





Museum and Art Gallery of the Northern Territory

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Judges: Vernon Ah Kee, Kimberley Moulton, Don Whyte

Thanks to all MAGNT and Telstra staff who worked on the 2016 NATSIAA

T E L S T R A
N A T I O N A L
A B O R I G I N A L &
T O R R E S S T R A I T
I S L A N D E R
A R T A W A R D S

33

6 August – 30 October 2016

Director’s Message

The Telstra National Aboriginal and Torres Strait Islander Art Awards is one of the signature events of the Museum and Art Gallery of the Northern Territory. Now in its 33rd year we are delighted to present an exhibition that highlights the best in Indigenous art, which we are dedicated to presenting and collecting.

The support of Telstra as principal sponsor of the Awards for 25 years is an incredible partnership, one that signals a deep respect for the significant contribution Aboriginal and Torres Strait Islander artists make to Australian art, culture and society. We are proud to partner with Telstra and thank them for their commitment to assisting with the development of the exhibition and Awards ceremony.

The Awards continue to receive major support from artists and art centres and over 250 artists entered the Telstra NATSIAA this year, from all parts of the country. From that number 75 finalists were selected by the expert judging panel; Vernon Ah Kee, respected contemporary artist, Kimberley Moulton, Senior Curator, South Eastern Australia Aboriginal Collections, Museum Victoria and Don Whyte, Don Whyte Framing. The judges were provided with the

breadth of what is happening across Australia and a strong representation of country, culture, identity and politics. From what was an extremely competitive field, Vernon, Kimberley and Don have brought together a wonderfully eclectic assembly of finalists whose works have created a spectacular exhibition. We thank the judges for their time and dedication to the challenging task they were faced with.

Art awards exist to promote the best art being produced in these times as well as to encourage emerging artists to develop their work and careers. They also encourage artists who may not be participating in the market to showcase their works to their peers. The Telstra NATSIAA is one of the only juried national Indigenous art exhibitions allowing all Indigenous artists to participate.

We are delighted with this year’s exhibition and I hope you enjoy it.

Marcus Schutenko

Director
Museum and Art Gallery of the Northern Territory

Sponsor’s Message

Looking back on the incredible diversity and richness of the NATSIAA over the past 33 years, there is so much to celebrate: the remarkable quality of the work; the growth in the level of national interest; the way the Awards underline the vibrant creative talents of Indigenous artists from across the land.

Once again this year, the Awards bring a unique mix of creativity and diversity through the assembled works of so many extraordinary artists.

By welcoming both traditional and contemporary works, the Awards always promise to surprise us in new ways. Again this year the program showcases the talents and ideas of both established and emerging Indigenous artists, and their connection to the world.

It is this idea of connection – to country, community and culture - that has been at the heart of Telstra’s support for the Awards for the past 25 years.

It is an association we are extremely proud of.

The Telstra NATSIAA is for all of Australia and all Australians. The works on display – full of enormous passion, ambitious ideas and reflections on the past, present and future - are of immeasurable artistic and cultural worth. I sincerely hope you enjoy it.

Andrew Penn

CEO
Telstra

Introduction

Since its genesis in 1984, the Telstra National Aboriginal and Torres Strait Islander Art Awards (NATSIAA) have provided a unique platform for the diverse practices of Indigenous artists from across Australia. As the longest running and most prestigious competition of its type, the Telstra NATSIAA is firmly established as a critical event on Australia’s cultural calendar. Such is the success and longevity of this award, it can now lay claim to having schooled a generation of observers who annually flock to the Museum and Art Gallery of the Northern Territory (MAGNT) to immerse themselves in the best contemporary Indigenous art of the previous twelve months. Now in its 33rd year, it is time to acknowledge the significant contribution NATSIAA has made to the collective development, education and enjoyment of Indigenous art.

Every August in Darwin we gather to observe the unpredictable trajectory of Indigenous art which continues to evolve beyond the imagination of even the most ardent observers. Historically, NATSIAA has provided an environment to witness the development of individual artists and the artistic traditions they represent. It has continued to introduce its audiences to exciting work by new artists, while inspiring established artists to re-emerge and remind us of their enduring strength and vision. NATSIAA brings into view all of the major geographic centres of art production, which over the past decades have dramatically expanded to include far flung islands, isolated desert pockets and city based collectives. In the process, our knowledge of Australia’s rich Indigenous cultural heritage has broadened, so too our exposure to contemporary concepts of Indigenous identity, relationships to land and Indigenous peoples’ ongoing struggle for recognition. NATSIAA is a space

in which we celebrate Indigenous cultural life while not shying away from the difficult issues that some Indigenous artists endeavour to explore.

NATSIAA continues to draw the attention and effort of artists at all stages of their career. For many artists the path to becoming a NATSIAA finalist has been long and arduous, while for some it can seemingly transpire ‘overnight’. With the aid of new materials and a willingness to engage with differing modes of storytelling, Indigenous artists are increasingly unbound by the ‘traditions’ of the past and the all too restrictive expectations of the market. It is from within this dynamic that a wonderfully eclectic exhibition emerges each year to challenge our definitions of Indigenous art.

Since attending my first NATSIAA in the late 1990s, I have had the opportunity to wander through the exhibition in the company of artists from distant

parts of the country. During such occasions I have shared in all manner of enlightening discussion and critique. Understandably, the highlight for the attending finalists is the opportunity to view their work in the context that only NATSIAA can provide. These are joyful moments, brimming with pride and the deep satisfaction that arises from finding ones place amongst established veterans and recently anointed newcomers. There is genuine reverence for the art making traditions of fellow practitioners and a sincere empathy with the collective sentiment in much of the work. Opportunities such as these can be formative experiences for artists, who often draw from their NATSIAA experience an invigorated self-belief and approach to art making. The impact of NATSIAA can, on occasion, also be experienced by the communities of artists associated with the chosen finalists. This was the case for last year’s winner of the Telstra Prize, the late Mrs Snell, whose stirring win reverberated throughout the remote painting enclaves of northern Western Australia.

In 2016 we acknowledge the passing of 40 years since the enactment of the Aboriginal Land Rights Act 1976 which marks a significant moment in the history of the Northern Territory and 50 years since the Wave Hill Walk Off. It is also the year that the longest running Land Claim in Australian history, the Kenbi Land Claim, finally concluded with the hand back of 15000 hectares of land to the Larrakia on the Cox Peninsula. The themes inherent in these

landmark events; connection and belonging to land, resilience and survival, are uniquely expressed in this NATSIAA exhibition. This year also marks the 25th anniversary of the relationship between Telstra and the Museum and Art Gallery of the Northern Territory. This significant milestone gives us pause to celebrate one of the most successful and enduring partnerships in the Australian cultural landscape. The MAGNT and Telstra are committed to delivering a world-class exhibition that acknowledges the extraordinary artistic efforts of Indigenous artists from across Australia. This commitment would be in vain were it not for the support NATSIAA receives from the artists themselves. It is their ongoing commitment to NATSIAA that will ensure this event will prosper into the future, as together we continue to educate our nation about Australia’s Indigenous landscape and the artists who profoundly deepen our perception of it.

I would like to personally thank all of the artists who entered this year’s award and encourage them all to begin to prepare for next year, when again they will remind us that we continue to experience one of the great periods in Australian art history.

Luke Scholes
Curator
Aboriginal Art and Material Culture
Museum and Art Gallery of the Northern Territory

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Alec BAKER

Yankunytjatjara
Indulkana SA

Ngura (Country)

Ink on Hahnemuhle paper
78cm x 107cm

Baker's detailed works reflect topographic maps, using traditional dotting techniques and a tactile palette to highlight and define forms and spaces within the landscape. There is a strong sense of place within Baker's drawings, as pathways and songlines entangle, his intrinsic landscape works harness a rhythm and bold resolve.

Category: Telstra Work on Paper



Andrew Snelgar

Ngemba
Cundletown NSW

Pulakarr Kaa-Kaa (Two brothers)

Natural earth pigments on carved wood
75cm x 26cm x 5cm, 83cm x 29cm x 7cm,
73cm x 26cm x 5cm 3 pieces

A long way back in the Ngurrampa (Dreamtime) there lived two brothers, who were powerful. They were jealous of each other's power, and wanted it as well as their own, to become all powerful. They were so greedy, they fought! They killed each other – and turned into stone.

