

## A CUPPA AND A YARN: EXPLORING METHODOLOGY

JODY HAINES

*A Cuppa and a Yarn is an introduction to a methodology I have coined as an Indigenous feminist (new) materialism, which I have developed across the course of my practice-led PhD research (in progress). The article covers Indigenous methods of yarning and relationality, along with standpoint as situated knowledge, and how these methods are applied within my lens-based social practice to create collaborative photographic portraits. Applying a fictocritical approach to writing, the methodology is conveyed through a cuppa and a yarn, combining theory, poetics, and memories of my nanna to unpack the core components of my practice-led research.*

keywords: Relationality, yarning, situated knowledge, care, nurture, listening, photography and portraiture.

In the following article I will discuss my research methodology and how it has emerged. My practice-led research focuses on creating portraiture through a lens-based socially engaged method. It is a method that privileges the engagement and relationships that occur through creating portraits, rather than primarily focusing on the photographic image outcomes. These portraits are created with both still photography and moving image, and presented primarily outdoors across public spaces as either large static images or as projections. The work is often a collection of big faces in public spaces – that apply a returned gaze and occupy space. Drawing on my own cultural background and standpoint – being a proud descendent of the tommeginne people of north-west lutruwita<sup>1</sup> – the portraits have been made through both yarning and relational practices, forming what I describe as an Indigenous feminist (new) materialism. The methodology flows from the principles of respect, care, listening, reciprocity, and relationality. As such this respect and care flows through to the collaborative portrait-making, which drifts and floats directly out of the yarning sessions, endeavouring to create a personal intimate experience in the making of the portrait.

The questions I am researching in my PhD pertain to creating sites of connection and sites of resistance within a seemingly<sup>2</sup> disconnected world. These concepts of resistance and connection will be discussed in my future exegesis, but here I will focus on the methodology and how I am applying this to image making. Drawing on memories, theory, and recent projects, I'll relay this methodology via a fictocritical and poetics approach<sup>3</sup>, exploring my practice-led research through a cup of tea and the relationships and connection that can occur while making images. I invite you to grab a cuppa<sup>4</sup> and join me on the journey.

I am a coffee drinker. I consume multiple cups, every day. Double shots, black, strong, and sugarless. But whenever I am working on a project or trying to write I make a cuppa tea. It wasn't until recently that I asked myself why. It never seemed important until now.

As a kid, I watched, listened, and learnt. As all kids do, we replicate and mimic the adults and older kids around us, to learn, to grow. I used to watch my nan and the way she made tea. The care and exactness that went into her making. The expression on her face when she held the cup in both hands and didn't realise anyone was watching.

Moments of joy. Pain. Relief. Fear. Moments of planning and reflecting. A moment of centring, readying herself for the next move, the next moment.

Tea played out when conversations were to be had. When aunts, daughters, sisters and friends came into her kitchen. The ritual of making, poured into cups, creating a bubble of intimacy and care that the outside world could not touch. Tea was laughed over. Cried over. Connected over. Gossiped over and shared. To me, tea seemed to have magical powers that helped people bond and talk.

Nan was not unique in her tea making and sharing. Tea has been the starting point for a yarn with every Elder I've known and learnt from – all the big and small conversations. Making and sharing a cup of tea has imbedded itself into my practice and has now become the starting point for every image I have made and every conversation I have enjoyed. Tea has become part of the process of relationship building, creating a location of care, a connector of time and place, with what seems like elastic spatial relationality that has the power to transport my imagination.

My research methodology for creating collaborative portraits is something I am calling an Indigenous feminist (new) materialism. As a methodology that firstly privileges Indigenous world views and Indigenous research methods (Atkinson 2002: 5-22; Bessarab and Ng'andu 2010: 37-50; Martin and Mirraoopa 2003; Nakata 2007; Tuhiwai Smith 1999), it incorporates an Indigenous feminist standpoint (Anderson 2020: 37-51; Foley 2003: 44-52; Moreton-Robinson 2000, 2013: 331-347) and hinges on the interconnectivity of all matter – Country, people, animal, time, space, breathe, memory, future, the list is ongoing – it is the relationship that lives in and through time, space and being, the interactions of material forms (Hokowhitu 2020: 131-136; Ravenscroft 2018: 353-370; Todd 2016: 4-22). The methodology places my body at the centre of my epistemology and draws on and pays respect to the Indigenous academics, including those cited above, who have fought to legitimise Indigenous ways of knowing and being as research methods in Western academia.

