



# Particulate Matter:

A fossil fuelled future?

THE CROSS ART PROJECTS  
6 MARCH - 2 MAY 2020



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ALISON CLOUSTON & BOYD |  
JACKY GREEN |  
ILTJA NTJARRA ARTISTS:  
BENITA CLEMENTS  
RICKY CONNICK  
SELMA COULTHARD  
VANESSA INKAMALA  
GLORIA PANNKA  
MERVYN RUBUNTJA  
HILARY WIRRI  
BETTY NAMATJIRA WHEELER |  
FIONA MACDONALD |

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COVER ARTWORK: VANESSA INKAMALA, *UNTYEYTWEYE*, 2020, WATERCOLOUR ON ARCHES PAPER, 54 X 35 CM, (#113-20)

BACK INSET ARTWORK: FIONA MACDONALD, *MINING GALILEE*, 2020, INSTALLATION VIEW (WINDOW PAINTED BY STEVE SMITH)

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THE CROSS  
ART PROJECTS 

# About Particulate Matter

At the end of 2019, much of Australia’s east coast (NSW and Victoria) and the Flinders Ranges and Kangaroo Island (SA) went up in flames. The Black Summer collapsed the tyranny of distance: the far from here became intimate as smoke crawled into every set of lungs, near or far, as “particulate-matter”, particles that are small enough to enter and damage human lung tissue. For months, Australians breathed air pollution up to 26 times above levels considered hazardous to human health. Climate emergency is now a thing that envelopes and entraps us all.

We are a continent of orange sunsets, dead rivers and dying koalas, black oceans and bleached coral; a laboratory of the crisis that confronts contemporary existence. *Particulate Matter* breathes an alternative landscape tradition; one that fights land appropriation and resource extraction without consent. In 1963, a bark petition by Yolngu elders protested the alienation of traditional lands for bauxite mining at Yirrkala in Northern Territory. The

petition offered non-Indigenous Australians a rare opportunity to understand the creation and maintenance of the region, with its complex relations of Indigenous ownership, custodianship and obligation: a living tradition of land care, stretching back 60,000 years, or the ‘eternal present’ of the Indigenous Dreamtime. While the 1963 petition was unsuccessful in the short term, it provoked the Federal Government’s *1976 Land Rights (NT) Act* which galvanised the homelands and art centre movements.

Critical engagements by artists matter deeply as they can enable change of mind, heart and legislation. Traditions of witnessing and mass interventions—from the riot of hand-made signs in school children’s climate protests, to chatty Knitting Nanas and the spectacular choreography of Extinction Rebellion—all help us to understand and challenge the complexities of politics, state and corporate propaganda, and heavy-handed laws—from the ‘push-back’ Intervention to mass incarceration of Aboriginal people.<sup>1</sup>

The artists in *Particulate Matter* have called for action against ecocide. They represent three distant but linked areas of fossil fuel exploration and development: Central Australia and the

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<sup>1</sup> In the Northern Territory a huge prisons industry locks-up mostly Indigenous people. In 2018, 84% of adult prisoners in the NT were Aboriginal, despite Aboriginal adults accounting for 25.9% of the NT’s adult population. Figures for young people are much worse (almost 100%).

Great Artesian Basin, one of Australia’s most significant hydrogeological entities, Barkly Tableland and the Gulf of Carpentaria and Galilee Basin in central Queensland. In the Northern Territory, Jack Green and other Yanyuwa, Garawa, Marra and Gudanji artists take on the McArthur River Mine—the world’s largest open-cut lead-zinc mine owned by the transnational mining corporation Glencore which operates across 18 countries—and fracking.<sup>2</sup> In parched Central Australia, Mervyn Rubuntja’s ‘No Fracking’ camel points to the stupidity of water-intensive fracking. Both Jack Green and Mervyn Rubuntja are custodians and leading voices. In Queensland a broad group of artist-activists have raised awareness about open cut and underground coal mining in the vast Galilee Basin. Together with many artists they memorialise each dying species, loss and ruin, and the destruction of a Dreaming storyline. Jack Green’s radiating lines or stripes convey, simultaneously, energy and meditation; the land is breathing.

