

DARWIN <> SYDNEY <> DILI

Timor-Leste's twenty-five-year independence struggle was given spirit and form by the silent resilience of traditional culture. Despite achieving full independence in May 2002, the country was a smoking ruin with 80% of its infrastructure destroyed and communities obliterated. The *Elastic* exhibitions and public programs in Darwin and Sydney powerfully reignited the spirit and struggle of pre-independence activism while drawing attention to the independent nation's current crises, including access to Timor Sea oil and gas.

A decade later, four artists – Maria Madeira and Victor De Sousa from Timor, and Narelle Jubelin and Fiona MacDonald from Australia – travelled to eleven of the thirteen districts of Timor-Leste to witness its reconstruction from scorched earth. They also considered the connections between women's woven textiles (*tais*), a longstanding form of cultural communication, and the contemporary art world. In Darwin, they were joined by weaver and performer Veronica Pereira Maia and curator Jo Holder to form a temporary art community and build an archive and appreciation for Timor-Leste contemporary arts.

The *Elastic* project gathers evidence of a major Southeast Asian political and social transformation from the quieter collaborations that sit alongside the bigger historical narrative: activism, documentary, printmaking and the contemporary movement to reinstate its renowned *tais* weaving and remarkable Timorese architectural traditions.



ELASTIC/BORRACHA/ELÁSTICO

NCCA/XAP

ELASTIC BORRACHA ELÁSTICO

Timor-Leste/Australia Mobile Contemporary Artists' Residency

Artists

Victor De Sousa
Narelle Jubelin
Fiona MacDonald
Maria Madeira
joined by
Veronica Pereira Maia



FREE EAST TIMOR

Integração: nunca — Integration: never!



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Integração: nunca — Integration: never!

Elastic/Borracha/Elástico



ELASTIC BORRACHA ELÁSTICO

Timor-Leste/Australia Mobile Contemporary Artists' Residency

Edited by Jo Holder

Northern Centre for Contemporary Art, Darwin
The Cross Art Projects, Sydney

Dedicated to the memory of Jennifer Phipps

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**EAST TIMOR
FIGHTS ON....**



**INDONESIAN
TROOPS
OUT NOW!!**



From its modest beginnings in a disused petrol station, hence its former '24HR Art' moniker, the Northern Centre for Contemporary Art (NCCA) has embraced the unique cultural fabric and outlook of its home base in Darwin, Australia's northernmost capital city. From the outset this has involved at times concerted engagement with East Timor – both with the sizeable East Timorese community who have settled in Darwin, particularly since the Indonesian invasion of Timor-Leste in 1975, and with the pre- and post-independent nation which lies just over the Timor Sea, little more than an hour's flight from Darwin.

NCCA's first significant East Timor-related event came in the very first year of its operation, in 1990, with the exhibition *East Timor 1974–1990: A photographic perspective of the continuing struggle for independence*. This exhibition was largely the brainchild of then Darwin-based artist Jenny Groves, who had travelled to East Timor in January of that year after the country had reopened to tourists following Pope John Paul II's visit there in October 1989.¹ During her stay Groves witnessed a peaceful student demonstration in Dili, outside the Hotel Turismo, which was met with brutal retaliation by the Indonesian military police. Groves recorded the protest and its aftermath with her camera. Thirty-two of these black-and-white photographs were included in the NCCA exhibition, along with a smaller selection documenting buildings and memorials in Dili and along the road to West Timor.²

Also included were black-and-white photographs taken in 1974 by the celebrated photojournalist Elaine Brière, who ran the East Timor Alert Network in Canada. These photos record everyday life in Baucau, Lautem, Dili, and the mountain region between Dili and the frontier with Indonesia. Photographs from Mel Sylvester and Major Samuel Kruger were also exhibited, both taken in 1975, along with related posters (1974 to 1990) from the collection of Darwin-based humanitarian Rob Wesley-Smith, well known for his active involvement with the Darwin-based Australians For A Free East Timor (AFFET) and the political party Revolutionary Front for an Independent East Timor / Frente Revolucionária do Timor Leste Independente (FRETILIN).

The exhibition attracted financial support from groups such as Amnesty International, Christian Movement for Peace, and Midnight Oil, as well as the Australia Council for the Arts. There was interest from the Institute of Modern Art and Artspace to host the exhibition in Brisbane or Sydney, but it didn't end up touring. In its appraisal, gallery director at

the time Judy Kean noted a review by Margot Rosser which challenged its underlying politic, of non-Timorese voices speaking for Timorese people. Kean also noted the upshot in the exhibition's involvement of members from Darwin's East Timorese community.³

NCCA's next significant East Timor-related exhibition, *Against the wind* (1999), was an Artback NT touring show billed as 'An Exhibition of Banners facilitated by Joanna Barrkman with Communities in the Northern Territory', premiering at Batchelor College, Batchelor (NT) then at NCCA.⁴ Timorese communities in Darwin were involved in two of the exhibition's banner-making projects (1996–97), with three banners from The NT Portuguese & Timorese Social Club, and seven from the Lafaek East Timorese Association of the NT. Their making involved over 40 community members, with Barrkman assisted in each project by a community-based coordinator.

Darwin-based Jose Casimiro was the coordinator for Lafaek's banners. Almost a decade later, he also came to play a key coordinating role for Darwin's staging of the *Elastic/Borracha/Elástico* exhibition and related public program. Casimiro was instrumental in facilitating the involvement of master weaver Veronica Periera Maia in the exhibition, through the loan of her monumental *Tais Don* work and participation in the opening night, *Naha Biti* (Timorese welcome), and artist talk programs. His involvement was made possible with assistance from Darwin City Council through their Community Grants program and in recognition of Darwin's Sister City relationship with Dili. Council officiated at *Elastic's* Darwin opening, through acting Lord Mayor Gary Haslett, and gratefully received a gift from the artists of an edition of the impressive *Elastic/Borracha/Elástico* print suite which featured in the exhibition. Council wasted no time in having the edition's ten prints framed and proudly put on display outside the Lord Mayor's office.

NCCA cannot claim to be the instigator of any of these exhibition projects. It has simply been a willing host and partner which has, however, helped to bring additional support, particularly for *Elastic* and its first realisation in Darwin's Chan Contemporary Art Space, and on its panoramic windows – reinscribing Jude Conway's history of AFFET.⁵

Elastic has become a catalyst for NCCA to instigate new projects involving East Timorese artists. The Darwin exhibition and public program powerfully reignited the spirit and struggle of pre-independence activism while drawing attention to the independent nation's current crises, including access to Timor Sea oil and gas. NCCA is humbled by the exhibition's aesthetic and political tour-de-force, courtesy of its artists – Maria Madeira, Victor De Sousa, Narelle Jubelin, Fiona MacDonald, and Veronica Pereira Maia – and curator Jo Holder, who in tandem with the artists is also responsible for this catalogue, which continues to build an archive and appreciation for Timor-Leste contemporary arts.

Maurice O'Riordan, Director, Northern Centre for Contemporary Art, Darwin

NOTES

1. The exhibition showed from 30 September to 14 October 1990. Groves's original plan was to include a display outlining the injustice of the Timor Gap treaty.

2. Groves's photographs of the demonstration (17 January 1990) had already found publication in Japan, Portugal, and England as well as by the UN Human Rights Commission in Geneva (March 1990). Groves travelled with Andrew McMillan, author of *Death in Dili* (1992).

3. Kean's appraisal was part of the acquittal of Australia Council funds towards the exhibition. The exhibition was re-worked as *East Timor 1942–92* (curators Jenny Groves, Oliver Strowe), Institute of Modern Art, Brisbane, October 1994. This coincided with the publication of *Telling: East Timor, Personal Testimonies, 1942–1992* by Michele Turner, a collection of Timorese and non-Timorese oral histories to supplement and document broader political histories. The foreword is by Justice Michael Kirby.

4. Dancers and speakers from the Lafaek East Timorese Association opened *Against the wind* at NCCA. Barrkman would later become a specialist researcher into Timorese weaving (*tais*); as Curator of Southeast Asian Art and Material Culture at the Museum and Art Gallery of the NT, she curated the major exhibition *Husi Bei Ala Timor Sira Nia Liman/From the Hands of Our Ancestors* (2009).

5. Jude Conway, 'Australians For A Free East Timor (AFFET) Story'. AFFET was active from 1991 to 2003 in Darwin.

pages 6–7: Chips Mackinolty, *East Timor fights on*, 1978. Offset-lithograph, printed in colour from multiple plates. Image courtesy National Gallery of Australia. Exhibited: *East Timor 1974–1990, A photographic perspective of the continuing struggle for independence*, 24 Hour Art (now NCCA). The exhibition included posters (1974 to 1990) from Rob Wesley-

Smith's collection, including works from Australians For A Free East Timor (AFFET), Darwin

page 8: Street artist, Dili, now Timor Sea Justice campaign logo. Photographer unknown

OS BOSSOS AMIGOS VOA VOS ESQUECEM PG9

SOLDADOS AUSTRALIANOS EM TIMOR



TIMORENSES: Eis aqui uma fotografia de bons amigos vossos, que foi tirada quando eles vos ajudavam combatendo os cruéis Japoneses. Estes soldados estão, agora, combatendo com fortes forças Aliadas, e expulsando os Japoneses dos territorios que eles tinham apanhado.

As outras fotografias mostram-vos as armas e aviões que estão sendo fabricadas aos milhares, e sem conta, para esmagar o inimigo.

Neste ano de 1944 os Japoneses tem sido derrotados em todas as batalhas—quer seja na terra, no mar ou no ar.

Porque é que isto acontece? — Porque a America, a Inglaterra e a Australia tem muito mais peças, tanks, navios e aviões. Quando o Japão se lançou nesta guerra pôde vencer as primeiras batalhas porque nós não estavamos preparados para ela. Mas, agora, nós estamos fortes.

Timorenses, tenham Paciencia. Toda a Nova-Guiné foi reconquistada aos Japoneses. A vossa vez chegará.

Elastic Cultural Activism

Jo Holder

Timor-Leste's long independence struggle was given spirit and form by the silent resilience of traditional culture. For almost twenty-five years, supporters around the world traded hand-woven *tais* at Free Timor-Leste fundraisers, placed the woven mantras 'Viva Timor-Leste' or 'Xanana' on the shoulders of bigwigs, or drew ancient symbols for hand-printed campaign ephemera. For many non-Timorese this was our introduction to Timorese material culture. When full independence was won in May 2002, our keepsakes were stored in top drawers, sewing boxes or archive folders as evidence of major political and social transformations in Southeast Asia and the quieter collaborations that sit alongside the bigger historical narrative.

A decade later, four artists, Maria Madeira and Victor De Sousa from Timor, and Narelle Jubelin and Fiona MacDonald from Australia, travelled to eleven of the thirteen districts of Timor-Leste to witness its reconstruction from scorched earth and to consider the connections between women's woven textiles (*tais*), a longstanding form of cultural communication, and the contemporary art world. While the artists' practices were diverse, ranging over documentary, painting, printmaking, weaving, *petit point* and installation, the artists shared an interest in processes that engage art, archives and communities to counter the erasure of memory and the obliteration of struggle.

Proposition

The project began with a conversation between the late curator Jennifer Phipps and Narelle Jubelin on Timor-Leste's cultural renewal. They envisaged an imaginative engagement with contemporary textile makers and traditions, fluid in its methodology.¹ Both women noted the Australian contemporary art world's scant commitment to the culturally diverse islands of the postcolonial archipelago of Indonesia and Papua New Guinea, although these islands lie less than 400 nautical miles north of the continent of Australia. Timor-Leste lay in the path of maritime trade to the Spice Islands, with pre-colonial Indigenous trade routes that span centuries. As much movable cultural heritage was lost, damaged or destroyed during the resistance war, it is imperative to maintain initiatives such as the Museum and Art Gallery of the Northern Territory's fine collection of Southeast Asian and Timorese textiles in Darwin, the promise of building a new cultural heritage museum in Dili and the vision of a future Academy of Creative Industries in Timor-Leste.² The *Elastic* project takes up Jennifer Phipps's cry from the heart to generate sustainable artist-to-artist

initiatives. Without a familiar art infrastructure, Timorese contemporary art lacks any presence in major regional archives and exhibitions. A bibliography of contemporary art, culture and heritage material and timeline is collected in this catalogue in support of Jennifer Phipps's endeavour.

The title *Elastic/Borracha/Elástico*, derived from the common children's jumping game, refers in English, Tetun and Portuguese to the zigzag and weave of historic records and testimony according to geo-political point of view, language or generational experience. The outcome of the artists' field research is a compilation that spans a set of prints and two exhibitions with talks and collaborative events in Darwin and Sydney.³ The first exhibition made links to independence activists and campaigners for a just maritime boundary in the Timor Sea. The second highlighted the legacy of the writers, filmmakers and photographers who work to break the secrecy and lies of nations. They shed light on the suppression of the independence movement (1975–1999) and the death toll that resulted. The island once known as 'the fragrant island' for the scent of its sandalwood and coffee was a prison cut off from the world. (An estimated one-third of the population of this tiny half-island was killed directly or by starvation, proportionally the highest national toll of any twentieth-century conflict.) Their work inspired artist and filmmaker Victor De Sousa to make *Uma Lulik/Sacred House*, 2010, the first documentary film by an indigenous Timorese filmmaker.

In *Elastic/Borracha/Elástico* the artists used contemporary media to reveal the cross-cultural value and social and cultural knowledge embedded in traditional objects, a process Maria Madeira calls 'being an artist of tradition'. This is not critically contested in a contemporary art world concerned with market integration and the internationalisation of local art practices. The exhibitions presented the distinctive attributes of traditional objects in order to (amongst other things) expose the social and institutional inequalities of Western galleries and museums. Mary-Jane Jacob's essay 'The Real Return' gives an overview of some of the decades-long critical argument swirling around postcolonial theory and museum demarcations.⁴

Tradition/avant-garde

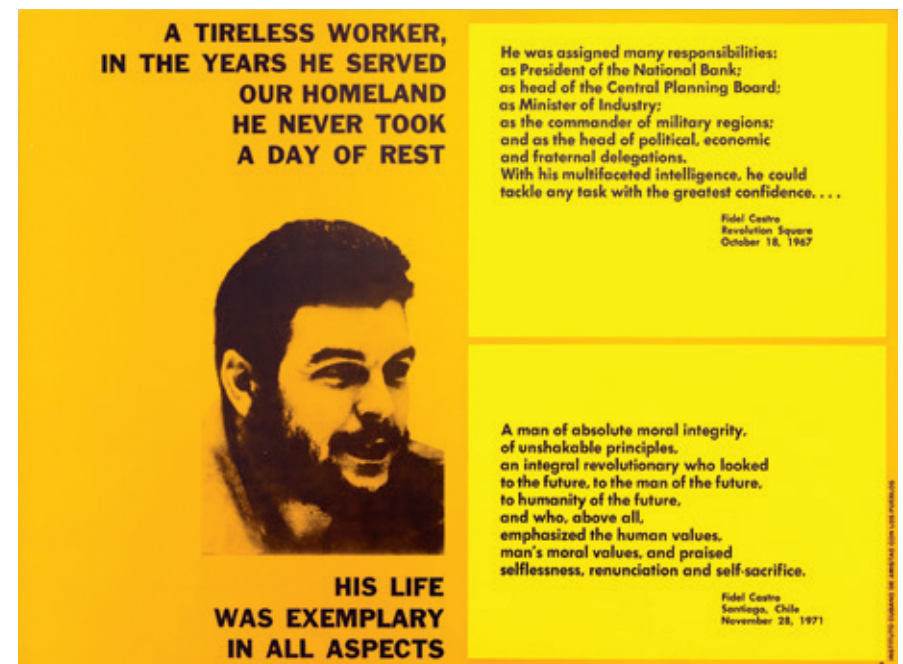
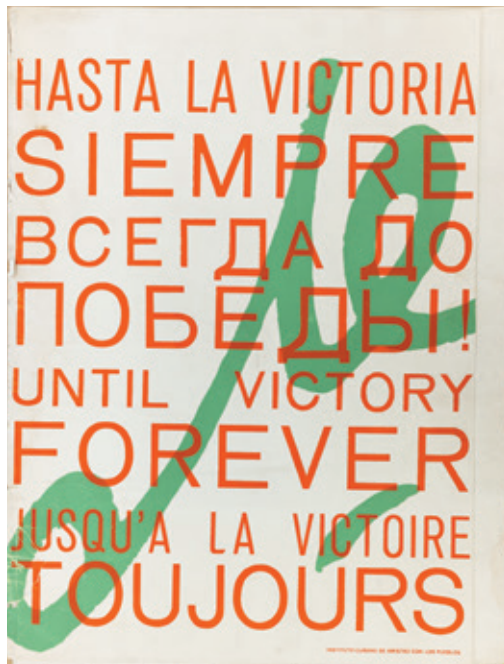
The artists worked historically to note the contribution of art, architecture and design to the wider independence movement – carefully reading the present through archives, the weave of textiles and destroyed and rebuilt structures. Their travel coincided with the final withdrawal of the international peacekeepers needed after the 'descent into hell' that preceded then followed the overwhelming vote for independence and multi-party democracy.⁵ The collaborative artwork produced through the mobile artist residency constitutes the *Elastic Archive* (ten prints, photographic images on Creative Commons and video artworks by De Sousa and MacDonald): a unique record of everyday moments of the world's poorest new democracy rising from the ashes. The process of selecting photographs and videos recording weavers took many months of web file sharing (between Dili, Madrid and Sydney) before the artists created the final weave – a story that records each province visited and each weaver's name and details.

Far from established art-world circuits, the *Elastic Archive* print set and its components speak to a public who shares and understands a distinct and

identifiable cross-cultural history and has, of necessity, created hybrid and encoded forms of cultural activism. The print set and Fiona MacDonald's *Elastic Archive* video record the evidence of conflict and destruction, and simultaneously creation, tradition and modernity. The video's slow rhythm is created by a weave-like grid of sepia-hued looped vignettes: ruined churches and libraries, abandoned occupation structures, impassable roads, UN temporary housing, concrete pipes and satellite dishes, and occasional glimpses of oil wells, contrasted with a funeral procession, all-night dancing for a mourning ceremony, building an *uma lulik* sacred house, weavers working beside children playing the game of elastics – each segment linked by the banner of a *tais-in-motion* – worn, woven, processional. Under the camera's gaze the narrative flow is ambiguous, simultaneously past, present and future.

Like much of MacDonald's transformative work the focus on oppositional images and a carefully reconstructed (often poignant, unexpected or comic) 'double vision' acts to reassign agency to those at the colonised margins. In *Elastic Archive* the affinity is with her work in district archives (especially resource plunder) and detached Pacific and Melanesian objects in Australian museum collections.⁶ The *Elastic Archive* positions intangible heritage (traditions, social and ritual practices) and the architecture of military occupation: unsealed roads lined by small uniform houses that enable easy surveillance. Land expropriation is one of the most vexed issues for reconstruction. *Lulik* and Catholicism began a mutual communication after Portuguese was banned and the church litany adopted Tetun, not Bahasa Indonesia, as the language used. After centuries of refusing Catholicism, the independence movement, animism and church teaching inflected with liberation theology found common ground. Thus, a counter-iconography of crucifixes, grottos and Via Dolorosa structures as ancestor worship is subtly present in the print set.

The *Elastic Archive* print set salutes the role played by travelling exhibitions of prints in third-world democracy struggles and the fight for majority rule in South Africa. The high-key colour suggests the vivid colour of *tais* in a dusty landscape and the 1970s pop art heyday of Ben-Day dots and photographic halftone printmaking. It also nods in the direction of popular art from the global peace movement and the moratorium against the Vietnam War, which in turn drew on the traditional vocabulary of resistance art – from Mexican murals, popular graphics, poster art and the Cuban art movement in the 1960s. *Elastic Archive* pays homage to the printed exhibition art form, inaugurated by the Cuban revolution, which realigned political thought and created a powerful image of the Cuban legend and all Third World liberation struggles. In 1976, after South Africa invaded newly independent Angola, Castro sent in an expeditionary force to defend the postcolonial government-in-waiting. In Portugal and Portuguese Timor, left-wing developments reflected the emergence of new social and civil movements, disillusioned with the Soviet Union and the Cold War tragedy in Vietnam. The specific model for the *Elastic* set is the eye-catching *Hasta la victoria siempre/Until victory forever*, a magnificent memorial set on the death of Che Guevara (1928–1967) and published in 1968 by Instituto Cubano de Amistad con los Pueblos in Havana. The revolution's success demanded avant-garde aesthetics for which the Ben-Day dot technique, used with the comic book grid as a narrative device, were





perfect. Internationally, a politicised art practice became the 'Object of Art' (circa 1965–1975).⁷

In Timor a culture of intimidation and violence meant that visible resistance art existed in external programs of aesthetic-political action, where campaigners identified the 1975 invasion as Indonesia's Vietnam. The allied off-shore anti-apartheid movement (IDAF) circulated bold and effective black and white print sets designed to be visually intelligible to speakers of different languages and work independently for education and awareness raising. Gordon Metz, who designed a special colour photobook exhibition to celebrate Mandela's release from Robben Island prison in 1990 (*Nelson Mandela: The Struggle Is My Life*), says: 'In South Africa the IDAF was proscribed until 1990, but they circulated secretly to schools, NGOs, trade unions or a local centre or marketplace. They proved to be very popular as few people in South Africa were familiar with the history and the images.'⁸ Art helped inform linguistically complex and fractured Timor-Leste diaspora communities.⁹ After the capture and imprisonment of resistance leader Jose Xanana Gusmão, his portrait joined the international poster and t-shirt pantheon of Che and Mandela.

The enduring revolutionary heroes in the *Elastic* universe are traditional culture makers whose work carried the message during the years of military terror. The *Elastic Archive* print set shows weavers at a back-strap loom working in the heart of their community. For thousands of years these textiles, which vary by district and village, have been integral to social, spiritual and economic life. Heirloom *tais* can take years to make; others are made for everyday wear or to trade. Each *tais* is re-felt and re-imagined by the weaver, who incorporates their own stories and struggles within it. The frontispiece of the print set is a quote by weaver Albertina da Cruz from the village of Atuabe, in the district of Bobonaro, celebrated for handspun textiles decorated by complex mud and indigo dye techniques: 'Even though they look very similar, we do know which *tais* we made, it is like our own hand. We can see the "place of our hand"; it is like our own fingerprint. Each of us know exactly the place where our hands have touched.' Where in the Cuban post-revolution print set an image of Che Guevara appears, in a counter-subversion the artists substitute an image of a woman weaving.

Activism

Darwin and the Top End have longstanding ties to Timor-Leste. Art, political manifesto and historical document meet in the work of artists Chips Mackinolty and Therese Ritchie, who as Green Ant Research Arts and Publishing (1990–2002) promoted the independence movement with high-visibility posters. Therese Ritchie's photographs of the 1991 Dili Massacre vigil outside the Indonesian Consulate, taken for *Land Rights News* published by the Northern Land Council, circulated to major daily newspapers around the world while small sets of postcards passed from hand to hand.¹⁰ Post-independence, cartoons and murals combining image and text are an effective, state-sanctioned news service: in one *Elastic* print a Che Guevara poster can be spotted on a village wall. Today, oil politics cartoons (the greedy kangaroo) are popular on Dili's walls.¹¹ Meanwhile, in remote Australian communities, artists

hilariously deface 'prescribed community' signs planted by the military-style Northern Territory Intervention ('if you want pornography go to Canberra'). Yolngu artist Gunybi Ganambarr transforms discarded intervention and mining building materials into artworks for state-sanctioned exhibitions such as the *Asia Pacific Triennial of Contemporary Art (APT)*, a glittering event that has turned its back on Timorese artists.¹²

The *Elastic Archive* print set sits beside the loosely linked contemporary anti-totalitarian artist networks in Australia and Southeast Asia.¹³ A review of curatorial activity by artists of the Reformasi generation and people's movement public art would find many links to Indonesian-speaking Timorese artists. A solidarity network, for example, between Taring Padi, a renowned Yogyakarta print and performance collective born fighting New Order oligarchy; Gembel Art, young street artists in Dili; and Canberra-based printmakers formed Culture Kitchen to make small linoprints into four large peace-building banners for exhibition in Canberra. Their work 'We refuse to become victims' dramatically connects the three nations: each banner depicting the themes of human rights, resources and environment (plunder by deforestation and of oil).¹⁴ Artist-run environmental campaigner Big Fag Press in Sydney (where the *Elastic Archive* was printed) lends a helping hand by hosting studio exhibitions for Taring Padi and Survive Garage artists. Top End regional textile collaborations and exchanges include *Weavers of Biboki/Weavers of Maningrida* (1995, West Timor / Central Arnhem Land); *Out of Indonesia – Collaborations of Brahma Tirta Sari* (2005); a legendary Yogyakarta fine art batik studio with artists from Utopia and Ernabella (begun 1999, exhibited *APT3*); and *Fibre Face*, exhibitions in Darwin and Yogyakarta (2011) which make extensive use of indigenous visual symbolism.

