LIKAN’MIRRI II
INDIGENOUS ART FROM THE AIATSIS COLLECTION

ANU DRILL HALL GALLERY
8 NOVEMBER - 16 DECEMBER 2012

Presented in association with
the ANU National Centre of Indigenous Studies and
the Australian Institute of Aboriginal and Torres Strait Islander Studies
WARNING:
Readers of this catalogue should be aware that, in some Aboriginal and Torres Strait Islander communities, viewing photographs or hearing names of deceased persons may cause sadness or distress, particularly to relatives of these people.
CONTENTS

FOREWORD 5
Professor Mick Dodson AM

LIKAN’MIRRI II 9
Wally Caruana

CRUSOE KUNINGBAL: MIMIH FIGURE 16
Dr Luke Taylor

SIMON NGANBE: KANAMKEK KIMUL (THE LEGEND OF KUMANGOOR) 22
Dr Graeme K Ward

LIST OF WORKS 37
Nym Bandak, *Ku Wandatji, the Rock Python*, 1959
Both as Director of the ANU National Centre for Indigenous Studies (NCIS) and as Council Chair of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), I am delighted to again share some of the unique treasures collected and housed at AIATSIS.

Many of the works held by AIATSIS are extremely rare and of major historical and cultural significance. The collection includes paintings, drawings, photographs, posters, sketchbooks, and three-dimensional objects such as sculptures, bark baskets, ceremonial objects, and weavings.

AIATSIS was established as the Institute for Aboriginal Studies in the early 1960s by an Act of Parliament. One of the Institute’s goals is to develop, maintain and preserve well-documented archives and collections, and to maximise access to these materials, particularly by Indigenous people, by respecting appropriate cultural and ethical practices. Anthropological as AIATSIS’ initial agenda primarily was, many of the individual collectors involved in its early years were motivated by a passionate appreciation of the enduring qualities of Indigenous society, and this is reflected in the richness of the Institute’s vast collection.

This exhibition follows on from the exhibition *Likam’mirri – Connections* that was exhibited at the Drill Hall Gallery in 2004 and showcased a selection of key art pieces from the AIATSIS collection. For *Likam’mirri II*, guest curator Wally Caruana revisits this wonderful resource to make a selection of recently-acquired works which are contextualised by rare works from the AIATSIS archive that are of major historical and cultural significance. As with the 2004 exhibition, many of the works included in *Likam’mirri II* have never before been on public display. The catalogue prepared for this exhibition will provide for an enduring and accessible record of the collections presented in *Likam’mirri II*. It is a reminder to all of us of the extraordinary Indigenous artists who have interpreted their worlds for us to share, to contemplate and to learn from.

This exhibition and the accompanying catalogue has evolved only from the dedication and professionalism of the many people who contributed to its development, in particular the staff of NCIS, the ANU Drill Hall Gallery and AIATSIS and of course, the curatorial team of Wally Caruana, Anthony Oates and Kerstin Styche. My thanks to you all.

MICK DODSON AM
DIRECTOR, NATIONAL CENTRE FOR INDIGENOUS STUDIES
AND COUNCIL CHAIR, AUSTRALIAN INSTITUTE OF ABORIGINAL AND TORRES STRAIT ISLANDER STUDIES
Joe Ross Apwerl, Atywerety (Bean Tree), 1999
Mickey of Ulladulla, Ship, 1880s
In 2004 the Australian Institute of Aboriginal and Torres Strait Islander Studies mounted the first exhibition of works of art from its collections under the title Likan’mirri: Connections. The Yolngu term ‘likan’ means ‘elbow’ or ‘joint’ and its extended meanings include ‘bay’, ‘inlet’, a new or crescent moon, and a totemic group, while the suffix ‘mirri’ indicates the possession of that quality of connecting.1 ‘Likan’ is the connecting element, and art is its expression. The first Likan’mirri exhibition featured works of art that expressed Indigenous people’s connections to ancestors, to country, to each other, and, in line with the work of AIATSIS historically, to broader social spheres in the modern world. The theme is continued in this, the second exhibition drawn from the Institute’s vast collections, although the emphasis here shifts to survey expressions of Indigenous Australians’ varied historical and contemporary responses to the changing worlds of modern Australia. It also draws on ideas of the place of the individual, and the group, within the social and cultural environment, as symbolised in art by the figure in the landscape.

