have arrived, this process involves covering my face with the water from Coomalie Creek, and letting my scent run through the land. These lines represent the veins of Country, the spirit of my ancestors.

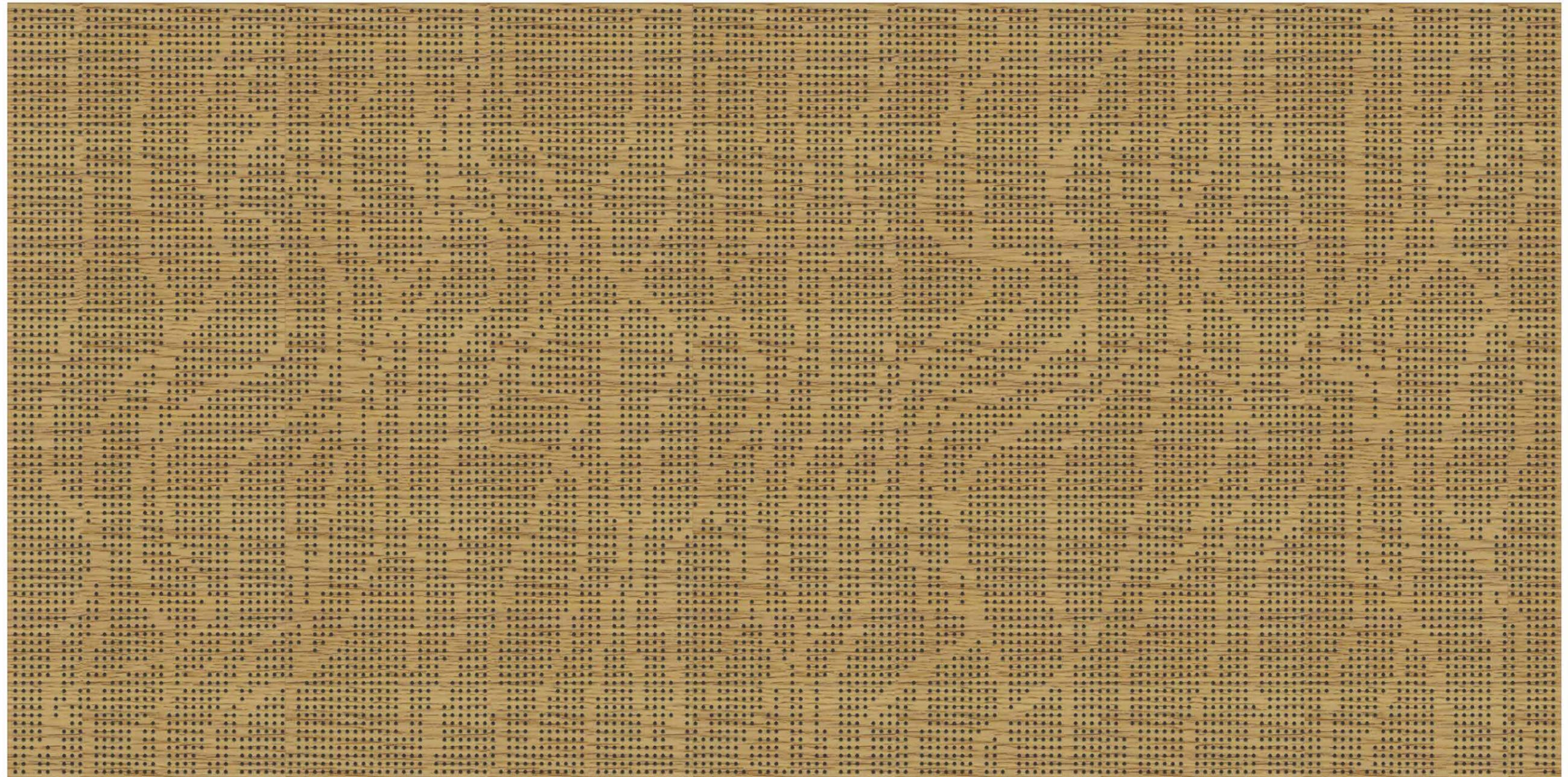
## RUNNING WATER











# KEISHA LEON



## ARTIST BIO

MOB: Waanyi & Kalkadoon, Queensland

Keisha Thomason (family name Leon) is an Aboriginal graphic designer and artist. Keisha is a proud Waanyi & Kalkadoon woman (Mount Isa, Queensland). Keisha's artwork style is contemporary, influenced by her culture, identity and modern world concepts.

