



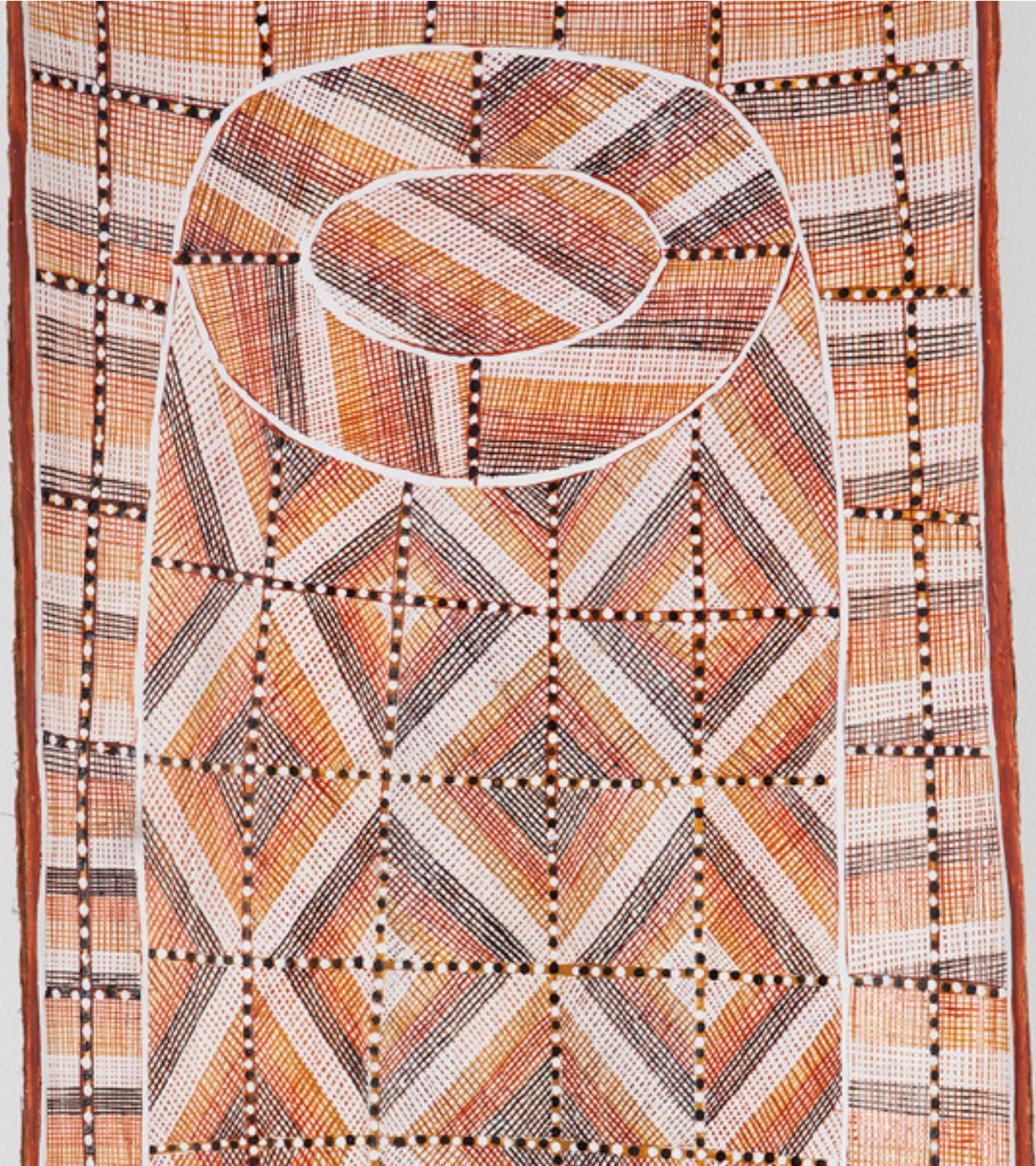
Bukkan Rowk  
I am teaching you

THE CONTINUING TRADITION OF  
BALANG JAMES IYUNA

JUNE 2019



*Outstation*  
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OUTSTATION GALLERY IN ASSOCIATION WITH  
MANINGRIDA ARTS & CULTURE  
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# Bukkan Rowk I am teaching you

THE CONTINUING TRADITION OF  
BALANG JAMES IYUNA

Showing Saturday 8 June – Tuesday 2 July 2019

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LEFT: JAMES IYUNA *Buluwana at Dilebang*, (detail) page 17

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Director Matt Ward

**Outstation**  
art from art centres

# Bukkan Rowk 'I am teaching you'

The continuing tradition of Balang James Iyuna

ESSAY BY LUKE TAYLOR

The intent of this exhibition could perhaps be summed up by the late James Iyuna when he said:

I have taught my wife how to paint. Now, we're teaching together the next generation...They're all coming up. They are the next generation of artists.

JAMES IYUNA, 2006<sup>1</sup>

James Iyuna (1959-2016) and his wife Melba Gunjarrwanga (1959-) were the leaders of a group of artists living at the Kuninjku speaking outstation at Mumeka and, by sharing their artistic ideas, they created a unique local style centred upon their broader family. This exhibition includes Melba's sister's children, Deborah Wurrkidj (1971-) and Raphael Wurrkidj (1988-), and James' and Melba's daughter, Apphia Wurrkidj (1984-). However the family, and the distinctive style of painting, also extends to multiple other younger artists who have benefitted from the generosity of these senior people.

James' and Melba's career highlights include meeting former Prime Minister Bob Hawke in Canberra in 1991 at the *More Than Meets the Eye* exhibition for the National Museum of Australia. James and Melba were key inclusions in the *Crossing Country* exhibition held at the Art Gallery of New South Wales in 2004 and the *Mumeka to Milmilngkan* exhibition at the Australian National University in 2006. In 2006, James and Melba were commissioned to create a ceiling structure for the veranda of the Darwin Entertainment Centre and to do this they drew upon the visual forms of a traditional woven fish trap fence *kunkalewobe* - an important cultural symbol.

James Iyuna's warm, open, character was a feature of the experience of the Kuninjku, and many Balanda, visitors to Mumeka outstation. Melba has promoted the sense of community through her many years of work at the Mumeka outstation school. Hard work at weaving, carving and painting art is one of the ways that Mumeka survives. The last time I saw James he was the senior *djungkay* for a Yabbadurruwa performance being held in Mumeka. With so many visitors from multiple language groups, James' role of facilitating the ceremony tested all his diplomatic skills. He and Melba also discussed with me the support they were getting from Christian groups based in Darwin with whom they occasionally stayed. They didn't see any contradiction between these different social realms and indeed operated adeptly in both frames. Participation in the art market itself is one means of binding cultures together.

They promoted a vibrant atmosphere at the outstation and many younger family learned how to paint by sitting closely with them and receiving tuition. Support for these younger artists was also evinced by James' and Melba's engagement with the *Mumeka to Milmilngkan* exhibition where they brought down a large group of Kuninjku teenagers to visit the exhibition in Canberra so they could: see the great work by the older artists;

<sup>1</sup> Quote included in *Mumeka to Milmilngkan: Innovation in Kurulk Art*, p.13.

hear their elders talk about the work; hear some formal talks about the work by various Balanda, including Jon Altman, Apolline Kohen and myself; and also visit the Canberra art institutions. The point was to encourage these younger people to take interest in their heritage, see how it was valued by many others, and to experience something of the broader features of the Australian art world.

Iyuna's father, Anchor Kulunba (1917-1996), and mother, Mary Marabamba (1938-2009) grew up in the country of the Mann, Liverpool and Tomkinson rivers. Kulunba's first wife Mary Wurrjedje (c.1927-2017) was the mother of Jimmy Njiminjuma (1947-2004) and John Mawurndjul (1952-). Iyuna was less well known than his older brothers although he could equal them in his skill at representing the key Djang creators of the Kurulk clan. It is important to realise that these three brothers, and many more members of this large family, share the same clan heritage. Kulunba was active in teaching his family about the many Djang beings that made sites in Kurulk lands as well as the clans of the surrounding region where the family often lived. So, family members often paint the same subjects, such as Buluwana or *mandjabu*, and yet, over time, personal elements of representation have entered the respective bark paintings. As artists moved to live in different locations, particularly from the early 1990s, such personal innovations were shared among the apprenticeship networks at each outstation and Kuninjku now recognise the distinct outstation styles.

In 1963, Anchor Kulunba was encouraged to leave his bush camp to settle in the newly formed township at Maningrida. This was in order that the young John Mawurndjul could receive medical attention for early signs of leprosy and he was eventually cured. Iyuna

would have been four at the time. Kulunba returned to the bush to establish Mumeka outstation in 1972. Kulunba became known as the maker of the vine fish trap called mandjabu that was placed in a fish weir at Mankodbekeyo in the Bulkay region, north of Mumeka, to exploit the seasonal abundance of barramundi<sup>2</sup>. In Peter Cooke's time at the, then, Maningrida Arts and Crafts, Kulunba was encouraged to make mandjabu for sale through the arts centre for exhibition purposes. An early example can be seen in *Aboriginal Art at the Top* exhibition catalogue for the exhibition held at the Northern Territory Museum of Arts and Sciences in Darwin in 19823. Kulunba was assisted in making mandjabu at this time by Mary Wurrjedje and Mary Marabamba.

When Jimmy Njiminjuma and John Mawurndjul moved to establish their respective outstations in the early 1990s, Iyuna stayed at Mumeka to care for his aging father and mothers and Melba maintained the outstation school. When Kulunba died, Iyuna became the senior landowner living at the outstation. Melba supported her husband with art production and learned to paint in a similar style. Other artist's with strong Mumeka connections include Melba's sister Helen Lanyinwanga (1954-2018). Helen eventually moved to live at Maningrida and developed fabric works for Bábbarra Designs. Helen's daughters Deborah and Jennifer Wurrkidj became excellent weavers, fabric artists at Bábbarra Designs, sculptors and bark painters. Her son Raphael Wurrkidj also became a bark painter under Iyuna's tutelage. When Iyuna and Gunjarrwanga visited Maningrida they would often stay with this family and work together on carving and bark painting and the Mumeka style developed a Maningrida foothold.

<sup>2</sup> See Jon Altman's photo essay in *Crossing Country*, p.56-9.

<sup>3</sup> *Aboriginal Art at the Top*, p. 58.



