



KAYIMWAGAKIMI
MURRAKUPUPUNI
AMINTIYA JILAMARA:

COMB, COUNTRY
AND DESIGN



Outstation
art from art centres



OUTSTATION GALLERY IN COLLABORATION
WITH JILAMARA ARTS

KAYIMWAGAKIMI
MURRAKUPUPUNI AMINTIYA
JILAMARA:

COMB, COUNTRY
AND DESIGN

MICHELLE WOODY MINNAPINNI

OPENING SATURDAY 17 SEPTEMBER AT 11AM
SHOWING 17 SEPT - 8 OCTOBER

IMAGES:

COVER: 297-22 NGIYA MURRAKUPUPUNI (detail)

LEFT: 377-22, NGIYA MURRAKUPUPUNI (detail)

8 Parap Place, Parap
Northern Territory 0820

P 08 8981 4822

M 0488 564 952

E info@outstation.com.au

W www.outstation.com.au

Director Matt Ward

Outstation
art from art centres

**Kayimwagakimi Murrakupupuni
amintiya Jilamara:
Comb, Country and Design**

Michelle Woody Minnapinni
Outstation Gallery 2022

You know back parlingarri (old days), our ancestors used to go on long journey out on Country – hunting, gathering food and camping out. Also, back in the day they used to paint jilamara (ochre design) on their bodies for ceremony and yoyi (dance). My paintings are about thinking back on these ancestors and all Tiwi people still living today.

Kayimwagakimi

The kayimwagakimi, or pwoja comb for short, is a carved ironwood comb used to paint dots in a straight line. The old people used this. They used it to paint the body for Pukumani (mourning) and Kulama (coming of age) ceremony. They used this tool instead of brush. The old people did not use brush, they used only the pwoja comb and that stick from the palm tree – they make the end of it soft to put on the ochre colours. Parlingarri old people used to paint up with these tools to disguise themselves from the spirit of the deceased and to show their family totem for ceremony, through dance, song-line and body painting. Now I use this comb for painting Country on bark and canvas, still using ochre colours from Country to make these works.

Murrakupupuni

I like to go out on Country with family – I grew up with wulimawi (old people) at Pirlangimpi and Munupi Country (western side of Melville Island) and I now live in Milikapiti, Wulirankuwu. Country is important to me because it makes me think of the old people, when I go out I still feel their spirits. Whenever we go out, we

call out to these ancestors, us Tiwi mob. We let them know that we are there and that they are guiding us. We still do that today. Anyone of our ancestors who has had a Pukumani ceremony, we believe they are at rest out of the Country of their family. Country is so important to us Tiwi people – it is tied up with family, ceremonies, song-lines and how all those things connect. The paintings I make are about all these things – Country, body painting with the pwoja comb and the ceremonies that our mob have danced for thousands of years. It is the story of how it all connects – song-line, dance, body and Country.

Jilamara

The jilamara (ochre design) in my paintings represents many parts of our Country on the islands – tingata (sand/beach), winga (salt water) and makatinga (running fresh water). This also relates to our creation story. Murtankala was an old lady that came up from under the earth when everything was all dark. She created light for her children with yikwani (fire). She crawled around and made that big creek between the two Tiwi Islands (Bathurst and Melville) with her body crawling around in the sand. This story is really important because it is about how body and Country connects, we need to pass this knowledge onto the next generation. This exhibition at Outstation Gallery shows my recent ochre paintings that tell this story of our Tiwi people. Kayimwagakimi (comb) Murrakupupuni (Country) and Jilamara (ochre designs) are big parts of this story.



NGIYA MURRAKUPUPUNI
2021
natural ochre on linen
150 x 120 cm
335-21

SOLD



NGIYA MURRAKUPUPUNI
2022
natural ochre on linen
200 x 180 cm
376-22

\$11,200



NGIYA MURRAKUPUPUNI
2022
natural ochre on linen
200 x 180 cm
297-22

SOLD



NGIYA MURRAKUPUPUNI
2022
natural ochre on linen
150 x 150 cm
322-22

SOLD



NGIYA MURRAKUPUPUNI
2022
natural ochre on linen
150 x 150 cm
354-22

\$8,000



NGIYA MURRAKUPUPUNI
2022
natural ochre on linen
150 x 150 cm
340-22

\$7,500



NGIYA MURRAKUPUPUNI
2022
natural ochre on linen
150 x 150 cm
341-22

\$7,500



NGIYA MURRAKUPUPUNI
2022
natural ochre on linen
150 x 150 cm
377-22

\$8,000



NGIYA MURRAKUPUPUNI
2022
natural ochre on linen
120 x 90 cm
380-22

\$3,500



NGIYA MURRAKUPUPUNI
2022
natural ochre on linen
120 x 150 cm
278-22

SOLD



NGIYA MURRAKUPUPUNI
2022
natural ochre on linen
150 x 150 cm
355-22

\$8,000



NGIYA MURRAKUPUPUNI
2022
natural ochre on linen
120 x 90 cm
381-22

\$3,500



NGIYA MURRAKUPUPUNI
2022
natural ochre on linen
120 x 90 cm
382-22

\$3,500



Michelle Woody Minnapinni

BORN: 1972
REGION: Milikapiti, Melville Island
COUNTRY: Pupatuwu (Fourcroy)
LANGUAGE: Tiwi
SKIN GROUP: Miyartuwi (Pandanus)
DANCE: Kapala (Sailing boat)

Michelle Woody is a strong Tiwi culture woman and artist whose distinct painting style is becoming increasingly recognised on a national level. She has shown in a range of exhibition formats, including coming runner up for the 2018 Summer Salon at Collins Place Gallery in Melbourne and the Rising Stars exhibition at Outstation in Darwin the following year. In 2020, she was awarded the King Wood Malleson Contemporary Indigenous Art Award. She often uses the distinct Tiwi pwoja (ironwood comb) to paint depictions of Murrakupupuni (Country), winga (saltwater) and jilamara (Tiwi body paint design).