I began this article talking about tea as a location to begin a conversation, I am sipping tea now as I write, as I begin to build a relationship with you, the reader. What I have learnt through my Elders is that tea can be a site of caregiving and caretaking, it is a site of conversation and history making. Tea is also a commodity with a colonial past, I have a shared history with this tea, it is another reminder of the ongoing imperial and colonial project First Nation peoples across the world face. Writer, educator and Professor of Indigenous education at the University of Waikato, Linda Tuhiwai Smith (Ngāti Awa, Ngāti Porou, Tuhourangi)<sup>5</sup>, in her ground-breaking analysis of Western research methodologies, *Decolonizing Methodologies, Research and Indigenous Peoples* says, 'imperialism frames the indigenous experience. It is part of our story, our version of modernity' (1999: 20). Tea reminds me of my own duality, of being both colonised and a coloniser, never fully formed from one or the other perspective. Tea has become a part of my story, its material matter connecting to my history, my memories, my research journey.

*The materiality of tea  
from the sun, the earth,  
life and shimmer<sup>6</sup>.*

*A commodity. India. England.  
Colonisation.  
Claimed by the coloniser  
and introduced it to our colonised land.*

*Billy's. Riverside fires. Thermos.*

*Proppa good.*

*Bushels.*

*Buys art.*

*Buys Aboriginal art.*

*a site of resistance?*

The first time I remember drinking tea, I was sitting at my grandmother's kitchen table, tears streaming down my face, blowing bubbles of snot from my nose, and physically shaking.

*Tea*

*table*

*care*

I had been in a fight at school, with two boys from my kindergarten class. The boys had been taunting me, calling me an 'abo'. I didn't know what an 'abo' was, but the way the word was being yelled – the tone and the venom that carried from the boys' tongues to strike at my ears – felt wrong and burned deep. I hit back physically, and they returned my force. Through tears, I asked my grandmother why they'd called me an abo?

*conversation*

*big and small*

*hard and thick*

She poured me a cup of sweet tea and told me it was because we are Aboriginal. It was the first time I realised there was a term for our difference – and that my body sat at the core. Together we sat, Nan held my hand and continued to talk. I listened and drank the sweet tea.

*listening.*

*My self-discovery*

*through personal*

*hide and seek*

This is where I first began to learn to listen.

*Tea*

*a moment of truth?*

*A site of connection?*

### **Yarning and relationality**

Learning to listen has imbedded itself into my practice. Being a lens-based socially engaged artist who creates portraiture with humans who identify as women<sup>7</sup>, listening and relationship building is central to my practice. Each portrait is a collaboration, made over multiple sessions – two conversational and one photographic. These exchanges occur over a cuppa tea, where we explore our differences and our standpoints, the conversation is drawn from my personal understanding and experience of yarning. To yarn, or yarning, is a term used by Aboriginal people in everyday language (Fredericks

et al. 2011: 1). To have a yarn is to have a talk. It's not only a casual conversation, but a multifaceted approach to interactions. A yarn can be a moment of knowledge exchange, a moment to be educated, or disciplined, a time to learn and listen, time to tell stories, enquire about family, connect to history. A time for problem solving, and a time to console.

Researchers Lynore Geia (Bwgcorman), Barbara Hayes and Kim Usher in their paper *Yarning/Aboriginal storytelling: Towards an understanding of an Indigenous perspective and its implications for research practice* provide one of the most beautifully poetic descriptions of yarning that I have read. They say it:

is not a static process; it begins and it progresses, through loud and raucous engagement, to a sudden move into contemplation and silence. Aboriginal yarning is a fluid ongoing process, a moving dialogue interspersed with interjections, interpretations, and additions. The stories remain in our conscious state like a thread hanging, waiting to be picked up again, to be continued, reconstructed, reinforced and once again embedded in our ontology. Yarning almost always contains the threads of Aboriginal and Torres Strait Island history as it moves into the present tense, its parameters within present time is filtered through the memories of the past as the two move simultaneously and at points collide and reveals fragments of the future (2013: 15).

