

This document accompanies the exhibition

KURU ALALA eyes open

TJANPI DESERT WEAVERS MARIA FERNANDA CARDOSO ALISON CLOUSTON

Gold Coast City Art Gallery, 17 October – 6 December.

KURU ALALA Eyes Open is a travelling exhibition developed by the Gold Coast City Art Gallery in partnership with Tjanpi Desert Weavers, proudly supported by the Bainaves Foundation and toured by Museum and Gallery Services Queensland.

Curators: Virginia Rigney, Gold Coast City Art Gallery
Jo Foster, Tjanpi Desert Weavers

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Cover Image: Minyma Kutjara country near Ernabella, May 2009. Photo Lisa Stefanoff.

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The Bainaves Foundation provided the support to hold the residences and workshops to develop the artworks in the NPY Lands over 2008-2009.

The exhibition tour has been made possible with the support of Visions of Australia, an Australian Government Program supporting touring exhibitions by providing funding assistance for the development and touring of Australian cultural material across Australia.

Tjanpi Desert Weavers has also received support from: The Federal Government Department of the Environment, Water, Heritage and the Arts, Country Arts WA and Caritas Australia.

EXHIBITION TOUR

2009

Gold Coast City Art Gallery

17 Oct – 6 Dec

2010

Redland Art Gallery

March – April

Cultural Centre, Townsville

May – July

2011

Gosford Regional Gallery

Feb – March

Wagga Wagga Art Gallery

April – May

Manly Art Gallery

June – July

Blacktown Arts Centre

July – September

Geraldton-Greenough Regional Art Gallery

December – February

2012

Araluen Arts Centre

March – April

Follow the exhibition as it goes on tour on the exhibition blog

www.kuruala1.wordpress.com

Exhibition tour managed by

Museum and Gallery Services

Queensland. For enquires or

updates on tour dates please

visit: www.mgsq.org.au

Gold Coast City Art Gallery
17 October – 6 December 2009

KURU ALALA eyes open

TJANPI DESERT WEAVERS MARIA FERNANDA CARDOSO ALISON CLOUSTON

ARTWORKS MADE IN RESPONSE TO A SERIES OF BUSH TRIPS AND ARTISTS' CAMPS HELD IN THE NGAANYATJARRA AND PITJANTJATJARA LANDS OF CENTRAL AUSTRALIA 2008-2009.





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IMAGE:

Virginia Rigney, Narelle Holland, Alex Honor, Anawari Mitchell, Mary Pan, Maria Fernanda Cardoso, Nora Davidson, Alison Clouston, Me Dam (head down), Iluwanti Ken and Jo Foster, at welcome BBQ, Gold Coast City Art Gallery, October 2009.

FOREWORD

JOHN WALSH
GALLERY MANAGER
GOLD COAST CITY ART GALLERY

The notion of displaying art that has its origins in the desert of Central Australia in a gallery environment on the coast brings with it both questions and revelations about our cultures. While pondering the radically different landscapes of the waterways and skyscrapers of the Gold Coast and the dry arid plains of the desert, we can also appreciate some of the fundamental similarities that we as humans share such as the joys of companionship and collaboration. Gold Coast City Art Gallery has had a history of introducing art from remote communities to this city. In 1987 the Gallery presented an exhibition of Ramingining artists that seemed to cement a solid relationship between the Gallery and Indigenous Australian artists.

This exhibition brings together the work of the Tjanpi Weavers with Sydney-based artists Maria Fernanda Cardoso and Alison Clouston. But more than that, it has brought together over a period of two years, the artists themselves in a spirit of sharing and exchange. It is our hope the very essence of this exchange is embodied in the exhibition and can be appreciated and enjoyed by wider audiences.

I would like to acknowledge and thank the co-curators of the exhibition, Jo Foster and Virginia Rigney for their initial insight and subsequent commitment to bringing this project to fruition. I would also like to thank all of the artists involved for embracing the concept of connection and exploring the possibilities it enables. We are thrilled to have the support of Visions of Australia to make the tour of this exhibition possible.

We are delighted to be able to celebrate our partnerships with the Tjanpi Desert Weavers, NPY Women's Council and the Balnaves Foundation in what will prove to be a unique and fascinating exhibition of contemporary Australian art.

MARGARET SMITH
MINYMA DIRECTOR
NPY WOMEN'S COUNCIL

On behalf of the Anangu Directors and membership of NPY Women's Council it is with great pride that we present this exhibition to you. At Women's Council we are used to working together and understand that it is a good way to reach our goals. In the past we have marched to stop grog, lobbied to roll out Opal fuel on our Lands and come together to celebrate our culture at the Sydney Olympics. Working together we have achieved great things and this project is no exception. Ninety women from eight communities have come together at different times over two years to be involved in workshops and bush trips and fifty of those women now have their work in this exhibition. Mothers and daughters, aunties and grandmothers, young women and older women all worked together side by side.

Anangu women understand the importance of sharing their culture. In 2007 two ladies from the east coast came to visit us at Law and Culture time and afterwards they returned to take part in a workshop programme. One lady, Maria, visited the Ngaanyatjarra Lands and went bush with women from Warakurna, Jameson, Wingellina and Blackstone. Another lady Alison visited the Pitjantjatjara Lands and went on artists' camps with ladies from Amata and Ernabella. We learnt a lot from each other and those two ladies have made artwork for this exhibition too. We were pleased to be able to open our country and our hearts to these visitors.

