



darwin
aboriginal
art fair

2020 DAAFF Indigenous Curators
Program and Symposium

‘Cultural Keepers’

Cultural Keepers

Online (via Zoom) 6-12 August 2020

Welcome to the Cultural Keepers Program! This year marks our 4th Indigenous curators program and symposium.

The staff at Darwin Aboriginal Art Fair Foundation (DAAFF) began the year full of energy and enthusiasm. We were particularly excited to present the inaugural National Indigenous Fashion Awards (NIFA) to accompany our suite of events, which include the world-renowned Darwin Aboriginal Art Fair, and the high energy runway show, Country to Couture. By March, the full impact of the COVID-19 "lockdown" was felt worldwide, and Australia's art sector suddenly faced a very unknown future. As a Foundation, our first step was to reach out to our Membership of 70 Art Centres to find out how they were faring, and how we could support their immediate needs.

Hearing the Art Centres stories' was incredibly sobering and had a deep impact on us. We heard that Art Centre staff were working around the clock to help artists return to their homelands. Some focused on recording stories, language, and ceremony in case elders came into contact with this heinous virus. Many Art Centres helped set artists up with materials on their homelands, and made regular deliveries of art supplies and living essentials, whilst others allowed a limited number of artists to work in the studio with strict social distancing in place. And there were those that simply felt it best to close their doors completely.

Every year, DAAFF creates vibrant and exciting events to connect our remote community artists to art collectors and aficionados from around Australia and the world. The Fair has also become a national meeting place where Aboriginal and Torres Strait Islander artists, Art Centre staff, and curators can form close relationships and be inspired by other First Nations creatives. There is a 'buzz' at DAAF, a beautiful energy that is fuelled by cultural exchange, mutual respect, and friendship. So it is our great pleasure to present the Cultural Keepers Program in a reimagined, digital format. We hope that it helps you feel connected to each other, and to the amazing artists and Art Centre staff around the country.

Warm Regards,

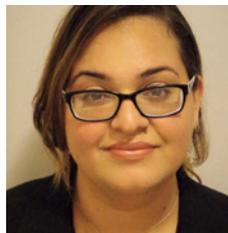
Claire Summers
Executive Director



Franchesca Cubillo
Program Convener

Franchesca Cubillo is a Larrakia, Bardi, Wardaman and Yanuwa woman from the 'Top End' of the Northern Territory. She is the Senior Curator of Aboriginal and Torres

Strait Islander Art, National Gallery of Australia where she leads the curatorial team in developing eleven purpose-built Indigenous Australian art galleries, the largest display of Aboriginal and Torres Strait Islander art in the world. Cubillo worked on the major exhibitions Petroglyphs (2003) and Colliding worlds: first contact in the western desert, 1932–1984 (2006) and was co-editor of the book for the National Gallery of Australia's second National Indigenous Art Triennial, unDisclosed. Franchesca was senior curator of Aboriginal Art and Material Culture at the Museum and Art Gallery of Northern Territory (2006–09), where she developed the collection, curated several Indigenous art exhibitions and delivery the prestigious Telstra National Aboriginal and Torres Islander Art Award. Previously, she held positions at Tandanya, National Aboriginal Cultural Institute, and the National Museum of Australia. Cubillo was also the curator of Aboriginal Anthropology at the South Australia Museum for eight years. She has worked with many Aboriginal communities in the Northern Territory as well as in communities in the western and eastern Kimberley region, the lower Murray River region of South Australia and parts of north Queensland. Franchesca has presented many lectures and represented Indigenous culture at national and international forums, particularly in United States of America, Canada, the United Kingdom, New Zealand and Japan.



Shilo McNamee
Assistant Program Convener

Shilo McNamee is a multidisciplinary artist and emerging curator based in Darwin, Northern Territory. She studied fine art at Charles Darwin University and graduated

in 2008. McNamee worked as Manager for the Darwin Visual Arts Association 2015 -2018. In 2017 she was selected to attend the Venice Biennale as a part of the Australia Council's Indigenous Curator program. As an artist, McNamee's work is based in Graphic art, and imaginative realism using traditional western art and digital mediums. In 2017 she was also selected to participate in the Inaugural 'Darwin Street Art Festival'. McNamee is the owner operator of the 'Darwin Life Drawing' group, a unique space in Darwin for people to attend workshops and study traditional figure drawing.

