The Salon des Refusés is an independent event to exhibit works submitted but not selected for the Telstra National Aboriginal and Torres Strait Islander Art Awards (NATSIAA). The Salon is produced by Darwin gallerists, Matt Ward and Paul Johnstone of Outstation Gallery and Paul Johnstone Gallery.

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Fiona Morrison and representative art centres.

credits
page 2: Kerry Ann Robinson,
Nyura Uranyi (Shifting Country), 126-17
Photo by Fiona Morrison

page 12: Kieren Karritpul,
How my grandmother became a great
weaver, SDR1703
Photo by Fiona Morrison

page 9: Christina Yambeing,
2015 Daly River Floods, SDR1707
Photo by Fiona Morrison

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10 AUG to 30 SEP

salondesrefuses.com.au
to the artists whose work inspires this event; the art centres and agents who support and encourage artists in their work; Joanna Barrkman and Kellie Joswig (curators) and Eileen Lim and Kaye Hall of the Charles Darwin University Art Collection and Art Gallery for their support; Tina Baum, Curator at the National Gallery of Australia for officially opening the event; Don Whyte Framing and to the Museum and Art Gallery of the Northern Territory. Special thanks must go to Sara Higgs, Fiona Morrison and Nicole Vandersteegen for taking the journey with us. Finally but definitely not least, to our families for putting up with us!

AND SO IT BEGAN. What is good art?
By its very nature, a Salon des Refusés is an act of resistance; resistance to the expectation of “high art”, resistance to the establishment. The very first and most famous Salon des Refusés was held in Paris in 1863, and controversially exhibited works that had been rejected by the jurors of the annual and highly prestigious Paris Salon. This “side show” of rejected artworks, was held in response to the public’s desire to view and judge the high number of works that had been cast aside. Salon des Refusés quite literally means ‘Exhibition of Rejects.’ Fast forward to 2017 in tropical Darwin, and the Top End’s very own Salon des Refusés is celebrating its fifth year — and it is a far cry from a show of rejects.

2017 has been a year of reflection for all Australians, particularly Indigenous Australians. It’s been 50-years since the 1967 referendum signifying Constitutional change which has inspired an important show at the National Museum of Australia, ‘A Change is Gonna Come’. This year also signifies the 50th anniversary of Land Rights in Australia, and 25 years since the landmark Mabo case which first recognised Native Title in Australia. Throughout all of this, Aboriginal and Torres Strait Islander art has continued to thrive, adapt and grow, often against the odds. It has continued to act as a strong voice for change, and to communicate ideas, knowledge, stories and culture. “The Salon des Refusés is one exhibition that gives punters a rare insight into the world of Indigenous Australia. We are proud to be hosting our fifth Salon on such a momentous year, and hope for many more Salon des Refusés to come”, said gallerist, Paul Johnstone.

The past five years has seen Darwin’s Salon exhibition progress from something that was deemed rogue and contentious by some, into a symbol of hope and opportunity. Now embraced by the NATSIAAs, and broadly within the Indigenous art industry, this popular annual show has helped...
reenergize Darwin’s art season in an increasingly competitive world. ‘Major interstate art events like the Melbourne Art Fair, Cairns Indigenous Art Fair, and the WA Indigenous Art Award, had led to a general lull in attendance for art enthusiasts here in Darwin during festival month; something had to change,’ said Johnstone.

The 2013 inaugural Salon show was just the medicine required. The anticipation for this show was palpable — and the art did not disappoint those in waiting. Works like that of Sandy Brumby, Timothy Cook and the power paintings of the Spinifex Collaborations, made many of us sit up and question why these works hadn’t make the cut. The line drawn between those accepted and not accepted into the NATSIAAs was blurry, to say the least. Lisa Uhl from Fitzroy Crossing also had an outstanding work Tjurtujarti that burnt brightly with a palette of velvety purple, hot reds and white, while Papunya Tula star Warlimpirrnga Tjaapaljarri’s work shimmered with the visceral qualities of the desert sandhills.

The Salon des Refusés has always been a safe space for the truly ‘out there’ work. Arguably, this is its the most exciting attribute. In 2015, weird and wonderful artworks like that of Vincent Namatjira, Linda Puna, Harry Tjutjuna and Kaylene Whisky, all from the creatively fertile APY Lands, gave new meaning to the style of figurative art. Bikina Kangka Kutju (One Really Cool Lady) by Whisky, fused ancient Tjukurpa (Dreaming) with modern pop culture in a way we had seldom seen before. Ngangkari (traditional healer) and senior man Harry Tjutjuna’s small painting of a Ngingtaka (Lizard) held all of the painterly qualities and powerful palette of some of his earlier large-scale works. Similarly although exhibited in 2014, Johnny Yungut Tjupurrula’s work Untitled was so raw and beautiful, it made you wonder how it didn’t jump out and soccer punch the faces of the NATSIAA selection panel.

Marking a new partnership between Salon des Refusés curators Ward and Johnstone, and Charles Darwin University Art Gallery, Salon16 saw a shift towards further experimentation, and a consequential emergence of new artists or new styles by established artists. APY Lands’ patriarch

Kumanara (Hector Tjupuru) Burton’s work in crimson ink Anumara imbued a new-found freedom in his style, while Neville McArthur’s work from Warakurna Arts resonated with raw, thick strips of colour and thumping dots. Three-dimensional works again took pride-of-place with a brightly coloured, highly caricatured sculpture by the Yarnetty Arltere collective, and in a new direction for the artist Robert Fielding beguiled punters with his work Mutaka Katalypa featuring the black and white screen-print of a rusted car wreck illuminated by surrounding fields of gold, brown and cream dots.

Being held again this year in the contemporary art space of CDU Art Gallery, Salon17 has come a long way from its humble beginnings in the derelict Old Bank building — but the quality of art has never wavered. Year after year, established artists of caliber present works, sometimes they are selected for the NATSIAAs, other times not. As gallerist, Matt Ward, points out, ‘Take the work by Imelda (Yukenbarri) Gugaman, as an indication of quality and consistency. It is reassuring to see this classic example of Yukenbarri’s work — wondrous fields of dots in autumnal coloured dots, as is her timeless style.’
WHAT IS A SALON SHOW WITHOUT THE TRULY WEIRD? This year’s award goes to that of work Mamungari by newcomer Polly Anne Smith. She hails from remote South Australia, although some of the Kaltjiti artist’s elements in this work are comparable to Kimberley landscape ochres. Adding another dimension to the work is the painterly qualities inside these vast pools of space. Contrasting with the fine and quite decorative dotting surrounding the shapes, there is a lot going on in this work, although slightly unresolved it is intriguing none-the-less. Similar qualities exist in a new style emerging from APY Lands artist Tuppy Goodwin. Gorgeous patches of muted colour contrast with the classic dotted iconography atop it. Although usually impressive, it is not only the paintings that attract the eye in this year’s Salon. Joe Guymala’s bark painting Kodjokodjok has a beautiful tension within its composition. A striking pool of black hovers slightly off centre braced by white channels and tracks, the surrounding raark (crosshatching) contrasts beautifully with the black area, densely and finely painted. “This relatively new artist from Injalak is certainly one to watch,” said Ward.

Approaching the age of 70, it is refreshing to see Mimili Maku artist, Willy Muntjanti Martin, approach a new style. His work Wanampi Tjukurpa depicts a variation of this major Tjukurpa (or Dreaming) story for many desert artists. In this work, Martin has laid down the roundels interconnected with tracks in a very raw and genuine way, filling the space surrounding it with fields of warm colours — the seemingly randomness of this infill is what takes this work to another level. The combination of strong iconography, with fluid and varied dot work is a winning symbiosis in any painting.

Endless memorable, high quality works — sculptures, paintings, photographs, varied other media — have all adorned the walls of Darwin’s Salon des Refusés over the past five years. In recent times, it is comforting to think these discarded artworks have had a place to be shown and appreciated as part of the Salon.

More broadly though, the Salon presents an annual opportunity to open the window and see this year’s art in the context of an enduring, exciting and transient movement. The dynamic combination of the NATSIAAs, Darwin Aboriginal Art Fair and the Salon, not to mention the array of private gallery shows held annually in Darwin, affords anyone lucky enough to visit during this time a great insight into what is happening right now in Australian Indigenous art.

The Salon came to fruition largely because duo Johnstone and Ward had the nous and knowhow to make it happen — and thank goodness they did. Theirs is a professional friendship that ‘just works’. ‘Timing, good fortune, respect and open communication, has made this partnership a great success,’ said Johnstone, ‘it couldn’t be replicated.’ As Ward reiterates, ‘Paul and I love working together. The Salon is only the beginning — great things have come from this!’

Today, Salon17 is held in a clean, bright space with white walls, modern graphics and a slick academic feel. Long gone is the industrial space with makeshift gallery walls. At its heart though, the show holds dear the same values it did five years ago. All that is left to do is LET THE PEOPLE DECIDE.

Salon17 from top left: Polly Anne Smith, Tuppy Goodwin, Willy Muntjanti Martin and Joe Gugumull.
We need to Respect this Land.

RENE SUNDOWN
WORKS ON CANVAS
This work depicts the yerrgi (pandanus) basket stitch, used to construct wupun (coiled) baskets and sun mats. Naiya chose these colours to represent the natural dyes traditionally used in the basket weaving. The black dye, tek, the root of a rush-leaf bloodroot plant and the white, green fresh yerrgi are seen in Naiya’s work. The composition and motion in Naiya’s work also represent water that flows, all year round, through the Tom Turner River located alongside Peppimenarti. Water is an important element of Ngan’gikurunggurr culture and is an essential tool in the process of dying natural fibres. Since 2009, Anastasia has been developing her weaving designs on canvas, using the traditional colours of weaving dyes: deep purples, ochres, black and red.
In this painting Barbara has depicted her country. The different colours and designs represent variations in the landscape. Some of the landmarks she paints are rockholes that lie in and around her country, often depicted as circles and concentric circles. She also depicts puli (mountains and rocks).
This painting is about my country. My family is all through the east side, and my husband is from the west side. We travel in the bush all the time. This painting is about the beautiful country that I see when we go out, the great rockholes for swimming, the trees and the rocks. All of these things are connected, it’s important to look after this great country and keep it strong for our children.

Betty’s painting is richly dotted in the strong and vibrant shades of the desert country. Her drawn and dotted marks map out the location of significant rockholes and creeks, sandy plains and escarpments. Her work is magnetic and loaded with a vital energy, a knowing of country.
Beyula is telling the story of the kalinykalinypa or desert grevillea flower, a favourite bush food for Anangu people and quite a delicacy.

Kalinykalinypa grows in the sandy soils on the plains. The beautiful coloured flowers are picked early in the morning and placed in a billycan of water to create ‘honeywater’ (cordial) or sucked straight off the branch for their sweet honey dew. More often than not Anangu move from flower to flower, bending it to them so they can suck the nectar rather than picking it.
This Dreaming is about two snakes who were laying down. They were sleeping. After this, the two snakes went to Karrkurinkitja with the two men who were looking after the two snakes. They went north and one of the men began to sneeze and the other man went to look for something. And the other men were coming behind him, and the two snakes went straight but they did not go into the hole, they went past the hole. But Kurningka went looking; the clouds were coming towards them. The snakes were travelling and the water was rising, and the lady snake went in the ant’s hole and the other one was outside and Kurningka was saying, ‘water is coming closer’ the other snake was big, too big for the hole, and the other one went in. Kurningka cut the snake and a lot of fat came out.
The painting depicts designs associated with *Kapi Tjukurrpa* (Water Dreaming) at Kalipinypa, a site northwest of Sandy Blight Junction, Western Australia. The *Tjukurrpa* tells of an important rain making ceremony to invoke the elements. It is a powerful storm bringing on the lightning, thunderclouds and rain sending its deluge to rejuvenate the earth, filling rockholes, claypans and creeks. It has the power to create new life and growth upon the land. The different elements of the image represent *puuli* (hills), *tali* (sandhills) and *kapi* (water). Plants and leaves spring up after the heavy rain, nourishing the land and the people. The concentric circles represent waterholes, while the arrow shapes represent the footprints of the white heron that frequent the site.
This is the cave of Minyma Makuli (also known as Minyma Malilu) minyma nyumpu — the crippled woman. During the raintime, she dug out this cave with her piti, to be her big wiltja (shelter). She camped here at Kanypi with her kungkawara kutjara, two daughters — young women. She left and moved on south to Kunumata and then further on to Tankaanu.

