SALON des Refusés

8 AUGUST — 6 OCTOBER 2018
THE SALON DES REFUSÉS
is an independent event to exhibit works submitted but not selected for the Telstra National Aboriginal and Torres Strait Islander Art Awards (NATSIAA). The Salon is produced by Darwin gallerists, Matt Ward and Paul Johnstone of Outstation Gallery and Paul Johnstone Gallery.

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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; Nyangulya Katie Nalgood 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 Carrie Mulford). Special thanks must go to Sara Higgs, Claire Punch, Fiona Morrison, Amelia Luscombe, Timothy Growcott, Lowana Meehan-Tille, Katy Moir and Nicole Vandersteegen for taking the journey with us.

Finally but definitely not least, to our families for putting up with us!
Packing to go camping out bush

On the road

Flat tyre on the way

Arriving at camp site, unpacking and set up the tents

Going fishing down the river

Cooking supper, fish and damper yum, then to bed
THE LAND HERE IS VERY OLD AND THE STORIES HERE ARE STRONG.

KERRY ANNE ROBINSON
PAINTINGS
My grandfather, Justin Puruntatameri, was an important leader of ceremony and would tell us the stories of country while he painted. Following in his footsteps, we carry on the tradition of telling the story of people walking on the land with *kiriwurrini* (soldier crab). As people walk across the land, *kiriwurrini* burrows into the sand to hide, leaving behind tiny mounds of sand. The *Pjowa* comb is used to paint the patterns left in the sand by the crab.

The footsteps of the children walking across the land are painted by Marie Claire and the larger dots are painted by me, Barbara, her mother, to represent the adult footprints.

This painting is about my country and my mum’s country and people walking on the land.”
MY PAINTING IS ABOUT INDULKANA COMMUNITY. THIS IS MY HOME, THERE IS A LOT OF CULTURE HERE, AND IT IS GETTING STRONGER EVERY DAY.

The small tjukurla (rockhole) near the middle is Iwantja, the creek that goes all the way around Indulkana, from the top of the rocky-ridge way down past the community. There used to be water here, and the tjukitji (underground spring) would push cold water out into the creek. This is where the community started. The other tjukurla (rockhole) marks where the new Indulkana Community is. My painting shows the story and history of our community.

Indulkana is good and strong country."

In her striking paintings, Betty Chimney marks out the rugged and stoic country of Indulkana on the Eastern side of the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. She maps out the creeks, roads, rocks and dry creek-beds, highlighting changes in the landscapes through colour shifts.
The painting depicts designs associated with Kapi Tjukurrpa (Water Dreaming) at Kalipinypa, a site northwest of Sandy Blight Junction, Western Australia. 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 rockholes, clay pans and creeks. It has the power to create new life and growth upon the land. The different elements of the image represent puuli (hills), tali (sandhills) and kapi (water). Plants and leaves spring up after the heavy rain, nourishing the land and the people. The concentric circles represent waterholes, while the arrow shapes represent the footprints of the white heron that frequents the site.
FREDA has depicted the Seven Sisters Story. This is a Tjukurpa (creation story) about the constellations of Pleiades and Orion. The Seven Sisters are chased across country by a bad man (Wati Nyiru). 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.

The Seven Sisters story is very important to Anangu culture, as a story about family and culture.
ROBINYA’S painting documents the region north of Alherramp (Laramba Community), several hundred kilometres north of Alice Springs. The community is encompassed by Napperby station, and the old station boss and his son are seen here, mustering cattle in the black and white helicopters. Families wave and watch from the hills, but the black and pink cockies and brown mob of birds are frightened by the commotion. Lining the creek are cowboys who stand askance, watching boats sailing past and families swimming, whilst looking out for women. There is a footy game in progress between two Anmatyerr teams, “Laramba in the red and Tea Tree in the blue. Who’s gonna win?”

The scene is not without drama. Robinya depicts jealous men fighting, and the plethora of dogs who are “fighting in the hills for meat”. It’s a hot day and families seek reprieve in the running creek — swimming and floating in its cool waters.

“This is Twenty Mile Creek, which runs north of Laramba from Coniston and finishes up at Lake Illawarra.”
I been go there with canoe when I was little one, I been go there with my amuri (father’s father).

This is spring country; there is a lot of flowers, djupi and fish there; barramundi and turtle.

There is an outstation out there. My brother talks for that country.

If someone goes there they are lost, but he knows that language, he knows that country. I can sing for that country, they tell me stop the rain and I sing and stop the rain.

My amuri talk that Marra language and my big brother Glen, that old lady Maureen, my auntie, she taught us that language.

At the bottom of the painting is the grass from the edge of the billabong. Good fishing there.

The big one flowers are what those flowers look like when you’re up close.”
ISOBEL has depicted designs associated with her grandfather and father’s country, Wantupunyu, a Kapi Tjukurrpa (Water Dreaming) site to the north of Papunya. There is an important waterhole there where the custodians of the Nampitjinpa, Nangala, Tjampitjinpa and Tjangala skin subsections are.

Water dreaming sites are important for the regeneration of nature. The water makes the country green and brings a lot of ‘bush tucker’ foods for people and the animals. When lightning can be seen from a distance, the elders will start singing to the lightning, encouraging it to bring more rain to replenish the land.

In her paintings, Isobel depicts these important storm events — clouds, rain, lightning — replenishing rockholes and making the land flourish. Isobel sees her paintings as vehicles to pass down the stories of the country to her children and future generations.
WE DIDN’T HAVE A LOT OF TREATS IN THE COLEBROOK HOME. BUT EVERY YEAR WE’D HAVE THIS EASTER EGG HUNT.

On that we weren’t allowed in the yard, we were kept in the dining room, then at a certain time they’d give us the yell — “righto you kids you can hunt for your Easter eggs”. Then it was free for all. Out in the bush behind the home. Kids everywhere. Searching under logs, combing through the grass, up trees. The ones in the forks of the trees were easy to spot from a fair distance. I kept my eye out for ‘em glinting.

As I got older I realised why we had all those Easter eggs. After Easter our white friends from school would come back to the home with us and load up their pockets with them because we’d already made ourselves sick of them.”
Then the police trackers came with horses and shot people, some got away by running into the hills to hide. Some of those old people stood with spears aiming at those police trackers.

The police trackers would get people and chain them and take them away to work.”

IN THE OLD DAYS THE OLD PEOPLE USED TO LIVE IN THE BUSH, IN THEIR HUMPY, NEAR THE BILLABONG. THE PEOPLE LIVED HAPPILY IN THESE DAYS.
We go camping on the weekends or during school holidays in the dry and hot season. On these trips we teach our children of the cultural knowledge that has been passed down to us by our ancestors who told stories of dreaming, of the past, and taught us how to live off the land.

This painting shows nine parts of our journey out bush.
- Packing the Toyota with camping gear, fishing gear, food, etc
- Travelling on the road to Wonmari
- The men fixing a flat tyre on the way
- Arriving at Wonmari, unpacking and setting up camp
- Going down the river to catch fish for supper
- Having fish and damper for supper then off to bed, long day tomorrow
- Having breakfast then collecting bush tucker, some go fishing
- Collecting *djupi* (blackberries) after lunch and packing up
- Heading back home, we had a good weekend.”
KATHLEEN likes to paint her homeland, at Barrow Creek, because it’s a way of connecting to and remembering her home. Her paintings often depict hunting and camping trips, where she would climb the hills to get brilliant views and walk her land with her family.

Kathleen’s often bright and child-like figurative depictions of the land and her use of fine patterned dots make her work recognisable. She tells of how she is inspired by landscapes, the way the sky changes and how the light alters the colours of the land and the rocks.

The land has provided and sustained Alyawarra people for generations, with every plant and animal playing a vital role within the ecosystem. This profound understanding is represented in all of Kathleen’s paintings.
A long time ago, Anangu (Aboriginal people) ate kuka malu (kangaroo), turkey, rabbit, ngintaka (lizard), figs and tjuta (bush tomato). In this painting you can see Anangu travelling everywhere, searching for food, hitting the ground with a stone and digging down to get the tjamata (bush onions).

You can also see creeks everywhere, flowing into Nyapari rockhole, Iwarawra rockhole and Piltati rockhole. Sometimes, when we hit the ground near a particular tree, water comes up and we collect it and filter it into the rockhole. It is a special ritual. When the emu drinks from the rockhole the water kills him and we can feed everyone. The water is very clean in Nyapari area but when it runs out we go to Piltati. The spirals that you see are kinara tjuta (snails). These snails are eaten by the mythical Wanampi. You can find those kinara everywhere.

"MY FATHER TOLD ME TO LOOK AFTER THIS AREA. IT IS NYAPARI AREA."

KEITH STEVENS
TJUNGU PALYA
APY LANDS

NYAPARI
2018
SYNTHETIC POLYMER ON LINEN
182 X 196 CM
18-020
I like to mark out the lines and I can feel the brush hitting the canvas, it is a powerful feeling laying out the shapes of country in big marks. Country is always changing, and there are always small changes in my paintings too. I have started to teach my children about our special stories now. By sharing these lessons, our culture and our stories are getting stronger and will last for many years in the future."

Kerry Anne paints the colours and shapes of the corrugated desert country. The lines of sun-hardened creek beds and hidden tracks through scrubland are vigorously laid out across the canvas, creating a sense of action in the painting which connects to a memory or experience of the dynamic and powerful land of the Yankunytjatjara people.
LANCE JAMES paints Kaltukatjara, the surrounding country eight hours west of Alice Springs. Since he was a young boy, Lance painted the horses, bulls and cowboys that inhabited his country and his childhood. His affinity with the horse is particularly evident, into which he imbues great movement, strength and grace. His familiarity with his subject matter allows him to capture the essence of a lifestyle long gone. Lance uses humour and sensitivity to explore a narrative of childhood adventure and a love of country.
These are tjurtujarti trees. They grow out in the desert in Lisa’s mother’s country, and are a prominent flora at the Kurtal waterhole. Tjurtujarti trees are valuable for their walnuts, which can be eaten when cooked, and also used for a black dye or paint and the shade they provide.

Lisa was given this story to paint by her mother (aunt), senior artist Dolly Snell. She has never been to the country she has inherited from her ancestors, due in part to her physical limitations, for Lisa is in a wheelchair. Her works are a tapestry of anecdotally acquired knowledge attained through the stories her family has shared with her throughout her life.
In this painting, Martha depicts Warlukuritji, one of a series of clay pans to the south of Lake MacDonald, all of which were significant to her father, Shorty Lungkata Tjungurrayi. The surrounding dot matrix depicts the tapestry of different types of vegetation present across the landscape. These include pulli (hills), tjukula (rockholes), karru (rivers), and watiya (trees).
This painting depicts designs associated with Kapi Tjukurrpa (Water Dreaming) at Kalipinya, 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’S father’s country is a place called Makiri located east of Ernabella near the Fregon Community. This is Tjala Tjukurpa (Honey Ant Dreaming) country. Michelle and her family still visit this country Makiri, where she pays particular attention to the natural elements of the land which she then represents in her paintings:

“I AM PAINTING THE LANDSCAPE FROM ABOVE, AS YOU MIGHT SEE IT FROM AN AIRPLANE OR AS A BIRD LOOKING DOWN. IT IS BEAUTIFUL COUNTRY BOTH FROM ON THE GROUND AND UP ABOVE.”