Category: Wandjuk Marika Memorial 3D (sponsored by Telstra)

Anwar YOUNG

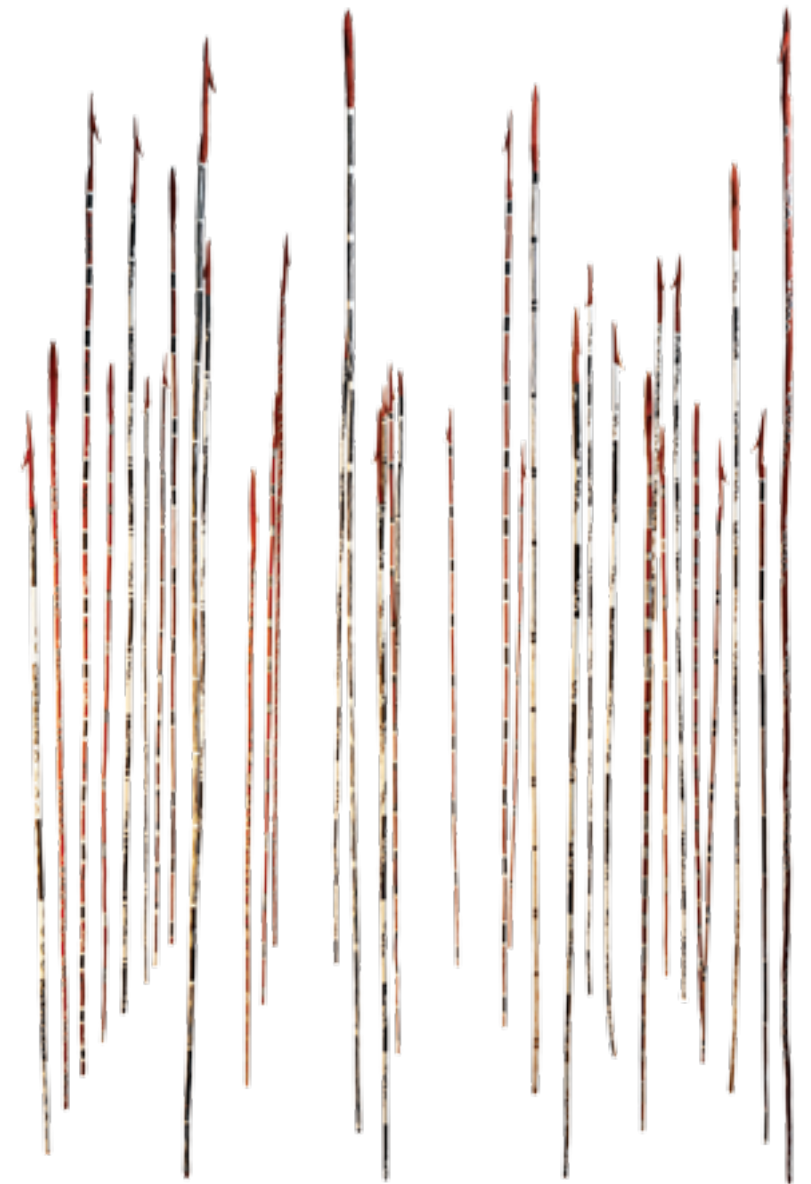
Pitjantjatjara
Amata SA

Kulata Tjuta Warmala (Army of many spears)

Punu (wood), irri, mukulpa, kiti, malu tendon
300cm x 240cm x 200cm 33 pieces

Young has made an army of kulata (spears). The spears represent the young men in the Amata community who continue to learn the traditions of Anangu (Aboriginal) men.

Category: Telstra Youth





Baluka MAYMURU

Yolngu Matha
Yirrkala NT

Shipwrecked soul

Natural earth pigments on wood
122cm x 15cm x 13cm

This work commemorates and liberates the spirit of an unknown non-Indigenous person who died on Maymaru's land after surviving the shipwreck of their boat.

Category: Wandjuk Marika Memorial 3D (sponsored by Telstra)

Barayuwa MUNUNGGURR

Yolngu Matha
Yirrkala NT

Ngaraka (Bones of the whale)

Ironwood
130cm x 60cm x 60cm

These are bones of the whale Mirinyungu. At Yarrinya, where this whale died, its bones are still present within the landscape of dangerous reefs just offshore.

Category: Wandjuk Marika Memorial 3D Award (sponsored by Telstra)





Barbara Mbitjana MOORE

Pitjantjatjara / Arrente
Amata SA

Ngayuku Ngura (My Country)

Synthetic polymer paint on linen
197cm x 198cm

In this painting Moore has depicted her Country. The different colours and designs represent variations in the landscape. Some of the landmarks she paints are rock holes in and around her Country that are depicted as circles and concentric circles. She also depicts puli (mountains and rocks).

Category: Telstra General Painting



Beryl JIMMY

Pitjantjatjara
Nyapari SA

Nyangatja Watarru

Synthetic polymer paint on linen
181cm x 300cm

Nyangatja Watarru (this is a place called Watarru). Watarru is my home. This is Anangu tjuta (many people). Anangu tjuta are moving around, moving between waterholes and creeks and looking for food.

Category: Telstra General Painting



Betty Kuntiwa PUMANI

Pitjantjatjara / Yankunytjatjara
Mimili SA

Antara

Synthetic polymer paint on linen
122cm x 300cm

A long time ago two women went to the top of the hill near Antara. They were singing Inma song and hitting the rock with a punu stick, and singing for Maku Tjuta (enough witchetty grubs for everyone). Afterwards, there was the biggest mob of Maku (witchetty grubs).

Category: Telstra General Painting

Beyula Puntungka NAPANANGKA

Luritja
Papunya NT

***Kalinykalinypa Tjukurpa
(Honey grevillea Dreaming)***

Synthetic polymer paint on linen
183cm x 61cm

This painting tells the story of the Kalinykalinypa (desert grevillea flower), a favourite bush food for Anangu (Aboriginal) people. Its sweet nectar is sucked from the flower or collected and mixed with water to produce a type of cordial.

Category: Telstra General Painting





Brendan KENNEDY

Mutti Mutti
Robinvale VIC

Wangilatha Bapurra Thangurra

Synthetic polymer paint on canvas
75cm x 100cm

I started creating art from a young age but I wasn't conscious about what and how I was expressing my cultural connection to ancestors, time, place and country. As I have grown in age and experience, my own creativity has emerged and developed culturally and spiritually. It will continue to grow.

Category: Telstra General Painting



David FRANK

Yankunytjatjara
Indulkana SA

Kulata Tjuta (Many spears)

Synthetic polymer paint on canvas
72cm x 153cm 6 pieces

Last year the Wati's (men) from the APY Lands did a big project with Kulata Tjuta. We made lots of spears, and did an Inma (ceremony), everyone together. We made a big performance on the lawns of Government House in Adelaide at TARNANTHI. I was remembering this time, how great our people and culture is.

Category: Telstra General Painting



Eunice Napanangka JACK

Luritja / Ngaanyatjarra / Pintupi
Haasts Bluff NT

Kuru Yultu

Synthetic polymer paint on linen
182cm x 153cm

This painting shows the ancestral man Kulata (spear man) hitting the ground with his nulla nulla and by doing so creating a waterhole. This place is Kuru Yultu near Tjukurla. While at this place Kulata noticed the tracks of the ninu (bilby) and the tjilkamarta (porcupine). He followed them to a cave where he killed them with his spear and ate them.

Category: Telstra General Painting



Eunice PORTER

Ngaanyatjarra
Warakurna WA

Night time concert at Warakurna

Synthetic polymer paint on canvas
101cm x 121cm

Porter depicts the joy and fun of a concert held in Warakurna one starry evening. Her free-flowing brush strokes and attention to detail have captured the mood of the evening, the coming together of the people in Warakurna, not to mention the locals letting loose on the dancefloor.

Category: Telstra General Painting



Georgia MACGUIRE

Woiwurrung
Maryborough VIC

Ill-fitted uniform II

Paper, bark, cotton, lace, plaster bandage
55cm x 55cm x 20cm

Ill-fitted uniform II reflects upon the history of the assimilation of Aboriginal women and their subjection to a Western imposition of identity. The work examines the imposition of the white male gaze on Aboriginal women throughout their lives.

