

ReCoil

CHANGE & EXCHANGE IN COILED FIBRE ART

EDUCATION KIT



Kantjupayi Benson, *Truck and Driver*, 2007
Courtesy Tjanpi Desert Weavers

ReCoil profiles the history and practice of coiling and its importance in contemporary Australian fibre art. The *ReCoil* Education Kit provides a brief introduction to the exhibition from an educational perspective. More detailed information can be found in the *ReCoil* exhibition catalogue.

As the title suggests, *ReCoil* aims to surprise and challenge the audience by revealing some of the revolutionary developments in contemporary fibre which have been quietly unfolding in some of the most remote parts of Australia.

ART
BACK
NORTHERN TERRITORY ARTS TOURING



TEACHERS' NOTES

About the exhibition

One of the themes of the ReCoil exhibition is the history and practice of coiling and its importance in contemporary Australian fibre art. Following is a brief introduction to the exhibition from an educational perspective. More detailed information can be found in the catalogue.

Through the exhibition, students will learn about current trends in fibre art through the work of fifteen different artists. Even though these artists come from varying cultural backgrounds, they are united by their common use of coiling to make their work. The coiled basketmaking method has become extremely influential in many parts of Australia, especially among Aboriginal communities in recent years. To assist audiences in appreciating the works, as well as their historical and cultural context, the exhibition traces the history of coiling; its original use, and its spread and diversification, especially among Indigenous artists. Part of this story also involves creative exchanges between Indigenous and non-Indigenous Australian artists who have assisted in the spread of coiling. As a result of these influences, there is now a strong and stylistically-diverse fibre movement in many parts of remote and rural Australia.

Cultural context

One of the ways in which Australian Indigenous people express their cultural identities is through the things they make. Many traditional objects are handmade from plant materials gathered from the bush. String is also made from animal and human hair. Traditionally Aboriginal men and women made a range of domestic (as well as ceremonial) items using a variety of classic techniques. These include:

looping and knotting to make soft mesh items like net bags and fish and animal nets; twining to make stiffer baskets and mats and traps; and coiling to make rigid traps, baskets and so on. Many traditional items are no longer made because they have been replaced by store-bought items, or the skills have become obsolete due to sustained European contact.

However, traditional skills in many parts of Australia have been maintained by artists making items for the art and craft industry. Their skills have even expanded and diversified through the introduction of new ideas and techniques. In some areas traditional skills have also been revived and revitalised by artists who want to reconnect with their heritage and confirm their cultural identities.

Contemporary items, mostly made for the sale, are always changing because of the exchange of new ideas and information among artists. Once regional styles were more distinctive and easily recognised. For example, styles of basketry were clearly identified with specific cultural groups. Today increased mobility with air and road travel means remote community artists travel frequently, often over vast distances to attend ceremonies, sporting carnivals, art openings and other events. As they travel, the women share their weaving skills with others according to kinship, residency and common experience. This has been a significant factor in the spread of coiling. Another important catalyst has been the exchange of new ideas and materials between Indigenous and non-Indigenous weavers at workshops and forums. In this way the new technique of coiling has spread across vast regions of Australia and created friendships between artists from different cultural backgrounds.

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The coiling technique, its origins and spread

Coiling is a common basketmaking technique practised in most countries in the world including Europe, England, the Americas, the Pacific, Africa and Australia. It is based on a continuous bundle of fibre being coiled around tightly in a spiral motion from the base to the outer edge of the form, in much the same way as a ceramic coiled pot is made. While this foundation bundle is coiled, it is simultaneously wrapped and stitched with a separate fibre (usually threaded through a needle) to the coil below it. The looped buttonhole stitch is most commonly used for this task in Australia.

Aboriginal artists use the most suitable fibre available in their environment for coiling. In the tropical north the weavers prefer pandanus while in south-east Australia sedge grass is used. These fibres are relatively long, water resistant and produce a reasonably rigid form. In the desert regions where coiling has been recently introduced, artists prefer softer materials such as wool or commercial raffia for the outer wrapping, with stiff native grasses normally used for the foundation bundle to provide the basket's rigidity.



In the desert the traditional use of fibre was limited now women make coiled basketry with native grasses, colourful wool and commercial raffia.