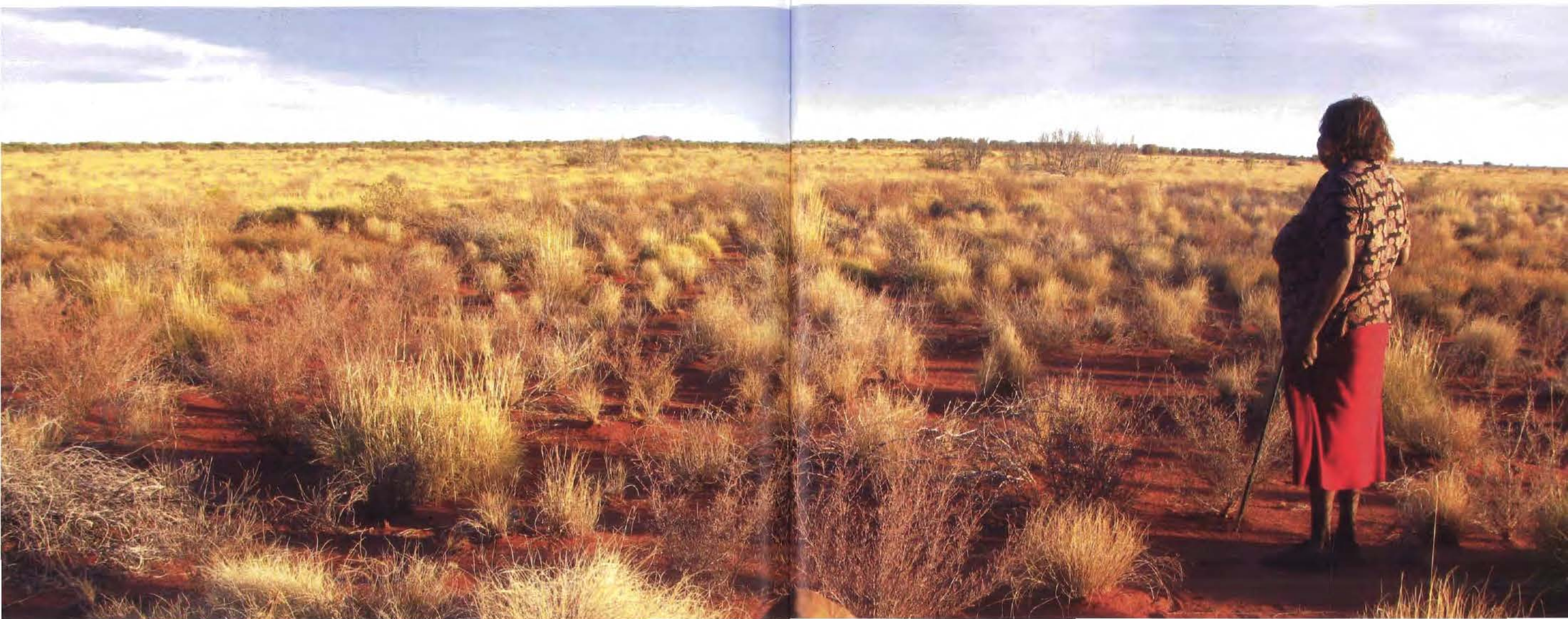
Next year Women's Council will be 30 years old and Tjanpi will be 15. We have come a long way from that first idea for women to get together to be strong for our families and our culture. We would like to thank everybody involved in making this project possible and hope that all the families all over Australia who come to see it will enjoy it and learn about our Anangu ways.

ALEX HONOR
BALNAVES
FOUNDATION

The Balnaves Foundation is a private philanthropic organisation established in 2006 by Neil Balnaves to provide philanthropic support to charitable enterprises across Australia. Dispersing over \$2 million annually, the Foundation supports eligible organisations that aim to create a better Australia through education, medicine and the arts with a focus on young people, the disadvantaged, and Indigenous communities.

The Balnaves Foundation supports Tjanpi because it is a localized, Indigenous response to social, cultural and economic issues facing the women of the NPY Lands, which also works to advance Indigenous art in the areas of fibre arts and sculpture. To describe Tjanpi and, our interest in it, as merely artistic would be a gross understatement. Tjanpi's core business is to provide Aboriginal women in the Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY) Lands with an independent, immediate, flexible and culturally appropriate source of income. Women make art and Tjanpi buys it from them. Over time, what started as basket weaving has evolved into a fibre arts practice that produces creative, witty and diverse pieces. Yet, there is another layer to this. While weaving is only a recently embraced art form for these women, it has become an essential conduit for cultural expression, maintenance, education and development. Tjanpi shows us that culture is dynamic, not static.

The KURU ALALA exhibition is significant as it demonstrates the fruits of active artistic and cultural dialogue within a community, between artists and between cultures. It is a testament to the strength, innovation and talent of NPY women as fibre artists, cultural custodians and community members.



**Rappiyanya paparrmanu, rappiyanya paparrmanu
Tjanpinya paparrmanu, tjanpinya paparrmanu**

... The raffia rustles and shimmers like the grasses rustle and shimmer.

IMAGE:

Karen Cook surveying field of minami grass growing near Jameson, July 2008. Photo Jo Foster.

Everywhere on the Lands there are special places and each of these special places belong to certain people.

A woman keeps so many memories in her head, about where she has travelled to and all the places she has been to, where she grew up, the stories she was taught. So it is very good when she goes back to her own country to collect tjanpi to make baskets from her own country, and when her children make baskets from tjanpi which has been collected on their own country and their mother's country.

The objects that can be made from tjanpi from a woman's country are more or less endless. She can make people,

women, ngintaka, tjulpu, anything. So we can depict our traditional lands and country in a number of different ways. We can paint our country with paint on canvas and we can also gather tjanpi from our own land and make an object out of tjanpi which depicts that country. This is a really beautiful thing to do.

Tjanpi has Tjukurpa too.

Josephine Mick

.....

KURU ALALA Eyes Open – An Introduction

Virginia Rigney

KURU ALALA was conceived as an exhibition project to make sculptural artworks about culture and country. Core to the thinking behind this venture were some key questions.

How might white Australians make visual languages to communicate and understand this country that is new to us – and how is it possible for Anangu artists to discover new ways to represent their stories and songs?

How might we learn from one another and how to present this work to others?

These have been the challenging set of propositions that occupied over fifty artists from Tjanpi Desert Weavers, Maria Fernanda Cardoso and Alison Clouston, over the two years of development of this project.

For white Australians, the presence of the Central Desert is more than overwhelming. Vast and apparently 'empty' it is the iconic image of this continent in marketing, cinema and art. All the Romanticism and panoramic beauty of these images belie the fact that these are contested, depopulated lands and the loss of their sovereignty is felt most palpably by the traditional owners who still remember their ability to walk with complete freedom through their country.

I speak up strongly in my mother's tongue because I have got to look after my sacred sites. This is our country. This is my great, great, great grandmother's country. When the first white people came to my country they should have asked for directions. We should have been allowed to teach them about our culture before they came here. We are Anangu and we have our own country and land, but where do they come from? They come from overseas, from their own different lands.⁽¹⁾

Manyitjanu Lennon

The strength and diversity of the relatively recent development of contemporary Indigenous arts has been perhaps the greatest bridge to building understanding between our cultures over the past three decades. This art offers, beauty, surprise, intrigue and seduction and if we are prepared to open our hearts and our minds, it also offers, in that classic sense, instruction and rich insights.

Marcia Langton, writer and patron of the NPY Women's Council, goes further in identifying a deeper reason for this potency;

Aboriginal art expresses the possibility of human intimacy with landscapes. This is the key to its power: it makes available a rich tradition of human ethics and relationships with place and other species to a worldwide audience.

For the settler Australian audience, caught ambiguously between old and new lands, their appreciation of this art embodies at least a striving for the kind of citizenship that republicans wanted, to belong to this place rather than another.⁽²⁾

In an age of rapid globalisation, a sense of knowing and belonging to place has become a deep-seated aspiration. The apology made to Australia's stolen generations by Prime Minister Rudd in 2008, has given some formal ethical basis for non-Indigenous Australians to respectfully acknowledge Indigenous cultures and to learn from them to help shape their own understandings of this country.

