



a Rainbow
&
Tomorrows


9 OCT — 20 NOV 2022

THE KOORIE HERITAGE TRUST
ACKNOWLEDGES AND PAYS RESPECT
TO THE TRADITIONAL CUSTODIANS OF
NAARM, THE WURUNDJERI PEOPLES
OF THE GREATER KULIN NATION,
ON WHOSE LANDS WE OPERATE.

WE PAY RESPECT TO GUEST CURATOR
STONE MOTHERLESS COLD AND EACH
OF THE EXHIBITING ARTISTS AND
ACKNOWLEDGE THE CONTINUING
CULTURE OF THE EASTERN ARRERNTE,
BOON WURRUNG, DJA DJA WURRUNG,
KAURAREG, KOOLYN, DJAP WURRUNG,
PEEK WURRUNG, DHAUWURD WURRUNG,
PIBBULMAN NOONGAR, NGARRINDJERI,
NGARIGU, RAMINDJERI, WALKANDI-
WONI, WEILWAN, WERGAIA, WIRADJURI
AND YORTA YORTA PEOPLES.

WE PAY RESPECT TO ALL FIRST
PEOPLES AND CELEBRATE OUR
CONTINUING CULTURE.







Rémy Cohen
Stone Motherless Cold
Corin Corcoran
Kira Djalie Wirramanda
Bromley Isombard
ENOKi (Darcy McConnell)
Elijah Money
Juanita Sumner
Pierra Van Sparkes
Peter Waples-Crowe
Arika Waulu

THE APOCALYPSE HAS COME, ALREADY
LIVING IN A DYSTOPIAN WORLD,
YOU ARE INVITED INTO A RAINBOW
OF TOMORROWS, TO GATHER AND
CELEBRATE IN SANCTUM. THOUGH,
WHAT DOES A BLAK QUEER UTOPIA
LOOK LIKE RIGHT NOW?
TOMORROW?
OR MANY YESTERDAYS AGO?

AS OUR APOCALYPSE WAS THE
BEGINNING OF A COLONIAL 'UTOPIA',
FIRST NATIONS PEOPLES HAVE BEEN
BUSY AND ARE TIRED OF RESISTING
AND SURVIVING AGAINST A COLONIAL
DREAM, ONE THAT MAKES NO SPACE
FOR QUEER BLAK FOLKS. A RAINBOW
OF TOMORROWS ENVISAGES A BLAK
QUEER UTOPIA, ONE THAT KEEPS
BUILDING THE BLOCKS OF THE BLAK
QUEER RENAISSANCE, RECLAIMING
AND DECOLONISING UTOPIAN AND
DYSTOPIAN FANTASIES.



Aboriginal and Torres
Strait Islander People
are advised that
this publication may
contain the names of
deceased people.

KHT CEO FOREWARD | Tom Mosby | PG.06

A RAINBOW OF TOMORROWS | Arlie Alizzi | PG.12

ARTIST STATEMENTS & BIOGRAPHIES | PG.20

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WANDERING THROUGH TIME | Stone Motherless
CoId | PG.10



Wominjeka

A Rainbow of Tomorrows is a highly anticipated guest-curated project led by Eastern Arrernte gem Stone Motherless Cold. It is proudly presented by the Koorie Heritage Trust in partnership with the Melbourne Fringe Festival and City of Melbourne. According to Stone, *A Rainbow of Tomorrows* is a multidisciplinary “Blak futurism queer art exhibition” featuring artworks by queer First Nations artists in tandem with a program of ambitious activating events, held in the gallery at KHT.

Stone has invited an array of Blak queer artists, to explore their individual and collective visions of a utopia with the aim of reinforcing and envisaging a more inclusive and harmonious space in which to shine. The project brings together truth-telling and celebration, while maintaining self in the context of wellbeing, healing and community, to create a powerful and unique offering of storytelling.

In many ways, ‘queer’ custom and kinship is not a new or colonial-induced phenomenon - it has been a part of Blak ways of being since our creation. However, it is important to recognise the existence of an ethnocentric gaze and its impact on cultural, sexual and gender identity. It often looks solely to the past, as though it is the only legitimate vantage point to see our/their personhood and place in community. Alternatively, searching for ancestral examples of what we now recognise as queerness is an affirming process for finding place and purpose within a nation built upon the erasure of cultural identity, sexual difference and gender identity. ‘Queerness’ in our communities was no exception in the literal and figurative processes of erasure that took place through colonisation, whose legacies continue. While a keen eye and keener convictions are required to wade through early ethnographic representations of queer mob, they can also be drawn on to reassert strength of self and self-determination.

This catalogue and the ideology behind the project provide a welcome platform for acknowledging the complex journeys of Blak queer artists. Furthermore, by ensuring the participants are fully recognised as the guardians of knowledge, it reclaims ways of seeing and being that prioritise positive visions of an equal future.

A Rainbow of Tomorrows is a welcome entry into the wider conversation of queer Blak futurism, which continues to grow and unfold locally on Kulin land where the project is based. It also reflects and resonates with national and international developments of queer Blak futurism.

A Rainbow of Tomorrows and the exhibition program at Koorie Heritage Trust is proudly supported by Creative Victoria, City of Melbourne, the Indigenous Visual Arts Industry Support Program, the Australia Council for the Arts, and ANZ.

Ngoon Godjin | Thank You



WANDERING
THROUGH
TIME

Stone
Motherless
Cold

A Rainbow of Tomorrows is a peek into the visions of Blak queer futures. Blak queer futurism disrupts the utopian/dystopian colonial dream of Western sci-fi and speculative fiction that continually displaces and/or erases First Nations peoples. The beginning of *our* apocalypse was only possible with the start of the Colony's utopian dream. We reclaim the roots of this dystopian and apocalyptic story, as non-Indigenous continue to seek direct inspiration from invasions of First Nations (for example, *War of the Worlds*). Mainstream sci-fi often reflects the views and expectations of today, but as this genre does not see us in their eurocentric future; one where they are successful and we were wiped out. Blak queer futurism rebels against that idea, correcting histories and sharing the suppressed stories; reiterating timelines where Blak queer people are not only accepted but celebrated once again; knowing that we have always been here, queer and all, and that the only thing introduced is queerphobia.

The colony has violently attempted to shape Blak queer people in a white heteropatriarchal mould. However, the Dreaming and our stories have always reflected Blak queer futurism, with ancestors shape-shifting and travelling the stars. In the same way, works of Blak queer futurism remind us that Blak queer people are sacred, as is all that comes from Country. These works reflect upon decolonial futures and healing processes, and practices transformed over time. Encapsulating the cyclical nature of Blakfulla time, in contrast with the Western linear understanding of time. Blak queer futurism looks towards the past to envisage the future, building upon the rising Blak queer renaissance, to wander through the experiences of yesterdays and tomorrows.

