THE SALON DES REFUSÉS
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TO THE ARTISTS WHOSE WORK INSPIRES THIS EVENT; the art centres and agents who support and encourage artists in their work; Kellie Joswig (curator) and Eileen Lim of the Charles Darwin University Art Collection and Art Gallery for their support; Clotilde Bullen for officially opening the event; Don Whyte Framing, Gary Single, Off The Leash and Museum and Art Gallery of the Northern Territory (especially Marcus Schutenko, Luke Scholes and Fiona Bennie). Special thanks must also go to our hard working staff, Eloise Baldwin, Kerry Barber, Sara Higgs, Amelia Luscombe and Chelsea O’Rourke for their tireless dedication. A very big shout out to Nicole Vandersteegen for her mastery with graphic design and Fiona Morrison for her outstanding photography skills. We would also like to thank Claire Punch and Kate Seiper for their editorial input and social media skills. Finally but definitely not least, to our families for putting up with us!
I ALWAYS MAKE ME BECAUSE I ALWAYS THINK WHAT I HAVE TO DO TO HELP PEOPLE. IF I MAKE A FIGURE THEN I CAN SEE ME IN MY SEWING.

RHONDA SHARPE
PAINTINGS
This painting represents traditional body painting designs applied to male and female torsos for ceremonial dance. The dots are referred to as Durrmu — which also means painting.
MY PAINTING IS ABOUT THE COUNTRY AROUND INDULKANA COMMUNITY ON THE APY LANDS. THIS IS MY HOME, THERE IS A LOT OF IMPORTANT FAMILY HISTORY HERE FOR ME, AND THIS COUNTRY HOLDS A LOT OF IMPORTANT TJUKURRPA (CULTURAL HISTORY) FOR US YANKUNY TJATJARA PEOPLE TOO.

Iwantja is the name of a creek where the Indulkana Community was established; the creek runs from high up in the rocky ridge all the way down to the community. There’s a tjukitji (soakage) there and different tjukula (rock-holes) too, these were really important water sources for Anangu before there were bores or water tanks. There’s also a very special site, a specific tree that holds the Tjurki (native owl) Tjukurpa. My paintings include all these sites, and my colours and marks reflect the way the landscape changes from the rocky ridge to the sandy creek beds.”
This painting depicts Candy's Water Dreaming site at Kalipinypa, northeast of Kintore. The painting tells the story of the rain and hail making ceremony for the site of Kalipinypa. Ancestral forces are invoked to bring on a powerful storm with lightning, thunderclouds and rain sending a deluge to rejuvenate the earth, filling the rock holes, clay pans and creeks and creating new life and growth upon the land. Today the Nakamarra, Tjakamarra, Napurrula and Tjupurrula men and women are the custodians of this important Water Dreaming site and celebrate its stories in their ceremonies.
In this painting Carbiene depicts the four Dreamings inherited from his father, Snowy McDonald. They are associated with a series of waterholes running between Docker River and Mt Allen that include four important sites: Puta Puta on the Petermann’s Range side of Docker River, Tjunti on the Blood’s Range side of Docker River, Cooline Outstation near Docker River and Mulyayti near Mt Allen. This line runs adjacent to the Talipanta Tjukurrpa. As a young man, Carbiene returned to these places and retraced the footsteps of his father. These memories stay with him vividly today.
“THIS IS THE CAVE OF MINYMA MAKULI, ALSO KNOWN AS MINYMA MALILU—MINYMA NYMUPU—SHE WAS CRIPPLED AND HAD TO CRAWL ON HER HANDS AND KNEES ACROSS THE GROUND.

She dug out this cave with the *piti* (wooden bowl), to be her big *wilja* (shelter). She camped here with her *kungkawara kutjara*, (two daughters, young women). One evening the girls returned from hunting with *kuku pulka* (large game), she wondered how they got it, and where it had come from? Two men had given it to the girls! Her girls left her alone for a long time and didn’t help her, poor thing, poor old weak woman, so she decided to follow them. She crawled after them *wanatjara anu* using a walking stick, following their tracks northwest back to the hills. When she reached their camp the men hit and killed her. They had called the girls in marriage and took them away.”

This is Carolanne’s grandmother’s country and the underground cave at Kanypi is a permanent water supply.
"GARNINYA IS A LITTLE BILLABONG IN YEERLI. THAT’S A PLACE WHERE WE ALWAYS GO SWIMMING, HAVING A BOGIE, AFTER WE GO PLAYING AROUND, SLIDING AROUND; THIS IS THE PLACE WHERE WE ALWAYS GO FOR A GOOD SWIM.

Kangaroo and footprints (white), and creek water, got crab, go fishing there, going with tin boat ... and making a track around with bike and tyre ... all the colours are the different coloured sands around. The light blue is the Gidjee country. Gooniyandi Country."

Untitled (Kiss) is part of a larger series reinterpreting iconic paintings from Western art history. The painting references Gustav Klimt’s The Kiss (1907-08), a work Chapman found via a Google image search while seeking inspiration. We may never be certain as to why she was drawn to the image, but the resulting painting transcends mere appropriation. The work speaks to the past and future; the figures could be interpreted as ancient spirit beings, contemporary characters, or futuristic visitors. Chapman’s trademark use of colour, rapid brushwork and playful approach to narrative strikes a unique balance between traditional and modern, Western-influenced Aboriginal life.

*Doreen Chapman is a non-verbal, deaf, artist. This statement has approval from her family.
In this painting Eunice depicts her father’s Tjukurrpa (Dreaming). It shows the country at Kuruyultu, near Tjukurrla in Western Australia.

"THIS IS MY COUNTRY. I CAN’T REMEMBER HOW IT ALL HAPPENED, BECAUSE IT HAPPENED BEFORE I WAS BORN. I HAVE A SCAR ON MY BACK FROM IT.

My grandfather speared a wallaby at Kuruyultu. That night he ate that wallaby. At the same time my mother could feel me moving inside her. She was heavily pregnant with me. That next morning, after my grandfather had speared the wallaby, killed it and eaten it, I was born. I was born at Kuruyultu, near the rock-hole there. I can’t remember my grandfather or my grandmother. I was still a little baby. We left that place, Kuruyultu. My father, my mother, my big sister and my father’s brother, we all left together and went to Haasts Bluff. I grew up in Haasts Bluff. I have been back to Kuruyultu for visits but I never lived there again in my country. I think about it every day. Only my father knows all the stories for that country and he painted them too ... all the men’s stories. I know the story of the wallaby mother and daughter, which left me with a birthmark. That’s what I paint: the wallaby mother and daughter."

KURUYULTU
2018
ACRYLIC ON BELGIAN LINEN
152 X 152 CM
18-EJ26
A hollow painted memorial pole is placed over a freshwater spring, which bubbles up through the sand exposed at low tide. It overflows. This is a sacred ceremony at Raymangirr. The pole, the water and the place all carry the same design. The eye cannot separate them. 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. 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 waya 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. Garawan, a Marrakulu clansman, says: “Wayungga brought me up so I’m also adopted to the Marrangu clan”. The Marrakulu and Marrangu are closely related clans through madayin (sacred clan mythologies and law). Both tell of the felling of monumental trees by the honey ancestor Wuyal, the scouring out of a river course by the fallen log on its way to sea, deluge of honey, floods and other apocalyptic events.
Gloria’s Big Colour is a bold and vibrant work full of energy, showing a commitment to the brush and expressive mark making. A master of acrylic paint, in this work Gloria has responded to black reflective acrylic with great restraint and elegance, allowing more of the background to come through, providing balance between matt and glossy surfaces. Born in Jigalong in 1975, Gloria is a painter within a powerful matriarchal tradition that emerged in the Western Desert in the early 2000s, largely through the establishment of Martumili Artists. Her loose brushwork and pastel palettes have drawn critical attention for their highly affecting presence. Gloria paints one day a week at Spinifex Hill Studios in South Hedland and on this particular day she effortlessly moved her paintbrush all around and over the work’s shiny surface. Her smile lit up the room and everyone in it. Once the moment was over and she stood back from what she had done, Gloria whispered “Big Colour”.

*Gloria is an artist with a disability. This statement has approval from her guardian.
LONG BILLABONG IS FULL OF DIFFERENT BUSH FOODS. EVERY YEAR AFTER THE WET SEASON WE CAN GO AND COLLECT THE BUSH TUCKER.

Some of the foods we cook and some we eat fresh. My favourite ones to eat are *djupi*, it’s like a blackberry. I love the water lily too and we can use all of the plant. The *jawjaw*, which is the stem of the lily, we can eat it raw. The *yalbun* (seeds) and *garnaya* (root), which is like a potato we can cook and eat. I really like going to collect bush tucker with my family. Everyone can enjoy finding the foods and eating them together.”
Ian Rictor walked all of Spinifex Country until at the age of 30 his world was abruptly changed as he and his immediate family ‘walked in’ to Tjuntjunthara Community. The year was 1986, making him one of the ‘Last of the Nomads’, with the knowledge and experience commensurate with the old men of that day. Here Ian depicts the significant site of Tuwan situated in the heart of traditional Spinifex Lands. Tuwan holds the Tjulpu Tjuta Tjukurrpa (Many Birds Creation Line), a sacred story featuring the bird men who save the world from the rising seawaters. Ian has also depicted the two rock-holes that make up the nearby site of Kamanti where Waati Kutjara (Two Men Creation Line) still reside in the form of rock-holes. These are the physical manifestations of creation beings that possessed metamorphic powers and shaped the landscape as they moved through it.
Imelda paints her mother’s country, Winpurpurla, south of Balgo in the Great Sandy Desert. This country is named after a tjurnu (soakwater). Winpurpurla is a yinta (water on country), it is living water and it always has good water. Imelda’s mother passed this story on to her. There were three skin groups travelling from south, Nungarrayi, Napanangka and Nangala. They were travelling to Winpurpurla to collect a variety of pura (bush tomato) which, when exposed to sun, change to the off white colour in this painting and are ready to harvest. They also came to harvest kantjili (bush raisins), represented by the orange dots. Among the mangarri (bush tucker) are lines of tali (sand-hills), which dominate the landscape. The women found water at the second rock-hole, and camped the night. They continued travelling to the third rock-hole and camped. As the women were travelling to the fourth rock-hole they saw the rocky hill that harboured the tjurnu (soakwater). They lit fires to let people know they were coming. The people who were living at Winpurpurla came to the women and welcomed them. When the women came near to the tjurnu they stood there singing and then knelt down near the water’s edge. Before the women could drink the water the Elders who welcomed them told the women they had to drop stones in the water. Only after they had done this could they enjoy drinking the cool water. They were all happy, singing and making damper from the seeds they had collected, and sharing food.
Me and other kids were sent there in Adelaide. We grew up there, without our parents. We had to make our own way, creating a world with our imaginations. I'm still doing it.”
Ngaliyindi. Nyangura (Long necked turtle) travelled from this country through Gurruwiling making tracks all the way to Gamidi near Ramingining. Nyangura travelled through the swamp past the Galiwurr (Water lilies) and Yalma, Burpa, (the fruits) you can find in the swamp. Nyangura is buried there at Gamidi waiting for the Wet season rain to soften the mud where he is buried so he can come out and feed again.

“This story is from my Ganalbingu clan song line; from my Homeland.”
Judy paints her father’s country, Wakura. Wakura is near Nyapari, on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in remote northwestern South Australia. Even though Judy lives in Mimili community now, hundreds of kilometers away from her father’s country, she maintains a strong connection to her family there. She celebrates the stories of Wakura on her canvas, mapping the kapi tjukula (rock-holes) amongst the puli (mountain ranges) and tali (sand-hills). She focuses on the importance of watercourses in the area, which have been known by her family since the beginning of time. Judy specifically refers to the spirit of ngangkari (traditional healer), which can be found in her father’s country, and was passed on to her.
THIS PLACE CALLED DICK’S YARD (BOW RIVER COUNTRY).

My grandmother Peggy’s first husband name Jacky Nicolson ran over this hill because gardiya (white people) was chasing him. He ran away safely otherwise he could’ve been shot. He had some sort of trouble with the law.”
In this painting Kumuntjai Dixon depicts the Waru Tjukurrpa (Fire Dreaming) at Watarru. Watarru is located in the Anangu Pitjantatjara Yankunytjatjara Lands (APY Lands) in the north west of South Australia close to Kanpi, Pipalyatjara, Maralinga and Ochre Valley. This Tjukurrpa is from Kumuntjai’s own country at Watarru and this Tjukurrpa was passed down to her from her grandmother on her mother’s side. The Tjukurrpa tells of two Tjangala travelling from Yuendumu, Northern Territory, down south to Watarru, carrying the fire with them. Once they arrived at Watarru, they threw the fire stick on the ground and created a big hole and mountain. The two Tjangalas created everything at Watarru, afterwards they went back to Yuendumu. This is part of a big Tjukurrpa from Yuendumu, called Warlukurlangu. The two Tjangalas left many Ngangkari (traditional healer) spirits in this place, which all the children hold. The artist often depicted these children sitting down on country with their mothers, surrounded by puli puli (rocks) and kapi (rock holes). Kumuntjai recalled visiting her country in 1993 with her mother in law, Alice Nampitjinpa Dixon, and family. There they could see the footprints of the children on the rock faces.
MY GRANDFATHER STORY SALLY MALAY.
THIS PAINTING REPRESENTS MY ANCESTRAL CONNECTION THROUGH GRANDFATHER AND GRANDMOTHER, JULIA MALAY AND GRANDFATHER SALLY MALAY.

