

ko kori toku ingoa

12th May - 29th May

Blak Dot Gallery



kori is a shapeshifter.
kori is a shift shaper.
kori is a shit stirrer.
kori is an interdimensional entity.
Sean's body is a vessel for kori.
kori is coming into this world!

kori is not from the here and now.
kori does not yet understand human traditions.
kori does not yet understand social constructs.
But kori wants to connect.
kori needs community.

kori is a persona that is becoming an identity.
kori is an extension of Sean.
Sean is becoming kori.
Sean is throwing a baby shower to welcome kori to this world.

www.seanmilesartist.com
seanmilesart@gmail.com

Sean Miles (Ngāti Raukawa) is an interdisciplinary and process-based takatāpui artist, respectfully doing mahi on sacred Wurundjeri and Boon Wurrung land in Naarm. Sean predominantly utilises performance, installation, sculpture, photography, video and poetry as mediums to explore/articulate ideas, knowledge and stories.

Sean’s current practice spurs from an enquiry into the correlations between trickster archetypes in ancient knowledge systems and contemporary queer performativity, attitudes, actions and resistance tactics. Sean holds a particular interest in the stories of Māui—the trickster demigod of Māori mythology—and how Māui’s clever wit combined with the powers of shape-shifting and interdimensional travel are used to undermine structural authority and cause a paradigm shift in power distribution - a social and systemic change that benefits those with less privilege and access.

Sean applies simplistic, punk and immediate methods of transformation to at-hand materials and environments as a means to reveal the transformative potential of our everyday make-up. These ritualistic and alchemical-like processes produce objects, costumes and spaces for ceremony to be activated by performance, as an attempt to ~ revive suppressed, reveal hidden and/or generate future ~ folklore.

Inspired by gothic horror and speculative fiction, Sean manifests visions that confront the ongoing damage of colonial and heteronormative social structures, whilst concurrently fostering a space for contemplation on transgression, liberation, humour, healing, regeneration and resilience.

For **ko kori toku ingoa**, Sean has reached out to marginalised artists and makers (with whom they have a personal relationship with) to collaborate with them and contribute to the exhibition. Sean requested “gifts” in the form of art, to nurture kori’s arrival and to sit alongside Sean’s own preexisting artworks that reflect kori’s nature.

In the space, there is a gift table for gallery visitors to leave their own offerings at any time throughout the exhibition period. At the exhibition’s closing on May 28th, kori will emerge to open and play with the gifts.



Photos by J Davies 2022

GALLERY ONE

OUTER WALL (CLOCKWISE)

1. Ashley Perry, Goenpul

Oodgeroo Dillybag, 2022. Yeroll (Climbing Vines), fire remnants from Moorina, Sean, and Ashley, raffia. ~ This work is an offering of a Oodgeroo dillybag for kori, may this let them enter the dreaming as they need. ~

Ashley Perry is an interdisciplinary Goenpul artist from Quandamooka country. His recent works are examining information and data systems, interrogating the methods of collecting and categorising. His works often examine the legacy of colonialism in these kinds of systems, as a way of understanding embedded issues in their current form. He was the recipient of the Incinerator Art Award: Art for Social Change (2019). He recently presented work in Florence, Italy for the First Commissions Project, the University of Melbourne.

2. Porobibi, Ambai

Mionai – To bless, 2022. A bag of gifts made by Noken a Wamena, West Papuan woven Bag filled with a sacred arrow resin sculpture, coconut, sweet potato & taro.

Porobibi is a West Papuan multidisciplinary artist, currently based in Naarm. He uses storytelling through music, spoken word, sound sculpture and community organising to highlight movements of resistance and the continuity of culture, particularly of First Nations people and people from migrant and refugee backgrounds like himself. He has a background in grassroots advocacy work and is passionate about using creative projects to develop accessible opportunities, engage in collaborative works, and share cross-cultural storytelling through people's lived experience.

3. Sean Miles, Ngāti Raukawa

Kereru, 2020. Latex bird mask, cotton, feathers, mesh, spray paint, rubber gloves

4. Zamara Zamara

Tools for kori, 2022. Glazed stoneware.

