

Festival 09

Visual Arts

Friday 13 February – Sunday 8 March



Art can transform the way we see ourselves: challenging how we think and lead our lives; inspiring us to respond with imagination, insight and a spirit of adventure to an ever-changing world.

In that spirit of adventure, ART:CITY invites us to experience our city afresh.

Over the next three festivals, Perth's buildings and streets, gardens and hidden spaces will come into new focus as people, nature, architecture and technology converge in the creation of works of art that will surprise and delight the general community and the connoisseur alike.

Wesfarmers has enjoyed a long association with contemporary art in Australia, both through the Wesfarmers Collection of Australian Art which we share with the community through an active loan and exhibition program – and by way of the partnerships we've developed over many years with premier visual arts organisations both in Western Australia and nationally.

In presenting ART:CITY, we are delighted to take this involvement in a new direction again, working together with the Perth International Arts Festival on the first specifically curated international contemporary art program to be staged by an Australian festival.

With a rich and varied program of commissioned works and acclaimed pieces that have transfixed audiences around the world, ART:CITY offers an encounter with the art of our times at its most compelling and inventive.

Helen Carroll-Fairhall

Manager, Wesfarmers Arts and Curator,
The Wesfarmers Collection of Australian Art

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Department of
Culture and
the Arts



CITY of PERTH

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Cover Image | Daniel von Sturmer, *Colour Bars*, High Definition video, 7mins 26secs, Colour/Silent. Courtesy of the artist and Anna Schwartz Gallery.

This page | Baluka Maymura, 1947–, *Manggalili Monuk 2002 (detail)* earth pigment on naturally hollowed log. Height 256cm. © the artists and Buku Larmgay-Mulka. Photography by Acorn Photo Agency, Perth.



VISUAL ARTS PROJECTS – LOCATIONS AND TIMES

Keynote Address

Art & Today: Eleanor Heartney

Perth Concert Hall
5 St Georges Terrace, Perth
Monday 16 February 6.30pm

Janet Cardiff: The Forty Part Motet

John Curtin Gallery, Curtin University of Technology
Building 200
Kent Street, Bentley
13 February–3 April
Monday–Friday 12–5pm (last Sunday of each month, 1–4pm)

Oscar Muñoz: Mirror Image

Perth Institute of Contemporary Art (PICA),
Perth Cultural Centre
James Street, Northbridge
12 February–5 April
Tuesday–Sunday 11am–6pm

Gina Czarnecki: Spine

West Façade, Carillon Tower
Forrest Place, Perth
12 February–8 March
Nightly 8.30pm until late

Chris Watson: Whispering in the Leaves

Planetarium Pyramid
The Esplanade, Perth
Wednesdays from 18 February–4 March 7.00am–9.30am
Thursdays from 19 February–5 March 5.30pm–7.30pm
Fridays from 20 February–6 March 5.30pm–7.30pm
Saturdays from 20 February–6 March 5.30pm–7.30pm
Sunday 22 February 5.30pm–7.30pm

Daniel von Sturmer: Colour Bars

Bishops See
235 St Georges Terrace, Perth
13–28 February dusk until late

Re-face

Visit www.abc.net.au/reface for locations
27 & 28 February, 6–8 March
Daily from dusk until late

of art and music

John Curtin Gallery, Curtin University of Technology
Building 200
Kent Street, Bentley
13 February–3 April
Monday–Friday 12–5pm (last Sunday of each month, 1–4pm)

Imants Tillers: The long poem

Lawrence Wilson Art Gallery
University of Western Australia
35 Stirling Highway, Crawley
12 February–21 April
Thursday–Friday 11am–5pm, Sunday 12pm–5pm

Larrakitj: Kerry Stokes Collection

Art Gallery of Western Australia
Perth Cultural Centre, Northbridge
13 February–31 May
Daily 10am–5pm

1 Lawrence Wilson Gallery UWA.

Building M001, 35 Stirling Hwy – CRAWLEY

2 John Curtin Gallery. Curtin University, Kent St – BENTLEY

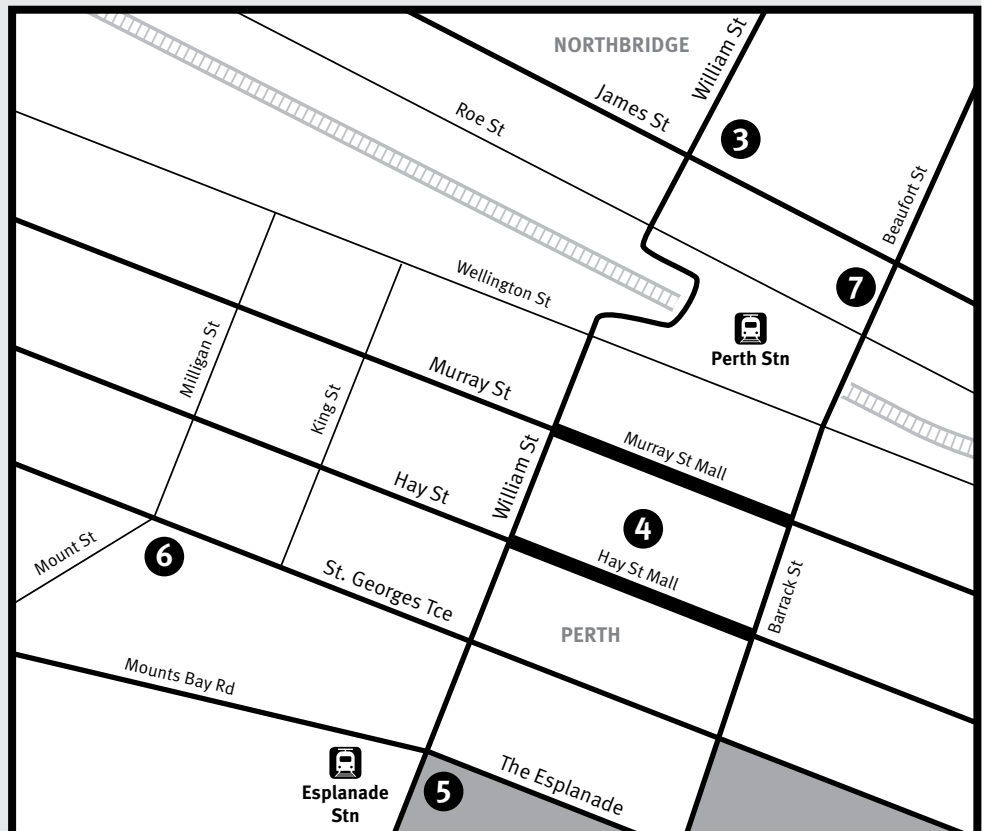
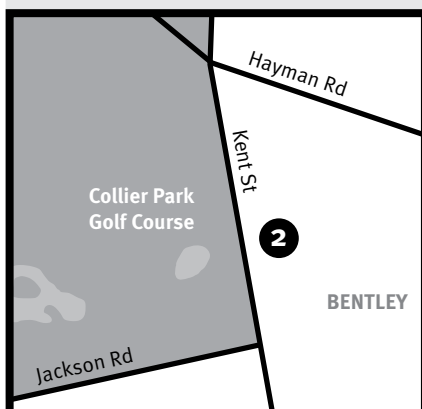
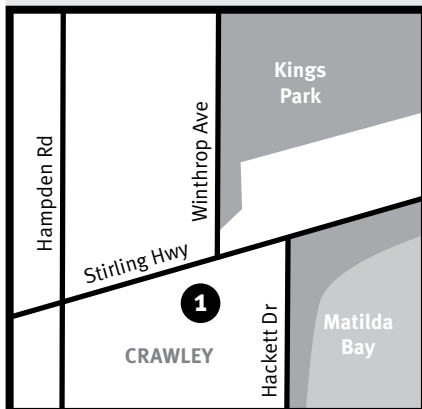
3 PICA. Perth Cultural Centre, James St – NORTHBRIDGE

4 Carillon City Tower. Between Hay and Murray St Malls – NORTHBRIDGE

5 Planetarium Pyramid. The Esplanade – PERTH

6 235 St George's Terrace – PERTH

7 Art Gallery of Western Australia. Perth Cultural Centre – PERTH



INTRODUCTION TO THE 2009 PROGRAM

MARGARET MOORE

Audiences to the Visual Arts Program in the 2009 Perth International Arts Festival are invited to negotiate a path through several gallery-based exhibitions and an array of important temporary installations throughout the city. Our program, conceived through creative partnerships with some of Perth's best curatorial minds and arts organisations, links artists and works that seep into our consciousness and senses rather than assault with ideology or overt political force. From video projection to paintings, sculptures and installations of sound and image, these works encourage us to suspend disbelief while they imbue us, for a moment or forever.

Our key partner Wesfarmers Arts provides exceptional encouragement and support for ART:CITY, projects that not only enliven the city at Festival time but also contribute in enduring ways to a dialogue about the practice of visual arts and its integration in the fabric of cities and the fabric of life.

Integration of art and life

If arguments remain necessary to substantiate the integration of contemporary art and contemporary life, or perhaps more pertinently, the co-dependence of the two, look no further than the book *Art & Today*, by Eleanor Heartney. Heartney claims:

The real issue is that art can no longer be understood as an isolated phenomenon, pursuing its own imperatives without reference to the outside world. Nor can it be seen as a set of developments all arising from a common point. Rather critics and art historians must now acknowledge that art is as likely to develop as a response to outside forces – changes in technology or geographical vistas, for instance, or the ever increasing influence of popular culture – as to the dictates of art history or its unravelling.

She describes her considered thematic structure for the book as a means of reflecting 'the diverse and unruly interactions between art and the world'.