The experiences of my own and what I have achieved, this country sit in the Yurriyangem Taam Native Title Claim and on Bedford Downs Station Pastoral Leases and Tableland Station it about 60kms out of from Halls Creek and 100kms from Warmun (Turkey Creek). My grandfather Sally Malay was half Afghan and half Aboriginal. Sally’s languages were Gija and English, his mother was a full blood Aboriginal Gija woman and Sally was born on Weeindoo (Green Vale) 12km from the Sally Malay Nickel Mine. Something happened on Bedford Downs that made my people flee to Violet Valley, because of this, Sally’s mother feared for his safety. When Sally was five years old, his mother had no choice but to leave him because he was half caste. His mum had put him to sleep one night, and left him on the track that she knew the mailman took, indeed, he was found on his own by the mailman on the route from Warmun to Bedford Downs. The mailman picked Sally up and chained him on horseback, and took baby Sally to Bedford Downs. The Pastoral manager of Bedford Downs at the time was Paddy Quilty, and he adopted Sally. When Sally became of age, he then went back looking for his mum and family. After successfully finding them, he took them back to Bedford Downs Station".

ME AND MY FAMILY STORY ON COUNTRY
2019
OCHRE AND NATURAL PIGMENTS ON CANVAS
150 X 180 CM
WAC56/19
THOSE KUNGAS WERE TRAVELLING AND SAW 
THE ROCK-HOLE AT KULI. THEY SAT DOWN AND 
HAD A REST AND DRANK THE WATER FROM THE 
ROCK-HOLE.

That Nyiru was hiding behind the little rock on the hill, 
they didn’t see him but they knew he was there. After 
their rest they travelled toward Punti and Iillya (Minyma’s 
place), Aikara and kept travelling Port Augusta way. This is 
a big Tjurkunpa (Dreaming) story and is Madeline’s Tjamu 
(Grandfather’s) story. Madeline’s father, David Curley (dec), 
passed this story to her.
Maureen depicts designs associated with Kapi Tjukurrpa (Water Dreaming) at Kalipinypa, a site northwest of Kintore. The Tjukurrpa 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 rock-holes, clay pans and creeks. It has the power to create new life and growth upon the land.
Michelle applies pigment using the *pwoja* comb, (a painting tool made from locally harvested ironwood) and used in traditional Tiwi ceremonial body painting. In the long-standing tradition of her ancestors she utilises natural ochres sourced on country around Milikapiti. They are collected, crushed and burned into the three traditional colours of the island landscape: white, yellow and red.

Michelle applies *pwoja* mark-making to create depictions of country, sea and story telling, a field where the body and the landscape are not so distinguishable, but much more fluid concepts.

Michelle's painterly forms are both reminiscent of *Winga* (sea) and based on various Tiwi stories. These include *japarrara* (moon man), *japalinga* (the stars), bush food and hunting. Over time Michelle is developing her own *jilamara* (designs), which she is using to express these important cultural stories.
Mick Rictor gives us freedom to contemplate. His compositions are both painterly and sparse, leaving form and space intertwined and suspended. He is not quick to paint and peruses the blank canvas with hand on chin like Rodin’s ‘The Thinker’ for a long period before selecting colour and brush to begin. Still, it is a slow rhythmic placement of individual ‘dots’ that build up sometimes as a single colour, sometimes as multiple colours, one blanketing the other. His works reference the landscapes and changing colours of the Spinifex Country, the sweeping plains nestled in between parallel lines of sand dunes, the red rocky granite outcrops on the northern boundary, the sacred waterholes and their wanampi (serpent guardians) and mamu tjina (sorcerer’s footprints) from the Tjukurpa (Dreaming).
YOU GOT TO GET THAT KALARU, GRIND IT AND MAKE A DAMPER. GET HIM UP AND WASH HIM, WASH HIM, WASH HIM THEN GRIND HIM INTO FLOUR FOR A DAMPER.”

Kalaru (samphire) is an edible native succulent that grows plentifully around the *warla* (salt lakes) and *lyinji* (clay pans) in Nyanjilpayi’s ngurra (home Country). During the hot summer months, the plant sheds edible black seeds that can be ground to flour. During the *pujiman* (traditional, desert-dwelling) era, and on special occasions today, the seeds are still collected to make damper.
This is a painting of Larr, the stone spear tips that come from Ngilipitji. This painting is part of the story about Ngilipitji, a sacred area for the Wagilak and Ritharrnu tribes. The Warrpanuwa (Olive python) and the Wurrkadi (Furry caterpillar) and the Larr (stone spear heads) are associated with this site and are part of the bigger Wagilak sisters dreaming story. The snake and the caterpillar are keeping the area, where the Larr are found, safe. The snake and the caterpillar are like a bodyguard. Even though they are now stone they are still there, guarding this sacred and dangerous place. The site also has Guku (honey) associated with it. Gandjalala the creator ancestor danced here, he was carrying a Dhimbuka (dilly bag) to collect the honey. Paintings about this place may include the Larr, the Warrpanuwa, the Wurrkadi, the Guku and the Dhimbuka or even the Babulum where Gandjalala danced.
When no water [we would] go to Well, when there rain we stay there at Wantili. Everywhere, we been walking everywhere. Near to Wantili [there’s a] road going Kayili (north). Long time [ago] only horses and cattle [travelled along that road], going Meekatharra and back in the cold time, gone right up to Jijai Bore. Halfway, when he see water at Wantili, that mob would camp one night, bullock eating all the grass and men’s drinking water. One Martu been working with that mob, droving bullock. Every time he been give us meat, all the pujiman (nomadic bush dwellers)“.

Wantili is a large lyinji (clay pan) near Well 24 on the Canning Stock Route. The area is dominated by clay pans surrounded by tuwa (sandhills), and following rain the claypans are filled with water. At that time the site becomes an important place for obtaining fresh water for drinking and bathing.
Noli has depicted the significant site of Kupunya and country that forms part of the Wati Kutjara Tjukurrpa (Two Men Creation Line). It is here at Kupunya that the Two Men interact with the Wati Punyu (a small desert marsupial, possibly extinct). These are creation beings and as such had the power to transform the landscape and themselves. They left behind a mapped environment that holds an oral religion full of drama and intrigue, which is played out in sacred song and performance.
“THIS IS THE STONE SPEAR FROM OUR COUNTRY NGILIBITJI. THEY ARE SPECIAL STONES; THEY ARE UNDERNEATH THE GROUND SO THEY ARE SOFT.

When you hit them with a rock, when they break off, it comes off sharp like a knife. We use them for spear and axe. Before, when we been in the bush we had no knife, no axe, no gun, we used this stone for getting kangaroo, cutting turtle, anything. When the rock is in the water you can see it shine, but you can't go get them. They are too sharp and would cut your feet. We call them gwarda. The ones on the side are in the ground.”
Patju Presley has depicted the significant site of Kutjaratjara to the east of traditional Spinifex lands. This site holds the Minyma Kutjara Tjukurrpa (Two Women Creation Line) that crosses the land from south to north. It follows the movement of two siblings who embark on a long journey from the south. The older sister has rescued her younger sibling, from another group of people in the south, after she was blown there by a big wind. The two sisters begin their journey northward to home and as they traverse the country, the older sister imparts onto the younger all of the wisdom she knows. These are creation beings and they create the story and the landscape as they move through it, leaving the mapped physical reminders for people to follow. It is here at Kutjaratjara that the sisters encounter the Minyma Tiru Tjukurrpa (Python Women Creation Line) as they make a yuul (brush shelter) to rest in. Patju allows the myriad of dotting to seem random whilst emphasising the physical realm within his ethereal depictions of country. This building of colour in layered dotting gives the composition its mesmerising and luminous shimmer.
Traditional Tiwi Culture placed special significance on the *Pukumani* (funeral) ceremony. Mourners are decorated using natural ochres to disguise themselves from the spirit of the deceased and song and dance is performed to honour the dead. *Yirrinkiripwoja* (bodypaint) is the source of many contemporary Tiwi designs and performance of the pukumani as ritual helps to reinvigorate the imagery. The shortening of the word to *Pwoja* — also refers to ‘best’.
The artists of Ampilatwatja made a conscious decision not to paint altyerr (Dreaming stories). The artists paint their country where those stories sit. Rosie and Margaret are a Mother and Daughter duo who loves to paint together. They are constantly inspired by their country when they go hunting, and enjoy seeing bush flowers and looking for bush medicine.

"We look for these plants in rocky country, we can find a little purple plum that we use to clean the kidneys and sometimes for flu."

The yellow flowers are used for scabies; we boil them in water and wash our skin with it. The pink flowers we use for when we have sore eyes, we mix the flowers with water and the colour changes to a light green."
Stanley Douglas is a traditional owner for Cave Hill, a significant Seven Sisters site on the APY Lands. Stanley has depicted the Seven Sisters Story, a *Tjukurrpa* Story (Creation Story) about the constellations of Pleiades and Orion.
Sylvia Ken is from Amata community in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in South Australia. Her family are traditional owners for significant sites where the Seven Sisters story takes place. This story involves the Seven Sisters being chased across country by Wati Nyiru (a bad man). The elder sisters protect and teach the younger ones, and keep them from falling for his tricks. Wati Nyiru can change shape into different rock formations and landmarks. These sites remain part of the landscape and are important Anangu ceremonial places.
Taylor was born at this important site of the *Wanampi Tjukurrpa*, (the Rainbow Serpent or Water Snake Dreaming). The *Malara Wanampi* is his *Tjukurrpa* totemic ancestor, the place of the Water Serpent Dreaming. Taylor is Nguraritja, a traditional custodian of this Tjukurrpa. There were many water holes that the Wanampi travelled through.

*THAT WANAMPI CAME FROM MALARA. HE WENT TO KUNY TJANU 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 ROCK-HOLE. HE WENT RIGHT IN THAT ROCK-HOLE AND THEN TRAVELLED BACK TO MALARA.*

This is a conflict story. This region is located far west of the APY Lands.
Tilau paints the story of the great Water Dreaming site of Mikantji, which she inherited from her father. Tilau is a senior law woman. Her deeply felt knowledge of country and ceremony empowers her bold lyrical and expressive paintings depicting the topography of hills and creeks that create the feeling of flowing water. Mikantji is west of the remote Aboriginal community of Yuendumu in the Northern Territory. The custodians of this sacred place are the Nangala and Nampitjimpa women and their brothers, the Tjangala and Tjampitjimpa men. The painting tells how the women perform ceremonies or inma celebrating the creation of the Mikantji site by the storm ancestors. Tilau has painted *kungka* (women, represented by U shapes), *ngati* (waterholes, represented by circles), *caru* (creeks, represented by the long sinuous lines) and *puuli* (hills, represented by the short curved lines). Tilau says her aunty taught her culture and stories but she developed her own ideas on how to paint it. She paints “so the children can watch me paint and learn, so I can pass on my Dreaming and stories to my grandchildren.”
Tjangili has fond memories as she paints of days long ago. She talks of being a young girl working as an artist at Ernabella weaving rugs out of wool dyed from the flowers of the desert.

"This painting reminds me of the tapestries I used to make and all the beautiful flowers in bright greens, pinks, blues, whites, yellows and purples in bloom after the rain. In those days you could drink the water from the leaves of the flowers."

The painting has captured the vibrancy and colour of the desert landscape in the APY Lands. The flat plains and long ridges of sand-hills are typical of the desert country around Fregon and are dotted with wild flowers and spinifex grass. Tjangili is well known for fine brushwork and symmetrical composition.
Tjukupati's vibrant paintings are full of history and culture. She draws important inspiration from the striking ranges of her father's country around Kaltukatjara, having grown up scrambling over boulders, sitting under trees and swimming in the rock-holes there.

Tjukupati re-imagines one of the most significant Western Desert Tjukurrpa stories, *Kungka Kutjara*, meaning Two Women. It tells the story of two sisters travelling through the desert. As they travelled, their actions created landmarks such as rock holes and mountain ranges, forging a record of their travels across the land. Tjukupati often paints the women carrying *piti* (coolamon) for carrying water, and a *wana* (digging stick) for hunting.

Tjukupati is distinguished by the freedom and movement of her brush strokes, evident in the compelling energy of her work. She is an innovative artist, continually experimenting with new methods, styles and colours.
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).
There is a special rock-hole at Antara where women perform inma, inmaku pakani, at a special time during the year. After inma everyone collects maku, and there is enough for everyone. Antara and Maku Tjukurrpa are really important for Mimili women, having been passed on for many generations. We paint this place and its stories, keeping them strong.”

Tuppy Goodwin’s artwork uses dynamic brushstrokes and rhythmic woka-wokanyi to encapsulate her interpretation of the songs and stories of Antara. After thirty years of being a teacher, she now uses her artwork to teach the next generation of Anangu about the importance of looking after country, protecting its water sources and acknowledging traditional knowledge of the elders.
Valmayi is a bold and decisive artist, distinguished by her unique mark making and striking palettes creating wild re-imaginations of country.

This work depicts Valmyai’s father’s country, Karrkurinkintja, located between the remote communities of Kaltukatjara and Kintore in the Northern Territory. The painting tells the Tjukurrpa stories of Wati Kutjara and Liru Kutjara, two men and two snakes that travelled extensively across the Western Desert.

