

BLOODLINES

03 M A Y - 20 M A Y



Sancintya Mohini Simpson

NEXT WAVE

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Making meaning of the past for the sake of the present

From within the histories of empire and colonisation, the stories of our ancestors remain with us. Passed down along the generations and carried with us across the oceans and the land, our stories wait for us to remember. Remembered now, narratives spoken and stories seen are powerful in their ability to transform and restore. As part of our own ways of being and doing, our very existence, Cherokee writer Daniel Heath Justice reminds us that our storytelling is "...what remains – not simply for the education of non-Natives but for us: for our families, for our communities, for good relationships that reach beyond the human, beyond the living, to encompass a wider world and a wider network of relationships that pass from this world to others." Through art, literature and cultural practice we can uncover and make known such narratives, ensuring they are never forgotten, forever remembered.

Bloodlines

"Each of us carries around those growing up places, the institutions, a sort of backdrop, a stage set. So often we act out the present against the backdrop of the past..."

(Feminism without Borders: Decolonizing Theory, Practicing Solidarity by Chandra Talpade Mohanty)

The practice of uncovering the hidden can change our collective and individual trajectories, moving us forward along newly created or redirected paths. Here we find that such histories and narratives may have been hidden by both subject and those with the power to silence – but they remain ever present. Movement, both temporal and spatial, can help bury histories and narratives from our consciousness, but cannot erase them indelibly. Histories taken by force, either forced forgetting by way of shaming or through the silencing process of denial, contain trauma within them, leaving an invisible mark on each generation and touching the future.

Within cultures of forced singularity, histories and perspectives that create multiplicity are purposefully pushed to the sidelines in order to maintain the single narrative. The challenge, here met, is to uncover the memories, to expose the trauma and the harrowing. By bringing them in to the light, through the process of uncovering, we can create change not only through multiplicity but within the embodied histories themselves.