2020 DAAFF INDIGENOUS CURATORS SYMPOSIUM & PROGRAM

All talks are scheduled for Australian Central Standard Time (ACST)

TIME	ACTIVITY
Day 1 Thursday 6 August	
8.30am	Welcome to country with Mary Williams . Introduction to program by Franchesca Cubillo
8:50am	Keynote talk, presented by Dr Léuli Eshrāghi
9.15am	Panel Discussion facilitated by Dr Léuli Eshrāghi and Franchesca Cubillo International Panel speakers <ul style="list-style-type: none"> • Tarah Hogue (Métis - Based in Vancouver, Canada) • Reuben Friend (Māori- Based in Wellington, New Zealand) • Freja Carmichael (Quandamooka People of Moreton Bay, Australia)
10.15am - 10.30am	Chat room discussion guided by Franchesca Cubillo
Day 2 Friday 7 August	
9.00am	Morning check in with Franchesca Cubillo
9.10am	Live Zoom Artist Workshop with: Sonja Carmichael , Quandamooka People of Moreton Bay. Facilitated by curator Freja Carmichael
10.10am - 10.30am	Chat room discussion guided by Franchesca Cubillo
Day 3 Monday 10 August	
9.00am	Morning check in with Franchesca Cubillo
9.10am	Keynote talk, presented by Genevieve Grieves
9.30am	Curator Presentation by Milingimbi Art Centre Recipients of funding from the Tim Fairfax Family Foundation to undertake analysis of an extensive catalogue of over 5000 repatriated images.
9.40am	Curator Presentation by Joann Russo Succession planning within Art Centres - identifying workers who would be a good fit to take on new roles.
10.00am - 10.30am	Chat room discussion guided by Franchesca Cubillo
Day 4 Tuesday 11 August	
9.00am	Morning check in with Franchesca Cubillo . Keynote talk, presented by Leilani Bin-Juda .
9.20am	Watercolour workshop with Iltja Ntjarra Many Hands Art Centre . Workshop facilitated by curator Marissa Maher .
10.20am - 10.30am	Check in with Franchesca Cubillo to close the day.
Day 5 Wednesday 12 August	
9.00am	Morning check in with Franchesca Cubillo
9.10am	Keynote talk, presented by Shaun Angeles . Indigenous spirituality. The effect on health and well being after repatriation of sacred objects.
9.30am	Curator Presentation by Lynley Nargoodah . <i>The Janangoo exhibition</i> . How remote curators do it differently.
9.40am	Curator Presentation by Dave Gough . Zoom from Tiagarra Tasmanian Aboriginal Cultural Centre and Museum at Devonport Bluff, Tasmania. Place, connection, and the importance of education.
9.50am	Curator Presentation by Amanda Hayman and Troy Casey . Blaklash Creative - Aboriginal Art and Design
10:00am	Chat room/ Zoom discussion guided by Franchesca Cubillo followed by Program wrap up.



Keynote Speaker

Shaun Angeles Penangke is a Kungarakan and Arrernte man who grew up in the Central Desert lands of his mother in Mparntwe, Alice Springs. He is the Cultural Repatriation Manager at the Museum & Art Gallery Northern Territory and has worked with the Indigenous Repatriation Program for the past seven years with the Strehlow Collection, Alice Springs, and most recently

with the secret sacred collection in Darwin. His role involves complex research that relies upon the continuous engagement and consultation with highly knowledgeable senior Aboriginal Elders who are imperative to the wellbeing of these significant collections. Shaun is a member of the Indigenous Repatriation Program Advisory Committee, AIATSIS Return of Cultural Heritage Project Advisory Committee and recently appointed to the Australian Museums and Galleries Association Indigenous Advisory Group.



Keynote Speaker

Dr Léuli Eshrághi (Sāmoan, Persian, Cantonese) works across visual arts, curatorial practice, spatial design and university research. Ia intervenes in display territories to centre Indigenous presence, languages, and ceremonial-political practices. Through performance, moving image, writing and spatial design, ia engages with Indigenous possibility as haunted by ongoing

militarist and missionary violences that erase fa'afafine-fa'atama from kinship structures. Ia/iel/they pronouns are preferred. Ia contributes to growing international critical practice across the Great Ocean and North America through residencies, exhibitions, publications, teaching and rights advocacy. Eshrághi is the inaugural Horizon/Indigenous Futures postdoctoral fellow at Concordia University, a member of The Space Between Us SSHRC research partnership (2020-28) led by Dr Julie Nagam, and an affiliate member of the Wominjeka Djeembana research lab at Monash University led by Dr Brian Martin.