There were two snakes sleeping, accompanied by two men. When the snakes awoke the four companions travelled north to Karrkurinkintja and one of the men began to sneeze. Some strangers came up behind him and the snakes moved away in fear. Then Kurningka, the Red Quoll man and the boss of the Tingarri, went looking for those snakes. As the snakes travelled, the clouds came in and the water rose. Kurningka was saying, ‘that water’s coming closer’. The lady snake went into an ant’s hole and the other one stayed outside, too big for the hole. The Kurningka cut the snake.
The painting tells the story of the rain and hail making ceremony for the site of Kalipinypa. Ancestral forces are invoked to bring on a powerful storm with lightning, thunderclouds and rain sending a deluge to rejuvenate the earth, filling the rock-holes, clay pans and creeks and creating new life and growth upon the land.

Today the Nakamarra, Tjakamarra, Napurrula and Tjupurrula men and women are the custodians of this important Water Dreaming site and celebrate its stories in the ceremonies. Watson says that the lines represent the water travelling into the waterholes, as well as rain and hail brought by the storm.
“(IN) ’69 I WAS GOING TO SCHOOL IN ONSLOW BACK THEN. BEFORE BHP CAME HERE WE HAD A FENCED-OFF POOL WHERE THE JETTY IS NOW.

When BHP came [and] they have taken the pool away and they were building that new harbour, I was back in Onslow finishing off school. When I came back to Hedland in ’71 for a short visit, passing through to Broome the transformation into the new harbour had already happened. It’s good to see that Port Hedland grows bigger and bigger in those years. It brought jobs to the people in the Pilbara.”

It has been 50 years since the first BHP shipment left Port Hedland, an event remembered through Winnie Sampi’s intimate painting of a current cargo in the dock. There is little grandeur or spectacle in Winnie’s approach to painting. She attends Spinifex Hill Studios every day and sits quietly painting, her face focused on her work and her ears open and tuned into the happenings of her town. Sampi’s painting ‘50 years’ reflects this quiet but considerate presence in the community, sharing stories and telling us how it is.
This painting depicts designs associated with the rock-hole 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.
Yurpiya is painting a place called Anumara, which is near Irrunytju (Wingellina) in Western Australia. This is her family’s country. Anumara is also the name for a kind of caterpillar and Anumara is the *Tjukurrpa* (Dreaming) place for this caterpillar.

When she is painting, she is thinking like the caterpillars, and creating *anumara tjina tjuta* (many tracks), like they are crawling, crawling. In the wintertime, you can see these caterpillars everywhere. This is when they come out.

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

"WE ATE THAT ANUMARA A LONG TIME AGO, ARA IRITITJA, NOT ANYMORE. IN OLD TIMES, WE COOKED THEM IN THE FIRE."

Anumura shares the same colours as the caterpillar, *wiru tjuta* (lots of beautiful colours), and has a *kata maru* (black head). Keeping this place and the *Tjukurrpa* safe will ensure that the caterpillars multiply.
3D Works
THIS KNIFE HAS BEEN MADE FROM FOUND METAL OBJECTS I COLLECTED ON STATION PROPERTIES NEAR WHERE I LIVE. SOMETIMES IT MIGHT BE WHAT I FIND ON THE GROUND WHERE I WALK.

The knife blade is crafted from old garden shears I ground down with an angle grinder to shape the blade. It’s different on either side and took a long time to get the blade just right. The handle is made from the Bloodwood tree I carved and shaped to hold the blade. The pattern is something I came up with. For the sheath I used cowhide and hand cut it to fit over and protect the knife blade. I riveted an old one-cent coin to the end of the sheath to protect the point. An old silver button I found on the ground while walking around Paradise station tightens the leather string at the base of the sheath to fit the knife when it’s in place. This is a strong knife; you can use it for hunting pigs. The blade is real.”
This lorrkon (burial pole) depicts Muludji, a stand of cabbage palms that grew in the creation period at a site on the Liverpool River. Muludji is very important to Bininj (Aboriginal) people as all plants descend from this tree. The seeds, manmim, germinated in the Wet Season and gave life to all plants and plant foods that exist today. Muludji is related to important ceremonies as well, Ngalyod, the Rainbow Serpent and Yingarna, the mother of Ngalyod and the Earth.
The rainbow serpent is a powerful creator being for all Aboriginal people throughout Australia. Characteristics of the rainbow serpent vary greatly from group to group and also depending on the site. Known as Ngalyod in the Kuninjku language of western central Arnhem Land, the rainbow serpent is mostly associated with bodies of water such as billabongs, creeks, rivers and waterfalls where she resides. In this work Ngalyod is depicted with the head of a serpent and tail of the yawkyawk, the female water spirit.

This work relates to a site called Kubumi on the Mann River, for which Paul Nabulumo’s father, Mick Kubarrku, was a Traditional Owner. Ngalyod pierced the rock at a place called Roghrhukogmr Rhukohruhuk, and journeyed downstream to Ngalmalanj. The camping place Kubumi is further downstream but at Ngalmalanj the serpent was blocked. It pushed down into the riverbed, pushed into the earth, sinking down forever. Now it lives under the rocky riverbed. During the dry season at Kubumi the river recedes to a series of waterholes exposing the tunnels through the rocky outcrop that connect the pools. Upstream is the site Molerrherrh, which has a waterfall and big waterhole. There the serpent moved inside and downstream to the lower region.
This Larrakitj is formed to show the law and identity of the Mangalili clan sites of Djarrakpi and Milngiyawuy.

The Larrakitj had its traditional use for the Yolŋu of North east Arnhem Land as an ossuary or bone container erected as a memorial to a dead kinsman up to a decade after death.

Larrakitj continue to be produced as the equivalent of headstones or to contain the personal effects of a deceased (which might be dangerous unless removed from the living because of the emanations imbued by contact with the deceased).

A further role for this cultural form is as a fine art object and an instructional tool for younger generations.

This form of larrakitj is novel. Patrick’s brother Jamie had been working with the engineers of the Mission Aviation Fellowship. This gave them access to power tools, and from this developed the ability to put his own ideas into this three dimensional rendition.
“I ALWAYS MAKE ME BECAUSE I ALWAYS THINK WHAT I HAVE TO DO TO HELP PEOPLE. IF I MAKE A FIGURE THEN I CAN SEE ME IN MY SEWING.

First in my drawing. Then in my stitching. I stitch slow, quiet. Thinking. Looking at the colours and patterns coming out of my fingers like magic. I think about helping people all the time. I worry about everyone but then sometimes there are too many people in my house. I can’t say no. So I get so stressed. This story about the echidna woman is me walking with my head down. My hair falling, black hair like me. Then I heard crying and saw tracks. I followed the echidna with my head down. My hair was moving and the wind was flying it everywhere but I couldn’t stop because I knew that echidna was on its own. There was only one track and one crying. When I found it I knew that I would care for it. Someone has to. I couldn’t say no again.”
Two kilometers of galvanized wire, woven using a traditional Tangankuld weave ensure an enduring right of reply aimed at those who would distort Aboriginal identity through self-interested objectification and restrict freedom of expression through paternalistic underestimation.

Wire contains, restricts, corrals and controls freedom of movement in the same way as invasive bureaucratic demands restrict the Indigenous Artist.

Identity is territory.

No Trespassing.

Discriminatory practices in the art world, on the spectrum of individual to institutional, can kill an artist in body and soul.

This finger is long lasting, highly relatable. Can be applied where necessary."
I STARTED MAKING THE ROOSTER IN THE ART ROOM AND THEN I CARRIED IT HOME UNDER MY ARM. THEN I SAT ON MY COUCH ON THE VERANDAH AND KEPT SEWING.

All the kids were playing around me and my husband was watching TV. Resting. He also works in the Art Centre with me all day. But I kept on sewing. Then I stopped and was thinking about the patterns and the colours to match and the wool I should use. Sometimes I was looking up and could see all the kids still playing, laughing, fighting, and making a mess. I was feeling happy when I watched my kids play, and did my sewing and could hear Cornelius resting with the TV. I stopped for a little while and cooked dinner and feed the kids and started sewing again. I could feel that it was really bright my sculpture with all the patterns and the colours I was choosing. I couldn't stop sewing. Even when everyone went to sleep that night and even Cornelius went to sleep I kept sewing. I couldn't stop sewing this Resting Rooster."
In almost all Aboriginal communities throughout Australia, dogs dominate the landscape. They roam the streets in packs and intimidate passers-by and lie in the shade, seeking respite from the midday heat; in the evening, they seek out an ‘owner’ to feed them leftovers from the day’s meal. Collectively they are known as ‘camp dogs’ and, in the case of Aurukun, have the name *ku*.

As opposed to law poles and other culturally important sculpture, which are associated with specific clan knowledge, camp dogs generally belong to everyone, enabling members of all groups to collaborate and share an artistic subject.
BARK PAINTING
WHEN OUR KIDS LOSE THEIR BABY TEETH WE THROW THEM INTO THE GUNGA TREE. THIS TOOTHY TREE WILL ENSURE THAT THEIR NEW TEETH WILL COME BACK QUICKLY AND BE STRONG AND SHARP.

The white stem part of each leaf can be pounded and used as an anaesthetic on sore teeth. Lajuk the orange nuts are a vital part of the bush sauna and for women’s ceremonies following birth. A vital antiseptic in the case of serious wounds like stingray barbs is the Bojuk (Bush cockroach), which can almost always be found in this tree. The flammability of the leaves and trunk made this a natural torch in the old days.

All Dhuwa clans sing of the growth of the Pandanus. In some songs the teeth of this plant are equated with the reversed teeth of the shark. The Mulkun’s Dhudi Djapu clan sing of Mäna’s sacred spear Warrngul (made with many long stingray barbs and symbolic of his powerful sharp teeth) rests under the shade of the Wupularri (a special sacred pandanus palm site connected to Morning Star) before moving on.

Galpuariny is the name of a special crook up to three meters long which is cut on-site or carried to the scene, which allows a woman to capture the few young upright heart leaves (crown spines) at the centre of the plant. These are the only leaves that can be used for weaving.

We then take the teeth or thorns of each leaf off by sliding a long fingernail the length of each side. These are then divided twice more. These four pieces are put in the sun to dry and will eventually be dyed and woven.

BABY TEETH

2019
EARTH PIGMENTS ON STRINGYBARK
180 X 80 X 8 CM
770-19
We present and promote contemporary Indigenous art from both emerging and established artists.
JACOB STENGL

BIRTH DATE 1954
BIRTH PLACE Renmark, SA
LANGUAGE(s) Ngarrindjeri
RESIDES Adelaide, SA

Jacob Stengl was born in Renmark, South Australia, in 1954. His mother was a Ngarrindjeri woman of the Tangani people, his father a Czech immigrant. Jacob’s maternal grandfather was Milerum (Clarence) Long, one of the great Ngarrindjeri leaders of the 20th Century. As a child of the stolen generations, Jacob never knew his grandfather. Jacob was taken from his parents when he was three, his mother died a year later. He grew up thereafter on the United Aborigines Mission, the Colebrook Home and in Eden Hills. One of the superintendents was a practicing artist and encouraged his passion for art. His works have been the subject of multiple solo exhibitions, the most recent being Milerum and Me: the art of Jacob Stengl at the South Australian Museum. This bold body of work was a return to different origins, exploring the difference between his life and that of his famous grandfather.

SELECTED EXHIBITIONS
2018 Salon des Refusés, Charles Darwin University, Darwin, NT
2018, Milerum and Me: the art of Jacob Stengl, South Australian Museum, Adelaide, SA
2014 Jacob Stengl, New Works on Paper, Tandanya Aboriginal Cultural Institute, Adelaide, SA

SELECTED AWARDS
Finalist, National Aboriginal and Torres Strait Islander Art Award, Museum & Art Gallery Northern Territory, Darwin NT
Finalist, National Heritage Award, Old Parliament House, Canberra ACT

ROBERT WULDI

BIRTH DATE 1966
BIRTH PLACE Kaurna Country, Patawolung (Glenelg), SA
LANGUAGE(s) Ngarrindjeri, Ngralta, Peramangk
RESIDES Narrung, SA
ART CENTRE Ku Arts

Robert Wuldi is a Ngarrindjeri artist with family connection to the Kurangk (Coorong) through the Meintangk and Karagarindjeri clan of the Tangankuld tribe of his Great Great Grandfather Punginjeri Fred Long. Punginjeri was a Puthari (Traditional Doctor/healer). He is also connected to the Lakes Albert and Alexandrina, being a descendent of the Yarildikald tribe through the mother of Milerum Clarence Long (Punginjeri’s son) who was born on Tiwurung (Goat Island), which is adjacent to Kumarangk (Hindmarsh Island) with other connections to the Potaruwutj tribe. Robert began his career as an actor, playwright and musician. After his departure from the performing arts, Robert before recommencing his artistic life by embarking on a creative journey into sculpture. With a lifelong passion for drawing and painting, Robert found his background in theatre design to be an excellent foundation for exploring sculpture.