In 1971, Fred McCarthy, the first Principal of the Institute, and its members were fully aware of the urgency of the work required of the Institute in light of ‘the impact of programs of social change promoted by the Governments and Missions throughout Australia’.2 Their brief was not simply to record the ‘ideas and objects’ of a way of life that, up until well into the twentieth century, was considered to be vanishing. Rather, if the enduring qualities of Indigenous culture and society were to continue in the modern world then it was incumbent on the Institute to study social and religious systems because of their implications for the future aspirations and opportunities of Indigenous Australians.

This exhibition draws on works by artists from the types of settlements that emerged or were imposed by dint of a range of official government policies directed at Indigenous peoples over the last century; from Aboriginal reserves and missions, to communities on customary lands, from those in rural towns to those of the large cities. However, the selection of works for this exhibition is not intended to be representative of all stylistic regions, nor is it comprehensive. Rather, it is a reflection of Indigenous people’s responses to new and changing social orders, and cultural and physical environments. Artistic commentaries on the presence of strangers on Aboriginal land date back to before the coming of Europeans. However in the south-eastern corner of the continent the largest body of work in existence today
flourished in the late nineteenth century as seen in the
drawings of Mickey of Ulladulla. Nor are all the artists in
the exhibition recognised as such: indeed they range from
those contemporary artists who practice professionally
to those whose art practice addressed traditional or local
imperatives, and to school children in Aboriginal reserves
and settlements.

The watercolours by children from the Tabulam Aboriginal
Public School in north-eastern New South Wales were
painted in 1954, the year the Provisional School was
converted into an Aboriginal Public School. The paintings
received a mention in Dawn, a monthly magazine published
by the New South Wales Aborigines Welfare Board that
recorded ‘conditions’ and activities on Aboriginal reserves,
stations and schools.³ (Despite its patronising tone, the
magazine is now a valuable resource of information about
Aboriginal family histories.) The Tabulam children’s paintings
are a first hand account of the experience of assimilation;
they depict impressions of daily life, the dances, the school
bus, and characters in the community including gardeners
(a planting guide was regularly published in Dawn).

The mirage of life in a ‘suburban dream’ intended for
Aboriginal reserves is parodied in Elaine Russell’s painting
of Murrin Bridge, a mission established in 1949. In her
paintings, Russell employs a faux-naive style to show a
‘façade for imperfect reality’.⁴

By way of contrast to the Tabulam children’s paintings, the
drawings by children in the mission station of Ernabella, in
the Musgrave Ranges in South Australia, reflect musings
on familiar things such as birds’ wings, the patterns of
leaves and flowers, and animal forms. Such drawings were
the basis for the designs incorporated into greeting cards,
woven wool rugs and the batik cloths for which Ernabella
became renowned.

Across the desert to the north, the adult artists at the
Lutheran mission of Hermannsburg have, since the 1930s,
worked in a European landscape tradition to honour their
ancestral lands as seen in the early works by Otto and
Helmut Pareroultja. The tradition continues to this day. On a
more whimsical note, Peter Tjutjatja Taylor has adapted the
Hermannsburg watercolour tradition for an exhibition of
‘reinterpreted ukuleles’.⁵

Cultural affirmation and the expression of ancestral
connection to country in the public domain continues to
be a major imperative for Indigenous artists. From Haasts
Bluff, Daisy Jugadai and Alice Nampitjinpa present differing
pictorial versions of the idea of home. From the cattle
station of Utopia, Roly Long Akemarr, Joe Ross Apwerl and
Eileen Bonney Akemarr and her collaborators emphasise
the significance and continuing relevance of customary
Law aligned by gender, a theme that is reflected also in
the exceptional slumped glass shields by Sam Juparrula
Wickman.

