

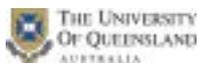
STILL IN MY MIND

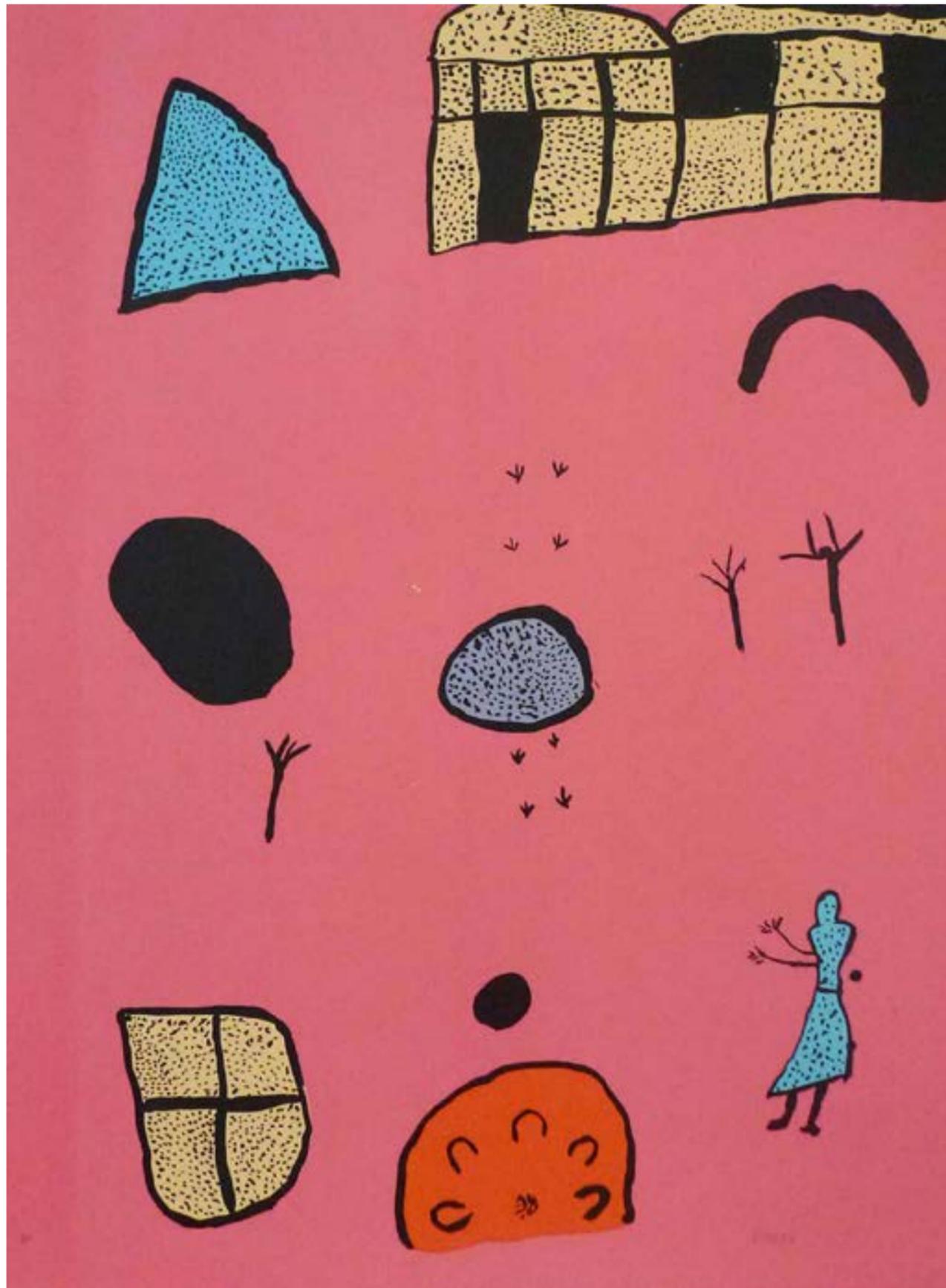
Gurindji location, experience and visuality



Curated by Brenda L. Croft, in partnership with
National Institute for Experimental Arts, UNSW Art & Design

Developed in partnership between Karungkarni Art and Culture Aboriginal Corporation, UNSW Galleries, UNSW Art & Design, UQ Art Museum, with support from the Australian Research Council Discovery Indigenous Award, the Australia Council for the Arts, Berndt Foundation and ARC Centre of Excellence for the Dynamics of Language, UQ.