The coiling technique was traditionally used by a range of Indigenous groups in southeast Australia such as the, Ngarrindjeri, Bangerang, Yorta Yorta and Wiradjiri—mostly people living along the Murray River. By the nineteenth century some of these groups, such as the Ngarrindjeri, had already adapted their coiling skills for making western items like handled baskets for sale. A young missionary, Gretta Matthews, learnt the technique of coiling at one of the mission settlements in South Australia. In the early 1920s, when she was transferred to Goulburn Island Mission in Arnhem Land, she introduced coiling to the women so they could also make western-style items for sale. Soon coiling became an integral part of the women's rich weaving repertoires right across the Northern Territory's Top End. Today coiling has now almost replaced the classic techniques of looped and knotted netting and twining in many communities in the Top End.

Coiling has also been part of western craft practice in Australia. There are very few historic records about its use, though it appears to have been practised from at least the turn of the twentieth century onwards, and has experienced a recent revival due to the



In Arnhem Land women use mainly pandanus for their coiling and natural dyes from plants for colouring.

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development of market interest in handmade items. Some contemporary textile artists have learnt coiling as part of the European fibre tradition; others have been influenced by Australian Aboriginal and North American Indigenous basketry traditions. A number of these Australian fibre artists have been quite influential in the spread of coiling because of their close involvement with Aboriginal artists over the years.

It was because of this type of exchange that coiling was introduced to several Western Australian desert communities in 1995. The fibre workshops sponsored by the Ngaanyatjarra, Pitjantjatjara Yankunytjatjara Women's Council Women's Council were undertaken by western fibre artists to assist the desert women in developing some economic skills. In the desert the traditional use of fibre was limited as most receptacles were made of wood. A few items were made from vegetable string as well as human-hair, however there was nothing to compare to the new coiled basketry which the women now make with native grasses, colourful wool and commercial raffia. Coiling has continued to spread across the desert as the women teach it during their travels. Various community art centres have also undertaken weaving workshops. As a result, coiled basketry has spread throughout the desert regions of South Australia, the Northern Territory, to the southeast of Western Australia up to the Kimberley and across to the Pilbara region.

In southeast of Australia where coiling originated, the technique almost died out. Fortunately with many workshops since the early 1980s, coiling has gradually been revived and revitalised by a small number of artists. Some of these southern artists have also been actively engaged in workshops with both non-Indigenous artists and other Aboriginal artists from different parts of the country to ensure the continued survival of this technique. As a result of these ongoing

exchanges around the country, coiling is now one of the most exciting and variously interpreted weaving methods used by artists across these vastly different regions.

ReCoil emphasises the individual, experimental and creative nature of contemporary fibre art through the work of thirteen Indigenous and three non-Indigenous artists. The artists' versatility is exhibited in the range of classic baskets, bags, mats and the different decorative motifs they prefer. Some artists have also experimented with coiling to make quirky three-dimensional and flat figurative sculptures to narrate ancestral stories or illustrate scenes from their country. Each artist has a highly personal approach to their art. On a more general level, the pieces by the remote community artists also represent particular styles of coiling based on their inter-personal relationships and shared histories.

Some stylistic characteristics include the use of particular materials, shapes, colour preferences or pattern styles. For example Ngarrindjeri artists still make their classic trumpet-shaped fishtraps, circular mats and baskets with natural local rush. In Arnhem Land women use mainly pandanus for their coiling and vegetable dyes for colouring. In western Arnhem Land the women reflect their contact history by making Ngarrindjeri-style basketry shapes and stitches similar to those originally introduced by missionary Gretta Matthews. In the desert, raffia is now the most common material used by the Ngaanyatjarra, Pitjantjatjara Yankunytjatjara land communities. Figurative sculpture, often using a less defined type of coiling, is also becoming increasingly important here. In the Pilbara the women's work is distinguished by their use of bright colourful wool to make tightly coiled vessels. Understanding these differences will assist students in identifying the various regions of origin for the artworks.

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About the Artists

ReCoil features the work of both Aboriginal and non-Indigenous artists who have been involved in creative exchanges involving coiling. The artists come from quite diverse regions: from Arnhem Land, the desert regions of the Northern Territory, South Australia and Western Australia, and the rural regions of southeast Australia. They represent the wide geographic spread of coiling. Following are short biographical notes and quotes by some of the *ReCoil* artists. These statements provide a brief insight into the rich cultural and artistic diversity the artists bring to the art form.

Banbiyak Mununggurr



Women's weaving goes back to the beginning and to the sacred. There are different weavings; one that come on this side (public or open) and then many men are weaving on the sacred side. So there is a reference in any basket to the sacred because that weaving comes from that sacred foundation.

