

A Lightness
of Spirit
is the
Measure of
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Benita Clements
Vicki Couzens
Robert Fielding
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Peter Mungkuri
Vincent Namatjira
Mr Kunmanara Pompey
Yhonnie Scarce
Peter Waples-Crowe
Lisa Waup
Kaylene Whiskey
Tiger Yaltangki

Curator
Hannah Presley

A Lightness of Spirit
is the Measure of Happiness

Australian Centre
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Foreword

Max Delany

ACCA is delighted to present *A Lightness of Spirit is the Measure of Happiness* which focuses on the significance of family, community and humour in contemporary Aboriginal life. The exhibition is composed of significant new commissions from thirteen Indigenous artists and brings together voices from across the country in an exploration of the relations between art, life and the everyday. Referencing pop-culture and country music icons, queer identity and community leadership, as well as the legacy of ancestors, the exhibition acknowledges the importance of Indigenous communities coming together to share knowledge and strengthen identity and connection.

A Lightness of Spirit is the Measure of Happiness is the inaugural exhibition of the Yalingwa series, a Victorian Government initiative designed to support the development of outstanding contemporary Indigenous art and curatorial practice, with a focus on south-east Australian First Nations artists within a national context.

Developed as a partnership between Creative Victoria, the Australian Centre for Contemporary Art and TarraWarra Museum of Art, the Yalingwa initiative encompasses three distinct program elements over six years: three two-year professional positions for First Nations curators; a series of three major exhibitions focussing on newly-commissioned work; and three artist fellowships.

‘Yalingwa’ is a Woiwurrung word which refers to both ‘day’ and ‘light’. It is a fitting title and concept for the series, referring to our contemporary time, to light and vision, to the light of day, and to the illuminating role that artists play in shining a light on our times.

The inaugural Yalingwa Curator is Hannah Presley, who joined ACCA's staff in August 2017. It has been a great pleasure to have Hannah on ACCA's team, and a delight to work together. Hannah's first major assignment has been the development of this first exhibition in the Yalingwa series, *A Lightness of Spirit is the Measure of Happiness*, which she has conceived with great commitment, insight and cheer, and a poetic disposition,

in a collaboration with participating artists, which has been very much in the spirit of the exhibition title.

We are delighted to present ten ambitious new commissions by participating artists, created especially for the exhibition. It has been an honour and a pleasure to work with Alec Baker, Benita Clements, Vicki Couzens, Robert Fielding, Jonathan Jones, Peter Mungkuri, Vincent Namatjira, Mr Kunmanara Pompey, Yhonnie Scarce, Peter Waples-Crowe, Lisa Waup, Kaylene Whiskey and Tiger Yaltangki, and we thank each of them for the spirit and vitality of their work.

Further insights into their practice and cultural contexts are elaborated in newly-commissioned writings by Hannah and Kat Clarke, and through artists' responses to a questionnaire that we sent them. The questionnaire reprises a format established by curators Hetti Perkins and Claire Williamson for the catalogue *Blakness: Blak City Culture!*, an earlier landmark exhibition at ACCA in 1994.

We are especially grateful to the Yalingwa Advisory Group which has been established to guide the development and implementation of the initiative, to ensure that the program is informed by First Nations people and perspectives. We are fortunate to have had the involvement of N'Arweet Carolyn Briggs, Jacob Boehme, Genevieve Grieves, Hetti Perkins and Elizabeth Liddle – Elders and leading figures within Indigenous cultural communities. It has been a privilege for Victoria Lynn, Director, TarraWarra Museum of Art, and myself to join the group and, along with Hannah, we sincerely thank them for the knowledge and wisdom they have so generously shared.

One of the rewarding – albeit challenging – roles of the Advisory Group has been the assessment of the Yalingwa Fellowship – a one-year fellowship for Aboriginal and Torres Strait Islander visual artists who live and work in Victoria, valued at \$60,000 and intended as a significant investment in an artist's career. We received an especially strong group of applications from artists and were moved by the opportunity to learn more about their life, work, contributions and projects for

the future. The Fellowship recognises the contribution that an artist has made to the development of contemporary art practice and First Nations creative and cultural expression, and we are especially excited to announce Destiny Deacon as the inaugural Yalingwa Fellow. As Martin Foley, Minister for Creative Industries, noted upon the announcement of the Fellowship: 'We are thrilled to award this ground-breaking fellowship to a ground-breaking artist – Destiny Deacon – and look forward to seeing what she does next.'

We are especially grateful to the Minister, and the Victorian Government, for the visionary establishment of the Yalingwa initiative, and for their commitment to placing First Nations art and cultural practice at the heart of our creative state. We would equally like to thank our colleagues at Creative Victoria, and in particular Julie Saylor Briggs, Manager, Aboriginal Partnerships Programs; Jeremy Gaden, Senior Manager, Partnership Programs; and Elizabeth Liddle for her involvement in the early development of the Yalingwa initiative. We also acknowledge Senator Mitch Fifield, federal Minister for Communications and the Arts, for the support of public programs associated with the exhibition through the Indigenous Languages and the Arts program.

An exhibition of this scope has involved the contributions and support of many collaborators and community members, art centres and gallerists, to whom we are especially grateful. We are equally grateful to our government partners for their support of ACCA's programs, our exhibition partners for their commitment to the project, along with our patrons and donors, corporate and media partners, without whom we would not be able to achieve the bold and adventurous nature of ACCA's programming and vision. Finally, I would like to acknowledge Samantha Vawdrey, Exhibitions Manager, and ACCA's installation team, for their involvement in the production and presentation of these marvellous new works, along with all of ACCA's staff for their unwavering dedication, professionalism and esprit de corps.

Once again, we would like to thank and congratulate the artists for the inspiration of their work, and curator Hannah Presley for this thoughtful, timely and joyous exhibition, delivered with equal measures of lightness and spirit. We look forward to the public engagement with the exhibition and accompanying education and public programs with anticipation, and we acknowledge and welcome the cultural significance and transformation that is proposed in the work and knowledge of First Nations artists, curators and cultural producers, and its impact upon the society in which we live.



A Lightness of Spirit is the Measure of Happiness

Hannah Presley

A Lightness of Spirit is the Measure of Happiness celebrates the everyday lives of Aboriginal people, focusing on the strength and pride we find through connection with family, community and humour. It is important to me, as curator, that the exhibition has a sense of exuberance, whimsy, quirkiness and personality as these elements of our lives are sometimes overlooked and not always prioritised in the contemporary art world and wider public discussion.

It is hoped that when viewing the exhibition, the initial experience is one of lightness and joy, but this is not to be mistaken for a lack of complexity. As the layers of each work are peeled back they reveal a depth and heaviness that we all carry. There are many reasons why we, as Aboriginal people, might have heavy spirits. From the dispossession of our lands to the stolen children and denial of our cultural practices, we deal with daily injustices, systemic racism, and we still die many years younger than the rest of the population. In this exhibition, I aim to convey the pervasive and undeniable strength, courage and resilience of Australia's First People by focusing on our everyday lives and asking the question: what sustains us?

While researching the idea of Aboriginal humour, I found a brilliant essay by Professor Larissa Behrendt for a collection titled *On Happiness: New Ideas for the Twenty-First Century*.¹ Behrendt writes about visiting a remote outstation and seeing an inner strength within a community that had very little, which beautifully articulates many of the things I knew to be true in my experience growing up with different Aboriginal communities. This concept started me thinking about the strength that we as Aboriginal people all know, something which is familiar amongst the collective. Informing my hopes and ideas for the exhibition, Behrendt writes:

I wonder what can be learnt about happiness from the Aboriginal women on the outstation that can illuminate the world for the rest of us. They look at the world around them and they see its riches. They look at the sky and understand its meanings. They look to the land and sea around them and see additional sources of food. They look at the people who make up their family and community,

and they see the blessings in what they have. They tell stories of their fishing and hunting trips, of great romances and funny anecdotes. Their world is full of rich stories, of song lines, of music, of dance.²

Visiting artist Yhonnie Scarce at her glass-making studio in Adelaide, I sat with her as she led her skilled assistants to create large sculptural yams that were part of a new work for exhibition overseas. We talked about some of the artists we liked and shows we had seen, and how proud she was to be one of the very few Indigenous women in the world to work with glass. Yhonnie spoke about how the pride she takes in her artistic practice is directly related within herself to the fruits of her ancestors' struggles.

From these early discussions, Yhonnie has created new work that honours her ancestors directly and personally. In *Remembering Royalty* 2018, larger than life portraits of her ancestors hang like religious pennants in the gallery space. Intricate blown-glass gifts are presented to each of them; thoughtful, personal creations that honour their lives. Their presence in the gallery is a reminder for us all that our ancestors are guiding and supporting us.

The more we talked the more ideas flowed, which was a similar experience with each of the artists; as their work evolved, my ideas for the show became richer and more nuanced. This is the joy of curating in collaboration with Aboriginal artists — sharing experiences, insights and finding commonalities.

Country, family and language are at the heart of Vicki Couzens' practice. She works with immense integrity and respect, and her art has heart and soul at its core. Her new installation *Djawannacuppatea* 2018 makes a direct connection through history: from the old days — a way of life that sustained her ancestors since the beginning of time — through the hard days of mission life, and into Vicki's life and connections today. Central to this work is the idea of being with family and friends, sharing stories in our kitchens or around the campfire.

For Vicki, the teapot is a central symbol across these timelines, one that speaks of storytelling, sharing and checking in with

each other over a cup of tea. The table is a precious, intimate space, for gathering and sharing family moments; moments with a significance that endures beyond the banality of sharing a cuppa. Vicki's work is strengthened by the involvement of family members who are invited to participate in the installation, inspiring its evolution over the course of the exhibition. As Aboriginal people, our sense of community is central to our existence and Vicki's new commission skilfully celebrates this.

During my research, I had the opportunity to visit Indulkana and Mimili on the APY Lands. While at Mimili Maku Arts studio I talked with Robert Fielding about his recent Telstra Art Award. Robert showed me examples of the moving image work he had been experimenting with as he explored new media, pushing himself to find new ways to tell stories. *Objects of origin* 2018 encompasses film, photography and sculpture, bringing his remote community into focus as he breathes new life into discarded everyday objects. As Robert explains, 'I am bringing these objects to life again in the light of fire, remembering those interactions, and the people who left their mark on them, their touch, smell, sound and taste'.³

Robert's enthusiasm for art — a reflection of the passion that he has for his family and community — reminds me of why art is important and the powerful ways it gives voice to artists living on Country. His work transports us to Mimili reminding us that there is so much to be proud of within our communities, so much to share, so much to rejoice in.

Around the time of visiting the APY Lands I was talking with my Dad about the concept of decolonisation and how it fits in with the discussions happening within Central Australian communities. Dad was born and raised in Alice Springs and has recently retired after many years of work with the Central Land Council, for which he travelled across the country, spending more time out bush than in town. Although he never hears anyone using the language of decolonisation specifically, we came to the conclusion that the simple act of creating art, and the ways in which these artistic and cultural practices are set alongside everyday experiences, serves to

embody cultural continuation. These practices enact the very same ideals that decolonisation seeks to engender. The artistic contribution coming from Aboriginal communities is a challenge which can be interpreted as political. Our discussion reminded me of a remark by the artist Brenda L. Croft: 'By our very existence we challenge ... We are not meant to be here, we were meant to vanish, to give truth to the lie of *terra nullius* ...'⁴

During my visit to Indulkana I had the pleasure of meeting Vincent Namatjira in the Iwantja Arts studio. Vincent was painting for an upcoming show, surrounded by tubs of paint and portraits of senior men and family, as well as various Australian and international politicians. Vincent was keen to hear about my previous role working on *My Horizon* with Tracey Moffatt for the Venice Biennale in 2017, and we talked about the places he would love to exhibit overseas.

Vincent's quick wit is reflected in his paintings, through clever combinations of elements from history and current day politics. *Welcome to Indulkana* 2018, created for this exhibition, is a reflection of his love of stories from the past that connect to people living here and now. In a self-portrait which also takes the form of history painting, Vincent presents us with an image of himself waving the Aboriginal flag, placing his community and his culture at the centre of the world, as tensions between Trump and Putin play out in the wings.

