

土地身体

LAND & BODY



江苏科学技术出版社



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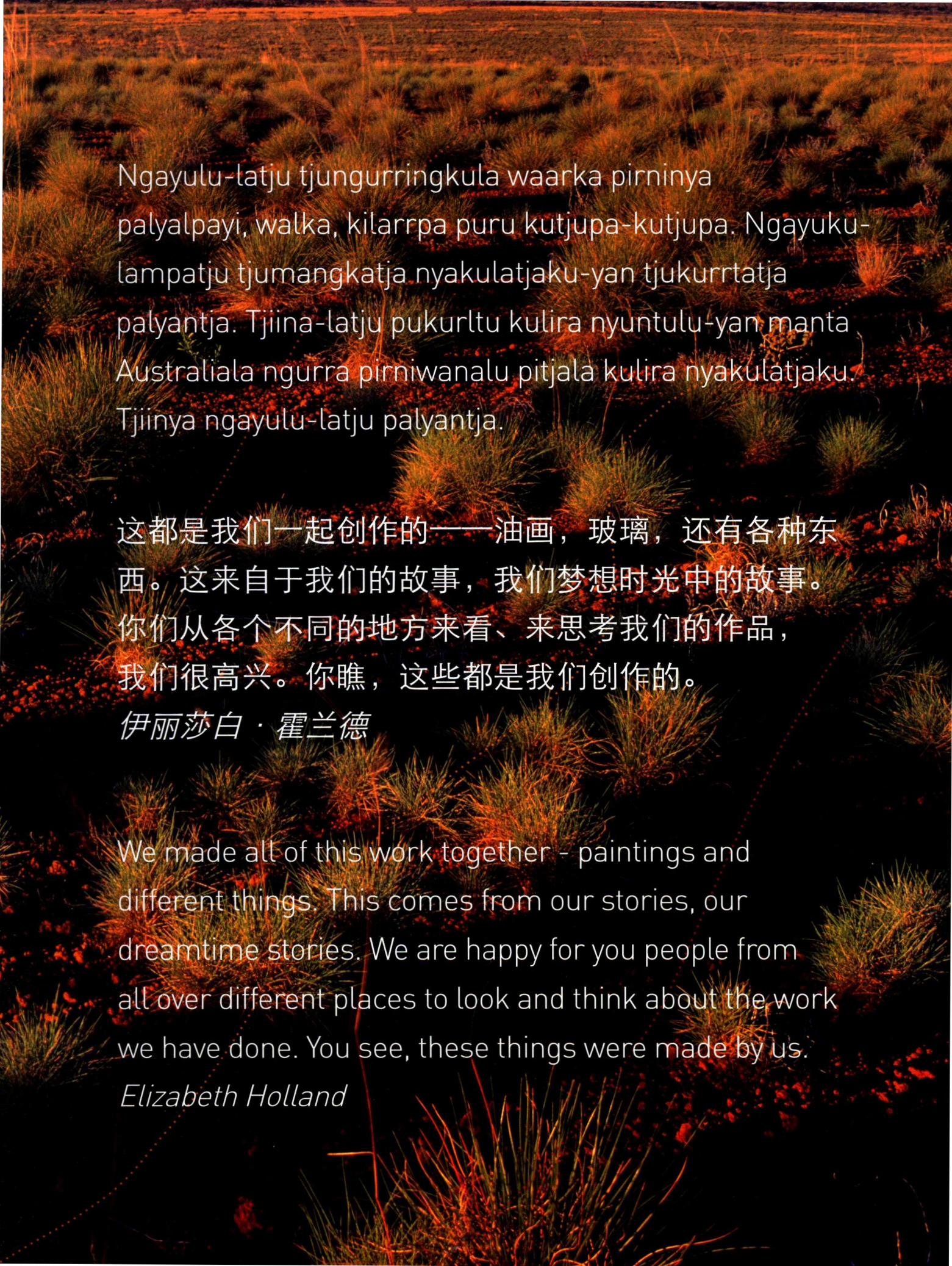
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Ngayulu-latju tjungurringkula waarka pirninya
palyalpayi, walka, kilarrpa puru kutjupa-kutjupa. Ngayuku-
lampatju tjumangkatja nyakulatjaku-yan tjukurrtatja
palyantja. Tjiina-latju pukurltu kulira nyuntulu-yan manta
Australiala ngurra pirniwanalu pitjala kulira nyakulatjaku.
Tjiinya ngayulu-latju palyantja.

