

hand in hand

Aboriginal, Torres Strait Islander, Maori, Samoan, Nuiean and Fijian artists from Australia and beyond



An exhibition at **Boomalli** and **Performance Space**
to celebrate Mardi Gras 2008

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Aboriginal, Torres Strait Islander, Maori, Samoan, Nuiean and Fijian artists from Australia and beyond
Curated by Jenny Fraser and Shigeyuki Kihara



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thank you



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Cover image: Niwhai Tupaea **Hinenuitepo; goddess of death** 2007

Opposite: **Aboriginal Australia map**, courtesy AIATSIS. This map represents work carried out for the *Encyclopaedia of Aboriginal Australia*. Using the published resources available between 1988 and 1994, the map attempts to represent language, tribal or nation groups of Australia's Indigenous peoples. The map indicates only the general location of people, which may include smaller groups such as clans, dialects or individual languages in a group. The boundaries are not intended to be exact.



boomalli

Boomalli Aboriginal Artists Co-operative was established in 1987 by 10 Sydney based Aboriginal artists. The founding members were; Bronwyn Bancroft, Euphemia Bostock, Brenda Croft, Fiona Foley, Fernanda Martens, Arone Meeks, Tracey Moffatt, Avril Quail, Michael Riley and Jeffrey Samuels. The name 'Boomalli' is taken from three Aboriginal language groups within New South Wales and means 'to strike, to make a mark'.

It is an appropriate title as the vision of the founding members was to challenge and change the misconceptions of Aboriginal art and present their work on their terms. Boomalli Aboriginal Artists Co-operative is still one of the only galleries which has an exhibition program focussed on presenting urban contemporary work by Indigenous artists. Although most of the founding members are now represented by commercial mainstream galleries, Boomalli is still committed to presenting work by Indigenous artists and communities less represented by other galleries or institutes, artists whose work may be considered to be 'outside the square' of what is perceived, by an ill-informed viewer/market, as Aboriginal art.

In keeping with this commitment to providing a stage for marginalised artists, Boomalli also includes an annual Indigenous Gay, Lesbian, Bisexual, Transgender and Sista-girl exhibition in its annual exhibitions program and have been doing so since its first Indigenous Gay and Lesbian exhibition in 1994, titled 'Lookin Good' – Koori Gay and Lesbian Artists at Boomalli, co-ordinated by Matthew Cook, Brook Andrews and Rea. The 'Hand in Hand' group exhibition sees Boomalli also invite participation from various artists of Pacific Islander heritage based in Australia and beyond ranging from Maori, Niue, Fiji and Samoa. These are Indigenous artists in their own right who simultaneously exist both in their community of cultural heritage and the wider communities.

Although the forum for the annual Indigenous Gay, Lesbian, Bisexual, Transgender and Sista-girl exhibition is open to definition by the artists, the curators of 'Hand in Hand' (Jenny Fraser and Shigeyuki Kihara) moved forward with the premise of challenging the dominant views on gender and sexuality within the Indigenous community while celebrating commonalities and differences through the process of intercultural exchange. Boomalli is proud to collaborate with the Aids Council of New South Wales (ACON) and the Performance Space @ CarriageWorks in presenting the 'Hand in Hand' exhibition and performance series, and we hope this exhibition challenges the limitations of what constitutes an Indigenous artist.

'Hand in Hand' offers a multitude of dialogue and artistic expression in breaking down invisibility and separatism faced by Indigenous Gay, Lesbian, Bisexual, Transgender and Sista-girl, Takatapui, and Fa'a fafine people.

Darrell Sibosado
Program Manager
Boomalli Aboriginal Artists Co-Operative

acon

ACON acknowledges the traditional owners of the land on which it operates across NSW, and wherever this publication is read, and acknowledges the elders both past and present.

It is an honour to be involved in 'Hand in Hand', a landmark international, cross-cultural and collaborative showcase of the talents of Indigenous visual and performing artists who challenge dominant conceptions of sexuality, gender and identity.

ACON is a community-based health promotion organisation based in the gay, lesbian, bisexual and transgender (GLBT) communities of New South Wales with a focus on HIV/AIDS. We work with and provide services to GLBT communities, people living with HIV/AIDS regardless of sexuality, injecting drug users and sex workers.

Established by community members in response to the HIV/AIDS crisis in Sydney in the mid-1980s, today ACON continues to work from this community-based model. This means that our projects and programs come from the communities we serve and that their success is due to the vision, passion and voluntary participation of community members.

ACON recognises the fundamental link between health and social justice. With Aboriginal and Torres Strait Islander people still experiencing social inequity resulting in life expectancy 17 years lower than non-Indigenous Australians, ACON also recognises the need to listen to Aboriginal and Torres Strait Islander people, take direction from them and engage in innovative health strategies.

Committed to working with Aboriginal and Torres Strait Islander communities, ACON has delivered an Aboriginal Project since 1997. We continue to explore ways to partner with Aboriginal and Torres Strait Islander organisations and communities across NSW to facilitate innovative, engaging and culturally appropriate health promotion relevant to the groups we serve. Our Project recognises traditional and holistic conceptions of health as including physical, mental and spiritual wellbeing, which is why we support visual, performing and other forms of cultural expression in the context of promoting strong and healthy communities.

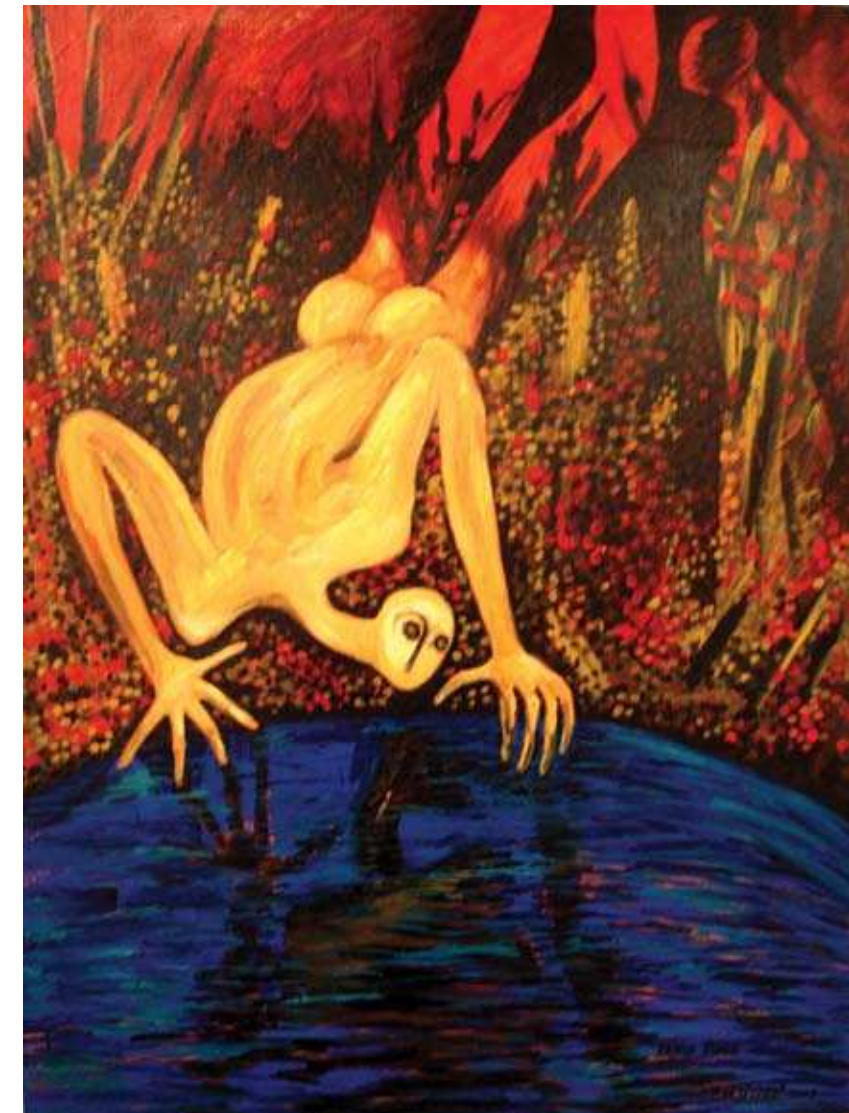
HIV diagnoses in NSW have remained steady in recent years while increases have been experienced interstate and around the world, but there is no room for indifference. The rate of HIV diagnosis in Aboriginal and Torres Strait Islander communities is equivalent to that of the non-Indigenous community. While there is greater variance in the ways Aboriginal and Torres Strait Islander people become infected with HIV compared to non-Indigenous people, the fact remains that our gay and bisexual brothers in NSW still experience the greatest impact from HIV.

