

Black2Blak

NSW Aboriginal Visual Arts Conference
Campbelltown Arts Centre
6-8 July 2007

Black2Blak will examine the key issues currently being faced by Aboriginal visual artists and artworkers in NSW. It will ask questions about whether there is a regional NSW identity of Aboriginal practice? What can be improved? Are resources in the right place? What are the roles and responsibilities of public institutions in representing contemporary Indigenous art in NSW? Black2Blak is the first of three annual conferences designed to bring together Aboriginal artists and artworkers from across NSW.

Conference Schedule

Friday 6 July, 7pm, Launch of Sunshine State – Smart State

Vernon Ah Kee, Richard Bell, Fiona Foley, Lindy Lee, Tracey Moffatt, Thancouppie, Ken Thaiday, Judy Watson, William Yang.
Curator: Djon Mundine OAM

Saturday 7 July

9:30am Welcome
10am Keynote Address: Dr John Maynard
11am Morning Break
11.30am **Panel 1.**
What is the role of the contemporary Indigenous artist? What are its social and political effects? Are you an Aboriginal artist or an Aboriginal who creates art? What makes it Aboriginal – what gives it a regional NSW identity?
Matt Poll
Richard Bell
Adam Hill
Fiona Foley
Tess Allas – Chair
1.00pm Lunch
2.00pm Keynote Address: Jacquie Katona
3.00pm **Panel 2.**
What uses may the idea of essentialism be turned in contemporary debates about Indigenous Australian identity? This discussion of “strategic essentialism” will interrogate the problems posed by both collaboration and independence in contemporary Indigenous culture.
Bronwyn Bancroft
Brook Andrew
Danie Mellor
Gary Lee
Djon Mundine – Chair
4.30pm Close

Sunday 8 July

10am Keynote Address: Richard Bell
11am Break
11.30am **Panel 3.**
How do market forces influence contemporary Indigenous Australian artists? What are the effects of both private and public collections on the status of artists, both in their own communities and in the wider sphere? What are the roles and responsibilities of public institutions in collecting and representing contemporary Indigenous art in NSW?
Bronwyn Bancroft
Warwick Keen
Jenny Fraser
Fiona Foley – Chair
1pm Lunch
2pm Keynote Address – Djon Mundine
3pm **Panel 4.**
What are the key exhibitions, both local and international, that shaped the contemporary reception of Indigenous Australian art? What is the history of the circumstances surrounding these exhibitions and what have been the dominant curatorial approaches since the 1970s?
r e a
David Prosser
Michael Aird
Franchesca Cubillo
Vernon Ah Kee – Chair
4.30pm **Plenary Session**
This session is designed to arrive at a set of 8 [eight] recommendations on the development of Aboriginal visual arts practice in NSW.

Black2Blak Party

6-9pm – Featuring The Bigotbri Ladies
Satirising age old covert racist opinions of white Australia, the Bigotbri Ladies invert and expose mainstream perceptions of race, class and ethics. Unaware of their own shortcomings the Bigotbri Ladies are, like the recession, the comedy duo we “had to have”. Politically incorrect and loving it!

Speakers

Vernon Ah Kee was born in North Queensland and has been living in Brisbane for eleven years. With a Bachelor in Visual Arts, Ah Kee undertook a year of Honours in Fine Art before beginning a Doctorate of Visual Art in 2001. Vernon's work is primarily a critique of Australian popular culture, specifically the Black/White dichotomy. Vernon currently lectures in Queensland College of Art's BVA in Contemporary Australian Indigenous Art. His academic interests include Aboriginal education, Aboriginal identity and art. Additional interests include Intellectual Property and Native Title.

Michael Aird was born at Southport and has spent most of his life living in the Gold Coast region, the traditional country of his ancestors. In 1990 he graduated with a Bachelor of Arts in Anthropology from the University of Queensland. His main interest is urban Aboriginal photographic history. He has worked in the area of Aboriginal cultural heritage for over 20 years and in that time has curated several exhibitions as well as having books and articles published. For five years Michael was the Curator of Aboriginal Studies at the Queensland Museum and is currently the director of the Aboriginal owned publishing house Keeaira Press.

