

# **Something to Say**

**Wagga Wagga Art Gallery  
4-8 November 2020  
Open: 1-7pm**

In a time of climatic unravelling, a global pandemic and widening inequalities, there is a need for 'unmaking' the present world from the errors of our past. The artists and artworks in *Something to Say* are considering positive and meaningful ways to reimagine life on the only planet we have; where all life is considered and valued.

Curated by Julie Montgarrett and Sarah McEwan

## Public Programs

*Please book via [www.cadfactory.com.au](http://www.cadfactory.com.au)*

Wednesday 4 November, 3:30pm – 5pm  
*place in space: Augmented Reality Workshop and Conversation*

Join regional NSW digital artist and educator April Phillips to learn simple augmented reality skills. The workshop will explore examples of augmented reality art as an emerging technology and how it is used in experimental art. April will guide participants to think spatially and the steps in how to combine handmade elements with digital collage to create a mini film of objects in space.

Following this one-hour workshop, Aunty Cheryl Penrith and April Phillips will discuss how augmented and virtual reality intersect with Wiradjuri and Blak ways of knowing and being in the world.

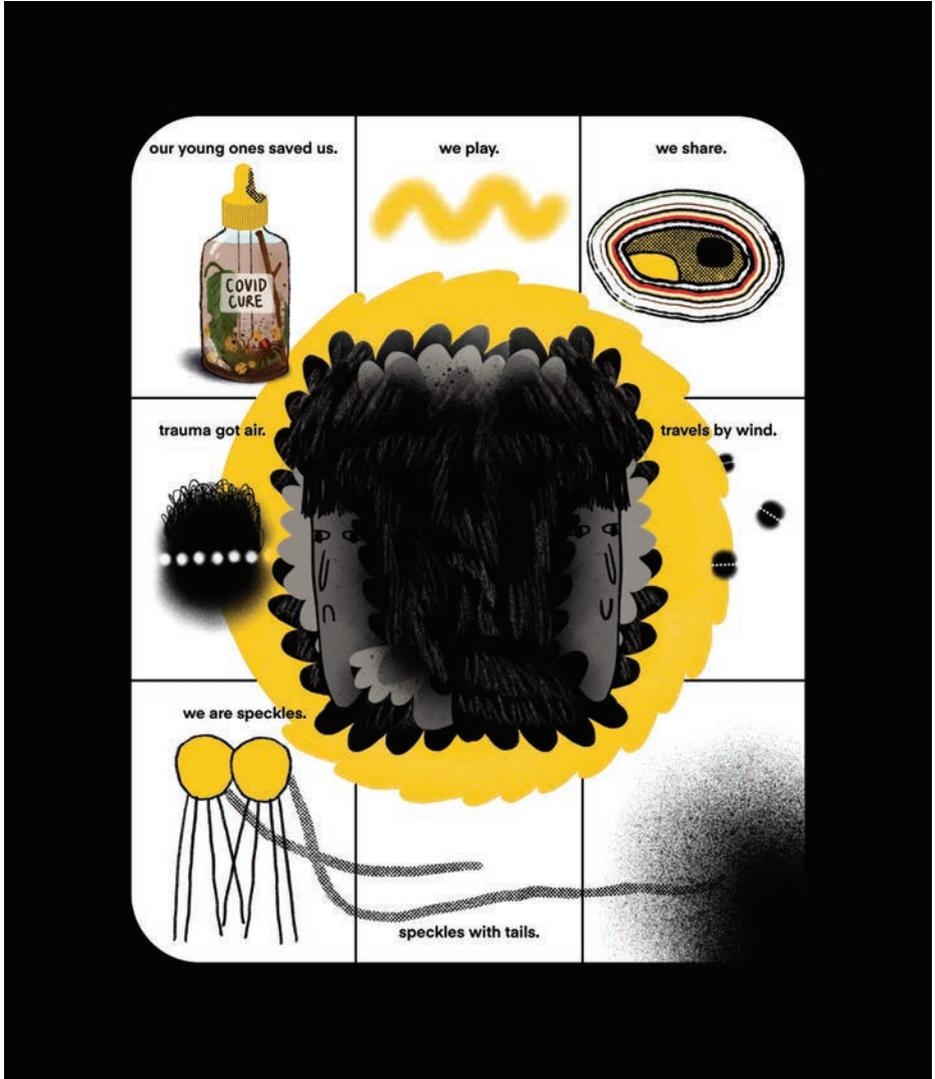
Thursday 5 November, 1pm–2:15pm  
What does it mean to be political in regional NSW?

