

# ATOL: Art Therapy OnLine

**'A Tale of Two Launches': an arts-based, autoethnographic inquiry into decolonising art therapy in the context of (post)colonial Australia**

**Andrea Gilroy, Sheridan Linnell, Tarquam McKenna, Jill Westwood**

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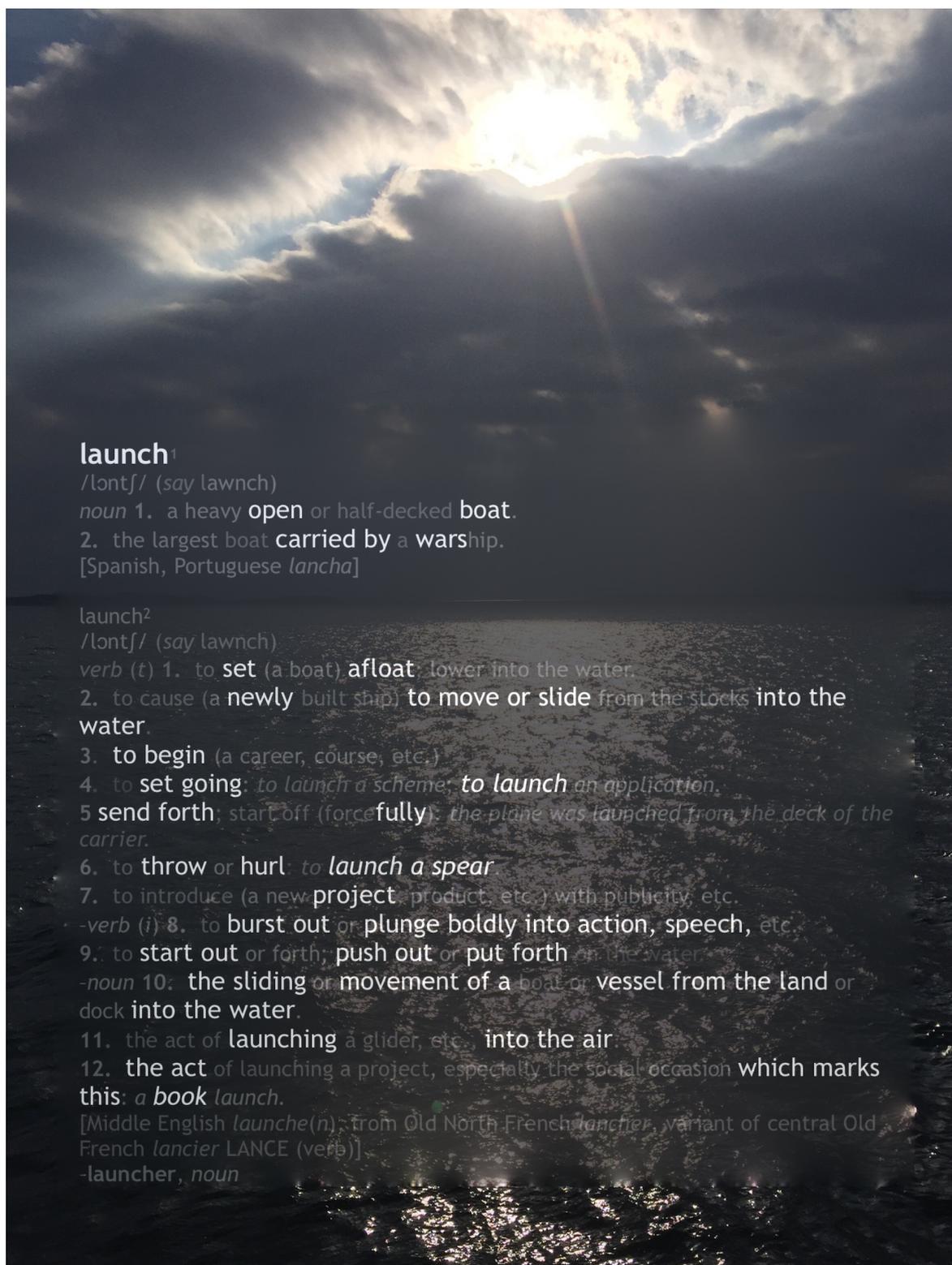


Figure 1: *Launch*<sup>1</sup>. Sheridan Linnell (2019). Digital Photomontage. [Photograph and found poetry, Sheridan Linnell, 2019; digital photomontage, Andy Gilroy, 2019.]

<sup>1</sup> The source for the found poetry in *Launch* is a dictionary of Australian English. Macquarie Dictionary Publishers (2019) [https://www.macquariedictionary-com-au.ezproxy.uws.edu.au/features/word/search/?search\\_word\\_type=Dictionary&word=launch](https://www.macquariedictionary-com-au.ezproxy.uws.edu.au/features/word/search/?search_word_type=Dictionary&word=launch)

## **Abstract**

This article is an arts-based, autoethnographic account of the deep learning experience of launching an innovative art therapy text, *Art Therapy in Australia: Taking a Postcolonial, Aesthetic Turn*, for two different Australian contexts and audiences: Indigenous colleagues on Wathaurong country at the Institute of Koorie Education (IKE), Deakin University, and the art therapy community on Darug country at Western Sydney University. This article extends the (post)colonial and aesthetic concerns of the book as we reflect on and respond with artmaking and writing to an immersive ten-day retreat with Indigenous colleagues at IKE and seek to respectfully engage with First Nation ways and knowledges. The accounts offered here become a microcosm of the problematics of ethically encountering difference, in a landscape still shadowed by colonial violence.

**Keywords:** Art therapy, Australia, postcolonial, aesthetic, Aboriginal and Torres-Strait Islander perspectives

We (Andy, Sheridan, Tarquam and Jill) have offered ‘all sorts of introductions’ (Gilroy et al. 2019, p. 2) to the emergent, ongoing project enfolded within and rippling out beyond the covers of *Art Therapy in Australia: Taking a Postcolonial, Aesthetic Turn* (eds. Gilroy et al. 2019). In this edited book, we and the other chapter authors explore emergent and established art therapy histories and practices in the particular postcolonial context that is contemporary Australia. This article is another ‘introduction of sorts’ (Gilroy et al. 2019, p. 2).

We have tried to do something different in this book, to move away from what might be considered the ‘canon’ of the art therapy literature: a clinical or theoretical text using the ‘civil voice’ of science and academe (Gergen 1997), interspersed with black and white illustrations of clients’, and sometimes practitioners’ art works and, if you’re lucky, with a few colour plates. This book *sometimes* speaks in that same voice; at others the voice is poetic, personal, affective, and *visual*. There are stories about clients and therapists, researchers and subjects, teachers and students, supervisors and supervisees, and multidisciplinary teams. There are also stories of boats and crossings, of paintings, performance and place; there are memoirs of migration and accounts of early days;

there's deserts and dramas, hybrid creatures and different kinds of research, all (as they say) 'richly illustrated' or, more accurately, embedded in a book design that, we hope, begins to properly 're-present' the visualities of art therapy. This is a book that, as we say in the Introduction, 'decolonises the empire of the illustrated text...does not proceed in an orderly fashion ...[and attempts to] release the 'list of illustrations' from their subaltern status so that they can dance with the words in both material and virtual domains.' (Gilroy et al. 2019, p. 31). We have tried to capture multiple perspectives, allow tenses to change and voices to morph so that formality gives way to informality, the visual is foregrounded and written text is not always privileged.

This article is another such story, this time of where the fragile and strongly made craft that is the book has begun to carry us as its editors and custodians. We unfold this story visually (though not as visually as in the book) as well as discursively, We invite you our readers to pull up anchor and drift with us for a while, to see and feel where the currents might take *you*.

Inspired by Patricia Fenner's remark about the emplacement of discourse,<sup>2</sup> we propose in our editors' introduction to the book that 'art therapy always begins some *where*.' (Gilroy et al. 2019, p. 2). But then, "where is here?" asks Jill Westwood (Westwood 2019, p. 173), prompting Lynn Kapitan to suggest that art therapists of the future 'are always asking this profound question' (Kapitan 2019, p. 423). Postcolonial theorist Homi Bhabha reimagines theory itself as 'an act of relocation or dislocation responsive to a moment of wonder, or of anxiety, or of danger' in which 'You must put yourself elsewhere or be pushed into another space or time.' (Bhabha in Mitchell 1995).

