

ZOE DE LUCA

# We Don't Really Need This/ *BELL Invites*



“I want to wrap the black box for white artists in chains,” he said. “No, thank you,” they said. Richard Bell did not receive the Australian pavilion commission for the 2019 *Venice Biennale* but his proposed project, *We don't really need this/BELL Invites* received national and international attention nonetheless. And, the artist's plans for a revised, self-determined version, *EMBASSY 2019: Venice* are presently underway. Bell lives and works in Meanjin (Brisbane, Australia). He is a member of Kamilaroi, Kooma, Jiman and Gurang Gurang communities, and a founding member of Indigenous artist collective proppaNOW. This text elucidates the story of Bell's long road to the 2019 *Venice Biennale* through his yet unrealized project. Far from one actor caught among Australian art world elites and the major arts funding body, Bell's efforts to incorporate Venice into his ongoing *Embassy* project's (2013–) cumulative transnational, anti-colonial and anti-capitalist movement discloses something particular about the relationship between cultural patronage and patrimony within the settler-colonial state of Australia.

Bell's proposal to the Australia Council for the Arts, titled *We Don't Really Need This/BELL Invites*, constituted an onsite architectural intervention vis-à-vis wrapping chains around the Australian pavilion (newly built for the 2017 *Biennale*) and an offsite iteration of *Embassy*. The latter is both a politicized, architectural assemblage that borrows from the iconic tent form and agitprop material of the Aboriginal Tent Embassy established in 1972, and a social space for discussions programmed by Bell and his artist/activist collaborators. In his now classic study, American sociologist Howard Becker argues that works of art always reveal signs of the “cooperation” that bring them into being, with much of what goes on behind the scenes remaining legible in the final work.<sup>1</sup> In addition to the obviously challenging nature of Bell's proposal, this text takes the whole affair—from changes in the selection process for the *Venice Biennale* national pavilions, to Bell's apparent failure within that, and the subsequent rerouting of his project—as an opportunity to identify Australia's participation in the *Venice Biennale's* complicated context since mid-twentieth century, and the recurrent diagnosis of national historical amnesia in Bell's oeuvre.

Bell's proposal to enclose the pavilion in chains made his refusal to represent Australia plain: he would not be going inside the pavilion. On one hand, it is obvious why his proposal would make an unlikely selection: how could a project be selected to represent the nation-state it seeks to assail? The proposal reiterated that in the Indigenous lands now known as Australia, “invasion is a structure and not an event”. This is Australian anthropologist Patrick Wolfe's most oft-cited line from *Settler Colonialism and the Transformation of Anthropology: The Politics and Poetics of an Ethnographic Event* (1998). At the time, Wolfe's work presented an intervention within existing understandings of coloniality as well as the discipline of anthropology's entrenchment within European colonial praxis and discourse. He argued that in the instance of settler-colonial states such as Australia, rather than being entirely dependent upon stolen labour from Indigenous peoples, the formation in which settlers ‘came to stay’ en masse required or rather desired the elimination of the Indigenous population in order to validate the legal fiction of *terra nullius*.<sup>2</sup> Bell's use of “invasion is a structure and not an event” thus conceptually connects Wolfe's argument with the semiotics of the Australian pavilion's architecture and Indigenous-led activism that organizes protests on Australia Day, the national holiday, and rebrands it as “Invasion Day”. It is worth pausing here and holding the imperfect nature of terminology in mind—and the necessity of its continual revision—including the term “settler” which has crucially been critiqued and rejected for its overly-benign connotations.

DESIRING REPRESENTATION IN THE GIARDINI: WHOSE SECTOR IS IT ANYWAY?

