

'encompassing culture' and deny the best interests of any of the other cultures you would otherwise have been a part of.

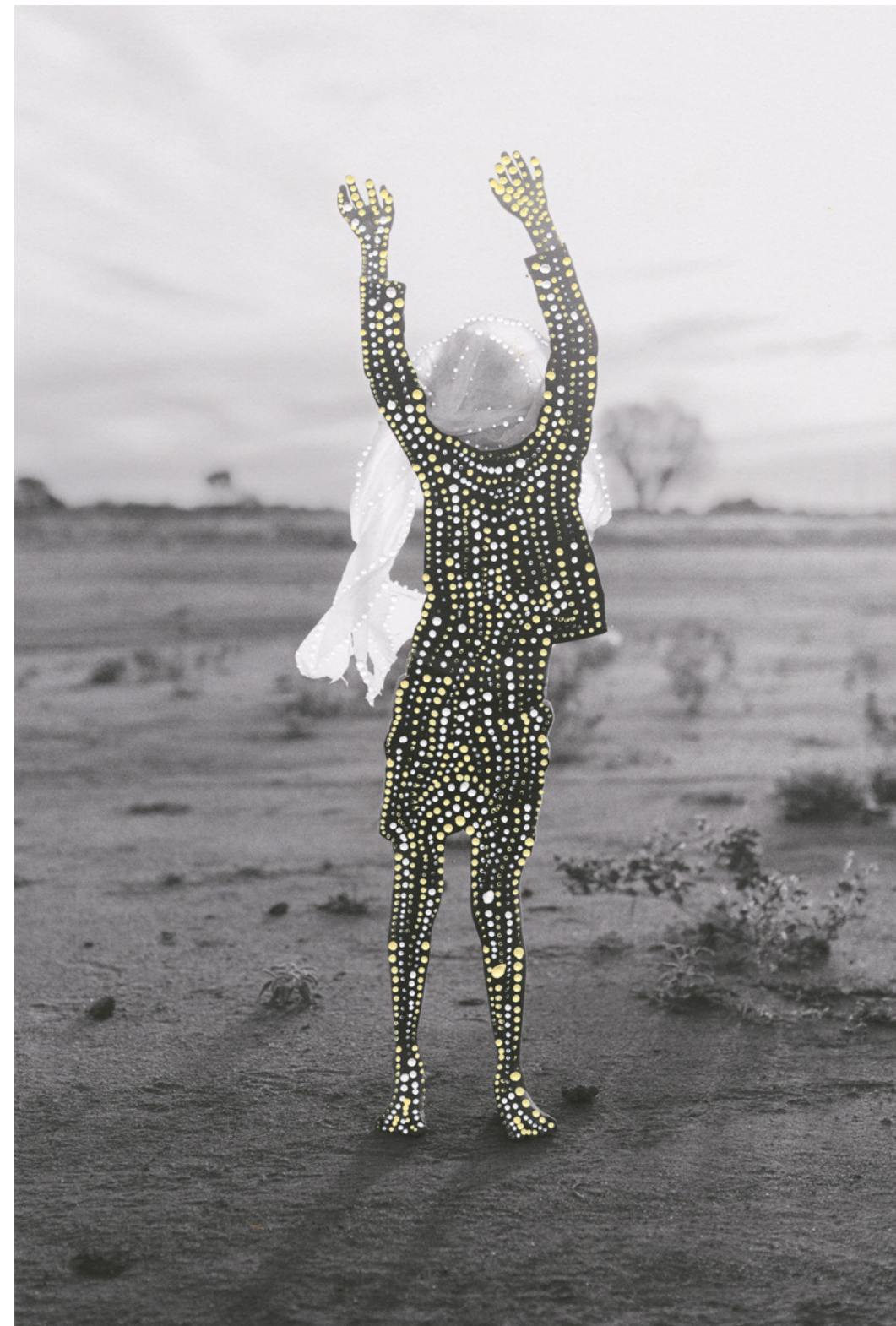
Being Indigenous is political. We are living in a place in time where we are not conquered, but still don't have the power to fully protect ourselves and enforce the treaties through might. It's like we rented one apartment in our building to a bad faith tenant and then they just forced everyone else in the building out and moved their buddies in... and they still haven't paid their rent! It's so infuriating to have no power and have this bully push you around. But I think things are changing for the better. Recently there has been an increasing amount of attention being brought to this idea in Australia's Pay The Rent movement in which non Aboriginal Australians are encouraged to donate money gained through their occupation of Aboriginal land, which we also need in Canada. I actually found out about it because an Australian game development company *House House* said that they are giving 1% of 'Untitled Goose Game' profits to Pay the Rent.

