

SALON

DES REFUSÉS

darwin 2014

The Salon des Refusés is an independent event to exhibit works 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.

All the artworks contained herein are copyright to the artists and their agents and may be not be reproduced without prior permission from the artist or their agent.

Catalogue design by Nicole Vandersteegen, Niva Design, © 2014  
nivadesign@bigpond.com

**CREDITS, PAGE 5:**

Jenni Kemarre Martinello  
*Large Dark Eel Trap* (detail)  
Hot blown glass with canes, 2014  
27 x 27 x 105 cm  
CAT NO. SAL14-32  
Photo by Fiona Morrison  
*Jenni was presented with the NATSIAA 2013 for a glass-blown work.*

**THANKS**

To the Darwin Festival for their ongoing support,  
to the artists whose work inspires this event, the art centres and agents who support and encourage artists in their work;  
to Franchesca Cubillo, Marlene Rubuntja Pep van Papenrecht, Don Whyte Framing, and Felicity Green;  
to the Museum and Art Gallery of the Northern Territory, the Darwin Port Corporation and The Toga Group; and  
to our families for putting up with us!

**ENQUIRIES TO:**

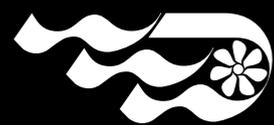
info@salondesrefuses.com.au  
www.salondesrefuses.com.au

**CONTACT**

**Paul Johnstone**  
**+61 8 8941 2220**

**Matt Ward**  
**+61 9 8981 4822**

**EXHIBITION SHOWING 9-24 AUGUST 2014**  
STOKES HILL WHARF, DARWIN NT AUSTRALIA

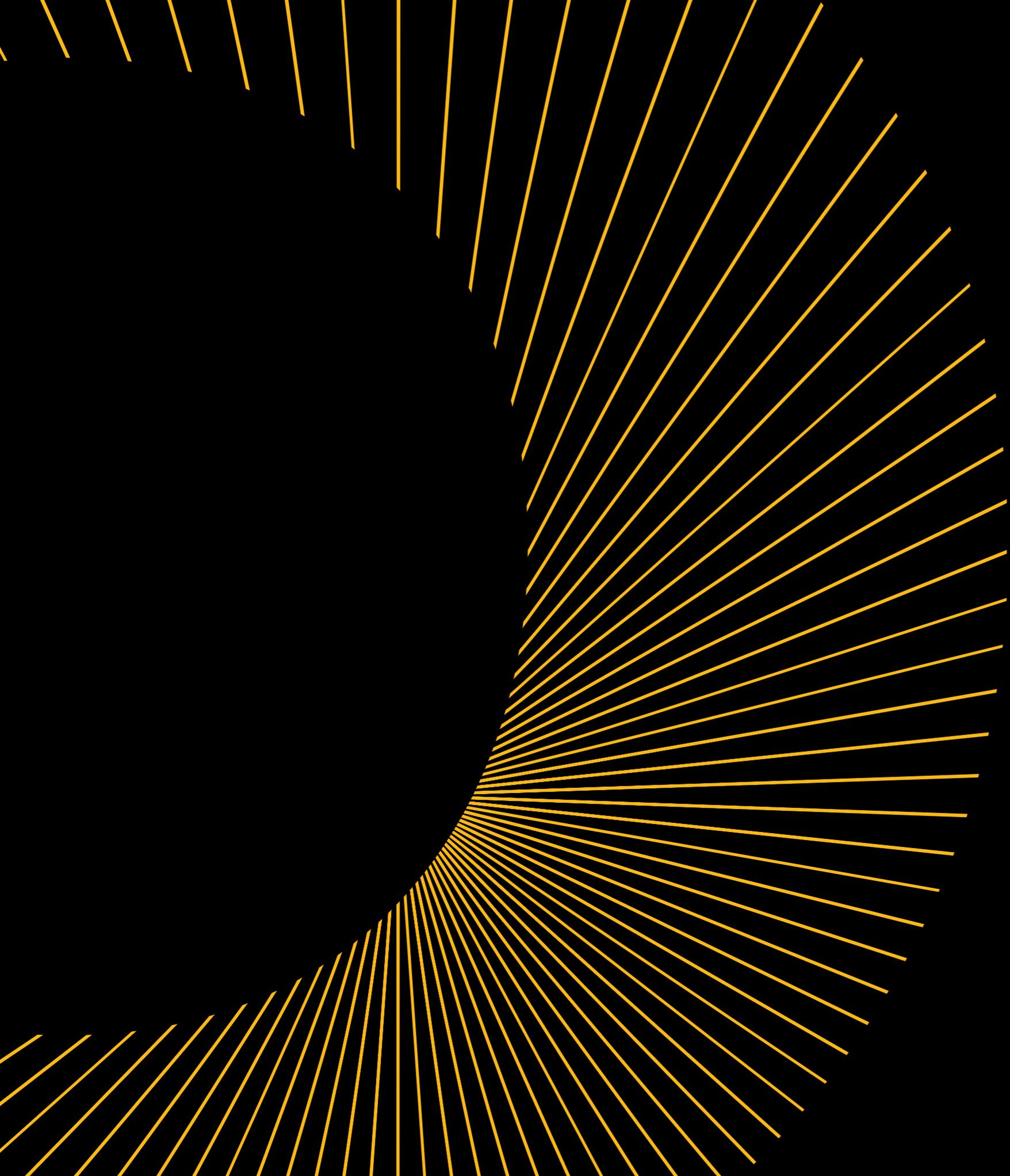


**DARWIN PORT CORPORATION**

**Outstation**  
art from art centres

*Paul Johnstone*  
**GALLERY**

**DARWIN  
FESTIVAL**  
2014 AUGUST 7-24



*Tjukurpa* (lang. Pitjantjatjara)

WHAT BINDS US

ANCESTRAL STORIES

THE DREAMING THE LAW

THE LAND AND ITS PEOPLE

*Jukurrpa*

## contents

WORKS ON CANVAS 8

WORKS ON PAPER 64

BARK PAINTINGS 71

3-DIMENSIONAL WORKS 80

PHOTOGRAPHIC WORKS 92



The Salon des Refuses—Territory style—provides many unique opportunities for all involved, in the same way that the inaugural Salon des Refuses did in Paris... By having an SdR hang, people get the opportunity to consider the diverse quality of Indigenous artwork across two platforms.



FRANCESCA CUBILLO

'Territory Style— Salon des Refuses'  
*Artlink*, Volume 34 No.2, 2014, page 101

# SALON 14





sometimes when they stopped they performed inma / when they travelled, they gathered lots of food and water / this place has too much tali / a time when people still hunted / walking from water source to water source / lots of women were at this site collecting kampurapa / they also gave songs, dances, ceremony, the associated laws and language / the wanampi , rainbow serpent, is chasing a trouble maker / this is the place that my ancestors connect to me / it is a story of wati kutjara wanampi / at ceremony they teach all the young kids through this jukurrpa / I know this country / it is a beautiful place / after the rain there is a lot of kapi / this is where the ochres are collected for ceremonial use / a time when we had authority over country / I can tell you that story but its too long, and sacred / painting is manymuk / this is the dreaming story of how the diamonds came to be / one day ladies went walkabout / but they had too many tricks them old fellas / it was inspiring to see country that my ancestors and family came from / the different colours and designs represent variations in the landscape / a witness to her experiences and to the rich complexity of life seen in any town camp / the snakes were travelling and the water was rising / during ancestral times a group of women camped at this site / my jaja used to grind the dried seeds into flour / the rock also communicates everything / no more information can be revealed / this painting is a tjukurrpa story / the story involves sensitive information that only women are allowed to know / the red earth smells sweet / this painting is about families going out bush hunting / it holds many tjukurpa / proper jila this one / the song line travels out west and east / but it was only those wanampi tricking / painting memories of the long walks she would take along the tali / this dreaming tells about the special seeds we use for grinding and making powder / their travels and adventures are enshrined in a number of song cycles / the traditional way of telling stories in the sand / known as a powerful place / it is where the artist was born and is her place / the seven sisters travel again and again from the sky to the earth /

# Maringka Baker

*Minyma Kutjara Tjukurpa* (the creation story of the two sisters). The big sister was travelling with her younger sister back to their homeland. The little sister was reluctant to head further and further north as she had been living with a different family near the ocean to the south. She had been lost a long time and didn't know this country the big sister was showing her. Her sister gave her a piggyback and tried to comfort her. She was teaching her all about the country they travelled through. Sometimes when they stopped they performed *Inma* (sacred singing and dancing). They camped at Punuwara and Irrunytju rockhole before heading further north to Docker River.



WORKS AT TJUNGU PALYA,  
APY LANDS, SA

***Minyma Kutjara Tjukurpa***

Acrylic on linen, 2014  
200 x 120 cm

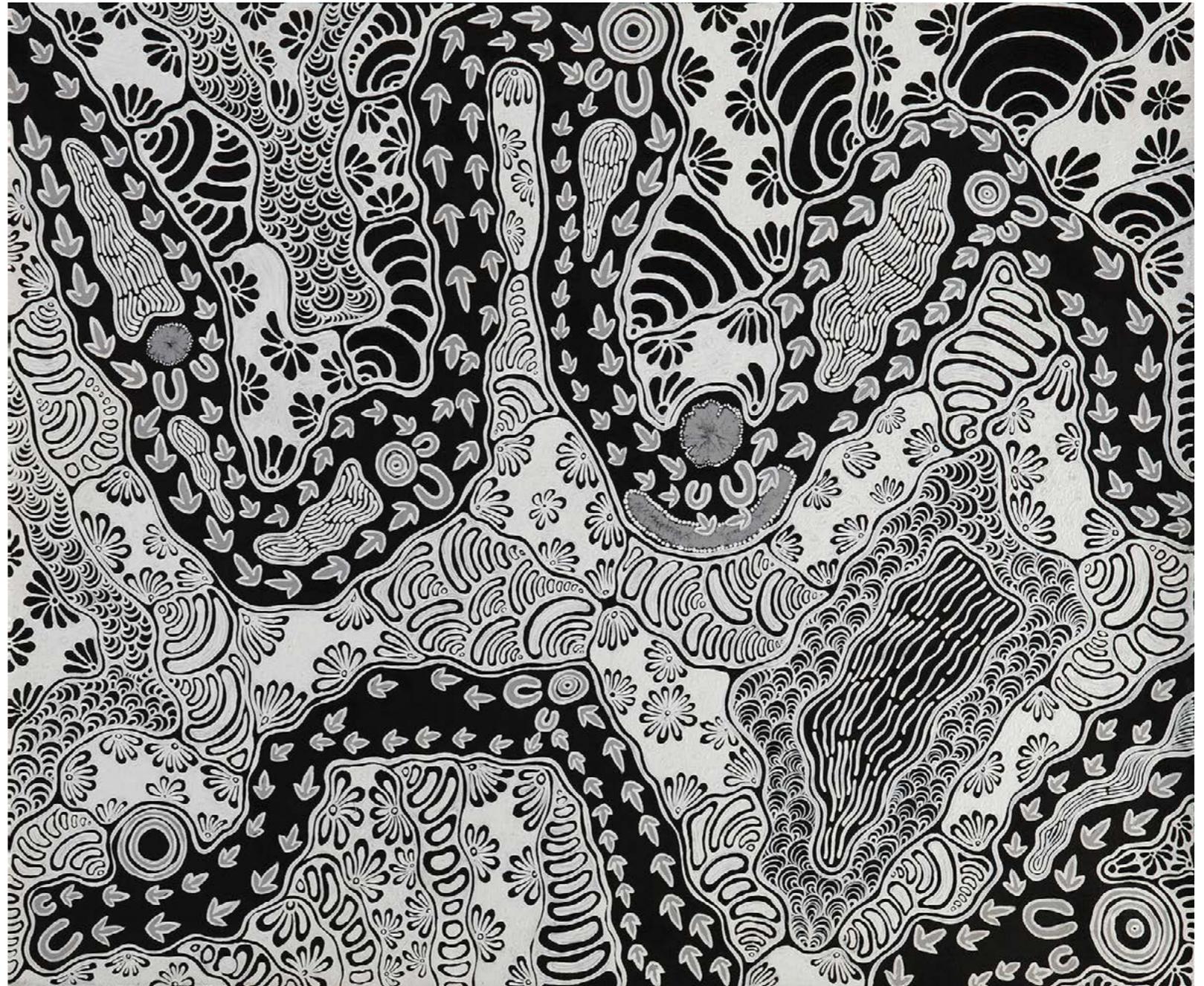
CAT NO. SAL14-02  
PHOTO BY FIONA MORRISON

## Marita Baker

Kalaya and his son travelled around Kanpi. When they travelled, they gathered lots of food and water. They camped and went on again. When they reached Kanpi Rockhole, they stayed there.

*Kalaya Tjukurpa* is Marita's late father's *Tjukurpa*.

Marita has combined her traditional knowledge from her father about the *Tjukurpa* of his country and embedded it into the stylised imagery which demonstrates her faculty with a brush. This unusual combination of traditional and contemporary styles in the simplified, yet powerful palette of black and white, is the expression of an artist drawing on the past and developing her own unique art voice.



### ***Kalaya Tjukurpa (Emu Story)***

Acrylic on linen, 2014

102 x 122 cm

CAT NO.SAL14-03

PHOTO BY FIONA MORRISON

## Jakayu Biljabu

This is *Wikiri*, which is located near the Canning Stock Route. The artist spent a lot of time in this area when she was growing up, in *pujiman* (bush) days, and says “this place has too much *tali* (sandhills)!” There is a big soak there with a clay pan. There is fresh water in the soak all year round and all the bushes grow right around the soak so you have to dig up the bushes to get out the water. There are rock holes nearby called *Larlta* and *Kuyu*. Jakayu recalls *Wikiri* in part of the *Jukurrpa* (Dreamtime) narrative, *Mingi Puru* (Seven Sisters): “Wirnpa and another man were travelling from the west. When he landed at *Wikiri*, he spread all of the food, *mitutu*, *nyunjin* and *yukiri* seeds. At *Yinyaru*, they saw flashing lights and the man found an enormous hailstone pulsating with light. He flew with Wirnpa, holding the hailstone against his belly. He dropped it when it became too heavy, and they picked it up and kept going.”



