

DENILSON BANIWA

Born 1984 in Barcelos, Brazil
Lives and works Rio de Janeiro, Brazil

“*Part of Indigenous knowledge is the use of elements and substances that connect humans with the universe, forming bridges between this world of humans and others. Worlds of animals, plants, the invisible – this world is accessed by the Pajé Onça. The Baniwa people call the shaman Maliri. The strongest and most knowledgeable shaman is called the Pajé Jaguar or Pajé Onça. With his powers, he can walk the universe and worlds, bringing healing and knowledge to be shared with the community.*

My job in bringing Pajé Onça's performance to the places I pass through is to rescue Indigenous memory and Maliri's presence, bringing them to these sites. We need to hear what he has to say.”

Performance Pajé-Onça caçando na Avenida Paulista 2018

single-channel digital video, colour, sound
16:05 mins

Performance Pajé-Onça Hackeando a 33a Bienal de Artes de São Paulo 2019

single-channel digital video, colour, sound
15:00 mins

Presented at the 22nd Biennale of Sydney with generous support from Open Society Foundations, and assistance from NIRIN 500 patrons
Courtesy the artist

DENILSON BANIWA

In *Performance Pajé-Onça Hackeando a 33a Bienal de Artes de São Paulo*, Denilson Baniwa undertakes a protest performance at the 33rd Bienal de Artes de São Paulo. The artist walks around the gallery spaces, searching for any work by First Nations artists within the exhibition. The only kind of representation that he is able to find are ethnographic photos titled *Arturo & Antonio; West Tanu; Ulen, the rebel*, taken in 1923 by Austrian priest and ethnologist Martin Gusinde of people from Tierra del Fuego.

Performance Pajé-Onça caçando na Avenida Paulista continues Baniwa's performative and ceremonial protest challenging the lack of First Nations artists in the São Paulo Biennale – Baniwa was not an official artist in the exhibition. The character he inhabits, named *Pajé-Onça*, surveys the physical and spiritual spaces of the exhibition, ritually assessing the lack of First Nations participation in these international exhibitions.

It is a First Nations artist who must culturally 'invade' institutional space in order to make a point about this glaring lack of visibility – note the suspicion of security guards and the public who watch on.

In ripping up a book titled *A Brief History of Art* with his hands – the Mona Lisa on its front cover and devoid of any First Nations inclusion – the artist enacts a ritualistic killing of an institutional system in which First Nations voices and points of view are erased through conscious exhibition and publishing activities.

Baniwa's performances draw attention to the difficulties involved in representations of identity. These are inevitably tied to the colonial and western voyeuristic lens, as well as oppressive aspects of colonial histories and stories normalised in institutionalised environments – this demonstrates that, at times, the artworld is not without ignorance, nor does it function independently of these colonial histories.

SYED SHAHRIYAR

**Born 1992 in Srinigar, Kashmir
Lives and works in Srinigar**

Syed Shahriyar is a documentary photographer and filmmaker whose work documents the exhilaration of the struggle for freedom in Indian-held Kashmir, and the violence of its consequences. Shahriyar's new short film *Pushed to the wall* is a trailer for a larger documentary film in progress. It reflects on the popular uprisings in Kashmir since 2008, resulting in a new generation of Kashmiri youth increasingly moving towards armed rebellion, with 2018 the deadliest year in a decade. On 5 August 2019 the Indian parliament passed a decree abolishing Article 370 of the constitution which had given a measure of autonomy to the Muslim-majority Himalayan region, which is now in a state of lockdown.

Pushed to the wall: Kashmir on the road to rebellion 2019

video, colour, sound

2:49 mins

Editor: Nausheen Khan

Music: Ali Saffudin

Courtesy the artist

TONY ALBERT

**Born 1981 in Townsville, Australia
Lives and works in Sydney**

You Wreck Me 2020

video, colour, sound

4:06 mins

Director: Tony Albert

Editing: Andrew Haining

Videography: Rhett Hammerton

Music performed by Elly Conomos

Courtesy the artist and Sullivan+Strumpf, Sydney

Commissioned by the Institute of Modern Art, Brisbane,

for Making Art Work 2020

In *You Wreck Me*, artist Tony Albert assumes the role of a trickster. An archetypal character, featured throughout folklore, religion, and mythology, tricksters use their charm and cunning intellect to teach laypeople important morals and life lessons. Drawing inspiration from this historical trope, Albert's trickster explores the complexity of memorialisation and nationalism through the lens of parody.

