

BALLARAT INTERNATIONAL FOTO BIENNALE

19 AUG – 17 SEPT 2017

TELL EDUCATION KIT

TELL Education Partners



BALLARATFOTO.ORG

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Warning: The TELL Education Kit may contain the names and images of Aboriginal and Torres Strait Islander people now deceased. TELL also contain links to sites that may use images of Aboriginal and Islander people now deceased.

ACKNOWLEDGEMENT OF COUNTRY

The Ballarat International Foto Biennale acknowledges the Wathaurong people of the Kulin Nations as the traditional owners of the land on which the festival stands. The Ballarat International Foto Biennale respectfully recognises Elders both past and present.

CURATORIAL INTRODUCTION

TELL

My Story, Your Story, Our Story

TELL is an exhibition of contemporary photography unbound by convention. Through the multidisciplinary work of 17 Aboriginal and Torres Strait Islander artists the exhibition highlights the medium as an empowering tool for self-expression and self-assertion. Photography's ability to reframe and redefine is emphasised through each artist's inspired deployment of photographic technologies to tell stories of self, culture and history.

Through a range of aesthetic and technical strategies, the artists featured in TELL place themselves and their stories in front of the camera, looking beyond the objectifying intentions of colonial and Western scientific gazes to articulate lived experience and individual agency. The camera, once a colonial tool used to label and control First Nations people is here transformed into a cathartic device to retell stories of experience in a historical context. The collection of diverse photo-based works mediate the past, critique the present and aspire to a decolonised future, blending the role of artist and activist to emphasise the inextricable link between Country, culture and community. Together the works expose a culturally dynamic story that provokes a deeper understanding of the multiplicity of Indigeneity in Contemporary Australia.

In the context at Ballarat's Historic Mining Exchange, the exhibition stands as a poignant reminder of Indigenous Australia's continued resistance and presence. The artists of TELL deploy photography in a multitude of ways to share their stories, their voice, and emphasise the integral role visual art plays in the transmission, preservation and proclamation of culture.

TELL ARTISTS AND WORKS

Moorina Bonini

b. 1996
Yorta Yorta
You've Had Your Turn, Now it's MINE, 2017
6 pigment prints on rag paper, 3 River Red Gum boxes
housing beakers and ochre samples
Pigment prints: 63 x 43.3cm; Boxes: 42 x 21 x 17cm
Courtesy of the artist

Bindi Cole Chocka

b. 1975
Wathaurong
Fertility 1-4, 2017, Pigment print on gloss paper, 120 x 80cm
each
Courtesy of the artist

Brenda L. Croft

b. 1964
Gurindji/Malngin/ Mudbura peoples; Anglo-Australian/Irish/
German/Chinese heritage
Self-Portraits on Country, 2014, from subalter/N/ative dreams
series, 13 pigment prints, installation, 61 x 43cm (each)
Courtesy of the artist and Stills Gallery, Sydney and Niagara
Gallery, Melbourne

Maree Clarke

b. 1963
Mutti Mutti/Yorta Yorta/BoonWurrung
Self Portrait with Mourning Necklace, 2017, Digital image on
dibond, 200 x 120 cm
Mourning Necklace, 2017, Black river reeds, crow feathers
and waxed thread, 50m long Courtesy of the artist and Vivien
Anderson Gallery, Melbourne

Destiny Deacon

b. 1957
Ku Ku/Erub/Mer
Daisy and Heather Discuss Race, 2016, Light jet print on di-
bond, 100 x 75cm
Ebony and Ivory Face Race, 2016, Light jet print on di-bond,
100 x 75cm
The Listeners, 2017, Video, looped
Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Robert Fielding

b. 1969
Western Arrernte/Yankunytjatjara
Milkali Kutju (One Blood), 2015, Photographic screenprint on
fine art paper, 2 parts: 84 x 59cm each
Ngapartji-Ngapartji, 2017, Pigment print on cotton rag paper
with alterations, 120 x 150cm
Courtesy of the artist and Mimili Maku Arts, Alice Springs

Deanne Gilson

b. 1967
Wadawurrung
Cooks Comin, Lal Lal Falls, 1766, from the Cook, Murnong and
Me series, 2017, Digital photograph on aluminium, 75 x 114 cm.
Courtesy of the artist.
Murnong Mourning, from the Cook, Murnong and Me series,
2017, Digital photograph on aluminium, wooden fence, 80 x
150 cm. Courtesy of the artist.
Lubra (Me), from the Cook, Murnong and Me series, 2017
Digital photograph on aluminium, 75 x 114 cm
Courtesy of the artist

Jody Haines

b. 1973
Palawa
Self Portrait #1-6, from the This is not Resolved series, 2016,
Giclee Fine Art Print, 72 x 48cm
And yet, after so long, I still hear you..., 2017, Projection and
soundscape, 1min 20sec looped
Courtesy of the artist

