

SEEING THE CENTRE

The art of Albert Namatjira 1902–1959



Seeing The Centre The Art Of Albert Namatjira 1902 1959

Laura Fisher



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

Historical Dictionary of Australian Aborigines Mitchell Rolls, Murray Johnson, 2010-12-29 The Australian Aborigines first arrived on the continent at least 60 000 years ago They almost certainly landed on the northwest coast by sea from the nearby islands of the Indonesian archipelago That first arrival may have been replicated many times over The following exploration and settlement of a vast and varied continent was a venture of heroic proportions The new settlers had reached southern Tasmania the point farthest from the original landfall at least 30 000 years ago By the early 17th century when the first European seafarers arrived in Australian waters the Aboriginal nations were living in every part of the continent having colonized the tropical rainforests of the north the vast arid deserts of the interior and the cool and damp woodlands of the southeast The Historical Dictionary of Australian Aborigines relates the history of Australia's indigenous inhabitants from their arrival on the continent 60 000 years ago to the centuries long European colonization process starting in the 1600s to their role in today's Australia This is done through a chronology an introductory essay an extensive bibliography and over 300 cross referenced dictionary entries on significant persons places events institutions and aspects of culture society economy and politics This book is an excellent access point for students researchers and anyone wanting to know more about Australian Aboriginal peoples

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

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 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.

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.

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 world 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 **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 *Law, Knowledge, Culture* Jane E. Anderson, 2009-01-01 Combining unique practical experience with a sophisticated historical and theoretical framework this impressive work offers a new basis to explore indigenous intellectual property In this wide ranging and imaginative study Anderson has laid the groundwork for future scholarship in the field Hopefully this work will set a new trajectory for how this important topic is approached and advanced with indigenous people Brad Sherman University of Queensland Australia This informative book investigates how indigenous and traditional knowledge has been produced and positioned within intellectual property law and the effects of this position in both national and international jurisdictions Drawing upon critical cultural and legal theory Jane Anderson illustrates how the problems facing the inclusion of indigenous knowledge resonate with tensions that characterise intellectual property as a whole She explores the extent that the emergence of indigenous interests in intellectual property law is a product of shifting politics within law changing political environments governmental intervention through strategic reports and innovative instances of individual agency The author draws on long term practical experience of working with indigenous people and communities whilst engaging with ongoing debates in the realm of legal theory Detailing a comprehensive view on how indigenous knowledge has emerged as a discrete category within intellectual property law this book will benefit researchers academics and students dealing with law in the fields of IP human rights property and environmental law It will also appeal to anthropologists sociologists philosophers and cultural theorists *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 Art to Come Terry Smith, 2019-09-06 In *Art to Come* Terry Smith who is widely recognized as one of the world's leading historians and theorists of contemporary art traces the emergence of contemporary art and further develops his concept of contemporaneity Smith shows that embracing

contemporaneity as both a historical concept and a condition of the globalized world allows us to grasp how contemporary art exists in a fluid space of increasing interdependencies multiple contemporaneous modernities and persistent inequalities Throughout these essays Smith offers systematic proposals for writing contemporary art s histories while assessing how curators critics philosophers artists and art historians are currently doing so Among other topics Smith examines the intersection of architecture with other visual arts Chinese art since the Cultural Revolution how philosophers are theorizing concepts associated with the contemporary Australian Indigenous art and the current state of art history Art to Come will be essential reading for artists art students curators gallery workers historians critics and theorists **Australia's Empire**

Deryck Marshall Schreuder, Stuart Ward, 2008-02-07 Australia s Empire is the first collaborative evaluation of Australia s imperial experience in more than a generation Bringing together political cultural and aboriginal understandings of the past it argues that the legacies of empire continue to influence the fabric of modern Australian society *Space, Place and*

Hybridity in the National Imagination Christine Vandamme, André Dodeman, 2021-10-26 This volume explores space place and hybridity in today s multicultural societies with a strong emphasis on the role of art and spatial representations in order to map out the complexity of modern nations and celebrate the creative powers of their highly dynamic communities and cultures It considers how the very idea of the nation has evolved since the emergence and development of the idea of the nation state at the end of the eighteenth century and how art can reinvigorate representations of nation states worldwide without relegating their minorities to the margin Instead of merely focusing on the role of place and land in national representations the book adopts a wider and more critical approach to space in the arts by investigating the notions of both hybridity and Bhabha s Third Space in the fields of aesthetics film studies and literature with a particular emphasis on postcolonial literature Ancient & Modern Stephen Muecke, 2004 How might we think and talk about indigenous

