Acknowledgement of Country:

We acknowledge and pay respects to the traditional and sovereign territory of the Boon Wurrung 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.
The Ngarnga-dha (hearing/listening) Research Symposium is a two-day event that highlights the relationality between practice-led research and Indigenous ways of knowing. Ngarnga-dha provides an opportunity to showcase and share our research with the wider academic and creative practice community.

The Wominjeka Djeembana Research Lab opened in 2019. Wominjeka Djeembana are Boon Wurrung words translating as come here to learn, listen at a place of knowledge and sharing. Wominjeka means welcome, but also a deeper relationality than just welcome. It is welcome with obligation, ritualized practice, and learning. Djeembana translates as: a gathering place for many special occasions for our mob to get together to barter, arrange marriages, to create dances, to pass on knowledge and to catch up with extended families and for new additions to family to be introduced.

The vision of Wominjeka Djeembana is to provide an identity of Indigeneity at Monash Art, Design and Architecture (MADA) and on Caulfield campus. Its vision aims to articulate the synergies between Indigenous ways of knowing with practice-led research specifically in the areas of art, design, and architecture (and beyond). It has been a leader of the decolonial and Indigenisation space for MADA research and pedagogical discourses.

https://www.monash.edu/mada/research/labs/wominjeka-djeembana
Welcome to Country -
N’Arweet Dr Carolyn Briggs AM

9:00 - 9:15 AM

Professor Norm Sheehan

9:15 - 10:00 AM

Discussion/Q and A

10:00 - 10:15 AM

Break

10:15 - 10:30 AM

Mikel Moss

10:30 - 10:45 AM

Tyson Campbell

10:45 - 11:00 AM

Discussion/Q and A

11:00 - 11:15 AM

Break

11:15 - 11:30 AM

Brad Webb

11:30 - 11:45 AM

Kareen Adam

11:45 - 12:00 PM

Discussion/Q and A

12:00 - 12:15 PM

Closing Statement

12:15 - 12:30 PM

Finish

12:30 PM
9:00 - 9:15 AM  Acknowledgement of Country
9:15 - 10:00 AM  Dr Mary Graham
10:00 - 10:15 AM  Discussion/Q and A
10:15 - 10:30 AM  Break
10:30 - 10:45 AM  Jason Baerg
10:45 - 11:00 AM  Jahkarli Romanis
11:00 - 11:15 AM  Discussion/Q and A
11:15 - 11:30 AM  Break
11:30 - 11:45 AM  Moorina Bonini
11:45 - 12:00 PM  Gabi Briggs-Widders
12:00 - 12:15 PM  Discussion/Q and A
12:15 - 12:30 PM  Closing Statement
12:30 - 13:30 PM  Lunch
13:30 - 15:30 PM  Yarning Circle
                   (in-person only, not online)
Professor Norm Sheehan is a Wiradjuri man, born in Mudgee NSW.

He is currently Honorary Professor at the University of Queensland, Co-chair of the University of Queensland (UQ) Reconciliation Action Plan Oversight Committee and a member of the UQ Education Advisory Council.

He completed a PhD in Education at the School of Education, the University of Queensland (UQ) in 2004, winning the N. V. Varghese Prize for Comparative Education. Professor Sheehan is a collaborative leader in Aboriginal Community Development and Aboriginal Higher Education, a Professor of Indigenous Knowledge, and a leading Design Thinking practitioner. His expertise spans areas of Indigenous Knowledge; Respectful Design; Aboriginal Research methodologies; Indigenous pedagogy and relational teaching/learning systems.

Professor Sheehan has more than 30 years’ working in education and is responsible for the development of the first Australian Bachelor degree of Indigenous Knowledge and Doctoral degree in Indigenous Philosophies.

He is recognised as contributing significantly to the development of Indigenous Knowledge as an academic discipline.
Relational Research; Ontology and Methodology.

