

NEW ICONIC



05·06·13 — 13·07·13

VIVIEN ANDERSON GALLERY

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A significant tapestry based on Kimberley Under the Stars, is currently installed in the Australian Embassy in Washington USA created by the Australian Tapestry Workshop.

Kimberley Under the Stars was created in the artist's Adelaide studio after a three week expedition to the east Kimberley assisted by an Australia Council Grant and in the company of the late Michael O'Ferrall, the former senior Curator of Asian and Indigenous Art at the Art Gallery of Western Australia and Commissioner of the 1990 Venice Biennale, which exhibited Rover Thomas and Trevor Nickolls at the Australian Pavilion; the first indigenous Australian representatives to participate in the history of the Venice Biennale.

The dominance of glowing red reflects the enduring memory of the hill ranges at sunset and the power of the burning sun which daily penetrates into every nook of dry-season Kimberley life. Simultaneously, the symbolism of red is indicative of Nickolls' more profound reading of the living Aboriginal earth and its power. Emerging from his canvases from under the gloomy winter skies of Nickolls' Adelaide studio, this vibrant red invokes an even more powerful energy, and revives myriad intersecting memories and emotive forces located distantly from the manicured, suburban streets and grey tin factory buildings - at night it is hard to imagine the array of sparkling stars hidden behind the deadening blanket of grey rain clouds.¹

¹ O'FERRALL, MICHAEL EXTRACT FROM THE ESSAY 'TRAVELS IN THE KIMBERLEY - A DINGO AT DUSK', WRITTEN TO ACCOMPANY THE EXHIBITION OTHER SIDE ART - NEW PAINTINGS FROM AN EXPEDITION TO ROVER'S COUNTRY, HELD AT VIVIEN ANDERSON GALLERY, MELBOURNE IN 2002.

TREVOR NICKOLLS

(1949 - 2012)

KIMBERLEY UNDER THE STARS 2002

SYNTHETIC POLYMER PAINT ON CANVAS

91.0 X 198.0 CM

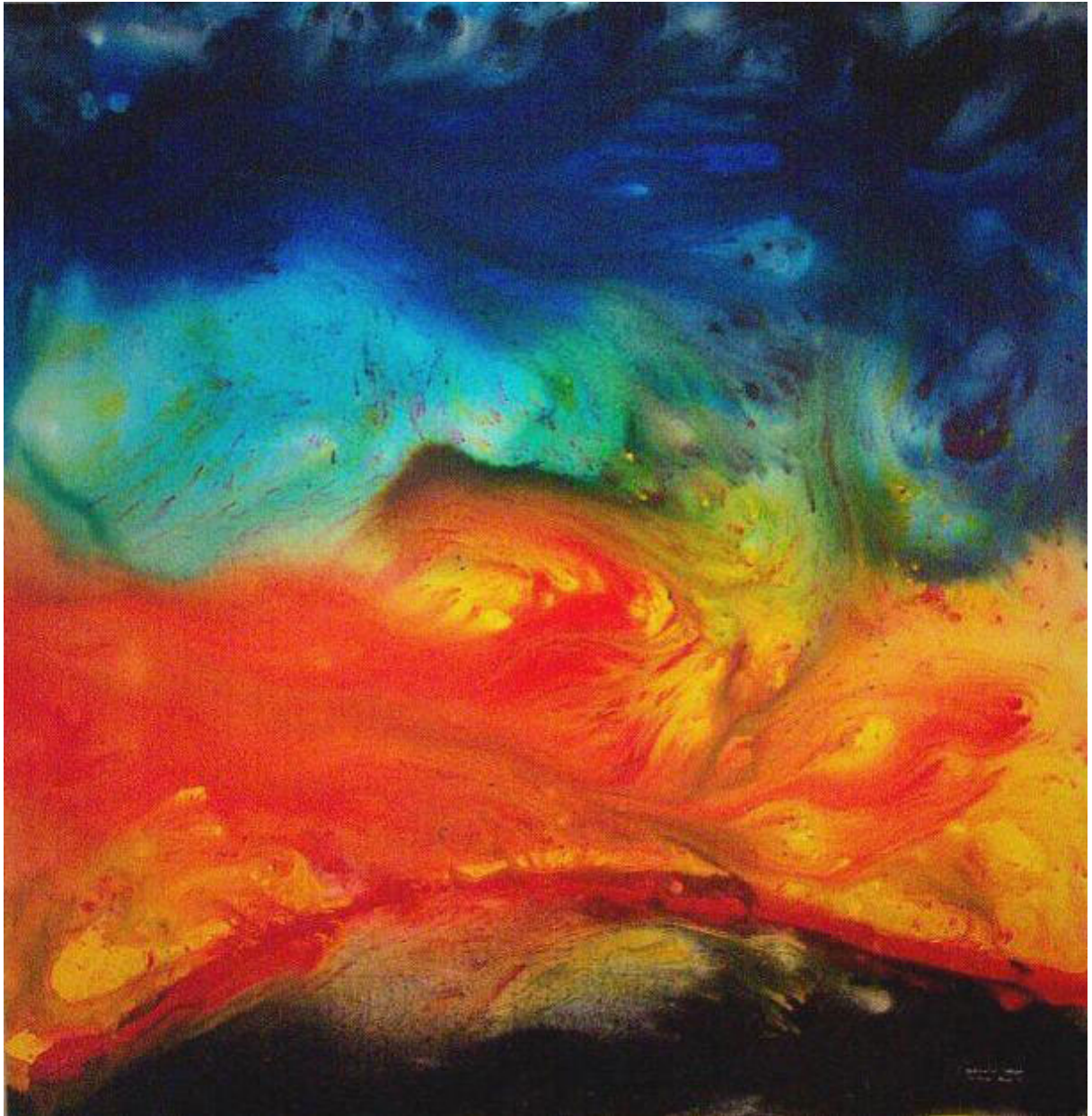
PROVENANCE: PRIVATE COLLECTION, MELBOURNE

