

**INDIGENOUS ART:
MOVING BACKWARDS
INTO THE FUTURE**

FOYER GALLERY

Robert Andrew

Yawuru born 1965

Moving out of muteness

2013 Brisbane

water, earth pigments, aluminium, electrical cables

Purchased, Victorian Foundation for Living Australian Artists, 2015

This computer-operated palimpsest machine uses water to erode multiple layers of ochre and chalk substrates that represent the whitewash of Indigenous history. The physical process of erasure produces unpredictable, chance bleeds of residues that flow down the wall surface. Words from the Yawuru language of Robert Andrew's Indigenous ancestors are thereby uncovered, suggesting the possibility of forming a 'third space' of identity and being that is neither solely Indigenous nor solely non-Indigenous. Through this performative work, with its combination of post-industrial apparatus and natural ochres, Andrew highlights the contradictions and strengths that exist within the duality of his heritage.

Samuel Namunjdja

Kuninjku born 1965

Lorrkon (Hollow log)

2002 Mankalord, Northern Territory
earth pigments on Stringybark
(*Eucalyptus sp.*)

Presented through the NGV Foundation

in memory of Axel Poignant by an anonymous donor, 2003

2003.689

Ivan Namirrkki

Kuninjku born 1960

**Lorrkon, Gungura
(Hollow log representing
the spiralling wind)**

2005 Marrkolidjban, Northern Territory
earth pigments on wood

Purchased through the NGV Foundation with funds donated
in memory of Gabrielle Pizzi by Robbie Barker, Michael Casper,
Steven Casper, Rodney Davis, Sandra Ferman, Robert Gould,
Honorary Life Benefactor, Vivien Knowles, Member, Jan Minchin,
Robert Piaggio, Rae Rothfield, Fellow, Geoffrey Smith and
Loti Smorgon, Honorary Life Benefactor, 2005

2005.542

John Mawurndjul

Kuninjku born c. 1952

Lorrkon (Hollow log)

2006 Maningrida, Northern Territory
earth pigments on Stringybark
(*Eucalyptus sp.*)

Purchased with funds donated by
Supporters and Patrons of Indigenous Art, 2006

2006.221

Kay Lindjuwanga

Kuninjku born 1957

Lorrkon (Hollow log)

2005 Milmilngkan, Northern Territory
earth pigments on Stringybark
(*Eucalyptus sp.*)

Purchased through the NGV Foundation
in memory of Axel Poignant with funds donated
by an anonymous donor, 2005

2005.516

James Iyuna

Kuninjku born 1959

Lorrkon (Hollow log)

2010 Mumeka, Northern Territory
earth pigments on Kurrajong
(*Brachychiton diversifolius*)

Purchased, NGV Supporters of Indigenous Art, 2011

2011.13

John Mawurndjul

Kuninjku born c. 1952

Lorrkon (Hollow log)

2003 Milmingkan, Northern Territory
earth pigments on Stringybark
(*Eucalyptus sp.*)

Gift of Mark Young through
the Australian Government's Cultural Gifts Program, 2013

2013.60

Gawirrin Gumana

Dhalwangu born c. 1935

Djarwarrk

2003 Gängan, Northern Territory
earth pigments on wood

Presented through the NGV Foundation in memory of
Annia Castan OAM by Anita Castan, Governor, 2003

2003.660

Gawirrin Gumana

Dhalwangu born c. 1935

Birrkuda

2002 Gängan, Northern Territory
earth pigments on Stringybark
(*Eucalyptus sp.*)

Presented through the NGV Foundation in memory of
Ron Castan AM by Anita Castan, Governor, 2003

2003.658

Gawirrin Gumana

Dhalwangu born c. 1935

Guyamirrilil

2003 Gängan, Northern Territory
earth pigments on Stringybark
(*Eucalyptus sp.*)

Presented through the NGV Foundation in memory of
Noel Castan by Anita Castan, Governor, 2003

2003.659

Gawirrin Gumana

Dhalwangu born c. 1935

Barama

2008 Gängan, Northern Territory
earth pigments on Stringybark
(*Eucalyptus sp.*)

Purchased with funds donated by
friends in memory of Catherine Allen, 2010

2010.356

Baluka Maymuru

Manggalili born 1947

Manggalili Yothu Yindi Larrakitj

2007 Djarrakpi, Northern Territory
earth pigments on Stringybark
(*Eucalyptus sp.*)

Purchased with funds donated by
friends in memory of Catherine Allen, 2010

2010.357

Nawurapu Wunungmurra

Dhalwangu born c. 1952

Gapu ga Gitkit (Water and birds)