Mandjabu is a subject that is intimately bound with the identity of people from Mumeka. In making or representing mandjabu, artists pay homage to Kulunba who was so knowledgeable about living on this land and founded the outstation. Mandjabu itself is a fabulous visual form with a conical netted body made from robust milil, a jungle vine, that is moistened to be made pliable. The weaving is at times irregular as the snaking rows of warp and weft are coaxed into shape. There are visual plays of moiré created by looking through the layers of netting. Sometimes I have seen young children sitting inside the developing trap to help the weaver. The preconception of a net throbbing with powerful silver barramundi fish promotes sturdy construction methods. Kuninjku imagine the unborn souls of clan members, that reside at Djang waterholes, to be like small fish and fish traps link with this idea. Mandjabu also has more developed and secret associations in Kuninjku creation belief.

ABOVE: James Iyuna *Buluwana at Dilebang* (detail) page 12

# James Iyuna

Iyuna's bark painting *Manjabu* c.1999, included in the major exhibition *Crossing Country* at the Art Gallery of New South Wales in 2004, signals Iyuna's own particularly close identity with his father during the latter years of Kulunba's life. Iyuna's work is distinct from that of his brothers, with rarrk patterning consisting of black, red, yellow and white bands that are laid down at right angles to the first layer of patterning. This style of regular four-colour banding is Iyuna's signature. The line work is very careful and developed into rhythms of repeating spirals and concentric diamonds which recall the visual effects of overlapping layers of netting and transform the work into a vibrating field of energy. A similar effective technique is used in his work *Mandjabu* (Conical Fish Trap) 1999 held at the Hood Museum of Art in Hanover, New Hampshire. This too is Iyuna's trademark: the arrangement of rarrk into intense patterns of concentric banding.

*Bukkan Rowk* includes Iyuna's large works of Buluwana at Ngandarrayo and the intertwined figures of the Rainbow Serpent, Ngalyod, at Dilebang. These are adjacent sites in southern Kurulk lands. Ngandarrayo is characterised by a huge pillar of rock that is the transformed body of Buluwana herself, a female ancestor of the clan. Buluwana was killed by the Rainbow Serpent, Ngalyod, at this place and her bones can be seen in rock holes at the site. Buluwana's head was severed from her body and now stands as a prism of rock thrust into the ground. The violence of the ancestral events that took place at this site is captured through images of the snakes attacking Buluwana and dismembering her body parts and bones.

Another example of this scene by Iyuna is *Before There Was Any Water* 1989 from the collection of the Art Gallery of Western Australia and included in the *Crossing Country* exhibition. His macabre figurative depiction of the multitude of scattered bones of Buluwana evoke the violent energy of her death.

Quite close to Ngandarrayo is a small waterfall and waterhole called Dilebang. There are also caves at this place painted with Rainbow Serpents; Ngalyod and her progeny. Kurulk men are decorated with designs for this place in important regional ceremonies. Iyuna has represented Dilebang in *Ngalyod* 2002 from the collection of Art Gallery of New South Wales and included in *Crossing Country* in 2004. The site is often represented using the imagery of writhing serpents or serpents combined with the stems, leaves, and flowers of the waterlilies that are said to grow from Ngalyod's back at this place. In *Ngalyod* 2002 Iyuna develops the complex composition of two mirrored Ngalyod whose bodies wrap together and around the work. Here and there waterlily leaves, and flower heads, attach to the figures. However the distinctiveness of the figures is almost lost in a sea of rarrk patterning that includes rippling waves and marching diamonds that reference the skin of the snakes and their light bursts of rainbow power.

In many of Iyuna's works, the figures are highly stylised and merge into the overall design. These paintings show Djang figures merging with country. Buluwana, for example, is melded into a design that represent the rocks at Ngandarrayo. Kuninjku artists play on this chimerical understanding of Djang: they can be considered as beings with a bodily existence; or they can be considered to be consubstantial with the country made through their actions. This dual reading was an important feature of the Mardayin

body paintings that strongly influence contemporary Kuninjku bark painting.

A number of Iyuna's barks in *Bukkan Rowk* reveal his confidence with this format. A common subject is the Dilebang site. Such paintings feature a geometric grid that establishes the background design. Djang waterholes are placed at key nodes in this grid. The confluence of linear elements may be interpreted as creeks or underground tunnels that flow into the sacred waters. Ancestral powers that emanate from these places are evoked in the visual stimulation brought to the work by the addition of rarrk. The arrangement of rarrk into diamond forms creates the focal points of the work. Iyuna's careful formalist style builds symmetries and flows of rarrk in each segment to create the relentless energies that move through the work.

James Iyuna's use of symmetrical patterning is quite distinct from that of his brother, John Mawurndjul, who is comfortable with asymmetric patterning. While senior artists feel free to develop forms that show their distinctiveness, younger artists adopt the styles of their mentor. Melba Gunjarrwanga has described how her husband taught her to carve and paint<sup>4</sup>. The stylistic similarity of other younger Mumeka family members, that have learned from Iyuna, is also strongly marked. All these artists adopt the four-coloured banding arranged in zigzag or concentric diamond formats. One purpose of the Mumeka to Milmilngkan exhibition in 2006 was to explore this issue of the stylistic subgroups developing within the Kurulk clan of Kuninjku speaking artists. In *Bukkan Rowk*, the Mumeka style is readily apparent among all five of the featured artists.

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<sup>4</sup> *Crossing Country*, p.191.



## Melba Gunjarrwanga

Melba Gunjarrwanga became a weaver under tuition from her mother Mary Malayngar. Her father was the famed singer and carver Crusoe Kuningbal (1922-84). However it was her husband, Iyuna, who taught her to help him paint at Mumeka when she was about twenty. It was not until the 1990s that Kuninjku women became established as artists in their own right. Apolline Kohen notes in the *Crossing Country* catalogue that there were four regular women artists at Maningrida by 1998 and that Melba was a consistent

painter<sup>5</sup>. John Mawurndjul and James Iyuna were at the forefront of Kuninjku men who encouraged their wives to paint independently at this time and Kohen herself had a strong role in supporting Kuninjku women to establish unique working profiles in the art market. By 2000, Melba was established as a bark painter. However she remains adept at weaving, sculpture, fabric design, and etching prints. As noted above, she and her husband also worked on an architectural commission for the Darwin Entertainment Centre.

Melba paints the Kurulk subjects given to her by James including: *mandjabu*; Buluwana; and paintings of Ancestral landscapes such as Dilebang. One subject that Melba enjoys to paint is the large open weave *milil* dilly bags, called *kunmadj*, that were traditionally used to collect the barramundi fish caught in the *mandjabu* fish trap. In the past, Melba would assist Mary Marabamba and Mary Wurrjedje to make these baskets and, eventually, she and James took on the role of making this unique Mumeka style of bag. Melba can also carve and paint some subjects from her own Dangkolo clan at Barrihdjowkkeng outstation. She regularly carved *mimih* in a manner similar to her father and yet painted them in the same style as used by her husband.

Melba's bark painting *Mandjabu, Fish Trap, 2006* included in the *Mumeka to Milmilngkan* exhibition at the Australian National University in 2006 strongly recalls her husband's work and yet the frame of the fish trap and the background grid teem with minute black and white dotting. The dotting stands out from the *rarrk* to create myriad points of brilliant light energy. The work required to complete the dotting is intense and many Kuninjku artists do not employ the

<sup>5</sup> *Crossing Country*, p.165.

technique. However, dotting is a feature of Kuninjku rock art styles and an important component of Mardayin body paintings. Melba's bark painting is a superb example of the effectiveness of this technique. Her etching *Fish Trap 1999* also gains power from the way dotting is used to enliven the overall design.

## Apphia Wurrkidj

Apphia Wurrkidj is James and Melba's daughter and was taught to paint by them in the Mumeka style. Maningrida Arts and Culture is a vibrant place these days as many younger artists are receiving tuition from their parents and can produce very precise and powerful *rarrk* patterning. In keeping with a move by senior artists to produce more geometric work that represents the power of country, many of these younger artists are painting the designs for key Djang sites on their clan lands. Thus Apphia paints the Dilebang site in the familiar format of three waterholes that are interlinked by flows of water. The intensity of her compositions and fine linework make her works stand out from those of her peers.

In Bukkan Rowk, Apphia has represented the site Dilebang in two different formats. One is a figurative work that shows Ngalyod the Rainbow Serpent at this place. Ngalyod's body sprouts waterlily leaves and Kuninjku say that waterlilies on the surface of this waterhole indicate Ngalyod's presence and must not be disturbed. In another work, Dilebang is represented in the geometric format of a Mardayin design. The central black circle represents the waterhole and the zigzags of *rarrk* are the power emanating from this place. This format very closely matches Iyuna's work.

## Raphael Wurrkidj

Raphael Wurrkidj is the son of one of James Iyuna's younger brothers, Wal Namatborondal, who died relatively young. His mother was Helen Lanyiwanga and so he is half-brother to Deborah Wurrkidj. Like Deborah, Raphael was trained to paint by James Iyuna and shares the Kurulk clan heritage. For this exhibition he has painted key sites in the Kurulk estate: Ngalyod the Rainbow Serpent from Dilebang; and Wak, the Crow, from Kurrurldul. Wak is said to reside as a large rock under the water adjacent to Kurrurldul outstation. Kurrurldul outstation was established by the famed Kurulk clan artist Jimmy Njiminjuma to protect this important site. However, Raphael paints this subject in the manner shown to him by Iyuna.

