

PAINTING THE COUNTRY

Tracking the kingfisher songline from the western desert to Uluru with a group of internationally acclaimed artists and custodians from Balgo Hills



1 Hour HDTV Documentary

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Synopsis

Balgo Hills or *Wirrimanu* is located on the edge of the Tanami and Great Sandy Deserts. For most of the year it's hot and dry and is one of Australia's most isolated Aboriginal communities.

Balgo has had its share of trouble. High wire fences surround the white people's accommodation and recent riots have led to a permanent police presence. Most people are on welfare, truancy is high and rusted car bodies litter the landscape.

Yet on the edges of town amidst this palette of despair lies a brand new building with a three-sided verandah. Here there is no graffiti or litter. Walking through the door is like entering a spectacular flower shop. The walls are adorned with brightly coloured paintings whose luminescence and brilliance send vibrations around the room. Sprawled on the floor are men and women dressed in shabby clothes imbued with the aroma of a thousand campfires. Some gently hum while others are deep in thought creating extraordinarily beautiful works of art.

Warlayirti Artists has garnered the strengths of the disparate nomadic tribes which make up this desert community and through painting is actively rekindling culture, building self esteem and achieving success on the international art stage.

But it's not an easy path. The challenge lies in how to nurture the traditional way of life amongst its' artists – many of whom grew up in the desert surviving only through memory and reverence for the traditional song cycles of their ancestors. These songs would lead them to food and water and provide them with spiritual nourishment and a moral code of behaviour. It is these Dreamtime stories of their country, totemic ancestors and creation heroes, which they now paint.

What would happen if a group of artists – many of whom have had exhibitions all over the world were for the first time taken on a journey to follow one of their most ancient sacred song cycles? The route would pass through a landscape where there are few roads, no petrol stations, no taps, and no supermarkets?

Will they need to 'sing' the country to remember where they are going or which direction to take? What memories will the journey trigger? What ceremonies will be performed to connect with their myths? What bush tucker is available and what paintings will be created as maps for the journey?

Painting The Country will follow 10 celebrated artists including Lucy Yukenbarri, Helicopter Tjungarrayi, Bai Bai Napangnarti and John Lee as they follow the dreaming track of the *Luurnpa* -the mythical Kingfisher from Balgo down through Lake Mackay and on to Australia's most resonant landmark - Uluru.

The film will offer audiences an intimate insight as to why country and culture is still intrinsic to these artists despite the inevitable impact of modern life.



Path of the journey – Balgo to Uluru.

Director's Approach

I have had extensive experience making films about other cultures both in Australia and the Australasian region. During the research for this film I had the strong feeling that even though I was in Australia I might as well have been in another country. The conditions that most Aboriginal people live in – both physically and socially are so remote from the average Aussie viewer that it is a challenge to see how we can make this world relevant and intriguing.

Aboriginal art is probably the only aspect of indigenous culture that has managed to penetrate mainstream Australian (and international) consciousness. So it will be through art that we introduce our audience to the world of Aboriginal people.

My intention through ***Painting The Country*** is to not only take a group of artists on a journey but also take a white audience on a parallel journey which will manage to peel away a few layers and let them inside the Aboriginal way of life, culture, history and spirituality.

The film will focus on the story of two artists (at present we propose Lucy Yukenbarri and Helicopter), although the other artists on the trip will all feature as the need arises. Erica Izett and Tim Acker, the two white art advisers and Kim Akerman, the anthropologist will each have a role to play as cultural mediators. I am keen to portray a positive story between Aboriginals and white people who are trying to work as go betweens in the two worlds. This is essential if there is ever to be any reconciliation between the two cultures.

Stylistically ***Painting the Country*** will be a mix of energetic observational footage mixed with interviews, action based sequences and humour. The film will be both an adventure story and an intimate account of the way of life of a group of artists.

The film will be shot on High Definition Television so promises to look spectacular. We will pay attention to the 'look' of the film - especially to the use of colour and landscape in the narrative. Aerial footage of the country and the journey will be a vital component.

Commentary and subtitles will be used where necessary.

The soundtrack is likely to incorporate indigenous music as well as popular country and western. These elements will be incorporated into the sound design and soundtrack.

Minimal archive footage and photos of historical events may illustrate relevant stories about the past. Celebrated paintings of the key artists will be used.

Traditional Culture and Dreaming

Balgo stands on the Luurnpa (kingfisher) Dreaming track in an area much trafficked by ancestral beings. It is a ceremonial hub for the Aboriginal people of the Kimberley and western desert.



For thousands of years Aboriginals survived here by following an intricate map of dreaming tracks. These song lines crisscrossed the country and were an essential part of the fabric of Aboriginal society. They held cultural, spiritual, social and economic value and contained information vital for survival.

The map was 'learnt' through story and/or song and the words provided information which indicated the characteristics of particular sites where fresh water might be located or places where family members were born. The song might describe what measures needed to be undertaken to ensure their continuation, for example, through ritual. According to Berndt¹ some of this information was transmitted during early childhood or in the course of initiation but much was mediated through the myths performed either as dances or in song. This information was not fanciful but in fact highly practical and it is what kept their culture intact for more than 40,000 years until the arrival of the white man.

History of White Contact

The 19th century European explorers who first set foot in this region regarded it as nothing but 'an unbounded waste of sandy ridges, low rocky hillocks ... one impenetrable desert' (AC Gregory 1854). And a 'terrible region' (Giles 1876).

But by the late 1800's the region to the North of the Great Sandy Desert had been opened up by pastoralists who brought in cattle and forcibly pushed the local tribes off their land. A gold rush in Hall's Creek in 1885 resulted in a huge influx of fortune seekers exacerbating the colonial impact on Aboriginal culture. The introduced cattle, sheep, donkeys and goats soon diminished the supply of native animals and plants leaving many Aboriginal families starving. Aboriginals became increasingly dependent upon rations and handouts from the government and station owners. If ever Aboriginals were suspected of killing or stealing cattle

¹ *The Walmadjeri and Gugadja* Ronald Berndt in 'Hunters and Gatherers Today' Ed M.G. Bicchieri 1972.

then the reprisals were brutal. Massacres were a common form of punishment and occurred right up until the 1930's.

Aboriginal people began working as stockmen in exchange for food and a place to live with their extended families. For those unable to provide free labour for the *gadiya* (white man), the West Australian Government established 'ration stations'. The establishment of the Canning Stock route which was used to drive cattle to southern markets led to water points being fenced off making it virtually impossible for the Walmajarri and Wangkajunga who were West and South West of Balgo to continue living in their own country. In 1939 the Catholic Church set up Balgo Mission as an oasis for desert tribes. At 300 kms south of Hall's Creek it was intended as a buffer for many western desert people who were drifting North and suffering the consequences of contact with the pastoralists and police.

During the 2nd World War the Australian Army established ammunition dumps in the Great Sandy Desert displacing many Kukatja and Ngarti from their territory pushing them towards Balgo. Within a couple of decades conditions had also deteriorated to the east and to the south causing members of the Warlpiri and Pintupi tribes to seek food and shelter at Balgo. Up until the late 50's desert tribes were able to combine a life of visiting the mission, staying out in their traditional lands, or working in varying capacities on pastoral stations with maintaining ceremonies. Many of Balgo's senior artists today grew up under these conditions.

In 1969 the introduction of equal wages meant many Aboriginal stockmen lost their jobs and were forced to gravitate towards the missions.

By the mid 1970's Balgo had a population of 1000 Aboriginals, this later dropped back to 500 or so once the out-station movement had encouraged people to move back to their country or live on smaller settlements.

The growth of Aboriginal controlled settlements boosted morale and enabled people to reconnect with many of their traditional customs, rituals and ancestral land. Better road access and the widespread use of Toyotas has improved links with other communities, and helped reunite family groups.

Despite improved conditions most Aboriginal communities suffer from poor health and education services, and few employment opportunities. Alcoholism, youth suicide and petrol sniffing is at epidemic proportions.

It is within this social context that the success of the Aboriginal Art movement is so remarkable.

The Growth of an Art Movement in Balgo



By the late 1970's Balgo artists were aware of the western inspired art movement flourishing in communities like Papunya and Yuendumu.

In 1984 acrylics were introduced to Balgo which offered artists a wide range of colours with which to paint replacing the traditional ochres, plant and animal material used in body, cave and sand paintings. In 1986 the first Balgo exhibition was held at the Art Gallery of WA and 12 months later the artists formed their own cooperative, Warlayirti Artists. (Warlayirti is another name for Luurnpa, the ancestral kingfisher of the Kukatja people who led them to their country south of Balgo).

Since then Warlayirti Artists has gone from strength to strength and in the last year has moved into a specially designed building. The centre acts as the

mediator between artists and the industry, providing indigenous people with facilities and materials to produce paintings. Tim Acker and Erica Izett have been the coordinators since May 1999.

Balgo artists are renown for their sense of colour and will paint 'country', food-gathering and initiation stories as well as stories which reflect the major myths and events of the Dreaming. The pattern and colour in some Balgo paintings is reminiscent of a tribal carpet.

