

Hancock Lecture 1998: Ian McLean

- ⁴⁶ Burn, 'The re-appropriation of influence', *Dialogue*, p. 212.
- ⁴⁷ Terry Smith, in Bernard Smith, *Australian Painting*, p. 495.
- ⁴⁸ Bernard Smith, *Australian Painting*, p. 333.
- ⁴⁹ Terry Smith, in Bernard Smith, *Australian Painting*, p. 458.
- ⁵⁰ I outline in more detail the argument put at the time against cultural convergence in my *White Aborigines* (Cambridge: Cambridge University Press, 1998), pp. 114–133.
- ⁵¹ Colin Symes and Bob Lingard, 'From the Ethnographic to the Aesthetic An Examination of the Relationship between Aboriginal and European Culture in Australian Art 1788–1988', *Island in the Stream*, p. 190.
- ⁵² Christina Davidson, 'Interview: Paul Taylor', *Art Network*, 10, Winter 1983, p. 47.
- ⁵³ Imants Tillers, 'Locality Fails', *Art & Text*, 6, 1982, pp. 52–53.
- ⁵⁴ Imants Tillers, 'In Perpetual Mourning', *Imants Tillers Venice Biennale* (Sydney: The Visual Arts Board of the Australia Council, 1986; and Adelaide: Art Gallery of South Australia, 1986), pp. 17–18.
- ⁵⁵ Imants Tillers 'Fear of Texture', *Art & Text*, 10, 1983, p. 18.
- ⁵⁶ Eric Michaels, 'Postmodernism, Appropriation and Western Desert Acrylics', in *Postmodernism: A Consideration of the Appropriation of Aboriginal Imagery*, ed. Sue Cramer (Brisbane: Institute of Modern Art, 1989), pp. 27–33.
- ⁵⁷ Daniel Thomas, 'Australian art', in *Australian National Gallery an Introduction*, ed. James Mollison and Laura Murray (Canberra: Australian National Gallery, 1982), p. 194.
- ⁵⁸ Vivien Johnson, 'The Unbounded Biennale Contemporary Aboriginal Art', *Art and Australia*, 31, 1, Spring 1993, p. 50.
- ⁵⁹ Nick Waterlow, 'A View of World Art', *Australian Biennale From the Southern Cross: A World View of Art c. 1940–88* (Crows Nest: ABC Enterprises, 1988), pp. 11–12.
- ⁶⁰ Daniel Thomas, 'The margins strike back: Australian art since the the 1960s', *Art and Australia*, 26, 1, Spring 1988, p. 71.
- ⁶¹ For a useful discussion of these theories, see Stuart Hall, 'Introduction "Who Needs Identity?"', *Questions of Cultural Identity*, pp. 1–17.
- ⁶² Mikhail Bakhtin, *The Dialogic Imagination*, translated Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1996), p. 309.
- ⁶³ *Ibid.*, pp. 366–367.
- ⁶⁴ Bhabha, p. 56.
- ⁶⁵ See Hall, p. 1.
- ⁶⁶ Bhabha, pp. 54–55.
- ⁶⁷ Bernard Smith, *Australian Painting*, p. 333.