Archives

In Darwin the *Elastic/Borracha/Elástico* exhibition drew on the archives and contribution of a resistance collective of Australian and Timorese activists, artists and performers who formed Australians for a Free East Timor after the Dili Massacre on 12 November 1991. The shock of viewing graphic film evidence of the massacre transformed many from observers into activists. Max Stahl's smuggled footage, shot for Yorkshire Television and accompanied by eyewitness reports from two American reporters, documented the funeral of Sebastiao Gomes and a deliberate mass murder as soldiers fired American M-16 assault rifles point blank at mourners at Santa Cruz Cemetery, killing unarmed children in school uniform and old people in traditional dress. A vast chasm opened between official history and the observations from people on the ground. A vigil outside the Indonesian Consulate in Darwin, led by funeral wailing by senior Timorese women Veronica Pereira Maia and Maria Sousa, continued for three weeks accompanied by an effigy of dictator General Suharto and traditional songs and dances, joined by powerful dancing and droning from the Elcho Island Dance Group. Their genius was to mobilise indigenous culture – art, music, dance, theatre – against political hegemony.

These actions morphed into AFFET (active to 2003), a cultural project and political cell with overlapping memberships in other local groups. Historian and activist Jude Conway documents its work from mundane campaign



On 19 February 1942, the Japanese bombed Darwin to achieve air and naval superiority for their invasion of Timor. 297 Australians and Americans were killed. Just before midnight that same night a Japanese battalion landed west of Dili. After a waging a guerilla war assisted by Timorese, the Australians in the 2/2nd Independent Company were evacuated in December 1942. Over 40,000 East Timorese, about 10 percent of the population, died directly from the fighting or from war-caused famine and disease. The Japanese surrender found East Timor in physical

and economic ruin with its population starving. Despite wartime promises, Australia soon forgot the East Timorese. Fascist Portugal was weakened by the War, shunned internationally and ineligible for financial assistance. Exhibition text, *Debt of Honour: Australia's First Commandos and East Timor*, Western Australian Museum, 2012. About Australia's first guerrilla commandos and their life-long endeavour to repay a 'debt of honour' to the people of Timor-Leste.



staples of media backgrounders, conferences, posters and publications to creative productions: photographic exhibitions, street theatre, performances of compositions (such as Martin Wesley-Smith's *Balibo, Venceremos, Quito*) and a major art installation, *Tuba Rai Metin: firmly gripping the earth*. Crucially, AFFET took on the role of archivists, charged with custody of the memories of others. Maurice O'Riordan notes that in the NCCA's inaugural year the exhibition *East Timor 1974–1990*, a photographic perspective included posters from Rob Wesley-Smith's AFFET collection. Unlike official archives, purposed archival collections often index topicality and passion.¹⁵

Mourning

The installation *Tuba Rai Metin: firmly gripping the earth*, initiated by Timorese artist Albertina Viegas for Darwin Fringe Festival 1996, comprised a nine-metre-high Timorese *uma lulik* (sacred culture or spirit house) and *laleo* (an open-air shelter of palm leaves for daily gatherings and weaving) typical of Lospalos, a town on the eastern tip of Timor where the local Papuan language is Fataluku.¹⁶ Emeritus weaver and AFFET member Veronica Pereira Maia sat at her back-strap loom under the *laleo*, beside her a woven fibre container (*mama-fatin*) bearing a war tank design, holding the betel-nut chewing ingredients to offer to the ancestors and spirits (nuts, betel leaves and limes). A sign carved on the *lulik* reads 'Women from this country forever'. The artist continued what became a five-year memorial weaving, begun the previous year, of the names of the dead, accompanied by traditional and contemporary music, dance, poetry and film screenings, including artist interviews and Max Stahl's Dili massacre footage. Darwin's central civic park was transformed, not least because of the juxtaposition of distinctive Lospalos architecture, carvings and agitprop with the architecture of Australia's northern administrative heartland. (The *uma lulik* sat beside the Chan Contemporary Art Space, previously the former Northern Territory Assembly building, now the *Elastic* venue.)

At the invitation of Indigenous curator and writer Djon Mundine OAM, the people's consulate travelled to Sydney to follow his exhibition *The Native Born: Objects and Representations from Ramingining, Arnhem Land* (1996). The *uma lulik* was disassembled for a container, while Veronica Pereira Maia's light two-bar frameless loom was personally transported. Recalling the Aboriginal Tent Embassy in Canberra, the sit-in on the Museum of Contemporary Art's grassed forecourt opened with a 'Celebration of Blessing', choirs and traditional dance (women in traditional dress). The components of *Elastic/Borracha/Elástico* honour *Tuba Rai Metin: firmly gripping the earth*, a project that toppled the distinctions apparent in exhibitions of the time between fine art, anthropology and community and politics.¹⁷

Veronica Pereira Maia graciously lent to the Darwin exhibition *Tais Don* (1995–1999), a five-panel memorial woven for the mourner-demonstrators killed at the Santa Cruz Cemetery. The names of each of the 271 who died appear in white letters on black ground divided by blood-red stripes: black for lasting life, red for sacrifice and courage. The white cross of peace beside each name identifies sacred ground. (The identified dead number 271, the wounded 278, the hospitalised 103 and the disappeared 270.)¹⁸ The conception of the artwork is remarkable as an abstract weaving in an unfamiliar language and a

virtuoso technical feat (each horizontal panel measures 3 × 0.64 metres).¹⁹ This 85-year-old innovator and teacher is determined to see the *Tais Don* housed. She proposes a Santa Cruz Memorial Museum at the cemetery/massacre site. The same year, Maria Madeira exhibited a memorial work at Perth's Institute of Contemporary Arts (PICA). The installation *East Timor—Land of Crosses* comprised a large cross laid on the floor work ornamented with moon-shaped *kaibauk* headdresses, objects traditionally passed from one generation to another in celebration. In mourning, Timor-Leste's traditions and culture extended strength to the artists to counter the genocidal occupation.²⁰

To resonate with Veronica Pereira Maia's textual dedication, which formed the exhibition's focal point, over four days Narelle Jubelin and Fiona MacDonald transcribed Jude Conway's *Companion to East Timor* (2013), an account of Australians for a Free East Timor. The spidery chalk text, mostly in white but punctuated by black paragraphs, read across the pages of a 26-metre run of curtain glass windows, part of the Chan building's impressive modernist architecture, recalling actions and arrests that had often taken place outside the windows – in the civic park, buildings or streets. Reading from inside the space, these became built or spatial footnotes: a view opposite, for example, to the Federal Department of Immigration and Foreign Affairs, to the new Northern Territory Assembly or the road where people lay down to recall the massacre. The transcribed text introduced the exhibition *Elastic/Borracha/Elástico* as a reminder and residue of the past, and as something that goes forward towards the future.

Living testimony

Jubelin, MacDonald and Madeira's construction process begins with traditional women's work – *petit point*, fabric printing, archival transcriptions, photo albums, collage and found materials such as tendrils of thread from *tais* or strands of hair from family members – mediated through several key contextual and spatial decisions. Narelle Jubelin's loosely woven, episodic lines of inquiry work to slowly implicate the colonial underpinning of the international art world and its curatorial interlocutors. The first of these extended visual essays, *Trade Delivers People for Aperto*, Venice Biennale (1989–1990), began with a double self-portrait in *petit point*, framed by the Queen's Australian coins, a wry contrast with the vast *Magiciens de la Terre* exhibition in Paris the same year. The idea of commingling local cultures as primitive versus modern was read across an ironic line-up of collected and embroidered female items: an Ivory Coast mask, a crocheted artwork of 'Our Bit' of the globe, Venetian lace, New Guinea bride-price jewellery and so forth. In *Elastic/Borracha/Elástico*, Narelle Jubelin's pair of *petit points* of the letters 'N' and 'J' (dated 1997 and 2013 respectively) introduce some of the artist's research texts beginning with José Ramos Horta's *Chronology* in Michele Turner's *Telling East Timor: Personal Testimonies 1942–1992*, and apply the subaltern story to broader political histories. Her needlepoint rendition is captioned 'From photograph at Chega!, Commission for Reception, Truth and Reconciliation in Timor-Leste (CAVR), in Dili's former Balide Prison' (2013), to point to the power of testimony in action. Fiona MacDonald uses the visual essay device in her work on colonial collections: the series *Fragile* (1996) cross-weaves New Guinea collection



records from Sydney University Macleay Museum into ethnographic abstracts, and *Aide Memoire* (1996), shown in *Wake Naima*, the opening exhibition of Tjibaou Cultural Centre in Nouméa, wove Kanak and exiled communard histories into tourists' travelling baskets, using images from photographic albums in the Territorial Museum in Nouméa and Sydney's Mitchell Library.

Shifting from private to public archives, *Elastic/Borracha/Elástico* also references the interpretative methods of a rehabilitated state prison in Dili that, like Robben Island, marks the transformation from trauma to peace. A site-specific exhibition, *Chega!*, translating as 'no more, stop or enough', interprets the history of Dili's Balide Comarca, run by the Indonesian military (1975–1999), part of a network of prison/detention centres (or concentration camps), all with 'dark cells'. The spaces do the symbolic work: the dark cells, with no light, poor ventilation and sanitation, where thousands were tortured or killed, remain. For survivors there are sunny meeting spaces and gardens. The focus is the two large rooms housing the 'living testimony' archives of the Commission for Reception, Truth and Reconciliation (CAVR, active 2001 to 2005) as an active human rights centre.²¹

Maria Madeira and Victor De Sousa aided this reconciliation process, Maria working as a translator for CAVR for several years and Victor painting murals on the walls. The harrowing uncertainties of the process directed both artists towards educating others about Timorese culture. The CAVR concept was to create 'living memory', testimony that unlike the there-and-then of official histories may throw up the unknown, the untold, even the unspeakable. The evidence proved extremely accurate, the tellers trained by years of re-telling genealogies to informed audiences. This is Jacques Derrida's often quoted sentence from *Archive Fever*: 'The question of the archive is not, we repeat, a question of the past [...] It is a question of the future [...] The archive: if we want to know what that will have meant, we will only know in times to come, later on or perhaps never.'²² *Elastic* is mindful of the complex and unstable process of making meaning. In Timor many truths have been told; many will remain untold.

Reconstruction: composing, building, weaving

Walter Benjamin described his archival work as a process of 'composing, building, weaving'.²³ In the huge Chan Artspace, a zigzag line of temporary fencing panels cleaved the middle like a crocodile (*lafeak*), the ferocious creator of the island of Timor. Each steel mesh panel – ubiquitous in Darwin – was draped sparingly with a *tais* selected by Maria Madeira from her artist's reference collection, assembled from previous travels, forming a woven sea: a textile (*tais fetu*, a woman's tubeshirts, and *tais mane*, a man's cloth wrap) to typify each weaving district visited, accompanied by a log of informal meetings with weavers. Through her teaching in Dili, Maria Madeira has been seen as a founder of the *Movimentu Kultura* – a group of contemporary artistic practices that engage Timorese traditions. A companion piece pinned to a wall behind the mesh grid was Fiona MacDonald's *Open Archive*, an alliance of print and textile: a pair of three-metre-long paper *tais* composed of interwoven images of weavers Emilea Orzinda Amaral and Cecilia Barros from Suai Loro in the district of Covalima.

This parliament of textiles displayed the striking design structures that make

the aesthetics and techniques of Timorese textiles distinctive in Southeast Asia: from Aileu, black with some decoration; from Marobo in Bobonaro, distinctive black with embellished lines; from the Tetun-speaking Makasae people in Baucau, vibrantly coloured latitudinal and longitudinal stripes; from Suai in Covalima, a striking plain central panel with symmetrical geometrical side panels (sometimes called mother-and-child design, says textile curator Robyn Maxwell); white from Same in Manufahi; earthy colours and ancient symbols from Lospalos in Lautem (which continue local rock art painting traditions) and, from Ainaro (Maria's mother's province), a *tais* with glitter highlights. Not represented was the enclave of Oecusse in West Timor, known for glorious mission-style textiles (known as *tais* modern) adapted to local myths, or the magic work from Viqueque, which is rarely sold. The textile selection balanced ancestral customs and structures venerating the ancestors (*futus* or resist dye works) and the faster, income-providing, alternating float weave and synthetic dye weaving.²⁴ The exhibition *Textiles of Timor, Island in the Woven Sea* (Fowler Museum at UCLA, 2015), poetically took its title from a complementary myth – that a queen's shuttle tearing into the woven sea created the island of Timor. Threads, looms and cloths can have a magical significance.

Victor De Sousa powerfully takes up themes of cultural reconstruction. His concern connects to Ramos Horta's thinking in an article, 'Crime de Lesa-Arte. A fuga de valores artísticos e históricos de Timor' (*A Voz do Timor*, November 30, 1973), on protecting Timor's artistic and historical treasures from plunder, a concern shared with architect Ruy Cinatti about the way cultural treasure has been grabbed, leaving only 'disinherited' people in Timor.²⁵ Neither cultural historian could predict the overwhelming scale of the coming tragedy. Victor De Sousa's film *Uma Lulik* opens with a haunting full moon rising and documents family members building a sacred house accommodating the ancestral soul, fireplace and elder's bed: parts of the *Lulik* universe where words, relics, sacrifices and gifts have agency. They build in one of seven unique architectural styles that are the result of thousands of years of interaction between indigenous people and their environment. The construction materials, artisanal skills and system of beliefs are slowly detailed, from augury to a striking scene of firing ceramics. We guess that traditional architecture was ravaged by military interventions (including intensive napalm bombing and use of toxic defoliant) to remove people from the interior into 'guided villages', a process that created a famine comparable to the tragedy in Biafra.²⁶ Victor De Sousa's film, an umbilical cord between past and present, is a powerful aesthetic reconstruction, rising to national symbol. His paintings transfer the design motifs of weaving and rebuilding to history painting, a style sagely identified by Jennifer Phipps, a scholar with expertise in Melanesian art, as 'dynamic symbolism' (Phipps, 2008) and shared with the influential painter Tony Amaral. For example, the geometric eloquence of two watchful ancestral figures in *Memorial*, 2012, and *Peace of Leaders (Sri Chinmoy)*, 2014, an abstract canvas commemorating the dedication of the statue of Indian independence advocate Sri Chinmoy at Parliament of Timor-Leste by leaders Jose Xanana Gusmão and Mari Alkatiri.

Maria Madeira's works are a more subdued testimony to genocide. Her series of 16 unframed collage drawings, *Contemporary Issues*, 2014, and paintings such as *Female Generation*, 2014, delicately illuminate harrowing

experiences of sexual violence and the courage of Timorese women speaking out. One monstrous humiliation was to force women to wear lipstick and kiss the wall before a multiple rape. The artist's rituals include touching her lips to the surface of a work and spitting betel (ambiguously 'welcome' or 'go away'), while her natural earth ochre signifies healing and the will not to capitulate. In her charred, then scarred and mutilated surfaces we get a sense of the horror of the words 'stop' and 'enough', embedded in the title *Chega!* and the epic undertaking 'to focus on the past for the sake of the future' (CAVR, *Chega!* Foreword). Frantz Fanon, in his majestic study of the psychology of racism and dehumanisation, *Black Skin, White Masks* (1952), identified sanctioned rape and sexual servitude by occupying forces as a politically layered vengeance.²⁷ The perpetrators remain to be judged by the light of history – if the archive survives. Without resources fragile testimonies fade and decompose.

Equality

Australia is willing to selectively support dictators and flout human rights obligations. Horror and shame are both intertwined with our role in the post-1975 genocide in Timor-Leste. The morality reaches deep into the past. In World War II, the Timorese helped and saved many Australian lives. After withdrawing troops, Australia air-dropped propaganda urging the Timorese to resist the Japanese army, promising (in Portuguese), 'Your friends do not forget you'.²⁸ The Japanese invasion in 1942 led to the deaths of at least 10 per cent of the population. However, not long after Indonesian independence leader Ahmed Sukarno was deposed by General Suharto in 1966, oil was found right in the middle of the Timor Sea. Australia negotiated a favourable seabed agreement in the Timor Sea (not at the midpoint boundary) with the New Order regime (treaties 1971–1973) in anticipation of 'the beginning of an eternity of relations with the Indonesians in the Indian Ocean'.²⁹ Australia forgot the Timorese, overlooked the illegality of the occupation and gratified the regime by parroting the regime's propaganda.³⁰

Demands for justice have not relented. The human rights atrocities ignored by Australia and the USA – the pacification war (1975–1980) and transmigration, forced re-settlement and famine, extrajudicial killing, disappearance, torture, political imprisonment – were taken up by eminent Indonesian environmental academic George Aditjondro and the American linguist Noam Chomsky.³¹ The families and friends of the Balibo Five, news comrades murdered in cold blood when the military stormed the border town, continued to demand a full investigation and justice.³² Post-independence, it was inevitable that these justice campaigns would meet at the campaign for a mid-point boundary in the Timor Sea as upheld by the International Court of Justice.

At a diplomatic table in Brussels while *Elastic/Borracha/Elástico* was being exhibited, the Timor Gap accords between Australia and Timor-Leste were being tested for their equity and fairness between the disproportionately resourced nations. The 'elastic' maritime boundary between Australia, Timor and Indonesia caustically informs Narelle Jubelin's work *MAP: Sydney 2014* (unframed cotton on linen *petit point*), a fantastical merger of two 2006 Timor Sea Treaty and Maritime boundary maps. Rather than renegotiating a manifestly unfair boundary, two months after independence Australia pulled

out of an international settlement scheme and sent in spies to ensure our smallest neighbour did not get what it deserved. Timor-Leste is a shattered and divided country with a generation of stolen, separated and refugee children and thousands still living in West Timor. The greatest division is between rich and poor nations: Darwin's booming big oil and gas economy and Dili's dusty, unsealed streets and supplicant status.³³

Narelle Jubelin's work sets out models of action. *MAP* (2014) cited two earlier installations that traced a colonial arc from Timor to Portugal to armaments manufacture: *Case no: T961301*, shown at Tate Liverpool (1998) and *ECRU* (1998), a work in three parts shown later in Lisbon at Instituto de Arte Contemporanea.³⁴ The Lisbon components included designer flatware produced for use in British embassies (David Mellor, 1963), a transcript of the fourth day of trial proceedings in the Crown Court of Liverpool, a *petit point* rendition of the façade of Por Timor, Library and Community Centre (renovation by Teotonio Pereira, Lisbon, 1992) and a transcription on the museum windows of a Portuguese translation of the Preface and Fatima Gusmão's story in Michele Turner's *Telling East Timor: Personal Testimonies 1942–1992*. Both installations took global trade to the macro-level of powerful social processes. In the Liverpool transcript is the plea of four female peace activists known as the Ploughshares Four, who in 1996 broke into a factory/test site in Warton (United Kingdom) to protest against the export by British Aerospace of Hawk jets to Indonesia. In full view of closed-circuit cameras, these women headed for Hawk jet ZH955, disabled devices connected with weaponry and stuck photographs of the victims of the Santa Cruz massacre to the jet's cockpit. The activists explain that disabling the plane out of moral obligation was their last resort. They were acquitted. The trial publicised the barbaric end point of these closed deals, just as the artist implicated showpieces of British aesthetics.

Stretching the mat – *naha biti*

Jennifer Phipps asked how art – fragile, ephemeral and lootable – can assist the new beginning against such overwhelming odds. In Timor-Leste, art making follows tradition, custom or *kultura* and corroborates other socio-political frontiers. Following this art history, *Elastic* wove a situation that teased the past and tested the future to help repair the legacy of abandonment, betrayal and cravenness. In Darwin a diplomatic table was set for the *Naha Biti* (stretching the mat) process. Maria Madeira invited artists Veronica Pereira Maia, Duwun Lee and Nadine Lee to lead a Timorese/Larrakia welcome to country and to inaugurate a collaborative painting with other Darwin artists (many with sustained commitments to Timor) and activists which, when finished, was exhibited.

Maria Madeira's work is conceptually feminist: inspired by the teaching of Veronica Pereira Maia, who taught young Maria Madeira cultural performance in a Portuguese refugee camp,³⁵ and eminent Perth Indigenous artist and teacher Nalda Serles, a pioneer of large-scale installation art using traditional materials. Madeira says that 'of the top ten Timorese artists, I know that at least five are women, and four of us hold art degrees. But the majority of people do not acknowledge this.'

If traditional culture and oral tradition are feminine and architecture and carving are masculine, the two whisper together in the work '*Naha Biti*':

Collaborative Painting, made with chewed and expelled betel-nut and natural earth pigments from Timor, Larrakia and Tiwi Islands. In the Darwin installation, Victor De Sousa presented a film lounge showing the celebratory *5 Short Art Movies*. One shows Maria Madeira's pedagogic interest in storytelling as she explains the ritual welcome *Halo Pintura/Gathering Together* (2009), to 'awaken the sense of collectivity' of students at Arte Moris. A second video by Fiona MacDonald titled *Naha Biti* documents the weaving into a temporary collaborative community of the welcome, painting and speakers. On the theme of common solutions to the tiny nation's life-and-death economic struggle, speakers' topics ranged from legal aspects of maritime conventions to arts initiatives and carbon markets.³⁶

In indigenous cultures art and its philosophical structure and formidable oral history skills contribute to everyday life, ceremony and negotiation. The symbolic concept of 'stretching the mat' to counter totalitarian formations borrows from the method of the Royal Commission into Aboriginal Deaths in Custody (Final Report, 1991) and the CAVR in Timor-Leste, each an attempt to help heal deep wounds. In Australia, while Royal Commissions since 1979 have not brought a treaty, they have defined a pathway.³⁷ The ceremony and speakers highlighted the stark political and economic environment of Timor-Leste's reconstruction and the unfinished business in the Timor Sea.

To remember crimes that could so easily have been terminated by the international community a long time ago, the *Elastic/Borracha/Elástico* print set is designed as a modest but symbolic gift. Its role is to celebrate a number of 'Friendship Relationships' between Timor-Leste and Australia, including between Dili and Darwin councils, initiated by Jose Xanana Gusmão in 2000. (About 40 local councils have participated.) A donated *Elastic Archive* set sits in Darwin Council Chamber. Maria Madeira accepted the 2015 Fremantle Print Award prize on behalf of the artists. The set is designed to travel from Dili to the weaving districts. Ongoing artist residencies (begun in 2015 by Darwin Community Arts Centre's Asia in Darwin program, with Tony Amaral and Etson Camonha from Timor-Leste) as well as training and exhibition opportunities are needed. Maria Madeira held a self-initiated exhibition in Jakarta, the first by a contemporary Timorese artist, and Victor De Sousa's *Uma Lulik* has screened in several film festivals. Many helping hands can ensure the mat is rolled up and the eating and dancing begins.