'The paintings depict the earth from an omnipotent point of view. Dry watercourses, rock-holes, sand hills and clay pans are all patterned into the painting with the careful use of dots and thick brushstrokes which illustrate a

mythological landscape, invisible yet pervasive and invoking a feeling for the sanctity of nature'.²

Concentric circles, animal and human prints, body marking, and coolamons record the events that imbue a landscape rich with meaning for its Aboriginal inhabitants. Their work alerts us to the spiritual value of the landscape and a sense of reverie in which each artist attempts to infuse the land with their power.

Luminescence and brilliance of colour has become a Balgo trademark.

Many artists are now in their prime and have become more conscious of their work as 'art' rather than just as a visual history of their country. They have developed a freer more 'painterly' style, which goes beyond being Aboriginal art but becoming modern art.

Several Dreaming Stories are important to Balgo residents. In particular the *Luurnpa* (kingfisher) tells the story of a man who is being monstered by a wild dingo in his own country. In order to survive he must travel across the land looking for help. He turns into a Kingfisher and many of the places he flies to indicate natural soaks. He travels south from Balgo onto Lake Mackay and via another dreaming track the same character finally ends up at Uluru before returning again to Balgo.



To mark the strong Dreaming ties between Balgo and the desert communities to the south a large canvas was painted depicting the *Luurnpa*. It was given to the traditional owners at the formal handover ceremony for Uluru (Ayers Rock) in 1985. Through painting many aspects of Aboriginal culture can thrive. In the past year Warlayirti has had a \$1million turnover providing a much needed injection of money into the community.

² Warlayirti brochure

Treatment



The following is a brief outline of events likely to take place based upon research already undertaken to give the reader a feel for the story's potential.



A dark skinned finger gently traces a circular shape in fine red sand. Another dark skinned finger traces a circular shape in white paint on a watermelon sized breast gleaming in oils. Dark skinned hands push splodges of brightly coloured paint onto a canvas.



Throughout the above we see dissolving images of aerial visions of the land. Spinifex grasses, red sand hills, rocky mesas.

TITLE: *PAINTING THE COUNTRY*

Balgo Community

Commentary may be used to introduce the community explaining where its inhabitants come from and their strong links with traditional culture. It will state that Balgo is one of Australia's most important centres for Aboriginal art.

We establish Balgo as a community. It's early morning and people are asleep in rumpled bedding around dormant campfires. Dogs roam the empty red dirt streets in packs barking at the camera. Upturned car wrecks, litter, a 'no grog allowed' sign, and houses with high wire fences create an image of a place under siege.



Amidst all this a church bell rings and a few white people emerge from the side door of a stone church with a bell tower. They have been at an early Morning Prayer session.

On the edge of town overlooking both the sandy desert and the rubbish dump lies a brand new single story building with a verandah around three sides. This is the home of Warlayirti Artists and there is already a queue of people waiting for its doors to open.

A slender gracious woman in her early thirties arrives in a fluster apologising to everyone for being late. The Aboriginal people greet Erica. The door opens.

Dark skinned hands grab tiny plastic tubs of brightly coloured paint from the shelves – sky blue, sunflower yellow, plum purple, psychedelic orange and cyclamen pink.



Lucy and Helicopter

An elderly woman with kind eyes and matted dark hair is hunched over a canvas. She daubs vivid blue paint onto the canvas in thick splodges, occasionally wiping some on her scruffy floral dress, which has been repaired by hand several times. In the centre of her work is a black circular shape. Lucy Yukenbarri tells us this is a rockhole and is an important part of her country. She describes what the other symbols mean and tells us more about her country and the country of her mother and father – wishing she could return there one day. The painting is a reverie of colours and patterns, which dance around the canvas with extraordinary energy.

A middle-aged man wearing a red and navy football beanie is quietly humming over his painting. He has a long scraggy beard, a wizened face and cheeky eyes. Helicopter is painting a large canvas, which is a joyous rhythm of yellow and white wavy lines, which interweave. He works the paint from each colour into the previous colour. The effect is mesmerising and would match the work of the world's greatest modern artists.



Erica is on the phone describing what Warlayirti Artists is about. She explains that the centre is run by the community and provides all materials free to any artist who wishes to paint. They have 300 on their books. We intercut her phone conversation with shots of the artists at work. She continues and is negotiating the sale of a particular piece over the phone. She hangs up and is extremely excited and tells us she's just

made a great sale via the Adelaide Arts Festival Exhibition.

She rushes out and tells both Helicopter and Lucy that their work has sold. They nod with pleasure but continue to paint. The sale appears to be irrelevant to the work they are currently involved in.

Erica uses their reaction to tell us how the money is important but ultimately painting for these artists is an opportunity to reconnect with their country and their ancestral Dreamtime stories. She uses the analogy of a Buddhist monk who meditates and chants in order to attain enlightenment. 'For these artists painting is an act of meditation – it is their chance to get closer to the dreamtime.'

It's payday and many artists are waiting patiently for their cheques. Many are old artists who are flanked by their relatives. Erica is seated at the computer and methodically checks each artist's bank account on the screen. She explains that the centre manages the artists' accounts. Every time a work is sold 70% goes into the artists' bank account and 30% goes to Warlayirti to cover overheads and materials. Erica calls up Helicopter and explains he has \$700 in his account. How much does he want? Helicopter holds up two fingers and points to himself and then his son. Each finger represents \$50. He wants \$100 for himself and \$100 for his son. He wants to give some to another family member but Erica cautions him that he needs to go slowly



otherwise it will all be gone. She gently explains that 'maybe next week the money from that Darwin exhibition will come through'.



Another artist is not so lucky. She has nothing in her account. She cannot believe there is no money there and keeps asking Erica 'where is my money? Where is my money?'

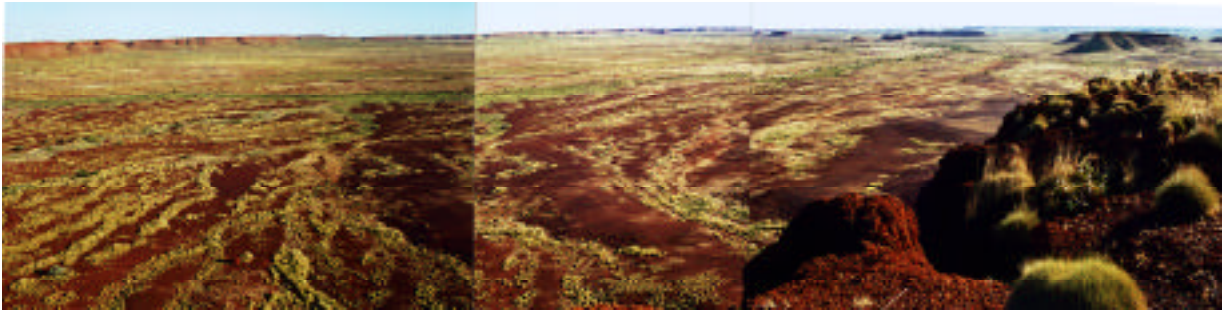
Erica explains that many artists immediately give all the money to their friends and relatives when they've had a sale. It's the Aboriginal way to share whatever they have. The trouble is that when they get old and no longer paint because they are too sick or have gone blind, they have no money left.

It's a fine balancing act to be constructive, not patronising.

As soon as each person is paid they walk up to the community store to cash in their cheque. The store is inside a big tin shed with an adjoining annex. The sun is already fiercely hot and a group of people are seated on the concrete floor of the annex playing cards. Cards are a popular form of gambling in communities. But the money which changes hands is usually small change and if someone loses everything then in Aboriginal way everyone looks after each other.

Inside the store Helicopter and Lucy go to cash their cheques. The store manager is frantic complaining that he does not have enough cash to cover all these cheques. They are patient and eventually get their money. They buy some food. The shelves are lined with items like tinned meat, white bread, and fruit and vegetables at exorbitant prices. One stalk of broccoli - \$5. Many kids hang around inside looking for something to do.

We go back to Lucy and Helicopter's place and see their home environment. The conditions are basic and would shock most urban dwellers in Australia. Helicopter tells us that he got his name many years ago when he broke his leg whilst mending fences for the Mission. A helicopter from a nearby cattle station gave him a ride to the hospital 300 km's away. It was his first time in such a machine and the name stuck. Now he has flown to Darwin and Melbourne staging exhibitions of his own.



The sun sets over the Pound – a huge expanse of flat desert land, which lies next to Balgo. Circling the Pound are red rocky mesas, which turn gold, red and purple in the evening light.

In the centre of the community a group of teenagers play basketball under lights at night.

The next day a plane is circling Balgo and comes into land on the dirt airstrip. Erica and her partner Tim Acker have come to meet Kim Akerman, an anthropologist and museum curator who worked in the Kimberley for many years and is one of the few white people to understand and be initiated in Aboriginal law. He has mapped all of the traditional songlines for Balgo and the neighbouring language groups and has a vast knowledge of how their myth relates to their art.

