



(c) Archie Moore

Courting Blakness : Recalibrating Knowledge in the Sandstone University

Symposium Program

5-6 September, 2014

Sir Ilew Edwards Building Auditorium (5 September 2014)

Advanced Engineering Building Auditorium (6 September 2014)

The University of Queensland, St Lucia Campus.

**Courting Blakness : Recalibrating Knowledge in the Sandstone University
Symposium
5-6 September, 2014**

We acknowledge the Traditional owners of the land on which The University of Queensland is based. We pay our respects to their Elders past and present.

The *Courting Blakness* symposium takes place in two different buildings on the University Campus:

- **5 September 2014: Sir Llew Edwards Building Auditorium (Building 14).**

- The auditorium is located on level 2 and the best entrance for the building is from Campbell Road. Visit <http://www.uq.edu.au/maps/index.html?menu=1&id=280> for maps.
- Registration starts at 8:30am, and the program commences at 9:00am. Program concludes at 4:45pm
- There will be a two hour break (from noon). Participants are requested to vacate the room promptly by 12 noon and return at 2:00pm for the afternoon session.

During the two hour break symposium participants might like to spend time in the Great Court. Symposium participants may also like to attend “Making Indigenous People Visible in Legal Scholarship – What Legal Scholars have to learn from Indigenous Literature” (a paper presented by Symposium panellist Ms Nicole Watson in the Sir Samuel Griffith Room, 1-W341, Forgan Smith Building, 12noon to 1:00pm).

- **6 September 2014: Advanced Engineering Building Auditorium (Building 49).**

- The auditorium is located on level 2 and the best entrance for the auditorium is from the end of Jocks Road (entrance also from Staff House Road). Visit <http://www.uq.edu.au/maps/?id=309> for maps.
- The symposium will commence at 09:00am and conclude at 4:15pm.

Courting Blakness: Recalibrating Knowledge in the Sandstone University

The University of Queensland's Great Court reflects the University's heritage, traditions and prestige by evoking the worldwide status and reputation of European institutions of higher learning. Stone friezes and figures depict narratives about the state's historical progress alongside accomplished scholarly figures of European heritage. Yet the Great Court also stands on Aboriginal land and depicts Aboriginal heritage, with commissioned stone friezes representing Aboriginal people and their way of life. Much has changed since the University was founded in 1910, with questions about land, sovereignty and the representation of Aboriginal and Torres Strait Islander peoples recurring sources of controversy. As a leading knowledge institution, The University of Queensland (UQ) is invariably bound with these and a range of related complex social and political questions which demand urgent attention.

In 2014 the Great Court provides a crucial staging platform for public discussions about the relationship between Aboriginal and Torres Strait Islander peoples and the University as a prestigious knowledge institution. Universities have traditionally been elite institutions, isolated and dissociated from the concerns of Indigenous people. For much of our history, the contributions of generations of Aboriginal and Torres Strait Islander thinkers, activists and artists to ways of knowing, seeing and being human have been invisible or undervalued in our universities. Today, however, Indigenous knowledge and cultural industries are increasingly recognised as drivers of social change and innovation in the global university. It is in this context that Adjunct Professor Fiona Foley and a team of eight Aboriginal artists are delivering an installation of cutting edge artworks to the heart of the UQ campus for three weeks in September.

Courting Blakness uses original art to provide new ways of visualising the challenges of Indigenous belonging within universities and the wider community. It also provides a means of generating exchange between different cultural values and associated ways of seeing, knowing and being in the world. The visual dialogue between contemporary Aboriginal art and the sandstone carvings in the Great Court invites members of the University and wider public to reflect on questions including: What does it mean for universities and Aboriginal and Torres Strait Islander peoples to engage in mutually respectful and productive interactions? How can the burden of past relationships and particularly the failures of universities to engage respectfully, be overcome? Can art serve as a medium for understanding and further exploration of what it means for universities and Indigenous people to be in relationship in the global universities of the twenty first century? If so, how can this often untapped wealth be used to the benefit of all parties concerned? What is the role of art in contributing to definitions of and debates surrounding Indigenous Knowledge? How are debates about Indigenous knowledge and art tied to broader questions about law, history, politics, culture and society?

Symposium Program

5 September 2014

- 0830 Registration
- 09:00 Housekeeping. Welcome to The University of Queensland: Professor Carole Ferrier, School of English, Media Studies and Art History
- Welcome to Country
- Academic Welcome: Dr Fiona Nicoll
- Curatorial Welcome: Adjunct Professor Fiona Foley
- 09:30 Keynote: Professor Larissa Behrendt
- 10:15 Q&A
- 10:30 *Short break*
- 10:40 Panel One: Spaces of Possession
- 12:00 Break: Opportunity for time in the Great Court (or to attend “Making Indigenous People Visible in Legal Scholarship – What Legal Scholars have to learn from Indigenous Literature” - a paper presented by Symposium panellist Ms Nicole Watson in the Sir Samuel Griffith Room, 1-W341, Forgan Smith Building, 12noon to 1:00pm).
- 14:00 Panel Two: Poles Apart
- 15:20 *Short break*
- 15:30 Panel Three: The Honey and the Bunny
- 16:45 *Break*
- 18:00 Official Opening (by invitation)

6 September 2014

- 09:00 Panel Four: Haunting Postcolonialism
- 10:20 Panel Five: 14 Nations
- 11:35 *Break*
- 11:40 Panel Six: Debt
- 12:55 *Lunch*
- 13:30 Panel Seven: Through My Eyes
- 14:50 Panel Eight: Blaktism
- 16:05 Concluding comments
- 16:15 Close.

Spaces of Possession: Panel 1 (10:40-11:55, 5th September)

Panel Chair: Carol Go Sam

Panel Members:

Kevin O'Brien, Kelly Greenop, Louise Chiodo, Kurt Iveson.

Problem Statement

Australia emerged as a European colony and, after 1901, a modern nation state, on ground that had been declared *Terra Nullius*: Indigenous people were seen as sub-human beings, devoid of law and property. The prerogative of white possession shaped the values of 'civilization' in the name of which Indigenous lands were dispossessed. As the original owners were 'dispersed', various aspects of their cultural practices and technologies were scrutinised by anthropologists and documented for the purpose of museum collections. It is in this context that the Great Court carvers were commissioned to provide a 'fully representative collection of Aboriginal customs and social life.'

Research Questions

What stories does Australian architecture tell about the unfolding relationship between Indigenous and Settler colonial Australians? How do the cultural spaces of institutions produce and regulate different racial identities? How do Indigenous approaches to art and architecture open up new ways of imagining what it means to be Australian in everyday life? How does architecture address deeper questions of sovereignty, setting up terms through which some Australians are seen as 'owners' or 'hosts' while others are made more or less 'welcome'.

Dhagunyilangu (Brother): Christian Thompson

Christian Thompson's DVD, *Dhagunyilangu (Brother)* welcomes visitors to campus while challenging preconceptions about how Indigenous people embody and perform their cultural heritage. (See right)

Christian Thompson is an artist with Bidjara heritage (South-West Queensland). He has an extensive record of solo and group exhibitions with work in Italy, USA, Vienna, the Netherlands, Finland, New Caledonia and France. His work is represented in major public and private institutions including the National Gallery of Australia and the Aboriginal Art Museum (Netherlands).



Louise Chiodo: "Architectures of Possession: The University of Queensland's Great Court."

My research is concerned with the design and experience of landscapes and architecture, in terms of what they can reveal about racial identities and nationhood in Australia. With an emphasis on urban, civic and institutional buildings and spaces, I'm interested in questions such as: Does architecture perform whiteness, and, if so, how? What about the Indigenous histories and ongoing connections inherent to these same spaces? What are some of the nuances of this complex relationship, specific to a particular space, and how does this tension influence our experience of it? More broadly, how might the design of civic and institutional spaces manipulate us? The University of Queensland's Great Court is an intriguing space. It presents a rich case study in which to investigate intersections of race and architecture in relation to places of knowledge, ideas about 'civilisation,' and expressions of possession in Australia. In this paper I look to the landscape and architecture of the Great Court to consider some of these questions.