When Michelle created this work she was thinking of Makiri and how the tjala (honey ants) tunnel through the sandy soil, the waterholes, the assemblages of trees and shrubs and the country that is “quiet” (empty).
Mick Rictor gives us freedom to contemplate. His compositions are both painterly and sparse, intertwining form and space. He is not quick to paint and peruses the blank canvas with hand on chin like Rodin's 'The Thinker' before selecting a colour and brush to begin with. It is a slow rhythmic placement of individual ‘dots’ that build up, sometimes as a single colour, and sometimes as multiple colours, one blanketing the other.
“COUNTRY, NGAYU MILI (MY) COUNTRY. OLD PEOPLE MILI COUNTRY; MARTU, NYANGUMARTA, WARNMAN, NYANATJARRA PEOPLE. THAT’S THE AREA I BEEN BORN NOW.

Big area, juri (good) country. Plenty warta (shrubs, trees) there, plenty kapi (water). One windmill there too. No tuwa (sandhill) country, but oh plenty waterholes! Make a hole there, dig him own one, fill up with water. Make a hole there, sing him, water come. Have a drink. Lot of kapi. Own one gotta make a hole to bring water. Make a hole, dig a well. We know that kapi, where to find him. Old people know. My mummy and daddy been show me.”
This painting is more than a reflection of Monica's country and its story; it is also a reflection of herself and her strong connection to her father's country.

Her painting depicts the story of the kaliny-kalinypa (honey grevillea plant), which Anangu (Aboriginal people) use as a type of bush lolly, sucking at the plant's nectar. In the Tjukurpa (Dreaming Story), a father and son, Wati Kutjara Wanampi (two male water snakes), are living at Pukara, an important waterhole site near Irrunytju (Wingellina). The kaliny-kalinypa growing at Pukara gives the water a sweet taste and lots of people go there to access it. But father Wati Wanampi doesn't like this and tells them to go back to their own country, and so they leave. At Pukara the Minyma Punpunpa (female flies) are making lots of noise as they buzz around the kaliny-kalinypa. This prompts the father and son to collect its honey. While they are doing this, a Wati Mututa (black ant) spears the son in his side. The young son starts spitting up the yellow and orange seeds of all the different types of honey grevillea. A large variety of honey grevillea plants can still be found at Pukara today, all of which can be found in Monica's painting.
A distinctive group of small salt water pools are clustered together at Wilarra, the site depicted in this painting. They lie on the edge of Nyayartakujarra (Lake Dora), near Punmu Community.

The site’s Tjukurpa (Dreamtime Story), tells of how the moon called to a family of dingoes; a mother, father and their large litter of pups. The dingoes gathered at Wilarra, where the moon cared for them and created a wungkurr (windbreak) for the family to shelter in.

“They scratched there in the salt lake and made those pools. They lay down there and had a sleep.”

The water in these pools is known for its powerful healing properties, and Martu (Aboriginal people) still visit them today to bathe cuts and sores. Mulyatingki and her sisters travelled extensively around the Punmu area as young girls, often camping at Wilarra, where a wungkurr provided shelter.
NGURA PILTI (THE COUNTRY IS VERY DRY).

*Ukuri wiya* (no green grass) and *mina wiya* (no water). *Kamula, rabitah, malu,* donkeys. All the animals went to the waterhole looking for water, but there was none so they went away again. The country is bare around the waterhole. Further out there are spinifex grasses. Matjangka was a little girl, running around *niki* (no clothes), there was a big drought. There is also no rain coming.”
PATJARR is a special place where many people lived nomadically until the late 1960s. In this painting, Nola depicts all the waterholes at Patjarr, these permanent water sources allowed these people to live here for such a long time without contact.

“NGURA PIL (THE COUNTRY IS VERY DRY). THE STORIES I TELL IN MY PAINTINGS ARE FROM MY DREAMING, WHICH IS YURRANPA (HONEY TREE) DREAMING, AND FROM MY HUSBAND’S DREAMING, WHICH IS YUNPALARA AND WIRRWUL. I PAINT MY HUSBAND’S DREAMING BECAUSE HE SAID I COULD AND IT KEEPS HIS DREAMING ALIVE AND STRONG; IT’S ALSO MY COUNTRY.

I like being able to paint the country I grew up in, was born in, to keep it alive. It also makes me think about my mother and my family who used to walk this country long before me.

The country I paint is their country too. It’s my husband’s, my nguntu (mother’s), ngayuku kaparli (my grandmother’s) and ngayuku tjamu (my grandfather’s).”
I PAINT THE BIRDS IN WESTERN AUSTRALIA AND THE KIMBERLEY, THAT’S WHERE I HAVE BEEN LIVING MOST OF MY LIFE, OUT IN THE BUSH.

Birds are the first things we see, you know, when we wake up. See and hear. Birds are like roosters to us, they wake us up in the mornings. And when the sun goes down they go to sleep and we go to sleep. You know us old people start and finish the day with the birds. That’s everyday life between birds and humans, you know.”

This owl painting is from when we used to take the children out bush. My husband, Nyaparu Gardiner, knocked off work and he got paid and we went out to this place. And in the evening, after the sun went down, the kids went quiet and the owl came out. The owl made the kids scared. It called out their names. “Hoo! Hoo!”
This work depicts a site called Warmurrungu near Karku, where ochres are collected for ceremonial use. In the dreaming times, many emus went down into the rockholes and some took the form of trees. The ochre is excavated in a special way using a stick, and Nyarapyi paints the emu spirits, which are released during this ceremony to again take physical form. Her paintings follow the travels of the emus in the dreaming times and the rockholes they stopped at.

Nyarapyi’s powerful works are notable for their free and distinctive compositions, highly accomplished use of colour, and pulsating energy.
ONE NIGHT A FEW YEARS AGO I HAD A DREAM.

I dreamt of Kapi Wankanya (sacred living water). I dreamt that living water was being poured in my hands and that I was floating in water, feeling its healing force inside my body. I began to paint this powerful water story. More recently I have started to think about the importance of water to my people, the Anangu. How, in the old days, knowledge of water sources was the key to survival, how without water we were, and still are, nothing. Kapi Wankanya is salvation. It is healing and cleansing but also our life blood. In a lot of ways, painting and telling this story has been powerful for me as an artist and mother, it has made me strong.”
This painting depicts Yerrdagarri (Message Sticks) — a traditional form of communication, used until the middle of last century between communities and clans in the Daly River/Peppimenarti region. Regina remembers young men from far-flung country arriving at Daly River with message sticks to announce ceremonies, funerals and war when she was a child. Regina paints these message sticks to communicate the traditional ways of her people to ensure they’re remembered by her grandchildren.
FOUR senior Spinifex Artists, Tjaruwa Woods, Myrtle Pennington, Kanta Donnegan and Ngalpingka Simms, have collaborated in this major painting depicting Kungkarangkalpa, the Minyma Tjuta Tjukurpa, known more commonly as the Seven Sisters Creation Songline. This creation story follows the movements of a group of sisters who traverse the country evading the clutches of a lustful older man known as Nyiru. Nyiru is pursuing the women to satisfy his desire for the eldest sister, who he wishes to take for his wife. He is a sorcerer of sorts who can metamorphose into animals or plants, and does so to try and capture the women, but they always escape. It is during these escapades that the physical landscape manifests, with these geographical formations left as ever present reminders of the power of creation beings. The women take a path north and eventually fly into the sky to become the Pleiades Constellation, one of the closest star clusters to earth.

Although each artist knows this major Tjukurpa (creation story), they are bound by cultural protocol and custodial responsibility as to which country they can depict. As the country and Tjukurpa unfolds during the creation of a major work such as this, the women ‘sing the place’ into reality. Traditional inma (singing and dancing) ensues as the depictions of places, that these women may not have physically seen for many years, begin to manifest onto the canvas.
This story relates to a place called Mikantji, an important Water Dreaming site, west of Yuendumu, whose custodians are the Nangala and Nampitjinpa women and their brothers, the Tjangala and Tjampitjinpa men. The painting tells how the women perform ceremonies, or inma (singing and dancing), to celebrate the creation of the Mikantji site by the storm ancestors. If present, the U shapes are women, circles are waterholes, long sinuous lines are creeks, and short curved lines are puuli, or hills.
Tjaruwa Woods has magnificently depicted a landscape intimately familiar to her. A multi-layered mesmerising display that captures the essence of country, with the colour and textural line-work representative of the sand dunes that inhabit much of traditional Spinifex Country. The whites of the many expansive salt lakes throughout and the greens of the pockets of fertile spaces in this semi-arid landscape. Tjaruwa’s country is in the northern portion of the Spinifex Lands and into the Ngaanyatjarra region. She traversed this landscape with her immediate family until she was about thirty-five, where, with a toddler in tow, her family ‘walked in’ to a sedentary community life. The year was 1986, making Tjaruwa one of the last people to live a fully nomadic, hunter-gatherer existence in Australia.

Water sources are a precious resource in the desert and feature strongly in Tjaruwa’s paintings. Her works not only depict geographical landmarks, but also carry the underlying spiritual networks of the Tjukurpa. These Creation Beings are ever present in the Great Victoria Desert.
TJUKUPATI
JAMES
TAJIRU ART
WESTERN DESERT

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 rockholes there.

Tjukupati reimagines one of the most significant Western Desert Tjukurpa (creation 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 rockholes and mountain ranges, forging a record of their travels across the land. Tjukupati often paints the women carrying piti (coolamon) for holding water, and a wana (digging stick) for hunting.

Tjukupati’s work is distinguishable 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.
This work depicts Valmayi’s father’s country, Karrkurinkintja, located between the remote communities of Kaltukatjara and Kintore in the Northern Territory. The painting tells the Tjukurpa (creation story) 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, who is 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 sought shelter in an ant’s hole, but the other one was too big for this hole and it had to stay outside. The Kurningka cut the snake and a lot of fat came out.
"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.

This one is located up at the Fitzroy River Crossing is Geikie Gorge. It's a beautiful camping area for fishing and swimming on holidays, and for Christmas. It's where they all meet up. Good spot!"
HERE the Woods family depict Minyma Kutjara Tjukurpa, the creation story of the two sisters. The big sister was travelling with her younger sister back to their homeland. The little sister was reluctant to head further and further north as she had been living with a different family near the ocean to the south. She had been lost a long time and didn’t know the country that the big sister was showing her. Her sister gave her a piggyback and tried to comfort her. She was teaching her all about the country they travelled through. Sometimes when they stopped they performed inma (sacred singing and dancing). They camped at Punuwara and Irrunytju rockhole before heading further north to Docker River.
Yurpiya has painted a place called Anumara, 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 tjukurpa (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 winter time, 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."

