Richard Bell

Proposal Venice Pavilion 2019

We Don’t Really Need This /
BELL Invites
INTRODUCTION

This proposal is an offer for the Australia Council to participate in the newest and most ambitious instalment of EMBASSY (2013-ongoing) at the Venice Biennale 2019. EMBASSY is a continuation of the Indigenous land rights (not Native Title) and anti-racism activism mobilised through the "original" Aboriginal Tent Embassy, established on the lawns of Australian Parliament in January 1972. Forty-six years later, the Aboriginal Tent Embassy remains in place, and EMBASSY maintains a global presence as part of the long history of Indigenous diplomacy asserting Indigenous sovereignty and resilience in the face of relentless settler-colonial oppression, often in the form of denial of services, housing, education, etc.

In short, this proposal is an extension of that ongoing project. It is comprised of two interconnected components:

1. Transforming the Australian Pavilion into a monumental sculpture by wrapping it in chains; and
2. Staging EMBASSY: BELL Invites… on the Island of Certosa for three days each in May and November.

The first component can be understood as a form of institutional critique through an architectural intervention. The second represents a search for solutions to the problems we are critiquing. In the text below, we (that is, curator Clothilde Bullen and I) will establish our rationale and address practical matters including a time-line and viability.

Concept

With the support of the Australia Council and as the official "Australian" representative, and with the support and stewardship of Aboriginal curator Clothilde Bullen, I intend to deliver an entirely new artwork for the Australian Pavilion at Venice in 2019: a monumental outdoor sculpture in which I propose to wrap the Pavilion in chains. This would effectively lock audiences out of the building in a symbolic gesture against not only the full scale invasion of the arts by capitalist colonialist forces but more importantly as an insistent Aboriginal refusal of the white space that symbolises the ongoing dispossession and dehumanisation of Indigenous peoples. We must understand settler colonialism as an ongoing process: invasion is a structure and not an event. Therefore, we insist that in 2019 ‘the black box for white art’ which is the Australian Pavilion (one of the most significant international cultural signifiers of the settler state) must be refused. Ways in which my architectural ‘intervention’ can be understood include:

1. As a comment on the treatment of Indigenous peoples;
2. As a critique of colonial history, including its monuments;
3. As a disavowal of the nationalism upon which settler colonialism is based (including its global representation vis-a-vis the Venice Biennale);
4. As a comment on the restrictions of freedom placed upon Aboriginal communities (e.g. The Intervention and the Basics Card);
5. As a comment on the erosion of democratic rights globally;
6. As a comment on immigration/refugee policies (and the racist fantasy of a homogenous nation);
7. As a comment on the history of slavery and its inseparable relationship to colonialism and global capital;
8. To address the exclusion of Aboriginal peoples from their own lands;
9. As a critique of architecture and its role in colonial contexts by creating architectural hierarchies that exclude or oppress the dispossessed;
10. To address the collapse of democracies into fascism via demagoguery;
11. As a commitment to refuse assimilation into settler colonial ideology.

In the context of the Venice Biennale, we believe this will be a powerful symbolic gesture that asks audiences to question the notion of national pavilions as a way of understanding art at this moment in history, when technology and economics describe an increasingly transnational experience of the world. The Australian Pavilion must be understood itself as an embassy for the settler state. Transforming it through my architectural intervention is therefore intended to be an aesthetic spectacle loaded with symbolism. As an aesthetic experience, we believe it has the potential to be a rare thing: both spectacle and critique. In the busy Venice Biennale setting, it will literally address audiences as they walk through the Giardini and will be viewable from many standpoints, including from the other side of the canal. We want audiences to engage with it and to use social media to disseminate its image (for Indigenous cultures, participating in digital platforms is another mode of surviving colonialism). Because of its spectacular nature the radical gesture of its transformation, we believe it is inevitable that audiences will do this.

