

Holding is next to knowing

Melissa McGrath

Feel your body as you move past the white walls, through projected light and closer to each object.

You carry traces of your past here with you today.

Anna Dunnill's *Altar Piece* and *To puncture, to pierce* are concerned with that which is not easily shaped into words or narratives. Movements and creases form far better monuments to your battles than stone.

What do you want?

Patricia Bordallo Dibildox's *I Know What I Want, I Want What I Know* riffs on her experience growing up as a Person of Colour in the United States of America. These vinyl-enveloped balloons were a mainstay of her childhood in Mexico. Generally emblazoned with Disney cartoon characters, these versions stand testament to the daily experiences of racism and internalised racism that has shaped her identity.

Grapple with ideas, manoeuvring your understanding to fit alongside your being.

Kate Power's *Found Wanting* draws your eye from the micro to the macro of the process of feeling your way through. There is something of a breakthrough explored here through scale. From self-consciously making motions, aware of each part of your body, to that moment when you find yourself fully immersed in the material, the concept.

Where do you fit?

Katie West's *Decolonist* celebrates the role of meditation in the process of creation and recognition of place. With gentle guidance, she brings attention to suppressed histories, and demonstrates what processes of reconciliation and decolonisation could be.

Like pieces of a puzzle, you unearth words to articulate, just that.

Liss LaFleur's *Tips* witnesses an intimate collaboration between mother and daughter to form Mina Loy's *Aphorisms on Futurism*. Bare hands order, exchange, piece together a series of maxims which designate the feminine body as a site of political resistance, learning, creation and sharing.

Where do you go to now?