EXHIBITIONS
2016 Tumpenyeri, Hahndorf Candlemaker, Hahndorf, SA
2015 Karumapuli, Tandanya Aboriginal Cultural Institute, Adelaide, SA

SELECTED AWARDS
2018 Winner, Emerging Artist Award, Patritti Brighton Jetty Classic Sculpture Competition, Brighton, SA
2001 The Artist’s Fellowship Award for Visual Artists, Tandanya National Aboriginal Cultural Institute, Adelaide, SA
2000 NAIDOC Aboriginal Artist of the Year, SA

SELECTED COLLECTIONS
Parliament House, Canberra, ACT
National Gallery of Australia, Canberra, ACT
South Australian Museum, Adelaide, SA
Tandanya Aboriginal Cultural Institute, Adelaide, SA
Australian Embassy, South Korea
YURPIYA LIONEL

BIRTH DATE 1960
BIRTH PLACE Donald's Well
LANGUAGE(S) Pitjantjatjara
RESIDES Pukatja, SA
ART CENTRE Ernabella Arts

Yurpiya was born at the homeland Donald’s Well, near Kenmore Park, about 45 kilometres east of Ernabella. She is the daughter of Parejti Lionel, a very senior Pitjantjatjara woman and artist. Her family lived in Ernabella where she attended school. In 2004 Yurpiya started painting at Ernabella Arts. She has three children and several grandchildren. Her daughters Rachael and Alison Lionel are emerging painters and several grandchildren. Her daughters Rachael and Alison Lionel are emerging painters and ceramic artists. Yurpiya is also a very accomplished fibre sculptor and weaver.

SELECTED EXHIBITIONS
2018 Desert Mob, Araluen Cultural Precinct, Alice Springs, NT
2018 Sydney Contemporary, Sabbia Gallery at Carriageworks, Sydney, NSW
2017 Nyuuyjatjuku – Keeping the fire alive – New paintings and ceramics by the artists of Ernabella Arts, Harvey Arts, USA
2017 In These Hands: Mara Nyangangka, Sturt Gallery, Mittagong, NSW

AWARDS
2018 Finalist, Wynne Prize, Art Gallery of New South Wales, Sydney, NSW
2018 Sydney Contemporary, Henson Gallery, Sydney, NSW
2017 In These Hands: Mara Nyangangka, Sturt Gallery, Mittagong, NSW

COLLECTIONS
University of Newcastle

BETTY CHIMNEY

BIRTH DATE 1957
BIRTH PLACE Port Augusta, SA
LANGUAGE(S) Yankunytjatjara
RESIDES Indulkana, SA
ART CENTRE Ernabella Arts

I was born in the little hospital at Port Augusta. My mother was born near the big rock close to Mintable, on the other side of Davies Bore. We moved to Indulkana when I was about 8 years old. We lived in a big wiltja (shelter) by the Indulkana creek. There was a lot of water at the creek. I used to play in the cold water of the Tjukurpi (underground spring) with the other children. It was a great childhood for me. I met my husband and had two daughters. Now I am lucky and have two granddaughters and one grandson, he was born on Christmas day! Indulkana is a strong place with lots of culture, and our young people are working hard with the older people to make strong decisions for the future for Anangu.

SELECTED EXHIBITIONS
2019 John Fries Award, UNSW Galleries, Sydney, NSW
2019 Nyugurru, art exhibition, Yankunytjatjara, Port Augusta, SA
2018 Desert Mob, Araluen Cultural Precinct, Alice Springs, NT

COLLECTIONS
Queensland Art Gallery & Gallery of Modern Art, Brisbane, QLD

TUPPY GOODWIN

BIRTH DATE 1960
BIRTH PLACE Bumball Creek
LANGUAGE(S) Pitjantjatjara
RESIDES Mimili, SA
ART CENTRE Mimili Maku Arts

Tuppy is a senior Pitjantjatjara artist committed to passing on her cultural knowledge to the next generation of Anangu. Tuppy was born in the bush near Bumball Creek to her father Nguyangangka from Docker River and her mother Emily Nyangangka from Wintujuru, west of Fregon on the APY Lands. She moved to Mimili with her family at a young age. At the time Mimili was called Everard Park. It was a cattle station, which was returned to Aboriginal ownership through the 1981 Pitjantjatjara Land Rights Act. Tuppy was a pre-school teacher at the Mimili Anangu School for thirty years, sharing stories through inma (dance and song) and storytelling. Since the foundation of the art centre in 2009 she has been painting at Mimili Maku Arts, capturing the stories given to her through her heritage in a dynamic and intuitive way.

SELECTED EXHIBITIONS
2019 APY Lands LA, Olsen Gruin Gallery, Los Angeles, USA
2019 Tjitjimalatjatjutaku, Aboriginal Signature Gallery, Brussels, Belgium
2018 Malataja-malataja, Aboriginal Signature Gallery, Brussels, Belgium
2018 Antara, Harvey Art Projects, Idaho, USA

AWARDS
2018 Finalist, National Aboriginal and Torres Strait Islander Art Award, Museum & Art Gallery Northern Territory, Darwin, NT

COLLECTIONS
James Skea – Nangam Collection
Artbank Collection
Art Gallery of South Australia, Adelaide, SA
Corrigan Collection

JUDY MARTIN

BIRTH DATE 1963
BIRTH PLACE Ngatunitjja
LANGUAGE(S) Pitjantjatjara
RESIDES Mimili, SA
ART CENTRE Mimili Maku Arts

Judy Martin is a senior Pitjantjatjara artist living and working in Mimili Community on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in north-west South Australia. Judy was born near Ngatunitjja waterhole in the northern APY Lands. Her father was Pompy Everard and his country was Waikura, near Nyapari in the west. Her mother was Molly Pompy, whose country was Punam near Sandy Bore, 30km south of Mimili Community. Judy spent her youth travelling between communities and getting to know country intimately. She continues to have strong connections to her family in Nyapari and Kanpi, her father’s country, whilst living in her mother’s country. Judy draws her inspiration from a wealth of cultural knowledge, connecting two geographically far removed locations in her paintings. Judy is known for her bold visual language, and the deep joy for storytelling she brings to her community.

SELECTED EXHIBITIONS
2019 Tjitjimalatjatjutaku, Aboriginal Signature Gallery, Brussels, Belgium
2019 Ngapampa Nyura Kurpu Kanyintaku, APY Gallery, Sydney, NSW
2018 Desert Mob, Araluen Cultural Precinct, Alice Springs, NT

AWARDS
2019 Finalist, Bayside Acquisitive Art Prize, Bayside Gallery, Brighton, VIC

COLLECTIONS
Artbank Collection
TAYLOR WANYIMA COOPER

**BIRTH DATE** c.1940
**BIRTH PLACE** Malara
**LANGUAGE(S)** Pitjantjatjara
**RESIDES** Fregon, SA
**ART CENTRE** Kaltjiti Arts

Taylor was born at Malara, a waterhole east of Pipalyatjara. He was born at the important site of the Wanampi Tjukurrpa (Water Snake Dreaming) and is a traditional custodian of Malara. Taylor's mother was from Iltur, near Coffin Hill; this site is associated with traditional men's ceremony. His father was from Pipalyatjara in the northwestern region of South Australia, close to the Western Australian border. Taylor is an important senior man and he is a recognised custodian of traditional aboriginal law and culture. He has never married and his disposition reflects the quiet dignity of a senior man. He holds responsibility as uncle to his two sisters' children. Mr Cooper commenced painting at Kaltjiti Arts in 2009 and the National Gallery of Victoria acquired his first large work. An expert craftsman, Taylor continues to make the traditional hunting weapons of aboriginal men. Spears and spear throwers are his particular favourites.

SELECTED EXHIBITIONS
- 2019 Grand Old Men, Paul Johnstone Gallery, Darwin, NT
- 2019 Weapons for the Soldier, Araluen Arts Centre, Alice Springs, NT
- 2018 KA PU LA NYU NTAJA KUTJA RA NYINANYI MALPARARA (These two are sitting together as friends), Paul Johnstone Gallery, Darwin, NT

AWARDS
- 2017, 2016 Finalist, National Aboriginal and Torres Strait Islander Art Award, Museum & Art Gallery Northern Territory, Darwin, NT

SELECTED COLLECTIONS
- Arnaud Serval Collection, Switzerland
- The Kaplan-Levi Collection, USA
- Harriett and Richard England Collection
- Artbank Collection
- National Gallery of Victoria, Melbourne, VIC

CAROLANNE KEN

**BIRTH DATE** 1971
**BIRTH PLACE** Fregon, SA
**LANGUAGE(S)** Yankunytjatjara, Pitjantjatjara
**RESIDES** Fregon, SA
**ART CENTRE** Kaltjiti Arts

Carolanne is from the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. Her father’s country is Mulya Ulpa, near Pilkina, on the road from Makari to Iltur, and her mother’s country is Walytjitjata, west of Kanypi. Carolanne paints Minyma Malilu, which was passed down from her maternal grandmother. Minyma Malilu is an underground cave at Kanypi which is a permanent water supply. It is also the cave of Minyma Nyumpu – the ancestral crippled woman. Carolanne went to school in Fregon and Woodville High in Adelaide, graduating in 1986. She has worked at Fregon Anangu School and Kaltjiti Arts. Carolanne began painting at Kaltjiti Arts in 2004; she assists with the studio management and is now painting fulltime and exhibiting. Carolanne has one son Clive Ken, who is married to Molly Frank and one granddaughter, Carlena. Her mother, Kunmanara Ken, was a long time artist at the Kaltjiti Arts centre.

SELECTED EXHIBITIONS
- 2019 Old Knowledge – Young Blood, APY Gallery, Sydney, NSW

MADELINE CURLEY

**BIRTH DATE** 1976
**BIRTH PLACE** Fregon, SA
**LANGUAGE(S)** Pitjantjatjara
**RESIDES** Fregon, SA
**ART CENTRE** Kaltjiti Arts

Madeline is from Fregon on the Anangu Pitjantjatjara Yankunytjatjara Lands, 350km south east of Uluru. Her father’s country is David Well, and her mother’s country is Walytjitjata, west of Kanypi. Madeline paints the Seven Sisters, which was passed down from her father. Madeline is from a family of strong painters including her mother, Imitjala Curley. Having been around established painters all her life, Madeline is a promising artist with an exciting future ahead of her. Born in 1976, Madeline went to school in Fregon and Woodville High in Adelaide. She has worked at ANTEP and Kaltjiti Arts. Madeline began painting at Kaltjiti Arts in 2018. Madeline has two sons, Terence and Simon, and is married to Anthony Young from Amata.

SELECTED EXHIBITIONS
- 2019 Old Knowledge – Young Blood, APY Gallery, Sydney, NSW

APY LANDS
**STANLEY DOUGLAS**

| BIRTH DATE | c.1940 |
| BIRTH PLACE | South Australia |
| LANGUAGE(S) | Pitjantjatjara, Yankunytjatjara |
| RESIDES | Amata, SA |
| ART CENTRE | Tjala Arts |

Stanley Douglas is an extremely important man to Anangu of Amata Community. Stanley is a Traditional Owner of Cave Hill, the place of Seven Sisters Cave. Stanley is a founding member of the Desert Tracks aboriginal enterprise.

**SYLVIA KEN**

| BIRTH DATE | 1965 |
| BIRTH PLACE | Amata |
| LANGUAGE(S) | Pitjantjatjara |
| RESIDES | Amata, SA |
| ART CENTRE | Tjala Arts |

Sylvia Ken is from Amata community in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in South Australia. She was born in 1965 and has been painting since 1999. Her family are traditional owners for significant sites where the Seven Sisters story takes place. This story involves the Seven Sisters being chased across country by Wati Nyiru (a bad man). The elder sisters protect and teach the younger ones, and keep them from falling for his tricks. Wati Nyiru can change shape into different rock formations and landmarks. These sites remain part of the landscape and are important Anangu ceremonial places. "I listen to the old people's stories and I think about these stories and then the ideas come for my paintings ..."
Patrick Ganbilpil White

A year 12 graduate from Yirrkala CEC, Patrick is a member of Marrakulu clan and a self-taught, skilled musician and son of famous artist, Naminapu Maymuru White. Patrick started work at Dhimurru in 2005 as a ranger. He had the responsibility for managing the sea country team along with the sea country facilitator. He participated in and helped coordinate projects such as turtle monitoring and tracking, ghost nets, marine debris clean up and training. He completed his coxswain training and he was lead guitarist for East Journey and toured internationally.

Garawan Wanambi

Garawan is married to Manini Gumana, a daughter of Dhalwangu leader, Dhakawal Gumana who was the brother of Gawirrin Gumana AO and son of Berrkritji Gumana, a senior ritual leader. Garawan and his family continue to live and work at Gangan and he has emerged as one of the most gifted of the new generation of artists there. His father was Munuparriwuy Wanambi (1920-73) one of the artists of the Yirrkala Church Panels. His mother was Gawirrin's sister Guthikpuy. After his father's death, Garawan was guided by Yanggariny Wunungmurra and through this connection paints Marrangu, the counterpart of Marrakulu from the other side of Arnhem Bay.

