

ABORIGINAL EMBASSY

RICHARD BELL

NOVEMBER 4, 6PM
NOVEMBER 5-7, 1-8 PM

350 BROADWAY
(LEONARD ST & BROADWAY)

PERFORMA PAVILION WITHOUT WALLS



Performa is delighted to announce the Australian Pavilion Without Walls, a Performa initiative to commission ambitious new work by Australian artists for presentation during Performa 15.

Launched in 2013, the Performa Pavilion Without Walls showcases the most vibrant and significant art from a particular country or region, fostering cultural exchange and connecting international artists with global audiences and the New York City cultural landscape.

The Australian Pavilion explores both current and historical performance practices that are intrinsic to contemporary art from across Australia, investigating the relationship between Indigenous Australian culture, European colonization, and contemporary aesthetics. Through long-term partnerships with arts organizations, curators and scholars, a selection of artists have been invited to participate in the Performa biennial with work that considers the unique cultural and political landscape of Australia.

The Australian Pavilion Without Walls was made possible with support from the Australia Council for the Arts, the Australian Government's arts funding and advisory body.

FUNDING CREDITS

This project is co-produced by the IMA and Performa and supported by Arts Queensland and Milani Gallery, Brisbane.



PERFORMA 15




EMBASSY



Richard Bell restages and pays homage to the Aboriginal Tent Embassy, the world's longest running ongoing protest that was assembled by activists on the lawn of Australia's Parliament House in 1972, where it remains to this day.

Initiated by artists, actors and activists from the National Black Theatre movement in Redfern, Sydney, The Aboriginal Tent Embassy is a confluence of art and activism and a platform to bring topics of Indigenous health, housing, and land rights to the forefront of Australian politics. Bell's reimagined *Embassy* gives a global voice to this cause, functioning as a hub for film screenings, workshops, discussions and as an exhibition space. In this iteration, *Embassy* presents a program of talks that explore the historic and contemporary relationship between performance and protest with contributions from Black and American, Canadian, and Australian First Nation artists and activists. *Embassy* will include Vernon Ah Kee's four-channel video installation *tallman* (2010), a raw examination of race relations in Australia; and a series of participatory *Anger Workshops* staged by artist Stuart Ringholt that address trauma and healing. Working in collaboration with former Black Panther member Emory Douglas, Bell has produced a series of promotional ephemera to accompany *Embassy*, serving among the material that will live on beyond the event in the spirit of the first.



SCHEDULE

WEDNESDAY, NOVEMBER 4

- 6:00-7:30PM Film screening with introduction by Darlene Johnson, *The Redfern Story* (2014, 57 mins)
- 7:30-8:30PM Reception

THURSDAY, NOVEMBER 5

- 1:00-2:00PM *Anger Workshop* (2008–ongoing), participatory workshop with Stuart Ringholt
- 2:00-4:15PM Film Screening with introduction by Terry Smith
Roger Sandall and Nic Petersen, *The Djungguwan of Yirrkala* (1966, 17 mins). Trevor Graham, *Speaking to the Future* (2002, 87 mins).
- 5:00-5:45PM Art and propaganda. Richard Bell in conversation with Emory Douglas, moderated by Terry Smith
- 6:00-7:30PM Film screening with introduction by Alessandro Cavadini, *Ningla A-Na* (1972, 72 mins), followed by Cavadini in conversation with Richard Bell and Caroline Strachan
- 7:30-8:30PM *Anger Workshop* with Stuart Ringholt

FRIDAY, NOVEMBER 6

- 12:00-1:00PM *Anger Workshop* with Stuart Ringholt
- 1:00-5:15PM Film screening with introduction by Terry Smith
Ian Dunlop, *Djungguwan at Gurka'wuy* (1976, 199 mins). Part 1, 37 mins; Part 2, 43 mins; Part 3, 44 mins; Part 4, 41 mins; Part 5, 34 mins.
- 6:00-7:00PM Art, activism and the Black Panthers. Artist talk by Emory Douglas.
- 7:30-8:15PM Presentation of Vernon Ah Kee, *tallman* (2010), followed by in-conversation between Ah Kee, Emory Douglas, and Richard Bell, moderated by Maura Reilly.
- 8:15-9:15PM *Anger Workshop* with Stuart Ringholt

SATURDAY, NOVEMBER 7

- 1:00-2:00pm *Anger Workshop* with Stuart Ringholt
- 2:00-3:00pm Art, indigeneity, and institutions. Conversation between Richard Bell, Duane Linklater, Tanya Lukin Linklater and Alan Michelson, moderated by Terry Smith
- 3:15-4:00pm Idle No More. Presentation by Sylvia McAdam, introduced by Alan Michelson
- 4:15-5:00pm What is the future of solidarity? Public meeting between artists Emory Douglas, Richard Bell, Alan Michelson, Vernon Ah Kee, and Stuart Ringholt, activists Sylvia McAdam from Idle No More and Autumn Marie of Black Lives Matter and many other initiatives, amongst other activists and thinkers.
- 5:00-6:00pm *Anger Workshop* with Stuart Ringholt

