

WHO'S AFRAID OF COLOUR?

Artwork labels

Who's Afraid of Colour? looks at great women innovators – transformers of tradition and precedent. It includes bold statements that explore the aesthetics of colour and assert the politics of identity. Customary woven objects and contemporary works occupy the same space, while digital, synthetic and organic materials alternate in unexpected ways. This exhibition looks in depth at a number of major artists from both city and bush studios, including Destiny Deacon, Emily Kam Kngwarray, Lorna Napurrurla Fencer, Queenie McKenzie and Nonggirnga Marawili, and features both new acquisitions and large bodies of work from the NGV Collection that have never been shown together before.

Who's Afraid of Colour? attests to the artists' commitment to cherishing, stewarding and perpetuating their culture. It also subverts the stereotypical expectation that the 'real' Aboriginal art only comes from 'remote outback' Australia, and gives an important presence to eloquent contemporary artists such as Bindi Cole Chocka, Yhonnie Scarce, Julie Gough and Jenny Crompton. Indigenous women artists irrespective of their mode of training or medium are justifiably positioned in the vanguard of contemporary art practice.

This installation of 252 small barks, one *larrakitj* (hollow log) and stringybark shavings represents the *ganybu* (fish trap) and waters of Marrnyula's homeland or place of the Shark's head. The *miny'tji* (design) of vertical and horizontal lines references the structure of the trap, whereas diagonal or crosshatched lines signify water – the source of the Djapu soul in various states. The barks are painted with a *marwat* (human-hair brush) and natural ochres – white clay, black manganese, yellow and red stones – mixed with water and glue to form a fluid pigment.

The inverted triangular configuration of barks references the shape of a hand-held, pelican-mouthed *ganybu* made of two branches interlocked at one end, open at the other, and laced with string, which is used to catch catfish during the dry season. The *ganybu* also has metaphorical connotations of grabbing people and showing them Yolngu culture. Stringybark shavings are scattered across the gallery floor to give viewers a sensation of being in Country, through the scent of eucalyptus and the texture of the stringybark underfoot.

Marrnyula Mununggurr

Djapu born 1964

Ganybu

2014–15 Yirrkala, Northern Territory

earth pigments on Stringybark (*Eucalyptus sp.*)

Purchased, Victorian Foundation for Living Australian Artists, 2015

2015.176

New acquisition

Nonggirnga Marawili

Madarrpa born 1939

Thunderman raining down

2012 Yirrkala, Northern Territory

earth pigments on Stringybark (*Eucalyptus sp.*)

Purchased with funds donated by Julie Kantor, 2013

2013.98

The artist represents Bol'ngu, the Thunderman. Bol'ngu travelled from the Wessel Islands south through Country of various Dhuwa moiety clans. He was both man and *wolma*, the heavy cloud that brings the first rains of the wet season. He travelled in the clouds, and rain fell when he urinated. Associated with Bol'ngu are *'arrpan*, his spear, visible as a shooting star; *ba'atj*, his club, which he throws to make thunder; and a curved stick that symbolises clouds. The waterspout, which sucks sea water into the clouds in *bulunu*, or early dry season south-easterly winds, is a manifestation of Bol'ngu and bears his name.

Nonggirnga Marawili

Madarrpa born 1939

Wandawuy

2012 Yirrkala, Northern Territory

earth pigments on Stringybark (*Eucalyptus sp.*)

Purchased with funds donated by Julie Kantor, 2013

2013.97

The artist represents Wandawuy, the Djapu homeland centre. The grid refers to the landscape of Wandawuy, a network of billabongs surrounded by ridges and high banks, its structure also reminiscent of woven fish traps. Wandawuy is the spiritual residence for ancestral beings, Mana the Shark and Bol'ngu the Thunderman. Wandawuy literally means 'place of the Shark's head'; in the song cycles of Mana's journey, his head came to rest here after he was butchered and scattered through the land. Rains inspired by the actions of Bol'ngu feed the rivers and fill the billabongs.

Nonggirnga Marawili

Madarrpa born 1939

Yathikpa

2013 Yirrkala, Northern Territory

earth pigments on Stringybark (*Eucalyptus sp.*)

Purchased, NGV Supporters of Indigenous Art, 2014

2014.42

Strings of diamonds mark the *miny'tji* (sacred design) of Yathikpa. Here Bäru, the ancestral crocodile, carrying the ancestral fire, crossed the beach and entered the salt waters, which are still imbued with his spirit essence and the sacred power of fire. Later from the same beach, ancestral hunters took their hunting harpoons and canoes out to the sea of Yathikpa in pursuit of dugong, but were lured too close to a dangerous rock by the dugong. Fire at this sacred site boiled the water, capsizing the canoe.

Nonggirnga Marawili

Madarrpa born 1939

Lightning in the rock

2015 Yirrkala, Northern Territory

earth pigments on Stringybark (*Eucalyptus sp.*)

Purchased, NGV Supporters of Indigenous Art, 2016

This work represents Baratjula, the Madarrpa clan estate adjacent to Cape Shield where the Mundukul, the Lightning Snake lives deep beneath the sea. The artist shows the sacred rock set in deep water between the electric 'curse' that the snake spits into the sky in the form of lightning, and the spray of the sea trying to shift the immovable rock foundation of the Madarrpa people. In a radical departure, Nonggirnga stripped away much of the crosshatching applied to the background with the *marwat* (human-hair brush), paring back the imagery, so it stands stark.

New acquisition

Nonggirnga Marawili

Madarrpa born 1939

Mundukul

2014 Yirrkala, Northern Territory

earth pigments on Stringybark (*Eucalyptus sp.*)

Purchased with funds donated by
Professor John Hay AC and Barbara Hay, 2016

This work represents Mundukul, the Lightning Snake, who lives deep beneath the sea at Baratjula, the Madarrpa clan estate. This design shows the deep water and the 'curse' or oath that the snake spits into the sky in the form of lightning. This work shows the sanctifying words being spat across the sky in lightning form and the lightning's sacred power hitting the sea spray. *Yurr'yunna* is the word used to describe the rough waves topping the rock and the spray flying into the sky.

New acquisition

Fibre art

Fibre plays an important role in the spiritual and everyday lives of Yolngu people from north-eastern Arnhem land. Customary methods and techniques for gathering and dyeing *gunga* (pandanus) fibre, making hand-spun *raki* (string), and weaving it into cultural objects are still being practised. Diligently, Yolngu women collect raw materials from the bush, treat and dye the fibre, make it into bush string, and weave it into mats, looped and knotted string bags, tightly woven conical baskets, coil baskets, fishing nets and a range of ritual objects. Some of the fibre objects incorporate new ideas, materials and techniques, for example, the large *bathi* (baskets) are woven in a coil technique introduced to Yolngu from south-eastern Australia by missionary Gretta Mathews during the 1930s.

The history of string and its significance is revealed in stories of ancestral beings and their travels. The Djang'kawu sisters, for example, carried feathered string, a *nganmarra* mat, a string bag woven from pandanus fibre interlaced with red-breasted lorikeet feathers, and *rangga* (sacred poles), all associated with fertility. The *nganmarra* mat held all of the sacred objects and played an integral part in the creation of the first people by the Djang'kawu.

Anniebell Marngamarrnga

Kuninjku born 1968

Yawkyawk

2007 Maningrida, Northern Territory

natural dyes on pandanus (*Pandanus sp.*) and bamboo

Gift of Mark Chapman, 2008

2008.276

This woven figure represents a *yawkyawk* or young female spirit. *Yawkyawks* are usually represented with a fish tail and long hair, which is associated with trailing blooms of green algae. They are sometimes compared with the European notion of mermaids, because these spiritual beings live in the cool freshwater streams and rock pools in the western Arnhem land plateau known as the Stone Country. This *yawkyawk* carries two babies beautifully woven into her swollen abdomen. Their pale, open-mouthed faces contrast with the swirling optical rows of pink, yellow and orange bands of woven *rarrk*, like crosshatching in a bark painting.

Lena Yarinkura

Rembarrnga born c. 1961

Wurum

2003 Bolkdjam, Northern Territory
earth pigments on Kapok (*Bombax ceiba*) and Paperbark
(*Melaleuca sp.*), polyvinyl acetate

Presented through the NGV Foundation
by Louis Partos, Fellow, 2003

2003.607.a-i

In this work, magical clusters of paperbark Wurum figures animate the painted branches of the *kordow* tree. Wurum is a spirit-being of human form associated with a site called Kukaddjerre in the Balngarra clan estate south of Maningrida. Wurum carries fish in dilly bags and is sometimes depicted with fins called *konno* on his legs and arms, suggesting a transformational human–fish nature. In order to create an abundance of certain fish species, Rembarrnga people would draw an image of Wurum on the side of a tree, sleep for a night and an increase of fish would follow.

Lena Yarinkura

Rembarrnga born c. 1961

Wyarra spirit

2005 Buluhkarduru, Northern Territory

earth pigments on Paperbark (*Melaleuca sp.*) and pandanus (*Pandanus sp.*), feathers, glass

Purchased with funds donated
by Peter and Angie Zangmeister, 2005

2005.460

This flattened sculpture with elaborate body ornamentation is made from paperbark, pandanus and feathers. It represents an enigmatic *wyarra* spirit, which lives in the bush and moves around at night, when it can be heard but not seen by Rembarrnga people. The artist states, 'Only witch doctors can see *wyarra* spirits at night. *Wyarra* can follow, visit and interact with people. They can be friendly and look after you if you're lost in the bush, or cheeky and play tricks on you. There are Dreaming sites for *wyarra* spirits and if you move rocks on these sites, *wyarra* will magically appear from nowhere.'

Judy Watson

Waanyi born 1959

driftnet

1998 Christchurch, New Zealand
pigments, string and twine on canvas

Purchased, 1999

1999.42

Judy Watson created *driftnet* during a residency in Christchurch, New Zealand. The work evokes the passage of water, the Pacific Ocean that connects and separates Australia and Aotearoa (New Zealand). It refers to destructive netting and fishing practices, which entrap and kill turtles, dolphins and other marine creatures indiscriminately. It also alludes to a spirit net, a catcher of thoughts that holds threads of cultural knowledge in its weave. The twined and woven stringybark fragment forms a tangible yet incomplete net that stretches across the cobalt-blue watery expanse, evoking notions of fluidity and visceral connections between cultures.

Margaret Rarru

Liyagawumirr born 1940

Mindirr (Conical baskets)

2014 Elcho Island, Northern Territory
natural dyes on Pandanus (Pandanus sp.)

Purchased, Victorian Foundation for Living Australian Artists, 2016

New acquisition

Mary Mutumurruwuy

Djamburrpuyngu born c. 1933

Ganybu (Fishing net)

1994 Elcho Island, Northern Territory

dharranggulk (fibre string)

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.123-1994

Delissa Walker

Meriam Mir born 1988

Kakan (Baskets)

2016 Cairns, Queensland

black palm, lawyer cane

On loan from the artist

'I think of my baskets as more than my hobby, but as passing on and teaching my culture just as my grandmother did for me. When I made the big basket, it was a bit emotional for me because it is the biggest piece made since my grandmother passed. I am the only one who makes them this big. So if I don't do it, a special part of my culture and grandmother would be lost. The direction I take with my weaving is to simply teach and inspire anyone who wants to learn and, of course, my children.'