While I was at Indulkana, Beth, the Iwantja Arts Centre manager, set up a projector for us to watch *Never stop riding* 2017, and the studio quickly filled up with people. Kids were laughing and teasing, and everyone was so excited to watch it with us. Even though they had seen it numerous times it still brought immense happiness.

Never stop riding is a clever spaghetti western film, first screened at the Tarnanthi Festival, Art Gallery of South Australia, in 2017. The history of Aboriginal stockmen is often viewed through the lens of unpaid wages, though for many stockmen, this was a time in their lives to look back on warmly, a time when they worked hard doing something they were extremely good at. The film showcases the men's affinity with horses; riding expertly,



the cowboys take part in shootouts as they chase villains with stolen gold, set to an accompanying soundtrack taken straight out of the wild west. Directed by senior men from Indulkana — Alec Baker, Peter Mungkuri and Mr Kunmanara Pompey — the short film reminds all Indigenous men and boys to be strong and proud.

Kaylene Whiskey is also from Indulkana and is irresistibly cool: creating paintings that are full of sass and fandom — a happy energy that has been channelled into her new commission for this exhibition. *Seven Sistas* 2018 is a eight-panelled narrative painting which elaborates on the story of the Pleiades star constellation, also known as *kungkarangkulpa*. Kaylene's paintings are bold, bright, colourful celebrations of the strong female role models that she is drawn to. Her favourite singers and actresses are painted in the familiar landscape of Indulkana and surrounds, collecting *mingkulpa* (tobacco plant), enjoying Christmas, and eating burgers. With infectious joy and vivacity, her work is a reminder that pop culture invades every inch of the world, and that — no matter how remote one might be — everyone loves Michael Jackson.

During my travels, I arrived in Alice to visit Itja Ntjarra Many Hands Art Centre during sorry time; the Ntaria/Hermannsburg community had just lost one of their senior women and this sad event had come swiftly on the back of the celebratory news that the copyright for Albert Namatjira's work was being returned to the family after an epic battle. There have been many changes to the world of the Namatjira family since the times when Albert was painting, and in some ways the UFO that Benita Clements depicts in her new series, *My life with Albert — My family* 2018 points to this change. Benita has created a tableau of her life that also has a moral message, encouraging family to look out for each other.

There are few artists from the Ntaria watercolour tradition that paint their family into the landscape like Benita. Her work pays homage to her family, the shared experience of learning to paint, and everyday life between Alice and Ntaria. When Benita paints her Country, there is a significance beyond

the aesthetic beauty; there is a familial relationship that continues on through many generations and this relationship is nurtured and celebrated through her watercolours.

Jonathan Jones also celebrates generational learning in his new work by inviting students from the community of Parkes, who are learning Wiradjuri, to contribute to the soundscape of *untitled (gidyirriga)* 2018. This new work considers the way we view the native budgie, a popular pet that has sustained many mutations and has been exported all over the world.

Few people are aware that prior to domestication, the budgie was around for five million years and the word 'budgerigar', like many Australian words, is an Anglicisation of an Aboriginal word for 'bird' — in Wiradjuri they are called *gidyirriga*. The budgie has also been a popular subject of the decorative ceramic figurine movement leading to the mass production of collectable budgies. Jonathan draws on his own collection of these popular art objects to create an expansive installation, inspired by his great-grandmother.

Growing up with my great-grandmother I remember objects like this. Cast animal figurines like these budgerigars were part of her world. I remember playing with them and the sound of high-fired porcelain clinking. I quickly learnt how to be gentle.⁵

As Jonathan recognises, cultural knowledge can be duplicated, mutated, disrespected; or it can be used gently with respect. *untitled (gidyirriga)* continues the themes in Jonathan's overall body of work, identifying value and importance in Indigenous understandings.

Peter Waples-Crowe has a long and devoted history working with the queer community in his ongoing role in LGBTQIA+ health and in his artistic practice, which addresses issues of visibility and acceptance. As a natural progression, Peter has been considering his emerging role as an Elder to his community and this has manifested into the form of a magnificent ceremonial possum skin cloak.



Peter's *Ngarigo Queen; Cloak of queer visibility* 2018 is a powerful cultural artefact which acknowledges that the possum skin cloak has been re-established in our contemporary lives as part of ceremony and as a symbol of continuing cultural practices. With *Ngarigo Queen*, constructed from over fifty pelts, adorned with an external cross, and decorated internally with a rainbow flag and shield designs from south-east Australia, Peter has created an empowering symbol of queer identity and resilience, inaugurating a unique cultural object that will have a life beyond the gallery and duration of the exhibition.

It is important to me for this exhibition to offer an insight into our strength of identity and Lisa Waup's work stands as a beautiful depiction of the intricacies of self. Lisa's artistic practice is generous and genuine, sharing her personal experiences with family and belonging by bringing these elements together in exquisite woven objects.

Lisa's collection of ceramic and woven characters represents her family and ancestors, bringing them to life in the gallery with cheeky smiling faces and intricately detailed, laboriously-created woven bodies. The abundance of materials she thoughtfully incorporates into her work are mostly found, as markers of both place and time. Her weaving together of these found materials is akin to weaving together the fabric of her life, family and culture, and we are privileged as an audience to have this insight shared with us. Lisa's family history could be interpreted as complicated, but it is this complexity — the experience of her adoption, connecting with her birth parents and extended families, and her own role as a mother — that only further enriches her life.

Art is a way of communicating ideas about the world and for Tiger Yaltangki it is one of the few forms of communication that he is fluent in. Tiger creates bold, exciting imagery in a unique visual language that is informed by spirituality as much as pop-culture. His depiction of the shapeshifting *Mamus* from his Country are at once scary, cheeky and enthralling, and the seamless connection made between these spiritual entities and his sci-fi and pop-culture favourites is both important and thrilling. *TIGERLAND* 2018 is a colourful,

energetic work that brings light and life to the exhibition, as these beguiling figures, guitars and array of *malpa wiru* (good friends) emerge from the canvas to become physical presences within the gallery space.

In curating *A Lightness of Spirit is the Measure of Happiness* I aim to share the humour that permeates all aspects of our everyday life: the laughing, the teasing, the smiles, our relationships with cheeky dogs, smiling camels, going swimming and hunting out bush, and spending time with family. The exhibition was created first and foremost for the Aboriginal community itself and with this as a guide, each artist has explored a narrative within their newly-commissioned work that is joyous and celebratory, highlighting the inner power of Aboriginal people.

1. Larissa Behrendt, 'The Things You Shouldn't Say To An Aborigine', in Camilla Nelson, Deborah Pike and Georgina Ledvinka (ed.s), *On Happiness: New Ideas for the Twenty-First Century*, University of Western Australia Publishing, Perth, 2015, p. 214
2. *ibid*
3. Robert Fielding, artist notes sent to the author, 6 June 2018
4. Brenda L. Croft, 'Missing', in Mary Knights (ed.), *Shards*, South Australian School of Art Gallery, University of South Australia, Adelaide, 2008, p. 8
5. Jonathan Jones, artist notes sent to the author, 5 April 2018



Peter Waples-Crowe wearing *Ngarigo Queen – Cloak of queer visibility* 2018, on the occasion of the opening, Australian Centre for Contemporary Art, 6 July 2018. Photo: Jacqui Shelton

Installation views

- 20–21: Installation view, *A Lightness of Spirit is the Measure of Happiness*
22–23: Peter Waples-Crowe, *Ngarigo Queen – Cloak of queer visibility* 2018
24–25: Lisa Waup, *One* 2018; *Ancestors* 2018; *Family* 2018
26–27: Lisa Waup, *Ancestors* 2018; *Family* 2018 (detail)
28–29: Vicki Couzens, *Djawannacuppatea* 2018
30–31: Vicki Couzens, *Djawannacuppatea* 2018 (detail)
32–33: Yhonnie Scarce, *Remember Royalty* 2018
34–35: Yhonnie Scarce, *Fanny – Andamooka opal fields, South Australia* 2018; *Papa Willy* 2018, from the series *Remember Royalty* 2018
36–37: Yhonnie Scarce, *Papa Willy* 2018 (detail), from the series *Remember Royalty* 2018
38–39: Tiger Yaltangki, *TIGERLAND* 2018
40–41: Tiger Yaltangki, *TIGERLAND* 2018 (detail)
42–43: Kaylene Whiskey, *Seven Sistas* 2018
44–45: Mr Kunmanara Pompey, *Cowboy story* 2018
46–47: Peter Mungkuri, Alec Baker, Mr Kunmanara Pompey, *Never stop riding* 2017
48–49: Vincent Namatjira, *Welcome to Indulkana* 2018
50–51: Robert Fielding, *Untitled* 2018; *Cycles* 2018
52–53: Robert Fielding, *Objects of origin 1–4* 2018
54–55: Installation view, *A Lightness of Spirit is the Measure of Happiness*
56–57: Jonathan Jones, *untitled (gidyirriga)* 2018 (detail)
58–59: Benita Clements, *Fireworks at Alice Springs Show* 2018

For full catalogue details, see List of works, pp. 110–111.



