Category: Wandjuk Marika Memorial 3D (sponsored by Telstra)



Glen (Kei Kalak) MACKIE

Kulkagul
Cairns QLD

Greedy Moka

Vinyl cut relief print with watercolour
110cm x 160cm

Moka is a Kulgagal tale of a certain rock near a central spring on Yam (lama) Island, formed when its owner was shot and crawled out of the spring he cherished. A greedy loner, the size of a dugong, Moka is also the name given to the puffer fish.

Category: Telstra Work on Paper



Graham BADARI

Kunwinjku
Gunbalanya NT

Lambalk dja Djebuyh (Sugar gliders and possums)

Natural earth pigments on bark
125cm x 38cm

Badari has depicted two of Western Arnhem Land's marsupials, the Lambalk (sugar glider) and Djebuyh (ringtail possum). Both animals are shown flying from tree to tree, climbing and hanging by their tail, spoiling themselves on the flowers and nectars of the Woollybutt Eucalyptus tree.

Category: Telstra Bark Painting



Gunybi GANAMBARR

Yolngu Matha
Yangubi NT

Milngurr

Steel
170cm x 120cm

This work is made from the remnants of an old metal tank at Gangan homeland. It depicts a dilly bag hanging on the Banyan tree left by the two Djang'kawu sisters at Gudalmirri, the place depicted in the design. This is freshwater Dhuwa Ngaymil clan Country belonging to Ganambarr's Ngaymil clan.

Category: Wandjuk Marika Memorial 3D
(sponsored by Telstra)



Guykuda MUNUNGGURR

Yolngu Matha
Wandawuy, Garrathalala NT

Merman

Natural earth pigments on wood, shells, shark vertebra, bark
199cm x 40cm x 31cm

This work depicts a merman which is completely the product of the artist's imagination and bears no connection to Yolngu Law or culture. When asked about the underlying meaning he denied any. He said "It's just art." The merman is sitting atop a blue ring octopus which is sitting on a rock.

Category: Wandjuk Marika Memorial 3D (sponsored by Telstra)



Harold Joseph THOMAS (BUNDOO)

Luritja / Wombi
Humpty Doo NT

Tribal abduction

Synthetic polymer paint on canvas
134cm x 214cm

Paintings on the subject of conflict between black and white people in Australia murmur deeply in the consciousness of us all. The subject I have painted is about the part destruction of an Aboriginal family. As we know, when children are taken, it leads to diabolical emotional consequences and despair.

Category: Telstra General Painting



Isaac CHEREL

Gooniyandi
Muludja WA

Rabbits

Synthetic polymer paint on plywood
111cm x 122cm

This painting is about the rabbits and centipedes living in holes on that flat country, on Gooniyandi country. Or, says Isaac now, its Mamu! That tall bugger, Yawoonkatji (sorcerer), who lives in the cave by the spring on Fossil Downs station - he's looking for women, he likes the soft ones!

Category: Telstra General Painting



Ishmael MARIKA

Yolngu Matha
Yirrkala NT

Sunlight energy II

Video

In October 2015 I travelled with other Indigenous artists to Lake Mungo and we camped near the old people's camp. I felt the energy of the sunlight.

Category: Telstra Youth



Jack GREEN

Garrwa
Borroloola NT

One eye on the money

Synthetic polymer paint on canvas
110cm x 88cm

Outsiders are still trying to push us off our Country, this time through open-cut mining and fracking. It's not just us blackfellas that are worried, but whitefellas too. We all gotta be lined-up together to protect our Country. Government and mining companies, they all in this together.

They just like the one-eyed fella who's got one eye on the money.

Category: Telstra General Painting



James TYLOR

Kaurna
Adelaide SA

*Unwritten Race -
The descent of man*

Ink on book page
57cm x 91cm 7 pieces

Unwritten Race rewrites Charles Darwin's chapter 'On the Races of Man'. Using my own hybrid drawing design that combines iconography from my Nunga, Māori, Norsk and British Australian heritage, I have attempted to write over Darwin's theory of racial hybridity using my design as a more accurate representation of my multi-racial identity.

Category: Telstra Work on Paper



Janine MCAULLAY BOTT

Nyoongar
Perth WA

Boundaries, Respect, Consequences

Palm fronds, gumnuts, wood, synthetic polymer paint
60cm x 70cm x 70cm

The native land snail (Glauert's Land Snail) is found in the southern areas of Western Australia which is my ancestral Country. The rabbit was introduced in Australia with the First Fleet in 1788.

Damage and disease caused by the rabbits was so great that a fence was built from the Kimberley through to the southern coast east of Bremer Bay - my great grandmother Emily Coyne's Country.

Category: Wandjuk Marika Memorial 3D (sponsored by Telstra)



Jennifer HERD

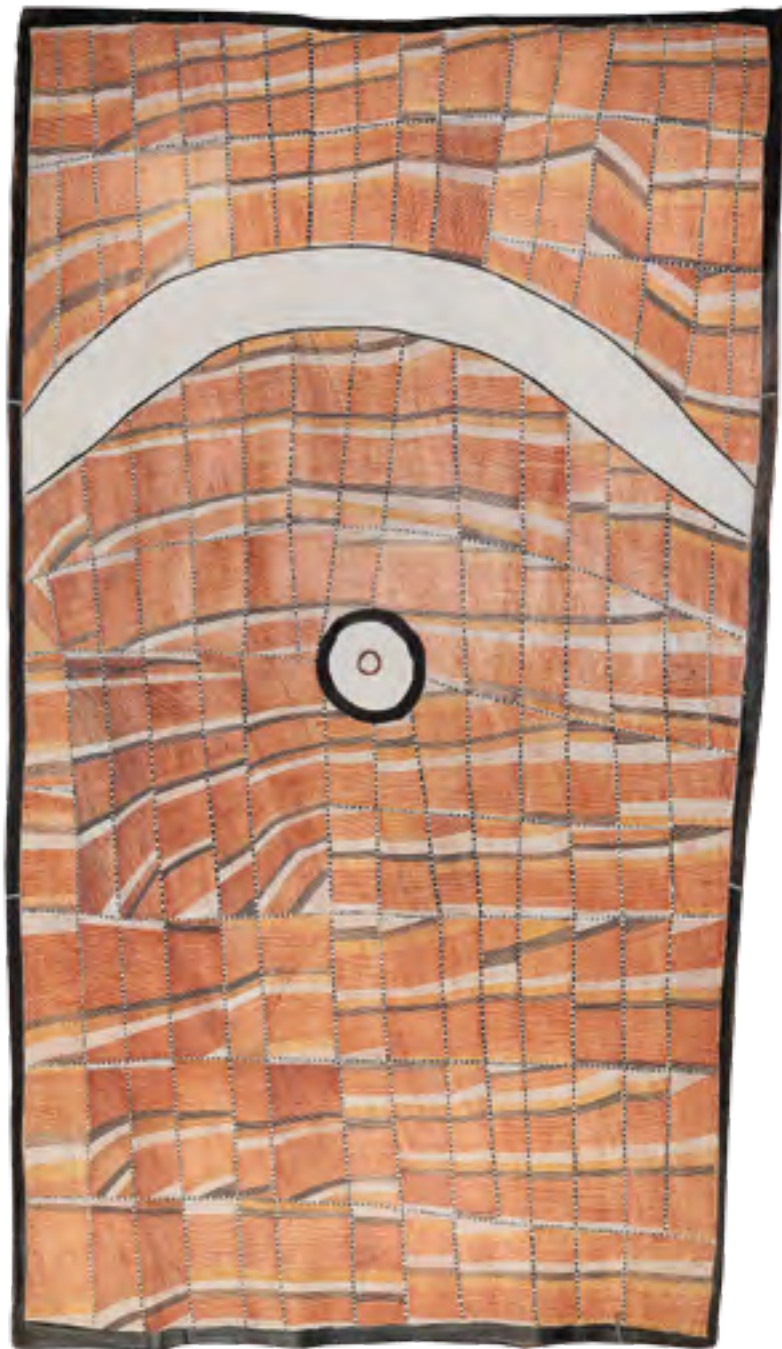
Mbarbaram
Eumundi QLD

In Defence - Shields of the North

Paper
76cm x 56cm 3 pieces

The series of works "In Defence" pays tribute to the Bama warriors of the rainforests of North Queensland, my ancestral Country. This series of pinhole drawings are presented as a stark reminder of truth, frontier resistance and the aftermath of cultural identity stripped bare.

