

DENNIS GOLDING
POWER - THE FUTURE IS HERE
MEDIATION HANDBOOK





About this Mediation Handbook

This handbook is designed to assist tour venues, front-of-house staff, educators and volunteers to navigate the themes, ideas and issues in the exhibition Dennis Golding | *POWER - The Future is Here*, curated by Kyra Kum-Sing.

Museums & Galleries of NSW (M&G NSW) has been researching and providing training on the practices of Mediation (sometimes referred to as Cultural Mediation) with the aim to equip gallery and museum staff with the tools to implement this engagement strategy across the sector. Mediation is about deepening the engagement of audiences at a peer-to-peer level through personal opinions being shared, knowledge being discussed, and visitors being given the freedom to arrive at their own interpretations. You can read more about Mediation practice here: <https://mgnsw.org.au/sector/programs/cultural-mediation/cultural-mediation/>

Volunteer and front-of-house staff are often the first people confronted with a wide range of questions from audiences. Outreach staff and educators engage their communities through public programming, enabling safe spaces for discussion, creativity and enquiry for all visitors. Through this handbook, M&G NSW aims to help gallery staff and volunteers develop an inclusive and culturally sensitive vocabulary to talk about the themes and ideas in *POWER - The Future is Here* with the local community. This handbook is designed to be used as a reference point throughout the exhibition presentation at your venue as well as provide some deeper background and reflections for conversation and engagement.

This handbook was developed by M&G NSW with Aunty Cheryl Penrith OAM, in partnership with Solid Ground (Carriageworks and Blacktown Arts).

COVER: Artist Dennis Golding, 2021, Carriageworks. Image courtesy the Artist.
Photograph: Zan Wimberley.

ABOVE: Dennis Golding, *POWER* [detail], 2021, Blacktown Arts. Photograph: Jade D'Amico

About the Artist:

Dennis Golding is a Kamilaroi/Gamilaraay artist from the northwest of NSW and was born and raised on Gadigal land (Redfern, Sydney). Through his mother's lineage Dennis also has ancestral ties to Biripi country situated along the mid-north coast of NSW.

Working in a range of mixed media including painting, video, photography and installation, Golding critiques the social, political, and cultural representations of race and identity. His practice is drawn from his own experiences living in urban environments and through childhood memories.

Golding was surrounded by art from his urban upbringing living in an Aboriginal community in Redfern (often referred to as 'The Block'). As a young child, he often watched his mother and grandmother paint on large canvas and sheen fabrics which depicted Australian native plants and animals, cultural motifs, and human figures. Golding developed his professional practice in art school through mentorships with leading curators, educators, and artists. Golding graduated with a Bachelor of Fine Arts (Honours) at UNSW Art & Design in 2019 and now works independently as an artist and curator.

Since graduating, Golding was awarded the Create NSW Visual Arts Fellowship 2020 and has exhibited at many major institutions including the Art Gallery of South Australia, the Art Gallery of NSW, Sydney Living Museums, and Carriageworks. Golding's work can also be seen around Sydney in many public art installations. Golding also co-founded the Re-Right Collective with Carmen Glynn-Braun.

Through his artistic and curatorial practice, Golding aims to present powerful representations of contemporary Aboriginal cultural identity that inform narratives of history and lived experiences.

Bio from Artist's website: <https://www.dennisgolding.com/bio>

RIGHT: Dennis Golding, *POWER* [detail], 2021, Blacktown Arts. Photograph: Jade D'Amico



About the Curator:

Kyra Kum-Sing is a Malera Bandjolan, Mitakoodi woman. Kum-Sing has been the curator at Boomalli Aboriginal Artists Co-operative for the past five years and has curated a number of significant and acclaimed exhibitions including Boomalli's 25th Anniversary Mardi Gras Exhibition: *Original Box* (2019); *Warriors for the Environment* (2019); *inVISIBLE* (2020); and *Shell It* (2021).

Kum-Sing also curated *Deadly Women of Redfern* at the National Centre for Indigenous Excellence (2018), the July 2018 program for the MCA Art Bar, *Dyarra Murama Guwing (the sun setting red)* at Lane Cove Gallery (2020) and Dennis Golding's *POWER* at Blacktown Arts (2021). Kum-Sing is an Encounters Fellow Alumni from the National Museum of Australia.