2005 Yirrkala, Northern Territory
earth pigments on wood

Purchased with funds donated by
Jason Yeap OAM and Min Lee Wong, 2010

2010.526.a-e

Jonathan Jones

Kamilaroi/Wiradjuri born 1978

Blue poles

2010 Sydney

fluorescent lights, transparent synthetic polymer resin, composition board, electrical cord, plastic, steel, adhesive

Purchased, Victorian Foundation
for Living Australian Artists, 2010

2010.120.a-f

The white lineal gestures in cobalt Perspex of Jones's *Blue poles*, titled after Jackson Pollock's masterwork, reference Tony Tuckson's *White lines (vertical) on ultramarine*, 1972–73, and Gordon Bennett's *Myth of the Western Man (White Man's Burden)*, 1992. His choice of blue is also inspired by the azure sky in Michael Riley's seminal *Cloud* series. The iridescent light emanates tangled lines and shadows that reflect not only the cultural memory and spirit of customary Indigenous mark-making but also current sociopolitical concerns and the mundane materials of city life.

CROSSBAR CAFE

Mirdidingkingathi Juwarnda Gabori

Kaiadilt c. 1924–2015

Dibirdibi country

2008

synthetic polymer paint on canvas

Purchased, NGV Supporters of Indigenous Art, 2010

2010.72

Anmanari Brown

Pitjantjatjara born early 1930s

Watakatjarra

2002 Irrunytju, Western Australia
synthetic polymer paint on canvas

Purchased with funds donated by
Supporters and Patrons of Aboriginal Art, 2002

2002.410

Mirdidingkingathi Juwarnda Gabori

Kaiadilt c. 1924–2015

Ninjilki

2008 Mornington Island, Queensland
synthetic polymer paint on canvas

Purchased with funds donated by Colin Golvan, 2008

2008.510

PRESENT TENSE: PAST LEGACY

Brook Andrew

born Australia 1970

Sexy and dangerous

1996 Sydney

computer-generated colour transparency on
transparent synthetic polymer resin, ed. 1/10

Purchased, 1999

1999.43

Vernon Ah Kee

Kuku Yalanji/Waanyi/Koko Berrin/Yidindji/
Gugu Yimithirr born 1967

Ideas of Barak

2011 Brisbane

charcoal on canvas, 5 channel colour video
transferred to media player,
25 min 45 sec, sound

Felton Bequest, 2011

2011.121.a-b

George Nona

Kala Lagaw Ya born 1971

Koewbuw dhoeri (War and ceremonial headdress)

2014 Badu, Torres Strait Islands, Queensland
sea bird and cassowary feathers, pearl shell,
cane, natural twine and pigments, bone,
cowrie shell (*fam. Cypraeidae*), shells

Purchased, Victorian Foundation for
Living Australian Artists, 2014

2014.661.3

George Nona

Kala Lagaw Ya born 1971

Mura bauwau dhoeri (Wave headdress)

2014 Badu, Torres Strait Islands, Queensland
feathers, pearl shell, cane, natural
twine and pigments, bone, cowrie shell
(*fam. Cypraeidae*), shells, seed pod

Purchased, Victorian Foundation
for Living Australian Artists, 2014

2014.661.7

George Nona

Kala Lagaw Ya born 1971

Gau ar baudi dhoeri

(Wind and wave headdress)

2014 Badu, Torres Strait Islands, Queensland
feathers, pearl shell, cane, natural twine
and pigments, bone, cowrie shells
(*fam. Cypraeidae*), shells, seed pod

Purchased, Victorian Foundation
for Living Australian Artists, 2014

2014.661.4

George Nona

Kala Lagaw Ya born 1971

Auhgudauwal dhoeri (Tribal headdress)

2014 Badu, Torres Strait Islands, Queensland
feathers, pearl shell, natural twine
and pigments, cane, cowrie shell
(*fam. Cypraeidae*), seed pod

Purchased, Victorian Foundation
for Living Australian Artists, 2014

2014.661.1

George Nona

Kala Lagaw Ya born 1971

Mura gubaul dhoeri (Winds headdress)

2014 Badu, Torres Strait Islands, Queensland
feathers, pearl shell, cane, natural twine
and pigments, bone, cowrie shells
(*fam. Cypraeidae*), shells, seed pod

Purchased, Victorian Foundation
for Living Australian Artists, 2014

2014.661.2

George Nona

Kala Lagaw Ya born 1971

Ariew baiib minaral dhoeri (Rain cloud headdress)

2014 Badu, Torres Strait Islands, Queensland
feathers, pearl shell, cane, natural
twine and pigments, bone, cowrie shell
(*fam. Cypraeidae*), clam shells, seed pod

Purchased, Victorian Foundation
for Living Australian Artists, 2014

2014.661.6

George Nona

Kala Lagaw Ya born 1971

Baywa minaral dhoeri (Waterspout spiritual headdress)