DELISSA WALKER, 2016

Mary Muyungu

Galpu born c. 1953

Galuka bathi (Coconut basket)

1993 Elcho Island, Northern Territory

synthetic polymer paint on *galuka* (coconut), *gunga* (pandanus), natural dyes, *ludhaludha* (shells)

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.138-1994

Mary Muyungu

Galpu born c. 1953

Galuka bathi (Coconut basket)

1993 Elcho Island, Northern Territory

synthetic polymer paint on *galuka* (coconut), *gunga* (pandanus), natural dyes, *ludhaludha* (shells)

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.139-1994

Mary Muyungu

Galpu born c. 1953

Galuka bathi (Coconut basket)

1993 Elcho Island, Northern Territory

synthetic polymer paint on *galuka* (coconut), *gunga* (pandanus), natural dyes, *ludhaludha* (shells)

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.140-1994

Margaret Bambalarra

Ritharrngu born c. 1948

Djerrk (String bag)

1993 Elcho Island, Northern Territory

balk palk (fibre string), natural dyes, earth pigments

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.148-1994

Rose Dhamandarra

Dhalwangu born 1970

Gay'wu (String bag)

1993 Elcho Island, Northern Territory

raki (fibre string), natural dyes, earth pigments

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.142-1994

Joanne Wanakiyarr

Ritharrngu born c. 1956

Bulpa (Conical basket)

1993 Elcho Island, Northern Territory
gunga (pandanus), natural dyes

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.135-1994

Rita Djediwuy

Warramiri born (c. 1949)

Bulpu (Conical basket)

1993 Elcho Island, Northern Territory
gunga (pandanus), natural dyes

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.136-1994

Linda Ganyila Guyula

Dhalparri born 1974

Djerrk (String bag)

1994 Elcho Island, Northern Territory

raki (fibre string), natural dyes, earth pigments, *butju*
(feathers)

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.152-1994

Linda Ganyila Guyula

Dhalparri born 1974

Women's string hat

1993 Elcho Island, Northern Territory

balk palk (fibre string), natural dyes, *butju* (feathers)

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.155-1994

Margaret Rarru

Liyagawumirr born 1940

Mindirr (Conical basket)

1993 Elcho Island, Northern Territory
natural dyes on *gunga* (pandanus)

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.133-1994

Mary Rruwaypi Guyula

Liyadhalinymirr born c. 1943

Gay'wu (String bag)

1993 Elcho Island, Northern Territory

raki (fibre string), natural dyes, earth pigments

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.143-1994

Mary Rruwaypi Guyula

Liyadhalinymirr born c. 1943

Gay'wu (String bag)

1993 Elcho Island, Northern Territory

raki (fibre string), natural dyes, earth pigments

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.144-1994

Mary Rruwaypi Guyula

Liyadhalingymirr born c. 1943

Gay'wu (String bag)

1993 Elcho Island, Northern Territory

raki (fibre string), natural dyes, earth pigments

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.145-1994

Helen Guyupul

Dhalwangu born 1968

Gay'wu (String bag)

1993 Elcho Island, Northern Territory

raki (fibre string), natural dyes, earth pigments

Purchased through The Art Foundation of Victoria
with the assistance of the Alcoa Foundation, Governor, 1994

O.141-1994

Yalaykupu 1

Galpu born c. 1934

Djerrk (String bag)

1994 Elcho Island, Northern Territory

raki (fibre string), natural dyes, *butju* (feathers)

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.153-1994

Yalaykupu 1

Galpu born c. 1934

Djerrk (String bag)

1994 Elcho Island, Northern Territory

raki (fibre string), natural dyes, *butju* (feathers)

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.154-1994

Mary Muyungu

Galpu born c. 1953

Gay'wu (String bag)

1993 Elcho Island, Northern Territory

raki (fibre string), natural dyes, earth pigments, shells

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.150-1994

Mary Muyungu

Galpu born c. 1953

Gay'wu (String bag)

1993 Elcho Island, Northern Territory

raki (fibre string), natural dyes, earth pigments, shells

Purchased through The Art Foundation of Victoria
with the assistance of the Alcoa Foundation, Governor, 1994

O.151-1994

Rita Djediwuy

Warramiri born (c. 1949)

Bulpu (Conical basket)

1993 Elcho Island, Northern Territory
gunga (pandanus), natural dyes

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.137-1994

Margaret Robyn Djunginy

Ganalbingu born 1947

Suite of woven bottles

1998 Balinguru, Northern Territory

gunga (pandanus), natural dyes

Purchased, 1998

1998.344.a-j

Elizabeth Djutarra

Ganalbingu born 1938

Nganiyal (Conical mat)

1998 Ramingining, Northern Territory
gunga (pandanus), natural dyes

Purchased, 1999

1999.15

Elizabeth Djutarra

Ganalbingu born 1938

Nganiyal (Conical mat)

1998 Ramingining, Northern Territory
gunga (pandanus), natural dyes

Purchased, 1999

1999.13

Elizabeth Djutarra

Ganalbingu born 1938

Nganiyal (Conical mat)

1998 Ramingining, Northern Territory
gunga (pandanus), natural dyes

Purchased, 1999

1999.14

Fiona Omeeny

Umpila born 1981

Marks of the dancing

2002 Lockhart River, Queensland
synthetic polymer paint on canvas

Presented through the NGV Foundation by
William Nuttall and Annette Reeves, Governors, 2006

2006.235

Claudia Moodoonuthi

Kaiadilt born 1995

Netta's table

2015 Brisbane

synthetic polymer paint on wood and cardboard

On loan from the artist

Claudia Moodoonuthi

Kaiadilt born 1995

Amy's table

2015 Brisbane

synthetic polymer paint on wood and cardboard

On loan from the artist

Claudia Moodoonuthi

Kaiadilt born 1995

Ethel's table

2015 Brisbane

synthetic polymer paint on wood and cardboard

On loan from the artist

Claudia Moodoonuthi

Kaiadilt born 1995

Field mouse

2015 Brisbane

synthetic polymer paint on wood and cardboard

On loan from the artist

Claudia Moodoonuthi

Kaiadilt born 1995

Sally's table

2015 Brisbane

synthetic polymer paint, plastic and polyurethane on wood and cardboard

On loan from the artist

Claudia Moodoonuthi has handcrafted and painted tables of idiosyncratic shapes and sizes that pay tribute to five senior members of her Kaiadilt family on Bentinck Island. Five tables are named after and characterise the founding artists as Moodoonuthi personally knows them. The sixth table, *Field mouse*, expresses the fact that Moodoonuthi has 'always wanted to go to Disneyland'. The individual tables schematise important elements of each artist's work. For instance, *Sally's table* has an expansive spatial oval form and *May's table* is a long rectangle that bears raised linear stripes that reference the body scars she often painted.

Claudia Moodoonuthi

Kaiadilt born 1995

May's table

2015 Brisbane

synthetic polymer paint on wood and cardboard

On loan from the artist

Kuruwarriyingathi Bijarrb Paula Paul

Kaiadilt born 1937

My country

2009 Mornington Island, Queensland
synthetic polymer paint on canvas

Purchased, NGV Supporters of Indigenous Art, 2009

2009.578

The artist has painted her Bentinck Island homeland as a flat diamond shape surrounded by a massive tracing of stone *ngurruwarr* (fish walls designed to trap fish and turtles as the tides fall). These constructed walls appear in the lower right of the painting. Kuruwarriyingathi represents *burrkund* (cicatrice) motifs – signifying the young boy's first body scars and women's cutting of the body in mourning – as vibrant trajectories of colour. She also references the cockleshells Kaiadilt women gather and line up in pleasing patterns in the ashes as they cook them.

Samantha Hobson

Kuuku-y'au born 1981

Bust 'im up

2000 Lockhart River, Queensland
synthetic polymer paint on canvas

Purchased through the NGV Foundation with the assistance of
the Joan Clemenger Endowment, Governor, 2000

DC2-2000

Samantha Hobson, who had been subjected to domestic violence, was encouraged by her mentor Rosella Namok to work in the Lockhart River Art Centre. In this work, she raged against the regular occurrence of drunken violence in the community by attacking a large canvas, using a broom laden with colour, and forged a dramatic expressionist style of expanses of sensuous colour, rendered shiny by layers of varnish. Hobson's way of painting breaks with classic styles of Indigenous painting that derive from inherited iconography, the lines and dots of Western Desert acrylics and the *rarrk* (crosshatching) of ochres on bark.

Samantha Hobson

Kuuku-y'au born 1981

Calm night...down at the beach

2008 Cairns, Queensland

synthetic polymer paint on canvas

Purchased, Victorian Foundation for Living Australian Artists, 2008

2008.563

Many of Hobson's works confront the unravelling of standards in her home community, which has led to chaotic and mindlessly tragic violence fuelled by drugs and alcohol, but she is also compelled by the spectacular beauty of the reef, the mud flats and the intensity of a bushfire. This monumental work celebrates the natural splendour of Cape York and flaunts her adventurous pictorial method akin to action painting. Here, Hobson recreates the solace of camping on the beach on a calm, clear night, staring at the glistening water and listening to the waves on the sand.

Barrupu 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

Barrupu represents the *miny'tji* (sacred design) that embodies *gurtha* (fire). Clans owning connected parts of this sequence of ancestral events share variations of this diamond design. This *miny'tji* also signifies *guku* (bush honey) from the hollow stringybark tree; the skin, blood, fat and bones of a Gumatj person; the mud and weeds of a billabong associated with Bäru, the crocodile who metamorphosed into fire. Fire is of paramount importance to the Gumatj. It is said that the Gumatj language, Dhuwalandja, is itself the tongue of flame. It cuts through all artifice and incinerates dishonesty, leaving only the bones of the truth.

Barrupu Yunupingu

Gumatj 1948–2012

Gurtha

2012 Yirrkala, Northern Territory

earth pigments on Stringybark (*Eucalyptus sp.*)

Purchased with funds donated by Judith and Leon Gorr, 2013

2013.577

Barrupu references the ancestral event when the leaders of Yirritja moiety clans used fire for the first time during a ceremony at Ngalarwuy in Gumatj country. This came about as fire brought to Madarrpa country by Bäru the ancestral crocodile, spread north and swept through the ceremonial ground. From this ceremonial ground, the fire spread further to other sites. The diamond patterning is the *miny'tji*, or sacred clan design associated with these events. The diamond design represents fire; the red flames, the white smoke and ash, the black charcoal and the yellow dust.

Gulumbu Yunupingu's art practice had a long gestation period, stimulated by witnessing her father Mungurrawuy paint and listening deeply to his ancestral narratives chronicling the genesis of the Yolngu universe. Three decades after Mungurrawuy's death, while working in the print medium and remembering his stories of two groups of sisters who transformed into stars, Gulumbu conceived her signature multi-starred iconography that signifies Garak, the universe. This universal metaphor, in which all ideologies and systems of knowledge are conceivable, is the focus of her subsequent paintings and sculptures.

Gulumbu's paintings of *gan'yu* (stars) are immersive works that reach out beyond the edge of the known universe. In painting interconnected stars, Gulumbu thought about people of every colour who can also look at the night sky. Gulumbu's shifting palettes of ochre evoke seductive individual star clusters of subtle tonal modulations, which shimmer ethereally and whose materiality solicits curiosity and awe. The variations in colour, tonality, density and scale of individual barks massed together give her architecture of the sky a sublime presence and gravitas. The secular, star-shaped motif derives from Gulumbu's visual memory of one of her treasured father's works, thus art has come from art and become an act of homage.

Gulumbu Yunupingu

Gumatj 1945–2012

Gan'yu (Stars)

2006 Yirrkala, Northern Territory

earth pigments on Stringybark (*Eucalyptus sp.*)

Purchased, NGV Supporters and Patrons of Indigenous Art, 2006

2006.421

Gulumbu Yunupingu

Gumatj 1945–2012

Garak

2010 Yirrkala, Northern Territory

earth pigments on Stringybark (*Eucalyptus* sp.)

Purchased NGV Foundation, 2013

2013.953

Gulumbu Yunupingu

Gumatj 1945–2012

Gan'yu (Stars)

2010 Yirrkala, Northern Territory

earth pigments on Stringybark (*Eucalyptus sp.*)

Purchased NGV Foundation, 2013

2013.952

Gulumbu Yunupingu

Gumatj 1945–2012

Garak

2010 Yirrkala, Northern Territory

earth pigments on Stringybark (*Eucalyptus sp.*)

Purchased NGV Foundation, 2013

2013.949

Gulumbu Yunupingu

Gumatj 1945–2012

Garak

2010 Yirrkala, Northern Territory

earth pigments on Stringybark (*Eucalyptus sp.*)

Purchased NGV Foundation, 2013

2013.950

Gulumbu Yunupingu

Gumatj 1945–2012

Gan'yu (Stars)

2011 Yirrkala, Northern Territory

earth pigments on Stringybark (*Eucalyptus sp.*)

Purchased NGV Foundation, 2013

2013.951

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

Gulumbu Yunupingu

Gumatj 1945-2012

Gan'yu (Stars)

2009 Yirrkala, Northern Territory

earth pigments on Stringybark (*Eucalyptus sp.*)

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

2014.360

Nyapanyapa Yunupingu

Gumatj born c. 1945

Pink diptych

2015 Yirrkala, Northern Territory

earth pigments on Stringybark (*Eucalyptus sp.*)

Purchased with funds donated by Judith and Leon Gorr and
NGV Supporters of Indigenous Art, 2016

This diptych in a palette of white, pinks and reds is incessantly marked and layered, creating many nuances of pink, white and red and textural variations. The diptych was an impromptu happening, because the right side, created first, fitted beautifully with the left edge of the second part. In this work, painted by the artist when she was still working in tonalities of pink, Nyapanyapa Yunupingu expresses her capacity to live in the moment in the freeness of her mark-making. There is no calculation or even regard for the audience in her renditions.

New acquisition

Queenie McKenzie's stirring personal story unfolded near her conception site, an Echidna Dreaming place on Old Texas Downs station, Western Australia. Her mother was a Malngin/Gurindji woman and her father a white man, who wanted to take her away in infancy, but her mother resisted this and a subsequent attempt by the authorities to remove her. Consequently, Queenie grew up among Gija people, learning *Ngarrangkarni* (Dreaming) stories. She worked as a station cook on New Texas Downs station for nearly forty years before moving to Warmun, where she witnessed the resurgence of Gija art and culture and developed as a forthright artist.

Most of McKenzie's works depict the multiple *minyjiwoorji* (limestone ridges) of her Dreaming place. The artist is renowned as a painter of broad strokes, vigorous textures and richly varied ochre who virtually scrubbed the paint onto the canvas. McKenzie used ochres of her Country, which she mined herself and mixed in subtle combinations, to distil and reveal its particular beauty and timbre. She often worked with pink and purple ochres because she wanted to 'make 'im pretty, real pretty'. The organic life of the paint layer and its richly differentiated ochre sections form a tactile metaphor of the land itself.

