



The 35th Telstra National Aboriginal & Torres Strait Islander Art Awards 11 August – 11 November 2018

# TELSTRA NATIONAL ABORIGINAL & TORRES STRAIT ISLANDER **ARTAWARDS**

#### Director's message

This year the Museum and Art Gallery of the Northern Territory proudly celebrates the 35th Telstra National Aboriginal & Torres Strait Islander Art Awards. It is the longest running art award dedicated to the work of Aboriginal and Torres Strait Islander artists and continues to display the best contemporary Indigenous art from across the country.

This important annual survey of contemporary Indigenous art again demonstrates the excellence, variety and wide range of artistic practices. Indigenous artists from across Australia and in all stages of their career, are encouraged to enter the Awards and it is exciting to witness the continued participation of artists from remote communities across the continent.

This year we were privileged to receive in excess of three hundred entries to the Awards. The excellent quality of entries made it a particularly difficult task for the pre-selection committee, which selected 67 of the best works for this year's exhibition. I thank Luke Scholes, Hetti Perkins and Clothilde Bullen. Thankyou also to this year's esteemed judges Daniel Boyd, Kelly Gellatly and Judith Inkamala for their efforts in selecting the winners.

There are many additional people who deserve recognition and thanks for ensuring this year's award exhibition and opening event were a success. Firstly, I would like to extend special thanks to Telstra for its continuous commitment in realising the Telstra National Aboriginal & Torres Strait Islander Art Awards. In today's increasingly competitive world, it is wonderful to see such a consistent and dedicated approach to corporate philanthropy. Telstra's support and partnership over the last 27 years has enabled the Awards to grow and reflect the new and exciting directions of Indigenous art in Australia.

I want to acknowledge the hard work of all MAGNT staff who have contributed to the exhibition and the opening ceremony and weekend of public programs.

I would also thank the Australia Council for the Arts and the Northern Territory Government for the generous financial assistance provided through the Visual Arts and Crafts Strategy.

I congratulate all of the artists who entered the 35th Telstra NATSIAA, the finalists and the winners in all categories.

Marcus Schutenko Director Museum and Art Gallery of the Northern Territory

#### Sponsor's message

Telstra's connection to NATSIAA stretches back 27 years and we are incredibly proud to once again be involved in 2018.

Each year the Awards have grown in status and significance, providing a showcase for the unique stories, outstanding creativity and diverse talents of our finest Indigenous artists.

Indigenous art is a powerful expression of Aboriginal and Torres Strait Islander culture and it is exciting to see this expression take new forms and reach new audiences.

Telstra is passionate about the role technology can play in improving people's lives and last year Telstra NATSIAA welcomed a new generation of artists with the creation of two new categories – the Telstra Multimedia Award and the Telstra Emerging Artist Award. In 2018, the number of entrants in these categories has grown, reflecting new talent and opportunities for Aboriginal and Torres Strait Islander artists with 17 multimedia entries and 107 emerging artist entries; of these 7 are multimedia finalists and 12 are emerging artist finalists. With diverse subjects and ideas inspiring all of our finalists for 2018, Telstra is honoured to once again be the Principal Partner of Australia's most prestigious national Indigenous art awards. The quality and scope of the work is again superb and underlines the importance of this globally significant artistic celebration.

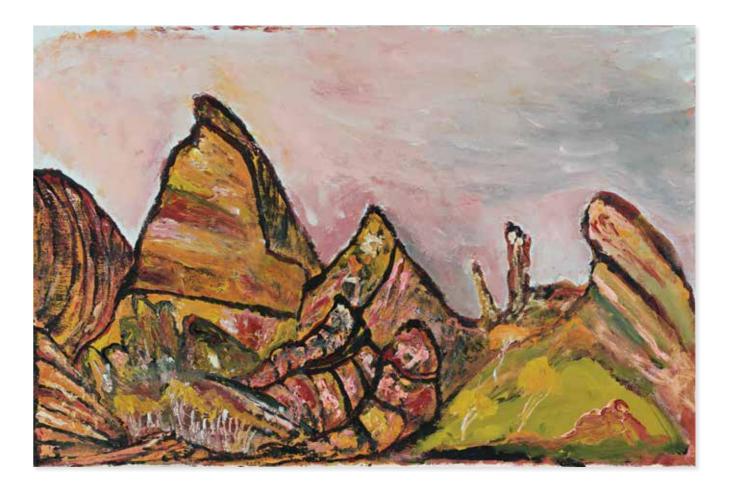
We are all richer for it.

Andrew Penn Telstra Chief Executive Officer



TELSTRA NATIONAL ABORIGINAL & TORRES STRAIT ISLANDER ART AWARDS





# Adrian Jangala ROBERTSON

Warlpiri language Alice Springs, NT

Yalpirakinu 2018 synthetic polymer paint on canvas 61 x 91 cm Adrian Robertson's paintings consistently refer to the desert mountains, ridges and trees that are part of his mothers' country, Yalpirakinu. Adrian primarily uses a restricted palette and captures his country using brushwork loaded with energy and drama. He is a thoughtful painter; reworking, pushing and pulling the image to completion.





# Baluka MAYMURU

Yolŋu Matha language Djarrakpi, NT

#### Goŋ wapitja 2018

natural pigments on wood and video (4 pieces) 152 x 120 x 70 cm Video duration: 51.23 minutes These are Wapitja or digging sticks which belong to and embody the mystical female ancestral being Nyapilinu. Women generally are revered as Gonwapitja (the hand that holds the digging stick). Baluka has used his skills in song, sculpture and media to transmit these understandings so that they may outlast him.