Professor Sheehan will commence his presentation with a short review looking back at connective art methodology, informed by the understanding that Indigenous Knowledge (IK) is not open and definitive knowledge; it is a pathway through respectful connections to layered relational understandings.

This ontological basis will be examined to propose Relational Research as a method that engages through Respectful Design and operates laterally across contexts, revealing information and identities and the connections between identities and information. This relational agency will be explored to propose that research that connects participants laterally, to elicit wholistic understanding, is essential for the future.
Mikel’s doctoral research focuses on the development of ‘Gold Standard’, mixed method dramatherapeutic techniques and researching the best practices for healing and care with ‘colonized Other’ communities (communities that are adversely affected by European colonization). He has currently developed a new drama therapy approach utilizing Sanford Meisner’s repetition exercise focusing specifically on youth from ‘colonized Other’ communities, and the development of an internally and externally validated and reliable tool to enable better engagement in drama therapy normed on youth from colonized Other communities assessing engagement with performance in everyday life as a precursor to engagement with drama therapeutic interventions.

Mikel has recently joined the Wominjeka Djeembana Indigenous Research Lab at Monash University in Melbourne, Australia to continue this work and will be making that transition soon. Mikel is also a recent graduate with a Masters of Arts in Education in Clinical Psychology (minors in Global Mental Health and Trauma, Community Psychology, and Research Methods) from Teachers College, Columbia University, and a former Alternative Training Student in Drama Therapy and Counselling Psychology through the North American Drama Therapy Association. Currently Mikel is a visiting Associate Professor at Wells College. Most recently, Mikel is an instructor at the Community School of Music and Arts in Ithaca, New York, a Co-Instructor at the Actors Workshop of Ithaca and a former board member of the Southside Community Centre and the Tompkins County Workers Centre. Mikel is passionate about creating space for arts therapies research in the broader psychological community.
The Healing Stage: Exploration of a New Dramatherapeutic Assessment and Approach for ‘colonized Other’ Communities

The arts in their many forms have existed in a myriad of ways in every culture and community on this planet. The utilisation of the arts (Art Therapy, Dance Movement Psychotherapy, Dramatherapy and Music Therapy) as an alternative or in addition to the talking therapy for symptom relief has long been established as a credible set of modalities in which those who can access the Arts Therapies find relief from mental health issues, particularly for youth. Much is written on what to consider when utilising these modalities within ‘colonized Other’ communities, as well as the intersection of youth in Arts Therapies, but research on the effectiveness of Arts Therapies approaches within these communities is scarce. Within Dramatherapy, it is non-existent. In an age where ‘colonized Other’ communities are being increasingly maligned, marginalized and systematically oppressed, where are the Arts Therapies? My work outlines the paucity of the literature in this area through a systematic review of the literature. This is the first systematic review assessing the effectiveness of Arts Therapies on youth in ‘colonized Other’ communities. To further redress this scarcity, a culturally relevant, mixed-methods pilot intervention and research protocol that is a new approach within Dramatherapy has been developed and is being researched. This work centres on communities defined as ‘colonized Other’.
Ka hinga atu he tete-kura, ka hara-mai he tete-kura: As one fern frond dies, one is born to take its place

For the past four years Tyson Campbell (Te Rarawa, Ngāti Maniapoto, Pākeha) has worked as an artist, writer, community facilitator and independent curator based in Naarm Melbourne and Tāmaki Makaurau Auckland. Over the last three years, through his involvement with Blak Dot gallery, TCB art inc, and Artspace Aotearoa, Tyson has developed an emerging practice that centres contemporary Indigenous artistic production.