View exhibition documentation at: crossart.com.au/home/index.php/archive/261-elastics-borracha-elastico-dili-darwin-sydney-dili-lisboa

I visited Timor-Leste in 2014 to attend a law conference focused on maritime law, property ownership and violence. I am therefore grateful to the artists for sharing their insights on art and cross-cultural collaboration. Thanks to Jude Conway for her generous assistance and permission to use her text, to Catriona Moore for suggesting a timeline, and to Jasmin Stephens and Bruce Stephens for the perceptive loan of *George J Aditjondro, East Timor: An Indonesian intellectual speaks out*, 1994.

NOTES

1. Melbourne independent curator Jennifer Phipps made three trips to Timor-Leste and instigated and funded two initiatives: a symposium of woodcarvers from the island of Atauro, and Narelle Jubelin's visit on an open brief. Her legacy established the Oceania Women's Fund administered by Queensland Art Gallery/ Gallery of Modern Art. See Jennifer Phipps, 'Power and Art in East Timor', *Artlink*, vol. 28, no 1, 2008. Obituary, Paul Fox, Jennifer Phipps 1944–2014, *Art Monthly Australia*, No. 278, April 2015. Narelle Jubelin initiated the mobile residency concept and invited her colleagues. In Timor travel was facilitated by Timor Aid (Rosalia Soares, Anne Finch) with Vitorino Dos Santos as organiser and translator (non-Tetun).

2. On the loss of the National Museum and most of the textiles and objects from the collection see James Bennett, 'East Timor Museum: A Collection Abandoned', *Orientations*, 2000, vol. 31, no. 9, pp. 105–106. On UNESCO-funded traineeships between Timor-Leste Ministry of Education and Culture and Darwin and Melbourne University see Joanna Barrkman, 'Museum Partnerships: Dili–Darwin Return', Museums Australia Conference, May 2007. This resulted in the joint exhibition *Husi Bei Ala Timor Sira Nia Liman: From the Hands of our Ancestors: Art and Craft from Timor Leste* at the Museum and Art Gallery of the Northern Territory and catalogue, ed., Joanna Barrkman, 2009 (in Tetun, English and Portuguese).

3. *Elastic/Borracha/Elástico*, curated by Jo Holder and the artists. Exhibitions: *Elastic/Borracha Mobile Residency: Darwin->Dili*, Chan Contemporary Art Space, Darwin (17 September to 12 October 2014) presented by The Northern Centre for Contemporary Art with participatory works and a symposium; *Elastic/Borracha Mobile Residency: Darwin->Sydney->Dili*, The Cross Art Projects, Sydney (27 September to 18 October 2014) with artist talks. *Elastic* print sets were printed by the artists with Big Fag Press, a lithographic press in Sydney. The edition of 30 (divided into donation, sale and care of artists).

4. Mary Jane Jacob, 'The Real Return', catalogue essay for *Elastic/Borracha/Elástico*, 2015. Narelle Jubelin worked with Mary Jane Jacob on *Places with a Past: New Site-Specific Art in Charleston* (1991), a major site for memory to do with slavery and the American Civil War.

5. See John Martinkus, *A Dirty Little War: An account of Timor's descent into hell, 1997–2000*. Martinkus and others say the

destruction mirrored the disintegration of the Suharto regime.

6. On contested Australian regional history, see *Fiona MacDonald, Local Studies, Global Reach: A View from Central Queensland Archives*, curator Jo Holder, Artspace Mackay, 2009 and *Local Studies: Legend and Legacy, 2010*, exhibition catalogue, Catriona Moore and Jo Holder, Wollongong City Gallery.

7. On politicised conceptual art practice, see Ann Goldstein and Anne Rorimer, eds., *Reconsidering the Object of Art: 1965–1975*, Museum of Contemporary Art, Sydney, and MIT Press, 1995. A handful of Australian exhibitions touch on protest as avant-garde art history; relevant in this context is *Vietnam Voices* (1997–2001 and 2009), curators Kon Gouriotis and Adam Lucas, Casula Powerhouse, NSW. More recently, activists such as Guerrilla Girls and the Occupy movements have regenerated these discussions.

8. See Sue Williamson, *Resistance Art in South Africa*, 1990. Gordon Metz worked for the publishing unit of the International Defence and Aid Fund for Southern Africa (IDAF) in London from the mid-1980s until 1990. The IDAF produced the travelling exhibitions (approximately 10 to 12 A2-size posters); two are black and white (*Apartheid's War Against Africa* and *Nelson Mandela: The Struggle Is My Life*); Metz designed the celebratory coloured print set *Nelson Mandela: His Life in the Struggle* in 1990, then helped found the Mayibuye Centre for History and Culture at the University of the Western Cape, housing the liberation struggle archive and records of imprisonment under apartheid. Narelle Jubelin's partner, architect Marcos Corrales, worked on the Robben Island World Heritage Site.

9. The official languages are Tetun and Portuguese. There are about 16 indigenous languages. Bahasa Indonesia has ceased to be an official language although it, along with English, has the status of a working language under the Constitution. See Timeline introduction.

10. See *Therese Ritchie and Chips Mackinolty: Not Dead Yet*, exhibition catalogue, curator Anita Angel, Charles Darwin University, 2010. Protest posters produced by Australian artists and designers during the 1970s and 1980s are some of the greatest examples of poster art produced anywhere in the world. (Peter Vincent, 'Up against the Wall', *Sydney Morning Herald*, 15 October 2003, p15.)

11. The logo of Timor Sea Justice campaign. See Chris Parkinson, *Peace of Wall: Street Art from East Timor*, 2010, documents the images and words on the walls of Timor-Leste (2006–2010), also touring exhibition and blog peaceofwall.blogspot.co.uk. The Geração Foun (the 'new generation' or Santa Cruz generation) make mostly street art.

12. See Gunybi Ganambarr, *8th Asia Pacific Triennial of Contemporary Art*, Brisbane, 2015. The Intervention (officially the Northern Territory National Emergency Response) was introduced in 2007 by suspending the *Racial Discrimination Act* and continues. The UN Special Rapporteur states the Intervention is incompatible with Australia's obligations under several international human rights treaties. Queensland Art Gallery's eight APT exhibitions have not included any Timorese art or artists.

13. See *Thresholds of Tolerance*, eds., Caroline Turner and David Williams, 2007, catalogue of three human rights exhibitions and conferences in Canberra; Reformasi activist art and legacy see *AWAS! Recent Art from Indonesia* (1999, Cemeti Art Foundation, Yogyakarta: touring to Australia, Japan, Germany and Holland); see first three *Asia Pacific Triennial* exhibitions in 1993, 1996 and 1999. In 1993 Indian critic Geeta Kapur said: 'This is on the pretext that Australia is Asia, which it is, and it isn't.' (Cited Caroline Turner, 'Asian Engagements', *Artlink*, June 2000.) When APT 3 opened in September 1999 the East Timor Crisis was at its peak; a boycott was unsuccessfully proposed. Indonesian artist Dadang Christanto instead evoked genocide and anti-militarism: for *Api di bulan mei* (Fire in May), the artist burned 47 life-size papier-mache human figures.

14. Taring Padi collective has a unique emphasis on workshops and skill sharing. The Dili printmaking workshops were held to apply indigenous concepts such as helping one another/*ajuda malu* (Bexley: 2007, 2009). See *Taring Padi: Seni Membongkar Tirani/Taring Padi: Art Smashing Tyranny*, 2011, Yogyakarta; David Williams and Angie Bexley and the Artists, 'Of Collections, Prints and Politics: We Refuse to Become Victims', in *Thresholds of Tolerance*, op. cit., exhibited Canberra (2007), Dili (2009) and Sydney (*Hurry-Hurry: Radical Printmaking*, 2010).

15. The destruction of state records forced CAVR to appeal for external records. Australian archivists and historians made a sincere and ongoing response, as did several institutions. See: Jude Conway,

'Companion to East Timor' (draft 2013) at UNSW School of Humanities and Social Sciences (unsw.adfa.edu.au); Clearing House for Archival Records on Timor (CHART) at timorarchives.wordpress.com/; Kevin Sherlock Timor Collection at Charles Darwin University Library; Rob Wesley-Smith, East Timor Collection Preliminary List prepared by CHART. East Timor public collections: National Library of Australia, Victoria University in Melbourne (formed from the Oxfam Australia Library) and the National Film and Sound Archive created the NFSA Timor-Leste Collection Profile as a cultural gift (2012).

16. In his decisive works on Timorese art and architecture, Portuguese architect Ruy Cinatti and collaborators identify seven architectural types. The construction materials and configuration of buildings in the *kampungs* fit the beliefs and social structure. See Ruy Cinatti, Leopoldo de Almeida, Sousa Mendes, *Arquitectura Timorense*, 1987, Instituto de Investigacao Cientifica Tropical, Museu de Etnologia, Lisboa.

17. *Tuba Rai metin: firmly gripping the earth*, exhibition catalogue, East Timor Cultural Centre Inc., Fairfield NSW, 1996. Artists Veronica Pereira Maia, Albertina Viegas; curators Albertina Viegas and Ann Loxley; builders Antonio Maia, Risto Nousiainen, Gary Proctor and others. Darwin Fringe Festival (10–15 August 1996). Sydney events at the MCA (20–28 September 1996) and Casula Powerhouse (4–23 November 1996). See catalogue and review by Jo Holder, 'Weaving Tales', *Art Asia Pacific*, Issue 14, 1997.

18. Lists of the dead compiled by Portuguese solidarity group Peace Is Possible in Timor-Leste. After verification by Amnesty they were published in leading Portuguese newspapers in November 1992.

19. The method used in making *tais* is known as *ikat* in most of the world: a resist-dyeing technique invented in the Indonesian archipelago and spread through Asia and South America. In a back-strap tension loom, the body creates tension on the continuous warp threads by leaning forward or back. As the maximum width of the loom is limited, it is customary for two, three or four panels of *ikat* to be stitched together to form a *beti naek* or *tais*. See Robyn Maxwell, 'Glossary of Technical Terms', *Textiles of Southeast Asia*, National Gallery of Australia, 1990.

20. Maria Madeira review by Ron Banks, 'Protest in Paint', *The West Australian*, 28 June 1996; Maria Madeira, *Ina Lou*/

Dear Mother Earth/Ibu Pertiwi, exhibition catalogue, Galeri Cipta II, Central Jakarta, electronic catalogue (2014) at issuu.com/incidentaldoc/docs/ina_lou_catalogue

21. The Commission for Reception, Truth and Reconciliation (CAVR) operated from 2002 to 2005. They published *Chega! The Report of the Commission for Reception, Truth and Reconciliation (CAVR)*, Executive Summary, 2005. They commissioned an exhibition, *Chega!* (designed by David Palazón) which included the CAVR poster set *History of Timor-Leste*. Published by the United Nations.

22. Jacques Derrida, *Archive Fever: A Freudian Impression*, trans. Eric Prenowitz, 1996, p. 36.

23. *Walter Benjamin's Archive: Images, Texts, Signs*, eds., Ursula Marx, Gudrun Schwarz, Michael Schwarz and Erdmut Wizisla; translated by Esther Leslie, Verso, 2015. Cited in Chapter 8.

24. Art in Timor-Leste is related to a small tourist market, in both colonial and post-colonial periods, and to the creation of a national narrative to deploy significant items of tradition, custom or *kultura*. (See Bibliography.)

25. Ramos-Horta, José, 'Crime de Lesa-Arte. A fuga de valores artisticos e históricos de Timor', *A Voz do Timor*, November 30, 1973, cited by David Hicks, *Rhetoric and the Decolonization and Recolonization of East Timor*, 2014, p. 51; Ruy Cinatti cited in Kelly Silva and Lúcio Sousa, 'Art, agency and power effects in East Timor: provocations', *Cadernos de Arte e Antropologia*, 2015 at cadernosaa.revues.org/829

26. See George J Aditjondro, *East Timor: An Indonesian intellectual speaks out*, 1994, pp 33–34. Aditjondro, an observer of the occupation, describes the famine created by napalm bombing and use of toxic defoliant Agent Orange from low-flying OV-10 planes used by the US during the Vietnam War forced migration and transmigration as part of the apparatus of military suppression. US Catholic Relief services estimated that by September 1979, 300 000 people were in a 'serious or critically malnourished condition'.

27. Violence against women in Timor-Leste and Indonesia was documented by Amnesty International. In addition to suffering arbitrary detainment, torture, and extrajudicial execution, women faced rape and sexual abuse. Women were also encouraged to accept sterilisation procedures, and some were pressured to take the contraceptive Depo Provera.

See oral histories by Rebecca Winters (compiler), *Buibere: Voice of East Timorese Women*, 1999; Jude Conway ed., *Step by Step: Women of East Timor, Stories of Resistance and Survival*, 2010. On the overwhelming impunity for sexual abuse see *Chega!*, op. cit., pp. 116–123.

28. 'Your friends do not forget you' is a widely remembered pamphlet in the archives of the Australian War Memorial in Canberra, most recently used by Ian Melrose, who privately funded 'hard-hitting TV commercials with old Australian soldiers' to support the Timor Sea Justice Campaign. Historian Michele Turner's grandfather was an Australian commando kept alive by Timorese in WWII, as were many other Australian servicemen. In 1991 the ABC's Social History Unit produced *East Timor: A Debt to Repay*, based on Turner's oral history material.

29. See Paul Cleary, *Shakedown, Australia's Grab for Timor Oil*, 2007, for a history of Australia's negotiated treaties with Indonesia.

30. The New Order regime remains an ongoing network of political, corporate and military players.

31. Published newspaper articles by George J Aditjondro, *East Timor: An Indonesian intellectual speaks out*, 1994. Noam Chomsky, 'Why should we devote attention to East Timor, a small and remote place that most Americans have never even heard of?', 1980 and published articles on East Timor at chomsky.info.

32. On Balibo see Desmond Ball and Hamish McDonald, *Death in Balibo, Lies in Canberra*, 2000; Jill Joliffe, *Cover-Up: The Inside Story of the Balibo Five* (republished as *Balibo*), 2001; *Balibo* film, director Robert Connolly, 2009; Shirley Shackleton, *The Circle of Silence. A personal testimony before, during and after Balibo*, 2010.

33. Timor-Leste's negotiations to recover Australia's annexation of its oil fields have not succeeded. Australia has diverted about \$AUS40 billion of oil and gas revenue, dwarfing the small amount of aid provided. See: Timor Sea Justice Campaign at timorseajustice.com.

34. Narelle Jubelin worked with Isabel Carlos on the exhibition *ECRU* (1998), one of four exhibitions looking at colonialism, Instituto de Arte Contemporanea, Lisbon, 1998. The women were Joanna Wilson, Lotta Kronlid, Angela Zelter and Andrea Needham.

35. About 4000 people went into exile in Portugal and Australia in 1975–1976. See *Chega!*, op. cit., p. 21, p. 78. Maria Madeira was in exile in Portugal (1976–83) and Australia (1983–2000). Australia is a second home for 9000 Timorese, with the largest group, 5000 people, in Victoria. Four main languages are spoken: English, Hakka, Portuguese and Tetun.

36. Presenters who spoke on current Darwin/Timor projects: Alistair Wyvill,

Northern Territory Bar Association, convener of 'Common Issues: Common Solutions?' conference, Dili, July 2014; Louise Partos, Artback Northern Territory, on Bacau Music and Art Festival; Angus Cameron, curator/director Nomad Art, Darwin and educationalist, on a seed program, *WithOneSeed*, in Baguia to address environmental degradation and participate in carbon markets, funded by xpand Foundation.

37. The first report of many, the Royal Commission chaired by Nuggett Coombes in 1979 said there should be protection of Aboriginal law, identity and culture; recognition and restoration of land rights; conditions on mining and exploration on Aboriginal land; and compensation for loss of traditional lands and self-determination.

page 12: *Os vossos amigos noa vos esquecem / Your friends do not forget you*, c. 1942–43. Australian War Memorial, Far Eastern Liaison Office (FELO) Leaflet Collection, 1942–1945. (RC07203. Series PG, Leaflet Number PG10.) Published and Digitised Collections, Australian War Memorial. Allied wartime propaganda leaflet dropped on East Timor after the withdrawal of the 2/2nd Independent Company, 1942

pages 16–17: *Hasta la victoria siempre / Until victory forever, Che Guevara (1928–67)*. Lithographic print set published 1968 by Instituto Cubano de Amistad con los Pueblos. Photo Silversalt

page 18: African National Congress travelling exhibitions at Mayibuye Centre for History and Culture, University of the Western Cape, 1995. Showing three folded sets (comprising ten or twelve A2 size posters) designed and produced by IDAF in London. Despite being proscribed as a terrorist organisation, the ANC had a London office from 1978 to 1994. Photo Jo Holder

page 21: *Populacao de Timor. Voces lembram-se de que os Australianos / People of Timor, you remember when*

the Australians..., c. 1942–43. Australian War Memorial, Far Eastern Liaison Office (FELO) Leaflet Collection, 1942–45. (RC02441. Series PG, Leaflet Number PG6.) Published and Digitised Collections, Australian War Memorial. Allied wartime propaganda leaflet dropped on East Timor after the withdrawal of the 2/2nd Independent Company, 1942

page 22: *Tuba Rai Metin*, site-specific installation of an *Uma Lulik / Casa Sagrada / Sacred House* outside Museum of Contemporary Art, Sydney, 1996 with cultural performances and events. Showing Veronica Pereira Maia and guests, *Tais Don*, weavings-in-progress. Photo Jo Holder

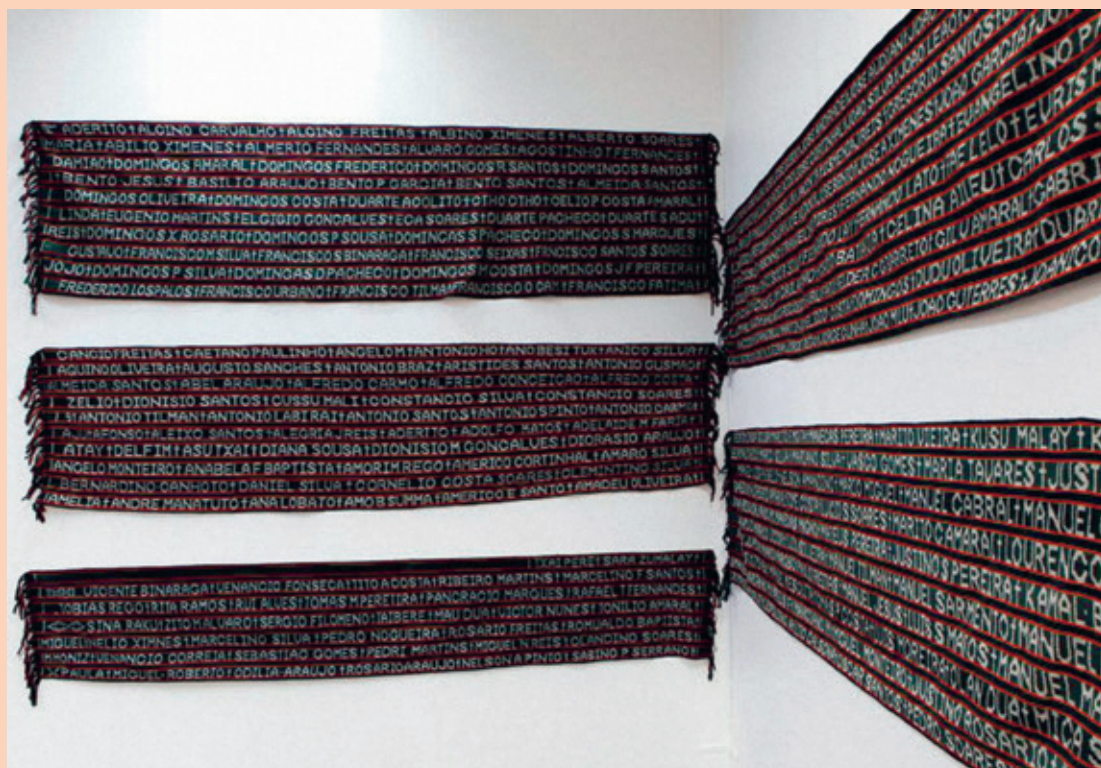
page 25: Narelle Jubelin and Fiona MacDonald meet with Diego Bonetto and Louise Kate Anderson of Big Fag Press, to view *Hasta la victoria siempre* at Firstdraft Depot, Sydney, 2014. Photo Jo Holder

pages 34–35: Narelle Jubelin, *MAP: Sydney*, 2014. Cotton on linen petit point, 24 × 33 cm, unframed. Source: after two merged 2006 Timor Sea Treaty and Maritime Boundary Maps

Oil and Gas Fields near Timor-Leste



Tais Don: Hand-dyed *tais* woven on back-strap loom in five parts. The work panels incorporate the names of the 271 victims of the Santa Cruz Massacre in Dili on 12 November 1991, woven by Veronica Pereira Maia, 1994–1999.



Story of the *Tais Don*

Veronica Pereira Maia. Translated by Sally-Anne Watson Kane

My actual name from my country, my traditional name, is Buat Salvak. My father's name was Buat Ba'uk. My first name, Veronica, was given to me by the Christians. I come from Fohorem in Covalima, in Timor. I am eighty-five years old.

I wove these *tais* because in my view, there are a lot of people doing political things so there is no need for me to do that. Because I love my people and my country I made these *tais* as a memorial to those youths who died and to show the story of what happened to them. More than 271 people were taken prisoner and killed on 12 November 1991 for showing the world that they love their country. And I have also presented this work mixed with tears to the mothers of Australia so that they can feel the suffering of our mothers in Timor.

I commenced weaving the *Tais Don* in 1994 and continued weaving them for five years. I completed the *tais* three or four months before the Referendum on Independence (30 August 1999).

I had been thinking about how to make the *Tais Don* for a long time, and had already been weaving the *tais* for a while when they started to plan the *Tuba Rai Metin* exhibition (1996), and I then continued to weave the *tais* during this and the following exhibitions.

My husband, Antonio Maia, made a house to present a Timorese Sacred House (*Uma Lukik*) where we could sit inside and, in the traditional way, talk about our stories and continue our Timorese culture. Importantly, the Sacred House project was called *Tuba Rai Metin* (Feet Firmly Planted in the Ground), which means that we have to stand strongly together, connected to the earth, to maintain our stories and culture. My husband made that Sacred House specifically for the exhibition, and when the house was finished the *Tais Don* and the Sacred House formed the *Tuba Rai Metin* exhibition, which was first held beside the Chan building across the road from Brown's Mart in Darwin. [For Darwin Fringe Festival, August 1996. The Chan Building is the former Northern Territory Parliament House.]

Tais Don

Istoria konta ba Veronica Pereira Maia. Tradus ba Sally-Anne Watson Kane

Hau nia naran lo-loos housi rai nian, hau nia naran Buat Salvak, e hodi hau nia aman nia naran Buat Ba'uk. Hau nia naran Veronica naran housi Kristian. Hau mai housi Fohoren iha Covalima, Timor. Hau nia tinan walu nulu resin lima.

Hau halo tais ne'e tamba, hau hanoin iha ema barak konaba politik. La dun hanoin buat sira ne'e, la-lo'os. Ne'e mak hau mak hadomi hau nia eman ho hau nia rain, hau halo tais ne'e, para halo rekordasaun ida konaba labarik sira nia istoria, tamba ema atus rua hitu nulu resin entrega'an ba mate iha loron ida deit, hodi hatudu ba mundo katak sira hakarak sira nia rain. Hau presente lutu ho tanis atu inan sira iha Australia sente hanesan inan sira nia terus iha Timor.

Hau komesa souru tais ne'e iha 1994. Hau kompleta tais ne'e iha tinan lima nia laran. Hau kompleta mak fulan tolu ka ha'at molok Referundu.

Tais ne'e hau hanoin uluk tiha ona bainhira sira komesa koalia konaba eksibisaun *Tuba Rai Metin*, hau tiha ona komesa souru tais ne'e, mos hau kontinua souru tais durante eksibisaun.