ARTIST AND COLLABORATOR BIOGRAPHIES

RICHARD BELL (b.1953 Charleville, Queensland, lives and works in Brisbane, Australia) is a member of the Kamilaroi, Kooma, Jiman and Gurang Gurang communities. His work interrogates taboo issues at the interface between cultures in Australia and challenges stereotyped ideas of Aboriginal culture and art. Represented in major collections in Australia/New Zealand, Bell is internationally recognised through numerous exhibitions, including European touring exhibition *Aratjara: art of the First Australians* (1993); the 9th and 16th Biennales of Sydney (1992 and 2008); *Australian Perspecta* (1993), Art Gallery of New South Wales, the *Unfamiliar Territory*, Adelaide Biennial of Australian Art (1991) In 2009, a survey of Bell's practice was held at Location One, New York and a major solo exhibition was organised by the American Federation of the Arts in 2011 toured North America in 2013.

EMORY DOUGLAS (b.1943) has resided in the San Francisco, California Bay Area since 1951. After majoring in commercial art, Douglas was Revolutionary Artist and then Minister of Culture for the Black Panther party from 1967 until the early 1980s. His work has been exhibited extensively, including at the 2008 Biennale of Sydney, Sydney; Museum of Contemporary Art in Los Angeles, California; Yerba Buena Center for the Arts, San Francisco; African American Art & Cultural Complex, San Francisco; Institute of International Visual Arts, London; National Museum of American History, Civil Rights Division, Washington DC; Smithsonian Folklife Festival in Washington, DC. Douglas has collaborated with a number of artists including Richard Bell. *Black Panther: The Revolutionary Art of Emory Douglas* was first published in 2007. and he was awarded the American Institute of Graphic Art (AIGA) lifetime achievement medal in 2015.

ALAN MICHELSON is a New York-based, Mohawk artist whose work addresses North American geography, history, and identity in multilayered, multimedia installations. Michelson recently exhibited his work in the 5th Moscow Biennale (2013), *Sakahàn: International Indigenous Art*, National Gallery of Canada (2013), and the 18th Biennale of Sydney, Australia (2012). He is the recipient of numerous awards, including the NEA Visual Artists Fellowship, the Eiteljorg Contemporary Art Fellowship, and the GSA Design Award for public art. His work is in the permanent collections of the National Gallery of Canada, Ottawa; Smithsonian Institution, National Museum of the American Indian, Washington, DC; and the Art Institute of Chicago.

STUART RINGHOLT'S (b.1971, Perth, lives and works in Melbourne, Australia) work takes many forms, from performance, video and sculpture to collaborative workshops, and is characterised by a resolute sense of art as a social enterprise. Recent solo exhibitions include *Stuart Ringholt: Kraft*, Monash University Museum of Art, and Institute of Modern Art (Brisbane, 2014); *Starring William Shatner As Curator*, Society (Sydney) and TCB (Melbourne) (2012). He has participated in group exhibitions at National Gallery of Victoria (Melbourne, 2013); apexart, (New York City, 2013); *dOCUMENTA(13)*, (Kassel, 2012); University of the Philippines Film Centre (2012); Museum of Contemporary Art (Sydney, 2012); Queensland Art Gallery | Gallery of Modern Art (Brisbane, 2012); Museum of Old and New Art (Hobart, 2012); Australian Centre for Contemporary Art (Melbourne, 2011); and *ACCA Pop-Up Program*, 54th Venice Biennale (2011). His monograph, *Kraft*, was

ARTIST AND COLLABORATOR BIOGRAPHIES


published in 2014.

VERNON AH KEE (b.1967 Innisfail, Queensland, lives and works in Brisbane, Australia) is a member of the Yidindji, Kuku Yalandji, Waanji, Koko Berrin and Gugu Yimithirr peoples. At the core of Ah Kee's work is a constant and provocative investigation of race, ideology and politics. Ah Kee represented Australia at the 2009 Venice Biennale and has participated in group exhibitions at Museum of Contemporary Art (Sydney, 2009); Biennale of Sydney (2008); Indigenous Triennale, National Gallery of Australia (2012); Artspace (Sydney, 2012); Queensland Art Gallery | Gallery of Modern art (Brisbane, 2013) and *Sakahàn: 1st International Quinquennial of New Indigenous Art*, National Gallery of Canada (2013). Recent solo exhibitions include Barack, National Gallery of Victoria (Melbourne, 2011); *Tall Man*, Gertrude Contemporary (Melbourne, 2011); *Hallmarks of the Hungry* (2012) and *Brutalities* (2014) both at Milani Gallery, Brisbane. In 2015 he will exhibit at the *14th Istanbul Biennale*.

TERRY SMITH, FAHA, CIHA, is Andrew W. Mellon Professor of Contemporary Art History and Theory at the University of Pittsburgh. In 2010 he was named Australia Council Visual Arts Laureate (Government of Australia), and won the Mather Award for art criticism (College Art Association, USA). He is the author of a number of books, notably *Making the Modern: Industry, Art and Design in America* (1993; inaugural Georgia O'Keeffe Museum Book Prize 2009); *The Twentieth Century: Modernism and Aboriginality* (2002); *The Architecture of Aftermath* (2006), *What is Contemporary Art?* (2009), *Contemporary Art: World Currents* (2011), *Thinking Contemporary Curating* (2012), *Sodobna Umetnost in Sodobnos: Zbirka Esjeci* [Contemporary Art and Contemporaneity: Collected Essays] (2013), and *Talking Contemporary Curating* (2015). He is editor of many others including *First People, Second Chance: The Humanities and Aboriginal Australia* (1999).