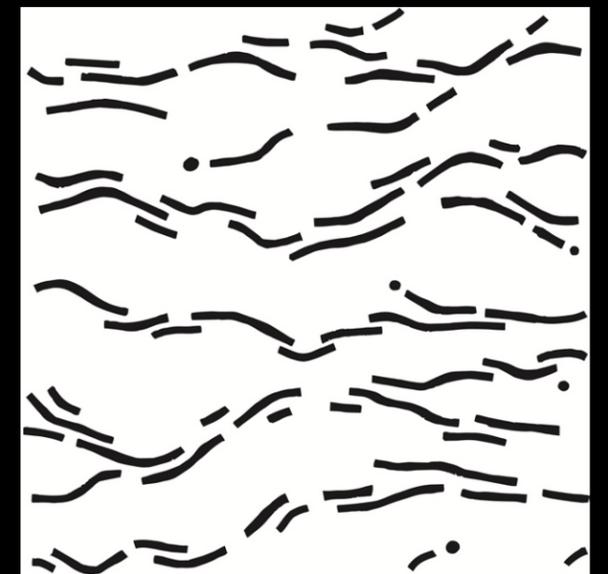
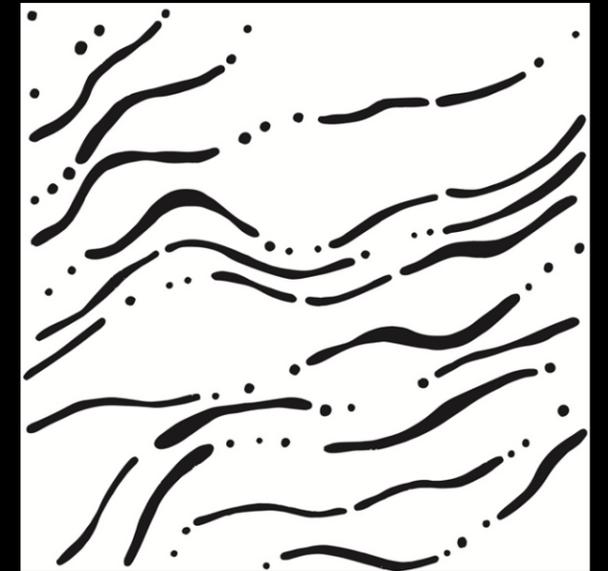
Keisha Leon is an artist and designer that uses conceptual narratives to reflect her own experiences, bringing the ideas to life to build connections. Keisha is a proud Waanyi and Kalkadoon woman, building her design around her connections to her continual navigation of her identity and life. Her prints reflect her own perceptions on her identity; experiences of disconnection to connection; and how everchanging our connections are to ourselves, each other, and the greater change around us.

