Passion, Power, Politics: Does inequality exist for New South Wales Aboriginal women artists?

by
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A thesis submitted in fulfilment of the requirements for
the degree of Doctor of Philosophy

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This is to certify that, to the best of my knowledge, the content of this thesis is my own work. This thesis has not been submitted for any degree or other purposes.

I certify that the intellectual content of this thesis is the product of my own work and that all the assistance received in preparing this thesis and sources have been acknowledged.

Bronwyn Maree Bancroft

STATEMENT

This volume is presented as a record of the work undertaken for the degree of Doctor of Philosophy at Sydney College of the Arts, The University of Sydney.

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ABSTRACT

Passion, Power, Politics: Does inequality exist for New South Wales Aboriginal women artists?

The motivation for creating this thesis was primarily to research and understand if inequality existed for Aboriginal women artists from the state of New South Wales. I produced a documentary where I interviewed six Aboriginal language group women who created art in the state based boundaries of New South Wales.

I also conducted a research component around the acquisition of art by the Art Gallery of New South Wales. I collected a lot of data around this and was not surprised to find that there was minimal collection of any women artists from New South Wales. My line of inquiry has established a clear foundation based on facts that Aboriginal women artists are treated in an unfair manner by the majority of curators in the Aboriginal area and the Art Gallery of New South Wales.

I have also created a chapter called ‘The Journey' that outlines my life from a young Aboriginal girl to a mature woman artist and a chapter titled 'Artistic practice' that illustrates my career spanning over thirty years.

I have created a case study on Boomalli Aboriginal Artists Co-operative that provides an extensive profile of the politics and power struggles of this Aboriginal Co-operative.

INTRODUCTION

This thesis titled *Passion, Power, Politics of Aboriginal Art: Does Inequality exist for NSW Aboriginal women artists?* has been produced, researched, collated and written to highlight the dramatic inequality that has existed historically for New South Wales Aboriginal women artists and this written component of the thesis or exegesis, conclusively illustrates, that the inequality is ongoing. It is essentially an exploration of my journey as a Bundjalung woman over the last six decades.

Documenting of any person's life is confronting and at times overwhelming, and it is deeply personal and as a direct result of my content, I have taken a biographical approach to the written component of the PhD, which is the reason I have chosen to write in the first person.

While there is one research question, the PhD has multiple outcomes and includes a written component (text), a documentary film, paintings, prints and drawings as well as public artworks completed during the degree. My oeuvre also extends to writing and illustrating children's books.

I have explored through the written component of the PhD, the issues facing the inequalities that exist for New South Wales Aboriginal women artists. I use New South Wales throughout but all women will be identified by their language group or nation, as the borders are a colonialist framework and our boundaries existed well before the English came to our homes.

The thesis will frame this exploration drawing on my own experience as a Bundjalung woman and artist, existing in an Aboriginal art world and also being engaged in and with the wider arts sector. Using key milestones in my practice as an artist and also an activist who is committed to change in many areas and in particular the protection of intellectual and moral rights and the broader Copyright Act.

In particular, I will use Boomalli Aboriginal Artists Co-operative as a case study to demonstrate that inequality does exist for Aboriginal women artists whose bloodlines

are based on the state boundaries of colonialist New South Wales. This is also supported by research, which highlights the lack of work in the collections of the Art Gallery of New South Wales (AGNSW), which is the state's premier art institution.

I have been active as a member of Boomalli Aboriginal Artists Co-operative since it was established in 1987. I was one of ten founding artist members, and the others were, the late Michael Riley, Euphemia Bostock, Fiona Foley, Avril Quaill, Brenda L. Croft, Arone Raymond Meeks, Jeffrey Samuels, Tracey Moffatt and Fernanda Martens.

The founding members of the Co-operative came from different nations and language groups:
Euphemia Bostock (Bundjalung nation)
Bronwyn Bancroft (Bundjalung nation)
Jeffrey Samuels (Ngemba)
Michael Riley (Wiradjuri/Kamilaroi)
Fernanda Martens (Ngarabul)
Fiona Foley (Butchulla woman from Fraser Island)
Avril Quaill (Quandamooka Nation)
Brenda L. Croft (Gurindji woman)
Arone Meeks (Kuku Midigi man from Far North Queensland)
Tracey Moffatt (does not list her nation)

This diverse group of individuals came together to create change and fight for recognition of our art forms and the history of our people.

Michael Riley was pivotal in the establishment of the Co-operative and also as a force for change, particularly in relation to Aboriginal artists living in large metropolitan areas, such as Sydney and Melbourne, and classified as urban Aboriginals.

Inequality for all Aboriginal artists who were not living in a traditional world was paramount and it was coincidental that Boomalli was being established around the

same time that the Papunya Movement was being brought to the attention of Australia through the work of schoolteacher, Geoffrey Bardon.

Chapter One: The Journey

This chapter will map, from birth to the present, my journey as an Aboriginal girl, daughter, woman, mother, artist and now *Barbin* (Grandmother). It will illustrate why I have dedicated my life to family and to change for Aboriginal people generally and specifically artists' rights. I am comfortable challenging the status quo, not relinquishing my family connections or my cultural foundations but I have spent a lifetime building on these foundations. This journey tracks my life as a young Aboriginal girl growing up in the small town of Tenterfield, which is 434 miles north of Sydney and has a population of 3,000 people, through my school experience and the wonderful opportunity at the end of Year 12 (Form 6 then) to being accepted by the Canberra School of Art, where I graduated in 1981.

In the same year this trajectory delivered me to Sydney and that is where I have established myself as an artist, and later where I opened my shop Designer Aboriginals Pty Ltd in 1985 in Rozelle. I trained young Aboriginal women to learn all aspects of the business, which included painting earrings, screen-printing and shop sales.

My divorce in 1991, forced the closure of the Rozelle shop and I became a full-time artist to support my children. Working from a home studio enabled me to be there for them.

I have itemised some exhibitions, but not all, as this information will be delivered in the "Artistic Practice" chapter. I have also attempted to summarise key milestones, momentous events, dramatic and epic failures and of course some successes from 1982, when my career really started as a sole parent and artist.

I also want to segue into my topic "Does Inequality exist for NSW Aboriginal women artists?" in this chapter. I believe by shining a light on the struggles and successes of

my own life, I can assist others to realise that these events occur for a reason and generally passion, self-belief and dedication will see them resolved.

Chapter Two: My Artistic Practice

This chapter will deal specifically with the development of my artistic career in Australia, as a woman artist and a Bundjalung custodian, for my family as the senior applicant for our successful Native Title determination in 2017, and my artistic practice, which is intrinsically linked throughout the layers of my existence, in family, on country and living in the city.

Since 1981, when I arrived from Sydney after completing my first degree at the Canberra School of Art, the rigour and determination that was needed in my work, is still daunting to this very day.

Facing enormous challenges constantly develops in part the 'grit' that I believe you need in this vocation or industry.

The arts sector in Australia in particular, is very small and has its own incestuous characteristic that can be frustrating. To be able to convey what some of the essential requirements are to undertake such a career is part of a mentoring framework that reaches into generations and generations of the oldest living culture on the planet.

One theme is the continuing debates around authenticity of self, and the art produced. This area ebbs and flows with fashion. Many people consider it okay to question my authenticity as a Bundjalung woman. My life is inextricably linked to my ancestors and the area of country where they were birthed, lived and died and where I will return as ashes.

A huge component of my life has been centred on caring for my three children, Jack (born 1985), Ella born (born 1988) and Rubyrose (born 1999). These three children have brought immense love to my life and I believe I worked harder, created more and tolerated lots of events, to assist them to go to school and participate fully in their

lives. I continued my artistic practice (my home was my studio as I could never afford an external studio) and as a full-time mother and primary provider.

As I was writing this chapter, I reflected how my children have all contributed to the inspiration and ongoing passion for creating and we have all learnt a vast amount and acquired knowledge on the way.

Chapter Three: Boomalli Aboriginal Artists Co-operative

This chapter will attempt to summarise the history of this Aboriginal Artists Co-operative and my involvement through a variety of different roles, over a 30-year period.

When the Co-operative was established in 1987, there was a prevailing sense of optimism amongst our fellow artists and the winds of change were channelling through some powerful places, like the Australia Council for the Arts for instance, where many Aboriginal artists, their families and subsequently their communities benefited from Gary Foley's appointment as the Director of the Aboriginal Arts Board and Uncle Chicka Dixon being appointed as the chair in 1983.[1]

Boomalli came into existence predominantly due to the courage, dedication and talent of photographer and filmmaker, Michael Riley, and this should always be acknowledged.

In his chapter on Boomalli I will also discuss a series of events pertaining to the Co-operative, the good, the bad and the ugly. The fact that Boomalli still survives today as an unfashionable grass roots organisation is nothing short of remarkable. It is an admirable monument to the ongoing tenacity, drive, passion and endurance of many people who have been involved purely for the future of our NSW Aboriginal artists, their families and communities.

[1] It is a form of respect in Aboriginal community to refer to Elders as Aunt and Uncle. There is often no family connection.

Chapter Four: Does Inequality Exist for NSW Aboriginal women artists? (Acquisition and Documentary)

In this chapter, I will address the issues around acquisition by the Art Gallery of NSW in particular and the collection policy directions of each curator who has been in that position since Daphne Wallace managed to raise a million dollars from Qantas in 1994 to develop the Yiribana Gallery. Djon Mundine held the curator's position in 1984 but was living in Arnhem Land at Ramingining, so it was a part-time position.

I also wish to highlight the issues that evolved from interviewing the Aboriginal women artists in my documentary film. I interviewed the following artists:
Euphemia Bostock (Bundjalung/Munanjali)
Tracey L. Bostock (Bundjalung)
Danielle Gorogo (Bundjalung, Gumbaynggirr, Dunghutti, Papua New Guinean descent)
Charmaine Davis (Bundjalung)
Kim Healey (Gumbaynggirr/Bundjalung)
Jessica Birk (Yaegl)

The film was produced in 2012 with the assistance of a grant from the Australian Research Council. My daughter Ella Bancroft shot and edited the film and her connection to the artists was vital as they were all very comfortable and relaxed having her behind the camera. I have included the full transcript of the film in Chapter Four 'Does Inequality exist for NSW Aboriginal women artists' as I felt that a summary of their voices would provide an inadequate profile of their passion and extremely considered responses.

In my conclusion, I summarise my motivation to write this PhD. The struggle to maintain an artistic career, be a mother to three children and volunteer across a range of Board positions and organisations has, at times, been beyond difficult but I only have to remind myself of the hardships that my ancestors would have encountered, with the arrival of the British and the brutal destruction of our families and communities.

CHAPTER ONE

The Journey

In this chapter, I will attempt to chart the key elements of my life and also attempt to capture the events that have contributed to one Bundjalung woman's journey, as a girl, as a woman, as an artist, as a mother, and now a Barbin (grandmother). This chapter has been created to assist the reader in understanding who I am, what kind of life I have led, and the family and community that I was born into. As a direct result of all these elements and circumstances, they have contributed to the development of the woman I have become.

This is a personal story that highlights the key philosophical elements of my life and what I represent, as well as the social, political and historical markers in my life's journey.

I am writing this chapter as a woman who has been a full-time practising artist for over 30 years and an advocate for change around issues of inequity for Aboriginal and Torres Strait Islander People, and a mum for 33 years.
I am presenting an overview of my existence and identity and I will endeavour to convey the importance of family and country and my place in that world.

I was born in the small country town of Tenterfield, in northern New South Wales. The population is currently 3,000. My father, Bill, was a Bundjalung man of Aboriginal and English heritage, and my mother, Dorothy, is Polish and Scottish.

Bill informs a lot of my story. Dad's general happiness and "have a go" attitude, together with an enormous ability to forgive and a wonderful charismatic disposition, ensures his place in my heart and my ongoing existence. He is my talisman. My mother, Dorothy, instilled a strong work ethic to the daily machinations of family life and is a highly skilled dressmaker and made all of my wedding outfits from a Vogue pattern, which to this day is very special. Dorothy is a magician in making a "little" go a long way.

Dad grew up in an isolated area in regional northern New South Wales called Lionsville, where our grandfather, Arthur Bancroft, travelled to chase gold. He had a bit of luck and got a few good finds and our family were able to stay in our traditional lands due to the marriages of my grandmother, Annie Alice Tindal and her sister, Emily Amelia Tindal. Arthur married Emily in Grafton in 1906 and they shared four children from their marriage: Stella Mary, Arthur Edward, Annie Amelia and Walter George Bancroft. Emily died giving birth and my Nan travelled to Lionsville to care for the motherless children. Arthur married Annie Alice Tindal on the 9 February 1916 and they produced the following children from their marriage: Owen Cecil Joseph (Bill), Gordon Kelmond (Pat), John Roy (Mick), Norman Rex (Toby) and Dulcie, who was the only child not to change her name.

Arthur Bancroft and some of his friends constructed a house from pit-sawn cedar around 1882, which is still listlessly sitting in its decay today. This original family home is right next door to my place so I can visit it and feel the voices of the past. This is just some of our history but of course our Aboriginal connection that all our family maintains, reaches back tens of thousands of years and you feel it everywhere: the sensation of walking over ancestors' footsteps, a certain wind, a sense of being observed but not threatened, and the security and protection that is provided by these feelings.

When Arthur Bancroft married my Nan and her sister, interracial mixed marriages were not a common event in the late 1800s, as Arthur was English and the sisters were Aboriginal. It was the late 1800s and society of that period would have not condoned it. They faced problems, but they faced them together and continued to thrive as a family. This information is crucial to outsiders who do not know about other people's stories and for those who judge without any understanding about us/me/you and our place in our history and through our lives as a family is not to be contested.

We are a family who have survived a massacre, treacherous racial policies and vitriolic attacks from ignorant and scared people. We have been knitted together by

the remoteness of our family's beginnings and existence, and have triumphed over adversity through sheer grit and determination.
This is the foundation of who I have become today. The history, our history, is my reference. All of the disturbing, seemingly catastrophic events are compiled in my mind and they have become my touchstone for decision-making and listening to my instincts. These events and experiences have also informed my life and mobilised me to pursue changes in society, as well as to increase awareness of social justice issues and inequality across the areas of health, education, housing and longevity for Aboriginal women, men and children. This is what makes me who I am and what I stand for as a person. I have been moulded by my family's shared history and the experiences of the past and the present. Now I am curating my present life while learning from the experiences of my own life; the good, the bad and the ugly. These experiences translate into the essential force of my being as a Bundjalung woman, mother, daughter, sister, artist, survivor, advocate, businesswoman, curator, board director, writer and illustrator.

I have absolute pride in all of my family being engaged in and enduring some of the most dramatic chapters in the colonised history of Australia. One of my quotes is: 'NSW people first colonised, last recognised'. As families and communities, we fought for equality and the right to be counted in the Australian Census and to be confirmed, and authenticated as Aboriginal people in 1967 as part of the Australian population, which is absurd in reflection.

I was Bill and Dorothy's last child, one of seven children. My mother, Dorothy, was a homemaker and while Dad worked as a sleeper cutter for the railways deep in the bush, Dorothy maintained her home in pristine condition and her children under a tight rein. Mum and Dad had moved to Tenterfield from a tiny community called Drake. They lived by the creek with Letitia, Raelene, Roxanne and Peter, but moved when my brother, Allen, was born. Owen and I were born in Tenterfield Hospital. Mum's father, Arthur Moss, who was Scottish, lent my dad 1500 pounds in 1957 to secure a home at 5 High Street, Tenterfield. My mum still lives in the home. It took Dad a couple of decades to pay the house off. He largely worked out of town as working for himself secured better wages.

I remember Dad having his first heart attack when I was around 13 years old. He then had to get a job in town, which he did not like, but he had sold all his timber machinery. He was unhappy. I think a lot of us said, "Buy your stuff back and die happy in the bush." He did that. We were a poor family but rich in terms of love. We all attended the Presbyterian Church every Sunday. Because there was not a lot to do in these small towns unless you were involved in some activity, we played a lot of sport. These rural frontiers were harsh places and there was always tension in the town, especially when alcohol was being consumed. Many Aboriginal people experienced being moved from place to place, having the government take their children away "for a better life", sometimes never to connect with their family again. They were placed in missions where a manager monitored access and gave permission to leave within city or town limits. The removal of children was the ultimate pinnacle of despair connected to government policies pertaining to Aboriginal people at that time.

This is my catalyst! My motive has always been to generate equality through education and an increased awareness of our history, which has continually been consigned to the rubbish pile, even in 2018. The Melbourne radio shock jock and right wing commentator, Andrew Bolt, continues to attack our people in relation to our place as the custodians of our place and ultimately, the big island called Australia.

My father gave his life to us so that we could gain an education. He worked so hard and he dedicated his energy and intelligence to making a change for himself and ultimately, his children. All of his children completed schooling to the equivalent of Year 10 today and some were able to secure apprenticeships. While Dad was still alive my eldest sister, Letitia and I both completed Year 12 and went on to tertiary education. Letitia studied to be a teacher in Newcastle and I studied at the Canberra School of Art. Dad looked upon the role of education as a source of enlightenment, but also as an equaliser.

My journey sprang from these humble beginnings. From the very first time I could discern light from shade and line from tone, I have been in love with art and the

creation of art. Whether it was drawing on the walls (as a naughty and bored child) to hiding under the grey chairs in our kitchen in Tenterfield, where if you rubbed your eyes hard enough, the under-fabric of the chair would create a kinetic and psychedelic pattern, and no, I was not on any stimulants because I was around the age of five.

Trees, bark, rocks and the bush in general, set me on a journey to record and exact a representation of the beauty of nature through my eyes. I was a quirky child, sport-orientated and always drawing or daydreaming. Drawing was my escape, particularly from my three brothers who were always tormenting me.

I completed my Higher School Certificate in 1975 and studied art by correspondence from the Sydney Correspondence School that was situated in Kings Cross, Sydney. We only had two students studying Art in Years 11 and 12 – Barbara Johnson and I wanted to do first level Art. This course of study was far from ideal and not having a dedicated art teacher made the process difficult. We had 17 students in our final graduation year.

At Tenterfield High School I did have an inspiring art teacher up to the Leaving Certificate or Year 10. Jean Tapscott believed in me as a person and in my potential. This belief was like a beacon in a sea of insecurity. After completing the Year 10 Certificate, my father was unimpressed with my rebellious attitude and flippant disregard for my education, so he threatened to send me to work at the bank as a teller! I begged for mercy and dedicated myself to subjects I selected, particularly First Level Art. As a result I was accepted into the Canberra School of Art. I was also offered early acceptances to the Australian National University and University of New England in Armidale based on my trial School Certificate, but I accepted a place at the newly established Canberra School of Art at the ripe old age of 17. I was the first Aboriginal student to attend this institution.

I completed my visual arts degree, doing an additional year because of a racist comment about a painting that I had done of a Binging (turtle). The teacher informed me that a tutor from the painting department had commented, “We don’t paint like that here.” I was very distressed by this. I might have been naïve, but I recognised the

disregard immediately. The next day I attempted to change to a Bachelor of Arts, majoring in English at the Australian National University but the cut-off date had passed.

I returned to the art school with a massive hangover and some resentment. I was young. These life hurdles are just that. As my father used to say, "Bronwyn, you don't have to go through the brick walls; you can climb it, go around it or tunnel underneath it".

After my initial foundation year at Canberra School of Art, I transferred to a new course being offered called Visual Communications, which comprised of two major elements; Photography and Design. I took drawing as an elective and enlisted in every additional life drawing class I could. I had settled down. My homesickness was subsiding, I was making friends and I felt comfortable at the art school.

During the last two years of my schooling, I formed a relationship with my English teacher from Year 10, Ned Manning. He had come to Tenterfield with a group of young teachers and they enlivened the small country town. We fell for each other and the school/teacher framework did not quell our desire to be together. We were married in 1976; I was 18 and Ned was 26 years old.

Interestingly, Ned wrote a book about his experiences as a teacher, titled *Playground Duty*, published by the University of NSW Press in 2012, where he stated that he could never cross the line with a student. This denies my existence as that student, and also the unfolding journey together as husband and wife, and parents to our two children. I refer particularly to this, as throughout the history of colonisation and the patriarchy, women have been rendered invisible. As a Bundjalung woman, I will not be written out of my own history. I protested to the university press editor to have it changed, but it was dismissed by some bureaucratic façade. I did not pursue it further because I knew they would ignore me.

While at art school and now married to Ned, I started a water polo competition with Alf Tye, a brilliant man. I captained the South Canberra side, made t-shirts, trained

three times a day and eventually became the captain of the ACT team and captain of the NSW regional team.

I loved my life. Canberra School of Art had practical-based courses that I related to. The foundation year had exposed me to a multitude of art forms. I wanted to study painting because my understanding of the mechanics of painting was limited by my small-town education. I devoured enormous quantities of information about all artists, particularly painters. My artistic heroes were Kandinsky, Chagall, Miro, Georgia O'Keefe and the former director of the Art Gallery of New South Wales, painter and photographer, Hal Missingham. I was totally enthralled by other Aboriginal artists but there was not the plethora of information available then like there is today.

This all occurred from the period 1976 to 1981. I was being initiated into the competitive world of art. Overall, I think that going to Canberra and being able to participate as a grown-up was one of the most transformative experiences of my early life. As I grew in confidence, I was embracing the desire for learning and living a very full and exciting existence.

I worked for two years at Pink Panther Printing in Canberra while studying. Even though I was married and the status quo was that the husband looked after the wife and paid for everything, I craved independence and quickly got bored with having to ask my husband for money. I know that a lot of my commitment to recycling and reinventing clothing from second-hand stores and my Aunty Heather's hand-me-downs commenced at this time of my life and has continued to this day.

As my degree was in its final year, I was offered a position as a studio assistant in the visual communications area. I felt that this was a great honour and was impressed by the fact that my tutors considered me to be proficient enough to teach others.

Simultaneously, my husband, who was pursuing an acting career, wanted to move to Sydney to broaden his prospects. We were having difficulty in our marriage, as my life expanded and I achieved more independence, but I felt I had no choice but to leave Canberra and go to Sydney with Ned. I was petrified of this next stage in my

evolution, as everything had just started to fall into place for me. I knew no one in Sydney. I was 21 years old at that time.

The move to Sydney was calamitous and I resented my husband. (It was not fashionable to want to be independent as a woman at that time.) I was lost in Sydney, and as soon as I had moved, not to a home but to a unit that belonged to somebody I barely knew, Ned got a job interstate for six weeks, leaving me alone in Sydney feeling pretty shattered but still maintaining connections with my friends in Canberra.

I rallied hard and landed a job as a waitress at the Noonan's Tea House in the Strand Arcade in the Sydney CBD. That felt like a miracle and I thank Belinda Clark for introducing me to Rosemary Noonan. I now had a job and we had moved to Rozelle, an inner-city suburb of Sydney. During this time, I taught myself how to cook quite complicated meals and I would host pretty lavish dinner parties. I also set up a dark room in every house we rented and lived in. The waitressing and additional skills in cooking led me to become a restaurateur at the Palisade Restaurant in The Rocks, Sydney. I held this position for two years. When the publican would not give me a cut of the bottle sales, I decided to leave as there was no profit in the business and I was exhausted.

I had kept my connections in Canberra. I was making hand-painted fabric and working with my lifelong friend, Joanne Chappell, under the label *Magarra*, which means to "look pretty and be bright". I would drive to Canberra and we would work for a couple of days and then go back to Sydney.

In 1983, I decided to work at the Balmain Markets, making, painting and appliquéing hand-painted garments for sale there. This bohemian existence suited me and even though it was extremely hard work for minimal financial reward, I was happy creating and learning. At around the same time, I made a connection with Gary Foley, who has always been an incredible agent for change in Aboriginal health, legal issues, land rights, politics, art and education.

There is a famous image of Gary with a protest placard, stating, “Pardon me for being born into a nation of racists.” Gary attended school in Tenterfield with my eldest sister, Letitia. He was supportive of me and my aspirations. In 1984, he became the director of the Aboriginal Arts Board of the Australia Council. Uncle Chicka Dixon became the chairperson, and this mighty duo assisted and supported many Aboriginal people.

I remember like-minded artists were making the journey to North Sydney, petitioning the Aboriginal Arts Board for assistance; among them were Michael Riley, Tracey Moffatt and Fiona Foley. This was a very exciting moment for most young Aboriginal artists. Joanne Chappell and I decided to hold a fashion parade in Canberra at the local Braddon bowling club where we had our friends modelling. The Aboriginal Arts Board offered to fly down two Aboriginal girls to include in the parade. Lisa Williams and Deidre Madden attended that parade. The parade’s intention was to recoup some of the financial outlay that we had incurred. From this small event, which Lily Madden attended, I was invited by the Aboriginal Medical Service to become involved in a fashion parade, the concept behind the parades being to highlight young Aboriginal people and provide greater opportunities to develop self-esteem. Even in these early meetings and events it was evident to me that the designers’ costs and time were not considered or valued, but I pushed on because I was committed to the cause.

In 1985, I established my shop in Rozelle, Sydney called Designer Aboriginals. I had the clothing that Jo and I had collaborated on, my Balmain Markets gear and a shop that my friend was willing to leave stock in. I had some money in the bank and a credit card with a $3,000 limit.

Ned never offered any financial support in the pursuit of my career. At this time in my life I was 27 years old. When I started Designer Aboriginals, it became a game-changer. I had just had my first child, Jack, six weeks previous and was feeling buoyed and optimistic, particularly in relation to being able to give birth to a baby. My confidence, through the management of my home birth, left me feeling invincible and instantly ready for new challenges. Again, simultaneously, Ned had been given a role in a movie, *Dead End Drive-In*, which was shot at night. This resulted in me

going solo with the house, shop and the baby for those initial six weeks until the movie was completed. I still remember the hollowness of fatigue, but I equally can smell the fire of determination now. This shop taught me so much as it took Aboriginal fashion to Sydney.

We had to deal with a lot of racism, particularly in relation to authenticity of our bloodline and family. Regular outbursts were, "Where are the real Abos?" I tended to have a policy with the young Aboriginal women whom I trained, of educating the general public and attempting to increase their awareness, but there were many people who came to the shop to just spray their racist rhetoric.

I was playing water polo for Balmain and had made many friends in the area. Life was satisfying. The shop ticked along and with support from the amazing Elsa Dixon (wife of Uncle Chicka), I was able to secure some employment funding to train young Aboriginal women in all facets of my business, which ranged from selling to creating handmade jewellery, sewing and silk screening.

The shop lasted six years and during that time, in 1988, I had another baby at home, Ella. She was born on the same date as Jack, 20 June.

The shop became a watershed in my life. Many amazing people came to have a "cuppa" in the kitchen, from Mum Shirl (Shirley C. Smith), Gary Foley, Uncle Chicka Dixon, Kevin Gilbert, the Bostocks and more people than I have paper to mention. The parade in Canberra was still in the mind of Lily Madden and the Aboriginal Medical Service and several parades were coordinated at the University of NSW Roundhouse and the Hilton Hotel. These were inspiring, but the clothing design and production of garments were not. This left me struggling financially and exhausted from attempting to look after Designer Aboriginals, my children, home and clothing for exhibition. The garments were not for sale and in the first parade, I supplied thirty original ensembles. I simply could not afford it but felt compelled to participate to support the younger generation. The exposure for the parades was pretty extensive but focused heavily on the journey of the models.

In 1987 after we had completed two large parades, the Aboriginal Medical Service, models and designers were invited to exhibit at an event titled *Australis Down Under* at the Au Printemps Department Store in Paris. I was one of three designers who created for that parade, with Euphemia Bostock and Mini Heath being the other two. We travelled to Paris. My son, Jack, was two years old, and it was incredibly exciting but it was financial disaster for me because I almost lost the shop because of the outlay for the garments and the general expenses related to the shop. Due to the costs involved I stopped doing parades.
My journey in fashion happened at the same time as Jenny Kee and Linda Jackson but was plagued by my limited finances and the thick fog of ignorance that prevailed in many sectors of society at the time around anything associated with Aboriginal people. I relinquished my shop in 1991 following a long struggle to survive after the 1987 parade in Paris, and my marriage failed in the same year.

During 1987, I was very fortunate to be included in a group of Aboriginal artists who were pushing the boundaries and meeting to see how we could work together to secure a workspace and place to exhibit our works. I think we were all ambitious in our own way to see change. In that year, I became a member of Boomalli Aboriginal Artists Co-operative, along with the late Michael Riley, Fiona Foley, Jeffrey Samuels, Euphemia Bostock, Tracey Moffatt, Fernanda Martins, Arone Meeks, Brenda L. Croft and Avril Quaill.

Initially, we attended meetings in each other's houses and most were organised by Michael Riley, as it was ultimately his vision that was driving the formation of the artist co-operative. I attended these early meetings with Phemie, Jeffrey, Michael, Fern and Fiona. It was very exciting to be mixing with other artists who were intent on making change happen. The group increased to nine people after Arone Meeks, Avril Quaill and Tracey Moffatt joined. Michael Riley arranged a meeting with Gary Foley, director of the Aboriginal Arts Board. The sole purpose, according to Michael, was to secure a place in Sydney because we had all migrated there from different areas, and to raise enough funds to pay for one year's rent with extra money to assist with exhibition expenses in that initial year.

Our first group exhibition, *Boomalli Au Go Go*, was an amazing success. This dynamic group of people created a buzz of excitement around our collective talent, drive and political viewpoints. The first premises in the life of the Co-operative was at 18 Meagher Street, Chippendale. A massive space with areas for silk-screening workshops, which Fern and Jeffrey facilitated. The original opening was emceed by the late, great John Newfong, who was a journalist at the time and a brilliant man. His opening speech was inspiring and roused the three hundred people who attended. His speech, as well as speeches by the artists, are included in Michael Riley's film, *Boomalli Five Koori Artists*. The crowd was a vibrant mixture of friends, family, other artists, interested observers and supporters.

Fiona Foley had invited Brenda Croft to be a part of this first showing and we became known as the "Boomalli Ten". We all made a mark on that opening night, resulting in urban living Aboriginal artists stamping their place and their families on the map of the Australian art world. The whole atmosphere was intoxicating and I have written extensively about Boomalli in Chapter Four of this thesis.

I had naively considered that I could continue with further education and commenced a Master's degree at the College of Fine Arts (now UNSW Art and Design), but was unable to complete it due to the impending implosion of my marriage and supporting two children. I offered my placement to anyone at Boomalli to consider and Brenda L. Croft took up that opportunity. However, I still maintained a strong urge to create throughout the tumultuous demise of my most enduring relationship, my marriage to Ned, who I met at 15, married at 18, and separated from at 32.

Also at this time, my father Bill had died and that decimated me. I had never realised how cruel life could be and the loss of my father had a profound influence on my work as an artist. I loved my father and my husband but now they were both gone. With that registration of total loss, I made the decision to pursue a career as a full-time artist with two small children to raise. The brave, bold Bundjalung woman whom I had become never questions this decision. My philosophy then and now is that "shit happens!" on a monumental scale, and frequently. It is the recovery from those emotional, physical, spiritual upheavals that is the primary aim. Once I had made the

decision to pursue this career, I immersed myself in the learning of my profession. (I have always maintained that I would never become a good painter until I reached 50 years old.) I always felt that the learning years were just that and I was at the beginning of my painting apprenticeship, utilising the exhibitions I became involved in as a chance to experiment and broaden my skills and myself as an artist and a woman.

From 1991 until 2001, I was active across a number of organisations and arts sectors. In 1998, I was the treasurer of Boomalli Aboriginal Artists Co-operative, utilising my business skills gained from my shop, Designer Aboriginals. From 1990 to 1991, I became the chairperson of Boomalli. Both these fundamental roles indicated the beginning of my dual career as a board director and office bearer, which I took on because I believed in the Co-operative and was willing to volunteer my time and skills to support it. In that same year, I collaborated with Professor Terry Smith, Susan Cochrane-Simons and Professor Virginia Spate in the Department of Fine Arts, Power Institute at the Sydney University to produce a series of videos titled, *Talking about Aboriginal Art*[2].

We had applied for a substantial grant to produce four videos to include people like Banduk Marika and Djon Mundine in the series. Titles included *Tradition and change: art from the desert (Hetti Perkins, Michael Nelson Jakamarra, Geoff Bardon), Aboriginal women artists (Banduk Marika, Fiona Foley, Bronwyn Bancroft, Euphemia Bostock), Urban Aboriginal artists (Michael Riley, Trevor Nickolls, Jeffrey Samuels) and Aboriginal art: conserving, exhibiting and interpreting (Djon Mundine, Wally Caruana, Peter Sutton).*

I was also painting for government departments and secured a great commission from the Department of Family and Community Services to produce three AIDS posters on education, caring and protection, where I used my optimistic palette to counter the grim reaper campaign, which I found to be incredibly threatening. I had many friends who died in that epidemic. I was growing as an artist and a woman who was

[2] "Talking about Aboriginal Art" (1992) Power Institute. 4 videos, accessed March 29, 2009. http://www.arts.usyd.edu.au/centres/power/index.php?page=Video.

embracing the journey of learning. The AIDS Posters were exhibited at the National Gallery exhibition curated by Ted Goff called *Don't Leave me this Way: Art in the Age of AIDS* in 1994.

In 1995 and 1996, I was chairperson of three committees: Visual Arts and Crafts Committee of the NSW Ministry of the Arts; Aboriginal Arts Committee, NSW Ministry and National Indigenous Arts Advocacy Association (NIAAA). All board positions were voluntary. At times, I was second-guessing my decision to becoming involved. NIAAA was one of the most pivotal organisations I had been involved in. With the support of solicitor Michael McMahon, barrister Colin Golvan and senior solicitor Shane Simpson, we cultivated an organisation that was capable of wielding a big "legal" stick on perpetrators and vandals who exploited Aboriginal artists and our art.

I had my work, "Eternal Eclipse", stolen and used by a fashion group, Dolina. Shane Simpson and Colin Golvan won my case when NIAAA was known as Aboriginal Arts Management Agency (AAMA). I donated a portion of the damages back to the agency to ensure that there were ongoing funds for litigation purposes for other artists.

Our biggest case was brought against a Perth-based company, Indofurn Pty Ltd, which was known as Beechrow Pty Ltd at the time. Beechrow imported carpets from Vietnam, a country without copyright protections and sold them in Australia. The works were reproduced from an educational portfolio of Aboriginal artworks produced by the National Gallery of Australia and a calendar produced by the gallery's information service[3]. The one truly enduring ruling in this case by the presiding judge, John Von Duessa AO QC, was the findings of cultural damages for Banduk Marika in her role as a custodian in Yirrkala. This set a precedent in Australian law at the time.

My growing interest in intellectual (moral) property rights enshrined in the Copyright Act flourished and these cases and the organisation I had become involved with facilitated that desire to become more knowledgeable.

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[3] Terri Janke "The Carpets Case", *Alternative Law Journal/Aboriginal Law Bulletin* 3, no. 72 (February 1995): 37.

Many events happened for me in 1992 when I started my career as a children's book illustrator. The first book I illustrated was *The Fat and Juicy Place* by Dianne Kidd, followed by a contract with Angus & Robertson (which later became Harper Collins) to illustrate three books, *The Whalers*, *Minah* by Percy Mumbulla and *Dirrangun* retold by Lucy Daley, a story about river creation from my area in the Western Bundjalung area of New South Wales. The contract stated that I would be illustrating the words collected by Roland Robinson, a white anthropologist. These were three different stories from three different regions.

I explained to my commissioning editor, Cathie Tasker, that I could not illustrate the books unless we could find the descendants of those storytellers. After the storytellers were found, a minute royalty was shared amongst all stakeholders, but the most important achievement was attribution. I was very proud of my stand as I had two children, aged seven and four, to support. This was a big contract for me and our family. I have since gone on to illustrate and write over forty children's books, which averages out at one-and-a-half books each year since 1992.

The challenge of surviving as a single parent at times was beyond daunting, and the constant challenge to find work and make an income was incessant. I could not just procure work but I had a colossal work ethic and also have always maintained a strong link to the spirits of my ancestors, believing they provide me with crucial support when my situation became dire. These safety parachutes came into my life in the most obscure ways, which has allowed me to raise a family and continue to work as an artist. Throughout the 1990s, I expanded my repertoire and became a tutor, art workshop facilitator, project manager, curator, writer, author, illustrator and board director.

When my two eldest children were aged nine and six, I decided that we should move from Balmain to my Uncle Pat's home at Lionsville. I purchased land and his beaten-up house because I felt drawn back to my country and needed to immerse myself in the land of my old people and to introduce my children to the life lived by many Aboriginal people in regional areas and on missions. We had no windows or doors, no

electricity, no television, no organised sport (which Jack missed immensely), but we had the bush and our family. This move was essential in connecting my children to country and instilling a deep sense of belonging and identity. I was also appointed for a five-year term to the board of the National Gallery of Australia as a director. Cathy Santamaria was instrumental in getting me into that position. I was the second Aboriginal board director of the National Gallery of Australia following Banduk Marika from Yirrkala who was the first.

The long overdue inclusion of an Aboriginal or Torres Strait Islander director was halted immediately by director, Brian Kennedy, who was imported from Ireland. His statement to me when I put forward my recommendation for the next representative was, "I am not having a designated Aboriginal place on the board as I would have to have a Vietnamese, Italian or any other number of countries and their people represented." My retort was that we were the original people of this country, the custodians. Needless to say, I considered Brian Kennedy to be overtly insensitive to the growing interest in Aboriginal art internationally, and accordingly the representation should have been a priority in the Australian art world at the time.

Our time in Lionsville as a family came to an abrupt halt when Jack developed epilepsy, forcing us to return to Sydney where he lived with his Dad for a few months before Ella and I returned. Back in Sydney, we picked up on the threads of our previous existence. I remember vividly the first thing Ella did was turn on a light provided by electricity. The urgency of Sydney and the pace of that city washed over us as our family life continued in Balmain.

When I returned to Sydney, my professional life was recovering from moving to an isolated regional area. During that year, I was commissioned by the Australian Museum for a six-metre fabric sculpture installation, which resulted in a large canvas banner that incorporated an image of my grandmother to celebrate the 10th anniversary of the Sex Discrimination Act. I was back into the swing of demanding deadlines, family matters, exhibiting and basically going flat out, which is the only speed I know. I often reiterate to my children, "You get one life, so live three lives in that one and you will have no regrets."

During the 1990s and until 2000, I blazed an epic trail of commissions, painting reproductions, exhibitions and a full and demanding family life, especially with the arrival of my third and last child, Rubyrose Bancroft on 28 July 1999. At the ripe old age of 41, I found myself at the end of a pretty disastrous relationship and pregnant. I was not prepared to terminate, even though the circumstances were less than ideal.

I worked on my exhibition, *The Great Australian Amnesia*, which was exhibited at the Coventry Gallery in Paddington, hoping and wishing for anything to sell. We attended the opening on 28 July 1999 with Quentin Bryce as my guest speaker. I remember quite clearly having $200 in the bank and nothing much else but hope. I felt a little pang but chose to ignore it, soon realising that I was in labour. I got my friends, Eva and Dinah to take me home. My waters broke and we were off to King George Hospital to the birthing centre to have our baby. There were three labouring women and one midwife, which was less than ideal. It was a hard labour for me being older but halfway through, the manager from Coventry Gallery rang to tell my support friends that we had sold half the show. This allowed me to have my baby and support my children. Rubyrose arrived around 3 am, and I attempted to get her to suckle and she was gurgling. This was the beginning of our nightmare. Rubyrose continued to think that I was breathing for her and she suffered pulmonary hypertension, causing her to suffocate in her blood. They rushed her to the emergency section of paediatrics and intubated her immediately.

My 11-year-old daughter, Ella, stayed with me for 11 days in a hospital room. The baby's father fetched the Department of Community Services onto me and my potentially dying baby – the ultimate stroke of insensitivity. It was touch and go as she had been deprived of oxygen, but we got to take her home. I spent six months returning to the John Spence Nursery to eliminate deafness, blindness and brain damage. This was a very difficult time in all of our lives, but Rubyrose pulled through with no damage, which I still consider to this day to be a miracle. Soon, of course, life returned to business as usual.

Jack was 14 years old and attending Sydney Boys High School in the city while Ella was still at Balmain Public School. I now had three children to support and dutifully turned my focus to assisting my children to stay in school and attempt to provide them with the best that I could. The support for Rubyrose from her Dad was a paltry $20 per month from the age of one. Even though I chased him to pay a fair amount, he lied about his income and camouflaged it in his wife's business. Of course, this made me more determined to provide for her no matter what the personal sacrifice entailed.
I continued to use my house as a studio and worked on our dining room table for 18 years. It was a tiny miner's cottage and the conditions were cramped, especially when I produced exhibitions in there, but somehow, we all got accustomed to it. I was reflecting on this to my eldest daughter, Ella recently; how we could have all of their friends and mine in and out of the house, and nothing ever got damaged. There was a lot of respect from my children's friends from a very early age. It was also a home that was constantly evolving and bursting with colour. We had a lot of obstacles but we continued to outmanoeuvre them.

During the next two decades, my small family grew. My son, Jack, was awarded a scholarship to St Paul's College at the University of Sydney. Ella completed Year 12 and studied at the Australian Film and Television School. Last year, Rubyrose was accepted into the National Art School in Sydney after gaining her Higher School Certificate. I am extremely proud of myself and my children for the bravery, tenacity and endurance that they have displayed in their lives so far. The daunting alchemy of being a parent to children and aspiring to be an artist is similar to being a trapeze artist without a net.

Since Rubyrose's birth, I have worked extremely hard and have applied due diligence to many platforms that I operated in. In 2005, I curated an exhibition of Aboriginal women's art at the Chrissie Cotter Gallery in Camperdown. This interface allowed the artist to hang their work in an environment of support. This mentoring model that I developed continued for five years, but mounting and supporting the exhibition financially and with my own time, proved to be too onerous. Therefore, we moved the Aboriginal women's collection to Boomalli Aboriginal Artist Co-operative where an exhibition, *The Journey* was held in 2013.