Anumara 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 tjukurpa safe will ensure that the caterpillars multiply.
3D WORKS
These works are inspired by the native trees, bushes, blossoms and grasses in Parachilna Gorge, Flinders Ranges, traditionally Adnamathana country. My father told me stories about Parachilna Gorge when I was a child, and I was able to photograph these myself on a field trip in 2012. The range of native flora is extensive, but the flora whose specific colours, forms and textures directly influenced the creation of the murrine from which these works are made include varieties of saltbush, desert and plain lantern bushes, cassinia, spear and lemon grasses, red mallee, goodenias, hibiscus, bluebushes, mulla mullas, senna, lawrenica and minuria.
This work is a unique combination of traditional weaving practice and the knowledge Mary has learned through the manual transference of skills from her mothers and grandmothers. This particular piece originates from the Yolŋu’s traditionalNganiyal (Woven Mats) which have ritual, ceremonial and practical significance within their cultural lives. Traditionally, Nganiyal are woven as a single circular object after an extensive process of harvesting and preparing gunga (pandanus). Mary’s weaving skills have been inherited in the same way stories and songlines are carried from one generation to the next in Yolŋu culture. This work builds upon a style developed in a past collaborative project with Ramingining’s weavers, where artists produced an interconnected system of individual mats as a means to reflect the familial connections, bonds and interdependence of Yolŋu kinship. Mary seeks constantly to adapt her traditional cultural practice by developing innovative ways to express herself and her culture through fibre.
Our ceremonial dance is the owl. For ceremony, we become an owl and dance like an owl. We paint around our eyes with big circles like an owl with yellow and white ochre and paint our bodies in Jilamara (a ceremonial body painting design). My father taught my siblings and I the owl dance. When we have ceremony, we sit in groups with those who share the same totem. All the owls sit together and so do the Tartuwali (shark), Takaringa (scaly mullet), Tarraninga (buffalo) and so on. Ladies sit on one side of each group and men on the other and we take it in turns to dance.

Owls are our messenger. When we are hunting they will tell us if someone has passed away and that we need to go home. Sometimes when they come around at night they sit on the clothesline and call out. I know there is bad news and I get up to shoo them away. I say to them, “you already told us, now just go.”
T HIS artwork highlights the incredible fight for Aboriginal land rights which continues today. In the mid 1980s Patrick’s grandfather Antjatjari Tjakamarra fought to get an outstation established on his country, Kurikurta. His dream did not eventuate but he managed to get a number of bores sunk and hand pumps installed en route to Kurikurta, without which Patrick and his family would today be unable to visit their sacred country. Patrick and his brother Winston continue their grandfather’s campaign today. As the first grandson and primary heir to Kurikurta, the ability to access his country is vital to Patrick in honouring his heritage. In homage to his grandfather’s important work, Patrick has created a salvaged metal sculptural interpretation of the hand pumps which mark the journey to Kurikurta. The hand pump embodies access to water, to country, to ancestors, and to home. It is covered with markings of the journey to Kurikurta and shows the convergence of Water Dreaming, the impact of colonialism on access to country and the technology which connects past and future.

”BEFORE CONTACT WE LIVED UNDER THE LAW OF THE TINGARI.

When we journey back to Kurikurta now, there is a great tension in the car. Everyone becomes overwhelmed and cries. We mourn our ancestors and the loss of our way of life. As the first born grandson I am a Traditional Owner of this land. Going home to Kurikurta I can reconnect with my past. I feel free.”
THE story of the bäru (crocodile), the carrier of the gurtha (fire), is a very special and powerful one belonging to the Gumatj people. These are the Yunupiŋu, Burarrwaŋa and Munuŋgirritj clan groups of the North East Arnhem Land region.

In ancestral times, bäru first brought fire to the lands of the Madarrpa clan and the leaders of Yirritja moiety clans used its flames for the first time during a ceremony at Njarrrwuy in Gumatj country. From this ceremonial ground the fire spread, affecting various ancestral animals who each reacted in different ways. These animals became sacred totems of the Gumatj people, and the areas associated with these events became important sites. The fire burnt sites outside Gumatj clan country, and so the path of the fire represents the important relationships which continue to be held between these different clans.

The Gumatj clan design associated with these ancestral events – a diamond design – represents fire; the red flames, the white smoke and ash, the black charcoal and the yellow dust. Also represented is the black skin, yellow fat, white bone and red blood of the Gumatj people.
RUPERT Jack tells stories while he constructs his hand built organic forms. He marks his works with tjukurpa (creation stories). Maku Maku tells an important story from a ngura (place) near Mimili in the APY Lands:

"LONG TIME AGO PEOPLE CAME HERE. WHEN THE MAKU (WITCHETTY GRUB) WAS FINISHED, PEOPLE WERE SINGING THE MAKU TO MAKE THEM COME BACK. SINGING AND SCATTERING LEAVES TO MAKE THE MAKU COME OUT OF THE GROUND."
BARK PAINTING
TWO ancestral figures, Burрак and Garramatji went hunting for dugong in the Yathikpa area. They travelled in a canoe named Badapada and carried with them a harpoon named Gutjulu. Their hunting took them into a forbidden and spiritually dangerous area near the sacred rock Martjala. They threw the Gutjulu but missed the dugong, the harpoon instead embedding itself into the rock, causing a fire.

The fire spread and the ocean boiled. The men’s canoe capsized and they died. Those two men, Burtrak and Garramatji, turned into Yikawanga and Ngurruguyamirri. This story can be understood as the consequence of an actual tsunami in geologic terms.

Fire had its origins at Yathikpa and was first ‘carried’ by Bäru — the metamorphosed Madarrpa man in crocodile form — who brought it ashore. The influence of the fire remains in this water. Yolnu (Aboriginal people) speak of Gundirraning (Stone fish) and Gaywarr (Box Jellyfish) as ‘burning’ their victims rather than stinging.

Wurrandan also depicts a crocodile nest and eggs at Garraŋali, a jungle within the floodplain area protected as a special place by the intense heat of the lingering Ancestral Fire and the real presence of Bäru protecting its nests.

Literally in the nesting season (build up) your feet will burn trying to cross this black mud plain. This time of year is known as Rarrandarr, meaning burning feet.
WORKS ON PAPER
ILUWANTI is telling the story of mother eagles hunting for food and bringing it back to feed their babies. Iluwanti says that these birds are like Anangu mothers, they build strong shelters, they hunt to find food to feed their children and protect their babies from outside dangers.

Iluwanti says that these birds hold lessons for Anangu women about how to care for one’s children.
This is the second Captain Hedland comic book.

This artwork was submitted to NATSIAA by Spinifex Hill Studios. However, technically Layne was not eligible because of his age. We believe the work is outstanding and deserves to be seen.
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TIWI ISLANDS AND THE TOP END

Encompassing the topmost area of the Northern Territory, the Tiwi Islands are the topmost part of Western Australia, closer to Darwin than to the State’s capital in the south. The region is marked by a rugged landscape with dramatic seasonal shifts. Torrential rain fills waterholes and gorges, runs down escarpments to form waterfalls below. Like much of the neighbouring Top End, areas become impassable in the Wet Season. Like their Western Desert counterparts, artists from this region have long enjoyed recognition for their work. In recent years many more art centres have been established to support the growing interest and community development that they provide. Early innovators included Rover Thomas and Queenie McKenzie (both deceased); work by Dolly Snell and Lisa Uhl are current leaders in the field of contemporary abstraction from this region.

KIMBERLEY AND THE PILBARA

Facing the Indian Ocean on its north-western edge, the Kimberley sits at the topmost part of Western Australia. Closer to Darwin than to the State’s capital in the south, the region is marked by a rugged landscape with dramatic seasonal shifts. Torrential rain fills waterholes and gorges, runs down escarpments to form waterfalls below. Like much of the neighbouring Top End, areas become impassable in the Wet Season. Like their Western Desert counterparts, artists from this region have long enjoyed recognition for their work. In recent years many more art centres have been established to support the growing interest and community development that they provide. Early innovators included Rover Thomas and Queenie McKenzie (both deceased); work by Dolly Snell and Lisa Uhl are current leaders in the field of contemporary abstraction from this region.

WESTERN DESERT

In the far-eastern regions of Western Australia, sharing borders with the Northern Territory and South Australia, these lands are marked by an isolated landscape of red dust and big sky. Stretched between the Gibson and Victoria Deserts, the area is vast. Some of the works from these regions are interconnected with the neighbouring APY lands, but distinct and separate as revealed by their interpretation of law and country. The small township of Tjukurla servicing Tjarlirli artists, share familial connection with nearby Warakurna to the south. Communities at Tjuntjuntjara and Ikurlika are some of the remotest places in Australia, and home to the dynamic, diverse and vibrant, Spinifex Arts Project.

APY LANDS

Anangu Pitjantjatjara Yankunytjatjara Lands

The Anangu people linked by their languages of Pitjantjatjara and Yankunytjatjara are known collectively as the APY Lands (Anangu Pitjantjatjara Yankunytjatjara). Situated in the remote north-western pocket of South Australia, most of the art centres are nestled amongst the Mann, Musgrave, Tomkinson and Everard Ranges. The APY region produces a diverse range of artwork, each community is marked by their own tjukurpa such as the honey ant for which Tjala Arts takes its name. Work from this region is represented in many public institutions and prominent private collections both nationally and internationally.

CENTRAL DESERT

Art of the Central Desert is defined by the area at the lower end of the Northern Territory centred around the township of Alice Springs in the red centre. Sharing borders with the Western Desert and the APY Lands to the south, art of the Centre is marked by historical and familial connections. Like their neighbouring regions, painting is well represented by Central artists, as are contemporary interpretations in fibre and soft sculpture. New forms reflect cultural diversity and the ability to engage new techniques in the reinvention of traditional stories.

ARNHEM LAND

Arnhem Land is a large parcel of the Top End that is held as Aboriginal owned and managed land. Stretching from the rocky escarpment on the western side of Kakadu National Park through floodplains, billabongs, and paperbark forests, down to white sand beaches lined with billowing casuarina trees along the top edge of Northern Australia.

As diverse as the geography, the art centres from this region produce work that shares similar forms, materials and techniques — bark painting, woven fibre work and wood carving — with new contemporary interpretations unique to locale. To visit Arnhem Land, you must have a signed permit from one of the township communities.

