BARREENG YIRRAMBOI SYMPOSIUM

Presented by Wominjeka Djeembana Indigenous Research Lab

19-20 July 2022

We acknowledge and pay respects to the traditional and sovereign territory of the Boonwurrung and Wurrundjeri peoples of the Kulin Nations, the traditional owners of the land on which Wominjeka Djeembana is located. We pay respects to elders, past, present and emerging and to the numerous Indigenous peoples who have crossed this land throughout millennia. We further extend that respect to creation Ancestors across this Ancestral Country.
**Wominjeka Djeembana Indigenous Research Lab** opened in 2019 with a vision of providing an identity of Indigeneity at Monash University Art, Design and Architecture on Caulfield campus. We teach into undergraduate courses, nurture a dynamic Higher Degree by Research program for Indigenous and First Nations candidates, and lead research across creative practice and Indigenous Knowledge systems.

**Barreeng Yirramboi** is a research symposium and exhibition program presented by Wominjeka Djeembana. It aims to highlight the relationality between practice-led research and Indigenous ways of knowing.

Last year we presented the Ngarnga-dha (hearing/listening) Research Symposium where we showcased some of the remarkable research coming out of Wominjeka Djembana. For this year’s symposium we hope to build on that knowledge as we present *Barreeng Yirramboi*; Boonwurrung words translating as ‘tracks towards tomorrow’ or as Senior Boonwurrung Elder, N’arweet Professor Carolyn Briggs AM explains ‘it’s about the journey of coming into knowledge and envisioning new futures’.

**Symposium**
19-20 July 2022,
Monash University Caulfield Campus.

**Exhibition**
15-30 July 2022
MADA Gallery, Building D,
Monash University, Caulfield Campus

**More information**
monash.edu/mada/research/wominjeka-djeembana
SYMPOSIUM PROGRAM

Tuesday 19 July 2022

10AM       Meet at Building G, Monash University, Caulfield Campus

10.15AM    Welcome to Country with Senior Boonwurrung Elder, Aunty Janet Galpin

10.30AM    Introduction to Wominjeka Djeembana by Professor Brian Martin

10.45AM    Keynote: Speaking in Broken Tongues by Dr James Nguyen

11.30AM    Q and A with Professor Brian Martin

11.45AM    Panel: Subverting the Colonial Gaze with Bradley Webb, Dr Desiree Ibinariaga and Kareen Adam, convened by Dr Kirsten Lyttle

12.45PM    Lunch

1.30PM     Tour of Collective Movements at MUMA with Kate ten Buuren

2.15PM     PhD Presentation: Indigenous Place: Caring for Country and Community by Kirrakee Teea Watson, convened by Dr Peta Clancy

2.45PM     Performance by Laniyuk

3PM        Panel: Relational Accountability as Praxis of Care with Dr Kirsten Lyttle, Laniyuk and wani toaishara

4PM        Afternoon tea and wrap up with Professor Brian Martin

4.45PM     Close

5-7PM      Opening of Barreeng Yirramboi exhibition at MADA Gallery
SYMPOSIUM PROGRAM

Wednesday 20 July 2022

10AM    Meet at Building G, Monash University, Caulfield Campus

10.15AM  Acknowledgement of Country

10.20AM  Introduction by Professor Brian Martin

10.30AM  Keynote: Loophole Shelter: Refusal, Collectivity and Vulnerability by Associate Professor Ali Gumillya Baker and Dr Faye Rosas Blanch

11.15AM  Q and A with Professor Brian Martin

11.30AM  Panel: Praxis of Holding Space with Jahkarli Romanis, Kareen Adam, Kate ten Buuren and Maya Hodge

12.30PM  Lunch

1.30PM   PhD presentation: Space Making and the Nuances of Accountability by wani toaishara, convened by Dr Peta Clancy

2PM     PhD presentation: Restoring the Spirit; histories of collecting and the intersection of First Peoples cultural material, contemporary art and curatorial practice by Kimberley Moulton, convened by Dr Peta Clancy

2.30PM  Wrap up with Professor Brian Martin

2.45PM  Symposium closes

Please note this program was updated on 18 July to reflect changes in the speaker program due to Covid cases and sorry business.
KEYNOTE

Speaking in Broken Tongues
Dr James Nguyen

How might refugees from non-English speaking backgrounds come to terms with our occupation of Aboriginal Land? How do we contest the resettlement myth of the tabula rasa – the fresh start – the Diasporic Neo-Terra Nullius?

