

A DUALISTIC SYSTEM

# TWO WAYS

*Born ten years apart in the same city*

This photographic series stems from two different worlds and perceptions of place. Through a process of collaboration and coexistence, artists **Inkatja (Wangkangurru/Adnyamathanha)** and **Dave Laslett (Anglo-Australian/Spanish)** explore their relationship to the Far North/Flinders Ranges region of South Australia and, ultimately, to each other.

*seeing the world in very different ways*

Photographed within a backyard of shared history and multiple language groups TWO WAYS encompasses a 'walking along' ethos as the artists step into each other's version of place. The journey of creating this body of work has brought new connections and knowledge systems to light, with dualities of family, community and country explored in an exhibition that is as much about sameness as it is about difference.

**21<sup>st</sup> June - 9<sup>th</sup> August 2019**

TANDANYA  
253 Grenfell Street  
Adelaide SA 5000

# **TWO WAYS / A Dualistic System:**

## **Born ten years apart in the same city**

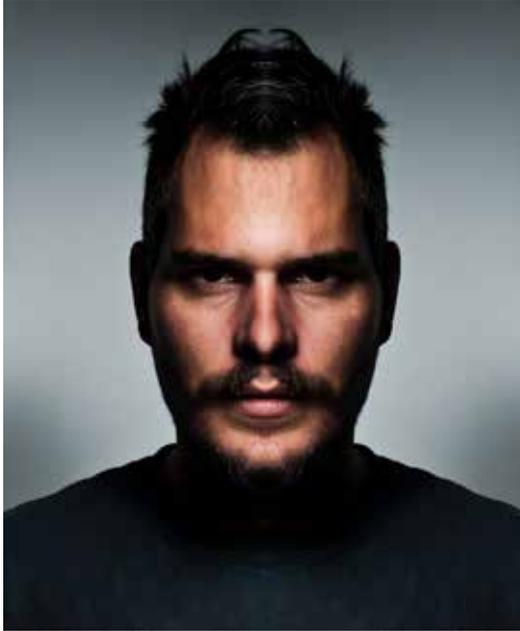
This photographic series stems from two different worlds and perceptions of place. Through a process of collaboration and coexistence, artists Inkatja (wangkangurru/adnyamathanha) and Dave Laslett (anglo-Australian/Spanish) explore their relationship to the Far North Flinders Rangers region of South Australia and, ultimately, to each other.

Photographic within a backyard of shared history and multiple language groups TWO WAYS encompasses a 'walking alongside' ethos as the artists step into each other's version of place.

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## Dave Laslett

### Born Port Augusta Hospital 1978



Dave Laslett began his photographic journey in late 2012. This process of discovery began in a rented back shed that had been converted into a family room. Daily he would probe the limits within the camera. At the time this was a donated Nikon d70. Fervent investigations saw him exhaust camera after camera, small then large lighting systems, modifiers, grids, gels, practically anything that wasn't nailed down.

With a firm hold on the technical Dave set out to interact with the outside world and began tracking bodies of waters via Google Maps creating conceptual works within National Parks creating a series of works based heavily within perception vs reality whilst developing a strong understanding and execution of contrast and imbalance. Again this wasn't enough and so Dave set out on a random sociality project tracking individuals and spending a single day walking alongside them in their daily lives all the while listening, absorbing and ultimately expanding his creative practice.

On a fateful trip to Coober Pedy a team led by Dave Laslett headed out to the Breakaways (now known as The Kanku). Laying down his camera bag as a quasi pillow something changed within the artist. Time slowed, anxiety and demand ceased and the perception of time slowed dramatically.

From this experience on the breakaway red dirt Dave's life took a dramatic turn. In 2014 moving up to Coober Pedy amongst Anangu First Nations Peoples. In tow were the art practices, ideologies and disciplines however the urgency had ceased and there was time to be in the moment, be present within a society and the opportunity to now truly connect.

- Dave Laslett has exhibited works previously in the Shimmer Exhibition
- Real VS Ideal 2014 Curated by Kat Coppock
- HOMELAND \ The Importance of Place
- National Portrait Prize 2015 (Canberra)
- Co-Curator of Create Combine 2011-2015
- Fremantle International Portrait Prize 2015 My Ngurra HEADOn International Photo Journalism Multiple Finalist 2016
- Australian Photography Awards People and Culture Portrait Winner 2016
- HOPE
- TWO WAYS \ A Dualistic System - National Portrait Prize 2018 (Canberra).

# Inkatja

## Born Port Augusta Hospital 1968



Growing up in Umeewarra Mission Inkatja was always surrounded by arts and crafts and introduced to materials, ideals and concepts.

The sand provided a free, renewable canvas telling our stories through lines, colours and shapes.

High school provided encouragement and exposed her mind to new ideas while the validation of a grading system inspired her and allowed a space to be lost within the art.