EXHIBITED:

OTHER SIDE ART - NEW PAINTINGS FROM AN EXPEDITION TO ROVER'S COUNTRY, VIVIEN ANDERSON GALLERY, MELBOURNE, 2002

OTHER SIDE ART: TREVOR NICKOLLS, A SURVEY OF PAINTINGS AND DRAWINGS 1972-2007
13 MAY TO 2 AUGUST 2009 (AND NATIONAL TOUR 2009-10)

VIVIENANDERSONGALLERY.COM



SAMANTHA HOBSON

BORN 1981, LOCKHART RIVER, CAPE YORK, QLD

BUSH FIRE 2002

SYNTHETIC POLYMER PAINT AND GLAZE ON CANVAS

174.0 X 170.0 CM

PROVENANCE:

PRIVATE COLLECTION, MELBOURNE

EXHIBITED:

OUR WAY: CONTEMPORARY AUSTRALIA ART FROM LOCKHART RIVER,
QUEENSLAND UNIVERSITY ART GALLERY, BRISBANE QLD AND ASSOCIATED INTERNATIONAL TOUR

PUBLICATIONS:

BUTLER, S. 2007, *OUR WAY: CONTEMPORARY ART FROM LOCKHART RIVER,*
UNIVERSITY OF QUEENSLAND PRESS, QLD, PP. 76, 90

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Self-proclaimed 'bush girl' Nellie Stewart was born in the mid-1930s at Pipalyatjara in Pitjantjatjara country, in the APY2 Lands of South Australia, the daughter of an Irunytju woman and a Pipalyatjara man, both of whom were Pitjantjatjara.

Nellie Stewart creates artworks of classical simplicity, based on her major Irunytju-centred th matique of the Two Sisters Dreaming. Stewart's luscious, gestural works are characterised by bold colour juxtapositions, often comprising a limited palette of reds, mauves and orangeyreds.

Typically Nellie Stewart uses the technique of over-painting a dark background, using brushstrokes in ways that evoke women's ceremonial body painting designs painted onto dark skin.

Stewart uses her brush in ways akin to the ways in which women use their fingers to smear layers of paint onto the darker background, in preparation for women-only ceremonies ('inma'). Such mark-making, an integral part of women's body painting, also plays a decisive role in Nellie Stewart's extraordinary artworks.

The technique that Nellie Stewart uses is therefore highly suggestive. The relationship of this technique to women's ceremonial body painting.....

"A place on the map," American poet Adrienne Rich once observed, "is also a place in history". Nyapari-based artist Nellie Stewart may live in what outsiders perceive to be a remote location – just a tiny dot on the map – but the visual reality of the Minyma Kutjara, the two Ancestral Sisters, that Stewart so expertly captures in her magnificent compositions have secured her a place in Australian, and international, art history.³

The late Nellie Stewart was a finalist in the 2010 Western Australian Indigenous Art Awards, and was a key artist in the inaugural Australian Contemporary Indigenous Art exhibition in association with Chiaroscuro Gallery, Santa Fe, New Mexico. A year later she held her first solo exhibition *Nellie Stewart – Minymaku Tjukurpa Kunpa: Women's Power Women's Law*, at Vivien Anderson Gallery, Melbourne VIC

This is a rare late painting from the artist's estate.

³ NICHOLLS, CHRISTINE, 'NELLIE STEWART OF NYAPARI: A PLACE IN ART HISTORY' IN *NELLIE STEWART – MINYMAKU TJUKURPA KUNPA: WOMEN'S POWER WOMEN'S LAW*, EXH. CAT. VIVIEN ANDERSON GALLERY, MELBOURNE VIC 2011

NELLIE STEWART

MINYMA KUTJARA 2012

SYNTHETIC POLYMER PAINT ON CANVAS

200.0 X 200.0 CM

PROVENANCE: TJUNGU PALYA SA

COLLECTIONS:

NATIONAL GALLERY OF VICTORIA, MELBOURNE VIC

QUEENSLAND ART GALLERY, BRISBANE QLD

MAROONDAH ART GALLERY, RINGWOOD VIC

THE CORRIGAN COLLECTION, SYDNEY NSW



Tjayanka Woods is one of the few surviving pioneer women of the painting movement now known as the NPY and APY Lands art movement, which sprang from the Pitjantjatjara and Ngaanyatjarra lands on the tri state borders of WA, SA and the NT at the start of the millennium. The Pitjantjatjara and Ngaanyatjarra people have always maintained a highly mobile existence, which explains why painting came so late to the region. It was considered a "sit down" job, negating the opportunity to move freely and often throughout the region to perform ceremony, visit family, follow work opportunities or for sorry business.