Playing on Australia's self-deprecating humour (known as 'taking the piss'), *You Wreck Me* not only offers an hilarious reimagining of Miley Cyrus's infamous video clip *Wrecking Ball*, but a sharp and timely questioning of our national history. Unlike the original version, which depicts a naked Cyrus straddling a wrecking ball, Albert's interpretation takes on a more political tone, with the artist sitting atop a suspended exercise ball, ploughing down monuments of Captain Cook. Painted up for ceremony, Albert's impersonation here recalls the reductive representations that are often imposed on First People.

— Liz Nowell

MUSA N NXUMALO

Born 1986 in Soweto, South Africa

Lives and works in Johannesburg, South Africa

The Anthology of Youth 2020

video, sound

3:49 mins

Courtesy the artist and SMAC Gallery, Cape Town / Johannesburg / Stellenbosch

Music credits:

Intro by J.Cole; The Return feat. Freddie Gibbs by Danny Brown; and Kush Coma (feat. A\$AP Rocky & Zelooperz) by Danny Brown

Musa N. Nxumalo's ongoing project, *The Anthology of Youth*, is marked by a convergence of twin concerns that Nxumalo has been exploring over recent years – revolving around the idea of the photographer and his medium as both author and witness. Nxumalo has been steadily developing a unique visual vocabulary that delicately balances his interests in social documentary and fine art photography. To this end, he astutely employs the black and white 'film' construct in images that courageously consider and capture the appearances and experiences of contemporary black South African youth. This results in a photographic oeuvre that oscillates between great empathetic intimacy and journalistic distance with unmissable humanity.

The Anthology of Youth is more than just a collection of impressions and appearances. It is a call to the viewer to look for messages, clues or opportunities that enable them to see something beyond a first assumption. These are photographs that bear witness to the mighty impulses that enabled Nxumalo to give us a closer view of life's vital forces.

— Percy Mabandu

WARWICK THORNTON

Born 1970 in Alice Springs, Australia
Lives and works in Alice Springs

“

A life in question will unfold tattoo parlour to the tote of this glass pipe the nation shall rise up in a hail of burn outs, black eyes and southern crosses.”

Warwick Thornton's bold video installation *Meth Kelly 2020* explores how Australia's colonial frontier narrative has been shaped by the imaginary heroic actions of the cult figure Ned Kelly. The work questions the legitimacy of Kelly's hero status through a modern reinterpretation of his moral persona. Thornton skews the national narrative rooted in the romance of a Western, by transforming Kelly into a “meth head robbing a 7-Eleven”, placing him in a banal (sub)urban delinquent realm, far removed from cult status.

Meth Kelly 2020

single-channel digital video, colour, sound

12:00 mins

Courtesy the artist and Anna Schwartz Gallery, Melbourne

Commissioned by the Biennale of Sydney

VICTORIA HUNT

**Born on the land of the Yugambah people, Surfers Paradise, Queensland
Lives and works on the land of the Gadigal people of the Eora Nation, Sydney
Ancestral Affiliations are Te Arawa, Ngāti Kahungunu, Rongowhaakata,
English, Irish and Finnish**

Victoria Hunt's *TAKE* 2019 draws together mana wahine (female knowledge), dance and archival materials to retell the story of the removal of the ancestral Māori meeting house, Hinemihi o te Ao Tawhito, from Aotearoa/New Zealand to England in 1892. *TAKE* constitutes an emotional engagement with history, and a call for the restitution of cultural material to the places from which they originally came.

TAKE 2019

single-channel digital video, colour, sound

9:19 mins

Courtesy the artist

Originally supported by Sydney Opera House Digital Mentorship

Program with editor/producer Margot Nash

REHAB NAZZAL

Born 1986 in Mildura, Victoria

Lives and works Toronto, Canada; Bethlehem and Ramallah, Palestine

A Night at Home 2009

single-channel digital video, colour, sound

4:00 mins

Courtesy the artist

“

A Night at Home is a sound work of a military night intrusion on Palestinian civilians that also offers a visual experience through the inclusion of English subtitles of whispered dialogue and glances of flickering light between mother and child. It was recorded in the Jenin area of Palestine while visiting my mother with my children. After midnight we woke up to sounds of bombing and shooting, terrified and disoriented. My son was asking questions that I as a parent was unable to answer. Neither was my mother able to answer my questions.

