

TERRA ALTERIUS: LAND OF ANOTHER

Imagine an Australia that was considered *terra alterius*, land of another, rather than treated as *terra nullius*, land of no-one.¹ In the exhibition *Terra Alterius: Land of Another*, twelve artists, Indigenous and non-Indigenous, have created works or nominated recent work in response to this idea. Individually, the works are imaginative, emotionally powerful and thought provoking. Together, they present glimpses of the culture and presence of another Australia, one in which Indigenous and non-Indigenous cultures first meet and interact with respect for each other's existence, difference, law and culture.

This imaginary Australia, *Terra Alterius*, with a different history, civilisation and art, is fertile ground for answers to the question: what might a reconciled Australia be like? *Terra Alterius* is a place outside our everyday lives, a place outside the conventions of Australian society, politics and law, or fear arising from the demands of risk or self-interest. We experience *Terra Alterius* and returning to the familiar, can no longer take everyday things for granted. We are able to imagine something else entirely.

¹ Catherine Freyne developed the phrase *terra alterius*, in 2000, as an opposite to the legal doctrine of *terra nullius*: Freyne, C., *Terra Alterius: Belonging, Dispossession and Reconciliation in Contemporary Australian Cultural Production*, BA (Hons) Thesis, School of History, Faculty of Arts and Social Sciences, UNSW (2000).

Terra Alterius artists

Gordon Bennett, Barbara Campbell-Allen, Julie Dowling, Shaun Gladwell + Michael Schiavello, Jonathan Jones, Joanne Searle, Esme Timbery, Freddie Timms, Lynette Wallworth, Guan Wei and Lena Yarinkura

Curator

Margaret Farmer

Education kit prepared by

Students and staff from the School of Art Education, UNSW COFA including Angela Boardman, Robert Caggegi, Alex Cyreszko, Tanya Demello, Kirsten Duncombe, Emma Fenton, Bryan Fisher, Kellie Harris, Penny-Ann Knight, Zoh McEnally, Claire Platt-Hepworth, Jacqueline Pugh, Natalie Pullen, Melinda Robertson, Dr Penny McKeon and Kim Snepvangers.

Shaun Gladwell + Michael Schiavello *Retread research image* 2004 Aluminium alloy bicycle & mixed media
courtesy the artists and Sherman Galleries, Sydney



An Ivan Dougherty Gallery, UNSW COFA Exhibition. Supported by the Museums and Galleries Foundation of NSW.

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DOUGHERTY
GALLERY**

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JULIE DOWLING

Yamatji/Noongar

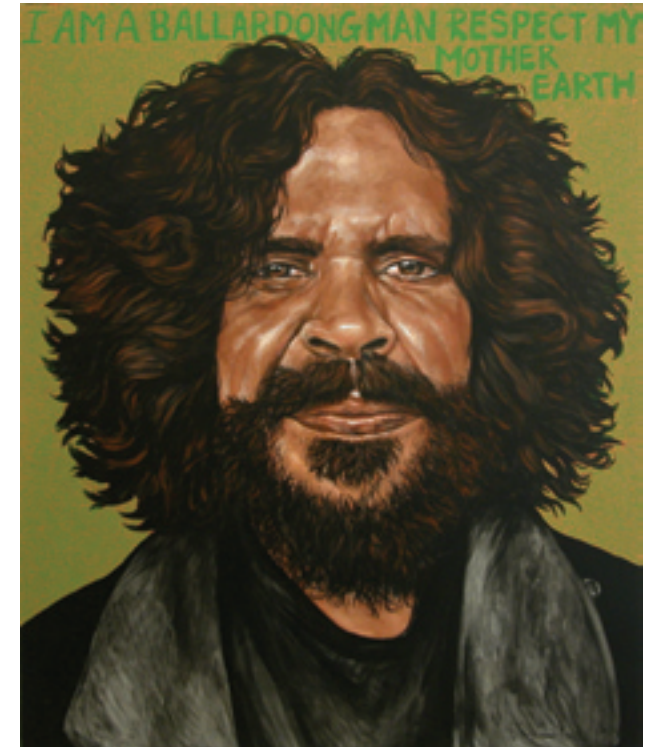
b.1969, Perth, Western Australia

Julie Dowling studied art at the Perth Metropolitan TAFE, has a Bachelor of Fine Art, Curtin University and a Diploma of Fine Art, Claremont School of Art. She has held regular solo exhibitions since 1995. Her paintings are inspired by her family, culture and community, acting as an extension of her family's oral history through images and stories of herself, relatives and ancestors. More broadly they explore cultural identities, contemporary struggles and the wider representation of Aboriginal people.