I also participated in many exhibitions and continued my career as a board director for Viscopy, Boomalli Aboriginal Artists Co-operative, Copyright Agency (nine years as their artist representative), Australian Indigenous Mentoring Experience (which my son Jack started at the age of 19) and Arts Law Australia, as well as a current member of the Advisory Committee for the Commonwealth Bank.

In the last seven years, I have managed to secure two studios to create in; Balmain for two years and Lilyfield. This was the first time I could paint and create outside my home environment and it was truly liberating to work in a space where only my art existed.

I often wonder what my career and life would have been like if I had worked separately from my home when the children were young. I am confident that I would never have achieved what I have, even though my working space was less than ideal. Being close in proximity to my children at all times, I would often wake up at 3 am to complete work before they woke up.

Over the past 11 years, I also volunteered at Boomalli Aboriginal Artists Co-operative (please refer to Chapter Four on Boomalli where I extensively outline my involvement). In the meantime, I will give a brief summary as this unpaid role has been equivalent to a full-time position. I was asked by the current chairperson, Jake Soewadie, and the director and manager at the time, Mathew Poll, to provide assistance and advice in relation to the failing organisation. There was a debt remit of $281,000 and local Leichhardt Council rates were unpaid totalling $60,000 with another $100,000 owed to the Australian Taxation Office. There were no acquittals, no staff and no money, but there were many works by artists. These were just the headline issues of this crisis. Of course, the extent of this disastrous situation did not reveal itself until after I had pledged to assist. It was an emotional pledge full of sentiment, passion, culture, artistic and self-determination. The pledge was to get the co-operative back into shape for the many artists who needed a grassroots organisation such as Boomalli. It had nineteen years of history embedded in its longevity and I am always personally disappointed when I see any arts organisation

fold and disappear. In our case, Boomalli Aboriginal Artists Co-operative was teetering on the brink of annihilation and that was simply something I was not prepared to see happen. I have always considered Boomalli to be an icon in the Australian art scene, which was irreplaceable then and is irreplaceable now.

Larger institutions that run Aboriginal artistic and cultural programs receive the majority of funding for their plans while smaller organisations such as Boomalli Aboriginal Artists Co-operative struggle constantly to remain afloat. Needless to say, my volunteering effort, with a contribution in excess of tens of thousands of hours over the past twelve years has secured the Co-operative's survival for these past twelve years at least. This is a success story of volunteerism. I knew that if I did not contribute and donate my experience, skills and time that I had gained previously from my shop and career, we would have lost an Aboriginal artistic cultural icon. We have been to celebrate its twenty-five and thirty-year anniversary with the majority of its founding members attending, the exception being Michael Riley, who sadly died in 2004 at the age of 44. The sacrifice that my family endured, particularly my youngest child, Rubyrose, because of my involvement with Boomalli and the all-consuming project it became, was immense.

Other areas that consume my interest is the protection of artists' rights, a field I have advocated in for decades. The Copyright Agency directorship, recently completed after nine years, was an exceptional opportunity to gain an accelerated education in the fields of copyright, digitisation and information on a plethora of new age technologies. My role as the artist advocate was not always easy, as I remained dedicated to representing both artists and women in that role. The Copyright Agency afforded me a role as a representative for artists around the complex issues of digitisation and the potential threat of diminishing protection around the Copyright Act and artists' rights. As a committed enabler in securing rights for Aboriginal artists and all artists in general, it is important for all of us who work in the creative, cultural and artistic sector to be fairly remunerated.

I am also heavily involved in AIME, my son's initiative and business, which he created at the age of nineteen while attending The University of Sydney. The

Australian Indigenous Mentoring Experience (AIME) utilises a mentoring framework. Jack and a few of his university mates decided to tackle the lack of representation of Aboriginal students at The University of Sydney and hatched a plan to volunteer to help students at Alexandria Park Community School. They approached the school with a huge swell of optimism and determination. This was 14 years ago when I ran the first art workshop for their fledgling mentoring program.

I have been a director since 2008 when AIME incorporated, and currently we are launching the program into the USA by offering two hundred scholarships for college students across the country to become "hooded scholars" for the year. They will be flown to Australia to take part in the world's inaugural Festival of Mentoring in February 2019. The two hundred students will then return to their respective colleges and utilise the educational model that AIME will provide, so that disadvantaged students will not be left behind.

This is monumental in the time span of fifteen years for a global non-profit organisation that creates lasting bridges between universities and high schools. In Australia, AIME achieved more than 75% retention for the last six years. To play a part in such an amazing movement for change is an honour, particularly if we refer to the beginning of this chapter about my father who was not able to access education but has a daughter with three degrees who is attempting to achieve another one in the form of this PhD.

Now my son, Jack Manning Bancroft, who has eclipsed the expectations of many people, is contributing in a considerate manner to changing the lives of thousands of students around the globe through mentoring and access to education. It is also good to be reminded that when I grew up, Dad was not allowed to drink in a hotel public bar. There were some really paralysing rules that were created to make the lives of Aboriginal people exceedingly and unjustly difficult.

I am the senior applicant for my family in our Native Titles determination for the Western Bundjalung, which we have been awarded. The Native Title process is a highly problematic concept. The forensic nature of compiling information and

genealogy is taxing and time-consuming. Meetings are called regularly and during working days, therefore, time must be taken off from work.

One example of the idiocy of the legal interpretation that had to be contested by our solicitors was the "right to oxygen", that left me speechless. This example gives a small glimpse of the mediation involved in negotiations around Aboriginal people getting their land back. I took on the responsibility to be the senior applicant on behalf of my family and other claimant families as I wanted us all to achieve recognition of, and for, our traditional custodial rights.

To highlight the travesty of justice, I will shine a light on Edward Ogilvie, who was born in 1914. He travelled to Australia with free passage. The government gave, awarded or gifted his family 2,000 acres (800 hectares) of Aboriginal land, which he extended over time to the Liverpool plains in New South Wales. Edward Ogilvie pushed into our country in 1840 with a Black tracker called Billy Cobra. He took up (the term they used for stealing in those times) 56 miles of both sides of the river and named his property Yugilbar. He also took active measures through intimidation to discourage other "selectors" at Yugilbar; he was one himself so the irony of that is self-explanatory[4]

Ogilvie could do little about the miners who took up areas because of a gold rush at Solferino and Lionsville. There was a town of 3,000 people about ten minutes from my home there. My grandfather, Arthur Bancroft, was one of those miners who were able to buy land with money he earned from gold. Grandfather and the purchase of our land has allowed us to live continuously in the country of my ancestors. Grandfather paid for his land, and Ogilvie, who was extremely powerful, paid for nothing. Grandfather had to fight for his small parcel of land with very real threats made by Edward Ogilvie who used aggression to attempt to move our family.

Oral history told by my grandfather was that Ogilvie turned up at grandfather's home and tried to move the family. He had a posse carrying guns. Grandfather had his gun

[4] Martha Rutledge, "Olgivie, Edward David (1814-1896), *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, 1974, accessed 5th July 2018 http://adb.anu.edu.au/biography/ogilvie-edward-david-777.

and told Ogilvie he would shoot him first and then none of what he had would matter. These events occurred deep in the New South Wales bush and for our people, it was the second phase of the frontier wars. Our family were vanquished and then greedy pastoralists wanted others out as well.

I am very proud of my grandfather's staunch attitude and bravery against enormous odds. These events will not vanish. This miniscule snapshot might assist the reader to understand the ongoing drive and momentum by Aboriginal people to achieve truth in this country, as well as truth for the country so it can heal.

Being the senior applicant for my family and our descendants was a responsibility to shine a light on this history and to achieve recognition around the struggle to survive for our family and continuing glorification of the "settlers" or "un-settlers" in our area.

These historical markers define me and are embedded deep in my psyche, heart, soul and mind. I know that my drive to survive and my talent comes from the DNA coding of my ancestors, something I embrace and have used in my art as a conduit to the outside world, and for other external parties, to highlight the beauty of this history and the beauty of survival.

In 2017, I moved back to country, however, not to my specific area in the Bundjalung Nation but to Byron Bay. I now have a studio in the industrial estate in Byron Bay, which is my last studio as long as I keep meeting the monthly mortgage payments to the Westpac Bank. This studio represents for me the pinnacle of my career. I am now sixty years old and it has taken me until now to have a permanent and professional studio of my own. This is a gift that I have worked hard for over many decades and one I am honoured to work in and continue creating in. The current situation is that I have moved from Sydney, where I travelled with my then husband, Ned Manning, in 1981. I have stayed predominantly in Sydney for thirty-six years with a break to Lionsville to live for eighteen months. The move has been monumental, leaving my friends, networks and lifestyle to embrace a different kind of living. Also, left behind is my youngest child, Rubyrose, who now lives in a home I am renting, so that she

can attend art school. This was heartbreaking but it just had to happen for us both to survive. I visit Sydney regularly to meet up with people to discuss work, look after my daughter, catch up with friends and do my work at Boomalli as their senior manager.

A current week for me looks like the following, and is representative of a week that has just occurred: complete a grant application (5,000 words) for Boomalli; complete an acquittal for funding for Boomalli (2,000 words); continue painting images for a commission for Paddington Uniting Church in Sydney for their windows; take emails from my daughter, Ella, who is stranded in Shanghai with no visa en route to the USA, specifically New York (Ella is on her way to help her brother, Jack, and his partner, Yael, with their baby, Pemau); work with Ella to obtain a visa, which was successful; take a distressed phone call from my youngest daughter about one of her art school friends committing suicide; quote on multiple jobs for artists at Boomalli; answer three or four phone calls from Boomalli each day about issues we need to deal with; cleaning and clearing up a property for sale from a failed relationship/adventure; walking along the beach for an hour daily; being the door person for a live act event that my daughter Ella curates in Byron Bay; having friends drop in like Oral Roberts to talk about art and exhibiting together; working on my email enquiries on a daily basis; and painting endlessly.

Writing this PhD thesis and taking numerous calls from my extremely patient supervisor, Brad Buckley, express the fact that I have to commit to doing this or opt out because I cannot get another extension. This is a vibrant and sometimes earth-shattering existence and I am grateful every day for the highs and lows, the ups and downs.

The journey from the tiny town of Tenterfield to Canberra, to travelling all over the world with my art, to living in Sydney and embracing that and now returning to the Bundjalung Nation to live and work presents the cycle of life for me.

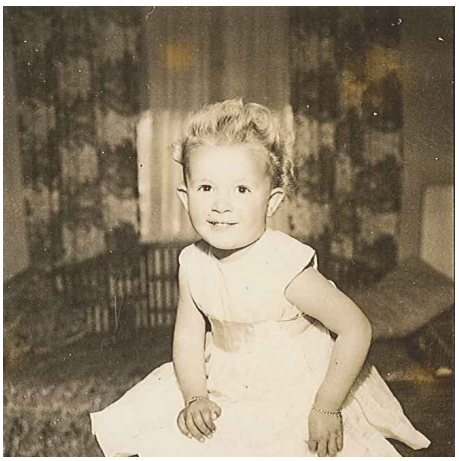


Figure 1. Me as a young girl, from Bancroft Family Collection



Figure 2. Me with my brothers and sisters from Bancroft Family Collection



Figure 3. Bronwyn Bancroft. *Black Hands Marry*, 2008, Mixed Media



Figure 4. My dad and his dog, from Bancroft Family Collection



Figure 5. My Uncle Pat, from Bancroft Family Collection



Figure 6. Me at my shop, Designer Aboriginals, from Bancroft Family Collection



Figure 7. Me painting in my studio, 1980s, from Bancroft Family Collection.

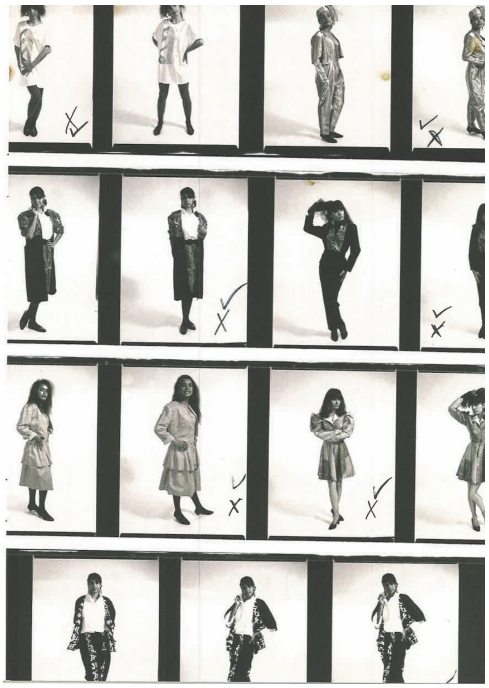
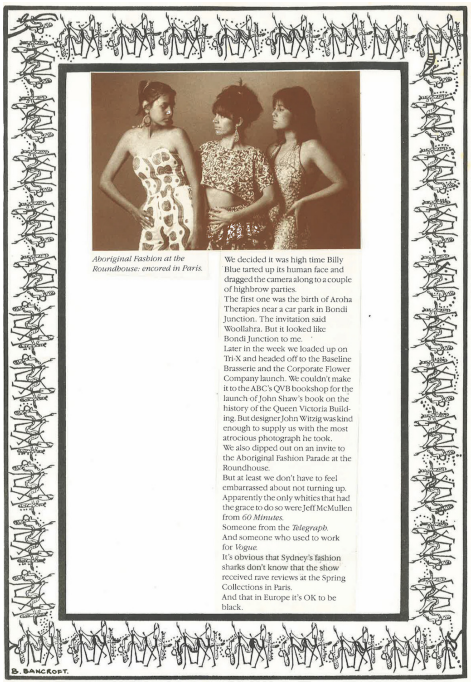


Figure 8. Camera Reel, Designer Aboriginals, Photography by Michael Riley.



Aboriginal Fashion at the Roundhouse: encored in Paris.

We decided it was high time Billy Blue tarted up its human face and dragged the camera along to a couple of highbrow parties.
The first one was the birth of Aroha Therapies near a car park in Bondi Junction. The invitation said Woollahra. But it looked like Bondi Junction to me.
Later in the week we leaded up on Tri-X and headed off to the Baseline Brasserie and the Corporate Flower Company launch. We couldn't make it to the ABC's QVB bookshop for the launch of John Shaw's book on the history of the Queen Victoria Building. But designer John Witzig was kind enough to supply us with the most atrocious photograph he took.
We also dipped out on an invite to the Aboriginal Fashion Parade at the Roundhouse.
But at least we don't have to feel embarrassed about not turning up. Apparently the only whities that had the grace to do so were Jeff McMullen from *60 Minutes*.
Someone from the *Telegraph*.
And someone who used to work for *Vogue*.
It's obvious that Sydney's fashion sharks don't know that the show received rave reviews at the Spring Collections in Paris.
And that in Europe it's OK to be black.

B. BANCROFT

Figure 9. "Aboriginal Fashion at the Roundhouse, encored in Paris", Designer Aboriginals models in Paris.

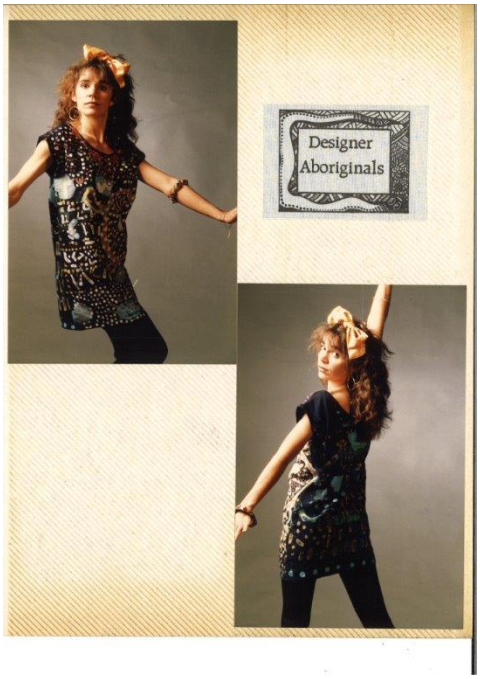


Figure 10. Sharon Carpenter modelling at Designer Aboriginals, Photography by Michael Riley.



Figure 11. Danielle Gorogo modelling at Designer Aboriginals, Photography by Michael Riley.



Figure 12. Danielle Gorogo modelling at Designer Aboriginals, Photography by Michael Riley.



Figure 13. Designer Aboriginals models, Photography by Michael Riley.

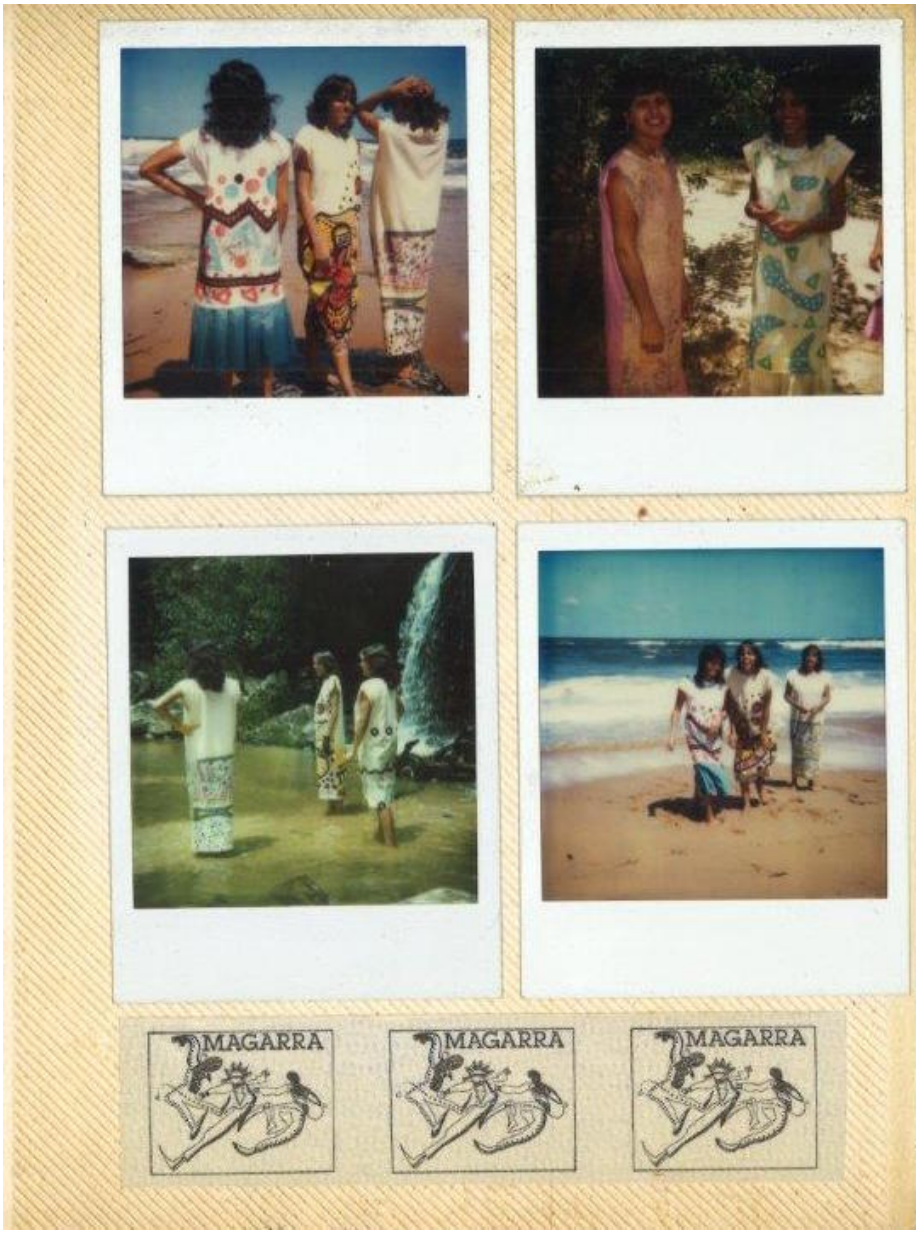


Figure 14. Designer Aboriginals models (polaroid film), Photography by Michael Riley.



A passion for fashion

By RACHEL SCOLLAY

NSW

LONG before Aboriginal super-model Samantha Harris graced the cover of *Australian Vogue*, Sharon Carpenter, Natalie Mcleod and Danielle Gorogo were captured on film by renowned Aboriginal photographer Michael Riley, modelling clothes by Bundjalung designer Bronwyn Bancroft.

It was the late 1980s, and Bancroft said at that time there were no Aboriginal models being used, so she sent the photos out to a few places hoping to engage people in the idea of using Aboriginal models.

She said her efforts didn't result in any noticeable change, but the photographic proofs were also a way of documenting her work, and they now form part of the first in-depth survey of 30 years in Bancroft's career as an artist.

The exhibition, called *Passion, Power, Politics*, opens at Carriageworks in Sydney on 2 February and showcases not only Bancroft's fashion and textile designs, but also her work in painting and literature.

Bancroft said the photos of the fashion shoot made her realise how far she had deviated from that initial career path in fashion.

"Some people stick with one thing all their life," she said.

"I've done lots of different things. The exhibition has been exciting for me."

After establishing the fashion outlet Designer Aboriginals in 1985 where she sold fabrics made by Indigenous artists, including her own, Bancroft was in 1987 amongst a pioneer group of Aboriginal models and designers who went to Paris to showcase their work.

Best-known as a fashion designer and artist, Bancroft's works are held by the National Gallery of Australia, Art Gallery of NSW and Art Gallery of WA. She has provided art work for more than 20 children's books. She also has a long history of involvement in community activism and arts administration and was a founding member of Boomalli Aboriginal Artists Co-operative, which this year marks its 25th anniversary.

Bancroft said Boomalli was born out of the feelings of frustration shared by urban Aboriginal artists in Sydney who were struggling to have their work recognised.

As the mainstream art world embraced the dot paintings of the Western Desert and bark paintings of Arnhem Land, increasing numbers of urban-based artists found their work labelled 'too hard', 'too political' or 'too Western' to garner art industry support.

Bancroft played a key role as a founding member of Boomalli, and worked to keep Boomalli alive when it faced closure in 2009.

For more information about her life go to www.bronwynbancroft.com/biography/

● ***Passion, Power, Politics*** **opens at Carriageworks, in Sydney, on Thursday 2 February at 6pm and runs from 3 February until 17 March, 10am-6pm daily.**

● **Right: Photos of Designer Aboriginals collection by Bronwyn Bancroft, circa 1988, featuring Aboriginal models Sharon Carpenter, Natalie Mcleod and Danielle Gorogo.**

Photos by Michael Riley

TECHNICAL DATA

DATE

THE **KOORI MAIL**, WEDNESDAY, 25 JANUARY, 2012. 37

Figure 15. From Rachel Scollay. "A passion for fashion". ***The Koori Mail.*** **Wednesday 25th January 2012.**



Figure 16. Serpent Dress, Fashion Show, Designer Aboriginals.



ABOVE: 'Serpent' evening dress hand-painted pink lycra by Bronwyn Bancroft, featuring serpent design in fabric paints, 1987.

RIGHT: 'Cycle of life' hand-painted opera cape, Bronwyn Bancroft, 1987. The design on the cape features a lizard on the back and two human figures on the front representing the journey through life of an Aboriginal man and woman.

28

Figure 17. Serpent evening dress hand painted pink lycra by Bronwyn Bancroft featuring serpent design in fabric paints, 1987 (left) and 'Cycle of life' hand painted opera cape, Bronwyn Bancroft, 1987 (right), Photography by Michael Riley.



ABORIGINAL DESIGN WINS PARIS

Sandi Cruse models designer Bronwyn Bancroft's hand-painted opera cape at the highly successful Aboriginal fashion parades held in Paris during late May and early June.

The parades, staged at *Au Printemps* department store, displayed the work of three Aboriginal designers with eight Aboriginal girls and boys modelling the fashions for enthusiastic Parisian audiences.

Figure 18. "Aboriginal Design Wins Paris". Sandi Cruse models opera cape, 1985



Figure 19. Opera Cape image from Wally Caruana's *Aboriginal Art*: *World of Art*. UK: Thames and Hudson Ltd, 2012



The Sydney Morning Herald

ARTS & ENTERTAINMENT

smh.com.au Y 1, 2012 | 9

Art imitates strife as designer documents indigenous struggle

Wendy Frew

IT SHOULD come as no surprise that a new exhibition of Bronwyn Bancroft's work is titled *Passion, Power, Politics*. The NSW artist's passion for life and art – whether it be her vibrant textile designs, colourful paintings or highly praised children's books – is evident from the moment she starts talking about the exhibition. The power and politics of indigenous Australian art, and in particular how indigenous artists are represented, also permeate Bancroft's career.

All those issues came together for Bancroft in a PhD she is undertaking at the University of Western Sydney, from which the Carriageworks exhibition takes its name. Her research examines the inadequacy in the representation of Aboriginal women artists in Australian galleries, especially in NSW.

Do these issues drive her art, affect her style or the mediums she uses? "Sometimes you do get frustrated, so you have a sense of urgency to create ... that is a driver," Bancroft says.

In 1987, when traditional bark paintings from Arnhem Land and new styles of indigenous art such as the Papunya dot paintings were attracting attention here and overseas, a lack of recognition for NSW indigenous artists, especially urban artists, prompted a group of indigenous artists including Bancroft to form the Boomalli Aboriginal Artists Cooperative.

They wanted to challenge the mainstream view of Aboriginal art, Bancroft says, and Boomalli was pivotal in shifting that view and raising the profiles of NSW indigenous artists. Yet not a lot has changed, she says.

"I think people just don't know what is out there, which is why Boomalli is important ... there are unsung heroes in NSW Aboriginal art circles, people working against the odds."

Bronwyn Bancroft ... "The older I get, the younger I act." Photo: Dallas Kilponen

'There are unsung heroes in NSW Aboriginal art circles.'
Bronwyn Bancroft

The Carriageworks exhibition is a comprehensive survey of Bancroft's career, with the exception of her children's books. It covers her fashion and textile design for her company, Designer Aboriginals, and her painting and photography. Examples of textile work include an opera cape, "Cycle of Life", on loan from the Powerhouse Museum, which was showcased alongside designs by Euphemia Bostock and Mini Heath in a fashion parade at the Au Printemps department store in Paris in 1987. The Australian Museum has lent a pair of hand-painted shoes and earrings from Bancroft's Designer Aboriginal days.

It also includes new work, in which Bancroft draws on photographs of family and her country in Lionsville, northern NSW. Bancroft repositions the photographs on canvas to "reinvigorate them".

At 54, having worked across many media and spent much energy promoting the cause of Aboriginal art, not to mention taking on a PhD ("I will never study again!"), Bancroft says she is still having "a lot of fun".

"The older I get, the younger I act," she says.

Passion, Power, Politics is at Carriageworks from tomorrow until March 7.

CMYK

Figure 20. Wendy Frew "Art imitates strife as designer documents Indigenous struggle. Sydney Morning Herald, 2012

Bronwyn Bancroft and Jack Manning Bancroft

ARTIST AND AIME CEO

It was when Jack Manning Bancroft was first setting up the Australian Indigenous Mentoring Experience (AIME) that he truly realised how much of an impact his mother had made on indigenous people in Australia. "So much of AIME's credibility was helped by what mum had done with her life," he tells *Time Out*. "Pretty much any Aboriginal person in the country would go: 'Bancroft? *You're Brownyn's son?*'" It was a credibility drawn from Bronwyn's years not only as an artist and fashion designer – she was one of the earliest Australian designers to show her work in Paris – but as an activist for issues around health in indigenous communities. Today she sits on the board of her son's organisation. Over its nine years, AIME has grown from a small group of University of Sydney students working with the kids at Redfern's Alexandra Park Public School to a collection of 1,500 students mentoring 3,000 indigenous kids across Australia – raising retention rates and self-esteem. It was more than his mum's name that g Jack a leg-up – he'd also taken her work ethic. "Mum would be up at thre the morning to paint and would make our lunches and then paint all day," says Jack, 27. "She was just driven to be the best she could be at almost every single moment of life." For her part, Bronwyn noted Jack's own talent early on. When Jack was nine, the family spent a year out from their home in Balmain to live in an Aboriginal community in Lionsville in northern New South Wales – she recalls walking in on Jack with the *Sydney Morning Herald* spread in front of him, almost dwarfing his young frame. "He wasn't even on the sports pages. It was then I thought, yeah, maybe this kid's just a little out of the box." Not that 'out of the box' is reserved for the younger generation. Bronwyn's so proud of Jack she's kept all his awards, as well as his teeth and hair. "We learned early on that there was a high embarrassment threshold you needed to develop as one of mum's kids," says Jack. "You don't survive as an artist for 30 years without a bit of weirdness. But there's nothing better than having a mother who's full of life and doesn't see age as a barrier to attitude." *Mother's Day is Sun May 12*



Figure 21. "Bronwyn Bancroft and Jack Manning Bancroft" Time Out Sydney, 20 May 2013

CHAPTER TWO

My Artistic Practice

In this chapter, it is my intention to outline key events and incidents that have influenced my career as a Bundjalung woman, mother and artist.
This chapter will deal with the initial seeds of inspiration and imagination that were planted many decades ago. I am anticipating that I will capture the essence and passion of my artistic practice, and the preponderance and at times, onerous path that has brought me to where I am today.

I am particularly interested in being able to articulate some of what has driven me to be an artist. Writing is not something that comes naturally to me, as I would rather be painting or making other works in the studio.

One of the reasons to write about my artistic practice is to assist in illustrating to external parties, stakeholders, individuals and communities, the intricate balance required to be able to participate in this vocation called art. This position is framed by my historical, social, political and of course artistic viewpoint, and attempts to illuminate the highlights and the moments of despair that surround such a profession, particularly as an Aboriginal woman artist.

In 1958, when I was born as the last of seven children to an Aboriginal father (Bundjalung nation) Bill and a Scottish/Polish mother in Tenterfield, Northern New South Wales, the Dalai Lama was fleeing Tibet from Chinese persecution, Charles de Galle was given extensive powers in France, Ayub Khan became the military leader in Pakistan, the oral contraceptive pill became available, the Great Chinese famine that lasted from 1958 to 1961 killed an estimated thirty-six million people and my father and siblings were not counted as citizens in the Australian census.

We had and still do have a head of state who is a foreign monarch. The current head of state is Her Majesty Elizabeth II, Queen of Australia. The Prime Minister at the time of my birth was Robert Menzies and the population of Australia was 9,842, 333.

All heads of Government were male, all state premiers were male, all state governors were male. It was an absolute state of patriarchy except for Queen Elizabeth II.

Other important events that happened at this time were the opening of the National Institute of Dramatic Art (NIDA) in Sydney. The artist and critic William (Bill) Edwin Pidgeon wins the Archibald prize, painter Eric Smith wins the Blake prize for religious art and Randolph Stow wins the Miles Franklin Award for his work *To the Islands*. All male recipients. Another cultural milestone was the establishment of the Federal Council for the Advancement of Aboriginals, which had its title changed in 1964 to include Torres Strait Islander people.

In 1959, Margaret Williams became the first Aboriginal university graduate. And in 1960 the West Australian Department of Native Affairs ceases its program of forcefully taking children from families and relocating them to missions. This time period is only 58 years ago and I was two at the time.
The broadcasting of the first episode of the teenage focused program, *Bandstand* on TCN-9 hosted by Brian Henderson happened this year and for the adult population the Australian Federal election of 1958, was the first to be televised in Australia.

So, I was born in Tenterfield Hospital in the midst of this patriarchal framework. I have been committed since my childhood to pursuing a life of creativity. I was always destined to be an artist, even if I did not have a concept of what that meant. As a baby, I was unaware that my father, Bill Bancroft was Aboriginal and my mother, Dorothy Moss was Polish and Scottish. I was a foetus so all events relating to the beginning of my existence were in the hands of my parents and my six older siblings.

I think one of the truly fundamental influences on me, as a small child was the incredible beauty of nature and the colours. Being a nature loving kid and playing sport has fostered a respect and awe of all nature's creations, from fury to flirtation, in all of its elements. It is one of the most profound energies in my life, and will always be held in the highest place of respect.

The initial area of growth in relation to art and a sense of being creative was surprisingly at Sunday school. My Mum, Dorothy was determined that we all had religious instruction. It was an organised family event that we all attended, except Dad, who stated to me, "God is everywhere." I graduated through my religious attendance to become a Sunday school assistant, which was really just doing art projects with younger children. A beautiful older lady, Beatrice or Bea Moreton, took an interest in my drawing ability and constantly praised me. I craved this attention and being the youngest of seven children, all attention was filtered down through the other kids, so being the last child meant that I often became overly demonstrative so that I would be noticed.

Another early experience that was both moving and influential was being admitted to Tenterfield Hospital with a suspected burst appendix, which became abscessed after removal and I had to spend two weeks in the hospital. A volunteer, Miss Skinner, visited me on a daily basis and gave me a book titled, *My Earthly Delights*, which I still have. This book both fascinated and entertained me because it contained poetry, stories and paintings from the early centuries of European art and other ancient civilisations, with their art and culture recorded in a snapshot in one book. That book astounded me with the scope of what existed in the wider world.

My family did not have a television until I turned thirteen, therefore books, generally borrowed from the town library, were the ultimate escape from the confining world of a small country town. I saw that wider world through my reading and I craved it, even though I had no idea what "it" was. I was only twelve years old when this occurred. This particular incident of kindness propelled me onwards to learn as much as I possibly could, to seek to quell my insatiable appetite for more knowledge about nature, our world and the world made by humans, as well as the wonders in wood. I got my innate creativity from both my parents and have just spent my adult life converting that DNA into my own creativity.

During high school when my interest in art deepened, I was grateful to have a young and exuberant teacher, Jean Tappscott, who built a bridge of trust between us. I had a low self-esteem through much of my school career because of events that occurred to

me as a young girl, another factor in me seeking an escape through the artistic portal that restored my sanity. Art was already becoming the salve to my mortality as a human, to my fragility as an Aboriginal girl and subsequently as a woman. I felt, and still feel, that art was the chrysalis of my evolving creativity and continued self-growth and reflection. Throughout this journey, I have always created.

My art journey and education with Jean Tappscott halted in Year 11 as we did not have the numbers in our small regional school to attract and secure a full-time art teacher. Jean still offered support through Year 11 and Year 12. The correspondence school network was less than ideal but at least two of us could still study first level art. Designs, art works and essays were posted off weekly to Sydney and returned a week later with red pen comments and grades. It was definitely not a great way to learn, but it was just what had to be done to study the subject.

You can't imagine how slow that whole process was compared to the current digital environment where we are constantly dealing with enormous amounts of data on multiple platforms.

I started Year 11 in 1974 and it was incredibly mesmerising to see how quickly artificial intelligence had manifested itself in all of our lives. I come from an era of no television, snail mail, faxes and landline telephones that I think effectively translate into me being firmly entrenched as a luddite. I am sometimes active on social media, participating minimally as an advocate, particularly with what I post, share and promote. I am primarily dedicated to a hand-generated vocation through the making of images and have minimal interaction with computer-generated imagery or Photoshop.

I am not resistant to learning new techniques at all, but have in my career experienced and completed a huge range of different experiments and explorations. I am very happy and satisfied with my chosen area of expertise, which is painting. I admit that in the beginning of this chapter I am resistant to the temptation of being impacted by trends, as I am very relaxed about being unfashionable. As a Bundjalung woman and artist in the field of painting, my quest to complete the paintings that I have

commenced is immense and with the shadow of mortality looming, I am totally dedicated to achieving my goals of painting, book illustrating and writing, maintaining an interest in Boomalli Aboriginal Artists Co-operative, working with AIME, being of service to my family and loving them and honouring my old people through the process of creating art and continuing our storytelling and connection to country.

I am, and have been, connected to my cultural and artistic integrity, and take my role as a Bundjalung custodian and visual recorder very seriously. Having spent over 30 years dedicated to painting, creating and recording my personal journey as a mother, woman, artist and custodian for my ancient and current family and their stories, as well as my living family and our history in our country, these roles were embedded in me from an early age when we all returned to Dad's place of birth at the base of the Bundjalung State Forest, which is about two hours from Tenterfield. Connecting with this place, swimming in creeks, eating catfish, sucking on black grapes and sleeping on verandahs and not having any sense of fear or danger, was like being swaddled in a cloth as a newborn baby. The all-pervading spiritual energy of this place has always been present for me. I am standing in the lands of my own people, recognising their struggles, their victories, their losses. Their love and pain are mine as well.

As I continued to grow up in Tenterfield, these visits became sacred to me and I valued them as a highlight of my childhood. These very early memories are really the bedrock of my creative thinking as I was immersed in nature. I could sit for hours on a rock and be mesmerised by the reflections on the water, or the blue dragonflies dancing or the bright sun filtering through the elevated tree canopy. They became my canvases. These early impressions have stayed with me all my life and have opened my imagination to a world of beauty.

I successfully completed the Higher School Certificate in 1975 and then attended the Canberra School of Art where I had the best time. I loved my fellow students who were wonderfully eccentric, and I worked with a raft of talented and inspiring teachers, such as Vlase Nickolesky for drawing, Ingo Klienert, Charles Thompson and Chris Meadham. There were no female teachers in the Visual Communications degree

course when I attended. All of these tutors, whom were artists themselves, had very strong influences on my development as a young student and woman.

I worked mainly on photo media and became a darkroom enthusiast, in particular, fascinated with a machine called a process camera. This wonderful invention allowed me to manipulate and play with the structure of images and to manipulate scale. I would take studio photographs of models in a variety of poses and create compositions from minute reproductions of each of the individual photographs, which could equal thousands in one image. I developed this work over a twelve-month period, allowing me to choose photography as a major in my second year of the visual communications course.

During my final year, I was offered a paid position as a studio assistant or tutor in the department. Needless to say, I was honoured that my lecturers thought so highly of me that they offered me the job. The opportunity that I took advantage of at the Canberra School of Art allowed access to a fully fitted darkroom with complete independence in that space, thus providing me with the beginnings of a methodology around the creation of art and the depth of concentration and hard work needed to explore its many processes. This was the initial foundation of my apprenticeship. I fully acknowledge the fantastic start that I got for my artistic career and practice from the Canberra School of Art.

In 1981 when Ned Manning (my husband at the time) and I moved to Sydney for him to pursue acting I was quite panic-stricken over leaving my friends, the art school position, the water polo team and the life that I had created. I found myself catapulted into an existence as “only a wife” again, and being the strident woman and feminist that I am, I was resentful. I had not developed enough life skills to dislodge this resentment and look at this change of direction as an opportunity. This also brought my photographic career to an abrupt halt and my creativity was stifled by the move, even though I still maintained my drawing and created dark rooms in my rented houses – I had lost the flow!

At this time, I ventured into new areas in Sydney, namely, cooking. Initially I ran the snack bar at the Sackville Hotel in Rozelle and then progressed to running the Hunters Hill Hotel bistro in Gladesville. The final chapter of my stint as a restaurateur was at the Palisade Hotel at Millers Point. This detour from my art career allowed me to earn an income and basically meet people. Hospitality is incredibly hard work.

During this time, I continued my fabric creation and designing with my collaborator in Canberra, Joanne Chappell. The ongoing relationship we had when I produced hand-painted lengths of fabric helped to keep the artistic element in my life moving. Joanne made stunning garments in her studio-workshop in Ainslie and we kept that working relationship for many years after I left Canberra. The creation of fabric lengths, hand-painted and one-offs, helped to develop my painting skills, as well as added to my repertoire through experimentation and having fun at the same time.

This collaboration allowed me to establish my shop in Rozelle in 1985 and also set up Designer Aboriginals, which was a small workshop where I produced silkscreened and hand-painted fabrics that provided the raw materials for the bulk of clothing that was made for the shop.

The year I started Designer Aboriginals, Bob Hawke was our Prime Minister. Australia was on the brink of two hundred years of colonisation. The Federal Cabinet had endorsed an earlier decision to allow refuelling by United States aircrafts monitoring missile tests in the Pacific. Australians reacted with immense dissatisfaction and anti-American and anti-nuclear reactions forced Bob Hawke to withdraw his previous decision.

The TV soap opera, *Neighbours,* was launched by the Seven Network and my husband Ned, played several parts in this. Sallyanne Atkinson was elected Brisbane's first female mayor, (the beginning of some inclusion of women in leadership roles) and over 300,000 people marched throughout Australia to protest against nuclear testing. There was a certain element of engagement by the people of Australia on issues around governance, one of which was the Mutijulu Aboriginal community

being given freehold title to Uluru and the Uluru National Park in October 1985. This is just a micro summary of the atmosphere in which Designer Aboriginals started.

The shop was a magnet for many visitors, both Aboriginal and non-Aboriginal. I feel that it was viewed as a novelty by many, but that did not deflect my energies from continuing to create. During the shop's duration, I ran the business, made clothes, painted jewellery, mentored younger Aboriginal women and held fashion parades with the Aboriginal Medical Service. Furthermore, in the community of Rozelle, I had Aboriginal girls and water polo girls (non-Aboriginal) step up and model my shop's clothing in National Street, where I arranged for the road to be closed. This was an example of the reconciliation framework or model, way before that term was widely used. The shop forced me to produce fabrics and garments and in particular, hand-painted jewellery, that provided the bulk of the finances that allowed me to stay in business. I can only estimate that I could have painted over 10,000 miniature paintings in the six years that the shop endured.

In terms of my development as an artist, this was certainly a long way from working solo in an independent studio, but it provided the foundation of patience and dexterity that was needed, if I was to pursue my chosen career as an artist. The shop had been running for almost two years when I became involved as a member of Boomalli Aboriginal Artists Co-operative in 1987. I had been invited to be part of a fashion parade in Paris, I had a two-year old son and I was employing six young women in my enterprise.