Hau nia laen halo uma ida ne'e atu presente uma lulik atu ita bele tu-tuir ita nia kultura, tuir ita nia istoria, iha uma lulik nia laran. Ne'eduni uma lulik nia naran maka 'tuba rai metin' – tenke hamrik metin atu halo servisu ida ne'e. Hau nia laen halo uma lulik ba eksibisaun. Agora, uma pronto mak hodi halo eksibisaun iha Brown's Mart, hanesan aventura para tais ho uma lulik. Eksibisaun ne'e naran *Tuba Rai Metin*, halo besik Brown's Mart iha Darwin iha 1996.

Uma lulik halo uma Los Palos nian, hau la bele halo seremoni. Ne'eduni Albertina lori feto ferik housi Los Palos naran Madelina, ne'ebe hela iha tempu ne'e iha Sydney; Madelina mai Darwin atu bele halo seremoni uma lulik. Avo Madelina iha Timor tiha ona. Hau la hatene se iha ka la'e, hau sedauk husu tuir. Ema hodi hanesan batar ho aihan seluk, hare'e hanesan ai'han foun sai ba uma lulik, hodi tur sunu ahi iha uma lulik nia laran.

Bainhira halo aventura ne'e, uma lulik sira mos halo misa, hau ho ema seluk halo tebe dai, hau koalia. Mos hau kontinua souru Tais Don.

Now, because the house was a Sacred House belonging to Los Palos, I couldn't conduct the ceremony for that Sacred House. So artist Albertina Viegas brought an elder to Darwin – Avo Madelina, who came from Los Palos but who was living in Sydney at that time. Avo Madelina came to Darwin and conducted the ceremony for the Sacred House. (She has since gone back to her home in Timor; I'm not sure if she is still alive. I haven't been in contact with her since.) We made offerings of corn and many different foods to the Sacred House and lit a fire inside it; we asked that new shoots grow from the base of the tree and rise up to the Sacred House, asking for God's blessings for our families to grow and prosper and have an abundant future.

As part of the activities around the *Tuba Rai Metin* exhibition we held a Catholic Mass; we performed *tebe dai*, or Timorese dancing and drumming; I gave some speeches and talked to people. And I continued to weave the *Tais Don* throughout the exhibition.

After that exhibition of the *Tais Don* and the Sacred House in Darwin, the Aboriginal elders in Sydney asked me to come to Sydney to present an exhibition combining *Tuba Rai Metin* and Aboriginal art, outside the Museum of Contemporary Art (MCA Australia). I went with the *Tuba Rai Metin* exhibition to Sydney twice: when the exhibition was held at the MCA, and again when the exhibition was held at the Casula Powerhouse in Liverpool, Sydney. I then went with *Tuba Rai Metin* to another event at the Canberra School of Art, Australian National University (10–14 September 1997).

I continued to sit and weave the *Tais Don* at the exhibition in Darwin. I needed to keep weaving every day while I was on the road: on the grass outside the MCA, at Casula Powerhouse, at the University, and then back home in Darwin, I continued to weave until I had completed the *Tais Don*.

It took a long time [five years] to make the *Tais Don*. To make the *tais*, I had to soak and dye the cotton, and tie all the *futus* (preparations required before weaving), and then I had to attend media interviews and

Depois eksibisaun ida ne'e hotu, Aborigine sira housi Sydney husu hau atu lori tais ba Sydney y halo eksibisaun ho sira iha arte galleria iha Sydney. Ne'eduni ami lori tais ho uma lulik ba Sydney. Primeru halo aventura tais ho uma lulik iha Darwin iha 1996. Depois hau ba ho *Tuba Rai Metin* iha Sydney dala rua. Halo eksibisaun iha arte galleria iha sidade Sydney. Depois hau ba fali Sydney atu halo eksibisaun iha Aborigine nia museu, Casula iha Sydney. Depois ba Canberra nia universidade hamutuk dala tolu.

Hau sei souru tais iha aventura sira ne'e; iha Darwin hau souro hela iha ne'eba. Hau continua iha Sydney ho mos Canberra. Tamba hau hodi ba souru tu-tuir dalan sira, hau sei halo nafatin. Souru ba iha Sydney, iha arte galleria iha sidade, iha Casula, ba Canberra, y depois iha hau nia uma iha Darwin mak hau sei souru nafatin. Tais Don hau la kompleta to'o fulan tolu ka ha'at maka Referendu.

Tempu barak atu halo tais ne'e. Hau halo hanesan tasi futus hotu, hau tenke tein, sei la'o ba intrevista, ba protestu, ba halo buat sira ne'eba. Hau la tuir iha tempu hau halo. Hanesan, hau hanesan halo hodi ne'ebe halai ba dalan ida de'it. Iha servisu barak tebes ba hau, iha protestu, intrevista, ema bolu hau atu halo teatru, ema bolu ba koalia buat sira ne'e hanesan. Kuidado, halo ne'e la hatene lo'os Timor iha ka la'e, bainhira mak atu hetan rai Timor.

Uluk Referendu, hau atu halo tan mapa ida, la bele tiha ona tamba referendu, Timor mana'an tiha ona. Hau ba Timor atu halo servisu kultural ho Timor Aid iha Dili.

Hau lori tais ba Dili, atu halo seremonia konaba Santa Cruz Massacre, iha 12th November tinan 2000. Hau ba halo hanesan teatro ida, hodi hatudu tais ba povo Timor, mos ba Securiti Mundo nian, ho ema bo'ot sira ne'ebe housi rain-rain, ba Timor.

Ita hotu hodi tais ba iha semeteri, iha loron ne'e. Hodi kalan ne'e ami hela iha Timor Aid. Tamba Mari Alkatiri lakon simi securiti hau duni mak simu securiti internasional, atus rua mai iha Timor Aid tuku rua kalan. Iha

go to demonstrations and do all those other things that I needed to do. I wasn't able to follow my own schedule. For example, I'd work on the *Tais Don* every day, then I'd go out to a demonstration or do an interview and then I'd return to the *tais* again. It was a lot of work, going to protests, being interviewed; people would ask me to do cultural performances; people would ask me to go with them to meetings or to give talks about Timor. And my goodness, while I was weaving the *Tais Don* and doing all those things, there was no knowing whether Timor would become independent or not, or when we would be able to get our country back.

I completed the *Tais Don* a few months before the Independence Referendum in August 1999. Once I finished the *Tais Don* I had also been going to weave a *tais* of the map of Timor, but then Timor won the Referendum, and I went to Timor to do cultural work with Timor Aid, and so I didn't weave that map.

I took the *Tais Don* to Dili for the commemoration of the Santa Cruz Massacre on 12 November 2000. I wanted to perform a 'theatre', and display the *Tais Don* to the Timorese people, the United Nations, and the leaders from all the different countries that went to Timor for the Santa Cruz Massacre Memorial.

Many people helped get the *Tais Don* to the Santa Cruz Cemetery on the day of the commemoration. The night before the commemoration, we were staying at Timor Aid in Dili. However, Mari Alkatiri [East Timor's Foreign Minister 2000 to 2002] hadn't organised any security guards for us, and so we accepted the help of the United Nations' UNTAET Security forces; 200 UN security guards came to Timor Aid late at night, at two in the morning. The next morning, we took the *Tais Don* to Motael Church. We all went in and I took my place in the church. I laid out the *Tais Don* together with the flowers in the church. The Mass was held, and after the Mass, we all went to the Santa Cruz Cemetery.

At the cemetery, we performed a 'theatre' where the youths and I lay down on the ground as if we had died, just like all those young people

dader 12th Novembru, ami lori tais ba igreja Motael. Hau ho atus sai iha hau nia fatin. Hau tau tais hamutuk ho aifunan ne'e iha igreja, halo misa. Depois misa hotu, mak ita ba semeteri.

Depois hau ho labarik sira ne'ebe mate restu sira, halo teatru, konaba sira nia protestu iha semeteri Santa Cruz. Depois ami hotu sai mai, Tais Don labarik sira halo tia, sira mai entrega ba hau. Iha fotografia, iha buat hotu-hotu iha ne'e, jornalista sira halo intrevista ho hau. Halo buat sira ne'e hotu, lia fuan ida housi Ramos-Horta convida; hau ho securiti internasional atus rua ho Ramos-Horta ba tau aifunan iha labarik sira, cruz bo'ot iha semeteri.

Labarik sira husu hau atu hela tais iha Dili. Hau dehan aban-bainrua imi halo movimentu para semeteri Santa Cruz Massacre, imi halo museu ida konaba sasan sira ne'e, mak hau lori tais mai, hau tenki iha istoria ruma atu konta.

La iha aventura seluk ida iha Dili. Hau lori tais bainhira hau fila ba Darwin. Tais ne'e hela ho hau. Loron ida hau koalia ba Xanana nia fen, nia maka husu hau atu lori tais ba Melbourne maibe hau la lori ba fatin seluk. Hau la lori tais ne'e ba fatin seluk.

Tamba tais, hau tenke lori ba Timor. Tais la bela hela ho hau, maibe hau la koho atu hatai hamutuk iha buat sira politik nian. Sira tenke halo movimentu semeteri Santa Cruz nian iha fatin ida. Iha hau hakarak, tau iha fatin ruma ba turista ka ema ruma housi rai seluk atu ba hare'e. Hau hakarak ba tau hamutuk ho iha mate sira nia istoria.

who had protested at the Santa Cruz Cemetery and were massacred there. After we rose from the ground, the youths draped the *tais* over me and the performance was over. People were filming and taking photographs, there were journalists, everything was going on. José Ramos-Horta said a few words, and then I went with José Ramos-Horta and 200 UNTAET representatives to place flowers for the deceased youths at the large cross in Santa Cruz Cemetery.

The youths who had performed the 'theatre' asked me if I could leave the *Tais Don* with them in Dili. But I said, 'One day in the future, when [the leaders] organise a memorial for the Cemetery – a museum that tells the story of what happened at the Santa Cruz Massacre; at that time I will bring the *tais* back to Dili and I will then have some important stories to tell.'

After that day, the *Tais Don* were not displayed again in Timor. When I went back to Darwin, I took the *Tais Don* with me. The *tais* have stayed with me in Darwin ever since. One day I was talking to Xanana's wife [Kirsty Sword Gusmão AO] and she asked me about taking the *Tais Don* to Melbourne but I didn't want to take them anywhere else. I will not take the *Tais Don* anywhere else.

Because I must take the *Tais Don* back to Timor. I can't keep them here with me, but I am not going to give them to the politicians to decide what to do with them. They need to organise a memorial or museum at the Santa Cruz Cemetery. It is my vision that this memorial be built so that it can house the *Tais Don* and other displays showing the stories of the youths that died at the Santa Cruz Massacre, so that people from other countries can visit the memorial and learn what happened.

page 36: Veronica Pereira Maia, *Tais Don*, 1994–99. Hand-dyed *tais* woven on back-strap loom in five parts. The work incorporates the names of the 271 victims of Santa Cruz Massacre in Dili, November 1991. Installation view, Chan Contemporary Artspace, Darwin, 2014. Photo Fiona Morrison





CANCIO FREITAS + CAETANO PAULINHO + ANGELO MANTONIO HO + ANO BESI TUK + ANICO SILVA +
+ AQUINO OLIVEIRA + AUGUSTO SANCHES + ANTONIO BRAZ + ARISTIDES SANTOS + ANTONIO GUSMAO +
+ ANEIDA + SANTO + ABEL ARAUJO + ALFREDO CARMO + ALFREDO CONCEICAO + ALFREDO COSTA +
+ ZELIO + DIONISIO SANTOS + COUSSU MALI + CONSTANCIO SILVA + CONSTANCIO SOARES +
+ ANTONIO TILMANT + ANTONIO LABIRAI + ANTONIO SANTOS + ANTONIO SPINTO + ANTONIO CARMO +
+ AURORA + FONSOTA + EIXO SANTOS + ALEGRIA JREIS + ADERITO + ADOLFO MATOS + ADELAIDE M. F. A. 92
+ ATAY + DELFIM + ASUTXAI + DIANA SOUSA + DIONISIO M. GONCALVES + DIO RASIO ARAUJO +
+ ANGELO MONTEIRO + ANABELA F. BAPTISTA + AMORIM REGO + AMERICO CORTINHAL + AMARO SILVA +
+ BERNARDINO CANHOTO + DANIEL SILVA + CORNELIO COSTA SOARES + OLEMINTINO SILVA +
+ AMELIA + ANDRE MANATUTO + ANA LOBATO + AMO B. SUMMA + AMERICO E SANTO + AMADEU OLIVEIRA +





page 44: AFFET street stall, Darwin, September 1999, from left: Divo, Kevy Williams and Cindy Watson with Veronica Pereira Maia behind. Photo Vaughan Williams

page 45: Timor Gap Treaty protest: Veronica Pereira at National Bank, Cavenagh Street, Darwin, 14 October 1994. The last stop in a bus ride protesting the treaty between Australia and Indonesia, which started at Raintree Park, went to Santos, then BHP, then National Bank buildings in Mitchell and Cavenagh Streets. Photo Jude Conway

pages 46–47: Antonio and Veronica Pereira Maia holding completed *Tais Don* panel. Rob Wesley-Smith's block, Howard Springs, 1996. Photo Rob Wesley-Smith

page 48 (above): Traditional drumming in Raintree Park, Darwin, 1994, with young Timorese dancers in AFFET designed Xanana T-shirts. Photo Deb Sorenson

page 48 (below): Traditional dancers from Galiwin'ku or Elcho Island, a Yolngu community off the north coast of Arnhem Land, in support of the Timorese vigil at the Indonesian Consulate in Darwin after the Santa Cruz massacre, 12 November 1991. Photographer unknown. Courtesy Jude Conway

page 49 (above): Santa Cruz Massacre commemoration: Veronica Pereira Maia (kneeling), *Tais Don*, Santa Cruz Cemetery, Dili 2000. Photographer unknown. Photo courtesy Veronica Pereira Maia.

page 49 (below): Santa Cruz Massacre commemoration: Veronica Pereira Maia with re-enactment actors and *Tais Don*, Santa Cruz Cemetery, Dili 2000. Photographer unknown. Photo courtesy Veronica Pereira Maia

pages 50–51: Veronica Pereira at the 1998 commemoration of the 12 November Santa Cruz Massacre, gates of the Indonesian Consulate in Darwin. Photo Vaughan Williams

page 53: *Tuba Rai Metin*, site-specific installation of an *Uma Lulik* / *Casa Sagrada* / *Sacred House* in former Federal Park, Darwin Fringe Festival, 1996 with cultural performances and agit-prop events. A carved sign on the *Uma Lulik* reads 'Women from this country forever'. Veronica Pereira Maia and *Tais Don* weavings-in-progress, with Antonio Goveia, assisted by the 'boat boys' from the only refugee boat to arrive in Darwin. Photo Jude Conway



Maria Madeira

In the book *The Predicament of Culture; Twentieth-Century Ethnography, Literature, and Art* by James Clifford, there is the following quote:

Our job as artists is to go beyond, which implies a love of change, [always accomplished with] traditions in mind, by talking to the elders of the tribe and by being with your grandparents. The stories they tell are just amazing. When you become exposed to them, everything becomes a reflection of those events. There is a great deal of satisfaction being an artist of traditions. (Clifford 1988, 251)

As an artist, arts educator, cultural advisor and researcher, my main objective and passion has always been about going beyond a love of change, with traditions in mind. Consequently, I perceive myself as 'being an artist of tradition'. My artworks convey my views and artistic expression from a current and contemporary perspective, while at the same time such abstract and contemporary creativity connects with the traditional historical customs, methods, imagery, and symbols which are significant to and deeply rooted in East Timorese culture.

Take the betel nut, for instance; it is deeply embedded in our way of life and widely used on a daily basis, whether in non-formal casual meetings or in traditional and sacred ceremonial occasions. I have regularly used the betel nut as the base for my creative expression in the last few years. When I use it in my work and explain the concept or ideas behind the artwork, especially the significance of the betel nut in our folklore, it seems to create a better understanding and acceptance of my culture.

Adding to this notion is the belief that the marriage between the old or traditional with the new and contemporary will bring wonders, as this will reach not only the more traditionalist but also the younger generation, who have been for so many years exposed to more modern issues and ideas.

Luckily, such perception is often blessed with a glimmer of hope, allowing its light to brightly shine, as it was clearly visible in the recent *Elastic/Borracha/Elástico Mobile Residency* exhibition at the Chan Contemporary Art Space in Darwin. Together with three fellow artists, Victor De Sousa Pereira, Narelle Jubelin and Fiona MacDonald, I had the chance to once again meet with the traditional elder, artist and master weaver Mrs Veronica Pereira Maia, who introduced me once more to the perfect amalgamation of the old and the new as well as the traditional and the contemporary.

In this exhibition, for instance, I became exposed to and witnessed the perfect union in various forms of artistic expression. Firstly, the group painting,

Maria Madeira

Iha livru: *Predikamentu Kultura Nian; Etnografia, Literatura, no Arte Sekúlu Vinte* husi James Clifford, ita bele hetan hakerek ne'ebé tuir mai ne'e:

Ita nia servisu nu'udar artista tenke hakat liután, buat hirak ne'ebé hatudu domin ba mudansa, [hala'o beibeik ho] hanoin kona ba tradisaun, tuir koalia ba katuas no ferik oan sira iha knua, no tuir hela ho ita nia avo mane no feto sira. Istória hirak ne'ebé sira konta, di'ak tebe tebes. Wainhira ita rona kona ba istórias hirak ne'e, buat hotu hotu sai refleksaun ba eventus hirak ne'e. Ita bele hetan satisfasaun boot, wainhira ita sai artista tradisaun nian. (Clifford 1988, 251)

Nu'udar artista, edukadora arte nian, konselleira kulturál no peskizadóra, hau nia objektivu prinsipál no paixaun, maka sempre hanoin kona ba hakat liután buat hirak ne'ebé hatudu domin ba mudansa, ho hanoin kona ba tradisaun. Portantu, hau haree hau nia aan rasik nu'udar 'artista tradisaun nian'. Hau nia arte hatudu hau nia hanoin no expresaun artistíku husi perspektiva kontemporániu ou agora daudaun nian, enkuantu kriadividade abstraru no kontemporániu hirak ne'e, iha ligasaun ho kustume istóriu tradisionál, metodu, imajens, no simbolus hirak ne'ebé maka signifíkante no iha abut forte ho kultura Timor-Leste nian.

Haree kona ba mama malus pur ezemplu; ne'e halo parte iha ita nia moris baibain nian, no ita uza loron loron kazualmente ou wainhira ita mama iha okaziaun kona ba serimónia lulik ou tradisionál nian. Hau uza beibeik tiha ona malus hanesan baze ida ba hau nia kriadividade artistíku iha tinan ikus liu mai. Wainhira hau uza malus been iha hau nia arte, no explika nia konseitu ou hanoin kona ba arte hirak ne'e, espesiálmente signifíkadu kona ba mama malus iha ita nia kultura, hau hanoin ida ne'e hatudu no kria kompriensaun ba ema sira seluk hodi simu di'ak liután hau nia kultura.

Hatutan tan ho nosaun ida ne'e, maka, ho fiar katak tuir tau hamutuk sasán tuan ou tradisionál ho sasán foun ou kontemporániu, sei sai buat di'ak liután. Tanba, kazamentu ida ne'e sei koalia ba ema hirak ne'ebé tradisionál liu, no jerasaun foun hirak ne'ebé tinan ba tinan haree no esperiênsia tiha ona ideas no asuntus foun no kontemporániu.

Ho sorti, persepsaun hirak ne'e dala ruma hetan bensaun no esperansa hodi haree naroman, hanesan akontese iha espozisaun *Elastic/Borracha/Elástico Mobile Residency* ne'ebé foin akontese daudaun iha Chan Contemporary Art Space, iha Darwin. Hamutuk ho artistas nain tolu: Victor de Sousa Pereira, Narelle Jubelin no Fiona MacDonald, hau iha oportunidade dala ida tan hodi iha enkontru ho artista tradisionál no mestre soru nain Sra. Veronica Pereira

which started with an introduction by Duwun Lee, a local Larrakia elder, followed by the act of unification of East Timorese and Australian culture, where Larrakia artist Nadine Lee Birrimi and I threw ochre and rock powder simultaneously towards the middle of the canvas to signify the meeting or merger between these two nations; secondly, Veronica's depiction of the Santa Cruz massacre, where the names of each victim were written and starkly woven in the *tais* (traditional East Timorese cloth); thirdly, the actual work from the *Elastic/Borracha/Elástico Mobile Residency* artists, where the images of long-established East Timorese traditional ways of weaving and daily life were portrayed in a contemporary approach, through a colourful and striking set of prints.

The whole experience seemed to transcend all areas and boundaries between culturally diverse nations. It made me further appreciate that the traditional storytelling, symbols, ceremonies, chanting, dancing, etc., can be understood and communicated once it is used creatively in contemporary artistic expression.

Thus reinforcing my view that the combination between the traditional and contemporary will create a new language, which will be understood not only by us but also from the Western perspective.

It is therefore crucial to continue nurturing and encouraging such projects and events, as it will greatly help to open more doors, allowing for better communication and building further understanding between nations within our culturally diverse and rich world community.

Maia, ne'ebé hatudu mai hau dala ida tan kona ba tau hamutuk buat hirak ne'ebé konsideradu tuan no foun, no mós tradisionál no kontemporániu. Dalan hala'o ne'e komesa nu'udar konsekuensi Invazaun Indonézia iha Timor-Leste iha 1975, ne'ebé Timor oan barak hanesan Sra. Veronica no hau sai hodi buka moris iha akampamentu refujiadus nian, iha Lisboa, Portugal. Durante periudu ne'e, preokupasaun kona ba sobrevivênsia kulturál no dezeju hodi sente katak ita tenke pertense iha fatin ruma, sai boot liután iha Timor oan sira ne'ebé hela iha rai liur. Portantu, hotu hotu sente katak, kritíku hodi haree didi'ak no hatudu identidade kulturál Timor nian ba mundu tomak.

Tuir nosaun ida ne'e, Sra. Veronica continua ho nia aktividade hodi soru *tais*, ke nian aprende husi nia bei'ala feto sira, no hau deskobre hau nia paixaun kona ba kriatividade no espresaun artistíku husi muzíka no arte vizual.

Liu tinan ba tinan, dalan no paixaun ida ne'e, dezenvolve di'ak liután ba hau no Sra. Veronica, e dalan ne'e maka lori ami nain rua hodi hetan malu dala ida tan iha 2014 ho espozisaun naran *Elastic/Borracha/Elástico Mobile Residency*.

Iha espozisaun ida ne'e hau simu esperiênsia no sai testemuña kona ba uniaun perfeito ba formas oin oin kona ba espresaun artistíku. Primeiru, kona ba pintura grupu nian, ne'ebé komesa ho introdusaun ida husi Duwun Lee, Lian Nain lokál ida husi ema rai nain Larrakia nian, tuir mai husi aktu unifikasaun kona ba kultura Timor-Leste no Austrália nian, ne'ebé, artista Larrakia nian naran Nadine Lee Birrimi no hau tuda rai mean (ochre) no fatuk rahun dala ida deit ba kanvas klaran, hodi signifika enkontru ou tau (halo) hamutuk nasaun rua ne'e. Segundu, Sra. Veronica nia arte naran Massacre Santa Cruz nian, ne'ebé hatudu naran husi vitímas ida ida ke nia hakerek iha *tais* (hena tradisionál Timor nian); Terseiru, servisu aktuál husi artistas *Elastic Mobile Residency* sira nian, ne'ebé imajens kona ba tradisaun estabelisidu husi soru 'tais', no moris bainbain nian nian maka hatudu tuir kontestu kontemporániu ho poster hirak ne'ebé maka hatudu kór oin oin.

