



standing still; looking back, looking forward

2 June - 29 July 2018

Dean Cross, Brad Darkson, Amala Groom & Nicole Monks, Ashley Perry
and Katie West. Curated by Jessica Clark.

Incinerator Gallery
Visual arts with Burley Griffin heritage



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Cover Image: Amala Groom & Nicole Monks, *momentous* (detail), 2018, single channel video with audio, dimensions variable. Courtesy of the artists.

Curatorial Statement

Standing still, we are a culmination of light in the present. Looking back, an embodiment of the past, of memory, of place, of those who have come before us – while simultaneously looking forward, echoing what is behind, reflecting what will be.

standing still; looking back, looking forward¹ conjures ideas of temporality, the unravelling of the spaces in between and highlights the relationships of all things. Together, the interconnected expressions bring forth non-linear concepts of time that are both cyclic and circular, and reliant on dynamic encounters where the past, present and future meet.

In this context, the exhibition is a timely reminder to exist in the present and to just be; underscoring one simple truth, that everyone's journey whilst related, is in fact unique.

The exhibition presents representations of belonging and affirms Aboriginality as a living breathing entity; opened up to process through methods that meld the old, the now and the new – articulating experience in ways that provoke deeper knowledges and understandings of the diaspora of Aboriginality.

Each artist has created interdisciplinary works that actively 'break-through' the internal and external pressures and expectations that assume the production of 'traditional-looking' or identifiably Aboriginal art works. The artists are themselves Aboriginal and therefore the art that the artists produce is also Aboriginal art. The artist's connection to their cultures is manifested as an embodiment within, reflected across their creative expression, distinct to and in critique of the image obsessed notions that permeate across western societies.

We are what is, what was, and what will be – an embodiment of future, present and past – we are looking back, we are looking forward and we are grounded in the now.

¹ ***standing still***: what is; ***looking back***: what was; ***looking forward***: what will be.

standing still; looking back, looking forward

standing still; looking back, looking forward is a celebration of First Nations identities today, yesterday and tomorrow. Featuring new works by Dean Cross, Brad Darkson, Ashley Perry, Katie West, and a collaborative work by Amala Groom & Nicole Monks, the exhibition acts as a testimony to the non-prescription of the Aboriginal experience. Together, the artists offer wide-ranging perspectives on Aboriginality that intersect non-linear concepts of time, the continuing practice of culture, and self-determination – collectively highlighting the plurality of life across and between the multiples in cultures, and provoking deeper knowledges and understandings of the diaspora of Aboriginality as a contemporary experience.

The cyclic and circular view of time expressed within Aboriginal stories and philosophies tells of 'active' encounters with both the ancestral and natural worlds.² Amala Groom & Nicole Monks' *momentous* (2018) engages these ideas and explores the concept of non-linear time – evoking the space between the physical and spiritual worlds through an immersive installation that highlights the importance of being present and listening deeply. Bringing into focus ideas of place-making, cultural knowledge transfer, and living in the moment, the single-channel video features Groom & Monks with their backs turned, standing still together in the surrounding bushland, their body language suggestive of a surrender to place that invites a contemplative space. The viewer subconsciously assumes the artists' position at one with and within the projected environment as the image of Groom & Monks pulsates on the wall, expanding and contracting like a heartbeat – blurring the space between, and through this, imparting a greater awareness of self and place on the viewer. The accompanying audio that layers the experience of *momentous* loops a dialogue of Wiradjuri and Yamatji Wajarri (Groom and Monks' respective language groups), reinforcing the notion of synchronicity in time and the links connecting self, other and land; simultaneously situating the tenses as one to evoke a meditative landscape where past, present and future coalesce.

