

...experienced film-maker of
Aboriginal or Torres Strait
Islander descent the
opportunity to produce a high-quality

The indigenous breakthrough
includes a cash budget of \$22,000 for
production and crew fees, Metro Screen
production equipment and post-

value of 3000.
Applicants must have at least
produced screen credit in their

CyberTribe celebrates in an *Ingenious* way

By RACHEL SCOLLAY

CURATING an online gallery of Indigenous new media art wasn't something Jenny Fraser imagined doing ten years ago when she first set up cyberTribe.

The new media artist and self-professed "hobby curator" said she started it as a way of getting an academic credit, while studying communication and design at QUT.

Today, cyberTribe is celebrating ten years of exhibiting cutting edge and politically important artworks from Indigenous artists from around the world – both online and in gallery spaces internationally.

CyberTribe founder and curator Fraser said she originally wanted to mark the ten-year anniversary by publishing a book but, instead, she has put together *Ingenious* – an online exhibition, featuring stand-out work from the archive spanning 2000 to 2010.

Australian featured artists are Tracey Moffatt, Michael Riley, Destiny Deacon, r e a, Jason Davidson and Jenny Fraser, while featured international artists are from Canada, the United States, South America, New Zealand, Samoa and Fiji.

"The definition of ingenious means clever, original and inventive and this showcase focuses on the moving image, non-conventional media and also inter-disciplinary media from this decade with screen-based perspectives from far and wide," Fraser said.

"A lot of the shows and artworks are politically important. Looking back over ten years, it's interesting to see the political changes that have happened. I still do want to do a book."

'Old School'

Fraser said all the original 'old school' shows from the early years could still be accessed on the cyberTribe website.

"You can see how much the web has changed since then. I've purposefully not updated it, so it serves as a record," she said.

Fraser said right from 'the word go' there had always been a lot of international interest in cyberTribe.

"People would write and say this is really great, we don't get to see unusual Aboriginal art where we live; or we don't get to see much Aboriginal art at all," she said.

"We get a lot of interest from students and researchers. That's why it's important to put as much info on there as we can.

"CyberTribe documents properly with images of the work and artists' statements. We try to take it seriously as

an artists' space."

Accessibility for audiences and the artists is a major driving force behind cyberTribe, and Fraser said it was one way of getting past 'the gate-keepers' or breaking down 'the white cube' (the white gallery system).

"For the artists, they often don't have other ways of showing their work. Particularly if it's experimental work that other institutions might not be interested in," she said.

"In Queensland (where cyberTribe was first launched), a lot of the gate keepers of Indigenous art are all non-Indigenous anyway, even Pacific art, it's all done by white gate-keepers."

Fraser said there had been several important milestones for cyberTribe over the years, including winning the ABC Radio National Indigenous Cultural Centre/Keeping Place Award in 2009, for creating a unique place for Indigenous artists to create and exhibit.

Support

At the announcement, Museums Australia director Bernice Murphy said the award to cyberTribe was a reminder that all Indigenous creativity needed to be supported in the most up-to-date forms.

"Even in 'regional cyberspace'," she said. "As well as out back where communities are keeping fires of tradition and continuity burning strong."

Fraser said *Big Eye*, a cyberTribe touring show of Aboriginal animation from Canada and Australia, was currently touring regional Australia and in Japan.

The show has confirmed dates for the Logan Art Gallery from 29 May to 6 August, with dates for Hervey Bay, the Sunshine Coast, Rockhampton and Grafton Regional Gallery currently being negotiated.

And looking to the future of cyberTribe?

"I would like *Ingenious* to be an exhibition, so people could see what's happened over time," Fraser said.

"I'd like to have all the works together in a room."

Fraser said she was looking for a warehouse or an outdoor venue in Darwin, her current home-base for half of the year.

"Maybe as part of the Darwin Aboriginal Art Fair, or even the Darwin Festival," she said. "It's a really mixed audience and people come here especially for it... People from Asia, blackfellas from the bush, people aren't expecting the 'white cube' so you could hold outdoor screenings."

To view *Ingenious* or any previous cyberTribe shows, go to www.cybertribe.culture2.org



Time Traveller 2008, still from Second Life by Skawennati Tricia Fragnito (Canada).



● ABOVE: *Framed* 2006, still from video recording of performance piece by dance group Polytoxic (Samoa), which was commissioned by cyberTribe.

● LEFT: This still is taken from *Maang* 2006, video installation by r e a (Australia).