Esperiênsia ne'e tomak, hatudu dalan ne'ebé hakat liután áreas no fronteiras hotu hotu entre nasoens kulturál oin oin. Ida ne'e halo hau apresia no kompriende liután katak ita bele kompriende istória tradisionál, simbulus, seremónias, hananu, dansa etc, no komunika buat hirak ne'e, se ita uza ho kriatividade tuir kontestu espresaun artistíku kontemporániu nian.

Konsekuentemente, ida ne'e reinforsa hau nia idea katak kombinasau entre tradisionál no kontemporániu, sei kria liafuan foun ida, ne'ebé ita mós bele kompriende hamutuk ho ema husi rai liur, ho perspektiva rai liur nian.

Portantu, hau sente katak importante tebe tebes hodi continua haree kona ba, no fó korajen ba projektus no eventus hanesan ne'e. Tanba ne'e bele loke tan odomantan hirak seluk, hodi ajuda ho komunikasaun di'ak liután, no harii kompriensaun di'ak liután entre nasoens ho kultura riku no oin oin ne'ebé ezisti iha comunidade ho diversidade iha mundu tomak.

“Biar sira atu hasara-malu, maibe ita bele hatene los tais neebe mak ita halo, hanesssan ita nia lima rasik. Ita bele hare ita nia ‘impressao-digital’ rasik. Ita ida-idak rasik hatene loloos fatin neene mak ita nia liman kona.”

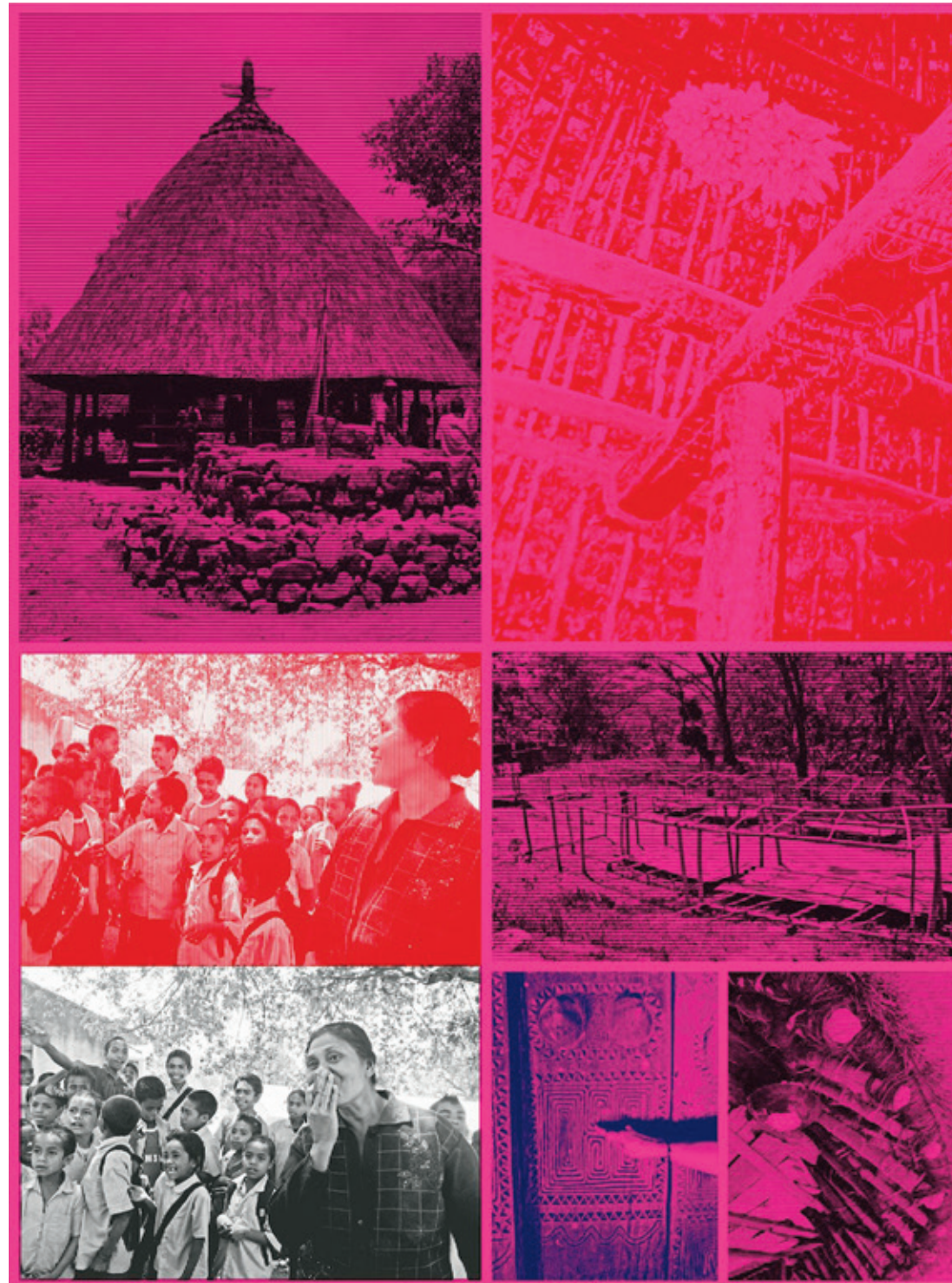
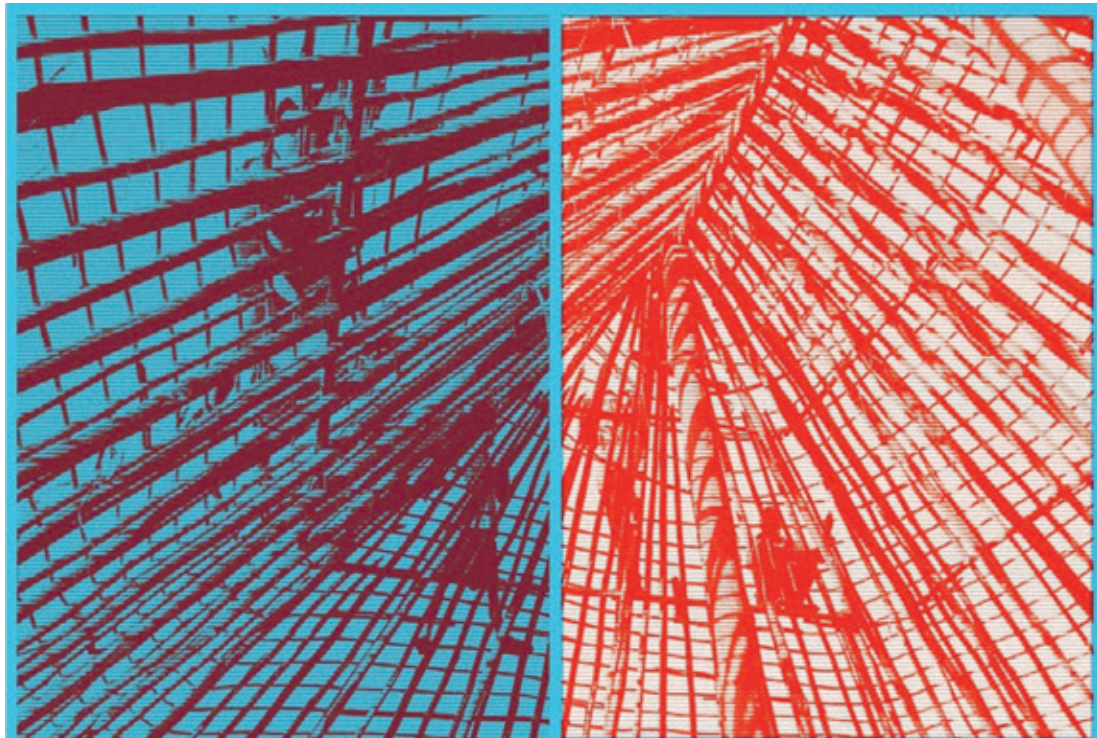
“Even though they look very similar, we do know which tais we made, it is like our own hand. We can see the ‘place of our hand’, it is like our own fingerprint. Each of us know exactly the place where our hands have touched.”

“Mesmo sendo os tais muito semelhantes, sabemos quem fez cada um, são como as nossas próprias mãos. Podemos ver o ‘lugar da nossa mão’ é como a nossa impressão digital. Cada uma de nós sabe exatamente o lugar onde nossas mãos tocaram.”

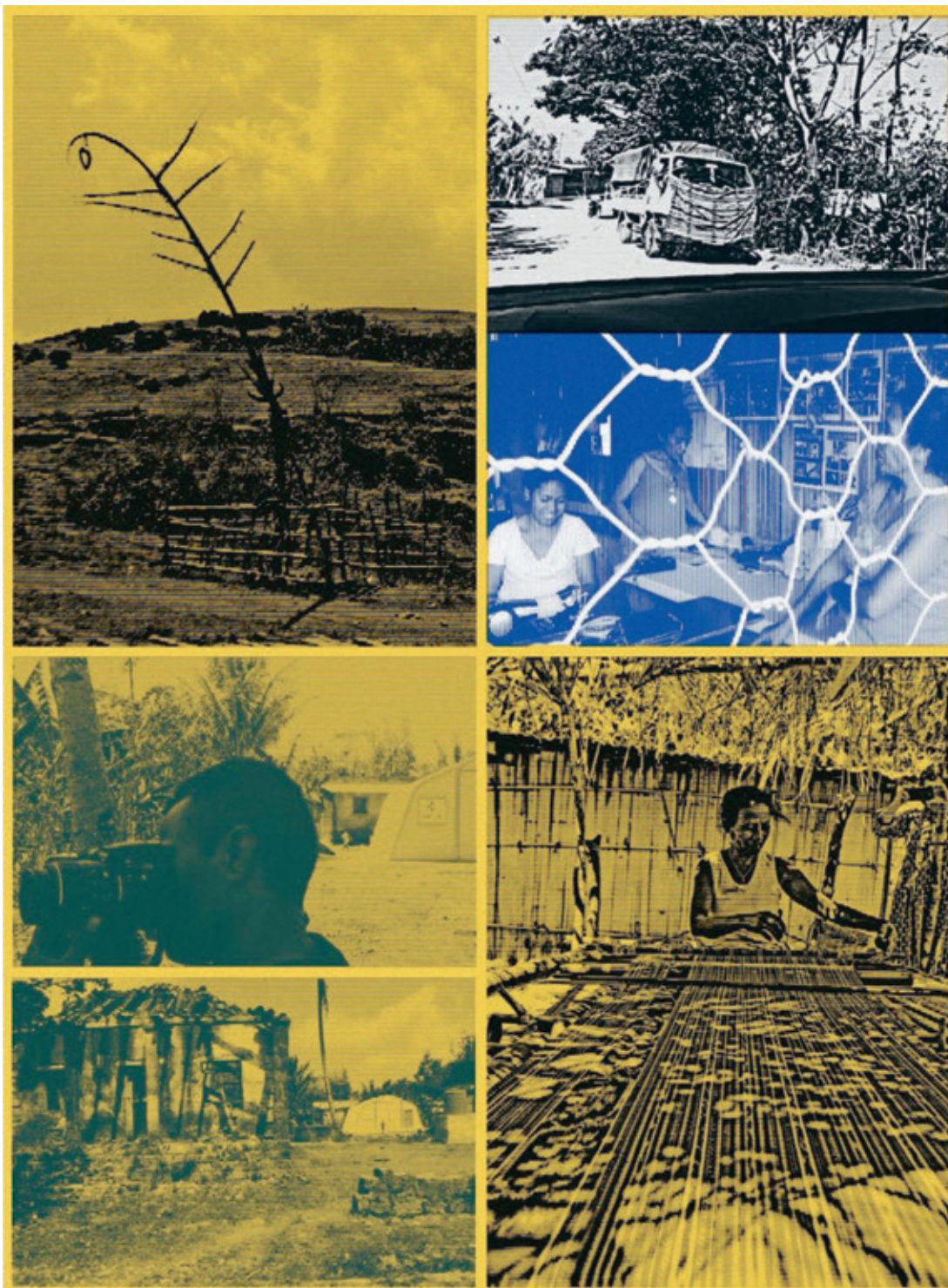
ALBERTINA DA CRUZ, ATUABEN, TIMOR LESTE 2012

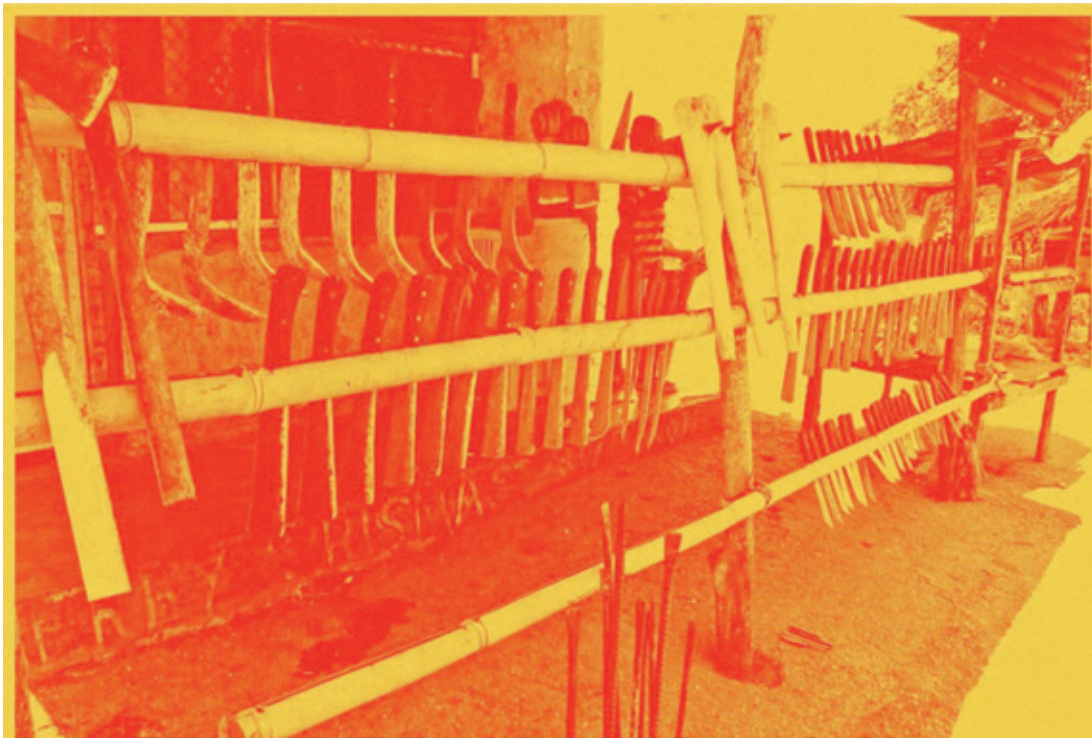












INFORMAL MEETINGS / ENKONTRU INFORMÁL/ REUNIÕES INFORMAIS

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Sub District: Laga
Village: Nunira

ARTISTS / ARTISTAS
Fiona MacDonald, Maria Madeira, Narelle Jubelin,
Victor De Sousa

TITLE / TÍTULO
Elastic/Borracha/Elástico (2012 Timor Leste Mobile Residency
Archive)

Document of informal meetings with women weavers and
cultural builders / Dokumentus ho enkontrus informál ho
feto soru nain sira no konstrutores kultural sira. With thanks
to / Obrigadu ba Paulina Amaral, Maria Ximenes, Alberto
da Cruz, Albertina da Cruz, Terezinha da Cruz, Domingas
Soares, Emilia Orzinda Amaral, Francisco Neto Amaral,
Ferninia da Conceição, Cecilia Barros, Ana Flora, Agusta de
Fatima, Filomena dos Santos, Anastacia Gama, Celina Pinto,
Koperativa Girasol Alfayate ITN Beloi and / no Lia Nain Feto
Cristina da Costa with School Children / ho Labarik Eskola Sira

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A set of 10 prints in a limited edition of 30 / print set sanulu husi
edisaun limitadu tolnulu; 4 artist proofs / provas ba artistas
nain haat; 1 printers proof / prova ida maka printers nian. (8
three-colour prints and 2 four-colour prints / prints ualu ho kór
3 no rua ho kór 4)

The Real Return

Mary Jane Jacob

In his 1996 book *The Return of the Real*, US critic Hal Foster devoted a chapter to 'The Artist as Ethnographer?'. It proved seminal to the debate around the work of artists who were re-crafting the representation of indigenous cultures for contemporary audiences. Writing nearly twenty years ago, Foster spoke of an exchange between practices within anthropology and art, stating: 'Recently the old artist envy among anthropologists has turned the other way: a new ethnographer envy consumes many artists and critics. If anthropologists wanted to exploit the textual model in cultural interpretation, these artists and critics aspire to fieldwork in which theory and practice seem to be reconciled' (181). To make his point, he cited renowned anthropologist James Clifford, who Foster feels developed a kind of artist envy in which 'the artist became a paragon of formal reflexivity, a self-aware reader of *culture understood as text*,' then asked: 'might this artist envy be a self-idealization in which the anthropologist is remade as an artistic interpreter of the cultural text?' (180, author's italics).

In this assessment, Foster observes that artists who took up a revolutionary or avant-garde mantle in the earlier twentieth century by making their object of contestation the bourgeoisie at home had by the late 1980s transposed their focus to societies dubbed 'other', based on their locality and historical condition, removed from so-called mainstream centres. 'What *drives* it?' he goes on to ask.

One reason Foster offers for this ethnographer turn – this interest that leads artists to 'aspire to fieldwork in the everyday' – is that in the twentieth century the sites of political transformation and of artistic transformation merged into one. Hence, the notion of the avant-garde emerged as progressive both politically and artistically. Yet throughout the decades the site to requiring reform was always located elsewhere, always in the field of another. For 1980s art discourse, this meant a fascination with oppressed societies that had or still were subject to colonialisng forces.

There were other reasons, too, for artists' attraction to anthropology at that time, according to Foster. Anthropology is prized as a science of alterity in which culture is the object, while ethnography allows for a critical consideration of social context, which had become de rigeur in postmodern, postcolonial art circles. And because contemporary art and criticism also valued interdisciplinarity, anthropology, which seeks to

arbitrate between disciplines, was deemed an ideal methodology. Finally, because the field of anthropology had come under criticism from inside its own ranks, leading to changes in its practices, it promised a posture of ethical reflexivity. In sum, art as ethnography was 'vanguard' (181–182).

The typical quasi-anthropological scenario to Foster goes like this: 'Few principles of the ethnographic participant-observer are observed, let alone critiqued, and only limited engagement of the community is effected. Almost naturally the project strays from collaboration to self-fashioning, from a decentering of the artist as cultural authority to a remaining of the other in neo-primitivist guise' (196–197). For those who try to undertake this work, Foster gave a litany of pitfalls: self-othering and self-absorption (180); the myth of the redemptive artist (185); institutional commissioning that looks enlightened but does not share authority with the artist and the community (196); and self-serving agendas that redirect an artist's work in a community for the institution's own ends (198).

Foster seems to further distrust artists. Looking at those in the mid-1990s who take on one social issue after another, he calls this discourse-specific way of working a horizontal spatial axis. The historical avant-garde, he argues, kept this horizontal axis in check with a vertical temporal axis that drove the development of medium-specific praxis which, in turn, extended aesthetics, but '[t]oday, as artists follow horizontal lines of working, the vertical lines sometimes appear to be lost' (199, 202).

Maybe time does tell, for today I believe we can now offer a wealth of examples of works made by artists – some temporary, some permanent, even entering museum collections – that evidence how new forms were invented to express critical discourse. And this, too, has driven the medium-specific praxis bringing into the centre of art techniques previously thought to be solely in the realm of the documentary, namely film, video, photography, the web, and other digital forms. And I wonder, too, if Foster's interpretation of time along the vertical temporal axis is not too strictly defined along art-historical timelines (in spite of his nod to the social histories of issues that some artists took up, giving the example of AIDS). What about human time as it is embodied in the lives of the community members and their histories? What about the time of an artist's career, not just as recorded in a professional curriculum vitae but as a life practice in which their art is their life work?

In seeking to expose the compromised rather than progressive nature of this ethnographic practice, Foster looked for villains among curators, and here I enter (so full disclosure now of my vested interest), as he carries out a condemnation of site-specific work, seeing it used for economic development, social outreach, and art tourism (197).¹ He employs as his example *Culture in Action*, which I curated in Chicago from 1991 to 1993. Foster's assessment is based on his reading of press materials, drawing the conclusion that this public art program served the public relations needs of the corporations and agencies that supported it (198). But I take exception to this cynicism of someone removed from *real* practice: let's not mistake funding credits in program publications for a PR campaign. One need only look at the complete lack of promotion or branding on the part of funders to find the irony of Foster's claim. Yet to an academic like

Foster – whose affiliated institutions, Cornell and Princeton, well cloak their contributors' intent with prestige – the transparent operations of the scruffy contemporary arts organising body, Sculpture Chicago, could be misleading. Foster would neither know the backstory of the many personal appeals nor recognise on the balance sheets that the funds finally secured were from government agencies or foundations and not corporate marketing departments. He did not practise critical ethnography, asking on site of artists, curator, board members and community members: how did it go?

The year after Foster's treatise came out, Lucy Lippard published *Lure of the Local*. In it she criticised artists for taking up invitations for short expeditions to lesser-known places or to peoples whose heritage is different from their own in order to create site-specific or social projects. Calling this 'parachuting', she pronounced this troubling accusation as the exploitation of community histories for artists' own career ends. Among Lippard's examples was *Places with a Past*, a site-specific installation show that I had curated in 1991 in Charleston, South Carolina, the historic North American centre of the West African slave trade.² But like Foster with his example above, Lippard had not seen *Places with a Past*, not talked to the citizens, or probed the affect on audiences local and otherwise. Yet she wrote: *Places with a Past* is 'the model for art about place rooted less in local community than in myth filtered through the avant garde [that] tends to be strong in form and weak in connectedness' (281). Summarily dismissing such practices because the artists appeared to not clock in the right amount of time with persons different from their own ethnicity or removed from their place of residence, she went on to describe her own version of program curating which, she believed, would rectify the situation.

But what happens with the passing of time? Can an exhibition or art project contribute to the lived experience of a place? I would argue that art experiences, especially those connected to people and place, and when embodied, unfold within a community's time that cannot be measured within the time of an exhibition. Over time the artist is changed, too; a single project can deeply affect all that follows as a continuous aesthetic-ethic is woven throughout lifetime of committed practice. Although critics' trust in the art experience may waver, as a curator I have seen how art and life can become intertwined over the course of time when the art in question springs from the real.³

The typical landing point for postcolonial critique exemplified by Foster and Lippard – where difference reigns, the universal is banned, and to speak of it is to risk being labeled a liberal humanist – causes me to speculate on what their arguments suggest as the alternative. Are we being asked to dissociate from others, keep to our own, and know only our birthplace? Must we remain onlookers of all else? Must we concede there are social divides we cannot cross, accept that we cannot really communicate in common ways, and that a greater humanity does not prevail? And perhaps, do we think such a notion is but a utopian dream?

Actually, I think we have gained a lot of ground during the past twenty years, honing our understanding of cross-cultural practices as we enact

them around the world. With this, the past twenty years have been important in bringing back to art the value of experiential relationships by which personal and social connections can be felt, realising the potential for communication that can be both embodied and represented. And while during this period important artworks have been made from archives, time travel is no match for the face-to-face encounters and on-the-ground exchange that artists at some risk have endeavored to create. Even if brief, the effects of their work can endure among the invested parties that participated.

The mobile residency project *Elastic/Borracha/Elástico* does not succumb to the politics of Foster's and Lippard's outsider-other critique. This project does not assume a pure line of demarcated difference. It starts with setting the team: filmmaker Victor de Sousa Pereira and artist Maria Madeira, each residing in Timor Leste where they were born; artists Narelle Jubelin and Fiona MacDonald, Australian by birth, the former living in Madrid, the latter in New South Wales. We might pause, remembering Foster and thinking these identities are signifiers, but in reality we are never static stereotypes. Madeira, citing James Clifford (who you will recall was dismissed by Foster for his artist envy), writes movingly elsewhere in this publication that she feels simultaneously of the present and the past: 'As an artist, arts educator, cultural advisor and researcher, my main objective and passion has always been about going beyond a love of change, with traditions in mind. Consequently, I perceive myself as "being an artist of tradition".'

