

## LOOKING BOTH WAYS

### IT GOES WITH THE TERRITORY -----

In the Northern Territory what it is to be Australian is thrown up against the wall and not all of it sticks; it must be something to do with heat and distance. For all artists working here, the issue of Identity and Identification is pressing.

I want to draw attention to the particular symbiotic relationship between Indigenous and Non- Indigenous artists in the region, by reversing the usual anthropological perspective which casts the Indigenous as the Other. Rather here in the NT, it is the other way round.

It is the condition of the Other in the NT to be temporary, passing through , recurrent and repeatable and it is the condition of the Indigenous, those who were there first, to be there, to stay, to be permanent to seem non negotiable and intransigent.

You get my drift, or ontological slide, Indigenous or Aboriginal makes sense as a category of identity in this world and it is accurate, but I dislike Non-Indigenous, the word and the idea; it tells you nothing but the absence. White is too pale and bloodless for us; the current preferred term is Settler but I find this too historicist, too prissy.

I also resist the term "settler artist" something oxymoronic, given that that it is the antithesis, their very wanderjahren(F), the wandering/wondering spirit of the artist traveler, the seeker of something else somewhere else, that has brought these artists to the NT . Even among those artists who live there for a long, long time, all were born somewhere else, and may well go home to die, to return to their own country and that shady tree precisely because of their exposure to the indigenous sense of Country as the place you must return to at least at the very end.

Unless I say Indigenous artist , I mean other than, the Others.

So if in this gloss Indigenous means Indigenous and local, and there are also other Indigenous artists under consideration such as Lin Onus a Victorian Koori, Fiona Foley, a Badtjala woman from Fraser Island and Brenda Croft, of mixed heritage who describes herself as a Gurindji woman who grew up in Canberra and Perth. So Marie McMahon from Sydney is an Other artist and together with Onus, Foley and Croft all four are considered Territory artists within this framework because they have spent significant time in the NT and made important work from that experience.

Obviously my Other is a paradox, an inversion of the usual anthropology but it rings true to the experience of the place, which is like no other place in Australia, a place where "western art seems strange".

The Other that I name is invader, intruder, raider, visitor, settler, guest, friend, itinerant, seasonal, an outsider, a tourist, passing through, a sojourner, carpetbagger, transient, temporary, after a quick fix, not in it for the long haul, casuals, permanents, shiftless, shifting, movers and shakers maybe but always moving on, moving off, moving away, leavers not stayers.

Less than twenty per cent of the non-Indigenous was born there.

It is important to make the distinction and then forget it, which is difficult to do when the experience is mediated by words on the page rather than lived because the living there is about inclusiveness.

Nonetheless inside here, the terms blackfella, whitefella and even yellafella are used by Black and White but they do not travel well outside. Indigenous artists of mixed descent constitute a significant number of the artists considered, not surprisingly, because they are embedded in a crosscultural dialogue from their conception. A local term which I heard in Darwin amongst people over the age of fifty whether they were blackfellas, whitefellas or yellafells, man or woman, if they had grown up around Darwin they addressed each other as Country. 'G'day Country!' A shortening, a familiar amongst familiars of Countryman but getting to the essence, not the person, the individual, but the place, that all were connected to.

The problem is not really how we address each other face to face that's easy and we all know what we mean. As in, us mob, you mob and that/them /mob (somewhere else, not here, not present). It is when you try to convey these things, which are so directional and orient from the individual speaking, to say them to an outsider, or to say them when outside, that you feel the gap that's opened up. They lose direction, and collect extra baggage on the way; getting lost in the distance traveled.

Balanda/Balander and Gardiya/ Kardiya/Kartiya are appealing because they say we are the Other and the Indigenous say it of us. They have named us as something else, the met stranger, the observed outsider, to them; the not us. Terms are localized, not generic.

Balanda derives from the Macassan word, for Hollander or Dutchman, generalized by the Macassans and the Yolgnu of NE Arnhemland to cover any White man or woman. The Yolgnu say it of people who are in contact with them, and in a relationship to them, engage with, but are not them. It has a history and can be derogatory even insulting or merely factual but it is always descriptive and has a particularity, I relish.

In Central Australia and the Kimberley, the Anangu use the term Kardiya/Gardiya of the not them the Others. Some words are quite specific, Koori for example, and it is incorrect to apply the term Koori to NT Aboriginal people. In the Territory it is meaningless.

You say instead; he is a Rembarrga man or she is an Arrernte woman or someone from Hermannsburg, or he is from Arnhemland or at least he is a Yolgnu man, or she is an Anangu.