Kum-Sing has a diverse artistic practice which includes painting, drawing, weaving, sculpture, installations and clothing design. She is a consultant for the Aboriginal site heritage and repatriation work on Bandjolan Country in Northern NSW, where she is working on revitalising the Malera Bandjolan language. Kum-Sing also has extensive experience working in services for Aboriginal people, including the Aboriginal Medical Service, Redfern; Aboriginal and Islander Health Worker Journal; and the Yabun Festival. She is a passionate advocate for Aboriginal rights and self-determination and the Aboriginal arts and cultural sector.

Bio from Boomalli Aboriginal Artists Co-operative website: <https://boomalli.com.au/artist/kyra-kum-sing/>



About the Exhibition:

POWER - The Future is Here is the result of a collaboration between artist Dennis Golding and Aboriginal and Torres Strait Islander students from Alexandria Park Community School. The superhero capes were created during a workshop in 2020, led by Golding who was an artist in residence at the school through Solid Ground. Students from Kindergarten to Year 12 designed their capes with iconography informed by their lived experiences and cultural identity.

As superheroes, Golding and his young collaborators are empowered and reminded of the strength of their culture in forming their identity and connection to Country. Individually and together, the capes critique social, political and cultural representations of contemporary First Nations experience.

A Solid Ground project with Dennis Golding and Alexandria Park Community School, curated by Kyra Kum-Sing, presented by Carriageworks and Blacktown Arts, and touring with Museums & Galleries of NSW. This project has been assisted by the Australian Government's Visions of Australia program.



ABOVE: Dennis Golding, *The Future is Here* [detail], 2021, Carriageworks. Photograph: Zan Wimberley.



ABOVE: Dennis Golding, *POWER* [detail], 2021, Blacktown Arts. Photograph: Jade D'Amico



ABOVE: Artist Dennis Golding, 2021, Carriageworks. Image courtesy the Artist. Photograph: Zan Wimberley.

Terminology

When speaking about Dennis Golding | *POWER – The Future is Here*, it is important to adopt respectful language and consider how you refer to Aboriginal and Torres Strait Islander Peoples and culture. Where possible and known, it is often preferred to refer to a person’s specific cultural group and/or Country, rather than using First Nations, Aboriginal and Torres Strait Islander, or Indigenous. For example, Dennis Golding is a Kamilaroi/Gamilaraay artist and curator, and Kyra Kum-Sing is a Malera Bandjalan, Mitakoodi curator, artist and writer. As a matter of best practice for terminology, language and communication, it is always advised to respectfully ask the artist, individual or community for their preferred terminology, which will differ from place to place and individual to individual.

Glossary	
The Block	‘The Block’ is a common term given to a residential area of social housing owned by the Aboriginal Housing Company, located on Gadigal Country in Sydney’s Redfern, NSW.
Colonisation	Colonisation is an exploitive practice driven by the prospect of increased power and wealth whereby an invading foreign state controls a people or territory through often violent political subjugation. Colonisation involves occupying the land with settlers, imposing cultural practices on First Nations populations like language or religion, and commandeering the region’s resources to benefit the colonising settler-nation.
Country	As defined on the AIATSIS website , “Country is the term often used by Aboriginal peoples to describe the lands, waterways and seas to which they are connected. The term contains complex ideas about law, place, custom, language, spiritual belief, cultural practice, material sustenance, family and identity.” Look at the AIATSIS Map of Indigenous Australia for a visual representation of many of the distinct language groups that make up this country. While this map is a wonderful resource and guide, the best way to know whose Country you are on/from and who the Traditional Owners are is to respectfully ask. Speaking with local councils or land councils are a good place to start. https://aiatsis.gov.au/

Decolonisation	Decolonisation is the process of reversing colonisation whereby the invading settler-nation withdraws, leaving the formerly colonised region independent to determine the form and structure of its statehood and government. In Australia, where First Nations peoples still do not have self-determination and the Eurocentric coloniser’s sociocultural systems remain, decolonisation is still underway.
Empower	In simple terms, this word means “to give power to”. In the context of this exhibition, it also refers to the idea of self-determination , which the Australian Human Rights Commission describes as “an ‘ongoing process of choice’ to ensure that Indigenous communities are able to meet their social, cultural and economic needs.” https://humanrights.gov.au/our-work/rights-and-freedoms/right-self-determination
Intersectionality	Intersectionality or Intersectional Identity refers to the simultaneous or overlapping identities that a person or group holds that may place them in minorities, social groups, or marginalised communities. This could include, but is not limited to, Aboriginality, ethnicity, gender identity, sexual orientation, religion, age, socioeconomic status, geographical location, or disability.
Postcolonialism	Postcolonialism is a critical study of the continuing social, cultural, economic, and political ramifications of colonialism on the colonised peoples and lands. An important facet of postcolonialism is decentring Western ideologies in support of First Nations knowledge, culture, and ways of being. Postcolonialism implies in its prefix that it is after the period of colonisation, but in the context of Australia where colonisation is ongoing, it exists within the ideology it is dismantling.