## Deborah Wurrkidj

Deborah Wurrkidj is known first for her work in fabric design. Although she lived with her parents in the bush in her youth, her father, of the Kurulk clan, died relatively young and so she moved with her mother, Helen Lanyiwanga, to Maningrida and has worked at the Bábbarra Women's Centre since 1991. The Bábbarra Women's Centre is a sister organisation of Maningrida Arts and Culture that is specifically devoted to the production of fabric designs. Deborah's fabric prints draw upon her knowledge of the colourful plant species from her country but also the Djang of both her father's, Kurulk, and mother's, Dangkolo, clans. Her fabric print *Yawkyawk Dja Wayuk* (Young

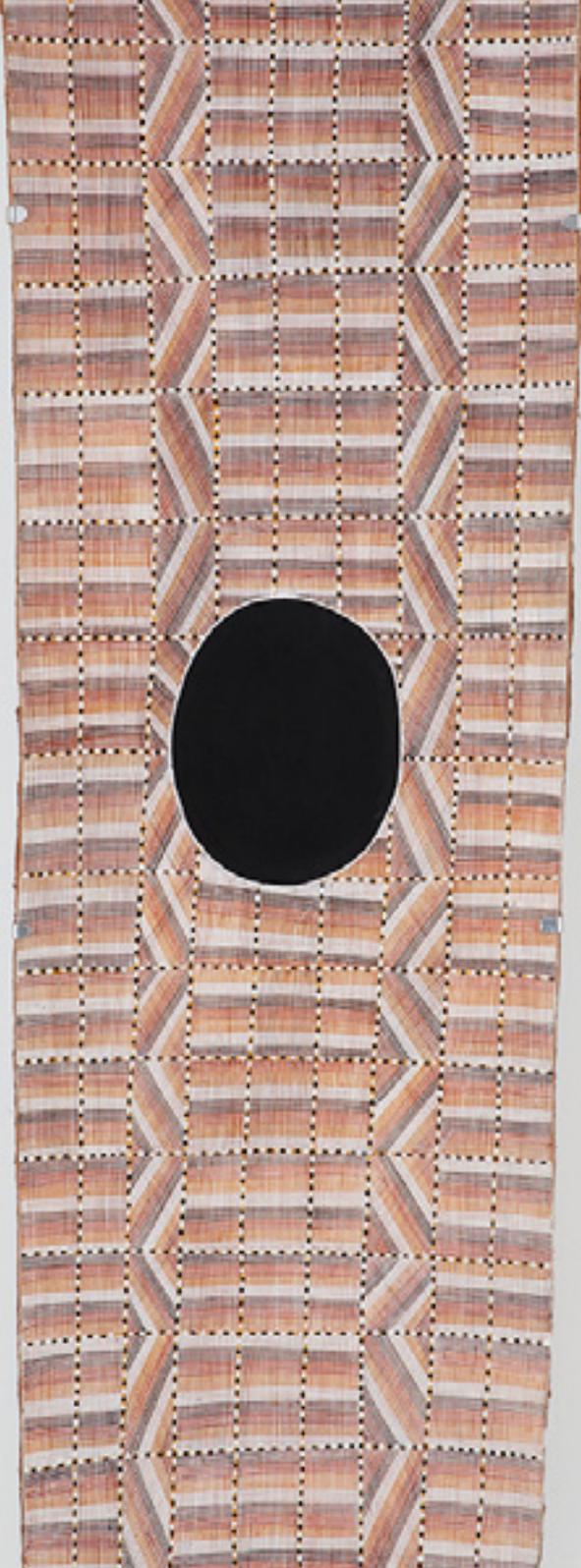
*Woman Spirit and Water Lily*) features the mermaid-like beings that reside at Barrihdjowkkeng waterhole. This spirit being is said to possess a young woman's body and fish-like tail and hides among the waterlilies at this locale.

Reflecting the move to geometric representation among Kuninjku, Deborah is also known for her depiction of the Wak, or Crow, Djang from the waterhole at Kurrurldul. Deborah Wurrkidj can represent this place in multiple ways including fabric design, bark painting, and in the painted design produced upon hollow log Lorrkon sculptures. In each case, she makes use of a *rarrk* style taught to her by James Iyuna and Melba Gunjarrwanga.

The 2018 exhibition *Karrang Kunred/ Mother-Land* included Deborah's representations of Wak at Kurrurldul in this variety of media. The fabric design painstakingly reproduces the geometric framework and *rarrk* infill also seen in bark paintings of this subject. This representation is particularly complex using multiple screens of colour for the print. Her bark painting *Wak Wak, 2017* features a rectangular grid with a combination of marching horizontal banding and enclosing zigzag forms in the same manner as James' and Melba's representations.



In *Bukkan Rowk*, Deborah has painted a Mardayin style representation of Dilebang. Lines running into the waterholes can be read as water flowing between the sites or as a channel or tunnel created by Ngalyod who is associated with the powers of water. Her *mandjabu* design shows the concentric ovals which form the 'mouth' of the trap and the bundled vines that are tied together with string at the 'tail'. She incorporates the rhythms of concentric *rarrk* diamonds shown to her by Iyuna and dotting much like that used by Melba.



## To end with a new beginning

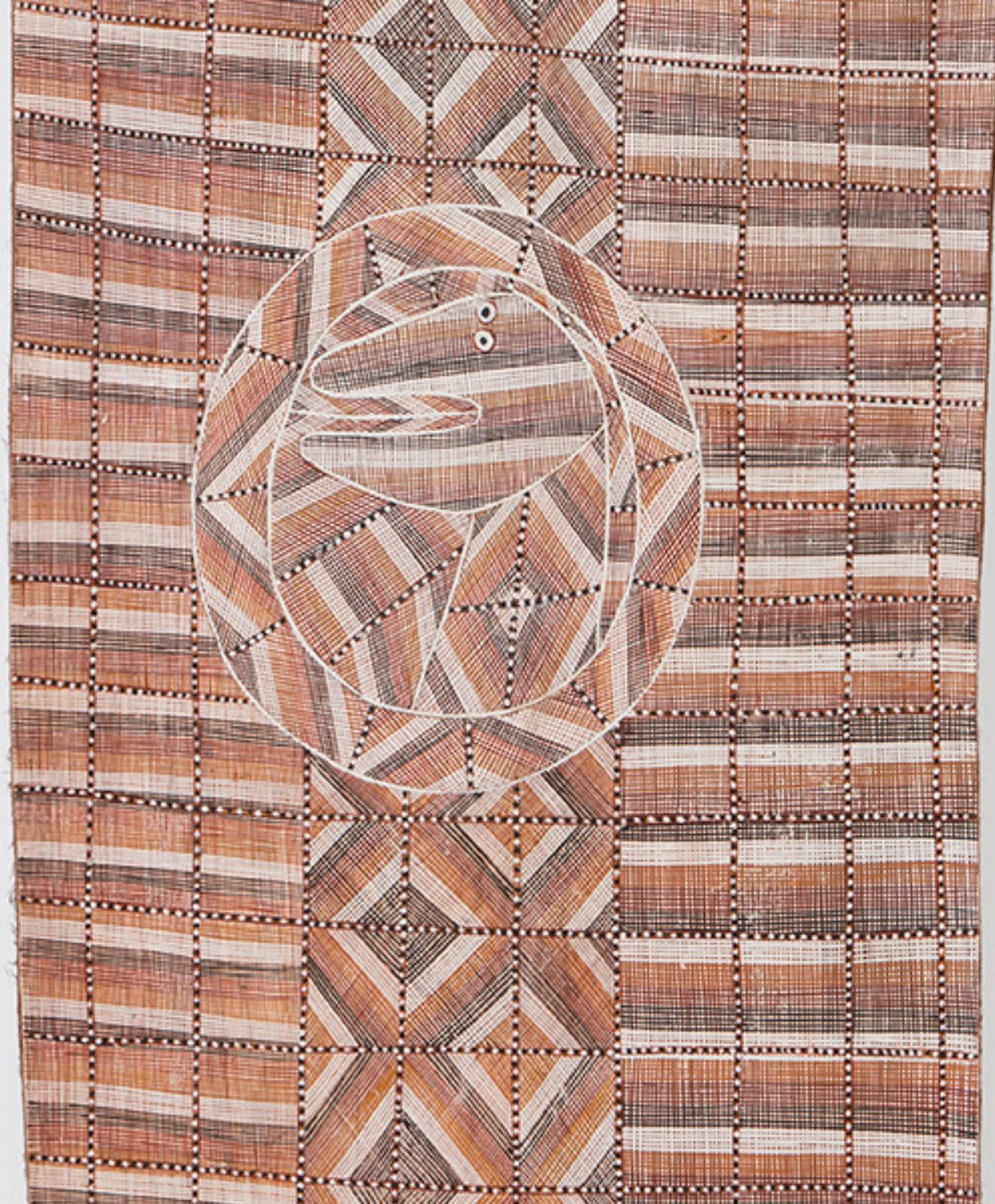
This exhibition reveals the social processes by means of which painted form is shared across the generations in Kurulk art. We might step back to consider that such processes are thousands of generations deep in Western Arnhem Land. Many of us visit the escarpment of Arnhem Land and stand in awe at the aeons of art history the rock country reveals.

James Iyuna's family show us how their religion of land creation is maintained, in part, through shared art making. Through these works, we glimpse the artistic spirit that exists within one of the greatest contributions ever made to world art. It is a contemporary expression the nation should treasure.

### REFERENCES

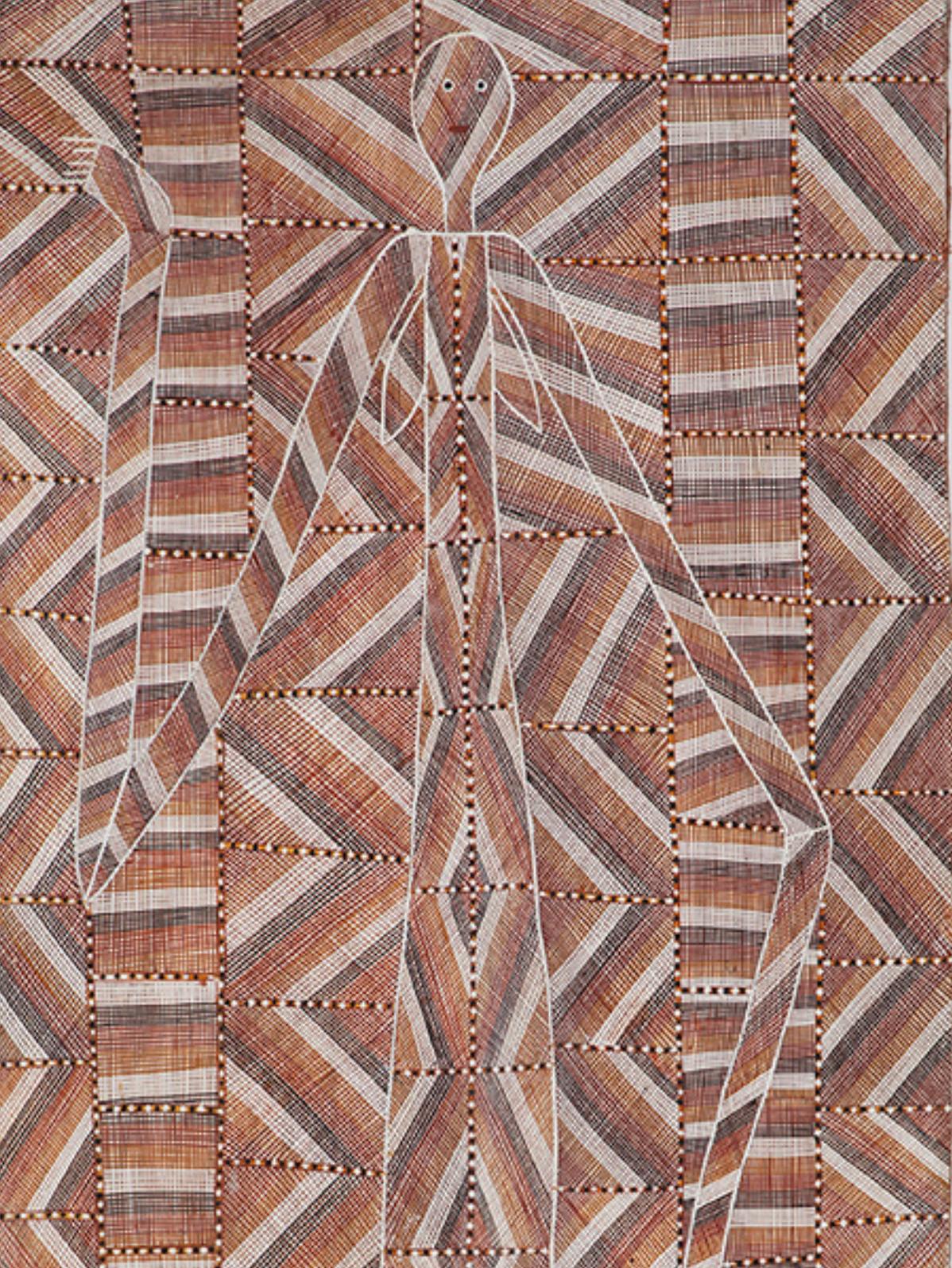
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JAMES IYUNA  
*Ngalyod (Rainbow Serpent)*, 2011  
ochre and fixative on bark, 229 x 58 cm  
229-11