Kelly Greenop: "*Courting Blakness: Spaces of Possession*"

Australian architectural practice, review and historical discourses have shown a fascination with Aboriginal and Torres Strait Islander built environments in recent decades, with responses ranging from designs for innovative remote Aboriginal housing by architects in the 1970s, to hidden reconciliatory statements on the National Museum of Australia by ARM architects, to discussions of visible cultural identity within 'Architecture for Aborigines' by academics (Dovey 1996). What has been lacking is a thorough discussion of the specific role of architecture and the built environment in the dispossession of Aboriginal and Torres Strait Islander people from their lands and families and the formation of colonial Australia as a racially restricted location. Related disciplines such as geography, anthropology and history have delved into their colonial complicity to expose the ways in which academia and practice were part of the colonial project, and used this to gain insights into their orthodoxy and new directions for future practice and academic debate.

This paper discusses examples of colonial and 20th century architecture and land use that was key in the oppression and continued domination of Indigenous peoples to explain how architecture and architects, as well as their clients, governments, squatters and settlers, benefitted and normalised racist modes of occupation and made visible the desired social spaces of colonial Australia and beyond. A thorough understanding of the role of the built environment in these processes is needed before we can move into an era of reconciliatory architecture and move beyond inviting people to occupy places which were designed only for an elite, racially narrow cohort. The paper speaks to the architectural setting of *Courting Blakness* in a sandstone university cloister with associations and meanings inherited from the colonial era, and asks how the art installations can contribute to prompting more meaningful discourse on the role of architecture in society, historically and today.

Kurt Iveson: "Another University is Possible: Re-purposing a Colonial Public Space Through Spatial Intervention."

This presentation will engage with the wider spatial politics of the 'sandstone university' as the site and the focus of the *Courting Blakness* project. The spatial practices of architecture, place-naming, boundary-marking and map-making (among others) have been absolutely central to the on-going colonial production of the Australian nation-state. Universities have played an important role as not only as sites where these colonial practices are taught, but also as sites in themselves that have been built, named, demarcated, and mapped in line with colonial values. Of course, universities have also been strategic sites in the on-going contestation of colonial dispossession through anti-racist struggle. In these struggles, the very spatial practices that

have been deployed in the construction of colonial authority have been re-purposed. The installation of the Courting Blakness works in the public space of the Great Court of the University of Queensland highlights the ways in which the spaces of the University might be transformed. Not only do these works make use of the space of the University as a platform for critique. They also help us to imagine a distinct 'university within the university', in which Indigenous knowledge is not only a welcomed 'guest' but a foundation upon which the disciplines of the University are built.

Kevin O'Brien: "Finding Country"

Finding Country is an ongoing project initiated in 2006 and continuing as a pluralist contest between the idea of Aboriginal space (Country), and European space (property) in Australia. Aboriginal Country is excluded from the Australian city and even more so in the derivative architecture. Despite the 1992 landmark Mabo case High Court decision, a decision that struck down the doctrine of *Terra Nullius* (an empty land belonging to no-one), architecture in Australia continues its 18th century European tradition of drawing on empty paper.

The *Finding Country* position is that this paper is not empty, but is full of what can't be seen. It is concerned with the relationship between Country and Space, rather than Identity and Symbolism. The Aboriginal map of Australia reveals a continent with many Countries and many spaces. The prevailing spectrum of architectural positions, bookended by decorated sheds and metaphysical decks, continues to bring Aboriginal Country into decline. If the opposite condition is considered it is possible to find something lost. Cities historically enter states of decline, frequently associated with some form of catastrophe. Others end in a whimper.

It is not unreasonable to imagine the recovery of Country as an opportunity, and not as a catastrophe of decline. The city of Brisbane, located on the Aboriginal Country of the Yagera, Jagera, Turrbal, Ugarapul and Kurnpal peoples, was set as the common ground of this confrontation for the Finding Country Exhibition, a Collateral Event of the 2012 Venice Architecture Biennale, with interesting results. Since 2006, the *Finding Country* project has endeavoured to find an Aboriginal origin for architecture in Australia through exhibitions, built projects, writings and studios and presents a topic for discussion.

Poles Apart: Panel 2 (14:00-15:15, 5th September)

Panel Chair: David Carter

Panel Members:

Jonathan Richards, r e a, Katrina Schlunke, Djon Mundine.

Problem Statement

The University of Queensland is located on Jagera and Turrbal country. In 1770 James Cook planted the British flag on Possession Island in the Torres Straits and proclaimed sovereignty over the East Coast of the continent on the premise that the continent was un-owned. Koiki Mabo's successful demonstration of native title to his country in the High Court overturned the doctrine of *Terra Nullius* in 1992, igniting 'history wars' that continue to rage in the nation's public life. While some argue that 'moving on' from traumatic colonial histories is the way forward for Indigenous people, others argue that recognising and mourning the legacies of violence that have shaped the relationship between Indigenous and Settler societies is a prerequisite for national maturity and psychological health.

Research Questions

How do the events of the past relate to enduring problems in the present? How is the experience of individuals and families imprinted by historical policies and institutional practices? How are these experiences different and similar for women and men?

Poles Apart—Tracking (2011): r e a



Jonathan Richards: "Asserting Colonists' Rights"

In 1896, Archibald Meston (journalist, politician, speculator) recommended Fraser Island as an Aboriginal Reserve, capable he said, (with Durundur and Deebing Creek) of accommodating all the Queensland Aboriginals south of Rockhampton. His suggestion of the island as an offshore detention centre was adopted, and the transfer of Aboriginal people from Maryborough to Fraser Island began in early 1897. The press had a field day, describing Meston as a 'modern Moses leading his children'. Soon after, a disturbance on the island was reported. Twenty European men visited on two boats. Some landed walking towards the recently-erected Aboriginal camp. When Meston asked them to leave, they replied "No one could stop them going anywhere they pleased". A boat anchored, three men stripped and then dived overboard. One swam ashore and walked naked along the beach. A brief struggle between the white men and the Aboriginal residents took place. A petition from Maryborough residents calling for the removal of the Aboriginal Settlement was sent to the Government. They claimed that the island was their 'holiday resort' long before Meston and the Aboriginal people arrived. Meston's request for the government to either cancel the recreation reserve or move the Aboriginal people was rejected. 'A common use' of the site 'should cause no conflict', wrote a senior official.

Similar responses occurred in other parts of Queensland, usually soon after a proposed Aboriginal Reserve was announced. Emu Park residents petitioned the government not to declare South Keppel Island an Aboriginal Reserve. People in Cairns vocally opposed Yarrabah Mission, and the inclusion of Green Island in that reserve. More recently, some Townsville residents have complained about Palm Island, asking why Aboriginal people are 'allowed' to have 'an entire island' to themselves. In each case, colonists claimed their rights and privileges totally outweighed the possibility that Aboriginal people might be entitled to a living-space, even when it was government policies that dictated where and how Aboriginal people could live. The arguments raised by settlers illustrate the racial thinking and the justification of dispossession that became, and still remains, a perennial theme in Australian history. This paper explores this issue, using these incidents and the responses to them as examples of the 'assertion of colonial rights'.

Katrina Schlunke: "A Blak Woman Walks Across a Blakened Land; Cultural Productions, Possession and the Past."

This paper will bring together some of the figures from the Great Court, including Cook and Leichhardt and some of their Indigenous interlocutors and observers, to ask what happens when art asks different things of the past? History has been radically reconstructed again and again by the political interventions of groups such as women and Indigenous peoples who have not seen themselves represented within national and institutional stories. Those interventions have resulted in radical reappraisals as to what constitutes history but also what new methods are needed within a style of historiography that was based on linear and mono-timelines which exclude many Indigenous experiences of time.

One part of the pasts produced by Indigenous peoples in Australia has been in the form of art and this paper seeks to show and tell what might be the radical repercussions of those contributions via the example of 'Poles Apart' by r e a and through a 'remix' of the Great Court story lines.