Mulkun Wirrpanda

Mulkun Wirrpanda is a senior female artist for the Dhudi-Djapu clan from Dhuruputji. She is a daughter of the late Dhalwangu clan leader who lived at Milpara. She is also mother (by kinship) to senior artist and clan leader Djambawa Marawili. Mulkun paints Dhudi-Djapu miny'tji (sacred design) that depicts her land at Dhuruputji. As the eldest and most knowledgeable of her clan, she is acknowledged as a leader. Mulkun is one of the few Yolnu women to have this status. Mulkun was an early practitioner of works without figurative imagery within the miny'tji. Until recently the painting of this ‘raw’ miny’tji was restricted to ceremonial use. Yalata and Darrangi are areas she usually paints, which are at her clan estate Dhuruputji. Mulkun paints on bark, larrakitj (memorial poles) and yidaki (didjeridus) and is a talented carver, weaver and print maker.
JOHNNY WARRKATJA MALIBIRR

BIRTH DATE 1970
BIRTH PLACE Darwin
LANGUAGE(S) Ganalbingu
ART CENTRE Gapuwiyak Culture and Arts

My name is Johnny Warrkatja Malibirr. My Father is the late Ian Wuluwul Malibirr and my Mother is Lucy Wanapuyngu. I was born in Darwin on the 22nd of May 1970 as their eldest son. As a young boy I spent some time living in Dhupuwamirri. There I watched song man and Wanapuyngu elder Roy Ashleigh and Guyula elder Raymond Marpin paint on bark. Together with my father, they taught me the stories, the designs and the songs. Since my father has passed away in 2010, I am the eldest of the family and carry their songs and knowledge for the Malibirr clan. Since my father has passed away in 2010, I am the eldest of the family and carry their songs and knowledge for the Malibirr clan. I travelled to Canberra in 2000 and performed at the official opening of "Aboriginal Modern Worlds" Exhibition at the National Gallery of Australia.

EXHIBITIONS
Aboriginal Modern Worlds Exhibition

AWARDS
Inaugural Kestin Illustrator Award, Magabala Books

NGADIYALI RUSSELL WANAPUYNGU

BIRTH DATE 1956
BIRTH PLACE Mountain Valley
LANGUAGE(S) Wagilak
ART CENTRE Gapuwiyak, NT

My name is Ngadiyali Wanapuyngu. I live in Gapuwiyak with my sister Lucy and her family. I often paint our dreaming story, the Wagilak Sisters. My homeland is Ngilipitji. Famous painter, Djardi Ashley, is my elder brother; he used to tell us the stories. I thought "...I don't want to lose my culture. I can go Balanda way and I can go back to my law." He taught me first for ceremony before he taught the Gamanungu (sacred clan designs). Ngilipi is an important place for us. I paint the designs for this place, like Larr (the stone spear head), we use these designs for when we make little boys into men. I also paint Yarrpany, the Dhuvawguku (honey). I am a ceremony man and sing the song lines for Gandjara the creator ancestor for Wagilak. Who there are any Dhula ceremonies I will be there.

SELECTED EXHIBITIONS
2018 Outstation – in association with Maningrida Arts and Culture, Outstation Gallery, Darwin, NT

IVAN NAMIRRRKKI

BIRTH DATE 1961
LANGUAGE(S) Kuninjku
ART CENTRE Maningrida Arts & Culture

Kuninjku artist Ivan Namirrfiki was born in 1961. Namirrfiki was taught to paint by his father Peter Marralwanga (1917–1987), a renowned bark painter and political proponent of the maintenance of country. “We have been all around the world to exhibitions. I am the voice of this artists group and a strong man; a proud traditional owner who is happy to inform my peoples of our future in telling stories around the world. We are thinking about our history, always thinking as we are creating and learning, and my family put their stories on some bark and some rocks here in this country. For my kids and grandkids to learn and teach their kids and grandkids, I think this is really wonderful. This is really important to me and the people of this community, so that this story can keep me strong story, one that is passed on for future generations.”

SELECTED EXHIBITIONS
2018 Outstation – in association with Maningrida Arts and Culture, Outstation Gallery, Darwin, NT

PAUL NABULUMO NAMARINJKMAK

BIRTH DATE 1971
BIRTH PLACE Darwin
LANGUAGE(S) Kuninjku
ART CENTRE Maningrida Arts & Culture

Paul Nabulumo, born 1971, is the son of acclaimed artist, Mick Kubarkku (1925–2008). Kubarkku was known for his painting of moon, sun and stars, which are djang from sites on his country, Dirdtbem. Dirdtbem means "image of the moon". The site is a large, unusually round hole in sandstone residual on the plain not far from the Mann River. The large hole is said to be the full moon created by the rainbow serpent, ngaloyd, who pierced the rock in times of the Dreaming and left the shape of the full moon. Nabulumo has continued to paint this iconic imagery handed down from his father. Other common subjects of his work are waterholes, ngalyod (rainbow serpent), mimih and jyalkawg spirits and dilly-bags. Elements of his father’s expression remain in Nabulumo’s work and can be seen particularly in the faces of his mimih and jyalkawg spirit carvings and paintings.

SELECTED EXHIBITIONS
2018 Mardayin, ArtKelch, Freiburg, Germany

COLLECTIONS
Laverty Collection, Sydney, NSW
Museum of Victoria, Melbourne, VIC
National Gallery of Australia, Canberra, ACT
Gwenneth Blitner

BIRTH DATE: 1958
BIRTH PLACE: Roper River
LANGUAGE(S): Marra
RESIDES: Ngukurr, NT
ART CENTRE: Ngukurr Arts

Gwenneth Blitner has always lived in Ngukurr. She was born in the old Roper River Mission and was educated at the bush school. Gwenneth learned painting from her brothers Glen and Donald Blitner and she now paints daily. In bright, bold strokes, Gwenneth paints the landscape of Ngukurr, especially flowers and hills. Her paintings are rich, detailed tapestries of luminous acrylic paint on canvas. “I paint my country because it’s a magical place...It is full of life. You can get every type of bush food. You can go fishing and hunting, and you can collect fruit and seeds to eat.” Beneath the bright colours and detailed markings of her magical landscapes lies a deep connection to country often tinged with longing, fear and loss. Gwenneth often closes her eyes before she begins a painting. She says, “I like to think about this place and paint more.”

SELECTED EXHIBITIONS
2018 Salon des Refusés, Charles Darwin University, Darwin, NT
2018 Fecund: Fertile Worlds – Touring Exhibition, NCCA – Northern Centre for Contemporary Art, Darwin, NT
2017 Katherine Regional Art Prize, Godinymayin Centre, Katherine, NT

Norman Nullundala Wilfred

BIRTH DATE: 1964
BIRTH PLACE: Ngukurr
LANGUAGE(S): Wagilak
RESIDES: Ngukurr, NT
ART CENTRE: Ngukurr Arts

Norman Nullundala Wilfred was born in Mountain Valley in 1964. He grew up in Ngukurr but walked all over this country from Ngukurr to Ngilibitji. When he was 16, he walked to Walker River and set up camp there and started looking for his country with his father. After a couple of days, they found Ngilibitji. They stopped there, built a paper bark house and lived on bush food and bush medicine. It was there that Norman was taught painting from his father, using paper bark as a surface. People would fly in from Katherine to buy all their paintings. They lived in the bush right through the Wet season. In his early twenties, Norman returned to Ngukurr and has been painting on and off ever since with the knowledge he learnt from his father.

EXHIBITIONS
2018 Katherine Art Prize, Godinymayin Centre, Katherine, NT
2016 Artists from Ngukurr, Japingka Aboriginal Art Gallery, Fremantle, WA
2016 Katherine Art Prize, Godinymayin Centre, Katherine, NT
Margaret’s painting style demonstrates a deep connection to her country. She paints with bright, bold colours and has a passion for wild flowers and bush medicine. A strong and well-known artist in the community, Margaret has a similar style to her mother, Rosie Ngwarraye Ross who also likes to paint the native flowers and medicinal plants of Alyawarr country. Both mother and daughter enjoy painting together and expressing their love of country through their art.

SELECTED EXHIBITIONS
2019 Bush Medicine, Salon Project Space, Darwin, NT
2018 Artists of Ampilatwatja, Searcy St Gallery, Darwin, NT
2018 Artists of Ampilatwatja – Welcome to Paradise, Japingka Aboriginal Art Gallery, Fremantle, WA
2017 Aboriginal Art Gallery, Rotterdam, Netherlands
2017 Mwerr-angker Alpert – Artists of Ampilatwatja, Woolooloongabba Art Gallery, Woolooloongabba, QLD
2017 Counterweave Arts, Rome, Italy

Rosie’s painting style demonstrates a deep connection to her country; her bushes and wild medicine flowers are brightly painted onto the earth, often using a bold palette. Artists from Ampilatwatja often omit the sky from their compositions, allowing the viewer’s eye to scan the landscape without a focal point, presenting a dual perspective in one composition. Rosie was born out bush near Amaroo Station, in Alyawarr country. Her mother was one of the original artists in the Utopian Batik movement. Rosie, who possesses a wonderful sense of colour, especially likes to paint bush medicine and wild flowers from the surrounding areas. Her daughter Margaret Kemarre Ross is also an artist and has inherited a similar style, bright, beautiful and expressive.

SELECTED EXHIBITIONS
2019 Bush Medicine, Salon Project Space, Darwin, NT
2018 Artists of Ampilatwatja – Welcome to Paradise, Japingka Aboriginal Art Gallery, Fremantle, WA
2017 Counterweave Arts, Rome, Italy
2017 Australian Embassy, Berlin
2017 Soft Light, Talapi, Alice Springs, NT
KUMUNTJAI DIXON  
BIRTH DATE 1965–2019  
BIRTH PLACE Alice Springs, NT  
LANGUAGE(S) Luritja/pitjantjatjara  
ART CENTRE Ikuntji Artists  

Kumuntjai Dixon was born in Alice Springs in July 1965. Her father’s country is Pipalyatjara, a community in Fregon South Australia, where her family lives today. Her mother, Wipana Jimmy is from Nyapari, South Australia and her Tjukurpa is the Makiri (honey ant) of that region. Kumuntjai first started painting in Haasts Bluff with her mother in law, Alice Nampitja Dixon at what was then the Ikuntji Women’s and Art Centre. Kumuntjai’s works depict the Waru Tjukurpa (Fire Dreaming) – related to dancing and singing ceremonies – from her own country at Wataru, far south of Haasts Bluff. This Tjukurpa and country was passed down to her from her grandmother on her mother’s side. Kumuntjai’s mother and sisters all paint that same Tjukurpa. Kumuntjai Dixon also worked as a weaver and had participated in Wataru collaborative artworks, some of which are at the Art Gallery of New South Wales.  

SELECTED EXHIBITIONS  
2019 Parrtjima – A Festival in Light, Alice Springs, NT  
2018 Power and Colour – an introduction to Aboriginal Art: Celebrating the artists, their communities and culture, 34th Tribal & Textile Art Show, San Francisco, USA  
2016 Entre Terre et Ciel, La Grande Galerie, Savaise, France  

AWARDS  
2007 Finalist, National Aboriginal and Torres Strait Islander Art Award, Museum & Art Gallery Northern Territory, Darwin, NT  

COLLECTIONS  
Art Gallery of New South Wales, Sydney, NSW

EUNICE NAPANANGKA JACK  
BIRTH DATE 1939  
BIRTH PLACE Lupul, NT  
LANGUAGE(S) Luritja, Nganjatjarrara, Pintupi  
RESIDES Haasts Bluff, NT  
ART CENTRE Ikuntji Artists  

Eunice was born in the Sir Frederick Ranges. Like so many other Aboriginal families at the time, shortages of food forced her family east towards the ration stations being set up in central Australia. She remembers the travels very vividly and refers to it as when her mother carried her piggy back all the way from Western Australia to Haasts Bluff. Now an important woman in the community, Eunice is well known for her hunting skills, dancing and traditional Law knowledge. Eunice started painting with the opening of the Ikuntji Women’s Centre in 1992. In the 1970s she assisted her husband Gideon Tjupurrula Jack who was painting at Papunya Tula and her father, the late Tuttuma Tjapangarti, a founding member of the acrylic painting movement in Papunya.  

SELECTED EXHIBITIONS  
2019 Childhood Memories of Kuruyultu (solo), Outstation Gallery, Darwin, NT  
2018 Haasts Bluff contemporary art from the Ikuntji Artists, Yaama Ganu Gallery, Moree, NSW  
2018 Power and Colour – an introduction to Aboriginal Art: Celebrating the artists, their communities and culture, 34th Tribal & Textile Art Show, San Francisco, USA  
2017 Kuruyultu (solo), Outstation Gallery, Darwin, NT  

SELECTED AWARDS  
2016 Finalist, Inaugural Vincent Lingiari Art Award, AliceSprings, NT  

SELECTED COLLECTIONS  
National Gallery of Victoria, Melbourne, VIC  
Bailleau Myer, de Young Museum, San Francisco, USA  
Museum and Art Gallery of the Northern Territory, Darwin, NT  
Thomas Vroom-Sammlung, Amsterdam, NL  
Ganter Myer Collection, Fine Arts Museum, San Francisco, USA
CANDY NELSON NAKAMARRA
BIRTH DATE 1964
BIRTH PLACE Yuendumu, NT
LANGUAGE(S) Luritja
RESIDES Papunya, NT
ART CENTRE Papunya Tjupi

Candy was born in Yuendumu to Gladys Napanangka and renowned Papunya Tula artist Johnny Warangkula. Her mother was visiting Yuendumu on cultural business when she gave birth to Candy. Candy grew up in Papunya with her parents and brothers and sisters, Lindsay, Mike, Narlie and Dennis Nelson. Candy attended Papunya school and Yarara College in 1980. Johnny Warangkula taught his children how to paint while passing down all the family stories to them. They all paint the Kalipinypa (Water Dreaming) story which Candy continues to explore and reinvent in her painting. Candy has three children and her husband has passed away. She became a member of Papunya Tjupi in 2009. Since then she has proven to be a very committed artist who comes to the Art Centre every day. In 2014 Candy was nominated by the members to take on the role of Director at Papunya Tjupi Arts.

