

INDIGENOUS PROGRAMMING BEYOND THE DOT

LCAM
LAKE
MACQUARIE
CITY
ART
GALLERY



2000 – 2012

TIMELINE



OUR COMMITMENT

Being a cultural institution, one of Lake Macquarie City Art Gallery's (LMCAG) fundamental roles is to support cultural practice throughout the region. More specifically, we believe it is vital to acknowledge and engage with the Indigenous¹ community as the First Australians, and to be able to provide a place where Indigenous voices can be heard and culture presented.

To this end, in January 2000, as the newly appointed Gallery Director, I engaged Lake Macquarie City Council's (LMCC) Aboriginal Liaison Officer at the time, Dawn Townsend, as an exhibition consultant. Since we wanted the emphasis to be on visual arts and community, we then called a meeting with artists and Indigenous representatives from all of the service and educational organisations in the region.

At that meeting, the Aboriginal Reference Group (ARG) was born, and began to focus on working with the gallery on Indigenous programming and projects. Three of the original members of the group – Doug Archibald, Selena Archibald and Donna Fernando, along with long-term member Louise Charles – still work with the gallery. They have been joined by many members of the community throughout the past 12 years; some for the period of a specific project and others on a long-term basis, all contributing greatly to the program.

Every aspect of the gallery's Indigenous programming is discussed with the ARG and decisions are made on relevance, protocols and quality. Together we cover many areas of expertise, which makes for informed and professional assessments and a healthy partnership. Our relationship is about working side by side to provide knowledge of, and nurture respect for, traditional and contemporary Indigenous cultural practice and issues. It is also about building pride within the Indigenous community through skills development and presentation.

The gallery's business plan clearly identifies Indigenous programming as one of the three key directions (along with sustainability and family/children's engagement). To illustrate this, during the past 12 years the gallery and ARG have presented over 18 Indigenous-specific projects such as exhibitions, workshops, public art and schools projects, representing over \$350,000 in funding (much of which was grant supported). In addition, since 2005 between 70–80% of exhibition projects have included Indigenous content; rising from a mere 10% in 2000.

The program is ongoing, with many more projects and the Indigenous works on paper sub-collection to be developed.

We look forward to the shared journey ahead.

Debbie Abraham

Director LMCAG

Chair Regional & Public Galleries NSW

¹ The term 'Indigenous' is used as members of the Aboriginal and Torres Strait Islander community have been involved in the program.

THE RELATIONSHIP

The ARG and gallery continue to work towards a common examination of Aboriginal and Torres Strait Islander art expression.

The relationship between the institution and the local Aboriginal community began in 2000, presenting the opportunity for a dialogue that established a clear vision of reciprocal intent, recognition, respect and pride. The value of the relationship is cemented in our actions and is evinced in the excellence of the gallery's Indigenous exhibition content, community workshops, education programs and recent collection focus.

The core of our ethos is a long-term commitment to local and national Indigenous art, artists and education. This is achieved through mutual participation and truth telling; looking beyond the dot – beyond a commercially viable and audience-guaranteed view of Indigenous exhibition content, to one that is about community and integrity.

