

**SALON**  
**DES**  
**REFUSES**



*"Let the people decide ! "*



### **Salon des refusés**

The Old Bank, corner Smith Street and Bennett Street, Darwin  
Thursday 8 August until Sunday 18 August 2013

*Part of the Darwin Festival program*

Presented by:

Outstation Gallery  
8 Parap Place, Parap NT 0820  
Phone (08) 8981 4822

Paul Johnstone Gallery  
2/2 Harriet Place, Darwin 0800  
Phone (08) 8941 2220

Catalogue design by Nicole Vandersteegen, © Outstation Gallery 2013

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### **COVER IMAGE:**

© Franck Gohier 2013, *Salon des refusés* (detail),  
Letterpress and screenprint, 300 x 600 mm  
Limited edition of :  
99 + A/P's in French Ultramarine  
50 + A/P's in Wood Violet (second state edition)

### **BACK IMAGE:**

© Lisa Uhl 2013 *Turtujarti*, Acrylic on canvas, 1200 x 1200 mm;

### **ACKNOWLEDGMENTS**

*Biographical and art centre information has been gratefully provided by the participating art centres and artists.*

Bindi Inc Mwerre Anthurre Artists,  
Alice Springs, Northern Territory  
Buku-Larrnggay Mulka Centre,  
Yirrkala, Northern Territory  
Bula'bula Arts, Ramingining,  
Northern Territory

Durmu Arts Aboriginal  
Corporation, Northern Territory

Iwantja Arts & Crafts , Indulkana,  
South Australia

Jilamara Arts & Crafts, Milikapiti,  
Melville Island

Gary Lee, Larakia, Northern Territory

Girringun Aboriginal Art Centre,  
Cardwell, Queensland

Lockhart River Arts Indigenous  
Corporation, Queensland

Mangkaja Arts Resource Agency,  
Fitzroy Crossing, Western Australia

Mimili Maku Arts Aboriginal  
Corporation, Northern Territory

Naomi Kim Grant, Western Australia

Ngurratjuta Many Hands Art Centre,  
Northern Territory

Ninuku Arts, APY Lands, South  
Australia

Papunya Tjupi Arts, Northern  
Territory

Papunya Tula Artists Pty Ltd,  
Northern Territory

Spinifex Arts Project, Ilkurlka  
Community, Western Australia

Tjala Arts, Amata Community, South  
Australia

Tjarlirli Art, Tjukurla Community,  
Western Australia

Warakurna Artists, Western Australia

Waringarri Aboriginal Arts,  
Kununurra, Western Australia

Waringarri Aboriginal Arts,  
Kununurra Western Australia

Warnayaka Art and Cultural  
Aboriginal Corporation, Northern  
Territory

# 2013 DES REFUSÉS

THE SALON DES REFUSÉS is generally an exhibition of works rejected by the jury of official awards, but the term is most famously used to refer to the Salon des Refusés of 1863. As early as the 1830s, Paris art galleries had mounted small-scale, private exhibitions of works rejected by the Salon jurors. The glamorous event of 1863 was actually sponsored by the French government. In that year, artists protested the Salon jury's rejection of more than 3,000 works, far more than usual. "Wishing to let the public judge the legitimacy of these complaints," said an official notice, Emperor Napoléon III decreed that the rejected artists could exhibit their works in an annex to the regular Salon.

We are pleased to present the inaugural Salon des Refusés Darwin, 2013, as a similar event for all of the artists who did not make the final selection into the National Aboriginal and Torres Strait Islander Art Award (NATSIAA) this year.

WE HOPE YOU ENJOY THE SHOW!



MATT WARD  PAUL JOHNSTONE

SALON DES REFUSÉS IS PART OF THE DARWIN FESTIVAL PROGRAM FOR 2013

**SALON  
| DES |  
REFUSES**



*"Let the people decide !"*

**WHERE:**



The Old Bank  
Cnr Smith & Bennett Sts

**WHEN:**



Opening August 8th at 4pm  
Showing August 8th—20th



[WWW.SALONDESREFUSES.COM.AU](http://WWW.SALONDESREFUSES.COM.AU)



Franck Gohier  
*Salon des refusés*  
Letterpress and screenprint, 300 x 600 mm 2013,  
Limited edition of :  
99 + A/P's in French Ultramarine (shown above)  
50 + A/P's in Wood Violet (second state edition)

WITH SPECIAL THANKS TO



**ALL OF THE ARTISTS AND ART CENTRES**

**NIC VANDERSTEEGEN**

**FIONA MORRISON**

**DON WHYTE**

**LEON WAUD**

**MATT MAINSBRIDGE**

**PENNY ROSE WIGGINS**

**DAVE WICKENS**

**CLAIRE ELTRINGHAM**

**PHIL GRICE**

**DARWIN FESTIVAL AND THEIR TEAM**

**URSULA RAYMOND**

**BRENDA CROFT**

**FRANCK GOHIER, CHAYNI HENRY AND REDHAND PRINTS**

**FELICITY GREEN AND TOGART**

**NCCA**

**LOUISE PARTOS**

**KATE WILD**

AND ALL OF THE PEOPLE  
WHO HAVE HELPED US PULL THE SHOW TOGETHER  
– YOU KNOW WHO YOU ARE!

# ALEC BAKER

The word *ngura* refers to land generally, but also has a more specific meaning of 'place of belonging'. Country is where people are from and connected to in the deepest sense of the word.

As an elder and respected Tjilpi, Alec Baker is one of the traditional landowners within the APY (Anangu Pitjantjatjara Yankunytjatjara) Lands.

Drawing on ancestry stories, memories, and a rich lifetime spent travelling across vast lands, Alec's paintings map out the experienced story of his country. Alec utilises traditional dotting techniques and a gently diverse palette. At times soft and muted, other times audacious and striking, he allows the colours to vibrantly juxtapose against boldly defined forms and spaces.

Alec's detailed paintings reflect topographic map like imagery. He works the canvas slowly; building upon layers of colour, and veiling or painting out any sacred images, or sites. There is a strong sense of place within his paintings; a defined pathway, bold footprints of an emu, a sense of water holes, stoic trees and sheltering campsites, are scattered across his canvas. The rhythm and bold resolve of Alec's work engages the viewer to enter his story, to follow these pathways and song-lines, and find themselves within his landscape.

Alec Baker  
Born c.1932 Saddle Well,  
South Australia

Represented by  
Iwantja Arts & Crafts , Indulkana,  
South Australia

IWANTJA ARTS AND CRAFTS is a working Aboriginal art and craft centre at Indulkana in the Anangu Pitjantjatjara Yankunytjatjara Lands in the far north of South Australia. Only 8 km from the Stuart Highway between Alice Springs and Coober Pedy it is easily accessible for visitors.



Alec Baker  
*Ngura (Country)*  
Acrylic on canvas  
750 x 1010 mm, 2013  
Cat No. 455-13

# 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 my mother was born.

Sandy Brumby  
Born Victory Downs

Represented by  
Ninuku Arts, APY Lands  
South Australia

NINUKU ARTS is a wholly-Indigenous owned and governed Art Centre which supports artists from two communities – Pipalyatjara and Kalka. Each have populations of around 100–150 Anangu and the majority are Pitjantjatjara speakers – Anangu simply means 'people' in Pitjantjatjara. Both communities are located in the far north-western corner of South Australia, near the tri-state border of South Australia, Western Australia and the Northern Territory. The two communities, fourteen kilometres apart, are surrounded by the rolling, rocky hills of the Tomkinson Ranges and are part of the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. Both Kalka and Pipalyatjara are peaceful places. This is a result of strong governance, cultural engagement and pride among local Anangu.



Sandy Brumby  
*Victory Downs*  
Acrylic on linen  
1830 x 1680 mm, 2012  
Cat No. 13048

# ROY BURNYILA

All Aboriginal people 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.

Roy Burnyila  
Born 1954

Represented by Bula'bula Arts,  
Ramingining, Northern Territory

BULA'BULA ARTS ABORIGINAL CORPORATION is located in Ramingining, a small and remote community established in central Arnhem Land in the 1970s. Located about 400km east of Darwin and 30km inland from the Arafura Sea, the township is built on land owned by the Djadawitjibi people of the Djinang group.

Bula'bula artists are renowned for their distinctive bark and canvas paintings, dupun (hollow logs), yidaki (didgeridu), and fibre art such as mindirr (dilly bags), bush string bags and beautifully woven mats.



Roy Burnyila  
*Rappiny Dhawu*  
(*Fresh Water Story*)  
Ochre on canvas,  
1500m x 1010 mm, 2013  
Cat No. cp3036-13

# TIMOTHY COOK

Timothy has been painting for thirteen years at Jilamara, Milikapiti. He likes to paint large canvases and feels his work is very spiritual.

When Timothy was a little boy he saw old people paint, people like Deaf Tommy Mungatopi. "Watch them painting old people" they taught him design. The raw ochres were painted as designs on peoples bodies during ceremony. Dots were applied to Timothy's face as his *jilamara* for ceremony. "Red is favourite, white favourite and yellow good too", Timothy uses natural ochre without hesitation, composing his paintings with pure instinct and masses of flat coloured spaces.

The *Kulama* Ceremony is performed in the late wet season (March-April) when a ring appears around the moon. Kulama is a traditional initiation for young men which coincides with the harvest of a certain wild yam species. Elders of both sexes sing and dance for three days welcoming the boys into adulthood. The boy is then renamed with his true man's name.

He speaks personally about his paintings, his *kulama* is his "favourite, special" painting. *Kulama* is the ceremony for coming of age, the cycle of life, initiation into Tiwi kinship. Timothy holds a deep connection to culture and country, his paintings depict traditions felt through true uninhibited expression.

Tim also has concerns about how he will be recognised when he goes to heaven. He has a plan – he will take one of his paintings with him in his coffin. This way his mother will be sure it's him when he arrives.

Timothy won the major Telstra award last year, and although he knows it is not likely that he would win a second time, he wanted to enter another "special" painting.

Timothy Cook  
Born 1958 Melville Island,  
Northern Territory  
Represented by Jilamara Arts &  
Crafts, Milikapiti, Melville Island

JILAMARA ARTS & CRAFTS ASSOCIATION is an Indigenous owned art centre located in Milikapiti, Melville Island, 100km north of Darwin. Artists at the centre have made a significant contribution to contemporary Indigenous art in Australia since the association was established in 1989.

The Tiwi word 'Jilamara', which roughly translates to 'design', refers to the intricate ochre patterning traditionally applied to the bodies of dancers and the surface of carved poles during the Pukamani funeral ceremony. This ceremony is still a part of community life and continues to inform the current art practice of the Tiwi people. Tiwi work displays its own regionally distinct identity, and varies greatly in form and content from the Indigenous art of the Arnhem and Central Desert regions of Australia.



Timothy Cook  
*Kulama*

Ochre on linen with acrylic  
binder, 2000 x 2200 mm,  
2013

Cat No. 15-13

# ROBERT FIELDING

The diver is a little water bird that can dive down deep, he cannot be trusted but the little black duck and the diver became friends for life, this is their story. The diver and the duck were of opposite skin *Inyurpa – Miri Kutjupa* opposite moiety people have different skin. When they were *jitji's nyitayira* (young men) they both lived side by side and were very close. They swam at the same *tjukula* (water hole) they were *malpa mulapa* (good friends). The water hole started to dry up and there was not enough water left for both of them, so they had to go out and find water elsewhere. The diver found another pool of water but did not tell the duck. One day the duck followed the diver where he found the diver swimming around and playing in the mud. The duck was angry at the diver so he threw a boomerang and hit him. The duck said to the diver "Why didn't you tell me you had found a waterhole? You are supposed to be my friend and you was making me perish." The duck kept throwing sticks and boomerangs at the diver. The duck then jumped in the water and started to swim after the diver but the diver was too quick and the duck could not catch him.

This *tjukurpa* was told to me by the elders when I was growing up in Quorn. The traditional owners Adnyamathana people of that area shared a lot of stories to us. This *tjukurpa* teaches children about respect, betrayal and friendship. I tell this story and remember my friend, Grantley Ryan, now deceased. We are still best friends because we had a great respect for one another.

Robert Fielding  
Born 1969 Port Augusta,  
South Australia  
Represented by Mimili Maku Arts  
Aboriginal Corporation, Mimili  
Community, South Australia

MIMILI MAKU art centre takes its name from the maku (witchetty grub) found in the roots of the Acacia Kempeana. The *Maku Tjukurpa* (witchetty grub songline) is a significant story from this area.