The cross-cultural nature of Hand In Hand allows us as Indigenous peoples from different nations to explore what is unique in our cultures and what is shared between us in both pre-colonial and post-colonial experience. Through this sharing of our cultures, our lives and our hopes for the future, we can draw renewed strength to live lives of true celebration in our multi-faceted identities.

Stevie Clayton, CEO & Michelle Sparks and Shane Burgess, Aboriginal Project, ACON

arone raymond meeks

KoKo midiji, kuku laungji/Australia



black narcissus 2007
acrylic on canvas
Image courtesy of Jenny Fraser

Concerned with issues of spirituality, sexuality, identity, visibility and place – the figurative has always been the messenger. A cosmic man with arms and legs reaching out as if to the outermost limits of the universe, eyes like the sun and moon – innermost personal experience pervading the whole. At one, the messenger is both a self-portrait and universal man/woman.

Hands with splayed fingers, sometimes misread as anguish, are open and optimistic as an initiated rock art signature where a twisted finger or unusual feature may identify the storyteller like a fingerprint. In a broader sense they represent the artist's origins in Aboriginal History.

Arone explains, "My landscapes are anthropomorphic. The figures, for the most part are based on the landscape and my spiritual connection to it. Trees in the ground, rivers and tributaries form veins, limbs and bending elbows. The effigy of the human figure forms a portal to a moving landscape."

For the other part the figures are images of androgyny relating to sexual duality. Male and female converge as a strong creation entity. Arone manifests this balance of sexes as a balance of opposites. Compositionally the push and pull of large positive / negative spaces and strong polar colour palette within the works reinforce the theme or restoring order.

– Desley Rolph & Pete Martin, Gallery Directors, RM Galleries

dan tualapapa mcmullin

Samoa/USA



Sinalela 2002

Video

3min 30sec

Written, produced, edited and directed by Dan Taulapapa McMullin

Courtesy of the artist and O'kaioeanikart, Auckland

Stills courtesy of Maui Tauotaha

A short video, told through the imaginary life of a fa'aafine in Samoa, exploring the notion of: 'Images from the diaspora, from independent Samoa and from colonised American Samoa, these are my seabird tales from a wandering Samoan. If I paint images with a feather, with the wing of a moth and the breath of a story, the shadows and reflections in my work will weave a garland made of the stories of us.'

adrian wills

Wonnarua/Australia



A Simple Song 2003

35mm Colour Film on DVD

17 mins

Image courtesy of AFTRS

The excellent 'A Simple Song' (Adrian Wills, 2003) is a film similarly concerned with the acceptance of gay identity, though here the theme is broached in the context of a musical, that genre so rare in contemporary Australian cinema; by having a drag queen as the main character, the film incorporates the theatricality usual to the genre. In the film a young gay man is visited for the first time in many years by his destitute father (a man deeply affected by the long-past death of his wife), who is initially angered and confused by his son's sexuality. 'A Simple Song' is a simple story, as suits the short film form, though it manages to convey great emotional effect within this limitation.

– Kyle Weise 2004, Social Engagement, The 21st St Kilda Film Festival

shikeyuki **kihara**

Samoa/New Zealand



Taualuga; the last dance 2006

Performance DVD

5 minute 50 seconds

Courtesy of the artist

In Kihara's performance of 'Taualuga; the last dance' the artist appears dressed in a 19th century Victorian mourning dress once introduced to the people of Samoa during its colonial occupation through the British Commonwealth.

The fictitious character is also loosely modeled around Salome, a biblical figure; however unlike Salome who charmed and danced her way into the king's heart, Kihara's character is deeply in mourning, in grief, broken hearted and lamenting in response to those who fell victim to a world that is full of rage, chaos and at war.

The Taualuga performance in the traditional Samoan context is a dance of celebration. However Kihara's performances utilize the Taualuga as a metaphor to reference history and mirror what is currently happening globally today.

darrell **sibosado**

Bard/Australia



Jooroo (detail) 2003

Courtesy of the artist

Darrell's artistic practice is the design and creation of mother of pearl and silver jewellery inspired by the traditional motifs and aesthetic of his people and is a contemporary reflection of the traditional designs and mother of pearl etchings of the Bard people.

The image above is a detail from the Jooroo (snake) design created for the Australia Council for the Arts branding for the Aboriginal and Torres Strait Islander Art Board in 2003.

tracey moffatt

Australia/USA



Laudanum 1, 1998
for a series of 19 images
Toned photogravure print on rag paper
76 x 57cm
Courtesy of Roslyn Oxley 9 Gallery



Laudanum 10, 1998
for a series of 19 images
Toned photogravure print on rag paper
76 x 57cm
Courtesy of Roslyn Oxley 9 Gallery

Tracey Moffatt's works deal with existential themes like sexuality and power, birth and death, yearnings, dreams and memories. "I am not concerned with capturing reality, i'm concerned with creating it myself." The 19-part series *Laudanum* is embedded in the historical and atmospheric ambience of a turn-of-the-century colonial mansion. A white "mistress" and her Aboriginal servant are tormenting and subjugating one another in sensual reverie or the throes of obsessive ecstasy. Moffatt's expressive atmospheric portrait of a morbid fin-de-siècle society, whose hysterical manifestations and decline is closely related to the narcotic laudanum, was inspired by an erotic tale.

