PORTraits OF THE Kimberley

9 FEB – 27 MAY 2019 | FREE

This project is supported by the State Government through the Royalties for Regions program and the Australian Government through the Australia Council, its arts funding and advisory body.

THE EXHIBITION

Part of Perth Festival 2019, this landmark exhibition is an exciting, experimental, and current look at Aboriginal art from the Kimberley region of WA. Newly commissioned works from six Kimberley art centres and three independent artists are presented alongside a selection of culturally significant pieces from art centre collections and private loans. Together with works from AGWA’s Collection, the exhibition offers a rare experience of the land, artists, and art of the Kimberley.

THE PROJECT

Desert River Sea: Portraits of the Kimberley is the third and final phase of a six-year visual arts project called Desert River Sea: Kimberley Art Then & Now. With support from Rio Tinto, the Art Gallery of WA and the Aboriginal artists and art centres joined together in developing a new model of engagement that brought the Gallery and region closer together and enabled self-determination. The project involved documenting cultural practices, developing a comprehensive web portal and a Visual Arts Leadership Program.

PARTICIPATING ARTISTS AND ART CENTRES

Darrell & Garry Sibosado
Daniel Walbidi
Kira Kiro Art Centre
Mangkaja Arts Resource Agency
Mowanjum Aboriginal Art & Culture Centre
Waringarri Aboriginal Arts
Warlayirti Artists
Warmun Art Centre
Desert River Sea: Portraits of the Kimberley is an exciting, experimental, and current look at Aboriginal art from the Kimberley, Western Australia. The show brings together over 150 new and old works that reveal the many faces and features of contemporary Aboriginal art from the region.

This landmark exhibition celebrates the conclusion of a six-year visual arts research and development project between the Art Gallery of WA and Aboriginal artists and art centres in the Kimberley.

At the heart of the exhibition is a group of eight commissions. Made by more than forty artists from six art centres and three independent artists, the commissions present as eight installations that are as diverse as much as they are alike. Each installation represents a different journey toward the same destination of individual and collective cultural expression. Experimental in both intent and form, the installations range from leather cow hides to video and animation, to paintings in sand, ochre and acrylic, to glass works, drawing and photography, as well as small and large-scale geometric designs on pearl shell and steel. These works capture the creativity, imagination and texture of Kimberley art and culture.

The commissions are presented beside works of art from the WA State Art Collection and private and art centre collections. Shown together, the works highlight some of the most significant works of art by revered Kimberley artists, past and present.

The Gallery has partnered with Aboriginal Art Centre Hub of WA (AACHWA) to deliver an internship where six Aboriginal Arts Workers will gain hands-on installation experience on the Desert River Sea exhibition.

The exhibition opens Saturday 9 February with a day of music, art demonstrations and talks. Many of the Kimberley artists will be at the Gallery, demonstrating their art practice and speaking about their works. This free cultural celebration runs from 10am-5pm.

The exhibition is co-curated by Carly Lane, Curator of Aboriginal and Torres Strait Islander Art and Emilia Galatis, Community Liaison & Project Coordinator.

DESERT RIVER SEA: PORTRAITS OF THE KIMBERLEY
THE EXHIBITION EXPERIENCE
Art Gallery of WA | 9 Feb – 27 May 2019 | FREE
Opening cultural celebration:
Saturday 9 February 2019 with artist talks, workshops, performances and more.
THE COMMISSIONS

Garry Sibosado and Darrell Sibosado
Lombadina | Aalingoon (Rainbow Serpent)

For Desert River Sea the Sibosado brothers have produced a collaborative piece drawing inspiration from the Bard concept of Aalingoon (Rainbow Serpent). The resulting work is an intricate pearl shell sculpture measuring 1.8 metres in length, accompanied by large-scale riji designs in steel.

Daniel Walbidi | Bidyadanga | Wirnpa

Wirnpa is an evocative sand installation and video work depicting a large scale representation of Wirnpa – a salt lake and creation being in Walbidi and his family’s ancestral Country.