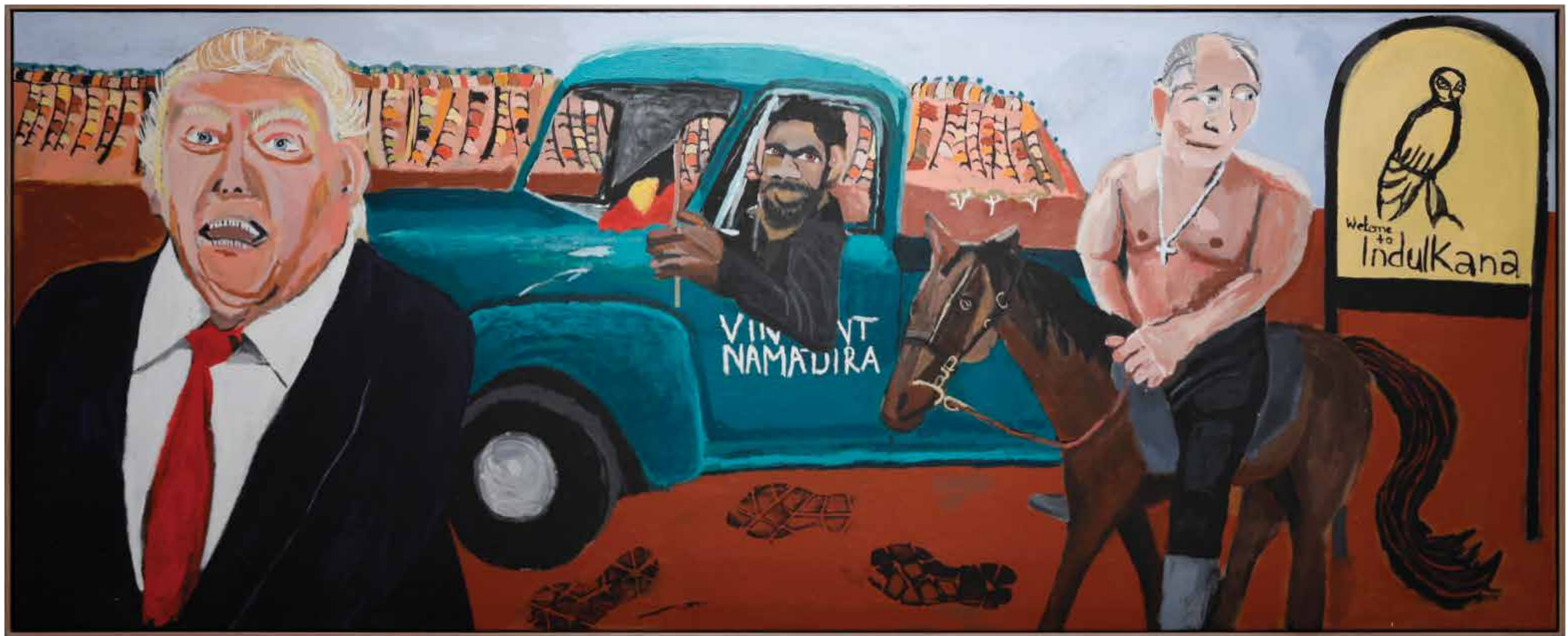






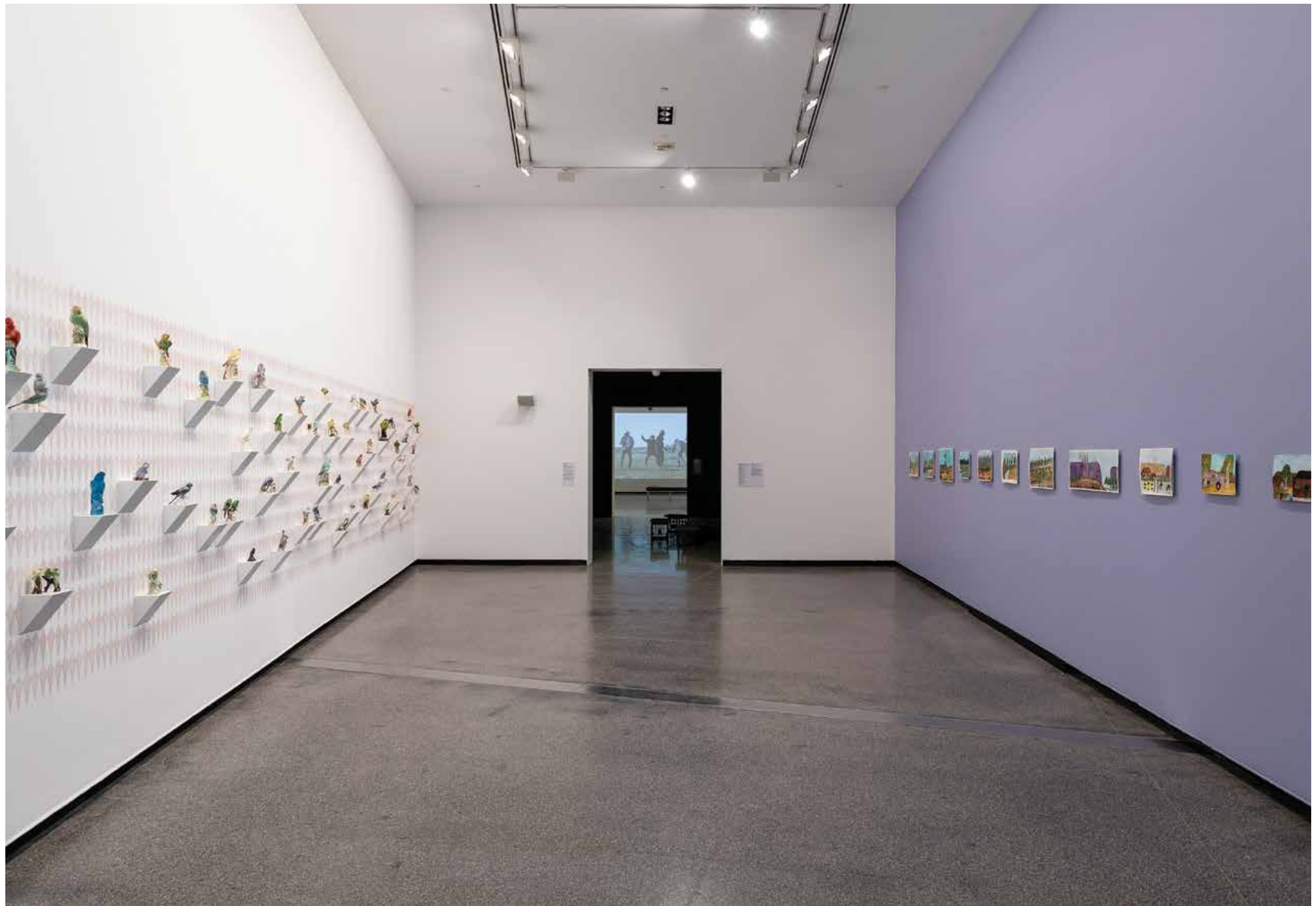


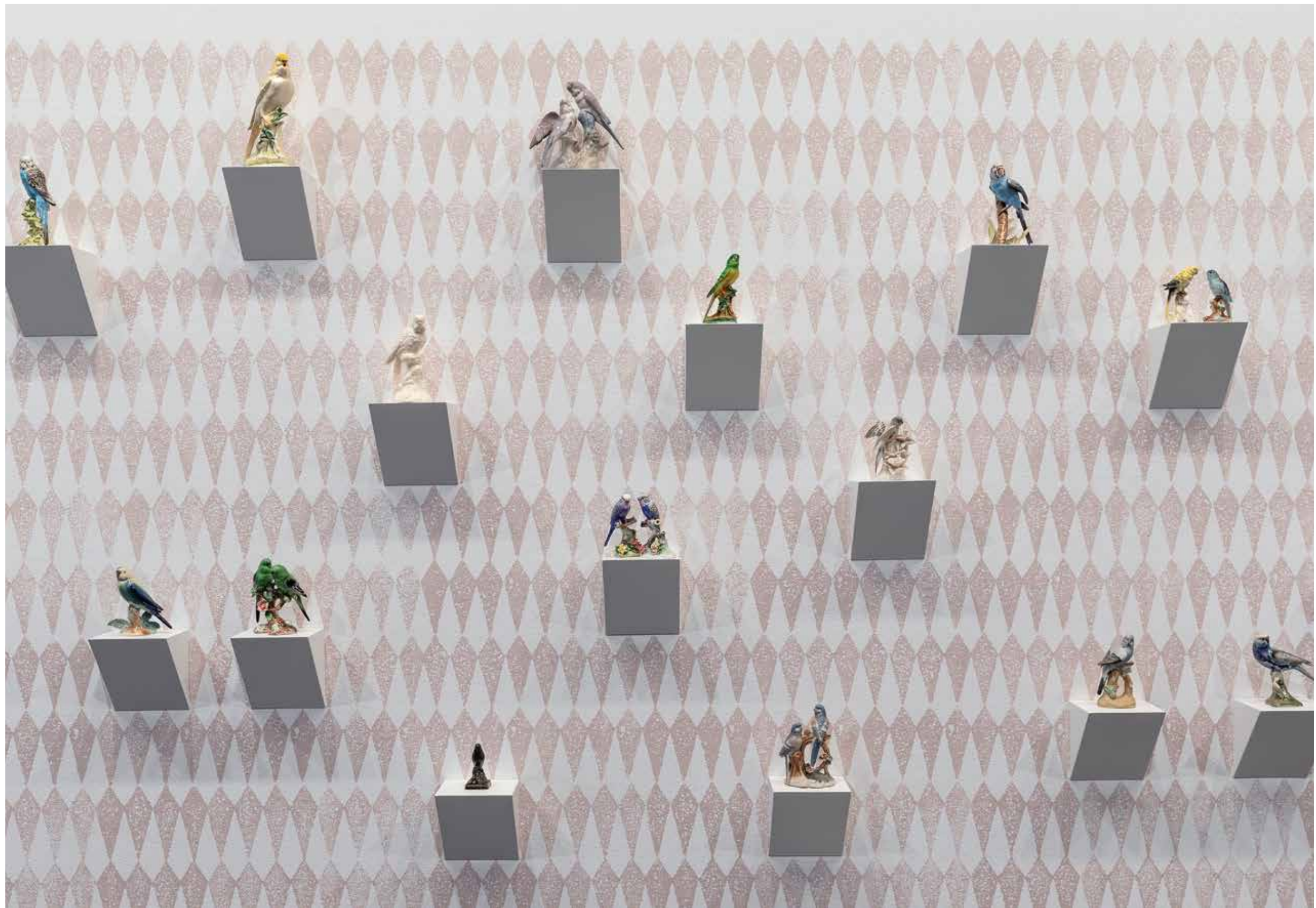


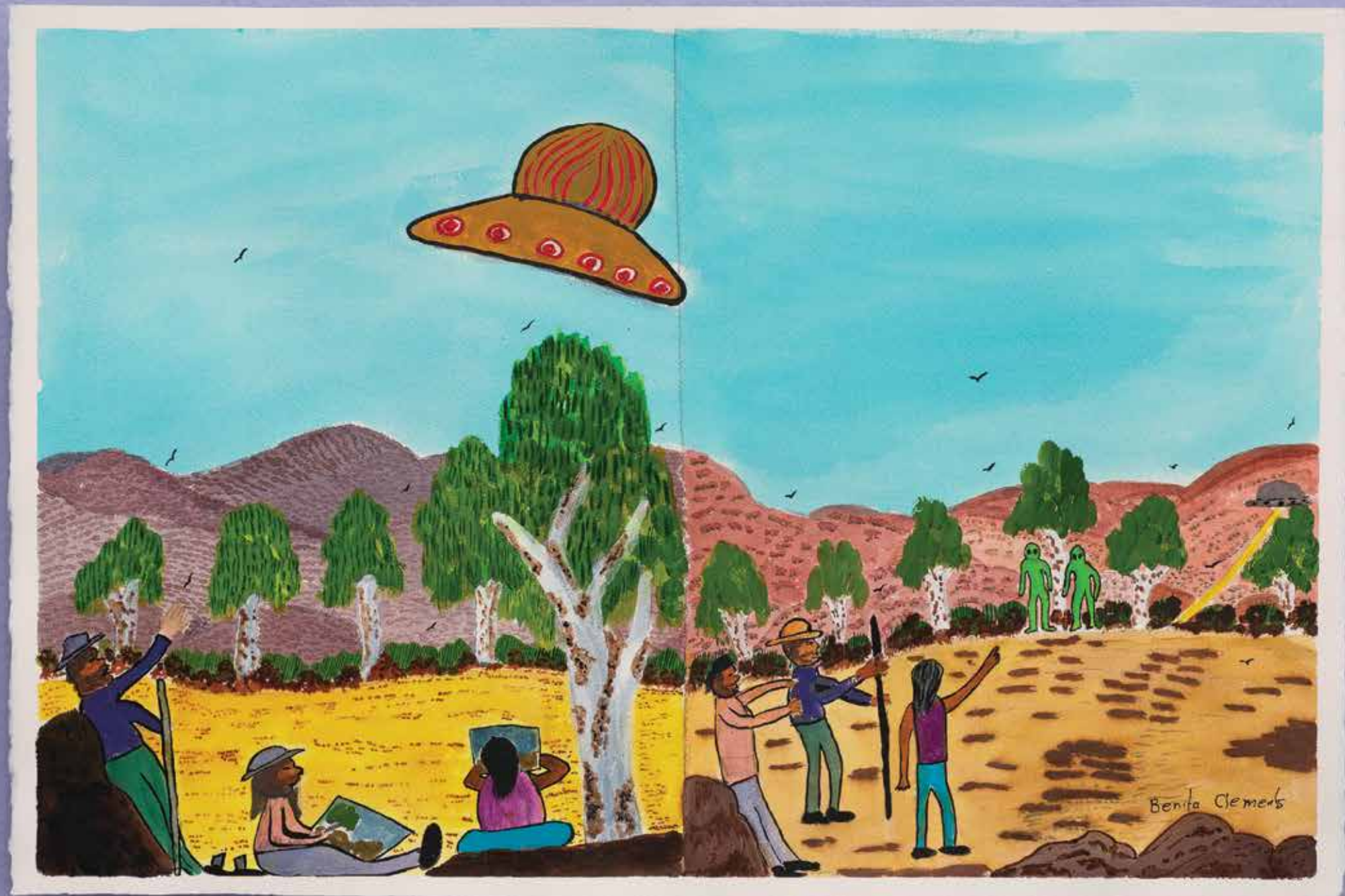












Alec Baker Peter Mungkuri Mr Kunmanara Pompey



Peter Mungkuri, Alec Baker and Mr Kunmanara Pompey are senior artists and respected leaders from the APY Lands community of Indulkana. In the 1940s through to the 1960s, these then young men were renowned stockmen working on the land and living the stockman's life. This significant time in their lives was spent working with horses and mustering cattle. Though this was a hard time, they look back on it fondly and with much pride.