Speaking in broken tongues, the refugee family can develop a language to disrupt the settler mentality of migration. Owing a huge debt to First Nations epistemic knowledge and values systems, the decolonisation of the Vietnamese diaspora requires a conceptual shift away from purely a Eurocentric colonial problem. Rather, we need to have messy and uncomfortable conversations about the profound anti-Blak racism, misogyny, homophobia, and unacknowledged theft of Montagnard land by Vietnamese families and communities.

Through the work of reMatriating the dormant sounds of museum instruments, to translating the Acknowledgement of Country, and reading feminist Vietnamese Nôm poetry, this talk points to how small-scale actions can translate to a large-scale rethinking of the refugee beyond a Colonial Sympathizer.

PANEL

Subverting the Colonial Gaze
Bradley Webb, Dr Desiree Ibinariaga, and Kareen Adam, convened by Dr Kirsten Lyttle

Artists in the *Barreeng Yirramboi* exhibition speak to their individual approaches to art making, relationality and community as well as how they think through questions around the colonial gaze within their creative practice. How do you subvert the colonial gaze? Is it possible?

TOUR

Collective Movements
Monash University Museum of Art (MUMA)

*Collective Movements* is a wide-ranging project focusing on the work of historic and contemporary First Nations creative practitioners and community groups from across Victoria that recognises collectivity as integral to Indigenous knowledges and ways of being. Co-curated by Taungurung artist and curator Kate ten Buuren; Lardil and Yangkaal artist and curator Maya Hodge; and N’Arweet Professor Carolyn Briggs AM PhD; with support from Bundjalung, Muruwari and Kamilaroi artist and senior academic, Professor Brian Martin, Director of the Wominjeka Djeembana Indigenous Research Lab.
PHD PRESENTATION

Indigenous Place: Caring for Country and Community
Kirrakee Watson

I examine the phenomena around ongoing colonialism (in now what is known as ‘Australia’) as a form of spatial violence. In doing so, I consider how architects, designers and urban planners might rethink Eurocentric, egocentric views (which are embedded throughout Western education systems) on place-making and design. In considering this, I unpack the contribution these views have made to the capitalistic land and profit structure of contemporary society.

Through an Indigenous lens and world view, I will consider how we might look at Indigenous Place and architecture and how we can design our communities in a more complete way, a way which is inclusive of Ancestral Indigenous history along with relational and kinship structures. I look at Indigenous histories of living with the land, caring for Country and community against colonial displacement and violence, in both the past and the present. I discuss the colonial psychology of placemaking and community versus Aboriginal psychology of placemaking and community. I shall use the suburb Redfern in Sydney as a case study to describe a successful inner-city Aboriginal community and how the current wave of gentrification dismantled its Aboriginal Places, thus adding another layer of colonialism to Place.

PANEL

Relational Accountability as Praxis of Care
Dr Kirsten Lyttle and Laniyuk in conversation with wani toaishara

In this panel we will collaboratively look at the ethical principles that undergird creative practice, and the tensions encountered as that practice looks to deeper engage with communities. As Indigenous peoples, relational accountability holds us responsible to those we engage with, ourselves, and those we are in community with whether in research or practice.

What is our praxis of care when it comes to our own research and practice and who are we accountable to? How do you define relational accountability and how does it manifest in your practice? Our creative practices include ways of storytelling, truth telling, resistance, having agency, exploring identity, and connecting with Country and family. How do we ensure we are being responsible and accountable with the knowledge we are sharing?
Documentation of performance. Photo: Tristan Deratz.
Loophole Shelter: Refusal, Collectivity and Vulnerability

Associate Professor Ali Gumillya Baker and Dr Faye Rosas Blanch

How do we sustain this intellectual and creative labor?
How do we figure, bear, and carry it?
How do we practice freedom inside the enclosure?
How do we hold and sustain each other?
How do we create a future in which it is possible to live unbounded lives?

