



KALDOR
PUBLIC
ART
PROJECTS

Spot Fire 1

Jonathan Jones
barrangal dyara (skin and bones)

Landscape and language

State Library of New South Wales
#spotfire

Symposium
Partner


STATE LIBRARY®
NEW SOUTH WALES

Spot Fire 1

Landscape and language

State Library of NSW

Saturday 7 May 2016

10am - 4pm

Welcome to the first of the three Spot Fire Symposia, developed in collaboration with Dr Ross Gibson, Centenary Professor of Creative & Cultural Research at the University of Canberra, in anticipation of the 32nd Kaldor Public Art Project, Jonathan Jones' *barrangal dyara (skin and bones)*. This first Kaldor Project by an Aboriginal Australian artist will transform the site of the historic Garden Palace in Sydney's Royal Botanic Garden over 17 September – 3 October 2016.

Crowning a high ridge above the city, the impressive Garden Palace dominated Sydney's nineteenth-century skyline. It was erected in the present-day Royal Botanic Garden, a final inner-city vestige of grassland and Indigenous country scraped clean. Announcing Australia to the world, the palace welcomed international visitors and their goods to the Sydney International Exhibition, 1879–80. Indigenous languages seemed to have been silenced on the ancient ground, while a chatter of other languages, currencies and philosophies from all round the world were ushered in.

The ferocious fire which consumed the Garden Palace in 1882, ignited spot fires throughout the city, some reaching as far as Woolloomooloo and Balmain. The Spot Fire Symposia series raises themes that have emerged from the ashes of the historic fire, and is presented in partnership with three cultural institutions with profound historic connections to the Garden Palace and International Exhibition: the State Library of NSW, the Art Gallery of NSW and the Australian Museum.

Spot Fire 1: Landscape and language, presented by Kaldor Public Art Projects and the State Library of NSW, features award-winning authors, cultural leaders, story tellers and performers, revealing the cultural landscape and built environment that led to the Garden Palace, and asking what configurations of country are still active on this site at the edge of the city?

The Spot Fire Symposia will be livestreamed on the Kaldor Public Art Projects website

kaldorartprojects.org.au

#spotfire

Cover Image:

The Garden Palace, Royal Botanic Garden Sydney, c.1879, detail
City of Sydney Archives

Spot Fire 2

**Spectacle, manifestation,
performance**

Art Gallery of NSW

Saturday 16 July 2016

Spot Fire 3

Loss and resilience

Australian Museum

Saturday 6 August 2016

Housing the Sydney International Exhibition of 1879–80, the ostentatious Garden Palace completed the Chief Colonial Architect of New South Wales, James Barnet's, vision for Sydney. Gesturing out to Middle Harbour and the Heads, it was the city's way to boast of its burgeoning colonial enterprise. But the Garden Palace's magnificence was fleeting, lasting only three years. In 1882, in an ultimate spectacular display, the palace and all its contents were destroyed by an intense fire that took only a few hours to obliterate everything except the gates at the south-west entrance to the grounds.

Spot Fire 2: Spectacle, manifestation, performance considers the history of spectacle in Sydney and interrogates the grandiose cultural vision that promoted the Australian colonies to the world.

When the grand Garden Palace burned down in 1882, vast stores of archival and cultural material were lost, including an ethnological collection assembled by the Australian Museum – a loss that is felt to this day. But out of the void, new modes of display and public cultural engagement developed and Sydney began to recover. The burning palace was generative too, causing the growth of several fledgling organisations that may well have failed to emerge if the great centralised vision of the post-exhibition Palace had managed to prevail.

Spot Fire 3: Loss and resilience will celebrate the resilience of the many cultures impacted by the Garden Palace fire, showing how communities can heal and then find ways to thrive after catastrophe.



Gibbs, Shallard and Company, *Burning of the Garden Palace, Sydney, 1882*, detail
Museum of Applied Arts and Sciences, Sydney



Remains of the Garden Palace after the fire in 1882, detail
Museum of Applied Arts and Sciences, Sydney

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About Kaldor Public Art Projects

Jonathan Jones' *barrangal dyara* (*skin and bones*) marks the 32nd Kaldor Public Art Project in Australia and the first by an Australian Aboriginal artist.

For over 45 years, we have worked with some of the world's most esteemed and iconic international artists. Our temporary projects have had a lasting impact on the cultural landscape and have changed the way the Australian public sees and experiences the art of today.

Today we continue to commission groundbreaking new works from both overseas and Australian artists. Our projects explore the shifting boundaries between artforms, artists and audiences, and generate innovation through new creative formats for discussion and debate. We recognise the importance of education to a creative culture and pioneer new ways to connect with diverse audiences and to bring art into a range of learning contexts.