This is Carolanne’s grandmother’s country. The underground cave at Kanypi is a permanent water supply. Kanypi is located on the Anangu Pitjantjatjara Yankunytjatjara Lands, in the far north-west of South Australia.
This painting is a representation of Gustav Klimt’s *The Woman in Gold* (1907) taken from a larger series by the artist that appropriates iconic paintings from the Western tradition.
This painting is about a Dreamtime story. The story is from Esther’s mother’s country — Mangari. The painting is about a huge tunnel that runs through the ground in the Mangari country. The Ngaanyatjarra people call the site Kuru Yurltu — meaning ‘Hollow Eye’. This cavern-like tunnel holds a large body of water, and is the physical representation of a dreamtime story in which a man is speared through the torso as punishment for a crime. This tunnel represents the hole in the man’s body after being speared.
In this painting Eunice depicts her father’s Tjukurpa (Dreaming). It shows the country at Kuru Yultu, near Tjukurrla in Western Australia. The painting describes the story when several ancestral men were chasing the owl ancestor with a spear. At Kuru Yultu, a rockhole in the Gibson Desert, the owl ancestor was sitting down and hitting the ground with a nulla nulla (digging stick), which deepened the waterhole. They tried to catch him with the spear but he escaped and flew to Lajamanu. The ancestral men were worried about him escaping and said that they should have killed him.
Ian has painted a striking composition depicting country over which he has custodial connection and authority to speak. Miramiratjara forms part of a Wati Kutjara songline that describes the consequences of greed and revenge. Tuwan is a site for the Tjulpu Tjuta Tjukurpa (Many Birds Creation Line, and talks of a group of Zebra Finch) and Kapanya sits nearby as a rocky outcrop site where families would gather. The tree motif Ian has depicted represents wanari or mulga (acacia aneura) that is prevalent throughout the area and is used by Anangu (Aboriginal People) for many purposes. This is a large area of the Spinifex Lands and Ian has intimate knowledge of this country. He knows its scared stories and places and the food and water sources here, having been part of the last Spinifex family living a traditional nomadic life until ‘walking in’ in 1986.
Imelda is the first child born to Lucy Yukenbarri and Helicopter Tjungurrayi. In this painting Imelda has depicted her mother’s country south of Balgo, in the Great Sandy Desert. This country is named Winpurpurla after a tjurrnu (soakwater). Winpurpurla is an intia (living water) place so it always has good water. Women travel to Winpurpurla to collect a variety of seeds including lukarrari which is ground to make damper as well as kumpupatja (bush tomato) and karnti (bush potato).
I went there for the first time when I was a boy. My grandfather took me there. He wanted me to connect with the old people and to know the stories from that place. That first time I went there I was scared. Those rocks closed over me. I couldn’t see the sky. I was worried I might get lost. And I felt like I was being watched. But later, when we sat by the campfire I started to understand. It was the old people watching over me, and it made me feel strong and alive. These days I go back, and going there keeps me strong. Many tourists go there now. They go through Cathedral Gorge (the painting on the left) and make their way in to Echidna Chasm (the painting on the right), but they have to stick to the paths, otherwise they might get lost.
This painting depicts the Bush Fire Dreaming, which was passed down to the artist from his father, Smithy Tjampitjinpa Zimran, who originated from the Walungurru (Kintore) area. It is about three massive bushfires travelling parallel with each other cutting through the landscape, leaving giant scars as they burn through the tinder dry scrub spread across the sand dunes.
These two waterholes are of Ngamurru.
Ngamurru is my home.

The painting shows the waterholes of Ngamurru. It is not like a spring—the waterhole dries out after a while. At these waterholes many women were staying here for a short while in the creation time (Dreamtime).

These women were Nangala, my mothers. Another group of women, a group of Nungurrayi and Nangala were travelling to Marrpiinti/Kiwirrkurra while the Nangala women were at Ngamurru. At Ngamurru the Nangala women collect, cooked and ate the bush tucker wanpurru that goes on sandhills. They then set off to the east to Papun and Ngartan.

Katjarra is legally blind and because of her declining eyesight, she paints with big brushstrokes in high contrasting colours, leaning close to the canvas. Her work increasingly involves large cavernous circles representing the rockholes of her country.
This is beautiful Country, it’s my home.
This is my painting of my country. The sand is red and warm from the sun. When we travel to see family in other communities, I watch how the country moves so fast as we drive past, the colours and the shapes become changed. This is beautiful country, it’s my home. I’ve raised my children here, they know this land too.

Kerry Ann’s paintings focus on the linear motions of the sand dunes and corrugations of country. The shifts and movements in country are highlighted by her vigorous and focused mark making; the dotted and beaded lines seem to quiver and tremor with a hyper-controlled energy and rhythm.
This is a story about how my great grandmother became a weaver. I was told this story about her. One day, when my great grandmother was about one month old and living in the bush with her parents, she was taken to visit other family members. My great grandmother’s grandparents took her from her mum and were cuddling her. She was then taken out bush by her grandparents to collect fibres for weaving. A spider’s web was spotted by the grandmother on their way. She called out to her daughter to grab the spider’s web, so that she could tie the web very tightly around the top of the index finger of my great grandmother; this was left on the index finger so that the tip would eventually fall off — a practice that would make her humble. As to this day, as a kid and now grown up, I always wondered why the tip of her finger was missing. I would ask her and my mother what happened. She would reply with “her mother did memetji when I was a baby” This is an ancient tradition that was carried out to make a girl humble in our culture. This practice made a girl a strong weaver and that is how my great grandmother became a very strong weaver. My great grandmother would weave dillybags, mats and large fishnets. In the middle of this painting, it tells a story of my great grandmother, of her becoming a strong weaver. It is her journey from having been taken out bush by her mother and grandmother, have the spider’s web tied very tightly around her index finger, and making her a humble woman. The weaving story comes from the spider. The idea comes from watching the spider weave her web.
The lines in this painting represent the sandhills at the rockhole site of Marrapinti, west of the Pollock Hills in Western Australia. A large group of ancestral women camped at this rockhole before continuing their travels further east, passing through Wala Wala, Kiwirrkura and Ngaminya. While at the site the women made nose bones, also known as marrapinti, which are worn through a hole made in the nose web. These nose bones were originally used by both men and women but are now only inserted by the older generation on ceremonial occasions. As the women continued their travels towards the east they gathered the edible berries known as kampuarra or desert raisin from the small shrub Solanum centrale. These berries can be eaten directly from the plant but are sometimes ground into a paste and cooked on the coals as a type of damper.
This painting depicts a part of the Minyi Pura (Seven Sisters) story located at the Pangkal rockhole near Telfer. Minyi Pura is an important jukurrpa (Dreamtime) story about seven sisters that are travelling throughout the desert running away from an old man called Yurla. The man chases the wontis (women) all the way from Roebourne on the west coast right through Martu country before flying east. Along the way they stop at many significant sites to camp, sing, dance and collect bush tucker. There are also many interactions with Yurla when he catches up with them along the way, creating an amazing abundance of stories and meaning with this culturally rich narrative.

Minyi puru (Seven Sisters) way. Pangkal painting, Pangkal Country. Mima (women), [motions to semi-circular forms], all lot. All the mima been dancing there in that ngurra (camp),
dancing jakulyokulyu (Seven Sisters),
walkajunu (painted, decorated) there.
Miriam has depicted a story told by her Uncle Wimmitji, which took place in Tjaatjati, north of Jupiter Well. In the centre there are two eggs which were sung by Marpurn men (healers) in a big Tingarri Dreaming ceremony. They called on the native cat spirit near a sacred rockhole — also depicted in the centre. Two babies were born from the eggs from that ceremony. The oval shapes surrounding the eggs are Marpurn men.
This is a story about *kaliny-kalinypa* (honey grevillea plant), which *Anangu* (the term for people in Pitjantjatjara) use as a type of bush lolly, sucking the nectar out of the plant. In the *Tjukurpa* (Dreaming story) a father and son, *Wati Kutjara Wanampi* (two male water snakes), are living at Pukara, an important waterhole site near Irrunytju (Wingellina). Because of the *kaliny-kalinypa* which is found at the site the water there has a sweet taste and lots of people go there to access it. But father *Wati Wanampi* doesn’t like this and he tells them to go back to their own country. The people leave and the father and son travel to Willuna, where they camp for weeks. When they return to Pukara, they are awoken by a buzzing sound. *Minyma Punpunpa* (the female flies) are making lots of noise as they buzz around the honey bush. This prompts the father and son to get up to go and collect honey. While they are doing this, a *Wati Mututa* (black ant) finds the father and son, and spears the son in his side. The young son starts spitting and he spits up the yellow and orange seeds of all the different types of honey grevillea. These plants can still be found at this site today. There is a big variety of honey grevillea plants including *kaliny-kalinypa, ultunkunpa, piruwa* and *witjinti*, all depicted in Monica’s painting.
Mona Mitakiki and Naomi Kantjuriny have depicted the Seven Sisters Story, a Tjukurpa story about the constellations of Pleiades and Orion. The sisters are the constellation of Pleiades and the other star, Orion, is said to be Nyiru or Nyirunya, described as a lusty or bad man. Nyiru is forever chasing the sisters known as the Kunkarunkara women as it is said he wants to marry the eldest sister. The seven sisters travel again and again from the sky to the earth to escape Nyiru’s unwanted attentions. They turn into their human form to escape from the persistent Nyiru, but he always finds them and they flee back to the sky. As Nyiru is chasing the sisters he tries to catch them by using magic to turn into the most tempting kampurarpra (bush tomatoes) for the sisters to eat and the most beautiful Ili (fig) tree for them to camp under. However, the sisters are too clever for Nyiru and outwit him as they are knowledgeable about his magic. They go hungry and run through the night rather than be caught by Nyiru. Every now and again, one of the women falls victim to his ways. It is said that he eventually captures the youngest sister, but with the help of the oldest sister, she escapes back to her sisters who are waiting for her. Eventually the sisters fly back into the sky to escape Nyiru, reforming the constellation.
This is my country, in the east. It’s Yankunytjatjara land near to Oodnadatta. It’s beautiful out there, the land is flat and the colours of the land are bright from the strong sun. I’ve painted this country. There are some special places for swimming too, this is good country.

Nellie’s paintings are evocative of the country in the far east of the APY Lands, towards Oodnadatta. Nellie was born in the bush and raised in the rugged desert landscape. She recalls as a child following her father, a shepherd, for weeks on end. With her family, Nellie would sleep in the warm sand at night and care for the sheep during the day. The country out there is hard and flat, the red dirt is sun-hardened to a shell-like casing. The sun is so reflective that the colours are all heightened or washed out completely, bouncing off every surface. Nellie hoped to capture this experience of bright sun and beauty of country in her painting.
This a waru (fire). Nyurnma (freshly burnt) country there, and a waru-waru (green shoots and young plants). After that you got manguu (mature spinifex, able to be burnt).

This work depicts the practice of fire burning, as it continues to be used today through the Martu homelands. For thousands of years, this practice has been used as a means to assist with hunting, encourage regenerative growth, and increase biodiversity. Fires are typically burnt in small, controlled areas, leaving a defined patchwork pattern in the land, across tali (sand dunes), linyji (claypans), parulyukurrru (spinifex country) and pilu (sandy plains). This patterning is clearly visible in Ngamaru’s works, where she paints fire from an aerial perspective.
Patricia is a senior artist from Kaltukatjara, NT (Docker River). Patricia was born out bush east of Docker River and moved around the Ngaanyatjarra Lands as a child with her family. This painting is a Tjukurpa story that is very important to the women from Docker River. Kunga Kutjara means ‘Two Girls’. The story involves sensitive information that only women are allowed to know, and therefore cannot be published.
At this place where many marble gums grow and there are many sand dunes and lying here amongst the white marble gums is a large pool of beautiful fresh water. Like a claypan after the rain, the deep hole is filled with healing water after the rain.

The place Mamungari’nya is a long way away. It is over the other side of the sand dunes past Tipilnga. The place where many white trees are growing, many white marble gums. The place where women turned into the white marble gums on the sand dune south of Watarru; this is a Tjukurpa story.

So this is Mamungari’nya where lots of little gum saplings and emu bush grow. This is a place of claypans. This is a women’s site south west of Watarru.
One night, more than a year ago, I had a dream.

I dreamt of Kapi Wankanya, sacred living water. I dreamt that living water was being poured in my hands and that I was floating in water, feeling its healing force inside my body. I began to paint this powerful water story. More recently I have started to think about the importance of water to my people, Anangu. How in the old days knowledge of water sources was essential to survival, how without water we were, and still are, nothing. This summer we have had big rains, kapi pulka. The country looks green, alive, more than it ever has in my lifetime.

Kapi Wankanya is salvation. It is healing and cleansing but also our life-blood. In a lot of ways painting and telling this story has been powerful for me as an artist and mother, it has made me strong.
This is my country, from up north near Erldunda, out to Oodnadatta, Iwantja, and the beautiful Amarouna Homelands. I've put it all together, all the best places. This country is precious, we need to look after it and teach our children the stories we were taught. We need to respect this land. When I was a tjilji (young child) we had no motorcar, we used to walk a long way for swimming – me and my brothers. A salty creek used to run near to Erldunda Station and we always wanted to be swimming there! We had a lot of family at Oodnadatta and when I was little my grandfather would take all of us to Titjikala. We know this land, it's a memory we have in our heads and in our hearts.

Rene's paintings take an aerial perspective of her beloved Amarouna Homelands – an outpost from Indulkana made up of only several Anangu homes, surrounded by an epic boulder landscape, underground springs and gardens. Her works move fluidly from memories of the country she grew up on near the Erldunda Station, and further east towards Oodnadatta. Linking together iconography with shifting pathways and movements of line and colours, Rene maps out animal tracks, rockholes and cliffs. Her paintings depict a love for country, for the epic APY Lands.
That’s Purnululu, Ngarrgooroon country, my great grandmother’s country. This is the country where that Rainbow Snake travelled during the Ngarrangarni (Dreaming).

Purnululu is a significant place to Gija people and contains many important Ngarrangarni (Dreaming) sites. It lies south-west of Warmun community.
Sylvia Ken has depicted the Seven Sisters Story, a Tjukurpa Story about the constellations of Pleiades and Orion. The sisters are the constellation of Pleiades and the other star, Orion, is said to be Nyiru or Nyirunya, described as a lusty or bad man. Nyiru is forever chasing the sisters known as the Kunkarunkara women as it is said he wants to marry the eldest sister. The seven sisters travel again and again from the sky to the earth to escape Nyiru’s unwanted attentions. They turn into their human form to escape from the persistent Nyiru, but he always finds them and they flee back to the sky. As Nyiru is chasing the sisters he tries to catch them by using magic to turn into the most tempting kampurarpra (bush tomatoes) for the sisters to eat and the most beautiful Ili (fig) tree for them to camp under. However, the sisters are too clever for Nyiru and outwit him as they are knowledgeable about his magic. They go hungry and run through the night rather than be caught by Nyiru. Every now and again one of the women fall victim to his ways. It is said that he eventually captures the youngest sister, but with the help of the oldest sister, she escapes back to her sisters who are waiting for her. Eventually the sisters fly back into the sky to escape Nyiru, reforming the constellation.
Tjukupati was born at a place called Alpi, which is south of Docker River, very close to the ranges there. Her father’s country is Wangkari which is just over the ranges from Docker River. Her mother’s father passed away at Wankari. Her mother’s country is west of Docker River. Tjukupati grew up at Docker River community and spent much of her youth out bush, swimming at waterholes and hunting. Her father also used to take her to Ernabella where they would sell dingo skins. She did not go to school. Tjukupati has been painting, weaving tjampi and carving purnu for many years.