Telstra Multimedia Award

#### Barayuwa MUNUNGGURR

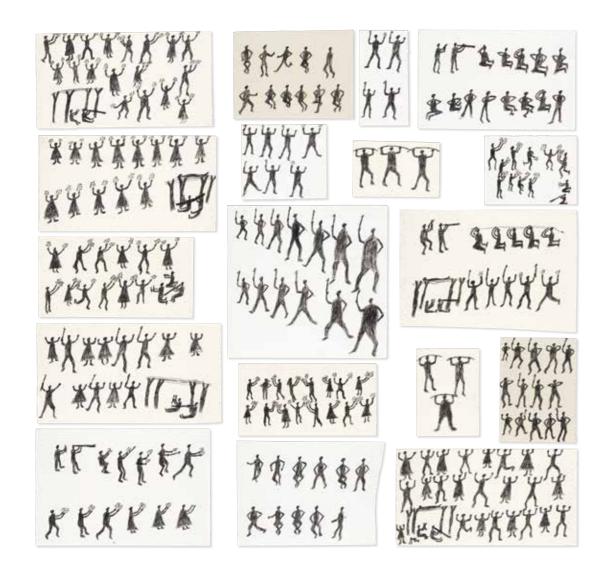
Yolŋu Matha language Yirrkala, NT

#### Yarrinya 2018 natural pigments on Stringybark 202 x 114 cm



In ancestral times, a whale called Mirinyuŋu was living in the ocean at Yarrinya. The whale being Munyuku, was in its own country. Munyuku spirit men called Wurramala or Matjitji lived and hunted in this country. According to Yolŋu kinship classifications, the whale is the 'brother' of these men. They killed their brother Mirinyuŋu, who eventually washed up onto the beach, contaminating it with blood and fat turning it putrid.

Telstra Bark Painting Award





#### Barrmula YUNUPINGU

Yolŋu Matha language Yirrkala, NT

# Nine dances 2018

ink on paper 173 x 165 cm Barrmula is one of the first Yolnu artists to exhibit pen and paper drawings. This piece shows nine separate bungul or ceremonial dances Gapu, Malpiny-malpiny, Bul'pul, Dhanbul, Gudurrku, Djambawal, Guku, Merri and Djatpanarri.

Telstra Works on Paper Award

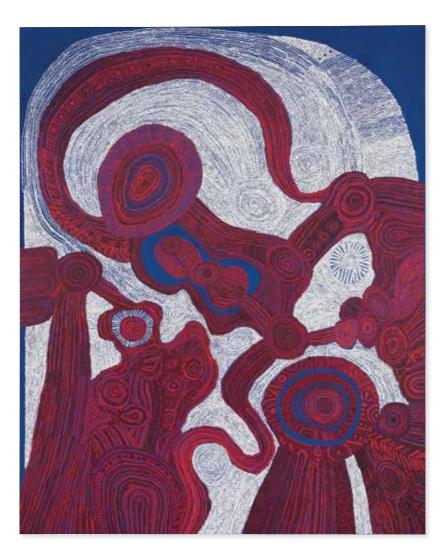
#### Bernadette WATT and Annabell AMAGULA

Anindilyakwa language Groote Eylandt, NT

Alawudawarra ena yirrilangwa-langwa dungkumilya Alida ena yirrilangwa-langwa angalya (Stories of our silk: colours of our land) 2018

video projection and textile 114 x 186 x 200 cm video duration: 5.06 minutes 'To me the silk looks like the rocks and all the different layers of the land, the trees and the bush. The spirits live all around in the trees and through the bush and when you are near the caves you can feel them floating. You can see these colours in the paintings in the caves, on the rock walls and when you sit there and look by yourself you can feel all the spirits moving.' - *Bernadette Watt* 

Telstra Multimedia Award





# Betty Kuntiwa PUMANI

Pitjantjatjara language Mimili, SA

# Antara 2017

synthetic polymer paint on linen 250 x 200 cm

Betty paints Antara, a ceremonial site close to Mimili. The women in Betty's family have been custodians of this country for as long as people can recall. Betty's artwork honours the memory of her ancestors and the importance of her role as an Anangu woman in passing on this knowledge.

Telstra General Painting Award

# Betty MUFFLER

Pitjantjatjara language Indulkana, SA

Ngangkari ngura (Healing country) 2018 synthetic polymer paint on linen 198 x 198 cm 'This is my country, this is ngangkari country – it's healing, it's good. I've travelled all over the place, everywhere on the APY Lands. I'm a strong kungka (woman) I survived the bombings at Maralinga. We need to heal this country, my paintings shows many of the good places in my country.'





# Bobby West TJUPURRULA

Pintupi language Kiwirrkura, WA

*Tingari men at Palipalintja* 2018 synthetic polymer paint on linen 153 x 122 cm This painting depicts designs associated with the rockhole site of Palipalintja, west of Jupiter Well in Western Australia. A large group of Tingari men travelled to this site from country further west, where the community of Jigalong is now located.

Telstra General Painting Award

# Bugai WHYOULTER and Cyril WHYOULTER

Kartujarra language Kunawarritji, WA

#### Wantili 2017 synthetic polymer paint on linen 152 x 152 cm

Wantili is a large jurnu (soak) and lyinji (claypan) near Well 25 on the Canning Stock Route. It lies close to Bugai's birthplace, and is her ngurra (home country). Wantili is one of the many sites featured in the epic Minyipuru jukurrpa (Seven Sisters dreaming). Bugai has painted this site in collaboration with her nyamu (grandson), Cyril Whyoulter.

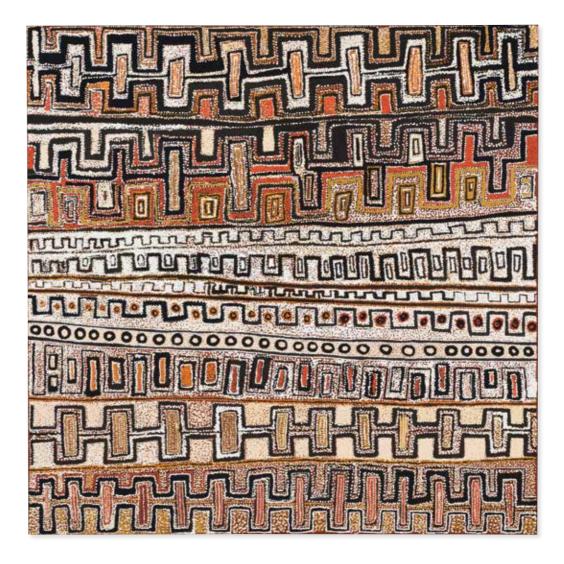


#### Carlene THOMPSON

Pitjantjatjara language Pukatja, SA

Kipara and Kalaya - Bush turkey and emu 2018 stoneware 28 x 28 x 28 cm The emu Kalaya, who had many children, encountered Kipara the bush turkey while hunting. With sadness Kalaya told Kipara that he had killed all his children and encouraged Kipara to do the same. In sympathy with Kalaya, Kipara killed his only child. Later Kipara witnessed Kalaya in the company of his children and became wild with anger and sadness. He had been tricked! Kipara invited Kalaya to go hunting and took this opportunity to hit Kalaya with his miru (spear thrower) killing him. Kipara then chased Kalaya's children until they became weak and died.

