

Born in Japan, Yumi Umiumare is a dancer, choreographer and creator of Butoh Cabaret works. Her distinctive style of works past 30 years are renowned for provoking visceral emotions and engaging with cultural identities with a sense of humour. Yumi's works have been seen in numerous festivals around the globe and have received several Australian Green Room awards.

Ngioka Bunda-Heath is Queensland; and Birrpai from New South Wales. She graduated from the Victorian College of the Arts, as the first Aboriginal woman in dance. Ngioka received the Hutchinson Indigenous Fellowship and Residency, the Chloe Munro AO/Lucy Guerin Inc Independent Artist fellowship, and the Brisbane Powerhouse Wandima Fellowship. She works for Bangarra Dance Theatre in "Rekindling" their youth education program; and is the First Peoples Partnership Coordinator at Chunky Move. Ngioka has performed works by Mariaa Randall, Sarah Aiken and Rebecca Jensen, Amrita Hepi and Lucy Guerin Inc. Internationally, she's participated in dance conferences, festivals, and residencies in New Caledonia, France, Canada, America, and Japan. Ngioka's choreographic work includes Blood Quantum (2019), Birrpai (2021) awarded Dance Best Duo/Ensemble at the Greenroom Awards, Bridge (2022) and Footprints (2022).

Haneen Mahmood Martin is a Kuala Lumpur born, Naarm/Melbourne based independent multi-arts programmer, worker, writer and artist by way of Garramilla/Darwin and Kurna Yerta/Adelaide. She lives for the connection and understanding that food can bring, the shared joy in embracing the beauty of her broader mixed Southeast Asian and Arabic cultures with loved ones, and the everyday rituals that make life meaningful. Her work aims to demystify her place in 'Australian' society and make the arts accessible for those who have been historically excluded, both as artists and audience members.

Christine McFetridge is a settler coloniser from New Zealand based on unceded Wadawurrung Country. She is an artist, educator and researcher represented by M.33, Melbourne, and a PhD candidate and sessional staff member in the School of Art at RMIT University. McFetridge is also the Education & Public Engagement Coordinator for the Ballarat International Foto Biennale and co-founder and co-editor of Co-Publishing with Josephine Mead.

Channon Goodwin is an artist and artswoker whose work engages with collective, collaborative, and artist-run practice and forms of artist-led organisation building. Channon is the founding Director of Composite Moving Image Agency & Media Bank, and Convener of All Conference, an organising network comprised of 17 artist-led, experimental and cross-disciplinary arts organisations from around Australia. From 2012–2021, he was Director of Bus Projects, one of Naarm/Melbourne's longest-running Artist-Run Initiatives. He aggregates his various collaborative and independent videography work under Fellow Worker. In 2019, Channon was awarded an Australia Council for the Arts International Residency at ACME in London, where he examined the lineages of artists' video and filmmaking cooperatives. He also edited Permanent Recession: a Handbook on Art, Labour and Circumstance (2019), published through Onomatopoe Projects. This book is an enquiry into the capitals and currencies of experimental, radical and artist-run initiatives in Australia and the labour conditions of working artists.

Jacina Leong 梁玉明 is an artist-curator, educator and researcher of Chinese and Italian heritage engaged in critical processes of community engagement, arts management and post-representational curatorial practice. With fifteen years experience working with children and young people, school and university students, emerging and established artists, creative and cultural producers, researchers and educators, Jacina is committed to the role that cultural organisations can play in bringing people together to explore and respond to complex and converging crises: through situated, responsive and purposeful forms of engagement. Employing feminist methodologies of care ethics, this commitment has been shaped by professional experiences, including positions of leadership, working with and across social history and visual art museums, contemporary and regional galleries, universities and schools, local councils, international arts festivals and libraries.

Jahkarli Felicitas Romanis is an Aboriginal woman of Pitta Pitta descent. She is an artist, researcher and curator based on Kulin Land, Victoria, Australia. After completing an Honours in Photography degree at the Royal Melbourne Institute of Technology in 2020, she commenced a PhD at Monash University in 2021 through the Wominjeka Djeembana Indigenous Research Lab, in the faculty of Art Design and Architecture. Her work is inextricably intertwined with her identity as a Pitta Pitta woman and explores family, intergenerational memories and trauma, and the strength of matriarchs within her matrilineal lineage.