The community of Mimili is in the far north west of South Australia, at the base of the Everard Ranges, in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. It is 645km south of Alice Springs which is the nearest large town.



Robert Fielding  
*Duck and the diver Tjukurpa*  
Acrylic on linen,  
1980 x 1980 mm, 2013  
Cat No. 85-13

# PETER GAMBUNG

In Gapuwiyak, there is a hollow log with the special name of *Djalambu*. Here, the *Burala* (diver duck) talks and makes sounds where *Djalambu* stands. *Burala* flew away from Gapuwiyak, looking for a water hole and found one at Yathalamara. *Burala* dived down into the water, but discovered that it could no longer make any sound. And so, Gapuwiyak is the only place that *Burala* can make sounds.

Peter Gambung  
Born 1948  
Represented by Bula'bula Arts,  
Ramingining, Northern Territory

BULA'BULA ARTS ABORIGINAL CORPORATION is located in Ramingining, a small and remote community established in central Arnhem Land in the 1970s. Located about 400km east of Darwin and 30km inland from the Arafura Sea, the township is built on land owned by the Djadawitjibi people of the Djinang group.

Bula'bula artists are renowned for their distinctive bark and canvas paintings, dupun (hollow logs), yidaki (didgeridu), and fibre art such as mindirr (dilly bags), bush string bags and beautifully woven mats.



Peter Gambung  
*Burala Dupun*  
*(Diving duck hollow log)*  
Acrylic on wood,  
1770 x 1450 mm, 2012  
Cat No. do-1384

# NAOMI GRANT

Boabs aims to capture the simplicity, power and stark beauty of the Boab trees, set against the majestic striated outcrops of the Kimberley region. The intense clear light of the north west highlights the vastness and strong sense of timelessness that envelops the natural landforms created in the dreamtime.

Naomi is a multi-award winning Contemporary Indigenous Australian Artist, a descendant of the Wiradujuri people of central New South Wales. She was born in Sydney, but has made her home in Perth for the past 36 years.

Her Indigenous heritage brings a blend of the contemporary and mysterious together in many of her works. Always, bold colour and beauty are strong inspirational elements that help mould each painting. Often these ideas spring from dreams, visions and memories of her travels. Naomi is equally comfortable with traditional scenes, through to a more contemporary blending of realism and Indigenous imagery.

Naomi Grant  
Born 1959 Sydney, NSW  
Lives in Perth, Western Australia

Naomi is a multi award winning Contemporary Indigenous Australian Artist, a descendant of the Wiradujuri people of central New South Wales. She was born in Sydney but has made her home in Perth, for the past 36 years. In 2011 Naomi won 3 awards, including the \$10,000 Hawkesbury Art Award. Her successful career as a practicing artist and designer, spans the past 30 years. She graduated from Curtin University of WA with a BA in Design. Her career ranges from being self-employed as an artist, textile designer, senior designer at Canning Vale Weaving Mills, teaching art in Bangkok and promotional manager of Kurongkurl Katitjin, School of Indigenous Australian Studies at Edith Cowan University, Perth.



Naomi Grant  
*Boabs*

Acrylic and collage on  
canvas, 1000 x1500 mm.  
2013  
Cat No. sdr131

# 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 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.

Nyarapayi Giles  
Born 1941, Karku, Western Desert  
Represented by Tjarlirli Art, Tjukurla  
Community, Western Australia  
Warmurrungu

TJARLIRLI ART CENTRE represents the artists of Tjukurla in the Ngannyatjarra lands of Western Australia. The artwork has strong links with the Papunya Tula movement as families left Kintore and Kiwirrkurra to return to their homelands in the mid 1980s.



Nyarapai Giles  
*Warmurrungu*  
Acrylic on canvas,  
1670 x 1520 mm, 2013  
Cat No. 13-040

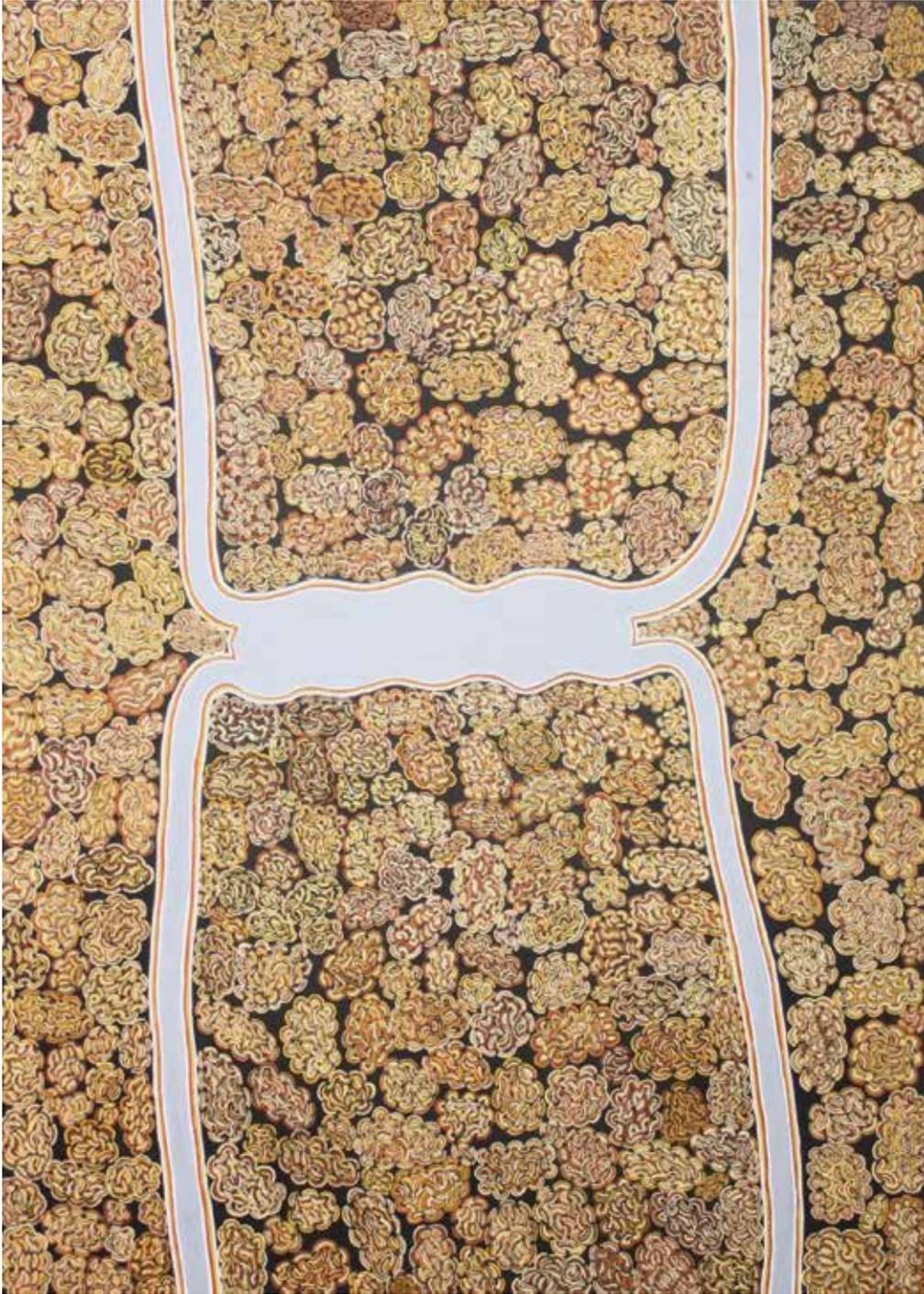
# PEGGY GRIFFITHS

Jinamoom is the area of the Keep River as it flows through the gorge country. During the wet season it is joined by little floodwater creeks and the open country becomes marshy. There are lots of new grasses and spinifex growing and you can see the spirit of country as it moves across the land with the wind in the grasses. In this painting there has been lots of wind drying out the country before the rains come.

Peggy Griffiths  
Born 1950 Newry Station,  
Western Australia  
Represented by Waringarri  
Aboriginal Arts, Kununurra Western  
Australia

WARINGARRI ABORIGINAL ARTS was established in the early 1980s by senior artists of the east Kimberley region as a place of art and culture. It is the first Indigenous owned art centre established in the Kimberley region and one of the oldest continuously operating art centres in Australia supporting economic independence for artists and their community.

Situated in Kununurra, in the heart of Miriwoong country, Waringarri artists share the importance of country and culture, while exploring a celebration of colour, composition and individualism.



Peggy Griffiths  
*Jinamoom*  
Natural ochre and  
pigment on canvas,  
1000 x 1400 mm, 2013  
Cat No. 425013

# LILY HARGRAVES

*Wardilyka Jukurrpa* (Turkey Dreaming) site is at Kulungalinpa near Duck Ponds 100 kilometres South East of Lajamanu.

This Dreaming tells about the bush turkey (Australian Bustard– *Ardeotis australis*). It is a big bird that flies around from place to place searching for food. They eat insects. The men hunted for the turkeys with boomerangs. The men hunt together.

*Kirda* or owners of this Jukurrpa are skin groups Nungarrayi, Napaljarri, Jungarrayi and Japaljarri. *Kurdungurlu* or checkers/ auditors or the term *Lajamanu Warlpiri* use policemen, of this Jukurrpa are Napurrurla, Jupurrurla, Nakamarra and Jakamarra.

The half circles show ladies sitting in front of their coolamons with food on them. There are two large half circles that are wind breaks that have been built. The crosses are the *Wardilyka* foot prints on the ground as they move through the area.

These birds were once plentiful in Australia, with flocks of 200 in NSW. Now they are found mainly in the north of Australia.

Lily Hargaves  
Born c.1930 Jilla, Tanami Desert,  
Northern Territory  
Represented by Warnayaka Art and  
Cultural Aboriginal Corporation,  
Northern Territory

THE WARNAYAKA ART GALLERY is located in Lajamanu Community, 580kms south west of Katherine. Lajamanu has a population of around 900 Warlpiri people and their stories are part of their art. Artists in Lajamanu have been finalists in the Telstra National Aboriginal and Torres Strait Islander Awards for the past four years.



Lily Hargraves  
*Wardilyka Jukurrpa (Turkey  
Dreaming)*  
Acrylic on linen  
1800 x 600 mm, 2013  
Cat No. 20-13

# SYLVIA KANYTJUPAI KEN

Sylvia 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.