This exhibition project places the experience of being in country as a core to art making – culture is country and country is culture – and the plan for making these new works was built around providing an immersive experience within country as a key way to open up dialogue and allow original artwork to emerge. This is by no means a new idea – artist camps have a long and continuing tradition in Australian art practice. Tjanpi artists have also produced a number of individually commissioned large-scale sculptural works since 2003. What has been significant about this project, has been the scale of participation, the complexity and originality of the works and the inclusion of two non-Indigenous artists who have been invited by the women to work alongside them and to make their own responses to the experience of time spent camping together.

Alison Clouston and Maria Fernanda Cardoso are both immigrants to this country – Alison from New Zealand, arriving in the early 80's and Maria from Columbia, coming in 1996. Although their artistic practices are quite different, they share a high level of critical enquiry and the invitation to participate in the project connected with work they had already been doing, Maria in particular with emu feathers, and Alison with sculptural work made from found materials at workshops she conducted in Tennant Creek over 1999 – 2000.

Ian Mclean, in discussing the art of Gordon Bennett, describes how migrants to Australia from the eighteenth century and into the Twentieth, came searching for new life and opportunity and, in order to invent a personal sense of place, psychically displaced indigenous populations – Australia was imagined as a clean slate upon which a new white indigeneity or home could be planned.⁽³⁾ This project aimed to offer an opportunity to completely reverse this paradigm.

The women artists of Tjanpi Desert Weavers, in only the relatively short time of fifteen years since the organisation began, have become highly celebrated makers of baskets and sculpture. The basic skills of basket making were introduced by artswoker Thisbe Purich in Blackstone in 1995 and the movement "spread like wildfire through the lands."⁽⁴⁾ Working with grass fibres for the women of the Central Desert region was similar to the traditional practice of making manguri (hair rings) to balance the piti (wooden carrying dish) on the head and Purich has noted that this association saw baskets being given this same name manguri. The relatively manageable logistics of access to materials, the robust nature of the final product and the capacity to work both individually and collectively, combined essentially with a ready market for the works, have been key factors in the sustainability of Tjanpi.

Distinct styles have emerged from different communities and there is much delight in individual innovation and eagerness in seeing what others have made.

For most of the year, the women work in their own communities making smaller scale baskets and objects. Tjanpi has a central office in the NPY Women's Council compound in Alice Springs and an arts and culture worker travels the vast distances between the communities delivering materials and purchasing works. However the KURU ALALA project involved over fifty women to come together on twelve different occasions to participate in artist camps, trips to country, workshops and residencies. The intention was to collaborate to make a new body of large-scale sculptures and to collectively resolve what to make through an intensive process of discussion. Just as these women artists supremely navigate the vicitudes of contemporary daily life and live also within ancient belief systems, the four

bodies of work that eventually emerged from these workshops, traverse sacred and everyday worlds.

The large *Early Days Bush Family* is on one level a depiction of a traditional family scene – the husband with his two wives, their collection of well fed children sleeping peacefully and securely by the fire protected by grass windbreaks. A faithful pack of hunting dogs is in attendance and bush foods fill the women's coolamons.

As the sculptures of the main figures neared completion, it was recognised that these figures resembled identities from Tjukurpa stories, Eagle Man and his two wives, Sulphur-Crested Cockatoo Lady and Crow Lady. (Their story is told by the artists on page 16). So at another level, this apparently peaceful family scene can be seen to depict the interlude before jealousies overtook the wives with tragic consequences.

That these identities might emerge during the making of the works should come as no surprise, for the presence of these Ancestral Beings is never far from consciousness. Marica Langton again...

Whereas settlers see an empty wilderness, Aboriginal people see a busy spiritual landscape, peopled by ancestors and the evidence of their creative feats.⁽⁵⁾

Minyma Kutjara depicts a dramatic episode from a much longer story of the exploits of two women as they travel many thousands of kilometres through their country, stretching from Western Australia to South Australia and up through the Northern Territory. The work is made from grass collected from the sites related to this particular story, however the final work can be regarded as going far beyond straightforward illustration and has a commanding sculptural presence. The two women sitting firmly holding long sticks, watching over and now caring for the man they have captured and punished.

With the two dazzlingly coloured wall elements, *Tjitji Tjuta* has been commonly acknowledged by the women who made it as representing quite a new and innovative departure for Tjanpi. Their bold design represents the boys' and girls' camps, children of the Ancestral figure Kutungu, and the curved shapes have origins in sand and body painting designs. The patterns were discussed at length and then drawn onto a tarpaulin and then the individual elements were

made with great enthusiasm by a group of ten women from neighbouring Pitjantjatjara communities.

Contemporary life has also become a potential subject for art making and Tjanpi Desert Weavers won the 2005 Aboriginal and Torres Strait Islander Art Award with a grass sculpture of what has become the ubiquitous mode of desert transport – the 4WD Toyota Troop Carrier. The *Station Scene* featuring psychedelic windmill, a truck piled with kids, and camels and donkeys roaming around, has immediate charm, but takes on new potency with the perspective of the chief instigator of this work Ningka Lewis. She asks with a sense of dignified alarm – why do all these stations and feral animals now cover her land (see page 28).

Maria Fernanda Cardoso was invited initially to meet some of the women at the NPY Women's Council Law and Culture camp in 2007. Her practice has involved an enquiry about human relationships with animals to make larger social commentary about culture and the environment. She does not fabricate her works with 'art' materials – rather they have been made from real things; dried starfish, frogs, butterfly wings, sheepskin and animal bones. The visceral impact of these elements is then altered through a careful ordering, rhythm and placement to create a new structure of this artist's devising.

She had begun working with sculptures with emu feathers in 1998 partly as a way to directly engage with her new country of residence. Through her research she saw the irony in this flightless bird that was upheld as a national symbol on our Coat of Arms – yet also farmed for meat and feathers and often reduced to tourism cliché. She always purchased the feathers from a farm and had never had the opportunity to make a direct contact with the birds in their native habitat and this residency offered that opportunity – yet she found that in the whole time camping not one emu was seen – a mark of the fragility of the desert ecosystem.

Her wall installation of found gumnuts was a completely new material that the artist found while camping on the residency. The tough protective wooden casing that holds the precious seed safe until a rare mix of ideal conditions allows it to be released, is a uniquely Australian adaptation to the harsh desert conditions. In looking intently within the landscape, she had found a

material that expressed not only the tenacity of unique Australian flora, but by arranging and ordering it, allows us to appreciate the beautiful individual geometry and symmetry of the natural forms. Collectively as the nuts sweep and undulate across the wall they become an image of the landscape from whence they have come.