2014 Badu, Torres Strait Islands, Queensland
feathers, pearl shell, cane, natural twine
and pigments, bone, cowrie shells
(*fam. Cypraeidae*), shells, seed pod

Purchased, Victorian Foundation
for Living Australian Artists, 2014

2014.661.5

Yvonne Koolmatrie

Ngarrindjeri born 1944

Coorong Dreaming

1995 Gerard, South Australia
sedge (*Carex sp.*)

Purchased, 1999

1999.186

Solomon Booth

Kala Lagaw Ya born 1962

Coconut palm tree

2010 Kubin village, Moa, Torres Strait

Islands, Queensland

linocut, ed. 2/30

Purchased, NGV Supporters of Indigenous Art, 2010

2010.525

Captain Harrison

Wergaia c. 1844–1908

Corroboree at Coranderrk

1890 Coranderrk, Healesville, Victoria
gouache, watercolour, pencil on paper

Purchased, 2004

2004.592

Tommy McRae

Kwatkwat c. 1836–1901

Ceremony; Hunting possum

c. 1880 Wahgunyah, Victoria

pen and black-brown ink, red ink wash
on paper

Purchased through The Art Foundation of Victoria
with the assistance of Amcor Limited, Fellow, 1997

1997.414

William Barak

Wurundjeri c. 1824–1903

Figures in possum-skin cloaks

1898 Coranderrk, Healesville, Victoria
pencil, wash, charcoal solution, gouache
and earth pigments on paper

Purchased, 1962

1215A-5

Steaphan Paton

Gunai/Monaro-Ngarigo born 1985

Cloaked combat

2013 Carlton, Melbourne

bark, carbon fibre, synthetic polymer resin
and synthetic polymer paint

Yvonne Pettengell Bequest, 2013

2013.720.a-e

Unknown

South Australian Aboriginal active
19th century

Broad shield

early 19th century – mid 19th century
lower Murray River, South Australia
earth pigments on wood, cane, pipeclay

Felton Bequest, 2011

2011.122

Unknown

New South Wales Aboriginal active
19th century

Broad shield

1840s Murray River, New South Wales
wood

Felton Bequest, 2011

2011.124

Unknown

Victorian Aboriginal active 19th century

Broad shield

early 19th century – mid 19th century

lower Murray River, Victoria

earth pigments on wood, cane, pipeclay

Felton Bequest, 2011

2011.123

These nineteenth-century broad shields from South-Eastern Australia were primarily defensive weapons, used to protect warriors against sharply barbed spears in staged battles. They could be danced in corroborees, played as musical instruments or traded as valuable and powerful objects. They are superb examples of the art system distinctive to South-Eastern Australia, a repertory of symbolic incised and painted designs and markings specific to individual clans that designate a clan's identity and place. The rhythmical linear arabesques that adorn two of these shields were probably produced by a possum-tooth engraver, with its distinctive, tiny gouges.

Maree Clarke

Mutti Mutti/Wamba Wamba/Yorta Yorta/
Boonwurrung born 1961

Leonard Tregonning

Gunai/Kurnai born 1954

Thung-ung Coorang (Kangaroo teeth necklace)

2013 Melbourne

kangaroo teeth, leather, sinew, earth
pigment

Purchased, Victorian Foundation
for Living Australian Artists, 2014

2014.660

SYMMETRIES AND ASYMMETRIES IN OCHRE

Alec Mingelmanganu

Woonambal c. 1910–81

Wanjina

1980 Kalumburu, Western Australia
earth pigments and natural binder on canvas

Purchased from Admission Funds, 1990

O.156-1990

Jimmy Midjawmidjaw

Kunwinjku 1897–1985

Three female dancing Mimih spirits

1950s Minjilang, Croker Island,
Northern Territory
earth pigments on Stringybark
(*Eucalyptus sp.*)

Gift of Margaret Bullen through
the Australian Government's Cultural Gifts Program, 2014

2014.366

Paddy Compass Namadbara

Iwaidja c. 1890–1973

Namarnday spirits

early 1960s Minjilang, Croker Island,

Northern Territory

earth pigments on Stringybark

(*Eucalyptus sp.*)

Presented through The Art Foundation of Victoria by
Mr Ian Rogers, Member, 2000

2000.220

Paddy Compass Namadbara

Iwaidja c. 1890–1973

Namarnday spirits

early 1960s Minjilang, Croker Island,
Northern Territory

earth pigments on Stringybark
(*Eucalyptus sp.*)