During this time, my painting had started to be noticed and I now exhibited with Boomalli and the Coo-ee Gallery in Paddington, Sydney where Adrian Newstead and his wife, Anne, specialised in supplying Tiwi Island textiles exclusively through their gallery. Adrian also had Joe Croft as his partner, and everyone loved Joe. He was a Gurindji and Mudpurra man from the Northern Territory and a member of the Stolen Generations. Joe was born in 1926 and taken from his family at eighteen months old. In 1944 he became the first Aboriginal person to study at university. Joe died in 1996. I thought of him as a friend when I exhibited at Coo-ee.

The exhibition I created for Adrian Newstead at Coo-ee Gallery consisted of works on paper using gouache and inspired by the landscape of the South Coast of New South Wales. Every artwork was sold and that particular exhibition inspired and invigorated me. It gave me power and the belief that I might be able to live out my dream of being a full-time artist.

My work continued to transition from hand-painted and silk-screened fabric lengths to works on paper. I was excited and could now put money back into materials for my painting career and not have to sink funds into the shop constantly. As I continued to develop as an artist, I progressed to higher quality materials, something I was not taught but learned from experience. Better paints, canvases and high quality Canson archival paper could now be bought.

I have always had to earn my own money to support my art making. There was no dedicated benefactor, or patron, or family estate to provide funds for me to pursue this career. Importantly, this is a topic I would like the reader to be aware of. That fact that my dad was an Aboriginal man who fathered seven children, was a sleeper cutter by trade, had no access to school education and was the sole breadwinner for this family should not be forgotten in this chapter about my artistic career. There is no privilege in this situation in terms of money being bequeathed or utilised in the frivolous pursuit of my becoming an artist. There never were any additional funds, once I left home, to sponsor such a career.

I came from a poor family and was introduced to paid work at the age of twelve by my mother, Dorothy, who paid me the grand sum of $2.00 to make 30 beds in a motel in Tenterfield, called the Tally Ho. I stayed there for years but progressed to working as a waitress. The tips I was given from customers generated some extra money beyond the $2.00 I was paid. This allowed me to purchase pencils, textas and drawing pads from the local newsagency.

In 1992, I had two children, my father died, my marriage failed, and I was living in a different house to the one where I had given birth to my children. I had also closed the shop in Rozelle by this time but had bought my house in Balmain, a house with no

floorboards and two bedrooms. However, it was an important year for other reasons as it was the start of the formal point of entry into my career as a full-time artist, establishing this new space as my studio. At this particular time in my life, I was thirty-four years old, and I should have been petrified about the daunting position I now found myself in, but I was not. I was incredibly focused on my small family and their needs, as well as making enough money to care for my children. I also needed to buy materials to continue painting.

In the early 1990s, I had exhibited in many locations, for example, *Australian Fashion The Contemporary Art* at the Marimuru Art Museum in Tokyo, *One*, One *Country, Two Views* with Jimmy Pike Aboriginal Artists Gallery, Sydney, *Aboriginal Textile Art*, Lindsay Street Gallery, Newcastle, *Darwin Contemporary Aboriginal Art 1990 From Australia*, Third Eye Centre, Glasgow, Scotland, as well as touring to the Cornerhouse Gallery, Manchester, England, and Coo-ee Aboriginal Art Gallery, Paddington, just to name a few.

In those early years as I transitioned from textile art to painting, I worked in the specific areas of family, family history, our country and my interpretation of what being a painter represented.

Also in 1992, I was invited to Argentina to exhibit at the Cultural Exchange Exhibition with Banduk Marika at the La Recoleta Cultural Centre in Buenos Aires. This particular exhibition, which had been coordinated by the Australian Embassy, was life altering. When we had all our works in place, one staff member suggested that we place some artefacts throughout the venue. Funeral poles were collected from a basement in the embassy, and I was casually informed that there were a lot of artefacts in embassies all around the world. The poles were brought in on a trolley and a plug fell out of the top , which was then followed by human bones. I was absolutely gutted and asked repeatedly that they be taken away immediately. I was naive but not ignorant. I petitioned the first secretary to return them, but they had no record of where they came from.

As I travelled back from Buenos Aires after the exhibition, our plane was forced to land at Rio Gallegos where we had to wait several hours for a mechanical part to be flown in. The place was freezing and everyone became nervous. After approximately twelve hours, the plane was ready to depart to Auckland. It was one of the most terrifying plane trips I had experienced. A passenger died of a heart attack upon arrival and we all had to be transferred to Qantas to return to Australia. All I could think about was my family back in Australia. When I returned, I painted a large work on paper titled *My Land Escape,* which was acquired by the National Gallery of Australia. Often events in my life and experiences prompt me to paint immediately about that particular event.

In 1993, I started to exhibit with the Jan Weiss Gallery in New York, joining up with Sally Morgan. We received some traction and additional spaces for our works to be exhibited in America. I have the Richard Kelton Foundation and Jan Weiss to thank for this exposure in the following places: Pacific Asia Museum, Pasadena, California; Pace University Gallery, Pleasantville, New York; Roland Gibson Gallery; State University of New York; Potsdam; Ben Shahn Galleries; William Paterson College, Wayne, New Jersey; and Dalhousie Gallery, Dalhousie University, Halifax, Nova Scotia, Canada.

I also started exhibiting with Chandler Coventry in 1994 at his Coventry Gallery in Paddington, Sydney.

The years from 1991 to 1996 were outrageously busy with an accumulated exhibition total of 54 group and solo shows. In retrospect, I wonder when I had time to sleep. Art and the creation of art require enormous reserves of human energy and vast resources, not only financial but also support from friends and family, which is crucial in any artistic venture that any individual undertakes. There is no security or safety harness in the career of an artist. [5]

[5] For a wider discussion on the difficulties faced by all artists across many cultures and societies see Booth, P. & Klamer, A. The valorisation of art: What artists are up against. In B. Buckley & J. Conomos (eds.), *Who runs the art world: Money, power and ethics*, Faringdon UK: Libri Publishing, 2017.

I returned to Boomalli Aboriginal Artists Co-operative to exhibit in their annual members exhibition. I stopped exhibiting at Boomalli in 1993 due to personality clashes and a style of management that I did not fully support, therefore, it was better that I moved on. Over the next six years my career flourished. However, I missed the dynamics of exhibiting with other Aboriginal artists at the Co-operative.

From 2000 to 2002, another round of relentless exhibiting began with fifty group and solo exhibitions. One pivotal exhibition in 2000 was a tribute exhibition that I curated for Shirley C. Smith, *Mum Shirl – Sacred Trust of Memory Exhibition*, held at Boomalli when it was on Parramatta Road in Annandale. Sir William Deane, the Governor General of Australia at the time, opened the exhibition and the police had to close a lane to traffic because over 2,000 people attended. Aboriginal and non-Aboriginal artists, including myself, exhibited together in a tribute to the great woman, Shirley 'Mum Shirl' Smith.

I started exhibiting with the Vivian Anderson Gallery in 2003, followed by a solo exhibition in 2004, *Memory Matrix* where I concentrated on creating layers and layers of paint to give an impression of complexity and abstraction working together on a surface.

One of my favourite exhibitions was at the Koori Heritage Trust in Melbourne in 2005, called *Mystical Conversations*. Jason Eades was the director at the time, and I have never felt more welcome. My cousin, Robyne Bancroft, opened the exhibition and I was the first outsider or non-Victorian to exhibit there. This made me feel very honoured and I was really happy with my work. Two of the paintings in the exhibition were acquired for the Macquarie University collection under the astute eye of then Vice Chancellor Professor Di Yerbury.

In 2002 I started exhibiting some of my children's book illustrations, *Animals in Wonderland* at University of Technology and I have continued exhibiting in group exhibitions that illustrate the diversity of our illustrators in Australia. I recently exhibited in a group exhibition in Geelong, Victoria titled *Re-imagine – the world according to children's book*.

I had a thirty-year retrospective exhibition *Passion, Power, Politics* of my work as a senior Bundjalung woman artist in 2012 at Carriageworks in Redfern, Sydney, which was opened by Dame Quentin Bryce, Governor-General of Australia, who is a friend and an ally, as well as a superb woman and leader.

I was still exhibiting internationally but again, from 2006 onwards, another seventy-six exhibitions, both solo and group, had been acquitted in the period until 2018. Two other exhibitions that I will record as being monumental to be a part were the *25th Anniversary Exhibition* held at the now-saved Boomalli Aboriginal Artists Co-operative, featured all founding members' works and was curated by Keith Munro, who is a curator at the MCA. The second of the two was in 2018, with Djon Mundine curating the *Boomalli Ten* exhibition at the Co-operative. This also celebrated the works of the founding members and marked our thirty-year anniversary as a milestone. These exhibitions record the struggle of Aboriginal artists as historical signposts of on a fast-moving highway.

In my continuing development as an artist and person, I have experienced an enormous range of highs and lows. I have been feted by the best and have experienced the depths of despair at the hands of merciless art assassins, armed with their petty jealousies and insecurities. There have been many more fantastic people in my life than the marauding army of art mafia. They have attempted to stop me, by not including me in exhibitions and cutting off income streams from Boomalli – when I was desperately needing money to support two children. I have often said publicly, "I would like to take the opportunity to thank my enemies as without them I would not have become the person and artist that I am today. For you, I am grateful."[6]

I can imagine that in my life there will be blockages and there are people who are happier destroying anything than they are to be creating something for the benefit of many. I believe in the power of humanity and our innate and ancient instincts that allow us to be enablers, to be creators and makers of magic. I have followed this

[6] *Bronwyn Bancroft: Time,* (Sydney: Wilson Street Gallery ,15 May 2010). Artist talk.

philosophical framework since I was about sixteen years of age, and it has served me well when I have been feeling abandoned in a sea of negativity and destruction.

During the course of my thirty-year artistic practice, I have made a strong stand against the commercialisation of my art and images. My design imagery, which I view as a completely separate element in my career, has always been embedded in the strands of Aboriginal health and education. This is not a business for me and I will often donate work for causes, as well as reduce prices for projects. I utilise my designs to increase awareness of issues that continue to plague our communities and families, much of which I attribute to intergenerational trauma. I have been developing images and text for health strategies throughout my whole career and have used art as a framework for workshops to promote well-being and creativity. In 1992, I painted a series of three images for the Department of Family and Community Services that dealt specifically with the protection, education and caring of our community members who have contracted and were suffering from AIDS, including many of my friends. These posters were launched in an AIDS conference in Alice Spring in the same year.

I have also been commissioned for major health strategies that dealt with issues such as smoking, diabetes and other chronic health issues and impacts of diseases that are prevalent in our Aboriginal and Torres Strait Islander communities.

Another element of my artistic practice has been in the public art field where I have completed large-scale public artworks, the largest being the Tempe Reserve *Gift Given* artwork that is over 100 metres in length and is painted on the Robyn Webster Complex commissioned by Marrickville Council, when I collaborated with the arts officer, Ricardo Peach.

In 2006, I was commissioned by the City of Sydney to create a mural in Hugo Street, Redfern, titled *United We Stand, Divided We Fall*. In 2010, I designed the banners throughout the City of Sydney that were flown every year for six years to celebrate NAIDOC week. In 2011, I created seven toughened glass panels titled *Weavings of Light and Life* that stand outside the Leichhardt Park Aquatic Centre in Sydney.

Furthermore, I have been commissioned to do work in several hospitals, including Auburn, Canberra and the Royal North Shore in the children's ward, but the penultimate public artwork is the atrium lift shaft situated in the new Royal North Shore Hospital in 2012. This is a very large artwork and the reproduction scale was challenging in relation to the conversion to toughened glass panels. I am very proud of this work and many people have contacted me to say how comforting the image was for them while they were dealing with trauma. I not only find this deeply moving on a human level, but it is also a recognition of my dedication to create art that serves us on a daily basis as a form of visual nourishment and emotional replenishment.

The other important component of my artistic practice is illustrating for children's literature, which I have been doing since 1992. To date, I have successfully completed over forty titles. I take immense gratification from doing this type of work, as I absolutely adore children.
I have now been illustrating for twenty-six years, moving from illustrating other writer's text to writing my own. I have been privileged to illustrate for Oodgeroo Nunukul and Sally Morgan, collaborations that have been challenging but exciting. I have also written a number of my own books. One book that holds a special place in this career path is *Remembering Lionsville*, which is a memoir of my family's history in our area. I was very lucky to have three senior family members to vet and qualify the events as fact; namely, Uncle Pat at age 92, Tain Ross who is in her 70s and my first cousin, and Robyne Bancroft in her early 60s. The referencing was based on dates and oral history that had been passed down.

Another book that I hold in a special place is *Eagle Inside*, written by my son, Jack Manning Bancroft. The storyline deals with bullying. All the characters are birds, and it was a great collaboration for me to do in 2015. These two books have been acquired by the State Library of New South Wales and I feel very satisfied that the text and illustrations will be utilised by the Library to deliver programs to young children when they visit.

Even though I have been one of the earliest Aboriginal illustrators to take up the profession, I am constantly short-listed for many awards, for example, the Prime Ministers' Literary Award for Children's Fiction, Picture Book of the Year, Children Book Council, as well as listed in a number of notable book lists, but have never managed to achieve a prominent recognition award. I am not concerned by this, but I am aware that diversity in Australia should be promoted as not everyone relates to an English teddy bears picnic in Australia.

One of the major reasons why I took up illustration as a profession was primarily because when I was growing up in Tenterfield there were absolutely no books about Aboriginal people. This has stayed with me from my early primary school days and I have been driven to continuously produce and assist in providing an Aboriginal perspective to Australian children. One of the largest contributing factors in my books not getting more traction, particularly in Australia, has been that I just cannot commit to the touring element and festivals. As with any career, you must be involved and enmeshed in it and the children's literature sector in Australia is quite large and competitive. The majority of the illustrators and writers I have been fortunate to meet are extremely dedicated to the industry here in Australia and overseas.

One of the more amazing experiences in my writing and illustrating of books was being invited to China in 2017 for Australian Writers Week. I travelled with Thomas Keneally, John Marsden and Geraldine Brooks to Beijing initially, and then I travelled independently to Ho Hot City in Inner Mongolia where I met with indigenous writers. The reception to my work, especially with the children, was overwhelming. As a direct result of this visit, six of my existing titles have been translated by Professor Lei Yao into Chinese.

In the children's literature sector, two outstanding awards that I have been honoured to receive have been the Dromkeen Medal for Contribution to Australian Literature and the Hans Christian Anderson Award as an illustrator. The next book that I will be illustrating for my publisher will be a poem about Lionsville called *Home*, to be published in 2019.

Although I work across many mediums and areas of expertise, I find the diversity of my art career exciting, as I am constantly challenged to learn new techniques and ways of producing projects. The one element that I hope to transition out of is my senior management role at Boomalli because it takes up approximately thirty hours a week in terms of my contribution. My commitment to this role has me rising at my favourite time of three am to complete other projects and to paint. The situation is not ideal, of course, but the Co-operative is still not in a secure position, although thirty years have passed, however, it is a model of best practice methodology and it provides a crucial outlet for Aboriginal artists from New South Wales.

I am passionate about everything that I do in my life as an Aboriginal person, mother, woman, artist and curator. Making art is ultimately about conveying to a viewer the essence of the artist and their art making. In my instance, my art is about my family, my history, my country and my experiences as a Bundjalung woman. Over the course of my career, I have been inventive and versatile. I have created a distinctive style of painting and the techniques and imagery development over thirty years have now endowed me with a fluidity in my creation of art that I could never have achieved without the hard work and dedication to learning.

Ultimately, being an artist has allowed me to speak to other human beings on a visual level. The creative life that I have led has been arduous, but it is the seeking of 'truth' in my work that keeps me motivated on a daily basis. Truth is represented by the need to create work about country, shared relationships with family and friends in that space, and the creation of artworks that are specifically about recording these events, histories and legacies.

I have spent a lifetime avoiding categorisation because I was made in a womb – not in a box! This life is my own, my feelings, my experiences, good and bad, and my creative expression of that is totally in my hand, that is, no controller or enforcer has the right to have any expectation around the work that I produce. This artistic journey can be a gruelling nightmare of twisted human emotions and mad meanderings, but all of these events have contributed and informed who I am and how I product art – and why!

My final destination as an artist is to complete a suite of images that record the history of my family and my love of country. One of my works, a photograph of my dad, Bill, marching on Anzac Day representing his Water Transport Division was recently acquired by the Australian War Memorial. I printed it on canvas and the jacket Dad wore on that day, I painted blue. To have Dad recognised in this way is beyond satisfying. He was not a citizen of this country when he joined up and I asked him why he went to war. His simply reply, which encapsulates his attitude to life was, "It's my country, too, Bronwyn." In recording incidents, historical events and feelings into creative works is deeply satisfying and I hope to be creating until the day I leave this earth.

One of my favourite moments in the studio is when I can be consumed by the actual task of painting and creating, and being able to close out all external distractions. In 2018, the current world we live in is full of constraint. As George Orwell said, "Who controls the past controls the future. Who controls the present controls the past"[7] The Facebook enigma, Instagram, WhatsApp, mobile phones, internet and any other number of IT platforms are combining forces to alienate us from the real world of nature and to lure us into a world that values the individual and his or her ego more than the needs of the collective. The selfie phenomenon feeds the desire of individuals to feel that they are unique and supreme individuals. This makes me feel sad and hollow about the future for all of us. I am disappointed in our lack of understanding around the technological tentacles that engulf our existence and consume our attention on a minute-by-minute, hour-by-hour basis. I feel the penetration of devices in my current life and the demand for instant turnaround is at phenomenally high levels.

What I achieve in my studio is the energy of making, painting and creating, however, with a stillness and clarity that sits behind the work. Magic happens when I shut out distractions. This practical framework allows me to work on a number of canvases in the one painting session and assists me to connect directly to my feelings and experiences about myself and my family historically, socially and politically, as well as allowing me to express this.

[7] George Orwell, *1984*, (UK, Penguin, 1949), 44

In my career, I have constantly avoided and resisted outsiders obstructing, influencing, negating or controlling my creative drive and purpose. I remember when I was approached to exhibit at the Hogarth Gallery in Paddington by the owner, Clive Evatt, who asked if I wanted to join "his stable". I replied, "I don't neigh!" I did end up doing some exhibitions for him, but the complexity of being owned by anyone, gallery or otherwise, was an anathema to me. I believe in the essential appetite of the artist to explore, experiment and build on the layers and layers of life experiences, just like a painting. I am driven by a higher momentum and inspirational foundation that goes beyond the influences of the Australian art scene and its machinations. In my chosen field of painting, I have extended my deep understanding of different levels in my artistic practice and the complexity of combining many elements into the aesthetics of colour, shape, form and, of course, content, familial, spiritual, intellectual and cultural.

Since I was a young person, I have been committed to pursuing a life that has creativity as its centre. Whatever shape this creative practice has taken has been due to my passion for change and a focus that sits deep inside me. Many friends and family have supported me along the way, but ultimately, I have decided my own artistic future. I have continuously experimented with new techniques and subject matters, which often, when exhibited, elicit comments such as, "But I loved your old work." This, of course, should activate the siren of repetition and the death of creative inspiration.

I have been approached by many experts in the arts sector who have instructed me on how my art could and could not be successful. To paint by numbers is not where I would ever want to be as a creator, and to deviate from my course of creating to take on another's 'expert' advice over my own instinctual understanding, has not happened. I have made mistakes with the occasional bad paintings; I have been tired; and I have failed in the studio but these are my experiences and this is what I listen to and learn from. The deep learning that is required to sustain an enduring artistic career can be prohibited by a multiplicity of obstacles, such as a lack of finance and education. Living in a regional area can contribute to the hardship faced in wanting to

pursue such a career, particularly in relation to Aboriginal artists who struggled to purchase materials and work in galleries in major metropolitan areas, which ultimately has to occur to achieve recognition. There is no white privilege here in the form of legacies handed down from the theft of our traditional lands that were given to non-Aboriginal people, which is ongoing in Australia today.

When people question me about identifying as a Bundjalung Aboriginal artist, they carry with them the legacy of ignorance and prejudice. I am an artist who is in service to my old people, my family, my history and my community. It is ironic in my immediate family that an Englishman called Ogilvie attempted to move another Englishman, Arthur Bancroft, who actually purchased his land in our traditional lands in the Bundjalung Nation. Through this career, I have found that my fellow Aboriginal artists rely on each other for support and advice, and also maintain a deep desire and need to create and continue to cultivate our culture and the expression of that for future generations.

In my practice, I have never had a desire to create images that are realistic in appearance. I want to be in that reality, not attempt to represent it. I rely on subliminal mind messages that create evocations that are translated into a material form. I always wanted to explore and travel the rivers of ideas that exist in my mind, my heart and my history and to reinterpret these feelings into my own molecular and granular visual imagery.

Throughout my career, I have consistently donated works to charities, causes such as AIDS awareness, women's issues, homelessness, Native Title, health and education. I am not always in a financial position to donate, but for me the ability to be able to donate an artwork instead of money has been worthwhile. When my children attended secondary school, I could not afford the school fees, but I did not want charity so I negotiated with the principals of each school to donate paintings. Sydney Boys High School received a painting called *Blackfella, Whitefella doesn't matter what your colour, as long as you are a good fella*, inspired by the Warumpi Band. St Scholastic's College were gifted several paintings, including *Rainforest Blessing* and *To the English it was an island to Aboriginal people it was home*.

Similar to my father, I have always maintained that education and access to it is an equaliser. I wanted my children to have an education and potentially be able to move to tertiary education no matter what the cost. My ability to negotiate this on their behalf has stood the test of time and I am also cognisant of the fact that Headmaster Jagger and Principal Loretto Richardson made this a reality for all of us. I will add that the paintings have increased in value in excess of what the dollar amounts were required for the children's school fees.

The events that I involve myself in and donate to are not headline events, but small ripple events that create change at a grassroots level where it will have an impact. I know that a lot of my generosity has been handed down through my dad, Bill, whom I constantly witnessed assisting many people. He was always contributing in my eyes and I am grateful that I readily give as opposed to hoarding for one's own family.

When I was sixteen years old, I met Wassily Kandinsky and fell in love, not literally, of course. But I was enraptured by the mathematical meanderings of his delightful mind, which I clearly related to. Even though Kandinsky was born in 1866 and died in 1944, it was like I was sharing his brain, his creativity and his imagination. His creations spoke to me – not with words – but with paintings that floated like a symphony of light and colour, shapes, juxtapositions that collided in extraordinary mathematical compositions – Compositions of Life. This contact with Kandinsky had a profound influence on my work from an early age.

Art has continuously inspired me to embrace new knowledge and learning, as well as to strive for a higher understanding of history, events and places. I have an insatiable appetite to constantly learn, and I am positive that this is illustrated by my voluminous curriculum vitae, which is bursting with the vigour of learning and continually challenging myself.

The act of painting to me is an effervescent delight that I never tire of. Paul Delaroche (Paris 17 July 1797 – 4 November 1856) has been quoted as saying 'painting is dead'.[8]

[8] W. H. Chong "To paint is human: why painting will never die", *Crikey*, (*23* September 2016) https://www.crikey.com.au/2016/09/23/%EF%BB%BFpainting-is-not-dead-painting-is-everywhere-alive/.

I hear reports like this constantly and that makes me chuckle as for me painting is as alive as the person who is doing it. Painting is a vibrant and essential part of my life that I participate in daily. The need to paint is intrinsically linked to my happiness and to have the ability to capture images that are circling in my brain, translated onto a blank canvas or sheet of paper, is truly a wonder to me. As I have grown older, my desire to be all things to many people has diminished and my major focus now as an artist in 2018 is to allow myself more studio time, which is incredibly valuable to me.

My current challenge is Boomalli Aboriginal Artists Co-operative, where I have been volunteering as a strategist for over twelve years, where I resuscitated the oxygen deprived corpse that had been riddled with financial mismanagement. I have given freely to this organisation, as I believe in its fundamental charter, to provide, protect and support Aboriginal artists who exist in the state based boundaries of New South Wales. Perhaps Boomalli is now unfashionable but our members and audiences reap the benefits of our dedicated team and loyal volunteers even though we are a grass roots organisation unlike institutions such as Carriageworks (which runs many Aboriginal programs but is not an Aboriginal organisation) and the Museum of Contemporary Art (which also runs Aboriginal programs and exhibitions) and is elite, our mission is very different.

We just keep applying for grants, sometime winning and sometimes losing. We can never compete with the annual budgets of the bigger organisations but that should never diminish our role to present our voice, on our terms and in our time.

I have added this note into my Artistic Practice chapter as this is how I balance my existence as a painter with working hard to maintain my advocacy work and also contributing expertise, time and mentoring directly back into an organisation with direct benefits for individuals and communities, especially Aboriginal artists in regional areas.

I have seen many sacrifices made by Aboriginal agents of change, to provide support and dedicate their lives to contributing to community equity and increased equality in all of society's sectors. To struggle without recognition, the champions of change are

my heroes. I believe that this strong community bond and commitment is a catalyst for my art making and inspires me to go harder for longer.

I have continued to exhibit. I find the process of preparing for exhibitions daunting and exhausting and I often wonder why I go on with this continual drain on resources, time, and energy. However, I do understand, on reflection, the last thirty years of development and maturation of exhibitions has been based on the foundations of my life experience, even if onerous.

I hear my father Bill saying, "You have to do things three times as good as old whitey to be accepted!" I believe that to be true to this day. I have worked continuously to develop as a person and an artist and I have not accumulated this vast repertoire of skill and knowledge so that I can be acclaimed above others. My sole purpose is to highlight my own family's story and the history that surrounds that visual storytelling.

Nothing happens overnight especially not perceptions of success. Hard work and the pursuit of excellence by one's own eye/heart/mind is the embryonic catalyst for creativity.

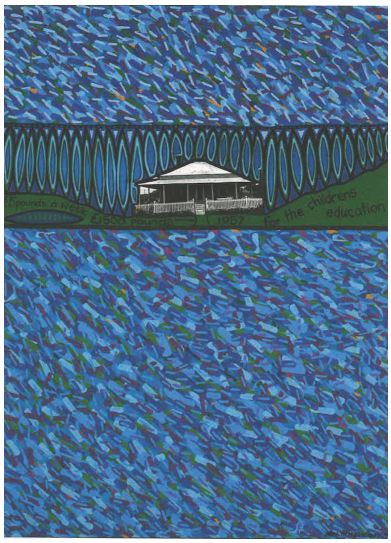


Figure 22. ***Coming Home*****, 1991**



Figure 23. ***You Don't Even Look Aboriginal*****, 1991**



Figure 24. ***Falling Through Time*****, 2015**



Figure 25. ***Rhythm of Love*****, 2005**

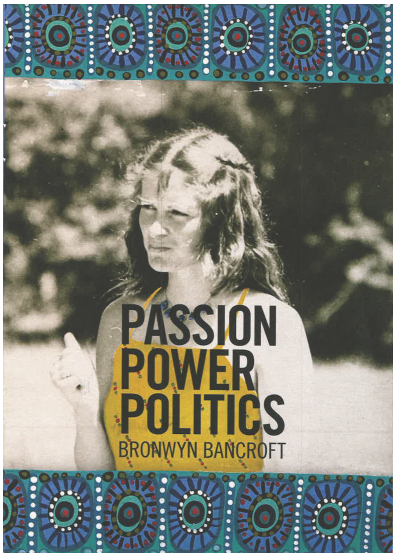


Figure 26. ***Passion Power Politics*****. Carriageworks, 2012. Exhibition catalogue**



Figure 27. ***Me and My TV*****, 1994**

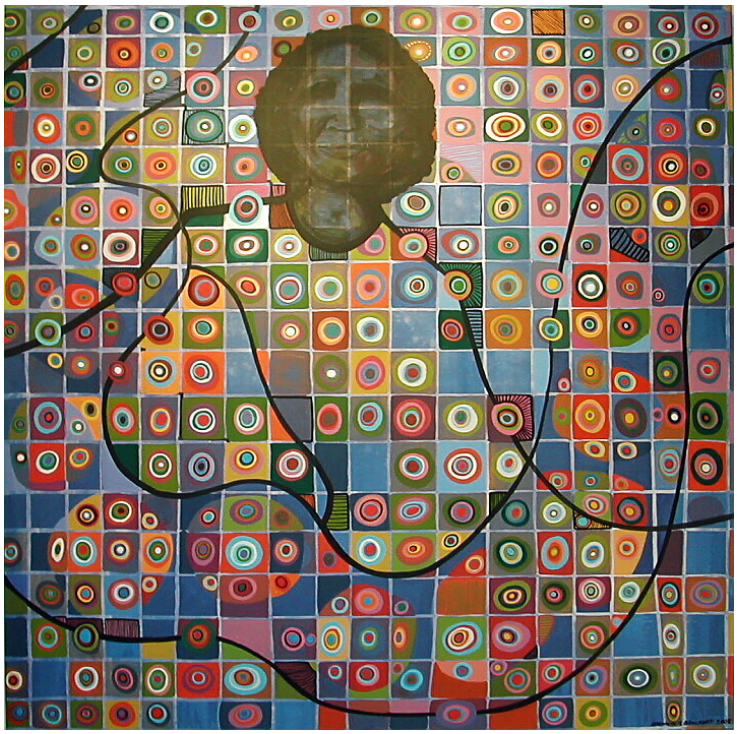


Figure 28. ***Grandmother's Country*****, 2005**



Figure 29. ***Lionsville Livin'*****, 2015**



Figure 30. ***Home*****, 2017**

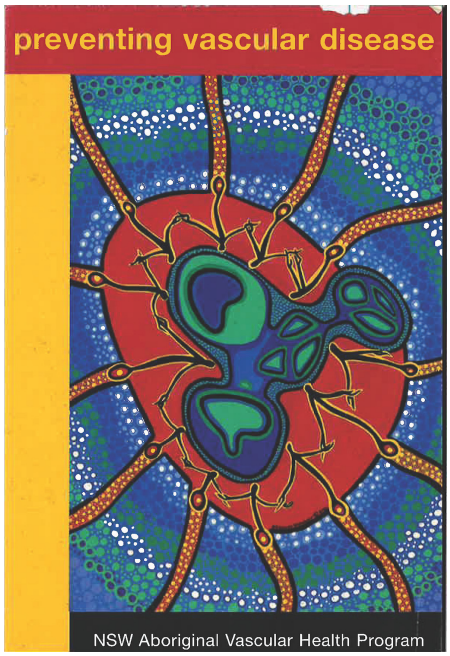


Figure 31. ***Preventing Vascular Disease*****, NSW Aboriginal Vascular Health Program Artwork Commission**



Figure 32. ***TIME*** **Exhibition 2010. 15 May to 6 June 2010. Wilson St Gallery**


Bronwyn Bancroft with some of her work (above and left) and two of her books.
Pictures: VIRGINIA YOUNG

Artist's history is material

LAUREN MURADA

STRUGGLING artists know that survival from week to week is often uncertain.

So to persist in the industry for 30 years is quite an achievement, and Balmain artist Bronwyn Bancroft has managed to make a living out of what she loves, art.

Passion Power Politics is Bancroft's 30-year retrospective that looks back at her painting, illustration, fashion and textile design including major works from state and national institutions, private collections and her archive.

"There are things that I did for my mum and there are things from 1987 coming back, it's quite moving," she said. "Everything that an artist does is a moment that they feel in their heart, so everything is personal."

The exhibition marks 30 years from the time she graduated from art school, (with a photography major) going on to do design by way of silk screens.

"Everything was just spontaneous, I would lay it out on the table and just go mad."

She opened her store Designer Aboriginals in Rozelle in 1985 and was part of the first group of Australian fashion designers to show in Paris in 1987.

"I set up Designer Aboriginals with $3000, a Bankcard and a baby – he was six weeks old," she said.

The store grew out of community support and Bancroft's originals are highly treasured by owners, because much of the fabric was hand-painted.

In 1991 Bancroft turned her passion of painting into a full time job and hasn't looked back. She is still working out of her studio in Balmain today.

■ MORE art listings – Pages 25,26

AT A GLANCE

■ WHAT: Bronwyn Bancroft's 30-year retrospective *Passion Power Politics*

■ WHERE: Carriageworks, 245 Wilson St, Eveleigh

■ WHEN: February 3 to March 17 (Artist's talk on March 10 at 1pm)

■ DETAILS: carriageworks.com.au

Figure 33. Lauren Murada "Artist's history is material". ***Village Voice-Balmain*****, Friday, 3 February 2012**

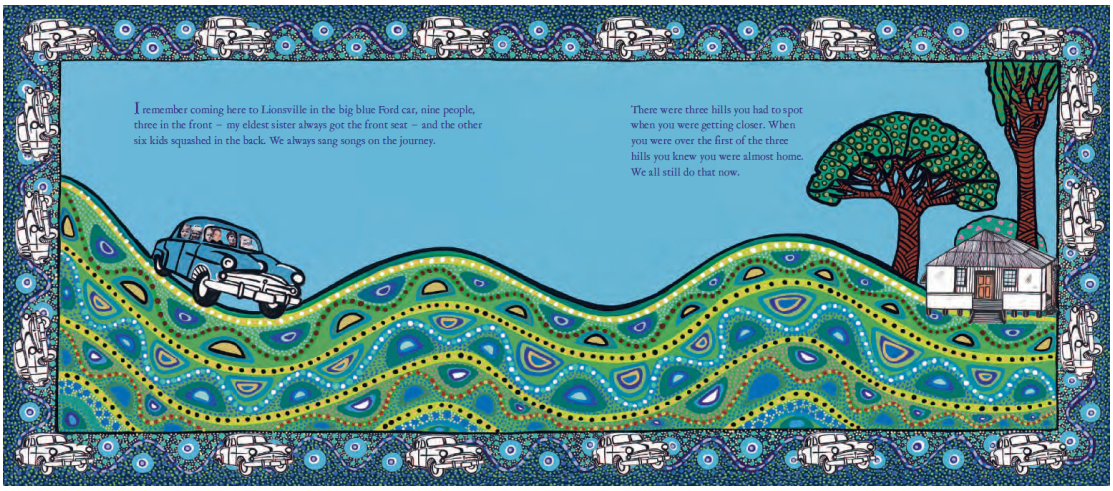


Figure 34. Illustration from *Remembering Lionsville*, 2013, Allen and Unwin

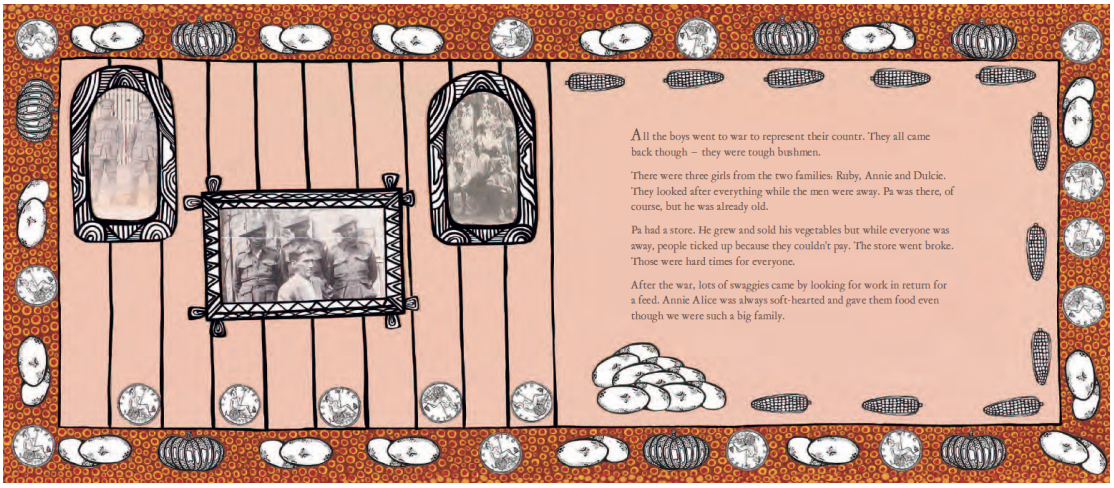


Figure 35. Illustration from *Remembering Lionsville*, 2013, Allen and Unwin

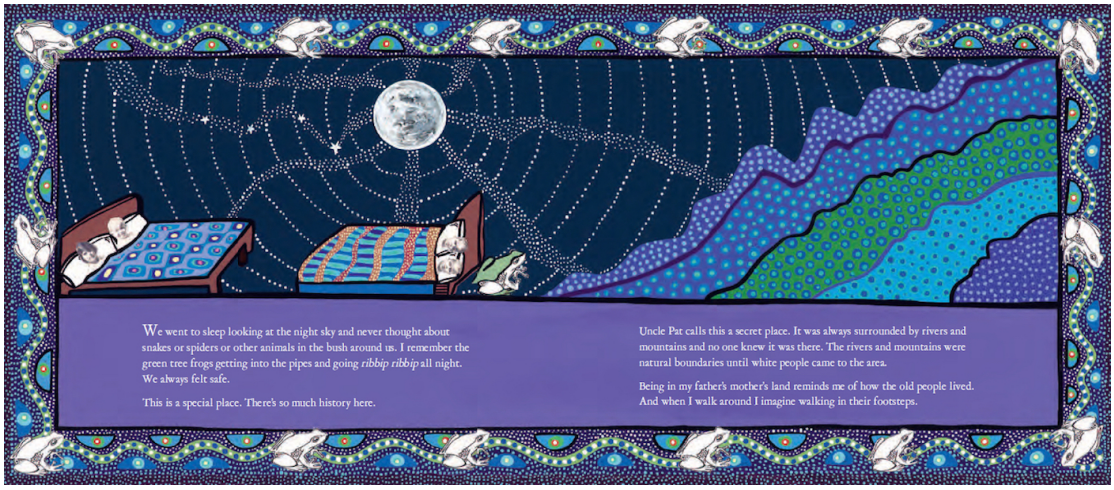


Figure 36. Illustration from *Remembering Lionsville*, 2013, Allen and Unwin



Figure 37. Illustration from *Eagle Inside* written by Jack Manning Bancroft/Illustrated by Bronwyn Bancroft, 2015, Hardie Grant Egmont



Figure 38. Illustration from *Eagle Inside* written by Jack Manning Bancroft/Illustrated by Bronwyn Bancroft, 2015, Hardie Grant Egmont



Figure 39. Illustration from *Colours of Australia*, 2016, Hardie Grant Egmont.



Figure 40. Illustration from *Colours of Australia*, 2016, Hardie Grant Egmont.



Figure 41. Illustration from *Clever Crow*, 2018, Magabala Books



Figure 42. Illustration from *Clever Crow*, 2018, Magabala Books



Figure 43. Leichhardt Park Aquatic Centre Public Work. "Weavings of Light and Life", 2011



Alive

Looking through glass

MARK GERTSKIS

THE rich culture of the area's original inhabitants has been immortalised in Lilyfield thanks to indigenous Balmain artist Bronwyn Bancroft.

Her seven glass panels now greet the swimmers as they walk up to the Leichhardt Park Aquatic Centre. Called *Weavings of Light and Life*, the vibrant works are meant to represent the seven days of the week and are rich in indigenous imagery.

Some represent bush tucker and fishing while others evoke kinship and family. The translucent panels are awash with colour and glow when sunlight shines through them, adding to the aquatic theme of the swimming pool.

"I thought this glass would be perfect for this work," Bancroft said.

"If I'd put in a monolithic structure, it would be bland."

Bancroft said there should be more public art in the city.

"Art is an integral part of our lives and we should be embracing it," she said.

"I love Melbourne for that."

To see more of Bancroft's artworks, visit villagevoice.com.au

Artist Bronwyn Bancroft reveals her latest work.

Picture: PHIL BL

Works held
national ga

- Bronwyn Banc born in Tenterfield a Scottish-Polish and a Bundjalung
- Her works are the National Ga Australia and Art NSW.
- Bancroft w chairwoman National Indigen Advocacy Associa
- She is the f member of the indigenous artists collective in Leich

Figure 44. Marg Gertskis "Looking through glass" ***Village Voice*****, 2011**



Arts

Leichhardt Mayor Rochelle Porteous, NSW Governor Marie Bashir and Bundjalung artist Bronwyn Bancroft at the official opening of Bancroft's stained glass installation, *Weavings of Light and Life*, on 18 June. The installation forms part of the Leichhardt Park Aquatic Centre upgrade in Sydney's inner west.

Bancroft weaves Leichhardt panels

NSW

BUNDJALUNG artist Bronwyn Bancroft has drawn on the history of the original people of the Leichhardt area as inspiration for her stained glass installation *Weavings of Light and Life*, which was officially opened on 18 June.

The installation creates a visual portal to the Leichhardt Park Aquatic Centre in Sydney and each of the seven panels has a different theme: The land and foreshore; food collection; fishing with hand-made hooks; song lines; kinship; a shield for protection of lands and family; and water – the source of life as found in streams around the area.

This was Bancroft's first foray into using stained glass as a medium, with her original acrylic paintings of the works on paper digitally printed inside the glass.

Each panel weighs 38kgs and is expected to last for 30 years.

● Pictured left: Stained glass installation *Weavings of Light and Life* by Bronwyn Bancroft at the Leichhardt Park Aquatic Centre.