Join Barbara Quayle, Cheryl Blore, Cindy Bates, Holly Conroy, Julie Montgarrett and Sarah McEwan as they reflect on how to create the world you want and need.

The audience is invited into this conversation to have a shared discussion on how you live in the world alongside other people.



# April Phillips



## **Covid Cure, 2020**

### **Digital drawing on paper printed by Hound and Bone**

We know that country heals us, provides for us, and reminds us of how to be respectful and take things slowly. The pause a pandemic brings is a reminder that when we emerge, the ways of the old people, need to be remembered and acknowledged. Part of the cure is to reset and care for country – to not go back to ‘normal’ because that isn’t working for us.

April Phillips is a Wiradjuri-Scottish woman of the Galari people. Her practice includes working as an illustrator, researcher and arts educator based on the far south coast of NSW on the lands of the Djiringanj people of the Yuin nation (Bermagui). April is interested in combining emerging technologies with professional arts practice and her career as a creative learning producer for arts and social impact organisation Big hART. April was successfully awarded the 2019 Create NSW 360 Visions funding, to develop spatial drawing for VR and AR for Aboriginal artists in NSW.



# Barbara Quayle Cheryl Blore Cindi Bates



## Jess Bynre, Jason King *Menindee Protest, 2019-20* Video, audio

In late 2019, after three years of zero flows, filmmakers Jess and Jason visited Menindee to document the environmental destruction and feelings of the community. This documentary features Barbara Quayle, Cindy Bates and Patricia Quayle. It looks at the protests created to bring attention to the issues.



Scan to see and listen to the artwork

## **Water is Our Blood, 2019**

### **House paint, repurposed tarp, metal**

We want to create awareness of what is happening to the Barka (Darling) River in Menindee. It is frustrating, sad and hurtful to see the river in its current state; for Barkindji people, the water is our blood, and without water we die. There is a feeling of disconnection from the environment; the grandfather trees are dying. What gives us hope is the strength and the fight of our people.

Barbara Quayle is a Barkindji Elder from Menindee NSW. She is a photographer who has been documenting the Barka River and its catastrophic changes over the last few years. In collaboration with Cindi Bates and Cheryl Blore, Barbara has been painting protest signs to make visible the water issues in Menindee. These three Barkindji Elders have been loudly advocating for people outside their community to see what is happening to their vital, life affirming Baarka (Darling) River.

Cheryl Blore is a Barkindji Elder from Menindee NSW. She was employed at the Menindee School for many years and would attend art classes with the students, learning from Rick Ball. Cheryl has been collaborating with her sister Cindi Bates and fellow Barkindji Elder Barbara Quayle to paint protest signs to share with people the unprecedented environmental changes that are occurring to the Barka River. This water source holds significant importance within Barkindji culture. If the land is sick, then the people are sick. The health of the Barka (Darling) River impacts the mental health of all Barkindji people.

Cindy Bates is a Barkindji Elder from Menindee NSW. Along with Barbara Qualye, they painted an old bus with protest messages about the mismanagement of the Murray-Darling Basin river system. This bus has become an iconic feature within the landscape and explains to visitors a Barkindji perspective of why the Barka (Darling) River is crucial for survival and cultural practices.



# E.L. Elliott



***Baci (Kiss), 2020***  
**Durational performance, roses, lipstick,  
mirror, vase**

*Birthing Brightness*  
*Blooming Beneath Beauty*  
*Breathlessly Blow*

For thirty minutes each day, E.L. Elliott will perform, kissing rose petals and birthing brightness into our worlds.