The Pavilion is the dominant element of my proposal, and will be in place for the six month duration of the Biennale. As it is an outdoor sculpture, it does not require attendants to monitor audiences or attend to them. The appearance should be that the Pavilion is shut down, vacated, empty. The humanism of my ideas is given expression in EMBASSY: BELL Invites…
As Professor Gary Foley has written “Bell’s Aboriginal Embassy project is in certain ways in keeping with the politically educative nature of much of his other work and the theatrical and artistic aspects of the 1972 Embassy.” At this point, I would like to assert that my work must be understood as coalition building. I am seeking solutions towards fairness through solidarity. I will demonstrate this again, in Venice. This part of my proposal will be modelled on my show BELL Invites (2016) at the Stedelijk Museum Bureau Amsterdam (SMBA). That project was curated by Vivian Ziherl and comprised an exhibition alongside lectures, performance and debate held as a Socratic dialogue at the Stedelijk Museum in 2016 with participants such as Charles Esche, Emory Douglas, Catherine de Zegher, the University of Colour, Aruna Vermeulen (Hip Hop Huis) and Quincy Gario.

In Venice, BELL Invites… (2019) will feature a program curated by Clothilde Bullen (curator at Museum of Contemporary Art, Australia), building on our long-standing friendship and my working relationship with the MCA. We will bring together and collaborate with a group of internationally recognised artists, cultural producers, and activists with whom we have ongoing relationships.

This list is evolving with a number of participants already confirming availability. Amongst these potential participants are:
1. Sylvia McAdam (First Nations Activist, Idle No More, Canada)
2. Emory Douglas (eminent American artist and activist)
3. Rachel O’Reilly (Berlin-based artist and scholar)
4. Italian-Australian documentary filmmaker Alessandro Cavadini (director of the critically-acclaimed documentary of the 1972 land rights protests, Ningla A-Na)
5. Bruce Pascoe (Indigenous Writer and cultural figure)
6. Skawennati (Mohawk new media artist)
7. Alleen Moreton-Robinson (Aboriginal academic and activist)
8. Alan Michelson (Mohawk artist and curator of the recent ground-breaking multi-year transnational project ‘Indigenous New York’)
10. Gary Foley (aboriginal Activist and academic)
11. Yanis Varoufakis (Economist and former Politician)
12. David Walsh (Private Museum owner and Gambler)
13. Ilan Pappe (expatriate Israeli historian and socialist activist)
14. Jumanna Mannan (Palestinian / American artist)
15. Jack Persekian (Palestinian curator and Museum director).
16. ICAN (Anti-Nuclear activists), Nobel Peace Prize winners
17. Poveglia Per Tutti (Venetian activist group).

A point to emphasise here is that while the Pavilion is shut down, a conversation about matters beyond the confines of the Venice Biennale must ensue. As such, BELL Invites… will present a political program that will be developed as the next instalment of EMBASSY to be co-convened by myself, Clothilde Bullen and Professor Gary Foley (Victoria University). This manifestation of Embassy will coalesce around several key themes including Indigenous Sovereignty; Forced Migration; and the effects of late Capitalism. EMBASSY will be situated on the island of Certosa, away from the main activity of the Biennale. Alberto Sonino – who owns and manages events on Certosa, has confirmed availability. As part of my desire to include the struggles of local activists wherever EMBASSY appears, I will invite members of the Poveglia Per Tutti citizen action group who succeeded in wading off the privatisation of the small Venetian Island of Poveglia, following which the administration of the island was recently handed over to them.

As mentioned elsewhere, a version of EMBASSY and the ongoing EMBASSY archive has recently been acquired by the Tate jointly with the MCA. This project will therefore be recorded and archived as part of that. Furthermore, the Tate has begun plans to make a documentary about me with Lucy Allen from the Tate as its producer. They have recently asked if any plans to stage EMBASSY are afoot. If this proposal is successful, I will direct them to focus the documentary around my participation in the Venice Biennale 2019. Never before has an Australian artist been the subject of a Tate documentary. I believe this would present a significant moment for Australian art to expand its audience internationally in a way that has not been achieved previously.

To give further context to the significance of this project, I note that EMBASSY has been invited into some of the most significant international exhibitions and venues of the past five years, including but not limited to: the Moscow Biennale curated by Catherine de Zegher in 2013; Performa 15, New York City in 2015, curated by Rose Lee Goldberg; the 16th Jakarta Biennale, curated by Charles Esche; the Sonsbeek International in Arnhem, Netherlands, curated by ruangrupa; BELL Invites… an exhibition of Bell and work by friends and collaborators opened at the Stedelijk Museum SMBA, Amsterdam. In 2016 EMBASSY was presented as part of the 20th Biennale of Sydney, curated by Stephanie Rosenthal; the Cairns Indigenous Art Fair also 2016; the Institute of Modern Art, Brisbane; the Jerusalem Show VIII curated by Vivian Ziherl. In 2017, EMBASSY travelled to-e-flux, New York City, in the Toxic Assets exhibition, and the Indigenous New York, Artists’ Perspectives program curated by Alan Michelson at the New School.