Dianne Jones

b. 1966
Noongar Yok/Ballardong
Darlaring (Hunting), 2014, Archival inkjet print on cotton rag, 70
x 90cm
Boodjar (Country), 2014, Archival inkjet print on cotton rag, 90
x 70cm
Yonga Koorndi (Kangaroo Club), 2014, Archival inkjet print on
cotton rag, 70 x 90cm
Courtesy of the artist and Niagara Gallery, Melbourne

Ricky Maynard

b. 1953
Palawa
Saddened were the Hearts of Many Men, 2015, 12 gelatin
silver prints, 45 x 45cm each
Courtesy of the artist and Bett Gallery, Hobart

Hayley Millar-Baker

b. 1989
Gunditjmara
Even if the race is fated to disappear 1 (Peeneeyt Meerreeng/
Before, Now, Tomorrow), 2017, Inkjet print on cotton rag,
mounted on di-bond with a plexiglass cover, 120 x 80cm
Untitled 1 (Peeneeyt Murapangi, Peeneeyt Toongkateeyt),
2017, Inkjet print on cotton rag, mounted on di-bond with a
plexiglass cover, 120 x 120 cm
Courtesy of the artist

Kent Morris

b. 1964

Barkindj

Boonwurrung (St Kilda) – Maggie, 2017, from the Cultural Reflections - Up Above #3 series, Pigment print on rag paper, 120 x 80cm

Boonwurrung (St Kilda) – Currawong, 2017, from the Cultural Reflections - Up Above #3 series, Pigment print on rag paper, 120 x 80cm

Boonwurrung (St Kilda) – Crow, 2017, from the Cultural Reflections - Up Above #3 series, Pigment print on rag paper, 120 x 80cm

Courtesy of the artist and Vivien Anderson Gallery, Melbourne

Warwick Thornton

b. 1978

Kaytej

Untitled 1, 2013, Pigment print, 2 parts; 100 x 100 cm; 14.8 x 14.8 cm

Untitled 2, 2013, Pigment print, 2 parts; 100 x 100 cm; 14.8 x 14.8 cm

Courtesy of the artist and Anna Schwartz Gallery, Melbourne

Pitcha Makin Fellas

Fella Looking, 2017, from the Looking at 2 Cultures series, Pigment print, acrylic paint, 120 x 80cm

Angelsea Site, 2017, from the Looking at 2 Cultures series, Pigment print, acrylic paint, 120 x 80cm

Blackhill Lookout, 2017, from the Looking at 2 Cultures series, Pigment print, acrylic paint, 120 x 80cm

Courtesy of the artists

Steven Rhall

b. 1974

Taungurung

Avert, 2017, Reconstituted wood, krypton gas filled tube, electrical cable, transformers, light sensitive paint, 174 x 60 x 60cm

Courtesy of the artist

Damien Shen

b. 1976

Ngarrindjeri

Still Life After Penn, 2017, 6 tintype plates, 4 x 5 inch each

Still Life After Penn 1-6, 2017, 6 pigment prints on aluminium, 80 x 80cm each

Courtesy of the artist and MARS Gallery, Melbourne

James Tylor and Laura Wills

James Tylor

b.1986

Nunga

Laura Wills

b. 1981

South Australia

The Forgotten Wars 1-6, 2017, 6 altered photographs, 50 x 50cm

Courtesy of the artists and Vivien Anderson Gallery, Melbourne

BINDI COLE CHOKA



Bindi Cole Choka, *Fertility 4*, 2017, pigment print on gloss paper, 120 x 80cm

Bindi Cole Chocka's new photographic series *Fertility* reveals the external influences that shape who we are juxtaposed against the prevailing culture which attempts to define us. Chocka's works are typically underpinned by a social commentary and critique that references her life story and experiences, such as her heritage, the importance of Christianity in her life, and the impact of politics, the law and other power structures on her lived experience and that of her family and community. Her deeply personal and powerful artistic practice questions the way people circumscribe and misconstrue contemporary identity and experience.

Each of the works in *TELL* feature a cut-out image of her son Eli that has been positioned in a variety of contexts; layered, superimposed and collaged inside and outside of the focal figure. Presented as an abstract story-board, the works fuse personal images of her son with collaged imagery of her Wathaurong Country that have been transported into the context of the artist's home. Cole Chocka merges "the source of her joy (Eli), and the source of her strength (her father's Wathaurong Country)" to create insightful portrayals of her story. By combining these distinctive elements that are intrinsic parts of her and her son's identity, Cole Chocka highlights the multiplicity of Indigeneity today and the complexities that come with it.