Tjayangka originally painted at Irrunytju Arts, which was established in 2001 by Anangu (*Aboriginal people of the region*) women as a place to paint, facilitate cultural development and intergenerational learning and as an economic initiative. It was 100% owned by the community and a member of the Desert network of art centres.

At the time, Irrunytju, a small very remote Aboriginal community outstation situated at the edge of the Gibson Desert in West Australia, had a population of around 150 people living in the cluster of Bessa brick buildings, corrugated iron sheds, dongas and *wiltja* (wind breaks made from twigs and grasses) serviced by basic infrastructure: a water-bore, generator, graded airstrip, community shop, office, tiny school, media centre and a few rambling dirt tracks. On the outskirts lay a stony dirt football oval, a dump for abandoned car wrecks, a deserted chrysoprase mine, and a small graveyard. The surrounding harsh semi-arid country maintained a sparse beauty.

In stark contrast to the seemingly harsh surrounds, the artwork created at Irrunytju Arts from 2001 – 2006 was extraordinary. Most of the senior artists living and working at Irrunytju Arts belonged to the Pitjantjatjara language and cultural group. Straddling traditional and contemporary practices, many continued to practice cultural law and medicine, hunt and collect a range of bush foods.

Reflecting the strong relationships between the artists, their country and culture, the artwork brought together contemporary painting techniques and media with ancient visual language and tjukurpa.

Tjayanka moved to Blackstone community situated about 55 minutes drive west of Irrunytju, and continues to paint at the Papulankutjia art centre where she remains an inspiration to the younger women in the community.

The entire NPY/APY region is today serviced by 22 professionally run art centres. This expansion in such a short period, barely a decade, is unheard of in the contemporary history of Aboriginal art. Those original remaining artists, most very senior in years, paint with a calm that betrays the drama they create on the canvas: one of epic urgency and complete conviction.

TJAYANKA WOODS

MINYMA KUTJARA 2005

SYNTHETIC POLYMER PAINT ON CANVAS

149.0 X 200.0 CM

PROVENANCE:

IRRUNYTJU ARTS, WA
PRIVATE COLLECTION, VIC

COLLECTIONS:

NATIONAL GALLERY OF AUSTRALIA, CANBERRA ACT

ART GALLERY OF WESTERN AUSTRALIA, PERTH WA

ARTBANK, SYDNEY NSW

HOLMESGLEN COLLEGE OF TAFE COLLECTION, HOLMESGLEN VIC

LAM COLLECTION, UNIVERSITY OF SAN ANTONIO, TEXAS USA

HILLMAN COLLECTION, SYDNEY NSW

LAGERFELD SWIFT COLLECTION, PERTH WA



This elegant and important painting most critically depicts Kuru Ala, the sacred site associated with the Seven Sisters Dreaming as it passes through the NPY/APY lands.

The subject is shared by many of the women in the NPY/APY lands; its moral authority governs the relations and conduct between men and women, critical information that was imparted to young women in order to maintain harmony within the nomadic group. Today it is as relevant to the passing of knowledge between mother and daughter.

“This painting is Kuru Ala (one place). Kuru Ala is a site of special significance to women. Due to its sacred nature much of the story is not told. The women will only tell you a small surface story. Wingu was always very strict in not saying too much – If you say things that shouldn’t be told terrible things can happen so usually the more traditional people would play it safe and say as little as possible about anything of a sacred nature.

What I do know about Kuru Ala is that it’s a rocky breakaway and at sunset the western face lights up in bright red. Also part of the rocky formation is like two big eyes – thus the name

Kuru Ala which translates as eyes open.⁴

4 EXTRACT FROM PRIVATE CORRESPONDENCE BETWEEN AMANDA DENT AND VIVIEN ANDERSON IN DECEMBER 2012. AMANDA DENT WAS THE INAUGURAL ART CENTRE AT IRRUNYTJU FROM 2001 – 2003 AND THEN AT TJUNGU PALYA FROM 2004 – 2011

WINGU TINGIMA

(c.1930–2010)

KURU ALA 2006

SYNTHETIC POLYMER PAINT ON CANVAS

137.5 X 141.0 CM

PROVENANCE:

