Selling Yarns 3
Weaving the nation’s story

A conference and public program about contemporary Indigenous fibre and textiles

28 February - 3 March 2013
NATIONAL MUSEUM OF AUSTRALIA, CANBERRA
WARNING: Readers should be aware that this handbook contains images and names of deceased persons, which may cause sadness and distress to Aboriginal and Torres Strait Islander peoples.
CONTENTS

Welcome

Robyn Archer, Creative Director, Centenary of Canberra 4
Avi Amesbury, Craft ACT: Craft + Design Centre 5
Advisory Committee 6

Program

Program at a glance 7
Day 1 Conference 8
Day 2 Conference 10
Day 3 Associated activities 12
Day 4 Workshops 14
Market day 16
Demonstrations 18
Activities 19
Films 20

Speakers

Listed in alphabetical order 24
Session convenors 38

Papers

Listed in session order 43
It feels to me as if we go back to the source of a culture when we focus on weaving. Naturally, we look at the beauty and the skill of traditional and contemporary weavers from across the country, but within those weavings are signs, symbols, stories and traditions that would remain a mystery to us were it not for a gathering like this.

There’s a wonderful generosity about the owners of such stories and traditions: this is one of those special occasions when they are willing to let us look closer and try to understand more. Of course we will never know it all, that’s part of the power of traditional practice; but we come closer through a meeting and program of exhibitions and workshops such as Selling Yarns offers us.

In addition this is not just about the craft, but is also about enabling weavers, often separated by this continent’s vast distances, to meet and speak together: it’s a great opportunity created for them too. I applaud Craft ACT and The Australian National University for making this national event happen again, and happen bigger in recognition of the national capital’s Centenary year.

Robyn Archer AO
Creative Director
Centenary of Canberra

Selling Yarns 3 is a Centenary of Canberra project, proudly supported by the ACT Government and the Australian Government.
about

Selling Yarns 3: Weaving the Nation’s Story – a conference, workshops, exhibition and film program and market day.

It is most appropriate that the third of the Selling Yarns events focusing on Indigenous fibre and textile craft and design coincides with the Centenary of Canberra celebrations. Remote area and urban artists from communities across Australia will converge in our capital city to share their history, exchange knowledge and pass on skills. Traditions will be re-visited through examination of objects in collections and accounts of the makers and curators: new developments in materials, processes and technologies will be showcased in exhibitions and considered in relation to the changing cultural, social and economic world around us. Stories from the north to the south, desert to the rainforest will be presented to shape our sense of nationhood in this centenary year.

The inaugural Selling Yarns event was held in Darwin in 2006 and it focused on Australian Indigenous textiles and good business in the 21st century. It opened up dialogue around Indigenous textiles and fibre practices and explored opportunities for income generation, business, industry and government support. In 2009, Selling Yarns 2: Innovation for Sustainability was presented at the National Museum of Australia, Canberra, examining the diverse changes occurring in the sector in relation to new initiatives, exchange with outside agencies and financial demands. It was an unprecedented success, creating a groundswell of support for Indigenous textile and fibre practices and re-established the pre-eminence of Indigenous artistic traditions on the national art and design stage.

Four years on there is a great deal to celebrate with Indigenous fibre and textiles widely recognised for its relationship with land through materials and colour, the cultural significance, skill and creative exploration in the work. Ancient traditions and contemporary practice merge to engage new audiences in understanding and appreciating the unique qualities and stories embedded in the fibre and textiles.

Avi Amesbury
Executive Director
Craft ACT: Craft and Design Centre

Selling Yarns 3 is presented in partnership with The Australian National University and The National Museum of Australia

Image: Deborah Wurrkidj, Yawkyawk (detail), 2010
message from the advisory committee

The Advisory Committee of SellingYarns 3: Weaving the nation’s story welcomes all participants in the events during this four-day period at the National Museum of Australia. We are a group of individuals who have given our time and energy on a volunteer basis to bring you an exciting program. Our continuing members for all three Selling Yarns events include Avi Amesbury, Louise Hamby and Valerie Kirk. Our new members for Selling Yarns 3, Christiane Keller, Mary-Lou Nugent and Jilda Andrews have made significant contributions to the event. To facilitate Selling Yarns we drew upon a range of professional and relevant experiences for the program. We also gratefully acknowledge the assistance and support of other individuals and organisations.

Avi Amesbury – Executive Director, Craft ACT: Craft and Design Centre

Jilda Andrews – Yuwaalaraay woman, Doctorate candidate, Research School of the Humanities and the Arts, The Australian National University

Dr Louise Hamby – Adjunct Fellow, Digital Humanities Hub, Research School of the Humanities and the Arts, The Australian National University

Dr Christiane Keller – Visiting Academic, School of Archaeology and Anthropology, The Australian National University

Valerie Kirk – Head of Textiles, ANU School of Art, The Australian National University

Mary-Lou Nugent – Project Officer, Travelling Exhibitions, National Gallery of Australia
program at a glance

Day 1: Thursday 28 February 2013, National Museum of Australia

8:30 - 9:15 am  Registration
9:15 - 9:45 am  Welcome
9:45 - 11:00 am  Transfer of Indigenous knowledge
11:00 - 11:30 am  Morning tea
11:30 - 12:45 pm  Fabric and fashion
12:45 - 1:45 pm  Lunch
1:45 - 2:30 pm  National Museum of Australia collection highlights
2:30 - 3:45 pm  Fibre activity
3:45 - 3:15 pm  Afternoon tea
4:15 - 5:20 pm  Showcase presentations
6:30 - 9:00 pm  Kungkarangkalpa: Seven Sisters Songline Preview at National Museum of Australia.

Day 2: Friday 1 March 2013, National Museum of Australia

8:30 - 9:00 am  Registration
9:00 - 9:10 am  Welcome to Day 2
9:10 - 10:45 am  Contemporary modes of practice
10:45 - 11:15 am  Morning tea
11:15 - 12:30 pm  Collaboration and industry
12:30 - 1:30 pm  Lunch
1:30 - 2:30 pm  Showcase presentations
2:30 - 3:45 pm  Fibre activity
3:45 - 4:15 pm  Afternoon tea
4:15 - 5:00 pm  Showcase presentations
6:30 - 9:00 pm  Conference dinner University House, The Australian National University, Corner Balmain Crescent and Liversidge Street, Acton

Day 3: Saturday 2 March 2013
Program of associated events. See pages 12 and 13 for details

Day 4: Sunday 3 March 2013

Workshops: held in the National Museum of Australia. See pages 14 and 15 for details.

Market Day: held in the National Museum of Australia in the Garden of Australian Dreams. See pages 16 and 17 for details

Demonstrations and Activities: see page 18 for details

Indigenous fibre art film program: held in the National Museum of Australia in Visions Theatre. See pages 19 - 23 for details
thursday 28 february 2013

NATIONAL MUSEUM OF AUSTRALIA Visions Theatre
8:30 - 9:15 am   Registration
                Tea and coffee on arrival
9:15 - 9:45 am   Welcome
                Welcome to National Museum of Australia - Andrew Sayers, Director, National Museum of Australia
                Welcome to the Centenary of Canberra - Robyn Archer, Creative Director, Centenary of Canberra
                Welcome to Ngunnawal Country - Aunty Agnes Shea
                Master of Ceremonies - Margo Neale, Principal Indigenous Advisor and Senior Curator, Centre for Historical Research, National Museum of Australia
                Welcome to Selling Yarns 3 - Avi Amesbury, Executive Director, Craft ACT: Craft + Design Centre

9:45 - 11:00 am   Transfer of Indigenous knowledges
                Convenor: Louise Hamby, Adjunct Fellow, Digital Humanities Hub, Research School of Humanities and the Arts, The Australian National University
                Skin Cloaks: The making-of a video installation about Possum Cloaks
                Khadija von Zinnenburg Carroll, Humboldt Fellow University Berlin, Director of LOOK, artist
                Vicki Couzens, artist
                Maree Clarke, Senior Curator and Exhibitions Manager at the Koorie Heritage Trust Melbourne, artist
                Lee Darroch, Director Gurranyin Arts, artist
                Runkani runkani - going round and round: multisensory experiences of Tjanpi Desert Weavers
                Christiane Keller, Visiting Academic, School of Archaeology and Anthropology, The Australian National University

11:00 - 11:30 am   Morning tea

11:30 - 12:45 pm Fabric and fashion
                Convenor: Valerie Kirk, Head of Textiles, School of Art, The Australian National University
                Screenprinters guide to Arnhem Land
                Tim Growcott, textile designer and screen-printer

New textile works from Merrepen Arts and Babbarra Designs
Bobbie Ruben, printmaker and artist

Dhuningarraay - yilan.gaal (old and new)
Lucy Simpson, Director of Gaawaa Miyay Designs

Questions for all presenters
12:45 - 1:45 pm  Lunch
1:45 - 2:30 pm  National Museum of Australia collection highlights
Convenor: Jilda Andrews, Yuwaalaraay woman, PhD Candidate, Research School of Humanities and the Arts, The Australian National University
New forms from old: fibre from Lockhart River
Andy Greenslade - Curator, Aboriginal and Torres Strait Islander Program, National Museum of Australia
Evelyn Omeenyo - Kuuku’yau, artist
Tasmanian Paper Bark Canoes
Rex Greeno, artist
The Dr Betty Meehan Basket Collection
Lorna Schmider-Woodcock - Cadet, National Museum of Australia
Questions for all presenters
2:30 - 3:45 pm  Fibre activity
Conference delegates will break into groups and undertake a hands-on fibre activity. See page 11 for more information.
3:45 - 3:45 pm  Afternoon tea
4:15 - 5:20 pm  Showcase presentations
Convenor: Margo Neale, Principal Indigenous Advisor and Senior Curator, Centre for Historical Research
Innovation Brings Healing
Sophie Wallace, Art Coordinator, Yarrenyty Arltere Artists
Dulcie Sharpe, Rhonda Sharpe and Marlene Rubuntja, artists
Research and contemporary fibre practice
Antoinette Smith, Curator, Museum Victoria
Glenda Nicholls, Marilyne Nicholls and Bronwyn Razem, artists
Together Dreaming - Old Ways in New Times
Kelli Ryan OAM, Founder of Boolarng Nangamai Studio
Steven Russel, Director of Boolarng Nangamai Studio and artist
Kristine Stewart, artist
Fa’amolemole, pe mafia ona tatou lalafa fa’atasi – Please can I weave with you?
Treasna Hamm, artist
Maryann Talia Pau, artist
Questions for all presenters
6:30 - 9:00 pm  Kungkarangkalpa: Seven Sisters Songline
Preview at National Museum of Australia.
The National Museum of Australia is open from 6.30pm for a BYO picnic. Preview will commence at 8.00pm.
Registration
Tea and coffee on arrival

Welcome to Day 2
Professor Howard Morphy, Director of the Research School of Humanities and the Arts, The Australian National University

Contemporary modes of practice
Convenor: Jessica Einhorn, PhD Candidate, Research School of Humanities and the Arts, The Australian National University
The role of traditional basketry in Mono culture
Lois Conner, artist
Jessica Einhorn, PhD Candidate, Research School of Humanities and the Arts, The Australian National University
Trans-Tasman kahu kuri (Maori dog skin cloak)
Keren Ruki, Collection Officer with the Pacific Collection at the Australian Museum
Conversations in Grass
Diana James, Research Fellow, Research School of Humanities and the Arts, The Australian National University
Josephine Watjari Mick, artist
Nyurpaya Kaika-Burton, artist
Questions for all presenters

Morning tea

Collaboration and industry
Convenor: Lindy Allen, Senior Curator, Humanities Department, Museum Victoria
Kahu Ora Living Cloaks living culture
Awhina Tamparapa, Curator, Te Papa Tongarewa, Museum of New Zealand
Translating the tradition into the contemporary
Sasha Tichkosky, Founder of Koskela
Mavis Ganambarr, artist
Retail Realities: the ripple effect when cultures collide
Rose Cameron, Director and Business Manager, Nomad Art
Angus Cameron, Director, Nomad Art
Questions for all presenters
12:30 - 1:30 pm  
**Lunch**

1:30 - 2:30 pm  
**Showcase presentations**  
Convenor: Christiane Keller, Visiting Academic, School of Archaeology and Anthropology, The Australian National University  
**Bush foods**  
Lucy Wanapuyngu, artist  
**Recycling the meaning of making**  
Nalda Searles, artist  
**Muwaga and Mindi**  
Daniel Beeron, artist  
**Celebrating the form of decorative weaving**  
Lynette Griffiths, Project Manager Erub Erwer Meta  
Florence Gutchen, artist  
Maryann Bourne, artist  
**Questions for all presenters**

2:30 - 3:45 pm  
**Fibre activity**  
Conference delegates will undertake a hands-on fibre activity. Details provided at registration.  
**String Making** - Nalda Searles  
**Erub Palm Frond Weaving** - Florence Gutchen and Maryann Bourne  
**Coiled Basketry** - Jenny Dries  
**Doll Making** - Nicola Davidson  
**Fibre Constructions** - Tjanpi Desert Weavers

3:45 - 3:15 pm  
**Afternoon tea**

4:15 - 5:00 pm  
**Showcase presentations**  
Convenor: Mary-Lou Nugent, Project Officer Travelling Exhibitions at the National Gallery of Australia  
**Fabrics from the early days of the Aboriginal Art Board Art Centre Initiative**  
Karen Coote, Conservator  
Uncle Sandy John Atkinson, elder  
**Fish Trap**  
Tina Baum, Curator, Aboriginal and Torres Strait Islander Art, National Gallery of Australia  
**Creative collaboration: leading change through art**  
Christine Dumas, artist  
Kim McConville, Co-founder and Executive Director, Beyond Empathy  
**Questions for all presenters**

7:00 pm  
**Conference dinner**  
University House, The Australian National University, Corner Balmain Crescent and Liversidge Street, Acton

Image: Lucy Wanapuyngu, Coiled tubular basket minder (detail), 2003
The weekend following the conference program sees a vibrant exchange of traditions. Associated activities on Saturday bring together a number of exhibitions, talks and demonstrations in and around Canberra.