CANBERRA

SALON independent artist

1 Jenni Kemarre Martiniello

ART CENTRES & REGIONS

SAINT JOHNSTONE

Indigenous Art Projects

PRODUCED BY SDR-NT PTY LTD

70
JACOB STENGL

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

Jacob's maternal grandfather was Millenium, one of the great Ngarrindjeri leaders of the 20th Century. A child of the stolen generations, Jacob never knew his grandfather. Jacob was taken from his parents when he was three and 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 Jacob's passion for art. His works have been the subject of multiple solo exhibitions, the most recent being Millenium 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, Millenium and Me: the art of Jacob Stengl, South Australian Museum, Adelaide, SA
- 2018 Faces of Exile, Cooee Art Gallery, Sydney, NSW

**SELECTED COLLECTIONS**
- Parliament House, Canberra, ACT
- National Gallery of Australia, Canberra, ACT
- South Australian Museum, Adelaide, SA
- Australian Embassy, South Korea

JENNI KEMARRE MARTINIELLO

**BIRTH DATE** 1949  
**BIRTH PLACE** Adelaide  
**LANGUAGE(S)** Southern Arrernte  
**RESIDES** Canberra, ACT

Jenni seeks to invoke the organic weaves and forms of traditional woven objects such as eel traps, fish traps and dilly bags in her hot blown glass works, and pay tribute to the survival of the oldest living weaving practices in the world. Jenni is of Arrernte, Chinese and Anglo-Celtic descent (Kemarre skin). She has a Bachelor of Arts (Visual Arts), with a sculpture major from the Canberra School of Art. She commenced working at Canberra Glassworks in 2008. She did workshops with Klaus Moje, Kirstie Rea, Simon Maberley, Luna Ryan, Sue Kesteven, Itzell Tazzyman, Ruth Oliphant, Mel George and Jeremy Lepisto.

**SELECTED AWARDS**
- 2017 Finalist, Tom Malone Glass Prize, Art Gallery of WA
- 2016 Winner, Bay of Fires Art Prize, St. Helens, TAS
- 2016 Highly Commended, Waterhouse Natural Science and Art Prize, SA

**SELECTED COLLECTIONS**
- Parliament House, Canberra, ACT
- National Gallery of Australia, Canberra, ACT
- South Australian Museum, Adelaide, SA
- Australian Embassy, South Korea
- National Art Glass Collection
- Corning Museum of Glass USA
- British Museum
**MICHELLE LEWIS**

**BIRTH DATE** 1983  
**BIRTH PLACE** Alice Springs, NT  
**LANGUAGES** Pitjantjatjara  
**RESIDES** Pukatja, SA  
**ART CENTRE** Ernabella Arts

Michelle was born in Ernabella in 1983. She remained in Ernabella for her schooling and later worked at the Ernabella Clinic. Michelle Lewis is a rising star of the Ernabella painting studio. She is daughter to senior painter Atipalku Ingalki and master punu (wood) maker Adrian Ingalki. Hersisters, Langalkli and Lynette Lewis, are both accomplished artists. Michelle now has three children. She began painting at the very end of 2017 and has quickly developed an individual style based around her father’s country at Makiri, east of Ernabella.

**EXHIBITIONS**
- 2018 National Art School Presents at Gallery, Sydney, NSW
- 2018 Malta Tjutangku Ara Irititja Kunpungku
- 2017 Artists of the APY Lands: 2017, Alcaston Art Centre Ernabella Arts
- 2016 NATSIAA Finalist, MAGNT, Darwin, NT
- 2016 APY kakarara nguru : kuwaritja – APY East : new wave, Outstation Gallery, Darwin, NT

**AWARDS**
- 2016, 2015 NATSIAA Finalist, MAGNT, Darwin, NT
- 2007 Special Mention, Beanie Festival, Araluen Cultural Precinct, Alice Springs, NT

**COLLECTIONS**
- Museum & Art Gallery of the Northern Territory
- National Museum of Australia

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**RACHAEL MIPANTJITI LIONEL**

**BIRTH DATE** 1976  
**BIRTH PLACE** Alice Springs, NT  
**LANGUAGES** Pitjantjatjara  
**RESIDES** Pukatja, SA  
**ART CENTRE** Ernabella Arts

Rachael is the third of four generations of Lionel women to work at Ernabella Arts. Rachael’s mother is Yurpiya Lionel and her grandmother is Pantjiti Lionel. Rachael attended Ernabella Anangu School. She began painting at Ernabella Arts in 2006 and more recently began working in ceramics. She has four children, one of whom is also an emerging ceramic artist, Veninita Lionel. In late 2015 Rachael also participated in a contemporary jewellery workshop with Mel Young as part of the Indigenous Jewellery Project. Rachael paints the messages and stories she receives through her dreams. She is a rising star of Ernabella Arts.

**SELECTED EXHIBITIONS**
- 2017 Rising Stars 2017, Outstation Gallery, Darwin, NT
- 2017 Artists of the APY Lands, 2017, Alcaston Gallery, Melbourne, VIC
- 2016 Desert Mob, Araluen Cultural Precinct, Alice Springs, NT
- 2016 APY kakarara nguru : kuwaritja – APY East : new wave, Outstation Gallery, Darwin, NT

**AWARDS**
- 2016, 2015 NATSIAA Finalist, MAGNT, Darwin, NT
- 2007 Special Mention, Beanie Festival, Araluen Cultural Precinct, Alice Springs, NT

**COLLECTIONS**
- University of Newcastle

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**YURPIYA LIONEL**

**BIRTH DATE** 1960  
**BIRTH PLACE** Mimili, APY Lands  
**LANGUAGES** 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 Pantjiti 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 ceramic artists. Yurpiya is also a very accomplished fibre sculptor and weaver.

**SELECTED EXHIBITIONS**
- 2017 Nyuyuntjaku – Keeping the fire alive – New paintings and ceramics by the artists of Ernabella Arts  
- 2017 Spirited – Kurunitja , Short Street Gallery, Broome, WA
- 2017 Nyuyuntjaku – Keeping the fire alive – New paintings and ceramics by the artists of Ernabella Arts
- 2017 In These Hands: Mara Nyangangka, Sturt Gallery, Mittagong, NSW
- 2017 Desert Mob, Araluen Cultural Precinct, Alice Springs, NT
- 2017 Spirited – Kurunitja, Short Street Gallery, Broome, WA

**AWARDS**
- 2016, 2015 NATSIAA Finalist, MAGNT, Darwin, NT
- 2007 Special Mention, Beanie Festival, Araluen Cultural Precinct, Alice Springs, NT

**COLLECTIONS**
- Artbank Collection
- National Museum of Australia

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**RUPERT JACK**

**BIRTH DATE** 1951  
**BIRTH PLACE** Mimili, APY Lands  
**LANGUAGES** Pitjantjatjara  
**RESIDES** Pukatja, SA  
**ART CENTRE** Ernabella Arts

Rupert Jack is a senior Pitjantjatjara artist at Ernabella Arts working between the painting and ceramics studios. He is also the community pastor. He lives between his homeland, a place named Racecourse, and Ernabella (Pukatja) community. He is renowned for his striking hand-built forms that speak of his country, law and faith. His work depicts the maku (witchetty grub), tjala (honey ants), ili (bush fig), kaltu kaltu (bush seed that is ground into a flour to make a kind of damper and also Rupert’s father’s name) and ngata bush berry) Dreamings, as well as biblical stories of Moses and Abraham. Informed by his knowledge of both traditional stories and the bible his work often draws connections between the two. Interestingly he employs the same visual language and iconography to depict both themes.

**SELECTED EXHIBITIONS**
- 2017 Nyuyuntjaku – 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
- 2017 Desert Mob, Araluen Cultural Precinct, Alice Springs, NT
- 2017 Spirited – Kurunitja, Short Street Gallery, Broome, WA

**AWARDS**
- 2016, 2015 NATSIAA Finalist, MAGNT, Darwin, NT
- 2007 Special Mention, Beanie Festival, Araluen Cultural Precinct, Alice Springs, NT

**COLLECTIONS**
- Artbank Collection
- National Museum of Australia

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**ERNABELLA ARTS**

ERNABELLA ARTS

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**APY LANDS**

APY LANDS
Betty Chimney

**BIRTH DATE** 1957
**BIRTH PLACE** Port Augusta, SA
**LANGUAGE(S)** Yankunytjatjara
**RESIDES** Indulkana, SA
**ART CENTRE** Iwantja Artists

I was born in the little hospital at Port Augusta. My mother was born near the big rock close to Mintabie, on the other side of Davies Bore. We moved to Indulkana when I was about 8 years old. We lived in a big witi (shelter) by the Indulkana creek. There was a lot of water at the creek; I used to play in the cold water of the Tjukitji (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**
- 2018 Rising Stars, Outstation Gallery, Darwin, NT
- 2017 Salon des Refusés, Darwin, NT
- 2017 Iwantja Arts Studio Exhibition, Short St Gallery, Broome, WA
- 2015 Salt, McCulloch & McCulloch, Melbourne, VIC

Kerry Anne Robinson

**BIRTH DATE** 1982
**BIRTH PLACE** Coober Pedy
**LANGUAGE(S)** Yankunytjatjara
**RESIDES** Indulkana, SA
**ART CENTRE** Iwantja Artists

Kerry Anne was born in the bush and grew up with her big sister Dianne Robinson. They were raised by their good friend and painting colleague Rosalind Tjanyar’s mother, Kanakya Tjanyar, a respected Ngangkari (traditional healer) at Indulkana. The 1980s were a difficult time for the people of Indulkana, as there was minimal infrastructure during the early establishment of the community, and many people lived in witi (handmade shelters). Kerry Anne says she was lucky they were taken in by the Tjanyar family. They lived together in a large family centre with several other families. This building has since been converted into Iwantja Art Centre. Kerry Anne excelled at school and travelled to Alice Springs and Adelaide to complete her education. She now has four children.

**SELECTED EXHIBITIONS**
- 2018 Yaama Ganu Gallery Exhibits at San Francisco Tribal & Textile Art Show, San Francisco, USA
- 2017 From the Past to the Present with Ninuku Artists, Aboriginal Signature Estrangin Gallery, Brussels, Belgium
- 2015 Salt, McCulloch & McCulloch, Melbourne, VIC

Monica Puntjina Watson

**BIRTH DATE** 1943
**BIRTH PLACE** Pukara
**LANGUAGE(S)** Pitjantjatjara
**RESIDES** Pipalyatjara, SA
**ART CENTRE** Ninuku Arts

Puntjina was born at Pukara, an important rockhole and water snake Tjukurpa (Dreaming) site in Western Australia. As a young girl, she walked to Pukatja (Ernabella) with her father and his three wives — the youngest of them was celebrated artist Wingu Tingima. Puntjina worked in the craft room at Pukatja when she was younger. She then married Wimija Watson, a Ngangkari (traditional healer), moved to Amata and had many children. During the homelands movement they moved back to Pipalyatjara. Puntjina is an important elder who travels widely for cultural business. Known for her vibrant use of colour, Puntjina also has a unique approach to composition, often framing her paintings with an intricate border created by a plethora of coloured dots.