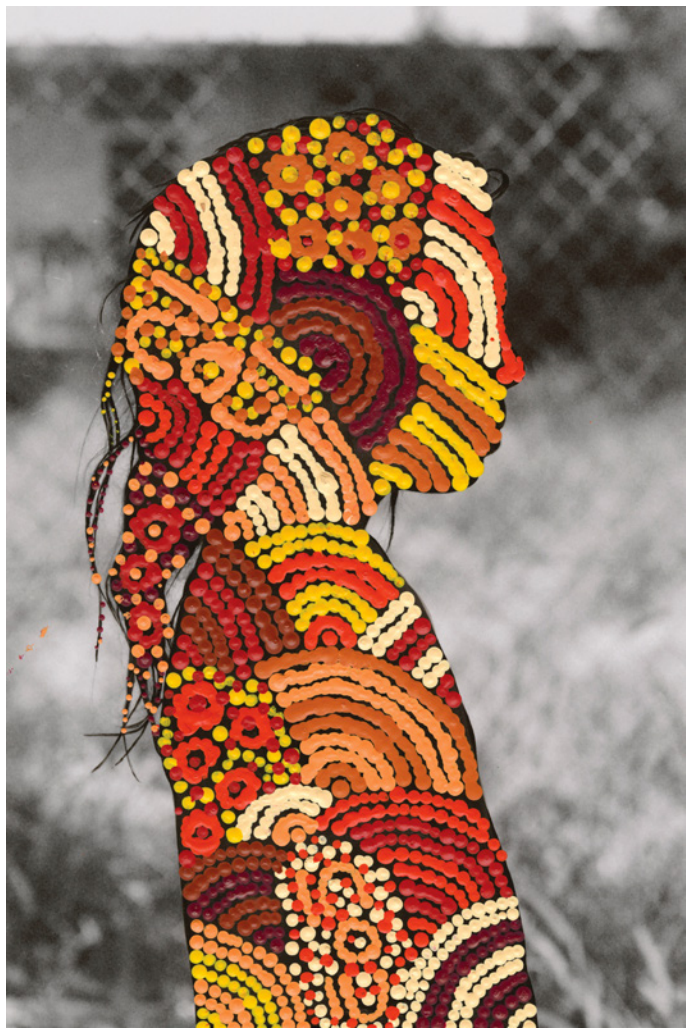
I love the space games can create and I love the opportunity to use games to talk to others about difficult things without opening yourself up to only having your pain consumed for entertainment.