这都是我们一起创作的——油画，玻璃，还有各种东
西。这来自于我们的故事，我们梦想时光中的故事。
你们从各个不同的地方来看、来思考我们的作品，
我们很高兴。你瞧，这些都是我们创作的。

伊丽莎白·霍兰德

We made all of this work together - paintings and
different things. This comes from our stories, our
dreamtime stories. We are happy for you people from
all over different places to look and think about the work
we have done. You see, these things were made by us.

Elizabeth Holland

吉拉德总理致辞

我们的土地 — 我们的身体，中国，2013



我们两国刚刚庆祝了建交40周年，但是澳大利亚和中国都是拥有令人骄傲的悠久文化历史的国度。我相信这个展览将在有幸观看到的人们的头脑和心灵上留下深刻的印象。

西澳大利亚的Ngaanyatjarra人传承了世界上最古老的没有间断的文化之一。这对于全世界都是一个无价的财富。我热切向中国人民推荐《土地·身体—我们的土地，我们的身体》这一展览，并衷心感谢为这一杰出项目作出辛勤贡献的人们。

丰富的Ngaanyatjarra文化既传统又现代，在沃伯顿收藏中得到了精彩的呈现。沃伯顿收藏也是《土地·身体——我们的土地，我们的身体》展览的基础。

我相信，这个展览将促进中澳友谊，增进中国人民对澳大利亚珍贵土著历史的认识。

澳大利亚和中国有着硕果累累而紧密的关系，澳大利亚总理并在艺术与文化的欣赏上有着共同独特的联系。朱莉亚·吉拉德阁下

Message from Prime Minister Julia Gillard

Tu Di Shen Ti- Our Land, Our Body, China, 2013



Our two nations recently celebrated 40 years of diplomatic relations, but Australia and China are both lands which are home to proud and ancient cultures.

The Ngaanyatjarra people of Western Australia possess one of the world's oldest continuing cultures, which is an inestimable gift to the whole world.

The richness of Ngaanyatjarra culture, traditional and contemporary, is superbly conveyed in the works of the Warburton Collection, which provides the basis for the Tu Di Shen Ti – Our Land, Our Body exhibition.

Through this exhibition, I trust that the spirit of Sino-Australian friendship will be fostered and that the people of China will come to learn more about Australia's precious Indigenous history.

Australia has long enjoyed a fruitful and strong relationship with China, and share a unique bond in our appreciation for arts and culture. I trust that this

exhibition will leave a lasting impression in the minds and hearts of those who are privileged to view it.

I warmly commend the Tu Di Shen Ti – Our Land, Our Body exhibition to the people of China, and sincerely thank all those who have worked so hard to make this remarkable venture possible.

The Honourable Julia Gillard MP
Prime Minister of Australia

西澳大利亚州州总理赠言



Government of **Western Australia**
Department of **Culture and the Arts**



1990年，当西澳州沃伯顿(Warburton)社区决定开始沃伯顿艺术汇编时，倘若知道这一决定将产生如此深远的影响，他们或许会感到出乎意料。

沃伯顿艺术收藏记载着西澳大利亚州恩冈雅特加拉(Ngaanyatjarra)原住民的文化，历史及故事，从而使这一独特的土著文化艺术得以代代传承。经过二十多年的时间，沃伯顿艺术汇编已经成为澳大利亚最重要的原住民艺术收藏之一，同时也向全世界成千上万的人们呈现了原住民艺术。

艺术作品的内容完整及文化深邃是沃伯顿展览如此独具魅力之不可或缺的元素。我骄傲的是，亲爱的中国朋友能够藉此契机欣赏精美的艺术作品，并进一步了解土著居民及其丰富的文化内涵。

中国与西澳州对彼此的未来至关重要，中国是西澳洲最大的贸易伙伴，西澳州占澳大利亚对华出

口的70%以上，而中国对澳大利亚的投资有相当一部分集中在西澳州，我们之间蕴藏着巨大的合作潜力，使双方共同受益。

地区间的文化交流对深化我们的关系起到了举足轻重的作用。分享艺术成果与文化体验有助于加深对彼此的了解与认同，伴随着两国经济与人民之间越来越紧密的交织融合，文化交流将继续发挥重要的影响。

在此，我非常荣幸地与您共享来自西澳大利亚州恩冈雅特加拉土地上沃伯顿原住民的精美绝伦的艺术展览。

科林·巴奈特
西澳大利亚州州总理

Message from the Premier of Western Australia



Government of **Western Australia**
Department of **Culture and the Arts**

In 1990, when the Warburton community decided to start the Warburton Art Collection, they may have been surprised to learn of the far-reaching outcomes this decision would have.