In 2017, the group led a men's camp at nearby cattle station Welbourn Hill, funded by the Australia Council for the Arts. At the camp, the men came together to talk about everyday life and to tell stories around the fire to a soundtrack of country and western music. Meanwhile, guided by Peter, Alec and Mr Kunmanara Pompey, the young men from Indulkana created the special short film *Never stop riding* 2017.

Never stop riding is an Indulkana spaghetti western shot at Welbourn Hill station, at Indulkana and the surrounding homelands. The film is a celebration of affinity with country music and the cowboy lifestyle. The artists have created the film as a reminder to Indigenous men and boys across Australia, that whatever their passion in life is, whatever struggles they may be facing, above all else, they should never stop riding!

Peter Mungkuri and Alec Baker would like to dedicate this film to the memory of their late friend and colleague, Mr Kunmanara Pompey.

What is your language group?
PETER: We're both Yankunytjatjara men.

What music are you listening to?
ALEC: Well, I like Hank Williams and the country music.
PETER: Yes, he's good and Slim Dusty too, he's number one.

What are you watching (movies or TV)?
PETER: Oh well those cowboy films are the ones to watch.
ALEC: *Good and Bad and Ugly...*

What are your favourite clothes?
PETER: RM Williams clothes, like back when we were stockmen. And an Akubra hat too.

What is your favourite food?
ALEC: I like the old food from old days, the bush tucker food.
PETER: Yes, hunting for *malu* (kangaroo) and *kalaya* (emu), oh and those tasty bush tomatoes!

Who are your favourite artists?
PETER: I like it when all the *tjilipis* (senior men) from APY Lands come together to paint canvas. We don't get to see family that much, and many of us are getting old and dying now. It's good to see everyone and have a laugh and talk about the old stockmen days, talk about the old Country we remember from our fathers.

Question of your choice – Who was the best cowboy when you were stockmen?
ALEC: I was the best.
PETER: What?! No no no, that old Mr Tjukangku he was the best.
ALEC: Oh yeah, he was good! We were all pretty good.
PETER: I was the best cook.
ALEC: [Laughing]

Anything you would like to add about your new work?
PETER: Our project, *Never stop riding*, brought the young men and the old men from Indulkana together. We camped out at the station, taught the young men how to ride horses, and shared stories about the old days. It was a really good time for all the men! The film is a fun one, lots of dancing and laughing!
ALEC: I think we were good riding teachers, nobody fell off even once!



Benita Clements



Benita Clements is the daughter of artist Gwenda Namatjira and great-granddaughter of Albert Namatjira. Clements continues the family tradition of Ntaria/Hermannsburg watercolour, painting her Country in the vibrant colours reflected in the landscape. Clements' work is first and foremost a celebration of her family and everyday life, documenting trips out bush for hunting and fishing and sharing scenes of the younger Namatjira generations learning the watercolour tradition.

As the artist notes: 'I like to look at photos of Albert and old-time photos of Ntaria/Hermannsburg to inspire my paintings. I like to think about how they lived in the old times, in the mission, and on our Country – and what my family did. I paint stories of the old-times that my family have told me about: painting with Albert in Palm Valley, around the West MacDonnell Ranges, and Alice Springs. I also like to make up stories about what my family might have been doing, and how my family and our Country inspires me. I like to paint fun paintings!'

What is your language group? *Western Aranda.*

What are you reading at the moment? *Nothing at the moment.*

What music are you listening to? *Just a fresh soul mix at the moment!*

What are you watching? (movies or TV)? *NITV.*

What are your favourite clothes? *Anything Adidas.*

What is your favourite food? *Bacon and eggs in the morning.*

Who are your favourite artists? *Albert and Oscar Namatjira – my grandfather and great-grandfather.*



Vicki Couzens



Vicki Couzens is a member of the Keerray Woorrong and Gunditjmara clans of the Western Districts of Victoria. Her diverse practice is centred around Country, language and identity and the reclamation of cultural practices, placing importance on reciprocal knowledge. *Djawannacuppatea* 2018 is designed to promote Couzens' self-determined, key focus in creating 'living legacy' through the transference of cultural knowledge and practice to and within her family across generations.

Having a 'cuppa' is a common Aboriginal way of catching up and sharing among family and community. When we meet up with mob, whether it's visiting each other's home or out in community, we greet each other, we check in, we ask after the family, and so on, then its cuppa tea time. 'Hey Sis/Bruz, Aunt/Unc/Mum/Dad/Nan/Pop/Cuz ... how ya goin? djwanna cuppa tea? I'll put the kettle on ...'

From the post-colonial times on reserves and missions through to present days, we are still having a cuppa tea. We sit down at the kitchen table, in the lounge, or round the campfire with the billy tea and we yarn. We share stories: of happy times, hard times, celebrations, family, funny stories, sad times and sorry business.

For the installation *Djawannacuppatea*, Couzens has invited her family to contribute to the work by creating their own 'cuppa tea stories'. Over the course of the exhibition, the table installation will be developed in collaboration with Aunty Fay Muir, Lisa Couzens and Gina Bundle, to explore memories of Country, family, genealogy, gathering around the table, and the continuation of cultural traditions. Other contributors include Bronwyn Razem, Jarrah Bundle, Yaraan Bundle, Marlee Bundle, Niyoka Bundle, Kirrae Bundle and nieces Kelsey Love and Tarryn Love.

What is your language group? Keerray Woorrong – Gunditjmara Nation.

What are you reading at the moment? A couple of novels, often sci-fi/fantasy, research papers and my language book, always, I read it every day.

What music are you listening to? My partner Rob Bundle, retro 60s and 70s stuff on YouTube, Neville Brothers, Bob Marley, Jimmy Cliff, Oriel Glennen, Ella Fitzgerald, Nina Simone and other black American blues and soul, Ted Hawkins, Phoebe Snow, Janis Joplin, Slade, Jimi Hendrix, Santana etc. Bit eclectic in music too ...

What are you watching (movies or TV)? When I watch TV (which is hardly ever) it's usually property do-er upper shows or escape to the country etc. I never watch the news or mainstream TV other than the property shows ... docos sometimes, occasional movie with my partner, and most often usually kids movies like *Moana*, *Spirit*, *Little Mermaid* and *Finding Nemo*, *Shaun the Sheep* with our *koorookees*/grannies.

What are your favourite clothes? What I love are retro 60s-70s; what I wear day to day has to be comfortable and simple so I don't have to think about it: black t-shirt, jeans and my Blundstones mostly ...

What is your favourite food? Green curry, seafood.

Who are your favourite artists? I am eclectic in my preferences, depends on the moment/time ... I do love Rover Thomas; his work just says 'everything' about Country and connection. It's what I try to emulate in my work.

Question of your choice — When will they (white people) be ready to listen to our story properly? And then we might all stand a chance to survive and thrive.

Anything you would like to add about your new work? I hope that it is enjoyed by all who enter and that it brings good memories to our mobs of then and now.



Robert Fielding



Robert Fielding is a Western Arrernte, Yankunytjatjara and Pakistani artist from Mimili community on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. Fielding's artistic practice revolves around the collision of cultures, interpreting the space in between by drawing on his family and community as inspiration. For Fielding, it is important to share the sense of unity and connection he feels for his Country and community, which he does by working across various mediums including photography and film which he has embraced more recently.

Fielding has created a new photographic essay, moving image work and accompanying soundscape which re-contextualises everyday objects, bringing them back to life and acknowledging the interactions people have had with them over time. Alongside this work is an installation of old flour buckets collected from around Indulkana, referring to past generations of his family living on rations of flour, tea, sugar and tobacco. As Fielding explains: 'The flour bucket is a reminder of past days when these items were first introduced as rations to my ancestors. Since then, they have become part of the Pitjantjatjara/ Yankunytjatjara language and Anangu way of life'.

What is your language group? Western Arrernte/ Yankunytjatjara/Pakistani

What are you reading at the moment? *Destiny of Souls*, Michael Newton PhD.

What music are you listening to? Electric Fields! At the moment I love their song *Nina Simone*.

What are you watching (movies or TV)? *Black Panther*.

What are your favourite clothes? Casual – don't dress to impress.

What is your favourite food? Chinese.

Who are your favourite artists? Emily Kame Kngwarreye and Clifford Possum Tjapaltjarri.

Question of your choice — What informs your art practice? Knowing my roots, knowing who I am on mother's side and rediscovering who I am on my father's side. I have no control over what happened in the past, but in the present I am discovering new ideas in art, by acknowledging lore and culture.

Anything you would like to add about your new work? The objects in my artwork are middens. They hold traces of belonging to somebody, of their role and their use. I'm making the life in those traces shine in the light of fire, in the same way that our stories come to life around the fireplace. These objects may seem like modern day relics, but really they are full of life past, present and future.



Jonathan Jones



Jonathan Jones creates installations that engage with current and historical experiences of place. Jones' new commission evokes a sense of nostalgia in its celebration of the native parrot, commonly known as the budgie, and in doing so the artist subtly acknowledges a much longer history of connection to Country and the spirit of place, language and intellectual property.

The word 'budgerigar', like many Australian words, has been corrupted from an Aboriginal language. In Wiradjuri these birds are called *gidyirriga*. Although over five million years old, budgies have only recently become domesticated. Since the 1950s they have been intensively bred in captivity and exported around the world. This breeding has seen a variety of mutations, in colour and size. Budgerigars are not only a popular pet but also the subject of a decorative ceramic figurine movement from which Jones has built his collection over many years.

Jones' personal collection of ceramic budgies is set against a hand-painted wall design using a stamp made from domestic sponges. The design speaks to both *murruwaygu*, or south-east cultural markings, and patterns seen on crocheted doilies. The design itself is an elongated diamond or gum leaf. Accompanying the budgerigar figurines and wall painting is a soundscape created in collaboration with children from the rural community of Parkes who are engaged in learning Wiradjuri, their local language.

What is your language group? Wiradjuri and Kamilaroi, with a leaning towards Wiradjuri thanks to a strong Wiradjuri milieu and some staunch old fellas pushing me along.

What are you reading at the moment? *The Wonder of Birds* by Jim Robbins. I'm in awe of birds.

What music are you listening to? Kylie Minogue's new album. I grew up (watching and) listening to Kylie and she is always fun.

What are you watching (movies or TV)? While weaving I'm bingeing on *Queer as Folk* on SBS. I watched it when it came out and it's still good.

What are your favourite clothes? Anyone can tell you that: a white t-shirt (Australian made organic cotton), jeans and a hoodie, if it's cold.

What is your favourite food? A cup of tea with scones, preferably while sitting on a verandah.

Who are your favourite artists? Tommy McRae. No matter how many times I look at a picture of his, my heart skips.



Vincent Namatjira



Vincent Namatjira is a Western Arrernte artist and the great-grandson of eminent artist Albert Namatjira and it was his familial connection with the master watercolourist that encouraged him to take up painting. Namatjira's paintings are bold and expressive works that often incorporate self-portraiture and clever combinations of historical and current day politics. Namatjira draws on humour and the unexpected to tell his stories, often placing his subjects in unusual and quirky environments that add personality to the scenes.

Welcome to Indulkana 2018 brings together all the elements that make Namatjira's work so relevant in our modern times. Namatjira has painted two of the most influential and controversial political figures in the world visiting his remote desert community of Indulkana, and in doing so he has shifted their power in an unexpected way. With a cheeky nod to his great-grandfather, he has positioned himself in Albert's famous green ute and placed himself centrally in the painting, ensuring all four of the men are now on the same level. Namatjira's work shows an awareness of the disconnection that exists in the everyday lives of Aboriginal communities and the high-level decisions made on their behalf. Holding the Aboriginal flag aloft, he places his community and culture at the centre of the world, as tensions between Trump and Putin play out in the wings, subtly subverting authority in a retelling of history with a mischievous twist.

What is your language group? Western Arrernte.

What are you reading at the moment? I'm reading a book about my favourite artist Henry Taylor, his work is really good.

What music are you listening to? Lately it's been mostly local stuff, The Iwantja Band and Haasts Bluff Band.

What are you watching (movies or TV)? My youngest daughter has recently discovered *Get Smart*, so we've been watching that a bit lately at home.

What are your favourite clothes? Casual black – like Johnny Cash.

What is your favourite food? Hamburger with the lot.