FIGURES IN THE LANDSCAPE

The relationship between an individual and his or her group
to the land is fundamental to shaping a person’s identity. In
his catalogue essay of the exhibition Open Air: Portraits in
the landscape, Andrew Sayers speaks of the way we carry
landscapes within us: ‘Landscape, and our place in it, is
Peter Tjutjatja Taylor, *Standley Chasm (Ukulele)*, 2010
Butcher Joe Nangan, *Two maban and cicada nymph*, 1964
always going to be a major part of the way we construct or perceive our separate and social selves’. This is no more true than in the case of Indigenous Australia where the person and their ancestrally endowed environment are inextricable. The notion is expressed in a range of works that focus on the image of the human or ancestral figure in the landscape. Indeed the figure may become the landscape, as in Simon Nganbe’s *Kanamkek Kimul (The Legend of Kumangoor)*, c.1960, an extraordinary imagining of the lands of the Murrinh clans around Wadeye (Port Keats) forming one gigantic anthropomorphic ancestral figure. By way of contrast, Larrtjanga Ganambarr combines aspects of both Yolngu and European mapping to describe the lands of the Ngaymil, Dathiwuy and Wangurri clans around Arnhem Bay. Neither work is intended to be geographically accurate in the European sense; rather they are maps of the mind that express cultural landscapes.

The ancestral figure may also be physically present in the landscape, as in Dicky Tayata’s depiction of a sequence of Wanjina images as they appear on a cave wall in the lands of the Ngarinyin people in the western Kimberley. The images, both on the rock wall and on Tayata’s canvas, attest to his family’s association with place over generations. In the nearby country of the Nyikina people, Butcher Joe Nangan populates the landscape with maban (clever men), spirits and ancestors in the form of humans, animals and birds that enact the Law in several series of pictorial narratives.

A particularly elaborate carved and painted figure of a spirit being in the exhibition is that of a mimih created by Crusoe Kuningbal for a public Kuninjku exchange ceremony at Maningrida in the late 1960s. The notion that a tree in the landscape may stand for the presence of a person or ancestral being is ubiquitous in Aboriginal Australia; sculptures are made from the trunks and limbs of trees; in Arnhem Land, paintings on the ‘skins’ of trees replicate clan designs applied to the torsos of participants in ritual; and in burial ceremonies forms of trees can represent the deceased. The larrakitj or hollow log memorial poles of Arnhem Land are conceived of as having human form bearing clan designs; in reference to the installation of 200 painted hollow logs in *The Aboriginal Memorial*, now at the National Gallery of Australia, Djon Mundine described the 200 poles as a ‘... forest, the environment is us, we are the environment’.

The larrakitj by Miniyawana Yunupingu were commissioned by AIATSIS to commemorate the dedication of the boardroom in the new building to Daymbalipu Mununggur (1934-1994) who was an outstanding Yolngu teacher and advocate of bilingual education, and also a signatory to the famous Yirrkala Bark Petitions that proclaimed Yolngu land rights in 1963. These larrakitj are painted in the designs of his clan, the Djapu, and that of his mother, the Gumatj. The connection between the abstracted form of the sculpture and a person is reinforced among the Tiwi of Bathurst and Melville Islands in the painted pukumani poles or tutini that surround a grave, where, as Paddy Freddy Puruntatameri put it, ‘pukumani designs are to make posts like people’.

A forest features in the Koori painter Adam Hill’s *Millennium bub*, 1999, a work that, through its text, alludes to a social landscape for future generations of Indigenous people and the necessity to keep culture and tradition alive and strong. Since the beginnings of European settlement, the figure...
in the landscape has been a constant leitmotif of non-Indigenous Australian art: acclimatising to the environment, conquering it, being defeated by it, or, as Sayers states, developing an identity through it. The Nyoongar artist Dianne Jones, however, subverts settler imagery that establishes the place of non-Indigenous people in the land, by recasting the so-called Aussie archetypes on the land and on the sand, Tom Roberts’ shearer and Max Dupain’s sunbaker, as Aboriginal.

