

CTRL+ALT+DEL// **SHIFT**

Shift is a space for First Nations, Pasifika & culturally diverse artists to confront, revolt & explore the shifting world occurring outside & within them.

Launch // 15 March 6pm -9pm
Exhibition // 25-29 March

Metro Arts - 97 Boundary St,
West End, Meanjin (Brisbane)



conscious mic

Metro Arts

BINDIMU

FERN

ACKNOWLEDGEMENT OF COUNTRY

We acknowledge the traditional custodians of the land on which we exhibit, the Yuggera people.

We honour and pay our respects to Elders and leaders past, present and emerging.

We acknowledge the original creators, storytellers and artists.

Sovereignty was never ceded.

Always Was, Always Will Be - Aboriginal Land.

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* For Sale

Serge Ah-Wong

1986, Papua New Guinean (Motuan, Kairuku)

Present, Past, Future 2020

Oil on canvas, 233cm x 166.5cm

Present, Future, Past is a portrait painting of First Nations activists and community organisers Boe Spearim (Murrawarri Kooma and Gamilaraay), Ruby Wharton (Gamilaraay Kooma Yinna) and Sam Watson (Wanggeriburra and Birra Gubba). Grounded in the present, they move with cultural pride, love, power and dignity. Illuminating the future, they direct us to a more just world. Remembering the past, they honour the lineage of Aboriginal resistance.

“Always present looking forward guided by the past” - Boe Spearim

To support follow: W.A.R: Warriors of Aboriginal Resistance

Spotify Podcast: Frontier War Stories

Serge Ah-Wong is a visual artist, curator and Papua New Guinean settler based in Meanjin. Honouring his Motuan and Kairuku lineage, Ah-Wong uses portrait painting to express cultural pride, unearthing the complex ways his subjects resist assimilation, colonisation, cultural erasure and euro-centric ideas of beauty. Ah-Wong’s portraiture is relational; what is painted comes from listening to what matters to people. His work depicts their powerful stories of love, survival and self-determination. Ah-Wong’s desire to create a space for First Nations and POC artists has also seen him curate art for Conscious Mic, Marks of Mana premier and the Ctrl+Alt+Del art exhibitions.

Boe Spearim

1989, First Nations (Murrwarri Kooma and Gamilaraay)

Frontier War Stories

Podcast Series

Boe Spearim is a Gamilaraay & Kooma radio host and podcaster who lives in Meanjin.

Frontier War Stories - a podcast dedicated to truth-telling about a side of Australian that has been left out of the history books.

Each episode Boe speaks with different Aboriginal and non-Aboriginal people about research, books and oral histories which document the first 140 years of conflict and resistance. These times are the Frontier Wars and these are our War Stories.

Waterchild

1998, West Indian

The Process

Series of works

I Am Who I Am 2021

Visual poetry, 4 minutes

I am Pain

I am Peace

I am Strong

I am Meek

Who has the right to tell you who you are and what you stand for. One must be rooted in themselves, self-awareness is the essence being steadfast, no matter what society has labelled you to be. Society has her own opinion, Ignorance has his own perception, Racism likes to cheat you - but who you are should only be dictated by yourself. Transitioning out of what i've allowed others to perceive me as, to me creating my own definition. I am rooted in myself, absorbing it all. I am who I say I am.

Music by: @onlyodd

Model: Snoop

She was the Waterchild, she allowed herself to be moulded by her surroundings, yet she remained as water. Calm yet eccentric, never forgetting who she was, she allowed her poetry to flow into her photography, producing visual poetry. Waterchild focuses on addressing social issues through her art and producing things as a means of healing.