**9:00 am - 1:00 pm  Murumbung Yurung Murra Cultural Tour**
**Tour:** Experience Ngunnawal Country at Tidbinbilla Nature Reserve with the ACT Parks and Conservation Service Aboriginal Rangers. Take a short walk to Hanging Rock, view the wetlands and join in the cultural activities and talks around the campfire at Ribbon Gum amphitheatre. Gain an insight into how Ngunnawal people managed the landscape and learn about this important meeting place. Participate in activities such as rope making using natural materials.

**Venue:** Tidbinbilla Nature Reserve
**Address:** Tidbinbilla Nature Reserve Visitor Centre, off Paddy’s River Road, via Cotter Road (Weston Creek) or Point Hut Crossing (Gordon)
**Admission:** Free. Bookings essential

**Note:** Exhibition dates 20 February – 16 March 2013

**10:00 am - 3:00 pm  Story Weave**
**Exhibition:** An exhibition featuring works in a range of media including glass, mixed media on canvas, ceramics, photography, fibres, textiles, screen prints on paper by artists Jenni Kemarre Martiniello, Kerry Reed-Gilbert, Jenny Dries, Alison Hoolihan, Joyce Graham, Lesa Reed and Lyndy Delian.

**Venue:** The Q – Queanbeyan Performing Arts Centre
**Address:** 253 Crawford Street, Queanbeyan
**Admission:** Free

**Note:** Exhibition dates 20 February – 16 March 2013

**10:00 am - 5:00 pm  Shimmer Desert Landscapes**
**Exhibition:** An exhibition of desert landscape paintings from the desert regions of Australia. Exploring the various techniques depicting power and energy, with the shimmering effect of optical illusion and movement on flat painted surfaces including artworks by Ronnie Tjampitjinpa, George (Hairbrush) Tjungurrayi and Graham Tjupurrula.

**Venue:** Aboriginal Dreamings Gallery
**Address:** 19 O’Hanlon Place, Gold Creek Village
**Admission:** Free. Wheelchair access. Parking at door. ACTION buses 51, 52, 951, **952**

**Note:** Exhibition runs from 3 February to 24 March 2013

**9:00 am - 5:00 pm  Telling stories on Fabric**
**Exhibition:** This exhibition showcases Indigenous textile art from the women of Maningrida in Central Arnhem Land. The work of these textile artists depicts many different stories. These stories relate to the landscape, dreaming stories, bush foods and bush crafts from ‘on country’. The variation in subject matter of these pieces reflects the different cultural identity of the women stemming from the many language groups in the region.

**Venue:** Foyer Gallery, School of Art Gallery, The Australian National University
**Address:** Building 105, Ellery Crescent, Acton
**Admission:** Free

**Note:** Exhibition runs from 19 February – 9 March 2013
10:00 am - 4:00 pm  Glass Weave 2: Jenni Kemarre Martiniello
Exhibition: An exhibition of hot blown glass objects inspired by traditional Aboriginal eel traps, fish traps and dilly bags.
10:30 am exhibition floor talk by artist
12:30 - 4:30 pm Hot Shop demonstration. Watch Jenni and her team make glass canes and ‘woven’ hot blown glass objects
Venue: Canberra Glassworks, Engine Room
Address: 11 Wentworth Avenue, Kingston
Admission: Free

10:00 am - 5:00 pm  Rhyme and Reason
Exhibition: A survey featuring work by delegates attending the Canberra Basketry Gathering 2013. Rhyme and Reason brings together works by weavers from around Australia, and is a satellite exhibition of the Basketry Gathering which will be held for the first time in Canberra in 2013.
Venue: Belconnen Arts Centre
Address: 118 Emu Bank, Belconnen
Admission: Free
Note: Exhibition runs from 1–24 March 2013

12:00 pm - 6:00 pm  Women with Clever Hands: Gapuwiyak Miyalkurruwurr Gong Djambatjmala
Exhibition: An exhibition of fibre work made by women from Gapuwiyak (Lake Evella) in Arnhem Land. This work encapsulates a history of fibre practice from classical twined baskets to the most recent animal sculptures.
3:00 pm Demonstration of fibre techniques by Lucy Wanapuyngu, Walinyinawuy Guyula and Kathy Nyinyipuwa Guyula
4:00 pm Curator’s talk: Exhibition floor talk by Curator, Dr Louise Hamby and co-Curator, Lucy Wanapuyngu. There will be drinks and canapés following on from the curator’s talk.
Venue: Craft ACT: Craft and Design Centre
Address: Level 1 North Building, 180 London Circuit, Canberra City
Admission: Free
Note: Exhibition dates 7 February – 16 March 2013

10:00 am - 5:00 pm  Dreaming by Tracey Deep
Exhibition: An exhibition of sculpture and installations by Sydney artist Tracey Deep, who has been working as a floral sculptor for the last 20 years. Her practice has evolved into environmental art, working with used, industrial, organic, discarded, pre-loved and discontinued materials.
Venue: Tuggeranong Arts Centre
Address: 137 Reed Street, North Tuggeranong
Admission: Free
Note: Exhibition runs from 2–31 March 2013

9:00 am - 5:00 pm Weaving Circles
Exhibition: CIT Yurauna Centre students and community exhibition features recycled weavings of cotton and wool, fibre and fabrics, crystals, shells and feathers on bicycle wheels.
Venue: AIATSIS foyer
Address: Lawson Crescent, Acton (adjacent to National Museum of Australia)
Admission: Free
Note: Exhibition runs from 11 February –12 March 2013
sunday 3 march 2013

WORKSHOPS
National Museum of Australia

In addition to the conference program a series of creative workshops are available for the delegates and the general public that cover traditional and contemporary techniques and artistic professional development in fibre and textile practice. Bookings are essential.

MORNING WORKSHOPS

Pulp to paper
9:30 am to 12:30 pm - Sunday 3 March 2013
Facilitator: Lola Binge, Deborah Knox, and Christine Dumas - Euraba Paper Company, NSW

Papermaking workshop with artists from Bogabilla who have been making paper since 1998. Participants will enjoy hands-on paper making from pulp to their own sheets of A4 paper, and learn to make their own watermark.
Cost: $50.00 (inc GST)

Shell bracelets
9:30 am to 12:30 pm - Sunday 3 March 2013
Facilitator: Lola Greeno, TAS

Lola Greeno is a well-known Tasmanian Aboriginal shell worker, sculptor, installation and fibre artist who also works as a curator and as the Program Officer, Aboriginal Arts at Arts Tasmania. Participants will learn the art of making traditional shell jewellery.
Cost: $50.00 (inc GST)

South-east Australian coil basketry
9:30 am to 12:30 pm - Sunday 3 March 2013
Facilitator: Jenny Dries, ACT

Jenny Dries is a traditional coil basket weaver from South Australia. Coiling is a technique that Aboriginal people use in the southeastern regions of Australia for basket making. Raw materials such as bulrushes, rushes, grasses and sometimes reeds are split for weaving practice. Jenny will show participants how to make coiled baskets in the southeastern Australian tradition, using raffia and darning needles. This will be a workshop in keeping with traditional teaching methods.
Cost: $50.00 (inc GST)

Weaving family, identity and land
9:30 am to 12:30 pm - Sunday 3 March 2013
Facilitator: Maryann Talia Pou, Treahna Hamm, VIC

Maryann (Samoan) and Treahna (Aboriginal) work together to present a workshop for participants to explore oral history and the connection to weaving through storytelling. Traditional, creative and contemporary materials and ways of working will be explored.
Cost: $50.00 (inc GST)
Details of workshop venues will be provided to participants at the registration desk.

AFTERNOON WORKSHOPS

Yarns of the Heart - Dollmaking
1:00 pm to 4:00 pm - Sunday 3 March 2013
Facilitator: Nicola Davidson, Sonia Kickett and Geri Hayden, WA
Each participant will create a doll while sharing stories and skills with the artists and others in the workshop. Dolls can embody memories and the personalities of their creators.
Cost: $50.00 (inc GST)

Possum skin armbands
1:00 pm to 4:00 pm - Sunday 3 March 2013
Facilitator: Vicki Couzens, Lee Daroch, and Maree Clarke, VIC
The artists in the workshop will focus on making possum skin arm bands, learning about the traditions and contemporary possum skin cloaks.
Cost: $50.00 (inc GST)

South Coast weaving
1:00 pm to 4:00 pm - Sunday 3 March 2013
Facilitator: Kelli Ryan, Kristine Stewart, Steven Russell, Boolarng Nangamai Aboriginal Art and Culture Studio, NSW
Work in a hands on way with the artists from the south coast to learn connections to country, identity and community. Weave your own story with natural and experimental materials. Boolarng Nangamai – Together Dreaming – old ways in new times.
Cost: $50.00 (inc GST)

Traditional Ngarrindjeri weaving with rushes
1:00 pm to 4:00 pm - Sunday 3 March 2013
Facilitator: Georgina Allain, SA
Ngarrindjeri master weavers Phyllis Williams, Eileen McHughes and Anita Wano will run a workshop teaching participants to weave rushes in the Ngarrindjeri way to make traditional and innovative objects such as baskets, mats and abstract pieces.
Cost: $50.00 (inc GST)
MARKET DAY

Garden of Australian Dreams - National Musuem of Australia

Indigenous artists from across Australia will sell their work with all proceeds going directly to the artists. The market day will be complemented by a series of free demonstrations and free activities for the public.

Alice Springs Beanie Festival

The Alice Springs Beanie Festival will be selling Indigenous ‘Mukata’ (beanies) along with other handmade beanies and Alice Springs Beanie Festival merchandise including T-shirts, postcards and cookbooks.

Australian National Botanic Gardens

The Australian National Botanic Gardens will be selling South Eastern Australian coil basket technique samples by Jenny Dries, baskets from the Northern Territory and basket weaving plants.

Babbarra Designs Hand Printed Fabrics

Lino printed silk and cotton fabric lengths printed by artists at the Babbarra Women’s Centre at Maningrida, Northern Territory, reflecting daily life, rituals and ceremony.

Bandu Catering

Bandu Catering is a local company that will be providing Indigenous food for sale, catering for all tastes, especially for those willing to try something more adventurous.

Lois Connor

Lois Connor will be selling products made from native materials from America. They will include baby baskets, soap root brushes, and abalone shell necklaces.

Euraba Artists and Papermakers

Euraba Artists and Papermakers will be selling new embossed and pulp painted artworks and a range of individually handcrafted paper, cards and gift products.

Gaawaa Miyay

Gaawaa Miyay / River Daughter combines the tradition of storytelling with contemporary Indigenous design to create homewares and accessories such as cushions, lampshades, tea towels and scarves by Aboriginal designer Lucy Simpson.

Gapuwiyak Culture and Arts Aboriginal Corporation

Gapuwiyak artists will be selling natural dyed fibre objects such as twined mats and baskets, coiled baskets, mats, bulpus (twined tubular) looped string bags and pandanus sculptures.

Ghostnets Australia and Erub Ewer Meta

These two groups will be sharing a stall and presenting items made from ghost nets (reclaimed nest and ropes). The DVD, The Young Man and the Ghost Net will be on sale alongside necklaces made from seed, clay and shell.

Injalak Arts and Crafts Association

Injalak Arts and Crafts will be selling a range of hand-printed home accessories and garments. Products will include fabric lengths, T-shirts, clothing and soft furnishings.

HOW - Hands on Weavers

Drawn from the Wingaghan Waggadha Waybarra: Women of Wagga weaving, this group will sell cultural fibre craft including dilly bags, large and small baskets, necklaces, lino prints, bangles,
sisters baskets and handbags.

**Kemarre Arts**
Kemarre Arts will be selling screen printed silk wall hangings, scarves and shawls alongside hand painted glass plates, kiln-formed glass Dreaming Windows, engraved glass baby turtle shells and fabric coil technique dilly bags.

**Lola Greeno**
Lola Greeno, a textile artist and jeweller from Tasmania will be selling a range of shell bracelets, choker necklaces, medium length necklaces, shell and fibre craft.