The Honey and the Bunny: Panel 3 (15:30-16:45, 5th September)

Panel Chair: Elizabeth Stephens

Panel Members:

Karla Dickens, Richard Bell, Gregory Phillips, Troy-Anthony Baylis.

Problem Statement

Embodiment and performance are integral parts of colonial, decolonising and post-colonising identities. War and sport have been important stages for the definition, celebration and reproduction of white masculine identities in Australia. Other ways of being gendered and belonging in Australia have often been invisible and devalued in the long shadow cast by cultural icons like 'the digger' and the sportsman.

Research Questions

How does art make it possible to imagine different ways of 'doing' gender, sexuality and nationality? How are intersections between gender and national identities marked by the intimate histories of Indigenous and Settler-colonial relationships? How is the play of these identities worked through in figures of our popular culture – from sporting mascots to drag queens?

The Honey and the Bunny: Karla Dickens

Karla Dickens' multimedia work, *The Honey and the Bunny*, offers a humorous meditation on sexuality, sport and urban Indigenous space.



Gregory Phillips: “Sex, Race and Identity – How Whiteness and Cultural Appropriation Dance in Australia”

Rather than focus on the myriad of beautiful Aboriginal sexualities and identities—a rainbow serpent kaleidoscope of diverse love—I want to focus on whiteness and its appropriation of Aboriginal culture on whiteness’ own terms. I do this by presenting a case study from my doctoral thesis where the intersection of race, class and sexuality provide a rich background to illuminate and interrogate whiteness’ reach. Whiteness is the trick Australians use to shape-shift, mask, deny and dance their way around the truth. Whiteness in Australia takes a particular form—so pervasive that it’s taken as normal, and so insidious that almost everyone who lives here is caught in its embrace. This dance between truth and denial is astounding, fleeting, playful and violent. But Murri dance is stronger, more fleet-footed, deeper, more intelligent. Our song is stronger. Here I celebrate dance and song as survival, resistance and pride.

Troy-Anthony Baylis: “Performing Queer-Aboriginality On Tricky Grounds”

How much potential is there to be free from the shackling forces of colonisation by imbuing our world with new symbols through a language of Queer-Aboriginal creative expression, a creative expression that subverts all languages to imagine alter/native realities? As a method to decolonise, or rather to challenge colonisation, the pre-historic, pre-colonial figure of the trickster may be a useful device to trick colonisation with its own implements—language. Gates (1988) and Earl (1993) have identified trickster figures in African-American literature: the fictional characters of the Signifying Monkey and Brer Rabbit overturn their oppressor by creating discourse and symbols of the logic of the oppressor that the oppressor doesn’t understand. The result is that the ‘master’s house’ (Lorde, 2004) is brought down by the rules of the game, or at least, its structure becomes vulnerable, destabilised.

This paper presents a bi-vocal response from a Queer-Aboriginal research position to Karla Dickens’ work of art *The Honey and the Bunny* (2012). Dickens’ video piece, set in the Sydney suburb of Redfern, interpolates moving and still imagery with a soundtrack and animated bounce bubbles. Aboriginal drag queen Destiny, sporting a sequinned red frock and boa, is teamed with the NRL South Sydney Rabbitohs mascot—a ‘drag animal’ championing a plush fur suit. Together they provoke questions of sport, drag and place. The paper investigates these intersections and also connections to other works of art including my own work, Joseph Beuys’ 1965 performance *How to Explain Pictures to a Dead Hare* and postcard multiple *Honey is Flowing* (1974), Destiny Deacon’s *Eva Johnson, writer* (1994), and the political performance work of Guerrilla Girls and Pussy Riot.

Riggins Earl *Dark Symbols, Obscure Signs: God, Self, And Community In The Slave Mind*. New York: Orbis Books, 1993

Henry Louis Gates Jr. *The Signifying Monkey: A Theory of African-American Literary Criticism*. New York: Oxford University Press, 1988

Audre Lorde ‘Age, Race, Class, and Sex’ in Julie Rivkin & Michael Ryan (eds) *Literary Theory: An Anthology*, Oxford: Blackwell Publishing, 2004

Haunting Postcolonialism: Panel 4 (09:00-10:15, 6th September)

Panel Chair: Barbara Sullivan

Panel Members:

Bronwyn Fredericks, Natalie Harkin, Elizabeth Strakosch, Sandy O'Sullivan.

Problem Statement

The pre-colonial and early colonial past often emerges with a strong sense of the 'uncanny'. Many contemporary Indigenous artists share experiences of how the past continues to inhabit persons and places in a 'haunting' of everyday life.

Research Questions

Do we really have a choice to 'get over' the past and become 'postcolonial' or does it invade us, haunting our imagination of the future and shaping our fears and desires? How is our national culture defined and disrupted by our forebears? What can be learned from them?

Ode to Poles Apart -Tracking: Natalie Harkin

So-long the old sweet dreams of night breath now trapped in chest-locked-tight all corset-robed and body-probed she swallows back the dread ... taste bitter-burning-fear and haunting the terror in her gut forewarning memories on her body etched on fear the terror fed, and on slaved-foot she fled. Foreboding bush all charred-dark-deep magnetic moon on valleys steep strange shadows trick-torment and menace light ... crouched in fear her hands clutch throat to silence screams that gag her choke all body-soaked and worn she braves the night. Hunters haunting creeping near they mouth her name so she can hear her blood it throbs-pumps-pounds explodes her heart ... she digs the earth and lies down deep but they smell sweet-fear and hear her weep and night-winds whip her scent to gift the dark. Invisible and silent tears from states-of-nothing she appears then to shadows black-damp-cold she returns ... she panics darts from tree to tree can't think can't hear can't cry can't see but for the memory of her sister's touch she mourns. To her ancestors she prays she cries to free her mind which terrifies to her heavy-heart be gentle and her shame obliterate ... she dreams her journey toward a place not brutal bruised or disgraced but sorrow etched so deep such memories make; this postcolonial haunting in her wake.

08/03/2011

This poetic prose is a response to r e a's work *PolesApart -Tracking* (2011) – single-channel video [7mins] reworked from the original *PolesApart* series, 2009. This new work in progress was created for the *Stop(the)Gap/Mind(the)gap: International Indigenous art in motion*, 2011, exhibition where r e a's work was projected onto Hart's Mill in Port Adelaide.

Bronwyn Fredericks: "Of Old and New: The Social Texts and Messages Conveyed by Australian Universities"

De Certeau's (1984) book, *The Practice of Everyday Life*, constructs the notion of belonging as a sentiment which develops over time through everyday activities. For de Certeau, simple everyday activities are part of the process of appropriation and territorialisation. He suggests that, over time, belonging and attachment are established and built on memory, knowledge and the experiences of everyday activities. Applying to universities the work of de Certeau (1984) and others who write in the fields of social geography, spaciality and urban design can lead to multiple ways of understanding the cultural meanings inscribed within universities.

Furthermore, it can highlight how universities can be embedded with an array of politics. For example, the physical sites and appearances of universities can act as social texts that convey messages of belonging and welcome, or exclusion and domination, and produce and reproduce power and control relations. Universities not only reflect broader societal values and power relations of the contemporary times in which we currently live, they can also reflect the settler and colonial frontier relationships as they exist today. What can be ascertained is that the nature of a university, what happens there, who is present, how they work, and how the university and its spaces look, feel and are interpreted and experienced impacts on whether Indigenous people physically access that place and do so feeling comfortable, culturally safe, happy and confident as students, staff and community members or experience them as culturally unsafe, highly unsuitable, unwelcoming and exclusionary. In exploring the relationship between Indigenous and non-Indigenous Australians within universities, it is important to understand how these complex notions continue to haunt us in the now and how we might work to address them.