At the invitation of the Festival, Heartney visits Western Australia for the first time to deliver a keynote address. This sets a platform to embrace the diversity of the visual arts and to inspire confidence in approaching contemporary art, whether the listener is a student, a collector, arts professional, observer or a curious mind.

The collaboration of media producers WBMC and artist collective Ololo joins the Festival to present *Re-face*. In concept *Re-face* goes some way to exemplifying the fluid ways in which art can happen, and in which its definition or boundaries are under continuing scrutiny and evolution as explored by Heartney. At its core this project offers a digital forum for the examination of street art and plays with the subtle distinctions of defacement or refacing. While street art was once the preserve of subculture and subterfuge, its impact and influence seem today arguably far less anarchic with kids the world over decorating their sneakers with street-style imagery and artifice, and where shop interiors, skateboards and video clips are all considered a canvas for this idiom. It has also had a social effect, mobilising the disadvantaged or disenfranchised onto paths of empowerment.

Re-face is testament to the increasingly imaginative exploitation of the Internet and new media by artists and digital producers. These artists have transformed the so-called 'superhighways' of the World Wide Web into virtual 'streets', less preoccupied with the speed of access as with the democracy of access. While some works will have a physical life as projections in the cityscape during the Festival, much of the energy of this project resides in prior interactions and chat generated. Conscious of the divided public opinion on the value and even the morality of street art, the creators of *Re-Face* cleverly subvert the concrete reality with a virtual reality to test these opinions. At the beginning of this project the initiators have speculated that the impermanence of the image might have an impact on wider public opinion and response. Yet street art prospers with inherent impermanence, its ephemeral duration determined by its location, where its presence might vary from hours, days to months or years. The dialogue will be interesting and particularly relevant at a time when Perth is reflecting upon the life and character of its city.

The conditions for the making of art and the environment from which it is spawned vary enormously yet the results can be astoundingly resonant and reverberate with audiences the world over. Such is the case with a number of the projects in the Festival this year. Hailing from Columbia, Oscar Muñoz has found new media an eloquent conduit for his subtle though powerful memorial to humanity. His exhibition *Oscar Muñoz: Mirror Image*, curated by Sebastian Lopez, invites the viewer to contemplate loss and transience. The five-screen video installation *Proyecto para un memorial (Project for a Memorial)* is a key work emanating from the artist's experiences of disappearances in Columbia. The hand of the artist is filmed rendering portraits in water where evaporation causes incessant erasure. It conveys emotion that transcends geography, filmed as it is with sensitivity and a sense of the poetic, to ensure everyone can identify with the paradoxical emotions of reassurance and frustration when capturing memories of the absent, however fleeting. In relation to *Re-face* it is worth noting also Muñoz's innovative crafting and reconstituting of street and digital art.

From Columbia to Arnhem Land and from new technology to old, *Larrakitj: Kerry Stokes Collection* at the Art Gallery of Western Australia showcases this private collection's expansive holdings of ceremonial poles by Yolngu artists from North East Arnhem Land. In what promises to be a hauntingly beautiful exhibition due to the scale of these sculptures and the intricacies of their individual designs, Larrakitj is also a tribute to the dynamism and development of some of Australia's finest Indigenous artists. Yolngu perspectives on nature, life, death and art will be eminently apparent in the Larrakitj installation, which has been described as a 'forest' by exhibition curator Anne Brody. Coupled with an aura of memorial, Larrakitj equally possess, through imagery and story, a profound aura of optimism and continuity.

Perceptions and Perspectives

A survey dedicated to the painting of Imants Tillers at Lawrence Wilson Art Gallery, curated by John Barrett-Lennard, is the first significant showing of work by this influential Australian artist in Western Australia. Amongst many distinctions, Tillers is critically acknowledged for his unique approach to painting and a career commitment to its practice. In the formative stages of his artistic career, following studies in architecture, he devised painting as a self-directed catalogue of image making. He has constructed works from grids of individually numbered canvas boards, a practice he has sustained since the 1980s. Cognisant that much art history was experienced through reproductions, the sectioning of images into grids and the quotation of works by other artists serve to examine the dissemination of knowledge and experiences of the art world. The painting field became a site for propositions to do with history, colonialism and transaction.

In an era where the moving image now dominates, the revelations within Tiller's static imagery and text and his reflections upon art and society are all the more absorbing and prescient. Tillers is a perspicacious painter, poet and prophet, transferring his initial iconographic preoccupation from the



Oscar Muñoz, *Proyecto para un memorial (Project for a memorial)*, 2005

domain and dominance of 1980s European painting to the rise of Australian Indigenous art and work of his Australian generational peers alongside historical interpreters.

In what might be considered a contemporary inversion, Daniel von Sturmer uses new technology to fabricate a tableau of dripping paint in high key colour. Pools of colour fall in sequence, in this instance, contained by an architectural frame atop the Bishops See Building. By day the plastic, liquid nature of the colour appears momentarily to melt rather than being poured, exaggerated by exposure to high summer sunlight in Perth. Ultimately though, the drips achieve an ordered parade of stripes referencing the standard test-pattern colour register known as 'colour bars'. The paint defies gravity and containment to start the fall again. The expectation of colours coalescing and mixing as real paint does is denied, calling to question the very material of the work. It is a clever juxtaposition of vivid colour against what is a predominantly black building and the stripes play on the strong grid of horizontals and verticals that form the building armature of rectangular boxes.

Exploiting the use of LED technology, this action is projected in luminous visibility in day and night and momentarily brings attention to the inherent motion and liquid nature of both light and paint, in the unlikely realm of urban architecture. In contemporary art and life, digital capability has enabled artists to transgress the structure of billboard and signage in both subliminal and conscious ways. For von Sturmer though, his capacity to fix our gaze and hone our perception through apparently simple means is paramount. Architecture, a cityscape backdrop and LED make grand a modest, thoughtful study. The balance between essence or idea and execution is critical to the impact and effectiveness of public art, albeit temporal or permanent. The exacting consideration from which von Sturmer's concepts are formed means his work translates seamlessly from gallery space to public space to private space. His wry visual perceptions conceived from apparently humble propositions are arrived at from close and intense examination. The Bishops See installation further confirms this claim and exemplifies his ability to work to scale.

Envisaging scale and impact is a skill equally attributable to Gina Czarnecki, demonstrated in her captivating sound and image installation *Spine* on the vast west wall of the Carillon building in Murray Street. Conceived with sophisticated subtlety and abstraction, Czarnecki's perception implies greater narrative than *Colour Bars*. Her manipulated imagery of dancers in movement is at first barely perceptible, suggestive of something ambiguously organic or mechanical and gradually vertebrae. Interested in the intersections between technology, biology, art and humanity, Czarnecki's work is mesmerisingly beautiful, although ecologically sinister, contemplating as it does the fragility and flux of the human body and by implication humanity. Amid the energy and appeal of her imagery is a sense of the body's susceptibility to forces within or without, forces that might be physical, viral or toxic. Mutation and permutation is a key to the digitalised construction of her work and the conceptual inferences are enhanced by the accompanying sound.

Art and an Immersion of the Senses

The relationships and inspirations between music and art is the premise upon which curator Chris Malcolm has conceived the exhibition *of art and music* at the John Curtin Gallery. Assembling some of the finest examples of contemporary artists and composers working together, this exhibition provides a special opportunity to present Janet Cardiff's *The Forty Part Motet* to audiences in Western Australia for the first time. Originating in 2001, this wondrous installation creates sound as architecture in a deceptively austere presentation. It is a reinterpretation of music and voice by the Renaissance composer Thomas Tallis. Speakers stand like sentinels encircling the audience, invoking them to engage with a rich crafting of sound and space.

This exhibition also brings enthralling projects between two distinctive Australian artists and two distinguished contemporary composers. Multimedia artist Adam Geczy and Peter Sculthorpe collaborate, while Roger Smalley responds to Brian Blanchflower's artwork. The Geczy-Sculthorpe piece is a compelling video installation, conjuring imagery from the outskirts of Paris combined with an accompanying cello solo. Smalley, like many who have been touched by the sustained presence and scope of Brian Blanchflower's art, was inspired to respond through musical composition. This offers a renewed view on one of Australia's most significant artists residing in Western Australia. *of art and music* provides another occasion to experience Blanchflower's work in the John Curtin Gallery, following a breathtaking survey dedicated to his practice held there in 2002.

