

# **I AM**

# **Aboriginal art from the State Art Collection**

## **Artwork Labels**

# Introduction

Welcome to The Art Gallery of Western Australia. This document contains all artwork labels and wall text for this exhibition reproduced in large print.

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- Tap the toggle switch for “Speak Selection” to switch it on.
- You can now customise the speech rate, default language and listen to an audio sample.
- After that, scan the QR code on the previous page using your camera and scroll down the page to find 'Exhibition Labels'. Click the link to open the PDF of this document.
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- You can now customise the speech rate, default language and listen to an audio sample.
- To hear items read aloud, tap the Select to Speak icon, then click on a specific word, or drag your finger across the screen to select a longer passage of text, and tap the play button to begin the text-to-speech playback. Alternatively, you can tap the play button to hear everything on screen.

## Introductory Wall Text:

Drawn from the State Art Collection, *I AM* celebrates the diversity of Aboriginal art and culture. The exhibition shares personal and community stories that elevate Aboriginal knowledge and perspectives on the world and our place in it. It explores ancestral creation narratives, connections to Country and lived experience, where culture, politics and history intertwine.

*I AM* highlights Aboriginal ways of being and knowing. These ways are shaped by Country, family, kinship and ancestral memory. They are also shadowed by difficult colonial histories and the tensions between belonging and displacement. For some artists, ties to wider global communities equally shape how they understand themselves. The artworks in this exhibition represent all such influences as signifiers of both Aboriginal culture and personhood. They combine to act as a window and a mirror into Aboriginal cultures, worldviews and lived experience. It also creates moments for visitors to reflect on how these perspectives connect with, enrich or challenge their own.

The exhibition reveals and celebrates the richness of Aboriginal art, from long-held cultural traditions to bold contemporary mark making. It features artworks from multiple art regions, alongside a diverse mix of paintings, sculpture, installation and photography. *I AM* showcases the wide range of media through which Aboriginal artists

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express identity, culture and their creative vision. The voices, ideas and cultural contexts shaping Aboriginal art today are highlighted through bringing together new, recent and rarely seen artworks from different times and places across Western Australia and the nation.

Aboriginal and Torres Strait Islander people are advised that this exhibition space contains names and artworks by deceased community members and may also contain images and likenesses of, and references to, deceased community members.

## Wall Text:

As the First Peoples of Australia, Aboriginal and Torres Strait Islander people have the right to speak for themselves, their cultures and their histories. This aligns with the United Nations Declaration on the Rights of Indigenous Peoples, which supports self-determination, cultural continuity and involvement in decisions that shape daily life.

In *I AM*, artists use their voices to challenge how Aboriginal people have been spoken about or excluded from national stories. Some address histories shaped and silenced by racism, showing that Australia's past is layered and complex. Others reveal what lies beneath the surface of place, prompting reflection on important relationships between land and people.

Voice is also found in lived experience, whether on Country or elsewhere, where people speak to their own journeys and relationships. Together, these artworks show voice as both personal and collective, grounded in lived knowledge and cultural rights.

# Judith Yinyika Chambers

Ngaanyatjarra people

born 1958 Mantumaru / Jameson, Western Australia

worked Warakurna, Western Australia

died 2022 Western Australia

## Making the Warakurna to Warburton Road

2020

tjanpi grass, raffia, acrylic wool and wire

Purchased through The Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

2020/0388.a-o

There was only one long road between Warakurna and Warburton, so the communities decided to create a direct route. Families from both places gathered to help—men, women, children and dogs. My dad was one of the men; I was a young girl. The men cut the line by hand, chopping trees and clearing grass, while the women cooked, made fires and cared for camp. We children played together as the work went on. A white man came to pay for the labour. We travelled with the tractor carrying food, diesel and blankets, shifting camp each day as the road slowly reached Warakurna. (This text is a condensed summary of the artist statement, 2020)

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

# Tamisha Williams

Manyjilyjarra people

born 1996 Port Hedland, Western Australia

works Parnpajinya, near Newman, Western Australia

## Home

2019

photographic digital print on cotton rag paper

Purchased through The Art Gallery of Western Australia

Foundation: COVID-19 Arts Stimulus Package, 2020

2020/0324

## Chilling out Ngurra

2019

photographic digital print on cotton rag paper

Purchased through The Art Gallery of Western Australia

Foundation: COVID-19 Arts Stimulus Package, 2020

2020/0323

These artworks are from a series by Tamisha Williams that capture her ngurra (home), in Parnpajinya—a small Aboriginal community next to Newman. The Western Desert term ngurra has many meanings. It can describe birthplace, belonging, a water source, a campsite, a wider area of Country or a modern house. People connect with their ngurra through rights, responsibilities and deep knowledge of Country. This knowledge is passed through families. Williams presents her ngurra through the camera to give viewers an intimate perspective and to celebrate the safety and comfort she feels at home. (This statement is a condensed summary of the artist statement, 2020)

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# Christopher Pease

Minang, Wardandi and Bibbulmun peoples  
born 1969 Dunsborough, Western Australia  
works Dunsborough, Western Australia

## Whalers

2024

oil on canvas

Purchased through The Art Gallery of Western Australia  
Foundation: TomorrowFund, 2024

2024/0057

*Whalers* emerges from Christopher Pease's long engagement with colonial archives and the visual record of Western Australia's coastline. Kelly Gellatly notes how Pease layers Noongar iconography over nineteenth-century prints to reveal their mix of truth, omission and propaganda. In this work, the target symbol appears on the whale's body, signalling its imminent death and echoing the violence that accompanied whaling in Minang Country. The painting reflects how this industry disrupted Noongar life and reshaped relationships to wardan barna (sea animals). By reworking these images, Pease challenges colonial narratives and asserts enduring cultural presence and connection to Country. (Interpretive summary based on Kelly Gellatly's exhibition essay for *Hegemony and Empire* (Gallerysmith, 2024)).

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# Danie Mellor

Ngadjon-jii and Mamu peoples  
born 1971 Mackay, Queensland  
works Bowral, New South Wales

## The sound of a dream in the forest

2018

face mounted chromogenic print on metallic  
photographic paper

Gift of the artist through the Commonwealth Government's Cultural Gifts Program, 2021

2021/0073.a-d

This print captures a scene reminiscent of the north Queensland rainforest where my matrilineal Aboriginal family come from. The trees and foliage were photographed using an infrared camera, revealing a light spectrum invisible to the human eye. The title of the work also suggests that intangible things in life have form and presence.