The first *Venice Biennale*, held in 1895, was founded as a means to develop cultural tourism and a market for paintings.<sup>3</sup> Within the glut of global biennial exhibitions, Venice occupies both a singularly reified and fraught position. It is the regal forebear of “the exhibitions that created contemporary art” according to Australian art historians Anthony Gardner and Charles Green, and remains the credentialing crown for contemporary artists throughout the global/izing art worlds.<sup>4</sup> Caroline Jones is among a growing number of art historians who have shown that biennales are the offspring of nineteenth-century modes of cultural tourism, such as the elites’ Grand Tour, and imperialist exhibition and industrial exposition, such as world’s fairs.<sup>5</sup> Today the floating (sinking) city of Venice endures the highest ratio of tourists to locals in any city in the world.<sup>6</sup> Though biennale culture contributes to this far less than, for example, the cruise ships that Venetians have tirelessly fought from the canals, the fact that the 2017 exhibition clocked attendance at over 615,000 is significant to a range of both local and foreign metrics. In November 2017, the commissioning procedures for the Australian pavilion made the international art media headlines. There would no longer be a role for a commissioner due to changes in the rules of compliance. The BBC reported as “World News,”

*There is no room for democracy when it comes to choosing Australia’s leading artist, according to one of the country’s most prominent philanthropists. Simon Mordant has donated heavily to the arts in Australia over the last decade, including about A\$3m (£1.7m; \$2.4m) towards Australia’s involvement in the Venice Biennale. But he and his wife Catriona have withdrawn financial support for next year’s entry. They made the decision after artists were told they would have to apply for the position instead of being invited... The [Australia] Council says the process has been changed to comply with Biennale guidelines, and has resulted in expressions of interest from seventy artists currently being considered by a panel of experts.<sup>7</sup>*

Financier and philanthropist, Mordant expressed his view on the changes, ‘Why I’m no longer funding Australia at the Venice Biennale’ in *The Art Newspaper*. This text passionately describes the Mordants’ decades-long commitment to building audience capacity for Australian art through their dedication as patrons and latterly his role as commissioner of the Australian pavilion. “I expressed dismay,” writes Mordant,

*... that there had been no consultation with the sector or key supporters, that I didn’t believe the Board had any members with deep contemporary visual arts expertise and that I didn’t believe an open expression of interest was an appropriate way to source our leading Australian artist. Further I noted that I didn’t believe the Australia Council was qualified to advocate and champion to attract the international curators and museum directors to visit the pavilion and see the artist and curator.<sup>8</sup>*

Mordant’s words are worthy of scholarly, not just economic interest, as whose sector is it anyway? Corraling Mordant’s concerns with Bell’s proposal raises the question of value: what is the value of participation or representation in Venice, and for whom? Why doesn’t Bell need ‘this’? If not him, then who? These positions highlight the complex and contested intermingling of domestic cultural practices, international diplomacy, and global capitalism that occurs each *Venice Biennale*. The following sections articulate some of the concerns of representation through the story of Australian art’s ‘provincialism’ and the local/global market for Indigenous art within the apparently global context of Venice’s Giardini.

#### AUSTRALIA'S PROVINCIALISM PROBLEM REDUX

In 1974, writing from within the presumed centre of the art world (New York City) and in its purported most influential outlet (*Artforum*), Australian art historian Terry Smith diagnosed Australian art's problem as "provincialism", citing the unilateral cultural influence of the United States, from centre to periphery. Smith substantiated his claim with the fact that Sidney Nolan (1917-92) was considered a great painter only in Australia; whereas New York artist Jackson Pollock's place in the Western canon is clear from any position. It must have been apparent to Smith that even though Nolan had inaugurated Australia's presence in Venice in 1954 this had not achieved the desired effect of mutual cultural recognition. There is, in fact, little evidence that representing Australia at Venice has as yet produced significant or remarkable cultural impact for the artist and their place in the global canon or market.<sup>9</sup> Nolan is an obvious example, but it is also significant that more recent Australian representatives have hardly received major international follow-up exhibition invitations or collection opportunities. Yet the constant reinvestment in or patronage of this model and site clearly contains a great deal of another kind of value for both local market players and ideology. One possible inference to be made is that the national pavilion model in which the world's great artists meet in Venice before a global audience is an example of faux international democratization that is tied to domestic markets and national interests.