Bhabha's invitation to put ourselves elsewhere offers an implicit response to the question of why the readers of this article would engage with a perspective on art therapy that comes from its assumed geographical as well as epistemological margins. We intend this article, as well as our book, to act not as a mirror of de-contextualised

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<sup>2</sup> This echoes chapter author Patricia Fenner's perceptive comment that 'discourse itself is always emplaced; it arises from some *where* and not from disembodied minds curiously dislocated from the contexts those minds physically inhabit' (Fenner 2019, p. 384).

and disembodied truths but as a 'diffraction apparatus'<sup>3</sup> (Barad 2007) that moves us all elsewhere and creates a few waves. In this spirit, the opening photomontage, '*launch*' is not so much an illustration as a provocation.

As editors of the first book that brings together the voices of a selection of Australian art therapists in relation to what Australian art therapies might be and become, the complexities of emplacement and displacement have rippled around us, carrying us to unexpected places, at times threatening to capsize us. The need to situate and imagine ourselves differently, to think and feel ourselves into the positions of others without assuming it is our place to know their realities, to understand that our sense of belonging some *where* may have been founded for some of us on depriving others of their places of *be-longing* – these are the problematics that we (Andy, Sheridan, Tarquam and Jill) encountered in the editing of the book, and also in launching it.

'Elsewhere', like somewhere, is variously located, as it will be for *ATOL*'s diverse, international readership. For the authors of this article, 'somewhere' and 'elsewhere' are located on shifting ground, as necessarily *unsettling* conceptual tools for loosening the (strong)holds of a 'settler' culture. The tall ship of empire that eventually dropped anchor on 29 April 1770 in Botany Bay on the south-eastern coast of what became known as Australia had initially set sail from Plymouth on the south-eastern coast of England. Where better, then, to float this meditation on our own modest 'endeavour'<sup>4</sup> than in the pages of a leading UK art therapy journal?

Art therapy is potentially a practice of, and for, social justice that foregrounds difference and addresses the intersection of social and cultural complexities through an engagement with the radical possibilities of art (Talwar 2018; Paton and Linnell 2018). Such art therapy challenges and makes visible how the subject of art therapy is individualised and pathologised (Skaife 2019), and how this subject is naturalised and reproduced through the dominant genre of the single case study (Linnell 2019). As

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<sup>3</sup>In quantum physics a diffraction apparatus transforms particles into waves while confounding the difference between particle and wave. In contemporary Western cultural theory, a diffraction apparatus is something that produces radical difference and generates unexpected possibilities for transformation, rather than reiterating/reflecting versions of the same.

<sup>4</sup> *HMS Endeavour* was the name of James Cook's ship.

authors of the current article, we are making a situated and specific contribution to a radical tradition in art therapy literature that attempts to make visible how the taken-for-granted theories, discourses and practices of art therapy are imbricated with the operations of power.

Situated as we four editors are in relation to contemporary Australia, we acknowledge complex intersections of identities and oppressions (Talwar 2018; Skaife 2019) while noting that neither art therapy, nor indeed the nation of Australia can thrive without challenging the foundational myth of an empty country there for the taking, the (il)legal claim that the country was *terra nullius* (Banner 2005). We note our contributors' discussion of the ongoing imposition upon Indigenous Australians of Eurocentric models of normative development (Moss 2019); the production and incarceration of 'mad and bad' individuals to explain and hide away the legacies and ongoing effects of colonisation (Johnson 2019); and the deprivation of dignity, liberty, community and identity mirroring the stolen generation and the theft of the land (Lawson, Woods & McKenna 2019). And so we are ethically compelled to position ourselves as part of an ongoing project of decolonising therapies (McKenna & Woods 2012). What is perhaps most particular about our contribution to this project is that we have attempted to *make* a difference by embodying and performing the transformative powers of art in the materialities and making, as well as through the methodologies, of the book.

Reviewing *Art Therapy in Australia* for the previous issue of *ATOL*, Arnell Etherington (2019) gives a descriptive account of the book as a whole and of each of its chapters: emphasising how visual modes of presentation and methodologies are inherent to this project, and noting how a narrative of the complex relationship between Indigenous and non-Indigenous histories, epistemologies and practices emerges as a major thread.

In the current article, we offer something different from and complementary to Etherington's review, by opening up a *view* of where launching this book has taken us 'so far'. Rather than reflecting on the making and writing of the book, we extend the visual and narrative methodologies of the book into the making and writing of this article. Rather than a simple account of two book launches, we share our moments of struggle and illumination with what this book has *launched*, in and for us, as its editors.

By engaging with the specificity of our own experiences, we aim to avoid the colonising error of universalising them.

The narrative structure of the article is akin to the Indigenous practices and methodologies of *yarning* (Yunkaporta & Kirby 2011), which is progressively being taken up within both Indigenous and non-Indigenous research paradigms (Geia, Hayes & Usher 2013). Tarquam McKenna and Davina Woods (2012) link artful autoethnography with yarning to create a restorative and inherently political Indigenous research methodology they name as 're-claimative' – a practice of reclaiming identity, community and knowledge. In the context of this article, we yarn with each other and with others in a widening circle, telling stories that cannot be reduced to psychological themes or academic norms. We weave the strands of emerging knowledge and experience back and forth, threading wider reflections on colonisation through accounts of local encounters with our Indigenous hosts; weaving stories of artmaking together with stories of shifting identity; threading words through our artworks and punctuating written text with visual productions. While giving readers a parallel experience of the uncertain, non-linear and recursive character of our explorations, we also offer footnotes intended as hospitable signposts and reference points in what may be unfamiliar territory.

### **Bobbing among the discourses**

Our shared journey into this book and these book launches started as a 'quaternity' in November 2015. We would Skype late at night or early in the morning from London to Sydney to Kent and to Melbourne. Work weary or just waking up, bleary-eyed and often in pyjamas, we grappled with knowledge and experiences that had to be situated in the epistemological and historically complex environment that is Australia at the beginning of the 21st Century. Our aim was to explore art therapy in Australia, but the notion of 'Australia' is as diverse as the therapists and the practices described and displayed in our book.

Our encounters with each other were to some extent limited by the formal structures of Western/colonial universities, as we were all impacted upon and pushed by our habituated boundaries within Western knowledge higher education systems. The inherent limitations of these were to become even better known over the next three years.



Figure 2: *We Four: Bobbing amongst the Discourses*. Andy Gilroy (2019). Collage and digital photomontage.

After three plus years of communication, mainly via Skype but with occasional meetings at international conferences, we met again in Melbourne in February 2019. We were really looking forward to our first book launch, and to our first sight of the object that is our book. It is an object situated at the intersection of visual art and writing, of research and practice, of conflicting public versions of history and personal narratives, of Indigenous and non-Indigenous ways of knowing. We were to discover that *launching* such a book was in itself a site of deep learning. This article is thus another inquiry, one that reaches beyond the pages of the original text and engages with the potential of critical, arts-based autoethnography to critique white privilege (Magner 2006) and honour Indigenous ways of knowing (Bainbridge 2007).

### **Melbourne – Geelong (Djillong)<sup>5</sup> – Waurn Ponds launch**

It was great to be in Melbourne, to say hello again in person to each other and to some of our contributors, but we were there to work, and work we did.

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<sup>5</sup> Djillong is Wathaurong for 'a tongue of land'. (See Djillong nd)



Figure 3: *Entry into Melbourne, February 2019*. Andy Gilroy (2019). Digital collage. Clockwise from bottom left: *Arty Melbourne*. Andy Gilroy (2019). Photograph; *Melbourne morning with Jill and Jan*. Andy Gilroy (2019). Photograph; *Breakfast at Victoria Market with Jill and Sheridan*. Andy Gilroy (2019). Photograph; *Boab Tree at Point Leo, Victoria*. Andy Gilroy (2019). Photograph.

Our first book launch was at Deakin University, which has a campus just outside Geelong (Djillong), near Melbourne. Two ponds – Waurn Ponds – are now the site of this campus, a thirty-minute train ride away from the centre of this ‘windy’ city. It’s a fairly typical, well-established university campus but it has within it the Institute of Koorie Education (IKE). A commitment to Indigenous knowledge systems is key to Deakin’s

mission; indeed it is now mandated that the Indigenous agenda be central to the work of every university in Australia. IKE was to be our host.



Figure 4: *IKE*. Jill Westwood (2019). Photograph.