This interconnection between self, others and land and the concept of non-linear time also materialises in Katie West's multidisciplinary installation, *Body remembering – grinding stone (ongoing work)* (2018). The work is centred around two grinding stones that West has activated, and exists as an outcome of her investigations of, selfhood, cultural reclamation and ancestral connection; foreshadowing a deeper understanding of First Nations identities in Australia. For West, *Body remembering – grinding stone* is a work in continual development. A library that intersects time and tradition, change and adaption through her active engagement with sovereign knowledge and its reclamation. The work grows as an outcome and response to her reconnection with cultural knowledges, and the learnings and experiences that stem from this creative practice. Traditionally used to grind ochre and seeds, the grinding stones are projected within a multi-sensory and tactile landscape that enacts the 'embodied knowledge' of West. The installation combines a soundscape and video projection

² K. Z. C., *Everywhen there is time for Aboriginal art in America: An interview with Stephen Gilchrist*, Art Monthly Australia, No. 292, Sep 2016: 18.

of the two stones grinding together – activating them in the exhibition space as a symbol for the continual expansion of West’s knowledge library. The projected image of the stones in action, acts as a record West’s collective cultural knowledges – echoing her focus on process, and in doing so highlighting the importance of cultural reclamation, the transfer of that knowledge, and the personal, social and cultural responsibilities that come with it.

Each artist has a unique perspective to share, influenced by intergenerational experiences of Aboriginality and the complexities of life across and between multiple cultures; a reality of Aboriginal life in a contemporary urban context.³ Ashley Perry is a Quandamooka man with an interdisciplinary practice that celebrates cultural continuation through oral and archived histories and practices. The Kun-ji:-yil Ba:-bun (Moon Corroboree) is a Quandamooka ceremony – a story imparted on him by his great-grandmother – that involved song, dance and the creation of a ‘moon prop’ made from bound branches and cloth that would be risen during the ceremony which coincided with specific moments during the lunar cycle.⁴ *Boo-rroo-rra Kun-ji:-yil Ba:-bun (Full Moon Corroboree)* (2018), is a contemporary recreation of the ‘moon prop’, reinvigorated in the context of Perry’s practice. As a physical representation of cultural continuation, this new ‘moon prop’ is drawn together in a mosaic-like formation, its glass shards supported by the solidity of the steel rod that each piece is secured by. In its form and materiality the work raises the important circular moon motif of Kun-ji:-yil Ba:-bun, high on the gallery wall in a contemporary homage to the ceremony and its continuation – the artist reconnecting self with fragments of culture through research and an interdisciplinary practice that celebrates the meeting of old and new knowledges and the learnings that stem from this.

This cyclic exchange of cultural knowledges and practices the artists engage with reveal unique identities that occupy an urban reality operating within a pressure cooker of ideas, legacies, tensions, expectations and responsibilities.⁵ Brad Darkson’s multi-media work, *Tremendously very very very beautiful* (2018) emphasises the non-prescription of the Aboriginal experience through a critique of the expectation ‘to create work that is identifiably ‘Aboriginal’. With the intention to address the preconceptions of Aboriginal Art that have infiltrated the broader Australian culture, *Tremendously very very very beautiful* presents an educational video that is a step-by-step guide for how to create ‘Australian Folk Art’ - an ‘Aboriginal’ dot painting, and opens with the words: “Today we gone learn How to draw and paint ABORIGINAL ART”.⁶ In re-presenting this misleading ‘educational’ content from an online arts education company based overseas, Darkson encourages a reflection on how Aboriginal art and culture is generalised and interpreted, both nationally and internationally. The video’s accompanying painting, ornately framed and hanging adjacent, leaves the work

³ M. Neale, *LEARNING TO BE PROPPA*, Artlink, Vol. 30:1, March 2010: 36-41. 84.

⁴ A. Perry, email with the artist, 12th March 2018.

⁵ M. Evans, *Towards an outward-looking Indigeneity*, Artlink, Vol. 35:2, June 2015: 83-87.

⁶ TADA-DADA Art Club. (2017, July 6). How to draw and paint ABORIGINAL ART | STEP BY STEP | Australian folk art [Video file]. Retrieved from <https://www.youtube.com/watch?v=A6j1CkP8-qY>

open to multiple questions as the viewer attempts to determine whether or not the art is suggestive of Darkson's cultural background or simply a cultural appropriation. Utilising both irony and humour, Darkson casts a spotlight on how popularised Aboriginal motifs like dot painting do not reflect his cultural affiliation, and in doing so, highlights how diverse and complex the experience of Aboriginality is – engaging the viewer with a phenomenon they may unwittingly be participants in.