Our Loophole of Retreat is devoted to intellectual collaboration, dialogue, engagement, and care. We invite your participation as active interlocutors in this assembly. Our hope is that you leave it with an expanded vocabulary of shared terms that allow us to nurture, extend, and transform the project of black feminist study. It is an aspiration to recognize and revalue black women’s labor and to incite a new cycle of radical and rebellious imagination and care.


This dialogue between Faye Rosas Blanch and Ali Gumillya Baker engages critical creative praxis and sovereign refusal as forms of methodological honouring of the work of First Nations and Black feminist and activist struggle. Unbound Collective’s work seeks to both hold space within institutions that seek to erase and destroy whilst we call and respond to our Ancestors and those yet to arrive. We consider the limits of humanness, what justice wants, and intergenerational creative relationality. Loophole Shelter describes places of agency and unbecoming, of grief and infinite imagination.
PHD PRESENTATION

Space Making and the Nuances of Accountability

This practice-led research project argues that Indigenising space creation within a frame of relational accountability is central to the process of imagining a true non-colonial identity and visions for the future of Black folks. Acknowledging that a process of imagining cannot happen in isolation or in separation to First Nations imaginings of futures and memories is fundamental to any landscape. This research project aims to consider what it means to negotiate location as a non-Blak Aboriginal/Torres-Strait Islander presence existing on occupied lands. As well as what it means to be a visible Black Indigenous African body existing in a globalised anti-Black, Afrophobic world.

As this research project also aims to carve out a new field of thought drawing on the history of African people as existing in this context (so-called Australia) and the global diaspora, then using that knowledge to further expand on Indigeneity as pertaining to Africans. I will also relate it back to the African continent as a way of bringing further nuance to dialogues unpacking the extent of anti-Blackness and Afrophobia embedded within the Australian landscape. Through my own positioning as an Indigenous African practitioner and researcher locating the Ba Shi peoples as my point of investigation, I will interrogate how the erasure of Africa and African peoples from global Indigeneity and discourses affecting Indigenous peoples including climate change, has real material and relational consequences on both the continent and its people.

PANEL

Praxis of Holding Space

Kareen Adam, Kate ten Buuren and Maya Hodge, and Jahkarli Romanis

A conversation between co-curators of the Barreeng Yirramboi exhibition at MADA Gallery, Jahkarli Romanis and Moorina Bonini, with Kate ten Buuren and Maya Hodge, co-curators of the Collective Movements exhibition at MUMA Gallery. As proud Indigenous women working within an institutional context, Kate, Maya, Jahkarli and Moorina, will speak to their individual approaches to curation, collaboration and how they hold space for community.

wani toaishara

Symposium

Abstracts 20 July
Restoring the Spirit: Histories of Collecting and the Intersection of First Peoples Cultural Material, Contemporary Art and Curatorial Practice

Kimberley Moulton

This project will critically engage in the histories of museums and collections and the relationality of First Peoples contemporary art practice to them. In this research I will look at the effect the history of ethnographic collecting has on contemporary First Peoples practice and address questions around what does activating the archive look like now. Whilst looking internally within Australia this research will also look at international collections and the global collective that comes out of shared colonial experiences, current Indigenous arts practice and the futures of objects outside of institutions. Looking at the legacy of museum collecting in the context of First Peoples materials and histories with works that are influenced by and in response to this space, this practice-led research will form a new curatorial framework for exhibition when engaging with the meeting point of collections and artistic practice.
WELCOME TO COUNTRY

N’Arweet Professor Carolyn Briggs AM

N’Arweet Professor Carolyn Briggs AM is a senior Boonwurrung Elder. A descendant of the First Peoples of Melbourne, the Yaluk-ut Weelam clan of the Boonwurrung, she is the great-granddaughter of Louisa Briggs, a Boonwurrung woman born near Melbourne in the 1830’s. She is the author of Journey Cycles of the Boon Wurrung: Stories with Boonwurrung Language (2008, 2014), Adjunct Professor in Wominjeka Djeemabana Indigenous Research Lab, Monash University Art Design and Architecture and Elder in Research at RMIT University.
KEYNOTES