Tyson is currently working towards developing Indigenous onto-epistemologies to initiate change within institutional structures; allowing for culturally grounded and communitarian ways of knowing - conversational, celebratory, and respectful kanohi-kitea (face-to-face relations) to open possibility within the Indigene-Colonizer hyphen. Tyson is also interested in cultural mechanisms that move us away from the polarised dichotomy of Indigeneity and representation as a determining ideology in contemporary art discourse.
Tyson holds a Bachelor of Fine Arts from RMIT University and a Bachelor of Fine Arts (Honours) from Monash University. Tyson is currently a research candidate at Monash University where he is undertaking a PhD within the Wominjeka Djeembana Research Lab.

**Ka hinga atu he tete-kura, ka hara-mai he tete-kura:** As one fern frond dies, one is born to take its place

This project looks to collaboration as manuwhiri (guest) in the site-specific area of Te Awa Tupua, a river ancestor, protected with the same rights to a human in the Manawatū-Whanganui region of New Zealand. Through a trans-customary artistic methodology, this project hopes to revitalise Indigenous spatialisations of place, whilst building intra-active agency between land, people, the material and immaterial worlds.
How colonial frameworks determine Aboriginal representation and cultural heritage

Brad Webb is a Central Coast NSW based artist researcher. After completing a Bachelor of Arts and Honours Degree in Creative Arts Visual practice in 2013 at Deakin University, he worked in mental health both in service delivery and commissioning. During this period he developed his idea for his Masters by Research; How has colonisation and Trans Generational Trauma Created A Lost Generation? Exploring the complexities of passed on trauma as a result of the Stolen Generation(s) impacting future generations, completed in 2021 at Monash University.

Brad primarily works in painting but experiments in visual painting digital imaging reproduction to give new meaning and expression to his works. He has commenced his PhD at Monash in 2021.

How colonial frameworks determine Aboriginal representation and cultural heritage?

Through practice led research this exegesis will examine, the dynamics of (re)presentation which operates within the framework of corporate, government and creative industries referred to as the (corpus).
The research investigates how systemic racism within the corpus influence the lack of Aboriginal representations across the corpus. The epistemology of past policies and practices enacted has intensified the ongoing Trans-Generational trauma effect upon Aboriginal people’s lives thereby undermining aspiration and inspiration of generations over countless decades. Ironically, the most represented group across the corpus are Anglo Saxons the colonisers, who have positioned and empowered themselves through an amnesia of generational oppression and opportunistic prosperity, off the back of Aboriginal sufferance. Hypothetically, if Aboriginal people had a seat at the corpus board table of energy and resources, would there be less desecration and destruction of ancient sacred Aboriginal sites? Or, if Aboriginal people were positioned within government managing portfolios related to Aboriginal Affairs, would the balance of social justice and equity look vastly different? What kind of images, collections, or narratives about Aboriginal people would be conveyed and projected across our screens or housed within the institution’s collections of the corpus? Would this shift social conscience and attitudes toward a new paradigm held about Aboriginal people? Deconstructing the colonial narrative and framework controlled by the corpus, is vital in configuring the context of this practice led exegesis to determine how colonial frameworks determine Aboriginal representation and cultural heritage.
KAREEN ADAM
PHD CANDIDATE

Adjusting The Gaze: Using Art To “Re-Present” Notions Of Tourist Island Destinations

Kareen Adam is a Maldivian visual artist and art organiser based in Narrm (Melbourne), Australia. Her work explores the complexities of living between cultures and countries by addressing notions of home, belonging and cultural identity. Her current work focuses on critiquing colonial mechanisms embedded in the construction of tourist representations of island destinations. Kareen has a diverse art practice that includes printmaking, drawing, painting, digital media and video. Her visual language is heavily influenced by the colours, patterns and shapes of her life in the Maldives, and the Maldivian socio-political landscape.