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<sup>2</sup> McArthur River Mining (MRM) mines one of the world’s largest zinc and lead deposits. The mine is south-west of the town of Borroloola and exports through Bing Bong loading facility on the Gulf of Carpentaria. Established as an underground operation in 1995, MRM controversially converted to open pit mining in 2006. In 2007-08 they built a 6km diversion of the river. The current mine life extends to 2036. Waste discharges and impact reporting is “self-monitored”. Rehabilitation is by MRM (eg., planting seedlings). Remediation defaults to the NT government.

In artworks and exhibitions, actions and artist videos, the artists continue the history of contesting the Western modernist landscape tradition; of the mute bush peopled by anti-heroes or marginalised folk. During the period of alienated modernist landscapes, the watercolours of Western Aranda-speaking artist Albert Namatjira became increasingly popular and a few bark paintings found their way into public art collections via anthropological ‘expeditions’. In 2020, curator Brooke Andrew brings a First Nations worldview to the Sydney Biennale—founded 47 years ago. That’s how long it takes to “get a go” in Australia.

Nonetheless, First Nations artists have helped to win hearts, minds and a fair share of battles for Native Title, environmental justice and the *Uluru Statement* (2017) for Truth, Treaty and Voice.<sup>3</sup> Most Australians now acknowledge that recognition, respect and environmental sustainability are related issues. Many see the colonial savagery and failure of the Intervention, dramatically introduced in 2007 as a military intervention. The Federal Government now calls for the extension of the Intervention (past 2022) as ‘income management’, having long desired to spread the Intervention beyond the Northern Territory to other regional communities.<sup>4</sup>

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<sup>3</sup> On the Uluru Statement journey see Thomas Mayor, *Finding the Heart of the Nation*, Hardie Grant Publishing, 2019.

<sup>4</sup> *Land Rights News* (Northern Edition) July 2017. On the 10-year

Descendants of Albert Namatjira (1902-1959), and his kin honour the ‘heritage of Namatjira’ by setting up Iltja Ntjarra an art school and art centre in Meparntwe (Alice Springs) in 2003. Today it is independently governed by a board of senior artists and chaired by Mervyn Rubuntja. They extend the famous Hermannsburg school to film or performance (such as with BigHeart theatre group in 2015). These “intervention” artworks, like the artists’ Sydney Biennale works, are drawn from their social commentary paintings, focussing on mining and climate change. In mid-2016, artists at Iltja Ntjarra art centre invited artist Tony Albert to hold collage workshops in Alice Springs, confronting matters like homelessness and health—key issues the Intervention has miserably failed to address.<sup>5</sup>

The artists say: *This body of work explores the overlay of modernity on the traditional indigenous way of life. It delves deeply into the psychological process of alienation and the deep-seated need and determination to hold fast what has been entrusted by past ancestors. It is a reflection of the past and a window to the future.* Intrusions

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anniversary of the Northern Territory Emergency Response (the “Intervention”) a brutalising drama introduced on the eve of a Federal Election. Includes articles by Pat Dodson, Jon Altman, Thalia Anthony.

5 Kieran Finnane, ‘Namatjira family: Getting listeners ‘through our art’, *Alice Springs News*, 6 July 2016. On Iltja Ntjarra’s early “social commentary” work: <https://www.alicespringsnews.com.au/2016/07/06/namatjira-family-getting-people-to-listen-through-our-art>

and uniforms may change, but ‘*Tjina Nurna-ka, Pmarra Nurn-kanha, Itla Itla Nurn-kanha*’/‘*Our family, our country, our legacy*’, does not.

Since that time, as Jack Green states about a painting: *Government been working for a long time to push us Aboriginal people off our homelands. Many people end up in town with no job, no house and no family support. Being in town, whether it be Darwin, Katherine or Tennant Creek can be dangerous for Aboriginal people.* In October 2019, Santos was given the green light to start fracking in the Northern Territory’s McArthur Basin despite fierce resistance from environmentalists, health professionals and the local community. They call it ‘Developing the North’.

