

Charles Darwin University Art Collection

2022 Acquisitions

Published by CDU Art Collection and Art Gallery, 2023

Foreword by Scott Bowman and Anna Malgorzewicz

Written by Joanna Barrkman

Publication co-ordination by Eileen Lim and Mel Hazard

Design and print by Uniprint, Charles Darwin University

Photographs by Fiona Morrison, NGPhotographics and courtesy of the artists.



ISBN: 978-1-922684-66-0

Artworks are reproduced with permission.

Copyright, Charles Darwin University and the artists.

This publication is copyright. Apart from any fair dealing for the purposes of private study, research, criticism, or review, as permitted under the *Copyright Act*, no part may be reproduced by any process without written permission. Enquiries should be directed to Charles Darwin University Art Collection and Art Gallery.

Front cover features:

Untitled by ANDREW (ANDY) EWING (1963–2021), 2015; oil pastel on paper, 32.5 h x 25.5 w cm.

Gift of Maurice O’Riordan, 2022. Charles Darwin University Art Collection, CDU3464

Contents

Message from the Vice-Chancellor4

CERAMICS

Suzi Lyon	8
Vincent McGrath	9

PAINTINGS

Adrian Jangala Robertson	10
Therese Ryder	11
Kathleen Sambo Nangari Jahlili	12
Timmy Vincent Jurluma	13
Pauline Kilngarri Ryan Nanaku	14
Maureen Poulson Napangardi	16
Joseph Williams	18

PHOTOGRAPHY

Gary Phillip Lee	20
------------------------	----

TEXTILES

Melba Gunjarrwanga	22
Helen Lanyinwanga	24
Deborah Wurrkidj	24
Abigail Namundja	24
Elizabeth Kala Kala	25
Joy Garlbin	26
Gabriel Maralngurra and Ray Young	28

3-DIMENSIONAL OBJECTS

Melba Gunjarrwanga	30
Delissa Ngadijina Walker	32
Unknown artist	33

WORKS ON PAPER

Suzi Lyon	34
Aly de Groot	35
Andrew (Andy) Ewing	36

Become a Friend of CDU Art Gallery 38

Message from the Vice-Chancellor

We are delighted to present the University's art acquisitions from 2022 in this publication. I congratulate the artists whose work is presented in the following pages. Your artworks enhance our campuses and reflect the place and cultures of the Country on which we are fortunate to live and work. They operate as a web of relationships that extend across the Northern Territory and beyond, connecting us to one another.

The CDU Art Collection is focused on works by artists who live and work in the Northern Territory and/or have a connection to the Northern Territory thus, it is an important repository of artworks by First Nations and non-Indigenous artists. Artworks by artists from the nearby regions of the Kimberly, Western Australia and far north Queensland, as well as Indonesia and Timor-Leste are also held in the collection – reflecting the University's regional and international networks. It is the second largest public art collection in the Northern Territory and the only university art collection in the Top End of Australia.

We are proud of the CDU Art Collection, which has had a gestation period of more than 40 years. It has grown to become a medium-sized museum collection comprising of more than 3,500 artworks. This year a portion of the Collection has become digitised on the University's Digital Collection platform thus, enabling wider access to the collection as a resource for teaching, learning and pleasure (see p.39 for QR code to access CDU Digital Collections).

I extend my gratitude to donors of artworks during 2022; Evelyn Marie Chaloupka, Gary Lee, Bonnie Lyon, Maurice O'Riordan and Dr Joanna Barrkman. We appreciate your contributions and for considering the CDU Art Collection as a suitable repository for your significant artworks. We look forward to caring for and displaying these artworks at CDU.

Professor Scott Bowman AO

Vice-Chancellor and President of Charles Darwin University
Patron of CDU Art Collection and Art Gallery

Acquiring art for the CDU Art Collection

It was with pleasure that the CDU Art Gallery Advisory Board endorsed the 2022 acquisitions to the CDU Art Collection. Incrementally, the collection continues to grow apace with the University's increased activity and reach, while also reflecting the extraordinarily sophisticated creative and visual arts industries that exist in the Northern Territory. Undoubtedly, we are fortunate to reside in one of the world's epicentres of First Nations creative production which the collection serves to represent, and which is complemented by a vibrant cohort of non-Indigenous practicing artists, many of whom studied at CDU.

This year a Significance Assessment of the CDU Art Gallery Collection was commissioned with the support of a Community Heritage Grant from the

National Library of Australia. This analytical tool assists us to plan for the development of the Collection – its storage, care, documentation and presentation – as its scale and depth increases. The Collection is presented as part of the On-campus Art Display Program across University campuses as well as presented in exhibitions and displays mounted by CDU Art Gallery – a public venue and major community engagement initiative of the University. With the creation of CDU Digital Collections database, you can now also enjoy a component of the CDU Art Collection online (see p.39 for the QR code).

The diversity of the CDU Art Collection is noteworthy with approximately 60% of the CDU Art Collection being works on paper; limited-edition prints as well

as paintings on paper. In addition to works on paper, 20% of the Collection are works on canvas, bark paintings and photographs. The remainder of the Collection includes ceramics, textiles and sculptures, as well as a collection of Balinese *wayang kulit* shadow puppets.

It is edifying to witness the growth of cultural collections in the Northern Territory in recent decades. I congratulate CDU on its ongoing commitment to the custodianship of our region's visual arts.

Anna Malgorzewicz
Chairperson
CDU Art Gallery Advisory Board

Recent acquisitions to the CDU Art Collection

In 2022, the Charles Darwin University Art Collection acquired 39 artworks of which 33 are presented in this publication.

Our holdings of artworks by Larrakia artists grew in 2022, with a generous donation of five photographs by Gary Lee, a Darwin-based photographer. His series of photographs documenting sites in the greater Darwin region have been on recently been on public display in the Chancellery Colonnade and were greatly appreciated by visitors.

Hosting the *long water: fibre stories* exhibition at CDU Art Gallery from March to June, 2022 gave rise to some exciting fibre work acquisitions. Delissa Walker's *kakan* was acquired, a most elegant fibre basket that was

featured in this touring exhibition, which was curated by Quandamooka curator Freja Carmichael for the Institute of Modern Art Brisbane. Walker's *kakan* was an opportunistic acquisition at a time when we had mounted a public display of fibre works from the university's art collection to complement *long water*. Another timely acquisition was the addition of two contemporary fibre works by Melba Gunjawanga acquired from the exhibition *Karrimarnbun Daluhdaluk* presented at Coconut Studios, Darwin. These bold works enhance the breadth of fibre works in the University's Collection.

My visit to the Gurindji Freedom Day Festival at Kalkaringdji in the Victoria River District in August,

2022 provided an opportunity to acquire four paintings by Gurindji artists: Pauline Ryan, Timmy Vincent Jurlama and Kathleen Sambo Nangari Jahlili. These paintings extend our holdings from this region with which the University enjoys an enduring relationship through the Vincent Lingiari Memorial Lecture, in honour of the Gurindji leader who initiated the Wave Hill Walk-off in 1966.

Textiles became more of a focus in 2022 with the acquisition of five screen-printed textiles by artists from Bábbarra Women's Centre in Maningrida. Another collaborative screen-printed textile by Gabriel Maralngurra and Ray Young was acquired: Kuluban (flying fox) design created in the early days of Injalak Arts at Gunbulanya. These textiles

add to a small but growing collection of screen-printed textiles from the Top End in recognition of the central role textiles played in the formation of several art centres in the late 1970s and early 1980s.

