



MAP

supplies is urgent and—in a mining nation such as Australia—political.

of the state's power come from renewable energy sources by 2030 means the race to find eco-energy 2039—with the debate around renewable and non-renewable energy amping up. The goal to have 50% stations will be closed within the next 20 years—Gladstone in 2029, Tarong in 2036 and Callide B in the unsanctioned occupation of Indigenous land. In Queensland, Australia, the three largest coal power Gorgonio Pass Wind Farm, the green energy solutions it provides for Southern California comes with The current quest for ecological and renewable solutions to revert the damage caused by resource

comfortably.

connections to land are much more intrinsic to their being, this exploitation of ancestors has not sat that went hand in hand with the global expansion of capitalism. For Indigenous peoples whose understood as passive (and of lesser value than people), leading to devastating resource profiteering components for the imperial project globally. Adopting humanist ideologies, nature was objectified and Alongside the subjugation of people, the exploitation of land and natural resources were integral

recreational use of the area.

head-dresses and the like. In saying that, however the festival makes up just one part of the new-found ironic because Coachella has become notorious for the celebrity festival goers' obsessions with native drive through on your way to Coachella Valley, where the annual Coachella Music Festival is held. I say This place is a site of significance for many Indigenous peoples so it is ironic that it is also a site you

Gorgonio Mountain and San Jacinto Mountain.

Springs, the wind farm sits directly between the two highest peaks in Southern California—San this area provides a significant amount of power to Southern California. Located just outside of Palm On unceded Cahulla land sits the San Gorgonio Pass Wind Farm. Dedicated to renewable energy

Lana Lopes!

One Directional Energy Transfer, Cultural Capital and the Indigenous Artist: On the work of Chantal Fraser



Chantal Fraser

The Commute

22 September–22 December 2018

Upcoming Events

29 September Queer Pride: Closing Symposium & Celebration

4 October First Thursdays, Carol McGregor

6 October Book Launch, Ryan Presley: *Prosperity*

INSTITUTE OF MODERN ART

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Opening Hours

Tuesday–Saturday 11am–6pm | First Thursday of the month 11am–9pm

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↑ Léuil Eshraghi, *Vai Niu Vai Niu Coconut Water* (Caboolture: Caboolture Regional Art Gallery, 2015), 34.

It is for the Indigenous artist in the gallery where this intrigue is actually just a matter of difference, of Indigenous artist possess, *The Way* comments on how emotionally, intellectually and culturally draining of more than just spectacle. Acutely aware of the cultural capital that both the wind turbine and the authenticity of an audience's interaction with Indigenous art, asking how the interaction can be one and exotic, luring the audience in to consider its intrigue. This concept of intrigue questions the There is something absurd about an adorned working wind turbine within a gallery space. It is foreign

art becomes no longer interested in 'identity politics', will they toss us out as fast as they invited us? systems that the art system is based on. And the bigger question has to be asked, what happens when that the inclusion of darker-skinned artists does not change the very white infrastructure and power spaces. While this new diversity model of programming is often masked with good intentions, we know voices and voices of colour, and an extraction and representation of their cultural capital for gallery