Alison Clouston has been particularly interested in human impact on the environment and her practice has involved the recycling of found materials. A residency with Julalikari Council in Tennant Creek over 2000 – 2001 saw her travel to six outlying communities to facilitate the making of bush toys and sculptures from found materials and she saw how the packaging and waste from mainstream consumer society had found its way even to these remote areas. The KURU ALALA residency allowed her the opportunity to continue her line of thinking about waste, nomadism and improvisation and to develop her own work further.

While camping with the women, she was intrigued by the constant making and remaking of camp architecture. Watching the Anangu women in their art of becoming comfortable and utilising what might be to hand is echoed in the sculptures that Clouston went on to make. At Young's Well, the remnants of abandoned irrigation pipes were scavenged to form the basis of the structures for her work *Make Camp*. Her tent-like dome might be the frame for shelter but it is also a cradle for the other elements when they come to be transported. The tube bags made from abandoned inner tyres could be both practical carriers as well as being elegant sculptural shapes with echoes of classical forms.

The journey of KURU ALALA has been a demanding and rewarding one, both physically and creatively for all involved. The title of the exhibition is literally a command – Open your eyes! It is with this spirit that the works have been made and also how we offer them to audiences now.

Virginia Rigney
Curator
Gold Coast City Art Gallery

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(Footnotes on inside back flap)



I was in search of a truly local Indigenous material to work with, not something imported.

When I first moved to Australia 12 years ago, I wanted to make artworks from native animals as a way to connect to this land, my new country of residence.

Since the emu has inhabited this continent for over 80 million years, I thought that I would make a deep connection if I were to use it both as a subject matter and as a material for my art installations. The emu's feathers mimic the specific colour and texture of the grasses, scrub and soil of the country that the bird inhabits. By using mimicry, what this animal has done is to copy the landscape with its own body. I consider the use of emu feathers in my art making as a kind of Australian landscape painting - except I decided to move off the wall, and make sculptural objects.

Now in my sculptures, the feathers, which were once in the bird's body, have lost their natural order. I found myself re-organising them, based on a principle of touch, and re-attaching them to a net, a skin like substitute.

Emu feathers can be quite silky and soft, very dry and scratchy, or a combination of both. Arranging them by the sensation they gave me as I handled them, I found a new organising principle for the chaos of loose feathers that arrive in my studio loose in large sacks, direct from the emu farm. But for me, the important thing was that

by using emu feathers, I had something in common with the Tjanpi women, and that's how this collaboration got started. When you look at our work together, you can see the similarity in textures and colours with the indigenous grasses Tjanpi women use in their sculptures.

When we went to the desert camping with a group of Tjanpi women, I discovered that they bought their feathers from the same emu farm as I did, in Western Australia. There was not one single Emu in sight during our three-week trip, except for the "Emu in the Sky", an enormous shadow area in the Milky Way which expands from one side of the sky to the other. As in Aboriginal astronomy, it's the shape of the shadow, not the stars, that counts.

Emu feathers are an indigenous material that we were both buying in the market place, as Emus are farmed for their meat, oil and feathers. We were therefore using an "industrialised" natural material to make reference to a connection to the land and its native animals, as feral animals like camels and rabbits have now displaced emus. But Tjanpi had their indigenous grasses to root their work to the land, and in my trip I was in search of a truly local indigenous material to work with, not something 'imported'.

While camping near Kuruala, I went walking alone to a *tali* nearby (*tali* is



a sand hill) where I found a gum tree, loaded with the biggest gumnuts I have ever seen. I had finally found a truly indigenous material to work with! I spotted another one on the next *tali*, and another one a few *talis* away. While collecting them I got lost and only by retracing my footsteps, was I able to find the camp again. I understood why the women didn't want me to walk in the desert alone!

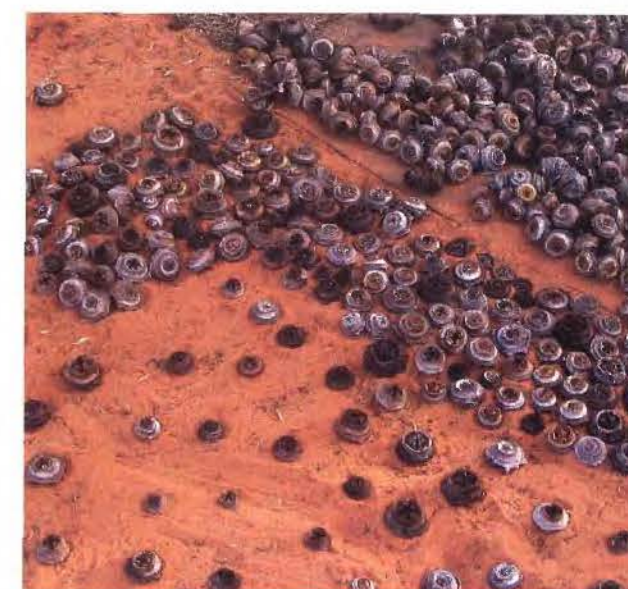
Woody gumnuts are uniquely Australian objects, and they have very interesting geometric shapes. I found divisions of 4 or 5 star shaped pattern in the same tree. I have reorganised them in a grid pattern on the wall so people can look at them in a frontal way and appreciate their shapes and patterns. While Tjanpi work is narrative, mine is geometrical and modular. But both speak of the land and its inhabitants, whether people, animals or plants.

Maria Fernanda Cardoso

IMAGES (this page)

(Left) Morning in a *tali* at Kuruala, May 2008. Photo Jo Foster.

(Right) Gumnuts growing near Kuruala, May 2008. Photo Jo Foster.