54 THE KOORI MAIL, WEDNESDAY, 29 JUNE, 2011.

Figure 45. "Bronwyn weaves Leichhardt panels" ***The Koori Mail*****, Wednesday 29 June 2011**



Figure 46. ***The Universal Journey*** **Auburn Hospital, 2007**

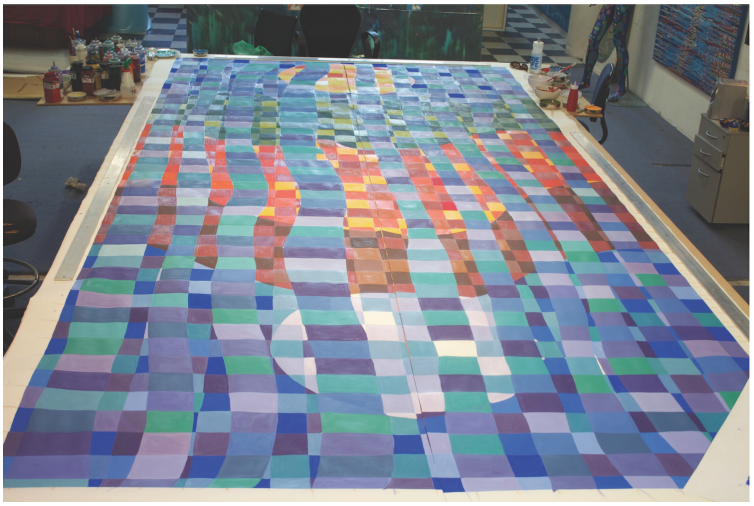


Figure 47. Design for Royal North Shore Hospital Atrium Lift Shaft. 2012. "Earth, Wind, Fire, Water". 4.7 metres x 2.2 metres



Figure 48. Design for Royal North Shore Hospital Atrium Lift Shaft. 2012. "Earth, Wind, Fire, Water". 4.7 metres x 2.2 metres (work in progress), Barr St Studio, Balmain



Figure 49. Royal North Shore Hospital Atrium Lift Shaft. "Earth, Wind, Fire, Water", 2012

CHAPTER THREE

Boomalli Aboriginal Artists Co-operative

In this chapter, I will discuss the establishment and formation of Boomalli Aboriginal Artists Co-operative (Boomalli), by a group of Aboriginal artists who were committed to developing a gallery to promote Aboriginal art works.[9]

I will outline the history of Boomalli while incorporating the timeline with the successes and failures of the venture. Boomalli was established in 1987 and the first gallery space was located at 18 Meagher Street, Chippendale. The main reason for establishing it was primarily to give a voice to urban Aboriginal artists. Many of the original group came from regional areas, but at that particular moment in history we were all living in Sydney.

One of the primary drivers in the need to write this chapter is to relay another level of storytelling about this historic and enduring Aboriginal Artists Co-operative. There are many versions of what Boomalli has represented over its 32-year history. For instance, Michele Grossman refers to the curators, Fiona Foley, Tracey Moffatt and Brenda Croft[10]. I remember curating exhibitions and I still am. In the initial stages of Boomalli's set up we curated our own exhibitions and there was collaboration. This is, of course, a post-colonialist framework and should constantly be challenged. This cherry picking of stories about artists and their art and who was responsible for Boomalli at the beginning, creates a gross misrepresentation of what we were all doing.

I was introduced to a number of other Aboriginal artists during 1987 by my friend, Euphemia Bostock. We had just returned from taking our designs to Paris, so we were very tight friends. Three artists, Fiona Foley, the late Michael Riley and Jeffrey Samuels were meeting at each other's homes to talk about how to secure premises and

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[9] Ewen McDonald, ed., *Volume One: MCA Collection. Museum of Contemporary Art* (Sydney: Museum of Contemporary Art, 2012), 27.
[10] Michele Grossman, ed., *Blacklines: Contemporary Critical Writing by Indigenous Australians* (Melbourne University Press, 2003): 85

start a co-operative that assisted in promoting each other's works, politics and family stories.

I had been running my shop, Designer Aboriginals in Rozelle, for two years, but I had not considered making artwork specifically for group exhibitions because I had always worked independently. Fashion and textile design had been my forte up to this point, but I was definitely interested in becoming involved with the group. It was a very exciting proposition and all of the artists whom I had met were friendly, political, intelligent and talented. Michael Riley was the catalyst in the creation and establishment of Boomalli. His dream was for an autonomous and completely independent group to confront and educate people about issues that are important to individuals and more widely about Aboriginal Nation's sovereignty. We all wanted to introduce the social, political and personal challenges in our art to a wider Australian society.

It was a daunting but exhilarating prospect and I was instantly hooked. The sense of purpose from this small group and a deep urgency invigorated me. I was learning an enormous amount about myself and my art practice, as well as receiving attention for the works I had been creating.

It was always going to be hard work but the idea of collaborating was incredibly fresh and exciting. While we were all very different individuals, from many different places and nations, we were initially all on the same page. Our shared philosophy united us to drive change and our commitment to each other, made for an extremely cohesive artistic and cultural voice.

Our cohesion and determination as a group to stand together altered and changed over the decades, as the intersection of power among outside benefactors influenced us as individuals and as a group, but I will explain this further in the chapter.

This was an extraordinary moment in Australian history. I will never forget the opening of our first exhibition, *Boomalli Au Go Go*, at Meagher Street, especially magnified when Charles Perkins, who was from the Department of Aboriginal Affairs

at the time, came and acquired works from that first exhibition. The atmosphere was electric and we had arrived!

The founding members of Boomalli were Michael Riley, Fiona Foley, Tracey Moffatt, Arone Raymond Meeks, Euphemia Bostock, Bronwyn Bancroft, Jeffrey Samuels, Avril Quaill, Brenda L. Croft and Fernanda Martens. This electric group of individuals represented diversity and uniqueness in all of their different personalities, art practices and cultural and family histories. This was the brave new world of Boomalli and its members, engaging with non-Aboriginal curators, academics and reporters.

Initially, we were all committed and worked extremely hard in attempting to consolidate the genesis of this idea and make it work, and we did. Not one member of the founding ten artists was lesser or greater than the others. There is a lesson to be learnt from this experience of establishing a co-operative and this lesson is to work hard to make change and benefits for each other and be willing to volunteer and sacrifice some of your life to help others. As Aboriginal people, our parents, grandparents and great grandparents, and more, petitioned the colonialist regime to tell our side of history. For the first-time we wished to show the underbelly of racism and cruelty that had so savagely ripped apart our families, communities and nations in that first wave of destruction. We were ignored and they were ignored except in the case of a few social justice campaigners who took great risks to demand change.

In relation to the establishment and history of Boomalli, the facts have not always been recorded accurately. If we, as Aboriginal people, have expectations that non-Aboriginals should accept the truth in history, then it is essential that we expect and receive that from each other. You cannot leave out large elements of this history and the participation of many because they were not later elevated to stardom. I highlight this point so that our complete history does matter and we, as individuals and a wider nation, have a responsibility to record those historical, social and political events correctly.

From the inception of Boomalli, we received attention and as a cohesive group, we gained critical acclaim in Australia and the wider world. Boomalli's concept worked while we were all not too busy to give it the time and attention that it needed. Everyone had time to go in and clean, hang or just help with whatever was required.

As the next twelve months progressed, our lives became enmeshed in the life of Boomalli. We were all becoming very busy with increased sales of work, exposure and offers to exhibit, as well as the saturation of our family life and friends. Concurrent to the exhibition program, running the co-operative and volunteering to assist whenever I could, I was managing my shop, Designer Aboriginals, and creating fashion and jewellery (all hand-made and hand-painted), as well as training younger Aboriginal women in those fields and business management.

My son, Jack, was two and I was still married. It was extremely difficult and exceedingly stressful to juggle all the elements of my life. I became pregnant in 1987 with my daughter, Ella, and she was a blessing. It gave me time to think about my future and what I really wanted from my life. Two years after Ella was born, I separated from my husband of 17 years, Ned Manning, and I set off on a new journey, which led me to a life that beckoned with freedom.

This milestone represented the first time I had been on my own, as I had been with my family as the youngest of seven, married my husband at 18 and left at the age of 32, with two children. This was an incredibly powerful moment for me as a mother and woman, and it was at this stage of my life that I decided to become a full-time artist.

I had a five-year-old and a two-year-old. I had closed my shop in Rozelle, Sydney and left the apparent safety of a marriage. It was not like turning over a new leaf in a book but more like turning over volumes of a very lengthy series. It was 1991 and at this time Boomalli was an enormous source of nourishment for me personally. My work was selling, which is always reassuring, I had my first book contract with HarperCollins Publishers to illustrate Oodgeroo Nunukul's collection of stories, *Stradbroke Dreamtime*, and I was developing my own style and unique form of visual

storytelling. It appeared that my instinct to change my life was on track and I was feeling confident about my future.

Boomalli made history and created exceptional strides for change, not only for the original ten members of the group, but also in elevating recognition of Aboriginal history through art making and exhibitions. In November 1998, the Association of Northern Central Australian Aboriginal Artists (ANCAAA) and Boomalli exhibition brought together the traditional artists from the Northern Territory and the founding member artists of Boomalli.
At the original exhibition opening of *Boomalli Au Go Go*, each of the founding members were bestowed with black cockatoo feather. Jeffrey Samuels and Fernanda Martens (who had set up silk-screening workshops in the Meagher Street space) created a silkscreen poster from that event, which featured ten feathers and was used for the ANCAAA and Boomalli poster.

Boomalli, like other organisations, had big personalities, egos, jealousy and power issues, both personal and political, that controlled the co-operative, and some people did not like each other. This all added to a complexity of being a co-operative, which in a utopian existence means to cooperate unselfishly for the greater good. As our group of artists became successful, large chasms appeared in the landscape of the co-operative. It was becoming increasingly evident that we all wanted different outcomes, this caused the group to splinter.

When Boomalli members made a decision to appoint Brenda L. Croft as the first general manager to help with the massive administrative workload, it was a relief to the group and it seemed that we had corrected some of the imbalance in the workload. With the appointment of a general manager, we hoped that stability and our direction would be restored. Unfortunately, the appointment of a general manager created a hierarchy in the co-operative, where what had existed before was more organic. In its next stage of life, Boomalli became ostensibly one individual's personal direction; we knew it would never be the same.

Many external commentators and observers will argue that Boomalli's existence and ongoing development and success was due to certain individuals. I will demonstrate in this chapter that personal success became a priority over the co-operative's success.

Boomalli was initially established by Michael Riley and his idea was that it would be run on a co-operative model. He was impassioned by the whole concept and always fought fiercely for equality. He would write long letters outlining his philosophical and political viewpoint about the co-operative. I believe that Riley considered the co-operative framework to be the closest model to a grass roots Aboriginal community.

It was awkward being a part of an Aboriginal co-operative in name only. Due to my prior success at the co-operative, many people came to Boomalli to purchase my work or to commission new projects of my work. They reported back that they were diverted to other people's works, even though they had specifically requested to see my work. This was a truly disappointing moment in my life. I was a single parent of two children and my only source of income was my art. I had been incredibly selfless with my time and in assisting with my energy in the formation of Boomalli, and a large proportion of my income had previously come from the sale of artwork from Boomalli.

We were now being governed by a body corporate instead of working collaboratively as a united force, that is, we were being directed and selected. This made me feel extremely uncomfortable; therefore, I decided to move away from Boomalli.

These personal and historical elements are not being placed in this thesis to undermine anyone. It is simply background information that I believe brings to life another story, another viewpoint and another version of the history of Boomalli. Everything was not what it seemed, and this organisation and its history should and must be opened up for wider discussion and scrutiny.

As stated earlier, we have the right to record history in a factual manner, and we, as a nation, have the right to take a panoramic view of the historical points and sequences, and not just interpretation of that history by one or two commentators. This was what

we all united against in the initial setup of the co-operative, our voices being heard, our stories being listened to, and our art being viewed. I am not so naïve to believe that all people can get along with each other. The history wars in the evolution of humankind illustrated that this is not possible, but it occurs to me that creating powerful events of a politicised nature that are ultimately utilised to dispossess the creative spirit of an artist or creator should always be challenged and exposed no matter what the personal cost may be. No powerbroker, gatekeeper, controller or government agency should have the absolute power to control the outcomes and future of any individual or group. However, this most grievous mechanism has existed and still exists in some individuals and institutions in Australia today. To understand this point you have to research the collection policies of state and national galleries and to see that individual preferences and political power are potently utilised by some curators, writers and institutions when deciding which Aboriginal artists to collect. Of course, these issues exist across the whole art world.

In Chapter Four, "Does inequality exist for NSW Aboriginal women artists?" I explore this topic and the trends in acquisition, collection and the exhibition of artists. The chapter will reveal an interesting set of tables, across years that illustrate clearly these preferences and bias.

I am a Djanbun clan member of the Bundjalung Nation, and I am classified or identified as a NSW Aboriginal artist by government institutions. The Commonwealth of Australia was formed in January 1901 when six British colonies of Australia were merged to form a single commonwealth within the British Empire. Apart from Western Australia, all founding areas of the country were originally part of the colony of New South Wales, founded in 1787. I am not bound to this history and the boundaries that were imposed as part of the colonisation of this country, nor am I bound to the concerted efforts by the majority of the English people to annihilate Aboriginal people.

It is my prevailing philosophy to assist and elevate Aboriginal artists from language groups that exist in this state-based boundary of New South Wales. I believe that as Aboriginal artists we deserve to be acquired, exhibited and celebrated in this state of

New South Wales, and to also be invited to participate in national representation of our art and our families' histories, and to celebrate that.

I want to use the Art Gallery of New South Wales (AGNSW) as an important example of what can go wrong in a government institution, in particular, an institution that is managed with funds from income derived from workers in this state and set aside to celebrate the participants, artists and creators in this artistic journey that we are all directly involved in as our families were the first to experience the brutality of the initial waves and process of colonisation by Captain Cook and successive governors from 1778 onwards.

Although we were the first people to be colonised, from my historical and political assessment, we are the last to be recognised. The Aboriginal art collection of the AGNSW was originally kept in the basement of that building in The Domain. Representation of any Aboriginal artwork was minimal, let alone the collection of any Aboriginal artists from language groups within the New South Wales borders. The collection of art was predominantly comprised of bark paintings from a variety of different areas in the Northern Territory. Aboriginal artists and senior curator, Djon Mundine OAM, accepted a part-time position at the AGNSW as a curator while working concurrently as an arts adviser in Ramingining, Northern Territory. The collection was at a standstill and the gallery displayed minimal appetite to accelerate change. This was in the early 1980s and Mundine had collected some works by Aboriginal artists who were living in urban areas. Artworks by Jeffrey Samuels and Arone Raymond Meeks were initially collected and both became Boomalli founding members. The position that was held by Mundine for many years and his part-time appointment slowed progress in the collecting of art works. I feel that it warranted a full-time position and additional staff, perhaps an assistant curator and not just one man holding a part-time position.

Another important breakthrough exhibition was held, *Koori Art '84* at Artspace in Sydney from the 5-29 September in 1984, which had a mix of traditional artists like Banduk Marika, Ernabella Arts, Wenton Rubuntja, and Boomalli members, Euphemia Bostock, Michael Riley, Jeffrey Samuels, Gordon Syron amongst others. This was a

wonderful example of just doing it, getting people together and exhibiting and enjoying the differences in each other's art and increasing information about Aboriginal artists in all of our diversity to the Australian people. The exhibition was organised by Vivien Johnson and Tim Johnson.[11]

Daphne Wallace from the Gomileroi Ullaroi, Yuwaaliaay Nation worked as the assistant curator at the National Gallery of Australia (NGA). During this period, Wally Caruana held the position of senior curator of Aboriginal and Torres Strait Islander Art from 1980 to 2004, writing several important books on Aboriginal art including *Aboriginal Art (World of Art), My Country, My Story, My Paintings: Recent Paintings by Twelve Arnhem Land Artists,* and *Ancestors and Spirits: Aboriginal Painting from Arnhem Land in the 1950s and 1960s*. Caruana was also a mentor during this time to Wallace at the NGA. This mentoring and support was crucial when Wallace successfully applied for a full-time curatorial position at the AGNSW; we now had a full-time curator based in a Sydney institution. Wallace worked diligently to secure funding for a new gallery to exhibit Aboriginal art at the AGNSW, and managed to negotiate with the Australian national air carrier, Qantas, to guarantee $1,000,000 for the new gallery, which was named *Yiribana,* which means *this way* in Gadigal, a truly monumental achievement. This was a long way from the first works acquired by Hal Missingham, (who was then the director) of Edwin Pareroultja, *Amieola Gorge*, a watercolour purchased from Anthony Hordern and Sons' Gallery in November 1947.

However, from 1973 to 1988, through the lack of exhibition of the art, this would suggest that the gallery management had minimal determination to embrace Aboriginal art or that it even existed. The Tribal Gallery, as it was called during that period, opened again with an exhibition from the Harry Messel Collection and other works by Fiona Foley and Jeffrey Samuels (both Boomalli founding members).

The time was ripe for Boomalli artists, as we had been operating for two years. The Yiribana Gallery opened in 1994 to acclaim and the promise of support. Many exhibitions that Wallace mounted as the curator were political and pertinent to the

[11] Bernice Murphy "Transforming culture: Indigenous art and Australian art museums" *National Museum Australia,* 2011, http://nma.gov.au/research/understanding-museums/BMurphy_2011.html.

journey of Aboriginal bloodline people that existed in the state-based boundaries of New South Wales. Wallace left the gallery in 1997 and returned to Armidale, NSW to take up the position of director of Aboriginal Cultural Keeping Place, where she continued to support and curate her vision of Aboriginal language group artists from within the state-based boundaries of New South Wales.

I had admired Wallace and her curatorial skills, which I had observed when I sat on the Board of the National Gallery of Australia. I remember that in 1986 there was a big move to relieve Wallace of her position as the curator at the Art Gallery of New South Wales. There was a charade that indicated that Wallace might have been aggressive, I was right there and saw nothing to indicate this. I think that knowing that the Venice Biennale had been offered to Boomalli in July 1996 – which is released in an Australia Council Press release on the 3 July and in a letter from Dr Sue-Ann Wallace, Australia Council for the Arts representative to the President of the Venice Biennale stating "independent curator Hetti Perkins and Brenda L. Croft for Boomalli Aboriginal Artists Co-operative" may have prompted the temptation to remove Wallace (not to be confused with Sue-Ann Wallace).

On the 9 August, Brenda L. Croft resigned from Boomalli and from the minutes of a General Meeting[12] and listed in business arising from previous minutes, there are two points: 1. Venice Biennale definitely next year and 2. Jody Chester to fax/email Venice Biennale to Hetti Perkins.

Then in 1996 on the 18 December a letter is sent from Dr Sue-Ann Wallace at the Australia Council for the Arts to the President of the Venice Biennale which states, "For the 1997 Venice Biennale Australia will be represented by an exhibition of works by Kwementyai Kngwarreye, Yvonne Koolmatrie and Judy Watson, curated by Hetti Perkins and Brenda L. Croft and managed by The Art Gallery of New South Wales".

On the 24 January 1997, we have another Australia Council News release "*fluent* is curated by Hetti Perkins and Brenda L. Croft and co-ordinated by Victoria Lynn for

[12] Board of Directors, "Minutes of Meeting", *Boomalli Aboriginal Artists Co-operative*, 21 November 1996

the Art Gallery of New South Wales. The assistance of Boomalli Aboriginal Artists Co-operative is gratefully acknowledged." On the 27 January 1997, Hetti Perkins resigns from Boomalli and states, "As a member, I would also remain the Boomalli representative for the Venice Biennale exhibition" (Boomalli Archival Collection, Letter of resignation, 27 January 1997). I am also including excerpts from Board Meeting Minutes to illustrate the incredible timeline in the transitioning of the Venice Biennale out of Boomalli Aboriginal Artists Co-operative's control.

20 February 1997 – Board Meeting Minutes

Venice Biennale

- Judy Watson raised concerns regarding the Venice Biennale in the Report as she felt it should have been brought to the Board of Directors meeting.
- Jody stated that the application was never submitted to a Board meeting either and the withdrawal was due to the continual lack of networking and information from the project, which was supposed to exhibit at Boomalli in late 1997.
- Jody Chester explained that she was upset about the whole process of the project from the inception of the submission.
- Judy Watson raised why Hetti was not asked about the matter.
- Cedric noted that he had asked her on more than four occasions at previous meetings and was intimidated as this seemed to upset her.
- Judy Watson asked Gerard how he felt about the matter and he stated that the project had upset a lot of people and every time it was mentioned there was a lot of sensitivity and arguments.
- The letter was signed by Jody Chester, Cedric Talbot and Gerard Scifo.

Judy Watson stated her disappointment again and verbally resigned from the Board and left the meeting.

27 February 1997 – Judy Watson resigns

"During the last meeting that I attended 20.2.97, I learnt that a letter had been sent to the Australia Council announcing Boomalli's intention to withdraw from the Venice Biennale.

As a member of the Boomalli Board of Directors and an artist member participating in

the Venice Biennale, I was surprised that this decision was taken on behalf of Boomalli without the knowledge of the Board. The reason given for Boomalli's withdrawal from the Venice Biennale was lack of consultation…As an individual the decision of withdrawal does not change anything for me. However, I think the inclusion of Boomalli within this International Art Event would have been beneficial to its artist members and to the organisation itself."

14 January 1998 – Board Report

Jody Chester - "Brad and I also attended the Venice Biennale in December, with Ms Croft failing to credit Boomalli. However, she stated the credits were in the catalogue (which we never received a copy of)."

The movement of Aboriginal people into institutional positions created opportunities for the successful candidates, but a majority of great projects and people have missed out on opportunities to advance their careers due to personal politics and favouritism. I witnessed first-hand a bullying incident at the AGNSW by several senior and influential people. It was staged to discredit Daphne Wallace as not being suitable for the job she had been doing admirably at the gallery. Daphne Wallace was responsible for the creation of Yiribana. What I witnessed was a sinister display of calculated cruelty when Wallace was physically pushed. The powerful forces of the Aboriginal art militia worked diligently to get her out and she left not long after that incident. Everything represented in Aboriginal art in New South Wales was altered in 1997 when Boomalli was offered the opportunity to curate an exhibition for the Venice Biennale. While Daphne Wallace had been displaced from her position at the AGNSW, Hetti Perkins and Brenda L. Croft had been working at Boomalli. Perkins was the curator and Croft was the administrator and curator. The Board of Boomalli at that time were Judy Chester (chairperson), Jody Chester (acting coordinator), Cedric Talbot, Gerard Scifo, Judy Watson and Bronwyn Briggs.

The background around the event is essential to illustrate the power of politics. When the invitation was made to Boomalli, the founding members, the history of the co-operative and the hard work by many artists and volunteers were negated. The only acknowledgement that was credited in the Venice Biennale *Fluent* catalogue for

Boomalli's artistic and cultural journey was two individuals, the curator, Hetti Perkins and the administrator, Brenda L. Croft.

In this chapter, I have supplied a copy of the letter of invitation by the Venice Biennale, which came from the Australia Council to Boomalli Aboriginal Artists Co-operative. Some artists resigned from the Boomalli Board in protest, namely, Rea and Judy Watson, to follow Perkins and Croft, and other members had to take up positions to fill these now vacated spaces.

The curator and administrator resigned upon receipt of Venice Biennale's letter of offer. The Venice invitation was taken to the AGNSW where Victoria Lynne, Perkins and Croft formed a team. Victoria Lynn was non-Aboriginal, Perkins (Arrente Northern Territory), Croft (Gurindj, Northern Territory) and the Aboriginal co-operative in New South Wales were left in disarray. The entire future of Boomalli Aboriginal Artists Co-operative was placed in jeopardy by the exodus of the curator and general manager of the co-operative.

Hetti Perkins replaced Daphne Wallace as the curator of Aboriginal art at the AGNSW, and worked on the Venice proposal, which saw three Aboriginal women selected (the supporting of these wonderful women artists was very positive, all of whom went on to have distinguished careers in the arts) to exhibit together in Venice in an exhibition called *Fluent*. The artists selected were Emily Kame Kngwarreye (Utopia, Northern Territory), Judy Watson (Mundebbera, Queensland) and Yvonne Koolmatrie (Ngarrindjeri, South Australia).[13] No artists from New South Wales were invited or included in the exhibition.

The Venice Biennale invitation that was extended through the Australia Council in 1996 for the 1997 Biennale would have given Boomalli the credit it so richly deserved for being the ground-breaking artist's co-operative that it was. It would have represented a liberating democracy for artists and a voice for artists from language groups that exist in New South Wales. The arrival of this invitation caused irreparable damage to Boomalli, which was crippled by the exodus of key managers and some

[13] "Australian Representation at the Venice Biennale since 1954", Australia Council, accessed on 13th October 2018, http://www.australiacouncil.gov.au/venice-biennale-timeline/.

directors of the Board. (Not only had we lost the Lily in the Lake, we sank to the muddy bottom.) When Boomalli lost the opportunity to exhibit our wonderful artists who had already been a part of our rich history of advocacy and activism in the arts, we also lost the right to be accepted for our artistic and cultural versatility, as well as the recognition of artist works, and for Boomalli itself.

The removal of the right of Boomalli to submit a proposal to the Vienna Biennale was removed when Perkins and Croft took up positions outside the co-operative. There were no succession plans developed or put in motion. The departure was dramatic to say the least, as Perkins and Croft had been working together from 1991 to 1997.

These events in the history of Aboriginal art and our people in Australia are almost impossible to recover from. The fatigue that follows such as a demoralising event is hard to rise from, but we keep doing it because our history and I believe that the history of the language groups in New South Wales does matter.

I researched, observed and felt the consequences of this event. I was excluded as an artist from Boomalli and as a founding member because I questioned the direction and promotion of particular artists under the control of Perkins and Croft. I am writing this chapter in the anticipation that the facts and research will add an alternate view to the Aboriginal art history that has been recorded so far, as well as to expose the manipulation and damage caused by the lust for personal power over the power of the people. One of the most confronting dilemmas an artist will experience is to question corruption as it can and often does affect your career trajectory. Most people want to accept the status quo and not question, how, why or where, and what for. Those events, and this is just a major one, are not easily recovered from. I believe the full scope of historical and political events should be recorded accurately. Sometimes information seems scarce around certain events and times in history, and individuals can bury information so deep that it would take a team of highly skilled archaeological experts to excavate to find the accurate historical truth.

The ongoing cathartic development of Boomalli continued. Without succession plans or mentoring by experienced writers and curators who had established themselves

through Boomalli, the co-operative was set adrift in a sea of confusion and process of continual recovery. At the time of conception, the highlights of Boomalli were a series of unified exhibitions curated by all of the artist members that were all about inclusion and exposure of art forms relating back to many different Aboriginal experiences, family histories and personal journeys. The lack of representation and inclusion of Aboriginal language artists from New South Wales at the AGNSW has continued in a vacuum of discontent.

Many people have commented and acknowledged the plethora of exhibitions that have been developed and showcased under the curatorial direction of Hetti Perkins. The exhibitions have rarely strayed from the thematic structure of showcasing traditional artists from the western desert and established art centres such as Yirrkala, Ramingining and Utopia. This myopic vision allows for only one view of Aboriginal art to be ministered to the eager appetites of the Australian art public and reveals a lack of sensitivity and cultural awareness of the original people of the state of New South Wales.

To be openly critical of this travesty will only allow the powerful controllers and gatekeepers to further control and exclude individuals and groups from the inner circle. The lack of exposure of different forms of Aboriginal creativity creates an illusion that is false. All art done by Aboriginal artists is Aboriginal art[14] and therefore, the fractured viewpoint of a broken mirror will only reflect a miniscule understanding and message for a wider audience. This perception has been fuelled by the idealistic romanticising of Aboriginal art and culture that is in fact an alienating concept that somehow creates outsiders of our own people.

When I was a member of the Board of the National Gallery of Australia from 1993 to 1997, it was the only interface or interaction between this peak body and an Aboriginal artist, as I was the only Aboriginal council member. I challenged the status quo consistently but this did not make me many friends, except the security workers. Prior to my selection and appointment to Council, I had my work collected by the Aboriginal Art Department by curator Wally Caruana and the Australian print

[14] Djon Mundine, "Nowhere Boy" *Artlink* 30, no. 1 (March 2010): 93-95.

department, then headed by Roger Butler. After my terms as a council member, my work has not been collected since. This is an example of the political, social and cultural alienation of an individual over the powerful outsider framework that purports in its general philosophy and annual general reports that it is all about inclusion. The power of exclusion is detrimental to the evolution of the journey of the artist as an individual, and the wider journey of an evolving Aboriginal art movement.

I have consistently taken up Board positions and most of these as a volunteer, except the National Gallery of Australia and the Copyright Agency. I am passionate about dislodging ancient patriarchal frameworks and corruption. I believe we all have the fundamental right of being treated as equals. We may not agree about how the world is but that is to be embraced, not result in the individual who speaks up and out, having to be excluded from collections, where they have previously been acquired and this has occurred to me with the National Gallery and the Art Gallery of New South Wales who have significant works of mine like *You don't even look Aboriginal (1991), My Woman, My Country (1996), Black Sister Family (1995), Weaving of Light (2009), Koori creation (1991) and Cloud over past generations (1991).*
The particular examples that I have written about in relation to this thesis are from an individual's specific viewpoint and experiences, but I anticipate that it would indicate to even the most uninformed reader that things are not working in a transparent way.

Adam and Eve, it is purported, were banished from the Garden of Eden for breaking the law set out by their God. Aboriginal artists are being banished for upholding the ongoing principles of cultural creativity and connection, and demanding to have a voice and the right to be heard in the wilderness of barren quietness. Aboriginal artists from New South Wales are and have been rendered voiceless, unless you count festivals and markets as our highest form of artistic expression and avenues for exhibitions.

It is not culturally intrinsic to have one leader, expert or notoriety speak on behalf of the Aboriginal community or society that exists today. It is diametrically opposed to Boomalli's essence of what I believe Aboriginal people represent. The experts, whether self-appointed or appointed by government, are not the sole representatives

and spokespeople on all issues relating to Aboriginal people. The concept that one individual could hold all knowledge is an alien concept for what is truly a representation of Aboriginal people and culture, and their artistic evolutionary journey.

The passion to create art is a lifelong tradition in this country as in many other societies around the world. To propose that Aboriginal art was discovered by the schoolteacher, Geoffrey Bardon, in the 1970s is as ludicrous idea. I met Geoffrey when I interviewed him for the *Aboriginal Art in Australian Society* series, and he was an exceptionally modest man, but a lot was being said about him being responsible for bringing this art from Papunya to the wider society.

Aboriginal art in all of its forms, for example, rock engravings, survival hunting grounds (*Brewarrina* fish traps), basketry, axes and flints highlight the depth of artistic, cultural practice in this country that is connected to an ancient culture spanning a time bridge of over 65,000 years[15].

The constraint of a colonised mentality restrained the art of our people, marginalising our collective existence and the imperialist role is to assert supremacy, and is like praying to a false God. To strip back the fundamental rights of a race of people over two centuries is colonialist barbarity, and then to find political, human and social enlightenment is not only facile, but also patronising; it is incredibly disappointing and alarming. It is not for outsiders to predicate the parameters of the Aboriginal art world. It is for Aboriginal people themselves to create their own evolutionary journey of cultural creativity that is embedded in the deep traditions of inclusion and cooperation that has existed in this country since time immemorial.

The Federal Government's tourism portal and website, the cultural gateway to Aboriginal art, again reinforces its own limited rhetoric and ignorance about the breadth of Aboriginal art across this nation. The website and tourism platform is again reinforcing the government spiel to illustrate to visitors that there are two divisions in Aboriginal art, traditional and urban or post-colonial. These representations of our

[15] Australian Federal Government, *Closing the Gap: Prime Minister's Report 2018*, (Canberra: Department of the Prime Minister and Cabinet, 2018), 6.

culture should be challenged and changed to better reflect the true complexity of our art and culture that exists in Aboriginal Australia today.

The continual disregard for cultural integrity in Australia is a dismal indication of how and what we think about ourselves as a nation of people. The transparent policies of racism of the previous Prime Minister, John Howard, threw social inclusion and justice for Aboriginal people to the wind. The proactive policies of the Whitlam government and prime minister, Gough Whitlam's obvious desire to facilitate real change in this country for Aboriginal people and other Australians was thrown into disarray by the openly racist policies of Pauline Hanson and her One Nation Party, which of course, propose to exclude Aboriginal people. Despite Pauline Hanson denying that her statements are racist, in her maiden speech to Parliament in 1996, she appealed to poor white Australians by expressing dissatisfaction with government policy on Indigenous Affairs.[16] She also criticized the Aboriginal and Torres Strait Islander Commission (which was defunded by John Howard and abolished by Federal Legislation and ceased to exist from midnight on 24 March 2005). Prime minister Howard utilised Hanson as a political puppet in his open deregulation of hard-fought Aboriginal milestones and legal rights.

The recommendations from the Royal Commission into Aboriginal Deaths in Custody established in 1987 became a wisp of steam that was absorbed into the ether during Howard's reign. This report and the recommendations were dispensed with as Howard continually spruiked that assimilation was the only way Aboriginal people could survive in a future Australia, that he was designing. My opinion is that Aboriginal people have never wanted to assimilate, as we love our nation's enclaves, our families, our communities and our language groups. To cooperate and function as a truly democratic society, all citizens of a country need to be accepted and respected for their cultural differences.

The dissolving of Aboriginal and Torres Strait Islander Commission (ATSIC) was another one of Howard's attempts to destabilise the independence of Aboriginal and

[16] "Pauline Hanson 1996 Maiden Speech to Parliament", Sydney Morning Herald, accessed 17th September 2018. https://www.smh.com.au/politics/federal/pauline-hansons-1996-maiden-speech-to-parliament-full-transcript-20160915-grgjv3.html.

Torres Strait Islander peoples and to continue to undermine the social fabric of our communities by slander and misrepresentation. This political strategy has been used by many conservative governments in their attempts to contain the Aboriginal problem. When did we consider our fellow Australians as a problem? Perhaps when our land was stolen (still to be rectified) and compensation granted in a generous manner, when children were taken from their families and communities (taken away for their own good, as illustrated in the report tabled in Parliament on the 26 May 1997 entitled *Bringing them Home* and this was a national inquiry into the separation of Aboriginal and Torres Strait Islander children and their families, compiled by Doreen Mellor as one contributor stated, "Why me, why was I taken? It's like a hole in your heat that can never heal."[17]

These historical blemishes can never be removed. Historians, such as Keith Windshuttle, known for his support of the history wars and the black armband view of history, flourished under Howard. As did Pauline Hanson, who aided and abetted Howard's political agenda to promote mistrust towards Aboriginal people and their communities. The Howard/Hanson/Windshuttle phenomena will be reviewed historically as yet another dark chapter in relation to Aboriginal Australia, but another indication of the lack of courage to develop this country by accepting the truth of colonisation, instead of lying about it again or to use another term, whitewash.

These themes of exclusion spoken about in a contemporary context are the tools that have been used on Aboriginal people since Captain Cook arrived when he laid his foot and arms in our country. It is an alarming concept to think that Aboriginal people in positions of power are harnessing the tools of oppression when they contain the one element of Aboriginal life that makes an impact on our inequitable status, that is, our art, culture, pride and place in the wider society of Australia now.

With most reflective moments in history, you need time to consider the impact and importance of events. Boomalli was founded by ten artists, all of whom came from different language areas across Australia. This diversity added a comprehensive chapter to the Australian art world on the emergence of Boomalli as a force to be

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[17] "Bringing them Home: The Stolen Children" Report, Australian Human Rights Commission, 26th May 1997, 177, accessed 3rd April 2018, https://www.humanrights.gov.au/publications/bringing-them-home-report-1997.

reckoned with. Having our work, not only accepted, but also exalted was a beautiful moment. The collegiality in the early days of formation was evident for all those who attended our exhibitions. Our works were fresh, political, social and familial, and we were visual storytellers of our own lives, times and families. During the thirty-year history of Boomalli there have been extraordinary highs and lows. I volunteered across this thirty-year time span to be the secretary, treasurer and chairperson. These voluntary positions were, and still are, a part of my own personal commitment and declaration to the ongoing cause to address Aboriginal inequality. I have been heavily committed to the whole concept of Boomalli by pouring tens of thousands of hours into it.

Revival after revival, I can remember three examples very clearly. Once, when we were housed in Chippendale, the Australia Council for the Arts wanted grant money returned because they thought we had closed but we had not. The second example was when I was collaborating with Tracey Duncan in 2000 (curator at Boomalli at that time) to coordinate a meeting of interested people under the NSW Aboriginal Lobby Group. We organised a meeting at Boomalli and many people attended, among them Uncle Chicka Dixon, Linda Burney and Meredith Burgman, to name a few. In all, seventy people came along. I was informed at the meeting by the coordinator, Lynne Syme, that Boomalli was in deficit to the amount of $80,000. I decided to announce this to the meeting and we were all shocked, especially the Manager who had put the Co-operative into this position. Over time, the Board of Directors, with external parties offering advice, removed several people and the Co-operative was back on track, the last and most dramatic incident I discuss later in the chapter.

The lack of mentoring in how to run a business, because that is what Boomalli had become, meant that the co-operative and its workers were out of their depth, causing imminent closures to be attributed to the lack of business skills and agility to deal with volatile situations and the management of the budget.

Boomalli has been through many cathartic episodes, moving locations constantly. Our first home was made possible through the insight and forward-thinking of Michael Riley and Gary Foley, who as the director of the Aboriginal Arts Board at the time,

promoted our endeavours and initiated the Aboriginal Arts Board funding from the Australia Council for the Arts for twelve months during 1987.

Since then, Boomalli moved to Abercrombie Street, Chippendale and then to Parramatta Road, Annandale. Our last and final move was to 55-59 Flood Street, Leichhardt in Sydney. Never really having a permanent home has been far from an ideal situation. You cannot plan any permanent aspect of your business and you cannot plan cultural maintenance projects; and lastly, you cannot feel secure about the future. The dichotomy shown when non-Aboriginal organisations, such as the Australian Ballet or Opera Australia are given permanent homes and long term funding, is heart breaking from an Aboriginal perspective, of being involved in, and contributing, to the arts in Australia.

Navigating the enormous width of the government river system, climbing the almost insurmountable cliffs of bureaucracy and to then be expected to find a thriving and bounteous new existence in the desert of non-funding, is almost incomprehensible. However, this situation was untenable and organisations like Boomalli should have been offered more support and less judgemental dialogue. All organisations suffer ebbs and flows, but the essence of success should be around the resurrection of sound ideas, best practice principles to be well managed, combined with strong leadership.

In May 2009, I was asked by the chairperson of Boomalli, Jake Soewardie, to help him with governance of a financial crisis. Boomalli was again in trouble; it had a huge deficit. Of course, at the time I had no idea that the deficit was so large, having developed very quickly. We organised a small team of volunteers and started with the basics, such as, clearing and sorting out the finances and overall budget. Many volunteers contributed in these initial stages and are still contributing at Boomalli today. We were desperately appealing to many people to assist us in saving Boomalli.

One event was to ambush Peter Garrett, the then Arts Minister for the Federal Government at a small rally I organised in Hyde Park to save the Co-operative. Handing over a petition highlighting the history and benefits of the Co-operative at Carriageworks, Redfern, Sydney, which his personal assistant received from James

Wilson-Miller, Jeffrey Samuels and me. We obtained over 5,000 signatures. For a singer turned bureaucrat, with a loud voice, the silence from his office in terms of assistance and support was deafening.

Garrett's office sent a senior arts bureaucrat to the Flood Street premises, who summarised our enormous volunteer effects as little more than window dressing and espoused the view that the Department of Water, Heritage and the Arts owned the building and we should vacate, or be evicted. We were not suitable candidates to occupy the building and there were more appropriate tenants than Boomalli. We resisted this push by the government official and I had negotiated with the Australian Taxation Office to eliminate a debt of over $100,000. The volunteers had cleaned, inventoried and gathered a large group of supporters to assist us in the battle that we currently engaged in. We were galvanised as a group and in our response to what the government's Department of Environment, Heritage, Water and Arts was intending to do, we were determined to keep our attention on the long-term goal, that is, to stay in the space, to work, to create an enduring legacy that honoured our families and ancestors, and to continue to create a strong presence in and for our communities.

The memory of sitting in that huge gallery space in Leichhardt, with art on the walls, people volunteering to take out the cash component (because we had none) and having no prospect of getting funding still gives me shivers down my spine. We were being evicted by the Federal Government; the irony was not lost on me.

A flurry of emails, many thousands in fact, was transmitted in the new format of electronic contact. The battle to retrieve and honour the history of Boomalli and the inherent right for Aboriginal people here in New South Wales to have a space to exhibit their work in a large city like Sydney had begun.

I contacted Robyn Ayres, director of Arts Law Australia, about obtaining assistance around a constitutional change in our legislation that would allow us to move forward as a co-operative. Ayres recommended Allens law firm to take on our cause on a pro bono basis.

I met with Vijay Cugati and Cynthia Anandajayasekerm who requested support from their pro bono board. We received approval from Allens to move ahead with the issue. Friendships were formed, understandings established and enormous contributions to the fight for survival for Boomalli were created. Allens have been assisting us on a pro bono basis for over eight years. Some landmark successes we have been able to achieve with their amazing expertise and knowledge are:

1. Allens were able to petition the Office of Hardship to waiver a land tax bill of $12,713.73 as the Co-operative was in dire straits and had no money. This gave us some breathing space around the mountain of accrued debt.
2. We fought to have our rates bill waivered on the grounds that we had inherited another consortium's debt. We were an original component of this collection of Aboriginal entities, called Tullagulla, which was formed to share the space, which never eventuated. We had a good response initially from our local council, but the request did not get passed. Allens went back with a request to waiver interest accrued on the debt of $7,444.20 and we were informed on 22 July 2010 that this application for the waiver had been successful.
3. The penultimate moment was when we successfully obtained transfer of the building to Boomalli. Allens conducted searches on our behalf and discovered that the Department of the Environment, Water, Heritage and the Arts did not own the building; no foundation existed that could instruct us to vacate the building or threaten eviction. Through the searches, it was discovered that the building was registered with another entity, the Indigenous Land Corporation, and they held a caveat on the building. The Indigenous Land Corporation had acquired the transfer of this building when John Howard abolished ATSIC in 2005. The building had been purchased by ATSIC for arts and crafts.

This was an epiphany for me. How could we have come so close to being decimated? If we had been intimidated by the bureaucrat from the Department of the Environment, Water, Heritage and the Arts, Boomalli would not exist now.

On 28 June 2011, the property at 44-49 Flood Street, Leichhardt, Sydney was transferred from Tullagulla consortium to Boomalli Aboriginal Artists Co-operative. This was a remarkable achievement!