If you enquire of a local in the NT of another local: who are they? The person in the know may simply reply, he's a local feller, and might even if they're being, particularly opaque, name a suburb: he lives in Karama or she's from Eastside, and you are left holding the question and rebuffed.

Because when you're there, in the NT, you understand genealogy, and even if you don't just yet, you're expected to (learn). Aboriginal way, family is everything and those who work with Aboriginal people quickly learn the families. It is everything, it's where you're from, who your people are; both in the sense of, he is from the Tiwi people, and that other sense of; do we know her people, that the upper/ruling classes in any culture use before admitting others to their tribe.

Another way that people are classified Aboriginal way is Saltwater people and Freshwater people, this also tends to be adopted by Others in the NT but is glossed loosely as living by the sea or liking the desert and the interior and gets laid over the Top End /Centre dichotomy.

Then there is the use of the word "mob" to include everyone- Black or White- associated with an organization, so people talk of Land Council Mob(s)- NLC, CLC, KLC Mob or Legal service mob- CALAS mob, NALAS mob; CAAMA mob, IAD mob, Batchelor Mob even Congress mob. And when the mobs come together its biggest mobs.

We are sensitive and self-conscious about how we classify, describe Aboriginal people the further we are away from them as individuals. Similarly they relate to us up close, by integrating us into their system, assigning us a name within a kinship system that automatically creates a set of relations for us with everybody else and an automatic place for any members of our own family we may wish to introduce to them either by talking about them or inviting them to accompany us to this place.

## **THE TERRITORY MARKED OUT -----**

The ambit of Territory art influenced by Land rights extends beyond the arbitrary state/territory border of the NT to encompass the Kimberley and the Pitlands as part of the NT Land Rights rubric. The Top End or North of the Tropic of Capricorn could logically be regarded as a region sharing climate vegetation and isolation from major metropolises, similarly the Central Desert region, however I am not speaking in a narrow geographical definition but rather of a geo-cultural and political definition.

The Kimberley is in Aboriginal ways a natural part of the Darwin hinterland. The Aboriginal Kimberley has always looked to Darwin for its administrative support, in contrast to the Settler Kimberley which has related to Perth. There are also strong familial and trade associations between Broome, Kimberley and Top End Aboriginal people and many are related through the pastoral and pearling industries.

An obvious artistic link is evident in many of Rover Thomas' paintings; and the Krill Krill ceremony cycle and associated paintings which Thomas created, is in part about Cyclone Tracy.

The Kimberley also has an intrinsic relation to the NT in this period because although there has been no Land Rights legislation equivalent in WA to NT (1976) which set up the Central and Northern Land Councils, the Kimberley Land Council was set up in the same period to deal with crises in land management such as Noonkanbah, and it shared many affinities, attitudes, staff and campaigns with the NLC and CLC.

A similar situation exists in the NPY lands which encompass the tri-state region of the NT, SA and WA. They are included in the region of the Pitjanatjara Lands Council and they relate to Alice Springs and Uluru, administratively, culturally and socially, rather than Adelaide or Perth.

So the Territory of this book is larger than the borders of the Northern Territory.

So what is the ambit, where are the lines? Art from the Territory ? Made in the Territory or about the Territory ? Usually Territory art is both about and made there but not always. Usually it is made by artists who live there or who used to live there, some is by artists who have visited once or a few times, some will be by artists who visit regularly.

However the connection is the place, the time and the space between; and the seepage of influences, the desire to meet at some point in between.

My interest in Indigenous art will not be focused on what we all now recognize as Classical Traditional and Mainstream Indigenous Art which is religious and spiritual in its foundation but rather on the Indigenous Art that is secular, historical, personal, idiosyncratic and individually expressive and still relatively marginalised because its temporarility seems to suggest it cannot be authentic, which is of course a nonsense.

Authenticity is not defined by being outside history rather Authenticity has always been defined within a particular time and context. Many Indigenous artists work across these domains.

Similarly this survey does not focus on some Other Territory artists whose work could be said to be personal, individual and paradoxically placeless because it responds most avidly to international art concerns.

Again there are Other Territory artists who do engage strongly with the place, its climate and its geography but do so without particular reference to Indigenous people, at this point in their work. I say, at this point, because it seems inevitable an artist whose work profoundly acknowledges place-ness and living there, must eventually face and engage with the indigenous reality.