Bindimu

1992, First Nations (Gugu-Yalanji, Gooreng Gooreng, Minyangbal) and South Sea Islander (Ni-Vanuatu and Solomon Islander)

Jambul Burri

Series of works

Burginy Kun 2021

Woven wearable sculpture- 2 woven garments, 2 jewellery pieces

Blak bodies have been the subject of exoticism since colonisers invaded this continent and the Pasifika region. Having discovered uncomfortably staged images of her own Aboriginal ancestors taken by frontier colonists, among countless other images, the series "*Jambul Burri*" was birthed. The works examine the artists cultural and ethnic heritage and seeks to reclaim and reappropriate the image of blak bodies through a blak lens. The materials used in the pieces reflect what was used by black-birders to lure Pasifika adults and children onto their ships; jewels, gold and the promise of the white mans wealth. *Jambul Burri* (meaning "two names" in the artists native Yugambeh tongue) demands non-blak observers to listen and learn without preconceived beliefs and to diminish the white gaze. *(The use of the word "Blak" is to specifically describe those who are First Nations and, the artist's case, Melanesian)

Bindimu is a proud Gugu-Yalanji, Gooreng Gooreng, Minyangbal and South Sea Island womxn. A First Nations and Melanesian interdisciplinary artist from North Queensland and currently based in Garlambirla (Coffs Harbour). She approaches art with the intention of bringing knowledge of culture, knowledge of self and healing to Indigenous peoples and hopes to aid the preservation of ancient Indigenous knowledge and encourage youth to return to culture. As a self-taught artist, Bindimu brings awareness to social and environmental issues and tells a story through the use of fibre art, sculpture, sand mandala, wearable art, painting and DJing. She has been a creative producer of events Ctrl+Alt+Del 2018-2019 and Radical Love 2020. Bindimu also exhibited at Kuli (Sydney) 2019, as well as other community events in the northern rivers NSW region.

Tanya Sinha

1991, Bihari-Indian (Patna, Bihar - India)

Excavation 2020

Acrylics, oil pastels, spray paint, 1m x 1m, \$700*

This piece was painted throughout the whole year of 2020. The artist layered, excavated and removed elements and sections throughout the image to unveil emerging emotions and thoughts as the year progressed. The finished result is a visual map of an internal excavation.

Tanya plays with bold, abstract elements and bright colours. Her current body of work is inspired by the internal landscapes we carry within us. She is interested in things that are often unseen and hidden away. Her practice involves intuitive expressive marks and layering.

Jaelyn Biumaiwai

1999, First Nations (Mununjali) and Fijian (Nadroga)

You'll Find Your Place, Jae 2021

Digital illustration on fabric vinyl wall print, 1.5m x 1m

You'll Find Your Place, Jae is an illustrative answer to the question “What would you tell your younger self, if you had the chance?” Jae attended a majority white, public high school and found herself to be the target of racial discrimination. This led to her struggling with her cultural identity, and her place in this world. She wished to be everything but who she was and wanted to be anything but alive.

That was until Jae was encouraged to embrace her cultural identity and embark on the journey of reconnecting to her roots. A lonely process she thought this would be, but soon discovered that it wouldn't be. There was a big community of First Nations, Pasifika and culturally diverse people out there for her to join. Over the years, the influence, support and strength of this community has empowered Jae to be secure in who she is. Her cultural identity nearly killed her but in the end it saved her. Jae has finally found her place.

Jaelyn Biumaiwai is of Fijian and Aboriginal ancestry, and started *Jae's Illustrations* out of a desire to connect further with her communities, and those alike. Jaelyn's work primarily focuses on illustrating those of First Nations and Pasifika heritages and elevating the beauty of culture in a unique way.

Growing up Jaelyn was racially discriminated against and therefore felt like she couldn't be the person she wanted to be, because of what ran in her blood. Today, she draws strength from her cultures and is the most inspired, passionate and proud version of herself. Through these qualities, Jaelyn uses them to hold space within the creative community.

Teleise Lēsa

1978, Sāmoan (Fogapoa, Tuasivi, Sale'imoa, Sapapali'i, Fatausi, Matāutu Tai)

Pandanus

Series of works

The Ula Fala 2021

Sculptured polystyrene, 8 metres

An 'Ula Fala' is a necklace traditionally worn by Sāmoan high chiefs. The ceremonial necklace is made from the pandanus fruit and can be varnished clear or painted red. In Sāmoan culture, the colour red is associated with high ranking. Traditionally, the Ula Fala acted as a marker of status. Nowadays, Ula Fala are worn by Sāmoans in the diaspora to display their cultural pride.