If this proposal is successful I intend to stage EMBASSY: BELL Invites… twice during the Biennale period: for three days in May (two nights and one day during the Vernissage and two days during the public opening period) as well as for the three closing days of the Venice Biennale, during which I will close the exhibition and reassess the state of affairs with invited guests.
Viability

I have engaged engineer Giorgio Giaroli to give advice as to whether or not the project of wrapping the Pavilion can be delivered structurally and without any damage to the current structure. Giorgio has worked as an Engineer in Italy and engineered the Malaysian Pavilion for the Milan EXPO in 2015. I link here to his positive advice and CV. He is confident the project can be realised by enhancing the structural components of the building and by using a combination of metal chain and plastic chain (for load bearing) as well as links of rubber to protect the edges of the building. Overall the design will be made to give the appearance of being wrapped entirely with metal chains.

EMBASSY

We have confirmed the availability of Certosa as a venue. Many of the participants are long-standing associates and are committed to the Embassy project. Given its status as the ‘public program’ for the overall project, and with the lead times available to us, we have no doubt that this can be realised. We expect it will be the most significant outing of EMBASSY to date.

AVAILABLE

We (Clothilde Bullen and Richard Bell) are available to prioritise this project from February 2018 to May 2019. We can also confirm our willingness to participate in activities and events arranged by the Australia Council for the project, including media interviews. If we are successful we believe this will be the first time a single Aboriginal artist is curated by a single Aboriginal curator to represent Australia in Venice. In that regard, this presentation would be historically ground breaking.

CONCLUDING REMARKS

One of the perceptions from which Australian art suffers on the international stage is its aversion to risk. Our art is often dismissed. This perception has been challenged recently through the advocacy and support of curators such as Carolyn Christof Bakargiev, Adam Szymczyk, Okwui Enwezor and Charles Esche. Although we are yet to fully embrace this position ourselves, we clearly have the artists to compete internationally. The recent presentations of Australian art at the National Pavilion in Venice have been safe affairs, and to our knowledge have failed to produce the international survey exhibitions and opportunities for which we should be striving. Although we cannot guarantee such a result, we can say this proposal would be a ground-breaking presentation for the Australian National Pavilion. It would present Australia as a country that takes risks and is prepared to be self-critical to improve its cultural life. We believe it would gain international attention and would give credibility to Australian art by being artistically bold and committed to challenging audiences. We also reckon people would take selfies in front of it.

As a final comment let me offer some gratuitous advice: open up the entire selection process and make it fully transparent before 2021. Celebrate the finalists. Celebrate the committee. Make it an honour to participate. Many other major competitions do it, why can’t we? Under the current model the artists have been isolated, and it is likely the chairman of the selection panel will unfairly be the sole target of any criticism. This must change.

TOURING EXHIBITION

We confirm the project would be available to tour Australian venues. We believe an installation made from the remnant chains, alongside documentation and video and audio recordings from the Venice presentation of EMBASSY: Bell Invites… would make a powerful presentation.

TIME LINE

2018

March Develop Embassy list and begin confirming participants.
April Reconnaissance trip to Venice. Confirm Certosa venue. Meet suppliers and commence detailed design.
May Engineering report for Pavilion
June Commence designs for Pavilion realisation
July Tender process for Chain suppliers
Aug Finalise Embassy list. Confirm writers for exhibition catalogue.
Sept Tenders due for Chain suppliers
Oct Finalise fabrication contracts and Engineering.
Nov Commence fabrication.
Dec Finalise Embassy logistics for Certosa.

2019

Feb Fabrication for the Pavilion to be completed.
March Delivery of material to Venice. Confirm equipment for Embassy.
April Construct frame, install footings and chains for Pavilion.
May Finalise installation. Commence Embassy program part one.
Oct Finalise arrangements for Embassy program part two.
Nov Commence Embassy program part two.