Wandjuk Marika Memorial 3D Award (sponsored by Telstra)



# Charlie JACOB, Clyde SHAW, Junior MITAKIKI, Kamarin MITAKIKI, Steven MITAKIKI, and Sydney WAYE

Pitjantjatjara/Yankunytjatjara languages Amata/Adelaide, SA

#### Ngayuku ngura 2018

synthetic polymer paint on linen 198 x 197 cm In this painting, Kamarin Mitakiki, Steven Mitakiki, Junior Mitakiki, Clyde Shaw, Sydney Waye and Charlie Jacob have depicted their country. The different colours and shapes represent variations in the landscape. They have been painting at Tjala Arts since 2017. They paint and work as arts workers in the studio on a daily basis.





# **Charlotte Phillipus NAPURRULA**

Luritja language Papunya, NT

*Kalipinypa* 2018 synthetic polymer paint on linen 244 x 107 cm This painting depicts the Water Dreaming at Kalipinypa, a sacred site north-east of Kintore. The forms created by the repetition of lines represent the sandhills making waves across the desert. They are also symbolic of water courses and ceremonial body paint.

Telstra General Painting Award

Daisy JAPULIJA

Nykina/Walmajarri languages Fitzroy Crossing, WA

Billabongs 2018 synthetic polymer paint on canvas 120 x 180 cm 'Living water in my country. Billabong country at floodwater time.'

Daisy was born by the banks of the Fitzroy River near Nookenbah station. Her painting celebrates the river and floodwater billabongs that she grew up swimming and fishing in and are integral to the landscape and culture of the Fitzroy Valley.





# David FRANK

Yankunytjatjara language Indulkana, SA

**Opal mining 2018** synthetic polymer paint on linen 51 x 76 cm 'I've painted opal miners from Coober Pedy, dreaming everyday about finding opals in the mines. White fellas own all the plots, but the miners let Anangu go noodling (sifting through sandy piles left behind by miners.) Coober Pedy is a funny place where everyone is dreaming all the time about shiny, colourful rocks.'

Telstra General Painting Award

# Dhambit MUNUNGURR

Yolŋu Matha language Yirrkala, NT

# My story 2018

natural pigments and synthetic polymer paint on Stringybark 183 x 104 cm

'My Dad's knowledge is in me. My knowledge is full of art. I am Dhambit the rock. I have seen this rock with my own eyes at Galiwinku when I was 18. It is on Gälpu country. It stands on the beach next to a Gaywani (Casuarina Tree). Mum and Dad, Yirritja Nerrk (White Cockatoo) and Dhuwa Gudurrku (Brolga) watch over me.'

Telstra Bark Painting Award





#### Elisa Jane CARMICHAEL

Jandai language Minjerribah, QLD

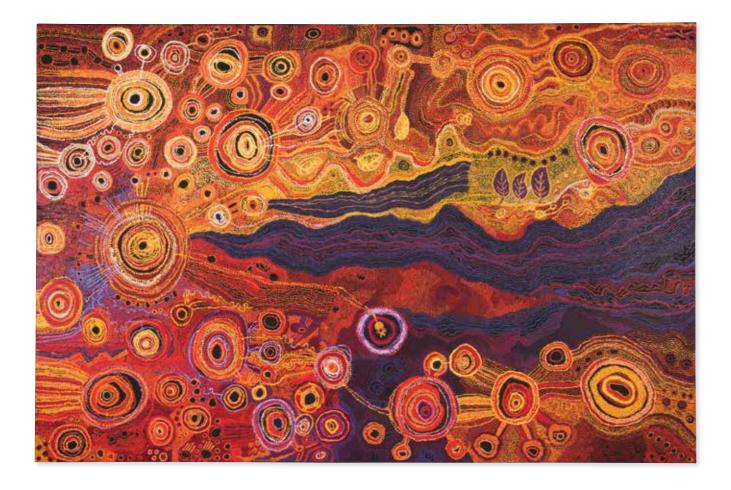
**Carrying fish trap 2018** Mullet fish scales, raffia, wool, sea ropes, wire and cane 30 x 30 x 150 cm This fish trap is shaped as though it's carrying saltwater waves from Quandamooka waters. Stitched throughout the twined weaves are fish scales from mullet fish. The fish scales are resilient. They represent our people. This fish trap is carrying our waters, our life and our people into the future.

Wandjuk Marika Memorial 3D Award (sponsored by Telstra)

Elizabeth DUNN

Pitjantjatjara language Pukatja, SA

Kampurara - Bush tomatoes 2018 stoneware 19 x 47 x 47 cm 'Today, sometimes we still go out and collect kampurara (bush tomatoes) but not like we did before. Our country has been changed by cattle and weeds, so we can't find all the old foods like we once did. I'll keep telling the kampurara story in my work though, that keeps the stories, songs and dances about these important foods alive and strong.'





# Freda BRADY, Maringka TUNKIN, Sandra KEN and Tjungkara KEN, Yaritji YOUNG

Pitjantjatjara language Amata, SA

Seven Sisters 2018

synthetic polymer paint on linen 200 x 300 cm

This collaborative canvas is painted by five sisters from the Ken family – Tjungkara Ken, Yaritji Young, Freda Brady, Maringka Tunkin and Sandra Ken. This painting is a 'seven sisters' story about family protecting and teaching each other. It tells of women being chased by a bad man but being protected by their elder sisters.

Telstra General Painting Award

#### Gunybi GANAMBARR

Yolŋu Matha language Gängan, NT

# *Buyku* 2018

etching on aluminium board 300 x 300 cm The directions and flow of the artwork, although initially similar in design, actually represent multiple grandfathers (Mari) from the Dhalwangu clan. The arms come together to form a Buyku as seen in the ceremony performed by Yirritja ancestors. The waters from Gadarrpa (Blue Mud Bay) to Gulutji come together to form a family connection.





