

RISING :

Shadow Spirit Social Story

This relaxed guide is for people coming to visit Shadow Spirit. It will tell you about how to get to the exhibition. It will tell you about:

- How to buy tickets
- Exhibition Information
- How to get to the exhibition
- What to expect at the exhibition

If any of this is confusing you can email Sarah at access@rising.melbourne. She can answer any questions about the accessibility of the exhibition.

Buying Tickets

You can buy tickets

- online by visiting the [Shadow Spirit tickets page](#).
- on the phone by calling 03 9662 4242
- by emailing ticketing@rising.melbourne
- At the Box Office counter at the exhibition, if there are tickets still available when you arrive.

It is good to buy tickets before you go, because session times can sell out for Shadow Spirit.

Exhibition Information

Shadow Spirit is an exhibition of 30 First Nations artists. Shadow Spirit is designed culturally to welcome and consider the audience experience.

The exhibition is upstairs at Flinders Street Station. Upstairs at Flinders Street Station is also called the Ballroom. The entry door is on Flinders Street near The Boost Juice shop. It is also near the corner of Flinders and Elizabeth Streets.

The exhibition is open on:

Wednesdays, Thursdays and Sundays from 11AM to 7PM, with last entry at 6PM

Fridays and Saturdays 11AM to 10pm, with last entry at 8.45PM

Low Sensory Session

The low sensory session is on Sunday 16 July, from 11am to 12:30pm.

This means the audio levels and lighting levels are adjusted for sensory access between these times.

People sometimes stay in the exhibition for 75 minutes. If you want to stay for a long time in the exhibition, buy a ticket for 11am, 11:15am or 11:30am. If you want a short visit, then buy a 12 noon ticket. With a 12 noon ticket, you will have 30 minutes in the low sensory session. After 12:30pm the exhibition settings change back to the standard exhibition mode.

Art work descriptions and content advice are at the end of this document. There is also a Shadow Spirit [Sensory Map](#) available.

Getting There

This [RISING: Flinders Street Station Venue Navigation Video](#) shows how to get to the entry door of the exhibition at Flinders Street Station.

The entry door is on Flinders Street. The door is green and to the left of Boost Juice. There will be RISING staff and a RISING LED sign next to the door. On the ground is a RISING circle picture with a QR code.

For physical access information like accessible parking and toilets, visit the [Flinders Street Station venue page](#) on the RISING website.

Box office

Just inside the entry door is a Box Office counter, where you can buy tickets, show your tickets and ask for information. There will be one or two staff members there to help.

Exhibition Space

The Shadow Spirit exhibition is on Level 3. To get to Level 3, take the stairs to the right of the Box Office counter. Or take the lift to Level 3. The lift is left of the box office counter, behind the box office counter, So go left and then turn right.

.You will hear a little bit of sound from speakers near the lift on the ground floor as you enter.

Friendly Staff

On level 3 there is a staff member at the start of the exhibition to answer any questions. Most of the rooms also have a staff member to help.

Dark hallways

There are several exhibition rooms which are accessed by one long hallway. The lighting is dim. Several spotlights are pointed up towards the ceiling, casting a reflective glow. The lights change from blue to purple then back to blue, slowly on a cycle over time.

Portable chairs

There are portable chairs that you can use at any time. They are located by the lift on level 3, near the festival staff member. You can ask the festival staff member for a chair.

Artwork information

In some rooms there is information typed up on plaques on the wall. In each room there is a black metal stand with a little yellow light, shining on a QR code. When you point your smart phone camera on these QR codes, your smart phone will open a website about the artist and the art work in that room.

Audio Guide

If you want to read or listen to the artist and art work information before you arrive, you can find it on the [Shadow Spirit audio guide webpage](#).

You can also find the same information on our [audio guide spotify playlist](#).

While at the Exhibition

Touching the art works is not allowed.

Except for the reverse braille in the last room in the first section of the corridor.

Toilets

There are gender neutral toilets at the end of the first section of exhibition corridor on Level 3. The accessible toilets are in Flinders Street Station.

Lounge and Quiet Space

The lounge on Level 2 is a large room with comfortable chairs, table and pot plants. There are three large windows that let a lot of sunlight in. The lounge is a relaxed and quieter environment and is open for the whole season of Shadow Spirit. From 1:30pm the merchandise is sold in the lounge.