– B.Reinhardt, 'Creating One's Own Reality', in Tracey Moffatt, Hatje Cantz 1999

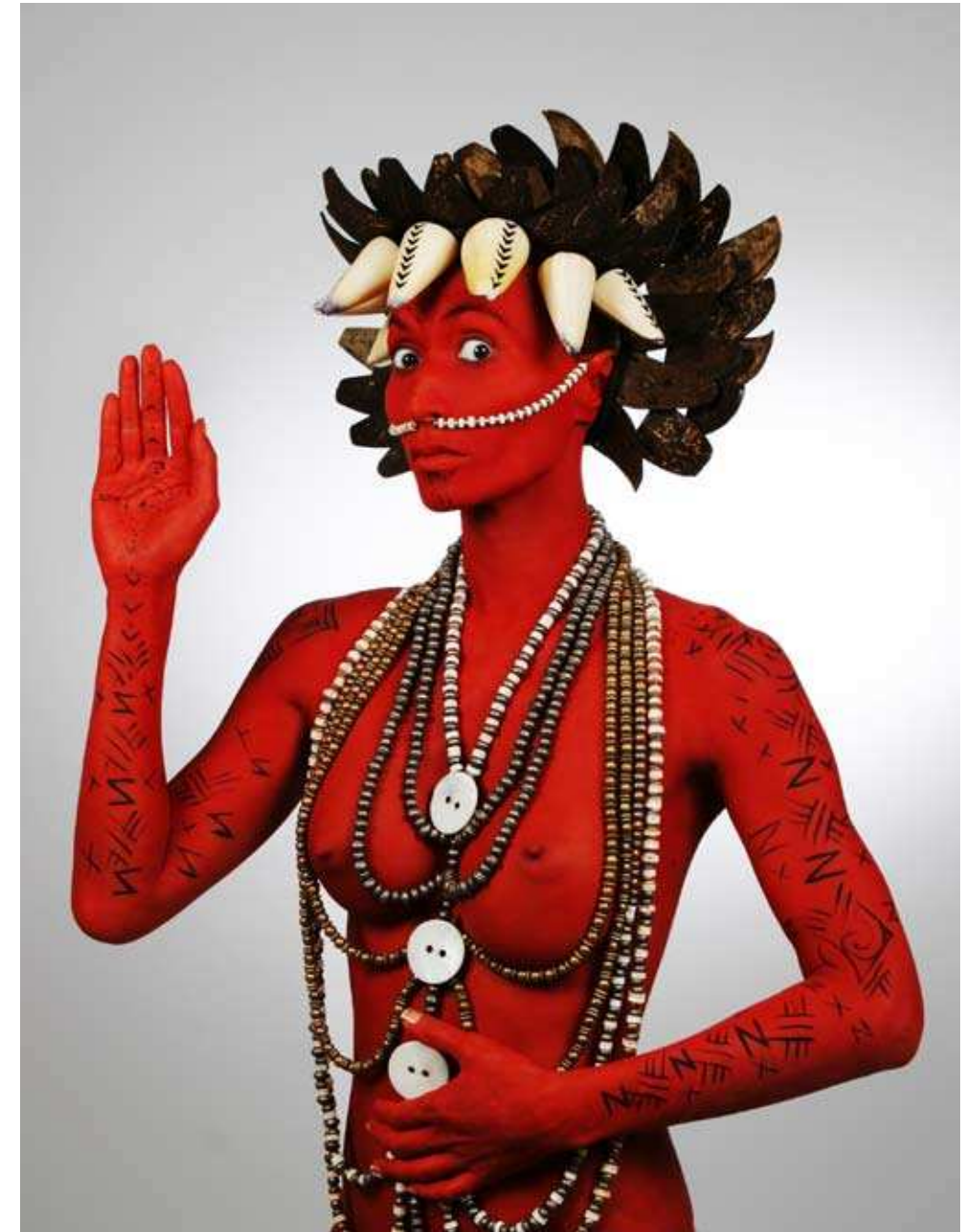
niwhai **tupaea**

Maori/Australia



Papatuanuku; mother earth 2007
Coconut, metal, waxed strings, photography and mixed media
Courtesy of the artist

Two of the works which are being presented as a diptych features self portrait photographs of the artist dressed in the guise of sacred Maori deities 'Papatuanuku' ('mother earth') and 'Hinenuitepo' (goddess of death). The works depict the balance and cycle in and between life and after life in Maori belief system. The photographs also showcase the technical skill of the artist as a jeweler, where she appears in the photographs adorning her own jewelry. The tattoo patterns featured on artist's body is known as a 'kirituhi' meaning a generic Maori Tamoko or tattoo pattern with no distinctive linkage to tribal affiliation however still capturing the 'mana' or the spirit of the artist's cultural identity. The patterns are designed by Sydney based Tamoko artist Tutahanga Tuheke.



Hinenuitepo; goddess of death 2007
Medium: Coconut, metal, waxed strings, photography and mixed media
Courtesy of the artist

a bebro coversation with jenny fraser and shigeyuki kihara

Jenny asks: There is always good and bad happening simultaneously in society... which makes it difficult to generalise that “the grass is always greener on your side of the fence”. For example, under Australian Federal Law in recent years we’ve seen new legislation that won’t recognise same sex marriage or civil unions, yet in wider society and popular culture noticeable changes are happening for the positive. Just last year a young Blak Gay character is realised on a new national television program ‘The Circuit’ and around the same time a Gay Big Brother housemate is judged runner-up by the Australian voting public. Jeez, what is the world coming to – Gay/Blak people on Australian TV!?

What changes, for the good or bad have you noticed in New Zealand or in the Pacific in general?

Yuki Says: The Pacific island nations that are represented in the ‘Hand in Hand’ exhibition spanning from Aotearoa New Zealand, Niue, Fiji, Samoa, Aboriginal Australia, Torres Strait Islands are to many extent under the territory of the British Commonwealth.

Since I’m a Samoan I can only speak from my own cultural experience and not for other island nations however I do find distant yet close commonalities between us all through language, dance, culture, creation stories as well as sharing a history of western colonisation.

Traditionally Samoan people were defined by their ‘le gafa’ or geneology and the contribution they make to the community, and not defined by what you do in the bedroom behind closed doors.

Its only until western colonial powers started imposing on Samoans laws and regulations based on binary oppositions of race, sex and gender that if you didn’t fit into being either a man or a woman, and your sexuality didn’t contribute towards procreation in building an army for imperialism, you were considered as a sinner, and an outcast at the fringes of society.

‘Fa’a fafine’ is a term used amongst Samoans to describe individuals who are gifted in the ‘mana’ or the spiritual energy of both man & woman. Today we broadly use the term Fa’a fafine to describe those who are gay, lesbian, bisexual, transgender and inter-sexed peoples.

For the islands of Samoa being totally devoted to Christianity, its ironic that most Samoan people I know are generally relaxed about the idea of Fa’a fafine in their family. However I know of some horror stories of people being ex-communicated by their families because of being Fa’a fafine. Much of the disagreement of about Fa’a fafine in Samoan culture today is a post contact phenomenon.

Before the ‘Hand in Hand’ group exhibition I curated a similar group exhibition entitled ‘Measina Fa’a fafine’ in October 2007 held at Artstation, Auckland featuring Fa’a fafine and non-Fa’a fafine Samoan visual artists exploring the relevance of traditional Samoan culture particularly to Fa’a fafine in the 21st century.

The ‘Measina Fa’a fafine’ exhibition was part of the extended program of the ‘Love Life 2: Sexual minorities of Pacific island origin’ gathering held in Auckland hosted by the New Zealand Aids Foundation, which also hosted delegates from around the Pacific to discuss HIV/AIDS prevention and issues relating to well being and survival.

It’s from the ‘Love Life 2’ gathering in Auckland I was told about that the newly established Samoa Fa’a fafine Association, a registered non-profit organisation in Samoa has gained the support of the current Prime Minister Tuilae’pa Sailele Malieolegaoi as their lead patron. The Samoa Fa’a fafine Association together with the Samoa Aids Foundation hosted a week long discussion with the members from the Council of Churches in Samoa about variety of issues including the discrimination against Fa’a fafine in the church. Apparently the discussion was successful between all parties involved.

Jenny says: I guessed that you might comment about christianity – I thought maybe it would be about Destiny church in NZ... we have similar groups at the moment – like the Family First political party: but it is different from what I’ve noticed about Destiny Church in that Maori and other Polynesians have taken up the mantra of Destiny Church in a way that pitches Native against Native – conservative Maori doing the Haka supposedly to take a stand against the “Queer”, whether they be Maori or not. Aboriginal and Torres Strait Islander people haven’t adopted quite the same stance, but it could be because the real Australian religion is football – and that comes with a whole different “kweeer” bashing approach.

Yuki says: I’ve seen the ‘haka’ performed by Maori & Pacific men from Destiny Church in New Zealand, and was alarmed by the context of how the ‘haka’ was used. ‘Haka’ as a performance in Maori culture is linked to challenge and war, and when you initiate challenge, you get challenged, where the result could eventuate into war. I find it contradictory that for a religion known for preaching peace, love and harmony would make people, in this case Natives turn against each other.