Artists Fiona MacDonald and Alison Clouston and Boyd contributed to *Bimblebox: Art, Science, Nature* (curator Beth Jackson), a successful national touring exhibition based on artist residencies at Bimblebox Nature Refuge in the Galilee Basin. The Bimblebox Art Project, begun in 2012 by artist Jill Sampson, joins a vital genre of contemporary art exhibitions that create platforms for calmer discussions.

Fiona MacDonald’s *Mining Galilee* (2014) subtly presents the economic and emotional conflict between energy resources and natural heritage in regional communities—a propaganda flash point

for politicians. Her digital photographic series layers the massive scale of open-cut mining—the image is Gina Reinhard’s “Test Mine” at Alpha in the Galilee Basin—over studio portraits taken in Rockhampton in a primarily agricultural age (several members of the artist’s Rockhampton-based family having worked in these mines).

Alison Clouston’s *Coalface* death mask (2020) in *Particulate Matter* belongs to a set of her works that double as performance costumes with Extinction Rebellion or at mass climate emergency rallies, debuting at *National Day of Action*, Sydney Town Hall (22 February 2020). In collaboration with composer Boyd’s soundscapes, Clouston links the ‘social situations’ of street protest to immersive ‘social archives’ of deep, even geological time, or cyclical time experienced in a gallery installation.

The urgency of environmental emergency and destruction are evaded by our Federal government. Prime Minister Morrison, elected by coal donations money, calls for “resilience” while planning for more coal mines and promotes a long, slow detour through “the gas route”—allegedly for its lower carbon dioxide emissions. In 2016 atmospheric carbon dioxide passed 400ppm and in the previous year Australia emitted 532 million tons of carbon dioxide, despite extreme drought and renewable energy uptake. Even a catastrophic temperature

increase of 2 degrees celsius of global warming would require annual emissions reduction of 2.7% per year, well beyond what can be accomplished by subsidising gas.

So, Australia digs deeper in its efforts to be the world’s biggest quarry. The geographic sites in *Particulate Matter* are broadly representative of what is happening across the ‘great quarry’, linked by cartels that include port monopolies (Glencore owns Bing Bong port in NT among many other Australian port monopolies; Adani owns Abbott Point near Bowen) or gas lines. They often operate as interlocking cartels: Reinhardt’s Hancock Prospecting Alpha Test Mine depends on Adani’s railway line. Exploration permits generally cover the very large areas that are required for oil and gas exploration. In the Northern Territory where landowners consent to exploration permit (EP), there is an implied right to develop.<sup>6</sup>

The drought followed by infernos have made us aware that water is an increasingly scarce resource. Natural gas has been piped from the Amadeus Basin (Palm Valley and Mereenie

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6 The Northern Territory’s *Scientific Inquiry into Hydraulic Fracking* (Draft report December 2017) recommended that areas not prospective for onshore gas or where co-existence is not possible, be reserved blocks under the Petroleum Act 1984 (NT). See *Central Land Council Annual Report*. Mining starts at p. 54. <https://www.clc.org.au/files/pdf/CLC-Annual-Report-2018-2019.pdf>



gas fields) through the Amadeus Gas Pipeline to Darwin since 1986. The new high-pressure Northern Gas Pipeline has enabled Mereenie field, west of Alice Springs, to ramp up production, Palm Valley to re-open, and the opening of a new Dingo gas field south of Alice Springs. More exploration drilling underway—anywhere, anytime. The new high-pressure pipeline crosses the Barkly Tableland connecting to the Carpentaria Gas Pipeline near Mount Isa in Queensland.<sup>7</sup>

