



PGAV Submission

Growing the Indigenous Visual Arts Industry

Public Galleries Association of Victoria (PGAV) Submission

Visual Arts and Design Section
Office for the Arts
GPO Box 2154
CANBERRA ACT 2601

1 February 2021

Dear Sir / Madam

The Public Galleries Association of Victoria (PGAV) welcomes the opportunity to make a submission in response to the Australian Government's consultation paper ***Growing the Indigenous Visual Arts Industry***. Our submission is based on consultation with the public gallery sector in Victoria undertaken in January 2021, together with longitudinal benchmarking of our membership. It includes a number of recommendations, for inclusion in the ***National Indigenous Visual Art Action Plan***.

Acknowledgement of Country

The PGAV acknowledges the Traditional Custodians of the land where our organisation is based, the Wurundjeri people of the Kulin Nation. We pay our respects to their leaders and Elders past, present and emerging and we extend our respect to all First Nations People. We acknowledge and celebrate Aboriginal and Torres Strait Islander peoples' enduring connection to culture, the land and water, which spans more than 60,000 years.

About the PGAV

The PGAV is the peak body representing **55 public galleries across Victoria, including 19 in regional Victoria**. We deliver a range of services to support, develop and promote public galleries in Victoria and within the national context. Our mission is to build the capacity of Victoria's public galleries, enhancing their ability to deliver inspiring visual art experiences that deliver valuable cultural, social and economic returns to their communities.

Our members

The public gallery sector in Victoria is Australia's oldest – the National Gallery of Victoria (NGV) was established in 1861 and was the nation's first public gallery. It was followed by the establishment of galleries across regional Victoria – the Art Gallery of Ballarat in 1884, Warrnambool Art Gallery in 1886, Bendigo Art Gallery in 1887 and Geelong Gallery in 1896.

Today, the public gallery sector in Victoria is large and diverse – it spans **34 metropolitan galleries, 3 outer metropolitan galleries and 19 regional galleries**. Our members include flagship organisations the NGV, ACMI and Arts Centre Melbourne, together with local government owned and operated galleries (32), independent galleries and arts spaces (15) and university art museums (6). The majority of our members are small galleries with up to 5 FTE staff (67%), followed by medium galleries with 6 – 24 FTE staff (31%), and large galleries with 26+ FTE staff (1%).

In 2019 our members delivered **697 exhibitions, 3,356 public programs, 3,736 education programs** to over **5.3 million visitors**, including over **976,000 visitors in regional Victoria**. Through their programs they presented the work of over **4,000 visual artists**. Our members hold over **1 million items in their permanent collections** with a combined value of **\$4.9 billion**. The sector employs **733 full-time equivalent staff** and is supported by **1,272 volunteers** who contributed **\$3.3 million volunteer hours**.

A full list of PGAV member galleries appears on page 9 of this submission.

Providing access to the visual arts

Public galleries provide a place for the community to experience the visual arts – from viewing exhibitions to taking part in art workshops, curator-led tours and artist talks. During the COVID-19 pandemic, public galleries have played a vital role in community well-being by proving online access to the visual arts throughout the lockdown. A growing body of Australian and international research demonstrates that public galleries create a sense of community and connection, reducing social isolation, improving health and educational outcomes, and enriching the lives of those they reach.

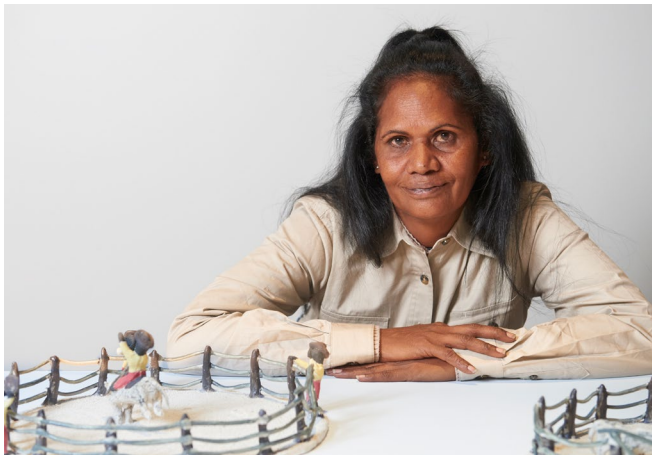


Image: Jan Goongaja Griffiths, *The Horse Breaker*, 2018, installation view, 2018 Indigenous Ceramic Award, Shepparton Art Museum.