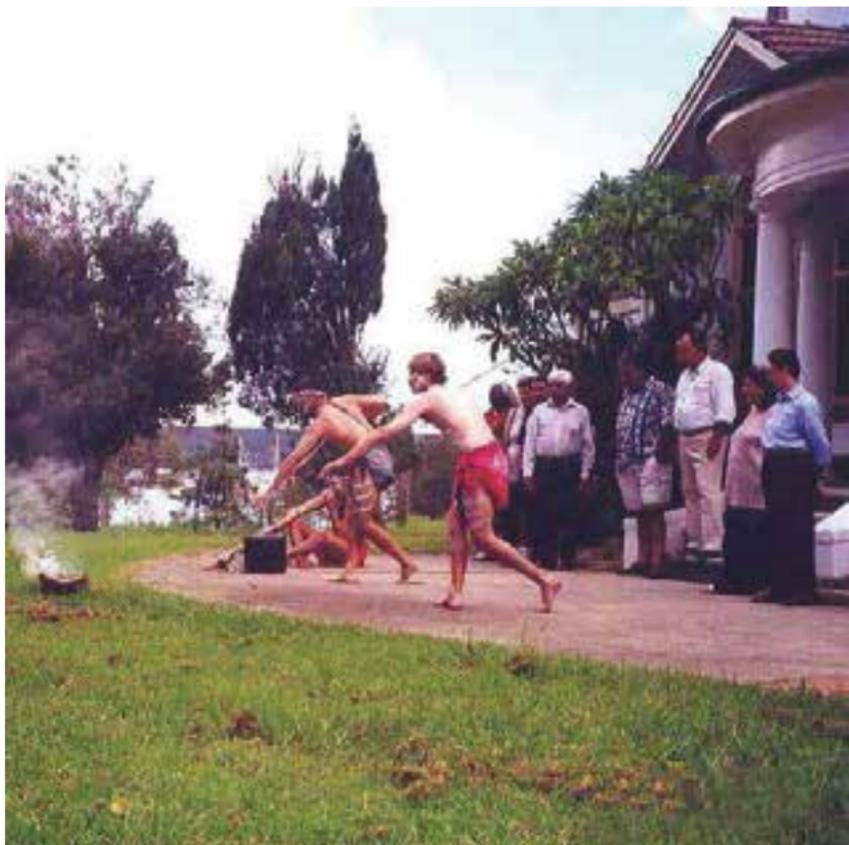
Donna Fernando

on behalf of LMCAG ARG

Terms of Reference

Together the gallery and the ARG have agreed upon the following Terms of Reference under which to work in partnership:

- acknowledge the role the local Indigenous community and Elders play in the cultural life of the region
- provide members of the local Indigenous community with an opportunity to have their voices heard through visual art projects and programming
- increase participation of Indigenous people in the arts
- ensure protocols are adhered to and promoted
- educate and promote respect for Indigenous traditions and community life to the broader community
- promote Indigenous visual arts, craft and design
- provide professional development and employment opportunities for local Indigenous people
- provide opportunities for cultural partnerships
- record contemporary Indigenous culture



13 APRIL – 21 MAY 2000

Of this time: contemporary Aboriginal artists working in this region

Of this time was the first exhibition to be developed by the gallery in consultation with the local Aboriginal community. It marked the beginning of an ongoing commitment by the gallery to the work of Aboriginal artists who had chosen to live and work in the Hunter, and to the process of consultation.

With a balance of styles and materials of contemporary art practice, *Of this time* presented a cohesive exploration of the significant role played by Aboriginal artists within both the Aboriginal and the wider arts communities of the region.

Artists: Doug Archibald, Carole Hartwig, Mini Heath, Len Leon, Cherie McLaren (Johnson), Kathy Balngayngu Marika, Trevor Patten, Jim Ridgeway, with catalogue essay by Laurel Williams

A gallery project curated by Dawn Townsend, LMCC Aboriginal Liaison Officer (2000) supported by Arts NSW



JANUARY – JULY 2001

Awabakal Dreaming

Awabakal Dreaming was a cultural partnership project resulting from the ARG's and local Aboriginal community's desire to pay tribute to the Awabakal people by celebrating their 'water place' stories.

The process involved two sessions of interactive and recorded storytelling by the late and much respected Elders Uncle Cyril Archibald and Uncle Ken McBride, joined by other community members. The artists and several Aboriginal and non-Aboriginal volunteers sat in on the sessions.

The stories told in these sessions were used as a basis for the design, along with the artists' research. It was agreed that stylistically the group would steer away from the Western notion of perspective and the better known Indigenous dot-painting styles that emanate from the desert areas, in favour of a design that better reflected the 'local', such as petroglyphs (or rock carvings).

The completed mosaic is positioned in pride of place at the entrance to the gallery and comprises symbols of the local environment and Creation Beings such as Biame, Biraban and Kow-wah. It is a day-to-day reminder of the ongoing relationship between the ARG, the community and the gallery.

Artists: Doug Archibald, Jim Ridgeway and Paul Maher with members of the Aboriginal and non-Aboriginal community with installation support by Mark Johnson

A gallery project coordinated by Susan Ryman and supported by the Australia Council for the Arts' Community Partnership Program

Image: artists Paul Maher, Jim Ridgeway and Doug Archibald with the design for *Awabakal Dreaming*



19 JULY – 23 SEPTEMBER 2001

Water Yarns

Water Yarns was the first Aboriginal exhibition to be staged in the new gallery space and was developed after consultation with the gallery's ARG and the local Aboriginal community. Thematically based on local 'water place' stories as told by Elders during a series of recorded workshops connected to the *Awabakal Dreaming* project, it celebrated the culture of the traditional owners of the land, the Awabakal people.