This painting is a Tjukurpa story that is very important to the people from Docker River. Kunga Kutjara means 'Two Girls'. The story involves sensitive information that only women are allowed to know, and therefore cannot be published.
This painting tells a story about Nuguwarding, the rainbow serpent who travelled and lived around this area now called Doon Doon. Tommy says,

He went up to my grandfather’s country at the back of Speewah where there are gorges and rockholes.

The solid circles represent the waterholes in this area and the fluid lines are the hills around Doon Doon. Tommy continues,

the story of this place was told to me when I was a young fella by my grandfather and his father. This snake was a father for this country. He travelled all over, sometimes he would stay for a few days, then he would leave and pass through the next water place and stay a bit longer.
When I paint, it’s like inma (ceremonial dance and song).

This is Antara, a sacred place for Anangu, and the Maku (witchetty grub) Tjukurpa. There’s a special rockhole at Antara where women perform inma — ‘inmaku pakani’ — and afterwards there’s enough maku to feed everyone. Antara and Maku Tjukurpa is really important for Mimili women, we paint this place and its stories, keeping them strong.
I paint the Wanampi Tjukurpa, or Water Snake Dreaming. This is a story from Piltati, near Nyapari, on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in the remote north-west of South Australia. There’s a special rockhole at Piltati where this creation story takes place. There’s two watj (men) – brothers and their wives. There’s trickery and conflict, and the men change themselves into wanampi (water snakes). The story tells how the land was shaped and formed.

It’s important that we hold our culture, our stories and our connection to country strong for malatja-malatja (future generations) – that’s why I make paintings.
I was taught how to hunt, look for bush tucker and cook in ashes underground. I was taught to respect waterholes and hills, and also where I shouldn’t be walking around. The law and culture of my family and ancestors is from this country. Now I tell the story to my children, show and tell them where and when is a good time to hunt.
MINA MINA
2017. ACRYLIC ON CANVAS, 101 X 50CM, SM-17

Mina Mina is a waterhole close to the Patjarr Community. It is surrounded by a claypan, which is a water catchment area rich in bird life and of cultural significance to Patjarr people. Nola Campbell has many fond memories hunting and spending time in Patjarr and in particular, Mina Mina.
YURPIYA LIONEL
ERNABELLA ARTS, APY LANDS

I am painting a place called Anumara, which is near Irrunytju (Wingellina) in Western Australia. This is my family’s country. Anumara is also the name for a kind of caterpillar and Anumara is the Tjukurpa (dreaming) place for this caterpillar. I am painting anumara tjina tjuta (many tracks), lots of anumara crawling, crawling. In the wintertime you can see these caterpillars everywhere. They come out then.

This caterpillar lives in the grass and can be eaten if the grass it eats is removed. We ate that anumara a long time ago, ara irititja, not anymore. In old times we cooked them in the fire. The place shares the same colours as the caterpillar. Wiru tjuta (lots of beautiful colours) – orange, yellow and green colour and that anumara has a kata maru (black head). Keeping this place and the Tjukurpa safe will ensure that the caterpillars multiply.
Groote Eylandt is Australia’s fourth largest island some 45 kilometres from the coast of Arnhem Land in the remote tropical north of Australia. Arguably the most pristine island off the Northern Territory coast, Groote Eylandt is a refuge for 228 bird species and other wildlife from the introduced livestock, predators, and frequent fires that have so altered the natural environment of the mainland. Many of the birds have a strong presence in the totems of the Anindilyakwa people and their creation stories.
Gabriel has painted a sacred waterhole featuring several important Dreaming animals of Western Arnhem Land. Gabriel has painted these different dreaming animals and sites for many years and is respected as one of Western Arnhem Land’s finest craftsman and knowledge-holders. In the centre of the image is the waterhole itself with mandjimdjim (water pandanus) growing at the edges. Gabriel has depicted ngalmangiyi (long-neck turtle) and kedjebe (file snake), which usually live around the mandjimdjim roots. A Yawk Yawk (freshwater mermaid) inhabits the top right corner of the painting with her pet namarrkol (barramundi). Also pictured is kurdukadji (emu) and kalawan (goanna).
This is a photograph of Ikuntji ladies in a line following a path leading to rock art and carvings. I took this photograph because it shows the significance of people showing their respect to country.
Malarvie depicts a significant site on her mother’s country, Sturt Creek. Layers of intersecting lines map the country along the riverbanks and interpret the transition of the seasons across a remarkable place of black soil and water the colour of milk. Malarvie examines Sturt Creek during lightning storms, when the waters of Sturt Creek turn a vivid white.

When the lightning hits the water it also brings up the black mud from the bottom of the lake.

Painting primarily in ochres of pink, black, grey and milky whites, the artist translates the language of her country into the gestures and utterances of international abstraction.
MICK WIKILYIRI
TJALA ARTS, APY LANDS

Mick Wikilyiri is telling the Tjala (Honey Ant) story. Honey ants are found about a metre underground beneath mulga trees. The honey ant tunnels that lead down to the ant nests are called nyinantu. The honey ant larvae are called ipilyka-ipilyka. Honey ants are a highly favoured food source. When Anangu go looking for honey ants they look for the drill holes under the trees. When they see them, they shovel and dig down, following the tunnels to find the honey ants inside. They suck the honey-like liquid from the abdomen of the honey ant. The story of the Honey Ant is told across the Northern Territory into South Australia. The Honey Ant story is an important link between Anangu mythology and inter-dependence on the environment. The Honey Ant ancestors are related to the country around Amata.
I am connected to the Murray and the Darling River systems through my Barkindji family and since 2000 I have been documenting the backwaters and inland lake systems in the Riverland of South Australia with my camera. I have found many ‘signs’ in the landscape, Aboriginal artefacts and trees that bare witness to Aboriginal occupation and reflect the connection our people have had with this place over many tens of thousands of years.

There are important sites along the River systems and inland lakes where many different language groups would travel great distances to hold ceremony and exchange important information and goods. Memorial II is situated alongside a deep long midden that reveals a popular campsite where many, many people have gathered, sharing information, exchanging goods, hunting, fishing, cooking and eating. Barkindji people from the Darling River would travel the length of the River Murray for these important gatherings.

In 2016 I was invited to participate in an intensive two-week printmaking workshop with master printmaker Michael Kempson and workshop facilitator Tess Allas, at Cicada Press at the University of New South Wales. I was transfixed with the medium as a new way to work with my photographic images.
Antara is an important women's ceremonial site near Mimili community. Many of the senior women at Mimili Maku Arts represent Antara and its significant Maku (wettkaty grub) Tjukurpa in their paintings. Puna Y anima has utilised the immediacy and loose fluidity of ink on paper to map the ngura (country) of this sacred place, marking its Tjukula (rockholes), apu and murpu (rocks and mountains).
EVERYTHING IS FOR MY FAMILY

EVERYTHING IS FOR MY FAMILY
2017, ETCHING, 60 X 60 CM, 29-17-74

TRUDY INKAMALA
YARRENYTY ARLTE ARTISTS, CENTRAL DESERT

Everything is for my family.

I always tell my grandchildren all the stories. I always take them and show them all the things in the bush. We always sit down in the creek and I tell them stories about when I was walking around with my grandmother. These are the stories we have to keep telling. Maybe they will feel lonely if they don’t know their culture. You have to keep teaching the children so when they go away they can always know where they belong.
Mullet travel from River to River, ocean to ocean, looking for their destiny.

WUKUN WANAMBI
The fish are swimming up to the monolithic rock in Trial Bay called Bamurruŋu. These fish are marparrarr or milk fish, like a large mullet. These were once people of the stone country behind where my Marrakulu clan now live close to the mouth of the Gurka’wuy River. Mullet travel from river to river, ocean to ocean, looking for their destiny. We sing a song, and dance as well, to carry the tide of Gurkawuy water, bringing the guya (fish) into the river, to Trial Bay. There are other places exactly like this sung by Marraŋu and Golumala. They sing the song here, where the three rivers come together at the base of the rock underwater bubbling up through the seawater. The water is called Gudultja and they are looking for their destiny, just like you and I tracing our family tree on a computer, looking for our great, great grandfathers and grandmothers.

This is country that is associated with the sacred and totemic Gadayka, stringybark tree, native bees and wild honey, and the freshwater that runs through the rocks to the river. The river empties into Trial Bay at Gurka’wuy washing through sacred mangrove roots. The essence of freshwater mixing with the salt, taken out by the tide to special foundations of law, becoming saltwater or the feminine to return back to the mainland shores to meet with the masculine. This symbolism of fertility, the mixing of waters is generic for the Yolŋu, the ebb and flow of tide often the beginning and end of ritual song cycles. This Marrakulu clan water then mixes with Balamumu water of the Djapu clan grandmother and is imbued with the sanctity of these monoliths.
WORKS ON
BARK
This is Milŋurr. The life-giving font created by the Two Sisters. The sacred subterranean water bubbles up forcefully and spills over the dunes of Yalaŋbara, giving birth to the Rirratju clan. The songs which found this painting’s meaning start after the Djay’kawu Sisters have arrived from their mythical Atlantis-like island Burralku. They arrived in North-East Arnhem Land at sunrise. Indeed, the name given to this part of Australia is Miwatj or Morning Side, referring to the fact that this is the first part of the Top End to see the morning sun.

Matalatj (the elder sister who gives birth later in the story) and Bitjiwurrurr (her younger sister who acts as midwife) have just paddled their canoe a long way and climbed the sand dunes to where they stop for a rest as the sun rises. The sun’s rays strike the Buwata (English name Bustard), and reflect off the water. As this happens, the Sisters sing Buwata and name it. They do the same as the sun strikes two other important Dhuwa birds related to the Rirratju clan — Lindirritj (rainbow lorikeet) and Njatili (black cockatoo). The Sisters put their paddles down and it turned into the sacred djuta tree from which they hung their ceremonial bathi (sacred dilli bags). Gowudalbudal (the male shining flycatcher) who sings the tide coming in or going out sat on one of those trees.

The painting is a representation of the sacred spring or Milŋurr that the Sisters found that morning. To Dhuwa people, this motif represents knowledge. The pattern suggests the rippling outflowing waters. A child’s spirit resides in these waters until it gushes into existence and even then it remains watery for some time. Its fontanelle is a lingering manifestation of its origin.
This story comes from Yathikpa, the region at the mouth of the Gunmurrutji River. In ancestral times, Bäru was living at Ditjpalwuy, on a creek in the Yathikpa area. Bäru’s wife Dhamiliŋu (blue tongue lizard) was living there with Bäru. Dhamiliŋu made a fire and a Njulurr (shelter), and then went away to collect menduŋ (freshwater snails). Whilst she was away, Bäru looked at the fire and the shelter and knew that they belonged to him and he talked to himself saying ‘this is my sacred area’. Then Bäru went to sleep in the shelter waiting for Dhamiliŋu to return.

When Dhamiliŋu returned and she was cooking the snails, she and Bäru had a fight. She spat at him and threw the hot snail shells at him, and he threw her into the fire. Dhamiliŋu turned into a blue tongue lizard, and Bäru, with the bark from the shelter burning him, turned into a crocodile.

Bäru threw some fire to a sacred rock offshore called Dhakalmayi. The fire is still there at the rock in the sea. He also spread the fire to different areas belonging to different clans. Eventually, the Ancestral Fire, symbolic of Madarrpa lore, burnt Bäru enough to permanently scar his back. He now needs to stay in the seawater to soothe his scarred back and remains terrified of fire. The influence of the fire remains in this water. Yölŋu speak of Gundirrŋaning (Stone fish) and Gaywarr (Box Jellyfish) as ‘burning’ their victims rather than stinging.
This is Bāru the crocodile within his Gumatj clan design, representing fire (the red flames), the white smoke and ash, the black charcoal and the yellow dust. Also the black skin, yellow fat, white bone and red blood of Gumatj people.
The Djia’nkawu sisters are travelling from the Yirratjingu people at Yalangbarra (on the east Arnhem Land mainland), to the Djapu clan further south where they sing with birrma (clap sticks) and yidarki (didgeridoo) and then west to the Datiwuy clan. These ancestors then travelled west to Garriyak which is south of Elcho Island. We (the Garrawurra people) sing two songs about them with birrma, they aren’t really songs, they are stories.

Wherever they stopped, the Djia’nkawu sisters changed their language, names, clan, ceremony and customs. They gave these things to the people. They also made Gapu Milminydjarrk or Milngurr (water holes) by poking their Dhorna or Ganinyidi (digging sticks) into the ground. Some of these waters are sacred but some are alright to drink from. The Gapu Milminydjarrk are represented by roundels in these paintings. The triangular fields in these works refer to water draining into the sacred waterholes.