SELECTED EXHIBITIONS
2019 Stories from the Beginning, Honey Ant Gallery, Sydney, NSW
2019 Colours of My Country, EVERYWHEN Artspace, Flinders, VIC
2018 Inyani Mantakutu – Light Becomes Sand, Outstation Gallery, Darwin, NT
2018 Papunya Tjupi: New Work, JGM Art, London, UK

COLLECTIONS
Macquarie Bank Collection
Parliament House, Canberra, ACT
The Hassall Collection

MAUREEN POULSON NAPANGARDI
BIRTH DATE 1958
BIRTH PLACE Haasts Bluff, NT
LANGUAGE(S) Luritja
RESIDES Papunya, NT
ART CENTRE Papunya Tjupi

Maureen Napangardi Poulson and her sisters Alice and Glenda live in Papunya where they paint for Papunya Tjupi Arts. The sisters’ older brother Brogas Tjapangarti, who now lives in Alice Springs, painted for Papunya Tula Artists in the 1970s and 1980s. Their father, Jimmy Tjukurrpa, was a Ngaliya man. His country was Kunapatjari and Pikilyi. Their mother was Pilyari Napurrula, a sister of Johnny Warangkula Tjupurrula, who shared with him country around Ilpilli, Kalipinypa and Tjikari which Maureen and her siblings also share. Maureen grew up and moved to school in Haasts Bluff and the family moved to Papunya in 1960. She married and has two sons and two daughters. She started painting in 2008 and spends many focused and dedicated hours on her dazzling diamond shaped designs representing her main dreaming story of Kalipinypa, a water-dreaming site west of Kintore.

SELECTED EXHIBITIONS
2019 The Women’s Show, Vivien Anderson Gallery, St Kilda, VIC
2019 Stories from the Beginning, Honey Ant Gallery, Sydney, NSW
2019 Colours of My Country, EVERYWHEN Artspace, Flinders, VIC
2018 Inyani Mantakutu – Light Becomes Sand, Outstation Gallery, Darwin, NT

COLLECTIONS
University of Western Sydney, NSW
Artbank Collection

TILAU NANGALA
BIRTH DATE 1933
BIRTH PLACE Haasts Bluff, NT
LANGUAGE(S) Luritja, Warlipiri
RESIDES Papunya, NT
ART CENTRE Papunya Tjupi

Tilau Nangala was born circa 1933 at Haasts Bluff of Ngalyia/Warlipiri parents. When the family came across from Haasts Bluff to Papunya in the first days of the settlement, Tilau was already married, with two young daughters. Two more daughters and a son were born in Papunya. Tilau is a senior law woman. Her deeply felt knowledge of country and ceremony empowers her bold, lyrical and expressive paintings depicting the topography of hills and creeks that create the feeling of flowing water. She inherited the great Water Dreaming site of Mikantji from her father and it is nearly always her subject. She says her Aunty taught her culture and stories but she developed her own ideas on how to paint it. She paints “so the children can watch me paint and learn, so I can pass on my Dreaming and stories to my grandchildren. Papunya is my mother’s brother’s country.”

EXHIBITIONS
2019 Kuwarritja – new/newness, Outstation Gallery, Darwin NT
2018 Tarnanthi Festival of Contemporary Aboriginal and Torres Strait Islander Art, Tandanya Cultural Centre, Adelaide, SA
2018 Papunya Tjupi: New Work, JGM Art, London, UK

AWARDS
Finalist, Vincent Lingiari Art Award

COLLECTIONS
Artbank Collection
Central Land Council (CLC)
**CARBIENE MCDONALD**  
**BIRTH DATE** 1961  
**BIRTH PLACE** Papunya, NT  
**LANGUAGE(S)** Luritja  
**RESIDES** Papunya, NT  
**ART CENTRE** Papunya Tjupi  

Carbiene McDonald was born in 1961 at Papunya. He is the son of Snowy McDonald. As a young man, he travelled back to his father's homelands and inherited his dreaming. This dreaming is associated with a series of waterholes running between Docker River and Kata Tjuta. Specifically, it includes four important sites: Petermann Ranges, Docker River, Kalye Marpuy (Blood's Rangel) and Mulayiyi near Kata Tjuta. Carbiene remembers that his father walked along the line between these sites, crossing paths at times with Larxeter, the ill-fated explorer and his camels. Carbiene now lives at Blackwater Outstation with his family, many of whom are also strong painters. Carbiene began painting at Papunya Tjupi in 2018. His dedication and enthusiasm for painting has seen him fast become one of Papunya Tjupi’s most exciting emerging artists, for painting has won him an emerging artist prize and was acquired by the Macquarie Group Collection. He is increasingly included in Papunya Tjupi exhibitions. He hopes to inspire other men at Papunya to start painting and inclusion in Papunya Tjupi exhibitions.

**SELECTED EXHIBITIONS**  
2018 Papunya Tjupi: New Work, JGM Art, Darwin, NT  
2018 Inyani Mantakutu – Light Becomes Sand, Outstation Gallery, Darwin, NT  
2018 Ngayuku – Belonging, Aboriginal and Pacific Art Gallery, Sydney, NSW  
2018 Papunya Tjupi: New Work, JGM Art, London, UK  

**AWARDS**  
2016 Finalist, Macquarie Group Collection Prize

**COLLECTIONS**  
Macquarie Group Collection

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**WATSON CORBY**  
**BIRTH DATE** 1973  
**BIRTH PLACE** Papunya, NT  
**LANGUAGE(S)** Luritja  
**RESIDES** Papunya, NT  
**ART CENTRE** Papunya Tjupi  

Watson was born in Papunya and attended the Papunya School. At Greenbush he learned welding, mechanical repairs and painting. Watson exhibited at Desert Mob with the Greenbush prison group in 2004. Watson is married to Roslyn Dixon and together they have six children — five boys and one girl. Watson once worked for CDEP welding fences at Yuendumu. He has inherited the rights to paint the Kolpingko (Water Dreaming story), which he has been painting for many years. In recent years Watson has refined his technique and was selected as a finalist in the Macquarie Group emerging artist prize and was acquired by the Macquarie Group Collection. He is increasingly sought after for private commissions and inclusion in Papunya Tjupi exhibitions. He hopes to inspire other men at Papunya to start painting along with the women.

**SELECTED EXHIBITIONS**  
2018 Inyani Mantakutu – Light Becomes Sand, Outstation Gallery, Darwin, NT  
2017, 2013 Finalist, National Aboriginal and Torres Strait Islander Art Award, Museum & Art Gallery Northern Territory, Darwin NT

**AWARDS**  
2016 Finalist, Macquarie Group Collection Prize

**COLLECTIONS**  
Macquarie Group Collection

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**RHONDA SHARPE**  
**BIRTH DATE** 1977  
**BIRTH PLACE** Alice Springs  
**LANGUAGE(S)** Luritja  
**RESIDES** Larapinta Valley Town Camp, NT  
**ART CENTRE** Yarrenyty Arltere Artists  

Rhonda was born and grew up in Alice Springs. She lived at Trucking Yards Town Camp and went to Yipirinya School. Rhonda discovered an interest in and passion for making soft sculptures and printmaking when she followed her aunty into the art room one day. Rhonda says that her work is inspired by what she experiences in her daily life, by watching the other artists in the art room and by remembering stories from when she was young. Rhonda says that sewing makes her feel happy and that she is proud of the work she creates. From her beautiful delicate stitched birds to her sculptures that tell stories together she is always making something.

**SELECTED EXHIBITIONS**  
2019 Arrentye Mamu – Monsters Monsters, Tangentyere Artists Gallery, Alice Springs NT  
2019 We Are Always Making Something From What We Have, Salon Project Space, Darwin, NT  
2018 Desert Mob, Araluen Cultural Precinct, Alice Springs, NT  
2018 Sydney Biennale, Museum of Contemporary Art, Sydney, NSW

**AWARDS**  
2017, 2012 Finalist, National Aboriginal and Torres Strait Islander Art Award, Museum & Art Gallery Northern Territory, Darwin NT  
2015, 2013 Winner, 3D Award, National Aboriginal and Torres Strait Islander Art Award, Museum & Art Gallery Northern Territory, Darwin NT

**COLLECTIONS**  
Museum and Art Gallery of the Northern Territory, Darwin, NT  
Araluen Collection, Alice Springs, SA  
Araluen Collection, Alice Springs, NT  
Art Gallery of New South Wales, Sydney, NSW

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**ROXANNE PETRICK**  
**BIRTH DATE** 1985  
**BIRTH PLACE** Alice Springs  
**LANGUAGE(S)** Alyawarre  
**RESIDES** Larapinta Valley Town Camp, NT  
**ART CENTRE** Yarrenyty Arltere Artists  

Roxanne was born in Alice Springs. Her father's country is north east of Harts Range at Irrelire Outstation. That's where Roxanne spent most of her time growing up. She says in that country there are lots of hills, kangaroo, porcupine, goanna, perrnte (monitor lizard) and emu. All this food meant it was good country for hunting. Roxanne went everyday on the bus from Irrelire to the school at Harts Range. One day she came to Alice Springs for a sports weekend and met her husband. Now they live together at Larapinta Valley Town Camp where her husband's family has always lived. Roxanne started coming to the art room in 2015 when her husband started work at the learning centre. Now she comes each day to sew. She says she loves the bright colours of the wool and cotton; they give her lots of ideas.

**SELECTED EXHIBITIONS**  
2019 We Are Always Making Something From What We Have, Salon Project Space, Darwin, NT  
2018 Desert Mob, Araluen Cultural Precinct, Alice Springs, NT  
2018 We use our Kapurta (heads) for looking out to the world and seeing lots of ideas.

**COLLECTIONS**  
Art Gallery of South Australia, Adelaide, SA
David grew up and went to school in Aurukun. He was born on Thursday Island and moved to Aurukun when he was a baby. His father was working on the boats on Thursday Island and the family moved back to Aurukun. When he used to visit the art gallery he would see all the men carving and learnt from them and now he knows how to carve. “I am interested in the arts here in Aurukun. I have to do more to get used to it. So I can keep on making the artwork. I want to paint more paintings. I like to make spears, fire sticks and weomeras too. My father taught me how to make these.”

**SELECTED EXHIBITIONS**
- 2017 Cairns Indigenous Art Fair, Cairns, Qld
- 2017 Past Legacy Present Tense, National Gallery of Victoria, Melbourne, Vic
- 2018 Cairns Indigenous Art Fair (CIAF), Cairns, Qld
- 2017 National Gallery Victoria (NGV) Awards Dinner, Melbourne, Vic

**SELECTED COLLECTIONS**
- National Gallery of Victoria, Melbourne, Vic
- British Museum, London, UK
- Art Gallery of New South Wales, Sydney, NSW
- Queensland Art Gallery & Gallery of Modern Art, Brisbane, QLD

Garry Namponan is the eldest of eight children born to Angus Namponan and Chrissie Peemuggina. From his father they have the totems that include Bush Rat, Freshwater Shark, Spear, Small Carpet Snake, Salmon, Knee and Single-barb Hardwood Spear. Garry also shares other totems that are associated with the Wik-Alken language and belong to the Apelich ceremonial group. Garry’s father’s country is at Warpang, just inland from Cape Keerweer. His mother was from conjoining country of Aayk, her language being WikNgathan. Angus Namponan was a prominent carver at Aurukun and, as sometimes happens in Wik society, his sons have followed in his footsteps. Garry’s Camp Dogs are a secular subject and as such belong to an innovative class of Wik sculptures that have been developing in relation to the art and craft markets for some decades.

**SELECTED EXHIBITIONS**
- 2017 Cairns Indigenous Art Fair, Cairns, Qld
- 2017 Past Legacy Present Tense, National Gallery of Victoria, Melbourne, Vic
- 2016 Kang ka nam (old one) Ying ka nam (new one) Phi in (big one), Wooloolganbaba Art Gallery, Wooloolganbaba, Qld

Leigh Namponan was born in Cairns but was brought up in Aurukun. He spent a lot of his childhood at an outstation South of Aurukun in his family’s country. Leigh has worked across a variety of media including sculpture/carving, etching and painting. He is the second eldest of nine children and his eldest brother Gary Namponan is also a well-known artist from the region as was their father Angus Namponan. “I like doing art because it helps me to learn about culture more and show others how we make art here in Aurukun.”

**SELECTED EXHIBITIONS**
- 2017 Past Legacy Present Tense, National Gallery Victoria (NGV), Melbourne, Vic
- 2017 Cairns Indigenous Art Fair (CIAF), Cairns, Qld
- 2017 National Gallery Victoria (NGV) Awards Dinner, Melbourne, Vic

Roderick was born in the Presbyterian Mission of Aurukun and was separated from his family and raised in the dormitories. Carving has always been a part of Roderick’s life, learning the traditional ways by watching the elders make carvings for ceremonies. “I was out there with the old people when they carving. I sat there with old people and took notice. I see all the old people carving for the dance festival … They start teaching me. And painting it the proper way … They told me to sit down I sit down with those old people. Don’t just carve anything that doesn’t belong to you. Do your own dogs or brolga my totem. And I start learn you know bit by bit each day every day. Then I knew what to do, what to carve, what paints, ochre, use white paints. They even taught those other boys too.”