The Warburton Collection records Ngaanyatjarra culture, its history and stories, so that these can be passed on to future generations. Over the last two decades, it has grown to become one of the most significant Aboriginal art collections in Australia. It has also introduced many thousands of people across the world to Aboriginal art.

The integrity and deep cultural significance of the artworks is part of what makes this exhibition from Warburton so special. I am proud that our friends in China will have the opportunity to view these beautiful works and to learn about the people and culture that created them.

China and Western Australia are important to each other's future. China is Western Australia's top trading partner and more than seventy per cent of Australia's total exports

to China originate from this resource rich state. A significant percentage of Chinese investment in Australia is in Western Australia and there is great potential for further collaboration between our regions from which both sides stand to gain.

Cultural exchange between our regions has played a vital role in deepening our relationship. Sharing arts and cultural experiences has helped us to understand and appreciate each other, and will continue to be important as our economies and people become more intertwined.

I am honoured to share with you this stunning exhibition from the Warburton people of the Ngaanyatjarra Lands in Western Australia.

Colin Barnett MLA
Premier; Minister for State Development



大使前言

沃伯顿2013-14中国西部巡展



澳大利亚的土著艺术传统有着几千年的历史。西澳大利亚偏远地区的沃伯顿社区的艺术家们，汲取了这些深邃的精神文化传统的养分，创造出多彩的现代艺术作品。这些作品所运用的当代技法令人赞叹，同时又蕴含着丰富的传统意义和故事。

我非常高兴看到沃伯顿社区将于2013年和2014年把《土地-身体》带到中国西部省份进行历史性的巡展，再次与中国人们分享他们独特的艺术藏品。

2011年“想象澳大利亚”文化年期间，沃伯顿在中国推出的首次展览获得了热烈的反响。通过教育活动、学校巡展和双语资料，沃伯顿社区与中国民众分享了他们的故事。中国众多的观众非常高兴能够欣赏到这些十分独特的艺术，并了解澳大利亚土著人民及他们的历史和当代生活。

中国西部地区正在迅速发展，是澳大利亚与中国不断成长的双边关系的重要组成部分。我非常高兴，沃伯顿社区考虑将这些来自偏远沙漠的澳大利亚最重要的艺术作品带到中国的偏远和古老的

地区。我相信，这些作品将再次受到观众、学生和学术界的热烈欢迎。

澳大利亚和中国有着牢固、坚韧而富有成效的双边关系。2012年，我们两国庆祝了建交40周年。我们的贸易和投资关系强劲；教育、旅游、科学和研究等领域充满了活力和潜力。

文化活动加深并丰富了这一双边关系，为其带来了生命力和持久性。正是有了长期的文化项目与合作，特别是人与人之间的联系，交流与理解才能发展和成长。

我对沃伯顿社区在中国西部进行巡展的计划表示赞赏，并感谢力拓集团对巡展的大力支持。预祝巡展圆满成功。

孙芳安

澳大利亚驻华大使

Ambassador's Foreword

Warburton 2013-14 Western China Tour



Australia's Indigenous art traditions stretch back thousands of years. Drawing on these deep and spiritual traditions, artists from the Warburton community in remote Western Australia create modern artworks that are both stunning in their contemporary practice and rich with traditional meaning and stories.

I am delighted that once again the community of Warburton will share their extraordinary artistic collection with the people of China, in a historic tour of China's western provinces, Tu Di Shen Ti, in 2013 and 2014.

When Warburton sent its first exhibition to China in 2011 during Imagine Australia: the Year of Australian Culture in China, the reaction was extraordinary. Through education programs, school tours and bilingual materials, the Warburton community shared their stories with the people of China. Chinese audiences in very large numbers appreciated the opportunity to see some truly unique art, and to learn about Australia's Indigenous people, their history, and their contemporary life.