As active professionals in international circles, all on the team are committed to using critical aesthetics to widen and shift perspectives on cultural histories – their own and those of others. In their collaborative undertaking, discourse was enacted, not imagined; it was actual. Happening in real time, it was also subject to the challenges and reevaluations that come when intellectual pursuit is taken on as lived research, and in the living, it was negotiated collectively. Such a process constitutes a conversation among artists and with those they sought out.

The pairing of Timorese and Australians speaks to something else that binds this group of artists. Schooled in the critique of colonial culture, they offered a generational reading of place. They had all lived through, though on opposite shores, the 1991 Santa Cruz Massacre of Timorese in Dili. This turning point for independence was a consciousness shared among them, while for those they met in Timor Leste, its vividness remained. Thus, in their conversation traditional elder-artist and master weaver Veronica Pereira Maia became a formative figure, for it is her commemorative *Tais Don* that embodies that event and in which it lives on.

The team's collective means were modest: women's weaving and popular printmaking, which far too many still deem 'low arts'. But here they sought to compound and intensify meaning by reclaiming these media for their cultural power and place within the history of Timor and the worldwide history of resistance, respectively. These materials quite literally speak to a drive for democracy, to a state of liberation and equality.

So must we succumb to Foster's and Lippard's accusation that artists, in representing others, diminish the other? It is true that this team of

four was privileged to have the time and means to visit the ongoing reconstruction in eleven of this nation's thirteen districts. Even more so, the fact that the 2012 mobile residency did not follow a product-driven, goal-defined agenda (such as to contribute to or solve problems of education, development, or other social services) was a gift. But such an open-ended process is the true hallmark of research as well as friendship: to work without assumption or predisposition, to observe (not to exploit, as Foster and Lippard might have us believe), to learn in reciprocal ways.

Throughout the residency, seeing and listening were the primary modalities at play. The team members, in their own words, were witnesses. They were not excavators who brought back booty, not documentarians whose gaze shaped the image of others, not social developers whose focus on deficiencies forecast remedies. Here, *re-presenting* prevailed over representation.

What can then follow from such a process (as I know from Charleston and Chicago) is a changed path for those on all sides who are touched by the exchange. Where that path leads is not solely in the hands of organisers or artists to determine – though they might be praised or blamed. Still, their presence matters, even if only for a time. Meanwhile those who chose the role of professional critic, revisiting art with each supposed turn as they strive for their words to find a place amongst those of competing peers and authorities, occupy another territory. But artworks, artists, exhibitions, and curators – that are the grist of their theoretical arguments – blessedly live apart from their ideas in the life of a community.

Art – and artists – take us to a realm much more real. At least that was the claim of US philosopher and cultural critic John Dewey, whose work spanned the 1880s right up to his death in 1952. Everything Dewey did and thought was grounded in the palpable world of the everyday, and for him, art had a major place in the living of everyday life. Labelled a pragmatist in the field of philosophy, this designation interested him little. His practicality was rooted in real life, and he took experience to be the way in which we come to know both life and art.

Dewey believed that the inquiry of the artist offered a keen example for being open and, thereby, gaining the chance to achieve greater consciousness of the world around us. Living life as a conscious practice – as artists practise their art – we can live life more fully as individuals and more responsibly as social beings. And experiencing art itself can help enable us to achieve this way of being.

Dewey also believed that art is critical to making democracy real where consciousness of our actions on others is paramount. And in the unending task of realising democracy, for to Dewey democracy is a continual process, nothing was more real and more valuable than face-to-face encounters. Therein, he felt, real communication happens. This was not a position he arrived at out of a sense of nostalgia, though he had experienced human culture torn apart by two world wars and surely he knew much had been lost from the past. But Dewey was a modernist as well as a pragmatic realist. Instead he saw such communication as the way we enact our humanity. So when Madeira writes: 'The whole experience seemed to

transcend all areas and boundaries between cultural diverse nations [...]' It is therefore crucial to continue nurturing and encouraging such projects and events, as it will greatly help to open more doors, allowing for better communication, and build further understanding between nations within our culturally diverse and rich world community,' it is like reading Dewey. For us and for critics of contemporary art practice, this might be a page worth taking from Dewey.

REFERENCES

Hal Foster, *The Return of the Real* (Cambridge, Massachusetts: The MIT Press, 1996).

Lucy Lippard, *The Lure of the Local: Sense of Place in a Multicentered Society* (New York: The New Press, 1997).

NOTES

1. This argument is later extended by critic Claire Bishop to UK neoliberalism. See Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London: Verso, 2012).

2. I draw upon personal experience in this essay, as it is only from such embodied working that we come to know the experiences of others. Certainly that was an aim of *Elastic/Borracha/Elástico*. The exhibition *Places with a Past* referenced here was the first occasion I worked with Narelle Jubelin, who was part of the team in Timor. Her site project, *Foreign Affairs*, was an installation that occupied the main floor of the United States Customs

House; like the other works in the show, she drew upon the histories and global stature of this locale in colonial times, and the resonances they held for a critique of contemporary cultural issues.

3. For a discussion of the second decade of artists working with communities in Charleston, in part leading to the US Gullah/Geechee Cultural Heritage Corridor Act, see my essay 'Audiences Are People, Too: Social Art Practice as Lived Experience' in *The Blackwell Companion to Public Art*, Cher Krause Knight and Harriet F. Senie, editors (Hoboken, NJ: Wiley-Blackwell, 2016).

Elastic/Borracha/Elástico

Chan Contemporary Art Space, Darwin
17 September – 12 October 2014





The Portuguese clubs: Lafaek (Fretilin members) was based in Darwin. The head of Fretilin in Australia attended AFFET meetings regularly with José Gusmão in 1992. After a period Alfredo stopped attending but we worked with José and his wife Fatima throughout the 90's. We also worked closely with Laka Pires and George Barnadino, Veronica Pereira and Tony Maia, Antonio Gouveia and Luisa Ferreira, Celu Lopes Federer, John Da Silva, Maria Recha, Flavio Pinto, Florentino Cesarina, Bea Viegas, more Mak and a very big cast of many others. Flavio's husband Gonçalo Pinto who led a Timorese business was also very active. We worked with Zeca and Rita Lito.







page 79: *Elastic*, Chan Contemporary Art Space, Darwin 2014. Showing: Maria Madeira, *Female Generation*, 2014. Mixed media, acrylic on canvas, 51.5 x 200 cm, unstretched; Maria Madeira, *Ground Zero*, 2014. Work in 4 parts. Mixed media, acrylic on canvas, installed dims 144 x 41 cm, stretched. Photo Fiona Morrison

pages 80–81: Artist research archive of Maria Madeira, a selection of ten *tais*, 1 *selenda*, various dates. Representative of the districts and villages (Ailu, Ainaro, Bobonaro, Morobo, Suai, Same, Los Palos, Vicqueque) visited by the artists on the 2012 Timor Leste Mobile Residency. Installation view, Chan Centre for Contemporary Art, Darwin. Background *Elastic* Print Archive, 2014. Photo Fiona Morrison

pages 82–83: Narelle Jubelin and Fiona MacDonald, Transcription work chalk pen on curtain glass windows (detail), 2.76 x 26 m. Chan Contemporary Art Space, Darwin 2014. Text: Jude Conway, *AFFET Account* (draft), 2013. (Later Jude Conway, *AFFET Story*, 2014.) Photo Fiona Morrison

page 84: Narelle Jubelin, *N: Madrid*, 1997. Cotton on linen petit point, 35.5 x 25.5 cm, unframed. Text excerpt: José Ramos Horta, 'Chronology' in *Funu: the Unfinished Saga of East Timor* (pub 2012); in Michelle Turner, *Telling; East Timor, personal testimonies 1942–1992* (1992), oral histories to supplement and document broader political histories. Photo Fiona Morrison

page 85: Narelle Jubelin, *J: Madrid*, 2013. Cotton on linen petit point, 35.5 x 25.5 cm, unframed. Text excerpt: Bentley Dean and Martin Butler, *Contact* (2009) text on DVD, 2011. Photo Fiona Morrison.

pages 86–87: Victor De Sousa, Screen 1, *Halo Pintura (gathering together) featuring Maria Madeira*, Arte Moris (Living Art) Free Art School, 2009. On the former premises of the National Museum in Comoro, Dili. VDS-Screen shot

Victor De Sousa, installation Chan Contemporary Art Space, 2014. Paintings: *Man Playing Guitar*, 2014. Mixed media, acrylic on canvas, 100 x 120 cm; *Dancer*, 2014. Acrylic on canvas, 100 x

120 cm; *Peace of Leaders (Sri Chinmoy)*, 2014. Acrylic on canvas, 100 x 120 cm. (Commemorating the dedication of Sri Chinmoy statue at Parliament of Timor Leste by Jose Xanana Gusmão and Mari Alkatiri). Photo Fiona Morrison

Victor De Sousa, *Jantar Special*: Introduction to 5 short Art Movies. Screen 1, *Halo Pintura (gathering together) featuring Maria Madeira*, 2009; Screen 2, *Jantar Special* collation; Screen 3, *Papagaiu* ('Imagination is the highest kite one can fly', Lauren Bacall), 2013

pages 88–89: Maria Madeira, *Female Generation*, 2014 (detail). Mixed media, acrylic on canvas, 51.5 x 200 cm, unstretched. Photo Fiona Morrison

Victor De Sousa, *Memorial*, 2012. Acrylic on canvas, 150.5 x 100.3 cm. Photo Fiona Morrison

page 90: Fiona MacDonald, *Open Archive 2*, 2014. (Emilea Onzinda, Cecilia Baros). Inkjet print on archival paper, 50 x 300 cm

pages 92–93: Maria Madeira and Veronica Pereira Maia, *Naha Biti: Collaborative Painting*, 2014. Betel nut, natural pigments (Timor-Leste, Larrakia and Tiwi) and mixed media, 210 x 600 cm. Photo Fiona Morrison

Maria Madeira and Veronica Pereira Maia lead a Timorese welcome to start the *Naha Biti* (stretching the mat) collaborative painting. An in situ performance work to open the public programme, Saturday 20 September, 2014

Naha Biti participants: representing Larrakia – Duwun Lee and Nadine Lee; Eric Bridgeman, Jose Casimiro, Gloria de Casto, Simon Cooper, Michelle Culpitt, Cora Diviny, Illana Eldridge, Jo Holder, Winsome Jobling, Narelle Jubelin, Talitha Kennedy, Fiona MacDonald, Amina McConvell, Karen Mills, Dulcie Munn, Maurice O'Riordan, Sarah Pirrie, Skye Raabe, Matty van Roden, Koulla Roussos, Peter Scrivener, Vitorino Dos Santos, Jonathan Saunders, Victor De Sousa Pereira, Rob Wesley-Smith, Vaughan Williams



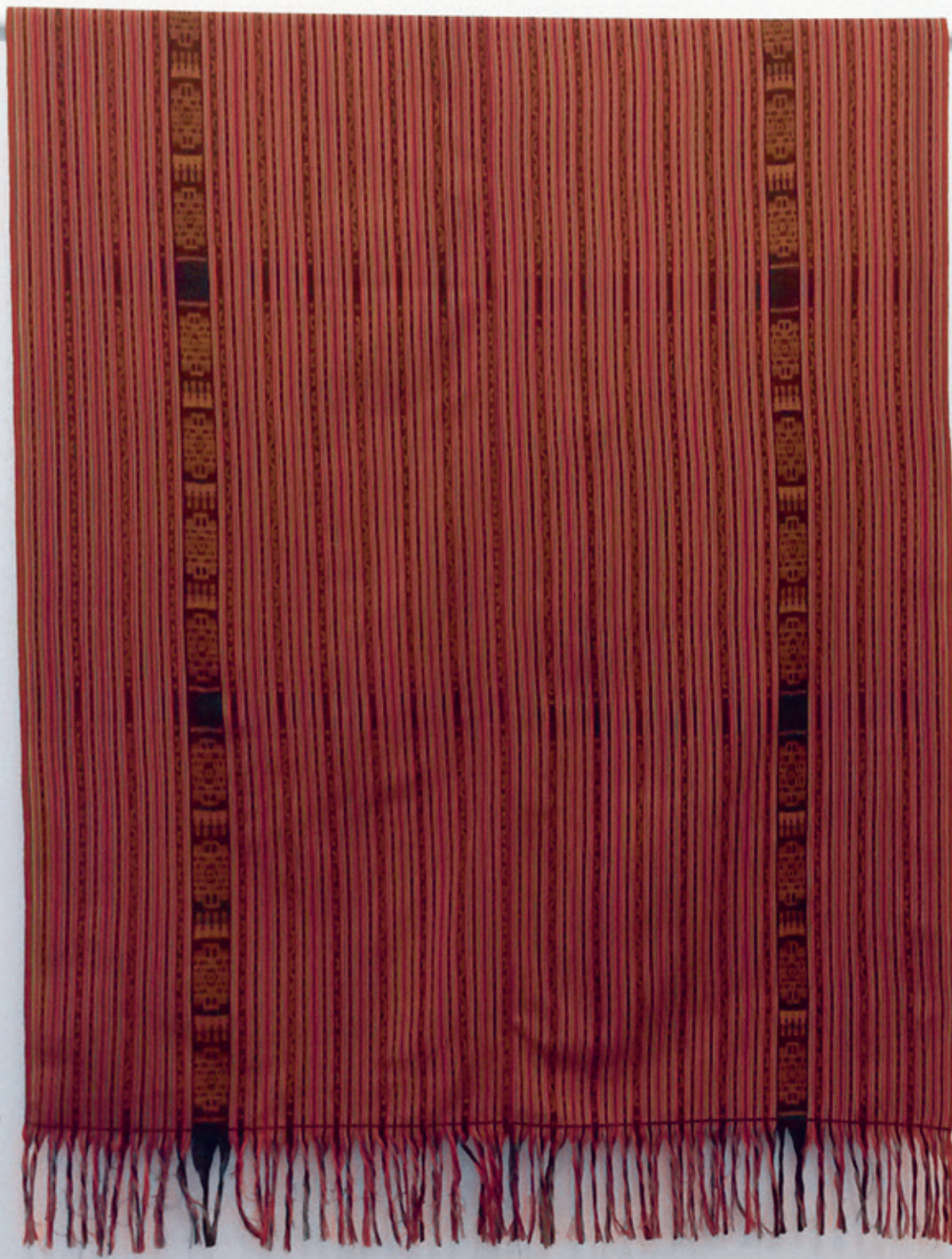
Elastic/Borracha/Elástico

The Cross Art Projects, Sydney
27 September – 18 October 2014









Portrait of a young girl, 19th century, by J.M.W. Turner
London, 1805. Oil on canvas. 11 x 14 in. (28 x 35 cm).
The National Gallery, London. www.nationalgallery.org.uk/paintings/j-m-w-turner-portrait-of-a-young-girl



page 95: *Elastic*, installation view Cross Art Projects, Sydney. Photo Fiona MacDonald

pages 96–97: Maria Madeira, *Mota Lacro (Lacro River)*, 2013. Mixed media (rock powder, glue and sealer) on canvas, three parts, overall 25 × 75 cm. Photo Fiona MacDonald

Victor De Sousa, *Gambling*, 2014. Mixed media, acrylic on canvas, 120 × 100 cm. Photo Fiona MacDonald

pages 98–99: Fiona MacDonald, Maria Madeira, Narelle Jubelin, Victor De Sousa, *Elastic/Borracha/Elástico* (2012 Timor-Leste Mobile Residency Archive). Offset lithographic set printed by the artists with Big Fag Press, Sydney in 2014. Installation, 24 × 33 cm, The Cross Art Projects

Installation for screening *Uma Lulik / Casa Sagrada / Sacred House*, 2010. Director Victor De Sousa. Photo Fiona MacDonald

pages 100–101: Narelle Jubelin, *Rendition from photograph at Chega!*, Commission for Reception, Truth and Reconciliation in Timor-Leste (CAVR), in Dili's former Balide Prison, Dili. Madrid, 2013. More details below

Veronica Pereira Maia, *Tais*, c. 2003. Installation of two hand-dyed ikat heirloom tais woven on back-strap loom. Photo Fiona MacDonald

page 102: Narelle Jubelin, *Rendition from photograph at Chega!*, Commission for Reception, Truth and Reconciliation in Timor-Leste (CAVR), in Dili's former Balide Prison, Dili. Madrid, 2013. Cotton on linen petit point, 26 × 37 cm, unframed. Source: photographer unknown, 'Prosesu Rekonsiliasaun Komunitade Nahe Biti. Oecusse', 22 November 2002. Colour photograph, Balide Prison, Dili.

Timor-Leste Visual Art, Architecture & Culture Database

Jo Holder, Craig Judd and Eleanor Bosler

This bibliography is focused on contemporary art and artists and their organisations with an emphasis on Timor-Leste and Australia. It includes contemporary cultural development and film. It also includes cultural heritage, items of tradition, custom or *kultura*: archaeological, architectural (including traditional architecture), ethnographic and traditional heritage, as well as traditional objects associated with living cultures. There is a limited amount on intangible heritage: traditions, languages, social and ritual practices, knowledge and natural resource management, and traditional arts and performance, including music and dance.

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See full bibliography (with updates) The Cross Art Projects: www.crossart.com.au/documents

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Parkinson, Chris, *Peace of Wall: Street Art from East Timor*, 2010.

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Exhibitions and catalogues – post-independence (2002)

Post-independence, curating Timorese art has focused on textiles in order to reconstruct a destroyed national collection, with exhibitions held in Darwin, Dili (2006 and 2009), Jakarta (2013) and Fowler Museum at UCLA, USA (2014). Contemporary Timorese art exhibitions are open to political discourses and insist on the relevance of tradition and culture. In the absence of infrastructure, exhibitions are in hotels or at community-based art schools.

2003: *Timor a Arte na Tela*, Instituto Camões, in collaboration with Fundação Oriente; *Restoration of Independence Exhibition* at Hotel Dili; *Arte Moris*, Centro Juvenil Padre António Vieira, Taibessi; *Donors Conference for East Timor*, Hotel Timor; *Third Anniversary Celebration of the Xanana Gusmão Reading Room*; exhibition and workshops for the Catholic College Opening Event of Fundação São José, Baucau.

2004: Exhibition and events celebrating East Timor's Independence Restoration Anniversary at the Timorese Cultural Center Uma Fukun.

2005: *Être: The Face of Human Rights*, photo exhibition curated by Lars Muller at Arte Moris exhibition halls, with paintings from Arte Moris and documentaries by Centro Audiovisual, Max Stahl Timor Leste. Music by the Arte Moris Rabenta Stomp Band, Arte Moris HaKa Djembe group and Galaxy, with performances by Bibi Bulak.

2005: *Living Culture – Cultura Moris*, an ethnographic exhibition at Arte Moris exhibition halls, from a rare national collection of ancient artifacts from Timor-Leste combined with the permanent collection of contemporary artworks from Arte Moris. Curated by Dr Phyllis Ferguson, Oxford University.

2005: Maria Madeira, first solo exhibition in Timor-Leste, at Hotel Timor, opened by First Lady, Kirsty Sword Gusmão and supported by the Embassy of Australia in Dili.

2009: *Husi Bei Ala Timor Sira Nia Liman: From the Hands of our Ancestors. Art and Craft from Timor Leste*, Museum and Art Gallery, Northern Territory in partnership with Dirreccao Nacional da Cultura, Republica Democratica de Timor-Leste. Exhibition of textiles, ceramics, contemporary painting, woodcarving and body adornment of Timor-Leste.

Joanna Barrkman (ed.), exhibition catalogue, 2008.

2009: *The art of futus: from light to dark/Arte futus nian: husi naroman ba nakukun*, Casa Europa, Dili, Timor-Leste. Curated by Joanna Barrkman and Anne Finch.

2010: *Inspiration from Near and Far: Timorese Weavers and their Art*, Expozisaun Kolesaun Tais Timor Aid at Avenida dos Direitos Humanos Bidau, Lecidere, Dili.

2010: *Peace of Wall*, curator Chris Parkinson. Images and words on the walls of Timor-Leste (2006–2010), touring exhibition and blog; peaceofwall.blogspot.co.uk.

2012: *Revisiting Marobo's Unique Kemak Culture*, exhibition in Marobo, includes photographs, film and recording by anthropologist Brigitte Clamagirand who worked in Marobo in 1968. Curated by Joanna Barkmann and Timor Aid.

2014: *Textiles of Timor, Island in the Woven Sea*, Fowler Museum at UCLA, September 7, 2014 – January 4, 2015. Curated by Roy W Hamilton and Joanna Barrkman.

Selected exhibitions and catalogues — Timor-Leste in Australia

In Australia *tais* and weaving exhibitions are hosted by local councils or volunteer groups to raise reconstruction funds. Only major or historical exhibitions are documented here.

1990: *Eden to Paradise*, Flinders University Art Museum, Adelaide.

1990: *East Timor 1974–1990, A photographic perspective of the continuing struggle for independence*, 24HR Art, now Northern Centre for Contemporary Art, Darwin. Works by photojournalists Jenny Groves (Aus), Elaine Brière (East Timor Alert Network in Canada), Mel Sylvester and Major Samuel Kruger (taken in 1975), posters (1974 to 1990) from the collection of Darwin-based Rob Wesley-Smith (including works by Chips Mackinolty and Therese Ritchie).

1992: *East Timor 1942–1992. A Retrospective Photographic Exhibition*, devised and curated by Oliver Strewé, Tin Sheds Gallery, University of Sydney; opened 14 June by Emilia Gusmão (speech translated from Portuguese and made available by Fretilin Committee in NSW). Showing works of photographers Elaine Brière, Margaret King-Boyes, Sven Kochs, Jenny Groves, Cecil Holmes, Kia Mistilis, Damien Parer, Bob Reid, Max Stahl, Oliver Strewé, Mel Sylvester, Francisco Vidinha. The exhibition included photographs smuggled out of East Timor by photographers who need to remain anonymous. Emilia Gusmão speech at: library.ohiou.edu/indopubs/1992/06/06/0001.html (viewed 1 July 2016).

1996: *Tuba Rai metin: firmly gripping the earth*, exhibition Initiated by Albertina Viegas. Artists Veronica Pereira Maia, Albertina Viegas; builders Antonio Maia, Risto Nousiainen, Gary Proctor and others. Darwin Fringe Festival, 10–15 August 1996. Sydney events at the MCA (20–28 September 1996) and Casula Powerhouse (4–23 November 1996), Canberra School of Art (opening 11 September 1997).

1999: *Against the wind: An Exhibition of Banners*, Artback NT touring show facilitated by Joanna Barrkman with communities in the Northern Territory, showed at Batchelor College, Batchelor (NT) then NCCA Darwin.

c. 2002: *Timor Nia Klamar* (Spirit or Soul of Timor), 30 September, New Guinea Arts, Sydney. Organised by Jenni Kanaley at the request of Bishop Belo. Aim 'to restore and preserve the unique traditional arts and crafts of Timor'.

2004: *CDUSU Art Auction*, exhibition in Darwin and visit of five Arte Moris senior students, invited by the Charles Darwin University Students' Union and The Darwin-Dili Sister City Committee.

2004, 2006: *Arte Moris. Living Art from Timor*, exhibition in Sydney, visit and courses for ten senior students, invited by College of Fine Art, New South Wales University. Co-ordinator Diane Losche. Followed by exhibition and music session with Timorese and Australian artists at The Knot Gallery, Surry Hills.

2005: *Children of the Crocodile – The Australia East Timor Story*, exhibition, Australian National Maritime Museum, Sydney.

