



FLINDERS UNIVERSITY
MUSEUM OF ART

Articulate: Talking art and ideas

Episode 3: Libby Harward and Ali Gumillya Baker on the power of art to agitate

Recorded live at Flinders University Museum of Art, Bedford Park Campus

Published online 9 May 2026

[Un-Discipline / Blak works from Flinders University Museum of Art](#) opens with three unassuming objects: a box of soap, a T-shirt, and a poster. They are ephemera from The Blak Laundry — a functional laundromat and art installation by artists Libby Harward and Dominique Chen.

In this episode, Quandamooka artist Libby Harward joins Associate Professor and Un-Discipline curator Ali Gumillya Baker to yarn about The Blak Laundry, activism, humour and community, creative ingenuity and the refusal to be categorised.

FUMA: Welcome to the podcast *Articulate: talking art and ideas with FUMA*. Flinders University Museum of Art acknowledges the Kurna people as the traditional custodians of the land on which we stand, work and share knowledge. We pay our respects to Kurna elders past and present and extend this respect to Aboriginal and Torres Strait Islander peoples listening in from all nations of Australia.

Ali Gumillya Baker: My name's Ali Gamilia-Baker and I'm a Mirning person from the Nullarbor. Today we've got the great honour of having Libby travel, come and visit us from where she's living in Brisbane, just out of Brisbane.

Libby Harward: I'm living on Gubbi Gubbi Country, which is on the Sunshine Coast hinterland, but my country isn't far from there. You can see my country from the mountains. So Mulgumpin, which is also called Moreton Island in the Quandamooka, which is Moreton Bay. And yeah, thank you so much for bringing me here and bringing me here with those stories too. I just wanted to say before we go into *The Blak Laundry* that I've just spent a week on my country. So I was on Minjerribah, which is the island that is in the family group, in the Quandamooka, so my people moved across from Mulgumpin to Minjerribah, Stradbroke Island, after a massacre and lived there, although we've always been a part of that community. And this week on the island was so beautiful because the whales are all coming through there and they're having their babies. So, one whale just, like, came right up out of the water in the bay side, not the ocean side. to the point where I could see its tail as well. And I saw a dugong and turtles

and wobbegongs, so it's cold but sunny and beautiful blue and, yeah, different from how it is today, but it's beautiful to be here.

Ali: Beautiful. We share that on Mirning Country, which is the Nullarbor, where the head of the bite is whales come and give birth there too, and I was recently there, a few years ago now. And we saw a lot of whales and whale babies out in the bite. Reminds me that when you go to spend time on Country, like, you know, on those places where your ancestors have been, there's a different kind of relational connection with them, but also with that place. You sometimes forget about that aspect of how your body will feel in relation to your connection to that place and the stories that you hold or that your family have always talked about in relation to place. But when you're on that place, you really know that.

But, well, I've spent a lot of time living off-country and thinking about how you talk about the issues facing our communities. There's never going to be a university on Mirning Country, I don't think. So, you know, like my kids don't want to live in the desert. I've tried to convince them that maybe we could just go camping for a long time, but they're not interested. So we'll have to just hang out for a while longer.

So I had the real pleasure of meeting you and Dominic Chen. So the other half of *The Blak Laundry* we can see in this image up here is Dominic Chen with a red T-shirt on. And at the last *Tarnanthi* opening weekend, out the back of the Art Gallery of South Australia, there's a lawn kind of area near the Radford Building. And the Radford Building, which is right next to where this laundry was set up, was the first place that they kept Aboriginal records in South Australia. And it's a very, very... like that whole area is so layered with very, very violent histories as well as obviously contemporary art histories as well as a whole range of kind of intersecting ideas and so it becomes like this incredibly important place to have really interesting and your work, *The Blak Laundry*, describes as agitating kind of yarns and I guess when I was reflecting on talking to you today about this I was reflecting on the long history of tents. So thinking about our families growing up in tents and we were talking about my grandmothers were raised in, like, one was called, my Nana Myra talked about a kind of a bag tent where they lived a lot, which is made out of Hessian sacks on the Nullarbor. And then, you know, there were other kind of shelters that were built for birth and things like that, that were more like leaves and boughs and stuff. But, you know, the trees were really rare over on the Nullarbor. So anyway, I was thinking about shelter. So on the theme of shelter, it's really interesting to me that our communities often feel kind of you've set up this tent, which is on the edges of all of these really full-on institutions. Like it's part of the art galleries showing, but it's actually outside of the building. And it creates a different kind of relationship for our communities to feel as though we own this place. And I wondered if

you could reflect a little bit on, you know, the way that you've toured this tent around and the thinking, some of the thinking behind *The Blak Laundry*.