**SELECTED EXHIBITIONS**
- 2018 From the Past to the Present with Ninuku Artists, Aboriginal Signature Estrangin Gallery, Brussels, Belgium
- 2017 Winner, General Painting Award, NATSIAA, Darwin, NT
- 2017 NATSIAA Finalist, MAGNT, Darwin, NT
- 2016 Winner, General Painting Award, NATSIAA, Darwin, NT

Matjangka Nyukana Norris

**BIRTH DATE** 1956
**BIRTH PLACE** Victoria Downs Station
**LANGUAGE(S)** Pitjantjatjara
**RESIDES** Fregon, SA
**ART CENTRE** Kaltjiti Arts

Matjangka moved to Ernabella with her family when she was a 9yo (9yo girl) and went to the mission school. Matjangka and her family moved to Fregon where she finished her schooling. She now works in the artof painting and batik. Matjangka is an energetic, prolific and versatile artist. Her versatility is evident in the range of styles she uses from her abstract seed paintings to those that show her creative and humorous personality and feature quirky imagery such as mumu (spirit monsters). She is famous for dancing this inmokon (ceremony), which is humorous but also scares the children. Mrs Norris, as she is affectionately known, is a full-time artist and creating is second nature. Her innate sense of creativity encompasses all mediums with the unique quality of a genuine artist.

**SELECTED EXHIBITIONS**
- 2018 Minymaku Walka – The Mark of Women, Paul Johnstone Gallery, Darwin, NT
- 2017 NATSIAA Finalist, MAGNT, Darwin, NT

**AWARDS**
- 2017 Winner, General Painting Award, NATSIAA, MAGNT, Darwin, NT

**COLLECTIONS**
- National Gallery of Victoria – Batik
- South Australian Museum – Batik
- Flinders University, SA – Batik
- Artbank Collection – Painting
TJALA ARTS

FREDA BRADY
BIRTH DATE 1961
BIRTH PLACE Amata, SA
LANGUAGE(S) Pitjantjatjara
RESIDES Amata, SA
ART CENTRE Tjala Arts

Freda Brady was born and raised in Amata. She is the daughter of Paniny Mick and Mick Wikilyiri, both senior and highly regarded painters at Tjala Arts. Freda began her artistic career in 2002 creating batik. More recently, Freda has committed to her painting practice with great vigour and is an artist with impressive skill. Freda also paints on collaborative canvases with her sisters Yaritji Young, Tjungkara Ken, Maringka Tunkin and Sandra Ken.

SELECTED EXHIBITIONS
2018 Divided Worlds, Adelaide Biennial of Art, Art Gallery of South Australia, Adelaide, SA
2017 Tjala Tjukurrpa, Outstation Gallery, Darwin, NT
2016 Wynne Prize, Art Gallery of New South Wales, Sydney, NSW
2015 Rising Stars 2015, Outstation Gallery, Darwin, NT

AWARDS
2015 NATSIAA Finalist, MAGNT, Darwin, NT

COLLECTIONS
Art Gallery of South Australia
Queensland Art Gallery & Gallery of Modern Art, Brisbane, QLD
National Gallery of Victoria
National Heritage Board, Singapore Art Museum
W & V McGeoch Collection

TJUNGU PALYA

WOODS FAMILY COLLABORATIVE

ELAINE AND VENITA WOODS
BIRTH PLACE Docker River
LANGUAGE(S) Pitjantjatjara
RESIDES Kanpi
ART CENTRE Tjungu Palya

Elaine’s mother, Maringka Baker, gave birth to Elaine in the bush at a rockhole close to the community of Docker River in the Western Desert in 1969. Venita, Elaine’s daughter was also born in Docker River in 1989. Their work is inspired by a deep connection to country, which is expressed with integrity and creativity in their canvas paintings. They have powerful spiritual links to the desert. Traditional knowledge of food collection and water sources were vital for survival in this dynamic desert landscape and is a prominent theme in their work.

EXHIBITIONS
2011 Shalom Gamarada Art fair, Woollahra, Sydney, NSW

KEITH STEVENS
BIRTH DATE 1940
BIRTH PLACE Granite Downs
LANGUAGE(S) Pitjantjatjara
RESIDES Nyapari
ART CENTRE Tjungu Palya

Keith Stevens is a senior Pitjantjatjara man born in the far north of South Australia at Granite Downs station where his parents were working in the 1940’s. Following in his parents’ footsteps he was mustering at an early age and had no schooling until moving to Ernabella mission. Keith’s family would travel for weekends to their traditional homelands of Pitlati and Ivarrawarra. Keith’s father eventually sat down with his family close to Pitlati Creek at what is now Nyapari Community. Keith is a respected senior man in traditional law and a strong community leader. “Today Keith is a man of both worlds. A highly respected traditional law man and a skilled painter of the Tjukurrpa (Dreaming) in the modern medium of acrylics. His careful application of thick, rich colour in intricate patterning creates a three dimensional moulded topography of the Pitlati plateau and gully...” – Diana James

AWARDS
2015 NATSIAA Finalist, MAGNT, Darwin, NT

SELECTED COLLECTIONS
Art Gallery of South Australia, Adelaide, SA
Artbank Collection
National Gallery of Victoria, Melbourne, VIC
The Lepley Collection, Perth, WA
W & V McGeoch Collection
The Collection of Berengere Primat, Geneva, Switzerland

ILUWANTI KEN
BIRTH DATE 1944
BIRTH PLACE Watarru
LANGUAGE(S) Pitjantjatjara
RESIDES Rocket Bore, NT
ART CENTRE Tjala Arts

Iluwanti was originally from Watarru, but came to live in Amata with her family in 2003. Iluwanti is well known for her impressive skill creating tjappi (grass) sculptures and her compelling, often graphic depictions of hunting tjilpul (eagles). Iluwanti says the birds have lessons for Anangu women about how to hunt and how to care for one’s children. The women look to the birds for these lessons. Iluwanti is also a highly respected ngangkari (traditional healer).

SELECTED EXHIBITIONS
2018 Rising Stars 2018, Outstation Gallery, Darwin, NT
2017 Tarnanthi Festival of Contemporary Aboriginal and Torres Strait Islander Art, Tandanya Cultural Centre, Adelaide, SA
2016 Nganampa Kililpil: Our Stars, Hazelhurst Regional Gallery and Art Centre, NSW

2015 NATSIAA Finalist, MAGNT, Darwin, NT

COLLECTIONS
Art Gallery of South Australia, Adelaide, SA
Queensland Art Gallery & Gallery of Modern Art, Brisbane, QLD
National Gallery of Victoria
National Heritage Board, Singapore Art Museum
W & V McGeoch Collection

ELAINE AND VENITA WOODS
BIRTH PLACE Docker River
LANGUAGE(S) Pitjantjatjara
RESIDES Kanpi
ART CENTRE Tjungu Palya

Elaine’s mother, Maringka Baker, gave birth to Elaine in the bush at a rockhole close to the community of Docker River in the Western Desert in 1969. Venita, Elaine’s daughter was also born in Docker River in 1989. Their work is inspired by a deep connection to country, which is expressed with integrity and creativity in their canvas paintings. They have powerful spiritual links to the desert. Traditional knowledge of food collection and water sources were vital for survival in this dynamic desert landscape and is a prominent theme in their work.

EXHIBITIONS
2011 Shalom Gamarada Art fair, Woollahra, Sydney, NSW

KEITH STEVENS
BIRTH DATE 1940
BIRTH PLACE Granite Downs
LANGUAGE(S) Pitjantjatjara
RESIDES Nyapari
ART CENTRE Tjungu Palya

Keith Stevens is a senior Pitjantjatjara man born in the far north of South Australia at Granite Downs station where his parents were working in the 1940’s. Following in his parents’ footsteps he was mustering at an early age and had no schooling until moving to Ernabella mission. Keith’s family would travel for weekends to their traditional homelands of Pitlati and Ivarrawarra. Keith’s father eventually sat down with his family close to Pitlati Creek at what is now Nyapari Community. Keith is a respected senior man in traditional law and a strong community leader. “Today Keith is a man of both worlds. A highly respected traditional law man and a skilled painter of the Tjukurrpa (Dreaming) in the modern medium of acrylics. His careful application of thick, rich colour in intricate patterning creates a three dimensional moulded topography of the Pitlati plateau and gully...” – Diana James

AWARDS
2015 NATSIAA Finalist, MAGNT, Darwin, NT

SELECTED COLLECTIONS
Art Gallery of South Australia, Adelaide, SA
Artbank Collection
National Gallery of Victoria, Melbourne, VIC
The Lepley Collection, Perth, WA
W & V McGeoch Collection
The Collection of Berengere Primat, Geneva, Switzerland
WURRANDAN MARAWILI
BIRTH DATE 1983
BIRTH PLACE Nhulunbuy
LANGUAGE(S) Yolŋu Matha
RESIDES Yilpara
ART CENTRE Buku-Larrŋgay Mulka Centre

Wurrandan is a founding member and lead singer and dancer for Garraŋali band from Yilpara. Son of Bakulaŋay Marawili (father). He has spent his life at Yilpara. He only recently has begun painting.

EXHIBITIONS
2017 Saltwater: A Collection of Bark Paintings and Carved Objects - Yaama Ganu Gallery, Moree, NSW

RERRKIRRWANA MUNUNINGGURR
BIRTH DATE 1971
BIRTH PLACE Wandawuy
LANGUAGE(S) Yolŋu Matha
RESIDES Yirrkala, NT
ART CENTRE Buku-Larrŋgay Mulka Centre

Rerrkirrwana is the youngest daughter of the late senior Djapu statesman and award-winning artist Djutjadjutja. She was taught to paint by him. Rerrkirrwana now has the authority to paint for herself and has done so successfully. She is part of a close-knit family of art producers that include her elder sister Marrnyula and mother Nongirrŋa. She is one of the earliest print artists to produce work at Buku-Larrŋgay Mulka Centre. Rerrkirrwana is married to Gumatj artist Yalpi Yunupiŋu. In 2009 she won Best Bark Painting in the NATSIAA with a particularly fine work depicting her husband’s clan designs of fire. These iconic works are now her signature. Her marwar (a handmade brush made from fine straight human hair tied to a stick) is finer than anyone else’s. She consciously strives for the finest rendition ever achieved in this medium.

SELECTED COLLECTIONS
Charles Darwin University Art Collection
National Gallery of Victoria
National Maritime Museum

AWARDS
2010, 2007 Finalist, Togart Contemporary Art Award, Darwin, NT
2009 Winner, Bark Painting Award, NATSIAA, MAGNT, Darwin, NT

MARY DHAPALANY
BIRTH DATE 1950
BIRTH PLACE Gulpilul
LANGUAGE(S) Mandhalpuy
RESIDES Ramingining, NT
ART CENTRE Bula’bula Arts

Mary Dhapalany is the twin sister of David Gulpilul. Other Siblings include Peter Minygululu, Djelir (1), Belinda Gunyadjuina and Ivonne Munuyngu. Dhapalany is a very skilled weaver. She has been making fibre objects for utilitarian and ritual use since her early teenage years. Her work includes mindirr (dilly bags), pandanus mats, djerrk (bush string bags) and fish traps.

