SALON DES REFUSÉS

darwin 2016

hosted by Charles Darwin University Art Gallery presented by Paul Johnstone Gallery and Outstation – art from art centres.

4 August – 30 September 2016
The Salon des Refusés is an independent event to exhibit works submitted but not selected for the Telstra National Aboriginal and Torres Strait Islander Art Awards (NATSIAA). The Salon is produced by Darwin gallerists, Matt Ward and Paul Johnstone of Outstation Gallery and Paul Johnstone Gallery.

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CREDITS, PAGE 5:
Yarrenyty Arltere Collaborative
Every face has a story, every story has a face: Kulila!
soft sculpture mixed media, 2016,
228 x 120 cm, sdr16-64
PHOTO BY FIONA MORRISON
salondesrefuses.com.au

to the artists whose work inspires this event; the art centres and agents who support and encourage artists in their work; Joanna Barrkman (Curator) and Eileen Lim (Exhibitions and Collection Officer) of the Charles Darwin University Art Collection and Art Gallery for their support; Francesca Cubillo, Senior Curator, Aboriginal and Torres Strait Islander Art, National Gallery of Australia; Robert Fielding, artist with Mimili Maku Arts; John Carty, Head of Anthropology at the Museum of South Australia; Don Whyte Framing and to the Museum and Art Gallery of the Northern Territory. Finally but definitely not least, to our families for putting up with us!

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10 am to 4 pm
Sat 10 am to 2 pm

#salondesrefuses_natsiaa
keep up with us
thesalondesrefuses
WHEN I PAINT, IT’S LIKE INMA

(CEREMONIAL DANCE AND SONG).

Tuppy Goodwin
WORKS ON CANVAS
Tjulkiwa was born in 1951 at Watarru, in South Australia. Her mother is the late Kuntjiriya Mick, a celebrated artist of her time. Her father’s country is Kuntjjanu, near Watarru, and her mother is from Walpyjatjara in the Northern Territory. Tjulkiwa went to school in Pukatja (Ernabella) during the mission times. After finishing her schooling, she met her husband in Pukatja and they had two children. She also spent time in Fregon and Itjinpiri homeland, near Umuwa. That was her husband’s ngura (place of birth). She and her husband had six children. She is now widowed and lives in Pipalyatjara with some of her family. Tjulkiwa is an astute and respected member of the Pipalyatjara community. She is fluent in English and Pitjantjatjara, which serves as a handy tool for translating in the art centre, where she is also chairperson. She has always worked in arts and crafts, first at Pukatja, then Fregon, and now at Ninuku Arts, where she paints daily. The time Tjulkiwa spent in Pukatja is evident in her work — she is a natural colourist and her work is reminiscent of the beautiful decorative style for which Pukatja (Ernabella) is renowned. She paints the story of her grandfather’s country, known as Arulya.
This painting portrays some Jinna (foot) Prints on a Lyinji (claypan) in the artist’s country east of the Canning Stock Route in the Pitu area. The duck and his Nyupa (partner) were crossing the lyinji and one flew away leaving only one set of tracks. The artist travelled this country extensively as a young woman in the pujiman (bush) days living traditionally and travelling up and down the Canning Stock Route. Nowadays the artist travels to this country with the ranger teams.

Every year we burn this country to look after it, we go up with KJ in a helicopter, we go a long way across country, pujiman we would walk and now we fly.

Martu people use waru (fire) to look after their country and keep it healthy; this painting shows different areas of growth created by burning. The Martu practice of burning the country makes for a greater biodiversity of plants and animals.
Cynthia Burke, a highly skilled, multi-disciplinary artist from Warakurna in Western Australia, has depicted a topographical landscape of her country, highlighting the richness and vast nature of the Western Desert. Using various colours, Cynthia explores the contrast of mountain ranges, waterholes, sandhills and creeks which make up her country. Cynthia works for Ngaanyatjarra media as well as making *puna*, *tjampi* and painting. She lives in Warakurna and has a rich history of varied art practice, making many different types of art in an expert and distinctive way. Her landscapes are topographical maps of her country.
Maringka’s country is in the far western region of the APY Lands, close to the West Australian border. The dreaming story of the caterpillar is special to that area and Maringka often paints themes of this story into her canvas. The small green and white caterpillars burrow tunnels and holes into the earth which leaves behind patterns on the surface of the desert sands. This intricate repetition of detailed twists and curls in the red dirt is portrayed in Maringka’s paintings.
In this painting Nyunmiti has depicted her country. The different colours and designs represent variations in the landscape. Nyunmiti is a senior Anangu woman from the APY Lands.
Manupa Butler was born at Kunangurra, near Patjarr Community in the Gibson Desert, Western Australia. She went to Warburton in the 1960s and spent several years there before returning to her home country. Manupa paints the story of Mina Mina, a waterhole surrounded by claypans, rich in bird life and of cultural significance to the people of Patjarr. Mrs Butler now paints through the Warakurna Artists aged-care outreach program in Wanarn.

MINA MINA
ACRYLIC ON CANVAS, 2015, 152 x 50 CM, SDR16-16
Nola Campbell was born in 1948 and grew up travelling the country between Kiwirrkurra and Kunawarti. She is related to Charlie Wallabi (Walapayi) Tjungurrayi and Nangkaṯji Josephine Nangala, whom she called father and mother, and Kumpaya Gurgaba, her aunt. Nola was taken to Warburton as a young woman and there she married her first husband. She moved to Wiluna and later Patjarr, where she later married artist Cooley Campbell.

Mina Mina is a waterhole close to the Patjarr Community which is surrounded by a claypan, rich in bird life and of cultural significance to the people of Patjarr.
Claude Carter grew up in the Gija and Gooniyandi country of his parents. He spent some time working on stations in the area, until he settled with his growing family on land excised from Kupartiya — Bohemia Downs Station. He is strongly committed to his responsibilities as one of the principal custodians of his country, his painting practice is an extension of this desire to keep country and culture strong.