The selected artworks presented a wide range of styles through which each Hunter-based artist articulated their response to these stories as well as their own experiences and connections. The opening was a celebration of culture with performances by local dancers.

Artists: Richard Campbell, Steve Duke, Carole Hartwig, Cherie McLaren (Johnson), Raymond Smith

A gallery project curated by emerging curator Bev Whyte with Diana Robson, supported by Museums and Galleries NSW



JULY – OCTOBER 2002

Booragul Wetlands Art Project

The *Booragul Wetlands Art Project* began with a number of workshops conducted with local primary and junior high school students. Issues such as environmental factors relating to the wetlands' placement and construction as well as local Aboriginal history and 'water place' stories were discussed with a group of students.

Guided by established ceramic artists John Cliff and Sue Stewart, with Aboriginal consultant artist Doug Archibald, the students then used the information as inspiration to construct a series of ceramic poles. The young people were also involved in planting sections of the wetlands as a part of the project launch.

The series of poles, together with the surrounding flora, tell a collective story about the contemporary uses of the site and reflect on the original ownership of the land.

Artists: John Cliff, Sue Stewart and Doug Archibald with students and teachers from Booragul Public School and Lake Macquarie High School

A gallery project coordinated by Susan Ryman, supported by the Office of the Lake Macquarie & Catchment Coordinator, LMCC and the Premier's Department through the Booragul/Bolton Point Community Renewal Project



JUNE – NOVEMBER 2003

Meeting place

Meeting place was part of the larger project *Lake's Edge*, which in turn was part of a local community renewal project. Through discussions with the ARG, the local Aboriginal residents expressed a desire to have a symbolic 'meeting place' by the lake.

It was agreed by the group that the work should evolve as a cultural partnership and comprise local Aboriginal and non-Aboriginal stories about the historic and contemporary use of the site. The work was developed and made during a series of workshops, with the artists and community members sharing skills and stories, and took the form of a mosaic wall and garden centred around a stylised ceramic midden.

The finished work was dedicated to the late Uncle Cyril Archibald, well-respected Elder and supporter of the ARG, and was launched at the *Lake's Edge* festival amidst great celebration and community cultural activity.

Meeting place now stands as a place of reflection in the gallery grounds for all to enjoy, as well as serving as a permanent reminder of the work of the ARG.

Artists: Jim Ridgeway and Sue Stewart with Aboriginal and non-Aboriginal community members

A gallery project in consultation with the ARG, supported by Arts NSW's Community and Cultural Development Program



JULY – SEPTEMBER 2003

Songlines Now!

Songlines Now! was a mural project bringing together Aboriginal artists with Aboriginal and non-Aboriginal students from three local schools.

The project's aim was to teach young artists to broaden their experience of Aboriginal art, beyond dot painting and X-ray techniques, and to encourage them to visit the gallery.

The imagery was to be a 'mapping' exercise and an acknowledgment of the relationship between the Aboriginal and non-Aboriginal community as seen through the eyes of youth.

The title, *Songlines Now!* relates to the paths across the land marking the route followed by creation beings during the Dreaming. The paths of the songlines are recorded in traditional songs, stories, dance and painting.

The final three-panel mural was created during a series of workshops and assembled on a five-metre easel in the gallery space. After exhibition the panels were returned to each school for permanent display.

Artists: Jim Ridgeway and Ray Smith with students from Lake Macquarie High School, Morisset High School and West Wallsend High School

A gallery project in consultation with the ARG supported by LMCC

Image: Jim Ridgeway putting finishing touches to the mural outside the gallery



10 SEPTEMBER – 24 OCTOBER 2004

Passage

Passage was an expression of memory and the living culture of Indigenous peoples of Lake Macquarie and beyond. Conceived by the ARG and curated by Brook Andrew, it celebrated and explored regional Indigenous culture, contextualising the local experience within a broader national artistic framework.

This exhibition presented traditional and contemporary artworks alongside cultural objects. It questioned the complex nature of artistic practice and the tendency of non-Aboriginal people to pigeonhole 'authentic' Aboriginal art. Emerging artists' work was exhibited with that of more-established artists; all expressing conceptual and artistic links to homelands. The 'outsider's' view was described through a living-room installation decked out with a collection of kitsch Aboriginal Australiana.

The community was invited to join a workshop led by Tasmanian Aboriginal artists Corrie Fullard and Jeanette James, making traditional shell necklaces. This was an opportunity for people to directly experience Aboriginal art and demonstrated the personal and cultural aspects of the project.