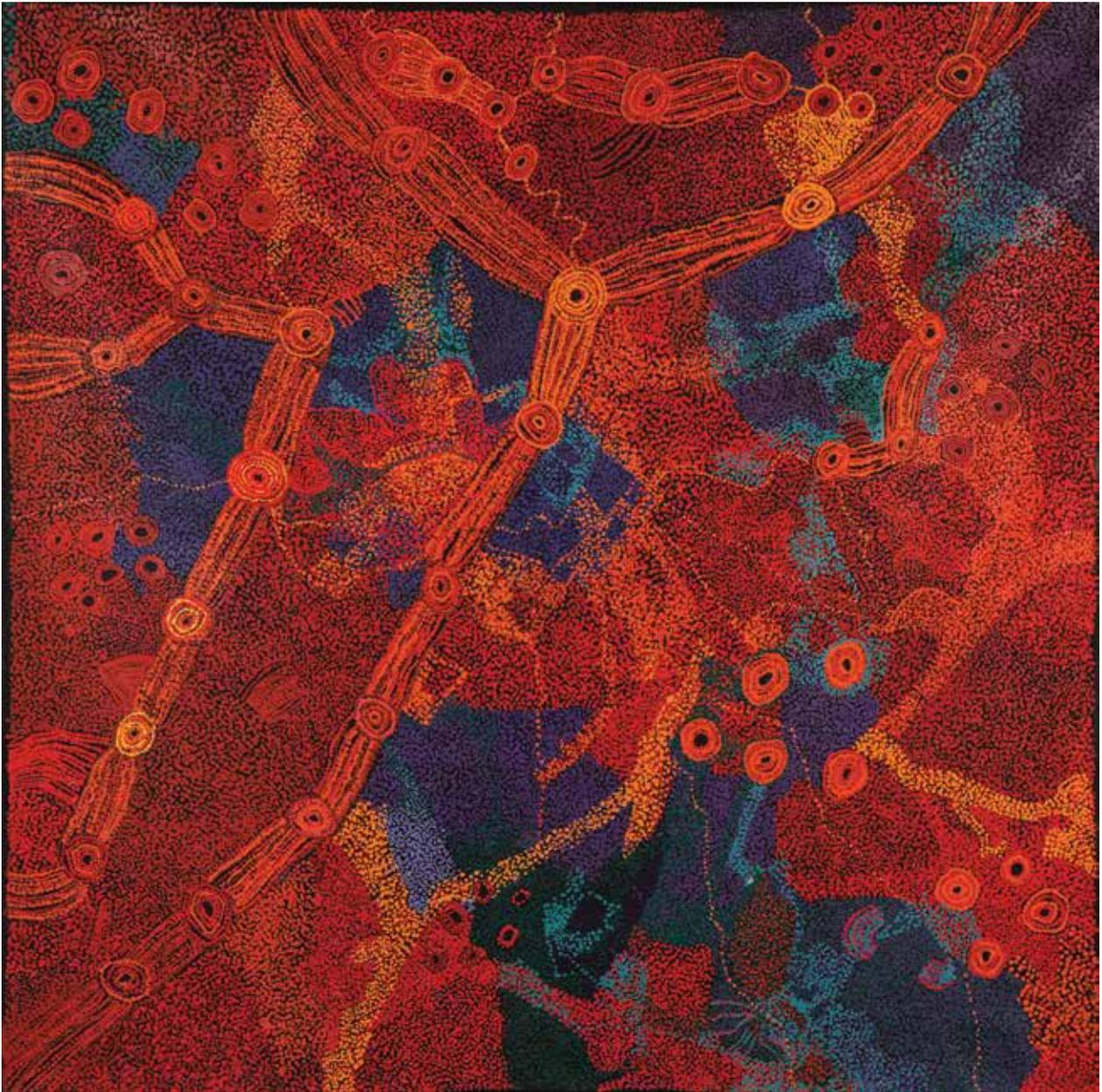
As *Nyiru* is chasing the sisters he tries to catch them by using magic to turn into the most tempting *kampurapra* (bush tomatoes) for the sisters to eat and the most beautiful *Ili* (fig) tree for them to camp under. However, the sisters are too clever for *Nyiru* and outwit him as they are knowledgeable 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).

Sylvia Kanytjupai Ken  
Born 1965  
Represented by Tjala Arts, Amata  
Community, South Australia

TJALA ARTS is located at Amata Community, in the far northwest of South Australia. It is an Aboriginal owned and managed corporation that sells artwork on behalf of its members. Since its foundation in 1999 (originally as Minymaku Arts) Tjala Arts has concentrated on adapting traditional aboriginal symbols and designs to create contemporary abstract imagery. The centre provides an opportunity for the Anangu (Pitjantjatjara Aboriginal people) to develop skills in fine art and regional craft production. The art centre also plays a significant role in the well-being of the community and maintaining culture and law.



Sylvia Kanytjupai Ken  
*Seven Sisters*  
Acrylic on linen,  
1970 x 1980 mm, 2013  
Cat No. 178-13

# RAELENE KERINAUIA

This work refers to an old Tiwi painting depicting the mixing of fresh and salt water in the intertidal areas of the islands. This is shown by the strong intersecting line design.

*Pwoja Jilalmara* (design with comb).

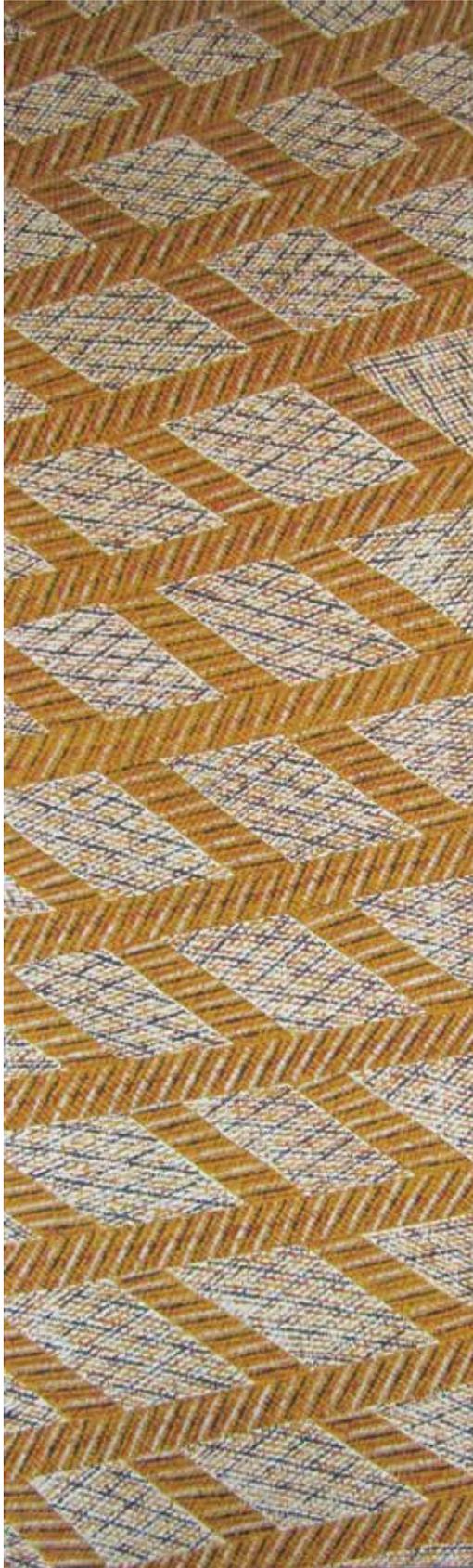
I paint with the *kayimwagakimi* or comb. Sometimes this is called *pwoja*, which also means bone. The painting comb is made from ironwood, part of the tree, and is used to paint on the body, on pukumani poles and on bark. My partner made me my comb, he was an artist, a great carver and I used to paint his carvings and *tutini* (pukumani poles). He passed away not long ago. I use ochres from the Tiwi Islands for my painting and I mainly just use my comb—only sometimes do I use a brush.

I like to cover the whole canvas by layering on each colour with the comb, one colour over the other, in different directions. This gives the painting depth.

Raelene Kerinauia  
Born 1962 Melville Island,  
Northern Territory  
Represented by Jilamara Arts &  
Crafts, Milikapiti, Melville Island

JILAMARA ARTS & CRAFTS ASSOCIATION is an Indigenous owned art centre located in Milikapiti, Melville Island, 100km north of Darwin. Artists at the centre have made a significant contribution to contemporary Indigenous art in Australia since the association was established in 1989.

The Tiwi word 'Jilamara', which roughly translates to 'design', refers to the intricate ochre patterning traditionally applied to the bodies of dancers and the surface of carved poles during the Pukamani funeral ceremony. This ceremony is still a part of community life and continues to inform the current art practice of the Tiwi people. Tiwi work displays its own regionally distinct identity, and varies greatly in form and content from the Indigenous art of the Arnhem and Central Desert regions of Australia.



Raelene Kerinauia  
*Fresh Water / Salt water*  
Ochre on linen with acrylic  
binder, 2000 x 600 mm,  
2012  
Cat No. 607-12

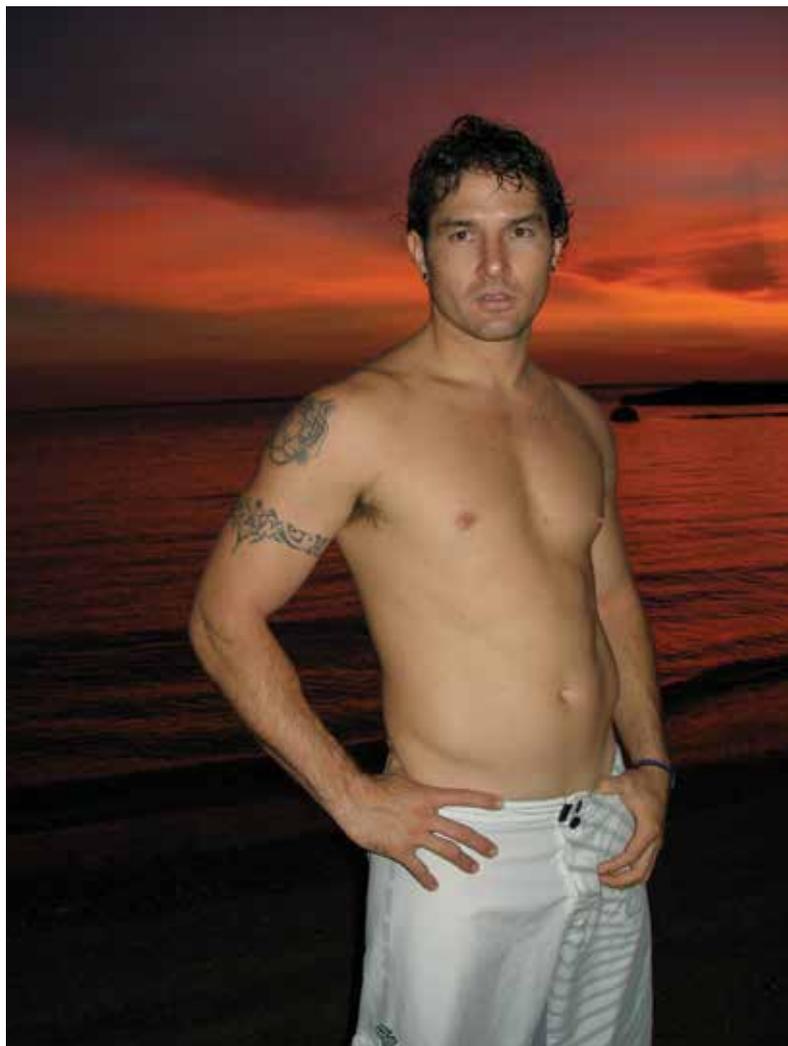
## GARY LEE

I took this photo of Kane towards sunset at East Point beach. Kane comes from a well-known Darwin family, the Bonsons, with strong Aboriginal and Torres Strait Islander connections. Part of the family's local and NT fame comes from their sporting prowess; the entry gate to Darwin's TIO football stadium, for example, is called the Bonson Gates. Kane continues this tradition, excelling in AFL and Rugby League; he once captained the Tigers Nightcliff Football Club team. Kane is also a descendant of Dolly Bonson on whom Jeannie Gunn based her characters Bett Bett (from *We of the Never Never*, first published 1908) and *The Little Black Princess* books.

As a Larrakia photographer, born and raised in Darwin, this portrait of Kane celebrates my own connection to Darwin, as well as Darwin's rich Indigenous and broader cultural fabric. Since 1993 I have embarked on a photographic practice which focuses on male portraiture as a way of exploring notions of beauty, ethnicity and self.

Gary Lee  
Born 1952, Larrakia,  
Northern Territory

GARY LEE is a Larrakia artist, born and raised in Darwin, which is situated in Larrakia country. An anthropologist, artist, writer and curator, he has been an active participant in and promoter of Aboriginal arts since the early 1980s.



Gary Lee

*Kane 26*

Digital print on  
Hahnemuhle paper,  
800 x 625 mm unframed

Edition: 2 x A/Ps,  
plus 3 prints, 2012

Cat No. sdr134

# KUKULA MCDONALD

Kukula is a young Luritja woman and has been working from the studio at Bindi since 2002. In the past she has painted Cockatoos, predominantly Black Cockatoos and Wheelchairs. She knows where to find “big mobs” of Black Cockatoos in the Central and Western Deserts. She also has a keen eye and extensive knowledge for wheelchair brands, styles, colours, accessories and is able to tell you who has what kind of wheelchair “out bush”.

In the last few years Kukula has started painting ‘Uttumpatu’ the rocky outcrops that form ridge lines or hills beside the community of Papunya. These landscape formations hold cultural significance for the people of Papunya. Kukula has been incorporating Red Tailed Black Cockatoos into the landscape of Papunya, big mobs or a lone individual soaring in the sky. These new paintings reflect great developments as an artist and on a personal level.

Kukula McDonald  
Born 1985 Papunya, South Australia  
Represented by Bindi Inc Mwerre  
Anthurre Artists, Alice Springs,  
Northern Territory

BINDI INC'S ARTIST COLLECTIVE  
MWERRE ANTHURRE which lies in  
the heartland of Central Australia,  
has been providing opportunities  
for all people with disabilities for  
over 32 years.

Mwerre Anthurre Artists encourage  
the promotion of culturally  
relevant work options and art skill  
development, nurturing artists  
who demonstrate an interest and  
passion to develop a career in fine  
art.