This description resonates with what I understand yarning to be, the loudness, the quietness, the strings and threads of connection, the clashing of time that elastically moves with, through and around you. Connected and embedded in our ontology. Karen Martin (Noonuccal and Bidjara) calls this our Ways of Knowing, Being and Doing:

Ways of Knowing are specific to ontology and Entities of Land, Animals, Plants, Waterways, Skies, Climate and the Spiritual systems of Aboriginal groups. Knowledge about ontology and Entities is learned and reproduced through processes of: listening, sensing, viewing, reviewing, reading, watching, waiting, observing, exchanging, sharing, conceptualising, assessing, modelling, engaging and applying (2018: 209).

The process of yarning and its research validity is outlined in an article, *Yarning About Yarning as a Legitimate Method in Indigenous Research*, by Dawn Bessarab (Bardi and Indjabandi) and Bridget Ng'andu. Here they describe yarning as 'an Indigenous cultural form of conversation' (2010: 37). In the article, Bessarab and Ng'andu outline that there are four different types of yarning – social, research, collaborative and therapeutic – and each has its own set of behaviours and protocols (2010: 40-41). Social yarning takes place before the research begins, research yarning is a semi-structured interview that is relaxed but focussed on the research, collaborative yarning happens when sharing and discussing knowledge that can lead to new discoveries, and lastly therapeutic yarning occurs when a 'participant in telling their story discloses information that is traumatic or intensely personal and emotional. The researcher switches from the research topic to the role of a listener' (Bessarab and Ng'andu 2010: 40-41).

My personal approach to yarning in research includes the four different types Bessarab and Ng'andu have laid out. Although it is often more circular and interwoven, blending the elements, it can jump backwards and forwards, it is a dance that requires mobility, adaptability, deep listening, and respect. The sessions are never recorded, they often begin with a social yarn, and move into the next phase, which for my research is often a mash up of the research yarn and the collaborative yarn. I have a set of semi-structured

open-ended questions that I weave into and through the yarn, but as the people in the research projects are also often my collaborators, we are together unpacking and learning, looking for new discoveries as we talk. On occasion, intensely personal and emotional conversations have emerged, and I become a listener, providing care through listening. As Bessarab and Ng'andu highlight, therapeutic yarning is 'not a counselling yarn' (2010: 41).

Through yarning, we are coming together and sharing knowledge (personal, cultural and tacit knowledge), aiming for an equal and shared space from which to create and learn (Fredericks et al. 2011: 13-15; Martin 2018: 92-93). We explore and connect. Design and debate. I will note that yarning itself does not mean a relationship is developed, but rather it is a relational practice. When yarning hasn't worked in my practice it has been because I have fallen into thinking about it as research, which then falls into an extractive process and not a relational process. Like the tea that begins our sessions, research too is an imperial process and at the heart of imperialism is extraction – extracting knowledge, specimens, resources (Tuhiwai Smith 1999: 1-44).

*We make this together; we hold and make space for something else  
to come through the threads.*

My understanding of relationality grew from sitting on and with Country, drinking tea and listening to my grandmothers' stories. From breathing in the smoke of the fire and watching how the light danced, making films in my mind from the flickering embers and flames, while I sat, feeling the wind carrying the million-year-old rock that now clings to my legs as sand. It was learnt through the stars, the call of the raven and the yellow crested cockatoo, and from the piss ants that lived in my dictionary. It relates back to Karen Martin's quote from earlier, it is 'specific to ontology and entities of Land, Animals, Plants, Waterways, Skies, Climate and the Spiritual systems of Aboriginal groups' (2003: 209). It is our relationships with each other and all matter of existence.

When talking about relationality or a relational approach I am not referring to relational aesthetics as coined by Nicolas Bourriaud (2009), but rather to an interconnected embedded and embodied understanding of matter and time, which aligns more with new materialism (Alaimo and Hekman 2008; Barad 2007) and to Stacy Alaimo's Transcorporeality, meaning 'that all creatures, as embodied beings, are intermeshed with the dynamic, material world, which crosses through them, transforms them, and is transformed by them' (Alaimo 2018: 435). While saying it aligns with new materialism, what I mean is new materialism aligns with Indigenous relationality.