Artists: Doug Archibald, Mervyn Bishop, Roy Barker Senior, Roy Barker, Astro Brim, JB Clark, Debbie Powers Dates, Destiny Deacon, Lola Greeno, Corrie Fullard, William H Fernyhough, Fiona Foley, Jenny Fraser, Joshua Frost, ST Gill, Jeanette James, Joseph Lycett, Daryn McKenny, Joanne Currie Nalingu, Walter Preston, John Skinner Prout, Jim Ridgeway, Mick Shane, Esme Timbery, Lady Timbery, R Timbery, Christian Thompson, Connie Whiting, Lenny Wright Jr

A gallery project curated by Brook Andrew in consultation with the ARG and supported by Arts NSW

Installation image:
foreground
Jim Ridgeway,
Turtle pot 2003,
stoneware, oxides,
23 x 21cm diam; *Fish
pot* 2003, stoneware,
oxides, 23 x 22cm
diam; *Ebony and ivory*
2003, stoneware,
tiles, 25 x 23cm diam



10 JUNE – 17 JULY 2005

On side

On side was a community photographic project celebrating contemporary culture and, in particular, the Aboriginal community's pride in their football players.

Using Jesse Marlow's *Centre Bounce* as inspiration, Aboriginal and non-Aboriginal community members were guided through the issues and aesthetics involved in documentary photography by Marlow and prominent Aboriginal photographer Mervyn Bishop.

The participants practised their skills by watching and photographing local rugby league matches featuring Aboriginal players. The result was a fascinating snapshot of local footballers, their clubs and the role sport plays in the Lake Macquarie community.

Artists: Debbie Andrew, Doug Archibald, Mervyn Bishop, Louise Charles, Cheryl Farrell, Lanelle Lee Chin, Rachel Mallaby, Jesse Marlow, Juanita Sheenan, Linda Swinfield

A gallery project in consultation with the ARG, coordinated by Susan Ryman and supported by Museums & Galleries NSW

Image:
Louise Charles,
*Allan Lebroq with
Glendale Silverbacks
(Shortland Oval)*
(detail) 2005,
digital image,
courtesy the artist



13 OCTOBER – 20 NOVEMBER 2005

Old stories through new eyes

Old stories through new eyes was developed as a collaboration between local secondary school students, the gallery and the ARG. It was conceived after a request from LMCC's then-Aboriginal Consultative Committee to have a permanent artwork in the Council administration building that focused on Aboriginal youth and their connection to traditional stories and culture.

The project was developed over a series of workshops with the students directed by Jim Ridgeway and Peta Lonsdale. Traditional Awabakal stories were told during appropriate guided Aboriginal site visits, and contemporary painting techniques were used by the students to interpret them.

A large-scale mural was produced that highlights the achievements of the young artists and educates the wider community about traditional stories and the value of Aboriginal culture.

Artists: Jim Ridgeway with Peta Lonsdale and local Aboriginal school students
A gallery project coordinated by Susan Ryman and supported by LMCC



2006 – 2007

Practice and protocols

During the years 2006–07, the gallery, together with the ARG, facilitated many smaller projects both for LMCC and other organisations.

The key achievement in 2006 was the selection of LMCAG and the ARG as a case study for the National Association for the Visual Arts' (NAVA) National Indigenous Protocols Workshops.

The ARG produced a DVD, comprising images and recorded interviews with long-term members, about the relationship between the community and gallery and the significance of the program as the case study. The gallery then hosted one of the NAVA workshops during the *Stories* exhibition.

In 2006, the gallery facilitated two projects that marked LMCC's commitment to the Aboriginal people of the City. The first was an artwork by Jim Ridgeway for the Council Chambers; the other was the design and installation of a display case housing local cultural objects and information.

As 2007 marked 50 years of NAIDOC – *Looking Forward, Looking Black* – the ARG celebrated with a visual timeline outlining significant events throughout that period. The finished artwork, made by Aboriginal students at Morisset High School facilitated by Selena Archibald, was displayed in the gallery during July–August 2007 and then returned to the school.



18 AUGUST – 24 SEPTEMBER 2006

Stories: country, knowledge spirit and politics

Stories expressed the 'art choice' of Aboriginal and Torres Strait Islander artists and their communities. The selection of artworks under the sub-themes of country, knowledge, spirit and politics provided an insight into a revitalised Indigenous cultural expression, redressing past constraints, labelling and attitudes.