On Sunday 16 July there will also be a quiet space in the corner of the lounge on level 2. This is available for the time of the low sensory session. This is a cozy corner of the lounge that is sectioned off with a material wall for more low light and privacy.

Merchandise

Merchandise are objects that you can buy that have the RISING logo or pictures of art work on them. Examples of merchandise are items of clothing, cups, badges and beanies. If you would like to buy RISING and Shadow Spirit merchandise, the shop is open from 12:00pm every day. At Shadow Spirit, the shop is on level 2, inside the lounge area. You can also [click here to purchase merchandise online.](#)

Lift or stairs

To go from the entry to the exhibition on Level 3 and Level 2 you can take the lift or the stairs.

There are 82 stairs between the ground floor and Level 3

The Exit

You leave the exhibition and lounge by the same way you entered. You can take the lift or stairs down to the ground floor. You will hear a little bit of sound from speakers near the lift on the ground floor as you leave.

Feedback

After attending the exhibition you may get an email survey asking you questions about your visit. This survey is optional. You can choose whether or not to fill it out.

You can also give feedback at any time by emailing RISING at feedback@rising.melbourne

Descriptions and Content Advice

Here are content advice and descriptions of each art work. The descriptions are in the order of art work that you experience while at Shadow Spirit. The descriptions of the art works have been written by curator Kimberley Moulton.

1:

Aunty Zeta Thomson,

Spirits Of The Land (2023)

As you walk in the room there are 4 large canvasses that are between 2-3 meters in length and height. On them are prints of paintings by Aunty Zeta that feature Mookies (spirit beings long and in white), Hairy Bekka who is a tall lanky creature with lots of hair that flows from its body, Min Min lights that are glowing orbs of light and trees that feature markings on them of diamond shapes.

Across a corner across on the left hand side of the entry is a blank canvas that has a projection on it. This projection is animated a river scene that features the creatures and spirits from Aunty Zeta's paintings along with a flowing river with Aboriginal people on canoes, daily life along the river bank, people clapping clapsticks, building fires for smoking ceremony, carrying boomerangs and with children. There are longneck turtles swimming, emus and kangaroos on the ground and cockatoos flying. There are gum trees swaying in the wind with native flowers blooming. The audio is Aunty Zeta playing clap sticks and signing a welcome song.

2:

Brian Robinson

Zugubal : The Winds And Tides set the Pace (2023)

This work has a projection going across the entire room. This is a moving image projection, which means it looks like pictures quickly moving across the floor, walls and ceiling. Imagery,

As you enter Brian's installation you first walk towards a large black wall that has a vinyl-cut print hung on it. The vinyl-cut print is 2 meters long by 1 meter high. It is black and white and tells a story of Torres Strait Islander celestial beings, seasonal relationships to land and also incorporates popular cultural references from Star Wars, Star Trek, Futurama, Dr. Who, Wall-E and spacecrafts such as the Hubble Telescope and Sputnik. There are many animals represented in the work - sea turtle, pelicans, stingray, crocodile, mangrove mussels, goanna, barracuda, sawfish, sardine, Queenfish, frigate birds and a

Torresian Imperial pigeon. There are also cultural motifs, designs and characters that represent the zugubal.

There is a moon and sun and yam vines growing along the print. There is the northwest wind (Kuki) and southeast wind (Sager) represented by masked figures blowing wind. There is a European sailing ship from the 19th century and a traditional Torres Strait outrigger canoe. There are many star constellations also represented across the print including two asteroids that are named after two Torres Strait leaders, Dr Martin Nakata and Segar Passi.

3:

Paola Balla

Mok Mok Murrup Yakuwa (2023)

This work has flashing imagery in the video.

As you enter the room there is a large steel structure frame which is in the shape of a Triangle. The frame is covered in bush-dyed silk, which smells of gum and soil of the land and is soft grey in colour. You enter the bush dyed room from the tip of the triangle and are greeted by a film that is about 4 meters wide and 3 meters high. The film depicts the story of Mok Mok the devil woman. There are scenes of a river and bushland and flashes of Mok Mok appear. You do not see her face but you see her body and long flowing black hair. At times she is standing in a river, other scenes you see her reach through an old cottage window into the dark. The last scene ends with mok mok walking away from the camera into the bush.