Category: Telstra Work on Paper



John MAWURNDJUL

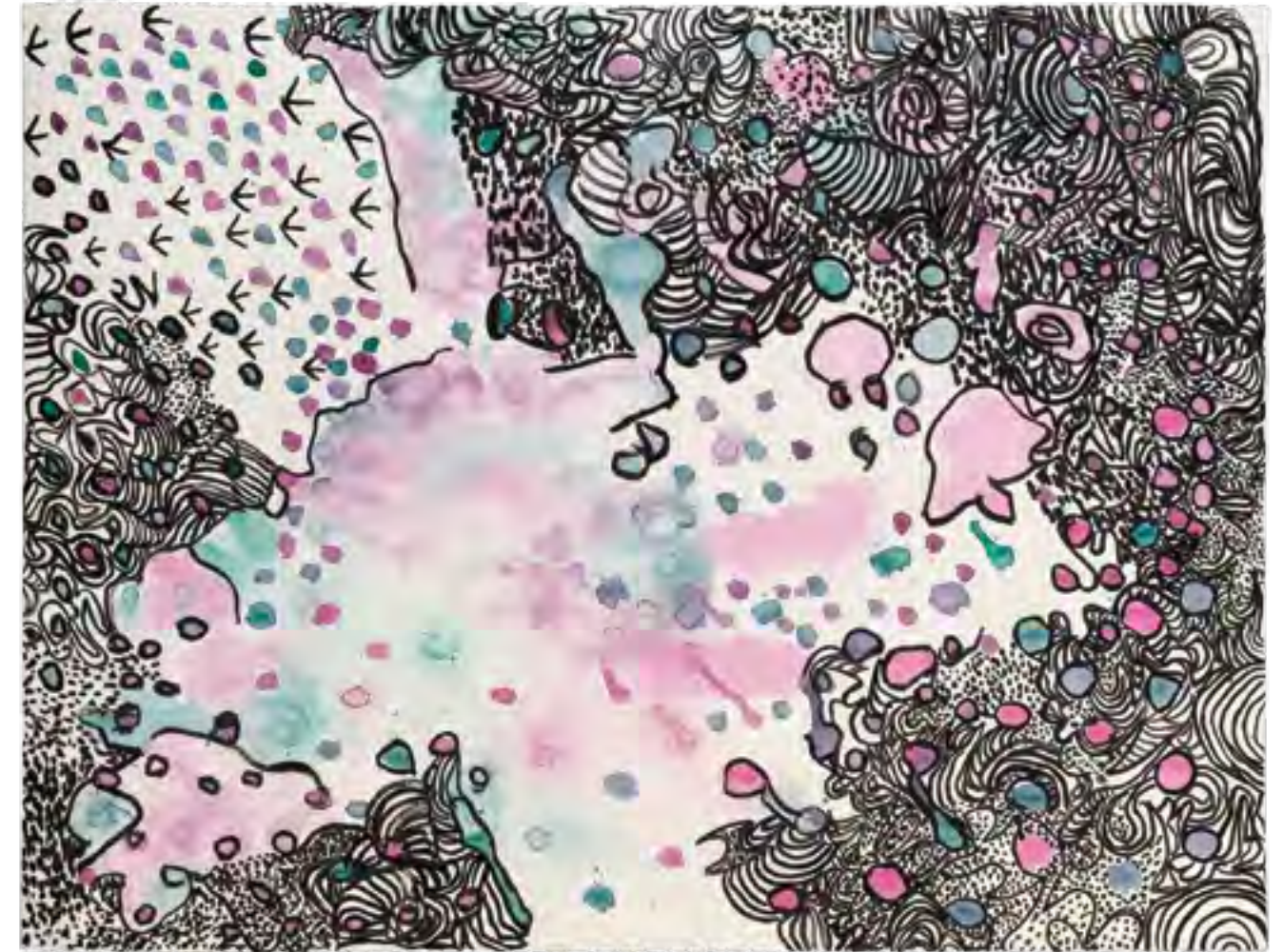
Kuninjku
Milmilngkan NT

Dilebang

Natural earth pigments on bark
151cm x 86cm

This place is djang, a secret sacred site, where in the earliest of times, the creator being Ngalyod, the Rainbow Serpent, made itself present. The white arch depicted in the work is a rock inside the waterhole, the bone of the Serpent and on a profane level a rainbow across the sky, associated with the Rainbow Serpent.

Category: Telstra Bark Painting



Kathleen Injiki TJAPALYI

Pitjantjatjara
Mimili SA

Antara

Ink and acrylic on cotton rag paper
56cm x 76cm

Antara is a sacred place for Anangu (Aboriginal people). It holds many Tjukurpa (songlines) stories that cross this land. It has a very important rockhole too. My painting depicts this special place.

Category: Telstra Work on Paper



Kaylene WHISKEY

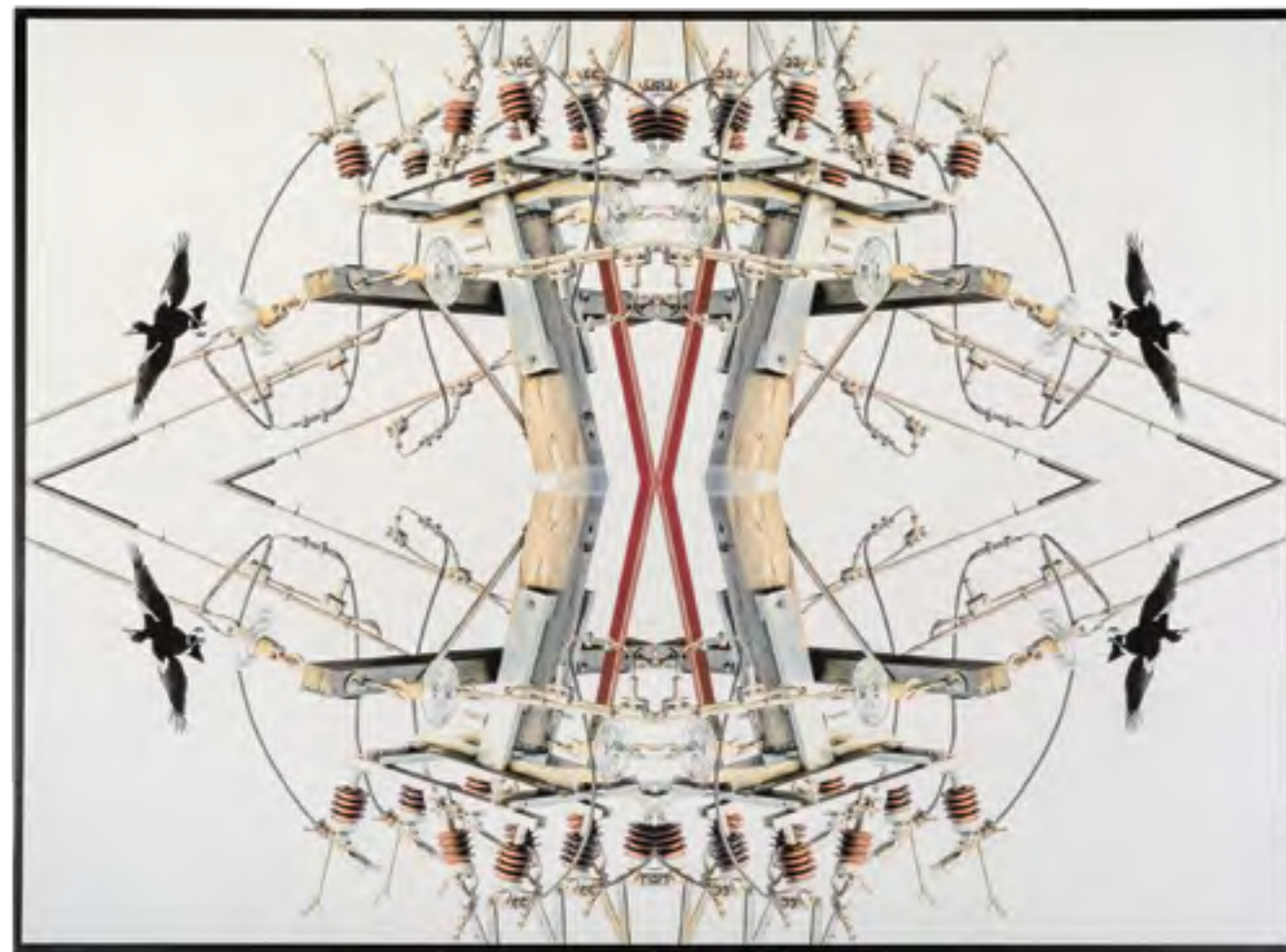
Yankunytjatjara
Indulkana SA

Kunpu Anangu Tjuta (Many strong people)

Synthetic polymer paint on canvas
87cm x 198cm

These are some of my favourite superheroes. Michael Jackson is watching country holding his kulata (spear), Tina Turner is watering her minkulpa pot plant – it's getting big! Wonder Woman is catching malu (red kangaroo) and Rhianna is dreaming about ngintaka (giant lizard spirit).

