

Cultural Identity Narratives of Australian Aboriginal Memory: Archie Moore's Conceptual Art Creation Practice

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Abstract: Artistic creation is often influenced by personal experiences or cultural shifts, while historical and cultural backgrounds provide compelling evidence for exploring the narrative of Australian Indigenous cultural identity. The influence of Aboriginal art continues to expand globally, with its diverse expressions propelling it to new heights. As Australia's foremost multi-disciplinary artist, Archie Moore's work is deeply rooted in the broader context of Australian colonialism, racism, Aboriginal culture, and issues of cultural identity and relationships. Utilizing conceptual art as his medium, Moore delves into the exploration of depicting and understanding Aboriginal culture within contemporary art. This study uses the creative practice of Archie Moore as a case study, where qualitative data is drawn through archives and documents. Here reviews a series of representative Indigenous art practices by Archie Moore, whose conceptual art practices subverted the mainstream narratives of traditional Indigenous art. Through this exploration, the profound significance of Aboriginal art in a postcolonial context is revealed, highlighting its importance in contemporary discourse. This study acknowledges the significant diversity of Aboriginal art and can enhance awareness of the complexity of Aboriginal art and further Aboriginal cultural identities.

Keywords: Australia, Archie Moore, Aboriginal culture, Conceptual art, Racism

1. INTRODUCTION

Australia has a deep history and rich culture dating back to 1788. As one of the oldest cultures on earth, Australia's Aboriginal people have been living on this land for thousands of years. This long-standing cultural heritage is reflected in the language, art, beliefs and traditional lifestyles of the indigenous communities. Aboriginal art is divided into "original art" and "contemporary Aboriginal art". Initially, Aboriginal artists created art

using natural materials such as rocks and bark, and these works are considered the oldest art objects. However, since the 1970s, the haze of imperialism, racism, and colonialism has filled the entire Australian continent. Today, contemporary Aboriginal art is a contemporary expression of this unique culture. Over time, Aboriginal art gradually merged with contemporary art, shaping and expressing itself through various media such as canvas, photography and sculpture. This integration injects new life and expression into indigenous art, allowing it to better reflect the changes in contemporary society and the continued inheritance of indigenous culture. This contemporary Aboriginal art is not only a continuation of tradition but also a response to the shadows of the past. This article will discuss how historical and cultural contexts provide evidence for narratives exploring contemporary Aboriginal cultural identities in Australia. This article uses Archie Moore's conceptual art creation as a case study to demonstrate the key role that contemporary indigenous artists play in seeking to diversify their artistic practices in the postcolonial context. As Australia's Aboriginal art continues to be marginalized by Eurocentric art, as well as the West's prejudice against Aboriginal art due to historical issues, the importance of Aboriginal art has not been fully valued. To address this imbalance, the perspective on Aboriginal art needs to be adjusted. The conclusion of this article is that if Aboriginal art can actively transform from traditional creation to contemporary Aboriginal art and fully demonstrate its diverse artistic characteristics, on the one hand people's understanding of the complexity of Aboriginal culture and history will be strengthened, and on the other hand, the indigenous people's recognition of their cultural identity will also be further enhanced (Veliz-Cuba et al., 2022).

2. LIRTERATURE REVIEW

Archie Moore was born in Toowoomba, Queensland, Australia in 1970. His mother is Aboriginal and his father is white. During his childhood, he was often the target of racist ridicule in school. This tragic childhood memory made Archie Moore has developed deep thoughts on constructing language as a cultural medium for artistic creation. Racism did not knock Archie Moore down, but made him love his identity even more and cry out for Aboriginal culture through artistic creation. He is eager to establish equal racial relations and hopes that more people can truly understand Aboriginal culture. Since graduating from Queensland University of