Associate Professor Ali Gumillya Baker
Ali Gumillya Baker, PhD, is a Mirning person from the Nullarbor on the Far West Coast of South Australia. She is an Associate Professor at Flinders University in the College of Humanities, Arts and Social Sciences, and a member of the Unbound Collective, a group of Aboriginal women and multi-disciplinary artist academics, who engage in collective site-specific responses to place that consider sovereignty, mourning, ceremony, and the colonial archive.

Dr Faye Rosas Blanch
Faye Rosas Blanch, PhD, is a Yidiniji and Mbarbaram person from the Atherton Tablelands, North Queensland. She is Senior Lecturer at Flinders University in the College of Humanities, Arts and Social Sciences, and a member of the Unbound Collective, with whom she performs and engages in a spoken-word, rapping methodology.

Dr James Nguyen
James Nguyen currently works in Melbourne. His potluck practice of videos, installations and actions provides endless conversations about art. Ranging from the diasporic absurd to representational refusal, everything and anything is up for grabs. James has a PhD in broken languages from the University of New South Wales, a Masters of Fine Art in the cinematic body from Sydney College of the Arts, a Bachelor of Pharmacy from Charles Sturt University, and was a collaborative fellow at UnionDocs, the Centre for Documentary Arts, New York City. He has shown both successful and lacklustre projects locally and internationally.
GUEST SPEAKERS

Kate ten Buuren
Kate ten Buuren is a Taungurung curator, artist and writer working on Kulin Country. Kate’s cross-disciplinary practice investigates collective and collaborative ways of working, and her interest in contemporary visual art, film and oral traditions is grounded in self-determination, self-representation and the power of knowing one another. Kate is an active member of First Nations arts collective this mob who make space for young artists to connect and create on their own terms. Kate currently works as a Curator at ACMI and was previously Curator at the Koorie Heritage Trust.

Laniyuk
Laniyuk is a Larrakia, Kungarakan, Gurindji, and French writer and performer of poetry and short memoir. She contributed to the book Colouring the Rainbow: Blak, Queer and Trans Perspectives in 2015, has been published online in Djed Press and the Lifted Brow, as well as in print poetry collections such as UQP’s 2019 Solid Air and 2020 Fire Front. She received Canberra’s Noted Writers Festival’s 2017 Indigenous Writers Residency, Overland’s 2018 Writers Residency and was shortlisted for Overland’s 2018 Nakata-Brophy poetry prize. She runs poetry workshops for festivals, moderates panel discussions, and has given guest lectures at ANU and The University of Melbourne. She is currently completing her first collection of work to be published through Magabala Books.
GUEST SPEAKERS

Maya Hodge
Maya Hodge is a proud Lardil and Yangkaal emerging curator and writer based on the lands of the Kulin Nation. Focusing on how artistic processes act as a way of healing, Maya’s creative practice explores the power of disrupting colonial narratives through curatorial and project-based work dedicated to uplifting First Nations storytelling and artistic autonomy. Maya is a president artist of this mob collective’s studio space based at Collingwood Yards and a founding member of Ensemble Dutala, Australia’s first Aboriginal and Torres Strait Islander chamber ensemble. Her writing has been featured in Overland Literary Magazine and Cordite Poetry Review as well as contributed to projects with Short Black Opera, KINGS Artist-Run, Archie Roach Foundation, Arts House, Arts Centre Melbourne, Blindside, West Space, YIRRAMBOI Festival, Footscray Community Arts Centre and Monash University Museum of Art.