China's Western regions are fast-developing and are a very important part of Australia's growing relationship with China. I am very pleased that the Community is considering taking some of Australia's most important

artistic works, from the remote desert, to remote and ancient areas of China. I'm sure the artworks will once again be warmly and enthusiastically received by audiences, students and the academy alike.

Australia and China enjoy a strong, productive and resilient bilateral relationship. In 2012, our nations celebrated 40 years since the establishment of diplomatic relations, our trade and investment relationship is strong, and other areas like education, tourism, science and research are full of activity and potential. Cultural activities deepen and enrich this relationship, giving it vitality and longevity. It is through long-term cultural projects and engagement, in particular, that people-to-people links, communication and understanding can develop and grow.

I commend the Warburton Community for their decision to tour this extraordinary collection across Western China, I thank Rio Tinto for their generous sponsorship, and I warmly wish the tour every success.

Frances Adamson
Australian Ambassador to China





莞城美术馆

前言谢钧

莞城美术馆
Guancheng Art Museum



光阴似箭，转眼相别两载。当知道策展人Gary要再次远渡重洋，把那独特的西澳大利亚沃伯顿地区原住民土著艺术带来莞城美术馆时，我内心不禁欣喜。霎时间，那些与Gary团队合作办展时美好的回忆尤如清澈的泉水般涌入脑海，我仿佛回到了两年前那段难忘的澳大利亚土著艺术之旅。

2011年，澳大利亚中国文化年的“沃伯顿艺术项目”策划主题为“我们的土地—我们的身体”的展览在中国七个主要城市展出，莞城美术馆有幸成为当时在广东地区唯一巡展的美术馆。展览成功地为广大观众献上了一场空前的视、听艺术盛宴，不仅在东莞地区引起了巨大反响，还吸引了不少周边地区的艺术爱好者慕名前来观赏。当时虽然辛苦但充满欢乐的布展过程更是历历在目：幽默风趣的Gary笑着对义工讲述布展的要求、义工们细致地在墙上画画、开幕前年轻的义工们看到自己创造的展示效果时的自豪感与成就感... 还记得当初Gary坚持要招募义工一同参与布展工作，随后掀起了美术馆与义工互动的小高潮，自此推进了莞城美术馆义工服务的开展；也正是展览期间Gary亲自为来美术馆上美术课的小学生们讲解展品和澳大利亚土著艺术特色，让师生们感受到来美术馆上课的乐趣与意义，才逐渐有了今天莞城美术馆“馆校共建”特色品牌.....为此，我和莞

城美术馆全体人员衷心感谢Gary给了我们这么多的启发，让莞城美术馆得以迅速的成长！

澳大利亚的土著艺术距今已有3万多年的发展历史，是世界最古老的艺术之一。2010年，上海世博会澳大利亚馆展出了一幅巨大的土著艺术作品墙，将澳大利亚土著文化带进中国。时至今日，中国已成为澳大利亚土著文化对外交流的重要合作方。“2013澳大利亚土著艺术展”更是目前到中国展出的最大规模的澳大利亚原住民艺术展。此次展品除了之前展出过的油画作品外，还增加了玻璃制品、纺织品等。为了更好地把澳大利亚土著艺术的视觉效果发挥出来，本次展览采用了原住民的文化视角来进行布展，并将当地家族族谱以及大量篇幅的陈述文字和超过6100张Wanarn偏远地区学校原住民孩子拍摄的照片通过Gary的艺术设计展示在馆内各个墙上，更会配合一个20声道数字环绕立体声装置和独立的大型视听数据投影设备来播放展览相关视频，让广大观众能站在独特的视角来理解澳大利亚原住民和他们土地之间祖祖辈辈的联系以及画作背后潜在的深邃精神，从中感受那种奇妙的西澳沙漠艺术感。