Gerstl Bequest, 2000

2000.224

Wally Mandarrk

Dangbon/Dalabon c. 1915–87

Namardon and Ngalmarden, male and female lightning spirits

1987 Yaymini, Northern Territory
earth pigments on Stringybark
(Eucalyptus sp.)

Purchased, NGV Supporters
and Patrons of Indigenous Art, 2006

2006.338

Mawalan Marika

Rirratjingu 1908-1967

Wandjuk Marika assistant

Rirratjingu c. 1927–87

The arrival of the Djang'kawu creation ancestors of the Rirratjingu

c. 1965 Yirrkala, Northern Territory
earth pigments on bark

Presented through the NGV Foundation by
Lauraine Diggins, Governor, 2004

2004.56

Munggurrawuy Yunupingu

Gumatj c. 1907–79

Fire story at Caledon Bay

1962 Yirkala, Northern Territory

earth pigments on bark

Purchased through The Art Foundation of Victoria

with the assistance of Jan and Bill Conn, Members, 1989

O.83-1989

John Mawurndjul

Kuninjku born c. 1952

Mardayin at Kudjarnngal

2003 Milmilngkan, Northern Territory
earth pigments on Stringybark
(*Eucalyptus sp.*)

Presented through the NGV Foundation by
Anita Castan, Governor, Nellie Castan, Governor,
Judith and Leon Gorr, and Ricci Swart, 2003

2003.663

Gulumbu Yunupingu

Gumatj 1945–2012

Garak, the Universe

2008 Yirrkala, Northern Territory

earth pigments on Stringybark

(*Eucalyptus sp.*)

Gift of Margaret Bullen through

the Australian Government's Cultural Gifts Program, 2014

2014.359

Nyapanyapa Yunupingu

Gumatj born c. 1945

Pink and white painting

2010 Yirrkala, Northern Territory

earth pigments on Stringybark

(*Eucalyptus sp.*)

Purchased with funds donated by Lou and Mary Senini, 2010 2010.522

Barrapu Yunupingu

Gumatj 1948-2012

Untitled (Ancestral fire)

2010 Yirrkala, Northern Territory
earth pigments on Stringybark
(*Eucalyptus sp.*)

Purchased with funds donated by Lou and Mary Senini, 2010 2010.370

Nonggirnga Marawili

Madarrpa born 1939

Yathikpa

2013 Yirkala, Northern Territory
earth pigments on Stringybark
(*Eucalyptus sp.*)

Purchased, NGV Supporters of Indigenous Art, 2014

2014.42

Rover Thomas

Kukatja/Wangkajunga c. 1926–98

Yari Country

1989 Warmun, Western Australia

earth pigments and natural binder on canvas

Purchased through The Art Foundation of Victoria

with the assistance of Pacific Dunlop Limited, Fellow, 1990

O.7-1990

An old spirit man was dying in *wala* (desert) country ravaged by drought, shown by the red-ochre section. This *wala* (desert) section is bordered on two sides by white expanses representing *yari* (milky water billabongs) where the old man bent to drink to excess. Then, finding that the water was poisonous, he retreated to light a fire, shown as a blackened rectangle that represents *junpa* (charcoal fire). The fire raged out of control and the old man, unable to escape from the force of the flames, was burnt to death. At this place, the old man's spirit entered and became the land.

Rover Thomas

Kukatja/Wangkajunga c. 1926–98

Dreamtime story of the willy willy

1989 Warmun, Western Australia

earth pigments and natural binder on canvas

Felton Bequest, 1990

O.1-1990

This painting shows the ancestral path of *miowin*, a willy willy or spiralling dust storm, indicated by the red-ochre glyph unleashed on the matt, white surface of the land and rising into the sky. The storm began as a murmur, in the upper right, and kept increasing in size and velocity as it moved through Jaru country until it reached *badangu ngapa* (the main waterhole), shown enclosed by the spiral. Here the willy willy was consumed by Garagi, the Rainbow Serpent, who is associated with storms in the Kimberley region.

Queenie McKenzie

Gija c. 1915–98

Limestone hills near Texas Downs

1991 Warmun, Western Australia

earth pigments and natural binder on canvas

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1991

O.146-1991

Jack Britten

Gija c. 1925–2002

Purnululu Country

1989 Warmun, Western Australia

earth pigments and natural binder on canvas

Felton Bequest, 1990

O.2-1990

This painting captures in lateral perspective the unpredictable geography of the East Kimberley, where dome-like hills rise up and insinuate their presence on the landscape. Britten's painting references the creation story of Gidgunji, the chicken hawk who opened his mouth and *ngum ngin inin* (tried to sing out). Suddenly, everything was turned over and he was transformed into stone. Gidgunji's metamorphosis is manifest in the artist's singular vision of Purnululu (the Bungle Bungles) in which lines of bell-shaped rocks rise out of a sombre, darkened ground, depicted in profile as conical shapes, not as flat circles characteristic of Western Desert iconography.