Violet Wadrill Nananku
Humpy house, 2013
76.5 x 56.5 cm
Screen print lithograph

EXHIBITION OUTLINE

Inspired by the words of revered Gurindji/Malngin leader Vincent Lingiari, 'that land ... I still got it in my mind,' this exhibition considers the ongoing impact of the Gurindji Walk-Off, a seminal event in Australian history that continues to resonate powerfully today. The Walk-Off, a nine-year act of self-determination that began in 1966 and sparked the national land rights movement, was led by Lingiari and *ngumpit* (Aboriginal people) working at Wave Hill Station (Jinparrak) in the Northern Territory. Honouring last year's 50th anniversary, curator and participating artist Brenda L. Croft has developed this exhibition through long-standing, practice-led research with her patrilineal community with the assistance of Karungkarni Art and Culture Aboriginal Corporation. Lingiari's statement is the exhibition's touchstone, the story reviewed from diverse, yet interlinked Indigenous perspectives.

Still in my Mind incorporates photographs, an experimental video installation, newly commissioned history paintings, contemporary and historical prints and drawings, textiles and found objects, digital platforms and archives, in a richly diverse exhibition that reveals the way Gurindji community members maintain cultural practices and kinship connections to keep this history present.

EXHIBITION CONTENT

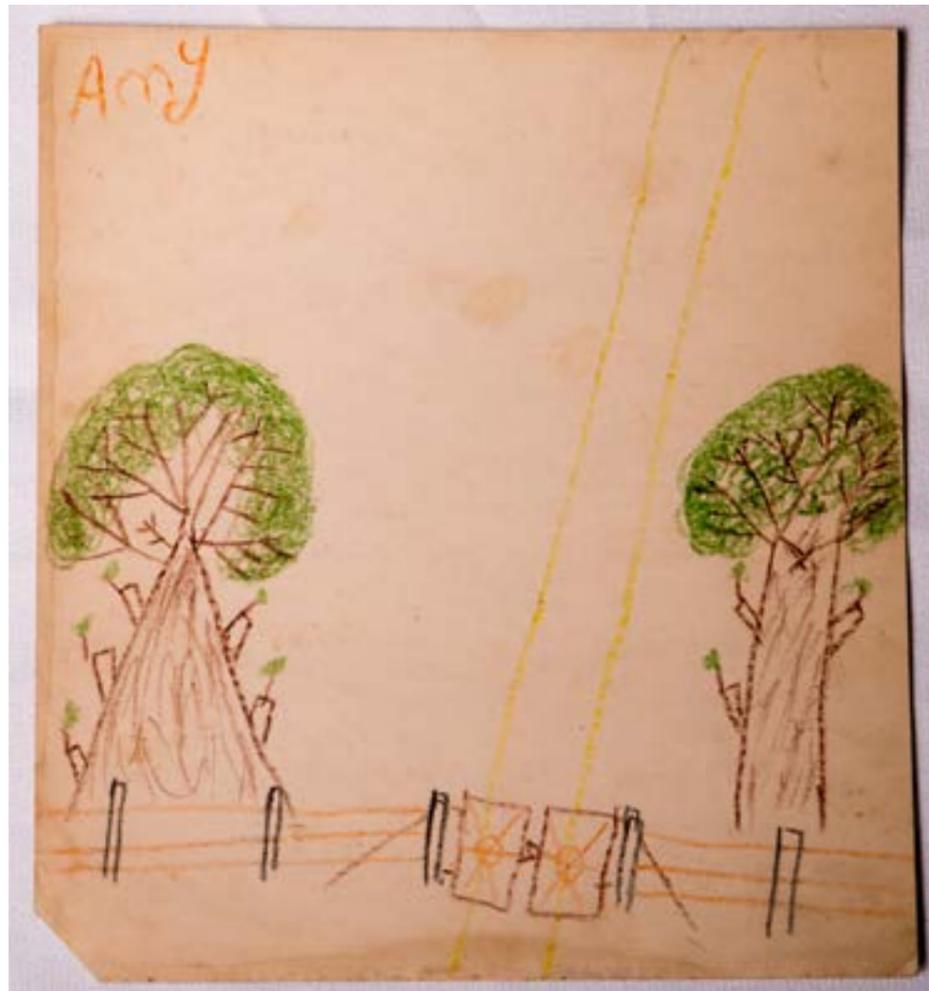
Still in My Mind is a multi-faceted, multi-media exhibition exploring notions of identity, home and connection to country, with the 'Gurindji Walk-Off' a key feature. It is curated by renowned Gurindji/Malngin/Mudpurra artist/curator Brenda L. Croft and produced in collaboration with the Indigenous community in the Wave Hill, Victoria River regions and Darwin, Northern Territory.