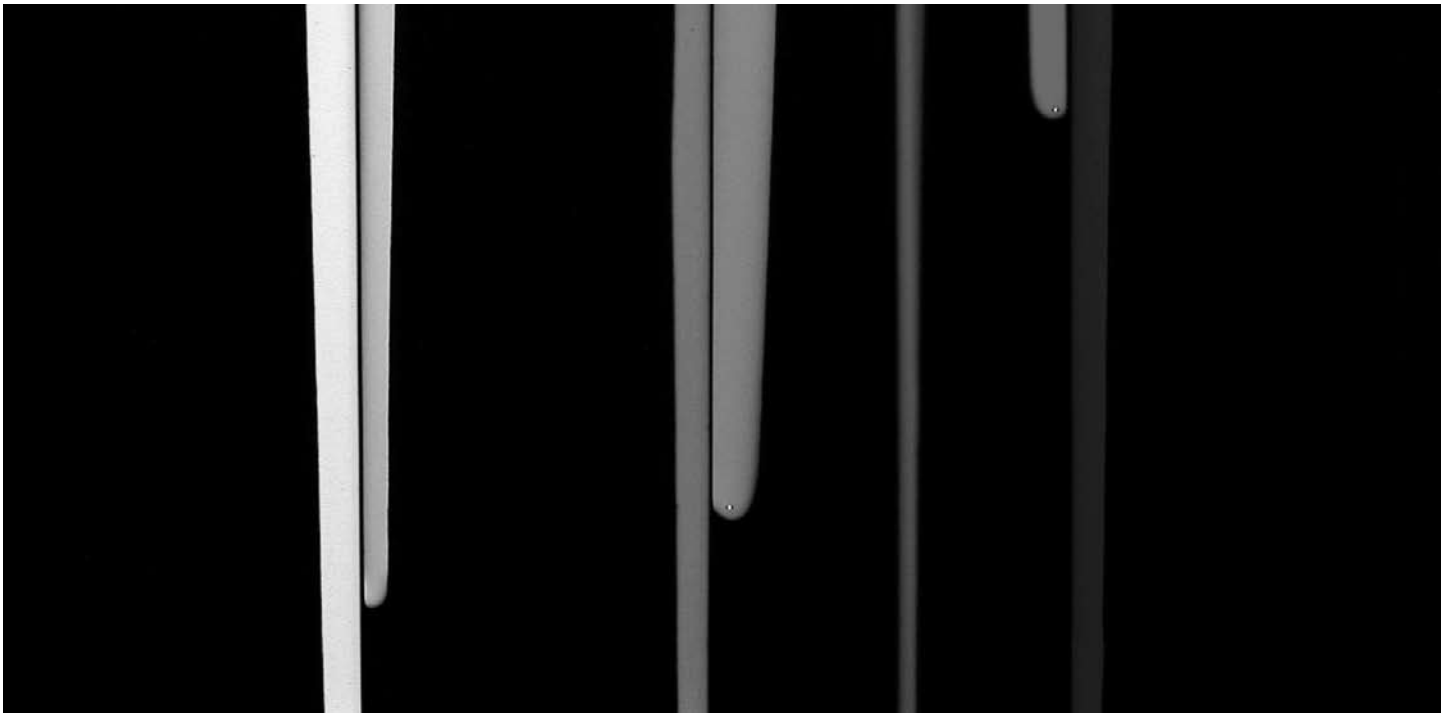
Activating a forgotten site on the Esplanade in the Planetarium Pyramid, distinguished British sound artist Chris Watson contributes to the audio-based installations with his Americas-sourced soundscape *Whispering in the Leaves*. With different programs devised for morning and dusk presentation, he creates an environment both for reverie and recharge.

Conclusion

Whether driving along the freeway and wondering at paint dripping upon the black boxes of Bishops See, or sharing quiet moments roaming through Larrakitj, or feeling the power of voice as sculpture in *The Forty Part Motet*, or watching the deft hand of Oscar Muñoz, or absorbed in the soundscape created by Chris Watson, or reviewing the encyclopaedic paintings of Imants Tillers, and so forth, the power of the visual arts in the Festival this year is immersive, encouraging the brief suspension of time to reflect, experience, ponder perhaps, upon the state of flux, the laws of gravity, the transience of life and memory, a sense of place and the nature of our city and environs ... and above all the ability of artists to make us think and feel as well as see.



Gina Czarnecki, *Spine*, 2006



Daniel von Sturmer, *Colour Bars*.

ARTISTS PARTICIPATING IN FESTIVAL EXHIBITIONS 2009

Art & Today: Eleanor Heartney

ART:CITY Keynote Address

ELEANOR HEARTNEY

Eleanor Heartney is a contributing editor to *Art in America* and *Artpress* and has written extensively on contemporary art issues for such other publications as *Artnews*, *Art and Auction*, *The New Art Examiner*, *Washington Post* and *New York Times*. She received the College Art Association's Frank Jewett Mather Award for distinction in art criticism in 1992. Her books include *Critical Condition: American Culture at the Crossroads* (1997), *Postmodernism* (2001), *Postmodern Heretics: The Catholic Imagination in Contemporary Art* (2004), *Defending Complexity: Art, Politics and the New World Order* (2006) and *Art and Today* (2008), a survey of contemporary art of the last 25 years from Phaidon Press. She is a co-author of *After the Revolution: Women who Transformed Contemporary Art* (2007), which won the Susan Koppelman Award. In 2008 she was honoured by the French Government as a Chevalier dans l'Ordre des Arts et des Lettres.

Spine by Gina Czarnecki

Produced by Forma, commissioned by AV Festival 06 and supported by Arts Council England

GINA CZARNECKI

Gina Czarnecki is a British artist whose work crosses multiple genres and platforms. Developed in collaboration with biotechnologists, computer programmers, dancers and sound artists, Czarnecki's films and installations are informed by human relationships to image, disease, evolution, genetic research and by advanced technologies of image production. Her work has been exhibited internationally at major museums and festivals including the Natural History Museum, London; Australian Centre for Moving Image, Melbourne; Adelaide Film Festival; and Ars Electronica, Linz. In 2006 she was commissioned to make *Spine*, first exhibited at the AV Festival Newcastle and in the Laneways Public Art Program, Melbourne, prior to being presented in the 2009 Perth International Arts Festival. She is the recipient of the Creative Scotland Award, a Fleck Fellowship with the Banff Centre, Canada, and a Wellcome Trust Sci-Art Award. Among numerous other awards, she recently received a Sciart Project Award providing a three-year grant to continue her work influenced by biomedical science. Gina Czarnecki lives in Liverpool, UK, and has taken up Artist-in-Residence with the Liverpool School of Tropical Medicine in collaboration with Imperial College London to create new work under this grant.



Whispering in the Leaves by Chris Watson

Produced by Forma, commissioned by AV Festival 08 and Forma

CHRIS WATSON

Internationally renowned British sound recordist Chris Watson specialises in natural history, and his work includes television documentaries and experimental music and installation collaborations. He was a founding member of the influential electronic music group Cabaret Voltaire in 1971. In 1981 he joined Tyne Tees Television as a sound recordist and in 2008 with collaborators he launched the experimental music group The Halfer Trio. Originally conceived for the 2008 AV Festival for presentation in the Sunderland Museum and Winter Gardens, *Whispering in the Leaves* is derived from Watson's extensive archive of wildlife and on-location recordings throughout the Americas. Watson's solo albums have been highly prized including *Weather Report*, which was nominated in *The Guardian's* '1000 albums to hear before you die list'. Another, *Stepping into the Dark*, won an Award of Distinction at the 2000 Prix ARS Electronica Festival in Linz, Austria. He is also the recipient of a 1998 BAFTA award for his sound recording work on BBC documentary *The Life of Birds* with David Attenborough. In 2006 Chris Watson was awarded an honorary Doctor of Technology degree by the University of the West of England 'in recognition of his outstanding contribution to sound recording technology, especially in the field of natural history and documentary location sound'.



Colour Bars by Daniel von Sturmer

Supported by Hawaiian. Daniel von Sturmer is represented by Anna Schwartz Gallery

DANIEL VON STURMER

Daniel von Sturmer was born in Auckland in 1972. He completed an MA in Fine Arts at RMIT in 1999 and in 2001 was awarded a Samstag Scholarship. His work has been shown widely both in Australia and internationally. Most recently, von Sturmer presented *Tableaux Plastique*, a solo exhibition at Anna Schwartz Gallery, Melbourne. Von Sturmer represented Australia with *The Object of Things* (2007) in the Australian Pavilion at the 52nd Venice Biennale. In 2006 he was the recipient of the Helen Macpherson Smith Commission and presented *The Field Equation* at the Australian Centre for Contemporary Art. Other significant installations include *Limits of the Model* (2006) at Anna Schwartz Gallery at The Depot in Sydney; *Screen Test* (2004) at the Art Gallery of New South Wales and Bendigo Art Gallery (2006); *Into a Vacuum of Future Events* (2005) at Anna Schwartz Gallery; *A Molecular History of Everything* (2004) at the Australian Centre for Contemporary Art, Melbourne; *The Truth Effect*, exhibited in New 03 at the Australian Centre for Contemporary Art and 14th Sydney Biennale at The Art Gallery of New South





Oscar Muñoz, *Linea del destino (Line of Destiny)*, 2006

Wales; and *Material From Another Medium* (2001), Centre for Contemporary Photography, Melbourne.

Von Sturmer's work is held in significant public and private collections, including the Australian Centre for the Moving Image, Art Gallery of New South Wales, National Gallery of Victoria, Queensland Art Gallery, Art Gallery of South Australia, Geelong Art Gallery, Bendigo Art Gallery, Monash University Museum of Art, The Michael Buxton Collection and the Corbett and Yaeji Lyon Collection among others.

Daniel von Sturmer resides in Melbourne.

Oscar Muñoz: *Mirror Image*

Perth Institute of Contemporary Arts (PICA)

Oscar Muñoz: *Mirror Image* is an Iniva (Institute of International Visual Arts) touring exhibition. Iniva is supported by Arts Council England. www.iniva.org

OSCAR MUÑOZ

Oscar Muñoz was born in Columbia in 1951 and lives in Cali. His work has been exhibited extensively internationally with nine solo exhibitions presented by some of the world's leading museums, including: Museo de Arte Moderne, Bogota; Galeria Metropolitana de Barcelona, Barcelona; Pori Art Museum, Finland; Prefix Institute of Contemporary Art, Toronto; and Institute of International Visual Arts (Iniva), London. During his career Oscar Muñoz has participated in numerous group exhibitions, including *Art is for the spirit: Works from the UBS Art Collection* (2008), Mori Art Museum, Tokyo, Japan; and *Resonant Visions: Contemporary Video from Latin America*, National Gallery of Victoria, Melbourne, Australia. In 2007 his work was featured in *Turbulence: The Auckland Triennial Auckland*, Auckland Art Gallery, Auckland, New Zealand and in the 52nd Venice Biennale *Think with the Senses – Feel with the Mind*, Venice, Italy. At the Venice Biennale Oscar Muñoz's work received widespread critical acclaim. *Oscar Muñoz: Mirror Image* at the Perth Institute of Contemporary Arts, as part of the 2009 Perth International Arts Festival, is his first major solo exhibition in Australia.

