

When the studio left the room:

**What do Wallace's paintings and stories of the Eastern Arrernte
homelands reveal?**

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Abstract

The work of this thesis is to construct an intercultural interface in which a sample of eighteen paintings and stories are considered by researcher and artist as a body of knowledge. The sample is drawn from the contemporary painting and storytelling that Eastern Arrernte artist Kathleen Kemarre Wallace produced between 2003 and 2010 and which represents many public attributes of her homelands. A theory of practice emerges that encompasses the multimodal nature of cultural literacies as deep and cultural knowledge praxis. Wallace's art objects, one result of cultural literacy praxis, are available to audience who are (a), culturally connected to the homelands source and (b), those engaged through the cosmopolitan Aboriginal arts market or (c), other everyday events.

The art objects encompass visual, aural and oral, forms of data and a rubric for interpretation draws on hermeneutic circles of conversational dialogue and visual elicitation as well as holistic, thematic and theoretic coding and recoding of the sample from individual paintings and stories. The researcher approaches the methodological challenges of this multimodal data set as a bricoleuse working with the available methods (tools) to construct a suitable methodological bricolage.

The artist and the researcher engage in a process of interpretation that determines growing insight of a public homelands habitus, constructed against Wallace's inheritance of knowledge and her Indigenous Standpoint, and influences of western knowledge the researcher brings. Findings from the data reveal dispositions and attributes in the artist's work draw from the opportunity to combine contemporary and ancient praxis in the mediation and transmission of knowledge. Among the findings are human and more-than-human ecology of the homelands, the

impact and mediation of change within the homelands habitus, and the form relational nature of cultural literacy praxis.

The fluid, ancient anytime and everyday temporality represented in Wallace's paintings and storytelling of the homelands is a characteristic of this contemporary-ancient praxis continuum.

The organisational structure of the kin and skin relationship system, and the intergenerational transmission and maintenance of knowledge are extant in the paintings as systems of organisation evident in the body of knowledge Wallace's work represents. Dispositions and delimits of this intercultural interface reveal Wallace constructs against these extant cultural social and organisational structures, revealing insight layered into the paintings through her artistry, drawing on stories inherited from elders, ancestors and the beings active at the beginning of consciousness.

A Theory of Cultural Literacy Praxis emerges from this thesis as agency of the arts-based and collaborative research.

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Chapter One: Introduction

1.0. Outline of Chapter One

Chapter One provides an outline and introduction for the thesis. The chapter is set out in the following sections:

Section 1.1. Provides an overview and aims

Section 1.2. Describes knowledge and convergence

Section 1.3. Protocols and Values

Section 1.4. Outlines knowledge gaps

Section 1.5. Provides the purpose and relevance

Section 1.6. Key terms used in this research

Section 1.7. Overview of the construction

Section 1.8. Rationale

Section 1.9. Assumptions

Section 1.10. Significant events

Section 1.11. Overview of ensuing chapters

1.1. General overview and aims

There are always gaps between oral traditions and their written forms. In Kathleen's childhood, the storytelling was often performance of a story: tyepetye are women's sand drawings using leaves and twigs; or singing and dancing together while decorated with particular ochre body paint designs. (Wallace & Lovell 2009b, p. 178)

In order to address the question of what Kathleen Kemarre Wallace's (1948) paintings and storytelling reveals of the Eastern Arrernte homelands, Lovell and Wallace act on their previous

collaborations to deepen sites of arts-based convergence and praxis. The result is a thesis that is a collaborative and intercultural meaning-making. It uses a bricolage of sources and methods, interpreting and describing findings as a final textual montage that reveals attributes of the homelands habitus and produces a more generic Theory of Cultural Literacy Praxis (TCLP). The source of information on which they construct collaboratively is drawn from the sample of Wallace's paintings and storytelling as data, drawn from within a context of holistic, thematic and theoretical management of a larger archive of her work (2003-2013). The artist and the bricoleuse act on the sample in multiple ways, framed through a complex multimodal data rubric. The standpoints of the artist, Wallace, and the bricoleuse, Lovell, differ, reflecting their backgrounds, identities and heredities. The collaborative intercultural interface is a construction built from the convergences along trajectories that frame a process of arts-based meaning-making as bricolage. Wallace's contemporary painting and storytelling adapted the tools of her artistry to interpret social, cultural, relational, political and historic facets of the situation (Kincheloe 2005, Nakata et al. 2012). Adapting tools to interpret social, cultural, relational, political and historic facets of the situation is also a process of the bricoleuse, made in this situation in response to the artists practice (Kincheloe 2005, Van Manen 1990, Gadamer 2006). Findings, construed as a hermeneutic cycle, represent a montage, an impression of 'things as they are seen, all at once' (Rogers 2012). Wallace's homelands, perceived as the source, context and conduit of the situation, are the knowledge habitus in which her artistry embeds. As a contemporary artist and educator she draws on lived experience of her homelands and transforms the dance, song, sand drawing, body painting and design, storytelling, rhythm, petroglyph rock art, dialect, language and ochre-painted rock art of her heritage there, using discrete contemporary acrylic paintings and stories as discrete facets. She acknowledges that her

homelands childhood inspired her life-long passion and impetus to transmit and maintain strong Eastern Arrernte cultural heritage emanating from her elders and the homelands (Wallace & Lovell 2009b). Her paintings and stories sell to audiences from many cultural backgrounds as discrete Aboriginal art objects in a transactional cosmopolitan arts marketplace.

Using a methodological bricolage, Lovell gains insight of Wallace's art objects as a body of Indigenous Knowledge with attributes that represent a public habitus of the homelands. Acting as a bricoleuse, Lovell draws on the sample of the contemporary painting and storytelling produced by Wallace 2003-10 to reach, deepen and to explore those insights available, at this site of intercultural interface. The intercultural collaboration assumes (see section 1.9) points of convergence between contemporary multidisciplinary, multimodal arts-based process and praxis and the systems of meaning making and knowledge construction of a bricolage. Previous collaboration between Wallace and Lovell (Wallace and Lovell 2009) has already opened points of convergence along the trajectories of their standpoints that inform the systems of arts-based meaning-making and knowledge construction of the bricoleuse and the artist, acting discretely and collaboratively. Where points of convergence are new to the bricoleuse these are given as much definition as possible through the process of learning from what the data revealed of content and context, within the public and intercultural interface. For example, the artistry and relationality of multimodal communication practiced by those residing in the homelands follow a continuum of thousands of years maintained and transmitted across generations. Wallace's transmission of this knowledge combines the extant and ancient habitus of a 'human ecology' - and the term is used to describe this indivisible concept, which it emerges, is axiological and a layer of many paintings and stories. Human ecology accepts that humans, 'more-than-humans' (Wright, S et al. 2012) and homelands are a cohesive entity and in this research homelands

represent the custodial estates of Eastern Arrernte from whom Wallace inherits heritage, language and culture. Wallace's everyday experience of the lack of insight into her heritage and the multimodal communication of it was a mystifying delimitation of homelands knowledge (Wallace & Lovell 2009) by those of very different standpoints. The bricolage demonstrates that lack of insight has reflected problematically in a number of ways and that a public homelands habitus has much to reveal in an intercultural interface, to multiple standpoints. Omissions included the deeper motivations and impetuses for Wallace's contemporary art objects and the Indigenous Knowledge content and context from which that emanated. This research assumes (see section 1.9) that contemporary multidisciplinary, multimodal arts-based praxis are sites of meaning-making and knowledge construction that are inclusive of multiple standpoints, and do not delimit Wallace's Indigenous Standpoint from the construction of an intercultural interface. The publication of Wallace's paintings and stories with strands of her biography somewhat addressed this lack of insight through her public interpretation and representation of the homelands and her biographic storytelling. Wallace and Lovell collaborated in 2006 to 2009 on its publication, *Listen deeply, let these stories in* (Wallace & Lovell 2009).

The methodological bricolage demonstrate that Wallace's objects of art describe a body of public and accessible Eastern Arrernte knowledge, as well as each object functioning as discrete paintings and stories. The primary motivation and intention for transmission of a homelands knowledge habitus emerges as a as a praxis continuum, befitting the artist's hereditary role as an Indigenous Knowledge custodian. The context in which Lovell and Wallace came to collaborate has roots in the everyday business of art making and the transaction of art as discrete objects, or bodies of artwork. The Australian Government Policy era of Aboriginal self-determination in the 1970s opened the opportunity for proactive Australia Council for the Arts, Aboriginal and Torres

Strait Islander Arts Board (1970s ongoing). This board saw the emergence of a niche for Australian Aboriginal and Torres Strait Islander contemporary art in the cosmopolitan arts marketplace.

Closer her homelands, at the locus of production, within the layers of Wallace's paintings and the iterations of the public stories she tells, these data-driven findings confirm contemporary transmission and maintenance of a temporally ancient system, or habitus. Lovell and Wallace construct an intellectual montage through a rubric designed to bring from the experience of the data, what is seen and heard as layers of transcribed, reflected and elicited texts. Interpreting the artist's work as a single body, and an expression of the public knowledge habitus (Bourdieu 1977) of the homelands, reveals a chronicle of changes that have occurred. For example, to the human ecology of the homelands, experienced to some degree as the impacts of marginalisation of the Indigenous Knowledge of the locus, and extending over generations. Wallace's work reveals changes are evident through ecological marks on the landscape as well as the experience of changes in the relationality and activity sustained between people and place. Colonisation, missionary activity and settlement incursions into the homelands over several generations since her great grandparents' time altered the physical and human ecology. It emerges that Wallace's impetus for a praxis continuum through artistry is in part a response to the impacts of living at a time of generational contraction from the habitus of the homelands and the lessening opportunity for sharing knowledge, cosmology and human ecology in the everyday. In an active mediation of that contraction, her paintings and storytelling transform public, extant and ancient attributes of the habitus into the contemporary forms of her praxis and the knowledge she revealed is layered in the imagery produced and the telling of stories.

Wallace contributes as artist and custodian with responsibility to interpret and maintain aspects of an Eastern Arrernte knowledge body. Lovell as bricoleuse contributes in the roles of intercultural interpreter and arts based collaborator, with Wallace. Complex layering is common within traditional multimodal Indigenous communication (Green 2009), social and organisation systems (Dobson & Henderson 2013) and cosmology (Turner, MK & MacDonald 2010). This is true among the specific Arandic language speakers including those of Katyetye, Alyawarr, Putame, Arrernte and Arrarnta homelands estates. Wallace's contemporary paintings and storytelling mediates intercultural and cultural interfaces through her artistry, and the audiences of the cosmopolitan arts market, who are mostly not Arandic language speakers. Knowing and transforming traditional forms of public knowledge of her homelands, Wallace creates experiences of insight, otherwise hidden in plain view. In a hermeneutic circle of interpretation the artist addresses something as it is, through artistry and story, and the bricoleuse addresses something as it is seen to be (Gadamer 2006; Van Manen 1990) through audiencing, elicitation and reflection. The premise is one of collaborative and convergent arts-based research.

This academic thesis takes the hermeneutic form of a bricolage (Kincheloe 2005; Rogers 2012) that is collaboratively constructed at an intercultural interface. Using bricolage, meaning-making takes the form of construction. Layers appear, and their relationality and overlay (Denzin & Lincoln 2011) reveal aspects of an Indigenous Knowledge structure and forms of its intercultural interpretation. Lovell scrutinises how this 'positioning affects [her] research process' (Rogers 2012, p. 4) as well as how the layers of conversation, elicitation and transcription between her and Wallace have built an impression, or montage, that describes and intellectualises complex social, relational and transformative elements of the situation. Methodological, theoretical and epistemological tools are adapted or constructed with what is to hand, so they fit the nature of the

data and the collaborative process of working within the data-driven framework. This framework has adapted elements of several qualitative research techniques (Denzin 2010; Saldaña 2012), and sits within a paradigm of constructivist social science research (Charmaz 2006; Denzin & Lincoln 2011; Denzin, Lincoln & Smith 2008) in which the collaborators must act on the qualitative and the intercultural.

Bricolage layers relational, dialogic and multimodal engagement with the complex social worlds at play as a ways of making meaning (Kincheloe 2005; Rogers 2012). Findings are synthesised and analysed. A theory of practice developed in light of what the findings revealed (Wibberley 2012) and how and what was interpreted interculturally (Gadamer 2006) from a sample of the artist's work. In adapting and constructing selected techniques and tools drawn from literature and praxis, elements from a range of qualitative methods were adapted. From adapting and constructing those selected techniques and tools, drawn from literature and from praxis, a unique and responsive qualitative methodological rubric was developed. It was applied to storytelling, biographic recount and tangible, intangible and visual imagery that all contributed to management, selection and coding of the available raw data sample. In the construction of meaning-making the rubric was adapted from visual research techniques (Kolb 2008; Lorenz & Kolb 2009; Rose 2012), arts-based research (Barone & Eisner 2011), hermeneutics, oral and biographic research techniques (Gadamer 2006; Kincheloe 2005; Merrill & West 2009; Van Manen 1990; Yow 1994), and applied coding techniques adapted from social science coding methods (Charmaz 2011; Saldaña 2012).

Literature describes an ongoing and complex field of inquiry that has concerned the transformative relationship that traditional multimodal form of communication excerpts on objects of contemporary Central Australian Aboriginal women's artistry. Traditional practices of

enacted and embodied story are sites at which women engaged with and became part of ancestral energies of their homelands and activities of social, generational and intercultural engagement and exchange (Green 2009; Turner, MK & MacDonald 2010; Wallace & Lovell 2009b).

Contemporary Aboriginal arts praxis informed Watson's (1997, 2003) work with contemporary Kutjungka women artists; and Biddle's (2007) work with contemporary Kaytetye and Warlpiri women artists. Both authors came to interpret haptic, affect-laden mark-making of the contemporary painters as transformative uses of 'new' media. They understood that the artists transformed stories generally expressed through multimodal traditions such as sand stories and body paint designs, using the medium of acrylic paint and canvas. Bell, D (2002b) interpreted coded layering devices used in Kaytetye and Waramanga women's contemporary paintings as signifiers of more traditional concepts of how to manage transactional and relational ancestral connection, power and knowledge and the placement of these things in contemporary and increasingly intercultural world. Bell indicates that the work on canvas both mediated and obscured the essence represented to all but the most knowledgeable custodians, through deliberately layered contemporary composition. Wallace's intention has been to maintain and transmit public stories intended for both relational and intercultural audiences. Her paintings are also deliberately layered contemporary compositions, and this collaboration reveals them as deliberately accessible and a significant body of knowledge. The impetus is an ethos of transformation, mediation and communication that is in turn praxis continuum.

Recently, new paradigm (Denzin and Lincoln 2012) arts-based research theory (Barone & Eisner 2011) supports Wallace's impetus to make paintings and stories for what they reveal and mediate of her heritage beyond what they achieve when transacted as finished art objects through the cosmopolitan arts market. It is important to acknowledge that a common enabler accompanies

Wallace and the Aboriginal artists referred to above in their transformative contemporary painting practices. It stems from the policy-era of Self-determination (1970-80s) and the actions of the Aboriginal and Torres Strait Islander Arts board. With actors at Aboriginal community sites, these forces combined to orchestrate the meeting and mixing of opportunity structures that, on one hand multimodal Indigenous Knowledge provides, and on the other an extensive contemporary intercultural and cosmopolitan arts market forged using transactional art objects. These opportunity structures are available to remote Central Australian-based Aboriginal artists, men and women, of all ages, languages and descent, to engage at many remote locations where they live, relate to or come from. The opportunity structures often but not always include a remote Aboriginal Art Centre established as an artist-owned business, or an Aboriginal organisation. Providing art studio, marketing, business resources and staff to support arts business, they are often sites of other social, wellbeing, cultural and educative engagements. Stretching away from these mainly remote locations is an industry that supports and relies on remote Aboriginal artists. This includes industry and peak organisations; wholesale suppliers of materials; public and private sales and exhibition agents, Federal and State Government program, policy and funding officers; and the unidentifiable cosmopolitan arts market with which they interact. Beyond these again is another complex of secondary and tertiary agents such as public institutions, museums, art auction houses and trade organisations that engage as part of the cosmopolitan arts market (Acker, Stefanoff & Woodhead 2013). The influences and complexities of these interactive opportunity structures are not the focus of this bricolage, but they normalise everyday acceptance of contemporary Aboriginal art practice as valuable, operate in an interface, and are valued in the face of other services that delimit intercultural delivery and opportunity.

1.2. Orientations to knowledge

Convergence is a point of overlap of separate trajectories at which recognition of concept and meaning deepens understanding from the standpoints of either trajectory (Bainbridge, Whiteside & McCalman 2013; Ray 2012). Divergence is the splitting away and continuance of different trajectories. Wallace and Lovell recognised a point of convergence in their thinking and doing, from which they collaborate. Convergence stems from the site of small, remote, everyday intercultural praxis at Keringke Arts, an Eastern Arnernte Aboriginal Arts Centre in the Northern Territory, and from several praxis projects fostered through the art centre auspice from 2007 to 2010 (see Appendix One: Keringke Arts Praxis Projects, 2007-2010).

Wallace's Indigenous Knowledge and the impact of her Indigenous Standpoint (Foley 2006; Nakata 2002, 2007b; Nakata et al. 2012; Sheehan 2011) is mediated through her contemporary arts praxis. The praxis meets the intercultural opportunity structure of the cosmopolitan arts market through Wallace's production and transaction of her arts objects in an intercultural interface. Lovell's experience of arts-based communication and bricolage is mediated through her collaboration as audience and witness interpreting through hermeneutic disciplines from largely western systems of knowledge. These include visual arts theory (Wollheim 1991, 2001), expressive arts praxis (Betensky 1995; Eisner 2002; Kossak 2009), hermeneutic phenomenology (Gadamer 2006; Van Manen 1990), adult teaching, learning, research and arts (Barone & Eisner 2011; Dewey 1934; Eisner 2008), philosophies of culture and art (Bourdieu 1993; Dewey 1934; Waks 2009), bricolage (Denzin & Lincoln 2011; Kincheloe 2005; Rogers 2012) and personal visual arts practice dating since childhood.

Much of what Wallace interprets and transmits in painting and storytelling has potential to inform spaces of interface beyond those of the cosmopolitan Aboriginal arts market through which her art objects transact. Indigenous and cosmopolitan audiences perceive experience and acknowledge Wallace's art objects differently and differently again after participating in intercultural and cultural storytelling and painting activities with Wallace (Boyle & Lovell 2009). Wallace applied her extant knowledge in ways that extend her praxis as part of its ancient continuum, within the contexts of the cosmopolitan arts market and the Australian Government's Indigenous Arts Industry Support Policy (2013b). Considered as a body of work, Wallace's artistry is a conduit of multi-modal communication meshing ancient knowledge, with contemporary Eastern Arrernte habitus. Wallace transforms ancient multimodal and oral forms of literacy using the agency of contemporary artistry, the opportunity of the cosmopolitan arts market and publication, and now the interface of this collaborative intellectual research process.

1.3. Protocols and values

Indigenous Knowledge (Foley 2006; Nakata 2007b; Sheehan 2011; Smith, L 1999) and Cultural Interface (Nakata 2007a; Nakata et al. 2012) are a necessary tension between the varied standpoints along whose trajectories Wallace and Lovell collaborate. These standpoints underpin conversational dialogues that are discreet but may share convergences rather than act in appropriation of one knowledge systems through omission of the other.

Indigenous, or in the preferred language of Central Australia, Aboriginal culture grounds Wallace's life, heredity and ancestry from which her authority to relate public knowledge (Drahos 2011) to diverse audiences is drawn. Her interpretation of the data used in the research deepens insight into the images and stories of art objects found in the galleries and homes of her

collectors and in the book of her stories, biography and painting (Wallace & Lovell 2009b).

Wallace adheres to protocols about transmission and maintenance of public knowledge and she innovatively continues the role assigned her by her forebears and ancestors to maintain, interpret, transform and transmit knowledge. Her praxis is located among her peers and reaches towards ensuing generations as her art objects reach towards the audiences of contemporary cosmopolitan arts markets.

The tenets that underpin the collaboration were agreed at the outset, and are expressed through revelatory (Lovell 2011), relational, respectful and reciprocal (Ray 2012; Reid & Taylor 2011; Tierney & Sallee 2008) conversational dialogue and praxis. The “practical wisdom” (Bainbridge, Whiteside & McCalman 2013; Flyvbjerg 2004) of reciprocity is embedded in the research through a return of knowledge, product and process, (Appendix One) to a wider Eastern Arrernte community (Lovell & Wallace 2006; Wallace & Lovell 2009b) as well as in a contribution to the academy. The biographical story of Wallace’s life and work was published in *Listen deeply, let these stories in* (Wallace & Lovell 2009b). Many of the oral recordings made in the field are archived with Northern Territory Archive Service (Lovell & Wallace 2006), and Keringke Arts Aboriginal Corporation continues to catalogue and archive Wallace’s paintings and stories at the art centre.

Flyvbjerg said ‘In Aristotle’s words, phronesis is an intellectual virtue that is “reasoned, and capable of action with regard to things that are good or bad for man” ’ (Flyvbjerg 2004, p. 284).

The phronetic protocols agreed at the outset of the data collection ensure the process and outcomes of the construction remained open, culturally safe and available to interpretation determined by the standpoint of the interpreter (see sections 1.2 and 1.3). The ethics of interpretation of paintings and storytelling are discussed in the literature in Chapter Two (see

particularly section 2.1.4) and throughout the synthesis (see Chapter Seven), analysis (see Chapter Eight) and final discussion (see Chapter Nine).

1.4. Engaging literature waves

The engagement of literature occurs in waves thickening at convergent points (Ray 2012) between the literature discourses and the data bricolage and interpretation. From the initial construction of a data generation and management process of paintings and stories, each wave deepened a conceptual, theoretic or methodological engagement with literature of relevant extant discourses. As signposts, they lend a sense of the direction to the reader and identify the thesis within the field of education, as a process revealing a knowledge habitus represented in paintings and stories. Informed by conceptual, theoretic and methodological thinking, a summary is given in Chapter Two, with a tighter focus on theoretic and philosophical underpinnings of the methodological rubric occurring in Chapter Three (see section 3.1).

An engagement with waves of literature influences adaptation of the tools and process of meaning-making (Kincheloe 2005; Marcello 2001). Concepts, processes, praxis and discourses are combined and recombined (Lévi-Strauss 1966) until a montage emerges which is a final impression of things as they seem (Kincheloe 2005). Literature has been employed as either useful or not to: (a) the process and activities of constructing representative knowledge against other extant forms of knowledge (Bourdieu 1977); (b) interpretation and making meaning from visual and oral data; (c) the praxis of management and recording the data (Barone & Eisner 2011; Dewey 1934; Nakata et al. 2012); and (d) developing a theory of practice (Bourdieu 1977).

Educational research offers a teaching and learning context that attributes multimodality, practical knowledge and theory to knowledge construction (Barone 2008; Barone & Eisner 2011;

Bourdieu 1977; Bourdieu & Wacquant 1992; Dewey 1934; Waks 2009). Wallace's staged teaching is congruent with the public, open and multimodal experience of recording and managing the sample of her work (see Chapters Five, Six and Seven). She interprets her artistry in elicitation, pointing to something, where Lovell's interpretation is a learning of something. Combined these describe a hermeneutic way of learning, or coming to know, other than singly through one's own experience (Gadamer 2006). Convergent literature, summarised (see Chapter Two) for its relevance to the concept, method and theory is interpreted with a similar hermeneutic.

1.4.1. Literature gap

Despite the wide and varied extant literature with links to aspects of the research, significant literature gaps do exist in relation to the problem. For example, there has been no published assessment of Aboriginal views of the fine-grained convergence and divergence across the contemporary artistry of various Central Australian language groups. Taylor (2008) flagged the missing voices of Aboriginal artists in relation to the intercultural influence and cosmopolitan nature of their contemporary practice as a gap in a wider debate about the context of Aboriginal art in Australia. Limited amounts of literature describe nuances of the hybrid industries supporting the cultural, intercultural and cosmopolitan business engaged by Aboriginal artists and language groups (Acker, Stefanoff & Woodhead 2013; Altman 2005; Australian Government 2013b). At the time of writing limited literature pertains to the role, influence or strictures played out through remote Aboriginal artists' local community opportunity structures (Acker, Stefanoff & Woodhead 2013). Neither as these operate, engage and represent artists in the wider cosmopolitan arts market (Acker, Stefanoff & Woodhead 2013); nor of the impacts and interactivity between these and specific local historic, social and cultural events (Carmichael

& Kohen 2013). Another layer lacking consistent evaluation or deep inquiry is the influence, role and ongoing interface of Australian Government policy with remote communities' art production sites (Acker, Stefanoff & Woodhead 2013; Australian Government 2013a, 2013b). Also lacking at this time is literature about the impact of, or describing the links between contemporary and historic Aboriginal arts practices on the health, wellbeing, learning, teaching, environmental management or employment in remote Central Australian Aboriginal communities (Acker, Stefanoff & Woodhead 2013; Nguyen & Cairney 2013; Turner, MK & MacDonald 2010; Wallace & Lovell 2009b).

Extant literature about arts-based praxis, knowledge, research and the gaps in literature, such as those above, suggest the methodology approaching one contemporary artist's paintings and stories as a body of knowledge is a significant contribution to the academy and to the knowledge holding community. Nakata (2007a) and Nakata et al. (2012) describe Cultural Interface as representing many tensions inherent in 'the delimitations and dispositions of both Western and Indigenous theorising for understanding Indigenous contemporary social realities in this space and possibilities for the future' (2012, p. 131). In this research, bricolage can address the epistemic gap by constructing with Wallace layers describing her deliberate transformation of traditional multimodal meaning-making and knowledge maintenance. From that construction insight emerges as an intercultural montage of that public knowledge which arts praxis represents. This bricolage is constructed as an intercultural interface, and acknowledges the multiple standpoints and trajectories along which points of convergence facilitate the deepening insight of an intercultural hermeneutic activity.

1.4.2. Literature contribution

The challenge of this intercultural interface remains its constituents as representatives of knowledge of Western and Eastern Arrernte methods, concepts and theories. Lovell and Wallace both interpret something of the contemporary reality of the knowledge habitus that Wallace's visual and oral praxis represents as constructed against contemporary social realities as well as ancient ones. Contemporary challenges to the endeavour of researching an Aboriginal artist's work from the starting place of Western academic practice are epitomised by differences towards knowing, doing, and being, valuing and believing. This arts-based interface is constructed so that the tenets of revelatory learning (Lovell 2011), relationality, respect and reciprocity (Ray 2012; Reid & Taylor 2011; Tierney & Sallee 2008) are fundamentals of practical wisdom in play. The tenets are applied between collaborators, and the manner of interpreting and constructing the new knowledge the collaboration represents. Nakata (2007a) suggests that a 'space of cultural interface' (Nakata et al. 2012, p. 123) addresses gaps in theoretic discussion of epistemic positions taken when Indigenous Knowledge deliberately draws from Western knowledge to address contemporary concerns of Indigenous social and reality. This intercultural interface deliberately addresses concern at the lack of depth of intercultural insight and a reduced capacity of opportunity structures to engage Indigenous Knowledge and Indigenous Standpoint at the homelands locus, or indeed admit the delimiting tendency commonly applied (Grieves 2009, Saini 2012).

Translating attributes of the problem into a complex methodological rubric of conversational dialogues, visual elicitation, corporeal experiences, interpretation and analysis, is a process of meaning-making and knowledge construction (Rose 2011). Literature convergent with multidisciplinary perspectives includes the theoretic and philosophic conceptualisation of art and

artistry within Western frameworks of thinking, knowledge construction and learning (Bourdieu 1977, 1993; Bourdieu & Wacquant 1992; Dewey 1934; Waks 2009). Lovell's experience of arts-based praxis as practitioner, witness, facilitator and audience precede and inform her role as collaborator to Wallace's representation of contemporary Eastern Arrernte knowledge habitus through the extension of artistry. The bricolage acknowledges Nakata et al.'s (2012) theory of the space of an Indigenous Cultural Interface in which dispositions— characteristics or ways of being — and delimits, or bounds, are defined from one's aboriginality, and The theory of 'convergence Indigenous methodologies' (Ray 2012) which inform the intercultural and theoretic underpinnings for the methodological rubric. Ray (2012) suggests that acknowledging points of convergence between Indigenous and Western thinking is essential to maintain Indigenous epistemic and axiological premises that are not interpreted through non-Indigenous epistemic or axiological deficits that lack conceptual framing of Indigenous reality. Wallace's praxis and content of her artistry represent the ways of knowing, being, doing, believing and valuing that underpin her Indigenous Standpoint (Foley 2006; Nakata, Nakata & Chin 2008) as a position with which and from which she addresses culturally diverse audiences. In order to address the problem of this thesis, which is the lack of insight into Wallace's paintings and stories as a body of knowledge, the artist and the researcher accept they work with different tools, to different audiences and in this case from different knowledge systems. None the less, a final montage is constructed against the foundations of artistry where 'works of art are the only media of complete and unhindered communication' (Dewey 1934, p. 109). Wallace's interpretation of the complex contemporary Eastern Arrernte reality is transmitted 'as if from body to body' (Bourdieu 1977, p. 2) through artistry and art objects and elicited (Kolb 2008) as a bricolage of hermeneutic texts (Van Manen 1990; Kincheloe 2005).

Engaging convergence is essential to maintain the open space, cultural safety and acknowledge different trajectories useful to this construction (Ray 2012). Practical wisdom (Flyvbjerg 2004) and revelation of what emerges are necessary to the intercultural praxis that Wallace and the Lovell had honed (2009) and which provides the bones upon which this thesis posits a new theory of practice (Bourdieu 1977). The comparative sophistication of the intercultural praxis that underpins the bricolage stems from strong principles described throughout the literature and the learnings of the collaborative practice applied to data-driven meaning-making (Keringke Arts 2012). Project praxis in the wider community supports the theory arts-based ways of knowing, being, doing, valuing and believing are essential cultural and intercultural opportunities Keringke Arts 1999).

1.5. Purpose and relevance

To gain insight into how contemporary artistry may act as a body of knowledge that provides a process of meaning-making open to interpretation by the audience and the artist, the following guiding question was used: *What do Wallace's painting and storytelling of the Eastern Arrernte homelands reveal?* Analysis of a sample of Wallace's contemporary painting and storytelling facilitated insight into complex transformative communication of an Eastern Arrernte knowledge habitus. The meaning-making construction developed insight of human ecology as an essential expression of Eastern Arrernte culture, relationship and identity. Re-interpreting knowledge through contemporary media amongst cosmopolitan audiences is an expression of survival; the confidence and insight to negotiate the intercultural worlds and cultural interfaces of contemporary Eastern Arrernte life is a demonstration of identity, resilience and wellbeing.

Concurrent with data collection and management, the methodological bricolage was trialled and tinkered with until a rubric developed that could adequately respond to the guiding question through applying a subset of questions (see qualitative rubric, section 3.2.3). The data-driven findings (see Chapters Five and Six) emerge from applying the rubric to a sample of work; then synthesis of the insights and learnings that were apparent (see Chapter Seven). An analysis addressed the following subset of questions (see Chapter Eight):

- 1) What insight of practical activity derives from this constructed interface?
- 2) What influences of Eastern Arrente habitus are apparent through interpreting Wallace's paintings and stories as a body of knowledge?
- 3) What did the bricolage of findings reveal?
- 4) What new insights can be drawn?

Wallace considered that one purpose of contributing data and collaborating in the cultural and intercultural interpretation of it is survival. This is a strong motivation within family and community: in the context of the surrounding intercultural world. She says: 'Survival – that is a good teaching for everyone to learn about and to know about... I'd like this research to be done' (Wallace 2006b). Insight reveals Wallace's capacity to communicate innovatively, using artistry as a medium with which she transforms and maintains ancestral knowledge. The purpose of the research is to reveal, through processes of meaning-making in this intercultural interface, what is learnt from this artists work, as a body of public Indigenous Knowledge.

1.6. Key terms used in this research.

Words from Eastern Arrernte and other Aboriginal languages are translated when first used and are listed in the word list (see Appendix Two). The meaning of several key listed here terms is important to the reader.

Agency

The action, media or, human or more-than-human means which accomplishes or affect something (Bourdieu 1977).

Agent

The actor engaged with dispositions and agencies of the habitus.

Art

An object or situation providing sensorial (corporeal) experience embodied before it is perceptual (insightful) or conceptual. Art engages ‘as if from body to body’ (Bourdieu 1977, p. 2) before it engages with the audience’s way of thinking and knowing (Dewey 1934). Art expresses something, yet does not state it (Bourdieu 1977; Bourdieu & Wacquant 1992).

Lovell understood ‘art’ fore mostly as a practitioner and a collaborator in relation to studio arts praxis and arts-based research. Most essential to convergence in the collaboration was the foundational regard for art as experience, with attributes beyond the objective. Artistry embeds the human condition into forms that are felt and understood; a corporeal experience in which the audience interprets what is perceived in light of their embodied knowing, and in response to the form that is ‘pure practice without theory’ (Durkheim 1965, p. 101).

In a Western knowledge context art has been defined within a theory of the ‘field of cultural production’ (Bourdieu 1993) as ‘practices and institutions connected with creative production’ (Webb, Schirato & Danaher 2002, p. 149).

Artistry

The skill, ability, imagination and creativity applied by an artist as a form of meaning-making that is not categorical; the artist’s perception will not be seen and felt entirely by the audience as they bring their own experience to interpretation.

Attributes

The qualities and features that describe dispositions, characteristics or natures of habitus—the state, environ or system incorporating the attributes and dispositions

Audiencing

A term adapted by Rose (2012), from Fiske (Eberhardt & Fiske 1994), this refers to the way a visual image has meaning interpreted or conferred on it by the audience.

Bricolage

Bricolage reveals what has been seen and heard as an impression—or montage—of everything, as if seen all at once.

Bricoleuse

A (female) professional ‘jack-of-all-trades’ or a ‘do-it-yourself-er’ who uses tools, opportunities and systems that are at hand with which to work, rather than assigning a single system or method as interpretive and representative across all things.

Change impact mediation

Change impact is a term adapted to explain the evidence base occurring from Wallace's work as transformative documentation and mediation of changes, and impact of changes, over a period of generations. Throughout, there is evidence of the relationship of Wallace's painting and storytelling as mediating and documenting change impact related to human ecology, knowledge transmission and homelands. The research confirms a role for artistry in mediating forms (Barone & Eisner 2011) of knowledge transmission in the face of change impact.

Convergence

A point along the trajectory where two things overlap before continuing along their own paths (Ray 2012). Used here in relation to Ray's (2012) concept of relationality of Indigenous and non-Indigenous research methods, it refers to exploring conceptual or experiential overlaps and, by nature of the overlay, deepens insight or meaning at that point.

Cultural literacy

Cultural literacy emerges from this bricolage in a new theory of practice relating to forms of communication mediated through Wallace's artistry and informed by her Eastern Arrernte knowledge habitus. Wallace drew on extant multimodal forms such as dance, song, sand drawing, body painting and design, storytelling, stories, rhythm, petroglyph rock art, and ochre-painted rock art. Cultural literacy describes her transformation of these into contemporary and innovative forms communicating aspects of Eastern Arrernte life-world.

Delimits

Bounds, delineates or defines the focus, topic, conceptual or theoretic scope for consideration.

Divergence

Divergence is the splitting into different trajectories, or a different path

Dispositions

Characteristics, or ways of being that are expressed or negotiated through interactions within an organising structure, or habitus.

Eastern Arrernte and other Aboriginal language words.

The research used Eastern Arrernte words and occasionally short phrases when quoting Wallace or to underpin a concept bounded within a specific cultural context. Where Eastern Arrernte is first used, the word is in *italic* font followed by a gloss. The full list of Eastern Arrernte and other language words is in the word list (see Appendix Two).

When used in language speaking, interpretation of many words derives contextually and socially. Most words can be found in the Eastern and Central Arrernte to English Dictionary (Henderson & Dobson 1994) but some terms included the bricoleuse's understanding, based on social or contextual inferences and reflect aspects of her learning.

Eastern Arrernte painting, storytelling and art

Throughout this thesis, these terms denote the objects and actions that are expressions, representations and interpretations made by artists, including Wallace. The word use was in keeping with contemporary, social Eastern Arrernte use of English words, and word use in the cosmopolitan arts marketplace.

Embodiment

This is a description of meaning-making, expression, knowing and thinking associated with experience of the world through the body, rather than the Cartesian view of the mind as the seat of intelligence (Dewey 1934; Gardner 1993; Johnson, M 2013; Kossak 2009; Lakoff & Johnson 1999).

Form relational

The content of images often differs from the iterative interpretation of the story paired with it. The forms (painting and storytelling) are relational, that is they stem from the same family of knowledge, although their nature engages the audience without being or always meaning everything in the same way.

Habitus

This is a system of expression at play. A system or structure defined and changed by the actors, their dispositions and the rules of play accepted or agreed to. Habitus includes the social-political systems and structures we live by (Bourdieu 1977).

Hermeneutics

The hermeneutic circle is a process of deepening interpretation by returning to dialogue and text again, and again, to reconcile experiences and perceptions and the description and interpretation of them. Hermeneutics attends to the context and the content of the thing it describes (Van Manen 1990).

It is a theoretic and methodological approach to a writing an interpretation of lived experience (Kincheloe 2005; Roberts 2002; Van Manen 1990) using interpretive text and conversational dialogue, as adapted in the methodological bricolage.

Homelands

The estates of land to which Eastern Arrernte associate and trace identity through *anpernirrentye* kin and skin relationship system, cosmology and systems of human and more-than-human ecology.

Human ecology

A phrase used to describe the concept of a unified ecological system of human, homeland and more than human. This occurs as a culturally and temporally informed Indigenous Standpoint (Nakata et al. 2012) which is central to Wallace's work. It is discussed at length in the findings and analysis as a means of representing Eastern Arrernte concepts and relationships of cosmology and human ecology experienced in the homelands.

Identity

Identity emerges as a domain constructed through relational and ancient systems operating in the Eastern Arrernte homelands, and in other regions of Arandic languages. Identity encompasses attributes of *altyerrenge* not temporally fixed to the lifespan of an individual, but incarnated through relationships of person to place. Identity is also now the construct more familiar to the western model of family lineage. Wallace only acknowledged the structure of first and second names as an attribute when she began living at the Catholic mission in 1960s. Identity is explained as a theoretic domain in Chapters Six and Seven.

Interpretation

Interpretation is a process for explaining the meaning of something. For Lovell interpretation of findings referred to the hermeneutic process of generating text and through layers of meaning-making 'revealing what the thing itself already points to' (Van Manen 1990, p. 26).

For Wallace, interpretation is a function of her artistry, and a role of her work. In an interpretive or hermeneutic cycle the collaborators consider and reconsider interrelationships between things in order to construct text that reveals and describes what is seen.

Intercultural

The chorus of terms used to describe communication between people of different cultures can introduce subtle misrepresentations. In this bricolage 'intercultural' indicated the combination of efforts, skills, technologies, knowledge and systems in praxis; and the resultant form or expression as the result of convergences.

Life-world

Life-world refers to the experience of everyday life as subjective, and contrasts with the objective scientific standpoint.

Locus

Locus indicates where something occurs or as a source from which it emanates. The locus of Wallace's work was the Eastern Arrernte homelands she related to; Keringke Arts was the locus of production of the art objects and forms. The sources of paintings and stories are sites where events of the story occurred in the days of the *altyerre* beings.

Phronesis

Phronesis translated from Aristotelian theory as ‘practical wisdom’ (Flyvbjerg 2004) with contemporary concern for the adoption of strong protocols and ethical values in research design and the application of them in everyday activity (Bainbridge, Whiteside & McCalman 2013).

Praxis

Experiential praxis engaged doing, knowing and being, as a framework for teaching, learning and being well. Praxis occurred at sites which are either essential to the nature and form of the activity, or are appropriate for it. Praxis occurs within a project methodology in which knowledge and action combined are a natural expression of communication. Some of the significance of communication was in its silences, half sentences, hand and body gestures. Communication included spoken Eastern Arrernte, English, Eastern Arrernte with simple English, English with broken Eastern Arrernte. Context and content included printmaking, paint, song, dance, drawing, thinking, family, distractions, camping, billy tea, kangaroo tails, DVDs, TV, travel and multiple other interactions. Bricolage engages any or all of these opportunistically or strategically.

Temporality

The characteristics of time as an experience of the life-world, temporality stems from the early phenomenology of Husserl as it informed Heidegger (1962, 1927) and Van Manen (1990). Particularly relevant to this work is the consciousness of time rather than the celestial representation and mechanical measure of time.

Voice

Voice is the sense of biography and life story writing, recording, and storytelling (Merrill & West 2009; Roberts 2002) practiced in the data management and collection. Aural and oral qualities relate to differences in tone, intent and expression. Wallace used a range of voices in iterations of storytelling, life-story recording, or in conversational dialogue.

In social science methodology and philosophy ‘voice’ relates to empowerment; it was significant to the conceptual development of methodologies that encouraged minority representation in research such as feminist, oral history and biographical methods, and consideration of Indigenous, Indigenist, queer, gendered and social justice ontologies.

1.7. Overview of construction

Dewey states ‘the first characteristic of the environing world that makes possible the existence of artistic form is rhythm’ (1934, p. 153) which he located in nature. Wallace’s biography (Wallace & Lovell 2009b) describes her as a student of nature and the nature of humans. As previously mentioned, her learning began in the Eastern Arrernte homelands. The system of Indigenous Knowledge (Sheehan 2011) she shares embed in the rhythms of the natural environment and the cultural expressions of human and more-than-human forms (Wright, S et al. 2012). These concepts contribute to Wallace’s Indigenous Standpoint (Nakata et al. 2012), and the intercultural interface into which she communicates them.

As previously described, Lovell approached the interface with Wallace’s Indigenous Knowledge from another set of experiences and different cultural lens. Understanding something of the construction of her learning, and the subjective insight into knowledge available through the experience of arts-based meaning-making (Barone & Eisner 2011), the bricoleuse saw in Wallace’s work the artist’s specific and subjective purpose to teach and learn. After the paradigm

wars of the 1980s, Weinstein and Weinstein (1991, cited in Denzin & Lincoln 2011, p. 4) derived ‘the solution (bricolage) which is the result of the bricoleur’s method is an (emergent) construction’. The role of the bricoleuse draws from the early structuralist work of Levi-Strauss (1962, cited in Denzin & Lincoln 2011, p. 4) who situated the bricoleuse as ‘a “jack of all trades, a kind of professional do-it-yourself-er” ’.

Through the process of ‘audiencing’ (Rose 2012) Lovell witnessed Wallace’s use of her Eastern Arrernte standpoint, her Indigenous Knowledge and the systems and human ecology of the homelands. The nature of human ecology perceived through the construction of the montage remains embedded in Wallace’s work and her teaching at the intercultural interface. Kincheloe (2005) understood that knowledge is ‘culturally inscribed and historically situated’, and that it is simultaneously part of many contexts at once. The boundary between the complex social worlds of experience and action, and the metaphoric and dialogic communication of them (McIntosh 2010b), informs the hermeneutic cycles undertaken in interpretation. The complex dispositions understood within the intercultural framework of being, doing, knowing, valuing and believing inform the bricoleuse’s montage. The rules of construction and the power relationships structuring the interface are acknowledged and adopted at the outset and continue to be considered throughout the construction of this final montage (Jones & Jenkins 2008; Lincoln, Lynham & Guba 2011).

1.8. Rationale and significance

The widest audience access to Wallace’s art objects occurs through the transactional interface of the cosmopolitan arts market and the publication of her paintings, stories and biography (Wallace & Lovell 2009b). Within these contexts her paintings and stories appear as individual objects of

a broader cultural field (Bourdieu 1993; Webb, Schirato & Danaher 2002) and, through the publication, began interaction with biographic and place-based narrative. Wallace received moderate success in the forms of audience recognition and income from sale of her work from engagement with the cosmopolitan arts market. The recognition and sale values were always secondary to her impetus for transmission and maintenance, teaching and learning in contemporary and everyday Eastern Arrernte contexts (Wallace 2009).

The rationale for bricolage emanates from the Lovell's desire to understand something of the depth and significance of knowledge embedded in Wallace's painting and storytelling beyond those that addressed to the cosmopolitan arts audience. Exposed to Wallace's everyday practice and the management of individual objects through cataloguing she came into a collaborative centre for arts practice in which the impetus was on her to learn. The task became that of a bricoleuse at work in an intercultural interface, with whatever was to hand to facilitate learning. Learning depended on interpretation, and the interface with Indigenous Knowledge emphasised the need for construction of an intercultural interface as a safe place for collaborative meaning-making. In that setting the learnings drew on discrete objects of Wallace's work, until they emerged as a montage constructed against a large body of knowledge that warranted deeper inquiry. Wallace's skills and aptitude to interpret and communicate public cultural knowledge through artistry, conversational dialogue and visual elicitation revealed her intellectual, cultural and intercultural motivations converged with Lovell's sense of inquiry. This deepened over time and in the hermeneutic activity of data collection and management, an arts-based research bricoleuse was a purposeful collaborator, learner and 'audience' for the artist. The bricoleuse aims to learn and recognise the transformative and innovative agency that artistry offers Wallace in interpreting the underlying knowledge system in order to construct from that an impression of

the habitus from which it emanates. Wallace interfaces practical, local outcomes with an appeal to wider audiences to gain insight into public art and storytelling beyond the corporeal or visceral experience of the objects. Her motivation is to continue innovative ways of transforming knowledge to benefit contemporary lives of Eastern Arrernte and other Aboriginal and Torres Strait Islanders and to have public Indigenous Knowledge more widely understood. For her, the significance of the cycles of deepening documentation and elicitation of her painting and storytelling were revealed through collaborating with the bricoleuse as a purposeful, constant and learning audience. The deepening process revealed insight into (a) skills and knowledge depicted in Wallace's work; (b) maintenance and transformation of a knowledge body through multimodal forms; (c) elicitation and discussion of complex public concepts in intercultural and cultural interfaces; and (d) a wider, public insight into contemporary Eastern Arrernte culture, motivators, and impetuses.

1.9. Assumptions

Based on the experience of working with Wallace and for a remote community art centre, Lovell assumed that Wallace's painting and storytelling held value beyond that easily apparent to non-Arrernte audiences. This furthers the premise that the process of art-based learning and teaching are significant ways of knowing the world (Dewey 1934; Eisner 2008; Waks 2009) and points of convergence occur between arts-based research (Barone 2008) and Wallace's praxis of everyday agencies of her habitus.

There is a premise for constructing a methodological bricolage at an intercultural interface around convergent knowledge and experience (Nakata et al. 2012, Ray 2012) as well as around the premise of Wallace and Lovell's preceding intercultural praxis, and convergent collaboration.

Arts-based meaning-making, mediation and representation are facets of artistry, teaching and learning which Wallace and Lovell recognised and shared as a point of convergence. A methodological bricolage convened on that premise was located within a constructivist hermeneutic paradigm (Heron & Reason 1997; Lincoln 2010). The interface is grounded by the assumption that Wallace's authority and motivation and the bricoleuse's insight and curiosity combine in a conscionable activity applying reciprocal and shared outcomes (Wallace & Lovell 2009b) and practical wisdom (Bainbridge, Whiteside & McCalman 2013; Flyvbjerg 2004).

Much Eastern Arrente teaching and learning is praxis within the preserve of the natural environment (T. Alice 2012, pers.comm., 9 September; Akeyulerre Inc 2014; Dobson 2007; Turner, MK & MacDonald 2010), and this premise guided and defined aspects of the data collection and the phronetic and ethical requirements. Where the requirement was to collect site-specific content, the scope of data assumes two things: (a) that protocols and content included appropriate cultural authority; and (b), Lovell remained receptive and responsive to the process, context and content, even when not understanding.

The tenets that underpinned the relationship of the researcher to the authority of Wallace, Eastern Arrente elder and custodian, provided an adequate basis for ethical praxis that met Eastern Arrente protocols. These would be less apparent with different content and different process; however, cultural authority is as mandatory as human research ethics clearance. From that premise, research began with a starting place that assumed Eastern Arrente authority and autonomy secures Indigenous Knowledge (Foley 2006; Sheehan 2011), defines that which is public and delimits that which remains outside the domain of the collaboration.

1.10. Limitations

All research comes with limitations: those inherent in the research paradigm and those brought to it by the researcher. Qualitative research seeks to remain fluid, contextual and ethical in seeking to represent social sciences that 'are always already embedded in issues of value, ideology, power, desire, sexism, racism, domination, repression, and control' (Denzin & Lincoln 2011, p. 11). Common to qualitative research is the issue of researcher subjectivity; how the researcher influenced the process and framework of meaning-making and used data-driven findings. How she interpreted Wallace's art as part of a contemporary Eastern Arrernte culture relied upon her capacity to see, learn and understand what it was that Wallace and her work imparted; yet Lovell's standpoint does not reflect an Eastern Arrernte cultural background.

To draw from the possibility of multiple standpoints represented in this arts-based intercultural space, the research design included phronetic and methodical approaches to the multimodal data. An ontological awareness of Wallace's Eastern Arrernte cosmology (Drahos 2011; Sheehan 2011) and standpoint (Foley 2006; Nakata et al. 2012) are underlying the field of data through which the researcher gains insight. The data, interpretation and elicitation Wallace provides and the process she informs reflects custodial expertise that guided Lovell's participation.

Participation includes data collection and management in multiple roles and as arts-based bricoleuse: audience, witness, documenter, learner, and collaborative author (Wallace and Lovell 2009). The data considered were limited to the work that Wallace produced in a period of eight years from 2003 to 2010, during which time the bricoleuse documented and kept consistent digital records. This ensured rigour and depth in the data collection method, situated the recording and collection appropriately in the field or in the studio and sought the same process and standard of recording and collecting where possible. It initiated thoughtfulness of the

capacity and depth of the role of archivist in cultural and intercultural sites of multimodal production.

Wallace's multimodal approach to complex Eastern Arrernte knowledge is, in line with all artists, is singular to her while the biographical context at play in the dynamic of her work and habitus is located among other artists, and informed her artistry. The bricoleuse avoided the potentially complex trap of constructing a comparative analysis between different artists, or facets of their work, or trying to make visual elicitations among different artists. Each artist's standpoint, mediation and interpretation are their own, as well as being part of a shared cultural interface. From the depth available from this data, generalisations with other contemporary artists could gloss over significant, intricate and detailed differences too early in the discourse and that may reduce comparable depth.

Individual life stories and linguistic, cultural, cosmological and geographic elements are influencers in the expression of reciprocity. For example, it was a prerequisite of Wallace's participation that we produced a book accessible to both Eastern–Arrernte and English-speaking audiences, using the data collected (2003-2008) (Wallace & Lovell 2009b). This process informed the direction, timing and scope and allowed for reflection and collaborative assessment of data, reviewing it for significant gaps. The bricolage uses a second cycle with the data, extending the data source, selecting a sample and in applying the methodological rubric revisiting initial interpretation Wallace gave with each work. It would not be the reciprocal process chosen by all artists, nor would the timeframe suit all researchers, but data-management and meaning-making process drove this and multiple iterations added depth to the final methodological bricolage and theory constructed. The theory produced by the bricolage extends

methods and concepts, which could be adapted for use with other modalities and practitioners, if fostered through data-driven findings.

The methodology can be adapted widely and made useful in other settings beyond remote art centres, but there can be no certainty of a more generalised theory of practice. Rather than this being a limitation, it is the reality of how new theory might be understood, improved and developed through continuing the grounded use of data-driven findings, each time considering and revising application in light of growing insight and local specificity. This process leads towards generalised theory (Charmaz 2011).

1.11. Significant events of a complex contemporary context

This section provides an overview of significant biographical, social and political events and changes that affected Wallace, Keringke Arts, the bricoleuse and Ltyentye Apurte community from 2006. These influenced Wallace's intentions, through impact on the social, biographic and political context of the cultural and intercultural interfaces in which we work.

Such life events are essential forces at work in interpretive bricolage and clearly influenced aspects of our work. The tension between events occurring in the social, political and biographical domains introduced wide uncertainty, put pressure on intercultural and cultural interfaces and affected the impetus and capacity to do work. The effects felt more widely than just between Wallace and Lovell.

In late 2006, Wallace's kidneys failed and the diagnosis was end-stage renal disease. From that point to the present, the renal machine takes three or more days of her week and limits her mobility to within range of renal care. The limitations of this disease and managing it influenced

her ability to work and travel; however, she chose to continue with the data collection project and other praxis activities which were manageable.

The Australian Government launched its Northern Territory Emergency Response in July 2007, and the amalgamation of Local Governments into Regional Shires took effect in 2008. These combined to change the administration systems in all Eastern Arrernte and other remote Aboriginal communities and the opportunities structure available in remote Northern Territory communities.

In July 2007 representatives of Australian Army and the Australian Federal Police entered Ltyentye Apurte as they took control of service delivery and governance of health, education, employment, housing, local government and recreation of Aboriginal residents in all remote communities in the Northern Territory. Community control and governance of health, housing, employment, or enterprise, including Keringke Arts Aboriginal Corporation, effectively ceased, frozen by legislation the Australian Government enacted. Public servants went out into the field to oversee all government business and remote employment occurring in communities. The immediate impact at Ltyentye Apurte (and in many other places) was a rapid and highly contagious fear and confusion that lasted several months and influenced everyday life. Long-standing occupations, resources and routines disappeared overnight.

The 'intervention' as the Northern Territory Emergency Response became known on the ground enforced and heightened everyday awareness of differing racial status by suspending the *Racial Discrimination Act 1975* in the Northern Territory, denying access to the justice system to mount any legal challenge of these events. The Australian Government introduced mandatory income management of all social security beneficiaries who were remote community residents of

Northern Territory as one of the interventions. No evidence emerged then or since to substantiate the accusation of widespread paedophilia occurring in every remote community in Northern Territory (Lattas & Morris 2010). The intervention transformed into a campaign about ‘Closing the Gap’ (2009–2012) on racial inequity, followed by ‘Stronger Futures’ (2012–present) for remote community residents, and hoped to redress the ‘crisis’ in standards of living, health, education and employment among Aboriginal communities through Australian and Territory Governments cooperative leadership.

Meanwhile in 2008, the *Local Government Act 2008* of the Northern Territory disbanded all local community government structures and replaced them with a series of mega-shires, which operate from regional centres such as Alice Springs. Many local jobs, roles and responsibilities disappeared, and long-held local assets such as fire trucks, ambulance four-wheel drives, road maintenance equipment and garages facilities were removed, closed or reallocated to the centralised shire offices. These two radical restructures affected all families, businesses and services; some positive benefits occurred, but the cost of civil liberties and the climate of implementation may still prove unjustified. These are events in a complex and multifaceted situation. They remain outside the scope of this research, but they had everyday impact on the context of interface.

1.12. Overviews of chapters

Chapter Two: Literature review

This chapter provides an engagement with a literature that signposts the discipline of education and arts in the academy. The literature was engaged through points of convergence and insight, and contribute to the emergence of a theory of practice.

Chapter Three: Methodology

This chapter addresses iterative hermeneutic elicitation and qualitative coding of data to inform a methodological bricolage. A rubric was designed as a process for interpretation of multi-modal data into texts of elicitation, reflection and transcription. As a result, the researcher worked between data and rubric as a bricoleuse. The question asks *What do Wallace paintings and stories of the Eastern Arrernte homelands reveal?*

Chapter Four: Data

The bricoleuse considers the data and applies a process of construction to using the methodological rubric that systematically addresses the research question. This chapter describes how data were gathered, considered and presented and how findings were generated.

Chapter Five: The descriptive thematic findings

Through preliminary holistic data management and descriptive coding of a sample drawn from it, this data generated deep insight into thematic dispositions of public Eastern Arrernte knowledge and the means by which Wallace communicates it. IN this chapter the bricoleuse begins to construct the final montage of findings that inform a Theory of Practice.

Chapter Six: The theoretic findings from recorded transcripts

Transcribing conversational sections of the data ensured that Wallace's interpretation and elicitation of her paintings and storytelling, in the context of the intercultural interface inform the meaning-making. The bricoleuse continues the construction of the final montage that represents a habitus of dispositions represented in Wallace's work.

Chapter Seven: Synthesised findings

This chapter synthesises the findings of Chapters Five and Six, and establishes dispositions and attributes as the meaning-making facets of Wallace's representation of Eastern Arrernte knowledge habitus.

Chapter Eight: Analysis and interpretation

This chapter establishes the scope of the dispositions of Wallace's praxis, which she described as public—*anwernekenhe akaltyirreke*, everybody's knowledge. The analysis is constructed against central questions: What insight of practical activity derives from this constructed interface?; What influences of Eastern Arrernte habitus are apparent through interpreting Wallace's paintings and stories as a body of knowledge?; What did the bricolage of findings reveal?; and, What new insights can be drawn?

Chapter Nine: Discussion

This chapter provides a final discussion, including the significance of temporality, new insights, the theory posited of cultural literacy praxis and questions arising from the work.

Chapter Ten: Conclusion

This chapter provides a summary of the research and previous chapters.

Chapter Two: Engagement with literature

Chapter Two is a literature engagement set out in the following sections:

Section 2.0. Outlines the engagement with literature

Section 2.1. Discusses the questions that frame the literature engagement and ethical position.

Section 2.2. Describes the engagement of literature in the initial construction of an intercultural interface

Section 2.3. Provides a summary of literature providing philosophical and theoretical underpinnings

Section 2.4. Surveys literature of the contemporary arts and cultural heritage domain that intersects and provides points of convergence with the bricoleuse's learning

Section 2.5. Provides a review of literature underpinning the methodological process

Section 2.6 Describes gaps in extant literature in relation to the problem the interpretive bricolage investigates.

2.0. Literature waves

From the process of generating the data and managing Wallace's paintings and stories, each wave of engagement with literature deepened the recruitment of conceptual, theoretic and methodological tools from those existing in the academy. The literature contributed conceptual, theoretical and methodological tools useful in a conceptual framework that linked the process with the problem.

Lovell did not locate a body of extant literature that considers the contemporary painting and storytelling of an Eastern Arrernte or any Indigenous artist, as a body of knowledge. Wallace is an Eastern Arrernte Elder, expert in knowledge custody, maintenance, transformation and

transmission using contemporary and ancient multimodal forms to embody, enact and represent the habitus of a public Eastern Arrernte knowledge.

Literature useful to emergent construction at the heart of bricolage (Levi-Strauss 1962, cited in Denzin & Lincoln 2011) can serve academic purposes and provide tools of practice (Wibberley 2012). This was evident in engagement with waves of literature in the construction of this methodological bricolage (see Chapter Three to Six). Such adaptations are not unique to interpretive bricolage (Charmaz 2006, 2011; Murray, R 2011), but are common to data-driven qualitative research paradigms (Denzin and Lincoln 2012).

The multimodal, intercultural and multidisciplinary nature of the inquiry required the bricoleuse's construction of methods and theories against the data-driven meaning-making process of bricolage. From her initial engagement with multimodality as used by Eastern Arrernte, the bricoleuse's multi-disciplinary practice developed. Engaging Wallace, her painting and storytelling at remote homelands sites, and in the everyday intercultural business of the art centre required as much and is reflective of Wallace's practice at that time.

2.0.1. Rhythm of waves

This chapter is organised to suggest the waves of engagement with the literature that show conceptual developments linked to activity and process, and activity and process in relation to each other. Temporality is essential to a theory of practice and to the complex and multifaceted attributes and dispositions of Wallace's contemporary Eastern Arrernte knowledge habitus. Literature associated with hermeneutics (Van Manen 1990), perceptual and conceptual theories of art, arts education and learning (Dewey 1934) formed the backbone of the bricoleuse's response to Wallace's painting and storytelling. Before data collection, wide reading about

intercultural and decolonising research methods (Jones & Jenkins 2008; Nakata et al. 2012; Smith, L 1999) and the role of values, ethics and copyright law (Altman et al. 2002; Altman & Taylor 1990; Janke 2003) informed and fed into everyday practice. These initial considerations by the researcher later became core element at the interface, with an emphasis on articulating shared values, protocols and tenets (Bainbridge, Whiteside & McCalman 2013; Reid & Taylor 2011). After preliminary data collection, the question of tools and methods for accessing arts-based and visual data to construct findings led to reading about a range of arts-based and oral history techniques, philosophies and frameworks (Barone & Eisner 2011; Dewey 1934; Kolb 2008; Lorenz & Kolb 2009; Rose 2012; Saldaña 2012; Yow 1994). This was followed by wide reading on topics that included coding techniques that are common but not unique to Grounded Theory Method (Charmaz 2006; Kolb 2008; Saldaña 2012). Literature relating to philosophical and theoretical positions contributed to the analytic synthesis in the final stages of the process (Bourdieu 1977, 1993; Bourdieu & Wacquant 1992; Dewey 1934; Waks 2009; Webb, Schirato & Danaher 2002).

Findings were data-driven, and extant literature was set aside for the time of adopting the methodological rubric to completing the synthesis of the finding. The methodological space of the bricolage opened from everyday intercultural workplace praxis at Keringke Arts (Keringke Arts 1999). It did so through praxis, data collection and management (Rose 2012) without roots into a particular academic discipline (Kincheloe 2005; Rogers 2012; Wallace & Lovell 2009b; Wibberley 2012). The management and insight from data and the cultural safety of this interface remained a focus, particularly while the methodological bricolage was constructed, tested and adopted.

The premise for interpretive bricolage from the data was the convergence (Ray 2012) in which Wallace and Lovell recognised that arts mediate human knowledge and experience (Barone & Eisner 2011; Dewey 1934; Wallace & Lovell 2009b). The opportunity of the interface was that an arts-based bricoleuse might interpret and learn about Eastern Arrernte life-world through seeing Wallace’s paintings and storytelling as communicating a body of knowledge (Betensky 1995; Kolb 2008; Lorenz & Kolb 2009; Rose 2012). This scenario extended the intercultural experience between artist and audience to the deeper constructive and focused space of inquiry as a culturally safe interface (Foley 2006; Nakata 2007a; Nakata et al. 2012; Sheehan 2011).

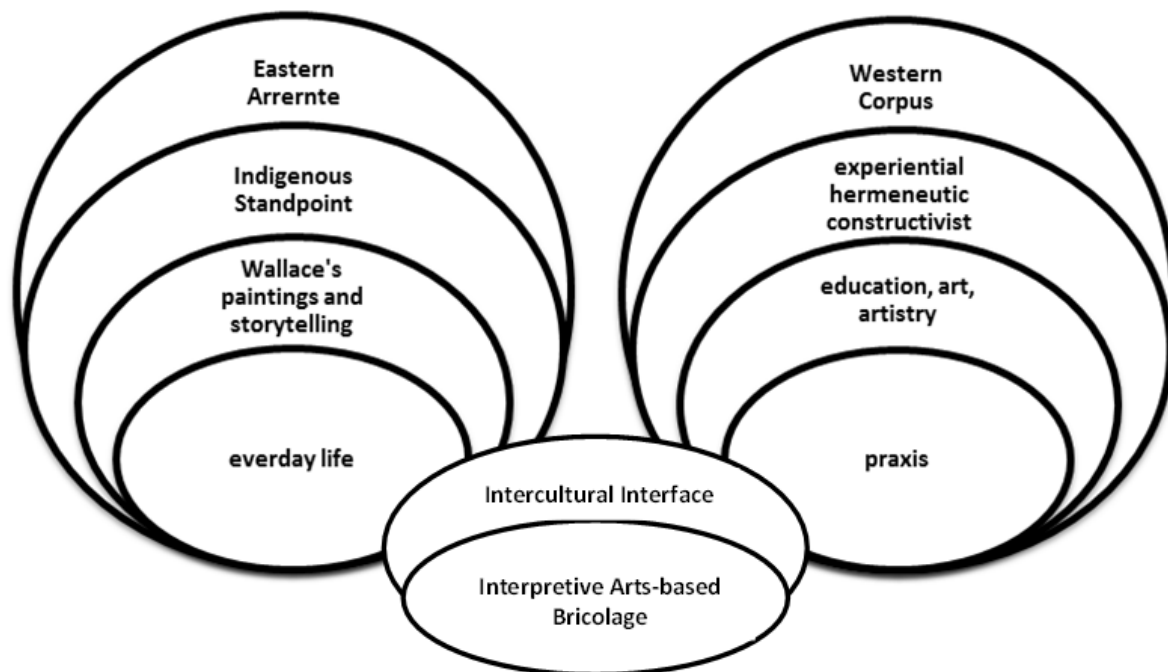


Figure 2.1: Bricolage informed by Wallace’s paintings and storytelling and the bicoleuse’s experience of art and artistry, constructed as text in a culturally safe interface.

2.1. The questions framing engagement with literature

The findings emerged from an adapted methodology that sought to open out the question: *What has the deep analysis of the painting and storytelling of Kathleen Kemarre Wallace, contemporary Eastern Arrernte artist, revealed to an Australian bricoleuse?*

The literature bricolage engages with the following questions:

Section 2.1. What has been achieved by engaging literature waves throughout the process of constructing the culturally safe interface?

Section 2.2. What are convergent influences between literature and the initial construction and framework for the interface?

Section 2.3. Which philosophical and theoretic perspectives contributed to analysis and theory?

Section 2.4. What literature engages contemporary Aboriginal art from the Central Australian region?

Section 2.5. What methods and tools are extant at this locus of intercultural praxis and collaborative interface?

2.1.2. Engaging literature

Much of the extant academic literature of the cosmopolitan art market or Australian Aboriginal contemporary arts links philosophical or theoretic underpinnings with marketplace trends. Often art objects are ‘things’ devoid of their representations of the extant knowledge system of the artist, made mysterious and applauded for the visceral or corporeal impact as art. Although the domains of cosmopolitan arts market and industry are part of the everyday intercultural experience of collaborating at an art centre, they are not heavily represented dispositions among findings taken from Wallace’s painting and storytelling. Therefore, the literature wave engage more with literature relating to insights of the dispositions most represented by findings and synthesis. Recently Barone and Eisner (2011) suggest that ‘only the compositions of artists and arts based researchers can redirect conversations about social phenomena by enabling others to

vicariously re-experience the world' (2011, p. 20). While this statement reflects Lovell's experience of engaging arts-based research and thinking from a Western knowledge perspective, it does not reflect complex domains of Indigenous Knowledge in which multimodal communication has been in everyday use (Green 2009) for centuries (Gunn 2011). Multimodal communication has permeated everyday life, as well as formal and ceremonial communication (Green 2009; Wallace & Lovell 2009b) among Arandic, and many other Aboriginal groups. For example, women's songs and sand drawings contain multimodal story forms and engage local, dialectic and place-based interpretation of cultural heritage (Green 2009; Gunn 2003, 2011; Turpin & Green 2011). Publications, including by Eastern Arrernte authors who reference these Indigenous Knowledge story forms are most recently found in non-academic intercultural publications (Dobson 2007; Turner, MK & MacDonald 2010; Wallace & Lovell 2009b); and in academic publications, transcribed from traditional media by linguistic specialists such as Green (2009) and Turpin and Green (2011). Early ethnography points to transcription and documentation of traditional forms of women's story as part of location-specific ethnographic research practice among language speakers of Central Australia (Vaarzon-Morel et al. 1995). Little academic research has described women who share Wallace's homelands, although several are active in non-academic co-authored publication (see above). These co-authored publications indicate significant gaps in academic literature that engages Eastern Arrernte knowledge and knowledge custodians, beyond linguistic resources and discourses (Dobson & Henderson 2013; Green 1994; Green, Woods & Foley 2011; Henderson & Dobson 1994). The first is a gap in academic research approaches and methods used to research with multimodality beyond linguistics, other than the work with Kaytetye women sand stories that Green (2009) undertook.

The second is the omission in considering multimodal communication, in traditional and contemporary forms, as knowledge.

The relationship of traditional multimodal communication with contemporary Aboriginal arts objects, as interpreted by artists and other Aboriginal practitioners, is an area of research missing in the academy (Morphy 2011b). From the Western arts-based research perspective, Barone and Eisner (2011) suggest: ‘A medium mediates. For a medium to be achieved—that is, for a material to acquire the status of a medium—skills must be available to make that transformation possible’ (2011, p. 62). The bricoleuse located meaning-making in the visual and oral data-driven process, coming to consider disciplines from the perspective of arts-based processes and practices. Despite disciplinary differences, a summary of anthropological Aboriginal arts research reveals a focus of research and critical writing has been with the corporeal essence of ancestral energy represented in paintings of Aboriginal artists of some Central Australian regions (Bell, D 2002a, 2002b; Biddle 2007; Myers 1989, 2002; Watson 1997). Of the intercultural influence at the academic interface the agency, values, authenticity and interpretation most often addresses an academic audience and beyond them, the players influencing the wider cosmopolitan arts market (Merlan 2001; Morphy 2011a; Myers 2009; Taylor 2008). The tension remains how insight into the market included or excluded the ‘knowing subject’ (Bourdieu 1977, p. 3) or circumstantial participation of Indigenous artists rather than a brokered interface with them. The exceptions most often occur in one to one engagement between individual artists and creative researchers (Taylor 2008).

While Wallace’s work reveals public and social praxis through participation with the contemporary cosmopolitan arts market (Lovell et al. 2011), the findings are constructed as a montage of dispositions of the transformational maintenance and transmission of local

knowledge with impacts not seen from the perspective of the arts market. In the Western literature Barone and Eisner (2011); Bourdieu (1993, 1977); Dewey (1934); Waks (2009) contribute theoretic and philosophical perspectives which go some way towards providing conceptual points of convergence with the cultural phenomenon of Indigenous multimodal communication as part of everyday life (Dewey 1934; Jones & Jenkins 2008; Ray 2012; Sheehan 2011).

2.1.3. Overview of key search returns

Academic disciplines most closely and historically associated with the remote Central Australian contexts of inter cultural interfaces are anthropology, linguistics and ethnography (see sections 2.1.3.1–2.1.3.3). The domains that respond to native title and land rights acts and actions (Memmott 2011) do not reflect the possibility of contemporary Aboriginal arts objects as sources of data or contemporary practice as evidence of knowledge transmission. The use of arts-based meaning-making and inclusion of artistry might include repatriation and management of tangible and intangible cultural heritage (Turpin et al. 2013), especially relating to museum collections (Neale, Kleinert & Bancroft 2000) and language programs, resources and maintenance in remote communities (Walsh, M 2008). The expertise of Wallace’s artistry and knowledge praxis drove the response of Lovell, which was to construct as an arts-based bricoleur, this methodological rubric in an academic climate in which arts-based research has been described as on ‘the blacklist of methodologies’ by Barone (2008, p. 34). At the time of writing the socio-political climate is informed by policy in which Aboriginal art form is measured as an economic development of remote Australia (Acker, Stefanoff & Woodhead 2013; Australian Government 2013b). Construction of interpretive bricolage at a negotiated intercultural interface opens possibility of acknowledging that art, artistry and multimodality contribute valuable teaching and

learning opportunities. Academic research about Adult Education in Central Australia reflects the agenda of Vocational Education and Training (VET) priorities (Young & Guenther 2008; Young, Guenther & Boyle 2007). These do not extend the domains of knowledge through Aboriginal art, or analyse what is learnt and what is lost in the context of the cosmopolitan arts market (Lovell et al. 2011). VET prescribes practical training in applied visual arts methods, tools and techniques to improve marketability and artistry; but not paradigmatic praxis or research of arts-based knowledge as systems converging with Indigenous Knowledge (Lovell et al. 2011) and of use to formal record of transmission and maintenance of local Indigenous knowledges.

The possibility that insight would be gained from the expertise of Wallace or the bricoleuse or from the remote location and context of intercultural collaboration in remote Central Australia relied on developing a new approach and a new framework to recognise multimodal knowledge representation. Most literary engagement occurred after data collection, excepting methodological and axiological modelling. For example, Indigenous Knowledge and intercultural research approaches that encouraged decolonised thinking in intercultural research (Smith, L 1999) offered academic rationale in support of Wallace's interpretation of her work as authoritative (Banks-Wallace 2002; Pugelise 2001), including when she chose an intercultural audience. This strengthened the everyday context of the intercultural workspace, alerting Lovell to assumptions in her own and others' thinking and doing. The landscape of academic literature has since changed with more writers taking the lessons of decolonised thinking further (Denzin 2010; Denzin, Lincoln & Smith 2008; Jones & Jenkins 2008). Wallace's transformative artistry is a medium of contemporary Eastern Arrernte public knowledge. Each layer of the montage reflects insight, learning and meaning-making illuminated by the multimodal form and medium

of Eastern Arrernte tradition and contemporary artistry. Eastern Arrernte public knowledge becomes visible and apparent as transformative. Eastern Arrernte agency made tangible within an ancient continuum of innovation, transformation and change mediation. This interpretive bricolage provides a new form of multidisciplinary and culturally diverse methodology, accessible to the academy and located in relation to important gaps methodology and in literature.

Published literature pertaining to Eastern Arrernte reflected a body of collaborative linguistic writing that generated an orthography of Eastern and Central Arrernte from 1980s onwards (see for example Breen & Dobson 2005; Breen & Pensalfini 1999; Green 1994; Henderson & Dobson 1994; Turner, MM 1984; Turpin & Green 2011).

Spencer and Gillen (1927) and Gillen et al. (1997) provided insight into early colonial contact with Arandic and other Central Australian language speakers and the position of early Western anthropology in relation to Eastern and Central Arrernte. The unpublished field diaries and photographs of TGH Strehlow, particularly from field work in 1936 and 1962, provided versions of public stories recorded from Wallace's grandfathers and uncles. For example, Spencer and Gillen (1927, vol. 1, p. 351) have a story about about the *arrentye* (evil spirit) which reappears in Strehlow, T (1962) and is largely the same as that iterated by Wallace and Lovell (2009b, p. 71). The *arrentye* in Wallace's 2009 version take the form of giant eagles. Her story recounts how women undertook responsibility for activities during the time of young men's initiation, whereas the version of Spencer and Gillen focuses on the heroic deeds of the male ancestor. The most comprehensive body of anthropological, linguistic and religious work pertained to Western Arrarnta and early Lutheran missionary contact and dates from 1880s (see for example Austin-Broos 2001, 2009; Strehlow, C 1907; Strehlow, T 1944, 1971). At the time of this writing, much

of the record of the Strehlow Research Centre is restricted to male custodians and has not been fully repatriated or documented to separate public from women's from men's restricted material.

The fields of prehistory and rock art reflected some public literature and also restricted literature (see for example Gunn 2000, 2002; Gunn 2003, 2011; Mulvaney & Kamminga 1999; Smith, M & Ross 2008). Again, public literature relating to rock art supported Wallace's iterations pertaining to specific places and events, interpreted and depicted by generations before her (see for example Gunn 2011). Findings from archaeological surveys supported the impression of intense use of a number of specific sites in Wallace's homelands over previous generations (see for example Mulvaney & Kamminga 1999; Smith, M & Ross 2008).