Kira Kiro Art Centre | Kalumburu
Collaborative ochre on paper

Inspired by the rich tradition of rock art paintings and bush foods of the region, artists Betty Bundamurra and the late Mrs Taylor have created vivid and expressive works that share stories of Country and the role of Kira Kiro and other spirits as protectors and creators.

Mangkaja Arts Resource Agency
Fitzroy Crossing | Station Stories

The works from Mangkaja Arts focus on station stories from artists’ personal and collective memories. Diverse in medium, the collection features painted animal hides, bush-dyed textiles and repurposed ready-made objects.
Mowanjum Aboriginal Art and Culture Centre | Derby
*Wodoi and Jun.gun*

Guided by elders and the late Paddy Neowarra’s illustrations and explanations of skin-based body paint designs, Mowanjum Arts artists researched traditional plant materials, ochres, and practices referred to by Neowarra. Following his designs, they replicated and reinvigorated the proper way of painting up for Junba – a cultural performance celebrated across the Kimberley.

Warlayirti Artists | Balgo
*Bush Tucker on Country*

Warlayirti artists translated their painting skills into a series of glass works exploring the themes of desert bush foods and Country.

Waringarri Aboriginal Arts | Kununurra
*Wirnan*

More than eighteen artists created a new work that unpacks a complex cultural narrative known as Wirnan. Working across three generations, artists convey the significance of this concept through a video work, ground installation and a series of objects traditionally used in Wirnan.

Warmun Art Centre | Warmun
*We have many stories*

Fifteen Warmun artists worked collaboratively to create a series of ochre paintings, six with accompanying animations. It is the first time the artists have used animation, working with animator Bernadette Trench-Thiedeman.
ART CENTRE COLLECTIONS

The community collections, or legacy works, are curated by local Kimberley curators – Dora Griffiths (Waringarri Aboriginal Arts), Lynley Nargoodah (Mangkaja Arts Resource Agency), Stanley Taylor and Maitland Ngerdu (Mowanjum Art and Culture Centre), April Nulgit and Marika Riley (Warmun Art Centre) and Garry Sibosado (Independent, Lombadina).

The selected works include carved objects, works on paper, dance poles and paintings that echo the genesis of each artistic region. Artists include Janangoo Butcher Cherel, Mary Punchi Clement, Rammey Ramsay, Lucy Yukenbarri, George Mung Mung, Mignonette Jamin, Jack Wherra, Janet Williams, Mr. Griffiths and Pompey Siddon. These works act as an insight into the community and are a starting point for investigating the themes and innovations incorporated into the new commissions.

WA STATE ART COLLECTION

More than 60 Kimberley works from AGWA’s renowned Indigenous collection also feature in the exhibition. Highlights include works by Jimmy Pike, Rover Thomas, Queenie McKenzie, Willy Billabong, Ngarralja Tommy May, Weaver Jack and Mrs Snell.

DESERt RIVER SEA Publication |

$49.99

Published in partnership with UWA Publishing, a 240-page publication complements the exhibition and documents the Desert River Sea visual arts project and the artists and art centres of the Kimberley region.

Artists will be available to sign the publication between 10-10.30am on Saturday 9 February.

AACHWA INTERNSHIP

Devised by the Aboriginal Art Centre Hub of WA (AACHWA), this new internship program gives six Aboriginal Arts Workers who are currently working at Art Centres in remote areas of WA the chance to experience the installation of a major exhibition at the state gallery. This is a significant professional opportunity for the WA Aboriginal Arts sector and reflective of the longer-term strategies underpinning the Desert River Sea project. The program will run over two weeks from the 28 January 2019 and involve time at AGWA, training with ART ON THE MOVE and exposure to the wider art and museum sector in Perth.
PORTRAITS OF THE KIMBERLEY

MEDIA RELEASE

QUOTES

AGWA Board Chair - Janet Holmes à Court
“This is an exceptional event for Australia: new works from six Kimberley art centres and three independent artists will be presented alongside a selection of legacy works from art centre collections. Together with works from AGWA’s Collection, the exhibition will offer a rare experience of the land, artists and art of the Kimberley. We are delighted to link up with the Perth Festival which is the perfect context for this significant project.”

