

<sup>3</sup> Joy Harjo, Conflict Resolution for Holy Beings (New York: W. W. Morton, 2015).

approximate distance between generations, a moment, a glance, or well-worn and worded story. on elk hide, waxed thread or sinew, hair, shells, green paper and teeth become a constellation, marking relationship, illustrating conflict, change, specificity and impermanence in a single gesture. Milk glass Each interdependent element, some more visible than others, is built upon physical and narrative

They assert sovereignty.

self-defined whole, naming relation, place, and responsibility.

Skin (2018) refuse to be knowable in fixed or oversimplified perspectives, existing as a multi-faceted and Mom met my Dad. I mean, when my Ancestors met my Ancestors. I mean, when a Lace Front met Smoked narrative for those who know how to listen. I Bind You Nancy and When Harry met Sally. I mean, when my We create the world with our work, in the face of constant, attempted undoing, expressing a clarity in

as Indigenous peoples. We are stubbornly vibrant and full of life.

This kind of abundant agency, in myriad situations meant to foreclose upon it, is an example of our power

Despite the arrogance of settler colonialism, many stories are not and never were for everyone. world but know nothing, making sure that "when they leave they take only what belongs to them"  $^{\circ}$ . don't know" in an anthropological record. It mirrors ignorance back to those who think they know the to practiced indirection in the world as it exists today, resonant in the changed subject or redirecting "I It also emulates coded ways of interacting that have protected people and place while also lending itself

critique, a portrait, a mirror, a map.

which we are eternally connected, entwined, and inseparable. It is a story within a story, a joke, a scathing and easy laughter. It is a poetics of place, articulating routes of removal and return as easily as that to them, the knowing of cumulative duress, limitless resilience, the space between shared breath, and free People, from a thousand lessons coded in the places that share life with the peoples who are made for creation that has existed in Indigenous communities since we learned what we know from the First The artist's process, grounded in materiality and gesture, is an extension of the relations and knowledge

## **Upcoming Events**

29 September Pride Closing Symposium & Celebration

4 October First Thursdays, Carol McGregor

6 October Book Launch, Ryan Presley: *Prosperity* 

### INSTITUTE OF MODERN ART

420 Brunswick Street | Brisbane QLD 4006, Australia | ima.org.au | ima@ima.org.au

### **Opening Hours**

Tuesday—Saturday 11am—6pm | First Thursday of the month 11am—9pm

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2 Hortense J. Spillers, Mama's Baby, Papa's Maybe: An American Grammar Book (Baltimore: The John Hopkins University Press, Sandy on behalf the Yugara People v State of Queensland (No 3). 2015. FCA 210. Full Federal Court's decision in Sandy on behalf the Yugara People, with Turrbal and Yugara Appellants.

potency of multiple meaning, interdependence and worlds full of life. confluences and conflict, in the context of a living whole. Like kinship, our languages remind us of the there, fraught, contextualising, and full of meaning. Our ways of being signal movement in the world, exchange, and place. We may have forgotten some relatives in this lifetime but the connections are still mountains, deserts, or shores that, rather than a fixed border, represent another plane of movement,

reintegrate or reshape images, words, text that imagine the disparate, a world in pieces. us in a moment of fracture. Though plat maps display the world in flat dimension, it is our stories that becomes inscribed and reinscribed upon our bodies, our homelands, and our relationships. It suspends abuse, the internalisation of limitation, of fixed boundaries, of commodified contexts, is a false power that "since it can be invaded at any given and arbitrary moment by [..]property relations"<sup>2</sup>. Like any cyclical Settlers imagine their possession with each moment of erasure, demeaning the centrality of relation

We have known each other from the salt at tsɨtqawɨ to xučyun to mbosaksawaas and well beyond

of violence or enclosure, while not knowing the names of their own relatives. land or waters" or declare us extinct in the texts read by our children, taught as fact, naming us after sites short memory may make legal "determination that native title does not exist in relation to any part of the The absurd violence of settler colonialism is a constant disordering of our worlds, where outsiders with

display purposes only.

lineage, or subtractive ideologies. Messy, grounded, evolving, and full of life, they are not inert or for possibility, a way of being that cannot be confined by settler mythologies of paper, the false linearity of Our stories have always bridged the tangible with evolving and engaged metaphor. They express infinite