Kate Jama is an artist and researcher at Melbourne Law School. Kate's work is informed by her Somali and British diasporic identity and her experience working across law and public policy. Kate's current research focuses on how international law and sonar mapping shape prevailing understandings of the Indian Ocean as a place of extraction. Kate has exhibited at Blak Dot Gallery, Kudos Gallery UNSW, and Halka Gallery (Istanbul)

Timmah Ball is a writer, zine maker and curator of Ballardong Noongar heritage. In 2018 she co-curated Wild Tongue zine for Next Wave festival, with Azja Kulpinska, which interrogated labour inequality in the arts industry. In 2021 she created the zine publication Do Planners Dream of Electric Trees? which was developed as a participant of Arts House Makeshift Publics program.

To Shoulder.
A series of public programs developed by

Co- Discourse A Symposium

Saturday 11 November 2023
Composite, Collingwood Yards



ASRC
YARRA CITY ARTS

**COLLINGWOOD
YARDS**

In 2023, in an attempt to see funding go beyond a printed issue to support more creatives at once and widen conversations around care and support in the arts, Co- is facilitating a series of public programs titled 'To Shoulder', consisting of *Co-Unfolded*—an online edition of Co- created by Jacina Leong; *Co-Repair*—a "working group" for arts-workers; and *Co-Discourse*—a one day symposium at Composite in Collingwood Yards.

We've noticed that many of our friends who are artists, writers, general creatives or arts workers are shouldering a lot at the moment. They are shouldering their practices. They are shouldering others' practices. They are shouldering family commitments. They are shouldering health challenges. They are shouldering discrimination. They are shouldering financial stress. They are shouldering racism. They are shouldering the ongoing and violent impacts of colonialism. They are shouldering underfunded and under-staffed arts organisations.

Co- wants to know ...

what are you currently shouldering?

Co- is an experimental publishing project that was founded by Christine Mcfetridge and Josephine Mead in 2020. Created with the ethos of delivering Australian visual arts and literary practices, poetic research and critical arts writing, Co- aims to publish diverse & dynamic new work.

Composite: Moving Image Agency & Media Bank is an Artist-Run agency dedicated to supporting artists' moving image practices in Australia through exhibition, research, education and distribution.

Co-'s 'To Shoulder' programming has been made possible thanks to generous support from Yarra City Arts through City of Yarra.

Co- was founded on Wurundjeri Country and currently is run between Wurundjeri Country, Wadawurrung Country & Dja Dja Wurrung Country. Co- acknowledges Elders past, present & future and understands that sovereignty of these lands, skies and waterways was never ceded. Always was, always will be, Aboriginal land.



Morning screening:
Bodies of Water by Kate Jama & Timmah Ball. Published as part of the inaugural edition of *Co-Unfolded*, *Bodies of Water* examines the idea of borders, territories and mapping as a legal tool in relation to the Indian Ocean.

10 am:
Introduction
Josephine Mead
& Christine Mcfetridge

10.10 am:
Channon Goodwin

11 am:
Yumi Umiumare

11.20 am:
Break

11.35 am:
Christine McFetridge

Lunch screening:
(Dis)connected to Country by
Jahkarli Felicitas Romanis

(Dis)connected to Country is a project that maps the intersections of place, identity, and family. It aims to disrupt and subvert colonial approaches to image making and mapping systems, highlighting the omission of Indigenous Knowledges in these technologies. Working with oral histories, the project reflects on the traumatic history of Australia with specific focus on Pitta Pitta Country and the removal of my great-grandmother during the Stolen Generations in the early 1900s. It proposes Spoken Word Yarning and poetry practice as an Indigenous research methodology and way of connecting with Ancestors. Artworks created for this project involve photographs, video, poetry and performance, all of which connect to one another mapping my family story to Country. *(Dis)connected to Country* is a project of revival, healing and mapping my way back to Pitta Pitta.

12.15 am:
Lunch

1pm:
Jacina Leong 梁玉明

1.40 am:
Ngioka Bunda-Heath

2.10pm:
Co- discussion

2.30 pm:
Haneen Martin