Artistic Director, Perth Festival – Wendy Martin
“Perth Festival is committed to showcasing the incredible part of the world we live in and the stories that make us unique. Desert River Sea is an extraordinary and far-ranging expression of the adventurous Indigenous art-making of the Kimberley. It stands as a major highlight of the 2019 Festival program alongside our opening weekend celebration of Noongar culture Boorna Waanginy: The Trees Speak.”

Chief Executive, Rio Tinto Iron Ore – Chris Salisbury
“Rio Tinto respects and admires the connection Aboriginal people have to their land and recognises the importance of showcasing their culture through art. That’s why we support programmes that enhance the vibrancy and diversity of our rich cultural landscape.”

“I’m proud that through Desert River Sea, the Art Gallery of Western Australia, with the support of Rio Tinto, has produced some great outcomes over the years. It has served to strengthen the Kimberley visual arts network, documented current Kimberley arts practice, supported emerging arts professionals and artists, and raised awareness about Indigenous culture.”

AGWA Curator of Aboriginal and Torres Strait Islander Art, Carly Lane
“Desert River Sea: Portraits of the Kimberley is the exciting culmination of the landmark Desert River Sea project. The six-year project saw a new model of collaboration between the Art Gallery of WA and the arts centres and artists of the Kimberley region. Founded on continual exchange and collaboration between AGWA and the artists, the project and exhibition were ultimately shaped by the people and the places of the Kimberley,” says Carly Lane, AGWA Curator of Aboriginal and Torres Strait Islander Art.

“The exhibition reflects the recognition of cultural ownership and self-determination. Each of the artists and art centres has embraced the opportunity to share their stories of Country and lived experience, often through the expansion of their art-making practices. The result is an exciting, experimental and current look at contemporary Aboriginal art in the Kimberley.”

For more information, interviews and imagery contact Tanya Sticca on 9492 6692 or email tanya.sticca@artgallery.wa.gov.au
GARRY SIBOSADO AND DARRELL SIBOSADO
Lombadina community | Aalingoon (Rainbow Serpent)

Garry and Darrell Sibosado are two independent artists working and residing in Lombadina community – North of Broome in the West Kimberley.

The two brothers have collaborated for their Desert River Sea commission, drawing inspiration from the Bard concept of Aalingoon (Rainbow Serpent) to create an intricate work which consists of a pearl shell sculpture over 1.8 metres long and large-scale rijj designs in steel.

Garry Sibosado has reinterpreted traditional concepts and stories into contemporary designs, challenging ideas of craft and pearl shell representation. His resulting serpent sculpture is comprised of forty individual hand cut pieces of pearl shell.

He says, “I was inspired by a traditional Dreamtime story told by Aubrey Tigan. In the story, a rainbow serpent or creation being comes out from the depths of the ocean to the surface only on a full moon. It sheds its scales that are then scattered by the strong currents and whirlpools into the shallow reefs of the King Sound. The scales of this serpent become pearl shells, and that’s where pearl shells come from.”

In direct response to his brother’s work, Darrell Sibosado created an accompanying work inspired by the Aalingoon story and incorporating Bard motifs. Using design elements, he depicts Aalingoon, the ocean surface and the guwan (five squares or scales drifting down). His drawing of five squares or scales are a representation of the five main clans of Bard people.

“Although ancient in origin, these are the stories and concepts we continue to live by today, and I am reiterating this through my work by utilising contemporary techniques and materials to superimpose and intertwine them into the culture of today,” Darrell Sibosado.

“The pearl shell comes from this creation being, and we are still using pearl shell and designs today, it has been a continuous practice. The serpent articulates this connection to the past through new ways of working with pearl shell. The serpent is a symbol of interconnectivity; a point of synergy between past, present and future.”


Daniel Walbidi, from the north-western Australian coast, is among a group of prominent artists who have emerged from this Kimberley region in the last ten years.

His work for Desert River Sea is a departure in medium for the artist primarily known for his paintings of desert country. Wirnpa is an evocative installation and video work depicting a large-scale representation of Wirnpa – a salt lake and creation being in Walbidi and his family’s ancestral Country of the Great Sandy Desert. The work represents the merging of Walbidi’s desert ancestry and coastal community life. It explores the idea of permanence and flux of Country and culture with a focus on the ephemeral nature of creation. It comprises a two-part display with a site-specific installation using coloured pool salts to recreate Wirnpa, alongside an accompanying video work.