Kareen is an active advocate for Maldivian artists which has led her to curating and directing art events both in Maldives and Australia. In April 2021 she curated the first exhibition of Maldivian artists at Blak Dot Gallery, in Melbourne, Australia. She has also collaborated with the SAAG Anthology to present a showcase of Maldivian artist on their online platform (May 2021). Kareen has worked as the co-director of the Maldives Whale Shark Festival (2015), gallery manager for Kids in Mind Art Gallery, Mater Child Youth Mental Health Service, Brisbane (2009-2013), amongst other collaborations with artists and NGOs in Maldives and Australia. She has exhibited her art in Maldives, Brisbane, Melbourne, Hong Kong, and the Asia Pacific region, and was one of the 15 artists in the award-winning visual art project Locked-In (Fringe Festival 2018), curated by Kimba Thompson of Blak Dot Gallery, Melbourne.

Kareen completed a BA(Hons) in psychology from University of Queensland, following which she switched pathways to the arts completing Master of Creative Industries from Melbourne Polytechnic in 2020. Currently she is a PhD Candidate at MADA.
Adjusting The Gaze: Using Art To “Re-Present” Notions Of Tourist Island Destinations.

Representations are ideological tools that can serve to perpetuate systems of inequality and subordination to control and sustain othering. Stuart Hall’s “The Spectacle of the ‘Other’” informs us that representations are a construction or a practice, and that the construction of meaning depends on who controls the means of representation. The literature on tourism studies demonstrates the overlapping ideologies and strategies between colonialism and tourism industry (e.g. stereotyping and Othering) continue the tradition of exploitation, sublimation and erasure albeit through the form of economic imperialism. This is particularly true for Island destinations that have limited means of economic production. Using an autoethnographic approach grounded in decolonialising methodological framework, I examine ways that visual art practices can challenge the viewer to question an industry which packages whole nations into simplified tropes that are often incongruent with people’s lived experiences. In this examination I draw upon the reconceptualization of the notion of ‘representation’ argued by Indigenous academics Norm Sheehan (representation is the imaginary) and Brian Martin (presentation is the real world). An examination of relationality between diaspora (especially Black, South and East Asian) and First Nations artists’ practices is valuable and necessary for this project as both groups are subjected to similar conditions of imagined representations and colonial structures. It also informs my positionality as migrant artist working in a settler-colonial space. A decolonising methodology provides a structure to understand and re-present the complex interactions between identity, gaze, politics of representation, and tourist island spaces in my own visual language.
Dr Mary Graham is a Kombu-merri (Gold Coast) fathers clan and Waka Waka through her mother.

She has lectured on subjects in Aboriginal history, politics, and comparative philosophy at the University of Queensland and at other educational institutions around Australia and internationally. She was the Administrator of the Aboriginal and Islander Child Care Agency (AICCA) during the 1970's and has been on the Boards and Committees of many Aboriginal organisations in Brisbane since, including the Murri School in Brisbane. She worked in Native Title area with the Foundation for Aboriginal and Islander Research Action (FAIRA).

Dr Graham was a member of the first Council for Aboriginal Reconciliation. She also is a Casual Lecturer at the University of Queensland (UQ) in the School of Political Science and International Studies (POLSIS), the School of Psychology and the School of Historical and Philosophical Inquiry.

She is actively engaged in international research projects involving Australia nationally and internationally (UK). She is currently doing research work with the Institute of Urban Indigenous Health (IUIH), the leading Aboriginal health organisation in Brisbane.
Dr Graham has a range of publications to her name. She has always worked with her own traditional community on a wide variety of projects and continues to do so.

**Relationalism and Autonomous Regard**

Country serves as a grounding phenomenon, but is enmeshed with other concepts including relational obligation, autonomy, and proportionality in a type of thoroughgoing relationalism.

The conjunction of “autonomy” and “regard” in the disposition we call autonomous regard evokes the lawful relationship of the self with the world. The etymology of autonomy — autos (“self”) and nomos (“law”) — is instructive because in Aboriginal cosmology and political ordering the autonomous self is not a law unto itself, but a self-regulating being.