2006: Exhibition organised by Arte Moris at the Embassy of Timor-Leste to Australia to celebrate November 28, Proclamation Day of Independence in 1975.

2007: *heART of Timor-Leste*, Gordon Gallery of TAFE Geelong, Victoria. Exhibition organised by Arte Moris.

2008: Gembel Art printmaking project with artist Bayu Widodo, of Taring Padi, a month-long series of workshops in Dili and exhibition, org. by Angie Bexley, Australian anthropologist.

2008: *Ta Teut Amarasi – Awakening: Contemporary textiles and prints based on the cultural traditions of Amarasi, West Timor*, Nomad Art Darwin, Darwin Festival (and tour). Papermaking and print project with artist Winsome Jobling.

2010: *Honouring Our Ancestors: Remembering Timor Leste*, Immigration Museum, Community Exhibition Program, Melbourne, 19 September – 10 April 2010. Exhibition catalogue, 12 pp.

2012: *Kitchen Talks: The Food and Culture of Timor Leste*, exhibition at St Kilda Town Hall. Photographer Jorge de Araujo and writer Carmelita Gomes. portphillip.vic.gov.au/the_gallery.htm (viewed 1 July 2016).

2013: Tony Amaral, *Faces of East Timor*, McGlade Gallery Australian Catholic University, Sydney. Curated by Annalise

Vogel, with Tristan Velasco; photographic exhibition.

2015: *Textiles of Timor, Island in the Woven Sea*, Fowler Museum at UCLA. Curated by Roy W Hamilton, Senior Curator of Asian and Pacific Collections, Fowler Museum, and Joanna Barrkman, independent Australian curator. Exhibition of fifty cloths, including many from the Fowler Museum.

Exhibitions in Australia on cross-cultural experience including Timor-Leste artists

1995: *Weavers of Biboki/Weavers of Maningrida*, exchange of weavers from Yayasan Tafean Pah, Biboki, West Timor to Maningrida and surrounding outstations, Central Arnhem Land; weavers Ibu Yasinta Meta and Ibu Maria Abuk. See Report.

2004: *Isle of Refuge*, toured by Ivan Dougherty Gallery, UNSW College of Fine Art to Monash University Museum of Art. Curated by Ashley Carruthers, Rilka Oakley and My Le Thi. Includes work of Albertina Viegas.

2008: *Thresholds of Tolerance*, Caroline Turner and David Williams (eds), catalogue of a series of three human rights exhibitions and conferences in Canberra, Australian National University and National Museum of Australia. Includes large collaborative lino print by Culture Kitchen, Canberra artists Jon Priadi (Taring Padi), Julian Laffan, Bernie Slater, Angie Bexley and Natasha Fijn with Osme Gonsalves (East Timor) and Deni Pancatriana (Taring Padi). See David Williams and Angie Bexley and the Artists, 'Of Collections, Prints and Politics: We Refuse to Become Victims'.

2011: Taring Padi, Dili printmaking workshops held to apply indigenous concepts such as helping one another/*ajuda malu* (Bexley: 2007, 2009). See *Taring Padi: Seni Membongkar Tirani/Taring Padi: Art Smashing Tyranny*, Yogyakarta, 2011.

2014: *Elastic/Borracha Mobile Residency: Darwin<->Dili*, Chan Contemporary Art Space, Darwin, 2014, presented by The Northern Centre for Contemporary Art; *Elastic/Borracha Mobile Residency: Darwin<->Sydney<->Dili*, The Cross Art Projects, Sydney, 2014. See crossart.com.au/images/stories/exhibitions/xap87elastics/40161mprintVol50-No2p24-25x.pdf

Timor-Leste cultural development

The Secretariat for Arts and Culture, now part of the Ministry of Tourism, develops policies for past and present practices and the creation of a national narrative to deploy significant items of tradition, custom or *kultura*. Current focus is on building a National Library and Cultural Center and Academy of Arts and Creative Cultural Industries of Timor-Leste to 'preserve our culture and promote our tourism to the country's development'. See cultura.gov.tl/ East Timorese art is related to a small tourist market, in both colonial and post-colonial periods. A network of district arts officers is supported. Weaving is supported as income generation work for women and can be viewed at the Tais Market in Dili. The *uma lulik* classification process is being undertaken in conjunction with UNESCO. The best known house is one in the province of Lospalos. cultura.gov.tl/en/institution/forward

Artists, artist collectives (*sanggar*), art schools and cultural centres

Academy of Creative Industries/Akademia Arte no Industria Kriativa: a project co-founded by Dili design practice IDA, Catalan designer/film maker David Palazón with collaborator Victor De Sousa and Griffith University, Brisbane. 2011 Dili conference program griffith.edu.au/_data/assets/pdf_file/0018/350172/Creative-Program-Jul11.pdf

Afalyca Community Art School: established 2007 in Baucau, Timor-Leste's second-largest city; initially an outpost of Arte Moris. A free art school for young people. Helped organise Bacau Music and Art Festival 2013. They have since achieved NGO status and established ties with Backspace Gallery, Ballarat and Box Hill Community Arts Centre, Victoria. afalyca.wordpress.com (viewed June 2016).

Afonso Bareto, Carlotta: weaver, lives Atu Aben, Bobonaro District. Created a contemporary *tais* based on an illustration by French anthropologist Brigitte Clamagirand for *The art of futus: Ikat Weaving of Timor-Leste/Sene futus: Tenun ikat dari Timor-Leste*, exhibition, Museum Tekstil Jakarta. 2013. See exhibition catalogue p. 19.

Amaral, Tony (José de Jesus): painter and teacher, born in Timor-Leste in 1984 and grew up in Dili, during the Indonesian occupation. His first teacher was Indonesian artist Yahya Lambert, who lives in Timor-Leste. One of the first students of Arte Moris school. Bachelor of Fine Art at the National Art School in Sydney (awarded the Chroma Prize for Painting in his final year) in 2011. Artistic director of Atre Moris. Solo exhibitions: *Dame ba rai nebe'e maka iha problema* ('Peace to this troubled land'), Dili, 2011; At The Vanishing Point, Sydney, 2012; 15th Asian Biennale in Bangladesh, 2012; McGlade Gallery, Australian Catholic University, 2013. Visiting Research Fellow Australian Catholic University, School of Arts and Sciences (NSW/ACT), 2013; resident artist Darwin Community Arts Centre's Asia in Darwin program (with Etson Caminha), 2015.

Arte Moris: founded early 2003 (by Swiss artists Luca and Gabriella Gansser) in former premises of the National Museum in Comoro, near Dili, Arte Moris is a non-profit art school co-located with theatre troupe Bibi Bulak that has undertaken many civic and peace-building workshops and projects. Arte Moris manages art sales in Dili hotels Vasco da Gama Hotel, Hotel Timor, Hotel Esplanada (ongoing). The active first generation are Gabriela Carrascalão, João Bosco, Gelly Neves and Sebastian Silva (no longer active). Next generation include Victor De Sousa, Zito Soares da Silva, Alfeo Sanchez Pereira and Etson Arintes da Costa Caminha. A multicultural group of teachers include David Palazón and Maria Madeira.

Batista, Jacinto: painter, exhibited Sentru Kulturál Xanana, Dili 18 August to 18 September 2015. Catalogue 12 pp, photos of 14 paintings with captions and descriptions in English and Tetun.

Bosco, João: Painter, charcoal drawings.

Caminha, Etson: visual artist, musician, performer, educator and collaborator. Developed a number of stomp bands, created numerous murals and works of street art. Exhibited and painted walls (with Alfeo Sanches and Xisto da Silva) for the launch of *Peace of Wall: Street Art from East Timor*, for Gertrude Street Projection Festival, Melbourne, 2014. Resident artist Darwin Community Arts Centre Asia in Darwin program (with Tony Amaral), 2015.

Carocho, Gibreal Dias Soares: painter, born 1983, Suai, Covalima. **Cinatti, Ruy**: Portuguese scholar, anthropologist and researcher, who taught at the Dili High School in Lahane in 1947. Cinatti's students publicly exhibited their works depicting everyday scenes. The most renowned are José Martins Branco, Daniel Peloi, Sequito Calsona and João Soriano.

Da Silva, Jose Cancio (Abe): illustrated *From the Hands of our Ancestors*, 2009, op. cit., pp. 149–151.

Da Silva, Xisto: Exhibited and painted walls (with Etson Caminha and Alfeo Sanches) for the launch of *Peace of Wall: Street Art from East Timor*, for Gertrude Street Projection Festival, Melbourne, 2014.

Carrascalão, Gabriela: painter, journalist, born Dili 1949. Great-granddaughter of the last queen of Timor, the Vallilale kingdom, witnessed the massacre of family and friends

and took refuge in Australia. Married José Cid, in 2013 after the two met in 1983 in Melbourne where Carrascalão was a journalist and radio presenter. Self-taught with influences from Salvador Dali and Arthur Boyd to contemporary Portuguese painters Júlio Pomar, Paula Rego and Gil Teixeira Lopes. Carrascalão works on large-scale canvases, with brushwork resembling watercolour; the compositions display groups of people, mostly women, dressed traditionally. Lives Portugal.

Da Costa, Marqy: *Uma Lukik* sculpture installed at the Ballarat Library, Victoria to celebrate East Timor's tenth anniversary of independence and sister city relations. 'Art Celebrates East Timor', *The Courier* [Ballarat], 16 December 2012. thecourier.com.au/story/1189362/art-celebrates-east-timor/ (viewed 1 July 2016).

Danabere, Iliwatu: director of Arte Moris free art school and an advocate of Movimentu Kultura and street art.

De Sousa, Victor Pereira: artist and filmmaker. Paintings combine traditional cultural forms and design motifs with strong ideas about cultural renewal. Film works document Timorese traditional weaving, architecture and cultural belief. His *Uma Lukik* (Sacred House), premiered at the 2011 Brisbane International Film Festival, is the first film by an indigenous Timorese. Victor studied at Arte Moris and was invited to work as Artist in Residence at Griffith University Film School in Brisbane (2010). He is part of the Academy of Creative Industries project and Dili design practice IDA founded by Catalan designer/film maker David Palazón. He lives in Dili and Venilale. See Victor De Sousa, *Uma Lukik (Sacred House)*, 2011, projection and DVD, 60 minutes; Part 2 of a proposed trilogy. vimeo.com/34499848 (viewed 1 July 2016).

Gembel Art Collective: street artists in Dili who worked with Taring Padi, a Yogyakarta-based art collective established in 1998, and the brief Culture Kitchen (printmakers Yogyakarta/ Dili/Canberra) on dramatic linoprints as well as a range of paintings and carvings. Gembel, an Indonesian word that means vagrant or vagabond, 'illustrates its sense of marginality and liminality' (Bexley, 2015). Gembel artists have taken up Taring Padi's well-known woodcut print style engaging with social and political issues, but members work in various other media. Artists include Natalino dos Rais Pires, Januário Parada (lino). See exhibition catalogue *Thresholds of Tolerance*, Caroline Turner and David Williams (eds), Canberra, 2007; *Taring Padi: Not for the sake of a fine arts discourse*, Yogyakarta, 2011, op. cit.; Angie Bexley op. cit.

Gomes, Carmelita: artist, photographer and writer, lives Melbourne. Wrote *Kitchen Talks: the food and culture of Timor Leste*, 2010.

Maia, Antonia: born Fatukado, Lacluta, East Timor, in 1928; married to Veronica Pereira Maia. In 1985, arrived in Darwin, Australia and active in maintaining Timorese culture through dance, gardening, craft.

Madeira, Maria: artist, teacher and cultural adviser committed to conveying East Timor's culture and traditions to future generations. Born in Timor-Leste in 1969, part of 1975 diaspora; exile in Portugal (1976–83) and Australia (1983–2000). Studied at Curtin University (BA Fine Arts 1991, Graduate Diploma of Education [Major in Art] 1993) and at Murdoch University (BA in Political Science, 1996). Fluent in English, Portuguese and Tetum, studying Bahasa Indonesian. Interpreter and translator United Nations investigating Crimes Against Humanity and for CAVR, 1991. Volunteer art teacher at the Arte Moris art school in Dili and a founder of *Movimentu Kultura* with work that engages Timorese tradition and different artistic communities. She has exhibited in Australia, Portugal, Macau, Brazil, China, Indonesia and Timor-Leste. Her exhibition *Ina Lou* (Mother Earth) at Galeri Cipta II in Central Jakarta is the first solo exhibition by a Timorese woman in Indonesia. See Veiga,

Leonor, 'Movimentu Kultura in Timor-Leste: Maria Madeira's "agency"', op. cit.; *Ina Lou: Dear Mother Earth/ Ibu Pertiwi*, Galeri Cipta II, Jakarta, 2014, exhibition catalogue; electronic catalogue link: issuu.com/incidentaldoc/docs/ina_lou_catalogue (viewed 6 July 2016).

Movimentu Kultura: artists within Timor-Leste and abroad incorporated elements from the country's culture that are perceived as exclusively Timorese such as *tais* (the national cloth) and the *Uma Lukik*.

Parada, Januário (lino): artist, printmaker. Member of Gembel Art; illus. *From the Hands of our Ancestors*, 2009, op. cit., pp. 159.

Pereira Maia, Veronica (traditional name is Buat Salvak): artist, weaver, born in Fahorem in Covalima, 1930. In 1975 she was a refugee in Portugal as one of the thousands fleeing civil unrest. In Portugal she taught culture including to young Maria Madeira. She undertook residencies and exhibitions at the Museo de Traje / National Museum of Costume, Lisbon. Since 1985 living in Darwin. After the Santa Cruz Massacre in 1991, she was active in AFFET and in their theatrical street demonstrations, including performing in theatre productions *Diablo* (Darwin Wharf, 1992) and *Spirits Cry Freedom* (1993). She undertook weaving workshops at Northern Territory Museum of Arts and Sciences, Darwin (1989) and Craft Council Gallery, Darwin (1995). In 1996 she was key to the art installation *Tuba-rai metin: firmly gripping the earth*, for the 1996 Darwin Fringe Festival with the weaving of a memorial for the victims of the 1991 Dili Massacre, a project begun in 1994. She completed the five-panel *Tais Don* with the names of the identified 271 people who died, some months before the Referendum of 30th August 1999. On 12 November 2000, the new Government of Timor-Leste laid the *Tais Don* memorial weaving at Santa Cruz Church in Dili. Her work is held in public and private collections in Portugal, Japan, and Australia.

Ribeiro, Lina: weaver, lives Atu Aben, Bobonaro District. Created a contemporary *tais* based on a copy of an old *tais* owned by her mother-in-law with Portuguese cross-stitch patterns for *The art of futus: Ikat Weaving of Timor-Leste/Sene futus: Tenun ikat dari Timor-Leste*, exhibition, Museum Tekstil Jakarta, 2013. See exhibition catalogue, p. 18.

Sanches, Alfeo: teaches Arte Moris. Exhibited and painted walls (with Etson Caminha and Xisto da Silva) for the launch of *Peace of Wall: Street Art from East Timor*, for Gertrude Street Projection Festival, Melbourne, 2014.

Silva, Sebastian: painter, born 1963 Dili, lives Darwin. Exhibited *Art with Timor*, Beaufort Hotel Complex, Darwin, 25–27 June 1993. See Sorensen, Deb, 'Art with Timor', *Green Left*, No. 106, 14 July, 1993; paintings of 'Calm rural scenes of East Timor and local vistas [...] beautifully painted with a rich yet sombre use of color and characteristic short brush strokes'. Painted from memories of a childhood in Dili. Exhibition program: 'Silva aims to focus attention on the lives of his native country people through his paintings. His belief in the right of the East Timorese to self-determination and a peaceful co-existence comes through in his work.' Illus. *From the Hands of our Ancestors*, 2009, op. cit., pp. 144–145.

Sanggar (artist collective studios): '[*sanggar*] Bekasi, Bulak, Weluru, Naroman, Jovil, Sukaer and Faloikai appeared', J Barrkman, 'A contemporary art movement in Timor-Leste', *From the Hands of Our Ancestors*, exhibition catalogue, 2009.

Sentru Kulturál Xanana: This Dili cultural centre holds occasional exhibitions and residencies. Exhibitions range from: *Through the Eye of the Lens/Lie Husi Lente Matan*, *Australian Press Photographers Exhibition* (2002) to *Pintor: Jacinto Batista, Art Exhibition Espozisaun Arte* (2014). In 2016 hosted *Grupa Feto Fitun Fronteira* (The Women's Star Frontier Group), a residency of ten weavers from the enclave of Oecussi; co-ordinated by Alola Foundation and Timor Aid.

Street art / wall art: emerged mid-1990s, simultaneously inside

and outside the country. Within the territory, political works began to appear on walls outside prisons, transferring the desire for freedom to the public space – propaganda posters and banners, painted canvases and images of resistance began to flourish in this period. Now an officially sanctioned art form prominent in Dili. See Chris Parkinson, *Peace of Wall: Street Art from East Timor*, 2010, also touring exhibition and blog: peaceofwall.blogspot.co.uk. (viewed 6 July 2016). The Geração Foun (the 'new generation' or Santa Cruz generation) includes Etson Caminha, Alfeo Sanches and Xisto da Silva who exhibited as part of the launch of *Peace of Wall: Street Art from East Timor*, Gertrude Street Projection Festival, Melbourne, 2014.

Viegas, Albertina: lives in Poland. Born Dili, East Timor, 1966; arrived in Australia in 1975; BA (Visual Arts), Nepean College of Advanced Education, 1985–1987. Group exhibitions include *Fresh Art*, SH Ervin Gallery, Sydney, 1989. Co-founder, Street Level Gallery, Penrith. Women's co-ordinator, Warburton Arts Project, Western Australia. Curatorial activities: *East Timor 1974–1990, A Photographic Perspective*, Fairfield School of Arts, Sydney, 1990; *East Timor 1942–1992, A Retrospective Exhibition*, Tin Sheds Gallery, University of Sydney, 1992; *Yarnangu Ngaanya, Our Land – Our Body*, Perth Institute of Contemporary Arts and SH Ervin Gallery, Sydney, 1993; *Tuba Rai metin: firmly gripping the earth*, Darwin Fringe Festival, 1996, Sydney and Canberra, exhibition catalogue, East Timor Cultural Centre Inc., Fairfield NSW, 1996.

Cultural sustainability — women's art organisations, collectives

The Alola Foundation assists women with economic development including *tais* products, exhibitions and documentation (begun for *Weaving Women's Stories* exhibition project, 2001–2003). Timor Aid began a textile collection in the years following 2000 'to assist in the preservation of an endangered culture', with a *tais* workshop in Dili (1999) and elsewhere. The Alola Foundation and Timor Aid have collaborated on several important exhibitions. Timor Aid is overseeing a cultural project in East and West Timor, Indonesia, over three years and beyond in partnership with the Alola Foundation, Yayasan Tafean Pah and the Tropen Museum, with financial support from the European Commission. Aim is to increase the capacity of cultural institutions and encourage exchange between the two sides of the island of Timor. In 2014 Alola Foundation and Timor Aid co-ordinated *Grupa Feto Fitun Fronteira* (The Women's Star Frontier Group), a residency of ten weavers from the enclave of Oecussi for two weeks at the Xanana Reading Room. They also commission heritage *tais*, for example using photographs by anthropologist Brigitte Clamagrand. Alola Foundation at: alolafoundation.org/index.php; Timor Aid timoraid.org/EC_%20Brochure_Eng.pdf; West Timor (Timor Barat) org: craftunbound.net/notices/yayasan-tafean-pah-supporting-weavers-in-west-timor-by-ibu-yovita-meta-and-ruth-hadlow (all viewed 6 July 2016). In Ubud, Bali, Threads of Life is a gallery/project space which aims to sustain traditional weaving with a comprehensive documentary archive on weavers and cultural tours, see: threadsoflife.com/textile-archive/timor/

Tais collectives, representatives

Several women's workshops and sewing centres are supported by village-to-village community groups or local councils in Australia. Blue Mountains East Timor Sisters and Hunter East Timor Sisters: resell *tais* from four Tais Cooperatives in Australia: bmeasttimorsisters.blogspot.com.au (viewed 6 July 2016); East Timor Women Australia (ETWA), Melbourne: *Tais* weaving tours and sale, community cultural events. Work in Lospalos town and district with

co-ops such as Kooperativa LO'UD East Timor Women's Association (ETWA) or etwa.org.au/ (viewed 6 July 2016); Women's Woven Art (WWA), a group organised by Tricia Johns, Hotel Timor is an outlet, exhibitions in Sydney with fashion designers.

Filmography

Uma Lukik, 2011, Victor De Sousa (director), David Palazón (producer) and Joao Ferrer (producer). *Uma Lukik's* premiere at Brisbane International Film Festival was billed as the first feature made in Timor-Leste by a young Timorese filmmaker. *Manu Futu (Cock Fight)*, circa 2011, Bety Reis (director). Screened at Brisbane International Film Festival 2011. *Tais Market*, circa 2011, Irim Tolentino (director). Screened at Brisbane International Film Festival 2011. *Beatriz's War/A Guerra Da Beatriz*, 2013, Luigi Acquisto (co-director, Melbourne-based documentary producer) and Bety Reis (co-director, Timorese theatre director and short filmmaker); FairTrade Films Australia and Dili Film Works (producers). The first feature film to be produced in Timor-Leste.

Documentaries, films and media spaces on Timor-Leste

ABC TV, *Four Corners*, 'Stoking the Fires', June 2006, by Liz Jackson, Lin Buckfield (producer).
ABC TV, *Four Corners*, 'Taxing Times in Timor', October 2012, by Andrew Fowler and Peter Cronau.
ABC TV, *Four Corners*, 'Drawing the Line', March 2014, by Marian Wilkinson and Peter Cronau. Australia has been accused of trying to gag a key witness with threatened criminal charges for the Timor-Leste case against Canberra over the controversial 2006 oil rights treaty between the two countries.
Alias Ruby Blade, 2012, Alex Meillier (director). USA documentary on human rights activist Kirsty Sword and political prisoner Xanana Gusmão.
Balibo, 2009, Robert Connolly (director), feature film.
Death of a Nation: The Timor Conspiracy, 1994, John Pilger (director).
East Timor: A Debt to Repay, 1991, produced by the ABC's Social History Unit; based on some material from Michele Turner's oral histories in *Telling: East Timor: Personal Testimonies 1942–1992*.
Ian Melrose, businessman and human rights campaigner who privately funded 'hard-hitting TV commercials with old Australian soldiers' to support the Timor Sea Justice Campaign in 2005.
Suai Media Space: Jen Hughes, producer and co-author; with documentaries on Timor-Leste including *The Circle of Stones* (2001); *Black Bullion* (2003); at: suaimediaspace.org/ (viewed 6 July 2016).
The Act of Killing, 2013, Joshua Oppenheimer (director), documentary recreation showing the New Order regime remains an ongoing network of political, corporate and military players.

Music and dance

Most recent studies include Roslyn Dunlop's, *Lian Husi Klamar/ Sounds of the Soul. The Traditional Music of East Timor*, 2012 (book/DVD); Gillian Howell's article on community music in rural East Timor, *International Journal of Community Music* 6.1, April 2013, and Andrew McWilliam in *Transcending the Culture–Nature Divide in Cultural Heritage*, Volume: 36, 2013, along with recent accolades: singer/composer Ego Lemos's Best Original Song at 2009 APRA. Historical references at Smithsonian Institute database.

Southeast Asia



Timor-Leste Timeline

Timor is a divided island, with the western half constituting a part of Indonesia and the eastern half comprising the independent Democratic Republic of Timor-Leste. This division grew out of competition between two colonial empires from the 17th century onward, with the Dutch gaining control in the west and the Portuguese in the east. Portuguese occupation was marked by rebellion into the early twentieth century. For much of that century, Portugal was itself under an authoritarian regime of the dictator Salazar. In 1974, Lisbon abandoned its remaining colonies.