**Merrepen Arts**
Merrepen Arts will be selling lengths of fabrics, cushion covers, small purses and weavings from fabrics that have been designed and printed by Nauiyu artists.

**Miwi-inyeri Pelepiambi Aboriginal Corporation**
This group of Ngarrindjeri and other Aboriginal weavers and artists will sell woven objects made from rushes and recycled and found materials and objects.

**Original Aboriginal Creations**
Clair Bates, from the Malingappa, Paakantji/Barkantji (Darling River) people of western NSW will be selling hand-painted jewellery and baskets made from Quandong seeds, native grasses and reeds.

**Renee Smith, Rhonda Smith, Dianne Jerrard and David Dixon**
This group of artists will sell a range of fibre arts including nuno felted scarves with machine embroidery, screen printed table runners, and placemats, cushions, beanies and scarves, bags, rag dolls and batik.

**Shelley Monkland**
Shelley Monkland from Ti Tree, Northern Territory, will be selling screen and lino printed and hand-dyed fabrics using sustainable, eco-friendly techniques and materials.

**Ceretha Skinner**
Local textile artist and screen printer Ceretha Skinner will be selling screen printed fabric calico and cotton bags, T-shirts, headbands, travel rugs and tea towels.

**Tjanpi Desert Weavers**
Tjanpi artists will be selling an array of sculptural works made from natural fibres collected from their country, which they use along with other materials including wool, raffia, bedding and string.

**Wamba Wamba Women’s Weaving Group**
The Wamba Wamba Women’s Weaving Group will be selling miniature (Kutenyuk) sister basket necklaces made from dyed raffia, handmade string and Quandong seeds along with woven coolamons, big sister baskets and leather work.

**Yarrenyty Arltere Artists**
Yarrenyty Arltere Artists, from Larapinta Town Camp in Alice Springs, will be selling soft sculptures and silk scarves made from naturally dyed recycled woollen blankets.

**Yuranu Centre**
The Yuranu Centre provides support to Indigenous students at the Canberra Institute of Technology. The students will be selling Yuranu calico bags, cards featuring student artwork, and arts and fibre crafts produced at the centre.
MARKET DAY DEMONSTRATIONS
National Museum of Australia
10:00 am - 2:00 pm
FREE

These demonstrations will be held throughout the day for the public to observe.

Palm frond weaving - with Erub Erwer Meta, Torres Strait
Artists from Darnley Island will demonstrate Palm Frond Weaving. Erub Erwer Meta (Our Learning House at Erub) works to revitalise traditional transfer of Indigenous knowledge and culture and share it with the world.

Native American weaving - with Lois Conner, USA
Demonstration of Native American weaving with plant materials. Lois Conner of the Chukchansi Tribe has been weaving for over 30 years; she learnt the techniques of coiling and twining from her grandmothers and aunts.

Fashion - with Renee Smith, ACT
Presentation of Indigenous fashion design. Renee Smith is an artist, textile designer and screen printer living in Canberra. She is originally from Tingha in New South Wales.

MARKET DAY ACTIVITIES
National Museum of Australia
10:00 am - 2:00 pm

These activities are open for the public to drop in to and have a go. There is no signing up process and there is no fee for participation.

Ghostnets - with Sue Ryan, QLD
Ghostnets is the term used for the fishing debris floating in our northern oceans and destroying wildlife. The material washed up on our beaches is put to new use in fibre constructions. Have a go at making a turtle!

Beanie Making - with Adi Dunlop, Alice Springs
Beanie Making is a fascinating creative form using colour and texture - all the thrills of yarn, knitting and crochet.

Stitching Meadow Hay - with Nalda Searles
Meadow Hay is cheap and easily accessible and a great fibre to use for three-dimensional construction of objects and sculptural forms. Come and experiment to see what you can create.
SUNDAY 3 MARCH 2013
INDIGENOUS FIBRE ART FILM PROGRAM
National Museum of Australia Visions Theatre
10:30 am TO 4:30 pm
FREE
Selling Yarns 3 is proud to announce the inaugural fibre art film program complementing the conference and workshop programs. The film screenings are free and will be held at the National Museum of Australia Visions Theatre on Sunday 3 March 2013 from 10.30 am to 4.30 pm.
Films from a variety of genres including documentaries, animation, and experimental video will be screened covering four countries Australia, New Zealand, East Timor and USA. The films will provide insights into Indigenous fibre art and its makers and set in scene some of the artistic practices discussed and demonstrated during the four-day event.

FILM TIMES AT A GLANCE

10:30 am The Making of Skins Cloak (2013), Australia
10:52 am Indigi Glass ‘08 Postcards from the Referendum - NAIDOC Week Exhibition (2008), Australia
11:03 am Glass Weave (2012), Australia
11:26 am Kahu Ora – Living Cloaks (2011), New Zealand
11.53 am Sneaking a Stitch (2011), Australia
12:11 am Procesu Soru Tais iha Marobo / Making Textiles in Marobo (2013), East Timor
1:38 pm Inkerr anyent-antey (2010), Australia
1:53 pm Guraramburrk - the cheeky dog (2005), Australia
2:19 pm Merrepen - Dilly Bag Weaving (2005), Australia
2:47 pm Antanette and Tom (2011), Australia
2:50 pm Little Dingi (2012), Australia
3:00 pm Tjanpi Nyawa! Look at the Grass! (2012), Australia
3:31 pm Making of the Young Man and the Ghost Net (2011), Australia
3:56 pm Acorn Processing Today (2013), USA
10:30 am The Making of Skins Cloak (2013), Australia

Synopsis: Possum skin cloaks have become a Koorie symbol for marking broader regional identity. Telling this story has been made possible through the long-term collaboration with Vicki Couzens and Maree Clarke. Skins Cloak focuses on the cloaks’ relationship to twenty-two of their owners, from birth to death. The co-authored script is focussed on the way a women’s craft is made significant to the politics of history and authenticity in contemporary artistic discourse.

Ethnic group(s): Koorie people, NSW

Director(s): Khadija von Zinnenburg Carroll and Alex Schweder with Vicki Couzens, Maree Clarke and Lee Darroch, Humboldt University Berlin

Q&A session: Meet Khadija von Zinnenburg Carroll, Vicki Couzens, Maree Clarke and Lee Darroch with the opportunity to ask questions.

10:52 am Indigi Glass ‘08 Postcards from the Referendum - NAIDOC Week Exhibition (2008), Australia

Synopsis: Four Aboriginal artists present their creative responses to the 1969 Referendum 40 years on. Part of this film shows the collective weaving of the Nation’s Song Cycle, where the four artists weave their countries into the one collaborative work.

Ethnic group(s): Arrernte, Wathaurong, Ainawan/Gamilaroi, Wiradjuri people

Director(s): Jack Lloyd, Louisa Pauletto

11:03 am Glass Weave (2012), Australia

Synopsis: Glass Weave features interviews with Aboriginal glass artist Jenni Kemarre Martiniello about her process of ‘weaving’ glass. Her hot blown glass works are inspired by traditional woven eel traps, fish traps and dilly bags.

Ethnic group(s): Arrernte people

Director(s): Marissa MacDowell

Q&A session: Meet the glass artists with the opportunity to ask questions.

11:26 am Kahu Ora – Living Cloaks (2011), New Zealand

Synopsis: A compilation of short films introducing the Kahu Ora - Living Cloaks exhibition at Te Papa Tongarewa Museum of New Zealand, including films about the significance of historic kiwi feather cloaks from the Trikatene family; Hokimate Harwood is identifying feathers in historic cloaks; Rene Te Kanawa speaks about the conservation of cloaks; and master weaver Erenora Puketapu-Hetet discusses aspects of cloak weaving.

Ethnic group(s): Maori people

Director(s): Prue Donals, Norman Heke

Q&A session: Meet Awhina Tamarapa with the opportunity to ask questions.
11:53 am Sneaking a Stitch (2011), Australia
Synopsis: This film documents the knowledge and weaving talents of Aboriginal women from communities along the Murray River in the areas of northeast Victoria and southern New South Wales. Learn about environmental issues threatening their traditional resources, the challenges of passing on their knowledge of weaving to future generations and be inspired by the enthusiasm of these women to keep this ancient craft going.

Ethnic group(s): Wiradjuri, Wamba Wamba/Perrepa Perrepa, Yorta Yorta people, NSW
Director(s): Richard McTernan
Q&A session: Meet artists from the Murray River region with the opportunity to ask questions.

12:11 pm Procesu Soru Tais iha Marobo / Making Textiles in Marobo (2013), East Timor
Synopsis: The film features Milena dos Santos as she demonstrates the process of making a handwoven tais (ikat textile) in Atu Aben village, Marobo. Marobo is well known for its indigo and mud dye cloths that result in distinctive, elegant, and black hand spun tais. Milena demonstrates hand spinning of locally grown cotton. She collects specific plants and materials used in natural dyeing processes in Marobo for yellow, red, blue and black threads. Milena demonstrates all stages of the spinning, ikat, dyeing and weaving process.

Ethnic group(s): Kemak people, Marobo, Bobonaro District
Director(s): Joanna Barrkman
Q&A session: Meet Joanna Barrkman and Anne Finch with the opportunity to ask questions.

1:38 pm Inkerr anyent-antey (2010), Australia
Synopsis: The documentary covers the exhibition ‘The language of Batik’ in the small community of Utopia, northeast of Alice Springs. It shows the connection between the country, plants, their medicinal uses and how it is translated into Batik art. This film is the product of collaboration between students studying language and arts courses at Batchelor Institute, Northern Territory in 2010.

Ethnic group(s): Alyawarr and Anmatyerr people, Alice Springs, NT
Director(s): Gail Woods, Jenny Taylor, Margaret Carew

1:53 pm Guraramburrk - the cheeky dog (2005), Australia
Synopsis: This film presents the making of a giant dog, Guraramburrk, in the traditional fibre technique of twining pandanus fibres. Lena Yarinkura, the inventor of Arnhem Land fibre sculptures in this technique, and husband Bob Burruwal collaborate in the making process. The story of the dog belongs to their country in central Arnhem Land and is told by Lena Yarinkura.

Ethnic group(s): Kune and Rembarrnga people, Maningrida Region, NT
Director(s): Dr Christiane Keller
Q&A session: Meet Dr Christiane Keller with the opportunity to ask questions.
2:19 pm Merrepen - Dilly Bag Weaving (2005), Australia
Synopsis: The Merrepen palm tree is a life source for the people of the Daly River region. On this adventure you will discover the colourful and humorous character of various Aboriginal women from the Nauiyu Community on the Daly River. A group of traditional women take us into their country to gather the precious Merrepen leaves and berries. Merrepen leaves are stripped, dyed with other roots and berries and dried and then intricately hand woven to make incredibly versatile dilly bags and baskets. The women develop their objects working together at the Merrepen Arts Centre in the Nauiyu Community.

Ethnic group(s): Ngan'gikurunggurr and Ngan'giwumerri people, Nauiyu Nambiu, NT
Director(s): Steven McGregor
Q&A session: Meet artists from Nauiyu with the opportunity to ask questions.

2:47 pm Antanette and Tom (2011), Australia
Synopsis: Come and discover what goes on in the Yarrenyty Arltere Art Room through the eyes of Antanette and Tom. This short soft sculpture animation shows with humour and warmth why the art room is so important to the members of the Larapinta Valley Town Camp. Made at the Yarrenyty Arltere Learning Centre by artists and residences in conjunction with the multi media room, this little film is an insight into a dynamic and vibrant art centre in the heart of Alice Springs.

Ethnic group(s): Western Arrernte and Luritja people, Alice Springs, NT
Director(s): Adrian Warburton

2:50 pm Little Dingi (2012), Australia
Synopsis: Little Dingi is the second soft sculpture animation made by artists and residences at the Yarrenyty Arltere Learning Centre (YALC). An insightful look into an aspect of life in Alice Springs, this short film is rich in language, culture and humour.

Ethnic group(s): Western Arrernte and Luritja people, Alice Springs, NT
Director(s): Loretta Banks, Adrian Warburton
Q&A session: Meet Yarrenyty Arltere artists and Sophie Wallace with the opportunity to ask questions.
3:31 pm Making of the Young Man and the Ghost Net (2011), Australia  
**Synopsis:** It’s October 2010 and St Pauls village on Moa Island celebrates not only the first puppet show of its kind in the Torres Strait but the first puppet show ever made out of ghost nets and marine debris. The film shows sections of the puppet show interspersed with footage of the making processes and commentary of locals involved. 

**Ethnic group(s):** Torres Strait Islander people, Moa Island, Queensland  
**Director(s):** Corey Austin, Visual Obsession  
**Q&A session:** Meet Moa Islanders and Sue Ryan with the opportunity to ask questions.

3:56 pm Acorn Processing Today (2013), USA  
**Synopsis:** The film demonstrates how acorn processing is done in today's Central California. Acorns were a staple of the Indigenous Californian diet and baskets were needed for their processing. This film shows traditional and different contemporary processing technologies and explains how old and new methods are used to pass down the tradition to the next generation. 