Daniel Walbidi lives and works in Bidyadanga, a small coastal community 250km south of Broome that is the traditional homeland of the Karrajari people. His family were moved from the Great Sandy Desert to the coastal town, and he grew up hearing the Dreaming stories associated with the vast desert landscape of the Great Sandy Desert.

Exhibiting from the age of 16, his early work was painting on wood board, old doors, offcuts and anything he could find to express himself. Working with elders of the Yulpurtiya Artists – known for their innovative use of colour, mixing the saltwater colours of Bidyadanga with the desert country of their birth – he established a global following. Named among the Top 50 of Australia’s Most Collectable Artists in Australian Art Collector for 2011, and recipient of the painting prize at the National Indigenous Art Awards at the Museum and Art Gallery of Northern Territory in 2014, Daniel Walbidi’s work has been exhibited around Australia and the world including the Metropolitan Museum in New York.
Situated in the remote community of Kalumburu on the banks of the King Edward River, Kira Kiro Arts Centre is a small art centre of independent artists, supported by Waringarri Aboriginal Arts.

Formed in 2009, the centre represents a handful of dedicated artists including Betty Bundamurra and the late Mrs Taylor who are inspired by the rich tradition of rock art paintings and bush foods of the region.

Before her passing, Mrs Taylor was one of the traditional owners for the Balanggarra native title area. She married Oombulgurri resident, Leo Taylor, and formed a strong connection to her husband and his Country. Her work often depicts a place called Omari on the Berkeley River, which was undoubtedly her greatest inspiration. Mrs Taylor was acutely familiar with its environment and cultural essence. Her commissioned piece for Desert River Sea represents this land in her distinct, uncensored painting style.

Similarly, Betty Bundamurra continued her unique painting style when creating her commissioned work for Desert River Sea. Using ochre, she conveys rich and varied movement and personality in her rock art figures. Bundamurra hand writes each story that accompanies her work, and this is no exception for Desert River Sea. About her work she writes, “Kira Kiro and other spirits are protectors of the Wandjina, they all guard the rock arts, and when people approach the scene, you must talk normal or a bit loud, so the spirits know the people are just close to the painting. If you or they come silently, the Kira Kiro and Jimi Warlays will put a magic spell and people will get lost. We have been taught by our elders past and present about how to be aware when coming close to these places.”

KIRA KIRO ART CENTRE ARTISTS
Betty Bundamurra and the late Mrs Taylor

waringarriarts.com.au/kira-kiro-arts-project
Mangkaja Arts Resource Agency is a vibrant Aboriginal-owned arts studio and gallery located in the township of Fitzroy Crossing, in the Kimberley region of Western Australia.

‘Mangkaja’ is a Walmajarri (desert language) word meaning wet weather shelter. Mangkaja represents artists across five language groups – Bunuba, Gooniyandi and Nyikina of Martuwarra (river country) and Walmajarri and Wangkajunga from the jilji (sand hill country) of the Great Sandy Desert.

Mangkaja represents award winning artists from the region and is a centre recognised for innovation and artistic experimentation with multiple art forms. Mangkaja artists are renowned for their uninhibited style and lively use of colour, painting images of country that share stories of culture and identity.

The works commissioned for Desert River Sea: Portraits of the Kimberley focus on stories from the artists’ personal and collective memories about station life on Fitzroy Crossing. Diverse in medium, the collection features painted animal hides, bush-dyed textiles and repurposed ready-made objects.

Working on cowhides for the first time, artists Sonia Kurarra, John Nargoodah, Tommy Ngarralja May, John Prince Siddon and Mervyn Street have used leather as a new medium to depict the impact of station life on Aboriginal people in the Kimberley. Mervyn Street has used a head shaver to shave and carve a station cattle scene.