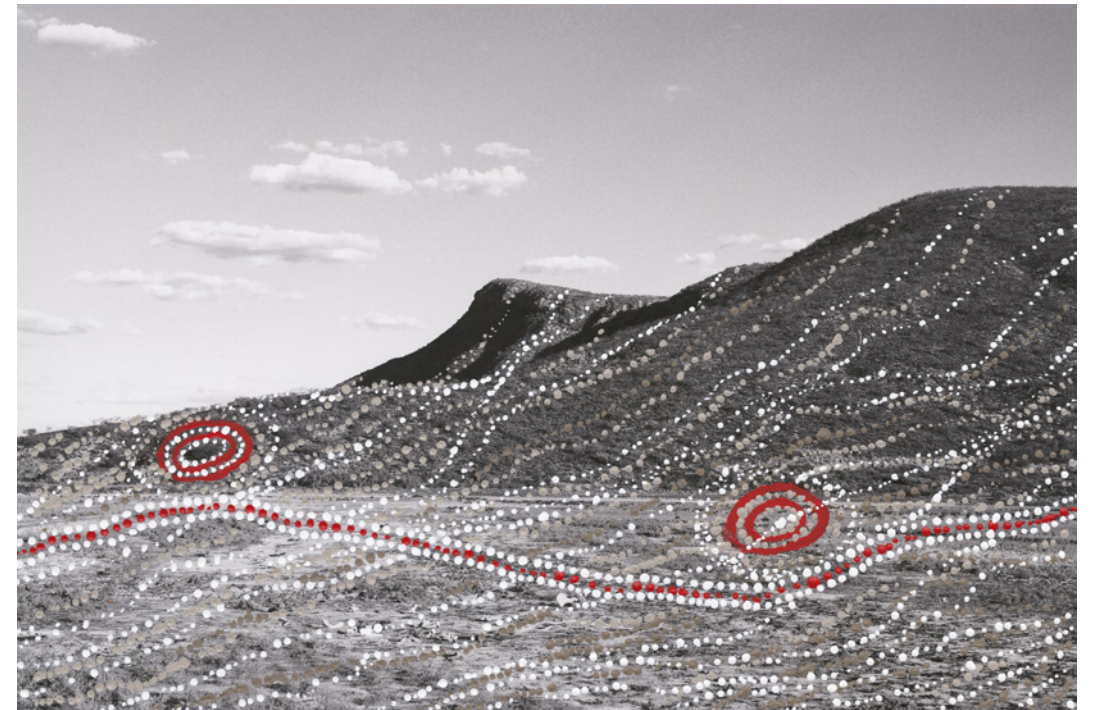
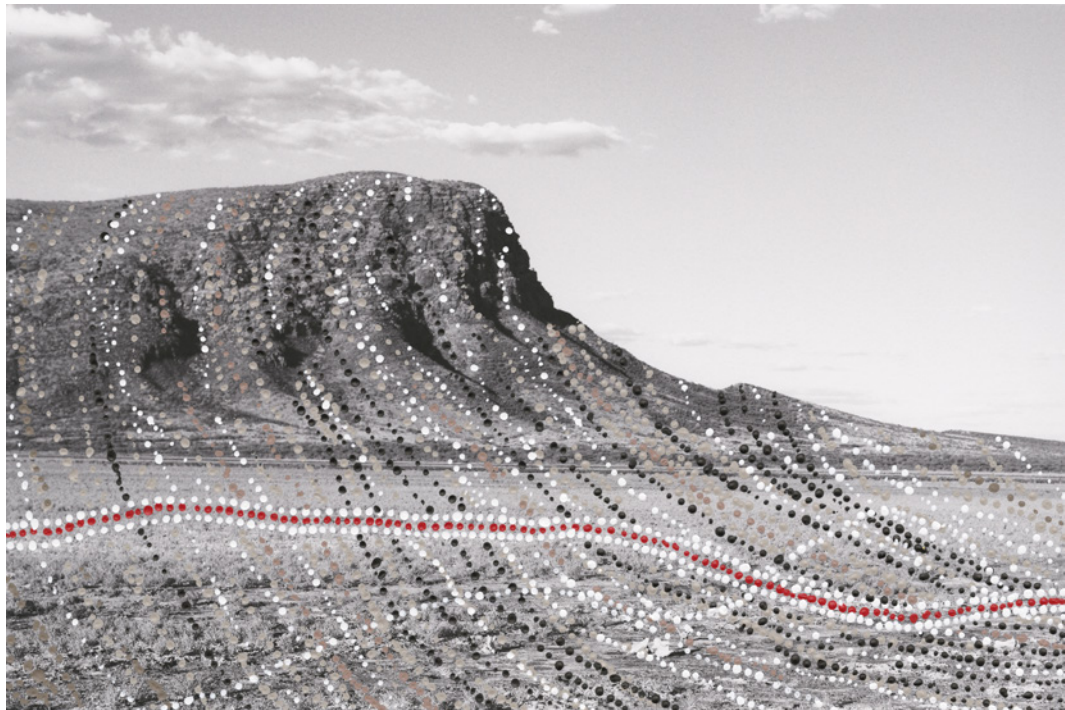
LAURENCE BUTET-ROCH is pursuing a PhD in Environmental Studies at York, where she analyzes the discourses advanced by the visual narratives associated with environmental contamination and systemic environmental racism in Canada and looks back at the work she's produced as a photographer in places where communities must navigate a tense, complex and often conflicting, relation with resource extraction such as Thetford Mines and Aamjiwnaang First Nation. This follows the completion of a Master of Digital Media at Ryerson University that explored how to foster a more generative and inclusive interactive media landscape, where people usually kept to the margins can share their stories in ways that respect and reflect their storytelling traditions. She now teaches Interactive Storytelling at her Alma Mater.