This work depicts Goonboorooru waterhole, a deeply powerful and significant site for the artist and one of the primary themes that he paints. Goonboorooru is in the limestone country of the Gooniyandi people near Fitzroy crossing. The centre of the image shows the limestone ridges that cover the landscape. Within these ridges are many caves. Goonboorooru is one such cave. The bottom of the work shows the hills of limestone as a cross section and the top of the painting is both the rainbow serpent Kaiju who brings the water and also the clouds that arrive in the tropical wet season.
Malara is the place of the Water Serpent Dreaming. Taylor was born at this important site of the Wanampi Tjukurpa, the Rainbow Serpent or water snake Dreaming. The Malara Wanampi is his Tjukurpa totemic ancestor. Taylor is Nguraritja, a traditional custodian of this Tjukurpa.

Taylor explains:

That Wanampi came from Malara. He went to Kunytjanu near Pipalyatjara. From Kunytjanu that Wanampi kept walking, walking. He came to Tjuntun (kutjupa—different to Tjuntun at Fregon) near Watarru. He threw one spear and made that rockhole. He went right in that rockhole and then he travelled back to Malara.

This region is located far west of the APY Lands.
Vicki’s painting is evocative of the desert night sky brimming with stars. From her home at Indulkana on the APY Lands, the night sky is loaded with many southern hemisphere star constellations, the beautiful Milky Way, shooting stars, the bright moon, and distant planets.

As if observing the night sky through fast motion film, Vicki’s paintings capture the movement and energy of various star formations, the changes in shifting light, and the majestic power of the solar system towering above the vast desert landscape.
Ngunymanya, the Nyapari Dreaming site, is very important to Imitjala Curley as it was the birth place of her father Peter Wara. A dark cool limestone cave features in the Dreaming story, the place of the kapi piti, the water source deep within the cave. This painting tells the story of the women who made a wiltja at the site of the Ngapari Dreaming. The Ngintaka came and collapsed the wiltja when it put its foot on the top. Its foot print can still be seen at the Ngapari Dreaming site near Watarru. This painting shows the patterns on the Ngintaka which is known for its yellow colour and large spots.
Pulpurru Davies was born near Yankalitjunku in the north east Gibson Desert where she lived a nomadic life until the 1960s, when she was then brought to Warburton Mission by patrol officers. She held several domestic jobs at the Mission until returning to Patjarr Community for many years where she lived, hunted and painted. Mrs Davies now paints through the Warakurna Artists aged-care outreach program in Wanarn. Depicted in this painting is Patjarr Creek. The creek rarely flows, but forms a waterhole close to the community which is rich in wildlife and of cultural significance to the Patjarr people. Pulpurru’s way of life was documented in “People of the Australian Western Desert”, a documentary by anthropologist Ian Dunlop, produced by the Australian Commonwealth Film Unit. Pulpurru Davies is highly celebrated for her paintings and vast cultural knowledge.
The 77 kilometre road between my home in Mimili community and the neighbouring community of Indulkana is scattered with car wrecks (*mutaka katalypa*). I call them ‘graveyards in between’. Every car holds the stories of its owners and the passengers it once carried. People in Mimili have told me that the car in my painting used to belong to a famous artist from the APY Lands who has now passed away.

I used gold to represent how certain cars in remote communities are seen as symbols of status and wealth. By combining old and new — photography and painting, rust and gold — I’m bringing back to life something long thought dead.
Bob Gibson was born at Papunya and moved with his family to the community of Tjukurla at the time of the homelands movement in the late 1980s. He has been painting with Tjarlirli Art since 2007.

Bob’s stories are from his father’s country of Patjarr and his mother’s country of Kurlikuta. Bob tells his stories in fast and wild movements, bringing his Tjukurrpa to life at a furious pace. His mapping of country, so essential to him and abstract to the viewer depicts Patjantja; the story of his Snake Dreaming, travelling and seeing the encroaching rain.

This Dreaming is about two snakes who were laying down. They were sleeping, after this, the two snakes went to Karrkurinkitja with the two men who were looking after the two snakes. They went north and one of the men began to sneeze and the other man went to look for something. And the other men were coming behind him and the two snakes went straight but they did not go into the hole, they went past the hole. But Kurningka went looking, the clouds were coming towards them. The snakes were travelling and the water was rising, and the lady snake went in the ant’s hole and the other one was outside and Kurningka was saying, ‘water is coming closer’ the other snake was big, too big for the hole, and the other one went in. Kurningka cut the snake and a lot of fat came out.
Esther Giles was born circa 1946 and grew up in the desert living the traditional nomadic lifestyle in the Tjukurla region. After the death of her father, her family moved to the then newly established government settlement of Papunya. Esther has since returned to live in her country with family members.

Like her sister Tjawina Porter, Esther was known for her skills as a traditional basket weaver before becoming recognised for her exceptional painting skills. Her works are detailed in symbolism. The iconography depicts sand dunes known as tali and rock escarpments known as puli, as well as waterholes and food sources. Her designs are often used in body art during traditional corroborees.

In the years that Esther has been painting she has gained worldwide recognition, participating in many national and international solo and group exhibitions. Her works are represented in private and public collections in Australia, Europe and the United States.

The Dreaming of this painting: a place near Tjukurla, the story of Purrungu tells of how a woman went into an underground cave to collect water from a rockhole inside. As she was coming out a snake came upon her. Scaring it away, she walked backwards lest the snake come upon her again. She made it back to camp where all the women were sitting around.

Purrungu
Python Story
Acrylic on Canvas, 2015, 150 x 90 cm, S0810-11
Nyarapayi Giles is one of the respected elders of Tjukurla Community. Nyarapayi was born in the Gibson Desert at an important cultural site called Karku. It is this site and the associated Tjukurrpa that inspires Nyarapayi’s powerful and unique paintings.

Nyarapayi spent her youth living the traditional nomadic life of her people until her family were moved from their land to settle in missions in the 1960s. Nyarapayi’s knowledge of the Inma (ceremonies) and Tjukurrpa (dreaming stories) associated with the country here is extensive. Nyarapayi settled in Tjukurla when the community was first established in the 1980s. She works with purmu (wood carving) and still enjoys hunting in the bush. Nyarapayi has gained recognition as a key artist amongst her peers in the Contemporary Indigenous Art movement. Her works are acquired by collectors and institutions in Australia and internationally.

