



IN PROUD ASSOCIATION WITH
OUTSTATION GALLERY AND
BUKU-LARRŊGAY MULKA

Yarrinya

New works from
Barayuwa Munungurr



Outstation
art from art centres



Barayuwa Munungurr

Opening Thursday 6 August at 3 pm

Showing 7 – 30 August 2015

Outstation
art from art centres

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Director Matt Ward

COVER: *Yarrinya* page 16;
THIS PAGE: *Yarrinya* page 7
OVERLEAF: portrait photo
by Greg Semu



PHOTO BY GREG SEMU

Yarrinya

the Munyuku saltwater estate within Blue Mud Bay

Barayuwa paints his mother's Munyuku clan designs associated with the ancestral events of the whale called *Mirinyuṅu*.

In ancestral times, a whale called *Mirinyuṅu* was living in the ocean at Yarrinya. The whale, being Munyuku, was in its own country. Munyuku spirit men called Wurramala or Matjitji lived and hunted in this country. According to Yolṅu kinship classifications, the whale is the 'brother' of these men. They killed their brother *Mirinyuṅu*, who eventually washed up onto the beach, contaminating it with blood and fat turning putrid. This is how the Wurramala found the whale on the beach. They used stone knives, *Garapana*. The tail severed from its body, the men then cut the body of the whale into long strips. In (self-) disgust they then threw the knives out to sea. This formed a dangerous and potent hidden reef of the same name.

Within the Munyuku clan design are the bones of the whale on the beach made sacred with the essence of *Mirinyuṅu*. The directions of the bands of *miny'tji* (sacred clan design) relate to the sacred saltwater of Yarrinya, the chop on the surface of the water and the ancestral powers emanating from it.

The whale's tail is seen as *Raṅga*, sacred ceremonial object, and employed in ceremony. The bones of the whale are also said to have become a part of the rocks in the ocean.

Bones are thought of as the essence of a person. From this description it is evident that the rock and the whale are combined in a spiritual manner which is extremely significant to Munyuku people. There may be some echo of a reference to a related Munyuku icon, the anchor—a symbol of rock-like foundation for the family.

In 2013 Barayuwa started to hide the elements of a whale skeleton in this style of work.

BARAYUWA MUNUNGURR

BORN 1980

Barayuwa and until recently his wife are long time staff members of Buku-Larrngay Mulka, providing great assistance to all the artists of the community in many ways. Partly through touching up other artists' works, Barayuwa has developed a very fine hand and is becoming an artist in his own right, painting both his own Djapu clan designs as well as his mother's Munyuku clan design. His father is recently deceased, and mother is Bengitj Njurruwutthun, a sister to the great Dula.

He often creates his own artworks and crafts such as *yidaki*, *galpu* (spearthrowers), *gara* (spears) and *bilma* (clapsticks). In 2007, he was in his first exhibition at Raft Artspace in Darwin. Early season barks in 2008 painted by Barayuwa of Munyuka clan design showed a strength and style quite reminiscent of his late uncle and became an obvious candidate for Annandale's *Young Guns II*.

The success of his involvement in this exercise led to his involvement in a Brisbane group show in 2008 and his solo show at Indigenart in Perth in early 2009.

Also during 2009 he was invited to participate in a collaborative project with Sydney based artist Ruark Lewis – *Transcriptions for the Perfect House* – a multi-media installation at the ANU Gallery in Canberra scheduled for 2011.

He had his first solo show at Indigenart in Perth and followed that up with involvement in the 30 x 30 show of 2011. He continued to exhibit and collaborate with Ruark Lewis in 2012 and 2013 spending three weeks in an extended studio visit leading up to their joint show with Jonathan Jones at Macquarie University. Also in 2013 his bark in the 30th anniversary Telstra NATSIAA was awarded a Highly Commended and acquired by the Museum and Art Gallery of the Northern Territory. A further work was commissioned by the National Gallery of Australia.

In 2014 he was invited to exhibit in *Primavera* at the Museum of Contemporary Art in Sydney, curated by Mikala Dwyer. This was a major feature of the exhibition and included a bark shelter with video screens.

COLLECTIONS

Berndt Museum of Anthropology, University of Western Australia, Perth, WA.