Category: Telstra General Painting



Kent MORRIS

Barkindji
St Kilda VIC

Cultural reflections - Always on Country #7

Archival print on Canson rag photographique paper
114cm x 140cm

The rhythms, shapes and designs of our ancestors are ever-present and form the first layer of many that have been overlaid. I am reconstructing the shapes and structures of the urban environment to reflect this. Our culture adapts to change but keeps continuous links to our ancestors. We are always on Country.

Category: Telstra Work on Paper



Kieren KARRITPUL

Ngen'gi wumirri
Naiyu NT

Amembirr (Child spirit)

Synthetic polymer paint on linen
137cm x 280cm

Amembirr tells a story about the child spirit, that elders in the community talk about. This is a spiritual belief that we have a connection with animals. My mother's child spirit is the rainbow. When I go out on hunting trips and see the rain and the rainbow I know I am safe because my mum is with me.

Category: Telstra General Painting

Lena YARINKURA

Kune / Rembarrnga
Bolkjam NT

Sacred waterholes

Fibre, feathers, wood, pandanus, natural
earth pigments
290cm x 130cm x 10cm

There were two sisters out hunting lizards with their dog when they found Brolga eggs. They started cooking when a quoll approached them. One of the sisters wanted to keep the quoll but the other sister warned that it was dangerous and would bring trouble. Then Ngalyod, the Rainbow Serpent, crashed down into the earth, making a billabong and drowning the two sisters.

Category: Wandjuk Marika Memorial 3D
(sponsored by Telstra)





Lenie NAMATJIRA

Western Arrernte
Alice Springs NT

West MacDonnell Ranges, Mt Sonder, woman lying down

Etching on paper
80cm x 108cm

Arkutja (woman lying). This is a story in the Dreamtime. This is a story for men.

I initially drew this picture on paper and then I drew straight onto a zinc plate to make an etching. I created this artwork during a professional development exchange with artists and students at the ANU School of Art in Canberra.

Category: Telstra Work on Paper



Lisa WAUP

Gunditjmara / Torres Strait
Wheelers Hill VIC

Culture basket

Feathers, bones, stone, cotton
15cm x 19cm x 19cm

My culture basket is inspired by spirit or poison bags from Papua New Guinea and symbolises justice, a system of tribal law, healing, peace and connection defining time and place. Being part of a lost Australian Indigenous generation and married to a Papua New Guinean man this new contemporary work is a bridge and a pathway to my roots.

Category: Wandjuk Marika Memorial 3D (sponsored by Telstra)



Louise DANIELS

Ulverstone TAS

Melaleuca

Synthetic polymer paint on canvas
46cm x 183cm

Melaleucas at the Mersey Bluff opposite Tiagarra Keeping Place, a very special place for us local Palawa people.

The Old People used Melaleuca for many purposes. For me they represent my Country and connect me with the Old Ones.

Category: Telstra General Painting

Maath MARALNGURRA

Kunwinjku
Gunbalanya NT

Ngalyod (The Rainbow Serpent)

Natural earth pigments and watercolour on paper
127cm x 100cm

Maralngurra depicts an important djang (ancestral creation) site near Kabulwarnamyo in Arnhemland. The site is part of a larger creation story known as Mankung Djang (Sugar bag dreaming). Maralngurra has illustrated Ngalyod (Rainbow Serpent) who lives deep within a nearby billabong which is abundant with Mandem (water lilies) that grow on the serpent's back.

Category: Telstra Work on Paper





Margaret POULSEN

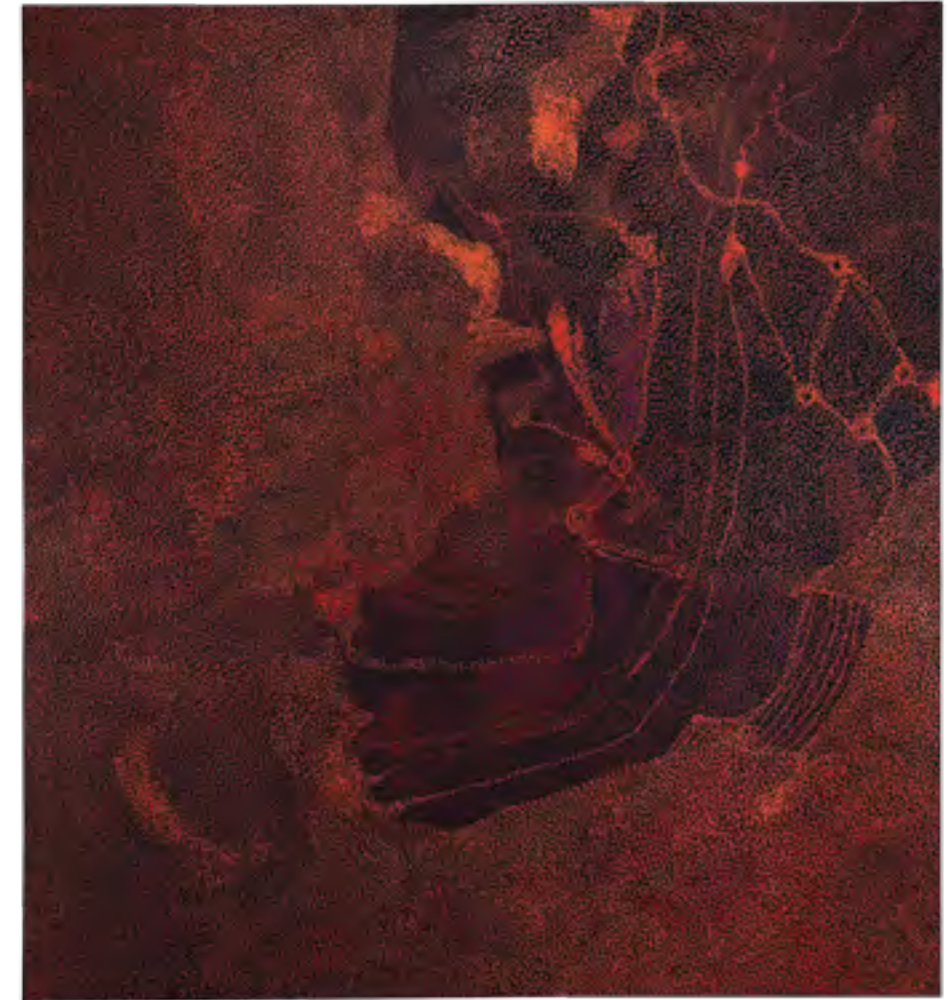
Pitjantjatjara
Areyonga NT

Utju artist - Self portrait

Gouache on paper
47cm x 34cm

I am an artist, a painter. This is a portrait of me.
I am looking out. The scarf. This is me, and the
way I make paintings.

Category: Telstra Work on Paper



Matjangka Nyukana NORRIS

Pitjantjatjara
Fregon SA

Ngayuku Ngura

Synthetic polymer paint on linen
215cm x 200cm

Highly expressive in her mark making, the country of the APY Lands is Norris' inspiration. The puli (hills and ranges) within the Musgrave Ranges, north of Ernabella, are depicted in this painting alongside flat, grassy plains.

Category: Telstra General Painting



Melanie EVANS

Darwin NT

Strength to all women

Silkscreen and found objects on silk
187cm x 112cm

This piece was created to evoke strength for me and for all women, as we need to rise up to the many challenges that it provides for us to learn and grow from. The Seven Sisters and Emu dreaming stories and lore are significant to many Aboriginal women's cultural knowledge throughout Australia and provide guidance and healing that I am only beginning to understand.