# Guykuda MUNUŊGURR

Yolŋu Matha language Wandawuy, NT

**Narrpiya ga Gany'tjurr 2017** natural pigments and synthetic polymer paint on wood 191 x 23 x 23 cm This work depicts a collection of Narrpiya (Blue Ring octopus) topped by a Gany'tjurr or Reef heron. It is completely the product of the artist's imagination and bears no connection to Yolŋu Law or culture. When asked about the underlying meaning he denied any. He said 'It's just art.'

Wandjuk Marika Memorial 3D Award (sponsored by Telstra)

#### Helen GANALMIRRIWUY

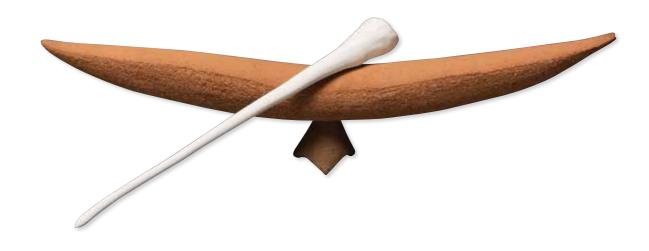
Liyagawumirr language Milingimbi/Garrawurra, NT

#### Mul mat 2018

Gunga (pandanus fibre) and natural dyes 172 x 154 x 1 cm

Mul (black) pandanus is made using organic native materials harvested at Milingimbi. The singular use of black pandanus is reserved for senior Garrawurra artists Helen Ganalmirriwuy and Margaret Rarru.





#### Jan Goongaja GRIFFITHS

Miriwoong/Ngarinyman languages Kununurra, WA

The forgotten heroes 2018 porcelain and underglaze decoration (24 pieces) 11 x 90 x 50 cm (overall) Jan Goongaja Griffiths' arts practice embraces her father's memories of being an Indigenous stockman in the East Kimberley and the Northern Territory in the 1940s. '...to my dad, Alan Griffiths, and to all the old time stockmen, stockwomen and the droving gang who mustered cattle back then, you are the forgotten heroes.'

Wandjuk Marika Memorial 3D Award (sponsored by Telstra)

#### Janet FIELDHOUSE

Torres Strait Island language Brisbane, QLD

**Confluence 9 2017** buff raku trachyte, red raku, cool ice glazes 16 x 57 x 23 cm '*Confluence 9* talks about my journeys and the merging of my own heritage as a Torres Strait Islander woman, acknowledging the traditions of navigation, living off the sea and the land, and women's traditional practices and contrasting similar traditions of the First Nations of America.'





# Jenna LEE

Larrakia language Brisbane, QLD

*Fauna, flesh and feeling* 2018 watercolour, coral, stone, glass, raffia 50 x 82 cm Fauna, flesh and feelingLyrebird, Lire Bird. Liar Bird.Coral, Stone, Glass. Found and collected on Larrakia Country.Collected and coiled. Natural raffia, women's chest adornment string.This work is the product and reflection of a 12 month personal

Inis work is the product and reflection of a 12 month personal journey working towards overcoming feelings of self-doubt, self-identification and crippling imposter syndrome.

Telstra Multimedia Award

Joe GUYMALA

Kunwinkju language Gunbalanya, NT

**Ngalyod 2018** natural pigments on wood 194 x 24 x 20 cm



When Joe was a little boy, he liked to eat the roots of mandem (waterlilies) from a small waterhole. The waterlilies were special and eating them could awaken Ngalyod (Rainbow Serpent), so Joe's great-grandfather warned him not to eat those mandem. This hollow log tells the story.







#### John Prince SIDDON

Walmajarri language Fitzroy Crossing, WA

*My last muster* 2018 synthetic polymer paint on bull skull, ngurti soft wood and board 135 x 100 x 28 cm 'This skull tells the story of my last time mustering cattle.

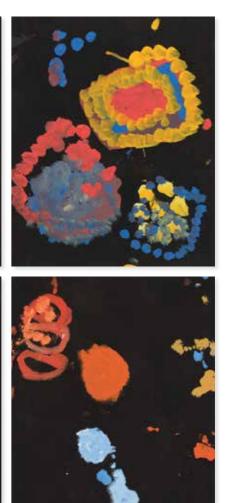
It was the back country, I was chasing scrub bulls when all of a sudden I was on the ground. Riding too fast maybe. My horse tripped and landed on top of me. Bone was sticking out of my leg, it looked bad. The longest time I was there on the ground before someone found me. I lost my leg below the knee.'

Wandjuk Marika Memorial 3D Award (sponsored by Telstra)

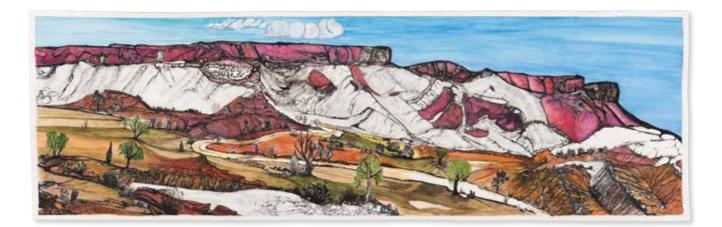
Johnson Ooldigi LANE

Ngaanyatjarra language Wanarn, WA

Mantamaru 2017-18 synthetic polymer paint on canvas 84 x 70 cm (overall)



In these series of four small works, Johnson Ooldigi Lane paints his ngurra of Mantamaru. A place full of claypans and wildlife, it is a special place with lots of Kurrkapi (Allocasuarina decaisneana - desert oak).





# Kathy INKAMALA

Western Aranda language Mparntwe (Alice Springs), NT

Mount Gillen, Western MacDonnell Ranges 2018 pigment ink and gouache on Arches paper 30 x 100 cm 'The view is so beautiful. The colours of the mountain are always changing. When the sun is rising from the east, when it rains, on cloudy days or on sunny days - the mountain always looks different.'

