

EDITED BY SUSAN COCHRANE

# Aboriginal Art Collections

HIGHLIGHTS FROM AUSTRALIA'S PUBLIC MUSEUMS AND GALLERIES



# Aboriginal Art Collections

**National Gallery of Victoria, Judith  
Ryan**



## **Aboriginal Art Collections:**

**Aboriginal Art Collections** Susan Cochrane, 2001 Aboriginal art collections highlights from Australia's public museums and galleries is a survey of the indigenous collections of fourteen public museums and galleries in Australia **Makers and Making Of Indigenous Australian Museum Collections** Nicolas Peterson, Lindy Allen, Louise Hamby, 2008-08-16 This volume of original essays brings together for the first time histories of the making and of the makers of most of the major Indigenous Australian museum collections These collections are a principal source of information on how Aboriginal people lived in the past Knowing the context in which any collection was created the intellectual frameworks within which the collectors were working their collecting practices what they failed to collect and what Aboriginal people withheld is vital to understanding how any collection relates to the Aboriginal society from which it was derived Once made collections have had mixed fates some have become the jewel of a museum's holdings while others have been divided and dispersed across the world or retained but neglected The essays in this volume raise issues about representation institutional policies the periodisation of collecting intellectual history material culture studies Aboriginal culture and the idea of a collection

Aboriginal Art and Australian Society Laura Fisher, 2016-05-30 This book is an investigation of the way the Aboriginal art phenomenon has been entangled with Australian society's negotiation of Indigenous people's status within the nation Through critical reflection on Aboriginal art's idiosyncrasies as a fine arts movement its vexed relationship with money and its mediation of the politics of identity and recognition this study illuminates the mutability of Aboriginal art's meanings in different settings It reveals that this mutability is a consequence of the fact that a range of governmental activist and civil society projects have appropriated the art's vitality and metonymic power in national public culture and that Aboriginal art is as much a phenomenon of visual and commercial culture as it is an art movement Throughout these examinations Fisher traces the utopian and dystopian currents of thought that have crystallised around the Aboriginal art movement and which manifest the ethical conundrums that underpin the settler state condition **Australian Aboriginal Art** Marie

Geissler, 2013-09-07 A fascinating journey into Aboriginal art collection Contemporary Aboriginal Art from the Robert Holmes À Court Collection Anne Marie Brody, 1990 Survey of contemporary Aboriginal art featured in an international travelling exhibition Artists from various areas of the continent are included focusing on central and north western Australia and other areas of the top end Accompanied by 78 colour plates and substantial catalogue notes **A History of**

**Aboriginal Art in the Art Gallery of New South Wales** Vanessa Russ, 2021-06-24 In this highly original study Vanessa Russ examines the gradual invention of Aboriginal art within the Art Gallery of New South Wales This process occurred as the social histories of Australia expanded and recognised Aboriginal people through wars and political shifts and as international organisations began placing pressure on nation states to expand diversify and respect multicultural perspectives This book explores a state art institution as a case study to consider these complex narratives through a single

history of Aboriginal art from early colonisation until today The book will be of interest to scholars working in art history museum studies and Indigenous studies Ancestral Modern Pamela McClusky, Seattle Art Museum, 2012 Issued in connection with an exhibition held May 31 Sept 2 2012 Seattle Art Museum Kluge-Ruhe Aboriginal Art Collection Kluge-Ruhe Aboriginal Art Collection, *Indigenous Art* Art Gallery of Western Australia, Brenda L. Croft, 2001 This book offers a window into the indigenous art collection in the Art Gallery of WA Through comprehensive essays by past and present staff whose words are brought to life by wonderful images this is a significant representation of the wealth of indigenous visual art and culture in the Art Gallery's collections **Aboriginal Artists of the Western Desert** Vivien Johnson, 1994 **Contemporary Aboriginal Art** Georges Petitjean, 2010 Besides the 550 strong collection of the dedicated Museum of Contemporary Aboriginal Art Utrecht AAMU this exhibition includes works from the Groninger Museum which received gifts of art from the Aboriginal Arts Board in Australia in the 70s the Wereldmuseum Rotterdam specialising in urban artists the University Museum Groningen and the ethnographically based Nijmeegs Volkenkundig Museum The AAMU also has access to various private collections notably the famous Thomas Vrooms Collection This is the first time that key works from all of these collections which have been loaned to AAMU on a long term basis have been brought together in one exhibition **Aboriginal Artists Dictionary of Biographies** Margo Birnberg, Janusz B. Kreczmanski, 2004 Includes more than 1000 names of artists past and present illustrated with 440 colour photographs numerous examples of works and portraits of the artists **Catalogue** Rutgers University, 1907 Directory of Arts Libraries and Resource Collections in Australia, 1983 **Building the Collection** National Gallery of Australia, Pauline Green, 2003 Australia's national art collection largely took shape in the short period between the late 1960s when the National Gallery project received the official go ahead from government and the building's opening in 1982 Published 20 years after that opening these essays tell how the various collections came into being and continue to evolve Authors include the Gallery's first three directors James Mollison Betty Churcher and Brian Kennedy while other participants close to the collections formations provide commentary and stories as varied insightful and interesting as the collections themselves **The Kluge-Ruhe Aboriginal Art Collection of the University of Virginia**, 200? Website of The Kluge Ruhe Aboriginal Art Collection of the University of Virginia mission statement is to promote learning about Australian Aboriginal art and culture through an integrated program of collection management exhibition education research and publication committed to building mutually beneficial partnerships with Aboriginal artists and communities to better represent their art and knowledge in each aspect of our program from About the Museum page art collection includes Dreaming in color Aboriginal art from Balgo an internationally recognised collection of natural ochre paintings on bark from northern Australia acrylic paintings on canvas from central and western deserts and sculpture and artefacts from both regions education programs include Exploring Indigenous Australia an intensive study and travel in Australia School and group tours of Kluge Ruhe Aboriginal Art Collection and children's art

programs designed to introduce six to twelve year olds to Aboriginal art and techniques used by Aboriginal artists Study Center supports scholarly research of Aboriginal art and culture centre holds research materials of Dr Edward Ruhe hundreds of volumes on Aboriginal art ethnography museum and exhibit catalogues photographs slides videos and cassette tapes *Irrititja Kuwarri Tjungu (Past and Present Together)* Henry F. Skerritt, 2021-10-29 From humble beginnings a multimillion dollar industry would emerge changing the face of contemporary art and creating a powerful voice for Indigenous artists Distributed for the Kluge Ruhe Aboriginal Art Collection of the University of Virginia *Indigenous Australian Art in the National Gallery of Victoria* National Gallery of Victoria, Judith Ryan, 2002 This is both a document on the development of photography and a record of the growth of a nation It covers 150 yrs of Australia photography 1847 2000 from traditional to contemporary *Obsession, Compulsion, Collection* Banff Centre for the Arts, Walter Phillips Gallery, 2004 This book is a compilation of essays by leading Canadian and international curators and artists that explores the role of the art object in a broader context of visual and display culture The book analyzes the human impulse to collect and the social context rhetoric politics and science associated with cultural collections BACK COVER [Art from the Land](#) Howard Morphy, Margo Smith Boles, 1999 The art of Aboriginal Australia gives tangible expression to a particular way of being in the land The Kluge Ruhe Collection now held by the University of Virginia in Charlottesville is one of the largest and best documented collections of Australian Aboriginal art outside Australia Art from the Land focuses on the desert region and Arnhem Land drawing on the many fine works in the collection and on the authors detailed knowledge of the artists and their communities to illustrate the unique and complex nature of Australian Aboriginal artistic expression

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