Category: Wandjuk Marika Memorial 3D
(sponsored by Telstra)



Mumu Mike WILLIAMS

Pitjantjatjara
Mimili SA

Ngura (Country)

Ink and tea on paper
100cm x 150cm

This land belongs to all of the tjilpi and pampas (old men and women). Our parents and grandparents handed it down to us and we'll hand it down to malatja malatja (future generations). It's our ngura (land), our manta milmilpa (sacred sites), our Tjukurpa (culture, stories, heritage).

Category: Telstra Work on Paper



Muntaji BRUMBY

Pitjantjatjara
Areyonga NT

Utju artist walking - Self portrait

Gouache on paper
47cm x 34cm

This is a painting of me. I am walking along with my walker. It is what I need. It is part of me.

Category: Telstra Work on Paper



Naomi HOBSON

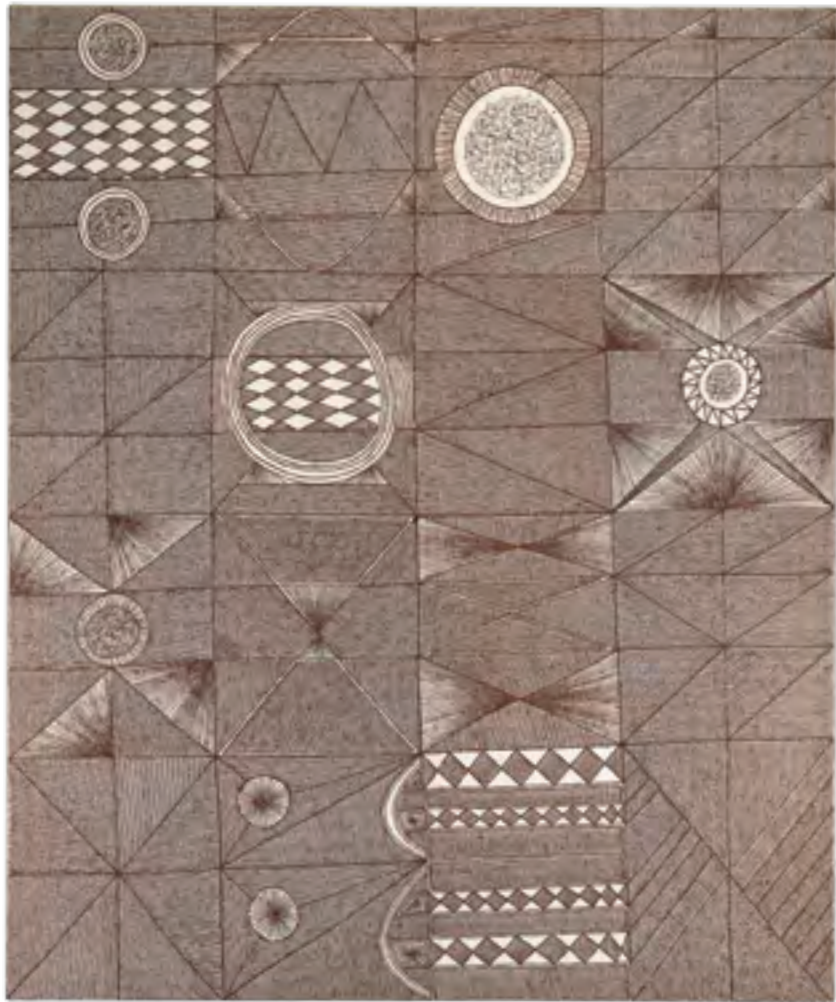
Umpila / Kaantju
Coen QLD

Wathada

Synthetic polymer paint on linen
200cm x 198cm

This painting represents vastness, space, and powerful physical features. The isolated shapes are defined as the striking Birthday Mountains, a stand-alone mountain range that connects open space and provides cultural and physical reference to all the lands around it. The Birthday Mountains identify who we are.

Category: Telstra General Painting



Natalie PUANTULURA

Tiwi
Pirlangimpi NT

Jilamara design

Natural earth pigments on linen
180cm x 150cm

The dots represent the people coming together for ceremonies. Both men and women have joined as one in ceremony, like the one for Kulama (yam ceremony). My painting represents Pwangari Malipinyini Jilamara (design of dots and stripes), like we use in our ceremonies. These significant artistic designs collectively are called Jilamara.

Category: Telstra General Painting



Ngarralja Tommy MAY

Wangkatjunga / Walmajarri
Mindi Rari WA

Raining on Kurtal

Etched enamel on tin
120cm x 120cm

Kurtal is the Kalpurtu (Rainbow Serpent) that brings the rain. He is extremely powerful, not just anyone can talk to him. There is an important Junba (ceremony) that happens for him. He'll come out, then he'll bring the storm and it will rain.

Category: Telstra General Painting



Nici CUMPSTON

Barkindji
Adelaide SA

Mulyawongk II

Inkjet and Stabilo crayons on cotton rag
100cm x 100cm

I was compelled to photograph the Xanthorrhoea (grass trees) yet the whole time I was there I felt a strong sense of unease, as if being watched. I liken the image to the story of the Mulyawongk, a Ngarrindjeri word for the bunyip, a monster that lives in the river. As a child growing up along the Darling and the Murray Rivers I was taught not to go to the river alone or the Mulyawongk would get me.

Category: Telstra Work on Paper



Nicole MONKS

Wajarri
Alexandria NSW

We are all animals

Performance

I saw a bird stuck inside a building, frantically trying to escape. Exhausted, the bird eventually settled itself by looking out the window to the outside world. After a while, the bird began to nest and create a home. Like this bird, I too find myself trapped between worlds.

Category: Wandjuk Marika Memorial 3D (sponsored by Telstra)



Nyapanyapa YUNUPINGU

Yolngu Matha
Biranybirany NT

Djomula at Dhanaya

Natural earth pigments on bark
167cm x 107cm

This is a painting of the Djomula trees at Yunupingu's coastal homeland of Dhanaya within Port Bradshaw. These are known in English as Whistling Trees, She-Oak or Casuarina and in Yolngu Matha as Mawurraki, Gaywangi or Warrapangi.

Category: Telstra Bark Painting



Penny EVANS

Gomeri / Kamilaroi
Lismore NSW

Trophy wife

Earthenware ceramic, echidna quills
30cm x 30cm x 6cm

Trophy wife symbolises the bravery of our black women taken forcibly on our colonial frontiers and their subsequent domestic slavery. The echidna quill is culturally protective of her spirit. She has been made with clay pressed into a plaster mould that was produced from a retro style plastic 'Aboriginalia' face.

Category: Wandjuk Marika Memorial 3D (sponsored by Telstra)



Pepai Jangala CARROLL

Pitjantjatjara / Luritja
Pukatja, Ernabella SA

Walungurru

Stoneware
76cm x 44cm x 41cm

Carroll's father comes from a place called Ininti. It is sand-dune country near Kintore (Walungurru) in the Northern Territory. The story depicted in this work is about a Wanampi, a water snake, that travelled from the sea towards Kintore. He was looking for a man, a troublemaker.

Category: Wandjuk Marika Memorial 3D
(sponsored by Telstra)



Peter WAPLES-CROWE

Ngarigo / Wiradjuri
Melbourne VIC

Dingo in the bush

Giclee print on textured art paper
30cm x 70cm

My kin. Are you an alpine dingo? Ngarigo? An unprotected native, second class. Misunderstood but so important to Country. They hunt you, abuse you, string you up like strange fruit. You pesky thing, in the way of PROGRESS. Are you queer? Shapeshifter. Dingo in the bush are you me? Am I you?

Category: Telstra Work on Paper



Rachael Mipantjiti LIONEL

Pitjantjatjara
Pukatja, Ernabella SA

Kapi Wankanya

Synthetic polymer paint on linen
152cm x 92cm

Lionel is inspired by the stories and messages she receives through her dreams. *Kapi Wankanya* is a powerful water story. It is a story of living water. Lionel speaks of the sensation of floating in water and feeling its healing force inside her body.

Category: Telstra General Painting

Ray James TJANGALA

Pintupi
Kiwirrkura WA

Tingari men at Yunala

Synthetic polymer paint on linen
122cm x 91cm

This painting relates to the soakage water site of Yunala, west of the Kiwirrkura community in Western Australia. In ancestral times a large group of Tingari men camped at this site before continuing their travels further east to Pinari, north-west of the Kintore Community.