Dr Paola Balla
Dr Paola Balla is a Wemba-Wemba and Gunditjmara artist, curator, writer, and academic whose projects focus on Aboriginal women’s stories, resistance, voices, activism, sovereignty and matriarchy. Balla’s visual practice engages with the impacts of colonial racism and trauma on Blak women’s bodies and encapsulates memory and narrative in photography and installation through practice-led research. Paola was part of the Blak Brow editorial for the Blak Women’s Edition of the Lifted Brow, 2018 and co-curated Sovereignty (2016) and Unfinished Business: Perspectives on Art & Feminism (2017) at Australian Centre for Contemporary Art. In 2022, her artwork Blak Love is part of the First Peoples Melbourne Art Trams for Rising, the Victorian state international arts festival. Paola is based at Moondani Balluk Indigenous Academic Unit, Victoria University, Footscray.
Bradley Webb

Bradley Webb is a Bundjalung/Dunghutti man from northern New South Wales and a Research Fellow with the Wominjeka Djeembana Indigenous Research Lab. After completing a Bachelor of Arts and Honours Degree in Creative Arts Visual practice in 2013 at Deakin University, Bradley completed his Masters by Research, ‘How has colonisation and trans-generational trauma created a lost generation?’ in 2021 at Monash University with a project that considered the complex trauma of the Stolen Generation and its impact across future generations. Bradley primarily works in painting but experiments in combining visual painting and digital imaging reproduction to give new meaning and expression to his works. In August 2021 Bradley commenced his PhD at Monash University examining ‘How do colonial frameworks determine Aboriginal representation and cultural heritage?’

Professor Brian Martin

Professor Brian Martin is the Director of the Wominjeka Djeembana Indigenous Research Lab at Monash University Art Design and Architecture. Brian is a creative practitioner and descendant of Bundjalung, Muruwari and Kamilaroi peoples. He is the Chief Investigator of the Australian Research Council (ARC) Special Research Initiative ‘More than a guulany (tree): Aboriginal Knowledge Systems” with Associate Professor Brook Gurr Andrew, the ARC Linkage ‘Repairing Memory and Place: an Indigenous-led approach to urban water design’ with N’Arweet Professor Carolyn Briggs AM and the Indigenous Discovery ‘Protocols for Indigenous-led creative practice’ with the co-authors of the Australian Indigenous Design Charter: Jefa Greenaway, Russell Kennedy and Meghan Kelly. With a practice spanning more than 30 years primarily in drawing and painting, Brian is represented by William Mora Galleries.
WOMINJEKA DJEEMBANA LAB MEMBERS

Dr Desiree Hernandez Ibinarriaga
Dr Desiree Hernandez Ibinarriaga is an Indigenous Mexican woman with Chamula (Mayan), Nahua (Aztec) and Euskaldunak (Basque) heritage. Desiree is a creative practitioner, collaborative and social design maker and thinker. She is Lecturer at Monash University Art Design and Architecture, and Coordinator for Indigenous Higher Degree by Research being part of Wominjeka Djeembana Indigenous Research Lab. With over 14 years of experience across design disciplines including sustainable, social, furniture and interior design, Desiree’s practice focuses on decolonising, Indigenous peoples’ building of capacity and better ways of partnership, collaboration and communication between Indigenous and non-Indigenous peoples. Desiree’s purpose is acknowledging and recognising the relationality between people and Place while privileging Indigenous Knowledges, by enhancing biocultural diversity conservation and regeneration towards collaborative resilience, cultural identity, pride and sustainability. Recently she made the exhibition TONANTSINTLALLI at Blak Dot Gallery in Brunswick, and published journal articles with Design Journal and Design and Culture.