Providing access to First Nations art and culture

Victoria's public galleries have a long history of engaging and supporting Aboriginal and Torres Strait Islander artists. They have significant holdings of First Nations artwork and artefacts in their permanent collections – from early drawings and watercolours by Wurundjeri artist and activist William Barak, to major holdings of Western Desert and Tiwi Island art, to contemporary art by First Nations artists. Victoria's small to medium sized public galleries currently hold over **4,900 works of art** by **3,100 First Nations artists and artist collectives**.

In 2019, small to medium galleries featured the work of **905 First Nations artists and artist collectives in their exhibition and public programs**. This represents 23% of the total number of artists represented by public galleries that year. Australia Council for the Arts research reveals that galleries are driving cultural tourism, with the majority of international art tourists and a growing number of domestic art tourists attending galleries to engage with First Nations art and culture¹.

Importantly, Victoria's **public galleries are providing space for First Nations people to connect with First Nations art and artefacts and practice their culture**. Bendigo Art Gallery recently became a Keeping Place for the Dja Dja Wurrung people, with 20 significant artefacts returned to Country. Members of the Dja Dja Wurrung community are now able to share the history and story of these artefacts with the wider community. Warrnambool Art Gallery has established a Maar Nation Gallery, providing a dedicated space for exhibitions and workshops which share and continue Maar Nation art and culture. The Gallery is led by a Steering Committee of Maar Nation Elders and Leaders. Later this year Shepparton Art Museum (SAM) will move into a new, purpose built home along

with Kaiela Arts, Shepparton's Aboriginal community art centre. The new SAM will house Carrillo and Ziyin Gantner's significant collection of Aboriginal Art, and celebrate the local Aboriginal community's continuous living culture, people and history through its exhibitions and public programs.

Enabling growth in First Nations visual art

Koorie Heritage Trust has played a leading role in protecting, preserving and promoting the living culture of the people of South Eastern Australia since 1985. KHT's annual **Koorie Art Show** celebrates the diversity of First Nations art and culture, while its **shopKOORIE** provides economic opportunities for local Aboriginal art, craft and design practitioners and builds awareness and appreciation of South East Australian Aboriginal art and culture amongst visitors.

Over recent years, **the public gallery sector has shifted from presenting the work of First Nations artists during NAIDOC week to stimulating growth in First Nations creative practice**. Shepparton Art Museum was amongst the first galleries to take up this development role, initiating the **Indigenous Ceramic Award** in 2007². The Award acknowledges the important contributions to the field of ceramics by revered Indigenous artists such as Thanakupi, and the communities of Bagot, Ernabella and Hermannsburg. It also supports Indigenous artists to pursue aspirational projects in the medium of ceramics, providing a national platform to share personal, historical and deep cultural learnings from artists and Country.

In 2017 the Australian Centre for Contemporary Art (ACCA) partnered with TarraWarra Museum of Art to deliver the **Yalingwa Initiative**³. This six-year initiative supports the development of contemporary Indigenous art and curatorial practice, with a primary focus on South East Australian First Nations artists. The **Yalingwa Advisory Group** act as advisors, ambassadors and mentors for the initiative, and encourage First Nations community engagement with the program. The initiative supports **three two-year curatorial positions** for Indigenous curators to work with the host organisations to research and deliver **three major exhibitions of new commissions** by First Nations artists, together with **three one-year \$60,000 Artist Fellowships** to support significant career development of First Nations artists based in Victoria.