Keynote Speaker

Genevieve Grieves is Worimi - traditionally from mid north coast New South Wales -and has lived on Kulin country in Melbourne for many years. She is an award-winning curator, filmmaker, artist, oral historian and educator who shares Indigenous history and experience in wide range of projects. These projects include the documentary for SBS Television Lani's Story (2009); the place-based cultural experience, Barangaroo Ngangamay (2016);

and, she was the Lead Curator of the internationally award-winning First Peoples exhibition (2013) at the Melbourne Museum. Genevieve has a role as a public intellectual and speaker and is currently teaching and undertaking her PhD at the University of Melbourne in Aboriginal arts, memorialisation and violence.



Keynote Speaker

Ms Leilani Bin-Juda was appointed CEO of the Torres Strait Regional Authority (TSRA) by the Minister for Indigenous Australians, the Hon Ken Wyatt AM, and commenced on 31 January 2020. Ms Bin-Juda is the first Indigenous woman to be appointed substantively to the CEO position. Ms Bin-Juda is a proud Torres Strait Islander, with cultural ties to Hammond, Darnley and Murray

Islands. With an extensive career spanning 24 years in the Australian Public Service, Ms Bin-Juda has policy and program experience across international relations, health, fisheries, crime prevention and the arts and culture industry. In 2019, Ms Bin-Juda was awarded a Public Service Medal for outstanding public service in promoting the inclusion of Indigenous heritage in Australia's cultural and foreign policies. In 2000, she was awarded the Peter Mitchell Churchill Fellowship and examined Indigenous participation in museum development and governance structures drawing on models in New Zealand, Canada, and the United States. Ms Bin-Juda holds degrees in Business, Cultural Heritage and International Relations.



Panel Guest

Freja Carmichael is a Ngugi woman belonging to the Quandamooka people of Moreton Bay. She is an independent curator, working alongside artists and communities in the development and presentation of contemporary art and culture. Her work centres on preservation and promotion of fibre practices and collaborative curatorial approaches. She is currently undertaking curatorial projects with the Institute of Modern

Art, The University of Queensland Art Museum, Redland Art Gallery and is a member of Blaklash Collective. Recent exhibition projects include; Weaving the Way, UQ Art Museum (2019), Seeing Country, Redland Art Gallery (2019), Around and within, Space Gallery, Sydney (2018), The Commute (2018), the Institute of Modern Art, Weaving Water Stories, Festival 2018, Gold Coast Commonwealth Games and Gathering Strands (2016), Redland Art Gallery. In 2014 Freja was awarded an Australia Council for the Arts emerging curatorial fellowship. In 2017 she received the inaugural Macquarie Group First Nations emerging curatorial award. Freja is a graduate of the National Gallery of Australia's Indigenous Arts Leadership Program and completed the 2016 NGA International Indigenous fellowship.



Panel Guest

Reuben Friend (Ngāti Maniapoto, European-New Zealand) is an artist, curator and the current Director of Pātaka Art Gallery and Museum in Porirua, Wellington, Aotearoa New Zealand. Friend was the inaugural Curator of Māori and Pacific Art at City Gallery Wellington from 2009-2013 and was previously the Senior Advisor for Treaty Relations at the Wellington City Council. His

curatorial practice has in recent years shifted from emerging artists to refocus on the works of Māori elders whose pioneering contemporary art works have made an important contribution to Māori and Pākehā (settler-New Zealand) conceptions of modernity in Aotearoa New Zealand. Upcoming major projects include a major lifetime survey exhibition and publication about senior Māori painter Sandy Adsett and his pedagogical methodology as an Indigenous arts educator.