Using infrared suggests that the light in this spectrum made visible in my work is a reminder of what is often unseen: ancestors, memory and the underworlds of story places. This work also suggests hidden narratives and explores our connection and relationships to people and place. (Artist statement, 2021/2026)

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# Gordon Bennett

born 1955 Monto, Queensland

worked Meanjin / Brisbane, Queensland

died 2014 Meanjin / Brisbane, Queensland

## Painting for a New Republic (The inland sea)

1994

synthetic polymer paint on canvas

Gift of the Friends of the Art Gallery, 1995

1995/0055

Gordon Bennett, a major figure in Australian contemporary art, has prompted considerable examination of his work. Ian McLean writes that in this painting Bennett imagines Australian history as a vast archetypal moral theatre without a fixed narrative. Its monumental vision may function as a self portrait—an ‘inland sea’ of introspection—or a tragic tale of national reckoning. In this way, Bennett exposes unresolved origins and difficult histories about identity and nationhood (The Art of Gordon Bennett, 1996, pp.110–112). This use of history aligns with Bennett’s exploration of how identity is constructed, often anchoring his self examination with an enigmatic *I AM*.

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# Lin Onus

Yorta Yorta people

born 1948 Naarm / Melbourne, Victoria

worked Naarm / Melbourne, Victoria

died 1996 Naarm / Melbourne, Victoria

## Burning swag

1988

synthetic polymer paint on canvas

Purchased 1988

1988/0281

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

# Fiona Foley

Badtjala people

born 1964 Maryborough, Queensland

works Meanjin / Brisbane, Queensland

## HHH #1

2004

ultrachrome print on photographic rag paper

Purchased through The Art Gallery of Western Australia

Foundation: TomorrowFund, 2009

2009/0084

Foley presents the Hedonistic Honky Haters, a fictional activist group created by the artist to address racism and violence through parody and humour. Foley imagines the group as having existed in the 1960s in response to the Ku Klux Klan. Through her invention of the group, she uses satire and photography to create awareness of racism and racialised violence. By reworking the Klan's robe and pointed hood, Foley exposes histories of violence against people of colour in the United States, Australia, Africa and beyond. The work challenges racist ideas shaped by media and those in positions of power and rejects imposed definitions of Aboriginal identity.

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## Wall Text:

Identity grows through thought, memory, emotion, culture and our connections to people and place. In *I AM*, the artworks reflect Aboriginal ways of being and knowing, where identity forms through Country, family, kinship and ancestral memory alongside present-day life.

Some works explore how people understand their place in the world through thought, feeling and experience. Others emphasise responsibilities to community and Country. Still others focus on reviving older cultural practices and continuing them in the present. Colonial histories continue to influence identity today, including tensions around land rights and racism, issues which artists in *I AM* powerfully and sensitively illuminate.

Across the exhibition, identity is shown as layered and interconnected, forming through lived relationships and inherited knowledge, and adapting through continuity and change.

Left

## **Dallas Fletcher**

Kija and Jaru peoples

born 1969 Halls Creek, Western Australia

works Halls Creek, Western Australia

## **Constitution**

2018

synthetic polymer paint on canvas

Purchased through The Art Gallery of Western Australia  
Foundation: COVID-19 Arts Stimulus Package, 2020

2020/0374

Dallas Fletcher uses the language of physics to reflect on how identity is shaped within systems of power, motion and perspective: 'The artist has studied the Heisenberg Uncertainty Principle and Newton's first law of motion. We like to think of speed and time as two separate things, but in fact, they are two sides of one thing, just as space and time are really not two, but one. There are eight faces in the painting, introverts and extroverts, and some have more to say than others. 'If you're an introvert, you won't get justice from an extrovert.' Roll the dice and take a chance. The natural law: simple, elementary.' (Artist statement, 2020)

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Centre bottom

# Didn't get nothing out of treaty

2018

synthetic polymer paint on canvas

Purchased through The Art Gallery of Western Australia  
Foundation: COVID-19 Arts Stimulus Package, 2020

2020/0375

Fletcher reflects on the pressures that pull people away from culture and connection, using a Kimberley story to explore how identity responds to modern influence: 'In the Kimberley region in northern Western Australia, there is a Dreamtime story that tells of the willy wagtail that steals children by leading them away. The artist believes that today the willy wagtail is the mobile phone and the microwave oven, or more correctly the extroverts who build them, "the little kings."' (Artist statement, 2020)

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Right

## **Dallas Fletcher**

Kija and Jaru peoples

born 1969 Halls Creek, Western Australia

works Halls Creek, Western Australia

## **ME !!!!**

2017

synthetic polymer paint on canvas

Purchased through The Art Gallery of Western Australia  
Foundation: COVID-19 Arts Stimulus Package, 2020

2020/0371

Dallas Fletcher articulates identity as an inner law—self-defined rather than externally imposed. By naming existence, reciprocity and change as first principles, he asserts a sovereign interior voice from which action and belonging flow: ‘This work is an analysis of the thoughts that drive the artist’s practice. The four basic laws of creation:

1. You exist.
2. The all is one and one is all.
3. What you put in is what you get back.
4. The only constant in the universe is change.

Silence, natural law, the uncertainty of the dice, and time all cause change.’ (Artist statement, 2020)

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Centre top

# Identity

2019

synthetic polymer paint on canvas

Purchased through The Art Gallery of Western Australia  
Foundation: COVID-19 Arts Stimulus Package, 2020

2020/0372

Fletcher asserts identity as intact, examined and self-defined. He redirects analysis toward structures that historically imposed definitions upon Aboriginal people: 'Identity not stolen. Studied matter throwing the book at the system.' (Artist statement, 2020)

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# Elisa Jane Carmichael

Ngugi Quandamooka people  
born 1987 Meanjin / Brisbane, Queensland  
works Meanjin / Brisbane, Queensland

# Sonja Carmichael

Ngugi Quandamooka people  
born 1958 Minjerribah / Stradbroke Island, Queensland  
works Meanjin / Brisbane, Queensland

# Wunjayi Yagabilli (make today)

2020

cyanotype on cotton

Gift of Thomas Russell Simpson through the  
Australian Government's Cultural Gifts Program, 2022

2022/0078

Wunjayi Yagabilli (make today) is a cyanotype textile in which Sonja and Elisa Jane Carmichael arrange woven forms, fibres and gathered materials so that sunlight leaves them as glowing impressions against a deep blue surface. The textile moves between image and object, its circular and organic traces echoing tides and shoreline textures of Quandamooka saltwater Country. Through this process, weaving enters a photographic field where impressions carry moments of connection and care. The textile suggests identity as something held and shared: shaped through place and family, carried forward in practice, and open to renewal as materials, hands and seasons meet again.