A RAINBOW OF TOMORROWS

Arlie
Alizzi



There never was and there never will be a paradise - neither an Indigenous one, a religious or moral one, a worker's, futuristic, technological or even a physical one. This is important to understand, because the hierarchical structure of many societies gives the impression that one is always on the way to some destination, to a better position, life or world. Although this is an illusion, Western people were (and still are) habituated to the notion of 'travelling', metaphorically, toward some great unknown where they hope that what might be waiting for them is, if not Heaven, then maybe, Happiness, Love, Security, a Theory Explaining Everything (Mary Graham, Yugambeh and Wakka Wakka, 2008)

White and Western forms of utopianism are bound up in what Unangax scholar Eve Tuck has named settler futurity, meaning the "permanent virtuality" of settlers on stolen Aboriginal lands¹. Those of us living with settler futurity are asked to imagine a future where it will continue indefinitely; where white people possess and control the world "forever and ever, amen!"² As Mary Graham points out, the sensibilities and assumptions of utopianism are rooted in a Western desire for escapism; to travel to another place.³ According to Aileen Moreton-Robinson⁴, aspirations of utopianism draw on the logics of whiteness and property. 'Indigenous futurisms' describe some of the radical practices performed by Aboriginal people to imagine otherwise, and to ask their audiences to imagine otherwise.

Indigenous Futurism is an activist practice involving arts and writing, and running beyond both into ordinary and everyday life. In her research on Goori Futurisms, Dharug scholar and writer of Indigenous futurist fiction Mykaela Saunders believes the defining feature of

¹ TUCK, EVE, AND RUBÉN A GAZTAMBIDE-FERNÁNDEZ, "CURRICULUM, REPLACEMENT, AND SETTLER FUTURITY," JOURNAL OF CURRICULUM THEORIZING, VOL. 29, NO. 1 (2013): 18.

² WHITENESS IS THE OWNERSHIP OF THE EARTH FOREVER AND EVER, AMEN!" W. E. B. DU BOIS, DARKWATER: VOICES FROM WITHIN THE VEIL (NEW YORK, NY: VERSO BOOKS, 2016): 18.

³ GRAHAM, MARY, "SOME THOUGHTS ABOUT THE PHILOSOPHICAL UNDERPINNINGS OF ABORIGINAL WORLDVIEWS." AUSTRALIAN HUMANITIES REVIEW, NO. 45 (2008).

⁴ MORETON-ROBINSON, AILEEN. THE WHITE POSSESSIVE. UNIVERSITY OF MINNESOTA PRESS. 2015

Indigenous Futurism is that it imagines Indigenous people in the future. I would add that Indigenous Futurism in Australia often also imagines an Indigenous politics in the future. By politics, I mean that Indigenous peoples in the future are collectively organised and involved in imaginative and active forms of governance and communal action. Sometimes this is in response to ongoing colonialism; sometimes it exists in another dynamic completely. This is an important complexity. Although some Indigenous Futurist texts represent a dim future in which structural racism and other forms of colonial violence have intensified, they also represent Indigenous peoples either engaged in adaptable collective governance and resistance strategies, or conducting their own affairs untroubled by the activity of past and present whiteness.

Indigenous Futurism calls colonial understandings of reality into question, and asserts Indigenous perspectives on time. Of considerable note, Indigenous Futurism allows for the complexity and agency of women, queers, children, and the non-human world. These often-silenced narrative perspectives are central to Indigenous Futurist texts and art works.

Grace Dillon, the Anishinaabe scholar credited with coining the term Indigenous Futurism, considers Indigenous Futurisms a form of survivance. Survivance stories, she writes, “are about persistence, adaptation, and flourishing in the future, in sometimes subtle but always important contrast to mere survival, or the self-limiting experience of trauma and loss that often surrenders the imagination to creeds of isolation and victimhood”.⁵

For Dillon, survivance in the Indigenous Futurist story is expressed not only as surviving, but flourishing. It means existing on our own terms, not only in response to oppression and violence but by demonstrating

vulnerability, pleasure, leisure, and family. This describes a tradition of story writing that embodies complexity, and ever-flourishing life.

Internationally, queer and gender diverse Indigenous Futurists have used genres of science fiction and speculation to interrogate the “cultural currents” of colonial gender binaries which, according to Dillon, have been imposed by “the legacy of nineteenth-century white manifest destinies”.⁶ They also work to imagine future worlds living in accordance with First Nations value systems. Anishinaabe and Metis writer Gwen Benaway’s 2016 short story *Transitions*⁷ questions whether gender transition can be considered a form of ceremony. Ellen Van Neerven’s novella *Water*⁸ urges us to look at our own queer experiences and identities alongside the struggles of nationhood and the need to protect Country collectively and with our lives.

A Rainbow of Tomorrows, a partnership between Stone Motherless Cold, Koorie Heritage Trust and Melbourne Fringe Festival, with City of Melbourne support, adds to this international conversation. It also contributes to the rising tide of Indigenous futurist conversations in the Blak arts in Narrm over the last decade. The recent exhibition *Blak-Queer Futurism*, at Blak Dot Gallery in 2018, aimed to establish connections between speculative futures “from here and abroad, drawing upon resilience, knowledge and spirituality. Through multi-disciplinary works, the artists involved relay narratives attained through story, family, experience, country, and dreaming, to actualise the future today, subverting the imperativity of popular futurist speculation”.⁹

A series of exhibitions called *Blak to the Future* at Footscray Community Arts Centre beginning in 2018 aimed to disrupt its audience’s perceptions of blakness.

⁶ IBID

⁷ BENAWAY, GWEN. ‘TRANSITIONS’ IN NICHOLSON, HOPE (ED.). LOVE BEYOND BODY, SPACE & TIME: AN INDIGENOUS LGBT SCI-FI ANTHOLOGY (BEDSIDE PRESS, 2016).