Tess Allas has worked in the area of Aboriginal visual art for 15 years and recently completed her MA in Curatorship and Modern Art at the University of Sydney. She currently works as a Research Officer for the Storylines Project at the College of Fine Arts (UNSW) which is a three-year ARC funded project documenting the 'non-remote' Indigenous artistic landscape through biographical data collection and publication.

Browyn Bancroft is an Aboriginal artist and designer whose artworks have been collected by galleries and museums throughout Australia, the USA and Germany. A descendant of the Bundjalung people of New South Wales, Bronwyn grew up in the small country town of Tenterfield. Bronwyn is a member of the Museum of Contemporary Art, Artists Advisory Board and a Board Member of Boomalli Aboriginal Artists Cooperative. Selected exhibitions include; World Economic Summit, 2005; Memory Matrix, Vivian Anderson Gallery, Melbourne, 2004; Our Place: Indigenous Australia Now, Benaki Museum, Athens Greece 2004; Urban Myth Members Exhibition, Boomalli Aboriginal Artists Co-operative, 2003; Native Title Business, Contemporary Indigenous Art, Regional Galleries of Queensland.

Richard Bell was born in Charleville, 1953, into the Kamilaroi tribe. Bell was a leader in the first group of urban Indigenous artists whose work provided a means of expression during the lead up to the 1988 bi-centenary of white Australian settlement. His work addresses contemporary issues such as religion, art and politics. He now lives in Brisbane. Bell has exhibited in London, Dusseldorf and the National Gallery of Australia, Canberra. In 2003 he was awarded the 20th *Telstra* National Aboriginal Arts Award.

Franchesca Cubillo is from Darwin with a successful background of more than a decade in curatorial practice. Franchesca is currently the Senior Curator of Aboriginal Art and Material Culture at the Museum and Art Gallery of the Northern Territory. She has a background in anthropology, conducting field work throughout northern regions of the Northern Territory and worked as a Curator of Aboriginal Anthropology at the South Australian Museum for eight years. From 2003 Franchesca spent three years as Director, Tandanya National Aboriginal Cultural Institute in Adelaide. She was also Manager of the Repatriation Unit at the National Museum of Australia, Canberra. Franchesca holds a Bachelor of Arts in Aboriginal Affairs from the University of South Australia and an Honours Degree in Anthropology, Adelaide University. She was awarded a Winston Churchill Memorial Trust Fellowship in 2006, travelling to New Zealand, Canada, the United States and United Kingdom to exchange information on the repatriation of Indigenous human remains and other valuable items. In 2006, Franchesca also travelled to the United States to give the opening lecture for *Dreaming Their Way: Australian Aboriginal Women Painters*, at Washington DC's National Museum of Women in the Arts.

Fiona Foley is a Brisbane based artist and Adjunct Professor with the Queensland College of Art, Griffith University. Foley exhibits regularly in Australia and internationally. She has had recent solo exhibitions at Andrew Baker Art Dealer, Brisbane and Niagara Galleries, Melbourne. During 2004 Foley undertook international exhibitions and residencies in New York, USA, and *Beyond the Sea*, a site-specific work installed for Visualise Carlow, Ireland. In 2005 she was invited to create a new work for, *Out There*, with the Sainsbury Centre for Visual Arts, Norwich, United Kingdom. In 2006 Foley held a solo exhibition at October Gallery, London, titled, *Strange Fruit*. Foley's major public sculptures include; *The Edge of Trees*, Museum of Sydney; *The Lie of the Land*, Melbourne Museum; *Tribute to A'vang*, Parliament House Canberra; *Winged Harvest*, The Australian National University; *Witnessing to Silence*, Brisbane Magistrates Court; *Black Opium*, State Library Queensland.