Personal oral histories provide the primary sources for her work, whilst also adopting the conventions that served to define Indigenous peoples such as photographs, official and religious documents, portraits and colonial representations.

Each work has a distinct theme and symbolic motif often incorporating text or accompanied by a narrative text.

Dowling has been included in important exhibitions both nationally and internationally such as *Art Australia*, *Zeitgenössische Kunst*, Germany 2003, *New Painting in Australia:2*, Ian Potter Museum, Melbourne, and Art Gallery of New South Wales 2002, *Spirit Country*, Gantner Myer collection of Contemporary Aboriginal Art, Melbourne Museum 2002 and *Federation*, National Gallery of Australia 2001. She has also been selected for the *Torres Strait Islander Art Award*, Northern Territory Museum & Art Gallery annually from 1998 to 2002. Dowling has received many grants and awards and her work is held in most major state collections in Australia as well as in international collections.



Dispossession series: Lizzy, Tully, Spacey 2004 acrylic, red ochre & plastic on canvas 120 x 100 cm each panel courtesy the artist and Artplace, Perth © Julie Dowling, Licensed by VISCOPY, Australia, 2004

BARBARA CAMPBELL-ALLEN

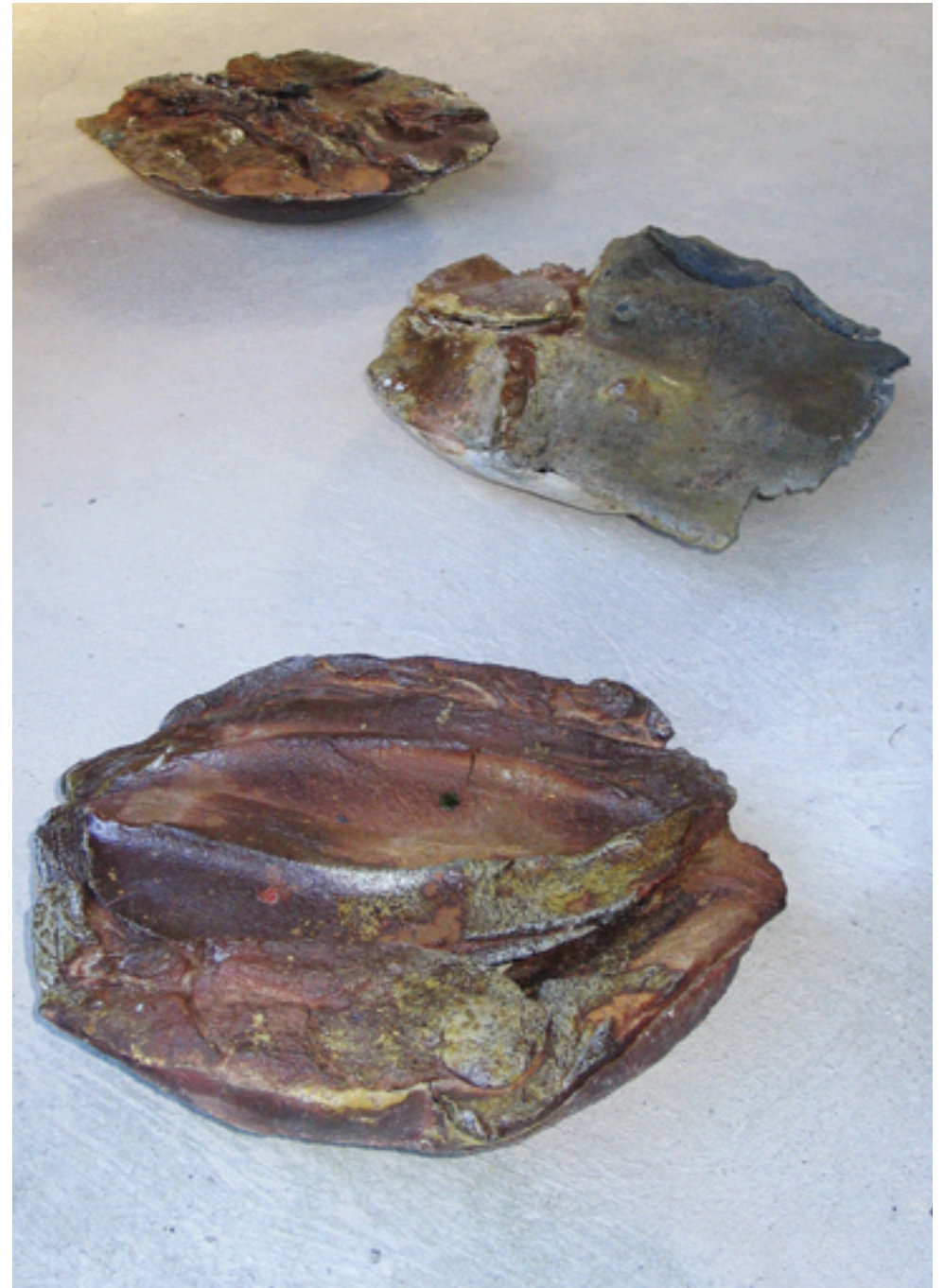
b.1953, Griffith, New South Wales