Central Australian artists are well represented this year with the acquisition of three works by desert artists: Adrian Jangala Robertson, Therese Ryder and Maureen Napangardi Poulson. Robertson and Ryder's paintings depict their beloved Country whilst Poulson's work is inspired by the Kapi Tjukurrpa (Water Dreaming) at Kalipinypa, a site northwest of Kintore. Five works by Joseph Williams, a Warumungu artists and member of the Tennant Creek Brio were acquired after being exhibited at the CDU Art Gallery

in the Brio exhibition *Shock & ore*, which was presented from August to October, 2022.

Several gifts were made to the CDU Art Collection during 2022 in memory of colleagues, friends, and family. Andy Ewing (1963-2021) was a much beloved member of the Darwin community and the gift of two of his works on paper by Maurice O'Riordan and Gary Lee are most welcome additions to the collection. Two works by Suzi Lyon (1955-2021), a well-regarded Territory artist, much loved Alice Springs resident and highly respected Lecturer of Visual Arts, Alice Springs, CDU will be cherished. Finally, a ceramic made by Professor Vincent McGrath in 1983, a former lecturer of ceramics (1976-80) and

later, Head of Fine Arts (1980-84) at the Darwin Institute of Technology, was gifted by Evelyn Marie Chaloupka in memory of her mother, Janet Rae Chaloupka (1935-2022), who had studied ceramics with McGrath in the early 1980s. We are grateful for these gifts and look forward to publicly displaying them in the future, together with the other 2022 acquisitions at the CDU Art Gallery and as part of the CDU Art Collection On-campus Art Display Program.

Dr Joanna Barrkman
Curator
CDU Art Collection and Art Gallery

CERAMICS



SUZI LYON (1955- 2021)

Untitled [bowl], ca. 2012

Clay, bisque fired with majolica glaze

17 h x 35 diameter cm

Gift of the Lyon family in memory of Suzi

Lyon, 2022

Charles Darwin University

Art Collection, CDU3501

This hand-built ceramic bowl is believed to have been made by Lyon to instruct Visual Art students at Charles Darwin University (Alice Springs campus) in the majolica glaze technique. This technique involves a light-coloured tin glaze being applied to a bisque pot and then the design is painted straight onto the glaze. Thus, the vegetal design on the inner wall of this bowl was applied as a blue glaze which settled directly into the grey glaze. By contrast, the outer wall of this ceramic bowl is unglazed. The bowl has steeply slanting walls that emanate from a small base, which is approximately seven centimetres in diameter.



This bulbous pot is made from stoneware and features sgraffito with dark oxide glaze applied by brush. Burnt red glaze appears in discreet areas of the wall of the pot. The outer neck and outer inner lip are also glazed in pale green/grey glaze.

This is an early career work by McGrath, created in Darwin during his tenure as Head of the Art School at the Darwin Institute of Technology. McGrath was an accomplished Australian ceramicist and worked as a lecturer of ceramics (1976-80) and later as the head of the Fine Arts Department at the Darwin Institute of Technology (1980-84). McGrath served for more than forty years at the University of Tasmania at the School of Visual and Performing Arts (SVPA) and made a significant contribution to the creative arts and the Tasmanian community. McGrath was passionate about the arts, both as a practicing artist and an educator.

VINCENT McGRATH (1948–2012)

Untitled, 1983

Stoneware; sgraffito and glaze

27 h x 67 circumference cm

Gift of Evelyn Marie Chaloupka in memory of Janet Rae Chaloupka (1935-2022), 2022

Charles Darwin University

Art Collection, CDU3499

PAINTINGS



ADRIAN JANGALA ROBERTSON

(b. 1961-)

Yalpirakinu, 2022

Acrylic on canvas

31.5 h x 225 w cm

Acquired through the

Art Acquisition Fund, 2022

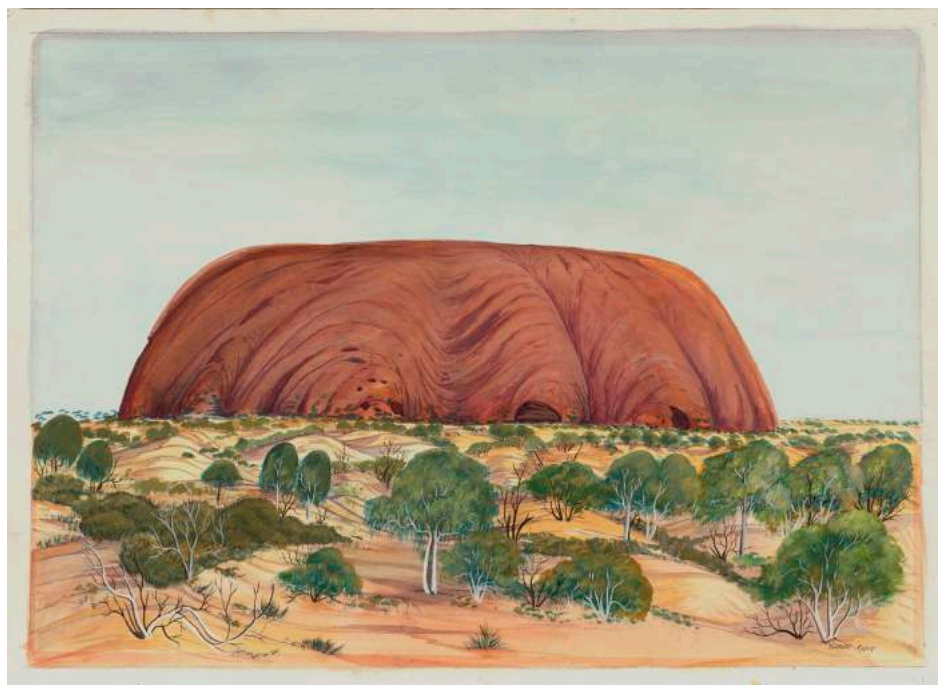
Charles Darwin University

Art Collection, CDU3472

This landscape depicts the artist's Country, Yalpirakinu, and is executed in a gestural and layered painting style. The application of acrylic paint with thick brushstrokes gives a textural quality to the work. The artist's choice of a distinctive bright green colour palette and contrasting light-coloured sky, imparts a sense of vibrancy and fecundity to this landscape. The elongated scale of the canvas and the patchy tonal variation in the sky supports the depiction of the subject matter; an expanse of trees along a ridge line being gently blown by the wind.

Robertson originates from Papunya, Northern Territory and has been a member of Bindi Mwerre Anthurre Artists since 2002 in Alice Springs. He is an established landscape artist. Since 2002, he has consistently painted depictions of his beloved Country, Yalpirakinu, which was also his mother's Country, artist Eunice Napangardi. More recently, Robertson has painted portraits of his family and friends and has met with success with this genre. He was awarded The Alice Prize in 2022 for his portrait *Family in Yalpirakinu*.

THERESE RYDER
 (b. 1946-)
Untitled [landscape of Uluru]
 ca. 1970s
 Watercolour on board
 54 h x 74 w cm
 Acquired through the Art
 Acquisition Fund, 2022
 Charles Darwin University
 Art Collection, CDU3500



This landscape was executed with watercolour on board. It depicts Uluru in Central Australia surrounded by a softly rendered pale blue sky and a foreground of undulating desert sand dotted with green trees, grasses and other vegetation. It is an accomplished watercolour landscape of Australia's most iconic geographic feature, Uluru. This is a relatively early work of Ryder's. In contrast to European-style landscapes (evident in this artwork) Ryder also paints in the customary Arrernte dot painting style.