Queenie McKenzie

Gija c. 1915–98

Moses and the Ten Commandments

1987 Warmun, Western Australia

earth pigments and natural binder on canvasboard

Purchased through The Art Foundation of Victoria, 1991

O.129-1991

Queenie McKenzie

Gija c. 1915–98

Blackfellas in bush country

1987 Warmun, Western Australia

earth pigments and natural binder on canvasboard

Purchased through The Art Foundation of Victoria, 1991

O.130-1991

Queenie McKenzie

Gija c. 1915–98

Old people looking for goanna and emu

1987 Warmun, Western Australia

earth pigments and natural binder on canvasboard

Purchased through The Art Foundation of Victoria, 1991

O.131-1991

Queenie McKenzie

Gija c. 1915–98

Hunting for bush tucker

1987 Warmun, Western Australia

earth pigments and natural binder on canvasboard

Purchased through The Art Foundation of Victoria, 1991

O.132-1991

Queenie McKenzie

Gija c. 1915–98

Moses and the Ten Commandments

1987 Warmun, Western Australia

earth pigments and natural binder on canvasboard

Purchased through The Art Foundation of Victoria, 1991

O.133-1991

Queenie McKenzie

Gija c. 1915–98

Old couple hunting for bush tucker

1988 Warmun, Western Australia

earth pigments and natural binder on canvasboard

Purchased through The Art Foundation of Victoria, 1991

O.135-1991

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

Queenie McKenzie

Gija c. 1915–98

God sending the Holy Spirit

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.147-1991

Queenie McKenzie

Gija c. 1915–98

Texas country, other side

1994 Warmun, Western Australia
earth pigments on canvas

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.89-1994

Queenie McKenzie

Gija c. 1915–98

Tjimbidmillin

1996 Warmun, Western Australia
earth pigments on canvas

Presented through the NGV Foundation by
Elizabeth and Colin Laverty, Founder Benefactor, 2005

2005.260

Queenie McKenzie

Gija c. 1915–98

The founding of New Texas

1996 Warmun, Western Australia
earth pigments on canvas

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

2014.353

Dorothy Warranyarr

Ngangil born c. 1948

Bathi (Pandanus basket)

1993 Elcho Island, Northern Territory
gunga (pandanus), natural dyes

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.127-1994

Joy Garranggar

Guyula born 1964

Bathi (Basket)

1994 Elcho Island, Northern Territory

gunga (pandanus), *balk palk* (fibre string), natural dyes

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.146-1994

Anna Bulkunu Garrawurra

Liyagalawumirr born c. 1928

Bathi (Basket)

1993 Elcho Island, Northern Territory
gunga (pandanus), natural dyes

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.129-1994

Margaret Wurraywurray

Gondara born c. 1928

Bathi (Basket)

1993 Elcho Island, Northern Territory
gunga (pandanus), natural dyes

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.131-1994

Lily Karadada

Woonambal born c. 1927

Garaggi (Bark bucket)

c. 1970 Kalumburu, Western Australia

earth pigments on Stringybark (*Eucalyptus sp.*), bush string, natural binder

Gift of Leo Pontonio, 2009

2009.583

Lily Karadada

Woonambal born c. 1927

Garaggi (Bark bucket)

1995 Kalumburu, Western Australia

earth pigments on Stringybark (*Eucalyptus sp.*), bush string, natural binder

Gift of Violet Sheno through the
Australian Government's Cultural Gifts Program, 2015

2015.244

Lily Karadada

Woonambal born c. 1927

Garaggi (Bark bucket)

1995 Kalumburu, Western Australia

earth pigments on Stringybark (*Eucalyptus sp.*), bush string, natural binder

Gift of Violet Sheno through the
Australian Government's Cultural Gifts Program, 2015

2015.243

Lily Karadada

Woonambal born c. 1927

Garaggi (Bark bucket) with Wanjina and animal motifs

1993 Kalumburu, Western Australia

earth pigments on Stringybark (*Eucalyptus sp.*), bush
string, natural binder

Gift of Violet Sheno through the
Australian Government's Cultural Gifts Program, 2015

2015.243

Lily Karadada

Woonambal born c. 1927

Ngamarrga (Bark container)

1990 Kalumburu, Western Australia

earth pigments on Stringybark (*Eucalyptus sp.*), bush string, natural binder

Purchased through The Art Foundation of Victoria, 1991

O.108-1991

Linda Marathuwarr

Ritharrngu born c. 1943

Bathi (Basket)

1993 Elcho Island, Northern Territory
gunga (pandanus), natural dyes

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.128-1994

Dorothy Warranyarr

Ngangil born c. 1948

Bathi (Pandanus basket)

1993 Elcho Island, Northern Territory
gunga (pandanus), natural dyes

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.130-1994

Linda Marathuwarr

Ritharrngu born c. 1943

Bathi (Basket)

1993 Elcho Island, Northern Territory
gunga (pandanus), natural dyes

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.132-1994

Mati (Bridget) Mudgidell

Ngarti/Kukatja/Warlpiri c. 1935–2002

Basket

2001 Balgo, Western Australia

spinifex, wool, synthetic polymer paint on gumnuts and feathers

Purchased with funds donated by
Supporters and Patrons of Aboriginal Art, 2003

2003.35

Ignatia Djangarra

Woonambal c. 1930–2000

Garaggi, Wanjina (Bark bucket with Wanjina)

1989 Kalumburu, Western Australia

earth pigments on Stringybark (*Eucalyptus sp.*), bush string, natural binder

Purchased through The Art Foundation of Victoria, 1991

O.114-1991

Ignatia Djangarra

Woonambal c. 1930–2000

Ngamarrga (Bark container)

1989 Kalumburu, Western Australia

earth pigments on Stringybark (*Eucalyptus sp.*), natural binder, bush string,

Purchased from admission funds, 1991

O.234-1991

Gertie Yabbu

Worrorra c. 1910 – c. 1981

Collier Bangmoro

Woonambal c. 1919 – c. 1990

Garaggi (Bark bucket)

c. 1970 Mowanjum, Western Australia

earth pigments on Stringybark (*Eucalyptus sp.*), pandanus fibre

Gift of Leo Pontonio, 2001

2001.832

Janine McAullay Bott

Noongar born 1951

Traditional basket – spiked handle

2010 Perth

palm wood and agave (*Agave sp.*)

Purchased, NGV Supporters of Indigenous Art, 2010

2010.314

Nyapanyapa Yunupingu

Gumatj born c. 1945

Untitled (Drawings for Light painting)

2010–11 Yirrkala, Northern Territory

white fibre-tipped pen on transparent synthetic polymer resin and black paper, fibre-tipped pen on transparent synthetic polymer resin

Purchased NGV Foundation, 2013

2013.103.1-124

These 121 drawings in white and black fibre-tipped pen on acetate were produced during the dry season when stringybark was in short supply at Buku Larrnggay Mulka centre. They reveal Nyapanyapa Yunupingu's boundless compulsion to make marks on any available surface. The works are expressly without reference to sacred law or narrative; they are simply exercises in line and rhythm, which have been jokingly referred to as *mayilimiriw* (meaningless). The drawings were computer programmed to create Nyapanyapa's *Light painting*, 2012, a continuously evolving on-screen composite image also held in the NGV Collection.

Judy Watson

Waanyi born 1959

black ground

1989 Brisbane

pigment and pastel on canvas

Purchased from Admission Funds, 1992

O.124-1992

'The white line is indicative of the shape of bone characters – a cross-section looking down on one of the burial chambers of our people in north-west Queensland. A lot of these were removed, the graves robbed, the bones desecrated and sent to museums, overseas collection or stuck like curios on people's mantelpieces. *black ground* makes a statement about this place, Australia, Aboriginal land, an acknowledgement of the massacres that have occurred here and the way the land has been sectioned off and sold out. The spirit is still there and so are we.'

JUDY WATSON, 1989

Judy Baypungala

Wurlaki 1941–2011

Circular mat

2004 Nangalala, Northern Territory

gunga (pandanus), natural dyes

Gift of Mark Young through the
Australian Government's Cultural Gifts Program, 2014

2014.352

Maggie Napangardi Watson

Warlpiri c. 1921–2004

Wititji (Hair string)

1997 Adelaide

synthetic polymer paint on canvas

Presented through the NGV Foundation by
the Harrison Family Trust, Founder Benefactor, 2002

2002.238

During the Dreaming, ancestral Napangardi and Napanangka women gathered at Mina Mina to perform ceremonies and take up ceremonial digging sticks that had emerged from the ground. The Digging Stick women travelled to Ngalyipimalu, Vines, a men's Dreaming site. The women had spears and boomerangs for hunting, but the men only had digging sticks until the ancestral goanna arrived at Vines. He put down his shield and brought it to the men, cut the men's hair and spun it into long fine strings, which he ochred, made into a headband, decorated with bandicoot tail feathers and gave to the women.

Ngipi Ward

Ngaanyatjarra c. 1949–2014

Kapitu kapitu

2007 Patjarr, Western Australia

synthetic polymer paint on canvas

Felton Bequest, 2011

2011.247

The artist maps the water sources that she knows like the back of her hand, including Tjantiwarra (two large rock holes), Patantja (a large clay pan with water snake) and Wandandarri (a rock hole where her son was born). Also shown are Tanginya (two deep rock holes), Kurrutjiti (a creek bed with four rock pools and a water snake), Yarrpan (another site with snake) and Pirrin (a very deep hole that people had to get inside to reach water). The lines indicate walking tracks, creeks and *tali* (sand hills) that marked their journeys. This is Country where Ngipi Ward lived, hunted and bore children.

Wintjiya Napaltjarri

Pintupi c. 1932–2014

Watanuma

2008 Walungurru, Northern Territory
synthetic polymer paint on canvas

Felton Bequest, 2011

2011.186

Watanuma is the Pintupi word for a particular species of flying ant and is also the name of a clay pan and soakage water site north-west of Walungurru. Here, a group of ancestral women gathered to perform the songs and dances associated with this site. They also spun hair string for making *nyimparra* (hair-string skirts), which are worn by both men and women during ceremonies. The red markings are like hieroglyphs: U shapes denote the seated women; short parallel lines, their digging sticks; straight lines with adjacent shorter lines, their *nyimparra*; and tiny circles represent the burrowed holes of the flying ants.

Minnie Motorcar Apwerl

Alyawarr c. 1915–2006

Anunapa, Akali

2001 Arlparra, Northern Territory
synthetic polymer paint on canvas

Presented through the NGV Foundation
by Carrillo Gantner, Member, 2002

2002.49

The artist represents her Dreaming, Akali, the bush orange associated with her Country, Anunapa. In the underlayer of the work, women are depicted sitting down, collecting bush oranges. Over this substructure, the artist has painted women's *awely* body paint designs for Akali, the bush orange that is abundant in Anunapa Country.

Tali Tali Pompey

Yankunytjatjara c. 1947–2011

Para

2009 Kaltjiti, South Australia

synthetic polymer paint on canvas

Felton Bequest, 2011

2011.214

Trees are ever present in the artist's sandhill country – notably the ghost gum and desert gum. Ghost gums are located in southern parts of the Northern Territory, near Finke, the artist's birthplace; whereas desert gums, which can reach 8–20 metres high, are native to the Great Victoria Desert. The ghost gum sheds its bark seasonally in thin scales and has a wide canopy, which bears flowers in spring and summer. Here, its smooth, white to cream bark contrasts with the darker bark of the crooked or straight trunks of the desert gum.

Regina Pilawuk Wilson

Ngan'gikurrunggurr born 1948

Syaw (Fish net)

2008 Peppimenarti, Northern Territory
synthetic polymer paint on canvas

Purchased, NGV Supporters of Indigenous Art, 2008

2008.511

Regina Pilawuk Wilson represents the weave of a *syaw*, a traditional conical-shaped fish net made from *pinbin* (bush vine). The *pinbin* is split and twined together to make the *syaw*, which is left in the river overnight and collected in the morning. The artist plays with the concept of weaving, introducing rhythmical patches with frayed edges that together form a complex composition replete with subtle variations and shifts of texture, loose strands and interwoven fragments. Wilson distils the rhythm of weaving, the movement of water through the *syaw*, and the colours of sand palm, pandanus palm and bush vine in Country.

Wingu Tingima

Pitjantjatjara c. 1917–2010

Kungkarangkalpa (Seven Sisters)

2004 Irrunytju, Western Australia

synthetic polymer paint on canvas

Purchased through the NGV Foundation
with the assistance of Nellie Castan, Governor, 2004

2004.768

The Seven Sisters is a major Dreaming, which acquires its name from Pleiades, a star cluster of which seven are visible to the eye in the southern sky, below the belt of Orion. These stars represent the sisters after they have been chased by a mischievous old man called Nyiru, who wished to have sexual intercourse with them. Wingu Tingima represents the sisters sitting in a cave at Kuru Alu, Country sacred to the artist. Nyiru is watching all the young girls and trying to get one of them to be his wife, but they evade his advances.