2.1.4. Ethics and interpretation – valuing and believing

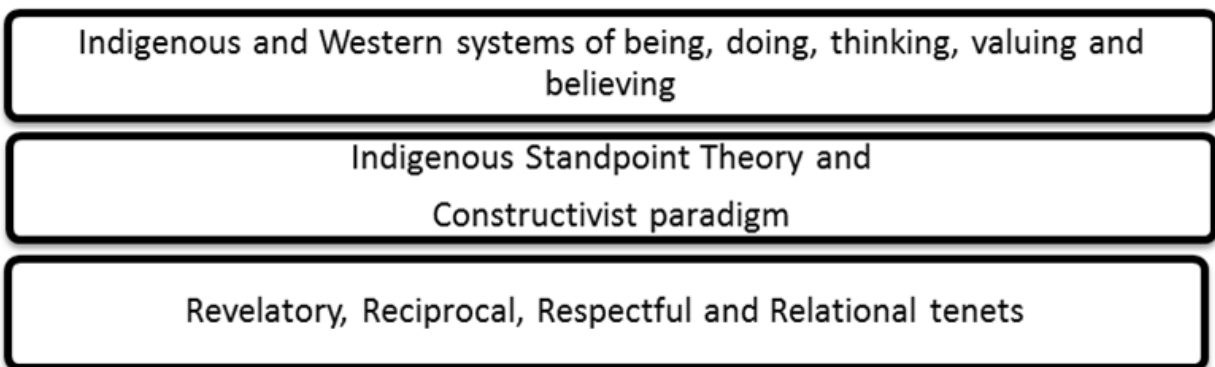


Figure 2.2: Central tenets developed and agreed from the outset of the bricolage between Wallace and the bricoleuse, and underpinning its construction.

How do protocols, ethics and values intersect in the initial and ongoing meaning-making in intercultural and multi-disciplinary settings? The ethical values and applications of any research undertaken between Indigenous and non-Indigenous people must meet expectations for

communities and people involved (Denzin, Lincoln & Smith 2008; Jones & Jenkins 2008; Smith, L 1999).

Phronesis (Flyvbjerg 2004) as 'practical wisdom' is the philosophical approach required to move from the theory of an Indigenous Cultural Interface (Nakata et al. 2011) to the learning constructed as an intercultural interface. The constructive approach to data and process-driven bricolage (Denzin & Lincoln 2011; Kincheloe 2005) was informed by initial data collection and management practices, reflecting Wallace's teaching and learning design and practice as she engaged with the bricoleur as audience, witness and learner. Pragmatic and particular responses to the everyday context were consistently met in collaborative shared responsibility (Bainbridge, Whiteside & McCalman 2013). Flyvbjerg (2004) describes phronesis as the third Aristotelian pillar of contemporary Western thinking and the one most essential to social organisation, but least often considered in planning research frameworks. There was convergence through naming and discussing phronetic values, tenets and processes from the outset; and a commitment to practical application of the tenets of relational, reciprocal, respectful and revelatory meaning-making (Lovell 2011; Ray 2012; Reid & Taylor 2011; Tierney & Sallee 2008; Wallace & Lovell 2009b). These tenets served as the primary structural frame upon which were layered concepts, reflections and engagements and later data, interpretation and analysis. Phronesis confirmed that the responsibility and opportunity to think and act wisely rests with all the actors in everyday interfaces (Bainbridge, Whiteside & McCalman 2013) and underpins the process of multi-disciplinary meaning-making.

This converges with the medium of Wallace's interpretation and representation of contemporary Eastern Arrernte human and more-than-human ecology of the homelands. Human ecology is a concept Lovell identified from Wallace's interpretation of the Eastern Arrernte relationship with

homelands. Human ecology can be said to extend acts of deep reciprocity among the living creatures of the world, natural environment, inanimate imbued objects and the spirit worlds (Drahos 2011; Green 2012; Reid & Taylor 2011; Rubuntja & Green 2002; Sheehan 2011).

Human ecology is an interpretation of the insight provided through Indigenous Knowledge and Standpoint. It is associated with both ecological and cosmological phenomenon of the everyday, ceremonial and ancient natures of homelands life.

Recognising and managing difference as significant, valid and powerful was essential to maintaining contextual and conceptual qualities as unconstricted and unbounded by one another within a habitus (Bourdieu 1993). Many characteristics of Eurocentric historical, social and political systems juxtapose with sources of power emanating from Eastern Arrernte human ecology (Gunn 2011; Koch 2013; Wallace & Lovell 2009b). Hermeneutics works with such complexities of interpretation and the historicity that has shaped the structures of socio-political power (Kincheloe 2005). Ancestral, cosmological, and relational power of an ancient nature (Gunn 2011) resides in the human and more-than-human (Wright, S et al. 2012) ecology of the homelands. Wallace and Lovell structured the working interface and intercultural praxis with power relations that were transparent, and necessarily so, as only with a transparent structure could conversational dialogue be maintained (Reid & Taylor 2011). Saini (2012), Bainbridge, Whiteside and McCalman (2013) and Ray (2012) discussed the importance of recognising divergence and difference in Indigenous and Western Knowledge systems.

Bourdieu (1977) describes a 'habitus', or a system, as being formed by and informing dispositions, or characteristics. As characteristics such as agents, assets, rules and environs dispositions both occur within and depict a habitus, in which humans engage with one another and with the system. In defining the field of culture Bourdieu suggests that people with cultural

capital are those with money, knowledge or influence, who are confident to enter the ‘field of play’ and comfortable with the dispositions or characteristics, rules of play, power structure and terms of engagement (Webb, Schirato & Danaher 2002, p. 44) of the habitus. Much of the literature pertaining to Australian Aboriginal contemporary art engages the art objects as agents of a habitus of the cosmopolitan arts marketplace (Acker, Stefanoff & Woodhead 2013; Altman 2010; Altman et al. 2002), within which actors engage as part of an Aboriginal arts ‘field of culture’ (Bourdieu 1993). That habitus is different, yet relates to this interface. This habitus is formed by and informs the content of knowledge and transformative medium that Wallace’s work reveals at the locus and source of production of her painting and storytelling. It is the habitus of a teaching and learning interface, constructed around intercultural practices—not the habitus of the cosmopolitan arts market.

Literature relating to translation of Indigenous people’s stories in a non-Indigenous context and process has raised philosophical, ethical and theoretic issues. The locus of storytelling must be regarded and understood if story is to inform interpretation (Wallace & Lovell 2009b). Without consideration to the form, rhythm, nature and reinterpretation by the story teller, the researcher might be left ‘holding the “skeleton,” having thrown [away] the “meat” of the story’ (Banks-Wallace 2002, p. 416). Wallace and Lovell describe how:

...‘there are always gaps between oral traditions and their written forms...storytelling was often performance of a story: *tyepetye*, women’s sand drawings using leaves and twigs, or singing and dancing together while decorated with particular ochre body paint designs’ (Wallace & Lovell 2009b, p. 178).

That is a point of difference this constructed interface offers from research where the intercultural lens comes with direct association to decision-making or policy outcomes that can bring benefit or increase hardship. As Urbach says: ‘Part of what drives individuals to understand a story in a certain way are the knowledge and values they bring’ (2012, p. 395). Wallace was not dependent on the outcome of this bricolage for any recognition of her cultural authority or identity.

2.1.5. Summary

What has been achieved by engaging literature waves throughout the process of constructing the culturally safe interface?

Engaging literature in waves that deepen insight according to phases in the process allows the interpretation to remain open, culturally safe and inclusive of delimits and dispositions that help shape the intercultural context. Indigenous Knowledge practitioners uphold the mandate that research with Indigenous people be empowering and contribute knowledge back to the community from which it has been collected (Foley 2006; Jones & Jenkins 2008; Nakata 2007a).

2.2. Engagement with literature in initial construction of the bricolage – valuing and doing.

This section addresses the question: *What are convergent influences between literature and the initial construction and framework for the bricolage?* According to Dewey (1934) ‘The test of ideas, of thinking generally, is found in the consequences of the acts to which the ideas lead, that is in the new arrangement of things which are brought into existence’ (p. 136).

2.2.1. Praxis

Wallace and Lovell engaged in praxis as co-researchers, co-constructors and collaborators.

Wallace's thinking about learning by doing has convergence with the bricoleuse's experience of arts-based praxis and adult teaching and learning (Flyvbjerg 2004; Tierney & Sallee 2008).

Literature pertaining to the philosophy and theory of praxis contributed to the philosophical underpinnings of the bricolage. Dewey says, 'Knowledge leads to useful action, and action sets problems to be thought about, resolved, and thus is converted into new knowledge' (Dewey 1934, p. 245). The praxis he describes performs along a continuum; the bricoleuse suggests that in the Aboriginal and Torres Strait Islander context, the praxis continuum extends over thousands of years and generations and mediates degrees of change. Generalised interpretation may eventuate, but by nature, praxis draws deeply and reflectively at the site of its interplay. For example, in some of her storytelling Wallace iterates a generalised version, shared between several language groups, and interpreted by each storyteller with characteristics and qualities of that locus (Strehlow 1961; Spencer & Gillen 1927). *Tyepetye* (sand stories) show both local and regional examples of this: leaves, twigs, references to wind direction or features of landscape transpose into localised renditions. Green (2009) documents Kaytetye and Alyawarr women's interpretation of a story Wallace calls *angkweyeangkweye* (Antlions). Both the story versions and the multimodal forms used in the women's dialectically different transmissions share common features and localised distinctions.

Similarly, 'new' theory developed locally will not fit generalised application until insight and experience of different locus can lead to general identified characteristics. According to Charmaz (2006), theory becomes general only through applying, reapplying and adapting methodology.

Praxis over the continuum suggests that the rhythm of learning by doing embedded in the context

of Wallace's standpoint converges with the bricoleuse's interpretation of praxis and her experience of it. The roots of praxis in Western Knowledge stems from the term 'philosophy of praxis' coined in a radical socio-political climate by Gramsci (Gramsci, Hoare & Nowell Smith 1971). Freire (1970) defined praxis as 'reflection and action upon the world in order to transform it' (Freire, 2000, p. 51 in ; Tierney & Sallee 2008). He developed his philosophy of education to enable empowerment through experience, reflection and thinking combined. Tierney and Sallee (2008) say that praxis 'involves a commitment to challenging the status quo and helping people from marginalized communities understand their oppression' (2008, p. 678). Oppression has not emerged as an expression of Wallace's praxis at the intercultural interface. Wallace's work describes an Eastern Arrernte socio-political and transactional context within which praxis can be described as the 'knowledge produced through action' (Tierney & Sallee 2008) that was applied to the site in which it is local and particular (2008, p. 678). There was no point at which Wallace described herself or other Eastern Arrernte as 'oppressed' and oppression is perceived as a domain of the habitus, in the final, montage of findings.

2.2.2. Indigenous Knowledge

Indigenous Knowledge is a field of literature rich with Indigenous authority, which recognises everyday praxis in the interface with contemporary arts (Foley 2006; Nakata 2002; Nakata et al. 2012; Nicholls 2009; Ray 2012; Reid & Taylor 2011; Sheehan 2011; Tjitayi & Osborne 2014; Wright, S et al. 2012). At the art centre Wallace's actions transformed knowledge from the past into tangible forms accessible to audiences of the present and, she intends, those in the future (Wallace & Lovell 2009b). Wallace's interpretation of the temporality of the data for this project occurred in storytelling and in elicitation as sometimes ancient, sometimes contemporary; and often both combined and recombined. These examples of Indigenous Standpoint (Foley 2006;

Nakata, Nakata & Chin 2008) and Indigenous Knowledge are made tangible to an intercultural audience through artistry. The content of her work is given as a contemporary interpretation articulating deep concepts of Indigenous Knowledge. The arts provide rationale and concepts that illuminate the experience of those at intercultural and cultural interfaces in ways that are closer to the experience than other academic systems or theories can be (Bainbridge, Whiteside & McCalman 2013; Foley 2006; Jones & Jenkins 2008; Nakata 2007a; Ray 2012; Sheehan 2011).

2.2.3. Points of convergence with Indigenous Knowledge literature

The following section highlights conceptual links from frameworks and theories that provide convergent points for interpreting insight of collaboration revealed through designing and working in the interface with Wallace. Sheehan interprets Indigenous Knowledge ontologically, as inquiry that was ‘situated within an intelligent and intelligible world of natural systems, replete with relational patterns for being in the world’ (2011, p. 68). His ontological premise includes expression and communication of the social and relational as ‘visual and interactive processes embedded in the *being-with* of human groups’ (2011, p. 70). This evidence-based approach Sheehan (2011) describes has methodological points of convergence with intercultural praxis undertaken by Keringke Arts as shown in the following example. Wallace participated in corporate workshops hosted by Eastern Arrernte at their homelands. We facilitated arts-based self-portraiture for the participants over a number of days, which provide a visual, metaphoric, expressive and distancing space for participants. They used ‘self-portrait’ to make meaning of their experiences. The participants reported this activity back as intensely rewarding and precious: a real-time reflection on what sense of identity they shared in a situation with which the artists and the audience were all unfamiliar. ‘Self-portrait’ was offered as an arts-based reflection

to an intercultural audience; and they reflected the sharing of knowledge, leadership and learning that were the focus of the program. The reports of personal and group journeys expressed through the arts-based activity expanded the scope for sharing reflexivity toward both the personal and the group learning cultures, across the cultural standpoints.

Wilson (2008) says that ‘within an Indigenous view knowledge belongs to the cosmos and we are merely the interpreters of knowledge’ (Wilson 2008, p. 94). Wallace acknowledges custodial responsibility for knowledge and says that the role of custodian is to maintain and transmit it, ensuring generational continuum (Lovell & Wallace 2006). Ray (2012) emphasises knowledge as spiritually constructed as well as socially contracted and identifies this point of divergence between hers and the Western systems of interpretation. Wallace, Dobson and Alice (KK. Wallace, V. Dobson 2010, pers. comm., 16 May; T. Alice 2011, pers. comm., 14 February) acknowledge that their roles as owners, custodians and elders is to maintain, transform and transmit knowledge of the life-world to ensuing Eastern Arrernte generations and, more recently, to share public aspects with cultural outsiders. Authorship of public Indigenous Knowledge is one contemporary vehicle for this: and multimodal cultural and intercultural exchanges are another (Boyle & Lovell 2009; Wallace & Lovell 2009b). Beyond such convergent experiences the maintenance and transmission of Indigenous Knowledge remains the responsibility of custodians, managers and those whose heritage and inheritance their elders are mediating for the future (Dobson 2007; Dobson & Henderson 2013; Turner, MK & MacDonald 2010; Wallace & Lovell 2009b). The essential nature of multimodal forms and mediums selectively communicates Indigenous Knowledge in its localised forms. For further examples of specific modality, location, knowledge or standpoint of Indigenous Knowledge practitioners, see Foley (2006);

Jones and Jenkins (2008); Nakata et al. (2012); Ray (2012); Reid and Taylor (2011); Sheehan (2011); and Wright, S et al. (2012).

2.2.4. Insight of everyday Eastern Arrernte praxis

Engagement of academic literature relating to Indigenous Knowledge emanates from the everyday experience of an intercultural interface in which praxis considers the implications of decolonised thinking in life and at work. Everyday engagement with Indigenous thinkers and knowledge, teaches that some Eastern Arrernte concepts are foundational to learning and communication. For example, *altyerrengge*, *aknganentye* and *anpernirrentye* express characteristics of the cosmology or creation to which Eastern Arrernte are bound through connection that started at the time of the first consciousness of their forebears, or ancestors. These are foundational to Eastern Arrernte worldview, knowledge, communication and meaning-making (Akeyulerre Inc 2014; Green 2012; Turner, MK & MacDonald 2010). Literature relating Indigenous Knowledge frameworks, concepts of cultural and intercultural engagement, such as Jones and Jenkins (2008) outline, assisted articulation of everyday agency and engagement of praxis, in an academic framework. Eastern Arrernte knowledge is active in construction of this intercultural interface and interpretation and meaning-making occur *in light* of Eastern Arrernte knowledge, the experience of learning and how Wallace and other Eastern Arrernte taught *about* it. The human ecology of the Eastern Arrernte homelands offers tangible and intangible source and form through which Wallace manages and maintains the dispositions at play in her multimodal artistry and objects. The construction of the montage of findings is the process of learning to understand and interpret what Wallace's paintings and storytelling revealed about multi-modal communication. Data-driven meaning-making developed the findings and from them an analysis and a theory of practice emerged.

2.2.5. Indigenous Standpoint Theory

Indigenous Standpoint Theory literature sits within Indigenous domains of education (Foley 2006; Nakata 2007a; Nakata et al. 2012). Foley (2006) argues for relationality and relational action as essential attributes of Indigenous Standpoint Theory. He argues that the Indigenous researcher's identity is essential to determining their responsibility towards the communities of knowledge with which they engage. Wallace and other Eastern Arrernte demonstrate identity through relationship to custodial maintenance and transmission of knowledge at homelands sites (Turner, MK & MacDonald 2010; Wallace & Lovell 2009b). Foley (2006) and Nakata et al. (2012) agree that Indigenous Standpoint informs the role of everyday agency of custodians and practitioners of Indigenous Knowledge (Dobson & Henderson 2013; Turner, MK & MacDonald 2010; Wallace & Lovell 2009b), and it informs the role and standing of Indigenous academics within the institutions of the academy. The structures that Aboriginal and Torres Strait Islanders engage with in remote communities (Dockery 2011; Thompson 2010) are unlike the structures, opportunities and expectations of the academy. Foley asserted that Indigenous researchers must exceed the primary interest and requirement of their academic research institution (Foley 2006, p. 25) to meet the nuances of relationships within Indigenous community and its knowledge systems and structures. From intercultural experience of many remote communities, it would seem many systems and organisations actively delimit expression of Indigenous Standpoint Theory. For example, the vexed issue of ceremonial or funeral activity and attendance of work programs despite findings that the delimiting of cultural practice where traditions are maintained is extremely detrimental to health and wellbeing (Grieves 2009; Kingsley et al. 2013; Martin, S & Karvelas 2014; Nguyen & Cairney 2013). Nakata (2007a) acknowledges power relations are at play within the structure of Indigenous Knowledge that are personal, relational and historic.

Indigenous Standpoint Theory locates the personal, cultural, social, historical and political experiences and attributes of each Indigenous person in relation to other knowledge systems and bigger-picture discourses. As Nakata (2006) suggested, in the academy the ‘role of Indigenous life stories and cultural traditions are mediated through the knowledge systems and ontologies of Western disciplines’ (2006, p. 271). The bricoleuse understands that Indigenous Standpoint asserts one’s (Indigenous) locatedness and position in relation to Western and Indigenous intellectual positions. Discourse surrounding the rituals and practices for death, grief and ceremony among many remote Aboriginal people in Northern Territory highlight the difference between systems of knowledge, learning, relationality and society. The impact of events of everyday life, such as death, has resulted in criticism of time taken from school (PricewaterhouseCoopers & Beyond Blue 2014) and work for ‘sorry business’ surrounding funerals and grieving. Ray (2012) describes projection of such deficit models as a lens through which one cultural standpoint lacks the tools or insight to adequately interpret the reality of another. In the projection of sorry business through such a deficit lens, the fundamentals of social and relational cohesion, important stages of human development and the deep learning that occurs through the process is overlooked. At present, there is no consideration of local systems of Indigenous Knowledge and Indigenous Standpoint Theory reflected in educational policy in Northern Territory or by the Australian Government that relate to the place-based nuanced social and cultural learning of each locus. Radoll (2009a) who described the binary divergence of governance systems operating in Australia posited the question:

What if it did not have a leader but rather were led by a council of the wisest and sometimes oldest members of the society with perhaps a single, alternating spokesperson

but not one leader? What if that society were a subculture within a structured hierarchical society? This is how Australian Aboriginal communities are structured. (2009a, p. 46)

In keeping with Foley (2006); Ray (2012); Sheehan (2011) and Nakata (2007a),—and in as far as Lovell can remain alert for the influence and wealth of knowledge harboured there—historicised, relational and cosmological knowledge informs Wallace’s engagement of the intercultural interface. Wallace’s artistry relates facets of her Indigenous Knowledge and Indigenous Standpoint that are insightful beyond the cosmopolitan arts market’s appreciation of her work (Barone & Eisner 2011) and this is more evident at the site and locus of Wallace’s homelands. Kincheloe (2005) described an academy that also harbours ‘hidden rules that define what a researcher can and cannot say, who possesses the power to speak/write about particular topics and who must listen/read, and whose constructions of reality are valid and whose are unlearned and unimportant’ (2005, p. 328). Therefore the nature of praxis mediates delimits and dispositions of knowledge exchange and idea development apparent through the intercultural interface.

2.2.6. Art, form and relationality

In Wallace’s work, orality, image and design are form relational. Wallace’s work introduces evidence that knowledge within her homelands is, and has been, communicated and interpreted through multimodal forms. Wallace depicts performative, ceremonial, participatory and domestic settings (Turner, MK & MacDonald 2010; Wallace & Lovell 2009b) and references occurrences maintained and transmitted for at least several thousand years (Gunn 2003, 2011; Olney, H 1999; Olney, J 2000; Smith, M et al. 2001; Smith, M & Ross 2008; Thorley, Faulkner & Smith 2011). Contemporary Eastern Arrernte maintenance and transmission emerge in Wallace’s paintings

and stories as temporally and relationally informed, constructed from the multimodal and enacted knowledge, in a praxis continuum. The term 'form relational' is used throughout the thesis on these premises. Wallace's contemporary work revealed an enmeshed artistry combining storytelling with painted images; although, the story, oral or written, and the corresponding painting do not hold the same interpretation. That is, the content of the image reveals a perspective, and a point of depiction, which often differs from the iterative interpretation of the story. The forms applied and combined for each are relational, that is they stem from the same family of knowledge, although their nature engages intended audiences without being or always meaning everything in the same way.

Wallace's artistry diverges from elements of Western formalism commonly used in art criticism, in Australia. Wollheim (2001) offered the distinction between 'normative formalism' in which a painting represented a system of organisation recognised as 'valuable', and 'analytic formalism', a theory of the way paintings actually are, which is that they offer us as much as we need to know about how they are organised (2001, p. 127). Wollheim further defined form, suggesting paintings are either manifest or latent in nature. Manifest forms are those critical to the painting and able to be taken from its surface; latent form remains abstract, not available on the surface of the painting, but inferred through decoding layers of the painting (2001, p. 130). Wallace's paintings and stories combine orality, auralty and artistry as relational, experiential and perceptive interpretations. Paintings and stories reveal in layers the rhythm of and reference to human ecology, motifs, symbols, in-fill, painted dot, line and form. The paintings introduce elements that are representative and abstract, seen, referenced and unseen; they combine with stories as form relational. Emphasis in story and painting may be the same, but interpretation of each, separately is not the same. Combined they converge and represent a deepened perspective.

2.2.7. Summary

What are convergent influences between literature and the initial construction and framework?

Literature that was particularly useful to engage was that which considered the nature of knowledge, art and experience (Bourdieu 1977, 1993; Dewey 1934; Waks 2009; Webb, Schirato & Danaher 2002). Arts-based bricolage provided the tools of a hermeneutic framework to move between the data-driven and meaning-making design of the research and constructions of findings in an intercultural interface (Denzin & Lincoln 2011; Domenico, Haugh & Tracey 2010; Markham 2005; Rogers 2012). Wallace's Eastern Arrernte standpoint is made explicit and relational in her and other women's writing of knowledge, identity and biography (Dobson 2007; Turner, MK & MacDonald 2010; Wallace & Lovell 2009b) and Indigenous Knowledge and Indigenous Standpoint Theory substantiate Indigenous thinking in the negotiation of research in an academic context (Foley 2006; Nakata 2006, 2007a; Nakata et al. 2012; Sheehan 2011).

Wallace's praxis is characterised by the interplay of cultural and intercultural engagement with sites and forms that relate public Eastern Arrernte stories (Wallace & Lovell 2009b). These are forms of public arts-based praxis (Rose 2012) for which a methodological bricolage was constructed accordingly (Kincheloe 2005; Rogers 2012). On the matter of application, from a Western knowledge perspective 'the literature review and the theoretic frameworks are ideological sites' (Charmaz 2006, p. 163). The culturally safe interface contributes to the constructivist paradigm in which construction, process and framework extends earlier intercultural collaborative praxis (Keringke Arts 2012). Indigenous insight into Western historic, political and social practices of marginalisation (Denzin 2010; Jones & Jenkins 2008; Smith, L 1999) has roots in systems of research practice. As an arts-based practitioner, the bricoleuse is

alert to a constructivist paradigm built on social science and traditional knowledge that was overshadowed (Bainbridge, Whiteside & McCalman 2013; Ray 2012), through marginalisation of the locus of praxis and diversity of data that are outside the Western scientific systems and methods (Charmaz 2011; Foley 2006; Nakata 2007a; Nakata et al. 2012; Puddephatt 2006).

Indigenous knowledge recognises the custodial role of knowledge and maintenance of knowledge (Turner, MK & MacDonald 2010; Wallace & Lovell 2009b; Wright, S et al. 2012) as part of social, relational and human ecological realities of Indigenous worldview (Bainbridge, Whiteside & McCalman 2013; Nakata et al. 2012). Indigenous Standpoint Theory (Nakata et al. 2012) proposes that Aboriginal identity is inherently located among a complex set of historic, relational, everyday influences that offer a way of seeing being and engaging with the wider world, or present a barrier for doing so (Foley 2006; Nakata 2007a; Nakata et al. 2012).

Wallace's multimodality – expressed in contemporary forms of artistry, art objects and authoring – takes form and momentum from tangible and intangible heritage; it utilises contemporary intercultural and cultural interface opportunities that enable impetus, production, and public audiences.

2.3. Theoretic and philosophic underpinnings – knowing and being

This section addresses the question: *Which philosophical and theoretic perspectives contributed to analysis and theory?*

2.3.1. Everyday agency

Dewey (1934) and Bourdieu (1977) described the primary impact of art as somatic and experiential, whereby the audience engages sensually before consciously perceiving the form or object of art. Artistry is a function of communication of human agency (Barone & Eisner 2011).

Wallace extends Eastern Arrernte agency through praxis, paintings and storytelling, and in conversational dialogue her elicitation often located agency embedded in the everyday contexts and examples she depicts (Kolb 2008; Lorenz & Kolb 2009). , The methodological bricolage engages the multimodal forms and contemporary transmission of Wallace's paintings and stories and they reveal insight of the Eastern Arrernte homelands. Acting as an arts-based researcher, Lovell montages these insights; a research practice held in common with that of a bricoleuse (Denzin & Lincoln 2011). The methodological bricolage develops tools to describe data-driven findings that represent dispositions of everyday agency represented in Wallace's artistry (see Chapters Five, Six and Seven). This process and the findings extend the researcher-as-bricoleuse's understanding of the agency artistry offers. The Theory of Practice (Bourdieu 1977) corroborates that art and artistry are a way of knowing, as experience without theory that is 'on the hither side of words or concepts, and which pleases (or displeases) without concepts' (, p. 4). This is an important meaning for construction of theory in this interpretive bricolage (see Chapters Eight and Nine). Experience is essential when theories and knowledges disallow certain cultural perspectives or concepts because one or the other system cannot contextualise them (Ray 2012), and arts-based experience opens opportunity for insight through somatic and pre-cognitive perceptual responses (Barone 2008; Dewey 1934). These perspectives hold the space for a bricolage of interpretation, between cultural standpoints, from painting and story into text, represented in a montage of text that drive finding. It is an example of the multiple standpoints the bricoleuse draws together to inform her research construction. Nakata et al. (2012) described an Indigenous agency 'premised on forms of analysis that are historically-layered, responsive to changing social conditions, often traditionally-grounded, and often forward-looking' (p. 127). The tension is ever present because 'Indigenous Knowledge is always in a sense contemporary,

always changing through its association with an ongoing oral tradition, yet in current times, always in tension with other knowledge systems and transmission technologies' (Nakata 2006, p. 12). Wright, S et al. (2012) provide a praxis example from collaborative writing in their discipline of cultural geography. They cite a process that brought the authors to understand that everyday agency in the context of research undertaken on Yolŋu homelands extends to both Country and non-humans. Agency was extended to the non-human in that case 'as they actively shaped our research, encouraging certain connections, suggesting themes, propelling activities, opening possibilities, and sometimes closing them off' (, p. 41). Memmott (2011) alludes to the agency of Aboriginal cosmology in contexts where agency extends to represent concepts which have no entity or belief structure of comparison in Western Knowledge systems. Dwyer and Minnegal (2010, in Memmott 2011) describe that 'understandings of agency may not be congruent with those of analysts', including anthropologists, court barristers and judges (, p. 132). Nakata (2006) asserts that adequate representation means privileging Indigenous realities, that is, engaging agencies and habitus which capture the living and therefore changing quality of Aboriginal knowledge and heritage. The agency of human and more-than-human ecology is a theme emerging from the findings that relate to layers of Wallace's paintings revealed through the methodological rubric, as well as references in the storytelling (see Chapters Five, Six and Seven). Alsop and Heinsohn (2005) propose a theoretic framework to gauge empowerment through interrelationships of agency, opportunity and structure, as they are available locally, regionally, nationally and internationally. This theory draws from case studies in Ethiopia, Nepal, Honduras and Mexico, and the authors propose that agency underpins socio-economic outcomes and benefits essential to empowerment. The framework of agency, opportunity and structure provides conceptual language to describe the impetuses and outcomes of Wallace's

production activities as they fall across more than one habitus; the economic benefits of the cosmopolitan arts market and the praxis continuum of the homelands (see Chapters Eight and Nine).

Radoll (2011) suggests there is an 'Indigenous field' that describes the locus of an Indigenous habitus and agency, which was 'also created through intangible structures such as Indigenous education, employment and health policies, and through tangible structures such as Aboriginal schools, Aboriginal Land Councils and Aboriginal Medical Services' (2011, p. 50). Keringke Arts board (Lovell et al. 2011) saw that opportunity rested with maintaining, transforming and increasing everyday agency by negotiating change with, of and through available local organisational structures. 'Before, visitors were not allowed to come to the art centre unless the community council said so...we asked the council to let us do that organising ourselves. They agreed, and then we began to get more visitors' (p. 46). Dewey (1934) describes agency that is inherent in artists' work, by nature of 'art as experience' (p. 4) through which emotional, sensory and embodied encounters are recognised, or seen as parts of the human condition. Art objects provide experience as everyday agency: 'Art is never merely subjective self-expression. Artists respond to objective conditions in situations they share with others. They express what many feel but cannot say' (Waks 2009, p. 121). The role of agency reflected in theoretic and philosophical perspectives of expressive arts therapy included the nature of artists to 'open and tune their senses towards authentic expression of the human condition in order to effect a kind of awakening in the witness, audience, listener or reader' (Kossak 2009, p. 13).

2.3.2. Perception and experience

Dewey (1934) wrote that the task of a philosophy of fine arts was to make the link again between ‘the refined and intensified forms of experience that are works of art and the everyday events, doings, and sufferings that are universally recognised to constitute experience’ (p. 2). Barone and Eisner (2011) offer the insight that arts-based research extends the social science repertoire through ‘making new worlds’. They suggest arts-based research provides social science with ‘research texts that are useful in the same way that art can be’ (p. 24).

The term ‘audiencing’ is adapted by Rose (2012) from Eberhardt and Fiske (1994) and is interpreted in this context as the meaning-making of an audience, which includes their experiential and perceptual interpretation of a visual image. Pink (2006b) suggests audiencing is ‘the process by which a visual image has its meaning renegotiated, or even rejected, by particular audiences watching in specific circumstances’. Multiple perspectives; consideration of social, political, material, and intangible contexts; influences and points of convergence (Barone 2008; Nakata 2007a; Sheehan 2011) between the artist and the audience are all essential to the construction of this cultural interface, wherein the data takes the form of paintings and storytelling. Social and cultural geography provides an argument to include the agency of the more-than-human in rethinking how to represent theoretic and philosophical tenets of intercultural researchers (Bainbridge, Whiteside & McCalman 2013; Green 2012; Koch 2013; Martin, K 2003; Turpin et al. 2013; Wallace & Lovell 2009b; Wright, S et al. 2012; Yunupingu & Muller 2009). Barone and Eisner (2011) confirm artistry provides an experience that moves the audience to combine cognitive and emotional ways of perceiving, and that arts-based research is one method of engaging perceptual experience in change.

In the context of engaging literature, Rose (2012) offers the most open interpretation of ‘data’, allowing practical characteristics that provided a deeply descriptive text for analysis, and which can consider both oral and visual as form relational, not unified, data. McIntosh (2010b) considers that images used as data should be approached either dialogically, or metaphorically, or in a mixed method using both, but not in a form that conflates dialogical and metaphorical. Models can be created that provide ‘a systemic foundation and allow us to follow patterns in the images themselves, rather than just to view them in the hope that something will emerge’ (p. 168). Rose's (2012) theory and method were extant for the bricoleuse, and they informed the final methodological rubric; whereas McIntosh's writing was located after the findings were complete and analysis had begun. McIntosh's (2010b) theory corroborates what the methodological rubric theoretically set out to do, and the constructive process developing into the final theory of this thesis (see Chapter Eight and Nine).

Perception is an important attribute of interpretive bricolage and is significant within arts-based research models and practice (Bamford 2010; Barone 2008; Eisner 2008; Johnson, M 2013; Kossak 2009; Lovell et al. 2011; McIntosh 2010b). This work with arts-based data interpreted into heuristic text extends perception into the subjective–objective interplay of bricolage, and of the role of arts-based researcher as an audience of the artist's work. Perception has convergent qualities within the experience of multimodal praxis (Biddle 2007; Green 2009; Turpin 2007; Watson 1997) shared by Wallace and Lovell (2009), who recognise that the interplay of artist, artistry, author and audience offers new ways to construct an interface with multiple standpoints and to reveal insight through data-driven findings. In this context, multimodality extends the opportunity of meaning-making to include ancient and contemporary Indigenous temporality (Wallace & Lovell 2009b). A culturally safe process offers myriad opportunities for teaching,

learning and meaning-making constructed through negotiated delimits and dispositions (Nakata 2007a) of the knowledges represented by the collaborators. The danger Gadamer (2006) perceived in fore-meanings, which can blind the researcher to some aspects of interpretation, is structurally reduced on the grounds that those constructing bring extant knowledge with them with which to construct new knowledge (Bourdieu 1977; Bourdieu & Wacquant 1992). Barone and Eisner (2011) suggest that theory in arts-based research should delimit perceptual fore-meanings: 'Given the limiting influence of customary forms of perception, the ability to discover new angles from which to see is no trivial accomplishment' (p. 154). The experience of perceiving something in a new way is a significant contribution. Multimodality is unseparated from social or technical aspects of the perceptual experience in the everyday when working between artistry and interpretation, conversational dialogue and multiple standpoints Nakata et al. (2012) suggest that 'other epistemologies and Indigenous standpoints contribute concepts, meanings and interpretations, from which a complex interface with myriad smaller conversations unfolds' (p. 126). Our experiences and perceptions of everyday agency and relationality are mapped through myriad smaller conversations. These are a construction of meaning-making, perceived within an intercultural interface. This is not the case in the context of the cosmopolitan arts market, where perception and experience of art objects relies on dispositions of the habitus which is a field of cultural production as described by Bourdieu (1993).

2.3.3. Bourdieu's habitus and theory

The *Field of Cultural Production* (Bourdieu 1993) examines aspects of Bourdieu's (1977) 'theory of practice' specifically in relation to the construction, engagement and interaction of cultural production such as the cosmopolitan arts market typifies. Bourdieu applies his concepts of habitus and agency, to the interplay of what he calls cultural fields and cultural capital. Habitus describes a structure mediated through organising actions. Habitus includes the dispositions, or characteristics, that are expressed or negotiated through interactions within it (Bourdieu 1977, 1993). Dispositions describe the values, cultural rules and context of the person or group, also called the 'agent'. The agent can respond within the domains of the habitus in a variety of ways. Response is delimited by who they are, where they reside and their agency within the habitus (power, status, role and interrelationship with other agents). Agency is determined to the degree of the agent's capacity, repertoire or role and within the context of the structure. The agent can present and represent actions or practices (agencies) in the context of the structure. An agent is the 'knowing subject' who can observe and analyse activity in order to represent it (1977, p. 191). Webb, Shirato and Danaher (2002) suggest that 'Bourdieu takes pains to demystify cultural practice, and show that it comes out of a set of social conditions, and performs a set of social functions' (p. 150). Bourdieu's theory of cultural field, cultural capital and the habitus (Bourdieu 1993) situates agents and agency (artists, art, directors, curators, audiences, and so on) within fields of culture (domains), within which visual art is one among a set of overlapping domains (financial, social, educational, authoritative, historic, and so on). For example, Bourdieu observes that in a cosmopolitan field, cultural production provides a representation that distinguishes one nationality from another, and maintains comparison and therefore highlights differences, including between nations and between cultures. He suggests

that competition and discussion within cultural field maintains social inequities through the pretence that art and aesthetics represent a natural order, when in fact they are social constructs. Through participation, the artist must become a commodity in the cultural field, or habitus. Artists prove their value or worth as a commodity by producing art, a commodity that is given 'value', 'meaning' or 'worth' according to what is agreed among more powerful agents of the habitus, in which art and artist is recognised through the status given them as a cultural production. This places the artist as cultural capital within an economy of being valued, or devalued by agents with perceived cultural authority, more powerful than the artists, in much the same way that objects of art are judged, valued or devalued within the field of the cosmopolitan arts market. Bourdieu later regarded 'aesthetic knowledge and practice as a particular and privileged case of practical knowledge... [with] a theory of practice as practice' (1993, p. 267). Webb, Schirato and Danaher (2002) suggest that to Bourdieu's way of thinking, the 'fields of cultural production' in which the interplay of art, artist, society and politics occur are critical to perceiving the agency of art, artist and context.

Wallace perceives the value placed on her interpretation and representation of Aboriginal art in a cosmopolitan market as transactional, as determined by the forces of the market at play and the role of her aesthetics and artistry within that habitus (Lovell & Wallace 2006). The intent and purpose of her work as Eastern Arrernte knowledge places it in a different habitus, value and role. Her praxis and objects are a continuum of a system of knowledge located in human ecology of homelands (Wallace & Lovell 2009b). The experiences of the audiences vary, and the subsequent values and roles inferred by them operate from different domains of experiences and perceptions of two habitus. The dispositions of Wallace's work emerge as primarily public parts

of an Eastern Arrernte knowledge habitus, and secondarily as transactional objects taking advantage of the opportunity of the cosmopolitan arts market.

2.3.4. Bourdieu's criteria for a Theory of Practice

Bourdieu's (1977) *Outline of a Theory of Practice* describes the idealised biographic study of venerated people as a 'hermeneutic representation of practices', devoid of the social context, structure and system that the anthropological scientist seeks to relate (1977, p. 1). Linguistics, for example is 'intellectualism implied in observing language from the standpoint of the listening subject rather than the speaking subject'. He considers the speaking subject to be the knowing subject' (Bourdieu 1977, p. 171). Bourdieu (1977) suggests art history is 'superbly indifferent to the question of social conditions in which the works are produced and circulate'. This is to forget 'that artistic production is always *also*...the product of an "art"' (p. 2). It is:

'ineffable, not by excess, as hagiography would have it, but by default, something which communicates, so to speak, from body to body, i.e. on the hither side of words or concepts, and which pleases, or displeases, without words' (emphasis in original, 1977, p. 2).

In order to locate Bourdieu's (1977) processes informs this construction in relation to meaning-making. He suggests three theoretic structures of knowledge define all knowledge, either in detriment or in action with one another. These represent, in some combination, how all knowledge, objectively experienced, theoretically or practically structured is:

(a) phenomenological theory, which is on some level the quest to find an explicit truth in the relationship of familiarity

(b) objectivist knowledge, through which structures of the social world, and the primary experience of the social world are denied explicit knowledge of the structures of the social world

(c) practical experience and practical knowledge are inseparable, and represent ‘the truth of all learned knowledge’ (Bourdieu 1977, p. 4)

Bourdieu (1977) describes practice as temporal in a way that science is not; science has all the time it takes to complete itself; as it knows itself. Practice is dependent on a cycle of reciprocity that may or may not ever complete. Epistemology transforms practice only when it accepts that cycles, rhythms and structures of time are constituents of practice. Practical knowledge is based on what Bourdieu describes as ‘continuous decoding of the perceived – but not consciously noted’ (p. 9) and is adjusted to ensure it expresses, or meets the expectations of, other agents. Practice is a disposition-driven experience, before it represents anything else.

2.3.5. Summary

Which philosophical and theoretic perspectives contributed to analysis and theory?

Philosophically, knowledge, representation and interpretation was drawn from everyday experience of artist’s praxis – as arts-based researcher and collaborator. This experience deepens and becomes particularly insightful towards the multimodal communication informing Wallace’s work (Menezes de Souza 2003), and the everyday agency that emanates from praxis (Alsop & Heinsohn 2005; Dewey 1934; Nakata 2007a). In an open space images and stories, retain their nature as art and artistry; as Wallace’s art, they are her practice without theory (Bourdieu 1977). Wallace’s interpretation in conversational elicitation ensures her unmediated voice remains. Constructing and adapting methods and tools for interpretation through a methodological bricolage ensure images and stories have congruence as art and as research data, as paintings and

as stories (McIntosh 2010b). Bourdieu's thinking (Bourdieu 1977, 1993; Webb, Schirato & Danaher 2002) on what was meant by, and how culture and art production engage with, domains of knowledge, culture and production supports interpretation of the distinction between the habitus of the cosmopolitan arts market, and that of Wallace's homelands.

Engagement of philosophical underpinnings reflects philosophy of arts-as-experience (Dewey 1934; Waks 2009), experience-as-learning (Johnson, M 2013; McIntosh 2010b; Waks 2009), intercultural and cultural praxis-as-experience (Bainbridge, Whiteside & McCalman 2013; Dobson 2007; Ray 2012; Turpin et al. 2013; Walsh, F, Dobson & Douglas 2013). To summarise, theoretic approaches reveal multiple standpoints through which to engage images and stories as data by considering the multidisciplinary nature and characteristics of image and story and the collaborative process of constructing hermeneutic textual interpretations. The methodological bricolage reveals new concepts as they emerge from those data themselves (McIntosh 2010b). Theoretically, the literature reflects consideration of visual images as cultural, social, relational, temporal and locally informed data (Kolb 2008; Lorenz & Kolb 2009). Experiential learning leads to opportunities that engage and shift intercultural and cultural perceptions of knowledge and create a habitus of multimodal maintenance. Keringke Arts Project Praxis (Keringke Arts 2012) examples such as *Apmeraltye Ingkerreke* (Boyle & Lovell 2009) and *Listen deeply, let these stories in* (Wallace & Lovell 2009b) describe value and depth of learning, teaching and insight. Such insight includes the multimodal contribution to interfaces in which multiple standpoints are represented (Banks-Wallace 2002; Banks 2001; Pink 2001, 2006a; Rose 2012) and stand as representation through participation and collaboration. Images are a form of representation and communication which are audience experienced. Engaging viscerally, somatically and conceptually audiences interpret, relate to or come to know (Banks 2001)

something of themselves and their experience of the world (Bourdieu & Wacquant 1992; Dewey 1934; Waks 2009; Wollheim 2001). The concept of art as experience, or the affective experience of art (Biddle 2007), is an essential characteristic mirroring construction process of cultural interface that engages visual and aural data.

2.4. Multimodal contemporary Aboriginal arts and cultural heritage – knowing, valuing, believing, being and doing

This section addresses the question: *What literature engages contemporary Aboriginal art from the Central Australian region?*

2.4.1. Cosmopolitan Aboriginal art industry

Early Australian anthropological literature shows that the performance of multimodal storytelling, ceremonial and familial events was ongoing well into the first contact between Europeans and Eastern Arrente (Gillen 1968; Gillen et al. 1997; Spencer & Gillen 1898). Lowish (2011) reminds us that written records from the early expeditions and anthropological studies in Australia can only ever represent parts of a colonisers' history. Scientists of those days saw and described the unfamiliar principally through comparison with their social, academic and religious systems and beliefs. The standpoint that informed interpretation of the culture and people studied was constructed against the dominance of the researchers', dominantly European, male, academic or religious (Strehlow 1970) standpoint. A contemporary example is how the use of the term 'dreamtime' has come to reflect ancient and non-fixed Aboriginal temporality and cosmology; although it was erroneously translated from *altyerre* (Green 2012).

Anthropological research has documented innovative uses of contemporary arts media by Aboriginal and Torres Strait Islander artists and the engagement of these objects as works of art by internationally dispersed, cosmopolitan audiences (Bennett 2010; Genocchio 2008; Myers 1989, 2002; Taylor 2008; Wright, F 2011; Wright, F & Morphy 1999). The contemporary cosmopolitan Aboriginal and Torres Strait Islander art industry emerged as a painting movement in the 1970s, enabled by and in response to socio-political events and policies of that time. Documented by anthropologists (Bell, D 2002a; Bell, D & Ditton 1980; Myers 1989; Taylor 1987, 1989) with first-hand experience, they contribute largely ethnographic narratives of the daily lives of artists in remote community settlements. Those with a role as community art advisors also contributed in building literature about Aboriginal artists (Bardon 1979; Bardon & Ryan 1991; Biddle 2007; Johnson, V 2007, 2010; Watson 1997). Many of these authors have experience of the everyday impact that historical change and political policy brought to Aboriginal countrymen and women from across the region, who were moved into remote community settlements throughout Central Australia (from the 1930s onwards). The art centre movement established a cosmopolitan Aboriginal arts market in tandem with Australian Government policy. The era of the 1970s and 1980s saw land rights acts, native title determinations, and the establishment of an Aboriginal Arts Board of the Australia Council (Genocchio 2008). The Arts Board informed Aboriginal and Torres Strait Islander cultural policy and helped build and establish the cosmopolitan arts markets of today. Literature shows that Australian Government policy supported development of contemporary forms of Aboriginal art production, the art centre movement and arts in Vocational Educational Training (Altman et al. 2002) in remote Aboriginal communities in Central Australia. Political will in the 1970s saw the *Aboriginal Land Rights (Northern Territory) Act*, and the movement for bilingual education in

remote locations coinciding with the development of a cosmopolitan arts industry, the homelands movement and settlement based arts praxis (CLC 2013). Other models of Aboriginal-incorporated services emerged, such as Aboriginal Health Services and Women's and Learning Centres. Most recently contemporary production and the opportunity structures offered by art centres have met with the effects of generational change in human ecology and habitus, much as they have met with impacts of the global financial crisis impacting on the cosmopolitan arts market and on Australian Government policy (Acker, Stefanoff & Woodhead 2013).

Key literature associated with a history of contemporary Aboriginal art in the context of the market, galleries and museums is largely outside the scope of this work. The literature in this domain engages several specific language groups and settlements in depth and fully omits others (see Morphy 1991; Myers 1989; Sutton 1988; Taylor 1987, 1989). Authors from this field include Bardon (1979); Bardon and Bardon (2004); Bardon and Ryan (1991); Bell, R, Perkins and Eather (2012); Johnson, V (2008); Jorgensen (2011); McLean (2002, 2005); Michaels (1996); Morphy (2009, 2011a, 2011b); Murray, DW (2005); and Myers (2004); Myers (2005, 2009). Literature reflecting the relationship of contemporary Aboriginal art and of art objects to galleries, museums and cultural events has been widely discussed at regional, national and international levels. See Acker & Carty (2012); Acker, Stefanoff & Woodhead (2013); Altman 2004, 2010; Bowden, R (2004); Derlon & Jeudy-Ballini (2010); Gamboni 2013; Gell (2012); Merlan (2001); Morphy (2009, 2011a, 2011b); Myers (2002, 2005, 2009); Taylor (2008); and Van Eck (2010).

2.4.2. Ethnographic record of innovative painting

Bell's early work at Warrabri (Ali Curung, now Arlpwe) focused on Warlpiri, Waramanga, Warmanpa, Kaytetye and Alyawarr who relocated into the settlement from previously dispersed and discreet homelands (Bell, D 1981, 1998, 2002a; Bell, D & Ditton 1980). She undertook studies of women's cultural life, using a grounded ethnographic approach, working closely with many who contributed evidence about their cultural and ceremonial entitlements in relation to land claims under the *Aboriginal Land Rights (Northern Territory) Act*. Of specific interest to this bricolage is Bell's insight of the knowledge imbued in paintings made to sell to Aboriginal arts audiences, who lived far away from the locus of the knowledge systems that the paintings represented. Bell provided insight into the agencies of the artists whose paintings extended into a public space and a culturally uniformed audience. She described layers of meanings and subsequent layers of responsibility within the context of the artists' habitus, between the artist and the audience, and within the habitus of the cosmopolitan arts market that recognised the knowledge forms as objects of art. The women artists coded their knowledge into these paintings in such a way that knowledge agency was manifest for knowing subjects (Bourdieu 1977) and not for others. As objects of art, the paintings exist in the habitus of the cosmopolitan arts market. The process of meaning-making by an audience experiencing them depends on the depth of the viewer's insight into the women's knowledge system or remains a somatic the response to the experience of the art object. The respective habitus of each painter determined the knowledge transmitted in the painting, and this transmission was mediated through their individual artistries and authority as knowledge custodians (Bell, D 2002b). Bell's (2002b) findings support Bourdieu's (1977) theory of 'knowing subject'. In the bricolage Wallace's paintings and stories provide the data that are a source of insight through the culturally safe and theoretically and

ontologically open construction of the interface and Wallace's role as the 'knowing subject' is overt.

2.4.3. Links with ephemeral and intangible modalities

This section describes the links between ephemeral and intangible modalities including women's body paint and sand story design, the occasion of ceremony and other opportunities for ephemeral and intangible expression. The impact of change on opportunity structures through which these communications were enacted and the position of different generations in relation to ancient dialects held in women's songs informs dispositions of contemporary Eastern Arrernte communication.

Multiple forms and modalities have informed Wallace's contemporary arts praxis. She described the collection of *urlpe*, charcoal and lime earth pigments or ochres, used to paint designs on women's and children's bodies for ceremony or social fun (Wallace & Lovell 2009b). The ochre pigment was collected from sites across the homelands, applied in particular designs, and colour combinations that are significant to the ceremony or story taking place, the performers, their stage of life and the audience. The white, red, yellow and black designs, painted on breasts, legs and arms create an atmosphere of connection between ancestors and living relatives through story, dance and song (see findings Chapters Five and Six). Accompanied by singing, the rhythmic and aural body painting is visceral and tactile. Pre-prepared ochre is applied with a finger, or with a paintbrush and sticks were used for finer lines in the past (Wallace & Lovell 2009b). The artistry, design and colour palette of body paint design and application inform Wallace's contemporary paintings (see Chapters Five, Six and Seven). Biddle (2007) identifies the affect-related responses of audiences to the canvases of Warlpiri and Alyawarr painters she

worked with to some extent mirrored her experience, and the response she observed in the body painting and sand-drawing designs of those women. In her approach to the art, cultural performance and biographies she analysed Biddle describes *Kuruwarri* as the cosmological habitus and foundation of Warlpiri and Kutjungka. She (2007) suggests that engagement with *kuruwarri* is the impetus underlying the temporal, gestural and haptic nature of mark making seen in the contemporary paintings of those artists. Biddle interprets gestural and performative qualities in the artists' practice and resultant art objects within an analytic framework of extended cultural enactment and embodiment. She relates the designs and mark making activity of the women's paintings on canvas as affective and relational, as visceral representation of the act of painting design onto a dancer's breasts, legs and arms.

Watson (1997) suggests the impetus, influence and interpretation of *Kuruwarri* by the Kutjungka women of the Balgo Hills area is seen in the relationship they make between sand drawing and contemporary painting. She suggested that the women's paintings are 'metaphoric' activities involving touch, imprint or piercing of the ground (canvas), as when engaged in ceremonial activity (1997). There are form relational differences in the interpretation and representation of *kuruwarri* described by Watson and Biddle, and the *altyerrenge* Wallace references in contemporary Eastern Arrernte homelands praxis. Locus is shown in the impetus and content of Wallace's Eastern Arrernte approach to contemporary art and the approaches described by artists from whose country *kuruwarri* emanates. Eastern Arrernte knowledge and context inform Wallace's work as does her Eastern Arrernte standpoint, the historic, social, relational influences of her everyday life. The form of locus that Wallace draws from Eastern Arrernte homelands cannot translate exactly to contemporary Aboriginal artists of other language groups in Central Australia, any more than the reverse. Charmaz (2006) says that until theory is applied and tested

within the locus it emanated from, theoretical generalisation is not possible. Green (2009) catalogued and indexed Kaytetye women in central Australia, integrating cultural knowledge into multimodal forms of storytelling, including hand gestures, objects and signing through *tyepetye* sand stories. Green worked with Arandic language speakers, principally Kaytetye women, who perform several stories that Wallace has also represented through painting and storytelling (2009). Like the Kutjungka women, Wallace learnt *tyepetye* at an early stage of her life, in the context of an Eastern Arrernte homelands lifestyle and attested to the value ascribed to her grandparents' knowledge and multimodal methods of teaching her.

When I first learnt them from my grandparents I had to work for the reward of a story – I hunted for lizards and collected bush food for the old people to earn my place to listen. Old people sometimes sang when they would tell a story – that's how they taught me – they showed me and sang to me in our own language (Wallace & Lovell 2009b, p. xi).

In archiving Arandic women's songs, Turpin (2007) provides a medium that captures the depth of meaning held in old songs. Turpin's collaborations emerged in some part from the sadness that Arandic and other Aboriginal and Torres Strait Islander language-speaking women have expressed about loss of dialects and words. Much of the singing of older language forms uses language no longer in everyday use and hard to learn in social contexts (KK. Wallace, MK. Turner, J. Turner, V. Dobson, M. Ellis, A. Abbott 2009, pers. comm., 8 September). Elders and younger women comment that learning old songs from grandmothers is challenging without the strongly embedded homelands lifestyle. Understanding and speaking the old dialects and having the opportunity to take part in large ceremonial activity on homelands seem outdated to grandchildren, something elders and ancestors did (J. Turner and M. Ellis 2009, pers. comm., 11

September). The contrast and changes spans two or three generations; Wallace sits as a knowing subject, midway between loss and change, aware of both.

2.4.4. Links with tangible expression

This section identifies literature in the public domain about Eastern Arrernte rock art (Gunn 2000, 2003, 2011), which related to sites that informed Wallace. Gunn writes about aspects of the social, relational and cosmological iteration of Eastern Arrernte rock art (petroglyph rock carving and ochre on rock painting). His photographs and recording contribute site records to geological science and heritage archives, and he accesses relational and custodial input of custodians where available. Rock art engages public Eastern Arrernte audiences in many homelands sites (Gunn 2011; Lovell 2011). As with the paintings mentioned by Bell, D (2002b) the sites appear to hold coded iconography that represents knowledge penetrable by knowing subjects in ways not accessible to others. Petroglyphs were carved into rock faces at sites with resources shared among family groups, such as waterholes where iterations of public and restricted story, song and performance are coded for the different audiences accessing the sites (Wallace & Lovell 2009b). Custodians have worked with Gunn since the early 1980s to describe, define, categorise and document many tangible cultural heritage sites in the Eastern Arrernte homelands while rock art is still visible. Gunn reflected that consultation on wider aspects than those relating to restricted ceremonial and men's activity could have produced a much more rounded record over the years (R. Gunn 2009, pers. comm., 18 November). Wallace (Wallace and Lovell 2009b) suggested that most of the sites in which families camped when she was a child had children's stories that incorporated the graphic symbols of the rockart and the events of ancestral *altyerre* and *aknganentye* connections. The homelands lifestyle had included management, activation and preservation of such sites; more recently, the pressures of

settlement, pastoralism and mission have resulted in a decommissioning of some sites in less discreet and remote locations. Gunn (2003) corroborates that there are degrees of linkage between rock art sites and stories of significant cosmological or ancestral events. He suggests that ‘large size, signs of rejuvenation, or mono or polychromatic characteristics’ (p. 61) of ochre motifs indicated that a site is, or was, significant. He also observes that not all significant sites had rock art, and not all rock art links to the *altyerre* or *aknganentye* of the site. Gunn (2003) observes that changes in use and access to some sites result in a ‘discontinuity of the site ceremonies’ and that ‘a pragmatic reassessment has occurred that has opened the main rock-holes at some centres to women, children and uninitiated men. In the process, rock-art has become either incorporated into more open rituals or become disassociated from myth and ritual altogether’ (Gunn 2003, p. 65). The impact of these changes in the active status of sites may also have had a flow-through influence on the form and content of song, dance, body painting, *tyepetye* design and contemporary art.

2.4.5. Contemporary art as public statement

Story and storytelling are ancient methods of knowledge transfer, yet public Aboriginal art and story have not been widely recognised in the interface of the cultural domains as sources informing ecology, health or education in everyday contexts (Grieves 2009; Kingsley et al. 2013; Martin, K 2003). Public literature addressing Eastern Arrernte or other Aboriginal cosmology or ecology omits contemporary art objects as data, evidence or source of Indigenous Knowledge or representation of Indigenous Standpoint. Indigenous Knowledge methods of lore and kinship are not evident in literature of the dominant corpus of the Western laws and traditions of governance. Little in the academy or in wider publication beyond native title claims (Olney, H 1999; Olney, J 2000) reflects Eastern Arrernte knowledge and lore mediating engagement with multimodal

homelands culture. Yet the role of Central Australian Aboriginal artistry and art objects includes knowledge forms imbued with the agency of locus and people (Watson 1997), coded and layered (Bell, D 2002b), and providing specific affect (Biddle 2007) or experience reflecting a homeland habitus of Eastern Arrente Indigenous Knowledge (Wallace & Lovell 2009b). A significant example of contemporary art conceptualised to inform its non-Indigenous audiences of Indigenous Standpoint and lore can be found in north-east Arnhem land. a body of bark paintings was produced, together titled *Saltwater: Yirrkala Bark Paintings of Sea Country Recognising Sea Rights* (Buku-Larrngay-Mulka 1999). That body of work represented the 1996 Yolŋu response to trespass and desecration that breached inalienable custodial responsibilities. An exhibition of bark paintings was held, representing all the clan groups associated with the care and maintenance of saltwater country near Yirrkala. Custodians became artists, transforming their stories using multimodal forms they may never before or since have used. The exhibition represents the inalienable and eternal relationality of Yolŋu with their country and waterways; only through enacting their relationships with the locus depicted in the bark paintings could they represent the significance of the human and more-than-human ecology the perpetrator breached (Buku-Larrngay-Mulka 1999). Contemporary art and artistry offered opportunity for Yolŋu to articulate their standpoint in a way that made a statement beyond systems of Australian law and governance, and in doing so uphold the lore and relationality of their homelands.

2.4.6. Land claims and cultural identity

Santa Teresa Land Trust, which covers approximately 40% of the homelands estates Wallace relates to, has never been subject to a land claim as the Catholic Diocese bequeathed it to the community in the 1970s. The community was settled on this land in 1953 through the allocation of a pastoral leasehold to the Catholic Diocese of Darwin. The diocese was unable to make any

archival material relevant to Santa Teresa Mission or the subsequent Community Progress Association available at the time of the bricoleuse writing. The movement and history of land claims in Australia and the Northern Territory traced through complex policy and action over many years is a story well told by the Central Lands Council (CLC) which acted on behalf of all Aboriginal native title holders in the Southern Region of the Northern Territory. The CLC describes the legislation as a fundamental piece of social reform: '*The Aboriginal Land Rights (Northern Territory) Act 1976* was the first attempt by an Australian government to legally recognise the Aboriginal system of land ownership and put into law the concept of inalienable freehold title' (CLC, 2013 , <http://www.clc.org.au/articles/cat/land-rights-act/>). Thorley (2002) suggests that incarnate, kinetic nature of homelands inheritance recognises land rights:

Ownership is thus as much an active process of taking on rights and responsibilities and giving them up to others as the passive inheritance of property from one generation to the next (p. 115).

Land rights acknowledge that an unbroken cultural activity between the people of the land and their estates exists; claims rely upon the ability of elders to explain the significant features of their country, their cultural roles and activities undertaken to maintain these. The development of coded painting, such as referred to by Bell, D (2002b) and the transfer of ancestral energy referred to by Watson (1997) demonstrate the connection of individuals to their homelands; yet they are not evidence in Native Title determinations. The stewardship of the knowledge of elders, particularly Aboriginal language speakers, has relied on interpretation by trained intercultural researchers, often anthropologists, ethnographers or linguists; in Central Australia, these are seldom Aboriginal people (Walsh, M 2008). Much of the evidence presented for the ruling takes the form of oral transcripts, public stories of mobility, cultural activity, biographic

details, names of sites and activities of forebears and ancestral beings (Olney, H 1999; Olney, J 2000).

2.4.7. Summary

What literature engages contemporary Aboriginal art from the Central Australian region?

This literature wave supports the premise that this work contributes to reducing a gap in extant literature. Literature includes perspectives of academic authors that include the multiple disciplines. They are historic (Basedow 1979; Spencer & Gillen 1898; Strehlow, T 1971), ethnographic and anthropological (Biddle 2007; Ginsburg & Myers 2006; Morphy 2011b; Myers 1989; Olney, H 1999; Olney, J 2000; Taylor 2008). social (Dobson & Henderson 2013; Lowish 2011; Turner, MK & MacDonald 2010; Watson 2003), ecological and axiological (Bainbridge, Whiteside & McCalman 2013; Buku-Larrngay-Mulka 1999; Turpin et al. 2013; Wright, S et al. 2012) and economic and industrial (Altman 2010; Johnson, V 2010; Wright, F 2011). Writers also engage tangible cultural heritage (Gunn 2011) and intangible, multimodal cultural heritage (Green 2009; Turner, MK & MacDonald 2010; Turpin 2007; Wallace & Lovell 2009b). Literature establishes a gap between the layered, coded, iterated transmission of knowledge through tangible heritage, contemporary artistry and art objects (Bell, D 2002b; Green 2009; Gunn 2011; Turpin 2007) and the consideration of contemporary art objects as knowledge agents pertaining to lore, education, health ecological and social management.

2.5. Methods, tools and process – doing and knowing

This section addresses the question: *What methods and tools are extant at this locus of intercultural praxis and collaborative interface?*

Denzin (2010) suggests that concerns of marginalisation have become essential concerns for new paradigm research design where, historically, Indigenous intellect and thinking was delimited. Non-Indigenous thinking has largely influenced the form, process, thought and development of knowledge underpinning qualitative research systems. This presents a challenge to new paradigm social scientists to seek out methodological instruments that open culturally safe spaces for research with Indigenous knowledge holders as academic peers and/or as authoritative place-based and cultural experts. This is why the process of iterating the methodological bricolage has been so important to the construction of this intercultural interface (Denzin 2010).

2.5.1. Convergence and divergence

On the question of convergence, Ray (2012) observed that our experience tells us that there are both similarities and differences between knowledge systems she called ‘traditional’ and those called ‘Western’. They are distinct by nature of their derivation from particular geographical and cultural groups and by the forms and modalities of praxis. Ray considered that the angles of convergence and divergence between traditional and Western systems of knowledge can be closer or further from alignment in their trajectories: ‘Similarities exist between knowledge systems but as a whole carry with them their own unique set of assumptions about the world and are embedded in certain worldviews, histories and experiences’ (2012, p. 94).

The bricoleuse found that each convergence was influenced by the nature of the points both where streams of knowledge mingle and where they do not (Lovell 2011; Lovell & Wallace 2006). Convergence does not describe blending or homogenising the knowledge systems or the nature of the knowledges at play; rather, it advocates that concepts are proximal with one another and at a particular point converge (Nicholls 2009; Ray 2012; Wright, S et al. 2012; Yunupingu &

Muller 2009). This praxis became attuned to, and shaped by, convergence and divergence. Grounded in the idiom of an ethics of care and responsibility through praxis of phronetic axiology (Bainbridge, Whiteside & McCalman 2013; Flyvbjerg 2001, 2004; Reid & Taylor 2011), the collaboration drawing on multiple standpoints answered to the relational and reciprocal roles and responsibilities guiding Wallace, and other Indigenous researchers and knowledge custodians (Foley 2006; Nakata 2006; Nakata et al. 2012; Sheehan 2011). The application of knowledge from praxis back into separate projects engaging intergenerational and intercultural experiential learning demonstrates that axiological tenets are not static. The evidence of Keringke Arts Project Praxis (Keringke Arts 2012) suggests that everyday agents, tenets and protocols agreed as intercultural exchange in the interface provided impetus for everyday opportunities that involved and benefitted many others.

2.5.2. Arts-based praxis

Phenomenological art expression (Betensky 1995; Lovell 1999); the praxis of photo elicitation of Kolb (2008); and Lorenz and Kolb (2009), the theory of arts-based research (Barone & Eisner 2011) and the theory of visual art research adapted from cultural geographer Rose (2012) informed the methodological rubric. The rubric provided a bricolage of findings through hermeneutic interpretation of multiple modalities and standpoints. These perspectives and praxis of them engendered a strong respect for the experiential nature of arts-based learning, teaching and meaning-making and the standpoints of arts-based bricoleuse and artist that have been essential to this construction. Rose (2012) provides a framework for a critical visual methodology that consists of three sites of inquiry: the site of production, the image itself and the audience. She emphasises that at each site there must be consideration of the technological, compositional and social modalities. The purpose of bricolage was to reveal the messages and

impetuses communicated in a body of Wallace's work in order to facilitate insight into public Eastern Arrernte knowledge communicated and interpreted through her contemporary forms of art and storytelling. The organisation of the multimodal nature of the data and the environments concerned with informing, producing and displaying the art objects ensured interest in these organisational models of approach.

The work between artist and bricoleuse was initially located at convergent points of philosophical and theoretical understanding of the capacity and potential of the arts to serve as ways of knowing, researching, experiencing and transmitting knowledge and experience. Collaborating to collect and interpret the data was an endeavour shared through shifts in perception as roles of artist and the bricoleuse emerged (Wallace & Lovell 2009b). Bricolage facilitated relational and located dynamics where the 'choice of research practices depends upon the questions that are asked, and the questions that are asked depend on their context' (Denzin & Lincoln 2011, p. 4). This process of finding the way through trial and reflection was underpinned by 'conversational dialogue' (Van Manen 1990) and influenced by the notion of sites, relationships and modalities of visual methodology, described by Rose (2012).

2.5.3. Orality and interpretation

Van Manen (1990) employs two roles of conversational dialogue in recording life story or biography that elicit an interpretation of personal meaning. He suggests that one role of conversational dialogue 'is gathering reminiscence, anecdote or life history which becomes data; while the second is the reflection about the topic, eliciting the hermeneutic through the collaboration of conversational dialogue' (p. 63). Aboriginal and Torres Strait Islander and other academics acknowledge the role of orality and storytelling particularly in relation to wellbeing

and spirituality (Grieves 2009; Kingsley et al. 2013; Nguyen & Cairney 2013). It is a local reality in Central Australia that intercultural practice and partnership between Aboriginal and non-Aboriginal people have sophisticated continuity of social and professional praxis. Where arts-based bricolage establishes the praxis of conversational dialogue, it is based on years of shared time and collaborative endeavour in numerous specific locations. From Victoria and New South Wales, Koorie research methodology establishes storytelling, or ‘yarning’, as complex, layered deepening of knowledge through shared and iterative meaning-making (Adams & Faulkhead 2012; Clarke 2007; Wright, S et al. 2012). Oral and transcribed storytelling, anecdote and biography, as well as painting and *tyepetye* are prevalent in Wallace’s work and revealed a contemporary understanding of Eastern Arrernte cosmology and human ecology that represent aspects of her Indigenous standpoint. Similarly, the writing of Dobson (2007) and Turner (2010) corroborate the ontological Eastern Arrernte importance of multimodal storytelling to describe and pass on Eastern Arrernte culture and knowledge. Each extended their traditional roles as educators and storytellers within Eastern Arrernte communities to address cosmopolitan audiences by using their own multimodal tools with the media of authorship and publication.

2.5.4. Orality and literature

Analysis of cross-validation of mixed-methods in Aboriginal and Western research design concluded that there is no evidence to support dismissal of Aboriginal research designs (Ray 2012; Sheehan 2011; Saini 2012), such as storytelling and yarning, and other culturally relevant standards, such as participatory and relational world-views (Saini 2012), as less valid or scientific than Western research designs. A body of research evidence suggests that denying Aboriginal access to research design, effectively enforcing ‘the process of research, or knowledge construction as defined by Western thought’ (Kovach, 2009, in Saini 2012), has

already proven itself ‘harmful, insensitive, intrusive and exploitative of Aboriginal communities’ (Henry, Dunbar, Arnott, Scrimgeour and Murakami-Gold, 2004, in Saini 2012). Aboriginal biographies cite oral and aural storytelling as forms of traditional expression inherent in life, heredity and learning. The storyteller (Dobson 2007; Dobson & Henderson 2013; Kruger & Waterford 2007; Turner, MK & MacDonald 2010; Wallace & Lovell 2009b) and the academic or literary writer (see also Narogin 1995; Pascal 2004; Pugelise 2001; Scott 2000; Urbach 2012; Vaarzon-Morel et al. 1995; Van den Berg 2005) engages orality and writing.

Moreton-Robinson (2000, p. 16) contextualises Aboriginal and Torres Strait Islander biography within the body of Indigenous Knowledges that ‘make visible and affirm the continuity and persistence of Indigenous subjugated knowledges in spheres of interdependent cultural domains which are peopled by both spiritual beings and human beings’. Cosmology was among the concepts pertaining to Indigenous Knowledge which are described as incommensurate with Western research methods (Nakata 2007a, 2007b; Ray 2012; Wright, S et al. 2012). The academy traditionally treats oral transcripts and visual data as less authoritative methods of recounting or recording. Grey literature is considered to be any source of literature which is unpublished and with limited distribution (McAuley et al. 2000, p. 1228). Oral history or biographic transcripts are rarely fully, publicly available and yet they contribute significantly to research design as both a source of literature and raw data (Lovell & Wallace 2006).

Specifically, Wallace and Lovell (2009b) found the rhythm, tone, linguistic construction and pattern of aural qualities informed sensory experience of learning knowledge in its context.

2.5.5. Summary

What methods and tools are extant at this locus of intercultural praxis and interface?

There are historic, social and relational premise to adapt tools and methods familiar to those working at the locus, in intercultural and culturally safe interfaces. Traditionally, the work of visual research has been to consider images from the perspective of Western representation, formal traditions and objects somewhat aside from everyday life. Photo-elicitation and storytelling are tools on the fringe of the Western corpus yet there is evidence in the context of Eastern Arrernte contemporary artistry that Wallace's praxis provides insight into systems of knowledge embedded and enacted in multimodal forms of communication.

2.6. Gaps in literature

Through engagement with a bricolage of relevant literature from within a potentially diverse and extensive field of academic literature, significant gaps are identified which this work addressed.

These include:

2.6.1. A contemporary aboriginal artist's work as a body of knowledge.

Interpreting the contemporary art objects of one contemporary Aboriginal artist as a body of knowledge has not occurred before. Artist and bricoleuse interpret knowledge and learning in Wallace's work, and make apparent 'areas of concentrated interest as well as areas of relative neglect' (Bloomberg & Volpe 2012, p. 75) against available academic literature. The methodological bricolage is designed to engage art objects and storytelling as data. Hermeneutic

interpretation achieves a translation of artistry and story to text through collaborative elicitation and insight, multiple standpoint and modality.

2.6.2. Contemporary art as mediator of change impact

The literature waves suggest that change impact and mediation through transfer of knowledge from one medium or set of mediums, to an entirely new set has not been a topic of exhaustive publication (see Altman 2004; McLean 2005; Taylor 1987, 1989). This montage of findings contributes a deep description of the habitus of Eastern Arrernte knowledge and evidence of change between ancient and contemporary forms.

2.6.3. The impact of multimodal experiential communication on learning

The impact of experiential learning on intercultural interfaces, in the context of multimodal and contemporary forms, lacks literature reflecting the context of convergence or praxis models (Boyle & Lovell 2009).

To summarise, the dearth of writing about their practice by Aboriginal artists themselves or writing about the relationships and influences of non-Aboriginal art advisors and coordinators has not been exhaustively addressed (Rothwell 2010). As Merlan (2001, p. 229) relates:

‘Qualitative choices are an essential aspect of a huge contemporary market for Aboriginal art and yet surprisingly little has been written about the artist’s qualitative decision-making’ (see also Altman 2005; Genocchio 2008; Morphy 2011a; Taylor & Veth 2008).

Literature about the relationships between contemporary Aboriginal arts and bilingualism in remote communities is lacking, as is the connection of arts-based records of knowledge

pertaining to land management, or structures of relationship and kinship to governance. While the contemporary art industry and land management practices evolved making use of Western and Aboriginal knowledge working together and using innovation and technology, the same scale of opportunity has not occurred, or not been sustained through using multiple standpoints in educational, entrepreneurial, employment or health contexts in remote Central Australian communities (Australian Government 2013a).

There are strongholds of contemporary and ancient tangible heritage within cultural institutions and organisations (Altman 2005; Altman et al. 2002; Morphy 2011a; Taylor 1989), but most of the literature has non-Indigenous authorship and interpretation, and in relation to multimodal contemporary artistry is firmly located in a habitus with domains that Bourdieu refers to as 'fields of cultural production' (Bourdieu 1993). This does not reflect the dispositions of contemporary Indigenous Knowledge habitus available through this intercultural interface, let alone extending learning from values and human ecology of homeland relationality underpinning such cultural material or the multi-modal construction of it.

Chapter Three: Methodological construction

This chapter describes the construction of a methodological bricolage using a culturally safe process of collaboration that is respectful of the roles and authority of the actors, their standpoints – social, political, cultural – that contribute to the knowledges and tensions at play.

The chapter is set out in the following sections:

Section 3.0. Provides the overview of the chapter, its methodological premise and paradigm and philosophical assumptions. It also describes the relationship of bricoleuse, artist and the data.

Section 3.1. Provides the theoretical and philosophical overview of literature informing the methodological bricolage, including literature about the role of bricoleuse and interpretive bricolage, multidisciplinary flexibility, hermeneutics, Grounded Theory, visual research, and the adapted tools of this bricolage.

Section 3.2. Outlines data collection and management through attribute coding, holistic coding and the qualitative rubric.

Section 3.3. Discusses methodological rigour such as saturation, validation, and confirmation of extant nature of knowledge, coding, sample and form.

Section 3.4. Introduces the research questions as Theoretical, Method, Analysis and Values questions.

Section 3.5. Introduces the methodological framework, pertaining to the nature of field data, oral data and visual data.

Section 3.6. Discusses the methodological limitations

Section 3.7. Describes the ethics process

3.0. Methodological considerations

The terms bricolage and bricoleuse throughout the following chapters to retain the qualities of construction, interpretation, multiple standpoint, and multi-modality incorporated as data and process of working between data, findings and theory. Bricolage encourages adaptation of methods or tools and the tinkering with or construction of a framework that can represent what

can be seen from the data. The question used to frame the bricolage is *What do Wallace's painting and storytelling of the Eastern Arrernte homelands reveal?* Eastern Arrernte multimodal communication has an ancient tradition. The methodological bricolage addresses the problems of interpretation and meaning-making by seeking to learn what and how the contemporary use of visual images and stories can address the central question. The methodology facilitated findings that were collaboratively constructed through the artist's and the bricoleuse's interpretations and the hermeneutical construction of them. The sample of Wallace's paintings and storytelling were selected from her work between 2003 and 2010, using the methodological qualitative rubric constructed for the purpose. Coding and recoding ensured saturated findings from the data and analysis contributed to a theory of practice.