**Ethnic group(s):** North Fork, Central California  
**Director(s):** Jessica Einhorn  
**Q&A session:** Meet Lois Conner and Jessica Einhorn with the opportunity to ask questions.
Uncle Sandy John Atkinson
Founder, Bangerang Cultural Centre
Session: Showcase presentations

Uncle Sandy John Atkinson is one of the original members of the Aboriginal Arts Board of the Australia Council when it was set up in the 1970s. He is a member of the Bangerang community in Victoria and started the Bangerang Cultural Centre, originally called the Shepparton Keeping Place.

Tina Baum
Curator, National Gallery of Australia
Session: Showcase presentations

Tina Baum is from the Larrakia/Wadaman/Karajarri people of the Northern Territory and Western Australia with over 20 year experience in museums and art galleries working collaboratively with communities and artists throughout Australia. Tina is the Curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia and has worked as a Curator at the Queensland Museum, Brisbane; the Museum and Art Gallery of the Northern Territory, Darwin; and the National Museum of Australia, Canberra. Tina curated the Emerging Elders exhibition in 2009, worked on the new Aboriginal and Torres Strait Islander Galleries and on both National Indigenous Art Triennials at the National Gallery of Australia. She has also worked as a mentor to the participants and alumni on the Wesfarmers Arts Indigenous Arts Leadership and Fellowship programs in conjunction with the National Gallery of Australia since it inception in 2010.

Daniel Beeron (Galaman)
Artist
Session: Showcase presentations

I am a Girramay Traditional Owner from Far North Queensland and I am currently the project manager for a Regional Arts Fund funded project Muwagi and Mindi with Girringun Aboriginal Corporation in Cardwell, North Queensland. I also run workshops and work as an artworker. I participated in a Girringun group presentation at the last Selling Yarns Conference in Canberra.

I began weaving mostly out of curiosity and this now extends into other arts practice. Drawing on my cultural heritage, I consider the practice of weaving is more than making something that is both practical and beautiful; it is about consolidating cultural practices and ensuring it survives through to the next generation. My arts practice draws from an exploration of traditional culture and traditional design in 2D and 3D formats. My work is held in a number of collections and was most recently acquired for the Artbank Collection, Sydney and the University of Queensland Art Museum.
Maryann Bourne
Artist
Session: Showcase presentations

Maryann Bourne is a Meriam Mer speaker who always was interested in making things. She has crocheted and enjoyed sewing and handcrafts. Since joining Erub Erwer Meta in 2010 Maryann believes she has gained confidence in herself as an artist. She wants to make work that represents her family, herself and her surroundings, from the past and the present. She is currently enjoying weaving, making bags and sculptures from ghost nets. In 2012 she was highly commended at the Gab Titui Art Awards for an intricately decorated and stitched coral trout made from ghost net and recycled onion bags. Her totems are Gainau (Torres Strait Pigeon) and Nam (turtle).

Angus Cameron
Director, Nomad Art
Session: Collaboration and industry

Angus Cameron has resided in Darwin since 1997 and has extensive experience in art education, curatorial and project management and arts Industry development. With a Bachelor of Visual Arts (Honours) and Diploma of Education, Angus has been involved in a range of art related positions and projects including publishing, arts management, exhibition development and workshop presentation in a variety of cultural settings. In 2005 Angus established Nomad Art Productions in partnership with his wife Rose. Through Nomad Art Productions, Angus and Rose work closely with remote community art centres and Aboriginal corporations across the Top End and Central Australia. They most recently presented at the Travelling with Yarns Symposium in August 2012 at Gunbalanya in Arnhem Land. Nomad Art is well known for facilitating unique projects that foster cross-cultural collaborations with artists nationally. These curated exhibitions promote collaboration, reconciliation and understanding with an educational focus.

Rose Cameron
Director and Business Manager, Nomad Art
Session: Collaboration and industry

As business manager at Northern Editions Charles Darwin University 1999-2002 and with the Tiwi Art Network (2003- 2004), Rose has facilitated the development of exhibitions, projects, sales and marketing activities of limited edition prints and Indigenous art. Rose manages the Darwin Gallery and overseas the development of projects with partner Angus. She has extensive experience in business and financial management, client liaison, exhibition and stock management alongside the development of projects, marketing, promotional material and other related areas.

Image: Belinda Kuriniya, Yorns, fabric print, 2010
Khadija von Zinnenburg Carroll
Humboldt Fellow University Berlin, Director of LOOK, artist
Session: Transfer of Indigenous knowledges

Khadija von Zinnenburg Carroll (MFA, PhD) is a Humboldt Fellow in Berlin. Her revision of Australian Art History Art in the Time of Colony will appear in August in Ashgate’s series on Empires and the Making of the Modern World, 1650-2000. As an artist, 40,000 Years of Modern Art: A re-enactment at the ICA in London, and The Rise and fall for the 2012 Marrakech Biennale are her most recent commissions. Her publications on Indigenous interventions in the museum include Object to Project: Artist’s Interventions in Museums, Small Mirrors to Large Empires: Towards a Theory of Meta-museums in Contemporary Art, Le Musée comme la Silhouette, and Curating Curiosity.

Maree Clarke
Artist
Session: Transfer of Indigenous knowledges

Maree Clarke is a Mutti Mutti, Wemba Wemba and Yorta Yorta woman from Victoria who works as a multi-disciplinary artist and curator of Aboriginal art. She is the Senior Curator and Exhibitions Manager at the Koorie Heritage Trust in Melbourne.

Lois Conner
Artist
Session: Contemporary modes of practice

Lois Conner is a member of the North Fork Mono Tribe outside Yosemite National Park in California. She is a tribal council member, active in the California Indian Basket Weavers Association, and is involved in conferences promoting the importance of the relationship between fire and the plants she gathers for her baskets. She uses only traditional techniques and materials that include bracken fern, sour berry sticks, deer grass, and sedge. She has been coiling and twining in the traditional way of the Mono for over 25 years, having learned the techniques from her aunties, mother, and grandmother. She and her baskets have appeared in several publications including Precious Cargo: California Indian Cradle Baskets and Childbirth Traditions by Brian Bibby in 2004. Her baskets are well known to collectors. Steve Jobs bought one of her gambling trays that took her two years to make, over 40 hours a week. The driving force of her life is to preserve her language and culture. She is the only full time basket maker of her people as most have taken on paid hourly work and refer to themselves as ‘weekend weavers’. Lois spends her time educating others about her culture through guest talks and demonstrations at grade schools, colleges, and universities throughout California.
Karen Coote
Conservator, National Museum of Australia
Session: Showcase presentations

Karen Coote has a degree in Fine Arts from the University of Sydney and a Conservation degree from the University of London. She was senior conservator at the Australian Museum, Sydney from 1981 for 20 years. During that time Karen spent many months working with Aboriginal communities in Northern Australia assisting them in developing keeping places and preserving their collections. This culminated in her publication Care of Collections in Aboriginal and Torres Strait Islander Keeping Places and Cultural Centres. Since 2001 Karen has been available via phone and email to assist communities throughout Australia and has written a number of significance assessments relevant to Aboriginal collections. Her passion has been Aboriginal collections and she continues to undertake preservation treatments for public and private collections in her studio. Her recent trip to Oenpelli revealed an ongoing concern for the condition of the early screens that are fundamental to the history and creation of cultural stories depicted in the printed textiles.

Vicki Couzens
Artist
Session: Transfer of Indigenous knowledges

Vicki Couzens is an established and prominent artist from the Western Districts of Victoria. She is a descendant of the Gunditjmara and Kirrae Whurrong clans and plays an active role in promoting the culture of her people. She has served on the boards of the Koorie Heritage Trust and the Victorian Corporation for Aboriginal Languages. A number of Vicki’s paintings have been acquired by the National Gallery of Victoria. Additionally, she has played a prominent role in major public art projects including birrarung wilam on the bank of the Yarra River in Melbourne with Indigenous artists Treahna Hamm and Lee Darroch. She had a central role, as Artistic Director, of the statewide Possum Skin Cloak project, which was presented during the Melbourne Commonwealth Games in 2006.

Lee Darroch
Artist
Session: Transfer of Indigenous knowledges

Lee Darroch is a Yorta Yorta, Mutti Mutti and Boon Wurrung woman, who has lived on Raymond Island in the Gippsland lakes with her partner and two children for the past 25 years. She is an artist and cultural worker. Her artwork is inspired by the need to continue cultural, spiritual and artistic practices. Lee has run her own business Gurranyin Arts for over 20 years. She feels guided in her artwork by the Old People who have gone before us and by her elders today. Lee hopes to leave behind a rich legacy for her children and other children to follow, so that the Dreaming will continue in an unbroken line.
Christine Dumas
Artist
Session: Showcases presentations

Christine Dumas was born Goondiwindi in 1956 and grew up on Toomelah Mission. Christine moved to Sydney in 1975 where she lived for over 30 years. The passing of her husband in 2008 was the reason for her return home to Boggabilla to live with her parents.

‘Coming home has been a real blessing for me, connecting to the family and friends after being away for so long.’

Euraba has provided an opportunity to work in the arts that Dumas has embraced with her whole heart. She always had a love of art, and enjoyed sharing her work with family and friends.

‘My art is my connection to memories as a kid, a lost culture that I was not taught and learned more about as an adult. It’s a way of keeping memories I have of family, precious elders, going fishing, the bush-foods gathered, respect, good times and happy times.’

Jessica Einhorn
PhD Candidate, Research School of Humanities and the Arts, The Australian National University
Session: Contemporary modes of practice

Jessica Einhorn is currently a PhD student in Interdisciplinary and Cross-cultural Research at the Australian National University. She is interested in the connections between Australian Western Desert basketry and sculpture and Californian basketry to ecology, economics, and culture. Before moving to Australia she taught for five years as Associate Professor of Anthropology at Canada College in the Bay area of California.

Linda Elliott
Curator Education and Public Programs, Wagga Wagga Art Gallery
Session: Transfer of Indigenous knowledges

Linda Elliott is an artist and educator who worked in regional galleries since 1999. Linda has a Bachelor of Arts majoring in Silversmithing and a Diploma in Education, both from Charles Sturt University. She has been employed at Wagga Wagga Art Gallery as the Curator of Education and Public Programs since April 2006, where she curated and coordinated many exhibitions. Linda guest-lectures at Charles Sturt University. As an artist she has been involved in a wide range of exhibitions and workshops.
Melanie Evans
Art Gallery Assistant, Wagga Wagga Art Gallery
Session: Transfer of Indigenous knowledges

Melanie Evans is an Indigenous woman born in Darwin, who has over 20 years experience as a community artist. Her practice includes large scale murals, painting, drawing, photography, fibre, textiles and printmaking. Melanie has recently completed a curatorial traineeship with the Wagga Wagga Art Gallery (2009-2011) funded through Arts NSW Emerging Curator Program, and holds an Associate Degree in Contemporary Aboriginal Art and a tertiary Diploma in Aboriginal Education.

Mavis Ganambarr
Artist
Session: Collaboration and industry

Mavis Ganambarr is one of Australia’s leading fibre artists. She began fibre work under the watchful eye of her grandmother and aunties on Elcho Island where she lives with her husband and children. Passing on her knowledge of plants, recipes and techniques to a new generation helps them understand this important part of their culture and how to keep their country strong. Ganambarr has worked collaboratively over the past two decades with other artists, curators and designers including Louise Hamby, Alice Whish and Sasha Titchkosky. She has exhibited work in the 16th Tamworth Fibre Textile Biennial, most recently at the Powerhouse and in the 29th Telstra National Aboriginal and Torres Strait Islander Art Award in Darwin.

Rex Greeno
Artist
Session: National Museum of Australia collections highlights

Rex Greeno was born on Flinders Island in Bass Strait in 1942 and he currently lives on Tasmania’s mainland in Launceston. He became a professional fisherman and spent almost 40 years at sea as a ‘fisherman’ in various fisheries around all parts of Tasmania’s coastline. Since retiring in 2008 Rex has used his sea experience to inspire him to start building paper bark canoes. At that time very little was known about these watercrafts. Rex prepared himself for his new ‘enterprise’ by reading extensively on the subject, especially the compiled research on the early Tasmanian Aboriginal watercraft and similar watercraft in other cultural contexts.

Rex’s first full scale paper bark canoe was made in 2008 and it has been acquired by the Museum of Victoria. In 2010 his second large canoe was selected for the 27th Telstra National Aboriginal and Torres Strait Islander Art Award in Darwin and is now held at the Museum and Art Gallery of the Northern Territory. His third large canoe is now a part of the National Gallery of Australia’s collection while the National Museum of Australia commissioned his fourth canoe.
Andy Greenslade
Curator, National Museum of Australia
Session: National Museum of Australia collection highlights

Andy Greenslade has had a lifelong career in the in the arts industry in a variety of capacities. She first began working in the Aboriginal and Torres Strait Islander section at the National Museum in 2001, working in development of collections, programs and exhibitions. She has worked with people in Far North Queensland at Lockhart River to develop an exhibit currently on display in the Gallery of First Australians.