The plane comes to a stop and the side door flings open. Kim gets out and greets Erica and Tim. They travel back to the art centre. On the way Kim explains to us his relationship with the community and that he has returned to partake in a journey with the artists through country to map the songline of the Kingfisher dreaming.

Planning the journey

There is a meeting at the centre of all the artists. They discuss the forthcoming trip indicating how important it will be for people to return to their country. There is much discussion about who are



the custodians, who will go and which genders can travel through particular country. It is clear there is a hierarchy amongst the artists as to which family groups hold power over the decisions. Kim pulls out a huge map and traces the journey of the Kingfisher Dreaming. It travels south from Balgo onto Lake Mackay, down through Warburton and eventually via another story onto Ayers Rock in Central Australia. It is one of THE great mythological journeys for Aboriginal Australia. The journey as the crow flies is about 700 kilometres. But with stops and detours is likely to be much more than that. There is much discussion over the correct route. Many of the elders have different versions of where the kingfisher went. It is clear that these stories have been passed down for generations but over time have become fragmented. This makes the journey even more important – to reconnect with the original songline. Eventually 5 women and 5 men are chosen to participate. They include Lucy Yukenbarri and Helicopter who are inseparable, Bai Bai, John Lee and Mati who is a key law woman and healer at Balgo.

There is much talk about what must be taken – art supplies, ceremonial items, food, water, fuel and bedding. There will be some talk about why this trip is important and what they are likely to achieve along the way. Certainly any time the artists return to their country their work improves dramatically.

Preparation

There will be a sequence, which will show preparation for the journey. Ordering fuel, food, supplies. Gathering art materials, paints, colours, canvas, and ceremonial items. Erica is also planning to organise an exhibition of the work at the end of the trip in Alice Springs. The vehicles are loaded – 3 large 4 wheel drive Toyotas.



Evening. The community performs a ceremonial dance to farewell the group. Sunset. Images of painted breasts, stomping and shuffling feet in the dust. Waving arms, singing and the sound of clapping and didgeridoo fill the air. The vibrations of the feet stamping blend in with the music.



On the road

Last minute disasters, mix-ups and loading up will be recorded.

The convoy of Toyotas heads off down the dusty red dirt road and out through the Pound. We see spectacular sand mesas, spinifex plains and rocky outcrops. We will use aerial shots of the expedition at this point to situate Balgo as an isolated place in the middle of 'nowhere' serving to highlight the adventure side of the trip.

The convoy goes through Yagga Yagga, an out-station about 100 kilometres south of Balgo. It is a tiny settlement made up of various tin shelters or 'humpies', a few houses, a water pump and a store. It's possible the group may pick up another person who has been out hunting or doing law for days on end. A small explanation about the importance of the out-station movement may be included here.

The journey continues and throughout we focus on both Lucy and Helicopter as our central Aboriginal artists. We will show their emotional responses as they move through the country, pointing out various important sites from their memory. The other artists will also feature, as events demand their input.

Kim, Erica and Tim will play a key role in providing interpretation when necessary for the artists. They will also be characters in the film.

Along the way the artists indicate a rocky outcrop and tell us to stop. We follow them as they scramble up the side of the cliff and reveal some spectacular rock paintings. They talk about the paintings, who did them and acknowledge this is

the first time they have been here for years. They reflect how their work has changed and that now they use bright colours not ochres anymore. They save the ochres for ceremonial work like this or body painting.

It's late afternoon and camp is set for the night. There is a dramatic difference between the how much stuff the white people have compared to the Aboriginals. A fire is lit and food prepared. Someone makes damper, tea and meat is cooked on the fire.

A campfire will be a perfect opportunity for discussion about one of the Dreaming stories or information about the artists past which will help an audience to understand their background. For example Bai Bai is a senior law woman and travelled the country extensively as a youngster. She is likely to tell us how white pastoralists shot her father. He was one of the many Aboriginal people who lost their lives as a result of the white man taking over Aboriginal country for their own economic needs. Tjumpo's parents also died of thirst at a water hole along the route we will take. Stories like the above and more will be revealed in a manner which will provide the audience with a deeper understanding of the impact of white settlement on these remarkable people. Archive may be used to illustrate events.



Travelling Through Country
It is impossible to state exactly what will take place on this trip but the above should give readers a feel for the intended style.

We want to use the journey to reveal how important country is to these artists. There will be several sites along the way, which hold special importance to both men and women. It is likely that small ceremonies will be held at particular places. These ceremonies can be simply 'smoking' the country, singing or placing items on particular

rocks and cleaning water holes or soaks. Either way there will be plenty of opportunity for story, action and humour.

The artists will go hunting for sand goanna, lizards, bush turkey, wallaby and kangaroo. They will also hunt for witchetty grubs, and juicy frogs, which bury themselves deep in the sand plains and contain water. There will also be various plants and berries which are tasty and in season. Wild tomatoes, yams and bush potatoes can be eaten and various seed which can be used to make bread. Some plants are suitable for healing. We will witness how water is found in the desert.

All these activities will serve to enrich the picture of the life and memory of these artists. Naturally a major role of the trip is to stimulate the artists to paint the country and sites which carry story.

Mishaps are bound to occur such as car trouble, getting bogged, sickness and being uncertain as to which direction to take. In a case like this the custodians are likely to get up on the roof of the 4W Drive and 'sing' their way through the country to decide where to go. It's possible that along the way the group will bump into people they know and reunite with long lost relatives which could be a catalyst to ceremony, dance or simply a country and western sing-a-long by the campfire.



We aim to stick close to both Lucy and Helicopter so that we witness the journey very much through them and via our white advisers who will help translate and decode the Aboriginal experience. Value will be placed on both stories about contemporary life as well as the Dreaming and law. We may hear about the early days of white contact, being brought up in dormitories at the mission, working for nothing as

stockmen and then rediscovering their culture and respect through painting. Some of this historical material may include archive footage to help illustrate events.

The story of the *Luurnpa* and story about law will be woven into the journey.

Another place we are likely to pass is Lake Mackay, which is a huge salt lake and is usually just crusty and dry. It is surrounded by red dunes and is quite spectacular. Further south lies Warburton, a small community of about 200 people. It has a few houses, a store, a roadhouse and an art centre. It's possible the path may also go through the out-station of Kintore in the Northern Territory. Finally we will reach Katatjuta (Olgas) and Uluru (Ayers Rock).

Ayers Rock can be seen from a vast distance and when it looms up over the horizon it should be quite a powerful moment for our group – many whom have only heard about it through legend. We will use aerials during this sequence.

Once the group reaches their destination the mood may change as we emerge from the wilderness and are suddenly hit with the crass tourism of the area. The

contrast between this bunch of rather shabby, grubby Aboriginal artists and the tour bus crowd should be quite confronting. The intention is that tourists at the rock may look at the group with awe and distaste whilst the audience by this stage will hold them in utmost respect.

It is possible a ceremonial dance may be done at Uluru to celebrate the journey, the Dreaming and different tribes.

END



Access

Electric Pictures and Robin Eastwood Productions have an established track record in making films in the Kimberley region (*The Human Race*, and productions with Japanese companies)

Sally Ingleton and Robin Eastwood recently visited Balgo and discussed this project with Art Coordinators Erica Izett, Tim Acker and various community members. The community has met to discuss the project and has embraced the concept with enthusiasm.

We have also held discussion with anthropologist Kim Akerman who was the former Curator of Pre History at the Museum and Art Gallery of the Northern Territory. He has studied the Dreaming Tracks of this region and has been fully initiated in Aboriginal law. He has asked to be part of the journey and could play an invaluable role in cultural liaison and interpreting.

Artists' Biographies

The intention is to take 5 male and 5 female artists on the trip in order that sites and country relating to both men and women can be painted and recorded. The final details of whom will go is under discussion but the following will definitely be part of the trip because of their custodial links to that country and dreaming.

They are all highly regarded artists.

BAI BAI NAPANGNARTI

Born: 1. 7.1939
Location: Tjawa Tjawa (Pt Moody)
Skin: Napangarti
Language: Kukatja and Ngarti



SELECTED DETAILS OF ARTIST'S WORKING LIFE

Medium and Themes

Acrylic paint on canvas and linen

Hair belt spinning story, echidna, crow, kangaroo, dingo, native cat and bush carrot

Waterholes and claypans

Snakes

Biography

Bai Bai is a senior Law Woman of Balgo. Her country extends from Mangkayi in the Stansmore Ranges to just south of Yagga Yagga. Bai Bai has travelled extensively for cultural reasons. She spent her youth and early adult years travelling through her family's land learning traditional law and culture. She began to paint in 1986 in Balgo and since then has also introduced younger members of her family to painting. She has been involved in several publications including Yarrtji: Six women's stories from The Great Sandy Desert, 1997 Aboriginal Studies Press, Canberra, which was short listed for the NSW Premier's History Awards in 1998. Bai Bai is a long serving member of the Kimberley Land Council, and a strong practitioner of women's law and culture in Balgo.