When my parents migrated from Sāmoa to New Zealand in the 1970s, they brought with them beautiful and interesting handmade cultural items that adorned our home. This included the Ula Fala. Even as a first-generation New Zealand born Sāmoan living in Auckland, I knew the importance of the Ula Fala.

I grew up seeing how my mum would take pride in displaying Ula Fala around our home. She was an interior designer to me. She was my first art teacher. Ula fala were draped around photo frames hanging on the walls of our living room.

I created this artwork to pay homage to my Sāmoan culture and family. The ginormous size invokes a sense of pride I have to be Sāmoan. This artwork depicts what the Ula Fala looked like through the eyes of 8 year old Teleise when looking up to the Ula Fala hanging in our West Auckland home.

New Zealand born Samoan artist Teleise Lēsa grew up in Auckland with a background in art and graphic/interior design. Teleise now resides in Brisbane, Australia running a small business- *Uniquely Pacific*, selling unique artwork in custom pieces from prints to various accessories and stationary. Behind her designs is a strong belief and passion for her own culture and that of many more Pacific cultures. She believes that certain design, shapes and patterns have the power to create a sense of oneself, being able to connect and identify with lines that have been woven into our Pacific culture generations before, all with a modern twist and vibrant colours.

Bindimu

1992, First Nations (Gugu-Yalanji, Gooreng Gooreng, Minyangbal) and South Sea Islander (Ni-Vanuatu and Solomon Islander)

Jambul Burri

Series of works

Jalu Jagun 2021

Woven wearable sculpture- 1 headpiece, 1 garment, 2 jewellery pieces

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Parippru

1996, Sinhalese Sri Lankan (Kirullapone - Sri Lanka)

Okkoma 2021

Giclee print in canvas, 25.4cm x 25.4cm, \$250*

Okkoma or as translated to 'Everything' in the artist's mother tongue - visits the concepts of love through the visage of lesbian and brown women holding one another in a timeless moment of intimacy. Created with digital software, the artist's signature bold lines and strokes create an immersive fantasy of boundless love immune to the bitter and greed of others. The title Okkoma or 'Everything' seeks to capture the totality of love between women, inclusive of its ups and downs.

Bindimu

1992, First Nations (Gugu-Yalanji, Gooreng Gooreng, Minyangbal) and South Sea Islander (Ni-Vanuatu and Solomon Islander)

Tanya Sinha

1991, Bihari-Indian

Welcome Circle & Ochre Ceremony 2021

Rice, raang powder, betel leaves, candles, ochre

Known as:

kōlam (கோலம்) in Southern India,

rangoli (रंगोली) in Northern India and

olpona in Eastern India,

- the *rangoli / kōlam / olpona* is an auspicious pattern rooted in Hindu mythology that is usually made at the entrance of a dwelling to invite Gods and Goddesses and good spirits and warn off evil ones. The symmetrical patterns are inspired from nature and is thought to create a calming effect on those who view it. The ephemeral nature of the *rangoli / kōlam / olpona* reminds us to not be attached to materiality and worldly senses of beauty. But rather to appreciate the impermanence of life. Learning that everything must eventually end and return to the infinite.

The Welcome Circle has become a symbol throughout previous and ongoing Ctrl+Alt+Del art exhibitions. The Welcome Circle signifies cross-solidarity between exhibiting artists, their ancestors, cultures and communities.

The ochre ceremony is a tradition on Minyangbal country used during gatherings and ceremonies. With permission, Bindimu is graciously and respectfully sharing this ceremony with you. It a prayer and an act of gratitude to our ancestors. In this ceremony, each exhibiting artist will have an opportunity to call on their ancestors and demonstrate their own gratitude and welcome abundance and prosperity.