Museum and Art Gallery of the NT
National Gallery of Australia

AWARDS

2013 Highly Commended 30th annual NATSIAA,
MAGNT Darwin

Biography courtesy Buku-Larrngay Mulka

Barayuwa Mununggurr

Yarrinya

219 x 18 cm

2015

Ochre on eucalyptus

tetrodonta

4724Y

\$ 9500



Barayuwa Mununggurr

Yarrinya

209 x 16 cm

2015

Ochre on eucalyptus

tetrodonta

47820

\$ 9,000



Barayuwa Mununggurr

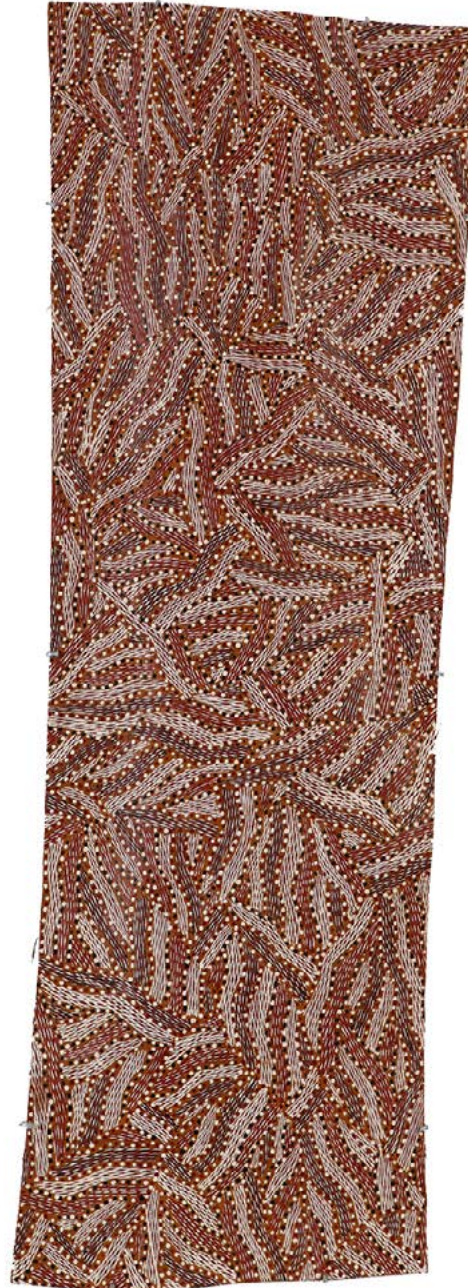
Yarrinya

133 x 44 cm

Ochre on bark

4628Q

\$ 5,500



Barayuwa Mununggurr

Yarrinya

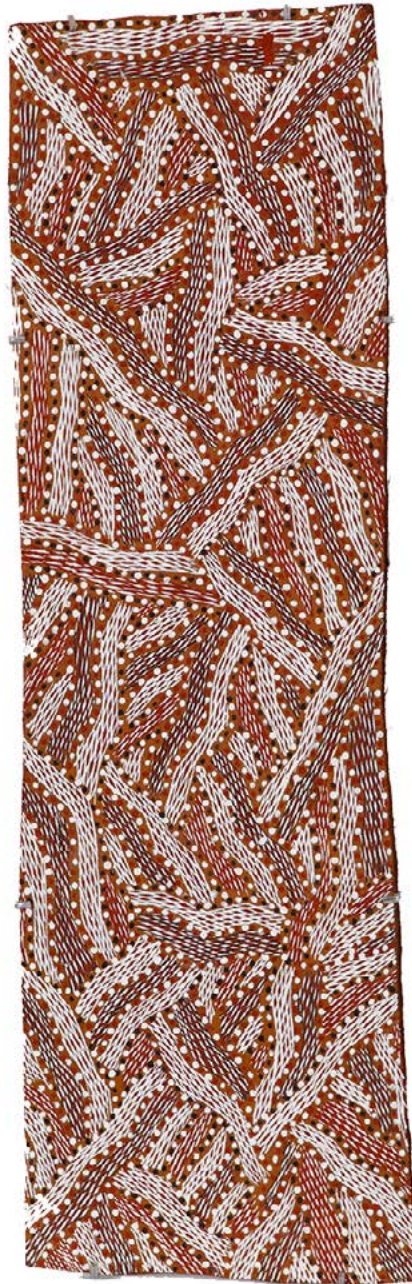
95 x 28 cm

2014

Ochre on bark

4660M

\$ 1,800



Barayuwa Mununggurr

Yarrinya

223 x 65 cm

2014

Ochre on bark

45450

\$ 9,500



Barayuwa Mununggurr

Munyuku

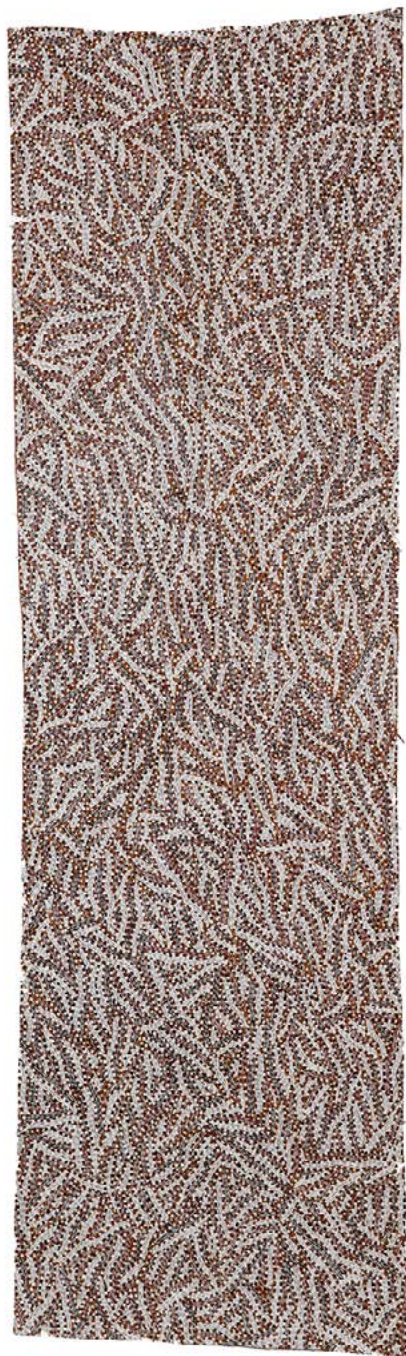
220 x 65 cm

2014

Ochre on bark

45521

\$ 9,500



Barayuwa Mununggurr

Yarrinya

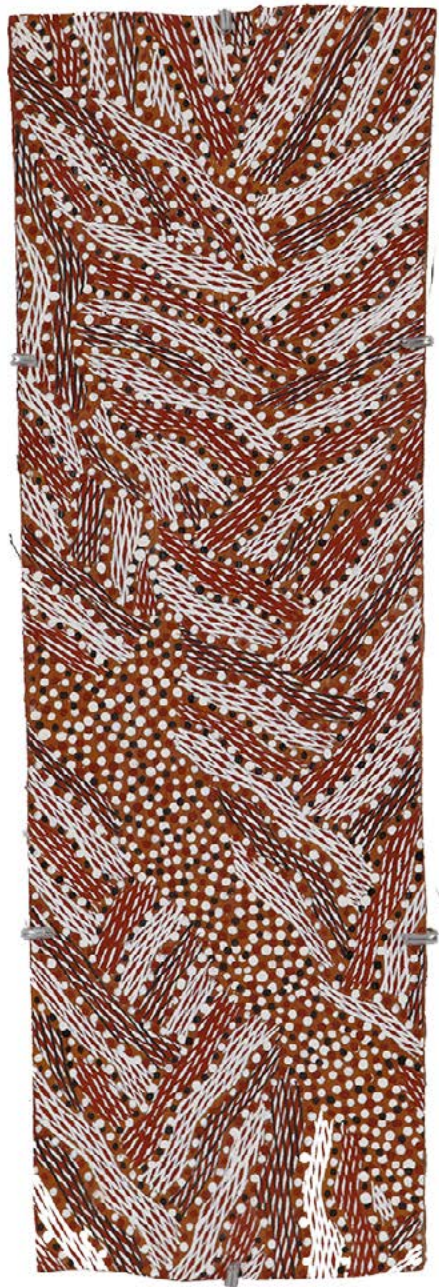
63 x 20 cm

2014

Ochre on bark

4660L

\$ 700



Barayuwa Mununggurr

Yarrinya

235 x 72 cm

2015

Ochre on bark

4753E

\$ 10,000



Barayuwa Mununggurr

Yarrinya

116 x 60 cm

2015

Ochre on bark

4788K

\$ 7,500





Barayuwa Mununggurr

Yarrinya

158 x 77 cm

2015

Ochre on bark

4809F

\$ 8,000

Barayuwa Mununggurr

Munyuku Miny'tji

178 x 65 cm

2015

Ochre on bark 4737H

\$ 8,000 - on reserve





Barayuwa Mununggurr

Yarrinya

122 x 122 cm

2015

Ochre on Bangarra Board

4815A

\$ 8,500

Barayuwa Mununggurr

Yarrinya

45 x 65 cm

2012

Ochre on bark

4193A

\$ 1,250



Barayuwa Mununggurr

Yarrinya

89 x 59 cm

2012

Ochre on bark

4199F

\$ 2,850



Barayuwa Mununggurr

Yarrinya

64 x 138 cm

2012

Ochre on bark

4206C

\$ 5,500





Outstation
art from art centres

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

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