Wingu Tingima

Pitjantjatjara c. 1917–2010

Pukara

2004 Irrunytju, Western Australia
synthetic polymer paint on canvas

Purchased through the NGV Foundation
with the assistance of Judith and Leon Gorr, Fellows, 2004

2004.767

The artist represents a Wanampi (Water Snake) story from Pukara, a waterhole south-west of Irrunytju in Western Australia. Two water snakes, a father and son, are sleeping when they hear the loud noise of female flies buzzing around a honey grevillea bush, causing them to get up and collect honey. A male black ant finds them and spears the young son in his side, which makes him vomit up all the different types of yellow and orange honey grevillea: *kaliny-kaliny(pa)*, *ultunkun(pa)*, *piruwa* and *witjinti*.

Nyarapayi Giles

Ngaanyatjarra born late 1930s

Warmurrungu

2011 Tjukurla, Western Australia

synthetic polymer paint on canvas

Purchased, NGV Supporters of Indigenous Art, 2013

2013.41

The artist represents the site of Warmurrungu near Karrku, where she was born. This is an Emu Dreaming place, where ochre pigments are dug out of the ground in a special way with a digging stick and collected for use in ceremony. During the *Tjukurrpa* (Dreaming) many emus went down into the rock holes, became trapped therein and transformed into trees. The Dreaming associated with this place tells the story of an emu spirit who is released 'like the wind' when red ochre is dug out of the ground, takes physical form and resumes his journeys through Country.

Katjarra Butler

Ngaanyatjarra born 1946

Ngamurru

2010 Tjukurla, Western Australia
synthetic polymer paint on canvas

Gift of Wayne McGeoch through the
Australian Government's Cultural Gifts Program, 2011

2011.310

Jenny Crompton

Wathaurong born 1968

Sea Country Spirits

2015–16 Bellbrae, Victoria

copper wire, tree grass, driftwood, kangaroo bones, feathers, wood (beads), synthetic polymer paint, seaweed, grass roots, resin

Purchased, NGV Women's Association, 2016

Sea Country Spirits consists of thirty-two sculptures of spirits of *lakorra* (sky), *beeyak* (land) and *murrup* (sea) from Wathaurong Country, which Jenny Crompton presents as a rhythmical dance of animated spirit forms of different scales. The surreal shapes of birds and their nests, crustaceans, shellfish, fish, shells and macropods displayed together create an ethereal sensation of different living creatures gathered to tell a story about the life cycles of Crompton's Country and to express the continuous rhythms the land has been echoing for millennia.

New acquisition

Lorna Napurrurla was born at Yumurrpa, Northern Territory, a Yam Dreaming place in Warlpiri Country. In 1975, she moved to Lajamanu where she began to paint in 1986. Most of her paintings represent *yarla* (large yam), *Ipomoea costata*, a Dreaming inherited from her father. The looping lines that structure her canvases represent women's body paint designs for *yawulyu* ceremonies, associated with *yarla*, the large yam that 'always comes back' in the desert, providing food. Moreover, as the roots of the yam ripen, they burst up through the ground, causing cracks to form in the red earth, as shown. When cracks are seen, the women dig for the yam with their small coolamons and then cook the tubers in the coals of their camp fires. *Yarla* is associated with sites of Wapurtarli and Yumurrpa for which the artist was custodian. The lines or *kuruwarri* that structure the composition are signs or marks of *yarla* ancestral beings in a mythological topography. They signify *ngamarna*, the long horizontal yam tubers of the plant that travelled as an ancestral being and became the landscape in the Dreaming. For Napurrurla, painting was a performative process, akin to singing and dancing.

Yulyurlu Lorna Napurrurla Fencer

Warlpiri c. 1925–2006

Warna Jukurrpa (Snake Dreaming)

1986 Lajamanu, Northern Territory

enamel paint on plywood

Gift of Anthony Knight, 1990

O.68-1990

Yulyurlu Lorna Napurrurla Fencer

Warlpiri c. 1925–2006

Ngapa, warna manu ngurlu Jukurrpa (Water, snake and seeds Dreaming)

1996 Lajamanu, Northern Territory
synthetic polymer paint on canvas

Purchased, 1997

1997.98

Yulyurlu Lorna Napurrurla Fencer

Warlpiri c. 1925–2006

Ngurlu manu pirdijirri Jukurrpa (Seeds and Seed cake Dreaming)

1996

synthetic polymer paint on canvas

Purchased, 1997

1997.96

Yulyurlu Lorna Napurrurla Fencer

Warlpiri c. 1925–2006

Yarla Jukurrpa (Yam Dreaming)

1996

synthetic polymer paint on canvas

Purchased, 1997

1997.97

Yulyurlu Lorna Napurrurla Fencer

Warlpiri c. 1925–2006

Yarla

1997 Lajamanu, Northern Territory
synthetic polymer paint on canvas

Purchased through The Art Foundation of Victoria with the
assistance of Mobil Oil Australia Limited, Fellow, 1998

1998.257

Yulyurlu Lorna Napurrurla Fencer

Warlpiri c. 1925–2006

Yarla

1997 Lajamanu, Northern Territory
synthetic polymer paint on canvas

Purchased through The Art Foundation of Victoria with the assistance of
Mobil Oil Australia Limited, Fellow, 1998

1998.258

Yulyurlu Lorna Napurrurla Fencer

Warlpiri c. 1925–2006

Yarla manu yapa

1999 Lajamanu, Northern Territory
synthetic polymer paint on canvas

Purchased, 1999

1999.329

Yulyurlu Lorna Napurrurla Fencer

Warlpiri c. 1925–2006

Wanakiji

1999 Lajamanu, Northern Territory
synthetic polymer paint on canvas

Purchased, 1999

1999.330

Yulyurlu Lorna Napurrurla Fencer

Warlpiri c. 1925–2006

Ngapa manu yapa

1999 Lajamanu, Northern Territory
synthetic polymer paint on canvas

Purchased, 1999

1999.331

Yulyurlu Lorna Napurrurla Fencer

Warlpiri c. 1925–2006

Yarla

1988 Lajamanu, Northern Territory
synthetic polymer paint on canvas

Gift of Anthony and Beverly Knight through
the Australian Government's Cultural Gifts Program, 2013

2013.753

Yulyurlu Lorna Napurrurla Fencer

Warlpiri c. 1925–2006

Necklace

c. 1977–99 Lajamanu, Northern Territory
synthetic polymer paint and what on wood

Gift of Anthony and Beverly Knight, 2013

2013.759

Yulyurlu Lorna Napurrurla Fencer

Warlpiri c. 1925–2006

Necklace

1997 Lajamanu, Northern Territory
earth pigments on seed pods, wool

Presented by Alcaston House Gallery, 1998

1998.263

Yulyurlu Lorna Napurrurla Fencer

Warlpiri c. 1925–2006

Necklace

c. 1977–99 Lajamanu, Northern Territory
synthetic polymer paint, pokerwork on wood, seeds,
gumnuts

Gift of Anthony and Beverly Knight, 2013

2013.755

Yulyurlu Lorna Napurrurla Fencer

Warlpiri c. 1925–2006

Headdress

1999 Lajamanu, Northern Territory
synthetic polymer paint on wood

Gift of Anthony and Beverly Knight, 2013

2013.756

Yulyurlu Lorna Napurrurla Fencer

Warlpiri c. 1925–2006

Necklace

c. 1977–99 Lajamanu, Northern Territory
synthetic polymer paint and what on wood

Gift of Anthony and Beverly Knight, 2013

2013.758

Emily Kam Kngwarray

Anmatyerr c. 1910–96

Kam

1991 Soakage Bore, Northern Territory
synthetic polymer paint on canvas

Purchased from Admission Funds, 1992

O.121-1992

Emily Kam Kngwarray

Anmatyerr c. 1910–96

Ankerr (Emu)

1989 Soakage Bore, Northern Territory
synthetic polymer paint on canvas

Purchased from Admission Funds, 1990

O.76-1990

Emily Kam Kngwarray

Anmatyerr c. 1910–96

Anwerlarr (Pencil yam)

1989 Soakage Bore, Northern Territory
synthetic polymer paint on canvas

Purchased from Admission Funds, 1990

O.77-1990

Emily Kam Kngwarray

Anmatyerr c. 1910–96

Ankerr mern – intekw

1990 Soakage Bore, Northern Territory
synthetic polymer paint on canvas

Purchased from Admission Funds, 1990

O.121-1990

Emily Kam Kngwarray

Anmatyerr c. 1910–96

After rain

1990 Soakage Bore, Northern Territory
synthetic polymer paint on canvas

Felton Bequest, 1990

O.122-1990

Emily Kam Kngwarray

Anmatyerr c. 1910–96

Untitled

1990 Soakage Bore, Northern Territory
synthetic polymer paint on canvas

Felton Bequest, 1990

O.123-1990

Emily Kam Kngwarray

Anmatyerr c. 1910–96

Anwerlarr angerr (Big yam)

1996 Alice Springs, Northern Territory

synthetic polymer paint on canvas

Purchased by the National Gallery Women's Association
to mark the directorship of Dr Timothy Potts, 1998

1998.337.a-d

This four-panelled work celebrates the natural increase of *anwerlarr* (the pencil yam) at Alhalker, Country sacred to the artist. When the pencil yam is in full growth, a green leaf spreads over the ground. As the vegetable tuber ripens and is ready to eat, the leaf declines and a crack appears in the ground, revealing the nature of the plant and its pattern of growth. The tangled linear network signifies the cracks in the ground and the long branching tuberous plant underground, which has the taste and colour of a potato and is eaten either raw or cooked.

Emily Kam Kngwarray

Anmatyerr c. 1910–96

Shirt

1979 Soakage Bore, Northern Territory
batik on cotton

Gift of Avril Green, 1999

1999.34

Batik is a wax-resist process developed in Indonesia that Aboriginal women in the Central Desert practised during the 1970s and beyond as a prelude to painting on canvas. Aboriginal batik production began in 1971 at Ernabella in the extreme north-west of South Australia, where an art centre for women originated in 1948. When introduced to the medium, Anangu artists at Ernabella and later Fregon quickly modified batik to suit their own needs and conditions. Drawing directly onto cotton fabric with a *canting* (wax pourer) and hot wax, their curving designs are influenced by the practice of *milpatjunanyi* – telling stories in the sand, developed from their fluid drawings or *walka*.

In 1977 batik was introduced to Anmatyerr and Alyawarr women as part of adult art and craft and literacy classes on Utopia station, which comprised seventeen disparate communities scattered throughout the Sandover region. The spontaneous informality of the women's designing and dyeing sessions in the open air differed somewhat from the centralised and structured program in the Ernabella craft room. By designing straight onto the cloth, loosely held on their laps, Utopia artists produced batiks that are distinguished by their irregularity, raw energy and vigorous gesture.

Emily Kam Kngwarray

Anmatyerr c. 1910–96

Kam

1988 Soakage Bore, Northern Territory
batik on silk

Purchased through The Art Foundation of Victoria with the assistance of
the H. J. Heinz II Charitable and Family Trust, Governor, 1994

CT379-1994

Emily Kam Kngwarray

Anmatyerr c. 1910–96

Untitled

1980 Soakage Bore, Northern Territory
batik on silk and cotton

Presented through the NGV Foundation
by Andrew Green, Fellow, 2002

2002.187

Myrtle Petyarr

Anmatyerre born c. 1943

Mountain devil lizard Dreaming

1997

batik on silk

Purchased through The Art Foundation of Victoria
with the assistance of Coles Myer Ltd, Governor, 1997

1997.365

Violet Petyarr

Eastern Anmatyerr born c. 1945

Untitled

1987 Utopia, Northern Territory
batik on silk

Presented through the NGV Foundation
by Barry and Rosemary Forbes, 2006

2006.239

Lena Pwerl

Eastern Anmatyerr born c. 1934

Arlewatyerr (Goanna)

1980–82 Utopia, Northern Territory
batik on silk

Presented through the NGV Foundation
by Jennifer Green, Fellow, 2004

2004.322

Ada Bird Petyarr

Eastern Anmatyerr c. 1930–2009

Bean tree Dreaming

1991 Akay (Mulga Bore), Northern Territory
batik on silk

Purchased through The Art Foundation of Victoria with the assistance of
the H J Heinz II Charitable and Family Trust, Governor, 1994

CT383-1994

Ada Bird Petyarr

Eastern Anmatyerr c. 1930–2009

Arnkerrth and Ngangkar (Mountain devil lizard and traditional healer)

1991 Utopia, Northern Territory

batik on silk

Presented through the NGV Foundation
by John McPhee, Fellow, 2005

2005.80

Lena Skinner Ngai

Alyawarr born c. 1930

Untitled, fabric length

2007 Ahalper, Northern Territory
batik on silk

Purchased, NGV Supporters of Indigenous Art, 2008

2008.116

Angkuna Kulyuru

Pitjantjatjara born 1943

Raiki wara

1993 Ernabella, South Australia
batik on silk

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

CT385-1994

Tjunkaya Tapaya

Pitjantjatjara born 1947

Raiki wara

1994 Ernabella, South Australia

batik on silk

Purchased with the assistance of the Commonwealth Government,
through the Australia Council, its art funding and advisory body, 1995

1995.331

Angkuna Kulyuru

Pitjantjatjara born 1943

Raiki wara

1993 Ernabella, South Australia
batik on silk

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

CT386-1994

Tjariya (Nungalka) Stanley

Pitjantjatjara born c. 1939

Raiki wara

1989 Ernabella, South Australia

batik on silk

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

CT439-1994

Imiyari (Yilpi) Adamson

Pitjantjatjara born c. 1954

Raiki wara

c. 1988 Ernabella, South Australia
batik on silk

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

CT17-1994

Katie Manyinta Curley

Pitjantjatjara/Yankunytjatjara born c. 1956

Raiki wara

1995 Fregon, South Australia
batik on silk

Purchased, 1996

1996.669

Matjangka Nyukana Norris

Pitjantjatjara born c. 1956

Raiki wara

1995 Kaltjiti, South Australia

batik on silk

Purchased with the assistance of the Commonwealth Government
through The Australia Council, its arts and advisory body, 1995

1995.584

Tjangili Tjapukula George

Pitjantjatjara/Yankunytjatjara born c. 1950

Raiki wara

1995 Fregon, South Australia

batik on silk

Purchased with the assistance of the Commonwealth Government, through the Australia Council, its arts funding and advisory body, 1995

1995.579

'Chase is about terror, flight, this is the unspoken space and place called Australia: *terror nullius*. Nothing is there but everything feared. This is what we inhabit in the night, the pause, the gap between then and tomorrow. This work is an attempt to convey the pervasive knowledge of a wrongly commenced national story that cannot be rewritten – one that is beyond spoken or written language, but exists as a gripping, knowing feeling within us, unspeakable fear.