Who are your favourite artists? I have been inspired by portrait painter Ben Quilty and American artist Henry Taylor. Peter Mungkuri at Iwantja Arts is a great artist; he has a really good work ethic and has taught me a lot.

Question of your choice – Who is your family? My great-grandfather is the famous landscape watercolour painter Albert Namatjira. I live at Indulkana with my wife Natasha and three daughters, I'm completely outnumbered.

Anything you would like to add about your new work? It's a bit of a cheeky work, I was thinking what it would be like if world leaders like Donald Trump and Vladimir Putin came to Indulkana ...



Mr Kunmanara Pompey

Mr Kunmanara Pompey was a senior Yankunytjatjara man from Indulkana whose paintings represent joyful, painterly depictions of his life and memories of youth spent as a hard-working stockman, and later as a travelling country musician with his wife. His final works *Cowboy story* 2018 are a reminder of the good old days and a beautiful homage to his late wife.

Of these final works, Mr Kunmanara Pompey said: 'Me and my brother Buddy grew up riding horses, we were stockmen for a long time. I taught myself how to play the country music and gospel music; I like playing just like Slim Dusty and Hank Williams. When I'm painting, I think about when I was playing that country music when I was a cowboy a long time ago. I was teaching myself these things, and now I have all of the memories, the paintings are how I remember the Country'.



Yhonnie Scarce

Yhonnie Scarce's practice explores the political nature and aesthetic qualities of glass, referencing the history of nuclear testing on her family's homelands, and illuminating the ongoing effects of colonisation on Aboriginal people. Family history is central to Scarce's work, drawing on the strength of her ancestors, she offers herself as a conduit, sharing their significant stories from the past. Scarce often recreates bush tucker in the form of yams, bush bananas and plums that are prevalent on her Country, their delicate shapes metaphorically representing her family and her abiding connection to the land.

Scarce's new commission, *Remember Royalty* 2018 honours generations of her ancestors in a work reminiscent of a shrine or monument. Large-scale banners are suspended in space like religious pennants, adorned with historical photographs that have been meticulously transferred onto fabrics relating to each family member. Alongside each portrait, which are drawn from family archives, are intricate hand-crafted gifts created in glass by Scarce to honour her ancestors. Scarce says of her new work: 'As far as I am concerned my grandparents, great-grandparents and those people who walked my Country before me, are Australia's royalty'.

What is your language group? Kokatha and Nukunu peoples.

What are you reading at the moment? Family history documents.

What music are you listening to? Lots, The Weeknd, Fleetwood Mac, The Cure, Icehouse, David Bowie, Depeche Mode, Big Black Delta, Dirty South, Electric Fields ...

What are you watching (movies or TV)? *The Handmaids Tale*.

What are your favourite clothes? Black clothes.

What is your favourite food? Japanese and Kangaroo tail.

Who are your favourite artists? Julie Gough, Dale Harding, Christian Boltanski and Mona Hatoum. And the ladies from Yarrenyty Arltere (Alice Springs). Those women rock my world.

Question of your choice – Who inspires you? The women in my family, particularly my grandfather's sisters – my nannas – strong – resilient – intelligent.

Anything you would like to add about your new work? How beautiful are my ancestors? I come from a long line of strong people, and they are bloody handsome too.





Peter Waples-Crowe



Peter Waples-Crowe is a Ngarigo visual and performance-based artist living in Melbourne. His intersecting experiences as an Aboriginal queer man and his work with community health and arts organisations give him a unique perspective as an artist and community cultural development worker. Waples-Crowe creates bold colourful work that explores the representation of Aboriginal people in popular culture, often referencing the dingo as a totemic figure and an analogy for Indigenous peoples.

Ngarigo Queen – Cloak of queer visibility 2018 is a culturally-specific statement about identity and standing up for yourself and your mob in the face of cultural erasure. Waples-Crowe explores his emerging role as a queer Elder in the Aboriginal community. Bringing queer activism to the forefront, Waples-Crowe has created a lasting cultural artefact in the form of a possum skin cloak. The fur side of the cloak is adorned with a crucifix, speaking to the erasure of queer histories in Aboriginal culture due to the strict religious heterosexual gaze of colonisation. Creating his own cloak, Waples-Crowe honours the artists of the south-east who brought this practice back into our everyday lives.

As the artist explains: 'The underside of the cloak is kept close to my body; it is the symbol of the queer community, the rainbow flag. The flag is etched with shield designs from the south-east and speaks of Aboriginal inclusion in the broader rainbow community; it speaks to Aboriginal and Torres Strait Islander LGBTIQ+ mob to stay strong and deadly. Our past might have been erased but our future is here and now and very visible, and we belong in the culture.'

What is your language group? Ngarigo.

What are you reading at the moment? I just read Claire Coleman's *Terra Nullius* and Andy Muir's *Something for nothing*.

What music are you listening to? I listen to GOLD FM in my car which means I'm getting old. It plays classic hits from my youth which I love.

What are you watching (movies or TV)? I watch trash TV, it's more of a mind-numbing thing to do.

What are your favourite clothes? I'm really a dag and love my fluffy dressing gown the most. I wish I could wear it out.

What is your favourite food? Pho is my favourite treat, but I'm spoilt, as my partner is an amazing home cook. Yum.

Who are your favourite artists? I have many but two of my favourites are queer artist David Wojnarowicz and Aboriginal artist Gordon Bennett, both of whom have passed away sadly. I related to their personal stories, not just the art they produced.

Question of your choice — What's your totem if you know it? My family totem is the Crow, but I have a deep love for the Dingo, which guides too, even though it's not my totem.

Anything you would like to add about your new work? As I get older I want to be an Indigenous queer role model that sends out the message that it is totally OK to be Aboriginal and LGBTIQ+. I love my queer mob.



Lisa Waup



Lisa Waup combines traditional art forms and methods with a contemporary practice to create distinctively original weavings, sculptural objects and works on paper. Waup uses an abundance of materials to construct her work, incorporating found objects such as feathers, seeds and grasses from her local environment and places she travels.

Waup's new body of work is a collection of whimsical figures that represent family and ancestors. *One* 2018 talks about the duality required of Aboriginal people in Australian society, having your identity questioned and the ignorance we must endure about our cultural connections. The two faces of the rotating doll flips between smiling faces. Both figures are expressions of light and happiness, conjuring the strength to be joyful no matter what position they rest in. The accompanying group of *Ancestors* 2018 stand tall and grounded. They are dressed in paper cloaks etched with protective shield designs and documentation of family history, connecting Waup to the story of her ancestry, as figures of strength and resilience.

The five figures in *Family* 2018 represent the complexity of Waup's extended family: 'Family is everything to me, it has always been the epitome of happiness. The connectivity, love and strength it brings has shaped me into who I am today; the bonds that hold us in place during times of turbulence to ground and secure us flow with us when we search for something more – with a place in our family we become whole.'

What is your language group? My Ancestors are from Torres Strait Islands and also the Gunditjmara in Victoria.

What are you reading at the moment? Unfortunately I am not a reader – yet am determined to read *Terra Nullius* by Claire Coleman.

What are you watching (movies or TV)? I like to watch movies mostly – comedy. I discovered NETFLIX this year so am sorted!

What are your favourite clothes? Anything with a quirky cut, black and if I find at an op shop – absolute bonus!

What is your favourite food? Can't go past Asian cuisine, but my mama is the best cook ever!!!

Who are your favourite artists? Oh my, where do I begin? I am greatly inspired by Yvonne Koolmatrie, and seeing her incredible burial baskets. Also Timothy Akis for the simplicity and uninhibited expression of the world around him.

Question of your choice – What is your connection to feathers? As long as I can recall I have always gravitated to feathers, they are like messengers. They are a connection to my past, they connect me to the future. They represent missing pieces of my history and they fill in the gaps in my missing family tree.

Anything you would like to add about your new work? Have greatly enjoyed and have been challenged by creating this body of work for *A Lightness of Spirit is the Measure of Happiness*. I feel like I have channelled the ancestors for these pieces and have been guided along the way. For me family is everything – and features heavily in my work.



Kaylene Whiskey



Kaylene Whiskey paints colourful and joyful portraits of the famous music and film stars she admires, telling stories of her family, friends and Country. Her work is a celebration of strong women in pop-culture and the lines happily blur between her own life and theirs.

Seven Sistas 2018 illustrates the story of *kungkarangulpa*, the Seven Sisters or Pleiades constellation. Aboriginal Nations across the country have variations on this creation story, which talks of the bad *Wati Nyiru* (man) that chases the seven sisters with the aim of making them his wives. The sisters keep running and escape, ending up in the sky, creating the well-known constellation. For Whiskey, this is a familiar story that she has reimagined for us with each sister represented as one of her favourite pop culture icons, including Wonder Woman walking her dog, Dolly Parton celebrating Christmas and Cher sharing the *mingkulpa* (tobacco plant).

What is your language group? Yankunytjatjara.

What are you reading at the moment? My favourite super hero comic books and *NW Magazine*.

What music are you listening to? Dolly Parton and Kenny Rogers singing *Islands in the Stream*.

What are you watching (movies or TV)? The latest *Wonder Woman* movie.