Lena Nyadbi

Gija born c. 1936

**Starry night in Jimbirla
Country**

2000 Warmun, Western Australia
earth pigments on canvas

Purchased through the NGV Foundation with the assistance of
the Joan Clemenger Endowment, Governor, 2001

DC16-2001

Timothy Cook

Tiwi born 1958

Jilamara

2001 Milikapiti, Melville Island,
Northern Territory
earth pigments on paper

Purchased through the NGV Foundation with funds donated by
Louis Partos, Fellow, 2002

2002.9

Timothy Cook

Tiwi born 1958

Untitled

2001 Milikapiti, Melville Island,
Northern Territory

earth pigments and synthetic polymer paint
on paper

Purchased with funds donated by
Supporters and Patrons of Aboriginal Art, 2002

2002.308

Lipundja

Gupapuyngu c. 1912–68

Wild honey figure

c. 1963 Milingimbi, Northern Territory
earth pigments and human hair on wood

Purchased, 2000

2000.6

Lipundja

Gupapuyngu c. 1912–68

Wild honey figure

1963 Milingimbi, Northern Territory
earth pigments on wood

Purchased through The Art Foundation of Victoria
with the assistance of Marjory and Alexander Lynch,
Governors, 1997

1997.340

Lipundja

Gupapuyngu c. 1912–68

Wild honey figure

1963 Milingimbi, Northern Territory
earth pigments on wood

Purchased through The Art Foundation of Victoria with the assistance
of Alcoa of Australia Limited, Governor, 1997

1997.272

Lipundja

Gupapuyngu c. 1912–68

Murayana figure

early 1960s Milingimbi, Northern Territory
earth pigments on wood

Purchased, NGV Supporters of Indigenous Art, 2012

2012.209

Lipundja (attributed)

Gupapuyngu c. 1912–68

Mokuy figure

early 1960s Milingimbi, Northern Territory
earth pigments on wood

Purchased, NGV Supporters of Indigenous Art, 2012

2012.210

Willie Jolpa

Burarra c. 1937–2001

Lorrkon (Hollow log)

1994 Maningrida, Northern Territory

earth pigments on wood

(*Eucalyptus tetradonta*)

Gift of Elliot Swart, 1995

1995.599

Willie Jolpa

Burarra c. 1937–2001

Lorrkon (Hollow log)

1994 Maningrida, Northern Territory
earth pigments on wood
(*Eucalyptus tetradonta*)

Gift of Bettie Kornhauser, 1995

1995.600

Kutuwulumu Kitty Kantilla

Tiwi c. 1928–2003

Waiai

1989 Paru, Melville Island, Northern Territory
earth pigments on Ironwood (*Casuarina sp.*)

Gift of Tarcisio and Delma Valmorbida, 2007

2007.430

Kutuwulumu Kitty Kantilla

Tiwi c. 1928–2003

Purrukuparli

1995 Milikapiti, Melville Island,
Northern Territory

earth pigments on Ironwood (*Casuarina sp.*)

Purchased through The Art Foundation of Victoria with the assistance of
The Peter and Susan Rowland Endowment, Governor, 1995 1995.635

Kutuwulumi Kitty Kantilla

Tiwi c. 1928–2003

Waiai

1995 Milikapiti, Melville Island,
Northern Territory

earth pigments on Ironwood (*Casuarina sp.*)

Presented through The Art Foundation of Victoria with the assistance of
The Peter and Susan Rowland Endowment, Governor, 1995 1995.637

**CULTURAL ASSERTION
INFORMS
AN ACRYLIC SUPERNOVA**

Peter Japanangka Blacksmith

Kartangarruru c. 1918–91

Warna Jukurrpa (Snake Dreaming)

1986 Lajamanu, Northern Territory

synthetic polymer paint and enamel paint on
composition board

Purchased through The Art Foundation of Victoria
with the assistance of CRA Limited, Fellow, 1989

O.35-1989

Uta Uta Tjangala

Pintupi c. 1926–90

Ngurrapalangu

1989 Muyinga, Western Australia
synthetic polymer paint on canvas

Presented through the NGV Foundation by
Elizabeth and Colin Laverty, Governors, 2001

2001.177

Jimmy Jampijinpa Robertson

Warlpiri c. 1946–2002

Ngurlu Jukurrpa (Seed Dreaming)

1986 Lajamanu, Northern Territory
synthetic polymer paint on composition
board

Purchased through The Art Foundation of Victoria
with the assistance of CRA Limited, Fellow, 1989

O.33-1989

Joe Japanangka James

Warlpiri c. 1946–2014

Wakulyarri Jukurrpa (Rock wallaby Dreaming)

1986 Lajamanu, Northern Territory
synthetic polymer paint on composition
board

Purchased through The Art Foundation of Victoria
with the assistance of CRA Limited, Fellow, 1989

O.23-1989

Fred Jampijinpa Jigili

Warlpiri c. 1938–96

Ngapa Jukurrpa

(Big rain Dreaming)