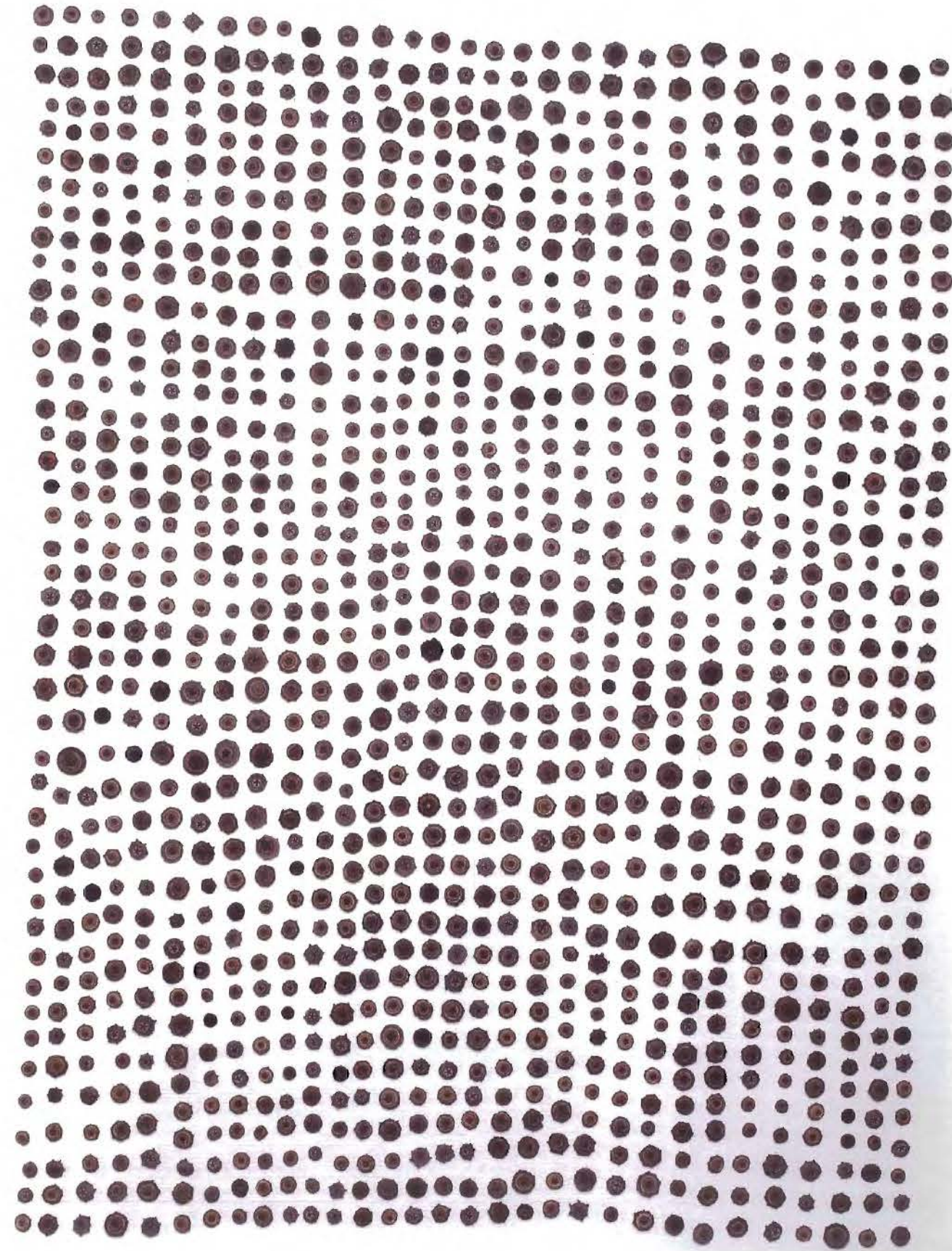
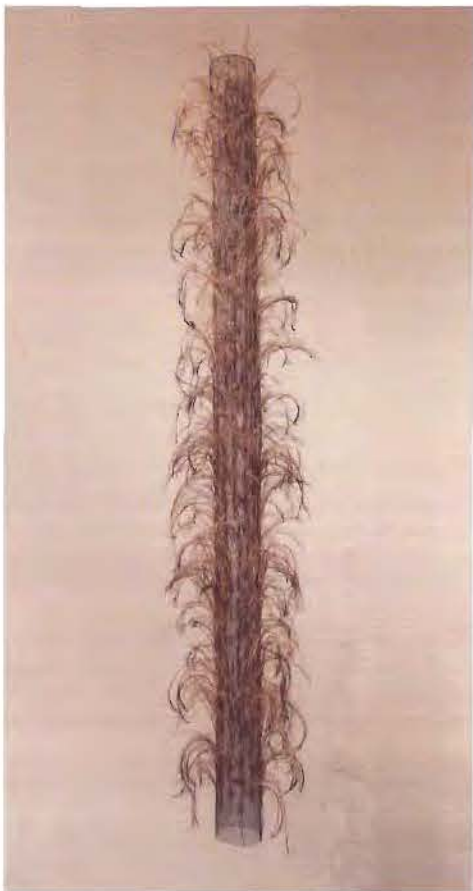


IMAGES (this page)

(Top left) Maria Fernanda Cardoso with tub of gumnuts collected during bush camp at Kuruala, May 2008. Photo Jo Foster.

(Top right) Gum nuts displayed in the sand at bush camp near Kuruala, May 2008. Photo Jo Foster.

(Bottom) Maria Fernanda Cardoso showing Anna Porter and Polly Jackson images of her work while Judith Chambers and Eunice Porter carve pumu, at bush camp near Warakurna, May 2008. Photo Jo Foster.



ARTWORKS

(Top) *Hairy Emu Pole*, 2008
Maria Fernanda Cardoso
Emu feathers, fibreglass netting, glue,
metal. Dimensions: 225(h) X Dia 40cm.
Courtesy the artist. Photo by
(L) Carl Warner (R) Alex Chornicz.

(Bottom) *Emu Black Pole*, 2008
Maria Fernanda Cardoso
Emu feathers, fibreglass netting, glue,
metal. Dimensions: 245(h) X Dia 14cm.
Courtesy the artist.
Photos by Carl Warner.

(Far right) *Gumnuts*, 2008-9
Maria Fernanda Cardoso
Tartu nuts, metal pins, glue
Dimensions in cm: 245(h) X 190(w)
X Diameter 6cm. Courtesy the artist.
Photos by Carl Warner

BIOGRAPHIES

TJANPI DESERT WEAVERS



Tjanpi Desert Weavers is the dynamic arts employment enterprise within the Ngaanyatjarra, Pitjantjatjara, Yankunytjatjara (NPY) Women's Council. The Women's Council was formed as a response to the land rights struggles of the 1970s when women realised that they had no voice and no visibility. Their thought was that as single women they would not be heard but as a strong and collective group they could have a formidable presence. Since that time the Women's Council has grown from an advocacy service into a major indigenous directed organisation delivering a wide range of health, social and cultural services across 28 desert communities on the NPY Lands. The Council's primary objective is to improve life on the lands for women and children.

Tjanpi (meaning grass) began in 1995 as a series of basket-making workshops held in the Ngaanyatjarra Lands of WA. Women wanted meaningful employment on their homelands so as to better provide for their families. Building upon a long history of using natural fibres to make objects for ceremonial and daily use, women took quickly to coiled basketry and were soon sharing their new found skills with relatives and friends on neighbouring communities. Today there are over 350 women across three states making spectacular contemporary fibre art from locally collected grasses and working with fibre in this way is a fundamental part of Central and Western Desert culture.