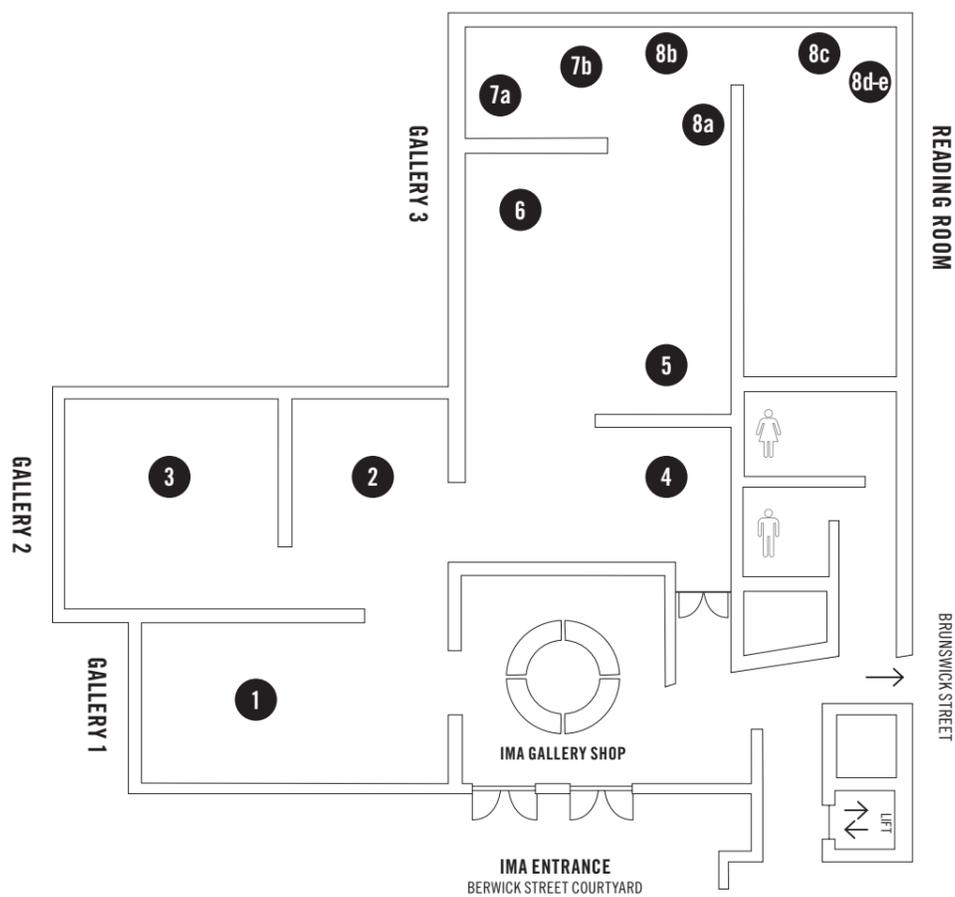
The ethos of 'I'll work for you, if you work me too, reveals a preparedness to meet in the middle, but also highlights the often-unacknowledged one-sided transaction between Indigenous artists, knowledge, epistemologies, and the art world. Currently we are observing a worldwide obsession with Indigenous

Way does have the potential to be powered with a significant expel of energy from the audience.

been transplanted from its natural environment, the wind turbine's functionality is limited. And yet *The Way* within the gallery space, *The Way* is a foreign object within the space, limp and context-less. Having human-scale wind turbine, adorned in multi-coloured rhinestones. Standing stoically and absurdly more specifically the wind turbine form itself—for the new commission *The Way* (2018), a working six years on Fraser, re-interrogates the rich and paradoxical site of San Gorgonio Pass Wind Farm—and

silhouettes act as vignettes of diverse cultures, genders, pleasures, discomforts and displacements," intervenes in the landscape, "only so much as challenging the winds, whose shifting, contradicting of the turbines and silent moments to orient and disorient the viewer." According to Eshraghi, Fraser fabric adornment above and around her"; "The forceful winds combine with the fluctuating drumming *Rattlesnakes and Rubbish #2* sees Chantal Fraser stretch, drape, cover, tighten and suspend a thin 2012. As curator Léuil Eshraghi (Samoa, Tānzamān, Guāngdōng) has previously written, "*It Hangs With performance series by artist Chantal Fraser (Samoa) It Hangs With Rattlesnakes and Rubbish #2* in directional energy transfer, where native peoples pay the price. This site was the location for a recorded Considering this it becomes easy to argue that San Gorgonio Pass Wind Farm provides a one

Exhibition Map



other. The shifting of environments for the wind turbine serves as a metaphor for the lack of context Indigenous art and artists often face when they are transplanted into environments where they become context-less.