Jenny Fraser is from the Bundjalung Nation and works at the nexus of art, filmmaking and technology. Her work is exhibited both nationally and internationally – most recently at Interactiva01 at the Museum of Contemporary Art in Mexico. She was also part of the curatorial working group for conVerge – where art and science meet at the 2002 Adelaide Biennial. Fraser founded and curates cyberTribes, an Indigenous Online Gallery run through FineArt Forum. Cybertribes aims to encourage the production and exhibition of Indigenous Art with a focus on the digital. In 2002 Fraser began studying a Research Masters in the area of Indigenous uses of New Technologies. She is currently a member of the Australia Council's New Media Arts Board and the Australian Network for Art and Technology Board.

Adam Hill is from Burnt Bridge in Kempsey, NSW. Since studying at the University of Western Sydney, he has gained an understanding of not only his own culture, but also of many other Australian Indigenous cultures. Adam has become a respected performer of the didgeridoo, both nationally and internationally. He has been invited to perform for Nelson Mandela. Adam is an affiliate of NAISDA/Bangarra dance companies and has toured through Vietnam, Italy, Canada, Japan and Korea. Adam is also an accomplished Graphic Designer and a member of Boomalli Aboriginal Artists Cooperative. He has exhibited in numerous exhibitions nationally and has held several solo exhibitions.

Jacque Katona is the Chief Executive Officer of Lumbu Indigenous Community Foundation. She has produced numerous published articles and undertaken extensive public speaking on issues affecting Aboriginal and Islander communities, especially in the area of land management. From 1996-2000 she was the Executive Officer Gundjehmi Aboriginal Corporation Jabiru, Northern Territory and from 1995-1996 Stolen Generations Project Officer, North Australian Aboriginal Legal Aid Service. From 1990-1991 Katona was the Research Officer for the Royal Commission into Aboriginal Deaths in Custody, Aboriginal Issues Unit, Darwin. She has developed a detailed knowledge of successful approaches to infrastructure delivery in Indigenous communities which incorporates stakeholders at a Federal, State, Local Government and community level. This has required discussion with Ministers of State regarding governance, resource management and integrated delivery of project objectives.

Warwick Keen is a founding member of Gamilarart, Tamworth's first Aboriginal artist organisation. In July 2002, the Gamilarart Gallery opened for business as an artist managed gallery, catering specifically for the needs of local indigenous artists. In September 2004, the Gamilarart Gallery became Gamilarart Gallery Cooperative Limited, broadening its horizons to become a gallery to service the needs of all artists within this region, Aboriginal and non-Aboriginal. Warwick has been Chairman of Gamilarart since its inception. Exhibitions include Regional Encounters, 2006, Tamworth Regional Art Gallery; Colours of Country, 2005, Gamilarart Gallery Co-operative Limited, Tamworth; Parliament of NSW Indigenous Art Prize 2005, Parliament House, Sydney, and Love Your Work, NSW TAFE Teachers Exhibition, Sydney.

Gary Lee is a Larrakia person, born and raised in Darwin on Larrakia country where he has always lived except for periods of education and employment, in Sydney and Melbourne. When Lee was seventeen he travelled through England, Europe and the Middle East and ended up in Kolkata (Calcutta) India where he lived for two years. Upon his return to Australia at 21, he enrolled at the Alexander Mackie Art School and then the Sydney College of the Arts. Lee worked as an arts adviser in Katherine for Mimi Aboriginal Arts and Crafts for three years before going to the Australian National University where he graduated with Honours in Anthropology in 1990. Since then Lee has worked as a curator, arts researcher, writer and designer. Recent commissions include the 2001/2002 and 2003/2004 Sydney Harbour Bridge New Year's Eve Celebrations designs; and designing 'Gulumbirgin': Larrakia Memorial, for Darwin City Council Public Art Advisory Committee. He is completing his PhD at Charles Darwin University. Since 1993 he has been taking portraits of male beauty and body image in India and Nepal and has recently commenced photographic projects with Aboriginal and other Indigenous males in Darwin and the Northern Territory.