Bib, 2022. Fabric, thread, safety pins, paint

Zamara Zamara is a sculpturally and performatively grounded installation artist. Their practice looks at how non-traditional modes of communication and composition can be located to highlight the un-liveability of social structures and to preserve space for disruption within the mundane. Their recent focus has been an evolving series of projects toying with how re-appropriation can create space for subversive methods of use and organisation. Pursuing the fabrication of queered iconography and propaganda, through which non-dominant histories may be located and alternate futures may be performed.

www.zamarazamara.com

IG: @zamarapresents

5. Sean Miles, Ngāti Raukawa

Kahu, 2020. Latex bird mask, spray paint, anodized fish hooks, chain, steel, hook, lace, mannequin head

6. Simona Castricum

A cushion for our emotions, a portal to our dreams, 2022. Pillow stuffing, builders plastic, headphones, audio

~ to be listened to through either headphones or pillow, alone or together ~

Simona Castricum is a multidisciplinary creative and academic working in music and architecture on Wurundjeri land of Kulin Nation. Her work explores queer and trans intersections in architecture, public space, and civic life.

www.simonacastricum.com

7. Hana Pera Aoake, Ngaati Hinerangi, Ngaati Mahuta, Tainui/Waikato, Ngaati Haua, Ngaati Raukawa, Ngaati Waewae

Ka whiti te ra, ka pua te kowhai, 2020. Kawakawa dyed linen, kowhai, thread, fishing line, paper.

Hana Pera Aoake is a mother, artist and writer. Hana works across many mediums including textiles, raranga, ceramics, painting, performance, film, sculpture and writing. Hana has published widely and sometimes organises exhibitions, readings, education programmes and conversations. From 2014-19, Hana was a part of Fresh and Fruity (with many others), which began initially as an artist-run gallery that formed into a collective. Currently they work with Morgan Godfery on Kei te pai press, a publishing and education project. Hana published their first book, A bathful of kawakawa and hot water with Compound Press in 2020 and in 2021 had a cheeky little baby named Miriama Jean. Recent projects include Matarau curated by Shannon Te Ao at City Gallery Wellington; The Material Kinship Reader edited by Kris Dittel and Clemintine Edwards and Whānau Marama curated by Jade Townsend. They live in Te Rotopāteke, Ōtepoti with their partner and pepi studying Te Reo Māori.

www.keitepaipress.com

IG: @fulltime_haututu

8. Blake Lawrence

Small sash for The Girls, 2021. Cyanotype on cotton and linen, 165 x 36cm

Born from Yaegl land and waters, and living and working on Gadigal land, Eora, Blake Lawrence is an interdisciplinary artist working across photography, drag, video, performance and ceremony. Drawing on the performative potential of materials, Lawrence works in entanglement with crude and camera-less photographic processes. They are devoted to relationship and responsibility beyond genealogy, absence and residue, drag, care, love, sex and pleasure in a practice-based research.

www.blakealanlawrence.com

9. Beatrice Rubio-Gabriel, Ifugao Peoples (Lagawe, Philippines)

Parating Na Sulat, 2022. Glass, etching, ink, hand formed clay, acrylic paint, rice, salt, oil pastel, mirror.

Bea Rubio-Gabriel is a performance artist, writer, and curator born in the Philippines, now based in Naarm/Melbourne. They explore the endangered Baybayin script in how it can be activated as a gateway to rebuild cultural connections through performance, and approach writing as artform and ephemera. Their research focuses on the politics of translation, pre-colonial writing systems (namely, Baybayin), and Indigenous (Ifugao) knowledge systems of the Philippines and how this may create a rupture within colonial systems and narratives, and resurrect cultures and stories once thought to be lost.

www.beatricefrgabriel.com

IG: @beatricefrgabriel

10. Sean Miles, Ngāti Raukawa

Gift Table, 2022. Enamel paint, milk crates, wooden table top (200cm x 80cm), fire gel, Baby Shower Bunting with polaroids by J Davies, nitrile gloves, water, acrylic nails, helium tank, latex balloons, streamers, offerings from visitors

11. BLECK.

Welcome, 2022. Found objects, paper, charcoal, mylar, helium

~ An offering of human playthings for the sacrifice, anchored by ashed remnants, BLECK. welcomes kori forward into this dimension with this protection charm. May you live long & well ~

BLECK is a Takatāpui artist based on Gadigal country, exploring queer, brown existence and history through costume, song, sculpture and performance. Their practice is their permission to reclaim the knowledge, power and truths lost to the forces of time and white supremacy. Their practice is their tool for speaking and dreaming into existence a future that can hold us all.

IG: @bleckbybleck

12. Maree Prentice

they them us, 2022. 10 painting storyboard and self-published children's book

Maree Prentice identifies as a Pasifika person raising a beautiful bi-racial child with the wisdom of our ancestors: guiding towards a diverse future.