Performance Times

Wednesday 4 November: 1pm–1:30pm

Thursday 5 November: 3pm–3:30pm

Friday 6 November: 2pm–2:30pm

Saturday 7 November: 5pm–5:30pm

Sunday 8 November: 4pm–4:30pm

E.L. Elliott is a performance poet and artist masquerading and punning life as it unfolds around her. She is an observer of moments and her writings authenticate her journey; the voyager, verging on the figurative narrative and cryptic symbolism, as visual text and spoken jest. She has recently undertaken a 12 day writing residency in the window of Eastern Riverina Arts.



# Her Riot



Scan to see and listen to the artwork online



## **Ode to Wages Against Housework (1975), 2019-20**

### **Video, audio**

In 1975, Silvia Federici wrote a book called *Wages Against Housework*. It articulated the concerns of a movement that began in 1972 across the UK, USA, Canada and Italy, where ‘domestic labour’ and ‘unpaid caring roles’ demanded a wage for their service. The premise was simple – capitalism had created the housewife and so it should pay for it. The housewife supported the male worker and raised the next generation of workers. Without their support, the whole system would falter. The movement reframed housewives as workers in struggle.

#### Song credits

Lyrics by Sarah McEwan. Music by Sarah McEwan and Drew Thomason  
Vocals, Drums: Sarah McEwan  
Guitar, Bass: Drew Thomason  
Engineer, Producer: Vic McEwan. With special thanks to the 2019 CSU  
Sound students who assisted in recording drums.

Her Riot is the musical project of Birrego-based artist Sarah McEwan, where she creates songs, videos and installations that range from sincere and contemplative to irreverent punk pop. In a reimagining of how you can be a musician, Her Riot is navigating what an interdisciplinary practice can look like.



# Jackie Atim Vicky Okot



Scan to see and listen to the artwork online



## **Do You See Us?, 2020**

### **Photograph, audio**

We want to share and celebrate some of the people that make up our community. These people teach us, feed us and go against society's tradition; they live their life, their way. Each person has a different lived experience, but we all share the same culture.

Jackie Atim is a Poet/Spoken Word artist from Wagga Wagga. After bursting onto the local scene in 2016 she continues to go from strength to strength having been chosen to support former Australian Poetry Slam winner Zohab Khan on his regional tour. Jackie received a Variety Heart scholarship to publish a number of her works in a collaborative project with other artists. She was invited as a featured artist to the Mother Tongue Multilingual showcase in Canberra 2018 and was recently featured in FECCA's Australian Mosaic magazine.

Vicky Okot is originally from South Sudan and arrived in Australia in 2005. Vicky began learning photographic techniques during workshops run by dLux Media over 2013 -15. These workshops allowed Vicky to produce her first series of artworks in 2014 called 'Traditional African Portraits: Remixed'. Her artworks focus on representations of black women and girls, to empower them to be fearless and embrace their individuality and self-worth.



# Juanita McLauchlan



**Permission, 2018-2020**  
**Rice paper, thread, woodcut**

This artwork is a journey of finding culture and weaving it back together. Sometimes we try to hide our family history, yet it is always there – you just have to look for it. There is an infinity of stars connecting us back through time to our family. Families are untidy, and there is always something to be dealt with, but the connection is present through the chaos. This work is breathing and moving, like a body, with the crinkles of a lived life.

Juanita McLauchlan is a Gamilaraay woman living on Wiradjuri country in Wagga Wagga. Juanita enjoys the thrill, complexity, texture, chaos and control of the printmaking medium. While her material and conceptual problem-solving processes of making are experimental, Juanita's work is equally indebted to, and guided by her indigenous heritage.



# Julie Montgarrett Kerri Weymouth



## Dangerous Coats

Someone clever once said  
Women were not allowed pockets  
In case they carried leaflets  
To spread sedition  
Which means unrest  
To you & me  
A grandiose word  
For common sense  
Fairness  
Kindness  
Equality  
So ladies, start sewing  
Dangerous coats  
Made of pockets & sedition  
Sharon Owens

# **Hands in Pockets and Paris Hilton's handbag, 2020**

## **Assorted vintage fabrics, vintage frames, mixed media**

Sharon Owens' poem 'Dangerous Coats' began a series of conversations about the perennial problem of too few pockets in women's clothes. Despite their apparent insignificance, the history of pockets in women's Western dress since the Middle Ages, illustrates the many ways in which women's possessions and agency have been controlled for centuries. Pockets are as personal and political as they are practical.