Telstra Works on Paper Award

# Kaye BROWN

Tiwi language Milikapiti, NT

**Timrambu amintiya winga 2018** natural pigments on Stringybark 48 x 60 x 3 cm (overall)



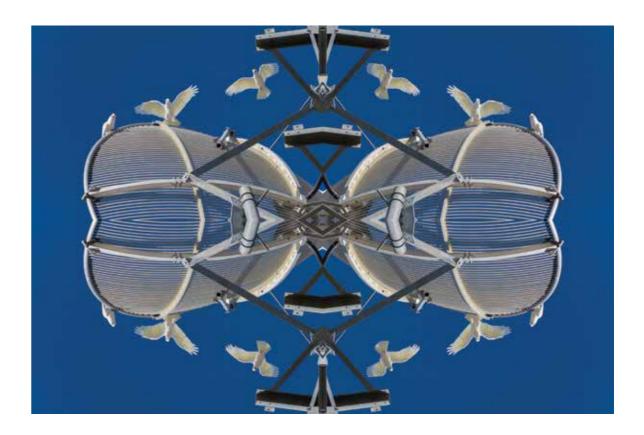


'You know our ancestors didn't have paper, so they used mintawunga (Stringybark).

We fish when the tide's coming in. We sit on the rupatinga (sand bank) and look out at winga at the horizon. The lines running across each bark represent the horizon.'

Telstra Bark Painting Award





# Kaylene WHISKEY

Yankunytjatjara language Indulkana, SA

Super Anangu 2018 synthetic polymer paint on linen (2 pieces) 91 x 244 cm 'This is a really big story, so I had to use two canvases. The canvas is filled with all my friends and family, and the super heros that I like to paint. It's a really fun and good time on the canvas, there is so many Anangu, and everyone is having a good day.'

Telstra General Painting Award

#### Kent MORRIS

Barkindji language Elwood, VIC

Barkindji blue sky - Ancestral connections #1 2018 archival print on rag paper 120 x 180 cm Kurnu Barkindji people were many, then were very few. We are now many again and connection to our ancestors continues across generations, cycling through time, past, present and future. We discover, reunite, share family histories and remain linked via many means, including new technologies. Our ancestors watch over us under a Barkindji blue sky.

Telstra Works on Paper Award





#### Kunmanara BRUMBY

Yankunytjatjara language Indulkana, SA

# Piti atuni (Making piti) 2017

river red gum 76 x 16 x 16 cm 39 x 22 x 12 cm 36 x 22 x 12 cm 'I've carved these three piti (wooden vessels,) there is one big one for carrying hot wipu (kangaroo tails) out of the burning coals, and two smaller ones – maybe for tjala (honey ants) or maku (witchetty grubs) My nephew Johnny Ulah helped me to get the wood and carve the big shapes.'

Wandjuk Marika Memorial 3D Award (sponsored by Telstra)

Kunmanara POMPEY

Yankunytjatjara language Indulkana, SA

**Cowboy story 2018** synthetic polymer paint on linen 72 x 102 cm (overall) 'I was thinking about that time when me and my wife Pollyanne were travelling and playing that country and gospel music together. I taught myself how to play the guitar – just like Slim Dusty and Hank Williams! We used to play at cattle stations for the stockmen, and at communities and church services.'





# Lawrence PENNINGTON

Pitjantjatjara language Tjuntjuntjara, WA

**Pukara 2018** synthetic polymer paint on canvas 110 x 85 cm The Wati Kutjara Tjukurpa is an important and extensive story from the Western Desert and has played a major role in the formation, character and religious significance of the entire Spinifex area. Two wanampi (serpent beings), a father and a son from Pukara are travelling together on initiation and ceremonial business.

Telstra General Painting Award

#### Lisa WAUP

Gunditjmara/Torres Strait Island languages Wheelers Hill, VIC

#### Altered lines 2018

emu feathers, cockatoo feathers, turkey feathers, porcelain, glazes, broken rosary beads, cotton thread, shell 18 x 14 x 18 cm Black and White, Good and Bad, Right and Wrong, Heaven and Hell, Yes and No – there are always two sides to a thought or conversation. *Altered Lines* is about Indigenous culture and spirituality and the imposition of Christian beliefs on First Nation Peoples.





#### Mabel JULI

Gija language Warmun, WA

Ngawalel Ngarrangarni (Woomera Dreaming) 2018 natural ochre and pigments on linen 120 x 180cm 'That's the Ngawalil, the dreamtime Ngawalil (woomera). He's sitting on the Bloodrock, in Yarin, which is on Springvale Station. My son is standing up on the Bloodrock, that Yarin. In the early days, they bin make that woomera. When they walk 'em up with spear, they been kill that kangaroo.'

Telstra General Painting Award

#### Mantua NANGALA

Pintupi language Kiwiurrkura, WA

Women's ceremonies at Marrapinti 2017 synthetic polymer paint on linen 153 x 183 cm The lines in this painting represent the sandhills at the rockhole site of Marrapinti, west of the Pollock Hills in Western Australia. A large group of ancestral women camped at this rockhole before continuing their travels further east, passing through Wala Wala, Kiwirrkura and Ngaminya.





# Matthew Dhamuliya GURRUWIWI

Galpu language Warruwi, NT

# Banumbirr (Morning Star poles) 2017

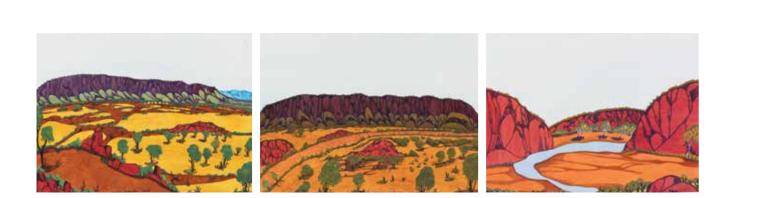
natural pigments, feathers, bush string, bush wax and milkwood 180 x 15 x 15 cm 170 x 20 x 20 cm 160 x 30 x 30 cm 150 x 25 x 25 cm 'I was born and raised to be an artist and I see it as my job to carry on the traditional art making for the Galpu clan. Making Banumbirr has been passed on to me and it is important I keep doing it and keep my culture strong.'