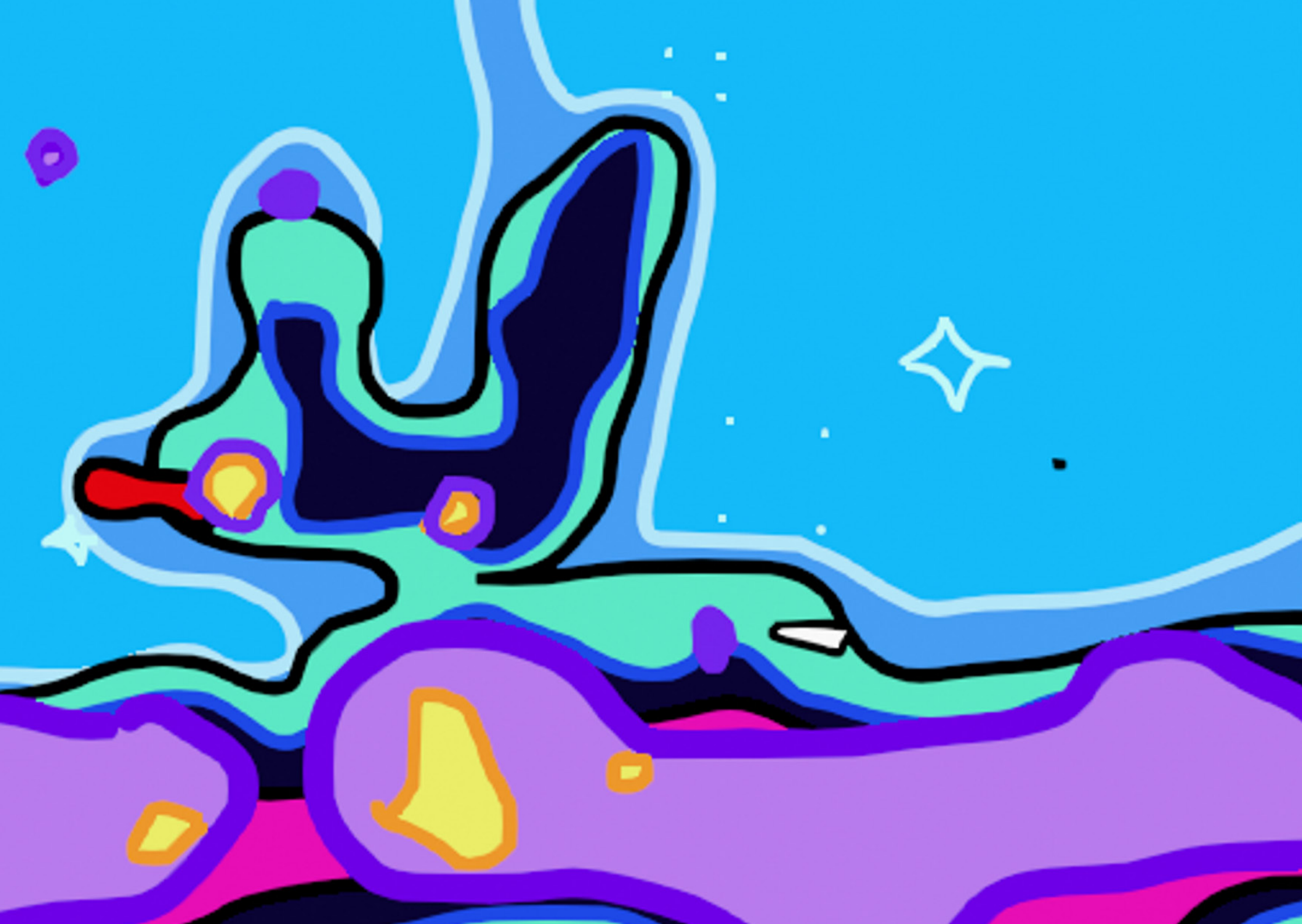
⁸ THIS STORY WAS FIRST PUBLISHED IN ELLEN’S DEBUT COLLECTION HEAT AND LIGHT AND THEN REPUBLISHED IN THE ANTHOLOGY THIS ALL COME BACK NOW IN 2022, EDITED BY MYKAELA SAUNDERS.

⁹ [HTTPS://BLAKDOT.COM.AU/CURRENT-EXHIBITIONS/2018/1/18/BLAK-QUEER-FUTURISM](https://blakdot.com.au/current-exhibitions/2018/1/18/blak-queer-futurism)

⁵ GRACE DILLON, IN THE INTRODUCTION TO LOVE BEYOND BODY SPACE AND TIME, AN INDIGENOUS LGBTI SCI-FI ANTHOLOGY (BEDSIDE PRESS, 2016)

Curated by Rosie Kalina and Hannah Morphy-Walsh, *Blak to the Future* invited audiences to step into a universe imagined by First Nations young people. The show was not only an exhibition, but involved the creation of an autonomous and safe community controlled space specifically for young Blak curators and artists to support the development of the show. The curatorial collective had exclusive access to the space to realise their ideas and practice their craft in a supportive intergenerational space. These provisions allow the unique traits of First Nations futurists to flourish, and decentre both the importance of a final product and the viewing experience of the audience, making the art a participatory and generative experience. As Taungerong curator Hannah Morphy-Walsh wrote, it shows “the artists themselves as they are, and the stories they tell”. The element of a self-supporting community was essential to the project of Indigenous Futurism in this context. As Morphy-Walsh wrote in the *Blak Brow* in 2018; “the story of co-curating *Blak to the Future* is ... about how the black community comes through for its own”.

A *Rainbow of Tomorrows* continues these traditions of First Nations Futurist arts. It exists within a cultural movement of Indigenous queer futurism already at work both here and overseas. It continues the survivance work and the innovative arts traditions of Blak queer and gender diverse peoples, providing both a challenging and innovative expression of Blak queer arts and an experience of empowered and joyful Blak queer life.



R E M Y

THEY/THEM
XE/XER

C O H E N

BIOGRAPHY

Rémy Cohen (xe/xer; they/them) is a Jewish, Yorta Yorta and Boon Wurrung brotherboy living on Wurundjeri Country in Naarm. Xer work focuses on Blak queerness, healing intergenerational trauma, and the relationships we have between ourselves, our families and communities, and the environment. Xer focus on connection toCountry and language, and radical Blak love seeks to decolonise and celebrate narratives otherwise stolen through colonisation, and our dispossession from our ancestral lands.

ARTIST STATEMENT

A Blak utopia Then/Now/Tomorrow. The understanding that we, as queer Blakfullas, have always been present and loved in our communities, and always will be. The piece blends Past/Future/Present circularly; elements of culture surviving and resisting 200-plus years of colonisation now merge alongside the Present with hints of a post-colonial Future, where our lives weave inextricably with Country, community, and technology. Blak trans bodies and love are centralised, with our sovereignty and self-determination celebrated.



RÉMY COHEN

(Yorta Yorta and Boon Wurrung)
*Blakfulla4Blakfulla (No Whitefullas
 Need Apply)* 2022
 synthetic polymer paint and
 mixed media on pine board
 Collection of the artist
 Photograph: Christian Capurro



RÉMY COHEN
 (Yorta Yorta and Boon Wurrung)
*Blakfulla4Blakfulla (No Whitefulla
 Need Apply)* 2022
 synthetic polymer paint and
 mixed media on pine board
 Collection of the artist
 Photograph: Christian Capurro

S T O N E

SHE/RE/THEY

M O T H E R L E S S

(AKA TRÉ TURNER)

C O L D

BIOGRAPHY

Stone Motherless Cold/Tré Turner (she/re/they) is an Arrernte drag artist, writer, producer and visual artist, based on Wurundjeri Country. With the queer artform of drag centring their other practices, she pursues combinations to explore multidisciplinary projects. She delves into Blak futurism, and investigates gender and sexuality, colonialism and living away from Country. She works with acrylic paint, lino print, animation and digital art. She focuses on Blak love, Blak rest and Blak joy, and introspections on the Sistergirl experience. Her body portraitures of queer bodies and self are reflections of past and hopeful futures, envisaging Blak futurism and transhumanism all combined together in a Blak queer utopia and multiple futures where fairies can frolick freely.

ARTIST STATEMENT

A LITTLE RUSTED FLOWER

In the final years of decolonisation, there remain final traces of the colonial virus. The land itself reclaims the mined compounds taken from the ground. Combining with organic life to create the metallic fairies, like gold, quartz and garnet, and infused with the magic of the land. Helping with nuclear pollution, land degradation, feral animals, cleaning water. Transhuman beings blurring the line between inorganic and organic beings. I use fairies as metaphors for the colonial lens placed on Blak queer mob; we are here - mystical and invisible yet with the continual denial of existence past and, present and future. Employing digital paintings to look at the Arrernte body's topography, inherently connected to Country and coming from the Dust itself.