What I am interested in; is the work that has been produced by Indigenous and Other artists there who engaged with each other and the Country and who make that engagement or rapprochement the base from which they work.

The work is categorized by a great curiosity and a desire to show what has been seen and learnt and felt from that encounter. These works speak across the cultures. They callout and invite the other over, making an each other from that other, to come and have a look at what has been seen. See what I have made of it, see what I have learnt, see what you have shown me, see how you have made me feel. Since I met you I see things like this, now that I know your way, since I have been to your place, my place looks different. These exchanges are significant and powerful but they are neither precious or sentimental, they can be robust, powerful, angry, cheeky, hardhitting, ironic, whimsical, hilarious, farcical and fascinating just like any meeting between people from different experiences.

I write all this knowing that many terms I have used could be capitalized and qualified by italics or inverted commas to indicate in this context they are contested, questionable and unstable but I write the sentence in the knowledge that if I said it, it would be understood; - you would know what I mean. I want to be able to write about these matters because I know they can be talked about because I have been part of a continuous conversation over the last twenty years about them.

In this book I want to speak to everyone who wants to listen. I am writing it for all the artists and all the people who are interested in their work and what the work tells us about Australia and the Northern Territory's place in Australia now.

## **CROSS OVER / THREE WAYS/ BOTH WAYS-----**

Driving outside the NT, you encounter roundabouts and junctions, within the NT you find threeways. These are the important junctions and they are important because they are so rare, the points along the north south axis of the Stuart Highway, where another road connects resulting in threeways - the Arnhem, Victoria, Roper, Buchanan, Carpenteria, Barkly, Sandover Highways and the Tanami and Peterman roads and very few others!

I toyed for some time finding the title: Looking Both Ways, crossover art, crosscurrents , then I thought I had it with three ways but I resisted defining the three ways: Your way, my way - our way, Old way, new way - best way, Wrong way right way- no way. The inevitable syllogism was always reductive, and as limiting as the binary Black and White.

I liked the absolute ambiguity of Both Ways suggesting parity, all ways, always, other way, other ways, way through, way round, way between, and Looking was active, present, implied searching, finding, wanting to know, and continuity, not fixity, not completion but persistence and a sense of coming into being. .

What is the attraction of Kriol in the NT it is not just linguistic aesthetics, the compact visual poetry of the words when written down, its about belonging across the boundary of indigenous and non-indigenous, and that means recognizing and using Kriol terms like a native speaker. Which is a paradox itself.

Nonetheless there is a Kriol term, looking both ways and it often arises in Land Rights claims when a person may say they look both ways in respect to country, meaning that they have interests arising from their mother in one direction and in another direction interests arising from their father.

Obviously this can lead to conflict if there is a dispute over boundaries between parcels of country and generally such a dispute might arise if people were forced off their country and then some others moved in and took over management and looking after the country but had their own stories for it.

Could it be an image of the relationship between Indigenous and Other Art?

## IT'S NOT NEW TERRITORY-----

### THEY ALL CAME BEFORE...

Not that this is a new idea, some of Australia's greatest Modernist painters have been advocating such ideas since the 1930s in the case of Margaret Preston, who believed Aboriginal Art would be the basis of a New Australian Art that was independent of British and European Art. Preston visited the NT a number of times and studied Rock art in and around the Kakadu area as well as undertaking research at the Australia Museum in Sydney with Frederick McCarthy. The lessons she learnt were in a palette of earth colours, the power of the outline; either white or black, flattened figures and the canonical orientation of figures.

Preston's (in)famous injunction to the Australia artist- "Be Aboriginal!" came back to bite her, she could only imagine Other Australian artists learning from the Aboriginal art through a process of imitation, homage, and adaption of the design elements; to have envisaged the adaptive genius of the Central Desert acrylic movement was beyond her. But in the most important respect she was right Australian art has become synonymous internationally with Aboriginal Art, and it's made by Indigenous artists.

Sydney Nolan and Russell Drysdale both made significant visits to the NT that were the source of creative revelations. Nolan came first in 1948 and traveled extensively, taking the mail plane out of Alice Springs with pioneer aviator, Eddie Connellan. This enabled him to become entranced with the aerial perspective of the desert and prepared his eye and mind for an Aboriginal perspective, as well as beginning to attune a new audience to a new way of seeing Australia and the landscape of the interior. In an interview in 1949, he said-" the Aboriginal art amazed me... the Australian Aborigine is probably the best artist in Australia."