Nyarapayi’s paintings depict a site called Warmarrungu 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.

**WARMARRUNGU**

_Acrylic on canvas, 2015, 152 x 102 cm, SDR16-27_
Antara is a sacred place for Anangu. There’s a very important rockhole there where the women from Mimili would perform *inmaku pakani*, a dance ceremony that would create enough *maku* (witchetty grubs) for everyone.

This rockhole is the centre of my painting – the two ovals next to each other – the same as they are at Antara. When I paint, it’s like *inma* (ceremonial dance and song).
Senior Waringarri artist Peggy Griffiths is inspired by the ethereal early morning light as her world gently transitions between night and day. Her motifs of spinifex clusters become jewel forms refracting light as she presents a delicate examination of her precious traditional country.

The early morning sunlight brightens the country with soft colour ...

Over the past year, Griffiths has taken photographs of her country when she rises, assisting the forming of this new series. Her carefully hand-mixed ochres of pale hues convey the ephemeral tones of the nascent light of day.

Larrgen, the Keep River gorge, silently takes central form on the canvas amongst a landscape of spinifex clusters and grasses, solidly confirming a cultural presence. The river flow becomes the gestural movement of a dance. As a senior dancer herself, the artist reveals the fluidity of a performer’s movements; in the dotted outline she alludes to the painting of dancers where dabs of ochre mark bodies and faces; in the clusters of spinifex and grasses expressing movement, she indicates the presence of cultural energies unseen and ubiquitous.

I know my culture is alive... you see it in the wind as it moves across the country ...

LARRGEN
OCHRE ON CANVAS, 2016, 180 X 150 CM, SERIES 68
This artwork was created while initiation ceremonies were being conducted by Lajamanu Warlpiri. Lily Nungarrayi Hargraves is Kirda, or guardian. During the final stages after the main design was laid out and most of the work completed, Nungarrayi instructed her Kurdungurlu, or ceremonial workers, to assist with the work as is the traditional way art was done. Ursula Marks and Miranda Cook, Kurdungurlu for Witi Tjukurpa, listened to Nungarrayi teaching, and followed her instructions on where to paint.

Witi are poles covered in gum leaves and tied to mens’ legs in ceremony. The men dance with these poles tied to their legs making them stiff. The two lines in yellow going on either side of the work are Witi. The ‘U’ shapes are the two main groups in the ceremony. The yellow and white dots in the middle are painted as large dots on the bodies of the men. The ‘crosses’ in the top right hand corner of the work represent God. Also seen in the whites are ceremonial people alongside the crosses.

The Witi story is very important in the cycle of Warlpiri ceremonies and Law or Kurdiji. Women hand their boys over to the men to teach them, and prepare them for their adult life, making this ceremony very important to mothers.
Estelle is a senior Spinifex artist whose country is Paltatatjara. Paltatatjara is an important place not only for the Minyma Tjuta (Seven Sisters) story but also a number of other Dreaming stories that cannot be elaborated in detail but include the Wati Kutjara (Two Serpent Men) and Kalaya (Emu) story. Because Estelle is the senior owner of a place that has special significance for both men and women, documentation and detail of the paintings is carefully defined and public interpretation involves a level of assumed knowledge. The Kungkarangkalpa or Minyma Tjuta (Seven Sisters) Tjukurpa is an epic story, which crosses much of the Western Desert. Here in the pursuit of the sisters Wati Nyiru, the cheeky old man has tracked the sisters across country seeking a wife. As the sisters were camped at Torlu they were collecting mai (seed food and fruit collected when dry) from the ngalta tree. Nyiru disguised himself as this tree and when his opportunity arose he hit Kampukurtja, the older sister and chased the other sisters away. The distraught sisters called out to their sister who broke away and rejoined them.
Ray has depicted kulata (spears), tjutinypa (short hitting and throwing club) and kali (boomerang) — important hunting instruments used by men.
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 kampurarpra (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.)
Tjungkara 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 kampurarpra (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.)
Manyitjanu Lennon often paints her mother’s country west of Kaltjiti and south of Watarru.

As Manyitjanu describes the country:

This is Mamungari’nya. The place Mamungari’nya is a long way away. It is over the other side of the sand dunes past Tipilnga – the place where many white trees are growing, many white marble gums. The place where women came and turned into the white marble gums on the sand dune south of Watarru; this is a Tjukurpa story. So this is Mamungari’nya where lots of little gum saplings and emu bush grow. This is a place of claypans.

This is a women’s site south west of Watarru.
Yurpiya is painting a place called Anumara, which is a place near Irrunytju (Wingellina) in Western Australia. This is Yurpiya’s family’s country. Anumara is also the name for a kind of caterpillar and Anumara is the Tjukurpa (dreaming) place for this caterpillar.

This painting Anumara tjina tjuta (many tracks), lots of Anumara crawling, crawling. In the winter time you can see them everywhere. They come out then.

This caterpillar lives in the grass and can be eaten if the grass it eats is removed.

We ate that Anumara long time ago, ara irititja, not anymore. In old times we cooked them in the fire.

The place shares the same colours of the caterpillar.

Colour wiru tjuta (lots of beautiful colours), orange, yellow and green colour and that Anumara has a kata maru (black head).