The exhibition tracked the evolution of Indigenous art forms and imagery from an urbanised and localised Indigenous experience – looking 'beyond the dot'. The issue of identity (past and present) and the unique kinship ties of Indigenous society provided a view into knowledge, lore, ceremony and communal generational teachings, connecting Indigenous artists and their communities with the irrevocable social ramifications post 1788.

Artists: Ian W Abdullah, Brook Andrew, Douglas Archibald, Gordon Bennett, Byron Brooks, Burrunur, Nici Cumpston, Lorraine Davies, Karli Davis, Tony Dhanyula, Judith Donaldson, Julie Dowling, Michael Gadjawala, Walter Hanse, Cherie Johnson, Jonathan Jones, Leah King-Smith, Emily Kame Kngwarreye, Jack Laranggai, Jack Marranbarra, Queenie McKenzie, Jimmy Moduk, Sally Morgan, Munduwalawala, Terry Ngamandarra, Denis Nona, Lin Onus, Myrtle Pennington, Ian Rictor, Ginger Riley, Michael Riley, Beverley Anne Shipp, Jelta Tapau, Michael Nelson Tjakamarra, Dawn Townsend, Dundiwyu Wanambi, Carlene West, Alec Wurrmala, David Yrindilly,

A gallery project curated by Donna Fernando and Diana Robson in consultation with the ARG supported by Arts NSW

Installation image:
foreground
Jelta Tapau,
*Traditional
headdresses* (detail)
2006, feathers,
twine, cane,
dimensions variable,
commissioned by
LMCAG and made
during a residency
at the gallery



31 JANUARY – 15 MARCH 2009

yapang marruma: making our way (stories of the Stolen)

yapang marruma was initiated by the ARG soon after the National Apology to the Stolen Generations in February 2008, and its display was to mark the first anniversary of the Apology.

'*yapang marruma*' derives from the Dhunggati language, and its meaning, 'making our way', was the key message of the exhibition – Aboriginal people making their way from the past into the future as a strong and vibrant community.

The main aim of the project was to examine the role of government policy in the lives of Aboriginal and Torres Strait Islander people, particularly the race-based removal of children between 1910–70.

Five personal histories from members of the Stolen Generations and their families served as the keystone and provided a poignant and moving experience.

The commissioned and selected artworks, photographs and objects together illustrated the issues faced by the 'stolen' children, those left to live 'under the Act' and the following generations, revealing a truth not commonly known in the wider community.

The exhibition represented a mutual past and present – a collision of Indigenous and non-Indigenous expectations – and highlighted the misunderstandings held about Indigenous Australia by those who observe and judge from the outside.

Installation image:
foreground
Cherie Johnson,
Lest We Forget,
(detail) 2008-09,
terracotta ceramics,
dimensions variable,
commissioned for the
exhibition by LMCAG



A key driver was education and awareness. To this end a number of public programs were held including a symposium discussing the aftermath of the Apology, a teachers' information session, and a NAVA workshop about intellectual property and marketing. The project also comprised a comprehensive education kit, prepared by Cherie Johnson, and structured tours to a record number of school students.

The exhibition had a profound effect on all who visited and reinforced the importance of 'sorry' to Aboriginal people. The following comment from the gallery's visitors' book is typical:

Without seeing this exhibition, I would never have had this understanding of what happened. It is so incredibly moving and unbelievable. Sorry.