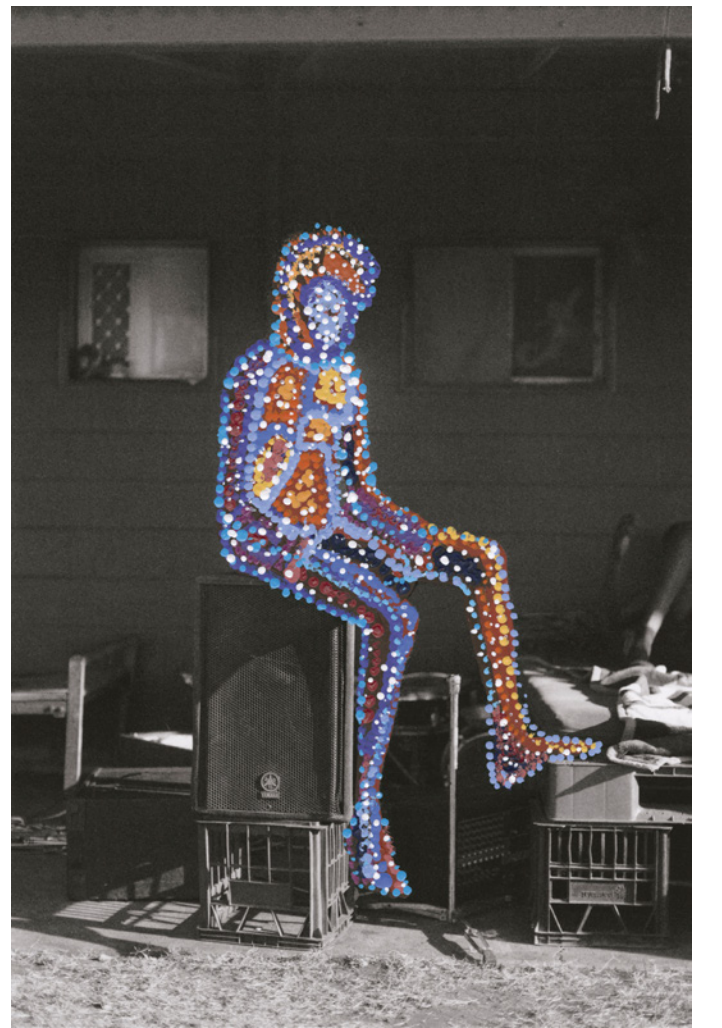
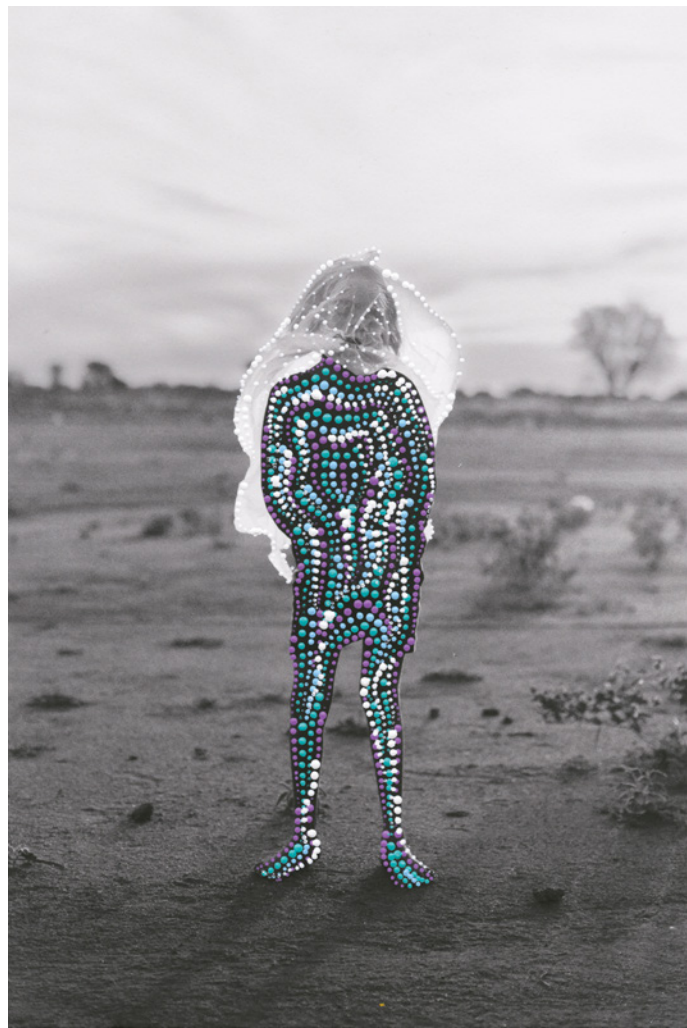
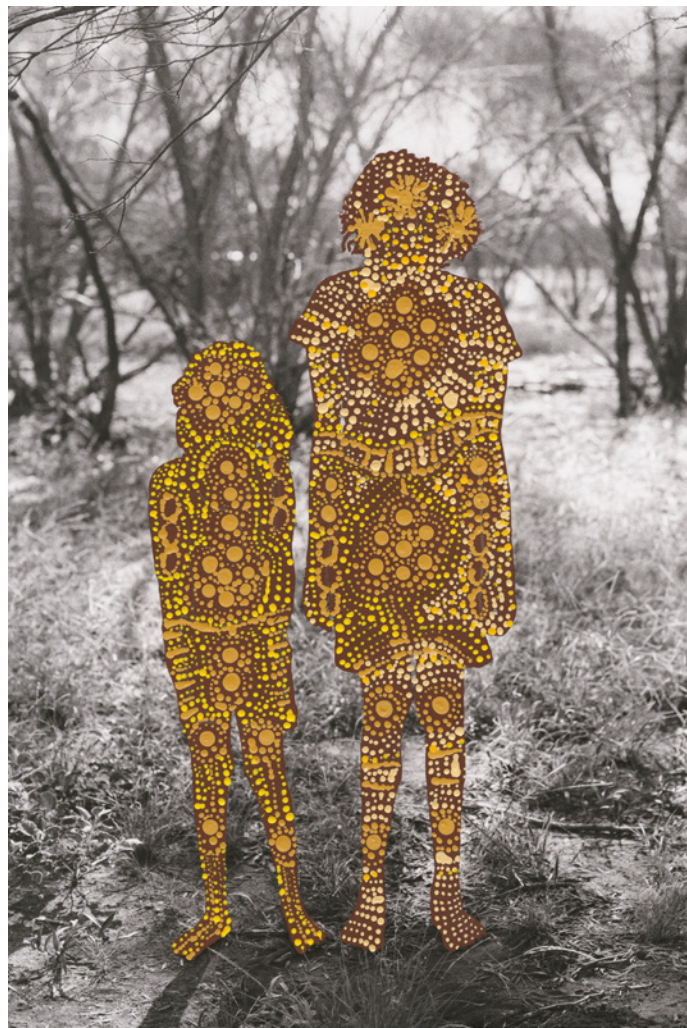
MEAGAN BYRNE is an Âpihtawikosisân (Métis) game designer born and raised in Hamilton, Ontario. She has been creating interactive works since 2014. Her designs incorporate narrative, game mechanics, sound and traditional art. She sees her work as a constant struggle to navigate the complexities of Indigenous identity within a deeply colonized system. Meagan uses her work to explore questions of cultural belonging, the Indigenization of media and the future of Indigenous language and culture. She is currently the owner and lead narrative designer at Achimostawinan Games.