Margaret Albert and Eva and Ivy Nargoodah created labour-intensive textile works – bush-dyed clothes made from Dingo flourbags. These clothes are a strong childhood memory of Eva Nargoodah. Eva’s son, artist Illiam Nargoodah produced a suite of exceptional knives foraged from old door hinges and other found objects from cattle and sheep stations near Fitzroy.
Tommy Ngarralja May

Tommy Ngarralja May was a founding member of Mangkaja and a key figure in the establishment of the Association of Northern, Kimberley and Arnhem Aboriginal Artists (ANKAAA) of which he was Chairman for 13 years. His commissioned work for Desert River Sea tells his story of working in the Fitzroy cattle station. He says about his personal station story, “Being a stockman was a hard job, how heat, Kartiya (white person) and Blackfella bosses, they were rough. You had to work hard for your money.”

Using acrylic pens and steering away from direct representation, May uses his work to campaign for the forgotten and undocumented history of his people, particularly the station movement in the Kimberley that took many desert men from their families into forced labour on stations.

Sonia Kurarra

An artist with Mangkaja Arts since the early 1990s, Sonia Kurarra's commissioned work for Desert River Sea depicts the moment in which colonisation impacted on her directly. It represents the sandy billabong Country along Fitzroy River being overtaken by pastoral stations. Her commissioned painting is unlike other works she has completed, with the composition encompassing all parts of the animal hide.

Mervyn Street

Senior Gooniyandi artist and 2018 chairman of the Mangkaja Arts, Mervyn Street, shaved and carved into the hair on a cow hide for the first time to make his stunning work of art. With a photographic memory for movement, an avid researcher, archivist and multimedia artist, Street uses art as a tool to educate young people as well as audiences.

Street uses the word 'history' to denote a moment in time when contact occurred: a moment that saw the introduction of many things to his life and landscape.

“The story of this relates to Australia and colonisation. We had emu and kangaroo, but no cattle and sheep. Cattle and sheep were introduced by kartiya (white people) to Australia, and then we had to work on those stations with those animals. From this time, I started painting sheep and cattle scenes, and I have done so for many decades. But I just thought of this, it had been in my mind and I decided to have a try. This is the first time I have shaved into a hide like this. I just came up with this idea and I am very happy with the result, you never seen anything like it before I reckon!”

MANGKAJA ARTS RESOURCE AGENCY ARTISTS
Margaret Albert | Sonia Kurarra
Ngarralja Tommy May | Eva Nargoodah
Ivy Nargoodah | Illiam Nargoodah
John (Johnny) Nargoodah | John Prince Siddon
Mervyn Street

mangkaja.com
MOWANJUM ABORIGINAL ART AND CULTURAL CENTRE

Derby | Wodoi and Jun.Gun

Mowanjum Aboriginal Arts and Cultural Centre, located in Derby in the West Kimberley, represents the Wandjina-Unguud people from the Worrorra, Ngarinyin and Wunambal tribes. The Mowanjum community was forced off their homelands and moved around several times before coming to their current location, the word ‘Mowanjum’ meaning ‘settled at last’. The three language groups of the Mowanjum community are united in their belief of Wandjina as a sacred spiritual force and the creators of the land.

The lore of the North Kimberley’s Wandjina Unguud people is guided by the two skin groups Wodoi (the spotted nightjar) and Jun.gun (the owlet nightjar). Lailai dreamtime stories of their exploits are carried on today through Junba - traditional storytelling through song and dance.

In 2016, a group of young people from Mowanjum delved into the art centre’s digital archive to learn more about Wodoi and Jun.gun. Concerned that children and young people needed to learn and follow their correct skin, they drew on visual imagery they discovered to inform their contemporary Junba practice.

Guided by elders and the late Paddy Neowarra’s old illustrations and explanations of skin-based body paint designs, Divilli and his peers researched traditional plant materials, ochres, and practices referred to by Neowarra, and followed his designs to replicate and reinvigorate the proper way of painting up for Junba. This forms the heart of their commissioned work for Desert River Sea.

“When we look at the old photos, drawings and video we see things we never saw before. Like the way the old people painted up with their wodoi skin or jun.gun skin,” Johnny Divilli.

