CHRIS BARRY  NINA BATTLEY  ROB BROWN
BRYAN BULLEY  SYLVIA CAMPION
DEBORAH CLARKE  TIMOTHY COOK
IMBI DAVIDSON  ALY DE GROOT  PETER EVE
KIRSTY FLETCHER  JENNY FRASER
DAVID HANCOCK  WINSOME JOBLING
DAN JONES  PETER W.S. LEE  PAMELA LOFTS
CHIPS MACKINOLTY  FIONA MORRISON
RERRKIRRWANGA  MUNUNGGURR
KAWAYI NAMPITJINPA  SAMUEL NAMUNJDJA
LILY KELLY NAPANGARDI  NANCY NUNGURRAYI
SARAH PIRRIE  ANNA REYNOLDS
TOBIAS RICHARDSON  THERESE RITCHIE
KATIE SAUNDERS  MERRAN SIERAKOWSKI
CONRAD TIPUNGWUTI  NYILYARI TJAPANGATI
LISA WOLFGRAMM  BARRUPU YUNUPINGU
TOGART
CONTEMPORARY ART AWARD
2010

Chan Contemporary Arts Space
State Square
Darwin
2 September – 7 October 2010
<table>
<thead>
<tr>
<th>Page</th>
<th>Title and Authors</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>A Message from the Chief Minister — The Honourable Paul Henderson MLA</td>
</tr>
<tr>
<td>4</td>
<td>A Message from the Toga Group — Ervin H Vidor AM</td>
</tr>
<tr>
<td>5</td>
<td>The Judges — A brief biography</td>
</tr>
<tr>
<td>7</td>
<td>At The Meeting Of Worlds — Darren Jorgensen</td>
</tr>
<tr>
<td>8</td>
<td>Essay — Kieran Finnane</td>
</tr>
<tr>
<td>10</td>
<td>Chris Barry</td>
</tr>
<tr>
<td>11</td>
<td>Nina Battley</td>
</tr>
<tr>
<td>12</td>
<td>Rob Brown</td>
</tr>
<tr>
<td>13</td>
<td>Bryan Bulley</td>
</tr>
<tr>
<td>14</td>
<td>Sylvia Campion</td>
</tr>
<tr>
<td>15</td>
<td>Deborah Clarke</td>
</tr>
<tr>
<td>16</td>
<td>Timothy Cook</td>
</tr>
<tr>
<td>17</td>
<td>Imbi Davidson</td>
</tr>
<tr>
<td>18</td>
<td>Aly De Groot</td>
</tr>
<tr>
<td>19</td>
<td>Peter Eve</td>
</tr>
<tr>
<td>20</td>
<td>Kirsty Fletcher</td>
</tr>
<tr>
<td>21</td>
<td>Jenny Fraser</td>
</tr>
<tr>
<td>22</td>
<td>David Hancock</td>
</tr>
<tr>
<td>23</td>
<td>Winsome Jobling</td>
</tr>
<tr>
<td>24</td>
<td>Dan Jones</td>
</tr>
<tr>
<td>25</td>
<td>Peter W.S. Lee</td>
</tr>
<tr>
<td>26</td>
<td>Pamela Lofts</td>
</tr>
<tr>
<td>27</td>
<td>Chips Mackinolty</td>
</tr>
<tr>
<td>28</td>
<td>Fiona Morrison</td>
</tr>
<tr>
<td>29</td>
<td>Rerrkirrwanga Mununggurr</td>
</tr>
<tr>
<td>30</td>
<td>Kawayi Nampitjinpa</td>
</tr>
<tr>
<td>31</td>
<td>Samuel Namunjdja</td>
</tr>
<tr>
<td>32</td>
<td>Lily Kelly Napangardi</td>
</tr>
<tr>
<td>33</td>
<td>Nancy Nungurrayi</td>
</tr>
<tr>
<td>34</td>
<td>Sarah Pirrie</td>
</tr>
<tr>
<td>35</td>
<td>Anna Reynolds</td>
</tr>
<tr>
<td>36</td>
<td>Tobias Richardson</td>
</tr>
<tr>
<td>37</td>
<td>Therese Ritchie</td>
</tr>
<tr>
<td>38</td>
<td>Katie Saunders</td>
</tr>
<tr>
<td>39</td>
<td>Merran Sierakowski</td>
</tr>
<tr>
<td>40</td>
<td>Conrad Tipungwuti</td>
</tr>
<tr>
<td>41</td>
<td>Nyiliyari Tjapangati</td>
</tr>
<tr>
<td>42</td>
<td>Lisa Wolfgramm</td>
</tr>
<tr>
<td>43</td>
<td>Barrupu Yunupingu</td>
</tr>
<tr>
<td>44</td>
<td>Contacts</td>
</tr>
</tbody>
</table>
MESSAGE FROM THE CHIEF MINISTER

The Northern Territory Government and the Toga Group have forged a close relationship through the development of the Waterfront with public art an important part of this visionary project.

The results speak for themselves—you just have to stroll through the Waterfront to discover some of the impressive public art dotted throughout the Precinct.

From the Palm Trees by Dadang Christanto at the entrance to the Promenade to couples entwined in Katrina Tyler’s Fragments outside the Convention Centre these pieces capture the imagination of locals and tourists alike.

The Toga Group’s commitment to the Territory’s cultural environment started in 2006 with the inception of the Togart Contemporary Art Award.

The awards continue to attract a high calibre of entrants, recognising the high esteem in which the award is held.

I invite everyone to enjoy these wonderful artworks.

The Honourable Paul Henderson MLA
Chief Minister of the Northern Territory
A CRUCIBLE OF CULTURE

Message from the Toga Group

It gives me great pleasure to present the Togart Contemporary Art Award, now in its fourth year. The Award evolved as part of Toga’s desire to support contemporary artists from this region, with a one percent commitment of the Waterfront Development building costs being invested into the arts. The Award and the major public art commissions seen within the Waterfront are supported from this commitment.

Since the inception of this Award, other public art programs are blossoming through the Darwin central business district. The Northern Territory Government, the Darwin City Council and other agencies are taking up the challenge of enhancing built environments with public art. I hope Toga will be seen and remembered in the future as the vanguard who initiated these changes in the exciting city of Darwin.

The talent and inspiration of the artists who live and work in the Northern Territory is unique and is increasingly recognised worldwide. The artistic practices represented in the annual Award is extraordinary and is surely the reflection of the natural beauty, diversity and of the people of the Northern Territory itself. The amalgam of Indigenous and non-Indigenous works shoulder to shoulder highlights the ‘crucible of culture’ Ian McLean alluded to in his 2009 Togart catalogue essay.

The Northern Territory has the highest concentration of artists per capita in Australia and this year we present thirty four finalists of whom 18 have not been showcased before in the Award. It is exciting to see new and emerging artists stepping up to the benchmark which this Award has set for artists.

I congratulate all participating artists who entered their work in the pre-selection phase of the Award and I am grateful to the distinguished pre-selection panel who made the most difficult final selection to be exhibited and express my thanks to the distinguished judges for agreeing to make the most challenging decision of all — choosing one winner from this year’s Togart Award exhibits.

My gratitude and thanks to the Chief Minister, Paul Henderson MLA and the Northern Territory Government for supporting and hosting this year’s event in the new Chan Contemporary Art Space and to all those involved in making this year’s award a resounding success.

Ervin Vidor AM
Executive Chairman

Below left:
For the love of shoes… (detail),
Kirsty Fletcher

Below right:
Landfall — time after time (detail),
Pamela Lofts

Opposite page:
Under One God (detail),
Katie Saunders
ROBERT COOK

Robert Cook is Curator of Modern and Contemporary Photography and Design at the Art Gallery of Western Australia where he has curated many significant exhibitions in this context.

Prior to working at the AGWA, Cook was Curator of Western Australian Art at the Lawrence Wilson Art Gallery, University of Western Australia. He has been a part-time staff writer at The West Australian where he was also a theatre and art critic. In addition, he has worked as a heritage historian for Curtin University.

Cook’s writing has been featured in art publications in Australia and internationally. Working from a background in psychoanalytic thought and contemporary theory, his writing engages with craft and design, photography and exploratory art practices. He has also written numerous personal essays for a range of contexts and conducted many artist interviews with national and internationally high profile artists.

