



Interim finding aid

AIATSIS_64

**Sound recordings collected by
the Australian Institute of Aboriginal and
Torres Strait Islander Studies, 2006**

ACCESS

Availability of copies

Listening copies are not yet available, but can be arranged on application. For further information, an enquiry form is available on the AIATSIS Audiovisual Access Unit [web page](#). Alternatively, you may contact the Access Unit by [email](#) or phone (02) 6261 4212.

Restrictions on listening

This collection is open for listening.

Restrictions on use

Clients may only copy this collection with the permission of the speakers on the recordings or their next of kin and/or community. Permission must be sought from the above for any publication or quotation of this material. Any publication or quotation must be consistent with the *Copyright Act* (1968).

SCOPE AND CONTENT NOTE

Date: 2006

Extent: 14 sound cassettes (ca. 60 - 120 mins. each) : analogue, mono.

Production history

This collection features recordings of seminars presented by AIATSIS grantees, staff and visitors between 4 September and 20 November 2006, during an AIATSIS seminar series titled 'Aboriginal Art and Identity'. The speakers discuss projects which explore various forms of Indigenous art production with regard to personal and group identity.

RELATED MATERIAL

For a complete listing of related material held by AIATSIS, consult the Institute's Mura® online catalogue at <http://mura.aiatsis.gov.au>. To conduct a search of available audio finding aids, please [click here](#).

ARCHIVIST'S NOTE

This finding aid was compiled from information provided by the AIATSIS Research Program. Detailed item descriptions, featuring timing points, are not yet available as the collection has not been auditioned.

ITEM LIST

Archive number	Field recording number	Description
N/A	Tape 1	Marianne Riphagen, 'Framing Indigenous Australian photography in the twenty-first century: the creation of photographic meanings by contemporary Indigenous artists'
N/A	Tape 2a	Luke Taylor, 'Negotiating form among Kuninjku bark painters'
N/A	Tape 2b	Luke Taylor, 'Negotiating form among Kuninjku bark painters' (a continuation of tape 2a)
N/A	Tape 3a	Peter Sutton, 'Wax and sex: gender identity, Wik material culture, and Ursula McConnel'
N/A	Tape 3b	Peter Sutton, 'Wax and sex: gender identity, Wik material culture, and Ursula McConnel' (a continuation of tape 3a)
N/A	Tape 4	Jennifer Deger, 'Shimmering screens: the sensuous production of identity in Yolngu video-making'
N/A	Tape 5	Sue O'Connor, 'Re-painting rock art in the south west Kimberley'
N/A	Tape 6	Alan Mayne, 'Telling about the country: life stories from the Waralungku art movement'
N/A	Tape 7	Diana Young, 'Cloth and skins: the creation of identity and Ernabella Arts Inc.'
N/A	Tape 8	Bruno David and Louise Manas, 'Keeping culture strong: oral traditions and archaeology working together'
N/A	Tape 8b	Bruno David and Louise Manas, 'Keeping culture strong: oral traditions and archaeology working together' (a continuation of tape 8a)
N/A	Tape 9	Lorraine Gibson, 'Making art and making culture in far-western New South Wales'
N/A	Tape 10	Megan Cardamone, 'Profiling Indigenous cultural micro-enterprises'
N/A	Tape 11	Jan Willem van Rijnberk, 'How Europeans see Aboriginal art – running an Aboriginal art museum in Utrecht'