#### BELL'S THEORY OF ART WORLDS, AND EMBASSY'S TRANSNATIONAL TURN

For the past fifteen years, Richard Bell has been among the most significant critics, both at home and internationally, of the Australian art world. Bell started showing paintings in Brisbane in the 1990s but rose to prominence, or perhaps more accurately, notoriety in 2003 with his *Telstra National Aboriginal and Torres Strait Islander Art Award*-winning painting *Scientia E Metaphysica (Bell's Theorem)* (2003), which appropriated the paint-drip technique from Jackson Pollock and canvas-board tile compilation from Sydney artist Imants Tillers, declaring "Aboriginal art—it's a white thing." *Scientia E Metaphysica* and the essay he released with it, 'Bell's Theorem: Aboriginal Art—It's a White Thing!' catalyzed debate on the lack of critical discourse on the production, consumption and appropriation of Aboriginal art, beginning with the initial boom of the remote art centres in the 1970s for, and by, the white Australian art market. Memorably, he delivered us the "triangle of discomfort" which bluntly illustrates the role of middlemen (sometimes colloquially referred to as "carpetbaggers") in the Aboriginal art "industry" who proliferate in their exploitation of Indigenous artists. The significance of Bell's iconic analysis was that it effectively redirected Australian art's dilemma, from Smith's 'provincialism', to the fact of ongoing colonialism.

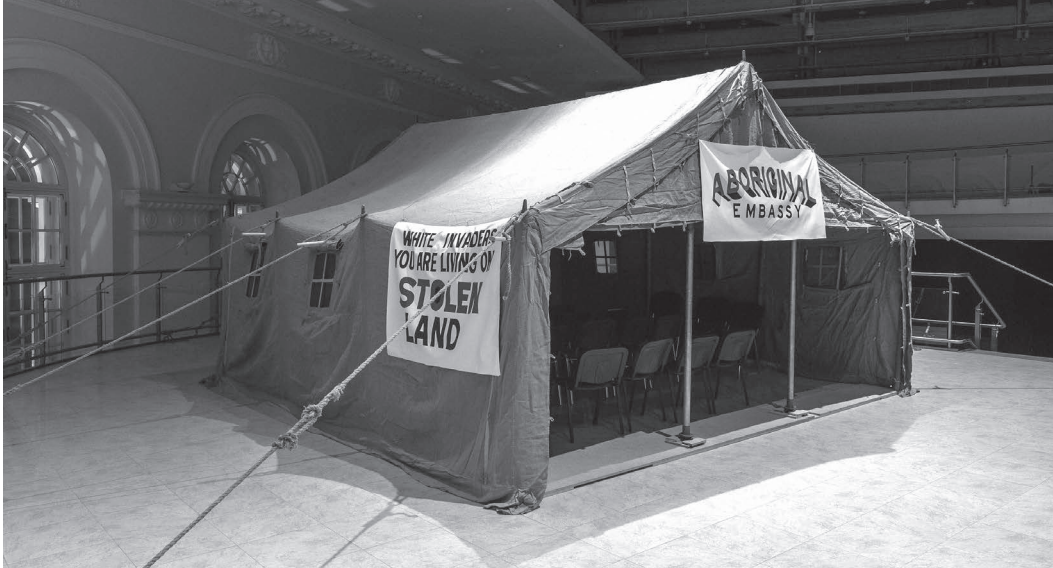
'Bell's Theorem: Aboriginal Art—It's a White Thing!' articulated an explicit concern with infrastructure, by problematizing multiple and interconnected art worlds: "Aboriginal Art is bought, sold and promoted from within the system; that is, Western Art consigns it to 'Pigeon-holing' within that system. Why can't an Art movement arise and be separate from but equal to Western Art — within its own aesthetic, its own voices, its own infrastructure, etc?"<sup>10</sup> Bell's deployment of "separate from but equal" echoes the phrasing of legally-sanctioned racial segregation in the USA, which was (apparently) overturned in the Civil Rights Movement's historic victory in *Brown v. Board of Education* in 1954. Thus Bell provocatively invokes the history of anti-black racism, and that the concept of an Aboriginal art is always a doubled movement, whereby it is coeval with both civil and land rights political activism. One of his standard lines is that he is "an activist masquerading as an artist."