New Materialism is not new to Indigenous scholars and Indigenous people. This new knowledge is based on Indigenous ontology, ways of knowing and being – knowledge that has been practised for millennia, holding a deep time understanding of the enmeshed and embodied existence of all matter (Hokowhita 2020; Ravenscroft 2018; Todd 2015, 2016). While new materialism works to decentre the human and remove the nature/culture human/non-human divide it does so from a Western centric position, one that does not, or rarely, acknowledges Indigenous thought. Canadian Indigenous feminist, Zoe Todd (Red River Métis and Otipemisiwak), in a recent article points out that new materialism and post humanism 'is spinning itself on the backs of non-European thinkers. It is not Indigenous peoples who are credited for these incredible insights into the "more-than-human", sentience and agency' (Ravenscroft 2018: 358 quoting Todd (2016)).

*Times fluidity awash,  
past and future crashing together,  
a seafoam of presence lingers and dries on the shore.*

*Today I was gifted a sea snail shell. Smooth. Pearl-like to touch. A helix in the centre,  
the snail's gateway to the world. An entry that expands and grows to accommodate  
the developing organism within.*

*Helix of change.*

*I catch myself staring at fallen leaves spiralling in the wind. Slowing rising and falling,  
spinning, and hanging. Creating the same path as the snail's helix that I slowly rub  
under my thumb. I forget what has  
just been said to me.*

*Helix of change?*

*I remember my nanna taking me to rock pools and finding these snails. Wading  
through waters. Sun  
darkening our skin. Sea salt catching on our lashes. Sand stinging my thighs.*

*Time contracting and expanding all at once.*

*Invisible Threads of consciousness connecting us all.*

### ***Collaborations: Applying yarning, relationality and standpoint***

Beginning my research from understanding that 'interconnectedness...between and among all living things and the earth, which is inhabited by a world of ancestors and creator beings' (Moreton-Robinson 2017: 71) has helped me to create a methodology that flows from the principles of respect, care, listening, reciprocity, and relationality. As such this respect and care flows through to the collaborations in the research for my lens-based images. The collaborative portrait-making drifts and floats directly out of the yarning sessions. A personal intimate experience is had in the creation of the portrait, creating a site of connection that flows into the image. For example, *Lorna, in-between* (Haines 2020), from the series *Eye to Eye*: this work grew from three sessions of sharing, drinking tea, and connecting – not only to each other but to the moment we shared. These sessions occurred during the 2019-2020 East coast bushfires (Cook et al. 2021). While the fire itself was hundreds of kilometres away from where we met, the smoke of a million spirits reached into our lungs and clung to our hair. Death, life, and renewal were woven into and out of our yarns. History, hope and despair all clung to the moments. We sat in-between them all. Between then and now and where to next? While exploring our own mortality.

In these collaborations, we – my co-collaborator and I – are focusing on the act of making, and the act of making together.

*the flow  
of movement,  
sharing,  
yarning,  
listening*

It's a focus on the collaborative act of making rather than what is produced. We yarn, we discover, we laugh, we cry, we drink tea. We explore the threads that link us through time, and matter. For me, we blur the boundaries of artist, researcher, participant, to land as co-collaborators/creators.

In parallel to yarning and relationality sits the use of feminist standpoint as a situated knowledge; a knowledge that comes from many viewpoints (Haraway 1988: 575-596).

I am applying the use of standpoint from my own ontological positioning. In doing so, I recognise that the women I am creating portraits with, sharing the same air and moment as me, will also have their own unique ontological location (Indigenous or non-Indigenous). These two unique positions contribute to a very different understanding of the moment we share – due to our social, political, historical, and cultural conditioning – but through the entanglement of time it is a position that we share either consciously or unconsciously. Our yarns focus on personal experiences from diverse female perspectives, through what Sandra Harding, American philosopher of feminist and postcolonial theory, describes as ‘an organic logic of research’ (2016: 9min). This approach is not to create ethnographies of women’s worlds but to look at the multiple versions of feminist views from individual perspectives, and how these perspectives combine into a group consciousness for the production of knowledge (Harding 2004: 35). Knowledge, once again, refers to our personal, cultural, and tacit knowledge. It’s the combination of yarning, relationality and feminist standpoint that drives the image and the experience.