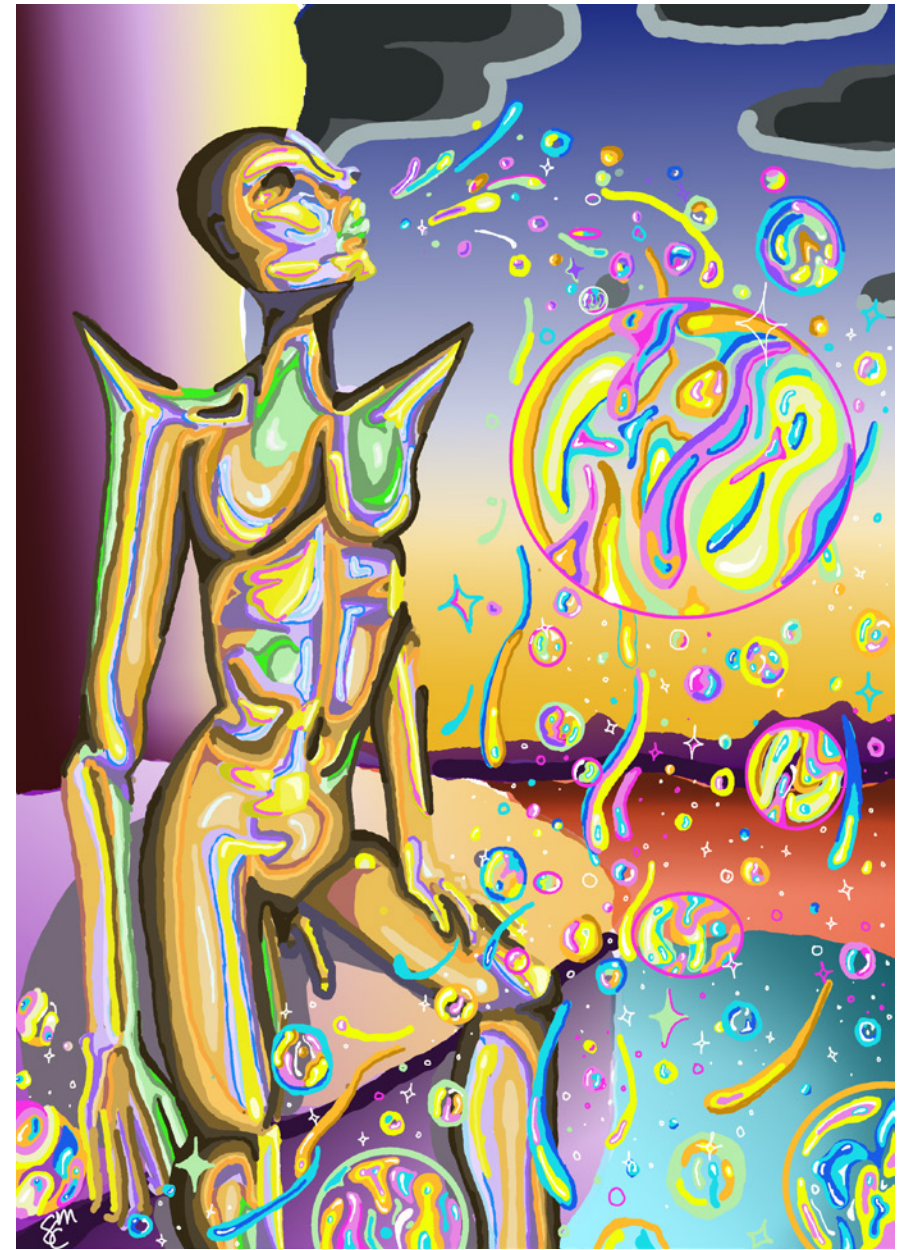
KWATYE NYMPH

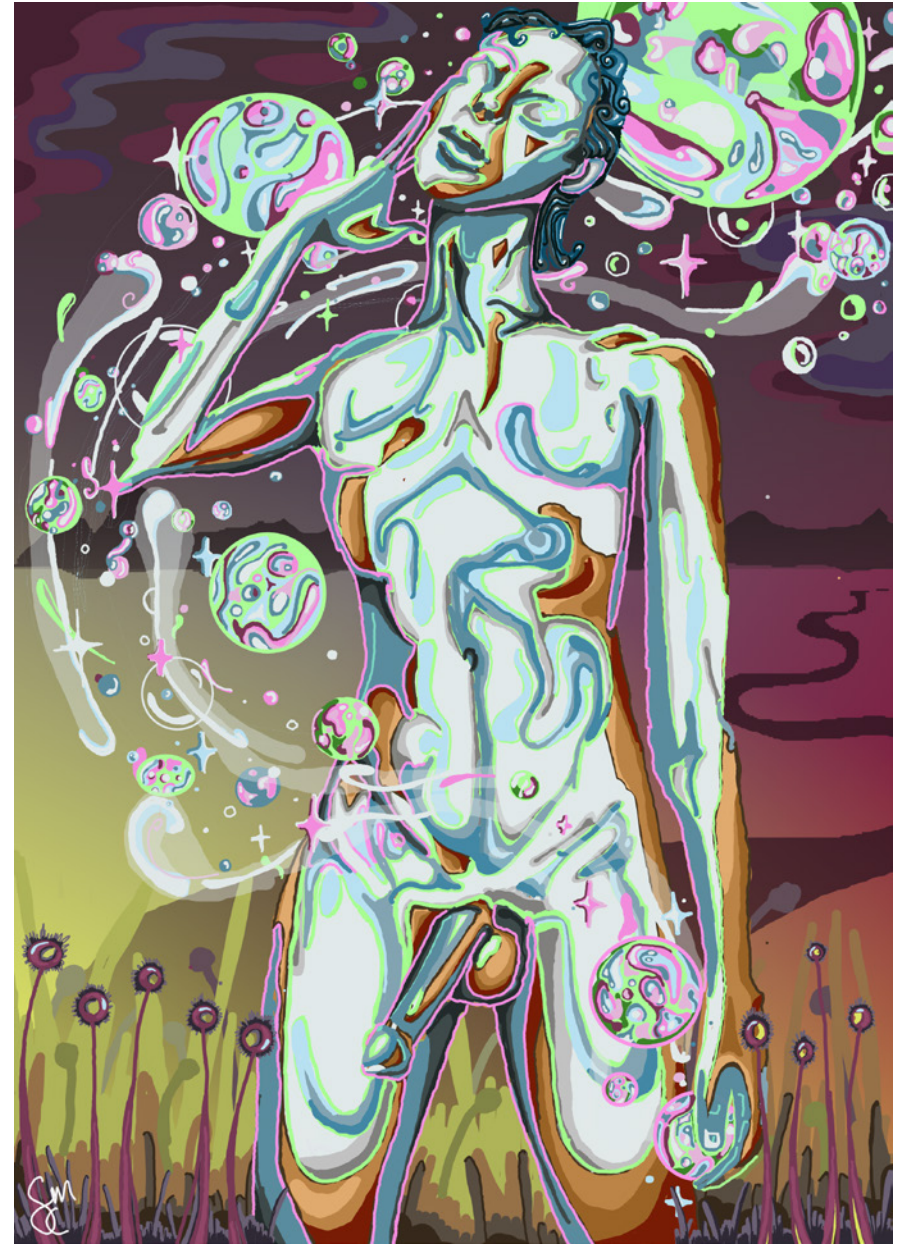
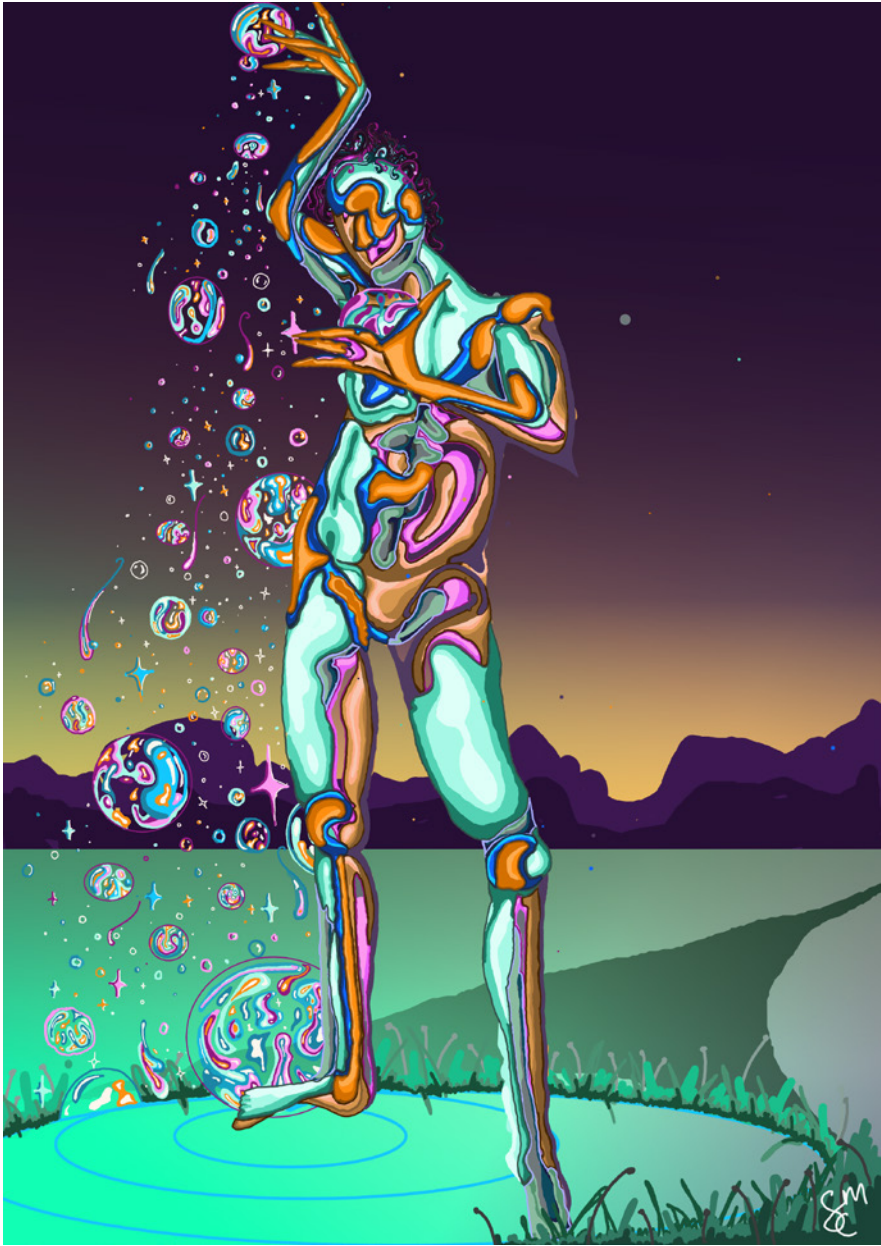
A sky of ripples
A kind sunbeam kiss
The slithering pools
Influxing inward inspiring bliss
In the moments she was splashing and swirling
Through tears from bash and burly
Being near her, bright and early
Her fears sent her down hurling
Her hair, a thick crown of curling
To free her by crashing and twirling
Fluid terrain
Everchanging peaks
'Tis my definition of reflection symbiose,
I fuse with the river'
Yet always return to be
The monolith of stone
Imposing, interrupting, influencing
The centre stream of the flow

