DESER T MOB

2015

Celebrating 25 years
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Desert Mob 2015
Araluen Arts Centre
Larapinta Drive, Alice Springs
PO Box 3521, Alice Springs NT 0871
T 08 8951 1120 | F 08 8953 0259
E araluen@nt.gov.au | W www.araluenartscentre.nt.gov.au

Further information on art centres in Central Australia:
Desart
Reg Harris Lane, Alice Springs NT 0870
T 08 8953 4736 F 08 8953 4517
E mail@desart.com.au W www.desart.com.au

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Online Gallery
View the Desert Mob 2015 exhibition online
www.desart.com.au
Works can be purchased by contacting the Araluen Arts Centre
facebook.com/desertmob
www.desertmob.nt.gov.au
Over the past 25 years, Desert Mob has evolved into one of Australia’s major arts events, where visitors from around the world can gain a unique insight into the lives and cultures of Aboriginal artists living and working in Central Australia.

This will be the 18th consecutive year I have been involved with the Desert Mob exhibition, firstly as an art coordinator working in remote community art centres, secondly in the role of Curator at the Araluen Arts Centre, and finally over the past 9 years in my current role as Director. During this time, I have seen many changes to the Exhibition and the overall Desert Mob event, having seen it continually grow and evolve into what is now an important annual celebration of Aboriginal art and culture in Central Australia, with the Exhibition now joined by the annual Symposium and MarketPlace.

To celebrate this year’s 25th anniversary, we also see the return of Desert Mob DanceSite, an initiative that has now evolved to have a life of its own, developing traditional dance in remote Aboriginal communities. DanceSite was first presented at the Araluen Arts Centre in 2005 and 2006, moving to the Alice Springs Telegraph Station as a standalone event in 2007 and presented under a partnership agreement with Desart and Artback NT. DanceSite has since become part of a larger project, the Traditional Indigenous Dance Project (ITDP), managed by Artback NT. Since becoming part of the ITDP, DanceSite has been presented in Alice Springs 2008 – 2009, Tennant Creek 2010 – 2012 and in Borroloola 2013 – 2015.

Each year, as the Desert Mob exhibition opens and the event comes to life over three days, I have continued to witness the incredibly positive energy and the happy faces of the artists as they arrive and see their works exhibited, and the energy of the Exhibition itself, with an overwhelming feeling of being immersed in the colour and movement, and the stories and life force of the country from which the artworks have come from and been inspired by. For me, when Desert Mob is open at Araluen, where contemporary works are exhibited alongside works from the Araluen Collection in the Albert Namatjira Gallery, we bring together the history of the art movement and the stories of the artists and their country, and everything seems to be right with the world!

The beautiful country and landscapes of Central Australia are at the heart of the Desert Mob experience, serving as both inspiration for the works in the Exhibition and the backdrop for the overall event. Seeing the works in their country of origin is a unique opportunity; one that I hope visitors will appreciate so much that they will continue to return year after year, to watch the story of this incredible contemporary art movement continue to unfold before their eyes.

Tim Rollason
Director, Araluen Cultural Precinct
Message from Desart

Desert Mob was first presented as the Central Australian Aboriginal Art and Craft Exhibition at the Araluen Arts Centre, Alice Springs in 1991. Desert Mob has grown to become the leading platform through which the essence of Central Australian Aboriginal arts and cultures are shared with a national and international audience. This 25th Desert Mob builds on the successes and reputation of past exhibitions, and in 2015, Desert Mob once again, strongly and proudly asserts and affirms the strength and identities of our living cultures.

Desert Mob continues to be the springboard that has launched the careers of many artists whose names have become synonymous with the central desert arts movement. In its 25th year Desert Mob carries on the tradition of showcasing the talents and visions of emerging artists from the region and is a place where established artists present new and exciting work. Desert Mob is energised by a strong desire to share our cultures, stories and artistic expressions and in so doing reinforces the ongoing leadership and reputation of Central Australian Aboriginal artists and their Art Centres.

Aboriginal owned and governed Art Centres are the primary places for the creation, development and promotion of innovative and vibrant arts; they play an important economic role in community life as well as having a significant role in cultural maintenance and transmission of knowledge between young and old. The Art Centres are an important conduit through which we share our arts in ways that global audiences can appreciate and understand our desert cultures.

Many people have contributed to the successes of Desert Mob from the beginning. Those involved in the establishment and ongoing achievements of Desert Mob; the artists, Art Centre managers, Araluen and Desart staff must be acknowledged and congratulated; your vision and unwavering commitment to the event has left a legacy that many have aspired to replicate. It is a unique event like no other.

Since its inception the Desert Mob exhibition has been enhanced by the addition of the Desert Mob Symposium; where the artists talk about their art, their inspirations and identities. The Symposium enables the voice of the artist to be heard and in so doing adds depth and meaning whilst contributing to making engagement with the artist accessible and where their art is paramount.

I acknowledge the committed support of Araluen Arts Centre, in partnership with, Desart, the exhibiting Aboriginal Art Centres and our many supporters who, over the past twenty five years, have contributed to the making of Desert Mob.