The book launch was embedded in the first few days of a ten-day retreat we were to have at IKE. Both had been a long time in the planning. The world leader in Australian Aboriginal health, Pat Anderson AO (Order of Australia) was to visit IKE; she was the recipient of the 2018 National Aboriginal and Islanders Day Observance Committee (NAIDOC) Lifetime Achievement Award as the leading Indigenous Social Justice advocate. Deakin's Higher Degree Research Summer School was to occur concurrently with our retreat and Pat was to be their keynote speaker. Unique to the planning of the launch and our retreat were consultative processes where white funding budgets, welcomes and academic work were situated alongside Indigenous ways. Preparatory meetings had been led by IKE's Director at that time, Professor Liz Cameron, a distinguished Darug artist, scholar, healer and leader, and Tarquam (who is Professor

of Indigenous Knowledges at IKE) with the support of Aunty<sup>6</sup> Janis, the Elder in Residence at Deakin University. The planning process had been a respectful encounter with Indigenous colleagues, a collaboration that was central to our engagement overall.

Given all of the above it is perhaps not surprising that on our arrival we came face-to-face with a question:

*How do we, as co-editors of a book about art therapy in Australia, respond to and experience our First Nations Peoples' teachings, both in a formal university setting and when engaging with artists, knowledge holders and Elders? How do we honour their wisdom?*

We had to prepare for the launch but we had to think too about the ground on which we now stood and where each of us were from. We decided to present our book performatively and spent the day before the launch planning and rehearsing our narrative and preparing to engage with new researchers, speaking particularly to the Lawson, Woods and McKenna (2019) chapter in our book. At that stage the books due to be delivered (and sold!) at the IKE launch had, disappointingly, not yet arrived. An explanation and an apology for the object's absence felt inadequate with respect to the community that was due to gather. The book launch had been publicised widely through local art therapy networks, and Wathaurong community members and elders from the Aboriginal communities surrounding Melbourne and Geelong had been invited. So, Jill speedily constructed a PowerPoint presentation from the digital proofs to run on a continuous cycle throughout the launch, and Tarquam made iPads available with PDF proofs for people to hand round and peruse.

We organised the space – the open gallery foyer at IKE – and the launch as if it were a yarning circle: this is a creative and collective way of communicating used in Australian Indigenous communities. IKE staff prepared tea, savouries and cakes for everyone. It was a swelteringly hot day, 42°C, so hot that we thought few people would have the

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<sup>6</sup> Aunty (or Uncle) is an honorific used when someone is the elder of one's community, and during our visit we were welcomed as part of the community that is IKE. Aunt (or Unc) are more formal honorifics that acknowledge the seniority of elders without claiming familiarity (Personal communication from Tarquam McKenna, March 2019).

energy to attend; we were thrilled when a community of forty or so people gathered to hear Aunty Janis welcome everyone to the space.



Figure 5: *IKE Collage*. Andy Gilroy (2019). Clockwise from top left: *The Book at Last!* Anita Lever (2019). Photograph. *IKE Launch Audience 1*. Georgie Cameron (2019). Photograph. *Editors and Book Cover*. Jill Westwood (2019). Photograph. *IKE Launch Audience 2*. Georgie Cameron (2019). Photograph.

We had seated ourselves amongst our audience so stood up, one by one, and began by introducing and *situating* ourselves. Andy had been traveling in the Bay of Islands on the North Island of New Zealand prior to coming to Melbourne and had been particularly

struck by the Maori *whakapapa*: this is an introduction where people position themselves in context and share a little of where they come from in terms of the land, the water and their ancestors – their mountain, their river and their tribe. (Andy: from my father, a Scot, Arthur's Seat in Edinburgh; from my mother, a Londoner, the River Thames; Clan Grant includes the Gilroys; Sheridan: like Andy, the Thames. Also, Arthur's Seat, but not the Scottish mountain – the eponymous one on the Mornington Peninsula, Victoria, Australia where I spent my teenage years. My grandmother's Highland clan, the McLennans; Tarquam: Tasmanian on my mother's side<sup>7</sup> and Irish on my father's side; Jill: The Black Country in the West Midlands of England, the River Stour, of English parents).

We read sections of our book to the audience and to each other: Tarquam and Sheridan reading:

Sheridan: “[I] remember how [I turned] to postcolonial theorist Couze Venn's<sup>8</sup> metaphor of 'apprenticeship to the other' (2002)... [My] co-author and guide Galiindurra [Aunt Glendra, whose name in language means 'Peaceful Waters']”

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<sup>7</sup> Tarquam explores the emerging complexity of his cultural identity and belonging, in an extended meditation on being unexpectedly told by an Indigenous PhD candidate about his mother's almost certain, but in 'Whitefella' terms unconfirmed identity as a First Nation (Aboriginal) Australian. Tarquam also has Papuan as well as Irish heritage on his father's side (Gilroy et al. 2019, pp. 24-25). Importantly, a person cannot be judged on genetic grounds to be Indigenous, non-Indigenous or 'a little bit Aboriginal' as this replicates the divisive and even genocidal colonial practices of categorising First Nations peoples as 'full blood', 'half-blood', 'quadroons', 'octoroons', etc. and then removing children of 'mixed heritage' from their first Nations families and communities and 'making them White'. Rather, contemporary definitions of Australian Indigeneity rest on the three criteria of descent, identification and community acceptance, as in Justice Brennan's key leading judgement in the High Court of Australia landmark case of *Mabo v. Queensland (2)*:

*Membership of the Indigenous people depends on biological descent from the Indigenous people and on mutual recognition of a particular person's membership by that person and by the elders or other persons enjoying traditional authority among those people.*

[“https://www.alrc.gov.au/publication/essentially-yours-the-protection-of-human-genetic-information-in-australia-alrc-report-96/36-kinship-and-identity/legal-definitions-of-aboriginality/](https://www.alrc.gov.au/publication/essentially-yours-the-protection-of-human-genetic-information-in-australia-alrc-report-96/36-kinship-and-identity/legal-definitions-of-aboriginality/)

As someone working in the space of First Nations knowledges and practices - where the balance is a delicate one between prematurely claiming to be Indigenous and acknowledging that for many identity has been hidden by practices of colonisation, displacement and stealing of First Nations children - Tarquam is careful not to formally 'identify'.

<sup>8</sup> The reference here is to Venn's (2002) contribution to an influential debate about subjectivity, power and colonisation.

Tarquam: (Reading the full quote from Galliindurra in Linnell 2010, p. 256)

*"You know Sheridan, we're working with third generation removed people. You look at the faces of the little ones, say, in my care, and you think, Oh, God, her grandmother was in an institution, and she didn't get to parent her children, and now the third generation of these kids are in care. I mean, what do you say to an eight year old? Can you say, It's transgenerational grief and separation? There isn't one person in that family who hasn't been affected , who isn't grieving. Yeah, it makes you sad."*

Sheridan (turning to audience):

*" [We] tried to shorten that quote, but what can you take out without detracting from the enormity of the injustice?"*

(Gilroy et al., p. 18)

We spoke about how each chapter of our book is a statement of individual identity, traversed indigeneity, self-hood, artistry and also death. With the constant shadow of identity politics overwhelming us at times we described how we grappled – with texts and images, landscape and nature, the past and the future – and wondered who owned the knowledge in the chapters. We had struggled to work with the histories of each chapter in a book that had been 20 or so years in its making, a time which had included the death of our dear friend and colleague, a Kamilaroi woman, PJ<sup>9</sup>, who was once and is still a present, absent cultural advisor and intended co-editor. Her chapter is in the book (Johnson 2019). We said how pleased we were to punctuate the book's end with an 'epilogue' that beautifully captures these issues in a poignant letter, written to an art therapist not yet born (Kapitan 2019).

Then our art therapy 'elder' Andy read sections of Lynn Kapitan's 'letter to art therapists of the future' to Jill (as representative of future art therapists), including these:

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<sup>9</sup> While cultural protocols vary among the more than 200 nation groups, we have followed recommended guidelines here by not giving the full name of an Aboriginal person during a period of mourning. See

<https://www.sbs.com.au/nitv/article/2017/07/27/indigenous-cultural-protocols-what-media-needs-do-when-depicting-deceased-persons>

*“As I listen with my heart, the ground beneath my feet shifts and cracks open. The colours of art therapy take on the reds and ochres of the Australian soil, the sage and sepias of the bush, and dusty charcoals of the campfires...”* (p. 423).

*“Art therapists of the future, you inspire me by revealing what is possible. We cannot continue to live on this fragile earth without awareness of our interconnection to each other and all beings. We must change...”* (p. 424).