– Excerpt from *The Fae*
by Stone Motherless Cold.

RIGHT AND NEXT PAGE:
STONE MOTHERLESS COLD
(Eastern Arrernte)
A Little Rusted Flower 2022
digital print on canvas
3 parts
Collection of the artist

PAGE 32:
STONE MOTHERLESS COLD
(Eastern Arrernte)
Kwatye Nymph (still) 2022
animation, LCD screen
Collection of the artist







C O R I N

SHE/THEY

BIOGRAPHY

Corin Corcoran (she/they) (Weilwan) is a queer multi-media artist and designer based in Naarm. She is completely self-taught. Her works focus on an experimental exploration and expression of growth. She uses her art to understand and explain her past experiences of trauma and struggles with mental health. She does this by mainly using recycled materials to signify that beauty and new life can be given to all things even when broken or discarded.

ARTIST STATEMENT

Corellas are known for their loud distinguishable voices. They are often heard before they are seen, projecting themselves into spaces to make themselves known.

Their voices are crucial to their identity.

My mum and I ethically collected these feathers over the period of a year during my journey with sobriety.

This journey was one of finding myself, my identity and forming my own voice to not only reach out for help but to also project myself to the world just as powerfully as the Corella does.

C O R C O R A N



CORIN CORCORAN

(Weilwan)

- 2021-2022

found corella feathers,
thread, fabric, glue, paint,
found leather, metal hardware

Collection of the artist

Photograph: Christian Capurro



K I R A

THEY/THEM

D J N A L I E

W I R R A M A N D A

BIOGRAPHY

Kira Djalie Wirramanda (they/them) is a Wergaia, Yorta Yorta, Dja Dja Wurrung multidisciplinary artist much like the rest of their family, the Wirramandas.

Kira is most commonly known online for their activism and comedy and digital work, including their online presence of Beautiful, talented and Deadly where they openly speak on their experiences with mental illness - COMPLEX PTSD, ADHD, DEPRESSION, ANXIETY - and their journey towards healing.

They are an ambassador for the people of cabaret, a public speaker and host for such events like the NAIDOC 2019 trades hall event: FIGHTING FOR BLACK ISSUES IN A WHITE DEMOCRACY and their ongoing work with Slutwalk Melbourne.

Kira and their younger Brothers Jackson, Hickson and Grayson Wirramanda are currently working on creating works that mix in their joined interest of fantasy and love of their Country and the stories of their ancestral lands/ where they were raised, which is most known for their clans' (the Boorong) astrology and creation stories of lake Dirl (Lake Tyrrell).

ARTIST STATEMENT

HARNESSING THE MAGIC OF THE MALLEE

I created this staff to represent the magic of the area of the Boorong. The red ochre stained string, and the wood stained with orange ochre represent the land. The salt crystals represent the magic of Lake Tyrrell.

I also wanted to weave a traditional skill that everyone in my tribe had to know how to do but with modern society is treated as feminine only. While creating, I imagined my strong divine feminine ancestors harnessing the magic of the land and the power within them. I dreamed of the strong women that came before me: the mothers, the

grandmothers, the sisters, the Aunties. I thought of the love of my mother and the feminine side of the way I love. I dreamed of my future of becoming a mother. I thought about my role as an older sister and Daughter; what that means, what that feels like and how I balance that with my identity; how I balance Blak womanhood in a society that I only feel comfortable identifying as a being a woman in Blak spaces. This piece made me feel the feminine side of my identity, one that in a white society I feel not always connected to. Outside of Mob only spaces I don't want to be seen as a woman, I don't feel I fit with the Eurocentric idea of a woman. I feel this piece represents my idea of womanhood: strong, balanced, beautiful yet fierce.