In acknowledging all the hard work, honesty, dedication and pure tenacity of our volunteers, we acknowledge that we were investing in a place to create an environment for Aboriginal artists to feel safe, to evolve as artists and cultural ambassadors, and as artists in their own right, and to have the confidence to know that people believe in them.

I hit the workload at ridiculous levels by creating a volunteer base of caring individuals from many different cultural backgrounds who were, and are, unselfish and committed. By wanting to highlight the courage and survival of our ancestors, we have survived like they had to, by keeping the past in the present and creating a vision for the future and turning that into a reality.

When we realised that we were able to raise funds to secure our future, a plan was developed to have an Aboriginal and non-Aboriginal exhibition, *Black or White – it just ain't right*, (2010) to highlight the struggle of the co-operative. The exhibition rationale was developed on the premise that all work would be donated and a solid message would be sent that would illustrate that we had broad and extensive arts community support, as well as indicate that we were on our way back.

I curated this exhibition in our twenty-third year. We managed to get over sixty artists to donate to the expo and exhibition that was held over two days at Boomalli. The income that was generated from the sales of the works allowed a financial transfusion that was invaluable to the co-operative.

Over the last nine years, Boomalli has completely renovated the building with a substantial grant from the Indigenous Land Corporation in 2013. This allowed Boomalli to replace the building's roof, which leaked and was full of asbestos, and put in all access toilets. The building is now transformed and is fully compliant with local and national regulations. We developed two additional gallery spaces that were originally offices and the main gallery now has good lighting with a new tracking and hanging system to allow the professional installation of our members' artworks. Our small team encourages each other to fulfil our obligations on a daily basis and we are

continually upgrading spaces and working to improve our environment and increase, not only the visibility of our artists, but establish income streams. We are constantly writing grant applications, which consume enormous amounts of time, albeit with no guarantee of success.

There is a tenant in the back mezzanine of the building, which produces a reliable rental income that assists in paying rates and insurance premiums, which has been a great asset to the financial health of the co-operative. We now have a full schedule of exhibitions, that is, six or seven exhibitions per annum, and have had over 5,000 visitors in 2017. We successfully secured the following grants in 2017: Create NSW Program funding, NAVA Artists Grant for *Rivers, Mountains, Sea* exhibition, Cultural Fund grant from Copyright Agency for *Boomalli Conversations*, Emerging Curator grant from Create NSW, Australia Council for the Arts grant for the *Boomalli Ten* exhibition curated by Djon Mundine to celebrate our thirty-year anniversary and a community partnership grant for Boomalli's new outdoor area at the rear of the building. Grants in the last year have totalled $237,623. This success in winning grant applications is a million miles away from 2009 - 2010 when we could not reasonably apply for any assistance due to Boomalli's financial distress.
The artistic and cultural vision of Boomalli is firmly embedded in our overall philosophy and strategy. We work to maintain high levels of professionalism for Aboriginal language groups situated in New South Wales and we liaise on behalf of our artists for better outcomes that directly relate to the use of their art, not only for licensing agreements, but also in arranging external artist workshops and presentations. We operate in a best practice environment at all levels of representation.

At the time of writing this chapter about Boomalli, our program of key activities, events and partnership agreements is strong. We have worked diligently to embrace change and new growth. We are by no means in a firm financial position, but we have the building and with that, a secure and stable environment for the future. We are dedicated to delivering an exhibition schedule that is refreshing, engaging and professional. We want to continue building partnerships, expanding our artists' professional development and providing a wonderful venue for exhibiting work. Our

overall aim is to provide our member artists with a culturally safe environment to show their work, to increase our audience visitation and to increase traffic to our online platforms. With a minimal budget and no additional funding for advertising, we will achieve our goals.

Our continuing commitment is to highlight the creativity of our artists and the wider Aboriginal arts community in New South Wales by delivering programs that strive for excellence, embrace the diversity of our membership and promote the strengths and stories of artists from language groups within New South Wales. Our success in recent years and our reputation for the professional display of our artists' works converts into sales of artwork.
The strategies for engaging the New South Wales community in the arts and cultural sector are:

I. to drive the momentum around professional coordination of cultural activities such as dance and music at our openings and in the workshops;
II. to engage our artists in updating their biographies;
III. to assist with licensing agreements and contracts for use of their work;
IV. to provide these valuable services to over 60 artist members with half of our membership living in regional and remote areas of New South Wales.

Many of our artists want to live and work on country, and we promote this, however, we provide a gallery space in a large metropolitan city like Sydney for them to exhibit their work.

Our current board of directors have expertise across all areas relating to the operations of the business. They always maintain a consistent position on best practice and implement procedures accordingly, which strengthens not just Boomalli's situation and its activities, but most importantly, reinforces the intrinsic role of the artist.

Boomalli Aboriginal Artists Co-operative's program of activities and services are always to promote the artists from language groups that exist in the state-based boundary of New South Wales. We are constantly in conversation with artists to assist with presentation, advice and mentoring. Boomalli has continuously maintained a presence in the inner-city precincts of the City of Sydney.

Our permanent home in the inner-west in Leichhardt poses its own challenges for visitors because it does not reside in the Eastern suburbs of Sydney. We have a large gallery area, two small gallery spaces, a retail shop, print drawers and a mezzanine resource centre, as well as a printmaking workshop area. We are striving to set an example for Aboriginal artists across all areas of our business. We once again have a proven record of being able to deliver an excellent schedule of exhibitions.

In 1987, there was virtually nothing in Sydney that profiled Aboriginal artists but in 32 years there has been a huge increase in the number of events highlighting and promoting Aboriginal artists. We fully embrace the chance to collaborate and embrace these new opportunities. Boomalli's future charter is to inspire, revive and create avenues for self-determination and pride for our artists through art creation and cultural growth. Our vision for the next 5 years will see Boomalli transition into full ownership of our building at 55-59 Flood St Leichhardt (caveat held by ILC to be lifted with Allens Law Firm acting pro bono for Boomalli) and transitioning to become the first Aboriginal Arts Centre in NSW. We will be working with local and regional galleries to place a satellite exhibition emanating from Boomalli and comprised of senior, mid career and emerging artists. We are also working on developing a series of informative and revelatory podcasts, which will be available to national and international audiences.

Boomalli has been able to maintain its historical presence in the Australian landscape and we are growing and building this organisation. Since its inception, Boomalli has not wanted to become a government-based organisation in competition with other galleries. Its history as the longest running Aboriginal artist co-operative in New South Wales is a tribute to the talent of the artists, who with minimal income, keep producing and providing work for exhibition at the gallery.

There is nothing more satisfying than selling an artist's work and securing a great commission or licensing agreement that is costed at industry rates or to witness change and development in front of your eyes. Boomalli has changed. It has experienced some cataclysmic moments that almost saw it disappear. The avoidance

of disaster has been too close for comfort, but we now have systems in place, routines established, financial reporting and exceptional governance.

Students in universities and art colleges learn about Boomalli as if it is a relic of a bygone era. It is as if the ten founding members and the first years were the only important years in the life of the Co-operative. They do not understand that people have been carefully excavating around its perilous position for many years, removing depleted soil, not to create a museum object for research, but to promote a living, thriving organic movement that embraces the artistic rights and evolution of Aboriginal people from language groups in New South Wales. This notion encapsulates the right for Aboriginal artists to have a creative space, not only to display work, but to engage with each other and invite a wider audience of community members to view their art and appreciate their efforts, as well as to assist by being involved in the artist's creative development.

There is a definitive resistance around the emergence of our artists. The idea that somehow, we are lesser artists because of our position of being Aboriginal people who live in country towns and cities, is an anathema to me, and I feel it needs to be contested when it appears. We are all different, with different histories and different memories, but our defining and cohesive link is our Aboriginality.

Melbourne radio shock jock and right wing commentator, Andrew Bolt is a dangerous media figure engaged in a campaign of politicising fair skinned Aborigines, proposing that they as a group and as individuals, are only doing it for the money. Being Aboriginal is not a flight of fancy, but a birthright that connects you to your country, the stories that are imbued in the landscape, being connected to, and surviving, the history of the colonialist "unsettling" of the country. Being Aboriginal is about family. The connection to family is about pride. For Andrew Bolt, whose parents were Dutch migrants, to confirm in his abrasive and dismissive commentary an obvious disdain for Aboriginal people is nothing but racist contempt for us. Bolt confirms his viewpoint regularly and it can be connected back to the year when Prime Minister John Howard was in office and when all things Aboriginal were fair game. It was a time when our representation of our history was tainted with the Howard slogan of

"black armband", which I believe was developed to indicate to the wider populace of Australia that we were militant to such a degree that our opinions and history was not considered worthy.

These foundations of white bias and racism were prevalent in the 1980s when we started Boomalli and it is incredibly difficult to fathom that we are still engaged in this behaviour. This country was colonised by the English. Many frontier wars were waged against the invaders – musket versus spear and no law or protection for our people. These are facts that are beyond dispute in my eyes and in the hearts and minds of other Aboriginal people.[18] Our people were degraded, shot, used as servants, removed from their land and their homes, and resettled in places far away from their country, their people and their song cycles. These contemptuous acts were validated by the fiduciary who were a closed club of non-Aboriginal gentlemen who saw no need to consider the rights of Aboriginal people or 'natives' because they referred and considered us to be "flora and fauna" under Australian Government legislation.

This history is what drives, propels and compels me to invest my time and energy, love and empathy, skill and patience into an organisation such as Boomalli. I honour the past and I value our history and will pursue and sacrifice whatever time or energy that is required because I feel that is the least I can do for my ancestors who lost their lives in the struggle.

[18] Noel Loos, *Invasion and Resistance Aboriginal-European Relations on the North Queensland Frontier, 1861-1897* (Canberra: Australian National University Press, 1982)

CHAPTER FOUR

Results: 'Does inequality exist for Aboriginal women artists from language groups within the state based boundaries of New South Wales?'

In this chapter I will outline the reasons for exploring this topic. I will explain the motivation behind producing a documentary film where I interviewed six Aboriginal women artists from language groups within the boundaries of New South Wales. These artists are Euphemia Bostock, Tracey L. Bostock, Danielle Gorogo, Charmaine Davis, Kim Healey, and Jessica Birk, who were all members of the Chrissie Cotter exhibitions that I coordinated and curated from 2005 until the group migrated to Boomalli Aboriginal Artists Co-operative to exhibit.

I will also extract key findings from the research that I have gathered from general annual reports from several states' art galleries including the Art Gallery of New South Wales (AGNSW). I have divided the chapter into three sub-headings: (a) Acquisition data AGNSW 2008-2017, (b) Aboriginal women artists from language groups within the New South Wales border, and (c) Acquisition data from the AGNSW 1985-1997.

I commenced this research in 2008 when I was awarded the Yarramundi scholarship from the Institute for Positive Psychology and Education at the University of Western Sydney. A majority of the research was started then and I worked closely with Professor Rhonda Craven, who was my supervisor and the Director of the Institute at the time.

During 2014 the Institute moved to the Australian Catholic University (ACU) in Sydney, where I continued my research although I was enrolled part-time. The move of the Institute to the ACU coincided with an enormous amount of press coverage about Catholic priests sexually abusing children. Because of this I decided that I did not wish to be associated with ACU and transferred to Sydney College of the Arts (SCA) at the University of Sydney in 2015. Taking up the place at SCA allowed me to continue and expand my research.

One of the first objectives was to create a series of questions that only Aboriginal women artists from the language groups in New South Wales could all answer. This assisted in establishing and creating content around the key issues of the title of the PhD, *Passion, Power, Politics of Aboriginal Art*. I wanted to capture the opinions and voices of the artists and while awaiting ethics clearance, Professor Craven successfully applied to the Australian Research Council (ARC) to produce a documentary film around the artists and the interviews and subsequently the content of the questions and answers. As a result I was awarded the grant to complete the documentary film with six Aboriginal women artists. A series of interviews were conducted in several locations and it included emerging and established Aboriginal women artists. The film was shot and edited by Ella Bancroft (my daughter who was studying at the Australian Film and Television School and completed her studies in 2013). The world premier of the film took place at the Casino Art Shed in 2013, after I had completed a workshop there. A white sheet was stuck to a steel roller door and the majority of attendees were Aboriginal artists from the local area. The film was later shown at Boomalli Aboriginal Artists Co-operative for two months as my artistic contribution to the *Members Exhibition* in 2013.

The majority of the women artists interviewed felt that they did not receive the recognition that they deserved and expressed disappointment at the lack of representation of Aboriginal women artists from New South Wales in the AGNSW collection. The women agreed that all state galleries in Australia, have a responsibility to collect from their local areas, and they collectively asserted that they believe that with the collection of artwork from Aboriginal artists from a variety of language groups within New South Wales, would see the clan, community or artist's paintings and stories being documented. They also believed that having their art collected would assist in saving their culture for future generations and help in identifying the diversity of each of the clans, language groups and nations within New South Wales. The consensus amongst the women artists was, that having the opportunity for their work collected and documented and potentially exhibited in the AGNSW, would be a huge achievement for them, their families and their communities.

The artists who generously gave of their time for the interviews provided a rich and in-depth discussion of their influences, political ideology, art making practice and interesting commentary on the inequality that is currently being faced by NSW women artists and Aboriginal artists from NSW in general.

I also conducted an online survey, which included fifty participants (thirteen male and thirty-seven female). There were 24 Aboriginal artists surveyed, ranging in age from below twenty years of age and up to fifty years of age. Twenty-six artists were born inside the state boundaries of New South Wales and thirty-six were currently living in New South Wales and participated in the survey. The survey included questions about education, the amount of time spent creating artwork, the level of artistic training and the number of grants received, if any.

Another objective attached to the research was to evaluate and compare the extent to which Aboriginal women's art from New South Wales has been collected by the AGNSW and other artists' works being collected by other state galleries. The collection trends of the Art Gallery of New South Wales were surveyed from 2008 until 2017 to observe and record the number of Aboriginal women artists collected, acquired or gifted during that period.

This question of inequality around Aboriginal women artists from the language areas within the state based boundaries of NSW needed to be addressed by collecting information on the acquisition and exposure of our women at the Art Gallery of New South Wales, which is our state gallery. I have chosen the AGNSW specifically as it is the peak institution for the collection and acquisition of art in this post-colonialist framework we now exist in.

Why do we need to be collected by this specific institution? The reason, I believe, is that we have a fundamental right to be seen and heard in our own Aboriginal nations within the state of New South Wales and is linked to the frontier wars, the decimation of families, communities and the degradation of our cultures.

In this state, our Aboriginal families suffered immensely at the hands of a brutal

English campaign to rid the country of "savages". In 1816 Governor Lachlan Macquarie dispatched three military regiments to the Appin region "to rid the land of troublesome blacks" according to a diary entry.[19]

Men, women and children were chased from their camp near Appin, over a cliff and to their deaths. Dr John Connor, a senior lecturer at the University of New South Wales states, "Governor Macquarie gave some explicit orders to the officers before they went to the frontier. He also ensured that there were magistrates who would provide protection to soldiers if they fired on Aborigines. His orders were saying that if Aborigines resisted in anyway, the soldiers were in their rights to fire on the Aborigines. Aborigines, if they were killed, they were to be hung from trees in that area as an exemplary punishment, as a warning to other Aborigines not to attack farms."[20]

There is a continuous history of dismantling our culture and communities and attempting to replace it by a series of assimilation programs, which in the major part failed. The degrading of our people and our sovereign nations has been ongoing and undertaken by multiple governments. Remembering that we were not given the right to vote until 1967 and only five decades have passed since that time.

Mining magnate, Lang Hancock called for sterilization of half-castes in 1981[21]. John Pat was killed in 1983. Mulrunji Doomadgee was killed by a police officer in Palm Island in 2004, where his spleen was ruptured from the severity of the attack[22]. We still have the ongoing saga of the Bowraville murders in New South Wales, where three of our people lost their lives and were murdered.
The process of Native Title is yet to be gone through, when we know our ancestors did not give away our land. It was stolen.

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[19] Rachel Pupazzoni, "Secrecy and Despatch exhibition remembers the 1816 Appin Massacre of Indigenous Australians," *ABC News,* 8 April 2016. https://www.abc.net.au/news/2016-04-08/appin-massacre-remembered-in-exhibition/7310586.

[20] Jean Kennedy, Bill Code and Andrew Griffiths "Sydney massacre of Aboriginal people at Appin remembered by thousands," *ABC News,* 17 April 2016. https://www.abc.net.au/news/2016-04-17/200-years-since-aboriginal-massacre-outside-sydney-appin/7331502

[21] "Grassby Reacts to Interview 'Hancock's remarks suited to Nazis'," *The Canberra Times*, 5 (October 1981): 8

[22] Allyson Horn "Palm Island death in custody: Community still struggling to deal with memories 10 years on" *ABC News*, 19 November 2014. https://www.abc.net.au/news/2014-11-19/palm-island-community-still-struggling-after-death-in-custody/5901028.

In 2018, we are continuously questioned by uneducated and ignorant people about our identity. Why do you identify as being Aboriginal? As I stated many years ago, "Once we were punished for being black, now we're punished for not being black enough."[23] These are only a few issues that we have faced and continue to face in Australia today, but these are the collection of issues that have inspired me to bring to the attention of a wider audience, the discrepancy of collection, acquisition and exhibition by the Art Gallery of New South Wales, which I believe, should be promoting the stories of survival, resilience, tenacity, courage, talent, inventiveness and history of the Aboriginal people of this state.

The figures around the acquisition of Aboriginal artists from New South Wales illustrate an appalling disdain for our work. Both men and women are not collected at any level of significance but our women are definitely discriminated against. This is the framework that I defy.

In 1985, 1 artist was collected, Senior Law Man, Wandjuk Marik (Arnhem Land).

In 1987 – Jeffrey Samuels (NSW) and Albert Namatjira (Central Desert).

In 1989 One Aboriginal man, Robert Campbell Jnr from Kempsey was collected.

In 1990 no New South Wales artists were collected.

In 1991 there were no Aboriginal art acquisitions due to the restriction of funds.

In 1992 – The Department was run by the curator of Sculpture and Decorative Arts in conjunction with part-time Aboriginal advisor, Djon Mundine. 7 works by Mervyn Bishop were collected.

In 1993 Daphne Wallace was the curator appointed and my work was collected in that year.

[23] *Boomalli 20 years On* (Sydney: Art Gallery of NSW, 2007). Exhibition catalogue.

In 1994 three male artists were collected, Richard Bell, Michael Riley and Harry Wedge.

In 1995 five artists from NSW were collected – Mervyn Bishop, Milton Budge, Robert Campbell Jnr, Rea and Elaine Russell (two female artists).

In 1996 two of my works were collected.

In 1997 there were two NSW artists collected, Marg Adams and Brook Andrew, and three works by Donna Brown were donated through the Molly Gowing Acquisition Fund. Ken Watson was the interim curator in 1997 after Daphne had left the Gallery.

In 2008 Michael Riley was collected while Hetti Perkins was the curator. Brook Andrew was collected but listed under Contemporary and Modern Art.

In 2009 Mervyn Bishop and Peter Yanada MacKenzie were collected and a work by Genevieve Grieves was donated (two men and one woman).

In 2010 Ace Bourke donated work by Michael Riley (one male and Boomalli Founding Member).

In 2011 Richard Bell was collected and three gifted works Esme Timbery, an Unknown artist from La Perouse and Lola Ryan (two women).

In 2012 no women artists from New South Wales were collected. There was a gift by Jonathan Jones donated through the Australian Government's Cultural Gifts program, interesting that Jones had a long history with Hetti Perkins at the AGNSW and was listed as a curator there with Cara Pinchbeck and Hetti Perkins listed as the Senior Curator.

In 2013 there were two artists collected, Julie Freeman and Kennedy and one work donated, by Cheryl Davison (two women, one man).

In 2014 there were no Aboriginal women from New South Wales collected but there were another two gifts, one work by Brook Andrew and one work by Jonathan Jones (who is listed under Modern and Contemporary). The curator is listed as Cara Pinchbeck.

In 2015 Richard Bell was collected and Reko Rennie, and a Harry Wedge work was gifted (three males).

In 2016 Roy Kennedy was collected again and Brook Andrew but this acquisition is listed under photography.

In 2017 there was an acquisition of Reko Rennie and a gift from Brook Andrew.

This brief summary indicates and provides the gross lack of representation of women artists in AGNSW.

The following is a transcript from the documentary film *The Passion Power Politics of Aboriginal Artists* (2013):

Transcript
Run Time: 43:33 mins

This film would like to acknowledge the traditional people of this land and may have images and footage of Indigenous people who may be deceased.

"The Passion Power Politics of Aboriginal Artists"

Euphemia Bostock:
Caption: Euphemia Bostock Artist Munanjali and Bundjalung woman

My name is Euphemia Bostock. I was born at Tweed Heads. I'm a Bundjalung person. When Boomalli first started up, we started getting collected in a very small way, but

now we very rarely get collected. And you know people say to me, but the urban and rural artists, they're in the next wave. Well I have been waiting 25 years for that wave to come, it hasn't arrived yet, so please tell me when it arrives.

NSW Art Gallery very rarely collects NSW Aboriginal Art. They collect the one's they want to nourish and the one's that are, like I am working with Boomalli, at a community level they tend to ignore us. Our Aboriginal Women's Collective that was over at the Chrissie Cotter Gallery, you know just seeing the talent that comes from them and nearly all of them are mums working at home with their children and they are just brilliant, why they aren't in a gallery, like the NSW Art Gallery, I can't get my mind around that.

NSW people don't get the recognition that they deserve and that's the beauty about Boomalli is that it promotes NSW Art. The impact my art has on my family is togetherness. It has introduced them to going to galleries. My children, grandchildren and my great-grandchildren will grow up with art around them and it's a supportive family unit where we all go out and support each other.

I grew up with a father that was a trade unionist, so I knew about that, I knew about my uncle's coming, going to fight for this country and brothers, and coming back to this country and not being citizens of this country. Citizenship was one of the main things in my life because until then we could not do things or get accepted, go overseas and come back. I don't draw about Aboriginal politics because I have had to live Aboriginal politics. I was there when the Black Theatre was created, I was there when the Medical Service in Redfern was created, I was there when the Embassy went down. I was around when the citizenship happened so to me that's all political, like that's my life. If we aren't out there doing demonstrations and making those moves, like Boomalli is very political, we are making grounds for generations that are going to follow us.

I was always under the understanding that every State Gallery should collect their local Artists first beyond anything else and I don't see that happening in our State Gallery. They are not collecting State people, they are collecting out of state, not state

people.

My community thinks it's wonderful that one piece of my work is in the National Gallery and also in the Victorian Gallery, but also in the museum. My community just loves it when they go in there and see an NSW Aboriginal Artist's work on display. A lot of the stuff I do today is because of my cultural memory of what I was taught by my parents and grandparents as a small child. My cultural memory comes back to me in lots of things, "My Underwater" is a design of my memory of going fishing with my grandmother at Tweed Heads, what I used to see the water there and stuff like that. Even though they've all gone, it is cultural memory of what they taught us and people I've met along the way. I put a lot of that into what I'm doing.

For me self determination has been and I think that every NSW Women, it's their own personal self determination that get's them to the top.

If you look at history books, men were the Artists in Europe and that, and women were craft people and I think even today in Australia, people still see men as the main artists and they see women as being Arts and Crafts.

Historical moments as an Aboriginal Artist, well I guess for us, again because of my age I was there when Dr Coombs first created the Aboriginal Arts Board and as an Artist that has been so helpful to Artists around Australia, not just for NSW, but if Dr Coombs hadn't called us together to get that going then you know you wouldn't see that many Artists around these days.

I consider myself successful, I consider that I don't stop learning until the day they put me in the box and I leave this earth, so I'm learning everyday of my life. I'm learning from my great- grandchildren, I'm learning from friends around me, young friends. So for me it will always be a learning process.

I would like to make a comment to the NSW Arts Body. Please take Boomalli seriously, we are here, we are surviving on no money, we've kept the place open for 2 or 3 years now. Do the decent thing and give us some funding so we can survive.

Caption: ACHIEVEMENTS:

1. Being a part of a family and having my daughters. They taught me a lot that created my cultural memory.
2. 1960s - Going to Morpett with Christine Mumbulla to an arts summer camp.
3. Introduced to Pottery by Laurie Ware, a teacher at North Sydney Tech College.
4. 1970s – joined sculpture society in the Rocks and met Jan Shaw. Completed reconciliation sculpture at Macquarie University in 2010.
5. Went to Sydney College of the Arts on research day when at Eora College. Met George Hardwick, who taught me fabric design.
6. 1987 – National Gallery acquisition of Possum Skin design. Design was also applied to an Australia Post design series. I also went to Paris this year for a Fashion Parade at Au Printemps.

Tracey L. Bostock:

Caption: Tracey L. Bostock ArtistBundjalung woman

Hi my name is Tracey Bostock or Tracey Lynne Bostock. I'm a Bundjalung woman, it's my grandmother's country and a Munanjali woman, which is my grandfather's country from the same nation, the Bundjalung nation.

The success that I get is when I exhibit, I'm surrounded by other beautiful artists and their work. You have the support from people who have been following you for years and years, and still come back and they say or you overhear, you know, you surprise me every time. They're the successes, they're the things that thrill me and they're the things that enrich me. As an Aboriginal artist I think that when Boomalli Aboriginal Artists Co-operative was founded there has also been successes, that was fantastic and there has been a lot of support through that. It nearly died, it nearly was going to be gone, but it had people around it that you're never going to die. That for me has always been a landmark in the arts.

To consider my artwork as making history, yer, my family history. As a NSW

Aboriginal Woman Artist to have my work in a state gallery would be, you know I'd be rubbing with my mum. So that would be great, that would be fantastic. Euphemia Bostock, by the way.

My self-determination with my family, the history of that has been a support, where my first interest in art began as a young girl. That's been one of my strengths, just having that support.
If my work was collected and the way people thought about that, I think they would probably go “Wow, this is great, about bloody time”.

The highlights of my artwork throughout my career, I guess, every time I exhibit, every time someone asks me, you know, can we use this piece of artwork to have a cover for women's issues, women's health issues, that's a highlight as I want to support that and if my artwork relates to those issues, I'm going to support it.
Major influences as a Aboriginal woman, influences to me would be once again the family, family support and family doesn’t have to be blood either, so having that around me gives me that strength.

The key things that have inspired my practice as an Aboriginal woman artist is environment, woman, I have my grandmother, my mum, my sister, my daughter, a lot of woman that are in my family and to have that shown in my artwork, it comes from the heart.

The thing that I have to offer, or maybe some kindly advice, is for all the state galleries to look in their backyard, in the inner city backyard and look at the contemporary Aboriginal woman's work and not be so blinkered, like this, looking in one direction, look around and see what's out there. You know the names, people know who they are, its just giving that exposure, stop holding back, look forward and its not, what galleries are for is for people to view artwork no matter what culture they come from and that should not be stopped.

As a NSW Aboriginal Artist that lives in the city, Sydney, for me to have NSW Aboriginal Artists be exposed with their artwork to a class that can outclass anyone,

because that's what we do, that's what you'll see in the artworks and to be put in a class it would be viewed for everyone and that for me has no boundaries of class, if you know what I mean.

Caption: ACHIEVEMENTS:

1. Starting off as a student at Eora Visual & Performing Arts Centre, Darlington NSW 1984.
2. Being introduced by Bronwyn Bancroft and exhibiting alongside her in 'Lineage Landscape' at Boomalli Aboriginal Artists Co-operative, Chippendale NSW 1990.
3. Proudly exhibiting with my mother (Euphemia Bostock) in 'Recent Works' at Craftspace, The Rocks NSW 1992.
4. Exhibiting with Jeffrey Samuels in 'A little bita Paint' at Boomalli Aboriginal Artists Co-operative, Chippendale NSW.
5. Belonging to the Annual NSW Aboriginal Women's Exhibitions from the Chrissie Cotter Gallery, Camperdown NSW now exhibiting at Boomalli Aboriginal Artists Co-operative, Leichhardt NSW (ongoing).
6. To have my work collected by the Australian Museum, NSW, The Volkerkunde Museum, Frankfurt, Germany, Private collections, national and international.

Danielle Gorogo

Caption:Danielle GorogoArtistBundjalung, Gumbaynggirr, Dunghutti and Papuan New Guinean woman

My name is Danielle Gorogo, I live on 300 acres west of Grafton with my family and I am a woman of Bundjalung, Gumbaynggirr, Dunghutti and Papua New Guinean descent.

I was very aware of the artwork that was being collected and exhibited, that was predominantly Western Desert art or dot paintings, which is why I think I became more involved in painting because that's obviously not my style and wanting to express myself within my artwork was a nice opportunity to do it and to show people

that Aboriginal art isn't all about dot work.

In my own personal opinion, I think the price of fame of being an Artist is quite an extreme one because it affects everyone around you, of course especially your family. You miss out on family quality time and you just constantly painting and trying to get things done by a certain time. It can be quite stressful sometimes and hard, which is why sometimes it takes so long to get pieces done. It's a big price to pay if you want to make a living or be recognised as an Artist.

Since I've been involved in the Chrissie Cotter Women exhibiting with the Aboriginal Womens Artists Collective group it's just been such a great honour and there have been such tremendous artists that do not get the proper recognition that they should. Again because we are contemporary artists as well, it seems like it is a bit harder to be able to get out there and showcase their work and be accepted so absolutely it would be fantastic, we need more NSW women being collected and exhibited.

Being an Aboriginal artist of course has its positive and negatives and sometimes one of the hardest things about being an artist and trying to exhibit your work is being up against people that have been to university or art school or have a degree and when you haven't yourself its quite hard sometimes to be up against these people and people expecting you to be a better artist if you do have that degree. And all you really want to do is paint and create.

The authenticity of being an Aboriginal Artist has bee questioned and I think the hard thing is too when you are a person of a mixed culture and you are trying to paint what's in your heart or what you believe or what your surrounding is and sometimes in your work there is different aspects to what your painting or different cultures that you can see in the design. A lot of people sometimes question it, "why are you painting something that looks like its a Maori piece of work or Papua New Guinea piece of work". And of course my response is because that's my heritage and that's my culture.

There are quite a few major things I have encountered with creating art, actually, the

fact that not having the space, a studio space would be fantastic. Having access to any possible material would be wonderful. The money as well and one of the big things I think, living where I do live, and trying to be a part of the community and an artist can be really hard sometimes, just trying to possibly make a living or create and you have people that put walls in front of you that can stop you from going forward.

There's been quite a few strong political moments in my life as an Aboriginal person, but one of the major ones that I remember is of course in 1988 when we did the march in Sydney. That was quite an amazing time and I was really proud to be a part of that march. What I'd really like is for people when they are looking at purchasing a piece of Aboriginal Art is that they actually talk to the right people, go to the right places and make sure that it is authentic Aboriginal Artwork that they are buying.

I'm hoping that its not going to take more than 30 years for woman to have made a stand or to be recognised in what they do. Being a woman is hard enough, let alone being an Aboriginal woman, let alone being an Artist as well. I think that there is a big responsibility for the state and national galleries for Aboriginal artists and especially the people within their local area, because of course there is not much exposure for local artists in their area, so it can become quite hard, so the more support we get from state and national galleries, would make a huge difference.

Highlights of my career so far are:
I have been exhibiting with the Aboriginal Women's Artists Collective Group for the last 7 years, has been quite a big highlight and a real honour.

Having the Governor General open one of our exhibitions was a highlight of that and of course being asked 20 years ago to exhibit with the founding members of Boomalli was a huge honour and a big highlight for me as well.

Your family has a lot to do with your life, your values, your morals and so that is a big influence and having a lot of family members who are artists is a big influence as well.

One of the big things that I have noticed, coming home back to the area and trying to create, has been quite hard, it can get a bit disheartening some times to, you know you are forever joining Aboriginal Art Awards, you're forever entering exhibitions and things. Sometimes you get very disheartened because you don't get the positive feedback you need, sometimes you do, don't get me wrong, but when you don't it can be very disheartening sometimes and it would just be great if the local community had more accessibility to do this, to create and do this, so that it wasn't just available for established artists. That emerging artists had the same things available to them as established artists did, which is also why I'm very honoured and I love exhibiting with women in Sydney, because quite honestly if I didn't have that I probably wouldn't be exhibiting at all.

Caption: ACHIEVEMENTS:

1. Exhibiting in Boomalli Aboriginal Artists Co-operative members' show.
2. Being a part of Aboriginal Women's Art Collective (AWAC) and exhibiting at the Chrissie Cotter gallery throughout her career.
3. Receiving a National Parks and Wildlife Services Art Award, Ballina 2010.
4. Having her work created into a Banner for the City of Sydney's NAIDOC celebrations.
5. Exhibiting with Boomalli at the JAALA exhibition in Japan, 2012.
6. Solo exhibition at Grafton Regional Gallery, 2013.

Charmaine Davis

Caption: Charmaine Davis ArtistBundjalung woman

My name is Charmaine Davis. I'm living at Ipswich at the moment in Queensland just outside of Brisbane, language group is Bundjalung and Lionsville area as well, where my family is from.

In the exhibitions that I've seen, there is a lot of Western Desert Artists, that again that style and technique. Me, personally, I haven't seen a lot of urban contemporary artwork that's out there. Well in my opinion the price of fame can be varied, depending on where an Artist is at the level in regards to their artwork. I think as an emerging artist, as myself, because I'm building my way up there, the price of fame is

more having more confidence. If you are putting your artwork out there, people are knocking you down. That's a bit of chipping at your confidence in a way, as an emerging artist, but as an established artist, my opinion I suppose it's just you are opening your soul out there with your artwork, people are judging you as well as your artwork.

I believe we do need to have more public recognition, as stated before I live in Brisbane, locally and the galleries up there as well you don't see a lot of, maybe individual pieces, but not an actual group of Aboriginal women showcasing their artwork.

I suppose I've had issues in regards to people's perceptions of when you hear Aboriginal art, there has to be dot work and traditional colours with the ochres and such like that, where as my colours, I do a lot of green screens, so people have queried the fact that is this Aboriginal art, so you are putting yourself out there and explaining yes its just not the traditional, desert art stuff out there, there are a lot of different techniques.

The impact to my family creating artwork in general, I think it's just more time, time is a big thing, time away from family, so it does have a flow on effect, a knock on effect in regards to that, because I pretty much run the household so when I'm out of action in regards to doing the artwork and putting it out there, it impacts on the family so it makes it a bit hard.

Recommendations that I can see to get my work out there would be working with the arts community, so grass roots level, also with councils that have been having a bit more input in regards to getting an Aboriginal artist out there as well, that would be the two major things that I would suggest.

I believe that there is inequality in regards to female Indigenous artists. I don't believe that history will perceive Aboriginal woman artists as equal due to the fact that in regards to how it is now, there is not many group female artists out there at present that are being showcased in institutions and such. But in regards to that, that can be

rectified if they have curators that are really focused on purchasing that for their institutions and changing people's perceptions in regards to getting that work out there and into arts institutions for the future years to come.

I'd love to see my work exhibited in a state gallery, I think it would be fantastic, just getting that opportunity to do that, that would be amazing. I believe that the statewide galleries should be, they do have a commitment to purchase the artwork for now and for future generations. It just shows the artists today, tomorrow, in 100 years time, how everything travels with that and we should be making an effort to collect more artwork and artists out there. Exposure wise in regards to my shows that I've been in, where I've been, well in regards to that just recently as part of the Boomalli Aboriginal Artists Co-op, we went to Japan and had an exhibition in Tokyo Metropolitan Art
Museum, which was an amazing experience with that, as well as for the locals over there and the community seeing the different range, techniques and styles of Aboriginal Indigenous artwork. So that was the major event for me and also I had a solo exhibition in Ipswich where I live and I had another Indigenous musical duo with me, so it was showcasing them and they have only just emerged themselves so it was me being a mentor as such by bringing them out there into my show and had a really good mix of people and getting to show my style of artwork out there and it was pretty fantastic.

What inspires me in regards to being an artist, is just for me, well I love to paint and draw, but to connect with other artists, that's a big thing for me and just seeing different styles and how the community is, every community is different in regards to their artists' styles and stuff like that, so in Ipswich they are just that grass roots Aboriginal artist community, its fantastic, so being a part of that it does inspire me in regards to opening my eyes to other styles, techniques, colours, whatever, we just feed off each other and that's a pretty cool vibe to have.

Caption: ACHIEVEMENTS:

1. 18th JAALA International Art Exhibition, Tokyo Metropolitan Museum, JAPAN (Group Exhibition – Part of Boomalli Art Co-operative).

2. 2011 – Muswellbrook Open Art Prize, Muswellbrook, NSW – Finalist.
3. 2011 – This Place, The Swich Contemporary Art Space, IPSWICH, QLD (Solo).
4. 2011 – Short listed for “Tilt Train 2 Public Art Commission” Queensland Government.
5. 2006 – My Land My Country, Chrissie Cotter Gallery (Group Show). Where it all started. My first Art Exhibition.

Kim Healey

Caption:Kim HealeyArtistGumbaynggirr and Bundjalung woman

My name is Kim Healey. I'm of the Gumbaynggir, Bundjalung and Djanbun clan of Northern NSW and I currently live out of country in Yaegl, in northern NSW.
The policies of galleries collecting major artwork I feel are over shopped by curators, I think its an image people are trying to portray to certain people, they look at you as a package, someone who can sell work and possibly view people like that rather than realistically because if you are not black enough you have to have a certain image for them to feel that's something they want to collect as a whole.

I've noticed as an Aboriginal woman artist that a lot of the work collected is Western Desert art that people from overseas and even people in Australia think that that's traditional Aboriginal art but we are a diverse culture within a culture. I think that it would be fantastic to see Indigenous woman from NSW in state galleries. There is a lot of creative woman in our communities that I feel are not given the opportunities to exhibit.

I have not been collected by a public institution as yet, I've had institutions interested in some of my work, but have not purchased the work with the pricing that I wanted, but other people have bought the same work through public galleries
I have experienced racism in my artwork as an Aboriginal woman artist. Firstly that there is not enough dot work because people perceive Aboriginal art to be mostly dots and trying to make people aware of how diverse we are and we are contemporary woman living in the world today so its different, our traditional cultures aren't the

same as they used to be, all that's been lost so you have to try and find yourself, find someway of expressing yourself now, so yer that exists.

The impact on my family, when I'm creating art, is two sided. One side is because they are not getting the attention they deserve when I need that space to create the body of work that I need to create, but in the same breath its a fantastic thing because it leaves them my story, what my life has been and leaves them something of their heritage through stories as well when I'm not here anymore.

Aboriginal politics have definitely influenced my artwork, I think everything is politically based, even the simplest forms of things, everything is so politically based. So definitely politics are a massive part of my artwork.

I think the thing I could say about any institute that wants to be more aware of local women artists in the area is to go to the local bodies that look after that area. Like in our country, its Arts Northern Rivers, so go there find the local women, talk to the community members because a lot of fantastic women artists that are in the area might not even be through that database so talk to the community, talk to the locals and find them, they're there.

I definitely consider that I am creating history in my art through collectors collecting my work, it’s a moment of a contemporary woman trying to survive in the world today. I don't feel women artists have equality now and I think in many years to come, and its a shame, but people are going to realise if its not collected, and that sort of documentation kept, its a big story, its a really big moment right now with what our generations are going through, especially the next generation.

I feel that state galleries have a huge responsibility and national galleries to collect state work. It needs archiving as much as possible, this generation's stories, everything, its the diversity of all the clans as well in one state, so its that diversity within that state to have it all together as one big story, because everything is connected.

If my work was collected by a gallery, it would definitely change my opportunities to pursue my career. Hopefully it wouldn't change people's perspective of me, as like a status thing, because hopefully the ground work has already been done in the community and that's all that matters to me, the community respect by my locals. I've had one or two specific highlights in my career, exhibiting with the Chrissie Cotter Gallery with the Women's Collective for the last 7 years has been fantastic, also being published by The Art of Healing Magazine from Byron Bay talking about my story, telling my story, was fantastic.

The main influences on me as an Aboriginal person today is definitely my elders, they are everything to me, I feel this important need, they are not going to be around forever, so all the stories and all that sort of stuff, that has been very important to me.

Caption: ACHIEVEMENTS:

1. 2012 – Sold artwork for 10 year licence to NSW Aboriginal Affairs
2. 2012 – Exhibited at the Tokyo metropolitan museum in Japan as part of the JAALA exhibition.
3. 2010 – An Article was written about me in "The Art of Healing" magazine published in
4. Byron Bay. (September Edition)
5. 2010 – Was selected to be part of "A special kind of vision" book showcasing local Northern Rivers artists.
6. 2010 – Commissioned by the NSW RTA for 2 works on canvas, followed by a workshop.
7. 2005 - "Water Gives Life" first group exhibition at Chrissie Cotter Gallery with the AWAC women's group.

Jessica Birk

Caption: Jessica Birk ArtistYaegl woman

My name is Jessica Birk and I am a Yaegl descendant of the Northern Rivers of NSW. I have grown up myself in Sydney, I was born in Manly on Kuringai land. I think curators collect art going with particular trends within market value. It seems to

often come down to their particular sense of taste and how much they value certain styles and techniques. They have a responsibility to the public to actually ensure that more of the artists are represented, and there is a more objective view of what artists are creating out there. A lot of work has to go into it and a lot of study and money, a lot of these things I know that I have personally had to make a lot of sacrifices to ensure that this is my main focus. I would love to see more Aboriginal woman being exhibited in the state galleries because I am an Aboriginal woman myself. As an Aboriginal woman seeing other Aboriginal women artists inspires me, makes me want to achieve more and makes me want to see my work on those walls. A lot of the artwork that is in the galleries at the moment seems not to represent who I am as an Aboriginal person and I would like to see the public understand that there is a huge diversity in what it is to be an Aboriginal person and an Aboriginal artist.

I do find that I have been questioned on several occasions about why I create my art and I find people assume a right to question techniques, a right to question the amount of a story or a narrative or a reason behind a painting further than they would any other artist.