Barbara Campbell-Allen is a ceramic artist with many years experience in the delicate process of long wood-fired ceramics. She trained at the National Art School in Sydney, and later at the Gippsland Centre for Design and Art. Campbell-Allen holds a Masters of Arts (Visual Arts). Her work for this degree began an exploration into a contemporary interpretation of the extraordinary, naturally generated glaze effects only found in traditional wood firing techniques. Campbell-Allen utilises paperclay, a blend of paper fibre and clay, which enables the making of light highly sculpted work. She combines this material with wood firing to produce work with unique form, texture and depth of surface. This work is often closely related to natural landforms as aesthetic environments, which form a source of stimulation and inspiration.

Campbell-Allen's work has been seen in both solo and group exhibitions, and is published in the leading ceramics journals of Australia and America. She combines a successful art practice with teaching at the Workshop Arts Centre in Sydney and the curating of ceramic exhibitions.

Old Rivers (detail) 2004

woodfired stoneware, porcelain & paperclay with natural ash glaze
each individual component 15 x 50 x 50 cm, installation size variable
courtesy the artist



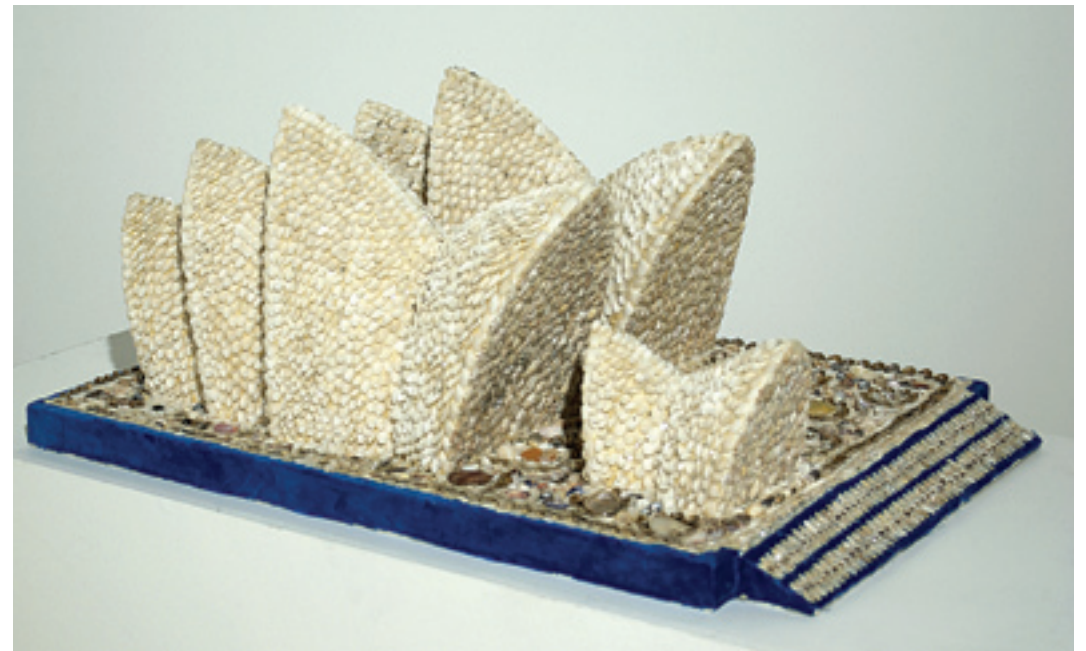
ESME TIMBERY

Bidjigal

Esme Timbery employs the classical practices and techniques of women's shell work to create culturally sublime representations of Australia's architectural iconography. Her artwork testifies to the oldest urban Aboriginal community at La Perouse on the shores of Botany Bay. Timbery's knowledge of her Bidjigal country is intimate, collecting shells from La Perouse and Cronulla to Wreck Bay in the south.