Lynette Griffiths
Project Manager, Erub Erwer Meta
Session: Showcase presentations

For over 20 years Lynette Griffiths has lived and worked primarily in the Torres Strait in art development, education and training. Currently she shares her time between Cairns, the Torres Strait and Cape York where she conducts workshops with Indigenous art centres. She is also a facilitator with Ghostnets Australia. On Erub she works closely with the artists and is artistic director of their current project ‘Sea Journeys’, a research based venture to re-establish family ties and cultural links to New Caledonia. The aim is to record the history around missionary contact, as celebrated by many Torres Strait Islanders - ‘The Coming of the Light - 1871’.

Lynnette’s own practice uses ceramics and materials from the marine environment as metaphor for human exploitation and environmental degradation. She holds qualifications in graphic design, ceramics and education from the Queensland College of Art, Queensland University of Technology and Monash University.

Tim Growcott
Textile designer and screen printer
Session: Fabric and fashion

Tim Growcott is a textile designer and screen printer trained in Melbourne and currently living and working in the Northern Territory. Whilst employed as Fashion Technician at Charles Darwin University, Tim was also acting studio-hand for Bobbie Reuben’s certificate IV screen print class. Under the guidance of Bobbie, he began delivering training to Indigenous artists both on campus and away-from-base.

Tim has continued to work independently in communities offering technical support and training to screen printers. He has worked with artists from Gapuwiyak Arts and Culture (Lake Evella), Bula’bula Arts (Ramingining), Tiwi Design, Mardbalk Arts (Goulburn Island), Wadeye Palngun Warnangat Association (Port Keats), Elcho Island Arts and Injalak Arts (Gunbalanya).

Arnhem North Kimberley Aboriginal Artists Association (ANKAAA) has employed Tim to run T-shirt workshops at their annual general meetings for the past two years. In 2010 the Carousel Collective was founded in Darwin with the aim of providing cut-rate screen printing for non-profit groups and community events. These have included Multicultural Youth NT, Ruby Gaea Darwin Centre Against Rape, Mums With Drums, Darwin Long-grass Association, Life Without Barriers and The Sea Breeze Festival.
Florence Gutchen
Artist
Session: Showcase presentations

Florence was born on Thursday Island and grew up on the island of Poruma (Coconut Island) in the central Torres Strait, before marrying a Darnley Island man. When she was young her favourite hobbies were crocheting, bead making and sewing. Weaving was a family activity conducted mainly for celebration using coconut palm fronds. Everyone wove such things asaulaus (woven plates for food) and decorations such as, fish, grasshoppers, flowers. Since becoming involved with Erub Erwer Meta Florence has broadened her skills in the areas of drawing, screen printing, lino printing and ceramics. Her weaving now incorporates ghost net and this year had a ghost net woven figurative sculpture exhibited in Paris – Le Point de Papunya. She still continues with her other crafts as well.

Trehahna Hamm
Artist
Session: Showcase presentations

Yorta Yorta artist Trehahna Hamm was born in Melbourne in 1965. Her customary lands are along the Murray River around Echuca, in northern Victoria. From an early age Hamm has been inspired by the Murray: the stories it cleaves to, the ancestors residing there, the animals it harbours. A renowned printmaker for over fifteen years, Hamm has also been active in the resurgence of making biganga (possum-skin cloaks).

Diana James
Research Fellow, Research School of Humanities and the Arts, The Australian National University
Session: Contemporary modes of practice

Diana James is a Research Fellow at the Research School for Humanities and the Arts at The Australian National University. Currently she is the Senior Research Associate and Project Coordinator of the ARC Linkage Project Songlines of the Western Desert. Diana developed this project in consultation with the elders, artists, dancers and singers of the Anangu Pitjantjatjara Yankunytjatjara (APY), Ngaanyatjarra and Martu Lands of the Western Desert. This project brings together elders and Western Desert knowledge holders, artists, singers and land managers with researchers in the arts, humanities and ecological sciences in a collaborative cross-cultural inter-disciplinary investigation of songlines.

Diana has worked as an anthropologist and bilingual interpreter in the Western Desert over the last thirty years engaged by Indigenous communities and regional Land Councils as an advisor in the arts, education, governance, economic enterprise and Indigenous tourism development. In 2009 she published ‘Painting the Song’ and was the curator of an exhibition at Flinders Art Museum on Kaltjiti Arts of the APY Lands. Her experience as both a student and lecturer in Aboriginal culture and language is due to the many years of instruction she received from Anangu elders who generously shared their oral wisdom tradition of song, story and performance.
Nyurpaya Kaika-Burton
Artist
Session: Contemporary modes of practice

Nyurpaya Kaika-Burton was born in Ernabella in October 1940 and went to school there. She and her husband Kaika Burton were among the first group of people to relocate to Amata when it was established in 1960 and have been there ever since. Nyurpaya is a senior Law woman with an extraordinary knowledge of country. She is a much respected community leader and over the years has been a strong advocate for Anangu and for her community, a very active member of NPYWC and a key spokesperson on a number of issues. She is also a highly regarded interpreter. She began making baskets in the late 1990s and has only recently started to work sculpturally using natural fibres. She is a highly skilled wood carver and brings this acuity of working in 3-dimensions to her fibre work. Her works are meticulously constructed and she is a highly perceptive artist who thinks deeply about what she makes. Most recently she was involved in making large scale birds for an exhibiton at Tandanya Gallery. Nyurpaya also paints through Tjala Arts.

Christiane Keller
Visiting Academic, School of Archaeology and Anthropology, The Australian National University
Session: Transfer of Indigenous Knowledges

Christiane Keller is an anthropologist, art historian, writer and filmmaker and holds a PhD from the Australian National University. She has worked within the fields of academia and museums as researcher, curator and filmmaker. Her research interests encompass Indigenous art, material culture and aesthetics with a focus on sculpture, fibre art and fashion. Her recent research projects investigate the history of Mount Margaret Mission art and craft, the engagement of Western Desert people with basket making techniques and the multi-sensory experiences of Aboriginal fibre artists as part of an Indigenous aesthetic. Christiane is the curator of the inaugural Indigenous Fibre Art Film Program at Selling Yarns 3.

Kim McConville
Executive Director, Beyond Empathy
Session: Showcase presentations

Kim McConville is the co-founder and Executive Director of Beyond Empathy (BE) and has been working with Aboriginal communities for 25 years using the arts to influence change. Kim has always stayed with communities for the long haul believing change can only happen slowly and over long time periods. Working with teams of artists and using community development practices honed over the last 25 years Kim uses art forms that resonate with project participants, aiming to disrupt old ways of thinking and empower the people she works with to re-engage with their communities, create new narratives and shift perceptions. Kim has extensive experience in drawing together disparate groups through their exposure to and involvement in inspiring art projects, dissolving entrenched generational and demographic attitudes.

BE uses the arts to influence change in the lives of individuals and communities experiencing recurring hardship. We support artists working in Community, Arts and
Cultural Development (CACD) to create new opportunities for the people we work with to engage with their communities. BE focuses on a range of art forms including film, digital media, music, dance, theatre, public art installation and small and large-scale visual arts.

**Josephine Watjari Mick**  
Artist  
Session: **Contemporary modes of practice**

Josephine Watjari Mick is a senior law woman widely respected as a knowledge holder of women’s Tjukurpa dance and song. Josephine is an artist who has mastered many mediums; initially training in batik at Fregon and Ernabella she then helped establish the first art centre at Pipalyatjara in the 1980s after she moved there with her family. Today Josephine paints at Ninuku Arts in nearby Kalka and enjoys weaving Tjanpi. Especially fun are the large weaving camps out bush where large sculptural pieces are collaboratively constructed with other women. Josephine has travelled the world with art exhibitions and spoken widely at conferences. She is a bilingual in Pitjantjatjara and English. Josephine has a sophisticated understanding of translation of complex conceptual ideas between the two languages and cultures.

**Marilyne Nicholls**  
Artist  
Session: **Showcase presentations**

Marilyne Nicholls is a Wadi Wadi/Yorta Yorta/ Ngarrindjeri woman from the Murray River region. She is a basket weaver. Marilyne won the **Deadly Art Award** for her work *Perception of Spirit from the Land* at the 2008 **Victorian Indigenous Art Awards**.

**Glenda Nicholls**  
Artist  
Session: **Showcase presentations**

Glenda Nicholls is a Wadi Wadi/Yorta Yorta/ Ngarrindjeri woman from the Murray River region. Glenda won awards for her *Ochre Net* at the 2012 **Victorian Indigenous Art Awards**, including the **Koorie Heritage Trust Acquisition Award**; and **CAL Victorian Indigenous Art Award for Three Dimensional Works**.

**Evelyn Omeenyo**  
Artist  
Session: **National Museum of Australia collection highlights**

Evelyn Omeenyo is a senior Kuuku’yu woman on whose clan estate the town of Lockhart River stands. She is a skilled weaver who has been weaving most of her life and her work is held in a number of institutions, including the National Museum of Australia. Her first visit to the National Museum of Australia was for the Tracking Culture Festival in 2001, when she was involved in donating some important baskets to the National Historical Collection.
Maryann Talia Pau
Artist
Session: Showcase presentations

Born in Apia, Samoa, Maryann Talia Pau grew up in Auckland, Aotearoa New Zealand and then Melbourne, Australia. Maryann has been making for the last 14 years. For now, her work focuses on body adornment using materials and craft techniques from Samoa and across the Pacific. Her other passions include weaving, siapo (Samoan bark cloth) and textiles; making represents healing and connection, to our families and ancestors before us and to each other across the globe.

Bronwyn Razem
Artist
Session: Showcase presentations

Bronwyn Razem is a Gunditjmara woman of the Kirrae Whurrong clan of western Warrnambool on the Victorian coastline. She is a basket weaver and painter. Bronwyn received a High Commendation in the Victorian Indigenous Arts Awards in 2005.

Bobbie Ruben
Printmaker and artist
Session: Fabric and fashion

Bobbie Ruben is a practicing printmaker, screen printer and textile artist. She has recently relocated from Darwin to Cairns. Bobbie has lectured and worked as Course Coordinator for Cert IV in Visual Art and Contemporary Craft in the School of Creative Arts and Humanities, Charles Darwin University, along with conducting workshops in printmaking and textile design for artists in remote communities.

Bobbie has both instigated and been involved in the resurgence and success of many remote textile operations in the Northern Territory, and has facilitated several large and prominent commissions for Indigenous artists. Bobbie is currently living in Cairns where she has been working with artists from Far North Queensland, along with travelling back to the Northern Territory to continue assisting remote area artists in development of new textile designs. She presented at Selling Yarns 2 in 2009 and most recently presented with Merrepen artists at the Travelling with Yarns Symposium in August 2012 at Gunbalanya in Arnhem Land.
Marlene Rubuntja
Artist
Session: Showcase presentations

Marlene Rubuntja an Arrernte speaker was born in Alice Springs. Her mother’s country is Hermannsburg (Ntaria), west of Alice Springs. Marlene grew up at Amoonguna community, east of Alice Springs, where she went to school. Marlene is sister to the important watercolour artist Mervyn Rubuntja. Marlene learnt to sew at Yirara College, Alice Springs, however she only began making soft sculptures at Yarrenyty Arltere in 2009. Marlene is a proud spokeswoman for the art centre and is happy to tell people how important it is in her life in helping her stay strong and healthy. She was a finalist in the 2011 Togart Contemporary Art Award in Darwin. Marlene has exhibited nationally in all the major capital cities across Australia.

Keren Ruki
Collection Officer, Pacific Collection, Australian Museum
Session: Contemporary modes of practice

Keren is of Tainui descent from the North Island of New Zealand. Born in Christchurch, Keren migrated to Australia with her family in 1975. In 1995 she returned home to reconnect with family and the knowledge of Te Whare Pora (The House of Weaving). After completing an Honours Degree in Applied Arts at UNSW she was awarded a Western Sydney Artists’ Fellowship by the NSW Ministry for the Arts to weave a Trans-Tasman kahu kuri (traditional Maori dog-skin Cloak). Keren is a Collection Officer with the Pacific Collection at the Australian Museum and has completed a Masters Degree in Museums and Collections at the Australian National University.

Steven Russel
Artist and Director, Boolarng Nangamai Aboriginal Corporation
Session: Showcase presentations

Steven Russell is a founding artist of Boolarng Nangamai Aboriginal Art and Culture Studio (BNAACS) and Director on Boolarng Nangamai Aboriginal Corporation. Steven is a toolmaker, weaver, painter, printmaker and has worked with BNAACS for the past 7 years presenting numerous workshops around the nation especially regional NSW and has travelled to Saskatchewan Canada for cultural exchange around weaving and canoe making.