In the Middle Ages, in Europe, embroidered, generously sized, double pockets were originally worn around a woman's waist. From the 17th century onwards, pockets shrank as private spaces for valuable, even secret items that afforded women some independence. The fewer items women could secrete and safely carry, the less agency and freedom they had. As garments narrowed, the previously capacious pockets easily worn under hooped skirts were reduced to reticules, easily stolen and ridiculously small.

By 1891, the Rational Dress Society called for women to dress for health, ditching corsets, bustles, hobble skirts and stays, and to instead wear flat boots and loose trousers with adequate pockets that permitted easy movement. As the New York Times opined, in 1899, civilization itself is founded on pockets. "As we become more civilized, we need more pockets [...] No pocketless people has ever been great since pockets were invented, and the female sex cannot rival us while it is pocketless."

More than a hundred years later, generous pockets are still needed to unburden women from handbags; for agency and protection - keeping mobile phones, spare masks and contraceptives safe. They are still

Dr Julie Montgarrett is a textile artist, curator and former University lecturer. Over three decades her practice has included more than 100 solo and group exhibitions, site specific installations, public art commissions and community-based arts projects in Australia and internationally. Her main interests are in the areas of drawing and textile to extend the conceptual and spatial possibilities of textile and new materialities to question dominant Australian histories and to explore doubt and fragility via visual narratives in complex installations.

Kerri Weymouth is an artist from Coleambally NSW. Kerri enjoys working with all art forms but has a connection with mixed media in her arts practice, using found objects, connecting with her environment and a felt sense to explore her visual communications.



**Kelly Leonard**



## **Touch, 2020**

### **Double weave linen, pillow, photograph**

A paradoxical meeting that never meets at a sub-atomic level – a highly politicised and policed act during the coronavirus pandemic – an action that has the possibility to explode deeply entrenched ideas about how things should be in the world – an intra-action that gets re-made everytime we meet.

Kelly Leonard is an artist based in Broken Hill NSW. As a teenager, Kelly was taught weaving by a second-generation Bauhaus weaver, Marcella Hempel, in Wagga Wagga NSW. Since 2017, Kelly has been making work responding to the sight, sound, smell and feel of the environment, where she places woven artworks in conversation with place, to activate new meanings and relationships. Like the Australian environmental philosopher Val Plumwood, Kelly also believes that struggles for social justice and environmentalism cannot be separated from each other and are inextricably linked.



# Kerrie Rudd Samra Angilo



## ***Magical Worlds, 2020***

**Fabric, synthetic polymer paint, rag paper, ink, pen, graphite, chinagraph**

We have idealised a future void of racism; where fear, darkness, judgment and loneliness are non-existent. A magical world, filled with kindness, safety, love, peace and equality is what we dream about. Through fabric remnants, colour choice and subject matter we are sharing our cultural and emotional identities. A shared scale unites us.

Kerrie Rudd is an artist from Wagga Wagga NSW whose painting, mixed media and installation practice explores light, colour, tension and erratic lines. This kind of mark making is a way for Kerrie to answer the unknown questions that endlessly orbit their way around her body, history and fears. Within each artwork, there is an unspoken universe, waiting for a viewer to explore.

Samra Angilo is a dancer and painter who interprets portraits vibrantly in her work. She has exhibited in *End of Year Exhibition* (2018) at the Riverina Community College Gallery, *Yield* (2019) at Griffith Regional Art Gallery and *End of Year Exhibition* (2019) at the HR Gallop Gallery. Since 2018, Samra has been a member of the Art Factory supported studio in Wagga Wagga.





Something to Say in the E3 artspace, Wagga Wagga Art Gallery  
All artwork images: Sarah McEwan

## THANK YOU

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