Working alongside her mother Elizabeth and sister Rose, Timbery started her own practice in the 1950s and follows her great-grandmother, Queen Emma Timbery, the pioneer of shell work who exhibited in London in 1910. Timbery and her family exhibited and sold their work at the Timbery Family Stall at the Sydney Markets and Royal Easter Show, today her work is often sold through her nephew Laddie Timbery at 'the loop' at La Perouse.

Apart from her signature Harbour Bridges, Timbery also makes baby slippers, picture frames and jewellery boxes, and recently has worked on special commissions including the Sydney Opera House. Timbery fashions cardboard to be carefully overlaid with fabric and finally covered with a sequence of shell patterns, inspired by her mother's designs and silver glitter.



Untitled (Harbour Bridge) 2002 Polystyrene, wood, PVA glue, fabric & shell 35 x 90 x 106 cm collection: Sydney Opera House

Untitled (Opera House) 2002 Polystyrene, wood, PVA glue, fabric & shell 32 x 54.5 x 82 cm collection: Sydney Opera House

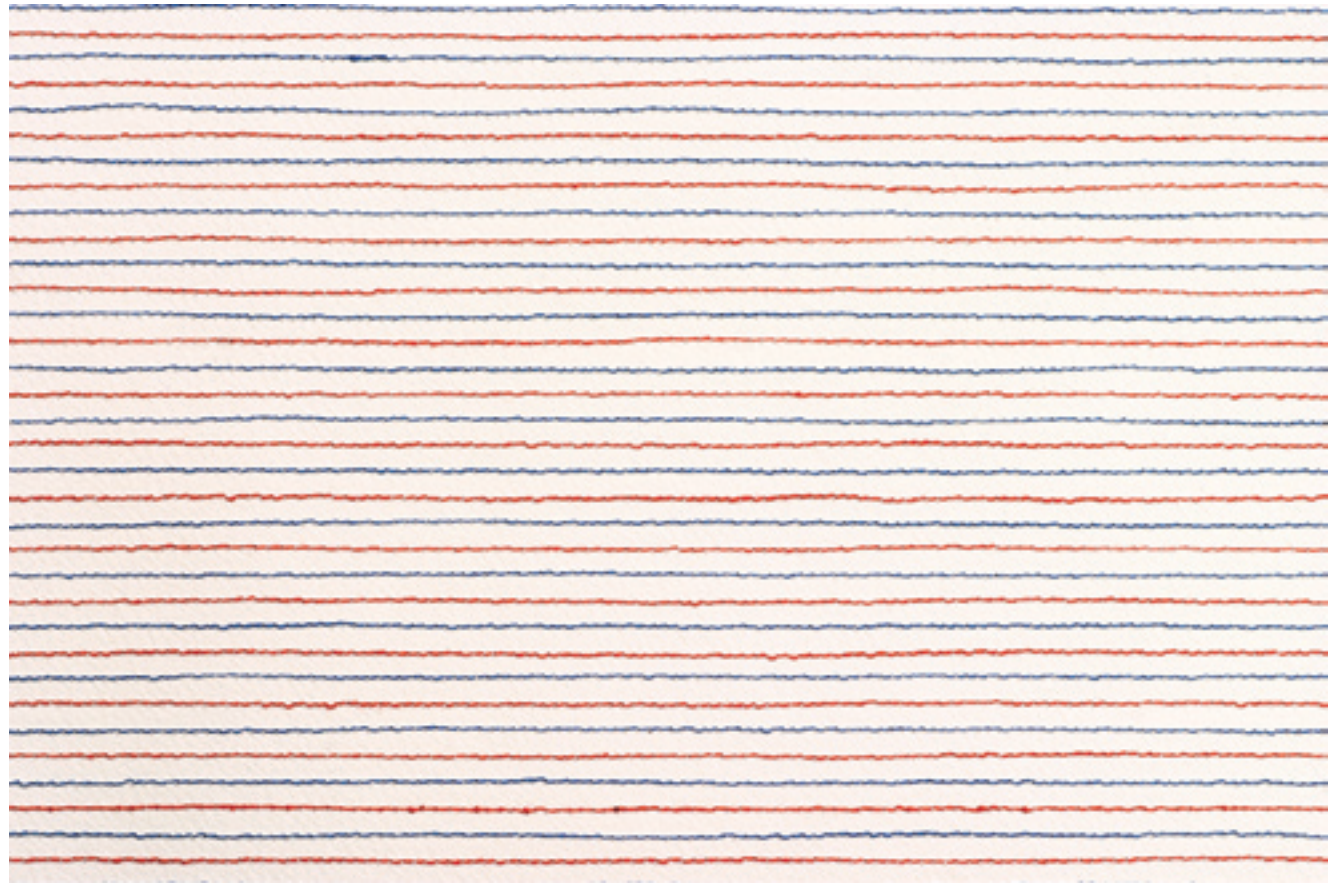
JONATHAN JONES

Wiradjuri/Kamilaroi

b.1978, Sydney, New South Wales

Jonathan Jones is a collaborative installation artist, who works with light and line in an effort to create representations of the symbiotic relationship of the individual and community. Jones has worked on various exhibitions, nationally and internationally, within an analytical Pacific and Indigenous paradigm. Collaborative exhibitions include *2004* with Darren Dale and David Page at Australian Centre for the Moving Image, Melbourne, *The Sound of Missing Objects* in 2003 with Ilaria Vanni and Panos Couros and *Reckonings* in 2001 with Nuha Sadd, Ruark Lewis and Romaine Morton, both at The Performance Space, Sydney, and *Red Out* in 2002 a collaborative exhibition with Jim Vivieaere, Contemporary Art Foundation of Auckland, New Zealand.