Keeping this place safe will ensure that the caterpillars multiply.
This painting represents my Ganggayi’s (grandmother’s) Country that is the Yulumbu (Tableland) and part of the Mornington pastoral leases. The top left corner is our Rockybar bushtucker, hunting and gathering place. It is also one of our catchment areas that run into the Chamberlain River, known to Gija people as Willudngaire. From generation to generation our old people would share the Ngardarngundi dreaming story with us. The top right corner is my home, Bulgundi. I inherited this land from my great-great-great grandparents Buddubodyin (Jimmy) and Myrundul. It is at the head of the Little Fitzroy River and the King Leopold Range, the centre of all Gija people’s land in the Kimberley. We took 20 years to achieve ownership rights to our homeland of 2,000 acres. The left hand bottom corner represents part of the Yulumbu lease, and my Ganggayi Country is a small portion of it. It is also known as Warlawoon. My family was recognised as traditional owners because Buddubodyin lived there. He would walk to Crocodile Gorge and up to Tableland Station to visit his people. He was a bushman, living in the traditional way. The bottom right hand corner represents Red Spring, located on the boundary of Yulumbu and Mornington leases. This is about a little boy who was taken away while hunting for sugarbag (bush honey). Eventually our magic people went to find the young fella and bought him home.
This painting is a depiction of a Tjukurpa story from Victory Well, a sacred site located near Mimili. In the story Wanampi (water snake) comes out from his home in the Victory Well rockhole. He is trying to hunt birds but they are hiding from him.
Neville McArthur was born at Tutana, a rockhole in the Spinifex country south of Warburton. He has lived most of his life in Patjarr and Warburton, but now resides in Wanarn. Neville paints Tjukurrpa from his homeland in Spinifex Country such as Wilpina (Lake Baker, south-west of Warburton) and Malu Tjukurrpa. He could not reveal any details about Wilpina — it is a strong and sacred Tjukurrpa. Neville has had a long career as an artist working with the Spinifex Arts Project, Warburton Art Project, Kayili Artists and since moving to Wanarn in 2010, working with Warakurna Artists. He is also recognised for his skilful carving of traditional mens’ weaponry.

Mr McArthur paints through the Warakurna Artists aged-care outreach program which operates weekly out of Wanarn. He is the senior custodian for a vast area of land from Warburton to Kalgoorlie, country that he travelled most of his life, solo. Lake Baker is a salt lake on the other side of Warburton where he was born. There are many private male-only Tjukurrpa stories associated with this site. It is a site he paints often in various ways.
In the old days Yanyuwa men used to go hunting for dugong and sea turtle in dug-out canoes. They'd hunt around the mouth of the McArthur River and in the waters surrounding the Sir Edward Pellew Islands. Each trip they'd bring one dugong and one sea turtle back to Malandari camp to feed all the families. This was before people moved to Borroloola.
This painting is about football at Traeger Park. That’s Lightning Carnival. Easter time, every year! Everyone there … all the teams from all over – Yuendumu, Papunya, Laramba – all mixed up! All the families come in … people come in from out bush … families … everyone sits down together. Town really busy for footy carnival.

Everyone’s happy! It’s good to watch the footy games and sing out for family in the team. Lots of games, lots of yelling, lots of laughing, lots of excitement – all weekend!

But not this year … I heard no carnival this year … have you heard? Why?

Mulda continues to document her life and world as a Town Camp resident in Alice Springs, applying layers of vibrant colour in broad brush strokes to depict her world. We see the chaos of players on the field, and the swirl of the crowds watching this celebrated and iconic Central Australian event, the Lightning Carnival.
People watching football on Saturday at Traeger Park.
Calminating from an expansive lifetime living intrinsically with nature and working in the deserts of the APY Lands, Peter’s respect and reverence for his environment is explicitly, nostalgically, and occasionally romantically, expressed within his paintings. Loaded with an energy and free flowing movement, Peter’s paintings quietly shimmer. The repetitious depiction of sweeping paths link loosely together, connecting a myriad of softly dotted rings. The canvas evokes a landscape enigmatic with hidden waterholes, the interlocking rolls of a mountain range suggestive of the waves of a sand-swept desert. Often bordering his paintings with the structured symbolism of branches or pathways, Peter creates a vantage point or viewing ledge, allowing the illusion of peering into the painting.
Valmayi was born at a place called Karukali, east of Docker River. She is a Luritja lady. Her father was a Pintupi man from Karkurintjinja (Lake Hopkins) and her mother was Pitjantjar. Valmayi grew up in Papunya, and later lived at Haasts Bluff. Valmayi’s late husband was a well-known Papunya Tula artist, Eddie Etimintja. Valmayi moved to Docker River with her second husband in her later years and has painted in Kintore with Papunya Tula. She now resides in Docker River. Valmayi has painted her father’s country near Kintore called Karrkurinkintja. This is a Tjukurrpa story about Wati Kutjara (two men) and Liru Kutjara (two snakes). This Dreaming is about two snakes who were sleeping. When they woke up they went to Karrkurinkitja with two men who were looking after them. They went north and one of the men began to sneeze. The second man went to look for something. Other men came behind him and the two snakes went straight but they did not go into the hole, they went past the hole. Then Kurningka, who is the Red Quoll man and the boss of the Tingarri, went looking. The clouds were coming towards them. The snakes were travelling and the water was rising. The lady snake went into the ant’s hole and the other one stayed outside. Kurningka was saying, ‘water is coming closer’. The other snake was big, too big for the hole. The other one went in. The Kurningka cut the snake and a lot of fat came out.

**KARRKURINKINTJA**

ACRYLIC ON CANVAS, 2015, 102 x 76 cm, SDRN 41
This painting depicts designs associated with the rockhole and soakage water site of Marrapinti, west of the Kiwirrkura Community in Western Australia. During ancestral times a large group of women gathered at this site during their travels towards the east. 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. Upon completion of the ceremonies at Marrapinti, the women continued their travels east to Ngaminya and then onto Wilkinkarra (Lake Mackay). The various shapes in the painting represent the geographical features of the landscape along with the bush foods the women collected as they travelled.
This painting depicts a women’s version of the story of Kalipinypa, the site of a rain-making ceremony northwest of Sandy Blight Junction in Western Australia. It represents a powerful invocation of a storm that brings on lightning, thunderclouds, hailstones and rain, sending its deluge to rejuvenate the earth, filling rockholes, claypans and creeks. The storm has the power to create new life and growth upon the land. Over washes of watered down paint are drawn symbols and glyphs — some traditional and some inspired by tradition. They represent the elements of the storm as well as the plants, trees and animals that come after the storm nourishing the land and the people.
As a cowboy Jimmy worked across the vast desert lands, from Tennant Creek to Mount Isa. He worked on horseback and at times in a Land Rover — his favourite. During his time in the country, Jimmy taught himself how to play the guitar and in the evenings he would entertain the other workers and station hands.