Bell rarely misses an opportunity to expose the desperate situation of racialized politics in Australia. Since 2013, *Embassy* has continued to interrogate the role of Indigenous civil and land rights activism within the separation and connection of multiple art worlds via the infrastructure of the biennial exhibition circuit. This project is a direct continuation of the Indigenous land rights and anti-racism activism mobilized through the original Aboriginal Tent Embassy established on the lawns of the Australian Parliament in Canberra in January 1972, which tapped into the contemporaneously occurring global anti-colonial Indigenous and Black Power movements.<sup>11</sup> Analyses that position Bell's project as an 'homage' to the original Aboriginal Tent Embassy fail to fully capture the extent of activity of that former event.<sup>12</sup> Rather, each time Bell produces *Embassy* he is demonstrating the incompatibility of the Australian state's colonial processes of possession, such as Native Title, with the ongoing activism of the Indigenous civil and land rights movements.<sup>13</sup> Perhaps no single artwork produced by an Australian artist has been so widely exhibited within biennales and major international museums. As Bell's website documents, since 2013, *Embassy*,

*has been invited into some of the most significant international exhibitions and venues of the past five years, including: the Moscow Biennale curated by Catherine de Zegher in 2013; Performa 15, New York City in 2015, curated by Rose Lee Goldberg; the 16th Jakarta Biennale, curated by Charles Esche; the Sonsbeek International in Arnhem, Netherlands, curated by ruangrupa; BELL Invites... an exhibition of Bell and work by friends and collaborators opened at the Stedelijk Museum SMBA, Amsterdam. In 2016 Embassy was presented as part of the 20th Biennale of Sydney, curated by Stephanie Rosenthal; the Cairns Indigenous Art Fair also 2016; the Institute of Modern Art, Brisbane; the Jerusalem Show VIII curated by Vivian Ziherl. In 2017, Embassy travelled to e-Flux, New York City, in the Toxic Assets exhibition, and the Indigenous New York, Artists' Perspectives program curated by Alan Michelson at the New School.<sup>14</sup>*



Each iteration of *Embassy* reflects a different range of exhibition and coalition building capacities affected by fluctuating levels of funding as well as time allowed to produce the project. His presentation in New York City, as part of *Performa 15* in November 2015, is instructive in commingling New York's 'provincialism' (Terry Smith was there to moderate), and Bell's place in global Indigenous art networks contextualized by the forthcoming *Venice Biennale*.

In *Performa 15*, *Embassy* was publicized as a "a hub for film screenings, workshops, discussions and as an exhibition space" that "presents a program of talks that explore the historic and contemporary relationship between performance and protest with contributions from Black and American and Australian First Nation[s] artists and activists."<sup>15</sup> The final day comprised over six hours of presentations and discussions, beginning with Terry Smith's opening remarks on the contentious meanings produced across and between the terms "Indigeneity", "art" and "institutions". Smith was followed by New York-based, Six Nations artist Alan Michelson who described the history of the Lenape's dispossession (of Manhattan Island) and the glaring absence of Indigenous artists in the city's major contemporary museums (such as the Whitney Museum of American Art), and artist talks by Tanya Lukin Linklater and Duane Linklater. Movement co-founder Sylvia McAdam also gave a presentation on the "global grassroots Indigenous-led resistance called Idle No More."<sup>16</sup> The last panel, 'What is the future of solidarity?' comprised a "public meeting between artists Emory Douglas, Richard Bell, Alan Michelson, Vernon Ah Kee, and Stuart Ringholt, activists Sylvia McAdam... and Autumn Marie of Black Lives Matter and many other initiatives, amongst other activists and thinkers."<sup>17</sup> They are examples of some of Bell's network of interlocutors, that he draws from in other iterations, and those he plans to expand upon in Venice.

BUT WHY DOES HE WANT AN ABORIGINAL EMBASSY IN VENICE?

The national pavilions in Venice are obviously not ascribed the same powers as official foreign embassies, but they undoubtedly perform ambassadorial work for the nation and participate in domestic-global circuits of capital. *We don't really need this/BELL Invites* builds upon the undeniable and ongoing connection between settler-land and cultural theft. Forty years after Terry Smith's critique of the art world's provincialism, the Australia Council for the Arts announced Bell, in a media release during March 2018, as one of the shortlisted artists for Australia's representation at the 58th *Venice Biennale*. Bell has stated that he had not expected his controversial and knowingly titled proposal would actually be accepted. It is worth quoting Bell's proposal at length;