<p>Sovereignty</p>	<p>Broadly, sovereignty refers to a state or a governing body that has the supreme right and power to govern itself without any interference from outside forces. For First Nations people in Australia, it can refer to the acknowledgment of Indigenous laws and customs, as well as recognising their unbroken historical and present connection to land and waterways. Indigenous sovereignty is not currently recognised in the Australian constitution, which is derived from British law enforced through colonisation. It is worth noting that many different people define Indigenous sovereignty or 'Blak sovereignty' in different ways.</p>
<p>White Privilege</p>	<p>White privilege is a form of racial inequality that describes the hidden benefits and inherent advantages white-skinned or Caucasian individuals receive solely because of their race.</p>

This Glossary was prepared by M&G NSW with **Dr. Megan R Fizell**, a Sydney/Gadigal Country based art historian, writer, and emerging curator with an interest in sensory art. Fizell recently completed her PhD at UNSW where she studied modern and contemporary art employing edible materials. Her research focuses on the sensory and affective experiences of food art within broader sociocultural frameworks. As the Curator, Special Collections and Exhibitions, UNSW Library, Fizell collaborates on research-based exhibitions, public art commissions, object-based learning workshops, publications, and cross-disciplinary projects.



ABOVE: Dennis Golding, *POWER* opening event, 2021, Blacktown Arts. Photograph: Jade D'Amico. Pictured: Steven Ross, Curator, Consultant and Cultural Producer, and Alicia Talbot, Cultural Advisor and Curator.

Further Information

About Dennis Golding

Biographies:

- Artist website: <https://www.dennisgolding.com/>
- Artist Bio, Museum of Contemporary Art Australia: <https://www.mca.com.au/events-programs/calendar/artbar-spring/dennis-golding/>
- Artist Bio, Boomalli Aboriginal Artists Co-operative: <https://boomalli.com.au/branding-story/>

Articles:

- Galvin, Nick. "Invisible no more: Artist Dennis Golding is the cape crusader." *Sydney Morning Herald*. 31 October, 2021: <https://www.smh.com.au/culture/art-and-design/invisible-no-more-artist-dennis-golding-is-the-cape-crusader-20211029-p594gg.html>
- Knowles, Rachael. "First Indigenous winner of century-old fellowship decolonising objects through art." *National Indigenous Times*. 20 November, 2020: <https://nit.com.au/20-11-2020/1537/first-indigenous-winner-of-century-old-fellowship-decolonising-objects-through-art>
- Stephens, Andrew. "Dennis Golding's superhero cape." *Art guide*. 3 November 2021: <https://artguide.com.au/dennis-goldings-superhero-cape/>
- Carriageworks. "Ten Questions with Dennis Golding Interview." 2021: <https://carriageworks.com.au/journal/ten-questions-with-dennis-golding/>

Watch:

- Dennis Golding speaking about his intersectional identity, artistic practice, and curatorial practice with the Sydney Gay and Lesbian Mardi Gras, 2021: <https://www.mardigras.org.au/mardi-gras-rise-2021-dennis-golding/>
- Dennis Golding reveals the themes within his series *Cast in, cast out*, a work that explores dispossession, gentrification, community and decolonisation, with Museums of History NSW, 2022: <https://mhnsw.au/stories/general/dennis-golding-cast-in-cast-out/>
- Dennis Golding talks about his history, practice and identity with Campbelltown Arts Centre: <https://vimeo.com/473310357>
- Dennis Golding discusses the medium of photography and the narratives in his work *Back Home From Home* with Murray Art Museum Albury: <https://www.youtube.com/watch?v=2q95l36eSio>

- Dennis Golding speaks broadly about his artistic and curatorial practices to NAVA: <https://www.youtube.com/watch?v=XR78aVy2H2k>

Projects:

- *POWER* at Blacktown Arts, 2021: <https://blacktownarts.com.au/past-programs/power-dennis-golding-exhibition/>
- *The Future is Here* at Carriageworks, Sydney, 2021: <https://carriageworks.com.au/events/the-future-is-here/>
- *Colouring Memory Dennis Golding* at Artspace, Sydney, 2024: <https://www.artspace.org.au/banner-series/colouring-memory-dennis-golding>
- National Indigenous Rugby Jersey design for the Wallabies, 2017: <https://www.unsw.edu.au/newsroom/news/2017/10/unsw-student-designs-first-national-indigenous-rugby-jersey>

About Kyra Kum-Sing

Biography:

- Curator Bio, Boomalli Aboriginal Artists Co-operative: <https://boomalli.com.au/artist/kyra-kum-sing/>

Articles:

- Kyra Kum-Sing writes about her intersectional identity and artistic practice for Indigenous X, *The Guardian*: "If equality can happen for marriage, it can happen for Indigenous people". *The Guardian*. 1 March 2018: <https://www.theguardian.com/commentisfree/2018/mar/01/if-equality-can-happen-for-marriage-it-can-happen-for-indigenous-people>
- Verass, Sophie. "Recycled denim and provocative language tell stories of activism in Indigenous LGBTQI art exhibition". *NITV*. 23 February 2017: <https://www.sbs.com.au/nitv/article/recycled-denim-and-provocative-language-tell-stories-of-activism-in-indigenous-lgbtqi-art-exhibition/b9tj2ssfo>
- Wellington, Shahni and Mikele Syron. "Indigenous women in environmental protection celebrated in exhibition". *NITV*. 22 November 2020: <https://www.sbs.com.au/nitv/article/indigenous-women-in-environmental-protection-celebrated-in-exhibition/6c9gj7iuk>

Watch:

- Kyra Kum-Sing speaks broadly about her artistic and curatorial practices to NAVA: <https://visualarts.net.au/artist-files/2022/kyra-kum-sing/>

Projects:

- July ARTBAR for Museum of Contemporary Art Australia, 2018: <https://www.mca.com.au/stories-and-ideas/july-artbar-curator-kyra-kum-sing-connection-and-cultural-practice/>
- *Shell It*, A Boomalli exhibition at La Perouse Museum, 2021: <https://www.randwick.nsw.gov.au/about-us/news/news-items/2021/june/shell-it-art-exhibition>
- *Dyarra Murruma Guwing – The Sun Setting Red* at Gallery Lane Cove + Creative Space with Rachael Kiang: <https://inthecove.com.au/2020/11/07/dyarra-murruma-guwing-the-sun-setting-red-at-gallery-lane-cove-creative-space/>
- *Duration: Boomalli's 35th Anniversary Exhibition* at Boomalli Aboriginal Artists Co-operative with Dr. Bronwyn Bancroft: <https://boomalli.com.au/events/duration-boomallis-35th-anniversary-exhibition/>

About Aboriginal and Torres Strait Islander heroes:

What is a hero? This exhibition does not define what a hero is and instead invites everyone to find their inner hero, or reflect upon the heroes around them, whether that be their grandparent, a sportsperson, a teacher, or even their pet. When discussing the characteristics that make up a hero, such as strength, power, resilience, skill, kindness, openness, and humanity, reflecting upon First Nations people who have influenced, shaped, and created change in this country and beyond is an important exercise.

Read:

- *Heroes, Rebels and Innovators: Inspiring Aboriginal and Torres Strait Islander people from history*, written Karen Wyld, illustrated by Jaelyn Biumaiwai, 2021: <https://www.hachette.com.au/karen-wyld-jaelyn-biumaiwai/heroes-rebels-and-innovators-inspiring-aboriginal-and-torres-strait-islander-people-from-history>
- *Aboriginal Heroes*, A toolkit produced by the Department of Local Government, Sport and Cultural Industries, WA: https://www.dlgsc.wa.gov.au/docs/default-source/aboriginal-history/right-wrongs-toolkit-part-4-aboriginal-heros.pdf?sfvrsn=95290ac4_2

Watch/Listen/Look:

- First Nations Portraits, an online series of videos, photographs and audio files from the National Film and Sound Archive: <https://www.nfsa.gov.au/collection/curated/indigenous-portraits>

About First Nations Superheroes in pop culture:

Dennis Golding has spoken about a Batman costume he was given at age 5 that sparked his interest in the power of a cape at this very young age. To expand upon this thematic of superhero culture, it is interesting to explore the representation of Australian First Nations people as superheroes in pop culture.