Lets not forget that there are some churches that do embrace non-heterosexual forms of love that the media doesn’t capture as much.

The media today also doesn’t help in decreasing the level of marginalisation for many minority communities including those of us that are indigenous and ‘queer’ by stereo typing us as something deviant and perverted no matter how much we contribute positively to our own communities.

In the past I have witnessed many street fights between Samoan Fa’a fafines and group of homophobic men both in New Zealand and Samoa. Many of the men I know in Samoa jokingly talk about keeping opinions to themselves especially in the presence of a Fa’a fafine twice their size. Unfortunately, many homophobic men in New Zealand have yet come to terms with why this happens.

Yuki asks: Our initial discussion for ‘Hand in Hand’ was that it was going to be a new media exhibition featuring works by Indigenous and ‘queer’ artists. However, when we started looking at including artists from diverse genders, sexualities and geographical regions we became aware that not all artists had access to expensive technical equipment to some extent due to the social and economic situation they were in.

So in order to be inclusive of everyone we had to diversify...Any thoughts on that?

Jenny says: Well, we’ve certainly delivered a multi-layered approach – of faces, places and spaces. To be honest, I think an entire screen-based exhibition would be boring... based on shows that I have seen previously and found to be a bit overwhelming and energy draining. While there is actually plenty of new media artwork out there, we’ve curated a strong show because we’ve focussed on the message instead of the medium. You can see how the artists have embraced this in the way that they’re enthusiastic about the possibilities and some have even gone to great efforts to create new work and unique perspectives. It would have been ideal to include some more traditional or customary styles of work – in a similar way that Gary Lee had Bark Paintings in his “kweeer” exhibition, curated a few years back. Without a research budget it is difficult to flesh out those ideas so we’ll just have to wait for their time in the sun again until next time. In ‘Hand in Hand’ those ideas of Aboriginal design and tradition are brought forward in the work of artists such as Arone Raymond Meeks with his distinct style depicting the messenger as an androgynous, universal man/woman. Similarly, Niwhai also references Maori tradition and culture in her self-portraits through Moko (Maori tattoo), adornment and posture which, interestingly resonates across other cultures. These works reinforce the world-wide ideas of some creation beings or gods as neither man nor woman, but still maintaining an important and revered place.

Yuki asks: – I find it interesting that most if not all of the artists we invited to be part of the exhibition didn’t make a direct statement about their ‘queer’ status....?

Jenny says: That’s usually the way we roll here :) Australia is really different from places like New Zealand and Tonga with regard to sovereignty – we don’t have the Aboriginal alternative to the Maori Party in Parliament and we certainly don’t have freedom to manage our own situation. So without a voice speaking for us in the corridors of power we are left to speak for ourselves and if we are working for whitey, we’re not likely to keep our jobs for very long if we’re making the wrong noises. Basically, for some people the Arts is a good place to hide and make noise :) Fortunately the Aboriginal Art Industry is THE Australian Art Industry (... but unfortunately without the numbers and solid representation of Aboriginal curators, commercial galleries or institutions!). Our industry is widely recognised and supported by an influential audience with a huge market overseas, so the messages do get out. I suppose ‘kweeer’ status is something to speak out about – like we are in ‘Hand in Hand’, but there are always bigger issues and the politics is often the personal. Most of the time Aboriginal Artists have a responsibility to tell it how it is, as opposed to making pretty pictures I guess, which even then usually have an element of the subversive (don’t tell anyone!).

One of the curatorial premises that I was interested in fleshing out is my own thoughts on sexuality – that it should be a “normal” endeavour and we are blessed with the freedom of a meeting of spirits that comes naturally, rather than acting out pre-conceived notions of colonised people always mindful of oppressive rules and backward societal pressures. Without having discussed this with the artists, in some ways I guess my premise is supported by the non-direct ‘kweeer’ statements in the artwork, which I feel heartened by.

Yet on the flipside a couple of the artists have referenced sexuality in their work. Clinton Nains ‘Big City Time’ is an offshoot of his ‘White King, Blak Queen Series’ that was actually first shown in the

a bebro coversation with jenny fraser and shigeyuki kihara

Sydney Mardi Gras in 1999. Clinton is the proud Blak Queen where, in both series he uses White King Bleach on black fabric (including velvet) as a metaphor for colonisation in this country, which I'm sure relates to colonised peoples elsewhere also. In regard to his motivation, he offers "The personal politics, the heartbreaks, what's been going on, fighting for crown land, emotions, no longer at the beginning or the end of... they're bleaching us " The viewer can decide 'are they cleansing or are they stains?

Yuki says: You and I have both been exposed to each others communities and knew that an intercultural exchange between Indigenous communities of the Pacific was long overdue, that the gathering between us all would help establish and foster relationships while simultaneously serving the needs of the community we both represent.

In the age of globalization and being colonized people, Indigenous and 'queer' people are faced with variety of crap including religion, racism, sexism, homophobia and transphobia which continue to challenge moving forward along with the rest of the world, due to the lack of resources available, as well as the lack of presence in decision making process to determine destiny. It's only when they begin to be paddling the canoe their own way can they finally navigate the great ocean of life.

Staging the 'Hand in Hand' exhibition during the Sydney Gay Mardi Gras Festival as a visual art exhibition event with an Indigenous focus is also important in terms of marketing the 'voice' of the exhibition because much of the Queer movement across Australia and New Zealand is driven by and catering for, white gay men. By staging 'Hand in Hand' during the Mardi Gras we simultaneously speak to and against the notion of 'Queer' and its associated stigma as a western concept that is imposed on many indigenous communities across the Pacific. For me it's not about creating enemies, it's about creating alliances and understanding by working together towards a goal based on love and respect.

In the process of all of this, we have come together to celebrate our commonalities while learning from our differences, Being A Bro for each other, or shall I say being a 'BeBro'? Sistagirl.....we walk the talk!

Jenny says: yes well nobody does it like we do :) usually the Indigenous involvement in Mardi Gras is minimal – aside from the annual exhibition at Boomalli, there may be a float in the Mardi Gras parade... I remember in past years the slogans 'Blak, Kweer & out there' and one promoting the reconciliation movement 'Black+White+Pink'. In recent years this involvement has wained (like most good things under a Howard Government) yet it is the Aboriginal & Torres Strait Islander shows that receive good reviews. So it is really important to have a presence, after all we belong everywhere in our own country, in all niches of society, and our audiences deserve a taste of culture, especially those appreciative audiences that have travelled far.

Jenny asks: When I was in Auckland for the 'Turbulence' Triennial this year, I read an interview with Black British artist Isaac Julien in a local kweer newspaper. He spoke about the idea of a queer aesthetic which I found interesting. He offered that queer folk had a certain appreciation for beauty. Over these ways we have also been pondering ideas of an Aboriginal Aesthetic. So what do you think about notions of an Indigenous Aesthetic, an Asian Aesthetic, a Kweer Aesthetic or all of them together?