The tea-tree forest between E. Phillips-Fox's *The landing of Captain Cook* and my work, *Imperial Leather* holds the trace of a pursuit. Torn scraps of cotton flagging and red towelling fixed within its grasp bear testament to a struggle within this space, a flight of passage took place and took parts, pieces of both works into this otherworldly configuration. Traces of Captain Cook's party and of the Imperial Leather British Flag, which holds the suspended heads of Aboriginal Boy ornaments, flicker within the tea-tree, the forest has borne witness to the start of where we are today. I don't believe that Australia has left behind the two aforementioned stories but is still enmeshed in their dialogues of invasion, control and silencings.'

JULIE GOUGH, 2001

Julie Gough

Trawlwoolway born 1965

Imperial Leather

1994 Hobart

wax and cotton rope and drawing pins on tie-dyed cotton
on composition board

Presented through The Art Foundation of Victoria
by Gabrielle Pizzi, Member, 1995

1995.726.a-pp

Julie Gough

Trawlwoolway born 1965

Chase

2001 Melbourne

Tea Tree (*Myrtaceae fam.*), cotton, steel, jute

Gift of the artist, 2005

2005.400.1-374

E. Phillips Fox

Australia 1865–1915, France 1887–92, England and France 1901–13

Landing of Captain Cook at Botany Bay, 1770

1902 London
oil on canvas

Gilbee Bequest, 1902

119-2

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

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

Seam

2005 Townsville, Queensland
coal, nylon thread, driftwood

Presented by Gallery Gabrielle Pizzi, 2005

2005.403.a-c

‘These floating necklace forms work for me as life preservers, i.e. operating perhaps as memory retainers for people on the edge. The wood and the pumice necklaces – *Drift* and *Lifebearer* seem very much to be about returning home (to Tasmania) sometime. I feel I can in my mind’s eye walk into Townsville beach with these wrapped around me and float into the sea and wash up back in north-east Tasmania. The coal necklace – *Seam* – is like the weighty lifeblood of ancestry – the coal black materiality of the earth that I haven’t answered or perhaps recognised.’

JULIE GOUGH, 2005

Julie Gough

Trawlwoolway born 1965

Observance

2011–12 Hobart

colour high definition video transferred to media player,
sound, 17 min 9 sec, ed. 2/10

Purchased, NGV Supporters of Indigenous Arts, 2012

2012.213

‘Observance is all about trespass – “for they know not what they do”. The film is a meditation about history, memory, ancestry, and ongoing colonisation by anonymous groups of uninvited walkers, the descendants of the colonisers, the inheritors (according to Western legal systems) of our lands. The Aboriginal words and translations that float across the footage are drawn from the last words “formed” by Tasmanian Aboriginal people in their own language, before it was banned on Flinders Island ... These last words, of which I have used half in the film, are of introduced things – animals, objects and actions of violence and encounter.’

JULIE GOUGH, 2002

Julie Gough

Trawlwoolway born 1965

Land and sky from sea 1

2005 Townsville, Queensland

oxides and ink on canvas

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

2005.394

Julie Gough

Trawlwoolway born 1965

Land and sky from sea 2

2005 Townsville, Queensland

oxides and ink on canvas

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

2005.395

Claudia Moodoonuthi

Kaiadilt born 1995

360 flip on country

2014 Brisbane

synthetic polymer paint on skateboards

Purchased, Victorian Foundation for Living Australian Artists, 2015

2015.174.a-f

The artist has painted both sides of six skateboards with a brilliant mixture of designs that express her connection to Country and ceremony of the Kaiadilt and Lardil people. The vibrant paintings on the face of the skateboards echo those of founding Kaiadilt artists, whereas the bold striped and dotted compositions beneath the wheels of the skateboards reveal Moodoonuthi's deep familiarity with Lardil iconography as nurtured in her formative years. These skateboards reveal the artist's powers of invention and ability to create an abundance in confined space six times over, on objects symbolic of modern Indigenous youth.

New acquisition

Grace Lilian Lee

Meriam Mir born 1988

Red: Acceptance

2016 Cairns, Queensland

cotton webbing, goose feathers, beads, timber cane,
cotton and wool thread

On loan from the artist

Grace Lilian Lee

Meriam Mir born 1988

White: Enlightenment

2016 Cairns, Queensland

cotton webbing, timber cane, cotton and wool thread

On loan from the artist

Grace Lilian Lee

Meriam Mir born 1988

Black: Infinity

2016 Cairns, Queensland

cotton webbing, timber cane, cotton and wool thread

On loan from the artist

Grace Lilian Lee has woven three body adornments of sculptural form and texture that explore ways in which contemporary fashion and performance intersect with customary artistic and cultural practices to create a new cultural dialogue. For the artist, water – being the source of life – is a current theme and is reflected through repetition, texture and movement of the design. The intricate weavings draw inspiration from techniques used to create adornments for ceremonial purposes in the Torres Strait Islands, which the artist learnt from Uncle Ken Thaiday. They reflect Lee's exploration of her identity as a multicultural Australian woman.

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

Corrie Fullard

Palawa born 1931

Necklace

2000 Glenorchy, Tasmania

pink-tipped kelp shells (*Phasianotrochus rutilus*), cotton thread

Gift of Catherine Allen, 2001

2001.287

Dulcie Greeno

Palawa born 1923

Necklace

2001 Launceston, Tasmania

maireeners (*Phasianotrochus irisodontes*), rice shells
(*Truncatella scalarina*), oat shells (*Mitrella lincolnensis*),
cotton thread

Purchased with funds donated by
Supporters and Patrons of Aboriginal Art, 2003

2003.444

Lola Greeno

Trawlwoolway born 1946

Cape Barren Goose

2004 Launceston, Tasmania

pipis (*Plebidonax deltoides*), black crow shells (*Nerita atramentosa*), oat shells (*Mitrella lincolnensis*), gull shells (*Nodilittorina unifasciata*), cotton/nylon thread

Purchased with funds donated by
Supporters and Patrons of Indigenous Art, 2004

2004.5

Lola Greeno

Trawlwoolway born 1946

Cape Barren Goose

2004 Launceston, Tasmania

maireeners (*Phasianotrochus sp.*), yellow oat shells
(*Mitrella lincolnensis*), button shells, cotton/nylon thread

Purchased with funds donated by
Supporters and Patrons of Indigenous Art, 2004

2004.39

Lola Greeno

Trawlwoolway born 1946

Mapili rina (Lots of shells)

2006 Launceston, Tasmania

maireeners (*Phaisanotrochus sp.*), cotton thread

Purchased with funds donated by Catherine Allen, 2006

2006.222

Joyce Moate

Taungurong c. 1945–2004

Eel trap

1999 Healesville, Victoria

native grasses, Blackwood (*Acacia sp.*) and Messmate Stringybark (*Eucalyptus obliqua*)

Gift of Christine Collingwood, 1999

1999.230

In earlier times, eel traps were positioned by Taungurong people in a flowing creek or river and tied to a tree on each side of the bank with bark fibre string or rope. Joyce Moate's wrapped weaving stitch results in a sinuous and flexible woven form, which can move in flowing water. The shape of the trap is ideal for drawing in the long skinny eel and ensuring its capture within the trap's narrow confines.

Yvonne Koolmatrie

Ngarrindjeri born 1944

Sister basket

2008 Berri, South Australia

sedge (*Carex sp.*), river rushes

Purchased, NGV Supporters of Indigenous Art, 2009

2009.439

Yvonne Koolmatrie

Ngarrindjeri born 1944

Fish scoop

2010 Berri, South Australia

sedge (*Carex sp.*)

Purchased, NGV Supporters of Indigenous Art, 2012

2012.211

Yvonne Koolmatrie has woven a fish scoop out of sedge, using the Ngarrindjeri coil and bundle technique. Women customarily used scoops to collect fish caught in nets and to entrap fish, yabbies and crayfish in the shallows. By making such cultural objects, Koolmatrie connects with the river, her Country and her ancestors as she explains: 'The material is everything to me, it's my strength and it motivates me. Nothing's on paper, everything I create comes from the material. I pick it up and start weaving and things begin to take shape. This skill, and the grass itself, are gifts of the old people'.

Lennah Newson

Palawa 1940–2005

Basket

2004 Hobart

reeds

Purchased with funds donated by
Supporters and Patrons of Indigenous Art, 2004

2004.764

Julie Gough

Trawlwoolway born 1965

Kelp water carrier

2004 Melbourne

kelp, reed, wood

Gift of the artist, 2005

2005.401

Treahna Hamm

Yorta Yorta born 1965

Wollithica Woka (Tribal homelands around Echuca/Moamza)

2013

black and gold ink and synthetic polymer paint and sand on zinc, sedge (*Carex sp.*), steel wire, brass wire, emu feathers

Purchased, Victorian Foundation for Living Australian Artists, 2014

2014.249.1-12

Treahna Hamm's selection of breastplates subvert metal objects made by colonisers to label and pacify their colonised subjects. Hamm's works reference metal breastplates, such as that of 'King Billy' (William Barak), which belonged to the artists's Indigenous family. After attending the last High Court sitting of the Yorta Yorta native title case, Hamm had the idea to incise breastplates with Yorta Yorta designs, which hold cultural knowledge and stories. In so doing she transforms nineteenth-century icons of European control into objects imbued with cultural meaning, which can be worn with pride.

Lorraine Connelly-Northey

Waradgerie born 1962

Narrbong (String bags)

2005 Swan Hill, Victoria

wire, wire mesh, feathers, emu feathers, echidna quills

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

2005.461–2001.474

This selection of *narrbong* (collecting bags) reveals Lorraine Connelly-Northey's abundant powers of invention and resourcefulness in working with found objects, both natural and inorganic, to reconfigure women's objects used for gathering bush foods. She is the exemplar of a hunter-gatherer, constantly fossicking for worn and rusted metallic scraps, fragments of inner-spring mattresses and barbed wire, or natural wonders such as emu and galah feathers or echidna quills. The postcolonial materials used by Connelly-Northey give the work a conceptual edge that causes the viewer to reflect upon the history of dispossession experienced by many Indigenous peoples in south-eastern Australia.

Lorraine Connelly-Northey

Waradgerie born 1962

Magpie bag

from the *Koolimans and string bags* series

2002 Swan Hill, Victoria

wire mesh, magpie feathers

Purchased with funds donated by
Supporters and Patrons of Indigenous Art, 2003

2003.674.5

Lorraine Connelly-Northey

Waradgerie born 1962

Snail bag

from the *Koolimans and string bags* series

2002 Swan Hill, Victoria

wire, wire mesh, feathers, snail shells

Purchased with funds donated by
Supporters and Patrons of Indigenous Art, 2003

2003.674.10

Lorraine Connelly-Northey

Waradgerie born 1962

String bag

from the *Koolimans and string bags* series

2002 Swan Hill, Victoria

wire, wire mesh

Purchased with funds donated by
Supporters and Patrons of Indigenous Art, 2003

2003.674.4

Lorraine Connelly-Northey

Waradgerie born 1962

String bag

from the *Koolimans and string bags* series

2002 Swan Hill, Victoria

wire, wire mesh, feathers

Purchased with funds donated by
Supporters and Patrons of Indigenous Art, 2003

2003.674.9

Lorraine Connelly-Northey

Waradgerie born 1962

Pelican bag

from the *Koolimans and string bags* series

2002 Swan Hill, Victoria

wire, pelican feathers

Purchased with funds donated by
Supporters and Patrons of Indigenous Art, 2003

2003.674.7

Lorraine Connelly-Northey

Waradgerie born 1962

Shell bag

from the *Koolimans and string bags* series

2002 Swan Hill, Victoria

wire, wire mesh, clam shells

Purchased with funds donated by
Supporters and Patrons of Indigenous Art, 2003

2003.674.12

Lorraine Connelly-Northey

Waradgerie born 1962

Driftwood bag

from the *Koolimans and string bags* series

2002 Swan Hill, Victoria

wire, wire mesh, driftwood

Purchased with funds donated by
Supporters and Patrons of Indigenous Art, 2003

2003.674.11

Lorraine Connelly-Northey

Waradgerie born 1962

Turtle shell bag

from the *Koolimans and string bags* series

2002 Swan Hill, Victoria

wire, wire mesh, turtle shells

Purchased with funds donated by
Supporters and Patrons of Indigenous Art, 2003

2003.674.13

Lorraine Connelly-Northey

Waradgerie born 1962

Koolimans and string bags

Kooliman 1

Kooliman 2

Kooliman 3

String bag

Magpie bag

Mussel bag

Pelican

Kooliman

String bag

Snail bag

Driftwood bag

Shell bag

Turtle shell bag

2002 Swan Hill, Victoria

wire, wire mesh, feathers, shells, driftwood

Purchased with funds donated by
Supporters and Patrons of Indigenous Art, 2003

2003.674.1-13

Joyce Moate

Taungurong c. 1945–2004

Food basket

1997 Healesville, Victoria

Bull rush grass, Black Boy grass (*Xanthorrhoea macronema*)

Gift of Catherine Allen, 1999

1999.339

Food baskets like this were used in south-eastern Australia for carrying different types of food, as well as fish. The circular mat is woven using the coil stitch and the edges are joined, leaving a generous opening on one side. Like earlier Victorian Aboriginal weavers, Joyce Moate seeks strands of grasses, rushes and reeds, often growing on private land. She splits each reed from top to bottom, soaks it in water for hours, then hangs it out to dry, moistening it again before coil weaving.