Autonomous regard is in this way a vehicle for the pursuit of relationalism — not only to keep relations flowing when relations are good, but also when relations are tense or difficult. Indeed, a capacity for dealing with enmity and conflict is the true measure of how regard helps a socio-political order to function.
Indigenous Abstraction: A Conduit for Transformation

Jason Baerg is a registered member of the Métis Nations of Ontario and serves his community as an Indigenous activist, curator, designer, educator, and visual artist. Baerg graduated from Concordia University with a Bachelor of Fine Arts, a Master of Fine Arts from Rutgers University and is enrolled in the Ph.D. program at Monash University. Baerg teaches as the Assistant Professor in Indigenous Practices in Contemporary Painting and Media Art at OCAD University. Exemplifying his commitment to the community, he co-founded The Shushkitew Collective and The Métis Artist Collective. Baerg has served as volunteer Chair for such organizations as the Indigenous Curatorial Collective and the National Indigenous Media Arts Coalition. As a visual artist, he pushes digital interventions in drawing, painting, and new media installation. Select international solo exhibitions and fashion presentations include: Indigenous Fashion Week Toronto, Canada, the Royal Melbourne Institute of Technology in Australia, and the Digital Dome at the Institute of the American Indian Arts in Santa Fe, New Mexico, USA. He has sat on numerous art juries and won awards through such facilitators as the Canada Council for the Arts, the Ontario Arts Council, and The Toronto Arts Council.
Indigenous Abstraction: A Conduit for Transformation

Language has been developed and gifted to us from the land to our ancestors. Indigenous abstraction is an artistic method that has been practiced in the four directions for millennia. Theoretically and through material practice, abstract processes were used to create the drawings that became the symbols, signifiers, and systems of semiotics for all modes of communication, whether painted, sung, danced, written, or spoken. This research aims to demonstrate how the methods of Indigenous abstraction have been used to develop the foundations of languages and, in turn, speak to ancestral relationships to specific land masses and ecosystems that informed the written and spoken word. This research will reference Indigenous abstraction historically, to consider how Indigenous peoples activated and continue to utilize the process of abstraction. This work will concurrently inform important gaps that are missing in the dominant canon of art. These methods will be considered and used to propose the best futurities for all our relations. Artistic research outcomes will utilize traditional art practices and innovative digital technologies to advance production as a means for cultural, environmental, and political intervention.

This interdisciplinary practice and Indigenous-led research utilize and advance Traditional Knowledge, articulated through Indigenous processes of abstraction, to inform and create new artworks that address environmental and climate action needs. Here, I will use artificial intelligence to intersect with Indigenous ceremonies, biometric datasets, and machine learning to produce abstract art. Actively, the research will focus on past insights gained through Indigenous Abstractionists, as well as on how we can create pathways for exchange between nature and the machine. Artworks will be utilizing digital interventions in drawing, painting, and new media installation in modes of production and presentation formats.
Moorina 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 reexamination 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 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.
Code-Switching: Creating a Space to align Structural Values

Code-Switching: Creating a Space to align Structural Values attempts to disrupt the Eurocentric systems that operate in western institutions like museums, universities and galleries while incorporating and privileging Indigenous knowledge systems. Through my positioning as an Indigenous woman, practitioner and researcher, I have determined that the Eurocentric foundations that centralise Indigenous categorisation must be both critiqued and dismantled so that Indigenous governance and determinism can occur.
JAHKARLI ROMANIS
PHD CANDIDATE

(Dis)connected to Country

Jahkarli Romanis is a Melbourne based artist and researcher. After completing a Bachelor of Arts and Honours degree in Photography (2017-2020) at RMIT, she has commenced a PhD at Monash in 2021 through the Wominjeka Djeembana 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 Australia. She has had shows locally and internationally, most recently her work was exhibited at Ars Electronica, an international arts festival based in Austria in 2020. Jahkarli is currently co-curating a show that will be at Platform Arts in 2022. Jahkarli’s practice aims to subvert and disrupt colonial ways of thinking and image making, obtaining agency over her representation as a Pitta Pitta woman. She utilises her research and artwork as tools for investigating inherent biases encoded within the technologies we use in our everyday lives. Namely, biases within photographic practice and contemporary mapping technologies.
(Dis)connected to Country