Yuki says: Aesthetic to me is about the appreciation of beauty in general, and the beauty is in the eye of the beholder. However what is considered beautiful today in the mainstream has resulted in the self-centered individualistic approach of the dominant culture. So I guess what Isaac is saying is somewhat true in that people who are not part of the mainstream have different ways of looking at things including aesthetics, due to having different experiences and circumstances. For me the aesthetic of the 'Hand in Hand' exhibition is defined by our collective and inclusive approach – and the ultimate buzz we get from Brown and Black fellas working alongside each other...hand in hand!!

jenny fraser
Murri/Australia



Ceremony 2002
Digital Photos on DVD
looped
Image Courtesy of the Artist

moana nepia

Maori/New Zealand



Ka mau te wehi 2007
DVD 60 mins
Artist and Director: Moana Nepia
Camera and sound: Moana Nepia
Editing: Moana Nepia and Rahera Herewini
Courtesy of the artist and Mary Newton Gallery, Wellington

'Ka mau te wehi' is one of a series of outcomes from a research project on Maori dance lead by visual artist and choreographer, Moana Nepia, currently lecturing at AUT University, Auckland. Juxtaposing extracts of interview footage with moving and still dance images, this work explores the intricate dynamics of diversity within a contemporary indigenous culture through dance, challenging stereotypical notions of what Maori dance is, while also sharing a series of poignant and often humorous personal recollections. Funded by Nga Pae o te Maramatanga, a Maori research organisation established to promote Maori research, this interdisciplinary project includes a series of exhibitions, a choreographic workshop and performance programme, and is hosted by the Maori Faculty at AUT University, Te Ara Poutama. The video footage is edited in collaboration with Rahera Harewini.

sionelagi falemaka

Niue/Australia



Mataninifale; eyes of the house 2007
Medium: Woven textiles, feathers, beads, buttons and mixed media
Photo: Emily Valentine Bullock
Courtesy of the artist

Sione's artwork features adornments made in honor of a scared deity in Niue known as Mataninifale also known as 'Eyes of the House'. The story tells of Mataninifale a talented maiden who excelled in the arts of fibre and weaving in Niue. While she was out beating her hiapo (bark cloth) by the lagoon, she came in contact with a very human friendly whale send by the Atua (supreme god) to warn her and her people of impending danger. Mataninifale became infuriated with the whale because she did not believe its story and she began teasing and calling the whale derogatory names. The whale in turn swallowed up Mataninifale. (This story has been open to many variations of interpretation over the generations).

dianne jones
Balladong/Australia



Blaklash series: untitled #1

In her new series 'Blaklash', Jones deals with the archetypal images of the contemporary Aboriginal Woman adopted by non-Indigenous people. She parodies Blak identities that have been popularised by a homogenous dominant culture. Jones responds to the demonisation of Blak identity by satirising them. As Jones states: "Everything that I am caricaturing is everything but what I am".

opening night performers



travis (Kuku-Yanlangii/Australia)

Travis has been studying the art of Belly Dance since 2001 and has a passion for the Tribal/Fusion style. This form of dance can also be described as "Dark Gypsy" or "Industrial Belly Dance". Travis believes that this form of dance is very spiritual and allows him to feel more connected to the earth through its organic movements and various methods of body isolations. Travis has performed at events and venues including Performance Space at CarriageWorks, Black Pearls 2007 and The Newtown Hotel, working alongside great performers such as Cindy Pastel.

Contact Travis through his manager, Michelle Sparks

Email: mish.sparks@yahoo.com.au



natalie-joy cooper (Awabical/Australia)

Natalie-Joy Cooper was born in Newcastle Australia and moved to Sydney at the age 6 where she soon discovered her deep passion for the performing arts. Natalie-Joy began singing and performing at functions at age 7 and studied music and drama at school where she performed in various school plays and music performances. Natalie-Joy has also completed several acting courses at ATYP (Australian theatre for young people) and has been involved in student films where she has had speaking and lead roles. She has been involved in many musicals with Holroyed Musical Society, school plays at St Sholastica's College and at the Eora College in Sydney. Natalie-Joy is currently studying music at the Eora College is in the process of recording her own music. She sings solo, in a choir and has performed gigs with various bands. Natalie also plays the piano and is currently learning the guitar and drums.

Email: natcooper@hotmail.com



phineas (Samoa/Australia)

Phineas is a solo artist based in Sydney and has performed all over Australia and the Pacific including: Pacific Unity Festival, Waitangi Day Festival Bondi Beach in Sydney, Teuila Festival Samoa 2007, Pasifika Festival Auckland 2006 to name a few. His inspiration is soul and R'n'B but he gathers strength from his Pacific Island roots.

Email: afiomai@gmail.com



benjamin fifita makisi B.Mus & M.Perf
(Samoa/Tonga/NZ)

Benjamin Fifta Makisi is New Zealand's finest Pacific Operatic Tenor and is of Samoan and Tongan Descent. He has graduated with a Bachelor of Music (Performance) from Victoria University, Wellington, New Zealand and also a Master of Performance (Opera) from University of Sydney Conservatorium of Music. He has won many awards and International competitions: Francesco Vin as Internationale Concorso Semi Finalist (2005) Barcelona, Spain; Wellington Pacific Island People's Arts Award (2003) Wellington, New Zealand; Creative New Zealand Arts Council Josefa Enari Memorial Award (2002) Auckland, New Zealand; Sydney McDonalds Aria Competition First (2002) Sydney, Australia; Runner-Up at the National Australian Eisteddfod Aria Award (2002) Canberra, Australia; Rotorua Lockwood Aria Competition First (2001) Rotorua, New Zealand; Willi Fels Memorial Award (1996 – 2005) Wellington, New Zealand. He has sung in London, Italy, Spain, New York, Houston, LA, San Francisco, and the NYIOP, USA. He is a regular concert performer for NZ, Australia and the Pacific Islands Aside from his extensive and international accolades he hopes to inspire under-privileged children and to combine his musical operatic abilities with his Pacific heritage music and to encourage the importance of being a Pacific Islander through his cultural identity.

jeffrey **samuels**
Wonaruvura/Ngembera /Australia



Brolga 2007
Acrylic on Canvas
167cm x 213cm
image courtesy of Jenny Fraser and Boomalli Aboriginal Artists Cooperative

From the middle 70's I had begun to experiment creatively with Aboriginal cultural items to develop my own style through learning and understanding Aboriginal art and artistic expressions, styles and culture, such as traditional and contemporary Aboriginal dancing, music, theatre, poetry, literature, language, and visual arts, along with Aboriginal social and political issues, which are still a source of inspiration and influence.

gary **lee**
Larrakia/Australia



Chottu (diptych 1) 2007
Photographic lambda print
148.00 x 106.10cm
Edition of 5 + 2 A/P
Image courtesy of the Artist and Karen Brown Gallery, Darwin.

"This work is from my ongoing portrait series, "Nice Colored Boys" (1993 – present) which documents Indigenous and coloured male beauty and identity. I mostly make my portraits on the streets, as part of a chance encounter, or as in this work, planned indoor shoots. What I hadn't planned was for a Hindu boy, Chottu to strip off almost as soon as he entered the room. His erection was already hard and without further ado he laid on the bed ready for me to take his photos. Following my usual methodology I let him choose his own poses which I thought were quite professional. Later he told me he'd posed for a Dutch guy the year before. The natural light from the window complimented Chottu's skin tones and combines well with his innocent/sexy look and porno-like poses. He enjoyed posing naked and showing off his big cock and when we'd finished, he asked if there was anything else I'd like. I knew what he meant but I was more interested in the photos I'd taken and when I saw the prints later, I was very pleased with the beauty of his portraits."

