

## Bungaree – A Man in Space

*Jung is reported to observe; it is indeed no small matter to know one's guilt, and one's evil, and certainly nothing to be gained by losing sight of one's shadow. When we are conscious of our guilt we are in a more favourable position – we can at least hope to change and improve ourselves.*

Bungaree was a man held in a personal, social, geographical, and historic space. A human body is an object in space. People and objects in 'that' space, are open to surveillance and judgment.

A gallery can be described as a long performance space, open on one side, connecting two other spaces. As Shakespeare consistently conveyed; we all perform our lives and move through 'this' space to another space.

Doing a 'dhawu'(story)-at the end of a day or early in the morning, a single Yolngu (man or woman) performs a type of soliloquy wherein they walk up and down a central public space and talk to the world, about a grievance against some perceived person or group (diplomatically un-named) who is persecuting the speaker or their family. It is most usually concerning a serious moral issue and not just a personal 'bitch'. In the Bungaree's Farm space here are objects and expressions made; where the artists knew each other, and expressions that just look and sound like each other in form, content, character, context, concept, or history.

I think the differences between inanimate objects and living beings are their voices, their gaze, character, smell, mannerisms and gait; their body language, mental and physical expression. Bungaree's embodiment in 'this' space would necessarily be manifested through movement, sound and vision. The workshops at the end of 2014 were about the process of bringing into being an extension of the artist's practice in creating non-tangible expressions of Bungaree's personality and social being (moving image, projection, writing, ridicule and wit, in song and music, and performance, both individually and/or in group display). The

resultant pieces would give Bungaree a 'voice' and through their creative actions give the artists a voice to their own Aboriginal presence.

I wanted to shift the Aboriginal presence out of the 'ghetto' of Redfern; to remind everyone, including ourselves, that Aboriginal people lived all over what is now called the Sydney basin – Aboriginal people are everywhere and Aboriginal people do everything.

I asked artists to bring a number of ideas, around the notion of intangible expression for the 'company' to workshop into being. We recorded as much of the process and resultant artwork to display with the initial exhibition artwork in 2015.

Characters create an activated space, a loaded, charged space. These works in a sense are formless memories, the detritus, the leftovers; a fetish of Bungaree's life that are now a piece of art.

Djon Mundine OAM