Libby: Yeah. I was just thinking about so much and probably as well, you know, hearing Ali speak triggering so many things, but also when you're talking about the hessian bag shelter and how our shelters have always come from places like Country which we're connected to and then even now, today, when we see construction a lot of us, and I do a lot, think about where that material has come from. And also, when we think about visiting our ancestors and our ancestors' belongings in museums, we're always aware of how it is like our skin, our kin, our connection, the sweat in all of that. And I don't think that changes when we're in the cities.

And so for me, my artwork, prior to the laundry, I've done a lot of work using traffic cones and star pickets. from that original ideas of our oysters, because oysters are in our blood and in our family back on Quandamooka Country, that that is what got taken and ground up to make the lime for the concrete. So then it just kept me looking into that.

And then I guess when you see a laundromat and just everything, like even when we go into a gallery or a laundromat or somewhere we're always seeing those like crazy kind of that black humour that we might have. like and also the inside out of how we're represented in the colony and so um this space it's been a lot of fun but it's also not really removed from that sovereignty or that 'always was always will be' and also we have so many, well, I guess, like, I could have thought about this a bit more, but I don't know if every space is like that. I think every space has an element of... a definite element of connection to us. But a place like a laundromat seemed to just be providing more and more connection, more humour, more story, and then to actually then call the laundry a gallery. It kind of flipped how we treated the objects given to us by other artists that went into a laundry. We treated them. And it also is like made us think about cleanliness and who is in charge of what, you know, what goes in the washing, like what goes in the gallery and also domestic labour as well. And then also, how does the laundry, you know, where does all that water come from that goes into the laundry? And there's just so many stories that connect back to our stories and First Nations people that always will be here and belong here.

So the laundromat this time, it was really special and it's nice to reflect because I've had a bit, I needed to have a little rest from all of those complexities and layers that my brain was going through in presenting work in white spaces. But, it was so nice because that becomes a venue and it becomes a yarnning space and I found this was the first time we'd been outside of a big institution on an institutional lawn and I really saw how we invited a lot of local artists to come and yarn but people just felt comfortable in there. They just felt like they could speak differently.

It felt like a blak space. It didn't feel like we were catering for a non-Indigenous audience at all. Yeah, it felt like it could get really out of hand really quickly but really pull itself back in really quickly too.

Ali: I think, you know, it was beautiful. So this kind of idea of setting up this space, which is an installation but also... a blak space and it's demarcated in so many ways as a blak space but there's no real guide about how you enter the space but you're invited to come and sit down and listen and perhaps participate in some kind of yarn or agitation session.

So you can see on the sign here, "*The Blak Laundry* washing today: delicate whites". The way that I observed this working was that you'd invited a whole lot of Elders and artists and community in to talk about whatever they wanted to talk about. And in between them talking about those things, you and Dominique had these kind of, quite hilarious, little performative engagements with the idea that Aboriginal people are continuing to have to clean up this mess of this country. We're having to do the kind of difficult work of having the really difficult conversations. And how do you have those difficult conversations? How do you take people there? How do you make people uncomfortable? And it's with humour. In our communities, the best way to do it is through humour. So it's kind of like a punch and a hug. No, it's kind of like, you know, well, I think also about the old boxing rings where our communities also used to have to perform for white fellas or this kind of performative nature that Aboriginal people are often putting in a position of having to kind of speak to very broad issues.

But it's a kind of beautifully intimate and well...I felt as though this formal, informal way, which was really like, are you brave enough to come and sit inside the black laundry? And you don't know what's going to happen because you don't know what games or little activities Dominique and Libby are gunna draw you into. But you're also listening to Elders who might, you never know what they're going to say either. They can say whatever they like, and how that conversation unfolds. But they were packed out, these sessions, and they were spilling out onto the kind of lawn outside. And maybe, yeah, I don't know if you want to reflect on that.

Libby: Yeah, we play games. I was just trying to remember all the games that we play. But we play black laundry bingo where the bingo balls go into the dryer. And we play bed on black as well. And we played the perfect match, the matching the socks. So each sock had a different word on it. So you would have, like, there was ones with "Jesus", "black", "land". Well, I'll give it away. The perfect match was "land back" at the end of the day, but not everyone always got it because there were so many other matches. There's so many things that we do in between those intense conversations. It's kind of like being in a family space, I guess, where there'll be random interruptions.