– Gary Lee, Darwin

rea

Gamilaraay/Wailwan/Australia



maang (message stick) 2006/07
three channel DVD & sound installation
Dimensions Variable

Collaborators
Gail Kelly – dramaturg and creative co-director
Stephen Jones – technical designer, programmer, co-editor and DVD author
Peter Oldham – camera and co-editor of bed video
Dr. Christine Nicholls – Australian History & Indigenous Languages consultant

**THIS VIDEO WORK CONTAINS IMAGES THAT ARE SENSITIVE
TO ALL AUSTRALIANS**

The historical 16mm black and white film excerpts that I have used in my three-channel video installation was originally made by William Grayden during his expedition, with Pastor Doug Nichols. This piece of footage "remains today a powerful expose of the conditions suffered by some of the Pitjantjatjara Aboriginal people who had been displaced by the 1956 Maralinga atomic bomb tests." The tests were ordered by the British and carried out by Australians, it lasted for ten years. The Pitjantjatjara people were "forced from their native land, they'd then been hit by serious drought. Seeking water, food and medical attention, they had struggled across hundreds of kilometres of outback terrain to reach the Warburton Mission. There the camera documented the terrible results of sun exposure, thirst and starvation, trachoma and blindness."

salote **tawale**

Fiji/Australia



Be Good 2007
Video installation
3 minutes and 50 seconds, looped
Courtesy of the artist

The video work of Salote Tawale explores the concerns of our contemporary identity. Her material is the iconography of childhood; a make believe defined through movies, television and music videos. Tawale occupies the screen performing archetypal and stereotypical characters to investigate gender, sexual and cultural constructions in contemporary western society. This is to examine the idea of the polymorphic identity.

claudine **sartain**

Maori/Australia

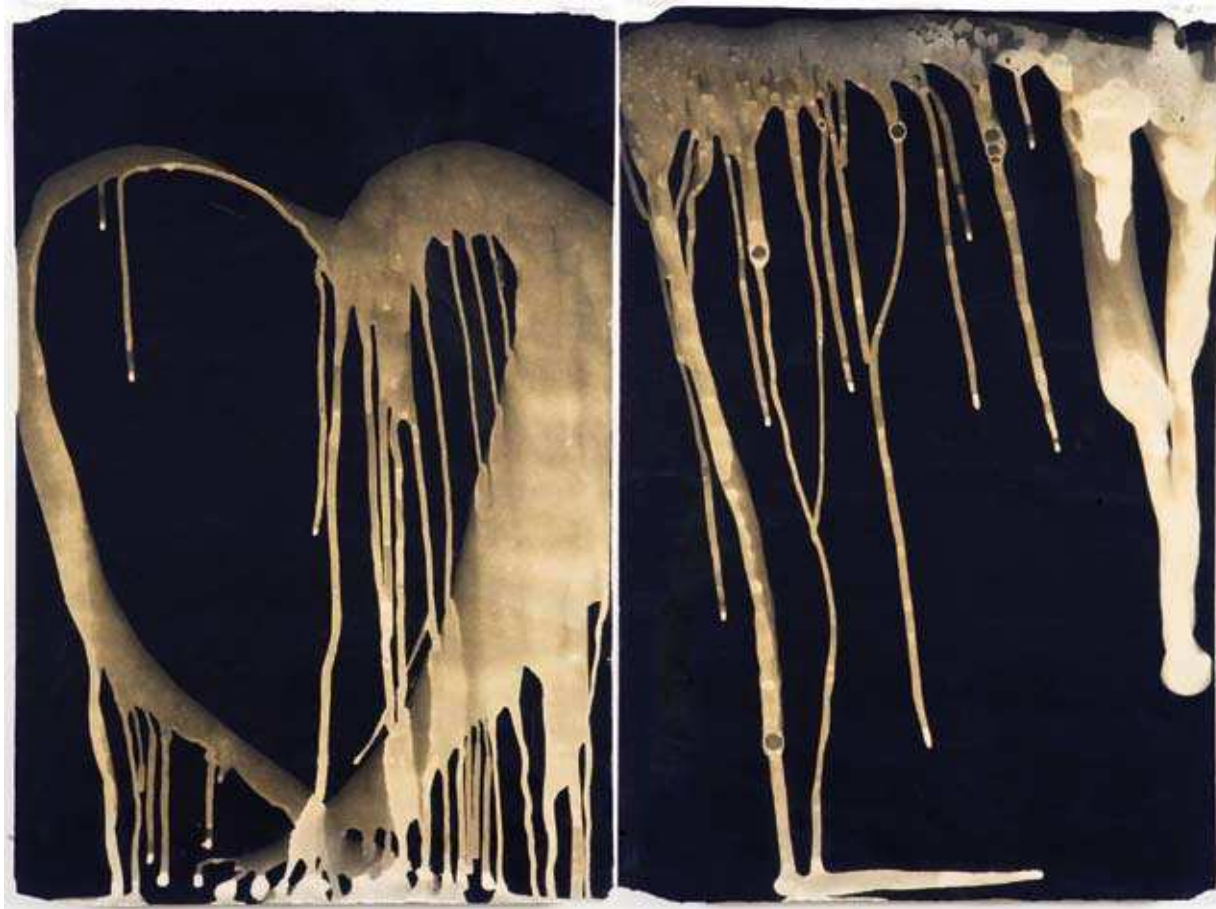


Deccada 1999
Short Film on DVD
14 minutes
Stills courtesy of Michelle Blakeney

Deccada – A journey through film, fetish and fantasy. Experience an erotic, sensual journey with the voyeur on her journey through a surreal female space. A caged metal elevator takes the Voyeur and her companion the door bitch through, layers of sensuality. On each new floor a new fantasy unfolds. Indulge with the voyeur as she strokes her most hidden desires, skin, body art, accents, uniforms....women...women... and more women.

clinton **nain**

Merium Mer – Erub, Torres Strait/Ku Ku – Sand People, Northern
Queensland/Australia



Big City Time 2001
Bleach on Paper
112.5 x 152cm
© Clinton Nain, image courtesy of Nellie Castan Gallery

Thirty years – thirty thousand years. I am here, I am queer. I am here before, now, tomorrow. I am here and everywhere.
I am here to stay.

wendy **riley**

Wirradjirree/Australia

Clever Woman

I was going crazy
Till a clever woman sung
Lay down my child
Let me take you back
To where it all begun

Open up your heart
Listen to the river's untold song
Dance as the tree's
Let my spirit guide you
Till your learning is done

For once we walked and gathered food
From this land of ours
As woman we gave birth
Bleeding only on sacred ground
So if you stop and listen
You'll hear your mother cry

As through the memories left untold
Within your dream's
I'll take you there
Back to where we were free
Living in harmony

So like a seed I began to grow
Spreading limbs of new and old
For I'm a tree never standing alone

Spirit Woman

Can I tell you my story
Spirit woman
Of visions and dreams
Would you like to hear my heart sounds
Of earth water fire and air

I've traveled through deep forests oceans
Seeking acceptance and completion
A sense of belonging here
Two cycles meet without end

Now the storm has passed
No longer drowning
I stop and listen
Tear drops run down my body

Wendy Riley
Wirradjirree Nation

biographies

Sionelagi Falemaka was born in the island of Niue located in the Polynesian region of the South Pacific Ocean, and the island is also a protectorate of New Zealand. Sione is a triple citizen who was educated in Niue, New Zealand and Australia, currently lives, works and studies in Sydney, Australia. Sione as a child has always been involved in the weaving of ritualistic artifacts as well as functional utilitarian objects for everyday use. Sione has continued developing, exploring and creating his individual style of work, based on traditional Polynesian weaving preparations, methods and techniques utilizing contemporary techniques, materials and mediums. He maintains & extends the traditions of Lalanga (weave together) and Tuputupu (to enhance) with the philosophy of addressing community, individual and gender structural disadvantages and advantages.