In today’s world, the meaning of ‘likan’ even extends to a corner of a room or a street corner. It is a pertinent example of how introduced phenomena are incorporated into traditional systems of knowledge. Similarly, Indigenous artists have extended the repertoire of their art to connect to the broader community to express their beliefs and aspirations, and the enduring qualities of Indigenous society and culture.

WALLY CARUANA

Notes
There are photographs of Crusoe Kuningbal dancing with this sculpture in the late 1960s at the Djomi Museum in Maningrida. Kuningbal is famed as the singer and dancer of the Kuninjku exchange ceremony called Mamurrng. The ceremony elaborates the activities of trickster spirits called mimih and sculptures of mimih were produced by Kuningbal as a feature of the performance. Kuningbal went on to become well known for these sculptures and his sons, Crusoe Kurrdal and Owen Yalandja, continue to enliven the form.

Mimih imagery has a history of many thousands of years in western Arnhem Land as contemporary people interpret the small red figures of the ‘dynamic figure style’ of rock painting as the products of the mimih spirits themselves. The active poses of ceremony, fighting and hunting are said to be pictures of their life and the thin body forms a representation of the mimih’s actual attenuated body. Mimih live inside the rocks of the Arnhem Land escarpment and are so thin that they may pass through cracks in the rock to enter the human realm. They need to have care for the wind which can break their necks and kill them. They are mischievous and can scare game or lure hunters off their path and trap them in their rock country world.

Kuningbal’s sculptures evoke these meanings in the context of the Mamurrng ceremony where the songs and dances also address the hilarious exploits of mimih and the ghosts of the human dead. As distinct from ceremonies that address creation events, Mamurrng songs and performances are understood as the creation of individual singers. Performances were often commissioned by other language groups in the Maningrida region to celebrate the birth of a boy. The ceremony is one of a class of non-sacred ceremonies that foster good relations and trade between language groups. The songs about mimih can include sly references to the activities of known individuals and contemporary events in the community. The joy and hilarity created through the performances engender the good relations that precipitate trade. In Maningrida, Kuninjku also performed the dances of this ceremony as their contribution to major community celebrations such as the opening of new buildings or visits by dignitaries.

Kuningbal was widely regarded in the Maningrida region as the inventor of the songs and dances of this ceremony in the 1960s through until the early 1980s. The artist went on to invent a unique style of slim dotted sculpture as a way of representing the mimih and achieved major art market recognition later in his life. He inspired not just his family but a whole generation of Kuninjku to develop such sculptures for the art market.

However this work from the AIATSIS collection dates from the period before widespread marketing of these sculptures. It is an example of Kuningbal’s creativity in a ceremonial context and a precursor to his subsequent art world engagements.

CRUSOE KUNINGBAL
MIMIH FIGURE

Crusoe Kuningbal, Mimih figure fram a public mamurrng (exchange) ceremony, c.1968

DR LUKE TAYLOR
Ernabella, (left to right) drawings by unknown artist, Tjikalyinya, Tjiyangunya and Lucy, 1950s
Tabulam, (left to right) paintings by unknown artist, Donald Wilson, Harry Walker, Michael Daley, 1954
Dianne Jones, *Shearing the rams*, 2001
Kumangoor was painted sometime in the early 1960s at or near Port Keats (a mission settlement established in 1935); the town is now known as Wadeye. The painter, Simon Nganbe (also written ‘Ngambe’ or ‘Ungbear’), was the son of the well-known bark-painter, Charlie Roche Nganbe; other contemporary Port Keats painters included Nym Bandak (or Bunduk) and Charlie Mardigan. Simon Nganbe was one of several painters on bark and Masonite whose works became well known and sought after in the 1960s and 1970s.

During a visit to Port Keats in his capacity as Minister for Territories (1951 to 1963), Paul (later Sir Paul) Hasluck (MP for Curtin) obtained the painting, probably in the early 1960s. It appears that he kept it in his possession until his death in 1993 after which it was held by his long-time press secretary, Ellestan Dusting, before being given to AIATSIS in 2010.