Nolan was profoundly affected by the country and he kept returning to it as a source, a landscape of his own interior. He did return numerous times and he also transformed it into the landscape of his subsequent figurative works, it was both the Holy Land for his religious series and the uncharted land for Burke and Wills. Nolan believed "people have to become gentler, more like the aborigines to live in this country, they must learn from it, otherwise it will bring them to their knees... that's doubly true for a painter"

Drysdale also made important forays to the NT, in particular the Top End, Melville Island and the Kimberley, however it is his depiction of Aboriginal people as resolutely themselves and the unsentimental subjects of his paintings that was most startling. However his depictions were controversial; critics have lambasted Drysdale for exoticising the Tiwi women in his Pukamani series at Snake Bay and for making people too much part of the land! . Look at those the leaping schoolgirls in 'Basketball at Broome', 1958 jumping for goal to realize the nuns wont be able to hold these girls back.

While they may have seen the country and the people properly, and valued Aboriginal Art, neither Nolan nor Drysdale were explicitly influenced by Aboriginal art.

To do that; took two artists both ex-servicemen who became passionate about a grounded abstraction in the Post war period, Ian Fairweather and Tony Tuckson. Both spent time in the NT where they were profoundly influenced by Aboriginal Art.

Fairweather in retreat from civilization and its destruction in Europe and Asia after fleeing Melbourne holed up in the North of Australia, hitched from Townsville to Darwin in 1950 and for a time lived in a hulk on Dinah Beach.

There he conceived the harebrained idea of making a raft and sailing to (Portuguese) Timor. In 1952 he left from Bullocky Point on Vestey's Beach just below where the current MAGNT is now sited. After being given up for dead he was washed up in Roti, delirious and near death but not before he had visions that guided his work for the rest of his life.

Already familiar with the power of the line, the calligraphic outline of Asian Art, Fairweather's direction was confirmed when he encountered the bright white ochre outline of forms in Arnhemland Rock art, and the overlaying of figures outline on outline, to create a procession or pageant of figures.

Tuckson was attracted to the free geometry of Tiwi art that he saw first in Drysdale's photographs of a pukamani ceremony and later he visited and commissioned a set of pukamani poles to be carved and painted for the Art Gallery of NSW.

Tuckson was also fascinated by the white outlines of the rock art, and it became a defining feature of his work. Appreciation of the pictorial qualities Of Aboriginal Art and recognition of its influence focused attention on Aboriginal Art as art, rather than as ethnographic record and opened up a new way of seeing.



## AND ITS ALL BEEN DONE BEFORE....

In the roll call of gallery directors of state institutions James Mollison features as one of the first to take Aboriginal Art seriously and utterly on its own terms, I assumed he came to it through the agency of Others in the field and like many had his epiphany at Yirrkala in the 70s, but I was fascinated to hear him open an exhibition of Ramingining Art in Melbourne recently and tell the whole story of his interest going back to his schooldays and buying small barks from the 5 shilling box not the five guineas stack at the Methodist Missionary Society rooms behind the Sydney Town Hall in the late 1940s.

Appointed as the inaugural director of the ANG in 1968, he began collecting works and purchased in 1975, his first indigenous work for the ANG Collection. During this period he purchased Aboriginal work through dealers such as Jim Davidson and Dorothy Bennett and later through the fledgling art centres. His purchases were described to the Trustees as "contemporary Australian Art". (F )

In 1982, when the National Gallery in Canberra opened, the premier hang revealed the Director's bold decision to not only represent Aboriginal Art as art but to exhibit it with works from the same period side by side - Baldwin Spencer barks from Oenpelli juxtaposed by Hugh Ramsay and Phillips Fox, while Barks from the Mountford Exhibition sat beside Sydney Charm School art... At first this provocation caused amazement- "Look what's hanging among the real art upstairs!" .

1988, The Bicentennial year was a focus for indigenous protest nationally and focused on Sydney with a large NT contingent bused down. Two art projects with national profile emanated from the NT. **Right Here, Right Now, Australia 1988**, a touring exhibition of Black and White Artists curated by Co-Media, Adelaide under the rubric of regional artists responding to the Bicentennial.

It included many NT artists - Tiwi artist Bede Tungatalum alongside Other artists Chips Mackinolty, Marie McMahan, Steve Fox, Ray Young, Angela Gee and Paul Worstead. Under the direction of Chips Mackinolty, a poster project commissioned by the Northern and Central Land Councils, **We Have Survived**.