But it's also supposed to be, and it functioned a couple of times actually very well like this, it's supposed to be a functioning laundromat. So I think we need to stay in a place a little bit longer than a week to get that happening. And the machines work for us, so the machines... now this is like a provocation, I guess. That's what that word's used for because we haven't actually managed to get it off the ground yet because we haven't got the, you know, financial backing to do it. But laundromats are quite good money earners with minimum effort once you've got all the money to set them up. So our idea is eventually that we would love to be able to have a laundromat that actually generates income for artists to actually just be artists. So it's like that universal income idea. An artist could come in and take the laundromat over for a certain amount of time and use it to make art and then live off the income that those washing machines are making for us. And that's how the idea came about originally, because Dom and I were really... frustrated on what you know the funding system and how it changes the way we make work or people make work. We decided to think about you know what if we made a coin operated laundry that actually funded out our art and then we were just like, went from there: "It all comes out in the wash, bub"; "Agitating since 1788". And so really, it's still a work in progress.

If it stopped now, it still would have been a successful work. But we've got so many other things to do. Also, one of the reasons why we're not continuing working on it this year was because I'm also, founded and directed a new art centre. And Dom is in the university academic setting. I don't think she really has her head around how to run a business. She's more like in the big picture, you know, world of ideas, which is wonderful. But I understand that. And when we'd get together, all of the content that we'd be talking about you would need to engage with to run a business was becoming these amazing concepts that we were inventing shows which would be just all about, you know, *The Blak Laundry: the tax return*. And then we were *The Blak Laundry: the musical* because it's like, it's a business.

Is it an artwork? Is it a business? Is it a laundromat? Is it a venue? Is it a blak home space? You know, it doesn't. It refuses to be categorised which is probably why it worked really well in your exhibition.

Ali: So, the ephemera on these kinds of things and it's also about... it can't be categorised and it's outside of any kind of discipline like within the... kind of realm of art, it's also outside of the disciplines of what a lot of people understand art to be. And so it becomes this kind of push and pull about the relationship that we have with the domestic.

For me, that was the first... I think a lot of Aboriginal people go there because of those incredibly long shared histories that we all have. And in South Australia, I was just, you know, talking to Libby before we came in about in Queensland they had the stolen wages campaign which lasted for over a decade, I think. And I remember listening to Jackie Huggins talking about it and, you know, some people had stolen wages, like they were into forced domestic servitude, some Aboriginal women, and maybe got a few, like \$7,000 after all of this time.

But in South Australia, you know, and Natalie Harkin's work has really been looking closely at this, that South Australia didn't even participate in the Federal Senate inquiry into indentured labour and, you know, stolen wages and indentured servitude of our communities, which is a national thing that, you know, went alongside of the assimilation policies or stolen generations. So what we know about in South Australia, and we know this because these are people in our family who were sent as children to be domestics and, you know, in some communities, those young women got pregnant in those homes and then those children were removed and then those children were sent out and this kind of ongoing relationship to this idea of us being primitive and dirty and unable to care for our children and at the same time having our children taken and keeping non-Indigenous people's houses clean is quite a...

Well, it's certainly a history that has not been widely taught. It's not discussed. It's certainly not part of the national curriculum. So they might learn about assimilation policies, but they certainly, a lot of students won't learn that alongside of those assimilation policies was a labour policy, which was really about the kind of labour that non-Indigenous families didn't want to do. And so in South Australia, they could not meet the demand for Aboriginal girl, children. They couldn't remove enough kids to meet the demand in non-Indigenous people's homes. And it's a history in South Australia that a lot of people don't even know. And so I find it quite, you know, so how do you have those conversations when you're the one who's having to kind of raise those issues or like talk about these kind of quite genocidal policies? But within an art practice, all of the conversations that need to happen can happen in a room.

Libby: Yeah, I think it's really important that both Dom and I really think about our practice as relational. So we think that in the Western art world, relational work is too often put in public programming and not actually centred and positioned, right in the centre is where the art actually is. So when we do the black laundry we don't presume to know you know obviously we don't know what the work's going to be and a lot of that will come out of the people that will come into the laundry and because we invite well we, we invite or we connect with somebody who is local which is what we did I'm here to invite the right people that they want to hear. So an Indigenous star and Carly, I can't remember their last names right now,

but from *Tananthi*.

Ali: Oh, yeah, Carly Dodd.