Wandjuk Marika Memorial 3D Award (sponsored by Telstra)

#### Mavis NGALLAMETTA

Kugu Uwanh language Aurukun, QLD

Little swamp on the way to Obun 2018 natural pigments with acrylic binder on linen 271 x 200 cm "When the wet sets in there are two little swamps on the way to Obun, on your right side and on your left side. This one is on your left side when you go from Aurukun."





# Mervyn RUBUNTJA

Arrernte language Mparntwe (Alice Springs), NT

Mparntwe is a battle ground 2018 watercolour on cotton rag paper (3 pieces) 54 x 222 cm (overall) Mervyn Rubuntja has painted the Yiperenye story of Mparntwe in a triptych sequence, as viewed from the north looking south. Within the folds of these panels are both overt and subtle references to the landmarks that Rubuntja references in his story.

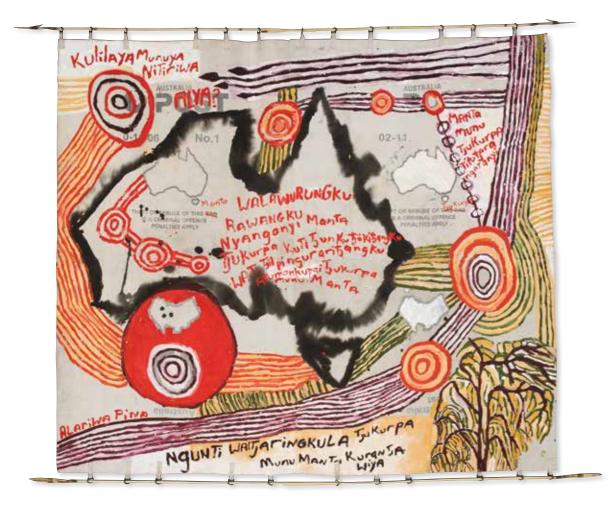
Telstra Works on Paper Award

# Mervyn STREET

Gooniyandi language Muludja, WA

The station hat story 2017 synthetic polymer paint with textile medium on Akubra hat 19 x 33 x 18 cm 'My dad took me to the (cattle) yard and said that's your mule and pack mule, and that's your riding mule. The pack mule carried all the food in those days. We didn't have motor cars to carry our supplies we lived out bush for nearly a month.'

This hat depicts a series of stories from Mervyn Street's life on the stations and reflects on the history of the Kimberley cattle industry that relied so heavily on Indigenous labour.





#### Mumu Mike WILLIAMS

Pitjantjatjara language Mimili, SA

# Kulilaya munuya nitiriwa (Listen and learn from us) 2017

synthetic polymer paint and ink on canvas mailbags, with kulata (spear) made from punu (wood), malu pulyku (kangaroo tendon) and kiti (resin made from spinifex grass) 220 x 250 cm

'Listen to us, and learn from us Australia, okay?
Our eagles are watching over our land and anyone wanting to steal our cultural heritage.
Our senior men are safeguarding the traditional lands and cultural heritage.
Our land and sacred heritage is eternally enduring.
Open your ears.
And don't claim our cultural heritage as yours, nor damage our land.

Theft or misuse of this land and this Tjukurpa is a criminal offence. Penalties apply.'

Telstra General Painting

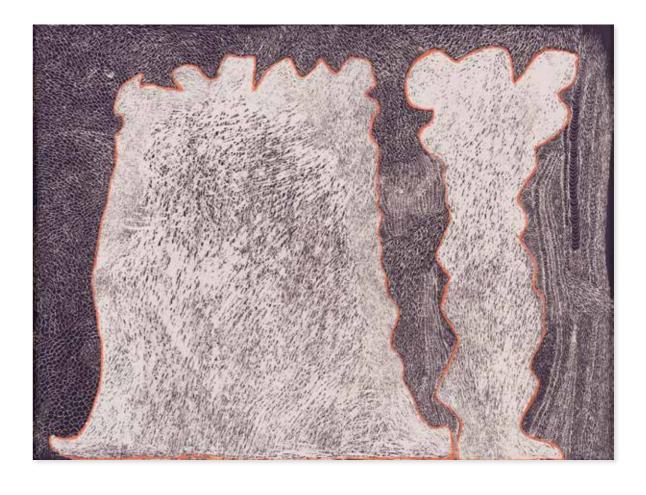
#### Nannette SHAW

Trawoolway language Launceston, TAS

#### Bull kelp water carrier 2017 bull kelp, tea-tree, river reed 12 x 20 x 14 cm

This water vessel represents the three family groups in Tasmania. The bull kelp was gathered on the north-west coast and represents the (Dolly) Dalrymple Briggs Johnson descendants. The tea-tree was gathered on the north-east coast and represents the Bass Strait Islander descendants. The river reed was gathered in the south and represents the descendants of Fanny Cochrane-Smith.





#### Napuwarri MARAWILI

Yolŋu Matha language Yilpara, NT

Baraltja Dugong Yathikpa 2017 natural pigments on Stringybark 203 x 78 cm In ancestral times at the saltwater estate of Yathikpa, a hunting party took to the sea in pursuit of Dugong. The hunters were lured close to a dangerous rock where the dugong feed on Gamata, a sea grass that is a manifestation of flames on the sea bed. Wavy ribbons of seagrass sway in the sunlit water as depicted here. Fire at this sacred site boiled the water capsizing the canoe.

Telstra Bark Painting Award

#### Ngarralja Tommy MAY

Walmajarri language Fitzroy Crossing, WA

#### Throw net – Yi-martuwarra 2018 synthetic polymer paint and enamel on tin 100 x 130 cm

'This is a throw net scrunched up on one side and thrown out on the other side, the net opens up. The scaling is the crocodile skin and fish scales from the river. This is Yi-martuwarra, the Fitzroy River, where we just got our Native Title back. There is big rain in this river country and these are the clouds raining on our river.'





# Niningka LEWIS

Pitjantjatjara language Pukatja, SA

# Australian Coat of Arms; we were there and we are here 2017

Tjanpi (wild harvested grass), raffia, emu feathers, wool, nylon 68 x 80 x 40 cm

This work represents Tjukurpa and Nguraritja (sovereignty and traditional ownership), strength of culture, and the abundance of landscape which has nurtured and sustained us since ancient times. It also reflects on Anangu youth experiencing jail brutality, and demands that we, the original people of this land, be treated with respect.