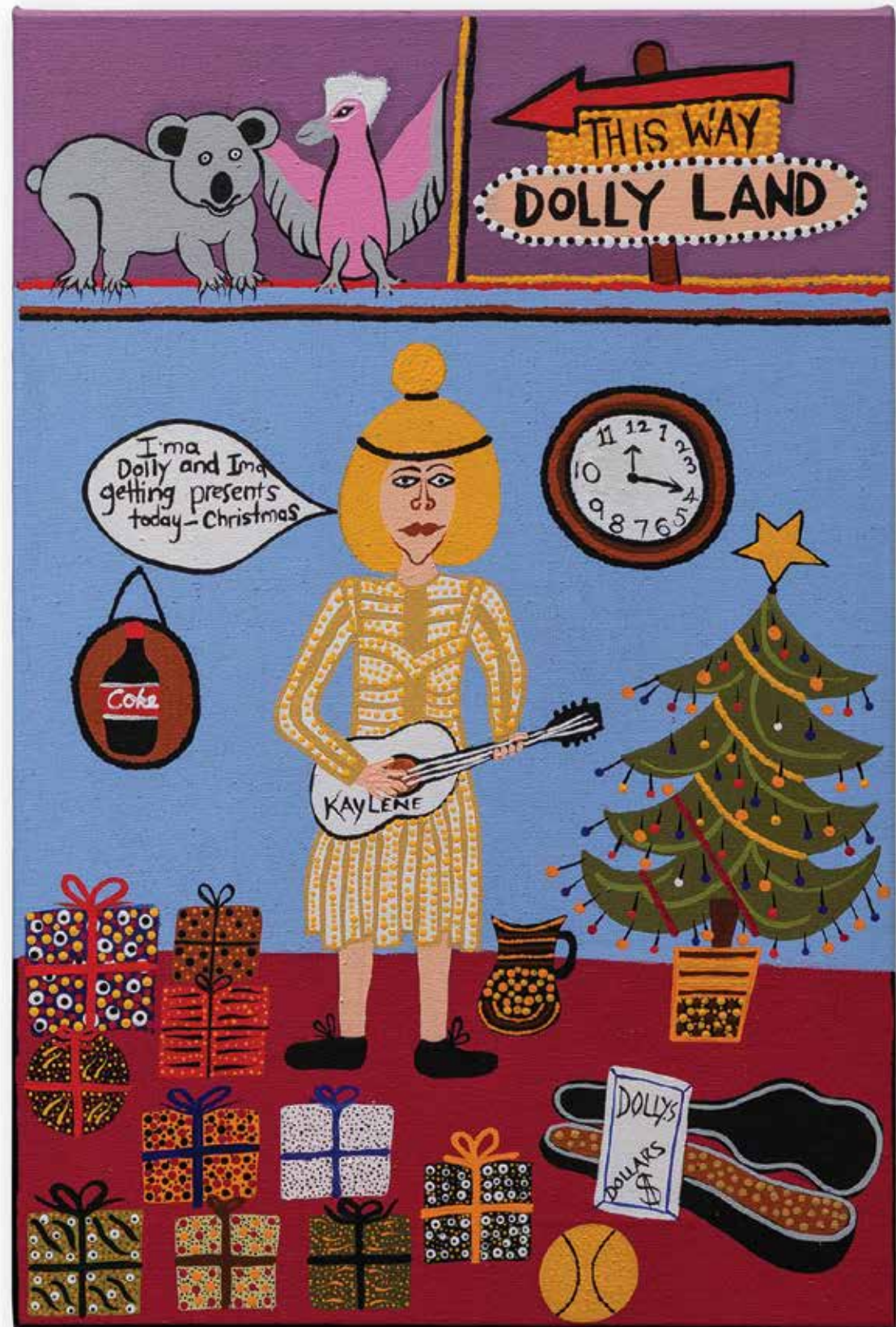
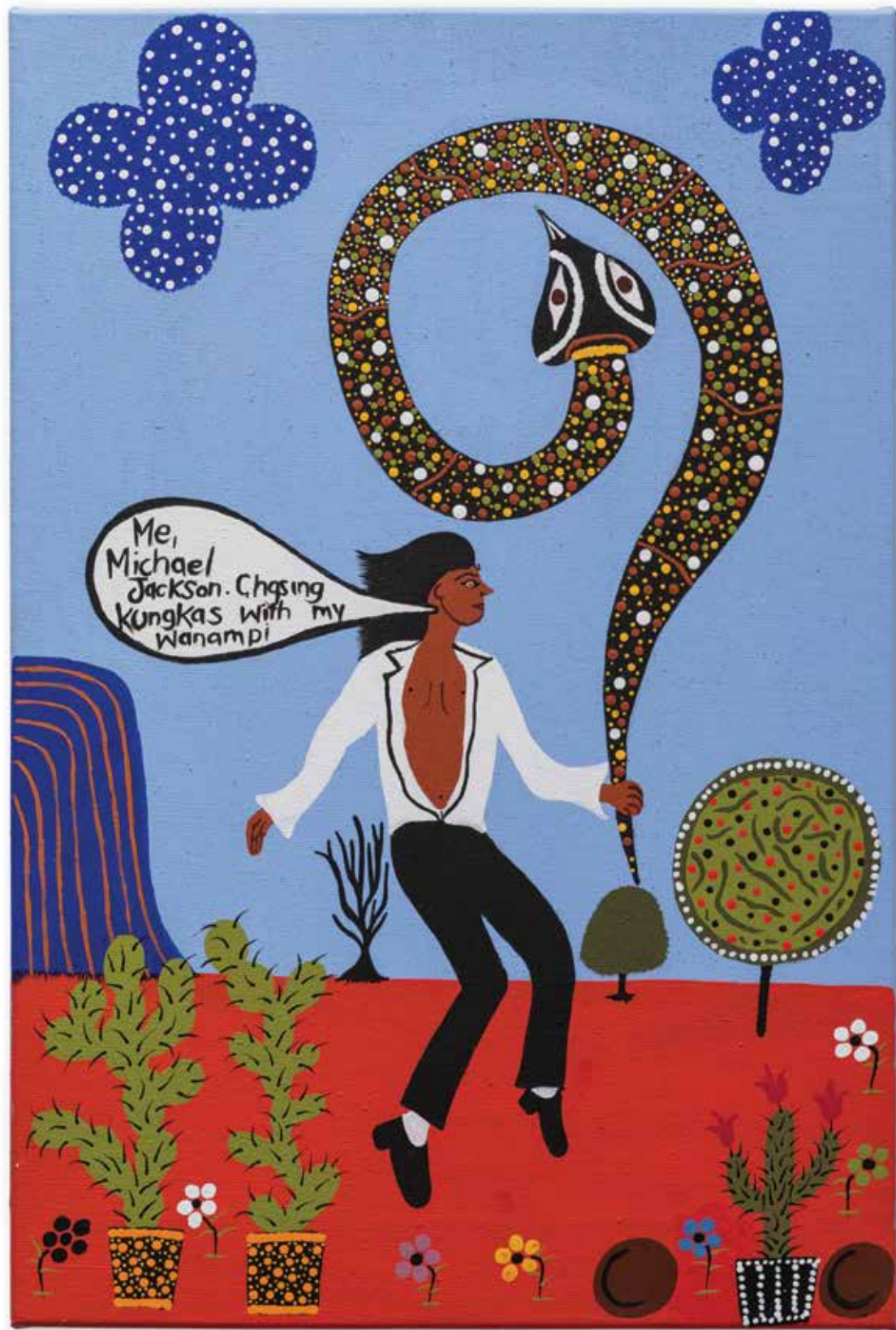
What are your favourite clothes? My shiny black leggings from Sydney, they're great.

What is your favourite food? My home-made soup, I'm famous in Indulkana for my soup.

Who are your favourite artists? My grandfather Whiskey Tjukangku and my auntie Imatjala Pollard.

Question of your choice – Where do you live? I live at Indulkana on the APY Lands; I have a nice house with a lovely garden.

Anything you would like to add about your new work? This is the story of the Seven Sisters, they're being chased by the *Wati*, but don't worry they will escape!



Tiger Yaltangki



Tiger Yaltangki's paintings are a bold and bright blending of the *Mamu*, a naughty supernatural spirit, depictions of *Malpa Wiru* (good friends) and a collection of film and music icons from pop-culture. There is a playfulness in Yaltangki's paintings that is suggestive of a carefree imagination and his characters have a sense of lightness and happiness with a rock 'n' roll edge.

TIGERLAND 2018 is a lively assemblage of cheeky and wonderfully vivid faces and guitars suspended in front of an elaborately illustrated mural-scale canvas. This impressive installation offers us real insight into Yaltangki's everyday life, the things that inspire him and how he sees the world. His inspiration is drawn from a love of sci-fi movies and TV series such as *The Mighty Boosh* and *Dr Who*, layered with his favourite musical references. The energetic background composition of faces and figures set within an abstract landscape reflects a dynamic sense of familial, communal and spiritual connectedness within the Indulkana community.

What is your language group? *Yankunytjatjara*.

What are you reading at the moment? *Comic books*.

What music are you listening to? *AC/DC*.

What are you watching (movies or TV)? *Dr Who*.

What are your favourite clothes? *My hat*.

What is your favourite food? *Kuka* (meat).

Who are your favourite artists? *Alec Baker and Vincent Namatjira*.

Question of your choice – What do you do for fun?
Listen to music.

Anything you would like to add about your new work? *Palya* (It's good). *Rock 'n' roll!*

Translated by Tilly Yaltangki



The Road Trip

Kat Clarke

January 1996

Ballarat

‘You better move your moom right now!’

– ‘Alright Mum!’

‘Come on! We’re already running late’, she said.

I apologised and climbed into my uncle’s 1990 Subaru wagon where my little brother Leigh was waiting. Dad was already in the front seat, with Mum squeezed in next to him. Turning to smile at me behind his black shades was Uncle Boofa, in the driver’s seat.

‘Hey baby girl. Look how much you’ve grown. Mum said you were eight and ya brother five now. Real little hairy fellas, that’s deadly ay!’

I smiled. My brother Leigh didn’t even notice. He was too eager to go, even if he had no clue where we were headed. Uncle Boofa turned the ignition and the wagon roared to life. Rage Against The Machine’s *Killing in The Name* came blaring out of the cassette player. We were on our way down the highway.

Beaufort

‘Punch buggy red!’ hollered Leigh, as he gave me a forceful punch in the arm with a giggle. ‘Ow!’ I said, rubbing a pretend bruise like it hurt and we burst out giggling. Beaufort was the first town along the way. Boring. No one was around, as usual, just old people. I never saw any other kids; I think they were all vampire kids who only came out at night to play. Mum was busting for the toilet.

‘Pull over Boof, I wanna go to the *dyillaw*.’

‘Alright. Ay, hold ya bladder sis’, chuckled Uncle Boofa. Dad got out of the car to let Mum run, I never saw her run so quick before, it reminded me of school hurdles.

‘You kids need the toilet?’ asked Uncle.

‘Nuh! We’re gonna go play over there’ I said, pointing to the playground as Leigh and I slid out of the car.

‘Why are we going to Dimmy?’ Leigh asked, watching me tackle the monkey bars. In my head I was counting ‘one ... two ... three ...’ Falling to the ground I felt the bark under my hands and looked up at Leigh.

‘Because we have to go to a funeral’ I said, getting up and wiping the bark off my hands. Dad called out for us to get back in the car.

‘Who’s?’ Leigh asked as he chased after me towards the car.

‘Grannies’ I said, then grabbed Leigh’s hand and helped him get in the car.

Uncle Boofa drove down the backstreets avoiding cars but there wasn’t any, not really. Dad and Uncle Boofa were having a big conversation about cops and how they were always annoying them.

‘How long were you in there for brother?’ my Dad asked.

‘For about five years bruv, poxy guards always got their big boy pants on. Piss weak if ya ask me.’ He laughed. ‘The brothers and I just gave em shit all the time, cracked jokes and they’d think they were sweet with us.’ Uncle was laughing hard as he spoke. ‘Yeah, ha! That’s not surprising brother, it’s good ya out now but.’

Mum turned to check on us, ‘you two ok?’ I nodded; Leigh and I were watching the cars and sheep pass by us. Mum smiled and winked at me.

‘Sis. I forgot to tell you we gotta pick up Aunty Poppy too’, said Uncle Boofa.

‘You’re kidding. Poptail?’ Mum wasn’t impressed.

‘Yeah ay! She had no other lift and heard about me coming up, so asked if she could hitch a ride’.

Mum gave him a dead arm and I laughed in surprise. ‘Dammit Boofa. Why did ya go and agree to that big lipped woman for.’

‘Here! That’s our Aunty you’re talking about’ laughed Uncle Boofa.

'I know, I love her because she's my Auntie and all but the woman always gets teary and emotional, and wants to talk about Mum and shit Boof. I just don't wanna hear it.' Mum lit a cigarette and took a huge puff before passing it to my Uncle. I screwed my face up, the smell always made me choke.

'Kids, you're gunna need to keep the windows down once we pick up Auntie Poppy, alright.' Mum gave us both a can of Coke to drink.

'Don't worry sis. She will be talking about the funeral anyways', said Uncle Boofa. He laughed even more now and I began worrying about who this Auntie was.

'Who's Auntie Poppy?' Leigh asked. 'Dunno but she must smell horrible.' Leigh screwed his face up like me.

'She never was one to wear deodorant my babies' said Mum.

'Does that means I have to sit next to her?' I asked.

'Yes, baby girl, it does.' She replied sympathetically.

'Do we even have to pick her up? Can't we say the car is full, Mum?' I moaned, crossing my arms now. That made the whole car laugh. 'I hate funerals' I mumbled under my breath. Mum gave me them eyes and I knew I had to do what I was told.

Ararat

We sat in the Maccas drive through at Ararat: 'You should sit next to her, not me. You're the youngest', I said to Leigh.

'Elouise cut it out and leave ya brother alone' said Mum.

'Hey you kids want Happy Meals?' Dad asked. Leigh and I nodded, 'Yes please!' we harmonised, and Mum just shook her head.

'But I don't want to sit next to her' said Leigh, with his head down.

'Ok if I have to sit next to her, I get some of your chips then.' I said. Dad gave us our

Happy Meals and drinks.

'Deal!' said Leigh and we both shook hands. I grabbed the toy out of the box, it was a mini Jasmine figurine from the *Beauty and the Beast* movie. Yes!

Stawell

'How did Granny die?' Leigh asked me.

'Dad said it was because she was old and grouchy' I responded, eating a handful of chips. Country music played and I began to recognise where we were.

'We're coming up to the Sister Rocks, kids' said Dad.

Leigh and I squashed up against the car door to look at the giant rocks hidden behind the big gumtrees. We love the Sister Rocks, Leigh and I could spend days there, it was one of our favourite places. I hated how people would spray paint them and not be polite or look after them. Climbing them made you feel like you were on top of the world and nothing could touch you. You were safe. Uncle Boofa slowed down a little so we could get a look at them proper ways. People were parked there in camper vans, and we continued on towards Stawell. Dad's home. It was where he was born, so it was special to my brother and me too. As the streets and houses came into view I looked out the window to all the familiar places I knew and where my Nana took us. She was Dad's Mum and passed a few years ago. Today was her Mum's funeral. 'I hope Nan is happy with Granny there now.' Leigh looked sad.