In 2002 Jones received the Biannual New South Wales Indigenous Artists Fellowship after holding the position of curator at Boomalli Aboriginal Artists Co-operative Ltd for two years. Jones currently works at the Art Gallery of New South Wales.



Antipodes 1A, 2A, 3A (detail) 2004

cotton thread, paper 42 x 111.5 cm each

courtesy the artist and Gallery Barry Keldoulis, Sydney

LYNETTE WALLWORTH

b.1961, Sydney, New South Wales

Lynette Wallworth is a multi media practitioner who works in DVD installation, photography, short film and performance. Wallworth is supported by the Australia Council for the Arts through a two year fellowship program from the New Media Arts Board, which will allow her to develop new works through residencies in Iran, Massachusetts and at the Lode Star Observatory, New Mexico.

In 2002 Wallworth was Associate Director of the Adelaide Festival, she was a member of the curatorial and working committees for the Adelaide Biennial Exhibition, *ConVerge* on collaborations between artists and scientists and *Art of Dissent* a national conference on dissent, politics and artists working with communities.

The Australian Centre for the Moving Image commissioned a major work *Hold: Vessel 1*, an interactive installation, which was first exhibited at the Art Gallery of New South Wales in *Space Odysseys: Sensation and Immersion* in 2001. Her recent work concentrates largely on interactive installations that explore the intimacy and immensity of the natural world and our relationship to it. She is currently developing new works that explore the role of the participant/viewer to the installation environment.

Still: Waiting 2004

video stills from interactive DVD courtesy the artist with Greg Ferris, Penny Hagen, Nicholas Hannah, Robert Hindley, David Mackenzie & Brian Walshaw



