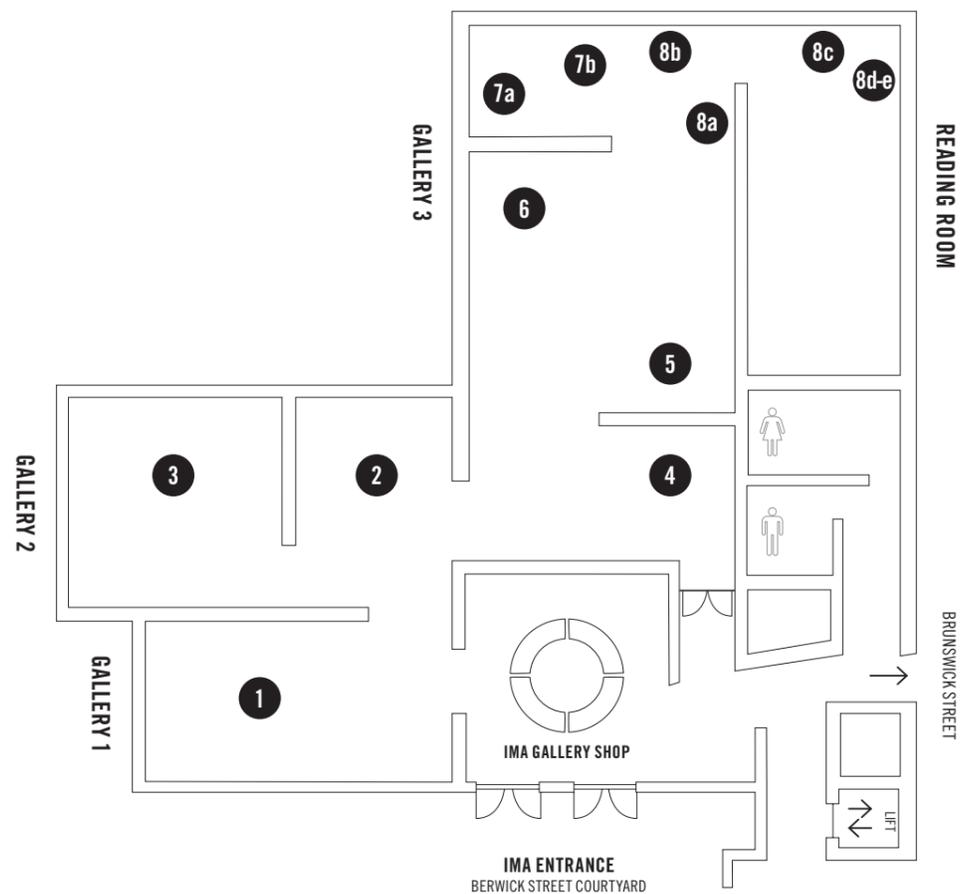




## Exhibition Map



This outlines a practice of world-making that continually transgresses borders, county lines, relocation routes, customs or material form. It intimates a small facet of the possibilities of unfolding resistance: to erasure, to taxonomical lies, to the violence of continued occupation, to the poison of colonial thought. The fullness of our being is not determined by blood quantum, recognition by occupying state, a legal text, palatable cultural performance, legibility or uninvited guest.

Our existence is affirmation.

tsʔimiyiʔ, it is true.

**Natalie Ball** (Modoc, Klamath, Black) makes art as proposals of refusal, without absolutes, to complicate an easily affirmed and consumed narrative and identity. Her work uses materiality and gesture to create power objects that refuse the spectacle in relation to American history of settler colonialism, and her communities.

**Sarah Biscarra Dilley** is an artist, curator, and writer residing in the unceded homeland of the Chochoyeno (Ohlone) at Huichin. A member of yak tityu tityu yak tiłhini Northern Chumash tribe, she works with cut paper, archival material, handwork, language, and relation to illustrate place-making, displacement, and home.

**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, 1:45

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'ay'ulh (Turtle Journeys)*, from the *Sacred Teachings* series, 2018  
HD video, 5:59

8b) **T'uy'tanat Cease Wyss**, *Shkweñ Wéwshkem Nexw7'ay'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'ay'ulh (Turtle Journeys)*, from the *Sacred Teachings* series, 2018  
360-degree VR video, 5:59

8e) **T'uy'tanat Cease Wyss**, *Nexwníw Tkwi Sxwí7shen (Teachings from the Deer)*, from the *Sacred Teachings* series, 2018  
360-degree VR video, 6:08