

ACKNOWLEDGMENTS

My first thanks to the artists and community members represented here, for entrusting me with their work, and the Art Centre directors, managers, and art workers who facilitated this project, including, from Tangentyere Artists, Margaret Boko Nampitjinpa, Sally M. Mulda, Rhonda Napanangka, and Louise Daniels specifically, as well as Liesl Rockchild, Sue O'Connor, Sia Cox, and Jo Byrne; Yarrenyty Arltere artists Marlene Rubuntja, Dulcie Sharpe, Louise Daniels, and Louise Robertson specifically, as well as Sophie Wallace; from Tjanpi Desert Weavers, Nyurpaya Kaika-Burton, Katatjuku Mary Pan, Iluwanti Ungkutjuru Ken, Niningka Lewis, Euince Yunurupa Porter, Judith Inyika Chambers, Yaritji Young, and Janet Forbes specifically, as well as Michelle Young, Linda Rive, Clair Freer, Karina Menkhorst, and Jo Foster (especially); Tjala artists Rhonda Unurupa Dick, Katatjuku Mary Pan, Nyurpaya Kaika-Burton, and Frank Young specifically, as well as Skye O'Meara; Warnayaka Aboriginal Arts and Aboriginal Cultural Organisation artists Molly Napurrurla Tasman, Rosie Napurrurla Tasman, Lily Nungarrayi Hargreaves, Myra Nungarrayi Patrick, Lynette Napangardi Tasman, Yulurrku Zina Nangala Kelly, Lava Nangala Kelly, and Gwenyth Napanangka Tasman specifically, as well as Louisa Erglis and David Erglis; Warburton Arts Project artists and Gary Proctor specifically, as well as Albie Viegas; Carly Davenport, Tim Acker, John Carty, and Curtis Taylor, previous team members of *Yiwarra Kuju: The Canning Stock Route*, and Molly Hewitt of FORM.

To Wanta Steve Jampijinpa Patrick and Lynette Napangardi Tasman I owe specific acknowledgment not only for translations, poetics, and correctives but for enduring commitment to me, my family, and my research.

To Desart Inc. executive officer Philip Watkins and Michele Culpitt (senior program manager), for formal collaboration underpinning this research through the public platform *Same but Different: Experimentation and Innova-*

tion in Desert Arts, and to Lisa Stefanoff, who codeveloped this initiative with me, I am deeply indebted, as well as to all of the participants of the seventeen community art organizations who presented their works at the Same but Different forums in Alice Springs in 2012 and 2013. While the Same but Different initiative and the nationally touring program Desert Animations that has accompanied it are not the subject of this book and can be sourced directly elsewhere (see *Cultural Studies Review* 21 [1], 2015), I nevertheless remain indebted to the deeply generous undertaking of this collaborative platform for the development of my thinking and writing. To PAW (Pintubi Anmatjere Warlpiri) Media, Susan Locke, David Slowo, and Jeff Bruer, and Nick Lee of Central Australia Aboriginal Media Association (CAAMA) for recording these events for further research and outreach purposes; and to Bronwyn Taylor, Melissa Kramer, and Parris Dewhurst at Desart Inc., for their administrative support of the greater Same but Different platform, my thanks.

I am extremely fortunate to work in an academic environment where research is taken seriously. To the National Institute for Experimental Arts (NIEA), specifically, to NIEA director Jill Bennett, along with colleagues David McNeil, Chrisoula Lionis, Anna Munster, Michele Barker, Brenda L. Croft, and, more recently, Doug Kahn, Sarah Kenderdine, Mari Velonki, Laura Fisher, and Veronica Tello, I am grateful. Professional staff at NIEA Kathy Yeh, Rachael Kiang, Elena Knox, and, previously under the Centre for Contemporary Art and Politics (CCAP), Shivaun Weybury, provided invaluable assistance to the research and writing of this book.

Colleagues Jennifer Deger, Anna Gibbs, Faye Ginsburg, Ute Eickelkamp, Diana Young, Tess Lea, Djon Mundine, r e a, John von Sturmer, Shelly Errington, Hetti Perkins, Terry Smith, Josie Douglas, Chery L'Hirondelle, Chris Salter, Lisa Slater, Lilly Hibberd, Emelia Gelatis, Margaret Levi, Steven Gilchrist, David Howes, Anna Nettheim, Stephen Muecke, Ian McLean, and Beth Povinelli generously provided insight at various stages of my thinking. Fred Myers inspired this project on more than one basis.

Research assistance for this book was provided by Phillipa Robertson, Els van Leeuwen, Philippa Barr, and Sudipta Dowsett. Alison Groves worked image magic. Ellen Oredsson and Sophia Benjamin provided bibliographic assistance and Sylvia Colegrove of Rhubarb, copyediting. Caroline Marsh read early (and late) drafts, providing exactly the feedback I didn't know I needed most. Elspeth

Probyn's critical commentary on these chapters pushed my thinking and my writing. Tim Newth and David McMicken, directors of Tracks Dance Company, share personal and professional background stories to this book that matter, as does Christiane Senn.

My children, Reide and Carson, Sophia and Stuart, have grown up over the course of the research and writing of this book. To them, to Jack Marshall and my extended family, thank you, no matter what. Roger Benjamin has been a champion cheerleader for this book and for me. And to my father, Bruce Biddle, and my aunt, Katherine Biddle, who got what I was modeling before I did myself, I remain indebted.

Ken Wissoker, Elizabeth Ault, and Liz Smith at Duke could not have provided closer attention or better advice. My thanks to Nicholas Thomas for his vital initial feedback.

This book would not have been possible without an Australian Research Council (ARC) Future Fellowship (2010–14), which generously provided not only the resources for field and collaborative research but the time required for its undertaking. The former College of Fine Arts (COFA) at UNSW (now UNSW Art & Design) Staff Grants and Conference Funds provided further assistance. The Australian Institute for Aboriginal and Torres Strait Islander Studies (AIATSIS) funded Yawulyu as Intergenerational Art: A Pilot Study (2010), and a previous ARC Discovery Project provided resources for the Lajamanu Warlpiri Women's Workshop (research underpinning chapter 5).

Portions of this book have appeared partially or in earlier drafts: chapter 3 in "Art under Intervention: The Radical Ordinary of June Walkutjukurr Richards," *Art Monthly*, no. 227 (2010); chapter 8 in "Making (Not Taking) History: Yiwarra Kuju The Canning Stock Route," *Art Monthly*, August 2012; chapter 5 in "A Politics of Proximity: Tjanpi and Other Experimental Western Desert Art," *Studies in Material Thinking* 8 (2012), <http://www.materialthinking.org/papers/88>. Chapter 6 appears as "Notes on the Hapticity of Colour," in Diana Young, ed., *Colour* (London: Sean Kingston, forthcoming); republished with permission of the publisher. Chapter 9 appears in the second *Tu Di Shen Ti—Our Land Our Body* (2013) catalog, under the title "Provocations from the Margins: The Production and Curation of the Warburton Arts Project"; republished with permission of the publisher.

REMOTE AVANT-GARDE