THE CYCLE OF HEALING

This piece represents my journey to healing; a journey I am still on.

I had a mental breakdown in early 2018 and I am still trying to heal myself from the trauma.

The flames represent the breakdown itself, me working myself so hard to the point of burnout, the tears represent the time of depression, the time I had to take to actually feel the pain that I pushed myself to ignore, the time I had to spend unravelling my trauma and working on it and from the ash of the fire and the water of my tears comes growth, comes healing, comes the flowers that bloom of me becoming stronger.

With CPTSD it is a cycle you bloom and then something sparkes the flames and the fire burns again, healing is slow and it takes loops, you take a few steps forwards and grow and sometimes you take steps backwards and the flames grow once again.

RIGHT AND NEXT PAGE:
KIRA DJNALIE WIRRAMANDA

(Wergaia, Yorta Yorta, Dja Dja Wurrung)
Harnessing the magic of the mallee (detail) 2022
wood, red and yellow ochre, emu eggs, plaster,
Lake Tyrrell salt crystals, string
Collection of the artist
Photograph: Christian Capurro







KIRA DJALIE WIRRAMANDA
(Wergaia, Yorta Yorta, DjaDjaWurrung)
The cycle of healing 2022
synthetic flowers, acrylic paint
on plastic mannequin head
Collection of the artist
Photograph: Christian Capurro



B R O M L E Y

THEY/THEM

I S O M B A R D

BIOGRAPHY

Bromley Isombard (they/them) is a Kaurareg and Chinese descendant artist who works mainly in film photography and letter writing. Bromley is inspired by Queer artists such as Brad East, Stone Motherless Cold, William Yang and the many young queers capturing moments through film photography.

ARTIST STATEMENT

A LETTER FROM QUEER ANCESTORS

this letter is for the Queer children of yesterday, today and tomorrow. these words are love from a celestial kinship line that connects us all. we are bonded by love, forever engraved on the hearts of old and truth that will inspire those to come.

CARRIER OF THE KODAL'S HEAD

Queer and Indigenous culture share similarities in the importance of tradition and ability to change over time. the film photos of Ethan featuring the Kodak's Head, acknowledges him as a significant person within Queer community, a keeper of knowledge and creator of Queerlings futures. the Kodak is a carrier of tradition and inspiration for new beginnings.

THE MOTHS OF KIRRA

a film photograph of Kirra featuring three drawn Chinese Luna Moth. Taking inspiration from the iconic 80s movie 'Xanadu'. Kirra embodies the importance of Queer muses, being a source of inspiration that guides fellow creatives towards understanding their craft and takes pride from afar. The moths are Kirra's celestial protectors that shines through their character and ability to love others.



BROMLEY ISOMBARD

(Kaurareg)
a letter from Queer ancestors 2022
 digital print on photographic paper
 Collection of the artist



BROMLEY ISOMBARD

(Kaurareg)
the carrier of the Kodak's head 2022
 digital print on photographic paper
 Collection of the artist

RIGHT:
BROMLEY ISOMBARD
(Kaurareg)
the moths of kirra 2022
digital print on photographic paper
Collection of the artist



THEY/THEM

E N O K I

(AKA DARCY McCONNELL)

BIOGRAPHY

ENOKi (Darcy McConnell) (they/them) is a Dja Dja Wurrung and Yorta Yorta non-binary Blak Fulla, based on Wurundjeri County. ENOKi explores Blakness, gender, sexuality, and belonging within their practice. They are a multimedia artist who primarily works with digital media, and takes a lot of inspiration from 80s, 90s and even 2000s pop art, culture, music and comic books.

ARTIST STATEMENT

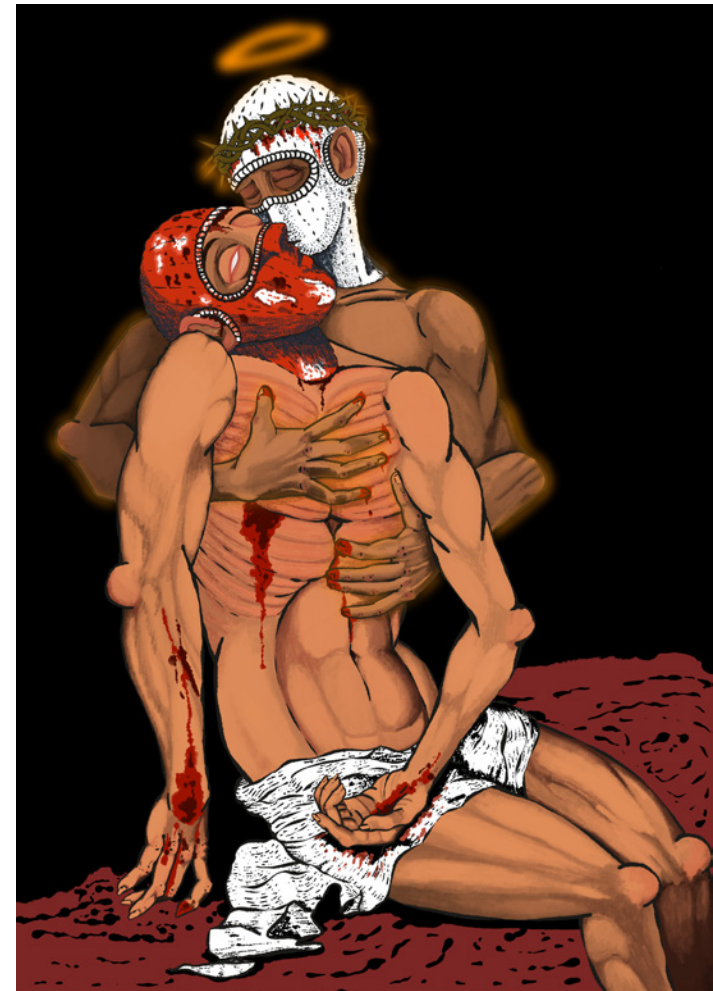
In ENOKi's series "Fallen From Grace", ENOKi explores religious paintings, mainly from the Italian Renaissance, from view of queerness by appropriating and recontextualizing them. For example, one of the paintings in the series that ENOKi appropriates is the "Fallen Angel" by Alexandre Cabanel, which depicts Lucifer being cast from heaven. ENOKi took this piece and recontextualised it to how they grew and were raised Catholic, and to how they felt cast from the church for not fitting into their "values" because of their sexuality and gender identity.