Natalie Harkin: "'I Am Small at the Wharf's Edge': The Poetic Place of Haunting"

This paper explores the affective, transformative and honouring dimensions of haunting in our daily lives, and in unexpected-uncanny moments, where the potency of place, colonial-histories, remembering and grandmother-stories collide. It is also a reflection on writing '*Harts Mill Projections*', a poetic journey toward writing '*Ode to PolesApart Tracking*'. This Ode pays respect to all those stories of Aboriginal women who fled or 'absconded' from homes and institutions in an era where silence and forgetting permeated the colonial-archive, and continues to haunt. It is a mournful honouring of my own family story, and where archival-poetics meets ekphrasis, it pays homage to re a's video-installation '*PolesApart – Tracking 2011*', projected onto Hart's Mill, that hot, dark February night, on the banks of the Port River, where I am captured; transfixed in a screening of poetic-visioning. I am small at the wharfs edge: haunted and bound to write. Many Indigenous writers, artists and thinkers creatively engage in transformative ways of remembering to counter old colonial representations that repeat into the present. This paper pursues those spaces where creativity collides to perform and project these stories forward, and explores how we create new narratives of history in acts of honouring, memory-making and resistance. Archival-poetic offerings, for the record!

Elizabeth Strakosch: "If You Will It, It Is No Dream": Fantasies of Colonialism and Race in Settler Society"

This paper draws on Israeli and Australian examples to explore the proposition that settler colonialism operates as a fantasy, in the sense that it endlessly merges together its desires and reality. I suggest that these fantasies are animated by the intensity of our investments and emotions as white settlers, and these desires belong to individuals even as they circulate in society. For example, white settlers simultaneously assert colonialism to be finished while seeking to finish it, celebrate their belonging to the land even as (or to the extent that they)

seek to transform it, and proclaim the land to be empty in the same moment they confront an Indigenous person. I consider the manifestations and consequences of this slide between intent and reality—and suggest that, as in the title quote from Theodor Herzl, such acts of willed denial of actually existing political relations can even become explicitly valorised in settler cultures.

Sandy O'Sullivan: "We Remember the Past, We Make our Future"

Defining national culture is neither the responsibility of our artists nor a reasonable sustainable action. As the First Peoples of this country there is a colonial history of being treated - at best - as outliers. If our artists are tasked with the act of remembering and telling of colonial history from our own perspective, Australia may not appreciate the message they receive. It is the project of the colonizer to make reparations and to challenge their reproductions of difficult engagement, while we present a robust history that cannot be erased, redefined, made homogenous or remembered only for our tragedies. A task requiring us to constantly consider our role as the 'colonised' forgets that our cultures are not a reaction to colonisation, but have always dynamically reflected diversity and connectedness. Many of our contemporary artists actively register outside of these linear chronologies, instead invoking culture, history, community and continuity towards a generative practice operating in action and reaction, creating possibilities in remembering the truths of our history, both difficult and rewarding, and the aspirations of our futures.

14 Nations: Panel 5 (10:20-11:35, 6th September)

Panel Chair: Ricardo Peach

Panel Members:

Archie Moore, Nicole Watson, Mary Graham, Jo Besley and Heather Douglas.

Problem Statement

In 2010 the University of Queensland celebrated its centenary by bringing the Aboriginal and Torres Strait Islander flags to fly together with those of Australia, Queensland and the University on top of the Forgan Smith tower.

Nicole Watson captures the Aboriginal flag's ambivalent status in Australian political life in a passage from her 2011 Unaipon Award-winning novel *The Boundary*:

The Aboriginal flag outside Parliament House is tattered and faded, a child who has known only neglect. It's been left outside to suffer the elements, acknowledged rarely and even then, grudgingly. But Miranda expects nothing more from those who co-opt the most enduring symbol of Aboriginal sovereignty, while simultaneously denying that Aboriginal sovereignty lives, breathes. (252).

Archie Moore's artwork considers how these Indigenous symbols coexist with those of the confederations of nations in this continent before colonisation.

Research Questions

What is a nation? Why, when and how do flags matter? What is the role of art in exploring multiple forms of national identity and belonging?

14 Nations: Archie Moore

Archie Moore offers a series of original flags, connecting one side of the Great Court to the other and initiating a visual dialogue with the Australian, Queensland, UQ, Torres Strait Islander and Aboriginal flags on the Forgan Smith tower.



Jo Besley and Heather Douglas: "An Unsettling Presence: Indigenous Art in Courts of Law"

In 2004 a new Magistrates Courts complex opened in Brisbane, and a new Supreme and District Courts complex followed in 2012. Indigenous art was commissioned for both of these projects. In this paper we focus on these commissioned pieces to consider the role of art in white courts of law. In our analysis, we consider the placement of the art in the courts. On one level we suggest the artworks have a symbolic value; perhaps pointing towards sorry or shame or perhaps representing an aspiration for reconciliation. We consider whether their role may also be more practical; to promote the shared ownership of all Australians of the (white) legal system and its institutions. However, especially given the negative encounter that so many Indigenous people have with the white legal system, we also argue these artworks might play a more challenging role. Their presence might be seen as a constant challenge to the sovereignty of the white legal system, reminding us of the limits of white law and that another law endlessly continues.

Nicole Watson: "Place and Sovereignty in Aboriginal Crime Fiction."

In her research on the origins of an Aboriginal Australian literary tradition, Penny Van Toorn (1999, p. 333) argues that Aboriginal people were inspired to write because they had observed the power that emanated from the written word. They also aspired to use writing as a means of reinforcing their own values and social order. The result of this long fusion of Aboriginal values with writing is a literary tradition that is like no other in Australia. At the heart of such distinctiveness is a system of knowledge that draws its strength from 'Country'. Aboriginal ways of knowing, being and doing revolve around mosaics of interconnected relationships between all living things and Country. Each not only has a right to exist, but a role to play in the perpetuation of all life. Aboriginal writing is also inherently subversive. As colonisation is not an event, but a structure, Aboriginal writers are compelled to continue to assert their sovereignty. They achieve this through telling repressed black histories of place, refusing to consider the land as property, and, in the event of dislocation, re-creating and re-imagining Aboriginal spaces.

This paper will consider how such themes have emerged in Aboriginal crime fiction. The interconnected relationships between people and Country find resonance in the multiple expressions and functions of place. Land in Aboriginal crime fiction is a motive for murder, a dynamic character in its own right, inscribed with histories of dispossession, carries the wounds of its people, and is alive with spirituality. Land is also the centre-piece of ongoing struggles for the recognition of Aboriginal sovereignty, and hence, resistance to land theft is a common backdrop of Aboriginal crime fiction.

Debt: Panel 6 (11:40-12:55, 6th September)

Panel Chair: Barbara Sullivan

Panel Members:

Ryan Presley, Maurice O’Riordan, Louise Martin-Chew, Alice Te Punga Somerville.

Problem Statement

From John Batman’s 1835 ‘Treaty’ offerings of mirrors, scissors, knives and blankets in exchange for Indigenous lands in Victoria to the removal of children and stolen wages and the era of ‘mutual obligation’ which makes subsistence welfare payments contingent on behavioural changes, the exchange of cultural and economic values between Indigenous and Settler-colonial societies is an unresolved matter of ethical and political negotiation.

Research Questions

How has our shared history and economic development defined what we value as a nation? Can we imagine relationships of reciprocity which don’t reproduce inequalities between Indigenous and other Australians? How would these relationships be acknowledged in our economic symbols and practices?

Debt Ryan Presley

Ryan Presley has designed a three-dimensional work using the word *DEBT*, reflecting on his re-interpretation of \$10, \$20, \$50 and \$100 notes (works on paper currently held in the UQ Art Museum collection).



Louise Martin Chew: “‘Debt’: Changing Currencies

This paper explores the vibrancy of contemporary Indigenous artistic practice and its interest in driving shifts in public perception and opinion through paradigm change seen in creative leadership. It focuses specifically on Ryan Presley’s development of currency (in both meanings of the word) through his artworks that have culminated, for *Courting Blakness*, in *Debt*. It traces the lineage of blood monies from the bible through the multiple acts of betrayal that saw Indigenous interests subsumed and overrun by those of the white colonists. The iteration of blood money, its transformation as *Debt* in the temporary public art work that reads X-CHANGE for *Courting Blakness*, notes the camouflage inherent in the letters themselves as they echo the patination in the sandstone bricks that form the great court, speaking both to the sacrifice inherent in the erection of white traditional superstructures over the unseen indigenous, but also the infiltration, of both traditions, by intentions both positive and malignant. Finally, it notes the malleability of morals and ethics (echoed too in Presley’s Good Cop Bad Cop). *Debt* is often uncomfortable.