Jimmy’s paintings are rich with a painterly nostalgia and whimsy of his time as a stockman, and of working the lands in a saddle with his colleagues and friends. The dreamlike compositions of his paintings reflect the cattle stations he worked at, the joy with which he recalls a bygone era, and an acute awareness for detail in character portrayal.
The painting depicts designs associated with Kapi Tjukurpa (water dreaming) at Kalipinypa, a site northwest of Kintore. The Tjukurpa tells of an important rain making ceremony to invoke the elements. It is a powerful storm bringing on the lightning, thunderclouds and rain sending its deluge to rejuvenate the earth, filling rockholes, claypans and creeks. It has the power to create new life and growth upon the land.
Antara is a site just outside of Mimili. It is my mother Kunmanara (Militjari) Pumani’s country, as well as my country. The Maku (witchetty grub) Tjukurpa is a significant songline for this area. There are many maku inma (ceremonial dances and songs) connected to this site. Women from Mimili would go to a waterhole near Antara and clean it out and wait for rain. When the waterhole was full they would tap on the water’s surface and sing inma for Maku tjuta — enough Maku for everyone. I have painted the tjukula (rockholes), apu (hills) and ngura (country) of this sacred site.
Antjala paints the country of her late husband, Tjilpi Kunmanara. Situated in Yankunytjatjara country, 65 km south west of Fregon, Walalkara country extends east to Ililya taking in the rockholes of Purni Purni.

*Tjukula tjuta* (many rockholes), are depicted in this painting. Antjala’s extensive knowledge of country, which includes the physical topography, plants and animals, overlay the abstraction of the women’s journey from rockhole to rockhole at Purni Purni near Ililya. *Kapi tjuna* is the water from an underground spring. *Brattja* (long ago), Antjala remembers how important the water was from the underground springs and surface rockholes (*kapi warba*) that appeared after the rain. A spring at Ililya, provides reliable water supply in addition to the numerous waterholes and rockholes.

Antjala shares the custodial rights for Ililya with her sister (deceased) passed onto them by their respective husbands as it is women’s law and ceremony that had been passed down through the men from their mothers. The outline of the story of this country that can be told is that a group of women travelled through here on their way from Warakuna to Port Augusta avoiding the attentions of one man whom they feared.
John Prince Siddon
Mangkaja Arts, WA

Prince’s proflicity belies the thought, the furrowed brow that must finally straighten before the work can begin. Prince is like a director of action films. For those interested in more than just tales of death, Prince offers compositions unique for their draughtsmanship and formal playfulness. The movement Prince achieves with his oft-transgressive lines, would maintain that rather than death, Prince paints the death throes.

Here Prince has painted a fishing scene, the men upon rafts. The use of repetition invites a greater reading of the action.

Rafts
Etched Enamel, Paint on Tin, 2016, 60 x 60 cm, 100918-15
This work depicts the tidal movement of waters in and around the seas and creeks of the Tiwi Islands. Not just influencing fishing and hunting opportunities, the movement of water carries masses of silt and sand, transforming the land and changing the coastal landscape. Winga can also be translated as 'waves', just one part of the changing tides. Tidal surges are at their most powerful when a king tide occurs during the wet season, especially during a full moon. Cornelia has a strong bond to the waters surrounding the Tiwi Islands, forged by a lifetime of memories living encircled within the tides of the Arafura Sea.
Rosalind’s paintings capture the energy that encompass the landscape, history and personal connections to the APY Lands. She paints with her hands, fingers and brushes. Feeling the paint and moving it across the canvas in colours that depict her reflections on the landscape and the impact that the sun, wind and storm have on the desert.

NGAYUKU NGURA KUUTI UWANKARA
My country’s energy and spirit is everywhere
ACRYLIC ON CANVAS, 2016, 167 X 243 CM, SDR16-34
This painting depicts my mother’s country, Kurtjar country, on the Gulf of Carpentaria. The water in the foreground represents the river systems meandering through the land, full of catfish and turtles that we love to eat. Mum is shown in the bush in a setting she remembers fondly from her youth—the camp kitchen she worked in as a very young woman. It had its own vegetable garden and is close to a beautiful lagoon. Mum was sent south to work while still a teenager. Even though she has always gone home regularly and stays in touch with family, being sent away created a distance between her and her brothers who are represented in the painting by the men in the background. Because she was living in a town away from her mob from a young age, she is sitting in between black and white cultures, not fitting completely into either one. The white dress mum is wearing in the painting is symbolic of the unease that was created for people of her generation who were sent away from home to work and how they are viewed differently when they return.
Ben Ward's Country is now permanently flooded. Even so, his triangular designs of juxtaposed coloured ochre depict the river systems, mountains and ranges from memory, before the construction of the Lake Argyle Dam which flooded the majority of his Country.

All that's underwater now, and that's what I paint. Everything that's underwater ... I remember every bit of it.

This is a poignant reminder of the damage created by economic development. "Everything is finished, you can't practise culture or perform anymore." Ward's art practice involves carving and ochre painting and in 2013, Ward recently developed his new series of tessellating triangles contrasting in various coloured ochres. These artworks are not simply beautiful images .

It's much more than that. When you see a landscape there are layers of knowledge that is unseen.

Ben refers to the layers of cultural knowledge that are passed down to the younger generation over many years. Knowledge of the land and its people — their ancestors, their laws, language, dances, songs and medicines.

It's like a school and if we don't teach our young ones, it will be lost.

THEGOOYENG
NATURAL OCHRES ON CANVAS, 2016, 130 X 125 CM, SDR16-05
Minyi Puru is an important Tjukurpa (dreamtime) story about the Seven Sisters that are travelling throughout the desert running away from an old man called Yurla. The man chases the wantis (women) all the way from Roebourne on the west coast right through Martu country before flying east. Along the way they stop at a lot of important places to camp, sing, dance and collect bush tucker. There are also many interactions with Yurla when he catches up with them along the way, creating an amazing abundance of stories and meaning with this culturally rich narrative.

Parnngurr is now the site of one of the Martu Communities and the rockhole itself has always been an important place for the Martu. The Minyi Puru stopped here on their journey east. It is a permanent water source where a lot of families would meet up. The artist and her family had some of their first contact with white people at the rockhole before being taken to the mission at Jigalong. The artist lived and travelled in this area during the pujiman (bush) days.
This work on canvas depicts the Yerrgi (pandanus) basket stitch, used to construct Wupun (coiled) baskets and sun mats. Naiya chose these colours to represent the water that flows, all year round, through the Tom Turner River located alongside Peppimenarti.