Category: Telstra General Painting





Regina Pilawuk WILSON

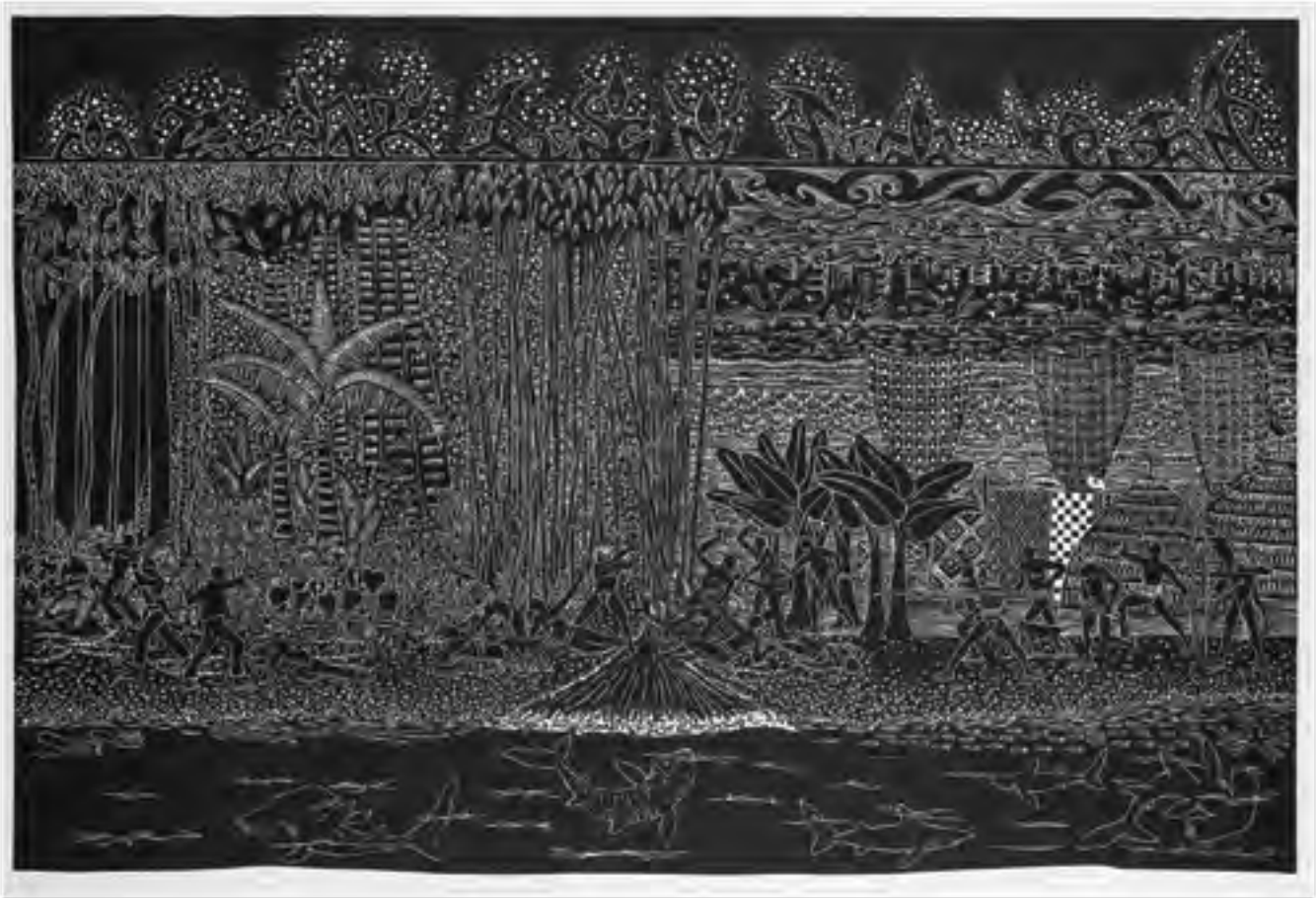
Ngan'gikurrungurr
Peppimenarti NT

Syaw (Fish-net)

Synthetic polymer paint on linen
200cm x 121cm

This painting depicts a Syaw (Fish-net), traditionally woven with pinbin (bush vine) by the women and men of Peppimenarti to capture fish and crayfish from fresh water creeks and rivers.

Category: Telstra General Painting



Robert PAU

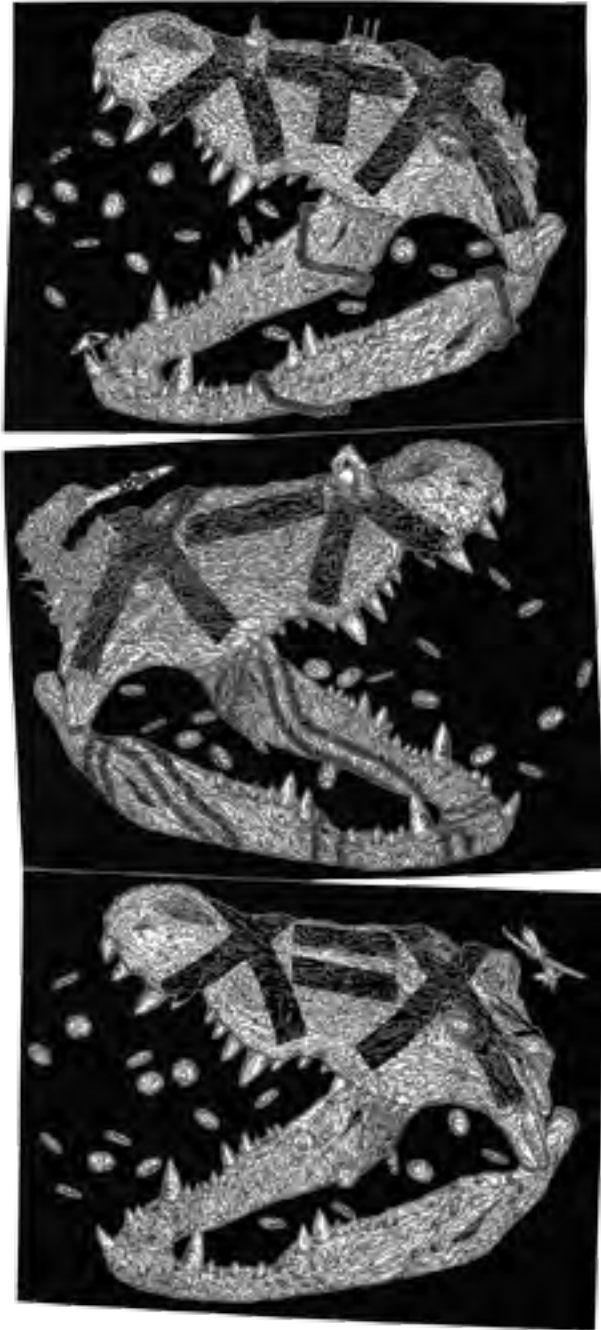
Meriam Mir
Cairns QLD

Battle of Bikar

Vinyl cut relief print on paper
72cm x 108cm

Battle of Bikar is from the series "Black wars of Torres Strait" I am currently producing. The battles that occurred in the Torres Strait were not meaningless merciless killings, they were primary based on protection of territory and resources. This battle happened on Erub (Darnley Island) in the eastern Torres Strait.

Category: Telstra Work on Paper



Ryan PRESLEY

Brinken
Brisbane QLD

Warheads

Linocut on paper
250cm x 140cm

Warheads depicts three life-size saltwater crocodile skulls stacked vertically. Their mouths are open and coins flow freely from within their jaws. Each skull has a slightly different algebraic formula painted on its snout. This work is a deliberation on warfare, dominion and suppression in Australian society.

Category: Telstra Work on Paper

Seymour WULIDA

Kuninjku
Maningrida NT

Buluwana at Dilebang

Earth pigments on bark
204cm x 60cm

That Buluwana is inside, she is in the water(hole). She sings out 'aaaghh' from the water, sometimes we can hear her.

She can sing out to the Wak (a rock further south at Kurrurdal sacred to the crow) from Dilebang (the sacred waterhole), the water is big and black at my place.

Category: Telstra Bark Painting





Shirley MACNAMARA

Indilanji Dhidhanu / Alyewarre
Mt Guide Station QLD

Ungabutha Guutu (Porcupine vessel)

Spinifex, porcupine quills, fixative
27cm x 25cm x 35cm

When gathering spinifex on my country, I often see where porcupine have been. My home in far north-west Queensland is always extremely dry, so the co-existence of plants and animals amazes me. My grandmother often told me about hunting for porcupine, but the kids now call them echidna.