The impact of my creating art on my family would be in the very practical sense that I do create in the family home, not having a studio space myself, I do know that this restricts the sizes that I work on. Not enough people know what our story is as NSW Aboriginal people and there is this perception that we are all the same.

Major set backs for me as an Aboriginal artist is mainly seeing that there does seem to be a general perception of what people think Aboriginal people think Aboriginal art should look like and while I do feel prepared to question that myself through my art and in talking to my audiences, sometimes it does get in the way of my enthusiasm for making art.

The biggest political moment that I remember in my life would be the apology by Kevin Rudd. It was the most intense and incredible emotional atmosphere. Aboriginal politics has had a huge impact on my work. I wouldn't specifically call my work political but the history of Australia and of my people is always going to be an

inspiration for why I want to be telling stories about who I am.

Those policies have affected us in those generations where they were in place, but for generations after there are repercussions that I see within my community where I live on the Northern beaches and also to where my family is up on the North Coast. What I would see as being successful in what I want to achieve as an Aboriginal artist is to see that there are stereotypes that are being changed.

That people don't walk into a gallery and think that they know what Aboriginal art looks like and think that they can read Aboriginal art in that sense that all of the symbols mean the same things, that all of the communities have the same story. That all of our connections to different places are the same. I would love for people to have an open mind. The accessibility to the tools that I use as an artist very much speaks to 2012 etc. The last couple of years, the fact that I use materials that are accessible to me, the fact that I am inspired by beautiful colours in the paints that I buy, that to me is not in any way take away from the authenticity, the meaning behind the cultural aspects of my art.
What I could recommend that I would see benefiting me as an Aboriginal artist would be a more genuine commitment from the tiers of the galleries and the institutions that show Aboriginal Art going from the local regional galleries up to the state and the national gallery. A genuine commitment on their behalf to really showcase and document the art of their region. So I would like to think that I was creating a history with my artworks in the sense that I hope that they are telling a unique story of what it is to be an Aboriginal woman that is an descendant of another part of the country living on the Northern Beaches. I would love to think that, you know, in a hundred years time that people can look back and see a genuine display of what was happening at this time and what all the different stories were, but I do think that there is a genuine lack of that documentation at present and I think that there would have to be a lot of changes. There is a sense of affirmation when you do see that your work is being documented. You do know it’s going to have a journey beyond what you can show. It's a responsibility of the art gallery to be telling that story, especially to our international visitors. I guess self determination plays a huge part in how I produce art as an Aboriginal art as an Aboriginal artist, in the sense that as an emerging artist I do

know that there are a lot of sacrifices that I have to make, but also to just put myself out there. You do have to make a conscious decision that this is something you are going to fight for.

If I were to be collected by any of these larger art institutions I do feel that would be a sense of affirmation for me as an artist. I personally would love to be viewed as an artist. I don't want to be made to feel that I'm succeeding only because I'm Aboriginal. The main influences for me as an Aboriginal female artist is my family, it is my connections to who my mob is. Inequalities that I face are nothing compared to generations before me and the knowledge that that fight was happening before hand is a huge inspiration to fight harder.

Caption: ACHIEVEMENTS:

1. 2009 – Qantas Young and Emerging Artist Award
2. 2012 – Solo Exhibition and Residency 'Resilience', Willoughby.
3. 2012 – Public Art Commission and Permanent Display – Royal North Shore Hospital – Cancer Unit
4. 2007 – Public Art Commission – Set Design – Message Sticks ABC
5. 2003 – Solo Exhibition 'Born Belonging' Manly Regional Art Gallery.
6. 2003 – 2006 Bachelor of Fine Arts (Printmaking), College of Fine Arts, UNSW

Film based on PhD by Bronwyn Bancroft. Filmed and Edited by Ella Bancroft Co-Editor Tim Kadwell.Sound Recordist Caitlin McGregor.

Special Thanks to: Euphemia Bostock, Danielle Gorogo, Jessica Birk, Kim Healey, Tracey Bostock, Sam Joseph and Jess de la Hunty.

In this chapter, Does Inequality exist for New South Wales Aboriginal women artists?, I have collated information in relation to acquisition data, surveys and produced a film, which features 6 language group artists from within the state based boundaries of New South Wales. It is not my place to summarise the individual voices of the artists, as their voice is what I wanted to provide to a wider audience. I believe

that inequality does exist for Aboriginal women artists from NSW and I think this chapter illustrates this in an obvious and transparent way.

Acquisition Data AGNSW 1985 - 1997

Figure 50. AGNSW Acquisition Data 1985
Djon Mundine (part time curator)

Purchases	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	1	1	0	0	0
Gifts	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	0	0	0	0	0

Artists Collected (Purchases):

1. Wandjuk Marika (Arnhem Land)

Figure 51. AGNSW Acquisition Data 1987
Djon Mundine (part time curator)

Purchases	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	2	2	1	0	1
			Jeffrey Samuels		
Gifts	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	5	5	0	0	0

Artists Collected (Purchases):
1. **Jeffrey Samuels (NSW)** 2. Albert Namatjira (Central Desert)
Gifts 5 bark paintings donated by Professor Harry Messell

Figure 52. AGNSW Acquisition Data 1989
Djon Mundine (part time curator)

Purchases	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	22	23	1	0	1
			Robert Campbell Jnr		
Gifts	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	12	12	0	0	0

Artists Collected (Purchases): 1. Sally Morgan (2 works) 2. Byron Pickett 3. Judy Watson **4. Robert Campbell Jnr (NSW)** 5. Banduk Marika	6. Yalkarriuuy 7. Dorothy Djukulul 8. Rover Thomas 9. Jack Britten 10. Jimmy Njiminjuma 11. Terry Ngamandara
Gifts 11 Arnhem land bark paintings donated by Professor Harry Messell 1 Banduk Marika work	

Figure 53. AGNSW Acquisition Data 1990
Djon Mundine (part time curator)

Purchases	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	5	10	0	0	0
Gifts	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	5	5	0	0	0

Artists Collected (Purchases):

1. Tracey Moffatt
2. Paddy Dhatangu
3. Dorothy Djukulul
4. David Malangi
5. Judy Watson

Gifts

1 Banduk Marika work donated
4 Tiwi Tribe wooden sculptures donated by Professor Harry Messell

1991
No Aboriginal art acquisitions were made to due to a restriction of funds

Figure 54. AGNSW Acquisition Data 1992
Department run by the curator of Sculpture and Decorative Arts (in conjunction with part time Aboriginal art advisor, Djon Mundine)

Purchases	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	1	7	1	0	1
			Mervyn Bishop		
Gifts	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	3	3	0	0	0

Artists Collected (Purchases):

1. Mervyn Bishop (NSW) (7 works)

Gifts

1 Willie Gudipi
2 Unknown Milingimbi Artist
3 Attrib. Birridji
Donated by Margaret Tuckson

Figure 55. AGNSW Acquisition Data 1993
Daphne Wallace (Curator)

Purchases	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	13	13	1	1	0
			Bronwyn Bancoft		

Artists Collected (Purchases):

1. **Bronwyn Bancroft (NSW)**
2. Robert Cole
3. Michael Jakamara Nelson
4. Emily Kame Kngwarreye
5. Trevor Nickolls
6. Janyka (Ivy Dixon)
7. Jukuja (Dolly Snell)
8. Nada Rawlins
9. Wakartu (Cory Surprise)
10. Wankurya (Peanut Ford))
11. Pajingka (Mona Smiler)
12. Judy Watson
13. Ginger Riley Munduwalawala

Figure 56. AGNSW Acquisition Data 1994
Daphne Wallace (Curator)

Purchases	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	19	23	3	0	3
			Richard Bell Michael Riley Harry Wedge		
Gifts	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	1	1	0	0	0

Artists Collected (Purchases): **1. Richard Bell (NSW) – 2 works** **2. Michael Riley (NSW) – 3 works** **3. Harry Wedge (NSW)** 4. Trevor Nickolls 5. Lin Onus 6. Gordon Bennett 7. Brenda Croft – 2 works 8. Mary Kunji 9. Molly Yawauliminy	10. Destiny Deacon 11. Willie Gudipi 12. Judy Watson 13. Ellen Jose 14. Katy Kemarre 15. Ada Petyarre 16. Mary Mclean 17. Dini Tjampitjinpa 18. Ronnie Tjampitjinpa 19. Willy Tjungurrayi
Gifts 1. England Bangala (Donated by Dr Peter Elliott)	

Figure 57. AGNSW Acquisition Data 1995
Daphne Wallace (Curator)

Purchases	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	32 + various artists, NT (not named)	57	5	2	3
			Mervyn Bishop Milton Budge Robert Campbell Jnr Rea Elaine Russell		
Gifts	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	21	53	1	0	0
			Unknown La Perouse Artist (No gender specified)		

Artists Collected (Purchases): 1. Djarrdi Ashley 2. Lindsay Bird 3. **Mervyn Bishop (NSW) – 1 work** 4. **Milton Budge (NSW) – 3 works** 5. Datjin Burrarrwanga 6. Matjiwi Burrarwanga – 2 works 7. Robert Campbell Jnr – 2 works 8. Brenda Croft 9. Micky Dorrng 10. Djarkminy Gurruwiwi 11. John Johnson – 2 works 12. Tiger Jupurrula 13. Audrey Kngwarreye and Lucky Kngwarreye 14. Rita Kunintji 15. Jeannie Lewis	16. Deaf Tommy Mungatopi 17. Guy Munkara 18. Peggy Napaltjarri 19. Marlee Napurrula 20. Mitjili Naparrula – 4 works **21. Rea (NSW) – 12 works** **22. Elaine Russell (NSW) – 2 works** 23. Thancoupie – 2 works 24. Rover Thomas – 4 works 25. Freddy Timms 26. Long Tom Tjapanangka 27. Brandy Tjungurrayi 28. Sandy Tjupurrula 29. Maggie Napangardi Watson – 2 works 30. Various Artists, NT 31. Lena Yarinkura – 2 works
Gifts	13. Donald Grey

1. Ian Gilbert – 11 works 2. Darcey Hunter – 6 works 3. Mathew Gilbert – 10 works 4. Joseph Wandi 5. Wilrige – 2 works 6. Djimba Kuukuu 7. Martin Badal 8. Jimmy Barli 9. John Benette 10. John Dodo 11. John Edgar 12. Judson Grant	14. John Patrick Kelantumama – 2 works 15. Mandijalu 16. J.T. Roe 17. Thancoupie – 2 works 18. Unknown, WA 19. Andy Yandoga 20. Unknown Artist – 4 works **21. Unknown La Perouse Artist (NSW)**

Figure 58. AGNSW Acquisition Data 1996
Daphne Wallace (Curator)

Purchases	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	11	14	1	1	0
			Bronwyn Bancroft (2 works)		
Gifts	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	12	13	0	0	0

Artists Collected (Purchases): 1. Ian Abdulla **2. Bronwyn Bancroft (NSW) – 2 works** 3. Kitty Kantilla – 3 works 4. Dhuwarrwarr 5. Mungurrapin Maymuru	6. Naminapu Maymuru 7. Sally Morgan 8. Gloria Petyarre 9. Clifford Tjapaltjarra 10. Wolpa Wanambi 11. Dhukal Wirrpanda Galuma Maymura
Gifts 1. Darby Jampijinpa Ross and Jimija Yungarrayi – collaborative work 2. Maxie Tjampitjinpa 3. Tim Leura Tjapaltjarri 4. Warlmpirrnga Tjapaltjarri 5. Tim Payungka Tjapangati – 2 works	6. Charlie Tarawa Tungarrayi 7. Dick Pantimus Tjupurrula 8. Gideon Tjupurrula 9. Johnny Warangkula Tjupurrula 10. Unknown Artist – 2 works 11. Karen Casey

Figure 59. AGNSW Acquisition Data 1997
Ken Watson (curator)

Purchases	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	38	48	2	1	1
			Marg Adams Brook Andrew		
Gifts	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	78	86	1	1	0
			Donna Brown		

Artists Collected (Purchases):

1. **Marg Adams (NSW)**
2. **Brook Andrew (NSW)**
3. Samuel Claremont – 3 works
4. Arnulf Ebatarinja
5. Silas Hobson
6. Mawalan 2nd Marika
7. Albert Namatjira – 3 works
8. Keith Namatjira
9. Maurice Namatjira
10. Inyuwa Nampitjinpa
11. Josephine Nangala – 2 works
12. Nowee Nangala
13. Tatali Nangala – 2 works
14. Parara Napaltjarii
15. Takariya Napaltjarri
16. Tjunkia Wukula Napaltjarri – 2 works
17. Wintjia Napaltjarri
18. Makinta Napanangka
19. Miriam Napanangka
20. Walangkura Napnangka
21. Pansy Napangardi
22. Nanyuma Napngati
23. Claude Pannka
24. Nelson Pannka
25. Otto Pareroultka
26. Norman Ratara
27. Ken Thaiday
28. Billy Stockman – 2 works
29. Tim Payungka Tjapangati
30. Charlie Tarawa Tjungarrayi – 2 works
31. Johnny Warangkula Tjupurrula
32. Roland Uburtja
33. Unknown Aritst
34. Unknown Artist
35. Unknown Artist
36. Unknown Artist
37. Unknown Artist
38. Nawurapu Wunungmarra

Gifts 1. Utopia Suite of 70 Artists (70 works) Donated by Helen Eager and Christopher Hodges 2. Nanjwarra 3. Clifford Possum Tjapaltjarra – 2 works 4. Nandgiowang Amagula – 2 works	5. Dhurryurrngu 6. Unknown Artist 7. Unknown Artist **8. Donna Brown (NSW) – 3 works** 9. Yirawala MBE – 5 works

Acquisition Data AGNSW 2008 - 2017

Figure 60. AGNSW Acquisition Data 2008
Senior Curator, Hetti Perkins
Curator, Aboriginal and Torres Strait Islander Art, Cara Pinchbeck
Coordinator, Aboriginal Programs, Jonathan Jones

Purchases	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	15	28	3 (20% of Artists collected)	1	2
			Michael Riley (film *I don't wanna be a bludger* in collaboration with Destiny Deacon), **Brook Andrew (listed under Contemporary and Modern Art)** **Lorraine Connelly-Northey (4 woven string bags)**		
Gifts	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	10 (+ 5 unknown artists)	19	0	0	0

Artists Collected (Purchases):

2. Tony Albert
3. England Banggala
4. Kresna Cameron (3 photographic works)
5. **Lorraine Connelly-Northey (NSW)**
6. **Michael Riley (NSW)**
7. Destiny Deacon
8. Jack Maranbuma
9. Doreen Reid Nakamarra
10. Eubena Nampitjin
11. Makinti Napanangka
12. Marie Orsto
13. Paddy Japaljarri Sims
14. Christian Bumbarra Thompson
15. Wingu Tingima
16. **Brook Andrew (listed under Contemporary and Modern Art) NSW**

Gifts 1. Casey Kemarre 2. Queenie Kemarre 3. Janice Kngwarreye 4. Lucky Kngwarrete 5. Ruby Kngwarreye 6. Mary Morton Kemarre 7. Billy Morton Petyarre 8. Louie Pwerle	9. Wally Pwerle 10. Unknown 11. Unknown 12. Unknown 13. Unknown 14. Unknown 15. Unknown

Figure 61. AGNSW Acquisition Data 2009
Senior Curator, Hetti Perkins
Curator, Aboriginal and Torres Strait Islander Art, Cara Pinchbeck

Purchases	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	18 (+ 1 unknown)	66 (+ 2 works by Tracey Moffatt listed under Photography)	2 **Mervyn Bishop (15 photographs)** **Peter McKenzie (18 photographs)**	0	2
Gifts	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	3 + 1 unknown	5	**1 (Genevieve Grieves)**	1	0

Artists Collected (Purchases): 1. Jakayu Biljabu **2. Mervyn Bishop (NSW)** 3. Julie Gough 4. Malaluba Gumana 5. Niningka Lewis **6. Peter Yanada McKenzie (NSW)** 7. Milyika Paddy 8. Anatjari Tjakamarra 9. Joseph Zimran Tjangala	10. Timmy Payungka Tjapangati 11. Yarta Tjanpangati 12. Harry Tjutjana 13. Unknown 14. Puntjina Monica Watson 15. Mulkun Wirrpanda 16. Djirrirra Wununmarra 17. Nyayati Stanley Young 18. Nyapanyapa Yunupingu
Gifts 1. Tony Albert Donated by Artist **2. Genevieve Grieves (NSW) Donated by Artist** 3. Martin Tjampitjinpa Donated by Papunya Tula Artists **4.** Unknown, Donated by Margaret Tuckson	

Figure 62. AGNSW Acquisition Data 2010
Senior Curator, Hetti Perkins
Curator, Aboriginal and Torres Strait Islander Art, Cara Pinchbeck

Purchases	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	10 (Tracey Moffatt listed under Photography)	29 (6 works by Tracey Moffatt listed under photography)	0	0	0
Gifts	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	1	1	**1 (Michael Riley "Untitled" (Feather) *Cloud* series) Donated by Ace Bourke**	0	1

Artists Collected (Purchases) 1. Destiny Deacon 2. Shaun Edwards 3. Mavis Ganambarr 4. Angelina George 5. Lenie Namatjira	6. Ivy Pareroultja 7. Kutuwulumi Purawarrumpatu 8. Wingu Tingima 9. Barrupu Yunupingu 10. Tracey Moffatt (listed under photography)
Gifts **1. Michael Riley, Donated by Ace Bourke (NSW)**	

Figure 63. AGNSW Acquisition Data 2011
Senior Curator, Hetti Perkins
Curators, Aboriginal and Torres Strait Islander Art, Cara Pinchbeck and Jonathan Jones

Purchases	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	18 (Tracey Moffatt listed under contemporary art)	25 (Vernon Ah Khee listed under contemporary art and Aboriginal art)	**1 Richard Bell**	0	1
Gifts	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	21	38	**3 (1 unknown La Perouse Artist, Esme Timbery (2 works), Lola Ryan – 3 works)**	**2**	0

Artists collected (purchases): 1. Vernon Ah Kee **2. Richard Bell (NSW)** 3. Charlene Carrington 4. Timothy Cook 5. Mirdidingkingathi Juwamda Sally Gabori 6. Mabel Juli 7. Tristam Malbunka 8. Dickie Minyintiri 9. Patrick Mung Mung	10. Peter Newry 11. Tiger Palpatja 12. Ivy Pareroultja 13. Rusty Peters 14. Mary Thomas 15. Phyllis Thomas 16. Alison Walbungara 17. Gulumbu Yunupingu 18. Tracey Moffatt
Gifts 1. **Unknown (La Perouse, NSW)** 2. **Esme Timbery (NSW)** 3. **Lola Ryan (NSW)13** 4. Robert Ambrose Cole	12. Gloria Tamerre Petyarre 13. Conrad Tipungwuti 14. Charlie Ward Tjakamarra 15. Boxer Tjampitjin 16. Billy Stockman Tjapaltjarri

5. George Milpurrurru 6. Eubena Nampitjin 7. Tatali Nangala 8. Lucy Yukenbarri Napanangka 9. Makinti Napanangka 10. Josephine Napurrula 11. Emily Kame Kngwarreye	17. Attrib. John Mosquito Tjapangarti 18. Attrib. Taracarijimo Freda Warlapinni

Figure 64. AGNSW Acquisition Data 2012
Senior Curator, Hetti Perkins
Curators, Aboriginal and Torres Strait Islander Art, Cara Pinchbeck and Jonathan Jones

Purchases	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	30	49	0	0	0
Gifts	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	1 (Jonathan Jones listed under Modern and Contemporary Art)	**2 installations by Jonathan Jones**	1	0	1

Artists Collected (purchases) 1. Daniel Boyd 2. Hector Burton 3. Wawariya Burton 4. Tjampawa Katie Kawiny 5. Ngupulya Pumani 6. Ray James Tjangala 7. Joseph Jurra Tjapaltjarri 8. Harry Tjutjana 9. Doreen Reid Nakamarra 10. Kawayi Nampitjinpa 11. Yinarupa Nangala 12. Eileen Napaltjarri 13. Payu Napaltjarri 14. Wintjiya Napaltjarri 15. Yakari Napaltjarri	16. Walangkura Napanangka 17. Fiorrie Napangati 18. Yukultji Napangati 19. Ningura Napurrula 20. Naata Nungurrayi 21. Nancy Nungurrayi 22. Atrick Olodoodi Tjungurrayi 23. Jeremiah Tjakamarra 24. Ronnie Tjampitjinpa 25. Joseph Jurra Tjapaltjarri 26. Raymond Tjapaltjarri 27. Warlimpirrnga Tjapaltjarri 28. Nyilyari Tjapangati 29. Matthew Tjupurrula 30. Djirrirra Wunungmurra
Gifts **1. Jonathan Jones, Anonymous Gift donated through the Australian Government's Cultural Gifts Program**	

Figure 65. AGNSW Acquisition Data 2013
Curator, Aboriginal and Torres Strait Islander Art, Cara Pinchbeck

Purchases	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	19	36	**2 (Roy Kennedy; 7 prints and Julie Freeman; 4 prints)**	1	1
Gifts	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	3	7	**1 (Cheryl Davison; 1 work)**	1	0

Artists Collected (Purchases) 1. Jean Baptiste Apuatimi 2. Conley Ebatarinja **3. Julie Freeman** **4. Roy Kennedy** 5. Nongirmga Marawili 6. Naminapu Maymuru-White 7. Dickie Minyintiri 8. Marmyula Mununggurr 9. Lenie Namatjira 10. Gloria Pannka	11. Ivy Pareroultja 12. Milatjari Pumani 13. Constance Robinja 14. Vanessa Splinter 15. Cornelia Tipuamantumirri 16. Alison Walbungara 17. Vicki West 18. Barrupu Yunupingu 19. Nyapanyapa Yunupingu
Gifts **1. Cheryl Davison (NSW)** 2. Daniel Boyd 3. Yvonne 4. Yvonne Koolmatrie	

Figure 66. AGNSW Acquisition Data 2014
Curator, Aboriginal and Torres Strait Islander Art, Cara Pinchbeck

Purchases	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	26	32	0	0	0
Gifts	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	10	11	2 (Brook Andrew, Jonathan Jones)	0	2

Artists Collected: 1. Jude Rae 2. Mick Daypurryun 3. Tom Djawa 4. Mirdidingkingathi Juwarnda Sally Gabori 5. Beryl Jimmy 6. Imitjala Pollard 7. Anne Dixon 8. Bronwyn Jimmy 9. Ray Ken 10. Jacki Kurltjunyintja Giles Tjapaltjarri 11. Yvonne Koolmatrie 12. Nongirrnga Marawili 13. Galuma Maymuru 14. Jimmy Midjawmidjaw 15. Sidney Moody	16. Eubena Nampitjin 17. Mavis Ngallametta 18. Judy Greenie Ngwarai 19. Rosie Ngwarai 20. Elizabeth Nyumi 21. Ivy Pareroultja 22. Betty Pumani 23. Ngupulya Pumani 24. Kathy Ramsey 25. Fred Ward Tjungurrayi 26. Garawan Wanambi
Gifts **1. Brook Andrew** 2. Emily Kame Kngwarreye 3. Gordon Hookey 4. Pirrmangka Napanangka 5. Walangkura Napanangka	6. Josephine Napurrula 7. Freddie Timms 8. George Tjungurrayi 9. Wolpa Wanambi 10. **Jonathan Jones (listed under Modern and contemporary)**

Figure 67. AGNSW Acquisition Data 2015
Curator, Aboriginal and Torres Strait Islander Art, Cara Pinchbeck

Purchases	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	17	18	**2 (Richard Bell, Reko Rennie)**	0	2
Gifts	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	7	7	**1 (HJ Wedge)**	0	1

Artists collected (purchases) 1. Vernon Ah Kee 2. Tony Albert 3. Alair Pambegan 4. **Richard Bell** (in collaboration with Emory Douglas, USA) 5. John Bulunbulun 6. Nyunmiti Burton 7. Sonia Kurarra 8. Nonggirringa Marawili 9. Samuel Namunjdja 10. Yukultji Napangati	**11. Reko Rennie** 12. Keith Stevens 13. Tjampawa Stevens 14. Christian Bumbarra Thompson 15. Cornelia Tipuamantumirri 16. Ronnie Tjampitjinpa 17. Nyapanyapa Yunupingu
Artists collected (Gifts) 1. Long Jack Phillipus Tjakamarra 2. Kaapa Tjampitjinpa 3. Ian Abdulla 4. Robert Ambrose Cole 5. Mavis Ngallametta **6. HJ Wedge (NSW)**	7. Joshua Ebatarinja

Figure 68. AGNSW Acquisition Data 2016
Curator, Aboriginal and Torres Strait Islander Art, Cara Pinchbeck

Purchases	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	33	42	**2 (Roy Kennedy, Brook Andrew)**	0	2
Gifts	No. of Aboriginal Artists Collected	No. of Artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	10	13	0	0	0

Artists collected (Purchases)

1. Hector Burton
2. Brenda L Croft
3. Marion Gaemers (collaborative work)
4. Florence Gutchen (collaborative work)
5. Racy Oui-Pitt (collaborative work)
6. Ellarose Savage (collaborative work)
7. Fred Grant
8. Lamangirra Gumana
9. Malaluba Gumana
10. **Roy Kennedy (NSW)**
11. Rhonda Sharpe
12. Spinifex Arts Project – Mens Collaborative
13. Glen Mackie
14. Djamabawa Marawili
15. Nonggirrnga Marawili
16. Barayuwa Mununggurr
17. Marrnyula Mununggurr
18. Kevin Namatjira
19. Lenie Namatjira
20. Daniel O'Shane
21. Patju Presley
22. Angelina Pwerle
23. Marlene Rubuntja
24. Bobby West Tjupurrula
25. Matatia Warrior (collaborative work)
26. Warren Brim (collaborative work)
27. Ethel Sambo (collaborative work)
28. Garawan Wanambi
29. Ben Galmidle Ward
30. Judy Watson
31. Carlene West
32. Daniel Boyd (listed under Modern and Contemporary)
33. **Brook Andrew (listed under photography)**

Gifts

1. Miniyawany Yuupingu
2. Jimmy Angunguna
3. Queenie Kemarre
4. Lucky Kngwarreye
5. Ruby Kngwarreye
6. Phyllis Thomas
7. George Tjungurrayi
8. Unknown
9. Tom Djawa
10. Yirawala

Figure 69. AGNSW Acquisition Data 2017
Curator, Aboriginal and Torres Strait Islander Art, Cara Pinchbeck

Purchases	No. of Aboriginal Artists Collected	No. of artworks	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	18	20	**1 (Reko Rennie)**	0	1
Gifts	No. of Aboriginal Artists Collected		No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	7	14	**1 (Brook Andrew)**	0	1

Artists Collected (Purchases) 1. Raymond Bulambula 2. Joe Dhamanydji 3. George Dhangi 4. Gunybi Ganambarr 5. Witjiti George 6. Tjungkara Ken (Ken Family collaborative) 7. Yaritji Young (Ken Family collaborative) 8. Maringka Tunkin (Ken Family collaborative) 9. Freda Brady (Ken Family collaborative) 10. Sandra Ken (Ken Family collaborative) 11. Sonia Kurarra	12. Nonggirmga Marawili 13. Daniel O'Shane **14. Reko Rennie (NSW)** 15. Yhonnie Scarce 16. Tiger Yaltangki 17. Yaritji Young 18. Nyapanyapa Yunupingu
Gifts 1. Vernon Ah Kee **2. Brook Andrew (NSW)** 3. Susan Balbunga 4. Angelina Pwerle 5. Sonia Kurarra 6. Christian Bumbarra Thompson 7. Judy Watson	

Figure 70. 2015-16 Acquisition Data (NGA, NGV and MAGNT)

2015-16 Acquisitions	**No. of Aboriginal Artists Collected**	**No. of NSW Artists collected**	**No. of NSW women artists collected**	**No. of NSW Men Artists**
National Gallery of Australia	42	6	2	4
			Karla Dickens (Wiradjuri) 2 sculptures	**Reko Rennie (Kamilaroi)**
			Nicole Foreshaw (Wiradjuri)	**Brook Andrew (Wiradjuri)**
				Archie Moore (Kamilaroi) 2 works
				Jason Wing (Biripi)
National Gallery Victoria	No. of Aboriginal Artists Collected	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	26	0	0	0
	No. of VIC Artists Collected			
	1			
Museum and Art Gallery Northern Territory	No. of Aboriginal Artists Collected	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	8	0	0	0
	WA 2			
	VIC 1			
	NT 5 (62.5%)			

Figure 71. 2016-2017 Acquisition Data (NGA, NGV and MAGNT)

2016-17 Acquisitions	No. of Aboriginal Artists Collected	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
National Gallery of Australia				
	10	0	0	0
National Gallery Victoria	No. of Aboriginal Artists Collected	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	45	2	0	2
				Shaun Miller (Kamilaroi)
				Jaye Early (Darug)
Museum and Art Gallery NT	No. of Aboriginal Artists Collected	No. of NSW Artists collected	No. of NSW women artists collected	No. of NSW Men Artists
	16	0	0	0
	WA 2			
	QLD 2			
	NT 10 (59%)			
	SA 3			

Figure 72. Percentage of NSW Aboriginal women artists purchased and % of NSW Aboriginal women artists gifted between 1985 and 1997.

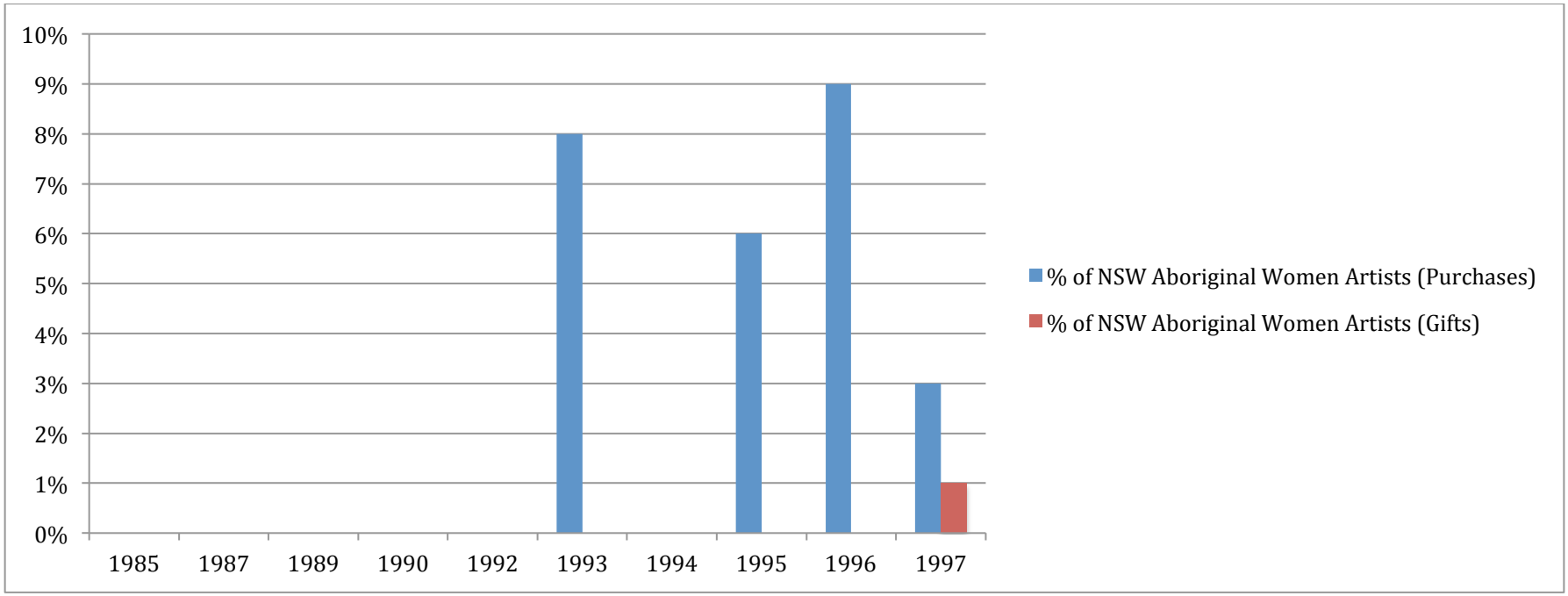


Figure 73. Percentage of NSW Aboriginal women artists purchased and % of NSW Aboriginal women artists gifted between 2008 and 2007

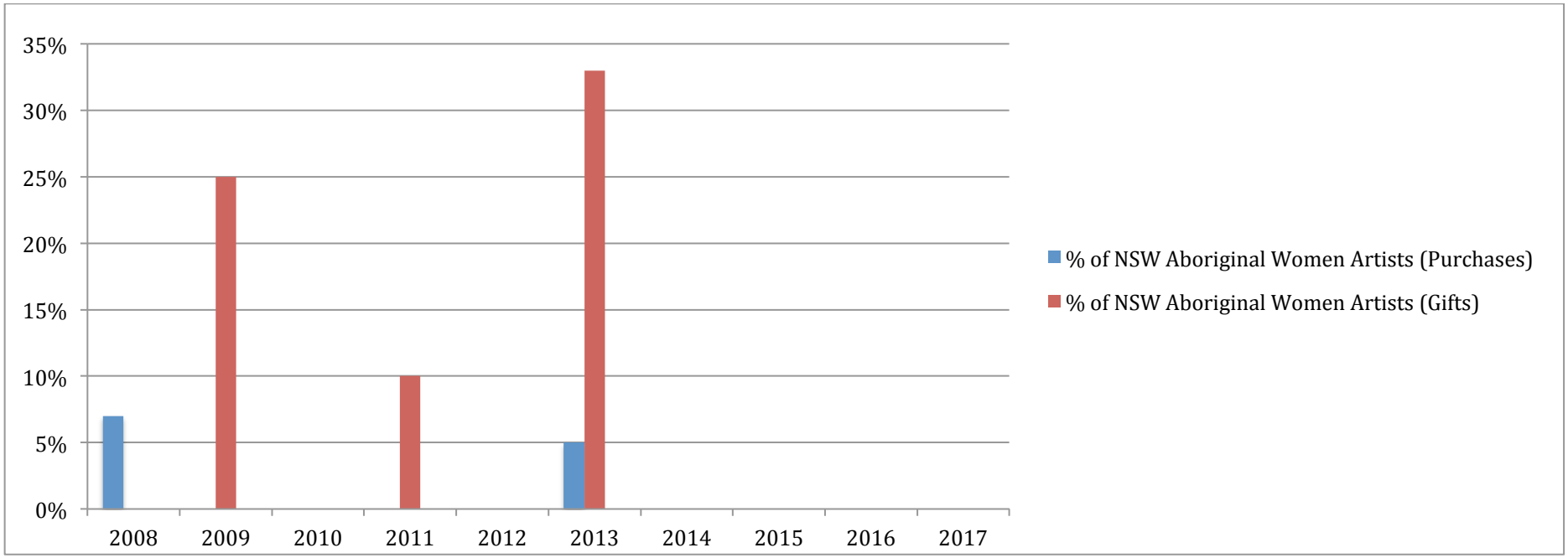


Figure 74. Percentage of Artworks by NSW Aboriginal women Artists purchased and percentage of artworks by NSW Aboriginal women Artists gifted between 1985 and 1997

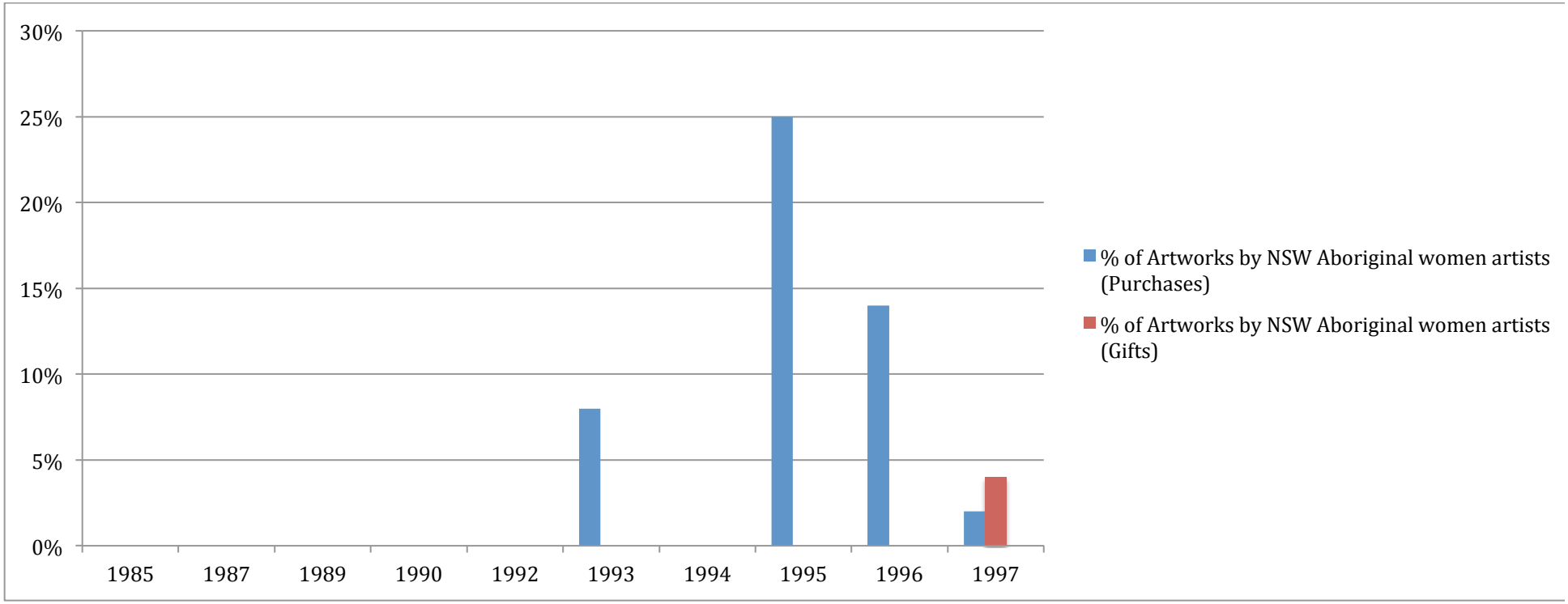
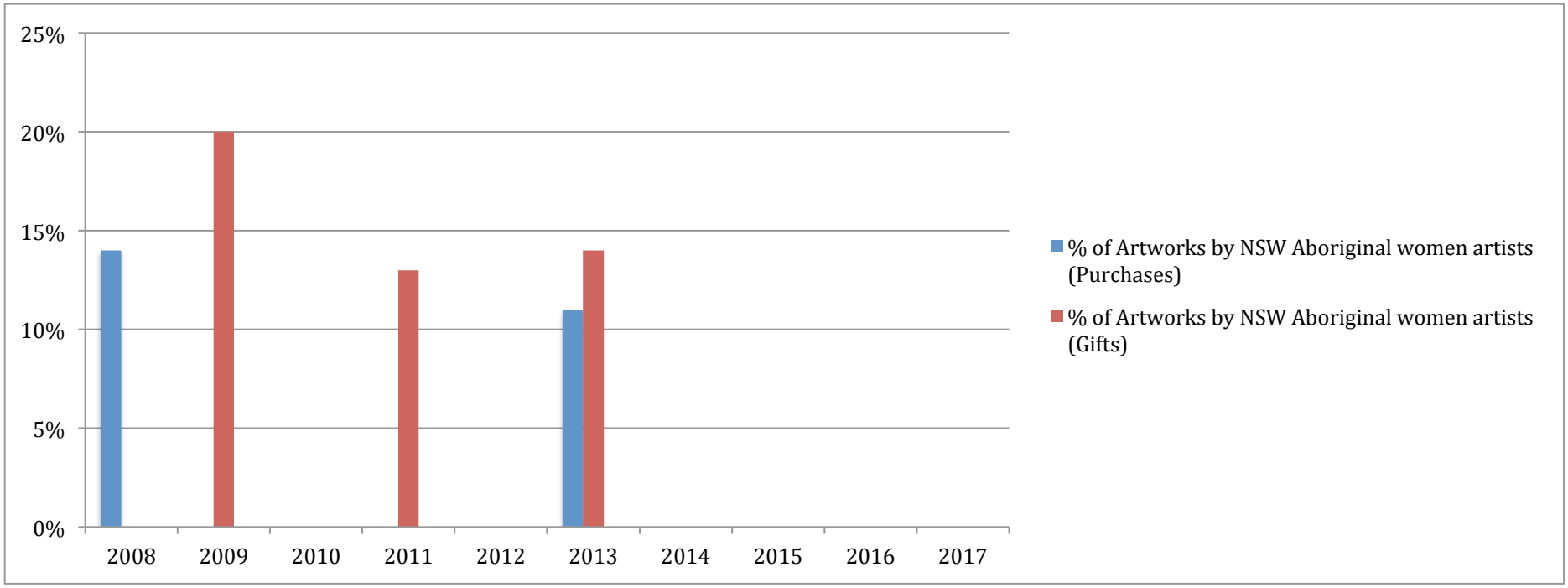


Figure 75. Percentage of Artworks by NSW Aboriginal women artists purchased and percentage of artworks by NSW Aboriginal women artists gifted between 2008 and 2017



CONCLUSION

In writing this conclusion I am overwhelmed by what I have accomplished and the support I have received from family, friends, colleagues and co-workers. I am in awe of anyone who contemplates undertaking a PhD and commits to completing it. I am excited to present this written part of the thesis to an external audience.

My sense of satisfaction is overwhelmed by exhaustion. What has stood out for me around the creation of the writing, the research and collating of information, is how much our Aboriginal women have achieved.