TJUNGU PALYA, SA
PRIVATE COLLECTION, VIC

COLLECTIONS

NATIONAL GALLERY OF AUSTRALIA, CANBERRA ACT

NATIONAL GALLERY OF VICTORIA, MELBOURNE VIC

ART GALLERY OF WESTERN AUSTRALIA, PERTH WA

ART GALLERY OF SOUTH AUSTRALIA, ADELAIDE SA

ART GALLERY OF NEW SOUTH WALES, SYDNEY NSW

MUSEUM AND ART GALLERIES OF THE NORTHERN TERRITORY, DARWIN NT

ARALUEN ART GALLERY, ALICE SPRINGS NT

ARTBANK, SYDNEY NSW

AUSTRALIAN NATIONAL UNIVERSITY, CANBERRA ACT

MACQUARIE BANK COLLECTION, SYDNEY NSW

THE CORRIGAN COLLECTION, SYDNEY NSW

KERRY STOKES COLLECTION, PERTH WA

LAM COLLECTION, UNIVERSITY OF SAN ANTONIO, TEXAS USA



WINGU TINGIMA

(c.1930 – 2010)

NYAPARI 2006

SYNTHETIC POLYMER PAINT ON CANVAS

96.0 X 89.5 CM

PROVENANCE:

TJUNGU PALYA SA
PRIVATE COLLECTION, MELBOURNE

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MINNIE PWERLE

(1910 – 2006)

AWELYE 2004

SYNTHETIC POLYMER PAINT ON CANVAS

120.0 X 90.0 CM

PROVENANCE:

DACOU GALLERY, ADELAIDE SA
PRIVATE COLLECTION, MELBOURNE VIC

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Awelye is a late painting by the formidable colourist, whose short but intense career of prodigious output consisted of swift and discernable shifts in style over the concentrated six years of her painting life.

In many ways Minnie Motorcar Pwerle was the antecedent artist to the wave of senior women of great age from the Pitjantjatjara lands, who dominated the past decade with their strong, often equally short, painterly opinions.

This is a compelling strident signature painting by one of the most well renowned and widely appreciated independent artists to emerge triumphant from the legacy of Emily Kngwarreye.

MINNIE PWERLE

(1910–2006)

AWELYE 2005

SYNTHETIC POLYMER PAINT ON CANVAS

180.0 X 122.0 CM

INSCRIBED VERSO: CAT. NO. FG06011.MP & DG06716

PROVENANCE:

DACOU, ADELAIDE
FLINDERS LANE GALLERY
PRIVATE COLLECTION, VICTORIA

COLLECTIONS:

NATIONAL GALLERY OF VICTORIA, MELBOURNE

ART GALLERY OF NEW SOUTH WALES, SYDNEY

QUEENSLAND ART GALLERY, BRISBANE

ART GALLERY OF SOUTH AUSTRALIA, ADELAIDE

LATROBE UNIVERSITY GALLERY

THE KELTON FOUNDATION

AMP



A consummate and controlled action painting illustrating the artists command of her subject the animated fields of native grasses flexing under the power of the wind.

Similar examples can be seen illustrated in the exhibition catalogue *Emily Utopia*, the genius of Emily Kame Kngwarreye, edited by Margo Neale, internationally toured to Tokyo, Osaka and Canberra.

EMILY KAM KNGWARRAY

(1910–1996)

KAME COLOUR 1996

SYNTHETIC POLYMER PAINT ON CANVAS

151.0 X 91.0 CM

PROVENANCE:

DELMORE GALLERY, NT
PRIVATE COLLECTION, SYDNEY NSW

VIVIENANDERSONGALLERY.COM



BILL WHISKEY TJAPALTJARRI

(c.1920–2008)

ROCKHOLES NEAR THE OLGAS 2008

SYNTHETIC POLYMER PAINT ON LINEN

183.0 X 90.0 CM

PROVENANCE:

WATYAWANU ARTISTS, MT LEIBIG
PRIVATE COLLECTION, SOUTH AUSTRALIA
INSCRIBED VERSO: WATYAWANU CAT.: 10 08417

VIVIENANDERSONGALLERY.COM



Jean Baptiste Aputimi explored the ancient Tiwi designs and their mythological basis then extrapolated only a portion of it, such as in this composition *Tarpalini* 2012.

Here she references heavenly bodies, the star in particular.

The entire narrative on which she draws is called *Purukapali*, a tragic story of love, lust and loss. *Tarpalini* 2012 is derived from Tapara, the moon man.

Tapara was the deceitful brother of the ancestral warrior Purukarpali. One day Tapara opportunistically lured Bima, the wife of Purukarpali, away for an assignation. Distracted Bima left her son Jinani under a tree, but the sun shifted and unprotected in the midday sun, he died of heatstroke. Purukarpali in his grief attacked Tapara with spears and clubs. Tapara, wounded across the face, cowardly retreated into the sky and transformed into the moon.

Bima turned into the Curlew bird and Purukarpali, crazed with grief, held his dead infant son aloft of his head and walked backwards into the sea where his presence is still manifest in a whirlpool.

The narrative informs the Tiwi cycle of life through the sequence of the moon and introduces the mortuary ceremony, known as the Pukumani Ceremony.