*I intend to deliver an entirely new artwork for the Australian Pavilion at Venice in 2019: a monumental outdoor sculpture in which I propose to wrap the Pavilion in chains. This would effectively lock audiences out of the building in a symbolic gesture against not only the full scale invasion of the arts by capitalist colonialist forces but more importantly as an insistent Aboriginal refusal of the white space that symbolizes the ongoing dispossession and dehumanisation of Indigenous peoples. We must understand settler colonialism as an ongoing process: invasion is a structure and not an event. Therefore, we insist that in 2019 'the black box for white art' which is the Australian Pavilion (one of the most significant international cultural signifiers of the settler state) must be refused. Ways in which my architectural 'intervention' can be understood include:*

*As a comment on the treatment of Indigenous peoples;*

*As a critique of colonial history, including its monuments;*

*As a disavowal of the nationalism upon which settler colonialism is based (including its global representation vis-à-vis the Venice Biennale);*

*As a comment on the restrictions of freedom placed upon Aboriginal communities...*

*As a comment on the erosion of democratic rights globally;*

*As a comment on immigration/refugee policies (and the racist fantasy of a homogenous nation);*

*As a comment on the history of slavery and its inseparable relationship to colonialism and global capital;*

*To address the exclusion of Aboriginal peoples from their own lands;*

*As a critique of architecture and its role in colonial contexts by creating architectural hierarchies that exclude or oppress the dispossessed;*

*To address the collapse of democracies into fascism via demagoguery;*

*As a commitment to refuse assimilation into settler colonial ideology.*

*... A point to emphasize here is that while the Pavilion is shut down, a conversation about matters beyond the confines of the Venice Biennale must ensue. As such, BELL Invites... will present a political program that will be developed as the next instalment of EMBASSY to be co-convened by myself, Clothilde Bullen and Professor Gary Foley (Victoria University). This manifestation of Embassy will coalesce around several key themes including Indigenous Sovereignty; Forced Migration; and the effects of late capitalism.<sup>18</sup>*

MOVING ON, OR BELL CONTINUES THE JOURNEY TO VENICE

Since the Australia Council announcement, Bell has modified and also exhibited his proposal. In October 2018, he inaugurated the new premises of his Brisbane gallery representative, Milani Gallery, by installing *Embassy* in the carpark/loading bay. Bell invited Quandamooka land rights

activist Dale Ruska to speak about the travesty of North Stradbroke Island Native Title, which after sixteen years of negotiations was the first such determination, in 2011, for the south eastern (and most populous) region of the state of Queensland. 'Bell's Theorem: Aboriginal Art-It's a White Thing!' contained an early, forceful critique of Native Title, which legal scholar Aileen Moreton-Robinson (Quandamooka) has strikingly defined as part of "the possessive logic of patriarchal white sovereignty."<sup>19</sup>

For some, *Embassy's* proximity to the commercial site of art might seem difficult to parse; it is easier to lament the total co-option of 'political' or 'radical' art than to think about the attendant complex contexts and corresponding ethics. But Bell's strategy has consistently utilized existing infrastructure, folding its shortcomings into the long list of revisions taking shape in his political imaginary. In 'Bell's Theorem: Aboriginal Art-It's a White Thing!' the artist linked the settler-capitalist-state extraction of Indigenous cultural value with its (the state's) maximum expropriation of Indigenous land. Since then one way to look at his practice is to view it as an exercise to make more use of the Australian art world's social and cultural processes than it extracts from him.

For Stó:lō First Nation artist and scholar Dylan Robinson, "The material and physical structures of the museum, public squares, and modern gallery 'starchitecture' are structures that apprehend Indigenous belongings with their gaze."<sup>20</sup> Nevertheless, he says, "Indigenous writers and artists are exploring forms that are not merely containers for knowledge collection; we are advancing models for readings that inhabit other temporalities."<sup>21</sup> For Robinson, this is one part of understanding sovereignty not as "a thing, but an action; it is a form of doing."<sup>22</sup> In taking *Embassy* to Venice and situating it among the national pavilions of the Giardini, Bell insists on a place for his practice and his politics in a way that is clearly distinct from the colonial-settler sovereignty performed by the Australian pavilion: this is Indigenous sovereignty in action and a demonstration of global Indigenous art's transnational bonds.<sup>23</sup> This is what Bell began when he staged *Embassy* at various sites in Venice in 2015. For 2019, he will both broaden global Indigenous art networks and actively diverge from the Venice-as-picturesque-backdrop art world model.<sup>24</sup> When Bell and I last discussed his ideas for Venice, he detailed plans to produce an *Embassy* project during the week of the Vernissage. He also intends to produce a model of the Australian pavilion wrapped in chains to be sailed among the vaporetto (and past the billionaire yachts) as many times as he can afford. (Parts of this plan have already been reported in *Art in America*.<sup>25</sup>)