The sisters gave miku (red), watharr (white) and buthjalak (yellow) ochre colours for us to paint with. We use them for the Ngarr law ceremony, which is a cleansing ceremony, performed when people die. White clay fields in this work represent the painted face at the final stages of the Ngarr or Bapuru ceremony which are associated with the Bowarta (bush turkey) totem. This ‘key hole’ design, is constructed using Miku (red), Buthjalak (yellow ochre) and on a Watharr (white field). This can be applied to the back and chest of senior people during the ceremony.
Joe has depicted a scene from a Kunwinkju creation story about two brothers Kodjokkodjok. The story is related to the creation of Burrar (water goanna). A long time ago there were two men, an older and a younger brother. They were both living at a place called Gamarrkawarn in west Arnhem Land. They travelled south-west to an area in Kakadu to get bamboo spears. When they had lots of spears they started to make their way back home until the younger brother saw a possum hiding in a rock shelter. The older brother speared the possum and they collected firewood to cook it. The brothers cooked the possum on the fire, but left it on for too long and let the eyes pop out and overcooked it. Ngalyod (the rainbow serpent) heard the eyes pop and got very upset with the two brothers. He made it start to rain and summoned Warradjan (the pig nose turtle) to start digging and a hole for him. Warradjan walked around in big circles digging into the earth that had been softened by the rains. Once the hole was large enough, Ngalyod came up and dragged the brothers through the hole to a large billabong where both the brothers were transformed into Burrar (water goanna).
The grid-like design is Djapu clan signature. It refers to the landscape of Wandawuy—a network of billabongs surrounded by ridges and high banks. Its structure also having reference at one level to woven fish traps. Ancestral hunters set a trap here to snare the shark, but to no avail. Mäna the Ancestral Shark, in its epic travels comes through this way. These ancestors try to trap Mäna in the freshwater by means of these traps in the waterways. They fail. The powers and physical strength of the Shark overcome the efforts of mere mortals. Mäna’s ire and thrashing tail smash the trap and muddy the water. They witness the strength of Mäna and sing his actions, the thrashing of his tail for one, the muddying or contamination of the water. The grid lines having reference to the trap, the cross hatched squares referring to differing states of the freshwater—the source of Djapu soul. At ceremony, appropriate participants for mortuary rites enter the shelter (woven together like the unsuccessful trap) where the deceased has been lying in state. Sacred spears tipped with stingray barbs—manifestations of Mäna’s teeth—stand up alongside the shelter. The sacred song cycles of Mäna in the water at Wandawuy are intoned with music from the yidaki (didjeridu) and bilma (clapsticks). At the prescribed time at the conclusion of ceremony, the dancers crash through the deceased’s shelter imitating the actions of Mäna at the trap.

Djukurr, the shark’s liver represents the djukurr or yothu (child) of Djapu women. Although born as Yirritja, they retain their inherent ‘shark-ness’ just as a liver extracted from a young shark does. The triangular shape is a hand held fish net in the shape of a Pelican’s beak known as Gany’bu. Pelicans shepherd and guide the soul on its journey.
WORKS IN 3D
CARLENE THOMPSON
ERNABELLA ARTS, APY LANDS

This work is about Tjulpu Tjukurpa (bird dreaming) from my mother’s country, east of Ernabella near Finke and Dalhousie where I was born. It is the story of a wild bush bird and his country—the creeks, sandhills and waterholes. The country is full of kuka tjuta (many animals)–lizards, goanna and snakes. The country is alive with important plants and animals.
This painted surface depicts country close to Raymangirr, on the coast of Arnhem Bay. It is a sacred and restricted area where freshwater is known to spring to the surface of the beach at the low tide region. The artist’s father’s mother clan is the Marrangu. The Marrakulu and Marrangu are closely related clans through madayin (sacred clan mythologies and law). Both tell of the felling of monumental trees by the honey ancestor Wuyal, the scouring out of a river course by the fallen log on its way to sea, deluge of honey, floods and other apocalyptic events. For the Marrangu, at this river mouth near Raymangirr are places of non-secular danger where freshwater fonts spring up into the tidal region. It has been said that if you go too close you’ll become sick with måpar (boils), such is the malevolent power of this site. It is a site of the mosquito ancestors, who will wayu mari (fight with spears into) the boil, releasing the bloody muck. Then there is peace and calm after the storm and sunrays play on the surface of the water, another manifestation depicted within this work. The mosquito is a symbol of aggression and the ancestral mosquitoes fight with spears as on an avenging expedition. The mosquito ancestors are associated with places of spiritual danger that cause boils. Fighting is a release of tension just as the bursting of a boil. The designs represent this place in the river mouth near Raymangirr, where freshwater springs bubble up beneath the saltwater. They represent the different character of the waters moving from anger and turbulence to the calm of resolution, bathed in the warmth of the sun’s rays. Manifest and central to the painting is the fallen trunk, a sacred larrakitj.
As a contemporary urban-based Aboriginal (Arrernte) glass artist, my aim is to produce a body of traditionally inspired works that will pay tribute to our traditional weavers, and provide recognition for these ancient cultural practices through the contemporary medium of glass, but within the aesthetics of both.

Hot blown glass provides an interplay of form and light that is very evocative of the light and form seen in traditional woven works, while at the same time allowing me to experiment with various weaves through the use of single, double and triple straight and twisted glass canes. These complex canes are themselves part of centuries old Venetian glass techniques. This work is part of my signature GlassWeave body of works begun in 2011, which is an ongoing project begun at Canberra Glassworks during my Thomas Foundation Residency. It has grown into an extended project pursuing techniques to render complex Aboriginal weaves accessible in glass.

This work is inspired by eel traps woven by traditional Gunditjmara and Narrandjerri weavers for thousands of years. I have used opaques overlaid with translucent colours in various combinations to access the colours of native reeds and bulrushes traditionally used to weave these objects. The range of colours varies, from the fresh greens, reds and golds of freshly harvested rushes, to the changing hues of the fibres during aging and use.
John Prince Siddon
Mangkaja Arts, WA

Prince’s recent sculptural works have all of his iconic beasts and patterns. He now incorporates found objects into his beautiful and biting symphonies.
The rarrk I have painted on these miniature Lorrkons depicts a sacred site at ‘Kurrurludl’, an outstation south of Maningrida. It represents the design for the crow totem ancestor called Djimarr. Today this being exists in the form of a rock, which is permanently submerged at the bottom of Kurrurludl Creek. The ‘Djimarr’ rock in the stream at Kurrurludl is said to move around and call out in a soft hooting tone at night. Both the stone itself and the area around it are considered sacred.

I am the djungkai for this djang. In this installation I used bamboo to create the Lorrkons moving away from the traditional termite eaten hollow logs.

The Lorrkon or bone pole coffin ceremony was the final ceremony in a sequence of mortuary rituals celebrated by the people of Arnhem Land. This ceremony involves the placing of the deceased’s bones into a hollow log which was decorated with painted clan designs and ceremonially placed into the ground where it remained until it slowly decayed over many years.
The Story, the songs, the places and the names in the story tell how the land was made.

LINDA DALPARRI
LINDA DALPARRI
GAPUWIYAK CULTURE AND ARTS, ARNHEM LAND

The Miyapunu story belongs to the Djambarrpuyu clan. They are a Dhuwa clan. It is a story that happened long ago, in the creation time. In the story there are two hunters called the Mukarr. The Mukarr are both humans and turtle. The story is also a songline and the story starts near Gapuwiyak in Arnhem Land, and goes up north past Galiwinku and then west to Murrungga, north of Milingimbi. All the Dhuwa clans are connected through this story.

The story, the songs, the places and the names in the story tell how the land was made. The Mukarr were hunting turtle and following smoke that they saw in the distance, which was their grandmother’s people. As they travelled, they left behind the shells of the turtle, the names of places, their footprints, and much more. These traces are still here today. It is a big story, it tells us about places and people and how they are connected and should look after each other. When we see turtle we are reminded of any of these parts of the story.
Bosing Day 2015, we were evacuated out of our community because the river was going to flood our homes. Everyone was scared and sad. Our Christmas was very wet and we didn’t get to celebrate as we were packing and having meetings about the flood and evacuating. My family sat on our verandah watching the emergency services big yellow boats ferry people from their homes to the Nauiyu Health Centre, where we were being placed on a list of who was going out next on the helicopters across to 5 Mile or straight to Batchelor. The kids thought it was exciting, as they would get a ride on a chopper. On the way to 5 Mile people in boats spotted a big black crocodile, which had been floating around and first thought it was a log.

We all landed at Batchelor airfield and placed on big buses and transported to Darwin Show Grounds where we spent many uncomfortable weeks living. We saw on the news that our pets had been rescued. They were placed in a shelter (I named it the RSPCA), and some were released back to the wild. I had a pet magpie goose which I named ‘Darling’ as I had rescued her when she was injured. Lucia the pig had to be let go as the dogs would have killed her if she went to the makeshift RSPCA. Also Lulu the cat, along with other cats, had been taken to the vets in Palmerston where they were being treated like high-class residents and being pampered.
Buku-Larrngay Mulka Centre is a magical building. In 2015 we made a new stage named after my grandfather Roy Dañiny Ka Marika. Twenty-six Yirrkala kids made the designs for the aluminium screen. In March the Bärra wind started to blow from the west. A little kid ran in and said ‘The gate is singing’. I asked Arian Pearson from The Mulka Project to record the sound that it made. The film is layers of the kids’ designs as they are in the screen.
I made this silk at Umbakumba. I used the leaves from the bush. I boiled it in the colour, I washed it and dried it in the sun. I used an old stereo speaker that we found at the rubbish dump at Umbakumba, the pattern looks like snake skin.
ARTISTS

WORKS ON CANVAS
Anastasia Naiya Wilson
Barbara Moore
Betty Chimney
Beyula Puntungka Napanangka
Bob Gibson
Candy Nakamarra Nelson
Carolanne Ken
Doreen Chapman
Esther Giles
Eunice Napanangka Jack
Ian Rictor
Imelda Gugaman
Jimbo Johnson
Joseph Zimran
Katjarra Butler
Kerry Ann Robinson
Kieren Karritpul
Mandua Nangala
Mulyatingki Marney
Miriam Baadjo
Monica Watson
Mona Mitakiki and
Naomi Kantjuringy collaborative
Nellie Coulthard
Ngamaru Bidu

Patricia Orgula
Pollyanne Tjunkaya Smith
Rachael Mipantjiti Lionel
Rene Sundown
Sade Carrington
Sylvia Ken
Tjukupati James
Tommy Carroll
Tuppy Goodwin
Willy Muntjantji Martin
Winnie Sampi
Nola Yurnangurnu Campbell
Yurpiya Lionel

WORKS ON PAPER
Alfred Lalara
Gabriel Maralingarra
Garrard Anderson
Kitty Ngyalgarri Malarvie
Mick Wikilyiri
Nici Cumpston
Puna Yanima
Trudy Inkamala
Wukun Wanambi

Dhuwarrwarr Marika
Djambawa Marawili
Dhambit Munungurr
Helen Ganalmirriwuy
Joe Guymla
Rerrkirrwaŋa Munungurr

WORKS ON BARK
Dhuwarrwarr Marika
Djambawa Marawili
Dhambit Munungurr
Helen Ganalmirriwuy
Joe Guymla
Rerrkirrwaŋa Munungurr

WORKS IN 3D
Carlene Thompson
Garawan Wanambi
Jenni Kamarre Martiniello
John Prince Siddon
Rosina Gunjarrwanga
Linda Dalparri

WORKS IN MULTIMEDIA
Christina Yambeing
Ishmael Marika
Deserall Lalara

ART CENTRES

ARTIST BIOGRAPHIES
Arnhem Land
Top End
APY Lands
Canberra
Adelaide
Central Desert
Western Desert
Kimberley
Deserall Lalara was born at Gove Hospital. She is the daughter of Laura Durilla and Bernard Lalara. Bernard Lalara is brother to the famous Alfred Lalara, who encouraged her artistic talent from a young age. She has worked at Anindilyakwa Arts for the last year, encouraging other young women into the arts.

**Exhibitions**

2017 Vivien Anderson Gallery, Melbourne, VIC

**Awards**

2010 NATSIAA Finalist, MAGNT, Darwin, NT

__ALFRED LALARA__

**Birth Date:** 1964  
**Birth Place:** Angurugu  
**Language(s):** Anindilyakwa  
**Resides:** Angurugu, NT  
**Art Centre:** Anindilyakwa Arts

Alfred is a talented contemporary Groote Eylandt artist – one of the few who paint traditional Groote Eylandt linework. His acrylic paintings capture some of the compositional patterns of the old style, but there is a heavy influence of mainland Arnhem Land technique in his work, such as the cross-hatching. His subject matter includes the dugong, stingrays and the Bara and Mamarika winds. Stories passed down from his father – Jabami Lalara and Marabuda Wanumbarba have shown me everything." Since 2000, Alfred and his wife (Alice Durilla) have been employed at various intervals at Anindilyakwa Arts.

**Awards**

2010 NATSIAA Finalist, MAGNT, Darwin, NT

**Collections**

National Museum of Australia  
Department of Foreign Affairs  
Museum and Art Gallery of the Northern Territory  
Museum Victoria  
Batchelor Institute  
Berndt Museum of Anthropology

**Awards**

2010 NATSIAA Finalist, MAGNT, Darwin, NT  
2006 Wilin Centre Award, Outstanding Indigenous Artist (for Contact exhibition)
Rosina is the daughter of the much celebrated artist Susan Marawili. She began exhibiting in 2009, marking her mark with her striking palette to depict the Warlak story of which she is the djungkaj for her clan.

SELECTED EXHIBITIONS
2016 Salon des Refusés, Charles Darwin University Art Gallery, Darwin, NT
2015 Maningrida Arts, Paul Johnstone Gallery, Darwin, NT
2010 Maningrida: Memh, Fibres and Feathers, Gallery Gabrielle Fazio, Melbourne, VIC
2009 Sculpture Show, Fireworks Gallery, Brisbane, QLD
2009 Under 35s Show, Indigenous, Melbourne, VIC

COLLECTIONS
Turner Galleries Art Angels

Helen was born at Milingimbi and grew up at Langarra (Howard Island), her mother's homeland and at Milingimbi. She sometimes lives at Langarra. Helen has been weaving since she was a young girl and was taught weaving by her family during the ceremony time in which clan designs are used as body paint. The three colours used for art production by the Liyagawumirr, the Garrawurra clan, are associated with Djarakuwu sisters who travelled through North East Arnhem Land creating spring water, country languages, tribes and culture amongst Yolku people.

SELECTED EXHIBITIONS
2016 Man Gulpunu, Nancy Sperer Gallery, Canberra, ACT
2008 Aboriginal and Pacific Art, Sydney, NSW
2008 Yumara, Masserson Gallery, Melbourne, VIC

COLLECTIONS
Museum and Art Gallery of the Northern Territory
Museum Victoria
South Australian Museum
National Gallery of Victoria
Art Gallery of Western Australia

AWARDS
2008 NATSIAA Finalist, MAGNT, Darwin, NT

Wukun began painting in 1997 and has established a high profile career as an artist. His arm of the Marrakulu clan is responsible for saltwater imagery which had not been painted intensively since his father's death in 1981. His canvases, or Djarrangkuy, principally the late Yanggarriny Wunungmurra, transferred their knowledge of these designs to Wukun so that the tale to saltwater could be asserted. Wukun has five children with his wife Warranyi who is also an artist and he is now a grandfather.