THE JUDGES

JASON SMITH

Jason Smith is Director of Heide Museum of Modern Art. He oversees the artistic direction, business management and collection development of the museum. Previously he was Director of Monash Gallery of Art which holds an outstanding collection of Australian photography, and for which he acquired the works of 20 artists. Between 1997 and 2007 Jason was Curator of Contemporary Art at the National Gallery of Victoria where he worked closely with many leading contemporary artists. At the NGV he acquired the works of 150 artists for the Collection. He has curated 40 exhibitions of Australian and international art including major surveys of the works of Louise Bourgeois, Rosalyn Piggott, Peter Booth, Gwyn Hanssen Pigott, Howard Arkley, and Kathy Temin.

Jason is a regular contributor to a range of Australian art journals and publications, and undertakes many public speaking engagements. He has written on the work of more than 90 artists.

ROBERT COOK

Robert Cook is Curator of Modern and Contemporary Photography and Design at the Art Gallery of Western Australia where he has curated many significant exhibitions in this context.

Prior to working at the AGWA, Cook was Curator of Western Australian Art at the Lawrence Wilson Art Gallery, University of Western Australia. He has been a part-time staff writer at The West Australian where he was also a theatre and art critic. In addition, he has worked as a heritage historian for Curtin University.

Cook’s writing has been featured in art publications in Australia and internationally. Working from a background in psychoanalytic thought and contemporary theory, his writing engages with craft and design, photography and exploratory art practices. He has also written numerous personal essays for a range of contexts and conducted many artist interviews with national and internationally high profile artists.
In Conrad Tipungwuti’s triptych Taparra the moon appears golden, for it is populated by star people who sing and dance the Tiwi ceremony Kulama. Inside the moon the cosmos takes dazzling shape, while the Tiwi people renew themselves on Earth in the same celebration. Togart also brings this relation of the many to the one into being, as it presents us with the numerous cosmologies that live alongside one another in the Northern Territory, cosmologies conjoined only by the extremities of nature. As Tipungwuti brings the sky together with the ground, Anna Reynolds paints the city at the edge of the sea, and Lily Kelly Napangardi the movement of wind over sand. While the flowing prisms of Barrupu Yunupingu’s Gurtha may be of fire, honey, the billabong or body, they bring together the lush materials of the Yolgnu universe. Togart shows the topographies of the North, conjoined by the art of its people. From the cowboy culture that rules the great deserts and stations to the south, shown here in works by Rob Brown and David Hancock, to Nina Battley’s buffalo that travelled from Darwin to help rebuild Aceh after the Tsunami, Togart crosses between worlds dry and wet, urban and remote.

Always there is movement, the collision and collusion of creatures, cultures and differences. In the Northern Territory this is a fluid movement, as a vastly diverse people rub shoulders with each other, coming to an understanding of how things co-exist. In many ways, Darwin is the utopia of Australia, as it facilitates the meeting of saltwater, freshwater, desert and city people. Here flights leave for Dili and Elcho Island as Toyotas arrive from remote communities, locals munch on dragon fruit while tourists get drunk on Mitchell Street. As Manhattan once attracted a mix of runaways and artists, Darwin plays host to travellers of all kinds. The artists visiting Darwin from other parts of the Territory might have come to visit family or do business, while those from the suburbs of Casuarina or Palmerston may be refugees from less interesting places. In Manhattan too there was an abundance of culture, an outpouring of creativity, as after the Second World War it played host to a frisson of different peoples, and art experiments sprang up from the streets. In Darwin such experiments are a part of everyday life, as cultures mingle before the mangrove trees in tidal flow. Togart shows this collision, in the intense marks of Tiwi, Yolgnu, Pitunpi and other artists. Far from being the primitive frontier that the British colonists imagined it to be, the Northern Territory is a centre of cosmopolitan civilisation.

Unlike the temperate suburbs of Australia’s east coast, much of the art here bears witness to a tropical intensity, whether this be in the lurid purple sky of Fiona Morrison’s Stuart Park, 10:35pm or the handmade paper works of Sarah Pirrie and Winsome Jobling. Pirrie and Jobling’s ephemeral creations remind us not only of the fragility of the natural materials that lie all around us, but of the vulnerability of Northern people, exposed as they are to forces both cosmic and artificial. For Territorians must cope with radical and often disruptive change, from the intensity of the natural environment itself to immense mining developments, fluctuating government policy and Darwin’s own building boom. Chris Barry’s photographs play upon generational change, Deborah Clarke places the body in the wake of the tide, and Kirsty Fletcher makes herself a spare pair of feet in case she needs them. The intensity of the North well places artists to address the most contemporary concerns about living amongst global change. Geographically on the periphery of the artworld, the region addresses the artworld’s most pressing concerns, as the forces of an international economy and tropical climate make themselves felt in even the remotest corners of the world.

If the Northern Territory’s natural mix of cultures puts Togart ahead of the artworld in this regard, it also keeps its work grounded in the everyday experience of difference. The ancient and intricate cosmologies of Aboriginal artists enrich the whitefella art on show here. The digital collages of Theresia Ritchie have all the magic in them of an old Groote Eylandt bark painting, while the intricate drawings of Pamela Lofts are as compelling as the optics of a Western desert painting. In turn, the classicism of Aboriginal art appears intensely contemporary beside the whitefella works, their designs as edgy as a knife. Sylvia Campion’s incredible pandanus weaving could sit in any international contemporary art context, next to installations and new media works. Togart realises the potential of exchange, potential largely unmapped by an uncomfortable east coast artworld.

Togart solves the problem of sameness that the artworld has created for itself in its pretence to a global conceptualism, its professional circuit of Biennales and big city spectacles. In preserving difference, Togart offers the world something of an insight into what a post-artworld art might look like. In his essay for the 2008 catalogue, Maurice O’Riordan thinks that the edginess of Togart has something to do with the outsider status of the far north. Yet for the artists who live or work from the Northern Territory, to be an outsider is to be an insider, as they are privileged enough to witness the cultural, social and economic cataclysms of the region. Togart is a celebration, a dance of those on the inside, while for those of us living on the outer, it is one of the exhibitions to watch, in order to keep one eye on this multi-faceted beast that lies at the pulsing tip of the continent.

Daren Jorgensen lectures in art history at the University of Western Australia.
This aggressive energy is as if battened down with it, pushed to the limits of sustainability, building and the human activity that goes on. The all-encompassing Darwin-based artists responding to the character of the urban environment. Anna Reynolds’ Awesome Atrocity 4 has a Tower of Babel character to it — seemingly uncontrolled building and the human activity that goes with it, pushed to the limits of sustainability. This aggressive energy is as if battered down in this tight little dwelling of Morrison’s Stuart Park, 10.35pm. The house has the air of a military bunker, the land around it laid to waste albeit by a mown and weeded lawn, the severed trunk of a tree — a brutalised remnant. Tobias Richardson’s Woden Tiwi is in sympathy with the thrust of these two works though it relies on its title and statement to fully make the point — the absurdity of an architecture suitable for a temperate city being transplanted to a tropical city. The blood-coloured dripping paint dramatises the impact that this kind of insensitivity has on lives. Therese Ritchie, on the other hand, embraces the character of the city in her triptych Out the window: for all its external banality it can still offer surprises, and can not quite shed its past.

Given the development boom in Darwin it is not unexpected that the built environment is dominating these urban artists’ concerns. Only two of the twenty Darwin-based artists represented in this year’s award take a look at the human face of the city. In Neta, Darwin 1950 Chips Mackinolty appears to hark back to a more innocent moment — post-war Darwin when people made their own fun. At first glance I expected this image to be ironic but Mackinolty’s artist’s statement, taking a shot at the ersatz entertainment on offer in contemporary Mitchell Street, suggests otherwise. Peter Eve’s photograph, The Embrace, shows a rich moment from the recent past in an emotionally powerful image. The embrace of the title, between an older woman and a girl, is full of feeling and seemingly inextricably linked to the swirl of feeling and endeavour that charges this scene of Larrakia people.