'So do I' I said and hugged him.

'So what time does the funeral start?' asked Uncle Boofa.

'Meant to be at twelve. I've gotta be a pall bearer. Granny was a tough ol' girl. I'm not even sure who's going to be there' Dad said.

I wondered why everyone thought Granny was nasty. She was always nice to us. Even our cousins thought she was scary. But whenever Leigh and I got to visit her she would always show us the old porcelain she

collected and give us gold coins to buy bags of lollies and ice cream from the milk bar around the corner. I loved Granny.

'Yeah that's true. Anyways, where abouts are we picking up Poptail, Boofa?' asked Dad.

'Just at her place. She said she'll be outside when we get there.' We turned down a street and stopped outside an old wooden house where a lady was waiting. 'Is that Auntie Poppy?' Leigh asked.

'I guess it is' I said. Mum and Uncle got out of the car to give her a hug and kiss. Something funny was said and they all began laughing before jumping back in the car. The back door opened and Auntie Poppy's head poked in at my brother and me. 'Hey kids, ya got room for ya Auntie Poppy there?' We moved over and already we could smell what everybody was talking about. Trying not to be rude I helped her find the buckle to strap into. Leigh stuck his tongue out at me cheekily before taking a big breath from the window of fresh air. It wasn't long before we were off again; Stawell was the last stop before we got to the funeral. We were not far now.

Dimboola

We arrived at the small church and the dusty streets were full of cars already. Inside, I held Leigh's hand throughout the ceremony. Dad had finally broken down in tears and I watched Mum console him, everyone else around me too was crying. I understood now, it didn't matter how mean Granny was to everybody, family was there, the mob was there in spirit and with love. I knew we'd all do the same again if it were any one of us. I squeezed Leigh's hand harder as the music began to play for Granny. The song was Charlie Pride's *Chrystal Chandelier*, and it was hard for us not to all sing along. At first it was just a few voices whispering the words, then slowly the voices got louder and we were all singing together.

I never did fit in too well with the folks you knew

And it's plain to see that the likes of me don't fit with you

So you traded me for the gaiety of the well to do

And you turned away from the love I offered you

Oh, the crystal chandeliers light up the paintings on your wall

The marble statuettes are standing stately in the hall ...

List of works

Alec Baker Born 1932 Shirley Well, South Australia Yankunytjatjara Lives and works Indulkana, South Australia	<i>Albert in his truck going to Ntaria</i> 2018 watercolour and gouache on paper 21.0 x 29.5 cm	Vicki Couzens Born 1960 Warrnambool, Victoria Keerray Woorrong/Gunditjmara Lives and works in Geelong, Victoria	Jonathan Jones Born 1978 Sydney Wiradjuri, Kamilaroi Lives and works in Sydney	Yhonnie Scarce Born 1973 Woomera, South Australia Kokatha, Nukunu Lives and works in Melbourne and Adelaide	Lisa Waup Born 1971 Melbourne Gunditjmara, Torres Strait Islands Lives and works in Melbourne
Peter Mungkuri Born 1946 Fregon, South Australia Yankunytjatjara Lives and works Indulkana, South Australia	<i>Albert sitting with Kumantjai at Glen Helen Gorge teaching her to paint</i> 2018 watercolour and gouache on paper 21.0 x 29.5 cm	<i>Djawannacuppatea</i> 2018 plywood, kitchen table and chairs, lamp, woven woollen matt, woven framed photographs, anodised aluminium teapot, personal collections, sound 443.5 x 840.0 x 505.0 cm Sound: Robbie Bundle Courtesy the artist	<i>untitled (gidyirriga)</i> 2018 ceramic figurines, sponge-stamped synthetic polymer paint, wood, stereo soundscape dimensions variable Sound design: Luke Mynott, Sonar Sound; Voices: Karma Dechen, Renna Dechen, Beth Delan, Jenson Howard, Lilia Howard, Taj Lovett, Mincarlie Lovett, Phoebe Smith, Ben Woolstencroft and Mae Woolstencroft from Parkes Public School With thanks to Dr Uncle Stan Grant Snr AM, Uncle Geoff Anderson and Lionel Lovett Courtesy the artist	from the series <i>Remember Royalty</i> 2018	<i>Ancestors</i> 2018 two cloaked figures: feathers, ceramic, glaze, digital print on cotton rag, cotton, copper wire, bird's feet and metal stands 41.0 x 28.0 x 50.0 cm (each) two winged figures: feathers, ceramic, glaze, oaten hay, fibre, bird's wings, wool, cotton 30.0 x 30.0 x 20.0 cm (each)
Mr Kunmanara Pompey Born 1952, Gap Well, South Australia; Died 2018 Port Augusta, South Australia Yankunytjatjara Lived and worked Indulkana, South Australia	<i>Alice Springs, show day</i> 2018 watercolour and gouache on paper 25.0 x 35.0 cm	Robert Fielding Born 1969 Lilla Creek, Northern Territory Western Arrernte, Yankunytjatjara, Pakistani Lives and works in Mimili, APY Lands, South Australia	Vincent Namatjira Born 1983 Alice Springs, Northern Territory Western Arrernte Lives and works in Indulkana, APY Lands, South Australia	<i>Family portrait – Koonibba Mission, South Australia</i> 2018 water-based ink screen printed on vintage cotton sheet, vintage metal trunk, black lustre blown glass sheet: 258.0 x 165.0 cm trunk with objects: 33.0 x 72.0 x 54.0 cm	<i>Family</i> 2018 five figures: feathers, ceramic, glaze, forged recycled copper water heater, copper patina, copper wire, fibre 20.0 x 13.0 x 13.0 cm (each)
<i>Never stop riding</i> 2017 HD video 10:26 mins Producer: Iwantja Arts Camera and editing: Jackson Lee, Melted Creative	<i>Fireworks at Alice Springs Show</i> 2018 watercolour and gouache on paper 26.5 x 74.0 cm	<i>Cycles</i> 2018 HD video loop 7:07 mins		<i>Fanny – Andamooka opal fields, South Australia</i> 2018 water-based ink screen printed on vintage cotton sheet, vintage suitcase, black lustre blown glass, vintage gloves, embroidered handkerchiefs sheet: 260.0 x 230.0 cm suitcase with objects: 62.0 x 47.0 x 50.0 cm	<i>One</i> 2018 metal, ceramic, glaze, emu feathers, cockatoo feathers, parrot feathers, hand-dyed fabric, shells, cotton, human hair, possum skin, teeth, vertebrae, seeds, patina, wax 51.0 x 26.5 x 34.5 cm
This project was made possible by funding from the Australia Council for the Arts and the Indigenous Visual Arts Industry Support program. Special thanks to Welbourn Station and Teena and George Rosewarne	<i>Ghost Gum near Mt Gillen, Alice Springs</i> 2018 watercolour and gouache on paper 24.0 x 36.0 cm	<i>Objects of origin 1</i> 2018 C-type print on dibond 110.0 x 165.0 cm	<i>Welcome to Indulkana</i> 2018 synthetic polymer paint on linen 122.0 x 304.0 cm Courtesy the artist, Iwantja Arts, Indulkana and This is No Fantasy + Dianne Tanzer Gallery, Melbourne	<i>Granny Melba</i> 2018 water-based ink screen printed on vintage French linen, black lustre blown glass 300.0 x 191.0 cm	Technical support: Blueprint Sculpture, Melbourne and Erinswindow Studio, Melbourne Courtesy the artist
Benita Clements Born 1980 Hermannsburg, Northern Territory Western Arrernte Lives and works in Alice Springs, Northern Territory	<i>Gloria, Betty and me painting together at Palm Valley</i> 2018 watercolour and gouache on paper 30.5 x 49.0 cm	<i>Objects of origin 2</i> 2018 C-type print on dibond 110.0 x 165.0 cm		<i>Papa Willy</i> 2018 water-based ink screen printed on woollen blanket, black lustre blown glass, tool box, metal hand tools blanket: 235.0 x 202.0 cm toolbox with objects: 41.0 x 50.0 x 27.0 cm	Kaylene Whiskey Born 1976 Indulkana, South Australia Yankunytjatjara Lives and works in Indulkana, APY Lands, South Australia
from the series <i>My life with Albert – my family</i> 2018	<i>My family, cooking</i> 2018 watercolour and gouache on paper 30.5 x 49.0 cm	<i>Objects of origin 3</i> 2018 C-type print on dibond 110.0 x 165.0 cm	Mr Kunmanara Pompey Born 1952 Gap Well, South Australia; Died 2018 Port Augusta, South Australia Yankunytjatjara Lived and worked Indulkana, South Australia	Print production: Spacecraft, Melbourne Courtesy the artist and This is No Fantasy + Dianne Tanzer Gallery, Melbourne	
<i>Albert and his sons painting near Morris Soak</i> 2018 watercolour and gouache on paper 29.5 x 39.0 cm	<i>Ntaria with Mt Hermannsburg behind</i> 2018 watercolour and gouache on paper 27.5 x 40.0 cm	<i>Objects of origin 4</i> 2018 C-type print on dibond 110.0 x 165.0 cm	<i>Cowboy story</i> 2018 synthetic polymer paint on canvas 41.5 x 71.0 cm		<i>Seven Sistas</i> 2018 synthetic polymer paint on canvas eight panels: 76.0 x 50.5 cm (each) Courtesy the artist, Iwantja Arts, Indulkana, and blackartprojects, Melbourne
<i>Albert gives Rex a painting</i> 2018 watercolour and gouache on paper 21.0 x 29.5 cm	<i>Painting near Glen Helen and seeing a UFO!</i> 2018 watercolour and gouache on paper 36.0 x 54.5 cm	<i>Untitled</i> 2018 found flour buckets, lights dimensions variable	<i>Cowboy story</i> 2018 synthetic polymer paint on canvas 41.5 x 71.0 cm	Peter Waples-Crowe Born 1965 Sydney Ngarigo Lives and works in Melbourne	Tiger Yaltangki Born 1973 Indulkana, South Australia Yankunytjatjara Lives and works in Indulkana, APY Lands, South Australia
	Courtesy the artist and Iltja Ntjarra Many Hands Art Centre, Alice Springs, Northern Territory	Courtesy the artist, Mimili Maku Arts, Mimili Community, South Australia	Courtesy the artist's estate and Iwantja Arts, Indulkana	<i>Ngarigo Queen – Cloak of queer visibility</i> 2018 possum pelts, waxed linen thread, leather dyes, pokerwork 380.0 x 129.0 cm Cloak-making advisor: Maree Clarke Courtesy the artist	<i>TIGERLAND</i> 2018 synthetic polymer paint on linen and plywood cut-outs installation: 200.0 x 1200.0 x 240.0 cm Courtesy the artist and Iwantja Arts, Indulkana and Alcaston Gallery, Melbourne



Yalingwa Advisory Group

N'arweet Carolyn Briggs

N'arweet Carolyn Briggs is a senior Elder of the Boon Wurrung language group of the Yaluk-ut Weelam clan, and Founder and Chair of the Boon Wurrung Foundation. N'arweet Carolyn is a language and linguistics expert and is dedicated to recording her Boon Wurrung language in oral and written form. She has been active in community development, Native Title, cultural preservation and cultural promotion for over 40 years. N'arweet Carolyn has been awarded the National Aboriginal Elder of the Year by NAIDOC and is on the Victorian Honour Roll of Women and the Victorian Aboriginal Honour Roll.

Jacob Boehme

What is your language group? Narangga (Point Pearce) / Kurna (Adelaide), South Australia.

What are you reading at the moment? Project proposals and budgets! And in between trying to fit in *Dear Fatty* by Dawn French.

What music are you listening to? Alice Skye, Friends with Feelings, Kalaji, Kuuren.

What are you watching (movies or TV)? I'm obsessed with *Westworld* season 2 at the moment.

What are your favourite clothes? Quilted blue jacket by Gsus Sindustries – particularly good for this Melbourne winter.

What is your favourite food? Thai food, seafood.