AWARDS
2017 Wynne Prize Finalist, AGNSW, Sydney, NSW
2015 Finalist, Western Australia Indigenous Art Awards, AGWA

SELECTED COLLECTIONS
Museum and Art Gallery of the Northern Territory
Sydney Opera House
Kerry Stokes Collection
South Australian Art Gallery
National Gallery of Australia
Art Gallery of New South Wales
Holmes a Court Collection
Artbank Collection
Musée de Lyon, France
Museum of Contemporary Art

I am the grandson of Mulka and Wanga, the tribal plump of the Gove Land Rights case. I am the son of Gary Wanga Marika, who has an Order of Australia for services to Indigenous health. My mother is Yalmsanity Marawili, a Yirlkala Ranger and exhibited artist, a sister to Djambawa Marawili.

Ismael spent most of his youth in Yilpara. He went to Nhulunbuy Primary School before studying in Melbourne and Darwin. Returning to Yirrkala in 2009, he was a Ranger for six months, before his current employment at The Mulka Project. Ismael is a director, editor, and production officer at The Mulka Project. He has worked on numerous Yolku cultural productions including documentaries of diapir, bapurru, and other ceremonial events, as well as sporting, community and meeting activities. He is best known for his documentary on Yolku and rights entitled Wanga Wandaingunmira Dharuk and has had worked commissioned by the ABC.

AWARDS
2016 Winner, Traditional Song, National Indigenous Music Award, NT
2016, 2013, 2012, NATSIAA Finalist, MAGNT, Darwin, NT
2016 Winner, Youth Award, NATSIAA, MAGNT, Darwin NT
2015 Winner, NT Young Achievers Awards, CDU, Darwin, NT
2014 Primaries, Museum of Contemporary Art, Sydney, NSW
First Australians

Dhuwarra is sister of Wandjuk, Bayu and Banduk Marika, and daughter of Mawalan, the Rirratji leader who originally welcomed the missionaries to set up on his land, creating the beginnings of modern day Yirrkala. Dhuwarra is believed to be the first Yolnu woman authorised to paint sacred designs on her own. She is a statesperson for her people, representing them on various committees and institutions such as Land Councils and Women’s groups. In 1993 she travelled to Europe to speak at the opening of the international travelling exhibition ajarrajara – Art of the First Australians.

**SELECTED COLLECTIONS**
- National Gallery of Australia
- National Gallery of Victoria
- South Australian Museum
- Art Gallery of New South Wales
- Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, USA
- Museum and Art Gallery of the Northern Territory
- Berndt Museum, University of Western Australia
- Nahum Gutman Museum of Art, London UK
- Kerry Parker Collection
- The Kallurin Collection, USA

**AWARDS**
- 2010 Australia Medal for his services to the arts, homelands and sea rights
- 2010 Judge, NATSIAA, MAGNT, Darwin, NT

**ART CENTRE**
- Buku-Larrngay Mulka

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**DJAMBAWA MARAWILI**

**BIRTH DATE:** 1953

**BIRTH PLACE:** Numbulwar

**LANGUAGE(S):** Yolnu

**RESIDES:** Warrumbungle, NT

**ART CENTRE:** Buku-Larrngay Mulka

Djambawa Marawili is an artist who has experienced mainstream success but for whom the production of art is a small part of a much bigger picture. Djambawa’s principal role is as a leader of the Madarrpa clan. He is a carer of the spiritual wellbeing of his own and other related clans, and an activist and administrator in the interface between non-Aboriginal people and the Yolnu (Aboriginal) people of North-East Arnhem Land.

**AWARDS**
- 2011 National Aboriginal and Torres Strait Islander Artist of the Year Award
- 2010 National Aboriginal and Torres Strait Islander Artist of the Year Award
- 2008 National Aboriginal and Torres Strait Islander Artist of the Year Award

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**REIKIRWANNA MUNUNGURR**

**BIRTH DATE:** 1971

**BIRTH PLACE:** Warrumbungle

**LANGUAGE(S):** Yolnu

**RESIDES:** Warrumbungle, NT

**ART CENTRE:** Buku-Larrngay Mulka

Rerrkirrwa is the youngest daughter of the late senior Guppu statesman and award-winning artist Djapaidjula. She was taught to paint by him. Rerrkirrwa now has the authority to paint for herself and has done so successfully. She is part of a close-knit family of art producers that include her elder sister Marrnyula and mother Norgguy. She is one of the earliest print artists to produce work at Buku-Larrngay Mulka Centre. Rerrkirrwa is married to Gumatj artist Yolpi Yumupi. In 2009 she won Best Bark Painting in the NATSIAA with a particularly fine work depicting through art is truly inspiring.

**AWARDS**
- 2010, 2007 Finalist, Togart Contemporary Art Award, Darwin, NT
- 2009 Winner, Bark Painting Award, NATSIAA, MAGNT, Darwin, NT

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**DHAMBIT MUNU NGURR**

**BIRTH DATE:** 1968

**BIRTH PLACE:** Warrumbungle

**LANGUAGE(S):** Yolnu

**RESIDES:** Yirrkala

**ART CENTRE:** Buku-Larrngay Mulka

Dhambit is the daughter of two artists who have both won the National Aboriginal and Torres Strait Islander Art Award Mutitjulpuy Mununggurr and Gulumbu Yunupingu. She was hit by a car in 2000, and through her mother’s persistence and her own courage, used art to overcome the deficits caused by the accident. Dhambit practised as an artist prior to the accident and was credited as an artist in the film YolpuBoy. Her art is powerful and spontaneous and founded in her deep knowledge of Yolpu Law. Dhambit finds acceptance within the community and the market as an innovative vision based on real understanding of the spiritual forces of her Yolpu country and world view. She is prolific and generous. Dhambit paints every day on any substrate she can find. Her capacity to communicate through art is truly inspiring.

**AWARDS**
- 2010 Judge, NATSIAA, MAGNT, Darwin, NT

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**LINDA GANYILA DALPARRI**

I first learned how to do gu and gu'wu (string bags) and I also make animals like turtle. Turtle is from my Nin’s (grandmother’s) clan the Djambarrpuyngu.

**SELECTED EXHIBITIONS**
- 2010 CRAFT, Canberra, ACT
- 2015 Women in Power, Sydney, NSW
- 2010 Godam Yolpu - Clever People, Outstation - art from art centres, Darwin, NT
- 2000 Gagudju Dhuwa, Pandanus Story
- 1999 Le Memorial un chef-d’oeuvre d’art Aborigine, Olympic Museum, Lausanne, Switzerland
- 1988 Biennale of Sydney, Aboriginal Memorial

**COLLECTIONS**
- National Gallery of Victoria

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**BUKULARRNGAY MULKAL**

**BIRTH DATE:** 1945

**BIRTH PLACE:** Yirrkala

**LANGUAGE(S):** Yolnu

**RESIDES:** Yirrkala, NT

**ART CENTRE:** Buku-Larrngay Mulka

Dhambit practised as an artist prior to the accident and was credited as an artist in the film YolpuBoy. Her art is powerful and spontaneous and founded in her deep knowledge of Yolpu Law. Dhambit finds acceptance within the community and the market as an innovative vision based on real understanding of the spiritual forces of her Yolpu country and world view. She is prolific and generous. Dhambit paints every day on any substrate she can find. Her capacity to communicate through art is truly inspiring.

**AWARDS**
- 2010, 2007 Finalist, Togart Contemporary Art Award, Darwin, NT
- 2009 Winner, Bark Painting Award, NATSIAA, MAGNT, Darwin, NT
**DURRMU ARTS**

**ANASTASIA NAIYA WILSON**

**BIRTH DATE:** 1974  
**BIRTH PLACE:** Darwin  
**LANGUAGE(S):** Nganjukunygurr  
**RESIDES:** Peppimenarti, NT  
**ART CENTRE:** Durrmu Arts

Anastasia Naiya Wilson is Regina Pilawuk Wilson’s middle daughter and a mid-career artist at Durrmu Arts. Naiya has inherited her mother’s dingo dreaming and often paints this subject using dark ochres and black and white. More recently, Naiya has been developing her weaving designs on canvas, as a result of the 2009 Basil Hall Editions workshop where she produced two etchings and one collagraph – all based on traditional wupun (coil basket) and warrgardi (dilly bag) designs.

**SELECTED EXHIBITIONS**

- 2009 Basil Hall Editions workshop
- 2008-2009 Merrepen Arts Festival, Nauiyu Community, Daly River, NT
- 2005 Mia i Kngi-Nayi, Alison Kelly Gallery, Melbourne, VIC
- 2004 Heart of the Land, Macquarie Bank, Sydney, NSW
- 2004 Our People Our Stories, Indigenous Art, Perth, WA
- 2004 Merrepen Artists: recent glass & prints, Charles Darwin University Gallery, Darwin, NT

**COLLECTIONS**

- Artbank Collection
- Parliament House Collection

**AWARDS**

- 1998 NATSIAA Finalist, MAGNT, Darwin, NT

**MERREPEN ARTS**

**CHRISTINA YAMBING**

**BIRTH DATE:** 1966  
**BIRTH PLACE:** Daly River  
**LANGUAGE(S):** Ngan’gik Wumirri  
**RESIDES:** Daly River, NT  
**ART CENTRE:** Merrepen Arts

Christina Yambeing was born at the old Daly River Hospital in the Daly River Mission. She received her early education at the Mission School and went onto Kormilda College in Darwin before she began her training as a teacher. Yambeing is a mother of three boys and two girls. She explores religious themes in her artwork, and also depicts bush tucker of the Daly region. Yambeing has gone on to develop a unique and individual style of painting, and also works at Merrepen Arts.

**SELECTED EXHIBITIONS**

- 1988-2015 Merrepen Arts Festival, Nauiyu Community, Daly River, NT
- 2005 Miyi I Kagu Nayin, Alison Kelly Gallery, Melbourne, VIC
- 2004 Heart of the Land, Macquarie Bank, Sydney, NSW
- 2004 Merrepen Artists: recent glass & prints, Charles Darwin University Gallery, Darwin, NT
- 2004 Our People Our Stories, Indigenous Art, Perth, WA

**COLLECTIONS**

- National Gallery of Australia
- Museum and Art Gallery of the Northern Territory
- Museum of Cultural History, Norway
- Alan and Maria Myers QC

**AWARDS**

- 2016 NATSIAA Finalist, MAGNT, Darwin, NT
- 2015 NATSIAA Finalist, MAGNT, Darwin, NT
- 2014 Youth Award, NATSIAA, MAGNT, Darwin, NT

**KIEREN KARRITPUL**

**BIRTH DATE:** 1994  
**BIRTH PLACE:** Darwin  
**LANGUAGE(S):** Ngan’gik Wumirri  
**RESIDES:** Daly River  
**ART CENTRE:** Merrepen Arts

Kieren is a rising star of Merrepen Arts and comes from a long line of recognised artists. This includes his mother Patricia Marrfurra, older brother Aaron McTaggart, and aunties. Working across the mediums of painting and textile design, Kieren’s depictions of traditional weavings, fish nets and stories of country honour his ancestors and their teachings, demonstrating the way he maintains these strong cultural connections in daily life.

**COLLECTIONS**

- National Gallery of Australia
- Museum and Art Gallery of the Northern Territory
- Museum of Cultural History, Norway
- Alan and Maria Myers QC
APY LANDS

ERNABELLA ARTS

CARLENE THOMPSON

BIRTH DATE 1950
BIRTH PLACE Finke
LANGUAGE(S) Yankunytjatjara, Pitjantjatjara
RESIDES Pukatja, SA
ART CENTRE Ernabella Arts

Carlene was born Carlene De Rose and met her husband, Kunmanara (Kawaki) Thompson OAM, at De Rose Hill, where they later married. Her late husband was a highly regarded senior Pitjantjatjara man who was a major figure in the Land Rights Movement. They had one son, and five daughters, three of whom also work at Ernabella Arts. Carlene started painting at the art centre in 2007 and quickly developed a very individual style. In 2009 Carlene began to concentrate on ceramics. Her work is contemporary while being based on country, and the creation being of her family’s country—the kalaya (emu). Carlene is a strong participant in women’s ceremony and is passing this knowledge down to her daughters. She is on the Ernabella Arts board. She lives near Ernabella at the homelands Black Hill No. 2.

COLLECTIONS
Goulburn Regional Art Gallery

AWARDS
2016 NATSIAA Finalist, MAGNT, Darwin, NT

RACHAEL MIPANTJI LIONEL

BIRTH DATE 1976
BIRTH PLACE Alice Springs
LANGUAGE(S) Pitjantjatjara
RESIDES Pukatja, SA
ART CENTRE Ernabella Arts

Rachael is the third of four generations of Lionel women to work at Ernabella Arts. Rachael’s mother is Yurpiya Lionel, and her grandmother is Pantjiti Lionel. Rachael attended Ernabella Anangu School. She began painting at Ernabella Arts in 2006 and more recently began working in ceramics. She has four children, one of whom is also an emerging ceramic artist, Vennita Lionel. In late 2015 Rachael also participated in a contemporary jewellery workshop with Mal Young as part of the Indigenous Jewellery Project. Rachael paints the messages and stories she receives through her dreams, and is a rising star of Ernabella Arts.

COLLECTIONS
Museum and Art Gallery of the Northern Territory
National Museum of Australia

AWARDS
2016 Indigenous Ceramic Art Award, Finalist, VIC
2016 NATSIAA Finalist, MAGNT, Darwin, NT

YURPIYA LIONEL

BIRTH DATE 1960
BIRTH PLACE Donald’s Well
LANGUAGE(S) Pitjantjatjara
RESIDES Pukatja, SA
ART CENTRE Ernabella Arts

Yurpiya was born at the homeland Donald’s Well, near Kenmore Park, about 45 kilometres east of Ernabella. She is the daughter of Pantjiti Lionel, a very senior Pitjantjatjara woman and artist. Her family lived in Ernabella where she attended school. In 2004 Yurpiya started painting at Ernabella Arts. She has three children and several grandchildren—her daughters Rachael and Alison Lionel are emerging painters and ceramic artists. Yurpiya is also a very accomplished fibre sculptor and weaver.