Banbiyak was born at Yirrkala in the Northern Territory and attended the Methodist Mission school there as a child. After marrying, she moved to Elcho Island in the 1950s with her husband Mathulu Munyarryun, the senior leader of the Wangurri clan. It is here that Banbiyak first saw women making the coiled-style of baskets. She was already skilled in making traditional twined mats and baskets and netted string bags, but didn't try to make coiled baskets until moving to her husband's outstation, Dhalinbuy, in the 1970s. At the same time she also began experimenting with vegetable dyes along with the other women living there.

By the 1980s Banbiyak was selling her fibre works to the Buku-Larrnggay Mulka art centre at Yirrkala in north-east Arnhem Land. These included flat versions of the pandanus mats, *nganmarra*, that people say were introduced during the creation period by the ancestral Djang'kawu Sisters. She learnt how to make these from her grandmother and thinks about these ancestral and family connections every time she makes mats.

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Fiona Gavino

I was experimenting, trying to get the technique right and I was making quite conservative shapes. Though I knew I had to go on and develop my own ideas because I belong [culturally] to something different.

Fiona Gavino's move to Darwin in 1994 was to significantly shape her direction as a fibre artist. A pivotal influence was her 'apprenticeship' to senior Djambarrpuyngu weaver Ann Gondjalk, who she met through friends in 1995. Fiona learnt about local materials and quickly picked up the technique of coiling – her first steps to becoming a serious fibre artist. *With coiling what would happen, I would come into town (Rum Jungle) on the weekends and I'd help her collect fibre and dig up colour. She would cook the colour and half a dozen times I sat and watched her weave. And then I got books with other basketry techniques.*

Later she went to Aotearoa/New Zealand and spent some time at the Maori Arts and Crafts Institute at Whakawerawera learning flax basketry. Influenced by her own mixed Spanish, Filipino, Maori and Australian ancestry and relationships with Indigenous people, Fiona's work often examines issues such as the relationships between white and black Australians. She is also concerned with environmental issues and consciously uses natural materials like pandanus, plant resins, paper, straw, vegetable dyes and string to make her work.



Margaret Djogiba

For the men the rock art was always there, but the weaving moves around all the time.

Margaret Djogiba is one of the talented fibre artists who lives at Gunbalanya, in western Arnhem Land. She was born in her mother's grandmother's country, in the bush near Manmoi outstation. She lived there with her Dangbon father, Ngalawomba, and her mother, Mindawindi, who taught her the traditional skills for making classic twined conical baskets and mats plus netted string bags. It wasn't until Margaret moved to Oenpelli (Gunbalanya) in western Arnhem Land. as a married woman that she learnt the mission-introduced method of coiled basketry and the use of dyes. Initially she worked in the mission garden tending the bananas, potatoes and peanuts. She raised her family and didn't start selling her fibre work until teacher and founder of Injalak Arts, Wendy Kennedy, encouraged the women to sell their baskets and mats in the 1980s.

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Mavis Ganambarr

I am very proud of what my grandmother taught me to do, but now I am making different, new styles of my own ideas ... Making the coiled baskets is easy for me. I love the things that I do. Some women they weren't interested in making baskets before they saw my weavings, but then they wanted to learn too. I need to teach all the young people too, so when they grow up they will know and teach their children. That's important.

Mavis Ganambarr is one of Elcho Island's most original and well-known fibre artists. Since the early 1990s she has applied herself seriously to her craft, producing a range of decorated coiled baskets, hats, necklaces, bracelets, earrings, and some small figurative sculpture. She was originally taught traditional skills in netting and twining by her grandmother Djulka when she lived at Matamata, on her grandmother's and mother's Gumatj country on the west coast of Arnhem Bay. It wasn't until Mavis went to school at Galiwin'ku, Elcho Island, that she was taught how to make coiled baskets. Occasionally Mavis combines different fibre techniques and materials to create interesting hybrid items, such as bags made with both pandanus coiling and string mesh. Like many Galiwin'ku artists, Mavis prefers an open or cross-stitch in her coiling, exposing the foundation coil to heighten the textural effect of the form.



Nalda Searles

I am a missionary for art. I know how good it is, the specialness of making; good for the spirit!

