

In the hold

Decolonising Cook in art, performance and text

PROGRAM

9:15 am	Acknowledgment of Country	Simone Ulalka Tur
9:25 am	Welcome	Ali Gumillya Baker , Penny Edmonds , and Fiona Salmon
9:35 am	Keynote Introduction	Fiona Salmon
9:45 – 10:40 am	Ruth and Vincent Megaw Lecture in Archaeology and Art	<p><i>Turning the Tide</i> Fiona Foley</p> <p>The intensity of the unknown for the Badtjala people and the English, I imagine, would have created a heightened sense of curiosity upon seeing one another. In May of 1770, many Aboriginal sovereign nations watched a foreign vessel, the <i>Endeavour</i>, sail up the eastern coast for days, passing nation after nation, who communicated with one another about its progress. The Badtjala people were unique because – as not many people in the world would be aware – they created a song recounting what happened when the ship passed by our country on May 20th of that year. The gaze went both ways. This lecture reflects on the encounter that took place between the Badtjala and the English in 1770. It includes the screening of Foley's 2019 film <i>Out of the Sea Like Cloud</i> (10min) and song performed by Teila Watson.</p>
10:40 – 10:55 am	Discussion	Facilitated by Catherine Kevin
BREAK		
11:15- 12:00 pm	Panel 1	<p><i>Curating Cook</i> Ali Baker and Fiona Salmon with Greg Lehman and Rachael Rose Curators discuss their respective Cook-inspired exhibitons – In the hold and Too Many Cooks – reflecting on their approaches to charting multiple Cook narratives in visual culture, and how they have foregrounded creative responses to narratives of history, time, and possession/dispossession.</p> <p>Introduced by Penny Edmonds Facilitated by Katrina Schlunke</p>
12:10 – 12:55 pm	Panel 2	<p><i>Revisiting Kealakekua Bay, Reworking the Captain Cook Monument</i> Drew Kahu'āina Broderick and Healoha Johnston Johnston and Broderick address histories of Kealakekua Bay, Hawai'i, while considering the Captain Cook Monument located there. This conversation centers on provocations offered by four artists of Hawai'i, Gaye Chan, Sean Connelly, Lawrence Seward, and Cory Kamehanaokalā Holt Taum, all of whom responded to a 2018 call for unrealized interventionist proposals that "revisit Kealakekua Bay and rework the Captain Cook Monument."</p> <p>Introduced by Caine Chennatt Facilitated by Greg Lehman</p>

LUNCH BREAK		
2:00 – 2:45 pm	Panel 3	<p><i>Shadow Play</i></p> <p>Ali Gumillya Baker, Natalie Harkin, Faye Rosas Blanch, Simone Ulalka Tur (<i>Unbound Collective</i>)</p> <p><i>Unbound Collective</i> speak about their video installation <i>Tall Ships</i> and the motivation and the craft of making these powerful shadow plays in the context of embodied sovereignties and the reworking of entrenched historical narratives of Cook and possession.</p> <p>Introduced by Fiona Salmon Facilitated by Penny Edmonds</p>
2:50 – 3:35 pm	Panel 4	<p><i>Sovereignty, Performance, and the Colonial Archive</i></p> <p>Darren Siwes, Natalie Harkin, Julie Gough</p> <p>This conversation explores the way artists and writers creatively engage with the colonial and visual archive, through embodied performance and sovereignty, and it considers “archival-poetics” as creative praxis.</p> <p>Introduced by Penny Edmonds Facilitated by Kate Darian-Smith</p>
BREAK		
4:00 – 4:30 pm	Closing address	<p><i>Cook 250: Navigating Discourses Past and Present</i></p> <p>Katrina Schlunke</p> <p>The closing address reflects on the themes of the symposium, offering a poetic interpretation and elaboration on the shift in cultural, artistic, and historical work and creative practice on Cook, and how these have shifted over the last two decades.</p> <p>Introduced by Ali Gumillya Baker</p>

This symposium is hosted by Flinders University Museum of Art and College of Humanities, Arts and Social Sciences in partnership with University of Tasmania Cultural Collections. We acknowledge and thank the many contributors to the program who have helped make it possible.