Kelli Ryan
Founder, Boolarng Nangamai Together Dreaming
Session: Showcase presentations

Kelli is a practicing artist in mediums of film, drawing and sculpture. She has worked as a TAFE teacher for 18 years, curator, Aboriginal advocate and Founder of Boolarng Nangamai Together Dreaming. Kelli uses her creativity in business to build capacity and sustainability for ‘Old Ways in New Times’. Boolarng Nangamai Aboriginal Art and Culture Studio (BNAACS) empowers many fellow Aboriginal communities with culture camps, hands-on culture workshops. BNAACS also delivers cultural awareness training to corporate organization and schools and universities.
Lorna Schmider-Woodcock
Cadet, National Museum of Australia
Session: National Museum of Australia collections highlights

Lorna Schmider-Woodcock is currently undertaking a Bachelor of Arts at The Australian National University. Majoring in Indigenous Studies, Art History, and Curatorship, her undergraduate studies are sponsored by the National Australian Museum under an Indigenous cadetship program. Her work with the museum has afforded her the opportunity to gain invaluable knowledge, understanding, skills, and expertise of museum practices to contribute towards reconnecting First Nations people of Australia and cultural institutions.

Nalda Searles
Artist
Session: Showcase presentations

Nalda Searles is a living icon of Western Australian art. For nearly thirty years she has been an innovator in the use of native fibres and found objects from the environment for the production of fibre-textiles, sculpture and installation artworks. Working with Noongar women in Narrogin from 1993 to 2004, Searles established workshops in cloth doll making and sculpture.

Searles worked with Wongutha women in Kalgoorlie, which lead to a long collaboration (1992 to 2006) with painter Pantjiti Mary Mclean, a Ngaanyatjarra woman. Throughout 1996 to 2006 Searles worked with women from the Western Desert in association with Thisbe Purich from Ngaanyatjarra Pitjantjatjara Yankunytjatjara where she facilitated fibre basket making and sculpture workshops. Searles worked with Martu women from the Sandy Desert communities with fibre basketry during 2003 and 2004. From 2000 to 2002 Searles worked with urban Indigenous women at Midland TAFE in Western Australia teaching various fibre skills and techniques.

Rhonda Sharpe
Artist
Session: Showcase presentations

Rhonda Sharpe was born and grew up in Alice Springs. She has found that the art room gives her a place to be safe and make a better future for herself. She says that sewing makes her feel happy and proud of the work she creates. Her work is in the collections of Flinders University City Gallery. She has also been in many group exhibitions including ones at Nomad Art, Talapi Gallery and Gallery Gabrielle Pizzi. Her work *The Night Birds* was highly commended in the 29th Telstra National Aboriginal & Torres Strait Islander Art Award in Darwin 2012.
Dulcie Sharpe
Artist
Session: Showcase presentations

Dulcie Sharpe is a Luritja and Arrernte speaker born at Jay Creek. Her mother is from Papunya. Dulcie makes soft sculptures, scarves and produces prints. She is a respected elder of the community and a positive role model for other artists. Her work is in the collections of Flinders University Art Museum & City Gallery and the Araluen Art Centre. She was a finalist in the Togart Contemporary Art Award in 2011 and the Woollahra Small Sculpture Prize in 2010. She has also been in many group exhibitions including ones at Nomad Art and Gallery Gabrielle Pizzi.

Lucy Simpson
Director, Gaawaa Miyay Designs
Session: Fabric and fashion

Born and based in Sydney, Lucy Simpson is a Yuwaalaraay woman belonging to the freshwater country of the Walgett/Angledool region in the northwest NSW. She graduated from College of Fine Arts, University of New South Wales with a Bachelor of Design. She creates textile prints for interiors and homewares based on stories from family, country and experience. Gaawaa Miyay (River Daughter), established in 2009, is a fresh and inspiring new take on contemporary Australian and Indigenous design. Striking, exciting and new, Gaawaa Miyay combines age-old traditions of narrative and storytelling with contemporary prints and design to create the next generation of (Aboriginal) visual storytelling.

Gaawaa Miyay textiles have toured with Object Gallery’s national graduate exhibition design now!, and shown at Kudos Gallery, Deutsche Bank Place, Blacktown Arts Centre, at the 2010 London Design Festival and most recently at Melbourne’s Design Made Trade. She has lectured about her practice around NSW and most recently presented at the Travelling with Yarns Symposium in August 2012 at Gunbalanya in Arnhem Land.

Antoinette Smith
Curator, Museum Victoria
Session: Showcase presentations

Antoinette Smith is the Senior Curator, Indigenous Cultures of Southeastern Australia at Museum Victoria. Her background is in Southeastern Australian Aboriginal culture, history and languages. Antoinette is an Aboriginal Tasmanian of the Pyemairrenner people of north-eastern Tasmania.
Kristine Stewart  
Artist, Boolarng Nangamai Aboriginal Corporation  
Session: Showcase presentations

Kristine Stewart is an associate artist of Boolarng Nangamai Aboriginal Art and Culture Studio (BNAACS) and is a weaver, painter, shellworker and teacher. Kristine graduated TAFE 2011 with a TAE and has begun teaching at Nowra jail inspiring students. Kristine has been working with BNAACS delivering hands-on empowering cultural projects to numerous organisations including Australian Red Cross, Catchment Management Authority, Australian Museum and Maritime Museum.

Awhina Tamarapa  
Curator, Te Papa Tongarewa, Museum of New Zealand  
Session: Collaboration and Industry

Awhina Tamarapa (Ngati Kahungunu, Ngati Ruanui, Ngati Pikiao) is curator, Maori at Te Papa. She holds a Bachelor of Maori Laws and Philosophy from Te Wananga o Raukawa, Otaki, and a Bachelor of Arts from Victoria University, Wellington, where she majored in Anthropology. She has worked in museums for more than 10 years, including as concept developer and collection manager at Te Papa, and has contributed to various publications including Nga Puna Roimata o Te Arawa (National Museum, 1993), Curatorship: indigenous perspectives in post-colonial societies: proceedings (Canadian Museum of Civilisation, Ottawa, 1996), the Te Papa Press books icons Nga Taonga (2003), Taiawhio: Conversations with Contemporary Maori Artists (2002), Taiawhio II: Contemporary Maori Artists; 18 New Conversations (2007), and Looking Flash: Histories of Clothing In New Zealand, which was published by Auckland University Press in 2007.

Sasha Titchkosky  
Founder, Koskela  
Session: Collaboration and industry

Sasha Titchkosky is one of the founders of Koskela (an Australian furniture and homewares design business). She founded it with her partner, Russel Koskela, in 2000. It is now recognised as an innovative design company working in both commercial and residential fields. Koskela’s commercial clients include National Australia Bank, Macquarie Bank, Lend Lease and BHP. Sasha is passionate about developing a range of uniquely Australian products. She has been the driver behind the three successful collaborations with Elcho Island Arts, Tjanpi and also Regina Wilson from the Peppimenarti community.

Sophie Wallace  
Art Coordinator  
Session: Showcase presentations

Sophie Wallace has been the Art Coordinator for the Yarrenyty Arltere Artists since 2009. Previously she ran the not-for-profit tourism operation in collaboration with Alice Springs Beanie Festival and local Indigenous women: Beanies, Baskets and Bushtucker. She has worked as a Western Desert remote primary school teacher as an English as a Second Language (ESL) specialist and bi-lingual coordinator.
Lucy Wanapuyngu
Artist
Session: Showcase presentations

Lucy Malirrimurruwuy Wanapuyngu is an established Wagilag fibre artist of the Dhuwa moiety from the inland Aboriginal community of Gapuwiyak in eastern Arnhem Land. She was born on Mainoru cattle station in 1955. She has lived also at Bulman and Galiwinku before moving to Gapuwiyak. She has been a strong advocate of fibre arts in her community and was influential in the establishment of Gapuwiyak Culture and Arts Centre in 2009. Her work has been several exhibitions including Art on a String: Threaded Objects from the Central Desert and Arnhem Land, Australia and at Territory Crafts in Darwin. She is the assistant curator of the travelling exhibition Gapuwiyak Miyalkurruwurr Gong Djambatjmala: Women with Clever Hands which is showing at Craft ACT: Craft and Design Centre.
Lindy Allen
Senior Curator, Humanities Department, Museum Victoria
Session: Collaboration and industry

Lindy Allen is Senior Curator (Anthropology) in the Humanities Department of Museum Victoria. She has worked for over 30 years in the museum sector and her research interests are in Aboriginal material culture and art, museum collections and collecting, museology, museum anthropology and visual anthropology, and memory and memorialisation. She has initiated a focused research program on Indigenous collections and been Partner Investigator (Industry) on two ARC Linkage Projects with the Australian National University, University of Queensland and Deakin University. She co-edited the volume The Makers and Making of Indigenous Australian Museum Collections (published by Melbourne University Publishing 2008); and co-published a chapter in Unpacking the Collection (published by Springer 2010). Lindy has undertaken extensive fieldwork and fostered relationships with Indigenous communities across Arnhem Land and on Cape York Peninsula; curated over 30 major exhibitions, including Ancestral Power and the Aesthetic: Arnhem Land Bark Paintings and Painted Objects from the Donald Thomson Collection that toured nationally from 2010 to 2013.

Jilda Andrews
PhD Candidate in Interdisciplinary Cross-cultural Research, Research School of Humanities and the Arts, The Australian National University
Session: National Museum of Australia collections highlights

Jilda Andrews’s research interests lie in contemporary Indigenous material production and collection. She is also involved in Gamilaraay/Yuwaalaraay language revival through her involvement as a member of singing group Freshwater, which provides an opportunity to celebrate her Indigenous cultural heritage from north western NSW. Jilda has worked for many years in higher education within Indigenous student support and currently holds a teaching position at the University of New South Wales teaching Indigenous Studies in the fields of popular culture and material culture. She finds empowerment in sharing an education journey with both Indigenous and non-Indigenous students from across faculties and schools; the interdisciplinary nature of Indigenous Studies makes for a different, rich and diverse experience every time. Jilda is a co-convener in Selling Yarns 3 and is excited to hear a diversity of practitioners talk about different modes of contemporary cultural expression.

Jessica Einhorn
PhD Candidate in Interdisciplinary Cross-cultural Research, Research School of Humanities and the Arts, The Australian National University
Session: Contemporary modes of practice

Jessica Einhorn is interested in the connections between Australian western desert basketry and sculpture and California basketry to ecology, economics, and culture. She taught at Canada College in the bay area of California for five years as an Associate Professor of Anthropology before moving to Australia.
Louise Hamby
Adjunct Fellow, Digital Humanities Hub, The Australian National University
Session: Transfer of Indigenous knowledge

Louise Hamby has been researching Aboriginal material culture particularly objects made from fibre since moving to Australia 30 years ago. Her PhD research focused on fibre container forms from the women of Gapuwiyak in eastern Arnhem Land. Her main research emphasis has been on material from Arnhem Land highlighting bodywear and container forms. Museum collections from the first half of the twentieth century and their relationships to people in Arnhem Land are a focus of her research. She has co-edited The Makers and Making of Indigenous Australian Museum Collections and co-authored a chapter in the recent volume Unpacking the Collections: Networks of Material and Social Agency. Her most recent book Containers of Power: Women with Clever Hands (2010) accompanies the touring exhibition Women with Clever Hands: Gapuwiyak Miyalkurruwurr Gong Djambatjmala. She has been on the Advisory Committee for all of the Selling Yarns events.

Christiane Keller
Visiting Academic, School of Archaeology and Anthropology, The Australian National University
Session: Showcase presentations

Christiane Keller is an anthropologist, art historian, writer and filmmaker and holds a PhD from the Australian National University. She has worked within the fields of academia and museums as researcher, curator and filmmaker. Her research interests encompass Indigenous art, material culture and aesthetics with a focus on sculpture, fibre art and fashion. Her recent research projects investigate the history of Mount Margaret Mission art and craft, the engagement of Western Desert people with basket making techniques and the multi-sensory experiences of Aboriginal fibre artists as part of an Indigenous aesthetic. Christiane is the curator of the inaugural Indigenous Fibre Art Film Program at Selling Yarns 3.

Valerie Kirk
Head of Textiles, School of Art, The Australian National University
Session: Fabric and fashion

Kirk is considered to be an important international figure in the world of contemporary tapestry. As an artist, writer, teacher and public figure she has made a significant contribution, forging valuable and tangible links with the Scottish tradition and global field. While actively maintaining her practice as an artist, Valerie’s remarkable capacity for achievement has seen her inspire and lead community tapestry projects, research and write a major thesis on tapestry, direct significant textile projects and create major works. She has held several solo exhibitions and presented her work in USA, Europe, Australia, NZ and SE Asia. Between 2004-2005 she was commissioned to design and weave three major tapestries to celebrate Nobel Prizes in Science associated with the Australian National University. A further tapestry was commissioned and woven in 2006 featuring the work on small pox and myxomatosis of Professor Frank Fenner.
The tapestries are installed and on public display at University House, The Australian National University. Awards such as the Australia Council New Work Grant and Muse Arts Woman of the Year and Arts ACT Fellowship 2013 mark substantial success and her artwork is documented in the Telos Portfolio Collection publication.