Serge Ah-Wong

1986, Papua New Guinea (Motuan, Kairuku)

Kairuku Sun 2020

Acrylic and oil on canvas, 152.4cm x 101.6cm

Kairuku Sun is a self-portrait painting of Meanjin based visual artist and curator Serge Ahwong. Adorned with the Ibara (male headdress) and striking red and yellow lined face paint, the artist represents his culture of Doura/Nara village in the Kairuku district, Papua New Guinea. Kairuku Sun rises with cultural pride, dignity, strength and sets with the wisdom that we are not the end but a continuation of our ancestors.

Rhanjell Villanueva

1998, Filipino (Bay, Laguna - Philippines)

Eyes Wide, Tongues Tied 2020

Moving image projector installation with sound, \$5000*

Eyes Wide Tongues Tied (2020) is a moving image installation that depicts the artist as the recognisable and apotropaic symbol of Medusa, however bounded by silver chains coming out of their mouth.

This installation explores Villanueva's personal experience regarding to the politics of language and cultural identity upon arriving to Australia about a decade ago.

The confronting visual imagery utilises the quasi-historical force of Medusa, aligned with the shame that is engrained towards immigrants which forces them to suppress their native tongues and conform to society, implicitly enabling internalised hate and dissolving cultural diversity.

Despite Medusa's interpretation throughout history, her 'otherness,' remains; just as the alienation of POC (persons of colour) in our communities remain.

Villanueva's work is a protest that aims to open up conversations in relation to the importance of language and the politics of cultural belonging. It aims to amplify the silenced voices in our communities, the proliferation of voices whose diverse identities are thrown into absolute translation and remains in question by dominant linguistic forms.

Onesian

Māori (Ngāti Awa, Ngāi Tūhoe) and Sāmoan (Saleimoa)

of Old Gods & New Gods

Series of works

Mata Ariki x Soulace 2021

Digital Art / Crypto Art, 1920 x 1080 pixels (1080p), Open bid (Link below)*

Mata Ariki x Soulace is the portrayal of stars that make up the cluster known as Matariki.

Soulace is wordplay, a perceptive modern overlay of how we as people look to the past, our history, our culture and our language, resulting in emotions that comfort in self awareness / knowledge.

A digital piece based upon two ongoing series 'of Old Gods & new Gods' and Matariki / Mata Ariki (commonly known as the Maori new year).

'of Old Gods & New Gods' is the reinterpretation and re-emergence of old gods (culture, religion, language) mutually with the new Gods (internet, social networks, new technologies).

A collective digital work mixed together with VR, offline 3d render and real-time engine rendering.

NFT / Crypto Art link:

<https://makersplace.com/onesian/mata-ariki-x-soulace-1-of-1-55879/>

(Auction ends 27th March 6pm AEST)

Onesian [wʌn.ni:zən] / Allen Vili

Māori (Ngati Awa, Ngāi Tūhoe) Samoa (Saleimoa) from Māngere, South Auckland, New Zealand. Who Currently resides in Brisbane, Australia.

Onesian is a mainstream vernacular artist who has forged his own pathway through creating compelling technical works, giving him a voice and visual power through mixed reality. As a multi disciplined artist Onesian currently explores the notions between digital space and real time through the use of new technological mediums.

The pseudonym Onesian is a derivative of 'one' and 'nesian' by grouping Poly, Mela and Micro 'nesian' cultures of the Pacific .It's a combination that sounds similar to 'One nation' reflecting his beliefs in the allegiance between the cultures. Onesian is known for his earlier works, digitised portraiture that signifies the gods and exemplifies the goddesses during the time of harvest for Mata Ariki. The portraits of intricate details, cosmic mixtures of colour that portrays the value and importance of retelling indigenous stories.

With years of experience and exhibitions in New Zealand and abroad, including larger scales of light projections at the Aotea Square, Silo Park, and Manukau Council building, New Zealand. It was evident that he would eventually develop and progress in new media using VR as his chosen medium, where he started creating animated characters inspired by nostalgia. Eventually being part of his first immersive exhibition with Black Dot Gallery "Digital Nations' with Channels Festival 2019, International Biennial of video art, where he was able to showcase his VR work.