Dr John Maynard's traditional roots lie with the Worimi people of Port Stephens. His thesis titled *Fred Maynard and the Awakening of Aboriginal Political Consciousness and Activism in Twentieth Century Australia*, examines the rise in the mid 1920s of the first organised Aboriginal political protest movement. "This all-Aboriginal organisation called the Australian Aboriginal Progressive Association, or AAPA, was headed by my grandfather Fred Maynard. The AAPA's demands centred on Aboriginal rights to land, stopping the government practice of taking Aboriginal children from their families, acquiring citizenship rights, and defending Aboriginal cultural identity", John explains. "Aboriginal heroes and heroines were erased from Australian history. My work sets to bring them back". Maynard ventured to Wollotuka in 1994 as a mature age student and progressed with a Diploma of Aboriginal Studies in 1996, a BA with the University of South Australia in 1999 and his PhD in 2003. Maynard became the first male to graduate with a PhD from the Umulliko Indigenous Higher Education Research Centre.

Danie Mellor was born in Mackay, Queensland in 1971. His work engages with Indigenous and Western perspectives of culture and history, and examines the way in which they interact. Mellor utilises a broad range of media including drawing, printmaking, ceramics, sculpture and installation, and is represented in national, state, regional and private collections including the National Gallery of Australia, National Gallery of Victoria, Queensland Art Gallery, Art Gallery of South Australia, Museum and Art Gallery of the Northern Territory, Canberra Museum and Gallery, Artbank, New Parliament House Collection, the Kerry Stokes Collection, and the Packer Collection. His work has been included in several high profile exhibitions including *Story Place - the art of the Rainforest and Cape York* (QAG, 2003), *Primavera* (MCA, 2005) and *Artbank - Celebrating 25 Years of Australian Art* (National touring exhibition, 2006 - 2007).

Djon Mundine OAM is a member of the Bundjalung People and has a distinguished career as a curator and writer. He has held a number of key positions over his twenty-five year career including Senior Curator, Gallery of Aboriginal Australia, National Museum of Australia, Canberra and Senior Curator of Aboriginal and Torres Strait Islander Programs at the Museum of Contemporary Art, Sydney. For over twelve years he was the Art Adviser for the Ramingining Community of Central Arnhem Land, NT, and he has also held that position at the communities of Milingimbi and Maningrida. Perhaps the best known of his many major projects is the 'Aboriginal Memorial' installation of hollow log bone coffins first exhibited in 1988 and now on permanent display at the National Gallery of Australia. He is the principal author of the book *The Native Born: Objects and representations from Ramingining, Arnhem Land*, Museum of Contemporary Art, Sydney, 2000, and he has published many exhibition catalogue essays and journal and magazine articles. He was awarded an Order of Australia Medal for services to the visual arts in 1993. He is the Indigenous Curator – Contemporary Art at Campbelltown Arts Centre.

Matt Poll is of Loyalty Islander descent and grew up in Byron Bay in Northern NSW. In 1998 he worked as an Indigenous curatorial trainee at Wollongong City Gallery and was part of a team working on one of the first comprehensive surveys of Aboriginal Art of the South Coast of NSW. From 2000 until 2004 he worked as a Visitor Services Officer at the Museum of Contemporary Art in Sydney. In 2004 he graduated from the University of Technology, Sydney, with a BA in Communication (media arts production). Throughout 2004/2005 he worked as an Indigenous Arts Facilitator on a series of public artworks for Holroyd and Fairfield City Councils in Western Sydney. One of these projects was a Local Government Association award winning project - *The Warali Wali project*. Other projects include the Hilwa Park upgrade at Villawood and the Bonnyrigg town centre project - *Plantlines*. In April 2005 he was appointed as Artistic Director of Boomalli Aboriginal Artists Cooperative.