Exhibitions

1999, Miliynyin, Japingka Gallery, Fremantle

1998, *15th National Aboriginal and Torres Strait Islander Art Awards*, Museum and

Art Gallery of the Northern Territory, Darwin

1997, *New Painting by Balgo Women*, Vivien Anderson Gallery, Melbourne

1997, *Daughters of the Dreaming: Sisters Together Strong*, Art Gallery of Western

Australia, Perth

1995, *New Works By the Artists of Balgo Hills*, Coe-ee Aboriginal Art, Sydney

1994, *Aboriginal Desert Women's Law*, Ballarat Fine Art Gallery, Victoria

1994, *Aboriginal Desert Women's Law*, A.R.T. Collins Place Gallery, Melbourne

1994, *Desert Spirit Paintings*, Channing Gallery, Santa Fe, USA

1993, *Images of Power: Aboriginal Art of the Kimberley*, National Gallery of Victoria, Melbourne

1991, *Yapa: Peintres Aborigenes de Balgo et Lajamanu*, Baudon Lebon Gallery, Paris

1991, *Aboriginal Art and Spirituality*, High Court, Canberra

1990, *Recent Balgo Paintings*, Dreamtime Gallery, Perth, WA

1989, *Balgo Paintings*, Robert Steele Gallery, Adelaide, SA

1989, *Balgo Painting*, Dreamtime Gallery, Perth, WA

1989, *Recent Paintings from Balgo*, Gallery Gabrielle Pizzi, Melbourne, Victoria

1988, *Art from Balgo Hills*, Birukmarri Gallery, Fremantle, WA

1986, *Art From the Great Sandy Desert*, Art Gallery of WA, Perth

Collections

Morven Estate

Art Gallery of Western Australia, Perth

Berndt Museum of Anthropology, University of Western Australia

National Gallery of Victoria, Melbourne

The Holmes á Court Collection, Perth

Kluge-Ruhe Collection, USA

Kelton Collection , USA

Laverty Collection

National Gallery of Victoria

LUCY YUKENBARRI

Born	1934
Location	Kuntawarra?
Skin	Napanangka
Language group	Kukatja

SELECTED DETAILS OF ARTIST'S WORKING LIFE

Medium and Themes

Chromacryl

Student's acrylic on cotton duck

Acrylic on one ply

Acrylic on canvas and linen

Goanna, bush turkey, bush fruit

Camp sites, waterholes

Tingarri

Biography

Lucy is respected as a senior custodian with a vast knowledge of the waterholes in the Great Sandy Desert. She works diligently at her paintings, which are boldly covered in thick dabs of paint. Lucy concentrates on painting the soaks and rockholes of her country. She also paints numerous types of bush food including Kantilli (bush raisins) and purra (bush tomato). Lucy laughs as she describes herself as a "wild one" in her youth running away from ceremonial business into the bush. There is also the story of the long walk in from the desert to the mission where they would stop at wells along the track to pump for water. Once at the mission she helped make bread and later began painting. She has travelled extensively with her painting (Melbourne, Sydney, Canberra, Perth, Darwin, Kununurra) however prefers to stay in Balgo with her family.

Solo Exhibitions

1999, Tjurrnu –Living Water, Alcaston Gallery, Melbourne

Group Exhibitions

1999, 16th National ATSI Art Awards, Museum Art Gallery of the Northern Territory, Darwin

1999, East Kimberley Art Awards, Kununurra Arts Council, Kununurra

1999, 30th Alice Price, Araluen Centre, Alice Springs

1999, Mularrpa (True) Balgo, Framed the Darwin Gallery, Darwin

1999, Miliynyin, Hogarth Galleries, Sydney

1999, Miliynyin, Japingka Gallery, Fremantle

1998, Culture Store, Art Gallery, Rotterdam, The Netherlands

1998, Ngurrara – My own Country, Hogarth galleries, Sydney

1998, *Art Gallery Baehr, Speyer, Germany*
 1998, *Dreamings, Spazio Pitti Arte, Florence, Italy*
 1998, *The Laverty Collection, Museum of Contemporary Art, Sydney*
 1998, *Dreamings, Vlaams-Europeesch Conferentiecentrum, Brussels, Belgium*
 1998, *Hilton Hotel Art Gallery, Rotterdam, The Netherlands*
 1997, *Gallery Gondwana, Alice Springs*
 1997, *Big Balgos - Recent Paintings by Warlayirti Artists, Hogarth Galleries, Sydney*
 1997, *New Painting by Balgo Women, Vivien Anderson Gallery, Melbourne*
 1997, *Dreamings, Arnhem, Netherlands*
 1997, *Goteborgs Konstforening, Goteborg, Sweden*
 1997, *Innenseite - Projektgruppe Stoffwechsel, Kassel & Gottingen, Germany*
 1997, *Desert Country, Matso's, Broome*
 1994, *Wirrimanu: Aboriginal Art from Balgo, Framed Gallery, Darwin, NT*
 1994, *The Eleventh National Aboriginal Art Award Exhibition, Museum and Art Gallery of the Northern Territory, Darwin*
 1994, *Power of the Land, Masterpieces of Aboriginal Art, National Gallery of Victoria, Melbourne*
 1993, *Images of Power, Aboriginal Art of the Kimberley, National Gallery of Victoria, Melbourne*
 1993, *Aboriginal Art Exhibition, Kung Gubunga, Oasis Gallery, Broadbeach, QLD*
 1991, *Paintings by Senior Women from the Western Desert, Vivien Anderson Gallery, Melbourne, Victoria*
 1990, *Warlayirti Artists, Birukmarri Gallery, Fremantle, WA*
 1989, *The Sixth National Aboriginal Art Award Exhibition, Museum and Art Gallery of the Northern Territory, Darwin*

Collections



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Artbank, Sydney

Campbelltown City Art Gallery
National Gallery of Australia, Canberra
National Gallery of Victoria, Melbourne
The Holmes a Court Collection, Perth
Laverty Collection
Berndt Museum of Anthropology UWA

Awards

1999, *WARINGARRI ARTS AWARD, East Kimberley Art Awards, Kununurra Arts Council,*

HELICOPTER TJUNGARRAYI

Born: c1937
Location: Ninmi
Skin: Tjungarrayi
Language Group: Kukatja

SELECTED DETAILS OF ARTIST'S WORKING LIFE

Medium and Themes

Chromacryl
students acrylics on cotton duck
acrylic paint on canvas
acrylic on linen
Pipar Country- his mother's country
Ninmi country- his father's country
Tingarri
Soakwaters

Biography

Helicopter is senior lawman, healer and a respected painter alongside his wife Lucy Yukenbarri.. When Helicopter first started painting he used the name Joey Tjungarrayi. In the early 1990's he painted with his wife not seeking any acknowledgment. Since 1994 Helicopter has been painting on his own again in a distinctive linear style that emanates around the central feature of a soak water. Helicopter travelled widely during the mission days to pick up supplies (Broome, Alice Springs, Wyndham) There are many stories of the endless tasks performed on the Mission; drilling for water, cutting timber for fencing, fixing the windmill. More recently Helicopter has travelled with his painting to Darwin and Melbourne. He remains dedicated to painting his country and the country of his mother and father where he lived a nomadic life as a young boy.

Solo Exhibitions

1999, Tjurrnu –Living Water, *Alcaston Gallery , Melbourne*

Group Exhibitions

1999, *16th National ATSI Art Awards, Museum Art Gallery of the Northern Territory, Darwin*
1999, *East Kimberley Art Awards, Kununurra Arts Council, Kununurra*
1999, *Desert mob '99, Araluen Centre, Alice Springs*
1999, *30th Alice Price, Araluen Centre, Alice Springs*

1999, Mularrpa (True) Balgo, *Framed the Darwin Gallery, Darwin*
 1999, Miliynyin, *Hogarth Galleries, Sydney*
 1999, Miliynyin, *Japingka Gallery, Fremantle*
 1998, Culture Store, *Art Gallery, Rotterdam, The Netherlands*
 1998, Ngurrara – My own Country, *Hogarth galleries, Sydney*
 1998, Dreamings, *Spazio Pitti Arte, Florence, Italy*
 1998, Balgo Men, *Vivien Anderson Gallery, Melbourne*
 1998, *Hilton Hotel Art Gallery, Rotterdam, The Netherlands*
 1998, Dreamings, *Vlaams-Europeesch Conferentiecentrum, Brussels, Belgium*
 1997, *Gallery Gondwana, Alice Springs*
 1997, New Paintings From Balgo Artists, *Vivien Anderson Gallery, Melbourne*
 1997, Big Balgos - Recent Paintings by Warlayirti Artists, *Hogarth Galleries, Sydney*
 1997, Dreamings, *Arnhem, Netherlands*
 1997, *Innenseite - Projektgruppe Stoffwechsel, Kassel & Gottingen, Germany*
 1997, Desert Country, *Matso's, Broome*

Collections

1997, *Gantner Myer Collection*
Laverty Collection

Awards

1999, *Special Commendations, East Kimberley Art Awards, Kununurra Arts Council,*

JOHN LEE TJAKAMARRA

Born 18/4 /1956
Location Wirramanu
Skin Tjakamarra
Languages Kukatja, Ngardi

Selected Details of Artist's Working Life

Medium and Themes

Chromacryl
acrylic paint on canvas
Father's country near Kiwikurra
Two Tjukurpa (Dreamtime) ancestors; Tjangala and Tjapanangka
Ancestral Snake
Kudiji (initiation) Ceremony

Biography

John's story is an interesting one as he has only launched into his painting career in 1999. Before this he had been involved in ceremonial painting and produced only a couple of paintings in 1993 and 1995. John is the son of Donkeyman Lee who was a senior lawman and a reputable painter. He believes that while his father was still alive it was not necessary for him to paint but since Donkeyman's death he has accepted his role to pass on the family heritage. John's paintings have emerged in a distinctive style with the predominance of a black ground giving them a strikingly bold appearance. John emphasises the need to sit and listen and learn from nature, from the country where he gains his wisdom. Being a strong representative for the community, John is an articulate spokesperson. He sees himself as a bridge builder through his ability to communicate across cultures.