3.0.1. Methodological premise

Multimodal forms of communication inform and influence Wallace's contemporary painting and storytelling (Lovell 2011; Lovell & Wallace 2006; Wallace & Lovell 2009b). Wallace represents and interprets her public knowledge from Eastern Arrernte traditions of dance, song, sand drawing, body painting design, storytelling, rhythm, petroglyph rock art, and ochre-painted rock art. Eastern Arrernte and other social and biographic systems inform the context of her work, and this interface. Significant to her work is the concept of a deep and ancient relationality between humans, more-than-humans and the homelands. The concept of 'human ecology' as evoked in initial data management phases early in field work, is deepened through the findings. Also significant to gaining insight are the artist's shared Eastern Arrernte concepts and protocols of intergenerational knowledge maintenance and transmission (Dobson & Henderson 2013) and the traditions and protocols of her grandparents' homelands way of life. During her life, changes impacted Eastern Arrernte homelands that included pastoral land use, Catholic missionary

practices, sedentary settlement and lifestyle, and an infrastructure interface dependent on Australian, Territory and Local Government policies and structures. As part of the wider social and cultural dynamics at play these affected, but are not the focus of the findings.

There are other methodological tensions occurring in the focus on painting and storytelling as data. Publication of *Listen deeply, let these stories in* (Wallace & Lovell 2009b) was an iterative collaborative process that created a public statement about the social and biographic context of Wallace's work. The book, containing examples of her work, introduces insight of the Eastern Arrernte knowledge habitus of the homelands within which biography and artistry is located. This bricolage elicits deeper layers from the paintings and stories as a basis for further insight into public Eastern Arrernte knowledge. The literature confirms that in common with other artists contemporary arts praxis developed partly in response to the opportunity structure (Alsop & Heinsohn 2005) that the cosmopolitan arts market provides by engaging industry that supports contemporary remote Aboriginal art-making (Acker, Stefanoff & Woodhead 2013; Altman et al. 2002; Myers 1989). Impetus is a largely pragmatic response to Indigenous intergenerational custodial traditions, which are part of the artist's cultural responsibility. As such, the findings elicited in the bricolage reflect little about the opportunity structures of the cosmopolitan arts market or the Australian Government policy underpinning the art centre movement in remote Australia since the 1980s. The artist describes the everyday agency that painting and storytelling offered her as a form of cultural maintenance:

I used to see my grandfather doing it. Even my grandmother, she used to ...do painting on her body and sing along ... but some of the songs I didn't catch, but I used to see all the paintings, and stories ... I could catch that from them ... Singing was a bit hard for me to learn ... I used to dance ... I had my own tapping sticks ... and dancing stick with

those feathers ... I used to make it myself (KK. Wallace 2011, pers. comm., 25 September).

This methodological bricolage provides a process that deepens insight into the content, nature and process of Wallace's work, in order to describe how fully visual and oral attributes enfold public knowledge in skilful transformation through artistry and custodial protocols. Praxis contributes a transmission and interpretation of knowledge, skills and resources. The artist uses contemporary opportunity structures, technologies and artistry to document and demonstrate hereditary Eastern Arrernte public knowledge.

3.0.2. Methodological paradigm

Qualitative research is not an easily defined term. It relates to social science that developed as a set of disciplines embedded in a rich and long history, informed by the characters, thinking, situations and locations of the inquiry. Denzin and Lincoln (2011) suggest qualitative research is defined 'initially and generically' as a 'situated activity that locates the observer in the world' (p. 3). To be located within the field of qualitative research it was essential to identify a research paradigm, or theory of knowledge, which orients the reader to the bricoleuse, the artist, and to the bricolage. Where 'paradigms represent belief systems that attach the user to a particular worldview' (Denzin & Lincoln 2011, p. 5), this research can be described as 'constructivist' (p. 98). Denzin and Lincoln (2011) describe constructivism as operating with the following attributes: 'Methodology - hermeneutical and dialectical; Epistemology - transactional/subjectivist, co-created findings; Ontology - relativism, local and specific co-constructed realities' (2011, p. 100). These are criteria that bricolage is easily able to engage with as the paradigm works to ensure the open space required for its construction. Heron and Reason

(1997) highlighted why a value-driven, or axiological, position is an essential tenet of the paradigm. They suggest that creative and participatory values are at play in the work of the social scientist, and that values are essential to the position of the researcher to knowledge, and to inquiry. More recently, Bainbridge, Whiteside and McCalman (2013); and Flyvbjerg (2004) suggest a phronetic approach to values; that is, the praxis of practical wisdom is essential in both design and application. Literature suggests that the constructivist approach will make 'use of inductive strategies instead of starting from theories and testing them' (Flick 2002, p. 2). The bricoleuse acknowledged the biases and assumptions of her biography, skills and orientation within the community of social science research (Denzin & Lincoln 2011; Nicholls 2009; Van Manen 1990). In turn, the artist asserted her cultural authority over the field: its form, locus and sources of data (Wallace & Lovell 2009b). The artist maintained the opportunity to interpret and co-create, as the bricoleuse maintained the opportunity to be an arts-based co-participant (Bainbridge, Whiteside & McCalman 2013; Jones & Jenkins 2008; Nakata 2007a; Ray 2012; Sheehan 2011). These are attributes of a process-driven collaboration. Multi-modal data and multiple standpoints drove cycles of hermeneutic interpretation at the heart of the bricolage. In a methodological bricolage we found solutions as problems were revealed, and tools were adapted (methods) and made readily available to 'make visible representation of the world' (Denzin & Lincoln 2011, p. 3).

3.0.3. Philosophical assumptions

This section orients the reader to the underpinning philosophical assumptions considered essential to the research paradigms in the final bricolage.

According to Denzin and Lincoln (2011) qualitative research has used:

... a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings and memos to the self (p. 3).

This bricolage entertained close proximity to facets of Indigenous Knowledge that Wallace interpreted. The artist's cultural authority is recognised within and outside Australian Aboriginal and Torres Strait Islander circles (Dobson & Henderson 2013; Lovell et al. 2011; Owen 2009; Rothwell 2010; Turner, MK & MacDonald 2010; Whitebeach 2010). This authority influenced the adaptive, collaborative and participatory impetuses and the open and culturally safe space of the bricolage (Denzin & Lincoln 2011; Jones & Jenkins 2008; Nakata et al. 2012; Ray 2012; Smith, L 1999).

Finley (2011) suggests that the bricoleuse's position on visual and arts based research methods provide a 'performance of knowledge creation' (p. 435). Our knowledge-creation performance stemmed from everyday collaboration in an arts-based context that became focused in a series of undertakings of conversational dialogue, at locations and sources relating to the knowledge discussed. The bricoleuse is a social science practitioner within a community of practitioners. Historically, her skills and literacies emanate from a Western knowledge system, but increasingly collaboration led reflection, conversational dialogue and visual elicitation within arts-based intercultural teams. Teams whose skills and literacies include Indigenous Knowledge and Indigenous Standpoint as well shared and multimodal practice and multiple standpoints.

Research tension and power relations between people of culturally distinct systems could be assumed as intrinsic in Indigenous and non-Indigenous research partnerships, and can be either powerful or disabling to collaboration (Jones & Jenkins 2008; Smith, L 1999). The value,

ownership, impetus, purpose and usefulness of research has raised questions of the academy, researchers, the participants and communities. Well documented by scholars of diverse cultural dispositions these questions and discussions informed this intercultural interface (Adams & Faulkhead 2012; Bainbridge, Whiteside & McCalman 2013; Denzin, Lincoln & Smith 2008; Drahos 2011; Jennings et al. 2010; Jones & Jenkins 2008; Nakata 2002, 2007a; Nakata et al. 2012; Nicholls 2009; O'Halloran 2009; Sheehan 2011; Smith, L 1999). Jones and Jenkins (2008) iterate that the relationship of researcher and participant is always conditional in an intercultural environment, and particularly at the interface where the idea of 'us' describes a conditional relationship between participants. In other words, there is always only Wallace and Lovell, or Lovell and Wallace; but 'we' and 'us' remain distinct within the space of the bricolage, emanating from difference, finding points of convergence and divergence as a bricoleuse and an artist.

3.0.4. Relationship of bricoleuse, Wallace and the data

As a result of the opportunity to work together over eight years, the data set available amounted to the documentation of the artist's work for that period. To the bricoleuse, it came to represent and interpret the knowledge habitus Wallace expressed through her multimodal transmission and maintenance praxis. Self-reflexive disclosure was essential where the assumptions and views held in biographic experience, socialisation and politics of the bricoleuse informed ontological, social/political and power relational aspects of this constructed bricolage. Initially, auto-ethnography presented a tool of self-reflexive expression for the bricoleuse. Auto-ethnography appeared to provide an appropriate premise that would include her role, her biography and the methods of interaction in the bricolage as a simultaneous narrative thread through the bricolage. During this auto-ethnographic phase the bricoleuse responded hermeneutically to the artist's

extensive and complex body of work. Hermeneutics offered theory from which to entertain the initially intense alterity experienced at the intercultural interface, and praxis that calmed the fear of making a complete mess of the whole endeavour. Using both methods tried in the early phases of recording and managing data, returned a binary paradigm where the bricoleuse's experience reflected an additional process of insinuated objectivity. Auto-ethnographic data separated the bricoleuse's experience from the artist's paintings and stories and from the convergent educationalist praxis acknowledged as collaborative and with shared understanding. It was an uncomfortable situation, which impinged on flexibility between immersion with the data as itself and with ensuing conversational dialogues and elicitations. Conversational dialogue and data management worked together as a fundament that triggered the next stages of data collection and interpretation, and, with each, a new set of propositions to reflect on and learn about. This data-driven process left auto-ethnography aside in favour of a standpoint that was convergent with the bricoleuse. As bricoleuse, the proceeding arts-based collaborative building on a shared history contributed to collaborative interpretation. The bricoleuse adopted the constructive paradigm and a wilful focus on receptive listening, staged learning and revelatory insight, which were convergent with Indigenous methods of transmission and maintenance and the extant convergent praxis continuum.

Nakata (2007a) refers to the struggle for Indigenous Knowledge to retain nuanced and local meaning when reconstructed through the lens of the Western academy, and, by extension perhaps, through the cultural crossover which defined the research relationship between Wallace and the bricoleuse. Nakata's focus on Indigenous scholarship and authority is within formal settings, such as institutes or academies of learning. The bricolage occurs in a space of intercultural praxis that has extended into a deliberately constructed interface, both of which

operate in entirely informal, remote, bilingual settings. Philosophically, the bricoleuse understood that the bricolage occurs in the context of a contemporary but cultural form of Eastern Arrernte transmission and maintenance whose purposive audience is both cultural and intercultural. Consistent with Nakata (2007a) and Nakata et al. (2012) Indigenous Standpoint Theory is understood to represent the considered, complex whole-of-life experiences from which Indigenous people engaged with the wider world. Indigenous Standpoint is not static, but active, evolving with situational, social and political nuances faced in everyday situations. Wallace depicted meaning-making as a safe space created and held with a cultural lens for others to engage and learn with, and available to those of other cultural standpoints for the same purposes, but with varied outcome. The interpretive lens of cultural knowledge is inherent in standpoint, as is the social, political and everyday experience of the actor. Using biography, art story and the landscape itself the artist participates in an accessible, experiential and staged process of learning. Seen separately, each of her objects of art moved in and out of visual impact and meaning-making, each had its own story and entwined with greater, but indeterminable Eastern Arrernte entities. Contemporary paintings appeared in production as separate fragments, and in this context, they were bound together in the collaborative construction of a bricolage. As they coalesced, they provided glimpses of a more extensive and significant, complex and ancient system which is that of knowledge, transmission and, temporality, cosmologically entwined through a human ecology of Eastern Arrernte, homelands and ancestors. Wallace also depicted facets that do not smoothly coalesce: her family's Eastern Arrernte cultural and historic inheritances were rooted in the landscape of her homelands, yet her traditional early family life was lived in a contracting world that has since gone from our gaze. The years of mission life, then the life of marriage and raising 30 children is a time of continuing with the obligations and

structures that informed her elders and their homelands lifestyle. These obligations were undertaken in spite of cultural colonisation and domination that replaced that homelands lifestyle for many of those living in settlements at this time. A landscape remained, over which different cultural contexts, life events and values now sprawl.

Wallace actively chose to participate as an Eastern Arrernte artist whose work was the focus of the bricolage; she engaged from a strongly Indigenous Standpoint and with an agenda of her own. Her participation provided intensely culturally literate painting and storytelling as data for the bricoleuse to consider in an intercultural interface with. Wallace took her own inquiry from the bricolage back to sites and loci of production during the intensive phase of data collection (2006–2008). She maintained her availability, investment and interest in the ongoing dialogues and elicitations of the process of generating the findings, and took from them impetus and motivation to continue to work (Wallace & Lovell 2009b). In order to answer the primary question the thesis, the authority and authenticity of the artist as the expert with regard to her culture, life story and work is central.

3.1 Theoretical and philosophical literature informing methodology

The methodological challenge at the heart of this bricolage has remained the act of preserving the artist's interpretation, elicitation and cultural authority of her praxis of knowledge. Its construction reflects thinking and learning derived through the experience of the artist's work. This was not a discipline-specific approach; rather, it was the approach by a non-Arrernte bricoleuse to insight that Eastern Arrernte knowledge has been immutable and extant for Eastern Arrernte, and that change mediation has been and is part of the continuum of thousands of years. The bricoleuse's meaning-making construction adapted so that the methodological rubric,

findings and analysis would best facilitate theory grounded by their collaborative interpretation of the data – the artist’s paintings and stories. The learning and the insights offered through conversational dialogue and elicitation were the essential construction of the intercultural interface.

This section outlined several methodologies from which the bricolage adapted tools that had resonance with visual and oral elicitation, and in consideration of multimodal communication and data.

3.1.1. Interpretive bricoleuse

The qualitative social science interpretive bricoleuse is biographically, historically, politically, socially and ethically engaged in the research (Kincheloe 2005; Rogers 2012; Van Manen 1990); ‘the interpretive bricoleur understands that the research is an interactive process shaped by one’s personal history, biography, gender, social class, race, and ethnicity and those of the people in the setting’ (Denzin & Lincoln 2011, p. 5). As described in section 1.7, this bricolage was a collaborative construction between the artist’s artistry and the arts-based bricoleuse’s response to that as data. The bricoleuse used adaptive and iterative processes with ‘the aesthetic and material tools of his or her craft, deploying whatever strategies, methods, or empirical materials are at hand’ (Becker, 1998, cited in Denzin & Lincoln 2011, p. 4). The layered process of constructing from data was something of a mirror to the layering of painting and storytelling the artist engaged to represent her knowledge, and the process of her thinking and teaching. The openness required of the hermeneutic interpretation demanded the act of ‘tinkering’ (Denzin & Lincoln 2011, p. 168) with methodologies rather than withdrawing from the nature of the data and the problem to more theoretical models. The constructivist paradigm adopted (Lincoln 2010, p. 4)

incorporated inductive, emergent and responsive methods that resulted in data-driven findings and outcomes of use to Eastern Arrernte, academics and more widely. Interpretive bricolage extended previous experiences embedded in a community of qualitative social science practitioners, whose dominant knowledge systems and ways of thinking fitted Western research paradigms (Denzin & Lincoln 2011; Nicoll 2000). The bricoleuse drew on theory looking at convergence in adaptive waves of literature. Those that were contributory included philosophy of descriptive phenomenological research described by Colaizzi (1978), hermeneutic phenomenology described by Van Manen (1990), arts-therapy research and practice developed by Betensky (1995), philosophy of arts postulated by Dewey (1934), a theory of culture and art described by (Bourdieu 1993; Webb, Schirato & Danaher 2002) and an approach to visual research described by Rose (2012). The literature chapter (Chapter Two) notes additional influences of practice such as arts-based process, intercultural praxis and phronesis. The final methodological framework was a process developed, trialled, and adapted that acknowledged the intrinsic nature of diversity and difference in the intercultural interface. The orientation of the bricoleuse to multiple standpoints underpinned her engagement with the artist, artistry and knowledge (Jones & Jenkins 2008) on hand. The hermeneutic thread throughout remained. Wallace's iterations and interpretations of her own work, recorded through ongoing conversational dialogue and visual elicitation over a number of years, completed a hermeneutic circle.

3.1.2. Interpretive bricolage

As intercultural collaborators, artist and bricoleuse had pre-existing experience of reciprocity and the value in one another's insights. An interpretive bricolage is a co-creative process (Kincheloe 2005) and as Foley (2006) suggests: Our non-Indigenous colleagues must accept responsibility to

understand the past; it is not the responsibility of the Indigenous scientist to bear the burden of educating them (2006, p. 26). The research design drew on philosophy of artistry and art objects as expressions of the human condition (Dewey 1934), the concept of everyday agency (Nakata 2007a; Nakata et al. 2012) and the artist's interpretation of her work and process. A bricolage is by its nature a multidisciplinary approach and undertaking. Transcribed conversational dialogue and described visual elicitations were coded and recoded and formed findings that layered over the framework of collaboration and interface. The foundations of the framework, as described in section 1.3. were the protocols and tenets that ensured cultural safety, an interface that was openly constructed and the provenance of Eastern Arrernte knowledge. The construction of layers and meaning-making combined and recombined dispositions: sometimes in agreement and sometimes at disagreement with one another, until a construction that can best be described as a 'montage', or impression of 'what is' (Kincheloe 2005) as a hermeneutic interpretation of reality, was formed. Dispositions are characteristics, attributes, or facets that can be understood in Bourdieu's (1977) terms as interrelating with one another within a habitus through the activities of agents and agency. The construction of these dispositions was revealed in findings that are further layered in analysis. The bricoleuse and the artist worked backwards and forwards between the various layers, impressions and dispositions at play (Denzin & Lincoln 2011) in the hermeneutic process that generated analysis and theory from the findings (Charmaz 2011).

3.1.3. Multidisciplinary flexibility

The bricoleuse responded to the multimodal visual and oral nature of data through the development of a rubric of qualitative questions that adapted methods of hermeneutic phenomenological interpretation (Betensky 1995; Van Manen 1990), visual elicitation (Kolb 2008; Lorenz & Kolb 2009) and methodologies for visual research (Rose 2012). The rubric

generated descriptive texts for each of the sample of Wallace's 18 paintings and accompanying stories. The sample selected was representative (see section 3.3) of the entire data set of 178 paintings and 51 stories. The rubric developed tangentially with the management of data from the catalogue of Wallace's work held at Keringke Arts (2003–2010); and the field work matrix documenting the context of Wallace's work recorded by Lovell within the homelands (2005–2010). Interpretive and flexible data management led to the selection of a final data sample. Eighteen paintings with stories were analysed based upon the holistic and attribute coding applied as part of the system of data management. That sample was drawn from three categories that best described modal attributes of the body of work: major paintings, minor paintings, and major stories. Six holistic themes fell into two characteristics of 'voice' and 'content' of the work. Those representing voice were primarily biographic, anecdotal or educative in intent and those representing content were primarily concerned with relationship, ancestral or spirit world activity. A qualitative rubric was devised that could be used with visual elicitation and observation, oral transcripts and conversational dialogue. Questions were used that focused on attributes of multimodality and which, when answered, developed as an exhaustive description and summary of each painting and story. The rubric text combined the artist's transcribed voice, the bricoleuse's and artist's transcribed elicitation, and the bricoleuse's analytic and descriptive observations of image and stories, checked back with the artist.

Qualitative coding (Saldaña 2012) techniques were adapted and applied to the resultant texts in two waves that generated initial findings and then triangulated them through thematic and theoretical coding. Theoretical coding triangulated the initial thematic coding by homing in on the transcribed conversational dialogues and the stories iterated. These texts with only Wallace's voice transcribed. The first texts came from the initial recording of stories, made in the field at

the time of Wallace's production of painting and story. The second texts transcribed from conversational dialogue (2011) that was elicitation as a reflection of further data from the images and stories. The two rotations of coding, the first through the whole text and the second through the text with Wallace's voice, highlighted one of the ways that insight developed through the process of bricolage. Insight emerged over visiting and revisiting the same content a number of times across several years but from a different orientation each time. The relationality between story, place, audience, painting and sometimes biography emerged through the process without first establishing an overarching narrative structure, fixed temporality or ending. A hermeneutic circle was complete when the bricoleuse constructed her impression of Wallace's contemporary Eastern Arrernte habitus as a montage of the dispositions and interrelationships that Wallace had interpreted in her work and that informed the close analysis of findings in the bricolage.

3.1.4. Hermeneutics

Hermeneutics offered a tradition with which to hone the focus for interpretation of multimodal data from experiential and theoretical perspectives grounded in intercultural praxis. Van Manen's (1990) concept of hermeneutically crafted text opened opportunity to interpret actions, expressions and lived experiences that sought to be 'reflectively bringing into nearness that which tends to be obscure, to evade the intelligibility of our everyday life' (p. 32). This was particularly pertinent when starting with the premise that between Indigenous Standpoints and Western Knowledge systems fundamentals were not all commensurable (Nakata 2007a; Nakata et al. 2012; Sheehan 2011). Finding points of convergence occurred first in intercultural processes and praxis and then deepened in deliberately constructed bricolage. Van Manen (1990, p. 180) suggests hermeneutics was 'the theory of interpretation' which 'Heidegger (1962) and Gadamer (1975) apply as ontology'; that is 'understanding as a mode of being'. Gadamer (1986)

differentiates between the nature of interpretation, such as in the work of an artist, which is ‘pointing to something’ and interpretation in the work of the bricoleuse, whose work is ‘pointing something out’ (Gadamer 1986, p. 62). These two interpretive iterations between them complete a hermeneutic circle between meaning-making interpreted by the artist from the practice of artistry and meaning-making interpreted by the bricoleuse from the immersion with multimodal data (see section 1.1). An underpinning philosophy of hermeneutics is that numerous representations of reality can and do occur at one time, and Kincheloe (2005) suggests an essentially hermeneutic process occurs through which ‘conceptual collisions’ inform and transform one another as ‘divergent representations’ (2005, p. 344). These later attributes of multiple standpoints emerge as facets of the montage. Wallace’s use of her artistry to make individual objects gave form and expression to her knowledge. When ‘lumped’ together in the process of meaning-making this revealed a praxis continuum of artistry, and multiple temporalities and change impacts. Both conceptually and as praxis, these converged with the hermeneutic phenomenological tenets that describe life foremost as experiences and actions (Van Manen 1990). As part of Eastern Arrente everyday life (V. Dobson 2010, pers. comm., 17 February) the artistry of multimodal communication was, as Bourdieu (1977) considered art; a ‘pure practice without theory’ (Durkheim 1965, p. 101). According to Western tradition, metaphor and dialogue are the foremost processes used to communicate, share and interpret the ‘meaning’ of experience and action (Denzin & Lincoln 2011; Kincheloe 2005; Van Manen 1990). Praxis, as a continuum, was not vulnerable to what Gadamer’s (2006) classical and philosophical hermeneutics refers to as the researchers’ ‘fore-meanings’. He cautioned that ‘the interpreter and the text each possess his, her, or its own horizon and every moment of understanding represents a fusion of these horizons’ (2006, p. 45). The artist’s collaboration and

interpretation were a strong defence against the bricoleuse developing findings influenced by fore-meanings, and the open culturally safe space of the interface promoted meaning-making that was contextually localised but recognised multiple standpoints of the actors. Conversational dialogue (Van Manen 1990) promotes localised theory, working away from ‘universal characteristics’ (Smith, L 1999) which could be regarded as diminishing the subjectivity of the known life-world, making it less significant through marginalisation and generalisation.

Nakata (2006) suggested that images and their stories continue to exist in different forms for different people, containing meaning and knowledge that engage the viewer, reader or audience with themselves, reflecting back their own learning. Interpretation in relation to art cannot be closed, final or singular. Hermeneutics suggests written interpretation of reality can never be static or completed either, as interpretation deepens. Gadamer (2006) suggests that hermeneutics, through cycles of interpretation, brings each of us to a deeper kind of understanding, a more philosophical understanding.

The tools of hermeneutics, like the techniques of Grounded Theory, were useful to intercultural research practice where an evidence base was lacking, because it considered the nature of ‘what is’ in a context of lived experience. In an Australian Aboriginal community setting an evidence base accountable and meaningful to local Indigenous Standpoint (Nakata 2007a, Nakata et al. 2012) is most often lacking or not accessible (Bainbridge, Whiteside & McCalman 2013; Sheehan 2011).

3.1.5. Grounded Theory

The role of literature in predetermining the scope of research has been disputed by advocates of Grounded Theory Method since the theory was first encapsulated in *The Discovery of Grounded*

Theory: Strategies for Qualitative Research (Glaser & Strauss 1967, 2009). Charmaz (2006) warned that over-identification with the work of other researchers will influence the way a grounded theory is drawn and may reduce a researcher's capacity to interpret the data other than to conform to the influence of the other's research. Grounded Theory advocated that the researcher firstly consider the findings through close analysis of coded and recoded data (Charmaz 2006, 2011; Saldaña 2012) and secondly through reviewing the relevant literature and discourse of the academy. The bricolage has adapted and made use of some techniques of Grounded Theory, without considering the bricolage to be a Grounded Theory. The waves of engagement with literature throughout the process of constructing the bricolage argues against pure Grounded Theory (Charmaz 2011).

The movement between engagement with data, developing analysis, and reading and re-reading literature deepens the process of emergent theory, as described by one branch of Grounded Theory theorists (Charmaz 2006; Charmaz & McMullen 2011; Glaser 2010; Puddephatt 2006). It was through adaptation of qualitative research techniques of coding and re-coding (Saldaña 2012) text that formulated and triangulated findings emerged. The bricoleuse considered these data-driven; she came to understand the deeper reaches of Grounded Theory in its capacity to surface unforeseen and unknown findings, and to generate theory because of data-driven processes. Grounded Theory intersected with interpretive bricolage and hermeneutics which also question the influence of foreknowing. Rogers (2012) suggests that the perspective and position taken by the interpretive bricoleuse 'allow for dynamics and contexts to dictate which questions get asked, which methods to employ and which interpretive perspectives to use' (2012, p. 4–6). This melded with the grounded theorists who considered that traditional academic social science frameworks and disciplines invite literature to act as a kind of foreknowing, that inform the

development of new theories, sometimes in spite of what the data might suggest (Charmaz 2011; Puddephatt 2006).

Nathaniel (2007) described Grounded Theory as an emergent, iterative and comparative process of like to like, like to concept, 'concept to concept, concept to extant literature and so forth' (p. 51). As already established, the bricoleuse considered construction as a process that was essentially data-driven and essential to the context. The intercultural interface was constructed in order to remain receptive to the context in which divergence as well as convergence between systems and ways of thinking, defined the praxis of the bricoleuse and Wallace. It was Glaser's opinion that theory and method must be able to emerge 'that fits, works, is relevant, and is readily modifiable' (Glaser 2010). Glaser's is a 'classic grounded theory' (Nathaniel 2007, p. 50) which offered a logic and process for surfacing theories which are 'symbolic representations of people's experiences' (p. 51). Charmaz extended this classic grounded theory to describe a process in which literature, writing and theory were activities undertaken at 'ideological sites' in which the researcher would 'claim, locate, evaluate, and defend' their positions (2006, p. 163). Charmaz's position contributed to the construction of the methodological bricolage as it ensured that Wallace's interpretation and authority over its use remained, despite the bricoleuse holding the pen.

The process of reaching theory through a data-driven methodological rubric was to construct layers, against which comparative coding, categorising, and theorising forged an eventual theory. The role of the researcher and their relationship to the people or community at the focus of the study (Charmaz 2006, 2011) remains transparent. A theory must to some degree be informed by, add to or challenge the work of others in the academy and, in this context, engage at spaces of intercultural interface, and give back to the Eastern Arrernte community of its origin.

3.1.6. Visual research

Rose (2012) based her methodology for visual data analysis across three sites of inquiry that she identified: the site of production, the image itself, and the audience. She further emphasised that at each site there must be consideration of the technological, compositional and social modalities (2012, p. 19). ‘Audiencing’ an image considered the negotiation or rejection of its meaning by the viewer experiencing the image (Eberhardt & Fiske 1994; Rose 2012). Multiple points of consideration are inherent in the hermeneutic of this interpretive bricolage (Kincheloe 2005). As a tool adapted for the qualitative rubric, that formal process of audiencing was drawn from visual research (Rose 2012), and considered in relation to the phenomenology of arts therapy, wherein the therapist plays a role as the witness to the artistry and meaning-making of the artist (Betensky 1995). Witnessing does entail rejecting the experience or meaning of the artist, but it may also involve negotiating the meaning of the image. Photo elicitation (Kolb 2008; Lorenz & Kolb 2009) provided another possibility for research to engage with visual data within a context of multimodal and bilingual data. Photo elicitation entails the shared consideration and conversational engagement in a close description of an image. Photo elicitation could prompt the image-maker to consider the domains Rose suggests, but it may also follow interpretation of the design and layering of the artwork itself.

Audiencing was critical to engage with Wallace’s finished work, and witnessing was critical to engaging with work in the field, recording and cataloguing data. Elicitation was applied to the final sample selected from the body of paintings and stories as part of the holistic consideration of the interpretive bricolage. The combination of engagement strategies maintained some onus of responsibility with the bricoleuse to share her perception and meaning-making in the spatial and temporal hermeneutic of the oration and the dialogue (Van Manen 1990). This also maintained

the open space required for constructing layers of interpretation that continued to represent Wallace's intentions and the bricoleuse's insight of what Wallace's work revealed.

The formal process of audiencing occurred at several opportunities in the qualitative rubric.

These included the bricoleuse's close visual summary of each painting and close consideration of the intended audience. The intended audience was derived from the content of each work, and in conversational dialogues with Wallace. Elicitation also provided opportunity for the bricoleuse to express insights towards the interplay of social, political, temporal, ecological and cosmological dispositions as she understood or saw them. Rose's (2012) framework for a critical visual methodology informed the rubric further. The initial quantitative analytic coding of Wallace's body of work 2003–2008 reflected her choice of technology, ratio of content to objects and narratives and trend in relation to amounts of money and sales of works achieved. Collated with fields represented by date, modality, size, sale value, image and content these formed quantitative summaries drawn from the Keringke Arts Management software.

3.1.7. Tools of this interpretive bricolage

Interpretive bricolage was essential to assure the authorities of the diverse and multimodal data that were utilised in constructing the final montage with the tools described above. These included techniques adapted from (a) hermeneutics, (b) grounded theory, (c) visual and arts-based research, and (d) oral and biographic research. Techniques were adapted via data-driven construction in which the process of both intercultural praxis and culturally safe interface provided a deliberate Indigenous Knowledge perspective that maintained the agency of Wallace's Eastern Arrernte standpoint. In constructing the methodological bricolage to respond to the localised context, the bricoleuse considered the following authorities:

- voices of Wallace's biography, oral history and storytelling
- visual and perceptual impact of her paintings and her interpretation and elicitation of images
- multimodal engagement of audiences
- ethics and values informing construction of the cultural interface
- convergent thinking in terms of sustained teaching and learning scenarios throughout life.

The tools needed to assure the authority of the data were gleaned from several methods and adapted to most effectively do the job required; that is to facilitate the process of constructing data-driven findings. The rich potential of qualitative data coding informed the process of identifying findings from within the descriptive text of the qualitative rubric. Other tools were those adapted from visual research where the *act* of audiencing diminished the balance of power and authority deflecting to the researcher through the lenses of her experience, and defended and included the authority of the artist's interpretation. The differences in the narrative style and the position in relation to experienced events or otherwise were a distinguishing feature in the sampling design. The interface of different knowledge systems culminated in adaptation of the Western corpus the bricoleuse drew from, influenced by the intercultural lens and the Indigenous Standpoint Wallace brought to the interface. Adaptation of research tools philosophically grounded in Western academic disciplines ensured that the methodological bricolage could mediate Wallace's interpretation and the multimodal nature of data informing the bricolage. The bricoleuse understood the importance of artistry to the artist's standpoint in terms of how she negotiated the content, context and impetuses of her everyday praxis. The source and the location of Eastern Arrernte heredity informed her interpretation and representation, and her work demonstrates her intentional informing of different intercultural cultural audiences.

Wallace's voice transmitted appropriately, the authority and influence of Eastern Arrernte in this bricolage.

Grounded Theory techniques offered a rigorous approach to holistic data management and maintained an open view towards findings through construction that allowed the data itself to bring to light interpretation and meaning otherwise hidden from view. Consideration of orality and the aural quality of voice used in storytelling was essential to the process of data using oral history, biographic or sociological interview techniques. Characteristics of oral recording, biography and history were informed by the relationship struck between the artist and her audiencing witness. These informed the nature of content, in keeping with the premises of oral and biographic research methods (Gluck & Patai 1991; Merrill & West 2009; West et al. 2007; Yow 1994). The practices of oral and biographical recording were sources of elicitation because they informed disciplines grounded in frameworks of equitable exchange. Intentionally and necessarily, the conversational dialogue of hermeneutic phenomenology (Van Manen 1990) considered language, silence, body language, and other forms of expression including tonality, phrasing, rhythm and timbre in the act of attentive listening, attunement, hearing, interpreting, reflecting, returning and re-returning to the act of dialogue. The art of witnessing, suspending and quieting the attuned listener's response is shaped also by the traditions of expressive arts therapy and oral history, in which the notion of phenomenological, non-verbal, expressive communication is held centrally by both witness/audience/interviewer and expressive performer (Betensky 1995; Eisner 2008; Kossak 2009).

The premise for working with data-driven processes drew significantly on the phronetic values and tenets of reciprocity, respect, relationship and revelatory learning achieved. Movement between the experience of being engaged and immersed and the objective of interpretation and

analysis involved mediation. The bricoleuse applied the advantage of the open safe spaces of the bricolage, and its flexibility, to respond to significant tasks of data and knowledge management with consideration of Wallace's Eastern Arrernte authority, ownership, intentions and agency. This space of reciprocity was vital, to the research praxis, and contributed to tangible data and findings. Less tangible, but also vital was use of two spoken languages. We worked primarily in English, which is Wallace's second language, and used her staged teaching and learning approach to the scope and depth of intercultural conversational dialogue. This significant method was one Wallace used to facilitate the bricoleuse's immersion into the content and context of the praxis as though an intercultural teaching and learning curriculum. The timeframe was such that deep and long consideration and layering of the sample of stories and paintings was recorded in English and in Eastern Arrernte.

3.2. Data collection and management

The full data set included Wallace's paintings with stories from the period 2003–2010 compiled from three sources:

1. Keringke Arts Database: A catalogue of Wallace's work compiled by Keringke Arts from the period 2003–2010 using the Arts Management database which recorded media used, size, sale price, date, story and image of painting
2. Field Work Matrix: Data generated through field work considered:
 - title, date
 - voice: story or song, biographic or anecdotal
 - site: content site specific or generic

- theme: place, education, ancestral, relationship, enactment, family, custom, fragment, actual, interface
 - form of Wallace’s representation: painted, enacted, told
 - intangible source: told, enacted, tyepetye, dialogue
 - tangible source: tyepetye, landscape, rock ochre, petroglyph, site, dance, song, body design.
3. Methodological Rubric: A set of five questions and a summary generated descriptive text relating to context, topic, audience, aesthetic, elicitation and descriptive summary.

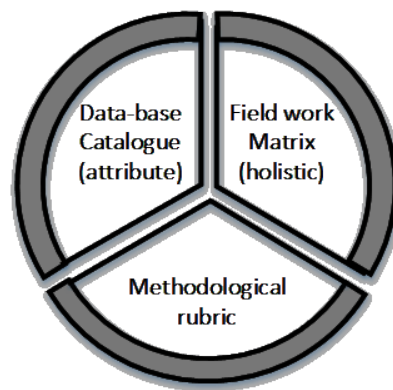


Figure 3.1: The three primary data management tools.

Figure 3.1. represents three data management tools contributing a holistic process of data management in which each tool recorded specific attributes and characteristics, which contributed to selecting and working with a final data sample, and a method of interpreting it.

3.2.1. Database catalogue, attribute coding

This section introduces the data framework that ensured the research attended to hermeneutics of interpreting the multimodal and representative sample of Wallace’s painting and storytelling.

The full data set drawn from the Keringke Arts catalogue of Wallace’s work in the period 2003–

2010 recorded 178 paintings and 51 stories. In order to start to sort the information into data, ‘attribute coding’ (Saldaña 2012, p. 69) was applied across all the artist’s works recorded in the catalogue. Attribute coding was good for data management; it ‘provides essential participant information and contexts for analysis and interpretation’ (Saldaña 2012, p. 70). The Keringke Arts artist database provided a comprehensive record of all work catalogued since 2003, when the database was established. Of Wallace’s catalogued work, attributes of ‘paintings on canvas’ and ‘painting on canvas with story’ quickly delimited works across the database. Those on the list made in a variety of other media and those called ‘untitled’, without story, or with only fragments were removed. This coding produced immediate quantitative results against the attributes of date, media and financial return to the artist. It also made evident characteristics which allowed further sorting of the works on canvas into categories as Major Paintings, Minor Paintings, Major Stories, or, as mentioned above, untitled/fragments. The first three categories became important to the final sampling as a way of ensuring the sample was the most representative possible. The characteristics of each category were:

- *Major painting*: layered and detailed painting that created a strong perceptual impression for the viewer
- *Minor painting*: painted more simply but indicated complexity; or provided detail-illuminating insight into Wallace’s construction of mark making and meaning
- *Major story*: complex and evocative with descriptive attributes that prompt the listener to make meaning or glean insight
- *Fragment or Untitled*: generic, not detailed, not indicative of new material

Drawing these characteristics together gave 18 types of work; a representative sample from the data set of 121 paintings and 51 stories represent these types of work (see Figure 3.4).

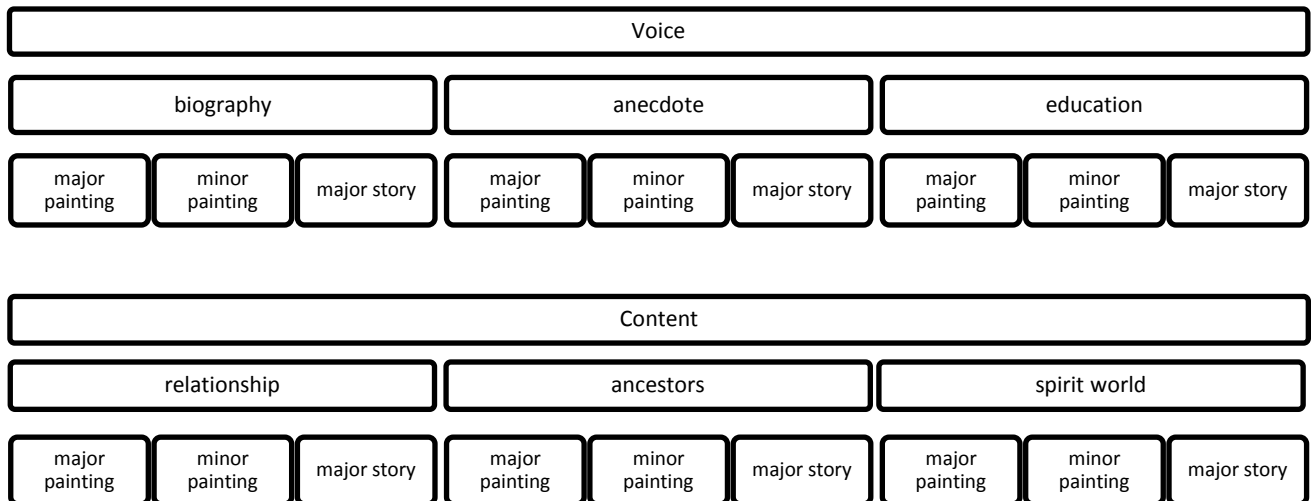


Figure 3.4: Sample identified through holistic and attribute coding to which the methodological rubric was applied

3.2.2. Field work matrix, holistic coding

The next stage of data coding simultaneously applied attribute and holistic coding to the remaining data, with the addition of information from the field work matrix. Holistic coding treats the data in an exploratory way by ‘grasping basic themes or issues in the data by absorbing them as a whole (the coder as ‘lumper’) rather than line by line (the coder as splitter)’ (Saldaña 2012, p. 142). Of the 178 paintings, 121 and all 51 of the stories were sorted according to two main qualities ascertained in field work: the storytelling voice or the painted content. Holistic coding elicited the best possible access to the ‘full content’ (Rose 2012) and identified themes that emerged as paintings and stories were sorted into categories of storytelling, voice; or about events painted, content. Across the characteristics of voice and content two sets of three subsets emerged. These were voice: biographic, anecdotal, and educative; and content: relationship, ancestral, and spirit world (see Figure 3.2.). Rose (2012) suggests that such initial ‘emergent themes create a broad, representative stratified sample for close analysis’ (2012, p. 63); this was an occasion when that occurred.

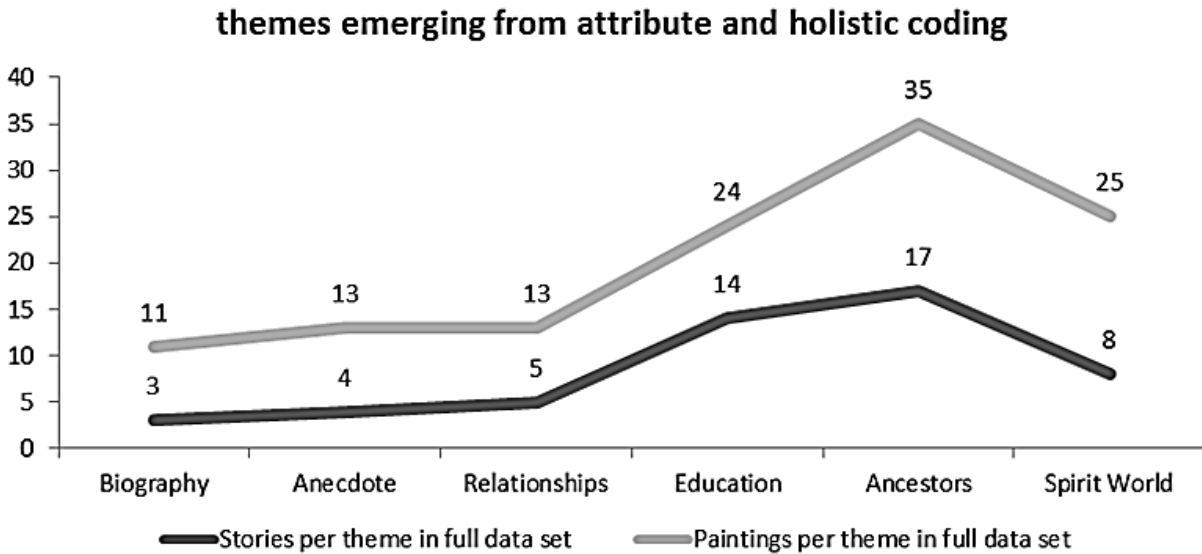


Figure 3.2: Data management using attribute and holistic coding of paintings and stories.

3.2.3. Qualitative rubric, thematic and theoretic coding

The data drawn from Wallace’s work were oral, aural and visual. These qualities presented a unique set of methodological issues to consider within the bricolage. The qualitative rubric was an adaptation of the bricoleuse. The aim was to ensure that as deep an interpretation and hermeneutic understanding as possible emerged from the sample of the work. Approaching the data necessitated constructing a process that would deepen insight into Wallace’s artistry and art objects, beyond perceptual response. This qualitative rubric ensured that Wallace engaged in interpretation of her own work through initial recorded narrative first, and then through conversational elicitation with the bricoleuse, which occurred in 2011. The construction of the rubric addressed the modalities understood as essential attributes of Wallace’s work, and evident in the literature most attuned to arts-based, creative, or visual research:

Modal engagement	Theorist, Philosopher
The accompanying act of witnessing the artist, production and audience experience	Barone and Eisner (2011); Betensky (1995); Kolb (2008); Lorenz and Kolb (2009)
The use of dialogue in discussing artistry and visual data	Betensky (1995); Dewey (1934); Lorenz and Kolb (2009); Rose (2012)
The reflective activity of analytically looking	Dewey (1934); Lorenz and Kolb (2009); Rose (2012)
Considering sites of production and socio-political aspects informing the works	Barone and Eisner (2011); Betensky (1995); Dewey (1934); Kolb (2008); Rose (2012),
Considering the intended and actual audiences	Barone and Eisner (2011); Kolb (2008); Rose (2012)
Considering the technologies of production, representation and display	Barone and Eisner (2011); Betensky (1995); Kolb (2008); Lorenz and Kolb (2009); Rose (2012)

Table 3.1: Considerations and influences of the rubric for visual and oral data

These essential attributes were adapted into the set of five questions (see Table 3.2). When answered and transcribed they formed descriptive and hermeneutic texts. Both the artist and the bricoleuse contributed to the texts. The bricoleuse’s insights stemmed from the process of construction of data management but did not usurp the artist’s interpretations. The rubric framed a process that considered the method the question enacted, the question to frame the answer, the method of response and the phases of coding applied to the text after completion of process with each work in the final sample (see section 3.3). The process was:

Method	Framing question	Respondent method	Coding phases
Audiencing	Where did it happen?	The bricoleuse documented	Thematic
Audiencing	What's the story?	Wallace orated	Thematic, Theoretical
Audiencing	Who was it told to?	The bricoleuse documented	Thematic
Elicitation	What do you see?	The bricoleuse visual analysis	Thematic
Elicitation	What does the artist see?	Wallace's dialogue	Thematic, Theoretical

Table 3.2: Qualitative methodological rubric and process

Following the thematic coding phase the bricoleuse wrote an analytic summary of each work in the sample. The properties of the questions included:

1. Where did it happen? This is about *context*, the situation or place where relevant events occurred;
2. What's the story? This is about *subject or topic*, the information offered through the painting and story
3. Who was it told to? Who are the *participants*, the actual and the intended audiences
4. What do you see? A close description of how the bricoleuse sees the *form*, the structure, composition and appearance of the painting and story
5. Photo elicitation with Wallace: reflective conversation with Wallace to *elicit* what she sees when re-viewing the selected work closely in conversation

A written *summary* of each work drew on the information recorded in the five questions above. A sample of works was necessary because the whole body of work remained far too large to develop deeper hermeneutic insight in this thesis. The sample (see section 3.3) emerged from the process of constructing the methodological bricolage. In early data collection and cataloguing phases, the holistically managed body of work revealed characteristics and attributes. Those characteristics and attributes framed selection of 18 paintings with 18 accompanying stories: this was the sample (see 3.2.1 and 3.2.2).

3.3. Methodological rigour

This section describes the methodological considerations for a rigorous constructivist process associated with qualitative research methods that are reproducible, open to data-driven findings, and appropriate to the constructed intercultural interface.

3.3.1. Saturation

Where the object of qualitative research is to ‘demonstrate that saturation has been reached, which means that depth as well as breadth has been achieved’ (O’Reilly & Parker 2013, p. 3) the adequacy of the sample is not determined ‘solely on the basis of the number of participants but the appropriateness of the data’ (O’Reilly & Parker 2013, p. 7). Data saturation in a constructivist paradigm can be said to be the point at which nothing else new emerges through combining and splitting and recombining the data (Denzin & Lincoln 2011; O’Reilly & Parker 2013; Saldaña 2012). In keeping with the notion that qualitative research seeks to explore the range of opinions, experience and expressions of life and that saturation of the sample represents sufficient depth and breadth of information, the full data set compiled from one artist does provide an ethical and legitimate sample (O’Reilly & Parker 2013). Data were drawn from

systematic recording of the painting and storytelling of one artist made between 2003 and 2010 because earlier records were not systematic or consistent in detail recorded. Works made before 2003 were not considered as many lacked a record of the image or a transcript or recording of the story. The sample size of 178 paintings and 51 stories were adequate to ensure that data saturation occurred in relation to findings that retained context and content (see Section 3.2).

The sample used to generate the findings revealed what was hermeneutically available through interpretation while adhering to the ethical tenets and protocols of the interface. A manageable sample depended upon immersion with the data through pre-coding and ongoing experience of managing, categorising and coding. As data was ‘de-lumped’ (Saldaña 2012) or split apart, attributes emerged until the tangible and intangible linked in ways that sustainably described the sample which was the point of data saturation. The artist’s transmission and maintenance of Eastern Arrernte knowledge and culture, and the bricoleur’s intention of to gain insight ensured that consideration of this sample of the artist’s work extended beyond the initial management, sorting and viewing, beyond the ‘impact that precedes all definite recognition of what it is about’ (Dewey 1934, p. 151).

Concepts of experiential, social and cultural learning and knowledge management suggested that the multimodal transmission of knowledge useful to intergenerational knowledge maintenance was also useful to intercultural understandings. At an experiential presentation for a national marketing conference in Darwin, artists (Keringke Arts 2012) offered access to sand drawing, visual display and contemporary painting. The audience of marketing experts, primarily non-Aboriginal, gained insight into multimodality that they had not previously considered.

The routine of collaboratively documenting multimodality occurred from 2003. At Keringke Arts we focused on recording and documentation at specific sites with the following outcomes:

1. From 2003, we recorded stories and archived images of Wallace's paintings as we worked at Keringke Arts
2. From 2006, we travelled to places significant to the maintenance and transmission of Wallace's culture to make site-specific oral recordings and documentation
3. In 2008 Wallace and three other elders, Mrs Abbott, Mrs Turner and Mrs Dobson directed an event the bricoleuse produced and managed called *Apmeraltye Ingkerreke* (Boyle & Lovell 2009). A large-scale cultural exchange project, it developed public workshops that facilitated maintenance and transmission of Eastern Arrernte knowledge among several generations, and offered an experience of the living connectedness of Eastern Arrernte to visitors from elsewhere.
4. In 2009 we co-authored a bilingual publication *Listen deeply, let these stories in* drawn from the recordings of biography, cultural events, paintings and storytelling (Wallace & Lovell 2009b) made during data collection.
5. The data gleaned from the work conducted in 2003–2010 was applied to this bricolage.

Rosenbaum (2007) asserts that a theory is not created through verification; rather, through being shown to exist. With this multimodal data, that meant seeking the most exhaustive interpretation achievable that occurred at a convergent point of thinking in a space of intercultural interface.

Kincheloe, McLaren and Steinberg (2011) asserted that the hermeneutic process completes when the cycle of recurring conversational dialogue has deepened and saturated all aspects graspable through the wide influences of data and context and the specificity of interpretation of content

(Gadamer 2006; Kincheloe, McLaren & Steinberg 2011; Van Manen 1990). The data-driven process of constructing a final montage was not a linear progression. Insights and perspectives occurred as a result of clumping and splitting data and then clumping and splitting it again in a response to the first set of findings (Charmaz 2006; Saldaña 2012). Opening the data to coding and recoding ensured saturation; domains formed in the earlier coding events were suspended; recoding then acted to triangulate the two coding events (Charmaz 2006; Saldaña 2012).

3.3.2. Coding

The initial thematic coding aggregated the data from which the sample was drawn. The data were organised as the result of holistic sorting into the themes of voice: biographic, anecdotal, and educational and of content: relationships, ancestral and spirit world. In order to establish whether these domains fully described the artist's interpretation the bricoleuse applied a second cycle of coding. The recoded sections were those where the transcript has the artist's response to the questions in the rubric. Recoding completed the hermeneutic circle that ensured collaborative interpretation remained. Five central domains emerged from the recoded sections: Identity, Country, Knowledge, Resources and Time (see Figure 3.3). Each of the 11 domains attracted attributes which described specific qualities of context, interrelationship, content, prevalence and temporality. The findings, described in Chapter Five, represents an insight of the complex habitus of contemporary artistry in a kinetic, transformative engagement of knowledge as interpreted from Wallace's paintings and stories.

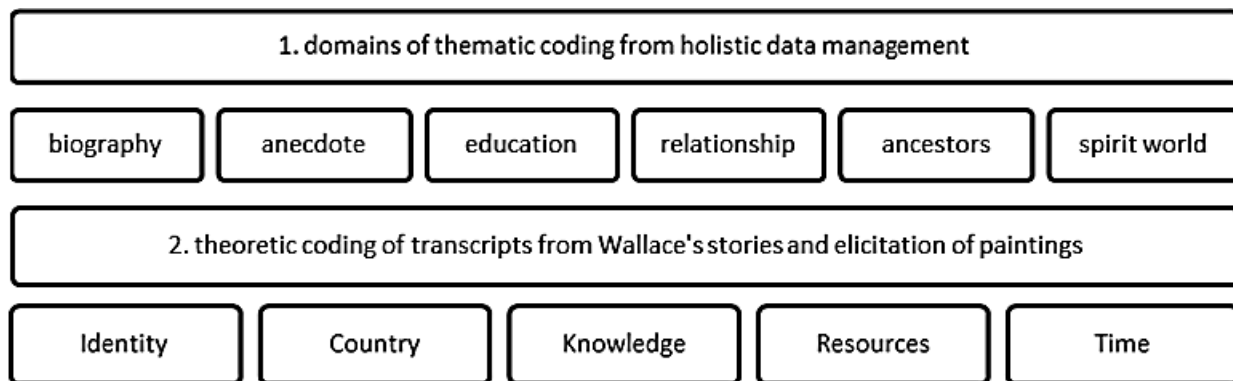


Figure 3.3: Domains identified through coding phases applied to the text from the methodological rubric

3.4. Research questions

The thesis asks *What do Wallace’s paintings and stories of the Eastern Arrernte homelands reveal?* Dewey (1934) suggested that: ‘“revelation” in art is the quickened expansion of experience’ (1934, p. 281). The term ‘revelation’ encapsulated the organic development of understanding through elicitation, interpretation and analysis. Hermeneutics is an interpretive and revelatory process of meaning-making, and bricolage is a construction of layers of meaning to form a final montage showing as much of the thing all at once as is possible. Wallace’s intellectual output included her language of artistry and her skill, knowledge and perception combined through the form of paintings and stories in the context of everyday and life events. Morrison (1994) describes the conceptual challenge that imagination offers to Western paradigms. She describes the Western tendency to reduce imagination to a comparison of difference about the ways people can construct against, or are constructed against, the world. Shared imagination was vital to the process of understanding the artistry Wallace practiced. Her artistry, combined with imagination, allowed the bricoleuse to identify what Wallace’s paintings and stories revealed locally, even as she remained at an intercultural interface with Wallace.

Morrison suggests that imaginative processes in research paradigms means ‘struggling to find the language to do this and then struggling to interpret and perform within that shared imagination’ (1994, as cited in Smith, L 1999). To ensure that the vital perceptual as well as intellectual meaning-making from Wallace’s artistry became seen the rubric was constructed as an open process and space. The outcome of applying it with Wallace demonstrated that, until we focus with intention we do not know what knowledge is available in any intercultural interface. A shared imagination was a vital tool for multimodal communication and praxis. An open, culturally safe space guided by imagination cleaves to congruent experiential leaning in lieu of any definition, or restriction that might come of being part of one or another academic discipline.

3.4.1. Theoretical questions

There was significant tension at first between imaginal, co-creative praxis that the bricoleuse practiced and the Eastern Arrernte staged learning by doing that the artist practiced. Ethical protocols and tenets provided the structural foundations that ensured cultural safety of the artist and the bricoleuse, in a space open for communication. Constructing the meaning-making of multimodal communication developed into insight without losing sight of the cultural ownership, learning or the need to return benefits of arts-based process, findings and theory to the community of origin. The interface recognises an Eastern Arrernte knowledge system to which the bricoleuse relates as a multi-modal learner and in which Wallace models multi-modal learning. The bricolage became an extension of praxis located at Keringke Arts and on Wallace’s homelands. The everyday practice of arts-based production drew on learning and co-creative experiences of reciprocity, relationship, respect and revelatory learning from the knowledge systems at the heart of the interface. The orientation towards innovation, transformation and contemporary transmission of knowledges and forms of knowledge is not isolated to Wallace

and Eastern Arrernte homelands (Acker, Stefanoff & Woodhead 2013). Wallace continued to seek out knowledge from homelands and elders, and to transform opportunities of the contemporary world into activities that increased everyday agency of Eastern Arrernte. The centrality of artistry within her representation of knowledge ensured that the interface maintained its orientation towards constructing a montage that reveals the contemporary and ancient maintenance of everyday multimodal communication. Denzin and Lincoln (2011) suggest that the participatory and constructivist nature of researching arts based data includes a theme of ‘subjective-objective reality, co-created by mind and the surrounding cosmos’ (p. 195). The role of, and engagement with, the bricoleuse’s imagination as well as the artist’s was critical; for where and how would the wisdom of the past be expressed as it is lived today, without the imagination, creativity and artistry of artists and the perceptual engagement of audiences?

3.4.1.1 What were the theoretic ideas and frameworks that informed the bricolage?

The characteristics or nature of being is an ontological presence in the artist’s paintings and storytelling. The bricoleuse’s initial constructivist orientation brings with it the insistence that there are multiple perspectives that reflect different standpoints from the same data (Lincoln, Lynham & Guba 2011). Through engaging the artist in interpretation and insight about her art and story, and her role in continued Eastern Arrernte traditions of maintenance and transmission, the bricoleuse’s ontological perspective opened to deeper awareness of divergent and convergent aspects. The bricolage maintained the open space of co-existent ontologies and multiple interpretations of the knowledge, framed in the process of methodology attuned and applied to data. The artist’s lived experience evinced the sources that underpinned Eastern Arrernte knowledge as the human and more-than-human ecologies of the homelands. Ontology is part of

the human process of meaning-making; it is a tool, a form of, or orientation to, beliefs derived from lived experience and being. As such, the ontological divergence of artist and bricoleuse are legitimate impetus for the intercultural interface. Just as ontology reflects lived experience, artistry expresses traits of location, language, heritage, inheritance, temporality and knowledge systems (Van Manen 1990) offered to audiences experientially and perceptually through multimodal communication. We retained divergent and convergent ontological standpoints and the resounding tension of the intercultural is part of the bricolage. The hermeneutic circle was adapted to the form and validity of arts-based praxis, and to the many conversational dialogues within and across the scope of the bricolage.

3.4.1.2. Relativist themes

For bricolage to accommodate ‘what is real’, there needed to be recognition to encapsulate the complex of different knowledge systems and the collaborative hermeneutic of experiencing and the making meaning of lived experience (Lincoln, Lynham & Guba 2011). This standpoint accepts that ‘local and specific constructed and co-constructed realities’ (2011, p. 193) are at play as relativist themes in the constructivist paradigm. Biographic research methods were a useful pointer to the construction of data management that collated the artist’s voice and life-story as biography and more. The storytelling provided qualitative input entwined with content, modality and context of paintings and stories that sometimes reflected biographic experience, sometimes human ecological and sometimes more-than-human experiences of her life and the lives of her ancestors. The ‘real life story’ disclosed by Wallace’s in her biography was narrated in publication (Wallace & Lovell 2009b) and as such could be chronologically compared to other sources of literature. Such sources include stories of early mission settlement and colonisation of traditional homelands of Eastern Arrernte and other Aboriginal language groups. When Wallace

listened to the entire narrative of her life story read back without the layers of multiple perspective present in her iterations, she laughed hard and said: ‘You have written down everything ... all the little words I said; you copied them ... I never thought of it like a story before!’ (KK. Wallace 2007, pers. comm., 25 February). Whitebeach (2010) suggested that the nature of Eastern Arrernte temporality offered Wallace as custodian, artist, aural and oral narrator ‘a resonance and presence that help locate the narratives simultaneously in timelessness and within very specific historical events and circumstances’ (p. 111).

3.4.1.3. Which language and what ‘audience’ is the bricolage attuned for?

Wallace experienced tension between the dominant educational paradigm of the mission and her Indigenous Standpoint, which includes the heredity, language and identity she was born to, and continues with, in a long line of Arandic ancestors. In the 1950s and 1960s, the mission insisted the Western system of knowledge and the doctrine of Catholicism were to replace all facets of Eastern Arrernte culture and tradition. The missionaries required Arrernte to give up their identities and systems far more ancient than the church and emanating from the homelands where the church had settled. At that time this included a ban on speaking in Arrernte or other Aboriginal languages (Wallace & Lovell 2009b). The tension has remained. Many people did not give up their belief systems or language at the behest of the church, yet they were dependent on the structure of the mission for survival, and they enjoyed aspects of organised Catholic religion. This bricolage is a constructed intercultural interface; it acknowledged the tension between the still-dominant Western educational paradigm and the ongoing nature of the quest to transform the learning experience of Arrernte children into a culturally responsive educational paradigm. Wallace proposed that public Eastern Arrernte knowledge could inform and educate everybody across the homelands and throughout the wider regions, languages and cultures. She suggested

that good insight into specific public Eastern Arrernte knowledge would help construct a shared future (Wallace & Lovell 2009b). We make an interpretation of domains and attributes of her artistry through the process of interpreting and making meaning from paintings and storytelling, in light of her located and functional approach to teaching and learning across cultures, and informed from multiple standpoints.

The bricoleuse has worked into the open space between the dominant constructive paradigm and the culturally responsive standpoints (Denzin 2010; Kincheloe 2012) expressed in literature, in artistry and in collaboration. Indigenous researchers Nakata et al. (2012) and Smith, L (1999) discussed the essential nature of locating one's Indigenous self in relation to the dominant Western paradigm without assimilation by it. This is congruent with the interpretation Wallace gives of her experience and her mindset, as stated above. Both Smith and Nakata attest that the challenge for Indigenous knowledge and research was to transform despite the delimiting of Indigenous within Western paradigms. This is convergent with what Merrill and West (2009) considered as a rewriting of the 'powerful other', if one is to 'affect transformation necessary for just social change' (p. 18). Smith, L (1999) suggested that as Indigenous 'we constantly collide with dominant views while we are attempting to transform our lives on a larger scale than our own localized circumstances' (p. 20). Indigenous Standpoint Theory (Nakata 2007a; Nakata et al. 2012) addresses the concept of a defined yet fluid construct (standpoint) that acknowledges that historicity, social, political and biographic inheritance exists as a uniquely Indigenous experience. Indigenous Standpoint informs engagement, or lack of engagement, at an intercultural interface. Aspects of Wallace's standpoint were extant in the interpretation of her artistry. This was invaluable in informing the construction of the intercultural interface and facilitated the process of the bricoleuse's understanding of cultural and intercultural tension

relating to educational paradigms. At the heart of the evidence of complex Eastern Arrernte knowledge forms and systems is the multimodal meaning-making and experiential connection through praxis. That brings the artist and the bricoleuse to a point of convergence, despite the complex dynamics of an intercultural interface. During her mission experiences, Wallace's tendency was to subvert the domination of Western influence thrust on her and to transform the skills she gained from enforced learning into something that empowers herself and other Eastern Arrernte in the context of everyday agency (Wallace & Lovell 2009b).

Audiencing was critical to engaging multimodality. It involved the bricoleuse listening to the tonal qualities of oration, which included biographical, cultural story, anecdotal and historical recount produced in either English or Eastern Arrernte, with or without translation, with or without accompanying painting or other modality. An onus of responsibility rested with the bricoleuse to share her perception of what was occurring in the spatial and temporal frame of the oration. This was a demonstration of learning in the cultural interface. Oral history and biographic research disciplines developed techniques and theories that described the role and the relationship of the orator and the recorder. Merrill and West (2009) suggested that oral and biographic methods in educational research were well placed to merge with many ontological and epistemological positions: 'Biographical approaches struggle with, but also challenge, boundaries of language, culture, academic disciplines, as well as, of self and other, while profound epistemological and methodological differences remain' (2009, p. 39). The conversational dialogue enabled the artist to speak and tell stories to the bricoleuse in her own voice, situating the bricoleuse as recorder and witness to the unfolding narrative, through responsive listening and conversational confirmation techniques. This resonated with Van Manen (1990) who proposed a hermeneutic conversational interview technique which 'requires

at a minimum some understanding of the language, concepts, categories, practices, rules, beliefs and so forth, used by members of the written-about group.’ (p. 13).

3.4.2. Method questions

Hermeneutics in the form of conversational dialogue and visual elicitation, created the language for constructing reality understood in the context of the interface. The theoretical position where findings are co-constructed as part of the interpretive bricolage (Denzin & Lincoln 2011; Heron & Reason 1997) influenced the methodological bricolage.

3.4.2.1. How are findings co-constructed as bricolage proceeds?

The hermeneutic and arts-based methods of conversational dialogue and visual elicitation ensured that Wallace and the bricoleuse communicated about the generation and nature of data in ways that were culturally safe, respectful of the extant and public nature of Eastern Arrernte knowledge revealed, and maintained the relationality of Eastern Arrernte social, human ecology and knowledge systems. This conformed with what Denzin and Lincoln (2011) describe as ‘the construction of realities’ that ‘must depend on some form of consensual language’ (2011, p. 105). The bricolage revealed findings through the process of elicitation and interpretation of the artist’s multimodal representation and interpretation. Conversational dialogue was propositional and was a function of co-constructed knowledge that informed and was informed by praxis. Indigenous Standpoint carries the authority of generational maintenance of thousands of years, and we enacted out conversations over a period of years (2003–2013). It was enough time to complete the hermeneutic circle from intercultural praxis through interpretation, and then again to praxis; however, the time is comparatively short in terms of insight of Eastern Arrernte generational temporality. Nakata et al. (2012) suggests ‘In the decolonising effort, attention to “epistemic concerns” ’ likewise engage in simplistic oppositional analysis between Indigenous

and Western knowledge epistemologies as the antithesis of each other, when the epistemological conditions of each demand much more measured and complex analysis' (2012, p. 127).

Wallace's biography demonstrated she consistently focused beyond the oppositional characteristics of the Western-Indigenous binary and the conversational dialogue between artist and bricoleuse was grounded in convergent thinking about arts-based teaching and learning.

Wallace used artistry to enact a complex process absorbing skills and knowledge imposed and accepted from missionary and other non-Aboriginal sources. Her innovative application of what she learned further strengthened her transformation of maintenance and preservation to continue to foster self-knowing and identity for generations of Eastern Arrernte to come. This openness to make use of Western influences and her deep intellectual position about co-constructing the intercultural interface are her extended objectives, and they fostered a praxis environment, not charged with complex power relations.

3.4.2.2. How do Indigenous Knowledge and Western knowledge relate in the bricolage?

Nakata et al. (2012) suggest that Indigenous Knowledge teaching and learning should provide Indigenous students with opportunity to understand and adapt Western systems of knowledge, without compromising Indigenous Standpoint. The rationale they speak of suggests:

This conceptualisation of the Indigenous contemporary space allows analytical attention to be drawn to the presence of both systems of thought and their history of entanglement and (con)fused practice, all of which conditions the way that contemporary Indigenous life-worlds can now be understood and brought forward for analysis and innovative engagement and production. (2012, p. 126).

Nakata's premise of 'entangled and (con)fused practice' resonated to the bricoleuse with Wallace's praxis of subverting the domestic teachings of the missionaries by adapting the new skills she learned from them. Wallace attributed some of the arrangement of fine dots, lines, and layers in her paintings to the experience of perfecting fine lace work, crochet and cross-stitch to the standard required by Catholic nuns at Santa Teresa (KK. Wallace 2010, pers. comm., 25 June). She also suggested her design eye for work on canvas might be partly the result of endless instruction for laying the table for the priest's meals, or mending the nuns attire, or broader domestic housekeeping activity 'with each thing in exactly the right place' (KK. Wallace 2010, pers. comm., 25 June).

Another side of the relationship between learning and subverting new knowledge, or innovating in the opportunity structure available, was the considered cessation of old knowledge to ensure its was not available in the context of a Catholic belief system which could not accept or interpret the meaning and value of such Eastern Arnernte practices. Wallace referred to the decisions made by her women elders in relation to the men's practice of sharing cultural information with anthropologists through trading works for collection or entrusting recordings and objects for 'safekeeping'. Wallace declared that her great-grandmothers actively chose to hold their intangible knowledge and articles such as ceremonial hair string. They burnt and buried the hair string of her ancestors deliberately 'rather than give away our power' (KK. Wallace 2006, pers. comm., April 18); and the women's songs remained largely unrecorded (Strehlow, T 1971). Literature traces the male European anthropologists' engagement with Arandic cultures as primarily occurring with Arandic men. The mythology and restriction of access to those myths, objects, enactments and ceremonies by women and children widely influenced the early European perspectives, described predominantly by European men in

ethnographic writing. These authors reflect the view that Arandic women's life and ceremonial roles were lesser, or even non-existent (Spencer & Gillen 1898, 1966; Strehlow, T 1962, 1971). Wallace and Abbott (KK. Wallace and A. Abbott 2007, pers. comm., 17 July) amended this to add that elder widows had the right of access to be shown 'everything' after their husband had died. The practice had ceased now as the relational lines of kinship had diminished and there are no more of the 'right men' left to complete this for Wallace or her aunties. Strehlow intimated that some women were evidently aware of men's objects, stories and keeping places (Strehlow, T 1971) but that he was not aware of 'proof' of women holding powerful or sacred songs, other than love magic and healing songs. This is not a direction pursued in this bricolage. Wallace's paintings and stories revealed public Eastern Arrernte knowledge, which sometimes included love magic and healing references. In this context, no search of restricted collections attempted to locate information about women's ceremonial activity or objects. Rather than this signifying an incomplete literature review, it demonstrates the depth and application of tenets for data management agreed by Wallace and the bricoleuse and the appropriately deep use of public knowledges. There was no need for any transgression of the bricoleuse into areas not offered as public knowledge, or proffered in the context of conversational dialogue.

It remained the intention that this bricolage was useful to Eastern Arrernte and others through praxis, and the activities and processes closely describing the multimodal maintenance, transmission and transformation of contemporary culture in community locations. Knowledge shared and co-constructed, as with the publication of *Listen deeply, let these stories in* (Wallace & Lovell 2009b), aimed to give back to the source and promote the culture of working with Eastern Arrernte on meaningful opportunities using negotiated spaces of cultural or intercultural interface. Without such propositions, knowledge and perception will not change, interpretation

will not include the hermeneutic cycle and conversation will not be dialogue. The methodology honoured the principles of collaboration, which is a means of engaging the theory of multiple standpoints (Nakata 2006) and returning research praxis and findings from public Eastern Arrernte knowledge back to the Eastern Arrernte community without onerous and delimiting interpretation of it.

3.4.2.3. Art and expression

Denzin and Lincoln (2011) suggest that constructivist paradigms are not commensurate with paradigms that seek to transform or effect social change through research praxis. Constructivist paradigms seek to understand the social and relational contexts and the language of communication, ‘to actively reflect what the data means to the study’ (p. 113). Forms of Eastern Arrernte multimodal communication were documented in literature, including the men’s petroglyph rock art (Gunn 2011) and the women’s sand-drawing (Green 2009). Field work revealed body paint designs, singing and dancing as further forms of women’s multimodal communication and separate from the men’s forms, which also included ochre-painted rock art. Understanding the context of Wallace’s contemporary paintings and storytelling relied upon acknowledging the ancestral records kept through multimodal forms of communication and inscribed or enacted within the homelands. Through the process of co-constructed and propositional hermeneutics, the bricoleuse understood that biography, Indigenous Standpoint, human and more-than-human ecology of homelands informed the content and mark making of Wallace’s work. Eisner (2002) suggested that the cognitive capacity to achieve the artist’s aims is substantial and requires ‘technical skills, sensitivity to relationships among forms, and the ability to use appropriate conventional signs’ (p. 18). These combined successfully, he explains when they engage somatic, or embodied knowledge. Works of art ‘call upon ideational and any

of the sensory resources we use to experience the world; the fact that the image is visual does not mean that the experience we have of it will be visual' (2002, p. 19).

It was essential that the tools used in this methodology were sufficient to reveal what the praxis of artistry might teach. This imperative concurs with that expressed in literature by Drahos (2011); Martin, K (2003); Nakata (2007a); Rose (2012); Smith, L (1999); and Thorley (2002) that Indigenous realities must be deeply reflected in research designs, methodologies, data collection and findings. The impact of the imaginal and creative process influenced the construction of interpretive bricolage as that freed the bricoleuse to approach the multimodal data set and draw on best-placed methods to co-construct the cultural interface. These methods included oral history, visual methodology, hermeneutics, biography, coding techniques and photographic elicitation adapted to meet the constructivist requirement of the cultural interface to best interpret 'the social context and culture ... represented by the data' (Lincoln, Lynham & Guba 2011, p. 113).

3.4.3. Analysis questions

The methodological bricolage generated insight into what Wallace's paintings and stories of the Eastern Arrernte homelands revealed through identifying dispositions and attributes from content, context and construct of her artistry. A deep analysis of the sample occurred through hermeneutic conversational dialogue and visual elicitation that engaged experiential, presentational, propositional and practical (Heron & Reason 1997) methods. Applied through the framework of a constructivist paradigm, adapted tools of praxis, audiencing, dialogue, interpretation and elicitation occurred in an iterative continuum of several years. The final

methodological weave supported the praxis and literacy of Wallace's contemporary Eastern Arrernte artistry through this interpretive bricolage.

3.4.3.1. What is the methodological weave of the bricolage

Bricolage was charged with being 'the process of getting down to the nuts and bolts of multidisciplinary research' (Kincheloe 2012, p. 168). The harvest of approaches used in this thesis was available only because they corresponded with the paradigmatic construction of the interpretive bricolage at the locus as a cultural interface. The tools (methods) assist the actions that documented, recorded and archived the 'experiential, presentational, propositional and practical' (Heron & Reason 1997) engagement of the bricoleuse and artist, through the consideration of tangible and intangible data, conversational dialogue, reflection, interpretation and analysis. Bricolage, fostered in the discipline of education (Berry & Kincheloe 2004; Denzin & Lincoln 2011; Kincheloe 2012), was provided opportunity for a range of rich contextual, experiential, multimodal and generational insights and accounted for the collaborative meaning-making. Precedence went to the process of staged learning, collaboration and co-construction that elicited and maintained the artist's views and voice among multiple standpoints informing the field of the inquiry:

JL: Why are we working this way? Why are you working with someone from outside of your culture, and outside of your country?

KW: Well I think it's a good thing. I've always wanted to write a book and I needed someone to do it with me, and learn about my culture, and the way I used to live. (KK Wallace 2006, pers. comm., 16 October).

Indigenous standpoint and systems, denied in phases of European settlement and missionary activity, are dispositions in this intercultural interface. Contemporary intercultural opportunity structures have not fostered the knowledge that Eastern Arrernte shaped, often denying the processes, relationships and connections of human and more-than-human ecology that underpin the homelands and cultural habitus. The methodological weave of this bricolage ensured that this did not occur again as a result or in the process of the constructed interface. The data-driven focus of the bricolage revealed dispositions of the homelands and knowledge habitus as Wallace's artistry iterated them.

3.4.4. Values questions

3.4.4.1. What are the values underlying the bricoleuse's practice that are essential to the bricolage?

The section describes some essential aspects of ethics and the position of the bricoleuse, who is 'biographically situated' (Denzin & Lincoln 2011, p. 11) in relation to the interpretive bricolage. Declaring ethical and political standpoints, understandings and tensions between bricoleuse and research participant are fundamental to the academic requirements of a thesis. Ethical protocols and tenets were intrinsic fundamentals of the relationship of Wallace and the bricoleuse in undertaking and negotiating the agency of everyday, in a shared workspace at Keringke Arts, and later, in the construction of the bricolage as an intercultural interface. Arts praxis fostered intrinsic values that included the philosophy of creative art as a space in which artists 'perceive what is real and then imagine what may be' (Eisner 2002, p. 199) and the praxis of collaboration which were extant to the bricoleuse and to the artist. In meeting the principles and protocols that guided Eastern Arrernte custodians and elders, we also met requirements of Indigenous intellectual property, moral and copyright protocols under Australian law.