SELECTED EXHIBITIONS
2011 Woven Spirit, Gecko Gallery, Broome, WA
2010 Prints and Pandanus, Nomad Art, Darwin, NT
2006 Bula’bula Arts In 3D, Gallerie Australis, Adelaide, SA
2003 The Native Born: Contemporary Aboriginal Art from Ramingining, Australia, Museum of Contemporary Art, Taipei, Taiwan

COLLECTIONS
Museum of Contemporary Art, Maningrida Collection, Sydney
Museum of Contemporary Art, Ramingining Collection, Sydney
National Gallery of Australia, Canberra
South Australian Museum, Adelaide

MARY DHAPALANY
BIRTH DATE 1950
BIRTH PLACE Gulpilul
LANGUAGE(S) Mandhalpuy
RESIDES Ramingining, NT
ART CENTRE Bula’bula Arts

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2003 The Native Born: Contemporary Aboriginal Art from Ramingining, Australia, Museum of Contemporary Art, Taipei, Taiwan

COLLECTIONS
Museum of Contemporary Art, Maningrida Collection, Sydney
Museum of Contemporary Art, Ramingining Collection, Sydney
National Gallery of Australia, Canberra
South Australian Museum, Adelaide
NGUKURR ARTS

GWENNETH BLITNER

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

Gwenneth Blitner has lived in Ngukurr her whole life. She was born in the old Roper River Mission and was educated at the bush school. She learnt painting from her brothers Glen and Donald Blitner and she now paints every day. In bright, bold strokes, Gwenneth paints the landscape of Ngukurr, especially flowers and hills. Gwenneth often closes her eyes before she begins a painting. She says, “I like to think about this place and paint more.”

SELECTED EXHIBITIONS
2017 Katherine Regional Art Prize, Godinymayin Centre, Katherine, NT
2016 Artists from Ngukurr, Japingka Gallery, Fremantle, WA
2016 Katherine Regional Art Prize, Godinymayin Centre Katherine, NT

JILL DANIELS

BIRTH DATE 1959
BIRTH PLACE Ngukurr
LANGUAGE(S) Ritharrngu
RESIDES Ngukurr
ART CENTRE Ngukurr Arts

Jill lives with family in Ngukurr, she has been painting since 2003. Her sister is well-known artist, Amy Johnson. Jill enjoys painting predominantly ocean themes with sea animals depicted in bold, bright colours.

SELECTED EXHIBITIONS
2017 Works from Ngukurr, Finch café, Katherine, NT
2017 Katherine Regional Art Prize, Godinymayin Centre, Katherine, NT
2016 Artists from Ngukurr, Japingka Gallery, Fremantle, WA
2016 Katherine Regional Art Prize, Godinymayin Centre Katherine, NT

KAREN ROGERS

BIRTH DATE 1965
BIRTH PLACE Ngukurr
LANGUAGE(S) Ngalakan
RESIDES Ngukurr
ART CENTRE Ngukurr Arts

Karen Rogers is a visual artist and senior printmaker at Ngukurr Arts Aboriginal Corporation in South East Arnhem Land. She also sits on the board of directors for Ngukurr Arts. Karen lives in Ngukurr with her family, close to her traditional homelands. She explores many mediums but recently her work has been focussed on printmaking. The designs are original and she hand prints on fabric or uses eco-dyeing techniques, including djupi berries (black currants), rusty wire and eucalyptus. Karen's traditional knowledge is reflected in the subjects of her work – dreaming for moieties and ceremony. Her botanical drawings feature as part of the Charles Darwin University Permanent Collection.

SELECTED EXHIBITIONS
2017 Fashion show, Ngukurr festival, Ngukurr, NT
2016 Artists from Ngukurr, Japingka Gallery, Fremantle, WA
2016 Katherine Regional Art Prize, Godinymayin Centre, Katherine NT
2016 Darwin Aboriginal Art Fair Foundation Fashion Show, Skycity, Darwin, NT

COLLECTIONS
Charles Darwin University Permanent Collection, Darwin, NT
KATHLEEN NANIMA RAMBLER

BIRTH DATE 1972
BIRTH PLACE Alice Springs
LANGUAGE(S) Alyawarr
RESIDES Ampilatwatja
ART CENTRE Artists of Ampilatwatja

Kathleen is originally from Barrow Creek and lived at Kings Canyon for many years before marrying her second husband Ricky Holmes and moving to Ampilatwatja. Kathleen began painting with Artists of Ampilatwatja in 2010. When she was younger she would often stay in Alice Springs and paint alongside her Aunty, a well-established artist. Kathleen also has a couple of Aunty's in Utopia who were part of the Utopian Batik Movement and she would watch them do batik as a child. Kathleen draws much of her inspiration from her homeland and her childhood memories of Barrow Creek and the country surrounds. Her work is distinctive due to the application of fine patterned dots and the often bright and child-like figurative depiction of the land. Kathleen tells of how she is inspired by landscapes, the ways the sky changes and how the light changes the colours of the land and the rocks.

SELECTED EXHIBITIONS
2017 Whistlewood Autumn Salon and Art Parade, Whistlewood Gallery, Mornington Peninsula, VIC
2016 Soft Light Exhibition, Talapi Gallery, Alice Springs, NT
2015 In Brief: Colours of the Desert, Artkelch, Freiburg, Germany

COLLECTIONS
Helong Visual Art Centre, Yongkang Sun, Shanghai, China

GRACE KEMARRE ROBINYA

BIRTH DATE 1942
BIRTH PLACE Ntaria (Hermannsburg), NT
LANGUAGE(S) Arrernte, Anmatyerr
RESIDES Alice Springs
ART CENTRE Tangentyere Artists

Grace Robinya was born and raised in Ntaria (Hermannsburg), her father was a Rubuntja man from Urre (Mt Hay), and her mother was an Ungkwanaka woman from Irremangkere (Running Water). Robinya's paintings have always been highly considered and labour intensive, and generally distinguished by very neat multi-layered dot work, balanced colour schemes and symmetrical compositions. More recently, Robinya's figurative paintings, often near-miniatures, detail important locations and events in her life: her childhood at Hermannsburg Mission and surrounding Ntaria region, or visits to her beloved Irremangkere. She also records details of station life at Coniston and Napperby Stations, where she and her husband worked as a domestic, and ringer respectively, while raising their family. A frequent return visitor to Laramba Aboriginal Community now established on Napperby Station, Robinya also documents exciting football and softball carnivals in which her grandsons and granddaughters feature, playing for the winning Anmatyerr teams.

AWARDS
2018 Finalist, 40th Alice Prize National Contemporary Art Award, Araluen Cultural Precinct, NT

COLLECTIONS
Helong Visual Art Centre, Yongkang Sun, Shanghai, China

LANCE JAMES

BIRTH DATE 1965
BIRTH PLACE Kaltukatjara
LANGUAGE(S) Pitjantjatjara
RESIDES Docker River, NT
ART CENTRE Bind Mwerre Anthurre Artists

Lance James is a Pitjatjantjara man from Docker River. He paints Kaltukatjara, the surrounding country eight hours west of Alice Springs. Since he was a young boy, Lance painted the horses, bulls and cowboys that occupied his country and his childhood. His affinity with the horse is particularly evident, into which he imbues great movement, strength and grace. His familiarity with his subject matter allows him to capture the essence of a lifestyle long gone. Lance uses humour and sensitivity to explore a narrative of childhood adventure and a love of country. Lance has been painting with the Mwerre Anthurre Artists since 2007. During this time his painting practice has continued to develop as he draws inspiration from creative influences around him such as the late Billy Benn Perrurle and fellow artists Adrian Robertson, Billy Kenda and Kukula McDonald.

SELECTED EXHIBITIONS
2017 Bindilicious, Paul Johnstone Gallery, Darwin, NT
2017 Desert Mob, Araluen Cultural Precinct, Alice Springs, NT
2017 Little Creatures, Big Country, Talapi Gallery, Alice Springs, NT
2016 Desert Mob, Araluen Cultural Precinct, Alice Springs, NT
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 Nanapangka 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 1986. Johnny Warangkula taught her children how to paint while passing down all the family stories to them. They all paint the Kalipinyo (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 proved herself 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 of Papunya Tjupi Arts.

AWARDS
2012 Winner, Interrelate Acquisitive Prize as part of the Wollotuka Acquisitive Art Prize (WAAP), University of Newcastle, NSW

COLLECTIONS
Macquarie Bank Collection
Parliament House, Canberra
The Hassall Collection

ISOBEL GOREY NAMBAJIMBA

BIRTH DATE 1958
BIRTH PLACE Laramba, NT
LANGUAGE(S) Warlpiri, Luritja, Arrente
RESIDES Papunya, NT
ART CENTRE Papunya Tjupi

Isobel Gorey Nambajimba was born at Laramba, Northern Territory. Her father was a Warlpiri/Amatyerre man who moved from his country, Wantapunyu, to Ti Tree. Her mother was an Arrente woman from Hermannsburg. When Isobel was eight years old her family moved to Papunya where she attended Papunya School and later boarded at Yirara College in Alice Springs. Isobel has worked for World Vision in Papunya as an aged-care worker as well as at the Papunya Clinic as a health worker and then in community health education. Isobel is a founding member, artist and Director of Papunya Tjupi Arts where she has been painting since 2006. After experimenting with many different painting techniques and ways of depicting her Tjukurrpa (Dreaming) stories, she arrived at her current distinctive style. She is also a board member for Desart, a supporting body for the art centres of Central Australia.

SELECTED EXHIBITIONS
2018 Papunya Tjupi Works 2018, Honey Art Gallery with Incinerator Art Space, Sydney, NSW
2017 Twelve: Contemporary Aboriginal Works on paper, Koskela, Sydney, NSW
2017 Puri: New Shade, Outsation Gallery, Darwin, NT

COLLECTIONS
University of Western Sydney
Knislauch Collection, Switzerland
Arbiket Collection

MARTHA MCDONALD NAPALTJARRI

BIRTH DATE 1940
BIRTH PLACE Haasts Bluff, NT
LANGUAGE(S) Luritja
RESIDES Papunya, NT
ART CENTRE Papunya Tjupi

Born at Haasts Bluff circa 1940, Martha (also known as Tjula) is the daughter of founding Papunya Tula artist Shorty Lungkata Tjungurrayi and her first wife, Martha never attended school, she worked with linguist John Heffernan in the Papunya Literature production and Adult Education program. She also worked at Papunya pre-school alongside her sister Linda Tjunkaya Syddick Napaltjarri. Martha is very proud of her language and is a skilled teacher, always offering to teach language to visitors and staff at the art centre. She began painting at Papunya in 2008 and rapidly emerged as a talented painter. She is inspired by her father’s painting and memories of visiting her father’s country Wattukuru. And the stories she knows about it. She is an important elder in the Papunya community and a Director of Papunya Tjupi Arts.