In Queensland, billionaire Clive Palmer’s Waratah Coal (former China First) mine is four times the size of internationally controversial Adani coal mine. Waratah Coal has applied for a Mining Lease and Environmental Authority. Palmer donated more than \$80 million to scare advertising and claims credit for Prime Minister Scott Morrison’s 2019 election win. The Environmental Defenders Office has launched a challenge on behalf of the owners/caretakers of Bimblebox Nature Refuge and The Bimblebox Alliance. While the fossil fuel industry remains the highest donor to major Federal political parties, a flourishing future is as unlikely. Gina Reinhardt’s donations extend to donating \$5 million to extreme right-wing advocacy body the ‘IPA’ or Institute of Public Affairs, the “Voice of Freedom”. The decision by the High Court in the Timber Creek appeal launched by the late Mr

<sup>7</sup> Northern Territory petroleum leases map available at <https://www.crossart.com.au/current-show/360-particulate-matter-a-fossil-fuelled-future>

Griffiths from Warringarri Arts in Kununurra, awarded Timber Creek native title holders \$2.5m, partly for “spiritual harm”.<sup>8</sup> It is cold comfort.

Over the Black Summer, author Richard Flanagan wrote from Bruny Island off the coast of Tasmania, “Australia has only one realistic chance to, you know, survive: Join other countries like those Pacific nations whose very future is now in question and seek to become an international leader in fighting for far stronger global action on climate change. But to do that it would first have to take decisive action domestically.”<sup>9</sup> Flanagan dramatically introduces Danielle Celermajer’s idea of “omnicide” to capture the scale and breadth of the killing. Celermajer, a Sydney academic specialising in multispecies justice, says that “More than ecocide, ‘omnicide’ is the killing of everything – human and morethanhuman”.

Across our region from the Pacific to the Indonesian archipelago, there are pleas for Australia’s leaders to listen to the scientists.

<sup>8</sup> At <https://www.abc.net.au/news/2019-03-13/native-title-high-court-land-rights-spiritual-connection/10895934>

<sup>9</sup> Richard Flanagan, How Does a Nation Adapt to Its Own Murder? *New York Times*, 25 January 2020. Flanagan cites Danielle Celermajer. At <https://www.nytimes.com/2020/01/25/opinion/sunday/australia-fires-climate-change.html> and Danielle Celermajer, ABC Radio, ‘Omnicide: Who is responsible for the gravest of all crimes?’ <https://www.abc.net.au/religion/danielle-celermajer-omnicide-gravest-of-all-crimes/11838534>

Vale: Over the Black Summer we mourned 33 human deaths, 12.6 million hectares burnt to the ground causing over a billion animal deaths and over 100 species extinctions (in NSW alone over a thousand species are already extinct). The world lost 80 per cent of the Blue Mountains world heritage area and 50 per cent of the Gondwana world heritage rainforest. Property damage was 3,000 homes destroyed and 47,000 properties damaged.

We honour our firefighters and vast crews of volunteers who communicated, healed and fed so bravely and those who travelled from afar to join in solidarity.

**Jo Holder and Djon Mundine OAM**

**Opening**  
Thursday 5 March 2020, 6pm  
In the presence of Iltja Ntjarra artists  
Talks by: Mervyn Rubuntja and Marisa Maher  
Guest Speaker: Dany Celermajer, Professor of Sociology and Social Policy, University of Sydney where she leads the Multi-species Justice Collective.

**Workshop**  
Watercolour Masterclass with Iltja Ntjarra  
Many Hands artists  
5 March at The Cross Art Projects

**Thank You**  
Special thanks to the artists and to Bimblebox Art Project (Beth Jackson and Jill Simpson); Iltja Ntjarra Art Centre (Iris Bendor, Marisa Maher, Hubert Pareroultja & Koren Wheatley); Waralungku Arts (Katrina Langdon); historian Dr Seán Kerins and art historian Dr Catriona Moore; The Cross Art Projects: Belle Blau, Simon Blau, Phillip Boulten and Susan Gilligan; and the Stop the Intervention Collective or STICS (Sabine Kacha).