Who are your favourite artists? There are too many to mention or whittle down to a favourites list.

Jacob Boehme is a Melbourne born and raised artist of the Narangga and Kurna Nations, South Australia. Jacob is the Creative Director of YIRRAMBOI Festival, Melbourne's premier biennial First Nations arts festival, presented by the City of Melbourne in partnership with First Peoples and Creative Victoria. The inaugural YIRRAMBOI was the recipient of the 2018 Green Room Award for Curatorial Contribution to Contemporary and Experimental Arts. Jacob is also a multi-disciplinary theatre maker and choreographer, creating work for stage, screen, large-scale public events and festivals.

Genevieve Grieves

What is your language group? Worimi.

What are you reading at the moment? Books out loud to my soon-to-be-born baby.

What music are you listening to? Nina Simone, anything with a sense of soul.

What are you watching (movies or TV)? Many series at once ... This is definitely my guilty pleasure.

What are your favourite clothes? Comfortable ones that I can fit in to (with a rather large belly).

What is your favourite food? Home-cooked. Usually my own but happy to be fed by others!

Who are your favourite artists? Tracey Moffatt was a guiding light growing up. These days, there are many I admire and am privileged to work with. The artists I collaborated with for *The Violence of Denial*, developed for Yirramboi, are particularly inspiring to me for their work bringing forth hard histories and creating spaces of healing.

Question of your choice – What inspires you? All of the amazing people around me, my mob, my community. There's much to celebrate in the strength and resilience of our people.

Genevieve Grieves is Manager, First Peoples Department, at Museums Victoria, and an Indigenous educator, curator, filmmaker, artist, oral historian, researcher and writer with almost twenty years' experience in the arts and cultural industries.

Elizabeth Liddle

What is your language group? Arrernte/ Alyawarre

What are you reading at the moment? Mostly business development resources around procurement and e-commerce. Argh!

What music are you listening to? I like listening to a whole range of music, current and retro. One of my favourite artists at the moment is French group, Christine and the Queens. Ordinarily, I'm a bit of a fan of strong female voices.

What are you watching (movies or TV)? I am watching *Mad Men* right now, but love *The Walking Dead*, *Game of Thrones*, *The Last Kingdom*, *The Handmaid's Tale*, *Chef's Table* and *Mars* on Netflix are pretty amazing.

What are your favourite clothes? Ones that are comfortable and fit well.

What is your favourite food? That's a hard one! Savoury – probably pan-fried salmon. Sweet – Can't go past a good vanilla slice.

Who are your favourite artists? So many to choose from! Off the top of my head, Peter Waples-Crowe, Ricky Maynard, Penny Evans, Aunty Marlene Gilson, and Hermannsburg Potters – when I look at their work it makes me smile.

Elizabeth Liddle has a background in Aboriginal arts and creative industries and Aboriginal business development. Elizabeth was involved in initiating and developing the Yalingwa program and currently manages Tharamba Bugheen, the Victorian State Government's Indigenous business strategy. She is interested in furthering economic opportunities for creators through design and creative entrepreneurship.

Hetti Perkins

What is your language group? Arrernte and Kalkadoon.

What are you reading at the moment? *Medea* by Christa Wolf. I only read fiction and as I have the memory of a goldfish. I have a habit of re-reading favourite authors' novels and having a vague sense of déjà-vu halfway through.

What music are you listening to? My four children singing and playing the piano and guitars – as often as I can bribe them to! Otherwise, mostly Australian and often younger bands – Sticky Fingers, DMAs, SKEGGS, Middle Kids, The Pretty Littles, A Swayze and the Ghosts to name a few ... and of course Paul Kelly. Nina Simone is my perennial favourite.

What are you watching (movies or TV)? *Olive Kitteridge*, *Three Billboards Outside Ebbing, Missouri*, *RuPaul's Drag Race*, *Picnic at Hanging Rock* and – right now – *Mystery Road*.

What are your favourite clothes? Comfortable, mainly black ...

What is your favourite food? Same answer as in 1993! Nothing I cook and everything Rachel (my sister) cooks.

Who are your favourite artists? Same answer as in 1993! Too many to list here – and too incriminating. They know where I live.

Curator, writer and presenter Hetti Perkins is a member of the Arrernte and Kalkadoon Aboriginal communities. Hetti was Senior Curator of Aboriginal and Torres Strait Islander Art at the Art Gallery of New South Wales in Sydney. She is the recipient of the University of NSW Alumni Award 2017, Arts and Culture, and the International Council of Museums (ICOM) Australia 2017 Award. In 2018 she was also awarded an Australia Council Fellowship.

Hannah Presley

What is your language group? Marri Ngarr.

What are you reading at the moment? I just started *Tracker* by the wonderful Alexis Wright. I also love reading fantasy, I really enjoyed Neil Gaiman's narrating of *Neverwhere* as an audiobook.

What music are you listening to? My all-time favourite is Kate Bush. *Hounds of Love* in my headphones makes public transport/anything possible!

What are you watching (movies or TV)? The best thing in the lead up to the show has been watching *RuPaul's Drag Race*; it's still good going back to old seasons. I don't watch much TV but I listen to lots of podcasts, I love good storytelling.

What are your favourite clothes? I love a good dress, mostly black ... but they are always accompanied by big colourful earrings.

What is your favourite food? All the good things ... but the best thing this winter has been homemade veggie soup and good buttery toast.

Who are your favourite artists? So many ... I treasure my little Billy Benn, my lime green woven net from Glenda Nicholls and my reed and feather necklaces from Maree Clarke. My Dad's painted snake sculptures are my favourite and my collection of snakes; woven, ceramic and painted continues to grow.

Hannah Presley is an Aboriginal curator based in Melbourne. She is currently the inaugural curator for the Yalingwa program at the Australian Centre for Contemporary Art. Hannah was Assistant Curator (First Nations) for Tracey Moffatt's Australian representation at the 57th International Art Exhibition, Venice Biennale, 2017. Hannah manages the Victorian Aboriginal Weaving Collective and recent curatorial projects include *Every Second Feels Like A Century* (with Debbie Pryor), West Space, Melbourne, 2017; *Weaving Country* (with Vicki Couzens), Footscray Community Arts Centre, Melbourne, 2017.

Victoria Lynn

What is your language group? I do not have one. My ancestry is Irish, Cornish, Ukrainian, Estonian, German.

What are you reading at the moment? *The Artist as Curator: An Anthology*, Mousse Publishing, edited by Elena Filipovic.

What music are you listening to? I have succumbed to Spotify playlists. At the moment I am exploring the chill factor: chilled roots, Indie chillout, chill af, chill tracks, boho + chill, chilled hits, chilled classics, coffee + chill, chillin' on a Dirt Road. Do you think I need a chill pill? I listen to Phillip Adams *Late Night Live*, and lots of Radio National as I drive to and from TarraWarra Museum of Art.

What are you watching (movies or TV)? *The Bridge*.

What are your favourite clothes? Now that I live in Melbourne, bla(c)k of course.

What is your favourite food? I married into a Greek family, and have developed an appetite for Greek food – I never tire of it.

Who are your favourite artists? It is very tricky for me to mention living artists – as Hetti says, they know where I live! I have always been interested in the intermingling of cultures and ideas across diverse art forms – art that is memorable, emotionally engaging, aesthetically strident, and makes us look at the world in a different way, or with a different attitude.

Question of your choice – What is the most pressing issue for you in Australian arts today? The status of the visual artist, and in particular, the visibility of Indigenous artists.

Victoria Lynn is Director of TarraWarra Museum of Art. Previous roles have included Director, Creative Development, Australian Centre for the Moving Image, Melbourne (2001–04), and Curator, Contemporary Art, Art Gallery of NSW, Sydney (1987–2000). Victoria was Commissioner for the Australian Pavilion at the Venice Biennale in 2003 for the Patricia Piccinini exhibition; and co-curator with Hetti Perkins and Brenda L. Croft of *Fluent*, at the Australian Pavilion in Venice in 1997.

Max Delany

What is your language group?
My cultural background is Irish and French.

What are you reading at the moment?
I recently enjoyed reading Kamila Shamsie's *Home Fire* and Chimamanda Ngozi Adichie's *Half of a Yellow Sun*, both of which are epic, memorable novels. I'm currently reading Rachel Kushner's *Telex from Cuba* and about to launch into Alexis Wright's new book *Tracker*.

What music are you listening to?
I tend to listen to the radio mainly, current affairs, which helps with insomnia, and 3RRR. My music tastes are pretty diverse, depending on the time and place, and whether cooking, driving or dancing ...

What are you watching (movies or TV)?
I recently binge-watched the series *Killing Eve* and *Mystery Road*. The most recent film I've seen was *Disobedience* by Chilean director Sebastián Lelio.

What are your favourite clothes?
I have pretty much worn the same clothes for thirty years or more – jeans, shirt and jacket, mostly blue – a practical uniform of sorts which falls variously in and out of fashion – or perhaps just always out of fashion!

What is your favourite food?
I'm pretty much an omnivore and like all kinds of food. I find cooking relaxing and frequently make Middle Eastern food, among other things. When my partner is away I occasionally like to cook offal, such as brains and tripe.

Who are your favourite artists?
Hmm ... Yesterday or today?!

Max Delany is Artistic Director and CEO of ACCA; and holds the position of adjunct Associate Professor, Curatorial Practice, in the Faculty of Art, Design and Architecture, Monash University. Recent exhibition projects at ACCA include *Unfinished Business: Perspectives on art and feminism*, (as part of a curatorial team with Paola Balla, Julie Ewington, Annika Kristensen, Vikki McInnes and Elvis Richardson) 2017–18; *Claire Lambe: Mother Holding Something Horrific* (with Annika Kristensen) 2017; and *Sovereignty* (with Paola Balla) 2016–17.



114–115: Opening night, *A Lightness of Spirit is the Measure of Happiness*, Australian Centre for Contemporary Art, 6 July 2018. Pictured l–r: Yhonnie Scarce, Robert Fielding, Destiny Deacon, Lisa Waup, N'arweet Carolyn Briggs, Hannah Presley, Peter Waples-Crowe, Liz Liddle, Benita Clements, Vincent Namatjira, Jacob Boehme, Kaylene Whiskey, Jonathan Jones, Vicki Couzens. Photo: Jacqui Shelton
121: Tiger Yaltangki, guitars from *TIGERLAND* 2018 (in progress), Iwantja Arts, Indulkana Community, APY Lands. Photo: Heath Aarons

Project team

PROJECT TEAM	CURATOR'S ACKNOWLEDGEMENTS	ACCA BOARD
CURATOR Hannah Presley	An exhibition of this scope would not be realised without the significant support and contributions of a wide range of collaborators and supporters to whom we extend our sincere thanks and appreciation. In addition, I would like to thank my family for their love and support, in particular my mother Lisa, sister Bonnie and partner Ebony, and Jessie Giles for your friendship (and phenomenal editing skills). Thank you to all the artists involved for your extraordinary contributions to the exhibition, and to art centre co-ordinators, Beth Conway and Heath Aarons, Anna Wattler, Iris Bendor and Elle Misios for their focus and reliable support. Special thanks to Samantha Vawdrey, the Exhibitions Manager of my dreams.	John Denton Chair
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	Yhonnie Scarce would like to thank Stewart Russell and Danica Miller at Spacecraft; Kristel Britcher, Drew Spangenburg, Llewellyn Ash and Lewis Batchelor.	Eliza Devlin Education Manager
	Lisa Waup would like to thank Brendan Hackett from Blueprint Sculpture and Erin Tsubono at Erinswindow Studio.	Zahran Saheed Finance Manager
	CONTRIBUTOR BIO	Laura De Neefe Marketing and Partnerships Manager
	Kat Clarke is a Wotjobaluk woman from the Wimmera. She is a writer, artist and Indigenous consultant. Kat developed her craft by combining her skills and knowledge in community engagement, mentoring, music, the arts, screen and education.	Kate Long Visitor Services and Events Manager
		Philippa O'Brien Development Coordinator
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SPOTLIGHT

A Lightness of Spirit
is the Measure of Happiness

Australian Centre for
Contemporary Art
7 July—16 September 2018

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Editors: Max Delany and
Hannah Presley
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