CONCLUDING REMARKS

One of the perceptions from which Australian art suffers on the international stage is its aversion to risk. Our art is often dismissed. This perception has been challenged recently through the advocacy and support of curators such as Carolyn Christof Bakargiev, Adam Szymczyk, Okwui Enwezor and Charles Esche. Although we are yet to fully embrace this position ourselves, we clearly have the artists to compete internationally. The recent presentations of Australian art at the National Pavilion in Venice have been safe affairs, and to our knowledge have failed to produce the international survey exhibitions and opportunities for which we should be striving. Although we cannot guarantee such a result, we can say this proposal would be a ground-breaking presentation for the Australian National Pavilion. It would present Australia as a country that takes risks and is prepared to be self-critical to improve its cultural life. We believe it would gain international attention and would give credibility to Australian art by being artistically bold and committed to challenging audiences. We also reckon people would take selfies in front of it.

As a final comment let me offer some gratuitous advice: open up the entire selection process and make it fully transparent before 2021. Celebrate the finalists. Celebrate the committee. Make it an honour to participate. Many other major competitions do it, why can’t we? Under the current model the artists have been isolated, and it is likely the chairman of the selection panel will unfairly be the sole target of any criticism. This must change.
Colonisation and beyond. The black armband refers to an armband
Indigenous Australians and a telling of the violent and complex
analysis and re-writing of Australian history to include the voices of
Australian historian Geoffrey Blainey in 1993, describes the critical
‘The black armband view of history’, a phrase first used by
with its commodification of cultures. Aboriginal art does not fit neatly into
traditionally fared well under the blankets of imperialism and capitalism,
of the modern world. First Nations or Indigenous peoples have not
contested by those who are most disadvantaged by the mass integration
nation states and internally between communities of people, is strongly
Globalisation is currently the defining characteristic of present society,
westem or not. This arena, broadly accepted as the connection between
nation states and internally between communities of people, is strongly
contested by those who are most disadvantaged by the mass integration
of the modern world. First Nations or Indigenous peoples have not
traditionally fared well under the blankets of imperialism and capitalism,
with its commodification of cultures. Aboriginal art does not fit neatly into
the western canon of art with its strict hierarchies of time. It does, however,
continually make use of art as activism – as counterpoint to the politics
of globalisation by defining localisation as critical. The current proposal sits
within this space that also defies comfortable categorisation.

The Australian Pavilion in Venice is not only a work of architecture, but a
site of ambassadorial significance in artistic global territory, and as such
within Venice represents and is symbolic of the nation state of Australia.
As such it has a powerful symbolism. Our proposal makes clear that this
idea of the architectural space of the Australian pavilion as a whole is key
to understanding the artistic intervention. The conceptual underpinning
of Bell’s idea for the Australian Pavilion is to directly critique ideas around
nationalism by utilising the building as a monumental outdoor sculpture.
This transformation into a space wrapped in metal chains, blocked and
blocking access by the external world, is a deliberate stance making
explicit the conceptual ideas around the blocking of access to Australia
physically, and the conceptual notion of blocking access to an homogeneous
white Australian culture to migrants, refugees and asylum seekers, and to
Indigenous Australians.

The Pavilion as symbol and statement should have multiform readings.
The chains represent enclosure, restriction, loss of liberty and a denial
of equality. Bell can be seen to be critiquing the colonisers history of the
Australian nation – from its early inception of enforced militaristic-style
settlement in sovereign Indigenous territory across the continent, making
visible the use by early colonists of chains to secure Aboriginal people like
property, and through the ongoing dispossession and structural prejudice
that continue to work at restricting Indigenous Australians, which limits
access and agency within white spaces as well as limiting access to
cultural practice and land. Aboriginal people were enslaved in their own
lands, exploited through forced labour for rations and very often little to no
wages. They were marched many hundreds of kilometres across difficult
terrain to be placed on missions, reserves or cattle stations or pastoral
leases, particularly in the northern parts of Australia. The chains wrapping
the Pavilion emphasise the necessity for confronting that part of Australia’s
colonial past. The chains could be read as a commentary on the restrictions
of freedoms placed upon Indigenous Australians from the inception of
nationhood through to recent times, with examples such as the Northern
Territory Intervention and the cashless welfare card, both targeted at
Aboriginal Australia.