**Presented with**  
Iltja Ntjarra Art Centre, Alice Springs  
and Waralungku Arts, Borroloola





THE CROSS ART PROJECTS, 6 MARCH 2020







ALISON CLOUSTON  
*COALFACE 4 (L) &  
 COALFACE 5 (R)*, 2020  
 RECYCLED ALUMINIUM, WOOL, COAL  
 DIMENSIONS VARIABLE



ALISON CLOUSTON  
*COALFACE 4*, 2020  
 RECYCLED ALUMINIUM, WOOL, COAL  
 DIMENSIONS VARIABLE





L & WINDOW: FIONA MACDONALD

R: ALISON CLOUSTON & BOYD

INSTALLATION VIEW





FIONA MACDONALD  
*MINING JERICHO*, 2013  
INKJET PRINT  
62 X 46 CM



FIONA MACDONALD  
*MINING GALILEE*, 2020  
IMAGE SOURCE: AERIAL PHOTO  
BY PAUL HAMILTON OF ALPHA  
COAL PROJECT TEST,  
GALILEE BASIN, 2012  
INSTALLATION VIEW  
(WINDOW PAINTED BY  
STEVE SMITH)





ALISON CLOUSTON & BOYD  
*COALFACE 4*, 2020  
VIDEO LOOP, 1.59 MINS  
IMAGES AND SOUND RECORDINGS  
FROM THE NATIONAL DAY OF CLIMATE  
ACTION, FEB 2020, SYDNEY TOWN  
HALL AND BIMBLEBOX NATURE REFUGE  
(SITE OF PROPOSED COAL  
MINE IN QUEENSLAND)



ALISON CLOUSTON & BOYD  
*COALFACE 4*, 2020  
VIDEO LOOP, 1.59 MINS









VANESSA INKAMALA  
*RUTJIPMA (MT SONDER),*  
*ALWAYS WAS ALWAYS WILL BE, 2020*  
WATERCOLOUR ON ARCHES PAPER  
54 X 35 CM  
(#56-20)

“I wanted to show that even though this country is post card perfect, it should still be acknowledged as the significant Indigenous cultural site that it is.”



VANESSA INKAMALA  
*ROLL BACK THE INTERVENTION*, 2020  
WATERCOLOUR ON ARCHES PAPER  
73 X 54 CM  
(#70-20)





VANESSA INKAMALA  
UNTYEYTWEYE, 2020  
WATERCOLOUR ON ARCHES PAPER  
54 X 35 CM  
(#113-20)

“This place is called Anzac Hill in white man’s language, but we call it *Untyeyetwelye*.

It is a sacred women’s site for us, but unfortunately it is now a memorial site for soldiers of war. Growing up I always saw the Australian flag flying upon that hill, but never the Aboriginal flag.”





WATERCOLOURS BY BETTY NAMATJIRA WHEELER, HILARY WIRRI, SELMA COULTHARD, GLORIA PANNKA & BENITA CLEMENTS. INSTALLATION VIEW.



VANESSA INKAMALA  
MINING WESTERN MACDONNELL RANGES  
17 X 26 CM  
WATERCOLOUR ON ARCHES PAPER  
(#498-18)





WATERCOLOURS BY SELMA COULTHARD, BENITA CLEMENTS,  
RICKY CONNICK, JAKAMARA, MARVYN RUBUNTJA. INSTALLATION VIEW.







SELMA COULTHARD  
*TIME TRAVEL*  
2020  
WATERCOLOUR ON ARCHES PAPER  
54 X 34 CM  
(#114-20)





BENITA CLEMENTS  
*HOMELESS*  
2020  
WATERCOLOUR ON ARCHES PAPER  
54 X 36 CM  
(#71-20)





RICKY CONNICK JAKAMARA  
*SOLID ROCK, STANDING  
ON SACRED GROUND*  
2020  
WATERCOLOUR ON ARCHES PAPER  
53 X 35 CM  
(#73-20)

“We want to introduce to people in urban environments the beautiful landscape of the Northern Territory. At the same time, we want to raise awareness about the issues we are facing. We feel that there is a lack of consultation with traditional owners. If the authorities would only listen to us rather than investing in things such as mining on our country, which we strongly object to.”