MATI (BRIDGET) MUDJIDELL

Born: c.1935
Location:
Skin: Napanangka
Language: Ngarti, also speaks Kukatja and Walpirri

SELECTED DETAILS OF ARTIST'S WORKING LIFE

Medium and Themes

Chromacryl
students acrylics on cotton duck
acrylic paint on canvas

Biography

One of the major Law Women at Wirrimanu. Mati has also been involved in several publications such as Yarttji: Six women's stories from the Great Sandy Desert, 1997
Aboriginal Studies Press CANBERRA short-listed for the NSW Premier's History Awards in 1998.

Group Exhibitions

1999, East Kimberley Art Awards, Kununurra Arts Council, Kununurra
1999, Miliynyin, Hogarth Galleries, Sydney
1999, Miliynyin, Japingka Gallery, Fremantle
1998, Dreamings, Spazio Pitti Arte, Florence, Italy
1998, The Lavery Collection, Museum of Contemporary Art, Sydney
1997, Gallery Gondwana, Alice Springs
1997, New Paintings from Balgo Artists, Vivien Anderson Gallery, Melbourne
1997, New Paintings by Balgo Women, Vivien Anderson Gallery, Melbourne
1997, Dreamings, Arnhem, Netherlands
1997, Daughters of the Dreaming - Sisters Together Strong, Art Gallery of Western Australia, Perth
1994, Wirrimanu: Aboriginal Art from Balgo, Framed Gallery, Darwin, NT
1994, INDIGENART GALLERY
1993, Aboriginal Art Exhibition, Kung Gubunga, Oasis Gallery, Broadbeach, QLD
1991, Warlayirti Artists Form Balgo Hills, WA, Hogarth Gallery, Sydney
1991, Yapa, Peintres Aborigenes de Balgo et Lajamanu, Baudon Lebon Gallery, Paris

1991, Aboriginal Art and Spirituality, *High Court, Canberra*
1990, Songlines – Paintings from Balgo Hills, *Rebecca Hossack Gallery, London*
1989, Warlayirti Artists Continuing Links with Land, *Coo-ee Aboriginal Art, Sydney*
1989, Balgo Paintings, *Robert Steele Gallery, Adelaide, SA*
1989, Recent Paintings from Balgo, *Gallery Gabrielle Pizzi, Melbourne, Victoria*
1989, Balgo Painting, *Dreamtime Gallery, Perth*

Collections

1997, *Morven Estate*
The Kelton Foundation, Santa Monica, USA
Laverty Collection



SAM TJAMPITJIN

Born: c. 1930
Location:
Skin: Tjampitjin
Language: Kukatja

SELECTED DETAILS OF ARTIST'S WORKING LIFE

Medium and Themes

Chromacryl
Students acrylics on cotton duck
Acrylic paint on canvas

Biography

Group Exhibitions

1999, 24th Annual Shell Fremantle Print award, Fremantle Arts Centre, Fremantle
 1999, Miliynyin, Hogarth Galleries, Sydney
 1998, Culture Store, Art Gallery, Rotterdam, The Netherlands
 1998, Ngurrara – My own Country, Hogarth galleries, Sydney
 1998, Dreamings, Spazio Pitti Arte, Florence, Italy
 1998, Dreamings, Vlaams-Europeesch Conferentiecentrum, Brussels, Belgium
 1997, Gallery Gondwana, Alice Springs
 1997, National Aboriginal and Torres Strait Islander Art Awards, Museum and Art Gallery of the Northern Territory, Darwin
 1997, Dreamings, Arnhem, Netherlands
 1997, Desert Country, Matso's, Broome

1994, The Eleventh National Aboriginal Art Award Exhibition, *Museum and Art Gallery of the Northern Territory, Darwin*

1990, The Singing Earth, *Chapman Gallery, Canberra*

1990, Paintings from Kukatja Country, *Deutscher Brunswick Street, Melbourne , Victoria*

1990, Paintings from Balgo, *Hogarth Gallery, Sydney*

Collections

Artbank, Sydney

The Holmes a Court Collection, Perth

Kluge Collection USA

Lavery Collection

Awards

1999, *Highly Commended, 24th Annual Shell Fremantle Print award, Fremantle Arts Centre,*

TJUMPO TJAPANANGKA

Born 1929
Location Muruwar, north of Kiwirrkurra
Skin Tjapanangka
Language Kukatja, Pintubi

SELECTED DETAILS OF ARTIST'S WORKING LIFE

Medium and Themes

Chromacryl
Acrylic on cotton duck
Acrylic paint on canvas and linen
Water, rainmaking, soaks
Wati Kutjarra
Rainbow snakes
Bandicoot, flying ant, dingo spirit, Kangaroo
Tingarri

Biography

Tjumpo is a senior law man and also a Maparn (healer). Incredibly fit and strong for his age, Tjumpo attributes this to his diet of bush food. He speaks adamantly of his childhood in the desert hunting for goanna, porcupine, wallaby, pussy cat, and the construction of spinifex and mud shelters for the wet season. Tjumpo being very sociable loves to meander and chat between bouts of painting. His work resonates with power through the formal application of paint. Tjumpo is a respected speaker for the community.

Group Exhibitions

1998, 15th National Aboriginal and Torres Strait Islander Art Awards, Museum Art Gallery of the Northern Territory, Darwin
1997, Big Balgos - Recent Paintings by Warlayirti Artists, Hogarth Galleries, Sydney
1997, Dreamings, Arnhem, Netherlands
1991, Aboriginal Art and Spirituality, High Court Canberra
1990, Aboriginal Art Exhibition, Dreamtime Gallery, Broadbeach, QLD
1990, Paintings from Balgo, WA, Hogarth Gallery, Sydney
1990, Songlines – Paintings from Balgo Hills, Rebecca Hossack Gallery, London
1990, Contemporary Aboriginal Art from the Robert Holmes a Court Collection, Touring the USA
1990, L'ete Australien a' Montpellier, Musee Fabre Gallery, Montpellier, France
1989, Muthscapes, Aboriginal Art of the Desert, National Gallery of Victoria
1989, Warlayirti Artists, Bikumarri Gallery, Freemantle, WA
1989, Warlayirti Artists Continuing Links with Land, Co- ee Aboriginal Art, Sydney

Awards

1997, Gantner Myer Collection
1997, Morven Estate
Art Gallery of Western Australia Perth
National Gallery of Victoria, Melbourne,
The Holmes a Court Collection, Perth
Laverty Collection

NELLIE NJAMME

Born:

Location:

Skin:

Language:

SELECTED DETAILS OF ARTIST'S WORKING LIFE

Medium and Themes

Chromacryl

students acrylics on cotton duck

acrylic paint on canvas

Biography

Group Exhibitions

1999, East Kimberley Art Awards, Kununurra Arts Council, Kununurra

1999, Desert mob '99, Araluen Centre, Alice Springs

1998, Dreamings, Spazio Pitti Arte, Florence, Italy

1994, Wirrimanu: Aboriginal Art from Balgo, Framed Gallery, Darwin, NT

Production Resumes

Writer/Director:

Sally Ingleton

QUALIFICATIONS:

*Bachelor of Arts - Melbourne University (Major in History & Psychology)

*Diploma of Education - Melbourne College of Advanced Education (now Univ. of Melbourne)

*Bachelor of Education - Latrobe University (Teaching English As a Second Language)

*Post Graduate Diploma in Film and Television - Swinburne Film and TV School (now Victorian College of the Arts)

EMPLOYMENT:

1999: Developing **DOLPHIN MANIA** documentary about the impact of tourism on dolphins. Script Devt. Film Victoria.

Director, **GREY VOYAGERS** (SBS/RTE) Production Company
December Films P/L. A series of 6 x 30 travel adventure stories about people over 60 making remarkable life journeys. At research stage.