Israeli occupation forces regularly invade Palestinian communities at night, inflicting terror, conducting home raids, and arresting activists who demand an end to the occupation of their homeland. With the absence of light, hence the absence of image, sensorium sensation dominates the sense of place for those who encounter such experiences.”

Rehab Nazzal's *A Night at Home*, created in a conflict zone in the Jenin area of Palestine, bears the formal traces of these conditions, conveying meaning through sound and the whispered words of a stranger.

COLECTIVO AYLLU

Formed 2009 in Madrid, Spain
Live and work in Madrid

Alex Aguirre Sánchez
Born 1973 in Quito, Ecuador

Leticia / Kimy Rojas
Born 1969 in Guayaquil, Ecuador

Francisco Godoy Vega
Born 1983 in Santiago, Chile

Lucrecia Masson
Born 1981 in Ombucta, Argentina

Yos Piña Narváez
Born 1984 in Caracas, Venezuela

“*We remember that we are alive by our ancestors.
We resist with pleasure. We resist with our open colonial wounds.
We resist occupying the streets shouting against white supremacy.*”

Colectivo Ayllu is a collaborative research and artistic-political action group formed by migrants, people of colour, queer and sexual-gender dissidents from the ex-Spanish colonies. Their work draws upon long memories of colonial pain and contemporary realities of racism and violence, border control and detention centres, and modern technologies of surveillance, regulation and control. The collective proposes a critique of white supremacy and European colonial heteronormative ideology.

beautiful features 2020

single-channel digital video, colour, sound

5:00 mins

Courtesy the artists

Presented at the 22nd Biennale of Sydney with generous support from Australian Print Workshop and Open Society Foundations, and assistance from Acción Cultural Española (AC/E) and NIRIN 500 patrons.

In their film *beautiful features 2020*, Colectivo Allyu employ dance and protest as political strategies in an exhilarating critique of western and heteronormative constructions which persist in the Spanish colonial context. As they express: ‘In 2020 we, Black and Indigenous sodomites, are still alive and with wounds we dance the pain away.’

TERESA MARGOLLES

Born 1963 in Culican, Mexico

Lives and works in Mexico City and Madrid, Spain

Aproximación al lugar de

los hechos (Proximity to the scene) 2020

video, sound, colour

54:30 mins

Commissioned by the Biennale of Sydney with assistance from
Acción Cultural Española (AC/E), Embassy of Spain and Galerie
Peter Kilchmann

Courtesy the artist

The artist also acknowledges student volunteers from

The National Art School: Terhi Hakola, Nathan Hale, Carolyn Lee

The blood that has soaked into the sites, the hair and body odour, are remembered amongst the sites' other accumulated particles. These particles are collected through sponging the sites with water – collecting what residue remains – of which we are all witnesses.

“The stabbed body, open in multiple wounds, in its interior lays the evaporating remains, drop by drop like a never closing wound, always suppurating.”

This work references the places where homicides and disappearances of women have occurred. The violent events took place in Sydney and its surrounding suburbs. Teresa Margolles' work is an accumulation of violent acts, plotted through a complex memorial to lives lost and to sites where trauma continues to resonate and bare material traces of the violence perpetrated.

Margolles visited sites where women and trans women have been murdered.

Margolles and a group of participants, students from the National Art School, developed performative actions to collect the essence of each scene using water and absorbing material from the site. These actions, here documented on video, also inform Margolles' installation at the Biennale of Sydney, a room defined by a perimeter of red industrial curtains, in the interior of which are 20 steaming iron plates on which drops of water fall. This is the water that was absorbed in the documented and aforementioned scenes.