Janet Cardiff: *The Forty Part Motet*

Originally produced by Field Art Projects with the Arts Council of England, The Salisbury Festival, Baltic Gateshead, The New Art Gallery Walsall and the NOW Festival Nottingham. Sung by Salisbury Cathedral Choir. Recording and Postproduction by Soundmoves. Edited by George Bures Miller. Produced by Field Art Projects.

JANET CARDIFF

Born in 1957 in Brussels, Ontario, Canadian Janet Cardiff now lives and works between Berlin, Germany, and Grindrod, British Columbia, Canada.

Janet Cardiff is regarded internationally as a leading sound and image installation artist and is frequently invited into major contemporary museum



Janet Cardiff, *The Forty Part Motet*, 2001

projects, biennales and festivals. In many projects over the past two decades, Cardiff has worked collaboratively with George Bures Miller and together they have represented their country at the Sydney Biennale in 2002 and 2007. One of their recent notable projects, *Muriel Lake Incident* (1999), was included in (The World May Be) Fantastic 2002 Sydney Biennale. Cardiff has also participated in the Venice Biennale and Sao Paulo Art Biennial and features in many reputable art collections around the world.

Since its production in 2001 and first presentation in the Salisbury Cathedral, Great Britain, *The Forty Part Motet* has been shown to wide critical acclaim in the United States, Switzerland, Finland, Germany, Canada, Sweden, Netherlands, Spain and Australia.

iniva



Re-Face

WBMC & OLOLO

www.abc.net.au/reface

of art and music

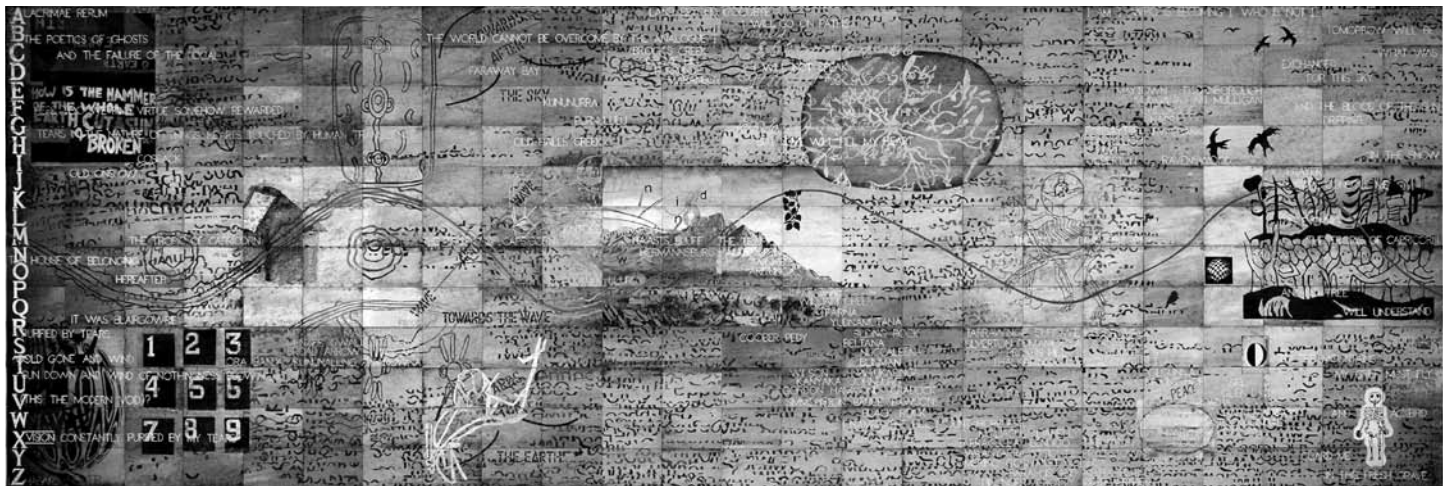
John Curtin Gallery

BRIAN BLANCHFLOWER

Brian Blanchflower was born in Brighton, England, in 1939 and migrated to Perth, Western Australia, in 1972 where he still lives and works. He has established himself as arguably one of the most important artists in Australia's recent history.

Blanchflower's work has been, and remains, a sustained and deeply felt journey through the material nature of painting, the making of art, the ecology of our environment and humanity's place within it. His exhibition record is both impressive and extensive with over 20 solo exhibitions across Australia as well as numerous group exhibitions in leading institutions, including *SPIRIT + PLACE* at the Museum of Contemporary Art, Sydney, in 1996 and *SUBLIME: 25 Years of the Wesfarmers Collection of Australian Art* at the Art Gallery of Western Australia in 2002. He was the subject of a comprehensive retrospective *Brian Blanchflower: WORKS 1962–89* at the Art Gallery of Western Australia in 1990 and a major survey at the John Curtin Gallery in 2002 from which the comprehensive book *Brian Blanchflower From the Generative Eye Paintings 1990–2001* was published in 2006.

Brian Blanchflower's work is represented in all major gallery collections and museums in Australia, as well as leading art institutions throughout Europe and the United States.



Imants Tillers, *Lacrimae Rerum (for Dzidra)*, 2007, *The University of Western Australia Art Collection, Leah Jane Cohen Bequest and University Senate Grant*

ADAM GECZY

Adam Geczy was born in Sydney in 1969 where he continues to work and live. He is a distinguished artist but is also recognised as a critic, historian, writer and lecturer.

Geczy's artwork is dominated by multimedia installations, performances and video works, although he is also known for drawing and photo media. Distinctive to his practice is ongoing collaborations with other significant practitioners such as performance artist Mike Parr, composer Peter Sculthorpe and Berlin-based electronic sound composer and installation artist Thomas Gerwin.

Geczy's exhibition history is extensive and recent projects of note include *Body* at the Art Gallery of NSW (1997); *From a Remote, Lonely Place* (with Peter Sculthorpe), Adelaide Biennial (2004); *The Mass Psychology of Fascism, Zip-a-dee-doo-dah, Zip-a-dee-ay* (with Mike Parr), Art Gallery of NSW and Monash Faculty Gallery, Melbourne (2004); *Intermix* (with Thomas Gerwin), Areal28, Berlin (2006); *I HATE AUSTRALIA*, Canberra Contemporary Art Space (2005); *Abuse of Power*, Experimental Intermedia, Ghent, Belgium; *Paris Requiem* (with Peter Sculthorpe), Cité des Arts, Paris (2006); and *Concerts* at Lake Macquarie City Gallery (2008).

Adam Geczy is the recipient of multiple national and international awards, grants, fellowships and residencies.

PETER SCULTHORPE AO OBE

Peter Sculthorpe was born in Launceston, Tasmania, in 1929 and is a highly decorated and distinguished composer, known widely for orchestral and chamber music. He is especially known for works such as *Kakadu* (1988) and *Earth Cry* (1992) that capture an essence of the sound and mood of the Australian landscape and bush.

Early in his career Sculthorpe evolved sounds and styles, often employing distinctive percussion that is attributable to an Australian perspective and geography. He has composed for orchestra, string quartet, solo performances, opera, ballet, film, theatre, voice and choir.

Sculthorpe's music is performed and recorded extensively and he receives regular international commissions from groups such as Kronos Quartet, Verdher Trio and Brodsky Quartet, as well as local major orchestras and chamber music groups. In 2002 he joined AD Hope, Sidney Nolan and Christina Stead in being made a life member of the American Academy of Arts and Letters. Sculthorpe is a represented composer of the Australian Music Centre and is an emeritus Professor at the University of Sydney.

Sculthorpe is renowned for his preference for collaborations with other performers and artists and is a recognised mentor of the generation of composers including Ross Edwards and Anne Boyd.

ROGER SMALLEY

Composer and pianist Roger Smalley was born near Manchester, England, in 1943 and migrated to Australia in the mid-1970s. He is internationally renowned as a composer, pianist and conductor and his compositions have been performed and broadcast worldwide. His work has been released on numerous CDs and he has won awards both as a composer and pianist, including his Piano Concerto being the recommended work in the UNESCO Composers' Rostrum in 1987.

Roger Smalley's career as an academic has been closely tied to his activities as a composer and performer. His move from England to Australia was the result of a short residency at The University of Western Australia (UWA). After a significant academic career at UWA, Roger Smalley now lives and works in Sydney. Roger Smalley is a represented composer of the Australian Music Centre and has received many commissions from prestigious organisations and groups – from the BBC and London Sinfonietta to the ABC and Australian Chamber Orchestra.

Roger Smalley has long admired the art of Brian Blanchflower and upon visiting a major retrospective on the artist was inspired to compose a piece of music based on Blanchflower's work. *Diptych (Homage to Brian Blanchflower) 1990–91* is a two-part composition and was commissioned by the Australian Broadcasting Commission.

Imants Tillers: The long poem

Lawrence Wilson Art Gallery

IMANTS TILLERS

Imants Tillers is well known in Australia and internationally for the manner in which he combines, quotes and knits together words, images and ideas. His paintings derive in part from the complex web of culture and influence at work in Australia, including from the experience of migrant settlers – from the impact of the melancholy landscape they encountered – and from the powerful connections seen in Aboriginal art. Tillers, though, has always had a wider vision, one in which culture and influence are not merely national, and has borrowed extensively from a world of art and ideas. Using simple means – groups of small canvas boards combined into large gridded paintings – Tillers creates complex blends that are at once quotations of existing works and works fully his own.