Project Officer (Part Time) AFTRS Melbourne

Lecturer/Supervising Producer, Post Graduate Documentary, Film and Television Victorian College of the Arts, Melbourne University (Part time)

1998/9: Line Producer/Researcher **HMS PANDORA** for BBC/Discovery Channel Series *Voyages to the Bottom of the Sea*. BBC Science Unit. Documentary about an archaeological underwater expedition on the *HMS Pandora* shipwreck in Far Nth. Qld.

1998: Attended Sheffield Documentary Film Festival UK and *Sharing Stories* Co Production Conference Edinburgh.

- Writer/Director for **THE LAST HARPOON** Produced by Hilton/Cordell PTY LTD. In development. About a village in Indonesia which still survives on subsistence whale hunting. In Development.
- 1998 Producer/Director **THE LONG NECKS**. Documentary in development about a Karenni tribe from Burma who are currently being promoted to tourists in Thailand because of their ancient custom of elongating their necks with brass rings. Development funding by Film Victoria.
- Mentor to two VCA Documentary Graduates
- Coordinated Documentary Post Production Workshop at AFTRS.
- Coordinated Documentary workshop in Seoul, Sth Korea as a cultural activity for Australian Embassy.
- 1997: Various speaking engagements at AFTRS; RMIT; Open Channel. Coordinated course on documentary language for AFTRS. Taught Course on Documentary filmmaking in Beijing, China . Attended MIPTV Cannes, April 97.
- 1996/97: Producer/Director **MAO'S NEW SUIT**, 52 minute documentary about modern China through the eyes of two fashion designers. (Ch 4 UK/SBSTV)
- Sold to NHK Japan, *Discovery Channel* USA, Canada, Norway, Sweden, Spain, Poland, France and Netherlands to date.
- 1997 Nominated Best Documentary Hawaii International Film Festival
- Invited to attend as Guest of the Festival.
- DENDY AWARD Finalist Sydney Film Fest. 1998 Best Documentary. Winner Kodak Eastman Award Windy City Documentary Fest Chicago 1998
- 1996: Recipient AFC Documentary Fellowship
- 1995/96: Writer/Director **SILK AND STEEL** 55 minute documentary about women in Indonesia. Producer Electric Pictures WA. (ABCTV).
- Acting Documentary Manager Film Victoria. Jan-May 95. Documentary Script and Project assessment.

- 1994/5: Producer/Director for **THE ISABELLAS** - 55 minute Documentary about Chinese boat people in Australia. Filmed in the Kimberley, Canberra and Sydney.
(SBSTV) Sold to Premiere Channel Europe; Brazil.
- 1994: Acted as Documentary Manager Film Victoria. January-June '94. Script and Program Assessment and State Documentary Policy Development.

Invited to Asian TV Festival, Japan with **THE TENTH DANCER**
- 1993: Freelance Research, BBC Arts Program 'Arena'.
- 1993 Recipient of AFC Travel Grant.

Invited to attend Film Festivals with **THE TENTH DANCER** in UK; France; New York and Hawaii.

Artist In Residence, Eltham High School, Victoria
- 1991-1993 Producer/Director 52 minute documentary **THE TENTH DANCER**. about two dancers from the Cambodian Dance Company. (BBCTV/ABCTV)

Distributed by BBC Worldwide and sold to NHK Japan, *Canal Plus* France, Germany, *Discovery Channel* USA, Canada and many other territories.

Winner 1994 Best Documentary ATOM AWARDS
Winner Golden Gate Award, 1994 San Francisco Film Festival
Winner Silver Plaque, Chicago Film Festival
Honourable Mention, Asian Television Festival Japan 1994
Nominated Best Documentary, Hawaii Film Festival 1993
Invited to 15 international film festivals including Cinema Du Reel, Creteil Women's Festival; Freiburg; Hawaii; Chicago; Los Angeles Asia Pacific. Margaret Mead in NY etc.
- 1990 Producer/Director 50 minute documentary **SHOWMEN** about the lives of travelling show people in outback Australia. (Funded Film Victoria/AFC)

Producer/Director 14 minute health education video for Cambodian Community in Sydney
- 1989 Freelance Researcher/Producer **VOX POPULI** SBSTV.

- Producer/Director **MAYDAY**, 30 minute documentary about a Union based Arts Festival in Darwin. For SBSTV.
- 1988 Producer/Director **BUDDHA WISH ME LUCK**, 30 minute documentary about a Thai/Hungarian couple living in Darwin. SBSTV.
- 1987/88 Producer - **Women Today** for NTD8 and Imparja TV Northern Territory. A five minute X 25 series about women in the Northern Territory.
The series incorporated training 15 women to be producers.
- Producer/Director **FOR BETTER FOR WORSE**, 30 minute documentary about Filipino brides in the Northern Territory. For SBSTV.
- Artist In Residence, Sanderson High School Northern Territory.
- 1985/86 Researcher/Writer/Editor on several educational documentaries for Victorian Education Department and Film Victoria.
- 1985/86 Sessional Lecturer Educational Sociology, Melbourne University.
- Freelance Tutor in Video Production, Open Channel
- Video Project Officer with Ministry of Education.
Produced Student video magazine with students from over 15 schools in Melbourne's Western region. Helped staff incorporate video production into the curriculum.
- 1984 Producer/Director **PUNCHING KEYS**, 20 minute documentary about the effects of technological change on women at work.
- PUNCHING KEYS** was my Post Graduate film whilst at Swinburne Film & TV School.
- Won Best Achievement in Direction, Swinburne Student Awards.
- 1983 Producer/Director **BETTER LIFE THAN THEM**, 30 minute documentary about school leavers. Funded by Education Dept. Highly Commended 1984 ATOM Awards.
- 1978-82 Prior to working in video production I was employed in community education and youth affairs at both a local and State level.

TRAVEL EXPERIENCE:

I have travelled extensively throughout Australia, North and South East Asia, the Indian sub continent, Europe, Northern and Central America and North Africa.

I lived in Darwin from 1987-90 which gave me some insight into Aboriginal life.

COMMITTEES:

National Representative on SPAA ASDA Documentary Council 1998-99

Current Board Member Australian Screen Director's Association 1995-99

Deputy Chair Board of Australian International Documentary Conference 1995

AFI Documentary Jury 1993, 94, 98.

Melbourne Film Festival Selection Committee Documentary 1994-95.

Producer – Electric Pictures Pty Ltd

Andrew Ogilvie

Education Bachelor of Arts (Murdoch University)
Major in Communication Studies.

Age 45

Nationality Australian

Employment:

- 1999 Executive Producer/ Producer (Co-producer Peter Du Cane).
“Playing the Game”.**
Current Production. 3 x 55 mins for PBS and ABC.
This history series examines the worldwide implications of the end of Empire and the process of de-colonisation that followed the second world war.
- 1998 – 99 Executive Producer/Series Producer.
“Winds of Change”.**
3 x 52 mins, 3 x 45 mins and 4 x 40 mins for the BBC, SBS and RTHK. As western cultures try to find some meaning, clues or global trends in the lead up to the new millennium they could do well to look to the east. In this the year of the tiger there are plenty of statistics and theories about the rapid rise and recent dramatic collapse of the ‘tiger’ economies of the “Asian century”. Both for the region and globally it is timely to get to know from the inside what the human impact is of this huge social change. The series goes beyond the statistics to present the view of life from ‘inside’ the bubble in Indonesia, Vietnam and Hong Kong.
- 1997 Producer.
“No Milk. No Honey”.**
1 x 52 mins.
In the 1920's thousands of immigrants arrived in Western Australia from England on a promise that they would be given farms to work. Few understood the hardships they would face clearing the hardwood forests to make a dairy industry in WA. *Produced for the Film Australia National Interest Programme. One of highest ratings programmes on SBS in 1997.*

- 1996** **Executive Producer/Producer.**
“The Human Race”.
 1 x 56 mins for the ABC.
 Three men from different continents compete against each other for four weeks, as they walk and fend for themselves from a sun-scorched desert through crocodile country to the tropical coast of North Western Australia. *Filmed in the Kimberley Region of Western Australia by three crews on shooting 16mm film, this adventure special was produced with presales from the ABC, National Geographic, ZDF TV. It attracted high ratings in Germany and the USA. In Australia, it attracted the highest ratings for an ABC documentary in 1997. Awards in 1997 included: the "Triumph of the Spirit Award" Mountainfilm Festival at Telluride (USA), "Peoples' Choice Award" at BANFF International Mountain and Adventure Film Festival (Canada), Australian Film Institute Award for "Best Cinematography in the Non-Feature Category" (Australia), "Special Mention of the Jury - for Great Human Sportsmanship" at the Festival International du Film Maritime et d'Exploration (France) and was a finalist in the Adventure category at the 9th International Mountain & Adventure Filmfestival Graz (Austria).*
- 1995** **Producer.**
“Requiem for a Generation of Lost Souls”.
 1 x 55 minutes for the ABC.
 Japanese pilgrims comfort the souls of their war dead in Papua New Guinea while at home past and present generations struggle with the uneasy legacies of wartime. Filmed on location in Japan and Papua New Guinea in 1995, this film investigates feelings of remorse and regret felt by war veterans and ordinary Japanese people from the town of Kochi as a result of Japan's involvement in World War II. *Broadcast on ABC in 1996. Awarded Certificate of Merit at the 1996 Chicago Film Festival.*
- Producer.**
“Silk and Steel”
 1 x 55 mins for the ABC
 Filmed in Indonesia in 1995 this documentary looks at the role women play in Indonesian society in the face of Islam and a dominant political dictatorship. *Broadcast on ABC in 1995.*
- 1993/94** Documentary Executive at ScreenWest, the Western Australian Film Office. Part time tutor in Communication Studies at Murdoch University.