Therese Ryder (Ngale-Perrule) was born at Todd River Station in Alice Springs, Central Australia. She is a landscape artist, a linguist and illustrator. As a young girl Therese lived and attended school at the Santa Teresa Mission (Ltyentye Apurte) where she was taught to paint water colour landscapes. Her depictions are based on her Country (east of Alice Springs) and traditional Aboriginal bush tucker. Therese is an artist with Iltja Ntjarra – Many Hands (Namatjira School of Art), in Alice Springs where she now resides. She illustrated and authored a book *Ayeaye thiye-akerte: Arrernte stories about birds*, published by Batchelor Institute Press, in 2017.



**KATHLEEN SAMBO
NANGARI JAHLILI**
(b. 1941-)
Karrajkarraj [curry bush], 2018
Acrylic on canvas
30 h x 30 w cm
Acquired through the
Art Acquisition Fund, 2022
Charles Darwin University
Art Collection, CDU3496

This painting was created in an emergent 'Gurindji style', whereby local flora is depicted in strong brush strokes – in this instance the *Karrajkarraj* (Curry orange) plant. The central form was then outlined with a series of white dots. Rows of colourful dots in contrasting colours emanate outward from the central image of the plant.

Kathleen Sambo Nangari Jahlili is a Mudpurra artist, was born at Mantijinni Station, north of Kalkarindji and Daguragu. Kathleen grew up learning customary practices as she and her family walked Victoria River Downs and Yarralin, before settling at Bottom Camp near Kalkarindji in 1966, which was a welfare settlement at that time. She is a cultural custodian and former director of Karungkarni Arts and Culture Aboriginal Corporation, Kalkarindji. As an active artist at Karungkarni Arts, Kathleen paints alongside her Gurindji husband and artist, Timmy Vincent.



TIMMY VINCENT JURLUMA

(b. 1951-)

Ngamanpurru [conkerberry tree], 2017

Acrylic on canvas

30 h x 30 w cm

Acquired through the Art Acquisition Fund, 2022

Charles Darwin University Art Collection, CDU3497



TIMMY VINCENT JURLUMA

(b. 1951-)

Karrajkarraj [curry bush], 2018

Acrylic on canvas

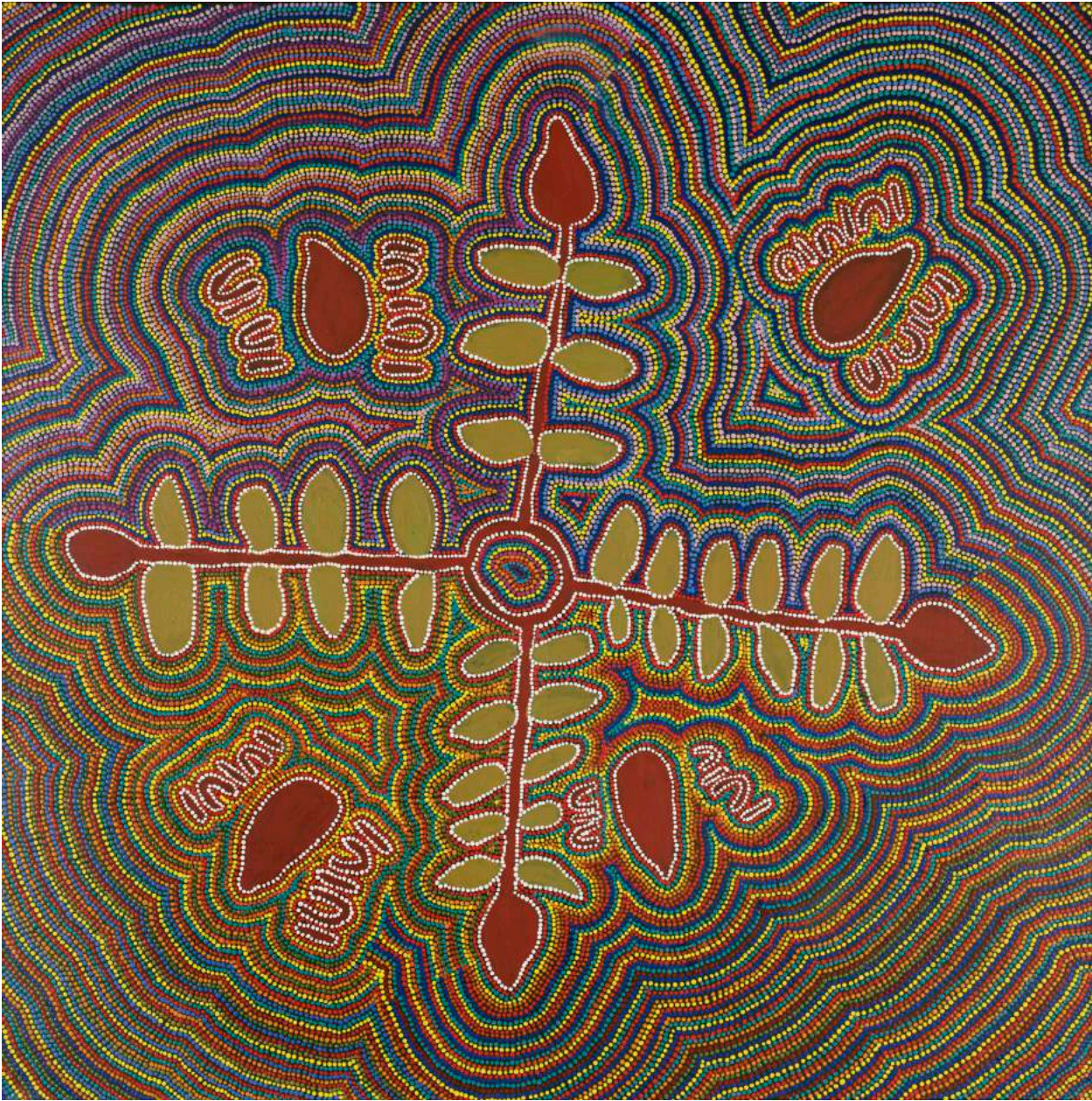
30 h x 30 w cm

Acquired through the Art Acquisition Fund, 2022

Charles Darwin University Art Collection, CDU3498

These two paintings depict local flora – the *Ngamanpurru* (Conkerberry tree) and *Karrajkarraj* (Curry orange) plants – as central forms. The plant was then outlined with rows of colourful dots that delineate the plant. The *ngamanpurru* plant has strong associations with Daguragu, which is Country belonging to the artist's father, Vincent Lingiari (1908/19 - 1988).

Timmy Vincent Jurlama (Gurindji) was born at Jinparrak (Old Wave Hill Station). By the time he was eight years old he was working with horses and as a stockman. His father, Vincent Lingiari, was a Gurindji elder who led the Wave Hill Walk-off in 1966, to improve working and living conditions of Aboriginal people on the stations in the Victoria River Downs. This action prompted a nine-year campaign by the Gurindji for the return of their traditional lands, which led to the first successful land claim by First Nations Australians in 1974. Timmy resides at Daguragu on his traditional lands and is an active artist at Karungkarni Arts and Culture. He paints together with his wife, Kathleen Sambo Nangari Jahlili.



PAULINE KILNGARRI RYAN NANAKU (b. 1947-)

Yarla [bush potato], 2022

Acrylic on Belgium linen

122 h x 122 w cm

Acquired through the

Art Acquisition Fund, 2022

Charles Darwin University

Art Collection, CDU3495

This painting depicts women - represented by the 'u' shapes - as they sit together collecting bush potatoes, known in Gurindji language as *yarla*. According to the artist, the women are from the *Nangari* and *Nanaku* skin groups. *Kawarla*, coolamon used for carrying the *yarla*, are represented by the elliptical shapes. *Yarla* are large, edible yams that grow deep in the earth. Digging sticks or metal crowbars are used to dig up *yarla*, which become visible through the cracked surface of the ground in the dry season. Once collected, *yarla* may be eaten raw, lightly boiled or roasted.