Libby: Yeah, Carly Dodd. Who do you want to be in *The Blak Laundry*? So essentially not trying to curate from our space. And know then, you know, we always have an Auntie's yarn and we know that this stuff will come up in the Auntie's yarn and we know that we'll have a lot of blakfellas in the room. And we know that we'll have some white fellas in the room too. And I guess maybe I haven't thought about this so much until now, but that's, like, really important that the predominant space is a blak space and then there's non-Indigenous people that – and I think they do have to be a bit brave. They probably feel scared to come in and I know that it will be a place where stuff will come up and we'll talk through like we always do.

Ali: Yeah. And there's a certain kind of care that is shown, like there's a real love and care in the way that that relational connection occurs but also in the welcoming of everyone into that space as a space to have difficult conversations. It's like we're going to agitate but it's okay, you know, okay to feel things in relation to the kinds of histories.

Libby: There was something interesting and I could be, it could be wrong, but that from memory and I haven't gone back into it, Troy-Anthony Baylis wrote something towards the end of his review about, you know, needing like extra support for people to process stuff, you know, in the laundry. But I don't think that. To me, I think we're processing this stuff all of the time. People can just come in and it'll all come out in the wash bub. We'll do this together. Maybe I'm incorrect, but I don't feel like we go into territory that we're not in all the time.

Ali: Yeah, but I think for some people, depending on how, you know, your relationship to particular histories, you might not have encountered that before.

But it is certainly kind of a reclaiming. And so when you're thinking about like self-determined... and demarcating those spaces and how this works outside but inside.

And, you know, in some ways I was thinking about Richard Bell's embassy, which is also another tent that was out the front of the art gallery at the time. And, you know, like how do you claim space and thinking about the tent embassy or thinking about our communities that are always given, or not given, any kind of well, where are the Aboriginal people that are the directors of major cultural institutions in the country? And, you know, whether they're state galleries or museum... I just think about the kind of the relationship that we have to power, that these kinds of venues become, but also installation, performative installations, can make people uncomfortable and they should because there's a lot of reckoning still to happen. And we see that all the time in

the way that racism isn't like, it's like something that moves like tides or whatever, you know, in and out, banging and, you know, there's some historian talks about that. I think it's Anne Stoller, talks about this idea of kind of like, colonialism didn't just happen in one thing. It was like this constant wearing down and bashing down and then these kind of moments of violence that are quite breathtaking.

Libby: And then whilst you're recovering or dealing with that...

Ali: There's all this other stuff going on.

Libby: Yeah.

Ali: So how do we understand the complexity of those ideas? And, you know, part of the thing is coming to universities, but how can you have... But that's why I was, you know, I was saying to them afterwards, we should tour the tent around to university campuses. Because it was around the time also that the campuses were being, like, shutting themselves down to student protest.

Libby: Yes, that's right, yeah.

Ali: And so, you know, students were protesting on campus in relation to, you know...

Libby: ...supporting Palestine...

Ali: ...yeah, supporting Palestine against genocide. And then those encampments were being shut down.

When Flinders University started, you know, they occupied the chancellery. There was huge amounts of politics coming out of this university in relation to against the Vietnam War. And politically, students have had a long history in this country of being able to have our right to peacefully protest is a really important aspect of democracies.

So thinking about the ways in which those democratic laws have been eroded. makes me also reflect on the use of activism in art as a mechanism for kind of very thoughtful engagement that's occurring, you know, theoretically deep engagement but it's also about protest. And Richard frames his work like that.

Libby: I think we have a space. I mean, obviously we continue to critique the art world but we do have a space within that world to actually... It's sort of not like we're creating activism for the art world, obviously. We're showing our activism within that institution. We're getting our word out because we're allowed space in the institution.

But when you were talking, I was thinking, I still need to do more thinking about what it was like to be just outside AGSA. Because it was really powerful to be there and it really showed us so many things. But also that we successfully created a black space and there was a need for it and people were kind of going inside but then coming back out again and commenting on what it was like to be in the laundry as opposed to the gallery. But we did get invited to go inside and we decided to go outside. But then when you talked about 'occupy'... It was like, yeah, because if we go inside, we want to occupy that space rather than just be inside of it.

Ali: Yeah.

Libby: And I think there's a lot of thinking there about what does that mean.