The art world's recent interest with Indigenous knowledge and practices mirrors a worldwide interest for Indigenous knowledge and technology. Influenced by factors external to art itself, this sudden obsession with embodied knowledge often feels like nothing more than a tick box exercise or a clever conceptual idea, in which the Indigenous artist and curator is positioned to be in response to something else. It is possible to view *The Commute* at the Institute of Modern Art as being strategically programmed to align with the Asia Pacific Triennial and its tri-yearly wheeling out of Asian and Pacific art in Meanjin Brisbane is itself as an exercise in this.

Ultimately, *The Way*, turns *The Commute* on its own head, interrogating what, as an artist, one has to benefit from in an art market currently obsessed with markers of identity, diversity, and difference. Opting not to be a passively consumed other, Fraser asks of the contemporary art world, its audiences, its institutions, and its curators for a multidirectional transfer of energy.

Chantal Fraser (Sāmoa) is an interdisciplinary artist interested in the binary and ternary connotations of adornment and silhouette when presented in varying artistic contexts. Her work questions reader relevance by subverting the perpetual cultural and anthropological interpretations of the objects made.

Lana Lopesi (Sāmoa) is an art critic and writer based in Tāmaki Makaurau, Aotearoa New Zealand. Lana is currently the Editor-in-Chief for The Pantograph Punch, Editor for Design Assembly and founding editor of #500words.

GALLERY 1
1 **Carol McGregor**, *Skin Country*, 2018
Possum skins, charcoal, ochre, binder medium, waxed thread

GALLERY 2
2 **Bracken Hanuse Corlett**, *Qvùtix (Dance Blanket)*, 2018
Akoya, abalone, and mussel shell buttons, wool, digital animation, 2:00

3 **Ahilapalapa Rands**, *Lift Off*, 2018
3-channel animation, 3:25

GALLERY 3
4 **Chantal Fraser**, *The Way*, 2018
Wind turbine, generator, rhinestones, steel

5 **Hannah Brontë**, *FUTCHA ANCIENT*, 2018
Lightboxes, photographic prints, textiles, ink, shell

6 **Lisa Hilli**, *Sisterhood Lifeline*, 2018
Latex ink on wallpaper, inkjet print on cotton rag paper, office partitions, iMac, office telephone with vocal recordings, books, Post-It notes, pens, swivel chair

7a) **Natalie Ball**, *When Harry met Sally. I mean, when my Mom met my Dad. I mean, when my Ancestors met my Ancestors. I mean, when a Lace Front met Smoked Skin*, 2018
Beaded elk hide moccasins, synthetic lace front wig, shell beads, metal pins, sinew thread, tube sock

7b) **Natalie Ball**, *I Bind You Nancy*, 2018
Coyote skull with lower jaw, sinew thread, vintage plastic dolls, beaded deer hide moccasins

8a) **T'uy'tanat Cease Wyss**, *K'axwch'k Nexw7'á'á'ulh (Turtle Journeys)*, from the *Sacred Teachings* series, 2018
HD video, 5:59

8b) **T'uy'tanat Cease Wyss**, *Shkweh Wéwshkem Nexw7'á'á'ulh (To Explore, To Travel by Canoe)*, 2018
Lau hala, coconut hull fibre, sea gress, red cedar bark, wool, abalone shell, and mother of pearl buttons

READING ROOM
8c) **T'uy'tanat Cease Wyss**, *Sk'éytl'tanaj (Medicinal Plants)*, from the *Sacred Teachings* series, 2018
Indigenous plant medicines gathered in Coast Salish, Kānaka Maoli, and Greater Brisbane Aboriginal lands

8d) **T'uy'tanat Cease Wyss**, *K'axwch'k Nexw7'á'á'ulh (Turtle Journeys)*, from the *Sacred Teachings* series, 2018
360-degree VR video, 5:59

8e) **T'uy'tanat Cease Wyss**, *Nexwniw Tkwi Sxw7'shen (Teachings from the Deer)*, from the *Sacred Teachings* series, 2018
360-degree VR video, 6:08