Investigate:

1. Look at Cole Chocka's work. What do you see? In a group, choose one image from the series *Fertility* series and list everything you see in the work.
2. After your discussion, reflect on the elements within the work. How do these elements reference Cole Chocka's story? What is her story about?
3. How does the background influence the reading of the work? What does this say about the cut-out figure of Cole-Choka's son who appears in each work?
4. Think about the environments you inhabit at school, home, on the weekend. What do these places say about you? Write a list of places that are important to you.
5. What do these places say about you, your identity and experience? Explain in 2-3 sentences.



Bindi Cole Chocka, *Fertility 1*, 2017, pigment print on gloss paper, 120 x 80cm



Bindi Cole Chocka, *Fertility 2*, 2017, pigment print on gloss paper, 120 x 80cm

Create:

1. Choose two places from your list in question 4 and find somewhere in your school environment that represents these places. Take a landscape photograph of both places and print each of the images in black and white at A4 size.
2. Working in pairs, take turns to have your photo taken; in profile, in action or in a pose. Keep in mind your figure should be the focus of this photograph, it needs to be large enough to trace and cut-out.
3. Print your portrait image. Using tracing paper, trace the outline of your figure and transfer it onto one of your landscape images and carefully cut-out it out.
4. Take your second landscape image and the cut-out. Think about composition and what you want the image to say about you. Position the cut-out strategically and fix it to the background. Mount the final work on white card, ensuring to leave a 2-3cm border.
5. Take a photo of your work and share it on Instagram and facebook with #bifb2017

Reflect:

Looking at the final work you have created answer the following questions:

1. What does the image say about you? How does your environment shape your identity?
2. Why do you think Cole Chocka has juxtaposed her domestic and ancestral environments in these works? What does this say about the artist?
3. Cole Chocka uses photographic technologies to make a social comment through a personal lens. As a class discuss what social commentary is and how Cole Chocka's works function as a social comment. What is the artist saying?



Bindi Cole Chocka, *Fertility 3*, 2017, pigment print on gloss paper, 120 x 80cm

JAMES TYLOR & LAURA WILLS



James Tylor and Laura Will, *The Forgotten Wars 1*, 2017, altered photographs, 50 x 50cm

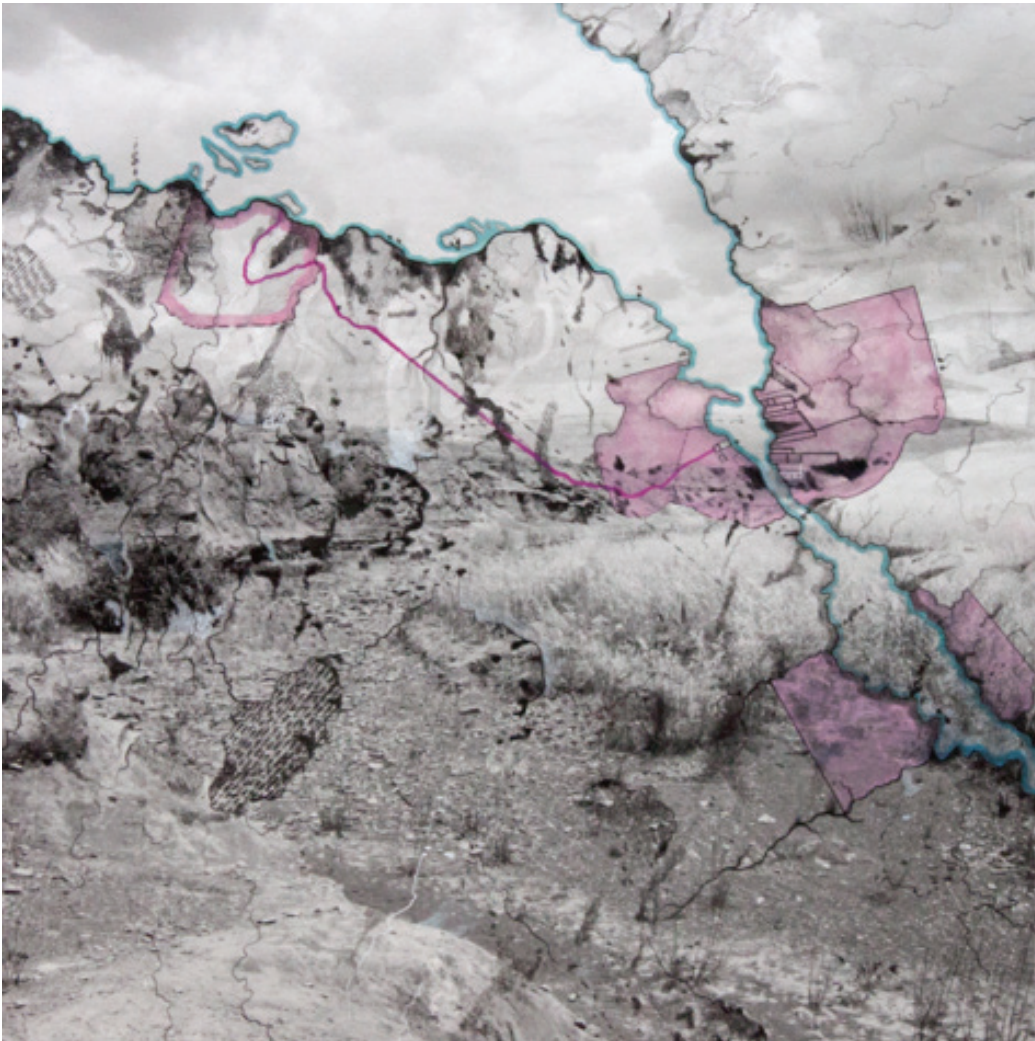
James Tylor examines concepts around cultural identity in Contemporary Australia and our social history through his photographic practice. His work explores Australian cultural representations through his multicultural heritage, which comprises Nunga (Kaurna), Maori (Te Arawa) and European (English, Scottish, Irish, Dutch, Iberian and Norwegian) Australian ancestry. Tylor's work employs a hybrid of analogue and digital photographic techniques to create contemporary artworks that reference Australian society and history. For TELL Tylor has collaborated with South Australian artist Laura Wills to create a series of altered photographs.