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# Mirdidingathi Juwarnda

## Sally Gabori

Kaiadilt people

born c 1924 Bentinck Island, Queensland

worked Mornington Island, Queensland

died 2015 Mornington Island, Queensland

## Thundi

2010

synthetic polymer paint on canvas

Purchased through

The Art Gallery of Western Australia Foundation:

TomorrowFund, The Leah Jane Cohen Bequest, 2011

2011/0001

Thundi is a site on Bentinck Island in the Gulf of Carpentaria, associated with the birthplace of Sally Gabori's father. For Gabori, painting these places was a cultural act of remembering, belonging, and self-assertion within her Kaiadilt kinship system. She often painted her father's Thundi and her husband's Dibirdibi Country. In this painting, she uses soft pastel pinks, yellows and whites layered with bold black forms to convey an experience of place. The shifting landscape, light and colour of her saltwater home are evoked, from sandbars to sea kelp stirred by dugongs that inhabit the waters around Bentinck Island.

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# Yhonnie Scarce

Kokatha and Nukunu peoples  
born 1973 Woomera, South Australia  
works Naarm / Melbourne, Victoria

## The Near Breeder

2022

600 hand-blown glass, steel and wire

Purchased through The Art Gallery of Western Australia  
Foundation: TomorrowFund, 2024

2024/0021

*The Near Breeder* is the sixth artwork in Yhonnie Scarce's *Clouds* series, which she started in 2015. Each work in the series is a large-scale installation containing hundreds of hand-blown glass yams. The series explores the British nuclear bomb tests that occurred in South Australia, during the 1950s and 1960s, on the lands of the Kokatha, Pitjantjatjara and Yankunytjatjara people.

More than 70 years ago, two bombs—Totem I and II—were detonated at Emu Field in the Great Victoria Desert. The shape of *The Near Breeder* is a poetic silhouette of the mushroom cloud produced by the Totem I nuclear test. The artwork features 600 glass yams, which are a traditional Aboriginal food. These yams resemble both an explosion and a cloud of water drops. Each one represents an Aboriginal person from Scarce's community who went missing or died because of the nuclear tests.

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The tests also had numerous other devastating effects on Aboriginal people. Many people were forced to leave their land, and the area was (and still is) contaminated with dangerous radiation. After Emu Field, more tests were done at Maralinga, another site in South Australia. Between 1956 and 1963, the explosions there were so intense they fused desert sand into glass. Scarce reflects this in her work using green and black colours in the yams.

*The Near Breeder* was first shown in Birmingham, England—the city where scientists first came up with the idea for the atomic bomb during World War II. In 1940, two scientists, Otto Frisch and Rudolf Peierls, worked with Australian physicist Mark Oliphant to help start what became the Manhattan Project—the U.S. program that built nuclear weapons. While researching in England, Scarce came across early propaganda supporting nuclear energy. The title, *The Near Breeder*, refers to those early nuclear reactors that were mistaken as a source of renewable energy.

Through her art, Scarce reveals the hidden history of nuclear testing in Australia and challenges the idea that nuclear power is safe.

Information drawn from ‘Yhonnie Scarce: The Near Breeder, 2022’ by THIS IS NO FANTASY.

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# Jack Birrel Tjungurrayi

Warlpiri people

born c 1923 Northern Territory

worked Lajamanu, Northern Territory

died 1988 Northern Territory

## Jutiya (Jurtiya)

1986

synthetic polymer paint and natural pigment on paper

Purchased 1992

1992/0048

Jutiya is a word for small snake or grub. The Jukurrpa (creation story) for jutiya paintings may be the same as the Kunnajarrayi (Mount Nicker) Jukurrpa, in which witchetty grubs turn into snakes and fly away from Kunnajarrayi to Yartulu Yartulu. It was thought that a strong cloud and rain theme is associated with this creation narrative. (Tjukurrpa: Desert Dreamings, AGWA, 1993)

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# Jack Birrel Tjungurrayi

Warlpiri people

born c 1923 Northern Territory

worked Lajamanu, Northern Territory

died 1988 Northern Territory

# Ngatijirri (Budgerigar)

1986

synthetic polymer paint on paper

Purchased 1992

1992/0055

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# Jack Birrel Tjungurrayi

Warlpiri people

born c 1923 Northern Territory

worked Lajamanu, Northern Territory

died 1988 Northern Territory

# Jutiya (Jurtiya)

1986

synthetic polymer paint and natural pigment on paper

Purchased 1992

1992/0052

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

# Simon Hogan

Pitjantjatjara people

born 1930 Paltju / Weld Springs, Western Australia

works Tjuntjuntjara, Western Australia

## Lingka

2017

synthetic polymer paint on canvas

Purchased through the TomorrowFund,  
The Art Gallery of Western Australia Foundation, 2018

2018/0001

Simon Hogan, a senior Spinifex artist, paints with deep knowledge and authority for his Country. His work depicts major water sites—vital life sources in the desert—that are traditionally protected by the Wanampi (Magical Water Serpent). The central site, Lingkanya, holds the Walawaru Tjukurpa (creation story), telling how the Wati Walawaru (Eagle Man) brought a wife to Lingka before she escaped into surrounding country, leaving him searching from above. Hogan also includes the sites Paltju and Tjinning. The trees rising from each water source carry their own Tjukurpa, reflecting the cultural significance embedded in the land. (Spinifex Arts Project, 2017)

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## Wall Text:

Art from the Central and Western Desert comes from a vast cultural region that spans parts of Western Australia, South Australia and the Northern Territory. Many Aboriginal language groups are connected across this area through shared cultural ties and social systems.

These artworks celebrate connection to Country and the intimate, detailed knowledge built over thousands of years. Artists from this region often use repetition, pattern and layered marks and shapes to speak about their Country and Jukurrpa.

In Aboriginal ways of knowing, Country is sentient, a living entity which, like Aboriginal people, was made by ancestral creator beings whose essence remains in Country. For this reason, artworks about Country can also reflect its people and creation ancestors. Similarly, depictions of plants and animals can symbolise a person or a creation ancestor. This reflects the deep connection between Aboriginal people and the cultural world around them.