MOARA BRASIL AND JANAÚ

Moara Brasil

Born 1983 in Pará, Brazil

Lives and works in Sao Paulo and Pará

Janaú

Born 1983 in Rio de Janeiro, Brazil

Lives and works in Ubatuba, Brazil and itinerant

Kunhã Strength 2019

single-channel digital video, colour, sound

14:05 mins

Courtesy the artists

“*The history of Brazil is marked by innumerable violence against the native people of its territory, in recent years there has been a greater articulation between the native population, including the presence of representatives in the National Congress. For the indigenous, the territory is fundamental to the traditional way of life, it is there that the relations between the community and spirituality are structured in deep connection with nature. That's why to protect native people is to protect the environment.*

The indigenous women's strength calls for 'Territory: our body, our spirit' because the earth is sacred as well as each of the beings that inhabit it, in body and spirit. Their power is an answer to the colonial violence that historically has tried to destroy their traditions and the nature, it's a fight against oppression to the women's bodies, to the mother nature body.”

MOARA BRASIL AND JANAÚ

‘Kunhã’ means woman in the indigenous language Tupi-Guarani, still alive for many Indigenous people of Brazil.

In August 2019, the First Indigenous Women’s March took place in Brasília, the capital of the country. With the slogan ‘Territory: our body, our spirit’, woman from all over the country came together to demand the demarcation of their traditional lands as well as to ask for more public policies to protect their communities. For the very first time almost two thousand women gathered in the political center of the country in a historic act.

Recently, with the pandemic situation of the world, activists from all over the country are making a strong effort to protect the communities from COVID-19. As of July 2019, more than one hundred indigenous people have died, some of whom were important spiritual and political leaders of their people.

JUSTIN SHOULDER

Born 1985 in Warrang/Sydney
Lives and works in Warrang/Sydney

AEON†: EP I 2020

single-channel video
 7:47 mins

Concept, Direction, Performer and Designer: Justin Shoulder
 Co-Director & VFX: Tristan Jalleh
 Sound Composition: Corin Iletto
 Costume Design: Matthew Stegh, Anthony Aitch, Justin Shoulder
 Cinematographer: Alex Davies
 Photographer: Liz Ham
 Production Assistant: Verity Mackey
 Produced by Insite Arts

Presented at the 22nd Biennale of Sydney with generous assistance
 from the Powerhouse Museum
 Courtesy the artist

“**Free falling they recall the past
 in order to imagine a future
 of infinite-love-possibility.
 Rhincodon cruise through
 oceanic malls, Bakunawa ride
 countercurrents all the way to the
 Skyscraper: Jaws of the Horizon
 aka The Edge. Future life forms
 abound vertically in the great
 continual unfolding...**”

In this first video episode *AEON†: EP I* an ecology of interspecies elementals shapeshift in coalition. Bakunawa (serpent-dragon) are summoned to ride the counter-currents of the revolution. Filipinx Myth, Puppetry, pageantry and ritual meet to elaborate a syncretic futurism.

Aeon—meaning a vital force, or an indefinite period of time—bears tension with †(dagger): the symbol placed beside the name of a species indicating it has become extinct. The world of *AEON†* speculates a realm between the infinite and the definite. *AEON†* births a hypnotic ecology of beings that emerge from the muck of a decomposing parallel world.

JUSTIN SHOULDER

The work extends on Shoulder's Phasmahammer, an eco-cosmology of alter personas based on queered ancestral myth. Creatures birthed are embodied through hand-crafted costumes and prosthesis and animated by their own gestural languages. Phasmahammer believes in performance and shared ceremony as communal medicine for difficult times.

Phasmahammer is a founding member of queer artist collective The Glitter Militia (Monsta Gras, Pink Bubble) with partner and key collaborator Matthew Stegh and Club Ate with collaborator Bhenji Ra. Their works have been presented across Australia and Internationally where they work between gallery, nightclub, theatre and cinema contexts.

Recent performance highlights include: La Manutention performance artist in residence at the Palais de Tokyo, Paris 2019, The Prague Quadrennial of Stage Design, 2019, Premiere of theatre work Carrion, Performance Space, Sydney (AUS) + subsequent tour to Artshouse, Melb (AUS), Fusebox Festival, Texas (USA), Museum Macan, Jakarta (IDN), Roskilde (DEN), M+ (HK), Singapore Art Museum (SGD). Asia Pacific Triennial 8 GOMA (AUS). In October 2020, Shoulder will premiere the first live episode of AEON†, for Performance Space, Liveworks Carriageworks Sydney.