Anastasia Naiya Wilson, a Ngan’gikurunggurr woman, is Regina Pilawuk Wilson’s middle daughter and an emerging artist at Durrmu Arts — she received a highly commended for her Wupun canvas in the Katherine Prize (2013), and has a work in the Artbank Collection (2014).

Since 2009, Anastasia has been developing her weaving designs on canvas, using the traditional colours of weaving dyes: deep purples, ochres, black and red.
Yukuwa is a yam whose annual reappearance is a metaphor for the increase and renewal of the people and their land. It is a symbol of a ceremony akin to the Day of the Dead where disembodied souls are liberated for the next stage of their journey.

Spirits of deceased people are on a cyclical journey from their point of death to the reservoir of souls particular to their clan identity. But at these irregular ceremonies they all congregate for one last dance together before heading their separate ways.

There are relationships between Yirritja moiety clans that are renewed through Yukuwa ceremony at particular sites which relate to the ritual exchange of sacred objects, song and dance. Traditionally the invitation to such a ceremony is presented as an object in the form of a yam with strings emanating from it with feathered flowers at the end. This is a suggestion of the kinship lines which tie groups together.

The site referred to in this piece is in the area between Gangan and the sea known as Balambala described as the next river from Gangan.

This is a naturally cleared area which is an ancient ceremonial site at which special men's ceremony involving both larrakitj or Dhan'parr (bark coffin) and special yidaki occurred. An ancient hero known as Burruluburrulu danced here. It is described as a meeting place for Dhalwangu, top Madarrpa (Dholpuyngu) and Munyuku.
I’ve painted Antara, a sacred site near Mimili. There are many Tjukurpa that cross this land. It has a very important rockhole, too. At this rockhole the women would perform a dance ceremony that created enough maku (witchetty grubs) for everyone. This dance is called inmaku pakani. My painting shows the tjukula (rockholes), apu (hills) and nguru (country) of this sacred place.
I KNOW MY CULTURE IS ALIVE...
YOU SEE IT IN THE WIND AS IT MOVES ACROSS THE COUNTRY ...

Peggy Griffiths
WORKS ON PAPER
Eric Mungi Kumanara Barney paints with an endearing simplicity and tactility. His interpretation of remote Anangu country — often from an aerial perspective, is captivating. His landscapes are playfully dotted with the aeroplanes, helicopters, motor vehicles, and wild animals that travel on and over the majestic desert country. Eric Barney’s work is strongly influenced by his memories and excitement of travelling in aeroplanes. His works are often painted from an aerial perspective, incorporating weightless camels and emus which float above the landscape.

**FLYING OVER COUNTRY**

_Ink on Fabriano Paper, 2016, 56 x 76 cm, S004-40_
This work on paper tells the Creation Time story of the caterpillars *anumara*. The *anumara* is a large edible caterpillar with a hook on its tail. It is a story about kinship groups — represented by the North and the South. Hector is in one group — the South — *anumara* and his uncles, nephews, and fathers in the other (North — the other caterpillars — *muya muya* and *ngulyakanti*, literally ‘hard forehead’). All the caterpillars travelled from places in the north and the south, and all met up in one resting place (*ngura*). When the *minyma* (women) and *tjiyi* (children) arrive, the women dance in the fire and give the man the ceremonial stick. This is a beautiful ceremony, which Hector went through, long ago. This ceremony was not performed for a long time, until more recently, when men from Amata took part. It is important that these ceremonies are kept going.
This photograph is of Nancy Kidd, a senior Garrwa woman, standing in her home. It’s part of a larger project which looks at aspects of daily life in my home town of Borroloola. I want to show the outside world that a lot of the houses in our community aren’t good enough and are often overcrowded. I want to draw attention to this situation and show others what sort of houses we have to live in. There are lots of issues with the houses; some have holes and cracks in the walls and floors and have been eaten away in parts by white ants. There are houses where some senior elders live that have no electricity, water or sewerage. The rooms in some houses are often too small for the amount of people living in them and can’t fit proper furniture. It makes me sad to see my people living like this. People look after their houses as much they can, but the houses are just old and often overcrowded.

This photograph of Nancy shows some of the problems. There’s holes in the walls which have been patched up and the floor is soft from water leaks. There’s an upstairs part in this house but no one wants to sleep up there because there’s cracks in the walls, white ants, and the floor is soft as well. Originally I was just trying to get a close up shot of the hole in the wall behind Nancy but she kept standing in the way. But then I realised that it was an interesting image, showing her standing strong and proud in her bright, cheerful skirt.
Susan Indawanga is a senior artist of the Kardbam clan. She was born near Mt Todd in the Northern Territory.

Just back this way, there’s a big waterfall there.

As a child she grew up in the Katherine and Pine Creek Region.

We didn’t have school, nothing. We used to walk getting bush tucker. My mother used to show me and tell me story.

Indawanga and her husband lived hard working lives.

When I was big woman, eighteen or twenty my husband came pick me up and took me to Clarrabell Station. We used to stay at Dorrisbell, my husband used to work there cutting at the saw mill. We’d go fishing in the river, catch those pig nose, short neck, long neck turtles and fish. We had nine children.

During her lifetime, Indawanga has been a very competent weaver of countless pandanus baskets and dilly bags, though now older, she finds weaving more difficult. She has recently begun drawing and painting and has discovered a new way to not only continue to create her beloved dilly bags, but has also discovered a means to express the incredible extent of cultural knowledge and life experience that she possesses. Her works are as infinitely complex as they are simple, and therein lies their power.

THREE DILLY BAGS
ARCHIVAL INK ON COTTON PAPER, 2015, 43 x 45 CM EACH X 3, SDR16-51
Sonia Kurarra grew up in the river country at Yungngora (Noonkanbah). She used to help the kindergarten teacher with teaching art. They used to take the children out to the Sandy Billabong and teach them how to paint and dance. There is a ngurrangkarni (Dreamtime) snake that lives in the billabong. His name is Nangurra.