MERVYN RUBUNTJA  
*NO FRACKING*  
2020  
WATERCOLOUR ON ARCHES PAPER  
73 X 54 CM  
(#69-20)





MERVYN RUBUNTJA  
*CLOSING THE GAP*  
2020  
WATERCOLOUR ON ARCHES PAPER  
54 X 35 CM  
(#72-20)





Jack Green  
Jatichu  
2001  
Acrylic on canvas  
100 x 100 cm

Jack Green  
Jatichu  
2001  
Acrylic on canvas  
100 x 100 cm



Jack Green  
Kakara  
2001  
Acrylic on canvas  
100 x 100 cm



Jack Green  
E  
2001  
Acrylic on canvas  
100 x 100 cm





JACK GREEN  
 OUR COUNTRY IS ALIVE AND  
 WHITEFELLAS DON'T WANT TO KNOW  
 2020  
 ACRYLIC ON CANVAS  
 92 X 92 CM  
 (#29-20)



JACK GREEN  
 NGARKI YARJI (MY COUNTRY)  
 2019  
 ACRYLIC ON CANVAS  
 61 X 94 CM  
 (#271-19)





JACK GREEN  
 HOW WHITEFELLAS LOOK  
 AFTER WHITEFELLAS  
 2020  
 ACRYLIC ON CANVAS  
 55 X 58 CM  
 (#40-20)



JACK GREEN  
 THIS LAND IS OURS - FOUR CLANS  
 (YANYUWA, GARAWA, MARRA & GUDANJI)  
 2019  
 ACRYLIC ON CANVAS  
 50 X 74 CM  
 (#249-19)



Jack Green  
My Blackie Allover  
1970, Acrylic on Canvas, 100 x 100 cm

Green's work is a series of paintings that explore the relationship between the individual and the community. In 'My Blackie Allover', Green depicts a small, white, two-story house with a green roof, surrounded by a large, brown, textured area. The house is the central focus, with several small figures of people standing around it. The background is a solid brown color, and the overall composition is simple and direct. The painting is signed 'JACK GREEN' in the bottom right corner.



Jack Green  
Rural Cosmos  
1970, Acrylic on Canvas, 100 x 100 cm

'Rural Cosmos' is a large, abstract painting that explores the relationship between the individual and the community. It features a complex network of blue, yellow, and green lines and shapes, set against a background of dense, wavy, brown and blue lines. The composition is highly detailed and colorful, with various circular and oval shapes scattered throughout. The painting is signed 'JACK GREEN' in the bottom left corner.





This Land is Ours - Four Clans  
2019, acrylic on canvas, 50 x 74 cm (#249-19)

Garrwa, Gudanji, Marra and Yanyuwa been here forever. We all tied in through ceremony and Dreaming tracks. Marra (top left) are saltwater people hunting turtle, dugong. They dance the Buffalo dance. Yanyuwa (top right) are saltwater people too, hunting; turtle and dugong out around the islands. Gudanji (bottom left) and Garrwa (bottom right) tied in to the Dreaming Track that runs from Garrwa Country in to Gudanji Country. There are a lot of powerful sacred sites that need to be looked after by us with song and ceremony. We gotta keep em safe. We all got spirit people in our Countries. They watching, looking; out, seeing what's happening. This land is ours, it's not for whitefellas to destroy while they tryin; to make a buck. Us four clans gotta stand strong together.