JEAN BAPTISTE APUATIMI

(1940 – 2013)

TARPALINI 2012

EARTH PIGMENT ON CANVAS

200.0 X 160.0 CM

PROVENANCE: TIWI DESIGN, NT

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Garawan Wanambi is the son of Munuparriwuy Wanambi (1920-73) one of the artists of the Yirrkala Church Panels, and Guthikpuy Gumana (Gawirrin Gumana AO's sister, their mother from the Dhudi Djapu clan).

After his father's death Garawan was guided by Yanggariny Wunungmurra and through this connection paints Marrangu the counterpart of Marrakulu from the other side of Arnhem Bay.

Garawan Wanambi has been selected as a finalist in the 2013 RAKA Award to be held at the Ian Potter Museum of Art in Melbourne, opening in August 2013.

GARAWAN WANAMBI

BORN 1965

MARRANGU 2010

LEFT: EARTH PIGMENT ON BARK, 117.0 X 66.0 CM

RIGHT: MARRANGU 2013, EARTH PIGMENT ON HOLLOW LOG, 201.0 CM (HEIGHT)

PROVENANCE: BUKU LARRNGGAY MULKA CENTRE, YIRRKALA NT

VIVIENANDERSONGALLERY.COM



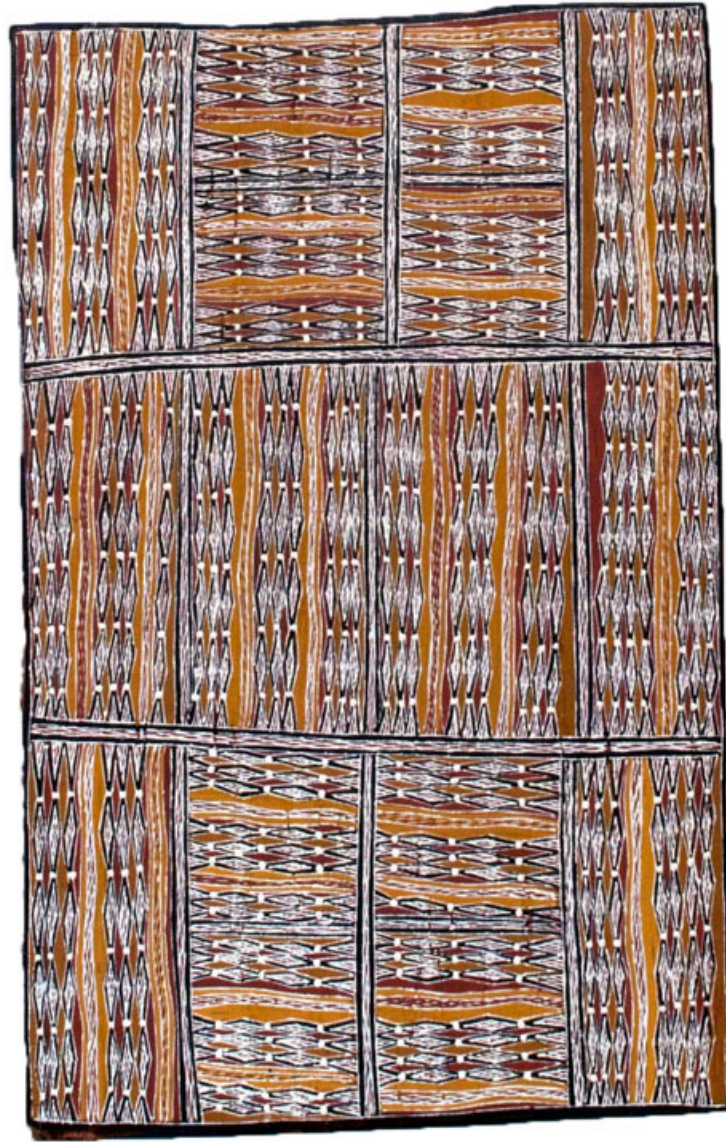
RERRKIRRWANGA MUNUNGGURR

BORN 1971

LEFT: *GURTHA* 2012, EARTH PIGMENT ON HOLLOW LOG, 143.0 CM (HEIGHT)

RIGHT: *GURTHA* 2012 (DETAIL ON FOLLOWING PAGE), EARTH PIGMENT ON BARK, 40.0 X 27.0 CM

PROVENANCE: BUKU LARNGGAY MULKA CENTRE, YIRRKALA NT



Rerrkirkwanga is the youngest daughter of the late senior Djapu statesman and award winning artist Djutjadjutja. She was instructed in painting by her father, and assisted in many of the paintings attributed to him in the early nineties.

Rerrkirkwanga now has the authority to paint for herself and has gained recognition and acclaim in her own right: in 2009 she was announced winner of the Bark Painting category at the National Aboriginal and Torres Strait Islander Art Awards with a bark painting depicting her husband's clan designs of *Gurtha* (fire).

These iconic, exquisitely fine small scale works are becoming a signature for the artist.