The exhibition has three major components:

1. New experimental work by Croft comprising an immersive video installation, incorporating photo-media and sound, alongside prints and installations of found objects. These works are centred on the act of walking the 'Gurindji Walk-Off' track from Jinparrak (Old Wave Hill Station) to Daguragu and other sites

associated with Croft's father's journey as a member of the Stolen Generations. The work explores the diverse experience of Gurindji people living outside customary homelands while maintaining cultural connections, thereby challenging the context of a single geographical location denoting 'home.'

2. New work from Karungkarni artists including major Gurindji history works on canvas created during site visits and artists' camps as well as textiles, prints and carvings. Language workers from Karungkarni Arts and Gurindji community elders were involved in translating all exhibition related material including catalogue texts, artwork labels, didactics and website information. Evident in the exhibition is a call for maintaining and transmitting cultural practices and the responsibility and kinship towards country. The exhibition utilises new multimedia platforms for Karungkarni artists to transmit these culturally bound historical narratives.



Amy
*Daguragu children's
drawings, c. 1971*
Coloured pencil on
cardboard

3. Significant materials from private and public archives from the early 20th century to the present comprising historical still and moving images, oral recordings and repatriated cultural material and objects. The exhibition includes proposed loans from the AGNSW, National Library of Australia, South Australian Museum, National Archives Australia, ABC, the Berndt Museum and the Museum and Gallery of the Northern Territory.

The nature of Croft's research and the collaborative elements of the exhibition development identified the crucial need for Indigenous-led, community-based art practice to intervene in the colonial dialogue about 'Indigeneity.' Moving and politically charged, the exhibition provides a distinctly immersive experience into shared and specific Gurindji knowledge of historical and cultural significance. The exhibition context within time and space is not bound to the 1966 'Gurindji Walk-Off' and the removal of Indigenous peoples from their land in the 20th century. It resonates with an ongoing determination to re-establish the connections to country that have been impacted since colonisation.

AUDIENCES

Still in My Mind is framed by the lead-up to, and period since, the 1966 Gurindji Walk-Off, a seminal period in Australia's shared history, in relation to the pastoral frontier and the birth of the national land rights movement. The National Museum of Australia has acknowledged this iconic action as one of the '100 Defining Moments in Australian History,' referenced in the national curriculum, numerous books, songs, lectures, media broadcasts and national collecting institutions. The 'Gurindji Walk-Off' is an event of localised significance but also of national and international relevance.

For the wider public this exhibition provides a charged retelling of a historical event, a powerful act of self determination which continues to resonate in the Gurindji collective psyche and broader Australian historical consciousness. It allows for audiences to experientially engage with significant aspects of this shared history from the standpoint of Gurindji participants and their descendants. Within the exhibition multi-faceted concepts of cultural representation and



Brenda L Croft
Jinparrak (Old Wave Hill Station)
installation
Cobb & Co twisted fencing wire

identity are explored from diverse, specific Gurindji perspectives and supplemented by extensive non-Indigenous archives to highlight the entwined experiences and narratives of country, diaspora and notions of 'home.'

The exhibition will be accompanied by an extensive public and educational program (funding to be confirmed) and a comprehensive bilingual exhibition catalogue, including contributions from artists, scholars and linguists (confirmed).