At its core Tjanpi is about family and community. While out collecting grass women take time to hunt, gather food, visit sacred sites and teach their children about country. Tjanpi work is work that more than accommodates social and cultural obligations, it encourages them. The Tjanpi family is a wide-reaching network of mothers, daughters, aunts, sisters and grandmothers whose shared stories, skills and experiences are the bloodline of the desert weaving phenomenon.

Tjanpi's philosophy is to keep culture strong, maintain links with country, and provide meaningful employment to the keepers and teachers of desert weaving.

In 2005, just ten years after the first basket-making workshops were held Tjanpi Desert Weavers was awarded the most prestigious national award for Indigenous art, the NATSIAA, for its *Tjanpi Toyota* (pictured above). Today fibre works by Tjanpi artists are represented in major public and private collections and showcased through an annual interstate exhibition program.

PROJECT HISTORY

- 2009 *Kuru Alala, Eyes Open*, national touring exhibition
- 2008 *ReCoil, Change and Exchange in Coiled Fibre Art*, Artback national touring exhibition
- 2007 *Ninu and Family*, WOMADelaide Foundation Arts Project
- Tjanpi Papa Uwangkara (Big Mob of Camp Dogs), acquired by MAGNT
- 2006 *Wild Harvest Family*, commissioned by National Museum of Australia
- 2005 Tjanpi Toyota, awarded 22nd NATSI Art Award and acquired by MAGNT
- 2005 *Seven Sisters*, fibre art arising from the West, Craftwest national touring exhibition
- 2002 *Big Goanna*, commissioned by Commonwealth Games, Manchester
- 2001 *Manguri Weaving*, national touring exhibition and to Kluge Ruhe, USA
- 2000 *Big Basket*, commissioned for World Expo, Hannover, Germany

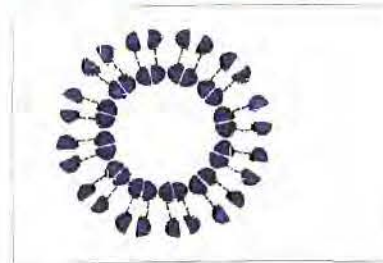
COLLECTIONS

- Araluen Art Centre
- Art Gallery of South Australia
- Art Gallery of New South Wales
- Museum and Art Gallery of Northern Territory
- National Gallery of Victoria
- National Gallery of Australia
- Queensland Art Gallery
- National Museum of Australia
- Western Australian Museum
- Kerry Stokes Collection
- Lavery Collection
- Kluge Ruhe Aboriginal Art Collection, University of Virginia

PUBLICATIONS

- Major citations of Tjanpi Desert Weavers appear in *Painting the Song: Kalitji artists of the sand dune country*, Dianna James, McCulloch & McCulloch, 2009
- Sarah Hewitt 'WOMADelaide 2007: Fibre Arts of the Outback, a Cross-Cultural Exchange', pp 22-23 in *Fibre Arts, Summer 2008*
- McCulloch's *Contemporary Aboriginal Art: the complete guide*, McCulloch S & McCulloch-Childs E, McCulloch & McCulloch Australian Art Books, 2008
- Saskia Beudel 'Desert Grasslands' in *Overland*, 191, Winter 2008, pp 20-26
- One Sun, One Moon: Aboriginal Art in Australia*, Hetti Perkins (ed), Art Gallery NSW, 2007
- ReCoil, Change and Exchange in Coiled Fibre Art*, Margie West (ed), Artback Territory Arts Touring, 2007
- Colours of the Country: Celebrating ten years of the Alice Springs Beanie Festival*, Megan Hughes, Alice Springs Beanie Festival, 2006
- Cultural Strands*, FORM Contemporary Craft and Design Inc, Carly Davenport Acker (ed), 2005
- Woven Forms: Contemporary basket making in Australia*, Brian Parkes (ed), Object: Australian Centre for Craft and Design, 2005
- Colour Power: Aboriginal Art Post 1984*, Judith Ryan (ed), MGV, 2004
- Seven Sisters: Fibre Works Arising from the West*, Kevin Murray, Craftwest Centre for Contemporary Craft and Design, 2003

MARIA FERNANDA CARDOSO



Maria Fernanda Cardoso is an international artist, born in Bogotá, Colombia in 1963, and currently living in Sydney, Australia. Graduating from Yale University with a Masters degree in Sculpture and Installation in 1990, Cardoso has exhibited widely in major museums and galleries in the US, Latin America, Australia and Europe since 1987. In 2003 she had a solo show *Zoomorphia* at Sydney's Museum of Contemporary Art, and a mid-career survey at BILA, the leading contemporary art museum in Bogotá, Colombia. In 2000, the Museum of Modern Art in New York commissioned her to make a major installation for their millennium show, *Modern Starts*. Here she installed 36,000 plastic lilies in a 125 foot long wall - which subsequently toured to the San Diego Museum of Contemporary Art, the Museum of Modern Art in San Francisco, Miami Art Museum, and the Walker Art Center. In 2003 she represented Colombia at the Venice Biennale, exhibiting a large installation of starfish woven together into a submarine landscape titled *Woven Water*. Other projects include shows at the New Museum of Contemporary Art in New York, PS1, the San Francisco Exploratorium, the Centre Georges Pompidou, Fundación La Caixa in Barcelona, the DAROS Foundation in Zurich and the Centro Reina Sofia in Madrid. Her best known project, the *Cardoso Flea Circus*, was recently acquired by the Tate Gallery in London as part of its permanent collection. The Circus has been widely exhibited in festivals and museums around the world, and was performed at the Sydney Opera House as part of the Sydney Festival 2000.

Cardoso has been a recipient of an Australia Council New Work Grant in 2002, a First Prize in the Gold Coast Art Gallery Jupiter's Art Award in 2003, First Prize at the II Bogotá Biennale in 1990, tuition Scholarship from Yale University in 1989-1990, and a Colombia Government Scholarship to study abroad from 1987-1989 in 2003

She is represented by GRANTPIRRIE Gallery Sydney and ARC ONE Gallery in Melbourne.