At the end we four read together:

*“This work and your world coalesce here. We offer [a] compass, [a] terrain and [an] ocean for you to traverse, together with images and narratives that evoke then and now... We wonder, and hope you will too, what art therapy will be like next, in this place and space that is [called] ‘Australia’”* (Gilroy et al. 2019, p. 36).

Then ensued a lively conversation that touched on the connections and tensions between the project of decolonising art therapies (c.f. Vivian 2018) and learning from the ways of First Nations peoples. We were enveloped in and humbled by the spirit of generosity and hospitality extended to us by those whom our White ancestors had oppressed and displaced.

## **In the thick of it**

### **Andy**

This photo was taken at the end of the IKE book launch. We four editors stand with Aunty Janis in front of a painting by an unknown Indigenous artist<sup>10</sup>. On my return to the UK, I looked at this photograph for a long time and found myself wanting to alter it. What was it about this photo that preoccupied and unsettled me? There we were, with Aunty Janis, smiling away after an engaging and successful book launch yet already, after just

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<sup>10</sup> This painting was part of a temporary display of artwork by IKE students. At the time of writing we were not able to identify the artist. It is also relevant to note this photograph has been altered.

a few days, in the thick of learning about devastating experiences that continued to resonate in the present. It felt really uncomfortable.



Figure 6: *In the thick of it with Aunty Janis*. Andy Gilroy (2019). Digital photomontage with iPad drawing.

The original photograph sees us all wearing fairly monochrome clothes, set against a flat, mid-grey wall, the standout colours being in the painting behind us. The crucial words on Aunty Janis's T-shirt are partially obscured. I decided to alter the colour in the whole photograph: to make us four editors almost entirely monochrome, to heighten and brighten the colour of Aunty Janis's T-shirt and to make the words 'Heal our past. Build our future' plainly visible, this so that she, befittingly, would stand out and be visually and tonally allied with the land painted behind her. I also re-painted the painting behind so that its colours were brighter and somehow more like the stereotypical bright blue sky, red-brown mountains and yellow beaches of Australia. The mid-grey walls were still wrong though. Later on during our time at IKE, Jill and I visited Moonah Park at Barwon Heads; this is a unique, ancient and endangered, ghostly-looking woodland of twisted trees that have white-ish bark. I imported a photograph of the moonah trees and drew into them extensively so that they positioned and contained us in a wood that spoke to the powerful, haunting land that is Australia.

## Living on campus, on Wathaurong country



Figure 7: *Landing*. Jill Westwood (2019). Digital photomontage. [Poem, Jill Westwood (2019); Photographs, left to right and bottom to top: *Pink Gum Blossom*, Jill Westwood (2019); *Editors and Book Cover*, Jill Westwood (2019), *Seaweed Shrine Collaboration*, Jill Westwood (2019); *Moonah Forest*, Jill Westwood (2019); *Nature Boat Assemblage*, Jill Westwood (2019); *Nature Assemblages featuring Rainbow Serpent Quill*, Jill Westwood (2019); *Pat Anderson*, Tarquam McKenna, (2019); *View of Melbourne from the Train to Geelong*, Jill Westwood (2019); *Barbed Wire*, Jill Westwood (2019); *Reworked Photograph: Homage to Sidney Nolan Painting of Ned Kelly from Heidi*, Jill Westwood (2019); *Possum Cloak*, Tarquam McKenna (2019). [Digital photomontage, Andy Gilroy, 2019.]

After the launch we settled into our retreat at IKE, living at Kitjarra (Deakin's residencies for Indigenous students), engaging with Aboriginal and Torres Strait Islander women and men, and immersing ourselves 'in place' as we learnt more about the experiences of Australia's First Nation Peoples. Throughout we tried to situate ourselves within the First Nation People's world of making art for social and emotional well-being and to somehow 'come alongside' with our book. However, we had to acknowledge that our work did not always recognise Indigenous knowledge systems.

We were reminded that the European traditions of art and later art therapy are discursively and historically specific rather than universal (Gilroy 2014), and that we needed to situate ourselves critically in relation not only to normative therapeutic practices, but also the assumed universality of 'art'. The *work* of art and the *word* of art are alien to Australian Indigenous, and specifically to Darug, knowledge systems (Cameron, 2010, 2015). As Wandjuk Marika, cited in Billy Griffiths (2018, p. 179), notes:

*'There is no real distinction for us between art and life; art is an expression of our beliefs, it upholds the laws by which we live and is an important element in the way in which we relate to the physical world around us.'*



Figure 8: *Kitjarra Morning*. Andy Gilroy (2019). Photographs and digital photomontage.



Figure 9: *Kitjarra Evening*. Andy Gilroy (2019). Digital photomontage. [Photographs: Jill Westwood and Andy Gilroy.] Poem by Jim Berg.

We critically explored themes related to co-learning: to 'both ways' or 'two ways' pedagogies (Harris 1990; Willis 1996), the multiplicity and specificity of Indigenous pedagogies (Yunkaporta & Kirby 2011), relationality (Milroy, Cutcher & Tyler 2019), Indigenous knowledge sharing (Du & Haines 2017) and the need for reconciliation. We four were simultaneously geographic 'insiders' and 'outsiders' (Lahn & Gatner 2018), an uncomfortable position and, as the carriers of our book within IKE that had hosted its launch, had to recognise that we could only offer the most tentative of insights about art therapy in Australia.

We learnt again that poverty, deprivation, social exclusion and ill-health are interlinked and, for First Nation Peoples, that these are exacerbated by the ongoing racism and prejudice in contemporary Australia. The majority of citizens now want to appease wrongdoings, advance autonomy and 'give back' to First Nation peoples. Our book was,

in hindsight, committed to this troubled landscape, to opening up the 'unfolding fields' (Gilroy et al. 2019, p.8) and the choppy waters we sailed across. Whilst our intention was not to position our readers 'on country' this ten-day retreat brought home to us that our First Nation teachers are *always* on country. This underscores the terrible injustice that the invaders declared country to be *terra nullius* – the Latin expression literally translates as 'nobody's land'. The invaders were in fact met by traditional custodians but dismissed them as 'nobody'. In International Law 'terra nullius' describes territory that nobody occupies or owns; the first nation to 'discover' it is entitled to take it over – 'finder's keepers' – so the colonising British treated Australia as unowned land. Under their colonial law, the First People of Australia had no rights in and to the land and colonisation accordingly vested ownership of the entire continent to the British government. The doctrine of terra nullius remained the law in Australia throughout the colonial period and beyond, until the landmark, 'land rights' decision of *Mabo v Queensland* in 1992 (Banner 2005). Australia remains the only country in the world that is without a formal treaty with, or recognition of, its First People.<sup>11</sup>

John McPhee coined the phrase 'deep time' (Griffiths 2018, p.5) to describe the course of *geological* events, the formation of glaciers and the movements of tectonic plates: the rifting, crushing, carving forces that slowly sculpt the earth's surface, creating mountains, canyons, seas and continent. Like its twin, 'deep space', the phrase demands that we leave behind the world we thought we knew to confront the limits of our understanding. The deep listening – and looking – that the book required comes through 'dadirri'<sup>12</sup>. Dadirri is explored in many moments of therapeutic engagement and relational belonging. It is threaded through the narratives of the four of us, the authors and the visualities of the book. During our IKE retreat we were forced to engage in

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<sup>11</sup> Stuart Bradfield (2003) considers the potent (and continuing) arguments for a treaty as the foundation for full Indigenous citizenship, rights, redress and reconciliation in the Australian context. In recent times, Aboriginal people from around Australia gathered together and eloquently proposed a 'makarrata': a Yolngu (north-eastern Arnhem Land) word for a formal process to reach an agreement for peacemaking, redress and the restoration of rights following a conflict. Seen by some as less adversarial and more nuanced than a 'treaty', this is called the 'Uluru Statement from the Heart' (2017).

<sup>12</sup> The word 'Dadirri', meaning deep, inner listening and contemplation, comes from the Ngan'gikurunggurr and Ngen'giwumirri languages and has been widely taken up on the basis of the healing work and writings of Ngen'giwumirri elder Miriam-Rose Ungunmerr-Baumann. Other Aboriginal language groups have their own words for similar concepts. In Wiradjuri for example, the equivalent term is Winhangadhurinya. (Creative Spirits nd)

rifting, crushing and carving moments so that we could understand more of the land and the ocean this book attempts to traverse. It seemed at times the coming together was encompassing knowledge systems beyond our singularity or our group of fourness, the studio in IKE becoming a welcome harbour where we could make work together.