*Their story connects to my gut.*

*I too know this story, deeply.*

*The words sharply pulse through my cells followed by a thousand women’s voices  
whispering*

*“I too know this story”; they too felt this story.*

*Organic remembering.*

*Collective connecting.*

*Organic research through relationship building,  
through friendship.*

*Through time*

From within the intersections of our opinions and location, we are searching for what it is ‘to be’<sup>8</sup> and how this knowledge lands within the seafoam of our entangled existence. Moving across the stages of yarning for the image #HOPE, *Natasha* (Haines 2019) from the ongoing series #IAMWOMAN was an occasion where we arrived at therapeutic yarning. After placing the camera aside and listening while Natasha spoke, we then sat together in a long comfortable silence, letting the thick air we breathed contract and expand, continuing our connection. After the silence disseminated, my collaborator wished to continue, and together we made an image, a representation of the moment. Sara Ahmed writes in *Living a Feminist Life* that ‘moments, can become movements’ (2017: 436). Moments – moments of change, resistance, growth and disruption, moments of listening, sharing and acknowledging, moments of action, stillness and laughter. A moment of connection, a moment of nurture. What radical possibilities could emerge if we all took up the mantle of the moment? If the ‘moment’ generated creates a movement that decentres possessive individualism and instead focused on care and nurturing. In *The Master’s Tools*, Audre Lorde talks about the power of nurturing, saying:

for women, the need and desire to nurture each other is not pathological but redemptive, and it is within that knowledge that our real power is discovered. It is this real connection which is so feared by a patriarchal world (2017: 90).

Through my projects, the collaboratively made portrait becomes a document of our nurture through organic remembering/collective connecting; a reminder of the redemptive power held in a ‘moment’ of connection. These moments always bring

me back to my nanna making and sharing tea. Nurturing those she loved and knew, along with those she was yet to love and know, moments full of redemptive power, impenetrable by the oppressions of the world. My nan, it turns out, was my first true site of resistance and connection.

## Conclusion

As I close out this writing, my cup lays empty. Tea leaves cling to their porcelain walls, forming shapes and stories I am yet to know. Together, we've made a material journey through time, tea, yarning, and relationships as a way of introducing my methodology of Indigenous feminist (new) materialism and how I apply this methodology to creating collaborative photographic portraiture. Our journey began by applying and privileging Indigenous knowledges and methods as the core of the work, primarily the application of yarning and Indigenous relationality, then extending the methodology into standpoint, discussing how each is applied to the creation of a photographic portrait (both still and moving portraits). This research methodology, like the helix shell of the sea snail I was gifted earlier, is continuing to grow and expand across my PhD journey, a journey where no doubt many more cups of tea will be consumed over long and elastic yarns.

## References

- Ahmed, S. 2017 *Living a Feminist Life*, Duke University Press, Durham.
- Alaimo, S. 2018 'Trans-corporeality', in R. Braidotti and M. Hlavajova (eds), *Posthuman Glossary*, Bloomsbury Publishing Plc, London, UK.
- Alaimo, S. and Hekman, S. 2008 *Material Feminisms*, Indiana University Press, Bloomington, US, <<http://ebookcentral.proquest.com/lib/rmit/detail.action?docID=1402897>> (accessed 07/02/2021).
- Anderson, K. 2020 'Multi-Generational Indigenous feminisms: From F word to what IFs', in B. Hokowhitu, A. Moreton-Robinson, L. Tuhiwai-Smith, C. Andersen and S. Larkin (eds), *Routledge Handbook of Critical Indigenous Studies*, Taylor and Francis Group, Milton, UK <<http://ebookcentral.proquest.com/lib/rmit/detail.action?docID=6409609>> (accessed 30/08/2021).
- Atkinson, J. 2002 *Trauma Trails, Recreating Song Lines : Recreating song lines*, Spinifex Press, North Melbourne, Australia <<http://ebookcentral.proquest.com/lib/rmit/detail.action?docID=410460>> (accessed 21/08/21).
- Barad, K. 2007 *Meeting the Universe Halfway: Quantum physics and the entanglement of matter and meaning*, Duke University Press, North Carolina. <<http://ebookcentral.proquest.com/lib/rmit/detail.action?docID=1169310>> (accessed 12/08/2021).
- Bessarab, D. and Ng'andu, B. 2010 'Yarning about yarning as a legitimate method in Indigenous research', *International Journal of Critical Indigenous Studies* 3, 1: 37-50.
- Bourriaud, N. 2009, *Relational Aesthetics*, Collection Documents sur l'art, Les Presses du réel, Dijon.
- Cook, G., Dowdy, A., Knauer, J., Meyer, M., Canadell, P. and Briggs, P. 2021 'Australia's Black Summer of fire was not normal – and we can prove it', *The Conversation*, 26 Nov. <<https://theconversation.com/australias-black-summer-of-fire-was-not-normal-and-we-can-prove-it-172506>> (accessed 18/05/2022).
- Foley, D. 2003 'Indigenous epistemology and Indigenous standpoint theory', *Social Alternatives* 22, 1: 44-52.
- Fredericks, B., Adams, K., Finlay, S., Fletcher, G., Andy, S., Briggs, L., Briggs, L. and Hall, R. 2011 'Engaging the practice of Indigenous yarning in action research', *ALAR: Action Learning and Action Research Journal* 17, 2: 12-24.
- Geia, L.K., Hayes, B. and Usher, K. 2013, 'Yarning/Aboriginal storytelling: towards an understanding of an Indigenous perspective and its implications for research practice', *Contemporary Nurse: A Journal for the Australian Nursing Profession* 46, 1: 13-17.
- Haas, G. 2017 *Fictocritical Strategies Subverting Textual Practices of Meaning, Other, and Self-Formation*, [transcript] Columbia University Press.
- Haines, J. 2019, #HOPE, Natasha, Photographic portraiture, Arts House, City of Melbourne, <<https://www.jodyhainesphotography.com/iamwoman-arts-house-sessions#1>>, July - August 2019 (accessed 18/05/2022).
- Haines, J. 2020 Lorna, In-between, Photographic portrait, Photo 2021, Footscray Community Arts (Feb-March 2021) and BakeHouse Studios, Richmond (March 2021), <<https://www.jodyhainesphotography.com/eye-to-eye#4>> (accessed 18/05/2022).
- Haraway, D. 1988 'Situated knowledges: the science question in feminism and the privilege of partial perspective', *Feminist Studies* 14, 3: 575-599.
- Harding, S. 2004 'A socially relevant philosophy of science? Resources from standpoint theory's controversiality', *Hypatia* 19, 1: 25-47.
- Harding, S. 2016 *Sandra Harding: On standpoint theory's history and controversial*