Tillers was the child of post-war Latvian refugees and was educated in Architecture at the University of Sydney. Starting in the 1970s he began to create works which combined reference to European culture (including his own immigrant heritage) and Australian art and culture, both of settler communities and indigenous Aboriginal art. He is deeply interested in how culture is transmitted as well as received – in reproductions, stories and texts – and how country and culture are given form in that process. He has exhibited very widely in Australia and overseas for over 25 years and has represented Australia in a host of major exhibitions and events, including the Sao Paulo Biennale and the Biennale of Venice. Major exhibitions and retrospectives of his work have taken place in London, Helsinki, Riga, Monterrey in Mexico and most recently at the National Gallery of Australia

in Canberra. His work is included in every major art museum collection in Australia, a host of university and regional gallery collections and in major art museums overseas from New Zealand to Detroit and Helsinki to the Metropolitan Museum in New York.

Larrakitj: Kerry Stokes Collection

Art Gallery of Western Australia with Australia Capital Equity

Kerry Stokes Collection

All images Kerry Stokes Collection, Perth © The Artists

Biographies © The Artists

Indigenous Program Partner: Woodside Energy Ltd



Gunybi Ganambarr

(clan: Ngaymil, moiety: Dhuwa, homeland: Yangunbi)

Gunybi mainly lives and works at Gangan, sometimes based at Dhurupitji. He is a ceremonial yidaki player who is sought after by elders. He accompanied Yolngu delegations to the opening of the National Museum in Canberra in 2001 and the Larrakitj installation at the Sydney Opera House in 2002. At the opening of Djambawa Marawili's exhibition in the 2006 Sydney Biennale, he played yidaki. Whilst living on Dhalwangu country at Gangan, Gunybi has assumed ceremonial authority under the tutelage of men such as Gawirrin Gumana and Yumutjin Wunungmurra, elders and artists from his mother's Yirritja clan. He has combined this authority with startling flair to produce groundbreaking art that is at once innovative and still entirely consistent with Yolngu madayin (sacred law). In 2008 Gunybi Ganambarr was selected for the Xstrata Emerging Indigenous Artist Award at the Gallery of Modern Art at Queensland Art Gallery.

Gawirrin Gumana

(clan: Dhalwangu, moiety: Yirritja, homeland: Gangan)

This eminent artist resides on his clan land at Gangan. He is the eldest son of the great Birrikiti 1 (1898–1982) who was the boss for Minhala, the long-necked tortoise for the Nungulrulboi or Nungburundi group. In his late teens, Gawirrin was sent to Darwin to receive treatment for leprosy for a period of about ten years and it was here that he met his wife. Upon his return he travelled by canoe from Yirrkala to Numbulwar to see his mother and father. His father, Birrikiti, returned to Yirrkala with him. With Gawirrin, Birrikiti re-established Gangan for his Dhalwangu people. This was the early 1970s during the period of the homelands movement.

Gawirrin has lived at Gangan ever since. In the early 1960s, he assisted his father and Yanggarriny in painting the monumental Yirrkala Church Panels. He is now leader of the Nungburundi group. Gawirrin spent some of his early years at Yirrkala, Groote Eylandt, Ramingining and Roper River although he did not attend any of the Mission schools. In spite of this, in November 1991, after studying through Nungalinga College in Darwin, he was ordained a Minister of the Uniting Church. In 1982 and 1988 Gawirrin travelled overseas with art and dance groups and has visited and performed in London, Paris and Singapore. He has been an important spokesperson and ambassador for his people on the issues of indigenous self-determination and rights. In this role he featured in the SBS documentary *Copyrites* (1997) and led the Yolngu delegation to Nugget Coombes funeral. He officiated at the opening of the Wawilag exhibition at the NGA and led the Yolngu at the Native Title exhibition opening in Sydney and at the same time engaged in important activities in ceremony and homeland

Nawurapu Wunungmurra, 1952–, Garraparra Larrakitj 2003 [detail] Earth pigments on naturally hollowed log, H. 216 cm



management. He has played an important role in his art centre, Buku-Larrnggay Mulka. When asked what else he would like said about himself, he replied 'Tell them I'm a man from the bush'. In 2002 Gawirrin won first prize in the NAATSIA 'Telstra' art award and in the following year was invited to participate in the Clemenger Contemporary Art Prize (2003), confirming his position as one of Australia's most important artists. In May 2003 Gawirrin Gumana received the Order of Australia.

Malaluba Gumana

(clan: Dhalwangu, Galpu, moiety: Yirritja, homeland: Gangan)

Malaluba's father was Gumuk Gumana and her mother, Marratj Gurruwiwi. Although her career as a painter is relatively recent, Malaluba enjoys a high profile. She is admired as a very fine exponent of marwat – the cross hatching technique using a hair brush. Malaluba mainly paints her mother's Galpu clan designs of dhatam (waterlily), djari (rainbow), djaykung (filesnake) and witiitj (olive python). From 2006 onwards she has been encouraged to produce larger and more complex works to fully explore her fluid and spontaneous hand. She has embraced this opportunity wholeheartedly and tapped a vein of prolific production.

Waturr Gumana

(clan: Dhalwangu, moiety: Yirritja, homeland: Gangan)

Waturr's father is Gawirrin 1 and his father's father was Birrikiti. His father and grandfather both worked on the Yirrkala Church Panels. Birrikiti was an important political leader in pre-contact Northeast Arnhem Land. Waturr's other name is Birrikiti. Waturr is Gawirrin's eldest son and has resided at Gangan all of his life. His interest has always been towards assuming the ceremonial authority that will accrue to him rather than painting for the art world. His recently produced paintings show deep knowledge and skill, yet his biography as far as the art world is not yet extensive. His own son has already produced work for the Art Centre and Waturr could legitimately claim to belong to the longest dynasties in modern Aboriginal art. His ambition to paint and be regarded as an artist reflects these origins. His work displays a disciplined precision in execution. Best known for his carvings which employ daring negative space he has lately followed his father into Larrakitj and bark.

Bakulangay Marawili

(clan: Madarra, moiety: Yirritja, homeland: Banyala)

The artist was the son of Mundukul and brother to Marrirra, Watjinbuy and Ngulwurr. He spent his childhood in Numbulwar. As an artist, he possessed a creative flair that was at times controversial in the context of Yolngu sacred designs and their conservatism. An active participant in ceremony, Bakulangay often travelled from his homeland at Banyala for long periods of time to attend ritual. He participated in the painting of the Barunga Statement in 1988.

Djambawa Marawili

(clan: Madarra, moiety: Yirritja, homeland: Banyala)

Djambawa Marawili is an artist who has experienced mainstream success but for whom the production of art is a small part of a much bigger picture. He won the Best Bark Painting Prize in the 1996 Telstra National Aboriginal and Torres Strait Islander Art Award and is represented in most major Australian institutional collections as well as several important overseas public and private collections. In addition to sculpture and bark painting, this senior artist has also produced linocut images and notably the first screenprint image for the Buku-Larrnggay Mulka Printspace.

Djirirra Wunungmurra, 1960–, Buyku Larrakitj 2007 [detail] Earth pigments on naturally hollowed log, H. 304 cm



Djambawa's principal role is as a leader of the Madarrpa clan. He is a caretaker for the spiritual well-being of his own and other related clans and an activist and administrator in the interface between non-Aboriginal people and the Yolngu (Aboriginal) people of North East Arnhem Land. First and foremost a leader, art is one of the tools Djambawa Marawili uses to lead. He has been involved in the production of the Barunga Statement (1988) which led to Bob Hawke's promise of a treaty; the Royal Commission into Black Deaths in Custody; and the formation of ATSIC. In these political engagements, Djambawa drew on the sacred foundation of his people to represent the power of Yolngu and educate outsiders in the justice of his people's struggle for recognition.

In 1997 Djambawa was one of the elders at Timber Creek who burned the Prime Minister's 10-point plan. In the push for Sea Rights he is the focus of a Northern Land Council video called 'Terry Djambawa Marawili – My Native Title'. This was made to explain the concepts of Yolngu ownership of undersea lands and, as before, he uses his painting to show the sacred designs that embody his right to speak as a part of the land (although this time the land is under sea). He was instrumental in the initiation of the Saltwater exhibition. He coordinated 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 indeed own the land between high and low water mark.

Away from the spotlight of activism, Djambawa must fulfill several other onerous leadership roles. The principal ones are: as a ceremonial leader; as an administrator of several mainstream Yolngu organisations; as the leader of a 200-strong remote homeland community; and as a family man with three wives, an aged father and many children and grandchildren. Somehow art is integral to each of these roles as well. Obviously the sacred designs figure to some (secret) extent in the countless circumcision, burial, memorial and other ceremonies that he is required to assist or lead. As a Director and later Chairperson of the Association of Northern and Kimberley Aboriginal Artists Association (1997–2008) and Chairperson of Buku-Larrnggay Mulka Centre (1994–2000), art is never far away from consideration. In 2004 he was appointed to the Australia Council ATSI Board. He was granted a two-year Fellowship from the Australia Council in 2003. As a man living at Banyala, some three hours from Yirrkala, he is immersed in the country that he paints and carves. Everywhere he looks the landscape reveals to his educated eyes the designs within. His role as the voice of Wakuthi, his ancient, blind father, is to protect this knowledge with the tools his father gave him. Art is one of these.

Marrirra Marawili

(clan: Madarrpa, moiety: Yirritja, homeland: Banyala)

The artist's father is Mundukul, a name for the Ancestral Lightning Snake and the Black Headed Python found amongst other places at Baraltja on Madarrpa clan land. These ancestors and places are the subject of many of Marrirra's paintings. He is the oldest surviving son of Mundukul. His brother artists are Watjinbuy (dec 2000), Bakulangay (dec 2002) and Ngulwurr. He resides at Banyala, his active role as chief lieutenant under Wakuthi (dec 2005) has been documented on film by Ian Dunlop. Marrirra is also known as Gumbaniya. He has had health issues of his own, which he has dealt with in a customary courageous and phlegmatic style. As he ages his output has slowed considerably but the quality of his pieces is unchanging. It is not unusual for the arts centre to receive queries about works of his from the 1970s in collections or private hands.