The only other work in the award with a cross-cultural interest is another photograph, or rather a photographic diptych from the series Performing Aboriginality by Chris Barry. Given that the focus of political and media attention to the Territory is very much concerned with Aboriginal people and more specifically, Aboriginal people in the cross-cultural environment — the ways in which they are adapting to the structures of the mainstream economy and society — this is interesting, but not surprising. The issues are fraught but also not as all-embracing as many outside observers might assume. Despite the buffeting of political change, Aboriginal artistic vision in the Centre and the North has not missed a beat. All of the Aboriginal-identified artists, except Jenny Fraser, draw on traditional ways of imaging, and their images arise from their traditional lands and often from ceremonial knowledge. These include Samuel Namunjuk’s elegant ochre on bark painting, Goanmas, associated with a sacred site on his clan estate, and Kawayi Namphipjina’s lively untitled acrylic on linen, depicting a rockhole site where ancestral women gathered bush tomatoes. However, as Sylvia Campion’s statement nicely points out, “the world of the non-sacred also provides a rich source of subject matter for Aboriginal art”. She has depicted a Sting Ray using an exquisite pandanus weaving technique. Fraser, who presents the only DVD work of the exhibition, nods to Aboriginal identity politics with her title, I am what I YAM, and perhaps with the earthiness of her materials, but her primary and playful interest is in sexuality.

Several of the non-Aboriginal artists in the exhibition turn to the natural world for their subject matter. In terms of the noted dualities of the Territory, it is interesting to observe a number of images dealing with opposite pairs. Deborah Clarke epitomises the notion with Intertidal No 3, a photograph of the ephemeral imprint of her body stencilled by desert sand onto coastal waters. David Hancock’s beautifully abstracted aerial photograph, Two paddocks, one fence, shows one paddock flayed by a herd of cattle recently driven through, the other relatively unscathed. There are also of course the fundamental male and female pairings as in Aly de Groot’s Legend of the White Dingo and Chris Barry’s diptych, and the life/afterlife pair in Pamela Lofthouse’s Landfall — time after time (the freshly dead bird not fully detached from life, in contrast to the decaying bird).

Much of Lofthouse’s work is strongly associated with the desert and with Indigenous presence in the land: this drawing, of dead birds swept up on a beach on the south coast of New South Wales, is a departure for the Alice Springs-based artist. She is one of only three artists associated with the Central Australian town in this year’s Togart, notably dominated by non-Indigenous Darwin-connected artists, twenty of them at my count. Add to them the Top End Aboriginal artists and the ratio is Top End twenty-six to Centre eight. These proportions vary from Togart to Togart and, although this year’s do correspond quite closely to Territory demographics — roughly one-third Indigenous, 60 per cent urban, four-fifths Top End — there is not more than the obvious to say about it, except perhaps that given the number of practising Aboriginal artists and the pre-eminence of many, they are under-represented. As an Alice Springs-based artist the exhibition makes me realise how little work from the Top End, Aboriginal and non-Aboriginal, is shown in The Centre, and vice versa. The art prizes — the NATSIAAs, Alice Prize and especially the Togart, being regional and exhibiting in both Darwin and Alice — offer valuable opportunities for more of a two-way flow. There remains good work to be done by galleries, public and private, on curated group and solo shows that could stimulate and deepen our understanding of who we are and what this entity called the Northern Territory can become.

Sting Ray (detail)
Sylvia Campion
The participants in this project are photographed in situ, within ordinary everyday spaces that constitute a local politics of identity. The Todd Mall, town pool, or town water tanks, become theatrical settings for the staging and performance of identity and the presentation of the self—localised life narratives contingent to place. The performative nature of the work becomes a form of auto/biography—daily life as artful display, whereby the participants direct their own performances and representations of themselves, hence maintaining their authorial presence and personae, their co-authorship. They exercise their own authority and agency in the construction and deconstruction of the photographs, testing colonial tropes of representation, and, in particular, the ethnographic gaze. However, the intrusive nature of the camera reminds everyone of the conditions surrounding the event and the dynamics of production, which, I argue, is a positive form of self-assertion and resistance. Thus, the presence of a medium-format camera produces a self-conscious, constructed, and mediated environment for the recording and performance of the auto/biographical self. These photographs call attention to the impossibility of an unmediated contemplation of the world; the part photography plays in codifying and constructing experience; and the desire for new imagined models of representation and new creative interpretations.

My artistic practice and research has grown out of an on-going cycle of annual returning to Alice Springs/ Central Australia since 1993 (December–March), fortuitously enabled by winning The Alice Prize in 1991 (Judge: Jenepher Duncan). In time, I developed a close relationship to specific Aboriginal families living in, and around, the township of Alice Springs—a social network made possible through my initial relationship to Erica Franey and her extended family and kin. To date, two large bodies of photographic work, Out of Place 2001 and Encountering Culture: A Dialogue 2006, have been the result of those personal and professional relationships which began in 1999. Performing Aboriginality is the third component of what, I consider, to be a conceptual trilogy on the everyday ‘lived life’ of Alice Springs.
The buffalo has many meanings to me. During my childhood living in Indonesia I witnessed the buffalo working the rice fields. When we came to the Northern Territory in 2004 a tsunami hit Aceh and took with it many lives and livestock. Our Territory buffalo came to the rescue. These beautiful horny creatures were trained by buffalo whisperers at Tortilla Flats and sent to Aceh to help rebuild a broken world. At the time I was also starting a new life in the Territory after living for many years in WA. For me buffaloes are a symbol of new beginnings and of taking life by the horns.

This painting represents a Buffalo family heading to Aceh.

As an artist I feel very lucky to be able to visually express snippets of nature, fragments of life or lives, fractions of yesterday's sorrow, today's experience and tomorrow's hope. I embrace combining all these precious elements with my love of colour and paint.

‘The art of Nina Battley presents a symphony of flowing lines — dissecting and connecting, weaving a song like the notes on a score. They are improvisations of lines and spaces that offer a path on which the viewer can meander and drift, gradually revealing familiar forms and figures. For example her depictions of Buffaloes twist, turn and intertwine but ultimately reveal the solid shape of not one, but many of these regal animals — staring out from the canvas, curious of the viewer.’

– Paul Johnstone 2010
This painting celebrates the life and times of Smoky Dawson. Smoky helped shape my life, musically and ethically. As a kid I couldn’t wait to get home from school and listen to Hop-along Smoky & The Square Dance Hold-up on the radio. Smoky always fought the Good Fight. And later in life when I got depressed and it was all too much for me, I’d break into a few verses of I’m a Happy Go Lucky Cow-hand and everything would be all right again. I miss you Smoky, wherever you are!

I was born in Sydney, Australia in the late sixties. I can’t remember very much from those days, except kicking fish with my dad in the back yard and mum yelling at us that we would both ‘rot in hell’. I left home when I was eleven. I didn’t do very much during the seventies and eighties, mainly working out at the gym and listening to Country & Western music. Then in 1998 I tried writing a book and I’ve been painting pictures ever since. I now live in Darwin by myself. Maybe mum was right after all…

ROB BROWN

Self Portrait as Smoky Dawson
Oil on board
120 x 100 cm
The painting The Hill Town is a slice of memory explored and expanded. Gosford, the town I grew up in on the Central Coast of NSW is the core for this memory. Hilly, green, partially beautiful, partially grotesque; like childhood itself, it is an odd place.

Whilst painting and moving through my memories, my subconscious, I try not to define too tightly, I let them run, to have their head. The past and future combined maybe.

Bryan first arrived in Darwin in 1986. Except for 3 years at Newcastle University and a couple travelling overseas he has lived in and around the Top End of the Northern Territory. During this time he has doggedly, stupidly, bloody mindedly stuck to the wondrous processes of painting.
It is well known that Aboriginal art often depicts images of sacred totems or dreamings of Aboriginal culture. However, the world of the non-sacred also provides a rich source of subject matter for Aboriginal art. Much of the rock art of western Arnhem Land for example, features secular topics such as common food animals and plants, depicted because of their economic importance but also merely because of their existence in the environment.

Sylvia was born in 1975 and her artistic practice is primarily fibre sculpture however she has also produced linocut and screen-printed prints. She is represented by Maningrida Arts and Culture and commenced exhibiting her work in Melbourne at Gallery Gabriella Pizzi in 2007.
In the centre of our continent we are as far as can be from the sea, in any direction. Many of us living here were once coastal dwellers and maintain strong connections to the coast as a place to visit family and friends, enjoy holidays, or hold precious as ‘home’.