Field work opportunities were generous and rich experiences essential to the praxis of learning and exchange, sharing, reciprocating knowledges and engaging imaginal and co-creative praxis. All of these facets encouraged the bricoleuse to maintain phronesis and tenets of respect, relationality, reciprocity and revelatory insight underpinning everyday praxis and construction of the cultural interface. Eastern Arrernte who were more experienced in the nuances, pitfalls and rewards of intercultural field work modelled what the bricoleuse followed. She learnt to ‘use perception, not mere recognition’ (Eisner 2002, p. 60) in data management as her role increased beyond immersion in tactile arts production. The data-driven, hermeneutic and praxis ethos was important; later, analysis established that much information regarding contemporary culture was expressed through painting and storytelling, but access to meaning-making depended upon degrees of understanding and insight (Bourdieu 1993). The same proposition existed for the bricoleuse who, over time, learnt something of what to look at, who to ask, and when to listen, in the context of the collaborative field work. Wallace related specific information about *apmere* homelands, the *altyerre* and *aknganentye* ancestral events which was recorded and documented in the field. As attributes collected in the field added to the matrix individual paintings came to be associated thematically to others. As paintings and stories were recorded the lens of staged learning, represented by layers of information, are constructed as the framework through which Eastern Arrernte biography and cultural meta-narratives synthesised. Artistry and objects coalesced and reflected the body of knowledge interpreted from within an Eastern Arrernte knowledge system. Through this process, Wallace revealed herself as a knowledgeable source for deep cultural and ecological knowledge, highly motivated to transform that knowledge and seek ways to re-engage contemporary Eastern Arrernte, and to facilitate cultural, intercultural

and cross-cultural learning. The contexts within which she enacted her role are those of the human ecology and cosmology espoused by her forebears.

3.4.4.2. Experience and perception

Applying the rubric to the sample of paintings and stories produced the bricoleuse's immersion at another level than the field work had already produced. Analytic, perceptual and experiential processes all contributed to positioning the bricoleuse's understanding and deepening insight into what was revealed by the findings from a sample of paintings and stories considered in the qualitative rubric and data-coding process. The experience of looking deeply at paintings provided a sense of locus further understood through the lens of field work in the homelands. Insight served as staged learning as facilitated by Wallace, in the context of the human ecology that was reflected in the paintings and stories of her homelands. Through field work, Wallace provided insight into sources of her contemporary artistry and motivations that were outside the production space at Keringke Arts where the opportunity structure of the cosmopolitan arts market transacted with her objects of art. This insight, occurring outside the studio production space, deepened the bricoleuse's awareness of Indigenous Standpoint informing the construction of the intercultural interface. She showed place-based examples of designs on rock faces and landscape forms; painted designs on bodies; and drew, using iconography and symbols that enacted stories, in the sand with hands, leaves, twigs, voice and movement. These perceptual and experiential encounters remained intangible, but were alive in the context of people and place. The opportunity to observe and participate in place, time, and story in tangible and intangible cultural heritage provided insight and honed perception. The nature of the source at each locus we visited informed the content of aural, visual, conversational, performed and enacted stories. Immersion with intangible cultural heritage, or the experience of 'doing stuff' and learning,

provided a real and everyday framework for analysis and consideration of the data sample for this academic context. In the process of constructing the bricolage, the bricoleuse mediated the need to immerse to learn and gain insight with the need to apply observational and analytic thinking from broader sources, including literature, to develop theory. Adapting a coding process that consolidated the tangible story and painting data was in keeping with the hermeneutic ethos and the fundamental importance of Wallace's knowledge of her homelands. At the heart of bricolage, the process of interpretation remained a convergent concept and dialogue between Wallace and the bricoleuse; extant beyond that was the Indigenous Knowledge embedded in Eastern Arrernte cosmology and human ecology of the homelands. Oral history provided a method for recording the stories in Wallace's voice, and for listening to and learning from her. Her voice held particular resonance, timbre, tone and expression in storytelling. The bricolage drew from recorded material transcribed in English, but part of the legacy of the process of data collection was the recording and preservation of Wallace storytelling in her Eastern Arrernte dialect.

3.4.4.3. Relationality, the bricoleuse and Wallace

In the field, the protocols about Eastern Arrernte knowledge management were evident, as the landscape is marked and understood through a framework in which men and women hold separate knowledge and knowledge in common. In addition, protocols of who can speak about something, and where, emphasised the importance of Indigenous authority over field work. The relationship of people to the matter (thing) or to other people present, and their complex relationships to the site in which the conversation is occurring (Dobson & Henderson 2013; Henderson & Dobson 1994; Walsh, F, Dobson & Douglas 2013) guided who would and who would not speak. The owner, manager, or custodial authority of a site, or a song or story would

speak publicly. Despite anyone else ‘knowing’ about that thing being shared, or having an opinion about it, the protocol was always followed. In the field, this ensured that respect for the human and more-than-human ecology continue, something to remain mindful of when away from the locus. This part of the complex *anpernirrentye*, skin and kin relationship system, enacted the relationality of the human and more-than-human ecology of homelands, each site recognised within one complex of interrelationships. *Anpernirrentye* has diminished as part of daily agency in ensuing generations, as families have become culturally diverse and blended, and settlement life style has decreased exposure to sites and the management of social systems associated with them.

From the perspective of the bricoleuse, the complex Eastern Arrernte multimodal communication Wallace iterated in paintings and stories provided glimpses of these as living structures, deepened through experiential opportunity to visit sites. These glimpses of human and more-than-human ecology, protocols and systems receded from the bricoleuse’s insight, deep into homelands agency and being. During times of field work we travelled to sites, studied Wallace’s family tree (Strehlow, T & Ankora 1959) and held general conversations about facets of Eastern Arrernte knowledge, as co-researchers generating data through immersion and conversation that motivated the direction of the next discussion, collection and site visit.

3.5. Methodological framework

As discussed in the introduction, visual elicitation and conversational dialogue are a mindful collaboration and co-creation. We recorded the conversational dialogues and storytelling monologues, and the bricoleuse transcribed those in English and with limited Arrernte language. ‘Storying’ is informed by the audience and the storyteller (Banks-Wallace 2002, p. 411); and an

experienced storyteller considers the social use of language in their performance in the same way adequate translation does (M. Flynn and V. Dobson 2008, pers. comm., 7 August). Several recordings and transcripts made in Eastern Arrernte provided comparison for content differences between a story told in English and in Eastern Arrernte. The Eastern Arrernte iterations were translated by Mary Flynn in association with the publication *Listen deeply, let these stories in* (Wallace & Lovell 2009b). In either language the tone, style, emphasis and dialect Wallace used reflected her intended audience, and this informed her iteration. Their translation revealed that the structure of stories in language differed from the structure of the stories in their English story forms. The cultural content, context and references in Eastern Arrernte always contained local and familiar references. The paintings in the sample revealed form relational attributes that were not apparent in stories, but which added significantly to the depth of the findings. These data attributes and various other contexts at play required a framework that a) adapted tools and methods suited to the data, that is, the media, locus and form relationality, and b) wove those into a methodological framework developed through the construction of the interface. Other influential contexts included a) the academic context of a thesis, b) extant intercultural and collaborative praxis, c) Wallace's standpoint, and d) her Indigenous Knowledge. These provided multiple focuses and depths that assured flexible and applicable methodology that 'is a display of multiple, refracted realities simultaneously' (Charmaz 2011, p. 5).

Axiological tenets of relationship, reciprocity and respect supported and encouraged revelatory learning that progressed in the hermeneutic engagement with the data sample. The framework for interpretation and analysis developed as an open process, and with some trial and error, when constructing the interface. The premise that visual data elicited information about the author, the subject and the audience (Rose 2012) fitted with the authority ascribed to Indigenous women

who performed and narrated visual and oral storytelling (Dobson 2007; Green 2009; Turner, MK & MacDonald 2010). The findings developed based on the process of documenting, managing and recording visual and oral data. Wallace's multimodal artistry was located within the context of the human and more-than-human ecology of the homelands. The process of developing the framework reflected these characteristics, which Rose (2012) might consider in keeping with the domains of the social, technical and perceptual natures of the data. The extent of agency from the locus and relationality of the homelands revealed a nuanced and complex context, within which Wallace's artistry is agency for cultural and intercultural transmission and transaction. The artist's interpretation of her homelands landscape informed the bricoleuse's montage through direct quotes from the transcripts of conversations, visual elicitations, storytelling events and the experience of visiting sites in the field. Likewise images of the paintings prompted visual elicitation of individual works and an understanding that the visual facility, diversity, depth and scope of her paintings represented a body of Indigenous knowledge (Kolb 2008; Rose 2012).

3.5.1. The field data

The data and its collection process in the field occurred through the relational and human ecological systems of Eastern Arrernte homelands protocols and the actors' compliance with these. Sociological influences from the disciplines of education, oral history and biographic research (Merrill & West 2009), and the paradigmatic constructivist protocols of social science praxis (Bainbridge, Whiteside & McCalman 2013; Charmaz 2011) offered convergences. Recording cultural stories at sites of origin in the homelands always met the Eastern Arrernte protocols Wallace observed in relating stories of place, ancestors and education. Under her direction, we visited the sites significant to the public stories she wished to share. The propositional nature of 'bush trips' opened them to accompaniment by extended family, which

sometimes led to activities that related the women to the sites we visited and provided opportunities for intergenerational activity. Those activities were not included in data considered for the bricolage, although they may have informed and inspired painting and storytelling and deepened the bricoleuse's insight. They remained activities shared by the actors at the time and place they occurred. The activities were exclusively directed by Eastern Arrernte because: a) Wallace and other women had previously experienced non-Arrernte management of field work data interpreted and used in ways they disagreed with, and b) the protocols guiding the bricoleuse's role, and the aims of the bricolage, were agreed and adhered to. That included the distinction between public Eastern Arrernte knowledge and events that enacted knowledge maintenance for a restricted audience. The orientation of Wallace's artistry to interpreting public knowledge was critical to engage as audience or witness, and beyond that, to the Keringke Arts Project Praxis (Keringke Arts 2012) that fostered public wider community and intercultural outcomes. Within those agreed protocols the bricoleuse was a colleague and collaborator, audience and witness, elicitor and reflector. The boundaries at which Eastern Arrernte elders stop and start stories, and the separation of domains that opened and closed did not circumvent the veracity of the content provided by Wallace's paintings and stories; it affirms her place as a contemporary artist and the role of her artistry. Maintaining this understanding of responsibility, ownership, identity and authority reinforced the interdependent, oral network through which management of cultural knowledge occurred.

3.5.2. The oral data

Any lessening, depletion, loss or absence of Wallace's voice from the cultural interface and the data would have diminished this collaboration, and the necessary tensions posited by the research

questions would be lost. Smith, L (1999) poignantly describes the spectre of an empty space, or a badly projected montage:

Reading and interpretation present problems when we do not see ourselves in the text.

There are problems, too, when we do see ourselves but can barely recognize ourselves through the representation (1999, p. 15).

It was essential that Wallace's voice found its way to the readers for their own interpretation and assessment of the oral, biographic and cultural data collected and represented in these findings.

The publication *Listen deeply, let these stories in* (Wallace & Lovell 2009) represented

Wallace's narrative and storytelling, in written English and in written and audio Eastern

Arrernte. That achieved a central aim of reciprocal praxis associated and completed Wallace's

vision for a book to take her grandparents' knowledge forwards and to wider audiences. The

publication of Wallace's stories and paintings in that format delimited the scope of this interface

contracted to address the question *What do Wallace's paintings and stories of the Eastern*

Arrernte homelands reveal? This question was open to the proposition that paintings and

storytelling revealed the deep, local, cultural knowledge and the extensive skills held close

through the praxis of artistry. Even as praxis offers points of convergence between differing

cultural knowledge systems, Wallace's is a knowledge system distinctly bounded within

homelands, and closely linked with everyday agency. Orality underpinned this proposition,

which informed construction of the interface using methods of academic tradition and sites of

Eastern Arrernte community and traditional knowledge transmission. Patton (2002) suggested

that 'The gathering of field data involves very little glory and an abundance of nose-to-the-

grindstone drudgery' (p. 322). However, the experience of artist and bricoleuse in the field was

that the reciprocal and multimodal nature of the data and the place-based context of collection

was an experience far different from Patton's description. In common with Rose's (2012) visual research framework, the oral data collection was undertaken at appropriate sites; it was informed, consented to and collaborated on by custodians where pertinent; and it was expressed and recorded using the modalities selected by the elder, artist, storyteller directing it.

The oral data strongly referenced and represented place-based embedded knowledge in the way that Wallace's stories and paintings served to contemporise and maintain public Eastern Arrernte culture. An example of the extent to which oral data was essential emerged in findings relating *Ngurre, Tapping Sticks Fly into the Sky* (167-06) derived as an iteration of part of the public verses of the song '**Therirrerte-khene awelye**'. This illustrated a process of how orality lent itself to transformation, transmission and maintenance in the organised restricted and public renewal of a song. Through the intergenerational relationship of present custodians to their parents and grandparents who had passed away, and who were previous custodians of song verses these verses were 'opened' and performed for the first time after an extended period of grief that had 'closed' them. Verses were sung out into the previous silence of country to which the custodians who had passed away were related. Within the field of biographic research, oral history rose to prominence because of the developing sociological acceptance of the individual, personal or minority narrative as a valid (historical) record of lived experience (Yow 1994). Social science researchers who use oral history methods attest that the voices and the silences of individuals involved in research and the researcher's own reflexivity are now essential features (Merrill & West 2009; Shopes 2011; Yow 1994). The multimodal communication portrayed in Wallace's work was layered and multifaceted. In the process of deepening insight into what Wallace's multimodality revealed, interpretive text served as a hermeneutic modality, which could record and reflect. Van Manen (1990) suggests that:

The conversational interview method may serve either to gather lived experience material (stories, anecdotes, recollections of experiences, etc.) or serve as an occasion to reflect with the interviewee on the conversational relation of the topic at hand (1990, p. 63).

This process became essential to the methodological engagement with oral data as iterative or dialogic.

3.5.3. The visual data

Photo elicitation and audiencing offered pertinent methods adapted to work with visual data and multimodal data. A method of visual elicitation which melded with properties of oral storytelling was adapted from the work of social scientists such as Kolb (2008); Lorenz and Kolb (2009) and Rose (2012). This accepted the premise that visual data elicited information about the author, the subject and the audience (Rose 2012) where this fitted with the authority ascribed to visual and oral storytelling performed by Eastern Arrernte women. Photo elicitation (Kolb 2008; Lorenz & Kolb 2009) provided a method of close analysis of visual data that revealed the surface, marks, construction and content (Kolb 2009) of the image, and a photo-interview method useful to making 'local cultural and social settings visible' (Kolb 2008, p. 2). These tools were adapted for the qualitative rubric designed to elicit findings through close consideration and analysis of a sample of Wallace's paintings and storytelling.

Betensky's (1995) method of phenomenological arts therapy proposed a framework for a therapist–artist process of distancing an image produced by the artist, in order to elicit 'new' understanding from the image. By observing it at a distance from the creative immersion, the visual perceptual impact may elicit content in a different way. This method was also adapted in the rubric to engage Wallace in dialogue about the perceptual impact and content of her

paintings, based on the theory that paintings externalise experiences she considers suitable for public audiences. Betensky's (1995) method includes visual display; distancing from the artwork; intentional looking the image; phenomenological description; study of structure, interrelated components and whole-of-image quality; phenomenological connecting; and integrating. Several of these steps became useful aspects of the qualitative rubric and coding phases in the construction of findings.

3.6. Methodological limitations

Through applying this methodology, findings revealed insight, analysis and theory bringing to light the influential nature of local and cultural multimodal distinctions found in Wallace's artistry. Literature suggested similar influences were prevalent among Aboriginal artists of various language and kinship groups in Australia, but rarely (Biddle 2007; Watson 1997) interpreted through intercultural praxis and everyday interface. The constructed methodological bricolage engaged at the sites of production and at the sources of the paintings (Rose 2010) from the start of the data management processes (Saldaña 2012). The biographic and relational story of the artist's life maintained the Eastern Arrernte cultural and social premise (Rose 2010) of sites of significance that were the source of the data collection and field work. Wallace and Lovell understood limitations presented if 'the cultural context of production is unwittingly erased', and 'the values of the modern system of the arts tend to operate as an invisible standard against which all such objects are judged or interpreted' (Nelson 2010, p. 54). The value of this methodology lay with the meaning-making revealed to occur through the artist's work in the context of the human and more-than-human ecology of her homelands. Contemporary adaptations and locally informed Aboriginal artistry relates in communal and unique ways (Bell, D 2002b; Biddle 2007; Watson 1997) and this work provided a case study from the locus of the

Eastern Arrernte homelands. Much Aboriginal art has been in some part informed, motivated or inspired by opportunity to produce for the audience at the intercultural interface, through the structure of cosmopolitan arts markets. Much is also drawn from the cosmology and human and more than human ecology of Aboriginal artists' homelands. In this context artistries at play are continually shifting, adapting and reacting, as art objects are variously contextualised and valued. Praxis had emerged in part through access to the opportunities of the cosmopolitan market; additionally, the protocols adhered to ensured artistry was recognised as a valuable mechanism for the maintenance of Indigenous Knowledge and human ecology, not merely produced to serve to inform cultural outsiders.

3.7. Ethics

Ethical practice and protocols are considered essential to acknowledge difference and diversity (Jones & Jenkins 2008) in this interface between collaborators with the academy. Charles Darwin University Human Research Ethics committee (2006) granted ethical approval for this academic thesis and from 2007 to 2013, University of Canberra provided a process of supervision, reporting and peer symposium. This contributed to the academic monitoring of the researcher, research design, data collection, management and ethical protocols.

Chapter Four: Data management and framework

4.0. Holistic data management and framework

This chapter describes how the methodological bricolage developed from a process of holistic data management, through a qualitative rubric framework, to findings from thematic and theoretic coding. From this methodological bricolage, the data-driven findings, analysis and synthesis determine a theory from the interpretive bricolage constructed as an intercultural interface.

The chapter is set out in the following sections:

Section 4.1. Holistic data management: provides a context and premise for the way data were gathered, considered and contextualised in relation to the ancient and contemporary sources.

Section 4.2. Holistic data framework: provides results of attribute coding, data sorting and the sampling matrix.

Section 4.3. Treatment of sample: provides the coding overview and the paintings and stories that complete the data sample.

As discussed in earlier chapters, the extant literature suggests there was no prior evidence that Wallace's paintings and storytelling praxis were a process that produced a body of Eastern Arrernte Knowledge. Through praxis at Keringke Arts, the bricoleuse was aware that Wallace assumes a significant role as a custodian and elder, holding extant knowledge within Eastern Arrernte contexts. In the cosmopolitan arts market Wallace has remained moderately successful as an artist, with a contemporary practice of close to 30 years. The painting and storytelling sample from her work between 2003 and 2010 that was used to elicit the qualitative data in the bricolage revealed Wallace's choices of media, content, size, form, colour palette, paint-mixing,

application and technique were hers alone, developed in response to her standpoint, the opportunity structures available and as her individual artistry. Selecting a representative sample from this period occurred as a process in which holistic attributes of the data, the bricoleuse's immersion with the data and the homelands, and consistency in Wallace's control of praxis and in the recording and cataloguing of her work at Keringke Arts determined what that sample would comprise across that body of her work.

4.1. Holistic data management

The full record of Wallace's paintings and storytelling from 2003 to 2010 was too large to work across qualitatively, and quantitative snapshots could not reveal the qualities embedded within the knowledge body of the works. Data management recognised qualitative and quantitative data separately, and the interpretive bricolage supported the process of adaptation and tinkering with appropriate methodological 'tools' (Saldaña 2012, p. 91). As part of the continuum of praxis from earlier projects, and the suite of data management tools used in Keringke Arts Centre, the early response of the bricoleuse was the 'holistic data management' (Rose 2012) approach to what was available for the construction of the cultural interface. Quantitative data provided a snapshot of the pathways of Wallace's artistry, transacting between the artist, Keringke Arts and the cosmopolitan arts market, over the eight years of consistently recorded data. Wallace placed art objects into the transactional opportunity structure that Keringke Arts mediates with the cosmopolitan arts market. There are financial and social benefits to her, her family, the community and the art centre from the transactions, but they are not primary impetuses or motivations for Wallace's work. The quantitative data acknowledged that these opportunity structures are at play, but the statistics do not further inform analysis. They do describe the

contemporary context, in which Wallace engaged the extant structures of the cosmopolitan arts market, through the agency of the Eastern Arrernte arts centre, Keringke Arts.

This bricolage was a response to the perceived gaps in insight by cosmopolitan audiences of Wallace's work. Extant qualitative data included the transcribed iterations of stories, told in English for many of Wallace's paintings at the time of cataloguing them. These appeared as single narratives or stories, without elicitation of paintings beyond the narrative, and did not indicate systems and interrelationships of underlying public Eastern Arrernte knowledge. The rubric constructed for deepening qualitative data was adapted from visual research and arts therapy methodologies that the bricoleuse was familiar with, starting holistically where 'the method categorizes data at a basic level to provide the researcher with an organisational grasp of the study' (Rose 2012, p. 65). The ensuing methodological data rubric and framework was constructed through the collaborative process of perceiving and understanding the multimodal, extant, tangible, intangible, and ancient attributes of the contemporary data. In constructing, the bricoleuse understood the artist's praxis to include extant, tangible and intangible influences. Earlier intercultural praxis identified the convergent point shared by Wallace and the bricoleuse, regarding the nature of arts-based praxis, collaboration and learning. T The contemporary praxis is grounded in the opportunity-structured interface between Aboriginal art objects, their cosmopolitan arts audiences and Australian Government policy.

4.1.1. Gathering data

Wallace's paintings and stories are referred to in the bricolage as 'art objects' and this term is in keeping with the term as it is used by Bourdieu (1993) in the *Field of Cultural Production*. It is immutable that objects of art first inform a sensory and corporeal experience; they are perceptual

before the critical mind responds with curiosity, judgement or meaning-making (Dewey 1934; Waks 2009). This immutable subjective experience of Wallace's artistry was essential to regard in the process of constructing a qualitative data rubric using multimodal data. The rubric ensured that the perceptual impact and experience, although subjective, were recorded by Wallace and the bricoleuse, along with the more objective data regarding the content of paintings and stories. The data gathering occurred at sites in Wallace's homelands and at Keringke Arts. In the field, the source and locus of the stories and forms of their record emanated as tangible and intangible forms of Indigenous Knowledge, some with a heritage of thousands of years.

4.1.2. Considering the data sample

The rubric was applied to the sample to consider the aural, oral and visual nature and qualities the paintings and stories transmitted. Coding and recoding drew domains and phrases across the sample, from the descriptive text of the rubric; this revealed a significant and yet, to the bricoleur unseen, system of layered knowledge underpinning the body of work. Not represented by single examples, some of the depth and complexity of the underlying knowledge was constructed when examples were lumped together and treated as a unified source. The rubric constructs the descriptive text even-handedly across the sample, despite significant differences in dominant characteristics, such as voice, or content, thematic or theoretical disposition. The process of coding began with a compiled catalogue of attributes describing each piece of Wallace's work during the period 2003–2010. From the catalogue, attributes that delimited some art objects and brought others into consideration reduced the potential data for the sample. As mentioned above, the field record of sites and contexts of production of Wallace's art objects provided links between the art objects, and the sources, nature and locus of production of her work. As the bricoleuse moved between the artist and the sample, rubric and interpretation, interrelated

content emerged that constructed rich descriptions of significant attributes. Human and more-than-human ecology, temporality and the role of the contemporary artist in mediating knowledge transmission, across temporalities and in the face of change impact are strong findings of the data interpretation.

4.1.3. Context

The context of this interface provides the interpretive bricolage with a culturally safe space and an opportunity informed by and considering the nature of the ancient temporality within which Wallace's work reveals continuum of praxis. The Eastern Arrernte context of her praxis confirms that Wallace's artistry is a contemporary interpretation of more ancient multimodal communication and context. The data rubric makes clear the multimodal characteristics informing her work and the relationship of public stories to their sources in the homelands. The field work matrix produced notes about multimodal sources at specific locations, as documented in this process, but remaining with Eastern Arrernte custodians and in archives, with a record of succession. In the context of interpreting from a sample of Wallace's paintings and storytelling, the links with the extant Eastern Arrernte tangible and intangible heritage that inform the sample will be described in the findings in Chapter Five.

4.2. Holistic data framework

The statistics extracted from the Keringke Arts database showed that the number of art objects Wallace produced gradually declined during 2003–2010. The database indicates 178 paintings and 51 stories by Wallace were catalogued at Keringke Arts in that time. In order to make best interpretation of this information, graphs were used which illustrate and compare quantitative data. These illustrated the trends in media (painting on canvas or on ceramic or other forms), the

number of paintings and of stories and the quantities of sales by dates. The figures and charts following provide statistics about Wallace's production of paintings by these quantifiable attributes. The evidence of work from the catalogue kept by Keringke Arts between 2003 and 2010 constellated the full body of her work recorded to that date in a comprehensive and consistent record. The 178 works catalogued include painted works produced on any surface, including canvas, linen, canvas-board, a range of slump mould ceramics, wooden furniture, works on paper, silks and musical instruments. The first rationalisation of the catalogued work towards a representative sample was to draw together, in several stages, consistent characteristics of this materially diverse body of work. The catalogue lists all stories, all of which, except one, had been painted on canvas. This work was included in the sample. The material qualities of texture, surface and production inform what the painting reveals. Difference in characteristics due to material qualities was reduced by delimiting all forms other than acrylic on canvas, with the exception of one painting on a ceramic vase, which was included in the sample. This work was included primarily for its characteristics as a major story (Grandfather Grandson, in *Ancestor Figures* sample group) that was not represented elsewhere in the body of catalogued works. The quantitative data snapshots are included here and do not inform the findings further.

4.2.1. Results of attribute coding

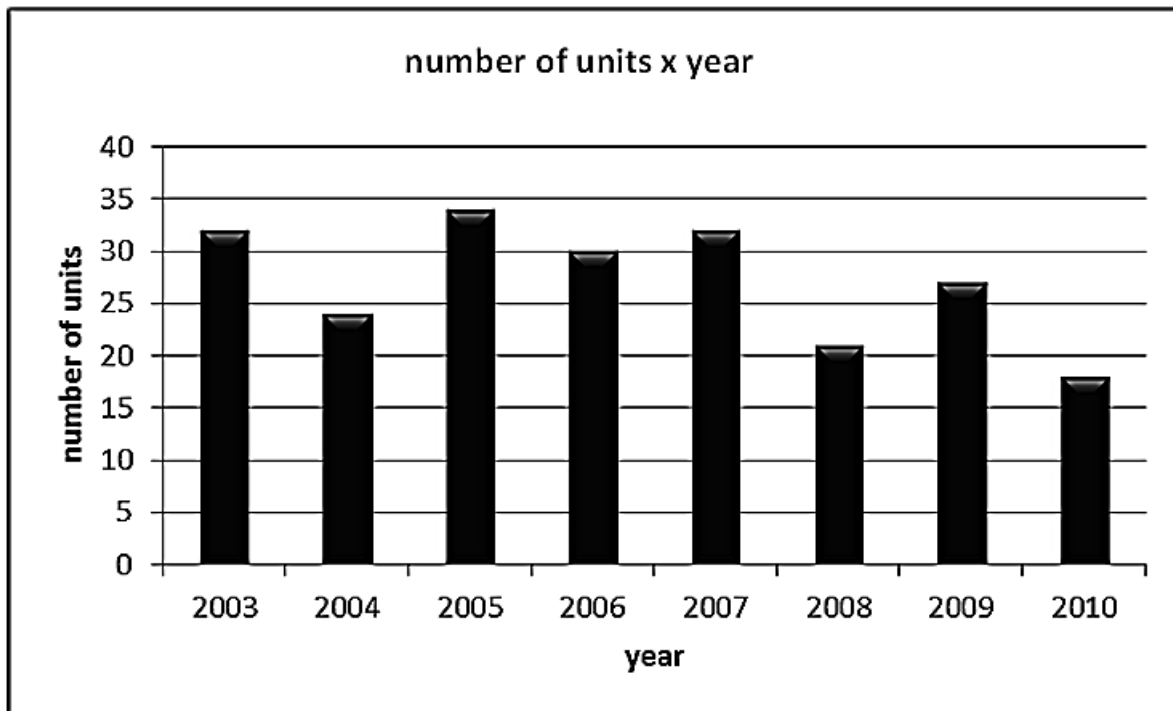


Figure 4.1: Total units of Wallace's works catalogued 2003–2010 by year at Keringke Arts

Figure 4.1: shows a gradual decrease in the quantity of items produced, with a spike in 2007. The decrease in production corresponded with an increase in story recording and field trip activity and a tendency to larger or more complex paintings on canvas (see Figure 4.3); it does not correspond with a decrease in income because the form and content of Wallace's works was the variable that drove value, regardless of quantity or size. December 2006 marked the point at which Wallace suffered end stage renal failure and began ongoing dialysis treatment three days per week. July 2007 marked the point in which the Northern Territory Emergency Response began, which was followed by a destabilised period that affected people, systems and structures ordering the daily life, cultural and intercultural interfaces across all facets of the Eastern Arrernte community.

The relationship of the number of units of work produced to the significant change impact events that occurred during the bricolage was not a focus of this thesis.

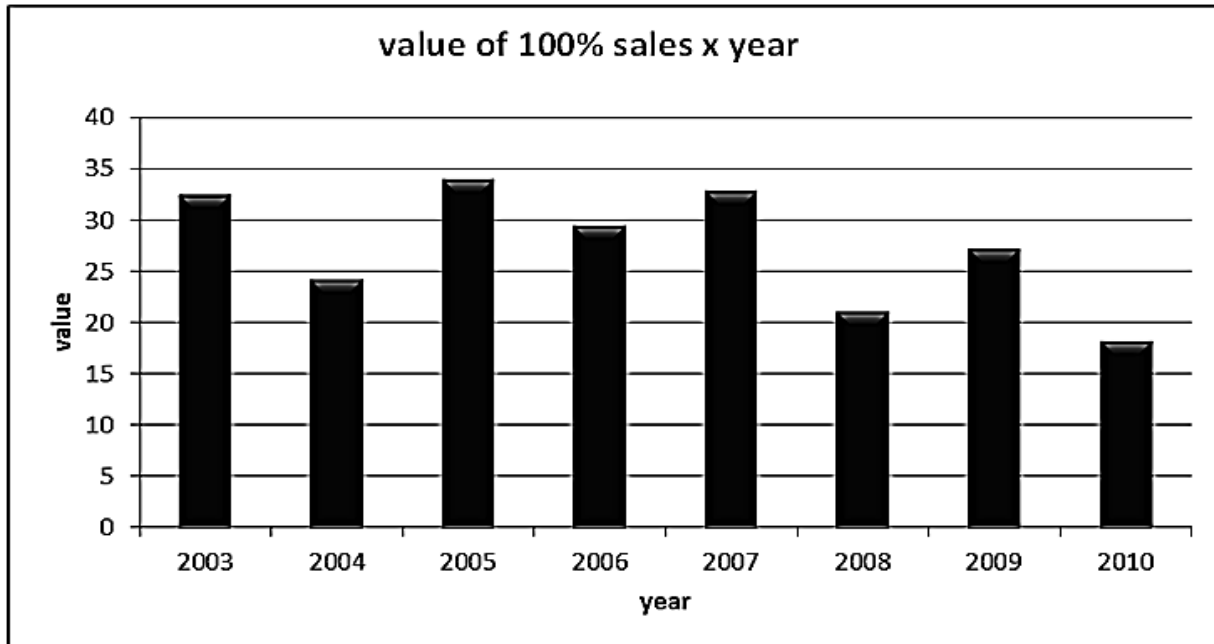


Figure 4.2: 100% of Wallace’s work sold between 2003–2010. The graph shows the total sale value by year 2003–2010. The graph is not in \$ to protect Wallace’s privacy.

Figure 4.2 shows the value of the work Wallace produced each year, 100% of which sold from 2003–2010. The relationship between Figures 4.1 and 4.2 shows that the quantity of works produced and the value of sales of that work has many and unknown variables. These include the how the opportunity structures affecting the artists life and work impact, the media of work produced, the size and quality of finished works and how these interact with the wider dynamics of the cosmopolitan arts market. These considerations are not the focus of this thesis, and are not analysed further.

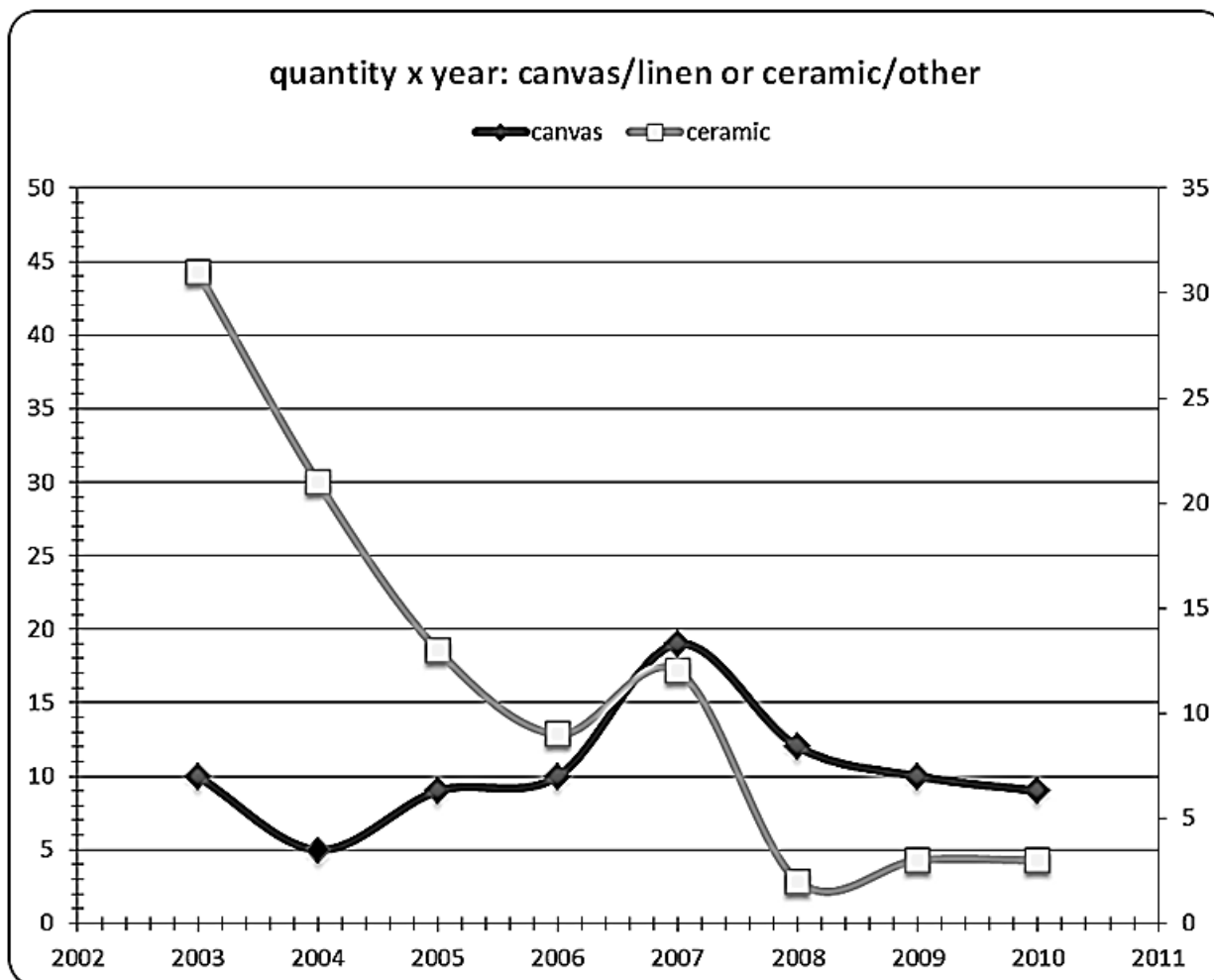


Figure 4.3: Quantity of catalogued work Wallace produced by year 2003–2010, canvas/linen or ceramic/other

Figure 4.3 shows the distribution in Wallace’s body of work between paintings on canvas or linen and paintings on ceramic or other forms. Of the 178 catalogued, 86 were painted on canvas. This distinction of media was useful to delimit the potential sample size for the purpose of this research. The production of work on canvas remains reasonably consistent, although there was a spike in 2007. In contrast, the production of ceramic and other forms follows a downward trend, with a slight adjustment in 2007.

The number of potential paintings in the sample was reduced further by considering only paintings that included stories. A review of all ‘untitled’ works ascertained that some did have

stories not originally recorded with the paintings. Where this was the case, stories were recorded and paintings recoded using the taxonomy described above (date, size, title, price at sale, medium). Eventually, untitled works across the whole catalogue of 178 pieces amounted to 47, with a majority of these on forms other than canvas, that had been painted and catalogued in 2003. The remaining 131 works with 51 stories reduced further (see below, section 4.2.2). The total size considered for the sample therefore was 87 paintings and 51 stories, all generated and documented between 2003 and 2010.

4.2.2. Results of data sorting

Dominant characteristics relating to the storytelling voices and nature of the story and painting content emerge through holistic and descriptive coding. The 131 works catalogued with stories were sorted into the Categories and (themes) of voice (biographic, anecdotal, and educative) or content (relationships, ancestral, and spirit world) (see Figure 4.4).

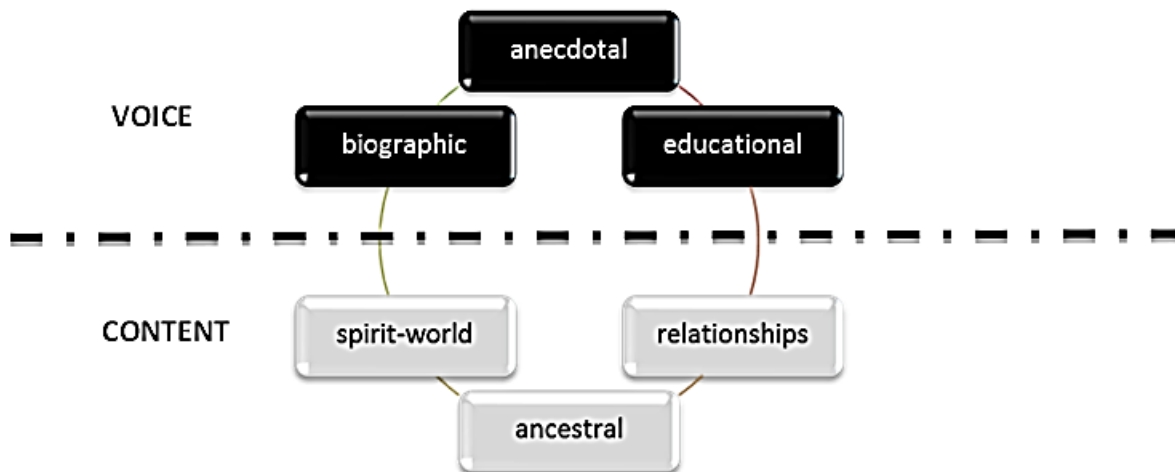


Figure 4.4: The two categories of voice and content and the six themes identified in holistic sorting and descriptive coding.

Figure 4.5 (below) shows that work coded descriptively to categories of voice and content show a bias in the number of pieces of work in which the content of the story is more dominant than the storytelling voice.

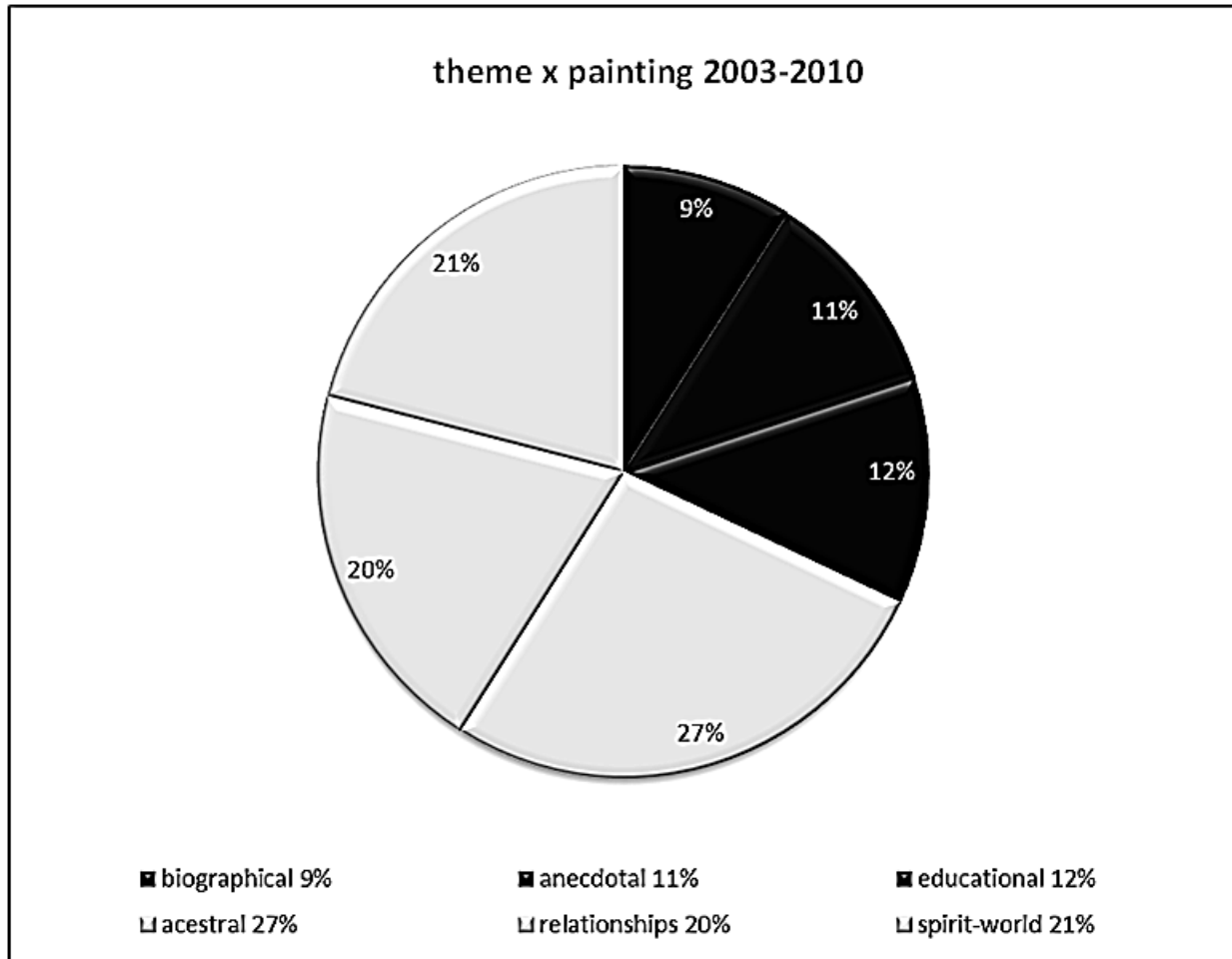


Figure 4.5: Percentage of paintings by themes 2003-2010.

Works coded primarily to the voice themes of biographical (9%), anecdotal (11%) and educational (12%), combine as 37 works, or 28.2%. Those paintings and stories in the category of content were by themes of relationships (20%) ancestral (27%) and spirit-world (21%); which represented 94 works, or 71.8% of work painted in any medium, and with a story. This means that for the paintings, the content themes were the more dominant than the voice.

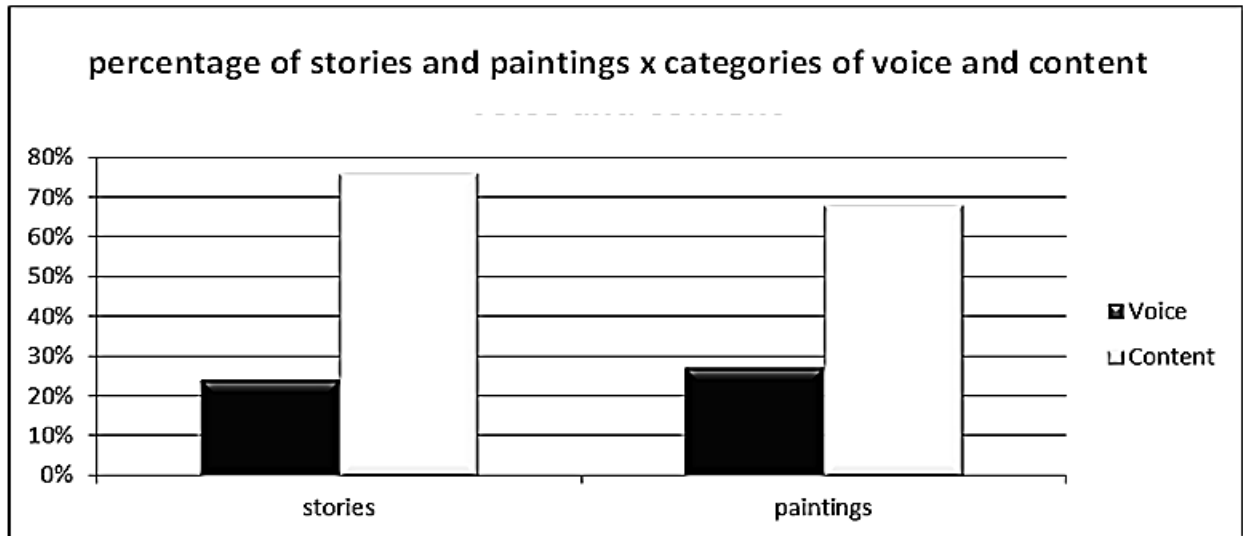


Figure 4.6: Percentage of stories and paintings by categories of voice and content.

Figure 4.6 represents the comparison of voice and content in stories, similarly weighted to that in paintings. Of the 51 stories, 12 (23.5%) were categorised as voice and 39 (76.5%) were in the category of content. Across the body of paintings on canvas were characteristics of form identified as Major painting, Minor painting, Major story, or Fragment/untitled. Fragment were untitled or without more than a title, delimited because the sample was to include stories and paintings.

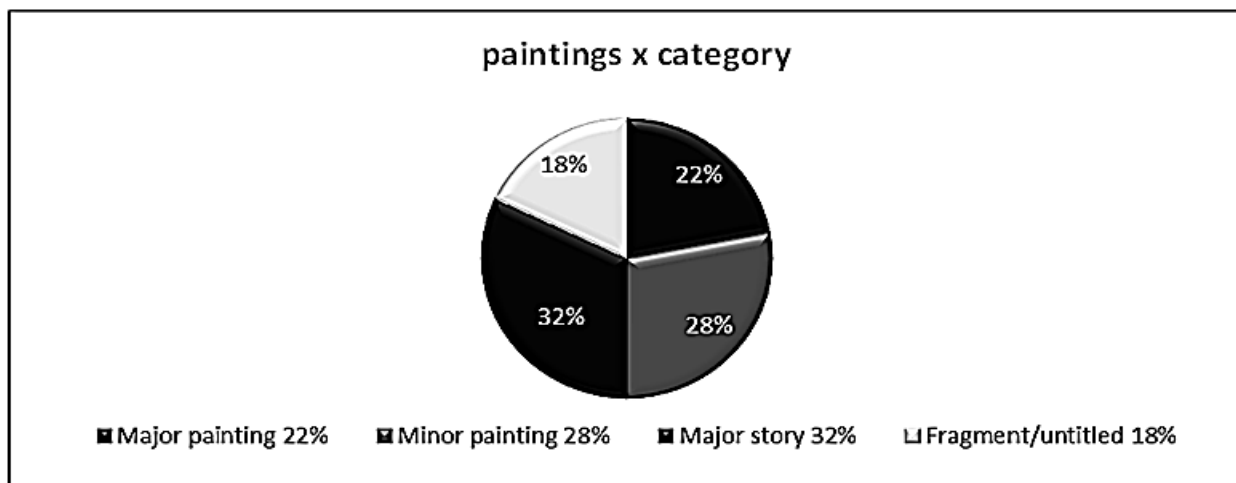


Figure 4.7: The percentage of paintings in categories Major Painting, Minor Painting, Major Story and Frament

4.2.3. Sampling matrix

The selection of 18 paintings with stories (17 canvases and 1 ceramic vase) were taken from a potential group of 86 canvases and one ceramic vase (87). The art objects were selected with Wallace's input and sought to represent as broadly as possible, the characteristics, themes and attributes in a sample of her paintings and stories that represent her work between 2003 and 2010. The descriptive findings will be written for each of the 18 types in this sample, with a summary for each theme.

4.3. Treatment of sample

Making meaning from data was a process of collecting, sorting, considering and reflecting that was at times tangential to field collection, and at other times informed the construction of the methodological rubric. The holistic categories, characteristics and themes, noted from the field matrix and catalogue database were invaluable to the final matrix used to select a sample. With a process to select the sample and the construction and application of the methodological rubric, the findings and analysis began. Essential to the findings were close coding and recoding of descriptive text and transcripts using the rubric, and continuing the process of construction through application and reflection of coding and sorting techniques. Adapting holistic, attribute, thematic, descriptive and theoretic coding and sorting at various stages of data management was essential to enable the bricolage findings and analysis to meet the epistemological, axiological, methodological, theoretic and phronetic requirements. The methodology was designed to meet the requirements of the interface in which the interpretive bricolage occurred and the expectations of the academy.

4.3.1. Coding overview

The qualitative research coding and data management tools (Saldana, 2011) provided findings through the processes of coding and recoding, within the framework of constructivist hermeneutic interpretive bricolage. Recombining and recoding data ensured that findings reflected the breadth and depth possible, by pursuing the trails of bricoles and comparing these across a representative sample. In this way, the process of coding and recoding ensured data saturation from the sample. The hermeneutic findings were validated, made extant (Barone & Eisner 2011) in the process of interpretation according to their multimodal nature: interpretive text and visual and orated data. Findings and analysis maintained the contextualised interpretation of Eastern Arrente public knowledge as offered to the bricoleuse. The qualitative rubric was designed to manage multimodal and multiple source input from transcripts of oral recordings, descriptive and visual elicitations and conversational dialogues. For each work, attributes and characteristics emerged through coding that initially fragmented the descriptive nature of texts. By identifying and lumping together like attributes across multiple texts, domains and interrelationships between those domains emerged (see Chapters Five, Six and Seven), as did the question: *How does Wallace describe the nature, process, agency and impetuses revealed in content and context of her praxis?*




In the subsequent recoding phase, sections of the descriptive text were reconsidered as above, through fragmenting and lumping, this time seeking theoretic attributes from the transcripts collated into the rubric, which are of Wallace storytelling and in visual elicitation dialogue. In order to address this within the data the bricoleuse applied theoretic coding to the sections of the rubric that consisted only of the transcriptions of Wallace speaking. The transcripts were included in the rubric as elicitation in response to questions that asked *What's the story?* The







response was the original story given by Wallace for each painting at the time it was painted and catalogued. The second questions from the rubric transcribed Wallace's conversation with the bricoleuse recorded with the bricoleuse in 2011 in response to the question *What do you see?* Recoding (Saldaña 2012) was common to Grounded Theory methods (Charmaz 2006; Corbin & Strauss 2008; Glaser 2013; Puddephatt 2006). The process of theoretic coding discounted the results of the previous descriptive coding of the thematic phase. The selected texts were recoded, which revealed attributes, domains, interrelationships and dispositions that represented Wallace's interpretation of the data. The process ensured that the findings were grounded in Wallace's interpretation of the data, and those identified by the bricoleuse were transparently represented, and they acted together to deepen the hermeneutic circle through Wallace's interpretation which was 'pointing to something', and the bricoleuse's interpretation which was 'pointing something out' (Gadamer 1986, p. 62).

Theoretic coding identified domains of Identity, Country, Knowledge, Resources, and Time. Within each the bricoleuse saw that attributes and interrelationships were 'at play'. This process closed the hermeneutic circle and maintained the nature of the data as embedded in a contemporary Eastern Arrernte context, a context from which attributes were revealed to the bricoleuse to the extent she was able to see them. Analysis of these findings (see Chapter Six) continued the association of the data as it emanated into the intercultural interface of this interpretive bricolage from the contemporary Eastern Arrernte cosmological and human ecological context Wallace interprets and represents through artistry and conversational dialogue.

4.3.2. Paintings and stories

The sampling matrix below provides the images for each of the 18 paintings in the sample, set out by theme and category. The stories are contained in the rubric text. An excerpt from that text is in Appendix Two.

THEME	MAJOR PAINTING	MINOR PAINTING	MAJOR STORY
Biography	Ancestor Figures (42-08)	Woman Giving Birth (107-10)	Hunting for Seeds (406-06)
			

THEME	MAJOR PAINTING	MINOR PAINTING	MAJOR STORY
Anecdote	Ngurre, Tapping Sticks Fly into the Sky (167-06)	Women Get Ready to Dance (127-10)	Wantyewantyeye (106-04)
			
Education	Education Story (54-09)	Cultural Learning (9-07)	Tyangkertangkerte (158-06)
			

THEME	MAJOR PAINTING	MINOR PAINTING	MAJOR STORY
Relationship	Four Sisters (21-09)	Ilthe (167-09)	Altye (301-08)
			







THEME	MAJOR PAINTING	MINOR PAINTING	MAJOR STORY
Ancestors	Man and Boy Story (121-06)	Whirly Brothers (62-09)	Grandfather–Grandson (97-10)
			
Spirit world	Five Ngangkere Looking for Sick Spirit (93-05)	Spirits Who Give Knowledge (125-05)	Arrentye Sister (453-07)
			

Figure 4.8: Matrix of paintings selected as a representative sample for methodological rubric

Chapter Five: Descriptive findings

5.0. Descriptive thematic findings and summaries from sample

The purpose of this bricolage – to reveal the messages and impetuses communicated in Wallace’s work – develops from the premise that her paintings and stories create insight into a body of public Eastern Arrernte knowledge. Through the processes of combining, coding and recoding the art objects in the sample as one source, the construction of findings produced deep intercultural insight into dispositions of public Eastern Arrernte knowledge and the means by which Wallace organised, related and communicated these. The results of coding and recoding the sample of visual and oral data are organised across the next two chapters.

This chapter is set out in two sections:

Section 5.1. Category of voice containing 5.1.1. Biographical; 5.1.2. Anecdotal; 5.1.3. Educational

Section 5.2. Category of content containing 5.2.1. Relationships; 5.2.2. Ancestral; 5.2.3. Spirit-World

In this chapter the categories, themes and characteristics are those from initial holistic data management and sorting (Rose 2012), which informed the data sampling selection used with the framework of questions that make up the qualitative data rubric discussed in Chapter Four. This chapter presents the findings of the thematically sorted data, as drawn together through the qualitative rubric (see 3.2.3). Techniques adapted from qualitative coding (Saldaña 2012) and from constructed Grounded Theory (Charmaz 2006) (see Chapter Three) produce the findings and synthesis in this chapter. The findings are organised into the two primary attribute categories

of voice and content, each of which has three themes, with three paintings and three stories that provide a representative data sample. The chapter is in the order of the sample in each theme, following the characteristics of Major painting, Minor painting and Major story. Descriptive findings of each painting and story are summarised, and a short synthesis of the findings of each theme follows.

Chapter Six then describes the findings from data containing Wallace's interpretive elicitation recorded, from which theoretical findings deepen the insight of the constructed cultural interface.

5.1. Category of voice: biographic, anecdotal and educational themes

5.1.1. Descriptive findings from the biographic sample

The following section provides descriptive findings for each painting and story in the sample for voice, biographical. This sample of paintings and stories included *Ancestor Figures*; *Woman Giving Birth*; and *Hunting For Seeds*. Wallace's work in this theme reflected experiences from her life story that were informed and influenced by life events, learning and change. The tone and content of conversational dialogue and storytelling revealed the personal nature of biographic content. Wallace's use of biographic voice was scattered through recordings, responsive to the sites and *altyerre*, *aknganentye*, corporeal and other events she narrated. The analysis of works in this sample suggests Wallace relates life events when they provide insight into relevant aspects of a more holistic view of Eastern Arrernte life-world.

5.1.1.1. *Ancestor Figures*: Major painting: biographic

As Wallace described in elicitation of *Ancestor Figures*, each artist had to 'tell the story the way they are thinking about it' and in that way 'make it their own' (Wallace 2011). The biographic oration in her storytelling described links between her painting *Ancestor Figures* and the artistry

and intent of the ancestral petroglyph artist of the past. Wallace saw an interpretive, custodial role in relation to her contemporary stories, motifs and symbols in the rock art as a role that provides useful knowledge and a sense of identity to Wallace and to future generations. She considers that the extant role of the artist storyteller is, was and will be complex in light of ongoing change impact and the interpretive mediation required of custodians.

Wallace's interpretation of an ancestral petroglyph artist's carving on rock face informed her painting *Ancestor Figures*. For her, the stewardship of knowledge through individual interpretation and expression of the cosmological, such as *altyerre*, *aknganentye* was central to formal, restricted and public multimodal communication. She associates the original enigmatic figurative carving of the petroglyph artist with her own experience and motivation to paint. Wallace interpreted the artist's intimate knowledge of the site, and their consideration of their audience, which informed the depiction of these figures. They are very different from the earlier petroglyphs at the site, some of which Wallace has public iterations for, where these figures had none. In her painting, Wallace represents the tools and resources essential to both cosmological and social habitation at the site as facets of survival. This includes symbols for fire, water and hunting and digging equipment. Wallace describes as unchanged and unchanging the impetus of the ancestral artist to carve the rock face. With shared intention to affect the audience and with the agented role that tangible objects provide in demonstrating Eastern Arrernte human ecology, artistry is a powerful communicator. Wallace acknowledged that her contemporary tools and techniques offered wider options, 'proper things' to paint with. Despite the significantly different contemporary lifestyle, technologies and audiences, she stated:

If I was there, then I would do that on the rock ... [indicates her contemporary form]...

but they did it differently; that's what their thought was, they were putting that on the

rock... Just like what I'm doing, that's what they did for their people ... for us! [KW laughs] (Wallace 2011).

5.1.1.2. *Woman Giving Birth: Minor painting: biography*

Woman Giving Birth reflects Wallace's biographic life experiences. The painting interprets everyday intergenerational agency, as shared between the living and past generations, through homelands and social structures. Wallace has assisted at births in the way described in the story, and she was born in the way described in the painting. Her biographic experience after her own birth provides a vastly different impression of birth than the one suggested in the commissioned painting and story. Wallace's own biography, as recorded at her birth site, revealed an attempt of infanticide made on her by a grandmother shortly after her birth. The grandmother claimed Wallace was not a real baby but an evil *arrentye* (see 5.2.5.3) who needed dispatching for her mother's health to return. Wallace suggested this was a known way of managing survival in harsh conditions.

This painting and story combined as a well-defined example of how Wallace used her artistry to engage directly with cosmopolitan art audiences. *Woman Giving Birth* is an example of Wallace's skilful storytelling and painting pitched in an accessible style for the art gallery audience. The painting depicts birthing associated with cultural protocols, processes, resources and environment. The story promoted the sensate qualities of the paintings, which in turn strengthened the narrative. The style of the figures is similar to the painting *Ancestor Figures*. Symbols and motifs depict plentiful essential natural resources: fire, water, wind shelter, privacy, bush medicine, and companions to care for the mother and child. The painting and story depict a balanced human ecology ensuring survival; the personal details of Wallace's birth were not

given in the story with the painting in the first recording, but were provided separately in 2007 and again in elicitation of this painting in 2011.

5.1.1.3. *Hunting for Seeds: Major story: biography*

Hunting for Seeds weaves a biographic oration of lost agency from contemporary change impact (the introduction of cattle) affecting the human ecology of the homelands lifestyle, through a detailed elicitation of how hunting and harvesting of seeds occurred before cattle. The painting depicts ecology, tools, and cosmology related to seed harvest. Seed was a precious resource and an important praxis of women's agency in the homelands was related to seeking out (hunting), identifying, harvesting, and preparing seeds. Many varieties of seeds were precious food sources in Wallace's childhood and had been for her grandparents and their grandparents, but do not grow as they used to in the changed homelands ecology. Sitting on a river bank overrun with introduced grasses and weeds. Wallace orated:

Sometime you see grass with nice seeds, just like how you use the ones you see on the bread ...we know some of the grass with seeds, they really nice, but they really hard to get ... the buffle grass pushed it out now (Wallace 2006a)

This painting and story depict collecting and preparing seed as women's work, but men helped locate sources of ripe seeds. Women collected, carried and winnowed them in coolamons, before preparing them to eat. They worked together, often with children, and softened the seeds in water, depending on seed type, soaking them in *athere* (concave stone hollows carved and smoothed on rock or in rock face). Seeds were ground with *alyere* (smooth round grinding stones) on *athere* grinding stones, and mixed into paste. Techniques used to roast or bake the paste included fire hot sand, with paste resting on gum leaf, or direct on hot hearthstones.

Hunting for Seeds contains seeds from *arlepe*, prickly wattle seeds, [*Acacia victoriae*], *ngelyerre*, button grass [*Dactyloctenium radulans*], *artetye*, mulga seeds, [*Acacia aneura*], *alyawe*, pigweed [*Portulaca oleracea*] and *antyere*, woollybutt, [*Eragrostis eriopoda*]. Seeds were extremely valuable and important additions to the diet, and Wallace learnt in childhood to name all the trees and plants that were good sources of seeds across the various ecologies she lived and moved through with her grandparents. The story told with *Hunting for Seeds* describes the extreme change that weeds and cattle brought, and which spread across and beyond the homelands. The impact on seeds alone had a significant impact on the wellbeing and agency available to Wallace, her grandparents and others on the homelands. The devastation of seed plants affected the balance of another available natural resource and prized asset of Eastern Arnhemland: the agency of women, whose capacity and motivation for harvesting on their homelands and providing in this way for their families ceased with the takeover of weeds. Many plants are no longer seen above ground across the current landscape but seeds remain dormant, residing in the earth. *Hunting for Seeds* depicts what is held in the earth and preserved in stories, songs and memories that ensuing generations cannot readily see in their landscape. Wallace's oration fixes the landscape of her early childhood and arcing backwards to her grandparents as her artistry draws that perception forwards to ensuing generations.

5.1.2. Summary of voice: biography findings

The data indicate that Wallace's ancestry determines the stories and sites that inform her paintings. Biographic oration is one source and method of transmission combining lived experience and mediation of public knowledge. The relationship of her experiences of learning, change and biography arc from the previous, to present and future generations. Wallace's

connection with each site occurs through her and her family members' inheritance of *altyerre* and *aknganentye* that emanate there.

The bricolage finds that Wallace's biographic oration informs the contemporary and individual nature of her artistry. Her artistry transforms extant Eastern Arrernte public knowledge maintained as contemporary praxis, in light of the praxis of previous generations, and particularly reflected in her experience of learning from her grandparents and their contemporary elders.

Through conversational elicitation and interpretation of the content of the paintings and storytelling, the bricoleuse finds insight into the nature of Wallace's biographical and ancestral relationships with sites. Field trips made the ephemeral and temporal nature of the praxis continuum tangible, grounded through Wallace's life experience and her ancestral association with the art and artistry of those sites.

Wallace's biographic interpretation of kinship and survival occur within a framework of human ecology, and the details that paintings themselves describe are valuable visual and oral maps of homelands. Wallace's biographic oration counterpoints the ancestral abundance and sustenance of the homelands with the change impact felt when the human ecology of the homelands became unsustainable. The qualities of kinship and survival are a significant theme, as are her interpretations of the human and more-than-human ecologies.

Wallace's life stories woven through the paintings and field recordings are a counterpoint but not the subject of her work. The form relationality of her paintings and storytelling iterates praxis of Eastern Arrernte cosmology, human and more-than-human ecological homelands management.

Within this larger cosmology, change impact and biographic experiences represent points of

observation or description. The form relational qualities of the stories and the paintings combine to maintain the public, local iteration of ancestral events within the temporal continuum of an extensive Eastern Arrernte homeland landscape. Wallace's orations inscribe a lived experience of her homelands in every painting, but the paintings never depict her, nor are stories only about her lived experience. Instead, she describes a complex relational identity between all people of place and ancestors that far exceeds the temporal experiences available to any individual lifespan.

Biographic oration makes explicit that agency of Wallace's praxis; and this was how the bricoleuse came to understand the change impact mediation Wallace achieved using her contemporary artistry. Biographic voice was the point of contrast between the generational arc backwards from Wallace to forebears who maintained and transmitted the source of her artistry, and the arc forwards to grandchildren who could be the audience for her transmission and transformation of their Eastern Arrernte culture.

5.1.3. Descriptive findings from the anecdotal sample

The following section provides descriptive findings for each painting and story in the sample of anecdotal voice. This sample of paintings and stories offer corporeal anecdotes Wallace gave for *Ngurre, Tapping Sticks Fly into the Sky*; *Women Get Ready to Dance*; and *Wantyeyewantyeye*.

An anecdote is an account in which the artist storyteller's voice principally reflects personal events at the periphery of her life experience, such as those told and retold as family stories.

Many of these stories intersect with Wallace's corporeal childhood memories of events, and with the corporeality of multimodal storytelling.

5.1.3.1. *Ngurre, Tapping Sticks Fly into the Sky: Major painting: anecdote*

The story version for the painting *Ngurre, Tapping Sticks Fly into the Sky* contains public verses of the women's healing song **Therirrerte-khene awelye** (where *awelye* is a women's song that brings healing to the sick). Wallace uses an anecdotal approach to describe episodes of the performance, and the use of *tyepetye* at other times to tell of the performance as story. The country, the journey and the guidance of the *Ngurre* (tapping sticks) are celebrated in the song cycle, which has important features and events from the journey's inception and along the way. The song describes the beauty of young women, the abundance of the country and excitement and sadness of the elders. The story from the painting mapping places visited as 'these two tapping sticks would fly up into the sky' (KK. Wallace 2006, pers. comm., 15 June). Wallace was involved in performances as a young child with her grandparents. She links *tyepetye* sand drawings used by her grandparents to tell her the story and teach her the song with the visual composition of this painting. The hovering spirit figures in the painting resemble the anthropomorphic petroglyphs at one site the story belongs to, and they differ from those referred to in *Ancestor Figures*. The distinct, pictorial planes in the painting reflect the multi-dimensional focal and spatial quality that *tyepetye* sand drawing performs. The form relational influences of the painting included Wallace's participation in the **awelye** and previous story iterations with elders who have since passed away. Visiting the site, performing and singing there in 2007 inspired Wallace's transmission of this song into painting. The composition of the painting alludes to a female torso, and the narrative connects the women to healing, country, the audience and everybody's enjoyment of sensate abundance. Events that healed people connected people, cosmos and places and *awelye* emanates from this. The painting depicts a human and more-than-human ecological interface where ancestral power flies out of the land, across the sky and back

into the land elsewhere. The content reveals personal, intimate, symbolic, ceremonial and communal attributes. The song focuses on the sensuous and enticing: perfume, flowers, dancing bodies, light and shade flickering, the beauty of the women, the brilliance of flashing lightning and the skin-like surfaces of country and people melding.

5.1.3.2. *Women Get Ready to Dance: Minor painting: anecdote*

Eastern Arrernte dance was a normal performative and inclusive element of ceremonial, public and family gatherings. Wallace combines specific detail with anecdotal memos relating to a specific site, and its arrangement at the time of large ceremonies. Her painting depicts a dance ground used by those travelling from nearby homelands: ‘These are *arelhe irrente-arenye* [spirits returned to live in the cold underground at the site of their father’s father’s conception] coming from that way, and they danced here at [site]. That’s a big dancing place at [site], and yeah they come from there’ (KK. Wallace 2011, pers. comm., 25 September). The painting portrays ceremonial preparation for dance and song. A child at the time Santa Teresa Mission developed at Ltyentye Apurte (1953) Annette Williams (A. Williams 2009, pers. comm., 26 May) recalled that ‘dancing corroboree for enjoyment was still common until television and electricity came into our houses’. Across and beyond the homelands great story and song cycles were performed at cultural gatherings reported to have taken place into the early 1950s (Kruger & Waterford 2007; Strehlow, T 1971). Many Eastern Arrernte of those generations told anecdotes that merged the stories of their elders with their corporeal experiences of ceremonial and social gatherings. When such dancing occurred, it was with formal attention to detail, ritual and respect for cultural protocols, rich forms of old language and dialect: ‘Dancing ceremony helps to look after the land and our culture and those spirits, they come back to join us when we dance, they join us all together’ (KK. Wallace 2011, pers. comm., 25 September). At recent dance events, Wallace

painted designs onto younger dancers, obtaining, grinding, mixing and applying ochre pigment in preference to shop-bought body paint. With her aunties, she produced feather and ribbon headdresses, and with her cousin, she taught the younger custodians **the** women's dances of *Antulye* (a place), and how to make their curved and feather-decorated dancing sticks. The design and form of the dancing stick had been in the custody of the great-grandmothers of those Wallace and Dobson taught. Dance and song involved knowing and producing correct body paint design, colours, dance steps, dancing sticks, headdresses, language and choreography:

The reason we paint up for ceremony is to make everyone feel happy, but also to make sure we would look like *irrente-arenye*. When we dance we think about *irrente-arenye*, our elders that passed away, their spirit is here and they are with us when we dance (KK. Wallace 2011, pers. comm., 25 September).

This painting and story together provide anecdotal evidence of the essential nature of custodial maintenance through dance and song; they depict and map the detail of how such a site is prepared and set out.

5.1.3.3. Wantyewantyeye: Major story: Anecdote

Wallace referred to **Wantyewantyeye** as the last time a large travelling dancing ceremony took place across her Arrernte homelands. Her anecdotal understanding was of the dancing as a cycle of **urrwempele** (a kind of ceremony, including dancing) that involved large mobile gatherings for ceremonial and social dance performance. Once again, stories told by elders mingled with her childhood memories. Wallace recalled travelling with her family as the dance cycle passed through her homelands. This probably occurred around 1954 (Wallace & Lovell

2009b) and in Wallace's estimation, her family's involvement in the **urrwempele** would have been through *ulampe* (rain) cycles:

The travelling dancing, that has happened for a long time...since I was small...I had seen it. From that they used to share, everyone could have a little bit of [the dance]... that way to make it for them self...so we had a little bit of our own. I remember when I was small I used to do that dance, but it is not happening now because old people are passed away ...the one now that knew really well about the dance (KK. Wallace 2006, pers. comm., 5 August).

The last dancer she recalled who was an adult participant was her mother's brother. Two of her aunts recalled an enactment during their youth that occurred near Wallace's homelands and slightly earlier than the event Wallace described.

The painting maps travel across the extent of her homelands, but not beyond. In conversational elicitation, Wallace revealed characteristic themes of her homelands as water, healing, mobility and spirit entities. Themes of human and more-than-human ecology, knowledge transmission and maintenance are embedded in the homelands. Her elicitation of the painting provided insight into the performance, across vast areas and many people, which connected through cycles of dance at each site:

'Arelhe awenke atherre this is two younger women, they know everything; see their headdresses? This is different things that she knows and that they sharing with ... these are cousins ... those two cousins, two sisters have their daughters ... they not *ngangkere* [traditional healers] ... but they just know everything about *ngangkere* and what they do...that one here is *arlperre* [Whitewood, she pointed to one nearby to the dry river

bed]. If you dig the root then you see water coming out of it, they have sweet water, nice one ... so he is on this painting ... That is where they make *awelye*, healing dances and then they go and share it with other people...along those tracks. This is their dancing area (big circle), and it goes up there, go into this place where they do many things so it might travel underground and come up somewhere else ... it's like *ngangkere*, they go ... people come from one place and they spread out ... and these dances go to there, from this one place. Yes, people came from one place ... and they travelled out, just like roots spreading out ... from one place. *Wantyeyewantyeye* comes; then it sort of disappears... [because they go] to other places' (KK. Wallace 2011, pers. comm., 25 September).

5.1.4. Summary of voice: anecdotal findings

These paintings and stories all reference corporeal experiences that contain anecdotal qualities linking events between Wallace and the past with her audiences, present and future. Memos elicited in anecdotal voice are of corporeal activities that were expressions of agency and Eastern Arrernte standpoint. The position of anecdotal storyteller combines Wallace's experiences with the stories told her by others; they are partly recall and partly recount.

This sample reveals the Eastern Arrernte social landscape interpreted through corporeal experiences and anecdotes. Wallace's anecdotal voice, when drawn from corporeal experience, gives ownership of those experiences and stories to the broader Eastern Arrernte audience. The complex ecology that contributed human and more-than-human entities within the homelands reveal the corporeal qualities of performances, dance, song, body designs and decorations as important to concept and context in Wallace's work.

The attributes of dance and song emerge as linked and essential opportunities of participatory learning, teaching and innovation that mediate the impact of change. Elementally dance and song involve elements of participatory celebration, social gathering, ceremonial activity; intergenerational teaching and learning; expression of identity; and cosmological interface in an environment regulated by organisational and relation systems understood by all

This sample finds the homelands represent a corporeal, temporal and social landscape, mapped by performers according to *anperirrentye*. Performance was capable of travelling vast distances from homeland to homeland (*Wantyeyewantyeye*) and mapping between and beyond various different language groups. Knowledge of homelands, properties of healing and resource management were essential to wellbeing praxis. Wallace describes something of the nature of *awelye* song as a conduit for healing properties (*Ngurre, Tapping Sticks Fly into the Sky*) particularly practiced by women. Dancing creates the opportunity for ancestral spirits and entities to join with performers through the intentional acts and sequences of each ceremony (*Women Get ready to Dance*). This includes the correct manner for preparing, bringing together, and then closing the ceremonial grounds.

The corporeal interface between sites and people reveals healing convened through song and dance in such an interface. Wallace describes healing energies of place and people using an anecdotal reflection of corporeal events and engagement with *irrente-arenye* at each site. *Irrente-arenye* are regarded as ancestral forbearers.

The anecdotal corporeal experience or events in this sample are a theme carried across the body of work. Corporeal interface is a welcome conduit between the living and their ancestors, and anecdotal voice combines the intergenerational and present voice to weave together past and

present. Anecdotal storytelling opens a space for continuum of intergenerational praxis as everyday agency through transformative applications of contemporary artistry. The anecdotal nature of corporeal events is a significant finding that expresses the continuum of temporal knowledge experienced and taught by Eastern Arrernte for generations.

5.1.5. Descriptive findings from the educational sample

This sample of paintings and stories for the educational theme included *Education Story*, *Cultural Learning* and *Tyankertangkerte*. Wallace identified as an educator for many years. She later chose to develop her artistry as a way of maintaining Eastern Arrernte custodial cultural teaching, instead of teaching through the community school-based system she qualified for in the 1980s. She calls these stories and paintings children's stories, for their role and currency in educating younger people and for their public nature. The staged nature of teaching and learning and the chronology of knowledge, action, skill and wisdom embed the guidance taken from the interface of ancestral, mortal and spirit-world in her educative iterations. This chronological and staged approach to Eastern Arrernte teaching and learning would have contravened the creationist curriculum of the community school classrooms and system.