The *Forgotten Wars* series speaks to the history of the Australian frontier wars by presenting a series of photographs of the Australian rural landscape that have been overlaid with intricate map markings by Wills. The markings have been derived from colonial war, survey, town and mining maps from the British Parliamentary Papers and Commissioners Reports that documented the colonisation of Australia and the treatment of Indigenous Australians.

This collaborative project between an Indigenous and a non-Indigenous Australian artist aims to find a way to decolonise the telling of stories about the Australian frontier wars in Contemporary Australia.

Research:

1. Read through the information on James Tylor and Laura Wills recent collaboration.
2. Find out about the Frontier Wars
<http://www.australianstogether.org.au/stories/detail/frontier-violence>
 - Do you think Australians today are still unfamiliar with many of these events and histories?
 - How do you think Indigenous people might feel about the general lack of awareness about the true nature of our shared history?
 - Why do you think it's difficult for many Australians to face the truth about our history?



James Tylor and Laura Wills, *The Forgotten Wars 2*, 2017, altered photograph, 50 x 50cm



James Tylor and Laura Wills, *The Forgotten Wars 2*, 2017, altered photographs, 50 x 50cm

Investigate:

1. After your research, as a class discuss what these works say. As a class create a mind map of everyone's responses.
2. In pairs, answer the following questions in a short paragraph:
 - Why do you think the artists have combined photography with traditional mark-making (drawing)?
 - How does the combination of these mediums add to their overall meaning and message of the works?
3. Do you think a collaborative work between an Indigenous and non-Indigenous artist is important? What comment do you think the artists are making through their collaborative approach to art making? Discuss in pairs and report back to the class.

Create:

1. Use Google, find an image of your local natural landscape and print it in black and white at A4 size.
2. Use Google Maps, search for a map of the suburb you live in. Print the map at A4 size in black and white.
3. Place a piece of acetate over the map and fix the edges with masking tape.
4. Choose 2-3 coloured markers, trace aspects of the map using a variety of lines; broken, parallel, zig zag, dotted, cross-hatched - be creative and use James Tylor and Laura Wills' works as inspiration.
5. When complete overlay the landscape image with the acetate to reflect a similar composition to James Tylor and Laura Wills' works.
6. Mount your work on black card for display.
7. Take a photo of your work and share it on Instagram and facebook with #bifb2017

Reflect:

1. Look around and outside your classroom, how has the built environment altered or changed the natural landscape? What are some of the impacts these changes have had?
2. Looking at the work you have created, what does it say about the impact of colonisation on our natural environment?



James Tylor and Laura Wills, *The Forgotten Wars 3*, 2017, altered photographs, 50 x 50cm

JODY HAINES



Jody Haines, *Self Portrait #2*, 2017, from the *This is not Resolved* series, 2016, giclee fine art print, 72 x 48cm