## ARTIST STATEMENT

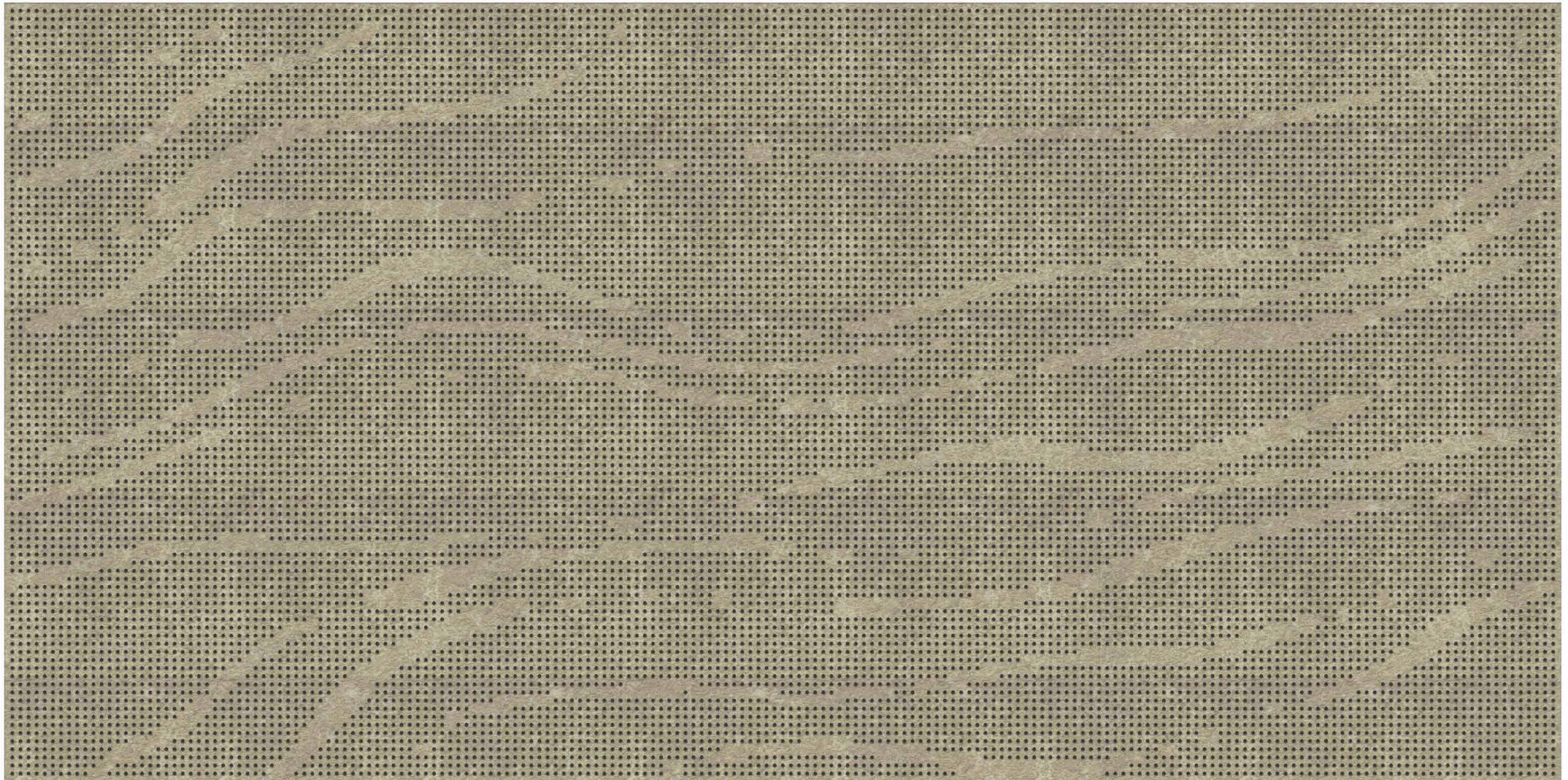
As the songlines are created so are the lines that shape Country. Ever-changing, moving together connected by past, present, future.