### **Wikiri**

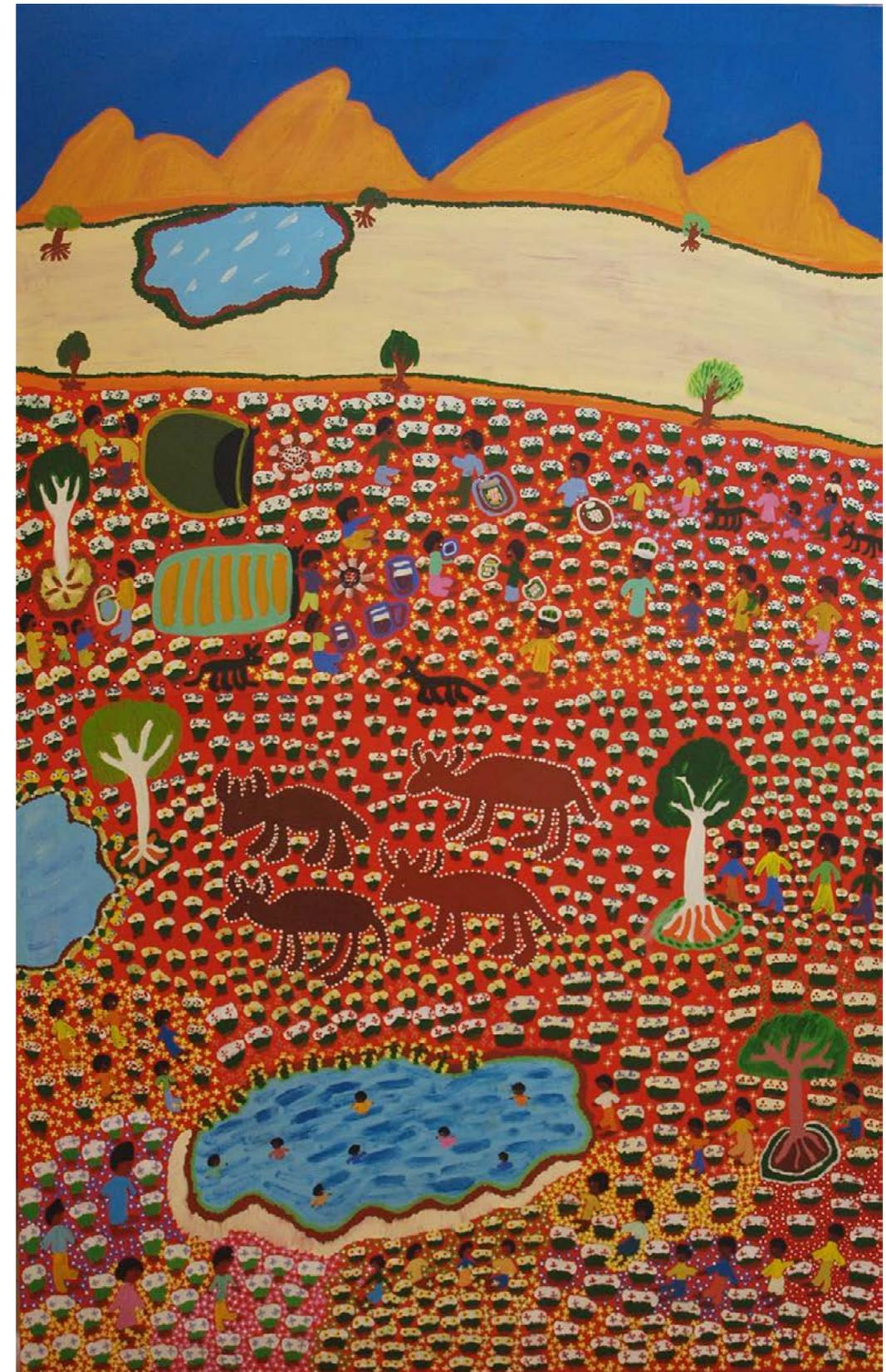
Acrylic on linen, 2014

152 x 106 cm

CAT NO. 14-31

# Margaret Boko

In this painting Margaret Boko captures her joyous past; 'holiday-time' at the place where she lived as a child with her family, cousins, aunties and uncles—her country—Jay Creek and Stanley Chasm. A time when people still hunted buffalo and lived in humpies, children swam, and played, and collected wild flowers, and went fishing in the water hole. More recently Margaret's palette has incorporated a strong and vividly coloured canvas, rich in intricate detail, where narratives are now densely integrated onto one plane.



***Fish Hole near Stanley Chasm***

Acrylic on canvas, 2013

200 x 125 cm

CAT NO. SAL14-04

WORKS AT  
TANGENTYERE ARTISTS  
CENTRAL DESERT, NT

## Byron Brooks

Byron is a senior traditional owner who was born in Spinifex country and is highly regarded for his knowledge of country and position as a man of law and culture.

The country Byron paints is where he was born and grew up as a little boy walking from water source to water source with his extended family. Over the seasons, knowledge of country becomes greater and greater as children are taught where water is to be found, what the recent climatic conditions have made available and most important of all, how to navigate from place to place. *Iwara* (paths or tracks) of *Tjukurpa* stories are crucial to this process.

Byron regularly paints the water at the following places; Mulaya, Pulitjara, Pirapi, Miramiratjara, Minga, Tjaware, Tjintilkara, Ilkurlka and Pukara. These sites cover an area of many hundreds of kilometres in central and northern Spinifex lands.



### **Mulaya**

Acrylic on linen, 2013  
133 x 105 cm

CAT NO. 13303

PHOTO BY FIONA MORRISON

WORKS AT  
SPINIFEX ARTS PROJECT  
WESTERN DESERT, WA

## Sandy Brumby

This is a story about my father's country, Victory Downs, near Amata community. Lots of women were at this site collecting *kampurapa* (bush tomatoes). A man came along and asked the women for the *mai* (food) but the women didn't give him any. So the man had no *mai*. After the man left, the women fed all the *mai* to the *tjitji* (children) until they were full. The man came back again and the group travelled together to Pangkupiri, which is near Tjukurla and close to the country where Sandy Brumby's mother was born.



WORKS AT NINUKU ARTS  
APY LANDS, SA

### **Victory Downs**

Acrylic on linen, 2013  
91 x 91 cm

CAT NO. 13-431

PHOTO BY FIONA MORRISON

# Roy Burnyila

Yolngu (people from Arnhem Land), originate from a spiritual source, fixed in a particular place in their land or the sea. These 'Spiritual Reservoirs' are often in the form of special waterholes made by *Wangarr* (Creative Beings), long ago close to the beginning of time. These Creator Beings moved across the country side, shaping the land and implanting in each tract of country, the spiritual life force for the people who were to own it. These Creative Spirits took many forms. When they gave the land to each group they also gave songs, dances, ceremony, the associated laws and language.

The Creation story for Ganalbingu people took place near the middle section of the Glyde River where it becomes the Goyder River. Their land, Ngaliyindi, sits astride the Arafura Swamp in Central Arnhem Land. In this painting, the artist has depicted freshwater totems from the Swamp. These include catfish (*ginginy*), crocodile (*baru*), file snake, water lillies (*yalman*) and bubbles in the water. The top section of the painting represents flying foxes (*warrnyu*) roosting above the swamp.



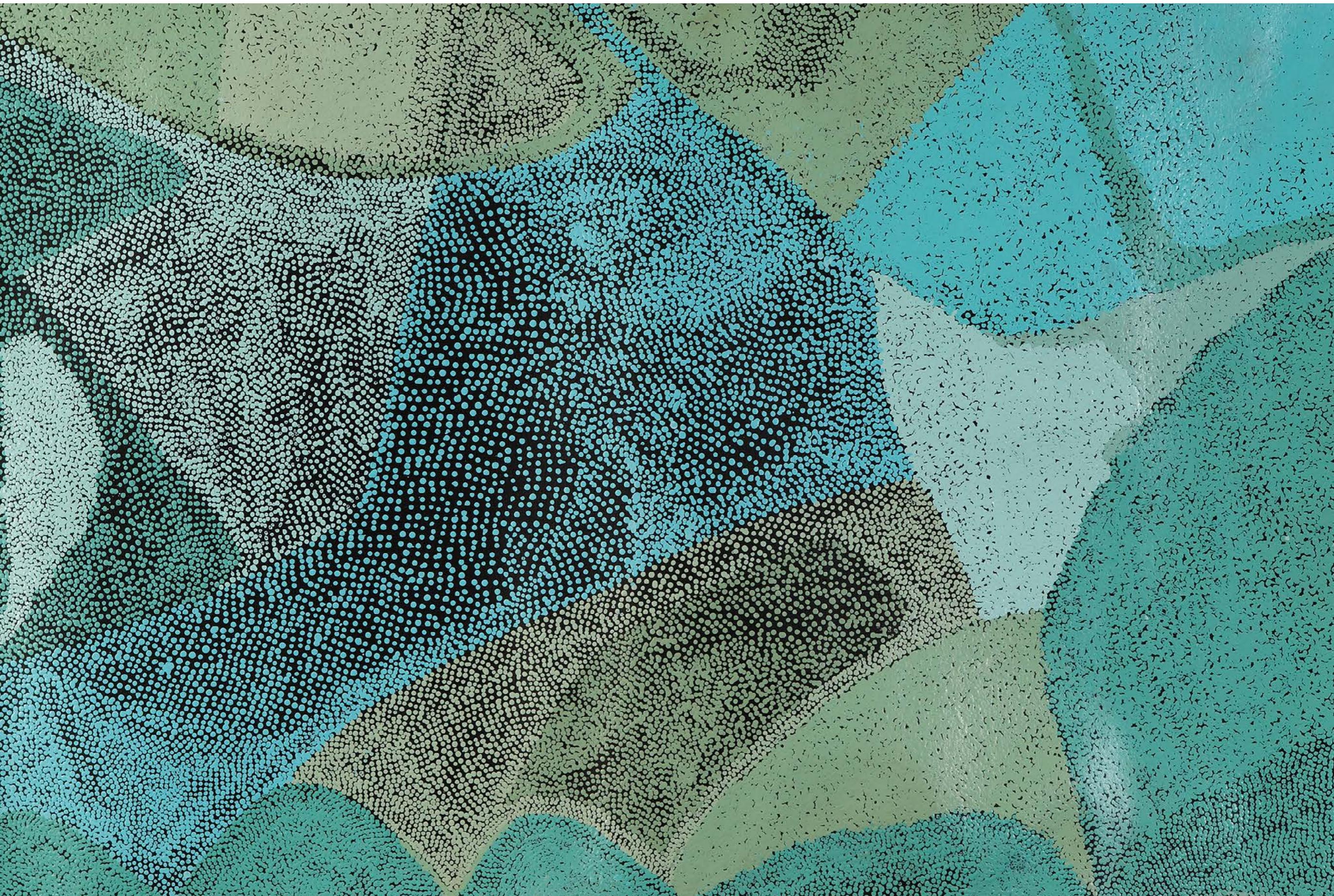
WORKS AT BULA'BULA ARTS,  
ARNHEM LAND, NT

## **Raying Dhawu (Freshwater Story)**

Ochre on canvas, 2014

152 x 80 cm

CAT NO. SAL14-37



# Pepai Jangala Carroll

I paint my father's country, Ilpili, west of Mt Liebig, east of Kintore. A site beside the road heading towards Kintore. There are huge sandhills and two claypans.

There is a creek, *Wanampi tjara*, guarded by a rainbow serpent. The *Wanampi*, rainbow serpent, is

chasing a trouble maker, cutting a track through the sandhills.

The *Wanampi* is looking for that man. He did the wrong thing and he is running into sand hill country. The *Wanampi* made that road and he brought the water with him. There was no water here before, but it is still

there now. Little bit to the east are the *Kungka Kutjara*, the Two Women *Tjukurpa*. They are sitting and talking. *Wati Nyiru*, the man, is a big rock on the hill looking down at them. The women were cleaning out the soak, digging to find water. They made the rockhole there.

I was born in Haasts Bluff. I went to see my father's country when I was a young man, my hair was still black.

## THE WANAMPI MADE THAT ROAD AND HE BROUGHT THE WATER WITH HIM

## Paul Constable-Calcott

My painting is called “While I Was Sleeping, *Baambee* (floating)” it came to me one night in a dream after Sorry business, I woke one morning and this dream was still very vivid. I felt an overwhelming need to do the painting. The painting represents the calm place I go to when I’m Dreaming and the sensation of floating (*Baambee*) through time and space, this is the place that my ancestors connect to me. The black and white is my black and white heritage, often very separate, however blending and blurring in places, harmoniously coming together creating a sense of strength and depth.



WORKS ON THE SUNSHINE  
COAST, QLD

***My Dream Bambee (floating)***

Acrylic on linen, 2014  
195 x 170 cm

CAT NO. SAL14-06  
PHOTO BY FIONA MORRISON

## Jimmy Donegan

Jimmy paints the *Tjukurpa* (Dreaming story) from an important site known as Pukara, south-west of Irrunytju (Wingellina community) in Western Australia. It is a story of *Wati Kutjara Wanampi* (two male water serpents)—a father and son—who are living at a waterhole. According to the story, *Anangu tjuta* (lots of people) went to that rockhole for the *kapi* (water), which is said to taste sweet. This upset the father and he told them to go back to their own country. Once the people left, the father and son travelled to Willuna, where they camped for weeks. They then return to Pukara. One day they were sleeping, but were awoken by a loud buzzing sound. *The Minyma Punpunpa* (the female flies) had been attracted to the honey grevillea plants found near the waterhole. It prompted the father and son to get up and go to collect the honey from the plants. It is there that the *Wati Mututa* (male black ants) appeared. They speared the son in his side. When the son started vomiting, he produced the seeds of all the different varieties of honey grevillea plants that are still found there today. They include *kaliny-kalinypa*, *ultukunpa*, *piruwa* and *witjinti*.



WORKS AT NINUKU ARTS  
APY LANDS, SA

**Wati Kutjara Wanampi**  
Acrylic on linen, 2014  
122 x 107 cm  
CAT NO. 14-55  
PHOTO BY FIONA MORRISON

# Agnes Napanangka Donnelly

*Karnta Jukurrpa* talks about ladies travelling and dancing as they went from the south west Mina Mina to the north east. At ceremony they teach all the young kids through this *Jukurrpa*. They all teach people from different skin groups, so that the Dreamings are passed along to the young children. These ladies at creation time were Napanangka and Napanangardi skin who are the prime guardians of this *Jukurrpa*. This style is done in the tradition of *yawulyu* (women's ritual design or art) which Warlpiri women are free to depict their sacred knowledge. Free styles of art can be seen on

the body as women sit in ceremony and dress themselves in ochre designs. This is *Karnta Jukurrpa* at Mina Mina (Women Dreaming at Mina Mina). This is an important sacred site located in the Tanami Desert approximately 300 kms south of Yuendumu. Napanangka has depicted ladies dancing in ceremony. As they travelled and danced through the Warlpiri lands they created the formations in the country side. The feeling of whirling like wind as they danced, is present in this work. Then at the end of this, they travelled back to Mina Mina underground. In Warlpiri the earth now created is female.