Nalda Searles' love of working with fibre began after she completed a macramé course in 1978 and from there she taught herself coiled basketry. While pursuing her own practice, Nalda has also curated exhibitions and undertaken many skills development workshops with Indigenous women in remote communities. She has been extremely influential in the development and spread of the coiling technique in remote regions of Western Australia and was involved in the first formal coiling workshop sponsored by the Ngaanyatjarra, Pitjantjatjara Yankunytjatjara (NPY) Women's Council in 1996. This started the basketry movement in the NPY region that continues to spread throughout the desert. Her expertise in coiling can be seen in the intricacy of her work and her capacity to create seemingly free sculptural forms that are structurally quite complex. Her way of working is often more expressive and not technically constrained by the use of precise definable coils, using what she humorously calls a 'mongrel' or 'feral' coiling or cobbling. The distinctive sculptural qualities of her work have profoundly influenced the work of many Indigenous as well as non-Indigenous weavers across the country and she is regarded as one of the leading practitioners in her field.

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Niningka Lewis

Before we made the tjanpi [baskets] with wool. I went to Adelaide and I found this raffia in a shop. I saw all the other colours there but I only had money for the plain one. I brought it back and made a basket and all the women saw it. It was a new idea; they all asked, 'Where did you get it?' And then the Women's Council rang up and found out about it and brought it to Alice Springs.

Niningka Lewis has emerged as one of the most innovative fibre artists working in the Pitjantjatjara lands in the far north-west of South Australia. She was born around 1945 in the bush near Areyonga, north of her father's country in South Australia. She grew up and attended school at Ernabella. As a young woman she worked in the Ernabella craft room where, under the guidance of Winifred Hilliard, she learnt to spin sheep's wool and weave floor rugs on a loom. She is also proficient in the wax-resist medium of batik as well as being a skilled sculptor of small wood figures.

Niningka was taught to make coiled baskets at Kalka in the late 1990s by relatives who had learnt the skill via the Ngaanyatjarra, Pitjantjatjara, Yankunytjatjara Women's Council workshops. She took to coiling with characteristic ingenuity, producing a range of forms from classic baskets, hats, sandals, to naturalistic fibre sculptures. Applied decorations are also an essential part of her signature style and include emu feathers, red *ininti* seeds, painted seed pods, small carved figurative sculptures, overstitched designs as well as the incorporation of colourful patterns into the woven form.



Philomena Hali

I just have a passion for string of any description. So it just seemed a natural progression to get into basketmaking.

Philomena Hali's interest in textiles developed in the 1980s when techniques such as macramé, pottery and weaving were gaining popularity. She is largely self-taught and became interested in coiling after finding a pamphlet on Indigenous North American basketry. When she moved to Alice Springs in 1987 Philomena began to seriously develop her coiled basketry skills. She started experimenting with locally found materials and has a particular fondness for the smell and texture of spinifex, using a sweet smelling species she finds just outside of Alice Springs where she lives.

Her practice includes the making of jewellery, baskets, wearable scarves, wall-hangings, mounted stitchery, bags, one-off clothing and sculpture installations. She is also constantly trialling different fibres and dyes. The *ReCoil* work shows her recent experimentation with sericin silk fibre as well as shibori binding in which she transforms the original fabric into a three-dimensional organic object. Along with Nalda Searles, Philomena undertook the first formal coiling workshop with the desert women on behalf of the Ngaanyatjarra, Pitjantjatjara, Yankunytjatjara Women's Council in 1996.

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Phylliss Rogers

I enjoy collecting the spinifex from the country around Jigalong to make my baskets. I use wool because I like the bright colours.

Phylliss is a Manyjilyjarra woman who was born at Karlamilyi National Park along the Rudall River in the remote north-west of Western Australia. During the earliest years of her childhood she lived in the bush, having very little or no contact at all with non-Indigenous people. Later, as a small child, she and members of her family moved to the township of Jigalong, which is the largest of the Western Desert communities occupied by the Martu people. It was here she attended the school run by the mission. Phylliss still lives there today with her husband, Billy Atkins, and their three children and four grandchildren. Life revolves around community and family life, plus hunting for bush tucker. Looking after the children and educating them in the law of their culture is an important facet of life in the community.

Coiled basketmaking has only been recently introduced in the Pilbara region, initially by some of the women visiting from the desert regions to the southeast where the technique was originally introduced in 1995 by the NPY Womens' Council. There have also been a number of recent local workshops to teach women the skills. The Pilbara women like Phylliss have since developed a recognizable style using alternate bands of brightly-coloured wool that are tightly stitched together.