Figure 10: *Jill's assemblages*. Jill Westwood (2019) Natural flora, clay, ink. Clockwise from top left: *Fire-like-tear-drop assemblage*. Jill Westwood (2019) Photograph; *Blossom-boat*. Jill Westwood (2019) Photograph; *Inside the assemblage*. Jill Westwood (2019) Photograph; *Bark-leaf-boat*. Jill Westwood (2019) Photograph.

### Jill

I found myself drawn towards the natural flora surrounding IKE and went outside to gather materials that captured my interest. I enjoyed having time to meander in the vegetation, to feel the warmth of the air, the fragrance of the earth and observe the ants, insects and birds. I gathered pieces of bark, some twigs, seed heads, leaves, blossoms and feathers. Cathryn Carpenter<sup>13</sup>, an adventure and wilderness therapist then working at IKE, had kindly given me a series of booklets on the flora and fauna of Barwon Heads. There was a photograph of a small octopus that can be found in this region, which I began to draw in ink on a piece of bark. As I did this, I noticed how the piece of bark looked like a large fish, so I drew in its eye. This made it look like the fish contained the octopus.

As I handled the materials I found they suggested themselves into small sculptural assemblages; small boats, curling leaves and feathers as sails, some carrying seedpods, stamens from blossoms. Tarquam was working next to me using clay; this material was ideal to use to secure the pieces together and give them structure and stability. I found this satisfying and there were lots of things to try out on this small scale.

One particular curling piece of bark with a finely pointed end suggested a writing implement to me. A dark feather fitted perfectly in the other end. Andy was working on the other side of me with colour. I was inspired to use some chalk and to give it a rainbow of colours and thus the *rainbow serpent quill* emerged.

Eventually I had many small assemblages and I played with arranging them in various formations to see what all these pieces may become as a whole. Deeply affected by the experience of being at IKE, being welcomed on country, meeting Pat Anderson, Donna, Cathryn and the other people working there and coming to understand more of Indigenous knowledges and experiences, I formed the assemblages into circles, like the yarning circle of the welcome. Then into a *fire-like-tear-drop* to hold it all together. I photographed the formations from various angles and then wrapped the pieces in a card scroll to try to preserve them but I came to realise I couldn't practically keep them, so I found a place by Kitjarra and laid them in the bushes to go back to the earth. This

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<sup>13</sup> See for example Harper, Gabrielsen and Carpenter (2017)

making process encapsulated my experience: reaching towards an essence of what I felt was shared with me, beyond words.



Figure 11: *Tarquam's vessels*. Tarquam McKenna (2019). Terracotta clay. Clockwise from top left: *Handheld vessel – interior view (8cm diameter)*. Tarquam McKenna (2019). Photograph. *Handheld vessel – exterior view*. Tarquam McKenna (2019). Photograph. *Coil pot – interior view (33cm diameter)*. Tarquam McKenna (2019). Photograph. *Coil pot – exterior view (33cm diameter)*. Tarquam McKenna (2019). Photograph. *Coil pot – rim view (33cm diameter)*. Tarquam McKenna (2019). Photograph.

## **Tarquam**

These are containers. These two vessels were both made on our ten-day retreat. The first is an unfired terracotta coil pot (33 cm diameter) and the second an unfired terracotta pinch pot (8cm diameter). The first vessel is designed to be seen from outside in and inside out. The spirals (coils) move inwards and outwards and represent the advancement, evolution and renunciation that we need to engage with in our querying of Indigenous knowledges. This vessel symbolizes the way that the stars and planets and time all circle around and flow together.

The second vessel is a handheld vessel. The fragments are small pieces that originate from and come off a larger whole. The tiny, brittle fragments are related to the whole vessel and symbolize both the fragmentation that occurs and the co-existence of being contained and held.

Both vessels represent my own awareness of my being – they are statements of belonging, of being a part of the whole. In the context of our launch I felt movements of circularity in belonging and not belonging.

## **Andy**

The studio days at IKE felt to me like an oasis. It was a brief period of respite in the middle of unexpectedly intense and exhausting work that served to situate us, our book, and its IKE launch.

A few days before our studio time Cathryn took Jill and I out for the day. First we went to Narana, an inspiring Aboriginal Cultural Centre<sup>14</sup> and then we went for walks in and around Barwon Heads, (near Geelong/Djilong) and the endangered Moonah Woodland. These ancient, twisted, ghost-like trees were stunning but my attention was caught by a black wattle tree whose cracked, black bark had split open, exposing a fiery, orange layer underneath and a tracery of insect burrowings. I took lots of photographs.

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<sup>14</sup> See <http://www.narana.com.au>



Figure 12: *Andy's drawings*. Andy Gilroy (2019). Pencil, watercolour paints on paper. Clockwise from top left: *Black Wattle Tree*. Andy Gilroy (2019). Photograph. *Black Wattle Drawing I*. Andy Gilroy (2019). Pencil, coloured pencils on paper. *Black Wattle Drawing II*. Andy Gilroy (2019). Pencil, coloured pencil and ink on paper. *Black Wattle Drawing III*. Andy Gilroy (2019). Pencil, coloured pencil and ink on paper. *Moonah Drawing*. Andy Gilroy (2019). Pencil, coloured pencil and pastels on paper.

In the studio I quickly fell to drawing what I could only think of as a 'wounded' tree, working from my photographs. First I drew it in as accurate (relatively) a way as I could, really looking at the splits and fissures and the insects' tracks. In the next drawing I wanted to intensify the colour, darken the darks, make the drawing much harder and scratchier, more dramatic somehow, and also loosen up a bit through the use of ink. In

the last drawing I used the soaked-through colour from the second drawing and made a less intense, lighter drawing. Then I drew the ghostly moonah trees.

I recall getting quite obsessed with these little drawings. It was to do with looking at the 'wound', wanting to really 'see' it, make it as dark and as intense as it could possibly be and capture the different layers and traces of those who, now it was beyond its habitual lifespan of 18 or so years, were invading and infesting it. It was important to let some light in at the end of this mini-series, and to acknowledge the ghosts.