# Emily Kam Kngwarray

Anmatyerr people

born c 1914 Alhalker, Northern Territory

worked Utopia, Northern Territory

died 1996 Mparntwe / Alice Springs, Northern Territory

## Drying wildflowers in summertime

1991

synthetic polymer paint on canvas

Purchased 1991

1991/0340

*Drying wildflowers in summertime* shows a moment of seasonal change, when pink, purple, yellow and white flowers cover the rolling contours of Alhalker Country. The painting expresses this shift through flowing, layered dotting and merging colours that reflect the burst of growth after summer rain. It also shows Kngwarray's growing confidence with her materials, using a wide range of colours and brushes trimmed to create specific effects. The painting offers a direct, sensory response to Country, translating seasonal abundance into rhythm, colour and movement. (Kelli Cole, 2026)

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

# Joseph Jurra Tjapaltjarri

Pintupi people

born c 1953 Kiwirrkurra, Northern Territory

worked Papunya, Northern Territory

died 2022 Kiwirrkurra, Northern Territory

## Tingari Dreaming at Tantjanya

1987

synthetic polymer paint on canvas

Purchased 1988

1988/0087

This painting depicts Jukurrpa associated with the Tingari, creation ancestors who travelled across vast areas, performing rituals and shaping the land. Their activities are recounted in song cycles and appear in contemporary art. Tantjanya, north-west of Kintore, is one site linked to these journeys. The circles represent rockholes on flat country that was formed by a fire said to have come from the ground. A group of people camped there fled east, but the fire overtook them and they perished. (Tjukurrpa: Desert Dreamings, AGWA, 1993)

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# Paddy Japaljarri Sims

Warlpiri people

born c 1917 Kunjarrayi / Mt Nicker, Yuendumu,  
Northern Territory

worked Yuendumu, Northern Territory

died 2010 Yuendumu, Northern Territory

## Yiwarra Jukurrpa – Milky Way Dreaming

1986

synthetic polymer paint on canvas

Purchased 1992

1992/0282

Yiwarra Jukurrpa tells the creation story of the Milky Way, in which Sims's ancestors fell from the sky onto the earth. These ancestors carried out the first initiation ceremonies for young men in the area. Some stars that fell were gathered by two creation ancestors, Jakamarra and Jupurrula, and placed on a ceremonial pole shown as the thick black line in the painting. They carried the pole west, lifted it above their heads and returned the stars to the sky. (*Tjukurrpa: Desert Dreamings*, AGWA, 1993)

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# Lindsay Harris

Noongar people

born 1947 Boorloo / Perth, Western Australia

works Boorloo / Perth, Western Australia

## Kaadjalee (Far away)

2011–2024

resin and pigment on canvas

Purchased through The Art Gallery of Western Australia  
Foundation: TomorrowFund, 2024

2024/0047

The three large circles at the top of this painting represent families or groups of people. The small one represents a koonyart (child), who has been taken or separated from the family. The resin outlines of the three large circles are fading because the longer the child is distanced or kept away, the further the memories fade. I was not taken away, but many Noongars were, and their story of being separated from their family is a story of great sadness to all. Not being taken away did not exclude the threat from the Native Welfare Department and the experience of possibly being taken away hung over us like a black cloud, growing up. (Artist statement, 2024)

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# Sharyn Egan

Whadjuk Nyoongar people

born 1957 Boorloo / Perth, Western Australia

works Boorloo / Perth, Western Australia

## Memorial

2018–2020

synthetic polymer paint on canvas

Purchased through The Art Gallery of Western Australia

Foundation: COVID-19 Arts Stimulus Package, 2020

2020/0384

Memorial is about my family, who have passed away. The three large forms represent people I have lost. My mother, whom I never met, is represented by the smaller form on the right, her brother (my uncle), whom I got to know late in his life, and my first-born son, who is with them now, are represented by the two larger forms on the left of the canvas. The small circle speaks to the eternal light of the sun, to hope and to healing after the loss of people we love. (Artist statement, 2020)

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# Graham (Swag) Taylor

Noongar people

born 1955 Merredin, Western Australia

works Goomburrup / Bunbury, Western Australia

## Untitled (South West landscape)

synthetic polymer paint on canvas board

Gift of Caleb Edgecombe Guy, 2024

2024/0014

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

# **Peter Farmer II**

Minang Noongar people

born 1971 Gnowangerup, Western Australia

works Boorloo / Perth, Western Australia

## **Dambart Maaman Minang (Three Men from the South-West – Gnowangerup/ Albany)**

2020

synthetic polymer paint on canvas

Purchased through The Art Gallery of Western Australia

Foundation: COVID-19 Arts Stimulus Package, 2020

2020/0409

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

## Wall Text:

Art from the South West region of Western Australia reflects strong connections to Country in both historical and contemporary practice. This area is the homeland of the Noongar Nation, shaped by enduring cultural, family and language ties. It was also the first site of British settlement in the State, where colonisation disrupted existing lifeways and relationships to land, which was never ceded.

A distinctive Noongar landscape tradition emerged in the 1940s through artworks created by Aboriginal children at the Carrolup Native Settlement. These children were forcibly removed under government policies of the day, and their images of Country became an important movement within Noongar art.

Today, Noongar artists work across many forms, drawing on lived experience, cultural knowledge and deep ties to land and community. Identity is expressed through belonging, self-determination and intergenerational memory. By mapping Country and sharing individual and community stories, contemporary Noongar artists strengthen the physical and emotional connections their community holds to their boodja (land).

# Christopher Pease

Minang, Wardandi and Bibbulmun peoples  
born 1969 Dunsborough, Western Australia  
works Dunsborough, Western Australia

## Nyoongar Dreaming

1999

oil on canvas

Purchased 2001

2001/0008

*Nyoongar Dreaming* depicts a young urban Noongar man, Peter Farmer II standing on the then unopened Graham Farmer Freeway; so named after Farmer's uncle and Australian Rules Football great, Graham 'Polly' Farmer. Peter's stance is both resolute and confident. And can be read as a claim for land rights or native title, or as a quiet but firm statement about belonging and identity—'Noongar people are here' and 'we belong'.

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# Rohin (Dushong) Kickett

Balardong Nyoongar people

born 1986 Northam, Western Australia

works Boorloo / Perth, Western Australia

## Prohibited Area

2020

synthetic polymer paint on canvas

Purchased through The Art Gallery of Western Australia

Foundation: COVID-19 Arts Stimulus Package, 2020

2020/0376

The *Prohibited Area* is a history painting of Perth and the Central Business District. Between 1927 and 1954, the area was prohibited to Aboriginal people, who were allowed access only with a permit. Before this, an area locally known as 'White City' stood on the west side of Elizabeth Quay. Here, Aboriginal and white people mixed and competed in boxing and buck-jumping. Aboriginal men beating white men on the city's doorstep undoubtedly contributed to the 1927 Prohibited Areas Declaration.