Panel Guest

Tarah Hogue is a curator, cultural worker and writer based in Canada. Most recently, she was the inaugural Senior Curatorial Fellow, Indigenous Art at the Vancouver Art Gallery (2017-20), where she curated lineages and land bases (2020) and Ayumi Goto and Peter Morin: how do you carry the land? (2018). During this time, she was also a Visiting Curator at the Institute of Modern Art (IMA), Brisbane (2018) where she and collaborators

Sarah Biscarra Dilley, Freja Carmichael, Léuli Eshrághi, and Lana Lopesi developed a series of iterative exhibitions that addressed the synergy and tension between mobility and situatedness within Indigenous art and life across the Great Ocean. These included The Commute, IMA (2018); Layover, Artspace Aotearoa, Auckland (2019); and Transits and Returns, Vancouver Art Gallery (2019-20). Hogue is a citizen of the Métis Nation.

Masterclass Presenter

Iltja Ntjarra / Many Hands Art Centre

is proudly Aboriginal owned and directed. It is the home of the Namatjira watercolour artists. The Art Centre was established by Ngurratjuta/Pmara Ntjarra Aboriginal Corporation and started operating in 2004, as a not-for-profit Art Centre to provide a place

for Arrernte Artists to come together to paint, share and learn new techniques and ideas. The Art Centre is strongly committed to improving economic participation of Aboriginal people and maintaining cultural heritage. Iltja Ntjarra has a special focus on supporting the 'Hermannsburg School' style watercolour artists, who continue to paint in the tradition of their grandfather and relative, Albert Namatjira, arguably one of Australia's most famous artists of the 20th century. Albert Namatjira taught his children to follow in his unique style, who have since passed this knowledge on to their children, which has resonated in a legacy of watercolour artists in the Central Desert region. By continuing his legacy, these artists sustain an important piece of living history.





Masterclass Presenter

Sonja Carmichael is a Quandamooka woman from Moreton Island/Moorgumpin and North Stradbroke Island/Minjerribah, Queensland. She is a descendant of the Ngugi people, one of three clans who are the traditional custodians of Quandamooka, also known as Yoolooburrabee – people of the sand and sea. Sonja works mainly in fibre basketry and woven sculptures, reflecting her family's cultural connections with the land and

seas of Minjerribah (North Stradbroke Island). Weaving is central to Sonja's deep-rooted connectedness to Country. She draws inspiration from the Quandamooka traditional woven bags. Sonja also explores contemporary materials and techniques, incorporating discarded items that wash up on Minjerribah – particularly 'ghostnets' and fishing lines – which she integrates into new forms. Sonja's work is represented in the QAGOMA collection and she is undertaking a Master of Philosophy in Art History at the University of Queensland.

2020 Program Participants



Leitha Assan is a proud Badhu woman from the Torres Strait Islands who has worked in the cultural and creative industry for over fifteen years in a diverse range of roles. An Indigenous curator that curates exhibitions and leads projects and programs designed to promote and share local First People's culture and heritage as well as supporting economic initiatives through them. Leitha's work highlights and preserves the diverse and inimitable art, language, and education of the

Torres Strait, displaying secrets and stories through dynamic and colourful exhibitions. She has a passion for cultural heritage, traditional language maintenance, education and community development and is inspired by diverse creative forms of cultural expression.



Tina Baum is from Garramilla (Darwin) of the Gulumirgin (Larrakia)/Wardaman/Karajarri peoples of the Northern Territory and Western Australia with over 30 years' experience working with First Nation artists and Communities in Museums and Galleries throughout Australia. Tina has been the Curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia since 2005 where she curated the Defying Empire: 3rd National Indigenous Art Triennial, 2017

and the Emerging Elders exhibitions in 2009. She has participated in the NGA/Wesfarmers Indigenous Arts Leadership/Fellowship programs since its inception in 2010 as a mentor to the alumni and as a presenter and organiser and is a current recipient of the Australia Council for the Arts, Arts Leaders Program, 2020.



Kylie Caldwell is a proud Bundjalung woman who is dedicated to sustaining and promoting Aboriginal Arts & Culture. Kylie has come full circle, having started a career in textile and art design and then working 14 years with the Department of Education where she implemented engagement programs focusing on Aboriginal student attendance, aspirations and arts. Kylie has decided to follow her passion returning to arts, accepting a position in March with Arts

Northern Rivers as their Indigenous Arts Officer. In 2016 Kylie completed a 3-month Encounter Fellowship with the National Museum of Australia; focusing on preserving, protecting and strengthening cultural knowledge transmission. She is a multidisciplinary artist that has been regenerating Bundjalung weaving, working with local groups of women and researching museum collections in Australia and overseas.