Over the past ten years Mwerre  
Anthurre Artists have received  
national recognition via a series of  
high profile exhibitions. Their work  
can be found in collections nation  
wide including the National Gallery  
of Australia, the National Gallery  
of Victoria, the Art Gallery of New  
South Wales and the Art Gallery and  
Museum of the Northern Territory.



Kukula McDonald  
*Red Tail Cockatoos at  
Uttumpatu*

Acrylic on canvas,  
910 x 615 mm, 2013  
Cat No. KM130308

# KITTEY MALARVIE

In this image of the drying and cracked mud of her mother's country along the Sturt River, the artist describes the area where she visited as a child. Along the banks and waterholes by the river was black soil country.

"When we were young, my sisters and cousins would play in the dried and cracked mud flats. The Luga is the name we had for the dried mud flats. In the wet seasons and after a big tide on the Sturt River the water would rise up on the black mud flats. As it dried mud would turn to salt crystals. We would play making cakes from the dried shapes and sometimes play a game like stepping stones. Sometimes the old people would eat these cracked mud cakes as bush medicine for the salt. My paintings keep alive my memories from when we were all young and together."

Kittey Malarvie  
Born 1945

Represented by Waringarri Aboriginal  
Arts, Kununurra Western Australia

WARINGARRI ABORIGINAL ARTS was established in the early 1980s by senior artists of the east Kimberley region as a place of art and culture. It is the first Indigenous owned art centre established in the Kimberley region and one of the oldest continuously operating art centres in Australia supporting economic independence for artists and their community.

Situated in Kununurra, in the heart of Miriwoong country, Waringarri artists share the importance of country and culture, while exploring a celebration of colour, composition and individualism.



Kittey Malarvie  
*Luga - Cracked Mud*  
Natural ochre and  
pigment on canvas,  
1250 x 1300 mm, 2013  
Cat No. 423713

# PATSY MARFURRA

“Durrmu we put on the body for ceremony dance you know. We paint ‘im all over. That one I do now.”

This painting depicts durrmu, or body painting designs. It’s inspired by the markings adorned to the body for ceremony, and dance among the Ngan’gi people of Peppimenarti.

Patsy Marfurra is a Ngan’giwumirri woman, born at the Daly River Mission in 1942. In her late thirties she moved her husband and six children to Peppimenarti, where her grandmother and other elders taught her to weave dilly bags and mats.

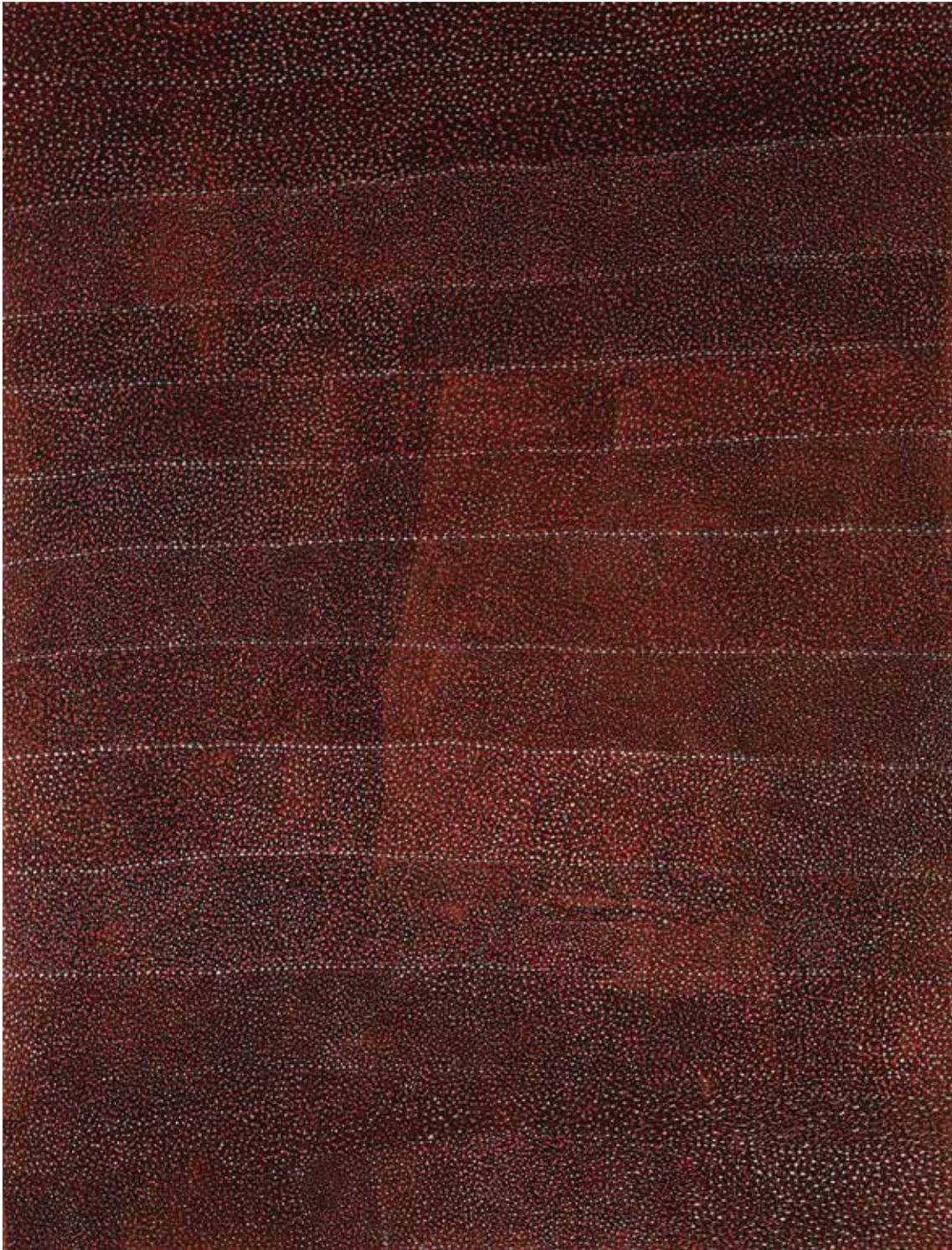
Patsy is a senior artist at Durrmu Arts, her work has been included in the *Telstra National Aboriginal and Torres Strait Islander Award* (2003) and *Xstrata Emerging Artist Award* (2008).

Patsy Marfurra  
Born 1942 Daly River Mission,  
Northern Territory  
Represented by Durrmu  
Arts Aboriginal Corporation,  
Peppimenarti Community

DURRMU ARTS Aboriginal Corporation is renowned for its fine, contemporary art production, including acrylic painting and fibre work.

Durrmu Arts is a member of ANKAAA – the Association of Northern, Kimberley and Arnhem Aboriginal Artists.

The paintings of Peppimenarti are based upon traditional weaving and durrmu (dot body painting) designs. These are complemented by the women artists’ premium pandanus and sand-palm fibre weaving work.



Patsy Marfurra  
*Durrmu*  
Acrylic on canvas  
1220 x 920 mm, 2013  
Cat No. 666

# ISHMAEL MARIKA

In 1975 Milirrpum Marika, the lead plaintiff in the Gove Land Rights Case, spoke into a microphone at Yirrkala addressing by name his sons and nephews who were at that time only children, including Waninya Marika, aged fifteen. In 2013 Waninya's son Ishmael came across the recording which had been rescued and brought to The Mulka Project where he worked. When Ishmael heard his grand father's words he was stunned. He immediately burnt nine CDs for all of his fathers who were at that time involved in a bitter family argument. This is that recording.

Ishmael Marika  
b 1991 Nhulunbuy,  
Northern Territory

Works at The Mulka Project in  
Yirrkala, Northern Territory

THE MULKA PROJECT The name 'Mulka' means a sacred but public ceremony, and, to hold or protect. The mission is to sustain and protect Yolngu cultural knowledge in Northeast Arnhem Land under the leadership of community members. The Mulka production house and archive is managed by Yolngu law, governance and culture.

and for you his in-laws, that you will  
learn later on in the future.

Ishmael Marika  
*Untitled*  
Video installation, 2013  
Cat No. sdr132

# MEN'S COLLABORATIVE

## Lawrence Pennington and Ian Rictor

This collaboration depicts Mitutu, Tuwan and Tjilutjipi. Mitutu is *Walawuru Tjukurpa* (wedge tail eagle story), a site of special significance and a dangerous place where care must be taken. Tuwan is surrounded by many rock holes including Tjilutjipi where the *Wati Wanampi* (ancestral serpent men) from Pukara came for ceremony.

Lawrence Pennington and Ian Rictor are both senior Spinifex men and traditional owners of the country surrounding the community of Tjuntjuntjara. Both men have collaborated to produce this stunning work that encompasses each of their traditional lands.

Lawrence has painted the place where he was born of Mitutu which has the *Walawuru Tjukurpa* (wedge tail eagle creation story) originating from it. Lawrence states that this is a very special and dangerous place and care must be taken when entering the area. Lawrence has also place reference to *wapalti* (a plant that secretes powerful nectar often referred to as *wama* (alcohol)) in the painting as this grows in the area.

Ian Rictor has painted his country of Tuwan that has lots of smaller rockholes associated with the area including Wyara and Artunya. Kamati has also been depicted and has two large waterholes. Ian made reference to a special waterhole named Tjilutjipi where the *Wati Wanampi* (ancestral water serpent men) from Pukara came for ceremony. Ian also referred to Tjilinya, a large rockhole that is part of the *Minyma Tjuta Tjukurpa* (Seven Sisters creation story).

Lawrence Pennington  
Born 1934 Urlu, Great Victoria  
Desert, Western Australia

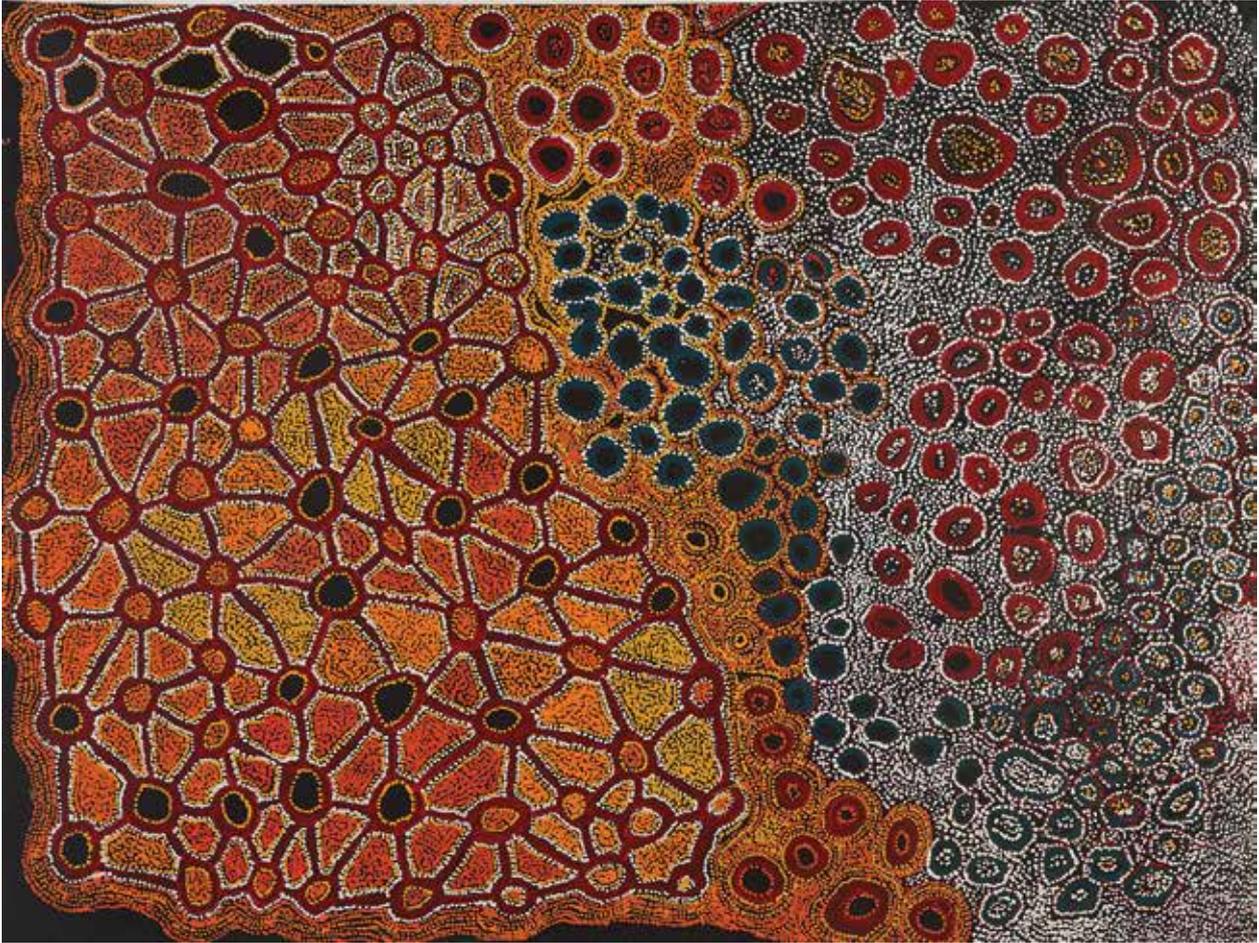
Ian Rictor  
Born c.1960 Tuwan, Western  
Australia

Represented by  
Spinifex Arts Project, Ilkurlka  
Community, Western Australia

THE SPINIFEX ARTS PROJECT was established in 1997 as part of the Native Title documentation process.