by Eugenia Flynn

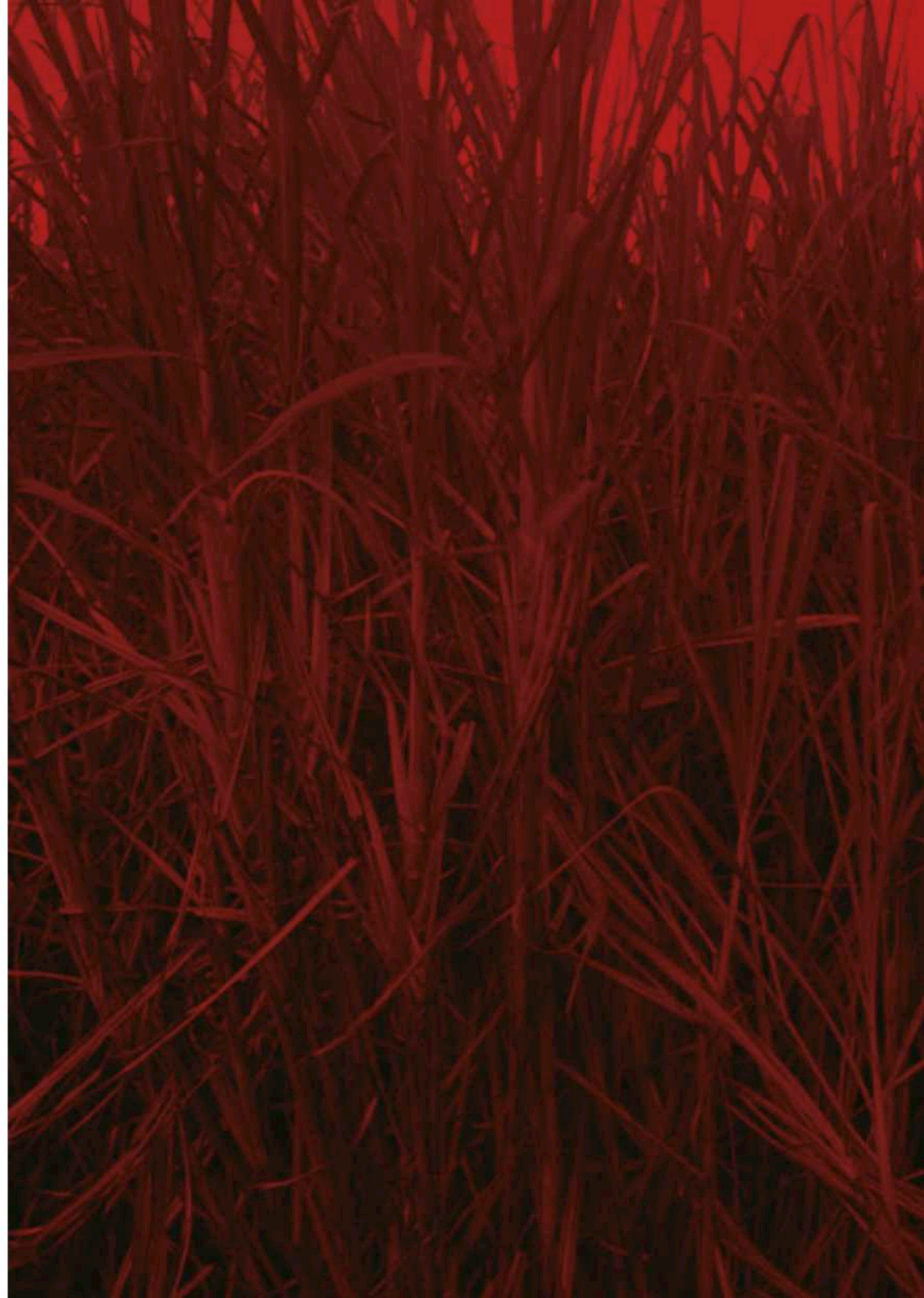
Bloodlines

How are memories and trauma passed down along with culture and tradition to each generation? Bloodlines tells the untold journey of women taken from South India to South Africa as indentured labourers. Bloodlines brings a voice to harrowing and hidden experiences; tricked onto vessels, often raped and abused on board and ill-treated on the sugar cane plantations they were sent to. Bloodlines remembers these women.

This work shares the unacknowledged history and experiences of women taken from South India to South Africa as indentured labour during the late 1800's and throughout the early 1900's.

My matrilineal history of indenture labour, led me to ask how, along with culture and tradition, memories and trauma are also passed down to the next generation, shaping who we are.

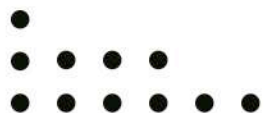
This story of fractured loss is told through a narrative of landscape Indian Miniature paintings to acknowledge the women of indenture. In Fields of Canes shares the journey with my mother, with video, sound and prose, to understand this history of the women in our family, and the ongoing impacts of intergenerational trauma.



About Sancintya Mohini Simpson

Sancintya Mohini Simpson's practice examines the complexities of racial and migratory experiences within Australia. Informed by her heritage as a First-Generation Australian of Indian-Anglo descent, Simpson's work often focuses on her own family and community's experiences—unravelling the untold stories of an existence on the periphery. Through painting, photography, video, performance, prose, and sound, Simpson's work creates conversations and tells stories to critique contemporary Australian culture, and colonisations problematic histories.

Simpson graduated with a Bachelor of Photography with Honours from Queensland College of Art, Griffith University (2014). Her work has been exhibited widely at various galleries including: Metro Arts (Brisbane), Griffith University Art Gallery (Brisbane), Queensland Centre for Photography (Brisbane), Jan Murphy Gallery (Brisbane), UQ Art Museum (Brisbane), Gold Coast City Art Gallery (Gold Coast), James Street Precinct (Institute of Modern Art) (Brisbane), John Curtin Gallery (Perth), Gaffa Gallery (Sydney), Ipswich Art Gallery (Ipswich), Seventh Gallery (Melbourne) and Boxcopy Contemporary Artspace (Brisbane)



Yarning Circle: How can we heal?

Artist Talk

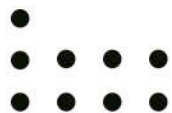
9 May 2018: 6pm

Join artist **Sancintya Mohini Simpson** in conversation with poet and performer **Manisha Anjali**, and artist and curator **Shivanjani Lal**. Together they discuss how their practices seek to heal from their shared histories of Indian indenture diaspora.

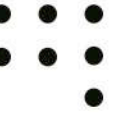
Sancintya Mohini Simpson's practice draws from her matrilineal history of indentured labour to explore how along with culture and tradition, memories and trauma are also passed down to the next generation, shaping who we are. Simpson shares the unacknowledged history and experiences of women taken from South India to South Africa as indentured labour during the late 1800's and throughout the early 1900's. A story told through a narrative of Indian miniature paintings with sound, video and prose.

Manisha Anjali writes and performs dramatic works about love, death and the afterlife. She is the author of *Sugar Kane Woman*, a collection of poems about the dreams and hallucinations of exiled Indo-Fijian women.

Shivanjani Lal is a twice removed Fijian Indian Australian Artist and Curator. Her history is shaped by the *Kala Pani* [Black Waters]. She is from the indentured labour diaspora of the Indian and Pacific Oceans. She works across mediums to explore her dislocation that seeks to account for memory, erasure, healing, and the archive.



BLOODLINES



NOT GOOD PLACE

Not Good Place - Sunrise- Testing Grounds

There are many ways in which people can consider their relationship with country as being healthy, but the most fundamental rule for being healthy is living with country rather than on it. In thinking of spaces that inspire and remember happiness, the river features in this work as the powerful creation force; connecting mob around the world through its ability to snake in, around, below and above us all. The river is a place of happiness and danger, reminding us that our ability to be happy in a place is in direct proportion to the care we take for it.

In assembling two separate 'waterholes' this work represents a ritual and an opportunity; to sit, read, connect and pass your intent for healthy country into the water through the rolling of clay.