Technology in 1998, he has devoted himself to the field of Aboriginal art creation. Many of his works have been exhibited in well-known art museums and galleries around the world, and he will represent Australia at the 60th Venice Biennale. His work spans a variety of media and a wide range of subjects, involving paintings, drawings, sculptures, installations, photographs, videos, and more. In addition, Archie Moore's conceptual exploration of self-identity and national history encompasses skin, language, smell, food, shelter, politics, religion, flags and more (Commercial) making him an important representative in the field of contemporary Australian Aboriginal art. As we seek to understand the development of racism and colonial culture in Oceania in the field of contemporary art, Archie Moore's conceptual art creations will provide a deeper guide for our exploration of local indigenous culture. Conceptual art, originally proposed by American theorist and composer Henry Flynt. Flynt emphasizes the primacy of concept and meaning in artistic expression (Flynt, 1963). He believes that conceptual art uses concepts as its primary material, similar to sound as the material of music. Since concepts are inherently linked to language, conceptual art often employs language as its medium (Morgan, 1994). As a pioneer of conceptual art, American artist LeWitt emphasized the centrality of concept in the artistic process (LeWitt, 1967), *'No matter what form it may finally have it must begin with an idea. It is the process of conception and realization with which the artist is concerned.'* Conceptual art employs a diverse range of media to convey its concepts, including painting, performance, sculpture, photography, video, and installation art (Paul, 2023). This interdisciplinary approach, rooted in the legacy of French artist Marcel Duchamp, challenges conventional notions of art and audience engagement, reshaping the traditional dynamics between artist and viewer. It grants artists greater autonomy and flexibility within and beyond the confines of the gallery system. By the mid-1970s, conceptual art had gained widespread acceptance within the Western art world. Archie Moore's work exemplifies the significance of this perspective in contemporary artistic practice, demonstrating its enduring relevance and impact. Aboriginal art and culture has a rich history spanning tens of thousands of years, and contemporary Aboriginal art is a living reflection of this ancient heritage. The roots of contemporary Aboriginal art can be traced back to 1971 in the Papunya region. Inspired by a young teacher named Geoffrey Bardon (1940-2003), students are encouraged to create artwork that reflects their traditional culture. Soon elders and community members joined in, sparking the rise of a contemporary Aboriginal art movement – one that still captivates audiences today. According to the

Australian Bureau of Statistics, there were 983,700 Aboriginal and Torres Strait Islander people in Australia in 2021, accounting for 3.8% of Australia's total population (Statistics, 2021). Andersen describes the current situation of Aboriginal people in contemporary Australia (Andersen, 2019). Many Aboriginal people live in towns far away from their homeland. They maintain their identity and culture through Aboriginal communities. These communities provide physical and emotional support, and Aboriginal people still have a strong sense of community belonging. For some Aboriginal people, the cultural and political dimensions of the concept are inseparable (Dudgeon et al., 2010). Aboriginal art was originally created to convey historical narratives and cultural traditions passed down from generation to generation. Each piece of Aboriginal art carries its own unique story, often intricately linked to the artist's land, kinship or totem. This art form is a lasting testament to Australia's first inhabitants, celebrating their deep connection to the land and cultural heritage. Renowned art critic and author Robert Hughes (1938-2012) hailed the emergence of contemporary Australian Aboriginal art as 'the latest great art movement of the 20th century'. Even so, Aboriginal art has always been devalued. Almost from the first encounter with bark paintings, ethnographic museums and art galleries viewed them with suspicion. In the 1950s and 1960s, museums in Australia and overseas had relatively few collections of bark paintings (Morphy, 2009). Bennett elaborates on how during the late 19th and early 20th centuries (Bennett, 2023), Aboriginal artistic practices were excluded from the category of art and instead were classified as part of anthropology. The conspicuous absence of Aboriginal art when Australia's most respected art historian, Bernard Smith, wrote a history of Australian art, could itself be interpreted as an assessment of the status of Aboriginal art (Lowish, 2005). Lowish even criticizes Smith for being blind to the possibilities of Aboriginal art, arguing that art historians cannot continue to marginalize or ignore Aboriginal art (Lowish, 2005). Contemporary Aboriginal artists have since developed innovative styles that blend Aboriginal culture with techniques closer to Western contemporary art. This evolution reflects a complex historical process. British anthropologist Morphy asserts that Australian Aboriginal people work tirelessly to integrate Aboriginal art into the wider social agenda (Morphy, 2020). Beginning in colonial times, elders intentionally adapted cultural practices to create spaces where Aboriginal and non-Aboriginal people could interact. Pioneers of contemporary Aboriginal art Albert Namatjira (1902-1959), introduced Western art styles that differed from traditional Aboriginal art forms. Likewise, artists such as Tracy Moffat,

Michael Cook, Sarita King and Vernon Aji have created groundbreaking works by fusing elements from different cultures. These artworks are engaging expressions of complex perceptions of culture, history, and identity. Langton argues that this process incorporates the non-Indigenous world into Indigenous worldviews (Langton, 1994), relieving pressure on Indigenous peoples to integrate into a global perspective. Contemporary Aboriginal art has become a powerful force on the global art stage and has made significant contributions to the protection of Aboriginal culture. Today it manifests itself in many forms, including conceptual art, exemplified by the work of Archie Moore, which explores themes of childhood memory, racism and the transmission of Aboriginal culture.