Topsy Fisher and Phyllis Williams

I get ideas about what to make from my Dreaming, from bush animals and from pictures too. (Topsy Fisher)

Phyllis Williams and Topsy Fisher are Warlpiri speakers as well as 'skin' sisters who belong to the Napurrula subsection group. Phyllis was born at Mt Doreen and Topsy was born at Pikilyi (Vaughan Springs) and later they moved with their families to Haasts Bluff, then to Yuendumu and finally to the small community of Nyirrpi, 450 kilometres west-north-west of Alice Springs, (See Warlukurlangu Artists Aboriginal Association at Yuendumu).

Both Phyllis and Topsy paint bush food Dreamings including witchetty grub, bush seed and bush potato, though a favourite theme in their artwork is the ancestral Brush-tailed Possum associated with the site of Mawurrji just west of Yuendumu. This theme has also been reproduced in their two-dimensional sculptures made out of coiled raffia and local bush grasses, attached to a mesh frame. Phyllis and Topsy love to work together and both learnt coiling as part of a course in Visual Art and Contemporary Craft started at Nyirrpi by the Batchelor Institute of Indigenous Tertiary Education in 2002.

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Treaahna Hamm

My art gives me the freedom to recognise, revitalise and reinterpret much of the strong and vibrant Victorian Indigenous culture, while at the same time expressing concepts through contemporary mediums. It is imperative that this be done for future generations as well as giving respect to our old people and ancestors.

Treaahna Hamm lives and works on the Murray River in Albury/Wodonga close to Yarrawonga where she grew up. A member of the Stolen Generations, Treaahna has often sought to reconcile her European and Indigenous Yorta Yorta identity through her art and story-telling. She started her career as a printmaker excelling in exquisitely detailed and delicate hand-coloured etchings. She discovered a love of printmaking at the same time that she reconnected to her Yorta Yorta family and, since that time in 1992, has focused upon her own identity and her people's collective experiences.

After attending one of Ngarrindjeri artist Yvonne Koolmatrie's coiling workshops in 2001, Treaahna has added this technique (also used by the Yorta Yorta), to her repertoires of skills. With her coiled sculptures, that sometime incorporate printmaking and possum-skin textiles, Treaahna creates highly original reinterpretations of Yorta Yorta oral traditions and customary material culture.



Yvonne Koolmatrie

If me and Ellen [Trevorrow] didn't take it on it would have died out. I go into schools and TAFE and I'm going over the border to teach too. I travel up the [Murray] river and teach people that lost it. I'm going to go in and teach them their culture. If I don't teach others, when I die it's lost.

Yvonne first learnt coiling with sedge rushes (*Lepidosperma canescens*) at a workshop run by her aunty Dorothy Kartinyeri at Meningie Area School in 1982. At the time Kartinyeri was the only known woman still practising this ancient technique once practised by Ngarrindjeri from the Coorong wetlands where Yvonne grew up, through the Riverland region where she lives today. As part of her self-education, Yvonne visited the Ngarrindjeri collections at the South Australian Museum where she saw the novel biplane made in the 1940s by Janet Watson. It inspired her to make a number of similar coiled fibre planes. She has also crafted a range of figures based upon local species like the murray cod, freshwater turtles, echidnas and creatures of Ngarrindjeri lore; the River Bunyip, Rainbow Serpent and Prupi, the Child Stealer.

Yvonne is also a tireless educator who has undertaken numerous workshops to ensure the survival of her people's coiling skills. One of the first important workshops/exhibitions she participated in was the 1991 *Two Countries, One Weave* at Tandanya in Adelaide. Here she and other Ngarrindjeri weavers worked with weavers from Arnhem Land. It was the very first time these women realized that Ngarrindjeri-style coiling from southeast Australia had been transplanted to Arnhem Land by missionaries generations before.

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Curriculum Links

The *ReCoil* exhibition has strong connections to the Arts, Studies of Society and Environment and English.

The exhibition will allow students to explore:

- Media, materials and technologies
- Continuity and change
- Society and culture
- Social dimensions of art

As they are applied to traditional and creative skills, techniques and processes through undertaking research activities, descriptive writing exercises and practical projects.