Building on long term engagement with the local Wurundjeri community, in 2013 TarraWarra Museum of Art commissioned **untitled (seven monuments)**, a permanent public art installation commemorating the Coranderrk Aboriginal Station by Senior Wurrundjeri

Elder Aunty Joy Wandin Murphy and Wiradjuri-Kamilaroi artist Jonathon Jones and Celtic-Australian artist Tom Nicholson⁴. Working with local landowners, historians and local and state government agencies, the artists installed seven monuments throughout the region of present day Healesville to delineate the boundaries of Coranderrk when it was at its largest, in 1866, at some 4,850 acres. Coranderrk was established by Wurundjeri people and other displaced Aboriginal people in 1863, quickly becoming both a thriving economic community and a powerful base for Aboriginal self-organisation and political advocacy. Coranderrk was progressively sub-divided by the Victorian Government, ultimately leading to the dispersal and forced removal of the community to Lake Tyers in 1924, leaving only a handful of determined elders. Today Coranderrk continues to be an important living place for Wurundjeri and for the wider Aboriginal community. Launched in 2019, **untitled (seven monuments)** invites the public to move between the seven markers to learn about Coranderrk's extraordinary history and traverse Wurundjeri country.

Warrnambool Art Gallery secured funding in 2020 to deliver the **Ngatook Collective**, an initiative to engage and immerse young Aboriginal girls in First Nations culture and give them a sense of what is possible in the creative industries⁵. Through a range of activities delivered by professional facilitators, the participants will develop their entrepreneurial and design skills. The program will be supported at all times by female leaders from the Aboriginal community who will foster a sense of pride and ownership in traditional, local Aboriginal culture. The project responds to the gallery's Marr Nation Steering Committee of Elders and Cultural Leaders who identified a need for the transfer of traditional knowledge to the younger generation, including girls.

In 2020, Bendigo Art Gallery presented **Piinpi**, Australia's first major survey of contemporary Indigenous fashion⁶. Featuring the work of Indigenous artists and designers from the inner city to remote desert art centres, Piinpi highlights the strength and diversity of Australia's rapidly expanding Indigenous fashion and textile industry. The exhibition features garments and design objects from major public and private collections as well as new collections from designers and arts centres. Bendigo Art Gallery commissioned Gunai, Wiradjuri, Gunditjmara and Yorta Yorta woman Lyn-AI Young to create five new garments for Piinpi. The gallery also acquired several key works featured in the exhibition, which will form the beginnings of the Australian Fashion Collection. First Nations Curator, Kaantju woman Shonae Hobson said of Piinpi, *"Through the use of natural and recycled materials, traditional weaving techniques and hand-painted prints, First Nations*

artists and designers are expressing their culture and connection to Country in very exciting and bold ways – distinct from anything else being produced around the world – and this is something worth celebrating."



Images from top: L-R Sydney-based Wiradjuri-Kamilaroi artist, Jonathon Jones; Senior Wurundjeri Elder, Aunty Joy Murphy Wandin AO; and Melbourne-based Celtic-Australian artist, Tom Nicholson at the launch of *untitled (seven monuments)* at Coranderrk Aboriginal Station. Photograph: Christian Capurro; Warrnambool Art Gallery's Ngatook Collective initiative to support Aboriginal girls in arts and entrepreneurship. L-R Aunty Charmaine Clarke, Amelia Bell, Sherry Johnstone, Jaynaya Miller and Mel Steffenson in the Maar Nation Gallery at WAG. Photograph: Callum McDuff; Installation View, *Piinpi: Contemporary Indigenous Fashion* at Bendigo Art Gallery, 31 October 2020 - 17 January 2021. Peggy Griffith's *Legacy Dress* displayed alongside garments from Hope Vale Arts and Cultural Centre x QUT Fashion. Photograph: Leon Shoots.



Image: Belinda Briggs, SAM Curator – Indigenous in front of work by Hayley Millar-Baker, *Untitled (The theft of the White men's sheep)*, 2018, Shepparton Art Museum collection, acquired with the assistance of The Robert Salzer Foundation, 2019, © the artist, Photograph: SAM.