3. CREATIVE CONCEPT OF ABORIGINAL MEMORY

A new generation of indigenous artists is gradually gaining the world's attention with their unique insights into art and local history. This transformation has allowed them to break away from Eurocentric perspectives and expand the meaning of art beyond a broader global understanding. In 1990, Trevor Nickolls and Rover Thomas were the first Aboriginal artists to represent Australia at the Venice Biennale (Lorenzo, 2023; Rentschler et al., 2020), bringing Aboriginal art into the world's art world. Contemporary Aboriginal artists draw on these cultural heritages to weave their own Aboriginal art aesthetics using traditional and innovative themes, styles and materials. This allowed the world to see the strong vitality contained in the original culture of colonial areas represented by Australia, the United States, and Canada. Archie Moore will represent Australia at the 2024 Venice Biennale, becoming the second Aboriginal artist to create solo work at the Biennale after Tracey Moffatt in 2017. This signifies Australia's efforts to safeguard Aboriginal sovereignty around the world and its confidence in contemporary Aboriginal art to achieve cultural revitalization. As an Aboriginal Australian, Archie Moore infuses his conceptual art creations with the struggles he faces against racial discrimination, identity bias, oppression, and marginalization. He is adept at delving into personal memories and histories, employing the language of art in his creative practice. Through his projects, Moore narrates the narrative of Australia's colonial history and the profound disparities in lived experiences between Aboriginal and non-Indigenous Australians. By immersing the audience in his perspective, he fosters a deeper understanding of society and encourages reflection on the imperative for

political change. Ellie Buttrose, Curator of Contemporary Australian Art at the Queensland Art Gallery, characterizes Archie Moore as ‘unique in his capacity to emotionally engage viewers through the memories and family narratives depicted in his artworks, prompting discussions on how to assume responsibility for instigating social change.’ Archie Moore, in collaboration with architect Kevin O'Brien, crafted ‘A Home Away From Home’ for the 20th Sydney Biennale in 2016, a remarkable piece of architectural art (Ross, 2018). Inspired by the legacy of Aboriginal leader Woollarawarre Bennelong and Moore's own familial history in Queensland, this work pays homage to Bennelong's pivotal role as a cultural intermediary between early British colonists and Australian Aboriginal tribes. The installation reconstructs a life-size replica of a modest brick house erected in 1790 within the Royal Botanic Gardens, directly across from the Sydney Opera House (see Figure 1), spanning an area of 12 square meters. Originally inhabited by Aboriginal people, this house was the first structure built by Woollarawarre Bennelong, symbolizing the colonial government's recognition of his contributions to the colony. Despite its outward simplicity—comprising merely a door, a window, and a chimney—the interior meticulously mirrors the furnishings of Moore's late grandmother's abode, complete with earthen floors and a corrugated iron shed. These elements serve as poignant reminders of Moore's familial ties and his enduring memories of the cabin. British colonialism left an indelible mark on Moore's upbringing. Reflecting on his creation, Moore elucidates, ‘It was intended to be a meditative space, a place to sit and gaze at the grandeur of the Opera House's façade, and perhaps ponder who has benefited from Australia's resource-rich lands throughout its history of occupation.’ Addressing the stark disparities engendered by colonial exploitation, Moore raises poignant questions about the unequal distribution of wealth and the enduring challenges faced by Aboriginal communities in achieving prosperity and well-being. For Moore, this installation serves as a platform to confront Australia's contentious history, grappling with issues of Aboriginal politics, racism, and the enduring legacies of colonialism. According to Michael and Ericksen (Michael & Ericksen, 2018), Archie Moore explains the essence of his creative themes: *‘Memory has been in all of my work somewhere. I’m still intrigued by who I am, what I think I am, and the reasons why.’* (Moore, 2015). Through ‘A Home Away From Home,’ Moore invites viewers on a sensory journey, prompting contemplation on the philosophical dimensions of personal and intergenerational memory (Rosenthal, 2016; Sharma, 2024). By fostering a dialogue between architecture, memory, and emotion, Moore catalyzes a

collective reckoning with Australia's history and fosters a deeper emotional and historical reflection within Australian society.