This is like holding dual citizenship in our own nation, as the interior is a different ‘country’ from the coast in so many ways, environmentally, sociologically, and culturally. In the Northern Territory this dichotomy is exaggerated, with such vast distance and difference between the desert south and the monsoonal north. But having a foot in both camps is not uncommon: The Warumpi Band song *My Island Home* is an anthem to this sentiment.

For me this duality is almost cyclical, like the tug of instinct that drives migration in birds, or the gravitational pull of the moon on the tides. My work is an attempt to represent this, to make visceral the conjugation. I collect sand from the centre and use it on the coast to make stencils of my body. Sometimes I do it in reverse. The reference to Aboriginal hand stencils is deliberate as the duplicity I am working with is culturally shared. I record these ephemeral ‘installations’ and their disintegration as photographs. They are not digital manipulations, but records of real events in time. *Intertidal No 3* is one of a series of photographs taken to document such an event.

Deborah moved to Alice Springs from Sydney in 2002. With her partner, biologist Dr. Charlie Carter she runs supported camps for artists, writers and photographers in the Macdonnell Ranges and beyond. Her own art practice is informed by this intimate experience of the bush and the broader context of Australia’s arid and remote regions.

During the last five years she has had three solo exhibitions and many representations in group exhibitions. Her poetry and short stories have been included in several anthologies. She has taught Digital Imaging through the Fine Arts Dept at Charles Darwin University and at TAFE in NSW. She has an investigative approach to media, using photography and digital media as well as drawing and painting. She is a passionate plain air practitioner, and all her work, no matter what media, reflects the immediacy of her engagement with the environment.
TIMOTHY COOK

Kulama
Ochre on Belgian linen
200 x 120 cm

Timothy speaks personally about his painting Kulama as his “favourite, special” painting. Kulama is the Tiwi ceremony for coming of age, the cycle of life and initiation into Tiwi kinship systems.

When Timothy was a little boy he saw old people paint, people like Deaf Tommy Mungatopi, they taught him design. The raw ochres were painted as designs on peoples bodies during ceremony. Dots were applied to Timothy’s face as his jilamara (design) for ceremony.

Timothy has been painting for thirteen years at Jilamara Arts and Crafts Association at Milikapiti on Melville Island. He likes to paint large canvases and feels his work is very spiritual.

Timothy holds a deep connection to culture and country, his paintings depict traditions felt through true uninhibited expression.

He uses natural ochre without hesitation, composing his paintings with pure instinct with masses of flat coloured plains.
Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.
– William Ernest Henley, 1875

Imbi was born in Adelaide in 1978 and has lived in the Northern Territory for the last 12 years, often travelling between town and country. Her work is a visceral and emotionally charged response to the extremes of living in the Top End. The use of fluid and freestyle mark-making infuses Imbi’s oil painting with a raw intensity, giving voice to the often unspoken, unheard or unseen. Imbi has been exhibiting publically since 1997, and has work in numerous private collections around Australia.
A few years ago, there was this white Dingo that I sometimes saw in the early hours of the morning on my way home from a night out on the town. A taxi driver once told me that he was sure it was the father of his dog’s six puppies.

Interested to see if any of my friends had experienced similar encounters I asked them to share their stories on Facebook. This was my favourite:

‘There was a white dingo that would cross over from Bayview side to Stuart Park. I saw him often including a couple of times with a red girlfriend…Simmo saw him too. He had plenty more bush then as Bayview was only half the size…’

– Penny Hampton, Facebook, February 2010

Legend of the White Dingo is a considered response to this revelation. The artwork was created using materials sourced from my domestic locality along with fibre sculpture techniques learnt whilst working collaboratively with the Tjanpi Desert Weavers on a fibre sculpture project for WOMADelaide in 2005.

Influenced by the diversity of cultures and the intensity of climate and landscape in Northern Australia, I seek to fulfill a mythical life by weaving multiple layered narratives that respond to the environmental, personal and political. Since 1994 I have been adopting and adapting basket-making techniques learnt from Indigenous, non-indigenous and international basket makers and fibre artists. My recent work involves translating basket making and fibre sculpture techniques using man-made materials such as steel wool and discarded fishing nets. Additionally I use alternative photographic processes to create abstract images of my woven objects that mourn the overlooked and celebrate the discarded.

Regularly exhibiting throughout Australia as well as facilitating contemporary fibre art workshops in Darwin, Nationally and within remote Indigenous communities, I value the inspiration exchanged through formulating projects that can inspire and educate. In September 2010 I will pursue the opportunity to continue cross-cultural and creative exchange on an international level as an artist in residence in the Netherlands with the OBRAS Art foundation as a PhD candidate and recipient of a Charles Darwin University Post Graduate Scholarship.
Loss, love, dreams, truth, contradictions and ambiguities in an amorphous city called Darwin.

Peter’s photography celebrates people, Indigenous culture and the environment. His portraiture intimately captures community life and unique personalities in remote and regional Australia, while his landscape captures the essence of wilderness and place.
What happened while I wasn’t looking?

Suddenly my whole family are selling shoes.

I don’t much like shoes.

I don’t mind my feet.

They are flat and fat and hairy and strange. They keep me from falling over (most of the time) and they are a good endpoint for my legs. Unfortunately most shoes make them hurt or blister or smell.

Mine are feet for wiggling in the sand not mincing 6 inches from the ground.

My feet make it hard to understand the vocational choices around me.

But, ugly and proud up on their podium, these odd feet-shoes celebrate the gumption and nerve needed to pursue something new.

Kirsty Fletcher was born and schooled in Darwin, NT. In 1991 she moved to Melbourne to study architecture. Recently she has been producing small-scale cardboard sculptures and relief works. Generally made from reclaimed packaging and ephemera, they predominantly replicate and transform scenes and creatures from her surroundings. Kirsty is currently preparing for her first solo show to be held in Melbourne later this year.
'What would be the opening chapter of the Kamasutra of plant sex? A good pick would be a description of the numerous ways in which plants arrange their sexual organs: from both sexes in the same flower to sexes separated in different flowers or individuals. One widespread sexual strategy that remains an evolutionary enigma is the production of both male and bisexual flowers in the same plant, which occurs in approximately 4000 species.'

from ScienceDaily.com

I was born in Mareeba, Far North Queensland, but my Aboriginal ‘country’ lays on the border district between Queensland and New South Wales, the land of the Yugambeh Mununjali, Northern Bundjalung people. My Old People were moved away from their traditional homelands to work as labourers on pastoral properties. I also identify with my other ancestries: Scottish, Irish, English and Sicilian. While I do feel a connection to those places and people, I haven’t ever lived in those countries or felt a responsibility for, or persecution from them. Sometimes this is difficult for the identity police to understand, and it seems that an Aboriginal person of pale orientation should relinquish their heritage in the name of authenticity and assimilation. As Salman Rushdie says ‘It is the struggle of memory against forgetting’. Like most Aboriginal people I want freedom, work hard for it on many levels and am fortunate to be the recipient of great generosity of spirit from other Indigenous groups from all over the world including Darwin and other places here in the Top End.
I was photographing mustering in a remote desert area and asked the chopper pilot to grab some height as I thought the perspective might be different.

This image was the result — on the left hand side of the fence more than a thousand head of cattle had moved through, pushed by ringers on horses and motorbikes, while on the right it remained untouched.

Nature, man and cattle had created an impressionist scene — but only when viewed at 500 feet, directly overhead out of a helicopter. Like many images in Nature it was gone with the next rain or big blow.

David is a Darwin-based photographer who works for a variety of corporate and editorial clients, primarily out bush.

He is a regular contributor to Australian Geographic and Outback magazines and his most recent stories are about flying dentists in Arnhem Land and The Arakura Swamp (Australian Geographic) and the buffalo industry, and Cave Creek station (Outback).

He does a lot of work with Aboriginal people in remote areas, as well as photography of mine sites, oil rigs and pastoral stations — some of his clients include Hochtief, ERA and the AustralAsia Railway Corporation.

David has worked extensively in the editorial area, having shot for The Age, The Sydney Morning Herald and The Australian newspapers. He began his career as a journalist with The Australian, in Sydney and Canberra before becoming a freelance writer and photographer.