- 1993** **Producer.**
"Below the Wind"
 1 x 55 mins for the ABC
 A contemporary ethnography which tells the story of the Indonesian fishermen and their journeys to Australia over the centuries. Filmed in remote island regions of the Indonesian Archipelago on 16mm film. *Screened on the ABC's "Big Picture" slot in 1994 and sold internationally to a number of territories, including: France (FR3), the United Kingdom (BBC), New Zealand (TV3), and Taiwan.*
- Line Producer.**
"The Blanket of Love /Old Sam, Jasper and Mr. Frank"
 Two episodes of a twelve part national drama series called "Under the Skin" for Film Australia and Realworld Pictures, in Association with SBS. *"The Blanket of Love" was nominated for "Best Episode of a Children's TV Drama Series" at the 1993 Australian Film Institute (AFI) Awards. "Old Sam, Jasper and Mr. Frank" for an AWGIE Award in the same year.*
- 1992** **Producer (Co-producer Franco di Chiera)**
"The Joys of the Women".
 1 x 55 mins for the ABC.
 This film tells the story of the formation of the Italian Women's Chorus in Fremantle, Western Australia, by the well know Australian folk singer Kavisha Mazzella. *Screened with considerable critical acclaim in cinemas across Australia before being broadcast on the ABC's "True Stories" slot. Nominated for a Dendy Award at the Sydney film festival (1993). In 1994, invited to screen at the Festival dei Popoli in Florence, Italy; nominated for as Best Documentary by the Australian Circle of Critics and invited to screen at the Treizième Bilan du Film Ethnographique in Paris.*
- Established Electric Pictures Pictures Pty. Ltd.
- 1986-91** Freelance director, camera operator and editor of documentary, short drama and/or corporate productions.
- 1985** Complete Bachelor of Arts (Murdoch University). Major in Communication Studies.
- Associations** 1992 - 99 Member of SPAA. (SPAA Councillor 1994-99).
 1992 – 99 Member of Australian Film Institute.
 1997 - 99 Member of European Documentary Network.

Producer – Robin Eastwood Productions Pty Ltd

Robin Eastwood

Biography

In 1980 Robin was selected to study in Japan as an exchange student for one year. On her return to Australia she completed a Bachelor of Arts Degree at Monash University in Melbourne, graduating with a double major in Japanese and Indonesian languages.

Robin returned to Japan in 1985 where she worked for two years as a representative of the Australian Tourism Commission in Tokyo. She worked on the Road Show PR Campaign which involved driving a micro bus throughout Japan visiting various exhibitions, universities, department stores and often appearing on regional television to promote Australia as a tourist destination.

Robin returned to Australia in 1987 and commenced working with Japan Australia Word Services providing media coordination services to the Japanese film industry. Robin was Manager of the Media Division for eight years and was appointed a Director of the company in 1991.

Under Robin's direction, the Media Division established an impressive record of credits, having carried out production and location management for over 100 shoots for Japanese production companies including television documentaries, variety programs, television dramas, commercials and a feature film. Some highlights were a three part drama series *Basking in the Sunset* for NHK; producing a promotional film for a new Toshiba High Definition Camera shooting with two HD cameras simultaneously; producing 35mm 3D specials for World Exhibitions; making a documentary special on *The Paul McCartney World Concert Tour*. Robin also worked as a bilingual director for a range of Japanese voice overs done by the firm.

Robin is an acknowledged expert in both the local Australian film industry and throughout the media industry in Japan. In 1993 she coordinated the *W.A.N.T.* (Western Australia/Northern Territory) *Location Australia* event at the **Celebrate Australia Exposition** held by the Australian Government in Tokyo. This event was staged to promote Western Australia and the Northern Territory as destinations for film and television productions. As part of the exposition Robin produced a 32 page location brochure and a 10 minute location video that was screened at the opening event. Robin also represented the South Australian and Victorian Film Councils at the Exposition. A representative from the Western Australian Film Council also accompanied Robin on this trip and whilst in Tokyo

she arranged valuable contacts and meetings with many top Japanese media industry members.

In July 1995 Robin set up her own Production Company working in both the Japanese and Australian film industries. Amongst working on various Japanese productions, in 1995 she was Associate Producer and Production/Location Manager for the ABC TV Documentary *Requiem for a Generation of Lost Souls* (aka *Shadows in the Sun*) shot in Japan and Papua New Guinea. Robin was Production Manager in 1996 for *The Human Race*, a major international documentary coproduction with ABC Australia, National Geographic America and ZDF Germany. In 1997 she production managed a docu-drama for SBS Television on the history of Group Settlement of Western Australia in the 1920/30's. Robin was also recently Production Manager for a Japanese Imax Film shot in Australia, a HDTV special for NHK and is currently working on the *Winds of Change* documentary series with Alley Kat Productions and Electric Pictres.

SELECTED CREDITS

<u>YEAR</u>	<u>BROADCASTER</u>	<u>TITLE</u>	<u>LOCATION</u>	<u>PRODUCTION</u>
1995	ABC Australia	Shadows in the Sun	Japan/PNG	Documentary
1996	SBS Network	The Nature of Healing (Japanese Liaison - Australia)	Japan	Documentary
1996	ABC Australia ZDF Germany National Geographic	The Human Race	Western Australia	Documentary
1997	SBS Network	No Milk. No Honey.	Australia/UK	Docu - Drama
1997	ABC Australia	The Edge of the World (Locations)	Western Australia	Docu Drama
1999	Indosiar TV	Songs of Two Loves	Western Australia	Drama Series
1998/ 1999	BBC/RTHK SBS Network	Winds of Change	Hong Kong/Vietnam Indonesia	Documentary Series

1999	ABC Australia OPB	Playing the Game	USA, Canada, UK, Europe, Asia, Africa	Documentary Series
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JAPANESE CLIENTS

<u>YEAR</u>	<u>BROADCASTER</u>	<u>TITLE</u>	<u>LOCATION</u>	<u>PRODUCTION</u>
1987	TBS	Stewardess Story	Perth	TV Drama Series
	NISHIN FOODS	Cup Noodles	Western Australia	CF
	NTV	Zoom In Asa	Western Australia	News Program
	TBS	Asa no Hotline	Perth	News Program
	TBS	Shinsekai Australia	Western Australia	Documentary
	TV TOKYO	Australian Lifestyles	Western Australia	Documentary
	SHUEISHA	Matsuda Seiko - Five Seasons	Western Australia	Feature Book
1988	AOI PROMOTIONS	Toyo Tyres	Perth	CF
	SEIBU	New Season Fashions	Western Australia	Promotional Posters
	TV TOKYO	Tokimeki Marine	Western Australia	Documentary
	TBS	Asa no Hotline	Perth	News Program
	NTV	11 PM	Perth/Kalgoorlie	News Program
	ON THE ROAD	Mahabharata	Perth	Documentary
	JTB	World Travel Guide Australia	Western Australia	Documentary
	KOBUNSHA	Josei Jishin	Perth	Magazine
	NIHON BUNKA	Golf Classic	Perth	Magazine

	KOBUNSHA	CLASSY	Perth	Magazine
	SHOGAKUKAN	Seven Seas	Perth	Magazine
	PISCO CO	OZ Special - Loc. Survey	Australia	Documentary
	SHISEIDO	Cosmetics CF – Loc. Survey	Perth	CF
	NEC	Product CF - Loc. Survey	Western Australia	CF
	ELECTRIC POWER	Corporate CF - Loc. Survey	Australia/NZ	CF
1989	NHK	Yuhi O Abite	Perth/Kalgoorlie	TV Drama Series
	NHK	Making of 'Yuhi O Abite'	Perth/Kalgoorlie	Documentary
	HITACHI	Sendai World Expo	Northern Territory	CF
1989	TV ASAHI	Tour Conductor Story	Perth	TV Drama Series
	TBS	Shinsekai Kiko Australia	Western Australia	Documentary
	NHK	Planet of Flowers	Western Australia	Documentary
	SANWA VINES	Vines Resort Grand Opening	Perth	Documentary
	TOEI	Energy & the Evolution of Life	Western Australia	3D Documentary
	JTB	Australian Resorts Guide	Perth	Documentary
	NHK	Global Family	Australia	Documentary
	TOKAI RADIO	Fun Fun Fun World Trip	Perth	Live Radio Broadcast
	SHOGAKUKAN	Big Comic - Rally Australia	Western Australia	Magazine
	BUNKA SHUPPAN	HI FASHION	Western Australia	Magazine
	BUNKA SHUPPAN	HI MRS	Perth	Magazine
	SHOGAKUKAN	CAN CAM	Perth	Magazine
	SHOGAKUKAN	PEACH	Perth	Magazine
	FUSOSHA	Asano Yuko - Light My Fire	Perth	Feature Book