philosophy Why has Aboriginal knowledge not been given the status of philosophical knowledge There s a quarrel about whose antiquity is at the foundation of Australian culture and why contemporary forms of Aboriginality are marginal to Australia s modernity **Aesth/ethics in Environmental Change** Sigurd Bergmann, Irmgard Blindow, Konrad Ott, 2013 Can aesthetics and ethics be integrated for the good of habitats places and spaces How can the arts widen our perception of nature and deepen environmental ethics Should the political meaning of a landscape be defined solely in terms of its economic and ecological values Questions like these are explored from the angles of arts environmental ethics ecology religious studies theology art history and philosophy The book prompts discussion about the aesthetic and spiritual dimension in the environmental humanities and it offers transdisciplinary insights into the challenge of sustainability and ongoing changes in society and the environment Series Studies in Religion and the Environment Studien zur Religion und Umwelt Vol 7 *Heysen to Heysen* Catherine Speck, 2019-03-21 The prominent Australian artist Nora Heysen has been said to have worked in the shadow of her father Hans Heysen one of Australia s most recognised landscape painters Letters

between the two however reveal a different story In 1934 when Nora first travelled to London to study art she experienced her first time away from home and the first of many often exotic places from where she would write home to Hahndorf South Australia The correspondence between Nora and Hans continued until his death in 1968 Theirs was a close and affectionate relationship in which father and daughter shared a lifetime of thoughts about art and life and a mutual respect and admiration for each other s work Heysen to Heysen is a showcase of letters between Nora and Hans Heysen from the collection of the National Library of Australia Accompanied by carefully selected images and text by leading art historian Catherine Speck the publication lifts the lid on a vista of Australian art

Re-Visioning Arts and Cultural Policy Jennifer Craik,2007-07-01 In this monograph Jennifer Craik undertakes a critical and historical analysis of the main imperatives of arts and cultural policy in Australia With forensic skill she examines the financial and policy instruments commonly relied upon in this much contested and diverse area of public policy Craik uses her analysis of past and current policy responses as a platform for articulating future options This is a valuable work for cultural professionals and administrators art historians and indeed anyone with an abiding interest in the management of the nations cultural estate

Indigenous Participation in Australian Economies II Natasha Fijn,Ian Keen,Christopher Lloyd,Michael Pickering,2012-07-01 This volume arises out of a conference in Canberra on Indigenous Participation in Australian Economies at the National Museum of Australia on 9 10 November 2009 which attracted more than thirty presenters

Pacific Art Anita Herle,2002-01-01 Contributors explore the complex relations among Pacific artists patrons collectors and museums over time as well as the different meanings given to art objects by each

Glamour in the Pacific Fiona Paisley,2009-07-08 Since its inception in 1928 the Pan Pacific Women s Association PPWA has witnessed and contributed to enormous changes in world and Pacific history Operating out of Honolulu this women s network established a series of conferences that promoted social reform and an internationalist outlook through cultural exchange For the many women attracted to the project from China Japan the Pacific Islands and the major settler colonies of the region the association s vision was enormously attractive despite the fact that as individuals and national representatives they remained deeply divided by colonial histories Glamour in the Pacific tells this multifaceted story by bringing together critical scholarship from across a wide range of fields including cultural history international relations and globalization gender and empire postcolonial studies population and world health studies world history and transnational history Early chapters consider the first PPWA conferences and the decolonizing process undergone by the association Following World War II a new generation of nonwhite women from decolonized and settler colonial nations began to claim leadership roles in the Association challenging the often Eurocentric assumptions of women s internationalism In 1955 the first African American delegate brought to the fore questions about the relationship of U S race relations with the Pan Pacific cultural internationalist project The effects of cold war geopolitics on the ideal of international cooperation in the era of decolonization were also considered The work concludes with a discussion of the revival of East meets West as a basis for

world cooperation endorsed by the United Nations in 1958 and the overall contributions of the PPWA to world culture politics. The internationalist vision of the early twentieth century imagined a world in which race and empire had been relegated to the past. Significant numbers of women from around the Pacific brought this shared vision together with their concerns for peace, social progress, and cooperation to the lively even glamorous political experiment of the Pan Pacific Women's Association. Fiona Paisley tells the stories of this extraordinary group of women and illuminates the challenges and rewards of their politics of antiracism, one that still resonates today.

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