Dhurrumuwuy Marika

(clan: Rirratjingu, moiety: Dhuwa, homeland: resides at Gangan)

Dhurrumuwuy's father is senior Rirratjingu statesman and Yirrkala councilor, Bakamumu. His grandfather, the late Roy Dadanyga Marika, is still known as the Father of Land Rights. Dhurrumuwuy's mother is Djuna Wunungmurra, a daughter to one of the region's most important artists, Yangarriny Wunungmurra, who was also father to renowned artists Nawurapu and Djirirra. Residing away from Yirrkala, at his mother's homeland of Gangan, Dhurrumuwuy is surrounded by community artists of high integrity and talent led by Gawirrin Gumana AO. He is the latest of a younger generation recognised as possessing a real talent and desire to make art. His first works, produced in 2007, had already achieved high levels of artistic merit and cultural integrity.

Wanyubi Marika

(clan: Rirratjingu, moiety: Dhuwa, homeland: Muwalanggal, Port Bradshaw)

My father, Milirrpum, was, in my lifetime, the third elder or clan leader of the Rirratjingu mala, after Mawalan #1 and Mathaman. After the deaths of Mawalan (the original plaintiff in the country's first land right case) and of Mathaman, it was my father who represented his people in Darwin's Supreme Court. Milirrpum versus Nabalco. His spiritual birthplace was in Rarrkala, up near the Wessell island group with the Bararrngu clan Milngurr (birth place). Milirrpum was a strong law man of his people, a wise man, a very good turtle hunter and fisherman who fed a lot of people in the old Mission days and a good father to immediate family and to the community.

Milirrpum died in 1983, my mother the Rev Liyapadiny Marika (nee Gumana – Gawirrin's sister) dying in 1998. I left Nhulunbuy High School in 1983 completing fourth year. I continued tertiary studies in 1984 and 1985 and worked in community areas of housing and roads. Part of 1985 was spent at my mother's homeland of Gangan as a training teacher at primary level. In 1988 I spent six months down south performing traditional dance around schools in different states with Ralph Nicholls, son of Sir Douglas who was an urban Yolngu who was using a lot of Arnhem Land boys and their talent in bringing them down and performing for many years. So I happened to be one of them.

In 1989 I found work as a plant operator with YBE (Yolngu Business Enterprises), driving bulldozers, graders and trucks etc. In 1990 I moved into the Environmental section to do rehab work, planting seed and growing trees at the mine site, cutting lawn in the town area for the big bosses in Nabalco and driving the garbage truck around the mining town Nhulunbuy. In 1991 I did some general accounting and clerical work at the YBE office which included paperwork regarding contracts given to YBE by Nabalco. I also took readings at the mining plant for caustic leaks and temperature. I have studied through TAFE and attained an Associate Diploma of Community Management. 1995 saw me elected as a community high level leader as Yirrkala Dhanbul Community Association Council Chairman for the following three years. In 1998 I moved to the homeland side to establish a new homeland with my mother at Yinimala, 17 kilometres west of Banyala and 200 kilometres south of Yirrkala. Currently I am a Councillor for Laynahpuy Homelands Council.

My fathers taught me how and what I can paint. It was for Buku-Larrnggay Mulka's Saltwater bark painting project that first had me painting publically on a serious level. Living much of my time today at Banyala (my wife's country – her father is Wakuthi), I paint amongst the Madarrpa clan artists as well as my own when living at Yirrkala. I am the Buku-Larrnggay Mulka Artist Committee Chairperson.

Wanyubi's innovative application of his clan law in fine art renditions has set him apart from the beginning as an artist to watch. His emergence in Saltwater and consolidation in Buwayak was reinforced with his first solo show at Annandale.

Baluka Maymuru (clan: Manggalili, moiety: Yirritja, homeland: Djarrakpi)

Baluka is the son of Narritjin's elder brother, Nanyin. He is head man of the Manggalili clan and an important artist. Baluka resides at Djarrakpi, the magnificent landscape at the northerly entrance of Blue Mud Bay. It is a place that is subject to the incredibly rich Manggalili mythology first brought to the public fore by his fathers, Narratjin and Nanyin, through their art. In June 2000 Baluka was elected Chairman of the Buku-Larrnggay Mulka Artist Committee, a position he held until his resignation in 2003. Although steeped in art and its production, Baluka's taxing schedule of ceremonial duties and his painstaking work practices mean that he produces only a few works every year.

Galuma 1 Maymuru

(clan: Manggalili, moiety: Yirritja, homeland: Djarrakpi)

Galuma is the surviving daughter of the great Narritjin. She was one of the first Yolngu women to be instructed to paint (by her father) the sacred clan designs that were previously the domain of high ranking men. In preparation for her first solo exhibition of her art, she rang through to Buku-Larrnggay the following statement:

This is what I really learnt from my father. First when I was still in school at Yirrkala he used to let me sit next to him, me and my brothers, and he used to show us all the paintings from Wayawu and Djarrakpi. And he'd say this is our paintings and I'm telling you this about the paintings for in the future when I'm passed away you can use them. Then I forgot all this when I was in school

– then I stopped but I was still thinking the way he was teaching us. Then one day I decided to start on a bark by helping him at Yirrkala. Every afternoon, after work, I used to sit with him and paint little barks – mostly from Djarrakpi but a little from the freshwater country at Wayawu but not Milngaywuy. Then I was keeping on doing it over and over on cardboard until my hand it gets better and better and I put it in my mind. Then it was working and I kept on doing it. I went to Djarrakpi with my family to live with my father and my mother and brothers. My brothers passed away and we had to go back to Yirrkala. I left my father and mother there when I went to live at Baniyala. My husband’s family were living there. I was teaching at the Baniyala school still doing a little bit of painting but mainly schooling. When my father and family died I stopped painting – just doing school work.

Once I moved to Dhuruputjpi in 1982 / 83, I started to paint again because no one else was doing it and I was thinking about the way my father was talking and how did he handle all this. How did my father do all this – travel and paint – how to handle this painting – so I kept on thinking. I’m not really ‘prouding’ myself but I want to do this painting as my father did it and to keep it in my mind. But I really want this painting to keep going. My gurru (Djambawa Marawili) he is looking after it as his M̄ari (mother’s mother’s side) and others are looking after it also. I have to teach my kids in case someone might steal the designs. So my kids can know what their mother’s paintings is.

Djawuluku Mununggurr

(clan: Djapu, moiety: Dhuwa, homeland: Wandawuy)

The artist’s father was Djutjadjutja Munungurrand. She grew up within the school of artists that surrounded him including his wife Nonggirnga; his son, Menga; and daughters, Marrnyula, Rerrkirwanga, Balatj and Beyamarr. Djawuluku’s husband, Djarrayang, is also a recognised artist.

Djutjadjutja Mununggurr

(clan: Djapu, Balamumu, moiety: Dhuwa, homelands: Wandaway, Bukudal, Garrthalala)

Djutjadjutja was a senior member of the large Djapu clan. He resided at Wandawuy, his homeland established by his powerful father, Wonggu. From here he commuted to Yirrkala where many of his family live. His mother was a Madarra woman from Blue Mud Bay as were his two wives. He was assisted in his paintings by his wife, Nonggirnga, and his daughters: Marrnyula #2, Rerrkirwanga, Balatj #1, Yimula and Beymarr. His sons Minyipa and Menga also painted under his direction.

In 1994 Djutjadjutja painted on a slab of bark well in excess of two metres, much bigger than anything else that had come from this area for over two decades. On completion, it was acquired by the National Gallery of Victoria. This painting was the first of the Big Bark movement of the current era that has seen the production of over 100 monumental barks. Seven of these have won prizes at major art awards including Djutjadjutja’s 1997 painting which won the 14th National Aboriginal and Torres Strait Islander Art Awards Best Bark Painting Prize.

Marrnyula 2 Mununggurr

(clan: Djapu, moiety: Dhuwa, homeland: Wandawuy)

The artist’s father was the late Djutjadjutja. She resides at Yirrkala where she is manager of the Buku-Larrnggay Mulka print workshop. Marrnyula first began working for the Buku-Larrnggay Mulka Centre in the 1980s when Steve Fox was the art coordinator. As well as being an art worker she was brought up in one of the most artistically prolific camps in Yirrkala over this period. Both her mother, Nonggirnga, and her father, Djutjadjutja (c.1935–1999), were constantly producing art with the help of their sons and daughters. She grew to assist her father with his sacred Djapu paintings as well as developing her own style of narrative naive paintings. Marrnyula importantly provides material support and moral leadership for her large family and being ‘mother’ to her brother’s three children.

Minyipa Mununggurr

(clan: Djapu, moiety: Dhuwa, homeland: Wandawuy)

Minyipa is a grandson of the great Wonggu and eldest son of award-winning artist Djutjadjutja. He is a frontsperson and songman for Djapu ceremony. He has a sound knowledge of his clan’s law but is not a prolific artist.

Buwathay Mungandjiwuy Munyarryun

(clan: Wangurri, moiety: Yirritja, homeland: Dhalinybuy, Mutamul)

The artist, also known as Mungandjiwuy, is a senior elder of his Wangurri clan. He resides at Mutamul outstation. His father was Gadal’miny (Mathulu). As well as being an important lawman for the Wangurri clan, Buwathay is a Uniting Church minister. He spends most of his time involved with ceremony at Galiwin’ku and Dhalinybuy and occasionally makes yidaki for commercial sale.