15 SCREENS

15 Screens was initiated as a platform to exhibit artists in juxtaposition to interconnected themes. Broken into separate reels for the purposes of NIRINNAARM's online delivery, the series hosts a variety of moving image material, from artistic video work, documentary and archival footage, to infomercials, music video clips and short film. Though varied in style, these stand-alone works are united in their expression of critical issues, humour, beauty, calls to action, and at times marginalised histories that demand our attention.

The diverse range of artists, creatives and filmmakers participating in 15 Screens present us with unique and compelling stories.

James Tylor's visual essay *Karta Pintingga* (*The Island of the Dead*) captures a sense of place on Kangaroo Island as well as its complex history, while Saroeun Blong's work *Where's my father?* 2019, commissioned and acquired by the Bophana Audiovisual Resource Center in Cambodia offers fresh perspectives of humanity, perseverance and family from which to relate our own lives.

In Salote Tawale's work, the artist uses her own body to portray all of the characters within a superhero narrative, commenting on what is perceived as the 'normal body' within Australian society. The Colli Crew, a group of school kids from Collarenebri Central School in remote New South Wales, have produced and performed in music videos, commenting on the struggle for rights and equality, and reflecting on social, political and economic opportunities for First Nation Australians. As they say, 'Change comes from you, from me, from us, and that's fact.' Finally, Adrian Stimson's video connects to his photographic series *Buffalo Boy* which was exhibited as part of in NIRIN at Campbelltown Art Centre in Sydney; a parody of Buffalo Bill and a fusion of identities where characters fight the colonial project.

15 SCREENS

JAMES TYLOR

Born 1986 in Mildura, Victoria

Lives and works Canberra

***Karta Pintingga (The Island of the Dead)* 2020**

single-channel digital video, black and white, silent

10:00 mins

Courtesy the artist

THE COLLI CREW

Formed 2010

**Live and work in Collarenebri,
New South Wales**

***Close That Gap* 2010**

single-channel digital video, colour, sound

2:55 minutes

Courtesy the artists

SAROEUN BLONG

Born 1998 in Ratanakiri, Cambodia

Lives and works Ratanakiri

***Where's my father?* 2019**

single-channel digital video, colour, sound

9:20 mins

Courtesy the artist and Bophana Audiovisual Resource Center,
Phnom Penh

ADRIAN STIMSON

**Born 1964 in Sault Ste. Marie,
Canada**

Lives and works Alberta, Canada

**A member of the Siksika (Blackfoot)
Nation, located on Treaty 7 Territory
in southern Alberta, Canada**

***Buffalo Boy Dreams in 4 Directions* 2020**

single-channel digital video, black and white, sound

10:00 mins

Courtesy the artist

SALOTE TAWALE

Born 1976 in Suva, Fiji

Lives and works Sydney

***Super* 2003**

single-channel digital video, colour, sound

2:46 mins

Courtesy the artist

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The diverse range of artists, creatives and filmmakers participating in 15 Screens present us with unique and compelling stories. Works by Rany Phok and Sithort Ret, commissioned and acquired by the Bophana Audiovisual Resource Center in Cambodia offer fresh perspectives of humanity, perseverance and family from which to relate our own lives, while IraQueer's work is part of an animated series, produced in local dialects, to educate about misconceptions and prejudices effecting LGBT+ people in Iraq, labelling them as mentally ill, sinners, and outsiders. In Salote Tawale's work, the artist uses her own body to portray all of the characters within a superhero narrative, commenting on what is perceived as the 'normal body' within Australian society.