The artwork was created by shooting paint-filled water balloons to symbolise the impact of the 1905 Act. The gun represents the government, the bullet the Act, the balloon Aboriginal culture, language and livelihood, and the paint the ongoing issues that stem from the Act and associated policies. (Artist statement, 2020)

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# Bella Kelly

Minang and Wardandi Noongar peoples  
born 1914 Mt Barker, Western Australia  
worked Kojonup, Western Australia  
died 1994 Boorloo / Perth, Western Australia

## Untitled (South West landscape)

synthetic polymer paint on canvas board

Purchased through The Art Gallery of Western Australia  
Foundation: TomorrowFund, 2024

2024/0055

Bella Kelly spent much of her life in the far south of Western Australia, often in Albany, painting with watercolours on paper and acrylics on canvas. Although not a Carrolup child artist, she is acknowledged as a major influence on the formation of the Noongar landscape tradition unique to Noongar artists. Kelly painted to escape the social and political pressures of her time. Painting became a source of peace during, and long after, the forced removal of her children to the Carrolup Native Settlement. She generously shared stories with friends and family who watched her paint landscapes filled with open paddocks, scenes of the bush and, almost always, the Stirling Ranges set in the background (Notes by the artist's son Geoffrey Narkle, 2002, and *Bella Kelly: Retrospective* 2016).

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

# Reynold Hart

Pinjarup and Kaniyang Noongar peoples

born 1938 Western Australia

worked Collie and Pinjarra Reserves, Western Australia

died 1981 Collie, Western Australia

## Untitled (South West landscape)

c 1960s

synthetic polymer paint on plywood

Gift of Dr Jo Lagerberg and Dr Steve Swift  
through the Cultural Gifts Program, 2008

2008/0098

Reynold Hart is one of the child artists of the Carrolup Native Settlement, whose landscape paintings and drawings captured the imagination of English woman Florence Rutter, who toured an exhibition of their works to Britain, New Zealand and the Netherlands in the 1950s. Hart continued to paint into adulthood and is considered one of the leading figures in a uniquely Noongar art movement, often called the Noongar landscape tradition and the Carrolup School of Art.

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

# Ben Pushman

Minang, Wardandi and Bibbulmun peoples  
born 1979 Boorloo / Perth, Western Australia  
works Balingup, Western Australia

## Tracks in time

2019

synthetic polymer paint and Marri and Balga resin  
engraved on plywood

Purchased through The Leah Jane Cohen Bequest,  
The Art Gallery of Western Australia Foundation, 2020

2020/0294

Just like the songlines of old days still remain, the tracks taken nowadays are no less important than the old ones. Whether literal or metaphorical, these journey lines should be maintained in our memories and carried into the future for generations to come. (Artist statement, 2020)

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

# Ms Kurarra

Walmajarri people

born 1952 Noonkanbah, Western Australia

worked Fitzroy Crossing, Western Australia

died 2025 Fitzroy Crossing, Western Australia

# Martuwarra

2020

synthetic polymer paint on canvas

Purchased through The Art Gallery of Western Australia

Foundation: COVID-19 Arts Stimulus Package, 2020

2020/0304.a-b

As Ms Kurarra told it, ‘Martuwarra is my river Country; this painting is all about the Fitzroy River, which flows down through Noonkanbah where I live. All kinds of fish live in the water, and we catch big mob of fish here. I like parlka (barramundi). We catch catfish and brim here too. Nganku (shark), wirritunany (sawfish) and stingray also live here. These fish live in these waters long after the flood has gone. Also, this painting is about barramundi swimming on the surface of the water, and you can also see the wakiri (pandanus tree) and rocks all around. When the barramundi get tired, they go back into the rockholes. These rockholes hold all the parlka that live in the river. Kalpurtu (creator serpent type being) also lives in these rockholes and swims all around the palma (creeks) and all around the wakiri that grows in the river.’ (Artist statement, 2020)

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

## Wall Text:

Kimberley art from far north Western Australia is known for ochre-based traditions and cultural knowledge maintained across generations. The region holds deep histories of Aboriginal existence and cultural diversity, with many language groups connected to its lands.

Artists from this region often work with natural pigments, carrying story, memory and cultural knowledge through their practice. Kimberley artworks frequently depict creation ancestors, including the Wandjina, whose presence continues through art and other acts of respect and cultural connection.

Identity here is shown through relationships to self, Country, community and cultural presence. The impacts of colonisation (including violence, racism and displacement) are part of this history, yet cultural strength continues through art, tradition and shared knowledge.

# Leah Umbagai

Worrora people

born 1974 Derby, Western Australia

works Derby and Mowanjum, Western Australia

## **Baddaa Baddaa (I'm telling you a story)**

2021

ochre and acrylic pen on canvas

Purchased through The Art Gallery of Western Australia  
Foundation: COVID-19 Arts Stimulus Package, 2021

2021/0059

The drawing reflects the wunan (laws, customs and traditions) of the Woddordda people and how our ancestors prescribed stories to guide us in the proper way to live. I live in the Mowanjum Community in the north-west Kimberley. I am part of the Woddordda, Ngarinyin and Wunumbal Gambera peoples who share the same wunan of the Wandjina. We are custodians of the land the Wandjina gave us. The Wandjina are our sacred spiritual ancestors who created the land and all who inhabit it, and who still control the elements today. By painting the Wandjina we keep him strong so we do not lose who we are—warriors and leaders for our children and future generations. (Artist statement, 2021)

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

Left to right

## **D. Woolagoodja**

Worrorra people

born c 1947 Kunmunya Mission, Western Australia

worked Derby, Western Australia

died 2022 Western Australia

## **Wandjina the Rainmaker**

2019

linocut print on paper

Purchased through The Art Gallery of Western Australia  
Foundation: COVID-19 Arts Stimulus Package, 2020

2020/0335

This Wandjina is called the Rainmaker. Two lightning spirits in a cave waiting for clouds to gather up, so he can make rain and lightning. Where you see Wandjinas, they represent the laws of trees, rivers, rocks, bush fruit, animals and all creation. Wandjinas give the law on how we have to treat and use these creations. These customs are carried on today. Wandjina spirits are highly respected by the Worrora, Ngarinyin and Wunumbul people, who live at Mowanjum and along the Gibb River Road to Kalumburu in the north-west Kimberley region of Western Australia. (Artist statement, 2020)

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# Namarali (Wororra god)

2019

linocut print on paper

Purchased through The Art Gallery of Western Australia  
Foundation: COVID-19 Arts Stimulus Package, 2020