Maurice O’Riordan: “Change, Ambiguity & Art”

Ryan Presley’s *Debt* places Indigenous Australians at the centre of the national economy, as figureheads on Australian currency. Is it their debt as citizens of a rampant consumerist society that Presley wishes to highlight, or the debt of a prosperous nation to the people it dispossessed, a people who have largely been denied their share of this prosperity? There is ambiguity in the expression: ‘the more things change, the more things stay the same’. Can the privileging of Aboriginal perspectives, through the installation of art in a sandstone university setting, really change the status quo—within the university and in broader Australian society? At what level can change happen while reinforcing traditions, as with the expression ‘same but different’ to denote the way Aboriginal artists maintain culture through innovation, or the way a central narrative may change in detail depending on which country it relates to? This paper addresses such notions of change, denial and ambiguity within the context of Presley’s sculptural installation and through a consideration of work by other artists participating in *Courting Blackness*.

Alice Te Punga Somerville: “Indigenous currency: non-Indigenous Indigenes and the art of being a guest.”

After two hundred years of Maori presence in Australia, our (Maori and Indigenous Australian) stories are messily entangled in some places and remain eerily separate in others. Importantly, though, these stories of Maori-Indigenous interaction are not suspended outside of territory but have taken place on actual land, and they have been shaped by our respective worldviews but also our respective experiences of colonialism. While you never stop being Indigenous to the place you are from, when you travel to someone else’s place your Indigeneity doesn’t give you an all-access pass. Maori are used to articulating our position in New Zealand as ‘tangata whenua’ which we use as a translation for ‘Indigenous’ but which literally translates as hosts; whereas in Australia we are, at best, ‘manuhiri’ (guests). But how does one who is used to being a host act as a good guest, especially in a house to which the true owners have not necessarily issued the invitation? What kinds of currency are acceptable, and what rates of exchange are offered, when one travels from one Indigenous place to another? In a world that keeps trying to redirect Indigenous attention on the ‘realities’ of health, deprivation and economics, *Courting Blakness* will draw our focus to art—visual, written, performed – because this is one space where we can imagine alternatives and possibilities. Tracing some of the key aspects of Maori presence in Australia, and reflecting on the notions of currency and reciprocity raised in Ryan Presley’s *DEBT* in my short paper I will turn to the work of a small but rich range of Maori writers based here to explore the limits but also the opportunities for alternative forms of exchange between Indigenous Australians and other Australians (and non-Australians) who are settlers here but Indigenous elsewhere.

Through My Eyes: Panel 7 (13:30-14:45, 6th September)

Panel Chair: Michele Helmrich

Panel Members:

Campbell Gray, Michael Aird, Michael Cook, Prue Ahrens.

Problem Statement

Political power is imagined in ways that are anchored in specific histories and social institutions. In Australia, power faces, is faced and defaces us as citizens who are indelibly marked by historical policies and practices of racial discrimination and privilege.

Research Questions

What is the role of the photographic portrait in defining the cultural contours of political power? How do concepts of and beliefs about race shape the ways in which power is visualised and practiced in Australia? What does political power look and feel like with a different face?

Through My Eyes Michael Cook

Michael Cook re-executes poster versions of photographs displaying 27 Australian Prime Ministers partially superimposed with Indigenous facial features to be placed along the cloister walls. These raise questions about the University as a space of authority where social concepts of race and gender have at different moments been reinforced and challenged over time.



Prue Ahrens: "Re-reading Colonial Photography"

Colonial photography has been well understood as revelatory of a power imbalance where the passive subject is captured within the colonizer's frame and scrutinizing gaze (Hayes, Nordstrom). Contemporary artists like Fiona Foley, Michael Cook, and Shigeyuki Kihara have responded to the visual archives with striking imagery that reclaims the colonized subject's power and agency. But returning to the archive, is it always the case that historic photographs pictured Euro-American imperial might and control? This paper will interpret nineteenth century photographs, from Tahiti and Samoa, as what Elizabeth Edwards calls 'ambiguously dynamic' sites, where Indigenous presence was neither merely passive nor reactive, and photography was a space of intercultural encounter, indeed one where Indigenous subjects advantageously used the medium to claim a place in the new colonial order.

Michael Aird: "Photography, Racism and the Influences of Government Policies"

In 2014 I curated an exhibition titled *Captured: Early Brisbane photographers and their Aboriginal subjects*, at the Museum of Brisbane. This exhibition took an in depth look at a series of over 180 photographs of Aboriginal people taken in Brisbane in the 1860s and 1870s. These images reflect a time when Aboriginal people still had a degree of control over their lives, it was a time prior to the introduction of a series of racist 'protection' legislations that were imposed upon Aboriginal society from the late 1890s until the 1970s.

In 2012 I curated an exhibition titled *Transforming Tindale* at the State Library of Queensland. It was an exhibition that focused on the work of a scientific exhibition held in 1938 led by the anthropologist, Norman Tindale. I selected images from of a series over 1,000 taken in Queensland and northern New South Wales. All of the people photographed were incarcerated in government settlements at the time of being documented with racist scientific intentions. In some ways these people were 'victims', considering that many aspects of their lives in 1938 were completely controlled by government officials. They did not have the power to object to having these images taken. But when looking at some of these people their strength and confidence can be seen.

My presentation will discuss my intention in both these exhibitions to challenge the viewer into thinking about the people in these photographs and the lives that they lived. By looking into the faces of these people that may have lived over 100 years ago and thinking of them as real people, I am hoping that the viewer begins to question the racism, government policies and other factors that influenced their lives.

Campbell Gray: "The Art Museum and Social Authority"

Western society grants the contemporary art museum considerable authority and indeed builds and positions the museum in such a way as to confirm it. The roots of that authority lie in the 18th century production of the self-governing citizen, and remain embedded in the framing of social ethics. This kind of authority was Postmodernism's primary target yet essentially speaking, it remains intact. In the university, the art museum at once sustains and challenges aspects of its host's authority and in so doing, constructs a space for open critical dialogue that potentially touches all disciplines. This paper will explore some aspects of this history and the current conditions in order to give context to the valuable role that *Courting Blakness* plays.

Blaktism: Panel 8 (14:50-16:05, 6th September)

Panel Chair: Ricardo Peach

Panel Members:

Megan Cope, Morgan Brigg, Romaine Moreton, Djon Mundine.

Problem Statement

Definitions of Aboriginality produce a cultural distinction between 'authentic' and 'inauthentic' ways of being an individual in Australian society.

Research Questions

Who defines and who is defined? Can regulations designed to protect groups against cultural exploitation also work to confine and limit how individuals live and express their Indigenous identities?

The Blaktism Megan Cope

Megan Cope's 7 minute video *The Blaktism* is a satirical new media work about the artists recent experience obtaining her 'Certificate of Aboriginality' and the overwhelming sense of doubt experienced at the thought of being legitimately certified at 30 years of age. The work presents a baptism like sacred ceremony whereby a young Quandamooka woman receives the rite to her authentic Aboriginality permitted by everyday Australians. This work translates issues of citizenship, power, prejudice and interrogates issues on cultural authority in 21st century Australian political and cultural landscape.



Morgan Brigg: "Reading the 'Blaktism', Autoethnographically."

Australian Aboriginal and Settler identities, brought to bear at the individual level as the all-important sense of *who one is*, are central to many complex social and political questions about the Settler-Colonial relationship, both past and present. Colonial culture was preoccupied with Aborigines and Aboriginality, and the contemporary production and interplay of Australian and Aboriginal Australian identities exerts a powerful influence over the sort of nation Australia will become. How, though, does visual artwork that takes up questions of identity interact with the self of the viewer, and how might this interaction serve as a medium for promoting intellectual and affective traffic and understanding between Aboriginal and Settler identities? This paper addresses these questions by reporting on the results of an autoethnographic experiment with – and reading of – Megan Cope's video work *Blaktism*, a piece which sees Cope undergoing a ceremony in which her Aboriginal identity is authenticated in the context of contemporary Australian identity politics. To undertake the experiment I "prime" myself with the findings of recent scholarship on the interplay of Aboriginal and Settler identities as well as neuroaesthetic research on how artwork can interact with the neural processes related to the self.