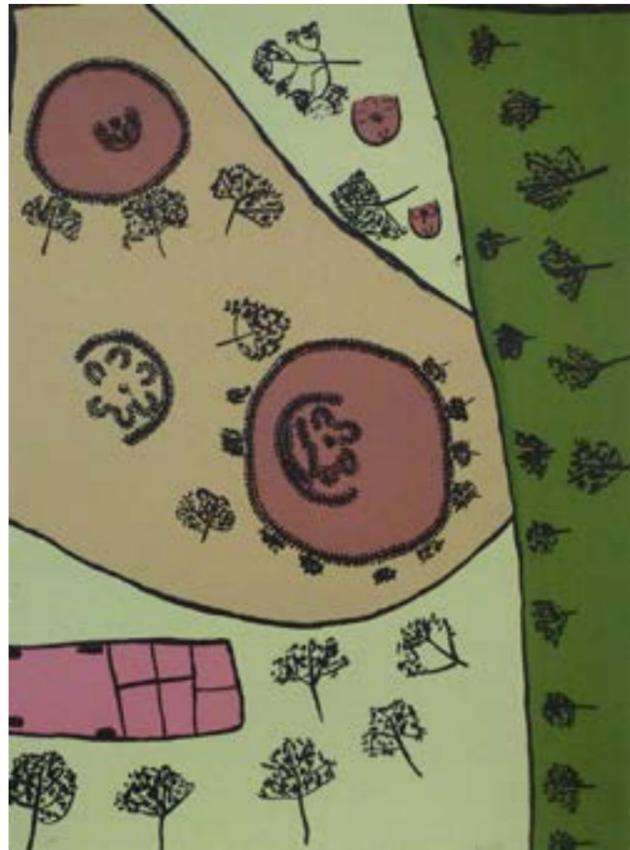
ARTISTS & PARTNERS

Brenda L. Croft

Brenda L. Croft is from the Gurindji/Malngin/Mudpurra peoples of the NT and Anglo Australian/German/Irish heritage. She has been involved in the contemporary arts and cultural sectors for three decades as an artist, curator, educator and researcher at regional, national and international levels. Croft has worked closely with her paternal community since 1991 and specifically with Karungkarni Art and Culture since 2011 when she project managed the 45th

Left
Biddy Wavehill
Jangana, 2013
76.5 x 56.5 cm
Screen print lithograph

Right
Rachel Morris
Gurindji Mining Lease, 2013
76.5 x 56.5 cm
Screen print lithograph



anniversary of the Gurindji Walk-Off. Since 2012 she has been working in partnership with Karungkarni on the development of this project, as part of her doctoral research with the NIEA, UNSW Art & Design, undertaking community-based field trips, artists' camps, site visits and conducting extensive interviews with Gurindji community members. Her multi-disciplinary arts practice has informed the realisation of the exhibition, incorporating the mediums of video installation, sound, photo media, etchings and found objects.

Left
Donkey Wagon Jerry Can
Found object, Jinparrak (Old Wave Hill Station)

Right
Bush Toy
Found object, Jinparrak (Old Wave Hill Station)



Karungkarni Art and Culture Aboriginal Corporation is a recently incorporated art centre developed in response to the request from the Kalkaringi/Daguragu community. Karungkarni exists primarily to strengthen and pass on the artistic and cultural knowledge of the Gurindji people, and to support the production and sale of artwork by the local artists, and as such, is the focal point for cultural, heritage and language activities. In 2016, Karungkarni coordinated the art, heritage and cultural program for the 50th Anniversary Freedom Day commemorative event, and initiated its language centre, Gurindji Jarrakap.

Involved in *Still in my Mind* are a number of artists associated with the art centre. These include senior artists Violet Nanaku Wadrill, Jimmy and Biddy Wavehill, Connie Ngarmeiyee, Theresa Yibwoin, Pauline Ryan, Ena and Sarah Oscar, Michael George and younger artists Serena Donald, Leah Leaman and Dylan Miller.



Brenda L. Croft
*Wave Hill, Victoria River
country, 2014-2016*
21 pigment prints,
59.5 x 84 cm each

UNSW Galleries opened in 2014 and has an outstanding track record of interdisciplinary engagement and cutting edge contemporary art, staging transformative exhibitions, workshops and events that foster new modes of interdisciplinary cultural production. Under the directorship of Felicity Fenner, UNSW has developed an exciting agenda that has included a significant focus on contemporary Indigenous art.

UQ Art Museum presents a dynamic program of exhibitions, publications, educational resources and public programs featuring artists and issues relevant to the University campus community as well as local and national audiences. These predominantly contemporary exhibitions and publications are diverse in content, form and context incorporating their values of innovation, research, education and audiences. UQ Art Museum has partnered to produce the catalogue for the exhibition.