The Spinifex artists continue to paint traditional stories and document kinship responsibilities with acrylic paint on linen, often using a vibrant, unrestricted palette. Spinifex works have become widely known in the fine art world and the now growing body of work is internationally acclaimed and housed within major art and museum collections both in Australia and overseas.

Now entering its 10th year the Spinifex Arts Project has established a solid footing as one of the Western Desert's most stable and productive arts initiatives.



Men's Collaborative:  
Ian Rictor and  
Lawrence Pennington  
*Kapi Piti Tjuta*  
Acrylic on canvas  
2020 x 1580 mm, 2013  
Cat No. 13001

# MEN'S COLLABORATIVE

Simon Hogan, Fred Grant and Harry Brown

Simon Hogan, Fred Grant and Harry Brown collaborated on this canvas with the rockhole of Lingka being the main focus. Lingka is associated with the *Walawuru Tjukurpa* (eagle creation story) and involves two initiated men who are in-laws.

One is a *walawuru* (wedge tail eagle man) and the other is a *wiratju* (barn owl man). Part of the creation story involves the eagle making the white escarpment that surrounds the area of Lingka and hence why there is an abundance of white in the painting.

The other area depicted is Tjiningka, a special water hole where a powerful and dangerous *wanampi* (magical water serpent) still resides.

Simon Hogan  
Born c.1960 Paltju, Great Victoria  
Desert, Western Australia

Fred Grant  
Born 1946 Ukatjatjara, Great Victoria  
Desert, Western Australia

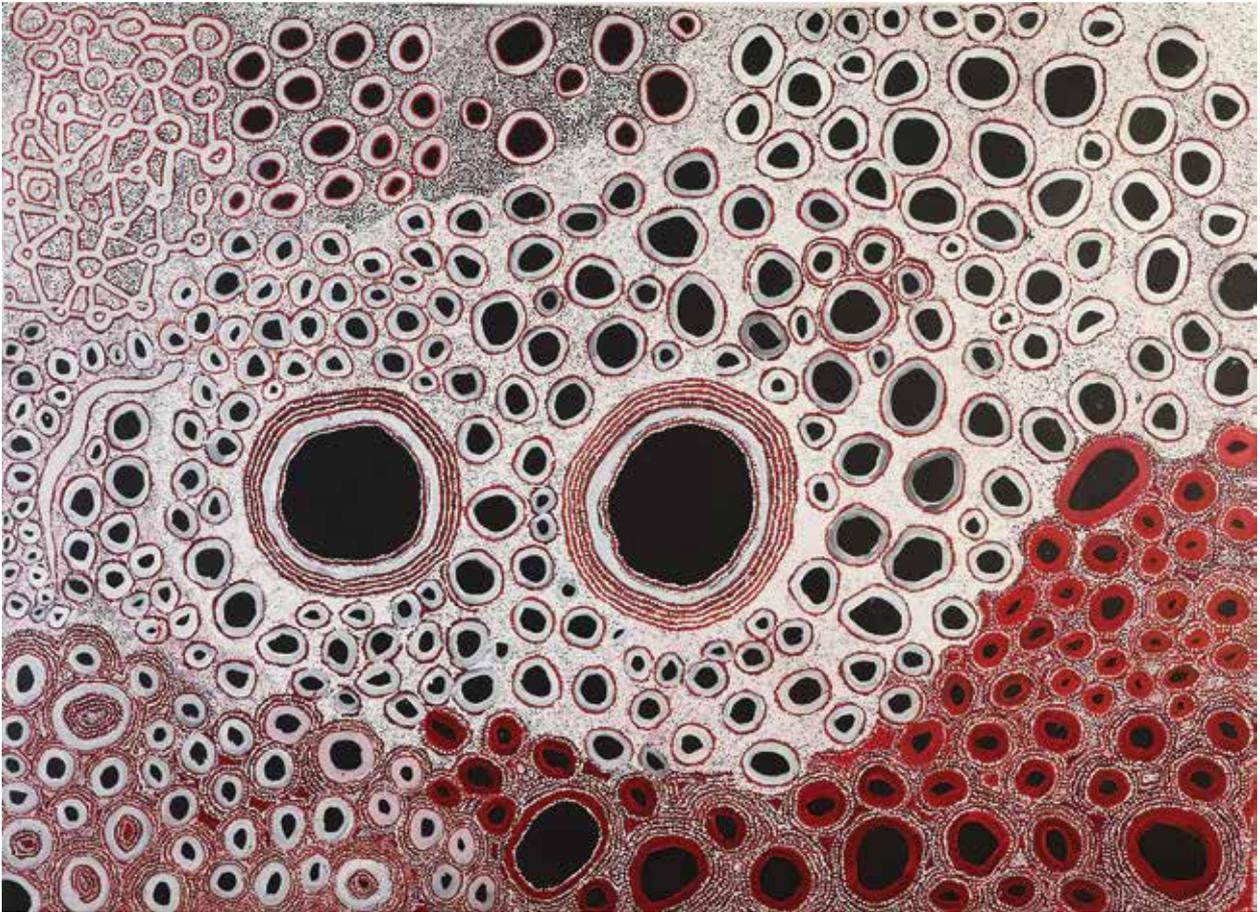
Harry Brown  
Born 1950s Great Victoria Desert,  
Western Australia

Represented by  
Spinifex Arts Project, Ilkurlka  
Community, Western Australia

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Now entering its 10th year the Spinifex Arts Project has established a solid footing as one of the Western Desert's most stable and productive arts initiatives.



Men's Collaborative:  
Simon Hogan, Fred Grant  
and Harry Brown  
*Lingkanya*  
Acrylic on canvas  
2780 mm x 2020 mm, 2013  
Cat No. 13002

# JANICE MURRAY

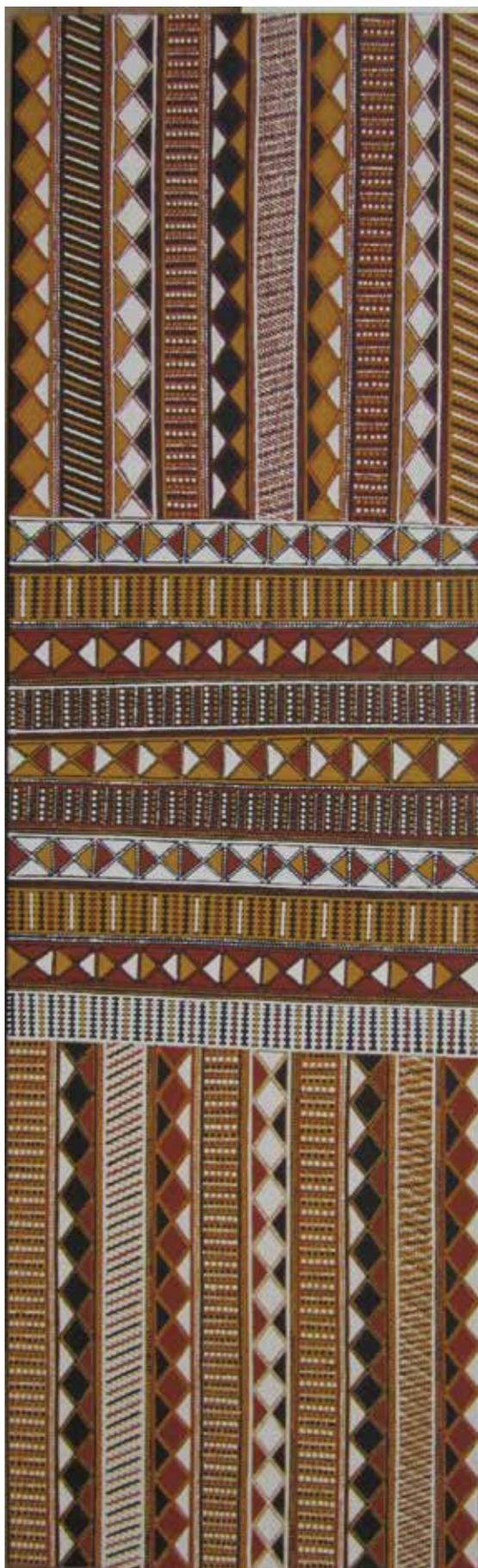
All *jilamara* (design) is originally drawn from the body painting which accompanied the *pukumani* (funeral) and *kulama* (initiation/yam) ceremonies. An individual design and aesthetic is highly valued by Tiwi artists and is representative of their personal interpretation of the traditional Tiwi design or *jilamara*.

I use ochres from the Tiwi Islands for my paintings on linen. My uncle Leon taught me how to paint this design. This design was used for ceremony, painted on to pukumani poles. I have not changed this design—it is still the same.

Janice Murray  
Born 1966 Melville Island,  
Northern Territory  
Represented by Jilamara Arts &  
Crafts, Milikapiti, Melville Island

JILAMARA ARTS & CRAFTS ASSOCIATION is an Indigenous owned art centre located in Milikapiti, Melville Island, 100km north of Darwin. Artists at the centre have made a significant contribution to contemporary Indigenous art in Australia since the association was established in 1989.

The Tiwi word 'Jilamara', which roughly translates to 'design', refers to the intricate ochre patterning traditionally applied to the bodies of dancers and the surface of carved poles during the Pukamani funeral ceremony. This ceremony is still a part of community life and continues to inform the current art practice of the Tiwi people. Tiwi work displays its own regionally distinct identity, and varies greatly in form and content from the Indigenous art of the Arnhem and Central Desert regions of Australia.



Janice Murray  
*Jilamara*  
Ochre on linen with acrylic  
binder, 2000 x 600 mm,  
2012  
Cat No. 160-12

# JOHN MURRAY

Flight

These two birds were looking for a place to sleep.

They are the Gunday (cassowary) and jarraguy (jabiru).

One bird can fly.

He is the jarraguy.

So he flies into the tree at night to sleep.

The other bird can't fly.

He is the gunday.

He goes in behind the tree to sleep

John Murray  
Born 1979, Queensland  
Represented by Girringun  
Aboriginal Art Centre, Cardwell,  
Queensland

THE GIRRINGUN ABORIGINAL ART CENTRE, based in Cardwell, represents artists from nine Traditional Owner Groups. The traditional country of these groups covers some 25,000 square kilometres of country from north of Townsville, south west to Clarke River, north to the Mission Beach area, west to Ravenshoe and east to include Hinchinbrook and the Family Group Islands.



John Murray  
*Flight*

Acrylic on canvas,  
825 x 605 mm, 2013  
Cat No. GAACJM12181

# NINNEY MURRAY

This is the story of the frog (*Yuday*). *Yuday* is the Girramay word for a large pale brown frog found in the valleys and hills of Girramay country. In the present day *Yuday* has taken on the form of a rock which is situated on the stock route up behind Jumbun. The stock route followed one of the old people's trails across the mountain. *Yuday* is a big rock they call the mailbox. Every time you travelled along the path you had to pass *Yuday* and pay a passing fee. The fee was a leaf. It was the same if you were going up the hill or down the hill. You had to pay both ways. The old people said that you had to put a leaf between the rocks. If you didn't do that it you would become a cripple and wouldn't be able to climb up the mountain again. I used to travel the stock route a lot with my family when I was younger and we would always put a leaf in the mailbox. Even today if anyone travels that way they always pay with a leaf when they go past.