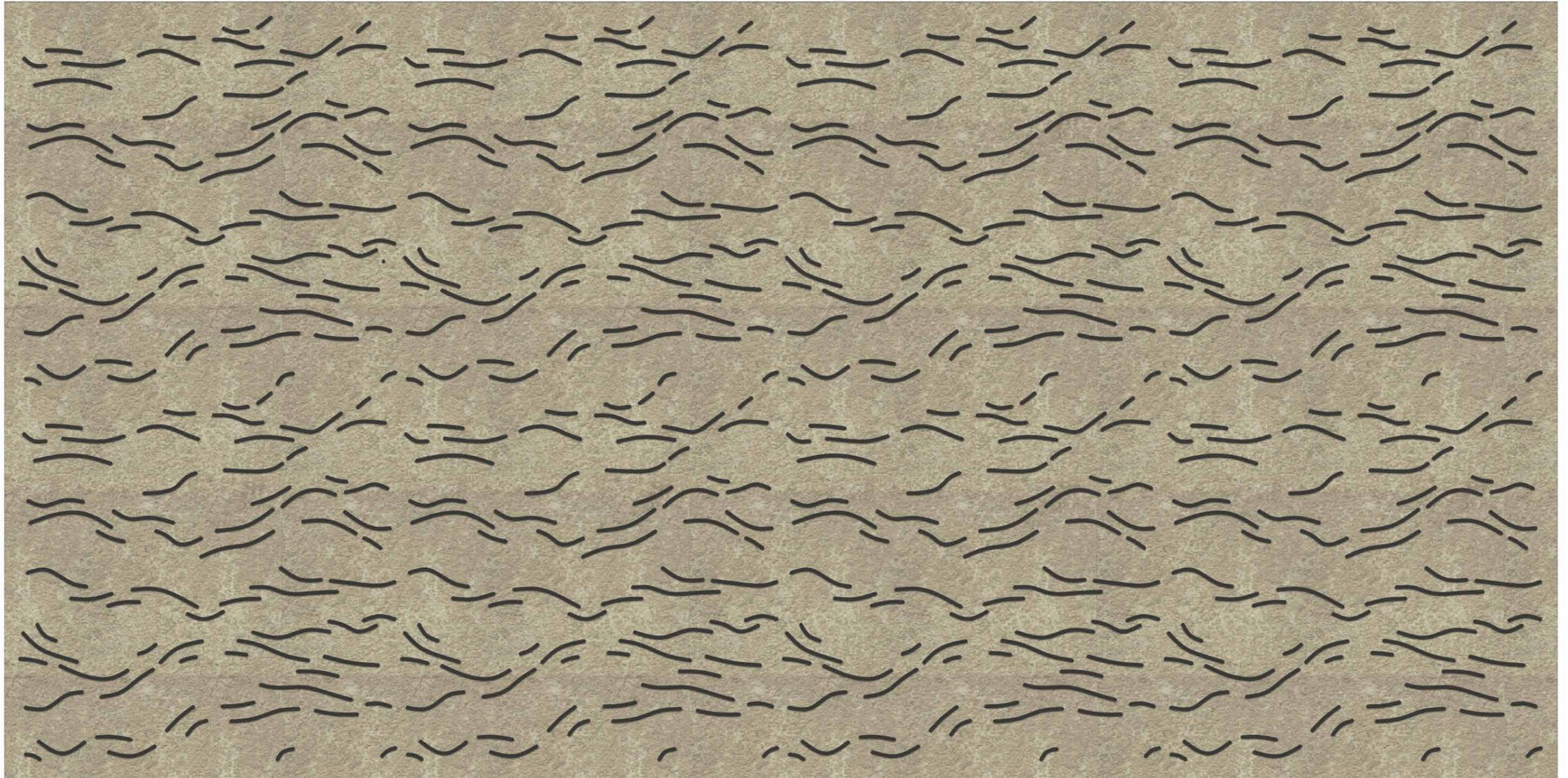
Taken from Country, remade reformed moulded, rigid.

## REFORM & CONNECTIONS IN COUNTRY









# RACHAEL SARRA



## ARTIST BIO

MOB: Goreng Goreng, Queensland

Rachael Sarra is a multi-disciplinary artist, designer and businesswoman whose work is an extension of her being and experiences.

As a contemporary mixed raced, First Nations artist from Goreng Goreng Country, Rachael uses art as a powerful tool and outlet to explore themes she often grapples with while her work is often the resolution of such themes and conflict within herself.