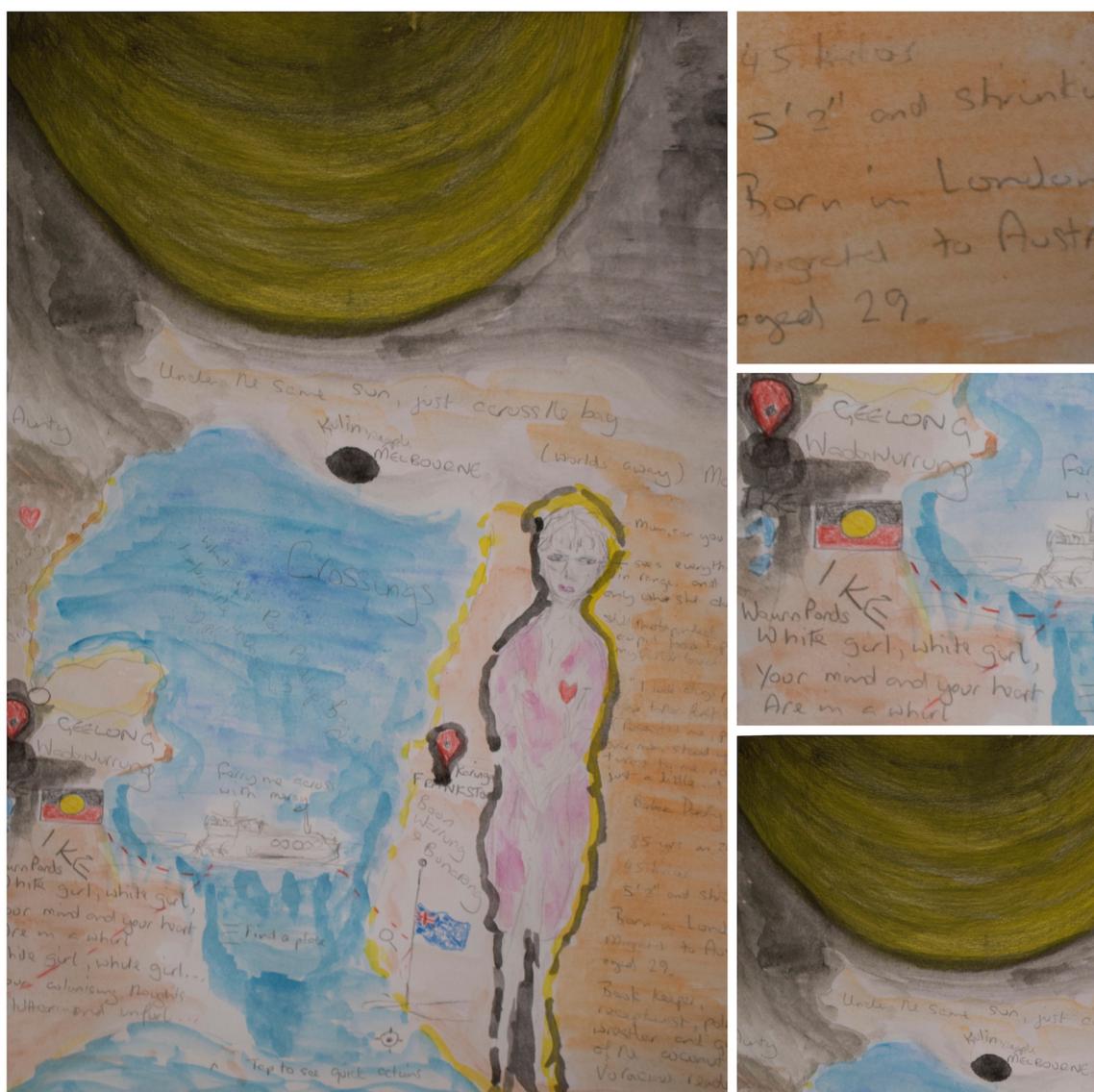


Figure 13: *Sheridan's drawing*. Sheridan Linnell (2019). Pencil and paint on paper. Clockwise from left: *Sheridan's drawing*, Close up I, Close up II, Close up III. Artwork Sheridan Linnell (2019). Photographs Tarquam McKenna (2019).

## Sheridan

### *Under the same sun, just across the bay (worlds away)*

Donna and Tyson<sup>15</sup> came into the IKE art room and introduced us to their new methodology for mapping tracing dreaming connecting histories past and present narratives with what is to come. It was to me as though they walked on country through known and unknown landscapes of deep and embodied scholarship bringing ancient and embedded knowledges to life. Something shadowy rubbed off onto the page where I was tracing the trajectory of a symbolic and actual movement back and forth across Port Philip Bay, from Queenscliff to Sorrento and back, a long day trip I had made from Waurn Ponds to visit my family on the Mornington Peninsula, the day before. Back and forth back and forth as though I have never stopped migrating. Going back to where you came from...the flag of invasion hanging at half-mast. Growing up in a white brick veneer on the AV Jennings housing estate named Karingal – a word meaning ‘a good camping place’<sup>16</sup> although I have not been able to find out if it is from the local language of the Bunurong people.<sup>17</sup> Appropriated/altered fragments of popular song drifted through me – ‘White Girl, White Girl, Your heart and your mind are in a whirl...’ profanely entering my head to the powerful dance rhythms of *Black Boy* by Coloured Stone. Then ‘Life goes on day after day, Hearts torn in every way, So ferry me with mercy 'cause this land's the place I love’. *Ferry Across the Mersey*, Gerry and the Pacemakers, 1960’s, my mother singing along. Where are the peacemakers? This land, the pain that cannot be reconciled. My mother, migrating at 29 to the camping place, not knowing who had walked the country before and how it was stolen.<sup>18</sup> And across the waters, the hospitality extended to us at Kitjarra by elder in-residence Aunty Janis. Kitjarra, learning place, I am learning still...

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<sup>15</sup> Dr. Tyson Yunkaporta, Senior Lecturer, Indigenous Knowledges and Donna Moodie, Senior Lecturer, Indigenous Knowledges (Indigenous Studies, Land & Sea). See Yunkaporta & McGinty 2009.

<sup>16</sup> See ‘Victorian places: Karingal’ 2015.

<sup>17</sup> “The traditional custodians of land in and around Frankston [including Karingal] are the Bunurong [or Boonwurrung] people, whose country extends from the Werribee Creek to the Tarwin River and Wilson's Promontory” (Frankston City Council, nd.) The Bunurong and the Wathaurong peoples are two of the five tribes of the Kulin nation, and are traditionally connected by complex practices including intermarriage and trade (Yarra Healing, nd).

<sup>18</sup> In 1835, John Batman made a false and exploitative ‘treaty’ with some peoples of the Kulin Nation in the area around Port Phillip Bay (Barwick, 1998).

### **Our connected thoughts...**

It was through the studio experiences of art-making that we connected with each other. As Griffiths again reminds us (2018, p.292), our inquiry would draw on words but moved beyond them to ‘...embrace the sensuous materiality of Australian history, encompassing the arts as well as artefacts’. Our book is therefore not so much a trusted chronology or history but is borne of our belief that we are all fellow travellers in art and wellness, art and Social and Emotional Well-being, art and the studio and art as an aesthetic. We are all sailing towards the same horizon.



Figure 14: *Pat Anderson Shines a Light*. Tarquam McKenna (2019). [Photograph, Tarquam McKenna, 2019; digital photomontage, Andy Gilroy 2019.]

Towards the end of our retreat came Deakin's 2019 Higher Degree Research Summer School. Here Pat Anderson delivered an immensely moving keynote speech which left us and many others in tears, showing a film about the history of Aboriginal and Torres

Strait Islander's political struggle with the British and Australian governments.<sup>19</sup> We learnt from Professor Liz Cameron, elder Aunty Janis Koolmatrie and esteemed Indigenous educators such as Donna Moodie and Tyson Yunkaporta. Along with these women and men and other First Nation community members, we heard about Aboriginal and Torres Strait Islander's knowledge and culture and began to understand what art-making 'on country' might mean. We were, and are, grateful to them.

We had each had a transformative personal experience brought about by our immersive retreat in Waurin Ponds in February of 2019 – living together in Kitjarra, working together in IKE and breathing in the land 24/7 – a time of profound learning.



Figure 15: *We were happy afterwards.* Nicholas Bell (2019). Photograph.

<sup>19</sup> 'A Primer for Constitutional Reform' can be viewed here: <https://vimeo.com/190025662/29b76c1ca7>