Gabi Briggs
Gabi Briggs is an Anaiwan and Gumbaynggirr gedyura (woman) who works on community building projects and is a research-based artist working within a diverse range of mediums, working primarily with photography, weaving and zine-making. Her community work has led her art practice into deep contemplation about colonial harm to kin and Country, which has resulted in her eliciting a dialogue about truth-telling and a return to Indigenous Knowledge systems. She intends for the conversation to move outside the gallery (or publication) and into communities to prompt transformative justice. She commenced her PhD at Wominjeka Djeembana Indigenous Research Lab, Monash University, in 2021.
Jahkarli Romanis
Jahkarli Romanis is a proud Pitta Pitta woman and Kulin Nation (Melbourne) based artist, researcher and curator. Raised on Wadawurrung Country in Torquay, Jahkarli moved to Melbourne to continue her tertiary studies in 2018. After completing an Honours in Photography degree at RMIT in 2020, she commenced a PhD at Monash University in 2021 through the Wominjeka Djeembana Indigenous Research Lab. Her work is inextricably intertwined with her identity as a Pitta Pitta woman and explores the complexities of her lived experience and the continuing negative impacts of colonisation in so-called Australia. Jahkarli’s practice aims to subvert and disrupt colonial ways of thinking and image making. She utilises her research and artwork as tools for investigating biases encoded within imaging technologies. Through practice-led research, her PhD research examines how large corporations like Google Earth image place and how Indigenous Knowledges of place are not incorporated into such mapping technologies. Recently, Jahkarli was part of ‘New Photographers’ for PHOTO2022 and co-curated a First Nations group exhibition at Platform Arts (Geelong) earlier this year.

Kareen Adam
Kareen is a Maldivian artist based in Naarm (Melbourne), Australia and a PhD candidate (Fine Art) in Wominjeka Djeembana. Her multi-disciplinary practice interrogates the personal, social and political complexities of living between two homes with distinct geographical, socio-political, and historical landscapes. Her visual language varies between monochromatic corals and sickly bright touristic paraphilia that contemplate her sense of place, politics, belonging and identity. Her current work critiques colonial mechanisms embedded in tourism representations of island destinations, and she is exploring visual interventions which can disrupt the tourist gaze. Kareen has exhibited works in Maldives, Melbourne, Brisbane, and Hong Kong. In May 2021, her curatorial debut Here, There, Nowhere, with all Maldivian artists, was exhibited at Blak Dot Gallery (Melbourne).
Kimberly Moulton

Kimberly Moulton is a Yorta Yorta woman, writer, curator and PhD candidate at Wominjeka Djeembana with the ARC Special Research Initiative ‘More than a guulany (tree): Aboriginal Knowledge systems’. She is currently Senior Curator, South-Eastern Aboriginal Collections at Museums Victoria and an Artistic Associate for RISING, the Victorian state international arts festival. Kimberley works with knowledge, histories and futures at the intersection of First Peoples historical and contemporary art and the archive. Kimberley has held curatorial and community arts development roles at Melbourne Museum for over ten years. In 2018 she was Museums Victoria’s Lead Curator for Mandela: My Life, in partnership with the Nelson Mandela Foundation Johannesburg. In 2021 she was a co-curator for the inaugural Indigenous Triennial at Winnipeg Art Gallery (WAG-Qaumajuq) for Naadohbi: To Draw Water a curatorial collaboration between Melbourne Museum, Pataka Art + Museum New Zealand and WAG-Qaumajuq. In 2021, Kimberley developed the project MOVING OBJECTS between RISING and Museums Victoria which is an iterative project collaborating with artists to critically engage collections and museum histories through a framework of regeneration, disruption and renewal. She was also the inaugural curator for the Melbourne Art Trams Project in 2019, the largest annual public art project on trams across the city. Independently, Kimberley has curated across various contemporary arts institutions in Australia, USA and Canada and has written for publications worldwide. In 2019 Kimberley received the Powerhouse National Indigenous Art Writing Award and she is an alumnus of the Wesfarmers Indigenous Leadership Program National Gallery of Australia (2010) and the British Council ACCELERATE program (2013). She is on the board of directors at the Shepparton Art Museum (Deputy Chair), The Adam Briggs Foundation and The International Association of Art Critics (AICA) Australia.
**Kirrakee Watson**

Kirrakee Watson is a Tanganekald, Meintangk and Boendik woman. With a Masters of Architecture from the University of South Australia, she is a PhD candidate aligned with the Wominjeka Djeembana Indigenous research lab at Monash University Art Design and Architecture. Kirrakee has worked within the architectural profession in several functions, including on Aboriginal community housing across Australia. Applying a decolonising, methodological framework and Indigenous positionality, her PhD research will provide a critical Indigenous perspective of the disposition of global, Eurocentric architectures – products of colonial regimes – alongside Indigenous architectures and Place. This research will establish the ongoing need to affirm the self-determination of First Nations Peoples to survive the myth of terra-nullius.