SELECTED SOLO EXHIBITIONS

- 2008 *Maria Fernanda Cardoso*, Arc One Gallery, Melbourne, Australia
- 2007 *Maria Fernanda Cardoso*, Galeria Casas-Reigner, Bogota, Colombia
- 2006 *Maria Fernanda Cardoso: Death Becomes Her*, Chelsea Art Museum, New York, USA
- Emu, next 5 km*, GRANTPIRRIE, Sydney, Australia
- Maria Fernanda Cardoso*, Sicardi Gallery, Houston, USA
- 2004 *Maria Fernanda Cardoso*, GRANTPIRRIE, Sydney, Australia
- Maria Fernanda Cardoso: 20 años*, Biblioteca Luis Angel Arango, Bogotá, Colombia
- 2004 *Cara de Busefa (Bus Face)*, Galeria Diners, Bogotá, Colombia

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2003 *Cara de Busefa (Bus Face)*, Casas Reigner, Miami, Florida USA

Zoomorphia, Maria Fernanda Cardoso, MCA, Sydney, Australia

BIOgeometries (BIOgeometras), Launcollector, New York, USA

Maria Fernanda Cardoso, Galeria Diners, Bogota, Colombia

Sheep, Artspace, Sydney, Art Museum of the Americas, Washington D.C., USA

2002 *Butterfly Drawings*, Galeria Casas-Riegner, Miami, Florida, USA

Dibujos de Mariposas (Butterfly Drawings), Galeria Diners, Bogotá, Colombia

2000 *Cardoso Flea Circus*, Installation, Contemporary Arts Museum, Houston, Texas, USA

Esculturas (Sculptures), Galeria Sala Alternativa, Caracas, Venezuela

1998 *Cardoso Flea Circus*, video installation, The New Museum of Contemporary Art, New York, USA

1996 *Cardoso Flea Circus*, installation, The Fabric Workshop and Museum, Philadelphia, Pennsylvania, USA

1995 *Love Down Under*, Haines Gallery, San Francisco, California, USA

1994 *Submarine Landscape*, Capp Street Project, San Francisco, USA

Woven Water, Ruth Bloom Gallery, Santa Monica, California, USA

Maria Fernanda Cardoso: Recent Sculptures, MIT List Art Center, Massachusetts

Institute of Technology, Massachusetts, USA

1993 *Cemetery*, Chapman University, Orange County, California, USA

Gold, Nohra Hajime Gallery, New York, USA

1992 *Calabazas (Gourds)*, San Francisco Artspace, San Francisco, USA

Botuto Guayura (Gourds), Sala Alternativa, Caracas, Venezuela

El Marmol Americano (American Marble), Ruth Bloom Gallery, Los Angeles, California, USA

1991 *Obra Reciente (Recent Work)*, Galeria Garcés y Velasquez, Bogotá, Colombia

1987 *Nuevos Nombres (New Names)*, Casa de La Moneda, Bogotá, Colombia

COLLECTIONS

- Museum of Contemporary Art, Sydney
- Tate Gallery, London
- National Gallery of Australia, Canberra
- Gold Coast Art Gallery, Gold Coast
- San Francisco Museum of Modern Art
- Museum of Contemporary Art, San Diego
- Miami Art Museum
- The Fabric Workshop and Museum, Philadelphia
- Museo de Arte Moderno de Bogotá
- Museo de Arte Contemporaneo, Bogotá
- Biblioteca Luis Angel Arango, Bogotá
- Dares Latinamerica, Zurich, Switzerland

For further information please visit: www.mariafernandacardoso.com

Artwork: Maria Fernanda Cardoso
Butterfly drawing - papilio ulyses (detail) 2004
Synthetic polymer paint, archival inks, perspex, metal. 122 X 122cm.
Collection Gold Coast City Art Gallery.
Winner Leonard Wiggins Art Prize 2004.

ALISON CLOUSTON



Alison Clouston is a visual artist based in the Burrigorang Valley and Sydney, working in sculpture and sound installation, drawing and photography. She was born in New Zealand and completed a Master of Fine Arts, (Research), Sculpture, Installation and Performance, CoFA, University of New South Wales, Sydney in 2004.

She first exhibited in Australia at the First Australian Sculpture Triennial in 1981 and has continued to work widely throughout regional Australia in exhibitions and with site-specific commissions and installations. Her work was recently included in the UN Environment Program & Natural World Museum exhibition at Museum of New Zealand Te Papa, 2008 (touring to USA and Korea) and the Shoebox Sculpture Show touring USA 2008.

Alison's recent solo exhibition at Bowen Galleries in NZ, *Hide 2007*, continued her investigations into the environment of her adopted home in rural NSW. Her collaborations with musician/composer/sound artist Boyd are hybrid installations of sound and sculpture, incorporating natural, found and recycled materials solar power, and greenhouse audits

Selected installations

- (with musician & composer Boyd)
- 2009 *Beaming for "Wandering the Wollondilly"* Goulburn NSW
- Adrift The Muse, TAFE Ultima*, Sydney
- BIRD CRY from the Grassy Box Woodlands*, Tin Sheds Gallery, Sydney
- 2008 *BIRD CRY from the Grassy Box Woodlands*, Goulburn Regional Gallery
- 2007 *The World Tree (part two)* for "Climate Changing Climate" Goulburn Regional Gallery and University of Sydney Architecture School
- Adrift for "Grounded: Arts, Activism, Environment"* Campbelltown Arts Centre
- 2006 *Body of Water*, for Peats Ridge Music and Sustainability Festival, NSW
- Adrift for Murray Darling Palimpsest*, Mittagong
- 2005 *Wake and Potomago*, two linked projects for Dawn Light International Artists Exhibition and Symposium, Gosford Regional Gallery, NSW
- 2004-2005 *Ossature, Space3* Gallery, Sydney
- Bowen Galleries, New Zealand
- Perth Regional Gallery, Sydney

SELECTED SOLO EXHIBITIONS

- 2007 *Hide*, Bowen Galleries, New Zealand
- 2005 *The Trap, Recent Drawings*, Bowen Galleries, Wellington, New Zealand
- 1998 *Tracking*, Bowen Galleries, Wellington, New Zealand
- 1997 *The Land*, Bowen Galleries, Wellington, New Zealand
- Grounding*, The Museum of Sydney
- 1995 *The World Tree*, Hyde Park Barracks, Sydney
- 1994 *Fruits of the Earth*, Ray Hughes Gallery, Sydney

Routes Canoe, N.Z. International Festival of the Arts, New Zealand

1992 *The Birds and the Bees*, Ray Hughes Gallery, Sydney

1991 *Familiar Beasts*, Ray Hughes Gallery, Sydney

1990 *The Archaeology of Beekeeping*, ArtHouse, Launceston, Tasmania

1988 *Something Short of a Picnic*, Adelaide Festival, Jam Factory Gallery, Adelaide