The painting was made on Masonite. The Kanamkek-Yile Ngala Museum at Port Keats has another version of the painting made on bark by Simon Nganbe.

The image depicts the traditional story of Kumangoor or Kanamkek, ‘the Rainbow’ in the Kimul gorge area of the Fitzmaurice River (now the southern border of the Daly River-Port Keats Aboriginal Lands). Kanamkek’s authority was disputed dramatically by his son, Thiniminh, the small Leaf Nosed Bat (a cave-dwelling bat), after which the ancestors dispersed throughout the region and became totem creatures of many of the region’s present clans. This story has special significance to the Wadeye community.

The painter has combined various images in this work. First there is the steep stone country of the Kimul gorge, the site of the story of Kanamkek and Thiniminh. Second is the Fitzmaurice River along which tidal flows extend upstream for more than 60 kilometres; the extended mouth of the river contains turbulent waters even in calm weather; also depicted are the river’s many ramifying tributaries as they flow through hill country and especially the mangrove-lined mudflats. Third, around the border of the painting, there is the enveloping presence of Kanamkek in his guise as the serpent.

Nganbe has incorporated the elements of the Kanamkek-Thiniminh story: the ancestral area at the top of the image not only presents the stony surface of Kimul high above the river area where the drama took place but also the bat’s cave-like abodes. Remarkably, the entrances to the caves have become the eyes of a large anthropomorphic being, the cliffs above the river its mouth, the upper and lower river tributaries its arms and legs, and, overall, Nganbe has portrayed the powerful, ogre-like presence of the ancestral Kanamkek, once and still a being to be feared and respected.

DR GRAEME K WARD
Simon Nganbe, *Kanamkek Kimul (The Legend of Kumangoor)*, c.1960
Butcher Joe Nangan, *Maban and tree creepers*, 1964
Butcher Joe Nangan, *Untitled*, 1964
Jody Broun, Desert camp, 2000
Barbara Merritt, *Seven Sisters*, 2009
Betty West, *Kungkarrankalpa Tjukurrpa Wanarnta (The Seven Sisters Dreaming near Wanarn)*, 2009
Nym Bandak, Untitled, 1965
Sam Juparulla Wickman, *Black and White Ceremony; Men Travelling*, 2008
Daisy Napaltjarri Jugadai, Muruntji Rockhole, 2000
Adam Hill, *Millennium bub*, 1999
Alice Nampitjinpa, *Tali at Talaalpi*, 2000
LIST OF WORKS

EILEEN BONNEY AKEMARR (born 1952), YVONNE BONNEY KNGWARREY (born 1974), NELLY RUBUNTJA APETYARR, HELEN RUBUNTJA APWERL, ANGELINE LUCK APETYARR, LU LU TEECE APETYAR (born 1947) and JOYREEN HOLMES KNGWARREY (born 1977)
Alyawarr and Anmatyerre
Amlpatawatja, Utopia Station, Northern Territory
Akerrene Country, 1999
Synthetic polymer paint on canvas: 130 x 550 cm
ATS 428

ROLY LONG AKEMARR
Anmatyerr
Urampinja, Utopia Station, Northern Territory
Arrarntenh (Bush Plum), 1999
Synthetic polymer paint on linen: 121 x 244 cm
ATS 424

JOE ROSS APWERL
Anmatyerr
Urampinja, Utopia Station, Northern Territory
Atywerety (Bean Tree), 1999
Synthetic polymer paint on linen: 122 x 244 cm
ATS 425

MICHAEL ASPINALL (MURKA)
Piṯantjaṯjarra
Yalata, South Australia
Community housing, 2000
Natural pigments and sand on canvas: 120 x 60 cm
ATS 485

NYM BANDAK
Murrinhpatha, c.1904-1981
Wadeye (Port Keats), Northern Territory
Untitled, 1965
Natural pigments on eucalyptus bark: 24.5 x 80 cm
ATS 599

Ku Wandalṭji, the Rock Python, 1959
Natural pigments on composition board; 113.5 x 94.5 cm
On permanent loan to AIATSIS from Mrs. W.E.H. Stanner
ATS 246

All the world, 1958-59
Natural pigments and watercolour on composition board; 92 x 157.4 cm
On loan with the permission of the Master of University House.