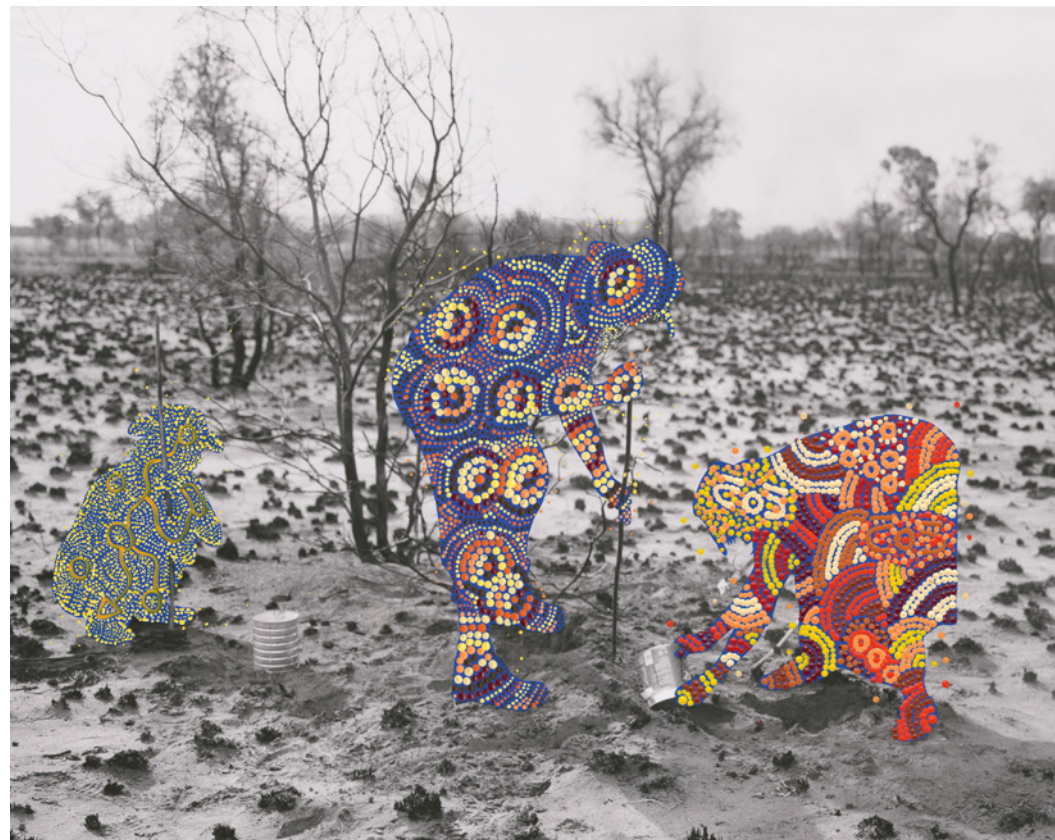
Restricted Images. Made with the Warlpiri of Central Australia