COLLECTIONS
University of Newcastle

AWARDS
2016, 2015 NATSIAA Finalist, MAGNT, Darwin, NT
2007 Special Mention, Beanie Festival, Araluen Cultural Precinct, NT
IWANTJA ARTS

NELLIE COULTHARD

BIRTH DATE: 1947
BIRTH PLACE: Ochrebeda
LANGUAGE(S): Yankunytjara, Pitjantjatjara
RENTS: Indulkana, SA
ART CENTRE: Iwantja Arts

Nellie has been painting at the Iwantja art centre for many years. Her work often speaks to memories and stories of the country she recalls as a young girl. Born in desert bushland on the remote property of Wintinna Homestead Cattle Station, her family travelled constantly while her father worked as a shepherd. She married a young stockman while travelling constantly while her father worked as a stockman between Mt Ebenezer Station and Erldunda Station. She recalls a joyful childhood, with many adventures spent exploring the lands around them. Rene began working at Iwantja Arts in 2000, painting memories of the long walks she would take along the track (sand hills) and the salty river water near Erldunda Station that she played in as a child. She works at the art centre daily, and sees a strong link in the cultural exchanges available between painting canvases and engaging the broader community in understanding more about Indigenous cultures, the shared turbulent history of white settlement on the APY Lands, and the unequivocal positive future for collaboration and shared knowledge.

SELECTED EXHIBITIONS

2017 Time and Tide, Alcaston Gallery, Melbourne, VIC
2017 Artists of the APY Lands, Alcaston Gallery, Melbourne
2018 Our Mob, Adelaide Festival Centre, Adelaide, SA
2018 Iwantja Arts, Harvey Art Projects, Idaho, USA
2019 TARNANTHI Art Fair, Tandanya, Adelaide, SA

RENE SUNDOWN

BIRTH DATE: 1952
BIRTH PLACE: Bushland near Mt Ebenezer
LANGUAGE(S): Yankunytjara, Pitjantjatjara
RENTS: Indulkana, SA
ART CENTRE: Iwantja Arts

Born in desert bushland on the remote property of Wintinna Homestead Cattle Station, her family travelled constantly while her father worked as a shepherd. She married a young stockman while working at the Granite Downs Cattle Station and eventually moved to Indulkana with their two children. An accomplished textile maker, Nellie makes unique baskets and abstract forms with tjanpi grasses. Nellie has worked with young children for most of her career, and today is a favoured pampa (respected elder lady) amongst both adults and children at Indulkana. Many children regularly visit her while she paints at the art centre.

SELECTED EXHIBITIONS

2016 Iwantja Artists Exhibition, Short St Gallery, Broome, WA
2016 Tjungu Festival, Yulara, Uluru, NT
2017 TARNANTHI Art Fair, Tandanya, Adelaide, SA
2018 SALT, McCulloch and McCulloch, Melbourne, VIC
2014 Pukulpa Pots, Mr Kitly, Brunswick VIC

BETTY CHIMNEY

BIRTH DATE: 1947
BIRTH PLACE: Port Augusta
LANGUAGE(S): Yankunytjara
RENTS: Indulkana, SA
ART CENTRE: Iwantja Arts

Betty was born in Port Augusta but came to live at Indulkana when she was a young child. She was raised by Alex Baker and his family in a little Witiya near the Iwantja Creek, attending school at Indulkana and Coober Pedy. Betty has a beautiful garden filled with plants and chickens, she enjoys gardening and hopes to grow many orange trees. Betty has been painting at Iwantja Arts for many years. She enjoys painting the rockholes and mountains of the APY country as she knows it so well.

SELECTED EXHIBITIONS

2016 Iwantja Artists Exhibition, Short St Gallery, Broome, WA
2016 Tjungu Festival, Yulara, Uluru, NT
2015 TARNANTHI Art Fair, Tandanya, Adelaide, SA
2015 SALT, McCulloch and McCulloch, Melbourne, VIC
2014 Pukulpa Pots, Mr Kitly, Brunswick VIC

KERRY ANN ROBINSON

BIRTH DATE: 1982
BIRTH PLACE: Marla Bore
LANGUAGE(S): Yankunytjara
RENTS: Indulkana, SA
ART CENTRE: Iwantja Arts

Kerry Ann was born in the bush and grew up with her big sister Diane Robinson. They were raised by their good friend and painting colleague Rosalind Tjanyari’s mother, Kanakinya Tjanyari— a respected Nyangkari (traditional healer) at Indulkana. The 1980s were a difficult time for the people of Indulkana, as there was minimal infrastructure during the early establishment of the community, and many people lived in witiya’s (hand-made shelters). Kerry Ann says she was lucky they were taken in by the Tjanyari family. They lived together in a large family centre with several other children. This building has since been converted into Iwantja Art Centre. Kerry Ann excelled at school and travelled to Alice Springs and Adelaide to complete her education. She has four children.

EXHIBITIONS

2016 Art Right Now – Viscopy, Boomalli, Sydney, NSW
2015 Artjitja Fine Arts, Fremantle, WA
2015 SALT, McCulloch and McCulloch, Melbourne, VIC
2014 Art Right Now – Viscopy, Boomalli, Sydney, NSW

MONICA PUNTJINA WATSON

BIRTH DATE: c. 1940
BIRTH PLACE: Pukalya
LANGUAGE(S): Pitjantjatjara
RENTS: Pukalya, SA
ART CENTRE: Ninuku Arts

Puntjina was born at Pukalya, an important rockhole and water source, Tjukurrpa (Dreaming) site in Western Australia. As a young girl, she walked to Pukalya (Gravelbilla) with her father and his three wives—the youngest of them was celebrated artist Yegi Tingima. Puntjina worked in the craft room at Pukalya when she was younger, but she then married Wimilja Watson—a Nyangkari (traditional healer)—and moved to Amata, and had many children. During the homeland movement they moved back to Pidpalyata. Puntjina is an important elder who travels widely for cultural business. Known for her vibrant use of colour, Puntjina also has a unique approach to composition, often framing her paintings with an intricate border created by a plethora of coloured dots. She paints every day at Ninuku Arts, and is one of the art centre’s leading artists.

EXHIBITIONS

2016 Artjitja Fine Arts, Fremantle, WA
2015 SALT, McCulloch and McCulloch, Melbourne, VIC
2014 Art Right Now – Viscopy, Boomalli, Sydney, NSW

APY LANDS

PREV HOME NEXT
Pollyanne paints the country of her mother Itur, an important men’s site south-east of Watarru. Her father came from Ikari – north of Watarru. She was born near Ernabella and her mother was a large family of eight children, and has four children of her own.

Carolanne is from the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. Her father’s country is Mulya Ulpa, near Pilkinga, on the road from Makari to Itur and her mother’s country is Walatyajtja, west of Karpa. Carolanne paints Minyma Malu, which was passed down from her maternal grandmother. Carolanne went to school in Fregon and Woodville High in Adelaide, graduating in 1986. She has worked at Fregon Anangu School, ANTEP and Kaltjiti Arts. Carolanne began painting at Kaltjiti Arts in 2002. She assists with the studio management and is now painting fulltime and exhibiting. Carolanne has one granddaughter, Carlena. Her mother Kun. Ken, was a longtime artist at Kaltjiti Arts.

Puna’s father was Norman Yanima and his country was Pitahi, near Nypari, on the APY Lands. Her mother was Lucy Yanima and she was born in Indukana. Puna has two brothers, Dennis and Leslie, and two sisters, Jeannie and Tanis. Puna grew up in Indukana, where she met her husband Shannon. They have four children, Linda, Harry, Myra and Shaun, whom they live with in Mimili. Puna and her family have a strong connection to country and traditional law and culture, as well having a deep knowledge of Tjuta (ceremonial music and dance).

Tuppy is a senior Pitjantjatjara woman committed to fostering traditional law and culture, dance and painting. Her father was Nguyarangu and his country was near Docker River. Her mother was Emily Nyanyanta and her country was Wintutjuru, west of Fregon on the APY Lands. Tuppy was born in the bush and she moved to Mimili with her family when she was a baby. Tuppy has three children from Reggie Goodwin (dec.) and she was a pre-school teacher for thirty years before retiring in 2009. She started painting in 2010 and lives in Mimili with her husband Mumu Mike Williams.

Willy Muntjantji Martin is a respected senior man of Law and Culture. Muntjantji was born in Pakata on the APY Lands in remote north-western South Australia, where he was raised by his family and as a young man worked on surrounding sheep stations. Willy now lives in Mimili community, where he is a committed painter at the art centre alongside his wife Judy Martin.
Barbara grew up in Ti Tree in the Northern Territory, and moved to Amata to live with her husband. She is an Aboriginal Senior Health Worker for Ngaparta Health, working in a full-time position at Amata Clinic. Barbara began to paint at Tjala Arts (formerly Minymaku Arts) in 2003, and is committed to her painting practice on a daily basis. Her bold command of large scale works saw her receive the prestigious General Painting Award of large scale works in 2005. Monica’s husband, Michael Mitakiki also painted briefly at the art centre. After the death of her husband in May 2005, Monica changed her surname from Mitakiki to Shepard for cultural reasons. — Piljaijarjara people are not allowed to see or hear the name of the deceased.

Monica started painting with Tjurma Arts and Crafts in 1998. After a long break she returned to painting at Tjala Arts (formerly Minymaku Arts) in mid 2003. Monica’s husband, Michael Mitakiki also painted briefly at the art centre. After the death of her husband in May 2005, Monica changed her surname from Mitakiki to Shepard for cultural reasons. — Piljaijarjara people are not allowed to see or hear the name of the deceased.

Monica started painting with Tjurma Arts and Crafts in 1998. After a long break she returned to painting at Tjala Arts (formerly Minymaku Arts) in mid 2003. Monica’s husband, Michael Mitakiki also painted briefly at the art centre. After the death of her husband in May 2005, Monica changed her surname from Mitakiki to Shepard for cultural reasons. — Piljaijarjara people are not allowed to see or hear the name of the deceased.

Naomi has been painting at Tjala Arts (formerly Minymaku Arts) since 2001. An excellent hunter, basket maker and wood carver. Naomi took to painting with remarkable ease. She is recognised for her knowledge of the Tjarkurpa stories of the area and whilst she is a new and emerging artist her technique is well developed. Naomi’s mother’s Dreaming is Mulu or kangaroo. Naomi is also a Ngangkari — providing traditional healing for the mind, body and spirit. Ngangkari are equal to Western doctors in their effectiveness for the Aboriginal people of her region.

Sylvia has been painting at Tjala Arts (formerly Minymaku Arts) since 1999. She is a committed and focused young artist with exceptional skill and talent. Her mother Kawayi and father Brenton also paint at Tjala Arts, as do her daughters Serena Hallman and Anakine Ken.

When he was a young man, Mick worked as a cattleman, “ringer” or stockman at various Stations in the region including Curtain Springs Station, around Alice Springs and Timber Creek. Mick said “getting that bullock — good work there! Working at the stations, riding horses, breaking horses, making fence, tank, windfence. He also worked at Kamloops Park (east of Amata) and Kalka (west of Amata) when the land belonged to whitefellas, before being returned to the Anangu Piljaijarjara Yankunytjatjara. He said he was asked to come back to Musgrave Park Station (now Amata) because he was a good worker. When eventually moved back to Amata and married. Mick had never painted using canvas and acrylics before going to work at Tjala Arts.
Jenni Kemappe Martiniello

BIRTH DATE: 1949
BIRTH PLACE: Adelaide

Jenni seeks to invoke the organic ‘weaves’ and forms of traditional woven objects such as eel traps, fish traps and dillibags in her hot blown glass works, and pay tribute to the survival of the oldest living weaving practices in the world. Jenni is of Arrernte, Chinese and Anglo-Celtic descent (Kemarre skin). She has a Bachelor of Arts (Visual Arts), with a sculpture major from the Canberra School of Art. She commenced working at Canberra Glassworks in 2008, and did workshops with Klaus Moje, Kirstie Rea, Simon Maberley, Luna Ryan, Sue Kesteven, Iszelf Tazym, Ruth Oliphant, Miel George and Jeremy Lepisto.

SELECTED COLLECTIONS
National Gallery of Australia
Canberra Museum and Gallery
Art Gallery of Western Australia
Art Gallery of South Australia
National Art Glass Collection
Corning Museum of Glass USA
British Museum

SELECTED AWARDS
2017 Finalist, Tom Malone Glass Prize, Art Gallery of WA
2016 Winner, Bay of Fires Art Prize, St. Helens, TAS
2015 Highly Commended, Waterhouse Natural Science and Art Prize, SA

Nici Cumpston

BIRTH DATE: 1965
BIRTH PLACE: Adelaide

Nici is of Afghan, English, Irish and Barkindji Aboriginal heritage, and a descendant of the Darling River people of north-western NSW. She is also culturally affiliated with the River Murray people. Nici is simultaneously an artist, curator, writer, educator and a builder of relationships. She studied fine arts (Photography), and has been exhibiting since 1998, and been commissioned to create signature works of art for public buildings in Adelaide. Nici has worked as a photographic lecturer and wrote and delivered the inaugural Indigenous Art, Culture and Design course to the South Australian School of Art. Nici was appointed as the first Indigenous Curator at the AGSA in 2008, and is also the Artistic Director of TARNANTHI, Festival of Aboriginal and Torres Strait Islander Visual Art.