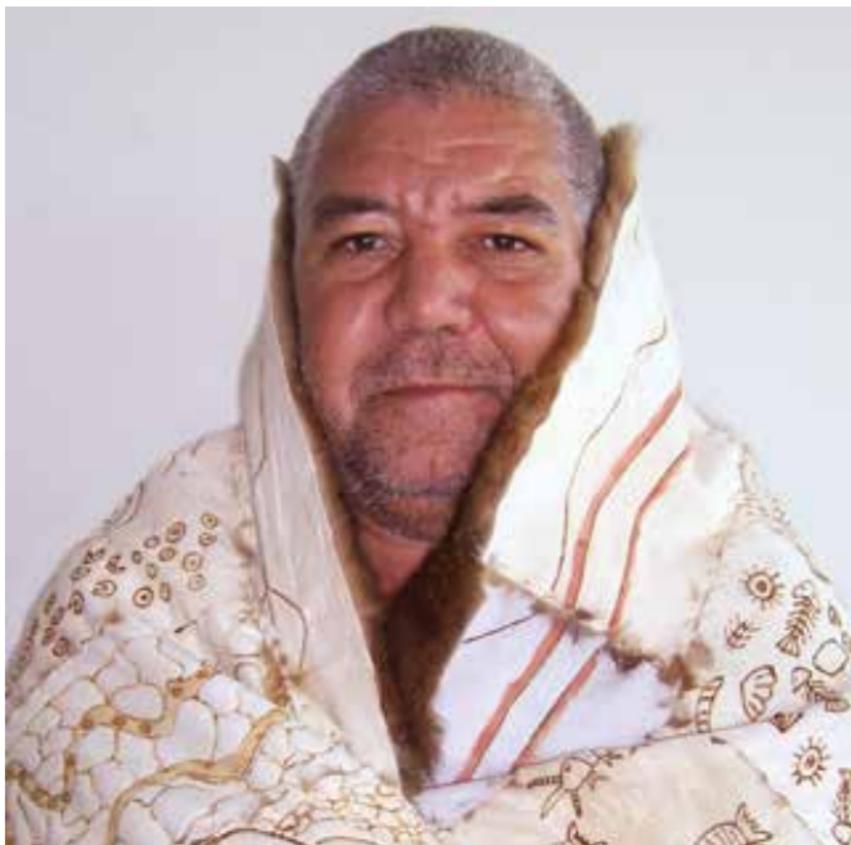
Project Team: Mervyn Bishop, Donna Fernando, Cherie Johnson, Ray Kelly, Rod Smith

Project Participants: Gary and Brenda Simon, Dawn Townsend, Donna Meehan, Ellie Whaleboat, Amy Beusnel and their families

Artists: Mervyn Bishop, Destiny Deacon, Cherie Johnson, Tracey Moffat, Leah King-Smith, Rod Smith, Judy Watson with images from the Department of Aboriginal Affairs and objects from Bathurst Regional Museum and private collections

A gallery project curated by Donna Fernando and Brett Adlington in consultation with the ARG, supported by the Australia Council for the Arts' Community Partnerships Program

Image: Donna Fernando speaking with a school group during the exhibition



1 OCTOBER 2010 – 6 MARCH 2011

A Possum Skin Cloak by the Lake

A Possum Skin Cloak by the Lake was a significant cultural revival project developed in partnership with the ARG and local Aboriginal communities.

The tradition of using possum skins for making cloaks, waistbands, belts, armbands and headbands was long practised by Aboriginal people across eastern Australia, including people from this region, as evidenced by *The Hunter River Cloak* (c.1850), held in the Smithsonian Institute, Washington, USA.

The idea for the project was sparked when the ARG and gallery were approached by Victoria-based artists Lee Darroch and Vicki Couzens, and curator Amanda Renolds in May 2009. They wanted to conduct a workshop at the gallery to impart some of the skills they have developed over the past 12 years, with the intention of reviving this important cultural practice in the region. The workshop, run by Darroch and Maree Clarke, occurred in late 2009.

The ARG added skills acquired during the workshop to its own collective knowledge base to embark on *A Possum Skin Cloak by the Lake*. To ensure the protocols were maintained, they set strict parameters for the theme, process, design and community consultation. The overall theme was 'water', inspired by the location of the gallery and the site's significance to both Aboriginal and non-Aboriginal communities.

A process diary documented the cloak's week-to-week evolution as well as discussions, stories and decision-making processes by the group.



The Lake Cloak comprises 55 pelts. The central six panels pay tribute to Awabakal water-based stories. They are surrounded by personal water stories from over 30 Aboriginal participants from many nations, and embraced by an image of Biامي extended across the collar.

An important aspect of the project was education: 10 schools (150 students) were involved in workshops during which they made possum skin armbands and designed a pelt for exhibition. A comprehensive education resource was developed along with two travelling suitcases for use by schools and libraries. A DVD was also produced through the ABC's Open Program.

The exhibition travelled to the Australian Museum, Sydney, from 18 March – 31 July where it was seen by over 50,000 people.