Malalakpuy Munyarryun

(clan: Wangurri, moiety: Yirritja, homeland: Dhalinybuy)

This young man emerged into the art world in 1999 as he was entrusted with the right to paint sacred Wangurri imagery by clan elders Mathulu and Bawurr. He resides at Dhalinybuy. Since this time he has produced a quantity of works that show a high calibre of painting skill. Occasionally he makes yidaki, often working in partnership with his brother Bandamul. His daki are of a high standard, beautifully painted with sacred Wangurri clan designs.

Mathulu Munyarryun

(clan: Wangurri, moiety: Yirritja, homeland: Dhalinybuy)

Mathalu is a leader, with his brother Bawurr, of the Munyarryun family of the Wangurri clan. This family were the performers at the closing ceremony at the Atlanta Olympic Games and another family member, Djakapurra Munyarryun, featured in the Sydney Games Opening. Mathalu guided many young men and women at his community of Dhalinybuy into responsible execution of sacred art. Not a prolific artist in his own right, this Larrakitj was been executed with the assistance of his daughter, Gunumuwuy Munyarryun (b. 1978).

Dula Ngurruwuthun

(clan: Muniyuku, moiety: Yirritja, homeland: Rurrangala)

The artist’s Country is Maywundji and he was born in Blue Mud Bay area. His father was Djimbaryun. Dula, like his late brother Gambali, was a ‘djerrikay’ or expert – leaders and teachers in ritual matters for ceremonies for both Dhuwa and Yirritja groups in the region. This is a position their father held before them, and his father before him. Whilst the role can be said to run in the family, it is confirmed by consensus of the leaders of other Yolngu clans. Dula basically always lived in his homeland area. However, as a boy he spent some periods of time attending school at the Yirrkala Mission, established in 1935. Later on he assisted with explorations for bauxite, before the establishment of the mine in this area.

Dula was groomed for a leadership role from an early age. Donald Thomson’s photographs of the Northern Territory Special Reconnaissance Unit show him sitting in his father’s lap amongst the armed men of that unit. For the duration of the Second World War, they patrolled the Eastern Top End as a guerilla resistance force in the event of invasion. By the time of the painting of the Yirrkala Church Panels, Dula was a trusted lieutenant of the Yirritja leaders, Birr’kitji, Munggarawuy and Narritjin. These elders sent him by canoe to the Rose River Mission (Numbulwar) to consult with Wakuthi – the leader of the Madarra clan – about the designs to be employed. He accomplished this 500 kilometre round trip in open sea by means of a lipalipa or dugout canoe.

The Top End section of the Barunga Petition of 1988 is formally credited to a group of Yirritja men which includes his young brother Gambali. Suffice to say that Dula had a significant behind-the-scenes role in sanctioning the final design. As formal tutor he taught the art of traditional painting at the Yirrkala School during the 1970s. Since the 1970s, Dula’s involvement in the countless ceremonies of death, renewal and circumcision as an incarnation of the spiritual forces that guide Yolngu has earned him great love and respect amongst his people. This lifework would be largely unrecorded in the non-Aboriginal world but for Ian Dunlop’s Yirrkala Film Project, which captures him in action in many ceremonies during the 1970s and 1980s.

Boliny Wanambi

(clan: Marrakulu, moiety: Dhuwa, homeland: Gurka'wuy)

Boliny's father was the late Marrakulu leader and artist Mithili. She spent her childhood at the Marrakulu homeland, Barraratjpi, which is based on the inside of Cape Shield on Blue Mud Bay. The new homeland of Gurka'wuy was established in the early 1970s by her father and other artist elite Dundiwuy and they lived there together. Boliny is the widow of Birrikiti – the Dhalwangu clan leader up to the early 1980s. Boliny has worked at the Women's Resource Centre, creating hand painted ceramics and helping with the women's program. She is a prolific artist who also works with natural ochres on bark, lino-cut images and wood carvings.

Boliny's successful joint show with her sister at Framed in June 2006 saw her achieve a measure of the recognition she deserved. She has been an assistant to various other artists over the years – including Banduk Marika and probably her brother Wukun – but has generally stayed out of the limelight. Her show in Darwin was widely acknowledged as one of the best exhibitions of the year. This success was repeated at the same venue in 2008 in the Marrakulu group show featuring her work.

Garawan Wanambi

(clan: Marrakulu, moiety: Dhuwa, homeland: Gangan)

This artist was married to Manini Wunungmurra (d. 2007), a daughter of Yangarriny Wunungmurra, who until his death in 2002 was at the centre of a gifted artistic dynasty based at Gangan. Yangarriny was also a senior ritual guardian for Garawan's Marrakulu clan. Garawan has continued to live and work at Gangan, emerging as one of the most gifted of the new generation of artists based there.

Wolpa Wanambi

(clan: Marrakulu, moiety: Dhuwa, homeland: Gurka'wuy)

Wolpa is the youngest daughter of the great Dundiwuy Wanambi and was instructed to paint by him. Wolpa assisted in all of the major works produced by her father in the 1990s. These include the National Aboriginal Art Award's Best Bark Painting in 1994 and the Wagilag carvings in the collection of the National Gallery of Australia. Most of this work was done at their small outstation community of Gurka'wuy. In the year of the old man's death (1996), he stated that Wolpa's name as artist be attributed to a major bark painted entirely by her under his instruction. In the year 2000 Wolpa won the National Indigenous Heritage Art Award First Prize. She continues to paint, based mainly at her husband's Gumatj clan land at Ganyagara'.

Wukun Wanambi

(clan: Marrakulu, moiety: Dhuwa, homeland: Gurka'wuy)

Wukun's father, Mithili, died before he was able to learn from him to any great degree. He began painting as a result of the Saltwater project in which he participated. His arm of the Marrakulu clan is responsible for saltwater imagery, which had not been painted intensively since his father's death. His caretakers, or Djunggayi, principally the late Yangarriny Wunungmurra, transferred their knowledge of these designs so that the title to saltwater could be asserted. Some of these designs were outside even his father's repertoire. His first bark for this project won the Best Bark award at the 1998 NATSIAA.

After winning Best Bark Prize (1998) and being Highly Commended in 3D category (2003) in the Telstra Award he has been included in prestigious collections and had his first solo show at Raft Artspace in Darwin in 2004. The success of that show led to him being invited to exhibit with prestigious Melbourne gallerist Bill Nuttall at his Niagara Galleries. Wukun has been involved heavily in all the major communal projects of the 2000s, such as the Sydney Opera House commission, National Museum opening, Wukidi ceremony and the films *Lonely Boy Richard*, *The Pilot's Funeral* and *Dhakiyarr versus The King*. He is an active community member in recreation and health projects and supports a large family.

Yalanba Wanambi

(clan: Marrakulu, moiety: Dhuwa, homeland: Gurka'wuy)

Yalanba's father Mithili and his elder siblings Wukun, Boliny and Ralwurrandji have all made their mark in the art world. Until recently his role had been as apprentice and assistant. His mother died when he was young and he was

principally raised by his sisters and Narritjin. He was also cared for by Howard and Frances Morphy during their years at Yirrkala. Yalangba has largely lived in the homeland communities of Yilpara and Gangan.

Yilpirr Wanambi

(clan: Marrakulu, moiety: Dhuwa, homeland: Gurka'wuy)

Yilpirr's father was Guthapuma Wanambi, whose father was Wawit 1 (one of Donald Thomson's men). When he died, Guthapuma was sent to live with his father's brother, Mithili, at Yirrkala. After attending the Mission school there he worked on the Mission farm growing peanuts, cassava, sweet potatoes and other fruit and vegetables. Later, when the mining town of Nhulunbuy was established, he worked for Yirrkala Business Enterprises (YBE) at the brick works and building roads.

In the early 1970s he helped Birrikiti Gumana and his sons establish the outstation of Gangan on Blue Mud Bay where he lived there until his death in 1982. Yilpirr's mother is Liyamadal#1 Marawili. She shares a mother's mother with Djambawa Marawili and their mothers were both from the Dhudi-Djapu. Yilpirr is the third child but his elder siblings are now deceased. After his father's death Yilpirr has always been cared for by Mithili's children, Wukun, Boliny and Ralwurrandji who are his father and aunts respectively. They are all prolific and successful artists.

In 2005 he married Liyamadal #2 Marawili, Djambawa's daughter and they have no children. After his brother's death in 2005, he moved from Gangan to Yilpara where his wife is from and this is when he started painting.

Dhukal Wirrpanda

(clan: Dhudi-Djapu, moiety: Dhuwa, homeland: Dhuruputjpi)

His father is Djungi. Baniyala catalogue records list his date of birth as 1955. He is one half of the celebrated husband-wife team – referred to in Judith Ryan's 'Spirit in Land' –with his wife Galuma Maymuru. They reside at his homeland, Dhuruputjpi, approximately 200 kilometres from Yirrkala. They have been important members of the leadership of the Homeland Movement in maintaining their links to their clan country. Along with his brother Wuyal, Dhukal forms the leadership of the Dhudi-Djapu clan, whose more famous members include Dhakiyarr (the defendant in the famous High Court case) and David Wirrpanda (the youngest ever draft pick in the AFL).

Manman Wirrpanda

(clan: Dhudi-Djapu, moiety: Dhuwa, homeland: Dhuruputjpi)

Manman, who is also known as Wuyal, is a leader of the Dhudi-Djapu clan. He resides at his ancestral homelands of Dhuruputjpi on the Wayawu River, about 250 kilometres south of Yirrkala and about 20 kilometres away from the Blue Mud Bay coastline to the east. The extremely rich and fertile country of Dhuruputjpi is an ancient residence for his people. Situated on the edge of vast areas of open woodland with great fishing from the permanent and sacred freshwaters shaded by massive stands of paperbark, the country encompasses huge plains that flood every year and support thousands of brolga and other water birds. In earlier times Manman's classificatory father lived there. This was Dhakiyarr, the man who fatally speared Const. McColl. Dhakiyarr was tried, found guilty, and then acquitted before mysteriously disappearing on his release from Fannie Bay Gaol in Darwin. Manman and his brother were the main protagonists of the Wukidi ceremony in 2003 which memorialised and reconciled this tragic event. The film *Dhakiyarr versus The King*, by Film Australia, tracks this memorable ceremony.