**\$10,000**



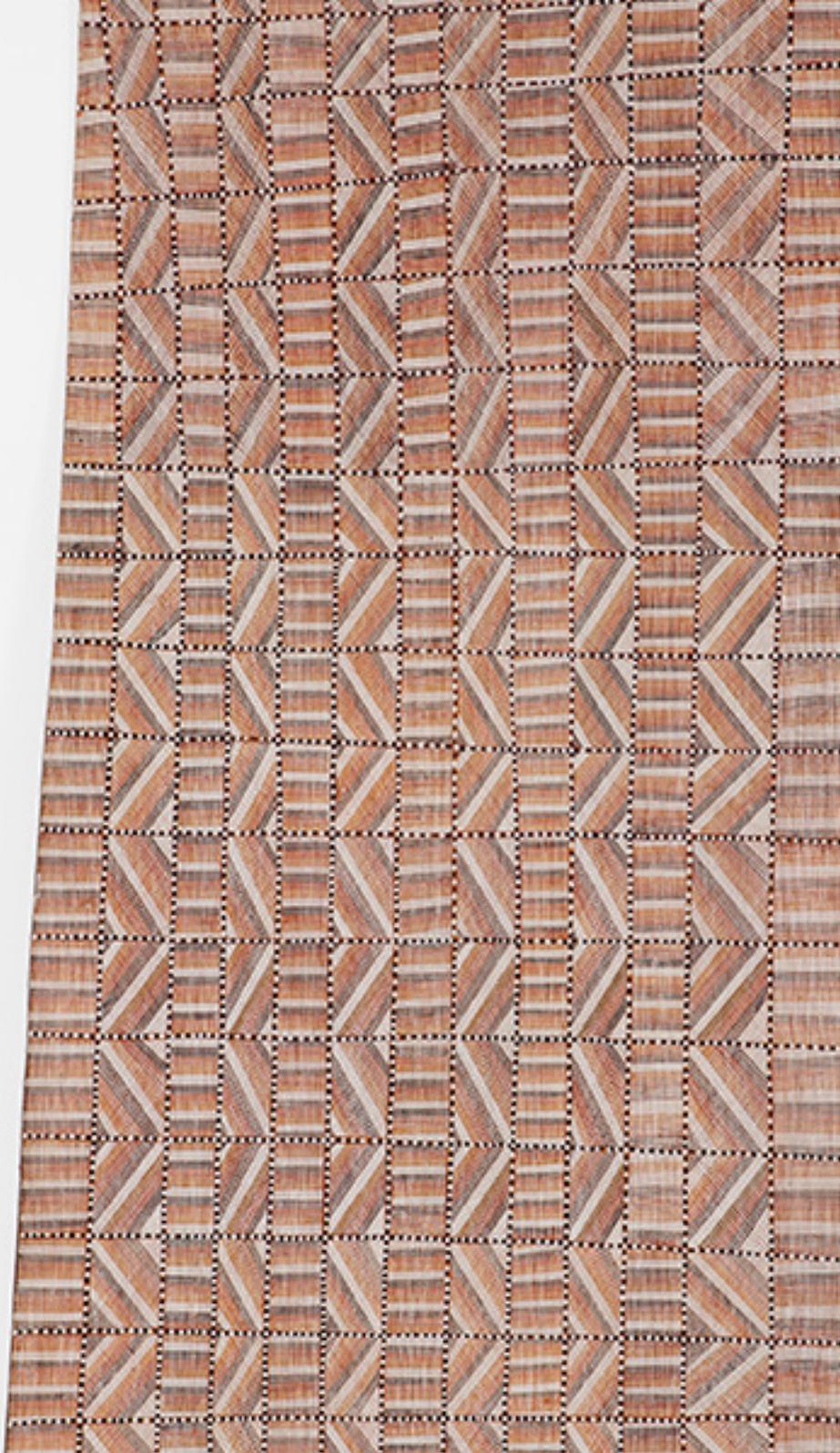
JAMES IYUNA  
*Buluwana at Dilebang*, 2011  
ochre and fixative on bark, 144 x 57 cm  
612-11

**\$11,300**



JAMES IYUNA  
*Wak Wak*, 2011  
ochre and fixative on bark, 102 x 42 cm  
2840-11

**\$7,250**



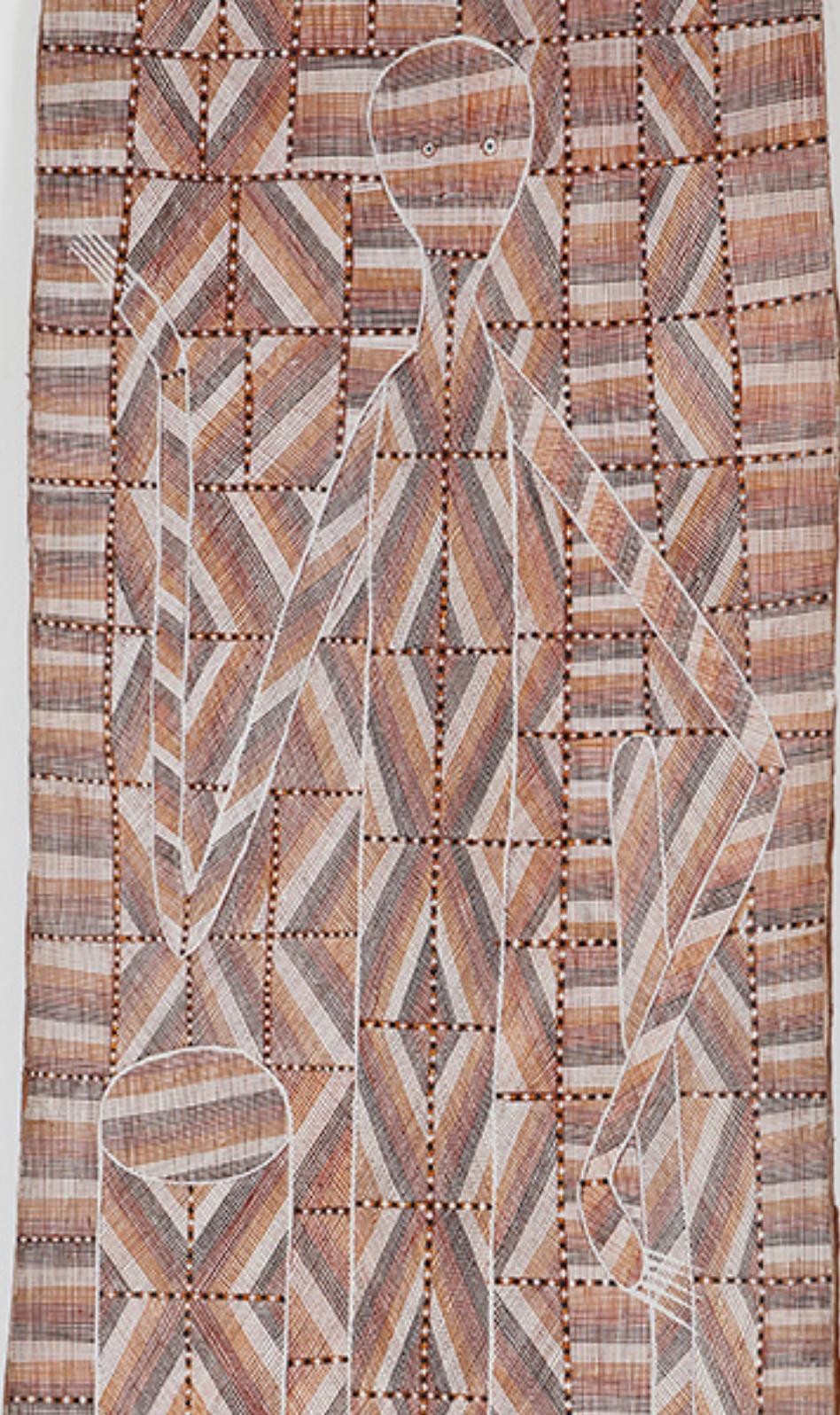
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*Wak Wak*, 2011  
ochre and fixative on bark, 207 x 67 cm  
249-11

**\$12,500**



JAMES IYUNA  
*Wak Wak*, 2012  
ochre and fixative on bark, 165 x 60 cm  
1008-12

**\$9,300**



JAMES IYUNA  
*Buluwana at Dilebang*, 2011  
ochre and fixative on bark, 174 x 51 cm  
6673-11

**\$10,300**



JAMES IYUNA  
*Buluwana at Dilebang*, 2015  
ochre and fixative on hollow log, 87 x 17 cm  
673-15

**\$5,800**





MELBA GUNJARRWANGA  
*Kun-madj (Dilly bag)*, 2018  
ochre and fixative on bark, 115 x 25 cm  
1054-18