Watch: Directed by Leah Purcell and Wayne Blair, *Cleverman* is an Australian drama series (2016-2017) centred on two estranged Gumbaynggirr brothers. The superheroic powers of Cleverman relate to multiple First Nations stories of a powerful conduit between the past, present and future. Currently available to watch via Apple TV and Google Play. Sometimes available to watch on ABC iView.

Explore: There are a number of Aboriginal superheroes in the Marvel and DC universes. These characters were not created by First Nations people, but do give insight into the representation of Aboriginality within comic book culture:

- Gateway: [https://marvel.fandom.com/wiki/Gateway_\(Earth-616\)](https://marvel.fandom.com/wiki/Gateway_(Earth-616))
- Burnum Bishop: [https://marvel.fandom.com/wiki/Burnum_Bishop_\(Earth-1191\)](https://marvel.fandom.com/wiki/Burnum_Bishop_(Earth-1191))
- Kadee Bishop: [https://marvel.fandom.com/wiki/Kadee_Bishop_\(Earth-1191\)](https://marvel.fandom.com/wiki/Kadee_Bishop_(Earth-1191))
- Jack Mead: [https://marvel.fandom.com/wiki/Jack_Mead_\(Earth-616\)](https://marvel.fandom.com/wiki/Jack_Mead_(Earth-616))
- Talisman: [https://marvel.fandom.com/wiki/Talisman_\(Australian\)_\(Earth-616\)](https://marvel.fandom.com/wiki/Talisman_(Australian)_(Earth-616))
- Eden Fesi (Manifold): [https://marvel.fandom.com/wiki/Eden_Fesi_\(Earth-616\)](https://marvel.fandom.com/wiki/Eden_Fesi_(Earth-616))
- Thunderer: <https://dc.fandom.com/wiki/Thunderer#:~:text=Thunderer%20is%20the%20name%20of,but%20no%20one%20really%20knows.>
- Betty Clawman: [https://dc.fandom.com/wiki/Elizabeth_Clawman_\(New_Earth\)](https://dc.fandom.com/wiki/Elizabeth_Clawman_(New_Earth))

Read: This article, written by Luke Pearson for NITV, looks at some of the Marvel and DC Aboriginal superheroes, as well as a long list of others, including Umbaluru, Condoman, and Kaboomerang: <https://www.sbs.com.au/nitv/article/the-wombat-to-kaptn-koori-aboriginal-representation-in-comic-books-and-capes/6xa5x1hln>



ABOVE: Dennis Golding with workshop participant.
POWER - The Future is Here, install view at Wagga Wagga Art Gallery, 2024.
Photograph: Courtesy Wagga Wagga Art Gallery

Reflection and Yarn with Auntie Cheryl Penrith OAM

The following text is a Reflection and Yarn with Auntie Cheryl Penrith OAM after a cape making workshop and exhibition walkthrough with artist Dennis Golding and some young people at Wagga Wagga Art Gallery on Wiradjuri Country, NSW. *POWER - The Future is Here* was on view at Wagga Wagga Art Gallery from 15 December 2023 to 10 March 2024.

As you step into the exhibition space for *POWER – The Future is Here*, one is greeted by beautiful shiny capes blowing in the aircon, big bright bold colours and symbols on silk. The energising presence of artist Denis Golding is palpable, as he stands in the middle of the space beaming. These capes were created by Dennis with First Nations children from Alexandria Park Community School in the inner city of Sydney, Gadigal Country. But these are no ordinary capes, they display a First Nations super- power, just like Superman, Thor, Batman, Batgirl and Captain Marvel, these capes can make you dream big.

Dennis visited Wagga Wagga to lead a workshop with children from our community. Together they yarned about the exhibition, the symbols on the capes and what each meant. The children then selected the colour of their individual capes, and sketched out their ideas as Dennis answered their questions, and helped each young person turn their idea into reality to make a Superhero cape, and understand their own super power.

For the children, embracing the Koori flag colours of red, black and yellow are important markers of identity. They reinforce that culture is a superpower. Many of the children chose to incorporate the colours in their designs.

The butterfly (budja budja in Wiradjuri) with its beautiful colourful wings was a prominent symbol at the cape workshop. The superpower of a butterfly is its transformation, as it goes through different stages and emerges strong and beautiful.