2020/0337

Namarali is the great Wandjina that belongs to the Wororra tribe. Namarali represents the top, middle and bottom Wororra tribes up the north-west Kimberley on the coast. His laws, culture and language start from Oobagooma and go north towards Prince Regent; this is where the Wororra boundary ends. Namarali created many laws for the Wororra people that relate specifically to funeral customs. He was speared in a Wandjina war at Langii, north of Doubtful Bay. The painting of Namarali lies five kilometres inland from Langii in a cave. The artist is responsible for the care of this painting. (Artist statement, 2020)

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

# Rammey Ramsey

Gija people

born 1935 Bow River Station (previously Greenvale Station), Northern Territory

worked Warmun, Western Australia

died 2021 Western Australia

## Warlawoon country

2008

natural ochre and synthetic polymer paint on canvas

Purchased through The Art Gallery of Western Australia

Foundation: COVID-19 Arts Stimulus Package, 2020

2020/0367

Warlawoon is the general name for the area west of Bedford Downs Station, near Elgee Cliffs in the east Kimberley. Ramsey said, 'This is my place called Warlawoon. They named me for my Country. There is a Dreamtime waterhole where many fish live. This is my mother's and father's Country. I own that Country from my mother and father.' As a child Ramsey lived at Warlawoon and walked the land with his parents, before living and working on pastoral stations in Gija Country. His paintings carry memory and longing, and his colour blending and brushstrokes softly echo the movement of earth, wind, fire and water—elements central to Gija ways of understanding and communicating Country. (Artist statement, 2020)

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

# Queenie (Garagarag) Mckenzie

Gija and Malngin people

born c 1915 Texas Downs Station, Kimberley region,  
Western Australia

worked Dingo Springs, east of Warmun, Western Australia  
died 1998 Warmun, Western Australia

## Banana Springs

1996

ochre on canvas

Purchased 1996

1996/0326

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

# Kittey Ngyalgarri Malarvie

Jaru people

born 1938 Brockman, near Halls Creek, Western Australia

works Kununurra, Western Australia

## Milkwater

2014

natural pigment on canvas

Purchased through The Art Gallery of Western Australia

Foundation: COVID-19 Arts Stimulus Package, 2020

2020/0407

Senior artist Kittey Malarvie's traditional Country is the desert landscape around Sturt Creek, south-west of Kununurra and north of the Great Sandy Desert. Layers of intersecting lines map the Country along the riverbanks and interpret the transition of the seasons across a remarkable place of black soil and water the colour of milk. In this painting, Malarvie depicts a meditation on the multifaceted play of wind and light on water. The stormy crescendo of wind lashes the water's surface with abandon. (Artist statement, 2020)

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

## **Miriam Baadjo**

Kukatja people

born 1963 Old Balgo Mission, west of Wirrimanu / Balgo, Western Australia

works Wirrimanu / Balgo, Western Australia

## **Imelda (Yukenbarri) Gugaman**

Kukatja people

born 1954 Sandy Hills, near Kiwirrikurra, Western Australia

works Wirrimanu / Balgo, Western Australia

## **Christine Yukenbarri**

Kukatja people

born 1977 Old Balgo Mission, west of Wirrimanu / Balgo, Western Australia

works Wirrimanu / Balgo, Western Australia

## **Frances Nowee**

Kukatja people

born 1964 Old Balgo Mission, west of Wirrimanu / Balgo, Western Australia

works Wirrimanu / Balgo, Western Australia

## **Jane Gimme**

Kukatja people

born 1958 Old Balgo Mission, west of Wirrimanu / Balgo, Western Australia

works Wirrimanu / Balgo, Western Australia

## **Helen Nagomara**

Kukatja people

born 1953 Old Balgo Mission, west of Wirrimanu / Balgo, Western Australia

works Wirrimanu / Balgo, Western Australia

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# Bush tucker

2017

kiln-fired glass

Purchased through The Leah Jane Cohen Bequest,  
The Art Gallery of Western Australia Foundation, 2019

2019/0067.a-j

*Bush tucker* brings together senior Kukatja artists and cultural knowledge-holders from Wirrimanu, who work collaboratively to show important desert foods through kiln-fired glass. The artwork draws on deep cultural knowledge and highlights the ongoing importance of gathering practices across Country. Across ten panels, foods such as onion, tomato, beans, figs, passionfruit, carrots, nuts, orange, blackberry and potato appear in strong colours and layered textures, suggesting the rhythms of the desert environment and the stories linked to seasonal change. Together, the series reflects community strength, shared knowledge and the continuing vibrancy of contemporary Kukatja art.

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

# Wandjuk Marika

Rirratjinu clan Yolŋu people

born 1927 North East Arnhem Land, Northern Territory

worked Yirrkala, Northern Territory

died 1987 North East Arnhem Land, Northern Territory

## Djan'kawu and the Sun Woman

ochre on eucalyptus bark

Purchased through the  
Western Australian Government, 1988

1988/1490

This painting depicts one of the major creation stories of the Djan'kawu Sisters and their brother, who arrived in Arnhem Land from Burralku, the Island of the Dead. The Djan'kawu are the ancestral creator beings for the Dhuwa moiety. At the top, two yellow ellipses with white bands represent Walu, the sun woman, who guided them with her light. Parallel lines show sunlight reflected on the water, while two white lines indicate her lorikeet-feather ornaments. Several upper panels show Casuarina trees (Djomula), created when the Djan'kawu placed sacred rannga (object) on the ground. Lower panels depict Djanda the lizard and the Oyster Catcher, Guthirka, observed along their journey. (Louis Allen Collection)

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

# Gulumbu Yunupingu

Gumatj clan Yolŋu people

born 1945 North East Arnhem Land, Northern Territory

worked Yirrkala, Northern Territory

died 2012 North East Arnhem Land, Northern Territory

## Garak [The Universe]

2007

natural ochre, earth pigment and synthetic binder on hollowed trunk

Purchased through the Sir Claude Hotchin Art Foundation,  
The Art Gallery of Western Australia Foundation, 2012

2012/0089

## Garak [The Universe]

2011

ochre, natural earth pigment and synthetic binder on eucalyptus bark

Purchased through the Sir Claude Hotchin Art Foundation,  
The Art Gallery of Western Australia Foundation, 2012

2012/0092

‘All around, every tribe, every colour; the link between the people on earth and stars in the sky – it’s real,’ (Ms Yunupingu, 2010). The night sky and its constellations are a unifying theme in the late Ms Yunupingu’s art. When she looked at the sky, and when she painted, she thought about many things—the universe, ancestral creation stories, humankind, the next generation, and moments from her own childhood. Ms Yunupingu did not use miny’tji (sacred clan designs) to create her star-scapes.