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

...continued overleaf

Ngayarta Kujarra

2009 Punmu, Western Australia
synthetic polymer paint on canvas

Felton Bequest, 2011

2011.276

'In *pujiman* days [the time of living nomadically] we all walked from waterhole to waterhole. We were travelling around for a long time; we were all naked! We grew up walking all around these waterholes. This painting is a map from that time. All of these waterholes are still here, with all of the songs and all of the dances. We are still singing and dancing for this country. We were taken away from Punmu to Jigalong mission and then we worked on stations. But we came back and now we are living in our Country again: that's what this painting shows. It's a painting of Punmu for Punmu.'

MARTU ARTISTS, 2009

Muni Rita Simpson

Manyjilyjarra c. 1941–2008

Yimiri

2008 Punmu, Western Australia
synthetic polymer paint on canvas

Felton Bequest, 2011

2011.280

Yimiri is an important *yinta* (fresh water) and is the larger of two soaks in the middle of a big *warla* (salt lake), which is part of the Percival Lakes. The site is surrounded by *tuwa* (sand hills) that you have to walk over to get to the *yinta*. As the artist stated, 'There is a story about a big *jila* (snake) at Yimiri, so you need to be careful out there'. Martu people were walking here in *pujiman* (bush) days. Families would come and clean the grass out of the *yinta* to get the fresh *kupi* (water).

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

This work is strong in cultural memory of Country where the artist grew up, in *pujiman* days of living nomadically, as she explains: 'Yulpu is my mother and father's Country; it's *warla* (salt lake) Country. There is big *kapi* (water) here: it is spring water. The *jila* (snakes) here are quiet, we don't need to sing out as we approach their home. I paint this to tell the story. When I paint, it takes me back to my *ngurra* (home): I can take everyone to my Country when I paint'.

Jakayu Biljabu

Manyjilyjarra born c. 1937

Morika Biljabu

Manyjilyjarra born c. 1988

Minyipuru (Seven Sisters)

2009 Punmu, Western Australia

synthetic polymer paint on canvas

Felton Bequest, 2011

2011.269

The Minyipuru (Seven Sisters) travelled through Martu Country in the *Jukurpa* (Dreaming). At Pangkapini, the Minyipuru met Yurla, an old man who grabbed one of the women, but her sisters tricked him and managed to rescue her. The U-shapes represent the sisters as they flew close to Parnngurr, where women's law tells that an important event took place. Afterwards they flew on to Kalypa. The dance for this site is performed by both men and women. At another site, further east, Yurla tried to catch five of the sisters, but again they escaped, flying on to Marapinti, the end of their journey.

Dadda Samson

Kartujarra born c. 1933

Puntuwarri

2009 Jigalong, Western Australia
synthetic polymer paint on canvas

Felton Bequest, 2011

2011.268

Puntuwarri is the artist's *ngurra* (Country), located east of the Jigalong community, which is strong in her memory. Dadda Samson frequently walked on foot through this Country and hunted there with her family when she was a young girl. Puntuwarri is an important place because it has *kupi* (water) all year round. The *kupi* is indicated by the U-shape on the left. Above the *kupi* is the waterhole, and below is where the old people are walking.

Nora Wompi

Manyjilyjarra born c. 1935

Kunawarritji (Well 33)

2009 Kunawarritji, Western Australia
synthetic polymer paint on canvas

Felton Bequest, 2011

2011.283

Kunawarritji (Well 33) on the Canning Stock Route is an important rock hole near the artist's birthplace. It was made in the *Jukurpa* (Dreaming). The little hills around that area were all squeezed out of the soft earth. The Minyipuru (Seven Sisters) are still standing up as a group of trees between Nyipil (Well 34) and Kunawarritji. These ancestral beings are the stars in the sky. The sweeping contours represent *tali* (sand hills) that dominate the topography of this vital water source. This is good country for collecting *pura* (bush tomato) and *kantjilyi* (bush raisin). The circular shapes indicate rock holes, places of living water that punctuate the desert.

Nora Wompi

Manyjilyjarra born c. 1935

Kunawarritji (Well 33)

2010 Balgo, Western Australia
synthetic polymer paint on canvas

Felton Bequest, 2011

2011.284

Bugai Whylouter

Manyjilyjarra born c. 1945

Kunawarritji

2009 Kunawarritji, Western Australia
synthetic polymer paint on canvas

Felton Bequest, 2011

2011.278

Muntararr Rosie Williams,

Manyjilyjarra born c. 1943

Yikartu Bumba

Manyjilyjarra born 1940s

Yimiri

2009 Punmu, Western Australia

synthetic polymer paint on canvas

Felton Bequest, 2011

2011.271

In November 2008 Rosie Williams's elder sister Muni passed away. Not long before, Muni painted *Yimiri* in the Punmu art shed with her daughter Beatrice, granddaughter Ronelle and great-granddaughter Camille by her side. She was the first Martu artist to paint the vast salt lakes of the Great Sandy Desert, as large white spaces depicting the white light refelected from them. Muni's passing caused great sadness in the Punmu community and the painting shed was a different place without her. Rosie and Yikartu painted *Yimiri* in memory of Muni and the way she showed them how to paint Martu country.

Paji Honeychild Yankarr

Walmajarri c. 1912–2004

Bowl

1990 Fitzroy Crossing, Western Australia
earthenware

Purchased from Admission Funds, 1991

O.235-1991

Purlta Mary-Anne Downs

Walmajarri/Wangkajungka c. 1945–2010

Pot

1990 Fitzroy Crossing, Western Australia
earthenware

Purchased from Admission Funds, 1991

O.236-1991

Janet Fieldhouse

Meriam Mir born 1971

Feather skirt basket

2009 Canberra

earthenware, raffia, string, feathers

Purchased with funds donated by Carolyn Poignant Berger
in memory of Axel Poignant, 2010

2010.8

Michelle Yeatman

Guggandji born 1962

Pippies

2015 Yarrabah, Queensland
earthenware

Purchased, NGV Supporters of Indigenous Art, 2015

2015.549

Tapich Gloria Fletcher

Thaynakwith 1937–2011

Arone the black crane and Moocheth the ibis

1986 Cairns, Queensland
stoneware

Purchased through The Art Foundation of Victoria with the assistance of
the Marjorie Webster Memorial, Governor, 1991

O.139-1991

Tapich Gloria Fletcher

Thaynakwith 1937–2011

Chara the fireman

1977 Cairns, Queensland
stoneware

Presented through The Art Foundation of Victoria with the assistance of
the Alcoa Foundation, Governor, 1994

O.52-1994

Tapich Gloria Fletcher

Thaynakwith 1937–2011

Wacombe, the bushman

1995 Cairns, Queensland

stoneware

Purchased with the assistance of the Commonwealth Government, through The Australia Council, its arts funding and advisory body, 1995

1995.586

Jeannie Nungarrayi Herbert

Warlpiri 1953–2014

Ngarlkirdi Jukurrpa (Witchetty grub Dreaming)

1989 Lajamanu, Northern Territory
earthenware

Purchased from Admission Funds, 1991

O.8-1991

Jeannie Nungarrayi Herbert

Warlpiri 1953–2014

Ngarlkirdi Jukurrpa (Witchetty grub Dreaming)

1989 Lajamanu, Northern Territory
earthenware

Purchased from Admission Funds, 1991

O.9-1991

Jeannie Nungarrayi Herbert

Warlpiri 1953–2014

Ngarlkirdi Jukurrpa (Witchetty grub Dreaming)

1989 Lajamanu, Northern Territory
earthenware

Gift of Claire Larrivéé, 2012

2012.154

Bindi Cole Chocka's *Not really Aboriginal* series explores how black you need to look to be considered Aboriginal and how 'white' Aboriginal people cross the cultural divide. Ultimately, it is a celebration of Aboriginality in all its forms. The series provoked prominent *Herald Sun* columnist Andrew Bolt to claim that Cole Chocka and other prominent 'light skinned' Aborigines sought to take professional advantage by identifying as Aboriginal, inciting an action in the Federal Court that found Bolt guilty of contravening the *Racial Discrimination Act 1975*.

The artist states: 'I've always been told that I was Aboriginal. I never questioned it because of the colour of my skin or where I lived. My Nan, one of the Stolen Generation, was staunchly proud and strong. She made me feel the same way. My traditional land takes in Ballarat, Geelong and Werribee and extends west past Cressy to Derrinallum. I'm from Victoria and I've always known this. I'm not black. I'm not from a remote community. Does that mean I'm not really Aboriginal? Or do Aboriginal people come in all shapes, sizes and colours and live in all areas of Australia, remote and urban?'

Bindi Cole Chocka

Wathaurong born 1975

Wolf in sheep's clothing

2013 Melbourne

pigment prints

Yvonne Pettengell Bequest, 2014

2014.46.a-c

'I find two different understandings at work within myself. The first is that through the revelation of Jesus that I've had, my whole life has changed ... I've discovered a peace ... my heart has become soft ... But then, I struggle with the notion that so many people, in the name of God, ran missions in this state that participated in the decimation of culture and language. So many in the Aboriginal community are Christian but there's a long standing resentment of Christianity for the atrocities committed in the name of God. It creates this tension within, which I hope to give voice to.'

BINDI COLE CHOCKA, 2013

Bindi Cole Chocka

Wathaurong born 1975

Miss Australia

from the *A time like this* series

2012 Melbourne

inkjet print, ed. 3/3

Purchased with funds donated by Anita Castan,
Nellie Castan and Vicki Vidor, 2015

2015.81

Bindi Cole Chocka

Wathaurong born 1975

We all need forgiveness

2014 Melbourne

multi-channel colour high definition video, sound, 5 min

produced by Daniel Chocka,

edited by Rachel Fong

Collection of the artist

Bindi Cole Chocka

Wathaurong born 1975

Not really Aboriginal

Warre Beal Yallock

Wathaurong mob

Tarri Wil

Gnung Ok

2008 Melbourne

pigment prints

Purchased, Victorian Foundation for Living Australian Artists, 2016

New acquisition

The story of Purrukuparli

The story of Purrukuparli explains how death came to the Tiwi people. The ancestral hero Purrukuparli and his wife Wayayi had a son, Jinani. While gathering bush tucker, Wayayi was enticed into the trees to make love with her brother-in-law, Taparra. She left her baby son Jinani in the shade, but was away for so long that he perished from heatstroke. Her husband, Purrukuparli, enraged and devastated, fought and critically injured his brother, Taparra, who became the moon man, always reminding the Tiwi of the life and death cycle (full moon, no moon, new moon). Purrukuparli then picked up the body of his dead son, walked out into the sea and announced that death had come to the Tiwi, leaving his wife, Wayayi, in the bush. Wayayi became the curlew bird, forever crying out her grief in the dusk. Before he drowned, Purrukuparli taught all Tiwi how to conduct a proper *pukumani* or mourning ceremony. Since then, whenever someone dies, Tiwi people make burial poles and arm bands, paint their bodies and perform mourning songs and dances to say goodbye to the deceased. This is the Tiwi custom.