Appointment of First Nations Advisory Committees and staff

Critical to this shift to stimulating the development of First Nations visual art has been the establishment of **First Nations Advisory Committees** and the **appointment of First Nations staff at public galleries**. Shepparton Art Museum appointed a Community Engagement Officer – Indigenous in 2016 (now Curator – Indigenous) and has established a Custodian Reference Group; the Australian Centre for Contemporary Art (ACCA) appointed a First Peoples Curator in 2017, supported by the Yalingwa Advisory Group; Bendigo Art Gallery appointed a First Nations Curator in 2018; TarraWarra Museum of Art appointed a Yalingwa First Peoples Curator in 2019, also supported by the Yalingwa Advisory Group; Warrnambool Art Gallery appointed a Curator Cultural Engagement in 2019 and has a Community Advisory Committee; and Gippsland Art Gallery appointed an Indigenous Engagement Officer in 2019. Geelong Gallery is currently recruiting a First Nations Emerging Curator.

While First Nations staff titles vary, they all encompass the following key activities:

- 1) engagement with local Indigenous artists and communities to foster greater involvement with the gallery and their collections;
- 2) developing exhibitions and/or education and public programs of local Aboriginal artists, as well as First Nations artists from across Australia; and
- 3) building awareness and appreciation of Indigenous art and culture amongst local Aboriginal people and the wider the community.

The greatest challenge facing these important roles is short-term funding. Most are 12-month positions, externally-funded through State Government departments or through philanthropic organisations. As part of our consultation with

Gallery Directors and First Nations staff, we learned that it takes 6-12 months for First Nations staff to have a strong knowledge of gallery practices, and 2 to 3 years to establish strong relationships with the local Aboriginal communities and deliver at least one exhibition. A longer duration is critical to the success of these roles, in part because it enables First Nations staff to work part-time at the gallery and continue to fulfil leadership commitments within their community. Currently, public galleries are having to apply for funding to renew these positions every 6 – 8 months, which creates incredible uncertainty for what is fast becoming an essential service provided by public galleries to First Nations communities.

First Nations staff also let us know that pay rates for these roles need to be commensurate with the skills and knowledge they bring to the organisation, and on par with award rates in similar industries. Taking a pay cut is a barrier to working in the public gallery sector.

Our consultation also revealed a need to engage more than one First Nations member of staff – a) to overcome the ‘culture shock’ many staff experience at being the only First Nations member of staff; and b) to share the workload of these complex roles and increase the impact of their outcomes. Some galleries are exploring traineeships and internships to increase the number of First Nations members of staff and provide a culturally safer working environment. SAM recently secured funding through the Restart Investment to Sustain and Expand (RISE) fund to establish a trainee program for local Indigenous youth, who will assist in the development and delivery of a First Nations Artist Residency and Engagement program over the next two years⁷. However, these opportunities are limited due to lack of funding available for First Nations staff, interns and trainees.

Our members also said they wanted to engage First Nations artists and guest curators to serve on Advisory Committees and act as mentors. However, there was very little funding available to support the contracting of First Nations expertise.



Image: *One foot on the ground, one foot in the water*, installation view, La Trobe Art Institute, 2020. Foreground: *tutini (Pukumani poles)* by Timothy Cook and Patrick Freddy Puruntatameri. Background: Timothy Cook and Mabel Jui (right). Photograph: Ian Hill.

RECOMMENDATION 1: the Australian Government urgently establish a pool of funding to support public galleries to employ First Nations staff for up to 5 years, as well as shorter term Internships, Traineeships and the contracting of First Nations advisors and mentors. This will provide new, culturally safe career pathways for First Nations arts workers, increase opportunities for First Nations visual artists and curators, and increase First Nation people's engagement with public gallery programs and collections.