GARAWAN WANAMBI

BORN 19671

GURTHA 2012

EARTH PIGMENT ON BARK

40.0 X 27.0 CM

PROVENANCE: BUKU LARNGGAY MULKA CENTRE, YIRRKALA NT

COLLECTIONS

NATIONAL GALLERY OF VICTORIA, MELBOURNE VIC

JW KLUGE COLLECTION, MORVEN ESTATE, VIRGINIA USA

NATIONAL AUSTRALIAN MARITIME MUSEUM,
DARLING HARBOUR, SYDNEY, NSW



Road to Warakoo is a digital image created to represent the revival of ritual and ceremonial mourning for loss of land, language and cultural practices. This image was part of the larger Ritual and Ceremony installation at the Melbourne International Arts Festival in October 2010 at the Bunjilaka Galleries at Melbourne Museum.

Maree Clarke, a Yorta Yorta, Mutti Mutti woman with connections to BoonWurrung country, is a from Mildura in northwest Victoria.

Maree's inclusive approach to art practices – where art and culture are inseparable to all other aspects of life – has seen her involved in working with many members of the Aboriginal community, some of whom were imprisoned or were dealing with issues relating to drug and alcohol addiction, as well as assisting Aboriginal women residing in refuge shelters. The capacity for art to enable people to reconnect with their cultural heritage and to assist in their recovery remains central to Maree's philosophy concerning the power of art to heal and inspire people to positively identify with their Aboriginality, a process that for some continues to be difficult given the ongoing negative effects of colonisation.

Between 2004 and 2009 Maree studied and completed a Masters of Arts titled *Reflections on Creative Practice, Place & Identity*, at the Royal Melbourne Institute of Technology (RMIT) University, Melbourne. Her research during this time provided her with the opportunity to further enhance her knowledge of her cultural heritage through art practices.

Maree Clarke has been invited to participate in Melbourne Now at the National Gallery of Victoria later in 2013.

MAREE CLARKE

ROAD TO WARRAKOO 2011

DIGITAL PRINT ON POLYPROPYLENE

200.0 X 130.0 CM

EDITION 1/10

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Irrunytju is a rare early painting, accompanied by original Irrunytju Arts provenance, painted at the Irrunytju Arts Centre whilst managed by Amanda Dent.

YANIMA TOMMY WATSON

BORN C.1935

IRRUNYTJU 2003

SYNTHETIC POLYMER PAINT ON CANVAS

122.0 X 70.0 CM

PROVENANCE:

IRRUNYTJU ARTS, WESTERN AUSTRALIA
PRIVATE COLLECTION, VICTORIA

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The artist, the late Nyakul Dawson, a Ngunkari or Medicine man, imbued his compositions with a sense of power and mystery; this is one of the most finely executed paintings he produced.

He is represented by a monument painting illustrating the borders of the Maralinga Lands in the National Gallery of Australia, Canberra.

In addition he is represented by the National Gallery of Victoria, Melbourne and the Art Gallery of New South Wales, Sydney.