**\$2,700**



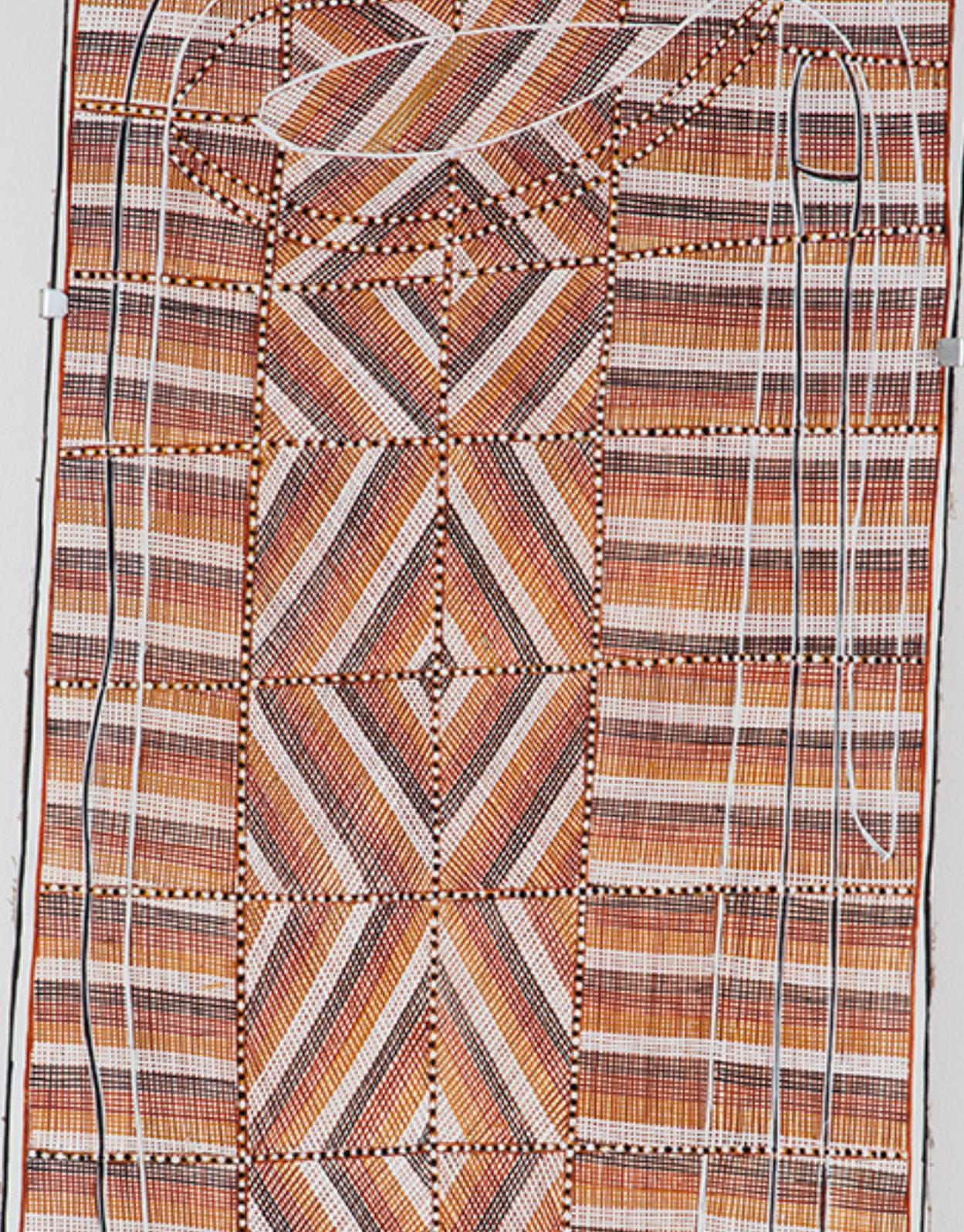
MELBA GUNJARRWANGA  
*Mandjabu (Fish trap)*, 2018  
ochre and fixative on bark, 98 x 33 cm  
1242-18

**\$2,600**



MELBA GUNJARRWANGA  
*Kun-madj (Dilly bag)*, 2018  
ochre and fixative on bark, 110 x 30 cm  
1983-18

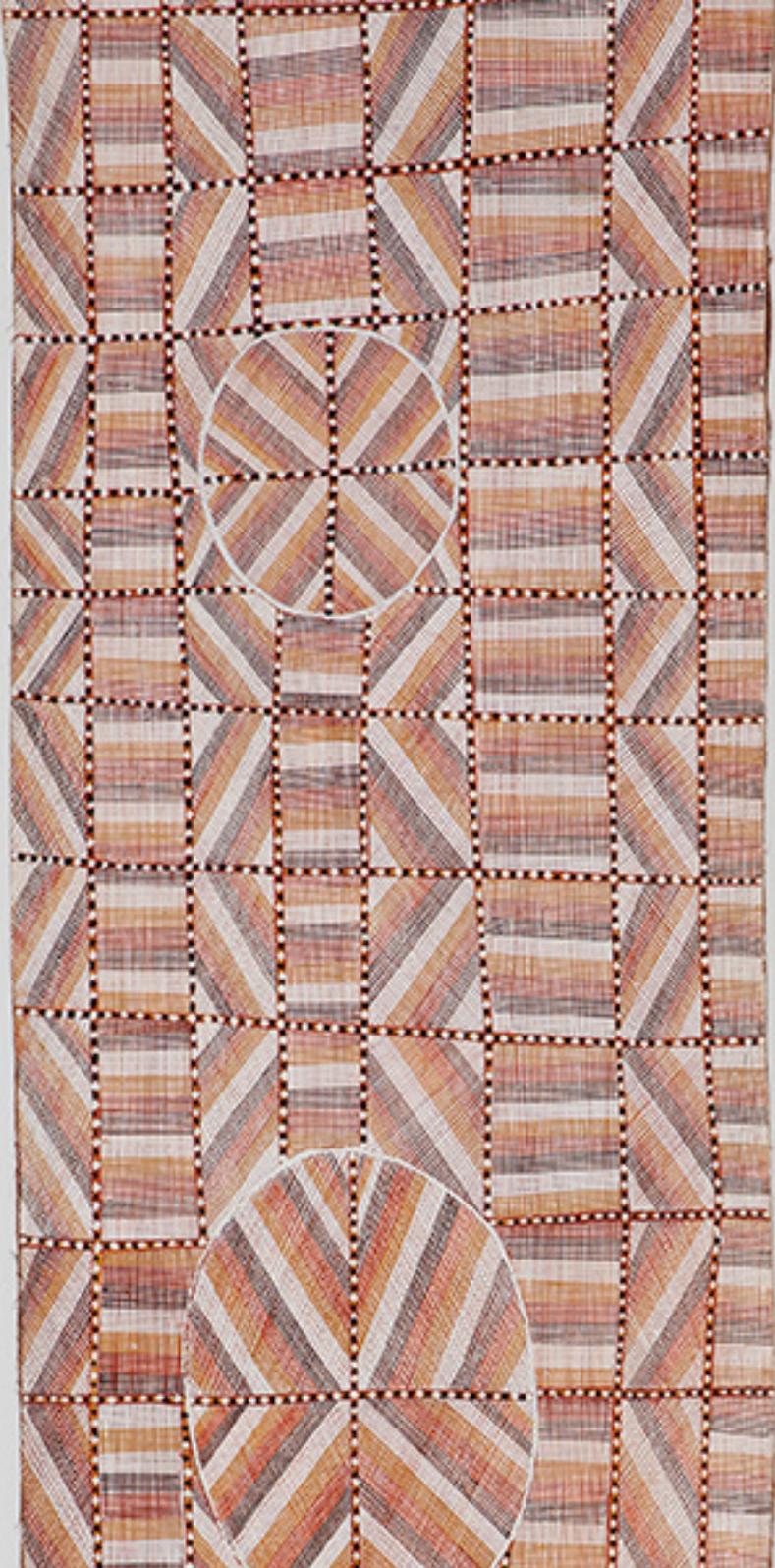
**\$2,400**



MELBA GUNJARRWANGA  
*Kun-madj (Dilly bag)*, 2019  
ochre and fixative on bark, 105 x 40 cm  
902-19

**\$3,700**





DEBORAH WURRKIDJ  
*Wak Wak*, 2018  
ochre and fixative on bark, 175 x 46 cm  
831-18

**\$3,700**



DEBORAH WURRKIDJ  
*Wak Wak*, 2018  
ochre and fixative on hollow log, 146 x 13 x 13 cm  
1645-18 **\$4,000**



DEBORAH WURRKIDJ  
*Wak Wak*, 2018  
ochre and fixative on hollow log, 125 x 20 x 21 cm  
3048-18 **\$3,600**



DEBORAH WURRKIDJ  
*Wak Wak*, 2019  
ochre and fixative on hollow log, 112 x 18 x 17 cm  
85-19 **\$2,200**



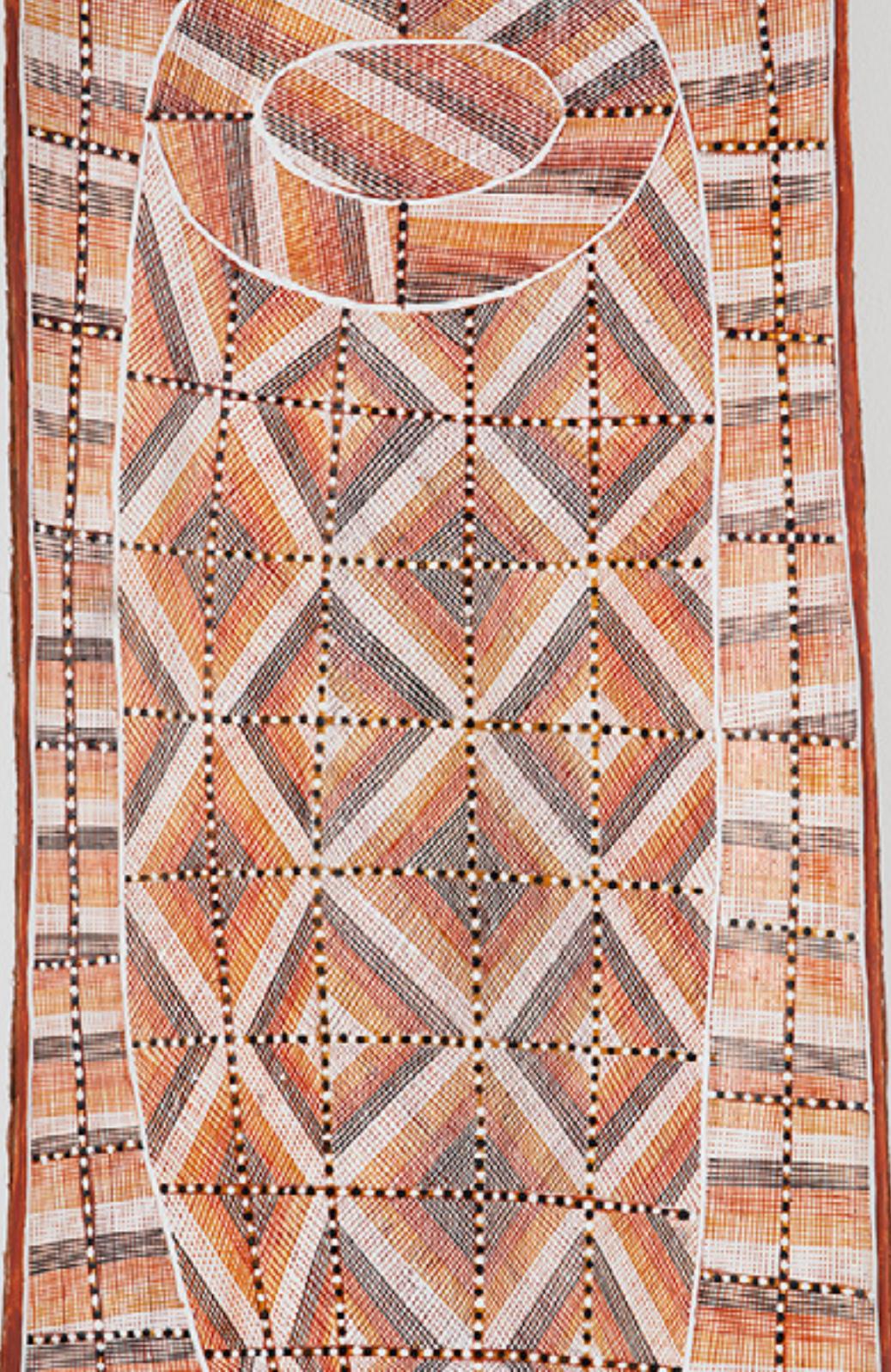


DEBORAH WURRKIDJ  
*Wak Wak*, 2019  
ochre and fixative on hollow log, 164 x 21 x 21 cm  
543-19 **\$4,300**