He continues to challenge and push the boundaries of digital space where he expands on the endless possibilities that narrates indigenous stories, as well as creating dialogues for personal storytelling. Within each realm that intersects and diverges across the technological universes, Onesian further employs the re-imagined 3D landscapes sculpted into digital spaces, exploring real time experiences that provoke enriching conversations.

Mo 陈展琳

1995, Chinese-Malaysian and Russian-English

CU7tr@d1ct1on Performed 25.3.21

Live performance and audio-light visual, 5 minutes

CU7tr@d1ct1on is the first exhibited art piece by Mo 陈展琳. CU7tr@d1ct1on explores how we hold and navigate multiple realities and truths that seemingly contradict one another. It is a play on how, within society we worship the binary of innocence and guilt, of punishment and pure, and how we attempt to deny the complexities of ourselves to be all forms of 'good' and 'bad'. We cannot position, or pedestal ourselves as pure or morally superior. We are all complicit. We are contradictions. And we also have the capacity to create joy, pleasure and emit warmth, love and healing. CU7tr@d1ct1on is the playful urging for expansion. By using illusory lighting, it tinkers with how the universe also renders present realities from us. There will be so many truths and realities we will never be a part of. By accepting contradictions, we can also accept the unknown.

Audio production by Jack Fitzpatrick

Mo is a non-binary, of Chinese-Malaysian/Russian-English descent, settler on Jagera and Turrbul nations. Mo is currently exploring their modes and expressions of creativity. Primarily playing with make-up and photography as they seek to navigate frequent existential crises (no assistance from their gemini moon and pisces rising) within a punitive, capitalist and supremacist system. They're trying to step more into their complexity as a clumsy, falling human being, shifting away from repressive and limiting ideologies. They're shakily attempting to step into their unknowing and uncontrollable, and create without this ever-present feeling of failure and doom.

CU7tr@d1ct1on

by Mo 陈展琳

“We are co-existing in multiple realities.
Shifting our consciousness within the spectrum.

We are holding multiple realities, some contradicting, corrupting the notion of truth.

Not meeting all these realities will raise a tension within us.
As we force ourselves to dismiss a reality, because it contradicts another. Yet it still
exists.

I am in pain, and I exert pain. I am harmed and complicit in harm. I am healing and can
also heal. I am questioning, yet also resolving. I am terrified of facing my multiple
realities, yet here I am.

We are convinced to maintain a binary, in all facets of our mind. To hold what is
happening, and to dismiss what could not be. We internalise the destruction of our
complexity, to create ease and guidance.

Yet we stop ourselves from seeking all that is, and all that is possible.

An overlord seeks to perpetuate only one reality. Of control, hierarchy, race, supremacy,
capital, abled body and mind. It was those who sought outside this reality, who shifted
the spectrum and broke into a liberatory matrix of existence.

I can hold your truths, your realities, and see all that exists around you and within you.
And I hope you can hold mine.

The light exposes what can be of existence, yet can also render invisibility.

Believing time works in favour of a propelled path to resolution.

Angry at the contradictions and the current perception of resolution never being possible.

Resolution is the opening to multiple contradictions, to the spectrum of realities.

Hold your soul, in all that it is. An infinite pool of love, but also a generator of violence, a potential of breaking and healing simultaneously.

I was once terrified of expansion, as it lifted me from my plane of existential comfort. Truths whose weight I could not bear. Truths I did not wish to confront, love I was afraid to desire and grief I dismissed with mediocrity.

Flesh felt as if being shredded by wolves, selves torn and thrown around. Realities breaking and colliding. This vessel incapable of foraging the pieces back. I sought the advice of Saturn, whose rings were created by moons being pulled apart by a gravitational force, splintering it into shards of glass.

A complex, contradicting universe exists outside of you. But what is constantly perpetuated is this attachment to a singular, linear, binary reduction? You are capable of holding more than one truth. You are composed of more than one truth. Sit with your contradictions, and see what arises.”