Ali: And it's also about this idea of surveillance. So within institutions and this idea of the disciplining, you know, in relation to like whatever laws we're talking about, if we're talking about protests or we're talking about being able to move freely around community and how much, like I think in New South Wales recently they're testing drones as like a form of policing where they can... or they're going to have a free access to your, without a warrant, be able to access your phone. So this kind of erosion of what we understand the public space to be, what we understand the private space to be, how we understand our political relationship with particular forms of ideas of free speech, ideas of being able to have very difficult, very important conversations become the parameters or the kind of fabric of what needs to be engaged with. And so when I think about going inside the institution you know like there becomes a whole lot of other conventions around how galleries and institutions have to operate in relation to conservation, in relation to the value of things, in relation to you know and they're kind of... the negotiation around that is quite tense.

I met these Native American performance artists called *Postcommodity* and they actually like cut a hole in the concrete right down to the earth in like the Art Gallery of New South Wales or something.

Libby: Amazing. Like D Harding's work where he engraves into the, where *they*, sorry, engrave into the wall of the gallery, it's like so powerful to me because of that.

Ali: Yeah.

Libby: That's what I love and I think the laundry does it. It's like I was just looking around here and we've got a camera up there and we've got speakers and stuff. And when I go into a gallery and I used to do it probably a lot more, I want to bring it back into my

awareness, but I'm not so much as an artist looking at the art, I'm looking at the space around the art because that's just as important as whatever is I'm going to put there.

Yeah. So this hole, tell me about it.

Ali: Yeah, it was just a big hole right down to the dirt, the earth beneath. And I was like, I can't believe that your mob convinced them.

Libby: How did they? I love that.

Ali: Well, they did it. They did convince them. And then it got filled in, obviously. But, like, these images of it. But I'm thinking about, like, I guess the space that's created and the way people feel comfortable and what does that mean? And that's what you're describing, this idea that Aboriginal people curate. And we were talking about the history of this kind of irreverence. You know, Destiny Deacon, I was thinking about Richard Bell, I was thinking about those kind of Paola Balla's work which has got like yarning grandmother bush-died tents or like the relationship between these spaces that become more than just a gallery space, there's a space to rest, to have conversations and cultural spaces can be all of those things.

Ali: And that go back when you were talking before about, or actually go back to the... so these are just on our supermarket shelves. I think like aisle fourteen or something. But in that when I was looking at them, you know, bringing them out off the shelf and putting them in the gallery or in the laundry, but it's sort of like a takeover in itself because, you know, a lot of us, a lot of blackfellas see those words and instantly relate or see the relationship that it goes back to Christianity and cleanliness and all those power relations.

But by putting them, bringing them out and showing them now, like when people go into the supermarket, the supermarket has a different social commentary and it in itself is its own gallery, I guess.

Ali: Yeah. Yeah. and that idea of, I guess...

Libby: It's like occupying something.

Ali: The bleach, as Clinton Naina said, "the bleach is blak". So this idea...Clinton Naina's work is also in the exhibition out there and Clinton is Destiny's brother and did this incredible series in the 90s using bleach on fabric where it was this kind of, as a blak queen, he described, you know, this idea of white king. So it was kind of like the bleach is black because our families are the ones who are, you know, engaged in this.

And that also always made me think of an Auntie that I grew up with who described her wanting the smell of bleach in her home so that the welfare wouldn't come. Like the more it smelt like bleach, which is a really toxic smell, the less likely the welfare would be to take her kids. So it was like I'll just scrub the floor, I'll just cover my house in this stinky smell and that will somehow protect us. And so these ideas become very complex PTSD, you know, where we're inheriting levels of trauma around OCD, around ideas of cleanliness because it's been so deeply embedded in our bodies.

Libby: Which is what Troy-Anthony is pointing out. Yeah.

Ali: Yeah, this whole relationship to feeling dirty and the idea of smell. The idea of smell or these are very abject emotions. Like when you feel stinky, when you feel as though you're disgusting or whatever, like it's very hard to describe why the deep shame associated with that can be like embedded on you but often it's racialised, right? In this country it has been for a really long time. So those abject emotional relationships to racism become so profoundly important to kind of tease out because they show us other aspects of who we are as humans and how long and how deep these ideas and how much we can change them by simply...reclaiming or, you know, creating something that becomes something else, that transforms it into something else. Yeah.

Libby: What I like. about the laundry is because Dom and I get very frustrated with being artists in the art world and especially being a First Nations artist in the art world is a white system and we were getting frustrated about how some artists become superstars when really actually it's a collective kind of world and experience that we want to see.