MOWANJUM ABORIGINAL ART AND CULTURAL CENTRE ARTISTS

Rona Charles | Johnny Divilli | Matthew Martin
Paddy Neowarra | Pansy Nulgit | Peter O’Connor
Stanley Taylor | Cecilia Umbagai
mowanjumarts.com
WARINGARRI ARTS CENTRE
Kununurra | Wirnan

Waringarri Aboriginal Arts Centre was formed in the late 1970s at Kununurra in the heart of Miriwoong country. It was the first Aboriginal owned art centre in Western Australia, and is one of the oldest continuously operating art centres in Australia, supporting over 100 artists, arts-workers, cultural guides and performers.

The large cohort of artists at Waringarri Arts Centre, including Agnes Armstrong, Chris Griffiths, Jan Griffiths and Patrick Bitting, have created a commissioned work for *Desert River Sea* that unpacks a complex cultural narrative known as Wirnan. This installation piece aims to educate broad audiences and make a cultural concept accessible for Western society.

Wirnan is a complex and highly ordered system of exchange that sees the movement of many objects or commodities of varying significance traded across areas and between groups. The concept is loosely defined as being organised around kinship obligations and cultural mandates of exchange. These systems continue to play out in contemporary Kimberley society. Working across three generations, artists at Waringarri aimed to investigate the significance of this concept.

The resulting piece includes a video work, ground installation, and a series of objects traditionally used in Wirnan.

Waringarri artist Jan Griffiths says, “The trade of Wirarn is a way of keeping each of us connected through sharing with each other. Through our sharing and most importantly giving each other ideas and making artefacts. Collecting is connecting to our Country to know who we are and our children and how we use to communicate and talk and understand each other’s ways.”

WARINGARRI ARTS CENTRE ARTISTS
Agnes Armstrong | Kenneth Bidwee
Patrick Bitting | Mr Griffiths
Chris Griffiths | Dora Griffiths
Jan Griffiths | Kenny Griffiths
Peggy Griffiths | Sidney Griffiths
Jodie Hall | Brenda Ningarmara
Wilfred Ponto | Dennis Ward

waringarriarts.com.au
Warlayirti Artists is an artist-run cooperative art centre in Balgo, a small community of around 400 people in Western Australia. Originally established as a Catholic Mission Station, Balgo brings together Aboriginal people from different areas and language groups. The main three communities represented by Warlayirti Artists include; Kurarrungka (Bililuna), Mulan, and Wirrimanu (Balgo), representing seven different language groups. Bright colours and thickly applied paint have dominated Balgo art for the last thirty years, allowing for artists to reflect on the rich cultural traditions of their Country.

As part of their contribution to Desert River Sea, a group of artists translated their painting skills into a series of glass works exploring the theme of desert bush foods. The commissioned work, Bush Tucker, was created using opaque and transparent glass colours in the form of rods, dots and sheets, cut into two-dimensional shapes. Using the glass as a canvas and working directly with their fingers or a brush, the artists arranged the glass dots, rods and sheets to each create a panel. The sixteen glass panels were then fused in a kiln at 800 degrees and slowly cooled. The final result is one collaborative piece, full of dazzling colour and dynamic compositions for which Balgo artists are known.

WARLAYIRTI ARTISTS ART CENTRE ARTISTS
Miriam Baadjo | Jane Gimme
Imelda (Yuklenbarri) Gugaman | Larry Gundora
Helen Nagomara | Ann (Frances) Nowee
Helicopter Joey Tjungurrayi | Carmel Yukenbarri
Christine Yukenbarri

balgoart.org.au
Established in 1998, Warmun Art Centre is located on Gija Country at Warmun Community (formerly Turkey Creek). The Centre now represents over sixty artists who bring their own approach to Gija art while continuing the traditions of early master painters such as Rover Thomas, Queenie McKenzie, George Mung Mung, Paddy Jaminji, Jack Britten, Henry Wambini and Hector Jandany.

Fifteen Warmun artists worked collaboratively to create a grid of fifteen ochre paintings, six with accompanying animations. It was the first time the artists had worked with animation, working with animator Bernadette Trench-Thiedeman. The movement from painting to animation is both elegant and sophisticated; attributes that are synonymous with Warmun painting.