In response to this expectation to create 'traditional-looking' work, *Dropping the Bullshit (We Look Like This Too)* (2018) by Dean Cross incites a power shift through the material and physical destruction of established preconceptions of Aboriginality. The large-scale triptych depicts a life-size Cross re-enacting the performative action of Ai Wei Wei's *Dropping a Han Dynasty Urn* (1995) – employing screen-printing techniques and an easily identifiable appropriation as a direct reference to both Pop Art and Warhol. In each of the three panels, Cross is shown in the process of destroying a ceramic plate that has been 'decorated' with the grossly-exaggerated face of an Aboriginal man that positions the work as a blatant critique of the image-obsessed world in which we live and the commodification of culture. Through its visual and aesthetic references to popular culture and the wider canon of contemporary art, Cross challenges common preconceptions of Aboriginality and presents a new account that attests Aboriginal experience as a unique entity within - one that runs much deeper than what you can see at surface.⁷ Cross critiques the viewer's questions, expectations and presumptions of Aboriginality – a conscious act of self and cultural determination that is signified as the ceramic plate falls through each picture plane to its timely demise. The performative act captured within each frame, emphasises and refutes this expectation to create work that is identifiably 'Aboriginal' and in doing so, functions as a mnemonic device, powerfully reflecting on ideas and narratives about what it is to be Aboriginal today and negating the expectations enforced by our socio-cultural sphere – we look like this too.

Through contemporary investigations of memory, lived experience, sovereign knowledge reclamation and the artists' own unique experiences navigating these things, *standing still; looking back, looking forward* reveals the culturally complex reality of First Nations identities today. The collection of works present an interconnected dialogue of place-making and self-determination through the sharing of stories and experiences that critique present preconceptions of Aboriginal art and Aboriginality that perpetuate our current socio-political, historical and cultural worlds. This critique manifests in the artists' own unique stories and experiences – offering-up new perspectives on Aboriginality that move across time and tradition, and chart change and adaption. What manifests in the exhibition space is an interdisciplinary cross-pollination of ideas, memories and experiences that are at once distinct and collective, and weave a dynamic reflection of the complexities that exist within First Nations identities in Australia today, yesterday and tomorrow.

Jessica Clark is a curator, teacher and arts manager based in Naarm (Melbourne).

⁷ D. Browning, *The politics of skin: NOT BLACK ENOUGH*, Artlink, Vol. 30:1, June 2015: 24-28.

Ethical relations, sovereign foundations

“Indigenous art has always served a community function; it was never viewed as something separate from life itself.”⁸

Urban Aboriginal artists have spent the better part of a few decades resisting the essentialist modes of classification that western art history attempts to define their work by. If it doesn't meet the accepted standard of 'authenticity' as determined by white 'experts', then it 'just isn't Aboriginal enough'; if white critics and curators are unable to register it through their usual theoretical channels, then it 'simply can't be considered contemporary'. Given that the subject matter of urban Aboriginal art diverts from Central Desert dot painting or 'traditional' bark painting, where are the familiar visual markers of 'culture' to be found? Why are white critics and curators so determined to pigeonhole work that fails to mimic 'acceptable' aesthetics? One answer could be that this reaffirms their perceived authority on Aboriginal art, to have the final say on what qualifies as 'authentic'. The irony of this scenario is that non-Aboriginal critics and curators have spent more time *avoiding* genuine and sustained contemplation of urban Aboriginal art than they have taking on the responsibility of educating themselves about the history and politics of this dynamic social and cultural movement.

As a result, there is still a lack of critical dialogue around urban Aboriginal art. The work is often deemed too political or read exclusively as dealing with 'difficult' issues. Meanwhile, white artists have the freedom to be as boundary-pushing as they please, celebrated for taking a radical stance on controversial topics, or refusing to pander to the more conservative echelons of the (white) art world. There is no pressure on white artists to prove their 'whiteness'; they occupy a default position. Nor is their work reduced to the categories of 'traditional' vs. 'contemporary'. Part of the ongoing obligation of white curators and critics (including the author of this essay) in unlearning these culturally insensitive stereotypes is to think locally and act locally – to connect with Aboriginal narratives on our own doorstep. As Mununjali writer Ellen van Neerven has stated, “white art is 'nowhere'. Without a history of white art there may be more attention paid to the local”.⁹ *standing still; looking back, looking forward* celebrates the “diaspora of Aboriginality” across contemporary urban contexts and privileges Aboriginal ways of knowing.¹⁰