5.1.5.1. Education Story: Major painting: education

The *Education Story* painting is not linked to a specific site. It represents the relationship of skills and knowledge to everyday agency – skills, tools and social cohesions – that systematically provide the resources for survival. This teaching painting about the environment includes reference to generic dangers such as *kwerlaye* (an *altyerre* being who lurked as a giant snake at the bottom of rockholes) and the potential threat of *kwertatye* (human assassins), and of *arrentye* (evil spirit who manifests in any form, human or more-than-human, living or inanimate). These

potentially threatening or harmful beings are attributes of the complex social landscape of homeland human ecology. The findings reveal a system of being, knowing, valuing, believing and doing represented in this painting and story. Wallace depicts praxis with tension mediating dependence and leadership, theoretical knowledge and practical skills, respect for cultural laws and access to resources for survival. Physical strength to lift, carry and winnow seed, or cart water in coolamons is essential as innate cultural knowledge used to inform and guide one's own and one's family's safe passage through the homelands:

This big sister is finding it really hard. It's really hard for her to carry coolamon, it's too heavy, and she uses her arm to carry. The little girl with her has no coolamon; too hard to carry anything. Maybe she's a bit, lazy, don't want to learn (KK. Wallace 2011, pers. comm., 25 September).

Wallace's interpretation suggests learning is as much corporeal as theoretical; survival is a communal and intergenerational praxis. Essential skills described in the painting include learning to map and track across the landscape and knowing where and when to travel safely from one area to the next and how to participate at ceremonies. *Education Story* uses a third person iterative storytelling voice and avoids naming sites, ceremony, *anpernirrentye* or homeland. Wallace's instructional iterative tone in the storytelling offers enough to suggest that the narrator is experienced with the praxis she is describing, but has not personalised this iteration through biographic voice; it is deliberately broad and instructional for wide application .

5.1.5.2. Cultural Learning: Minor painting: education

Cultural Learning holds the theme of educational praxis. The story was about two granddaughters who wanted to prove themselves ready for the responsibilities of women. The

painting pertains to a proof of readiness to take responsibility for others and to lead. It was a method in practice when Wallace grew up. The storytelling was self-reflective of the way she prepared for adult responsibilities, but the voice in text produced an educative iteration, and did not impart biographic or anecdotal information. The story suggests it was the practice of older women to ensure that younger ones had learnt enough to provide the leadership required of woman, wife and mother. In this painting and story Wallace describes one method in this work, where the need to demonstrate the skills and knowledge can be taken as proof of attainment. It was up to the girls-becoming-women to show that they could lead their family safely while respecting the activities of the *apmereke-artweye* (landowners) and *kwertengwerle* (estate managers). They needed to remain mindful of *ameke-ameke* (places that are off-limits):

They are some of the places you can't go; maybe it's something to do with the men's... and women not allowed to go or women not allowed to know about it...they have to know about that, and if there are seeds there they got to leave it, they can't go near it... (KK. Wallace 2011, pers. comm., 25 September).

The recorded story was not site specific and Wallace does not name the waterholes, but the painting content referred to her homelands experience. The painting has few layers. The figures are suspended in front of a dot-work landscape marked by the significant resources of waterholes, tracks, restricted areas, ceremony grounds and bush foods.

5.1.5.3. Tyankertangkerte: Major story: education

Tyankertangkerte is an epic story. Ancestral activities play out across a vast homeland range in a long and rhythmic iteration, often intoned with a musical voice similar to chanting, while doing a *tyepetye* (sand drawing). The story listed many of the homeland campsites and ceremonial sites

spread across the landscape. The spirits who seek a woman of the right age to implant with the spirit of a baby visit these sites.. The action for the second part of the story takes place at a site where a large stand of *ankerre* (*Eucalyptus coolibah*) trees has grown for a long time. The story related *altyerrengge* events based upon one the more-than-human properties of *altyerrengge*. The search for a human mother was not successful, so the spirits chose a tree, and implanted the baby. This mother tree was also home to a family of puppies that grew up sharing the shelter she gave. The story progressed from the search to implant, the conception, birth, maturing and early manhood of *Tyankertangkerte*, an *altyerre* being.. The spoken Arrernte iteration of the story was written and contained in the audio CD at the back of the publication *Listen deeply, let these stories in* (Wallace & Lovell 2009a). Wallace reflects:

In the days I was taught this story we weren't allowed to look anybody straight in the eye... We needed to be careful of such things in order to survive in the bush in the old days.' (KK. Wallace, 2011, pers. comm., 25 September).

The painting depicts two female spirit figures, one holding a baby in a coolamon. There are eight dominant tracks emanating from a central circle-within-circle motif, and representing the eight skin groups of *anperirrentye* and two junctions where tracks divide and lead away, bisecting the canvas. The child and the puppies are in the painting with the mother tree.

5.1.6. Summary of voice: educational findings

From the sample, the bricoleuse understood that in Wallace's contemporary Eastern Arrernte painting and storytelling praxis, the roles of learner and teacher are as significant as the Eastern Arrernte knowledge and forms of its transmission.

These findings suggest that Wallace uses educative iteration to underscore the processes of knowledge maintenance, teaching and learning that have underpinned Eastern Arrernte existence and survival. In this sample, Wallace mediates change impact through maintaining Eastern Arrernte Indigenous Knowledge in multimodal forms. Her iterative communication of tangible and intangible characteristics privileges her Eastern Arrernte audiences, describing praxis, resources and activities as forces at play that promulgate the cosmological and ecological theory of the inheritance of a complex Eastern Arrernte knowledge system.

In this and other paintings and stories, attainment of knowledge, pathways to knowledge, respect for knowledge and the privileges of being a knowledge holder are represented through motifs in the landscape and designs around the head and under the arms, or near the hands and feet.

Facets of teaching and learning embodied in corporeal activity occur in the continuum of everyday praxis using skills and knowledge required for survival and resource management. The works in the sample combine site-specific examples of events from which the audience can learn, as well as conceptual fundamentals connecting learning and teaching with communal survival, and with human and more-than-human interface and ecology.

The findings identify ‘learning types’ that Wallace profiles in this sample. She describes characteristics of the teaching and learning that can be considered as though they are parts of a curriculum (Akeyulerre Inc 2014) in which Eastern Arrernte praxis link practical, applied, and corporeal experiences with theory, knowledge and relationship systems (T. Alice 2012, pers. comm., 29 April). Teaching and learning guided by elders occurred within the system of *anpernirrentye* to their younger learners. Educative themes from Wallace’s work are about

survival as the extension of everyday agency, with responsibility shared among family groups, within the context of the homelands. Characteristics include:

- cultural roles, especially safe travel and correct conduct of women in relation to others, and in relation to mobility in the homelands
- maintenance and transmission of detailed ecological knowledge, tools, techniques and places to gather, hunt and find water
- survival techniques, capacity to apply systems of knowledge as a leader, ensure survival and safety of others, move to new places or in smaller or different groups
- spirit world, awareness of *ngangkere*, *irrente-arenye*, *arremparrentye* (a spirit form that is an attribute of human beings), *arrentye*, *kwertatye* as well as *altyerre* and *aknganentye*
- social and relational landscapes, important small and large sites for camping, awareness of *altyerre ameke-ameke*, restricted sites of significance
- *anpernirrentye* as a way of mapping, orientating and moving safely across homelands
- events from *altyerreng*e associated with and affecting sites; knowing totemic, sacred and public sites; awareness of stories running through country and at sites; custodians and managers of the lands
- procreative cycles of birth and death, gift of spirit, human and spirit interface in conception, sites where events happened that did not travel
- influence of human and more-than-human ecology powerful beyond procreation
- the responsibility of nurturing and reciprocity, the ability and inability of the nurturer to protect or temper the character of the nurtured
- the coexistent temporal and spatial nature of *altyerre* with the world we know, lifespans and life cycles

- ecological, cultural and relational application of knowledge and skills to demonstrate leadership, assessment of young women's leadership capacity by elder women.

5.2. Category content and themes relationship, ancestors and spirit world

This section summarises the findings of the descriptive coding of the thematic sample of work identified in the category of content as themes of relationships, ancestral, and spirit world.

5.2.1. Descriptive findings from the relationship sample

The following section provides descriptive findings for each painting and story in the sample for relationship content *Four Sisters*, *Ilthe* and *Altye*. Findings in light of *anpernirrentye* provide evidence of the systems and practices that mediate cultural, ecological and cosmological relationality.

5.2.1.1. Four Sisters: Major painting: relationship

Four Sisters presents the story of a sequence of causal events from an impasse, through a process of defiance and ending with change. The painting was different—more observational and less resolved than the story—and told without biographical or anecdotal voice. Neither painting nor story is site-specific or temporally grounded in ancient or recent context. The 'tough love' sequence is a cautionary tale, and the events could have taken place in any homelands campsite where a family group gathered. Wallace' voice held merriment when she narrated this story. It somewhat parallels the daily experience of raising young adults to use the skills needed for a cultural and culturally diverse contemporary world. The titular four sisters in the painting are made vulnerable through the relationship of the younger girls with their elders. Because of

inaction and dependence, they risk their survival. In reaction to their complacency, the older women, described as older sister, withdraw support to the younger, refusing to hunt or provide, which culminates in the younger ones going without food for two days. The younger sisters finally experience their complacency and dependence as a barrier to wellbeing and survival, and, in desperation, they attempt to act for themselves. Without the requisite skills or knowledge to gather resources, their attempts fail. The older sisters assist only when the youngsters ask to participate in learning; then they share the resultant resources.

In conversational elicitation, the painting portrays a less confrontational relationship between elder and younger sisters. Surrounded by an abundance of what they need close at hand, the youngsters are unmotivated, apathetic learners, whose dependency is a burden to their elders. Across homelands, paths are visible and accessible, at the time of year when the wind is cool and it is a good time for exploring. Wallace says:

These tracks, that's what they use, only tracks they can think of is going for toilet and things ... only around the campsite ... maybe they go somewhere else not thinking, just looking at things ... they have a lot they need to learn ... (KK. Wallace 2011, pers. comm., 25 September).

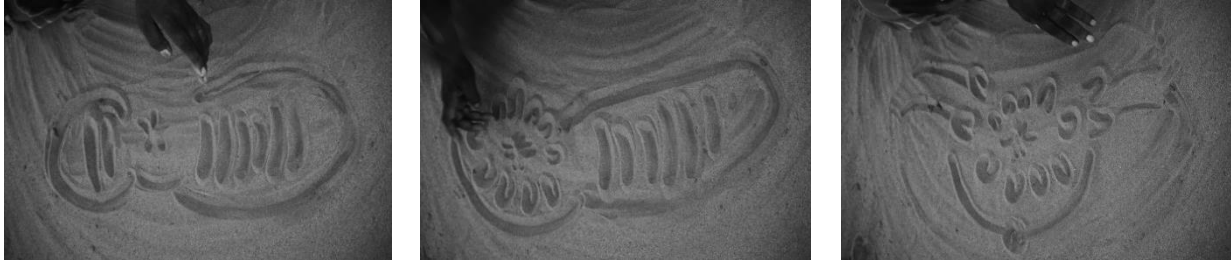
The painted landscape is full of resources, which the older sisters knew how to recognise and manage, and about which they could instruct the young girls as they move out into the world. The girls expect their needs met with the minimum of effort on their part, and they seem content to continue to use what is at hand without forethought or plan.

Wallace describes survival, participation, curiosity, respect and reciprocity as motivators, and the land, elders and systems of knowledge as opportunities. The painting mirrors some tensions and

frustrations borne of a lack of respect and self-respect played out through diminished responsibility for reciprocity, and diminished engagement beyond co-dependence that is necessary to provide for the wellbeing of self and the close family group.

5.2.1.2. *Ilthe: Minor painting: relationship*

The word *ilthe* is described in the Eastern and Central Arrernte to English Dictionary as a 'shelter made from sticks, branches and grass' (Henderson & Dobson 1994, p. 363). Wallace made detailed *tyepetye*, of the design and composition of family campsites she lived in as a child, which considered the principles of *anpernirrentye* underlying the social organisation of Eastern Arrernte. In painting *Ilthe*, Wallace developed dynamic spatial and relational information depicted in the *tyepetye* and added the story of the first *ilthe* built by Arrernte with the guidance of spirits during *altyerrenge*. Wallace described the shelter as developing from the earlier *akwintye* (windbreaks). Wallace's *tyepetye* made clear the influence of *anpernirrentye*, marital status, age and gender in design of *ilthe* and the spatial organisation of them across the campsite. The *ilthe tyepetye* sand storytelling showed construction style and placement of *arnkentye* (men's camp), *alwekere* (women's camp), family spaces, food and shared domestic spaces. Wallace's painting interprets the social, cosmological and human ecological influences informing development of *ilthe*. She described the everyday relationships between people, in domestic and ceremonial campsites, with ancestors of the past. This interface was considered and demonstrated as part of everyday agency, and could be understood as inspirational.



Women and family *ilthe*

Men and boys *arnkentye*

Akwintye made with tree

Figure 5.1: Wallace’s *tyepetye* describing *ilthe* (KK. Wallace 2009, pers. comm., 19 November)

Wallace combines the *tyepetye* with the influence of corporeal experience to create this iteration of *ilthe*. The nature of the painting varies from the nature of the *tyepetye*; both iterations informed Wallace’s elicitation. Both story and painting built on the *tyepetye*. They describe the way some dreams are a source of innovation and knowledge. In this minor painting and story, Wallace uses the framework of *anpernirrentye* in the design of social and private spaces within individual shelters, and as used to mediate the broad flow of people across the landscape, from campsite to campsite.

Ilthe painting and story describe inheritance of skill and knowledge, mediated through temporal and relational systems, between Arrernte and ancestral knowledge, intrinsic and fundamental to homelands lifestyle and survival. The work depicts everyday application of skills, organisation, technology and innovation among Eastern Arrernte.

5.2.1.3. *Altye*: Major story: relationship

Through *anpernirrentye* people have a relation to land, skin name, marriage and ceremony (Dobson & Henderson 2013; Henderson & Dobson 1994). The painting name *Altye* informs the audience that skin names carry attributes of identity that inform roles and responsibilities to *altye* (family members, relations) across kinship, family and language groups, sites and estates within

the homelands. Social and locational mapping represented in this painting and story are dominated by one spirit figure of a woman who sought a wider *altye* and brought *ngangkere* skills with her to those who accepted her. In the painting, she appears to be standing on a large circle-within-circle motif, carrying a coolamon, and from each hand six small linked circle-within-circles stream from her hands to the ground. These are significant because they signify her status as an esteemed knowledge holder. Wallace describes the symbols of the woman's power and knowledge from the paintings: 'She made two different kind of tracks, and she had knowledge, she had about six knowledges and about six more on that side...she knew a lot from father side' (KK. Wallace 2010, pers. comm., 15 December).

We can understand that such women demonstrated capacity to travel widely between homelands and language groups, recognised by their knowledge and ability, identified through a skin name, and welcomed with a valued place in a new and extended kinship group. This depiction of the concept of *altye* mediates the structure of *anpernrrentye*, which allowed such women to be recognised and adopted by those to whom she was unfamiliar. *Ngangkere* hold a respected place; others are dependent on the interface of *ngangkere* with the spirit world to maintain health and interpret happenings related to *altyerre* and spirit beings such as *irrente-arenye* who influence people's daily lives. Wallace tells us:

This time she was on her own, but she knew everything; she was a *ngangkere* too. She knew so many things ... how to look for food, how to work on ceremony grounds, she could make things from hair, she could travel a long way on her own, she could travel safe, nothing could harm her, and anyone followed her track would see the marks, and they would be wary of her, because she had power ... The men would tell everyone to go

to her, she knows everything ... we had many women like that in our area ... (KK. Wallace 2010, pers. comm., 15 December).

5.2.2. Summary of content: relationship findings

Wallace interprets her sense of Eastern Arrernte cosmological and human ecological systems at play in everyday, public aspects of homelands life as guided by or subjected to the framework of *anpernirrentye*. Wallace's work in this theme of relationships describes generational change in the form of intact and operational, faulted and problematic aspects of relationality. She depicts the impact of challenge and change as temporal vignettes within paintings and stories that also express aspects of human and more-than-human ecology from the vantage point and constancy of her homelands.

Within the continuum of the *anpernirrentye* system, relationships that embed human, social and public domains into the physical and spiritual complex of cosmology and ecology are normalised as part of everyday life and the temporal continuum of generations. Using contemporary artistry drawn from diverse art forms, Wallace contrasts the actions of family, community and extended kinship with previous activities described within the ancient framework of *anpernirrentye*.

Wallace alludes to significant change in the agency of contemporary kinship systems, particularly across generations, by using a reflective storytelling style and making comparative statements between 'now' and 'then'. The findings from the theme of relationship suggest contemporary intercultural structures contrast those of Wallace's childhood. Many restrictions and classifications once formed the fabric of engagement and relationality and that engagement and relationality between land, cosmos and people, is a human ecology.

Wallace's stories and paintings contrast with contemporary everyday life, especially through the agency of human and more-than-human ecology of homelands, which placed each person within an identity structure connected to the landscape and understood through the relationships.

Relationships extend beyond human ecology in Wallace's work. More than human relationships inform the relational praxis of everyday knowledge and the embedded cyclic nature of knowledge transmission within kinship. Knowledge holders with access to a powerful interface mediate temporal and healing knowledge with more-than-human entities. Interpreting the dynamics of generational change impact through the lens of *anpernirrentye* is beyond the scope of this bricolage, it is the business of *arelhe urrperle* researchers as it represents the intimate identities of Eastern Arrernte actors and the agency of inheritance. The dominating Western land tenure and ownership systems that we know were introduced in the 1870s reflected no concept of the pre-existing system or of the ramifications of the ignorance of them (McDouall Stuart 1865).

The findings from Wallace's public work are evidence of the ongoing everyday, agented, underpinning framework of social and relational organisation in a multitude of activities. The findings suggest a structure for relationships, which followed the temporal continuum of many generations; it gave identity, totem and country to each child conceived. This extension of identity, agency, responsibility and empowerment extended beyond the relationships among people, and included the land and the spirit worlds of the ancestors.

Anpernirrentye frames the relationality of Eastern Arrernte cosmology, human and more-than-human ecology of the homelands, and beyond them to other estates and language groups. It was a cultural, social, linguistic, resource, management and ownership system mapping huge regions of Central Australia. This framework has diminished significantly with the three generations

since Wallace was a child, and would have begun to diminish in her great-grandparents' times, with the first incursive settlements of Central Australia.

The theme of relationships suggests that a framework governed the right relationships of individuals, families, gender groups, age groups, knowledge holders, learners, teachers and interpreters, which informed all aspects of homelands life. Findings suggest this is inactive in many aspects of contemporary life. Nothing has replaced aspects of the previous organisational structure and framework, and few non-Aboriginal people engaged beyond cultural interfaces know that such comprehensive systems used to exist. This is an important reflection for service delivery, especially for people such as Wallace, and older generations still connected with everyday aspects of relationship systems. Understanding that this has existed provides insight of the complexity that change has brought to younger generations, and it could influence a manner of service delivery that shows respect and insight for experiences of the past.

5.2.3. Descriptive findings from the ancestor sample

The following section provides descriptive findings for each painting and story in the sample for the content theme of ancestors. The paintings and stories in this sample are *Man and Boy*; *Whirly Brothers*; and *Grandfather and Grandson*. The sample reveals the adventures, characters, forms and feats of ancestral entities who reside in the homelands and feature throughout Eastern Arrernte cosmology. They inform and influence humans, the landscape and more-than-human entities. The forms of storytelling Wallace had most drawn on for this theme of work were the intoning storytelling her grandparents used or the performance of the stories as *tyepetye* as her female relatives used.

5.2.3.1. *Man and Boy: Major painting: ancestor*

Man and Boy is an epic *altyerreng* story Wallace iterates, with a significant and formally constructed painting. The tension Wallace brought the story focuses on interactions between three relatives. A small boy grows into a young man, but while he is still a child, he lives with his sister and her husband, the 'Man' of the painting. The man and boy are brothers-in-law, which through *anpernirrentye* is a relationship that demands respect and consideration to flow in both directions. True to the themes of Wallace's public *altyerre* works, the painting portrays cultural, ceremonial and human activity that could be from a number of sites on the homelands. The painting depicts both the domestic features and organisation of the everyday campsite and resources and the formal construction of the ceremony ground adjacent to this site. The combination of domestic and formal symbols emerged in elicitation of the painting but not in the story of events surrounding the characters. The painting shows three figures in the style of *altyerre* spirits. The adult figures stand in the lower half, each astride a pathway emanating from a central circle-within-circle motif of the ceremony ground. Eight pathways stretch from there and eight smaller tracks lead to the centre of other circle-within-circle motifs that represent other places. Eight tracks signify the direction for people of each skin group to use when approaching the ceremony ground from their homelands. These formal ceremonial design elements within the painting inscribe the larger social structure that underlies Eastern Arrernte *anpernirrentye*, and yet these attributes do not inform the story, which is the subject of the painting.

In the painting elicitation, Wallace reveals that the symbols she included that indicate the man and woman represent *apmereke-artweye*. The formal ceremonial elements of the painting are visually profound design elements, and the two spheres of domestic and ceremonial life are unified but independent of one another. Wallace described the following:

Circle near top in middle, A smaller campsite area where people get together in family, but not a ceremony ground, those are camps – brother-in-law and sister’s place on right, little boy-s on left. He goes anywhere on these tracks; he can come here and have a look but he can’t go in there (track to ceremony ground) ’cos he’s still a little one (KK.

Wallace 2011, pers. comm., 27 June).

Of the story for the painting, Wallace tells us:

‘The little brother, he used to say: “Oh my brother in law – he got a big mob of meat.”

And the man used to tell him to go away! Saying he won’t get any meat. He never used to share with him, so the little boy used to just say, “All right I will go away, I will go and look for my own. I’ll get lizards, I’ll get something, some roots to eat.” But sometimes, he used to get sick, after eating all that rubbish food. The boy made lots of little holes as he grew up, thinking, ‘One day I am going to trap him’. When the boy had a real stomach ache, he used to poo in the holes hoping the man would fall in the poo holes’ (KK.

Wallace 2011, pers. comm., 27 June).

The boy survives that state of neglect but the source of his anger, fear and determination are rooted deeply in this neglect. Wallace tells us the boy’s anger, worry and sadness are shown in the painting:

Around the boy’s headdress; he knows a lot, he’s got a problem, he knows what’s happening to him, he knows, but it’s all in his head... His sister, she’s concerned about both of them and what her husband might do to him. At the back of her head are the marks of her worry (KK. Wallace 2011, pers. comm., 27 June).

There is tension in the pull between the formal construction of the painting and these tones of anger and frustration from the story. The dominant design in the painting represents ceremonial activity, respect of social and cultural organisation, and, abundant resources with easy access to water, seeds, trees and hunting. Yet the story reflects the point of view of the child, whose only ammunition against the man's cruelty is to try to trap him in deep holes full of the faeces; the faeces itself is evidence of the boy's poor wellbeing. The boy understands his rights within the social system. Denial of those rights through fundamental neglect of the child's wellbeing is not condoned, but nor is it challenged. This feeds anger and the desire for revenge that remains as the boy becomes a young man. The death of his brother in law through misfortune liberates the boy and his sister.

5.2.3.2. Whirly Brothers: Minor painting: ancestors

The story was not unique to Eastern Arrernte. Wallace recounted this version for children in part to encourage them to know and understand some of the winds commonly experienced during the end of the cold season, and in part to teach them how to distinguish the playful from the dangerous. The story describes closeness and tension among the brothers responsible for successful hunting expeditions to feed their families. The painting reveals them as powerful *Arlewarrere* (whirly winds), *altyerre* beings whose shape changed from mortal to wind. These ancestors felt a responsibility to teach their children to hunt well:

Arlewarrere is this whirlwind. They have these shields and *amirre* (spear thrower) ... the shield is incised and coloured with ochre. Sometime when they go out bush they might feel hungry and they gather up seeds and things to eat. At the bottom the other wind is coming in, the big circle – within circles, they spin around there, hair standing up because

it's windy. They are painted up in the same way (KK. Wallace 2009, pers. comm., 29 May).

These men are heroic, highly skilled, agile and powerful hunters. They work together, enhance one another's prowess and extend the range of hunting that supports their large family group. They are superior hunters because their speed allows them to catch and bring home kangaroo and euro meat:

Before they became whirly winds they were men—two cousin brothers, one with all his kids had a big mob of family... Both brothers could run so fast that they made trees bend and rocks split open as they passed through the country. One day they kicked up so much dust that they became little winds—or whirly whirly. These days we see them racing here and there across the country, spirals of dust pluming out into the sky, chasing after elusive bush (KK. Wallace 2009, pers. comm., 29 May).

There is tension between their prowess and their kinship responsibilities; they must take care to balance successful hunting for the day with the opportunity to prepare others for future success. The story lent itself to localised iteration about different kinds of game hunted, the specific prowess of each brother, the behaviour of the children, the ecology of the landscape and the nature of winds common in certain seasons. Wind features in many of Wallace's paintings, and was the central content in several. Winds connect people across landscapes and play a significant role in interpreting ecology, calendars, seasons and resources. Wallace recorded stories that describe the effects of wind in relation to growth cycles of seeds and other plants, seasonal change, movement of families from site to site, and the timing of ceremonial and other activities. Additionally, wind provides an interface between spirits and people. For those who could

interpret them, some winds carry messages from far away: spirit women who are dancing to bring growth, *ngangkere* healing, or harming malevolence. Which wind blows, when and how informs wellbeing and human ecology, and young mothers are taught the effects of different winds on their children.

5.2.3.3. Grandfather–Grandson: Major story: ancestor

Grandfather–Grandson is part of the cycle of rain stories that continued through Eastern Arrernte homelands and beyond. Homelands have important rainmaking sites and freshwater springs that provide an essential source of water, and were associated with specific *ngangkere* and *awelye* songs. This is a public story fragment within the tradition of stories concerning water and rain associated with the homelands, where the current community of Ltyentye Apurte is. These *altyerre* beings called *Atyenhenge Anthurre* (grandfather and grandson) reside on the hill behind Keringke Arts Centre:

A long time ago, in the *altyerrengge*, two clouds travelled everywhere. They rained. There was big storm everywhere that they made. But they were looking for a place...couldn't find any. So they travelled this way' (KK. Wallace 2011, pers. comm., 3 October).

Set in the *altyerrengge*, the story tells how rain clouds moved about the land and deluged the earth making the springs and seasonal watercourses that Eastern Arrernte have since relied on in the homelands. The painting is on two sides of a ceramic vase. One represents perceptions of the world held by grandfather, and the other, those held by grandson. The story illustrates how *altyerre* men 'took over' the site from the dancing birdman ancestor. The rain cloud men made it theirs, and through them, it came to ensuing generations. The story and painting capture a fragment of their journey at the site where they remain:

Grandfather knows everything about these tracks and grandson is just learning and it's really hard for him to understand, he's just learning about the places ... he sees them in a different way than his grandfather; he is just learning, he has a lot to learn (KK. Wallace 2011, pers. comm., 3 October).

The variation in perspective between the younger and the elder is translated in the way each side of the ceramic vase is painted with different colour palettes and different dotting intensity and line. The grandfather's side is muted, softer tones with gradation creating detail whereas the grandson's is in stronger, thicker line and a bolder, contrasted palette.

5.2.4 Summary of content: ancestor findings

Wallace describes events connected with the *altyerreng*e throughout the ancestor theme. These events first occur at times when the *altyerre* beings conceived and formed the known Eastern Arrernte life-world. Since that time, they remain incarnate through embodiment in ensuing generations of Eastern Arrernte and more than human forms, and in essence at sites across the homelands. In Wallace's paintings and storytelling, ancestors provide generational and foundational wisdom through everyday and formal interfaces. They provide links in the continuum of the temporal record stretching back for generations and thousands of years. The temporality of ancestral influence combines the ancient with the present on many levels, transposed through many forms, and accessible where one is receptive. Ancestors are part of the structure of the public, social, physical, cosmological and human systems that Wallace depicts. Ancestors embed in the human and more-than-human ecology of the homelands and Eastern Arrernte cosmology.

The works refer to events of *altyerrengge* where the mortal and ancestral are in flux, influencing one another. Temporality is fluid and ancestors who are *altyerre* beings have retained powers that allow them to take more-than-human forms, and to change shapes. In these stories, they have very human attributes and forms. *Ancestor Figures* can provide cautionary, educative and explanatory advice; they can connect the temporally ancient and unpredictable forces of ancestral agency with the contemporary landscapes and people in them.

The ancestor theme makes use of such stories passed forwards for generations with details and insights that the audience can learn from, relate to or imagine involvement in. The imaginal licence of the stories extends into everyday life and across age groups. These stories ensure insight into the heredity of Eastern Arrernte temporality. Insight deepens as adults form significant relational, social and physical interpretations of the world around them.

The motifs, symbols, layering and construction of Wallace's paintings are her interpretation of the world of these stories, through the multimodal lens of inheritance and artistry. Paintings imbued with fine details demonstrate conceptual capacity to entertain practical, fundamental and human qualities of everyday life. Meshing awareness and guidance of generational, cosmological and ancient knowledge informs a sense of temporal fluidity and flux. Wallace expresses both being and eternity in a human and more-than-human ecology, experienced as everyday life. Mediated interface underlies the human ecology of homelands where ancestral and human interface occurs as part of everyday life. It is from the ancient world that healing and harming knowledge come, experienced as physical, relational, human and ecological, over time transforming into conscious praxis of knowledge in a system where ancestral connections remain honoured.

5.2.5. Descriptive findings from spirit world sample

The following section provides descriptive findings for each painting and story in the sample for the content theme of spirit world. *Five Ngangkere Looking for Sick Spirit; Spirits Who Give Knowledge and Arrentye Sister.*

Activities of the spirit world remain perceptible to some in everyday life, infused throughout everyday life and in connection with cosmology of the homelands. Dance, song, healing activities and music are the most public everyday experiences and forms of spirit interface.

5.2.5.1. Five Ngangkere Looking for Sick Spirit: Major painting: spirit world

This painting and Wallace's elicitation document the spirit, more-than-human and human interface, in ecology, cosmology and healing. The theme highlights ancient and ongoing contemporary Eastern Arrernte traditional healing in contexts of everyday life, and in reflection of sources and location specific attributes. *Ngangkere* has an underpinning influence throughout Wallace's storytelling and the painting in this theme links with her life experience. Painting and storytelling make tangible her interpretation of this essential interface between the corporeal, ecological and spirit realms of Eastern Arrernte through ceremonial and everyday domains.

The painting depicts a site-specific and contemporary interpretation of a system of healing. It is multilayered and presents aerial and vertical visual planes for interpretation. The tonal qualities associated with the earthy colour palette make the painting dark to look into, but contrast and highlight create a glow across the surface. The composition balances within the square canvas, having an immediate perceptual impact of design, decoration and depth. Comprehending the content of the painting from the perceptual experience challenges the uninformed. Three layers support the composition and content: (a) a corporeal and resonant world we know experientially;

the tapping sticks, animal tracks, clay-pans, particular grasses and trees growing near each clay-pan that place the viewer into a landscape; (b) symbols and motifs of healing activity. Particular campsites, fires, holes burrowed in the ground, paths and tracks link with the bodies of the *ngangkere* men, camped each side; and (c) spirit world; curving forms of the spirits, *ngangkere* powers, symbols associated with their work such as coolamon, energy emanating from them, and blood representing bad spirit overcome by *ngangkere*.

The painting is a tangible abstracted and symbolic composition combining the intangible spirit realm with the tangible forms of humans in a healing camp on the homelands. Identifiable and generic symbols include tracks, clearings, animal prints and characteristics of the landscape.

There is tension within the highly decorative surface and the glimpse beneath into an active Eastern Arrernte cosmology. First impressions of a 'decorative' canvas come from the multiple fine dot, circle within-circle-motifs and an innate sense of colour and tonal control to in-fill the whole surface. Layers in the painting, story and elicitation reveal an intimacy with the subject that Wallace brings through her artistry, to an interpretive depiction of cosmology and healing. The sophistication challenges an unknowing audience to recognise the interplay of energies and narratives of the content grounded in the symbolism and complexity of pattern and design.

The painting experience is one of slipping under the decorative surface, into the landscape, but there is no easy vantage point from which to interpret the painting. The painting privileges those with insight of the role of the spirit entities depicted Wallace's Eastern Arrernte iterations of public story and painting. Spirits appear as tangible entities, although in life they are not visually apparent to most people. The forms of the Arrernte who summon *ngangkere* and perform the healing ceremonies, the family members who attend to the body of the sick person, and the sick person, are less tangible in the painting. An unknowing audience would struggle to interpret their

presence through analysis of the painting, or see the mediation of human and more-than-human interface, without Wallace's interpretive storytelling and elicitation.

Wallace painted this canvas as though her audience could see and interpret its content and could recognise the formality of ceremonial interface with everyday life. This work challenges the audiences' ignorance of extant Eastern Arrernte praxis, at the same time as it instructs. Wallace's painting and story embed the particularities of the healing event and the healing environment in an opportunity for her audience to gain insight and glimpse Eastern Arrernte cosmological interface at work.

The conversational dialogue and accompanying biographical experiences of *ngangkere* were impetus for Wallace to make numerous single art objects, each about an aspect of the world of *ngangkere* that are part of everyday life (Wallace & Lovell 2009b, p. 75).

5.2.5.2. Spirits Who Give Knowledge: Minor painting: spirit world

Spirits Who Give Knowledge is not a site-specific story or painting, but it offers a premise for maintenance and transmission of Eastern Arrernte knowledge praxis. The painting depicts learning as an essential, everyday undertaking, dependent on interface with the Eastern Arrernte spirit world and systems of knowledge maintained for generations. Wallace conceptualises connection from the beginning of consciousness, at the time of the ancestors called *altyerrenge*, to the conscious regard for knowledge praxis in the contemporary everyday. In this physically small painting depicting a significant and fundamental concept, Wallace described the spirit figures as 'spirits who give knowledge'. She suggests that the ancestors' knowledge and wisdom, mediated through the spirit world interface, are present in experiences that guide, teach, protect or threaten, heal, cause conflict, and contribute to grief or illness.

Wallace's premise is that custodians hold knowledge, and they have the responsibility of ensuring transmission occurs so that maintenance continues through generations. She has synthesised her artistry from ancient forms practiced across the homelands and beyond them. This is Wallace's expression of responsibility, using contemporary painting, continuing to depict the learning that emanates from her elders, the ancestors and the spirit realm. Wallace describes a protocol to learning that has respect for and attention to how knowledge is maintained and passed forwards to her and on to those ensuing. The contemporary challenge she acknowledges in her cultural role is consideration of how to move that inherited knowledge forwards to ensuing generations, as a kaleidoscope of cultures and technologies informs wide and rapid change. Wallace suggests that if we can listen deeply, perceive what we are shown and use this to inform our praxis, everyone can assist in maintaining knowledge and learning. To her mind, there is a path for each to follow that entails guidance and reflection, and a place to integrate, change and transform. Her uncritical observation is that developing knowledge is a fundament from which people come and go, and that learning pathways exist and are mediated within the nature of Eastern Arrernte everyday and ancestral temporal interface.

5.2.5.3. Arrentye Sister: Major story: spirit world

The influence of evil spirit entities includes transformation of ordinary people and things into more-than-human evil entities. *Arrentye* are malevolent and entities that eat people; *arrentye* might reside in rocks and caves, in human or any other form, and are often fought by *ngangkere* or other protective spirits (Gillen et al. 1997; Spencer & Gillen 1898, 1927; Strehlow, T 1971; Wallace & Lovell 2009b). *Arrentye* reside in parts of the Eastern Arrernte homelands, and children continue to grow up listening to the stories of them and sometimes heeding the warnings. The paintings and stories Wallace made in this theme overlap with her own experience

as a child, of *ngangkere* defending the family from evil spirits, and of the practice of infanticide of those infants identified at birth as *arrentye* who might harm the mother or impede the survival of the family group in some way. Wallace related several stories and made several paintings that depicted the influence of *arrentye*. One relates to *arrentye* whose influence was associated with a particular waterhole site in the homelands, and another related to a cultural practice undertaken during the time of young men's preparation for the rite of initiation. In this work, *arrentye* masquerade as the older, single sister in a small family group. Recorded first as *tyepetye*, we photographed the story frame by frame, as Wallace performed each 'verse' in the sand before that was brushed away, clearing the ground for the next verse to begin. The sticks used as figures, the sand-sculpting, and mark-making were accompanied by rhythmic aural intonation. The mark-making included clear, identifiable motifs and symbols such as windbreaks, campsites, people, walking tracks, sand hills and fires. The twig-baby remains in the story until the *arrentye* sister puts him onto the fire. The *tyepetye* introduces dotted finger patterning depicting movements across the minute staging of a vast envisioned landscape. The tempo of the marks and their repeated imprinting and brushing away across the story space held strong parallels with dancing tracks indented on dance grounds and with Wallace's painted layering on canvas.

5.2.6. Summary of content: spirit world

The relationship between knowledge, learning, wisdom and the impetuses of inspiration, intuition and guidance mediated through the spirit realm is a deep theme through Wallace's work. She says: 'Through dreams, *altyerre* beings showed people ... That is how our ancestors came to know ... That's still happening, too. Spirits are still teaching our people through their dreams' (Wallace & Lovell 2009b, p. 14).

Co-existence, interface and influence of the spirit world are depicted through activity of healer with healing, assassin with harming, warrior with wounding, and teacher with transmission of knowledge between ancestor, spirit, mediator and learner. In the data collection, the processing of paintings and stories led to conversations that revealed aspects of traditional healing at the interface between spirit and mortal, expanded through visits to homelands sites.

Findings confirm that the ancestral and contemporary interface with the spirit world has guided and informed Eastern Arrernte knowledge praxis through ancient temporal continuum into the contemporary world. This maintenance and transmission of knowledge-genres occurred in multimodal forms and was receptive to change mediation which ensured continuum.

Contemporary and ancestral knowledge combines through the process of generational maintenance, multimodal transmission and connective systems of custodial and managerial practice. As such, Eastern Arrernte wisdom and knowledge remain embedded in the human ecology of the homelands where mediation with ancestral and spirit realms occurs. The interface of the ancient and contemporary is more, or less permeable, experienced ceremonially or everyday in praxis. Wallace's work describes how the interface of Eastern Arrernte spirit entities and *arelhe tyerrtye* includes dreams, songs, dancing, stories, deep thought, innovation, paintings, working on country, storytelling, dialect, intonation, gesture and orality. These modalities can reveal ancestral or spirit world presence, or transmit ancient voices if the audience can hear, interpret, feel, understand or perceive them. By such processes, praxis entertains multimodal knowledge and mediates change through responsibility, respect and regard for the temporality and continuum of systems of maintenance and transmission.

What Wallace discloses is a deep Eastern Arrernte association through her experience of the interface of spirit world, homelands and everyday. Being informed biographically, corporeally

and theoretically the work of relating such knowledge is never 'finished'. It is highly conceivable that Wallace's iterations of time have recorded transformation and change mediation in domains of Eastern Arrernte life-world and homelands.

Chapter Six: Theoretical findings

6.0. Theoretical findings from recoded transcripts

This chapter is set out in five sections that each represents clusters of findings recoded from Wallace's responses to the questions: What is the story? and What do you see? By openly recoding these sections, the bricoleuse identified theoretic domains, which triangulate to the thematic findings and extend the focus on drawing exclusively from Wallace's interpretations and elicitations of her work. The bricoleuse asks the question: *How does Wallace describe the nature, process, agency and impetuses revealed in content and context of her praxis?* in order to recode the data and present Wallace's interpretations in as theoretically constructed findings (see Chapter Five). The chapter sets this out in the following sections:

Section 6.1. Identity

Section 6.2. Country

Section 6.3. Knowledge

Section 6.4. Resources

Section 6.5. Time.

The attributes are relational within each domain, and the bricolage as a whole begins to describe Wallace's interpretation of a contemporary Eastern Arrernte knowledge habitus from the sample of her work. Each section begins with a graph of the frequency the domain occurred across Wallace's responses to the two questions 'What's the story?' and 'What does the artist see?' The findings are set out with the sections following the order of frequency and include the attributes with their relational link to the domain. These findings deepen the insight of the bricoleuse as the attributes are treated relationally to each domain and holistically in the construction of the final

montage. This combination of thematic and theoretical coding and recoding is a common method adapted from Grounded Theory and the holistic treatment and management of data. It is in keeping with intercultural interface as a site of interpretive bricolage (see Chapters Two and Three).

6.1. Theoretical domain: Identity

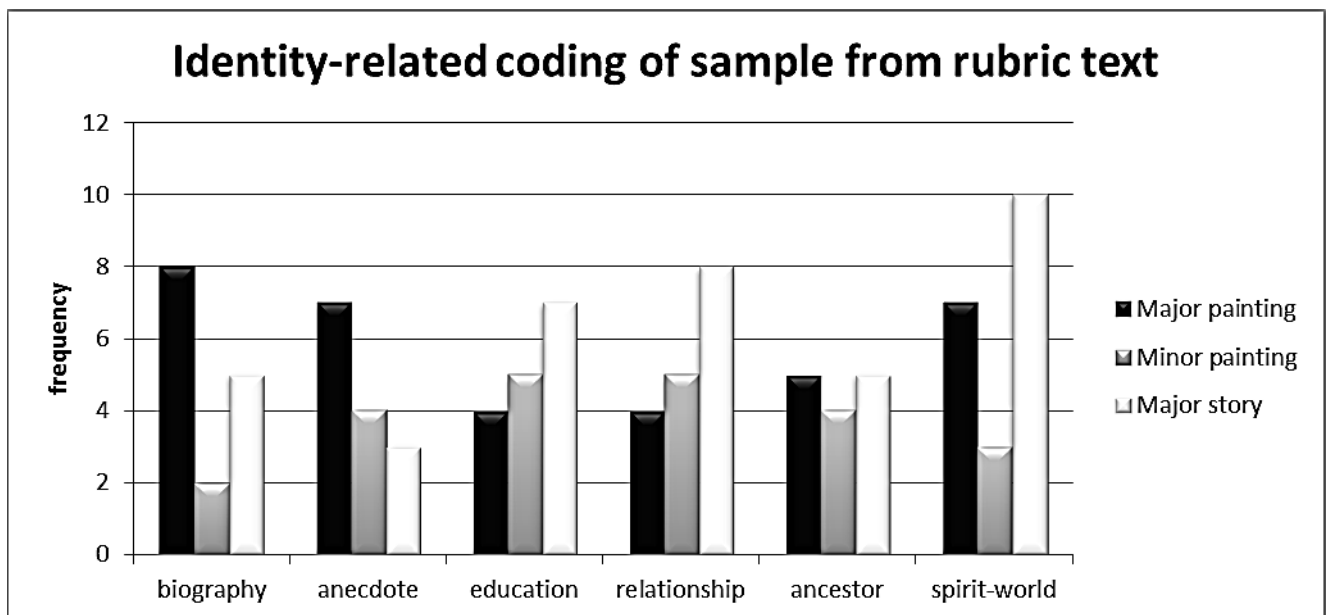


Figure 6.1: Coding frequency for domain IDENTITY sorted by media into Major painting, Minor painting and Major story against holistic themes.

Figure 6.1 graphs the frequency that attributes of Identity featured in coding the transcripts of Wallace’s responses to the questions ‘What’s the story?’ and ‘What does the artist see?’ across the sample, from the rubric text.

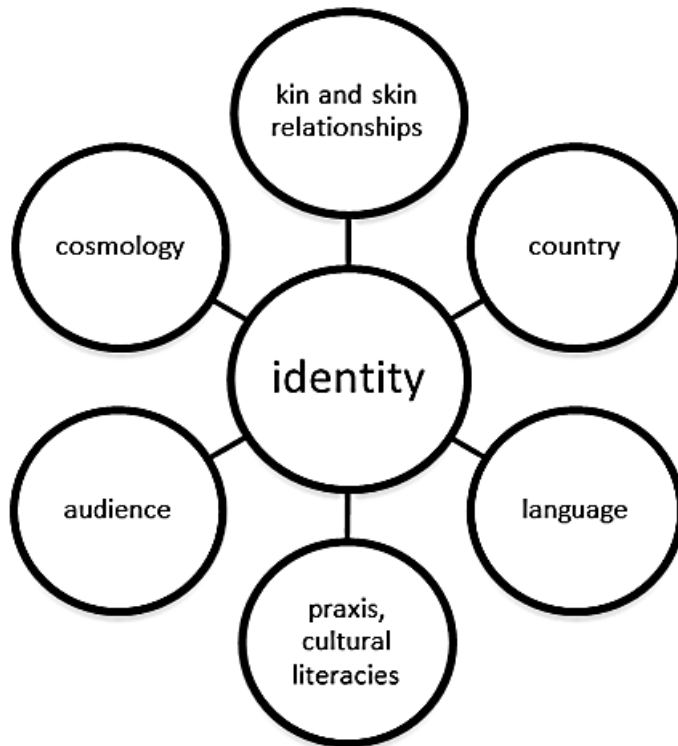


Figure 6.2: Domain of identity with attributes.

Figure 6.2 gives an overview of the attributes of the domain of Identity revealed in the sample of Wallace’s painting and storytelling. They are *anpernirrentye*, country/homelands, dialects and languages, the enactments and praxis of multimodal literacies, audiences, and cosmology.

Findings suggest that Wallace identifies ‘homelands’ as the group of three estates with which she has close family ties, responsibilities and across which places or sites were once cooperatively and actively managed. Country is a term used more generically towards anybody’s homelands.

6.1.1. Anpernirrentye findings in relation to identity

Findings support the notion that *anpernirrentye* system underpins Wallace’s expression of many aspects of identity orchestrated through relationships between people, country, ceremony, access and ownership (*Hunting for Seeds, Four Sisters, Ilthe, Altye, Man and Boy*). The findings

suggest this is the continuum of social organisation occurring for many generations, across Arrernte homelands, beyond the recall and recount of anecdote and family stories.

Wallace described *anpernirrentye* as the structure and system through which all people could interpret, interact and make sense of the world in a framework of social, ecological and ancestral relationships and responsibilities. The cultural reference is imprinted as a design element in many of her paintings in the form of eight radial tracks leading to or from a site or place, representing eight skin groups.

As a framework for relationships, *anpernirrentye* informs the pattern of acceptable marriage partners, the roles and responsibilities inherited at birth. These provided owner and manager relationship to country, roles and responsibilities of knowledge transmission and maintenance for sites, access and restrictions on resources and stories running through homelands. The boundaries for estates related to the overlay of skin names, and ancestral events and revitalisation of ancestral energy. At its most simple it is a system into which others could enter through marriage, birth or adoption and which gives guidance for the appropriate roles and behaviours between people, and people and landscapes and cosmology.

Anpernirrentye informed mobility; pathways followed, areas avoided and roles taken in ceremony; campsite organisation; midwifery; and teaching and learning relationships. The system merges into social relational systems of near-neighbouring language groups.

6.1.2. Homelands and country: Findings in relation to Identity

Wallace did not provide direct commentary about the impact that mixed descent, competing land tenure, religious doctrine, sedentarisation or dialectical mixing of settlements have had on Eastern Arrernte. She referred to the change impact of these, particularly as they related to

human ecology, *anpernirrentye* and resource management, against the context of a homelands lifestyle (*Ancestor Figures, Wantyeyewantyeye, Man and Boy, Hunting for Seeds, Ngangkere Look for Sick Spirit*).

Wallace informs her audiences that pre-existing structures are changing, and infers the manifestation of such changes since her grandparents' childhoods and again since her childhood (*Woman Giving Birth, Ilthe, Altye*). *Anpernirrentye* is still an influential system of identity and social organisation, but it is less embedded now in the everyday business of life (*Wantyeyewantyeye*) than for hers and previous generations.

Totemic incarnations are fewer across homelands now than in Wallace's childhood and earlier generations. The conception totems associated with many small sites no longer have direct descendants. Public stories are one way of retaining some of the characteristics of those entities (*Ngurre, Tapping Sticks Fly into the Sky, Grandfather–Grandson, Ancestor Figures*).

Wallace orients the audience to the changing nature of Identity relationships with homelands and country (*Ancestor Figures, Women Get Ready to Dance, Hunting for Seeds*) using corporeal, experiential and observational interpretation of fundamental concepts, such as human and more-than-human ecology of homelands.

6.1.3. Cosmology: Findings in relation to Identity

The use of spirit figures interprets Wallace's connection to sites of her heredity, ancestors, *altyerre* and *aknganentye*. Wallace's interpretation of anthropomorphic figures carved into rock across the homelands brings public iteration of events, journeys and ancestral activities of the past to an audience through her experience of *altyerre* and *aknganentye* forms combined with artistry.

Wallace embodies the interrelational agency of her cosmology when she reinterprets these anthropomorphic entities as ‘spirit figures’ and ‘ancestors’ in her own way. The attribute of cosmology within the domain of Identity is described through relationships with homelands, resources, ownership, social structures, obligations and roles (*Ngurre, Tapping Sticks Fly into the Sky, Ancestor Figures, Woman Giving Birth, Women Get Ready to Dance*).

Wallace’s ‘spirit figures’ are motifs of her contemporary iterations, often informed and infused with personal meaning from specific sites and the carving of earlier artists. Their detailed depiction often translates findings that relate to matters of identity, country, knowledge and power (*Spirits Who Give Knowledge, Wantyeyewantyeye, Four Sisters, Ilthe, and Altye*).

Through the combination of story and painting, complex temporality rooted in Eastern Arrernte ancient past influences the contemporary domain of public knowledge that Wallace iterates and interprets (*Four Sisters, Education Story, Hunting for Seeds, Five Ngangkere Looking for Sick Spirit*).

Skills, events, relationships and opportunities are affected by the agency and mediation of health, knowledge and survival (*Four Sisters, Whirly Brothers, Arrentye Sister, Tyankertangkerte, and Spirits Who Give Knowledge*). For example, the roles and responsibilities defined for women in relation to childbirth are interpreted through *anpernirrentye* (*Woman Giving Birth*) and through *altyerrenge* events (*Tyankertangkerte*). *Ngangkere* travel with families and play a vital role in everyday health and illness (*Five Ngangkere Looking for Sick Spirit, Altye*). Women play vital leadership roles that included mediating the cosmological interfaces of everyday life (*Altye, Cultural Learning, Hunting for Seeds, and Five Ngangkere Looking for Sick Spirit*).

Wallace's interpretation of the learning paths, and interface with spirit world were made tangible (*Five Ngangkere Looking for Sick Spirit, Spirits Who Bring Knowledge, Altye, Grandfather–Grandson, Ngurre, Tapping Sticks Fly into the Sky*) through representation of everyday, functional, formal, ceremonial, relational and systematic design attributes in the paintings.

6.1.4. Language: Findings in relation to Identity

Wallace speaks Eastern Arrernte and English languages but the specificity of her Arandic dialect was most significant to how she story-told. Her dialect was reflected in the aural and oral qualities of tone, rhythm and repetition; in the scope and nature of her vocabulary; and the relationship with elders and ancestors preserved in the language of their homelands. Dialect and vocabulary underpin Wallace's interpretation and understanding of old language, songs and concepts used by her elders and ancestors (*Ngurre, Tapping Sticks Fly into the Sky, Women Get Ready to Dance, Grandfather–Grandson*).

Wallace's use of language and the expression of her dialect were essential qualities of her identity and fundamental to the forms she used in multimodal artistry for praxis of her art and storytelling (*Wantyeyewantyeye, Tyankertangkerte, Altye*). Capacity to absorb, interpret, remember and represent detailed knowledge of her elders and ancestors relied on dialect and language maintenance (*Ngurre, Tapping Sticks Fly into the Sky, Altye, and Ilthe*). A conceptual understanding of Identity emanates through language facility and the breadth of knowledge available to her multimodal cultural sources and contemporary artistry (*Spirits Who Give Knowledge, Cultural Learning, Altye*).

Specificity in her dialect and vocabulary express intimacy with her homelands that suffused Wallace's storytelling (*Arrentye, Tyankertangkerte, Ancestor Figures*). Arrernte language

speaking audiences understood the stories she told but many did not recognise descriptive articles used to name plants, tools, people and sites. However, they could identify her homelands and kinships from her dialect. Wallace's dialectic family group were known as:

Ingwarenye, it's like 'midnight language' when you translate it. It's also called that because our old people kept to themselves, they were not well known to other language groups, so they were *Ingwarenye* – separate, unknown, from the darkness (Wallace & Lovell 2009b, p. xi)

Without vocabulary and dialect the intonation, oral and aural qualities of Wallace's storytelling could not represent the conceptual thinking that is part of her identity and heredity. Language encompasses links between people and land, amongst people, and in interpretation of ecological and cosmological interface (*Hunting for Seeds, Women Get Ready to Dance, Altye, Ilthe, Wantyeyewantyeye*).

6.1.5. Audience: Findings in relation to Identity

Audiencing was once a participatory activity which you came into through kinship and homelands structures. Learning stories occurred through being a perceptive and engaged audience, related through kinship, and coming to understand the survival, recreation, social and cultural activities and systems (*Tyankertangkerte, Whirly Brothers, Grandfather-Grandson, Arrentye Sister, Women Get Ready to Dance, Ilthe*) of the homelands.

Missionaries' misinterpreted maintenance of Eastern Arrernte participatory learning praxis; seeing it as disrespect of their teachings. The impetus to maintain Eastern Arrernte identity was not defiance, but expression of identity. Prohibition on speaking in language, forced participatory teaching and learning activities underground. The painting shows evidence that this prohibition

of Eastern Arrernte expression of identity severely disrupted and eroded links for some families with hereditary identity. Little of the framework of reciprocal, social and experiential learning as managed through relationship systems and understood through language and dialect has transferred into Western education systems or concepts (*Education Story, Spirits Who Give Knowledge*).

In the context of storytelling and story-audiencing in Wallace's work, the role of participatory audience occurs through two facets of her praxis. One opportunity occurs in the everyday domestic production of her artistry, within the process of participatory engagement with homelands, sites and cultural cycles. Here the audience may still be the participatory reciprocator of what Wallace transforms through artistry and passes forwards from the generations before her (*Ngurre, Tapping Sticks Fly into the Sky, Four Sisters, Woman Giving Birth*).

The second opportunity occurs through the transfer of her art objects into public audience spaces, or private buyers' spaces. These audiences are not participatory, and reciprocity is transactional. The audience need not engage in any aspects of everyday domestic maintenance of Eastern Arrernte identity; they engage perceptively and conceptually with the paintings and stories as audiences of objects of art.

6.1.6. Praxis: Findings in relation to Identity

Wallace uses painting and storytelling to impart aspects of *awelye akerte* (Eastern Arrernte culture) in ways that reached beyond language barriers and translations. In praxis, she makes attributes of *awelye akerte* tangible to audiences in ways that could contribute to a staged, participatory learning curriculum and framework. In the same way that language represents aspects of identity, ceremony can enact it. Ceremonial activity is implied in the content of many

paintings by inclusion of symbols and motifs, ceremony grounds and anecdotes that explain that ceremonial activity occurred as a formal part of life (*Women Get Ready to Dance; Man and Boy; Four Sisters, Cultural Learning*).

Wallace describes storytelling events from childhood that were sometimes formal and transactional, earned as instruction or rewards for contribution to the assets of the family group (*Hunting for Seeds*). Others were cautionary, encouraging forethought as well as action (*Tyankertangkerte, Arrentye*). Women's *tyepetye* can be performed for formal and informal (*Ilthe, Arrernte Sister*) audiences, and dance and song were sometimes enjoyed by family audiences, and sometimes by restricted audiences (*Tapping sticks, Women Get Ready to Dance, Wantyeyewantyeye*).

Ecological work on country, *ngangkere* healing, Eastern Arrernte wellbeing practices, and Aboriginal art are the closest contemporary contexts in which Eastern Arrernte praxis includes transmission of characteristics found in Wallace's work and which were understood in this montage as intrinsic to a sense and expression of identity.

Like Dobson (2008) and Turner (2010), Wallace was keen to utilise the relatively recent movement into publication of written Arrernte and English (see Dobson, 1996, 2007; Turner & McDonald, 1996, 2010; Wallace & Lovell, 2009).

6.2. Theoretical domain: Country

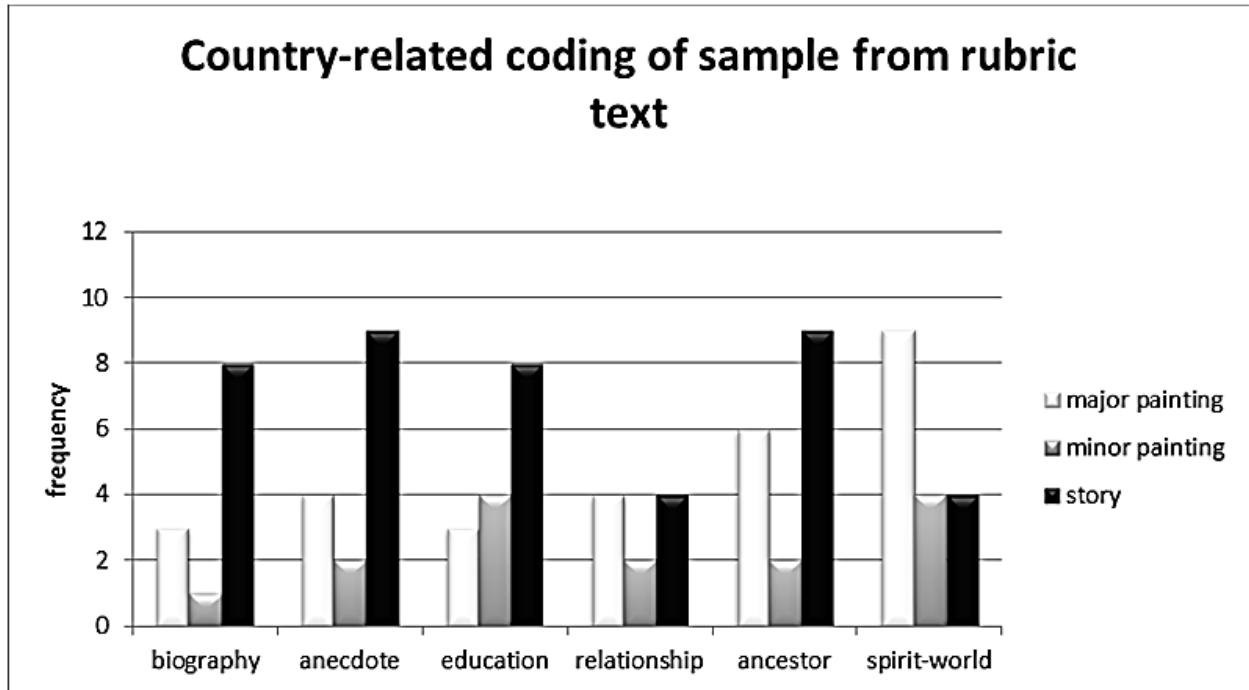


Figure 6.3: Coding frequency for domain COUNTRY sorted by media into Major painting, Minor painting and Major story against holistic themes.

Figure 6.3 graphs the frequency that attributes of the domain of Country featured in coding the transcripts of Wallace's responses to the questions 'What's the story?' and 'What does the artist see?' across the sample, from the rubric text.

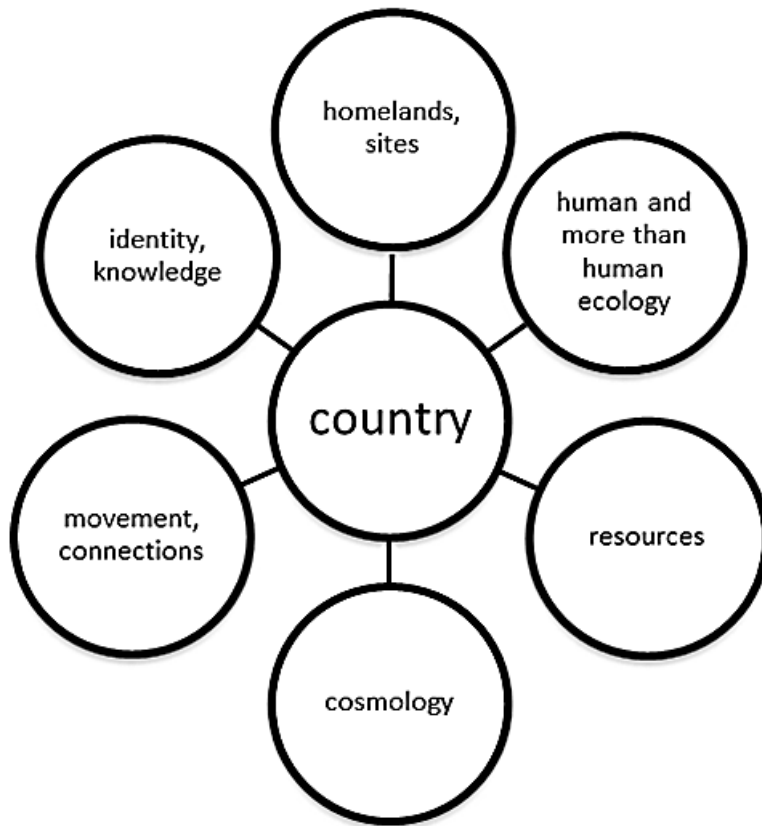


Figure 6.4: Domain of Country with attributes.

Figure 6.4 gives an overview of the attributes of the domain of Country revealed in the sample of Wallace’s painting and storytelling. They are attributes of homelands, country, human ecology of people and place, physical, intellectual and social resources, Eastern Arrernte cosmology, mobility and connection, identity and knowledge.

6.2.1. Human and more-than-human ecology: Findings in relation to Country

Overlaying Eastern Arrernte interpretation of homeland, kinship and lore ran the everyday activities, patterns and cycles of ecological resource management and mobility ensuring survival.

Across the country, a homelands occupation pattern responded to and managed resource use and renewal by those family groups (*Tyankertangkerte*) associated with each estate and the homelands on them. Human and more-than-human ecology is described in performance and story with traits of abundance (*Ngurre, Tapping Sticks Fly into the Sky; Ancestor Figures*); the struggle for survival is a more recent account of Wallace's homelands which developed as the lifestyle and everyday praxis associated with it retracted (*Man and Boy; Hunting for Seeds*). Wallace interprets stories and events occurring within homeland through frameworks of relationality, obligation, ceremony, inheritance and lore (see terms *kwertengwerle* and *apmereke-artweye* for more detail).

Wallace relates to the homelands area described in the findings through kinship. She links various family groups and individuals through relationships and roles pertaining to specific sites or to the wider homelands region and to the stories, songs, motifs, designs and dances of these sites. When combined these made up the fabric of connection across the region (*Grandfather–Grandson; Arrentye Sister; Cultural Learning*).

The agency of this fabric changed (*Ancestor Figures*), wherein opportunity structures essential to the expression of agency (*Woman Giving Birth*) diminished and were replaced with those that support agency of pastoralists, miners and missionaries (*Hunting for Seeds*) as they became active on the homelands.

6.2.2. Cosmology: Findings in relation to Country

Wallace expressed roles and responsibilities associated with Country and Identity in many of the stories in the sample (*Man and Boy, Cultural Learning*) and her paintings were imbued with qualities of the lived experience and cosmology of the places she references (*Ancestor Figures*;

Ilthe; Grandfather–Grandson). Within the composition of paintings, specific sites were depicted through motif, style and design. Elements of everyday, ancestral, *altyerre* and *aknganentye* activity appear through layering and organisation of the composition using focal planes, colour and light (*Ngurre, Tapping Sticks Fly into the Sky; Ancestor Figures; Hunting for Seeds*).

Wallace's lived experience of homelands represents the standpoint from which she interprets the impact and agency of cosmology associated with public and everyday stories and landscapes (*Ngurre, Tapping Sticks Fly into the Sky; Altye; Cultural Learning; Ilthe*). Some of the corporeal content draws from her lived experience of change impact to country and kinship, and indicates there generational changes in diaspora of cosmological insight in contemporary everyday life (*Arrentye; Altye; Tyankertangkerte*). To Wallace, and preceding Eastern Arrernte, the role and responsibility of reinterpreting and transmitting the knowledge passed down by generations past was fundamental to the future, through survival of ensuing generations and cosmological regeneration of the past and present (*Ancestor Figures; Ngurre, Tapping Sticks Fly into the Sky; Hunting for Seeds*). Country represents space, mobility, safety, significant sites and organisational structure as the canvas of Wallace's cosmological intergenerational interaction.

6.2.3. Homelands, Sites: Findings in relation to Country

Across the homelands, those with responsibility for the *altyerre*, and *aknganentye*, and those who related as *kwertengwerle* held the intellectual property that linked sites, homelands, people and ancestors across the landscape and temporality of the country (*Ngurre, Tapping Sticks Fly into the Sky; Ancestor Figures*). Those who depended upon its resources and for kinship and identity (*Hunting for Seeds; Cultural Learning*) also knew country. Wallace referred to resources such as water, shelter, ceremonial tools, stories and some foods as site-specific. She named some sites as

sources of ancestral incarnation, healing, avenging activity, or as frequented by ancestral spirits (*Five Ngangkere look for sick spirit, Arrentye Sister, Ngurre, Tapping Sticks Fly into the Sky*).

Sites or geographic features mark estate boundaries and inter-language group meeting areas (*Women Get Ready to Dance*). Those who could ‘read’ country perceived markers pointing to safe thoroughfares or, for those wanting to remain unseen in their travels, alternative routes, which were still known and have continued to be learnt (*Altye; Cultural Learning*). Knowing the cartography, topography and geography of the homeland landscape was essential praxis (*Tyankertangkerte; Women Get Ready to Dance; Man and Boy*). Mapping for mobility, cultural protocols and resources was taught, learnt and tested from an early age, essential to survival of those living within the boundaries and for those travelling across them (*Education Story, Four Sisters; Altye; Ngurre, Tapping Sticks Fly into the Sky*).

Wallace’s continual referral to homelands and reading of landscape and relationality epitomised asset and agency embedded in country. Her story, elicitation and paintings are a call to consider and invest in maintenance of human and more-than-human ecology and cosmology of Identity (*Ancestor Figures; Grandfather–Grandson; Tyankertangkerte*). Paintings transmit memory of homelands, biographically held and generationally maintained skills of her ancestors’ experiences of abundance and survival (*Hunting for Seeds; Ancestor story’ Woman Giving Birth; Spirits Who Give Knowledge*).

Wallace’s artistry makes evident the capacity Eastern Arrernte had to access and manage water, shelter, food and ceremony, across a vast homeland range, sharing abundance and maintaining the human and more-than-human ecology (*Ngurre, Tapping Sticks Fly into the Sky; Women Get Ready to Dance; Spirits Who Give Knowledge*). That prompted consideration of what resources

there were, how they were valued, and how that had changed in everyday life (*Hunting for Seeds; Cultural Learning; Ancestor Figures*). Hereditary knowledge was held and maintained at sites of significant ceremonial activity (*Ngurre, Tapping Sticks Fly into the Sky; Grandfather–Grandson*). Hereditary knowledge was transmitted in the homelands, at places of everyday habitation and domesticity and through mobility along story lines (*Ancestor Figures; Arrentye Story; Ilthe*).

6.2.4. Resources: Findings in relation to Country

In conversational dialogue and visual elicitation, Wallace emphasised the role of natural resources and resource management. Fire and water played an essential role in Eastern Arrente survival, ecology and cosmology (*Ancestor Figures; Man and Boy Story; Hunting for Seeds; Ilthe; Cultural Learning*). Elicitation revealed that the principles of kinship, teaching and learning were interdependent, with resources managed for abundance, survival, ecology and cosmology across the homelands (*Ngurre, Tapping Sticks Fly into the Sky; Whirly brothers*). In the content of the paintings, Wallace drew on *anpernirrentye* and *mwerrentye* (the concept of doing things properly, in the right way). These are structures from childhood experience, which informed management of natural and other resources.

Wallace interpreted ochre rock art or carved rock petroglyphs adorning rock faces, marking tangible aspects of *altyerrenge* and events depicted by ancestors that she has authority to represent. Resources of tangible and intangible heritage embedded, inscribed or performed on country support the interpretation of knowledge; homelands hold the resonance and tangible marks that are resources for knowledge maintained by Wallace (*Man and Boy Story; Ancestor Figures; Women Get Ready to Dance; Ilthe*).

Wallace shared stories commonly told to children and the uninitiated linking learning and skill development with awareness and insight that resources are part of everyday life and the interface between people, ancestors and spirit entities respected within the boundaries of a site or system. These stories and storytelling are the foundations her body of work builds on (*Tyankertangkerte; Grandfather–Grandson; Spirits Who Give Knowledge; Woman Giving Birth*).

Many sites are significant as the source of a story, event or character, whose presence and meaning at that site is explained and understood in terms of affect and effect (*Tyankertangkerte; Ancestor Figures*), in a life-long learning process, beginning with children from an early age (*Cultural Learning; Four Sisters*). In these systems of maintenance and transmission, relationship and social organisation, the tangible and intangible resources are embedded, recorded within country (*Five Ngangkere Looking for Sick Spirit; Ngurre, Tapping Sticks Fly into the Sky*). Where present, the biographic content of paintings emphasised the role for lived experience of contemporary artists in maintaining and transmitting ancient and public knowledge and contemporary concerns. These precepts of Eastern Arnernte culture into which Wallace was born, lives and works enmesh with country: landscape, homelands and ecology.

6.2.5. Movement, connections: Findings in relation to Country

Many of the stories Wallace paints include journeys across the homelands as part of the theme (*Tyankertangkerte; Arrentye sister; Ngurre, Tapping Sticks Fly into the Sky; Whirly Brothers*). She interprets journeys and movement in paint using layers and visual planes. Detailed motifs, colour groups, intensity of dotting and size of dotting, brushwork, solid colour fields and line work depict pathways, soakages, waterholes, ceremony grounds, restricted areas, shelters, fires, campsites, tools and plants.

The scale of painted figures is within a range generally from 10 to 30 cm tall. On some large canvases, the country mapped and traversed in the story covers a huge area (*Arrentye Sister; Tyankertangkerte*) and the notion of movement was captured through use of path and site motifs marking out a journey. The placement of sites relevant to one another on canvas is not relative to physical distance on a map. Direction, significant features of landscape and ancestral events significant to the activities and resources associated with the story are painted in a relational schema on the canvas (*Five Ngangkere Looking for Sick Spirit; Arrentye Sister; Wantyeyewantyeye*).

Sometimes the movement in the story was not site-specific, and a formal spatial relationship was not depicted between events, identities and roles. For example, between those concerned with spirit interface and those concerned with resource gathering (*Hunting for Seeds*) or between domestic and cosmological ‘spaces’ layered in the same landscape (*Man and Boy Story; Ngurre, Tapping Sticks Fly into the Sky; Ancestor Figures*).

In Wallace’s biography, mobility was deeply linked to resources, survival, ceremony, cosmology and abundance through access to knowledge, kinship, water, safe shelter and food (*Cultural Learning; Four Sisters; Whirly Brothers*). In some stories, the transcription is a fragment of something bigger imitating the way stories and story paths moved and were managed across country, with different ownership of sections represented at different places by different estate owners (*Ngurre, Tapping Sticks Fly into the Sky; Women Get Ready to Dance*).

One of the purposes of large gatherings was to put together, enact, share, trade and learn a continuous story (song) cycle as parts are connected by *arelhe urrperle* gathered from many estates. An essential feature of gathering was enacting the responsibility to maintain story parts

for the sites and estates and to negotiate the organisational and social structures to ‘back up’ through sharing the performances (*Wantyeyewantyeye*, Ngurre, *Tapping Sticks Fly into the Sky*). The movements of ancestors across the landscape were taught to public audiences and remembered aurally through song and chanting, through movement such as dance, and sometimes orally and aurally through *tyepetye* sand drawing.

6.2.6. Identity, knowledge: Findings in relation to Country

Some of the stories Wallace painted were specific to a site (*Ancestor Figures*, Ngurre, *Tapping Sticks Fly into the Sky*). They are public stories relating part of a story that in its full version told of the adventures of ancestors as they move across the estates (*Tyankertangkerte*; *Grandfather–Grandson*). The human and more-than-human ecology of homelands reignites through telling and enacting through dance, song and ceremony (Ngurre, *Tapping Sticks Fly into the Sky*; *Women Get Ready to Dance*).

Wallace’s work represents these elements in contracted and transformed form and version (*Tyankertangkerte*; Ngurre, *Tapping Sticks Fly into the Sky*; *Woman Get Ready to Dance*). She revealed only that which her custodial relationships and identity allows her to tell publicly. At this time, the contemporary relationships to homelands is a significantly different lived experience from Wallace’s early years, where lived and anecdotal experiences and skills were freely passed on by her grandparents and previous generations on the homelands.

Roles of *apmereke-artweye* and *kwertengwerle* are central in the Eastern Arrernte patrilineal, hierarchy of relationships of *arelhe urrperle* with country (Henderson & Dobson, 1994), but so are the everyday agency of domesticity, kinship, teaching and learning in homelands lifestyle. The depth of Wallace’s homelands ‘literacy’ shows in the knowledge and its detail, imbuing her

work with facets of cosmology embedded in Country and Identity. The recent changes to homelands lifestyle resulted in a contemporary contraction of collective homelands agency.

6.3. Theoretical domain: Knowledge

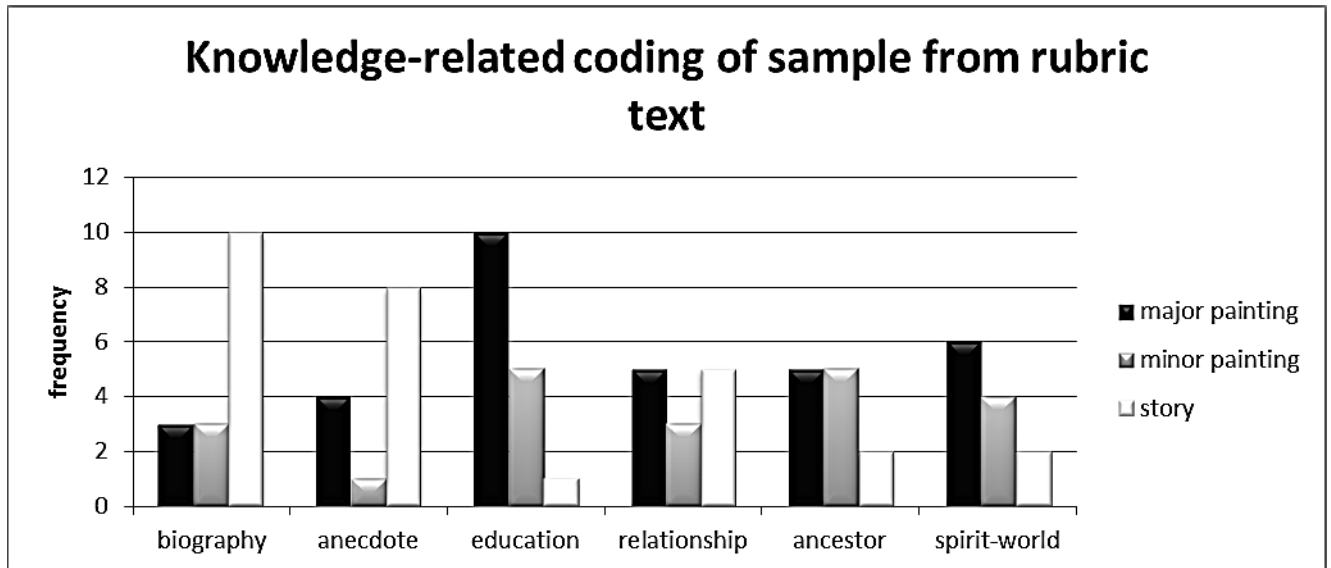


Figure 6.5: Coding frequency for domain KNOWLEDGE sorted by media into Major painting, Minor painting and Major story against holistic themes.