## Emily Cullinan

*We were living out there, we had no clothes and no school. There was a big drought, and we couldn't find much water, so my daddy he would be using the tjuki (digging stick) every day to find the tjukutji's (underground water springs).*

*I used to ride on donkeys here at Indulkana, I rode them to Granite*

*Downes too; we had no car then. We used them donkeys for travelling. I fell off once; I still have a scar here on my head! We used to do a lot of walking; we'd camp along the way to different countries. I know this country, like the way the old people that passed away before us knew it.*

Emily was born in the bush past the community of Mimili, quite close to the eastern border of the Fregon community. Her father was a traditional bushman, and taught her and her two younger sisters to live traditional ways in the rugged deserts of the APY Lands. A sensational hunter, Emily's father would often

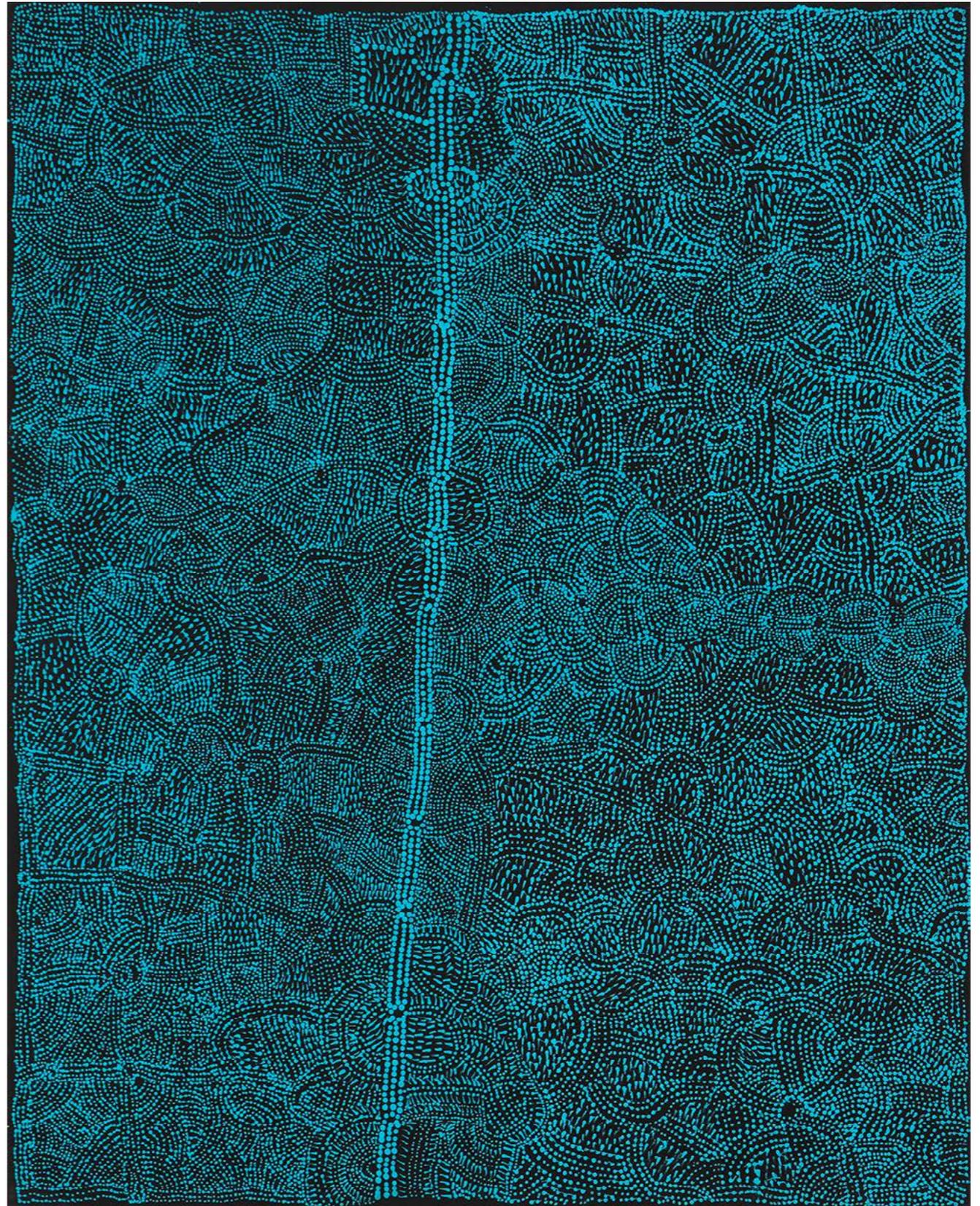
bring home local foods such as *rapita* (rabbit) and *malu* (kangaroo.) In Emily's painting she has depicted both her recollections of the marks her father used to scratch into the sand with his *tjuki* while he searched for water, and also the journeys that she and her siblings would travel on with her family.

I KNOW THIS COUNTRY  
LIKE THE WAY THE OLD PEOPLE THAT  
PASSED AWAY KNEW IT

# Annie Farmer

*Pungupiddy* (pronounced Bunglebidy) is an escarpment and rockhole area on the road between Tjukurla and Docker River. When it rains the two lower rockholes overflow with water, and there is a waterfall coming from more rockholes above.

Here Annie gave birth to two of her children. It is a beautiful place and a popular stop over and campsite on the way to Tjukurla. It would be a three day walk from the country where Tjukurla community now is. There is Dove Man and Thorny Devil Lizard Woman Dreaming there. Annie has painted the country there.



***Pungupiddy***

Acrylic on canvas, 2014  
106 x 84 cm

CAT NO. 14-064

PHOTO BY FIONA MORRISON

## Bob Gibson

Bob's painting represents *Warlurtu* (Lake Hopkins) in Western Australia, close to Tjukurla. This large salt lake is also known as *Marlu Kumpu*. It is a Tingarri site for *watis* (men) travelling from Walungurru in the Northern Territory. After the rain there is a lot of *kapi* (water) and plenty of *mayi* (bush foods).



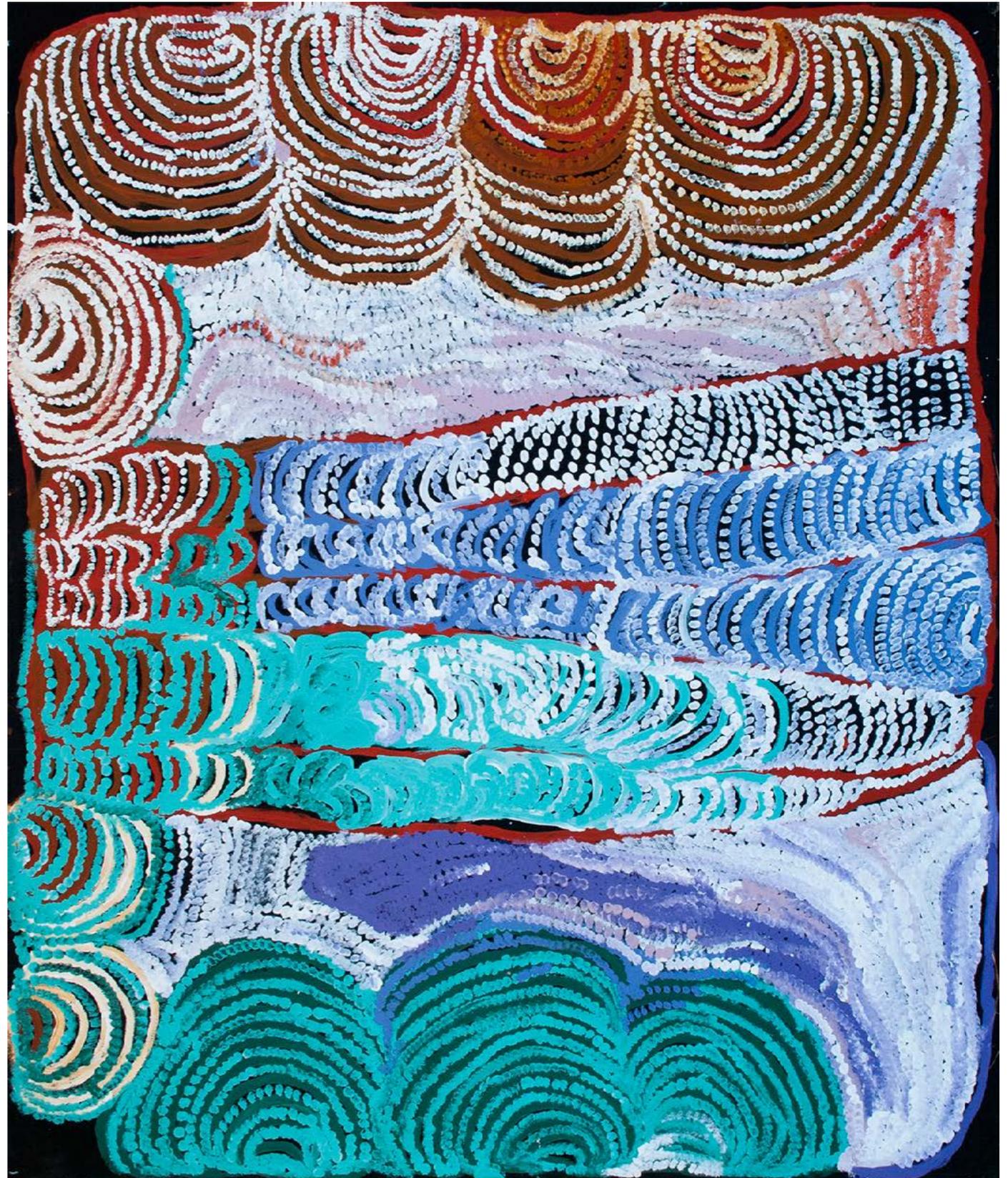
WORKS AT TJARLIRLI ART  
WESTERN DESERT, WA

### **Warlurtu**

Acrylic on canvas, 2013  
102 x 121 cm  
CAT NO. 13-067

## Nyarapayi Giles

Nyarapayi's paintings depict a site called *Warmarungu* near Karku, her birthplace. This is where the ochres are collected for ceremonial use. In the Dreaming times, many emus went down into the the rockholes and some took the form of trees. The ochre is excavated in a special way using a stick, and Nyarapayi paints the emu spirits which are released during this ceremony to again take physical form. Her paintings show the travels of the emus in the Dreaming times and the rockholes they stopped at.



WORKS AT TJARLIRLI ART  
WESTERN DESERT, WA

### **Warmurrungu**

Acrylic on canvas, 2014  
148 x 179 cm

CAT NO. 14-008

PHOTO BY FIONA MORRISON



# Jacky Green

At the top of the painting, guarded by the *Junggayi* (Boss for Country) and *Minggirringi* (Owner of Country), are the eyes of the Rainbow Serpent. The *Junggayi* and *Minggirringi* are worried that the Snake is being desecrated. The Rainbow Serpent is one of our spiritually powerful ancestral beings. It rests under McArthur River in the southwest Gulf of Carpentaria. Under our law we hold responsibility for protecting its resting place from disturbance, and responsibility for nurturing its

spirit with ceremony and song—just as our ancestors have done for eons. The left of the painting represents a time when we had authority over country. We lived on country, hunted, fished and gathered our food on country. We used fire to care for it, and most importantly, we protected our sacred places within it. By protecting and nurturing our sacred sites, we protect and nurture our spirituality and our wellbeing, as Gudanji, Garrwa, Mara and Yanayu peoples.

The right of the painting represents the present time (2014) when we still have no authority over all of our ancestral country. The artwork illustrates how the resting place of the Rainbow Serpent looks now. It's been smashed by McArthur River Mine. Country, torn open to make way for one of the largest lead, zinc and silver mines the world has ever seen. To do this they cut the back of our ancestor—The Rainbow Serpent—by severing McArthur River and

diverting it through a 5.5 kilometre diversion cut into our country. A lot of people have died because of the desecration of our sacred places. Interfering with these powerful places, it pulls people down. The stress of seeing their land suffer means they suffer. Men tried to fight but got pulled down. I might be the next one, or the *Junggayi* will go down. The mining executive might go too. All this pressure, it's no good.

BY PROTECTING AND NURTURING OUR SACRED SITES,  
WE PROTECT AND NURTURE OUR SPIRITUALITY  
AND OUR WELLBEING

# Stewart Hoosan

This is a Story of the devil-devil Dreaming. That devil-devil dreams country ... the colour of the mountains changes to blue in the afternoon. Back in the Dreamtime, there was a story of a brother and sister who fell in love with each other and broke the laws of their people. They caused a lot of problems with their families because it was against the rules to marry your brother or sister. I can tell you that story but its too long, and sacred. That hill caused the wrong marriage of that brother and sister. It caused a lot of problems, that mountain there. They broke a lot of law and got killed in the end. We call it Devil Devil Hill, it's still standing today. They stayed there in the Dreamtime. The Garrwa people know straight away about that hill. A lot of Garrwa people use that valley in between for fishing, hunting and there is a cave there too. That's also where them old people used to hide themselves when they were fighting with the police back in time of pastoral settlement days.