Rachael's work often challenges and explores the themes of society's perception of what Aboriginal art and identity are.

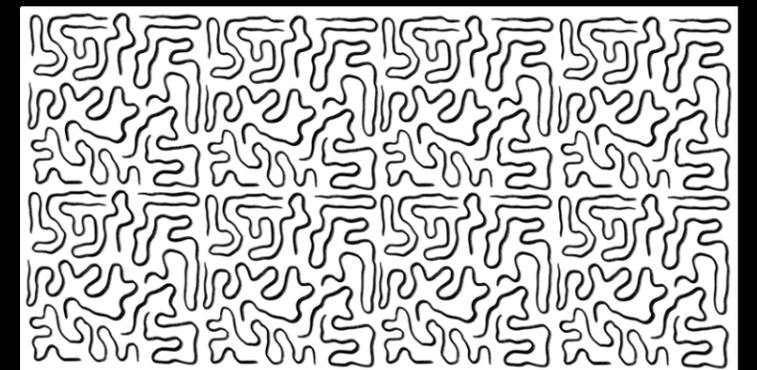
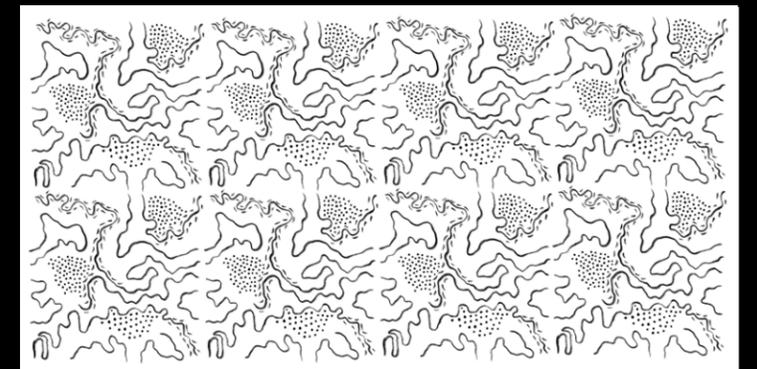
Rachael graduated with a Bachelor of Visual Communication Design from the Queensland College of Art in Brisbane and is a dynamic creative with the ability to challenge narratives that are often in place to perpetuate colonial harm.