JODY BROUN
Yindijbarndi, born 1963
Manning, South West, Western Australia
Horse breaker, 2000
Synthetic polymer paint on canvas: 100 x 120 cm
ATS 491

Desert camp
Synthetic polymer paint on canvas: 154 x 183 cm
ATS 645

DJAMBU BURRA BURRA
Mara, c.1937-2005
Ngukurr, South Eastern Arnhem Land, Northern Territory
Devil Devil, 2001
Synthetic polymer paint on canvas: 122 x 74 cm
ATS 523

DAVID BURRUMARRA, MBE
Warramirri, 1917-1994
Elcho Island, North Eastern Arnhem Land, Northern Territory
Dhuldi Ganimbirru / Warramirri Council Law, 1978
Jacket with cloud design presented by David Burrumarra to the Governor-General on the occasion of his investiture
ATS 604

MANUPA BUTLER
Ngaanyatjarra
Patjarr, Gibson Desert, Western Australia
Seven Sisters, 2009
From a joint project between the International Centre for Radio Astronomy Research and Yamaji Art, Geraldton
Synthetic polymer paint on canvas: 75 x 118 cm
ATS 643

ATTRIBUTED TO TOM DJAWA
Gubapuyngu, 1905-1980
Milingimbi, Central Arnhem Land, Northern Territory
Mangrove fish, 1963
Natural pigments on eucalyptus bark: 98 x 60 cm
Collected by Karel Kupka, 1963
ATS 286

LARRTJANGA GANAMBARR
Ngaymil, c.1932-2000
Yangunbi, Eastern Arnhem Land, Northern Territory
Untitled, 1986
Cover image of The Yolngu and their Land: A system of land tenure and the fight for its recognition by Nancy M. Williams
Natural pigments on eucalyptus bark: 67 x 92 cm
ATS 376
ADAM HILL
Koori, born 1970
Sydney, New South Wales
Millennium bub, 1999
Synthetic polymer paint on canvas: 150 x 100 cm
ATS 475

DIANNE JONES
Nyoongar, born 1966
Western Australia
Sunbaker, 2003
Digital print: 38.6 x 43.4 cm
Edition 2/10
ATS 608
Shearing the rams, 2001
Inkjet on canvas: 122 x 182.5 cm
ATS 607

CRUSOE KUNINGBAL
Kuninjku, 1922-1984
Maningrida, Central/Western Arnhem Land, Northern Territory
Mimih figure from a public Mamurrng (exchange) ceremony, c.1968
Natural pigments on wood, fibre: h. 180 cm
Gift of L.M. and J.M. Haynes
ATS 644a

BALUKA MAYMURU
Manggali, born c.1947
Djarrakpi, Eastern Arnhem Land, Northern Territory
Djet the Sea Eagle on Wanupini, c.2000
Natural pigments on wood: h. 98 cm
ATS 466

BARBARA MERRITT
Badimaya, born 1950s
Geraldton, Murchison/Yamaji Region, Western Australia
Seven Sisters, 2009
From a joint project between the International Centre for Radio Astronomy Research and Yamaji Art, Geraldton.
Synthetic polymer paint on linen: 110 X 110 cm
ATS 642

GEORGE MILPURRURRU and JOHNNY BULUN BULUN
Ganbilingu, 1934-1998, 1946-2010
Ramingining, Central Arnhem Land, Northern Territory
Sketchbook, 1975
Felt pen on paper; 37.0 x 54.0 cm
Collected by Joseph P. Reser
ATS 403

ALICE NAMPITJINPA
Pintupi, born c.1945
Haasts Bluff, Northern Territory
Tali at Talaalpi, 2000
Synthetic polymer paint on linen: 122 x 176 cm
ATS 418