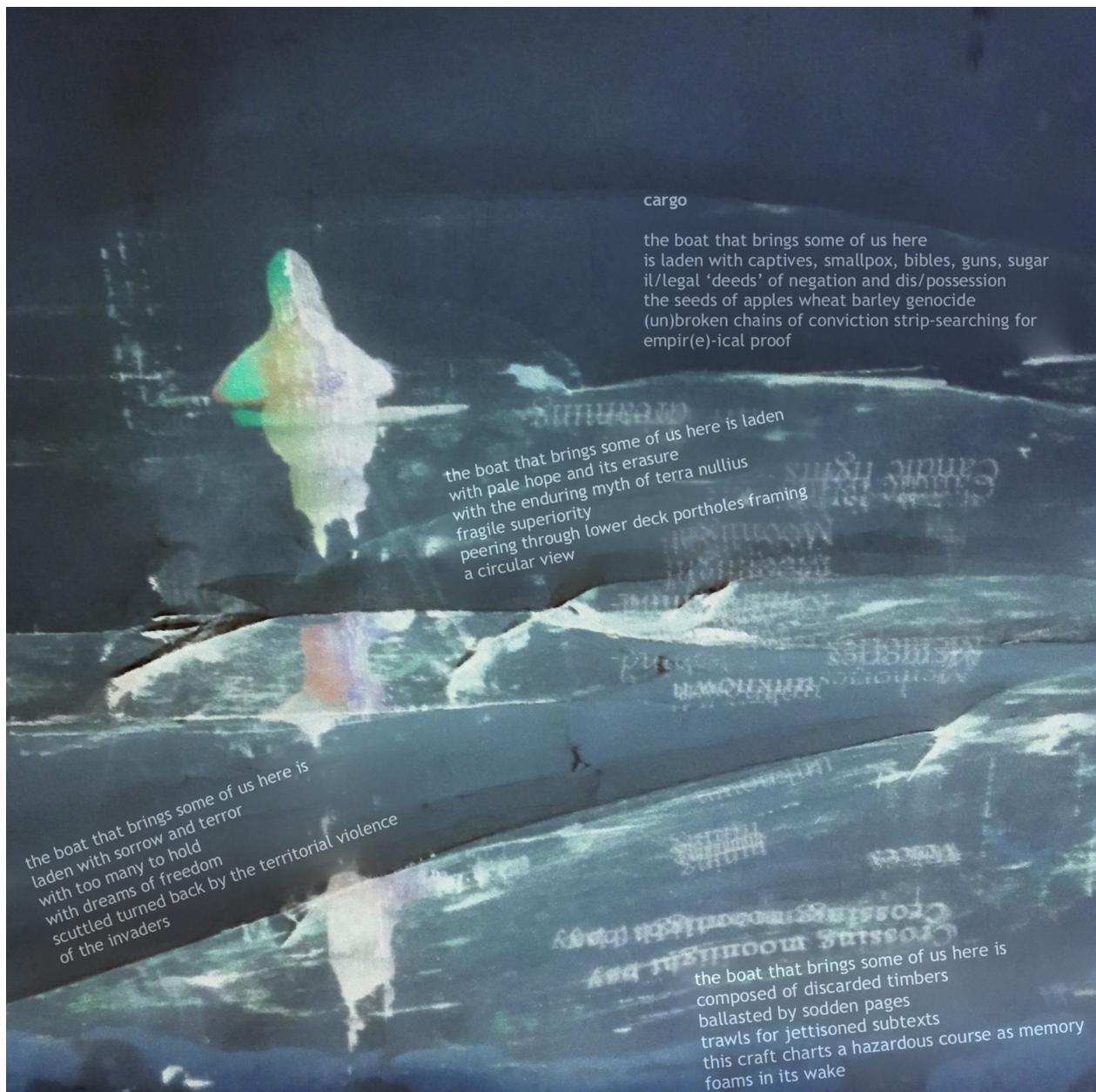


Figure 16: *Cargo*. Sheridan Linnell and Andy Gilroy (2019). Photograph, poem and digital photomontage.



Figure 17: *Entry into Sydney, February 2019*. Andy Gilroy (2019). Digital collage. Clockwise from left: *Dee Why Footprints*. Jill Westwood (2019). Photograph. *The Bridge from Manly Ferry*. Andy Gilroy (2019). Photograph. *Jill and Sheridan at WSU*. Jill Westwood (2019). Photograph. *Opera House*. Andy Gilroy (2019). Photograph.

## **Sydney**

Three weeks later we reconvened in Sydney, NSW. On a not-quite-so-hot day we gathered at the Parramatta campus of Western Sydney University. This was an altogether more formal affair, held in a large, open and interlinked foyer and teaching space. We spent some time arranging tables and chairs, trying to create some informality and 'cluster' our audience into small groups so that they could yarn together. However, they were not having it: our careful arrangement quickly morphed into the usual rows of an audience looking at a panel of speakers. An (admittedly useful) bench that was to be in front of us seemed to emphasise the formality so Tarquam and Andy decided to decorate it. There were some lovely native plants and shrubs planted just outside the reception area, including a highly fragrant gardenia hedge, so we picked 'a representative sample' which Andy arranged, this an attempt to soften the hard edges of corporate life.

Aunty Zona Wilkinson, a Kamilaroi artist and elder who is also an elder on campus at Western Sydney University, began by acknowledging that we were on Darug country. Then Professor Kevin Dunn, the Dean of Social Sciences and Psychology (and currently Acting PVC Research), who is a staunch and strategic supporter of the creative arts therapies, greeted us in the local language – "Warami" (hello and welcome) – and formally launched the book. Dr. Catherine Camden Pratt chaired with hospitality and grace, and Emeritus Professor Bronwyn Davies read from her Preface, promising that "This gorgeous book will transport you..." (p.xvii). Around a hundred colleagues, friends and supporters crowded into the room to witness our performative introduction of the book and to raise a toast to its birth and delivery. Little did they know the brink-person-ship involved – the series of unpredicted delays that eventuated in the crucial shipment of six boxes of our book from the Netherlands arriving on campus only two days prior to the launch. We were *very* pleased to receive them, and grateful to WSU's art therapy students for selling them for us.



Figure 18: *They're here at last!* Andy Gilroy (2019). Digital collage. Clockwise from left: *Setting out the Table*. Anita Lever (2019). Photograph. *Excited Editors!* Anita Lever (2019). Photograph. *Art Therapy Students at Work*. Anita Lever (2019). Photograph. *Box of Books*. Anita Lever (2019). Photograph.



Figure 18: Sydney launch, Western Sydney University, Parramatta Campus (2 March 2019). Andy Gilroy (2019) Digital collage. Clockwise from left: Preparations in the space Tarquam, Andy, Jill. Anita Lever (2019). Photograph. Andy arranging flowers. Anita Lever (2019). Photograph. Jill, Andy, Tarquam, Sheridan. Anita Lever (2019) Photograph. Audience. Anita Lever (2019) Photograph. Tarquam replying to Sheridan. Anita Lever (2019) Photograph. View of the room. Anita Lever (2019).



Figure 19: *Our Supporters*. Andy Gilroy (2019) Digital collage. Clockwise from left: *Aunty Zona Wilkinson*. Anita Lever (2019). Photograph. *Professor Bronwyn Davies*. Photograph. Anita Lever (2019). *Dr Catherine Camden-Pratt*. Photograph. Anita Lever (2019). *Professor Kevin Dunn, Dean of School of Social Sciences and Psychology, Pro Vice-Chancellor Research, Western Sydney University*. Photograph. Anita Lever (2019).



Figure 21: *We Four Speaking*. Andy Gilroy (2019) Digital collage. Clockwise from left: Sheridan Linnell. Photograph. Anita Lever (2019). Jill Westwood. Photograph. Anita Lever (2019). Andy Gilroy. Photograph. Anita Lever (2019). Tarquam McKenna. Photograph. Anita Lever (2019).



Figure 22: *We Four*. Andy Gilroy (2019). Digital photomontage. [Photograph, Anita Lever.]

There was something challenging too, about launching a book entitled *Art Therapy in Australia* in Sydney to an audience that included some very experienced elders of the Australian art therapy community whose work was not featured in the book. We were at pains to *situate* what we had brought together as a partial and subjective account, or intersecting accounts, that emerged out of a series of relationships over many years and touched on our guiding themes of (post)colonialism and aesthetics. The subtitle of the book (taking a postcolonial, aesthetic turn) and the subtext of the launch (how are we positioning ourselves and being positioned here) played off each other in complex ways.



Figure 23: *Shadow*. Jill Westwood and Andy Gilroy (2019). Digital photomontage.

Overwhelmingly though, we experienced the generosity and appreciation of our professional and academic colleagues, the enthusiasm of our current students, and the relief of the chapter authors who could be present that, finally, the book was in their hands and could be in their list of publications.

The event could be understood, perhaps, as a microcosm of the small, passionate, close and sometimes contested, even conflicted, world that is professional art therapy in the still colonised context of Australia, and perhaps beyond as well.

*Reading the penultimate draft of this paper in the sun in Pretoria on a visit to South Africa, Tarquam is moved to add his further reflections on the Sydney launch:*

My experience of the Sydney launch was that whilst it was a more formalised and academic occasion it was especially poignant for me to meet Aunty and have her generosity of spirit. The dignity of her welcome and her appreciation of the book was another moment where we exchanged words around the First Nations women's presence in the chapters.

The less formalised moments included deep moments of encounters with Bronwyn and an old friend, our current colleague, Peter Bansel. They both really brought love into the room. Two early Art Therapists *deux femmes âgées étonnantes* were potently present.... they were, I thought, at once enthused and careful in their wonderings about the book.

The sense of ease being around past friends and esteemed and learned women like Aunty and Bronwyn made the day. Our performance as in IKE launch, brought together the intersections of us as 'actors' having 'agency' and our collective sense of advocacy. Advocacy was us. We all advocated for Art Therapy in Australia. Each of us in our own unique way contributed to establishing a de-stabilising profession in Australia. I might have been wondering too hard but almost all those members of this audience were half my age. "They're carrying this profession forward" I would think later.

In Sydney I wondered about ultimately what message we were giving? I think asking that question is always obligatory. I return to the memory of our Sydney launch and know I had some say/role/place in transmitting the knowledge in the book. I reminisced around how we four in the 'quartoethnography' got together. I wondered what contribution to knowledge our trusting authors had made and remembered how we always held their intention close.

I think Sydney reminded me of my being a conduit to knowing. We four were conduits. How fortunate to have been a carrier of these stories. And in my reminiscing I am grateful that the coming together of ideas will lead to more inquiry.