Visit Project 32: Jonathan Jones
barrangal dyara (*skin and bones*)
from 17 September – 3 October 2016
in the Royal Botanic Garden Sydney

kaldorartprojects.org.au
#barrangaldyara



Project 1: Christo and Jeanne-Claude, *Wrapped Coast – One Million Square Feet*, 1968–69, Little Bay, Sydney
Photo: Harry Shunk



Project 10: Jeff Koons, *Puppy*, Museum of Contemporary Art, 1995, Sydney
Photo: Peter Nuchtern



Project 32: Jonathan Jones, *Shields from barrangal dyara* (*skin and bones*), 2016, Sydney
Photo: Richard Mortimer

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Spot Fire 1

Jonathan Jones
barrangal dyara (skin and bones)

Landscape and language

State Library of NSW
Metcalf Auditorium
10am - 4pm

Registration
9.30am

Welcomes
10am

Uncle Charles Madden and
Uncle Allen Madden, Gadigal Elders

John Kaldor, Director,
Kaldor Public Art Projects

The Right Honourable Lord Mayor,
Clover Moore

Richard Neville, Mitchell Librarian
and Director of Education and
Scholarship, State Library of NSW

Jonathan Jones,
Wiradjuri/Kamilaroi artist

Morning: Language Retrieval
and Reactivation
10.45am

Maaya Barang (get the sound) -
Songs and Noongar language
in Western Australia

Clint Bracknell,
Senior Lecturer at the Sydney
Conservatorium of Music



Many of Australia’s endangered Aboriginal languages could have a better chance of surviving in song. It is easier to successfully perform a song in an endangered language than it is to hold a fluent conversation in one. Dr Clint Bracknell discusses his analysis and interpretation of ninety-nine songs performed between 1839-2015 in the endangered Noongar language of south-west WA, based on archival song lyrics and audio recordings. As texts composed by fluent speakers, these songs may serve as repertoire to nourish the Noongar language. Consolidated from notebooks, microfilm and tape, they await the next challenge: to be sung again.

Reading from historical texts
on the Garden Palace
11.20am

Russell Smith, Ngarrindjeri actor



Working with language
11.40am

Dr Stan Grant Sr AM,
Wiradjuri language expert

Dr Christine Evans, Chief Education
Officer, Aboriginal Education,
Board of Studies Teaching and
Educational Standards NSW

Kirsten Thorpe, State Library of NSW
Manager, Indigenous Services

Ronald Briggs, State Library of NSW
Indigenous Services Librarian



This panel discusses the revitalisation of Aboriginal languages in New South Wales through programs and initiatives developed within institutional, educational and community contexts. Issues such as the sustained agency of Elders and language communities, governance and custodianship inform this discussion, which will also introduce the Library’s recently developed DX Lab Interactive Weemala.
dxlab.sl.nsw.gov.au/weemala/

Lunch
12.30pm

Guests are invited to purchase lunch at Café Trim, view rare State Library of NSW collections of Aboriginal language manuscripts and Garden Palace ephemera in the Gallery Room, as well as the exhibition *Imagine a City: 200 Years of Public Architecture in NSW*.

Afternoon: Reading country
1.30pm

Aunty Julie Freeman,
artist and cultural leader



Aunty Julie Freeman, as a Gorawarl Jerrawongarla woman, is a traditional owner for south Sydney and the south coast of New South Wales. Aunty Julie is a recognised artist, cultural leader and story teller. As a senior cultural knowledge holder Aunty Julie tells important creation narratives for the local environment, firmly placing the region within an Indigenous cultural framework, reminding us of traditional knowledge systems of the region.

Aboriginal agriculture
2pm

Bruce Pascoe, writer,
editor and anthologist



The world civilizations are based on war and greed but Australian Aboriginal government was egalitarian and wedded to the care of the land. The agriculture of Aboriginal Australia has been ignored by our country simply because it flies in the face of the national myth of Europeans entering an empty land. We must learn the history the Garden Palace refused to tell.

Working with country
2.45pm

Kim Mahood, writer and artist
and Gary Warner, artist and producer



Kim Mahood and Gary Warner discuss their personal long-term connections to different communities and environments - for Kim, central desert, for Gary, coastal forest - and how these connections inform their sense of being, anywhere.

Kim Mahood’s perspective is navigated through a series of maps: of the Tanami region, beginning with an aeronautical diagram used by her father and others for a 1962 expedition to establish a stock route; her own chart compiled over the last 20 years detailing the Aboriginal place names she’s visited and identified and finally, a metaphorical atlas which has served as a blueprint for her reflections on her relationship with the country.

Gary Warner introduces the avian languages of Origma Reserve, 25 hectares of off-grid Sydney sandstone bushland, of which he is custodian:

In grey predawn, lyrebirds descend from overnight roosts in yellow bloodwoods. Separated across the valley’s wet herb land, each begins quiet exercise of a sleepy syrinx - little chortles, trills, burbles.

Gary will talk about their talk, some of its many resonances, readings, mysteries - and of sitting in bright awareness, simply listening.

Cultural fire
3.25pm

Oliver Costello,
Co-Creator, Firesticks Initiative



Fire is known by many terms in many languages; Firesticks uses the term cultural fire to describe the myriad of ways that fire occurs in cultural practice and belief. Cultural fire has spirit and authority and must be respected. The cultural values and practices that manifest as cultural fire are underpinned by a fundamental intent of cultural custodians to care for community and country, this can be understood through the interconnected relationships and kinship between all elements and beings. Firesticks provides Indigenous leadership, advocacy and action to protect, conserve and enhance cultural and natural values of people and country through cultural fire and land management practices.

Conclusion
3.55pm