Of Mohawk ancestry, **LEE-ANN MARTIN** is an independent curator living in Ottawa, and is the Curator of Contemporary Canadian Aboriginal Art at the Canadian Museum of Civilization, formerly Curator of Contemporary Canadian Aboriginal Art at the Canadian Museum of Civilization and former Head Curator of the MacKenzie Art Gallery in Regina. She has curated, written and lectured extensively on contemporary Aboriginal art both nationally and internationally over the past twenty-five years. Her writing has been published by Oxford University Press, University of Washington Press, Banff Centre Press, and National Museum of the American Indian, among others. Martin's recent curatorial projects include *Close Encounters: The Next 500 Years for Plug In ICA* in Winnipeg (2011) and the nationally touring exhibition, *Bob Boyer: His Life's Work*, for the MacKenzie Art Gallery (2008 – touring through 2012).

ALESSANDRO CAVADINI was born and educated in Italy and is currently based in New York. He is Audio Visual director at The Jewish Museum in New York, and has previously worked in design, theatre and film in Paris and Australia. His Directing credits include the 1972 film *Ningla A-Na*, which records the events surrounding the establishment of the Aboriginal tent embassy on the lawns of Parliament House. It incorporates interviews with black activists, the work of the National Black Theatre, Aboriginal Legal Service and Aboriginal Medical Service, plus footage from




the demonstrations and arrests at the embassy. This is the only film to focus on the tent embassy and is an historic document, integral to comprehension of the Aboriginal political struggle. Cavadini was a member of the board of the Sydney Filmmakers Cooperative and a member of the editorial board of Filmnews.

DARLENE JOHNSON is from the Dunghutti tribe of the East coast of New South Wales and currently resides in Sydney, Australia. In 2000 she wrote and directed *Stolen Generations*, which was nominated for an International EMMY Award and won the prestigious Golden Gate Award at the 2001 San Francisco International Film Festival. In 2001 she wrote and directed the half-hour documentary *Stranger in My Skin* for Film Australia. It won the Tudawali Award for Best Documentary Series. She is motivated to document Aboriginal culture from the inside, and when she made *Crocodile Dreaming* (2007) with David Gulpilil she became the first person to film the crocodile dreaming ceremony. In late 2013, Darlene completed writing, directing and co-producing the independent doco, *The Redfern Story*, which was broadcast in 2014 on Australian television.

SYLVIA MCADAM (SAYSEWAHUM) is a nêhiyaw woman, a citizen of the nêhiyaw Nation, who holds a Juris Doctorate (LL.B) from the University of Saskatchewan and a Bachelor's of Human Justice (B.H.J) from the University of Regina. She is a recipient of the Carol Geller Human Rights Award, Foreign Policy's Top 100 Global Thinkers Award, Social Justice Award, 2014 Global Citizen Award, and has received several eagle feathers from Indigenous communities. She remains active in the global grassroots Indigenous led resistance called "Idle No More".

MAURA REILLY is a New York-based curator and writer. She was the Founding Curator of the Elizabeth Sackler Center for Feminist Art at the Brooklyn Museum, and has held Senior Curator positions at the American Federation of Arts and Location One. Reilly is the author of several books on contemporary art, and has curated over two-dozen exhibitions, including retrospectives devoted to the work of Richard Bell, Ghada Amer, and Nayland Blake. She is currently serving as Interim Director at the National Academy in New York. She received her PhD in art history from the Institute of Fine Arts, New York University.

TANYA LUKIN LINKLATER's is an artist whose practice spans experimental choreography, performance, video, and text. She is compelled by the interstices of visual art and poetry, pedagogy (learning), indigenous languages, portrayals of women and children in film, and the body. She has exhibited at EFA Project Space (NYC), Museum of Contemporary Art Santiago (Chilé), SBC Gallery (Montreal), Western Front (Vancouver), Urban Shaman (Winnipeg), Images Festival (Toronto), grunt gallery (Vancouver), Museum of Contemporary Native Art (Santa Fe), Culver Center for the Arts (CA), People of Good Will (Guelph), and elsewhere. In 2016 she will exhibit at Remai Modern (Saskatoon), Art Gallery of Alberta (Edmonton), Belkin Gallery (Vancouver) and elsewhere. She has been published by C Magazine, BlackFlash, Access Gallery, Yellow Medicine Review, Taos International Journal of Poetry and Art, Drunken Boat, Ice Floe, and McLaren Art Centre. Tanya studied at University of Alberta (M.Ed.) and Stanford University (A.B. Honours). She is Alutiig from the Native Villages of Port Lions and Afognak in southern Alaska and lives in northern Ontario, Canada.



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