And what I love about this work is it actually is inclusive of so many other artists. And it's not our work, which we fall into a bit. It's not us, our way of being, but it's the systems that we're in. So, you know, even these works up here, Ree wants to donate some of these works to the laundry. Judy Watson is very big fan of the laundry. Gordon Hockey also has made us a man machine laundry basket, and he given us all those dot paintings down here. Yeah, so we've actually ended up with a collection. So we're actually now a collecting institution. And it was hilarious at AGSA because we had to do the loan agreement and so we had to price everything. And so the things that were over a certain price, they needed to bag up every day and, like, take back into the safe space of the gallery. So it really showed us just that part of our work that we hadn't realised because we're throwing Judy Watson's art around and, you know, chucking Richard Bell's stuff in the washing machine and it's all been given to us... because Bronwyn Bancroft gave us, like, a pair of her flares and 'white is right' washing powder because she wanted to make a work out of it but she was like, "oh, I haven't got time to make a

work out of it. I'll just put it in the laundry and that's the work". There's so many of our works that fit into the metaphor or the politic of the laundromat.

Ali: Fantastic. Well, long may it live. I think it was really funny when you both told about that story that they – so they had this installation at a festival.

Libby: It was the Woodford Folk Festival, yeah.

Ali: And there were people dropping their laundry off at night with notes on there saying, can I pick it up at two tomorrow? Yeah. Like, my gosh, you know, like can they not see that it's like a...

Libby: I mean, if we did get our investment to start a laundry, I'd love to just run it and then just do research and write about all that stuff. You know, because each iteration just uncovers so much. And one guy walked in in the middle because we have these things called agitation. So, like, we'll be sitting around and Dom and I will be playing games and people will be doing different stuff. He walked right into the middle of it and he said, "where's my washing?" And then Judy Watson, she always is like the police. She's like going to get up and tell them. And I was like, no, Judy, just let it be part of the show.

Ali: Oh, my God.

Libby: And then he was like, "I've got an important lecture to give in 10 minutes and I need my washing. Oh, really? And I just made the audience be quiet. Because this is what we're talking about. That was about, you know, serving and being a service to people.

Ali: Yeah, actually, that... A similar thing happened to one of the Indigenous lecturers here up in Education. They were giving a lecture on whiteness and they actually went over a bit and the next lecturer came in almost apoplectic going, "you're 10 minutes over time!" And the students thought it was a performance about how not to behave like... like how rude like what's going on? Sorry, we're sorry we didn't mean to go over, you know, it's like what's going on? Anyway but yeah people get stressed...

Libby: That's hilarious...

Ali: Anyway, too many hilarious stories. All right so I was going to show, so your art centre recently won an award. Tell us about it.

Libby: Yeah.

Ali: Yay. Congratulations!

Libby: Thank you. I could say a lot about Munimba-ja. It means welcome place. I developed it out of my own company that I set up to run my art and then it's ended up becoming an art centre on Gubbi Country. It was really special to win the Arts Centre Award this year at Cairns Indigenous Art Fair. And I don't know, you know, I don't know a lot about your arts centres and your relationships with arts centres from here on Kurna Country, or Adelaide, but we're just outside of Brisbane and I had to make some really important decisions about what I wanted for my artists. What we made about, obviously being the founder and creative director, I was big driver that made the decision to focus a lot and connect as an art centre and connect back to um remote spaces rather than the cities and the gallery cities as our central focus. I didn't even really consider that we'd really made it into that kind of cohort but this year winning that art centre award was really great because I was like, yeah, we are an art centre and, you know, we are a part of a bigger community that stretches remotely even though we're in a regional space.

But, yeah, it is a choice that we have to make sort of in Queensland in some ways because a lot of our focus is, you know, moving into the politics of Brisbane or, you know, where's our identity sit? Being in a regional space that's made up of so many different artists from different language groups and all of that sort of stuff, so I'm really big on trying to uncover some of the smaller stories that aren't hitting the limelight so much. And really standing on the shoulders of so many people that have done so much for Indigenous art over the years.

Ali: Yeah. And we've been talking about this a lot in relation to AI and globalisation and the way knowledge is kind of unfolding and I think that, you know, part of that kind of return to local and face-to-face has to be an integral part of how we think about that and we don't think about the best things are happening somewhere else.

We need to be creating that work, working with our communities in different kinds of ways, which our families and communities have always done. So, yeah, I just want to honour you and thank you so much. I really appreciate the conversation.

FUMA: Thank you for listening to *Articulate: talking art and ideas with FUMA*. Please support us by subscribing to our channel and sharing your favourite episode. Follow us on social media, join the FUMA mailing list or visit the museum in person. at Flinders University Bedford Park Campus in Adelaide.