As time progressed Inkatja was encouraged to get back into painting for drama and stage as well as fashion sketches. It never really left her being surrounded by artists gave her a constant stream of inspiration and innovation.

Inspiration came from various sources such as the country, nature's constantly evolving canvas.

Acrylics & Ochre Oxidation / Textile / Natural Fibres / Artefact's / Weaving / Ceremonial Kangaroo Cloaks / Traditional Jewellery Making / Seeds & Echidna Quills.

As an Aboriginal person Inkatja looks at landscape differently. It provides a path to get this art out and is the perfect conduit. She feels she can sit in a place and do this. No matter where she started out there will always be that connectedness to this land and belonging to place.

Dot painting was offered to her by my grand mother and she did try that for a time however Inkatja realised early on in the piece that she wanted to try things a different way. Consistently she was fascinated with the concept of adaptation, experimentation and ultimately messing with the processes.

In her mind the question: What was it that was going to make her work stand out as her own.

In 1991 Inkatja began exhibiting works and in 2004 teamed up with her equally talented artist brother Donny McKenzie.

In the last 10 years Inkatja has been mucking around with cameras but not completely grasping the concepts. As technology evolved it became more accessible and economical to access.

Inkatja has shown at 101 Collins St Melbourne with a solo Exhibition, she was Artist of the Year for SA in 2009 NAIDOC celebrations and in 2016 was awarded the Don Dunstan Foundation Emerging Artist Prize at the Our Mob Exhibition at Adelaide Festival Centre for her digital photograph titled 'Ngaangga'.

# Anniversary

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Inkatja  
1160mm x 740mm  
2/3  
\$1,950

Running along the dusty dirt winding track towards the stately corrugated structure that was my church. Clambering to be the first to reach the bell, sounding it to announce the beginning of service. Red was always the colour I chose for my anniversary dress.

My memories are in this place, but it also holds memories of a time before where a little boy noticed a little girl later to become husband and wife-my parents.



# When We Were Free

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Dave Laslett

1060mm x 1015mm

1/3

\$1,560

On a balmy night my best friend at the time and I found ourselves amongst muddy banks as the distant horizon lazily swayed.

The sky morphed between colours of red, orange and deep purples. We swam, neck deep, through the mud as the warm soft textures quietly surrounded us replicating the maternal experience.

The perception that life would always be additive, in line with this magical moment in time, would ultimately be shattered.



*Back Beach, Port Augusta*

# Grandfather

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Inkatja  
1060mm x 790mm  
1/3  
\$1,326

This is my first memory of being told where I came from. That I come from those Hills, looking towards the majestic spiritual mountain range.

This is my first introduction to culture and my grandfather telling me I come from the Flinders Rangers. The Adnyamathanha people.

I didn't know what that meant at the time, but I would always look over to the hills and say, "I will go there, it's my home. I know who I am".



# The Pioneer

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Dave Laslett

1280mm x 850mm

2/3

\$2,600

Growing up in a three-bedroom house on Larkins Crescent right on the doorstep of the Power Station the air would often be filled with the sounds of Slim Dusty as my father sat shirtless with his old Maton guitar while mum busily repainted the bedroom walls full of expectation and hope. In the lounge hung Frederick McCubbin's *The Pioneer*.

At home and at school I'd hear grand stories of these courageous, larger than life men who pushed through major adversities, risking everything to create a better life for their families.

It was incomprehensible the daily challenges that rose to meet these explorers on their voyage to greatness.

We lived in an inhospitable land and it needed to be subdued.



Warrens Gorge, Quorn



## My Ngurra

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Inkatja  
Left hand side  
1560mm x 610mm  
1/2  
\$1,950

We would go camping with the other children from the mission. It was our favourite time, being out on Country, speaking our language, collecting bush tucker, and tracking animals.

A place where we were free to set up camp how we wanted to we would create our dream cubby house with big yards and warm fires. Great yarns, respecting Country, living off the land. No holds, no restraints, being free.

## (D) Camping with Fences

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Dave Laslett  
(Right hand side)  
1560mm x 610mm  
1/2  
\$1,950

Family camp outs were always an eagerly anticipated time. It was our chance to play house. We would watch as our parents paid the camp fees and negotiated earnestly with the park ranger for the best bay. Quickly we'd set up our tents, collect firewood (where permitted) and arrange our supplies of food, snacks and games.

One night the rain tore through our camp. Even though cold I was increasingly hungry. The decision was made for a late night cook up. Running between the protection of the tent to the designated fire pit, to check on my frozen chickadee dinner using the tongs to encourage speed, I clearly recall an independent pride in my own house and preparing my own food.

The only element I required from life was to share my life with my sister as we grew along in to adult life. Phone calls asking how to get stains out, cooking tips and the likes.