Bell sees the work speaking to the international conversation taking place
around immigration and refugee policies. It asks the question; what does
belonging to a place, a country or Country mean in the age of globalisation
and technological revolution? Who has the right to say who is ‘out’ or ‘in’?
Which values matter, and how does fear, xenophobia and class hierarchy
play into our ideals around nationhood? While the Australian Pavilion
considers itself as central or critical in one kind of discussion about
nationalism, its centrality could be questioned in the broader context of
the Venice Biennale, and in fact Bell questions whether the Pavilion could
be considered at the fringe of the conversation – an outlier with recently
colonised status. Bell’s work queries the disparity between the perception
of Australia as ‘a centre’ and Australia as being geographically and
culturally on the periphery.

Curatorial Rationale
by Clothilde Bullen

Australia is poised at a critical juncture in the history of its nationhood.
It would seem that we are a nation of polarities where a mediated middle
ground is unclear at best, and out of reach. The art of Australia has long
been a reflection of the current concerns, ideals, anxieties and ambitions
of its society – a way to connect with its broader social and political
context, both regionally and globally. Richard Bell and the curatorial team
are proposing a work for the Venice Biennale in 2019 that, at its core,
directly addresses some of the most profound questions and issues
unfolding in the history of our nation; It is a timely provocation that speaks
to our histories and the histories yet to be written.

Globalisation is currently the defining characteristic of present society,
western or not. This arena, broadly accepted as the connection between
nation states and internally between communities of people, is strongly
contested by those who are most disadvantaged by the mass integration
of the modern world. First Nations or Indigenous peoples have not
traditionally fared well under the blankets of imperialism and capitalism,
with its commodification of cultures. Aboriginal art does not fit neatly into
the western canon of art with its strict hierarchies of time. It does, however,
Bell makes comment on the insularity of nationalism that reifies the locking out of other cultures, thus making a country homogenous and irrelevant, and this work seeks to outline and make clear these disparities, drawing very clear lines in the sand. The work operates on multiple levels – it intentionally engages more widely in a pan-Indigenous outward-looking model of cultural aesthetic expression with broad ontological aims. It discursively returns us also inwards to the Indigeneity familiar to white and black Australia. Potentially, it’s interpretation challenges the power of the Western canon that interprets Indigenous art in a way that evokes colonial hegemonic performativity.

More explicitly, the work can be read as a disavowal of the nationalism upon which colonialism (and the Venice Biennale) is based, and as commentary on the exclusion of Aboriginal people from their own land. This is particularly poignantly illustrated with the chains as mentioned previously but also as the critique of the native title system in Australia, which continues to work structurally to keep people off country. Bell also sees the work commenting on the erosion of democratic values both in Australia and beyond – the chains symbolising the imminent collapse of democracy into various forms of fascism via demagoguery throughout the world. Finally, the work critiques architecture’s non-neutral role in the colonial context, where it functions to create spatial hierarchies that exclude or oppress the dispossessed. For example, building over the top of sites of significance – the Sydney Opera House is built on the site of a massive Aboriginal midden.

Michelle Evans, Fulbright Scholar and member of the Asia-Pacific Partnerships Brokers Network speaks about four overlapping territories that Aboriginal and Torres Strait Islander artists navigate when developing work. The first is related to questions of authorisation: “...am I culturally authorised, do I have community authorisation, can I self-authorise?...”, the second to identity and belonging: “...being both fearless about speaking your mind and connected to community in a supportive way...”, the third to artistic practice; that is, walking the tightrope between being innovative as well as operating as a custodian of values, and finally the artist expressing and containing trauma through the work and their own body as well as seeking to empower and generate hope for young people and the future.²

Richard Bell’s work and embodiment of self in practice speaks to all four territories in complex ways. As an Elder in his community, Richard has the authority to speak upon the way in which Indigenous culture is performed, enacted, silenced and strengthened. Richard’s entire artistic practice is premised upon being an activist first, and artist second, and he and his work have been unstintingly fearless in addressing uncomfortable truths, always with the ideals of community agency and right to speak embedded in his artistic responses. Richard has been at the forefront of innovative artistic practice consistently in his career – ‘Bell’s Theorem’ written some years ago in 2002, and expressed through subsequent art work, questioned the commodification of Aboriginal art long before theorists and academics had an understanding of what Australian Indigenous art represented.