This project aims to explore ways in which visual systems of cartography, such as Google Earth, Google Maps and Apple Maps, have continued to omit significant Indigenous sites and knowledge of place, sustaining colonial narratives within Australia and the myth of ‘terra nullius’. Through practice-led research and Indigenous methodologies this work will explore the inherent biases in contemporary digital mapping technologies and contribute to discourses around the visual representation of land and cultural identity from an Indigenous standpoint.

Through focusing on my Country, Pitta Pitta, I am researching the limitations and affordances of mapping technologies such as Google Earth from an Indigenous perspective. Permission to publish Country for the world to 'access' was not obtained by Traditional Custodians, and as such, Google has therefore made choices about what information is included within its maps.

My current photographic practice is an exploration of the self through ‘mapping’ and rendering myself visible through various approaches to self-portraiture. Using 3D scanning technologies and digital photographs, it combines imagery of Country and self-portraits, in an attempt to place myself back into the Pitta Pitta landscape.
Gabi Briggs is an Anaiwan & 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. It is her community work that has led her art practice into deep contemplation about colonial harm on kin and country, which has resulted in her eliciting a dialogue about truth-telling and a return to Indigenous Knowledge systems. She intends that the dialogue moves outside the gallery (or publication) and into communities to prompt transformative justice.

Her current practise examines the colonial archive with the intention of usurping its power and its function. I am interested in subverting the distortion of identity that the colonial archive has constructed, notably how it simultaneously documented the very realness of the Anaiwan gedyura yet forcibly projected the identity of the ‘indigenous woman’. This can be seen through the prolific capturing of ‘Indigenous peoples’ through any means possible, such as photography by artists, social scientists and the lengthy documentation by the colonial administration, particularly from the Aborigines Protection Board and later the Welfare Board.

Interrogating my ancestral kinship systems, its functions and survival through colonial disruption.
Interrogating my ancestral kinship systems, its functions and survival through colonial disruption.

The continuation of Anaiwan kinship has been fractured by colonisation and it has been warped by the archive. Along with many cultural practises, our kinship seems to be going through a process of colonial embalmment where its memory lives within the blood of Anaiwan peoples and on the bloodied corridors of the ‘Australian’ archive. There is little discourse around the fracturing of Anaiwan kinship, nor the role that the archive played in warping it. This has eventuated into a collective misunderstanding of oneself as an Anaiwan person and it has radically changed how we relate to each other, our country, and our understanding of sovereignty. My research will interrogate the documentation of Anaiwan kinship within colonial administration documents whilst also looking how it is recorded in the decolonial writings by my Anaiwan grandmother. I intend to create work that produces a case study of my great-great grandmother and to also map the Anaiwan kinship systems and its functions by looking at these sources. I expect to conclude this research with a clearer narrative of how Anaiwan kinship functioned prior to colonisation and how it survived through its disruption. Furthermore, and most importantly, I hope to see the revitalisation of its function within the Anaiwan community.
N’Arweet Dr Carolyn Briggs AM

N’Arweet Dr Carolyn Briggs AM is a senior Boon Wurrung elder, chairperson of the Boon Wurrung Foundation and Senior Indigenous Research Fellow, Monash Art, Design and Architecture.

Professor Jacinta Elston

Professor Jacinta Elston, an Aboriginal woman from Townsville in North Queensland, is the inaugural Pro Vice-Chancellor (Indigenous) at Monash University and Head, William Cooper Institute.

Professor Brian Martin

Professor Brian Martin is the inaugural Associate Dean, Indigenous of Monash Art, Design and Architecture. Brian is a creative practitioner and descendant of Bundjalung, Muruwari and Kamilaroi peoples.