Figure 1: Archie Moore 'Home Far From Home' mixed media installation 433.20 x 345.00 x 258.40 cm 2016, photograph by Wendell Teodoro, at The Commercial, Sydney
(https://thecommercialgallery.com/images/thumbed/780_650_r_60b8e6f494fbcf1cf152aa6bf12641a2.jpg)

4. ARCHIE MOORE'S CONCEPTUAL ART EXPRESSIONS

When discussing Aboriginal art, the typical associations often include works characterized by 'pointillism,' narratives from the 'Dream Period,' and depictions of myths and legends. Traditionally, these creations manifest in forms such as painting, sculpture, pottery, and weaving. However, Archie Moore defies these stereotypes, allowing contemporary Aboriginal art to flourish in innovative and unconstrained ways. In Moore's approach, any form of artistic expression that effectively conveys the artist's concepts and ideas falls under the category of conceptual art. Central to conceptual art is the engagement of the viewer, as their response is integral to the artwork's meaning and impact. Within this framework, both the artist's intent and the audience's interpretation hold equal significance. Rather than aiming for radical protest, Moore's conceptual art pieces encourage viewers to reflect on social and cultural values. He diversifies the expression of Indigenous art through various creative forms, including painting, sculpture, video, and installation, infusing his works with his personal experiences and memories to lend them historical and realistic depth. Two prevailing perspectives on conceptual art exist: one

focuses on the artist's intentions, while the other values the audience's individual perceptions and responses. In Moore's works, aesthetics take a backseat to themes, concepts, and contemplative thought. Through his art, Moore prioritizes the exploration and expression of profound ideas, inviting viewers to engage with his work on intellectual and emotional levels.

4.1 Colors and Symbols

Colors and symbols hold significant cultural meaning within Aboriginal communities, serving as powerful tools for communication and cultural preservation. In the absence of a written language, Aboriginal peoples have a rich tradition of conveying their heritage through symbols, a tradition that persists in contemporary art forms. In 2018, Archie Moore unveiled his monumental public art installation, 'United Neytions,' (see Figure 2) at the T1 terminal of Sydney International Airport—a project of profound personal significance. Drawing on diverse stories and symbols from various Indigenous cultures, Moore employs a spectrum of colors and symbols to convey the depth and diversity of Indigenous identity, fostering greater understanding and strengthening Indigenous cultural pride. 'United Neytions' is based on maps of Native countries originally crafted by the anthropologist Robert Hamilton Mathews during the Confederation era. Moore repurposes these maps, adorning them with vibrant flags to evoke a sense of nationalist irony among viewers. The installation spans 4.5 meters in length and hangs from a massive stainless steel frame measuring 17 x 20 meters, greeting passengers as they clear customs and prepare to board their flights. Within the piece, Moore meticulously designs and displays ten of Queensland's fourteen Aboriginal flags, each adorned with intricate patterns drawn from animals, plants, rock art, and body painting—symbols that hold deep significance within Indigenous cultures. Each symbol represents a distinct tribal identity, reflecting the unique heritage and territorial legitimacy of Aboriginal peoples. For instance, Moore incorporates the constellation of the Seven Sisters—a prominent feature in Dreamtime mythology—into his 'Flag of Kamilaroi Nation.' This constellation, also known as the Pleiades, holds significance across various Indigenous myths and represents a tangible connection to ancestral lands. Moore argues that symbols like traditional body paint carry particular legitimacy as they directly relate to the Aboriginal connection to the land (Steve, 2017). Through creations like 'United Neytions,' Moore aims to draw widespread attention to the Indigenous experience, fostering greater