Pauline Ryan was born on Jinparrak (Old Wave Hill Station) in the Victoria River District (VRD), Northern Territory. As a young Gurindji woman, she worked as a domestic servant in the dining room and men's quarters at Wave Hill and Cattle Creek stations. Pauline was part of the 1966 Wave Hill Walk-off – a strike for improved working conditions of Aboriginal people in the VRD - led by Gurindji elder, Vincent Lingiari (1908/19-1988). Pauline has resided at Daguragu since 1966. She has been an active participant in local culture and ceremonies. She is a founding director of Karungkarni Arts and Culture Aboriginal Corporation in Kalkarindji. She paints daily and is currently the most prolific artist working at Karungkarni Art and Culture.



MAUREEN POULSON NAPANGARDI (b. 1958-)

Kapi Tjukurrpa – Kalipinypa, 2021

Acrylic on linen

152 h x 122 w cm

Acquired through the

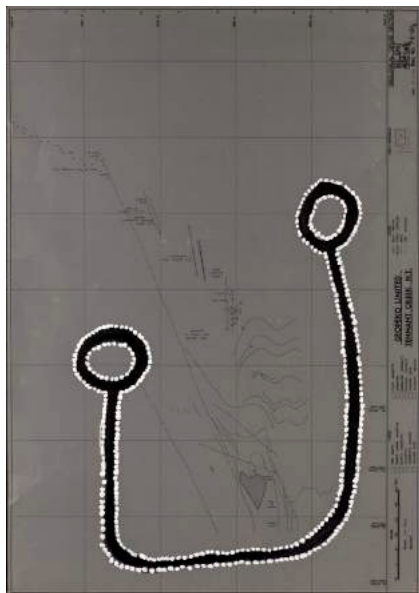
Art Acquisition Fund, 2022

Charles Darwin University

Art Collection, CDU3488

This subtle and mesmerising work is comprised of fine and consistent lines and dots that converge to create a visual illusion of depth and motion – representative of water – as noted on the certificate of authenticity accompanying the painting issued by Papunya Tjupi Arts Centre:

The painting depicts designs associated with Kapi Tjukurrpa (Water Dreaming) at Kalipinypa, a site northwest of Kintore. The Tjukurrpa tells of an important rainmaking ceremony to invoke the elements. It is a powerful storm sending lightning, thunderclouds and a deluge of rain that rejuvenate the earth, filling rock holes, clay pans and creeks. It has the power to create new life and growth upon the land.



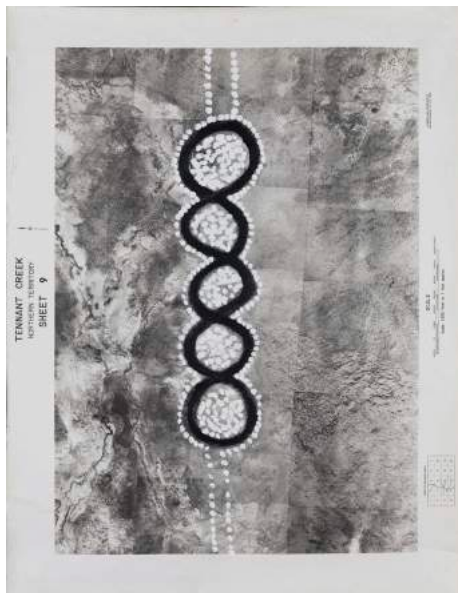
JOSEPH WILLIAMS (b. 1978 -)

Signs of life V, 2022

Acrylic on acetate (repurposed
geological cross section illustration)

98.5 h x 69.5 w cm

Acquired through the
Art Acquisition Fund, 2022
Charles Darwin University
Art Collection, CDU3489



JOSEPH WILLIAMS (b. 1978 -)

Signs of life VII, 2022

Acrylic on paper
[repurposed arial landscape photograph]

99 h x 76 w cm

Acquired through the
Art Acquisition Fund, 2022
Charles Darwin University
Art Collection, CDU3490

These works are distinctive due to the maps and technical drawings they are painted on. The process by which they were made involved reclaiming mining ephemera from the Warrego Mine site near Tennant Creek and reappropriating it as a means of asserting authority over customary land and sites. These artworks critique the physical damage and change that has been ingrained into the artist's Country through mining.

Joseph Williams Jungurayi is a Warumungu man from Tennant Creek. He is an accomplished carver as well as a painter. He works as the Community Arts and Culture Officer at Nyinkka Nyunyu Arts and Cultural Centre. Williams is a member of the Tennant Creek Brio, a collective of male artists. Established in 2016 as an art group for male survivors of substance abuse many of the Brio's artworks explore the psychological, historical and social influences that shape the lives and identities as First Nations men living in Tennant Creek, whilst other artworks are more personal explorations.

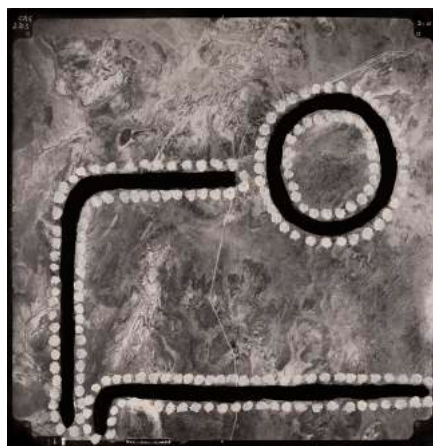
JOSEPH WILLIAMS (b. 1978 -)

Signs of life I, 2022

Acrylic on paper
[repurposed arial
landscape photograph]

47.5 h x 46 w cm

Acquired through the
Art Acquisition Fund, 2022
Charles Darwin University
Art Collection, CDU3491



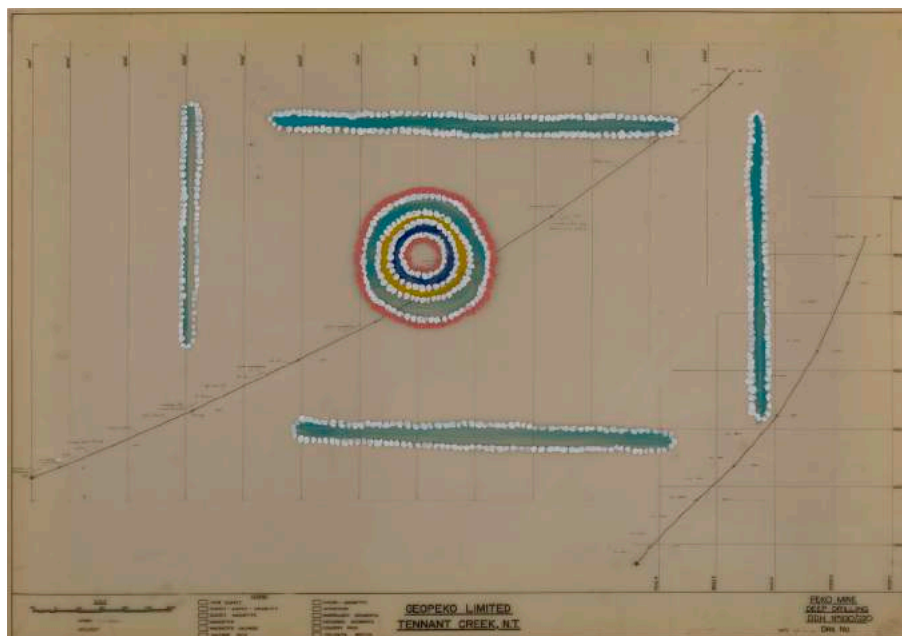
JOSEPH WILLIAMS (b. 1978 -)