NYAKUL DAWSON

IRRUNYJU 2002

SYNTHETIC POLYMER PAINT ON CANVAS

183.0 X 126.0 CM

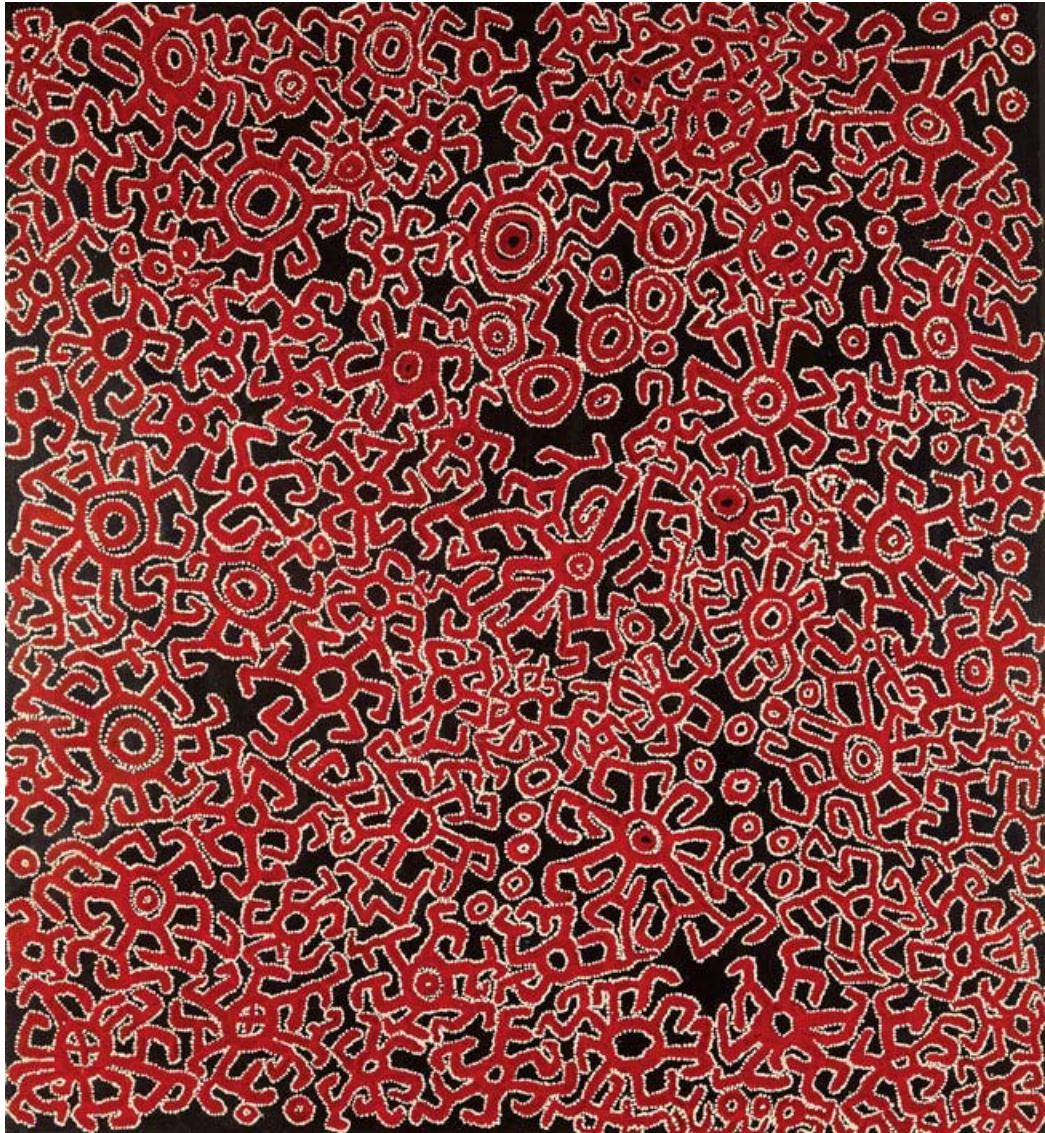
PROVENANCE:

IRRUNYJU ARTS, WA
PRIVATE COLLECTION, USA

EXHIBITED:

2002 TELSTRA NATIONAL ABORIGINAL AND TORRES STRAIT ISLANDER ART AWARDS, DARWIN NT.

VIVIENANDERSONGALLERY.COM



Roy Underwood is a senior pioneer artist of the Spinifex Arts Project, a unique non art centre based initiative that commenced at Tjuntjuntjara (pronounced Toon toon dara) in Western Australia in 1997, as a cultural documentation vehicle that could support the Spinifex people's Native Title claim. In 2000 the Government of Western Australia formally acknowledged the Spinifex people as the traditional owners of some 55,000 square kilometres of country north of the Nullarbor in the Great Victoria Desert in the far east of Western Australia, running out to the South Australian border.

The Spinifex people became one of the first Aboriginal Australian groups to be awarded native title on mainland Australia.

Two major collaborative works, one by men and one by women were incorporated into the preamble of the Spinifex Native Title determination and are now held in trust at the Western Australian Museum.

Artists involved with the Spinifex Arts Project produce paintings during intense workshops in the bush. This unconventional model requires the artists to plan extensively and budget for intrepid expeditions back into country, often to areas that have not been visited for decades.

Sponsored by mining companies with cooperative relationships with the Spinifex people, the expeditions cover mineral mapping, botanical studies and painting workshops. Essentially all the art that comes from these expeditions are painted in situ; likened to the more genteel *en plein air* painters the Spinifex artists prefer to call themselves "Fresh Air" painters.

The Art Gallery of Western Australia included the Spinifex men and women in the first and second Western Australian Indigenous Art Awards of 2008 and 2009, the most valuable art prize for indigenous artists in the world. More recently a major survey of the Spinifex Arts Project was launched at the University of Western Australia, predominantly featuring paintings from the private Lepley Collection based in Perth and supplemented by paintings from the collection of the Art Gallery of Western Australia, including the two significant native Title paintings held in trust at the Museum of Western Australia.

ROY UNDERWOOD

BORN c.1937 NEAR TJUTADJA IN THE GREAT VICTORIA DESERT, WA

MIRAMIRATJARA 2012

SYNTHETIC POLYMER PAINT ON CANVAS

210.0 X 193.0 CM

PROVENANCE: SPINIFEX ARTS PROJECT

VIVIENANDERSONGALLERY.COM



ARTIST STATEMENT:

A common practice of teasing someone is to call them a coconut – white on the inside and brown on the outside. This could also be called the tall poppy syndrome. It means you love white people and live their values even though you have a black skin. You disregard your own 'race' and the values it holds. This coconut/tall poppy syndrome is so negative it has crippled me from a young age as I tried to integrate. The effect has been so great that I have lived on the fringes of society and still continue to do so today. Ever since birth as a Torres Strait Islander child I have had to adapt and my environment has been a strange and contrary world.