Artists Dean Cross, Brad Darkson, Katie West, Ashley Perry, Amala Groom and Nicole Monks have embarked on a project of compelling the viewer to abandon narrow historical prescriptions of Aboriginality. Their works reflect the complexity of lived experience “across and between the multiples in cultures”.¹¹ Cross enacts a strategic pastiche of Ai Weiwei's *Dropping a Han Dynasty Urn* (1995) in response to the pervasive reading of Aboriginal cultural expressions as ancient phenomena trapped in a rigid time warp. He also playfully deconstructs racist caricatures of Aboriginality found on kitsch domestic items. Darkson uses sly humour to highlight the alarming misappropriation of Aboriginal art; in this instance, dot painting; and the lack of culpability for committing this blatant cultural theft. West draws on the lessons of her ancestors in an installation that resonates with embodied knowledge, guided by an open-ended approach to creative practice. Perry embraces his maternal heritage through a contemporary reworking of an important ceremonial object: the 'moon prop' used

⁸ *The world is not a foreign land*, exh. cat., The Ian Potter Museum of Art, Melbourne, 2014, 56

⁹ *UNFINISHED BUSINESS: Perspectives on art and feminism*, exh. cat., Australian Centre for Contemporary Art, Melbourne, 2017, 91

¹⁰ *Standing still; looking back, looking forward*, exh. cat., Incinerator Gallery, Moonee Ponds, 2018

¹¹ *Standing still; looking back, looking forward*, exh. cat., Incinerator Gallery, Moonee Ponds, 2018

by his great-grandmother during the *Kun-ji:-yil Ba:-bun* (Moon Corroboree). Groom and Monks stand shoulder to shoulder in a collaboration that foregrounds sensory awareness and the power of stillness.

Curator and proud Palawa woman Jessica Clark employs a “deliberative staging of unfamiliar aesthetics” in order to subvert the western art hierarchy.¹² The artists featured in this exhibition refuse to have their identities reduced to a version of Aboriginality that is palatable for non-Aboriginal audiences. Instead, they hold a mirror up to white Australia, demanding that it confront the deafening silence which makes settler populations complicit in perpetuating colonial privilege.¹³ For the viewer, this means entering into a mutual agreement with each artist that you will ‘do the work’ of interacting critically with their ideas, taking into account your own position as an interloper on sovereign Wurundjeri land. In the words of Yamatji academic Stephen Gilchrist, these cross-cultural encounters can be thought of as “pluralistic coalitionary engagements”.¹⁴ If one experiences discomfort as a result of acknowledging their own role in maintaining power relations, this is exactly as it should be. Decentering whiteness, or “acting politically with self-understanding” is not meant to be an easy ride.¹⁵ It forms part of the larger task of decolonising our solidarity with First Nations peoples.¹⁶

standing still; looking back, looking forward is timed to coincide with both National Reconciliation Week and NAIDOC Week 2018. These are significant dates on the calendar for Aboriginal and Torres Strait Islander peoples and the wider Australian community, as they offer a chance for all of us to collectively reflect on how the past continues to shape the present and guide the future. As this year’s guest curator of Incinerator Gallery’s Indigenous-focused exhibition, Clark explores three intersecting themes: non-linear concepts of time, the continuing practice of culture, and self-determination. She establishes “an Indigenous theoretical framework that underscores the experiential aesthetics of Indigenous art practice”.¹⁷ Memory and observation are tools for critical commentary, and each artist has responded to dominant cultural assumptions of Aboriginality by reasserting their right to determine their own social, cultural and political realities. As Yorta Yorta woman and curator Kimberley Moulton states, “there is strength in challenging the status quo, rejecting the pattern that our art, bodies and culture are only noticed when recognised by the white centre”.¹⁸ As a non-Aboriginal ally committed to working in partnership with First Nations cultural practitioners, I couldn’t agree more.