IG: @mareeane_art

mareelachmund@gmail.com

13. Jo Bragg, Ngāti Porou

Mineral Deep/Birdsongs, 2022. Audio (with headphones), 9:58, looped

Cofounder of *MEANWHILE* ARI, Tāmaki Makaurau born and based Jo Bragg is a writer and researcher. Bragg recently graduated with an MFA by Research (First Class Honours) at Monash University (Naarm Melbourne, AU) focusing on Trans-Feminist and Queer theory in poetry, literature and broader printed media.

www.jobragg.space

IG: @jo3eyb

14. PIFI (Anthony de Bono & Fábio M Silva)

The Little Pifis, 2019. Toy dolls with customised outfits

Since 2017, Anthony de Bono & Fábio M Silva have been performing together under the moniker PIFI. Their work references an amalgam of classical artists, pop culture and different mythologies through a contemporary surrealist lens, creating abstract autobiographical performances.

www.anthonnydebono.net

IG: @fabiomsilvastudio

PORTABLE WALL (FROM LEFT TO RIGHT)

15. Nicholas Currie, Yugambah (Mulunjai clan)

Gift for the bub, 2022. Mixed media painting on paper, 40cm x 30cm

"I like to paint, its calming and truth telling"

IG: @nicholascurie

nicholascurie845@gmail.com

16. Renee Cosgrave, Ngāti Tūwharetoa

Mangu, 2020. Oil on linen, 122 x 102cm \$1500

Renee Cosgrave is an artist based in Naarm on Wurundjeri Woi wurrung Country. She is from Aotearoa of Irish, Māori and Scottish descent. Renee's practice explores painting, drawing and raranga (weaving). Her works investigate repetition, rhythm and colour and explore concepts of whakapapa (genealogy) and whenua (lands).

www.moon-unit.org/renee-cosgrave.com

IG: [@reneecosgrave](https://www.instagram.com/reneecosgrave)

17. SOAP (Camille McLeod & Litia Roko)

and I come out alive II, 2022. Hand-embroidered cotton lace doilies, procion MX (cold-water) dye, resin, Sean's circular black painting

18. Jake Treacy

EASY RIDER/HARD LOVER, 2022. Restored motocross helmet with jewellery, vinyl poem on mx goggles, Sean's plinth

Jake Treacy is a curator and poet working on the unceded sovereign lands of the Wurundjeri Woi-wurrung and Boon Wurrung Peoples of the Kulin Nation. They are a queer, non-binary, rebel angel whose practice enacts radical gestures of love, transformation and healing through community collaboration. Their practice employs numinous acts through exhibition-making, visual media, performance, as well as the spoken and written word. Their current practice and research is informed by queer mysticism, dreams, sex, and doom metal.

IG: [@jakeadamtreacy](https://www.instagram.com/jakeadamtreacy)

FLOOR

19. Georgia Kartas/Saint Jorge

Performance remanent ~ Tarot reading inscribed into the floor with chalk expressions ~

Georgia Kartas/Saint Jorge is a poet and performer. Their research explores the relationship between quantum physics and metaphysics, as a pathway to radical re-worlding. They are a 2020–21 Wheeler Centre Hot Desk fellow, bookseller, tarot reader, and co-curator of Thin Red Lines, a quarterly poetry event in Naarm.

IG: [@cronewithacrown](https://www.instagram.com/cronewithacrown)

20. Moorina Bonini, Yorta Yorta, Wurundjeri

Untitled (Charcoal Remains), 2022. The work is an 'essence' of a yarn between Sean, Moorina and Ash Perry. A physical manifestation and presentation of knowledge sharing and deep listening. The sharing of cultural knowledge and individual knowledge within a circle or group and that knowledge being held by each individual.

Moorina Bonini is a proud descendant of the Yorta Yorta Dhulunyagen family clan of Ulupna and the Yorta Yorta and Wurundjeri Briggs/McCrae family. Moorina is an artist whose works are informed by her experiences as an Aboriginal and Italian woman. Her practice is driven by a self-reflexive methodology that enables the reexamination of lived experiences that have influenced the construction of her cultural identity. By unsettling the narrative placed upon Aboriginal people as a result of colonisation of Aboriginal Australia, Bonini's practice is based within Indigenous Knowledge systems and brings this to the fore.

www.moorinabonini.com

IG: [@yortayorta_warrior_principessa](https://www.instagram.com/yortayorta_warrior_principessa)

21. Lucie McIntosh

Narcissus Dish, 2019. Crushed velvet, down, tin, enamel, 150cm x 150cm x 75cm

Lucie a multi-disciplinary artist, curator and writer (currently) based in Northern NSW and Naarm (Melbourne). Alongside her independent practice which spans visual art, publishing, writing and curating she has committed much of her professional capacity to platforming independent, artist-led and experimental practice. Lucie is interested in collaboration, ideas of the commons and critical, transdisciplinary projects. Her recent research explores biopolitics, notions of power and the philosophies and contexts of post-truth.

www.luciemcintosh.com

WINDOW

22. Jesse Gall

Fire, walk with me (baby mobile), 2022. Mixed organic and inorganic matter, copper, aluminium, sterling silver, glass, nylon, bird seed, beeswax.