Animation

Accompanying the Not Good Place - Sunset installation the animations' story depicts the journey of the three shields

returning to us with a warning – they are looking for the origins of these civilisations and the values that have led to the exploitation of country. In their search they move through country to challenge a self-reflection, at how we have bent and distorted meaning, become illusory in our efforts, feign ignorance and poison each other with malintent. Eventually fading into nothing the cycle of creation and collapse repeats in an infinite loop that asks us to question why we have not learnt from past mistakes.

In collaboration with :

Sound Design – James Henry

Animation - Cassidy Wanganen



About Adam Ridgeway & Josh Muir

Adam Ridgeway is a Worimi ceramicist currently based in Melbourne. His artistic practice began in 2005 at Sydney College of the Arts completing Honours in 2009 and Masters in 2011. Ridgeway's works are explorations of Indigenous value systems and the anti-colonial histories, memories and perceptions that intersect in their contemporary

formalisation. Previous exhibitions include the 24th National Aboriginal and Torres Strait Islander Art Award (2007), the 4th World Ceramic Biennale in Korea (2007), the 2008 Gold Coast International Ceramic Art Award and "Generations" (2008) at the Horus & Deloris Contemporary Art Space, Sydney.

Josh Muir uses multi-media to create contrast and colour in his work. Encoded with symbolism, Muir explores the challenges of contemporary living and cultural identity in colonised spaces. His work has been exhibited nationally by the Koorie Heritage Trust, National Gallery of Victoria, National Gallery of Australia, Museum and Art Gallery of the Northern Territory, he was commissioned as a major project artist by White Night 2016, and most recently selected as one of eight Victorian Melbourne Tram Artists in 2017. Selected awards include the 2015 Hutchinsonson Scholarship at the Victorian



These shields are a collaborative effort telling our experiences as First Nations men growing up in regional towns and subsequently living in city spaces. Growing up, learning culture, listening to the old people and 'performing' as contemporary artists within creative cities you learn a variety of perspectives on what it means to be healthy, connected and engaged with people and place. These perspectives can be contradictory at times, and however well intentioned, must also be acknowledged as involving the values of civilisational practices. As the new generations rise we must feed our new ways through the old knowledge to ascertain the hidden practices we have inherited. We learn how to fight and connect in the most ingenious of ways, but we also inherit practices that deny these connections, those that can harm ourselves, our family and our country. When we think of a sick place, it's a disassociation of people from country and the interrelated responsibilities we should inherit.



In the creation of the three shields, a variety of mined and recycled materials are reclaimed to share a message that looks appealing but is in fact a warning. Containing recycled chip boards from discarded technology, these devices are recombined to send a warning about the natures of developing systems that rely on the treatment of country as a resource. The colorful materials all come from someone's home, from a country and are connected to a story that needed those materials in some way. Whilst empires continue to build and construct city spaces, there is no responsibility to the extraction and use of those materials in line with a timeless relationship with country, or accountability to subsequent generations that inherit the fallout of these decisions.

Making meaning of the past for the sake of the present

From within the histories of empire and colonisation, the stories of our ancestors remain with us. Passed down along the generations and carried with us across the oceans and the land, our stories wait for us to remember. Remembered now, narratives spoken and stories seen are powerful in their ability to transform and restore. As part of our own ways of being and doing, our very existence, Cherokee writer Daniel Heath Justice reminds us that our storytelling is "...what remains – not simply for the education of non-Natives but for us: for our families, for our communities, for good relationships that reach beyond the human, beyond the living, to encompass a wider world and a wider network of relationships that pass from this world to others." Through art, literature and cultural practice we can uncover and make known such narratives, ensuring they are never forgotten, forever remembered.

Not Good Place

But time is running out
And time is close at hand,
For the Dreamtime folk are massing
To defend their timeless land.

(Time Is Running Out by Odgeroo Noonuccal)

The act of remembering the previously known gives us the ability to provide context to our contemporary lives. The power of remembering is to understand that whilst we cannot change the past, we can resist its legacy. What we see around us is a modern illusion, aesthetically pleasing and falsely happy. If only we would wake up to the realities around us and remember that our past is not merely so, it is carried with us, and once uncovered it can assist in changing the future.

The concept of the modern city plays a strong role in the illusion of the contrast between the modern and history. The fast-paced juxtaposed with the slowed-down, the concrete jungle against the natural environment. In reality, by the practice of culture and the use of Indigenous knowledges we can resist the false dichotomy of modern versus traditional and feel a connection to Country that endures. Despite the histories of colonisation and devastation, in spite of the supposed superiority of modern western life, we can stand on the busy concreted street and feel something.

by Eugenia Flynn

Blak Dot Gallery acknowledges the traditional custodians of the land on which we work, live and create: the Wurnndjerri people and Elders past and present of the Kulin nations.



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33 Saxon St, Brunswick(via Dawson St.)
www.blakdot.com.au | info@blakdot.com.au
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Adam Ridgeway & Josh Muir



NOT GOOD PLACE
03 MAY - 20 MAY