SELECTED COLLECTIONS
National Gallery of Australia
National Museum of Australia
Canberra Museum and Gallery
Australian Parliament House Collection
National Art Glass Collection
Artbank Collection
South Australian Museum
Private Collections

AWARDS
2014 Work on Paper Award, NATSIAA, MAGNT, Darwin NT
2014 Artist-in-residence, Kluge-Ruhe Aboriginal Art Collection, USA
2007 People’s Choice Award, River Murray Art Prize, VIC
2002 Kate Breakey Returning Artist Residency, Helpmann Academy

Trudy Inkamala

BIRTH DATE: 1940
BIRTH PLACE: Hamilton Downs

Trudy’s father worked at Hamilton Downs Station growing vegetables. Trudy says it was a happy place to live. She remembers helping her Nanna gather the wood to do the washing, and cook bullock meat for the Station. When Trudy went to school at Narra (skemembing) she met her husband. They lived at Jay Creek, which is also her country. Her country runs from Stanley Chasm to old Glen Helen Station. As a child Trudy would go into this beautiful country with her family, pick bush tucker and listen to stories from that place. Trudy is an important and respected elder in her community—a role model and spokeswoman. She helped set up Yipirinya school to celebrate and nurture Aboriginal kids of Alice Springs. Since her husband passed away in 2014, she has worked everyday at the art centre with her sister Dulcie Sharpe. Doing art is her new joy she says, a way forward for the kids.

SELECTED EXHIBITIONS
2017 Creature Collection, Hugo Mitchell Gallery, Adelaide, SA
2017 Where Worlds Come Together, Nomad Art, Darwin, NT
2016 Exchange, Rebecca Hossack Gallery, New York
2016 Drawing from the Inside, Aboriginal and Pacific Art, Sydney, NSW
2016 From our Heads and our Hands, ReDot Gallery, Singapore

COLLECTIONS
Art Gallery of South Australia
Araluen Art Centre
**IKUNTJI ARTISTS**

**EUNICE NAPANANGKA JACK**

**BIRTH DATE** 1930

**LANGUAGE(S)** Luritja, Ngaanyatjarra, Pitjantjara

**RESIDES** Haasts Bluff, NT

**ART CENTRE** Ikuntji Artists

Eunice was born in the Sir Frederick Bogen. Like so many other aboriginal families at the time, shortages of food forced her family west towards the ration stations being set up in central Australia. She remembers the travels very vividly, and refers to it as when her mother carried her piggy back all the way from Western Australia to Haasts Bluff. Now an important woman in the community, Eunice is well known for her hunting skills, dancing and traditional Law knowledge.

Eunice started painting with the opening of the Ikuntji Women’s Centre in 1992. In the 1970s she assisted her mother at Papunya Tula and her father, the late Tuttuma Jack, husband Gideon Tjupurrula Jack who was painting Women’s Centre in 1992. In the 1970s she assisted her mother at Papunya Tula and her father, the late Tuttuma Jack, husband Gideon Tjupurrula Jack who was painting Women’s Centre in 1992. In the 1970s she assisted her mother at Papunya Tula and her father, the late Tuttuma Jack, husband Gideon Tjupurrula Jack who was painting.

**SELECTED COLLECTIONS**
- National Gallery of Victoria
- Beaux Myer, de Young Museum, San Francisco, USA
- Campbelltown Regional Gallery
- Flinders University Museum
- Art Gallery of Northern Territory
- Thomas Vroom-Sammlung, Amsterdam, NL
- Gariter Myer Collection, Fine Arts Museum, USA

**SELECTED AWARDS**

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**GARRARD ANDERSON**

**BIRTH DATE** 1964

**LANGUAGE(S)** Luritja

**RESIDES** Haasts Bluff, NT

**ART CENTRE** Ikuntji Artists

Garrard Anderson is the son of Amos Anderson and grandson of Yamah Anderson, a Warlpiri man. I discovered my love for painting and have been taught by my grandmother Tolai Nangala, acclaimed artist at Papunya Tula Arts, who paints the same country Mikanji, Ngapa Water Dreaming. Growing up, I’ve been told my country and dreaming is halfway between Yuendumu and Lajamanu, at a place called Mikanji. I am in the process of talking to family and elders to take me and other extended family for a country visit there.

**GROUP EXHIBITIONS**
- 2016 Desert Mob, Aboriginal Arts Centre, Alice Springs, NT
- 2016 Desert Photography Prize Exhibition, Tangentyere Gallery, Alice Springs, NT
- 2016 Darwin Aboriginal Art Fair, Darwin Convention Centre, Darwin, NT

**COLLECTIONS**
- Aboriginal Collection
- Art Gallery of New South Wales Collection
- Serralves Museum, Portugal
- National Gallery of Australia, Canberra, ACT

**AWARDS**
- 2012 Winner, Wollotuka Acquisitive Art Prize, NSW

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**JOSEPH ZIMRAN**

**BIRTH DATE** 1964

**LANGUAGE(S)** Luritja, Punupi

**RESIDES** Haasts Bluff, NT

**ART CENTRE** Ikuntji Artists

Joseph is the second son of Molly Napailiyarni Jagdani and the grandson of Nuryalnti Ngapaligyi. We are very sad to announce the passing of my father, who passed away on 2007. Joseph Zimran Tjupitjina, the brother of renowned artist Ronnie Tjampitjinpa, was a prominent member of the Haasts Bluff community with close ties to Kintore. Smithy was a key figure during the period when Papunya Tula Artists arranged for a dialysis unit to be established at Kintore, so people could stay on community rather than move to Alice Springs for treatment. Joseph paints the story of the Tingari Cycle and Waru (bushfire) Tjukurpa (Dreaming). He is also the keyboardist for Tjintu Desert Band (formerly Sunshina Reggae Band). He is one of a group of several young Jarjji artists who began painting in early 2000.

**COLLECTIONS**
- Janet Holmes a Court Collection
- Collection Sordello Missana, France
- Art Gallery of New South Wales
- Macquarie Bank Collection
- Araluen Collection
- Knoblauch Collection, Switzerland

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**CANDY NELSON NAKAMARRA**

**BIRTH DATE** 1981

**LANGUAGE(S)** Waru

**RESIDES** Papunya, NT

**ART CENTRE** Ikuntji Artists

Candy was born in Yuendumu to Gladys Napanangka and renowned Papunya Tula artist Johnny Warangkula. Candy grew up in Papunya with her parents and brothers and sisters, Lindsay, Mike, Narlie and Dennis Nelson. Candy attended Papunya School and Yarara College. Johnny Warangkula taught his children to paint while passing down family stories to them. They all paint the Tjapinpia Water Dreaming story which Candy continues to explore and reinvent in her painting. Candy has three children and her husband has passed away. Candy became a member of Papunya Tjupi in 2009, and works there everyday. In 2014 Candy was nominated by the members to take on the role of a Director of Papunya Tjupi Arts.

**COLLECTIONS**
- Macquarie Bank Collection
- 2012 Winner, Wollotuka Acquisitive Art Prize, NSW

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**BEYULA PUNTUNKGA NAPANANGKA**

**BIRTH DATE** 1966

**BIRTH PLACE** Yuendumu

**LANGUAGE(S)** Luritja

**RESIDES** Papunya, NT

**ART CENTRE** Ikuntji Artists

Beyla is the daughter of pioneer Papunya Tula painter Limpi Tjapangati, whom she observed painting as a young girl. She spent her early childhood in Papunya, but later the family moved to Haasts Bluff where they remained until Limpi died in 1986. Beyla moved back to Papunya and married her first husband, and had two daughters. From her father, Beyla inherited rights to the country near the Munra Range. She also inherited a bushfire story Kali Karrinyilla from her grandmother. Here her mother’s Dreaming was the Dingo Dreaming site of Nuinamu near Kintore. Recently Beyla paints her own version of the Honey Grevilleas Dreaming story inherited from her grandfather. Beyla is one of Papunya Tjupi’s most accomplished artists.

**COLLECTIONS**
- RMIT University Art Collection
- International Education Services, University of Queensland
- Knoblauch Collection, Switzerland
- National Gallery of Australia, Melbourne
- 2016 NATSIAA Finalist, MAGNT, Darwin, NT

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**PAPUNYA TJUPI ARTS**

**EUNICE NAPANANGKA JACK**

**BIRTH DATE** 1930

**BIRTH PLACE** Lugal

**LANGUAGE(S)** Luritja, Ngaanyatjarra, Pitjantjara

**RESIDES** Haasts Bluff, NT

**ART CENTRE** Ikuntji Artists

Eunice was born in the Sir Frederick Bogen. Like so many other aboriginal families at the time, shortages of food forced her family west towards the ration stations being set up in central Australia. She remembers the travels very vividly, and refers to it as when her mother carried her piggy back all the way from Western Australia to Haasts Bluff. Now an important woman in the community, Eunice is well known for her hunting skills, dancing and traditional Law knowledge.

Eunice started painting with the opening of the Ikuntji Women’s Centre in 1992. In the 1970s she assisted her mother at Papunya Tula and her father, the late Tuttuma Jack, husband Gideon Tjupurrula Jack who was painting Women’s Centre in 1992. In the 1970s she assisted her mother at Papunya Tula and her father, the late Tuttuma Jack, husband Gideon Tjupurrula Jack who was painting Women’s Centre in 1992. In the 1970s she assisted her mother at Papunya Tula and her father, the late Tuttuma Jack, husband Gideon Tjupurrula Jack who was painting.

**SELECTED COLLECTIONS**
- National Gallery of Victoria
- Beaux Myer, de Young Museum, San Francisco, USA
- Campbelltown Regional Gallery
- Flinders University Museum
- Art Gallery of Northern Territory
- Thomas Vroom-Sammlung, Amsterdam, NL
- Gariter Myer Collection, Fine Arts Museum, USA

**SELECTED AWARDS**
Bob Gibson was born at Papunya and moved to Tjukurla at the time of the homelands movement in the late 1980s. He has been painting with Tjarlirli Art since 2007. His bold paintings have placed him amongst the most sought-after emerging artists in the contemporary Indigenous art world. His unique and powerful style represents country in a wild and imaginative exploration of colour and form. Bob’s stories are from his father’s country Patjarr and his mother’s country Kurlkuta. Bob tells his stories in fast and wild movements, bringing his Tjukurrpa to life at a furious pace. His mapping of country, so essential to the viewer, depicts Patjantja; the story of his Snake Dreaming, travelling and seeing the food sources, as well as waterholes and escarpments known as puli and tali. Iconography depicts sand dunes known as tali and rock escarpments known as puli, as well as waterholes and rock sources.

**AWARDS**
- 2013 NATSIAA Finalist, MAGNT, Darwin, NT

**COLLECTIONS**
- Artbank Collection
- Queensland Art Gallery
- Wayne & Vicki McGech Collection

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Esther Giles grew up in the desert, living a traditional nomadic lifestyle in the Tjukurla region. After the death of her father, her family moved to Papunya. Esther has since returned to live in her country with family members. Like her sister Tjawina Porter, Esther was known for her skills as a traditional basket weaver before becoming recognised for her exceptional painting skills. Her artworks represent the traditional homelands associated with her people’s ancestral heritage. Her works are detailed in symbolism. The iconography depicts sand dunes known as tali and rock escarpments known as puli, as well as waterholes and food sources.

**AWARDS**
- 2016 Winner, Wyndam Art Prize, WA

**COLLECTIONS**
- The Kerry Stokes Collection
- The Corrigan Collection
- James Mc Art Court Collection
- Private collections, Australia and international

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Patricia was born in the bush east of Docker River. She moved around the Nganyinyarra Lands as a child with her family. Her father’s country is near Mount Davies and her mother’s country is just south of Docker River. Patricia has been painting her Tjukurrpa (Dreaming) for many years.

**SELECTED EXHIBITIONS**
- 2015 Desert Mob, Alice Springs, NT
- 2016 Turkish Gallery, WA
- 2017 Salon des Refusés, Darwin, NT
- 2018 Desert Mob, Alice Springs, NT

**AWARDS**
- 2016 Winner, Wyndam Art Prize, WA
- 2010 NATSIAA Finalist, MAGNT, Darwin, NT

**COLLECTIONS**
- Anakuna Collection
- Lepley Collection
- National Gallery of Victoria
- Swift Largen Collection
- Wayne & Vicki McGech Collection

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Katjarra was born quite close to Kulkurta and Purruŋu at a place called Kuan. Kuan is the name of the waterhole there. Kuan is also a place close to Kuan that Katjarra refers to as her home, and is one of her Tjukurrpa that she paints. It is called Kuurmankutja. This place is home to the two Kuruja (python) Dreaming. Her other Dreaming is Marrapinti. Her father was Lilywara Tjungurrayi and her mother was Mangghta Nangala. Katyarra lived in the bush as a child, teenager and young married woman. She lived with her family and later with her husband in the country to the west of Tjukurla in the Kukurta area, which is south of the Barra Ranges in WA. It was a traditional nomadic lifestyle, hunting animals and eating bush food they collected. Water was sourced from the rockholes, soakages, springs and claypans.

**AWARDS**
- 2016 Winner, Wyndam Art Prize, WA

**COLLECTIONS**
- Artbank Collection
- Queensland Art Gallery
- Wayne & Vicki McGech Collection

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Tjakupati James was born at a place called Alpi, which is south of Docker River, very close to the ranges there. Her father’s country is Wangkari which is just over the ranges from Docker River. Her mother’s father passed away at Wankari. Her mother’s country is west of Docker River. Tjakupati grew up at Docker River community and spent much of her youth out bush, swimming at waterholes and hunting. Her father also used to take her to Ernabella where they would sell dingo skins. She did not go to school. Tjakupati has been painting, weaving tjorpi and carving purnu for many years.