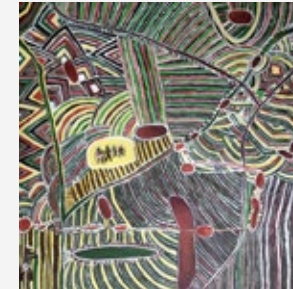
Our Country is alive and  
Whitefellas don't want to know  
2020, acrylic on canvas, 92 x 92 cm (#29-20)

Glencore, the company that owns McArthur River Mine, talk about the mine being in the middle of nowhere, at great distances from the places the Whitefellas fly in from to work there. But it's not in the middle of nowhere. McArthur River Mine sits in our country, right amongst a network of sacred sites and cultural places that give us life. Miners are always trying to get up close to our people, pick them off one by one. They like to get photos of their people shaking Aboriginal people's hands. They are always busy trying to make things look good while they poison our land and damage our sacred places.



Sacred Country  
2020, acrylic on canvas, 66 x 62 cm (#2-20)

In 2006, Whitefella miners, with the support of their governments, diverted McArthur River and dug a huge open cut pit in the bed of our river. Then they started building a massive waste rock dump to hide their deadly waste in our Country. The miners waste will be here for thousands of years. They did this to us right in the middle of Sacred Country, right where the Snake Dreamings are, where the Jabiru, the Barramundi, Dingo and Turtle Dreamings are. They cut our Dreaming tracks and threaten our culture and our futures as Aboriginal people.



Our Dreaming is Our Life  
2019, acrylic on canvas, 60 x 60 cm (#403-19)

The old man, claps his boomerangs and sings the song that travels with the Dreaming track of the Old Snake that travelled from the east to the west, before turning south east and going into the ground. Old Snake went right into the ground, right where McArthur River Mine is now trying to dig him up. Nearby are other sacred sites, the Garbula tree and the Turtle. Not too far away is the Barramundi Dreaming and the Jabiru Dreaming. These Dreaming's are powerful, they give us life, we come from them when we born and go back to them. Today whitefellas have trapped them all in the lease of McArthur River Mine where the mining company keeps digging and digging down in to the Old Snake and leaving behind a toxic waste rock pile. Once this Country at McArthur River was full of food, easy for families to go hunting bringing back wallaby, goanna, good food like that. But not today because the mine is destroying our Country, its food and sacred places.





Ngarki Yarji (My Country)

2019, acrylic on canvas, 61 x 94 cm (#271-19)

My Country used to look beautiful before miners pushed their way in and started digging it up and leaving their toxic waste behind for our children to deal with. When we were all living on Country there used to be wallaby drives where men would get behind the wallabies and drive them toward the hunters hiding and waiting for the prey. This was the time before white people came to shoot our people so they could take our land. After this terrible time, when things settle down a bit, some old drovers used to come to Borroloola and pick up some of the old men who could show them where the water holes were for the cattle on their trip towards Queensland.



How Whitefellas look after Whitefellas

2020, acrylic on canvas, 55 x 58 cm (#40-20)

At the top of the painting are two Whitefellas they represent both sides of politics who direct money into Aboriginal communities. This money doesn't really go to us Blackfellas it goes to the white dinosaurs that have captured our organisations. They like to look after themselves, make sure they are all good. They like to sit in their offices and make us have to climb up to them. At the bottom of the painting are two more Whitefellas, they been hearing from their mates, 'Good money to be made in Aboriginal communities'. 'Beauty,' they say, 'get me a job mate'. All the while we are watching this, even the spirits in the Country are watching, and waiting for things to change.