David Prosser is the current Station Manager, Radio PRK, Hall Creek, WA. He has previously worked as a teacher and as a consultant dealing with racism in high schools in northern New South Wales. Following this Prosser moved into the field of the arts helping to set up the Museum of Sydney. He is the current Director of the Muurrbay Aboriginal Language and Culture Co-operative.

* **r e a** is a visual artist, from the Gamilaraay/Wailwan people. She was born in 1962 in Coonabarabran, NSW, and lives in Sydney. r e a has a MSc, in Digital Imaging and Design from the Centre for Advanced Digital Applications (CADA), New York University (2004), MA (Visual Arts) Australian National University, Canberra (2000), and a Bachelor of Fine Arts (Visual Arts), College of Fine Arts, University of New South Wales (1993). r e a's work has been exhibited nationally and internationally since 1992. She has been involved in a number of international and national residency programs and is currently creating a new body of work, which explores the construct of Indigenous identity through archival photography and video. *gins_leap / dubb_speak*, was included in the 2006 Commonwealth Exhibition at the Australian Centre for the Moving Image (ACMI), and is touring regional NSW in partnership with dLux media arts. Her new single channel video work 'maang' was exhibited at The Performance Space, Redfern, and in Nocturne, at 24Hr Art, Darwin, 2006.

Registration

Attendance at Black2Blak is free – Thanks ARTSNSW! But places are limited, so to attend Black2Blak you need to register. Call Campbelltown Arts Centre Box Office on (02) 4645 4100 or email: artscentre@campbelltown.nsw.gov.au
A return confirmation will be sent.

Catering

Campbelltown Arts Centre Café will provide a special lunch menu for the duration of the conference.

Travel & Accommodation Support

Arts NSW is supporting regional NSW Aboriginal artists and artworkers through a bursary to support attendance at Black2Blak. Applicants may receive a contribution towards travel and/or accommodation to attend. If you would like to apply please send a request to Campbelltown Arts Centre Att: Black2Blak Conference or artscentre@campbelltown.nsw.gov.au detailing your request. The closing date for bursary requests is 15 June.

Limited Edition Tshirt

To celebrate Sunshine State and Black2Blak Campbelltown Arts Centre has commissioned a limited edition Tshirt by Richard Bell for the special price of \$30. To pre order contact artscentre@campbelltown.nsw.gov.au

Accommodation

The following hotels are located close to the Campbelltown Arts Centre. Please contact the hotel directly to make a booking. Campbelltown Arts Centre will not be handling accommodation bookings.

Maclin Lodge

38 Queen Street, Campbelltown NSW 2560
T (02) 4628 3788 F(02) 4628 3355 Toll Free: 1800 025 048
\$95 per night Standard Room
\$145 per night 1 Bedroom Apartments

Macarthur Inn

5 Grange Road, Leumeah NSW 2560
T (02) 4628 1144 F(02) 4626 2409
E stay@macarthurinn.com.au
\$130 per night Studio Suite
\$170 per night Kitchen Suite
For best rates please also refer to www.wotif.com.au