Project Partners: LMCAG, ARG, Lake Macquarie City Libraries

Project Team: artist, Doug Archibald; project coordinator, Donna Fernando; education consultants, Teagan Goolmeer, Cherie Johnson

Community Participants: Doug Archibald, Selena Archibald, Trevor Archibald, Sue Archibald, Amy Buesnel, Gary Biles, Donna Fernando, Laura Fernando, Brittany Biles, Indiana Biles, Bud Gibson, Dawn Townsend, Cherie Johnson, Fred Goolmeer, Neil Goolmeer, Teagan Goolmeer, Louise Charles, Kim Charles, Scott Luschwitz, Diane Luschwitz, Tasmyne Luschwitz, Tyrrah-Ruby Luschwitz, Sonya Erskine, Sue Stewart, Elizabeth Deaves, India Latimore, Kash Latimore, Simone Place (Mantor), Adam Ridgeway, Sharon Carrette, Alex Brennan, Lachlan Brennan, Sophie Brennan, Christine Everrit, Tamara Drylie, Dhani Drylie, Yinaa Drylie, Nirikai Drylie, Jen Balancire

Schools: Booragul Public School, Dungog High School, Hinton Public School, Hunter School of Performing Arts, Rathmines Public School, St Benedict's Catholic Primary School, Tomaree High School, Wallsend South Public School, Whitebridge High School, Belmont High School (attended workshop only)

A gallery project supported through Arts NSW's ConnectEd Program and NSW Library Development Grant Program

Image:
Selena Archibald,
Donna Fernando and
Teagan Goolmeer
discussing placement
of pelts for
The Lake Cloak



APRIL – SEPTEMBER 2011

Bridging Cultures

Bridging Cultures brought together Aboriginal and non-Aboriginal students under the guidance of artists Doug Archibald and Joanna Davies with teacher Carol Carter. Through an extended artist-in-residence program, students were able to engage directly with artists while learning more about Aboriginal culture and art. Members of the project team were also able to exchange knowledge and skills.

As a result of the project, four ceramic artworks are now installed in the grounds of Whitebridge High School. They are steeped in meaning as well as being technically accomplished, proving the worth of the project and the processes employed.

The most valuable outcome was the way the Aboriginal students wholeheartedly re/claimed their culture, and how their parents and carers supported the aims of the project. Processes employed and the final works have engendered pride and respect for the students, their families and their school as well as a sense of accomplishment by the individual students for their achievements.

Project Partners: LMCAG, ARG and Whitebridge High School

Project Team: artists, Doug Archibald and Joanna Davies; Coordinator, Carol Carter; administration Debbie Abraham; Education Consultant, Cherie Johnson; teachers, Linda Alcorn, Stephnie Jan, Hayley Terry, Sam Dyball; support, Edward Milan, Michael North, LMCC Civilake

Whitebridge High School Students: Aboriginal students from Years 7–11, Year 11 Visual Arts and Year 10 Ceramics

Primary Schools: Charlestown East Public School, Charlestown South Public School, and Kahibah Public School

A gallery project supported through Arts NSW's ConnectEd Program

Image: artists Doug Archibald and Joanna Davies installing the Year 10 Ceramics class' sculpture



10 FEBRUARY – 13 MAY 2012

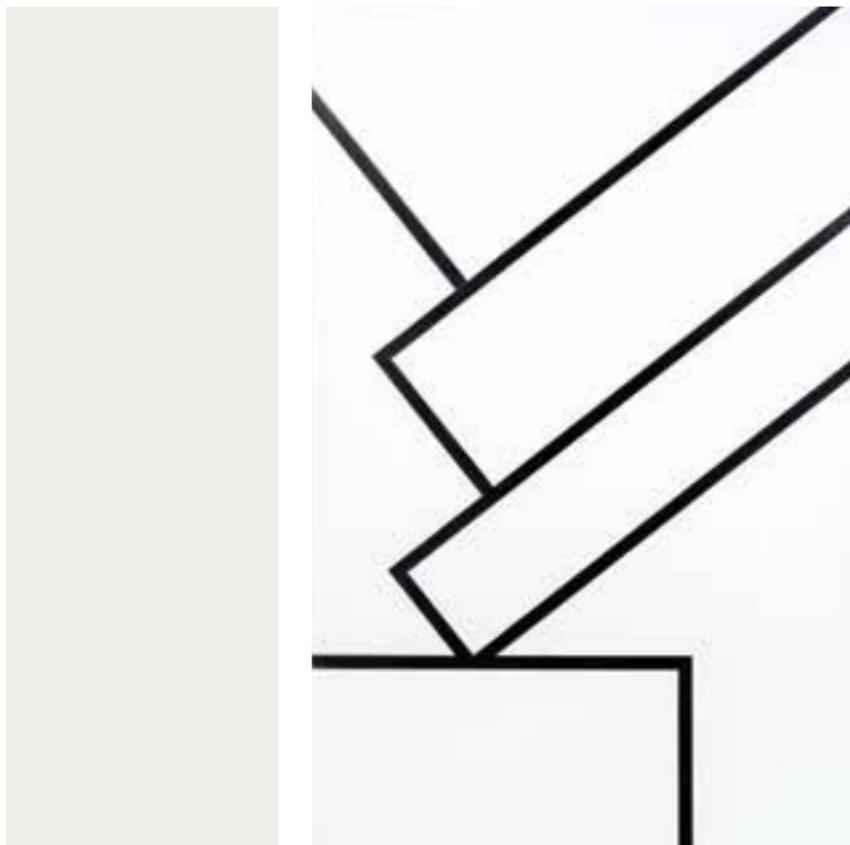
Beyond the Dot 12 years of Indigenous programming