Figure 6.5 graphs the frequency that attributes of the domain of Knowledge featured in coding the transcripts of Wallace’s responses to the questions ‘What’s the story?’ and ‘What does the artist see?’ across the sample, from the rubric text.

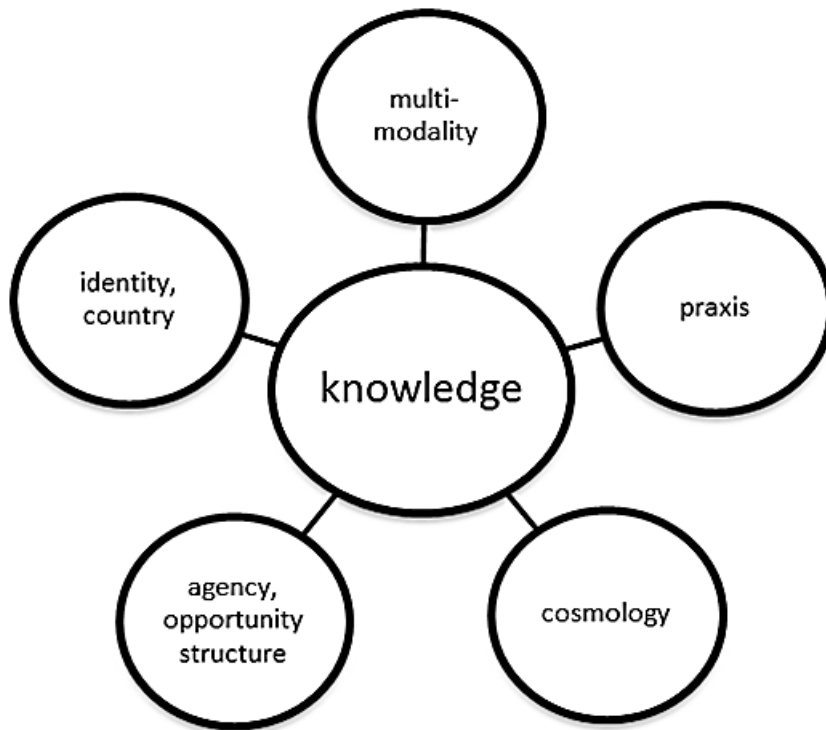


Figure 6.6: Domain of Knowledge with attributes.

Figure 6.6 gives an overview of the attributes of the domain of Knowledge revealed in the sample of Wallace’s painting and storytelling. They are attributes of multimodality, praxis, Eastern Arrernte cosmology, identity, agency and opportunity structure.

6.3.1. Multimodality: Findings in relation to Knowledge

The sample of Wallace’s paintings and stories describes a multimodal tangible and intangible heritage inscribed, traced, embodied, enacted and depicted in everyday, formal and ceremonial settings in the homelands. The sample references petroglyph carvings, *tyepetye*, ochre paintings on rock and body, dance and song. Some of the symbols, motifs and designs Wallace represents have been in use for several thousands of years; it is likely that the songs, stories and dances

have also been used for a similarly long period (*Ngurre, Tapping Sticks Fly into the Sky; Ancestor Figures; Women Get Ready to Dance*).

Wallace perceives that her role as a contemporary artist is as challenging a job now as in the days of her ancestors. Her inheritance and maintenance of knowledge from the homelands comes with the responsibility of past generations and the challenge of contemporary change impact. The sample of paintings and stories informs audiences about mortality, survival and temporality that exceed the constraints of intergenerational lifetimes and stretch back to ancestral and *altyerreng*e times (*Ancestor Figures; Tyankertangkerte; Ngurre, Tapping Sticks Fly into the Sky; Spirits Who Give Knowledge*). The artist combines old and ancient modalities through new and unique forms using artistry to transform, transmit and maintain. The findings suggest that Wallace displays deep multimodal knowledge, understanding and praxis concerning public Eastern Arrernte being, knowing, doing, believing and valuing.

This bricolage found that her stories can be characterised through the manner in which they inform their audience about Identity, Country, Knowledge, Resources and Time; and through contemporary interpretation of form, meaning, protocol, relationship and inheritance that she draws on and reinterprets (*Whirly brothers; Grandfather–Grandson; Man and Boy; Cultural Learning*).

Audiencing is intrinsic to storytelling; stories engage the audience in meaning-making, learning, interpretation and conceptual thinking (*Ilthe; Women Get Ready to Dance; Hunting for Seeds*). Wallace's use of multimodal skills to interpret a range of cultural literacies challenges audiences to engage with the experience of corporeal and sensate visual layers and to understand that story and audience draw from multimodal in corporeal, perceptual, conceptual and sensate experiences

(Ngurre, Tapping Sticks Fly into the Sky; Wantyeyewantyeye; Five Ngangkere Looking for Sick Spirit; Education Story; Spirits Who Give Knowledge).

6.3.2. Praxis: Findings in relation to Knowledge

Praxis is an essential experience of convergence in this intercultural interface. The analysis of Wallace's paintings and stories revealed depths of knowledge that Wallace shared through painting and storytelling within a framework of ontological and epistemological tenets of relationship, reciprocity and respect. Wallace's ancestors were knowledgeable, worthy of respect and taking responsibility when they applied and enacted what they knew to achieve the required outcome for all concerned (*Whirly Brothers; Altye; Four Sisters; Ngurre, Tapping Sticks Fly into the Sky*).

In the findings teaching, resource management, social structures and maintenance of knowledge systems all combine theoretical and practical attributes that the bricoleuse understands as praxis. These include mediation of protocols, demonstration of skills and knowledge required for survival, interpretation of ecological conditions, the making of well-timed and good decisions, and social organisation through which to delegate (*Ngurre, Tapping Sticks Fly into the Sky, Two Tapping Sticks Fly into the Sky*).

Although praxis is not an Eastern Arrernte term, for the bricoleuse it converged with the concept Wallace used in describing the stages and depths of knowledge built of experience and learning that she depicts in her paintings. Staged and applied learning occur, as the candidate is ready. Wallace denotes the stages of learning and knowledge attained by the design of the headdresses in her paintings, and knowledge and skill are painted under the arms of the figure (*Altye; Spirits*

Who Give Knowledge; Wantyeyewantyeye). The reverse was also true, with worry and unrealised opportunity painted around the head and hands (*Man and Boy; Four Sisters*).

The most respected knowledge holders combined ability, understanding and leadership with mediation and interface in matters relating to human ecology and cosmology (*Five Ngangkere Looking for Sick Spirit; Hunting for Seeds*). Praxis has been a lifelong and encompassing facet of existence for generations: now, as much as at any earlier time, it supports that capacity to mediate the impacts of change and of difference.

6.3.3. Agency and opportunity structure: Findings in relation to Knowledge

Wallace's artistry makes tangible interrelationships of Eastern Arrernte cosmology, human and more-than-human ecology (*Hunting for Seeds; Five Ngangkere Looking for Sick Spirit; Grandfather–Grandson*). The bricolage finds an Eastern Arrernte knowledge system with an inalienable theoretic and experiential syllabus (*Ilthe; Four Sisters; Education Story; Cultural Learning*). Multimodal skills and specialist knowledges enacted as everyday agencies (*Five Ngangkere Looking for Sick Spirit and Altye*).

Through the agencies of artistry, knowledge and protocols, Wallace's praxis describes opportunities for cosmology, human and more-than-human ecology that are derivative of ancestral Eastern Arrernte, and for contemporary everyday experiences such as:

- ecology of homelands, activity, movement and resource management;
- social structures, relationships, teaching and learning, leadership
- wisdom, knowledge, cultural literacy, learning and application

- wellbeing, health, mortality and spirit
- expression, enactment, embodiment and audience.

6.3.4. Identity and country: Findings in relation to Knowledge

Wallace describes facets of teaching and learning beginning with her early experiences of public and family stories and dances (*Wantyeyewantyeye; Women Get Ready to Dance*). She recounted that in the homelands as a three year old she had begun to learn to track, hunt and gather food and resources and to share them in order to earn storytelling from her grandparents. Learning involved developing language skills to name features and substances of the land, its ecology and resources, and the social systems connecting these with *arelhe urrperle (Grandfather–Grandson; Tyankertangkerte; Ngurre, Tapping Sticks Fly into the Sky)*.

From early childhood, regular and useful contribution to food gathering was expected, and other skills were already underway. These included observing and developing other hunting skills; identifying and harvesting resources; tool-making; finding, preparing and mixing ochre; painting correct body design and colour; contributing to the resources and making headdresses and dancing sticks was underway (*Wantyeyewantyeye; Women Get Ready to Dance*).

Adolescence involved caring for and teaching smaller children; practicing and deepening multimodal tangible and intangible heritage and responsibility for knowledge; sourcing resources; observing the protocols of adults; preparing food; and living in the single men’s or women’s areas of camp. Initiation into adulthood involved ceremonial activity, but it also involved proof of readiness to provide, lead, defend, heal, teach and contribute to a role within social structures and human ecology including how to help ‘grow-up’ others (*Cultural Learning; Four Sisters; Education Story; Ilthe*).

6.3.5. Cosmology and human ecology: Findings in relation to

Knowledge

Wallace resolves the tension between contemporary interpretation and ancient multimodal sources by using elements of design, motif and symbol transformed to represent her insight into the process of making tangible art objects (*Ancestor Figures*). She is informed by and reinterprets the sources of ancestral imagery and story emanating from various sites on the homelands with the permission, teaching and encouragement of elders (*Ngurre, Tapping Sticks Fly into the Sky; Grandfather–Grandson; Woman Giving Birth*).

Wallace constructs elements of painting with composition and technique that combine tone, colour, visual planes, layers, spatial organisation, symbols and motifs into arrangements that represent her response to ancestral artistry and story content (*Man and Boy; Whirly Brothers; Five Ngangkere Looking for Sick Spirit; Wantyeyewantyeye*). As an artist, she draws from the lessons taught by her ancestors. She interprets what she knew, understood and had experience of, against the grounding of inheritance, cultural literacy and environment of human and more-than-human ecology and cosmology (*Hunting for Seeds; Education Story; Spirits Who Give Knowledge*).

6.4. Theoretical domains: Resources

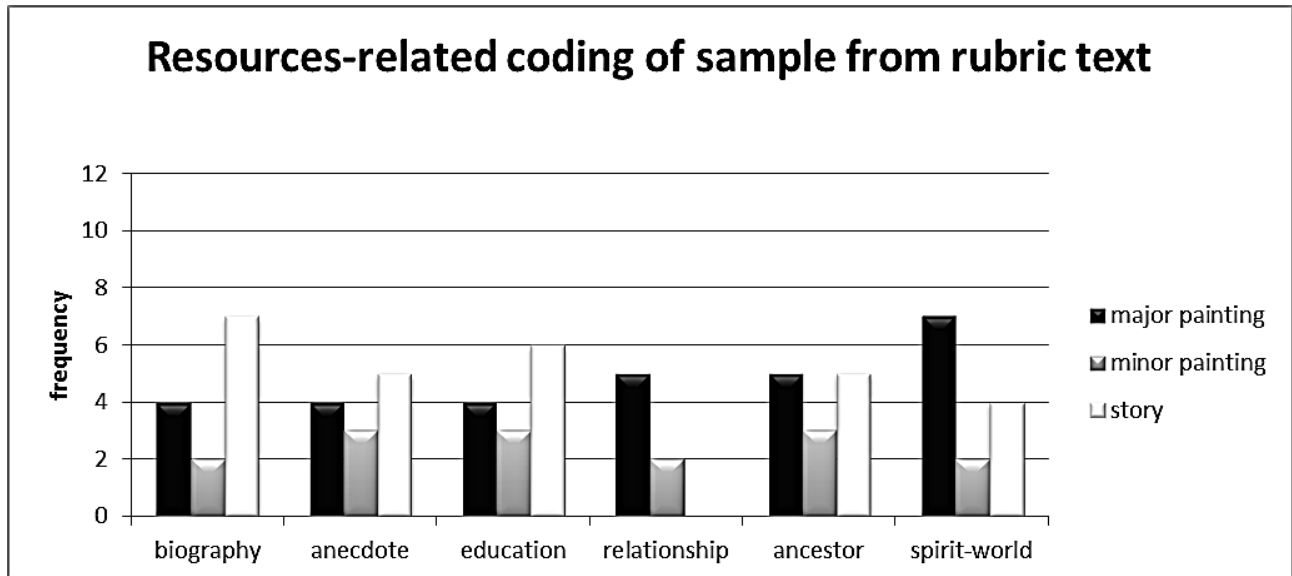


Figure 6.7: Coding frequency for domain RESOURCES sorted by media into Major painting, Minor painting and Major story against holistic themes.

Figure 6.7 graphs the frequency that attributes of the domain of Resources featured in coding the transcripts of Wallace's responses to the questions 'What's the story?' and 'What does the artist see?' across the sample, from the rubric text.



Figure 6.8: Domain of resources with attributes.

Figure 6.8: gives an overview of the attributes of the domain of Resources revealed in the sample of Wallace’s painting and storytelling. They include attributes of agency, opportunity, structure; environment, knowledge, skills and technology and *anpernirrentye*.

6.4.1. Agency and opportunity structures: Findings in relation to Resources

Findings about Eastern Arrernte agency and opportunity structures describe Wallace’s documentation of rapid change in the face of environmental, colonial and intercultural activity. Wallace describes attributes of environment and technology available to and managed through Eastern Arrernte ecological, cosmological and social systems (*Ilthe, Altye*) as her grandparents

taught her. She alludes to the characteristics of the homelands landscape and the lives of Eastern Arrernte from the days of her grandparents and from their stories of their grandparents' days. The changing homelands ecology of Wallace's generation and forwards demonstrates the impact of pastoral and missionary activities (*Hunting for Seeds; Ancestor Figures; Altye*).

Wallace describes skills, materials and technologies taught and used sustainably across the homelands (*Cultural Learning, Four Sisters, and Five Ngangkere Look for Spirit of Sick Person*). She also described the threats, dangers and eclipsing events that impact on opportunity structures and values (*Hunting for Seeds; Arrentye sister*).

The biographic and anecdotal voices Wallace uses reflect on changes that occurred in hers and her grandparents' lifetimes. There is a tension in Wallace's work in relation to the changing agencies of homelands resources that was described more deeply in the elicitation about paintings than in the narrative provided as story for painting (*Hunting for Seeds, Grandfather Grandson, and Ancestor Figures*).

Wallace's biography (Wallace & Lovell 2009b) contains many examples of the ways that diminished resources and access drove her grandparents generation off the homelands and contributed to interruption of the large ceremonial gatherings and exchanges (*Wantyeyewantyeye*). Ceremonial opportunities through which so many people learnt the characteristics of being, knowing, doing, believing and valuing in the context of homelands (*Five Ngangkere Looking for Sick Spirit*). Correspondingly, agency was lost as assets diminished (*Hunting for Seeds; Four Sisters; Education Story*).

6.4.2. Environment: Findings in relation to Resources

The attribute of environment within the domain of resources is a story of change impact, transformation and survival (*Hunting for Seeds; Ilthe; Ngurre, Tapping Sticks Fly into the Sky; Woman Giving Birth*). Wallace provides detailed descriptions of how resources, roles and responsibilities characterise the environment of the actors and actions depicted in paintings and stories. In painting, her figures often carry implements, travel between waterholes, and avoid restricted sites. They make, find, use and depend upon tools they carry and which may indicate the learning (*Four Sisters*) or the knowledge attained (*Altye*).

Stories contain detail of everyday resources of survival such as water, fire, hunting, harvest and mobility (*Hunting for Seeds; Arrentye Sister; Whirly Brothers; Cultural Learning; Ilthe*).

Establishment of local settlement lifestyle disrupted transfer of detailed extant Eastern Arrernte human and more-than-human ecological knowledge, insight and skill. Wallace's paintings and storytelling mediate that extant praxis through theoretical and multimodal artistry.

6.4.3. Anpernirrentye: Findings in relation to Resources

Anpernirrentye in the design of paintings (*Man and Boy; Altye; Ilthe*) and part of the construction of stories (*Altye; Four Sisters; Women Get Ready to Dance*) is a resource for social and relational systems and physical organisation of those on the homelands (*Ilthe*).

The finding in relation to *anpernirrentye* as it affects resources occur in light of Wallace's biography rather than the content of paintings and stories. Arrernte elders residing in the Santa Teresa mission settlement of the 1960s and 1970s made it known to their families that contemporary artistry should never mark out or show their motifs, symbols and designs. These families moved to the contemporary settlement through dispossession from their homelands

which lay to the north, south, east and west. There was no capacity to engage their homeland, ancestors or *altyerre* entities through the formal protocols of ceremony or gathering on the right country. In the 1980s, Wallace's grandfather provided her with permission to draw on public stories and art forms she was associated with through the homeland estates of her close family. Wallace and her ancestors resided on the homelands well before the mission was established in 1953. Her grandfather, *Atyelpe*, supported her desire to research, transform and share public stories and iconography, as long as she respected the protocols of *anpernirrentye*, using it to guide her relationship to the sources she was able to work with. Therefore, we have access to Wallace's record of maintenance and transmission, interpreted and represented by her through the mediation of a lifetime of intense change impact.

6.4.4. Skills, technology: Findings in relation to Resources

Wallace's story indicated the impact of new resources on the way her artistry developed; drawing from the new materials, tools, environments, art advisors and audiences she combined these with influences that informed her cultural literacies, techniques and technologies derived from sources in the homelands (*Ancestor Figures*). In paintings and stories, Wallace describes the multimodal communication of Eastern Arrernte social and relational systems (*Altye; Ngurre, Tapping Sticks Fly into the Sky; Five Ngangkere Looking for Sick Spirit*). She became informed in design, construction, new technology and skills in contemporary artistry through combining ancient symbolism and form with protocols for maintenance and transmission (*Ancestor Figures*) by interpreting public story using artistry (*Ngurre, Tapping Sticks Fly into the Sky; Women Get Ready to Dance*). Many of the details in the paintings reveal technology that was contemporary to her grandparent's generation such as coolamon, headdress, dancing stick, digging stick, spear and spear thrower (*Grandfather-Grandson; Four Sisters; Education story; Wantyeyewantyeye*).

The technologies associated with Wallace's contemporary art praxis began to emerge when she moved into the mission at age twelve and had contact with plastic media such as paint, pencil and chalk. She described how, when pencils and writing boards were first put in her hands by the nuns in the mission school, she made a sudden conceptual link between spoken words and deliberate marks made in pencil (Wallace 2010). The mediation of new technology and skills combine in her contemporary artistry with intimate knowledge of the technology and skill of homelands lifestyle.

6.4.5. Knowledge: Findings in relation to Resources

From her grandparents permission to use the sources of the rock art and other designs of the homelands and the public stories of her homelands the custodial transposition of stories and content occurs through relationship with sites, family and ancestral kinship (*Ancestor Figures; Women Giving Birth; Hunting for Seeds*).

What Wallace and her grandparents, uncles and aunts achieved with their considered, literal and public continuum of responsibility and permission has developed in Wallace's custodial praxis (*Ngurre, Tapping Sticks Fly into the Sky; Women Get Ready to Dance; Wantyeyewantyeye*). Her stories and paintings reflect the praxis of leadership and leadership development across generations (*Four Sisters; Education story; Cultural Learning*).

In Wallace's custody, multimodality is re-interpreted using contemporary technology and skills, with the extant continuum of knowledge, inheritance and interface (*Five Ngangkere Looking for Sick Spirit; Arrentye*). She mediates interface between her biographic experience and ancient inheritance. The linguistic and oral facility expressed through her dialect is one language and structure through which to communicate concepts that are deeply grounded in Eastern Arrernte

premise and ontology (*Tyankertangkerte; Whirly Brothers; Grandfather–Grandson*). The expression, embodiment and enactment of this complex mediation of knowledge and artistry describe Eastern Arrernte management and structures of learning, occupation, health and well-being among Eastern Arrernte (*Five Ngangkere Looking for Sick Spirit; Four Sisters; Cultural Learning; Spirits Who Give Knowledge*).

6.5. Theoretical domain: Time

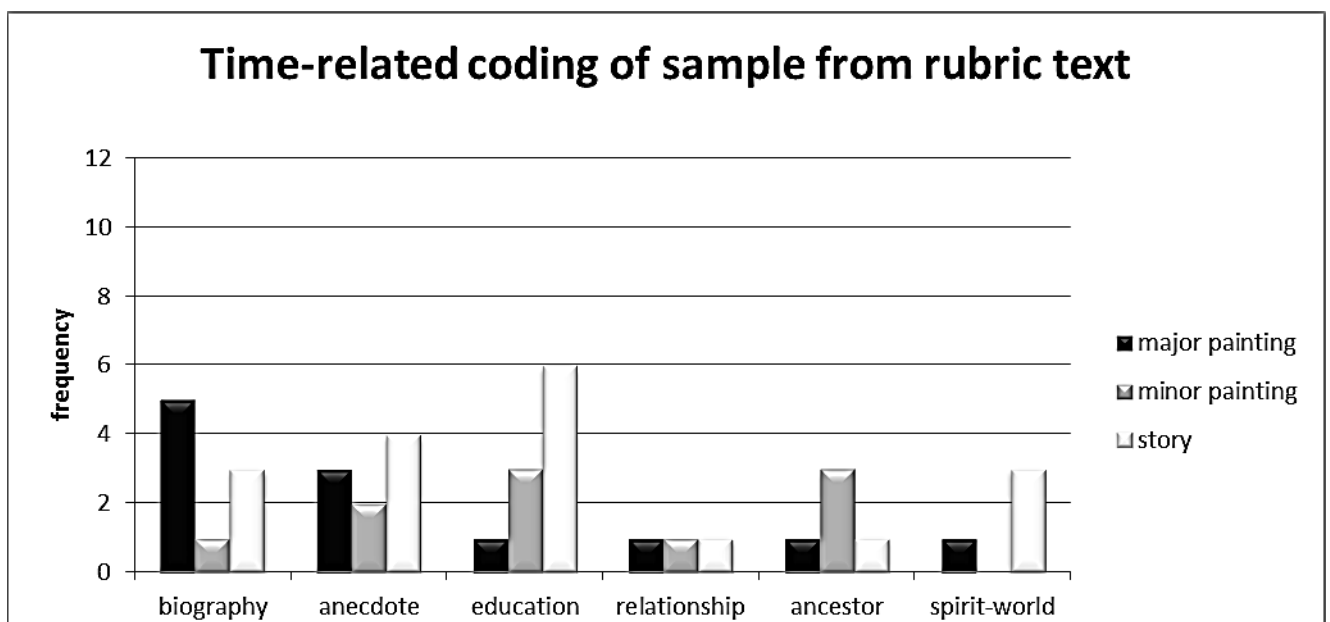


Figure 6.9: Coding frequency for domain TIME sorted by media into Major painting, Minor painting and Major story against holistic themes.

Figure 6.9 graphs the frequency that attributes of the domain of Time featured in coding the transcripts of Wallace’s responses to the questions ‘What’s the story?’ and ‘What does the artist see?’ across the sample, from the rubric text.

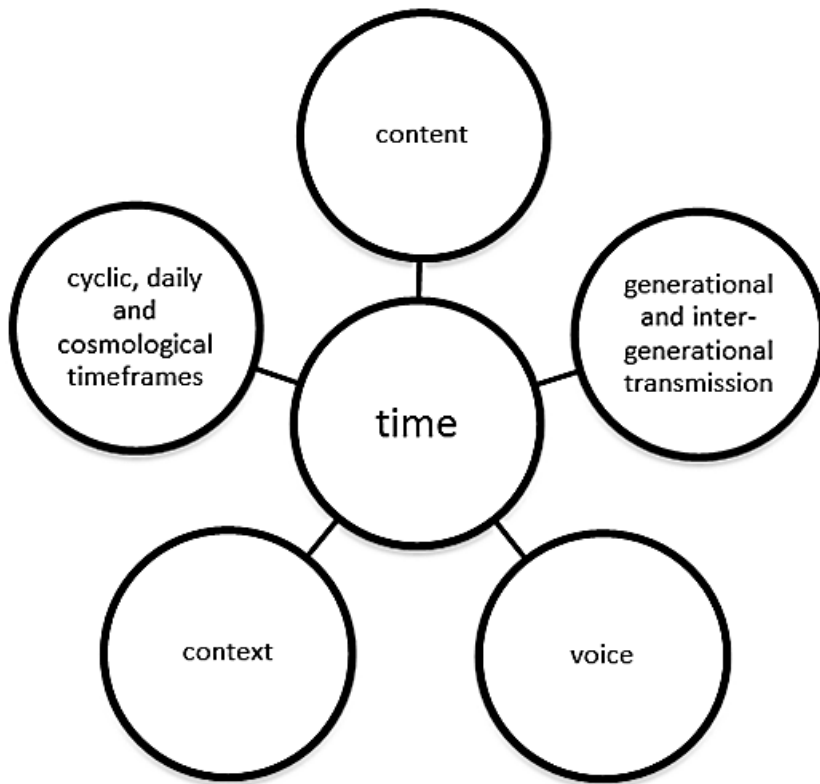


Figure 6.10: Attributes of the domain of time.

Figure 6.10: gives an overview of the attributes of the domain of Time revealed in the sample of Wallace’s painting and storytelling. Attributes are content, generational and intergenerational transmission, voice, context, cosmological, cyclic and daily timeframes.

6.5.1. Cosmological and cyclic: Findings in relation to Time

Cosmological temporality is a presence stated or implied in a story, often overtly only once and not referred to again. Many paintings depict the ancient temporality within the content and composition of work as cosmological and cyclic through incarnation, life cycle, *anpernirrentye* and ancestral inheritance. Wallace infers these qualities through spirit figure motifs and description of ancestral events that occur with characteristics of human and more-than-human quality (*Whirly Brothers; Tyankertangkerte; Grandfather–Grandson; Man and Boy*).

Cosmological storytelling events are described with anecdotal and educative qualities of voice in paintings and stories and are biographically informed through Wallace's experiences of cosmological interface events (*Five Ngangkere Looking for Sick Spirit; Ngurre, Tapping Sticks Fly into the Sky; and Wantyeyewantyeye*). These events occur over a period of hours or during a night or day. During them, an ancient temporal continuum brings insight through the corporeal experience to those with capacity to interpret it (*Five Ngangkere Looking for Sick Spirit; Spirits Who Give Knowledge; Women Get Ready to Dance; Ngurre, Tapping Sticks Fly into the Sky*).

Cosmological qualities of temporality coexist with other cycles, such as growing up from childhood to young adulthood (*Man and Boy; Tyankertangkerte; Cultural Learning; Four Sisters*); or they may be part of an ancestral interface which can be opened and closed (*Ngurre, Tapping Sticks Fly into the Sky; Women Get Ready to Dance*).

Most examples in Wallace's work link the presence of spirit world, ancestors and human ecology within the context of the everyday, formal and ancestral qualities. In her interpretation, a greater Eastern Arrernte cosmology is a unified quality of the everyday agencies she describes.

6.5.2. Voice: Findings in relation to Time

The holistic sorting of the data identified that Wallace uses one or more, of three storytelling voice: biographic, anecdotal and educative. The findings suggest that her use of voice changes within any one narration.

In examples where anecdotal voice emerges, Wallace was both describing her own experience and bringing the voices of her maternal ancestors into the narration (*Woman Giving Birth; Arrentye Sister; Ngurre, Tapping Sticks Fly into the Sky*). Her uses of voice facilitate temporal shifts and demonstrate how memory, corporeal experience and temporality inform aurality, the

quality of what the audience is hearing; and orality, the media of her transmission (*Hunting for Seeds; Spirits Who Give Knowledge; Grandfather–Grandson*).

Many of the adventures described as occurring during the *altyerrengge* inhabit a cosmological temporality through which things occur which are outside the audiences' perception of daily or generational temporality (*Five Ngangkere Looking for Sick Spirit*). In the case of stories concerning *arrentye* or *ngangkere*, Wallace's storytelling blended biographic, anecdotal and educative attributes, and the events were described as occurring in a unified 'today', 'before', and in both.

6.5.3. Context: Findings in relation to Time

The sample of Wallace's paintings and stories includes those identified as biographic. In the biographic sample, the temporal context depicts site-specific activities (*Ancestor Figures*) and events undertaken in domestic contexts (*Hunting for Seeds; Woman Giving Birth*). While the layering in her paintings projects ancestral, cosmological, ephemeral and intangible influences, the details of Wallace's artistry provide domestic and ecological observations of public Eastern Arrernte homelands loci (*Ngurre, Tapping Sticks Fly into the Sky Tapping Sticks; Five Ngangkere Looking for Sick Spirit*).

Work depicting Wallace's anecdotal voice (*Wantyeyewantyeye; Women Get Ready to Dance; Ngurre, Tapping Sticks Fly into the Sky Tapping Sticks*) is grounded in the temporality of the recent past. The rhythm of that temporality becomes generational and ancestral. This is an example of where Wallace's artistry contributes to a cycle of public maintenance and transmission, and her voice iterates the change impact that diminished women's agency through contemporary ecology, and disrupted social structures (*Hunting for Seeds; Woman Giving Birth*).

Educative voice (*Education Story; Cultural Learning; Tyankertangkerte*) expressed another temporal context. The temporality of *Education Story* is not shown through the content, but through the voice. *Cultural Learning* has a contemporary and anecdotal temporality, through narration in the context of an everyday continuum. *Tyankertangkerte* is clearly in the temporal context of *altyerrengge*.

Relationship themes (*Four Sisters, Ilthe, Altye*) represented the temporal context of staged learning (*Four Sisters*) depicted in the past and examples of agency associated with past everyday activity. *Ilthe* and *Altye* are educative in voice and represent temporal contexts of *altyerrengge*, with strong links to examples that occurred in an everyday context in Wallace's lifetime.

The temporal context of Ancestor events (*Man and Boy; Whirly Brothers; Grandfather Grandson*) refer to *altyerrengge*; and the spirit world sample (*Five Ngangkere Looking for Sick Spirit; Spirits Who Give Knowledge; Arrentye Sister*) are all set in the temporal interface between the spirit and mortal world. As such, the context of their temporality is in a cosmological, mediated, ancient continuum.

6.5.4. Generation: Findings in relation to Time

Wallace interprets intergenerational maintenance and transmission as the source and impetus for her praxis. The theme is apparent in paintings and stories with teaching and learning themes and which attend to cosmological interfaces (*Hunting for Seeds; Ancestor Story; Wantyeyewantyeye; Cultural Learning*).

There is a generational point from which relations become ancestors; from conversations with Wallace, the bricoleuse heard that that seems to occur from four generations distant. *Irrente-*

arenye spirits dwell at the conception site of their father's father. They are drawn to their living relatives (*Women Get Ready to Dance; Ngurre, Tapping Sticks Fly into the Sky*) especially through corporeal activity. Wallace describes how detailed cultural knowledge passes between generations through body paint design, dancing, choreography and singing during ceremonial activity (*Wantyeyewantyeye; Ngurre, Tapping Sticks Fly into the Sky; Women Get Ready to Dance; Ancestor Figures*).

Ceremony included singing the correct verses of song, body paint techniques and designs, adornments such as headdresses and dancing sticks, preparation of dancing ground and closing the site afterwards (*Women Get Ready to Dance; Wantyeyewantyeye; Cultural Learning; Education story*). Public and ceremonial dancing involved aspects of intergenerational, family and community activity and the interface between earlier generations through *irrente-arenye* and *altyerre* stories.

In the sample of paintings coded as ancestor figures it was clear that the term 'ancestors' referred to those entities active in the *altyerreng* who could fluidly change their form (*Grandfather Grandson; Whirly Brothers*) or who represented content and context beyond anecdotal or biographic memory (*Man and Boy*).

Paintings grouped as biographical represented activities undertaken by Wallace's generation, and informed by their parents and grandparents. There is a break from these activities for younger generations, and a break in engagement, interpretation or audiencing in the way Wallace's work describes how previous generations engaged.

6.5.5. Content: Findings in relation to Time

The connections found in Wallace's work between content and attributes of time are consistent with preliminary findings that revealed a cosmological, cyclic and non-fixed temporality coexistent and extant within everyday life. Coexistent with the cosmological temporality iterated in paintings and stories were the scales of time relative to mortal lifespan, daily activities, life events and the seasonal and cyclic activities underpinning the human ecology of Eastern Arrernte homelands.

Temporality is most frequently referred to in the category of voice, through Major paintings and stories with attributes of biography (*Ancestor Figures, Woman Giving Birth, and Hunting for Seeds*), and the Minor paintings and stories representing attributes of education (*Education Story, Cultural Learning and Tyankertangkerte*).

Across the sample, stories set in *altyerrenge* have attributes of human and more-than-human content. Human lifespan offers fixed temporal qualities central to Wallace's iteration of story (*Tyankertangkerte; Four Sisters; Cultural Learning; Grandfather-Grandson*); they forge an experiential link for audiences with human characteristics of the more-than-human ancestors. These works create tangible links between Eastern Arrernte and the homelands. They bring the nature of the country, the identity of the beings of the country and contemporary human ecology of Eastern Arrernte into coexistent content of identity, time and place.

The temporal content associated with ancestor stories or with the spirit world occurred in an interface between cosmology, mortality and human ecology (*Five Ngangkere Looking for Sick Spirit; Whirly Brothers*). The coexistent nature of temporalities at play became an ontological premise; frequency of reference to extant temporality in their content was less common than in

works with a more cyclic or fixed temporal lens (*Hunting for Seeds; Cultural Learning; Four Sisters*).

Chapter Seven: Synthesis

7.0. Synthesised findings

Chapter Five describes the attributes of the two characteristics and six holistic themes identified as voice: biographic, anecdotal and educational; and content: relationships, ancestors and spirit world. Chapter six describes domains that emerged from recoding selected sections of the rubric in which Wallace responded to the questions ‘What’s the story?’ and ‘What does the artist see?’. Recoding only the artist’s responses to those questions identified the theoretical domains of Identity, Knowledge, Country, Resources and Time, and with each, a contextualised group of attributes.

In this chapter those findings are drawn into a synthesis . This section introduces terms that emerged in the process of moving between the findings and Wallace as a way of checking that their construction is occurs against interpretation of her artistry. In applying the methodology, the process responds to the question: *What is an appropriate way to construct findings about Wallace’s painting, storytelling and praxis?*

This chapter is set out in two sections:

Sections 7.1. to 7.6. Synthesis of thematic findings of biography, anecdote, education, relationship, ancestors, and spirit world.

Sections 7.7. to 7.11. Synthesise the theoretic findings of identity, country, knowledge, resources and time.

Wallace used biographic storytelling to represent individual experience within a cosmological system or when interpreting mortal and cosmological interfaces in the context of everyday life. Her biographic experience is an essential factor in her interpretation and representation of Eastern Arrernte praxis.

Wallace relates points of integration, and of tension between biographic and cosmological events. Biography demonstrates that her identity has deep and shared roots through experience and knowledge of *anpernirrentye*, *altyerre* and *apmere*.

7.2. Anecdote (alakenhe angkeme)

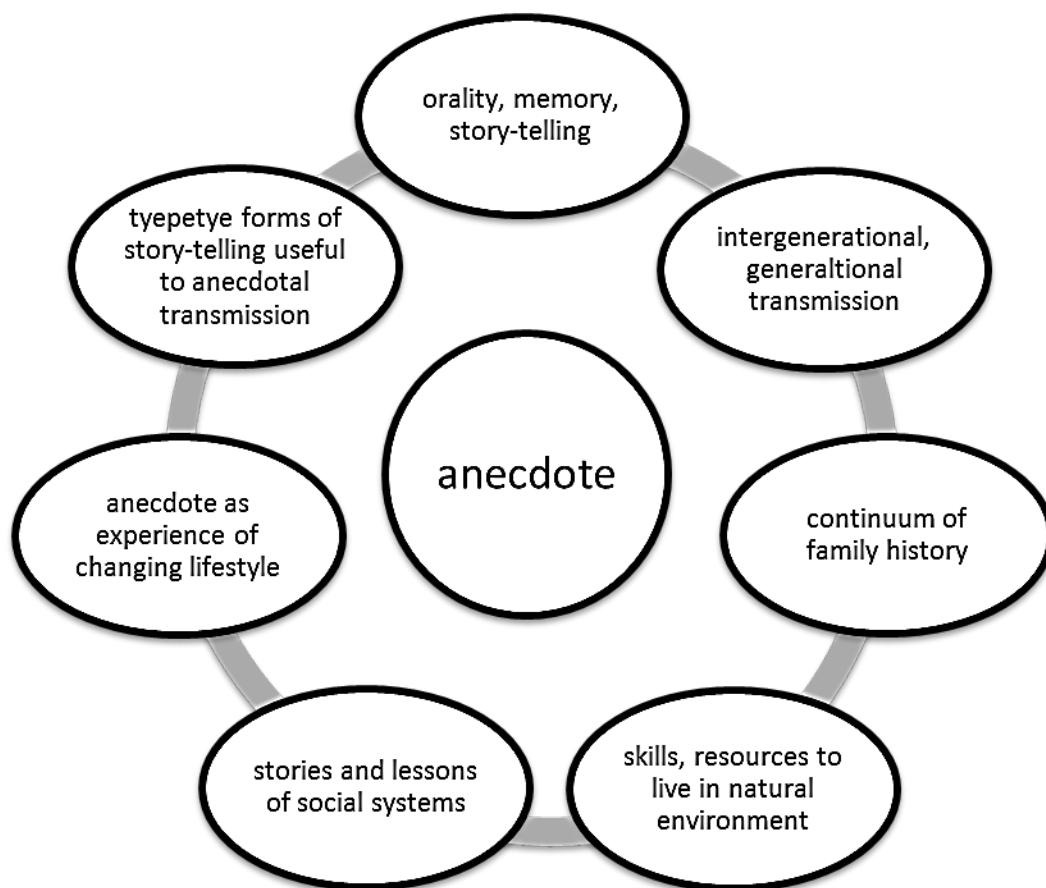


Figure 7.2: Domains of anecdote, alakenhe angkeme

The paintings and stories in the sample indicated that the scope of Wallace's knowledge is vast, detailed and comprehensive, and, in the way of memory, the more often the opportunity arose to use it, or collectively share it, the better recalled. Anecdotal voice combined Wallace's memory of experience with recounts of stories told by forebears and peers, in a continuum of oral transmission.

Wallace recalls anecdotes from her grandparents' lives as though they were part of her own experience. Anecdotal corporeal voice extends biographic recall through participation and memory that infuse Wallace's oral expression. Living on the homelands in her grandparents' generation she learnt techniques of survival using important, public and everyday stories, often followed by tests of practical skill. As homelands lifestyle contracts, the opportunity to apply these multimodal experiential participatory methods also contracts, and some skills are lost as everyday agents of communication and survival. She sought to reaffirm and grow her Eastern Arrernte knowledge with aunts, uncles, her husband, her sisters and brothers. The everyday nature of these activities promoted anecdotal storytelling throughout times of change impact.

Wallace's recall is such that she maintains extensive conceptual, geographic and ecological knowledge of her homelands; anecdotal evidence is one method that extends her insight.

7.3. Education, learning, knowing (akaltye)

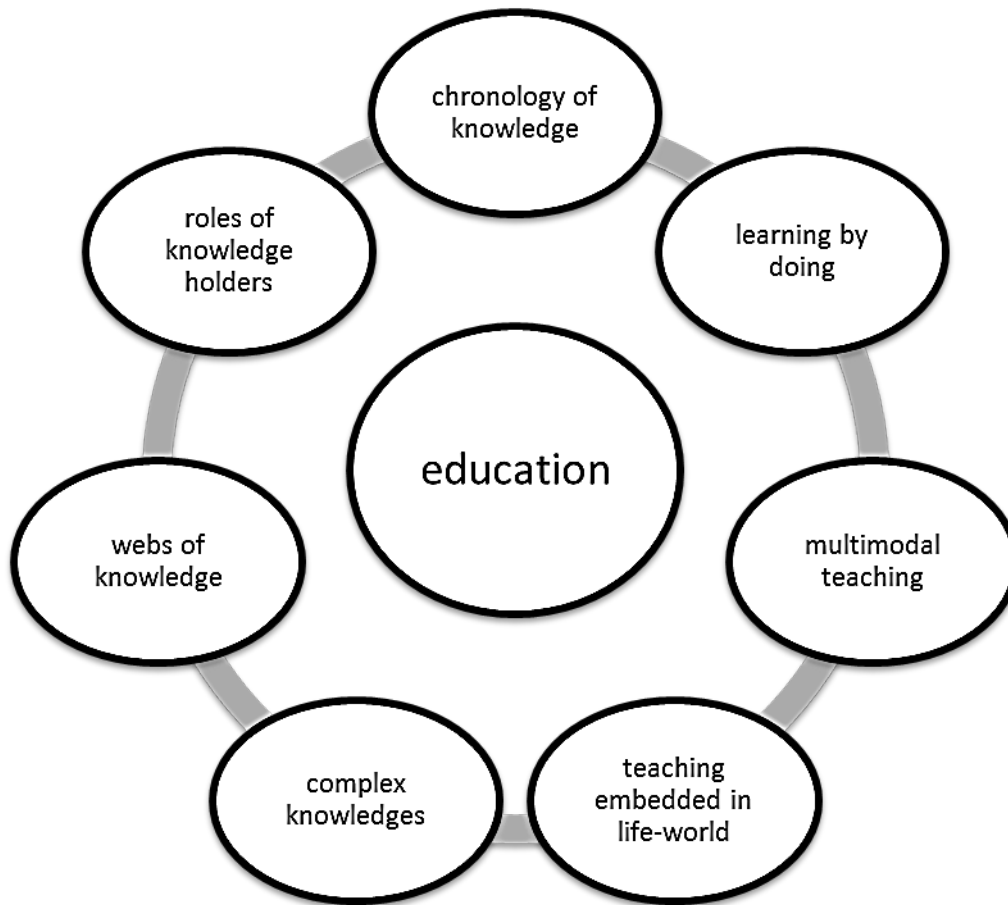


Figure 7.3: Domains of education, learning, knowing, akaltye

Wallace took responsibility for inheritance of knowledge from past generations. She discloses the ever-present concerns of mortality, survival, identity and inheritance, and her touchstone was multimodal storytelling. Her biographic observation of change, shared anecdotal family stories and the stories earned from elders combined as educative and illuminating ways to interpret her tangible and intangible Eastern Arrernte world.

Wallace demonstrates her theory and practice of learning, meaning-making, knowledge and application of skill using contemporary forms and media, interpreting cultural influences. It is

evident that she adapted and combined the tools available in contemporary life with her experience of learning tangible and intangible heritage.

Through continuing that praxis Wallace interprets stories that describe and depict how knowledge and skill combine and can be expressed in teaching about the context and protocols for Eastern Arrernte systems of relationship, cosmology, human and more-than-human ecology. The tone of educational voice in each of the works varies. Wallace used storytelling to describe a theory that general knowledge was constructed and applied in stages. These stages depend upon the role and responsibility of teacher and learner being combined effectively.

The role of learning and practicing ecological knowledge within the bounds of *anpernirrentye* was critical to Eastern Arrernte on their homelands. Wallace demonstrates this through tests of readiness for leadership and responsibility and development of social skills necessary to mediate behaviour with respect for the natural order of all things included in the concept of human and more-than-human ecology.

The importance of knowledge is a strong theme found in her praxis and in her biography. Powerful forms of knowledge occur as multimodal praxis; multimodality combines mortal with the cosmological influences and remains open to the Eastern Arrernte temporal continuum described as stemming from *altyerrengge*. In elicitation of paintings and in some of the stories, the nature of the knowledge holders' learning and power is described using detailed motifs.

7.4. Kin and skin relationship system (anpernirrentye)

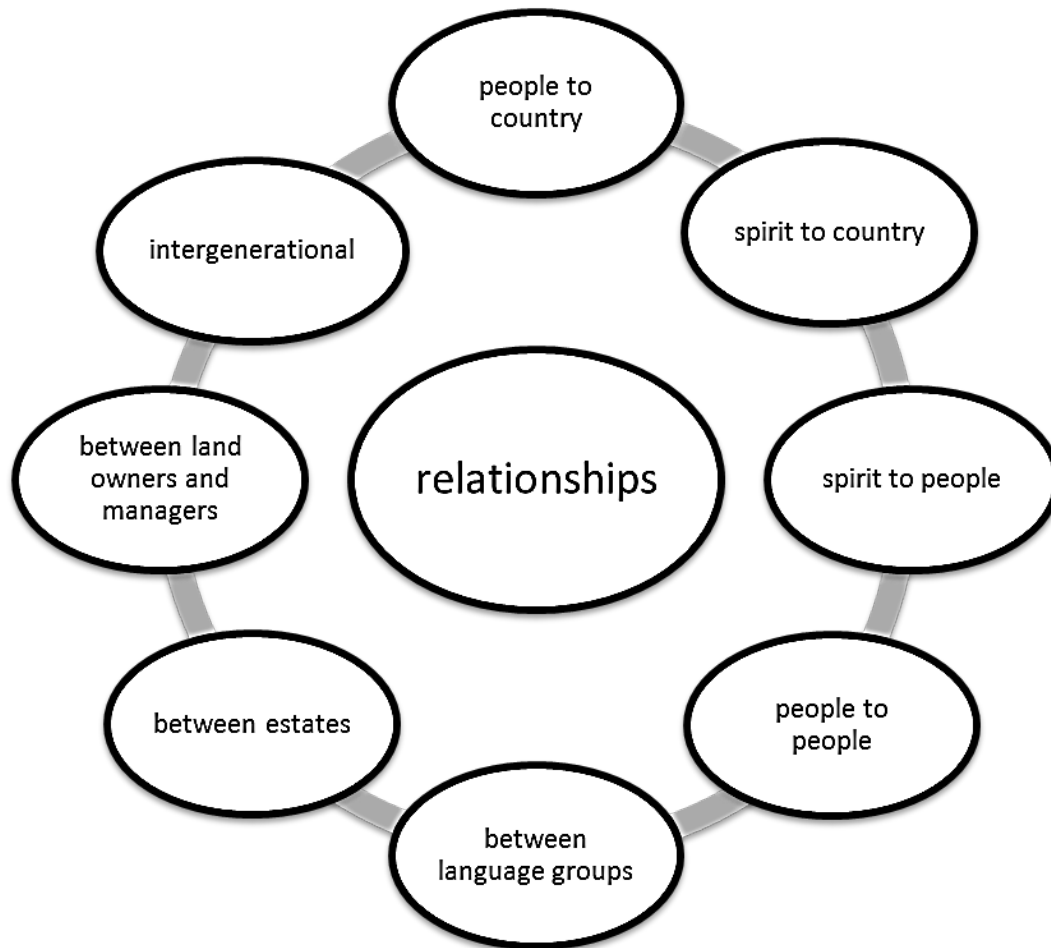


Figure 7.4: Domains of kin and skin relationship system, anpernirrentye

Relationship systems reflect identity and country. *Anpernirrentye* is the system that describes how country and identity merge and the framework of protocols guiding these relationships, which extend between people and ancestors. This fundament provides content and context for Wallace's praxis, as she learnt it and now as she teaches. She uses scenarios in which younger people continue to learn and apply the skills and knowledge taught as praxis by their relatives on homelands.

Contemporary life brings tension to this scenario and threatens to overwhelm the continuum.

This tense dynamic is intercultural and intergenerational. Shifting and multiple standpoints such as generational and intergenerational agency, change impact, temporal insight, motivation and continuum are in play. In situations of teaching and learning, Wallace describes how disrespect for protocols is a cause of conflict, despite the intrinsic obligations of learning and teaching within *anperirrentye*. To learn was not a choice in previous generations, but an investment in survival. Maintaining knowledge, passing it forwards, invested in survival in the future.

Relational obligation included teaching, learning and reciprocity. Healthy relationship with others, with country and with the spirit world depended on acknowledging responsibility, contributing and participating in wider social systems and knowing and abiding by protocols. Through the extensive nature of relationship systems beyond the dialect groups, individuals could expect to strike up respectful relationships with others, even those outside their language groups, through demonstrating and respecting knowledge as asset, opportunity and agency.

7.5. Ancestors (arrekwerle-arenye)

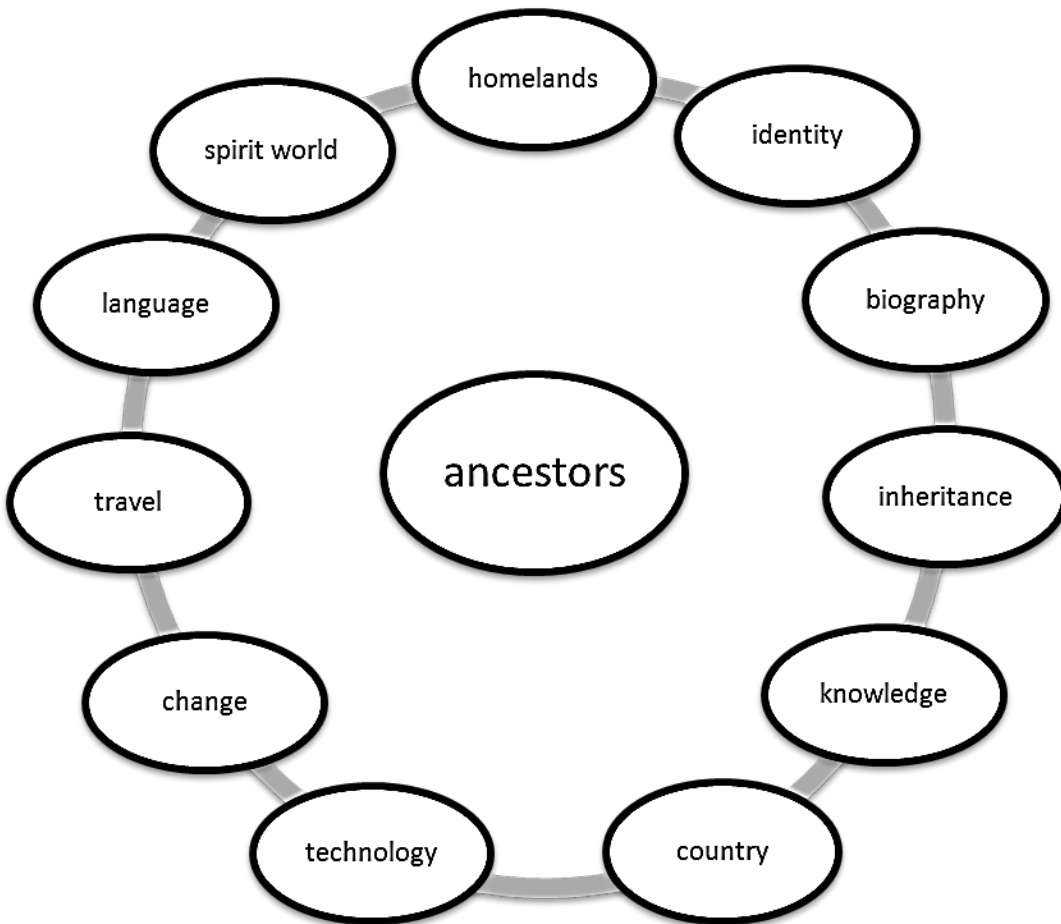


Figure 7.5: Domains of ancestors, arrekwerle-arenye

Wallace preserves the legacy of the earliest *arelhe tyerrtye* through using artistry that maintains standpoint and perspective showing glimpses of these ancestors. ‘Ancestors’ describes forebears of today’s generations. Ancestors are also totemic in form, known through kinship and conception connections with sites. Sites, totems and ancestors interface with the *altyerre* beings and the *altyerreng*, the time before anytime. Complex cosmology ensures that part of the spirit of a person who has passed away returns to reside at the conception site of their father’s father. These spirit entities are *irrente-arenye*; ancestral spirits who have made this return are the entity through which the living and their ancestors can be aware of one another.

Altyerre beings and ancestors in Wallace's paintings take the form of spirit people, but as the stories describe, *altyerre* beings could take other forms. Gradually throughout time *altyerre* beings populated the land and made its features. Many practical and spiritual things were interpreted and passed forwards from ancestors with each generation that emanated from *altyerre*. Protocols surrounding the interface, interpretation and representation between *arelhe urrperle*, their ancestors and *altyerre* mediate and infuse communication, relationality and power assumed through everyday and formal uses of language, dialect, cultural practices, skin names, tools and knowledge. This is a standpoint informing knowledge praxis everyday and anytime.

7.6. Ancestral beings, spirit world (altyerre)

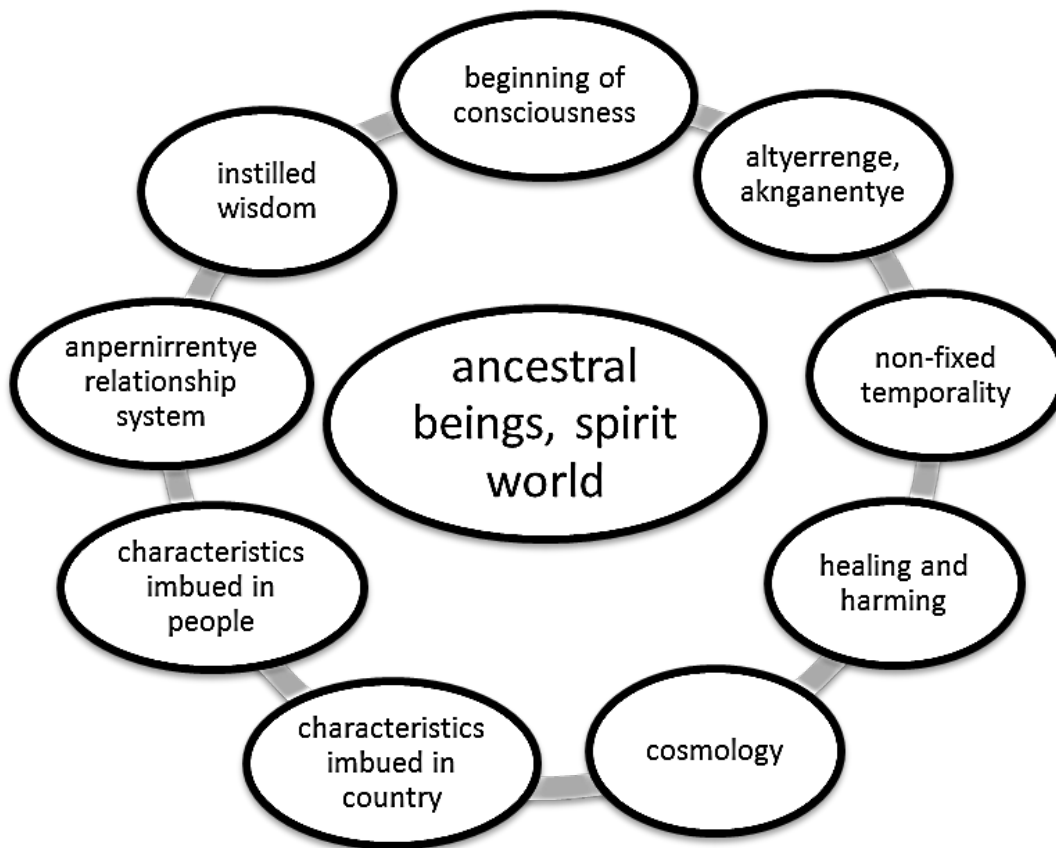


Figure 7.6: Domains of ancestral beings, spirit world (altyerre)

The sample of paintings and stories of ancestral beings who she describes as the spirit world completes the cycle of this bricolage that links continuum of ancient temporality through the daily life cycles of Eastern Arrernte. The rhythm of Eastern Arrernte cosmology that supported Wallace's family was holistic and pervasive throughout her early life even as immense pressure from settlement destabilised and disrupted large-scale cultural praxis. In common with many of her generation, her standpoint, in which Eastern Arrernte cosmology matters, infuses the present attributes running through everyday life. Wallace practices her artistry with a deep and intuitive experience of Eastern Arrernte cosmology and of the impacts contemporary change. The stories

and events that sustained the human and more-than-human ecology and cosmology of her ancestors, her elders and her early years are associated with her Eastern Arrente standpoint, from which she engages with and interprets the wider world.

Wallace's personal experience and inheritance of heritage provide temporal insight of *altyerrengge*, a time of *altyerre* beings, since before first consciousness. When she paints and interprets, this unified temporal convergence creates the space to depict ancestral entities within context of daily, life-long, ancestral and *altyerrengge* events. Characteristics of the simultaneity of converging aspects of this cosmology imbue Wallace's homelands. The roles of ancestral beings, their influence on knowledge and teaching, learning, adapting and transforming was documented in works across the sample; the transmission of knowledge and energy between mortal and ancestral beings was described as occurring through dreams and interpretation; generational and intergenerational transmission; ceremonies, dance and song; and corporeal interfaces such as healing and harming.

7.7. Identity (arrekantherre)

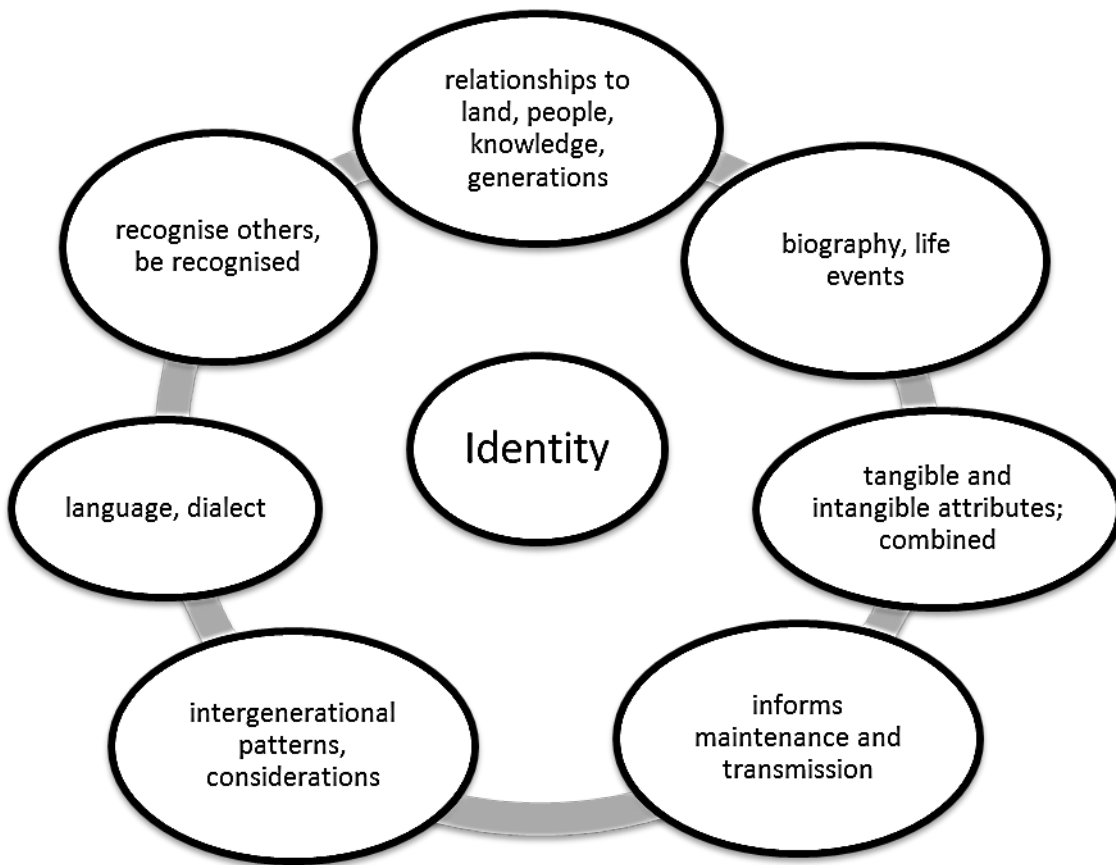


Figure 7.7 Domains of identity, arrekantherre

Attributes of *anpernirrentye*, country, language, multimodal artistry and its praxis, audiences and cosmology interpret the domain of Identity. Wallace described her paintings as belonging to *anwernekenhe*, everybody with relationship to country through *arrekantherre*, the relationship of person to place, with respect to their generation, kinship, peers, language and homelands.

Across the sample of Wallace's work, she expresses Identity consistently. The sources that inform her include fundamentals of her existence: her biographic and family histories and her country, ancestral and cosmological connections. Identity was interpreted and represented as

tangible and intangible; it is relational, embedded in country and ecological knowledge; expressed in language and dialect, through artistry and multimodality. The nature of Eastern Arrernte identity converges into a knowledge system that connects Eastern Arrernte heritage through people, place and time.

Identity includes the biographical experience of the individual and their awareness of the fabric of connections between contemporary life and the songs, stories, languages and multimodal experiences that recede and extend along ancient temporal paths of knowledge. Identity, understood in relation to *anpernirrentye* interprets an ancestral past abstracted from *altyerre* and *aknganentye*, incarnate in an individual lifespan.

Wallace has described identity as fundamental in teaching children; her opinion is that Arrernte children need to ‘know’ where their country is, and to ‘become known’ to the ancestors residing there (Wallace & Lovell 2009b, p. 37). Many people have not had the opportunity to remain on or visit the homelands of their forebears in the way Wallace has had. Her standpoint reflects consideration of what she observed of others as well as of what she has experienced herself.

Wallace’s work is an expression of her identity interpreted in artistry as actively being, knowing, valuing, believing and doing through forms that can be interpreted by people of other cultures and languages and recognised as knowledges held through *arrekantherre* by Eastern Arrernte. The tension between Wallace’s active maintenance and transmission and contemporaneous experiences of younger generations is explicit in the context of language use, dialect, multimodal agency and participation with maintenance and transmission.

7.8. Country (apmere)

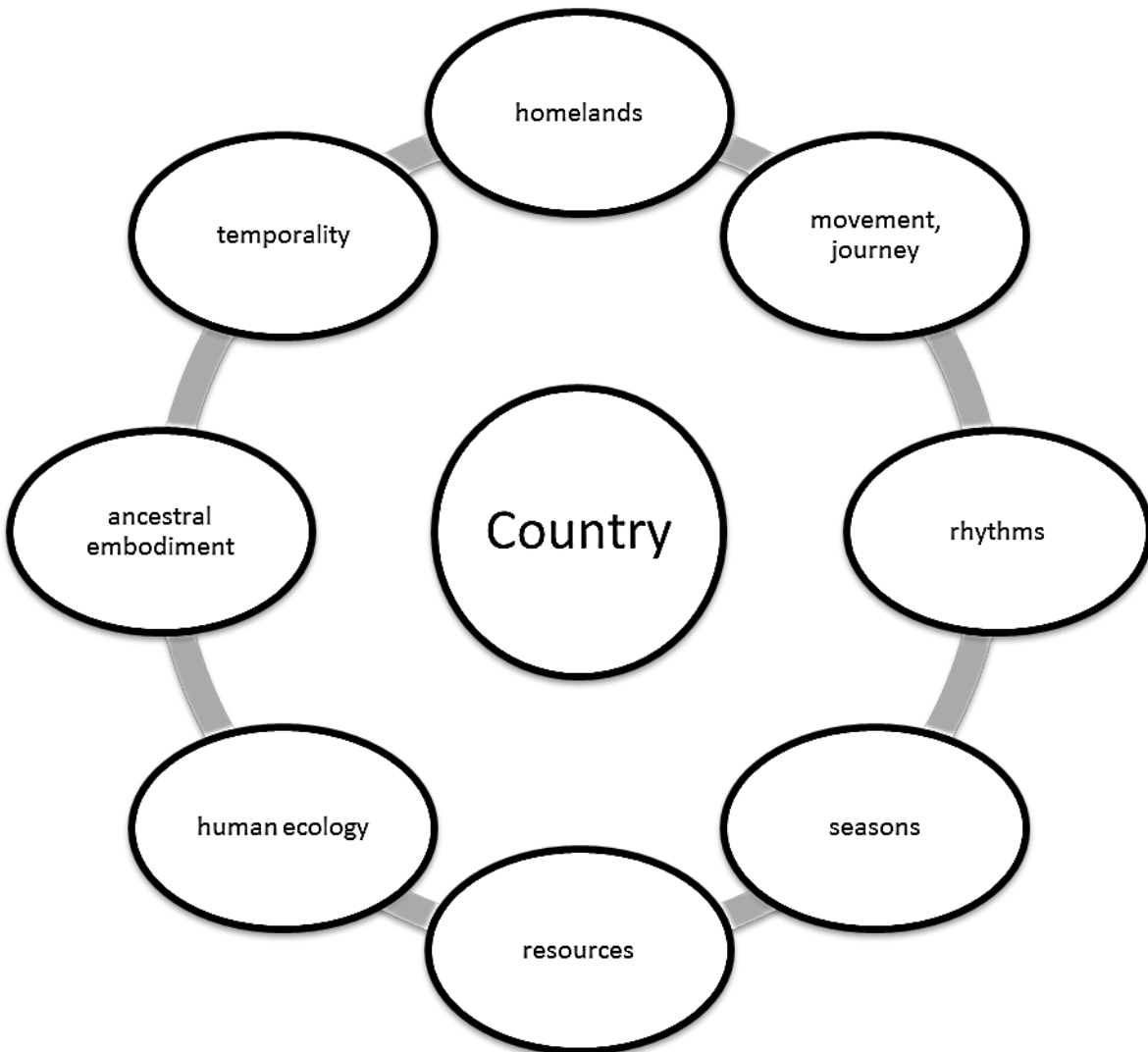


Figure 7.8: Domains of country, apmere

Attributes of homelands, sites, movement, cosmology, resources, identity, human ecology and change interpret the domain of country. The nature of *apmere* is intrinsic, embedded knowledge, resources, temporality and identity emanate from homelands and locus. The word ‘homelands’ most often replaces the word ‘country’ in the text, as homelands denotes specific campsites and areas frequented on each estate. Wallace’s work relates within the structure of *anpernirrentye*, and that gives boundary to information she can impart, and acknowledgement of sites as the

source of stories and events Wallace relates. Tangible and intangible associations reveal connection of people with places to which they associate through ancestry and from which they draw identity. Through the connection of identity and place, social systems and opportunity structures remain embedded in and emanating from country.

Wallace interprets relationships of the human and more-than-human ecology of the homelands using modalities and artistry. Places and sites represent essential resources and, mortal, domestic and public concerns; homelands mark places of connection between these everyday aspects of survival and the deeper Eastern Arrernte cosmology. Attributes and characteristics layer the canvases on which the motifs, symbols and in-fill Wallace paints reveal these essential features of the living and lived human and more-than-human ecologies of homelands. She addresses the intangible connections of earth, water and sky; the journeys of people and ancestors; and the bounded nature of *arelhe urrperle* and *apmere* that nurtures wellbeing through domestic and ancestral movement across the homelands. Homelands have represented physical and metaphysical experience of intergenerational and cosmological interaction, mediated through *anpernirrentye*, resource management and access to the ancient, mediated temporality of experience and existence. One aim of Wallace's work as an artist has been to remind people of the knowledge underpinning the bounded nature of *arelhe urrperle* and *apmere*, as the cosmology of being diminishes through neglect.

Wallace introduces *altyerre* beings that may travel through the earth, and reappear elsewhere; change their form; exert extraordinary influence; and provide, destroy or protect resources as essential as water sources. Knowledgeable elders mediate the interface, and multimodal forms communicate the insights that instruct movement from one place to another for ceremonial activity for abundance, or the domestic interface of healer and healing to protect families. The

knowledgeable interpretation of country from one homeland to another, and for the journey in between is derivative of rhythms and tones held in song and dance.

Wallace's painting and storytelling give insight into the bountiful, resource-rich homelands and sites that drew groups of people together and provided a cultural fabric for cosmology and human ecology emanating from country. Mediating change over time, Wallace also gives insight into the loss of human agency and the ecological change impacts palpable on country now. There is reference to the knowledge of resources, now hidden in plain view, but lost to younger generations without knowledge.

Wallace's artistry draws from tangible and intangible sources that are part of the nature of country and locus, site, homeland and camp. Combining with the characteristics of the country are the relationality and knowledge body about it that passed through generations. Stories, the narrations depicted and expressed with multimodal artistry, emanated from country. Specific sites held phrases of larger stories, while generic stories traverse regions; stories also amplify the learning drawn from human ecology and the rhythms of movement and journeys of the homelands families. Where people were once bound to country, now country is bound to people through processes of land claims, in which proof of identity and relationship with place translate as judgements through the *Aboriginal Land Rights (Northern Territory) Act 1976*.

7.9. Knowledge (alhengkweltye)

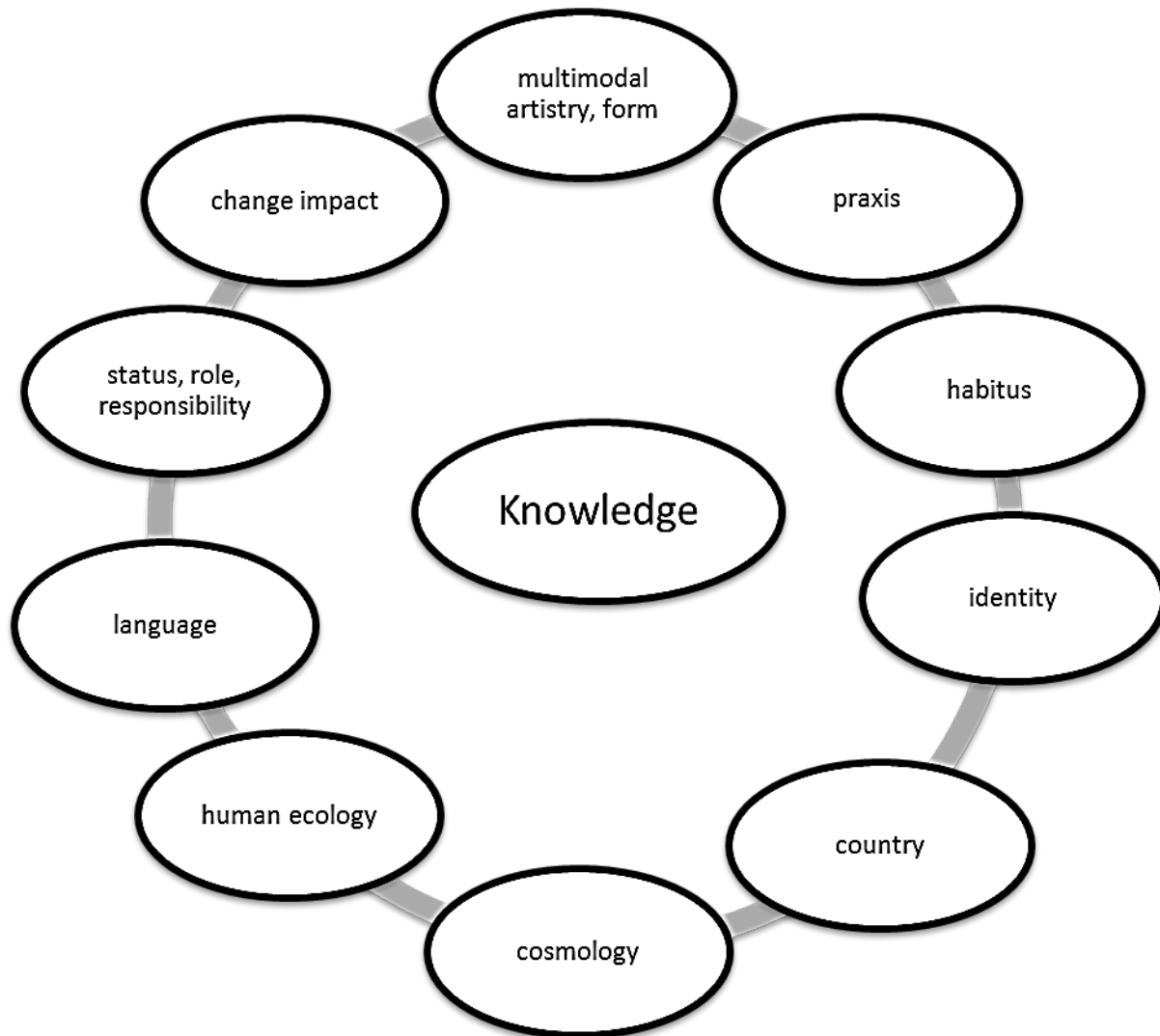


Figure 7.9: Domains of knowledge, alhengkweltye

Attributes of multimodal artistry, form, praxis, agency and opportunity, identity and country, cosmology and human ecology interpret the knowledge domain. Wallace was a learner and a teacher; she used her multimodal communication skills, knowledge of contemporary technologies and intercultural opportunity structures in order to continue lessons of change impact, mediation, adaptation, survival, cosmology and human ecology intrinsic to contemporary Eastern Arrernte. She described that her vision is for more people to understand, respect and

consider the deep knowledge, regarded as the syllabus of her ancestors, elders and leaders. She considers this knowledge to be the intangible heritage and inheritance of future generations, as it had been for thousands of years; and it is in her nature to teach.

It was essential that the frameworks for developing findings based on paintings, stories and storytelling considered the nature of Wallace's multimodal communication and the agency associated with expression of her knowledge. In Wallace's praxis, contemporary Eastern Arrernte knowledge deeply integrates with lived experience, identity, relationship and heredity. Wallace has sustained production of paintings that returned economic benefit to her family and offered to teach the viewer something of Eastern Arrernte. The painting as art object, with its story, addresses an audience through the opportunity structure of the art centre, whose cultural interface with the cosmopolitan arts market links with a broad international economy. The agency and structure of her knowledge, and the assets and asset base they represent, remains active at the locus of production recreated and reinterpreted for other audiences or by other Arrernte in the context of everyday life.

Significant life events and extreme changes to opportunity structures affect the scope, content and media Wallace engages. Biography suggests she successfully subverted experiences of colonising interfaces to the benefit of maintenance of her Eastern Arrernte knowledge. Through innovative practice of contemporary acrylic painting, aligned with established and public Eastern Arrernte story, she chose artistry as the form of communication to retain, reinterpret and propagate her agency and the asset of Eastern Arrernte knowledge and praxis. In Wallace's work, theory and practice interlink. In her process, Wallace provides observational and experiential opportunities for others to learn from her and from the content of her work. Through producing paintings and telling stories, she undergoes her own deep research that includes

reflection and memory, consulting elders, relatives and the tacit knowledge experienced through enactment. During the bricolage, conversational dialogue and elicitation provided a process for identifying these impetuses of praxis that are not always evident to cosmopolitan arts audiences.