Shigeyuki Kihara is of Samoan descent working in visual and performance art disciplines. Kihara's work is based on an investigative research relating to the indigenous cultures of the Pacific, and more specifically to Samoan culture, history and spirituality pointing to how its principles can be applied to her urban environment in Auckland, New Zealand where she currently resides. Kihara has exhibited nationally and internationally with solo exhibitions held at Sherman Galleries, Sydney, Artspace (Auckland) and The Gus Fisher Gallery University of Auckland. Kihara has participated in group exhibitions including; 'More or Less', Te Papa Tongarewa Museum of New Zealand, 2001; 4th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, 2003; 'Telecom Prospect 2004; New Art New Zealand', City Gallery Wellington; 'Asia Traffic', Shanghai Zendai Museum of Modern Art, 2005; 'Masquerade; Representation and the Self in Contemporary Art', Museum of Contemporary Art, Sydney, 2006; 'Pasifika Styles', University of Cambridge Museum of Archeology and Anthropology, UK, 2006/08. Kihara has performed in venues including; Queensland Art Gallery, Brisbane and Haus der kulteren der welt, Berlin (with the 'Pasifika Divas'); San Francisco Lesbian, Gay, Bisexual, Transgender Centre; Linden St Kilda Centre for Contemporary Art, Melbourne and Musee du Quai Branly, Paris. Examples of her work can be found in number of public collections including; Te Papa Tongarewa Museum of New Zealand, University of Cambridge Museum of Archeology and Anthropology, UK and The Metropolitan Museum of Art, NYC.

Jenny Fraser is an aesthete with an interest in other ways. Jenny is interested in refining the art of artist/curating as an act of sovereignty. She was the co-ordinator for the new media arts component of 'Spirit & Vision' a Triennale featuring 94 Aboriginal Artists at Sammlung Essl in Vienna, and also part of the curatorial working group for 'conVerge – where art and science meet', the 2002 Adelaide Biennial, which was a major survey of Australian new media artworks. More recently she was the first Aboriginal Curator to present a Triennial exhibition in Australia: 'the other APT' held at Raw Space Galleries, coinciding and responding to the Asia Pacific Triennial. Her work is exhibited internationally, including ISEA 06 in San Jose and the Interactiva Biennales in Mexico. She has recently been awarded an honourable mention at the 2007 imagineNATIVE Film Festival in Toronto. Because of the diverse creative mediums Jenny uses, much of her work defies categorisation. More recently her work takes iconic and everyday symbols of Australian life and places them into a context that questions the values they represent. With a laconic sense of humour she picks away at the fabric of our society, exposing contradictions, absurdities, and denial. Her practice is also partly defined through a strong commitment to collaboration with others, which in turn leads to involvement in a new wave of exciting artists networks, such as the Blackout New Media Arts Collective: a national body of artists / film-maker / designers. She is also a centrifuge for Digital Arts and founded cyberTribe online Gallery in 1999. Jenny has travelled extensively and completed artist-in-residence programs from remote communities in the Northern Territory to the Rocky Mountains in Banff and Raw Space in Brisbane

Diane Jones is a Nyoongar photo-media artist whose work deals with Indigenous representation, Australian colonial iconic imagery and cultural history. Dianne Jones undertook a Bachelor of Visual Arts at Edith Cowan University, Western Australia, in 2000. Her work has been included in numerous group exhibitions in Australia and overseas, and is included in the collections of National Gallery of Victoria, Art Gallery of Western Australia, Monash University Museum of Art and the National Gallery of Australia. She is represented by Niagara Galleries, Melbourne.

Gary Lee I am a Larrakia person born and raised in Darwin on Larrakia country where I've always lived except for periods of education and

employment mainly in Sydney and Melbourne. When I was seventeen I travelled through England, Europe and the Middle East and ended up in Kolkata (Calcutta) India where I lived for two years. Upon my return to Australia at 21 years if age, I enrolled at Alexander Mackie Art School and then Sydney College of the Arts for a year. I supported myself part time by doing work such as clothes designing and accessories such as scarves and bush-string jewellery and I returned to Darwin in 1981. I worked as an arts adviser in Katherine for Mimi Aboriginal Arts and Crafts for three years before going to the Australian National University where I graduated with anthropology honours in 1990. Since then I've worked as a curator, arts researcher, writer and designer. My recent commissions include the 2001/2002 and 2003/2004 Sydney Harbour Bridge New Year's Eve Celebrations designs; and designing 'Gulumbirigin': Larrakia Memorial, for Darwin City Council Public Art Advisory Committee (for 2005 funding application). I am completing my PhD at Charles Darwin University researching an ethnography of my own people, the Larrakia, and continue working at my own photography art practice. Since 1993 I have been taking portraits of male beauty and body image in India and Nepal and have recently commenced photographic projects with Aboriginal and other Indigenous males in Darwin and the Northern Territory.

Dan Taulapapa McMullin's paintings are available at Okaioceanikarts Gallery in the Langham Hotel Mall on Karangahape Road in Auckland, Aotearoa-New Zealand. His 2004 illustrated poetry chapbook A Drag Queen Named Pipi is available through Tinfish Press of Honolulu. His performance poem The Bat and other early works received a 1997 Poets&Writers Award from The Loft. His film Sinalela won the 2002 Honolulu Gay & Lesbian Film Festival Best Short Film Award. His artwork is part of the Mai Ka PIKO Mai group exhibition currently at the Bishop Museum in Honolulu, Hawai'i, and he will have a solo exhibition of his works at Fresh Gallery Otara in Auckland, Aotearoa-New Zealand in August 2008. He is developing film projects with producer-directors Merata Mita and Brian Wescott. He will be publishing a book of short stories 'The Only Paradise is Paradise Lost' in future. Both his parents are Samoan from American Samoa, his paternal grandfather came from a Jewish Irish family of Dublin. Taulapapa grew up in Japan, Germany, California, Hawai'i and American Samoa. He resides in the hills of Laguna, California. <http://www.taulapapa.com>

Arone Meeks produces paintings, sculpture and prints that express a passion for country, spirituality, sexuality and politics. His path is one that redefines his connections through art mediums. The spiritual is actualised through art and his response is one of ‘working it through’ an intuitive process. Arone is able to express a unique spiritual response to country that has a harmony in connecting disparate worlds. His subjects are sourced in nature and represent a cultural responsibility with an expression of contemporary art. Arone's indigenous links are with the Kokomidiji of Cape York, around Laura, the site of renowned rock art galleries filled with graceful drawings of quinkans. Laura is known as a place of Aboriginal magic and sorcery; it is also the location for the biannual Angnarra Aboriginal Dance Festival. Walking through this country has a palpable effect on Arone. He feels a physical reaction to sacred country that helps forge relationships with kinship, a sense of self and ‘renewing the dreaming’. Arone's art is not governed by the same barriers and protocols that govern traditional Aboriginal art, but is placed in the context of the contemporary urban.

Tracey Moffatt is one of Australia's leading contemporary artists as well as being an artist of international significance. Since her first solo exhibition in Sydney in 1989, she has had numerous exhibitions in major museums around the world. Working in photography, film and video, Moffatt first gained significant critical acclaim when her short film Night Cries was selected for official competition at the 1990 Cannes Film Festival. Her feature film, beDevil, was also selected for Cannes in 1993. In 1997, she was invited to exhibit in the Aperto section of the Venice Biennale. A major exhibition of Moffatt's work was held at the Dia Center for the Arts in New York in 1997/98 which consolidated her international reputation. Recently, comprehensive survey exhibitions of Moffatt's work have been held at the Museum of Contemporary Art, Sydney and the Hasselblad Centre in Goteburg, Sweden. In 2007 she was presented with the prestigious Infinity award for art photography at the International Center of Photography in New York City (previous recipients include Cindy Sherman, Sigmar Polke and Andreas Gursky) and a new monograph on her films; The Moving Images of Tracey Moffatt by Dr Catherine Summerhayes was published by Charta, Milan.