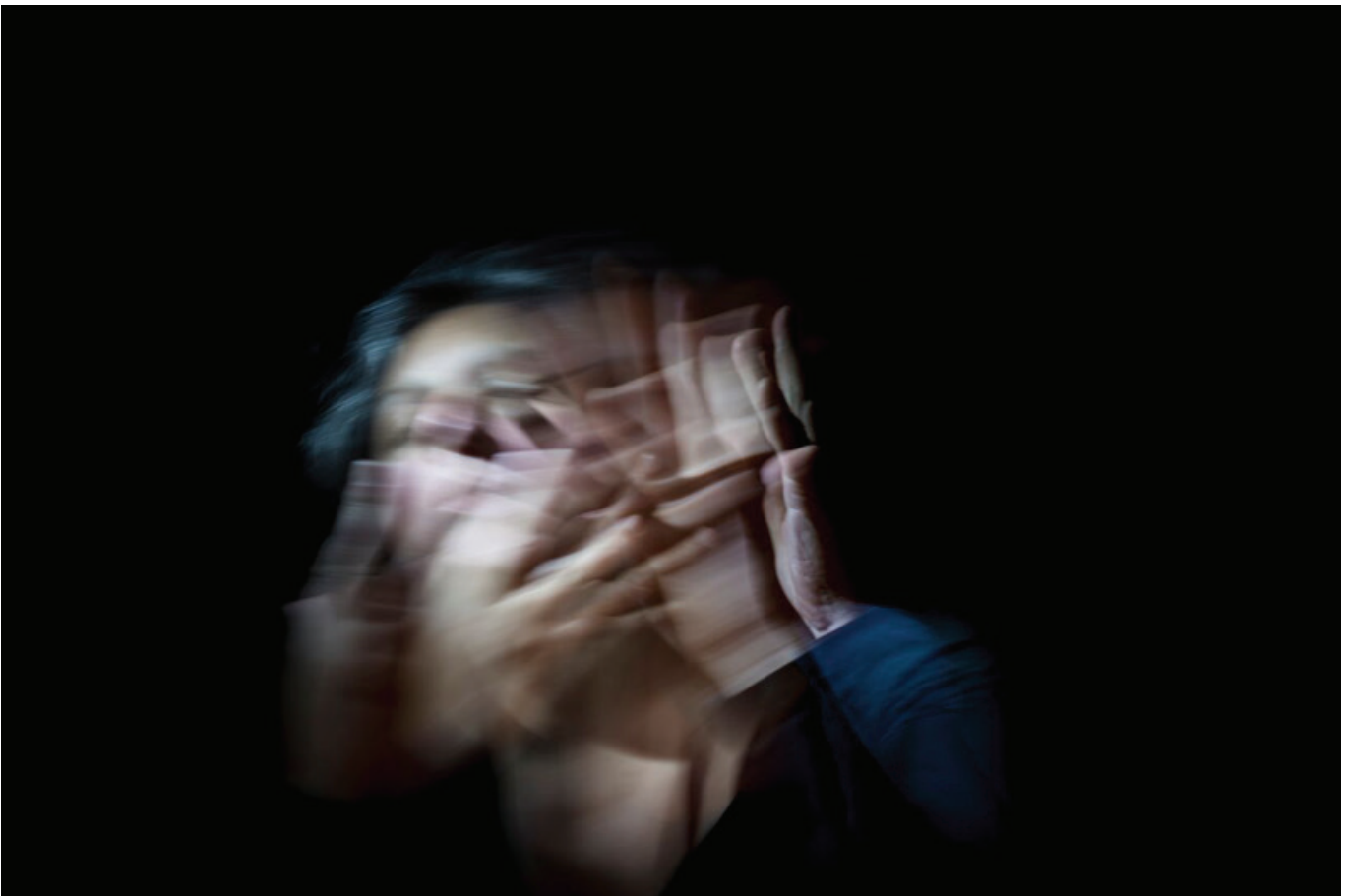
Using the forms of photography, sound and video Jody Haines creates visual and audible responses to the historical and the contemporary social narrative of Australia that is both multi-layered and complex. *This is not Resolved* is a collection of works set somewhere between time and space, fiction and reality, past and present. They represent the internal manifestation of helplessness and suppression and the external struggle against unbalanced power and social 'isms'.

Growing up in rural Tasmania at a time when the Tasmanian Government denied the continued existence of many Tasmanian Aboriginal people, Haines quickly discovered the social and political hierarchy of power, along with the insidious level of racism and sexism that breeds across Australia.

This is not Resolved is a response to all of this - the racism, the misogyny and the abuse. This recent body of work by Haines' tells a personal narrative that visually reflects on the power imbalance and psychological marks of the lived experience of racism, sexism and systematic abuse. Largely underpinning the work is the desire to question and to unhinge dominant ideologies and the social conditioning woven through the Contemporary Australian cultural and social psyche.

Investigate:

1. What is a self-portrait? Using Google, find out what a self-portrait is, why artists create them, and what they can tell us about someone.
2. What do you think Haines is trying to say about her identity through this series of photographs? How does she do this? - consider lighting, technique and composition.
3. Look at Haines' posture and body language in her self-portrait photographs. What does this tell us about the artist and her story?
4. Why do you think Haines has placed her hands in front of her face throughout the series? Use one of the works as an example to support your answer by referring to particular elements
5. Think of a time when someone has questioned who you are – this could be socially or culturally. How did this make you feel? Explain the scenario in a short paragraph, using emotive language.