Mulkun 1 Wirrpanda

(clan: Dhudi-Djapu, moiety: Dhuwa, homeland: Dhuruputjpi)

Mulkun Wirrpanda is a senior female artist for the Dhudi-Djapu clan from Dhuruputjpi. She is the daughter of the late Dhakiyarr Wirrpanda and widow of Wakuthi Marawili, the Madarrpa clan leader who lived at Yilpara until his death in mid-2005. She is also mother (by kinship) to senior artist and clan leader Djambawa Marawili. Mulkun paints Dhudi-Djapu miny'tji (sacred design) that depicts her land at Dhuruputjpi. As the eldest and most knowledgeable of her clan, she is an acknowledged leader. Mulkun is one of the few Yolngu women to have this status.

What makes many of Mulkun's recent paintings special is the absence of figurative imagery within the miny'tji. Until recently the painting of this 'raw'

miny'tji was restricted to ceremonial use. Yalata and Dharrangi, on her clan estate Dhuruputjpi, are the areas she usually paints. Mulkun works on bark, larrakitj (memorial poles) and yidaki (didjeridus) and is a talented carver, weaver and print maker. Her work has been exhibited throughout Australia and in Asia.

Djirirra Wunungmurra (clan: Dhalwangu, moiety: Yirritja, homeland: Gurrumuru)

Djirirra assisted her father, Yanggarriny Wunungmurra, in his Telstra Award-winning painting of 1997 and continually up until his death in 2003. She has also assisted her brother Nawurapu Wunungmurra, but now primarily paints her own works. Her precise hand has increasingly attracted enthusiastic interest from the art world. She had her first exhibition and her first visit to the world outside of Arnhem Land in Darwin in 2006. In 2007 she was selected for Cross Currents, a major art survey at the Museum of Contemporary Art in Sydney.

Nawurapu Wunungmurra

(clan: Dhalwangu, moiety: Yirritja, homeland: Gurrumuru)

Nawurapu is the eldest son of the late Yanggarriny Wunungmurra. He was trained by his father, at first assisting and then, as his own spiritual authority increased, painting in his own right. His father was a senior Yirritja moiety elder and since his passing Nawurapu and his brothers have stepped into this role. With his ceremonial responsibilities, Nawurapu is required to move between the homeland centres of the Miwatj region, North East Arnhem Land and even beyond into Central Arnhem Land. He has lived at Yirrkala, Gurrumuru, Gangan, Gapuwiak and Wandawuy in recent years. After involvement in all the major group projects stemming from Yirrkala in the 1990s his first solo show was at Sydney's Grant Pirrie Gallery in 2004.

Yanggarriny Wunungmurra

(clan: Dhalwangu, moiety: Yirritja, homeland: Gurrumuru, Gangan)

Yanggarriny Wunungmurra was born in his mother's country at Bayapula (at Caledon Bay) around 1932, close to what was to become Donald Thomson's centre of operations during the period known as 'The Black War'. His early life was spent living the normal Yolngu way, walking across the country, going through ceremonial education and living off the rich land of North-East Arnhem Land. After the arrival of a European missionary at Yirrkala, his family spent time at the Mission where he attended school for 'a month'. During the 1950s, he worked in the Mission gardens and then as a builder. During this time he built the Mission Hospital which now forms part of the premises of Buku-Larrnggay Mulka Centre. At the same time his ceremonial education continued and he was given access to the secret and sacred designs of the land by his mother's mother's brother (important Yolngu relationship of mari), the famous elder Birr'kitji Gumana. In 1962 Yanggarriny was involved in the painting of the Yirrkala Church Panels.

During the 1960s Yanggarriny painted for the art market according to the conventions established by the elders as to what designs of a deeply secret nature could be revealed. Part of the Homeland Movement, Yanggarriny was one of the first to return to the Dhalwangu clan country of Gangan and establish the community infrastructure. At Gangan he taught his children how to paint. He broke from the Yolngu tradition in teaching his daughters how to paint as well as his sons. He did this to ensure the continuation of the Law and to recognise the distinction between sacred art and art produced for the market. In 1975 anthropologist Howard Morphy bought one of his works, which was then included in a catalogue for a major exhibition. This image was copied from the catalogue by a fabric manufacturer and produced into tea towels and women's clothes. When informed he stopped painting altogether for approximately ten years. The National Aboriginal Artist's Agency set up in 1976 by fellow Yirrkala elder Wandjuk Marika sued the manufacturer on Yanggarriny's behalf. He won the case and established a landmark which led to later decisions in favour of Yolngu ownership of their designs. Upon resuming painting and carving in the 1990s he was assisted by some of his ten children from two wives (both now deceased) and continues to live at either Gangan, Gurrumuru, Gunyungarra or Yirrkala depending on his ceremonial and family obligations.

Yumutjin Wunungmurra

(clan: Dhalwangu, moiety: Yirritja, homeland: Gurrumuru, Gangan)

Yumutjin holds an important position of ceremonial responsibility in the Dhalwangu clan particularly and the Yirritja moiety generally. His roles include presiding over the circumcision of young boys. He moves between Gurrumuru, Gangan, Dhuruputjpi and Gunyungarra. Yumutjin has always practised his art in a precise manner. His emphasis has always been entirely on the intellectual rather than the aesthetic. His level of knowledge places him in the top rank of lawmen in the region. A gentle and softly spoken man, it is not unusual to see him discretely orchestrating the choreography of ceremony, directing groups of dancers with almost imperceptible movements.

Deturru Yunupingu

(clan: Gumatj, moiety: Yirritja, homeland: Yirrkala)

Deturru is the daughter of Djalalingba Yunupingu and paints, on instruction from him, the country of the extinct Lamamirri clan for which he is caretaker.

Gulumbu 1 Yunupingu

(clan: Gumatj, moiety: Yirritja, homeland: Birany Birany)

Gulumbu is the youngest sister of Galarrwuy and Mandawuy Yunupingu. As a child she lived at Yirrkala and went to school in the old Mission house. She married Yirrkala Church Panel artist Mutitjpu Mununggurr and had four children. She is an artist who works in many different media including weaving pandanus mats and baskets, painting on barks and Yidaki, collecting shells to make jewellery, strings for armbands and for head-bands. She also studied as a Health worker through Miwatj Health and possesses great knowledge of bush medicine and plant uses. She was one of the four translators of the Bible into Gumatj, a 26-year project. She works closely with Galarrwuy Yunupingu at the Garma Festival, working to educate non-indigenous people about Yolngu life.

In 2000 her work was represented at World Expo in Hanover, Germany, with an installation of many small barks depicting the Seven Sister's Constellation. She has also branched out into screenprints and has featured in a number of highly successful exhibitions. A highlight of her career was the invitation to participate, along with seven other indigenous artists in the prestigious Quai Branly Project in Paris. Subsequently, her work has now become even more highly sought after.

In 2006 she was named Deadly Visual Artist of the Year and also commissioned to provide a public artwork for the newly built Hedley Bull Centre for World Politics at ANU. She has established a Traditional Healing Centre in North East Arnhem Land which runs healing workshops. Her personal life has been marred by tragedy with her only son and a daughter dying in 2007 and another daughter wheelchair bound by an accident. But throughout these trials, her open-hearted compassion for others in distress has been her dominant trait.

Minyawany 1 Yunupingu

(clan: Gumatj, moiety: Yirritja, homeland: Birany Birany)

Minyawany was a senior member of the powerful Gumatj clan and frequently called upon to paint in ceremonial circumstances for his own Gumatj (Yunupingu) clan and his 'granddaughter' Gumatj (Munungguriti) clan. A man who spoke very little English, he was well known as an elder, songman, artist and hunter. He followed in his father's footsteps, accruing sacred knowledge of a very high level, including being a repository of designs. He resided between Biranybirany and Yirrkala and also at Wandawuy, his mother's and wife's country on Djapu clan land. He had a large family and several wives.

Yalpi Yunupingu

(clan: Gumatj, moiety: Yirritja, homeland: Birany Birany)

Yalpi collaborates with his wives, Yananyumul Mununggurr and Rerrkirwanga Mununggurr, in the production of his paintings, which usually include Gumatj diamond clan designs. His fathers-in-law are the late Mutitjpu and Djutjadjutja Mununggurr. Through continual participation in sacred ceremony, Yalpi will eventually become djirrikay or ritual specialist.

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PUBLIC PROGRAMS 2009

Thursday 12 February:
1.00pm
PICA Central Galleries

Curator's Talk – Sebastian Lopez
Oscar Muñoz: Mirror Image

Friday 13 February:
10.00am–5.30pm
PICA's Performance Space
Tickets \$15
Bookings 9228 6300 or
www.pica.org.au

Transience: A Multidisciplinary Forum
Coinciding with *Oscar Muñoz: Mirror Image*, this forum brings together artists, architects, writers and theorists to consider how 'transience' in its multiple guises forms an integral part of culture.

Chair: Dr Kyla McFarlane
Speakers include: Philip Goldswain,
Hannah Lewi, Sebastian Lopez, Marco
Marcon, Kate McMillan, Andrew Saniga

Friday 13 February:
5.30pm
Lawrence Wilson Art Gallery

Artist Talk – Imants Tillers

Sunday 15 February:
2.00pm
John Curtin Gallery

Artist Talk – Adam Geczy

Saturday 14 February:
www.agwa.wa.gov.au for times
Art Gallery of Western Australia

Artist Talk – Larrakitj artists

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