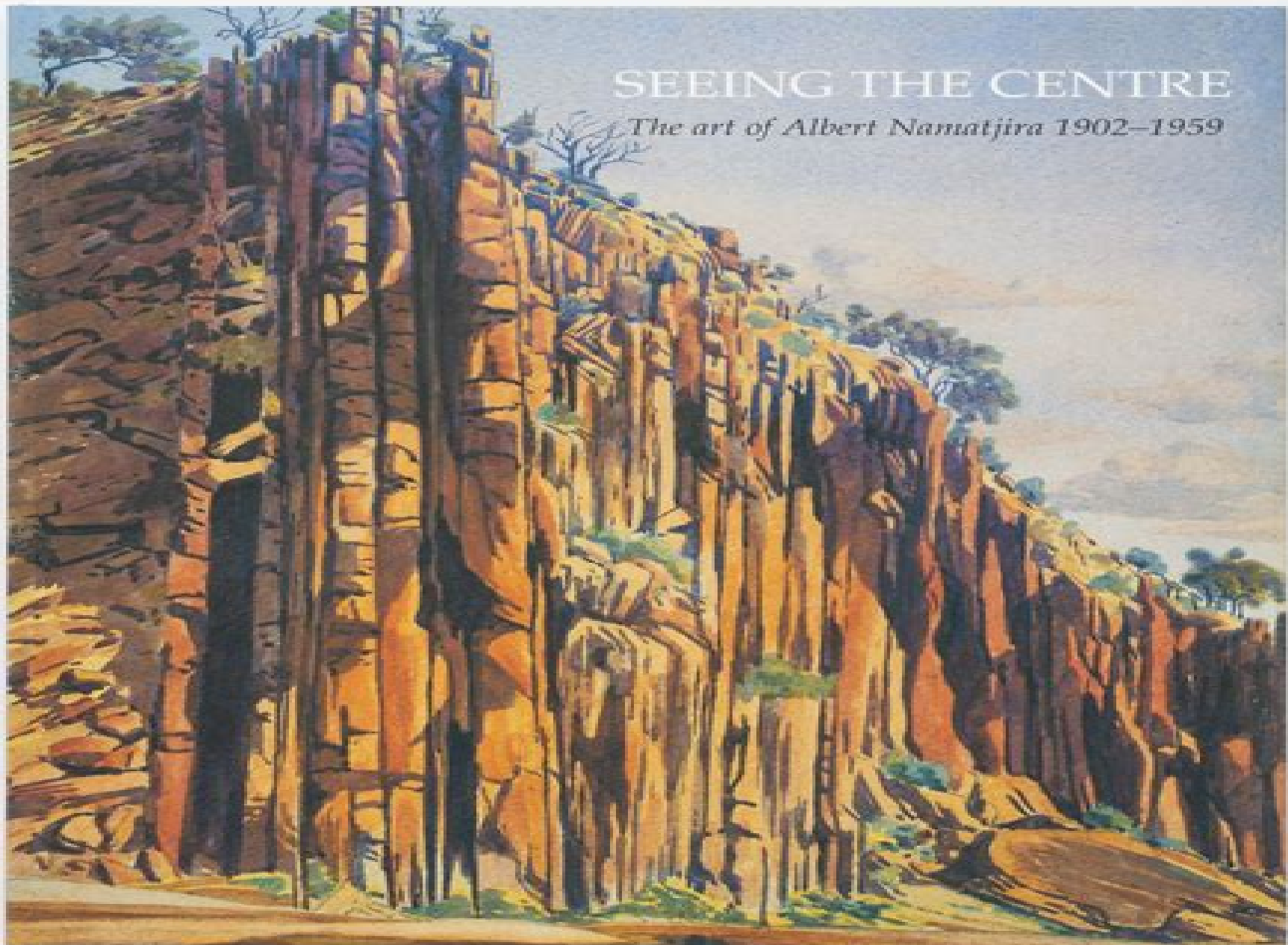


SEEING THE CENTRE

The art of Albert Namatjira 1902–1959



Seeing The Centre The Art Of Albert Namatjira 1902 1959

Chris Healy



Seeing The Centre The Art Of Albert Namatjira 1902 1959:

Seeing the Centre Alison French, Albert Namatjira, 2002 Albert Namatjira was a member of the Aranda people of Central Australia now referred to as the Western Aranda or Arrernte language group Following the success of his first solo exhibition in Melbourne in 1938 Namatjira became increasingly famous with popular reproductions of his works being hung in countless Australian homes The first prominent Indigenous artist to achieve household recognition in a modern idiom Namatjira subsequently became a tragic figure set against the background of assimilation debates and entangled aesthetic prejudices of the time His art became virtually ignored by the mainstream of the Australian art world This book especially commissioned by the Gordon Darling Foundation and the National Gallery for the centenary of Namatjira's birth redresses this neglect The Making of Indigenous Australian Contemporary Art Marie Geissler, 2021-01-06 This publication brings

together existing research as well as new data to show how Arnhem Land bark painting was critical in the making of Indigenous Australian contemporary art and the self-determination agendas of Indigenous Australians It identifies how when and what the shifts in the reception of the art were especially as they occurred within institutional exhibition displays Despite key studies already being published on the reception of Aboriginal art in this area the overall process is not well known or always considered while the focus has tended to be placed on Western Desert acrylic paintings This text however represents a refocus and addresses this more fully by integrating Arnhem Land bark painting into the contemporary history of Aboriginal art The trajectory moves from its understanding as a form of ethnographic art to seeing it as conceptual art and appreciating it for its cultural agency and contemporaneity *Seeing the Centre* Alison French, Albert Namatjira, 2002