7.10. Resources (mpwelekake)

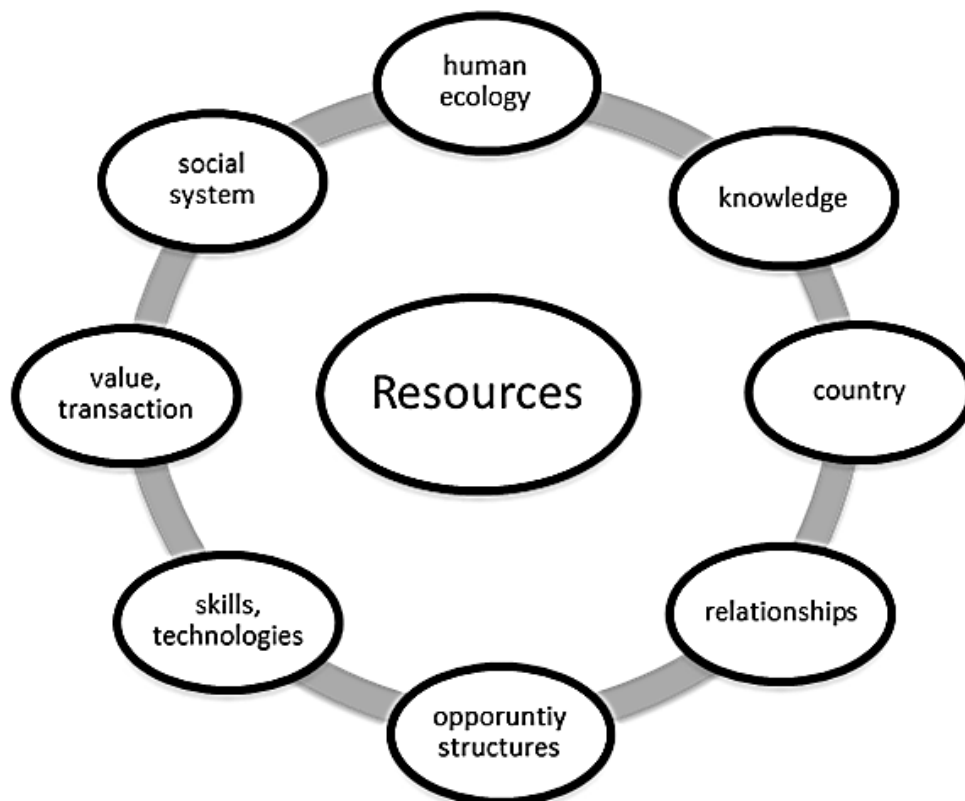


Figure 7.10: Domains of resources, mpwelekake

Attributes of agency and opportunity structure, environment, relationships, skills and technologies, heritage and inheritance, and knowledge interpret the domain of resources. Obtaining resources involved interactions of people, country and social systems. Within ecological, social and environmental management systems, protocols for materials, skills and technologies were applied to be traded and taught. Resource management included transacting assets and responding to what was required within an available opportunity structure. Wallace

describes a time when it was a daily occupation to resource the needs of the family group; and the family group managed their combined assets through having the agency required to perform the necessary activities. Roles were extant and organised between individual and the group and between individuals, the group and country, and between groups across regions.

Resource management required key relationship and knowledge holders to identify, utilise, organise, share and benefit. Resources have changed rapidly in recent times, transforming with contemporary influences. This domain appeared somewhat diverse in Wallace's work, because the interrelationships of human ecology that had been central to the experience of daily life for thousands of years were still at the forefront of her childhood experience of living in the homelands. Contemporary Western concepts of work do not ground the impetus to manage and make use of resources, which are primarily available through homelands activities shared among family groups, not to underpin the business and motivation of mobility as a source of interaction. Finding and managing natural resources was essential; but relationships with other people also provided resources such as healing, safety and protection, leadership, guidance and information. Skills and knowledge were essential resources that relied upon relationships; hence, the relationship system was interpreted as a framework mediating natural, human and cosmological resource management.

Wallace describes how aspects of contemporary change diminished the agency and opportunity structures inherent in resource management and human ecology on the homelands; the final relinquishment of homelands and lifestyle occurred in Wallace's family at the end of the 1950s. Wallace's praxis subverts pressure of change impact on agency and opportunity; she takes up aspects of the contemporary and dominant systems available at the cultural interfaces of remote community settlements and retains the knowledge of those of her forebears and her experience of

homelands life. Wallace is an active revivalist through her expression and enactment, via the opportunity structures presented at the cultural interface with a cosmopolitan arts audience who may not have insight of the agency enacted in the art objects they engage.

7.11. Time (arrurle)

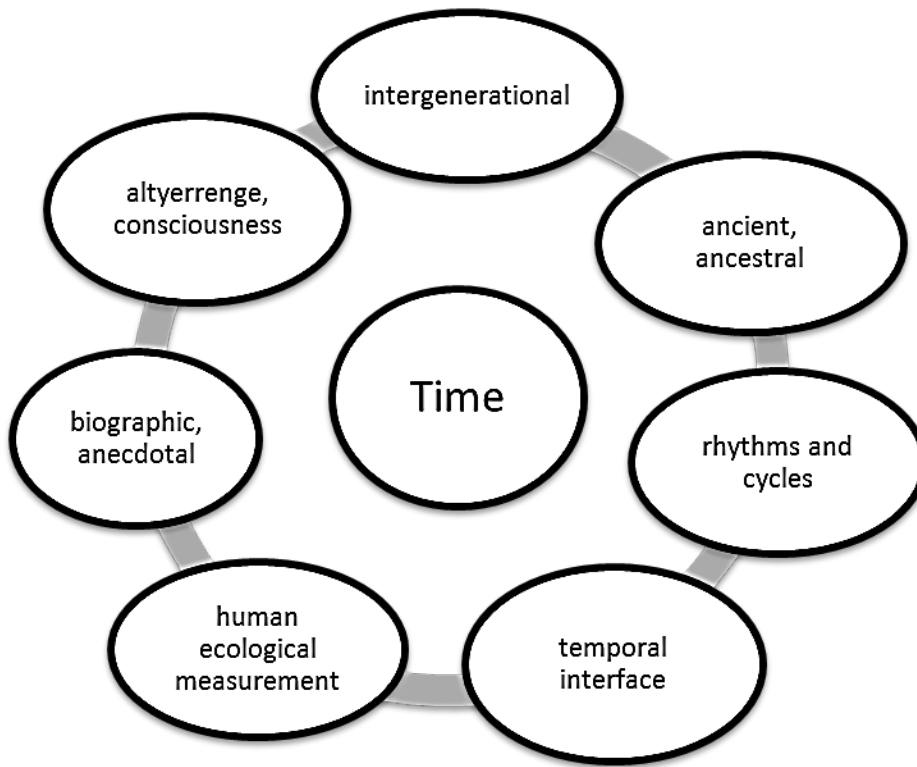


Figure 7.11: Domains of time, arrurle

Attributes of content, generation, voice, context, change and cosmology interpret the domain of time. Temporality in Wallace's work takes the form and substance that thread together ancient, ancestral, cyclic, incarnate, present, human and more-than-human experience. Ancient temporality associated with cosmology, *anpernirrentye* or *altyerrenge* is concurrent with life spans, life events and seasonal cycles. Daily rhythms of mortality orchestrated seasonal cycles affecting country, resources and people. Temporal and spatial interfaces are associated with healing, harming, ceremony, birth, death and incarnation. Sequential time measured in days, seasons and life stages was interpreted and described through human ecology and, routine domestic and other regular and mortal life span activities. Temporalities intersect and coexist; they are not measured beyond suns and moons. Temporality is taken or given; it was now, or

then, or could be anytime. Stars, such as *Arrarlkwe* (the Pleiades) imply seasonal change as they tilt and return against the horizon.

Wallace uses a range of storytelling voices that suggest temporal fluidity within one storytelling, across the characteristics of *altyerreng* and anytime. Her ancestral past is ever-present in the homelands through totemic incarnation that resides in the land, and through *irrente-arenye*. In her biography, Wallace was specific about the nature of such ancestral relationships and many paintings refer to ancestors and to *irrente-arenye*. She speaks anecdotally about her great-grandparents, and of those from earlier times she recounts more generally. Wallace references ancestral temporality of petroglyphs from her homeland, which she interpreted were made by people older than her great-grandparents, and were therefore ancestors, but not as old as *altyerre* figures elsewhere at the site.

From the sample of Wallace's paintings, Eastern Arrernte agency to interpret, express and represent various temporal forms in relation to identity, cosmology and human ecology was more embedded praxis for Wallace's generation than it appears to be for her descendants. This suggests the nature of Eastern Arrernte temporality will change significantly in everyday contemporary life. The contemporary world impact on temporal characteristics and modes of knowledge transmission from Wallace's generation includes the agency and asset of sites of long-term occupation where tangible and intangible heritage were embedded. Spans and cycles in Wallace's work reflected daily, seasonal or lifetime events in the stories she tells; but cosmological temporality and the interface of everyday agents and ancestral beings is always inscribed in the country transformed as the context of paintings.

Chapter Eight: Analysis and Interpretation

8.0. Analysis and interpretation

This analysis and interpretation chapter is in two sections to address the following question and subset of questions: *What do Wallace's paintings and stories of the Eastern Arrernte homelands reveal?*

Section 8.0. Analysis and interpretation

Section 8.1. What insight of practical activity derives from this constructed interface?

Section 8.2. What influences of Eastern Arrernte habitus are apparent through interpreting Wallace's paintings and stories as a body of knowledge?

Section 8.3. What did the bricolage of findings reveal?

Section 8.4. What new insights can be drawn?

8.0.1. A review of premise and process as praxis

The purpose of a bricolage was to reveal the messages and impetuses communicated when interpreting Wallace's painting and storytelling as a body of knowledge. Constructing the interface produced insights into systems of public Eastern Arrernte knowledge, cosmology, human ecology, resources and relationships that are the source and impetus for Wallace's contemporary art and storytelling. The process drove insight into foundational points of convergence and multiple standpoints that underpinned this interface. The praxis of applying practical wisdom to the process of construction facilitated glimpses into the depth of everyday agency and the ancient temporal continuum of Eastern Arrernte knowledge.

The rationale emanated from the bricoleuse's desire to consider Wallace's paintings and storytelling as one body of knowledge. This was in line with Wallace's prompts and the experience of working with her at Keringke Arts, an Eastern Arrernte Art Centre. An understanding of the depth and significance of knowledge embedded in Wallace's art and storytelling became evident through constructing and coding the data sample representing her paintings and stories made between 2003 and 2010.

As discussed earlier, form relationality was developed at first to describe the relationship of Wallace's paintings with her storytelling; in the analysis, form relationality extends to the relationality of other dispositions embedded in Wallace's praxis. Sheehan (2011) describes culture itself as a framework in which people live, perceive and understand the world, and entertain shared concepts, limits, values and behaviours. Indigenous Knowledge provides opportunity for research design, planning and dialogue in which visual dialogue, storytelling and discussion support an evidence-based theory of empowerment. This analysis extends that thinking to include the agency of cultural literacy as an everyday praxis. Sheehan is committed to evidence-based theory because it provides a framework for 'direct correlation between good data, the equality of all participants, and informed and empowered action' (2011, p. 75). Indigenous Knowledge and Respectful Design (Sheehan 2011) demonstrate the pattern of relationships between 'divergent streams of knowledge related within natural systems (2011, p. 68)' where the 'assumption [of Indigenous Knowledge is] that the world is alive and active in the same way that humans are alive and active (2011, p. 69)'. These aspects of Indigenous Knowledge also appeared as tenets of an evidence-based approach to research employed by Foley (2006). It is evident in the findings that contemporary Eastern Arrernte knowledge habitus is extant for Eastern Arrernte but is not perceived by those living outside the temporal and spatial

context of that homelands continuum. The praxis continuum includes attributes of ancient and everyday temporality and social, relational, reciprocal, respectful praxis of organisational, cosmological and knowledge habitus.

There is a confluence of Eastern Arrernte praxis and Indigenous Knowledge as a multi-layered, multi-focal and engaging, living entity, which is essential to this bricolage. As Ray (2012, p. 96) described of research praxis ‘There is no restriction placed on “doing” or the context in which “doing” will occur’. The experience and the relation of that experience to bricoleuse’s and artists meaning-making processes and practices subsumed the formal structural events of this research. The hermeneutic process constructed as an interface in which multiple standpoints and multi-modal data are at play, is the attainment generated through foundational points of convergence, and an open, safe research space and process. Ray (2012, p. 96) encapsulates this as a process which ‘allows for the emergence of multiple bodies of knowledge that embody the physical, the metaphysical and their shared space, unearthing a natural ethos along the way’.

The multimodality underpinning arts-based research contributes to a new way of understanding Wallace’s contemporary Eastern Arrernte painting and storytelling through domains and attributes not previously described in the context of a body of Indigenous painting and storytelling. These include dispositions the bricoleuse calls cultural literacy, human ecology, form relationality and change impact mediation. The relationality of source and locus as dispositions of Indigenous Knowledge, and the innate nature of locus and temporality are not new concepts to literature or to art. When considered as dispositions in Wallace’s sample of Eastern Arrernte praxis, the domains and attributes her artistry interprets of Eastern Arrernte knowledge inform new insights and reveal the extant nature of Eastern Arrernte public

knowledge praxis, the impact of change and the essential and transformative mediation of cultural literacy.

8.0.2. A final montage

Wallace, through her voice and paintings, interprets and transforms public knowledge, placing objects imbued with cultural literacy into open and accessible spaces. The bricoleuse sought to reveal insight of Wallace's praxis derived through constructing the interpretive bricolage as an intercultural interface. Throughout the process, visual elicitation and conversational dialogue continued to prompt the collaborative interpretation, where conversational dialogue became the modality of ongoing and active construction. The strength of this process emerged as the context continued to reveal rich entwined cultural literacies that Wallace applied to interpret the knowledge of Eastern Arrernte, remade and extant through contemporary artistry. The questions asked in analysis and interpretation respond to the whole of the body of knowledge revealed in the sample of painting and storytelling. Gadamer (1986) differentiated between the nature of interpretation, such as in the work of Wallace as an artist, to be 'pointing to something' and interpretation in the work of the bricoleuse, whose work is 'pointing something out' (Gadamer 1986, p. 62). The theme of conversational dialogue and the hermeneutic of interpretation apply to the final montage of insight and learning. Through holistic management of a body of Wallace's work, the bricoleuse understood that a montage invites 'viewers to construct interpretations that build on one another as a scene unfolds....the viewer puts the sequences together into a meaningful emotional whole, as if at a glance, all at once' (Denzin & Lincoln 2011, p. 5).

The process of montage occurs in a culturally safe and open space where interpretation by various readers is retained. The data-constructed findings are open because hermeneutic interpretation retains the essential quality and characteristics of Wallace's voice and thinking. Meaning-making is not proscriptive, as a restrictive or definitive analysis would obscure bricoles through positing one standpoint, perspective or perception in a way that obscures the praxis nature of the constructed cultural interface. The data remain open to interpretation by others in ways different from Wallace or Lovell's ways. Interpretive bricolage draws from any or all of these forms of multimodal data and rich conversational dialogue to produce a final montage 'revealing images or things previously removed from the viewer's gaze' (Denzin & Lincoln 2011, p. 4). This final montage reveals that a Theory of Cultural Literacy Praxis emerged from the process of constructing the knowledge revealed through artistry and interpreted through a collaborative and hermeneutic activity.

8.0.3. A contribution to community and academy

The bricolage contributes to a record of public Eastern Arrernte knowledge, conceptualised within themes, domains and attributes as these emerge from Wallace's storytelling and painting. This contributes to existing discourses in the academy that are concerned with sites of cultural interface, tangible and intangible cultural heritage, decolonised approaches to engagement and research, being informed by creativity, arts-based research, working with multimodal data and communication, and relational interpretation that engages knowledge and learning at source and locus.

By grasping intercultural interface from the inside, the bricoleuse reveals Wallace's achievements are constructed against principles and impetuses of praxis that generate her artistry

and in turn these findings (Bourdieu 1977, p. 2). The construction of the interpretive bricolage as was part of a series of reciprocal praxes that involved (a) compiling an archival database and from it a publication; (b) homelands transmission and maintenance opportunities; and (c) various projects under the auspice of Keringke Arts. These are foremost contributions of collaboration in arts-based praxis and intercultural interface, to the communities of origin, and the wider academy.

The methodological bricolage constructed to support the process of praxis is a contribution to a intercultural interface research methods. Within the paradigm of constructivist and new paradigm social science research, the theory generated from the convergence of the bricoleuse and artist's praxis is a new contribution to multimodal and multiple standpoint research.

The emergence of reciprocity as a fundament of construction of the interpretive bricolage occurs away from the rationale derived from the academic theories of praxis described by Freire, Marx or Gramsci (see section 2.6). The publication of *Listen deeply, let these stories in* (Wallace & Lovell 2009b) undertaken collaboratively, at Wallace's direction, sought the format of publication to share her knowledge; life story, paintings, spoken dialect and stories – with Eastern Arrernte and wider audiences. The product was one outcome of a process that included the corresponding acts of data collection and archiving, undertaken in order to record cultural heritage. This supports the opportunity for transaction between Eastern Arrernte and a cosmopolitan arts market, and creates opportunities for both intergenerational transmission and maintenance through homelands site visits and organised activities with non-Arrernte audiences.

8.0.4. Analysis and interpretation of a cultural literacy praxis

Multimodality gives rise to insight and reveals that knowledge is transmitted as if from body to body, through the arts (Bourdieu 1977) and interpreted experientially and dialogically by audiences. Pink (2006b) suggests multidisciplinary collaboration develops ethical, reflexive and truthful texts that can encompass visual imagery and their ‘complex and inherently ambiguous qualities’ (2006b, p. 180). This bricolage reveals that cultural literacies offer robust tools for describing bodies of knowledge not otherwise recognised beyond their source. Cultural literacies are tools of transmission, maintaining and generating open spaces of engagement, transforming and learning. Cultural literacy conceptualises and depicts change; it records and mediates change impact. From the domains and attributes that emerge in the synthesis of findings (see Chapter Seven), this Theory of Cultural Literacy Praxis emerged.

Acknowledging that cultural literacy praxis informs public, everyday and formal communication strengthens patterns of decolonised thinking and subsequent learning. In understanding multimodality as ways of relating we accept that the cultural literacies entail knowledge and meaning-making in the transformation and use of multimodality. Within Eastern Arrernte contexts, frameworks or systems, cultural literacy is perceived, constructed and experienced. Cultural literacies are interpretive and they invoked spaces of experiential interpretation. Therefore, they offer tools of praxis and communication at points of convergence, depicting and relating concepts to those of the same or another knowledge disposition.

Cultural literacies offer experiences of meaning-making praxis that reflect Indigenous Standpoint (Nakata 2007a; Nakata et al. 2012), informing dispositions of a knowledge system within the context of this Indigenous knowledge habitus. Cultural literacies express influences from the

source and locus of homelands. They combine specific attributes and characteristics that inform an audience of historicity, ecology, social and cosmological influences affecting personal, communal and ancestral continuum.

Cultural literacies in Wallace's work are of multimodal sources, capable of transforming ancient knowledge and reinterpreting it into contemporary forms and circumstance. This deepens the capacity for insight between systems of knowledge and actors in spaces of cultural interface.

The artist engages contemporary arts media, artistry and cultural literacy to transform her experience and knowledge, rooted in an Eastern Arrernte homelands context, through processes of artistry, interpretation and transformation, into art object. She leverages the opportunities available via the transactional structure of her remote Aboriginal community art centre, and the cosmopolitan arts market to extend the everyday agency of her cultural literacy praxis.

8.0.5. Construction of an original theory

Bourdieu (1977) cites third-order knowledge from which theory can be drawn and which transcends rather than rejects objectivist knowledge through 'integrating the truth of practical experience and the practical mode of knowledge which this learned knowledge had to be constructed against' (1977, p. 4). It is possible to understand a Theory of Cultural Literacy Praxis as third-order knowledge in terms of the process of knowledge construction the artist uses and the forms of practice of knowledge within the framework of extant systems of Indigenous knowledge. The context of Wallace's artistry reveals systems and structures of her Eastern Arrernte knowledge habitus, experience of knowledge of the world, communication skills, artistry and the engagement of agency and opportunity structures that extend the agency of her cultural literacy (Bourdieu 1993). In the final montage, a theory arises at the point that Wallace's

accomplishment (her artistry expressed as art objects) meets the process of interpreting and recording it as a body of knowledge. The artist's praxis reflects premise and standpoint that are largely Indigenous and the bricoleuse's premise and experience reflect her arts-based and other more traditional Western systems of knowledge praxis. This is the intercultural interface within the collaborative and hermeneutic construction which meets Bourdieu's criteria for a theory of practice (Bourdieu 1977). The interpretive bricolage of data and interpretation amplifies knowledge and learning that emanate at points of convergence between the informing knowledge systems. The Theory of Cultural Literacy Praxis emerges as synthesis of all the data gathered that informs the artist's forms and systems of knowledge communication; and collaborative meaning-making determining the process and construction of the findings against that data.

8.1. What insight of practical activity derives from this constructed interface?

In answering the question of what Wallace's paintings and stories of the Eastern Arrente homelands reveal, several findings give insight into concepts that have convergence as theories of thinking and action drawn from the interface of knowledge systems.

8.1.1. Praxis

Underpinning and predating this thesis are convergence occurring in sites of collaborative practice (Ray 2012) and reflection on the experience of arts-based teaching, learning and research praxis. Intercultural project work established pathways of phronesis and reciprocity that predate the chronology of the interpretation and montage described here. Phronesis and reciprocity are structural (see 2.1.4) to this cultural interface praxis. Phronesis fits the nature of praxis that intentionally engages all those concerned in putting to use their good judgement in

practical and applied ways, within the context of everyday agency, transaction and opportunity structures. As pre-existent protocols applied in earlier work, they deepened the process of tinkering with methodological approaches to ensure the process of applying the qualitative rubric constructed data-driven findings. The pre-existence and confirmation of applied protocols opened the site of this interface to the generation of a theory of practice of that which is constructed and that which is constructed against through transcending a dichotomy of objective and subjective discourses (Bourdieu 1977). The practice of artistry central to the artist's praxis and the role of witness and participatory audience central to the bricoleuse's process illuminate a hermeneutic insight. This is an interface with declared axiological underpinnings and phronetic application of practical wisdom.

Forms of multimodal communication mediated through Wallace's artistry, informed by ancient and contemporary Eastern Arrernte knowledge habitus, transform in her contemporary praxis. Wallace uses media that can encapsulate the ancient and everyday temporalities at play in the continuum of Eastern Arrernte homelands to transmit between generations and between audiences of various cultural backgrounds. Wallace's cultural literacy draws extant perceptual and corporeal knowledge from forms transmitted by previous generations through dance, song, sand-drawing, body painting and design, storytelling, stories, rhythm, petroglyph rock art and ochre-painted rock art.

Wallace's paintings and storytelling as a body of knowledge consist of art objects produced on various themes of Indigenous knowledge over many years. As such, they had not been 'lumped and re-lumped' (Saldaña 2012) as if one body of knowledge, in a process that interpreted form, content and context,. This analysis of an artist's praxis is concerned with insight derived of artistry and experience and the ways that praxis amounts to the expression of her cultural

literacy. Cultural literacy extended the artist's agency, realising her form of artistry as an asset that was transactable and one that transformed and transmitted knowledge. The learning available through the artist's cultural literacy praxis has potential to inform practical, ancient wisdom, in contexts of everyday change mediation. Here, imagination and artistry are the tools of cultural literacy that maintain the powerful nature of a cultural agency. Bainbridge et al. (2013) apply a process of participatory action and intercultural collaboration to undertake community change praxis that emphasised phronetic values as a way of linking everyday actions to desired change. Their lens of engagement concentrated on a strengths-based approach that assumes pockets of resilience within a community. Bainbridge, Whiteside and McCalman (2013) suggests their participatory action-grounded theory research allows 'actors' to take control on their everyday 'stage', and inform and enact change. Exercising everyday agency allows actors to 'differ from, rather than replicate, social discourses, and engage as a significant actor in that process' (p. 277). Their assumption of powerful actors and resilience is mirrored in the content of several of Wallace's paintings and stories (*Man and Boy; Five Ngangkere Looking for Sick Spirit*).

This analysis points to convergence that constituted opportunities through which praxis can be constructed that draws together actors and agencies from multiple standpoints. Praxis at the site of intercultural interface requires phronetic and reciprocal structures to ensure cultural safety and a return on assets contributed. Praxis continuum ensures 'practical activity' of the 'knowing subject' (Bourdieu 1977).

8.1.2. A body of knowledge

Wallace's praxis of cultural literacy and artistry produces art objects that the bricoleuse sought to understand relationally in their role as intercultural transmissions of a body of her cultural knowledge. Bourdieu (1977) suggests that a body of knowledge can be observed through being at a distance from its practical practice. The body of knowledge then becomes 'a representation' upon which actors 'inflict alteration' (p. 3). Bourdieu (1993) suggests those who distance themselves from the experience of practical practice observe as a 'knowing subject' and can interpret more than the observer 'situated in space and time' is able (1977, p. 3). The 'knowing subject' asserts practical action and takes up 'a point of view on the action, withdrawing from it in order to observe it from above and from a distance, he constitutes practical activity as an *object of observation and analysis, a representation*' (emphasis in original) (Bourdieu 1977, p. 4). The description of the knowing subject as an agent asserting practical action has convergence with the multimodal transformation and transmission to which the artist applies her artistry and knowledge (see section 8.1.3).

Constituents of praxis emerged as a body of public Indigenous knowledge represented as dispositions, or characteristics and traits. An interface of collaborative interpretation asserted practical action through the construction of the rubric which generated a methodological bricolage data-generated findings. The body of knowledge embedded in the artist's painting and storytelling revealed at the site of the interface within which it is safe to tinker, suggests the dispositions identified as findings are a representation of public Indigenous knowledge. In the findings themes, domains and attributes interrelate as a habitus where the artist's Indigenous standpoint embeds. The habitus reflects and positions hers as an artist, a social and cultural actor capable of significant influence through the agency and asset her praxis generates and employs.

The content and context of her work were interpreted collaboratively and interculturally as complex form relational representations of the dispositions and habitus mediated by the artist's contemporary application of cultural literacy praxis. Stories – maps that guided *altyerre* beings through acts of constructing many attributes of a totemic homelands habitus – are restricted knowledge in their fullest forms.

Other stories, as we see from this sample, might inform everyone of the characteristics and resources at specific homelands sites. They represent public stories that might be about significant entities that feature in restricted stories or they might relate important social and relational protocols. The phronetic Grounded Theory research Bainbridge, Whiteside and McCalman (2013) describe contribute to holding a space for the contemporary intercultural interpretation of public stories that in themselves describe change through everyday praxis by empowered actors. Full stories that connected people from homeland to homeland travel through *anpernirrentye*, *altyerre*, and *aknganentye* 'lines' or paths that traverse country on, above and below ground. The mobility of ancestors to cross the country relied upon these ancestral and *altyerre* pathways as well as the homelands stories and songs. Mobility has been essential to maintaining social systems that protect genetics, maintain knowledge as active and agented assets and assist in ecological and resource management.

This analysis suggests that the artist has produced a body of public knowledge in the context of an Indigenous praxis continuum that constitutes practical activity from which the actors draw agency, empowerment and assets. In the contemporary intercultural habitus, change impacts diminished the representation of practical knowledge in everyday life.

8.1.3. Domains, themes and attributes as findings

The dispositions that emerged from the collaborative interpretation of the data sample were verified in Eastern Arrernte language as *anwernekenhe akaltyirreke* (everybody's knowledge) within the context of public knowledge habitus.



Figure 8.1: Dispositions emerging as findings from coding Wallace's interpretation of her work, achieved through transcribed conversational dialogue, elicitation and iteration (Eastern Arrernte terms).

Thematic and theoretic content generated dispositions which include *altyerre* beings, the ancestral or spirit beings from the time consciousness began; *ayengerle akaltyirreke*, the influence of biography; *alakenhe angkeme*, a way of telling stories, anecdotally; *akaltyirreke*, education; *alhengkweltye*, knowledge; *mpwelekake*, resources; *arrekwerle-arenye*, ancestors; *apmere*, homeland, country; *arrurle*, long, deep time; *anpernirrentye*, relationship; and *arrekantherre*, identity.



Figure 8.2: Dispositions emerging as findings from coding Wallace’s interpretation of her work, achieved through transcribed conversational dialogue, elicitation and iteration (English terms).

The interactivity through which these dispositions interact, constructed against a public knowledge habitus, denotes ‘third-order knowledge’ (Bourdieu 1977). These dispositions are not subordinate or derivative of one another; each considers awareness of the others. The dispositions are relational and, in this theory of practice, are form relational, interpreted from and represented by an artist’s cultural literacy praxis. For example, the kin and skin relationship system accounts for everybody born or adopted. Human ecology asserts the right of everybody to homelands, and cosmology asserts the human and more-than-human state as a unified entity. The relational, reciprocal, respectful management of resources as the responsibility of everyone was organised through systems and structures of the knowledge habitus. Wallace represents social, transactional, historic and temporal disposition through complex visual and oral forms of cultural literacy in single paintings and stories (*Hunting for Seeds; Grandfather–Grandson*). The dispositions emerged through ‘lumping and de-lumping’ (Saldaña 2012) the content of many paintings and stories to reveal the impact of the corporeal and perceptual experience of the works. Only then could further collaborative interpretation construct these attributes and domains as within a habitus of Indigenous public knowledge.

This analysis suggests that a praxis of cultural literacy describes dispositions that represent practical activity and wisdom within a public knowledge system. Cultural actors such as the artist are knowing subjects of this habitus (Bourdieu 1977), and, as the agency of a knowing subject, the artist’s form of cultural literacy can be described as a praxis continuum representing ancient and contemporary multimodal skills and expression.

8.1.4. Insight

Working at Keringke Arts was the basis of the intercultural collaboration between the bricoleuse and the artist. This opportunity for arts-based intercultural collaboration is not unique to these actors, but the site and impetuses informing the scope of the inquiry are particularly a product of these actors in this homelands context. The intuitive move into the homelands as a site of praxis occurred as the artist practised, and as the bricoleuse gained insight into through the data collection and management, and questions of constructing a montage of findings beyond the concerns of producing for the cosmopolitan arts market. The artist's Indigenous knowledge system has roots that extend into time long before, and continue forwards through the transformative praxis of cultural literacy and these are evident in the human and more than human ecology of the homelands. The two habitus – intercultural and transactive agency of a cosmopolitan Aboriginal arts market and the public cultural agency of the praxis of Wallace's artistry - 'collide' (Kincheloe 2005). Framed as objects of contemporary art, Wallace's works do not divulge the construction of knowledge transmission and the system of cultural praxis continuum underlying her impetus to make them. As praxis of cultural literacy, their purpose is both as transactional objects of the cosmopolitan arts market and, as a body of knowledge, representation of public dispositions of the Eastern Arrernte habitus.

The epistemological space or theory of knowledge-making remains open. Theory of Cultural Literacy Praxis is a theory of practice, insightful of convergent concepts rooted in multimodal forms, multiple standpoints, the collaborative activities of interpreting and the iterative construction of meaning making and knowledge.

This analysis reveals that insights into the dispositions of this public Indigenous knowledge habitus occurred through collaborative research design utilising tools available at the site of an ethical and culturally safe interface. Insights from praxis and homelands habitus were not revealed through separate objects of art, but through actions of the artists as a ‘knowing subject’ acting collaboratively to co-construct intercultural interpretations. Cultural literacies were essential to constructing the intercultural learning of this body of Indigenous knowledge interpretable as dispositions of the public knowledge habitus at the heart of the artist’s contemporary praxis.

8.1.5. Interface

In the context of interpretive bricolage, interfaces offer significant insight. Wallace’s paintings and storytelling are form relational, they contributed attributes, experienced differently but representing a common source. Painting is sensorial and experiential before it is reflexive and perceptual (Bourdieu 1977; Dewey 1934); storytelling is rhythmic and metaphoric (McIntosh 2010a); and the practical activity of applying multimodal cultural literacy represents interfaces which ‘are a part of normal life’ (V. Dobson 2011, pers. comm., 9 May). Considered together, image and text are form relationally representing dispositions and habitus of Eastern Arrernte Indigenous Knowledge, but they do not offer or represent the same knowledge or experience of knowledge. Cultural literacies provide contemporary maintenance and a continuing transmission of deeper, ancient underlying structure and systems of Eastern Arrernte habitus. Interfaces open meaning-making to interpretation that considers cosmological, historic, social, economic, ecological, human and more-than-human influences and the multiple standpoints of those participating at the site of the interface. The cultural literacy and artistry this artist applies is an active process of transformation, and it influences the transmission of knowledge through

artistry, from one generation to another, through the artistry at the interface of ancient praxis with contemporary tools and technologies.

Where Sheehan (2011) identified respectful design as the framework for ‘visual dialogue’, Wallace’s cultural literacies are form relational and enact a process of transmission and maintenance. The impact of change was impetus for the artist to transform transmission and maintenance of her Indigenous habitus in ways that the bricoleuse considers define her art objects as agents of contemporary cultural literacy. Artistry and art objects mediate an interface between past and present, cultural literacy and survival praxis.

The body of knowledge, created using methods and tools of applied cultural literacy, epitomises mediation of change from her Eastern Arrernte standpoint. For example, the interfaces of healing and harming represented fundamental experiences of a habitus in which humans mediate the interface with ancestors and more-than-human entities. Wallace’s paintings and stories represent a space in which the audience gains insight into *altyerre* as a source from which *ngangkere* draw healing and healing knowledge. The findings revealed that public facets of Eastern Arrernte cosmology relating to healing and harming are extensive as a theme in the artist’s work, reflecting the essential role that *ngangkere* played in homelands lifestyle, and which they still play in settlement life. Wallace is receptive and creative in her thinking about healing and harming, as well as pragmatic and observational. The actions of healing she represents draw on voice, rhythm, song and movement as well as the powerful interface of healers with healing and with sites in the homelands that emanate healing. Particular songs, rhythms, music and designs facilitate interface with ancestors and *altyerre* through attunement to human and more-than-human ecology (Turner, MK & MacDonald 2010; Wallace & Lovell 2009b).

The body of the artist's work on this theme describes a system of healing is transmitted by her ancestors who observed, preserved and interpreted patterns of human behaviour and considered these as enactments in their 'natural' world of human ecology and cosmology. Such knowledge demonstrates that practical wisdom and practical activity are included with healing resources found in the natural environment, such as those derived from plants, animals, pigments, water and fire and in mediation of healing and healers. Healing is an example of praxis that draws on dreams, rhythms, natural cycles and insights maintained and transmitted over many generations. The temporal, ancestral and spiritual interfaces show that deep insight evolved with observed, envisioned and intuited capacity into the state of being, acted upon by knowing subjects in and of their homelands ecology.

Evident from this analysis, is the impact of change linked with mediation and impetus to contemporary transformation of Indigenous knowledge praxis, and impact at spaces of interface with other knowledge systems and technologies. This provokes a question of the impetus of interfaces constructed to attune to points of convergence with dispositions and knowledge praxis of Indigenous human ecologies.

8.1.6. Relational knowledge transmission

The bricoleuse respected Ray (2012) position that:

Indigenous peoples and their allies can understand and dissect oppressive experiences ... but if these understandings are interpreted as emerging from Traditional knowledge systems, then Indigenous peoples have only one truth, a truth that is rooted in power structures. In this truth, Indigenous peoples can only view themselves through the lenses of oppression and resistance (2012, p. 91).

The theory emanating from this research represents the extent of public Indigenous Knowledge available in construction of the intercultural interface and associated with the data. The interface generated and responded to points of convergence, where experience of art was able to transmit and provide experiential learning beyond the art object. Another research, praxis or teaching and learning cohort would interpret differently – culturally, interculturally, discipline specific or multidisciplinary. This bricolage represents the multiples standpoints of those collaborating — in practice, in the field, with the systems of knowledge and thought from the cultural domains from which they apply themselves — and is an intercultural interface that constructs through data, filed, literature, artistry and project praxis..

Anpernirrentye as interpreted from multiple sources in this montage is a theoretic reflection from in literature, field and data. It is also the lived kin and skin relationship system, operating as a powerful social principal in active practice throughout Wallace’s early years. It informed her marriage partnership and her relationship to her elders, extended family and kinship groups. As a protocol, *anpernirrentye* shaped social, relational and transactional frameworks, and underpinned custodial and managerial protocols related to knowledge and sites in the homelands and other estates (Dobson & Henderson 2013; Turner, MK & MacDonald 2010; Wallace & Lovell 2009b; Walsh, F, Dobson & Douglas 2013). Insight into domains and attributes identified in the findings deepened through understanding that the dynamics of *anpernirrentye* affect expectations and structure social and relational discourses which effect the artists everyday world. Evident in the design and interpretation of story and painting, it is apparent, even when only theoretic, for other actors in the interface.

Wallace is an elder, custodian parent, grandparent and great grandparent who has lived on and adjacent to her homeland estate all her life. Her contemporary occupation, imbued with

Indigenous frameworks, and the findings suggest her role as an artist includes attributes of research, knowledge transmission and leadership praxis. These reflected her standpoint and identity are informed through *anpernirrentye*. Close Indigenous audiences may experience the somatic impact of her paintings as if ‘from body to body ... a form of pure practice without theory’ (Durkheim 1965, p. 101). Generational and kinship peers, who relate to her through homelands, experience the paintings as objects of their own shared and personal agency, as extension of lived experience of *anpernirrentye* kinship (Henderson & Dobson 1994).

Underpinning the concept of a body of everyone’s knowledge, *anwernekenhe akaltyirreke* (T. Alice, KK. Wallace, 2013, pers. comm. 27 November) is a structure of cosmological proportions, organised in part through the framework of *anpernirrentye*. These are vastly different transactional propositions than the financial transactions of the cosmopolitan arts market, and would not appear as extant attributes to the unknowing audience, or indeed to the theoretically knowing audience, unless insight were deepened. In the artist’s context, the temporal dispositions of everyday and ancestral, *altyerrengge* and the interface of the ‘more-than-human’ (Wright, S et al. 2012) are extant. The audience aligned with Wallace’s cultural literacy find references that are not accessible to audiences without the same level of cultural literacy and insight, and that differ between theoretic and practical insight.

Using cultural literacy, Wallace interprets fundamentals of *altyerre*, *altyerrengge* and *aknganentye* that are powerful determinants in many formal domains and active in everyday life. The framework of *anpernirrentye* is a structural interface that facilitates formal attributes and protocols though representing human and more-than-human entities relationally, as it is also a framework denoting the concept of human ecology and cosmology. Insight into how contemporary Eastern Arrernte relationships between identity and place changed, affected or

created impetus emerges as a theme in Wallace's work in relation to human ecology. Cultural literacy at spaces of cultural interface would add insight into the gap in knowledge of contemporary Western thinking that dissociates the concept and nature of human ecology or the temporality of ancestral ecological knowledge. Findings emerge that describe human and more-than-human ecology at play in the Eastern Arrernte habitus, but the concept was not found in academic publications or wider discussions in relation to cultural interface or ecological change impact. These findings suggest that human ecology remains a significant domain within the habitus of contemporary life; and knowledge, memory and discourse about human ecology remain significant indicators of change impact on people's lives and wellness and the ecology in which change takes place.

The analysis found a dearth of insight available beyond the Eastern Arrernte habitus to help interpret the sample of Wallace's work one such area is the concept of human and more-than-human ecology in relation to change, impact, mediation and impetus. Evidence that human ecology is fundamental to cultural interface relating resource and land management, ecology, biodiversity, and anthropology engages with Indigenous Knowledge, or Indigenous Standpoint, and wellbeing emanates through Wallace's praxis. Yet human and more-than-human ecology remain understated, unidentified or subjugated in many areas of Western and Indigenous interface.

8.1.7. Intergenerational knowledge transmission

The artist's interpretation and experience show that intergenerational knowledge transmission is a salient and functional system for continuing ancient knowledge praxis. In childhood, and until the death of her grandparents' generation, intergenerational knowledge transmission held

tangible and intangible attributes, form relational interpretations and ancestral connections to the contemporary homelands habitus. The contextualisation of Wallace's body of work as a contemporary syllabus (T. Alice, KK. Wallace 2013, pers. comm., 27 November) for intergenerational methods of knowledge transmission supports the findings of the bricolage pertinent to intergenerational knowledge transmission. Indigenous curriculum development and praxis are beyond the scope of this interpretive bricolage; they belong with knowing subjects such as Alice, who are informed actors of homelands habitus. Findings from the bricolage suggest the ancient nature of temporal roots of knowledge transmission prescribe the praxis for maintenance and transmission. Intergenerational knowledge, recounted in many forms for many generations, uses the formal structures reflected in *anpernirrentye*. The changes to social structures and frameworks with more recent generations result in new accents on intergenerational relationships as interpretive structures to mediate the changes of the contemporary world with the continua of many preceding generations. It is no longer a one directional exchange, if it ever was. Findings from Wallace's paintings and storytelling suggest that knowledge relating to *anpernirrentye* can still be applied in relation to the human ecology of homelands, but increasingly elders are the only ones with the cultural literacy to bring forwards the ancient attributes, in the same way their grandchild extend the uses of technology to those around them. The bricolage establishes the theory that cultural literacies are multimodal. In Wallace's and preceding generations they appear as learnt, transformed, recorded, embedded, embodied and scribed onto and into the homelands by *arelhe* and *altyerre* beings (see section 8.4.3). These forms of maintenance and transmission expressed dispositions, interactions, relationality of habitus, and were guided by practical and formal protocols. There is consensus and recognition of intergenerational practice among women that teaching and learning remain

essential in generational, intercultural and cultural domains; and maintenance of Indigenous language and dialects is pivotal to this (see section 2.2.5).

If it is as Wallace and others have observed, that as dialects merge the depth of expression available contracts, then through the contraction some sense of hereditary identity is lost.

Wallace and her peers observe that as communication between language and dialect groups diminishes with each generation, there has been a corresponding loss of agency. In the mediation of change impact, Wallace adopts contemporary forms of cultural literacy as transformational agents between ancestral and intergenerational knowledge holders and contemporary recipients. Cultural literacy provides tangible and intangible record of human ecology and change; it is interpreted and communicated through intergenerational relationships, and, in some contemporary and intercultural habitus, beyond those to wider audiences (see section 8.4).

Aspects of identity depicted through multimodal suites of cultural literacy including the artist's painting and storytelling link through cosmology, human ecology, generational, kinship groups, biography and ancestry. Aspects of identity embed and connect relationality in the homelands. There is evidence in literature linking wellbeing, maintenance, transmission and place which suggests insight from country, human and more-than-human ecology, social, transactional and organisational systems should inform practices of healing and wellbeing (Grieves 2009; Kingsley et al. 2013; Nguyen & Cairney 2013; Reid & Taylor 2011). The agency to inform these practices as they occur in intercultural or intergenerational contemporary world has not been formalised. Indigenous Knowledge, Cultural Interface (Nakata 2007a; Nakata et al. 2012) and Indigenous fields of practice (Radoll 2009a) indicate that the scope and significance of change impact across generations has not been an impetus for application of practical knowledge within the academy, and within the fields of service provision to Aboriginal settlements, at least in

remote and very remote Australia. Findings from the bricolage suggest that dispositions of human ecology and change impact are mediated through intergenerational transmission and forms of cultural literacy (Bainbridge, Whiteside & McCalman 2013; Bourdieu 1993; Green 2009; Kimber 2011; Menezes de Souza 2003; Nakata 2007a; Turner, MK & MacDonald 2010). Further, findings describe ways that intergenerational mediation fosters resilience and creates impetus.

This analysis suggests that intergenerational teaching and learning has a strong practical and contemporary appeal (Akeyulere Inc 2014; Keringke Arts 2012) and is regarded by Indigenous elders as an essential process by which Indigenous Knowledge protocols, learning and teaching praxis can be maintained (T. Alice, 2010 pers. comm., 4 May). How dispositions of extant knowledge habitus inform intercultural interface praxis of other systems outside the cosmopolitan arts habitus remains a question for further discussion with knowing subjects.

8.2. What influences of Eastern Arrernte habitus are apparent through interpreting Wallace's paintings and stories as a body of knowledge?

The nature and form of Wallace's artistry and how attributes and dispositions interact as knowledge and praxis reveal the influence of dispositions of habitus and praxis that offer insight through the intercultural interface.

8.2.1. Locus and source

The influences of Eastern Arrernte habitus are apparent in the characteristics, attributes and relationality of places and sites that are the locus from which the artist interprets and represents content through artistry and cultural literacy. Motifs, symbols, layers, figures, palette and design

inform interpretation of qualities and influence of locus as expressed during elicitation of paintings both in the studio and in the field. A rubric was applied to interpret the sample of paintings and stories as one body of knowledge, within which cultural literacy represents and interprets specificity of characteristics, including those of the loci. Not all paintings and stories related to specific loci. Some paintings represented journeys across estates and homelands, and other stories were set in anytime and anywhere, imparting practical knowledge in a theoretic format. Wallace's paintings and stories emanate from Eastern Arrente homelands habitus, and the social, relational and praxis connection to her homelands saturates the findings. Data and references in literature (Dobson & Henderson 2013; Gunn 2011; Turner, MK & MacDonald 2010; Wallace & Lovell 2009b) confirm the oral, biographic and visual elicitation cross-references with the other scarce extant sources of public and published information (Gillen et al. 1997; Gunn 2002, 2011; Mulvaney & Kamminga 1999). The artist's artistry is grounded in everyday experience of homelands and the human ecology and cosmology of that country and people. The content of her work relates interactivity within the relational locus of the habitus, and in that sense the source of her work and the site of its production remain outdoors, 'on country', a homelands studio. This relationship to the source and locus of production informs and influences her cultural literacy and the cultural literacies available to inform her. Her cultural literacy encounters the fluid cosmological temporality of source and locus, which she represents. Through the weave of the artist's voice in the research data, the bricoleuse learnt how the artist placed her life story relationally to attributes informing temporality and standpoint as part of that Indigenous habitus. Wallace interprets and represents attributes of identity as an experience of the relational and temporal nature of the Indigenous habitus, through cosmology and human ecology.

Owen (2009) suggested that in combining artistry and orality, and making them available to a wider audience the publication *Listen deeply, let these stories in* offers ‘a perfect beginner’s guide to Arrernte art and culture and a cultural document of unusual breadth at the same time, whether your interest lies in art, history, or linguistics’ (2009, last para.). This endorsement captures the interrelated texture of Wallace’s complex relationality with source and locus, expressed partly by her impetus to interpret Eastern Arrernte knowledge habitus into the contemporary format of published book. The objects of Wallace’s contemporary artistry transact within the context of an audience experience and an economic market structure. This is mediated through a cultural field within the habitus of a cosmopolitan arts market (Bourdieu 1993), and has little connection with the source and locus that inform the context and content, but a lot of influence over the contemporary media and technology artists’ chooses in acrylic painting on canvas. The loci of production of her work are the spaces where Wallace makes art objects, or the spaces in which other cultural literacy activities occur, such as sandy creek beds for *tyepetye*, pre-prepared dance sites for ceremony, the art centre studio for transacting art objects, or domestic spaces of family engagement. Keringke Arts is a transactional and production space that facilitates the interface of artistry and art objects with audiences of the cosmopolitan arts market. The artists’ cultures and skills are valued agents; they contribute assets as a style of contemporary art specific to the people of these homelands (Wallace & Lovell 2009b, p. 79) and as individual representations within that context, or broader fields of culture (Bourdieu 1993).

This analysis suggests that attributes of the artist’s agency, and the cultural literacy informing her artistry, reflect actions mediated by her, as the knowing subject, responding to change affecting praxis within the continuum of an Eastern Arrernte habitus. The influences of the source and

locus of knowledge and of production inform artistry and cultural literacy within contexts that are Indigenous or intercultural.

8.2.2. Temporal considerations

The bricoleuse interprets Wallace's experience of intergenerational transmission as formative and summative, located biographically, with a significant transition period in the mid-1980s (Wallace & Lovell 2009b, p. 159). That was a significant point at which an intergenerational transmission arc links Wallace back to her grandparents' generation and forward to her grandchildren as the older generation of custodians, dialect speakers and knowledge holders has passed away. Wallace had deferred to her grandfather *Atyelpe* before he passed away for permission to use public stories and to interpret tangible and intangible heritage of her homelands using adapted forms of cultural literacy. He gave permission for her to reinterpret and represent her cultural heritage through her own forms of cultural literacy and artistry, to produce contemporary art objects. The intentionality of maintenance and transmission of habitus for which she shares custodial responsibility and the policy movement towards self-determination of the 1970s and 1980s provided the opportunity structure of community art centres and the cosmopolitan arts market. The findings from the sample of Wallace's paintings and storytelling suggest that cultural literacy praxis depicts dispositions and characteristics of the habitus of knowledge through unifying temporal influences. Cultural literacy provides insight into the nature of temporality within an ancient human and more-than-human habitus. Epistemological characteristics of this habitus denote praxis and standpoint developed over thousands of years which influenced the artist's adaptation of cultural literacy and form relationality through contemporary artistry. Intercultural opportunity structures and technologies enabled the uptake of

contemporary artistry, knowledge praxis and production of art objects for cosmopolitan arts market transactions.

The temporality of cultural heritage praxis informing contemporary artistry occurs over hundreds of years at sites of ancestral occupation. The theme of ancestral and more-than-human interface is substantiated through oral and biographic history, visits to sites in the homelands, other elders and custodians and academic literature in the fields of prehistory (Mulvaney & Kamminga 1999), rock art (Gunn 2011) and anthropology (Strehlow, T 1971). The content of stories reflected temporality as fluid and resilient, with dispositions that described everyday and ancestral, *altyerrenge* and ‘more-than-human’ (Wright, S et al. 2012) temporality and interfaces of a temporal everyday-any day. The source and locus of knowledge and praxis on homelands mediate through relational frameworks. They provide custodial and relational protocols, evidence of intergenerational and generational dispositions developed and maintained for thousands of years. The temporal characteristics of everyday and ancestral, *altyerrenge* and ‘more-than-human’ were interpreted and represented in paintings and stories that are form related. The form and content of paintings could include multiple dispositions, including representing more than one temporal characteristic or event simultaneously within the space of the canvas; yet these were not always found to be extant in the structure or delivery of each story. Some stories contained multiple temporalities not always found to be extant in each painting.

Cultural literacies are resilient. They occur in the continued transmission of oral, aural, gestural and performed cultural knowledge through generations. This resilience is shown in tangible form inscribed into the country through carving or painting, or presented as features and incarnations of the landform itself. Sites were interpreted, commissioned and decommissioned, or refreshed

through forms of activity associated with the temporal continuum of ancestral and *altyerre* beings for thousands of years at many sites (Gunn 2003).

This analysis suggests that the habitus generates and relies upon the temporal continuum of knowledge transmission and maintenance. The influence of an ancient temporal continuum represents epistemological and axiological realities that are locus- and source-specific. The knowledge the artist transmits mediates biographic, cosmological and ancestral temporalities that rely on intergenerational uptake of an Indigenous knowledge habitus, negotiated relationally and changing with attributes of a contemporary intercultural habitus.

8.2.3. Impetus and praxis

Wallace's impetus to make objects of contemporary art has resided with her role as custodian and a student of knowledge and nature. As such, she is an interpreter and conveyor of knowledge, and a creator of contemporary, tangible heritage. As she innovated with contemporary art technology and opportunity structures, the artist transformed aspects of the maintenance and transmission of public dispositions, just as generations of her ancestors before her had responded to the impetus of their habitus to mediate knowledge through cultural literacy. Wallace has most often learnt and interpreted knowledge through experiential action that takes form in response to action, ideas and instruction. This praxis provided a point of convergent process from which to reveal further convergent characteristics of research, praxis, phronesis, teaching and learning. The impetus for the artist's artistry has 'never been about the money' (KK. Wallace 2013, pers. comm., 27 February); and the findings suggested that for her, impetus includes praxis drawn from habitus and memory, *akaltye* (knowing) and *altyerreng*e (the time of consciousness). For Wallace, the most significant opportunity of this collaboration with an arts-

based researcher was the accompanying praxis that documented and organised a record of her cultural literacies, skills, concepts and knowledge, and their publication as a book (Wallace & Lovell 2009b). Impetus resides with what Dewey (1934) called the '*genius loci*' and what the bricoleuse interprets as the relational dispositions at the source and locus of the artist's praxis.

The journey of art objects describes the nature of the habitus of production at a cultural and transactional interface between Aboriginal artists, art centre and cosmopolitan arts markets. The transaction of art objects is an exchange of cultural capital for financial, social, informational and structural assets. These characteristics of the interface with the cosmopolitan arts market are not the focus of this convergent interface but impetus for Wallace to continue her work and consideration of artistry as her occupation draw from the opportunity and asset structures available within it.

Analysis suggests that the dispositions at play in artistry and cultural literacy represent a unified, complex and interrelated praxis of the artists Indigenous and intercultural habitus. Art objects at play in the transactional interface are an extension of the artist's agency, underpinned by the transactional nature and dispositions of that interface. The artist and her artistry are actors and assets engaging differing but simultaneous habitus. Each with systems of interpretation aligning to multiple standpoints, some or all of intergenerational, intercultural, Indigenous, or Western standpoints.

8.2.4. Art, artistry and representation

Literature about the relationships between contemporary Aboriginal and Torres Strait Islander arts and in particular Eastern Arrernte contemporary art is scarce. Few sources beyond Keringke Arts publications (Keringke Arts 1999) make mention of this group of artists. In her anthology of

Australian and Northern Territory art, Murray, D (2012) described Wallace's work in terms of a fusion of Eastern Arrernte fables and the radial dotting typical of artists from many parts of Central Australia (p. 312).

The terms 'art', 'artistry', 'art object' and 'artist' do not translate into Eastern Arrernte or other Aboriginal languages. From her childhood growing up with the stories and activities of everyday and ceremonial cultural maintenance and transmission, the artist responded to the opportunity and media of Western arts technology and practice. This media was introduced to her in the mission at Santa Teresa, where she was as a teenager and young adult in the 1960s. Her early explorations with Western art media included the prescriptive treatment of landscape and colour from the Western traditions of landscape painting. Based on the lessons in drawing from nuns and visitors to the settlement, this learning combined with the assertion of elders to avoid all references to her cultural literacies – the mark-making, motif or symbol (Lovell & Wallace 2006). Early paintings by the artists of Santa Teresa mission rendered Eastern Arrernte landscape as natural realism using watercolour.

As an adult, in the wake of the policy environment of self-determination (1970s), Wallace undertook family research as part of teacher training during the 1980s at Batchelor Institute of Indigenous Training and Education (BIITE). By that time, tensions between Christian faith and the Eastern Arrernte premise of *akaltyirreke anwernekenhe* (everyone's knowledge), symbolism linked to the crosses of the Catholic Church and the ancestral circles of *altyerre* had lessened. Wallace received permission of her grandfather and uncles to develop her own symbols and styles using the cultural literacy grounded in Eastern Arrernte stories, symbols, motifs and sites. In the 1980s at Santa Teresa the artists' response to these combined influences of biography and experience, along with the recent development of Keringke Arts Centre and art advisors who

introduced new technologies and opportunities, was to move away from landscape realism, fabric painting and watercolour to interpret their own representation of Eastern Arrernte habitus through acrylic paint and canvas (Keringke Arts 1999). Wallace drew from body-paint designs, combined with dance and song, sand-drawing and intoned story as sources to combine. These were important forms of her homelands education. Through these she had learnt respect for the protocols governing enactment, use of modalities and how to interpret their significance safely in the public domain. She recalled the ways her grandfather applied ochre pigment on rock faces and the tools and technologies her elders harvested from the landscape, the way her grandmothers instructed her in body paint design and the use of dancing sticks and other implements for embodied performance of dance and song. The modalities and protocols, their interpretation and her artistry combine as a Cultural Literacy Praxis. The informants of artistry and knowledge included grandparents and ancestors whose media, studios galleries and audiences remain in the temporal any day and the everyday life of the human and more-than-human ecological interface on the homelands. Wallace recalls:

All grandparents told their grandchildren's stories; families took care of all that... teaching the kids that way; but now there is some they have forgotten...I kept all my stories stored up, and I was teaching my little ones, my grandchildren (KK. Wallace 2007, pers. comm., 17 November).

Wallace describes the act of painting as instinctual and perceptual. Sometimes she has a story, a place or an event in mind, and other times she begins to draw up a canvas and the story emerges. The nature and activity of paintings and her painting style are deeply coded to her Indigenous standpoint. She instinctively draws from visual, aural, oral and performative Eastern Arrernte sources for iconography, symbols, layers, colour and final arrangement on the canvas (KK.

Wallace 2009, pers. comm., April 28). Wallace introduced the bricoleuse to the petroglyphs, ochre painting and intangible forms of cultural literacy on the homelands from which she draws. Petroglyphs carved onto rock faces and earth pigments mixed with preserving fats and painted onto sheltered rock faces remain tangible. Many carvings and paintings have forms layered over one another, and at such sites the layered nature of mark-making has been traced back to ancestral activity thousands of years of age (Gunn 2011; Thorley 2004). A rock art site visited in 2008 to record data for the bricolage was compared with photographs taken from the same perspective in 1962 (Strehlow, T 1962). In the 1960s photograph a realistically drawn horse's head obscured the underlying ochre work of custodians, but the charcoal horse's head had disappeared again in 2008. Temporal layering in Wallace's paintings introduces the perspective of her elders with the signifiers of contemporary change; in the same way, such signifiers mark change in the landscape since her grandparents' time. Wallace paints the features and characteristics of country which may no longer exist, as layers on canvas. Her ecological record may be the only inscribed preservation of such common and everyday detail for such sites. For Wallace, canvas has largely replaced earth, rock and body as the most common surface for her artistry; acrylic paint had replaced ochre pigment, sand and carving in everyday activity. Dewey (1934) described art to be the 'quickened work of nature in man' (1934, p. 281), and Durkheim (1965) described the practice of art as 'pure practice without theory' (p. 101). The findings suggest that the artist's work reveals far more insight into locus, intergenerational transmission, maintenance and transformation than can be evident to her cosmopolitan audiences, who view or purchase paintings and read their stories, far from the homelands within the context of the cosmopolitan gallery.

The analysis suggests that the perspective of her country from within the gallery is not the same as the vantage point when the homelands are the studio. The underlying relationship of the artist to the knowledge systems embedded in her homelands and interpreted in her artistry are mirrored in the title of this thesis *When the studio left the room*. Technical and experiential qualities are different for the artist from her grandparents, and different again for the artist from her grandchildren. Cultural literacy praxis carries influences of contemporary and ancient media, technique and opportunity through artistry, and reflects deeply the nature of the artist's Indigenous standpoint through praxis. The data sample, collected both in the studio and in the field, show findings which hold multiple standpoints for interpretation and points of convergence with Bourdieu's (1977) concept of the knowing subject, who is both practically and theoretically informed in their observation and as an actor within one or more habitus.

8.2.5. Standpoints

The informants of what Nakata et al. (2012) referred to as 'everyday standpoint' were first taught to Wallace through the deep listening and learning of her childhood when everything taught and learnt was part of an ancient Indigenous system of survival (Wallace & Lovell 2009b). Her Indigenous standpoint is deeply experiential and as she described it, grounded in cultural literacy that did not include written forms of languages until early adolescence. Wallace's first perception of writing oral language was of a conceptual grasping from her early contact with spoken and written English language communicating the teaching of the Catholic nuns. The first system of written literacy Wallace interpreted were the marks a nun made on the schoolroom slate, at Santa Teresa Mission School around 1959 and which represented the words as she spoke in English. Reflecting back, Wallace said:

I didn't know what the meaning was [of the marks on the slate] and what they [the nuns] said. How it was, for your mouth ...I used to watch all the nuns' mouths and I used to ask 'What's this?' That's what I asked. The nuns used to say, 'That's a word'; and I used to think 'Ours is different it's a painting and songs' ... but we never had written songs, we had to learn them and what they meant (KK Wallace 2001, pers. comm., 26 February).

The *Eastern and Central Arrernte to English Dictionary* was compiled in the 1990s (Henderson & Dobson 1994) and provided the most comprehensive written source of the Eastern Arrernte language to that date. Previously, little autographic publication of Eastern and Central Arrernte language occurred.

Nakata (2007a) describes Indigenous Standpoint as informed by historical, ancestral, and social-political events that surround and affect Indigenous people. Wallace's homelands habitus mediates her experience of Western learning and its consequence of enforced repression of the homelands style and content of learning common until the 1980s, and arguably ongoing. Wallace refused the homelands as a lesser or diminished habitus, in the same way that her cosmological orientation has not lessened by attending Catholic Church services through her life to date. As informed and described through her experience and the wisdom of her elders, the artist's praxis ensures inheritance of ancestral knowledge and systems by her grandchildren's generation. This is somewhat at odds with current Australian Government policy and program management that limits ongoing opportunity for engagement of Indigenous Standpoint, much as missionary activity denied or decried it in the past.

Wallace engages Indigenous standpoint to inform teaching, and her storytelling voices express the premise of Eastern Arrernte identity. She speaks of ancestors and past generations and, with

biographic insight and custodial authority, about ancient knowledge that traces and preserves the earliest sources of knowledge. She teaches that consciousness is the beginning of knowledge, and it started in the *altyerrenge*, time of *altyerre*, creator beings, and continues in the everyday or any other time. The information of sources and locus of knowledge from *altyerrenge* interweave pragmatically throughout Wallace's paintings and storytelling. As sources she includes literal dream interpretation: not 'dreamtime', which is a term introduced through early language interpretation and wrongfully designated as representing the convergence of *altyerre*, *aknganentye* and *altyerrenge* (Green 2012). Further sources are intergenerational incarnation of ancestral and totemic attributes and responsibilities; interfaces with ancestral, more-than-human and historical events; and representation and interpretation of Eastern Arrernte habitus using biographical, anecdotal; and educative standpoints.

Insight into her Indigenous standpoint reveals that to be a knowledge holder is about the everyday integration of temporalities at play in the habitus, as much as it is about knowing where to find useful resources, and how to use them. Her artistry encapsulates the temporal nature of knowledge management and transmission active between sites of ancient, ancestral and contemporary temporality.

Analysis suggests that an expression of the artists standpoint reflects thousands of years of transmission, based on tangible heritage, and thousands more based on evidence of settlement patterns and content of stories passed down in oral transmission (Gunn 2011; Mulvaney & Kamminga 1999). Significant changes affect a lifespan; but elders maintain knowledge beyond that affecting their lifespan. The artist is informed by systems and bodies of knowledge that are intended to extend through future generations, as they have from ancestral generations. This standpoint draws the concept of human and more-than-human ecology into a sense of identity

with continuum well beyond a contemporary lifespan. As such, every lifespan comes with responsibility to mediate and transmit aspects of an ongoing knowledge body within a temporal framework that continues to inform an Indigenous standpoint.

8.3. What did the bricolage of findings reveal?

Constructed as a process- and practice-driven site, theory emerges from the bricolage of findings as a facet of a greater knowledge habitus in this intercultural interface.

8.3.1. Cultural Interface

Nakata et al. (2012) suggests that Cultural Interface in Indigenous Studies is ‘a space for developing dispositions for not yet contemplated ways of thinking by bringing more attention to the conditions of knowledge, both ‘Western’ and ‘Indigenous’”(p. 130). Indigenous Standpoint Theory (Nakata 2007a) describes how social, economic and historical considerations and experiences inform Indigenous people in ways which are specific to the habitus of being an Indigenous Australian (Radoll 2009b). The ways that the individual does or does not engage with systems and structures in a wider contemporary context will depend on the relational acknowledgement of Indigenous Standpoint (Nakata 2007a; Nakata et al. 2012) and opportunities of engagement that recognise Indigenous Standpoint. Wallace’s Indigenous Standpoint was explicated as she shared insight into the knowledge system of her homelands through her interpretation and reinterpretation of that. In collaboration, convergent points emerged through arts-based, imaginal and phronetic praxis that were a foundation for constructing an intercultural interface that was relational and cogent of Indigenous Standpoint informing the learning and teaching space, the everyday and any time temporality and habitus-driven praxis of cultural literacy and interpretation.

Nakata et al. (2012) suggested that the 'complex Indigenous-Western knowledge interface' must consider 'delimitations and dispositions of Western and Indigenous theorising' in relation to better understanding contemporary social realities (p. 131). The experience of this bricolage adds the delimitations and dispositions of an intercultural social reality, to which to the notion of audience is intrinsic. The bricoleuse participated as audience and observed the artist's tenacious ability to use her agency innovatively, combining complex, sophisticated and ancestral form and knowledge as a suite of cultural literacies to create artworks and storytelling. The artist worked with intention to engage opportunities such as contemporary technology. She identified the contemporary roles of community artist and educationalist as part of everyday life. She engaged structures within a mainstream cosmopolitan arts market and industry as opportunities for her maintenance and transmission to continue as Indigenous Knowledge. In these ways, the artist's cosmopolitan audiences provide her with ongoing opportunity to engage the agencies of her Indigenous Standpoint. Eastern Arrernte audiences offered the everyday impetus of praxis continuum for her to continue her contemporary transformation of public Indigenous Knowledge, maintaining knowledge, skill and literacy as assets for present and future generations.

In analysis, the question of audience is part of the rubric applied to the sample. The question in the rubric 'Who was it told to?' documented the audiencing process of the artist's storytelling. These findings suggest that the artist seemed to consider her storytelling audiences differently from the way she considers the audience relating to her paintings. Her praxis represented the two forms of painting and storytelling, and the influence of media and modality affecting the storytelling and elicitation. This reflects the form relationality of artist as a knowledge-being and her artistry as a cultural literacy praxis. For example, the similarities and differences described

through the media of painting and the media of *tyepetye* sand story are described in the findings for *Ilthe, Ngurre, Tapping Sticks Fly into the Sky and Arrentye Sister*.

Analysis suggests that artistry and art objects have fundamental characteristics that inform how they are perceived as the same and as different from other data sources. Delimitations and dispositions emerge through the practical process of arts-based holistic management of the visual and oral data from commencement of the data collection. As forms of communication, they shaped the process and tangibility of the intercultural interface. Analysis suggests that construction of an interpretive rubric differentiated the praxis continuum in the artist's communication of Indigenous public knowledge from the theoretic bricolage of findings constructed in the intercultural interface.

8.3.2. Intercultural interface

The findings suggest that temporally grounded structures at play in Wallace's work have been the source of intergenerational transmission of Indigenous knowledge over thousands of years. Such heredity is part of the habitus and depicted as a continuum across the homelands locus within practical, everyday and public applications of theory and practice of Indigenous Knowledge and increasingly in the intercultural interfaces of contemporary life. At the artist's locus, the bricolage of findings prompted the bricoleuse's consideration of how a human ecology of the homelands has informed contemporary transmission and maintenance of ancestral and more-than-human knowledge. The insight of the lens of human ecology and the form relational construction of the artist's Indigenous Knowledge determined the emergence of this Theory of Cultural Literacy Praxis.

Focusing on the depth of knowledge available in the sample from the body of an artist's work allows interpretation and reinterpretation to represent bricoles that merge and emerge to reveal some layers of deeper insights and understandings than those accessible to the audiences of the cosmopolitan art market. In constructing a collaborative intercultural interface, the artist delimits the scope of bricolage to public knowledge that she can share and interpret in her correct custodial relationship with content, context and locus. Insights and understandings available in these findings do not reveal content, context or locus of restricted domains, nor do they represent the entire domain of the Indigenous knowledge of this homelands habitus. Through a hermeneutic process of eliciting data and constructing findings, a bricolage from the artist's paintings and storytelling reveal dispositions of Indigenous Standpoint that are extant for Eastern Arrernte, and understood relationally by others in an intercultural context. This confirms that Indigenous Standpoint (Foley 2006; Nakata et al. 2012) acts as a non-static practice of everyday agency mediating the impacts of temporality on an Indigenous habitus. This finding is important to wider domains informed by practice that engages Indigenous habitus such as the delivery of educational, health and livelihood opportunities in remote towns, homelands and community settlements. Insight emerges that the dispositions Wallace represents are public, everyday and interrelated agents of her Indigenous praxis continuum and the change mediation of habitus. These inform the bricoleuse of extant characteristics at the intercultural interface that offer convergent and resilient attributes upon which to construct collaborative learning. The new findings show that the human ecology, cultural literacy and change impact mediation are extant Indigenous dispositions of the habitus and that these provide structure for public, convergent and relational intercultural interface.

Generated through a grounded approach (Charmaz 2006; Saldaña 2012), the Theory of Cultural Literacy Praxis emerges as a new contribution to the academy. It is a theory that offers points of convergence between theorists and practitioners who engage spaces of interface where knowledge is collaborative and constructed through multimodal forms that reflects the loci. The art objects alone do not create the conversational dialogue of the intercultural interface, but they and their production create insights that the interface reveals.

Analysis suggests that in constructing the culturally safe space of the interface collaboratively, grounds insight beyond the transmission and transformation of knowledge achieved through production of the contemporary painting and storytelling. Contemporary forms of communication are not static within the temporality of generational and intergenerational transmission and maintenance. The context of the artist's work at Keringke Arts had seen the art objects of her praxis extending into the cosmopolitan arts market, beyond Eastern Arrente cultural spaces and this intercultural interface. Yet this analysis suggests that marketplace transactions and audiences have little insight of the dispositions of the artist's Indigenous knowledge habitus, or of the impact of their transaction on its contemporary forms. The impact of Wallace's rendition of Indigenous habitus on the insight of people who purchased her art objects remained outside the scope of this bricolage.

8.3.3. Convergence and cultural interface

Wallace and the bricoleuse do not have a shared cultural or linguistic background, yet the premise that arts-based knowledge and knowing are expressive and experiential as well as intellectual undertakings is a point of convergence. Arts-based ways of meaning-making share theoretic and praxis roots within the trajectories of our separate knowledge systems. This

supports Ray's (2012) theory of convergent Indigenous methodologies as enabling dispositions in construction of an interface. The intercultural interface does not confuse convergent points of Western and Indigenous methodology with traditional knowledge methodologies, which retain their nature as Indigenous. Convergence is an enabling theory that supports explication of dispositions, which is critical to dispositions and delimitations in the construction of the interface (Nakata 2007a). Ray (2012) describes the mediation of Indigenous and non-Indigenous research methodologies from her Indigenous Standpoint. She concludes that Indigenous convergent methodologies were concerned with adaptation and overlap in methodological thinking that does not limit one system or the other. Ray suggests that dominant Western thinking lacks significant and intrinsic dispositions such as cosmological, relational, reciprocal and axiological premises and orientation to Indigenous knowledge and experience. Smith, L (1999), Nakata et al. (2012) and Ray (2012) supported the premise that the Western academic approach to methodology has traditionally sought to describe the parts of the habitus recognised and then articulated them as parts of itself. Indigenous realities represent a 'diminished' form if the lens of non-Indigenous research paradigms cannot 'see' further than itself. Ray (2012) offers a theoretic tool to consider the relational proximity of knowledges converging at intersecting points along the trajectory each one follows. Points of convergence ground the perspectives of those involved in constructing the interface, and open it to limit and delimit dispositions that occupy such a space.

For example, these findings provide evidence that convergent points of arts-based praxis facilitated holistic data management, from which a methodological bricolage drew the interpretation and insight of both collaborators, despite different knowledge habitus, and personal and cultural standpoints. Where bricolage occurred, its construction acknowledged the

extant temporal roots of *apmeraltye*, people of the land and the Indigenous Knowledge grounding the interface.

The concept of praxis offers the bricoleuse a point of epistemological convergence with Eastern Arrente theories of teaching and learning (Akeyulerre Inc 2014; Dobson & Henderson 2013; Turner, MK & MacDonald 2010; Wallace & Lovell 2009b). Insight into the nature of knowledge was part of Wallace’s praxis, and the project praxis undertaken through Keringke Arts provided opportunity to entertain this as well as gain insight of the dispositions at play and informing points of convergence.

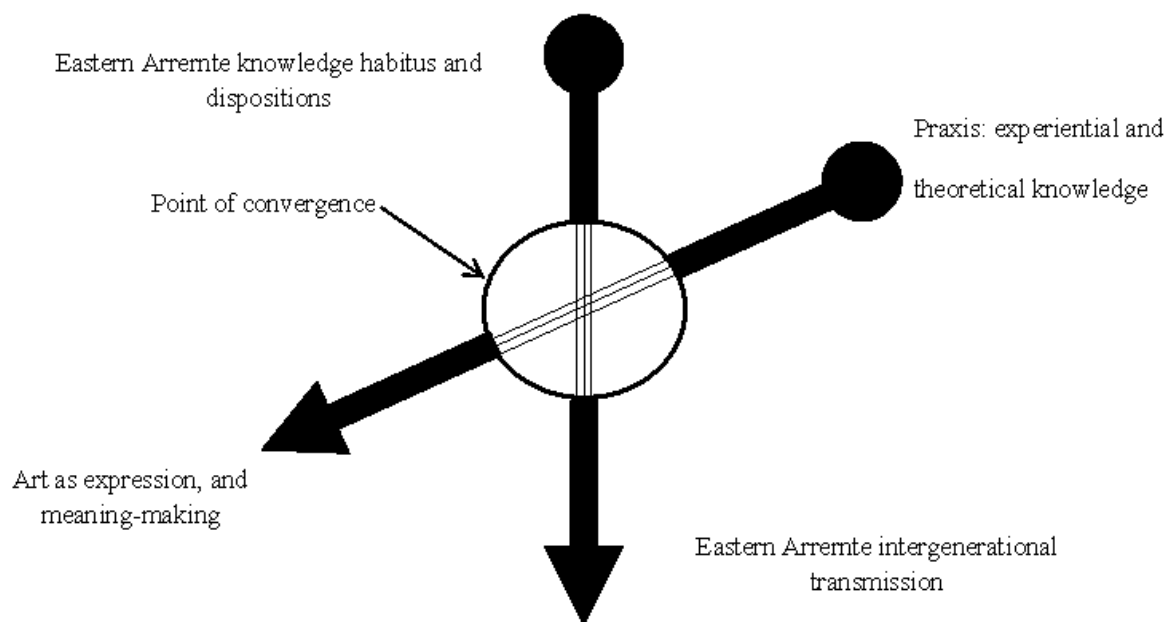


Figure 8.3: Following Ray’s (2013) conceptual diagram, the point of convergence of interpretive bricolage constructed as cultural interface.

The sensory and experiential agency of the artist’s objects reach the viewer before the deeper nature of the content of her work or the depths of the enfolding Indigenous Knowledge system, which is its context (Rothwell 2010; Whitebeach 2010). The dispositions of the cosmopolitan marketplace are not the focus of this work, but the nature of Keringke Arts Centre – an access

point to that marketplace – as a site of convergence and access to transactional assets is important to acknowledge. Transactional agency and assets were the impetus that brought resources into remote art centres to establish infrastructure and operational bases for many Aboriginal artists. Kincheloe (2005) proposes that the bricoleuse must apply interpretation that is systematically focused on all the fields of play – in this case across multimodal data and literature – in which ‘complexity and unpredictability’ (Kincheloe 2005; Lévi-Strauss 1966; Marcello 2001) are perceived. Challenging perception and understanding where it is impeded or invisible from non-Indigenous standpoints opens a space in which cultural literacy works to ‘imagine’ and ‘realise’, giving experience of form through artistry. Accepting difference is in a continuum with similarity brings rich engagement to points of convergence along trajectories that arts-based praxis occupies as sites of knowledge. Dewey (1934) suggests that in the context of European or Western cultural systems, the everyday contribution of works of art ‘to the *genius loci* of which they were once the natural expression’ has been usurped through forces of mobility, trade and economics and as a result the objects have become ‘specimens of fine art and nothing else’ (1934, p. 8). Perhaps this is on the continuum with the artistry of cultural literacy that Wallace displays in which cultural literacy has always informed artistry, being and knowledge.