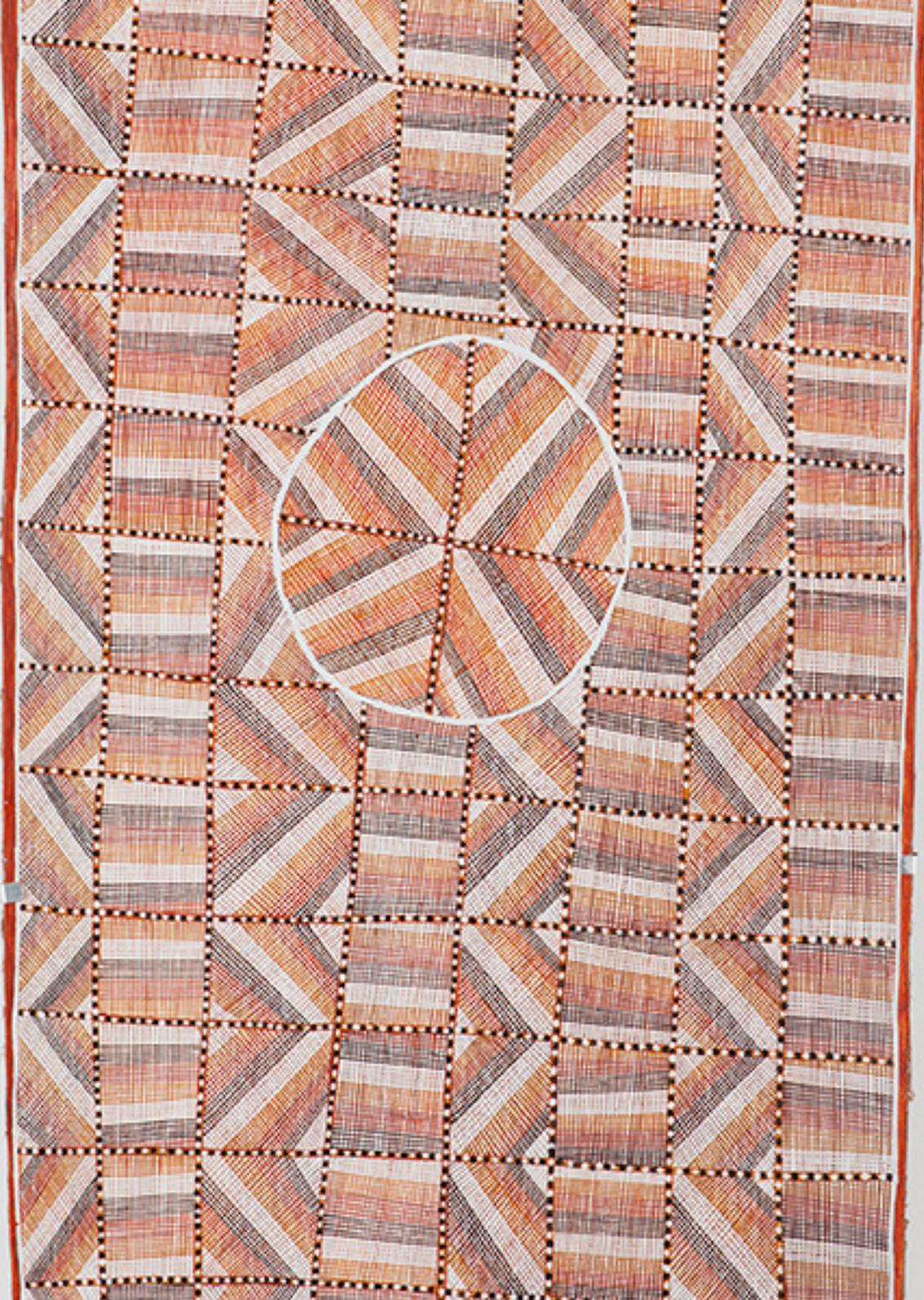
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*Wak Wak*, 2019  
ochre and fixative on bark, 103 x 28 cm  
785-19

**\$1,600**



DEBORAH WURRKIDJ  
*Mandjabu (Fish trap)*, 2019  
ochre and fixative on bark, 92 x 39 cm  
839-19

**\$1,600**



DEBORAH WURRKIDJ  
*Wak Wak*, 2019  
ochre and fixative on bark, 159 x 56 cm  
1079-19

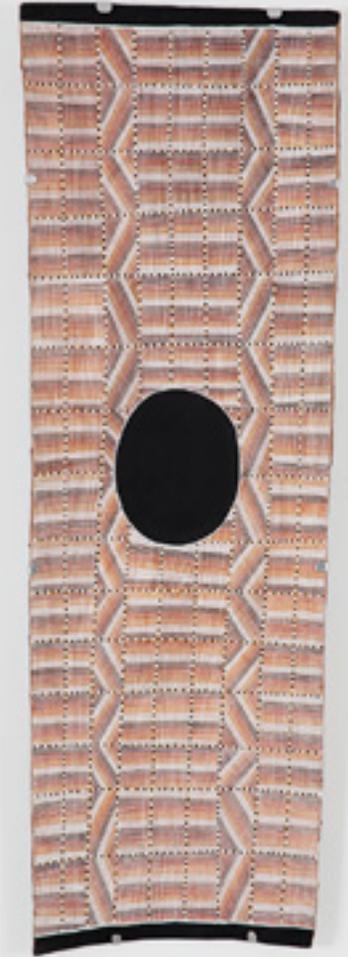
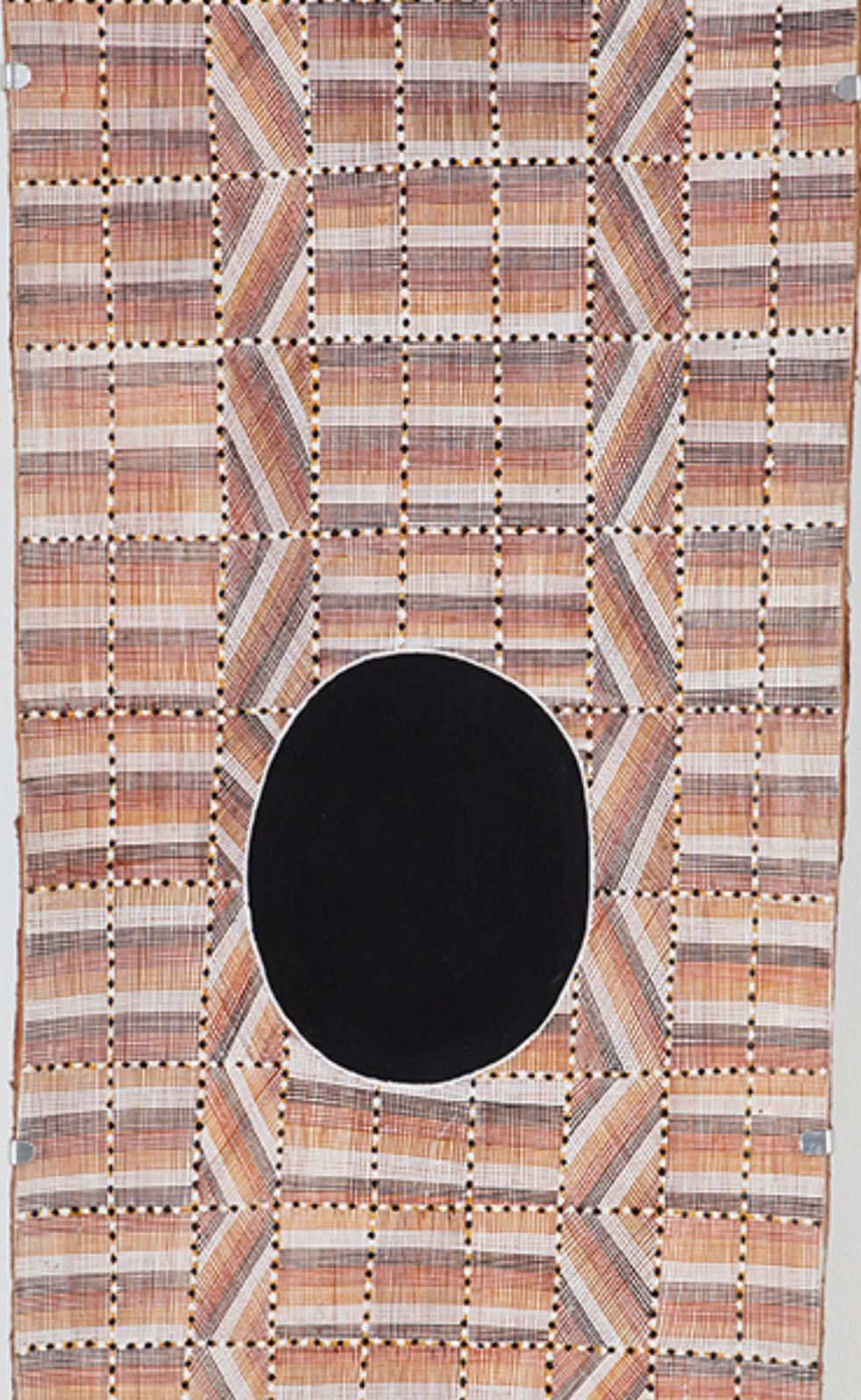
**\$3,700**