FREDDIE TIMMS

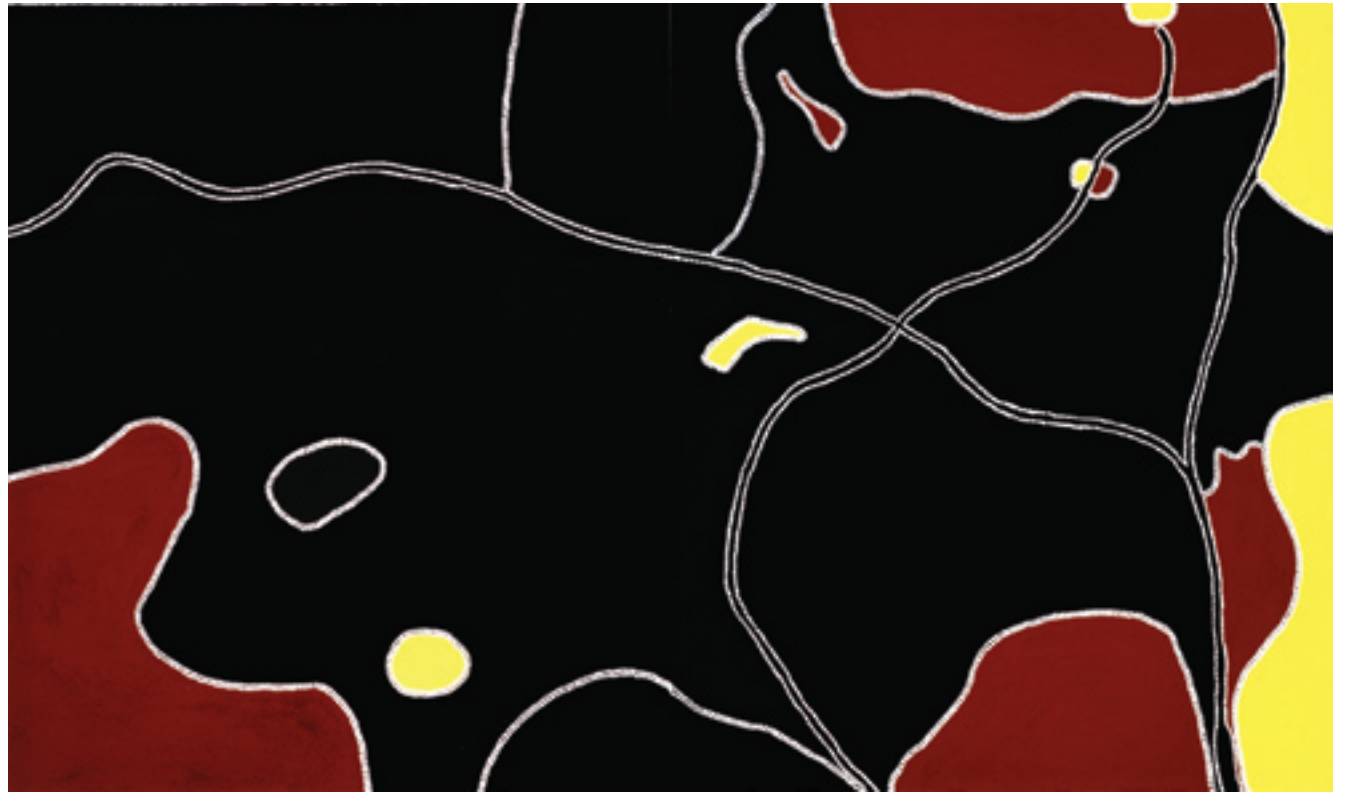
Gija

b.1946, Bedford Downs Station, Northern Territory

Freddie Timms is a senior Warnum artist from the East Kimberley region of Western Australia. His paintings are like aerial maps of the bones of the country where he lived and worked all his life. Timms maps the landscape on a topographic level showing features such as the black soil, red ground, sandy ground, hills, creeks and water holes. He also uses historical and spiritual places showing roads, stock yards, homesteads and dreaming places.

He says “I think about the country where I was walking and camping, all the main water holes, all the camping areas. I remember the places where I used to go mustering and I follow them up with my painting”.

Timms’s paintings have been exhibited extensively internationally – London, Paris, Düsseldorf, Tokyo, Chicago, Miami and Auckland. He is represented in major public and private collections throughout Australia.



Stoney Creek, Sally Malay Mine 2003

ochre & cadmium yellow pigment with binders on Belgian linen
180 x 300 cm courtesy the artist and Gould Galleries, Melbourne

GUAN WEI

b.1957, Beijing, China

In 1989, having graduated from the Department of Fine Arts at Beijing Capital University in 1986, Guan Wei came to Australia as artist-in-residency at the Tasmanian School of Art. He undertook two further residencies at the Museum of Contemporary Art, Sydney in 1992-93 and at the Australian National University School of Art in 1993-94.

Guan Wei's work has a profoundly felt, if implicitly ironic moral dimension. It is equally the product of his rich, cultural repertory of symbols – and his informed socio-political awareness – born of his experience of the contrasting realities of his former home, China, and (since 1989) his new home, Australia.

Guan Wei has held twenty-five solo exhibitions; and he has been included in numerous significant contemporary exhibitions in Australia and internationally, such as *The Rose Crossing*, 1999 – 2000, *Lines of Descent*, touring in 2000–2001, and survey exhibitions such as the *Third Asia-Pacific Triennial* in Brisbane, 1999. Amongst his recent awards are the Asia Link Grant, Mosman Art Prize, the 39th Festival of Fisher's Ghost Award and in 2002 he was awarded the Art Gallery of New South Wales' The Sulman Prize.



Exotic Flowers & Rare Grasses 11-16 2001
acrylic on stretched canvas 87 x 46 cm each
courtesy the artist and Sherman Galleries, Sydney