- reception, Villanova University, USA, 04 May 2016, Video interview, <<https://www.youtube.com/watch?v=xOAMc12Pqml>> (accessed 04/02/2020).
- Hokowhitu, B. 2020 'The emperor's "new" materialisms: Indigenous materialisms and disciplinary colonialism', in B. Hokowhitu, A. Moreton-Robinson, L. Tuhiwai-Smith, C. Andersen and S. Larkin (eds), *Routledge Handbook of Critical Indigenous Studies*, Taylor and Francis Group, Milton, UK, <<http://ebookcentral.proquest.com/lib/rmit/detail.action?docID=6409609>> (accessed 30/08/2021).
- Lorde, A. 2017 *Your Silence Will Not Protect You*, Silver Press, UK.
- Macpherson, C.B. 1962 *The Political Theory of Possessive Individualism: Hobbes to Locke*, Oxford University Press, London.
- Martin, B. 2018 'Platforms of Indigenous Knowledge Transference', in J. Oliver (ed), *Associations, Creative practice and research*, Melbourne University Press, Australia.
- Martin, K. and Mirraboopa, B. 2003 'Ways of knowing, being and doing: a theoretical framework and methods for Indigenous and Indigenist re-search', *Journal of Australian Studies* 27, 76: 203-214.
- Moreton-Robinson, A. 2000 *Talkin' up to the White Woman: Aboriginal women and feminism*, University of Queensland Press, St Lucia, Qld.
- Moreton-Robinson, A. 2013 'Towards an Australian Indigenous women's standpoint theory: a methodological tool', *Australian Feminist Studies* 28, 78: 331-347.
- Moreton-Robinson, A. 2017 'Relationality: a key presupposition of an Indigenous social research paradigm', in J.M. O'Brien and C. Andersen (eds), *Sources and Methods in Indigenous Studies* (Routledge Guides to Using Historical Sources), Routledge, United Kingdom.
- Nakata, M. 2007 *Disciplining the Savages: Savaging the disciplines*, AIATSIS, Canberra, Australia.
- Ravenscroft, A. 2018 'Strange weather: Indigenous materialisms, new materialism, and colonialism', *Cambridge Journal of Postcolonial Literary Inquiry* 5, 3: 353-370.
- Rose, D.B. 2017 'Shimmer: when all you love is being trashed', in A.L. Tsing, N. Bubandt, E. Gan and H.A. Swanson (eds) *Arts of Living on a Damaged Planet: Ghosts and monsters of the nthropocene*, University of Minnesota Press, Minnesota. <<http://ebookcentral.proquest.com/lib/rmit/detail.action?docID=4745557>> (accessed 04/10/2021).
- Todd, Z. 2015 'Indigenising the anthropocene', *Art in the Anthropocene: Encounters among aesthetics, politics, environments and epistemologies* 241-254.
- Todd, Z. 2016 'An Indigenous feminist's take on the ontological turn: 'ontology' is just another word for colonialism', *Journal of Historical Sociology* 29, 1: 4-22.
- Tuhiwai Smith, L. 1999 *Decolonising Methodologies, Research and Indigenous Peoples*, Zed Books Ltd, London.