**Margo Neale**  
Principal Indigenous Advisor and Senior Curator, Centre for Historical Research, National Museum of Australia  
Session: *Showcase presentations*

Margo Neale previously worked at the National Gallery of Australia, the Art Gallery of New South Wales and the Queensland Art Gallery and was the inaugural Director of the Aboriginal and Torres Strait Islander Program for the First Australians Gallery at the National Museum of Australia in 2001. Her major award–winning exhibitions include the touring exhibition for Emily Kame Kngwarreye in Australia 1998 and in Japan and Australia in 2008, the touring retrospective Urban Dingo and the Art of Lin Onus. In 2009 she initiated and organized the symposium *Barks, Birds & Billabongs: exploring the legacy of the 1948 scientific expedition to Arnhem Land* and in 2010 curated a permanent exhibition entitled, Rituals of Life at the Vatican Ethnological Museum for the canonization of Mary Mackillop. She is co-editor of *The Oxford Companion to Aboriginal Art and Culture*, and author, editor or co-editor of seven book

**Mary-Lou Nugent**  
Project Officer, Travelling Exhibitions, National Gallery of Australia  
Session: *Showcase presentations*

Mary-Lou Nugent is a textile artist and printmaker. She has been living in Canberra for the past 13 years, and prior to that in Alice Springs for 15 years. During this period Mary-Lou worked with Indigenous artists both in town and on communities, focusing on textiles projects and training. While working for Desart, the association of central Australian Aboriginal art centres, she produced a publication *Putting in the Colour*, which examined Indigenous textiles being made in Aboriginal art centres throughout the Northern Territory. She is currently undertaking a masters thesis at the Australian National University on Indigenous textiles and works at the National Gallery of Australia in the Travelling Exhibitions section. Mary-Lou is also a keen lino block printer and makes hand-printed textiles at Megalo Print Studio in Watson. Mary-Lou is the organiser of the Market Day for Selling Yarns 3.
DAY 1

Session 1- Transfer of Indigenous knowledges

Skin Cloaks: The making-of a video installation about Possum Cloaks

Speakers: Khadija von Zinnenburg Carroll, Humboldt Fellow University Berlin, Director of LOOK, artist; Vicki Couzens, artist; Maree Clarke, Senior Curator and Exhibitions Manager at the Koorie Heritage Trust Melbourne, artist; Lee Darroch, Director Gurranyin Arts, artist

Skin Cloaks was the outcome of collaboration (2007-2011) with the film team of six from LOOK Exhibition Design, proposing to move a group of southeastern Koorie women’s cloak making into the discursive spaces of contemporary art (Basu and Macdonald, Exhibition Experiments, 2007). LOOK’s analysis of the few exhibitions of the cloaks critiqued the ways curators have hung them on the wall or put them in vitrines, as if they were only paintings or craft, without a vital relationship to their owner’s body. As a response, Skin Cloaks rehearsed performances for the camera, enacted by different agents in the cloaks’ story.

This presentation analyses the process of making the video project and shows the footage from the multichannel video installation Skin Cloaks* (2011) for the first time in Australia. In its own construction, the video reveals a process wherein a Koori community comes to understand how a historical object, a cloak made of possum skins that was central to their society, functioned and could function again. I argue for a method of open-endedness in this paper by telling all the different stories I learned in the process of making a film about possum skin cloaks.

Runkani runkani - going round and round: multisensory experiences of Tjanpi Desert Weavers

Speaker: Christiane Keller, Visiting Academic, School of Archaeology and Anthropology, The Australian National University

For museum and gallery visitors the sensory appreciation of Indigenous fibre objects is often reduced to a visual experience. However, Indigenous fibre artists, such as the Tjanpi Desert Weavers in Warakurna, engage a multitude of senses in the making process and aesthetic appreciation of their fibre objects. This paper looks at how these multisensory experiences including tactility, vision through form, colour and vibrancy, rhythm and sound, smell are connected to desert culture and investigates their importance for the artists. The question is thrown up whether and how a ‘translation’ of these experiences into museum displays is possible and might further a cross-cultural understanding?
Hands on Weaver’s (HOW) Group- Reclamation and revival of traditional fibre craft, Wagga Wagga, Wiradjuri Country

Speakers: Melanie Evans, Art Gallery Assistant, Wagga Wagga Art Gallery; Linda Elliott, Curator Education and Public Programs, Wagga Wagga Art Gallery

The HOW group was established in 2009 as Wingadhan Waggadha Waybarra: Women of Wagga Weaving (WoWW Project). The group creates fibre craft of significance, contributing to the revival of weaving techniques in the Riverina area and supporting the intergenerational transfer of knowledge. The HOW group engages with elders, Aboriginal women and girls, other Indigenous weavers, state museums and institutions, migrants and the local Wagga Wagga community. Since 2009 the group has produced two major exhibitions, conducted cultural exchanges with other Indigenous weavers, connected with large state institutions and developed skills with visiting fibre and installation artists; such as Virginia Kaiser, Clair Bates, Bronwyn Razem and Julie Gough. Works by the group are now in the collections of the National Museum of Australian and Museum Victoria.

Session 2 - Fabric and fashion

Screen printer’s Guide to Arnhem Land
Speaker: Tim Growcott, textile designer and screen printer

Design talent and technical knowhow – in spectacular isolation from each other, industry support and the wider market. New opportunities and technologies have become available with the digital age and a review of the industry is taking place. The Travelling with Yarns Symposium held in August 2012 discussed the current climate in the Northern Territory, and represented a convergence of industry stakeholders.

Some groups have a long and proud history of screen printing; they face the challenge of reinventing their practice and technology, restoring and archiving their design library. They ought not face these challenges alone. As with all commercial enterprises, sustainability is foremost; textiles have their own niche in the Indigenous arts market – with a versatility that presents almost unlimited opportunity for the well-advised and well-resourced. Many textile producers operate under the umbrella of the Remote Arts Centre model, a structure which itself seems under constant threat.
New textile works from Merrepen Arts and Babbarra Designs
Speaker: Bobbie Ruben, printmaker and artist

This paper will present information from two workshops at Babbarra Design, Maningrida and new workshops at Merrepen Arts, Daly River. These resulted in a large body of new designs and screen printed fabric representing the remote top end of Australia. The collaboration process is an important one for working with Indigenous artists in the production of designs and the finished products.

In addition to the Arnhem Land communities work has been undertaken with artists in Far North Queensland to develop screen prints on textiles from their existing art practice. Some of these works were exhibited at the recent Cairns Indigenous Art Fair.

dhuningarraay|yilan.gaal (old and new)
Speaker: Lucy Simpson, Director, Gaawaa Miyay Designs

This paper will tell the story of the development of a contemporary Aboriginal design practice, Gaawaa Miyay. By sharing experiences, processes and products the talk will enlighten others in the establishment of a design company. The title, dhuningarraay|yilan.gaal (old and new) refers to the coming together of the old and the new. These include creation stories, personal experience, traditional and contemporary practice, understanding collected objects, creating new cultural objects and the common ground between the two.

Session 3 –
National Museum of Australia collection highlights

New forms from old: fibre from Lockhart River
Speakers: Andy Greenslade - Curator, Aboriginal and Torres Strait Islander Program, National Museum of Australia; Evelyn Omeenyo - Kuuku’yau, artist

We will talk about some of the fibre ware from the National Museum’s Collections and focus on the move from traditional forms to current work being produced at Lockhart River.
Tasmanian paper-bark canoes
Speaker: Rex Greeno, artist

This presentation will feature the canoe commissioned by the National Museum of Australia and installed in 2012. A brief history of the Tasmanian bark canoe will be discussed in order to place this recent work in context. Greeno will explain how his grandfather taught him his cultural heritage about making bark canoes when he was about 8 years of age which he is teaching his son and grandson. This canoe is the largest that he has made. It is 4.6 metres in length and it also contains a fire box that traditionally carried the fire from one place to another.

The Dr. Betty Meehan Basket Collection
Speaker: Lorna Schmider-Woodcock, Cadet, National Museum of Australia

This conversation will highlight the baskets in The Dr. Betty Meehan collection at the National Museum of Australia. This presentation will look at the stories behind the objects, how this collection epitomises the cross-cultural connections between basket creation by women from around the world, and look at how these objects came to be acquired by a museum who’s collection policy focus on acquiring Australian objects.

Session 4 – Showcase presentations

Innovation brings healing
Speakers: Dulcie Sharpe, artist; Rhonda Sharpe, artist; Marlene Rubuntja, artist; Sophie Wallace, Art Coordinator, Yarrenyty Arltere Artists

Yarrenyty Arltere Artists is a small dynamic art enterprise that sits in the Larapinta Valley Town Camp in Alice Springs. The artists have developed a textile art form that celebrates the rich life and culture of some of the most disadvantaged people in Alice Springs. Their textile art pieces include soft sculptures and silk scarves.

Recycled woollen blankets and silks are dyed using local plants, and found objects in the camp. Beautiful patterns and colours are created through this dying process. The blankets are then used as the base material to create sculptures, which are then hand-stitched, embroidered and embellished to create work that is humorous and beautiful, rough and sculptural, dramatic, inspiring and innovative.

Yarrenyty Arltere Artists is an enterprise that also delivers social and economic rewards. The art has been an integral part of rebuilding cultural strength. It has provided a place for people to tell their stories; to make sense of their lives and to rebuild confidence and strength.
The work speaks of people who have lived in town camps for a number of generations. The artists have made a name for themselves through developing artistic identities by doing something radically different from any other art centre in Australia. Rather than be seen as drinkers, victims of violence, petrol sniffers; people are seen as artists; creators; innovators; leaders; as well as parents and carers. People want to be recognised for their wisdom and skills and abilities.

Developed in response to people’s need; the young people who were serious ‘sniffers’ and the community who were desperate to see changes in their lives and the lives of their kids: the artists have developed through contemporary modes of practice, a way to share their story that creates a dialogue in which people can connect, grow and learn.

Research and contemporary fibre practice
Speakers: Bronwyn Razem, artist; Glenda Nicholls, artist; Marilyne Nicholls, artist; Antoinette Smith, Curator, Museum Victoria

This group presentation discusses the interconnection between historical research and contemporary fibre practice and how each informs the other. All artists come to fibre work from different experiences; environmentally, culturally and through family practice. These experiences all contribute to different approaches to fibre work that bring knowledge to inform the research and collections held in museums. The research being undertaken adds to the information that practicing artists have about plants, collecting, preparation, and object styles.

Together dreaming - Old ways in new times
Speakers: Kristine Stewart, Artist, Boolarng Nangamai Aboriginal Corporation; Kelli Ryan Founder, Boolarng Nangamai Together Dreaming; Steven Russel, artist and Director, Boolarng Nangamai Aboriginal Corporation

Boolarng Nangamai Aboriginal Art and Culture Studio (BNAACS) will present how they achieve hands-on connections in delivering Old Ways in New Times with transfer of knowledge. BNAACS, with support of Boolarng Nangamai Aboriginal Corporation have for the past 7 years been delivering quality experiential hands-on cultural workshops covering spear making, shellwork, canoe making and weaving workshops – including making fish nets, dilly bags and baskets. These workshops are embedded in connections to country and culture and people and place. BNAACS will discuss how they are utilising technology, building a cultural bank of knowledge and materials to pass to future generations. The importance of hands-on making triggers memories and connections to the past and the future. The cultural expression of making is vital to keeping identity strong and connections alive to spirit of country and sense of belonging to community.
Fa’amolemole, pe mafia ona tatou lalafa fa’atasi – Please can I weave with you?

Speakers: Treahna Hamm, artist
Maryann Talia Pau, artist

This paper forms part of Maryann Talia Pau’s national contemporary weaving project, called ‘Fa’amolemole, pe mafai ona tatou lalafa fa’atasi’ - ‘Please, can I weave with you?’ (PCIWWY). The project invites Dr Treahna Hamm (Yorta Yorta) and dancer Julia Gray (PNG) to collaborate and weave large scale objects that respond to place and identity. Maryann and Treahna respond to the themes of LIGHT and will be weaving and experimenting with light vessels and sharing the values of PCIWWY. This project is an important part of an ongoing conversation that celebrates weaving as a vital platform for bringing together communities proud of their Indigenous and migrant heritage and inspired to weave new stories through gatherings like Selling Yarns.

DAY 2
Session 5 – Contemporary modes of practice
The role of traditional basketry in Mono culture

Speakers: Lois Conner, artist; Jessica Einhorn, PhD Candidate, Research School of Humanities and the Arts, The Australian National University

This paper will examine traditional Mono basketry in the context of language, food, story telling and land. The importance of using fire to promote the growth of basketry material will be emphasised, as well as the struggles Mono people are faced with today to find basketry material because of the loss of land. Current strategies will be discussed to promote education of cultural traditions to the general public, and more burning on federal lands. I will talk about my own experiences and sacrifices to continue to keep my cultural traditions alive. I am currently the only full-time Mono basket maker. Other Mono basket makers often identify as ‘weekend weavers’. The baskets I make relate to the themes of land and tradition. My colleague Jessica Einhorn will help me to explain the work I do with cultural ecology in conjunction with Stanford University, the United States Forest Service and educational institutions.