## Ruth Lulwarriwuy

Ruthie's playful depictions of Dhuwa and Yirritja dogs (dingoes) on Elcho Island and neighbouring homelands afford the viewer a snapshot of her life and personality. In the artist's words:

*This is my own way of painting. My own idea, no one tells me how. I think of myself and my ideas and then I paint. I was not taught, but paint what I like. No one paints like me. Painting is many muk (good).*

*These dogs are from my homeland Rurruwuy. In the Dreaming time, long before people, dogs had a meeting. In this meeting these dogs decided which of them would look after each homeland. The largest dog, 'Matinga' is Yirritja and went to live at Matamata. One of the dogs went to stay at Yinykay homeland and is Dhuwa. My dog is Dhuwa, like me, and stays at my homeland. In this painting one of the dogs is pregnant*

*(bottom left). The father is one of the other dogs in the painting. I decided to paint these stories for young people to learn where the dogs are from and their stories. It is important for young people to learn these stories as we sing and dance them in ceremony. I have chosen to paint with balanda paint (acrylic) as I like the colours and I think it will appeal to young people.*

THIS IS MY OWN WAY OF PAINTING  
MY OWN IDEA  
NO ONE TELLS ME HOW



## Jack Macale

This is my mother's *Djarrdinj* (totem). This is on Bunuba Country in Fitzroy Crossing. There are three significant stories connected to this place. One is the birthplace where my mother's Dreaming began, where my grandfather was taken on a journey by the little people that we call the *Rayi*. They came to him in his dream when he was in his early twenties. The *Rayi* took him all over Bunuba Country and told him and showed him stories and animals that created these places. They covered north, south, east and west. The story begins from the east, the stories finished in the west where this place *Djidgingardah* lies. The story covered the two ranges—one is the Napier range and the other is Oscar range where *Djidgingardah* is situated at the edge. In this story, we have two serpents (*Ungudes*) that represent the ranges. One's name is

*Ellimbidie* and the other is *Imintjie Ungud*. When my grandfather went on this journey, the *Rayi* told him that in between *Ellimbidie* and *Djidgingardah* is a small spring where my mother's Dreaming was. The third story is about the two birds that gave us the skin for Bunuba people—the bower bird (*Joodgnarna*) and the falcon (*Wardawyie*). In the Dreaming, birds and animals used to live happily together with the Bunuba people. Everything was going well until the *Joodgnarna*, the bower bird, started to get jealous of *Wardawyie*, the falcon, and his relationship to the Bunuba people. *Joodgnarna* started to make a plan because he saw the children and *Wardawyie* the falcon enjoying themselves in the springwater. One night *Joodgnarna* decided to hide the water. The next day Bunuba people woke up and

to their surprise they saw no water anywhere. The creeks, the rivers, the rockholes were all dried up. So the elders all decided to get together and have a meeting and asked each other what had happened to all the waters. After a while, they asked *Wardawyie* to fly around and search for the water. *Wardawyie* flew around everywhere and the last place he looked at was north of Bunuba Country where *Djidgingardah* lies. He could just see a bit of water sticking out of a hole. He went back and told the elders, then straight away the elders knew that the area belonged to *Joodgnardna*. The elders decided to give *Wardawyie* a special stick and told him to fly high in the sky and fly down as fast as he can and release the stick towards the hole. Once the stick had entered the hole, water came gushing out and started to fill the empty rivers,



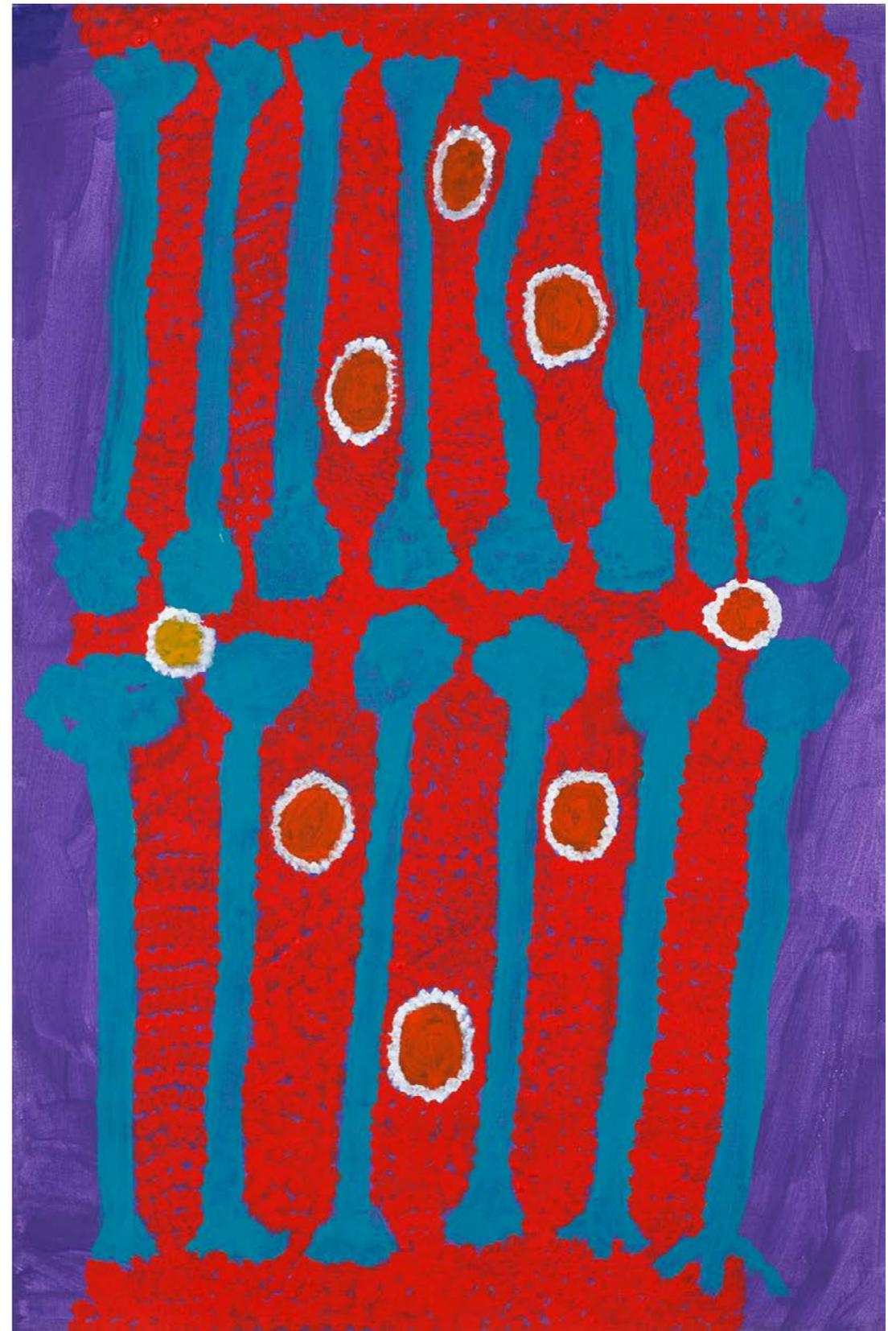
empty creeks and empty waterholes. At the same time, *Wardawyie* ended up busting up a lot of the eggs that belonged to the bower bird that were in the hole. So today at this place, there is a mine called Kimberley Diamonds and at this mine they find yellow rare diamonds and it is these eggs that have now become the diamonds. This is the Dreaming story of how the diamonds came to be.

THIS IS THE DREAMING STORY  
OF HOW THE DIAMONDS  
CAME TO BE

## Tommy May

*They been Seven Sister. Spring water. One man, tried scare them, they didn't like it. One day ladies went walkabout, looking for food, fruit I think. That man, he had long hair up on his head, pigeon. When they come back, that man waiting, he covered the water with dirt, to trick. He became the pigeon in the tree. The ladies said to him, where's the water, but he flew away. They were scared for water, they finished (died) I think.*

Tommy May is a senior Wangkajunga man, and comes from the desert country. He paints many significant stories, this Seven Sisters story is one. This is an important story that occurs in the desert country. The name is a Walmajarri word for the milky way and stars that represent the Seven Sisters.





# Nancy McDinny

This is the story about the big war at Blackfella Spring, between the police and Garrwa people. When the settlers first came in, them old fellas told us that all the Garrwa people were fighting. The Garrwa loved eating the horse, they speared it and kill 'em and some of the police would see no horse left, just the bone. Them old people were fighting for their country. They would put mud all over themselves lying down in the spring water with all the mud and all the grass over them, you could only see the two eyes. Their spears were hidden underneath and they held it.

If someone saw them they'd get up and spear them before they shot at them. Some went up in the trees. The police guarded the spring for two weeks trying to starve them so they came out. But they had fig tree, yam, turtle, water goanna. The whitefella had a big camp and they would sit all night with their gun loaded. Doing shifts to watch so the Garrwa wouldn't kill them or run away. But they had too many tricks them old fellas, they would sneak away when the police were asleep, some stayed and some went to Burn Spring. They would take the women and children to that Burn Spring, which is an even

bigger spring. Dark and shady, you can hardly see, you can just hear the sound of a foot breaking the stick, but you can't see someone's body. The police would never go into the Blackfella Spring or the Burn Spring, it was too thick and they knew they would never come out alive. They were too scared to go in. That's how our people survived. They were too tired from fighting and the swamp was the place to hide. They were fighting like this up until the 1920s, the 'last frontier' with Mayawagu and his crew, but these people in this painting were from before that, they were

Mayawagu's great grandfather's. The war continued into the 1920s... I think it was a war... between white and black. About country. Them fighting really about the land, the pastoral lease mob. They wanted the land for cattle and farming, but the Garrwa wanted to keep it for themselves, that's why there's no towns from Borroloola to Woollogorang, just the bush of those old people. The Garrwa, they were fighting for their land, they wanted to keep it for themselves and their children. Until today we are still using that country.

**BUT THEY HAD  
TOO MANY TRICKS  
THEM OLD FELLAS**

## Karen Mills

This work has developed from observations on a bush camping trip in July 2013 when I accompanied a group from Waringarri Aboriginal Arts taking Kununurra-based artist, Kittey Malarvie, to visit her traditional country that she had not been back to visit in a long time. The route took us southeast from Kununurra then west to Halls Creek, starting from the East Kimberley end of the Duncan Road, which criss-crosses the Northern Territory and Western Australia border. Along the way Kittey shared stories about the landscape and her early years and life on Nicholson Station and Sturt Creek Station where she had lived and worked when she was younger. Kittey also told how she and I were related through her daughter's father's family. It was inspiring to see country that my ancestors and family came from.

We camped for two nights beside a stretch of Sturt Creek. It was not far from the ruins of the old Sturt Creek Station homestead where a massacre of the Aboriginal people had occurred in the early 1920s. The water flowing in the creek was a milky colour and the wind made wave-like ripples across the surface of the water. We saw a lot of birdlife including emus, black swans and brolgas. The children caught fish and freshwater mussels and swam in the creek. Stone flake artefacts were lying in the ground as remnant signs of long ago human habitation made visible in the present. Kittey was very happy that she had been able to see her country again. She said the old people were watching over us and that they were happy we had come to visit them.



WORKS IN DARWIN, NT

**Untitled**

Ochre on linen, 2014  
122 x 137 cm

CAT NO. SAL14-13

PHOTO BY FIONA MORRISON

## Barbara Moore

In this painting Barbara has depicted her country. The different colours and designs represent variations in the landscape. Some of the land marks she paints are rock holes that lie in and around her country often depicted as circles and concentric circles. She also depicts *Puli* (mountains and rocks).



### **Ngayuku Ngura (My Country)**

Acrylic on linen, 2014  
198 x 198 cm

CAT NO. 109-14

PHOTO BY FIONA MORRISON

# Sally Mulda

Sally Mulda's paintings regularly depict her everyday life at Abbott's Camp (Mpwetyerre), a town camp situated in the centre of Alice Springs and directly opposite the Todd River. In this painting Sally features Piggly Wiggly, a local supermarket that services Abbott's Camp and nearby Aboriginal residents. Sally paints the immediate streetscape of Gap Road, the daily routine of traffic, people walking to shops, others sitting and waiting for family members, or just taking a rest, as well as the surrounding architecture—an array of flats and general Aboriginal housing. Sally has consistently narrated her life in and around Abbott's Camp, an on-going autobiographical document, a witness to her experiences and to the rich complexity of life seen in any town camp, which she makes available to us, the viewer.



## **Piggly Wiggly**

Acrylic on canvas, 2014  
90 x 180 cm

CAT NO. SAL14-15  
PHOTO BY FIONA MORRISON

WORKS AT  
TANGENTYERE ARTISTS,  
CENTRAL DESERT, NT

## Valmayi Nampitjinpa

Valmayi has painted her father's country near Kintore called 'Karrkurinkintja'. This is a *Tjukurrpa* story about *Wati Kutjara* (two men) and *Liru Kutjara* (two snakes). This Dreaming is about two snakes who were sleeping, when they woke up they went to Karrkurinkintja with two men who were looking after them. 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. Then *Kurningka* who is the Red Quoll man and the boss of the Tingarri 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. The *Kurningka* cut the snake and a lot of fat came out.



WORKS AT TJARLIRLI ART  
WESTERN DESERT, WA

### **Karrkurinkintja**

Acrylic on canvas, 2014  
102 x 122 cm

CAT NO. 14-039

PHOTO BY FIONA MORRISON

## Yukultji Napangarti

This painting depicts designs associated with Yunala, a rockhole and soakage water site situated among sandhills just to the west of the Kiwirrkura community in Western Australia. During ancestral times a group of women camped at this site after travelling from further west. While at Yunala the women camped beside the rockhole digging for the edible roots of the bush banana or silky pear vine *Marsdenia australis*, also known as *yunala*. The lines in the work represent both the sandhills surrounding the site as well as the *yunala* tubers underground. The women later continued their travels towards the east, passing through Marrapinti, Ngaminya and Wirrunga on their way to Wilkinkarra (Lake Mackay).



### **Untitled**

Acrylic on linen, 2014  
122 x 153 cm

CAT NO. SAL14-16  
PHOTO BY FIONA MORRISON

WORKS AT  
PAPUNYA TULA ARTISTS  
WESTERN DESERT, WA

# Eva Nargoodah

*Kulparn trees are tall and bushy. They have yellow flowers which are long and have green seed pods. Seeds are cooked in hot sand and you can eat them when they are dry when they have turned black. My jaja used to grind the dried seeds into flour. We used to use this flour when we had no normal flour.*

Eva is a senior artist with a unique and highly detailed style, this piece highlights her reflection on the natural plants and bush tucker Eva finds in her country.