SELECTED EXHIBITIONS
2018 Papunya Tjupi Works 2018, Honey Art Gallery with Incinerator Art Space, Sydney, NSW
2017 Twelve: Contemporary Aboriginal Works on paper, Koskela, Sydney, NSW
2017 Antkelech presents Papunya Tjupi, Art Karlsruhe, Karlsruhe Trade Fair Centre, Germany

COLLECTIONS
University of Western Sydney
University of Wollongong
University of New South Wales, Art & Design

MAUREEN POULSON NAPALTJARRI

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

Maureen Napangarti Poulson and her sisters Alice and Glenda live in Papunya where they paint for Papunya Tjupi Arts. The sisters’ older brother Brogas Tjapangati, who now lives in Alice Springs, painted for Papunya Tula Artists in the 1970s and 1980s. Their father, Jimmy Tjurkurpa, was a Ngalyaa man. His country was Kunatjarri and Pikilyi. Their mother was Pilpuri Napurrula, a sister of Johnny Warlungkula Tjupurrula, who shared with him country around Lipil, Kalipinya and Tjikari which Maureen and her siblings also share. Maureen grew up and went to school in Haasts Bluff and the family moved to Papunya in 1960. She married and has two sons and two daughters. Maureen spends many focussed and dedicated hours on her dazzling diamond shaped designs representing her main dreaming story of Kalipinya, a water dreaming site west of Kintore. Maureen says that it can pass on my Dreaming and stories to my grandchildren. Papunya is my mother’s brother’s country.

SELECTED EXHIBITIONS
2018 Papunya Tjupi: New Work, JGM Art, London, UK
2017 Desert Mob, Araluen Cultural Precinct, Alice Springs, NT

AWARDS
Finalist, Vincent Lingiari Art Award

COLLECTIONS
Artbank Collection
Central Land Council (CLC)

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 Ngalyaa/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 Mikanjji 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
2018 Papunya Tjupi: New Work, JGM Art, London, UK
2017 Desert Mob, Araluen Cultural Precinct, Alice Springs, NT

AWARDS
Finalist, Vincent Lingiari Art Award

COLLECTIONS
Artbank Collection
Central Land Council (CLC)
Lisa Uhl

- **Birth Date**: 1976
- **Birth Place**: Fitzroy Crossing
- **Language(s)**: Wangkajunga
- **Resides**: Fitzroy Crossing, WA
- **Art Centre**: Mangkaja Arts

With mesmerizing effect, Lisa illustrates her love of country through her rhythmic, abstracted paintings, recalling the stories she has been told by her elders, more specifically by her mother Jukuja Dolly Snell (Dolly has raised Lisa since she was an infant, ever since Lisa’s biological mother (Dolly’s sister) passed away. Not uncommonly for people of her generation, Lisa has never been to the country she has inherited from her ancestors. Her works are a tapestry of anecdotally acquired knowledge, and an empirical experience referencing the humidity and expanse of the Kimberley.

**Selected Exhibitions**
- 2017 From Nature, Whistlewood gallery, Mornington Peninsula, VIC
- 2017 Tarnanthi Festival of Contemporary Aboriginal and Torres Strait Islander Art, Tandanya Cultural Centre, Adelaide, SA
- 2017 Mangkaja Waters, Short St Gallery, Broome, WA

**Selected Awards**
- 2016 Winner of Best Aboriginal Artist, Port Hedland Art Award
- 2015 Finalist, John Spring Prize

**Selected Collections**
- Kluge Ruhe Aboriginal Art Collection
- Artbank Collection
- Murdoch University Collection

Minyawe Miller

- **Birth Date**: 1932
- **Birth Place**: Punmu, near Kunawarritji
- **Language(s)**: Warnman
- **Resides**: Punmu, WA
- **Art Centre**: Martumili Artists

Minyawe grew up in the Punmu area with his sister and fellow artist Nancy Taylor, and many other family members. As a young man, he walked long distances carrying only his tajitaji (smouldering stick) and his jurna (hunting stick). He ate bush foods such as warmula (bush tomatoes) and hunted for all kinds of kuwiyi (meat) including emu, pussycat, marlu (kangaroo). Minyawe heard that the last of the remaining pujiman (desert born) people had gone to Jigalong, Marble Bar, Nullagine and Port Hedland. He walked along way to get to Jigalong, and finally a truck passed and drove him and his family in. Minyawe met his wife Nancy Chapman at Jigalong Mission. He worked in the cattle station and was an excellent horse rider and breaker, working for many years on pastoral stations. At Strelley, Minyawe and the other men built roads by hand and ran the station. Minyawe now lives in Punmu with his wife, children and grandchildren. He paints great stretches of country in a very distinctive, precise style.

**Selected Exhibitions**
- 2017 Desert Mob, Araluen Cultural Precinct, Alice Springs, NT
- 2017 Community Life, Martumili Gallery, Newman, WA

**Awards**
- 2013 3rd Place - People’s Choice Award, Western Australian Indigenous Art Award

Mululatingki Marney

- **Birth Date**: 1941
- **Birth Place**: Nyinyari
- **Language(s)**: Manyjilyjarra
- **Resides**: Punmu, WA
- **Art Centre**: Martumili Artists

Mulyatingki was born around 1941 at Nyinyari. Her mother was Warnman and her father was Manyilyjarra. Their country encompasses the Punmu, Kunawarritji and Karlamilyi River regions. Nyanjilpayi Nancy Chapman and Way Wokka Chapman are Mulyatingki’s sisters and fellow Martumili artists. Following the construction of the Canning Stock Route, the family frequently came into contact with Europeans and Martu people working as cattle drovers along the route. Men from Mulyatingki’s family began working seasonally at stations around Jigalong, however, as a family group they remained living in the desert long after most Martu people had moved to Jigalong Mission. In 1966, following severe drought, Mulyatingki’s family decided to walk to Balfour Downs where they were collected by Jigalong Mission staff. Mulyatingki was given the whitefella name “Jeanne”. She lived for many years at Jigalong mission before moving with her three children and sister, Nyanjilpayi, to Punmu Community in 1982.

**Collections**
- National Gallery of Victoria
- National Museum of Australia
- The Royal Collection of Her Royal Highness Queen Elizabeth II

Photo by Tobias Titz
NYANGULYA KATIE NALGOOD

BIRTH DATE 1946
BIRTH PLACE Derby, WA
LANGUAGE(S) Walmajarri
RESIDES South Hedland, WA
ART CENTRE Spinifex Hill Studios

I was born in Liveringa Station in the Kimberley – you come to the Myroodah river crossing then you're there. I grew up there and went to school at Camballin, then I went to Derby High School and then to boarding school at Sir James Mitchell in Mount Lawley. I came back to Camballin to finish my schooling there. I been coming up and back, Kimberley to Port Hedland. I like coming here to make art; keeping busy, better than sitting at home. Painting and relaxing, that’s why I like coming here.

SELECTED EXHIBITIONS
2018 Jirrugu Wanti – All the Birds, Galerie Zadra, Luxembourg
2018 Good Enough! The Art of Spinifex Hill Artists, Paul Johnstone Gallery, Darwin, NT
2018 Pujiman – Spinifex Hill Artists and Martumili Artists (touring exhibition), WA

WINNIE SAMPINI

BIRTH DATE 1948
BIRTH PLACE Carnarvon
LANGUAGE(S) Ngalajar
RESIDES South Hedland, WA
ART CENTRE Spinifex Hill Studios

I was born in Carnarvon in 1948. My mother is Yindijibarndi. I went to school in Onslow, moved to Broome in the 1980s and I 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 Good Enough! The Art of Spinifex Hill Artists, Paul Johnstone Gallery, Darwin NT
2018 Pujiman – Spinifex Hill Artists and Martumili Artists (touring exhibition), WA
2017 Hedland Art Award, Port Hedland Courthouse Gallery, Port Hedland, WA

LAYNE DHU DICKIE

BIRTH DATE 2004
BIRTH PLACE South Hedland, WA
LANGUAGE(S) Banyjima
RESIDES South Hedland, WA
ART CENTRE Spinifex Hill Studios

LAYNE Dhu – Dickie is the creator of the Captain Hedland series of comic books.

EXHIBITIONS
2018 Pujiman, Spinifex Hill Artists and Martumili Artists (touring exhibition), WA
2017 Hedland Art Award, Port Hedland Courthouse Gallery, Port Hedland, WA
2017 Revealed, Fremantle Art Centre, Fremantle, WA
Barbara Puruntatameri was born and raised in Pirlangimpi. She has moved and back and forward between Pirlangimpi and Milikapiti on Melville Island. Barbara has two children; she spends time raising her boys and practicing painting. She has spent time at Munupi Arts when living in Pirlangimpi and is now a member at Jilamara Arts and Crafts Association. Barbara learnt how to paint watching her grandfather paint at Munupi Arts and was inspired to join Jilamara after watching her partner Jimmy Mungatopi make paintings and carvings.

**SELECTED EXHIBITIONS**
2017 Yirringinkiri Pwoja, Hilton Double Tree, Darwin, NT
2017 Mamirnikiwi Jilamara, Short Street Gallery, Broome, WA

**SELECTED COLLECTIONS**
National Gallery of Australia, Canberra, ACT
National Maritime Museum, Darling Harbour, Sydney, NSW
National Gallery of Victoria, Melbourne, VIC
National Gallery of Victoria, Parliament House, Canberra, ACT

**AWARDS**
2006 The Helen Lempriere National Sculpture Award, VIC
2004, 1993 NATSIAA Finalist, MAGNT, Darwin, NT
1996 National Aboriginal Heritage Award, Parliament House, Canberra, ACT

**REGINA PILAWUK WILSON**
**BIRTH DATE** 1948
**BIRTH PLACE** Daly River
**LANGUAGE(S)** Ngan'gikurrungurr
**RESIDES** Peppimenarti, NT
**ART CENTRE** Durrmu Arts
Together with her husband, Harold Wilson, Regina founded the Peppimenarti (large rock) Community as a permanent settlement for the Ngan’gikurrungurr people. The subject matter of Regina’s work is based around the practice of weaving fibre art-skills she inherited from her grandmother and mother. From the year 2000 onwards, she started to transfer her weaving designs and patterns onto canvas, including nyaw (fishnet), wupun (basket), string bags, wall mats and sun mats. Regina also celebrates the cultural significance of message sticks in her paintings, a traditional form of communication between communities, and transposes their densely textured qualities onto canvas. The subject of durrmu (body painting dot) has also been explored by Regina. A Cultural Support Officer with Durrmu Arts, Regina is instrumental in the art centre’s continued strength and success.