Chloé Hazelwood is an emerging curator and arts writer based in Naarm (Melbourne).

¹² *The world is not a foreign land*, exh. cat., The Ian Potter Museum of Art, Melbourne, 2014, 58

¹³ Clare Land, ‘Decolonising activism/deactivating colonialism’, *ALAR: Action Learning and Research Journal*, 17(2), 2011, 55

¹⁴ *The world is not a foreign land*, exh. cat., The Ian Potter Museum of Art, Melbourne, 2014, 56

¹⁵ Clare Land, ‘Decolonising activism/deactivating colonialism’, *ALAR: Action Learning and Research Journal*, 17(2), 2011, 53

¹⁶ Clare Land, ‘Decolonising activism/deactivating colonialism’, *ALAR: Action Learning and Research Journal*, 17(2), 2011

¹⁷ *The world is not a foreign land*, exh. cat., The Ian Potter Museum of Art, Melbourne, 2014, 58

¹⁸ *Sovereignty*, exh. Cat., Australian Centre for Contemporary Art, Melbourne, 2016, 31

Dean CROSS



Dean Cross, *DROPPING THE BULLSHIT (we look like this too)*, 2018, 3 pure pigment archival ink prints on BFK Rives. Courtesy of the artist.

Dean CROSS is a trans-disciplinary artist who has been formally trained in both Contemporary Dance and Sculpture. He works across video, performance, painting, print-making, photography and sculpture in the expanded field. His art practice investigates and critiques the world we live in, addressing socio-political and cultural norms while reinvigorating them with contemporary sensibilities. Dean's current practice seeks to re-evaluate and re-construct what it means to be Australian in the 21st Century, and how these understandings fit within our globalised world.

Artist Statement:

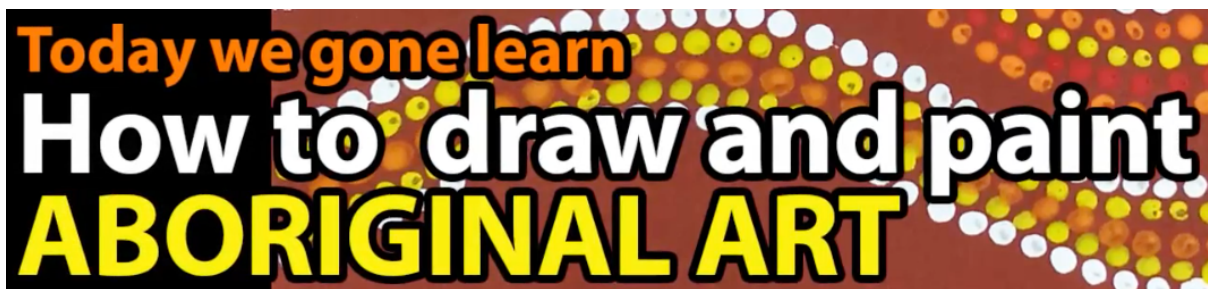
I walked in to Vinnies on Darling street, as I often would when I needed to think or get some space from the studio. My routine is always the same. I enter the overly bright, stale smelling room with a wave and a polite smile to whomever is behind the counter. I pass the Women's hats and cast a glance at the bric-a-brac as I make my way to the books. I only ever look at the large format books on Art and the non-fiction books on interesting people. This Vinnies is particularly well organized. After being certain that I have not missed any bargains I leave the books and finger through the Men's clothes where I usually find yet another business shirt I probably don't need that once belonged to some kind of businessman I will never be. I take my books and my shirts to the counter where my polite smile evolves in to even more polite conversation. It is always the same routine.

This day was different.

My eyes fell upon a large ceramic dish mounted high on the wall behind the aging volunteer. Upon its surface was a painted face – an Aboriginal face. I asked the cashier if I could look closer at it, hiding my disgust with a feigned interest in the artistry of the obviously racist depiction. The plate's title might as well have been "Generic Black". I imagined the brie, quince paste and foie gras that no doubt had once been smeared across this man's face. How fucking degrading. I told the volunteer that I would like to buy it and she mumbled something about it being 'lovely'. I told her the only thing lovely about it will be the sound of the ceramic shards spreading across the ground when I smash it. She told me she thought that sounds like a good idea. I think she might have been on our side.

