An email conversation between Rennae Hopkins and Jenny Fraser

Rennae:

The dream design approach has been used to express the cultural heritage of the indigenous Aboriginal and Canadian artists from both countries. It has been a way of preserving and sharing the traditional stories and beliefs of the Aboriginal peoples. The images created in this way are a visual connection to the traditional Aboriginal kinship structures and represent a visual understanding of their stories. They have such a strong visual literacy and ancient ways of seeing that it is possible for us to interpret and understand them in a contemporary context.

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The ancient design approach has been used to express the cultural heritage of the indigenous Aboriginal and Canadian artists from both countries. It has been a way of preserving and sharing the traditional stories and beliefs of the Aboriginal peoples. The images created in this way are a visual connection to the traditional Aboriginal kinship structures and represent a visual understanding of their stories. They have such a strong visual literacy and ancient ways of seeing that it is possible for us to interpret and understand them in a contemporary context.

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For me, the central theme is that we have the same mental process and practices in different cultures. The images created in this way are a visual connection to the traditional Aboriginal kinship structures and represent a visual understanding of their stories. They have such a strong visual literacy and ancient ways of seeing that it is possible for us to interpret and understand them in a contemporary context.

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Dennis and Melanie Jackson,

Aroha Groves,
What is a Blakfulla doing in a virtual realm?
2007, Machinima, 08:15. Courtesy the artist and Boomalli Aboriginal Artists Cooperative.

Frank McLeod,
Two Willy Willies,
1994, 2D Animation, 04:31. Courtesy the artist and Aboriginal nations.

Christine Peacock, Rebekah Pitt & John Graham,
Boy & Moth,
2005, Animation, 03:36.

skawennati Tricia Fragnito,
TimeTraveller™
2008, Machinima (production still). TimeTraveller™ is being produced with the support of Aboriginal Territories in Cyberspace [www.AbTeC.org]. Special thanks to Research Assistant and set builder, Bea Parsons. Graphic Design, Lysanne Bellemare.

Gunbalanya Community & Gozer Media,
The Echidna and the Turtle,
2004, Claymation, 06:00. Courtesy of the artists.

Sasakalawa Sivuqtu Inuit Arts, Inc.
The Inuksuit Project - We belong to each other, We belong to the Land, We exist as people.