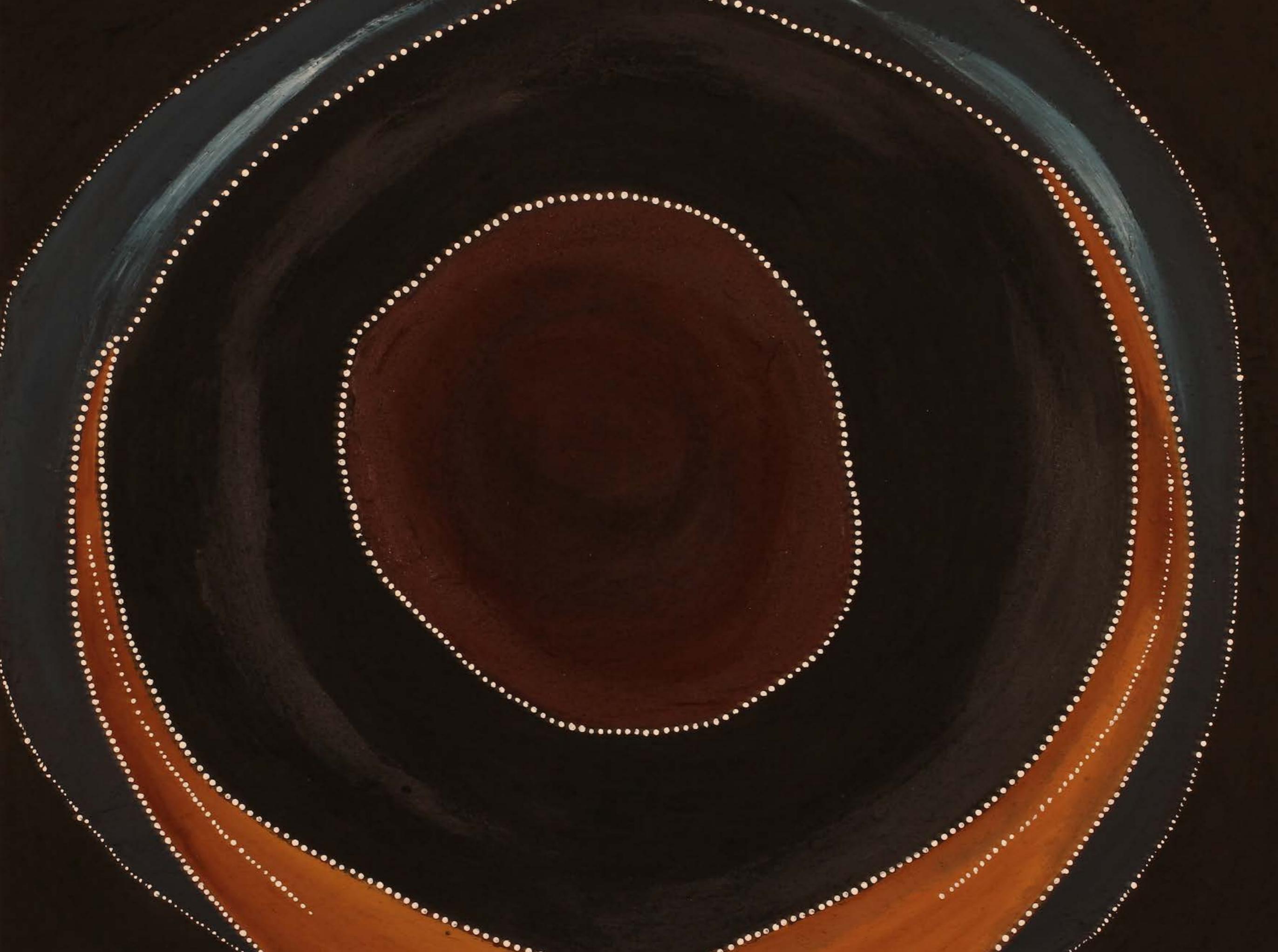
WORKS AT MANGKAJA ARTS  
THE KIMBERLEY, WA

## **Kulparn**

Acrylic on canvas, 2014  
180 x 120 cm

CAT NO. 119-14

PHOTO BY FIONA MORRISON



## Mark Nodea

The light sections are the Blackfellas and *Gardiya* coming and working together. The dark section in the middle is representative of the people who still have darkness inside them. The shape in the middle is a rock, which can't be altered, it remains rock-hard. The lost souls are in this area, they

can't be changed—the difficulties, with history and with land rights, are still inside and can't be changed. The rock also communicates everything, you can read our past histories from the rocks. All our hidden history is inside that rock, it is gone. The rock is like a tool to

everything. You can break up a rock but it's got nothing in it. But, Blackfellas are different. Inside, we have a lot of knowledge and information which we hold. This work is about connecting back with Aboriginal people living in cities, and sharing our knowledge.



ALL OUR HIDDEN HISTORY  
IS INSIDE THAT ROCK  
IT IS GONE



## Pamela Orgula

This painting is a *Tjukurrpa* story that is very important to the people from Docker River. *Kunga Kutjarra* means 'Two Girls'. The story involves sensitive information that only women are allowed to know, and therefore cannot be published.



WORKS AT TJARLIRLI ART  
WESTERN DESERT, WA

### ***Kunga Kutjarra***

Acrylic on canvas, 2013  
51 x 76 cm

CAT NO. 13-172

PHOTO BY FIONA MORRISON

## Patricia Orgula

This painting is a *Tjukurrpa* 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.



WORKS AT TJARLIRLI ART  
WESTERN DESERT, WA

### ***Kunga Kutjara***

Acrylic on canvas, 2013  
90 x 120 cm

CAT NO. 13-529

PHOTO BY FIONA MORRISON

# Sonia Petrick

The community of Ampilatwatja made a conscious decision not to paint *altyerr*, Dreaming stories. The artists paint their country where those stories sit.

*This is sand-hill country, after rain. Where the ant hills stand out from the young plants and the red earth smells sweet. This is special country.*



## Eunice Porter

This painting is about families going out bush hunting for *kuka* and *mirrka* (meat and foods like bush raisins).

*All the people like going out for a ride. The ladies go and get the tirnka (sand goanna) and honey.*



## Betty Pumani

Antara is a sacred place for Anangu. It holds many *Tjukurpa* (songlines) stories that cross this land. This painting depicts this special place. Antara has a very important rockhole where the women would perform *inmaku pakani*, a dance ceremony that would create enough *maku* for everyone. The painting also depicts the landscape which is surrounded with rocks, rockholes, creeks and mountains.



WORKS AT MIMILI MAKU ARTS  
APY LANDS, SA

### **Antara**

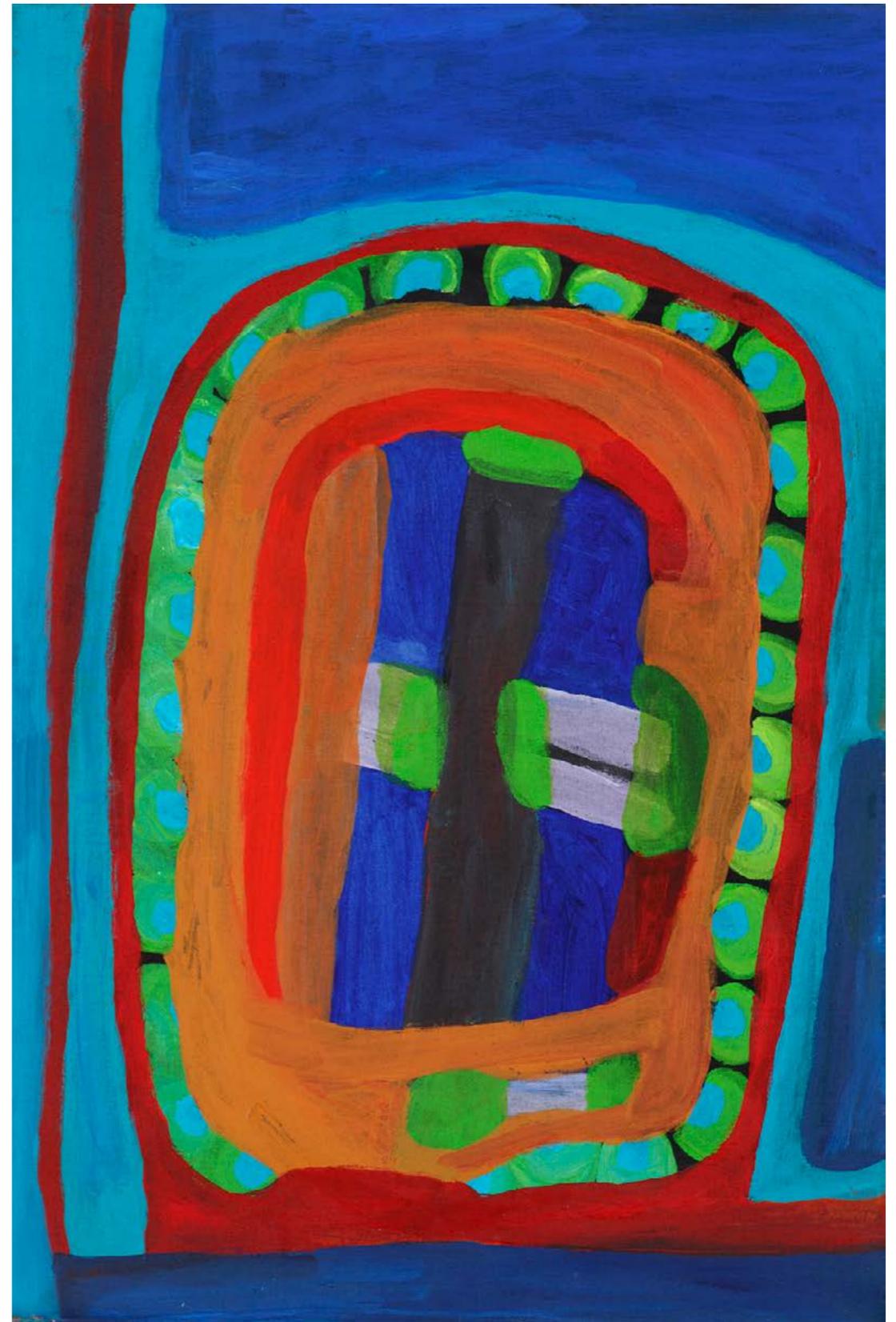
Acrylic on linen, 2014  
200 x 150 cm

CAT NO. 81-14

PHOTO BY FIONA MORRISON

## Dolly Snell

*Kurtal* big snake here, cheeky one. Proper *jila* this one, living water. If you get bush tucker from wrong place that big wind comes up because you make that snake angry. We don't get *jurnta* (bush onion) from just anywhere, you got to be careful.



WORKS AT MANGKAJA ARTS  
THE KIMBERLEY, WA

### **Kurtal**

Acrylic on linen, 2014  
90 x 60 cm

CAT NO. 100-14  
PHOTO BY FIONA MORRISON



# Spinifex Women's Collaborative

Anne Hogan, Estelle Hogan, Tjaruwa Woods, Myrtle Pennington, Kathleen Donnegan, Yarangka (Elaine) Thomas and Linda Coleman

Seven senior Spinifex women; Anne Hogan, Estelle Hogan, Tjaruwa Woods, Myrtle Pennington, Kathleen Donnegan, Yarangka Thomas and Linda Coleman have collaborated on this major work, an epic story which covers a vast tract of Spinifex Lands. It is the *Tjukurpa* of *Kungkarangkalpa*, the Seven Sisters also referred to as *Minyma Tjuta*. *Minyma Tjuta* is perhaps the most substantial and overtly women's *Tjukurpa* from the Spinifex area that weaves across and through much of the country, profoundly affecting the sites, ceremonial connections and responsibilities of the people. The song line travels out west

and east far beyond the Spinifex territory into neighboring lands. As such, *Minyma Tjuta* is intimate to the cultural cycles of the broader Western Desert region and features prominently in many Spinifex paintings as it traverses far across and through the country. This is *miil-miilpa* sacred and has numerous layers of knowledge and comprehension available depending on the status of the viewer according to Anangu Law. In this *Tjukurpa* a group of sisters are travelling and pursuing a large python which proves to be elusive and is followed through various important sites such as Kuru Ala and Kulyuru. The snake leaves in its wake several

significant landforms such as deep ravines at Kulyuru where it escaped down a hole in the escarpment and heading north creating a large creek bed. The women are in turn being pursued by a lustful old man who wants Kampukura the eldest sister for a wife. He camps close to the sisters hiding and spying on them in order to strike out in surprise and catch the one he wants. The sisters take off to the east. They fly up into the sky thus creating the constellation known as Pleiades. This story is full of sexual innuendo pertinent to women and men in different aspects. It is present at literally hundreds of Spinifex sites.



The women listed some of such sites in this work including Tjulapi, Tjawanya, Tjutjunga, Tolunga, Paltatjara, Atinga, Pilkatja, Makuritjara, Ngalkuritjara, Pukara, Kuru Ala and Kulyuru.

THIS IS MIIL-MIILPA SACRED  
AND HAS NUMEROUS LAYERS  
OF KNOWLEDGE

## Keith Stevens

This is the *Wanampi Tjukurpa* (Water Snake Men Dreaming) for Nyapari. This place is called Piltati. Piltati rockhole is just in the hills, really close to the community. The two men are water snakes. Piltati is the main waterhole and those *wanampi* (snake men) go in one rockhole and can come up in another one. Also here there is *kuyi* (harmless small snakes) that have *ngura tjuta* (many homes) the *wanampi* love to eat those *kuyi*. *Minyma kutjara* (two women) were digging for that big *kuniya* (carpet python) but it was only those *wanampi* (watersnake men) tricking. Those women speared the *wanampi* by accident and he got up and chased them and killed them.



WORKS AT TJUNGU PALYA  
APY LANDS, SA

### **Piltati**

Acrylic on linen, 2014  
200 x 120 cm  
CAT NO. SAL14-18  
PHOTO BY FIONA MORRISON

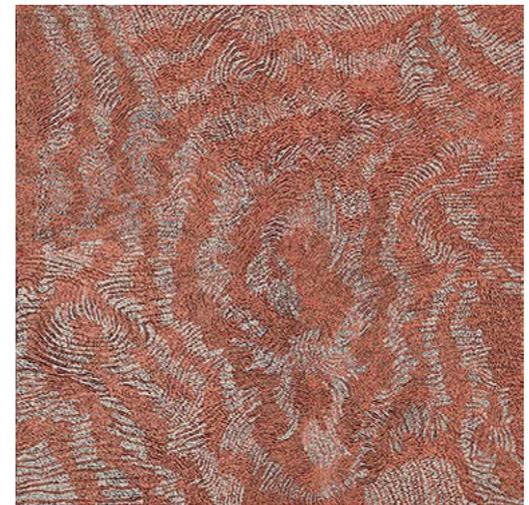


## Rene Sundown

*We had no motorcar then, so we used to go a long way for swimming. A salty creek used to run near to Erldunda Station and me and my brothers always wanted to be swimming there, it had water then and was good place in the hot days.*

Rene was born in the bush land that surrounds Mt Ebenezer, she and her two older brothers Jimmy and Kingsley, were raised in the bush by her mother while her father worked as a stockman between Mt Ebenezer Station and Erldunda Station, which are both located along the Lasseter Highway towards Uluru. Rene began painting at Iwantja Arts in the year 2000, painting memories of the long walks she would take

along the *tali* (sand hills), and the now dried, salty river waterbed near Erldunda Station that she played in as a child. Her paintings use a simple colour palette and gain complexity through her confident brush marks and intriguing iconography. Emerging from a ubiquitous composition, Rene's paintings evoke images of desert grasses, hidden pathways and sun-cracked riverbeds.



WE HAD NO MOTORCAR THEN,  
SO WE USED TO GO A LONG WAY  
FOR SWIMMING

## Rosie Tasman

This Dreaming tells about the special seeds we use for grinding and making powder. The women add water to make a special damper. They put the damper in the coals for cooking. There are many different seeds we collect. *Kirda* or owner of this *Jukurrpa* (Dreaming) is the skin groups Napurrurla, Nakamarra, Jupurrurla and Jakamarra. Kurdungurlu or checking group of people are Nungarrayi, Napaljarri, the women and me are Jungarrayi and Japaljarri. This painting depicts the *ngurlu* (seeds), *marna* (grass), *Karnta* (women), their *parraja* (oval wooden dishes), *kajipa* (dancing sticks) and grinding stones. The ladies are around bushes and grass collecting seed. Some are making bread and others grinding seeds before they winnow them. Warlpiri had large areas where they harvested seeds which as the *Jukurrpa* informs was important for mothers milk. This story has many characters including the Diamond Dove or *Kurlukuku*.