BUTCHER JOE NANGAN
Nyikina, 1910-1989
Beagle Bay/Broome, Western Australia
Drawings, 1964
Pencil, watercolour on paper: 24.7 x 30.5, 24.4 x 26.5 cm
Peter R Dalton Collection
ATS 431
Sketchbook and loose leaf pages, 1968
Pencil on paper: 38 x 27.5 cm
Purchased for the Institute by Dr Alice Moyle in September 1968
Notes by Nora Kerr
ATS 289

DAISY NAPALTJARRI JUGADAI
Pintupi, Luritja, born 1955
Haasts Bluff, Northern Territory
Muruntji Rockhole, 2000
Synthetic polymer paint on linen: 153 x 122 cm
ATS 419

PADDY NEOWARRA (NYAWARRA)
Ngarinyin
Mowanjum, Marranbabidi, West Kimberley, Western Australia
Gwions, 1998
Natural pigments on Belgian linen: 61 x 122 cm
ATS 640

SIMON NGANBE
Murrinhpatha, 1938-1996
Wadeye (Port Keats), Northern Territory
Kanamkek Kimul (The Legend of Kumangoor), c.1960
Natural pigments on particle board: 183.3 x 123 cm
ATS 662

PANSY NULGIT
Ngarinyin, born 1940s
Gupungarri, North West Kimberley, Western Australia
Wodai + Jungun, 1998
Natural pigments on Belgian linen: 46 x 46 cm
Purchased 2009
ATS 641
HELMUT PAREROULTJA
Western Arrente, 1939-1990
Hermannsburg, Northern Territory
*Untitled*, c.1960s
Watercolour on paper: 27.5 x 37.5 cm
Collection: Leigh Murray (on behalf of Mrs Joan Bolton)
ATS 647d

OTTO PAREROULTJA
Western Arrente, 1914-1973
Hermannsburg, Northern Territory
*Untitled*, 1960s
Watercolour on paper: 28 x 37.5 cm
Collection: Leigh Murray (on behalf of Mrs Joan Bolton)
ATS 647a

BRENTON RABERABA
Western Arrente, 1951-1974
Hermannsburg, Northern Territory
*Untitled*, 1960s
Watercolour on paper: 27.5 x 38 cm
Collection: Leigh Murray (on behalf of Mrs Joan Bolton)
ATS 647c

WILLIAM (BILL) REID
Kamilaraay, 1917-1993
Bourke, New South Wales
*Jirri Jirri the Hunter*, 1986
Pen and ink: 29.5 x 41 cm
ATS 352b

*Jirri Jirri*, 1986
Pen and ink: 29 x 19.5 cm
ATS 352c

*Jirri Jirri climbs a tree*, 1986
Pen and ink: 41 x 29.5 cm
ATS 352d

ELAINE RUSSELL
Kamilaroi, born 1941
Sydney, New South Wales
*Murrin Bridge 50 year reunion*, 2000
Synthetic polymer paint and oil pastel on canvas: 71 x 91 cm
ATS 448

DICKY TAYATA
Ngarinyin, 1936 – 2006
Dodnum, North West Kimberley, Western Australia
*Mogayad II*, 1998
Natural pigments on Belgian linen: 61 x 153 cm
ATS 639

THANAKUPI
Thainakuith, 1937-2011
Napranum, Cape York Peninsula, Queensland
*Love Magic pot*, c.1995
Ceramic: length 15 cm
Gift from J. Buckie
ATS 635

PETER TJUTJATJA TAYLOR
Western Arrente, born c.1945
Alice Springs, Northern Territory
*Standley Chasm (Ukulele)*, 2010
Watercolour on ukulele: 52.5 x 16.3 cm
ATS 646a

BETTY WEST
Ngaanyatjarra
Warburton, Western Australia
*Kungkarrankalpa Tjukurpa Wanarnta (The Seven Sisters Dreaming near Wanarn)*, 2009
From a joint project between the International Centre for Radio Astronomy Research and Yamaji Art, Geraldton.
synthetic polymer paint on canvas: 125 x 207 cm
ATS 615