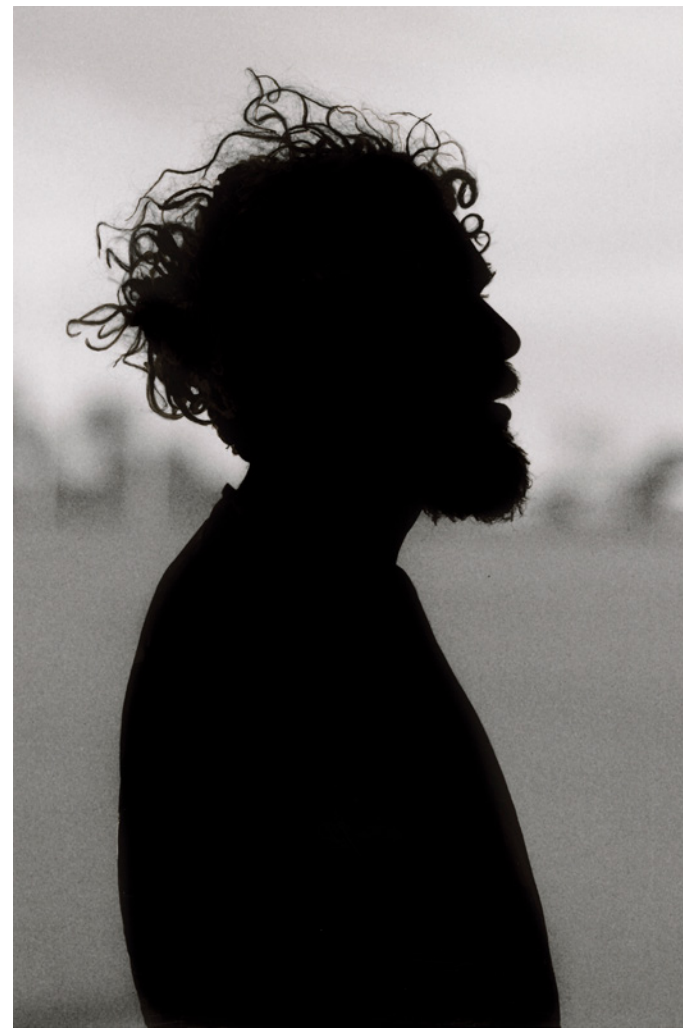
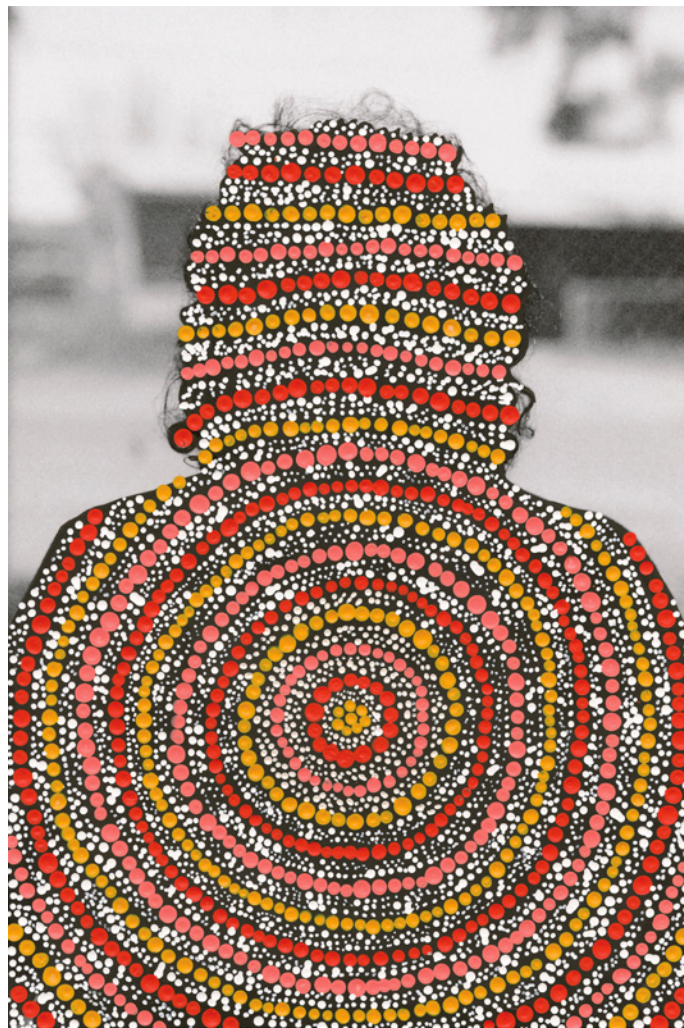
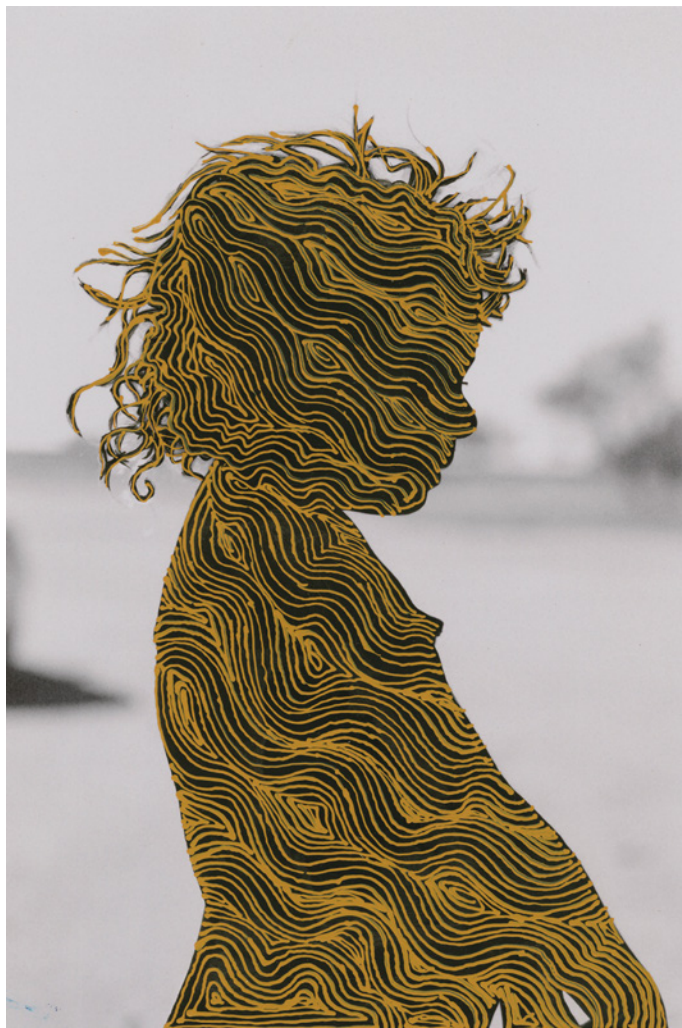