WORKS AT WARNAYAKA ART  
THE TOP END, NT

***Ngurlu Jukurrpa (Seed Dreaming)***

Acrylic on canvas, 2014  
150 x 120 cm

CAT NO. 122-14

PHOTO BY FIONA MORRISON

## Johnny Yungut Tjupurrula

This painting depicts designs associated with Tingari ceremonies at Wilkinkarra (Lake Mackay). In ancestral times a large group of Tingari men came to this site carrying the Fire Dreaming. Once the fire was lit at Wilkinkarra it quickly became out of control and chased the men west towards Kiwirrkura. Wilkinkarra is also associated with *Larularunya*, a species of snake who had travelled from Mt Wedge to the lake, where it escaped the fire by travelling underground to Nyinmi. This snake was assisted in his escape by clouds of water which dampened the full force of the fire. Since events associated with the Tingari Cycle are of a secret nature no further detail was given. Generally, the Tingari are a group of ancestral beings of the Dreaming who travelled over vast stretches of the country, performing rituals and creating and shaping particular sites. The Tingari men were usually followed by Tingari women and were accompanied by novices, and their travels and adventures are enshrined in a number of song cycles. These ancestral stories form part of the teachings of the post initiatory youths today as well as providing explanations for contemporary customs.



### **Untitled**

Acrylic on linen, 2013

107 x 91 cm

CAT NO. SAL14-20

WORKS AT  
PAPUNYA TULA ARTISTS  
WESTERN DESERT, WA

## Harry Tjutjuna

These are lots of young girls doing *milpatjunanyi*, the traditional way of telling stories in the sand. These circles are their bottoms in the sand. They are all sitting around talking about men. They are talking with their hands, talking about men, maybe they like a man, maybe they want to get married. This story is from near Walytatjara, north of Kalka. There is a big red hill there. It is called *Kungka Malu*.



WORKS AT NINUKU ARTS  
APY LANDS, SA

### ***Kungka Tjuta***

Acrylic on linen, 2013  
168 x 183 cm

CAT NO. 13202

PHOTO BY FIONA MORRISON

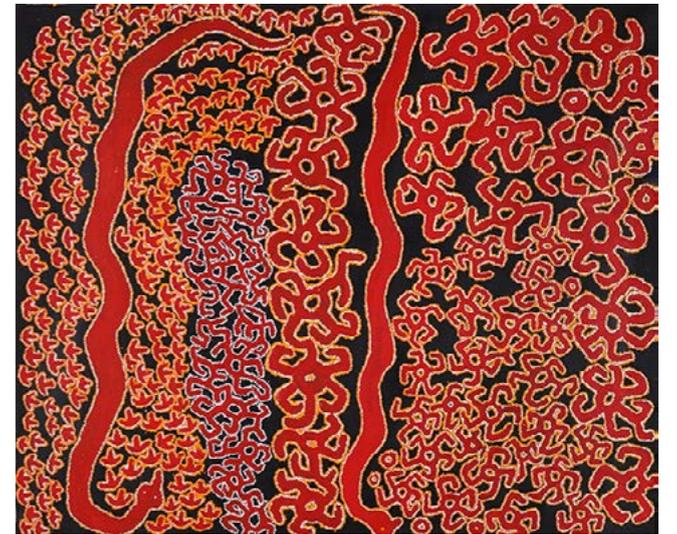


# Roy Underwood

Roy Underwood is a senior Spinifex artist whose paintings are rich with story, which reflects his wealth of knowledge and authority in many areas of Spinifex country. Here he has painted an aspect of the *Kalaya* (Emu) story as it runs through Waltjara. The *Kalaya* story is one of the largest and most wide ranging *Tjukurpa* of the Western Desert and runs very substantially through the northern portion of Spinifex Lands.

In this *Tjukurpa* from a sacred site called Waltjara are a *Wati* and *Minyma Kuniya* (initiated man and woman python ancestral beings). The woman *Kantilypa* has attracted all the emus to the area by dancing and singing them. Once she had them in a trance she attacked them with a stick killing them all. She collected all their eggs and put them into the bushy vegetation depicted as the area in white.

The bold geometric design typical in Roy's work represents a unique geographical feature in Spinifex country where large sand hills dominate, some running concentrically rather than in parallel lines. Known as a powerful place which is dangerous to visit unless in the company of senior men, is the site of many underground water snakes which guard a precious underground water supply. The area must be smoked upon entering.



A POWERFUL PLACE  
WHICH IS DANGEROUS TO VISIT  
UNLESS IN THE COMPANY OF SENIOR MEN

## Mabel Wakarta

*Yirajarra, that's my camp, that's my place, that's my country.*

Yirajarra is the artist's *Ngurra* (home); it is where the artist was born and is her place. It is a soak situated on the Canning Stock Route, there is good fresh water there all year round and shade which makes it a decent camp spot. During *Pujiman* (bush) days the artist was walking all of this country with her family.



### **Yirajarra**

Acrylic on canvas, 2014  
183 x 183 cm  
CAT NO. SAL14-21

WORKS AT MARTUMILI ARTISTS  
WESTERN DESERT, WA

## Yaritji Young

Yaritji has depicted the Seven Sisters Story. This is a *Tjukurpa* Story (Creation 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 *kampurarpa* (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. (In some cases the artist will secretly depict sexual elements as *Nyiru* is really only after one thing—sex).

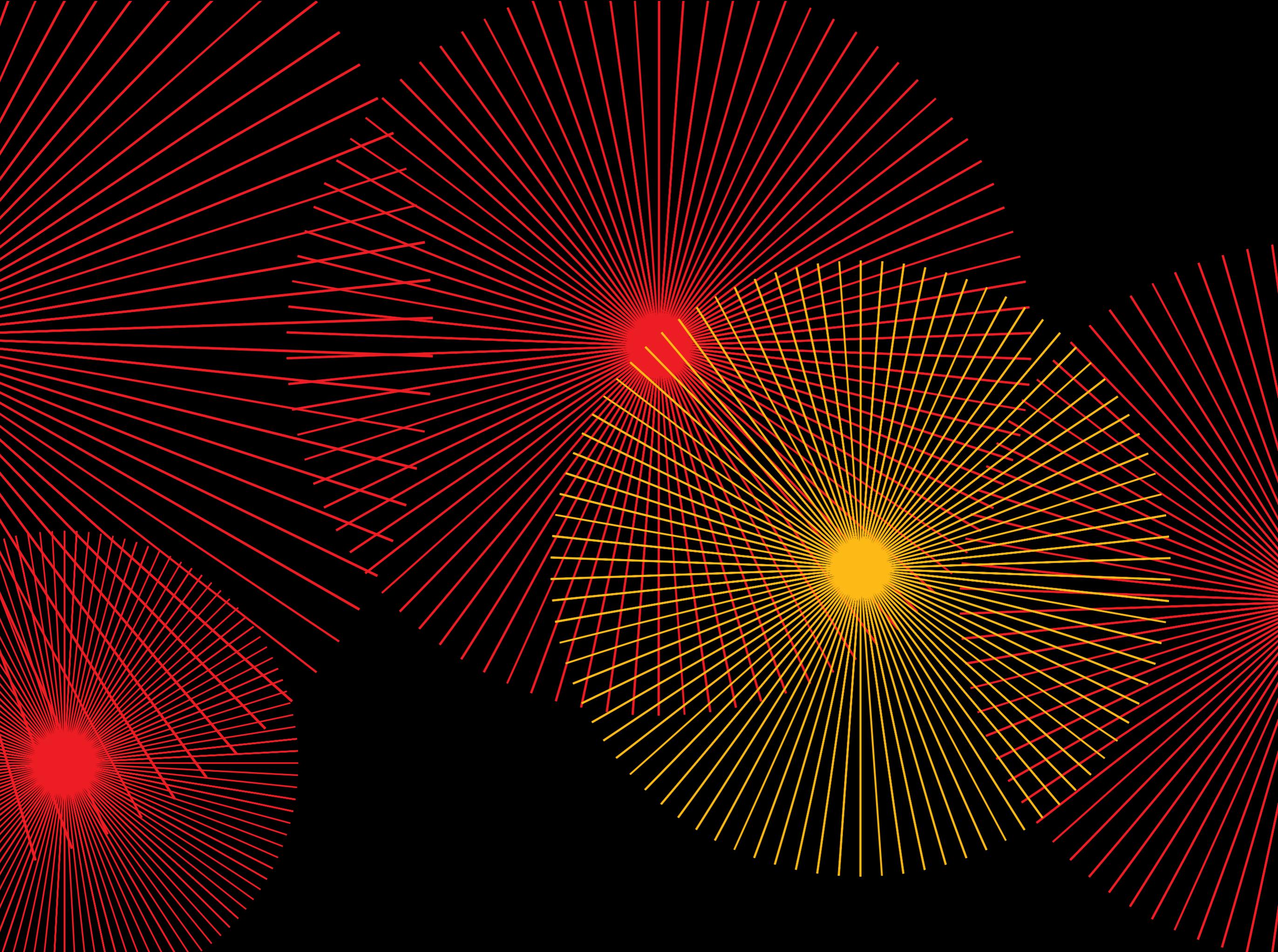


### **Seven Sisters**

Acrylic on linen, 2014  
198 x 198 cm

CAT NO. 95-14

PHOTO BY FIONA MORRISON



they are fond of the nectar of the manbune tree / these days are manymak / the places he feels most connected to  
/ these spirits act as guardians /



## Maath Maralngurra

*Lambalk*, the Sugar Glider (*Petaurus breviceps*) lives in hollow trees like a possum. *Lambalk* come out at night to feed, flying from tree to tree. They are fond of the nectar of the *manbune* tree (*Bloodwood, Corymbia polycarpa*) and the sap of *manbarlarra*, (Emu Apple, *Owenia vernicosa*).

In the cold season which Kunwinjku people call *yekke*, around May-June, the bloodwood flowers and the *lambalk* feed on the pink blossoms. The Old People used to light fires under trees to flush out possums to eat, but it's not usual to eat sugar gliders.

*Nawu Lambalk nakka yiman djebuyh kabenekukrohrok kore kundulk kabeneyo manbu mandulkurrk. Djebuyh minj karrolkan kare larrk dja nawu lambalk nakka wanjh karrolkan kare kore mandulkbuyika. Nawu djebuyh korroko kohbakohbanj nawu dabborrabbolk birrirey birrini manbu kundulk kahbidbokyo bu bidbuni dulklirrhmi kunbidngalanj nuye. Wanjh kaddum birriworhnani birrinani manbu kundulk kore kahrurrk. Wanjh birriwurlhkeyi kunak wanjh nawu djebuyh birlikengemi manbu kunak kumkolungi birribuni birrikani birrikinjeyi birringuni. Dja nawu lambalk nuk ngawakwan kunubewu namak bu ngarringun. Lambalk kangun mannguy manwern manbu kundulk bu kanguybun.*

THEY ARE FOND  
OF THE NECTAR  
OF THE MANBUNE TREE

**Lambalk**

Acrylic on paper, 2013  
96 x 71 cm

CAT NO. SAL14-22

PHOTO BY FIONA MORRISON

# Munuyngu Marika

I love to go to the beach and go hunting with my family.

We collect *maypal* (oysters), *dhanbala* (mud muscles) and longbums (snails) to eat and the men use the spears to get *guya* (fish) and *mardjalk* (stingray) after hunting we sit around the fire and cook the *ngatha* and make tea. These days are *manymak* (good).



## Whiskey Tjukangku

As a young man Whiskey worked extensively across the Central Desert region as a cowboy and stockman, mustering cattle and breaking in horses for station owners. After working for many years in the Arrernte country, he became homesick and so settled at the Indulkana community with his family on the APY lands in South Australia. Whiskey says this is not a *Tjukurpa* (Dreaming) story that he has depicted, it is just him remembering the places where he used to work. He remembers that there was lots of good food around that country, and men and women would often go hunting for rabbits and other bush meats. Whiskey's former work as a cowboy, and the journeys he made mustering cattle all over the desert as a young man, form a strong part of his sense of identity. Now, as an older man, Whiskey likes to recall through his paintings and prints that very influential time of his life and the places he feels most connected to.





## Lorraine White

The traditional estate of the Mok clan is on the upper Liverpool River and is called *Mankung Djang*—bush honey (or sugarbag) Dreaming. *Ngalkunburriyaymi* (female water-spirit beings) are depicted emerging from the *mankung* tree known as *None* which is a focal totemic site for Mok people. *Ngalkunburriyaymi*, dwelling in the Mankung estate waters, start out in

similar form to dragon fly nymphs and develop fish-tails as they grow older. They spend most of their time in the water but are able to sit on the banks of the billabongs. When fully grown they are able to change their tails and grow legs and walk on the land to forage for food. As the seasons change the *ngalkunburriyaymi* transform into *djalangkarridj-djalangkarridj* (dragonflies),

signaling to *bininj* that the *Kudjewk*, the Wet Season is at an end. Depicted also is a primary sacred creator being, the Rainbow-Serpent, *Ngalyod*, and in addition its shadow. The deeper waterholes are the dwelling places of *Ngalyod*. *Ngalyod* can appear in several guises. Here she is depicted with a crocodile head, emu breast, serpent body and the tail of a fish.

The water-lilies are depicted growing from the back of the *Ngalyod*. *Ngalyod* serves as the protector of the *Ngalkunburriyaymi*. These spirits act as guardians, protecting the sacred waterholes. Inherent in this depiction is the theme of metamorphosis and change, both in the natural world and the spiritual domain.

# AS THE SEASONS CHANGE THE NGALKUNBURRIYAYMI TRANSFORM INTO DJALANGKARRIDJ-DJALANGKARRIDJ

WORKS IN JABIRU

### **Guardians**

Acrylic on paper, 2014

57 x 76 cm

CAT NO. SAL14-25

people bathe after ceremonial celebrations to ward away the spirits / his eyes grew large as he changed into ngokngok / ancestral kinship tie is linked over sea country as well as the land / once roasted on coals it is deliciously sweet / distributed by a creation ancestor called gudarmula / yawkyawk or ngalkunburriyaymi are perhaps the most enigmatic of mythological themes / the crosshatched design represents the ancestral fire /

# Kirbie Brown

Kirbie Brown has depicted a sacred freshwater hole close to Wurdeja in which people bathe after ceremonial celebrations to ward away the spirits. There are water lillies floating in the waterhole.