My name is **Troy Casey** and I'm a proud Aboriginal man from Kamilaroi country north-west New South Wales. I'm the co-founder of Blaklash Creative, a creative agency specialising in the curation of exhibitions, events and bespoke creative projects that showcase Aboriginal and Torres Strait Islander voices and perspectives. I am passionate about harnessing economic development opportunities to create positive social change for First Nations Australians with a particular

focus on contemporary art and the creative industries. Since 2018, Blaklash has been influential in providing public platforms for visual artists in South-East Queensland to present their work through various programs, including the Brisbane City Council's Indigenous Art Program, numerous commissions, public art opportunities and our retail space Open House in West End. I have previously participated in the 2019 Wesfarmers NGA Indigenous Arts Leadership Program and also last year's Cultural Keepers program at DAAFF. Both of these experiences have provided life-changing professional development opportunities and important industry connections that have since been beneficial to advancing my career as a curator.



Jessica Clark is a proud Palawa woman with English, Irish, Turkish, and French ancestry, currently living and working in Naarm Melbourne. She is an independent curator with a background in art history and education. Recent curatorial projects include a touring exhibition VIETNAM – ONE IN, ALL IN (2019-2020) in collaboration with Country Arts SA, as well as independent projects; WITHIN. BEYOND. BETWEEN. (2019) at VCA Artpace, and All of us (2018) at Blindside

Gallery. Jessica is currently working with Experimenta: Life Forms International Triennial of New Media Art (2020-2023) in a curatorial associate role, developing an art education resource in collaboration with Carclew and Lee-Ann Buckskin and Associates for the Tjitjiku Tjukurpa: Children's Dreaming Project (2019-2020), and as a curatorial and academic assistant for Natalie King at the Victorian College of the Arts. Jessica is alumni of UNSW College of Fine Art, Australian Catholic University and RMIT University, having completed a Bachelor in Art Theory and History, postgraduate studies in Art Education, and a Master of Arts Management respectively. She is a current PhD Candidate at the Victorian College of the Arts, University of Melbourne.



Kelli Cole is a Warumunga and Luritja woman from central Australia. Kelli is the Assistant Curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia. She has worked on major projects at the Gallery since 2007, including the National Indigenous Art Triennial in 2007, 2012 and 2017, the development of the Gallery's eleven Indigenous art galleries in 2010 and the delivery of nine Wesfarmers Arts Indigenous Arts Leadership programs. She

has written on various aspects of Indigenous art for Gallery publications, including the magazine Artonview, and for the 2014 special Indigenous issue of Artlink. Kelli curated the children's exhibition Alive and spirited, at the National Gallery of Australia in 2014. She was awarded the Australia Council Visual Arts, Curatorial Fellowship in 2014 and took 12 months leave from The National Gallery of Australia to work at the Canberra Glassworks where she curated two exhibitions. She was employed as a consultant curator at the National Museum of Australia and curated Unsettled: Stories within, exhibition, an exhibition showcasing five of our leading Indigenous Australian artists that are responding to the National Museum of Australia's major exhibition, Encounter. Kelli was one of the lead curators for the National Gallery of Australian travelling exhibition Resolution; new Indigenous photo media and a National Gallery of Australia exhibition Albert Namatjira-Painting Country 2017. Kelli assisted the Senior Curator Franchesca Cubillio in delivering Indigenous Australia to both Berlin and India in 2018. Between 2018 and Kelli worked in the Traveling exhibition Department as a Project Officer and managed four exhibitions including Sidney Nolan's Ned Kelly series, Picasso's Volland Suite, Abstraction: celebrating Australian women abstract artists and Diane Arbus: American portraits. Kelli assisted with the Tony Albert commission for the Enlighten Festival 2019 and commissioned Reko Rennie's works (lift and hand painted boards for Gallery) for the Body Language exhibition which she curated in the new Learning Gallery, opened 11 May 2019.



Jodie Dowd is a Noongar (Minang, Gidja, Wangai) woman who has lived on Guna/ Kurnai, Wurundjeri, Piscataway (USA) and Ngunnawal Country. Jodie has been working in the GLAM sector both nationally and internationally including at the National Library of Australia, the National Portrait Gallery of Australia and the Smithsonian Institution's National Museum of the American Indian in Washington, D.C. Jodie is a Curator in the Collection Development team at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS).