NEXT PAGE:
ENOKI (DARCY McCONNELL)
(Dja Dja Wurrung and Yorta Yorta)
Fall From Grace 2022
digital print on paper
Collection of the artist





ENOKI (DARCY MCCONNELL)
(Dja Dja Wurrung and Yorta Yorta)
He, She or They 2022
digital print on paper
Collection of the artist



ENOKI (DARCY MCCONNELL)
(Dja Dja Wurrung and Yorta Yorta)
The Pietà 2022
digital print on paper
Collection of the artist

E L I J A H

HE/HIM

M O N E Y

BIOGRAPHY

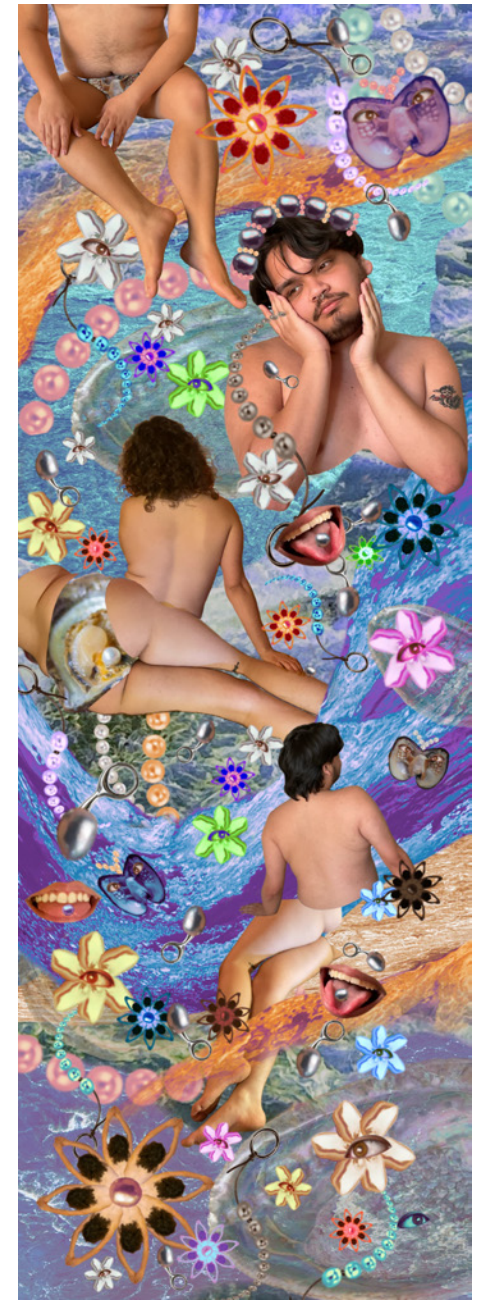
Elijah Money (he/him) is a queer Wiradjuri brotherboy who was raised on Kulin Nations where he continues to reside. His practice includes visual art, written work, installations, performance art and more. These are done with strong recurring themes of colonialism, assimilation, skin colour, gender, mental illness, sexuality, climate change, Stolen Generations, identity as well as critiquing the Eurocentric Western idealised structure that each person in so called “Australia” is forced to maintain.

Notable highlights include co-curating *Sight for Sore Eyes 2020* (Midsumma X Black Dot); video artwork for *ALIWA! 2021* at Counihan Gallery; participant for Writing Residency and hosted *Deadly Poets Yarn 2020* (MPavilion); digital artwork and written work 2020 (Archer); painted murals 2019 (Melbourne University); visual artist and participant *Poetry and the Political 2020* (NextWave); installation artist 2019 *WestRave*(CoolRoom, Due West); installation artist “*Tesselate*” 2019 & 2020; multimedia solo show *gurudhaany birranydyang 2022* (Sawtooth, Launceston); and, participating artist *Blak Design 2022* (KHT).

ARTIST STATEMENT

Our queer Blak futures are outside of colonial conceptions of gender and sexuality. Autonomously, we have reclaimed the sordid fetishisation over our bodies, away from the settler colonial gaze and shifted into an era of self-adoration. We contain multitudes, we are multifaceted, we are ever evolving and expanding. For our futures, we are post shame, post Western ideologies of beauty, we are post egocentric capitalistic surveyors weaponising pink-dollar clout-chasing billionaires. We are post self and remain pro community. Wreaking havoc and joy, we are relishing in our bodies and the sensations they share with us, we are indulging in the varying forms of viscosity that we seek. We are present, we are past and we are future.

RIGHT AND DETAIL NEXT PAGE:
ELIJAH MONEY
(Wiradjuri)
Pearlescent Viscous 2022
digital print on georgette
Collection of the artist





J U A N I T A

BIOGRAPHY

Juanita Sumner aka SOVBLKPSSY is a Ngarrindjeri, Ramindjeri and Walkandi-Woni multi-instrumentalist, DJ and Producer currently based in so-called Melbourne.

ARTIST STATEMENT

This audio was made to accompany the “Landback Cleanse” sequence for the Settlers Beware short film by Arika Waulu. This audio was influenced and inspired by sound designs and soundtracks of classic horror films.

SHE/THEY

S U M N E R

P I E R R A

THEY/THEM

V A N

S P A R K E S

BIOGRAPHY

Pierra Van Sparkes is a Pibbulman Noongar artist based on Kulin land. Their work is inspired by the shared histories, feelings and encounters that shape First Peoples' realities amidst manifold Blak identities. Working with photography, video and digital media, they explore experiences of place and belonging, and interrogate mythscapes that inform notions of Indigenous authenticity, settler-colonial supremacy and the modes in which they manifest.

ARTIST STATEMENT

My cup runneth ova, take a big drink. Take heed; take care, it takes time. It'll all come out in the wash, true? I've been waiting for (h)ours and (h)ours and (h)ours.

Perhaps it is to be found in the minut(ia)e; somewhere, somewhen, someone in between? Or up another stream entirely. Tick tock, drip drop. Float, swim, just don't stop.



RIGHT:
PIERRA VAN SPARKES
(Pibbulman Noongar)
keep ya fluids up! (still) 2022
digital projection,
textiles, cotton thread
Collection of the artist

P E T E R

HE/THEY

WAPLES - CROWE

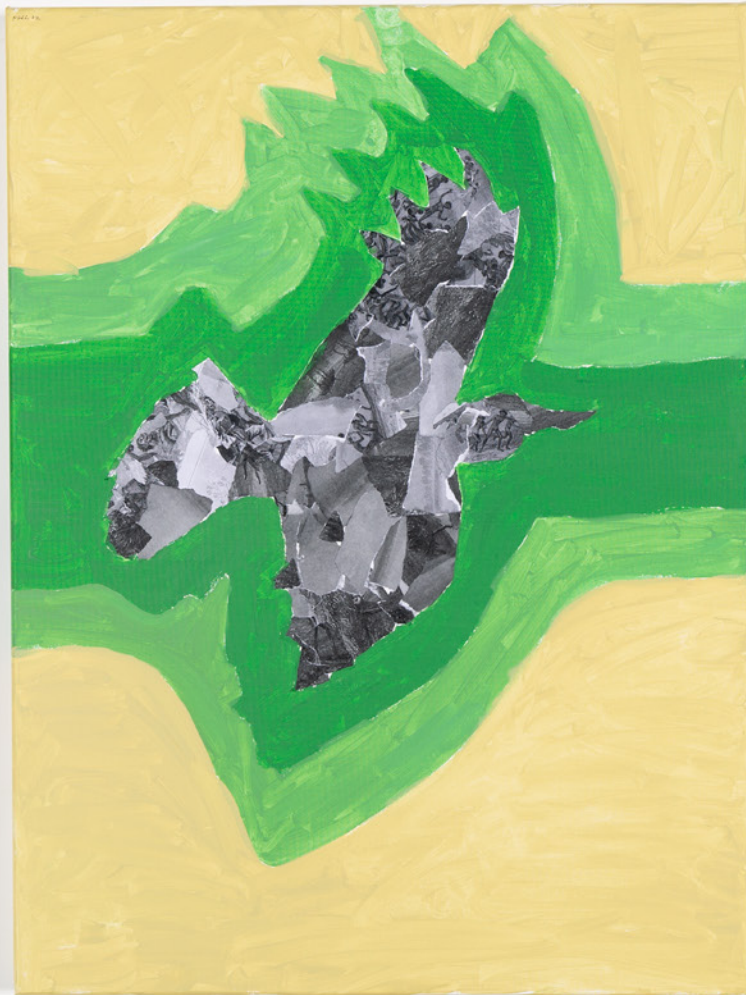
BIOGRAPHY

Peter Waples-Crowe (he/they) is a multidisciplinary artist whose practice explores the intersection of an Indigenous queer identity, spirituality and Australia's ongoing colonisation. Influenced by his adoption and a later reconnection with his Ngarigu heritage, Peter's art comments on the world as a contested site for his multiple identities. Referencing many disparate ideas and themes, his work is auto-ethnographic by nature, and largely based on personal experiences.