Raelene Kerinauia

Tiwi born 1962

Kayimwagakimi Jilamara

2011 Milikapiti, Melville Island, Northern Territory
earth pigments on Stringybark (*Eucalyptus sp.*)

Purchased, NGV Supporters of Indigenous Art, 2012

2012.18

Jean Baptiste Apuatimi

Tiwi c. 1940–2013

Purrukuparli ngirramini

1992 Milikapiti, Melville Island, Northern Territory
earth pigments on canvas

Purchased from Admission Funds, 1992

O.98.a-d-1992

Cornelia Tipuamantumirri

Tiwi born 1930

Jilamara design

2013 Pularumpi, Bathurst Island, Northern Territory
earth pigments on canvas

Purchased, NGV Supporters of Indigenous Art, 2013

2013.948

Taracarijimo Freda Warlapinni

Tiwi c. 1928–2003

Untitled

1997 Milikapiti, Melville Island, Northern Territory
earth pigments on paper

Gift of Kean Ooi through the
Australian Government's Cultural Gifts Program, 2014

2014.341

Kitty Kantilla

Tiwi c. 1928–2003

Jilamara

1992 Milikapiti, Melville Island, Northern Territory
earth pigments on Stringybark (*Eucalyptus* sp.)

Purchased from Admission Funds, 1992

O.47-1992

Kitty Kantilla

Tiwi c. 1928–2003

Yinkiti

1992 Milikapiti, Melville Island, Northern Territory
earth pigments on Stringybark (*Eucalyptus sp.*)

Purchased from Admission Funds, 1992

O.48-1992

Kitty Kantilla

Tiwi c. 1928–2003

Yinkiti

1992 Milikapiti, Melville Island, Northern Territory
earth pigments on Stringybark (*Eucalyptus sp.*)

Purchased from Admission Funds, 1992

O.49-1992

Kitty Kantilla

Tiwi c. 1928–2003

Jilamara

1992 Milikapiti, Melville Island, Northern Territory
earth pigments on Stringybark (*Eucalyptus sp.*)

Purchased from Admission Funds, 1992

O.50-1992

Kitty Kantilla

Tiwi c. 1928–2003

Yoyi

1992 Milikapiti, Melville Island, Northern Territory
earth pigments on Stringybark (*Eucalyptus sp.*)

Purchased from Admission Funds, 1992

O.51-1992

Kitty Kantilla

Tiwi c. 1928–2003

Yoyi

1992 Milikapiti, Melville Island, Northern Territory
earth pigments on Stringybark (*Eucalyptus sp.*)

Purchased from Admission Funds, 1992

O.53-1992

Kitty Kantilla

Tiwi c. 1928–2003

Yoyi

1992 Milikapiti, Melville Island, Northern Territory
earth pigments on bark

Purchased from Admission Funds, 1992

O.54-1992

Kitty Kantilla

Tiwi c. 1928–2003

Yinkiti

1992 Milikapiti, Melville Island, Northern Territory
earth pigments on Stringybark (*Eucalyptus sp.*)

Purchased from Admission Funds, 1992

O.94-1992

Kitty Kantilla

Tiwi c. 1928–2003

Tunga

1993 Milikapiti, Melville Island, Northern Territory
earth pigments on Stringybark (*Eucalyptus sp.*), pandanus
fibre, string

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.32-1994

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

Kitty Kantilla

Tiwi c. 1928–2003

Untitled

1999 Milikapiti, Melville Island, Northern Territory
earth pigments on Stringybark (*Eucalyptus sp.*), pandanus
string

Purchased, 1999

1999.380

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

Maryanne Mungatopi

Tiwi 1966–2003

Purrukuparli and Bima

2002 Milikapiti, Melville Island, Northern Territory
earth pigments on paper

Gift of Colin Golvan in memory of the artist through
the Australian Government's Cultural Gifts Program, 2014

2014.2006

Maryanne Mungatopi

Tiwi 1966–2003

Jilamara

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

Gift of Colin Golvan in memory of the artist through
the Australian Government's Cultural Gifts Program, 2014

2014.1995

Maryanne Mungatopi

Tiwi 1966–2003

Taparra, the Moon man

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

Gift of Colin Golvan in memory of the artist through
the Australian Government's Cultural Gifts Program, 2014

2014.2008

Maryanne Mungatopi

Tiwi 1966–2003

Jilamara

2002 Milikapiti, Melville Island, Northern Territory
earth pigments on paper

Gift of Colin Golvan in memory of the artist through
the Australian Government's Cultural Gifts Program, 2014

2014.1997

Maryanne Mungatopi

Tiwi 1966–2003

Bima

2002 Milikapiti, Melville Island, Northern Territory
earth pigments on paper

Gift of Colin Golvan in memory of the artist through
the Australian Government's Cultural Gifts Program, 2014

2014.2002

Maryanne Mungatopi

Tiwi 1966–2003

Purrukuparli and Bima

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

Gift of Colin Golvan in memory of the artist through
the Australian Government's Cultural Gifts Program, 2014

2014.2003

Maryanne Mungatopi

Tiwi 1966–2003

Bima

2002 Milikapiti, Melville Island, Northern Territory
earth pigments on paper

Gift of Colin Golvan in memory of the artist through
the Australian Government's Cultural Gifts Program, 2014

2014.2000

Maryanne Mungatopi

Tiwi 1966–2003

Purrukuparli

2002 Milikapiti, Melville Island, Northern Territory
earth pigments on paper

Gift of Colin Golvan in memory of the artist through
the Australian Government's Cultural Gifts Program, 2014

2014.1996

Maryanne Mungatopi

Tiwi 1966–2003

Purrukuparli and Taparra

2002 Milikapiti, Melville Island, Northern Territory
earth pigments on paper

Gift of Colin Golvan in memory of the artist through
the Australian Government's Cultural Gifts Program, 2014

2014.2004

Maryanne Mungatopi

Tiwi 1966–2003

Taparra

2002 Milikapiti, Melville Island, Northern Territory
earth pigments on paper

Gift of Colin Golvan in memory of the artist through
the Australian Government's Cultural Gifts Program, 2014

2014.2007

Maryanne Mungatopi

Tiwi 1966–2003

Purrukuparli and Bima

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

Gift of Colin Golvan in memory of the artist through
the Australian Government's Cultural Gifts Program, 2014

2014.1999

Maryanne Mungatopi

Tiwi 1966–2003

Purrukuparli

2002 Milikapiti, Melville Island, Northern Territory
earth pigments on paper

Gift of Colin Golvan in memory of the artist through
the Australian Government's Cultural Gifts Program, 2014

2014.2001

Maryanne Mungatopi

Tiwi 1966–2003

Jilamara

2002 Milikapiti, Melville Island, Northern Territory
earth pigments on paper

Gift of Colin Golvan in memory of the artist through
the Australian Government's Cultural Gifts Program, 2014

2014.2005

Maryanne Mungatopi

Tiwi 1966–2003

Untitled

2002 Milikapiti, Melville Island, Northern Territory
earth pigments on paper

Gift of Colin Golvan in memory of the artist through
the Australian Government's Cultural Gifts Program, 2014

2014.2009

Maryanne Mungatopi

Tiwi 1966–2003

Taparra, the Moon man

2001 Milikapiti, Melville Island, Northern Territory

earth pigments on paper

Gift of Colin Golvan in memory of the artist through
the Australian Government's Cultural Gifts Program, 2014

2014.1998

This body of work represents the story of Purrukuparli and Bima (Wai-ai), which explains how death comes to the Tiwi and how to respond ceremonially. Purrukuparli delivered instruction for the first *pukumani* (funeral) ceremony, and in doing so gave the Tiwi their primary cultural motif. Rather than representing the story symbolically through disembodied *jilamara* (designs) for the *pukumani* ceremony, Mungatopi depicts the ancestral protagonists and Tiwi participants as painted sculptures, embellished with body markings and associated paraphernalia, against patterned landscapes. Different sensations aroused by the story or the poetics of mourning are conveyed by the facial expressions of the protagonists and ritual performers.

Taracarijimo Freda Warlapinni

Tiwi c. 1928–2003

Tunga

1997 Milikapiti, Melville Island, Northern Territory
earth pigments on Stringybark (*Eucalyptus sp.*),
fibre string

Purchased, 1998

1998.267

Taracarijimo Freda Warlapinni

Tiwi c. 1928–2003

Untitled

1998 Milikapiti, Melville Island, Northern Territory
earth pigments on canvas

Purchased, 1998

1998.327

Taracarijimo Freda Warlapinni

Tiwi c. 1928–2003

Untitled

1998 Milikapiti, Melville Island, Northern Territory
earth pigments and synthetic polymer paint on canvas

Purchased, 1998

1998.348

Taracarijimo Freda Warlapinni

Tiwi c. 1928–2003

Pwoja – Pukumani body design

2002 Milikapiti, Melville Island, Northern Territory
earth pigments on canvas

Gift of Gabriella Roy, 2008

2008.277

Mary Magdalene Tipungwuti

Tiwi born 1935

Tunga

2002 Milikapiti, Melville Island, Northern Territory
earth pigments on Stringybark (*Eucalyptus sp.*),
fibre string

Purchased with funds donated by
Supporters and Patrons of Aboriginal Art, 2003

2003.78

Mary Magdalene Tipungwuti

Tiwi born 1935

Tunga

2002 Milikapiti, Melville Island, Northern Territory
earth pigments on Stringybark (*Eucalyptus sp.*),
fibre string

Purchased with funds donated by
Supporters and Patrons of Aboriginal Art, 2003

2003.79

Mary Magdalene Tipungwuti

Tiwi born 1935

Tunga

2002 Milikapiti, Melville Island, Northern Territory
earth pigments on Stringybark (Eucalyptus sp.)

Gift of The Hon. Justice David Angel through
the Australian Government's Cultural Gifts Program, 2009

2009.381

Carmelina Puantalura

Tiwi c. 1957–2006

Bima

1992 Wurrumiyanga, Bathurst Island, Northern Territory
earth pigments on canvas

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.109-1994

Carmelina Puantalura

Tiwi c. 1957–2006

Purrukuparli

1992 Wurrumiyanga, Bathurst Island, Northern Territory
earth pigments on canvas

Purchased through The Art Foundation of Victoria with
the assistance of the Alcoa Foundation, Governor, 1994

O.110-1994

Carmelina Puantalura

Tiwi c. 1957–2006

Bima

2001 Wurrumiyanga, Bathurst Island, Northern Territory
earth pigments on Ironbark (*Eucalyptus sp.*), Paperbark
(*Melaleuca sp.*), coconut fibre

Purchased with assistance from
Supporters and Patrons of Aboriginal Art, 2002

2002.129

Maree Clarke

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

Women in mourning

2012 Melbourne, printed 2014 Melbourne
gelatin silver photograph

Purchased, Victorian Foundation for Living Australian Artists, 2014

2014.659

'These works represent the mourning practices of Aboriginal people along the Murray/Darling Rivers. They talk about loss of land, language and cultural practices. I worked with thirty-eight Aboriginal women living and working in Victoria who represent the thirty-eight tribes of Victoria. The women are dressed in long black dresses that represent our mourning practices today. I worked with forty-five Aboriginal men who wear black T-shirts with my interpretation of scars worn for different events and for the loss of a member of the tribe. All seventy-five people had the opportunity to share their stories of loss, sorrow and mourning.'

MAREE CLARKE, 2013

Maree Clarke

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

Men in mourning

2012 Melbourne, printed 2014 Melbourne
gelatin silver photograph

Purchased, Victorian Foundation
for Living Australian Artists, 2014

2014.658

Yhonnie Scarce

Kokatha/Nukunu born 1973

Blood on the wattle (Elliston, South Australia 1849)

2013 Adelaide

transparent synthetic polymer resin, glass, felt, velcro

Purchased with funds donated by Kerry Gardner, Andrew Myer and The Myer Foundation, 2013

2013.721

Blood on the wattle memorialises a distressing massacre and thereby provides a place to mourn all who have died as a result of colonialism. The massacre occurred in 1849 when three sheep disappeared from a station near Elliston, South Australia. A number of Aboriginal people were wrongly accused of stealing the sheep and were consequently pushed off a cliff near Elliston. The Perspex coffin contains 400 blown-glass, black bush yams, which signify the unknown number of Indigenous people who have died due to colonisation.

Sandra Hill

Nyoongar born 1951

Beyond the pale

2010 Balingup, Western Australia

synthetic polymer paint on plywood, painted wood

Purchased, NGV Supporters of Indigenous Art, 2010

2010.368

This mixed-media work references the assimilation policies of the 1950s and 1960s. The white paling fence and its title *Beyond the pale* accords with notions of being fenced off, marginal and living outside the boundaries. The original meaning of 'beyond the pale' refers to Irish people who lived outside the area of Ireland controlled by the British, which was demarcated by a fence made of pales. Here it refers to the experience of Indigenous people as domestic servants and outcasts.

Miriam Charlie

Yanyuwa/Garrwa born 1965

**Pot plants, Kathy Jupiter's house,
Mara Camp**

**Nancy Kidd inside her house, Garrwa
One Camp**

**Wesley Owen's hat collection, Kathy
Jupiter's house, Mara Camp**

**Family photos, Neremia Kidd's house,
Garrwa One Camp**

**Power point, Penelope Sing and Lindy
Anderson's house, Garrwa One Camp**

from the *My Country no home* series

2015 Borroloola, Northern Territory

type C photograph

Purchased, Victorian Foundation for Living Australian Artists, 2016

...continued overleaf

These photographs depict domestic interiors belonging to Miriam Charlie's friends in Borroloola. Ordinary details – pictures tacked onto walls, a collection of hats and a woman in a brightly coloured floral dress – are shown against the worn interiors of publicly funded temporary housing. Charlie started photographing the damaged houses in her community to support claims for maintenance to be undertaken by state and federal governments. However, her project quickly changed to one that sought to document and celebrate her community. As Charlie explains it, 'The project is not to shame people, but to show the people how we're living in Borroloola'.