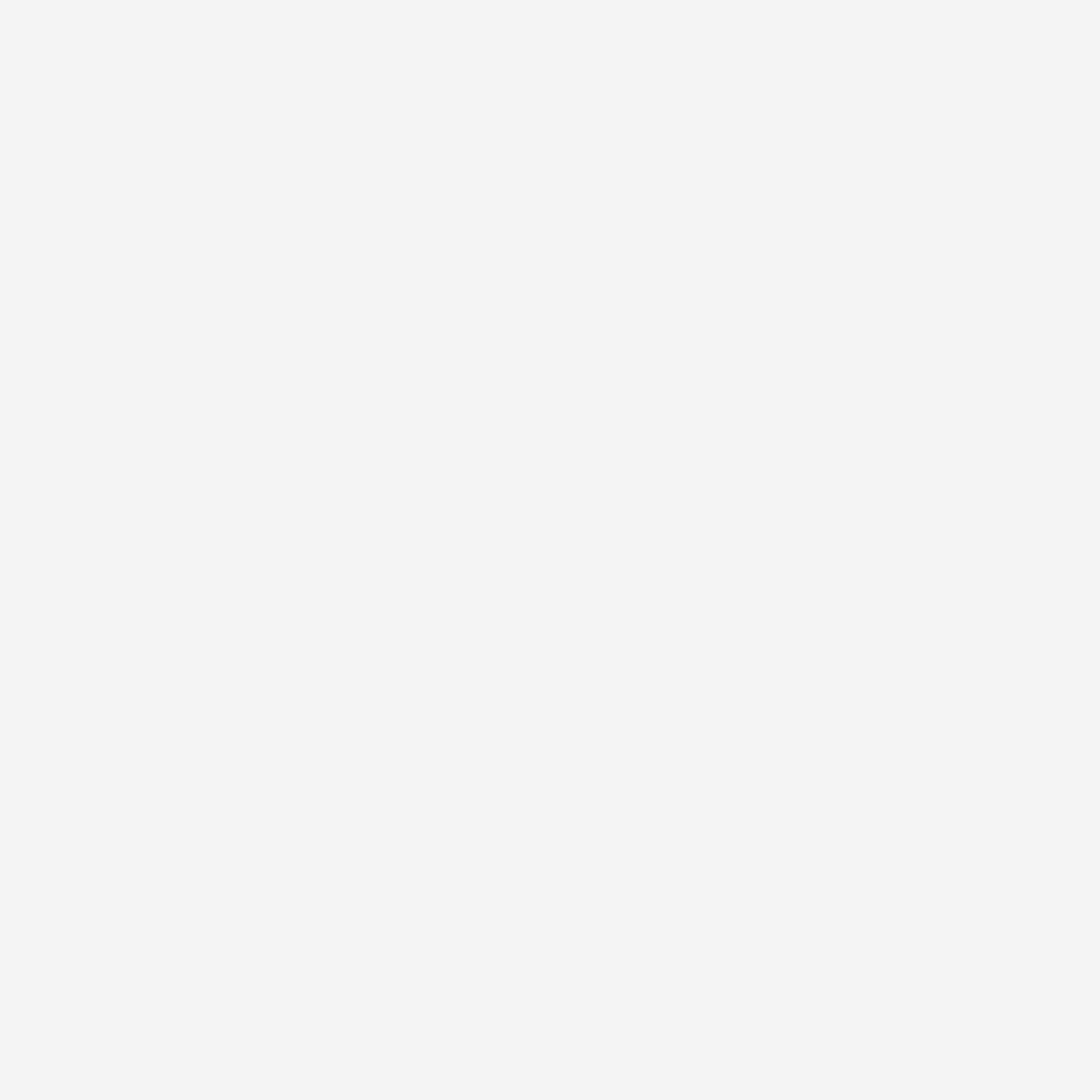
No Blacks Allowed

2019, acrylic on canvas, 40 x 41 cm (#363-19)

Government been working for a long time to push us Aboriginal people off our homelands. Many people end up in town with no job, no house and no family support. Being in town, whether it be Darwin, Katherine or Tennant Creek can be dangerous for Aboriginal people. Aboriginal people are always getting moved along, always watched, always told you can't be here. Once when people were drinking they could sit in the park, under the trees out in the open where they could be seen and feel safe. But these days' Aboriginal people aren't allowed in the parks when they drink. The parks are for white people, they like to keep them nice and green. Being pushed out of these places makes it unsafe for Aboriginal who can't drink in a hotel, kept out because of no shoes or because the bouncer doesn't like the look of ya. People are pushed into the scrub to drink. They pushed out where no one can see them. It's not safe drinking on the side of the creek where a croc might get

you or to a place where you might get murdered. Government and councils don't care about making it unsafe for Aboriginal people as long as their green parks look good for white people.







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