1986 Lajamanu, Northern Territory
enamel paint on composition board

Purchased through The Art Foundation of Victoria
with the assistance of CRA Limited, Fellow, 1989

O.29-1989

Wanina Biddee Bonney

Walmajarri born c. 1940

Biddy Baadjo

Walmajarri born c. 1938

Jijija Molly Dededar

Walmajarri born 1930s

Wayawaya Sundown Ellery

Wangkajunga born 1920s

Kurtiji Peter Goodjee

Walmajarri born c. 1930

Kuji Rosie Goodjee

Wangkajunga born c. 1935

Luurn Willie Kew

Wangkajunga born 1920s

Jakapa Dora Kwilla

Wangkajunga born 1930s

Myanpung Julia Lawford

Wangkajunga born c. 1940

Trixie Long

Walmajarri born 1930s

Yangkarni Penny K-Ilyons

Walmajarri born c. 1935

Mayapu Elsie Thomas

Wangkajunga c. 1940–2012

Juknja Nora Tjookootja

Wangkajunga born 1930s

George Tuckerbox

Wangkajunga born 1930s

Kulyayi and Nyirla

1999 Subiaco, Western Australia

synthetic polymer paint on canvas

Presented through the National Gallery Women's Association
and the NGV Foundation by the
Orloff Family Trust, Fellow, 2002

2002.8

This daring cartographic work was painted collaboratively by fourteen senior artists from Wangkatjunga community, Western Australia. The artists identify closely with one another linguistically, are from Country roughly aligned to wells along the Canning Stock Route and would often come together for large ceremonies. In this composite painting of many styles and colours, featuring planar and lateral perspectives, the artists expressed their indelible connections to places of spiritual power that lie between Well 33 and Well 42 of the Canning Stock Route. Each artist depicted special elements of Country traversed in much earlier days and held strong in cultural memory.

Shorty Lungkata Tjungurrayi

Pintupi c. 1920–87

Waterhole in a cave

1972 Papunya, Northern Territory
synthetic polymer paint on composition
board

Purchased through The Art Foundation of Victoria
with the assistance of ICI Australia Ltd, Fellow, 1988

O.11-1988

Johnny Warangkula Tjupurrula

Pintupi/Luritja c. 1925–2001

A bush tucker story

1972 Papunya, Northern Territory
synthetic polymer paint on composition
board

Purchased through The Art Foundation of Victoria with the assistance of
North Broken Hill Ltd, Fellow, 1987

O.48-1987

Mick Wallangkarri Tjakamarra

Kukatja/Ngalia c. 1905–96

Old man's Dreaming on death or destiny

1972 Papunya, Northern Territory
synthetic polymer paint on composition
board

Purchased through The Art Foundation of Victoria with the assistance of
North Broken Hill Ltd, Fellow, 1987

O.49-1987

Yala Yala Gibbs Tjungurrayi

Pintupi c. 1928–98

Snake and water Dreaming

1972 Papunya, Northern Territory

earth pigments and synthetic polymer paint
on composition board

Gift of Mrs Douglas Carnegie OAM, 1989

O.9-1989

Anatjari Tjakamarra

Ngaatjatjarra/Pintupi c. 1930–92

Big Pintupi Dreaming ceremony

1972 Papunya, Northern Territory
synthetic polymer paint on composition
board

Purchased through The Art Foundation of Victoria with the
assistance of North Broken Hill Pty Ltd, Fellow, 1987

O.51-1987

Albert Namatjira

Arrernte 1902–59

Ghost Gum, MacDonnell Ranges, Central Australia

c. 1945 Hermannsburg, Northern Territory
watercolour over pencil

Presented through The Art Foundation of Victoria
in memory of Emmanuel and Kamilla Mandl by
Mrs Lisl Singer, Member, 1999

1999.196

MAPPING IN 3D: INDIGENOUS WAYS OF KNOWING

Tim Leura Tjapaltjarri

Anmatyerre c. 1929–84

Clifford Possum Tjapaltjarri

Anmatyerre c. 1932–2002

Spirit Dreaming through Napperby Country

1980 Napperby, Northern Territory
synthetic polymer paint on canvas

Felton Bequest, 1988

O.33-1988

This cartographic work, both cultural self-portrait and history painting, is visionary in its dimension and symphonic complexity. This painting's monumental size physically draws the viewer into its complex and layered surface, and the horizontal march of the possum's journey anchors the gaze. Uniquely, Tim Leura incorporated miniature iterations of three of his early paintings in this composition, thereby re-establishing himself within the history of the Papunya Tula movement and recapitulating his relationship to Geoffrey Bardon. The skeletal spirit figure perhaps represents Leura's father in transition from the corporeal existence into the Dreaming, invoking Anmatyerr belief that time is indivisible.