- Dean Cross

Brad DARKSON



Brad Darkson, *Tremendously very very very beautiful* (detail), 2018. Courtesy of the artist.

Brad DARKSON (ne' Harkin) is an experimental artist working across various media including paint, resin, sound, sculpture, and installation. His multidisciplinary art practice explores themes of identity, ritualised human behaviour, memory, pilgrimage and technology through multi-modal and multi-sensory approaches to, and experimentations with story-telling and critique. Conceptually, Brad's work is often influenced by his strong ties to both Anglo Australian and Narungga Aboriginal heritage.

Artist Statement

I'm no stranger to stumbling across weird shit on YouTube, but every now and again something pops up that makes you really stop and think WTF. WTAF. Aboriginal and Torres Strait Islander art and culture is not confined to a single motif or medium. No shit! What do you expect? We don't all have access to ochre pigment, sacred stories and cultural permission to use them, because (stop the press) Australia is a fucking massive country. It's about as big as the US of A. There's about the same distance between Paris and Baghdad as there is between Hobart and Darwin. In other words, there is geographically and culturally a spectrum equivalent to that ranging from France to Switzerland to Italy to Croatia to Greece to Bulgaria to Serbia to Turkey to Syria to Iraq. And that's just to name a few of the countries, without beginning to hone in on the plethora of cultural differences between the many various regions within those countries. Yet somehow, we (we = 'Straya) have managed to pigeonhole hundreds of Aboriginal, Tiwi and Torres Strait Islander nations into less than a handful of cultural stereotypes. So, what about contemporary First Nations Australian culture? Are you still reading? Most Australians and the majority of our international neighbours currently think that to be 'authentically Aboriginal' in Australia we have to meet impossible expectations. i.e. I would need to get a thousand spray tans and start painting images of native animals with dots on some bark, or something along those lines. Well, now thanks to the wonders of the Internet, and our earnest friend located in India, I can finally succeed at what was once seemingly impossible! - to make some true blue Australian Aboriginal Art.

- Brad Darkson

Tada- Dada Art Club – video description excerpt

Aboriginal art is art made by indigenous Australian people. It includes work made in many different ways including painting on leaves, wood carving, rock carving, sculpting, ceremonial clothing and sand painting. Aboriginal art is closely linked to religious ceremonies or rituals. It is an important part of the world's oldest continuous cultural tradition[1], based on totems and the Dreaming. All the designs, painted or drawn, have a story in front of rocks.

Bridesmaid Dresses | Nordstrom <http://go.magik.ly/ml/7upj/>

Amala GROOM & Nicole MONKS



Amala Groom & Nicole Monks, *momentous*, 2018, single channel video with audio. Courtesy of the artists.

Amala Groom & Nicole Monks work both independently and collaboratively as multi-disciplinary arts practitioners. Together their collaborative practice acts as a performance of their cultural sovereignty; creatively expressed through the meetings of new technologies and ancient knowledge's. Their work is focused on exploring the indivisibility of the human experience and asserts the embodiment of the 'living mirror' that exists as the Aboriginal experience – reflecting the mirror across contemporary society so that others may see themselves in the artists.

Artist Statement

Hearts beat
To the volume of the bush
Leaves breathe
To the rhythm of the footprints
Wind blows
To the sunshine of warm air

We see the future
We feel the past
We are the now

Through us
The trees breathe
With us
The animals are one
Into us
The earth beats

We feel the now
We see the past
We are the future

Guiding us
The spirits
In the moment
We are open
Walking with us
Our old people

We are the now
We feel the future
We see the past

- Amala Groom & Nicole Monks

Ashley PERRY



Ashley Perry, *Boo-rroo-rra Kun-ji:-yil Ba:-bun (Full Moon Corroboree)* (detail), 2018, sand-blasted glass, steel. Courtesy of the artist.

Ashley PERRY is an interdisciplinary artist working across sculpture, drawing, printmaking and new media. His research-based practice reconstructs cultural and archival materials, objects, and knowledges as a way of celebrating cultural continuation, change and adaption. Ashley's recent work is inspired by research into Quandamooka cultural practices and his own oral histories that are transformed into interdisciplinary installations that explore materiality, memory, history and self.