It wasn't a lot to ask but it was a deal breaker. I was really looking forward to this.

*South Gap Pastoral Station*

# Muda

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Inkatja

1160mm x 543mm

1/3

\$1,235

I have always looked at country differently since those times my grandfather visited me in the home. He said the Country holds lots of stories. You must be good to it. Look after it and it will be good to you.

When driving, I always see empty buildings of broken dreams in fields all over my Country.

Then I look beyond to the landscape and there, quietly, magnificently strong is the Muda. Strong, the same yesterday and today. My grandfather saw it, I see it, and so on.



# The Land / A Resource Base

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Dave Laslett

1160mm x 580mm

1/3

\$1,040

Henry Binney Hawke was my great grandfather and an amazing individual making his mark wherever he went excelling in whatever he put his hand to.

Orphaned at the age of five, Henry exemplified super human stoicism in the face of tragedy and death. There is a legend, repeated in several written accounts, that he was brought up by smugglers.

In his early life Henry stood out amongst his peers largely responsible for engineering innovations for the colony inventing many patented machines including a side delivery mower, prototype steam engines, water management, large buildings, Hawke weigh bridges (which still do the landscape today) and critical copper castes all of which were foundational in the economic development of early South Australia.

These mining and agricultural inventions would drastically improve durability, efficiency and productivity and yet in the same breath he never really reached his full potential. His ground breaking inventions did not reach the great heights of his original vision and his foundry in Kapunda eventually was auctioned in 1884.

In researching this work I came across this in a lot of my forebears. Reaching for great heights, tripping and crashing back down to earth. Not to be disheartened I can relate to this subconscious doubt and absence of self worth, along my journey to develop and create outside of normality, pushing the limits of your resource whilst reaching for the impossible.



*Nuccaleena Copper Mine, Moolooloo Station South Australia*

# Law

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Inkatja

1160mm x 456mm

1/5

\$1,170

When I wake up every day I am an Adnyamathanha/Wangkangurru woman. I can't see things any other way. But I walk in two worlds with two laws. Our traditional law is strong, stable ever present like the red dust of our Country. Whitefella law is unstable, tries to impose its authority over the top and sometimes we see through it.

I worked in the police force for 15 years and at many times was conflicted between these two laws.



# We Shall Pretend For We Have Become Good At That

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Dave Laslett  
1160mm x 740mm  
1/5  
\$2,275

Not unlike my parents I had a vision of what life was going to look like. To me it was unfathomable that reality would be different to the version I had pre-destined it in my mind. Simple that was how it was going to be.

Following the death of my sister I unconsciously went to any lengths to find control wherever it might have hidden. Life had become unbearable and yet it wouldn't slow down, like a blazingly expedient treadmill spinning off its guides. There was unchecked darkness within me.

With no respite or way of stopping there only choice was to keep running.



# Sequestered

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Inkatja

1160mm x 790mm

2/5

\$1,560

Reminiscence of my early days of childhood. A place I was free, happy and unrestrained. Where smoke and dust traversed across my path, clearing the mind, body and soul.

Sheltered and protected underneath the bush chandelier is the connection between my past, my late mother and me today.



*South Gap Pastoral Station*

# A Big Change

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Dave Laslett

1160mm x 675mm

1/3

\$1,755

Running along the dusty dirt winding track towards the stately corrugated structure that was my church. Clambering to be the first to reach the bell, sounding it to announce the beginning of service. Red was always the colour I chose for my anniversary dress.

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# Spirituality

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Inkatja

1220mm x 850mm

1/3

\$1,326

It doesn't matter how fragmented my spirituality becomes with the pressure of society, my Country provides the elements to strengthen my life.

Like the tree, I remember hearing my grandfather saying, 'You know who you are, your strength lies within'.

I am strong, I'm here, and I belong.



*Yappala Springs*

# Full Circle Stop

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Dave Laslett  
1220mm x 850mm  
1/5  
\$1,170

The old self now shed, in the dusty back roads of the desert, a new journey presented itself. An exploration journey of discovery devoid of malice, ego and agenda. However, being present wasn't enough.

My identity had been instilled through a deeply false narrative containing portrayed purity lined with good intention. Through self discover I found that this incomplete history was all built on intentional falsehoods and omissions.

Going down the rabbit hole everything I thought I knew was turned on its head and my identity revealed as incomplete. Without knowing the truth of the First Nation I could never truly be whole. Sitting down, listening, trusting even without understanding made an excellent start point. Working across multiple Nations the map of Australia slowly morphed to reveal the true history, imbalance of equality and yet more than that.

An understanding of what truly means to live between the complexities of Two Ways.

One imposed One old as time itself.



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# **TWO WAYS / A Dualistic System**

**21<sup>ST</sup> June - 29<sup>th</sup> August 2019**

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