#### End Notes

1. Lutruwita is the palawa/Indigenous place name for Tasmania. tommeginne people are the Indigenous people/first people of Northwest Tasmania. Both tommeginne and lutruwita are reflected in lowercase as palawa/Indigenous languages do not apply capitalisation to names and places.
2. I use 'seemingly' here, as the world, if viewed through the lens of Western neo-liberal society, is socially disconnected and isolated, as premised by possessive individualism (Macpherson 1962) but if you view that same world through Indigenous relationality, we find space for a very different possibility.
3. I have chosen to blend theory, fiction/story and reflection to create the narrative of my research as a creative measure to attain voice, especially within academia, where language is often inaccessible, colonial, and patriarchal to my ears. The fictocritical method emerged on the Canadian art scene and fringes of Australian academia in the 1990s as a speaking position for 'contemporary feminist, post/colonial, queer, and other marginal/ised discourses' (Haas 2017: 8).
4. A 'cuppa' is a colloquial term used for a cup of tea.
5. Throughout this article First Nations authors will be introduced by their mob (clan/tribe) or Country. This information will appear in brackets after their name. Acknowledging Country and mob is a respect protocol for Indigenous peoples. It acknowledges history, knowledge, connection and the ontological position of the person speaking.
6. Deborah Bird Rose in her essay, Shimmer: When all you love is being trashed says Shimmer is an Aboriginal aesthetic, 'Yolngu term bir'yun, which translates as "brilliant" or "shimmering" (2017: 53).
7. The use of the word 'women' does not privilege cis gendered women, it is inclusive of transwomen, non-binary and non-gender conforming persons who wish to take part in the projects. On various occasions I do and have made work that includes men or these humans who identify as men.
8. 'to be' – human, woman, marginalised, privileged, young, old, black, brown, white, etc. we are searching for a sense of self, a starting location of our life's cartography.



Image #1: '#Hope, Natasha', Jody Haines 2019.

#### **AUTHOR/PHOTOGRAPHER**

Jody Haines is an artist based in Naarm/Melbourne, whose art practice – a combination of social practice and photo media – is most recognisable for her large-scale public activations, or what she fondly calls her 'big face in public space' work.

Jody's relational practice is built on Indigenous feminist new materialism – a combination of yarning, relationality and standpoint. Her work explores themes of identity, representation, and the female gaze, looking for what radical possibilities can emerge when we centre care, respect, listening, and reciprocity at the heart of our work and relationships.

Using site-specific and relational methods, Jody has collaborated with local communities across Australia, developing projections, paste-ups, and street-wide photographic activations. Including the projects Women Dreaming for Women of the World & Festival 2018, Our People Our Place for Horizon Festival 2019, and multiple iterations of #IAMWOMAN an ongoing relational portrait series, including Arts House 2019, Immerse Public Art Festival 2018, and One Night in Footscray 2018 and more.

Jody is a PhD candidate at RMIT School of Art, a committee member of Arts West Alliance, and a board member for Composite: Moving Image Agency & Media Bank. Jody is a proud descendant of the tommeginne peoples of northwest lutruwita (Tasmania).



Image #2: 'Gen, connection', 2020, Genevieve Grieves and Jody Haines.



Image #3: 'Iggy and Paul', 2020 Iggy Mabor and Jody Haines.



Image #4: 'Self-portrait (F\*\*K Covid)', 2020, Jody Haines.



Image #5: 'Tania, Pensar es altamente femenino', 2020, Tania Canas and Jody Haines.



Image #6: 'Lorna, in-between', 2020, Lorna Hannan and Jody Haines.



Image #7: 'Pauline, Don't tell me to smile', 2020, Pauline Bell and Jody Haines.