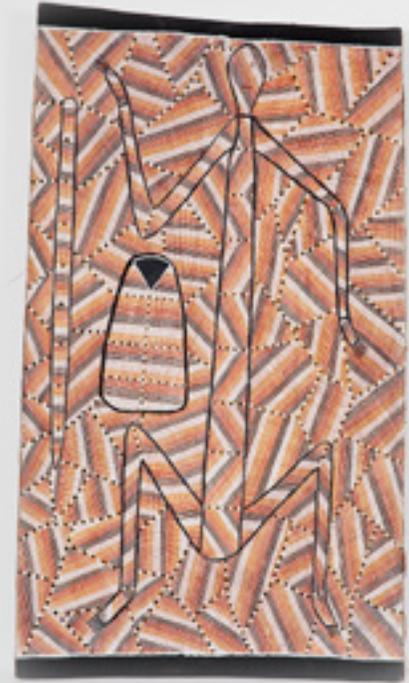
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*Ngalyod (Rainbow Serpent)*, 2019  
ochre and fixative on bark, 110 x 52 cm  
716-19

**\$3,300**



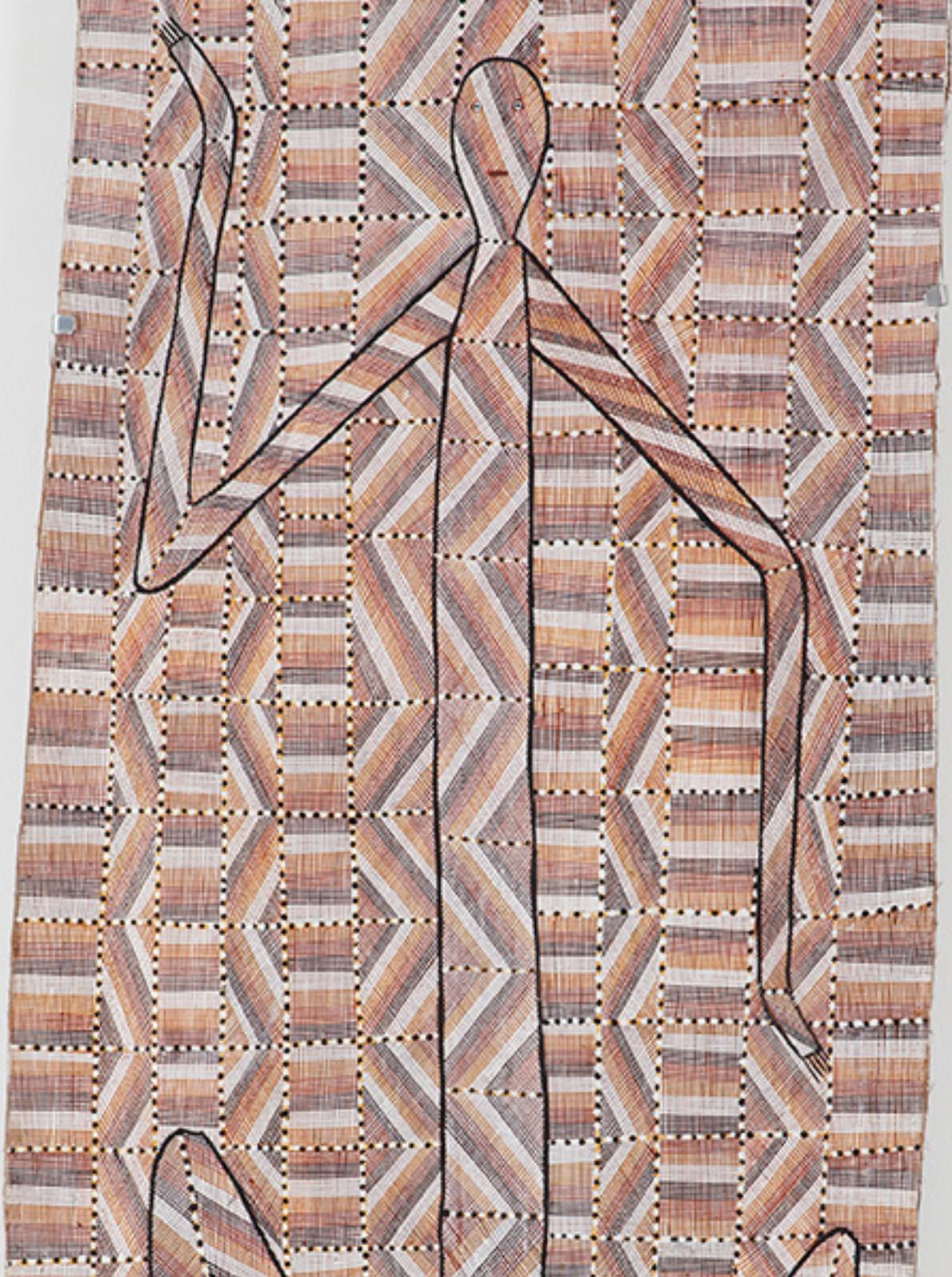
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*Wak Wak*, 2019  
ochre and fixative on bark, 154 x 56 cm  
806-19

**\$4,000**



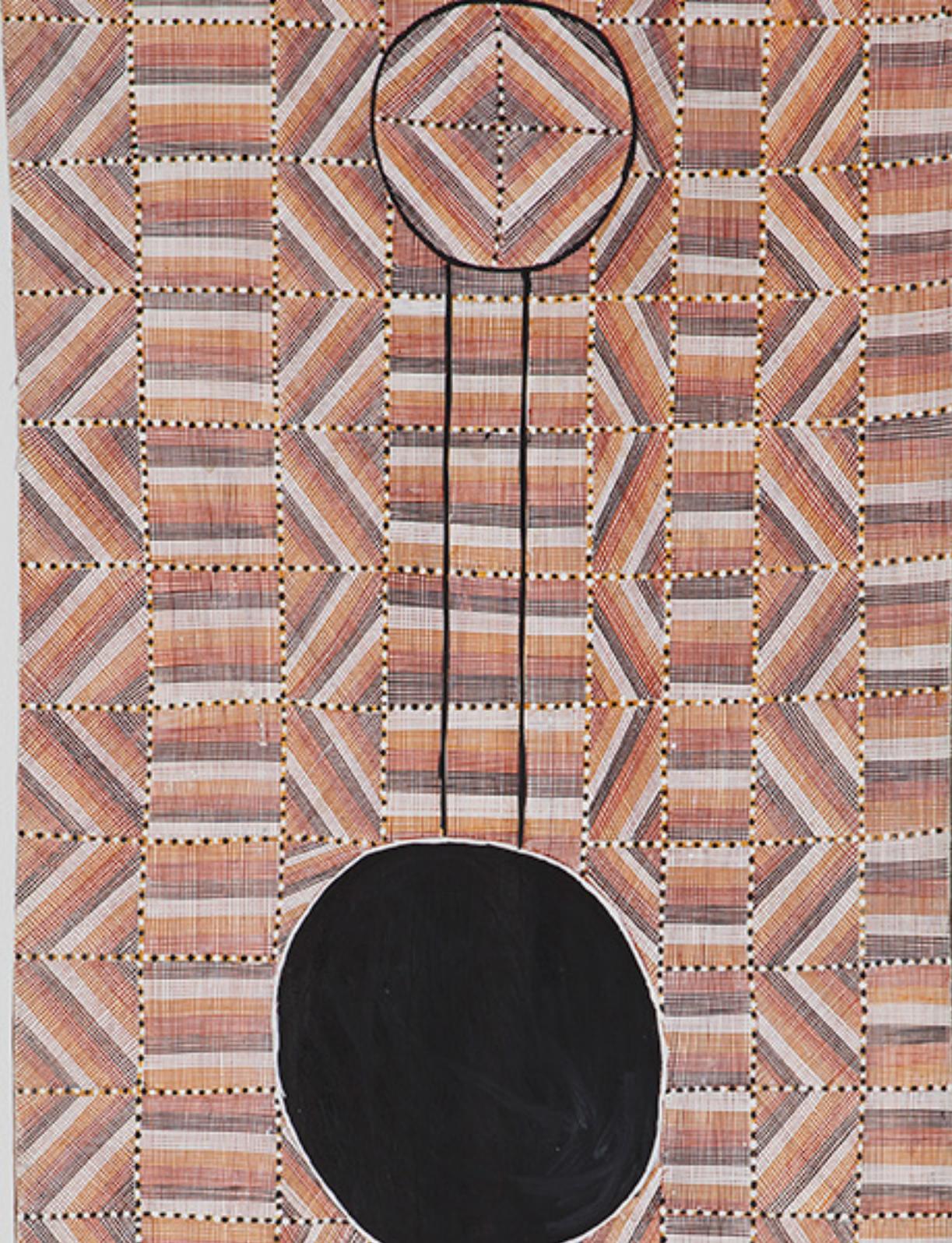
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*Bulwana*, 2019  
ochre and fixative on bark, 77 x 55 cm  
872-19