Signs of life III, 2022

Acrylic on paper
[repurposed arial
landscape photograph]

47.5 h x 46 w cm

Acquired through the
Art Acquisition Fund, 2022
Charles Darwin University
Art Collection, CDU3492



JOSEPH WILLIAMS (b. 1978 -)

Song maps VI, 2022

Acrylic on acetate (repurposed
drilling depth chart)

100 h x 70 w cm

Acquired through the
Art Acquisition Fund, 2022
Charles Darwin University
Art Collection, CDU3493

PHOTOGRAPHY

These five photographs, which are part of a series of seven photographs, depict local sites in the greater Darwin area. They were exhibited in *Dami-tji-la* (Blood), an exhibition by Larrakia artists in 2021. This photographic series exude the timelessness of Country, the vastness of Top End skies and sites of significance to the artist. As noted by Lee:

These seven images of Larrakia Country are views taken in and around Darwin. I took photographs of special sites that appeal to me and which I feel capture the stunning, raw beauty of Larrakia country (*Dami-tji-la* (blood), 2021, p. 10).

Lee (aka Gurrulan) is a Darwin-based Larrakia artist; performer, fashion designer and photographer - with affinities to the Wardaman (NT) and Karajarri peoples (WA). His artistic practice has revolved around photography since 1993, with male portraiture being his primary subject matter. His photographs have explored the nexus of masculinity, culture and ethnicity - with his initial bodies of work being created during his extended travels in India and Nepal. He next turned his gaze to Aboriginal men and identity in Darwin. These recent works in Lee's oeuvre represent a shift of focus away from portraiture toward Larrakia Country or more accurately, saltwater. As a Larrakia man, Lee identifies as a 'saltwater person'.



GARY PHILLIP LEE (b. 1952-)

Dripstone, 2021

Photograph

54 h x 64 w cm

Gift of the artist, 2022

Charles Darwin University

Art Collection, CDU3466

GARY PHILLIP LEE (b. 1952-)

Mindil Beach, 2021

Photograph

54 h x 64 w cm

Gift of the artist, 2022

Charles Darwin University

Art Collection, CDU3466



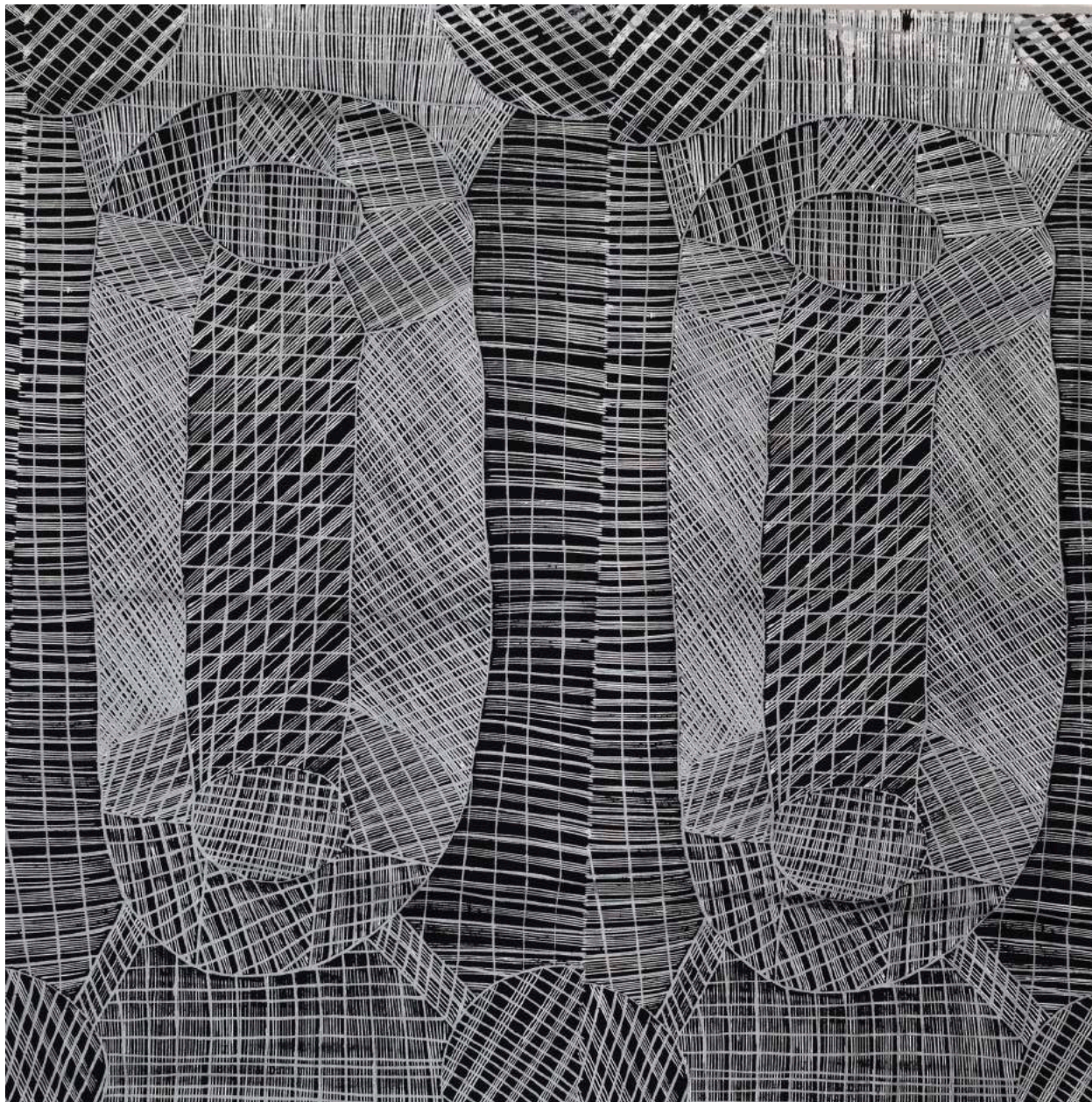
GARY PHILLIP LEE (b. 1952-)
Mindil to Mayarrang, 2021
 Photograph
 54 h x 64 w cm
 Gift of the artist, 2022
 Charles Darwin
 University Art Collection, CDU3468

GARY PHILLIP LEE (b. 1952-)
Noonamah, 2021
 Photograph
 54 h x 64 w cm
 Gift of the artist, 2022
 Charles Darwin University
 Art Collection, CDU3469

GARY PHILLIP LEE (b. 1952-)
The Gardens, 2021
 Photograph
 54 h x 64 w cm
 Gift of the artist, 2022
 Charles Darwin University Art
 Collection, CDU3470



TEXTILES



MELBA GUNJARRWANGA (b. 1959 -)

Wak wak [Black crow Dreaming]

designed 2016; printed 2022

Screen-print; Permaset© ink on cotton/linen

218 l x 148 w cm

Acquired through the Art Acquisition Fund, 2022

Charles Darwin University Art Collection, CDU3480

This two-screen design highlights the incorporation of *narrk* painting technique into screen-printing and its effectiveness in creating a shimmering effect, which in this print is enhanced by the use of silver metallic ink. As noted on the certificate of authenticity provided by Bábbarra Women's Centre:

This design depicts a sacred site at 'Kurrurldul', an outstation south of Maningrida. The '*narrk*', or abstract crosshatching, on this work represents the design for the crow totem ancestor called 'Djimarr'. Today this being exists in the form of a rock, which is permanently submerged at the bottom of Kurrurldul Creek. The 'Djimarr' rock in the stream at Kurrurldul is said to move around and call out in a soft hooting tone at night. Both the stone itself and the area around it are considered sacred. The pattern used here is also the crow design used in the sacred 'Mardayin' ceremony, which is a large regional patri-moiety ceremony now rarely conducted in central and eastern Arnhem Land.