Wandjuk Marika Memorial 3D Award (sponsored by Telstra)

#### Nyaparu (William) GARDINER

Gumarta/Warnman/Manjilyjarra languages South Hedland, WA

Brother of mine 2018 synthetic polymer paint on linen 91 x 61 cm 'My name is William Gardiner, and this is my life story that I'm telling you. Some of these paintings are to show that that's how we used to live. This is an older brother of mine. We have been working together in Strelley on a sheep station.'





#### Nyurpaya KAIKA and Mary PAN

Pitjantjatjara/Yankunytjatjara languages Amata, SA

*Piti Tjukurpa (Piti story)* 2018 hand carved wood with hot-wire engraving 52 x 31 x 19 cm 60 x 26 x 21 cm Nyurpaya Kaika and Mary Pan have worked together on a special piti project, *Piti Tjukurpa*. Through this project they have carved the piti and burnt onto them, writing about the role of the piti and how they were made in the early days, compared to now.

Wandjuk Marika Memorial 3D Award (sponsored by Telstra)

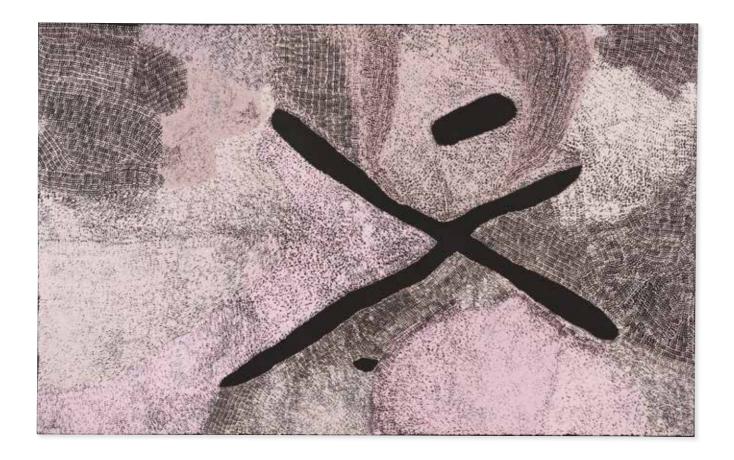
# Patrina Liyadurrkitj MUNUNGGURR

Dhuwal language Yirrkala, NT

Dhunupa'kum nhuna wanda (Straightening your mind) 2018 digital film Video duration: 1.33 minutes 'Yolŋu paint gapaŋ (white-clay) on their face and body for ceremonies. My film shows me painting my forehead with gapaŋ which represents the Dhuwa waŋupini (cloud). The old people sing this ancient songline to ask Yolŋu to paint themselves with gapaŋ before ceremonial dance.

Gapan helps us to stand strong.'

Telstra Multimedia Award





#### Pepai Jangala CARROLL

Luritja/Pitjantjatjara languages Pukatja, SA

**Yumari 2018** synthetic polymer paint on canvas 176 x 280 cm Pepai's painting describes his grandmother's country, Yumari, located west of Walungurru, NT. Pepai first visited the site of Yumari on a trip back to his father's and grandmother's country in April 2017. Pepai remembers standing in the middle of his grandmother's country and seeing the striking formation of the waterhole, taking a cold drink of the water and thinking, 'I'm going to paint this one.'

Telstra General Painting Award

Peter MUNGKURI

Yankunytjatjara language Indulkana, SA

Ngura (Country) 2018 ink and synthetic polymer paint on linen 243 x 198 cm 'This is my drawing about my country. This land is my home; it's where it all started. I've got good knowledge of horses, stockmen, and the country. These things, everything, is my memory – my knowledge. I like painting my country, I like to paint the memories of my country.'





# Ray KEN

Pitjantjatjara language Amata, SA

Tali - Sand dunes 2018synthetic polymer paint on linen198 x 197 cm

Ray is telling the story of the sandhill country. Ray grew up in Pukutja (Ernabella Mission).

Telstra General Painting Award

Robert FIELDING

Pitjantjatjara language Mimili, SA

Feral invasion 2018 ink and pencil on burnt and pierced paper 127 x 157 cm This work depicts the bones of horse, bullock and camel, found close to my hometown of Mimili on the APY Lands. By reawakening the bones of the past and giving them new life in this work, I am stirring a chapter in Anangu history that began when white man set foot in Central Australia.

Telstra Works on Paper Award





#### Sally M MULDA

Luritja language Alice Springs, NT

Policeman taking grog, Abbott's Camp, anywhere... everywhere 2018 synthetic polymer paint on linen 90 x 177 cm 'Policeman taking grog from car. We all see them. Every day, 2 o'clock. Follow cars from shop. We sing out 'policeman coming'. Family just watch. Hot day. Papa drinking from tap. Family home from town, shopping. Other family sitting by fire. Cooking up big feed. Sitting on blanket eating that one. Papa wants some too – can smell tucker. This one Abbott's Camp, anywhere... everywhere.'

Telstra General Painting Award

#### Sebastian ARROW

Yawuru language Broome, WA

# Riji 2017-18

carved pearl shell and natural pigments 135 x 117 cm (overall)

'My carving is a cultural practice directed by ancestral visitation, each mark significant, carrying culture forward and providing a connection to my ancestry. Each design is guided by the shape of the unmarked shell. Reminding us of a living culture and the multifaceted significance Riji have as a cultural tool and trading device.'





# Sonia KURARRA

Walmajarri language Fitzroy Crossing, WA

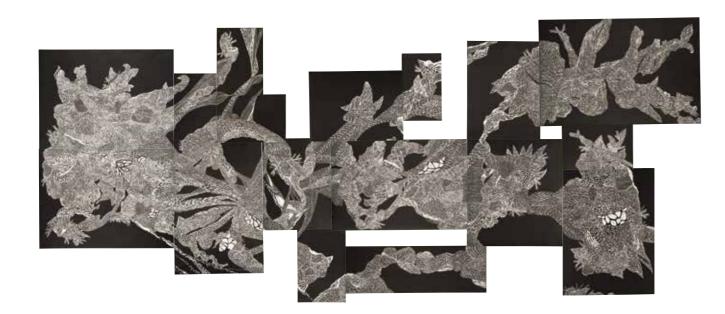
*Martuwarra* 2018 synthetic polymer paint and dye on paper 57 x 270 cm 'Martuwarra is my river country; this painting is all about the Fitzroy River which flows down through Noonkanbah.'