New acquisition

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

...continued overleaf

Julie Dowling's *Federation series* was produced in response to the centenary of Federation. Dowling centres each composition on the face of a member of her family who was directly affected by policies and events from successive decades of the twentieth century, surrounding it with images and text that subvert the official history of Federation. By revealing the anguished, proud and resilient faces of her family in highly embellished settings, Dowling celebrates the survival of her family and the growth of the Indigenous political movement throughout the twentieth century when, as she states, 'five generations of our family have been taken away'.

During the 1980s an adult literacy class was established for senior women at Bayulu, an outstation of Fitzroy Crossing. At these classes, women illustrated their personal histories with coloured pencils on paper, as a prelude to working with acrylic pigments on Arches paper at Mangkaja Arts Resource Agency, an Aboriginal-owned art centre established in 1991. Many of the artists were born in the Great Sandy Desert, which they left in early childhood. These exploratory and intuitive drawings, the artists' first use of introduced materials, are strong in cultural memory and deeply expressive of their identity in the land.

The drawings oscillate between planar views of Country and pictorial landscapes with the hint of a horizon line, blending human figures, plants and animals with Western Desert conventions such as circles for waterholes. The artists present an innocent nostalgic vision of things from their own inner worlds, free of town living, rendering visible their recollections of growing up with their families in desert Country.

Badjingga Mona Smiler

Gooniyandi c. 1918–93

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pencils and coloured fibre-tipped pens

Purchased through The Art Foundation of Victoria, 1991

O.77-1991

Badjingga Mona Smiler

Gooniyandi c. 1918–93

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pencils and coloured fibre-tipped pens

Purchased through The Art Foundation of Victoria, 1991

O.78-1991

Badjingga Mona Smiler

Gooniyandi c. 1918–93

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pencils and coloured fibre-tipped pens

Purchased through The Art Foundation of Victoria, 1991

O.79-1991

Gadawandoo Daisy Smith

Gooniyandi born c. 1938

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pastels

Purchased through The Art Foundation of Victoria, 1991

O.91-1991

Gadawandoo Daisy Smith (attributed to)

Gooniyandi born c. 1938

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pencils

Purchased through The Art Foundation of Victoria, 1991

O.92-1991

Gadawandoo Daisy Smith (attributed to)

Gooniyandi born c. 1938

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pencils

Purchased through The Art Foundation of Victoria, 1991

O.93-1991

Gadawandoo Daisy Smith

Gooniyandi born c. 1938

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pencils

Purchased through The Art Foundation of Victoria, 1991

O.94-1991

Gadawandoo Daisy Smith

Gooniyandi born c. 1938

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pencils

Purchased through The Art Foundation of Victoria, 1991

O.95-1991

Gadawandoo Daisy Smith

Gooniyandi born c. 1938

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pencils

Purchased through The Art Foundation of Victoria, 1991

O.80-1991

Gadawandoo Daisy Smith (attributed to)

Gooniyandi born c. 1938

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pastels

Purchased through The Art Foundation of Victoria, 1991

O.84-1991

Coonduru Thompson

Jaru c. 1915–96

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pastels

Purchased through The Art Foundation of Victoria, 1991

O.89-1991

Coonduru Thompson

Jaru c. 1915–96

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pastels and coloured pencils

Purchased through The Art Foundation of Victoria, 1991

O.90-1991

Coonduru Thompson

Jaru c. 1915–96

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pencils

Purchased through The Art Foundation of Victoria, 1991

O.98-1991

Coonduru Thompson

Jaru c. 1915–96

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pencils

Purchased through The Art Foundation of Victoria, 1991

O.63-1991

Coonduru Thompson

Jaru c. 1915–96

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pencils

Purchased through The Art Foundation of Victoria, 1991

O.64-1991

Coonduru Thompson

Jaru c. 1915–96

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pencils

Purchased through The Art Foundation of Victoria, 1991

O.65-1991

Coonduru Thompson

Jaru c. 1915–96

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pencils

Purchased through The Art Foundation of Victoria, 1991

O.66-1991

Coonduru Thompson

Jaru c. 1915–96

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pencils

Purchased through The Art Foundation of Victoria, 1991

O.68-1991

Coonduru Thompson

Jaru c. 1915–96

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pencils

Purchased through The Art Foundation of Victoria, 1991

O.69-1991

Coonduru Thompson

Jaru c. 1915–96

Ant beds

1988 Fitzroy Crossing, Western Australia
coloured pencils

Purchased through The Art Foundation of Victoria, 1991

O.70-1991

Coonduru Thompson

Jaru c. 1915–96

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pastels and coloured pencils

Purchased through The Art Foundation of Victoria, 1991

O.86-1991

Coonduru Thompson

Jaru c. 1915–96

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pastels and coloured pencils

Purchased through The Art Foundation of Victoria, 1991

O.87-1991

Maisie Lissan

Bunuba c. 1935 – c. 1998

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pencils

Purchased through The Art Foundation of Victoria, 1991

O.59-1991

Maisie Lissan

Bunuba c. 1935 – c. 1998

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pencils

Purchased through The Art Foundation of Victoria, 1991

O.60-1991

Maisie Lissan

Bunuba c. 1935 – c. 1998

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pencils

Purchased through The Art Foundation of Victoria, 1991

O.61-1991

Maisie Lissan

Bunuba c. 1935 – c. 1998

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pencils

Purchased through The Art Foundation of Victoria, 1991

O.62-1991

Maisie Lissan

Bunuba c. 1935 – c. 1998

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pencils

Purchased through The Art Foundation of Victoria, 1991

O.81-1991

Maisie Lissan

Bunuba c. 1935 – c. 1998

Untitled

1988 Fitzroy Crossing, Western Australia
coloured pencils

Purchased through The Art Foundation of Victoria, 1991

O.82-1991

Alice Nampitjinpa

Pintupi born c. 1945

Untitled, fabric length

1994 Kintore, Northern Territory

batik on cotton

Purchased, 1996

1996.735

Alice Nampitjinpa

Pintupi born c. 1945

Untitled, fabric length

1994 Kintore, Northern Territory

batik on cotton

Purchased, 2001

2001.840

Katarra Nampitjinpa

Pintupi c. 1940–98

Untitled, fabric length

1994 Kintore, Northern Territory
batik on cotton

Purchased, 2001

2001.846

Tjunkiya Napaltjarri

Pintupi c. 1930–2009

Untitled, fabric length

1994 Kintore, Northern Territory

batik on cotton

Purchased, 1996

1996.740

Tjunkiya Napaltjarri

Pintupi c. 1930–2009

Untitled, fabric length

1994 Kintore, Northern Territory

batik on cotton

Purchased, 2001

2001.844

Wintjiya Napaltjarri

Pintupi c. 1932–2014

Untitled

1994 Kintore, Northern Territory
batik on cotton

Purchased, 1996

1996.736

Wintjiya Napaltjarri

Pintupi c. 1932–2014

Untitled

1994 Kintore, Northern Territory
batik on cotton

Purchased, 1996

1996.737

Emily Kam Kngwarray was born and grew up on her father and grandfather's Country, Alhalker. In 1926, the borders of the Utopia pastoral lease were drawn across Anmatyerr and Alyawarr lands, and Kngwarray worked on a number of pastoral stations. In 1977, she was introduced to batik as part of adult education classes on Utopia station, and in 1988–89, she painted her first work on canvas, sparking a meteoric rise to prominence. Kngwarray established the basic structural elements of her work, its lines, in body painting for Anmatyerr women's *awely* ceremonies, which also form the basis of her works in the batik medium. The artist's first canvases retain the linear network as an underlayer; but the dots that were subsidiary in her batik come to the surface, cover the ground and obscure the graphic elements. Lines and dots converge in a dense field of irregular textured marks. The process of painting is one of incessant mark-making and layering. In 2003, Kngwarray returned to the linear markings derived from *awely* body designs, initially as monochrome stripes on paper and then on huge canvases where the long tangled lines conceptualise the tuberous subterranean roots of her Dreaming, *anwerlarr*, the pencil yam.

Emily Kam Kngwarray

Anmatyerr c. 1910–96

Awely

Awely

Awely

Awely

Awely

Awely

1993 Soakage Bore, Northern Territory
synthetic polymer paint on paper

Purchased through The Art Foundation of Victoria with the assistance of Alcoa of Australia Limited, Governor, 1994

O.53-1994, O.54-1994, O.55-1994,
O.56-1994, O.57-1994, O.58-1994

In the summer of 1993–94, Emily Kam Kngwarray was introduced to the medium of paper. In response to the immediacy of the medium, requiring no priming, Kngwarray reduced her palette to single or dual colours on white and began to work in bold parallel stripes straight on sheets of paper. These black on white works, her first acrylic paintings on paper, represent a return to the artist's beginnings: condensed versions of the striped *arlkeny* body markings for women's *awely* ceremonies.

Emily Kam Kngwarray

Anmatyerr c. 1910–96

Awely

1995 Soakage Bore, Northern Territory
synthetic polymer paint on canvas

Presented through the NGV Foundation
by Dr Roger Benjamin and Kate Sands, Governor, 2003

2003.278

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

Kngwarray represents her birthplace, Alhalker, an important site for *anwerlarr*, the pencil yam. The organic lines derive from women's striped body paintings for *awely* (women's ceremonies) and signify the long branching tuberous plant underground. As the vegetable tuber ripens and is ready to eat, the leaf declines and cracks appear in the ground, revealing the yam's pattern of growth. The rhythmical monochrome design can be likened to the veins, sinews and contours seen in the body of the land from above.

Carlene West

Pitjantjatjara born c. 1945

Tjitjiti

2015 Tjuntjuntjara, Western Australia
synthetic polymer paint on canvas

Purchased with funds donated by Judith and Leon Gorr, 2016

Carlene West represents her birthplace, Tjitjiti, a vast, white salt lake ringed by uneven sand hills. Two women were walking across the lake with a child when a stranger, Wati Kinika (the Native Cat man) asked them to hand over the child. The women tried to escape, but Wati Kinika released a hail of spears, one of which impaled the two women and the child together. A rocky outcrop rising at one end of the lake represents the women and child standing where they were murdered – a protruding seam of reddish brown and white signifies the Wati Kinika's spears.

Destiny Deacon was born in 1957 in Maryborough, Queensland, of the Kuku and Erub/Mer people of the Torres Strait Islands. She began her professional career in photography in her late thirties as a way to express herself and her political beliefs. A self-taught artist, Deacon is primarily known for her photographs and videos; she also works in installation, printmaking, performance, writing and broadcasting. Much of her work aims to 'rescue' and elevate collectible objects of 'Aboriginalia'. Employing what she describes as low-budget techniques, Deacon uses her own brand of complex humour and scathing wit to play on common Indigenous clichés. She says, 'First I labour for an idea, one that usually ends up being sad or pathetic, and then during the agony process of getting the image done, somehow things take a turn toward the ironic. Humour cuts deep. I like to think that there's a laugh and a tear in each picture'.

Destiny Deacon

Kuku/Erub/Mer born 1957

No trespasses

1994 Melbourne, printed 1995 Melbourne
laser print on linen, ed. 1/3

Gwynneth White Adamson Bequest, 1997

1997.108

Destiny Deacon

Kuku/Erub/Mer born 1957

Dance little lady

1993 Melbourne, printed 1995 Melbourne
laser print on linen, ed. 2/3

Gwynneth White Adamson Bequest, 1997

1997.109

Destiny Deacon

Kuku/Erub/Mer born 1957

Hear come the judge

2006 Melbourne

inkjet print, ed. 3/8

Purchased NGV Foundation, 2016

New acquisition

Destiny Deacon

Kuku/Erub/Mer born 1957

Adoption

2000 Melbourne, printed 2016 Melbourne
lightjet print

Purchased, Victorian Foundation for Living Australian Artists, 2016

New acquisition

Destiny Deacon

Kuku/Erub/Mer born 1957

Being there

1998 Melbourne, printed 2016 Melbourne
lightjet print

Purchased, Victorian Foundation for Living Australian Artists, 2016

New acquisition

Destiny Deacon

Kuku/Erub/Mer born 1957

Meloncholy

2000 Melbourne, printed 2016 Melbourne
digital type C print

Purchased, Victorian Foundation for Living Australian Artists, 2016

New acquisition

Destiny Deacon

Kuku/Erub/Mer born 1957

Over the fence

2000 Melbourne, printed 2016 Melbourne
digital type C print

Purchased, Victorian Foundation for Living Australian Artists, 2016

New acquisition

Destiny Deacon

Kuku/Erub/Mer born 1957

Where's Mickey?

2002 Melbourne, printed 2016 Melbourne
digital type C print

Purchased, Victorian Foundation for Living Australian Artists, 2016

New acquisition

Destiny Deacon

Kuku/Erub/Mer born 1957

Pacified

2005 Melbourne, printed 2016 Melbourne
lightjet print

Purchased, Victorian Foundation for Living Australian Artists, 2016

New acquisition