Timor-Leste declared its independence from Portugal on 28 November 1975 but was only independent for ten days until Indonesia invaded on 7 December 1975 and occupied the country for 24 years. From 1975 to 1999, according to United Nations estimates, Indonesia's occupation resulted in the deaths of some 200 000 people. In the months following the invasion, some 60 000 were killed. Those first years saw the establishment of nearly 150 concentration camps.

The official languages are Tetun and Portuguese. There are about 16 indigenous languages. Majority languages are Tetun, Galole, Mambae, and Kemak followed by Makasai, Bunak, Tokodede, Galoi, Fataluku and Vaiqueno. Bahasa Indonesia has ceased to be an official language although it, along with English, has the status of a working language under the Constitution. Timor-Leste has been rated by the United Nations as the poorest nation on earth. Food insecurity is widespread throughout Timor-Leste.

1942 Japan bombs Darwin and on the same day invades Dili.

1949 When Indonesia's struggle for independence from the Netherlands culminated in 1949, West Timor became part of the new Republic of Indonesia.

1965 Independence leader Ahmed Sukarno is deposed by General Suharto. Suharto's regime massacres in cold blood between 500 000 and one million people followed by two and a half decades of violent repression. Not long after, oil was found in the middle of the Timor Sea by Burmah Oil (now Woodside).

1971 Australia and Indonesia unilaterally shifted the boundaries of oil and gas fields lying in the Timor Sea to Australia's advantage, despite objection from Portugal. (Treaties 1971-1973.) A bitter contest continues.

1972 Australian troops withdrawn from Vietnam (1972). The national Campaign for Independent East Timor or CIET works in tandem with grassroots struggles against apartheid in South Africa and for Aboriginal Land Rights.

1973 José Ramos-Horta writes 'Crime de Lesa-Arte. A fuga de valores artísticos e históricos de Timor'.

1974 The end of four centuries as Portuguese Timor was hastened by Lisbon's Carnation Revolution in 1974. A multi-party system quickly formed: Timor Democratic Union (UDT) supported by Portugal; Fretilin (Frente Revolucionária de Timor-Leste Independente) supported by Portugal and private groups in Australia. The smaller Apodeti, supported by Indonesia, aimed to integrate Portuguese Timor with the Republic of Indonesia with the status of a province.

August-September 1975 The internal armed conflict in results in population displacements: people were forced to flee or went voluntarily to Indonesian West Timor, into the forests or up into the mountains with the Falantil resistance. Many UDT supporters crossed to Indonesian West Timor.

October 1975 Five Australian-based journalists killed at Balibo along border with West Timor, allegedly by Indonesian troops.

28 November 1975 Timor-Leste declared its independence from Portugal and is independent for ten days.

Indonesian invasion

7 December 1975 The Indonesian military (re-named ABRI) invades, enabled by Australian assent. About 4000 people went into exile in Portugal and Australia in 1975-1976. After 1975, the Australian government position was 'self-proclaimed ignorance'. Portugal remains the UN recognised administering power during

the occupation. The Security Council fails to act to uphold the right to self-determination until 1999. Those first years saw the establishment of nearly 150 concentration camps. UN observers estimate that 60 000 people were killed. After the famine, 200 000 people are thought to have died.

7 December 1975 Darwin activists establish a radio link with Fretilin. The following month Canberra closes the 'illegal link'.

1981 Xanana Gusmão becomes leader of Falintil (Armed Forces of National Liberation of East Timor), the armed wing of Fretilin.

1981 Normalisation policy introduces political show trials.

1986 Writer and poet José Ramos-Horta publishes *Funu: The Unfinished Saga of East Timor*, on the struggles in East Timor and the world's indifference to them, with a preface by Noam Chomsky.

1989 Australia and Indonesia sign the Timor Gap Treaty when East Timor was still under Indonesian occupation.

1989 'Open Province', Indonesia grants some access for aid organisations.

12 November 1991 Indonesian security forces open fire on unarmed mourners/demonstrators at Santa Cruz Cemetery in Dili. Graphic film evidence smuggled out of Timor (shot by Max Stahl for Yorkshire Television) accompanied by eyewitness reports by two American reporters evidences a deliberate mass murder. Portugal declares a day of national mourning. Yorkshire Television makes 'In Cold Blood: The East Timor massacre'. Public opinion turns against the Suharto regime.

November 1992 Verified lists of the dead at Santa Cruz Cemetery published in leading Portuguese newspapers.

1992 Gusmão is captured near Dili. In 1993 he is convicted of subversion and given a life sentence, which is later reduced.

1996 Nobel Peace Prize awarded to Archbishop of Dili, Bishop Carlos Ximenes Belo and to exiled resistance leader José Ramos-Horta.

1996 *Tuba Rai metin: firmly gripping the earth* installation at Darwin Fringe Festival (10–15 August).

1998 President Suharto was forced to resign and after 24 years of violent struggle, Indonesia under President Habibie, agrees to a referendum. The military arms anti-independence militias.

Indonesia's grip loosens

1997–2000 During three-year 'descent into hell', 23 000 armed troops and Indonesia-backed militias killed more than 1000 and displaced most of the population. The brutality and destruction were well planned: the electrical grid, most other infrastructure and three-quarters of its buildings were destroyed, many of national importance, along with the loss of much of the collection of the Timor-Leste National Museum.

1998 Drought emergency exacerbated by resettlement to lowlands and disruption to traditional farming.

1999 United Nations-supervised referendum with the overwhelming majority (80 per cent) supporting a pathway to overcome divisions.

September 1999 *Asia Pacific Triennial* opens when the East

Timor Crisis was at its peak. A boycott was unsuccessfully proposed and work by Indonesian artist Dadang Christanto on genocide and anti-militarism instead carried the crisis: for *Api di bulan mei* (*Fire in May*), the artist burned 47 papier-life-size human figures.

2000 Xanana Gusmão Reading Room established in Dili by Kirsty Sword Gusmão, the wife of Timor-Leste's first post-independence President (2002–2007), Xanana Gusmão.

2000 Timor Aid Textile Collection was assembled in the years following 2000 'to assist in the preservation of an endangered culture'.

2001 Australia establishes immigration detention and offshore asylum processing centres on the South Pacific island nation of Nauru and Manus Island in Papua New Guinea.

2001 First Lady, Kirsty Sword Gusmão, establishes Alola Foundation for the rights of women.

May 2002 The Democratic Republic of Timor-Leste is declared and the country becomes the 191st member state of the United Nations. The country's infrastructure is destroyed, as are valuable documents including, civil registry, health and education records.

2002 Two months before Timor-Leste's independence in 2002, Australia withdrew from the maritime boundary jurisdiction of the International Court of Justice and the International Tribunal on the Law of the Sea, forcing Timor-Leste to sign an International Unilateral Agreement for Greater Sunrise (IUA, 2003).

April 2002 Xanana Gusmão wins presidential elections.

20 May 2002 UN Security Council sets up UN Mission of Support in East Timor (Unmiset) to help East Timorese authorities.

Independence

20 May 2002 Independence: VIP guests including former US president Bill Clinton and Indonesian President Megawati Sukarnoputri join celebrations in Dili.

2002 Timor-Leste's Commission for Reception, Truth and Reconciliation (CAVR, 2002 to 2005) established. The destruction of state records by the military, forced CAVR to appeal for external records. The full evidence to the CAVR Inquiry fills two large rooms at the Comarca Prison. The archive is a unique and irreplaceable record of personal experience of thousands of East Timorese during civil war and occupation (1975–1999).

2002 The National Collection: with the assistance of the World Bank and UNESCO, University of Melbourne and the Museum and Art Gallery of the Northern Territory (MAGNT), major parts of the collections are rescued, conserved and returned to the collection, now housed at Vila Verde, Dili, site of the Ministry of Education. Only some 772 of the old total collection of artifacts remain.

2003 Arte Moris (Living Art), a free art school, cultural centre and artist association in the former premises of the former Provincial Museum of East Timor (opened 1995–1999) at Comoro, Dili. The premises are shared with a camp for internally displaced people.

2004 East Timor again starts to negotiate with Australia. The country continues to argue the border should sit halfway between it and Australia, placing most of the Greater Sunrise oil and gas field in their territory.

2005 The Commission for Reception, Truth and Reconciliation (CAVR) publishes *Chega! The Report of the Commission for Reception, Truth and Reconciliation, (CAVR)*, Executive Summary, 2005 (the full publication is over 2500 pages). The CAVR concluded the number who died of hunger and illness between 1975–1999 as 183 000. *Chega!* Report, p. 80, p. 82, p. 72. Also at: cavr-timorleste.org

January 2006 East Timor and Australia sign a deal to divide billions of dollars in expected revenues from oil and gas deposits from the Greater Sunrise field in the Timor Sea. Under the Treaty on Certain Maritime Arrangements in the Timor Sea (CMATS Treaty 2006) agreement, talks on a disputed maritime boundary are postponed. The treaty puts on hold the parties' boundary claims for fifty years and maintains other treaty agreements (with Indonesia, 1972).

Report on alleged atrocities during Indonesia's 24-year rule is presented to the UN. It finds that the occupation was directly responsible for the deaths of more than 100 000 East Timorese.

Fighting

May 2006 Riots further destroy Dili. Foreign troops arrive to restore order as clashes involving former soldiers, who were sacked in March, descend into wider violence. At least 25 people are killed and about 150 000 take refuge in makeshift camps.

June–July 2006 Prime Minister Alkatiri resigns over his handling of the violence. Jose Ramos-Horta is named as premier.

August 2006 Non-military peacekeeping mission, the UN Integrated Mission in East Timor, or Unmit, is set up.

2006 Artists undertake a peace campaign of posters and murals throughout Timor to help restore peace to the troubled country.

November 2007 An Australian court rules that five Australian-based journalists were deliberately killed by Indonesian troops in 1975 to stop them exposing the invasion of East Timor.

Ramos-Horta attack

February 2008 President José Ramos-Horta is shot in the stomach by renegade soldiers at his Dili residence. Rebel leader Alfredo Reinado is killed in the attack.

2009 Exhibition *Husi Bei Ala Timor Sira Nia Liman: From the Hands of our Ancestors: Art and Craft from Timor Leste*, a partnership between Museum and Art Gallery of the Northern Territory and Timor-Leste Ministry of Education and Culture.

2010 East Timor's Deputy Prime Minister José Luis Guterres and the Parliament reject an Australian refugee processing centre in their impoverished country.

July 2012 Prime Minister Xanana Gusmão's National Congress for Timorese Reconstruction beats the opposition Fretilin in parliamentary elections, but falls short of a majority. Coalition government continues.

November 2012 Australian soldiers pull out of East Timor, ending a six-year stabilisation mission.

2012 The World Development Report 2011 found that on average, post-conflict countries take between 15 and 30 years, a full generation, to transition out of fragility and to build resilience. 'It is against this backdrop that Timor-Leste's social and economic development can be seen as remarkable.'

2012 Australia's National Film and Sound Archive created the NFSA Timor-Leste Collection Profile as a cultural gift.

2013 Joshua Oppenheimer's documentary *The Act of Killing* (2013) showed perpetrators and paramilitary leaders boastfully re-enacting their mass killings in Indonesia in 1965–66, still in power and confident they could never be charged with crimes against humanity.

2013 UN peacekeepers led by Australia, depart. Timor-Leste's population of 1 172 390 people live in an economy where offshore natural gas and oil reserves provide the majority of government funds. Coffee is the main private sector export with some sandalwood production (a staple in perfumes and used to build sacred houses). Aid money continues to support the building and infrastructure.

December 2013 Journalist Philip Dorling reveals that during treaty negotiations in 2004, Australia bugged the offices of Timorese cabinet members. ASIO raids the Canberra offices of the lawyer representing East Timor at the Court of Arbitration in the Hague and confiscates the passport of a former ASIS officer who was to be a witness for the Timorese government.

2014 Arte Publiku, an inaugural Timorese-organised contemporary 'transformative' arts festival in Dili, independently/volunteer funded.

December 2014 Ties with Australia are strained when East Timor accuses Australian intelligence officers of secretly bugging its cabinet meetings to gain an advantage in oil and gas negotiations in 2004.

2014–15 Australian Development Assistance Aid to Timor-Leste falls from \$106.0 million (2013/14) to \$93.7 million (2016–17).

February 2015 Prime Minister Xanana Gusmão makes way for Fretilin's Rui de Araujo, who forms a coalition government with Mr Gusmão's National Congress in an effort to ease political tensions and stabilise the country.

2015 Report on Timor Archives by CHART, Melbourne, notes positive developments such as some links with Indonesia's National Archive, some digitised records of recordings of CAVR public hearings lodged with the British Library.

February 2016 Australian opposition foreign affairs spokeswoman Tanya Plibersek said a Labor government would be prepared to submit to international adjudication or arbitration if 'good faith' negotiations were not successful. Liberal Party re-elected July 2016.

March 2016 'Hands off Timor's Oil', a day of protest led by Xanana Gusmão in Dili and around the world. The Timor Sea Justice campaign asks that the Australian Government resubmits to the maritime boundary jurisdiction of the International Court of Justice and returns all revenues taken unilaterally from the Timorese side of the halfway line. Frustrated by Australia's refusal to negotiate directly, Timor-Leste has taken rich Australia to the UN for compulsory conciliation. The panel's non-binding recommendations are expected early 2017.

Artist Biographies

ELASTIC model for collaboration in Australia and Timor-Leste

This project developed through the shared experiences of Timorese and Australian artists as they travelled through eleven districts to document the traditional practices of women weavers. The artists have committed to sustainable artmaking within the stark political and economic environment of Timor-Leste's reconstruction, seeking to generate cross-cultural practices where there is little cultural infrastructure. The collaborative *Elastic* print folio won the 2015 Fremantle Arts Centre Print Award.

Victor De Sousa is an artist and filmmaker. Victor studied painting at the Dili arts collective Arte Moris and moved into film when Catalan designer/film maker David Palazón taught at the school. He was Artist in Residence at Griffith University Film School in 2010. His debut film *Uma Lulik*, celebrated as the first film by an indigenous Timor-Leste filmmaker, was screened at the 2011 Brisbane International Film Festival and in Mozambique and Paris. The film also screened within Narelle Jubelin's exhibition at CAM Gulbenkian Foundation in Lisbon 2013. Victor has made a number of short films and worked as cinematographer. Victor and David Palazón established the Academy of Creative Industries project and the Dili design and filmmaking practice IDA. Victor also paints large-scale canvases that combine traditional cultural forms and design motifs with strong ideas about cultural renewal as he continues to study and document Timorese traditional weaving, architecture and cultural belief. Victor lives in Dili and Venilale in Timor-Leste.

Narelle Jubelin was co-founder (in 1986) of First Draft Artist Run Initiative that continues today in Sydney. Narelle has been living and working in Madrid since 1996. Her installations and intricate petit-point renditions of heavily charged photographs allow her to explore historical lines interconnecting location and history. She is interested in the way objects travel and translate. Thus, every detail in her work is important: the display, the frame and the site. She has exhibited widely including at Aperto in the 1990 Venice Biennale; *Places with a Past* in Charleston, South Carolina, a benchmark site-specific exhibition in 1991 curated by MaryJane Jacob; the Hayward Gallery, London in 1992; Museo Reina Sofia, Madrid and the Renaissance Society, Chicago in 1994; and participation in Sydney, Adelaide and Sharjah Biennales. In 2009 Narelle collaborated with Mozambican/Portuguese artist Ângela Ferreira at the Art Gallery of New South Wales and held a solo exhibition at Heide Museum of Modern Art, Melbourne. In 2012–13 she staged a complex of collaborations with university art galleries and non-gallery cross-campus sites at Sydney University, Monash University, Melbourne and Samstag, University of South Australia. Her individual survey exhibition, *Plants and Plans* with CAM Gulbenkian Foundation, Lisbon incorporated Victor De Sousa's film *Uma Lulik*.

Fiona MacDonald is known for her installations of bodies of work that draw on local cultural traditions, and social and natural history. Her installations take the form of conversations about undercurrents in social processes of inclusion and exclusion. She has participated in major contemporary exhibitions such as the Biennale of Sydney, Adelaide Biennial of Australian Art, and

Australian Perspecta. She participated in the opening exhibition of the Jean-Marie Tjibaou Cultural Centre in Noumea, New Caledonia. Selected recent exhibitions and projects include the Future Feminist Archive, Cross Art Projects (2015–16); Cementa 15 and 13 at Kandos; Bimblebox Art Project; *Ghost Citizens: Witnessing the Intervention* (touring); *Feminage: the Logic of Feminist Collage*; Green Bans Art Walk and Exhibitions, Sydney (2011); *Local Studies: Legend and Legacy*, Wollongong City Gallery (2010); *Local Studies: A View from Central Queensland Archives*, Artspace Mackay (2009); *Strangely Familiar*, UTS Gallery, University of Technology, Sydney (2005) and Pace University, New York. She has several monographs on her work as well as over twenty group exhibition catalogues. She has executed several major public art projects including the concept for the Sea of Hands. Fiona MacDonald was born in Rockhampton and lives and works in Ilford, NSW and is curator of Kandos Museum.

Maria Madeira b. 1969 is an artist, teacher and cultural adviser committed to conveying Timor-Leste's culture and traditions to future generations so they can learn the beauty and strength of their culture and discover who they are in the world. She studied at Curtin University (B.A. Fine Arts 1991, Graduate Diploma of Education [Major in Art] 1993) and at Murdoch University (B.A. in Political Science, 1996) in Perth. She is fluent in English, Portuguese and Tetun, and is studying Bahasa Indonesian. From 2001 she worked in Dili as an interpreter and translator, including working in 2004 as an interpreter, translator and cultural adviser for the United Nations Serious Crimes Unit investigating Crimes Against Humanity committed in 1999 and 2000. While in Dili, Maria also worked voluntarily as an art teacher at the Arte Moris art school, providing free tuition to local youths. In 2014 she exhibited *Ina Lou* at Galeri Cipta II in Central Jakarta, the first solo exhibition in Indonesia by a Timorese female artist. She has exhibited in Australia, Portugal, Macau, Brazil, China and Timor-Leste.

Veronica Pereira Maia (traditional name is Buat Salvak) born in Fahorem, Covalima, Timor-Leste; artist, weaver. In 1975 she was a refugee in Portugal as one of the thousands fleeing civil unrest. In Portugal she taught culture including to young Maria Madeira. She undertook residencies and exhibitions at Museo de Traje/ National Museum of Costume, Lisbon. Since 1985 living in Darwin. After the Santa Cruz Massacre in 1991, she was active in AFFET and in their theatrical street demonstrations, including performing in theatre productions *Diablo* (Darwin Wharf, 1992) and *Spirits Cry Freedom* (1993). She undertook weaving workshops at Northern Territory Museum of Arts and Sciences, Darwin (1989) and Craft Council Gallery, Darwin (1995). In 1996 she was key to the art installation *Tuba-rai metin: firmly gripping the earth*, for the 1996 Darwin Fringe Festival with the weaving of a memorial for the victims of the 1991 Dili Massacre, a project begun in 1994. She completed the five-panel *Tais Don* with the names of the identified 271 people who died, some months before the Referendum of 30th August 1999. On 12 November 2000, the new Government of Timor-Leste laid the *Tais Don* memorial weaving at Santa Cruz Church in Dili. Her work is held in public and private collections in Portugal, Japan, and Australia.





Acknowledgements

ELASTIC/BORRACHA/ELÁSTICO MOBILE RESIDENCY: Darwin <-> Sydney <-> Dili

Darwin speakers: Francisco Jose Dos Remedios Ramos Filipe, Consulate-General of the Democratic Republic of East Timor, Darwin; Gary Haslett, acting Lord Mayor, Darwin; Gary Lee and Duwun Lee (mamilima/didgeridoo), Larrakia Welcome.

Public programs: Veronica Pereira Maia, Maria Madeira performance with Darwin/Larrakia artists Duwun Lee and Nadine Lee and friends of Timor-Leste with talks by Alistair Wyvill (on Timor Gap), Louise Partos (on Baucau music festival) and Angus Cameron (on One Seed project in Baucau).

Production and other collaborators: AFFET activists in Darwin and elsewhere (Illana Eldridge, Dulcie Munn, Rob Wesley-Smith, Vaughan Williams), Big Fag Press (Louise Anderson, Pat Armstrong, Diego Bonetto, Lucas Ihlien), Phillip Boulten, Jose Casimiro, Gloriade Casto, Jude Conway, NCCA (Maurice O'Riordan, Matty van Roden, Cora Diviny, Régis Martin, Amina McConvell, Chan Contemporary Art Space (Simon Cooper),

Marcos Corrales, Nelson Corrales Jubelin, Michelle Culpitt, Darkstar Digital (Richard Crampton), Farrell Printers (Rob Farrell), Herculano Gutierrez, Maria Madalena Gutierrez, Virginia Hyam, Phillip Irwin, Mary Jane Jacob, Jasco Art Supplies (Marcia Collins), Patricia Leal, Mattias Madeira, Terezinha Madeira, João Mártires, Karen Mills, Moon Cube Design (Kim Scott), Filipa Oliveira, David Palazón, Skye Raabe, Fiona Morrison, Vitorino Dos Santos, Timor Aid (Rosalia Soares, Anne Finch, Joanna Barrkman), Buzz Sanderson, Meret MacDonald, Parkers Sydney Fine Art Supplies, Penelope Seidler, Petronila De Sousa, Filomena Ximenes, José Ximenes. Timor Aid in Dili facilitated the artists' travels, as did the late Melbourne-based independent curator, Jennifer Phipps.

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page 117: Fiona MacDonald and Kim Scott, *Elastics/Borracha/Elástico: Darwin <-> Dili*, 2015 (film still). Video, 5 mins. Source footage: Skye Raabe, Victor De Sousa Pereira

page 118: Fiona MacDonald, *Open Archive No 4*. Video, 4 mins. From *Open Archive*, 2014. Four short movies. Production assistance Moon Cube Design

pages 120–121: Commission for Reception, Truth and Reconciliation (CAVR, active 2002 to 2005). The CAVR commissioned a permanent exhibition, *Chega!* (designed by David Palazón), at the Balide Comarca. The prison commemorative site includes documentation, an archive, site interpretation. The CAVR poster set *History of Timor-Leste* comprises 20 colour posters depicting history from the Portuguese colonists through to self-determination in 1999.

Each poster is accompanied by a brief historical note in Tetun, Indonesian, Portuguese, and English. Poster set published by United Nations and in book form (2007).

See *Chega! The Report of the Commission for Reception, Truth and Reconciliation*, (CAVR), Executive Summary, 2005. CAVR concluded the number who died of hunger and illness between 1975–1999 as 183,000. www.cavr-timorleste.org

pages 122–123: Fiona MacDonald, *Girls playing Elastics, Uma Lulik Buscaclan, district of Baucau, village Nunira*, 2012. Source photograph for Fiona MacDonald, Maria Madeira, Narelle Jubelin, Victor De Sousa, *Elastic/Borracha/Elástico* (2012 Timor-Leste Mobile Residency Archive). Print no 10. Offset Lithographic Set printed by the artists with Big Fag Press, Sydney in 2014



ISTORIA TIMOR LESTE
HUSI POSTER CAVR
CAVR POSTER HISTORY
OF TIMOR-LESTE

IX. Fila mai uma

...



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Therese Ritchie, *Free East Timor*, 1991.
Postcard series, 10 × 15 cm. Green Ant Research Arts and Publishing (RAP), Darwin

frontispiece: Fiona MacDonald, *Suai*, 2012.
Source photograph for Fiona MacDonald, Maria Madeira, Narelle Jubelin, Victor De Sousa, *Elastic/Borracha/Elástico* (2012 Timor-Leste Mobile Residency Archive).
Print no 4. Offset lithographic set printed by the artists with Big Fag Press, Sydney in 2014

back cover: Fiona MacDonald, *Open Archive 1*, 2014 (detail). Inkjet print on archival paper, 50 × 300 cm

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