I asked Miss K who is six about her pink cape, and what her superpower would be:

“It would be pink, I would paint a rainbow on it, and at the top of the rainbow would be a unicorn. I saw a rainbow once, it reflected on the ground near the shack and when I touched it, I felt happy and calm, I love rainbows 🌈 and I loooovvve unicorns 🦄 ”



ABOVE: Dennis Golding, *POWER - The Future is Here*, install view at Wagga Wagga Art Gallery, 2024. Photograph: Courtesy Wagga Wagga Art Gallery



ABOVE: Dennis Golding, *POWER - The Future is Here* workshop at Wagga Wagga Art Gallery, 2024. Photographs: Courtesy Wagga Wagga Art Gallery

Mr I who is 11, spoke of hoverboards and being able to shapeshift and transform. His superpower is imagination - he likes inventing things.

"My cape would be gold and sparkly because one day I want to be able to teleport"

Mr U aged 8 is an observer, he sits and watches others. He said:

" My cape would be clear, it would have a bee 🐝 on it , I would love my superpower to be invisibility, so I can buzz around and do things without people noticing me".

Mr J is 12 said:

" My cape would be blue, and have a Maliyan, (eagle in Wiradjuri) on it. I wish my superpower would be that I could fly, to soar. I play basketball and footy, I'd loved to be able to dunk and take a big mark. I want to be the best at what I do, and I have a plan on how to get there."

As for myself, Ms C

"My cape is pink, it is one of my favourite colours. I have painted a number of open circles, which symbolise whirlpools in the river most special to me the Tumut River. In the whirlpool is where the magic happens - it's powerful, hectic and requires your full attention, it's a vortex that I cannot get caught in. My energy ripples across many whirlpools, but there is enough calm water between each to allow me to rest, recharge and relax. My superpower is I love my community, I love my family, I love my country, my superpower is ngurbul (love), it is Yindyamarra, the Wiradjuri value of respect.

Respect for yourself

Respect for others

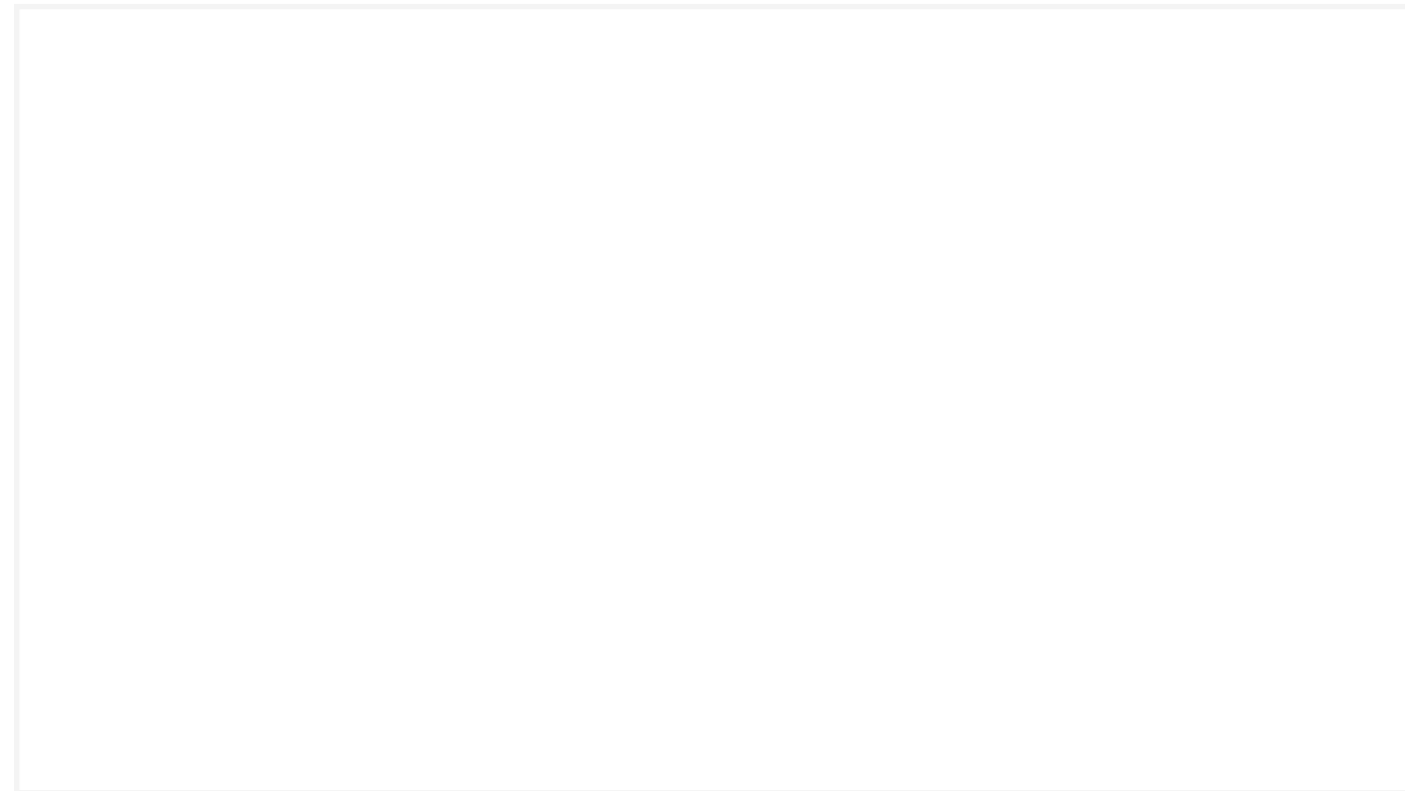
Respect for Country"