**SELECTED EXHIBITIONS**
- 2018 Cairns Indigenous Art Fair (CIAF), Cairns, Qld
- 2017 Cairns Indigenous Art Fair, Cairns, Qld
- 2017 Past Legacy Present Tense, National Gallery of Victoria, Melbourne, Vic

**COLLECTIONS**
- National Gallery of Australia, Canberra, ACT
- Queensland Art Gallery & Gallery of Modern Art, Brisbane, Qld
- National Gallery of Victoria, Melbourne, Vic
- Art Gallery of New South Wales, Sydney, NSW
NANCY NYANJILPAYI CHAPMAN

BIRTH DATE 1941
BIRTH PLACE Milpun area
LANGUAGES(S) Manyjilyjarra
RESIDES Punmu, WA
ART CENTRE Martumili Artists

Nancy Chapman is the sister of fellow senior Martumili artists Mulyatingki Marney, May Chapman and Marjorie Yates (dec). As children, Nyanjilpayi and her family walked around the area between Punmu and Kunawarritji communities. Both of Nyanjilpayi’s parents passed away when she and her siblings were still very young, leaving them to survive by themselves in the desert. In 1982, during the ‘Return to Country’ movement, Nyanjilpayi and husband (and senior Martumili Artists) Minyawe Miller moved to Punmu Community, to work making bread. She met her husband at Wurrum Clan and later moved to Jigalong, her sister and some of the Biljabu elders and community leaders. Nyanjilpayi is a proud Martumili artist and has a strong connection to her Country, the Country we’re still connected to today. Our Country really knows us, and it owns us.”

NGAMARU BIDU

BIRTH DATE 1940
BIRTH PLACE Martilli, Canning Stock Route
LANGUAGES(S) Manyjilyjarra
RESIDES Parngurr, WA
ART CENTRE Martumili Artists

Ngamaru was born at Martilli (Well 22 on the Canning Stock Route). Her mother came from Wikiri and her father from Pitu. As a child, Ngamaru walked around with her family, moving from water source to water source dependent on the seasonal rain cycles. Ngamaru saw government people for the first time near Wurrumuka rockhole. They were finally caught by the whitefellas at Parngurr Rockhole, and from there taken to Jigalong Mission. At the mission, Ngamaru covered herself with a blanket because she was frightened. When they got to Jigalong, her sister and some of the Biljabu family were sent to school, but Ngamaru went to work making bread. She met her husband at Strelley Community and later moved to Warralong, Punmu and finally Parngurr, where she lives now. Ngamaru has four children and three grandchildren.

SELECTED EXHIBITIONS
2018 Martu Ninti – Martu Knowledge, Vivien Anderson Gallery, St Kilda, VIC
2018 Voice of the Custodians of the Homeland – Martumili, Aboriginal Signature Estrangin Gallery, Bruxelles, Belgium
2017 Desert Mob, Araluen Cultural Precinct, Alice Springs, NT

COLLECTIONS
National Museum of Australia

AWARDS
2015 Hedland Art Award, Port Hedland Courthouse Gallery, WA
2013 Finalist, Glencore Art Centre Award

DAVID COX

BIRTH DATE 1968
BIRTH PLACE Yiyi, WA
LANGUAGES(S) Gija, Manyjilyjarra
RESIDES Warmun, WA
ART CENTRE Warmun Art Centre

David Cox was born at Yiyi, between Halls Creek and Fitzroy Crossing. He was schooled at Yiyi and spent most of his early years there. David now lives in Warmun Community, Turkey Creek, where he paints. David is part of a younger group of artists at Warmun who have an intense interest in the Dreaming stories of their ancestors and are interested in exploring new ways of communicating these stories to the wider Australian community and members of the Warmun community. David learnt to paint under the instruction of established Warmun artist Churchill Cann, whose aerial approach to viewing landscape and his use of fine sweeping ‘watercolour’ strokes (using the trademark Warmun natural ochre) have greatly influenced David’s work. Many of David’s stories have passed to him from his mother, while David’s father, also an artist, taught him to paint. David is the cousin of well-known Warmun artist Katie Cox.

SELECTED EXHIBITIONS
2018 Moon Dreaming & Other Stories, Tim Melville Gallery, Auckland, New Zealand
2014 Warmun: Gija Contemporary Art of Western Australia, Harvey Art Projects, USA
2013 Finalist, Glencore Art Centre Award

KATHY RAMSAY

BIRTH DATE 1965
BIRTH PLACE Gilban – Mabel Downs
LANGUAGES(S) Gija, Kimberley Kriol
RESIDES Warmun, WA
ART CENTRE Warmun Art Centre

Kathy Ramsay is one of Warmun Art Centre’s most prolific emerging artists carrying on the legacy of her artistic family. She is the daughter of artists Rammy and Mona Ramsey, and the granddaughter of the late Timmy Timms. Of her work Kathy says, “I only started painting in 2013. I like to join in and to be sharing a part of my Country. My mother and my grandfather always told us what this place means, what the names are, and all those Ngurranggami (Dreaming) stories. Now, with all this painting, I’ll be the one to tell them to my kids…” I just paint what my old people told me about our Country — because they are the ones who know the history of our Country, the Country we’re still connected to today. Our Country really knows us, and it owns us.”

AWARDS
2018 Hedland Art Award, Port Hedland Courthouse Gallery, WA
2017 Finalist, Hedland Art Award, Port Hedland Courthouse Gallery, WA
2017 Finalist, John Fries Award, Sydney, NSW

LINDSAY MALAY

BIRTH DATE 1971
BIRTH PLACE Wyndham, WA
LANGUAGES(S) Gija
RESIDES Warmun, WA
ART CENTRE Warmun Art Centre

Lindsay Malay is a Gija man. His grandfather’s country is on Corolla Cattle Station (Old Bedford Downs) and his grandmother’s country is Yulumbo (Tableland Station), Warlawoon Country. He was born in Wyndham and grew up on Bedford Downs Cattle Station and in Halls Creek, and now lives in the Warmun Community. In 2010, his family won back their country, Warlawoon, which was broken off from the Yulumbo pastoral lease. Lindsay has inherited this country from his Grandmother, Rammy Ramsey, one of Warmun Art Centre’s senior artists, is the only remaining Elder from Warlawoon country. Lindsay connects with his Grandmother and Grandfather’s country through his own painting and work assisting the elder artists.

SELECTED EXHIBITIONS
2019 Going Home (solo), Paul Johnstone Gallery, Darwin, NT
2018 Martu Ninti – Martu Knowledge, Vivien Anderson Gallery, St Kilda, VIC
2018 Gija, Wooloongabba Art Gallery, Woolloongabba, QLD
2018 Warmun at Twenty, Nancy Sever Gallery, Bradcott, ACT

AWARDS
2017 Finalist, Hedland Art Award, Port Hedland Courthouse Gallery, WA
2017 Finalist, John Fries Award, Sydney, NSW

SELECTED EXHIBITIONS
2019 Desert River Sea: Kimberley Art Then & Now, Art Gallery of Western Australia, Perth, WA
2018 Hedland Art Award, Port Hedland Courthouse Gallery, WA
2018 Goja, Wooloongabba Art Gallery, Woolloongabba, QLD
2018 Warmun at Twenty, Nancy Sever Gallery, Bradcott, ACT

AWARDS
2017 Finalist, Hedland Art Award, Port Hedland Courthouse Gallery, WA
2017 Finalist, John Fries Award, Sydney, NSW

KIMBERLEY & PILBARA
Iilliam was born in Derby on the 5th of July 1997. He now lives with his family at Jimbalakudjun Community after completing high school in Coolgardie. At a very early age he started making helmets out of cardboard, as well as swords and knives, says his mother Eva. Now he has grown up and works as a studio technician at the majority of her adult life in Warralong, a community southeast of Port Hedland. As a deaf woman, painting is a crucial medium of communication and storytelling. “Been born Jigalong, Big sister for my son, Dennis Thomas, [S]he been come this way, Hedland. Doreen, me, from Karntimarta. I been bring him here. Little girl![s]he start painting, Warralong. [S]he looking... looking... [s]he quick painter, quickly, looking, looking. No fishing, no hunting, no car, painting, painting every day eh? You been bring ‘em, [s]he painting, painting, painting!” – Maywokka May Chapman (Doreen’s mother).

SELECTED EXHIBITIONS
2019 Doreen Chapman A New Perspective (solo), Turner Galleries, Perth WA
2019 Born Strong, Harvey Art Projects, USA
2018 GLORIA (solo), The Goods Shed, Claremont, WA
2018 Hedland Art Award, Port Hedland Courthouse Gallery, WA
2018 Good Enough! The Art of Spinifex Hill Artists, Paul Johnstone Gallery, Darwin, NT

AWARDS
2017 Winner, Best Work by an Indigenous Artist, Hedland Art Award, Port Hedland Courthouse Gallery, WA
2016, 2015 Winner, Best Painting by an Indigenous Artist, Cossack Art Award, WA

Iilliam was born in Carnarvon in 1948. My mother is Yindjibarndi. I went to school in Onslow, moved to Broome in the 1980s and now live in Port Hedland. I used to really enjoy going out to the stations on Christmas holidays at Red Hill. We used to go hunting and fishing in the little pools. I’ve got a big mob of kids and grannies, don’t ask me how many, they spread all over everywhere. I started painting in 2008 with the Spinifex Hill Artists. I reckon you gotta teach yourself as you go along. I’m learning how to look. I don’t know how I choose my landscapes. I don’t work from photos. When I paint I travel back to the place. This is how I see ‘em.

SELECTED EXHIBITIONS
2018 Hedland Art Award, Port Hedland Courthouse Gallery, Port Hedland, WA
2018 Good Enough! The Art of Spinifex Hill Artists, Paul Johnstone Gallery, Darwin, NT
2018 Women’s Show, Vivien Anderson Gallery, Melbourne, VIC
2018 Pujiman – Spinifex Hill Artists and Martumili Artists (touring exhibition), WA

AWARDS
2016 Finalist, National Aboriginal and Torres Strait Islander Art Award, Museum & Art Gallery Northern Territory, Darwin NT
2016, 2015 Finalist, Cossack Art Award, WA
2015 Best Work by an Emerging Artist, Hedland Art Award, Port Hedland Courthouse Gallery, Port Hedland, WA

Doreen was born in Jigalong in 1975, Gloria is a Martu woman working out of Spinifex Hill Studios in South Hedland. Gloria is an acrylic painter within a powerful matriarchal tradition that emerged in the Western Desert in the early 2000s. Her loose brushwork and pastel palettes have attracted critical attention for their highly affecting presence.

SELECTED EXHIBITIONS
2019 Born Strong, Harvey Art Projects, USA
2018 Good Enough! The Art of Spinifex Hill Artists, Paul Johnstone Gallery, Darwin, NT

AWARDS
2017 Winner, Best Work by an Indigenous Artist, Hedland Art Award, Port Hedland Courthouse Gallery, WA
2016, 2015 Winner, Best Painting by an Indigenous Artist, Cossack Art Award, WA

Gloria walked into old Balgo Mission as a small child with her mother, painter Lucy Yunkenbarri (deceased). She is the oldest child to Lucy and Helicopter Tjungurrayi. Imelda lived at the mission for a number of years and was cared for by nuns. She has fond memories of this time. After attending school at Balgo, Imelda lived in Beagle Bay and met her husband. They had four children, and eventually moved back to Balgo. Imelda would paint alongside Lucy often. Her mother would explain the importance of passing on the stories. As well as painting in the Art Centre every day, Imelda is an active member of the community and has served on the Warlayirti Board of Directors for years.

SELECTED EXHIBITIONS
2019 Desert River Sea: Kimberley Art Then & Now, Art Gallery of Western Australia, Perth, WA
2018 Desert Mob, Araluen Cultural Precinct, Alice Springs, NT
2018 WAU Focus in Western Australia, Rovaniemi Museum, Finland
2017 Salon des Refusés, Charles Darwin University, Darwin, NT
ANASTASIA NAIYA WILSON
BIRTH DATE 1974
BIRTH PLACE Darwin
LANGUAGE(S) Ngan'gikurunggurr
RESIDES Peppimenarti, NT
ART CENTRE Durrmu Arts

Anastasia Naiya Wilson, a Ngan'gikurunggurr woman, is Regina Pilawuk Wilson's middle daughter and an emerging artist at Durrmu Arts. Naiya has inherited her mother’s dingo dreaming and often paints this subject using dark ochres and black and white. More recently, Naiya has been developing her weaving designs on canvas as a result of the 2009 Basil Hall Editions workshop where she produced two etchings and one collagraph, all based on traditional wupun (coil basket) and warrgardi (dilly bag) designs.

SELECTED EXHIBITIONS
2017 Rising Stars 2017, Outstation Gallery, Darwin, NT
2016, 2015 Salon des Refusés, Charles Darwin University, Darwin, NT
2015 Durrmu Arts, Tunbridge Gallery, Cottesloe, WA

COLLECTIONS
Artbank Collection
Parliament House, Canberra, ACT

MICHELLE WOODY MINNAPINNI
BIRTH DATE 1972
BIRTH PLACE Darwin
LANGUAGE(S) Tiwi
RESIDES Milikapiti, Melville Island
ART CENTRE Jilamara Arts & Craft Association

Michelle Woody is a strong Tiwi culture woman and artist whose distinct painting style is becoming increasingly recognised on a national level. She is also current Executive Treasurer and Gallery Assistant at Jilamara, as well as holding key responsibilities as a director on the ANKA Board (Association of Northern, Kimberley and Arnhem Aboriginal Artists). Michelle moved from Pirlangimpi to Milikapiti in the 1980s. 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.