Ninney Murray  
Born 1941 Davidson Creek Area,  
Queensland

Represented by Girringun  
Aboriginal Art Centre, Cardwell,  
Queensland

THE GIRRINGUN ABORIGINAL ART CENTRE, based in Cardwell, represents artists from nine Traditional Owner Groups. The traditional country of these groups covers some 25,000 square kilometres of country from north of Townsville, south west to Clarke River, north to the Mission Beach area, west to Ravenshoe and east to include Hinchinbrook and the Family Group Islands.



Ninney Murray  
*Yuday Story*  
Acrylic on canvas,  
690 x 700 mm, 2013  
Cat No. GAACNM1294

# IRENE NAMOK

This painting is about us fishin' and standing on the sandbanks and lookin' out over the water talking 'bout our feelin's and havin' a good time. We go fishin' at Quintell Creek and Claudie River Mouth. I belong to that area. I am Claudie and Quintell chick.

When me and Robbi go fishin', we talk about things that come and go; like men in our lives, the good men and the bad men and people and situations. We talk about our families and the family we have lost and miss. We talk about the things we got the same. Even though we grew up different places and we got different colours we still got the same feelin's. We both bought up by our strict minister grandfather and we both have five kids and we had good men and bad men in our lives.

We get a fire goin' and we cook damper and we get the billy going for a good hot cup of tea to go with the damper. We throw in the line and we try to catch some fish, salmon on the run, barramundi or coral trout. Robbi can't throw the line out very far because she is mostly a white chick, so I throw the line out for her from the sand bank. I can throw the line out a really long way into the deep dark water where the fish are waiting.

If we catch fish we can have fish and rice for supper, there is always room for fish even if we have eaten damper. On the sandbars I teach Robbi to shake a leg and I laugh at her when she gets it wrong. If Muka is with us he plays the drum. When we dance we can feel the presence of the Old People.

Sometimes you can walk on the sand bars. Once we walked to the other side of Quintell Creek and we had to race back across the creek as the water came rushin' in and we had to hope the crocs didn't get us. These are good times.

Irene Namok  
Born 1960, Thursday Island, Torres  
Strait, Queensland  
Represented by Lockhart River  
Arts Indigenous Corporation,  
Queensland

LOCKHART RIVER ART reflects a contemporary response to the environment, culture and traditions of this remote Cape York community. It also expresses some of the realities of life in the community and the strength and influence of traditional culture and values.

Lockhart artists have cultivated their own forms of expression, which are very different to styles from other parts of Indigenous Australia. The art from Lockhart River promotes the unique identity and culture of the local Sandbeach people in contemporary Australian art.



Irene Namok  
*When We Go Fishin'*  
Acrylic on linen,  
1950 x 1950 mm, 2013  
Cat No. sdr135

# BEYULA PUNTINGKA NAPANANGKA

Beyula is telling the story of the *Kalinykalinypa* or desert grevillea flower, a favourite bush food for Anangu people and quite a delicacy.

*Kalinykalinypa* grows in the sandy soils on the plains. The beautiful orange coloured flowers are picked early in the morning and placed in a billycan of water to create 'honeywater' (cordial) or sucked straight off the branch for their sweet honey dew. More often than not, Anangu move from flower to flower bending it to them so they can suck the nectar rather than picking it.

Beyula Puntingka Napanangka  
Born 1966  
Represented by Papunya Tjupi Arts,  
Northern Territory

PAPUNYA TJUPI ARTS is an Aboriginal owned, community-based enterprise, representing over 100 artists. We encourage the sharing of knowledge and skills to foster self-determination and cultural development. This is done through arts practice, community activities, meaningful employment and training opportunities.



Beyula Puntungka  
Napanangka  
*Kalinykalinypa Tjukurrpa*  
Acrylic on linen  
1520 x 2740 mm, 2013  
Cat No. 042-13

# YUKULTJI NAPANGATI

The lines in this painting represent the sandhills at the site of Marrapinti, west of the Pollock Hills in Western Australia.

A large group of ancestral women camped at this rockhole before continuing their travels further east, passing through Wala Wala, Kiwirrkura and Ngaminya.

While at the site the women made the nose bones, also known as marrapinti, which are worn through a hole made in the nose web. These nose bones were originally used by both men and women but are now only inserted by the older generation on ceremonial occasions. As the women continued their travels towards the east they gathered the edible berries known as kumpurarra or desert raisin from the small shrub *Solanum centrale*. These berries can be eaten directly from the plant but are sometimes ground into a paste and cooked on the coals as a type of damper.

**Yukultji Napangati**  
Born c.1984  
Represented by Papunya Tula Artists  
Pty Ltd, Northern Territory

PAPUNYA TULA ARTISTS PTY LTD represents artists from the Western Desert, predominantly of the Luritja/Pintupi language groups.

The company derives its name from Papunya, a settlement 240km north-west of Alice Springs; today they extend operations into Western Australia (covering an area which extends to 700km west of Alice Springs).

The high standard of the work and its unmistakable and powerful style has resulted in the Papunya Tula artists being represented in most public galleries, major museums, institutions and many large private collections within Australia as well as overseas.



Yukultji Napangati  
*Untitled*  
Acrylic on linen,  
1530 x 1220 mm, 2012  
Cat No. YN1211001

# EVA NARGOODAH

I started painting after my kids grew up. I paint my grandmother's country and what she has taught me. I paint my style of seasons, bush tucker paintings and my childhood memories of winter rains and cold weather.

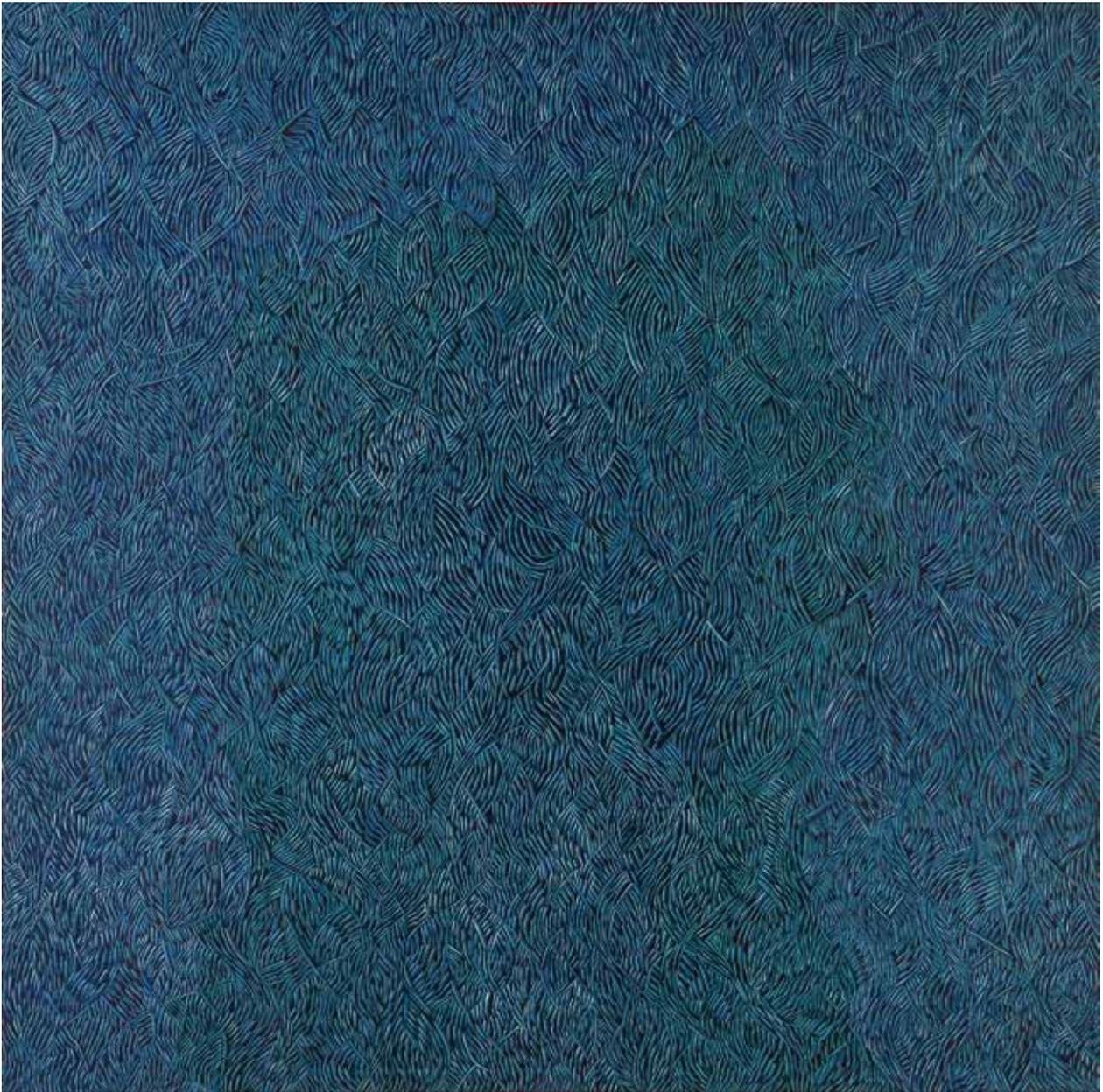
Today I live at Jimbalakudunj Community, 120 km southwest of Fitzroy Crossing.

Eva Nargoodah  
Born 1958 Christmas Creek Station,  
Western Australia

Represented by Mangkaja Arts  
Resource Agency, Fitzroy Crossing,  
Western Australia

MANGKAJA ARTS began as an arm of Karrayili Adult Education Centre, first established in 1981 for local people who wanted to learn the English language. The initiative, led by the local men, provided a place where people could study and paint their personal stories, bush trips and histories.

Today the art centre is located in the centre of Fitzroy Crossing and functions as a fine art gallery, specialty store and a studio space for the artists to paint and make cultural artefacts.



Eva Nargoodah  
*Kuluwa (winter rain)*  
Acrylic on canvas  
1200 x 1200 mm, 2013  
Cat No. 57708

# PHYLLIS NINGARMARA

In this painting Phyllis has depicted Sugarleaf.

"Every where in my country are little freshwater springs, billabongs and waterholes. Everywhere in them are the *Garajang* – Sugar lilly."

"In the hot time ants make sugar on big leaves. This sugar sits on top of that leaf and you can pick it off and eat it. Really sweet just like sugar."

Phyllis Ningarmara  
Born 1944 Ivanhoe Station,  
Western Australia

Represented by Waringarri  
Aboriginal Arts, Kununurra Western  
Australia

WARINGARRI ABORIGINAL ARTS was established in the early 1980s by senior artists of the east Kimberley region as a place of art and culture. It is the first Indigenous owned art centre established in the Kimberley region and one of the oldest continuously operating art centres in Australia supporting economic independence for artists and their community.

Situated in Kununurra, in the heart of Miriwoong country, Waringarri artists share the importance of country and culture, while exploring a celebration of colour, composition and individualism.



Phyllis Ningarmara  
*Garajang – Sugar lilly*  
Natural ochre pigments  
on canvas, 1800 x 800 mm,  
2013  
Cat No. 432713

# DORIS BUSH NUNGARRAYI

This is a love story from Doris's past. Doris talks of the times when she was a young girl in the bush, swimming with her friends at Haasts Bluff. She talks of sand hills where the young people would wander naked looking for water, "chasing" the water until they found a water hole. The young men and women would swim together and make love by the water hole. Eventually, Doris explains, the young people fall in love and are married.

Doris Bush Nungarrayi  
Born 1942  
Represented by Represented by  
Papunya Tjupi Arts, Northern  
Territory

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Doris Bush Nungarrayi  
*Tjurrpinyi (Swimming at  
Haasts Bluff)*

Acrylic on linen, 1830 x  
1520 mm, 2012

Cat No. 980-12

# NGUPULYA MARGARET PUMANI

The *Maku Tjukurpa* (witchery grub songline) is a significant songline from Mimili. It is a story about *mai* (food), a women's *tjukurpa*. The *minyma* (women) would go to the *kapi tjukurla* (water hole) on top of the rocks at Antara. They would roll rocks from the top of the *apu* down the mountain. Then, the *minyma* would clean out the rockhole and wait for the rain to come.

When the waterhole was full with water they would tap on the waters surface with a stick and sing *inma* and *paluni inmaku pakani* (dance ceremony). They would then dig under the *Maku* (witchery bush) and would find *Maku tjuta* ( enough Maku for everyone).