So adults, stand strong, role model your Superpower, truly empower our young First Nations children, and prepare them to follow their dreams: *POWER, The Future is Here – The Future is Now.*

Reflection Exercise

Aunty Cheryl Penrith OAM would like to invite gallery staff and volunteers, as well as educators, Elders, and First Nations people leading and participating in your iteration of *POWER- The Future is Here*, to consider her experience as a starting point to reflect on your own experiences ahead of speaking with visitors, hosting the community, and delivering workshops.

Look at *POWER- The Future is Here* in your gallery and consider the possible meanings behind the different motifs on the capes hung/suspended in the space. You may want to write a response, create a mind map of words, jot down a list of reoccurring ideas/imagery, or draw your response:



Now consider what **your** superpower may be and what parts of your identity and experience form it - culture? place? family? landscapes? Country? friends? pets? hobbies?





About Aunty Cheryl Penrith OAM Wiradyuri Country

My name is Cheryl Penrith. I am a daughter, the mother of one and grandmother of 5 amazing grandchildren, I come from a big family I am the eldest of 10, my family is at the core of who I am.

I am a connector, an influencer, a mentor and coach. I have worked in the government sector, in the Tertiary education sector and Non-Government sector.

My passion is community development and capacity building, cultural empowerment, community health and wellbeing, involvement in decision making and the revival and reinvigoration of all aspects of cultural practices including weaving, storytelling, protocols, language, possum skin cloak making workshops, women's cultural business.

I am interested in fashion and I consider my self to be a fashionista. I believe our stories and ways need to be documented and told so the generations of our families to come will know where they are from. I am Wiradjuri, but I am also Yuin and Wotjoboluk and Boonwurrung and have Tasmanian ancestry. I am a consultant, I am a University Graduate, I am a community person interested in everyone in our community and I am looking to style up a positive prosperous and healthy future for us all. I have a deep understanding and connection to Country and people.

My life experience as a First Nations woman has given me a unique perspective, skills and network.

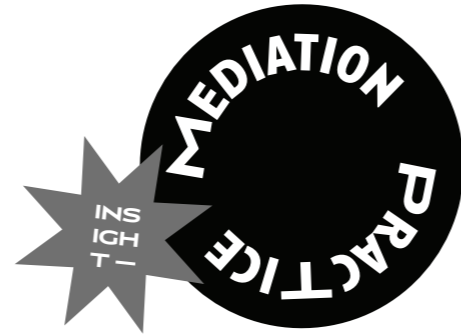
LEFT: Dennis Golding with Aunty Cheryl Penrith OAM.
POWER - The Future is Here, install view at Wagga Wagga Art Gallery, 2024.
Photograph: Courtesy Wagga Wagga Art Gallery



ABOVE: Dennis Golding, *POWER - The Future is Here*, install view at Wagga Wagga Art Gallery, 2024.
Photograph: Courtesy Wagga Wagga Art Gallery.

Prompts for Mediating an Exhibition

This resource helps public-facing teams develop their own understandings of exhibitions and build confidence in talking to visitors about art. Museums & Galleries of NSW and UQ Art Museum have been working closely together to adapt Mediation strategies to the Australian arts and cultural sector.



First time exploring the exhibition:

- What do you see?

- What artworks resonate with you? Why?

- What doesn't resonate with you? Why?

- Write down five words that come to mind when seeing this exhibition.

- Write down five words that come to mind when reading the introduction panel.

- What connections can you make between these two sets of words?

- Choose an artwork:

- What questions come to mind when first seeing the artwork?

Returning to the exhibition:

- What do you see now that you didn't see the first time you explored the exhibition?