Hollie Gill is a Gunggari woman of the Saunders family from the Maranoa region of South-West Queensland and has lived on Ngunnawal Country for three years where she has started her career in curatorship and collections management. Hollie is the Indigenous Assistant Curator of Art at the Australian War Memorial where she manages and supports the acquisition of Indigenous and non-Indigenous art, film, and sound commissions. Hollie is also involved in the

development of cultural protocols for the management of Indigenous materials in the Memorial's National Collection. Hollie was the Assistant Curator of the National Library's exhibition 'Cook and the Pacific' that involved collaboration with Aboriginal and Torres Strait Islander peoples and other First Nations peoples from across the Pacific. Hollie has an Honours Degree in Archaeology from James Cook University and continues to be passionate about caring for Country, culture, and community.



Dave Manger Gough is a proud trawlwoolway man who descends from bungana (chief), manalargenna's oldest daughter, woretemoeteyemer of north east Tasmania. Dave has spent many years passionately sharing his cultural knowledge with educators and students across the state. He is currently employed with The Department of Aboriginal Education on a part-time basis. Dave is the cultural advisor for the University of Tasmania, Co-Chair of the

Queen Victoria Museum & Art Gallery Aboriginal Advisory Council, board member of the Aboriginal Advisory Council of the Tasmanian Museum & Art Gallery, Co-Ordinator of Tiagarra Tasmanian Aboriginal Cultural Centre, Devonport and Chair of Six Rivers Aboriginal Corporation, Devonport.



Aidan Hartshorn is a member of the Walgalu people of the Wiradjuri nation, in the foothills of the Snowy Mountains area of Tumut, New South Wales. Aidan was raised by his parents who are both of colonial and Indigenous descent. Aidan is proud of both. In his final year of Secondary Education, Aidan was one of a small number of students selected from the New South Wales Higher School Certificate to have his artworks shown in the 2013 Art Express Exhibition at the Art

Gallery of New South Wales, Sydney. From here Aidan took a period away from the arts, learning more skills working with sculptural mediums and in 2016, enrolled in the Australian National Universities School of Art and Design headed by Denise Ferris. Joining the sculpture department, Aidan found a passion for crafting conceptual objects tied to his cultural background and other interests. In 2019, Aidan completed his tertiary education, the first in his family to do so, gaining a Bachelor of Visual Arts majoring in Sculpting. During this time Aidan has exhibited his works through several showcases becoming familiar with gallery politics and curation across an array of art mediums. During 2018, Aidan became employed by The National Dinosaur Museum in Canberra as Exhibition Officer, where he gained experience in a museum and gallery setting. After a year in this role, Aidan completed the 2019 Wesfarmers Indigenous Leadership program. Soon after, Aidan was selected as the Wesfarmers Assistant Curator at the National Gallery of Australia, where he is excited to have the opportunity to work within a national institution alongside other Indigenous curators, educators and administrators to help create decisions around the way in which Indigenous art and heritage is collected, cared for and displayed.



Amanda Hayman grew up in Logan city and has cultural connections to Kalkadoon and Wakka Wakka Country (Qld). Amanda has a Bachelor of Arts, majoring in contemporary art from Griffith University. Amanda was previously in a managerial position within state government, leading community engagement, exhibitions and events. She is now a Director of her own company Blaklash Creative, with partner Troy Casey. They are currently working on a number of online festivals, public art projects as well as curating a proppaNOW exhibition which will open at the University of Queensland Art Museum in February 2021.



Kieren Karritpul. I am an artist and arts worker. I live in Nauiyu, Daly River and work permanently at Merrepen Arts as an arts worker. I have exhibited nationally and internationally and am keen to participate in various professional opportunities for arts workers to expand my skills and knowledge of the indigenous art world. I currently work in the Merrepen studio coordinating the production of our art work and also teaching other arts workers. Each day I have a meeting with the Merrepen manager and together we prioritize our schedule. I would like to curate an exhibition in the future.



Aleshia Lonsdale. I am a Wiradjuri woman from Mudgee in Central Western New South Wales. I am an artist and independent curator, and I am employed as the Aboriginal Arts Development Officer for Arts OutWest. As an arts worker my role involves advocating for and supporting Aboriginal artists, communities and arts and cultural activity in the region and curation of the Kew-Y-Ahn Gallery at Hartley NSW. I am an alumnus of the National Gallery of Australia's Wesfarmers

Indigenous Leadership Program and current participant in the Australia Council's Custodianship Program.