Romaine Moreton:" The Naked Eye - The Fetishisation of the Aboriginal Body in Public Art"

"Clothing would be proper to man, one of the "properties" of man."¹

Jacques Derrida

The Aborigine as a naked figure in public artwork has an ongoing presence in the Australian cultural landscape. The Aboriginal nude lends itself to being a mark of 'authenticity', as is evidenced in films such as *Ten Canoes* (de Heer, 2006), functioning as colonial temporal fantasy; symbolic of a time before civilization; unencumbered by knowledge of good and evil; and employing the pseudo-concept of "the animal". The visual consumption of the naked Aboriginal body in a public artwork is the subject of *Ragtag* (Moreton 2014), an 8 minute observational video of tourist interaction with the Three Sisters sculpture positioned at the entrance to Scenic World, Katoomba, documenting tourist's response to the sculpture depicting Aboriginal Dreaming character's as first naked; and then dressed. This paper will respond to *Ragtag* as an artwork, addressing the reproduction of the naked Aboriginal body in public space and cultural imagination; legitimising the reproduction of race through the visual consumption of the Other, and the social performance of western colonial desire and white nostalgia.

¹ Derrida, Jacques, *The Animal That Therefore I Am*, Fordham University Press, 2008, page 5

Speaker Bios

Prue Ahrens is a lecturer in art history at Queensland College of Art, Griffith University. Her Ph.D. from University of Sydney, investigated 'The Missionary Agenda and George Brown's Samoan Photographs' (2004). She is co-author of *Across the World with the Johnsons: American Empire and Visual Culture in the Twentieth Century* (2013), co-editor of *Coast to Coast: Case Histories of Modern Pacific Crossings* (2010) and editor of *Tour of Paradise: An American Solider in the South Pacific* (2006). Most recently, Prue co-convened the Terra Foundation symposium 'Broken Images: Early American Photography in the Asia Pacific, 1850-1950' – a three day program of international experts discovering photography's role in American empire, travel, tourism and war in the Asia Pacific.

Michael Aird has worked in the area of Aboriginal arts and history since 1985, graduating in 1990 with a Bachelor of Arts in Anthropology from the University of Queensland. He has curated over 20 exhibitions, published several academic articles and has undertaken numerous research projects. In 1996 he established Keeaira Press an independent publishing house and has produced over 30 books. Much of what Keeaira Press has published focus on art and photography, which reflects Michael's interest in recording aspects of urban Aboriginal history and culture.

Troy-Anthony Baylis is a descendant of the Jawoyn people from the NT and also of Irish ancestry. He is an artist, curator and writer, and currently a PhD Candidate at UniSA and Curator & Manager, Programs at Tandanya National Aboriginal Cultural Institute, Adelaide. His performance and visual arts practice unsettles colonial constructions of Aboriginal sexuality by employing Queer-Aboriginal spirituality, drawing from pre-historic, pre-colonial, pre-Aboriginal, trickster traits; and media. His performing body Kaboobie, is a drag queen named after the flying camel from the American animated series Shazzan. Her voice and image sometimes appear in Baylis' art practice, casting glamorous contents to make over, redecorate, and remodel the cosmos.

Larissa Behrendt is a Eualeyai/Kamillaroi woman. She is the Professor of Law and Director of Research at the Jumbunna Indigenous House of Learning at the University of Technology, Sydney. She is admitted to the Supreme Court of the ACT and NSW as a barrister. Larissa is a Land Commissioner at the Land and Environment Court and the Alternate Chair of the Serious Offenders Review Board, a member of the Academy of Social Sciences of Australia and a founding member of the Australian Academy of Law. She is the Chair of the Humanities and Creative Arts panel of the Australian Research Council College of Experts. She is the author of several books on Indigenous legal issues. She won the 2002 David Uniaon Award and a 2005 Commonwealth Writers Prize for her novel Home. Her latest novel, Legacy, is due for release in October this year. Larissa is a Board Member of the Museum of Contemporary Art, a board member of Tranby Aboriginal College and a Director of the Bangarra Dance Theatre. She was named as 2009 NAIDOC Person of the Year.

Richard Bell was born in Charleville, Queensland, and lives and works in Brisbane. Richard Bell has held several successful Solo Exhibitions, including *Embassy* (2014, Perth Institute of Contemporary Art), *Imagining Victory* (2013, Artspace, Sydney), *A Suppository of All Wisdom* (2013, Milani Gallery, Brisbane), *Lessons On Etiquette And Manners* (2013, Monash University Museum of Art, Melbourne), *Uz Vs. Them* (2011 – 13, touring Tufts University, Boston, University of Kentucky, Victoria H. Myhren Gallery, University of Denver, and Indiana University Art Museum), *You'd Believe Me If I Was A White Man* (2011, Milani Gallery), *I Am Not Sorry*,

(2009, Location One, New York), *Richard Bell: Provocateur*, (2009, University Of Queensland Art Museum). Richard had also participated in a large number of Group exhibitions, most recently including *My Country, I Still Call Australia Home* (2013, and now touring, Queensland Art Gallery | Gallery of Modern Art, and Auckland Art Gallery Toi O Tamaki), *Asian Art Biennial (2013* National Taiwan Museum of Fine Art), *The Fifth Moscow Biennale of Contemporary Art (2013*, Moscow), *Sakahàn*, (2013, The National Gallery of Canada, Ottawa). Richard Bell is the recipient of a Creative Australia Fellowship, the Australian Council for the Arts (2013), was a 2004 Finalist in the Archibald Prize, Art Gallery of New South Wales, Sydney, and was Winner of the National Telstra Indigenous Art Award (2003), Museum and Art Gallery of Northern Territory, and also Winner of the National Aboriginal Art Award (1993), Gold Coast Arts Centre. Richard Bell's work is held in major collections including National Gallery of Australia, Art Gallery of Western Australia, Queensland Art Gallery/Gallery of Modern Art, National Gallery of Victoria, Art Gallery of New South Wales, University of Queensland Art Museum, Queensland University of Technology, and the Museum of Contemporary Art, Sydney.

Jo Besley is a PhD candidate and tutor in the Museum Studies Programme at the University of Queensland, studying the representation of trauma in Australian museums. She was formerly Senior Curator, Social History at both the Queensland Museum and Museum of Brisbane and currently works on projects at the Ration Shed Museum in Cherbourg. The history of public art and monuments in Queensland is another aspect of her research and in 2004 she co-authored the book *Monumental Queensland: signposts on a cultural landscape* with Lisanne Gibson.

Morgan Brigg is a Senior Lecturer in the School of Political Science and International Studies at The University of Queensland. His research examines questions of culture, governance and selfhood in conflict resolution, peace building and Indigenous-Settler relations. His work aims to develop ways of knowing across cultural difference that work with Indigenous approaches to political community and to advance conflict resolution and peace building efforts. His publications include *The New Politics of Conflict Resolution: Responding to Difference*, *Mediating across Difference: Oceanic and Asian Approaches to Conflict Resolution* (co-edited with Roland Bleiker), and *Unsettling the Settler State: Creativity and Resistance in Indigenous Settler-State Governance* (co-edited with Sarah Maddison).

Louise Chiodo: Louise is a current PhD Candidate in the School of Culture and Communication at the University of Melbourne. Louise's interdisciplinary research draws on her study background in Landscape Architecture and Australian Indigenous Studies to examine intersections of whiteness, architecture and the nation.

Michael Cook is an artist with Bidjara heritage (South-West Queensland) who has exhibited in solo and group exhibitions in Australia and London. His work is collected by major institutions including the National Gallery of Australia and The Owen and Wagner Collection of Australian Aboriginal Art (USA).