He has published three books: The Top End (with Australian Geographic), A Vision Fulfilled (about construction of the Alice Springs to Darwin railway) and Walkabout Chefs (an insight to Aboriginal culture through food). He is currently working on other book projects.

David was awarded Australian Geographic Photographer of the Year in 2005 for a piece about the northern wet season, and in 2008 was the Australian nominee for the Prix Pictet, one of the world’s most prestigious photographic awards.

After 22 years in the Top End, David recently opened Gallery Two Six in Winnellie, Darwin, featuring work by Territory photographers and multi-media artists.
The work, **Bush Vanitas** recalls the fragile and transitory nature of life symbolised in 17th century Dutch Vanitas paintings. The word Vanitas comes from Ecclesiastics 1:2 — 4 ‘vanity of vanities! All is vanity… a generation goes and a generation comes but the earth remains forever’.

As there are layers of the environment there are also layers of meaning. The colonial view of the landscape is often that of the impartial outsider, superior and arrogant. A tactile sensibility incorporating all the senses brings more of an intimacy and understanding of the world around us and the idea of fragility suggests listening and dialogue.

My response to my environment is haptic. Papermaking immerses me in a tactile realm, sourcing fibre plants, pigments and dyes. Incorporating all the senses brings an intimacy and understanding of the surrounding environment.

This physical experience is a reminder of where I am placed in the world — past, present and future.

The natural and the human world converge, often with destructive consequences.

---

**Bush Vanitas**
147 cm x 126 cm
Handmade plant fibre papers, some pigmented with ochres and bush dyes with a backing layer of recycled cotton rag paper. The sheets have been multiple dipped with a wax watermarked image. Pulp ‘painted’ leaves.

I have been making paper in Darwin for the last 20 years and have experimented with around 60 local plant varieties, both native and exotic. My initial paper experiments began while I was teaching ‘out bush’. The Aboriginal women of Belyuen taught me basket making and I began to experiment with these ‘string’ fibres for papermaking. My early paper work combined paper, bush dyes and ‘string’.

I still refer to Indigenous and early colonial knowledge for possible sources of paper fibre.

I love the papermaking process from beginning to end: the research, the connections to the land past and present, the influence of the seasons, the harvesting and nurturing of the fibre plants.

Since returning from a Churchill Fellowship in the USA I have been incorporating cotton into my paper for its short fibre length and stability.

---

**WINSOME JOBLING**
This loading truck belongs to Utopia (community) — it brings mail and food from Alice Springs. Sometimes I pay little bit for ride to Alice Springs — bit like bush bus — sit on bench seat in the back — bumpy ride — stop along way for break — driver, he’s family. Get off at shops or Tangentyere Council. Sometimes that truck is school bus — gives lifts around community. Sometimes dogs get picked up. No cattle. No horses.

Dan was born in 1957 at MacDonald Downs Station in the Sandover region, where he later worked as a jackaroo. Although currently based in Alice Springs, Dan’s heart and mind are devoted to his home in Utopia — an outstation known as Soapy Bore. As often as possible, he returns home to visit his extended family. He has also travelled back to his birthplace several times to show his wife and daughters the old yards, camps, and trucks, and to share the associated adventures of his youth.

Dan explores his subjects in various ways — geographically, botanically and historically and in both “traditional” and contemporary styles. His traditional works relate to ancestral narratives (Jukurrpa or Dreamings) such as caterpillar, witchetty grub, women’s ceremony, wild honey, and bush tobacco. Most recently, Dan has depicted the repeated journey he makes in a loading truck between Alice Springs and his homelands. In these figurative works, Dan demonstrates his intimate knowledge of country by emphasising the hills associated with Jukurrpa and documenting bush tucker plants such as native orange, passionfruit, banana, sultana, fig, mistletoe and corkwood. A previous ‘Loading Truck’ painting was acquired for the Araluen Centre’s Collection in 2008. The subject also qualified the artist as a Telstra NATSIAA finalist in both 2009 and 2010. Dan’s work was selected for publication in the 2011 IAD Press Jukurrpa diary.
This small piece of locally found stone called for a simple minimalist approach. The sculpting uses the natural cracks and features in the stone, and the observer sees what the observer sees.

What I see in this work comes from my childhood. I would go on an annual pilgrimage to the Royal Darwin Show with friends and siblings, barely having enough pocket money for the entrance fee, let alone spending money. So towards the end of the day we would head to the amusement area, scouring the grounds for lost change.

One memorable year I found a twenty-dollar note trampled in the dirt near the dodgem cars, a grand find indeed. But our celebrations were short lived as a big fat bloke, chewing a greasy, battered, Dagwood-Dog, sausage thing on a stick, came up to us and demanded that we hand over the money, claiming that it was his. We knew that it wasn’t, but as he threatened to beat us up, and we were little and he was big, I had to hand over the crumpled note. It would have bought us at least twenty Dagwood-Dogs, with SAUCE!

This sad little life experience stayed with me for thirty-odd years, forgotten and useless until I found this piece of stone. The Sausage Man lives on!

I was born in 1970 in Malaysia and my family migrated to Australia when I was child and settled in Darwin, I have lived here ever since. I once considered studying fine arts but was greatly discouraged by certain members of my family. Who said “you should get a real job that pays well, you know artists are always poor.”

As far as I can remember, I was always considered artistic by others and somewhat of a daydreamer. And yes, I love art. Yet I cannot define myself, I feel like I am constantly maturing with my styles, techniques and mediums and because I enjoy a multitude of subject areas, I found myself embracing them all. I am not a painter, photographer, musician or even a sculptor — I am an artist.

I am always dreaming up, designing or trying to make something. I cannot help myself. In my waking hours I see my artworks and in my sleep I dream about them.

Others would walk their dog on the beach, I would walk my dog and find myself doodling a caricature in the sand or dragging home a piece of drift wood to carve.

This is my creative passion, it is what I do, it is who I am, and it is what I am. I believe my inspiration comes from God. Even as God is a creator I am just the chip off the old block.
On a visit to Durras, on the south coast of New South Wales, I encountered many dead Shearwaters or mutton-birds that had been washed up on the beach. I was drawn to their simple beauty in this state, (suggesting flight, yet arrested) and the idea of their vulnerability to the elements during the long migration back to their breeding grounds. I photographed them over a few days as they decayed, disappearing into the sand, and later drew them as a series, plummeting — to evoke the events that led them to this place.

The title refers to the numbers of birds that succumb time after time, but more importantly to the notion of [a] time, after time — recognition that there is time beyond the present, which involves an ethics of caring, and honoring the qualities in things that have moved beyond their life.

Drawing these birds is a meditation on time after time.

PAMELA LOFTS

Landfall — time after time
Charcoal and gouache on Arches watercolour paper
2 drawings each
120 x 160 cm

On a visit to Durras, on the south coast of New South Wales, I encountered many dead Shearwaters or mutton-birds that had been washed up on the beach. I was drawn to their simple beauty in this state, (suggesting flight, yet arrested) and the idea of their vulnerability to the elements during the long migration back to their breeding grounds. I photographed them over a few days as they decayed, disappearing into the sand, and later drew them as a series, plummeting — to evoke the events that led them to this place.

The title refers to the numbers of birds that succumb time after time, but more importantly to the notion of [a] time, after time — recognition that there is time beyond the present, which involves an ethics of caring, and honoring the qualities in things that have moved beyond their life.

Drawing these birds is a meditation on time after time.

Pamela is a visual artist living in Alice Springs where she moved after attaining her Bachelor of Arts at Sydney College of the Arts. She established Watch this Space Artist-run Initiative in 1994 and the following year won the 26th Alice Prize. Pam has exhibited and participated in residencies nationally and overseas. She is represented in state and regional gallery collections including the National Gallery of Australia and she was awarded a Master of Philosophy, at the School of Art, Australian National University, in 2008. Her sculpture, photographic and recent video work are grounded in the narratives, emotions and material substance of central Australia. She moonlights as a children’s book illustrator, which has led to rediscovering the joy and immediacy of drawing as a way to express her ideas within contemporary practice.
Darwin 60 years ago was a much different place than it is today… a long time before the ersatz entertainment of much of Mitchell Street. Back then the town was barely recovering from the War so people made their own fun. Dwyn Delaney’s mum Neta was one of those who were at the heart of these earlier days.