Melba Gunjarrwanga is a Kuninjku artist, and is a skilled printmaker, sculptor, weaver and bark painter. Melba has taken part in group exhibitions across Australia and the world presented by Maningrida Arts and Culture. Her work is held in various cultural collections within Australia.



HELEN LANYINWANGA (1954 – 2020)
 DEBORAH WURRKIDJ (b. 1971-)
 ABIGAIL NAMUNDJA (b. 1988-)
River and rocks, designed 2012;
 dyed and printed 2022
 Screen-print; natural dyes and Permaset©
 ink on cotton
 110 h x 150 w cm
 Acquired through the
 Art Acquisition Fund, 2022
 Charles Darwin University
 Art Collection, CDU3478

River and rocks is a bold and gestural two-screen design that depicts a river bed and flowing water in Lanyinwanga's Country. This cloth features three repeats of this two-screen design. It is printed on naturally dyed cloth, colloquially known as 'bush dyes'. Three generations of women have collaboratively created this work; Lanyinwanga designed *River and rocks*, Wurrkidj dyed the cloth and Namundja screen-printed it. Helen was Deborah's mother. Abigail is Helen's granddaughter and Deborah's daughter.

Helen Lanyinwanga was a senior textile artist who worked with Bábbarra Designs since 2008. She depicted stone country and sacred rocks in her designs. Helen had a key role mentoring young and emerging artists at Bábbarra Women's Centre and was an accomplished artist in other mediums, notably basket weavings and prints on paper. Her artwork has toured the United States and been exhibited throughout Australia. Her textile art is in the collection of the National Gallery of Australia.

Deborah Wurrkidj is a highly regarded, versatile artist who has adapted her art practice to new forms while retaining her strong clan traditions. She has worked with Bábbarra Women's Centre since 1991 where she is a leading textile artist and an integral member. Deborah is internationally renowned for her bark painting, *lorrkkon* (hollow logs), and fibre baskets. She has exhibited widely since 2001, throughout Australia as well as in Europe and the United States. Her art is represented in several of Australia's state gallery collections.

Abigail Namundja is an active member of Bábbarra Women's Centre, who excels in lino-block and screen printing on textiles. She also paints on bark and wooden sculptures.

ELIZABETH KALA KALA (b. 1970-)
Dedded wongkorr [red coloured lorikeet feather
 dillybag], designed 2019; printed 2022
 Screen-print; Permaset© ink on cotton/linen
 90 h x 147 w cm
 Acquired through the
 Art Acquisition Fund, 2022
 Charles Darwin University
 Art Collection, CDU3481



Dedded wongkorr depicts a 'wongkorr' sacred dilly bag woven with brightly coloured orange parrot feathers called 'dedded'. It is depicted alongside a digging stick. *Wongkorr* are used in a number of public ceremonial contexts, and are sacred objects for the Bininj Kunwok speaking people of Western Arnhem Land.

This is a special kind of dillybag for us, not like a normal dillybag.

This story was from a long time ago when my great great grandfather was alive. He's the one that was a medicine man for our people. We are not supposed to see that sacred spirit dillybag that lives below the saltwater. If we ever see that site, it might drag us under and drown us. When the tide goes out he floats and when the tide comes in he goes under to hide.

This story is about fresh water and saltwater mixing and our ancient law. There are strings of the Wongkorr hold it under the water. The Wongkorr is made with lorikeet parrot feathers and Kurrajong bark string.

I remember having a ceremony at that outstation Bolkjam when I was only 16 years old, near Ji Bal-bal homeland, and my father would tell me the story of the Wongkorr sacred site. My two sisters taught me to paint, and my Dad was a famous painter. Some balanda (non-Indigenous) know my father's painting, it is about digging sticks, sharks and wongkorr.

Elizabeth Kala Kala is an artist from Bolkjam homeland who has worked at Bábbarra Women's Centre since 2017. She was born in Barunga but grew up in Maningrida. She is an accomplished lino-block printer who applies a strong carving style to depict dilly bags, yams and digging sticks in her lino-print designs. She now is exploring design for large scale screen prints. Kala Kala is inspired by her father who was an accomplished Rembarnga artist, Jack Kala Kala (1925-1987)



JOY GARLBIN (b. 1959-)
Djomi, designed 2019; printed 2022
 Screen-print; Permaser©
 ink on cotton/linen
 147 h x 300 w cm
 Acquired through the
 Art Acquisition Fund, 2022
 Charles Darwin University
 Art Collection, CDU3479

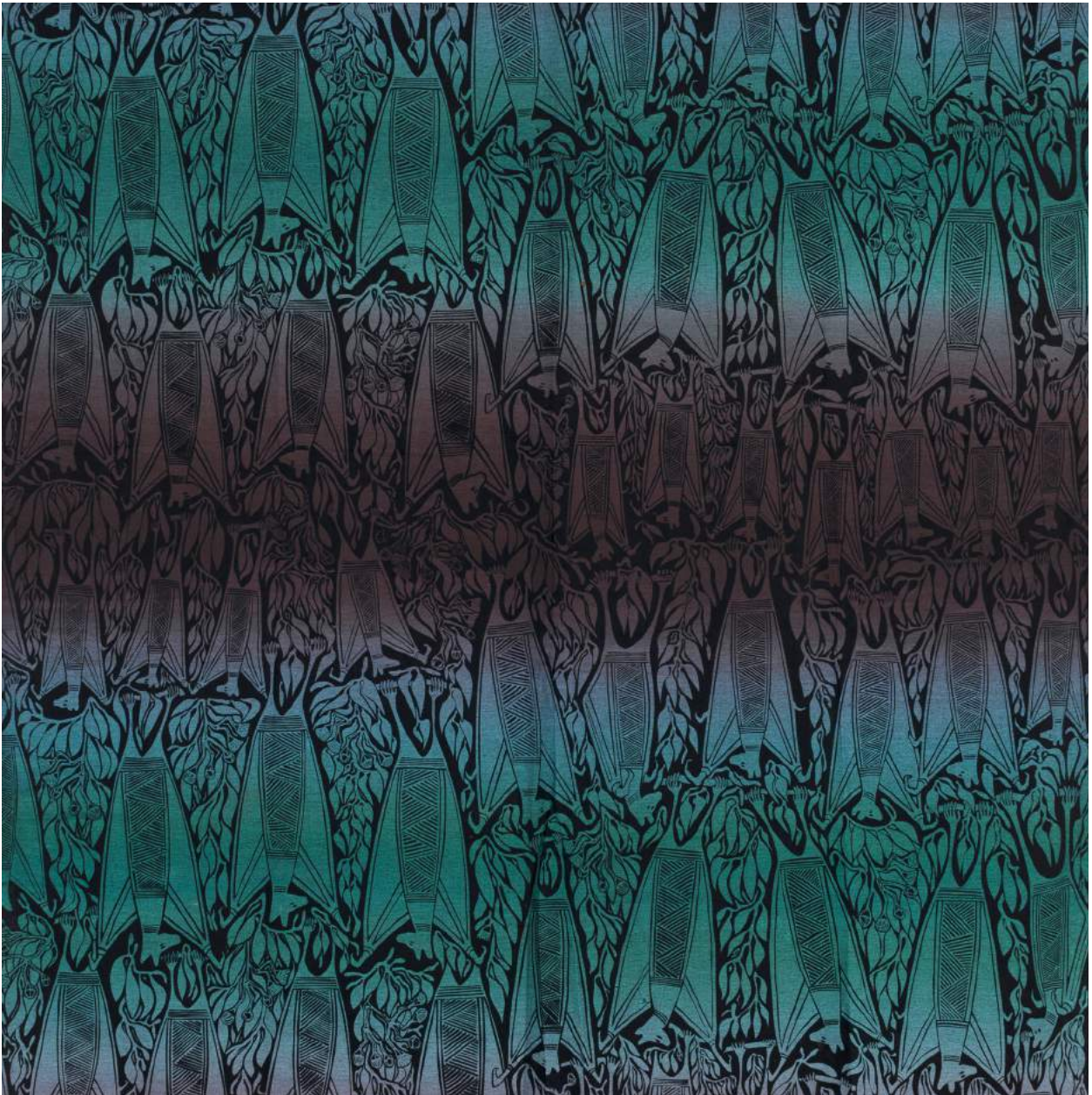
Djomi is a freshwater spirit, which is part of the artist's ancestral inheritance. This print of white and black on a blue ground, features mermaids, water lilies and seaweed. This cloth features approximately four repeats of the design, which is comprised of two screens. As noted on the certificate of authenticity issued by Bábbarra Women's Centre accompanying this textile length:

This design depicts the story of the artist's ancestral dreaming, the Djomi freshwater spirit mermaid. The Djomi figure is a mermaid like spirit with fish tail that lives in the freshwater stream that flows out to the sea cliff near Maningrida. Djomi is known to be a very powerful fertility symbol.

If you go there you can get pregnant easily. Djomi has babies, and they can give others babies too. The Djomi spirit is so powerful, that women can end up with multiple babies at once, twins or sometimes even more. The Djomi spirits lay eggs near the sacred freshwater stream in Maningrida. Inside the eggs are human babies as well as young Djomi.

Men do not go near that swamp, because Djomi is so powerful that men might get pregnant there too. So men, they are too scared of that Djomi. When we visit the Djomi freshwater spring, we can hear young Djomi crying. They sound like normal babies crying, those Djomi spirits. They are looking for a mother.

This Djomi is my dreaming, I got permission from my *djunguys* to paint this Djomi design. For me I always ask my djunguy permission to paint because that is our cultural way.



GABRIEL MARALNGURRA (b. 1968-)
 and RAY YOUNG (1951-2009)
Kuluban [flying fox], designed 1989; printed 1994
 Screen-print; Permaset© ink on cotton
 205 h x 114 w cm
 Gift of Dr Joanna Barrkman
 Charles Darwin University Art Collection, CDU3483

This textile features a design created by Gabriel Maralngurra based on a painting by George Milpururru (1934-1998) of *kuluban* (flying foxes). This one-screen design incorporates Kunwinjku *rarrk* (cross-hatched) painting techniques as well as more figurative foliage depictions. Ray Young cut the Rubylith (film transfer) to create a film positive to transfer the image to a screen for printing onto fabric. The design is repeated along the cloth length – selvedge to selvedge. The print depicts flying foxes hanging from their feet curled around branches interspersed with foliage. The ‘colour wave’ of green, mauve and purple ink was printed on a black ground. A colour wave is a technique whereby different coloured inks are placed on the screen at the same time and when the squeegee is pulled over the surface of the screen the inks merge.

This is an early screen-print design by Maralngurra, who has continued to design for textiles as well as to paint on bark and wood in the Kuninjkun style of *rarrk*. He is a member of the Ngalangbali clan and is a co-founder of Injalak Arts and Crafts Aboriginal Corporation. He has contributed to the continuation of West Arnhem Land art and culture throughout his career and encouraged younger generations to maintain their cultural legacy. Maralngurra’s artistic expression is inspired by West Arnhem Land rock art and informed by his extensive knowledge of ancestral beings, traditional stories, and local plants and animals. His art is held in public collections at the National Museum of Australia, Museum and Art Gallery of the Northern Territory, Museums Victoria, National Gallery of Victoria, Batchelor Institute of Indigenous Tertiary Education, the Berndt Museum of Anthropology at the University of Western Australia and Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, USA.

Ray Young was born in Sydney and studied at the National Art School at Kogarah Technical College. He joined the Earthworks Poster Collective at the Tin Sheds, Sydney University in 1976. In 1979, Young moved to Wurrumiyanga, Bathurst Island, after receiving a request from the Aboriginal Arts Board of the Australian Council for the Arts, to work as the arts adviser and manager for Tiwi Designs. Thereafter, he worked at Injalak Arts and Crafts, Gunbalanya for several years in the screen-printing studio. Young returned to Sydney in the early 1980s to work with Redback Graphix, where he mentored artists from both Tiwi Designs and Injalak Arts and Crafts. Additionally, Young taught screen printing at Tenterfield TAFE, NSW. A collection of prints by Ray Young is held at the National Art Gallery of Australia.

3-DIMENSIONAL OBJECTS



MELBA GUNJARRWANGA
(b. 1959 -)
Marebu [mat], 2022
Handwoven; jungle vine
(*Malaisia scandens*)
95 diameter cm
Acquired through the
Art Acquisition Fund, 2022
Charles Darwin University
Art Collection, CDU3487

The mat is a loosely woven and circular in shape. It exudes a spiral form working from the centre to the outer edge. This loosely woven and circular mat exudes a spiral form, working from the centre to the outer edge.

Melba Gunjarrwanga is a Kuninjku artist, born at Maningrida in the Northern Territory. Gunjarrwanga is a skilled printmaker, weaver, sculptor, and bark painter whose works have been exhibited in numerous group exhibitions across Australia and internationally. Gunjarrwanga is represented by Bábbarra Women's Centre, Maningrida Arts and Culture and Marrawuddi Arts and Culture. Her works are held in many national collections including the Art Gallery of Western Australia, the Australian National University Collection, Museum of Contemporary Art, Museums Victoria, and the National Gallery of Australia.

MELBA GUNJARRWANGA

(b. 1959 -)

Dilly bag, 2022

Handwoven; jungle vine

(*Malaisia scandens*)

78 h x 60 w cm

Acquired through the

Art Acquisition Fund, 2022

Charles Darwin University

Art Collection, CDU3486





This woven conical *kakan* (basket) is made using an open weave that enables an interplay of the warp and weft fibres to create an alluring woven pattern. The *kakan* is made from black palm fronds, a versatile plant that grows on a narrow coastal region in wet tropics. Walker uses mud mussel shells as implements for striping and preparing the black palm into fibres for weaving. The handle of the *kakan* is made from lawyer cane, also known as 'wait a while cane' because it is covered in sharp thorns that requires patience when collecting.

Walker works primarily with black palm as a continuation of her Kuku Yalanji Ancestors' weaving practices from far north Queensland. Walker's artist statement notes:

This practice was handed down to me by my grandmother, Wilma Walker, who would sit down with me for long periods to teach me the craft, while telling stories.

The significance of the basket to our family is due to my grandmother being 'hidden' in the basket, ... as a baby by her mother, from the white authorities during the Stolen Generation period.

Traditionally this [type of] basket was used by the Kuku Yalanji people for carrying babies, bush tucker, tools and was also used as a cooking strainer to process poisonous yams.

Following in my ancestors is very important to teach weaving to the next generation. My two eldest daughters are now making small baskets and assisting me in many group lessons at schools, festivals and cultural programs which makes me extremely proud.