### **Further thoughts...**

After the Sydney launch, we four editors, Tarquam, Andy, Jill and Sheridan, decamped with Jill's host to share an intimate farewell dinner. It was the evening of the Sydney Mardi Gras Parade. Our own post-celebration at One Penny Red restaurant was much quieter. It was only later that Sheridan realised she had chosen the restaurant because its name echoed the old penny coin that Jill had photographed and included in one of the co-authored book chapters.



Figure 24: *One Penny Red Restaurant*. Andy Gilroy (2019). Digital photomontage. [Photograph of penny, Jill Westwood.]

Our sailing into the waters of the book continually reminded us that we must encounter the profound discomforts and ‘embrace the sensuous materiality of Australian history’ and that ‘it is only through a long view of Australian history that we can come to understand the Australian landscape, which is as much cultural and it is natural’ (Griffiths 2018 pp. 292-293). The same might be said of the seascapes and landscapes of Australian art therapy. In a country where an Indigenous colleague can be given the formal title of ‘Lecturer in Land and Sea’, we can almost touch a future where, in the words of Lynn Kapitan, art therapists sit around campfires, offices and studios and ‘tell stories of how the old colonising ways were interrupted... converting walls of fear into far reaching corridors of creativity and exchange’ (Kapitan 2019, p. 422).

The presence of the European observers, coming across the water later to become invaders, is announced and read on the rock art.<sup>20</sup> We too, in all our complexities, are engraved onto this land now. One of us is Indigenous to it; the other three of us are visitors humbled by the generosity of those whom our invading ancestors tried to erase. All of us leave scars and traces. We sense that it is alright, even necessary, to be a little anxious about the steps we take. (One of us, attempting to write the word *sacred* into this manuscript, instead typed its anagram, *scared*.) In her review, Etherington (2019, p.2) reassuringly reminds us that this book of ours is ‘just a turn’ albeit a significant one. We hope that it is also a ‘just turn’. And so, we turn, returning again and again to Indigenous practitioners and knowledges and to the progressive threads in our various cultures of origin to guide us. ‘Tread softly,’ sang the Irish poet William Butler Yeats, yearning for the cloths of heaven to spread beneath his lover’s feet. ‘Tread softly, because you tread on my dreams’ (Yeats 1913). Here too, we tread softly, knowing the Dreaming<sup>21</sup> to be a living fabric still unfolding in space and time.

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<sup>20</sup> Indeed, such art can be understood as ‘the first written language’ (pers. comm. McKenna 2019; see also Low 2006).

<sup>21</sup> The Dreaming is a complex relational web (encompassing what Western philosophy calls ontology, epistemology and ethics) that explains and guides the connections between all beings. It is neither static or linear and is evolving and ongoing across past, present and future (Edwards 1994).

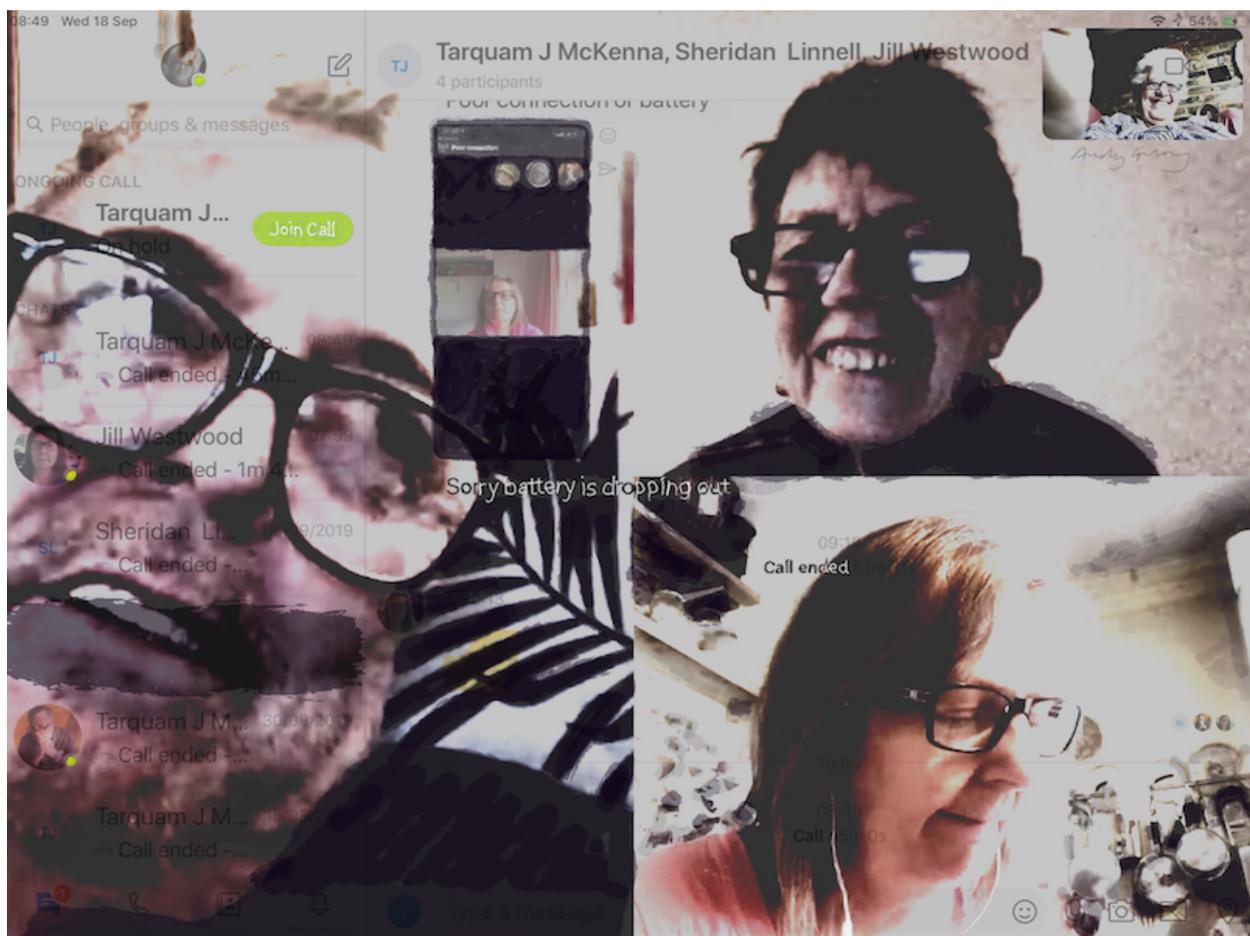


Figure 25: *Call ended*. Andy Gilroy (2019) Digital photomontage.

## Biographies

**Andrea (Andy) Gilroy** is Emeritus at Goldsmiths, University of London, having spent 35 years as an art therapy educator and researcher and, latterly, a senior manager at the college. Between 1994 and 2007 she maintained an occasional role as an art therapy educator and researcher at the then University of Western Sydney. She has published widely, e.g. *Art Therapy Research and Evidence-Based-Practice* (2006), *Art Therapy Research in Practice* (2010), *Assessment in Art Therapy* (2012). Andy's 'encore' career has seen her returning to her practice as an artist.

**Sheridan Linnell** is Associate Professor of Art Therapy in the School of Social Sciences at Western Sydney University, Australia. As a member of the Diversity and Creative Social Change Research Cluster, she focuses on the creative arts as modes of inquiry that can contribute to decolonising practices. Sheridan was recently appointed as the University's first Discipline Leader for Arts Therapy and Counselling and is Chief Editor of the *Australian and New Zealand Journal of Arts Therapy*. She is a practising poet and occasionally collaborates on installation and performance art with colleagues and friends.

**Tarquam McKenna** is Professor of Indigenous Knowledges at Deakin University, Melbourne, Australia. He has been active as an arts psychotherapist for thirty years and is past president and honorary life member of ANZACATA (formerly ANZATA). He is keenly interested in research methods and especially their applicability to Indigenous stories. Tarquam has taught, researched and supervised widely in the area of the arts, gender and sexuality. He is committed to work which examines social justice and how colonisation has impacted on multiple lives around the world.

**Jill Westwood** is an artist, researcher, HCPC-registered Art Psychotherapist and Programme Convenor of the MA Art Psychotherapy, Goldsmiths University in London, UK. From 1995-2007 Jill was Course Coordinator of the MA Art Therapy and GD Expressive Therapies at Western Sydney University, Australia. Her art practice encompasses film, installation and performance and is concerned with the emotional and relational aspects of human experience. This draws on and is influenced by her experience as an art psychotherapist-educator. Her research interests include art-based approaches, art therapy education and the interface between art therapy and contemporary art.

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