Albert Namatjira was a member of the Aranda people of Central Australia now referred to as the Western Aranda or Arrernte language group Following the success of his first solo exhibition in Melbourne in 1938 Namatjira became increasingly famous with popular reproductions of his works being hung in countless Australian homes The first prominent Indigenous artist to achieve household recognition in a modern idiom Namatjira subsequently became a tragic figure set against the background of assimilation debates and entangled aesthetic prejudices of the time His art became virtually ignored by the mainstream of the Australian art world This book especially commissioned by the Gordon Darling Foundation and the National Gallery for the centenary of Namatjira's birth redresses this neglect **Historical Dictionary of Australian Aborigines** Mitchell

Rolls, Murray Johnson, 2019-11-05 The Aboriginal Australians first arrived on the continent at least 60 000 years ago occupying and adapting to a range of environmental conditions from tropical estuarine habitats densely forested regions open plains and arid desert country to cold mountainous and often wet and snowy high country Cultures adapted according to the different conditions and adapted again to environmental changes brought about by rising sea levels at the end of the last ice age European colonization of the island continent in 1788 not only introduced diseases to which Aborigines had no immunity but also began an enduring and at times violent conflict over land and resources Reconciliation between Aborigines

and the settler population remains unresolved This second edition of the Historical Dictionary of Australian Aborigines contains a chronology an introduction an extensive bibliography and more than 300 cross referenced entries on the politics economy foreign relations religion and culture of the Aborigines This book is an excellent resource for students researchers and anyone wanting to know more about the indigenous people of Australia **Six Paintings from Papunya** Fred R. Myers, Terry Smith, 2024-08-09 In the early 1970s at Papunya a remote settlement in the Central Australian desert a group of Indigenous artists decided to communicate the sacred power of their traditional knowledge to the wider worlds beyond their own Their exceptional innovative efforts led to an outburst of creative energy across the continent that gave rise to the contemporary Aboriginal art movement that continues to this day In their new book anthropologist Fred Myers and art critic Terry Smith discuss six Papunya paintings featured in a 2022 exhibition in New York They draw on several discourses that have developed around First Nations art notably anthropology art history and curating as practiced by Indigenous and non Indigenous interpreters Their focus on six key paintings enables unusually close and intense insight into the works content and extraordinary innovation **Six Paintings from Papunya** also includes a reflection by Indigenous curator and scholar Stephen Gilchrist who reflects on the nature and significance of this rare transcultural conversation **Aboriginal Art and Australian Society** Laura Fisher, 2016-05-30 This book is an investigation of the way the Aboriginal art phenomenon has been entangled with Australian society s negotiation of Indigenous people s status within the nation Through critical reflection on Aboriginal art s idiosyncrasies as a fine arts movement its vexed relationship with money and its mediation of the politics of identity and recognition this study illuminates the mutability of Aboriginal art s meanings in different settings It reveals that this mutability is a consequence of the fact that a range of governmental activist and civil society projects have appropriated the art s vitality and metonymic power in national public culture and that Aboriginal art is as much a phenomenon of visual and commercial culture as it is an art movement Throughout these examinations Fisher traces the utopian and dystopian currents of thought that have crystallised around the Aboriginal art movement and which manifest the ethical conundrums that underpin the settler state condition **Indigenous Intellectual Property** Matthew Rimmer, 2015-12-18 Taking an interdisciplinary approach unmatched by any other book on this topic this thoughtful Handbook considers the international struggle to provide for proper and just protection of Indigenous intellectual property IP In light of the United Nations Declaration on the Rights of Indigenous Peoples 2007 expert contributors assess the legal and policy controversies over Indigenous knowledge in the fields of international law copyright law trademark law patent law trade secrets law and cultural heritage The overarching discussion examines national developments in Indigenous IP in the United States Canada South Africa the European Union Australia New Zealand and Indonesia The Handbook provides a comprehensive overview of the historical origins of conflict over Indigenous knowledge and examines new challenges to Indigenous IP from emerging developments in information technology biotechnology and climate change Practitioners and

scholars in the field of IP will learn a great deal from this Handbook about the issues and challenges that surround just protection of a variety of forms of IP for Indigenous communities

Forgetting Aborigines Chris Healy, 2008 Challenges the convenient way in which white Australians have often forgotten indigenous people from the 1950s onwards This book talks about the work of many well known Aboriginal artists writers and performers including Gordon Bennett Destiny Deacon Fiona Foley Tracey Moffatt Tony Birch Kim Scott and Alexis Wright

Indigenous Archives Darren Jorgensen, Ian McLean, 2017 The archive is a source of power It takes control of the past deciding which voices will be heard and which won't how they will be heard and for what purposes Indigenous archivists were at work well before the European Enlightenment arrived and began its own archiving Sometimes at odds other times not these two ways of ordering the world have each learned from and engaged with the other Colonialism has been a struggle over archives and its processes as much as anything else The eighteen essays by twenty authors investigate different aspects of this struggle in Australia from traditional Indigenous archives and their developments in recent times to the deconstruction of European archives by contemporary artists as acts of cultural empowerment It also examines the use of archives developed for other reasons such as the use of rainfall records to interpret early Papunya paintings Indigenous Archives is the first overview of archival research in the production and understanding of Indigenous culture Wide ranging in its scope it reveals the lively state of research into Indigenous histories and culture in Australia

Settler and Creole Reenactment V. Agnew, J. Lamb, 2009-12-28 Explores the uncalculated and incalculable elements in historical re enactment unexpected emotions unplanned developments and locates them in countries where settlers were trying to establish national identities derived from metropolitan cultures inevitably affected by the land itself and the people who had been there before them

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