Analysis suggests that interpreting knowledge derived at the locus and source of production and multimodality emerge as examples of a form of cultural literacy from which other domains such as health, education and livelihoods programs and service delivery models can draw considerable insight. These include the centrality of human and more-than-human ecology as an ontological and epistemological concept that informs wellness and illness, teaching and learning, resilience and identity, change, mediation and opportunity.

8.3.4. Transmission, maintenance and cultural interface

These analyses denote locus as sites of contemporary production and the homelands sources of content. Human and more-than-human ecology embed ontologically in the artist's knowledge praxis. Her teaching of the human and more-than-human ecology of the homelands through cultural literacy and artistry enable insight of extant multimodal transmission of a body of knowledge contemporarily suggested as 'curriculum' (T. Alice 2012, pers. comm., 29 January). Eastern Arrernte involved in education in the homelands recognise that Wallace's paintings and storytelling praxis occupy a constructed interface in which Eastern Arrernte cultural 'curriculum' is a product of her praxis. Not currently engaged through formal educational systems in remote education, contemporary art objects emanate from activities and systems of communication that had always engaged with as 'a part of normal life' (V. Dobson 2010, pers. comm., 28 August). The everyday agency of praxis combines with the transactional in an environment in which the technology and characteristics of the contemporary field of culture operate in cosmopolitan arts production sites. Fine art is a category unto itself, a space 'dissociated' from the habitus of 'ordinary things' through processes of industrial revolution, mobility and trade (Dewey 1934) taken up to a cosmopolitan world. Traditionally non-existent in the artist's habitus, fine art objects now represent transactional assets as well as acting as containers for praxis of Eastern Arrernte habitus. Emerging through interpretation of her paintings and stories the knowledge body that Wallace represents combines her artistry and cultural literacy to transcribe dispositions and express her standpoint relationally to them. Wallace describes the impetus of her work as fore mostly knowledge transmission and maintenance, that acts as the foundation for a contemporary artistry and transformation applying cultural literacy to contemporary technology and transactional opportunity structures.

Analysis suggests that the artist uses the opportunity of contemporary art and artistry to describe and maintain the skills, knowledge and biography of her forebears and ancestors and the shared homelands locus, marked by ancient and recent events. The data collected documents biographic, anecdotal and educative experiences of change impact, knowledge transmission and contemporary interface drawn from the Eastern Arrernte habitus of a homelands locus. Data contributed insight of capacity and intention of the artist to act self-determinately in the contemporary opportunity structure available, and to engage to a chosen degree with the cosmopolitan arts market interface available. Art objects embody the artist's enactment of artistry. Wallace's enactment is framed by habitus and standpoint expressed through cultural literacy. Wallace's orality and aurality are more than recount, and they actively contribute to ancient knowledge systems that continue every day, beyond human, into more-than-human ecology. The human and more-than-human ecology of her homelands has the provision to empower and privilege those from the locus and understanding of that system, in the same ways that written and spoken English laws can empower and privilege constituents of that system.

8.3.5. Habitus and cultural interface

Interpretive bricolage constructed as a cultural interface approaches Wallace's paintings as art and stories as storytelling. Combining as data, they represent extant and emergent characteristics and dispositions. Between the individual paintings and stories a body of knowledge emerges that reveals complex interrelationships, transformations and structures described by Bourdieu and Wacquant (1992) as 'habitus'. The perception and insight of the bricoleuse expands when the content of Wallace's work is considered as one body. The multimodal sources informing Wallace's work – the media and methods used in her artistry – are agents of cultural literacy praxis. Bourdieu and Wacquant (1992) propose that agents are determined through the

interrelationships and dispositions of the habitus; for example, social agents are the products of ‘the history of the whole social field’ (p. 136). By this logic, cultural literacy praxis consists of agents of the whole field of multimodal literacies. Cultural literacies, largely determined by the cultural and modal constituents of their composition, exist within ‘the history of the whole social field’. The public agents interpreted and represented by the artist’s standpoint and expression of contemporary habitus do not represent all agents of the whole field of cultural multimodal literacy or the Eastern Arrernte habitus. The emergence of a theory of cultural literacy praxis draws from a secondary hermeneutic which, as Gadamer (2006) suggests, is the practice of pointing out something. Agents of Wallace’s cultural literacy praxis inform the epistemological dispositions of the knowledge habitus. Cultural literacy describes the nature and form of communication, as well as being the praxis of knowledge habitus. Dispositions of cultural literacy have transformed as they have travelled with elders before Wallace, and now they transform with her. Wallace’s art objects exist within a ‘field of cultural production’, as art objects determined by and determining the contemporary cosmopolitan arts market. Art objects mediated as assets available through systems of transaction of that field are referred to as ‘cultural capital’ (Webb, Schirato & Danaher 2002). Bourdieu considers that fields of cultural production are determined by and determining the dispositions at play within the habitus. Fine art transactions – between artists and audiences mediated through an accepted collaboration, or through the rules of play, in which similarities and differences described as ‘cultural’ are constructions of habitus in which players agree to the rules and by conforming – construct these fields of cultural production. Following Bourdieu’s (1977) rationale, the interpretation of meaning and the systems of transacting art objects and forms beyond the locus and into the cosmopolitan marketplace are a contrived collaboration produced by ‘knowing subjects’ of the

cultural field. The fields and rules of play of industrialised and trading societies who engage in a cosmopolitan ‘field of culture’ (Bourdieu 1993) inform the habitus of the cosmopolitan arts marketplace. The fields and rules assign the term ‘art objects’ to a category of fine art that has disengaged the habitus in which the agency of artistry is part of the cultural literacy of the locus, and occurs in the everyday and any time.

The findings of this data-driven interpretive bricolage indicate that the opportunity to engage in the contemporary arts market has provided an impetus for Wallace’s praxis, however, she is primarily an actor in the habitus of Eastern Arrernte knowledge praxis, in which artistry and cultural literacy are dispositions of everyday agency of knowledge capital.

8.4. What new insights can be drawn?

In answer to the question *What do Wallace’s paintings and stories of the Eastern Arrernte homelands reveal?* several findings are distinctive to this interpretive bricolage.

8.4.1. Change impact and the mediation of cultural literacy

In construction, then through conversational dialogue and elicitation, a theme of change impact and mediation of change emerged as findings of what Wallace's paintings and stories of the Eastern Arrernte homelands reveal. The theme is characterised by attributes of change impact and active mediation of change in the context of both ancient and contemporary temporalities. The findings establish insight into a temporally complex body of knowledge, with attributes and dispositions that depict the influential impact and knowledge associated with ancestral, *altyerre* and homelands sites. In constructing a cultural interface, Wallace interprets and represents, through her paintings and storytelling, an extant habitus of ancient and continuing cultural literacy praxis. Wallace constructs contemporary iterations against the structure and form of this habitus. Her standpoint is informed through intergenerational knowledge transmission; the permissions of her elders; and an impetus to continue to mediate homelands knowledge, using contemporary artistry and cultural literacy. Wallace represents the agency of change mediation as an attribute of that habitus. Her oral and visual representations record diminished agency because of settler access to land and resources. Retraction of social and relational opportunities occurred through cessation of large-scale social gatherings. Restricted or denied access to homeland sites and to the cyclic mobility of Eastern Arrernte interrupted the human and more-than-human ecological management of homelands; and the prohibition of first language, ceremony, maintenance or transmission because of missionary and government policy ruptured the praxis continuum of cultural literacy in everyday agency. These changes were externally driven and not linked to events of nature, such as drought or flood, or to social causes, such as marriage, transaction, repatriation, maintenance or trade. The impact on Eastern Arrernte homelands of change brought by European settlement was not unforeseen, occurring around

Alice Springs since the 1890s. A small group of anthropologists from the 1890s remarked on impacts of European colonisation but did not comment specifically about the impact to Wallace's homelands, but only about the impact to people of the wider Arandic languages (Basedow 1979; Gillen et al. 1997; McGregor 1994; Spencer & Gillen 1898; Strehlow, C 1907; Strehlow, T 1968). In terms of an Arandic record of change and impact on everyday agency and activity, oral transmission continues through family histories, and sometimes in publication (see Kruger & Waterford 2007; Rubuntja & Green 2002; Turner, MK & MacDonald 2010; Wallace & Lovell 2009b) and video (Dare 2008; MacLean 2004; Nardoo 2005, 2007; Vadiveloo 2003). Little is available in the academy specifically documented against human and more-than-human ecology of homelands families and networks. Wallace's particular insight of the cultural literacies of a homelands habitus extends beyond the language of words to communicate across the temporal milieu of the contemporary in relation with the ancient. As the interpretive bricolage reveals them, the findings from paintings and storytelling describe change impact and its mediation through a temporal bricolage of ancient and contemporary habitus. The coexistent temporalities of *altyerrengge*, ancestors and contemporary *arelhe urrperle* provide a mediated perspective, drawn from more than Wallace's biographic experience and more than a lineal history of colonisation.

Wallace's paintings and storytelling represent ancestral activity, as does the art of many of her generation and older (Bell, D 2002b). She recombines these events with generational and recent change impacts and in so doing reveals the mediation of change impact as an agency of her ancestral and everyday habitus. Using contemporary cultural literacy, she mediates and constructs a dialogue between ancestral pasts and recent experiences of change, projecting mediation as a form of deep resilience. Her cultural literacy establishes the premise of mediation

and adaptation as a feature of resilience embedded in the habitus of the homelands. Importantly, this illustrates why ignorance of human and more-than-human ecology and cosmology of Aboriginal people and their homelands diminishes contemporary opportunity structures. There is clearly a premise to interrogate non-Indigenous standpoints in relation to assumptions about the vulnerability attributed to constituents of remote homelands. Delimiting the agency of habitus embedded in its locus places a bias against the wisdom inherent in the human ecology there, shaped as it is by an ancient temporal inheritance and maintained through the resilience of the land and interpreted as *apmeraltye ingkerreke* people of their land, altogether.

The role Wallace's forebears conferred to her was that of knowledge custodian and storyteller. Intergenerational and biographic experience of change informs her standpoint and reveals attributes of the contemporary habitus. With the opportunity structure of contemporary artistry and her role as knowledge custodian, the artist synthesises these attributes in cultural literacy praxis. In painting and storytelling, she fulfils the role inferred on her, and she transforms it with contemporary artistry and multimodality, communicating the public knowledge of the homelands habitus. The sample of data provides attributes drawn from various paintings and stories that when recombined reveal insight of an Eastern Arrernte standpoint and the impact of change between iterations, cultural literacies and the multimodal representations of Wallace's and earlier generations. Her body of knowledge reveals intentional mediation of intergenerational change that informs contemporary Eastern Arrernte habitus.

The nature of externally driven change between Wallace's generation, her grandparents' and their forebears' and again between Wallace, her descendants and those forthcoming has impact on the continuum of the habitus. The framework of systems of intergenerational transmission and *anpermirrentye* and the qualities of human ecology and cosmology have been unalterably

changed between Wallace's great-grandparents' generation, Wallace's generation and the generations forthcoming. Within Wallace's family group, her intergenerational role extends to her grandchildren; and then it becomes the obligation of their grandchildren and so on. This intergenerational transmission cyclic is an arc through which heredity passes forward to ensuing generations, to take responsibility, preserve and transmit it (Akeyulere Inc 2014). Within that arc forwards, Wallace's challenge is to reveal past change mediation as theoretic concepts for the future, where once it was in everyday praxis (KK. Wallace, T. Alice 2013, pers. comm., 28 November).

There is intentionality and choice involved in the artist's mediation of change. Temporal resilience of intergenerational knowledge and transmission was essential to the bricoleuse's insight of how praxis mediated the impact of change. Wallace's praxis is a form of active resilience through intentional maintenance and transmission of dispositions of the habitus, dispositions that were in practice in her grandparents' and previous generations, and which are theoretic to the contemporary space of the intercultural interface.

In analysis, the question arises: How could this insight of cultural literacy praxis inform other contemporary opportunities for intentional mediation of change impact? Field work recording of stories and biographic fragments undertaken at specific sites where knowledge relates to locus creates opportunity for an intergenerational practice, interpretation of multimodal tangible and intangible heritage and assessment of ecology. Wallace uses her artistry to mediate the changes observed and experienced by enacting the use of cultural literacy forms that she conceives in response to each site, and the complex relationships emanating there between country, people and ancestors. Her standpoint is uniquely hers *and* Indigenous and without her work, there would be less tangible record of the human ecology of this homelands knowledge habitus.

A further question from analysis arises. What could ensuing generations understand from immersion with homelands sites and resources? Cultural literacy praxis opens to many approaches to engage human ecology of the homelands as a source and resource for teaching and learning. Interpretation of the knowledge habitus using multimodality, artistry and forms of cultural literacy develops resilience through insight and experience; the homelands offer glimpses into identity, temporality, country, knowledge and resources open to both theory and praxis. Repatriation of knowledge through intergenerational transmission can still occur in the homelands through intergenerational relationships. Intercultural and cultural interfaces can develop through points of convergence of contemporary opportunities and pathways relating to ecology, resources, health, cosmology, teaching and learning. The interpretation of the sample evinces the deeper nature and profundity of change and impact. Other research has noted that the nature of resilience, drawn from the eternal nature of human and more-than-human ecology, is a concept represented by other artists (Murray, D 2012; Turner, MK & MacDonald 2010). This suggests that the praxis of cultural literacy in homelands among other language speakers may provide opportunity to engage Indigenous standpoint through cultural literacy as praxis of resilience and opportunity.

8.4.2. The dispositions and habitus of human and more-than-human ecology in Wallace's praxis

The findings suggest that the form and nature of Wallace's work describe an Eastern Arrernte habitus in which the homelands envelopes heredity and identity, ancient and biographic, interpreted through human and more-than-human interface. The unifying term chosen to describe the nature of people and country as undifferentiated is human ecology (see section 1.6.). The term to describe the relational nature of human ecology with ancestral and *altyerre* beings is

human and more-than-human (Wright, S et al. 2012) ecology. Human and more-than-human ecology informs knowledge maintenance and transmission across the locus and temporality of the homelands. The artist's interpretation and elicitation of the sample of her work suggests that the nature, expression and consideration of human ecology has changed between the intergenerational arcs forwards and backwards, as connection to homelands and lifestyle has altered. The human and more-than-human ecology depicted in many paintings as part of everyday life includes human and ancestor interface, or relational activity of resource management and mobility in the homelands. *Anpernirrentye* mediates human and more-than-human ecology through its relational framework, and emerges as a site of significant change impact. It is a disposition in Wallace's work of different significance in the present than in her biographic and ancestral past.

Homelands are a source and environment of human and more-than-human ecology and cosmology. Human ecology represented in *ngangkere* healing is understood as mediation of wellbeing and illness, danger and safety, through unifying influences of cosmological, human, more-than-human and ecological being and knowing. Human ecology is a praxis framework from which methods, modes and materials of survival, identity and communication draw in practical relationality with one another and the overarching and underpinning habitus. The interplay of human, more-than-human ecology and cosmology in the homelands is represented in the artist's work, and her interpretation and elicitation of those works in the bricolage, as tangible links between Eastern Arrernte identity, time and place as important attributes of resilience.

Analysis suggests inter-relationships between facets of human and natural world represented in her paintings and storytelling reflect Wallace's embed homelands standpoint. Central to her praxis as an educator is that she represents human and more-than-human ecology and cosmology

as concepts that reflect the temporal and experiential nature of knowing and learning to know. These are relational to the homelands human ecology and the temporally ancient praxis continuum of a habitus that resides at the locus. The intercultural interface reveals insight into the concepts of knowing, learning to know, being, learning to be, doing, learning to do, valuing, learning to value, believing and learning to believe that are fundamental dispositions of that homelands knowledge habitus. The bricoleuse may gain insight through findings of the specifically constructed intercultural interface, but Indigenous standpoint is essential to those who would teach and learn the foundations of identity, resilience, inheritance and cultural literacy of the human and more-than-human ecology that is the heart of Eastern Arrernte habitus. More broadly, cultural literacies are tools for interpreting and representing the human and more-than-human ecology of anybody and anytime.

8.4.3. The Theory of Cultural Literacy Praxis

The interpretive and transformative quality of the artist's paintings and stories suggests that cultural literacy praxis is a form-relational system of communication using extant principles, systems or designs that enable meaning-making for those who can interpret understand and communicate them. Cultural literacy is drawn from systems of communication that have conceptual capacity to describe content, content which is, and over extensive time has been, embodied, enacted, transformed and interpreted in a cultural context within a homelands region of family estates. The Theory of Cultural Literacy Praxis draws on the substance of knowledge known, and transforms it through exposing the known to influences of the contemporary meaning-making. These findings identified influence for the artist has not been static or fore known. It has been exerted through contemporary technology, opportunities, convergences and the impacts of change, as well as the changing currency of artistry, interpretation and

representation, and access to the sources of the extant knowledge. The sources of extant knowledge include that inscribed or embedded in the land such as tacit, intangible and multimodal Indigenous knowledge and that imparted relationally by elders and peers.

The human and more-than-human ecology of her homelands inform Wallace's cultural literacy praxis through the experience and the inheritance of ancient and everyday temporalities.

Interface and mediation establish congruence between the forms of experience which are everyday, the mediated interfaces, and those which can bring together ancient and anytime in formal structure and construction portrayed through artistry.

Wallace's praxis interprets the temporal continuum of Eastern Arrernte knowledge habitus. The bricoleuse interprets evidence of Eastern Arrernte cultural literacy praxis from the body of Wallace's work represented in the sample, from which the findings are collaboratively constructed. Analysis, evidence, process of construction of cultural interface and Bourdieu (1977) theory of practice inform the emergence of this theory. 'Literacy', in the sense of ideological and cultural forms of expression, rather than only systems of code or technology (Menezes de Souza 2003), has been acceptable to Western linguistic theorists for some time. However, theory has not progressed far from the notion that literacies are restricted to a form, and that the form is writing (Barton 2001; Menezes de Souza 2003). Sheehan (2011) has found convergence within visual philosophy of Indigenous and Western Knowledge systems that 'Images position humans to view together and share explanations so that we can understand them' (p. 71). Where design is critical to understanding the relationality of human expression, Sheehan argues that the apprehension of visual imagery occurs as collective and evolving comprehension and design is '*the* connective process that constitutes externalized cognition' (p. 71). It is that capacity to comprehend that design brings individual experience, perception and

relationality into a collective process that Sheehan describes as meaning-making through visual sharing, a method he applies to his practice of 'visual dialogue'. Dewey (1934) expands on art as experience, providing the definition that 'art expresses, it does not state' (p. 140). Art, as an expression of life, is concerned with existence and perception: 'In art as in nature and in life, relations are modes of interaction' (p. 141). If we understand the world of form through experience, perception and sensorial relationality, we engage with form emotionally, intellectually and imaginatively, and we relate to form through combined perception and interpretation of substance and sensuous experience.

Listen deeply, let these stories in (Wallace & Lovell 2009b) was an example of collaboration that produced an artefact in the form of a publication for sharing a story of homelands knowledge. The process interpreted and reproduced that which Wallace selected to draw from an Eastern Arrernte locus, and to transmit both back into it, and beyond, to wider cosmopolitan audiences. Through the collaborative publication process, she constructs an interpretation using cultural literacy and the contemporary opportunity structures. This example reveals that impetus, source, interface, collaboration, opportunity and, imagined and creative innovations contribute to her artistry. Cultural literacy is a strategy for maintenance and transmission of knowledge through theoretic and practical interrelationships, collaborations and applications. Change impact mediation and Cultural Literacy Praxis inform one another through in a space of cultural production. An art studio is an open space for experiential and perceptual praxis, and therefore opens to habitus and praxis, and to constituents of being, knowing, doing, believing, and valuing as they underlie standpoint. The artist uses cultural literacy to perform interpretive and representative functions that appeared to take a form the bricoleuse recognised as similar to notions of the hermeneutic circle Gadamer (2006) and Van Manen (1990) described. The

impetus for her Indigenous knowledge is transmission (Nakata et al. 2012), which depends upon interpretation of knowledge and representation of meaning in a contemporary context impacted by change from her generation to her grandparents. Cultural literacies in the sample of her work represent her standpoint entwined orality and aurality into an interpretation of something orally intoned, transmitted or invoked. The rhythms of orality echo throughout the locus and source of Wallace's work, informing and responding to imprint or inscription of landforms and people. Orality and aurality are included as attributes of cultural literacy, as are other forms that demonstrate communication and expression. The findings show that storytelling revealed rhythm and sound directly related or tied to a location, and that dialectic specificities were acknowledged between groups whose estates within the homelands area were contiguous for generations (Henderson & Dobson 1994). Cultural literacy inscribes relationality of the human ecology of locus (Gunn 2011) and has a form-relational capacity to represent qualities once shared through rhythmic, tonal and aural media, now transposed into an altogether different medium. In Wallace's stories and elicitations, the intoned qualities of voice capture the aural and oral qualities of relationality and performance of the event. Paintings capture the rhythm and tracking left through performative iterations, and the formal construction of procession associated with ceremonial activity and human ecology which themselves remain within the homelands

The term 'cultural literacy praxis' emerges in the search for words to imply the complex nature, artistry and synthesis of an expression of dispositions of knowledge, cosmology and human ecology continually transformed with the application of contemporary tools and technologies. The term encompasses these as *cultural* literacies because they are of the habitus of a *culturally* represented and interpreted locus. In the lens of a homelands locus these cultural literacies express the continuous and generational innovation and representation, drawn and redrawn into

new iterations of story and form. In this sample, the expressions are tangible as art objects. In applying cultural literacy through artistry, the artist transforms public facets of ancient Indigenous knowledge into contemporary forms tangible to the cosmopolitan and local audiences, with layered and coded information embedded. Her cultural literacy offers a means of change impact mediation through making the continuum tangible as layers that construct corporeal objects of art. The artist combines the temporal and narrative characteristics of different generational standpoints, anecdotally and as custodial reflections of the human and more-than-human foundations extant to the habitus. The content of her work when considered as a body of knowledge, offers insight of some comparative aspects between generational standpoints. Content of paintings and stories describes points of some tension between generations relating to learning as an agent of reciprocity and survival, and causing tension or threat when expectations do not match action. Processes of empowerment in themes of greater temporal and relational significance come onto the canvases and continue beyond them, reminding the audience that individual works, sites and people are also fragments of larger complex continuums and systems. Analysis of Wallace's paintings and storytelling identified that the rhythm and momentum of Eastern Arrernte knowledge embodied through cultural literacy continues to represent custodial and relational interaction in the interpretation and transmission of an Eastern Arrernte habitus.

Analysis also suggests that intergenerational inheritance is an essential attribute of human and more-than-human ecology, and the impetus for Cultural Literacy Praxis as a theory of practice is the practical response to a set of theoretic and experiential questions and findings framing an intergenerational proxy for change over time and at place. This Theory of Cultural Literacy Praxis enables expression of public knowledge and offers insight into certain ways of knowing,

being, valuing, believing and doing which are at the heart of an artist's public expression of an Indigenous standpoint, with references to the historic, social, political, cultural and intercultural attributes that underpin it.

Chapter Nine: Discussion

This chapter frames the final discussion towards the conclusion of the interpretive bricolage as a constructed cultural interface.

9.0. Questions framing the discussion

Section 9.1. How did the hermeneutic of temporality play out in the artist's work?

Section 9.2. How are new insights interpreted by the bricoleuse?

Section 9.3. How would cultural literacy praxis sustain and inform ensuing generations, or those occupying an intercultural interface?

Section. 9.3. Asks questions arising from this research

9.1. How did the hermeneutic of temporality play out in the artist's work?

The hermeneutic of temporality represented in the artist's work is significant in the construction of this Theory of Cultural Literacy Praxis. In Wallace's work, cultural literacy connects ancient and contemporary forms of communication within a temporal landscape in which dispositions and inter-relationships of human ecology, more-than-human ecology and cosmology of the homelands (see findings and synthesis Chapters Five, Six and Seven) evince the temporalities of everyday, all time and any time. The temporal references are sometimes simultaneous and unified or discreet. The analysis suggests that locus and source has informed the content and form relationality of cultural literacy for generations and thousands of years in the homelands. The bricoleuse posits that the public dispositions and interrelationships that the artist's cultural literacy and artistry represent are epistemological, and enacted in the extant and everyday agency and knowledge transmission of generations of Eastern Arrernte. Indigenous Knowledge from the locus and source remains part of the human and more-than-human ecology of homelands, which

Wallace and others have the custodial authority and insight to interpret and enact. Cultural literacy praxis, as multimodal, transformative and responsive to opportunity, provides a contemporary theory of practice in which resilience engages praxis as continuum of the knowledge habitus. The habitus is non-static, interpretable and transmittable within the precepts of cultural authority, through the agency of cultural literacy.

Insight of change impact mediation from the data sample suggests that resilient dispositions, such as intergenerational transmission and maintenance, human and more than human ecology, healing and harming, teaching and learning has adapted against imposition, decommissioning or dispossession . The findings acknowledge that certain dispositions have not remained extant in everyday contemporary habitus, falling away in the face of adaptive survival and change.

Delimitation of what is extant is not often negotiated interculturally but imposition continues to hit against the resilience of local knowledge. Cultural literacies are a tool of praxis continuum that embed in locus and through which negotiation occurs but in a form uninterpretable to those without insight of the habitus and multiple temporal jurisdictions therein. Cultural literacy is an essential resilient mediator of agency, negotiation and empowerment. The form relational attributes of cultural literacies ensures maintenance and transmission of knowledge occurs, has agency, and traverses the multiple temporal standpoints and formal constituents of the contemporary habitus that are unseen through another cultural lens.

Examples of extant Eastern Arrernte dispositions overlooked at contemporary cultural interfaces include (a) the praxis curriculum of teaching and learning processes; (b) healing and harming, land and resource management and the human and more-than-human ecological structures of the homelands and community settlements; and (c) relational and social structures informing interrelationship, responsibilities and interaction in public and everyday life. Wallace uses

cultural literacy and artistry to reflect, adapt and pass forward her representation of contexts and the nature of public dispositions of Eastern Arrernte Indigenous Knowledge transmission, which differ across the context of intergenerational temporality and practice. Her praxis emanates from a temporal socio-historic everyday and is voiced as biographic, ancestral and anecdotal Eastern Arrernte standpoint. Her Indigenous standpoint enables contemporary cultural literacy praxis to treat ancient knowledge as axiological and extant

9.2. How are new insights interpreted by the bricoleuse?

The new insights the bricoleuse gained from the final montage of findings (see Chapters Five to Eight) are (a) the role of change impact mediation; (b) the disposition and habitus of human and more-than-human ecology; and (c) the theory of cultural literacy praxis.

The role of change impact mediation is evident in the sample of the artist's stories and paintings, in elicitation and collaborative interpretation of the sample and events of data management.

Change impact and mediation integrate some or all of the following dispositions: (a) the everyday agency of cultural literacies to impact on the continuum of ancient and everyday temporal spans; (b) the way resources and relationships on the homelands are and were managed, against the extant and ancient social and relational system of *anpernirrentye*; and (c) the impact of these on the human and more-than-human ecology in a homelands environment, both ancient and contemporary.

Agency diminishes or changes with contracting skills and interrupted praxis in relation to homelands management and activity. Wallace's paintings and stories preserve some record of ecological, ceremonial resilience through social and relational structures of social and relational organisation that changed in the face of mandatory re-settlement of Eastern Arrernte.

Dispositions of human and more-than-human ecology suggest that as extant temporal travellers the relational structure of homelands and their ecological continuum enables *arelhe urrperle* to fulfil important reciprocal cosmological connections. Dispositions of human and more than human ecology represent extant temporal travellers between everyday and *altyerreng*e engaged in a practice of reciprocity whose cycles may never be completed (Bourdieu 1977). The Theory of Cultural Literacy Praxis suggests resilience occurs through innovative, transformative approaches to opportunity structures. A theory of practice fosters maintenance and continuity of homelands knowledge habitus despite the overwhelming nature of adjustment required for coexistent contemporary expectations against the reciprocity and relationality of human and more than human ecology. Indigenous standpoint delimits and contributes dispositions of a culturally safe space, whether as constructed cultural interface or within cultural habitus. For example *ngangkere* and healing events, which were once undertaken on homelands, and that draw from sources at specific loci, are now mediated against the change in tenure and access to homelands, but continue as resilient, reciprocal enactment in a contemporary everyday habitus.

Human ecology inter-relates with more-than-human ecology and cosmology through the agents that connect identity and place. Interrelated attributes, such as conception site and grandfather's totem inform identity within *anpernirrentye*. Equally, incarnation of ancestral attributes from grandparents provides inherited responsibility, through both bloodlines and country, also in part described through skin names that provide rules of relating to others and can extend beyond homelands and across language groups. In this way the events of ancestors of the ancient past, and the management of knowledge in the present, follows in part, the precedent of human, more-than-human and homelands relationality as practical, relational, reciprocal and functional survival. Human ecology is a fundament of cosmology, *aknganentye* and *altyerre*, with

significant impact on everyday agency. Omitted in literature describing Western domains' engagement with Indigenous health, education, employment and governance of Aboriginal people, human ecology seems invisible to systems and discussion of service delivery in remote communities. Yet, these are the activities that are most aligned with the western values driving work and education as aspirational pathways to healthy futures. More-than-human ecology is represented in early anthropological and ethnographic records of family genealogy and restricted men's knowledge pertaining primarily to Western Aranda (Strehlow, C 1907; Strehlow, T 1962, 1971). Human and more-than-human ecology are agents of everyday life for Eastern Arrernte and as 'knowing subjects', there is continual reconciliation or invested resistance needed to retain resilience and this is an issue of human rights, health and wellbeing. The analysis reveals that *anpernirrentye* and intergenerational knowledge transmission are extant, but not revealed to their full complexity against the constructed intercultural interface that the interpretive bricolage occupies. The complex depth of *anpernirrentye* is beyond interpretation through the intercultural lens, but the conceptualisation available from Wallace's representation of the system reveals axiological and epistemological premise. Theoretic approach throws up myriad complexities interpreted through Eastern Arrernte standpoint, epistemology and the experience of the agency of everyday praxis (T. Alice, KK. Wallace 2013, pers. comm., 28 November).

Several dispositions contribute evidence-based findings of intercultural negotiation and collaboration. These include (a) the artist's transmission, maintenance and transformation of public dispositions of the habitus, as custodian; (b) respect for the phronesis and protocols of the habitus and interpretation of these into an intercultural interface; and (c) opportunities for maintenance and transformation through resilient convergent engagement with non-Indigenous cultural fields. The Theory of Cultural Literacy Praxis is a theory of practice, informed by the

temporality of reciprocity, in which multimodality, artistry and knowledge is invested against and in mediation of change impact. Cultural literacy in Wallace's praxis combines the agency and dispositions of knowledge from the past, travelled forwards through generations and transformed as agents and dispositions of the present. Cultural literacy praxis retains knowledge, and mediates change impact.

9.3. How would cultural literacy praxis sustain and inform ensuing generations or those occupying an intercultural interface?

From the analysis of the findings, a question arises about the dominant nature of the most recent and introduced dispositions of knowledge. Contemporary thinking gives credence to the premise that in many remote communities, bicultural interface is concerned with problematised views of social reality (Austin-Broos 2004; Australian Government 2013a; Fisher 2012; Fredericks 2010; Gibson 2011; Habibis et al. 2012; McCalman et al. 2013; Nguyen & Cairney 2013; Reid & Taylor 2011). Clearly, colonisation displaces people, disrupts cosmological belief systems, and denies access to fundamentals of daily life and expression of habitus, identity and relationality. Impinged despite the resilient nature and structure of human and more than human ecology, mediation of change impact occurred through subversive tactics that minimised insight of cultural habitus by cultural outsiders and colonising agencies. Wallace does not engage in discourse about 'colonisation' as an entity or concept, but she discloses details of change impact as a significant influence contemporary human ecology and habitus. Her work makes available public knowledge of her ancestors and her heritage. To do this, she draws biographical and anecdotal experience, together using the cultural literacy, human, and more than human ecology of the homelands as sites and forms of her contemporary transmission. Without insight of the delimits, the dismissal of practical wisdom as knowledge occurs, despite its very real and

ongoing presence in human and more-than-human ecology and cosmology for constituents. This is a point of vulnerability for cultural outsiders and one that leads to a deficit view of opportunity, empowerment, change mediation and aspiration in remote Australian Aboriginal contexts.

Analysis reveals that Wallace's standpoint and cultural literacy praxis illuminate social realities, concepts of cosmology and dispositions at the intercultural interface as agents and empowering characteristics of habitus. Cultural literacy posits a culturally safe opportunity for intergenerational knowledge transmission, including through transformative and form relational expression, as well as providing continuum of temporally unfixed forms.

9.4. Questions arising from this research

How can cultural literacy praxis be extended to acknowledge transmission and change impact mediation of ensuing generations? This raises a further question: *How can the cultural literacy praxis evident in the Eastern Arrernte knowledge Wallace interprets and represents return more to everyday use at the locus?*

Nakata et al. (2012) describe the agency of location and local meaning and the relationality of standpoint in ways that converge with the researchers' intercultural and collaborative experience in this research. The influence of source and locus are significant attributes contributing to the emergence of a Theory of Cultural Literacy Praxis in the findings, using the sample of Wallace's paintings and storytelling, and her collaborative interpretation of those as data (see Chapters Five, Six and Seven). As a theory of practice, Cultural Literacy Praxis has:

(a) Revealed points of convergence at which to establish an intercultural interface, and revealed the divergence of standpoints as delimits and attributes of such an interface

(b) Modelled cultural literacy as active and transformative, form relational and traditional without lessening the contemporary intergenerational interpretation of habitus

(c) Offered a framework of ontological and epistemological construction against grounded assumptions of reciprocal and relational methods of teaching and learning that are inclusive of the agency of cultural literacy.

Considering Wallace's praxis of cultural literacy provokes important questions for further research:

(a) Can her art objects, considered as tangible assets in the cosmopolitan marketplace, be agents of public knowledge in an Eastern Arrernte habitus in the way that ancient forms and objects still have meaning to those who have the literacy to decode them?

(b) If these objects perform cultural transmission, how do ensuing generations maintain attachment and connection to the knowledge, when art objects reside within the transactional 'cultural field' of fine art, marketplace and object-owner-audience?

(c) What are the contemporary intergenerational and generational artefacts or processes that are a conduit to cultural literacy praxis and what characterises their impact as mediators of change, adaptation and survival?

In context of the academy, the Theory of Cultural Literacy Praxis has emerged as a practical theory able to encompass reciprocal, resilient, expressive, form-relational agency and multimodal ways of making meaning.

Chapter Ten: Conclusion

Well, this one here, *Ancestor Figures*, they were the ones. They were special people, and they had all the knowledge *akaperte*, from their head, and their knowledge is passed down to their children...and that's even today, we still have their knowledge... it's like a book in their head...men and women have that, and in their hands (KK. Wallace 2011, pers. comm., 26 June).

The problem this thesis considered was a lack of intercultural insight into the extant continuing and transforming homelands habitus as represented in paintings and stories of Kathleen Kemarre Wallace (1948), contemporary Eastern Arrernte artist. Through everyday collaboration in arts-based praxis, the Australian researcher came to consider the Eastern Arrernte artist's objects of art as a body of knowledge, rather than as single paintings and stories, with a role as only discrete transactional art objects in the field of the cosmopolitan arts marketplace. The holistic and collaborative management of paintings, stories and field work informed a multimodal rubric, and the manner of identifying a representative sample of 18 works from the field of 178 paintings and 51 stories. The rubric produced a textual hermeneutic interpretation of each work in the sample that maintained the voices of both artist and bricoleur. Text was coded, clumped, spilt and recoded to construct findings that retained the hermeneutic of the bricoleuse's and the artist's interpretations. As a methodological bricolage, this process of constructing revealed characteristics, themes, domains, attributes and dispositions of a public Eastern Arrernte knowledge habitus as it was available in the intercultural interface. As revealed, the homelands habitus was the conduit and context of transformative transmission of knowledge, socio-historic experience, biography and anecdote, which in turn informed the artistry and cultural literacy

praxis of the artist. The findings offered insight into the artist's Indigenous Knowledge and Indigenous Standpoint, and their hermeneutic influence of the intercultural interface. The attributes of Wallace's multimodal expression of knowledge made evident the ancient cultural praxis continuum to the intercultural interface. Through collaborative construction along a trajectory of theoretic convergence a final montage revealed the significance of human and more than human ecology in the maintenance and transmission of this body of knowledge as it was embedded in the locus of the artist's homelands. From a standpoint informed by the homelands habitus, the enactments of artistry and cultural literacy offered the artist a resilient agency in the mediation of change impacts. Impacts recorded in the cultural heritage, transmission of knowledge and landscape itself and mediated across the multiple temporalities at play in this field. Form-relational attributes transmitted in the layered and tangible art objects represented deep temporally non-fixed knowledge of the contemporary homelands habitus. These objects were transactional in the field of a contemporary cosmopolitan arts marketplace, and yet were enactments of deep cultural literacy praxis in extension of the homelands habitus. As such they represent distinct 'cultural fields' (Bourdieu 1977), and the field of the homelands habitus was the core unit of study in this thesis.

Academic thinking exposed philosophical or theoretic underpinnings addressed to an audience engaged with the cosmopolitan arts market or the Australian Aboriginal arts as an industry, or the academic fields relating to these. Aboriginal Arts literature revealed glimpses but little collaborative insight of the impact at the homelands of praxis of public and contemporary Indigenous Knowledge through the production of contemporary art objects. Rather, literature acknowledged Aboriginal painters' mediation through coding restricted Indigenous Knowledge within layers on contemporary Aboriginal art objects (Bell, D 2002b) of remote Australia.

Assumptions that follow this scenario informed the arts market systems of validation and valuation of Aboriginal art and the habitus of the cosmopolitan arts market, and delimits of the 'cultural field' of play. The bricolage delimits the field of play of this intercultural interface as relational with the impetus of the artist to maintain, transform and transmit the praxis continuum of Indigenous Knowledge in the habitus of her homelands. This is not claimed as an activity unique to this artist, but it is simply a defining characteristic of how the field of culture, which is differentiated through the assets, and agencies, impetuses and actors, is described at play. Rather than constructing an argument of the points of difference between representations of Indigenous Knowledge by the custodians of those, and in light of a literature review the bricoleuse engaged with convergent literature in waves that sought constructive input into this inquiry in the of intercultural interface. The subsequent arrangement of the literature waves contributes to addressing gaps in the current academic corpus. Of significance is literature relating to the contributions of insight, agency and habitus of contemporary Indigenous Knowledge that Cultural Literacy Praxis can offer to intercultural interfaces. Trajectories for points of convergence included Theory of Cultural Interface (Nakata 2007a; Nakata et al. 2012), Indigenous Standpoint Theory (Nakata et al. 2012), Theory of Practice and Fields of Cultural Production (Bourdieu 1977, 1993), Arts-based research (Barone and Eisner, 2011) the philosophy and praxis of arts-based educational (Dewey 1936, Waks 2009), and the hermeneutic cycle of interpretation (Van Manen 1990, Gadamer 1986, 2006).

The dispositions and delimitations of the construction of this interface as a site of collaborative intercultural and reciprocal inquiry supported the process of praxis through which to reveal a body of knowledge underpinning the artist's work. The methodological bricolage adapted techniques and tools such as holistic data management (Rose 2012; Saldaña 2012), visual data

analysis (Rose 2012), visual elicitation as a participatory social science method (Kolb 2008), audiencing and collaborating in response to arts-based data (Barone & Eisner 2011), witnessing and intuiting with artists about art objects (Betensky 1995) and conversational dialogue and hermeneutic interpretation (Gadamer 2006; Kincheloe 2005; Van Manen 1990).

Dispositions and attributes constructed data-driven findings that deepen insight into an intentionally represented knowledge habitus revealed in Wallace's paintings and stories that was hitherto largely invisible to the audiences of the cosmopolitan arts market. The dispositions emerging from data-driven findings included *anwernekenhe akaltyirreke*, as everybody's knowledge: *altyerre* beings, the ancestral or spirit beings from the time consciousness began; *ayengerle akaltyirreke*, the influence of biography; *alakenhe angkeme*, a way of telling stories, anecdotally; *akaltyirreke*, education, *alhengkweltye*, knowledge; *mpwelekake*, resources; *arrekwerle-arenye*, ancestors; *apmere*, homeland, country; *arrurle*, long, deep time; *anpernirrentye*, relationship; and *arrekantherre*, identity.

Their attributes included social and relational organisational structure, homelands locus and source, cosmology, language and dialect, audience, praxis, human and more-than-human ecology, facets of natural environment, systems of knowledge and management of resources, mobility, movement and connection, identity, knowledge, multimodality, agency and opportunity structures, skills and technologies, temporality, ancestors, *altyerre*, and everyday activity.

Biographic content drawn from cosmology, *anpernirrentye*, human and more-than-human ecology is form-relational in the artist's use of multimodal artistry and her life experience.

Wallace is an Eastern Arrernte language speaker and a contemporary teacher and student of knowledge, nature and human nature of her homelands. Anecdotal voice is a continuum of oral

transmission that combined memory and experience with recounts of stories told by forebears and peers. Wallace's extensive conceptual, geographic and ecological knowledge of her homelands continues through anecdotal and corporeal activity and experience linking her standpoint beyond the biographic, with her forebears and the ancestral. Her theory and practice of learning, meaning-making, knowledge and application of skill was combined opportunistically in the field of activity of the cosmopolitan arts market. Through her praxis, the continuum of homelands knowledge combined with skill, insight and the cultural knowledge to inform others. Wallace illuminates a framework of Indigenous relationship, cosmology, human and more-than-human ecology. The layers she depicts over this are available to those who understand the deep cultural propositions embedded in such determinants, and others, who can interpret from it a more representational and intercultural public version. Country and identity reflected in *Anpernirrentye* provided theoretical content and context for the artist. Her artistry makes tangible the legacy of knowledge of the earliest *arelhe urrperle* ancestors and forebears that links to her through the homelands. Her artistry, standpoint and perspective show glimpses of how *arelhe urrperle*, sites, totems and ancestors interface with the *altyerre* beings and the *altyerrengge* from the time before, and anytime. Many people from whom she is descendant were conduits of the reincarnations their ancient forebears and inherit the responsibility going forwards of the continuum of the homelands as source and loci of *altyerrengge*, the past, everyday, anytime and the future. The ancestral beings who Wallace describes as inhabitants of the spirit world completed a cycle that links ancient temporality through the daily life cycles of Eastern Arrernte in continuum. In common with many of her generation Wallace's standpoint is one in which Eastern Arrernte cosmology remains a contemporary and temporally fluid matter.

Synthesising the artist's interpretation of her paintings and stories revealed that attributes of the domains of Identity, Country, Knowledge, resources and Time. *Anpernirrentye*; country; language; multimodal artistry and praxis of this; audiences; and cosmology emerged as attributes of the data-driven findings for the domain of Identity. The knowledge Wallace interpreted and represented in her painting and storytelling is (a) public and available to audiences of her artistry; (b) is understood as part of a body of Eastern Arrernte knowledge that (c) belongs to everybody whose relationship to country occurs with respect to his or her generation, kinship, peers, language and homelands. As a teacher and learner of this habitus, Wallace uses form-relational interpretations of multimodal communication, contemporary technologies and the intercultural opportunity structures of cosmopolitan arts marketplace. She produces tangible cultural heritage as art objects and lessons teaching the intangible records of change impact, mediation, adaptation, survival, cosmology and human ecology intrinsic in the homelands. Her role is one of maintaining and transmitting the inheritance of future generations, as elders have for thousands of years.

Resources described are both theoretical and practical, with attributes that engage across social, human, more-than-human ecological and cosmological homelands systems. Theoretical and practical resources contribute to transactional, management and opportunity structures that extend beyond the homelands as avenues of engagement with the wider world.

Attributes of content, generation, voice, context, change, and cosmology interpret the domain of time. Temporality in Wallace's work takes the form and substance of Eastern Arrernte *altyerrenge* as it underpins everyday or anytime. Just as the formal and cyclic organisation of events is represented by sources and loci across homelands sites, such places are concurrently sites of domestic, everyday activity. The findings describe temporal and spatial interfaces occur

anytime between everyday and ancient entities, while life span activities occur in a mortal temporality. Such attributes of an ancient temporal continuum and fluid temporality are understood and experienced as co-extant; taken or given; was now, or then, is everyday or could be anytime.

Analysis has revealed opportunities that have drawn together actors with different cultural standpoints and convergent agency of arts-based, collaborative and intercultural inquiry. This is an intercultural interface. It required phronetic and reciprocal tenets to ensure safety, authority and integrity as well as an endeavour that constructed a return on the assets contributed to it. In the context of a public knowledge praxis continuum, the artist constitutes both practical activity and theoretical knowledge from which Indigenous actors have drawn and reinvested agency, empowerment and assets. Impacts of change are described which, in a contemporary intercultural habitus, have diminished the application of these practical applications and theoretical uses of Indigenous Knowledge in many everyday interfaces. Correspondingly, the values of those culturally restrictive views of the everyday homelands habitus have delimited Indigenous Standpoint and the value of the extant skills, agents and assets of the homelands praxis. Diminishing the value and reducing the opportunity structures that engage these dispositions and attributes has reduced the agency of empowered knowing subjects to inform learners of the intercultural interface.

The impact of change and mediation through contemporary transformation of this Indigenous Knowledge praxis suggests impetus for other sites of intercultural interface to attune to points of convergence that empower Indigenous Standpoint and the homelands habitus. Evidence that human ecology is fundamental to engaging Indigenous Knowledge, Indigenous Standpoint and wellbeing were embodied, as demonstrated in the representative sample of Wallace's work. Yet

human and more-than-human ecology remain understated, unidentified, delimited or submerged beyond sight for many operating in areas of intercultural interface with the multiple characteristics and loci of Australian Indigenous praxis.

Elders regard intergenerational teaching and learning as an essential process by which these Indigenous Knowledge protocols of learning and teaching can be maintained (Keringke Arts 2012) at the Eastern Arrernte locus. How everyday and extant praxis occurring at sites between cultural systems and knowledge holders can interface remains a question for the wider academy to consult with knowing subjects about. The temporal and praxis continuum in Wallace's work represent epistemological and axiological realities specific to locus and source. She mediates biographic, cosmological and ancestral temporalities that are reliant on intergenerational uptake of a homelands knowledge habitus, now also negotiated as a contemporary intercultural habitus upon which many are dependant.

The influence of an ancient temporal continuum represents epistemological and axiological realities that are locus and source specific and in which artistry and cultural literacy represent a unified, complex and interrelated field in a praxis of knowledge of the habitus. Art objects at play in the transactional interface are an extension of agency underpinned by the dispositions of that field of play. In this intercultural research context, looking out at the artist's country from inside the gallery does not offer the same insight as that provided when the homelands *are* the studio. Cultural literacy praxis carries the form-relational techniques, skills and influences of contemporary and ancient media, technique and opportunity realised by artistry and field of praxis, in this case the teaching of Eastern Arrernte forebears, transmitted and transformed within the dual fields of play of contemporary homelands praxis, and cosmopolitan arts markets.

The artist's Indigenous Standpoint reflects thousands of years of transmission within the homelands domain and interlinked with other domains beyond it. Her standpoint draws on the concept of human and more-than-human ecology through a continuum that extends before and beyond a contemporary lifespan. Marketplace transactions and audiences have little impact on these dispositions of cultural knowledge, or the habitus of the contemporary cultural interface. However, the opportunity structure of the marketplace has influenced the multimodal form-relationality encapsulated in contemporary art objects, and the field of intercultural interface in which this collaborative inquiry was located.

This example is one from which service delivery models can draw insight, as it suggests that points of convergence could inform cultural interfaces, opening them to trajectories along which points of convergence occur between, multiple standpoints and thus reducing the deficit-laden modelling of Indigenous Standpoint via a western lens that lacks Indigenous Knowledge perspective. This research found that the centrality of human and more-than-human ecology was an ontological and epistemological concept informing wellness and illness, teaching and learning, resilience and identity, change, mediation and opportunity. The artist maintains the skills, knowledge and biography of her forebears and ancestors, and the homelands locus, marked by ancient and recent events. Biographic, anecdotal and theoretical experiences of change impact, knowledge transmission and contemporary interface are drawn from homelands habitus. These contributed insight into capacity and intention of Eastern Arrernte to act self-determinately in the contemporary intercultural cultural interface, and to engage to a chosen degree with the agency and opportunity structures available. This insight of Indigenous Standpoint is individually the artist's, through representation *and* equally cultural -Eastern Arrernte through embedding in the homelands habitus. Without her objects of art made available

to an intercultural opportunity structure, there would be less tangible insight into how Indigenous Standpoint facilitates powerful praxis such as cultural literacy praxis. Cultural literacy praxis reveals intentional mediation of change impact that maintains the continuum of a knowledge habitus whether that habitus is delimited, and 'hidden' from the intercultural context or not. The choice to continue to deny Indigenous Standpoint in intercultural interfaces seems to reside deep within fundamentally flawed policy that a more 'powerful' system necessarily has to subsume all others.

Inter-relationships between facets of human and natural world show human ecology embedded in her Indigenous Standpoint, which is embedded within human ecology. The hermeneutic interface between paintings, stories and textual interpretation has revealed insight into concepts of knowing, learning to know, being, learning to be, doing, learning to do, valuing, learning to value, believing and learning to believe that are fundamental dispositions of the knowledge habitus, embedded in the homelands, and human and more than human ecology. More broadly, cultural literacies are tools for communicating, interpreting and representing habitus, and the dispositions and attributes of the fields of play. Communication of an Eastern Arrernte homelands field of play and the knowledge habitus embedded there occurred through multimodal, form-relational cultural literacies that were both transformative – of ancient forms and modalities – and served transmission of – custodial, relational and intercultural interactions. Cultural Literacy Praxis as a theory of practice is responsive to the insight of informed subjects, and the hermeneutic of pointing at and pointing to a set of theoretical and experiential questions and findings. The Theory of Cultural Literacy Praxis (TCLP) enables multimodal ways of knowing, being, valuing, believing and doing as well as the hermeneutic of their interpretation within a field of play, or multiple fields of play. In this final montage they are seen as attributes

and dispositions, domains, theme and characteristics of public knowledge at the heart of an Indigenous Knowledge praxis continuum opening to interpretation in the space of collaborative and intercultural interface.

Insights forged included transmission, maintenance and transformation of public dispositions of the habitus; respect for the phronesis and protocols of the habitus; and opportunities for maintenance of the habitus through resilient engagement with diverse and contemporary dispositions, not of the homelands habitus.

Findings constructed from the data included: (a) the role of change impact mediation; (b) the disposition and habitus of human and more-than-human ecology; and (c), the Theory of Cultural Literacy Praxis.

The Theory of Cultural Literacy Praxis posits a culturally safe opportunity for:

(a) Intergenerational knowledge transmission, including transformative form relational attributes of expression

(b) Praxis drawing on continuum of the ancient and contemporaneity of extant forms and form relationality

(c) Negotiating a set of dispositions and delimits into the field of play convergence points along trajectories that may take different forms and have praxis with roots in different contexts

This conclusion ends with a question for subsequent research that asks *How can a theory of cultural literacy praxis extend agency of ensuing generations, on which elders and youth now depend?*

The End

Appendix A: Glossary of Terms

A	
alhengkweltye	knowledge
akaltye	knowing
akaltyele–antheme	giving knowledge
akaltyirreke	education
akaperte	a person’s head
aknganentye	<p>Wallace’s use of this term is granular and remains slightly out of focus for me. In simplistic terms she quotes her aknganentye as totem in connection with her conception place. The story-line at that place is Ulampe, Rain, and she holds it in common with father, father’s mother, father’s mother’s mother; and mother’s father’s mother. Wallace refers to Ulampe simply as a totem, but to Aheyenenhe (Woma or Sandhill python) as her aknganentye. Wallace also identifies as her totem as Alekapare, (collared sparrow hawk), which was her father’s father’s aknganentye. The bird was seen in the camp at the time her grandfather was conceived. The altyerre story of Alekapare also passes through that place.</p> <p>Green (2012, p.169) qualifies aknganentye in the following way: For speakers of some Arandic languages, aknganentye most commonly refers to totems inherited patrilineally or through</p>

	<p>‘conception’ ... whereas a person’s altyerre is the totem that they inherit from their mothers ...</p> <p>The topic is picked up later in the thesis more fully in findings about ancestors, as Wallace attempts to explain her Aknganentye to me in terms of her family (KK. Wallace 2012, pers. comm. 27 September):</p> <p>KW: Aknganentye it meant came into eh...maybe apmere, that being came into a place... I’d say: Aknganentye atyinhe aheyenenhe, I was a sand-hill snake [woma python]...I came as a snake...</p>
akwintye	constructed windbreak
alakenhe angkeme	a way of telling stories, anecdotally
alhengkweltye	knowledge
altye	relation, family member
altyerre	<p>The time of the beginning of the world and the things in it and its eternal existence (Henderson & Dobson 1994). Green (2009) says altyerre represents ‘a kind of ‘metanarrative’ or overarching creative principal in which stories are situated in a continuous temporal frame, which includes the past, the present and future’ (2009, p. 117). Altyerre is incarnate; passing from one living person to another upon death, or bestowed at birth. An essence resides in the natural form and place and this is renewed and</p>

	strengthened through many forms of cultural expression. Altyerre is an ancestral form, energy, place and knowledge; and a person inherits responsibilities associated with it. Part of a person's spirit is imbued with their altyerre at birth, and then during significant junctures in life and ceremony. Inheritance of altyerre is through father's father (Lovell & Wallace 2006).
altyerrengge	The ancient temporality of altyerre (Wallace & Lovell 2009b); a story of the time in which altyerre beings shaped the environment as they journeyed, came together, fought great battles, and performed and taught ceremonies. (Henderson & Dobson 1994) . In order to understand the how Wallace's painting and storytelling represents contemporary Eastern Arrernte culture the bricoleuse accepts the ontological and axiological premise of altyerre and the temporal premise of altyerrengge. They are the concepts through which Wallace describes Eastern Arrernte life-world, identity and communication.
alwekere	single women's place, area, part of a campsite
alyawe	pigweed (<i>Portulaca oleracea</i>)
alyere	smooth round grinding stones
ameke-ameke	restricted or forbidden place, sacred site
amirre	spear thrower
angkweyiangkweye	literally, ant-lion beetle; used to describe the spirit-beings of two sisters in a story

ankerre	<i>Eucalyptus coolibah</i>
anpernirrentye	the kin and skin relationship system which describes how people, place, role and relationship are passed between generations. This system informs marriage, ceremony, social and cultural responsibility to family, country, cosmology and others.
anpernirrentye (skin names)	eight subsections, often called skin names, inherited through anpernirrentye. These are Kemarre, Peltharre, Perrurle, Kngwarraye, Ampetyane, Angale, Penangke, and Pengarte. Wallace identifies as Kemarre.
antulye	place name
antyere	woollybutt (<i>Eragrostis eriopoda</i>).
anwerne	we, more than two people
anwernekenhe akaltyirreke	everybody's knowledge
apmere	as used by Wallace in this research, most often refers to traditional homelands area in general or to a particular site and the phenomenon of being part of country. In Wallace's use, it rarely connects to structures on the land, such as houses. In contemporary everyday language of settlements, it is more widely used in the same way as a street address: to indicate the location of the house we are calling home, whether temporarily or more permanently.
apmereke-artweye	land or estate owner, traditional owner
apmeraltye	people of one land, people who belong to one place

arelhe awenke atherre	young women, two (two young women)
arelhe tyerrtye	An aboriginal person
arelhe urrperle	aboriginal people
arlepe	prickly wattle seeds (<i>Acacia victoriae</i>)
arlewarrere	whirly wind
arlperre	Whitewood tree
arnkentye	single men's place, area, part of a campsite
arrarkwe	seven sisters or Pleiades star constellation
arrekantherre	identity as the relationship of person to place, with respect to their generation, kinship, peers, language and homelands
arrekwerle-arenye	ancestors
arrentye	manifestation of evil spirit; can change shape and manifest in an animate or inanimate form
arremparrenge	one spirit form that is an attribute of human beings
arrurle	time
athere	concave stone hollows carved and smoothed on rock or in rock face, grinding stone bowl piece
artetye	mulga seeds (<i>Acacia aneura</i>)
atyelpe	Native cat, quoll. Wallace's grandfather's totem name
Atyenhenge Anthurre	Altyerre beings, Grandfather Grandson, who reside on the hill behind Keringke Arts, at Ltyentye Apurte
awelye	Healing songs women sing
awelye akerte	Eastern Arrernte culture

awenke	young woman
ayengerle akaltyirreke	The influence of biography
E	
Eastern Arrernte	A linguistic term commonly denoting a group of people, a geographic region and a sub-group within the Arandic languages of Central Australia. Wallace defines herself as Eastern Arrernte; the community of Ltyentye Apurte is defined as Eastern Arrernte; and people from the linguistic region are Eastern Arrernte. Western Arrarnta, Pertame or Southern Arrernte, Central Arrernte, Kaytetye, Alyawarr, and Anmatjerr are other distinct dialectic, geographic and cultural sub-groups within the Arandic family of languages. Warlpiri and Pitjantjatjara are examples of different languages, geographic areas and people whose cultural practices share similarities with and significant differences from Eastern Arrernte.
I	
ilthe	shelter constructed from trees, branches, leaves and grasses as available
ingwarenye	The dialect Wallace's family spoke and which means unknown people, people of the dark
irrente-arenye	Spirit entity that resides in the cool and dark parts of the land at the conception site of a person's father's father.
K	

Keringke	Kangaroo track, found at the site of Keringke rockhole where an ancestor kangaroo left footprints in the rock during the altyerrengge. The site is one Wallace relates to through her mother's conception there.
Keringke Arts Aboriginal Corporation (Keringke Arts)	The Eastern Arrernte community art centre at Ltyentye Apurte, Santa Teresa. The art centre was named for the relationship of the artists to the rockhole nearby.
Kuruwarri	The cosmological habitus and foundation of Warlpiri and Kutjungka
kwerlaye	an altyerre being who lurked as a giant snake at the bottom of rock-holes
kwertatye	human assassins
kwertengwerle	Land or estate managers are the relations who take the role of practical assistant to the landowner apmerekke-artweye. Hence, most people play both roles. The relationship travels through anpernirrentye where specific skin groups represent or 'belong to' particular country or estates.
M	
mwerrentye	the concept of doing things properly, in the right way
mpwelekake	resources
N	
ngangkere	traditional healer (person) and the healing itself

ngelyerre	button grass (<i>Dactyloctenium radulans</i>)
ngurre	tapping sticks used during dancing by families in the southern part of the homelands estates.
T	
Tyankertangkerte	The name of an altyerre being whose adventure is told by Wallace in a painting of that name
tyepetye	sand storytelling, multimodal drawing, gesture, oration, signal and gesture which may include physical props such as twigs, leaves or sticks.
u	
ulampe	rain
Urlpe	charcoal, earth or lime pigments or ochres
utnenge	Wallace describes this as the spirit of persons place, or some people say of their dreaming
urrlalthepehme	an entrance to the underground where the (utnenge) spirits were hiding
urrwempele	a certain kind of ceremony, including dancing
w	
Wantyeyewantyeye	Travelling dance ceremony that could have travelled from Western Australia to Queensland over several hundreds of years, and which may have last occurred in Eastern Arrernte homelands in the 1950s
warle	Home, house, contemporary shelter in Wallace's way of speaking

Appendix B: An example of the methodological rubric

Spirit world: Major painting Five Ngangkere Looking for Sick Spirit (93-05)

Audiencing – Where Did It Happen?

This painting and story pertain to contemporary activities that have been practiced for generations of people in Eastern Arrernte tradition. The painting depicts a carefully constructed healing space, within the Eastern Arrernte homelands; it is not specified geographically where the events depicted are occurring. Made in 2005 at Ltyentye Apurte, this was painted before we began oral research recording trips in 2006.

The initial oral recount accompanying the painting is a cultural story, with an educative tone that sets out to introduce the unknowing viewer to the existence of the ngangkere. Ngangkere pertains to both the traditional healers and the healing powers that are conferred through their interface with the spirit world.

During the photo elicitation in 2011, Wallace provides a more detailed description of what is occurring within the painting as we view it closely. The recording reflects significant properties of the healing process and indicates how many people are involved: as ngangkere; in dance and song ceremony to attract irrernte-arenye and other good spirit properties; to attend to the physical needs of the ill person; or waiting together in camp for an outcome.

On field work trips (2006–11) Wallace drew in sand, recording other informative stories like this one, and revealed biographic accounts of her experience with ngangkere, illness and health. She made other paintings relating further facets of traditional healing such as the training of

ngangkere, reference to the healing springs so important to the capacity of ngangkere, and detailed accounts of spirit-properties such as *utnenge*, *irrernte-arenye* and *arremparrenge*, all of whose influences continue to be felt through life.

In this way the story ‘boundary’ at the edges of this particular paintings opens into further conversation, storytelling and paintings that extend the record of Wallace’s oral and painted knowledge of Eastern Arrernte traditional healing. What she discloses in the paintings and cultural stories is knowledge deeply associated with the interface of spirit world and the Eastern Arrernte lifeworld. The work of relating such culturally specific knowledge never ‘finishes’; its highly conceivable that recording knowledge of ngangkere with ‘outsiders’ will continue with Wallace’s work, and through the work of others.

Audiencing – What’s the Story?

The story with this painting was first recorded from at Keringke Arts in 2005 to accompany *Five Ngangkere Looking for the Spirit of A Sick Person (93-05)* (KK Wallace 2005, pers. comm., 27 July)

KW: Sometimes when a person gets really sick, their spirit will move away from their sick body. Sometimes the spirit can be found by ngangkere. Sometimes the spirit hides inside the earth where nobody can find it. Maybe three or four ngangkere can look but still not find that sick spirit. But, when ngangkere sleeps, another spirit comes – spirit of *irrernte-arenye*, which is a healing spirit – and that one guides the dream of the ngangkere to follow the path the sick spirit took so they can find the spirit and bring it back to the body of the sick person.

Maybe the spirit hides in a dead tree, or in a lizard hole in the ground. When outside the body the sick spirit gets really weak, and then if the ngangkere can find it and take it home to the sick person, they will both get strong again. If the spirit is not found quickly and the person dies, then the spirit will have to become *irrernte-arenye* because it is too late to put *utnenge* back.

JL: What is *utnenge*?

KW: it's the spirit of persons place, or some people say of their dreaming. Without it the body dies.

Audiencing – Who Was It Told Too?

In 2005 when the painting was made, the story was told and transcribed at Keringke Arts and the painting sold at exhibition in Alice Springs. It is a painting and story that demonstrate how significant differences between perception of interface between the corporeal and spirit realms in each of our cultural domains. It brings to the audience's attention the ancient nature and ongoing contemporary use of traditional healing in the context of Eastern Arrernte culture.

The story offers insight into the healing powers of ngangkere and their interface with a spirit world. ngangkere emerges as a tangible theme during oral research data collection from 2006–2011 when further paintings and stories reveal more aspects of traditional healing. Each one adds to the database of Wallace's knowledge relating to traditional healing.

This story fragment told in 2005 was given in a form that illuminates the cultural domain of traditional healing in her Eastern Arrernte life-world, indicating its presence in the contemporary world as it has existed for generations of her ancestors. The 'boundary' of the information

matches the edges of the painting containing the subject. The role of audiencing the work at this time (2005) is not as sophisticated as it later became, when we delimited the research data collection activities from the general work of archival recording for sales in the art centre.

During the scope of the oral research data collection *ngangkere* and other words describing spirit and spirit world activity emerged and through conversation a text forms that encompasses some of what Wallace wants to relate about this domain. Some aspect of spirit is regenerated and reborn into Arrernte throughout generations. Spirit is called into or away from the body due to particular influences. It is the domain of *ngangkere* to intervene with the spirit realm. The influence of *ngangkere* is significant in Wallace's work although she is not *ngangkere*.

During data collection and management (2006–09) Wallace explains aspects of the spirit world of Eastern Arrernte. There are influences on a child's identity (a) the conception place where *arremparrenge* is placed into the mother's womb; (b) it's totemic essence associated mainly with the spirit of the paternal grandfather; (c) *anpernirrentye* relationships of family and extension of those throughout language groups and sometimes across language groups; (d) gender, activities and the environmental conditions at the time of conception; and (e), notable influences around the mother or father at the time of conception. A child is said to have become human, in utero, when all the important facets of spirit/s have joined into the body.

Particularly relevant to the analysis of this painting is the concept of *utnenge*. *Utnenge* is a facet of spirit that holds a life essence of the physical body. It relates to corporeal life so if it leaves the body which it does at times of great illness, or if it is frightened out of the body, which tends to happen with small children and babies when subjected to loud noises that shock or jar them, or intense fear or anxiety, the person cannot recover, or continue life until it is found and put

successfully back inside the body. The hunt for *utnenge* is the primary activity taking place on the painting *Five Ngangkere Looking for Sick Spirit*.

Irrernte-arenye represents that part of spirit that generally remains or returns to the site of conception during the life span of a person. Upon death, *irrernte-arenye* returns into the caves underground at the site of the paternal grandfather's conception. Hence in Eastern Arrernte country, some essence of the spirits of the ancestors reside within the earth. *Irrernte-arenye* can show itself at any time or place, as a sense of body double sometimes, if there is something of importance to alert the person about. Otherwise only those with *ngangkere* can see *irrernte-arenye*. Sometimes *irrernte-arenye* make themselves 'felt' through trickery or mischief, such as misleading someone unfamiliar if they go for a walk in unknown country. They can also be very protective and helpful.

Elicitation – What Do You See?

This is a complex, busy and detailed painting. The palette is tonal, earthy and somewhat muted, appearing underpainted in dark red with burnt umber used to describe the main features of the composition. The content of the painting is subtle; the figures are not immediately visible, they blend in colour and form, suggesting an ethereal presence. The rhythm and palette of the painting, the placement of spirit figures, circle-within-circle motifs – repeated but not copied – and the striated patterning creates layers.

The relative size of various motifs in the layers adds an impression of a series of contrasting focal planes. The background planes suggest aerial views of landscape. This perspective is disturbed by the middle layers which appear aerial but closer up. The figures in the front layers hang, as in a vertical plane, although their feet and hands seem to rest on features in the

background. The forward layers combine these aerial and vertical perspectives in a way that we perceive triangular quadrants, dividing the focal plane in several combinations.

Although nothing translates easily to the ‘outsider’ viewer on first looking, the content is revealed through close viewing, and the similar-but-different repetitions through areas of the painting intrigue rather than confound. Evidently the artist has both clear intention and intimate knowledge of her subject matter, and is addressing a contemporary audience, whom she assumes have enough knowledge of her cultural world to understand what they are shown in the painting.

The spirit figures are painted in an ephemeral form. They are hard to see at first, yet on analysis they are depicted with a strong consideration of the balance of the composition. They create an impression of dominance of the painting. However, to see them, the viewer has to stop looking at other facets of the painting, as there is no easy all-over visual impression, only glimpses. Once attention turns from the figures towards other areas, they need to be ‘found’ again before they are seen.

All the figures are female spirit figures and each holds objects which are given importance through their design and positioning. Both above their arms and between their legs the infill denotes their separation from the spaces around them as *ngangkere* emanates from them. Several of the circle-within-circles lead the eye into the painting, as though into a hole, while the large, striated ones pulse. There is a network of tracks running throughout; connecting linear paths which depict particular animal prints and well-defined access from one place to another.

Elicitation with Wallace – What does the artist see?

The follow discussion of viewing an image of the painting took place in 2011, between Wallace and the bricoleuse (KK. Wallace, J Lovell 2011, pers. comm., 26 June).

JL: OK so the first thing I saw when I was just looking was that there were these really strong circles connected with tracks that seem to hold the rest of the painting up and then there are these really big circles slightly behind, but still really big and strong circles... Just slightly behind. When I looked a bit closer I saw there's a large figure in the middle on that circle and then the two circles on either side have got large figures, and then there are these half circles at the bottom with large figures too...and then I noticed that from the central dot there are these kind of streamers that are painted a bit like stripes of colour, and they all lead to or come from the centre and they touch the places where the five figures are standing .

So after I saw that I realised that these figures are all connected ... the top three figures are all also connected by this band of these streamers and these look like leaves or feathers in the centre of the streamer, and she's holding something that looks like a coolamon ...

KW: Yeah she is holding a coolamon, and these lines are fire ... because the person lying down sick is ... needs fire.

Sometime the spirit runs away and make it a different little place like this ... it sort of goes in a hole ... and then like this (mimes covering up the entrance)

JL: So there where the figures are and the middle one with the coolamon, holding the other side, there's these two bunches here ...

KW: These are like the holes the [ngangkere] spirit went into. And the spirits are looking for that sick spirit [utnenge]. The spirit went in there but couldn't find any space so made

another space to go into. Sometimes the hole has an opening and ngangkere might find them there ... so they make another one, instead of going into that one ...

JL: What's with the coolamon? Why is this one larger and holding the coolamon and got the special dots around between the arms there?

KW: They hold their arms out to try and feel where the sick persons spirit ... and then put 'em in the coolamon and then bring 'em back ... warm ... and they bring it back to these ... (pointing at large round circles slightly behind) ... where other ngangkere waiting, so the spirit won't run away again ...

JL So that's healing energy or places where healings' strong? (large circles of colour)

KW: yeah they're waiting so the spirit won't run away again ...

...back to the body. When they find the spirit, sick person spirit, they put 'em in the coolamon and then bring it back [points to side of her body], keep it warm and then bring it back.

JL: these four big ones here?

KW: This one is a camp. (left) They bring the body back(centre) ... and they go there and make a dance and sing the body ... and then they bring it back to people waiting ... where the sick person in the middle ... (bottom) That's a different place ... so when the sick person is better she can go anywhere ...

JL These two ngangkere down here ... they've also got same thing powerful around their arms ... are they the same like those?

KW: They are *ngangkere* ... power

JL: It's emanating from their arms and upper body ... So these are things happening in the front layer, but there are layers and layers and layers in this painting. Behind this front layer, they have got these two shapes which are connected somehow ... what're these?

KW: They are the old men that did the healing of that person and said 'that person is sick, he lost his spirit, it must have run away'. So the spirit figures are looking for them, and when they sleep (the *ngangkere* men), if they come (the spirits) back and tell them in spirit way that they don't find it (the *utnenge*), they sleep (the *ngangkere*) and then dream comes and find that spirit ...

JL: So these ones are about the people, the physical people, who you call *ngangkere* and who have a way of communicating with the spirit world which gives the power of *ngangkere* (both sides midway up)

KW: Yes, spirit gives them power, for healing.

JL: so these other areas where you've used similar patterns and done small things differently?

KW: These pattern here are trees, or trees and grasses (left side) they went through looking for the spirit, and this is *spinifex* (right side).

These are clay pans, and little grass and trees, and this is where the water stays after rain, (right) same that side but with different ... with trees, trees and hills around it... (left)

JL: the bottom figures have this design beside them, different on each side

KW: Women's have different... culture...but they in the same group...they have to have different style of doing things. So this is where the sick baby or sick person mothers and aunties go and they lie down there on that place...the same here...until they hear what *ngangkere* going to say about sick person and then they ...that's where the women sit waiting for the news...these corner parts, they are the little tapping sticks they lay around in line...so any other bad spirit don't come...to stop it ...tapping sticks stop the bad spirit coming in...they are dancing sticks but they are used to ...They catch bad spirit...

...because its red (top spirit figures L & R hold round circles) all the blood come out from them...when they (*ngangkere*) kill it...they catch it, like that, and kill it and put it away...These two are where the spirit went in...we say it *urrlalthepehme* – that the entrance there... to the underground where the (*utnenge*) spirits were hiding.

Summary

The painting is complex. It is multi-layered and presents aerial and vertical picture planes for visual interpretation. The tonal qualities associated with the earthy coloured palette make the painting quite dark, however the use of contrast and highlight creates glow across the surface.

The compositional qualities are balanced, but the painting is not easily seen into. There are three compositional layers depicting:

- the corporeal world we know; tapping sticks, animal tracks, clay-pans, particular grasses and trees growing near each clay-pan.
- physical signs related to the activity in the painting; particular camp sites, fires, holes burrowed in the ground, paths and tracks linking them and the bodies of the *ngangkere* men, camped each side.

- spirit figures; curving forms of the spirits, *ngangkere* powers, symbols associated with their work such as coolamon, energy emanating from them, and blood representing bad spirit overcome by *ngangkere*.

The 90cm square canvas frames cuts the painting, creating its edges, the lines in the composition would otherwise continue. The story also has no end, or clear outcome, nor is it clear if there is a particular sequence for visual interpretation; there is no single focal point in the painting.

That the painting deals with the domain of the spirit world is evident, as are familiar symbols of the tangible, physical Eastern Arrernte country, symbolised by tracks, clearing, animal prints and landscape forms. For viewers unfamiliar with Eastern Arrernte culture the presentation of the tangible world represented in abstraction and symbol, and juxtaposed with the intangible spirit realm is unfamiliar; it is within the domain of cultural knowledge or experience specific to contemporary Eastern Arrernte to view their world in this way.

There is tension between viewing the painting as ‘decorative’ or seeing the painting as Eastern Arrernte. Is it a ‘decorative’ work in the sense that the artist has used multiple dot pattern sequences and her innate sense of colour and tonal control to in-fill the ‘spaces’ left around central forms? Or, does the viewer seeing layers on the painting, recognise the painter’s intimacy with her subject, and what the subject reveals? Even with the story, how do we interpret the depiction of complex traditional healing activities in which Wallace paints details specific down to the species of the grasses and trees, and in which the spirits are made visible in their work?

The painting ‘reverses’ the expected relationship of the viewer to the subject. As viewers, we are not privileged with a perspective from which it is easy to interpret the painting. Rather, the viewer perspective privileges those with the knowledge of the spirit entities depicted in the story

and painting. We are shown the spirits in forms we can visually interpret in the painting, although we can't perceive them in life. Yet the forms of the men who summons *ngangkere*, the women who perform the healing ceremonies, the family members who attend to the body of the sick person, the sick person themselves; are not depicted so descriptively in the painting.

As we decipher the picture, informed by the story, the viewer can read the motifs that use complex pattern and colour combinations to intimate the presence of the humans. There is an impression of ceremony and formality in the visual impact of the painting – which is borne out on close viewing – and in learning the story associated with it.

The painting assumes that the viewer is familiar with, and aware of, the actions and roles depicted, which portrays an aspect of *ngangkere* traditional healing. With this assumption we are presented with a work that challenges out ignorance of Eastern Arrente culture at the same time as it paints, before our eyes, clearly and carefully, the particularities of the healing event.

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