SAM JUPARULLA WICKMAN
Arrennte, Luritja, Pitjantatjara, Yankuntjatjarra, born 1952
Alice Springs, Northern Territory
*Kyumpa (Black and White)*, 2008
synthetic polymer paint on canvas: 119.5 x 191 cm
ATS 631

*Untitled*, 2004
synthetic polymer paint on canvas: 122 x 167 cm
ATS 574

*Jirri Jirri the Hunter*, 1986
Pen and ink: 29 x 19.5 cm
ATS 352c

*Jirri Jirri climbs a tree*, 1986
Pen and ink: 41 x 29.5 cm
ATS 352d

*Blue and White Ceremony; Men Travelling*, 2008
Fused and hand painted glass shield: 58.5 x 27 cm
ATS 633

*Black and White Ceremony; Women Travelling*, 2008
Fused and hand painted glass shield: 71.5 x 14 cm
ATS 632
MICKEY OF ULLADULLA
Yuin, Dhurga, c.1820-1891
Ulladulla, South Coast, New South Wales
Ship, 1880s
Colour pencil, watercolour: 36 x 56.3 cm
ATS 400a

Ceremony, Games, Native Flora and Fauna, 1880s
Pencil and watercolour on paper mounted on card: 37.6 x 56 cm
ATS 400b

Ship with fish, 1880s
Colour pencil, watercolour: 27.7 x 45 cm. (irreg.)
ATS 400h

MINIYAWANU YUNUPINGU
Djapu, born 1947
Wandawuy, Eastern Arnhem Land, Northern Territory
Djapu and Gumatj Larrakitj (Memorial Poles), 2001
Earth pigments on bark and hollow log: h. 210, 210 cm
ATS 530a,b

ARTIST UNKNOWN
[Possibly Aurangnamirri Wommatakimmi (Young Brook), c.1920–1973]
Tiwi, Bathurst or Melville Islands, Northern Territory
Double-headed figure, 1967
Natural pigments on ironwood: h. 90 cm
Gift of L.M. and J.M. Haynes
ATS 613j

ARTIST UNKNOWN
Tiwi, Bathurst or Melville Islands, Northern Territory
Figure, 1967
Natural pigments on ironwood: h. 70 cm
Gift of L.M. and J.M. Haynes
ATS 613k

ERNABELLA CHILDREN:
NAPURU, MAYAWARANYA, MANYINTJANYA,
WATYULANYA, TJULKIWANYA, NGINTJA and AN
UNKNOWN ARTIST
Pitjantjatjara
Ernabella Community, South Australia
Greetings cards, 1950s
Pastel on paper: 6 x 17, 6 x 17, 13 x 18, 9 x 15.5, 9.5 x 14, 13 x 11.5, 13 x 8.5, 15.5 x 9 cm.
ATS 469

NYUNTUNKU, TJIYANGU, TJIYANGUNYA, TJIKALYINYA,
LUCY, MINTJI and UNKNOWN ARTISTS
Pitjantjatjara
Ernabella Community, South Australia
Drawings, 1950s
Pastel on paper: 31 x 25, 24.5 x 19.5, 24.5 x 31, 25 x 19.5, 30.5 x 25, 25 x 30.5, 25 x 30.5, 30.5 x 25, 30.5 x 25, 38.5 x 28, 38.5 x 28.5 cm
ATS 471

TABULAM CHILDREN:
MICHAEL DALEY (born 1942), SAM DALEY (born 1945), LINDA DONNELLY (born c.1943), EDWARD PHILLIPS (born 1942), ERROLD PATRICK TORRENS (born 1942), HARRY WALKER (born 1941), PHILOMENA WILLIAMS (born 1943) and DONALD WILSON (born 1941)
Tabulam, New South Wales
Paintings, 1954
Watercolour, 20 x 27.5 cm
Malcolm Calley Collection
Thanakupi, Love Magic pot, c.1995