It brought together twelve "outstanding" artists including Bede Tungatalum, Paddy Fordham Wainburrunga, Trevor Nickolls and Lin Onus. Marie Mc Mahon was the only non Indigenous artist included. These were significant exercises in presenting work in a side by side way.

In 1989, The NT Arts Council exhibition, **North of the Border, South of the Sea**, curated by Chris Downie (the founding director of NT Centre for Contemporary Art) and Ingrid Hoffman featured some thirty artists and included Other artists, Geoff Todd, Franck Gohier, Sharon Pacey, Annie Taylor, Trevor Van Weeren (Warren) alongside a few prominent Aboriginal artists . In fact when Rod Moss was forced to withdraw his work, it was replaced by a Papunya Tula work by Anatjari Tjampijinpa.

**One Country Two Views** exhibition at Araluen in 1989 curated by Joanne Boniface was "based on Aboriginal and Non Aboriginal perceptions of land ". It comprised over seventy five works sourced nationally but more than half of whom were by NT Other and Indigenous artists including Rod Moss, Ingrid Hoffman, Sally Robinson, Bessie Liddle, Wenten Rubuntja, Michael Nelson Tjakamarra and Bede Tungatalum. This exhibition was the forerunner of **Friendly Country Friendly People**, also initiated by Boniface which saw Black and White Centralian artists exhibiting together.

The swansong of this side by side exhibition policy was the substantial and significant Queensland Art Gallery exhibition **BALANCE 1990 - Views, Visions , Influences** curated by Michael Eather and Marlene Hall. The idea arose in the NT and QLD and then opinions and material was canvassed in southern states as well during three tours of research and development undertaken by the curatorial team.

It was based according to Queensland Gallery Director, Doug Hall on the "concept of a shared aesthetic in which works by Aboriginal and White Australian artists, using both traditional and contemporary images and a variety of media, cross previously accepted boundaries and merge culturally". Among the more than eighty artists included, the NT artists were Charlie Djuritjini, Ginger Riley, Rover Thomas, Paddy Carlton, Harold Thomas, Bede Tungatalum, Michael Nelson Tjakamarra, Frank Nelson Tjakamarra, England Bangala, Johnny Bulun Bulun, Lin Onus, Robert Campbelljr, Trevor Nickolls, Michael Callaghan, Steve Fox, Marie Mc Mahon, Tim Johnson, Maggie Urban , Pauline Clack, and Rod Moss.

Each artist was catalogued in the same way with simply name and domicile, and the audience often did not know which were Aboriginal artists and which were not.

**Balance** had a number of agendas- it set out to broaden the audience's perception of Aboriginal Art to counter "the hegemony of the dot " and the X ray style. In her assessment, Louise Dauth thought this rendered some of the issues such as appropriation and influence "opaque"; she also remarked on the difficulty the organizers had persuading White artists to exhibit. This discomfort and sense of trespass seemed to infect Other artists if not actively at least unconsciously and since **Balance**, the trend has been for strongly distinct exhibitions of Aboriginal art increasingly refined in their focus to maintain or protect cultural identity and integrity. The rubric of separate but equal or possibly better too, was over for the time being nationally. This was also the time of the carpets case when copyright was a major issue and even artists who had no reason to feel they were usurpers became over sensitive. **Balance** was the high water mark of that tide that swept in between 1988 and 1990.

Subsequently the **Balance** way was pursued in the NT and QLD in the spirit of the instigators. Eather set up Campfire Group and entered into collaborations with various Aboriginal artists, particularly Lin Onus. Eather and Onus developed the witty and endearing characters of X and Ray and took them on a series of adventures until Onus' tragic untimely death in 1996.

In the NT, Steve Fox created a new take on the idea, when he was Director of 24 HR Art, firstly by signing up the Aboriginal Art Centres as members and then encouraging them to contribute to the annual members shows in a series of well thought out concrete themes such as the Snakes and Serpents Show of 1994

Fox also ensured that 24 HR Art showed Aboriginal art in its own right and in such obvious instances as art by Senior Territorians included older indigenous artists. This practice made a powerful statement not just to the audience who saw works hanging alongside and had to consider them all as contemporary artists, but also to the artists at the Aboriginal Art Centres.

It reinforced the idea that they were mainstream contemporary Australian artists, and encouraged them to submit work in nonexclusive contexts as well. For instance Maningrida artist Bob Burrawul's work won the site specific category in *Sculpture in the Park* in Darwin, even though it was the only Indigenous work entered.