4:

Karla Dickens

Deeply Rooted (2023)

The artwork involves four tree roots that are one meter wide by approximately 1 meter high, they are clustered within the space and about 3 meters apart. The tree roots are upended, sawn apart, and sitting on low flat trolleys that are a grey/silver colour. The roots were collected from the artist's home region in Lismore after the devastating flooding of 2022 and have been created into sculptural forms with found objects and items from Karla's collection. These reclaimed items include rusted saws, petrol pump handles, scissors, 1950s kitsch sculptural faces of Aboriginal people, metal irons from the early 19th

century, rusted metal pieces and wooden lettering that says memorial. The colours that feature in the works are brown, rusted orange and black.

5:

Vicki Couzens

Peert Koorook -

Guardian Of Womens Country (2023)

The sculptural form of the Karrooy (bandicoot), who is Peert Koorook's companion is 4 meters long and close to two meters high. It has a projection in black and white appearing across its form. The projection features three Aboriginal women walking through the bush with white ochre paint on their feet, legs, arms and face, the ochre on their feet is reminiscent of the shape of a bandicoot. They are wearing feather headpieces. The projection with sound scape evokes a sense of when we travel the spirit world in our dreaming/nightmares. The soundscape comprises sounds of Country, sound effects, vocalisations, and song in Gunditjmara language.

6:

John Prince Siddon

High Country (2023)

This work has slowing pulsing neon lights.

High Country is a vivid installation in a contained room of approximately 4 meters by 5 meters square. There are two doors to walk through on either side and the walls are covered in a wallpaper made from images of blue water and kangaroos of John Prince Siddons paintings. On the front wall there is a neon light design in red that depicts three circles with a linear line that runs through on a vertical.

The installation features two large painted canvases, one focusing on the flooding of Fitzroy crossing and has lots of blue colour in it. The perspective is from above in some sections, a bird's eye view of the flooded river and next to it there is concentric circles in red, blue and pink with a depiction of a cow also on it. There are dots on paintings that are Walmajarri designs and text that says, 'Kimberly SOS rescue Chopper Broome'. The second painting looks at fire and flood and has more reds, oranges and yellows on it. There are animals in one section painted that are ants, cattle, small birds and koalas and there are people in a boat holding a sign that has dot paintings on it.

These paintings are across from each other and approximately 4 meters apart. Between them on the wall is a map of Australia with red, white and black flowers. They are in a design that is similar to the neon design on the front of the wall as you enter. On either side of the map of Australia is a spirit man that has a human top half and fish tail and carrying boomerangs in each hand in a clapping motion, and a woman, with a human top half and hooved feet carrying a digging stick. These are in a glowing green neon light. On the opposite wall there are three painted Kangaroo skins with a circular design similar to the neon.

7:

Judy Watson

watershadow (2023)

The room is around 5 meters by 5 meters and there is a cream pipe scaffolding that goes around the parameter of the room. In the middle of the room there is a scaffolding pole. Hanging off the scaffolding are thick plastic red welding curtains that have brail punctured through them which details various sections the names of Aboriginal and Torres Strait Islander People who have died in custody.

Dispersed through the watershadow installation is dyed fabrics which feature early maps of the flinders street area along with cultural motifs from the artist including a heart string- string that is representative of hair string and Ancestral belongings made of string and also a reference to rope, linking to the brail curtains. There is a video collage which shows water tunnels under the city and the lush landscape of Healesville, connecting the water of the river and the site of Flinders Street. There are sounds of water rushing. Directly opposite the door as you come in there is a heartstring in three-dimensional form rendered in steel, slowly moving.

8.

Hayley Millar Baker

The Umbra (2023)

This work has sounds of thunder, occasional clattering and banging sounds.

The room is dark and surrounded by thick black curtains, there are bench seats against the wall as you enter through the door. There is a large projection of a film on the wall in black and white which features two female characters that

are in a sequence of astral travel, and meeting in a house. There is suspense and moments of quietness.

9:

Julie Gough

Invoke | Inverse (2023)

There are four wooden posts that hold up a mechanism that moves a line around the room in a circular motion about 8 foot tall. On this moving line are silhouettes of people cut out that include men, women and children and dogs. They are in a state of movement, walking and running. On one of the walls of the room are bench seating and a surveillance tower that is reminiscent of colonial watch towers made from wood with a 360-viewing window, this tower holds a projector. On the opposite wall is a video that runs for approximately 20 mins which shows views of the artist's country in Lutruwita (Tasmania) and the site in which her Ancestors walked from. It shows rivers, bush scenes, creeks running, rocks and land formations. It is lush with green, brown, red and blue colours and green foliage at times. The mechanism carrying the silhouettes hanging down, form shadows that move across the landscape, like ghosts on their endless walk to Hobart.