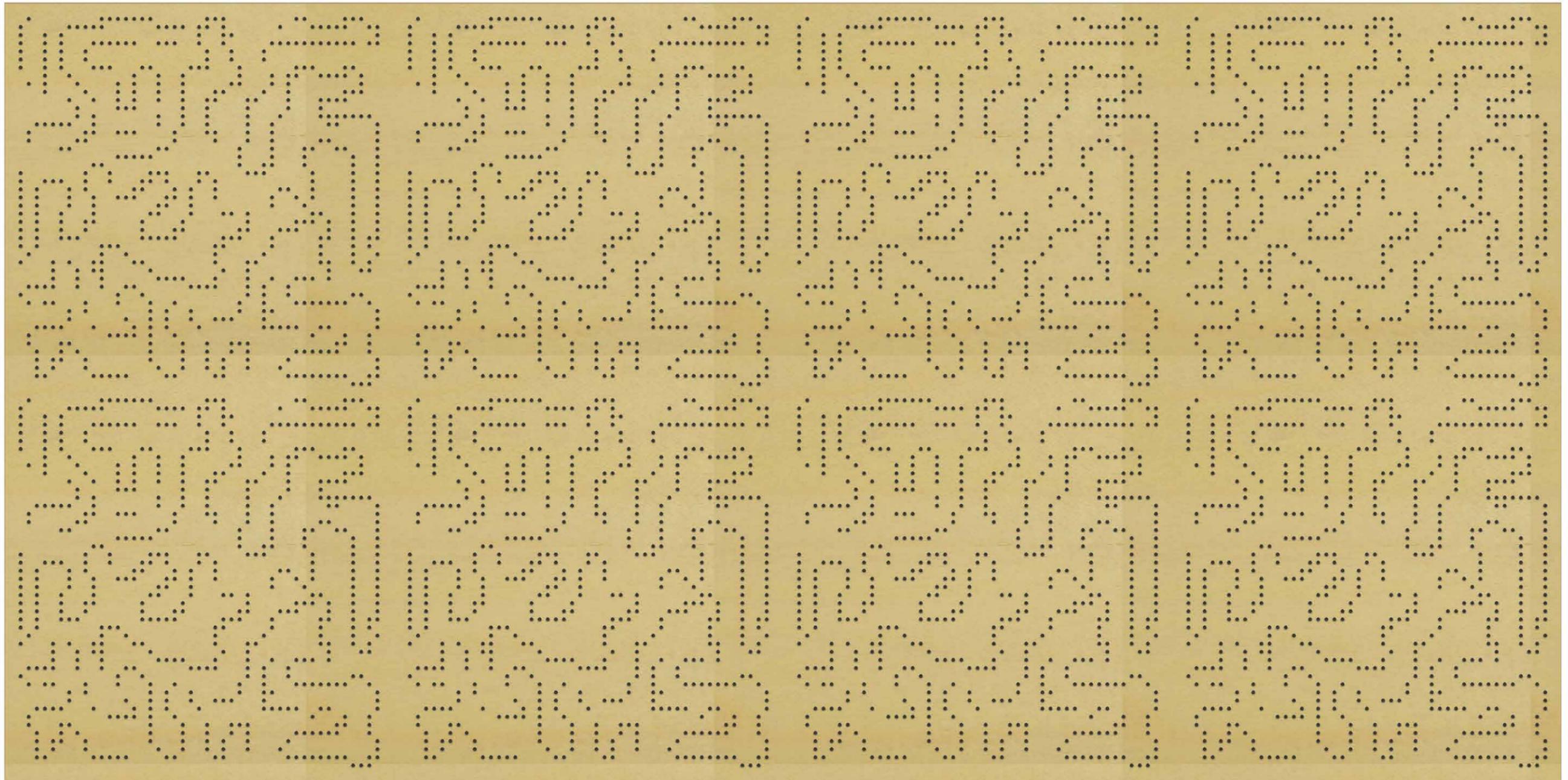
## ARTIST STATEMENT

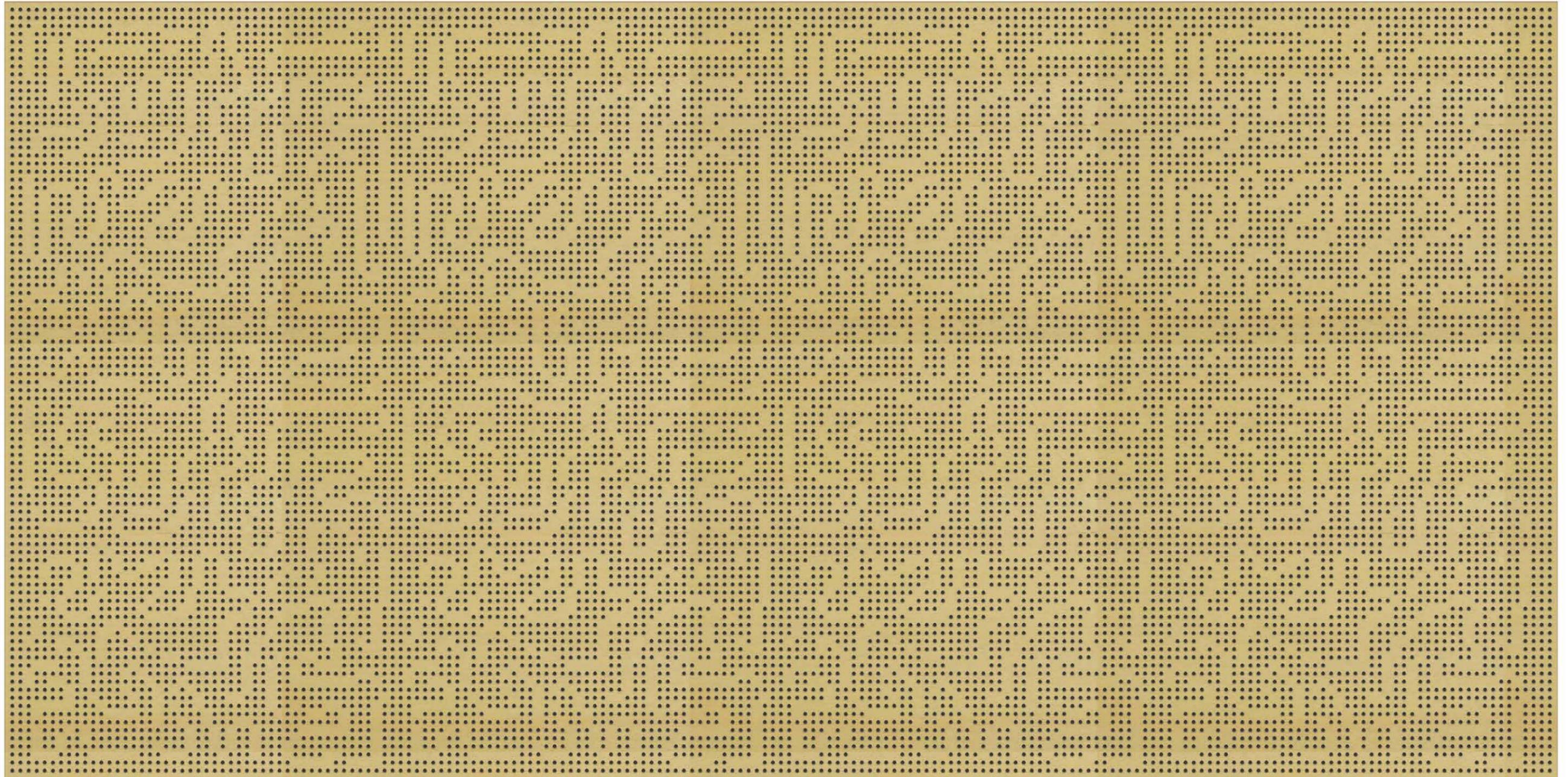
Turtle Season - My favourite memories of Country are by the ocean. While my energy and spirit connects from a position of distance I am reminded of my totem, the turtle (milbi). Every season the milbi will hatch from the sand and make its way to navigate the ocean, no matter how far the milbi journeys away it always remembers its way home.

Country Currents - As we look out to the ocean with our feet buried in the sand we feel spirit rushing over and through us. The saltwater currents flowing through our past, into our present and guiding us to our future. We are the salt, we are the water and we are here.

## TURTLE SEASON & COUNTRY CURRENTS









# DECOR SYSTEMS PRODUCT RANGE

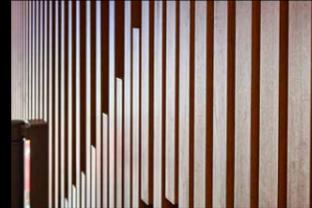
## SLATS



DECORSLAT



DECORSLAT ALISORB



DECORSLAT ALUMINIUM



DECORSLAT MAX

## PANELS CONT.



DECORZEN



DECORZEN MICRO



VOGL



VOGL COLOUR

## PANELS



CONTOURS OF COUNTRY



DECORARTI®



DECOREAGLE®



DECORLINI®

## DESIGNER



ARKTURA®



CEWOOD



CEWOOD CREATE



OLYMPIA



DECORLUX®



DECORMETL



DECORMILANO



DECORSLOT®

## ACCESSORIES



BIOPANEL ZAPX



ACCESS PANELS



DECORMOUNT



DECOR INSUL



DECORSTYLE®



DECORTILE®



DECORTONE



DECORTREND

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