## CLAIMING THE TERRITORY -----

It feels like the time is ripe for this book because there has been time enough and some distance of my own to see the scene more clearly. The power of the period has been the parallel growths in two art movements - the development of a traditionally based Indigenous Art Industry with a national and international market and cultural reach, and the development of a regionally based infrastructure for Western contemporary art in the NT. Rather than being either in conflict or competition, both movements actually support and sustain each other and make a living vibrant Contemporary visual art culture.

They are inevitably affecting each other and out of that rubbing together a new cross cultural work is emerging.

Moreover Other Australian artists are spending formative periods in the NT, sitting on the ground with Indigenous artists, working for and with them, rather than doing an apprenticeship in the museums and galleries of Europe or America. Gallerist William Mora believes this is the way of the serious Australian artist now.

It is also the beginning of a new phase in the development of Contemporary Art in the NT marked by the coming of age of the School of art at Charles Darwin University (CDU) and the growth of private galleries presenting contemporary Territory art. No longer will high profile Other artists from elsewhere come to the Territory to get their indigenous fix without engaging with Other NT artists and the local art scene but will instead exhibit in the NT before showing in the southern capital cities and overseas.

Exhibiting work locally offers it up for scrutiny. It is imperative to maintain the dialogue between cultures, the trust and the generous way of working, which was slowly won and must be kept fast.

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I find myself writing and thinking as if I were still, A Territorian. Once one, always one perhaps or never, unless forever. I am an example of which I speak, the person who came reluctantly stayed almost too long and still returns ad infinitum and answers those who ask down South- Do you miss it ? No, I've never left - but that is sentimental sophistry.

I came, stayed for ten years and left ten years ago, since then I have been back more than twenty times.

## FOOTNOTES

In 'Dancing with Strangers', Inga Clendinnen, writing about the first encounters between Black and White, claims the term, Australians for Aboriginal people in contrast to the British, to draw attention to the particular historical moment of those first encounters.

*Wanderjaharun* - German term meaning a time of wandering, which Sasha Grishin applies to Other artist, John Wolseley

In *The Age*, Feb 18, 2004, the exotic remote Koori NT features in two articles- "a tall spindly spirit figure by Koori artist Owen Yalandja ", while the NT Aboriginal Footballers, Xavier and Raphael Clarke are described as coming from "Berry Springs, an hours drive from Darwin, an isolated desert town". Whereas Owen Yalandja is from Maningrida in NE Arnhemland, and Berry Springs is neither isolated nor in a desert, it is in the heart of a monsoon rainforest, that covers the Top End at least as far as Mataranka on the Roper River four hours south of Darwin.

Differences between Darwinians and Alice Springs people are as marked in their attitudes as Sydneysiders and Melburnians and they engage ritualistically with each other in the same way; Darwin is to Sydney as Alice is to Melbourne. In Alice Springs, Darwin is seen as sybaritic and less serious; a lotus eating land full of laid back hippies and happy go lucky types where everything is forgiven or forgotten in a the torpor. Darwinians come back from Alice Springs commenting on how serious, heavy, and hard to get to know everyone is, how you dare not put a foot wrong or you'll be jumped on for political incorrectness.

This stereotyping applies to Black and White, Top Enders are seen as slacker about Law business than the Desert tribes who are regarded as harsh and relentless punishers of transgressions. Climate and geography undoubtedly explain the origins of these typologies.

To the urban Southern elites the Northern Territory holus bolus is full of pig-ignorant, croc-eating, gun-toting rednecks. It is at that point that NT society unites. When you live there its often as simple and embattled as us and them, them are the Southerners, sometimes its particularized to, them in Canberra, and the rest of us.

Saltwater, Freshwater or Bore water

Advertisements for galleries showing Aboriginal art happily distinguish between Traditional and Contemporary Art; even though it is obvious what they are talking about is actually both Contemporary and Traditional.

See - Howard Morphy who has a different view to James Mollison.

So invisibly side by side was Mc Mahon's work, that the 'Companion to Aboriginal Art and Culture' cites the exhibition as a purely indigenous affair.