Chips is a Darwin-based artist whose work tracks back to the 1960s and ’70s in Sydney, and the Territory since 1981. Primarily a printmaker — from screen printing to digital work — he has also worked as a painter, muralist and graphic artist. His work is represented in national and international collections, and he exhibits locally and interstate.
Stuart Park, 10:35pm was made during the current civic transition Darwin is experiencing. A time of high population growth and an ever-expanding building industry, it captures a mundane suburban vista that would otherwise go unnoticed. Overlooked and uninteresting by day, by night spaces like these are transformed into nocturnal theatrical stages where viewers can write their own narrative.

These are dwellings that I consider incongruent for Darwin’s tropical climate and lifestyle: brick constructions with inadequate airflow. From the street these concrete structures have no visible entry, they are not welcoming or appealing. But by night the perspective shifts; brick walls become theatre backdrops, streetlights become stage lighting and the imagination can run wild.

These photographs are an aesthetic response to local architecture and the hidden social dramas of the suburbs, at night.

Like many artists who have used nocturnes as a theme in their work, I am interested in the shift in reality that accompanies nightfall — a time when human senses are heightened to create an otherworld. My theatrical nocturnes are saturated with the artificial light of street lighting that in turn, distorts the space into a hyper-real scene. The lack of physical human presence invokes a memory and/or a trace of people who are invisible and forgotten. Fantasy is further heightened by the absence of architectural thresholds.
The Gumatj clan design is associated with an ancestral conflagration. This diamond design represents the red flames, the white smoke and ash, the black charcoal and the yellow dust. Clans owning connected parts of this sequence of ancestral events share variations of this diamond design. The shallow waters of coastal Biranybirany and associated hinterland bear this design. The Gamata (seagrass) waving in the shallow bay mimics the flames and indicates the fire within this water.

Rerrkirrwanga is the youngest daughter of the late senior Dja'pu statesman and award winning artist Djutjadjutja. She was taught to paint by him and in fact many of the paintings attributed to Djutjadjutja in the early nineties were finished by Rerrkirrwanga. She now has the authority to paint for herself and has done so successfully on a large scale with her works now being part of many major collections. She is part of a close knit family of art producers which includes her elder sister and her mother.

She was one of the first artists to produce prints at The Buku-Larrnggay Mulka Art Centre in Yirrkala.

In 2009 Rerrkirrwanga won best bark painting category in the National Aboriginal and Torres Strait Islander Art Awards with a particularly fine work depicting her husband’s clan designs of fire. These iconic works are becoming a signature for her.
This painting depicts the rockhole site of *Pinpirrnga* or Desert Bore. This site is surrounded by sandhills on one side and mulga trees on the other and is situated slightly north of the Kintore Community in Central Australia.

The story relating to this site concerns two ancestral women who travelled from the east to *Pinpirrnga*. The women walked a long way and were very thirsty when they arrived at *Pinpirrnga*, only to find that there was no water. The women then sang the songs associated with the site and plunged their *nulla nullas* (digging sticks) into the ground creating a large rockhole. The women later removed their *nulla nullas* from the ground and laid them down, where they then transformed into two smaller rockholes.

While in the area, the women gathered large quantities of the edible fruit known as *pura* (also known in Pintupi as *pintalypa*) or bush tomato, from the small plant *Solanum chippendalei*. This fruit is the size of a small apricot, and after the seeds have been removed, they can be stored for long periods by halving the fruits and skewering them onto a stick. The women also collected *mangata* (quandong), which is a traditional staple food much sought after throughout this region. The small circles in this painting depict the *pura* collected by the women.

Kawayi completed her first paintings for the Alice Springs based, Papunya Tula Artists in 1998 and only painted occasionally prior to this. Since 2004 she has painted consistently and has been exhibiting extensively. She is represented in the Flinders and Griffith University art collections and was a finalist in the 2009 Togart Contemporary Art Award.
Samuel Namunjdja has painted the goanna associated with a sacred site belonging to the Kardbam clan. This painting of the goannas relates specifically to a site called Bilwoyinj, near Mankorlod on Samuel Namunjdja’s clan estate. At this site, two of the most important Kuninjku creation beings, a father and son known as na-korrkko, killed and ate a goanna. They left some of the goanna fat behind at the site, and this turned into the rock that still stands there today. The word Bilwoyinj, which is the name of this site, also refers to the fat of the goanna. The Bilwoyinj site is also a ceremonial ground for a ceremony called Yabbaduruwa, a major ceremony owned by the Yirridjdja patrimoity. The Yabbaduruwa ceremony is primarily concerned with initiation, landownership and promoting the cyclical regeneration of the human and natural worlds.

Samuel has been working as an artist for the Maningrida Arts and Culture Centre since the end of the 1980’s. His works are found in many distinguished collections both nationally and internationally including the National Gallery of Victoria and the Kluge — Ruhe Aboriginal Art Collection in Virginia. His career has been distinguished by many achievements which include being a finalist in the National Aboriginal and Torres Strait Islander Art Award on seven different occasions. In 2003 he was highly commended in this context, in 1993 he won best painting in a traditional media and in 2006 he was the winner of the Telstra Bark Painting Award.
This painting shows Lily’s depiction of Tali, sandhills located near her homelands of Kunanpijarra, north — west of Nyirripi and approximately 400km from Alice Springs in Central Australia. The microscopic dots show the impact of the rain and the wind as it moves across the countryside. The run-off from the rains makes a pattern of lines and furrows down the surface of the Tali.

Lily was born at Haasts Bluff in 1948 and then moved to the newly established settlement of Papunya in the 1960’s. During her time there, Lily began painting, assisting her husband Norman Kelly, who is an established artist. Lily returned to Mt Liebig with her husband in the early 1980’s when she began painting in her own right.

Lily’s works often note the seasonal changes in this sandy landscape, and more importantly the waterholes found in the rocks in the area. This story was passed to her by her grandfather and the tali are a site of significance for the artist and her family.

Lily is a senior law woman for her community and is responsible for the Women’s Dreaming story associated with Kunajarray. She is now teaching younger women traditional dancing and singing.
This painting depicts designs associated with the rockhole site of Ngaminya, just to the south-west of the Kiwirkura Community in Western Australia.

The roundels in this painting depict the rockholes at this site, while the lines represent the tali (sandhills) in the area.

In ancestral times a group of women camped at this site collecting the edible fruits known as kampurarrpa, or desert raisin, edible fruits found on the small plant, *Solanum centrale*. These fruits can be eaten straight from the plant but are sometimes ground into a paste and cooked in the coals to form a type of damper. The rocky outcrop at the site is said to have been formed from huge mounds of these fruits.

Upon completion of the ceremonies at Ngaminya the women continued their travels east to Wirrulnga and then on to Wilkinkarra (Lake Mackay).

Born around 1935 in the Pollock Hills area, as a small child Nancy lived with her parents at Wala Wala, west of the Kiwirkura Community. She lived in this area after she was married, and when her husband passed away she walked to Mt Liebig carrying her first child, Marlene Nampitjinpa. In 1999 Nancy contributed to the Kintore women’s painting which was sold as part of the Western Desert Dialysis Appeal.

Nancy passed away in 2010 in the Alice Springs Hospital following a brief illness.

That her work has again, been accepted into the Togart Contemporary Award Award is testament to her talent as an artist and the rich artistic legacy she leaves behind.
“Not man as the king of creation, but rather as the being who is in intimate contact with the profound life of all forms or all types of beings, who is responsible for even the stars and animal life, who ceaselessly plugs an organ-machine into an energy-machine, a tree into his body, a breast into his mouth, the sun into his asshole: the eternal custodian of the machines of the universe.”
Deleuze and Guattari, Anti-Oedipus, 1994, p4

This work is clearly not a placard. And yet the signifying chain it belongs to encompasses protest, memory and anxiety about our oceans. It also encompasses action, appreciation and pleasure.

Made from paper this artwork is fragile and constantly at the mercy of the elements. If it is too humid the work will become limp and heavy. If it is too exposed to light it will fade. This artwork’s condition is one of flux. Like Nature it cannot be fixed, explicable and controlled.

Be careful how you develop is a concerned wish for all to consider and reconsider our engagement with marine life. To be mindful of how we progress/develop is to be conscious of the contradiction of such a notion.