Megan Cope is a member of the Brisbane based Aboriginal Collective proppaNOW and she has exhibited in Australia and abroad, including the Gallery of Modern Art in Brisbane, PARAsite Gallery in Hong Kong, and City Gallery, Wellington in New Zealand. Her work was exhibited in *Lie of the Land: New Australian Landscapes* at the Embassy of Australia, Washington DC, USA, curated by Alex Taylor. Recently, Cope had work commissioned for Next Wave Festival 2014 and also a major site-specific work for *My Country, I still call Australia Home* exhibition in the Gallery of Modern Art, Brisbane. Cope has had work commissioned for public collections including the Mater Hospital, Moreton Bay Regional Council, Gold Coast University Hospital Art

Collection and the Museum of Brisbane. Cope's work is included in the *NEWflames* Anne Gamble Myer collection.

Karla Dickens is an established Wiradjuri (NSW) artist with solo and group exhibitions in Australia and Italy and work in major national collections including the National Museum of Australia. She has an extremely strong track record in public and community art projects in regional Australia.

Heather Douglas is a Professor in the Law School at the University of Queensland. The way the law impacts on and constructs Indigenous people is an important aspect of Heather's research. She has published widely on a range of issues including criminal law, domestic violence, and child protection. Her book, *Indigenous Crime and Settler Law: White Sovereignty After Empire*, co-authored with Mark Finnane, was published by Palgrave in 2012. Heather is currently working with colleagues on the Australian Feminist Judgments Project which is funded by the Australian Research Council. She was appointed a Fellow of the Australian Academy of Law in 2013 and is currently an Australian Research Council Future Fellow (2014-2018).

Fiona Foley is an artist with an established national and international reputation for developing innovative public art for over two decades. Her capacity to manage projects and mentor artists is proven in her success in previous collaborations with artists in different institutional contexts, including universities. Her curatorial vision is to develop artworks that speak to important tensions within the concept of nationhood. To this end she has selected artists for this project whose work invites different interpretations of what it means to be Australian.

Bronwyn Fredericks is a Murri woman from South-East Queensland (Ipswich/ Brisbane). She is a Professor and the Pro Vice-Chancellor (Indigenous Engagement) and BHP Billiton Mitsubishi Alliance (BMA) Chair in Indigenous Engagement at Central Queensland University (CQUniversity), Australia. She undertakes interdisciplinary research and is a member of the National Indigenous Researchers and Knowledges Network (NIRAKN), and the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). Bronwyn is a founding member of the Capricornia Arts Mob (CAM), a collective of Indigenous Australian artists based in Central Queensland. She holds a Cert IV in Community Culture; and a Cert IV in Training and Assessment, Dip.T (Sec); BEd; MEd; MEdStudies; and a PhD.

Mary Graham was born in Brisbane and grew up on the Gold Coast, Queensland. She is a Kombu-merri person on her father's side and is also affiliated with the Waka Waka clan through her mother. Mary Graham has lectured and tutored on subjects in Aboriginal history, politics, and comparative philosophy at The University of Queensland and at other educational institutions around the country. Mary Graham was the Administrator of the Aboriginal and Islander Child Care Agency (AICCA) during the 1970's and has been on the Boards and Committees of several Aboriginal organisations in Brisbane for many years since. She was a member of the Council for Aboriginal Reconciliation during its first term and was a member of the ATSIC Regional Council for South East Queensland for 6 years. She was also a Queensland Corrective Services Commissioner for 1 year. Mary Graham has carried out research work for the Foundation for Aboriginal and Islander Research Action (FAIRA), a Native Title Representative Body in Brisbane. Her varied career has also included free-lance editing for UQP; publishing training guide manuals for various Government departments, Federal, State and Local Government levels; script development work for film and television with Murri-image Production.

Campbell Gray came to his current role of Director of the University of Queensland Art Museum in 2011 after 14 years as director of the Brigham Young University Museum of Art in Utah, USA. Prior to that time he was Senior Lecturer at the University of Western Sydney after first being an education officer at the Art Gallery of New South Wales and then inaugural director of the Penrith Regional Art Gallery and Lewers Bequest.

Kelly Greenop, Aboriginal Environments Research Centre and Architecture Theory Criticism History Research Centre, School of Architecture, UQ. Kelly Greenop teaches in the School of Architecture and conducts research within Aboriginal Environments Research Centre (AERC) and ATCH, Architecture Theory Criticism History research centre, at The University of Queensland. Her research has focused on work with Aboriginal and Torres Strait Islander people in urban Brisbane, using ethnographic techniques to document the place experiences and attachment, and the importance of architecture, place, family and country for urban Indigenous people. She completed her PhD thesis entitled 'It gets under your skin': Place meaning, attachment, Identity and sovereignty in the urban Indigenous community of Inala, Queensland, Australia in 2013. She also conducts research into the intercultural place heritage of the Brisbane region, and the urban cultural history of Brisbane's suburbs. She is interested in minute domestic practices, such as washing and drying of clothes and how meanings are created through activity. Kelly's latest research is in Digital Cultural Heritage, utilising 3D laser scanning of heritage environments and buildings in South East Queensland. She has been working with researchers from ATCH, School of Architecture, CSIRO and site managers at Queensland Parks and Wildlife Service to scan and archive fragile, remote and at risk sites, and research the use of scanning and archiving in architectural heritage practice.

Natalie Harkin is a Narungga woman from South Australia who has worked in the Indigenous higher education sector since 1995, and now a lecturer/academic advisor with Yunggoorendi at Flinders University. Her current phd research is an archival-poetic interrogation of the State's Aboriginal archives, informed by blood-memory, haunting, and grandmother stories. This is a poetic response to her own family records, and also the works of other Indigenous writers, poets and artists who engage with State colonial archives in their work. She has been a long term member of the *SA Aboriginal Writers and Storytellers Group* and has presented her poetic-prose at many events, festivals and forums. In 2013 she wove a basket from her grandmother and great-grandmother's letters found in the archives to exhibit with her words, and she is currently exhibiting with the *Unbound* collective exploring decolonizing processes through visual and performance art.

Kurt Iveson is Associate Professor of Urban Geography at the University of Sydney. His research focuses on the relationship between the spatial and the political. He is the author of *Publics and the City*, co-author of *Planning and Diversity in the City*, and a bunch of articles about urban politics and social justice. He also has a blog called *Cities and Citizenship*, and is Vice-President of the University of Sydney Branch of the National Tertiary Education Union.

Louise Martin-Chew is a freelance writer, and contributes regularly for *Art Collector*, *Art Monthly*, *Art Guide Australia*, *The Urban List* and others. She has contributed to books on Fiona Foley (MCA, Sydney and UQAM, Brisbane), Judy Watson (Miegunyah Press), Robert Brownhall (2012) and Stephen Hart (Arthouse). In 2012 she authored a monograph titled *LINDE IVIMEY*, published by UQ Art Museum in conjunction with a survey exhibition of her sculpture, titled *If Pain Persists: Linde Ivimey Sculpture 2003-2012*. She directs [mc/k art](#) (with Alison Kubler), and undertakes projects, public art, publications, event management, public programs and exhibitions under this banner. Clients have included Richards&Spence Architects, the James

Street Initiative, and the State Library of Queensland (*Modern Times* exhibition). Other clients have included the Mercedes Benz Fashion Festival (2009-2011), BVN Architecture (Lanai), Lend Lease (the RNA development), the Museum of Brisbane (*Somewhere in the City: Robert Brownhall*), artists (Stephen Hart, Alan James), commercial galleries and Gold Coast City Gallery and Museums Gallery Services Queensland. Prior to 1992 Martin-Chew was Managing Editor of *Art & Australia* journal, Australia's longest published art journal.

Archie Moore is a Queensland artist who has participated in individual and group exhibitions in Australia, Japan, UK, USA, France and New Caledonia. He has received awards for his portrait and sculpture work and completed major public art commissions in Brisbane.