Jody Haines, *Self Portrait #6*, 2017, from the *This is not Resolved* series, 2016, giclee fine art print, 72 x 48cm



Jody Haines, *Self Portrait #3*, 2017, from the *This is not Resolved* series, 2016, giclee fine art print, 72 x 48cm

Create:

1. As a class discuss how body language, the gaze and expression influence the reading of a portrait.
2. Plan a self-portrait – think about how you can use body language to say something about yourself, who you are, how you feel. Write 2-3 sentences describing your idea for your self-portrait and how your body language is going to tell a story of self.
3. In pairs share your ideas. Using a camera, take turns photographing each other, being mindful to follow the plan your partner has written.
4. Print your photographs on gloss paper and display in a grid to create a self-portrait storyboard of your entire class.
5. Take a photo of your work and share it on Instagram and facebook with #bifb2017

Reflect:

1. Looking at all the images on display, what do you think this says about your class identity as a whole?
2. Are the photographs similar or completely different? What does this tell you?
3. Write a 300-word journal entry about your work. Use first person and be subjective. Reflect on the process you went through to create the work, the decisions you made, the composition, and what the portrait says about you.
4. Do social experiences and pressures effect who you think you are? What impact does society have on how we see ourselves?

KENT MORRIS



Kent Morris, *Boonwurrung (St Kilda) - Crow*, 2017, from the Cultural Reflections – Up Above #3 series, pigment print on rag paper, 120 x 80

Kent Morris reconstructs shapes and structures of the built environment to reflect the continued presence and patterns of Aboriginal history and culture in the Contemporary Australian landscape.

The new shapes of the built environment, and the shapes that Colonialism brought with it, are re-imagined to reflect the long history of Indigenous people in this country, despite the colonial interventions that have irreversibly altered the environment.

Learning from the rhythm and habits of native birds in a variety of spaces, Morris' new *Cultural Reflections* series echoes these continual changes. His photographic observations of native birds adapting to, and interacting with, the built environment reflect the ways in which Indigenous cultures continue to survive and adapt. In their songs and flight – which form an intrinsic part of Indigenous cultural knowledge and spirituality – Morris exposes the complex reality of Contemporary Indigenous experience, one that is constantly being created, adapted and revealed.



Kent Morris, *Boonwurrung (St Kilda) – Magpie*, 2017, from the Cultural Reflections - Up Above #3 series pigment print on rag paper, 120 x 80cm

Investigate

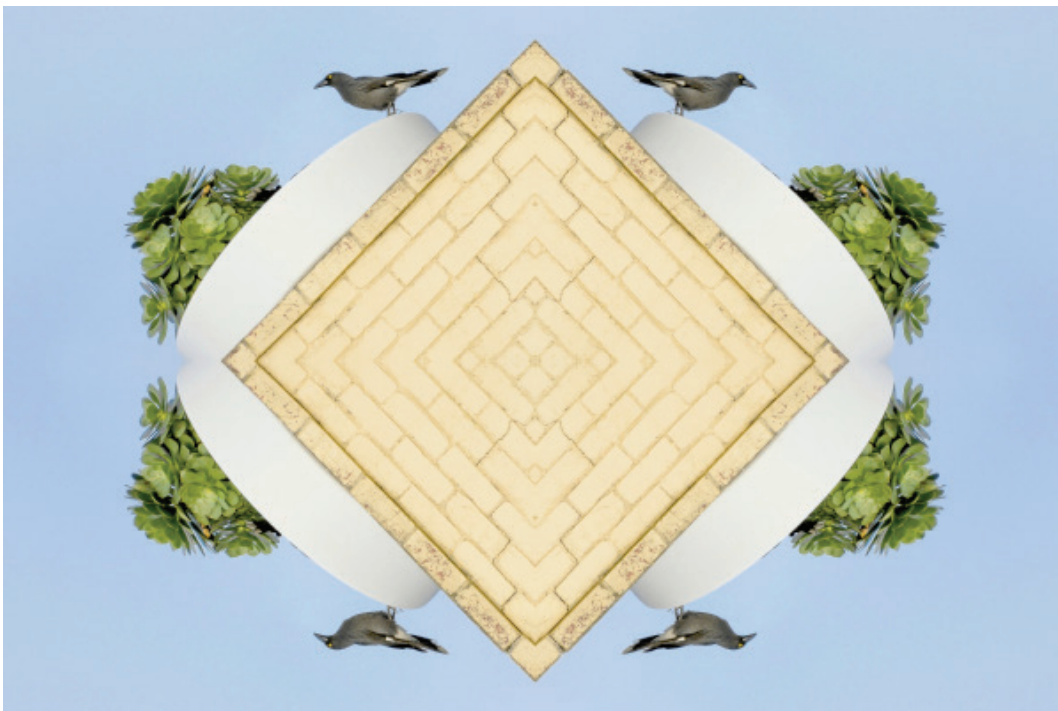
1. Look at the images by Kent Morris that are featured in this section, and read through the information provided. Write down what you see, what does it look like?
2. What do you think the birds represent? Support your answer with reference to one of Morris' artworks.
3. How does Morris use visual metaphor to tell a story? What is the story about?