Marisa Maher is from Alice Springs and grew up at Hermannsburg. She is a Western Aranda woman. Marisa has been working at Iltja Ntjarra Art Centre, Alice Springs for over 6 years, and is currently the Assistant Manager of the Art Centre, and an emerging curator. Iltja Ntjarra is an Art Centre that focuses on the watercolour tradition. Marisa is passionate about curating, selecting works and conserving works on paper in the art centre. Marisa has co curated an exhibition with the Flinders University Museum of Art and AGSA in 2019 during Tarnanthi.



Gabriel Maralngurra Gabriel Maralngurra was among the founding members of Injalak Arts in the late 1980s, and continues to be a driving force behind the art centre today. Painting at Injalak since 1989 Gabriel's artistic practice is reflected in the breadth and depth of the subjects he paints, his fluent linework and highly original compositions. He is continually inspired by the rock art of West Arnhem Land, always referencing and working within this artistic tradition while

pursuing formal innovations and new designs. His knowledge of stories, plants and animals gives him a wide range of expressive material. His work has also explored the contact period in the Gunbalanya area, culminating in a solo exhibition at Mossenson Galleries in Melbourne in 2006. He is an ambassador and mediator for Kunwinjku culture, having worked many years as a tour guide, Kunwinjku-English translator, Injalak board member and president, screenprinter and travelling widely around Australia for openings and launches. He is currently Co-Manager of Injalak.

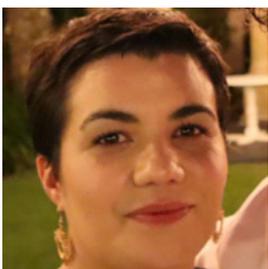


Emily McDaniel is an independent curator, writer and educator from the Kalari Clan of the Wiradjuri nation in central New South Wales. She consults on curatorship, learning, engagement and interpretation in the public domain, the museums and galleries sector and media. Her practice centres on truth telling, storytelling and resurfacing site-specific histories through the work of contemporary Aboriginal and Torres Strait Islander artists. She is the Curator of the City of Sydney's

Harbour Walk, a curated series of stories, public art and interpretation along the nine-kilometre foreshore of Sydney Harbour, as part of the Eora Journey Public Art Strategy. In January 2018, she launched 'Four Thousand Fish', a site-specific, large-scale art commission for Sydney Festival. Her recent exhibitions include 'Void' UTS Gallery and Bathurst Regional Art Gallery, supported by touring partner Museums and Galleries NSW, 'Measured Response' at NAS Gallery, 'Walan Yinaagirbang | Strong Women' at Firstdraft Gallery and 'Dhuwi' at Australian Design Centre. In 2015 she curated the first public art commission for Sydney's Barangaroo precinct, the project was the result of a collaboration between artists Esme Timbery and Jonathan Jones. She continues to engage with the site by curating and producing temporary and permanent art projects that activate the site and recognise its First Nations history. She is a participant of the inaugural 2020 Custodianship Program with the Australia Council. In 2017 she participated in the Venice Biennale Professional Development Program as Aboriginal Emerging Curator and undertook the Wesfarmers Indigenous Arts Leadership program in 2016. Formerly, she was the Assistant Curator of Aboriginal and Torres Strait Islander Art at the Art Gallery of New South Wales and Aboriginal Emerging Curator for the 18th Biennale of Sydney. She has held numerous public programs and education positions at the Art Gallery of NSW and the Museum of Contemporary Art.

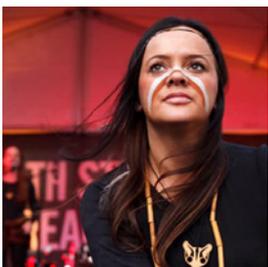


Lynley Nargoodah. I'm a nyikina/walmajarri women from the Karntawarra, Kunyarrkarntuwarra and wirrali clans from the great Sandy desert Fitzroy river region im employed at Mangkaja Arts as Admin and Special Projects Coordinator, junior cultural advisor KALACC, MARA director ,ANKA director, DAAFF director. My most important role is being a mother of 5 and keeping my culture strong so that it is still here for the future generation.