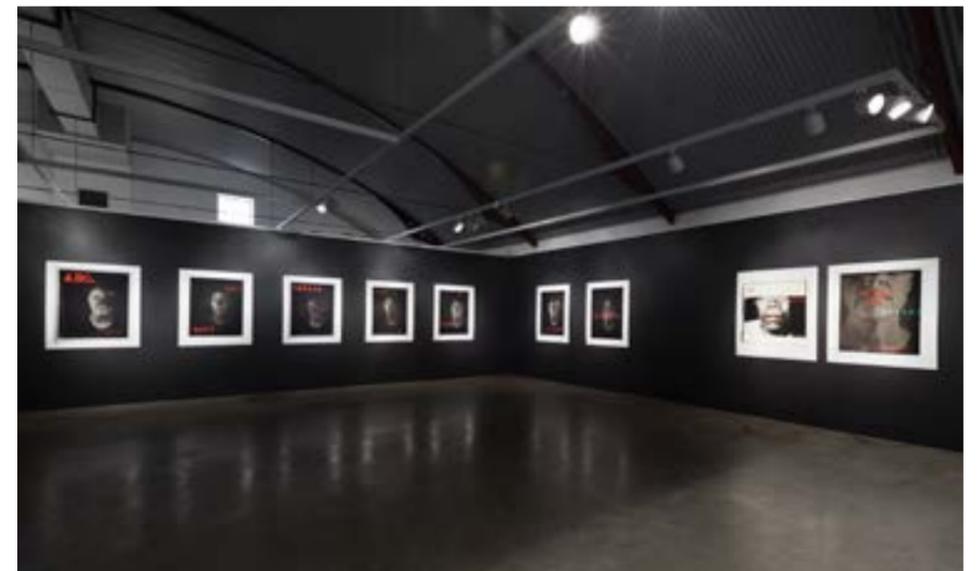
Biddy Wavehill Yamawurr
Nangala and Jimmy
Wavehill Ngawanyja Japalyi
*Jinparrak (Old Wave
Hill Station)*
Acrylic on canvas
96 x 150 cm



Brenda L. Croft
shut/mouth/scream, 2016
from *blood/type* series
diptych, pigment prints
(left side) 91 x 89.5cm,
(right side) 110 x 89.3cm



Brenda L Croft, solo
exhibition, 'subalter/N/ative
dreams' (installtion detail),
Stills Gallery, Sydney, 27 July
- 27 August, 2016.



Dr Felicity Meakins is the Deputy Director of the ARC Centre of Excellence for the Dynamics of Language at the University of Queensland. Her extensive work with Gurindji knowledge holders, spanning two decades and incorporating the work of earlier scholars, underscores the capacity of language documentation to be community-directed. She has directed a number of projects with Karungkarni Arts and Brenda L Croft, which have developed innovative means of bringing language and aesthetics together through print and multimedia platforms. Meakins has also compiled a number of dictionaries, grammars and collected texts of traditional Indigenous languages and has written numerous papers on language change in Australia. Her linguistic research with Indigenous knowledges has been acknowledged as ground breaking.

EXHIBITION SPECIFICATIONS

Still in My Mind is currently in the final stages of development. It will open at UNSW Galleries in May 2017 and will then travel to UQ Art Museum. It will be available for tour from 2018 onwards.

Resources are currently being sought to develop public programs and audience engagement components to accompany the tour.

Objects

Framed photographs and prints, unframed prints and drawings (pinned to wall), stretched canvases;

Found objects including horseshoes, twisted wire, bush toys; archival objects including dilly bags and a breast plate, textiles including painted aprons and crocheted crosses; wooden carvings

Audio-visual components including immersive multi-channel, multi-screen video-sound work (freestanding installation), archival footage and digital photography. Please note all multi-media AV components will tour with purpose designed equipment and display systems.

Exhibition signage, extended didactic labels and artwork captions

Exhibition running metres

Approximately 120 metres. Final number of works - tbc

Bilingual catalogue

Full colour, approx 260 x 195mm, 156 pages, RRP \$25

Education kit

On-line developed for schools & tertiary students – subject to funding

Public programs

Curatorial/artist talks and workshops – subject to funding

Cost

\$5000 + GST

Contact

Artback NT
PO Box 4582
Alice Springs NT 0871

Touring

2018 to 2020

[e] art@artbacknt.com.au

[p] +61 8 8953 5941



Leah Leaman, *Women Collecting Flowers And Bush Food*
Acrylic on Canvas, 86 X 140 cm