**AWARDS**
- 2010 NATSIAA Finalist, MAGNT, Darwin, NT

**COLLECTIONS**
- Artbank Collection
- Queensland Art Gallery
- Wayne & Vicki McGech Collection

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The Corrigan Collection
- The Kerry Stokes Collection
- The Corrigan Collection
- James Mc Art Court Collection
- Private collections, Australia and international

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The Corrigan Collection
- The Kerry Stokes Collection
- The Corrigan Collection
- James Mc Art Court Collection
- Private collections, Australia and international

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The Corrigan Collection
- The Kerry Stokes Collection
- The Corrigan Collection
- James Mc Art Court Collection
- Private collections, Australia and international

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The Corrigan Collection
- The Kerry Stokes Collection
- The Corrigan Collection
- James Mc Art Court Collection
- Private collections, Australia and international
Wirnukurnu jurnu
They saw government people for the first time near water and tucker, including kangaroo and goanna. Children, they had a nomadic lifestyle, following...
JOHN PRINCE SIDDON

BIRTH DATE 1974
BIRTH PLACE Derby
LANGUAGE(S) Walmajarri
RESIDES Fitzroy Crossing, WA
ART CENTRE Mangkaja Arts

John Siddon is the son of Pompey Siddon, who was one of the founding painters at Mangkaja Arts. He spent his early years working on cattle stations, until injured in a horse riding accident and is now married with a sixteen-year-old son. Prince states that since I learnt to paint, I couldn’t stop. He likes action in his art, and enjoys watching animals, waiting for them to come to life. His paintings are signatures of the epic characters of the Ngarinyin (Dreamtime). Prince borrows his narrative formula from the traditional Kimberley craft of boab nut carving and painting, acrylic paint on canvas, carving, with a touch more menace, or reality. He works from the traditional Kimberley craft of boab nut carving and painting, acrylic paint on canvas, and acrylic on carved wood such as nguriti (coolamons), with a touch more menace, or reality. He works in boab nut carving and painting, acrylic paint on canvas, and acrylic on carved wood such as nguriti (coolamons), painting in a crucial medium of communication and storytelling.

SELECTED EXHIBITIONS
2015 Finalist, WA Indigenous Art Award, Perth, WA
2015 New Frontiers, Linden Art Gallery, Melbourne, VIC
2015 Revealed, Perth, WA
2016 Short Street Gallery, Broome, WA
2017 Sharks and Shamas, PS Art Space, Fremantle, WA
2017 Referendum Show, Art Gallery of WA

SHARPS AND SHAMAS

2015, 2014 Best Painting (Pilbara Indigenous Artist), Cossack Art Awards, WA
2015 Highly Commended, City of Albany Art Prize, WA
2015 Highly Commended, City of Albany Art Prize, WA
2016, 2015 Finalist, Cossack Art Awards, Karratha, WA
2017 Highly Commended, City of Albany Art Prize, WA

HANNAH GORMLEY

Doreen has spent her life moving between Western Desert communities in the Pilbara, Western Australia. She has spent the majority of her adult life in Warralng, a community 160 kilometres south-east of Port Hedland. She started painting with her mother, Maywakka May Chapman, and she first exhibited with Martumili artists in 2010. In recent years she has spent more time in Port Hedland and began painting at the Spinifex Hill Studios. As a deaf woman, painting is a crucial medium of communication and storytelling.

AWARDS
2015 Kathy Donnelly Judges Award, Hedland Art Awards, WA
2015 Best Painting (Pilbara Indigenous Artist), Cossack Art Awards, WA
2015 Best Painting (Pilbara Indigenous Artist), Cossack Art Awards, WA

SOLO EXHIBITION
2016 Doreen Chapman, FORM Gallery, Perth, WA

DORIEN CHAPMAN

BIRTH DATE 1971
BIRTH PLACE Warralng
LANGUAGE(S) Manyjarra
RESIDES Warralng, WA
ART CENTRE Spinifex Hill Artists

Doreen has spent her life moving between Western Desert communities in the Pilbara, Western Australia. She has spent the majority of her adult life in Warralng, a community 160 kilometres south-east of Port Hedland. She started painting with her mother, Maywakka May Chapman, and she first exhibited with Martumili artists in 2010. In recent years she has spent more time in Port Hedland and began painting at the Spinifex Hill Studios. As a deaf woman, painting is a crucial medium of communication and storytelling.

AWARDS
2016 Kittey Malarvie, Mossenson Galleries, Melbourne, VIC
2015 Ngaba, RAFT Artspace, Alice Springs, NT
2017 Milkwater and Luga, JGM Art, London, UK

KITTEY MALARVIE

My mother is Yindjibarndi. I went to school in Onslow and moved to Broome in the 1980s. I used to really enjoy going out to the Stations on Christmas holidays at Red Hill. We used to go hunting and fishing. I used to do housework on the Stations, it was easy, not that hard work. I enjoyed it. I’ve got a big mob of kids and grannies, don’t ask me how many. I started painting in 2008 with the Spinifex Hill Artists. I didn’t have a clue what I was doing! I picked it up as I was going along. I’m learning how to look. I don’t know how I choose my landscapes. I don’t work from photos. When I paint I travel back to the place.

SOLO EXHIBITION
2014 Kittey Malarvie, Mossenson Galleries, Melbourne, VIC
2015 Emerging Artist Award, Hedland Art Awards, WA

Winnie Sampi

My mother is Yindjibarndi. I went to school in Onslow and moved to Broome in the 1980s. I used to really enjoy going out to the Stations on Christmas holidays at Red Hill. We used to go hunting and fishing. I used to do housework on the Stations, it was easy, not that hard work. I enjoyed it. I’ve got a big mob of kids and grannies, don’t ask me how many. I started painting in 2008 with the Spinifex Hill Artists. I didn’t have a clue what I was doing! I picked it up as I was going along. I’m learning how to look. I don’t know how I choose my landscapes. I don’t work from photos. When I paint I travel back to the place.

SOLO EXHIBITION
2014 Kittey Malarvie, Mossenson Galleries, Melbourne, VIC
2015 Emerging Artist Award, Hedland Art Awards, WA

KITTEY NGY ALGARRI MALARVIE

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SOLO EXHIBITION
2014 Kittey Malarvie, Mossenson Galleries, Melbourne, VIC
2015 Emerging Artist Award, Hedland Art Awards, WA

Winnie Sampi

My mother is Yindjibarndi. I went to school in Onslow and moved to Broome in the 1980s. I used to really enjoy going out to the Stations on Christmas holidays at Red Hill. We used to go hunting and fishing. I used to do housework on the Stations, it was easy, not that hard work. I enjoyed it. I’ve got a big mob of kids and grannies, don’t ask me how many. I started painting in 2008 with the Spinifex Hill Artists. I didn’t have a clue what I was doing! I picked it up as I was going along. I’m learning how to look. I don’t know how I choose my landscapes. I don’t work from photos. When I paint I travel back to the place.

SOLO EXHIBITION
2014 Kittey Malarvie, Mossenson Galleries, Melbourne, VIC
2015 Emerging Artist Award, Hedland Art Awards, WA

KITTEY NGY ALGARRI MALARVIE

Kitty reveals layers of meaning and story in rich ochre paintings that connect to her traditional desert country south-west of Kununurra. Layers of circle motifs interpret the transition of the seasons and a land that is flooded and then dry—leaving behind the patterned ground of lumps—cracked mud, which is eaten by bush medicine to cure an upset stomach. She returns to laying in her Milkwater series, a meditation on the multifaceted play of wind and light across a body of water the colour of milk. The water reflects a myriad of colours at different times of day. At other times, the stormy crescendo of wind and waves stir the dark riverbed and the rainbow serpent who resides beneath.

KITTEN CHAPMAN

BIRTH DATE 1971
BIRTH PLACE Carnamah
LANGUAGE(S) Nyangaarri
RESIDES South Hedland, WA
ART CENTRE Spinifex Hill Studios

Kitty reveals layers of meaning and story in rich ochre paintings that connect to her traditional desert country south-west of Kununurra. Layers of circle motifs interpret the transition of the seasons and a land that is flooded and then dry—leaving behind the patterned ground of lumps—cracked mud, which is eaten by bush medicine to cure an upset stomach. She returns to laying in her Milkwater series, a meditation on the multifaceted play of wind and light across a body of water the colour of milk. The water reflects a myriad of colours at different times of day. At other times, the stormy crescendo of wind and waves stir the dark riverbed and the rainbow serpent who resides beneath.

SOLO EXHIBITIONS
2017 Milkwater and Luga, JGM Art, London, UK
2015 Ngaba, RAFT Artspace, Alice Springs, NT
2015 Kitty Malarvie, Maskinson Galleries, Melbourne, VIC

COLLECTIONS
National Gallery of Australia
Nevada Museum of Art, USA
Sandro and Massana Collection, France
Weaverfarmers Collection
Zhongfu Group Collection

AWARDS
2015 Highly Commended, City of Albany Art Prize, WA
2015 Finalist, Cossack Art Awards, Karratha, WA
2014, 2013 Finalist, Hedland Art Awards, Courthouse Gallery, WA
2014 Finalist, Kimberley Art Award, WA
2012 Finalist, John Fries Memorial Prize, Sydney
**WARLAYIRTI ARTISTS**

<table>
<thead>
<tr>
<th>IMELDA YUKENBARRI GUGAMAN</th>
<th>MIRIAM BAADJO</th>
<th>JIMBO JOHNSON</th>
<th>TOMMY CARROLL</th>
<th>SADE CARRINGTON</th>
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<td>Warlayirti Artists</td>
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<td>Warlayirti Artists</td>
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Imelda walked into old Balgo Mission as a small child with her mother, painter Lucy Yukenbarri (dec). She is the oldest child to Lucy and Helicopter Tjungarayi. Imelda lived at the mission for a number of years and was cared for by nuns. She has fond memories of this time. After attending school at Balgo, Imelda lived in Beagle Bay and met her husband. They had four children, and eventually moved back to Balgo. Imelda would paint alongside Lucy often. Her mother would explain the importance of passing on the stories. As well as painting in the art centre every day, Imelda is an active member of the community and has served on the Warlayirti Board of Directors for years. She has travelled widely with her art, and recently visited the National Gallery of Victoria to attend the opening of Warlayirti: The Art of Balgo. To dance the show in with the Warlayirti Artists.

Miriam started her artistic career by exploring the expression of her Dreaming through the medium of glass. She went on to develop a painting career after being granted permission by her elders to paint her Uncle Wimmitji Tjapangarti’s Yjukurrpa (Dreaming). Miriam’s paintings are infused with the powerful spiritualty taught to her by Wimmitji when she was a young girl. She is a vibrant, traditional women and the cultural learnings are imbued in every painting. Themes used in her art practice include Grandfather’s Country, Water and Rainmaking, Karnapautta – Women’s Law and Travelling Women Yjukurrpa.

**AWARDS**

2012 Musical piece ‘Oneight’ (performed by the Darwin Symphony Orchestra), inspired by Watiyajarra painting.

2008 NATSIAA Finalist, MAGNT, Darwin, NT

Jimbo went to school in Halls Creek and would follow his parents (both stock workers), to the particular stations they were working for school holidays. Eventually he also began stock work and was employed on around twenty stations in the Kimberley and the NT. His parents finally settled in Warmun community and Jimbo began painting at Warmun art centre in 2005. He is married to fellow artist Jane Yalunga, and three of their children also paint. Jimbo takes being granted permission to paint his grandparents’ country, Bungles, ‘as a responsibility inherited from his parents (both stock workers), to the particular places they used to work as a stockman. Jimbo started painting at Warmun Community Art Centre in 2005. He is married to fellow artist Jane Yalunga, and three of their children also paint. Jimbo takes as his subject matter country and Dreaming stories from around his home at Warmun. He also paints many of the animals found in Gija country as well as aspects of hunting such as traditional tools and weapons. He has developed his own distinctive style and approach, featuring large areas of dots in varying colours. This sets him apart from other artists in his community.

Tommy Carroll was born on Doon Doon Station, 100 kilometres north of Warmun Community. His bush name is Balabany. As a young boy he worked as a stockman at Doon Doon and throughout his youth he also worked on Bow River and Lissadell Stations. He also used to assist the Outstation Manager at Warmun Community. Tommy commenced painting in late 1999, inspired to do so by his wife, Katie Cox, another emerging Warmun artist. He says that painting makes him think about his country and the Ngurranggarni (Dreaming) stories and about the places he used to visit as a child and when he was working as a stockman. Tommy Carroll’s works are often dark and brooding. He uses heavy concentrations of black charcoal and red natural ochres.

Carrington started painting at the age of thirteen, using traditional ochres. The stories she paints are from her family’s country, Texas Downs Station, as well as her great-grandmother’s country, Purnululu, the Bungle Bungles. Jack Britten taught her how to do Bungle Bungles, ‘he says, commenting that men don’t usually teach women. Carrington’s paintings are a tribute to her country and the connection she has been taught primarily by her mother. Carrington has travelled extensively throughout Australia and overseas and brings to her work her experience and awareness of the contemporary international art world, combining this with her intimate knowledge of Gija culture, country, history and language.

**COLLECTIONS**

NASA

**AWARDS**

1997 NATSIAA Finalist, MAGNT, Darwin, NT

**SELECTED EXHIBITIONS**

2017 20.10 A Sense of Place, McCulloch and McCulloch, Whiteman, VIC

2016 Women of the Desert – Warlayirti Women, Aboriginal Signature Gallery, Belgium

2015 Solo Exhibition, ReDot Gallery, Singapore

2015 Revealed, Gallery Central, Perth, WA

2015 Warlayirti: the Art of Balgo, RMIT, Melbourne

2014 Balgo 14 Gallery Gabrielle Pizzi, Melbourne, VIC

2013 Revealed, Gallery Central, Perth, WA

2012 Aboriginal Signature Gallery, Belgium

2011 20/20 A Sense of Place, McCulloch and McCulloch, Whiteman, VIC

2010 Women of the Desert – Warlayirti Women, Aboriginal Signature Gallery, Belgium

2009 Solo Exhibition, ReDot Gallery, Singapore

2009 Revealed, Gallery Central, Perth, WA

2009 20/20 A Sense of Place, McCulloch and McCulloch, Whiteman, VIC

2008 Warlayirti: The Art of Balgo

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2007 Solo Exhibition, ReDot Gallery, Singapore

2006 Revealed, Gallery Central, Perth, WA

2013 Women of the Desert – Warlayirti Women, Aboriginal Signature Gallery, Belgium

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2008 Warlayirti: The Art of Balgo