## Sarah Biscarra Dilley

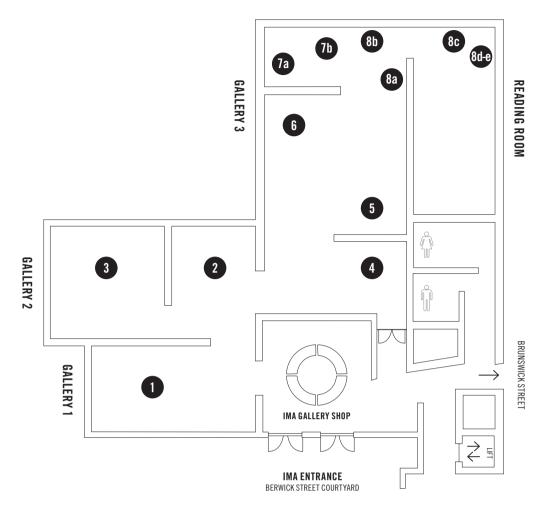
**Natalie Ball** on material, movement, and narrative in the work of a constellation, a story, a mirror, a map:



# **Natalie Ball** The Commute

22 September-22 December 2018

# **Exhibition Map**



This outlines a practice of world-making that continually transgresses borders, county lines, relocation routes, customs or material form. It intimates a small facet of the possibilities of unfolding resistance: to erasure, to taxonomical lies, to the violence of continued occupation, to the poison of colonial thought. The fullness of our being is not determined by blood quantum, recognition by occupying state, a legal text, palatable cultural performance, legibility or uninvited guest.

Our existence is affirmation.

tsʔimɨyiʔ, it is true.

**Natalie Ball** (Modoc, Klamath, Black) makes art as proposals of refusal, without absolutes, to complicate an easily affirmed and consumed narrative and identity. Her work uses materiality and gesture to create power objects that refuse the spectacle in relation to American history of settler colonialism, and her communities.

**Sarah Biscarra Dilley** is an artist, curator, and writer residing in the unceded homeland of the Chochenyo (Ohlone) at Huichin. A member of yak tityu tityu yak tiłhini Northern Chumash tribe, she works with cut paper, archival material, handwork, language, and relation to illustrate place-making, displacement, and home.

1 **Carol McGregor**, *Skin Country*, 2018 Possum skins, charcoal, ochre, binder medium, waxed thread

2 Bracken Hanuse Corlett, *Qvùtix* (*Dance Blanket*), 2018
Akoya, abalone, and mussel shell buttons, wool, digital animation, 1:45

**Ahilapalapa Rands**, *Lift Off*, 2018 3-channel animation, 3:25

4 Chantal Fraser, *The Way*, 2018
Wind turbine, generator, rhinestones, steel

5 Hannah Brontë, FUTCHA ANCIENT, 2018 Lightboxes, photographic prints, textiles, ink, shell

**6 Lisa Hilli**, *Sisterhood Lifeline*, 2018 Latex ink on wallpaper, inkjet print on cotton rag paper, office partitions, iMac, office telephone with vocal recordings, books, Post-It notes, pens, swivel chair

7a) Natalie Ball, When Harry met Sally.

I mean, when my Mom met my Dad.

I mean, when my Ancestors met my
Ancestors. I mean, when a Lace Front met
Smoked Skin, 2018

Beaded elk hide moccasins, synthetic lace
front wig, shell beads, metal pins, sinew
thread, tube sock

**7b) Natalie Ball**, *I Bind You Nancy*, 2018 Coyote skull with lower jaw, sinew thread, vintage plastic dolls, beaded deer hide moccasins **8a) T'uy'tanat Cease Wyss**, *K'axwch'k Nexw7ý aý ulh (Turtle Journeys)*, from the *Sacred Teachings* series, 2018

HD video, 5:59

**8b) T'uy'tanat Cease Wyss**, *Shkweń Wéw shkem Nexw7iy'ay' ulh (To Explore, To Travel by Canoe)*, 2018
Lau hala, coconut hull fibre, sea gress, red cedar bark, wool, abalone shell, and mother of pearl buttons

8c) T'uy'tanat Cease Wyss, S<u>K</u>'éytl'tanaỳ (Medicinal Plants), from the Sacred Teachings series, 2018 Indigenous plant medicines gathered in Coast Salish, Kānaka Maoli, and Greater Brisbane Aboriginal lands

**8d) T'uy'tanat Cease Wyss**, *K'axwch'k Nexw7ý aý ulh (Turtle Journeys)*, from the *Sacred Teachings* series, 2018

360-degree VR video, 5:59

**8e) T'uy'tanat Cease Wyss**, *Nexwníw Tkwi Sxwí7shen (Teachings from the Deer)*, from the *Sacred Teachings* series, 2018

360-degree VR video, 6:08