## **Sacred Place**

Ochres and PVC fixative on stringybark, 2014

75 x 35 cm

CAT NO. 281-14

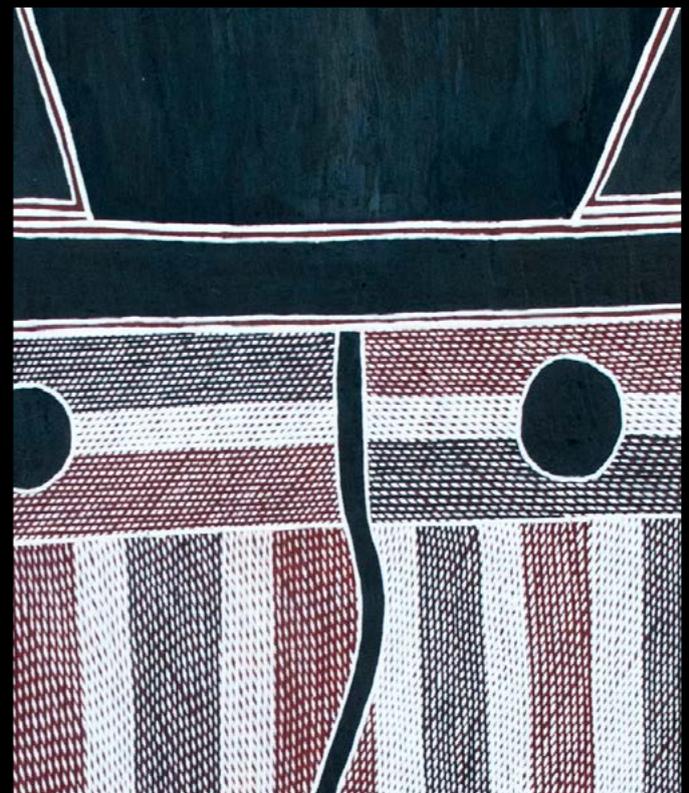
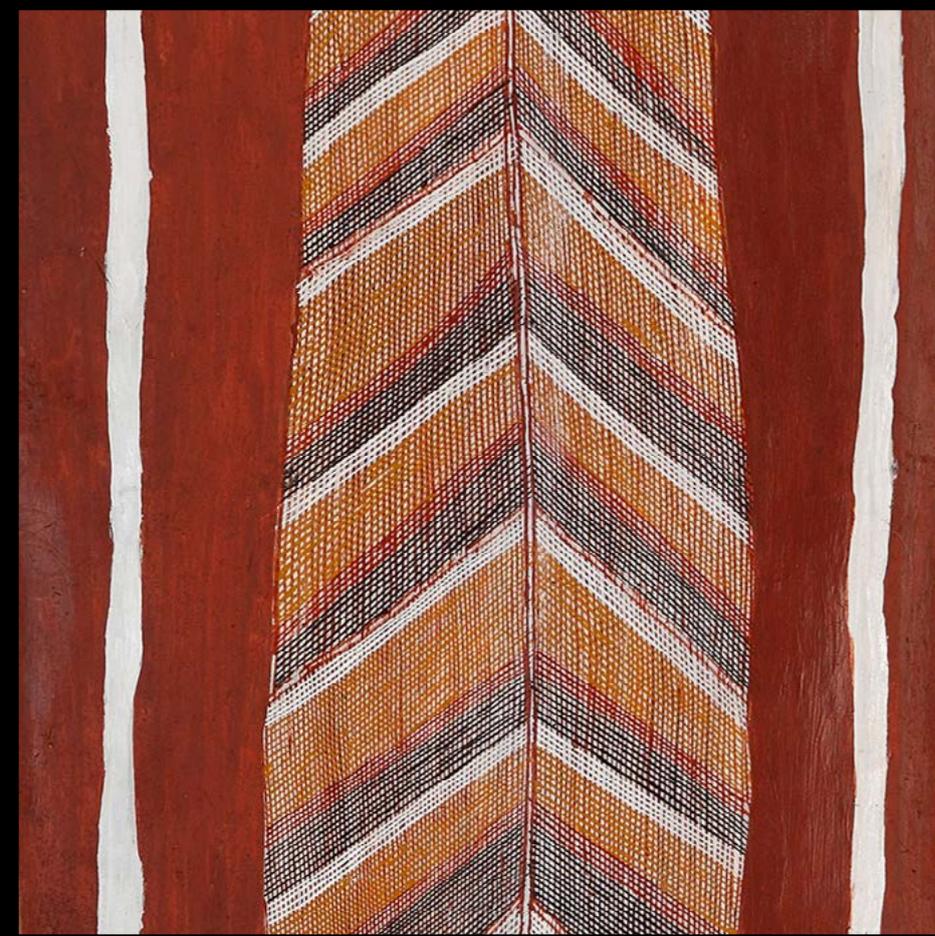
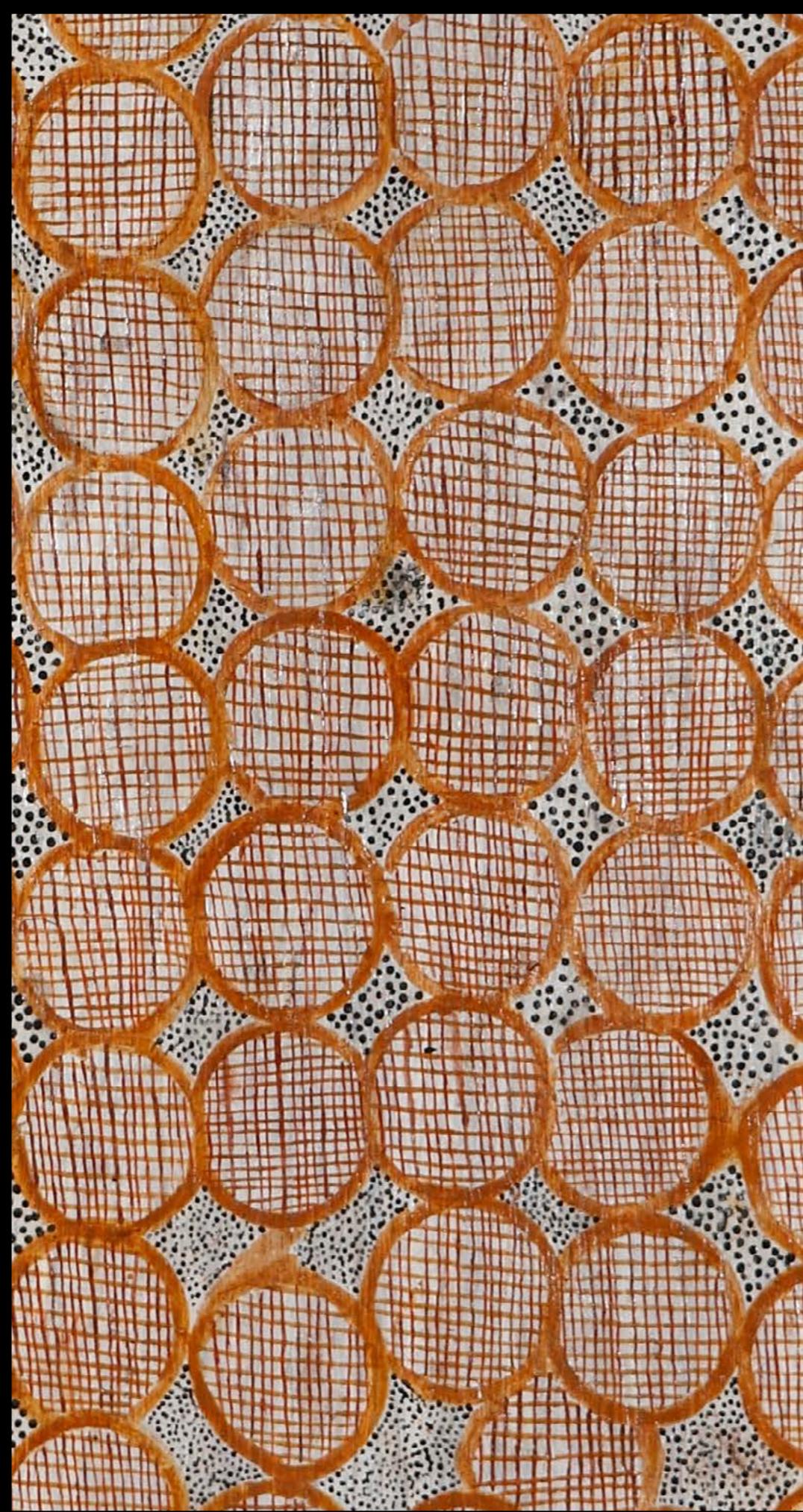
WORKS AT  
MANINGRIDA ARTS & CULTURE  
ARNHEM LAND, NT

# Gabriel Maralngurra

*Kunkodjkekudji nakohbanj benehni  
nawu bikebmanjmeng bihnahnani  
dja ngalbadjan kornkumo benewam  
benewarl bom. Dja nawu wurdyaw  
wurdyaw munguyh nalkbuni djareni  
birridjarrkrawinj benmenemaddengi  
dja nawu namanjmiken birrekkeyi  
bingurdkeyi. Kunekke munguyh  
benehyimeng wam wunjibmeng nawu  
nakohbanj wanjh bimarneyimeng.  
Ngarre bukkan mandjabu kore  
ngamarnbom ngabawong benewam  
dangmarrhme y manbu mandjabu  
bimarneyimeng ngingimen.  
Wanjh nawu wurdyaw yimeng  
mamamh baleh kanyimowon. Nawu  
namanjmiken burriweng manbu  
mandjabu wurdyaw dorrengh*

One day a grandfather was caring for his small grandson while the boy's parents went hunting. The boy cried for his parents and tried to run after them but his grandfather stopped him. The boy kept crying and the old man became tired of the humbug. He said to the child, "I'll take you to where I left the fish trap." When they got there he opened the fish trap and told the child to go inside. The boy asked, "What are you going to do to me, grandfather?" His grandfather threw the trap into the fresh water and the fish in the trap ate the child. Later, his parents returned to camp and went looking for the child. After five days the grandfather took them to the trap. He pulled it out and in it they could see their son's bones. Everybody became very angry at the old man and began to hit him on the head with wooden clubs. His head became flat and his eyes grew large as he changed into *ngokngok*, the owl.





## Napuwarri Marawilli

*Baraltja* is the residence of *Burrut'tji* (also known as *Mundukul*) the Lightning Serpent. It is an area of floodplains that drain into northern Blue Mud Bay. It is on country belonging to the Madarrpa and denotes an area of special qualities pertaining to fertility and the mixing of waters.

From Madarrpa (and Dhalwangu) clan land, freshwater spreads onto the *Baraltja* flood plains with the onset of the Wet. A tidal creek into the bay flows with the freshwater flushing the brackish mix into the sea over an ever-shifting sandbar (the snake manifest). The design of *Baraltja* (the mangrove leaves) is rounded but in this painting mirrors the painting of the fire-imbued coastal

sea of *Yathikpa* (diamond). *Gamata* or seagrass waving in the shallow sunlit waters embodies the flames within the water of *Yathikpa*.

This flushing of freshwater excites *Burrut'tji* to stand on its tail spitting lightning in the directions from where the weather comes from. *Wangupini* or thunderheads are seen flicking lightning on the horizon in the deep water named *Mungurru*, connecting with Madarrpa ancestors of the Dhiliyalal tribe who lived at Bokay Ngipangwuy further down the coast. This Ancestral kinship tie is linked over sea country as well as the land, and a cycle of events that also connects by lightning, wind and rain has it so. The cloud is sung as femininity and fecundity, pregnant with life-giving freshwater.



# Fiona Mason

*Jimi jima* is similar to what is commonly known as a waterlily (*monochoria australasica*). *Jimi jima* is mainly associated with a waterhole named *Yanlija*, but also other sacred waterholes in the Wurdeja area. They have an edible root, which is brownish and bitter when raw, but once roasted on coals it is deliciously sweet. They are only found in sacred waterholes in the Wurdeja area, including *Yalija*, and humans and spirits live off them. They are a bright blue flowering plant.



## **Jimi Jima (Waterlily)**

Ochres and PVC fixative on stringy bark, 2013  
200 x 56 cm

CAT NO. 1218-13  
PHOTO BY FIONA MORRISON

# Antonia Pascoe

*Ngangi*, the mud mussel, is a clan totem for Michael Gadjawala (Antonia's father) and figures significantly in the Dreaming and Creation stories relating to his country.

The mussels are shown as circular designs, surrounded by the mud in which they are found.

The mud mussels are 'distributed' throughout the country each wet season by a creation ancestor called *Gudarmula*.



## **Fresh Water Mussels**

Ochres and PVC fixative on stringy bark, 2013  
150 x 38 cm

CAT NO. 1207-13

PHOTO BY FIONA MORRISON

# Seymour Wulida

Yawkyawk is a word in the *Kunwinjku/Kunwok* language of Western Arnhem Land meaning 'young woman' and 'young woman spirit being.' The different groups of Kunwinjku people (one of the Eastern dialect groups call themselves Kuninjku) each have *Yawkyawk* mythologies, which relate to specific locations in clan estates. These mythologies are represented in bark paintings and sculptures of *Yawkyawk* beings. There are also a few examples of rock art images of these beings. The female water spirits *Yawkyawk* or *Ngalkunburriyaymi* are perhaps the most enigmatic of mythological themes. Sometimes compared to the European notion of mermaids, they exist as spiritual beings living in freshwater streams and rock

pools, particularly those in the stone country. The spirit *Yawkyawk* is usually described and depicted with the tail of a fish. Thus the Kuninjku people sometimes call them *ngalberddjenj* which literally means 'the young woman who has a tail like a fish.' They have long hair, which is associated with trailing blooms of *man-bak* (green algae). At times they leave their aquatic homes to walk about on dry land, particularly at night. Aboriginal people believe that in the beginning most animals were humans. During the time of the creation of landscapes and plants and animals, these ancestral heroes in human form transmuted into their animal forms via a series of various significant events now recorded