Directions

How to get here

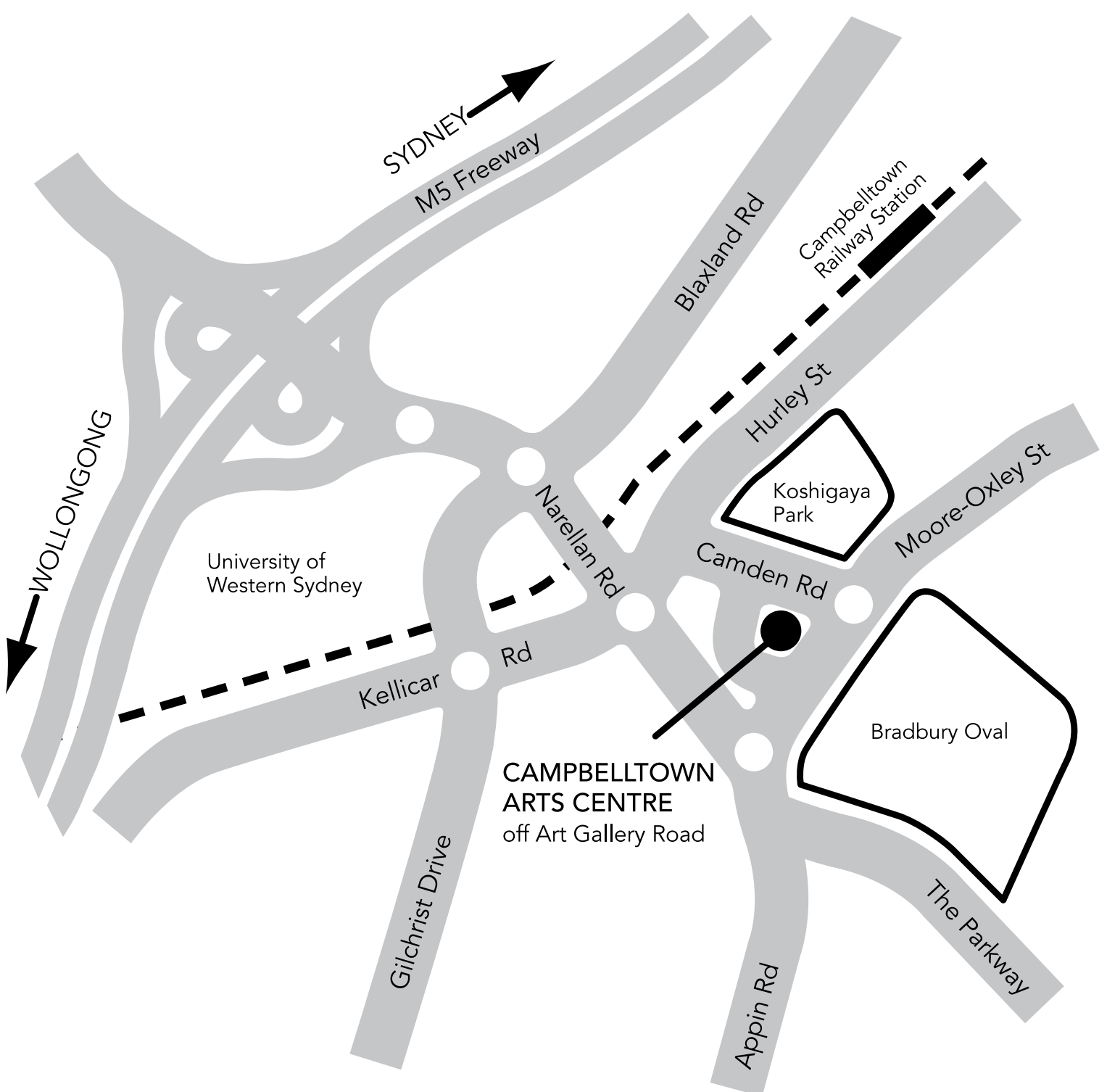
By car:

Take the Campbelltown (Narellan Road) exit off the M5 motorway and turn left into Narellan Road. Follow Narellan Road and look out for signs to the Arts Centre on the left. Turn left at the fourth set of lights onto Moore Oxley Road and immediately left again into Art Gallery Road.

By train:

The nearest bus/rail/taxi interchange is Campbelltown Railway Station. Campbelltown Station is serviced by the *South, East Hills* and *Inner West* timetables. For information and timetables, call 131 500 or check www.131500.com.au





SYDNEY
M5 Freeway

WOLLONGONG

University of
Western Sydney

Campbelltown
Railway Station

Blaxland Rd

Hurley St

Koshigaya
Park

Moore-Oxley St

Narellan Rd

Camden Rd

Kellicar Rd

Rd

Bradbury Oval

**CAMPBELLTOWN
ARTS CENTRE**
off Art Gallery Road

Gilchrist Drive

Appin Rd

The Parkway