Category: Wandjuk Marika Memorial 3D (sponsored by Telstra)



Shirley PURDIE

Gija
Warmun WA

Gilbany, On Garlungkudi and Mistake Creek - all massacre places

Natural earth pigments on canvas
45cm x 180cm

This triptych recalls three massacres that have occurred on Gija country. Each massacre was inspired by very different motives. These different events, placed side by side, are seemingly unrelated, however each is significant to Purdie as they shape the experience of her country and mark the enormous changes that have been witnessed, and remain in the living memory of Purdie and her family.

Category: Telstra General Painting



Simon HOGAN

Pitjantjatjara
Tjuntjuntjara WA

Lingka

Synthetic polymer paint on linen
200cm x 137cm

This is Lingka a major rockhole in my Country. It's an important sacred place. The trees signify that Tjukurpa (a spiritual presence) is here. This is all my Country.

Category: Telstra General Painting



Spinifex Men's Collaborative

Pitjantjatjara
Tjuntjuntjara WA

Pukara

Synthetic polymer paint on linen
200cm x 290cm

The Wati Kutjara Tjukurpa is a major creation line that traverses traditional Spinifex country after originating at Pukara, a site located in the northern part of Spinifex Lands. It follows two Wanampi (Water Serpents), a father and son as they head south for traditional ceremony.

Category: Telstra General Painting



Steaphan PATON

Gunai / Monero
Melbourne VIC

Cloaked combat #31

Giclee print on Hahnemule paper
49cm x 84cm

Cloaked combat #31 explores the technological disparity between colonial conflict and the ongoing contemporary cloaked attacks on Aboriginal cultures and concepts of nationhood.

Category: Telstra Work on Paper



Stewart HOOSAN

Garrawa
Borroloola NT

Yarriyarri: Long George

Synthetic polymer paint on canvas
55cm x 85cm

Yarriyarri or 'Long George' was a Garrwa Traditional Owner of the Calvert Hills area in the Gulf of Carpentaria. Long George wanted to drive the owner of Calvert Hills Station, Joe Clark, off his country while Joe wanted retribution for the cattle George had killed to feed his family. One day, to give Joe a fright, George speared him through his hat.

Category: Telstra General Painting



Ted LAXTON
(Pitcha Makin Fellas)

Gunditjmara
 Ballarat VIC

British Bulldog

Synthetic polymer paint on foam board
 156cm x 254cm

Our lands and culture were taken away, small pieces given back, now and then, in someone else's time on their terms.

That 'benevolent' behaviour is as sincere and meaningful as a boomerang flying home on its circular path being intercepted and then returned to the owner.

Beware of the dog.

Category: Telstra General Painting

Teresa BAKER
and Clarise TUNKIN

Pitjantjatjara
 Kanpi SA

Minyma Malilunya

Synthetic polymer paint on linen
 300cm x 181cm

This is the Country for Malilu. She is a Creation being from the Tjukurpa (Dreamtime).

Category: Telstra General Painting





Tiger YALTANGKI

Pitjantjatjara
Indulkana SA

Malpa Wiru (Good friends)

Synthetic polymer paint on canvas
167cm x 243cm

Yaltangki's paintings are boldly coloured and often include elements of fantasy, reflecting both his creative talent and sense of humour. *Malpa Wiru* relates to imaginary and real friends that fill his paintings and creates a narrative in the medium of paint.

Category: Telstra General Painting



Tjanpi Desert Weavers

Pitjantjatjara
Pukatja, Ernabella SA

Minyma Tjirilyanya ngaltutjara pikatjara (Porcupine woman hurt and sick)

Grass, raffia, feathers, metal, acrylic, wool
60cm x 300cm x 400cm

This is the ancient Tjukurpa (Dreamtime) story of the Porcupine woman put into a contemporary context. The artists convey themes including; coping, caring for the sick, being rescued against all odds and surviving. In this work the artists express their resilience and strength as women.

Category: Wandjuk Marika Memorial 3D (sponsored by Telstra)



Tony ALBERT

Girramay / Yidinji / Kuku Yalanji
Brisbane QLD

Ashes to ashes

Etching on paper
275cm x 170cm

Formed into the shape of a crucifix, Albert presents 7 etchings produced with Cicada Press. *Ashes to ashes* not only pays tribute to Indigenous lives lost at the 1816 Appin Massacre but it also prompts the audience, in a reconciliatory manner, to contemplate and question historical mistruths.

Category: Telstra Work on Paper



Vincent NAMATJIRA

Pitjantjatjara / Western Arrernte
Indulkana SA

The Queen and Prince Philip attend the exhibition

Synthetic polymer paint on canvas
152cm x 122cm

I thought I would paint the Queen and her husband together attending the exhibition, looking at the all the Indigenous artworks on display. They are a bit nervous and excited at seeing so many great paintings, so they are reaching out to hold hands.

Category: Telstra General Painting



Watarru Collaborative

Pitjantjatjara
Kanpi SA

Watarru

Synthetic polymer paint on linen
181cm x 300cm

Puli tjuta munu kapi tjukula (there are rocky hills and water holes).
Ngayuku ngura Watarru (this is my home Watarru). There are travelling
lines between the rockholes where in the early days Anangu (Aboriginal)
people would travel on foot.

Category: Telstra General Painting



Wawiriya BURTON

Pitjantjatjara
Amata SA

Ngayuku Mamaku Ngura (My father's Country)

Synthetic polymer paint on linen
197cm x 198cm

Wawiriya Burton is a senior woman of law in the region. She is a
Ngangkari (traditional healer) and is a revered caretaker of Anangu
(Aboriginal) law and culture. Here, Burton tells the story of her father's
Country near Piplatjatjara, west of Amata.

Category: Telstra General Painting



William Nyaparu GARDINER

Nyangumarta
Port Hedland WA

Starting the 1946 strike

Synthetic polymer paint on canvas
76cm x 122cm

In the painting we have Don McLeod, Dooley Bin Bin, Jacob Oberdoo and Clancy McKenna (lower right) on the Marble Bar side, near Brockman River. These are the fellas that organised the strike to get a fair pay for our people.

Category: Telstra General Painting



Winnie SAMPI

Nyiyapari
Port Hedland WA

Surrounding Pannawonica Country

Synthetic polymer paint on canvas
45.5cm x 35.5cm

You can't see this kind of thing, the hill, from the road. All this Country here, there's no mining, no nothing, it's the land of a cattle station. I got my first job around that Country. Every day the Country is there, it's never out of your sight!

Category: Telstra General Painting



Witjiti GEORGE

Pitjantjatjara
Fregon SA

Wanampi Tjukurpa

Synthetic polymer paint on linen
200cm x 183cm

Piltati is a well-known Tjukurpa (Dreamtime) story of the two Watis, two brothers and two water snakes at the Pultarti rockhole. The two women had gone to find mai (food). They were gone a long time and the men were hungry. They all live there in this rockhole. This is George's mother's Country near Kanypi on the APY Lands.

Category: Telstra General Painting

Wukun WANAMBI

Yolngu Matha
Yirrkala NT

Three rocks

Natural earth pigments on wood
220cm x 120cm overall

This installation refers to three sacred rocks which stand in the mouth of Trial Bay. Each one is a sacred and solitary rock. A white dome in the Bay, a round lump of granite, its top coloured white by roosting birds.

Category: Wandjuk Marika Memorial 3D
(sponsored by Telstra)





Yaritji YOUNG

Pitjantjatjara
Amata SA

Tjala Tjukurpa (Honey ant story)

Synthetic polymer paint on linen
122cm x 300cm

Young is telling the story of the Tjala or Honey ants which are found about a metre underground beneath Mulga trees. The Honey ant tunnels that lead down to the ant’s nests are called nyinantu. The Honey ant larvae are called ipilyka-ipilyka. Honey ants are a highly favoured food source.

Category: Telstra General Painting



Yinarupa NANGALA

Pintupi
Kiwirrkura WA

Womens ceremonies at Mukula

Synthetic polymer paint on linen
183cm x 153cm

This painting depicts designs associated with the rockhole site of Mukula, east of Jupiter Well in Western Australia. A large group of women came from the west and stopped at this site to perform the ceremonies associated with the area before continuing their travels towards the east.

Category: Telstra General Painting



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