DELISSA NGADIJINA WALKER (b. 1990-)

Kakan [basket], 2020

Woven; black palm and lawyer cane

75 h x 40 w x 23 d cm

Acquired through the

Art Acquisition Fund, 2022

Charles Darwin University

Art Collection, CDU3471

UNKNOWN ARTIST

Untitled [necklace]

Mid-20th century

Carved; wood and string

38 h cm

Gift of Maurice O'Riordan and Gary Lee

Charles Darwin University

Art Collection, CDU3482

This distinctive necklace features 44 hand-carved Ancestor figurines which are depicted in the hunched or crouched pose, typical of sculpture from insular Southeast Asia. These wooden figurines are of varying sizes, measuring between five-eight centimetres, and are threaded on handspun twine. A series of round and oblong wooden beads are interspersed between the figurines.

It is possible that this necklace was made by an Atauroan artisan however, the hunched figurine is more associated with the Timor mainland and the Tanimbar Islands, whilst wood workers from Atauro Island, Timor-Leste, tend to create figures with elongated limbs.



WORKS ON PAPER



Storm is a charcoal drawing on 12 sheets of paper, that depicts a large rain cloud. A thin, dark horizontal band is drawn on the lower edge of the drawing, presumed to depict central Australian desert. In the lower right-hand corner of rain falls from the base of the cloud. *Storm* is a majestic drawing that was part of the artist's later output. Its beauty and power are conveyed by the artist's accomplished drawing skills and capacity to manage charcoal to great effect. Its composition also reinforces the power of weather states and the expansiveness of the Australian landscape.

Suzi Lyon was born in Aotearoa/New Zealand. She immigrated to Australia where she studied a Bachelor of Visual Arts and a Graduate Diploma of Educations at Southern Cross University, Lismore, NSW. She also held a Certificate of Graduate Design, a Certificate 2 in Visual Art (drawing, painting, ceramics and printmaking) and a Certificate 4 in Visual Arts (ceramics, printmaking and textiles). She was an accomplished artist working in a range of mediums including drawing, ceramics, multimedia) as well as a highly regarded lecturer in Visual Arts at Alice Springs campus, CDU from 2001-2021.

SUZI LYON (1955- 2021)
Storm, 2020
Charcoal on paper
240 h x 496 w cm
(i.e. 80 h x 124 w cm / sheet x 12 sheets)
Gift of the Lyon family in
memory of Suzi Lyon, 2022
Charles Darwin University
Art Collection, CDU3502

These cyanotypes are part of a body of work made by Dr Aly de Groot resulting from a residency at the Museum and Art Gallery of the Northern Territory, from February until May 2022 which culminated in the exhibition *Tales of a Whale and Other Stories*, at Audit House, Darwin, August 2022. During her residency, de Groot investigated specimens from the Natural Sciences Collection at Museum and Art Gallery of the Northern Territory.

Aly de Groot's creative agenda involves investigating the use of marine detritus combined with basket making techniques, resulting in ethereal woven sculpture and installations that extend the conversation about the fragile marine eco-system and the importance of its celebration and protection. Her first major public sculpture was commissioned by the City of Darwin in 2014 and stands at the entrance to the East Point Nature Reserve, Darwin. A recipient of a Charles Darwin University Post Graduate Research Scholarship, de Groot's doctoral thesis is entitled *Underwater basket weaving*, and explores issues surrounding basketry and ecology.

ALY DE GROOT (1976-)
Demochelys coriacea (Leatherback sea turtle), 2022
 Cyanotype on recycled cotton rag paper
 53 h x 40 w cm
 Acquired through the
 Art Acquisition Fund, 2022
 Charles Darwin University
 Art Collection, CDU3484



ALY DE GROOT (1976-)
Hippocampus dhali (Sea horse), 2022
 Cyanotype on recycled cotton rag paper
 53 h x 40 w cm
 Acquired through the
 Art Acquisition Fund, 2022
 Charles Darwin University
 Art Collection, CDU3485





ANDREW
(ANDY) EWING
(1963–2021)
Untitled, 2015
Oil pastel on paper
32.5 h x 25.5 w cm
Gift of Maurice
O’Riordan, 2022
Charles Darwin University
Art Collection, CDU3464

These two works show Ewing's bold style of drawing with oil pastels as well as painting with acrylic. There is an immediacy in his work, that explores the human form in arrangements that convey relationship, with self and others. His use of strong lines, shading and a reduced, colour palette complements his compositions.

Formed as part of an extensive body of 130 works exhibited in *Chronic Manageable Conditions* at the Northern Centre for Contemporary Art (NCCA) in 2016 – this body of work explores universal issues relating to the human condition such as sexuality, exclusion, inclusion, discrimination, and acceptance. His later art practice recorded pain – both physical and psychological.

Andrew (Andy) Ewing was a visual artist and curator who was born in Melbourne. His peripatetic lifestyle is said to have been influenced by growing up within the armed services posted to various Australian states and southeast Asia.

Ewing undertook studies at the College of Fine Arts, Sydney (1992), at the Sydney College of Arts (1988-90) and at the National Art School, Sydney (1987). He remained in Sydney into the late 1990s at a time of heady artistic and cultural ferment fuelled in part by a growing politicisation of gay identity brought on by the HIV/AIDs epidemic. Ewing suffered chronic medical conditions as a young person which compounded in his later years. He lived in various places for significant lengths of time, including Darwin, Sydney, Byron Bay and Adelaide. Whilst in Darwin he worked at the NT Writers' Centre, Darwin Community Arts, the Northern Centre of Contemporary Art, and the NT Aids and Hepatitis Council.



ANDREW (ANDY) EWING (1963–2021)

Carry, 2015

Acrylic on paper

70 h x 50 w cm

Gift of Maurice O'Riordan, 2022

Charles Darwin University

Art Collection, CDU3465

Become a friend of CDU Art Gallery

The CDU Art Gallery encourages its Friends from within the university and the wider community to support and advocate for our art collection, exhibition programs and activities which are delivered to the public and schools in the region.

In the lead up to the 2024 opening of the wonderful new Darwin CBD campus and new home for the CDU Art Gallery, there are amazing opportunities for Friends to actively participate in events and programs planned over the coming year.

As a Friend, each year you will receive:

- Invitations to all our exhibition openings and public programs
- Exclusive Friends only invitations to two exhibition previews
- An invitation to a special presentation function of new acquisitions to the CDU Art Collection
- 10% discount from the CDU Art Gallery
- Priority bookings and Friends special rates for CDU Art Gallery Workshops and ticketed events.

There are many wonderful ways you can become part of the Gallery family and really make a difference.

As a Friend, we encourage you to register your interest in volunteering in one or more of the following activities at the Gallery:

- Collection documentation
- Gallery attendant duties
- Marketing and promotion
- Graphic design
- Technical (exhibition installation)
- Planning and/or administration
- Serving at functions
- Data entry and record management

There are other ways that you can also support the Gallery:

- The Gallery is an ATO registered Deductible Gift Recipient and all cash donations of \$2 or more are fully tax deductible.
- Donating artworks to the CDU Art Collection. Please contact us for more details.

- Bequesting artworks or donating funds towards curatorial internships, art studies and research, and other related initiatives.

The CDU Art Gallery is an important cultural asset for the Northern Territory and, with your continued support as a Friend, a wonderful and enduring cultural legacy for future generations.

To join Friends of CDU Art Gallery please visit:

www.cdu.edu.au/friendsofgallery
or scan the QR code to access our website



CDU
Digital Collections
QR code