# **LOOKING BOTH WAYS: Art since Land Rights (NT) 1976**

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## TIME LINE OF EVENTS POST AND PRE 1976

- 1912 Baldwin Spencer collects bark paintings at Oenpelli**
- 1924 Margaret Preston's first article, Aboriginal Art Artfully Applied, published**
- 1928 Coniston Massacre
- 1928 Exhibition at Museum of Victoria of Baldwin Spencer's bark paintings**
- 1931 Arnhemland Aboriginal Reserve declared
- 1938 **Capricornia** published
- 1938 Australian Aboriginal Decorative Art**, F.D. Mc Carthy, Australian Museum
- 1939 Albert Namitjira painting purchased by AGSA**
- 1941 Australian Aboriginal Art & its Application- Australia Museum, David Jones Gallery**
- 1942 Bombing of Darwin
- 1945 The Track is built
- 1948 Sydney Nolan's first visit to the NT**
- 1949 Assimilation Policy official under Hasluck
- 1950 One Pound Jimmy, stamp issued - Jimmy Tjungurrayi, father of Clifford Possum
- 1952 Ian Fairweather's Raft journey from Darwin to Roti**
- 1954 Rum Jungle Uranium mine opened
- 1954 **Corroborree** , the ballet staged before Queen Elizabeth 11
- 1955 **Jedda** , by Charles Chauvel first feature film with Aboriginal subjects.
- 1956 Melbourne Olympics features Aboriginal Art and "aboriginal" souvenirs.**
- 1960/1 Tony Tuckson exhibition of Aboriginal Art (collect. Bennett & Scoughall), AGNSW**
- 1963 Yirrkala bark petition from Gove in NE Arnhemland sent to Canberra
- 1964 Australian Institute of Aboriginal & Torres Strait Islander Studies established in Canberra
- 1965 Freedom Rides in western NSW led by Charles Perkins
- 1966 Gurundji at Wave Hill station walk off
- 1967 Referendum includes Aboriginal people in the commonwealth census
- 1968 **White Man Got No Dreaming** -W.H.Stanner Boyer Lectures ABC Radio
- 1969 Woodblock printing introduced on Bathurst Island by teacher Madeline Clear**
- 1970 Ranger, Narbarlek and Koongarra uranium deposits discovered
- 1970 Tiwi Designs formed by Bede Tungatalum and Giovanni Tipungwuti**
- 1971 Milirrpum and others v. Nabalco; Gove Land Rights Case before Justice Blackburn
- 1971 Aboriginal Flag designed by Harold Thomas first flown**
- 1971 Papunya - first boards painted**
- 1972 Aboriginal Tent Embassy set up outside Parliament House, Canberra
- 1972 Establishment of federal department of Aboriginal Affairs
- 1972 Official end of Assimilation
- 1972 Papunya Tula established**
- 1972 Earthworks Poster Collective formed in Sydney**
- 1972 Australia Council formed includes, Aboriginal Arts Board**
- 1973 Jabiluka uranium deposit discovered

- 1974 Cyclone Tracy
- 1975 Dismissal of Whitlam Govt, Invasion of East Timor
- 1975 Yirrkala Arts opens**

## **1976 ABORIGINAL LAND RIGHTS (NT) proclaimed**

- 1976 Pitjantjatjara Council begins after historic meeting at Amata
- 1976 Hogarth Galleries, Sydney begin selling Aboriginal Art**
- 1977 Craft Advisor system introduced**
- 1977 Noonkenbah dispute begins
- 1978 NT self Government
- 1978 Tiwi Land Council formed
- 1978 Galarrawuy Yunupingu voted Australian of the Year
- 1978 Kimberley Land Council formed
- 1978 Aboriginal Artists Agency formed**
- 1979 Aboriginal Sacred Sites Protection Authority established
- 1979 Mimi Art & Crafts, established**
- 1979 Kakadu National Park (stage 1) proclaimed
- 1980 **Spectre of Truganinini-** Bernard Smith, Boyer Lectures, ABC Radio
- 1980 Azaria Chamberlain taken by a dingo at Ayers Rock
- 1980 Bede Tungatalum Artist in residence- Flinders University**
- 1981 Pitjantjatjara Land Rights Act (SA) proclaimed
- 1981 CAAMA awarded broadcasting licence
- 1981 Aboriginal Australia: NGV,AGWA,AGQ & AM**
- 1982 Mabo case commenced
- 1982 Aborigines at Hermannsburg Mission granted freehold title
- 1982 National Gallery in Canberra opens -Aboriginal art is prominent**
- 1982 Lindy Chamberlain convicted sent to Berrimah Goal, Darwin for life.
- 1983 Yuendumu Doors painted**
- 1984 National Aboriginal Art Award established by MAGNT**
- 1984 Koori Art '84**
- 1984 Maruku Arts & Craft Centre established at Uluru**
- 1985 Uluru handback to traditional owners
- 1985 Araluen Centre opened - first exhibition- Namatjira**
- 1985 Waringarri Arts Aboriginal Corporation established**
- 1985 Banduk Marika Artist-in-residence, Canberra School of Art**
- 1986 **Crocodile Dundee**
- 1987 Lindy Chamberlain's conviction overturned
- 1987 Royal Commission into Aboriginal Deaths in Custody commences
- 1987 **Songlines:** Bruce Chatwin published
- 1987 Gallery Gabrielle Pizzi, Melbourne opens**
- 1988 Survival Day ; tens of thousands of Aboriginal people march, 200 years of invasion
- 1988 We Have Survived - Contemporary Australian prints**
- 1988 Dreamings:The Art of Aboriginal Australia opens in New York**
- 1988 A Changing Relationship : SH Erwin Gallery**