appreciation for their history, culture, and presence. By providing a richer cultural experience for outbound tourists, such installations leave a lasting positive impression and contribute to broader cultural understanding and appreciation. Art transcends the confines of traditional museum spaces, as exemplified by the conceptual art of Archie Moore. In Archie Moore's early creations, the Aboriginal flag was divided into three parts, red symbolizing blood and earth, black symbolizing the people, and yellow symbolizing the sun, the giver of life (Moore, 2015). He wanted to think about and question the cohesion and identity of Aboriginal people through such colors and flag symbols, and whether everyone believed that Aboriginal flags could represent Aboriginal people. Archie Moore uses color and symbols to convey history and emotion. Through these elements, the audience can understand the work more empathetically. Color and symbols are powerful vehicles for conveying history and emotion in Moore's art. By incorporating these elements into his work, Moore enables viewers to engage with his creations more deeply and empathetically. Through this immersive experience, viewers can develop a deeper understanding of the complexities and nuances inherent in Moore's conceptual art, resulting in a heightened empathy and appreciation for Aboriginal perspectives and experiences.



Figure 2: Archie Moore 'United Neytions (public art commission)' installation, 2018, photograph by Jessica Maurer (Maurer, 2018), at Sydney Airport T1 International Terminal (airside)
https://thecommercialgallery.com/images/thumbed/780_650_r_d5545a019ea8da00aaf895354858b2ba.jpg

4.2 Physical Space and Time

Archie Moore is good at reinterpreting personal experiences for the

audience through space and cross-generational memory. In March 2018, Archie Moore held an exhibition titled 'Archie Moore: 1970-2018' at the Griffith University Art Museum in Australia (McCarthy, 2018). Based on the reproduced space and memory, he reconstructed the showroom of his childhood home through a multi-room installation, using recycled building materials, furniture, and multimedia works to create a multi-layered space with depth. Each room presents different elements and time points, such as an old TV that plays program clips from the 1970s, a classroom-like exhibition room with old wooden desks and textbooks, a projector showing documentaries about Aboriginal people, a showroom with metal-framed beds and kerosene lamps, revealing that this space was once a very modest place to live. These elements not only create layers of time, reflecting the different stages of Archie Moore's personal life, but also highlight the passage of time and social changes. Archie Moore possesses a remarkable ability to engage his audience on multiple sensory levels, transcending the boundaries of traditional 'visual art' and inviting direct interaction. Through his works, Moore creates immersive experiences that resonate deeply with viewers, prompting them to explore and reflect on his memories and narratives. By combining elements from his childhood experiences, educational environment, and early life in rural Queensland, Moore offers poignant insights into the impoverished and marginalized family life of an Aboriginal person. Aboriginal children are born into a complex web of connections that begin with and communicate through storytelling (Milroy & Revell, 2013). Moore experienced racism firsthand while growing up, and his personal experiences inform his artistic expression into a profound narrative of social injustice and racial discrimination. As a child, Moore often found solace in the confines of a dilapidated house, where he immersed himself in reading, painting, and music rather than engaging with a world that often treated him with hostility and disdain. Through exhibitions like the one at Griffith University Art Museum, Moore presents audiences with a deeply moving narrative that sheds light on the enduring legacy of social inequality and prejudice. By inviting viewers to connect with his experiences, Moore fosters empathy and understanding, encouraging audiences to confront the injustices faced by marginalized communities. In doing so, Moore transcends the boundaries of conventional art, creating spaces for meaningful dialogue and reflection on pressing social issues. In 2022, Archie Moore unveiled another architectural installation titled 'Dwelling' (see Figure 3), marking the fourth iteration of his recreation of his

childhood home. This immersive installation allows viewers to walk through a simulated family space, offering a firsthand glimpse into Archie Moore's personal life. Visitors have the opportunity to engage with popular television programs from the era and explore Moore's collection of old comics, magazines, and books, further immersing themselves in his world. Moore's architectural installation bears resemblance to the work of German artist Gregor Schneider (1969-), particularly his piece 'Haus u r,' which was exhibited in the German pavilion at the 2001 Venice Biennale. Schneider's work delves into the architectural and social structures of the Nazi period, offering a critical examination of the era's ideologies. Similarly, both Moore and Schneider emphasize the viewer's experience and participation, inviting audiences to become active participants in the artwork and prompting deep reflection on past histories and experiences. Through the redesign and manipulation of physical space, Moore challenges traditional perceptions of the environment, creating a unique sensory experience that guides viewers to evoke emotions and thoughts during the immersive encounter. Brinck believes that viewers can learn to identify a specific artist's style by interacting with the artist's work and becoming familiar with the way the artist deals with many aspects of public space (physical, temporal, material, social, cultural and historical) (Brinck, 2018). By immersing audiences in reconstructed spaces reminiscent of their own experiences, Moore and Schneider compel viewers to confront complex narratives and histories, fostering a deeper understanding of the social and cultural contexts in which they are situated.



