

Susan Murray

'*First Australians* 7 uses a burnt-out area of bush as a reminder of the part controlled burning played in Aboriginal life. The Museum's collection of objects might once have belonged to the sites depicted. The work explores the notion of "sighting" the Museum object within a framework of the "site" of its possible origin.'

'*Eternity* 8 uses a development site in the Sydney area as its background. I took aerial photographs of various landscapes to use as the background because they do not have a single perspective point. I considered this important as each work will be viewed from many points in the Hall.'



'*Nation* 9 plays with the idea of the great Australian backyard. Siting and sighting of the Museum object and the play between these has provided the arena in which I have worked. The Museum's objects have been overlaid or integrated into the landscapes with a sometimes whimsical and sometimes ominous presence.'

Linda Rice

'*The feather banners* 10 were commissioned to create a festive outdoor environment that would enhance the sense of occasion and arrival, while leading visitors towards the Museum. The designs are inspired by the unpredictable architecture. The brightly coloured exterior panelling and the light reflecting across its surface also influenced the design of the banners.'

'When considering the location of the banners in relation to the building, it was important to keep the design of the feather banners bold, to create a visual impact that is in harmony with the Museum site.'

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YESTERDAY
TOMORROW

In Sight On Site



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The 'In Sight On Site' program is an opportunity for the National Museum of Australia to engage with the arts community and extend the ways it is interpreted and presented to visitors. In the program's first year, four contemporary Australian artists were commissioned to create designs for nine ceiling banners in the Hall. An artist was also commissioned to design and produce 'feather' banners (so called because of their shape) for outdoor sites around the Museum. The feather banners are used for special occasions and are not always on display.

This is how the artists interpret their work:



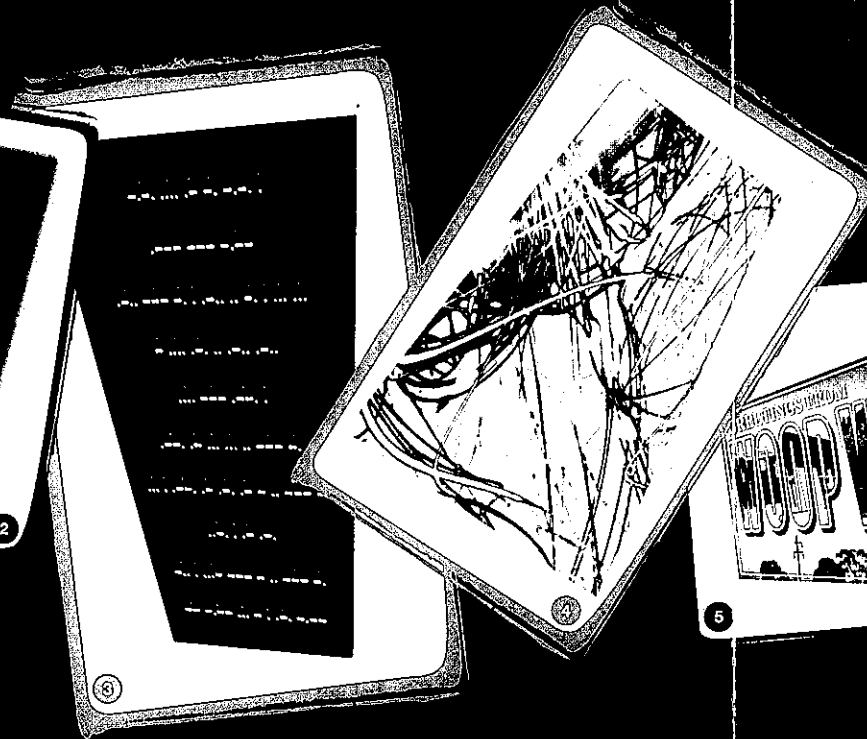
Brook Andrew

'Visitation All Around You 1 comments on the "spirit" of cultural objects within museum collections. Stories are told by Indigenous and some non-Indigenous peoples of strange feelings, sightings and smells within collections. Many believe there are spirits still accompanying cultural objects.'

'Totem Series One 2 comments on the use of Indigenous languages in everyday Australian language. The words "totem" and "buffalo" were used during the 1950s and 1960s as a series of names during nuclear testing by the British at Maralinga and surrounding areas. The image of the truck was taken on the construction site of the Museum.'

Robyn Backen

'Eternity 3 The language of Morse code has been a part of many people's stories and a marker of our history. Now a redundant language, Morse code is a way of tapping into the eternal history of languages. This banner represents the Eternity exhibition subtitles: mystery, joy, separation, hope, fear, devotion, passion, chance, thrill and loneliness.'



'Tangled Destinies 4 shows lines of connection and disconnection tangled in a smooth continuum. The image is a compression of fibre optic spheres — floating tangled paths. The Tangled Destinies exhibition follows the paths of stories about the land and how we respond and work with it. The fibres that connect us across this vast land . . . our lines of life.'

Regina Walter

'Greetings From Woop Woop 5 was inspired by a pictorial font postcard called "Dear Old Sydney" from 1906. I chose to refer to any place in Australia, using the slang term "Woop Woop". The four houses are a cross-reference of architectural styles common in Australia, from weatherboard cottages to the red brick mansions of suburbia.'



'Up the Garden Path 6 Large numbers of immigrants, including my parents, came to Australia during the 1950s and 1960s. Many settled and prospered in the western suburbs of Sydney. The distinctive housing and gardens of this post-war period are under threat from development and the passing of this generation. The hand-coloured style of this image is reminiscent of postcards of the era, possibly sent to family and friends abroad.'

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