1988, '96, '84, '83 Mori Gallery, Sydney

SELECTED GROUP EXHIBITIONS

- 2009 *Creature Discomforts*, Suter Gallery, New Zealand
- 2008 *Moving Towards a Balanced Earth; kick the carbon habit*, United Nations Environment Program and the Natural World Museum, Te Papa National Museum, New Zealand
- 2005 Hong Kong International Artists Workshop & Exhibition, Hong Kong
- 2004 *Conversion*, Goulburn Regional Gallery, NSW (Books to Burn installation for Goulburn Public Library), NSW
- 2002 *Strange Futures*, Casula Powerhouse, Sydney
- 2001 *The Cultivated Garden*, (Homeground site-specific work), Hazelhurst Regional Gallery, Sydney
- Grass-feathers and Phone-wires*, Curator & artist, Northern Territory, Australia
- 2000 *Essential Truths, Readily to Hand* Adelaide Festival
- 1992 *Pastels from the Australian Drawings Collection*, National Gallery of Australia
- 1991 *Green Art*, S.H. Ervin Gallery, Sydney
- 1987 *The Third Australian Sculpture Triennial*, La Trobe University, Melbourne
- 1985 Ninth Mildura Sculpture Triennial, Mildura Australian Perspective, Art Gallery of NSW, Sydney
- 1984 *New Sculptors, New Directions*, University of Melbourne Gallery, Melbourne
- 1981 *First Australian Sculpture Triennial*, Melbourne

PUBLIC COLLECTIONS

- Australian National Gallery
- Queensland Art Gallery
- National Gallery of Victoria
- City of Ballarat Fine Art Gallery
- Wollongong City Gallery
- New England Regional Art Museum
- University of NSW
- Broken Hill City Gallery

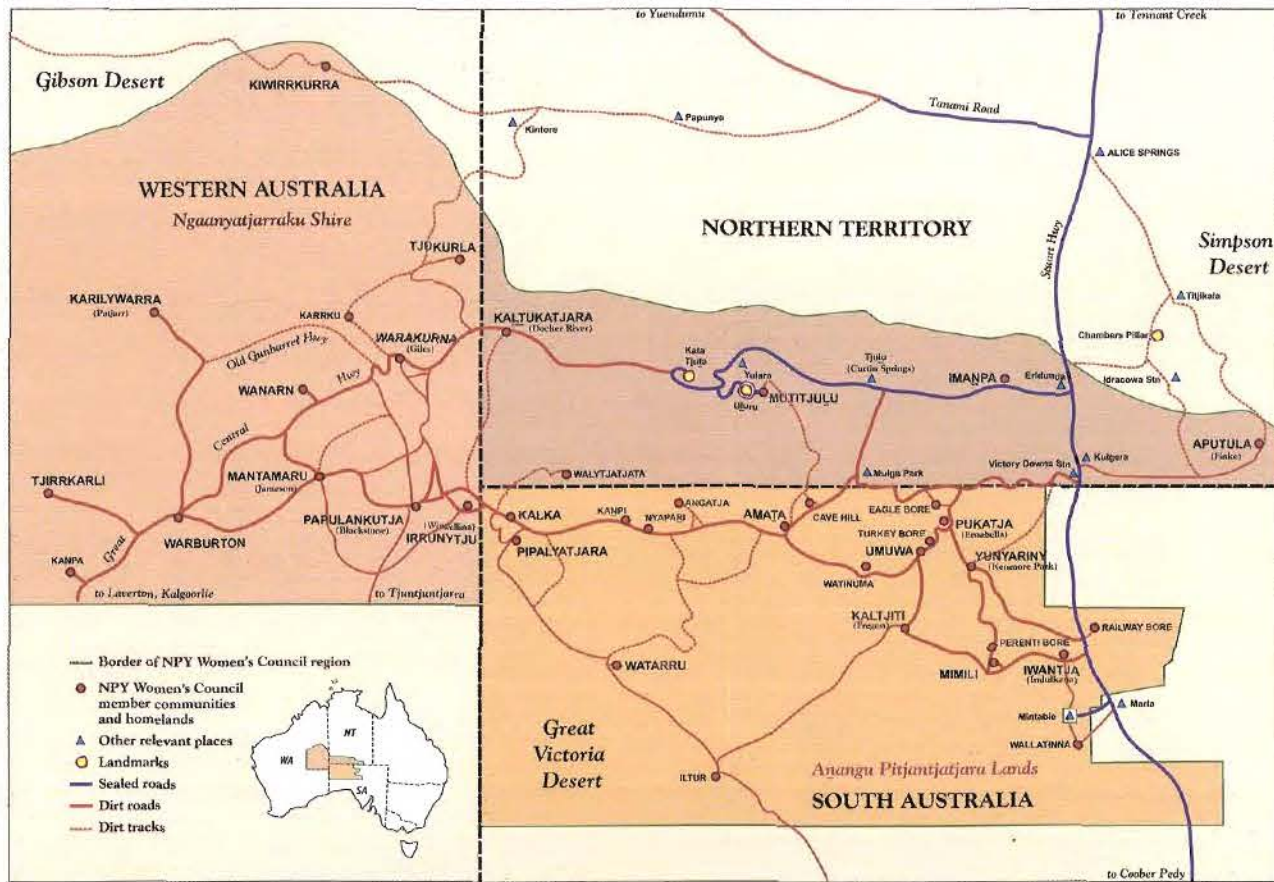
SELECTED BIBLIOGRAPHY

- Tracey Clement "Profit and Loss" catalogue essay, Goulburn Regional Gallery, 2008
- Clare Lewis "World Tree: sounds of a bigger picture" Alison Clouston and Boyd interviewed, Artlink, "Fuel for Thought" Volume 28, no. 1, 2008
- "Two Up, Alison Clouston and Boyd", Australian Art Review, July - October 2007, pp 58-60

For further information please visit: www.burrigorang.org

Artwork: Alison Clouston
Destina 2008 (detail)
Bullock hide
Courtesy the artist

LANDS AND PLACES VISITED FOR THE KURU ALALA PROJECT 2008-2009



BUSH TRIP and WORKSHOP HISTORY

May 2008
 Maria Fernanda Cardoso visits the Ngaanyatjarra Lands
 Bush camp to visit Emu site Karrku west of Warakurna
 Bush camp at significant womens' site Kuruala south of Irryuntju
 Workshop at Papulankutja community

July 2008
 Workshop at Jameson community with Ngaanyatjarra women

October 2008
 Workshop at Jameson community with Ngaanyatjarra women

March 2009
 Bush trip to Umutju with Pitjantjatjara women from Kalka and Pipalyatjara to visit significant sites related to the Tjitji Tjuta story and make coiled wall piece

May 2009
 Alison Clouston visits the Pitjantjatjara Lands Artists' bush camp at Young's Well Homeland near Ernabella
 Bush trip to a number of significant sites related to the Minyma Kutjara story

July 2009
 Alison Clouston returns to the Pitjantjatjara Lands
 Artists' bush camp near Amata
 Bush trip to Seven Sister's site

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Tjanpi Desert Weavers Staff
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 Casual camp assistants: Bec Gooderham, Megan Hatton, Tara Leckey, Thisbe Purich
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 Enterprise Manager: Karin Riederer (2008), Michelle Young (2009)
 Sales and Marketing Co-ordinator: Emma Diamond

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KURU ALALA
 eyes open