Artist Statement

My great grandma Vera spoke of the dances that were held on the mission. These dances occurred throughout the year and had their roots in the traditional practices of the Yoolooburrabee¹⁹ of Quandamooka. When the Aboriginal people of Quandamooka Country were moved onto the mission at Moongalba (Myora), a lot of our cultural practices were prohibited, including the use of the Jandai language. This resulted in altered forms of cultural practices like the Kun-ji:-yil Ba:-bun (Moon Corroboree) that adapted to exist within the restrictions set by the mission system.

Grandma Vera described the ceremony as a joyous occasion, with the event bringing together the whole mission. The children and the adults would dance together to music they made. Two of the boys would rise a moon prop made of branches and cloth collected from around the mission in a nearby tree.

Boo-rroo-rra Kun-ji:-yil Ba:-bun is a re-imagining of the 'moon prop' that was used during the Kun-ji:-yil Ba:-bun (Moon Corroboree) – now made out of many shards of sand-blasted glass have been drawn together to create the important circular moon motif, reference place, and celebrate the continuation of cultural practices.

Ka-rra-boo Gu – nya-ba-rra is an ongoing work which looks at the knowledge that has been shared with me, exchanges that often take place in kitchens, on verandahs, or around coffee tables. The support structures in this work reference these places, but simultaneously the rock pools of Minjerribah (North Stradbroke Island). When I think of the way a rock pool functions, I think of them as a highly complex network of small ecological systems. Throughout the day, they are subject to connectivity with the rise and fall of the tides that are guided by the moon. It is during these periods that exchanges occur; objects, epifauna, infauna and flora are transferred between individual pools. I think they make a good allegory for the way we share knowledge with one another, the way it changes over time as each person takes it on.

- Ashley Perry

¹⁹ means 'people of the sand and sea' and refers to all three clans of Minjerribah (North Stradbroke Island), these clans are the Noonuccal, Ngugi and Goenpul

Katie WEST



Katie West, *Body remembering - grinding stone (ongoing work)* (detail), 2018, multidisciplinary installation. Courtesy of the artist.

Katie WEST is an interdisciplinary artist with a practice informed by tertiary studies in sociology and her experience working in Indigenous health. Her work is defined by a journey to rebuild her sense of Yindjibarndi identity. Katie creates immersive works that combine natural dyeing techniques, text-based scores, video and soundscapes, in a social practice that engages custodial ethics and challenges the myths revolving around Australia's national identity

Artist Statement

Bringing these two stones together and beginning to work their surface at first feels strange. Managing the friction between these two rough surfaces takes some adjustments. I oscillate between holding the smaller stone between my fingers or releasing it slightly to move while contained by my palm. I can feel my hands beginning to understand the friction between the stones. As my movement becomes smoother so does the stone.

This grinding stone begins in a contemporary context where the task of growing, harvesting and processing of our food for most of us is out of our hands. This project is a way to revitalise both knowledge and pace of existence and that is embodied and inherited from grandmothers before me.

- Katie West

List of Works

Dean CROSS

DROPPING THE BULLSHIT (we look like this too), 2018

3 pure pigment archival ink prints on BFK Rives

Courtesy of the artist

Brad DARKSON

Tremendously very very very beautiful, 2018

painting: acrylic on paper

Courtesy of the artist

video: <https://www.youtube.com/watch?v=A6j1CkP8-qY>, April 2018

Amala GROOM & Nicole MONKS

momentous, 2018

single channel video with audio

Courtesy of the artists

Ashley PERRY

Boo-rroo-rra Kun-ji:-yil Ba:-bun (Full Moon Corroboree), 2018

sand-blasted glass, steel

Courtesy of the artist

Ashley PERRY

Ka-rra-boo Gu – nya-ba-rra (One for Holding), 2017-18

Tasmanian oak, glass, mortar, white ochre, gifted items

Courtesy of the artist

Katie WEST

Body remembering - grinding stone (ongoing work), 2018

multidisciplinary installation

Courtesy of the artist.