**SELECTED AWARDS**
2013 Finalist, Kate Challis RAKA Award, Ian Potter Museum of Art
2013 NATSIAA Finalist, MAGNT, Darwin, NT
2003 Winner, General Painting Award, NATSIAA, MAGNT, Darwin, NT

**SELECTED COLLECTIONS**
The British Museum, UK
Art Gallery of New South Wales
Queensland Art Gallery
National Gallery of Victoria
Parliament House Collection, Canberra
MICK RICTOR

BIRTH DATE 1956
BIRTH PLACE Kulpinya
LANGUAGE(S) Pitjantjatjara
RESIDES Tjuntjuntjara, WA
ART CENTRE Spinifex Arts Project

Mick was born at Kulpinya situated south of the significant site of Miramiratjara 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 Yakadunya and later Coonana. Mick is the eldest sibling of four. His three siblings Ian and Noli Rictor and Tjaruwa Woods are already established artists. He started painting in 2016 and has a natural aesthetic with a painterly quality about his work. His works feature references to the Spinifex Country, the vast plains and sand hills, country holding secret water holes and Tjukurrpa (sorcerer footprints). Mick lives a solitary life with a large contingent of dogs that he keeps as company.

EXHIBITIONS
2018 Mick Rictor Solo Exhibition, in conjunction with Outstation and Paul Johnstone Galleries, Tactile Arts, Darwin, NT

SPINIFEX WOMEN’S COLLABORATIVE

KANTA DONEGAN, MYRTLE PENNINGTON, NGALPINGKA SIMMS AND TJARUWA WOODS

BIRTH PLACE Great Victoria Desert
LANGUAGE(S) Pitjantjatjara, Ngaanyatjarra
RESIDES Tjuntjuntjara
ART CENTRE Spinifex Arts Project

The Spinifex Women from Tjuntjuntjara Community in the Great Victoria Desert are renowned for their large, colourful collaborative paintings. The Spinifex People are from a small group of Pitjantjatjara speakers living to the south of their northern neighbours. They have native title over 55,000 square kilometres and are highly active within their country. With a largely shared history and overlapping countries, birthplaces and Tjukurpa (creation stories) it is in this vain that the Women of Spinifex Country often work collaboratively to produce large cultural maps. These maps are interlaced with detailed Tjukurpa which traverse through many of the women’s birthplaces. During production of Spinifex collaborative artworks, a ceremonial atmosphere often arises with Inma (the singing of country) and much private discussion. Only public details are able to be put down.

AWARDS
2015 NATSIAA Finalist, MAGNT, Darwin, NT

SELECTED COLLECTIONS
The National Gallery of Victoria, Melbourne, VIC
Art Gallery of South Australia, Adelaide, SA
Aboriginal Art Museum, Utrecht, The Netherlands
Seattle Art Museum, Seattle, USA
Staatliches Museum Fur Volkerkunde, Munich, Germany
The British Museum, London, UK

TJARUWA WOODS

BIRTH DATE 1950
BIRTH PLACE Warutjara
LANGUAGE(S) Pitjantjatjara
RESIDES Tjuntjuntjara
ART CENTRE Spinifex Arts Project

Tjaruwa was born at Warutjara, the place of Minyma Tjilkamata (the Echidna Woman) within the Ngaanyatjarra Lands. Tjaruwa's family remains one of the last Aboriginal group in the country to make first contact with contemporary Australia. It is difficult to imagine the changes Tjaruwa was to encounter living in her new world. She had acquired an extended network of kin to establish relationships with, the daily activity of hunting and gathering was essentially replaced by the community store and water was abundant. Tjaruwa's priority was to care for her mother and uncle and it was not until her mother passed away that she took up an interest in painting. Initially she tended to paint as she observed other women painting and then the accumulated experience of her other life and her mother's stories/designs poured out; Tjaruwa's unique Spinifex perspective was translated with spectacular style and technique on to canvas.

AWARDS
2015 NATSIAA Finalist (Spinifex Womens Collaborative), MAGNT, Darwin, NT

SELECTED COLLECTIONS
National Gallery of Australia, Canberra
Richard and Harriet England Collection
W & V McGeoch Collection

MICK RICTOR

BIRTH DATE 1956
BIRTH PLACE Kulpinya
LANGUAGE(S) Pitjantjatjara
RESIDES Tjuntjuntjara, WA
ART CENTRE Spinifex Arts Project

Mick was born at Kulpinya situated south of the significant site of Miramiratjara 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 Yakadunya and later Coonana. Mick is the eldest sibling of four. His three siblings Ian and Noli Rictor and Tjaruwa Woods are already established artists. He started painting in 2016 and has a natural aesthetic with a painterly quality about his work. His works feature references to the Spinifex Country, the vast plains and sand hills, country holding secret water holes and Tjukurrpa (sorcerer footprints). Mick lives a solitary life with a large contingent of dogs that he keeps as company.

EXHIBITIONS
2018 Mick Rictor Solo Exhibition, in conjunction with Outstation and Paul Johnstone Galleries, Tactile Arts, Darwin, NT

L-R: Kanta Donegan, Myrtle Pennington and Ngalpingka Simms – Photos by Paul Bulley
**NYARAPYI GILES**

**BIRTH DATE** 1948

**BIRTH PLACE** Kalkarindji, WA

**LANGUAGES** Ngaanyatjarra

**RESIDES** Tjukurla, WA

**ART CENTRE** Tjarlirli Art

Nyarapayi Giles is one of the respected elders of Tjukurla Community. She was born in the Gibson Desert at an important cultural site called Kalkarindji. Giles is this site and the associated Tjukurpa (dreaming stories) that inspires Nyarapayi’s powerful and unique paintings. Nyarapayi spent her youth living the traditional nomadic life of her people until her family were moved from their land to settle in missions in the 1960s. Nyarapayi’s knowledge of the inma (ceremonies) and Tjukurpa associated with the country here is extensive. She works with purnu (wood carving) and still enjoys hunting in the bush. She learned to make baskets woven from spinifex in the 1980s and has a large basket on permanent display in the British Museum. She continues to visit her grandfather’s sacred country, Kurlkurta, from which she draws inspiration for her practice.

**SELECTED AWARDS**

2016 Finalist, Hedland Art Awards, Port Hedland, WA

2017 Finalist, Hadley’s Art Prize, Hadley’s Hotel, Port Hedland, WA

2016 Finalist, Hadley’s Art Prize, Hadley’s Hotel, Port Hedland, WA

2016 Finalist, Hadley’s Art Prize, Hadley’s Hotel, Port Hedland, WA

**SELECTED COLLECTIONS**

British Museum Collection

Harriett and Richard England Collection

W & V McGeech Collection

**TJUKUPATI JAMES**

**BIRTH DATE** 1936

**BIRTH PLACE** Alpi, NT

**LANGUAGES** Ngaanyatjarra

**RESIDES** Kaltukatjarra, 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 Wallkari. 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 Erinballa where they would sell dingo skins. She did not go to school.

Tjukupati has been painting, weaving (tjangi (grass) and carving purnu (wood carving) for many years.

**EXHIBITIONS**

2018 Revealed, Fremantle Art Centre, Fremantle, WA

2018 The Women’s Show, Vivien Anderson Gallery, Melbourne, VIC

2017 Desert Mob, Araluen Cultural Precinct, Alice Springs, NT

2016 Salon des Refusés, Charles Darwin University, Darwin, NT

**COLLECTIONS**

W & V McGeech Collection

**VALMAYI NAMPITJINPA**

**BIRTH DATE** 1989

**BIRTH PLACE** Karukala, NT

**LANGUAGES** Luritja

**RESIDES** Kaltukatjarra, NT

**ART CENTRE** Tjarlirli Art

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

**SELECTED EXHIBITIONS**

2018 Revealed, Fremantle Art Centre, Fremantle, WA

2018 The Women’s Show, Vivien Anderson Gallery, Melbourne, VIC

2017 Desert Mob, Araluen Cultural Precinct, Alice Springs, NT

2016 Salon des Refusés, Charles Darwin University, Darwin, NT

**AWARDS**

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

**SELECTED COLLECTIONS**

National Gallery of Victoria

British Museum Collection

Harriett and Richard England Collection

W & V McGeech Collection

**PATRICK GREEN**

**BIRTH DATE** 1989

**BIRTH PLACE** Alice Springs, NT

**LANGUAGES** Ngaanyatjarra

**RESIDES** Tjarlirli Art

Patrick Green is a young artist, passionate about his Ngaanyatjarra and Pintupi heritage. Patrick spent his early years in Alice Springs, until his family moved north to Bachelor, a small town in the Northern Territory. After graduating from high school in Darwin, Patrick completed an apprenticeship as a boiler maker. He returned to his Mother’s country in the Ngaanyatjarra lands to learn about and support his family and culture. Patrick was living in Kiwirrkurra for four years before moving back to Tjukurla in 2016.

Patrick is a multimedia artist with an interest in painting, photography, video, illustration and sculpture. He is the grandson of prolific senior artists Anatarji Tjakamarra & Katijarra Butler. Patrick continues to visit his grandfather’s sacred country, Kurkurra, from which he draws inspiration for his practice.

**SELECTED EXHIBITIONS**

2017 Ngura: Home on the Ngaanyatjarra lands, Tarnanthri Festival, South Australia Museum, SA

2017 Desert Mob, Araluen Cultural Precinct, Alice Springs, NT

2017 Revealed, Fremantle Art Centre, Fremantle, WA

**NOLA YURNANGURNU CAMPBELL**

**BIRTH DATE** 1948

**BIRTH PLACE** Gibson Desert

**LANGUAGES** Manyjilyjarra and Ngaanyatjarra

**RESIDES** Patjarr, WA

**ART CENTRE** Warakurna Artists

Nola Campbell grew up travelling in the country between Kiwirrkurra and Kunawarritji. She is related to Charlie Wallalts (Walapayi) Tjungurrayi and Nangatitj Josephine Nagalga, whom she called father and mother, and Kumpaya Girgaba, her Aunty. Nola was taken to Warburton as a young woman and there she married her first husband. She moved to Wiluna and later Patjarr, where she married artist Coiley Campbell. Nola has been the subject of a film titled ‘Nola’s Story’. The film aired during the 2016 Fremantle Art Centre Revealed Program, in conjunction with the Maritime Museum and Indigenous Community Stories.

**SELECTED AWARDS**

2016 Finalist, Hedland Art Awards, Port Hedland, WA

2017 Finalist, Hadley’s Art Prize, Hadley’s Hotel, Port Hedland, WA

2017 Finalist, Hadley’s Art Prize, Hadley’s Hotel, Port Hedland, WA

2017 Finalist, Hadley’s Art Prize, Hadley’s Hotel, Port Hedland, WA

**SELECTED COLLECTIONS**

Queensland Art Gallery, Brisbane, QLD

Western Australian Museum, Perth, WA

The Luczo Collection San Francisco, California, Photo by Shen Teasdale
THIS IS MY HOME, THERE IS A LOT OF CULTURE HERE, AND IT IS GETTING STRONGER EVERY DAY.

BETTY CHIMNEY