Sonia began painting at Mangkaja in the early 1990s working mostly on paper. Since 2008, Sonia has been working predominantly on canvas and her practice has become more consistent. She has exhibited in numerous group shows and had an overwhelming response to her first solo show in 2009.

Sonia paints the sandy billabong country along the stretch of the Fitzroy River that runs directly behind the community. After the flood waters recede, there are billabongs that hold a plentiful supply of parlkka (barramundi), kurlumajarti (catfish) and bream. She paints gapi (fish), parrmarr (rocks) where the fish is cooked, ngurti (coolamon) and a karli (boomerang).

Sonia paints these images over and over as though they are etched into her psyche; works that are linear representations in monotones and others that are layers lathered on with wild and confident brush strokes. These contemporary compositions display an outstanding understanding of colour.
Gabriel has painted *Ngalyod* (the Rainbow Serpent) and *Yawk Yawk* (Female Water Spirit). The country of this painting is Yirrkarrakarr, close to the outstation of Kudjekbinj. The scene of the painting is a big creek called Mudum.

In the creation time a woman was travelling through Yirrkarrkarr country gathering food with her digging stick and dilly bag. *Ngalyod* had come under the earth to kill all the people living in this area. She watched in horror as he ate them all. However he did not eat her, instead she changed into *Yawk Yawk* to live in the water of Mudum. She comes up to the surface of the waters to feed on *mandem*, the water lily, and she makes sure the creek has plentiful fish and plants for the people to eat. People today can still hear her singing as she gathers *mandem* but they can never see her. *Ngalyod* is a most important ancestor spirit in western Arnhem Land and appears in various manifestations in Kunwinjku mythology.
Ami Anbachama Ikya Ava means ‘listening to very old stories on country’. This particular work is focused on a new direction for my current practice which is primarily in printmaking. The work highlights a recent trip back to Injinoo, taking Elders and family members on to country to digitally record and document stories; individual upbringing, traditional and historical stories, place and significant events in order to preserve information for the benefit of my community and future generations.

The shift in my new works delves into symbolism looking at abstract figures and objects referencing traditional markings to represent spirit, land, people both men and women and colours that reflect people and country.

The two top symbols are traditional dancing body marking, the left is the male and right is the female. The black represents the people today. They also represent Elders with knowledge on country passing on vital information of place, culture and traditions. The bottom symbol in red is an element of the body design and is used as a spirit symbol referencing the land or spirit connecting to land. The red portrays the colour of the soil from our region and symbolises the colour of the land. The work depicts Elders on country passing on cultural knowledge. The white spirit detail inside each symbol shows the spirit of our ancestors keeping culture alive.

Ami Anbachama Ikya Ava
Acrylic, white sand, Texture gel on 350gsm Hahnemühle, 2016, 80 x 120 cm, SDR16-52
Mick Wikilyiri is telling the story of the Tjala or Honey Ants which are found about a metre underground beneath mulga trees. The honey ant tunnels that lead down to the ant’s nests are called nyinantu. The honey ant larvae are called ipilyka-ipilyka. Honey ants are a highly favoured food source. When the Pitjantjatjara go looking for honey ants they look for the drill holes under the trees. When they see them, they shovel and dig down, following the tunnels to find the honey ants inside. They suck the honey-like liquid from the abdomen of the honey ant. The story of the Honey Ant is told across the Northern Territory into South Australia. The Honey Ant is an important link between Anangu mythology and inter-dependence on the environment. The Honey Ant Ancestors are related to the country around Amata.
WORKS ON BARK
Wak’s literal translation is crow. It is also the name of a sacred rock located on the Kurrudul estate next to a profound waterhole. The crow ‘fell over’ there. It is now ‘sleeping there for ever and ever’. This bark depicts this: the water, the waterhole and Wak wak.
Ezariah has depicted, bininj (Aboriginal people) involved in a corroboree. People make music, playing the mako (Kunwinjku for didjeridu) and clap sticks while men and women dance. The Kunwinjku people of the Oenpelli area often dance the Karrabarra or Yam Dance for public events. It is a complicated dance with numerous cycles that depict the searching for and digging up of the yam of bush potato. Traditionally yam was a major part of the staple diet for people in the region and thus significant as a food plant and worthy of celebration.
For the Marrangu clan, at this river mouth near Raymangirr are places of non-secular danger where freshwater fonts spring up into the tidal region. It has been said that if you go too close you’ll become sick with måpan (boils), such is the malevolent power of this site.

It is a site of the mosquito ancestors, who will wayu mari (fight with spears into) the boil releasing the bloody muck. Then there is peace and calm after the storm and sun rays play on the surface of the water, another manifestation depicted within this work.

The mosquito is a symbol of aggression and the ancestral mosquitoes fight with spears as on an avenging expedition. The mosquito ancestors are associated with places of spiritual danger that cause boils. Fighting is a release of tension just as the bursting of a boil.

The designs represent this place in the river mouth near Raymangirr, where freshwater springs bubble up beneath the saltwater. They represent the different character of the waters moving from anger and turbulence to the calm of resolution, bathed in the warmth of the sun's rays. Manifest and central to the painting is the fallen trunk, a sacred larrakitj.
Since 2011 Mulkun has been finding new ways to paint and promote nutritional plants that are no longer eaten widely. As a child there were very many healthy old people and now there are few. She blames poor diet and the loss of knowledge. As a child these are the foods she and her family ate. This is Gålurra or Mallotus neosphilus. It is a small tree that occurs in monsoon vine forests and open forests. The fruits are eaten when ripe (pale yellow, white and soft). This season is Midawarr or the harvest season following the Wet season from March to May. This fruit is similar to Gumbu (White Berry Bush) only larger. There are many trees at Rrunitja on Cape Arnhem.
As an Aboriginal (Arrernte) artist I seek to invoke the organic ‘weaves’ and forms of traditional woven objects such as eel traps, fish traps and dillibags in my hot blown glass works, and pay tribute to the survival of the oldest living weaving practices in the world. My intention is to appropriate the contemporary medium of glass to become a vehicle for cultural expression. In this work, the Rainbow Serpent Eel Trap, the weave is more subtle than my other glass weave works, in that the colours were layered into the hot blown glass graal, or embryo work, which was then cooled, the coil weave patterning carved into it on a lathe, and then the graal was reheated, gathered over with molten glass, and blown to full size and shaped in the hotshop. The Rainbow Serpent coiled around the outside of the eel trap was then sand carved into the surface of the hot blown work. The Rainbow Serpent represents the ever present enfolding of life by culture and tradition, and how Law and Community provide us with the proper ways of living and belonging and which will always sustain and protect us. I chose to carve the Rainbow Serpent into the eel trap form partly because eels have the same long water shape and fins as the Rainbow Serpent, but also because these traps were made by people from many different Aboriginal First Nations with materials from the natural environment and used to catch food. So they represent both physical survival and the continuing heritage of traditional practices.