SELECTED EXHIBITIONS
2019 Turruwaamintiyakirijipuni, Short St Gallery, Broome, WA
2018 Jilamara and Munupi Arts group exhibition, Chapman & Bailey, Melbourne, VIC
2018 Matriarchs: Motherlines of the Yolgnu and Tiwi Islands, The Cross Art Projects, Sydney, NSW
2018 Yati Ratuwati Yatuwati - One Island, One Side, Munupi and Jilamara working together, Aboriginal Signature Estrangin Gallery, Brussels, Belgium

AWARDS
2018 Second Prize, Summer Salon, Collins Place Gallery, VIC

COLLECTIONS
Medical History Museum, Melbourne, VIC

RACHEL PURUNTATAMERI
BIRTH DATE 1949
BIRTH PLACE Milikapiti, NT
LANGUAGE(S) Tiwi
RESIDES Milikapiti, NT
ART CENTRE Jilamara Arts & Craft Association

Rachel was born in Milikapiti. Her husband was Murrunungumirri (Paddy Freddy Puruntatameri), a senior Tiwi carver and Culture man. Together with Murrunungumirri, Rachel raised five children. She now has many grandchildren and some great grandchildren who she teaches Tiwi Culture. She was a sewer at the women’s centre before starting her career as an artist at Jilamara. Rachel is a well-respected senior woman in the Milikapiti community, and one of the few who still weaves pandanus and can still sing the old songs required for yoi (dancing).

EXHIBITIONS
2019 Tiwi Jilamara, Queenescliff Gallery and Workshop, Queenscliff, VIC
2019 Turruwaamintiyakirijipuni, Short St Gallery, Broome, WA
2015 Jilamara - group print exhibition, Nomad Art, Darwin, NT
Ian is a custodian and traditional owner of Tuwan. He emerged from the bush with his family in 1986, making them the last of the known Aboriginal people to have remained living traditionally in the Western Desert. When Spinifex Arts Project began in 1997, Ian keenly participated. He took to the medium of paint up a brush again until 2016 in Tjuntjuntjara.

Mick was born at Kulpinya situated south of the significant site of Miramantjakara in the Great Victoria Desert sometime around 1956. This puts him in close proximity to the British Atomic Testing at Emu Fields and Maralinga during the 1950s and 1960s. Mick and his immediate family were living a nomadic life in and around traditional Spinifex Country up until 1986 when the family was located by relatives searching the area and taken to a then small settlement of Yakaduna and later Coonana. Mick is the eldest sibling of four. His three siblings Ian and Noli Rictor and Tjaruwa Woods have adjusted to sedentary community life. Noli’s young life spent roaming the plains and sandhills is an invaluable education for the young generations of Spinifex children who have adjusted to sedentary community life. Noli began his painting career with a couple of works in 2004. After his first few works he didn’t pick up a brush again until 2016 in Tjuntjuntjara.

Noli Rictor may be the youngest first contact Aboriginal person in Australia. In 1986 relatives made contact with the Rictor family in the Great Victoria Desert of Western Australia. They were persuaded to come into the small settlement of Yakaduna, where most of the Spinifex people now resided. This was monumental for Noli who was just twenty-one years old at the time and had survived as a traditional hunter-gatherer in the desert with only his immediate family. All other people had left 30 years prior with the British atomic testing taking place at Maralinga. Noli’s young life spent roaming the plains and sandhills is an invaluable education for the young generations of Spinifex children who have adjusted to sedentary community life.

Patju Presley is a senior Pitjantjatjara Law man with great knowledge of the geography of the Western Desert and the associated Tjukurrpa (Dreaming). In his paintings Patju refers to many of the Tjukurrpa of the Great Victoria Desert including the Wati Kipara (BushTurkey), Wati Kipara (Two-Water-Snake Men), Koloyo (Emu), Wati Piru (Moon Man) and Minyma Kupara (Two Sisters). His images are visual representations of the epic journeys and creation stories of the country. References to important landforms, rockholes and Tjukurpa tracks implicitly evoke the tjukunja beings (of the dreaming), their interactions and activities.

**SELECTED EXHIBITIONS**

2018 In Kurze: Pila Nguruku Kapi Walkajtjarra - Painted Waters of Spinifex Country, ArtKelch, SkulpturenparkWesenberg|Künstler Bei Wu, Wesenberg, Germany

2017 Wuste – Meer – Schpfermythen, ArtKelch, Gallery presented at The Rautenstrauch, Joest Museum Cologne, Germany

2016 Finalist (Spinifex Men's Collaborative), National Aboriginal and Torres Strait Islander Art Award, Museum & Art Gallery Northern Territory, Darwin NT

2015 Finalist, Hedland Art Award, Port Hedland Courthouse Gallery, WA

**EXHIBITIONS**

2018 Mick Rictor (solo), Salon Art Projects, Tactile Arts, Darwin, NT

2018 Desert Mob, Araluen Cultural Precinct, Alice Springs, NT

**COLLECTIONS**

Museum and Art Gallery of the NorthernTerritory, Darwin, NT

THE BRITISH MUSEUM, LONDON, UK

W. & V. McGeoch Collection, Melbourne, VIC

**AWARDS**

2017 Finalist, Hedland Art Award, Port Hedland Courthouse Gallery, WA

**COLLECTIONS**

National Gallery of Australia, Canberra, ACT

Art Gallery of New South Wales, Sydney, NSW

National Gallery of Victoria, Melbourne, VIC

ART CENTRE Spinifex Arts Project

**RESIDES** Tjuntjuntjara, WA

**BIRTH PLACE** Itaratjara

**BIRTH DATE** 1945

**LANGUAGES** Pitjantjatjara

**IAN RICTOR**

**BIRTH DATE** 1965

**BIRTH PLACE** Kulimara

**LANGUAGES** Pitjantjatjara

**ART CENTRE** Spinifex Arts Project

**RESIDES** Tjuntjuntjara, WA

**BIRTH PLACE** Artulin/Tuwan

**BIRTH DATE** 1986

**LANGUAGES** Pitjantjatjara

**SIBLINGS** Ian and Noli Rictor and Tjaruwa Woods

**NOLI RICTOR**

**BIRTH DATE** 1945

**BIRTH PLACE** Kulimara

**LANGUAGES** Pitjantjatjara

**ART CENTRE** Spinifex Arts Project

**RESIDES** Tjuntjuntjara, WA

**BIRTH PLACE** Kulpinya

**BIRTH DATE** 1965

**LANGUAGES** Pitjantjatjara

**ART CENTRE** Spinifex Arts Project

**RESIDES** Tjuntjuntjara, WA

**BIRTH Place** Itaratjara

**BIRTH DATE** 1965

**LANGUAGES** Pitjantjatjara

**ART CENTRE** Spinifex Arts Project

**RESIDES** Tjuntjuntjara, WA

**BIRTH PLACE** Artulin/Tuwan

**BIRTH DATE** 1986

**LANGUAGES** Pitjantjatjara

**SIBLINGS** Ian and Noli Rictor and Tjaruwa Woods

**MICK RICTOR**

**PATJU PRESLEY**

**BIRTH DATE** 1945

**BIRTH PLACE** Itaratjara

**LANGUAGES** Pitjantjatjara

**ART CENTRE** Spinifex Arts Project

**RESIDES** Tjuntjuntjara, WA

**BIRTH PLACE** Kulimara

**BIRTH DATE** 1965

**LANGUAGES** Pitjantjatjara

**ART CENTRE** Spinifex Arts Project

**RESIDES** Tjuntjuntjara, WA

**BIRTH PLACE** Artulin/Tuwan

**BIRTH DATE** 1986

**LANGUAGES** Pitjantjatjara

**SIBLINGS** Ian and Noli Rictor and Tjaruwa Woods

**IAN RICTOR**

**BIRTH DATE** 1965

**BIRTH PLACE** Kulimara

**LANGUAGES** Pitjantjatjara

**ART CENTRE** Spinifex Arts Project

**RESIDES** Tjuntjuntjara, WA

**BIRTH PLACE** Artulin/Tuwan

**BIRTH DATE** 1986

**LANGUAGES** Pitjantjatjara

**SIBLINGS** Ian and Noli Rictor and Tjaruwa Woods

**IAN RICTOR**
YALTI NAPANGATI

**BIRTH DATE:** 1968  
**BIRTH PLACE:** Lake Mackay, WA  
**LANGUAGE(S):** Pintupi  
**RESIDES:** Kiwirrkura, WA  
**ART CENTRE:** Papunya Tula Artists

Yalti Napangati is the sister of Yukultji Napangati, the well-known artist who paints for Papunya Tula Artists and who is also a shareholder of the company. Yalti and Yukultji are members of the small group who did not have contact with Europeans until late 1984, after meeting with people near Winparrik (Mount Webb). Prior to this she had been living on the western side of Wilkirkarra (Lake Markay). Yalti now lives and paints in Kiwirrkura, along with her husband and their children. In 1999 Yalti contributed to the Kiwirrkura women's painting as part of the Western Desert Dialysis Appeal.

**SELECTED EXHIBITIONS**
- 2019 Lingkitu Ngalula (Still Strong), Paul Johnstone Gallery, Darwin, NT
- 2018 Community IX, Utopia Art, Sydney, NSW
- 2018 Transcend Generations - Papunya Tula, Aboriginal Signature Estrangin Gallery, Bruxelles, Belgium
- 2017 Art Paris - Art Fair, Arts d’Australia, Stéphane Jacob, Paris, France

**EXHIBITIONS**
- 2019 The Women’s Show, Vivien Anderson Gallery, St Kilda, VIC
- 2018 Tjungu – Coming Home – new work from Tjarlirli Art, Outstation Gallery, Darwin, NT
- 2018 Revealed, Fremantle Art Centre, Fremantle, WA
- 2018 acquisitions Show, Araluen Arts Centre, Alice Springs, NT

**AWARDS**
- 2018, 2017 Finalist, Heliand Art Award, Port Hedland Courthouse Gallery, Port Hedland, WA

**COLLECTIONS**
- Araluen Collection, Alice Springs, NT
- Artbank Collection

TJUKUPATI JAMES

**BIRTH DATE:** 1936  
**BIRTH PLACE:** Alpi, NT  
**LANGUAGE(S):** Pitjantjatjarra, Ngaanyatjarra  
**RESIDES:** Kaltukatjara, NT  
**ART CENTRE:** Tjarlirli Art

Tjukupati was born at a place called Alpi, which is south of Docker River, very close to the ranges there. Her father’s country is Wangkari, which is just over the ranges from Docker River. Her mother’s father passed away at Wangkari. Her mother’s country is west of Docker River. Tjukupati grew up at Docker River community and spent much of her youth out bush, swimming at waterholes and hunting. Her father also used to take her to Ernabella where they would sell dingo skins. She did not go to school. Tjukupati has been painting, weaving tjanpi (grass) and carving purnu (wood carving) for many years.

**EXHIBITIONS**
- 2019 The Women’s Show, Vivien Anderson Gallery, St Kilda, VIC
- 2018 Tjungu – Coming Home – new work from Tjarlirli Art, Outstation Gallery, Darwin, NT
- 2018 Revealed, Fremantle Art Centre, Fremantle, WA
- 2018 Acquisitions Show, Araluen Arts Centre, Alice Springs, NT

**AWARDS**
- 2018, 2017 Finalist, Heliand Art Award, Port Hedland Courthouse Gallery, Port Hedland, WA

**COLLECTIONS**
- Araluen Collection, Alice Springs, NT
- Artbank Collection

VALMAI NAMPITJINPA

**BIRTH DATE:** 1936  
**BIRTH PLACE:** Karukali, NT  
**LANGUAGE(S):** Luritja, Ngaanyatjarra, Pitjantjarra  
**RESIDES:** Kaltukatjara, NT  
**ART CENTRE:** Tjarlirli Art

Valmai was born at a place called Karukali, east of Docker River. She is a Luritja lady. Her father was a Pintupi man from Karkurintjinta (Lake Hopkins) and her mother was Pitjantjarra. Valmai grew up in Papunya, and later lived at Haasts Bluff. Her late husband was a well-known Papunya Tula artist, Eddie Etimintja. Valmai moved to Docker River with her second husband in her later years and has painted in Kintore with Papunya Tula.

**SELECTED EXHIBITIONS**
- 2019 Desert Mob, Araluen Cultural Precinct, Alice Springs, NT
- 2019 NAIDOC Week 2019, Department of Culture and the Arts, Perth, WA
- 2018 Revealed, Fremantle Art Centre, Fremantle, WA
- 2018 The Women’s Show, Vivien Anderson Gallery, Melbourne, VIC

**AWARDS**
- 2018 Finalist, Bayside Art Prize, Brighton, VIC

**COLLECTIONS**
- W & V McGeoch Collection
HE THREW ONE SPEAR AND MADE THAT ROCK-HOLE. HE WENT RIGHT IN THAT ROCK-HOLE AND THEN TRAVELLED BACK TO MALARA.

TAYLOR WANYIMA COOPER