Figure 3: Archie Moore 'Archie Moore: 1970-2018' Mixed Media Installation 2018, photograph by Carl Warner (Warner, 2018), Griffith University Art Museum, Brisbane

(https://thecommercialgallery.com/images/thumbbed/780_650_r_7aab89a4ac7dc014579fe3f10539a1d3.jpg)

4.3 Scent and Memory

Aboriginal art curator Dion Mundine posits that sight is the most commonly engaged sense in art, yet perceptual experiences are enriched when other senses are stimulated (Robinson, 2016). Archie Moore demonstrates a keen ability to engage multiple senses and employ various media in his conceptual art, transcending the boundaries of traditional artistic practices. Perfume holds a special significance, serving as a vessel to preserve the scent of flowers through distillation and refinement, thereby encapsulating their vitality even after their demise. Traditional perfume-making can be likened to a 'vegetal memorial,' preserving the essence of botanicals. In 2014, Moore collaborated with Brisbane perfumer Jonathon Midgley to create a series of perfume portraits titled 'Les Eaux d'Amoore,' evoking the scents of childhood memories. These perfumes are exhibited on an illuminated shelf alongside small cards that visitors can spray and experience the scent firsthand. Moore's scent artworks transcend the realm of traditional perfumery, inviting audiences to engage with his memories through the sense of smell. While these scents are ephemeral and will eventually dissipate, Moore's focus lies not in their longevity but rather in the emotional responses they evoke in viewers. As audiences encounter these scents, they inevitably conjure associations with Moore's memories, resulting in a highly subjective yet deeply resonant experience. Moore deliberately crafts these scent artworks to create a unique and unconventional avenue for audiences to connect with his memories, fostering a profound sense of empathy and understanding. Smell has a symbolic meaning of identification in indigenous culture. Aboriginal people wipe another person's facial features and body with their own sweat, allowing the other person to feel their own smell. This also represents the smell of the land and ancestors, thus allowing the other person to recognize them.

People who are outside the tribe. However, in his childhood, Archie Moore suffered from racist discrimination caused by smell. In the eyes of the colonists, they did not even need to specify the identity of the Aboriginal people, and they could be given the stigmatizing conclusion that 'the Aboriginal people smell bad.' All these made Archie Moore feel insulted and despised. The seven scents in 'Les Eaux d'Amoore' are all his reflections on the memory of identity. For example, 'Presage' stems from the smell of graphite pencil and paper he felt on his first day of school, in a colonial-dominated education. The circumstances filled him with anxiety. 'Un Certain T'y' comes from the smell of earth on his father's body, Archie Moore explains: 'When I was little, he would take me to where he worked

to dig earth dams.' 'Sapphistication' is rum. The taste of wine and the classic aroma of Brut 33 comes from the scent of his elegant and refined aunts. Smells can evoke strong emotions and memories and are closely linked to past experiences and emotions. In the creation of the 2018 version of 'Shelter', Archie Moore even conveyed the smell of memory through the sense of smell. For example, the smell of disinfectant can be smelled in the 'Bathroom' gallery, a reference to the racist slur that Aboriginal people are inherently dirty. The use of specific scents in artistic creation can evoke emotional memories in the viewer, thereby creating a deeply personal experience. It can be said that the works 'Les Eaux d'Amoore' and 'The Residence' are a journey through the memory of the creator through the sense of smell.

Such conceptual art invites the audience to think about their own reaction to the smell, and to a certain extent helps the audience feel and interpret the creator. experiences and identity anxiety. By stimulating multiple senses, especially smell, Moore's artwork transcends the limitations of traditional artistic expression and provides viewers with a unique opportunity to explore his personal story and perspective. This sensory experience inspires viewers to reflect on their own preconceptions and prejudices, increasing empathy and understanding of the identity anxiety Moore experienced.