Professional Development of First Nations staff

Our consultation also revealed that **many galleries do not have the resources to enable First Nations staff to attend key professional development opportunities across Australia** – including the *Cairns Indigenous Art Fair*, *Darwin Aboriginal Art Fair*, *National Indigenous Art Fair*, *Tarnanthi festival and Art Fair*, the *Telstra National Aboriginal and Torres Strait Islander Art Awards (NATSIAA)*, and the upcoming *2021 National Summit on First Nations Art and Culture*. The impact of COVID-19 upon public galleries, particularly local government and university art museums excluded from the JobKeeper program, will make it increasingly difficult to fund professional development in 2021 and beyond.

RECOMMENDATION 2: the Australian Government urgently establish a quick response fund to enable First Nations staff at public galleries to attend key professional development opportunities across Australia.

We also learned that there is a need to foster greater networking amongst First Nations staff at public galleries, particularly a need to link with Alumni of the *National Gallery of Australia's Indigenous Leadership and Fellowship Program*. This is a role that members of the *National Public Galleries Alliance (NPGA)* is perfectly placed to lead, with support from the Office for the Arts.

RECOMMENDATION 3: the Office for the Arts support the National Public Galleries Alliance to foster networking amongst First Nations staff and Alumni of the NGA's Indigenous Leadership and Fellowship Program.

Need for increased program funding

The last 5 years has seen a significant increase in First Nations staff at public galleries across Victoria. Through the consultation we learned that due to increased demand public galleries are finding it difficult to secure funding to develop First Nations

exhibitions, public and education programs. This is limiting career opportunities for First Nations artists, as well as the growth of audiences and markets for contemporary First Nations visual art.

RECOMMENDATION 4: the Australian Government reviews the increase in First Nations staff at public galleries across Australia and urgently increases the level of project funding available for First Nations exhibitions and programs through the Australia Council for the Arts and the Office for the Arts. This will build the capacity and sustainability of First Nations visual arts practice across Australia.

High awareness and adoption of First Nations protocols

The public gallery sector in Victoria has a high-level of awareness and adoption of First Nations policies and protocols. Through consultation for this submission we learned that 79% of our members are familiar with the Australia Council for the Arts' *Protocols for Using First Nations Cultural and Intellectual Property in the Arts*, 64% with the *Indigenous Art Code*, 71% with AMAGA's *First Peoples: A Roadmap for Enhancing Indigenous Engagement in Museums and Galleries*, and 50% are currently developing Reconciliation Action Plans. Anecdotally we know that members have drawn on the Arts Law Centre of Australia's Sample Agreements to incorporate Indigenous Copyright and Intellectual Property (ICIP) into their contracts for artist commissions, loans and image reproduction licences.

As part of our support of the public gallery sector, the PGAV provides links to all of the above listed First Nations policies, protocols and templates via the Resources section of our website: <https://pgav.org.au/Industry-Reports~733>.

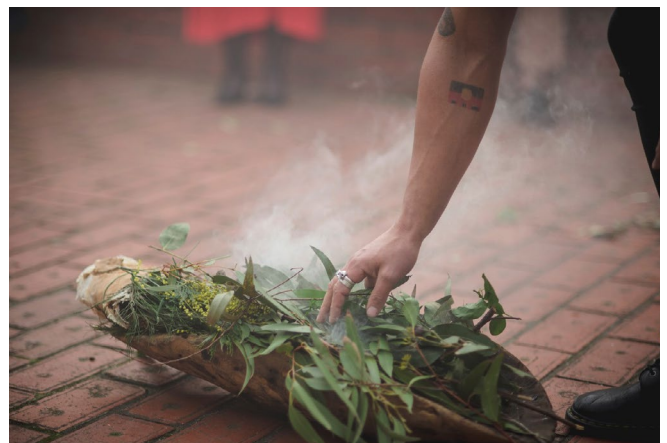


Image: Boon Wurrung Foundation, Smoking Ceremony and Welcome to Country at Linden New Art in 2018. Photograph: Theresa Harrison.

Our members have established strong connections and best practice approaches to working with First Nations artists, their gallerists as well as Aboriginal Art Centres across Australia. There is incredible willingness across the sector to share information and learnings which contribute to the growth of the Indigenous visual arts industry.