Michelle moved from Pirlangimpi to Milikapiti in the 1980's, she attended high school at St John's in Darwin and Slade in Brisbane. She has worked in counselling support for Indigenous Health, Relationships Australia and the Red Cross. In 2012 she started painting at Jilamara Arts and Crafts Association with her partner Nicholas Mario, whilst raising their three young girls.

Since joining Jilamara, Michelle has taken on key governance roles and is the current President and Gallery Assistant, as well as holding key responsibilities as a director on the ANKA Board (Association of Northern, Kimberley and Arnhem Aboriginal Artists). She oversees the Muluwurri Museum collection held at the art centre and has since completed a Specialist Certificate in Arts Conservation from the Grimwade Centre at the University of Melbourne. She was selected for the ANKA Artswoker Extension Program in 2018 and in 2019 was also invited to take part in the Wesfarmers Indigenous Leadership Program at the National Gallery of Australia in Canberra.

Exhibitions

2022

Solo Exhibition, Outstation Gallery, Darwin (upcoming)

YOYI: Care, Repair, Heal, Gropius Bau – Berlin Germany

Murrakupupuni (Country), MARS Gallery, Melbourne

Melbourne Art Fair, MARS Booth, Melbourne

Finalist Exhibition, Telstra NATSIA Awards, Museum and Art Gallery

Finalist Exhibition, Hadley's Art Prize, Hadley's Orient Hotel, Hobart

Finalist Exhibition, National Works on Paper Award, Mornington Peninsula Gallery

Ngininguwula Kurrujipuni, Tiwi Exhibition, Double Tree Hilton, Darwin

YOYI (dance), Fiona and Sidney Myer Gallery, University of Melbourne

2021

National Emerging Art Prize, finalist exhibition, Michael Reid Gallery, Sydney

Tiwi Artists, Tiwi Papers, Tarnanthi at Art Gallery South Australia, Adelaide, SA

Ngirramini, Yimunga, Murrakupupuni (Story, Tribe, Country), MARS Gallery, VIC

King Wood Malleson Indigenous Art Prize finalist exhibition, 45 Downstairs, Melbourne

Yirrinkirripwoja, Tiwi Exhibition, Double Tree Hilton, Darwin

Jilamara, Japingka, Fremantle, WA

The Women's Show, Vivien Anderson Gallery, Melbourne

2020

TIWI, National Gallery of Victoria, VIC

King Wood Malleson WINNER First Nation Art Award, 45 Downstairs, Melbourne

Rising Stars, OUTSTATION Gallery, Darwin

Tarnanthi Art Fair, Tandanya, Adelaide, SA

Yalininga Ngiripantingija Ngirramini, Aboriginal Signature Gallery, Brussels, Belgium

Awurankini Jana Yimaninmarrampilya Ningani, Karluwu Ngini Ngawula Ngima, Double Tree Hilton, Darwin

2019

PUPUNI JILAMARA NGININGWULA (Our Beautiful Paintings), Doubletree by Hilton Darwin, NT

Salon des Refuses, Charles Darwin University

Turnuwa amintiya kirijipuni, Short Street Gallery, Broome, WA

2018

Jilamara and Munupi Arts group exhibition, Chapman & Bailey, Melbourne, VIC

Collins Place Gallery Summer Salon, (finalist), Collins Place Gallery, Melbourne, VIC

MATRIARCHS: Motherlines of the Yolngu & Tiwi Islands, The Cross Art Projects, Sydney, NSW

The Art of Healing: Australian Indigenous Bush Medicine, Medical History Museum, University of Melbourne, Melbourne, VIC

Yati Ratuwati Yatuwati (One Island, One Side), Munupi and Jilamara working together, Aboriginal Signature Estrangin Fine Art, Brussels, Belgium

Awards and Programs

2022

Finalist, Telstra NATSIA Awards, Museum and Art Gallery NT

Finalist, Hadley Art Prize, Hadley's Orient Hotel, Hobart

Finalist, National Works on Paper, Mornington Peninsula Regional Art Gallery, VIC

2021

Finalist, National Emerging Art Prize, Michael Reid Gallery, Sydney

2020

Winner, King Wood and Mallesons Contemporary Indigenous Art Prize.

2019

Wesfarmers Indigenous Leaders Program, National Gallery of Australia, Canberra

2018

Specialist Certificate in Arts Conservation, Grimwade Centre, Uni of Melbourne

Second Prize- Summer Salon, Collins Place Gallery

2015

ANKA Artworker Extension Program

Collections

University of Melbourne, Victoria

Medical History Museum, Melbourne

National Gallery of Victoria

Kluge-Ruhe, Virginia USA



For further information or to see high resolution images please contact the gallery.
All rights reserved. Artwork copyright © the photographers and artists.