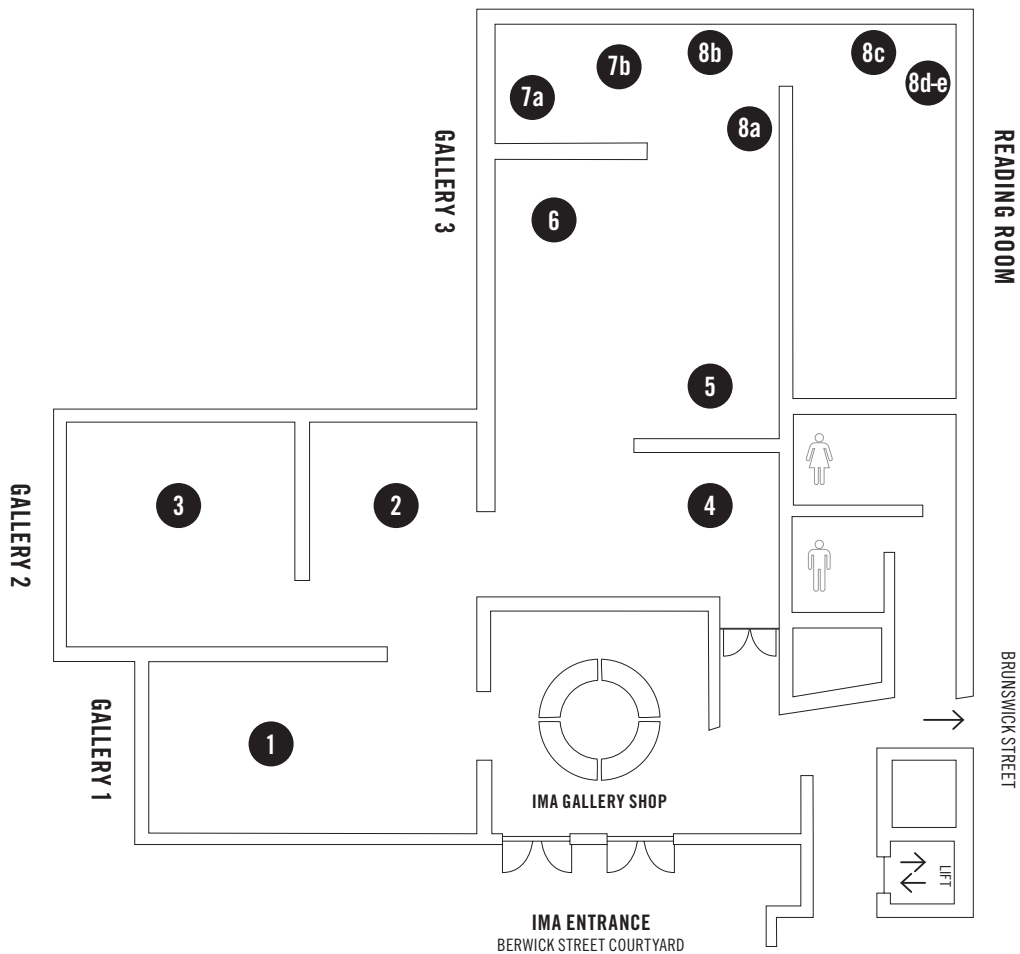


Exhibition Map



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.

tsʔimiyiʔ, 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.

- GALLERY 1

1 **Carol McGregor**, *Skin Country*, 2018
Possum skins, charcoal, ochre, binder medium, waxed thread
- GALLERY 2

2 **Bracken Hanuse Corlett**, *Qvùtix (Dance Blanket)*, 2018
Akoya, abalone, and mussel shell buttons, wool, digital animation, 1:45
- GALLERY 3

3 **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 Nexw7íyá'ulh (Turtle Journeys)*, from the *Sacred Teachings* series, 2018
HD video, 5:59
- 8b) **T'uy'tanat Cease Wyss**, *Shkweh' Wéwshk'em Nexw7íyá'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**, *Sk'éytl'tanay' (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 Nexw7íyá'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