Since 2000, the gallery and its Aboriginal Reference Group have worked together to promote, support and celebrate Aboriginal culture in the region. This exhibition recognises the significant achievement of that collaboration through selected works from landmark exhibitions such as *A Possum Skin Cloak by the Lake* (2011), *yapang marruma: making our way (stories of the Stolen)* (2009), *Stories: country, knowledge, spirit & politics* (2006) and *Passage* (2004).

Artists include Doug Archibald, Mervyn Bishop, Corrie Fullard, Jeanette James, Jonathan Jones and Jim Ridgeway. Works have been either accessed from the LMCAG collection or through artists and/or lenders.

A gallery project curated by Donna Fernando and emerging curator Maryanne Walmsley supported by Arts NSW

Image: Dennis Nona
Sarup Au Zig - (lost man) 2007
etching on
Hahnemuhle 350gsm
81 x 128cm
collection LMCAG
purchased by
Lake Macquarie
Art Gallery Society
courtesy the artist



Directions

The gallery and ARG aim to continue the journey together through programming and through the gallery's newly established sub-collection, focusing on Indigenous works on paper.

Our programming for 2012 included two residencies: the first was in March with artists from Moa Island working with the GhostNets Australia group to coincide with *Life in Your Hands: art from solastalgia*; and the second was from May–July with street artists Mini Graff and Jason Wing working with local Aboriginal artists on an exhibition, *Stencils Past, Stencils Last*, which was on display from July–October 2012.

2013 began with the launch of the long-term project *Birabahn (and Threlkeld)* in February.

The sub-collection will continue to grow through purchase and donation, greatly supported by the Lake Macquarie Art Gallery Society. To date it includes Dennis Nona's etching *Sarup Au Zig (lost man)* (2007), Doug Archibald's *Catfish* (2006), and a group of works by Jonathan Jones – *Untitled (salt) 6* (2010) and *Untitled (white poles) 1–3* (2004).

And the journey continues...

AWARDS FOR ABORIGINAL PROGRAMMING

- 2012 IMAGinE Award for Education and Audience Development for *Stencils Past, Stencils Last*
- 2011 NSW Local Government and Shire Association Cultural Award [LGSACA] for Aboriginal Cultural Development for *A Possum Skin Cloak by the Lake*
- 2009 IMAGinE Award for Education and Public Engagement for *yapang marruma: making our way (stories of the Stolen)*
- 2008 NSW LGSACA for Aboriginal Cultural Development for *Practices not Projects*
- 2006 NSW LGSACA for Aboriginal Cultural Development for *On Side and Old Stories through new eyes*
- 2005 NSW LGSACA for Aboriginal Cultural Development for *Passage*
- 2005 National LGSACA (Commendation) for Strengthening Indigenous Communities for *Passage*

LAKE MACQUARIE CITY ART GALLERY
OPEN TUESDAY TO SUNDAY 10AM – 5PM
& SELECTED PUBLIC HOLIDAYS 11AM – 4PM
(TELEPHONE FOR DETAILS)
ADMISSION IS FREE

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AWABA HOUSE CAFE RESTAURANT
CAFE OPEN TUESDAY TO SUNDAY 10AM – 4PM
T: (02) 4950 6366 F: (02) 4950 6166

Aboriginal Reference Group long-term current members

Doug Archibald, Selina Archibald, Louise Charles, Donna Ferrando
Gallery Director Debbie Abraham

Curator Meryl Ryan

Education & Audience Development Officer Astrid Kriening

Collection & Exhibitions Officer Rob Cleworth

Visitor Services Joanna Davies & Carla Feltham

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