RECOMMENDATION 5: the Australian Government and its agencies consult with public gallery bodies, including the PGAV, when revising Indigenous visual art protocols and policies.

Digitisation of First Nations collection items

Many public gallery collections include First Nations cultural materials that were donated by members of the local community. These artefacts were sourced from all over Australia as part of the tourist trade dating back to the 1800's. Digitisation of public gallery collections is enabling galleries to begin the important work of identifying the origins of First Nations artefacts in their collections and providing a pathway to repatriating these artefacts back to Country. As part of this consultation, a First Nations curator spoke of the moment when a community Elder was able to touch these objects for the first time and *"put them to rest"*. The Elder spoke of the importance to the community that these objects were no longer only in white hands, *"now they can start to tell their story"*.

The tracing of origins and repatriation of First Nations cultural materials is an important part of reconciliation with First Nations people. It is labour-intensive, highly skilled work that requires knowledge of First Nations people and their traditions, as well as liaison with state and national galleries and museums, specialist art consultants and Aboriginal and Torres Strait Islander communities to determine provenance, history and significance. **Currently, small-to-medium sized galleries do not have the capacity to undertake this important work** – with only 20% of the small-to-medium sized sector employing dedicated registrars and/or collection management staff. Funding of First Nations staff to undertake this work would hasten digitisation and the pathway to reconciliation.

RECOMMENDATION 6: the Australian Government urgently supports public galleries to digitise their First Nations cultural materials and undertake research to repatriate collections items back to Country. This important work will provide new career pathways for First Nations arts workers.

Conservation of First Nations collection items

Much of the First Nations cultural material donated in the 19th and 20th century was catalogued using materials and methods that were common at the time, but are inappropriate by today's standards – for example, paint applied directly to the surface of a stone tool for an accession number to be added. For Aboriginal and Torres Strait Islander people, these old-fashioned cataloguing methodologies are a stark reminder of the colonial mindset that has had a devastating impact upon their people, traditions and culture. Remedial conservation to remove inappropriate cataloguing methodologies will enable public galleries to make their collections of First Nations artefacts available to the community without causing future harm to First Nations people.

Again, small-to-medium sized galleries do not have the capacity to undertake this important work.

Currently the sector spends 1% of the value of its collections (9% of its annual turnover) on collection management, with conservation a small percentage of this total. The small-to-medium sector does not employ conservation staff – all conservation work is outsourced to specialist conservators. However, there is opportunity for public galleries and conservators to collaborate on supporting First Nations internships and/or traineeships to build capacity within the sector.

RECOMMENDATION 7: the Australian Government urgently supports public galleries to undertake Remedial Conservation of their First Nations cultural materials. This important work will facilitate access to First Nations artefacts, raising awareness of the cultural significance of these materials, and providing a pathway to reconciliation. This is also a significant opportunity for the government to support new career pathways for First Nations arts workers in the field of conservation.



Image: WAG Curator of Cultural Engagement Sherry Johnstone with Indigenous artefacts from the WAG collection, 2019. Photo Morgan Hancock.

Summary

As our submission makes clear, the public gallery sector in Victoria plays an important role in supporting and developing the Indigenous Visual Arts Industry. The sector is committed to presenting, promoting and collecting First Nations art. The appointment of First Nations Advisory Committees and First Nations staff at public galleries is not only driving the growth of the Indigenous Visual Arts Industry, it is ensuring this growth is First Nations led.

We have outlined 7 recommendations in our submission for inclusion in the *National Indigenous Visual Art Action Plan*. These recommendations support sustainable employment of First Nations arts workers at public galleries through longer-term funding and professional development; an increase in First Nations roles at public galleries - including through internships and traineeships; an increase in opportunities for First Nations visual artists - building new audiences and markets; and support with the digitisation and conservation of First Nations cultural materials - which will increase access, enable First Nations people to tell their stories, and create a pathway to reconciliation.

We welcome the opportunity to expand upon any of the recommendations outlined in our submission.