Activity

1. As a class, go outside and find somewhere within the school grounds to sit that has both a natural and man-made aspect to the environment.
2. Observe the living things you see? The activity in the grass, under your feet, in the sky, in the trees? Write down the living things you see and the environment you see them in.
3. As you observe, look for birds and take close-up photos of them interacting with the built environment.

Create:

1. Upload the images you have taken onto a computer and select one to create a Morris inspired artwork.
2. In a program like Microsoft Word import the image file.
3. Crop a section of the image that captures the bird and a section of the built environment. Copy the cropped image twice.
4. Leave 1 image as an original.
5. Flip the second image upside down.
6. Copy image one and two below and with each, flip it sideways.
7. Print the 4 images, ensuring they are the same size.
8. Cut the images out and arrange together in a grid with 2 images on top and 2 on the bottom. Ensure there is a sequence.
9. Secure each section of the work to white cardboard.
10. Take a photo of your work and share it on Instagram and facebook with #bifb2017



Kent Morris, *Boonwurrung (St Kilda) – Currawong*, 2017, from the Cultural Reflections - Up Above #3 series pigment print on rag paper, 120 x 80cm

Reflect:

1. Research the Aboriginal Country your school stands on and find out the type of bird you have photographed. Use this information to create a title for the work. See Morris' titles as examples.
2. Share your title with the class and list the different types of birds that were photographed and where they were photographed.

CURRICULUM LINKS

Note: All classroom activities can be easily adapted to cater to secondary students across years 7 to 12 and cater to the following curriculum links;

Australian Curriculum Links

Year 7 and 8 Visual Arts:

- Experiment with visual arts conventions and techniques, including exploration of techniques used by Aboriginal and Torres Strait Islander artists, to represent a theme, concept or idea in their art work (ACAVAM118)
- Develop ways to enhance their intentions as artists through exploration of how artists use materials, techniques, technologies and processes (ACAVAM119)
- Practise techniques and processes to enhance representation of ideas in their art-making (ACAVAM121)
- Present artwork demonstrating consideration of how the artwork is displayed to enhance the artist's intention to an audience (ACAVAM122)

Year 9 and 10 Visual Arts:

- Conceptualize and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists (ACAVAM125)
- Manipulate materials, techniques, technologies and processes to develop and represent their own artistic intentions (ACAVAM126)
- Plan and design artworks that represent artistic intention (ACAVAM128)
- Present ideas for displaying artworks and evaluate displays of artworks (ACAVAM129)

Cross-Curriculum Priorities:

- Students will engage in reconciliation, respect and recognition of the world's oldest continuous living cultures.
- Students will gain an understanding that Identities and Cultures have been, and are, a source of strength and resilience for Aboriginal Peoples and Torres Strait Islander Peoples against the historic and contemporary impacts of colonisation.

VCE Standards

- Understand how artworks reflect the values, beliefs and traditions of their own and other cultures;
- Analyse, interpret and respond to artworks, ideas and concepts using the support of the Analytical Frameworks;
- Develop personal ideas and a creative visual language through investigation and experimentation in artmaking;
- Employ practical skills and a conceptual understanding to inform their aesthetic awareness;
- Develop confidence to make informed opinions about art issues.

GLOSSARY

Adapt: to make suitable to requirements; adjust or modify fittingly; to adjust oneself: to adapt to new surroundings.

Aesthetic: relating to the sense of the beautiful or the science of aesthetics; having a sense of the beautiful; characterised by a love of beauty; an artistic expression, viewed as reflective of a personal or cultural ideal of what is aesthetically valid.

Collage: a pictorial composition made from any or a combination of various materials, as newspaper, cloth, etc., affixed in juxtaposition to a surface, and often combined with colour and lines from the artist's own hand

Colonial: of or relating to a colony or colonies; of or relating to a colonist: paternalism is something demanded by the colonial outlook; relating to the six British colonies in Australia before they federated in 1901, or to their period.

Contemporary: belonging to the same time; existing or occurring at the same time.

Decolonise: to release from the status of a colony; grant self-government or independence; to attempt to eradicate the effects of living in a colonised or recently decolonised society.

Discourse: communication of thought by words; talk; conversation; a formal discussion of a subject in speech or writing, as a dissertation, treatise, sermon, etc.