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**Moorina Bonini**

Moorina Bonini is a proud descendant of the Yorta Yorta Dhulunyagen family clan of Ulupna and the Yorta Yorta and Wurundjeri Briggs/McCrae family. Moorina is an artist whose works are informed by her experiences as an Aboriginal and Italian woman. Her practice is driven by a self-reflexive methodology that enables the re-examination of lived experiences that have influenced the construction of her cultural identity. By unsettling the narrative placed upon Aboriginal people as a result of colonisation of Aboriginal Australia, Bonini’s practice is based within Indigenous Knowledge systems and brings this to the fore. Moorina holds a Bachelor of Fine Arts from RMIT University and a Bachelor of Fine Arts (Honours) from the Victorian College of the Arts. Moorina is currently a research candidate at Monash University where she is undertaking a PhD within the Wominjeka Djeembana Indigenous Research Lab. Her work has been exhibited in various shows and galleries such as Ballarat International Foto Biennale, Sydney Festival, Blak Dot Gallery, c3 Contemporary Art Space, Centre for Contemporary Photography, KINGS, SEVENTH Gallery, Bus Projects, Koorie Heritage Trust and Brunswick Street Gallery. Moorina has produced and co-curated art and cultural programs across RMIT University and the University of Melbourne.
Dr Peta Clancy

Dr Peta Clancy is the Associate Dean Indigenous as well as a member of the Wominjeka Djeembana Indigenous Research Lab at Monash University Art Design and Architecture, Monash University. Peta is an artist and descendant of the Bangerang peoples. She is currently working on a project titled ‘Confluence’ premised on an in-depth depiction of Place where two bodies of water, Merri Creek and Birrarung, come together on a culturally significant part of Wurundjeri Country. The project reflects on the complexities of photographs of Country to record and or reveal narratives of place or temporality. ‘Confluence’ is being developed through cultural consultation and guidance from Wurundjeri Traditional Custodians. Peta was awarded the 2018 Fostering Koorie Art and Culture and Koorie Heritage Trust Residency Grant to develop ‘Undercurrent’, a project which explores a massacre site on Dja Dja Wurrung Country in collaboration with the Dja Dja Wurrung Traditional Custodians and was first exhibited at the Koorie Heritage Trust Gallery in 2019. Her selected solo and group exhibitions include at the Art Gallery of New South Wales, Bendigo Art Gallery and National Taiwan Museum of Fine Arts. From 2009-2013 Clancy collaborated with Helen Pynor on ‘The Body is a Big Place’, a project exploring organ transplantation that involved working with members of the organ transplant community, medical clinicians and scientists. The project won an Honorary Mention in the 2012 Prix Ars Electronica, Austria, and a 2012 Australian Network for Art and Technology Synapse Grant. Peta is represented by Dominik Mersch Gallery in Australia.

wani toaishara

wani toaishara is an award-winning art practitioner with a keen interest in African affairs, visual culture and Indigenous Knowledge production interrogating the effects of dislocation for those on the margins of movements and dialogues. He is a current PhD candidate at Monash University’s Wominjeka Djeembana Indigenous Research Lab and holds a Masters in Arts and Community Practice from the Victoria College of the Arts at the University of Melbourne. wani has curated, exhibited, and performed his works both nationally and internationally. His practice is focused on re-imagining the African experience as pertaining to Indigeneity, statelessness, climate change as well as the effects of dislocation in a globalised anti-Black, Afrophobic society. wani was the winner of a Green Room award for his experimental theatre project ‘Tales of an Afronaut’ in 2017, Arts House Evolution award for his work ‘Jana’ in 2018, Wyndham Art Prize winner for his critically acclaimed work ‘Welcome to Country’, as well as the Australian National Poetry Slam in 2019, and the Darebin Art Prize for his highly commended visual work ‘Final Solution’ in 2021.
Bradley Webb,
Digital print.