Warmun artist Lindsay Malay explains the driving force behind his life’s work is establishing connection to place and educating his children of the importance of their history and family. “I want outsiders to know what happened to people in the Kimberley to help combat racism, through sharing the stories that have resulted in so many traumas. The joy that other Warmun artists feel when they are talking about their Country and culture has turned my life around. For me my grandfather is my God.”

WARMUN ART CENTRE ARTISTS
Gordon Barney | Betty Carrington
Charlene Carrington | Dolorosa Carrington
Mabel Juli Wiringgoon | Lindsay Malay
Mark Nodea | Nancy Nodea
Peggy Patrick | Rusty (Djerri) Peters
Shirley Purdie | Kathy Ramsay
Mary Thomas | P. Thomas | Rammey Ramsay

warmunart.com.au

Marika and April Photo: Darren Clark.
OPENING CELEBRATION
10am-5pm, Sat 9 Feb  |  FREE

Join us for an unmissable celebration of Kimberley art and culture with artist talks, art demonstrations, cultural performances, and family activities.

Learn about the art of pearl shell carving with the Sibosado brothers – Darrell and Garry, and bush-dying with natural materials with Eva and Ivy Nargoodah.

Hear from Mowanjum Arts on ochre-crushing and Wandjina rock art education, or watch Mervyn Street of Mangkaja Arts carve and shave a cow hide. Waringarri Aboriginal Arts will demonstrate boab nut carving.

AGWA and art centre curators, along with artists will talk about their experiences across the day.

Listen to live music by Kimberley musician David Pigram and browse handmade items including carved pearl shells, dyed silks, textiles, and jewellery at the AGWA Shop.

Visit artgallery.wa.gov.au for the full line-up.

ART BUS
10am-5pm, Sun 10 Feb  |  $5

Perth Festival’s Art Bus journey kicks off at Desert River Sea. Hop aboard the Art Bus and let curators Anne Loxley and Felicity Fenner be your tour guides around the galleries and exhibitions featured in the visual arts program.

Book at perthfestival.com.au
ON SACRED GROUND SCREENING AND TALK
5.30pm, Sun 24 Feb | FREE

Perth Cultural Centre Screen and Northbridge Screen

Attend a special screening of the 1980 documentary On Sacred Ground with a keynote introduction by the film’s original narrator Ribnga Green Snr. Politically censored by the Federal government for several years after its production, the film explores the importance of Country to Aboriginal people and investigates the well-publicised Aboriginal struggle to stop mining at Noonkanbah Station, an Aboriginal owned cattle station in the Kimberley, during the late 1970s. On Sacred Ground captures a particular moment in time for the Kimberley, however, echoes contemporary political negotiations.

On Sacred Ground is also screening at AGWA from 9 Feb – 20 May 2019, as part of the Desert River Sea exhibition.

GUIDED TOURS
16 Feb – 27 May | FREE

11am and 2pm, Thursdays
2pm, Fridays – Sundays

Join one of our Gallery Guides on a tour that looks closely at works that communicate the artists’ ideas about place, Country, identity and belonging.
For walk-in tour times or to book for groups visit: artgallery.wa.gov.au/guidedtours

ART ACTIVITIES IN THE IMAGINATION ROOM

Artist workshop in late Jan. Check the website for the free session times.
Art activities continue throughout the Desert River Sea exhibition.

In late January, join Esther McDowell/ Yabini Kickett, an emerging Noongar artist, in creating a collaborative multi-media artwork that explores the flora of Perth.

Throughout late Jan-May, drop by the Imagination Room to see the piece and create your own response to it.
ARTBUBS
10.30am, Wed 20 Feb  |  $15 (includes morning tea)

Prams/baby carriers and babies up to one year old welcome! Baby change facilities available.

FOR SCHOOLS

GUIDED TOURS
Primary and secondary schools
Take your class through a guided tour of Desert River Sea followed by an art workshop.

Book at artgallery.wa.gov.au

PERTH FESTIVAL
WRITERS WEEK SCHOOLS DAY AT AGWA
Friday 22 Feb
This special day includes a workshop related to Desert River Sea.

Book at perthfestival.com.au