Frontier Wars: The Frontier Wars refer to conflicts between Europeans and Aboriginal people including battles, acts of resistance and open massacres from 1788 to the 1930s.

Hybrid: composed of elements of different or incongruous kinds.

Identity: the state or fact of remaining the same one, as under varying aspects or conditions; the condition of being oneself or itself, and not another; official information about yourself.

Aboriginal Spirituality: is defined as at the core of Aboriginal being, their very identity. It gives meaning to all aspects of life including relationships with one another and the environment. All objects are living and share the same soul and spirit as Aboriginals. There is a kinship with the environment.

Ideology: the body of doctrine, myth, and symbols of a social movement, institution, class, or large group.

Intrinsic: belonging to a thing by its very nature: intrinsic merit.

Juxtapose: to place in close proximity or side by side.

Mediate: to bring about (an agreement, peace, etc.) between parties by acting as mediator.

Multiplicity: a multitude or great number.

Multidisciplinary: of or relating to teaching, research, etc., involving a number of academic disciplines.

National Narrative: a national myth is an inspiring narrative or anecdote about a nation's past. Such myths often serve as an important national symbol and affirm a set of national values. A national myth may sometimes take the form of a national epic or be incorporated into a civil religion.

Objectify: to present as an object, especially of sense; make objective; externalise.

Photography: the process or art of producing images of objects on sensitised surfaces by the chemical action of light or of other forms of radiant energy, as X-rays, gamma rays, cosmic rays, etc.

Psyche: the human soul, spirit, or mind.

Racism: behaviour or language based on this kind of belief in relation to a person or persons of a particular race, colour, descent, or ethnic origin, either demonstrating an inherent prejudice without specific hostile intent or, alternatively, intended to offend, insult, humiliate, or intimidate.

Reconstruct: to construct again; rebuild.

Social Comment: the act of using rhetorical means to provide commentary on issues in a society.

Superimpose: to impose, place, or set on something else; to put or join as an addition to (something).

FURTHER RESEARCH

Moorina Bonini:

<https://www.linkedin.com/in/moorina-bonini-412215115/?ppe=1>

<https://www.jessicaamyclark.com/#/catalyst-magazine-article/>

Maree Clarke:

<https://museumvictoria.com.au/bunjilaka/visiting/birrarung-gallery/artist-profiles/maree-clarke/>

<https://www.monash.edu/muma/collection/level-2-page/featured-works/marlee-clarke>

<http://www.vivienandersongallery.com/artists/maree-clarke>

Bindi Cole Chocka:

<https://www.bindicolechocka.com>

<http://indigenoustory.com.au/works/83/bindi-cole/>

Brenda L. Croft:

<https://www.artdesign.unsw.edu.au/about-us/our-staff/ms-brenda-croft>

<http://www.stillsgallery.com.au/artists/croft/>

Destiny Deacon:

<https://www.artgallery.nsw.gov.au/collection/artists/deacon-destiny/>

<https://www.mca.com.au/collection/artist/deacon-destiny/>

http://www.roslynxley9.com.au/artists/2/Destiny_Deacon/profile/

Robert Fielding:

<http://shortstgalleries.com.au/artists/779661/robert-fielding>

<http://www.magnt.net.au/natsiaa---telstra-art-award-2015>

<http://www.mimilimaku.com/home/mimili-art-centre>

Deanne Gilson:

<http://deannegilson.com/about/>

https://artgalleryofballarat.com.au/gallery_exhibitions/deanne-gilson-body-of-my-ancestors/

<http://www.sheppartonartmuseum.com.au/icaa-gallery-item/!/303/item/14>

Jody Haines:

<http://www.jodyhainesphotography.com>

<https://www.linkedin.com/in/jodyhaines/?ppe=1>

Dianne Jones:

<http://niagaragalleries.com.au/dianne-jones>

<https://artwrite51.wordpress.com/2013/06/01/dianne-jones-revisitingrevising-australian-icons-by-sarah-norris/>

<https://blogs.artdesign.unsw.edu.au/artwrite/?p=1230>

Ricky Maynard:

<http://www.stillsgallery.com.au/artists/maynard/>

<https://www.artgallery.nsw.gov.au/collection/artists/maynard-ricky/>

<https://www.mca.com.au/collection/artist/maynard-ricky/>

<https://nga.gov.au/Retake/artists/00000008.htm>

Hayley Millar-Baker:

<http://www.hayleymillar.net>

<https://www.jessicaamyclark.com/#/catalyst-magazine-article/>

Kent Morris:

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Ballarat International Foto Biennale

12 Lydiard St N, Ballarat Central VIC 3350

Director: Fiona Sweet

Festival Coordinator: Chandini Batra

info@ballaratfoto.org

ballaratfoto.org