Judith Donaldson

Pitjantjatjara 1936–2008

Kathleen Donegan

Pitjantjatjara born c. 1944

Kunmanara Hogan

Pitjantjatjara 1945–2014

Estelle Hogan

Pitjantjatjara born c. 1937

Myrtle Pennington

Pitjantjatjara born c. 1935

Carlene West

Pitjantjatjara born c. 1945

Tjintirtjintir

2008 Ilkurlka, Western Australia
synthetic polymer paint on canvas

Gift of an anonymous donor through the
Australian Government's Cultural Gifts Program, 2009

2009.376

Lance Peck

Manyjilyjarra born 1975

Kata Kata

2007 Nyapari, South Australia
synthetic polymer paint on canvas

Purchased with funds donated by
Judith and Leon Gorr, 2008

2008.361

Kunmanara Tiger Palpatja

Pitjantjatjara c. 1920–2012

Wanampi Tjukurpa

2009 Amata, South Australia

synthetic polymer paint on canvas

Felton Bequest, 2011

2011.211

FRACTURING REALITY

Emily Kam Kngwarray

Anmatyerr c. 1910–96

Anwerlarr anganenty (Big yam Dreaming)

1995 Delmore Downs, Northern Territory
synthetic polymer paint on canvas

Presented through The Art Foundation of Victoria by
Donald and Janet Holt and family, Governors, 1995

1995.709

Pulpurru Davies

Ngaanyatjarra born c. 1943

Timarri

2006 Patjarr, Northern Territory
synthetic polymer paint on canvas

Purchased, NGV Supporters and Patrons
of Indigenous Art, 2007

2007.19

Nyurapayia Nampitjinpa

Pintupi/Pitjantjatjara c. 1935–2013

Yuyuya Nampitjinpa

Pintupi born c. 1946

Kayi Kayi Nampitjinpa

Pintupi born c. 1945

Alice Nampitjinpa

Pintupi born c. 1945

Katarra Nampitjinpa

Pintupi c. 1940–98

Narputta Nangala

Pintupi/Pitjantjatjara c. 1933–2010

Eunice Napanangka Jack

Pintupi born c. 1940

Ningura Napurrurla

Pintupi c. 1938–2013

Ngurrapalangu

1994 Kintore, Northern Territory

synthetic polymer paint on canvas

Presented through the NGV Foundation
by anonymous donors, 2003

2003.43

Jakayu Biljabu

Manyjilyjarra born c. 1937

Yikartu Bumba

Manyjilyjarra born 1940s

May Chapman

Manyjilyjarra born 1940s

Nyanjilpayi Nancy Chapman

Manyjilyjarra born c. 1941

Doreen Chapman

Manyjilyjarra born 1970s

Linda James

Manyjilyjarra born 1984

Donna Loxton

Kartujarra born 1970s

Mulyatingki Marney

Manyjilyjarra born 1941

Reena Rogers

Manyjilyjarra born 1950s

Beatrice Simpson

Manyjilyjarra born c. 1966

Ronelle Simpson

Manyjilyjarra born 1988

Muntararr Rosie Williams

Manyjilyjarra born c. 1943

Ngayarta Kujarra

2009 Punmu, Western Australia

synthetic polymer paint on canvas

Wingu Tingima

Pitjantjatjara c. 1917–2010

Kungkarangkalpa (Seven Sisters)

2007–09 Nyapari, South Australia
synthetic polymer paint on canvas

Felton Bequest, 2011

2011.218

Pinyirra Nancy Patterson

Kartujarra 1940s–2012

Yulpu

2012 Kunawarritji, Western Australia
synthetic polymer paint on canvas

Purchased, NGV Supporters of Indigenous Art, 2012

2012.334

Nora Wompi

Manyjilyjarra born c. 1935

Kunawarritji (Well 33)

2009 Kunawarritji, Western Australia
synthetic polymer paint on canvas

Felton Bequest, 2011

2011.283

**Birmuyingathi Maali Netta
Loogatha**

Kaiadilt born 1942

**Mirdidingkingathi Juwarnda
Gabori**

Kaiadilt c. 1924–2015

**Warthadangathi Bijarrba
Ethel Thomas**

Kaiadilt born 1946

**Thunduyingathi Bijarrb May
Moodoonuthi**

Kaiadilt 1929–2008

**Kuruwarriyingathi Bijarrb
Paula Paul**

Kaiadilt born 1937

**Wirrngajingathi Bijarrb Dawn
Naranatjil**

Kaiadilt 1935–2009

**Rayarriwarrtharrbayingat Amy
Loogatha**

Kaiadilt born 1946

Dulka Warngiid

2007 Mornington Island, Queensland
synthetic polymer paint on canvas

Purchased with funds donated by Catherine Allen,
Carolyn Berger and Delma Valmorbida, 2007