I opened this text with Becker's claims regarding the traces of cooperation that produce and exist within works of art. However, the archives and sources holding such evidence are not always forthcoming, especially in moments of controversy. Even more so, then, the recent Australian "'stough' among the arts elite" as the BBC presented it,<sup>26</sup> insists on a renewed interest in and enriched understanding of art's political economy, and the practices that exceed our sector/s in the multiple, contested forms and uncomfortable conditions they generate. At the time of writing the 2019 *Venice Biennale* is still some ocean and months away. Thus Bell's journey is an unfinished story about one artist's 'feel for the game' within the longer histories of global cultural-financial circulation. Perhaps somewhat paradoxically, Bell's story insists that we take pause to consider the processes that precipitate exhibition. This particular moment in the artist's longest-running project to date demands a taking stock of the attendant (or apparent) global machinations of exhibitionary culture. At the same time, the logic of the work insists we continually labour to understand it in relation to both the historical and ongoing political actions of Indigenous self-determination and how they are continuously enacted by Bell and his collaborators within and beyond *Embassy*.



Notes

<sup>1</sup> Howard Saul Becker, *Art Worlds 25th Anniversary Edition*, Berkeley, CA: University of California Press, 2008

<sup>2</sup> A Latin expression meaning “nobody’s land”, the principle used in international law to describe territory acquired by a state’s occupation of it. Aileen Moreton-Robinson argues that in 1770 on behalf of King George III, “[Captain James] Cook as the embodiment of patriarchal white sovereignty, willed away the sovereignty of Indigenous peoples by placing them in and of nature as property-less subjects to claim the land as terra nullius.” See Aileen Moreton-Robinson, ‘The Legacy of Cook’s Choice’, *The White Possessive: Property, Power, and Indigenous Sovereignty*, University of Minnesota Press, 2016. In the landmark case of *Mabo v Queensland (No. 2)* in 1992, the High Court of Australia ruled that the doctrine of *terra nullius* should never have been applied to Australia. One could choose from thousands of examples when settler elites have failed to assimilate this fact but one relevant to our discussion of Meanjin and global diplomacy is how, in 2014, then Prime Minister Tony Abbott basically reiterated the legal fiction of *terra nullius* during the G20 summit in Brisbane. To his international audience he said, “[it is] hard to think that back in 1788 it was nothing but bush and that the marines and the convicts and the sailors that straggled off those ships not far from where we are now must have thought that they’d come almost to the moon.” (NITV News, ‘Prime Minister Tony Abbott Celebrates 200 Years of Colonialism’, 2014.) For a canonical scholarly explanation of the elision of 1770 in favour of 1788, see Paul Carter’s *The Road to Botany Bay: An Exploration of Landscape and History*, New York: Knopf, 1988

<sup>3</sup> ‘La Biennale di Venezia: From the beginnings until the second world war’, *La Biennale di Venezia*; <https://www.labiennale.org/en/history/beginnings-until-second-world-war>; accessed 1 November 2018

<sup>4</sup> Charles Green & Anthony Gardner, *Biennials, Triennials, and documenta: The exhibitions that Created Contemporary Art*, Chichester UK: Wiley-Blackwell, 2016

<sup>5</sup> Caroline Jones, *The Global Work of Art: World’s Fairs, Biennials, and the Aesthetics of Experience*, Chicago and London: The University of Chicago Press, 2016

<sup>6</sup> Robert Davis and Garry Marvin, *Venice, the Tourist Maze: A Cultural Critique of the World’s Most Touristed City*, Berkeley CA: University of California Press, 2004

<sup>7</sup> *BBC World News*, ‘Venice Biennale: The row over anointing a top Australian artist’; <https://www.bbc.com/news/world-australia-42868463>; accessed 1 February 2018

<sup>8</sup> Simon Mordant, ‘Why I’m no longer funding the Australian at the Venice Biennale’, *The Art Newspaper*, 27 November 2017; <https://www.theartnewspaper.com/comment/why-i-m-no-longer-funding-australia-at-the-venice-biennale>