**RAINBOW SERPENT EEL TRAP**

*HOT BLOWN, WHEEL CUT AND SAND CARVED GLASS, 2015, 28 X 82 X 28 CM, 19416-01*
Iluwanti has made a nest. She is telling the story of the patupiri (swallow). Like Anangu, the patupiri is ninty (clever) for seasons. It knows when winter is coming and prepares ahead of time building a safe, strong nest to protect its family against the rain and any predators. It uses sticks and branches to build a strong structure. It then uses grass, feathers and mud to make the nest warm and comfortable. The mother will then go and hunt for food and bring it back to the babies in the nest. This is like Anangu mothers, who build strong wiltja’s for their family. Anangu mothers also hunt for food and bring it to their children. Iluwanti says this basket/nest also represents the community. Anangu must make their community strong to protect tjutj tjuta. If the community has a strong structure and support, the children will be safe from danger.
Lulu lives on her late husband’s (Mick Kubarrkku) homeland at Yirkarrakkal. From the medium of pandanus that she has worked with for years, Lulu has depicted sacred waterholes on the Mann River, not far from where she lives and Kubumi. They are holes in the rock made by the Rainbow Serpent rising and entering the ground.
Lynette Lewis is one of Ernabella’s rising stars working across a variety of mediums. She belongs to the second of three family generations working at the art centre. Lynette’s dedication to her art practice has resulted in her developing deeply talented designs influenced by her environment. Since beginning work at Ernabella Arts in 2015 Lynette has developed into a promising ceramicist as well as becoming our lead jeweller and is a talented painter and skilled tjampi weaver.

Her exquisite designs contain imagery depicting the Tjukurpa (dreaming) of her father’s country:

Makiri is the place near Fregon where I went with my father to find Tjala (honey ants).

The honey ants are represented on the work as they appear in their tunnels deep in the ground. Tjala or honey ants are found about a metre underground beneath mulga trees. When the Anangu go looking for honey ants they look for the drill holes under the trees. When they see them, they shovel and dig down following the tunnels to find the honey ants inside. Honey ants are a highly favoured food source. Anangu suck the honey-like liquid from the abdomen of the honey ant. The story of the honey ant is told across the Northern Territory into South Australia. The honey ant is an important link between law and inter-dependence on the environment.

TJALA TJUKURPA
STONWARE, 2016, 52 x 16 CM, SDR16-63
ALISON MURRAY
GIRRINGUN ABORIGINAL ART CENTRE, QLD

These contemporary bagu are based on the traditional fire-making implements of the Girringun Aboriginal people of far north Queensland.

Traditionally the firesticks were made up of two parts — the bagu (body) and the jiman (sticks). The bagu form represents the shape of a man, the mythical chikka-bunnah. The spirit design was created using traditional clays and the bagu were painted with ochre colours magera (yellow), jillan (black) and garba (white).

In this work, Alison Murray has used both contemporary and traditional materials and colours to make new sculptural forms that evoke the spirit of the old people through their reference to a past tradition.

The three bagu that I’ve painted represent the people I work with when we have our workshop day.

They are colourful, happy and bright.

BAGU
Fired/glazed white hand building clay, wire, 2016, 39 x 46 x 7 cm, sdr16-58
Derek Jungarrayi Thompson has an innate knowledge of his country and Tjukurpa, which he lays down in clay. Raised by his paternal grandfather at Katji Katji, Derek is a highly skilled tracker and hunter with a photographic memory. His work depicts stories of life-sustaining bush food and animals, Mai wiru, kuka wiru (good food and good meat), which illustrate the important link between law and inter-dependence on the environment.
All these faces, our faces, our stories. Listen! We have stories to tell. We come here and work, we have done this for a while now. Not all of us, there are new faces coming here, that’s good, you are welcome. Everyone is welcome. We have our heads down sewing, for a long time, it can be quiet in the art room and then we look up, someone is telling a story. That’s a funny story, or sad one, or really bad or worried story. Worried about our kids or this town camp, or our houses don’t get fixed, and our kids keep getting in trouble and our daughters we worry for and some of these faces don’t have a home, just a little tent in the creek. And sometimes one of these faces isn’t in the art room one day and we worry what they are doing in town and why they keep getting the longing to go to town to drink, to get sick, with a man that might not be too good. But listen too, our stories make us laugh, we have good lives and good family and we tell stories about the art trips and the bush and bush food and this new skirt or old skirt falling with holes off us and what’s that new food we eat and stories about what we think about for next and what we hope for, long for. They are everything stories, that’s us, full with too many stories. See these faces, they all have stitched all over them all these stories, markings. That’s what we do, sew and talk and listen and try to make things get better. So we thought we might make these faces so you can listen, to us, to our stories, listen to us getting better.

**EVERY FACE HAS A STORY, EVERY STORY HAS A FACE: KULILA!**

*SOFT SCULPTURE M IXED MEDIA, 2016, 228 x 120 x 100 CM, 10/16-04*
The Mulka Project Cultural Director, Mrs. Yunupingu died suddenly in Darwin in late March 2016. She was a towering figure of compassion, knowledge and humour. A daughter of Yolgnu legend Munggurrawuy Yunupingu, her loss traumatised the community. Several days later on the March 30, 2016 her immediate family gathered to ensure her work station was cleansed through ritual ceremony known as Dayay’yun.

Bawuli Marika her classificatory daughter and fellow Mulka Project employee was stuck in Darwin with the rest of the family. She directed Mulka staff to film the ceremony so that they would not miss out.
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