- 1988 Aboriginal Memorial: Burial poles, ANG**
- 1988 Forecourt Mosaic New Parliament House; Michael Nelson Jakamarra**
- 1988 Barunga statement issue by NLC & CLC delivered to PM Hawke
- 1988 Treaty Campaign
- 1988 Sing Loud Play Strong -1st Aboriginal Rock Festival, Darwin
- 1989 Magiciens de la terre: Yuendumu comes to Paris**
- 1989 Copyright Case: Bulun Bulun v Flash T shirts**
- 1989 Theo Tremblay takes lithographic press to Aboriginal communities**
- 1989 Nitmiluk Katherine Gorge handback
- 1990 ATSIC established
- 1990 Balance: views, vision, influences**
- 1990 Venice Biennale: Rover Thomas & Trevor Nickolls**
- 1990 NT Centre for Contemporary Art (24HR ART) opened**
- 1991 Aboriginal Deaths in Custody Commission Final Report submitted
- 1991 Council for Aboriginal Reconciliation formed
- 1991 Coronation Hill/Guratba - proposed uranium mine in Kakadu Stage 3
- 1992 MABO Case decided, Terra Nullius overturned
- 1992 New Tracks Old Land - Aboriginal printmakers**
- 1992 Redfern Park speech by PM Keating acknowledges past wrongs
- 1993 Well, I heard it on the radio and I saw it on the television- Marcia Langton, AFC
- 1993 Bilawara:**
- Contemporary Art from Aboriginal Australia, 24HR ART, Darwin**
- 1993 Aratjara: Art of the First Australians, GDR,UK,USA**
- 1993 Getting Into Prints : symposium at NTU**
- 1993 Northern Editions established at NTU**
- 1994 Watch This Space , artist run initiative, opens in Alice Springs**
- 1994 The Carpets Case- copyright asserted over designs owned communally**
- 1994 Native Title Act established
- 1994 Going Home Conference, Darwin
- 1994 The Little Red, Yellow & Black..Book: A short guide to Indigenous Australia
- 1996 High Court hands down the Wik decision
- 1996 Wijay Na? (Which way now?)**
- Conference/ exhibition: 24HR ART /NTU at MAGNT**
- 1996 Kaltja /Business Conference and Meeting Place Mural at NTU**
- 1997 Bringing them home Report - The Stolen Generations
- 1998 National Sorry Day inaugurated- Sorry Books signed all over the country
- 1997 Venice Biennale: Fluent- Kngwarreye, Koolmatrie & Watson**
- 1997 Jirrawun Arts Aboriginal Art Corporation,**
- Red Rock Arts established in Kunnenurra**
- 1997 Red Hand Prints established by Franck Gohier & Shuan Postie**
- 1997 Fulbright Symposium: Indigenous Cultures in an Interconnected world, MAGNT Darwin
- 1997 Jabiluka protest by the Mirrawong people
- 1998 Warmun Arts Centre established at Turkey Creek ?**
- 1999 First Garma Festival**
- 1999 Independence Vote in East Timor - influx of refugees

- 2000 Council for Aboriginal Reconciliation Declaration,  
Sydney Harbour Bridge March
- 2000 Two Laws - Peter Adsett and Rusty Peters**
- 2001 ALP under Claire Martin wins in NT
- 200X Kruger-Cubillo Stolen Generations compensation case defeated
- 2002 Appointment of Professor of Indigenous Art at NTU**
- 2002 Basil Hall Editions established, Darwin**
- 2003 NTU becomes Charles Darwin University CDU
- 2003 Indigenous Arts policy announced at GARMA
- 2003 20th NATSIAA**
- 2004 CDU releases on line course in study of Indigenous Art**
- 2004 The end of Vestey's lease on Wave Hill station had the Gurindji not prevailed