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Yet her intimate knowledge of land, culture, and ancestry guided her practice. (Buku-Larrngay Mulka Centre, 2010)

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

# Mawalan Marika

Rirratjinu clan Yolŋu people

born 1908 North East Arnhem Land, Northern Territory

worked Yirrkala, Northern Territory

died 1967 North East Arnhem Land, Northern Territory

## The Milky Way – The river of the sky

c 1959

ochre on eucalyptus bark

Purchased through the  
Government of Western Australia, 1988

1988/1431

The dark black lines in the centre indicate the Milky Way, the spirit fish that live in the Milky Way, and the stars are indicated on either side of the black bars. Yolŋu people regard the Milky Way as a river. This bark is thought to be older than 1959. (Louis Allen Collection)

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

# Narritjin Maymuru

Manjalili clan Yolŋu people

born c 1914 North East Arnhem Land, Northern Territory

worked Djarrakpi, Northern Territory

died 1981 North East Arnhem Land, Northern Territory

## The Milky Way – Spirit River

ochre on eucalyptus bark

Purchased through the  
Western Australian Government, 1988

1988/1469

Yolŋu people understand the Milky Way as a spirit river flowing across the sky. In this work, the Milky Way appears as a panel of white cross-hatching. Njaw, the freshwater crocodile, is shown on either side and again in a sequence of stars near the centre. A fish figure represents one of the spirit fish that travel through this celestial river. (Louis Allen Collection)

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# Larrtjanga Ganambarr

Njamil clan Yolŋu people

born c 1934 North East Arnhem Land, Northern Territory

worked Yirrkala, Northern Territory

died 2000 North East Arnhem Land, Northern Territory

## Crocodile at the Milky Way

1967

ochre on eucalyptus bark

Purchased 1967

1967/XP18

In the wangarr (ancestral time), the Guwak (Koel Cuckoo) men, Munuminya and Yikawaŋa, sat beneath the sacred Marawili tree and instructed the ancestral Guwak to lead the Mangalili people to their new homeland at Djarrakpi. After the people settled, the men announced their departure to become stars. They set off by canoe down the Milŋiyawuy River into Blue Mud Bay, where winds and the wake of an ancestral turtle overturned their canoe, drowning them at Yiŋalpiya, the crocodile's nesting place and Mangalili spirit source. Their souls rose to the night sky, joining future Mangalili spirits in the Milky Way.

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

## Wall Text:

Art from Arnhem Land and the Tiwi Islands expresses identity through relationships to Country, ceremony, creation narratives and cultural design traditions. Across both regions, art is inseparable from culture and identity.

Arnhem Land is home to many peoples, including the Yolŋu, whose cultural and language groups span coastal and inland regions. Yolŋu art is known for miny'tji (sacred clan designs), bark painting in natural ochres and fine, repeated marks that carry ancestral knowledge.

The Tiwi Islands (Bathurst and Melville) are the homelands of Tiwi people. Their art is known for geometric and abstract designs, along with carved and painted forms drawn directly from Tiwi ceremonial practice. These designs express relationships to land, community, ancestors and the rhythms of Tiwi life.

Together, Yolŋu and Tiwi artworks show identity carried through ceremony, design and enduring connections to land, sea and sky.

Left to right

## **Mani Luki Harry Carpenter Wommatakimmi**

Tiwi people

born 1905 Melville Island, Northern Territory

worked Milikapiti / Snake Bay, Melville Island,  
Northern Territory

died 1980 Milikapiti / Snake Bay, Melville Island,  
Northern Territory

## **Purukupali – Pukumani pole**

ochre on wood

Purchased through the  
Western Australian Government, 1988

1988/0731

This tutini (ceremonial pole) by Mani Luki represents Purukapali, a figure central to Tiwi ceremonial law. The oval form carved near the base refers to the pool associated with Purukapali's journey, a narrative that introduces the cycle of death in Tiwi culture. Mani Luki's carving reflects the cultural meaning embedded in tutini and their role within ceremony and community life. (Louis Allen Collection)

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# Spirit Man Purukapali

1967

ochre on wood

Purchased 1967

1967/XA21

In this carving, Mani Luki depicts Purukapali, an important ancestral figure in Tiwi law and ceremonial life. The story of Purukapali speaks to the origins of death and the responsibilities held between people, kin and Country. Through ochre and carved form, Mani Luki draws on Tiwi knowledge systems to honour a narrative that continues to guide cultural practice.

# The moon man, Tjapara

ochre on wood

Purchased through the  
Western Australian Government, 1988

1988/0727

Mani Luki presents Tjapara, the moon man, whose transformation into the moon shapes Tiwi understandings of night, light and renewal. In Tiwi creation narratives, Tjapara is part of the events that bring death into the world. Tjapara is also linked to the Kulama ceremony, a Tiwi celebration of growth, seasonal change and community wellbeing. The curved form echoes the shifting lunar phases, with painted patterns marking moments of brightness and shadow. The small figure on the front panel represents Tjapara's presence on earth, connecting sky and Country. (Louis Allen Collection)

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# Tjapara the moon man – Pukumani pole

1971

ochre on wood

Purchased through the  
Western Australian Government, 1988

1988/0733

In this tutini (ceremonial pole), Mani Luki portrays Tjapara, who ascended into the sky and became the moon — a presence that shapes Tiwi understandings of time, rhythm and change. In Tiwi creation narratives, Tjapara is part of the events that bring death into the world. He is also associated with the Kulama ceremony, which marks renewal and signals the time to gather, share knowledge and strengthen relationships across Tiwi Country. The painted ochre and sculptural form of the ceremonial pole carry ancestral knowledge and the enduring connection between story, ceremony and Tiwi life. (Louis Allen Collection)

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

# Timothy Cook

Tiwi people

born 1958 Milikapiti / Snake Bay, Melville Island,  
Northern Territory

works Melville Island, Northern Territory

## Kulama

2011

ochre on canvas

Purchased through The Art Gallery of Western Australia  
Foundation: TomorrowFund, 2011

2011/0034

Timothy Cook has been immersed in Tiwi culture and ceremony his entire life. His distinctive kurluwukari (circles) draw from the traditional visual language of Tiwi people, whose culture differs from Aboriginal cultures on the mainland. A central theme in his practice is Kulama, a ceremony that celebrates life and marks a rite of passage for young Tiwi men. Held over three days, it begins when a ring forms around the moon, signalling that Japara, the moon man, is performing Kulama and that the kulama yam is ready to harvest. Kulama was first performed in parlingarri (creation time) by Jurrukukini, the boobook owl man, and Pintoma, the barn owl woman, after Purrukupali brought death to the Tiwi.