As I write this conclusion, the Australian Federal Parliament as reported by Michael Koziol in the Sydney Morning Herald, has deliberated and considered a motion from Senator Pauline Hanson, condemning so called "anti-white racism", which was backed by the Minister of Aboriginal Affairs, Nigel Scullion and twenty-three coalition senators[24]. Mathias Corman was left to explain this dire situation and flagged an administrative error. This is 2018 and we are still mired in the murky water of racism. How can this still be occurring? The answer to that is the lack of acceptance in the "unsettling" of this country, Australia. The lack of education around the richness of our cultural diversity and history and the ongoing and real lack of a treaty, to give our people the International and National credibility and dialogue that is warranted, to ensure respect is enshrined in the Government of Australia.

The title of my PhD is *The Passion, Power, Politics of Aboriginal art' and 'Does Inequality exist for NSW Aboriginal women artists?*

The thesis is divided into four chapters: The Journey, My Artistic Practice, Boomalli Aboriginal Artists Co-operative and Does Inequality exist for NSW Aboriginal women artists?' and the final chapter is based on a film I made called 'Passion, Power, Politics' with the support of an Australian Research Council grant (with Professor Rhonda Craven as CI) where I interviewed six Aboriginal women artists

[24] Michael Koziol. "Coalition blames admin error for 'regrettable' decision to support 'It's OK to be white' motion" *The Sydney Morning Herald*, 16 October 2018. Accessed 16 October 2018. https://www.smh.com.au/politics/federal/coalition-blames-admin-error-for-regrettable-decision-to-support-it-s-ok-to-be-white-motion-20181016-p509v9.html

who identified with language groups within the state based borders of New South Wales.

I have also collated acquisition data and graphs from the Art Gallery of New South Wales, our premier art institution for New South Wales, to illustrate the entire reason for this writing. Yes, inequality does exist for New South Wales women artists and it illustrates the lack of respect for us as women, for our art, for our history and for the future of our roles, as artists, as custodians and our place and our family's place in history, as survivors of the colonial onslaught.

I hope the work that I have compiled for this thesis shines a light on the inequality that exists for Aboriginal women artists from New South Wales. I anticipate that the content will ruffle a few feathers and I am satisfied with that. It is not my intention to dismiss the efforts of others. I have made a concerted effort to compile factual information from my research to assist in answering my research question, "Does Inequality exist for New South Wales Aboriginal women artists?" and I have come to the firm understanding and conclusion that it does. While completing this thesis has been onerous, the task of creating a voice, of research, of distilling memories and history into one document means at least this part of our shared history and of course, my personal history, will not be lost.

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Appendices A, B

Appendix A. Curriculum Vitae

Professional Profile of BRONWYN BANCROFT

2015 - 2018	DOCTOR OF PHILOSOPHY (PhD), The University of Sydney
2009 - 2014	DOCTORATE OF CREATIVE ARTS, University of Western Sydney (transferred to The University of Sydney in 2015)
2006	MASTER OF ARTS IN PAINTING, The University of Sydney
2003	MASTER OF STUDIO PRACTICE, The University of Sydney, Fine Arts Department
1976 – 1980	DIPLOMA VISUAL ARTS, Canberra School of Arts, ACT
1975	HSC, Tenterfield High School, NSW

Work Experience

1985 – Pres	PROPRIETOR/DESIGNER/ARTIST: Designer Aboriginals, Balmain, Sydney NSW
2007 – Pres	BOARD MEMBER: Australian Indigenous Mentoring Experience (AIME)
2014 – Pres	BOARD MEMBER: Commonwealth Bank RAP Committee
2017- Pres	COMMITTEE MEMBER: Create NSW Aboriginal Protocols
2016 - Pres	BOARD MEMBER: Arts Law
2018 - Pres	SENIOR MANAGER: Boomalli Aboriginal Artists Co-operative
2018	SPEAKER: Boomalli Ten: In Conversation, Boomalli Aboriginal Artists Co-operative, Carey Literature Festival, Melbourne, Monte Saint Angelo Biamunga Yarn Up, Aboriginal Early Childhood Conference; Rosary Primary School; Queanbeyan High School; Chapman Primary School ILLUSTRATOR: *Clever Crow* COLLABORATOR: *Mentoring: The key to a fairer world*
2017	PANELIST: Reader's Advisory Seminar, State Library of NSW AUTHOR/ILLUSTRATOR: *Shapes of Australia* WORKSHOP FACILITAROR: Ngala Nanga Mai Parent Group Program SPEAKER: Australian Writer's Week 2017, China, Vivid Ideas 2017,Burnside Public School Book Week 2017, Verge Festival, University of Sydney JUDGE: Kestin Indigenous Illustrator Award
2010 – 2017	DIRECTOR: Boomalli Aboriginal Artists Co-operative
2008 – 2017	BOARD MEMBER: Copyright Agency

2016	AUTHOR/ILLUSTRATOR: *Colours of Australia* SPEAKER: *IBBY Once upon a time*, Kambala School, Yeo Park Infants School
2015	ILLUSTRATOR: *The Eagle Inside* SPEAKER: *Being an Aboriginal Artist is not a Lifestyle Choice*, Sydney College of the Arts, Australian Society of Authors Congress 2015 JUDGE: Doodle4Google
2014	ILLUSTRATOR: *The Amazing A-Z Thing* SPEAKER: *Journey of Inspiring* Moments, The National Conference of the Children's Book Council of Australia, Canberra, Arts Law 30th Birthday Gala, Abbotsleigh Literary Festival SPEAKER/WORKSHOP: *Light the Fire*, University of New England, Armidale
2013	SPEAKER/WORKSHOP FACILITATOR: *Big Picture Workshop*, Arts Northern Rivers, Lismore GUEST OF HONOUR: *Children's Book Festival*, State Library of Victoria, Melbourne JUDGE: Fauvette Loureiro Memorial Artists' Travel Scholarship Prize, Sydney College of the Arts JUDGE: Blacktown City Art Prize, Blacktown Arts Centre, Sydney BOARD MEMBER: Australian Indigenous Design Initiative Steering Committee
2012	AUTHOR/ILLUSTRATOR: *Remembering Lionsville* (children's book) GUEST OF THE GOVERNOR GENERAL: *Diamond Jubilee Lunch with The Prince of Wales and Duchess of Cornwall*, Canberra WORKSHOP FACILITATOR: *Safe is …* (Artist in Residence for Family Planning Queensland at the Murri School, Brisbane)
2011 – 2012	BOARD MEMBER: CBeebies Australia, BBC
2011	SPEAKER: Indigenous Business Industry Seminar, Penrith; National Reconciliation Week Opening Forum, Australia National Gallery, Canberra; Gararr Exhibition Opening, Blacktown Arts Centre GUEST OF THE GOVERNOR GENERAL: *International Women's Day*, Canberra CURATOR/COORDINATOR: *Milton Budge, Anthony Flanders, and Dorsey Smith*, Boomalli Aboriginal Artists Co-operative, Sydney AUTHOR/ILLUSTRATOR: *Kangaroo and Crocodile* Children's Book ARTIST PROFILE: *Playschool*, Australian Broadcasting Commission (ABC)
2010	AUTHOR/ILLUSTRATOR: *Why I Love Australia* (children's book) CURATOR/COORDINATOR: *Art from the Heart*, Chrissie Cotter Gallery CURATOR/COORDINATOR: *Black or White, It Just Aint Right*, Boomalli Aboriginal Artists Co-operative, Sydney CURATOR/COORDINATOR: *Willurei Kirkbright and Jeffrey Samuels 2010*, Boomalli Aboriginal Artists Co-operative, Sydney COMMITTEE MEMBER: Aboriginal and Torres Strait Islander Advisory Arts Committee, City of Sydney SPEAKER: *Australian Art Industry Symposium*, Melbourne University

2009	SPEAKER: *Statewide Indigenous Visual Arts Gathering Ground,* Melbourne CURATOR/COORDINATOR: *Strength of Women*, Chrissie Cotter Gallery CHAIRPERSON: CAL Resale Royalty Advisory Panel COMMITTEE MEMBER: Aboriginal and Torres Strait Islander Advisory Arts Committee, City of Sydney PRESENTER: *Simultaneous Readathon Australian Literacy*, Concord Library, Sydney HONORARY AMBASSADOR: Foundation of Public Education NSW CURATOR: *The Strength of Women*, Wilson Street Gallery, Newtown, Sydney PRESENTER: *Come Together Strong*, A state-wide Indigenous visual artists gathering ground, Koori Heritage Trust, Melbourne
2008 – 2009	KEYNOTE SPEAKER: *Future Directions in Literacy Conference*, Sydney University
2008 – 2009	BOARD MEMBER: Indigenous Advisory Council, City of Sydney
2007 – 2009	BOARD MEMBER: Tranby Aboriginal College, Sydney
2008	WORKSHOP FACILITATOR: North Coast, Tweed Heads, Casino and Grafton in conjunction with Arts Northern Rivers WORKSHOP FACILITATOR: *Identity and Culture*, Artlinks, Western Sydney PRESENTER: *Premier State Art Conference*, Campbelltown City Arts Centre WORKSHOP FACILITATOR: Art panels working with students, Birchgrove Public School CURATOR/COORDINATOR: *Strength of Women*, Chrissie Cotter Gallery; *Family Fusion*, Circle Café; *Many Walks of Life*, Aboriginal Women's Exhibition, Wilson Street Gallery ;Chrissie Cotter Show with Tracey Duncan PRESENTER: *One Small Life*, Powerhouse Museum, Yinalung Yenu, Sydney; *Creature Features*, ABC Television, featuring Bronwyn Bancroft
2007	PRESENTER: *Ngoloo Wunu – Deadly Arts Business Gathering*, Gasworks Arts Park, Melbourne; *Blakatak Art Series*, Campbelltown City Art Gallery COORDINATOR/CURATOR: *Water Gives Life Exhibition*, Chrissie Cotter Gallery
2005 – 2007	BOARD MEMBER: Artists Advisory Board, Museum of Contemporary Art
2006	IN-SERVICE WORKSHOP FACILITATOR: *Art Links* PRESENTER: Northern Rivers ACC; *NAIDOC Week*, NSW Premier's Department ARTIST: Mural, Hugo Steel Reserve, Redfern, Sydney GUEST SPEAKER: *Protecting Your Intellectual Property*, Indigenous Home Based Business Showcase, Australian Government, Building Entrepreneurship in Small Business Program SPEAKER: *Blakatalk*, series of art programs, MCA WORKSHOP TUTOR: AIME ;Granville Boys High School; Homebush Boys High School; Fairfield High School; Euraba Paper, Boggabilla NSW ARTIST: Mural, SCEGGS Darlinghurst FACILITATOR: *Artlinks Linear Linkages*, Concept series of 8 workshops in Western Sydney (incl. Homebush Girls HS and Liverpool Girls HS) CURATOR: *Walking the Streets*, Art Festival Newtown

2005 – 2006	TUTOR: *Australian Indigenous Mentoring Experience*, University of Sydney CURATOR: Chrissie Cotter Show with Tracey Duncan
2005	Tamworth Librarians Conference, Tamworth Catholic Archdiocese
2004	SPEAKER: *Ourimbah Campus Children's Literature Festival*, University of Newcastle/TAFE/ Central Coast Campuses; *5th Conference of the Australian School Library Association (NSW)*, ASLA NSW; *TAS Development Day: Art and Design*, NSW Catholic Archdiocese; *Dialogues and Differences*, Education Conference, Sydney University; *Voices on the Coast*, Writers Festival Maroochydore, Emmanuel College and University; *Kids Night Out*, Sydney Town Hall; *Indigenous Australian Health Seminar*, Bachelor of Nursing, Faculty of Nursing, University of Sydney; *Artlinks Identity Workshops*, Granville and Birrong PRESENTER: *Turning the Tide*, Kings School Parramatta WORKSHOP PRESENTER: *Where to now? Business and Painting Development*, Koori Artists, Ballina Ace, North NSW ILLUSTRATOR: *Kids Night Out*, Sydney Writers Festival
2000 – 2004	BOARD MEMBER: Viscopy
2003 – 2004	MEMBER: Australian Council Intellectual Property Project Group WORKSHOP TUTOR: *My Art, My Business*, Grafton Regional Gallery Workshop
2003	CONTRIBUTOR: *Indigenous Arts Education*, University of Melbourne ARTIST-IN-RESIDENCE: Waverley College, Bondi SPEAKER: *Divining the Sacred and Profane*, Visual Arts Conference, New South Wales Art Gallery GUEST SPEAKER: *The Power of Cultural Evidence – Native Title Business Forum*, National Museum of Australia FACILITATOR/LECTURER: *Reflections of Identity – Art Linkages*, Department of Education. Series of 8 workshops on identity and cultural mapping INTERIM CHAIRPERSON: Boomalli Aboriginal Artists Co-operative CONVENOR: NSW Aboriginal Artists for the Protection of Art Culture and Heritage MASTER OF CEREMONIES: *Black Fellas Dreaming*, Darlinghurst
2001 – 2003	LECTURER: Koori Centre, Sydney University. Art public lectures; College of Fine Arts. Art public lectures
2002	JUDGE: *Inaugural Strathfield Eco Art Prize*, Strathfield Municipal Council Prize ILLUSTRATOR/PRESENTER: *Sydney Writers Festival*, Sydney Town Hall TUTOR: *You Don't Even Look Australian* based on painting, *You Don't Even Look Aboriginal*, Department of Education. Artlinks identity-based art workshops FACILITATOR/LECTURER: *Artist Workshop and Aboriginal Awareness and the Public Art Development of Painted Poles*, Willoughby Primary School LECTURER: *Aboriginal Art and Awareness*, Sydney University, Faculty of Nursing

2001	SPEAKER: National Indigenous Women's Issues Conference ILLUSTRATOR/PRESENTER: *Kids' Night Out*, Sydney Town Hall GUEST SPEAKER: The Word Festival, Canberra; Sydney Writers Festival; *Mothers of Federation*, Jessie Street National Library; Milperra Art Exhibition, Casula Powerhouse
2000	PRESENTER: Rockhampton/Queensland Artists Workshops
1999 – 2000	TUTOR: Urunga Public School, NAIDOC Week PROJECT MANAGER: Mum Shirl Tribute Working Group Exhibition and Catalogue
1998 – 2000	DIRECTOR: Boomalli Aboriginal Artists Co-operative
1999	TRAINER: Workshops, Woy Woy Primary School
1998	WORKSHOP FACILITATOR: Broome; Mural, Walcha Public School
1997	KEYNOTE SPEAKER: *Language, Learning, Culture Unsettling Certainties*, Darwin
1992 – 1997	BOARD MEMBER: Council of the National Gallery of Australia
1993 – 1997	CHAIRPERSON: National Indigenous Arts and Advocacy Association (NIAAA) (formerly AAMA)
1996	TUTOR: Aboriginal Artists Workshop, Lakes Entrance (Victoria) Skillshare, Graphic Design Course and Accreditation GUEST SPEAKER: Children's Book Council Conference, Brisbane CHAIRPERSON: Visual Arts and Crafts, NSW Ministry of the Arts; Indigenous Advisory Committee, NSW Ministry of the Arts JUDGE: Telstra Aboriginal Art Award, Northern Territory Art Gallery MEMBER: Arts Advisory Committee, NSW Ministry of the Arts; International Promotions Committee, Australia Council; Review Committee, Visions of Australia
1995 – 1996	CHAIRPERSON: Visual Arts and Crafts Committee; Indigenous Arts Committee; National Indigenous Arts Advocacy Association
1995	EXECUTIVE DIRECTOR: National Indigenous Arts Advocacy Association (NIAAA) MEMBER: International Promotions Assessment Committee (Australia Council)
1993 – 1995	MEMBER: Visual Arts and Crafts, NSW Ministry of the Arts
1993	PARTICIPANT: Dreamspeakers Conference, Edmonton, Alberta, Canada
1990 – 1991	TUTOR: Creative Arts Program with Yurundali Artists, Moree Plains Gallery, NSW CHAIRPERSON: Boomalli Aboriginal Artist Co-operative, Sydney NSW COORDINATOR: Dept of Fine Arts – John Power Institute Public Education Program *Aboriginal Art in Australian Society*, Sydney University, NSW

1990	TUTOR: Creative Arts Program in conjunction with Moree Art Gallery (Moree), Arrilla (Dubbo) and Arilla (Port Macquarie)
1989	LECTURER: Outreach Project, Lake Cargelligo NSW
1988 – 1989	TREASURER: Boomalli Aboriginal Artists Co-operative, Sydney NSW
1987	LECTURER: Aboriginal Spectrum – Canberra School of Art, ACT
1980 – 1987	DESIGNER (freelance)
1985	DESIGNER: Balmain Markets – original hand painted garments – Sydney NSW
1982 – 1983	RESTAURATEUR: The Palisade Restaurant, The Rocks, Sydney NSW
1980	PHOTOGRAPHIC TUTOR: Canberra School of Art, ACT
1978 – 1980	DESIGN ARTIST: Pink Panther Print, Canberra ACT
1976	LAYOUT/PASTE-UP ARTIST: Press Type, Fyshwick ACT

Awards & Presentations

2018	Notable Australian Children's Books, *Shapes of Australia*
2017	Notable Australian Children's Books, *Colours of Australia*
2016	Notable Australian Children's Books, *The Eagle Inside* NSW Premiers Award, *Respecting the Difference*, NSW Health
2015	Finalist – Hans Christian Andersen Award 2016 (Illustrator) Finalist – Gold Coast Art Prize
2013	Finalist – Diversity, 100 Women of Influence Award, Financial Review
2012	Edna Ryan Arts Award for Creative Feminism, Sydney Finalist in 2012 IYC Co-operatives Australia Leadership Awards, Port Macquarie
2011	Shortlisted for Picture Book of the Year – *Kangaroo and Crocodile*, Children's Book Council White Raven Literary Award – *Why I Love Australia*, Bologne, Italy Shortlisted for Prime Minister's Literary Award For Children's Fiction – *Why I Love Australia*, Canberra
2010	Recipient – *Discovery Indigenous Researcher's Development Grant*, Australian Association for Research in Education Dromkeen Medal for Children's Literature for Contribution to Australian Literature Shortlisted for Picture Book of the Year – *Why I Love Australia,* Children's Book Council
2008 – 2010	Yarramundi Scholarship for Doctorate of Creative Arts – University of Western Sydney
2009	Finalist – Queensland Premier's Literary Award

2008	Finalist – *Blake Prize for Religious Art*, selected for tour Notable Book List – *An Australian 123 of Animals*, Children's Book Council Notable Book List in Top 250 in the World for Children's Books – Children's Book Council for *Malu Kangaroo and ABC of Animals* published by Little Hare Biographical entry – *Crowns Publishers Inaugural Edition*, Who's Who in New South Wales
2006	Finalist – Local Government Cultural Awards, Tempe Mural, Robyn Webster Reserve Finalist – Inaugural NSW Indigenous Art Prize Finalist – Nature Hunt & Patterns of Australia for non-fiction book award Short-listed – *Patterns of Australia*, Environmental Award for Children's Literature, Wilderness Society
2005	Finalist – Inaugural NSW Indigenous Art Prize
2004	Conrad Jupiter's Art Award, Gold Coast Arts Centre (Finalist) New York Public Library, *Top 100 Children's Books with Sun Mother*
2003	Centenary Medal of Australia Telstra Art Award, Northern Territory (Finalist)
2001	Notable Australian Children's Books, *Leaving*
2000	May Gibbs Fellowship – Dromkeen Residency Melbourne
1999 – 2000	Australia Council Fellowship – Aboriginal and Torres Strait Islander Arts Board
1999	Australian Living Treasure, NSW Presentation
1997	NSW Premier's History Awards, Picture Book of the Year, short-listed – *The Whalers*
1995	NIAAA Employment Award (Chairperson)
1994	Australian Candidate, UNICEF – Ezra Jack Keats International Award for Excellence in Children's Book Illustration
1991 – 1992	Creative Artists Fellowship – Aboriginal Arts Committee, Australia Council Multicultural Award – *The Fat and Juicy Place*, Dianna Kidd
1985	Professional Development Grant – Aboriginal Arts Board, Australia Council
1984	Arts Grant – Aboriginal Arts Board

Representations and Collections

Aboriginal Torres Strait Islander Commission, ACT
Art Gallery of New South Wales
Art Gallery of Western Australia
Artbank
Australian Museum, NSW
Australian Taxation Office
Center for the Study of Political Graphics, Santa Monica California, USA
City of Sydney
Dromkeen Collection of Australian Children's Literature
Flinders University, Adelaide SA
Governor of Tokyo, His Excellency Mr Suzuki
His Highness Sheikka Jameela Bin Mohammed Al Qasimi, Ruler of Sharjah
Kelton Foundation, USA
Macquarie University Collection
Maritime Museum, Sydney NSW
Moree Plains Gallery, NSW
Myer, Ballieu (private collection)
National Gallery of Australia, ACT
National Museum of Australia, ACT
New England Regional Art Museum
New York Public Library Print Collection
Newark Museum, Newark, America
Parliament House Art Collection
Powerhouse Museum, Sydney, Australia
Prime Minister of Turkey
Queensland Art Gallery
Queensland University of Technology
Prime Ministers Department and Cabinet
Sister City Ngoya Collection
State Library of NSW
State Library of Victoria
University of Sydney, NSW
University of Technology, Broadway Campus/ Kuring-gai Campus, NSW
Völkerkunde Museum, Frankfurt Germany
Westpac, New York USA
Wollongong University, NSW

Exhibitions

2018	*Re-imagine – the world according to children's books*, Geelong Gallery *Born into Existence*, Boomalli Aboriginal Artists Co-operative (group) *For Country, For Nation*, Bundaberg Regional Art Gallery (touring exhibition, group) *For Country, For Nation,* Griffith Regional Art gallery (touring exhibition, group) *For Country, For Nation*, Melbourne Museum (touring exhibition, group) *ArtBar July 2018*, Museum of Contemporary Art, Sydney (group) *Stories and Structures*: *Aboriginal art meets the microscopic world*, University of Sydney (group)
2017	*Rivers, Mountains, Sea*, Boomalli Aboriginal Artists Co-operative (group) *Dot, dot, dot […]*, Sydney College of the Arts (group) *Contemporary Identity*, Grafton Regional Gallery *Boomalli Biennale*, Boomalli Aboriginal Artists Co-operative *The Boomalli Ten,* Boomalli Aboriginal Artists Co-operative
2016	*Boo! Aboriginal Ghost Stories and Other Scary Matter*. Tandanya. National Aboriginal Cultural Institute Inc, Adelaide (group) *Colours of Australia*, Grafton Regional Art Gallery (solo) *Works by Bronwyn Bancroft*, Boomalli Aboriginal Artists Co-operative (solo) *Plonk*, Inner West Council Pop In Space, Camperdown (group) *Makin' Tracks*, Boomalli Aboriginal Artists Co-operative (group) *For Country, For Nation*, Australian War Memorial, Canberra
2015	*Lines of Force*, Sydney College of the Arts, Rozelle, Sydney (group) *Riverstones and Ramifications*, Blacktown City Arts Centre, Blacktown, Sydney (solo show) *Evolution*, Janet Clayton Gallery, Paddington, Sydney (group) *Unity, Solid and Deadly*, Boomalli Aboriginal Artists Co-operative, Sydney *Belonging Now, Personified Landscapes*, Boomalli Aboriginal Artists Co-operative, Sydney (group) *Fine Lines*, Depot II Gallery, Waterloo (Sydney Story Factory Fundraising Exhibition) *ArtBar November 2015*, Museum of Contemporary Art, Sydney (group) *Gold Coast Art Prize*, The Arts Centre, Gold Coast (group)
2014	*Members Show*, Boomalli Aboriginal Artists Co-operative, Sydney *Our Culture, Our Compass*, Aboriginal Womens Collective, Boomalli Aboriginal Artists Co-operative, Sydney *Intertwined*, Adelaide Perry Gallery, Presbyterian Ladies' College, Sydney *Amazing Whales*, Australian National Maritime Museum, Sydney RIGHTNOW, Boomalli Aboriginal Artists Co-operative *Drawn to Word*, Grace Cossington Smith Gallery *Two Ways Together*, Boomalli Aboriginal Artists Co-operative

2013	*Big Ones Little Ones*, National Gallery of Brunei, Brunei (group) *Members Show*, Boomalli Aboriginal Artists Co-operative, Sydney *The Journey*, Aboriginal Womens Collective, Boomalli Aboriginal Artists Co-operative, Sydney *Judge a Book, Buy its Cover*, Depot II, Waterloo, Sydney Story Factory
2012	*Passion Power Politics: A 30 Year Major Retrospective of Bronwyn Bancroft*, Carriageworks, Sydney *Remembering*, Janet Clayton Gallery, Sydney *Boomalli at the 18th JAALA International Art Exhibition*, Tokyo Metropolitan Art Museum, Japan (group) *Ripple Effect: Boomalli Founding Members Exhibition*, Boomalli Aboriginal Artists Co-operative, Sydney *Aboriginal Women's Show*, Boomalli Aboriginal Artists Co-operative, Sydney *Boomalli at Art Atrium*, Art Atrium, Sydney (group) *From Paper*, Janet Clayton Gallery at Beijing Art Space, China (group)
2011	*Lo Spirito Dell' Arte Aborigena (Dreamtime) travelling exhibition*, Man Museum, Nuoro, Padua and Florence, Italy
2010	*Art from the Heart*, Chrissie Cotter Gallery (Aboriginal women's group) *Time*, Wilson Street Gallery, Sydney (solo) *Black or White, It Just Aint Right*, Boomalli Aboriginal Artists Co-operative, Sydney (group) *A Show of Strength*, Boomalli Aboriginal Artists Co-operative, Sydney (group)
2009	*Strength of Women*, Chrissie Cotter Gallery (Aboriginal women's group) *Coming Together Aboriginal Art Exhibition,* St Scholastica's College *Grafton Regional Gallery Post Card Show,* Grafton Regional Gallery *Artist of the Month*, Concord City Library, Sydney
2008	*Annual Picture Book Illustration Exhibition*, Customs House Gallery, Warrnambool, Victoria (group) *A Women's World*, Vivien Anderson Gallery (solo) *Strength of Women*, Chrissie Cotter Gallery (Aboriginal women's group) *Black and White*, Wilson Street Gallery, Sydney (group) *Confidential Business*, Casula Powerhouse, Sydney (invited artists) *Premier State Exhibition*, Campbelltown City Art Gallery (invited artists) *Women's Show*, Vivien Anderson Gallery, Melbourne (group) *What the Trees Have Seen*, Wilson Street Gallery, Sydney (solo) *Family Fusion*, Circle Café, Sydney (Aboriginal women's group) *Yinalung Yenu*, Powerhouse Museum, Sydney (selected artists group) *Founding Members*, Boomalli Aboriginal Arts Co-operative (group) *Together*, Contemporary Arab Art Museum, Al Shunaihiyeen Area, Sharjah (group) *Windows on Pain*, Exhibition Sydney, ANZ Building *Many Walks of Life*, Wilson St Gallery, Sydney (group)

2007	*Honouring Life*, with Sally Morgan, Hogarth Gallery, Sydney *Donation of Artwork*, Bella dinner, Museum of Contemporary Art, Sydney *Many Walks of Life*, Chrissie Cotter Gallery, Sydney (group) *Members Exhibition*, Boomalli Aboriginal Artists Co-operative *Paper 2007,* Wilson Street Gallery, Sydney *Australian Art Festival,* Academy of the Spherical Arts, Toronto Canada *Deadly Ark Business Gathering*, book illustrations, Melbourne, with Ngoloo Wunu *An Australian Menagerie, Animals in Australian Children's Books* – International Book Fair, Beijing, Taipei, Taiwan, China *The Women's Show*, Vivien Anderson Gallery, Melbourne
2006	*Lineage Linkages* – Vivien Anderson Gallery (solo) *Six Contemporary Australian Artists*, Galerie Zuiger, Santa Fe, USA *Picnic in the Outback*, book illustrations, Lovett Gallery, Newcastle Regional Library *Our Land, Our* Country – Chrissie Cotter Gallery, Sydney *Mid-year degree exhibition*, Sydney College of the Arts, Sydney University *Master of Arts degree exhibition*, Sydney College of the Arts, Sydney University *Members Show*, Boomalli Aboriginal Artists Co-operative
2005	*Mystical Conversations*, Koori Heritage Trust, Melbourne (solo) *Nelson Mandela Collaborative Exhibition*, World Economic Summit *Children's Book Illustrations* presented by Books Illustrated, Long Gallery, Hobart *The Women's Show*, Vivien Anderson Gallery, Melbourne *Through My Eyes*, children's book illustrations, Retrospective, Newcastle City Library, Lovett Gallery *Group of Eleven Artists*, Waverley Library, NAIDOC, Sydney *Water Gives Life*, Chrissie Cotter Gallery, Sydney
2004	*Memory Matrix*, Vivien Anderson Gallery Melbourne (solo) *Inaugural NSW Indigenous Art Exhibition*, Parliament House *Speak Up, You Fellas*, Dubbo Regional Gallery *Summer Salon*, Vivien Anderson Gallery Melbourne *Father Riley's Kids Off The Street*, Golden Slipper Racing Carnival *Members Exhibition*, Boomalli Aboriginal Artists Co-operative Sydney *Big Ones, Little Ones*, Boomalli Aboriginal Artists Co-operative *Corroborate* NAIDOC, Tweed River Regional Gallery *Children's Book Illustrators*, Writers Festival Sydney *Women's Exhibition*, Vivien Anderson Gallery Melbourne *Still Mighty Multi-Media Art*, Global Gallery Sydney *Our Place: Indigenous Australia Now*, Benaki Museum, Athens, Greece

2003	*My DNA*, BBA Gallery, Chippendale (solo) Solo Exhibition, Teneleven Gallery, Melbourne *Lightning Strikes* fundraising exhibition, Boomalli Aboriginal Artists Co-operative *Urban Myth* members' exhibition, Boomalli Aboriginal Artists Co-operative Women's Exhibition, Vivien Anderson Gallery *Telstra Art Award* finalist, Darwin Exhibition *All Us Now*, Gallery Amichi, Sydney *Jenes for Genes 10 Year Retrospective Exhibition*, Arthouse Hotel, Sydney *Ned Kelly Framed*, SH Erwin Gallery, Sydney *Fresco* group exhibition, Artelido Gallery, Newcastle *A Silver Lining and a New Beginning*, Ivan Dougherty Gallery, Sydney *Oceans of Stories: The Whalers*, book illustrations, Australian National Maritime Museum
2002	*Animals in Wonderland* (book illustration), University of Technology, Sydney *The Good, the Bad and the Mighty*, Tap Gallery Darlinghurst, Sydney *NERAM Fifty/50 Pleasureland*, Armidale NSW *Melbourne Art Fair*, Royal Exhibition Building, Melbourne *Native Title Business Contemporary Indigenous Art*, Regional Galleries of Queensland & touring Australia *A Material Thing*, fabric and textile exhibition, Boomalli Aboriginal Artists Co-operative
2001	*Black to Black, Back to Back* with Euphemia Bostock, Boomalli Aboriginal Artists Co-operative, Sydney *Inner Voices* with Guest Daphne Wallace, BBA Gallery, Sydney (Solo) *As Told in Your Dreams: An Intriguing Journey*, McClelland Gallery, Vic & touring Dromkeen *Message Sticks*, Boomalli Aboriginal Artists Co-operative, Opera House Sydney *True*, Boomalli Aboriginal Artists Co-operative, Opera House, Sydney *Our Heritage, Our Future*, Boroondara Literature Festival Pittwater Public Art – Guringai Festival

2000	*Comfort Zone*, Sydney International Biennale 2000, Boomalli Aboriginal Artists Co-op *Women's Show* – Tap Gallery, Sydney *Bayagul*, Powerhouse Museum, Contemporary Indigenous Gallery *Art of Place*, Heritage Art Award, Canberra *Richness in Diversity*, South East Asia – Dept of Foreign Affairs and Trade *Selected Works* – Australian Museum, Sydney (Solo) *Common Ground*, University of Technology, Sydney *Dreamtime to the New Millennium*, Penrith Regional Gallery and Macquarie University *Djurumin*, International Women's Day – Boomalli Aboriginal Artists Co-operative *3D Comfort Zone,* Boomalli Aboriginal Artists Co-operative *That's Not Aboriginal Art!* Members Exhibition, Boomalli Aboriginal Artists Co-op, Sydney *Mum Shirl – Sacred Trust of Memory Exhibition*, Boomalli Aboriginal Artists Co-operative
1999	*The Great Australian Amnesia*– Coventry Gallery, Sydney (Solo) *Claiming Title: Contemporary Australian Aboriginal Art and the Land*, New State University of New York, New Paltz, USA *Bolwarra to Open the Eyes*, Museum of Sydney *Annual Members Exhibition* – Boomalli Aboriginal Artists Co-operative
1998	*My Life as a Fish*, Coventry Gallery, Sydney (Solo) *Birth Rights*, Armidale Cultural Keeping Place (Solo) *Significant Others: Creative Liaisons in Australian Art*, SH Erwin Gallery *RAKA Award*, Ian Potter Gallery, Melbourne University *White Man Can't Dance*, Annual Members Exhibition, Boomalli Group Show in conjunction with Bangarra Dance Company, The Wharf, Sydney *Raiki Wara*, Longcloth from Aboriginal Australia, Fabric Exhibition, National Gallery of Victoria *Culture Through Stories* – Dromkeen Children's Literature Centre & touring
1997	*Ngaramang Bayumi Bloodline*, Concept Design, Powerhouse Museum 1997-1999 *Traditions in Transition: The Art of Aboriginal Australia*, Tremaine Gallery, USA *Annual Australian Children's Picture Storybooks*, Customs House Gallery, Victoria *Aboriginal Artists for Amnesty International*, Hogarth Gallery, Sydney *King of the Accordion* -Touring Exhibition, NERAM *Not So Short List – Minah,* Books Illustrated, Melbourne

1996	*A Test of the Heart* (with Sally Morgan) – Hogarth Gallery, Sydney *Australia Through Her Picture Books*, Dromkeen Collection *Heaven on a String* Touring Exhibition – Robb Street Gallery Customs and Rituals – *Minah*, Dromkeen Children's Literature Centre Non-fiction Books – *The Whaler*, Dromkeen Children's Literature Centre *Through a Jarjum's Eyes*, Grafton Regional Gallery and Touring NSW *Native Titled Now*, Tandanya National Aboriginal Cultural Institute, Adelaide *Coventry Diary Show*, Coventry Gallery, Sydney, NSW Australia *Copyright: Aboriginal Art in the Age of Reproductive Technologies*, NSWAG and touring Australia
1995	*Australian Art 1940/90 from the collection of the National Gallery of Australia*, The Museum of Fine Arts, Gifu, Japan *Australia Through Her Picture Books,* Dromkeen Travelling Exhibition, Victoria *Women's Views – Art Science and the Environment*, Australian Museum, Sydney *Active Agents*, First Draft Gallery, Sydney Print Award – Fremantle, Western Australia
1994	*The Evolving Dreamtime*–Richard Kelton Foundation, touring: - Pacific Asia Museum, Pasadena, California - Pace University Gallery, Pleasantville, New York - Roland Gibson Gallery, State University of New York, Potsdam - Ben Shahn Galleries, William Paterson College, Wayne, New Jersey USA - Dalhousie Gallery, Dalhousie University, Halifax, Nova Scotia, Canada *Paintings on Paper*, Coventry Gallery, Sydney (solo) *Fifty/50*, New England Regional Art Museum, Armidale NSW *Epama epam! Everything Has Memory,* Art Gallery of Greater Victoria, Canada *Ways of Seeing,* Westpac Gallery-Victorian Arts Centre, Melbourne *Stradbroke Dreamtime,* Fremantle Children's Literature Centre, Adelaide *Diary Show,* Coventry Gallery, Sydney NSW *Family Tradition and Diversity,* National Museum of Indonesia, Jakarta *Sensual Landscapes,* Shirley Fiterman Gallery, City University of New York, USA *The Urban Aboriginal,* Australian Embassy, New York *Positive* Artists addressing AIDS, Campbelltown City Art Gallery *Urban Focus*, National Gallery of Australia, Canberra *Focus – 100th Centenary of Suffrage and Women's Vote*, Adelaide Central Gallery

1993	Jan Weiss Gallery, New York USA – *The Urban Aboriginal*, *Toi Te Ao*, Aotearoa World Celebration of Indigenous Art and History Te Taumata Gallery, Auckland, New Zealand *Recalling Times Four*, Bare Gallery, Sydney *Stradbroke Dreamtime by Oodgeroo,* Framed Gallery, Darwin – (Solo) *Future Directions*, Recent and future acquisitions to Aboriginal collections, NSW Art Gallery Conrad Jupiter Art Award Acquisition Exhibition, Gold Coast City Art Gallery Annual Exhibition of illustrations from contemporary children's books, Customs House Gallery, Victoria *Moonblood,* Artspace, Sydney *Sayin' Something*-Aboriginal Art in NSW, Boomalli Aboriginal Artist Co-operative, Sydney *Wiyana Perisfera (Periphery)*, 9th Biennale of Sydney, Performance Space, Sydney
1992	*Journey in Colour,* Craftspace Gallery, Sydney Boomalli Aboriginal Artist Co-op (Solo) Group Exhibition with Sonja Brooke and Dorothy Galaledba Palais des papes, Avignon France –Gallery 101, Melbourne VIC – NAIDOC Week '92 Exhibition of Contemporary Aboriginal Art, C.A.V. *Through a Window,* Gallery Gabrielle Pizzi, Melbourne VIC, (Solo) Cultural Exchange Exhibition with Banduk Marika, La Recoleta Cultural Centre, Buenos Aires, Argentina
1991	*End of Year Members Exhibition,* Boomalli Aboriginal Artist Co-operative, Sydney *Der 5 Markt der Völker*, Australian Aboriginality Museum für Völkerkunde, Hamburg. Germany *Australian Aboriginality,* International Galerie Raum und Kunst, Hamburg Germany *Flash Pictures by Aboriginal and Torres Strait Island Artists*, National Gallery of Australia, ACT &Touring Australia in 1993/94 *Through Women's Eyes*, Touring Exhibition, Australia – curated by ATSIC *Two Australian Artists*: Sally Morgan and Bronwyn Bancroft – Prints, Warrnambool Art Gallery, VIC *Some Aboriginal Women,* Coo-Ee Aboriginal Art Gallery, Sydney *Aboriginal Artists Speak,* Australian Museum, Sydney *Aboriginal Women's Exhibition,* Art Gallery of NSW, Sydney *Seven City Women,* Caulfield Arts Complex, VIC – curated by C.A.V. *Paintings by Sally Morgan and Bronwyn Bancroft,* Australian Girls Own Gallery, Canberra *Contemporary Urban Aboriginal Artists featuring Bronwyn Bancroft,* Coo-Ee Aboriginal Art Gallery, Sydney

1990	*Australian Fashion: The Contemporary Art,* Marimura Art Museum, Tokyo, Japan *Lineage Landscapes,* Boomalli Aboriginal Artists Co-operative, Sydney (Solo) *Recollected,* Works Gallery, University of NSW *More than Meets the Eye,* National Museum of Australia, Canberra *One Country – Two Views with Jimmy Pike,* Aboriginal Artist Gallery, Sydney *Exhibition of Fabrics,* Australian International Independent School, Sydney *Aboriginal Textile Art,* Lindsay Street Gallery, Darwin *Contemporary and Traditional Aboriginal Art,* Long Gallery, Wollongong University, NSW *Contemporary Aboriginal Art 1990 from Australia,* Third Eye Centre, Glasgow, Scotland and touring to Glynn Vivian Art Gallery & Museum, Swansea and Cornerhouse Gallery, Manchester, England *The Fabric of Australian Society,* Melbourne Meat Market Craft Centre –touring Tokyo and regional galleries of Victoria and South Australia in 1991 *Aboriginality,* Coo-Ee Aboriginal Art Gallery, Sydney
1989	*Boomalli Breaking Boundaries,* Boomalli Aboriginal Artists Co-operative, Sydney *DAA Sydney Women's Exhibition,* Centrepoint, Sydney NSW *Paintings*, Coo-Ee Aboriginal Art Gallery, Sydney (Solo) *Women's Show,* Boomalli Aboriginal Artists Co-operative, Sydney *NAIDOC Week Exhibition,* Wellington AECG, NSW *Heidelberg and Heritage,* Wilderness Society, Melbourne *Exhibition of Boomalli Artists,* Belvoir Street Theatre, Sydney NSW *Aboriginal Women,* Craft Centre Gallery, Sydney *Australian Perspecta – A Koori Perspective,* Artspace, Sydney & touring New South Wales, Victoria & South Australia regional galleries 1991 *Fabrics,* Victoria and Albert Museum, London curated by Powerhouse Museum Sydney
1988	*ANCAAA/Boomalli Exhibition,* Boomalli Aboriginal Artist Co-operative, Sydney
1987	*Boomalli Au Go Go*, Boomalli Aboriginal Artists Co-operative, Sydney *De Facto Apartheid,* Performance Space, Sydney *Aqueous Humour,* Studio 71, Canberra ACT
1980	*Graduate Diploma Exhibition,* Canberra School of Art, ACT
1979	*Diploma Exhibition,* Canberra School of Art, ACT

	Commissions
2018	Australian Embassy, Beijing Chinese New Year Campaign 2018 Illustration – School Magazine Issues 1,2,3,4,5,6,7,8,9, 10 Artwork commission "Life Pulse", Insurance Australia Group (IAG) NSW Teachers Federation Centenary Artwork "The Seed of Knowledge" and artwork reproduction in office areas Connections Project Artwork Commission, University of Sydney Public artwork – Paddington Uniting Church Windows Private artwork Commission – Building Façade Cement Rounds
2017	Illustration – *School Magazine* Issues 4,5,8,9,10 Jetstar Magazine Cover Design (April 2017) Private Commission – Toy Box
2016	Illustration – *School Magazine* Issues 1,3,6 Licensing of *Kangaroo and* Crocodile for the Paediatric Emergency Department, Canberra Hospital. Illustration – Asbestos Awareness Artwork Commission "Home", International House, University of Sydney
2015	Illustration – *School Magazine* Issues 2,4,5,6,10 Cover Illustration – *Rattler Magazine* *Surfboard Commission* – McTavish Surfboards *Surfboard Commission* – Copyright Agency
2009 – 2014	Illustrations and strategy – *Smoke Check*, Department of Health NSW
2014	Illustration – *School Magazine* Issues 3,4,6,7,8 Native Title Tribunal, *Shared Country, Shared* Future, Painting and reproduction commission Use of illustrations from *Kangaroo and Crocodile* for glass panels in children's ward at Royal North Shore Hospital, Sydney. Bike Shelter Artwork, Transport for NSW Logo Artwork, Ninox Clinic, Rosebud West, Victoria RAP Artwork, Commonwealth Bank
2013	Poster series design, SDN Children's Services Design – *Hoodie*, AIME and Bonds Bush Tukka Field Guide, Hardie Grant Explore Light Rail Extension Project, Transport for NSW Design – Australian Tapestry Workshop