This piece was created on a large scroll that was rolled out as Sonia drew with varying inks and paint pens. Her work depicts the many motifs that celebrate her deep connection with the river.

Telstra Works on Paper Award

Sylvia KEN Pitjantjatjara language Amata, SA

Seven Sisters 2017 synthetic polymer paint on linen 240 x 200 cm Sylvia has depicted the Seven Sisters story. This is a Tjukurpa story (Creation story) about the constellations of Pleiades and Orion. The sisters are the constellation of Pleiades and the other star Orion is said to be Nyiru or Nyirunya, described as a lusty or bad man.





#### Tamika GRANT-IRAMU

Torres Strait Island language Brisbane, QLD

Storyline 2018

linocut 120 x 285 cm Inspired by the immediate environment of Brisbane, *Storyline* focuses on the artist's observations of organic patterns and forms. *Storyline* is created to have no ending. Each line carved represents a feeling, a memory, a relationship that entwines and evolves through the artist's creative exploration of her natural environment.

Telstra Works on Paper Award

#### Tiger YALTANGKI

Yankunytjatjara language Indulkana, SA

#### Malpa wiru (Good friends) 2018 etching with Chine-collé (10 pieces)

50 x 170 cm (overall)

Yaltangki's bold, idiosyncratic style depicts a personal cosmology of icons and heroes. An avid consumer of popular culture, his compositions include characters from science fiction, action films, and television series. Yaltangki's figures jostle alongside Mamu (spirit people or creatures) and hover over abstract topographies, entrenched within Indigenous culture.

Telstra Works on Paper Award





#### Tuppy Ngintja GOODWIN

Pitjantjatjara language Mimili, SA

Antara 2018 synthetic polymer paint on linen 200 x 183 cm 'When I paint, it's like inma (dance and song). This is Antara, a sacred place for Anangu, and the Maku Tjukurpa (witchetty grub story). There is a special rock hole at Antara where women perform inma. After inma everyone collects maku, and there is enough for everyone. We paint this place and its stories, keeping them strong.'

Telstra General Painting Award

#### Vincent NAMATJIRA

Western Aranda language Indulkana, SA

Self portrait at the British Museum 2018 synthetic polymer paint on linen 167 x 112 cm 'In 2014 I painted Captain James Cook declaring Australia as a British colony. The painting now hangs in the British Museum, London. Here I've painted myself visiting this portrait in England, standing in front of Cook and proudly holding the Aboriginal flag, in a cheeky declaration of my own.'





# Wawiriya BURTON

Pitjantjatjara language Amata, SA

Ngayuku ngura - My country 2017 synthetic polymer paint on linen 198 x 197 cm Wawiriya Burton is a senior woman from the Amata community. In this painting she tells the story of her father's country near Pipalyatjara, west of Amata in South Australia. It depicts minyma mingkiri tjuta (small female desert mice).

Telstra General Painting Award

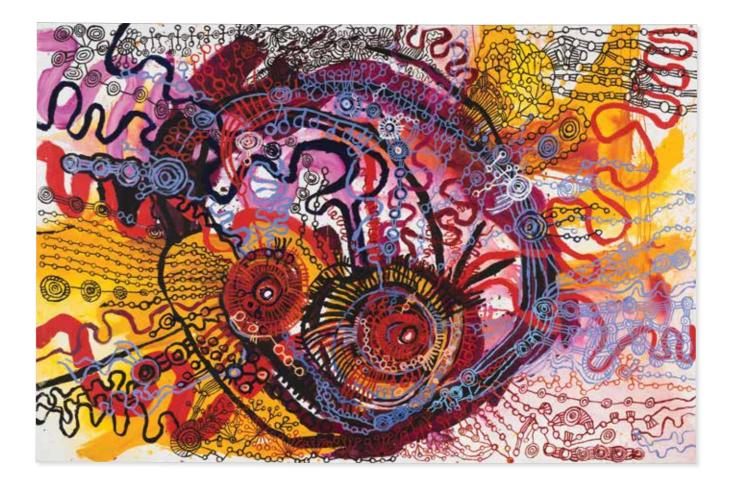
# Wukun WANAMBI

Yolŋu Matha language Yirrkala, NT

Destiny 2018 natural pigments on Stringybark pole and video 280 x 200 x 200 cm (overall) 'Three rocks stand in the mouth of Trial Bay surrounded by the fish; Buku-Duŋgulmirri or Wawurritjpal, Sea Mullet. The water is called Gudutja. They are looking for their destiny, just like you and I tracing our family tree on a computer, looking for our great, great grandfathers and grandmothers.'

Telstra Multimedia Award





# Yalanba WANAMBI

Yolŋu Matha language Yirrkala, NT

Yalanba 2017 natural pigments and sand on Stringybark 203 x 53 cm Yalanba is the name of the artist. It is also the name of the sand that adorns this bark. It occurs only at Bayapula on Caledon Bay. Yalanba harvests it from this place because that area belongs to his clan the Marrakulu whose identity is depicted in this work.

Telstra Bark Painting Award

Yaritji YOUNG

Pitjantjatjara language Amata, SA

*Tjala Tjukurpa* 2017 synthetic polymer paint on linen 200 x 300 cm Yaritji Young is a traditional owner for Tjala Tjukurpa, near Amata community in South Australia. She paints the rock holes and landmarks of her country, entwined with icons and traditional marks that relate to inma (dance) and Tjukurpa (Dreaming). The twisted lines and shapes mimic tunnels and formations made by the tjala honey ant.



# Yukultji NAPANGATI

Pintupi language Kiwirrkura, WA

Ancestral women at Marrapinti 2017 synthetic polymer paint on linen 183 x 244 cm This painting depicts designs associated with Marrapinti, a site west of the Pollock Hills in Western Australia. At Marrapinti ancestral women made nose bones, also known as marrapinti, which are worn through a hole made in the nose web. The sinuous lines represent the creek, cave and sandhills at Marrapinti.

Telstra General Painting Award

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