ReCoil can be used as a starting point to develop investigative themes on:

- How art reflects values, beliefs and traditions
- The role of artists in different societies
- Design considerations and constraints
- Aesthetics
- Relationships to the land as expressed by Indigenous culture

The following is a list of some Australian plants from the tropics and the desert regions used to make or dye fibre objects

- Banyan tree (*Ficus virens*) – rope is made from the inner bark of the aerial roots.
- Colour root (*Pogonolobus reticulatus*) – the bark of roots is used to dye fibres. The chunky bark is chipped off the roots and boiled in water to produce a yellow to brown dye.
- Northern Kurrajong (*Brachychiton diversifolius*) – the inner bark of young trees is used to make string.
- Pandanus (*Pandanus spiralis*) – the leaves are stripped into long lengths and used to make baskets.
- Cheesefruit (*Morinda citrifolia*) – the root bark can be used as a yellow dye for fibre, the new leaves can be used to make a dark green colour.
- Sand palm (*Livistona humilis*) – the new leaves are dried then twisted into a soft string. The growing shoots or fruit used to make a purple to black dye.
- Spinifex (*Plectrachne bromoides*) - spiky grass used for weaving
- Red root (*Haemodorum coccineum*) – the red tuber is chopped into small pieces and boiled in water with fibre to produce a red to brown dye. The dark purple fruit are also used as a dye to produce purple coloured fibre.

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Resources Web sites

Aboriginal Art Centres

<http://www.aboriginalart.org>

A portal listing of Aboriginal owned and operated Art Centre websites in the Top End of the Northern Territory, Central Australia and northern Western Australia

Aboriginal and Torres Strait Islander Art at the National Gallery of Australia

<http://www.nga.gov.au/ATSIArt/Index.cfm>

American Indian Basketry

<http://www.nativetech.org/basketry/coiltech.html>

<http://indian-cultures.com/Cultures/guahibo.html>

Australian Museum and Galleries Online

<http://www.amol.org.au/guide/>

Bula'bula Arts Aboriginal Corporation

http://www.bulabula-arts.com/ourart_fibre.html

Caritas Australia - Making Tjanpi Aboriginal Baskets

http://www.caritas.org.au/projectcompassion/interactive_photoAlbum_tjanpi.htm

Coiling around the world

<http://www.basketmakers.org/topics/artbasketry/artistaindex.htm>

<http://www.geocities.com/pineneedlegroup2002/nativecoiledforms.html>

Collections Australia Network

<http://www.collectionsaustralia.net/institutions>

Index of Australian museums, art galleries and other public collecting institutions.

Craft Australia

<http://www.craftaustralia.com.au/research/20070225.php>

Fibre art

<http://www.allfiberarts.com/>

<http://www.princetonol.com/groups/iad/lessons/middle/Sue-baskets.htm>

Injalak Arts & Crafts Association

<http://www.injalak.com>

Maningrida Arts and Culture

http://www.maningrida.com/artistic_prac.php

Power House Museum Collection

<http://www.powerhousemuseum.com/collection/database/?irn=152421>

Selling Yarns Conference Darwin 2006

Australian Indigenous textiles and good business in the 21st century

<http://www.craftaustralia.com.au/sellingYarns/std.php>

Tactility: two centuries of Indigenous objects, textiles and fibre, National Gallery of Australia Exhibition

<http://www.nga.gov.au/Exhibition/Tactility/>

Tjampi - Aboriginal Women's Baskets and Crafts

<http://www.tjanpiaboriginalbaskets.com/>

Twined Together: The Origins of Coiling

<http://www.museum.vic.gov.au/twinedtogether/coiling.asp>

Selected reading

Davenport, Carly, (ed), *Cultural Strands*, Form Contemporary Craft and Design, Perth, 2006.

Giles, Kerry and Everett, P., 'Two Countries, One Weave?', in *Artlink*, 12,2, 1992, pp 44-46.

Hamby, Louise, (ed), *Twined Together*, Injalak Arts and Crafts, Gunbalanya (Oenpelli), 2005.

Maningrida Arts & Culture, *Maningrida the Language of Weaving*, Australian Exhibitions Touring Agency, Sydney, 1995.

Murray, Kevin, 'The Basket Economy', in *Object*, 47, 2005, pp 15 – 20.

West, Alan L., *Aboriginal String Bags, Nets and Cordage*, Museum Victoria, Melbourne, 1999.

Acknowledgements

The *ReCoil* Education Kit was developed by Artback NT for use in schools and at exhibition venues. The activities may be reproduced for teaching purposes. Permission to reproduce any material for other purposes must be obtained from Artback NT.

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