2007.527

CHARTING CULTURAL DISSONANCE

Trevor Nickolls

Ngarrindjeri 1949–2012

Dreamtime calling from Gondolaland

1990 Adelaide

synthetic polymer on canvas

Purchased from Admission Funds, 1991

O.7-1991

Julie Dowling

Badimaya born 1969

Federation series: 1901–2001

Melbin 1901–1910

Uncle Sam 1910–1920

Auntie Dot 1920–1930

Ruby 1930–1940

Mollie 1940–1950

George 1950–1960

Nan 1960–1970

Ronnie 1970–1980

Carol 1980–1990

Julie 1990–2001

2001 Perth

synthetic polymer paint, earth pigments,
metallic paint and glitter on canvas

Purchased through the NGV Foundation

with the assistance of Rupert Myer, Governor, 2001

2001.538.1-10

HJ Wedge

Wiradjuri 1957–2012

Blind faith

1992 Sydney

synthetic polymer paint on composition
board

Purchased through The Art Foundation of Victoria
with the assistance of Waltons Limited, Fellow, 1994

O.85-1994

Yhonnie Scarce

Kokatha/Nukunu born 1973 ,

Oppression, repression (family portrait)

2004 Adelaide

glass, tin, inkjet prints

Purchased with funds donated by Judith and Leon Gorr, 2010 2010.313

Yhonnie Scarce

Kokatha/Nukunu born 1973

The Collected

2010 Melbourne

glass, wooden boxes, transparent synthetic
polymer resin, metal

Purchased, NGV Supporters of Indigenous Art, 2011

2011.355.a-f

Julie Gough

Trawlwoolway born 1965

Seam

2005 Townsville, Queensland
coal, nylon thread, driftwood

Presented by Gallery Gabrielle Pizzi, 2005

2005.403.a-c

Julie Gough

Trawlwoolway born 1965

Drift

2005 Townsville, Queensland
driftwood, nylon thread

Presented by Gallery Gabrielle Pizzi, 2005

2005.402.a-c

Julie Gough

Trawlwoolway born 1965

Lifebearer

2005 Townsville, Queensland
pumice, brass wire, driftwood

Purchased with funds donated by
Supporters and Patrons of Indigenous Art, 2005

2005.396.a-c

Brian Martin

Muruwari/Bundjalung/Kamilaroi born 1972

Methexical Countryscape

Wurundjeri #3

2012 Melbourne

charcoal

Purchased NGV Foundation, 2013

2013.99.a-dd

‘These charcoal drawings reveal different Country: Country being the different locations of Paakantyi (Broken Hill/Menindee) and Wurundjeri (Melbourne). The drawings are a presentation of the relationship between abstraction and figuration. Each panel, being abstract, communicates the visceral and textural aspect of Country, and the culmination of the pieces together represents the figuration of Country. These works show the methexical and performative power of image-making, something that is immersed in the real aspects of an Aboriginal conception and worldview of culture and ideology.’

Brian Martin

Brian Martin

Muruwari/Bundjalung/Kamilaroi born 1972

Methexical Countryside

Paakantyi #2

2013 Melbourne

charcoal

Purchased NGV Foundation, 2013

2013.100.a-dd

Michael Cook

Bidjara born 1968

Tunnel

no. 2 from the *Majority Rule* series

2014 Brisbane

inkjet print

Yvonne Pettengell Bequest, 2014

2014.268

Michael Cook

Bidjara born 1968

Senate

no. 5 from the *Majority Rule* series

2014 Brisbane

inkjet print

Yvonne Pettengell Bequest, 2014

2014.269

Michael Cook

Bidjara born 1968

Court

no. 7 from the *Majority Rule* series

2014 Brisbane

inkjet print

Yvonne Pettengell Bequest, 2014

2014.270

Lorraine Connelly-Northey

Waradgerie born 1962

Possum-skin cloak:

Blackfella road

2011–13 Swan Hill, Victoria

rusted iron and tin, fencing and barbed wire,
wire

Purchased, NGV Supporters of Indigenous Art, 2014

Reko Rennie

Kamilaroi born 1974

Initiation

2013 Melbourne

synthetic polymer paint on plywood

Purchased with funds donated by
Esther and David Frenkiel, 2014

2014.41.a-oo

This mural-scale multi-panel hoarding subverts the negative stereotyping of Indigenous people living in contemporary Australian cities. Reko Rennie's renegade installation work is a psychedelic farrago of street art, Kamilaroi designs, texts and symbols of adolescent protest that addresses what it means to be an urban Aboriginal person. By yoking together contrary elements of graffiti, advertising, bling, street slogans and Kamilaroi diamond geometry, Rennie creates a monumental spectacle of resistance. As he states, 'This work represents an urban perspective on the theme of initiation, often only discussed in romanticised notions of Aboriginality or misconceived stereotypes'.