Paris Norton is a Gomerio and Maori woman from North Western New South Wales. As a multi-disciplinary artist and educator, Paris has spent over 11 years working with Indigenous communities to develop and manage cultural programs that support the transmission of cultural knowledges and practices. Currently as Curator for the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) Paris work's to embed community,

creativity, collaboration and protocol into collection spaces to challenge, change and claim space for Indigenous people, voices and leadership.



Stacie Piper is an active member of her Victorian Community, from the Wurundjeri, Djadjawurrung and Ngurai Illum-Wurrung people of the Kulin Nation. A Djirri Djirri Dancer, and the current Chairperson of the Victorian NAIDOC Committee, and Mother, Daughter, Sister, Aunty to many. Stacie holds the position of Yalingwa Curator at TarraWarra Museum of Art in Healesville, Victoria, where she will conceive, curate and realise a major exhibition of First Peoples art,

set to open in 2021. The position forms part of a major First Peoples visual arts initiative, backed by a partnership between the Victorian Government, the Australian Centre for Contemporary Art (ACCA) and TarraWarra Museum of Art. Previously Stacie held the position of Project Officer and Curator for Museums Victoria, where she was accountable for engaging with the Victorian First Peoples community and developed a program of exhibitions and events including Ganbu Yalingbu, Ngulu-Bulok 'One Day, Many Voices',

marking the 50th anniversary of the 1967 Referendum; Marramb-ik 'I Am', honouring the late Lin Onus along with four Victorian artists of comic and cosplay pop culture; Because Of Her We Can, aligned with NAIDOC Week 2018 and, Silent Witness: A Window To The Past, featuring photographs of scar trees by Uncle Jim Berg, Senior Gunditjmara Elder. Stacie has a great love for community, a desire to support and witness the progress of First Peoples, and a drive in caring for country.



Rebekah Raymond is an Arabana, Limilngan-Wulna, Wuthathi, and Mualgal woman. She is a curator, writer, and artist, with a practice centring collaboration and language. Rebekah grew up on Limilngan-Wulna Country in Humpty Doo, and Larrakia Country in Darwin. She now lives on Gadigal Land in Sydney. Rebekah has curated solo and group shows, exhibited at Liveworks Festival of Experimental Art, and worked with Kaldor Public Art Projects, and the Australian

Pavilion at the Venice Biennale. Rebekah is currently Assistant Editor of Runway Journal, an Artist Educator at the Museum of Contemporary Art Australia, and an Indigenous Educator at the Art Gallery of New South Wales.



Joann Russo is a Kuku Yalanji /Mitakoodi woman from Ingham North Queensland. She is the first Aboriginal woman to be appointed as the Manager for the Giringun Aboriginal Art Centre, located in Cardwell. In her role she empowers the Traditional Owner groups of the region to prosper in their creative endeavours, encouraging the transfer of knowledge while educating others about the value that comes from Indigenous communities. She works with Elders and

members from the Djiru, Jirrbal, Warrgamay, Girramay, Nywaigi, Gulnay, Gugu Badhan, Bandjin & Warungnu Tribal groups. She has been employed at the Giringun Aboriginal Art centre for 4 years, starting as an Arts worker then moving on to managing the ethically licenced products and various other projects for the Giringun Aboriginal Corporation including the first Giringun Youth Camp, an annual event held on country to ensure the future leaders maintain Cultural Knowledge. Joann is an alumni of the NGA Arts Leadership program, having participated in 2018. The program helped her to understand her leadership role within the community. She values the importance Indigenous voices and culture has played in the Arts sector and continues to advocate for that voice to be heard.



Erin Vink is a proud Ngyiampaa woman with Anglo-Australian and Dutch heritage, currently based on Gadigal Country. She is a curator, researcher and writer, and currently works at the Art Gallery of New South Wales as assistant curator of Aboriginal and Torres Strait Islander art. Erin is interested in cultural transmission and knowledge, and the revival of language and culture through the reclamation of the historical. Erin graduated from the National Gallery of Australia's

Wesfarmers Indigenous Arts Leadership program in 2018. Her recent exhibitions at the Australian War Memorial include the Napier Waller Art Prize (2018-19), 'Erub Kaubu Kerkera Gemasak: Erub, Wartime contributions' (2019) and 'Naygayiw Purka: the eyes of the North' (2019). Erin also works on curatorial projects independently, mostly recently curating 'From my mother unto me' (2019).

With many thanks to



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