Romaine Moreton was recently appointed as a Research Fellow/ Filmmaker-in-Residence in the School of Media, Film and Journalism at Monash University. She is from the Goenpul Jagara people of Stradbroke Island and the Bundjulong people of northern New South Wales. An internationally recognised writer of poetry, prose and film, she has published over 100 poems, prose and short stories and three anthologies of her poetry, *Poems from a Homeland* (2012), *Post Me to the Prime Minister* (2004) and *The Callused Stick of Wanting* (1996). Her films *Redreaming the Dark* and *Cherish* were both selected for the fringe program at the Cannes Film Festival in 1998. A third film, *A Walk With Words* (2002), won the award for Best International Short Film at the World of Women Film Festival. She also wrote and directed the award winning dramatic shorts *The Farm* (2009), screened on ABC-TV in the "New Blak" series and *The Oysterman* (2013) to be broadcast in 2014 as part of the "Flashblack" series. Her transmedia work has been the subject of 14 works of criticism (Aust Lit) and 1 PhD (Estelle Castro, University of Paris). In 2012 she was one of three Australians commissioned by the prestigious art festival DOCUMENTA(13) to contribute to their Notebooks Series, *100 Notes / 100 Thoughts* which includes authors such as Donna Haraway, William Kentridge, Cornelius Castoriadis and Judith Butler. Awarded a PhD from the University of Western Sydney in 2007, her thesis, "The Right to Dream" proposes an Indigenous philosophy of storytelling and embodied knowledge.

Djon Mundine OAM, of the Bandjalung people, NSW, is an artist, writer, curator, critic, commentator, and educator. Djon Mundine is perhaps best known as the instigator of the Aboriginal Memorial at the National Gallery of Australia. Commissioned to mark Australia's bicentenary in 1988, this installation of 200 hollow log coffins from Central Arnhem Land commemorates the losses sustained by Indigenous people in the wake of colonisation. In 1995, Mundine was awarded an Order of Australia Medal (OAM) for service to the visual arts. Mundine is widely published and has worked for numerous respected institutions including the MCA, AGNSW and Campbell- town Arts Centre. Now an independent curator, his current project, *Cold Eels and Distant Thoughts*, focuses on Aboriginal masculinity (<http://artguide.com.au/articles-page/show/djon-mundine-oam/#sthash.blqe0ko4.dpuf>).

Fiona Nicoll is a Senior Lecturer in Cultural Studies in the School of English, Media Studies and Art History (EMSAH). She was active in establishing the first university course dedicated to contemporary Indigenous art at the University of Melbourne in the mid-late 1990s, and has published research articles and chapters on the politics of contemporary Indigenous art for over two decades. Nicoll is a member of the editorial board of the *Critical Race and Whiteness Studies Journal* and a non-Indigenous affiliate of the Indigenous Studies Research Network. She convened the Indigenous Knowledge initiatives in EMSAH between 2009 and 2011 and her current research publications contribute to academic debates about Indigenous knowledge in the university.

Kevin O'Brien: Kevin is a practicing architect. He graduated from the University of Queensland in 1995 with a Bachelor of Architecture, and in 2006 with a Master of Philosophy (Architecture). In 2006 he established Kevin O'Brien Architects (KOA) in Brisbane and has completed architectural projects throughout Queensland, New South Wales, Victoria and the Northern Territory. He is currently working on a health facility for the Casino Aboriginal Medical Service in northern NSW, and an office facility for the Cape York Partnership in Cairns, Far North Queensland. In 2012 he directed the Finding Country Exhibition as an official Collateral Event of the 13th Venice Architecture Biennale, Venice. In 2013, the project was awarded an International Architecture Award, and the Karl Langer Award for Urban Design from the Australian Institute of Architects. Kevin is currently a Professor of Design at Queensland University of Technology (QUT) and teaches into the architecture design studios at QUT and the University of Sydney.

Maurice O'Riordan is a Darwin-based writer and curator. He has written on the visual arts since 1993 and curated exhibitions since the late 1990s. A former editor of Art Monthly Australia, he is currently Director of the Northern Centre for Contemporary Art, Darwin.

Sandy O'Sullivan is a Senior Indigenous Researcher (Wiradjuri) at Batchelor Institute of Indigenous Tertiary Education in the Northern Territory, Australia. She is a current Australian Research Council Senior Indigenous Researcher, an enduring Australian Office for Learning and Teaching Fellow, and holds a PhD in Fine Art and Performance and is a practicing performance and media artist. Her current international research study focuses on the representation and engagement of First Peoples in major national museums and keeping spaces. Her current arts practice explores remembrance, boundaries and representation.

Gregory Phillips is from the *Waanyi* and *Jaru* (Aboriginal Australia) peoples, and comes from Cloncurry and Mount Isa in North-West Queensland. He is a medical anthropologist, has a research master's degree in medical science, and his thesis, *Addictions and Healing in Aboriginal Country* was published as a book in 2003. Gregory has worked for twenty years in healing, addictions, youth empowerment, medical education, health workforce and Aboriginal affairs. He developed an accredited Indigenous health curriculum for all medical schools in Australia and New Zealand, founded the Leaders in Indigenous Medical Education Network, and co-wrote a national Indigenous health workforce strategy. He established the Aboriginal and Torres Strait Islander Healing Foundation Ltd in the wake of the federal apology to Indigenous Australians, has advised federal ministers on Indigenous health inequality, and was honoured in 2011 with an ADC Australian Leadership Forum Award. Gregory is currently Executive Director of ABSTARR Consulting, and is completing his PhD in psychology on Aboriginal health, cultural safety and medical education.

Ryan Presley is an emerging Marri Ngarr artist from Alice Springs (NT), based in Queensland, who has already had three solo exhibitions and participated in many more. His works have been collected by the UQ Art Museum and Anthropology department, Griffith Artworks, Murdoch University Art Collection and National and International private collections.

rea is an established Gamilaraay/ Wailwan artist (NSW) who has exhibited solo and in group exhibitions both nationally and internationally. Her work is represented in major national collections including the Australian Museum, the Art Gallery of New South Wales and the National Gallery of Australia.

Jonathan Richards: After completing high school in Brisbane, Jonathan spent a decade working and travelling along Australia's east coast, gaining a better understanding of rural isolation and historic landscapes. This "detour" gave him useful background knowledge when he began work as a professional history researcher almost twenty years ago. Apart from teaching first year history, Jonathan is currently working on several research projects, including a critical biography of Archibald Meston, policing on Cape York Peninsula, and (with Lyndall Ryan) an online digital map of frontier violence across Australia.

Associate Professor Katrina Schlunke is Director of the Transforming Cultures Research Centre and teaches cultural studies at the University of Technology, Sydney. She is an editor of the Cultural Studies Review, the author of 'Bluff Rock: Autobiography of a Massacre' and co-authored 'Cultural Theory in Everyday Practice'. Her current projects include the cultural history of Captain Cook and the idea of possession, the intimate strangeness of Ludwig Leichhardt, and an ongoing interest in fictocriticism and queering the postcolonial.

Elizabeth Strakosch is a lecturer in public policy and governance, and her research focuses on the intersection of policy and political relationships. She is particularly focused on the connections between social policy and political community in liberal and settler colonial contexts, and her recent work explores contemporary Australian Indigenous policy as influenced by neoliberalism, New Public Management, and preventative risk management.

Alice Te Punga Somerville (Māori - Te Ātiawa) is a scholar, poet and irredentist who lives with her husband in Sydney. Because she is an academic, most of her writing is scholarly (her first book was *Once Were Pacific: Māori Connections to Oceania* Minnesota 2012); she is presently teaching Indigenous Studies at Macquarie University (Sydney), and holds a tenured position as Assoc Professor of Pacific Literatures at the University of Hawai'i-Mānoa.

Nicole Watson is a member of the Birri Gubba people of the Central Queensland and the Mullenjarli of Beaudesert. Nicole is a senior researcher at the Jumbunna Indigenous House of Learning at UTS.

Courting Blakness: Recalibrating Knowledge in the Sandstone University

Curator: Fiona Foley. Artists: Archie Moore, Christian Thompson, Karla Dickens, Megan Cope, Michael Cook, Nathalie Harkin, r e a, Ryan Presley.

Art Installation, 5-28 September, 2014, The Great Court, St. Lucia Campus, The University of Queensland

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