Ngupulya Margaret Pumani  
Born 1948 Mimili Community,  
South Australia

Represented by Mimili Maku Arts  
Aboriginal Corporation, Mimili  
Community, South Australia

MIMILI MAKU art centre takes its name from the maku (witchetty grub) found in the roots of the Acacia Kempeana. The *Maku Tjukurpa* (witchetty grub songline) is a significant story from this area.

The community of Mimili is in the far north west of South Australia, at the base of the Everard Ranges, in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. It is 645km south of Alice Springs which is the nearest large town.



Ngupulya Margaret  
Pumani  
*Maku inmaku pakani*  
Acrylic on linen,  
3000 x 2000 mm, 2013  
Cat No. 22-13

# MERVYN RUBUNTJA

Rwetyepme (Rroo-Choop-muh) in the Western Arrernte language refers to Mt. Sonder in the west MacDonnell Ranges, the second highest mountain in the Northern Territory at 1380 metres above sea level.

“The country that we paint won’t last long. In the cities the land has disappeared. Aboriginal people have one law; your law changes every year. I hear spirits and paint while these sounds are in my mind. Only traditional owners can hear those spirits and then are allowed to paint it. I have painted my feeling.”

Mervyn Rubuntja  
Born 1958 The Telegraph Station,  
Alice Springs, Northern Territory  
Represented by Ngurratjuta Many  
Hands Art Centre, Alice Springs,  
Northern Territory

NGURRATJUTA ILTJA NTJARRA;  
Many Hands Art is situated at the  
Desert Park, right on the doorstep  
of Alice Springs and the Western  
MacDonnell Ranges.

Ngurratjuta supports a range of  
well established contemporary  
watercolour and acrylic artists who  
frequently exhibit interstate, as well  
as many new and emerging artists  
who are developing their skills.

We currently support over 300  
artists with a special focus on  
encouraging the “Hermannsburg  
School” style watercolour artists,  
who continue to paint in the  
tradition of their grandfather,  
Albert Namatjira.



Mervyn Rubuntja  
*Rwetyepme – Mt. Sonder,  
West MacDonnell Ranges, NT*  
Watercolour on paper,  
360 x 540 mm, 2013  
Cat No.sdr136

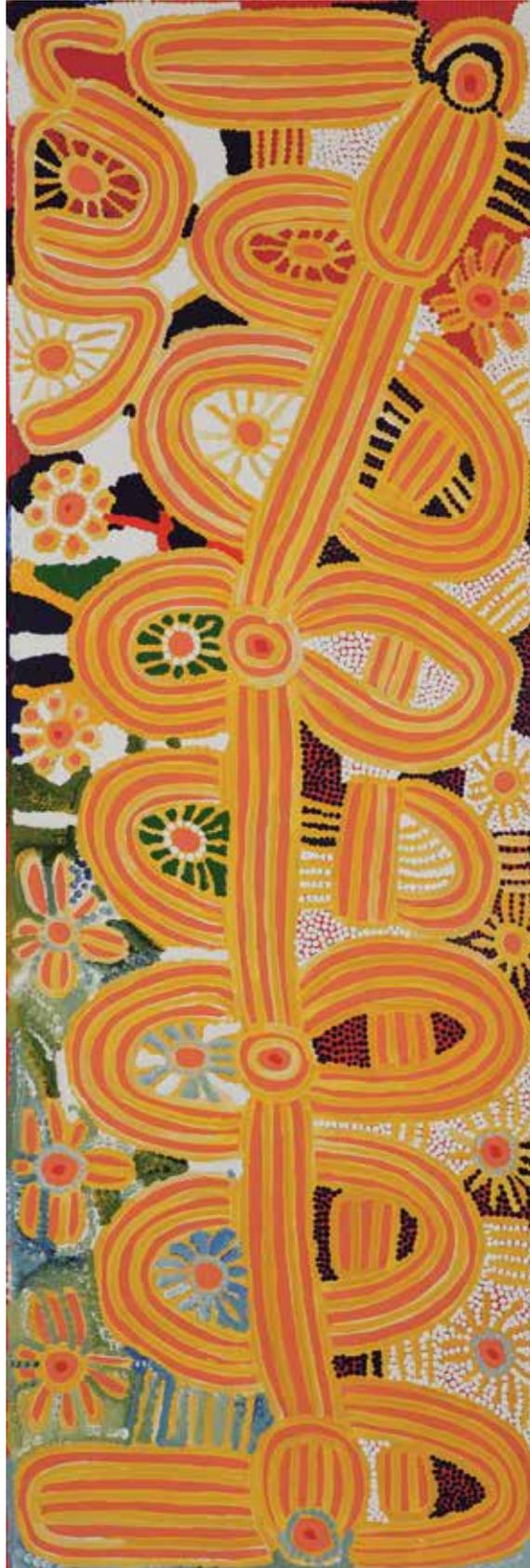
# MOLLY NAPURRURLA TASMAN

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.

Molly Napurrurla Tasman  
Born c.1935 Miya Miya, Tanami  
Desert, Northern Territory

Represented by Warnayaka Art and  
Cultural Aboriginal Corporation,  
Northern Territory

THE WARNAYAKA ART GALLERY is located in Lajamanu Community, 580kms south west of Katherine. Lajamanu has a population of around 900 Warlpiri people and their stories are part of their art. Artists in Lajamanu have been finalists in the Telstra National Aboriginal and Torres Strait Islander Awards for the past four years.



Molly Napurrurla  
Tasman  
*Seed Dreaming*  
Acrylic on canvas,  
1800 x 600mm, 2013  
Cat No. 505-13

# 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. This painting depicts the *ngurlu* (seeds), *marna* (grass), *Karnta* (women), their *parraja* (oval wooden dishes) *kajipa* (dancing sticks).

The location of this painting is Jiti Jiti Pirranpa, which is close to Yinapaka (Lake Surprise) in the Tanami Desert. Napurrurla was born here according to Warlpiri customs and this site is significant not Pawarla where her birth did take place. In this painting the Napurrurla and Nakamarras are stealing the small black seeds and running away with them. These people (Napurrurla and Nakamarras) are the Kurlukuku (Diamond Dove Pigeon) people who are birds.

Kirda or owner of this *Jukurrpa* (Dreaming) are the skin groups Napurrurla, Nakamarra, Jupurrurla and Jakamarra. Kurdungurlu or checking group of people are Nungarrayi, Napaljarri, Jungarrayi and Japaljarri.

This work with lines, dots and brush marks is very indicative of art from Lajamanu and is seen in the work of other well known artists from here. Napurrurla of course has her own distinct style and colour use.

RosieTasman  
Born c.1935 Pawarla, Tanami Desert,  
Northern Territory  
Represented by Warnayaka Art and  
Cultural Aboriginal Corporation,  
Northern Territory

THE WARNAYAKA ART GALLERY is located in Lajamanu Community, 580kms south west of Katherine. Lajamanu has a population of around 900 Warlpiri people and their stories are part of their art. Artists in Lajamanu have been finalists in the Telstra National Aboriginal and Torres Strait Islander Awards for the past four years.



Rosie Tasman  
*Ngurla Jukurrpa (seed  
Dreaming)*

Acrylic on linen, 1800 x  
1500 mm, 2013  
Cat No. 146-13

# CONRAD TIPUNGWUTI

Conrad Tipunwugti has long been regarded as the second in line at Jilamara Arts & Crafts to Timothy Cook. His works reflect the same gestural brush marks, the deceptively simple 'spontaneous' application of ochre and an almost free form response to *Jilamara* and *Kulama* focuses. To anyone who has even the most rudimentary knowledge of artists on Melville Island, his work is also instantly recognisable as his own and can be easily distinguished from Cook's works.

Over the last three years Tipungwuti has matured as an artist and has developed a practice which truly displays innovation and unique characteristics. His use of both dots and line are truly complementary and enjoy a cohesive composition within the boundaries of the canvas. He 'joins' dots to reflect the very nature of 'rain' as well as echoing the celebration of painting as one dot joins another. He embodies the sheer enjoyment of the very act of painting.

Forty-six year-old Conrad Tipungwuti is a shy, traditional Tiwi man. He spends long periods outside, at night, walking the community and the surrounding bush and shore.

– Seva Frangos

Conrad Tipungwuti  
Born 1966 Melville Island,  
Northern Territory  
Represented by Jilamara Arts &  
Crafts, Milikapiti, Melville Island

JILAMARA ARTS & CRAFTS ASSOCIATION is an Indigenous owned art centre located in Milikapiti, Melville Island, 100km north of Darwin. Artists at the centre have made a significant contribution to contemporary Indigenous art in Australia since the association was established in 1989.

The Tiwi word 'Jilamara', which roughly translates to 'design', refers to the intricate ochre patterning traditionally applied to the bodies of dancers and the surface of carved poles during the Pukamani funeral ceremony. This ceremony is still a part of community life and continues to inform the current art practice of the Tiwi people. Tiwi work displays its own regionally distinct identity, and varies greatly in form and content from the Indigenous art of the Arnhem and Central Desert regions of Australia.



Conrad Tipungwuti  
*Kulama*

Ochre on linen with acrylic  
binder, 2000 x 600 mm,  
2012

Cat No. 623-12

# WARLIMPIRRNGA TJAPALTJARRI

This painting depicts designs associated with the swamp site of Marawa, situated slightly west of Wilkinkarra (Lake Mackay). There is also a rockhole and soakage waters at this site. During ancestral times a large group of Tingari men travelled to Marawa from the west and, after arriving at the site, passed beneath the earth's surface and continued travelling underground. It is also said that a huge ancestral snake sleeps in this swamp.

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.

Warlimpirrnga Tjapaltjarri  
Born c. 1959  
Represented by Papunya Tula Artists  
Pty Ltd, Northern Territory

PAPUNYA TULA ARTISTS PTY LTD represents artists from the Western Desert, predominantly of the Luritja/Pintupi language groups.

The company derives its name from Papunya, a settlement 240km north-west of Alice Springs; today they extend operations into Western Australia (covering an area which extends to 700km west of Alice Springs).

The high standard of the work and its unmistakable and powerful style has resulted in the Papunya Tula artists being represented in most public galleries, major museums, institutions and many large private collections within Australia as well as overseas.



Warlimpirnga Tjapaltjarri  
*Untitled*  
Acrylic on linen,  
1830 x 1530 mm, 2012  
Cat No. WT1207086

## PETER TAYLOR TJUTJATJA

Peter Taylor painted the two ghost gums situated about 20km west of Alice while inspired by Albert Namatjira's famous twin gums painting. Peter did not have to see the twin gums in order to paint them; instead he painted the gum trees and scenery out of memory, as he does for most of his watercolour landscape paintings.

When the trees were destroyed by fire in January 2013 Peter was devastated by the loss. He said: "It's sad to see the trees burnt down and it's sad for us the artists. Let's hope one day they can rejuvenate, and there may grow a couple of other gums trees there." Peter remembers that before the road was built he used to travel from Tempe Downs and Hermannsburg with his father to meet family there. "The family would say 'we'll meet you here at certain times, like next week or week after we'll meet you at Twin Gums', It has been a part of our lives, all our lives,"

Following this event Peter painted the Twin Gums. The gums were also listed as a sacred site of the western Arrernte people by the Aboriginal Areas Protection authority.

Peter Taylor Tjutjatja  
Born c.1944 Oodnadatta, South  
Australia

Represented by Ngurratjuta Many  
Hands Art Centre, Alice Springs,  
Northern Territory

NGURRATJUTA ILTJA NTJARRA;  
Many Hands Art is situated at the  
Desert Park, right on the doorstep  
of Alice Springs and the Western  
MacDonnell Ranges.

Ngurratjuta supports a range of  
well established contemporary  
watercolour and acrylic artists who  
frequently exhibit interstate, as well  
as many new and emerging artists  
who are developing their skills.

We currently support over 300  
artists with a special focus on  
encouraging the "Hermannsburg  
School" style watercolour artists,  
who continue to paint in the  
tradition of their grandfather,  
Albert Namatjira.



Peter Taylor Tjutjatja  
*The Twin Gums of  
Albert Namatjira*  
Watercolour on paper,  
360 x 540 mm, 2013  
Cat No. sdr137

# LISA UHL

Lisa represents her love for her family's country through her abstract paintings. She displays her unique cultural connection to place through art, whilst never actually having seen *Turtujarti* (walnut trees from the Great Sandy Desert). She displays with mesmerizing effect her love of this country which she recalls from the stories she has been told by her elders, and more specifically, by Jukuja Dolly Snell, her aunty who raised her from an infant. Lisa's layering of colours creates an atmospheric rhythm within her works which speaks of the humidity and expanse of the Kimberley.