更感到荣幸的是，莞城美术馆成为了2013年“土地-身体——我们的土地-我们的身体：澳大利亚土著艺术展”中国巡回展的首站，之后展览将前往南宁、云南、内蒙

Guancheng Art Museum

Introduction by Xie Jun, Curator



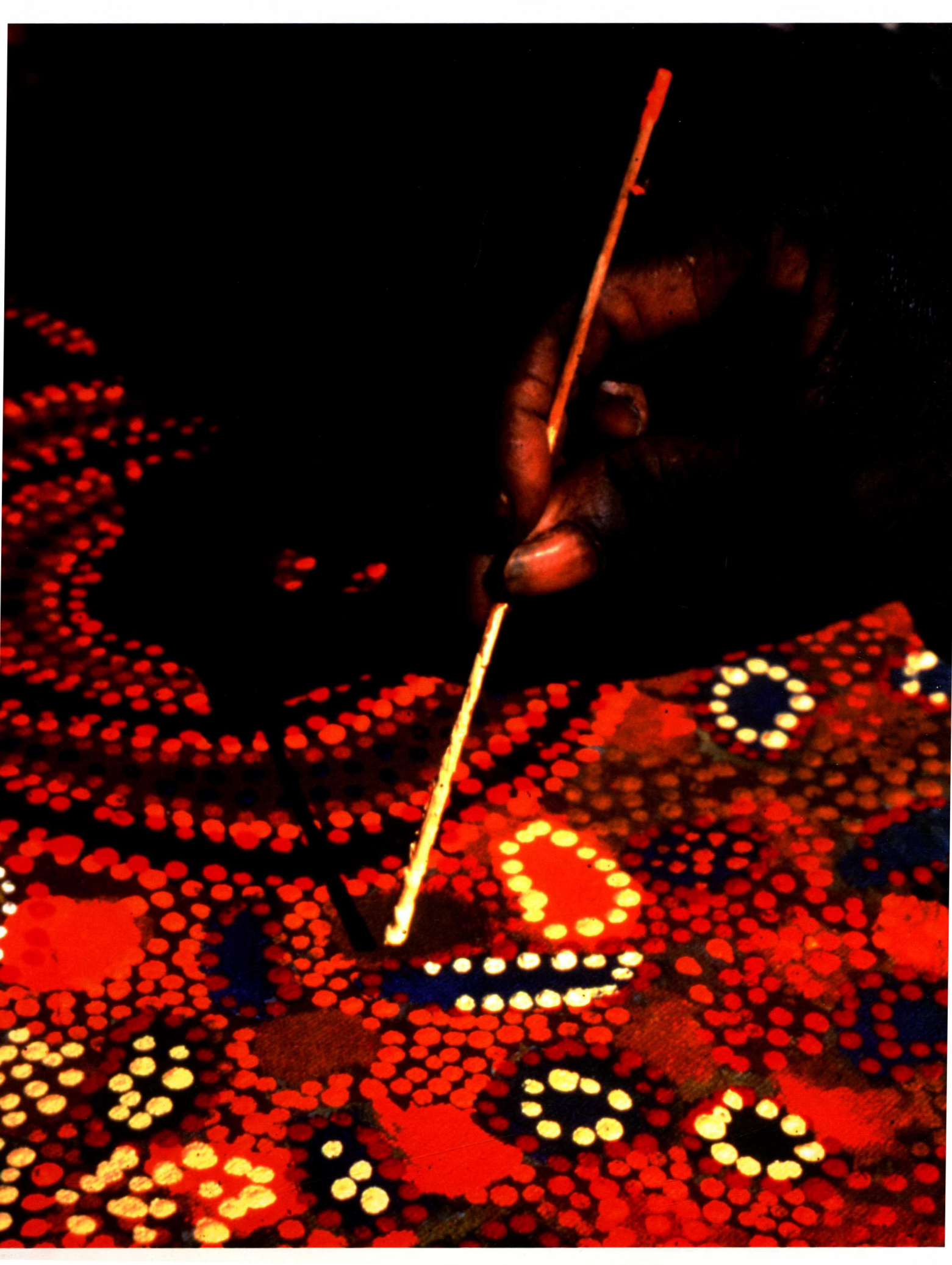
Two years have flown by since we were last together, so I was delighted to learn that the exhibition organizer Gary Proctor is once again coming across the ocean to bring the unique aboriginal native art from the Warburton region of Western Australia to the Guancheng Art Museum. This news brought back pleasant memories of working with Gary and his team in 2011 when the first touring exhibition was organized.

With "Our Land – Our Body" as the theme, the Warburton Arts Project coincided with The Year of Chinese Culture in Australia 2011-2012 and would be featured on a tour in seven major cities in China. The Guancheng Art Museum was fortunate in being the only participant in the Guangdong provincial region to host the exhibition. Successfully presenting the general public with an audio-visual feast like never before, the event elicited a rousing response in the city of Dongguan whilst also attracting considerable attention from surrounding areas. The process of setting up the exhibition was hard work but still enjoyable, and I can still see it all in my mind's eye: Gary's good-natured laughter as he explained the exhibition's layout requirements to the young volunteers who crafted the intricate wall paintings, and the sense of pride and accomplishment they had before opening day when the effectiveness of their creativity could be seen.