15 SCREENS

RANY PHOK

Born 1991 in Ratanakiri, Cambodia
Lives and works in Phnom Penh,
Cambodia

Don't Give Up 2019

single-channel digital video, colour, sound

11:00 mins

Courtesy the artist and Bophana Audiovisual Resource Center,
Phnom Penh

IRAQUEER

Founded March 2015

Transgender in Iraq 2017–18

single-channel digital video, colour, sound

2:00 mins

Courtesy IraQueer Organization; LGBT+ Iraqis, between myths,
violence, and personal struggle

SITHORT RET

Born 2001 in Ratanakiri, Cambodia
Lives and works Pou Cha Village,
Mondulkiri, Cambodia

Last hope 2019

single-channel digital video, colour, sound

13:19 mins

Courtesy the artist and Bophana Audiovisual Resource Center,
Phnom Penh

SALOTE TAWALE

Born 1976 in Suva, Fiji
Lives and works Sydney

Rollergirl 2004

single-channel digital video, colour, sound

2:51 mins

Courtesy the artist

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15 SCREENS

THE COLLI CREW

Formed 2010

**Live and work in Collarenebri,
New South Wales**

Talk of the Town 2011

single-channel digital video, colour, sound

2:45 mins

Courtesy the artists

CHHOUK LOEURN AND PRING PROEL

Chhouk Loearn

**Born 1998 in Banteay Meanchey,
Cambodia**

Pring Proel

**Born 1990 in Banteay Meanchey,
Cambodia**

Live and work in Banteay Meanchey

Worry 2019

single-channel digital video, colour, sound

15:48 mins

Courtesy the artists and Bophana Audiovisual Resource Center,
Phnom Penh

IRAQUEER

Founded March 2015

***Feelings and struggles of a young man like
me 2017–18***

single-channel digital video, colour, sound

1:34 mins

Courtesy IraQueer Organization; LGBT+ Iraqis, between myths,
violence, and personal struggle

THE COLLI CREW

Formed 2010

**Live and work in Collarenebri,
New South Wales**

For My People 2013

single-channel digital video, colour, sound

2:57 mins

Courtesy the artists

LEAN MANG AND VUNNENG LENG

Lean Mang

Born 1995 in Ratanakiri, Cambodia

Vunneng Leng

Born 2001 in Ratanakiri, Cambodia

Live and work in Ratanakiri

Endure 2019

single-channel digital video, colour, sound

11:40 mins

Courtesy the artists and Bophana Audiovisual Resource Center,
Phnom Penh

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The diverse range of artists, creatives and filmmakers participating in 15 Screens present us with unique and compelling stories. IraQueer's work is part of an animated series, produced in local dialects, to educate about misconceptions and prejudices effecting LGBT+ people in Iraq, labelling them as mentally ill, sinners, and outsiders. The Colli Crew, a group of school kids from Collarenebri Central School in remote New South Wales, have produced and performed in music videos, commenting on the struggle for rights and equality, and reflecting on social, political and economic opportunities for First Nation Australians. As they say, 'Change comes from you, from me, from us, and that's fact.' Finally, Vet Mourng's work *Ulcer in mind* 2019, commissioned and acquired by the Bophana Audiovisual Resource Center in Cambodia offers fresh perspectives of humanity, perseverance and family from which to relate our own lives.

15 SCREENS

IRAQUEER

Founded March 2015

Feelings of a lesbian woman in Iraq 2017–18

single-channel digital video, colour, sound

2:00 mins

Courtesy IraQueer Organization; LGBT+ Iraqis, between myths, violence, and personal struggle

THE COLLI CREW

Formed 2010

**Live and work in Collarenebri,
New South Wales**

Legends 2012

single-channel digital video, colour, sound

3:19 mins

Courtesy the artists

IRAQUEER

Founded March 2015

Is homosexuality a disease? 2017–18

single-channel digital video, colour, sound

1:36 mins

Courtesy IraQueer Organization; LGBT+ Iraqis, between myths, violence, and personal struggle

THE COLLI CREW

Formed 2010

**Live and work in Collarenebri,
New South Wales**

Change the game 2011

single-channel digital video, colour, sound

4:18 mins

Courtesy the artists

VET MOURNG

Born 1997 in Ratanakiri, Cambodia

Lives and works in Ratanakiri

Ulcer in mind 2019

single-channel digital video, colour, sound

13:03 mins

Courtesy the artist and Bophana Audiovisual Resource Center, Phnom Penh

IRAQUEER

Founded March 2015

LGBT+ community killed in Iraq 2017–18

single-channel digital video, colour, sound

1:35 mins

Courtesy IraQueer Organization; LGBT+ Iraqis, between myths, violence, and personal struggle