Finally, and importantly, Richard has addressed the fourth tenet in a way that has not previously taken place in a work proposed for the Venice Biennale. Richard’s request to invite an established but younger Wardandi/Yamatji Aboriginal curator to work alongside and in service with him was a decision based very determinedly on the desire to not only promote and practice the values of multi-generational leadership, but to ensure that the message and politics of the work were in no way distilled. Traditionally, and to this day, Aboriginal people respect their elders. That respect is given in acknowledging that it was those elders that went before that paved the way, that supported our continuing survival, which allowed us to live. Richard Bell is an elder of his community but indeed a kind of Godfather in the Indigenous arts community, widely acknowledged. Richard’s teeth around the neck of the western districe of capitalism expressed within the arts and more broadly in the western dystopia have not let go for one second over the course of his 30yr artistic career, and he has actively sought to pass on the ideals and learnings of his life to the next generations of Indigenous arts workers. This collaborative, inter-generational inter-cultural vision is unique to this proposal.

Richard’s intention to bring together a diverse range of participants, protagonists and antagonists to this proposed iteration of the Tent Embassy is deliberate. Creating a culturally safe space off-site and away from the actual Australian Pavilion is less an act of provocation than it is an acknowledgement that it is only within culturally safe space – within the

<table>
<thead>
<tr>
<th>Image Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Razor wire installed by Hungary along its border with Slovenia. 2015</td>
</tr>
<tr>
<td>Aboriginal prisoners in chains. East Kimberley. c1890</td>
</tr>
<tr>
<td>American typefounder’s cut, from William Lloyd Garrison’s abolitionist newspaper ‘The Liberator’. 1832</td>
</tr>
<tr>
<td>Herero men in chains, German South West Africa. 1904</td>
</tr>
<tr>
<td>A section of the US-Mexico border in San Ysidro, California. 2017</td>
</tr>
<tr>
<td>Manus Island detention centre. 2016</td>
</tr>
<tr>
<td>Putumayo Indians in chains. c1912</td>
</tr>
<tr>
<td>Chained African slaves. c1907</td>
</tr>
<tr>
<td>Chained slaves on Zanzibar Island. c1900</td>
</tr>
</tbody>
</table>
designated neutral space of the EMBASSY – that the voices of the participants can truly be heard. This offers the unique opportunity for important critical voices, such as Gary Foley, Aileen Moreton-Robinson, Yanis Varoufakis, Carolyn Christof-Bakargiev, etc, to debate and propose intelligent teachings outside of the norm on the ideas around nationalism and globalisation across contexts, disciplines, and experiences.

It also offers the Australia Council the opportunity to work closely with the team to present the ongoing program currently in place already, where Indigenous curators and arts workers attend the Venice Biennale and gain professional development and share with other First Nations arts workers around the world. The team’s curator was part of the contingent that came to Venice in 2017 and has insight into the program. Recently the Tate Modern acquired a version of the Tent Embassy, (in consultation with the Museum of Contemporary Art, for which Clothilde Bullen is the Curator of Aboriginal and Torres Strait Islander Collections and Exhibitions), connecting the work to one of the most significant collections in the world, providing the Embassy space with instant international relevance and support.

We are well aware that the Australian art world is currently debating the manner of artistic representation at Venice and in other art fairs globally, and the team believes that the timing of this presentation represents an ideal moment to make work that questions the role of the Pavilion and art fairs, rather than slavishly repeating conventions of the past. We acknowledge the proposal represents a calculated risk for the Australia Council and the Committee, as well as for the Venice Biennale itself, but we are confident that the risk will be far outweighed by the positive outcomes. It would be the very first time in the history of Australia’s participation in the Venice Biennale that a singular Aboriginal curator and a single Aboriginal artist has developed and curated a work and accompanying program. This represents a very significant historical moment in the arts history of this country. It would also be the first time any artist has transformed the national Pavilion into a monumental sculpture. Breaking new ground is something the Australia Council has recognised previously to be critical in our overall arts landscape to continue to develop and reinforce our relevance nationally and globally.

The overall experiential approach to this proposal, as opposed to a less complex, more contemplative mode of engagement creates a vibrant dynamic that will engage not only visitors to the Biennale and the visual art world but other stakeholders who will wish to engage in other ways – perhaps academically for example – with the principles that are embedded in the presentation of the work. As a radical monumental outdoor sculpture the work would undoubtedly be a favourite with social media, and while this may seem negligible in the overall scheme of the proposal it is by engaging with and decolonising the digital world that Indigenous artists and people find a sense of agency and empowerment, and a vehicle for the message: a positive consequence of sharing the image and what it represents.