I also remember when Gary first insisted on recruiting volunteers to join the setup phase. It caused a bit of a sensation as the novices interacted with regular staff, but voluntary service would eventually be promoted as an integral aspect of the museum's operation. During the actual exhibition period, Gary personally explained the various exhibits and the characteristics of Australian native art for the benefit of primary school students who came to the museum for art classes. This helped the teachers and students realise the enjoyment and significance of their classes at the museum, gradually leading to our current concept of Museum-School Partnership. In this regard, I would like to join the Guancheng Art Museum and its staff in thanking Gary for all the inspiration that has made the museum grow as rapidly as it has.

With a history of over 30,000 years, Australian native art is one of the oldest genres in the world. At Expo 2010 in Shanghai, the Australian Pavilion introduced aboriginal art in the form of a huge mural, and today China has become an important partner in international exchanges involving Australia's indigenous culture.

The 2013 Exhibition of Australian Indigenous Art represents the largest-scale event of its kind to be held in China. In addition to acrylic paintings previously shown,



古、新疆、四川、贵阳、江西等全国七个省、地方级美术馆巡回展出。另外，这次也是莞城美术馆首次主办、策划、组织外事巡回的展览，我们从中获益良多，并会竭尽全力地为广大艺术爱好者打造一个难忘的澳大利亚土著艺术之旅。与此同时，莞城美术馆致力推动中澳文化交流，展览期间会大力开展与澳大利亚土著艺术相关的青少年文化交流活动，希望借此次机会搭建中澳艺术文化交流的桥梁。

最后，我很高兴再次与策展人 Gary Proctor 的团队合作，希望透过这个展览让大家在不断更迭进步的时代学会

更好地保护人类文化遗产，维护世界文化多样性，让通过展览架起的中澳艺术交流之桥不断向未来延伸，从而为世界的艺术繁荣与发展增添活力。另外，我衷心希望以及热切期待莞城美术馆与澳大利亚土著艺术在不久的将来有再一次甚至长时间定期交流、合作的机会。



莞城美术馆 谢钧
2013年3月

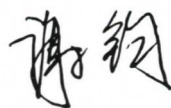
it also includes glass panels and textiles. In order to better demonstrate the visual effects of Australian native art, this exhibition has been arranged from the aboriginal cultural perspective. Gary has designed murals featuring the genealogy of regional families together with detailed descriptions and over 6,100 photos taken by aboriginal children from the Wanarn Remote Community School.

Videos related to the exhibition are to be presented with the aid of a 20-channel surround-sound installation and a large free-standing digital audio-visual projection system. These will afford audiences a unique perspective for understanding native Australians and their time-honored relationship with the land. Illustrative backgrounds will also convey the sense of mystique evident in the desert artistry of Western Australia.

It is certainly a distinction for the Guancheng Art Museum to be the first stop in the 2013 "Our Land – Our Body" travelling exhibition of Australian native art, which will subsequently appear at regional art museums in seven provinces covering places such as Nanning, Yunnan, Inner Mongolia, Sichuan, Guiyang and Jiangxi. As the first occasion for the Guancheng Art Museum to host, organize and coordinate an overseas touring exhibition, we stand to benefit in many ways and will make every effort to make it a memorable experience for all who appreciate art.

At the same time, the Guancheng Art Museum strives to promote China-Australia cultural exchanges in a larger context. During the exhibition, activities related to Australian native art will be available particularly for young people in hopes that this will be an opportunity to build a bridge for forthcoming Chinese-Australian exchanges in the areas of art and culture.

In conclusion, I would like to express my great pleasure in once again being able to cooperate with Gary as the organizer along with his team. Through this exhibition, we will hopefully be able to help people learn how to better preserve human cultural heritage in an age of ceaseless change and progress, how to maintain world cultural diversity, and how to extend the bridge built through the exhibition into an open-ended future of China-Australia art exchange with a view to vitality and prosperity for the world of art as a whole. It is also my sincere hope and earnest expectation that the future will bring our museum a further and perhaps even a regular opportunity for cooperation in the field of Australian native art.



Xie Jun, Curator, Guancheng Art Museum
March, 2013