Yours sincerely



Louise Tegart
PGAV President



Anne Robertson
PGAV Executive Officer

Endnotes

- 1 See [International Arts Tourism: Connecting Cultures](#), Australia Council for the Arts 2018; and [Domestic Arts Tourism: Connecting the Country](#), Australia Council for the Arts 2020.
- 2 Further information about the *SAM Indigenous Ceramic Award*, see: <https://sheppartonartmuseum.com.au/whats-on/ceramic-awards/ica/>
- 3 Further information about *Yalingwa*, see: <https://acca.melbourne/about/media/yalingwa-a-major-new-visual-arts-initiative-for-first-nations-artists-and-curators/>
- 4 Further information about *untitled (seven monuments)*, see: <http://www.untitledsevenmonuments.com.au/>
- 5 "WAG wins funding to support Aboriginal girls in arts and entrepreneurship", June 2020. See: <http://www.thewag.com.au/story/media-release-wag-wins-funding-support-aboriginal-girls-arts-and-entrepreneurship>
- 6 Further information about *Piinpi: Contemporary Indigenous Fashion*, see: <https://www.bendigoregion.com.au/bendigo-art-gallery/exhibitions/piin-pi-contemporary-indigenous-fashion>
- 7 "Shepparton Art Museum gets \$265,000 boost for Indigenous exhibitions and programs", 24 December 2020. See: <https://sheppartonartmuseum.com.au/whats-on/news-and-updates/news/>

PGAV Members

The PGAV represents 55 public galleries across metropolitan, outer metropolitan and regional Victoria:

Art Gallery TAMA
Art Gallery of Ballarat
ArtSpace at Realm
Arts Centre Melbourne
Arts Project Australia
Arts Space Wodonga
Australian Centre for Contemporary Art | ACCA
Australian Centre for the Moving Image | ACMI
Bayside Gallery
Benalla Art Gallery
Bendigo Art Gallery
Bundoora Homestead Art Centre
Bunjil Place Gallery
Burrinja Cultural Centre
Cardinia Cultural Centre Gallery
Carlisle Street Arts Space
Castlemaine Art Museum
Craft Victoria
Central Goldfields Art Gallery
City Gallery at Melbourne Town Hall
Counihan Gallery in Brunswick
Deakin University Art Gallery
Duldig Studio
East Gippsland Art Gallery
Eltham Library Community Gallery
Geelong Gallery
Gippsland Art Gallery
Glen Eira City Council Gallery
Hamilton Gallery
Heide Museum of Modern Art
Horsham Regional Art Gallery
Ian Potter Museum of Art
Incinerator Gallery
Koorie Heritage Trust
La Trobe Art Institute | LAI
Latrobe Regional Gallery | LRG
Linden New Art
Manningham Art Gallery
McClelland Sculpture Park + Gallery
Mildura Arts Centre | MAC
Monash Gallery of Art | MGA
Monash University Museum of Art | MUMA
Mornington Peninsula Regional Gallery | MPRG
National Gallery of Victoria | NGV
RMIT Gallery
RMIT INTERSECT
Shepparton Art Museum | SAM
Swan Hill Regional Art Gallery
TarraWarra Museum of Art
The Dax Centre
Town Hall Gallery
Walker Street Gallery
Wangaratta Art Gallery | WAG
Warrnambool Art Gallery
Whitehorse Art Space



Images from top: Installation view, *A Lightness of Spirit is the Measure of Happiness* 2018, Australian Centre for Contemporary Art, Melbourne. Photograph: Andrew Curtis; Regina Pilawuk Wilson weaving with Bendigo Spinners and Weavers during *Interwoven*, a cross-cultural, intergenerational weaving collaboration, La Trobe Art Institute, 2019; Yhonnie Scarce, *Servant and Slave*, 2018, installation view, *2018 Indigenous Ceramic Award*, Shepparton Art Museum; Peter Waples-Crowe, performance at the opening of *A Lightness of Spirit is the Measure of Happiness* 2018, Australian Centre for Contemporary Art, Melbourne. Courtesy the artist. Photograph: Jacqui Shelton.

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