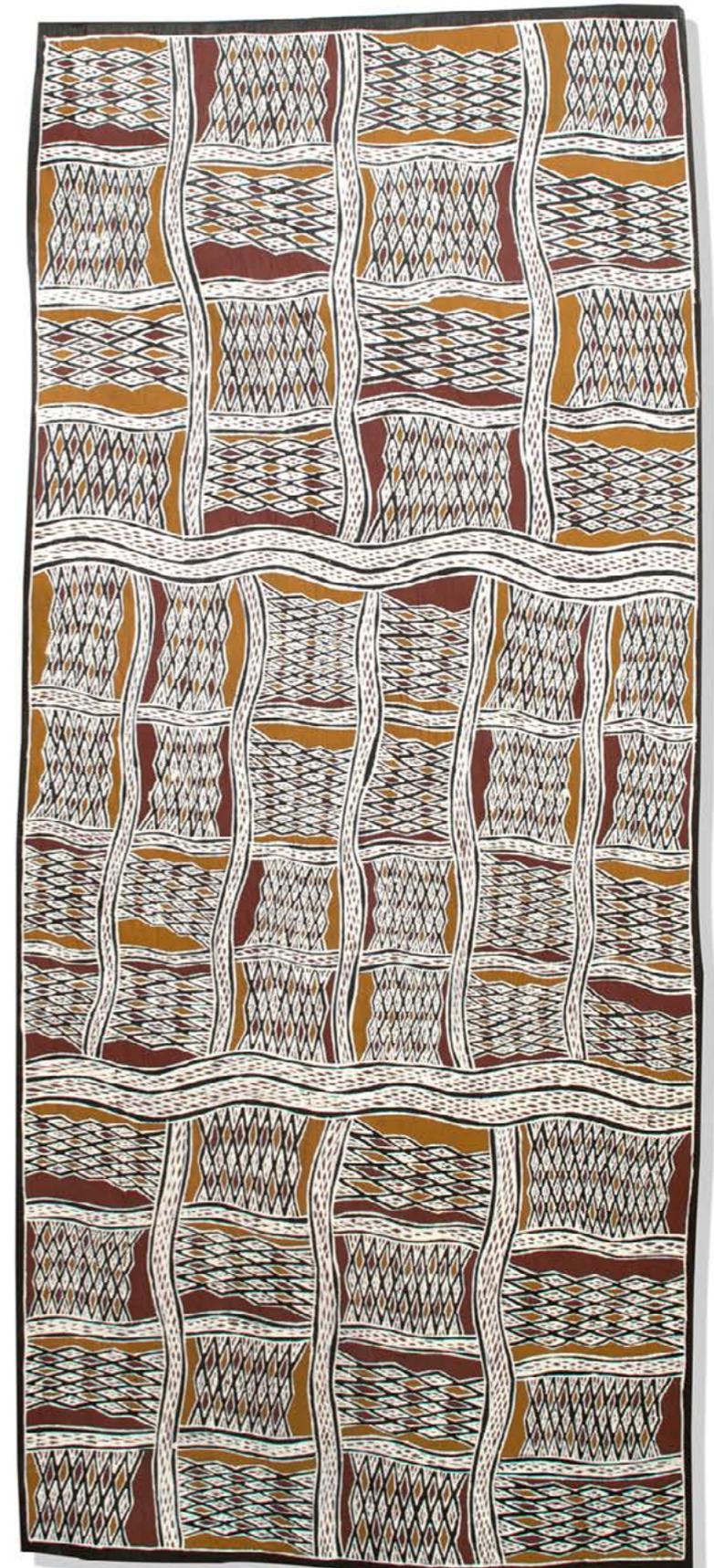
as oral mythologies. The creation ancestor *Yawkyawk* travelled the country in human form and changed into the form of *Ngalkunburriyaymi* as a result of various ancestral adventures. Today the Kuninjku believe that *Ngalkunburriyaymi* are alive and well and living in freshwater sites in a number of sacred locations. Some features of respective country are equated with body parts of *Yawkyawk*. For example a bend in a river or creek may be said to be 'the tail of the *Yawkyawk*,' or a billabong may be 'the head of the *Yawkyawk*' and so on. Thus different groups can be linked together by means of a shared mythology featured in the landscape, which crosscuts clan and language group boundaries.



# Wanapati Yunupingu

Wanapati is a young son of high profile artist Minyawany, number one. The design depicts saltwater at Birany Birany. The fire is in the saltwater at this place. The seagrass or *Gamata* waving in the currents struck by the sunlight is fire itself under the water and food for the Dugong. In ancestral times fire spread for the first time through land belonging to the Gumatj clan. The crosshatched design represents the Ancestral Fire—the elements of which are depicted by the earth pigments of red flame, the yellow of dust left after the fire, black charcoal and the white ash. These colours also depict the sacred elements of Gumatj people. Red blood, yellow

fat, black skin and white bone. They also are representative of the scarring *B̄aru* the ancestral crocodile received from handling the fire. Two sisters from the past, also in this area out gathering, were spitting seeds onto the ground. when they heard over them a large rock falling from the sky. They escaped by changing into the fire carrying quail *Djirikitj*. A large rock marks the spot today. At the homeland of Wanapati at Birany Birany the fire was picked up by *Djirikitj* the quail. With a burning twig the quail flew cross country to other clan lands for the Gumatj, dropping the fire to spread through these lands. The dots on the bird represent this association between it and fire.



a symbol describing the power of lightning and wet season storms / the weave is in honour of this tiny species / it's a big one and it took me a long time to make him / eagles are helpful hunting partners / good bush tucker for us mob / create contemporary glass works which are also objects of cultural as well as artistic significance / I still worry when I'm gone that she might forget /

## Patrick Bitting

*This is Lightning Man from my mother's country.*

Across the north of Australia, the Lightning Man is a symbol describing the power of lightning and wet season storms. The radiating lines from his head represent lightning. His elongated phallus represents connection with the earth. Dotting outlining his body represents wet season rains.



**Lightning Man**  
Ochre on carved wood, 2014  
116 x 36 x 10 cm  
CAT NO. 4722-14

WORKS AT  
WARINGARRI ABORIGINAL ARTS  
THE KIMBERLEY, WA

## Janine McAullay Bott

The Corroboree frog is a highly endangered species found only in a small area of south eastern New South Wales in the region of Kosciuszko National Park. Janine McAullay Bott through her love of Australia's fauna, has for some time been concerned about the declining numbers of this tiny frog—measuring between two-and-a-half and three centimetres in length. The weave is in honour of this tiny species of frog and Janine's desire to create an awareness of the need for survival of the species.



**Corroboree Frog**

Queen palm fronds, kurrajong seed pods, gumnuts  
30 x 23 x 23 cm

CAT NO. SAL14-29  
PHOTO BY FIONA MORRISON

## Linda Ganyila

This is the salt water turtle. It is a special totem from my area, and also good tucker! I used different types of weaving on this turtle to show the different parts of his body. It's a big one and it took me a long time to make him.



WORKS AT BULA'BULA ARTS  
ARNHEM LAND, NT

**Guwarrtji (Salt Water Turtle)**  
Pandanus and natural dyes, 2013  
140 x 105 x 18 cm  
CAT NO. SAL14-30  
PHOTO BY FIONA MORRISON

## Mary Pan & Iluwanti Ken

Mary Katatjuku Pan and Iluwanti Ken are sisters and are two of the most senior law women in Amata. They are both skilled painters, tjanpi weavers and dancers. They have drawn on their skills in painting and Tjanpi weaving to collaborate on this major work. In this painting Iluwanti and Mary have depicted the Eagles in their country. Anangu Women believe that the Eagles teach the women lessons and skills in being a good mother. Iluwanti says women look to the Eagles to learn how to care for their children. Mary says that when you see an

eagle circling in one spot then you know there must be food below. She says eagles are helpful hunting partners. In this collaborative work, Mary and Iluwanti have brought the eagles hunting story to life. They have depicted the eagles in full swoop as they descend from the sky to capture their prey. Mary and Iluwanti have crafted *Ngintaka tjina* (lizard footprints) from tjanpi grasses. This is how the hunters find their prey. The tracks on the ground lead to the tjanpi Ngintaka, walking unaware of their fate.



WORKS AT TJALA ARTS  
APY LANDS, SA

### **Wala Wuru (Eagle Tjukurpa)**

Acrylic on linen; tjanpi grasses, wool, rafia, 2014  
250 x 200 x 200 cm

CAT NO. 131-14

PHOTO BY FIONA MORRISON





# Andrew Lunguy

*This Marlajak is a totem for some Aboriginal people, but it is also good bush tucker for us mob. Old people used to catch this one with the pandanus fishtrap, or at night, with a bark torch and catch them with a spear or with their hands.*

Andrew Lunguy has lived at Warruwi Community, on Goulburn Island, all of his life. He is a keen fisherman and hunter and enjoys all aspects of the outdoors. Andrew has recently taken up carving as an artform and is currently concentrating on the production of marine life and anything linked

with the beautiful Arafura Sea, the beaches and billabongs he admires each and every day. All of his sculptural creations are distinctive of the older Goulburn Island style of carving, being quite natural and plain but with a lifelike and realness to them, as he sculpts from instinct and his

constant interactions with the fish, birds and marine linked objects that he sees on a daily basis. It is his love for his country and all that it holds, which gives him the passion for the detail of his carvings and the desire to showcase everything within it.

OLD PEOPLE USED TO CATCH THIS ONE  
WITH THE PANDANUS FISHTRAP,  
OR AT NIGHT, WITH A BARK TORCH



## Jenni Kemarre Martinello

As a contemporary urban based Aboriginal (Arrernte) glass artist, my aim is 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 within the aesthetics of both. In my current artistic practice I have concentrated on the incredibly beautiful forms of traditional woven eel traps, fish traps, fish scoops, dillibags and coiled and open weave baskets by Kurna, Ngarrinjerri, Gunditjmara, Arrernte and North

East Arnhemland weavers, seeking to evoke the interplay of light and form found in those objects, and in so doing, create contemporary glass works which are also objects of cultural as well as artistic significance. In this work, hot blown glass provides an interplay of form and light that is very evocative of the light and form seen in traditional woven eel traps, while at the same time allowing me to experiment with various weaves through the use of single, double straight and double twisted glass canes made from opaque colours

overlaid with translucents. The canes are pulled from hot glass, cut to various lengths and laid out in four consecutive layers. Each layer is heated to around 760 degrees Celcius, and rolled up around a bubble of hot glass on the blow pipe, with successive layers rolled up around the layer before. Gathers of clear glass from the furnace go over the canes and a coloured wrap is applied around the body. It is then blown and shaped to its final form, during which it is constantly reheated in the glory hole so the

glass remains molten and workable. Glass blowing is not a technique an artist can do by themselves as more hands are needed to help with various things, such as blowing, shaping, turning, torching, etc, that have to be done simultaneously. For this large work a hotshop team of seven was required. The eel trap was then annealed (brought back to room temperature) in a large kiln over several days to toughen the glass. The end of the eel trap was then cold worked (carved and polished) to its final shape.

CREATE CONTEMPORARY GLASS WORKS  
WHICH ARE ALSO OBJECTS OF CULTURAL  
AS WELL AS ARTISTIC SIGNIFICANCE

WORKS IN CANBERRA, ACT

**Large Dark Eel Trap**

Hot blown glass with canes, 2014

27 x 27 x 105 cm

CAT NO. SAL14-32

PHOTO BY FIONA MORRISON



# Marlene Rubuntja

Three Woman from Yarrenyty-Arltere. These three woman, one called Rabina, sick one, one called Penangke. And the little granddaughter, poor thing is called Louis. That Rabina, (like the drink), was really sick. She thought to herself, might be I got breast cancer, I might need to look for water, for healing water to let that water flow over me, good

water, living water. I feel sick, I got sick breast cancer. How can I look after my grandchild Louis? Will they be able to stay healthy without me worrying for them, teaching them how to get good food from the bush? When I find that water I call out to all my family, to my sister Penangke and my granddaughter to come for company, to sit with me, to watch

me float around in the water. I want my family for company. I want them to feel that nice water, to feel cool. It's like when I can smell the rain coming that's a good feeling too. All that water, that might not save me from being sick but it makes me feel good. Now you can see I'm here with my sister and my grandchild. You can see she has got all that

bush tucker in her dish. I taught her that. I still worry when I'm gone that she might forget. That she might go to town. Get in trouble. That little one, she'll have nothing behind her to help her, only my sister. Maybe she will be the one to take care of her.

I STILL WORRY  
WHEN I'M GONE  
THAT SHE MIGHT FORGET

it would be better if the mining company could think about the people who were here before and how it changes our lives forever / people believe that galka is still living with us /

**DANGER**  
**MINING LEASE**  
**NO ENTRY**



## Miriam Charlie

In the olden days we used to go for holidays camping, hunting and fishing with our parents and families along the Bing Bong beach. A large shipping port was built for the McArthur River lead and zinc mine near Borroloola. In 2013 we heard

that a second mining company was going to build another port right on top of where we used to go fishing. Now we can only visit a wire fence and a sign that says KEEP OUT! It was a great fishing spot and the beach was a place where our

children always played around with their toys and footballs. It would be better if the mining company could think about the people who were here before and how it changes our lives forever.



IT WAS A GREAT FISHING SPOT  
AND THE BEACH WAS A PLACE WHERE  
OUR CHILDREN ALWAYS PLAYED

# Ishmael Marika

In Arnhem Land, people believe that *galka* (dark heart person) is still living with us. You will find them in the bushes with painting on their body, but this *galka* is sitting down in the museum with the artworks inside.



### WORKS ON CANVAS

Maringka BAKER	9	Barbara MOORE	37
Marita BAKER	10	Sally MULDA	38
Jakayu BILJABU	11	Valmayi NAMPITJINPA	39
Margaret BOKO	12	Yukultji NAPANGARTI	40
Byron BROOKS	13	Eva NARGOODAH	41
Sandy BRUMBY	14	Mark NODEA	43
Roy BURNYILA	15	Jimmy NUKATI	44
Pepai JANGALA CARROLL	17	Pamela ORGULA	45
Paul CONSTABLE-CALCOTT	18	Patricia ORGULA	46
Jimmy DONEGAN	19	Sonia PETRICK	47
Agnes NAPANANGKA DONNELLY	20	Eunice PORTER	48
Emily CULLINAN	22	Betty PUMANI	49
Annie FARMER	23	Dolly SNELL	50
Bob GIBSON	24	Spinifex WOMEN'S COLLABORATIVE	52
Nyarapayi GILES	25	Keith STEVENS	53
Jacky GREEN	27	Rene SUNDOWN	55
Stewart HOOSAN	28	Rosie TASMAN	56
Ruth LULWARRIWUY	30	Johnny YUNGUT TJUPURRULA	57
Jack MACALE	32	Harry TJUTJUNA	58
Tommy MAY	33	Roy UNDERWOOD	60
Nancy MCDINNY	35	Mabel WAKARTA	61
Karen MILLS	36	Yaritji YOUNG	62

### WORKS ON PAPER

Maath MARALNGURRA	66
Munuyngu MARIKA	67
Whiskey TJUKANGKU	68
Lorraine WHITE	70

### BARK PAINTINGS

Kirbie BROWN	72
Gabriel MARALNGURRA	73
Napuwarri MARAWILLI	75
Fiona MASON	76
Antonia PASCOE	77
Seymour WULIDA	78
Wanapati YUNUPINGU	79

### 3-DIMENSIONAL WORK

Patrick BITTING	81
Janine MCAULLAY BOTT	82
Linda GANYILA	83
Mary PAN & ILUWANTI KEN	84
Andrew LUNGUY	87
Jenni KEMARRE MARTINELLO	89
Marlene RUBUNTJA	91

### PHOTOGRAPHIC WORKS

Miriam CHARLIE	94
Ishmael MARIKA	95

**SALON 14**

The image features the text "SALON 14" in a bold, sans-serif font. The word "SALON" is rendered in a dark, almost black color, while "14" is in a vibrant red. The background is a complex, abstract pattern of thin, intersecting lines in red and yellow, creating a dense, grid-like texture that resembles a stylized sunburst or a digital mesh. The overall composition is set against a solid black background, which makes the colors and lines stand out sharply.