I have been working with paper as a practicing artist for over 18 years. Paper has become the familiar for me; it has fluidity as it is a changeable material both physically and conceptually. It can be solid and liquid, hard and soft; wet and dry. It can be folded, crushed and dissolved. It can hold and cover, be dyed and printed on. As a resource, paper exists to be recycled but has a relationship with its original organic which often puts it in the front line of environmental damage.

Paper has a transformative property. It can be abused, discarded and identified as waste and with this the message or identity it holds becomes transformed. There is also a familiar tactile quality to paper that allows transformative acts. When I crush a piece of paper I am conscious of its resistance to the act, but am equally aware of its transformation from a sheet to a ball.
A cheeky play on words, on development, on nature, on land, on ocean and the grey sticky mud, that dried in the cracks between my toes and my $3 thongs.

Powerful and peculiar columns — ominous, brooding, dark, sharp and strong. Are there profit seeds planted in this mud? Cradled at the intersection of some kind of heartbeat, the possibilities of a trip to the spectacular, a shaded walk and a short stroll back to take it easy.

Brings you too, to the lesser-known spaces where a city breathes. I have meandered through this, sniffing out the monumental and iconic symbols each presents as its public face. I see the smallest infrastructure between a sapling and a big city growing, and will continue to, as long as the mangroves leave my friend, breathless.

Anna was born in Kew, Victoria, Australia in 1969. She migrated from the city to the country and back to the city in the late 1980’s to study art and graduated from Royal Melbourne Institute of Technology with a Diploma in fine art photography.

In 1993 she moved to the Northern Territory, then after years of gypsy barefoot behavior, wild adventures infused with painting faces, painting murals, facilitating remote puppet performances, and holding the odd painting/sculpture/photography/exhibitions, she sailed on a yacht to India.

On returning from India she settled in Batchelor, south of Darwin and returned to University to again study fine art. Recently she received the Edgar Dunis Art Scholarship, graduated with a Bachelor of Creative Arts and Industries with first class honours and was one of the Northern Territory nominees for the 2010 Qantas Foundation Encouragement of Australian Contemporary Art Award.
The title of the work Woden Tiwi refers to suburbs in Canberra (Woden) and Darwin (Tiwi) where the main hospitals are located. In March 2010 I was frequenting both hospitals. My mother was in Canberra hospital while my wife was in hospital in Darwin giving birth to our daughter. Not only are the places linked by my family history but by the realisation that both buildings are architecturally identical.

Richardson has been exhibiting widely throughout Australia for nearly twenty years. First studying at the National Art School in Sydney, he later gained a bachelor of visual arts at the San Francisco Art Institute in California. Richardson has lived in the Northern Territory since 1997, teaching in remote Indigenous communities, lecturing in studio practice at Charles Darwin University and as the Education Officer at the Museum & Art Gallery of the NT while maintaining a high exhibition and residence profile around the country. Recent exhibitions include Focus on Australian Contemporary Art at the Museum of Contemporary Art, Sydney 2007, Galeri Petronas, Kuala Lumpur 2008 and Turner Galleries Perth, WA 2009. Residencies include: Kuala Lumpur 2007 (Asialink), Hill End NSW 2008, Central TAFE Perth WA 2009 and Cité Internationale des Art, Paris (AGNSW) 2010.
Out the window
Digital collage — digital prints on paper
50 x 150 cm triptych

Out the window is part of the series In the wake and describes the point in time, where the characteristics of Darwin’s lifestyle with its unresolved issues of clash, variance and desire have finally created the unstoppable consequence—a production line of hopes and schemes destined to come to grief.

I was born in Newcastle, New South Wales in 1961 and see myself as ‘not dead yet’. In between then and now I have done many unmentionable things as well as going to school and university. I studied photography; all other subjects ‘arty’ including a year of animation at the Victoria College of Arts. In Darwin (where I seemed to have spent most of my life) I co-owned a research, arts and design company called Green Ant RAP, and at 49, find myself comfortably fat from the assets of my business enterprises, investments and successful art practice.
As a Christian symbol the pomegranate represents resurrection and the hope of an eternal life. For its multitude of seeds it symbolises the many beliefs that make up the one universal church. It is also linked to fertility, good fortune, birth, death and healing, while its crown — like shape gives it an association with royalty. For Armenia, the first Christian nation, it retains symbolic significance although it has now become somewhat of a cliché readily available in abundance at any tourist shop.

Given that Armenia has no friends in its ‘neighbourhood’ and has at regular intervals experienced war, persecution and invasion throughout its long history, that the pomegranate retains its Christian significance is both beguiling and endearing to me. Many of the conflicting issues for Armenia have roots in religion and territory and yet the pomegranate is symbolic in all religions and appreciation and veneration for the fruit exists throughout the Caucus region.

This work was made during a five-month residency in Armenia. Throughout my stay I was struck by the oppressiveness of the long running conflicts and deeply ingrained aversion Armenia has for its neighbours (arguably with good reason). So the pomegranate and all the lofty ideals associated with it is ripe for attack. Its symbolic unification seems clearly lacking.

Originally from Melbourne I am a painter and sculptor and have lived in Darwin since 2001. I completed my Bachelor of Visual Arts (Hons) at Charles Darwin University in 2006 and have been exhibiting regularly since then.
The Pointy End
Perforated galvanised steel, stainless steel wire, wire and found objects
160 x 122 x 9cm

The Pointy End is a term used to describe the cockpit or the control centre of an aircraft. This term could also be used in the context of being at the forefront or cutting edge of a concept idea or action.

In this particular work its title refers literally to an “end” as envisaged by terrorists and others who are charged with security concerns at airports. It’s an imaginary fearful end, a new replacement end for nuclear bombs and invasions by foreign forces, a modern ‘cutting edge’ form of war.

The object/tools attached to the plane are the sharps confiscated at airports all over the world before you board an aircraft. They are small, sharp and in themselves insignificant. Combined they are objects of fear terror and warfare.

Merran Sierakowski has lived and worked in the Northern Territory for 12 years, initially in Alice Springs in the 1980’s and Darwin since 2000. Following many attempts in various locations and in a number of forms she finally finished her degree in Visual Arts 20 years after (almost to the day) she started it, locally at Charles Darwin University. After gaining employment as an editioning printer whilst a student, she has divided her working life between printing, working in various capacities at The Museum and Art Gallery of the Northern Territory and maintaining her practice as a visual artist. She has exhibited intermittently interstate and overseas a situation she is planning to improve on in the near future.
CONRAD TIPUNGWUTI

Tapara
Ochre on linen
Triptych 30 x 80 cm each

Tapara or Moon Man plays a crucial role in Tiwi mythology. Long ago on the Tiwi Islands north of Darwin, there was a man called Purukuparli and he had a wife called Bima. They were the first people on the islands. Their son was called Jinani. One day Purukuparli told his wife that he was going out. He left his wife and Jinani at home on the eastern side of Melville Island and went looking for food. While Purukuparli was away, Bima went in search of her lover, Tapara, the moon man. She went for too long and left Jinani in the sun. He started to cry for blodi (milk), he cried and cried until he died from the hunger and heat. When Purukuparli came back he found his son dead and he called out to his wife. Bima tried to call back but Tapara was blocking her mouth. Purukuparli called again and this time Tapara let her go. She ran to find her dead baby and angry husband. Then Tapara, came and he said to Purukuparli, “give me our little boy, I’ll take him up with me for three days and he will come back alive”. Purukuparli said “no”.

Then Purukuparli picked up a fighting stick and he threw it at Tapara. Tapara was hurt and went back up into the sky. Then Purukuparli picked up his dead son and walked towards the sea saying “my son is dead and now we shall all follow him”. Purukuparli kept saying this over and over as they both disappeared into a whirlpool in the winga (ocean).

Conrad started painting for Jilamara Arts and Crafts Association in 1997 and his early paintings displayed a freedom of line and form which still characterise his work today. He has never had a solo exhibition of his work but has participated in a multitude of group shows from Jilamara Arts and Craft Centre. Conrad has works held in several national institutions including the National Gallery of Australia in Canberra and The National Gallery of Victoria.
This painting depicts designs associated with the salt lake site of Wilkinkarra (Lake Mackay). In ancestral times a large group of Tingari Men visited this site on their travels towards the east. The men had previously visited the rockhole site of Winparku (Mt. Webb) further south. The concentric squares in this painting depict the soakage waters near Winparku, while the jagged lines represent the path of the Tingari men as they travelled towards Wilkinkarra. This design is also consistent with those used during rain making ceremonies.