ARTIST STATEMENT

Fractured power is about finding strength through adversity and the ongoing legacy of colonisation. The collage elements extend my use of the colonial gaze from the 19th century, but are almost unrecognisable. I do this to challenge the gaze that defined us as Aboriginal people, that erased our diverse sexualities and genders and rendered us as primitive savages to be documented. The use of the torn image also speaks to the fracturing of my own connections to Country, amplified by adoption and a queer identity.

But it is not all negative and even with all these forces at play I was able to reconnect, led by a strong yearning to be whole and complete. This series is a celebration of resilience and standing in one's soul power despite a splintered past.



PETER WAPLES-CROWE
(Ngarigu)
Fractured Power 2022
collage and synthetic
polymer paint on canvas
3 parts
Collection of the artist
Photograph: Christian Capurro

A R I K A

THEM/THEY

W A U L U

BIOGRAPHY

Arika Waulu (they/them) is a koolyn language holder of the Djap Wurrung, Peek Wurrung, Dhauwurd Wurrung western districts of Victoria and currently based in Melbourne. Waulu's body of work upholds the social practice of the Blak Matriarchal laws that connect with grandmothers, mothers, aunties and siblings. Expressing contemporary interpretations of design and art, Waulu works predominantly with digital media, photography, object design, community activation and indigenising spaces. Their formations honour the continuation of their Ancestral methods of creating design to honour landscapes and waterways for their sustenance. The backbone of their practice has been the re-establishment of the Kanak/digging stick and the ongoing development of their landback initiative Wuurn of Kanak.

ARTIST STATEMENT

In multilayered times of dream, Blak queers use the magic of native plants to dissolve the colonial rabble. Years of work after the Blak queers soothe their bodies with ochre and flowers washing away the smog and trash that remained on their skins.

This work was edited to give a peep into the landback cleanse sequence belonging to the short film Settlers beware.

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Juanita Sumner and Kee'ahn

ASSISTANT DIRECTOR:

Stone Motherless Cold

ARTWORK:

Alkina Edwards

SOUND:

Juanita Sumner

NEXT PAGE:

ARIKA WAULU

(Koolyn, Djap Wurrung, Peek Wurrung,
Dhauwurd Wurrung)

Landback Cleanse Sequence (still) 2022
digital projection, paperbark,
16 Kooloor rocks, grass, sound
dimensions variable
Collection of the artist



LIST OF WORKS

All measurements are in millimetres,
height before width before depth

<u>RÉMY COHEN</u> (Yorta Yorta and Boon Wurrung) <i>Blakfulla4Blakfulla (No Whitefullas Need Apply) 2022</i> synthetic polymer paint and mixed media on pine board 300 x 400 x 40mm Collection of the artist	<u>CORIN CORCORAN</u> (Weilwan) – 2021-2022 found corella feathers, thread, fabric, glue, paint, found leather, metal hardware 780 x 400 x 250 mm (overall) Collection of the artist	<u>KIRA DJNALIE WIRRAMANDA</u> (Wergaia, Yorta Yorta, Dja Dja Wurrung) <i>The cycle of healing 2022</i> synthetic flowers, acrylic paint on plastic mannequin head 580 x 600 x 500 mm (overall) Collection of the artist	<u>BROMLEY ISOMBARD</u> (Kaurareg) <i>the moths of kirra 2022</i> digital print on photographic paper 152 x 102 mm Collection of the artist	<u>ENOKI (DARCY MCCONNELL)</u> (Dja Dja Wurrung and Yorta Yorta) <i>The Pietà 2022</i> digital print on paper 840 x 590 mm Collection of the artist	<u>PIERRA VAN SPARKES</u> (Pibbulman Noongar) <i>keep ya fluids up! 2022</i> digital projection, textiles, cotton thread dimensions variable Collection of the artist
<u>STONE MOTHERLESS COLD</u> (Eastern Arrernte) <i>A Little Rusted Flower 2022</i> 3 parts: 297 x 420 mm each 840 x 590 mm Collection of the artist	<u>KIRA DJNALIE WIRRAMANDA</u> (Wergaia, Yorta Yorta, Dja Dja Wurrung) <i>Harnessing the magic of the mallee 2022</i> wood, red and yellow ochre, emu eggs, plaster, Lake Tyrrell salt crystals, string 840 x 590 mm Collection of the artist	<u>BROMLEY ISOMBARD</u> (Kaurareg) <i>a letter from Queer ancestors 2022</i> digital print on photographic paper 254 x 203 mm Collection of the artist	<u>ENOKI (DARCY MCCONNELL)</u> (Dja Dja Wurrung and Yorta Yorta) <i>Fall From Grace 2022</i> digital print on paper 840 x 1185 mm Collection of the artist	<u>ELIJAH MONEY</u> (Wiradjuri) <i>Pearlescent Viscous 2022</i> digital print on georgette 4200 x 1400 mm Collection of the artist	<u>PETER WAPLES-CROWE</u> (Ngarigu) <i>Fractured Power 2022</i> collage and synthetic polymer paint on canvas 3 parts: 300 x 300 mm, 460 x 600 mm Collection of the artist
<u>STONE MOTHERLESS COLD</u> (Eastern Arrernte) <i>Kwatye Nymph 2022</i> animation, LCD screen 2 second loop, dimensions variable Collection of the artist		<u>BROMLEY ISOMBARD</u> (Kaurareg) <i>the carrier of the Kodjal's head 2022</i> digital print on photographic paper 152 x 203 mm Collection of the artist	<u>ENOKI (DARCY MCCONNELL)</u> (Dja Dja Wurrung and Yorta Yorta) <i>He, She or They 2022</i> digital print on paper 840 x 590 mm Collection of the artist	<u>JUANITA SUMNER</u> (Ngarrindjeri, Ramindjeri, Walkandi-Woni) <i>'Landback Cleanse' accompaniment 2022</i> sound 4 minutes Collection of the artist	<u>ARIKA WAULU</u> (Koolyn, Djap Wurrung, Peek Wurrung, Dhauwurd Wurrung) <i>Landback Cleanse Sequence 2022</i> digital projection, paperbark, 16 Kooloor rocks, grass, sound dimensions variable Collection of the artist

A RAINBOW OF TOMORROWS

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