Lisa Uhl

Born c.1976 Fitzroy Crossing,  
Western Australia

Represented by Mangkaja Arts  
Resource Agency, Fitzroy Crossing,  
Western Australia

MANGKAJA ARTS began as an arm of Karrayili Adult Education Centre, first established in 1981 for local people who wanted to learn the English language. The initiative, led by the local men, provided a place where people could study and paint their personal stories, bush trips and histories.

Today the art centre is located in the centre of Fitzroy Crossing and functions as a fine art gallery, specialty store and a studio space for the artists to paint and make cultural artefacts.



Lisa Uhl  
*Turtujarti*  
Acrylic on canvas  
1200 x 1200 mm, 2013  
Cat No. 2913

# RUBY TJANGAWA WILLIAMSON

Ruby is telling us about the Musgrave Ranges, behind Amata. The dark areas are the mountains from the side and above. The blue areas in the middle are *kapi tjukula*, or rock holes, where water collects after the rains.

Ruby Tjangawa Williamson  
Born 1940  
Represented by Tjala Arts, Amata  
Community, South Australia

TJALA ARTS is located at Amata Community, in the far northwest of South Australia. It is an Aboriginal owned and managed corporation that sells artwork on behalf of its members. Since its foundation in 1999 (originally as Minymaku Arts) Tjala Arts has concentrated on adapting traditional aboriginal symbols and designs to create contemporary abstract imagery. The centre provides an opportunity for the Anangu (Pitjantjatjara Aboriginal people) to develop skills in fine art and regional craft production. The art centre also plays a significant role in the well-being of the community and maintaining culture and law.



Ruby Tjangawa Williamson  
*Puli murpu (Mounain Range)*  
Acrylic on linen,  
1525 x 1980 mm, 2013  
Cat No. 175-13

# WOMEN'S COLLABORATIVE

**Estelle Hogan, Anne Hogan, Yarangka Thomas,  
Kathleen Donnegan, Tjaruwa Woods, Ngalpingka Simms  
and Debbie Hansen**

The artists are seven senior Spinifex women who have worked together on this collaborative painting.

Beginning where each was born, the artists have painted a vast amount of country while also depicting the *Minyma Tjuta Tjukurpa* (creation story of the Seven Sisters) that is a major Dreaming story for Spinifex women and Anangu women right across the Pitjantjatjara Lands and explains the constellation of Pleiades in the southern sky. The women are hunting a giant python that is always just ahead of them while they are also being pursued by a lustful old man named Nyiiru who is seeking the oldest sister as a wife. Nyiiru has the ability to change into different beings, plants and animals and the women are always cautious during their travels. During their travels the women perform ceremony.

With a largely shared history and overlapping countries, birthplaces and *Tjukurpa* (creation stories) it is in this vein that the Women of Spinifex Country often work collaboratively to produce large cultural maps. These maps are interlaced with detailed *Tjukurpa* which traverse through many of the women's birthplaces. Custodianship in Spinifex lore means the authority to discuss *Tjukurpa* such as the Seven Sisters story.

During production of Spinifex collaborative artworks a ceremonial atmosphere often arises with *inma* (the singing of country) and much private discussion. Only public details are able to be put down on canvas, which is revealed in often lengthy documentation and sometimes visiting of the site. There have been a number of large scale works produced at the site that the women are painting, for example, *Tjintirkara*, a major Seven Sisters site, and home of the Willy Wagtail Woman story.

Spinifex Women's collaborative artworks are constantly in demand. They have been collected by institutions in Australia and overseas, as well as numerous private collections.

Estelle Hogan  
Born c.1937 Paltaltjara, Great  
Victoria Desert, Western Australia

Anne Hogan  
Born 1945 Tjulapi, Great Victoria  
Desert, Western Australia

Yarangka Thomas  
Born c.1939 Ngalkuritjara, Great  
Victoria Desert, Western Australia

Kathleen Donnegan  
Born 1944 Wati Piti Kutjara,  
Western Australia

Tjaruwa Woods  
Born c.1954 Ilkawitja, Great Victoria  
Desert, Western Australia

Ngalpingka Simms  
Born c.1940 Wayu, Western Australia

Debbie Hansen  
Born 1967 Cundeelee Mission,  
Western Australia

Represented by  
Spinifex Arts Project, Ilkurlka  
Community, Western Australia

THE SPINIFEX ARTS PROJECT was established in 1997 as part of the Native Title documentation process.

The Spinifex artists continue to paint traditional stories and document kinship responsibilities with acrylic paint on linen, often using a vibrant, unrestricted palette. Spinifex works have become widely known in the fine art world and the now growing body of work is internationally acclaimed and housed within major art and museum collections both in Australia and overseas.

Now entering its 10th year the Spinifex Arts Project has established a solid footing as one of the Western Desert's most stable and productive arts initiatives.



Women's collaborative  
Estelle Hogan, Anne  
Hogan, Yarangka Thomas,  
Kathleen Donnegan,  
Tjaruwa Woods,  
Ngalpingka Simms and  
Debbie Hansen  
*Minyma Tjuta*

Acrylic on canvas, 2430 x  
2030 mm, 2013  
Cat No. 13005

# WOMEN'S COLLABORATIVE

**Nora Holland, Trudy Smythe, Nancy Nyanyarna Jackson and Eunice Yunurupa Porter (Warakuna community); Faith Butler, Mary Gibson and Nyarrapyi Giles (Tjukurla community)**

In early 2013 Faith Butler, Mary Gibson and Nyarrapyi Giles from Tjarlirli Art (Tjukurla community) visited Warakurna. Warakurna artists, Nora Holland, Trudy Smythe, Nancy Nyanyarna Jackson and Eunice Porter decided to collaborate on a *Kungkarrangkalpa* (Seven Sisters) painting with the *Tjukurla minyma*.

The *Kungkarrangkalpa* (Seven Sisters Dreaming) is an important Ngaanyatjarra women's story. The *Kungkarrangkalpa* were travelling from Warnan to Warakurna. Yurla, a *wati* (man) spied on them whilst they were digging deep water holes for drinking water. He wanted to make the youngest one his wife but the sisters ran away and hid from him. They then crossed the country passing through sand hills and dug for water as there was none in the creeks. Eventually they reached Docker River where they were safe from the man.

**Nora Holland**  
Born 1947 other side Jameson,  
Yumbil, Western Australia

**Trudy Smythe**  
Born 1963 Warburton, Western  
Australia

**Nancy Nyanyarna Jackson**

**Eunice Yunurupa Porter**  
Born 1948 Wirrkural near Lulpu,  
Western Australia

Represented by Warakurna Artists,  
Western Australia

WARAKURNA is a remote community situated on the Great Central Road in the Ngaanyatjarra Lands of Western Australia, approximately 330km from Uluru near the border with the Northern Territory.

Warakurna Artists is an energetic, creative and happy place, where men and women, young and old, paint and share Tjukurrpa (traditional law and culture) and contemporary stories.

**Faith Butler**

**Mary Gibson**  
Born 1953 Kuluwarri, Western  
Australia

**Nyarapayi Giles**  
Born 1943 Karrku, Western Australia  
Represented by Tjarlirli Art (Tjukurla  
community)

TJARLIRLI ART CENTRE represents the artists of Tjukurla in the Nganyatjarra lands of Western Australia. The artwork has strong links with the Papunya Tula movement as families left Kintore and Kiwirrkurra to return to their homelands in the mid 1980s.



Women's Collaborative  
Nora Holland, Trudy  
Smythe, Nancy  
Nyanyarna Jackson and  
Eunice Yunurupa Porter  
(Warakuna community)  
Faith Butler, Mary Gibson  
and Nyarrapyi Giles  
(Tjukurla community)

*Kungkarrangkalpa Tjukurla  
& Warakurna Women's  
Collaborative Painting*  
Acrylic on canvas, 1524 x  
1524 mm, 2013  
Cat No. 77-13.1-13.7

# NAWURAPU WUNUNG MURRA

This is a spirit who is sung and danced in Yolngu law as *Mokuy* or *Nanuk*. Once the deceased has been exposed or buried and the flesh has disappeared the bones are placed in a *larrakitj* or hollow memorial pole. The characteristics of the spiritual component of this being is that they are this without bones and loose and floppy. They dance funny. This sculpture is one of these spirits. But what is unique about this series of *Mapiny Mokuy* is that they are the first made from Ironwood to be made and sold publicly. Nawurapu has made such figures in Kapok painted with earth pigments and in bronze but never before (at least publicly) in the timber which is normally reserved for clapsticks and sacred objects.

The artist says about this work; "These are happy spirits. They are going home. The *mokuy* or *nanuk* (spirits) come in together, Dhuwa and Yirritja to the sacred ground called Balambala, past Gangan, the other side, for all the *mokuy* to get together. The spirits go there and that's where they make the *yidaki* sound. It's like showing *Yukuwa* (sacred yam emblem) and Morning Star feathers – they are different. Like same goes with *yidaki*, different sounds for Yirritja and Dhuwa. The Yirritja and Dhuwa play *yidaki* to call in the *Mokuy* to the same ground Balambala. The Yirritja *mokuy* come in on the birds, *djilawurr* (scub fowl) and *bugutj-bugutj* (banded fruit dove). The Dhuwa *mokuy* they come in from *rangi* side (saltwater)."

He responds to the question whether this work is traditional in the affirmative. This indicates that there are sacred objects of the same appearance within the closed world of Yolngu cabinet (*larrra*).

Nawurapu Wunungmurra

Born 1952

Represented by Buku-Larrnggay  
Mulka Centre, Yirrkala, Northern  
Territory

BUKU-LARRNGGAY MULKA CENTRE is the Indigenous community controlled art centre of Northeast Arnhem Land. Located in Yirrkala, a small Aboriginal community on the northeastern tip of the Top End of the Northern Territory, approximately 700km east of Darwin. Our primarily Yolngu (Aboriginal) staff of around twenty services Yirrkala and the approximately twenty-five homeland centres in the radius of 200km.



Nawurapu Wunungmurra  
*Mokuy*

Carved ironwood, 2012

Variable dimensions

9 pieces up to 3250 mm h

Cat No. 4197Z, 4221K, 4225A,  
4225B, 4233J, 4237N, 4240N,  
4244F, 4250F

# SALON DES REFUSÉS

ALEC BAKER

SANDY BRUMBY

ROY BURNYILA

TIMOTHY COOK

ROBERT FIELDING

PETER GAMBUNG

NAOMI KIM GRANT

NYARAPAYI GILES

PEGGY GRIFFITHS

LILY HARGRAVES

SYLVIA KANYTJUPAI KEN

RAELENE KERINAUIA

GARY LEE

KUKULA MCDONALD

KITTEY MALARVIE

PATSY MARFURRA

ISHMAEL MARIKA

MEN'S COLLABORATIVE

LAWRENCE PENNINGTON

IAN RICTOR

MEN'S COLLABORATIVE

SIMON HOGAN

FRED GRANT

HARRY BROWN

JANICE MURRAY

JOHN MURRAY

# EXHIBITORS 2013

NINNEY MURRAY

IRENE NAMOK

BEYULA PUNTINGKA NAPANANGKA

YUKULTJI NAPANGATI

EVA NARGOODAH

PHYLLIS NINGARMARA

DORIS BUSH NUNGARRAYI

NGUPULYA MARGARET PUMANI

MERVYN RUBUNTJA

MOLLY NAPURRURLA TASMAN

ROSIE TASMAN

CONRAD TIPUNGWUTI

WARLIMPIRRNGA TJAPALTJARRI

PETER TAYLOR TJUTJATJA

LISA UHL

RUBY TJANGAWA WILLIAMSON

WOMEN'S COLLABORATIVE

ESTELLE HOGAN

ANNE HOGAN

YARANGKA THOMAS

KATHLEEN DONNEGAN

TJARUWA WOODS

NGALPINGKA SIMMS

DEBBIE HANSEN

WOMEN'S COLLABORATIVE

NORA HOLLAND

TRUDY SMYTHE

NANCY NYANYARNA JACKSON

EUNICE YUNURUPA PORTER

FAITH BUTLER

MARY GIBSON

NYARRAPYI GILES

NAWURAPU WUNUNG MURRA