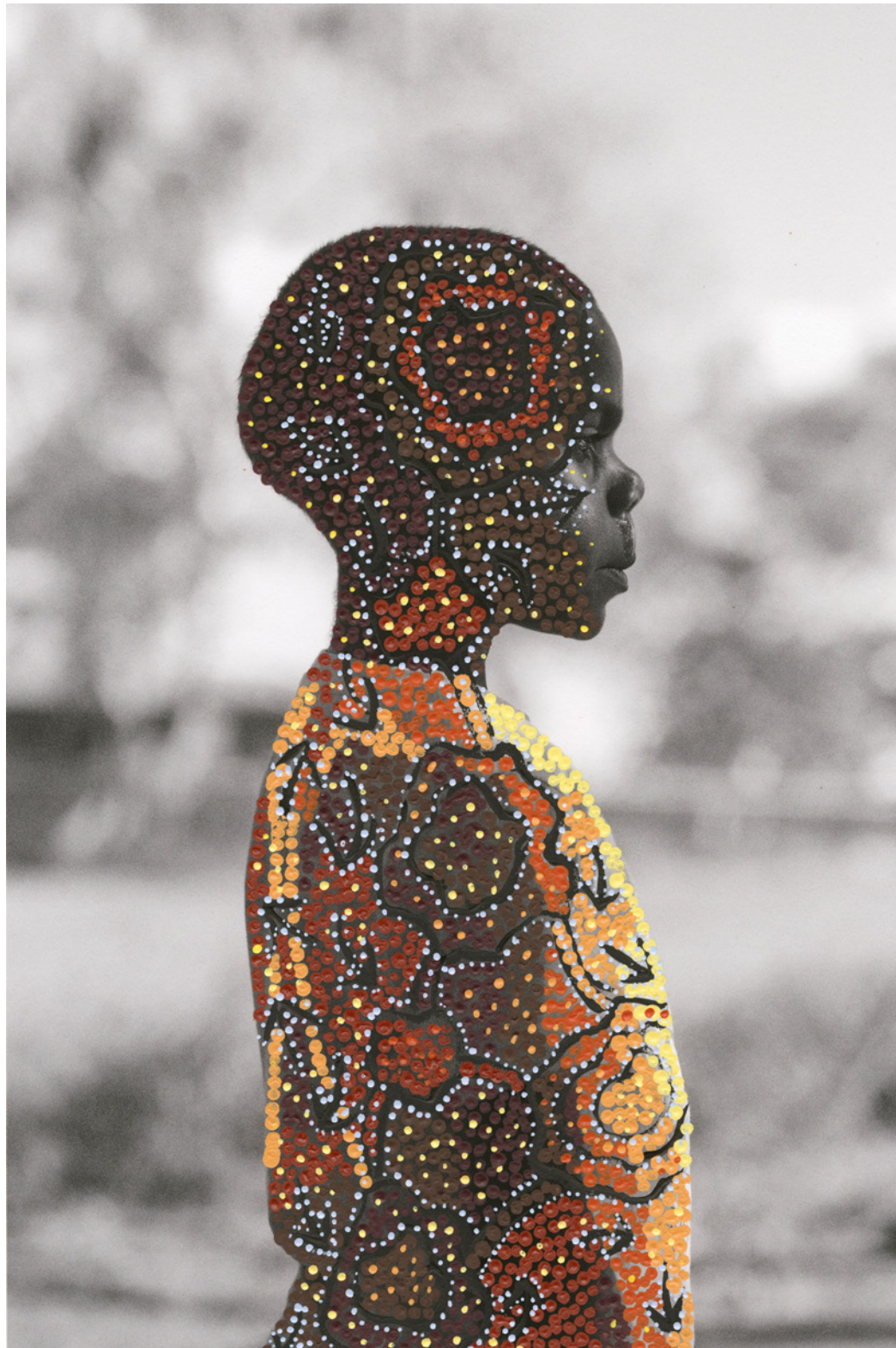












Restricted Images. Made with the Warlpiri of Central Australia

In 1899, the ethnologists F. J. Gillen and Baldwin Spencer published *The Native Tribes of Central Australia*, the first major anthropological study of Aboriginal culture. This publication brought the Aboriginal community to the attention of a European audience and was also notable for its ground breaking fieldwork and use of photography.

Gillen and Spencer's work was done at a time when the prevailing view of Aboriginal people was one of total contempt: in 1884, Thomas McIlraith, the former Prime Minister of Queensland described Aboriginals as 'miserable wretches' whose 'savagery is ineradicable'. *The Native Tribes of Central Australia* instead revealed a highly sophisticated culture with complex systems of customs and beliefs. In effect, the authors were the progressives of their time but their work was heavily tainted by the language they used and their proposals for the treatment of Aboriginal people—they

advocated for the separation of Aboriginal children of mixed descent from the rest of the Aboriginal population—which would be unconscionable today.

This deeply problematic legacy is at the root of British artist Patrick Waterhouse's long-term project on—and with, but more on this later—Australia's Aboriginal peoples. In 2011, Waterhouse made his first trip to the Australian outback during which he encountered Aboriginal communities and became interested in how they had been historically represented.

Using Gillen and Spencer's book as a starting point, Waterhouse began to gather archival materials from museums and private collections in Australia and Europe to assemble a composite picture of the 'competing historical narratives of Australia' and the representation of its Aboriginal cultures from the colonial standpoint.

Waterhouse then brought this archive to one of the longest-standing Aboriginal-

owned art centres in Central Australia, Warlukurlangu Artists in Warlpiri country, in order to start a conversation around this problematic history of representation. This conversation evolved into a collaboration in which Waterhouse invited the artists of Warlukurlangu to paint over a number of the documents in the archive using the Aboriginal dot painting technique, resulting in the series *Revisions*. While this may appear to be a purely aesthetic device, particularly as the technique tends to use vivid colours and eye-catching patterns, it was in fact developed specifically for the purpose of obscuring information from the viewer.

Aboriginal peoples have used dots in their art for hundreds, even thousands of years, but the dot painting style began to be used on canvas in the 1970s at a time when Aboriginal artists were negotiating what aspects of the stories told in their works should remain secret or sacred.