The Tingari are a group of ancestral beings of the Dreaming who travelled over vast stretches of the country, performing rituals and creating and shaping particular sites. The Tingari men were usually followed by Tingari women and were accompanied by novices, and their travels and adventures are enshrined in a number of song cycles. These ancestral stories form part of the teachings of the post initiatory youths today as well as providing explanations for contemporary customs. Many of the details of the Tingari cycle are secret.

Nyilyari is the second son of the well known artist Pinta Pinta Tjapanangka and the younger brother of Matthew Tjapangati. He was born in approximately 1965. Nyilyari completed his first paintings for Papunya Tula Artists as early as 1999 but didn’t begin painting regularly for the company until 2004. His paintings relate to sites around Kaakuratintja (Lake MacDonald) and west to Mt. Webb and Wilkinkarra (Lake Mackay). These are all sites that were also commonly referred to in his father’s paintings.
During the past ten years my work has focused on the methods and material processes of painting. The canvas is treated as a field to be activated through material manipulation applied across the whole surface.

The work evolves through continued visual research involving the development of various technical approaches and methods of applying and manipulating paint. I am interested in repetition and coding as alternatives to language and representation. The paintings are both abstract and non-abstraction. They are derived not from a representation of the natural world but a presentation of the nature of a material process under controlled circumstances. The imagery is therefore intrinsic, and the paintings aspire to an aesthetic self-sufficiency.

This work is part of the Pulse series in which paint is poured from the top of the canvas to bottom, using highly saturated pigments resulting in a field of vibrating lines.

Since graduating from Curtin University’s School of Fine Arts in Western Australia, Lisa has exhibited broadly in Western Australia and nationally, presenting 13 solo exhibitions and participating in multiple collaborative projects and exhibitions. Over the past 20 years she has lectured in painting and drawing at a number of major art schools, most recently at Edith Cowan University’s School of Contemporary Art Western Australia. During her career she has devoted much of her time to the development and coordination of a number of artist run initiatives. Lisa has lived in Darwin since 2008 and has just presented her first solo exhibition here. She is currently coordinator of Darwin Visual Arts Association. Her work is held in major collections nationally and internationally.
This rendition of Gumatj fire echoes the style of her father Munggurrawuy (1905–79). Besides fire it can be read as an analysis of the constituent parts of Guku, bush honey, which resides in the hollow Stringybark tree; or as the skin, blood, fat and bone of a Gumatj person; as the Gumatj tongue or language; or as the mud and weeds of a billabong close to her homeland of Biranybirany which is also home of Baru, the saltwater crocodile who itself is a Gumatj power totem metamorphosed through fire.

Barrupu is a daughter of Munggurrawuy. Her siblings include Australians of the Year, Galarrwuy and Mandawuy and Gulumbu, Telstra National Aboriginal and Torres Strait Island Art Award winner. Her mother from the Marrakulu clan was Bunay Wanambi, who was a cow herder for the mission at Yirrkala.

Barrapu has always lived at Yirrkala. As a child she went to the Yirrkala Mission School, and was taught by Mr Ron Croxford. With the school she traveled to Darwin with Yirrkala netball team recalling also, her athletic talent as a high jumper. At the Yirrkala Clinic/hospital (now from where the Buku-Larrnggay Mulka Art Centre operates) Barrupu trained and worked as a nurse for many years till its closure in 1975.

Her closest sister is Nyapanyapa, with whom she has worked since 1996 as a print artist through the Buku-Larrnggay art centre printmaking studio.

Barrupu’s output of bark paintings increased in 2007. The rise in prominence of Nyapanyapa’s bark painting and subsequent successes in 2008 where catalysts in developing her own signature painting style. Her work has gained firm interest from many quarters in the art world. In the late 2010’s Barrupu’s dedication increased, with her painting almost daily at the art centre in Yirrkala.
CONTACTS

Chris Barry
Nina Battley
Rob Brown
Bryan Bulley
Sylvia Campion
Deborah Clarke
Timothy Cook
Imbi Davidson
Aly de Groot
Peter Eve
Kirsty Fletcher
Jenny Fraser
David Hancock
Winsome Jobling
Dan Jones
Peter W.S. Lee
Pamela Lofts
Chips Mackinolty
Fiona Morrison
Renkirrwanga Mungungurr
Kawaiy Nampitjinpa
Samuel Manunjdja
Lily Kelly Napangardi
Nancy Nungarrayi
Sarah Pirrie
Anna Reynolds
Tobias Richardson
Therese Ritchie
Katie Saunders
Merran Sierakowski
Conrad Tipungwuti
Nyilyari Tjapangati
Lisa Wolfgramm
Barrupu Yunupingu

chrisbarryau@yahoo.com.au
info@ccae.com.au
are_uu_brown@yahoo.com.au
lubexy@bigpond.com.au
deborah@maningrida.com
deb@larapintacreativecamps.com.au
jilamara@tiwiart.com
imbistar@yahoo.com.au
weaverorwoven@yahoo.com
Peter@monsoonaustralia.com
k_f@australia.edu
dot_ayu@yahoo.com.au
davidhancock88@hotmail.com
winsome.jobling@ntschools.net
jasmine.crea@tangentyere.org.au
Peter.lee.wensan@gmail.com
pamlofts@ozemail.com.au
manbet174@yahoo.com.au
funphotos@hotmail.com
art@yirrkala.com
art@papunyatula.com.au
deborah@maningrida.com
mitch@mukmuk.com
art@papunyatula.com.au
Sarah.pirie@cdu.edu.au
littlechickpea@yahoo.com
tobytobial666@hotmail.com
she.bites@bigpond.com
katie.saunders72@yahoo.com.au
rmski@internode.on.net
jilamara@tiwiarti.com
art@papunyatula.com.au
lisawolfgramm@bigpond.com
art@yirrkala.com

THANK YOU

I would like to acknowledge all those who have contributed to making this years award a success. To the artists who submitted work for consideration, many thanks for your time and creativity. To the artists who are amongst this years finalists, congratulations on being included and good luck on being deemed the winner of the $15,000 overall prize or the $5000 peoples’ choice award.

Each year an army of people help to mount this exhibition and I would like to acknowledge the contribution of the following people. To those who contributed to the catalogue, Kieran Finnane and Darren Jorgenson many thanks for your thoughts and efforts. In addition, the staff of Toga Constructions offer invaluable resources without which the Award could not take place. The Museum and Art Gallery of the Northern Territory generously assisted us with some of the supports for the exhibition and their staff are always most generous with their time. Thanks also to the staff within the Northern Territory Government, in particular the Protocol Office staff who play a pivotal role in assisting with the success of the opening function. Thanks also to Hugo Lesching and Apolline Kohen for assisting us to secure this new venue in the Chan building.

The pre-selection panel was convened in Canberra this year and this group of Darwin arts expatriates performed the onerous task of selecting the finalist with a high degree of rigorous and animated debate – many thanks for your contribution to this year’s award. My gratitude also extends to Margie West, who has again tirelessly assisted with the design and hang of this year’s award. Her professionalism and years of experience in this field makes the job considerably less onerous. To the judges, Jason Smith and Robert Cook who have agreed to make the final decision on the winner, thank you for agreeing to make this commitment.

This year, the award has again been generously hosted by the Chief Minister, The Honourable Paul Henderson MLA in this exciting new Chan Contemporary Art Space launched by our Minister for Arts and Museums Gerry McCarthy MLA in August. The Toga Group greatly appreciates the ongoing support offered by the Chief Minister, the Arts Minister and their staff.

Felicity Green
Togart Award Manager
Come and experience the new face of Darwin

Darwin Waterfront is Darwin’s new playground on the edge of the CBD. This vibrant precinct offers an array of opportunities to live, work, play or invest.

Wharf 2 - selling now! World-class 2 and 3 bedroom apartments and townhouses still available.

Register your interest now to be part of Darwin’s latest waterfront offering. Visit www.darwincitywaterfront.com.au