2012	Public artwork for atrium lift shaft, Royal North Shore Hospital, Sydney Design series – *Aboriginal Mothers, Babies and Children*, Health Education Training Institute, Orange Public art design for soft fall play area, Schools Capital Works, Canberra Artwork development – *Child Sexual Abuse Prevention Storybook Project*, Family Planning Queensland
2011	Adult program for Aboriginal and Torres Strait Islander People artwork development – *Seasons of Healing*, Good Grief, NSW Strategy illustrations – *Get Healthy*, Cultural Partners Australia, NSW Logo and design commission (building communities to end poverty) – Gawad Kalinga Australia Public artwork (7 glass panels) – *Weavings of Light and Life*, Leichhardt Park Aquatic Centre Handbook cover illustration – AIME Strategy Design Imagery – *Respect the Difference*, Indigenous campaign, NSW Health
2010	Public artwork for 'Art and About' – *Sydney Statues Project 2010*, City of Sydney Box Art– *Buzz*, Group Publishing Inc. Canada Strategy illustration – Aboriginal Chronic Pain Program, NSW Health; *Quit for New Life* Campaign, NSW Health Banners and associated print material – NAIDOC, City of Sydney Logo – Aboriginal Education Council Brochure – AIME Handbook King Edward statue project – *Art and About* campaign, City of Sydney Star Court banners project – *Art and About* campaign, City of Sydney
2009	Illustration – Australian Indigenous Mentoring Experience handbook Illustration – *Smoke Free* Campaign, NSW Health Illustration – *Sam's Journey* Children's Book, Little Hare Books Illustration – *Why I love Australia* Children's Book, Little Hare Books Logo – Roberta Sykes Foundation Indigenous Scholarships Campaign Illustration – Reconciliation campaign for City of Canada Bay, Canada Brochure – AIME Handbook Logo design – Roberta Sykes, Indigenous Education Foundation Poster series artwork – Indigenous Communications, FAHCSIA Booklet – *Sexual Abuse Hotline Booklet*, People with Disabilities, ATSI Artwork – Indigenous programs, Faculty of Nursing, University of Sydney

2008	Imagery – *Barefoot Rugby League Show*, NITV Imagery – *NSW Indigenous Marketing Program*, Cancer Institute Mural – *Inaugural Dream Team Match*, NSW Rugby League Book illustration – *Ready to Dream*, Bloomsbury USA, written by Donna Jo Naloli and Elena Furrow Public artwork (20m glass panel set in building) – featured artist, Auburn Hospital, Sydney Mural – *Rainbow Serpent*, Inaugural Aboriginal Games, National Rugby League Brochure illustrations – *Hotline*, People with Disabilities Illustration – Breast and Cervical Cancer, NSW Health Banners and associated print material – NAIDOC, City of Sydney Logo – Aboriginal Education Council Front cover illustration – Explore Australia Publications Cover illustration – University of Sydney, Institute of Teaching & Learning Painting reproduction – *Australian Literature in the Global World*, ASAL Conference, Wollongong University Illustration – Dolrey Kindersley Ltd Publications, London Public art mural – Marrickville Public High School Reproduction painting – *Mother's Love*, National Aboriginal & Torres Strait Islander Women's Gathering Artwork for Diversity Kit and Posters – Prince of Wales Hospital, South Eastern Sydney and Illawarra Health Services
2007	Reproduction – *Lest We Forget*, Macquarie University Publication (ISBN: N/A) Reproduction digital licences – *My Land Escape*, *Koori Creation*, *Lizard Land* and *Life Created Life Begins*, National Gallery of Australia Calendar – *Rhythm of Life*, Indigenous Communications Publisher Reproduction – *You Don't Even Look Aboriginal*, Harcourt Education Publication

2006	Public artwork – Hugo Street, Redfern Sydney Artwork – *The Real World*, television series (painting hung in House Reality Show USA) Illustration – *Blast Off: Summer Treasure*, Tidalick School Magazine Illustration – Guide Dogs Victoria for International Guide Dogs Week (donated) Logo – Home Care, Dept of Ageing, Disability & Home Care Reproduction – Australian Greeting Cards Concept design – *Healing image for implementation in healing*, Prince of Wales Hospital, Diversity Unit, Sydney Illustrations – School Magazine, Tidalick Book illustration – *Malu the Kangaroo*, Little Hare Books Cover illustration – *Indigenous Directions*, Ministerial Council of Education, Employment, Training & Youth Affairs (MCEETYA) Artwork for cards – *Totem Tree*, Australian Greeting Charity Cards Concept design – *Art and About in Sydney*, City of Sydney Concept design – *Flower Bed for Living Colour*, City of Sydney Mural concept and workshop artist – SCEGGS Darlinghurst, Sydney Art reproduction – *Living Colour*, City of Sydney Banner – City of Sydney, NAIDOC Week Image reproduction – *Art and About in Sydney* Writing – *Speaking from the Heart* (collection of indigenous writing), Fremantle Art Centre Press Catalogue – *Euraba Dreaming: Our Stories*, Boomalli Aboriginal Artists Co-operative Catalogue writing – *Walk With Me*, essay for Euraba artists of the Boomalli Exhibition (Aunty May Hinch, Aunty Joy Duncan) Artwork – Nandos Australia, in collaboration with Capetown artists, South Africa Public artwork – City of Sydney Logo – Marrickville Aboriginal Consultative Committee Banners – NAIDOC, City of Sydney
2005	Illustrations – *The Outback* by Annaliese Porter, Magabala Books WA Illustrations – *Patterns of Australia*, Little Hare Publishers, Sydney Logo – *Aboriginal Policy & Strategy*, NSW Dept of Ageing, Disability & Home Care Logo – Aboriginal Home Care, NSW Dept of Ageing, Disability & Home Care Copyright Education Kit – Viscopy Publication – *My Land Escape*, National Gallery of Australia Publication – *My Woman, My Country*, Office of Protocol & Special Events Publication – *Black Sister Family*, Office of Protocol & Special Events Publication – *You Don't Even Look Aboriginal*, Office of Protocol & Special Events Publication – *Lineage Landscape*, Sir Hermann Black Gallery Publication – *Returning*, AIATSIS Aboriginal Studies Press

2004	Public artwork – Robyn Webster Complex, Tempe Reserve, Marrickville Council Collaborative prints – Nelson Mandela, Touch of Mandela Gallery Floral design – *Living City*, City of Sydney Publication – *2001*, *Home* by Larissa Behrendt, University of Queensland Press Book illustration – *ABC of Animals*, Little Hare Publishers Paintings – *Yugilbar Station*, Ballieu Myer Illustrations – *Anti-Smoking Strategy*, NSW Public Health Poster and related illustrative visual for *Anti-Tobacco Strategy*, NSW Public Health Image development – NSW Midwives Assn. Publication – *Visual Arts Book* featuring artist case study, Anne Bamford, published by Heinemann Publishers
2003 – 2004	Illustrations – *The Whalers*, Korean translation, Daeko Ltd Illustrations – *How Fish Were Made; How Birds Got Their Colours*, Nelson Thompson Learning
2003	Book – *The Whalers*, school magazine reproduction, Department of Education Book illustration – *What We Count*, Indij Readers, Catholic Education *Big Rain Coming*, reproduced for language translation, Maningrida Language Centre NT Book illustration – *To Know, Worship and Love*, Catholic Archdiocese of Melbourne, James Gould House Publications *Sun Mother Wakes Up The World*, Harper Collins USA, retold by Dianne Wolkstein Fundraising – Sydney Children's Hospital Foundation (painting) Football painting – Sydney Swans Scholarship Human Justice Report, Native Title Report, Human Rights and Equal Opportunity Commission Painting reproduction – *10th Anniversary Jeans for Genes Day*, Cathy Freeman's jeans painted Front cover reproduction – *Towards Social Justice*, Larissa Behrendt Concept, development and reproduction – *Wanda Woman*, vaccinations program and awareness T-shirt design – Women's Republican Movement Image reproduction – *Serpent Emerges*, Performing Arts Unit, Department of Education & Training Book reproduction – *Apheda – Spirit Land* (Aboriginal Health)

2002	Book reproduction – *My Life as a Fish series: Caught by the Surf*, NSW Fisheries Discussion Paper; *Bloodline Opal*, NSW Fisheries Discussion Paper; *One Small Family*, Skettos Marketing Communications, NSW Fisheries Discussion Paper; *You Don't Even Look Aboriginal*, Linking the Basic Skills Tests to the Curriculum Catalogue reproduction – *Caretaker Custodians, Not Landowners*, Regional Galleries Association of Queensland, Native Title Business Map illustration – *Indigenous Education*, Australian Museum Artwork reproduction – *Serpent Emerging*, Sydney Swans V/Essendon (May) Image reproduction – *Let's Start Part 1* (educational material) for Christian Education in Schools Website – *Cycle of Life* (K6 Section, *Aboriginal Perspectives*), Board of Education Book illustration – *Then and Now*, Archdiocese of Canberra, Catholic Education Office Illustration – *Indigenous Youth Project Report*, Australia Museum publication Painting reproduction for New Bachelor of Nursing (Indigenous Australian Health), University of Sydney, Faculty of Nursing Conference presentation – ATSIC National Policy Conference, Canberra (March) Brochure & logo – Indigenous Bachelor of Nursing Degree, Sydney University Concept design - *Wanda Woman*, Indigenous Vaccination Program Logo, 2nd National Indigenous Youth Dance Forum, National Aboriginal Dance Council Australia
2000 – 2002	Corporate cards, Amnesty International
2001	Image development & reproduction – *Aboriginal Vascular Health*, NSW Health Concept design – Centenary of Federation Parade, Sydney Calendar – Queensland Arts Council Front cover reproduction – Margaret Maynard *Aboriginal Voices*, Curriculum Unit, NSW Board of Studies Conference imagery – National Dance Council Conference, Cairns Conference imagery – Stolen Generations/Human Rights & Equal Opportunity Video & painting reproduction – VI Pacific Schools Games Opening Ceremony
2000	Publication – *Journal of Design History*, Design History Society, Margaret Maynard Children's book reproduction – *Big Rain*, ABC Play School Painting reproduction, Business Studies, Anne Fitzsimmons NSW University Front cover reproduction – *New Holland Press* Cover illustration – *Two Hands Together*, Di Kidd Cover illustration audio tapes – *Louis Braille Dust Jackets*, Roberta Sykes Snake Cradle Image reproduction – Journal of Design History, UK magazine Opening Ceremony – *Serpent Emerges*, 6th Pacific School Games Contemporary Indigenous Communication Audio Visual – Bayagul Powerhouse Museum CD cover – *Culture*, Triple J/ABC Sports Illustrated Souvenir Olympic Program *Children's Series*, Macmillan Education Australia Xmas card – Macquarie University

1999	United Print Edition – Invitro-fertilisation Conference IBM America – Promotional Olympic Imagery for 2000 Olympics
1998	Art catalogue – *Cosmology*, City of Walcha 3 paintings – Australian Museum Touring Through Asia, Dept of Foreign Affairs and Trade Front cover – *Indigenous Australian Voices: A Reader*, Rutgers University Press *Feminist Fatale*: Jan Bowen (artist participant) – HarperCollins Publishers *Work Cover ATSI Employment and Development Strategy* *Public Art Program, Intensive Care Unit*, Sydney Children's Hospital
1997	Reproduction – *Australian Imaginings*, Hodder Headline Australia Cover reproduction – *Southerly, Autumn/Winter*, English Dept, University of Sydney Cover reproduction – *Indigenous Law Bulletin, February* Cover image – *Aboriginal Law Reporter*, 4 issues Cover image – *WorkCover*, Aboriginal Programs Concept design – Exhibition Ngaramang Bayumi – Powerhouse Museum, Sydney Xmas card – Amnesty International Publication – *Artists and Their Work*, Pan McMillian Front cover – *Snake Cradle*, Dr Robert Sykes autobiography, Allen & Unwin Book illustrations – *Dan's Grandpa* written by Sally Morgan Book illustrations – *Just a Little Brown Dog* written by Sally Morgan Book illustrations – *In Your Dreams* written by Sally Morgan Poster painting – IVF 1999 Conference Touring arts directory & poster – Queensland Arts Council Poster – 11th International Conference on AIDS, Vancouver Hand-painted Sally Morgan's jeans – *Jeans for Genes Auction*, Powerhouse Museum
1996	Mask auction – *Faces of Hope*, Amnesty International Magazine – *Southerly* December issue – English Dept, Sydney University Cover – New Australian Society for HIV Medicine (medical journal) Front cover – *Talkabout*, People living with HIV and AIDS, May edition Jeans painting – *Jeans for Genes*, Christine Anu's jeans for gene research Front cover – Jackie French (Harper and Collins)
1995 – 1996	Jeans painting – *Jeans for Genes*, Painted Cathy Freeman's jeans
1995	Painting reproduction – Australian Securities Commission; Amnesty International; Canon Australia; *Management Certificate Program*, Queensland University of Technology Poster – Aboriginal Employment Strategy, Dept of Employment, Education and Training Bookmark – Primary English Teaching Association Book illustration – *Minah*, Story by Percy Mumbulla. Published by HarperCollins Book illustration – *The Whalers*, Story by Percy Mumbulla. Published by HarperCollins

	Book illustration – *Dirrangun* Bundjalung story by Lucy Daley. Published by HarperCollins Painting – *Mask*, Amnesty International Banner – Human Rights Commission – 10th Anniversary Sex Discrimination Act 6m painting & fabric sculpture – *Our Place* Gallery – The Australian Museum (Permanent Collection), Sydney NSW Logo and poster – *Idea Congress*, 2nd World Congress of Drama/Theatre and Education, Brisbane Logo for recruitment – Aboriginal Employment Strategy, Water Board, Sydney NSW Letterhead design – Community Aid Abroad, Adelaide SA T-shirt design – Amnesty International, Sydney NSW Painting reproduction – *Journey in Colour*, American Psychologist, March Edition Painting – Calendar – Community Aid Abroad, Adelaide SA Reproduction cover painting – *Antipodes*, American Association of Australian Literary Studies Journal Video cover & booklet – *Rebuilding Our Future*, Northern Rivers Development
1993	Character & costume designs – *Shark Island Stories*, Sydney Festival and Carnivale Banner – NSW Teachers Federation in partnership with Indigenous Peoples Cover painting – *Black in Focus*, a guide to Aboriginality in literature for young people by Margaret Dunkle, publ. DW Thorpe Illustrations – *You Have the Power*, by Archie Roach, publ. HarperCollins Painting reproduced on greeting cards – Murundoo WA T-shirt designs – X-Postures, Marrickville NSW Painting reproduced on greeting cards and 1994 Student Information Guide – University of Technology, Sydney Painting – Community Aid Abroad – 1994 Calendar Cover – Marrickville Council Annual Report Painting – *Respect*, Good Weekend – Aboriginal Reconciliation, 21 August Illustration – *Mabo*, Financial Review Cover illustration and text motif – *Working with Aboriginal Families* Redfern Legal Centre Publishing Series of 4 paintings – *Aim Towards One Workforce*, Aboriginal and Torres Strait Island Employment and Training Strategy, DEET Poster painting, costume design & ground design – Australian Football League Grand Final Booklet & folder cover design – *Strengthening the Partnership* Dept of Social Security Poster border design – Employment Strategy, Attorney General's Dept Painting – Australian Taxation Office Ground painting – Newtown School of Performing Arts Book illustration – *Stradbroke Dreamtime* by Oodgeroo Nunukul, published by HarperCollins Publishers, Australia
1992	Mural design (painted by children) – Amnesty International – Devonshire Tunnel, Sydney

	Book illustration – *Walking the Boundaries* by Jackie French, published by Angus & Robertson, Bay Books Illustration – Street Sense Road Safety Calendar – RTA Painting – Brochure First Government House Museum Illustrations – Pregnancy and Drugs Booklet – CEIDA Logo design – Dance and the Child Conference 1994 – UNESCO and Macquarie University Cover painting – *Fauna of Australia – Mollusca*, Australian Government Publishing Service Illustration – *Spirit Magazine*, Poll Publishing, June Illustration – *Rolling Stone Magazine*, June Poster – Aboriginal Education Consultative Group, NAIDOC Week Logo design – *Aboriginal Employment Strategy*, Water Board T-shirt design – Amnesty International Paintings for posters – 1st National Aboriginal HIV/AIDS Conference
1991	Design for computer screen – ABSTUDY Information by Film Australia and DEET Logo – *The Rainbow Serpent* – Sydney International Airport Illustrations – *U Me and HIV Booklet*, Aboriginal Medical Service, Redfern NSW Illustration – Street Sense Road Safety Calendar – Road and Traffic Authority Logo – 1st National Aboriginal HIV/AIDS Conference Book illustration – *The Fat and Juicy Place* by Dianne Kidd, published by Angus & Robertson Collins Illustration – *Simply Living Magazine*, Christmas Issue Logo – NSW Dept of Sport and Recreation Cover design – *Teacher Planner 1992*, Roads and Traffic Authority Painting reproduced – *Australian Aerospace Industry Capability Brochure*, cover Illustration – *Simply Living Magazine*, May Greeting card illustration – Amnesty International
1990	Cover illustration – *The Health of Aboriginal Australia*, published by HBJ Group Cover illustration – *Eastern Herald*, 6 September Illustrations – *Independent Monthly*, August & September Logo National Aboriginal Conference – *Aboriginal Spirituality Past, Present and Future* Painting reproduced – Annual Report, University of Sydney Union
1989	Logo design – Southern Pacific Hotel Cover design – *NSW Craft Council Magazine*, April/May Cover design – *Aboriginal Law Bulletin*, October Cover design – Annual Report, NSW Land Council Painting reproduced – *Capability Brochure*, Pot Still Press Co-Designer – *Black Cockatoos*, Belvoir Street Theatre, Sydney NSW Designs for scarves – Oroton International Fabric lengths – Australian National Gallery
1988	Hand-painted ensemble – Australian Museum Cover design *On the Street*, December
1987	Hand-painted garments – National Museum of Australia

1986	Poster – Australian Jazz Society
1983	Uniforms – Aboriginal Medical Service, Townsville QLD
1979	Poster – Human Rights Commission

Fashion Parades

1991	ATSIC Parade, Canberra ACT
1990	The Best of Australia Ball, Darling Harbour, Sydney NSW
1989	The Rocks, Sydney NSW Centrepoint, Sydney NSW – *Sydney Women's Exhibition* Anyingini Congress, Tennant Creek NT – *NAIDOC Week* Charles Sturt University, Bathurst NSW – *NAIDOC Week* Taree High School, NSW – *NAIDOC Week*
1988	Kyogle – *NAIDOC Parade* Armidale Minimbah Preschool, NSW – *NAIDOC Week* Roundhouse, University of NSW – *Miss Aboriginal Pageant*
1987	Printemps Dept Store, Paris France Cleveland Street High School, Sydney NSW Birchgrove Primary School, Sydney NSW Worawa Aboriginal College, Melbourne VIC Queen Victoria Building, Sydney NSW Canberra ACT – *NAIDOC Parade* Institute of Technology, Sydney NSW
1986	Worawa Aboriginal College, Melbourne VIC Palais, Melbourne VIC – *Any Town Fashion Extravaganza* The Coffee Bean, Rozelle, Sydney NSW Rozelle Festival, Sydney NSW
1985	Roundhouse, University of NSW – *Aboriginal Medical Service Parade*
1982	Canberra Bowling Club

Other

2018	Acquisition “Some of My Best Friends are Aboriginal” Print, City of Sydney Art Collection

2017	Reproduction of *Home* in publication, *The National Library Book of Australia Classic Children's Poetry* Artwork reproduction for *One Street Magazine* Acquisition – *Shapes of Australia*, State Library of NSW Acquisition – "Timeless", Parliament House Art Collection Article "Chinese school kids' applause brings Indigenous author Bronwyn Bancroft to tears", 11 May 2017, Sydney Morning Herald Article – "The Australian Authors proving a hit in China", 22 May 2017, South China Morning Post Interview – 10th Anniversary of Australian Writers Week in China, ABC National
2016	Acquisition of illustrations – *Colours of Australia,* State Library of NSW
2015	Acquisition of illustrations – *Kangaroo and Crocodile*, State Library of NSW Acquisition of illustrations – *The Eagle Inside*, State Library of NSW Interview – Reading Australia
2014	Featured artist – *Indigenous Law Bulletin* (March 2014) Acquisition of illustrations – *The Amazing A-Z Thing*, State Library of Victoria
2013	Acquisition of illustration – *Remembering Lionsville*, State Library of NSW
2011	Acquisition of illustration – *Possum & Wattle*, State Library of Western Australia Acquisition of painting– *Weaving of Light 2009*, National Gallery of Australia
2008	Radio interview (board representative) – *Strength of Women* exhibition, 2SER Radio interview – *Workshops*, Northern NSW, ABC Radio Illustration Acquisition – *Possum and Wattle*, Gallery of Western Australia
2005	Channel 7 – painting of horse donated to Father Chris Riley BBC radio interview with Phil Mercer & Juleye Boomalli on Aboriginal women and art
2004	*Message Sticks: Strokes of Colour*, Series 5, Episode 12, ABC Television Article – *Sunday Telegraph*, 16 May
2003	Documentary interview with Jeffrey Samuels, Sydney College of the Fine Arts *Lifeforce*, Episode 7 on art and life issues, Lifestyle Channel XYZ Entertainment (producers) Book – *Steppin' Up and Speakin' Out*, Older Women's Network. *Survival: A History of Aboriginal Life in NSW*, NSW Dept of Aboriginal Affairs
2001	Education Kit – *As Told In Our Dreams*, Dromkeen Australia Children's Literature Video – *Federation Day: Journey of a Nation*, ABC Publication – *Highlights from Australia's Aboriginal Art Collections in Public Museums and Galleries*, Craftsman House Community Television Channel 31 Perth, featuring *Dan's Grandpa*, *Just a Little Brown Dog* and *In Your Dreams* Reconciliation in Olympism, *Indigenous Culture in the Sydney Olympiad*, Michelle Hanna, Walla Walla Press

2000	Handbook Reproduction – Art Gallery of New South Wales English Language and Literary Assessment, Dept of Education, NSW (artwork reproduced) Article written by Bronwyn Bancroft in collaboration with Ken Watson on Boomalli, Artlink
1999	Television Documentary – *Mum's the Word*, SBS
1998	Article – *Art and Australia*, December Issue, Emily Kame Kngwarreye (written by Bronwyn Bancroft)
1997	*Aboriginal Art* by Alex Barlow & Mary Hill, Macmillan Education Australia (participating artist) *Indigenous Australia: A Reader*, Dept of Women's Studies, University of Adelaide, Rutgers, University Press (participating artist) Newsletter – *Art Beat*, Dept of Communications and the Arts Article – *Reading Time Magazine* Interview – Awaye Program – *Copyright and Plagiarism Issues with Lorena Allen* Interview – ABC Television – *Sunday Afternoon Dialogue with Suzy Baldwin* Interview/Review – Channel 7 specialist children's show – *The Book Place*
1996	Interview – *Arts Today*, ABC Radio Interview by Nikky Barraclough – Good Weekend, Sydney Morning 3rd National Conference Panellist – *Voices of Australia*, Children's Book Council of Australia Interview Review Program – ABC Television *Eyes on Australia: Talking Art and Culture by Donald Williams*, Aboriginal Studies Visual Arts Kit – Board of Studies NSW CD ROM – *Know How: Guide to innovation in Australia*, Powerhouse Museum
1995	Publication – *Art in Diversity 2E*, by Hoffert, Wingate et al, Longman Australia Publication – Cambridge Encyclopaedia of Australia (Contemporary Aboriginal Art) Publication – Dromkeen Book of Australian Children's Book – Illustrators, Scholastic Publication – *From Suffragettes to She Devils*, Phaidon Press, author Liz McQuiston Copyright Catalogue – *Aboriginal Art in the Age of Reproductive Technologies*, printed by Macquarie University Press *Koori Artists* – CD/Museum in a Box, Australian Museum, Sydney NSW
1994	Contributor – *Aesthetic Encounter*, School of Visual and Performing Arts Education, University of Melbourne VIC Book Launch – *Yiribana*, NSWAG, Sydney NSW ABC ZNR Radio Interview – Yvette Steiner Regional Arts Program Article – *Learning to Understand*, Artlink, November edition Interview Nell Schofield – *Review*, ABC Arts Program Interview – *Carpet Case*, SBS Television, Sydney NSW *Barrier Breakers*, ed. RG Craven, J Muller – available through University of New South Wales, Rhonda Craven
1993	The Dromkeen Collection of Australia Children's Literature Education programs

	Ideas to Innovations for high school design and technology syllabus – CD-ROM, Powerhouse Museum of Sydney Copyright Report Vol. Australian Copyright Council Paper from Copyright Law and Practice Symposium, October Catalogue – *The Urban Aboriginal*, Jan Weiss Gallery, November 1993 to January 1994 Catalogue – *Moonblood*, Airspace Gallery, ARC Article – Sydney Morning Herald – *A Koori Journey for Kids* by John Stapleton, 17 March Catalogue – *Wiyana/Perisfera (Periphery)*, Performance Space Sydney, Boomalli Aboriginal Artists Co-operative, 6 - 31 January Critique – Sydney Morning Herald – *The Inner Mind Laid Bare* by Felicity Fenner, *Wiyana/ Perisfera*, 23 January Cover Photograph – Koori Mail, 14 July Teaching Resource – *Understanding Design*, Board of Studies NSW Article – Koori Mail – *Artist of the Cloth*, 5 May Critique Cover Magazine USA Summer 93 Vol. 7 No. 9 – *Talismanic Confrontations* by Adam McGovern re *The Urban Aboriginal* exhibition New York *Aboriginal Art* by Wally Caruana – Thomas & Hudson Publishers Visual Arts Handbook, NSW Dept of Education University of Western Sydney, Nepean Women's Art Resource slide library *Breath of Balsam*, Museum of Contemporary Art Sydney – Paper `Surrealism as an accident; culture as a necessity; sexuality as a must', 31 July Interview – ABC Radio National – *Awaye*, 22 November *Footprints*, Council for National Reconciliation – 2 Short Films Channel 9 Interview – *Blackout*, ABC TV Interview – *Real Life*, Channel 7
1992	*Crafts Movement in Australia – A History*, University of NSW Press (contributor) *Aboriginal Art in Australian Society*, video series produced by University of Sydney Television Service *A Cultural Policy for Australia* Paper – Arts Action Australia – Forum, 28 July 1992 *White Australia Not So Clever* re `A Cultural Policy for Australia' Forum – Broadside Weekly – No. 8, 5 August *Rip-off Artists* by Nikki Barrowclough – The Good Weekend, 8 August *Boomalli Launches Journey in Colour*, The Koori Mail, 16 December *Connexions*, First National Aboriginal HIV/AIDS Conference, March/April, Vol. 12, No. 2 Critique – Sydney Morning Herald – *Show Bares Artists – Metaphysical Quest* by Bronwyn Watson re *Journey in Colour* Exhibition, 6 December *Stylised Eloquent Australian Artists*, Buenos Aires Herald, 28 June *The Copyright Issue*, Macquarie University SOC 388 course publication – Dr Viv Johnson and third year Sociology students

1991	Critique – *Women Grab the Initiative*, Sydney Morning Herald, 9 November 1991 Article – *Koori Kopyright* by Susan Cochrane Simons, Sydney Morning Herald, 12 December Critique – *Personal Symbols Inspired by Nature* by Amanda Ulhmann – The Canberra Times, 1 August Interview – *Blackout*, ABC TV, 31 January Critique – *Koorie Artists Show Heritage in Colours* and *Around the Galleries* with Max Preece – The Standard, 9 September Catalogue – *Two Australian Artists: Bronwyn Bancroft and Sally Morgan*, Warrnambool Art Gallery, 9 September to 13 October Interview – *Blackout*, ABC TV, 31 January
1990	Catalogue – *A Koori Perspective Tour*, Artspace Visual Art Centre Article – University of Sydney vol. 22, no. 26 – $62,000 grant to make five part Aboriginal Art video, 14 August Article – Sydney Morning Herald – *Aboriginal Art Course Breaks New Territory* Catalogue – *Lineage Landscapes*, Boomalli Aboriginal Artist Co-operative, 2 July to 28 July Catalogue – *The Fabric of Australia Society* presented by Melbourne Olympic Candidature Critique – Sydney Morning Herald – *Urban Aboriginal Art Breaks Out* by Bronwyn Watson re *Lineage Landscapes* Exhibition, 6 July *The Makers Series*, ABC TV (featured artist) *Artlink Magazine*, Autumn Issue (featured artist) Interview with Roz Bowden – Radio ABC National, 20 October Interview with Andrew Ollie – Radio 2BL, 30 October Interview with Jennifer Bowen – BBC Radio – *The Meridian Program on Aboriginal Artists* *Marketing Aboriginal Art in the 1990's*, edited by John Altman and Luke Taylor, Aboriginal Studies Press Contributor
1989	Critique – Eastern Herald, *Non-traditional Colours Highlight Bancroft's Work* by Carole Hampshire, 26 October Catalogue – *Aboriginal Women's Show*, Boomalli Aboriginal Artist Co-operative, 21 September to 25 October Catalogue – *Australian Perspecta 1989*, Bloxham & Chambers Printers Catalogue – *Australian Fashion: the Contemporary Art*, Powerhouse Museum Sydney *Aboriginal Initiative*, Film Australia – Interview Interview – Fresco, SBS TV – *Australia: the Art of Contemporary Dress* Fashion Article – *Women's Day*, 6 June Interview – *Till 10*, Channel Ten Article *Sydney Magazine* First in Line – SBS TV – *Contemporary Queensland Artists* exhibition opening, Hogarth Galleries Interview – Radio 2SER – *Boomalli Women's Show* *Aboriginality: Contemporary Aboriginal Paintings and Prints*, Jennifer Isaacs, Queensland University Press (featured artist) Interview with Jenny Beale – Radio 2EA – *1st Solo Exhibition of Paintings*

	Article – *On Design*, Piper Press No. 1
1988	Interview with Brenda Croft, *Practicalities*, ABC Radio
1987	*Boomalli*, film by Michael Riley (participating artist)
1986	*Koori Kit*, Video Disadvantaged Schools Program (participating artist)

BOOKS

1. The Fat and Juicy Place (1992) – Illustrator (Harper Collins)
2. Stradbroke Dreamtime (1993) – Illustrator (Harper Collins)
3. Walking the Boundaries (1993) – Illustrator (Harper Collins)
4. Kun-man-gur the Rainbow Serpent (1994) – Illustrator (Barefoot Books)
5. You Have the Power (1994) – Illustrator (Angus and Robertson)
6. Dirrangun (1994) – Illustrator (Harper Collins)
7. Minah (1995) – Illustrator (Harper Collins)
8. The Whalers (1996) – Illustrator (Harper Collins)
9. Dan's Grandpa (1996) – Illustrator (Fremantle Press)
10. In Your Dreams (1997) – Illustrator (Fremantle)
11. Just a Little Brown Dog (1997) – Illustrator (Fremantle)
12. Big Rain Coming (1999) – Illustrator (Penguin Books)
13. Leaving (2000) – Illustrator (Roland Harvey Books)
14. What we count: then and now (2003) (Indij Readers Limited)
15. How birds got their colours: An Aboriginal story and play (2004) – Illustrator (Thomson Nelson)
16. How Fish were Made: An Aboriginal story and play (2004) – Illustrator (Thomson Nelson)
17. Sun Mother Wakes the World (2004)– Illustrator (Harper Collins)
18. An Australian abc of Animals (2004) – Author/Illustrator (Hardie Grant)
19. The Outback (2005) – Illustrator (Magabala)
20. Malu Kangaroo: How the First Children Learned to Surf (2007) – Illustrator (Hardie Grant)
21. An Australian 1,2,3 of Animals (2007) – Author/Illustrator (Hardie Grant)
22. Possum and Wattle (2008) – Illustrator/Author (Hardie Grant)
23. Ready to Dream (2008) – Illustrator (Bloomsbury USA)
24. W is for Wombat (2009) – Author/Illustrator (Hardie Grant)
25. A Tale of the Didgeridoo (2009) – Illustrator (OUP Australia and New Zealand)
26. Sam's Bush Journey (2009) – Illustrator (Hardie Grant)
27. How the sun was made (2009) – Illustrator (Oxford University Press)
28. Bobby's Big Walk
29. Why I Love Australia (2010) – Illustrator/Author (Hardie Grant)
30. Kangaroo and Crocodile (2011) – Illustrator/Author (Hardie Grant)

31. E is for Echidna (2011) – Author/Illustrator (Hardie Grant)
32. Remembering Lionsville (2012) – Illustrator/Author (Allen and Unwin)
33. Patterns of Australia (2012) – Author/Illustrator (Hardie Grant)
34. Sur les Traces de la Fourmi a Miel: Peintres Aborigenes d'Australie (2012) – Illustrator (Indigene Editions)
35. Remembered by Heart (2014) – Illustrator (Fremantle Press)
36. Amazing A-Z Thing (2014) – Illustrator (Hardie Grant)
37. Eagle Inside (2015) – Illustrator (Hardie Grant)
38. Colours of Australia (2016) – Illustrator/Author (Hardie Grant)
39. Shapes of Australia (2017) (Hardie Grant)
40. Clever Crow (2018) (Magabala Books)

Appendix B. Venice Biennale 1997

In reply please quote

Australia Council for the Arts

4 July 1996

AUSTRALIA COUNCIL
181 Lawson Street Redfern
Sydney NSW Australia
Postal Address
PO Box 788
Strawberry Hills NSW 2012
Telephone (02) 9950 9000
Toll free (1800) 22 5912
Fax (02) 9950 9111

Dott. Gian Luigi Rondi
President, The Biennale of Venice
San Marco Ca'Guistinian
30134 Venice
Italy

Dear Dott. Rondi,

I am delighted to be able to advise you formally that the Australia Council has announced the selection of an exhibition of works by Emily Kame Kngwarreye, Judy Watson and Yvonne Koolmatrie, curated by independent curator Hetti Perkins and Brenda L Croft for Boomalli Aboriginal Artists' Co-operative, for Australian representation at the 1997 Venice Biennale.

The exhibition will be managed by The Art Gallery of New South Wales (Contemporary Art Curator, Victoria Lynn), in partnership with the Australia Council.

Emily Kame Kngwarreye, Judy Watson and Yvonne Koolmatrie are among Australia's most significant Aboriginal women artists and have growing international reputations. A copy of the Australia Council's press release is enclosed to provide you with additional information about the curatorium and the exhibition which will represent Australia in 1997.

As I mentioned to you in my letter of May 31 1996, Mr Michael Lynch, General Manager of the Australia Council, will undertake the position of Commissioner for Australia.

We anticipate receiving any information you may have concerning forthcoming meetings for the Biennale of Venice which should be attended by the Commissioner and dates for the 1997 event.

We look forward to Australia's participation in the 1997 Venice Biennale with considerable pleasure.

Yours sincerely,

[redacted]

Dr Sue-Anne Wallace
Director
Audience Development & Advocacy

AC 4/7/96 2:53 PM
S:\VA\ACURR\VENICE\LETTERS\RONDI.DOC

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In reply please quote

18 December 1996

Australia Council for the Arts

AUSTRALIA COUNCIL
181 Lawson Street Redfern
Sydney NSW Australia
Postal Address
PO Box 788
Strawberry Hills NSW 2012
Telephone (02) 9950 9000
Toll free (1800) 22 6912
Fax (02) 9950 9111
http://www.ozco.gov.au

Dott. Gian Luigi Rondi
President, The Biennale of Venice
San Marco Ca'Guistinian
30134 Venice
Italy

Dear Dott. Rondi

On behalf of the Australian Government, the Australia Council is pleased to accept the invitation to participate in the 47th Venice Biennale 1997.

As we mentioned to you in our letter of May 31 1996, the Australia Council, the Australian Government's principal arts funding and advisory body, has responsibility for the maintenance of Australia's Pavilion in Venice and for the selection of the exhibitions to represent our artists at the Venice Biennale.

For the 1997 Venice Biennale Australia will be represented by an exhibition of works by Kwementyai Kngwarreye, Yvonne Koolmatrie and Judy Watson, curated by Hetti Perkins and Brenda L Croft and managed by The Art Gallery of New South Wales (Contemporary Art Curator, Victoria Lynn) in partnership with the Australia Council. We are delighted that such a significant exhibition will represent Australia in 1997.

I am also pleased to advise you that Mr Michael Lynch, General Manager of the Australia Council, will undertake the position of Commissioner for Australia and will attend the preparatory meeting in at the Congress Hall at Hotel Bauer in Venice on 31 January and 1 February 1997.

Mr Lynch has a long and distinguished career in arts administration and has been General Manager of the Australia Council since 1994, prior to which he was General Manager of the Sydney Theatre Company.

I ask that correspondence from the Venice Biennale be directed to my office as I am responsible for management of the Australia Council's involvement with the Venice Biennale.

Yours sincerely

[redacted]

Dr Sue-Anne Wallace
Director
Audience Development & Advocacy

cc HE Mr Lance Joseph, Australian Embassy, Rome

AC 18/12/96 5:24 PM
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18-DEC-96 19:03 FROM:AUSTRALIA COUNCIL 61 2 99509074 TO:39 041 52100238 PAGE:02

Australian Pavilion

f l u e n t

Kwementyai Kngwarreye. Yvonne Koolmatrie and Judy Watson

I listen and hear those words a hundred years away
That is my Grandmother's Mother's Country
it seeps down through blood and memory and soaks
into the ground[1]

fluent embraces the ideals of excellence and contemporaneity as they converge in the work of Kwementyai Kngwarreye[2], Yvonne Koolmatrie and Judy Watson. *fluent* acknowledges the artists' fluidity of expression and fluency of method; asserting a contemporary vision within an indigenous specificity. The motif of the stripe (as it appears in Kngwarreye's work) visually articulates the concept of fluency. The stripe is mobile; moving forward and backward, up and down, spontaneous, forceful and gestural. It is a mark that is globally occurring, like a word in a language we can all understand.

The artists personify the spectrum of indigenous experience in Australia and have all achieved notoriety in their field. Koolmatrie works in a rural community environment, Watson trained in a formal system of accreditation, while Kngwarreye achieved senior status as an elder in a traditional Aboriginal context. It is this weaving together of different stories and journeys, from the past to the present and into the future, that creates the diverse fabric that is contemporary Aboriginal Australia.

fluent tests the parameters of western and indigenous art traditions. Kngwarreye created highly individual and energetic interpretations of an ancient tradition, continuously reinventing her treatment of a constant subject. Watson uses the principles of western abstraction to expose the hidden histories of the colonial expansionist era, scattering her surfaces with the mementos of past presences. By extending conventional interpretations of abstraction, both women contribute to new discourse between indigenous and non-indigenous cultural disciplines. Theirs is a form of narrative abstraction that uses a discrete visual language to describe a country where indigenous and non-indigenous worlds co-exist. The deceptively simple markings and symbols that inhabit their canvasses reflect this dichotomous relationship. On one level their iconography is loaded with meaning as part of an indigenous methodology yet on the other hand has a less literal, esoteric purpose; evoking an Australian landscape haunted by its colonial history. Kngwarreye's and Watson's works may be interpreted as metaphors for the diverse and often imperceptible spiritual interconnectedness between indigenous people and their country.

Similarly, Koolmatrie endows her fibre forms with a life and purpose beyond their functionality. The sedge grass reeds, selected for their strength, colour and fragrance, are woven to reveal the hand of the artist. Koolmatrie's eel traps have an inherent gracefulness and balance which markedly distinguishes them from other versions. It

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[1]Judy Watson, artist's statement in *Wiyana/Perisferia (Periphery)* exhibition catalogue, Boomalli Aboriginal Artists Cooperative, Sydney, Australia, 1993, p30.

[2]In accordance with Aboriginal custom the full name of the artist is not written or spoken and no photographs are published for an indefinite period of time out of respect for the deceased and their family. The substitute Kwementyai (meaning 'no name') and the artist's skin name, Kngwarreye, is used.

is Koolmatrie's intuitive process that allows the sculptural potential of the eel trap to be realised in spirited interpretations of traditional forms. Yet it is not the artist's intention to refute what has gone before, but rather to extend traditional parameters and continually redefine extant models. Some of her objects have not been created for almost a century; a sign of the colonial dislocation of indigenous cultural practices. Koolmatrie seeks a consonance of the codes of utilitarianism and aesthetics, thereby testing the stigmatised and highly contentious boundaries of art and craft practice.

fluent navigates the myriad currents which flow through and between the works of Kngwarreye, Koolmatrie and Watson. In the same sense that one might be fluent in a spoken language, these artists share a fluency of visual expression. The subtle connections between their works are suggestive of being part of a continuous ebb and flow, looking to traditions and precedents outside conventional western sources of inspiration.

HETTI PERKINS
CURATOR

Work Presented for examination

Film *Passion Power Politics* (2013)

What the Trees Have Seen Series

Photographic Series of works (3 canvas works) on theme of Family

Lionsville Livin. Acrylic on Canvas. 300 x 200 cm. Diptych.