Clinton Nain Since obtaining his Bachelor of Fine Art (Painting) at the Victorian College of the Arts (1992-94), and more recently his Master of Fine Art (Research) at the College of Fine Arts, University of New South Wales (2001-03), Clinton Nain has established a significant place in the critical debates of contemporary Australian art. Nain's work lifts the rug to uncover a poorly hidden shame of Australia's past and present, the orchestrated ill-treatment of the traditional owners of this land. Nain's potent imagery exposes the brutal and contemptuous nature underlying European settlement of the many Indigenous nations of this continent, now Australia. He utilises an apt sense of humour to inject these somewhat bleak topics with eroticism and wit. He is also a dancer, performer and storyteller. In 1999, Nain began his 'White King, Blak Queen' series, exploring the tainted path of colonisation through a unique and vital black feminine perspective, challenging white masculine dominance. Through performance, storytelling and staining fabrics with bleach, the Blak Queen boldly quests for equality. Nain explored these ideas further in his 2001 Sherman Galleries exhibition, 'Whitens, Removes Stains, Kills Germs'. More recently, Nain's 'Mission Brown' series, first shown at Sherman Galleries in the 2003 exhibition, 'Living Under the Bridge', provokes us to consider those living under the crumbling bridges of reconciliation.

Moana Nepia, of Ngti Porou descent, is a visual artist, choreographer, and lecturer in Dance as well as Art and Design at AUT University, Auckland, w here he is currently leading a major research project on Maori dance. He is represented by Mary Newton Gallery in Wellington. His work is currently represented in numerous private and corporate collections in New Zealand, Europe and the UK, including those of the NZ Ministry of Foreign Affairs, Te Wananga o Aotearoa, the University of Auckland, and commissions for British Airways at London Heathrow and Singapore's Changi airports. Moana has also had an international dance career that includes performing with the Sydney Dance Company 1883, Royal New Zealand Ballet 1984-7, Harris Mantaounis Contemporary Dance Company of Athens 1988, Dance Advance, London 1988-90, Extemporary Dance Company, London 1990, Moana Nepia and Dancers London 1991-93, and English National Opera. He has also worked with education departments of the Royal Ballet, Birmingham Royal Ballet and London City Ballet companies. In 2007 he designed costumes for the Royal New Zealand Ballet's 'Equilibrium' with choreography by Cameron MacMillain..He has been an assessor for Creative New Zealand's dance panel, and is currently on the Trust board for Atamira Dance Collective

r e a is a new-media artist who works in photography, digital media and moving images. She is a descendent from the Gamilaraay/Wailwan people, born in Coonabarabran, New South Wales, and now living in Sydney. She has a MSc in Digital Imaging and Design from the Centre for Advanced Digital Applications (CADA), New York University (2004); MA (Visual Arts) Australian National University, Canberra (2000); and a Bachelor of Fine Arts (Visual Arts) from the College of Fine Arts, University of New South Wales (1994). In 2006, she received a New Media Arts Fellowship from the Australia Council for the Arts, which allowed her to return to New York City to participate in the Live-I Workshops presented by Troika Ranch Contemporary Dance Company. r e a has also lectured over the past four years in Australian Indigenous History, with in Nura Gili Indigenous Resource Centre, at the University of New South Wales UNSW. r e a's new work was included in the 3rd Auckland Triennial – turbulence, as well as her touring installation work gins_leap / dubb_speak, which is also at MIC Toi Rerehiko – Media and Interdisciplinary Arts Centre, in Auckland. r e a was invited to attend the 2007 SIGGRAPH Festival in San Diego to participate on a panel; along with a number of International Indigenous artists to discuss technology has a creative art form; and to exhibit her recent work maang (message stick) a three-channel video & sound installation.

Wendy Riley of the Wirradjarree Nation was born in Trangie in 1959, a small country town central western N.S.W. She now lives in Lismore, the Bunjalung Nation where she has been working within the community with Elders and family. She is currently enrolled in the Masters of Indigenous Wellbeing at SCU. First published in the Coastlines 3 by Southern Cross University. She has read poetry at events for Reclaim the Night, at plays and other community events.

Jeffrey Samuels' early childhood was spent growing up on a sheep property at Carinda in the far north-west of New South Wales, where he recalls an interest in painting and drawing as early as seven years of age. Jeffrey attributes the passion for drawing and painting to the inspiration of his mentor, the great Aboriginal landscape artist

Albert Namatjira. Jeffrey completed high school in 1974 and in 1978 he obtained a diploma in art from the prestigious school of art and education, Alexandria Mackie School of Education, Sydney. He recalls “I, like other young Aboriginal artists, but especially as an art student, began to re-evaluate and understand and to be influenced by the tremendous surge and pride in Aboriginal culture through visually questioning the ‘dominant discourse’. This made me experiment creatively with Aboriginal cultural items and in the development of my own particular style by redefining my understanding of art and cultural ‘identity’. It gave me a very strong sense of individualism, appreciation of my cultural heritage and artistic expression from the dominant hegemony.” In 1983, Jeffrey returned to full-time art studies at City Art Institute where he successfully converted the diploma of art to a Bachelor of Arts, Visual Art. Jeffrey Samuels is a co-founding member of the contemporary Aboriginal art space, Boomalli Aboriginal Artists Cooperative Limited situated in Leichhardt, Sydney. His involvement in contemporary Aboriginal arts has spanned more than 30 years. He has been a muralist, held art workshops, as an Aboriginal artist-in-residence, and as an Aboriginal art teacher in private and public schools, TAFE, universities and in Australian gaols. Jeffrey has exhibited in prestigious exhibitions nationally and internationally. His artworks are held in public and private collections and many of his images have been reproduced on book and magazine covers. Jeffrey Samuels is a committed community person as is demonstrated by his donations of paintings toward fundraising events both in Australia and internationally. Jeffrey considers one of the high points in his distinguished career as having one of his paintings re-created in the ‘Nature Segment’ of the opening ceremony of the Sydney 2000 Olympic Games.

Claudine Sartain holds a BA in Communications majoring in Film from UTS. She has many years experience as a costume and production designer as well as a producer of TV commercials. Claudine is also a celebrated film maker and has won several awards for her work including ‘My Queer Career’ and the Mardi Gras ‘Film Achievement Award’.

Darrell Sibosado is a Bard man from Lombadina on the Dampier Peninsula – West Kimberleys. Although of mixed heritage, Darrell primarily identifies with his Aboriginal heritage and believes it is the most powerful and defining aspect of his being. Darrell's artistic practice is inspired by the traditional motifs and aesthetic of his people and is a contemporary reflection of the traditional designs and mother of pearl etchings of the Bard people.

Salote Tawale makes video and installation works in which she likes to play the hero, villain and victim. Born in Suva, Fiji Islands, she lives and works in Melbourne, Australia. Recently completing a self-directed tour of Chicago and New York as a part of a Run_ way arts grant from the Australia Council. Tawale's work deals with issues of cultural and gender identity. Salote Tawale makes video and installation works in which she likes to play the hero, villain and victim. She has a Bachelor of Arts (Media Arts) from RMIT and a MFA also from RMIT. Born in Suva, Fiji Islands, she lives and works in Melbourne, Australia. She recently completed a self-directed tour of Chicago and New York as a part of a 'Run_ way' arts grant from the Australia Council. Tawale's work deals with issues of cultural and gender identity.

Niwhai Tupaea is an artist of Maori descent and one of the founding members of Pacific Sister Collective based in Aotearoa New Zealand, exhibiting and performing within the group internationally since the 1990s. Currently residing in Australia for the past 10 years, she has continue to lobby, raise awareness and issues affecting how she manages to juggle respect, values her ancient Maoritanga heritage as well encompassing contemporary values. Niwhai's diverse practice explore mediums including; spoken word poetry, multi – media performances and visual art exhibitions. Niwhai has been developing body adornment and costume for the past 15 years.

Adrian Wills began making films in 2000 when he made Angel with the assistance of Metro Screen. He went on to make ‘Dare to Dream’, a short psychological thriller, under an Indigenous mentorship scheme. Adrian hopes to continue making films challenging an audience to think outside the world they live in if only for ‘a moment’.



**HOLD
HANDS
NOT
GRUDGES**