- How has this exhibition challenged your thinking or knowledge of a subject?

- Write about something new you've learnt from/or about the key exhibition concepts:

Learning and researching:

- What learning tools do you have available for your exploration of this exhibition?

- Exhibition labels
- Exhibition catalogue
- Artist talks
- Podcasts / videos
- Education Resources
- Other:

- What ideas or works do you want to know more about? Where will you start?

- How has your research changed the way you think about the exhibition?

- What are the key themes that you would like visitors to consider?

- How can you convert your research into a provocation (question) to prompt visitors to consider this aspect of the exhibition?

Knowledge sharing with audiences and other staff (peer-to-peer learning):

- How will you introduce yourself to visitors?

- How will you honour/use/respond to what visitors share with you within a conversation?

- What questions do you plan to ask visitors to prompt conversation?

- What have you learnt from visitors?

- What have you learnt from fellow Mediators?

- How will you share your learnings with the rest of your team?

- What tools will help support your Mediation practice?

- What tools can you develop with your team? Such as:

- Mind maps
- Space to share experiences and ideas (communal diary)
- End of shift discussions
- Other:

Mediation Reflections Worksheet



ENCOUNTER

This Reflection Worksheet is designed to aid the Mediation practice of public-facing teams. It includes prompts for notetaking during exhibition tours or staff/volunteer training sessions to help form a foundation for engagements with visitors about exhibitions, artists, artworks and objects. Museums & Galleries of NSW and UQ Art Museum have been working closely together to adapt Mediation strategies to the Australian arts and cultural sector.

Mediation Questions:

What stories/questions/issues do you feel that the artists are presenting to the visitor?

Note any key terms and concepts that you're personally interested in exploring further.

This question is designed for your personal reflection—you do not need to share your reflection unless you'd like to. Please feel free to make notes, draw, mind-map ideas, or brainstorm questions that might be useful for your practice.

Has anyone else expressed ideas, themes or thoughts that differ from yours? How has this made you viewed something differently?

This question is designed for your personal reflection—you do not need to share your reflection unless you'd like to. Please feel free to make notes, draw, mind-map ideas, or brainstorm questions that might be useful for your practice.

Visitor experience:

How do you feel you can support the visitor's experience of the exhibition? You may like to consider the different perspectives you may encounter, cultural/personal safety, sensory issues, etc.

Other Tour Resources

For the national tour of Dennis Golding | *POWER - The Future is Here* a suite of resources have been created across professional development, education, engagement, and accessibility. Alongside this Mediation Handbook, please also explore:

Signage

An introduction panel produced by curator Kyra Kum-Sing, Carriageworks, and Blacktown Arts is travelling as a part of the *POWER - The Future is Here* tour.

Engagement Activity

How to Make a Cape: a making activity aimed at early learners created by Dennis Golding to accompany *POWER - The Future is Here* as it tours nationally. A video and worksheet have been produced. Closed captions are available for the video and both resources are accessible via the M&G NSW website: <https://mgnsw.org.au/sector/exhibitions/now-showing/dennis-golding-power-the-future-is-here/>

Education Resource

An Education Resource written and developed by Jaz Corr, a Dharawal Visual Artist and Educator, to accompany the touring exhibition *POWER - The Future is Here*. The resource includes practical and theory based activities designed for preschool and above, however it may be used by audiences of all ages and some activities can be modified for varying levels of learning. Links to the National Visual Arts curriculum are noted as easy reference points for teachers. The Education Resource is available from the host galleries, as well as the M&G NSW website: <https://mgnsw.org.au/sector/exhibitions/now-showing/dennis-golding-power-the-future-is-here/>

In Conversation Video

Curator Kyra Kum-Sing and artist Dennis Golding speak about *POWER - The Future is Here*, their shared history, and what inspires them. Closed captions are available for the video and both resources are accessible via the M&G NSW website: <https://mgnsw.org.au/sector/exhibitions/now-showing/dennis-golding-power-the-future-is-here/>



ABOVE: Dennis Golding and Kyra Kum-Sing at Carriageworks, 2023. Photograph: Newy Digital.



ABOVE: Dennis Golding, *The Future is Here*, 2021, Carriageworks. Photograph: Zan Wimberley.

A Solid Ground project with Dennis Golding and Alexandria Park Community School, curated by Kyra Kum-Sing, presented by Carriageworks and Blacktown Arts, and touring with Museums & Galleries of NSW. This project has been assisted by the Australian Government's Visions of Australia program.



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