5. DISCUSSION

Jones proposed that contemporary racism should be considered at three different levels: individual, institutional and cultural (Jones, 1997). These are characterized by the interplay between psychological, behavioral, institutional, structural, and cultural dynamics in the process of racializing beliefs and practices. In recent years, Australian society's awareness of Aboriginal culture has gradually increased. People began to have a deeper understanding of aspects of indigenous art, music, dance, traditional knowledge and lifestyles, resulting in a more comprehensive and in-depth understanding of indigenous culture.

Through various forms of artistic creation, including painting, sculpture, performing arts, etc., indigenous artists have demonstrated their unique cultural perspectives and creativity, and have been widely recognized by society. As Bennett states, "The practice of Indigenous art exhibits significant diversity (Bennett, 2023), best understood as its positioning as a relatively autonomous artistic field spanning the relationship between the

Australian art domain and the international art scene.' It is important to acknowledge that contemporary Aboriginal art is shaped by Australia's history of oppression and mistreatment of Aboriginal people. Despite the adversity faced by Aboriginal communities, contemporary Aboriginal art remains a powerful testament to resilience, creativity and cultural pride. Through their art, Aboriginal artists retell their stories, assert their identities and contribute to the wider cultural conversation, ensuring their voices and experiences are heard and celebrated. In addition, the Australian government and social institutions are paying more attention to the protection and inheritance of indigenous culture, providing more support and platforms for the inheritance and development of indigenous memory. By sponsoring indigenous art festivals, holding indigenous cultural exhibitions and promoting indigenous education, all sectors of society actively promote the inheritance and development of indigenous culture. Within Aboriginal communities, understanding and recognition of Aboriginal memory and identity is also growing. By organizing cultural activities, passing on traditional knowledge, and promoting indigenous culture, indigenous communities have strengthened their sense of identity with their own culture and identity, and promoted the cohesion and unity of indigenous communities.

6. CONCLUSION

In the field of conceptual art, contemporary Aboriginal artist Archie Moore has become an important figure, making profound contributions through his unique artistic practice and exploration of collective memory. Moore's diverse conceptual approach delves into the complexities of Aboriginal identity, challenging traditional notions of art and memory along the way. By incorporating a unique blend of creativity and introspection into his work, Moore offers a fresh perspective on the complexities of Aboriginal culture and history. One of Moore's notable achievements lies in his ability to give another form and presence to the fragile materials that underpin Australia's Aboriginal culture. Through his artistic endeavors, he seamlessly blends traditional Aboriginal art with contemporary artistic expressions, providing new perspectives on the region's colonial history and the lasting impact of racist dispossession on Aboriginal communities. Furthermore, Moore's work is a powerful tool for questioning colonialism and racism, while reconstructing Aboriginal culture and increasing Aboriginal confidence in their identity. By taking

seemingly benign materials and infusing them with varying layers of political, racial, and religious meaning, Moore enables these elements to convey profound messages about identity and belonging. Ultimately, Moore's artistic practice provokes critical dialogue and reflection on the social and cultural construction of contemporary Australian politics. Through his innovative approach to conceptual art, Moore challenges prevailing narratives, prompting viewers to reconsider their perspectives and engage more deeply with the complexities of Aboriginal heritage and contemporary society. Through diverse Aboriginal art, non-Indigenous Australians gain a deeper understanding of Aboriginal culture and Australia's colonial trauma. Contemporary Aboriginal art is a complex phenomenon in its expression of traditional and new forms of identity and belonging, intertwined with multiple cultural, historical and social factors. These practices provide a questioning perspective by examining hegemonic social positions and traditional gender roles. Furthermore, they play a key role in reimagining concepts such as tradition, modernity, and multiculturalism. This study is not a singular discussion of Archie Moore's artistic practice. Rather, it reflects the diversity of Aboriginal art through the conceptual art creations of Aboriginal artists. This article attempts to demonstrate that contemporary Aboriginal art, exemplified by conceptual art, offers new perspectives for a deeper understanding of Australian Aboriginal identity. This study still has certain limitations. Since Aboriginal art has always developed and evolved with social changes, it is not enough to only use Archie Moore's artistic practice as a single research object. Future research can explore more what Aboriginal artists have done in realizing the leap forward in Aboriginal art efforts and their practices of cultural identity expression.

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