Jesse Gall is a non-binary, neurodivergent improviser and settler working on the unceded lands of the Wurundjeri and Boon Wurrung people of the Kulin Nation. They are currently interested in the stimulus of their nervous system as an anatomical oracle to further engage in collective and intimate experiences.

IG: @d0llem

GALLERY ONE AUDIO

Manisha Anjali

Friend to Flowers and Animals, 2022. Audio, 1:50, looped

Manisha Anjali is a writer and artist.

www.manishaanjali.com

manisha.anjali.kumar@gmail.com

GALLERY TWO

^ (Bon Mott)

High energy showers, 2022. Mixed media vertical cosmic ray sculptures, silk, fan

^ lives and works in Ngár-go (Fitzroy), Melbourne, Australia. _^_ is a sculptor creating transdisciplinary process-driven Installations Activated by Performance (IAP) that are informed by learning from Indigenous Knowledge, the trickster, nurture through collaboration, quantum physics, the queer ecologies of lightning, philosophy and looking back to find a path forward for expanded, inclusive social change. _^_ is a queer, nonbinary, neuro-diverse emerging artist and curator who identifies as lightning. _^_ studio practice involves, sound technology, metalwork, magnets, bronze casting, sewing, beading, choreography, filmmaking, and assemblage using _^_ objects of personal nostalgia as materials and digital media, printing onto silk & hemp and performance art

www.bonmott.com

info@bonmott.com

Agnes Whalan

Nest, 2022. Mixed media

Weaved power cables, stethoscope, skipping rope, shoelace, wigs, headphones, picket fence, tape recorder, pocket knife, harness, loop straps, wire, studded belt, chains, necklace, fishnet stocking, vape, rubber gloves, lace tablecloth, leather skirt, climbing rope, faux fur, phone charger, game controller, bowtie, silver chalice, bandage, fairy lights, headtorch, rave choker, chandelier debris, sex toy, underwear, guitar strap, whip, telephone cord, microphone lead, dice, cards, chess pieces, Sean's materials

Agnes Whalan is an artist, musician and poet living in Narrm. They make creative work as a public journal, coping mechanism and spiritual habit.

IG: @ratbagnes

klari agar

Tether, 2022. Candle wax, glass, fire, varnish, latex, glue, copper, proximity and conversation, discarded nest material, tubing, dream about texture

klari agar is a multidisciplinary artist residing on the unceded lands of the Boon Wurrung and Wurundjeri Woi Wurrung peoples of the Kulin Nations. Their practice plays with deliberate accidents and process, resonating with ideas of the spectacle, non-linear connection/interconnectivity, landmarks of belonging and humour as a form of resilience.

They work within alternative photography, installation, sculpture, language and performance.

www.klariagar.com

IG: @i_luv_dirt

GALLERY TWO AUDIO

SOAP (Camille McLeod, Lachlan Johnson, & Marcel Berthon)

and I come out alive, 2022, 8:00, looped

SOAP is a collective working on Ngunnawal/Ngunawal and Ngambri country. SOAP are Camille McLeod, Lachlan Johnson, & Marcel Berthon. SOAP are interested in amplifying the collective, unthought fears and desires coursing through the endless elicitation of personal information. SOAP unfaithfully use cut-up poetry techniques to rearticulate digital experiences and expressions of being in the world, and explore how we have been together - without each other - in the thick of it.

camilleerinmcleod@me.com

BILLBOARDS (EXTERIOR BUILDING)

J Davies

J Davies (b. 1994) is a queer, agender, First Nations (Māori) photographic artist living and working on stolen lands of The Kulin Nation (in Melbourne, Australia). J graduated with a Bachelor's Degree of Fine Art from The Victorian College of The Arts in 2017 and has been exploring and experimenting with photography since 2008. Through the use of analogue and instant photographic processes, J is developing a body of work that highlights and celebrates the importance of queer life and community. Creating this work relies on the development of safe spaces and intimate relationships between artist and subject, which has shaped the artist's practice into one of empathy and collaboration.

www.jay-davies.com

jaydaviesart@gmail.com