Text in this research uses verbatim language of the early 19th century records.

10:

Rene Wanuny Kulitja

Tiirtjingalpai – practicing care for the spirits of the dead (2023)

This work has a moment of small flashing lights on the ground when the room becomes darker.

As you enter the room there is the glow of desert sunset, orange, yellows and pinks. Straight ahead of you is a projection that is in the window of the building the shape of a half circle. The projection is the artist sitting on a dry river bed under a rocky overhang, the colours of the river bed sand is white and the rocks are deep orange and red.

The artist is saying words in her language that speak to country and the night time coming, when the spirits are coming out.

To the left of this projection is a 6 metre tall tree made of cut steel, there is a silhouette of a mopoke owl in the tree. The tree casts a shadow on the opposite wall when it becomes night-time in the sequence and there are flashes of light

that reference spirits in our periphery. There is a sound work that features a low Humm with sounds of Rene crying, mimicking the spirits and sound of the owl. The sequence takes you from dusk to dawn and then repeats.

11:

Maningrida Arts Centre

Kubumi (2023)

An immersive installation of 25 large-scale fibre weavings that are hung above in a swimming motion, they include crocodiles, Yawkyawk mermaids and stingray. On the floor on low plinths are 17 wood sculptures that are approximately 2 metres tall and stand vertically about half a metre apart. They are painted black with cross hatching design in white, red and orange ochre. There is a film on a wall with sounds of fire crackling and water moving that evokes the lush aqua ecologies of country and features footage of pandanus fibre being smoked and then flowing in the water, looking like the hair of the mermaid. On the floor is an enlarged vinyl of Kubumi waterhole designs which is a black circular water hole and similar cross hatching designs in white, red, black and orange.

12:

Tiger Yaltangki And Jeremy Whiskey

Rock N Roll (2023)

This work has bright and flashing video elements.

As you enter the room you are greeted by an archway that is around 3 meters tall with large hand painted guitars that around the frame. Through this archway is one large LED screen that plays a video work featuring the hand painted vintage AC/DC posters of Tiger Yaltangki. The posters change to the beat of the music which is rock and roll music and they have pink, green, yellow, red, black, blue colours. The posters feature paintings of Mamu spirits that have a round face mouth with smiley teathy grin and little eyes and ears. The Mamu are in the posters with the AC/DC band members, some posters Tiger has painted glasses on the band members, colour on their guitars, different motifs that connect to Tigers culture.

Around the room are cut-outs painted by the artist. One says Tiger and another one says Rock and Roll. There is also a hand painted photo of the artist playing a guitar he has a pink T-shirt on and there are mamu spirits around him.

13:

Warwick Thornton

Way Of The Ngangkari (2015)

This work is on 6 separate screens which are around 180 cm tall and 80 cm wide. Each screen features a different Ngangkari healer, some are holding glowing boomerangs, spears and clubs they glow in a purple colour. They are in the desert and there is a stary night sky. Some have the glow of a fire moving in front of them. They are dressed as Jedi Warriors in white outfits and brown robes. One of the Ngankari healers is elevating in the air above a fire which has green flames. There is a soft sound of a crackling fire.

14:

Dylan Mooney

Message In My Dreams (2023)

This work features a large inflatable python and flashing lighting effects. As you enter the room a large serpent in blue and rainbow colours greets you from above, its head is directly in front of you as you enter and is suspended above. It is around 4 metres long. On the three walls of the room in front and to the sides there is a colourful animation. The animation features a dreamscape of floating islands in the sky with a person sitting on the ground in front of a fire. A Kangaroo, cassowary and eagle come to the person on the ground, the eagle flies across the sky and the kangaroo and cassowary come out of the bush and back in. There are sounds of a crackling fire.

15:

The Mulka Project and Mulkuṅ Wirrpanda

Rarrirarri (2023)

In the centre of the ballroom is a termite mound made from fiberglass. The mound is nearly 3 meters tall and a meter wide. A projection work is mapped across the mound and onto the floor. The projection features termites and ants and butterflies. It also has growing plants that weave throughout the floor at times. The soundscape is of singing and sound of Yolṅu country.