In my family home adults spoke Meryam mir, the traditional language. When I went to primary school on Mer everyone spoke Pidgin, the Torres Strait Creole, except for the white Principle who spoke English.

As a Coconut I would have preferred to converse in perfect English, then speak to my elders in Meryam mir and disregard the derogatory slave lingo, Torres Strait Creole. In using this lingo people can continue to live in the perfect world of the second-class citizen; Creole is the language of slave labour in which we unthinkingly use expressions like 'kole' which originally meant master or boss-man; today, however, every white man is 'kole'.

Continuing with this slave language we even call our bros, 'coon'. 'Bala speak

Ricardo Idagi is a multi disciplinary artist and musician who lives and works in Melbourne. He has since held major solo exhibition at the Koorie Heritage Trust, Melbourne in 2007 and at Vivien Anderson Gallery, Melbourne in 2008 and 2012. In 2009 Ricardo was announced the winner of the prestigious Western Australian Indigenous Art Award at the Art Gallery of Western Australia, and in 2011 won the New Media Award at the 28th Telstra National Aboriginal & Torres Strait Islander Art Award at the Museum and Art Gallery of the Northern Territory. He has more recently been invited to participate in Earthworks at Flinders University Museum, Adelaide in 2012, Taboo at the Museum of Contemporary Art, Sydney in 2012-13, and Performative Prints from the Torres Straits currently on display at the Victorian Art Centre in Melbourne. Ricardo is represented in the collections of the National Gallery of Victoria, Melbourne; the National Gallery of Australia, Canberra; Queensland Art Gallery, Brisbane; and the Art Gallery of Western Australia, Perth

RICARDO IDAGI

THE COCONUT 2012

GLAZED EARTHENWARE

34.0 X 27.0 X 24.0 CM

EXHIBITED:

DECOLONISING, VIVIEN ANDERSON GALLERY MELBOURNE VIC, 2012

EARTHWORKS, FLINDERS UNIVERSITY MUSEUM, ADELAIDE SA, 2012

TABOO, MUSEUM OF CONTEMPORARY ART, SYDNEY NSW, 2012 -13



Janet Fieldhouse's artworks explore her Torres Strait Islander heritage: the material culture, rituals of social and religious life, and artefacts which are created to fulfil the functional and spiritual needs of the peoples of the Torres Strait. *A Woman Scars Skin Deep* investigates the traditional practice of scarification (tattooing) of women which was associated with various stages of womanhood.

Janet Fieldhouse was announced the winner of the inaugural Indigenous Ceramic Art Award at Shepparton Art Gallery in 2007, and was the recipient of the prize again in 2011.

Her ceramics are in the collections of the National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; Art Gallery of Western Australia, Perth; Parliament House Art Collection, Canberra; Queensland Art Gallery, Brisbane; Shepparton Art Gallery, Shepparton and Arts Queensland, Brisbane.

JANET FIELDHOUSE

A WOMAN SCARS SKIN DEEP 2012 (DETAIL)

FLEXIBLE PORCELAIN WITH LIGHT

30.0 X 30.0 X 4.5 CM

VIVIENANDERSONGALLERY.COM



DHAKANDJALI 2013

EARTH PIGMENT ON HOLLOW LOG

182.0 CM (HEIGHT)

DJAMBAWA MARAWILI

BARALTJA 2013

EARTH PIGMENT ON HOLLOW LOG

192.0 CM (HEIGHT)

BAYKULTJI 2013

EARTH PIGMENT ON HOLLOW LOG

193.0 CM (HEIGHT)



Djambawa Marawili AM is a pivotal historic, political and artistic force in Australia today. His role as an artist, activist and leader for the Madarrpa clan and caretaker of other related clans of the Yolngu people of north east Arnhem Land has seen him play instrumental roles in the arts, such as his initiation of the celebrated Saltwater exhibition; and land rights, such as through his coordination of the eventual Federal Court Sea claim in 2004 which eventuated in the High Court's determination in the 2008 Blue Mud Bay case that Yolngu did own the land between high and low water mark. In 2010 he was awarded an Australia Medal for his services to the arts, homelands, and sea rights.

Djambawa Marawili was invited to participate in the Sydney Biennale in 2006, the Asia Pacific Triennial at the Queensland Art Gallery's GOMA in 2007, the Moscow Biennale in 2009 and travelled to Santa Fe in 2012 to attend the opening of *Contemporary Indigenous Art II* at Chiaroscuro Gallery in Santa Fe, and has just held his first solo exhibition at Vivien Anderson Gallery, Melbourne. He is represented in the national and state collections throughout Australia, as well as many collections internationally.

DJAMBAWA MARAWILI

LEFT: *MADARRPA/DHUDI-DJAPU LARRAKITJ* 2007, EARTH PIGMENT ON HOLLOW LOG, 307.0 CM (HEIGHT)

RIGHT: *DHAKANDJALI* 2007, EARTH PIGMENT ON HOLLOW LOG, 320.0 CM (HEIGHT)

PROVENANCE: BUKU LARRNGGAY MULKA CENTRE, YIRRKALA NT