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

# Mia Boe

Butchulla people

born 1997 Meanjin / Brisbane, Queensland

works Naarm / Melbourne, Victoria

## **You've been my favourite for a long time**

2025

oil and synthetic polymer paint on canvas

Purchased through The Art Gallery of Western Australia

Foundation: TomorrowFund, 2025

2025/0111.a-b

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

Right to left

## **Dianne Jones**

Ballardong Noongar people

born 1966 Northam, Western Australia

works Naarm / Melbourne, Victoria and Boorloo / Perth,  
Western Australia

## **The Meat Queue, c. 1946 by Max Dupain**

2003

photographic digital print on paper

Purchased through The Art Gallery of Western Australia  
Foundation: TomorrowFund, 2025

2025/0040.4

## **Fashion Queue, c. 1960s by Laurence Le Guay**

2003

photographic digital print on paper

Purchased through The Art Gallery of Western Australia  
Foundation: TomorrowFund, 2025

2025/0040.3

## **Sunbaker, 1937 by Max Dupain**

2003

photographic digital print on paper

Purchased through The Art Gallery of Western Australia  
Foundation: TomorrowFund, 2025

2025/0040.5

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# **At Newport, 1952 by Max Dupain**

2003

photographic digital print on paper

Purchased through The Art Gallery of Western Australia  
Foundation: TomorrowFund, 2025

2025/0040.7

# **Beach Scene, c. 1930 by Harold Cazneaux**

2003

photographic digital print on paper

Purchased through The Art Gallery of Western Australia  
Foundation: TomorrowFund, 2025

2025/0040.2

# **Bondi, 1939 by Max Dupain**

2003

photographic digital print on paper

Purchased through The Art Gallery of Western Australia  
Foundation: TomorrowFund, 2025

2025/0040.6

# **Redfern Interior, 1949 by David Moore**

2003

photograph digital print on paper

Purchased through The Art Gallery of Western Australia  
Foundation: TomorrowFund, 2025

2025/0040.8

...continued on next page

# Dianne Jones after Doris Zinkeisen, c. 1929 by Harold Cazneaux

2003

photographic digital print on paper

Purchased through The Art Gallery of Western Australia  
Foundation: TomorrowFund, 2025

2025/0040.1

Jones focuses on a set of Australian photographs embedded in the public consciousness, including Max Dupain's *Sunbaker* and David Moore's *Meat queue, Sydney*, which symbolise national identity. Through a subtle sleight of hand, she inserts herself into these images to assert an Aboriginal presence. With humour, she moves across time, meeting suburban mums of the 1940s, swimming with larrikin boys of the 1950s and embracing 1960s glamour. These works reveal the cultural homogeneity of dominant visual histories and show how inclusive ones can emerge. Indigenous experience is no longer excluded but actively embedded in symbols of national identity. (Niagara Galleries, 2003)

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

# **Bede (Ampuruwaiuah) Tutuulum / Tungutalum**

Tiwi people

born 1952 Wurrumiyanga (previously Nguiu), Bathurst  
Island, Northern Territory

works Wurrumiyanga, Bathurst Island, Northern Territory

## **My name is Tuuntulumi**

2011

woodblock print on paper

Purchased through The Art Gallery of Western Australia  
Foundation: TomorrowFund, 2013

2013/0013

In this self-portrait, Bede Tutuulum uses layered carving and precise patterning to build a strong, rhythmic surface that echoes Tiwi ceremonial design. The interplay of line and colour creates a dynamic image that asserts identity through form rather than realism, reflecting the graphic language central to his practice. By naming and depicting himself, Tutuulum affirms Tiwi presence and cultural continuity. Rooted in connection to Country and community, the work conveys the assurance that grows from belonging, offering a clear expression of Tiwi personhood shaped through longstanding relationships and the shared inheritance of being Tiwi.

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

# Laurel Nannup

Binjareb Noongar people

born 1943 Carrolup Mission, Western Australia

works Boorloo / Perth, Western Australia

# Granny Hart

2001

etching on paper

Purchased through The Art Gallery of Western Australia

Foundation: COVID-19 Arts Stimulus Package, 2021

2021/0045

# Grandma Tottie

2001

photoetching on paper

Purchased through The Art Gallery of Western Australia

Foundation: COVID-19 Arts Stimulus Package, 2021

2021/0044

Laurel Nannup's portraits of the women in her family carry a tender, dignified presence that speaks to the strength of Noongar matriarchs. Her depictions of Grandma Tottie and Granny Hart are especially moving, shaped by memory, story and the quiet authority these women held. Nannup's linework is never just about likeness; it's about honouring lives lived with resilience and care. Through these portraits she brings her ancestors forward, reminding us that their guidance continues to shape community. In doing so, she creates a deeply personal yet generously shared visual record of Noongar womanhood.

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

# Laurel Nannup

Binjareb Noongar people

born 1943 Carrolup Mission, Western Australia

works Boorloo / Perth, Western Australia

## Pinjarra Reserve

2012

etching on paper

Purchased through The Art Gallery of Western Australia

Foundation: COVID-19 Arts Stimulus Package, 2021

2021/0054

The Pinjarra Reserve provides some of the earliest memories for Laurel Nannup. Her family lived there during her early years, and the Reserve became one of the first places she came to understand. These impressions of home, community and everyday activities influence the way she returns to Pinjarra in her prints. Nannup's artworks draw on these early memories to reflect the significance of place and people in Noongar life, allowing stories to emerge gently through imagery.

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

## Wall Text:

In this exhibition, the Aboriginal body is shown within strong families, communities and the close relationships that shape daily life. These artworks recognise interpersonal connection and the strengths held in these relationships.

They also respond to the long history of Aboriginal people being left out of depictions of Australian life. Or othered in ways that make it difficult for many in Australia to understand and value Aboriginal ways of knowing and being, or to recognise shared ground. Here, artists reinsert Aboriginal presence through portraiture and representation, increasing the visibility of Aboriginal people across Australian society.

Some artworks show a public presence; others highlight the quiet strength found in familial and community relationships. Certain artworks also challenge negative stereotypes about Aboriginal people and the representation of the Aboriginal body. Seen together, these artworks illustrate Aboriginal peoples' existence and personhood as defined on their own terms.

# Julie Dowling

Badimaya people

born 1969 Boorloo / Perth, Western Australia

works Boorloo / Perth, Western Australia

## Yagan

2006

synthetic polymer paint and ochre on canvas

Purchased through The Leah Jane Cohen Bequest,  
The Art Gallery of Western Australia Foundation, 2007

2007/0002

The painting shows Yagan, a Nyoongar warrior who was a freedom fighter in and around Perth during early settlement at a tournament of spear throwing in 1833. (Artist statement, 2006)

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.