1990	SANWA VINES	Vines Resort Calendar	Perth	Calendar	
	MIKIHOUSE	Fashion Catalogue	Western Australia	Catalogue	
	DENTSU	Daihatsu Car	Perth	CF	
	TV MAINICHI	North West Shelf Project	Karratha	35mm Documentary	
	TBS	Waku Waku Animal Land	Western Australia	Documentary	
	TV ASAHI	Australian Marine Life	Western Australia	Documentary	
	NTV	Marine Life Special	Western Australia	Documentary	
	FUJI TV	Rare & Endangered Animals	Western Australia	Documentary	
	ITABASHI TRIO	Australian Concert Tour	Western Australia	Concert	
	CBS/SONY	Tube	Western Australia	Music Video	
	SHOGAKUKAN	Can Cam	Western Australia	Magazine	
	SHUPPANSCHA	WITH	Western Australia	Magazine	
	FUJIN GAHO	25ans	Western Australia	Magazine	
	SHUPPANSCHA	Vi Vi	Western Australia	Magazine	
	SHUPPANSCHA	SPUR	Western Australia	Magazine	
	SOGO PRODUCE	'Tarachine'	Western Australia	Feature Film	
	NHK	I. U. C. N. Conference	Perth	Live TV Telecast	
	10 KNOTS	Cairns to Broome Travelogue	Australia	Documentary	
1991	TOSHIBA	Gondwana land	Australia	HDTV	Special
	DENTSU	IMA Fashion Campaign	Perth	Promotional Posters	
	TV ASAHI	News Station	WA/NT	Documentary	
	TBS	Shinsekai Kiko	Australia	Documentary	

	TBS	II NA SEKAI WA	WA/NT	Documentary
	NHK	The Japanese Snipe	Australia	Documentary
	KINTETSU	Australian Guide Book	Australia	Print Media
	ELECTRIC POWER Co	The Japanese Archipelago	Australia	35mm Documentary
1992	CHIYODA KAKO	Corporate Image	Western Australia	CF
	TOTSU CO	Kailis & France Fisheries	Perth	Corporate Documentary
	ZAWA PROMOTION	St Christopher Fashions	Western Australia	Catalogue
	ZAWA PROMOTION	Mountain Bike Catalogue	Western Australia	Catalogue
	TV ASAHI	News Station	Australia	Documentary
	IWANAMI FILMS	Cancer Treatment Special	Perth	Documentary
	FUJIN GAHO	FUJIN GAHO	Perth	Magazine
	GOLF DIGEST	Choice	Perth	Magazine
	WANI BOOKS	Inao Ritsuko - Be Natural	Perth	Feature Book
	WANI BOOKS	Nakajima Michi - Imitation	Perth	Feature Book
	GOLDEN HAMMER	Karaoke Video	Australia	Music Video
	NEXUS	Toyota Car CF	Australia/NZ	CF
1993	POLA	Pola Cosmetics	Melbourne	CF
	NEXUS	Lost Animals	Perth	Astrovision Film
	TV TOKYO	Yappari Fushigi!!	Western Australia	Documentary
	TV TOKYO	Tokimeki Marine II	Western Australia	Documentary
	NTV	Australia Special	Perth	Documentary
	TV TOKYO	Pets of the World	WA/NT/QLD	Documentary

1993	TV TOKYO	Pets of the World	WA/SA/NSW	Documentary
	TV TOKYO	Australian Animal Special	Shark Bay	Documentary
	TOEI	Astrovision Trailers	WA/QLD	Astrovision Film
	PRODUCE CO.	Paul McCartney World Tour	Perth	Documentary
	TBS	The Presenter	Australia	Documentary
	SHUPPANSHA	BLANCA	Western Australia	Magazine
	SHUPPANSHA	non no	Western Australia	Magazine
	SHOGAKUKAN	Josei Seven	Perth	Magazine
1994	MELSAS	Summer Fashions	Perth	CF
	DENTSU PROX	Safflower CF	Australia	CF
	DENTSU PROX	Daihatsu	Sydney	CF Animation
	PLANTAN GINZA	Swim Wear Catalogue	Perth	Catalogue
	MARIE CLAIRE	Fashion Catalogue	Western Australia	Catalogue
	HANAKO	Cosmetics catalogue	Broome	Catalogue
	FUJI FILM	Catalogue	Western Australia	Catalogue
	TBS	Chikyu Zig Zag	Northern Territory	Documentary
	IWANAMI FILMS	Medical Special	NSW	Documentary
	SCIENCE MUSEUM	Documentary Special	Australia	3D Film
	NHK	Kansai Airport Opening	Australia	Documentary
	NHK	Cosmomate Scandal	Perth	News Program
	TOEI	Karaoke Video	Australia	Music Video
	IMAMORI Mitsuhiro	World of Insects	Northern Territory	Feature Book

1995	TOKYO GAS	Corporate Image Ad	Adelaide	CF
	SHOGAKUKAN	BE-PAL	Western Australia	Magazine
	TBS	Animal Special Research	Australia	Documentary
	NHK	Mitsu Iwago Dolphin Special	Australia/US	Documentary
1996	YAMAHA	YAMAHA Motorised Bike	Perth	CF
	SHUPPANSHA	FINE	Western Australia	Magazine
	MITSUBISHI	REGAIN	Location Survey	Western Australia CF
	SHUPPANSHA	Chikki	Western Australia	Magazine
	ASANTE	Million	Western Australia	Magazine
	BIS INC.	KOMATSU	Western Australia	Documentary
	NIHON CINESELL	Dream Holiday	Western Australia	OMNIMAX
1997	IMAGICA JAPAN	Benesse Location Survey	WA/NT	IMAX
	MAGAZINE HOUSE	STAR	Western Australia	Magazine
	MAGAZINE HOUSE	DOMANI	Western Australia	Magazine
	TRAVEL & RESORTS	Travel & Resorts	Western Australia	Magazine
	NHK	Minami Kosetsu in Australia	Northern Territory	Documentary
	ATC TOKYO	Tabi Mejin	Western Australia	Magazine
	IMAGICA JAPAN	Benesse Location Survey II	WA/NT	IMAX
	IMAGICA JAPAN	Benesse Star Dome Japan	WA/NT	IMAX
	ATC TOKYO	OZ Magazine	Western Australia	Magazine
	ATC TOKYO	ef/Bises/SINRA	Western Australia	Magazine

	ATC MALAYSIA	New Strait Times/	Western Australia	Newspaper/ Her World/Youth Quake Magazine
	ATC TAIWAN	Min Sheng Daily News	Western Australia	Newspaper
	NHK SATELLITE II	Travelogue Special - Research	Samoa	Live Telecast
	VIENTO CO LTD	Honda Motorbikes Japan	VIC/SA/NT	CF
	NIHON TELEWORK	Gaiya Aust. - Location Survey	NT/WA	Documentary
	NIHON TELEWORK	Gaiya Australia Special	NT/WA	Documentary
1998	NHK	Australian Mammals Special	NT	HDTV Special
	MELSAS	Summer Fashions	Perth	CF
	ATC TOKYO	Kekkon Pia	Perth	Magazine
	DMB&B TOKYO	ATC/WATC Tourism Promo	Western Australia	CF
	ATC/WATC	Bilateral Tourism Talks	Perth	CF
	ATC TOKYO	ATE '98 Post Media	Western Australia	Print Media
	ATC TOKYO	Fune No Tabi/Signature	Perth	Magazine
	ATC TOKYO	Katei Gahou	Western Australia	Magazine
	NHK	Australian Mammals II	WA/NT/NSW (Research/Preproduction)	HDTV
	WATC TOKYO	Diamond Style	Perth	Magazine
	Daihatsu Japan	New Car Launch I	Perth	Print Media
	ATC TOKYO	Maple/Hana Jikan/OZ	Western Australia	Magazine
	NHK	Sydney 2000 Olympics	Sydney	Research Live Broadcast HDTV
1998	Daihatsu Japan	New Car Launch II	Perth	Print Media

(16 Publishing Companies)				
1999	ATC TOKYO	Travel Resorts/POTA/SINRA	Western Australia	Magazine
	TOEI	“Hagure Keiji” Special	Perth	Drama
	MBS	Good Morning 8 O’ clock	Western Australia	News Program
	WANI BOOKS	Yuka	Perth	Feature Book
	INDEX CO	Burberry Fashion Catalogue	Perth	Catalogue
	ATC TOKYO	Hanako	Western Australia	Magazine
	KTV	“Man & Woman”	Western Australia	Drama