**\$2,400**



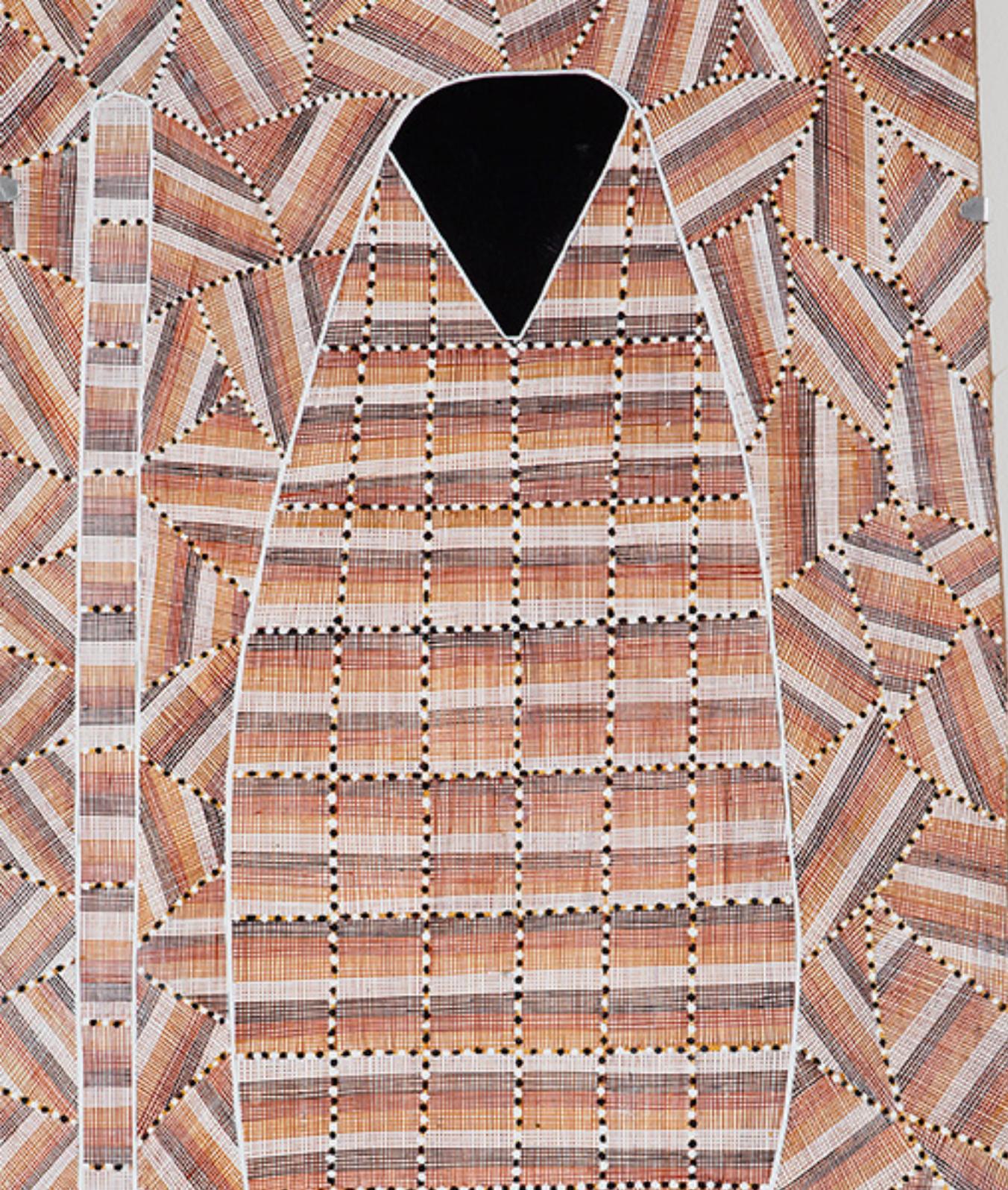
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*Bulawana*, 2019  
ochre and fixative on bark, 136 x 57 cm  
983-19

**\$3,700**



APPHIA WURRKIDJ  
*Wak Wak*, 2019  
ochre and fixative on bark, 124 x 39 cm  
1090-19

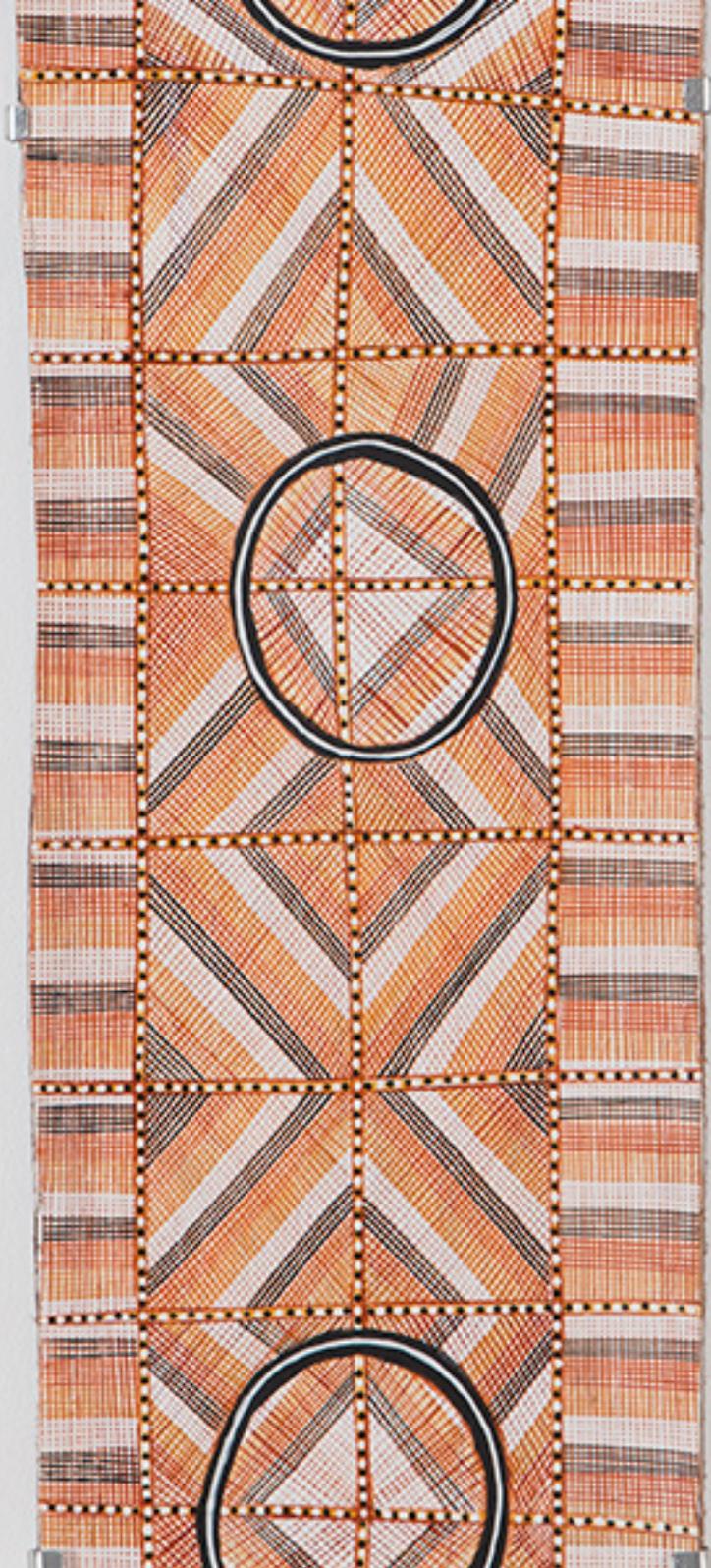
**\$3,300**



APPHIA WURRKIDJ  
*Kun-madj (Dilly bag)*, 2019  
ochre and fixative on bark, 112 x 48 cm  
1134-19

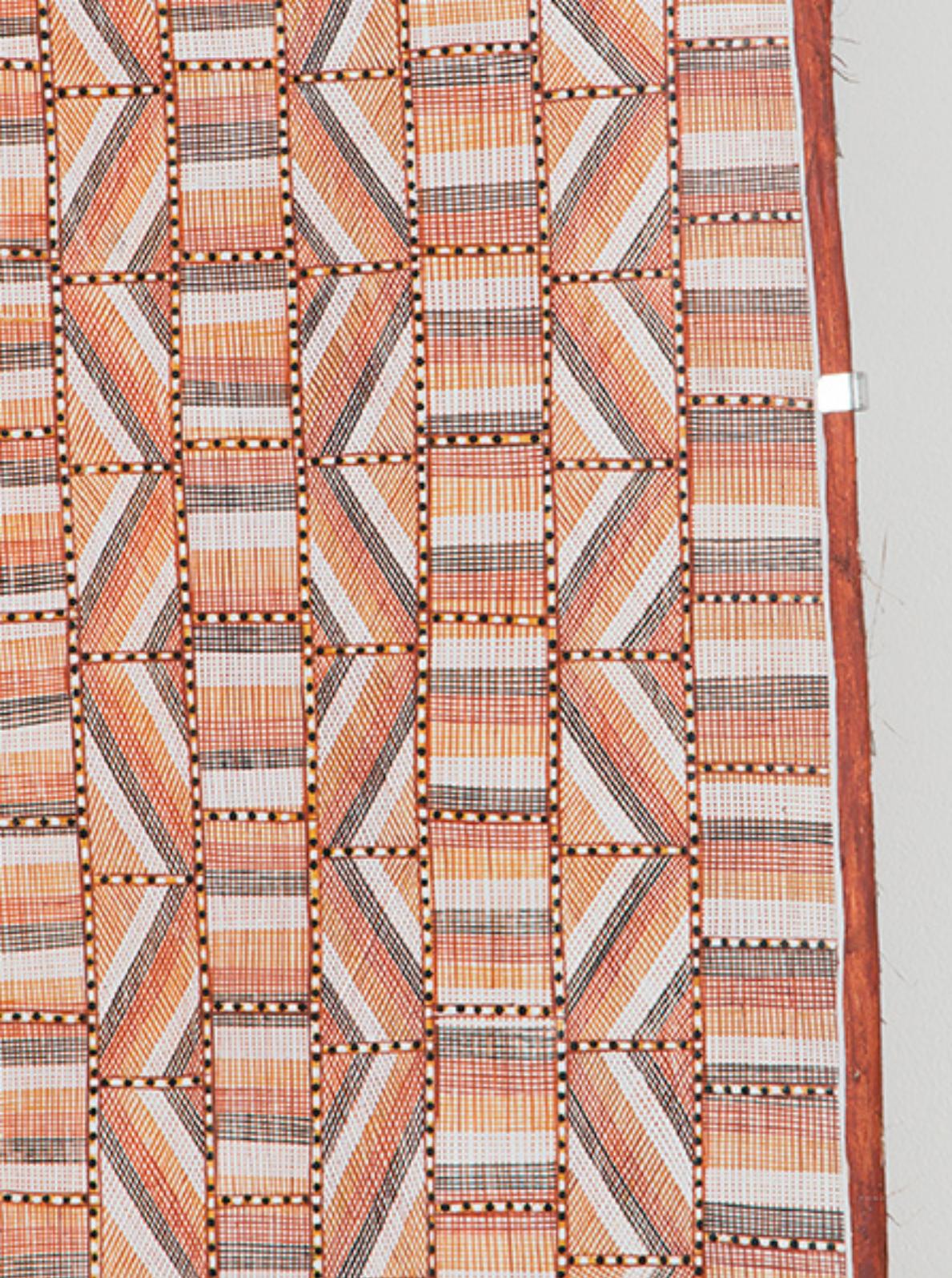
**\$3,300**





RAPHAEL WURRKIDJ  
*Wak Wak*, 2019  
ochre and fixative on bark, 86 x 23 cm  
837-19

**\$750**



RAPHAEL WURRKIDJ  
*Wak Wak*, 2019  
ochre and fixative on bark, 32 x 69 cm  
1127-19

**\$750**





PAMELA WURRKIDJ  
*Wak Wak*, 2019  
ochre and fixative on hollow log, 174 x 21 x 21 cm  
1078-19 **\$3,000**

For further information or to see high resolution images please contact the gallery.

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