Trans-Tasman kahu kuri (Maori dog skin cloak)

Speaker: Keren Ruki; Collection Officer, Pacific Collection, Australian Museum

The Trans-Tasman kahu kuri is an inter-generational, cross-cultural project made in collaboration with kaumatua and kuia (elders), whanau (family) and with the consent of the local Indigenous community in Sydney.

At the time of Captain Cook’s first voyage to Aotearoa/
New Zealand kahu kuri were the most prestigious garments worn only by those of highest rank. Through the impact of colonisation and the introduction of new species, New Zealand’s native dog, the kuri, soon disappeared and these garments were no longer made. Similarly, the dingo is under threat in parts of Australia. Cross-breeding with domesticated dogs, environmental changes and the impact of wild dog management programs have seen the dingo re-classified as ‘vulnerable’ and the animal added to the threatened species list in Victoria. In a twist of irony, the skins of the omnipotent hybrid wild dogs – which have impacted dingo populations – provided the raw materials to create the Trans-Tasman kahu kuri – helping to revive a cultural tradition.

Through the incorporation of muka (New Zealand flax fibre) and wild dog skins from Australia the *Trans-Tasman kahu kuri* weaves together a way of making artwork that respects both traditional Maori knowledge and the traditional owners of this land.

**Conversations in grass**

**Speakers:** Diana James, Research Fellow, Research School of Humanities and the Arts, The Australian National University and artist; Josephine Watjari Mick, artist; Nyurpaya Kaika-Burton, artist

A conversation about how the Kungkarangkalpa, the Seven Sisters woven in grass speak to us today. The sculptures of the Tjanpi Desert Weavers sit lightly on the ground. A strong wind could lift them and roll them across the ground like tumble weeds; the marks of their presence are ephemeral as are the footprints of desert women on sand. These figures of grass are static yet alive with interplay of story, dance and the echo of song - figures in conversation with each other and their audience. Tjanpi weavers twist the past into the present and encourage future shape shifts of their creations as the sculptures are transported from desert to city galleries and museums where they retell old stories. The creation of these grass figures could be seen as making light of serious Tjukurrpa, or it can be appreciated as the engaging continuance of an ancient tradition of desert storytelling where figures shift and change in the firelight.
Session 6 - Collaboration and industry
Kahu Ora Living Cloaks living culture
Speaker: Awhina Tamparapa, Curator, Te Papa Tongarewa, Museum of New Zealand

The exhibition *Kahu Ora Living Cloaks*, developed from a vision to open the storeroom doors of the Museum of New Zealand Te Papa Tongarewa (Te Papa), so that the beautiful and magnificent Maori cloak collection could be shared with and appreciated by the world. Te Papa has the largest continuing Maori cloak collection in the world, of over 350 cloaks—the earliest documented cloaks said to be collected by James Cook’s third voyage to New Zealand in 1777. Over the years a variety of interest groups asked for more information on the collection. The research project into the collection aspired, to build trust and long term relationships with these interest groups and work culturally appropriately and collaboratively.

Work on the cloak exhibition, *Kahu Ora Living Cloaks*, began in 2011 with a key aspect that cloak weaving is a revered and treasured artform, and is alive and dynamic today. Cloak weavers are the maintainers of this cultural artform; they hold the mauri (life essence) of this knowledge. Cloak weaving shows the survival of Maori culture and values into the future. My presentation will reflect on the experiences that this work has provided, the sharing of knowledge with the public, museums staff, master weavers and textile experts. Te Papa benefitted through enhanced documentation and knowledge on its collection and the development of relationships and collaborative opportunities with key people, families and organisations. But most of all, the work is in honour of Maori weaving as a taonga tuku iho, and weavers as the maintainers of the mauri, the living essence, of this precious knowledge. Personally, as a Maori woman, a descendant, a Maori curator who curates for communities, that is the most important and powerful aspect.

Translating the traditional into the contemporary

Speakers: Sasha Titchkosky, Founder, Koskela; Mavis Ganambarr, artist

This paper will focus on the collaboration between Koskela and Elcho Island Arts in the creation of the *Yuta Badayala* lighting range. *Yuta Badayala* has successfully married traditional basket weaving techniques with contemporary design aesthetics to create a range of hand-crafted homewares. The collaboration commenced in 2009 and since then over 140 lampshades have been produced and sold and more than 50 different women have been involved in the project. The development of these products required considerable rethinking of contemporary design business principles to enable the marrying of contemporary design with a project involving artists from a remote Indigenous community. This paper will discuss the process and outline the ingredients that have made it such a successful and genuine collaboration. It will also outline the scope of the interiors market and the reaction of this market to the products. Mavis Ganambarr, who has been instrumental to the success of the collaboration, will discuss the project from her perspective and her role in ensuring its ongoing success.
Retail realities: The ripple effect when cultures collide

Speaker: Angus Cameron, Director, Nomad Art; Rose Cameron, Director and Business Manager, Nomad Art

A retail outlet such as Nomad Art Gallery is a meeting place of production and acquisition. It is where the client meets the art. What brings the two things together and seals the deal? What are the expectations of the customer? What makes the process worthwhile for the artist and the art centre? What are the essential business principles for a successful enterprise? And what are the benefits to the artist and their community?

Production of printed fabrics develops from collaborative partnerships between printmakers, technicians and Indigenous artists but it is the buyer who will decide whether the enterprise will be a success or failure. ‘Made by hand’ is the new fashion statement, but what is appealing about remote Indigenous fabrics to a modern Australian market? How do we create a sustainable industry where the X-factor is the design, the artist is the star and the art centre is based in a small isolated community comprising of a dozen outstations 3000 kms from the national capital? Like any creative business it will require a mix of strategic planning and passion. The trick is to maintain cultural and community roots and satisfy the market at the same time.

Session 7 –
Showcase presentation
Bush foods

Speaker: Lucy Wanapuyngu, artist

Lucy Malirrimurruwuy Wanapuyngu will talk about her work Healthy food from the past which was highly commended in the 28th Telstra National Aboriginal and Torres Strait Islander Art Award in 2011 and the series of works made since then about healthy food from the past. Bush foods are important. Some Yolngu people do not have a good diet and the knowledge when and where to harvest bush food gets lost. Bush food is an important part of Lucy’s life, and she continues to collect and eat food from the bush. The bush food in the art work has been made from gunga (pandanus) balgur raki (Kurrajong string) and feathers.
Recycling and the meaning in making  
**Speaker:** Nalda Searles, artist

There are numerous projects happening across the country where the main source of the primary materials of use are salvaged and or recycled. For the past 17 years Searles has been involved in some of them.

In the Wheatbelt town of Narrogin in Western Australia, *Yarns of the Heart* is a revival of Marramucking Dolls wherein Noongar women are using pre-used textiles to make unique cloth dolls that tell individual stories. In Kalgoorlie, Laverton and Leonora numerous women are making cloth figures with the same intent. Also in the Goldfields remote communities the *Desert Kidney Project* has been running for 2 years. Part of the agenda is arts and crafts activities to accompany a healthy lifestyle message. This has become a further opportunity to consider the recycled textile as a working material.

In the Torres Strait the people on various islands are collecting discarded fishing nets which wash onto pristine beaches. The nets are taken into communities, washed and then crafted objects are made from them. Titled ‘Ghostnets’ this movement is developing at a similar pace to which Tjanpi Desert Weavers has so successfully become established in the Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY) Lands. In each case the juxtaposition between the maker, the object and the material - though quite disparate in some cases - fit together really well. Searles cites a life size turtle recently made on Hammond Island by a group of 9 people. The entire object was made using salvaged fishing nets probably originating from somewhere around Indonesia. Turtles represent an important mythological source as well as a food source to these people. The act of making it took on as much seriousness as if it was a live animal being handled. The process was given great reverence particularly by the men.

**Muwaga and Mindi**  
**Speaker:** Daniel Beeron, artist

Muwaga and Mindi is an art project about making mindis (small woven baskets) and message sticks to show in an exhibition. It designed to gather together information about the making and use of the objects, to learn and teach how to make them and to think about how they may be used in contemporary ways. It is also a way to bring people together from across the Girringun region in Far North Queensland. The Girringun region covers in excess of 25,000 square kilometres of land and sea country of the nine tribal groups that we represent: Bandjin, Djiru, Girramay, Gugu Badhun, Gulnay, Jirrbal, Nywaigi, Warrgamay and Warungnu. The geographical area extends from North Maria Creek in the north to Rollingstone Creek in the south, west past Greenvale, Mount Garnet and onto the southern Atherton Tablelands and east onto the Great Barrier Reef.
Celebrating the form of decorative weaving

Speakers: Maryann Bourne, artist; Lynette Griffiths, Project Manager, Erub Erwer Meta; Florence Gutchen, artist

Attend a Torres Strait celebration or feasting and you will be struck by the colour and form of the decorative elements. These are often strung between the supports of the zarzar (outdoor structure) used for the occasion. Draped between the posts are ‘skirts’ of shiny green coconut leaves and between the individual fronds and below the hem line hang woven fish, flowers, grasshoppers, lightening-bolts, balls and all manner of things. From the roof to the floor the posts are covered in plaited coconut leaves like extended hair braids and everywhere there are colourful plants and flowers from family gardens. People dress in vibrant tropical prints wearing coconut leaf decorations moving around the feasting tables which are laid with laulaus (woven plates). Stand back and view this feast of colour and you become mesmerized by the form and movement, as all the elements unite as a whole.

In preparation for an event, men women and children are involved in weaving and decorating. The simple sculptural forms are made with skills passed down generationally, young children sit with extended family watching and learning; everyone’s contributions are important and everything is used. The collaborative spirit of many people enjoying themselves, laughing and discussing community events as they work, brings life to the forms and is as important as the objects themselves.

Collaborative making is important for group cohesion and on a remote island with minimal resources Erub artists have been using ghost net. Extending their form based, decorative weaving tradition and creating large scale works as a celebration and statement of their land, culture and the animals that are important to them. To date there has been three large collaborative works made – Asor (spider shell), Ilum (squid) and Nedu Nedu (parrot fish). Maryann Bourne and Florence Gutchen explain how these pieces were realised. The Sea Journeys project is facilitating reconnections with family on Erub and in New Caledonia. Through this project the pacific tradition of weaving may be extended, developing new works that speak of history and tradition as well as exciting future directions.

Session 8 – Showcase presentations

Fabrics from the early days of the Aboriginal Art Board Art Centre Initiatives

Speakers: Karen Coote, Conservator, National Museum of Australia; Uncle Sandy John Atkinson, Founder, Bangerang Cultural Centre

The objective of the paper is to give an overview of the development of the arts centres that produced textiles in the 1970s leading to where textile production is today. The paper will discuss in particular the work from the Tiwi Islands, Ernabella, and Oenpelli. A recent project in Victoria led to the discovery of a significant textile collection from this early production and collecting period. Little of this history has been written. The artists have been recognised for their work on canvas, bark and sculpture while their textile work has not necessarily been recognized for the design and production qualities achieved.
This paper will be presented by Karen Coote assisted by Uncle Sandy John Atkinson. Uncle Sandy, as one of the original members of the Aboriginal Arts Board of the Australia Council, was instrumental in the development of the particular collection to be revealed. Together Karen and Sandy will raise the awareness of an Aboriginal industry that has had little profile to date.

**Fish trap**  
**Speaker:** Tina Baum, Curator, National Gallery of Australia

Fibre works can take on numerous forms within cultural institutions. At the National Gallery of Australia we recognise the many ways artists and communities can be represented. For the opening of the new Aboriginal and Torres Strait Islander Gallery a new large-scale work was commissioned based on a fibre work already in the National Collection to showcase both the collection and utilitarian works as an art form. The journey of a fish trap and its representational transformation into a public art work at the National Gallery of Australia will be explored and revealed - working with the different parties to realise the creation and installation of a major work.

**Creative collaboration: leading change through art**  
**Speakers:** Kim McConville, Executive Director, Beyond Empathy; Christine Dumas, artist

Euraba artist Christine Dumas and Beyond Empathy Executive Director, Kim McConville will discuss their creative partnership that is building capacity within the Euraba Artists and Papermakers Collective and creating leadership opportunities through the making of artworks.

Founded over 12 years ago by nine senior Goomeroi Women from the communities of Boggabilla, Toomelah and Goondiwindi, Euraba Paper Company, (now known as Euraba Artists and Papermakers) is a production paper-mill as well as a member’s arts access studio. Euraba is making a difference. Using our hands, hearts and minds we are enhancing our lives and the lives of those who share our stories. Our story is one of courage, friendship and belief that the world can be a better place. Each Euraba work tells the stories of the people who have made it, and through each work we are connecting with people, people in the community, people in other towns and cities and people in other countries, that they may hear our story and come to know our people and join with us to make a difference.

Through social enterprise with its roots deeply planted in art and culture. Euraba provides a safe working environment where Aboriginal people from the communities of Boggabilla, Toomelah and Goondiwindi come to create a new future together for themselves and their community.

---

**www.sellingyarns.com**  
Selling Yarns 3 logo for conference bags by Ceretha Skinner  
Publication design by Kate Ward © 2013