<sup>9</sup> That Sidney Nolan’s paintings are in the Museum of Modern Art’s collection might be considered a caveat to this argument, but it is decades since they have been shown

<sup>10</sup> Richard Bell, ‘Bell’s Theorem: Aboriginal Art—It’s a white thing!’; <http://www.kooriweb.org/foley/great/art/bell.html>

<sup>11</sup> In his push for more transcultural and transnational approaches to Indigenous historiography, leading Indigenous historian John Maynard’s research has addressed both the influence of Black Power and the US civil rights movement on young activists in, for example, the Freedom Ride across rural New South Wales in 1965 and the 1972 Aboriginal Tent Embassy. Also see *The Aboriginal Tent Embassy: Sovereignty, Black Power, Land Rights and the State*, Gary Foley, Andrew Schaap, and Edwina Howell eds, London: Routledge, 2014

<sup>12</sup> See for example Eleanor Heartney, ‘History Wars’, *Art in America*, 1 October, 2018; <https://www.artinamericamagazine.com/news-features/magazines/history-wars/>

<sup>13</sup> ‘Bell’s Theorem: Aboriginal Art—It’s a White Thing!’ contains an early and poignant critique of the Native Title process, which then and now, is failing to deliver land rights to Indigenous peoples. According to Indigenous legal scholar Nicole Watson, though \$100m is invested in the native title system every year, this has not affected either “a ‘new relationship’ between Aboriginal and other Australians, nor a redistribution of the country’s extraordinary wealth in favour of our people.” Nicole Watson, ‘What Do We Want? Not Native Title, That’s for Bloody Sure’, *The Aboriginal Tent Embassy: Sovereignty, Black Power, Land Rights and the State*, op cit., p. 288

<sup>14</sup> <https://richardbellart.com/embassy/>

<sup>15</sup> ‘Performa 15 Richard Bell: Embassy’; <http://15.performa-arts.org/events/embassy>

<sup>16</sup> [http://15.performa-arts.org/do-not-enter-or-modify-or-erase/client-uploads/PDFs/Venue\\_materials/Richard\\_Bell.pdf](http://15.performa-arts.org/do-not-enter-or-modify-or-erase/client-uploads/PDFs/Venue_materials/Richard_Bell.pdf)

<sup>17</sup> *ibid.*

<sup>18</sup> Richard Bell, *Pericolo! Artisti al Lavoro* (2018), 2018 Redlands Konica Minolta Prize, National Art School, Sydney

<sup>19</sup> Aileen Moreton-Robinson, ‘The Possessive Logic of Patriarchal White Sovereignty: The High Court and the Yorta Yorta Decision’, *Borderlands* 3, No. 2, 2004; [http://www.borderlands.net.au/vol3no2\\_2004/moreton\\_possessive.htm](http://www.borderlands.net.au/vol3no2_2004/moreton_possessive.htm). See also Aileen Moreton-Robinson, *The White Possessive: Property, Power, and Indigenous Sovereignty*, Minneapolis: University of Minnesota Press, 2016

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<sup>20</sup> Dylan Robinson, 'Public Writing, Sovereign Reading: Indigenous Language Art in Public Space', *Art Journal* 76: 2, 2017, p. 98

<sup>21</sup> *ibid.*

<sup>22</sup> *ibid.*, p. 85

<sup>23</sup> Jolene Rickard, 'The Emergence of Global Indigenous Art', *Sakahàn: International Indigenous Art*, Greg Hill, Candice Kopkins and Christine Lalonde eds, Ottawa: National Gallery of Canada, 2013

<sup>24</sup> For background, see 'Venezia e non Venezia. Racconti di Giudecca' ('Venice and not Venice. Tales of Giudecca'), *Vogue Italia*, 7 October 2018; <https://www.vogue.it/news/notizie-del-giorno/2018/10/07/venezia-e-non-veneziam-racconti-di-giudecca-casa-vogue-ottobre-2018/>

<sup>25</sup> See Eleanor Heartney, 'History Wars', *Art in America*, *op cit.*

<sup>26</sup> *BBC World News*, 'Venice Biennale: The row over anointing a top Australian artist', *op cit.*