Philipo Watkins
Chief Executive Officer
Desart
Stories from Artists

Billy Cooley
Janet Forbes
Artists of Ngurratjuta
Marlene Rubuntja
Anne Thompson

My name is Billy Cooley and I am an artist at Maruku Arts. I am a wood carver and I’ve been carving punu for over 40 years. I first started making punu at Mulga Park station. I would make punu and kali (boomerangs) and sell them to tourists, cause in those days the tourists used to come from Adelaide through Victory Downs to Mulga Park on the old dirt road. Punu is important. Bowls are used for carrying the food and the water. What the ladies call wana is for digging out rabbits, honey ants and witchetty grubs. Piti means a really big bowl, we just call the little bowl wira. Piti is longer and wider.

Everyone used to make music sticks, little bowls and lizards. I learnt how to carve from watching old people make shields, bowls and kali. Lulu my wife does the drawing on the bowls, she learnt this from her mother. I carve the bowls and Lulu does the burning. A long time ago I was working at Amata Art Centre doing the carving, they used to do leather work there too in the old days and weaving, making rugs. I was there with Peter Yates who was the Art Centre Manager and he asked people to make spears, woomera and shields from...
the Art Centre to sell at Uluru. And so that is what they did. In 1981 we setup a tent at the bottom of Uluru at the foot of the climb and they showed tourists how to make the punu then in the evening the artists would do Inma (ceremony).

From the time they had the first tent they moved to Maruku village in October 1984. Amata mob kept coming over here so we moved into these quarters in 1984, here behind the rock. It was an Amata group of men that really started Maruku Arts. A lot of the people who were the Traditional Owners moved here when Maruku started and that was the foundation of Mutijulu Community. Punu was the main artwork for artists as the artists would not paint. They thought painting was too secret sacred in those days. The men even tried to close down a Papunya Tula exhibition in Alice Springs, they took spears up there. Then of course the painting movement happened and now all the communities have their art centres and painting. Punu is hard to get here in the National Park so they have always encouraged painting here and so now Maruku takes paintings on consignment from the region.

When I am doing my carving I use the wood from a Mulga tree for kali, kulata (spears) and tjara (shields). For bowls we use the river red gum roots or the blood wood tree or sometimes we use the desert oak. We use different woods for different artefacts. The other day we cut all the river red gum roots and this load here in front of me (just here) will last me about a week. But when we want wood we just go bush. If I want to cut kali I’ll go and look for mulga wood.

To get the river red gum roots we need to dig down deep and find the root. Then you need to dig all the sand around the sides and cut it out. The snakes I make are out of the Mulga tree or ironbark tree, sometimes the desert oak tree. Sometimes the roots from the river red gum root. If it’s a good shape I’ll use that. I found a snake 3 or 4 years ago in a creek bed, I need to go back and get that one. He is in South Australia somewhere. Often when we’re driving around, Lulu will say “Hey Billy there’s a snake in that tree.” I’ve got them picked out all along the Lasseter Highway and down the Stuart Highway to Indulkana. There are some around Alice Springs too that I’ve got my eye on. My daughter and granddaughter make paintings, walka boards and wood carving. I really like wood carving and I do it every day but it’s hard work. We both suffer from arthritis.

I’ve got axes, chisels, Swiss ones, special ones, files and rasps for smoothing the wood. Some of these tools I have had for thirty years. After we have done the carving and the burning we soak the punu in linseed oil and then in turps to stop the wood cracking and beetles getting into the wood. In the old days Anangu would make bowls like this to carry food and water but also to dig with, cause they didn’t have shovels back then. It’s a plate too. People used to make them all the time and carry and take it with them when they were travelling. Before they had all these tools they used to have stone axes made from quartz which they also used at the end of the woomera for cutting and scraping. They used to sharpen the quartz by grinding it on another rock. We use files and sandpaper. Tools are very important for making punu. In the old days they never used to decorate them. They used rub to it in red ochre with a bit of fat to stop the wood from cracking. In the old days they used to just clean the inside out and leave the back part. In the old days they didn’t really worry about the cracks. They’d just make another one. Thank you for listening to my story about punu and how important it is to us.
Janet Forbes

My name is Janet Forbes. I’m from Blackstone and I live here with my husband. We have three children, Jade, Albert and Trinita and five grandchildren Stephanie, Latisha, Levi, Ernest and Delma. I was born at Warburton Mission but I grew up here and this country here is my grandfather’s country.

My family first lived in Warutjarra. When we were there, a white man came and he picked up my father and brought him down here to Papulankutja. My father showed him where he could drill down a bore so there would be water here. My father was Fred Forbes. The white man put up a windmill and tank stand. Then my family shifted from Warutjarra to Papulankutja. The government told everyone at the Warburton Mission to move back to their homelands so they did. Some people went to Jameson, some went to Warakurna and my family came to Blackstone. A truck used to come from Warburton Mission with rations here to Blackstone and to other communities. The old people made wiltjas to the left of where the community is today and that is where we lived in the 1970s. There were no houses. We only lived in wiltjas.

We had no Art Centre in Blackstone. In the early 1980s Blackstone was just a little place with tin houses. One day the Wingellina and Pipalatjara ladies came over to show us how to make batiks and that was the first thing we learnt to do, batiks. We started working in a little tin house out on the flat. Anawari [Mitchell], Joyce Green, Elaine Lane and myself then went for a meeting with government at Hamilton Downs near Alice Springs.

Anawari and I got up and drew a big picture on a piece of paper about why we needed an Art Centre and funding. We asked them for some money so we could get sewing machines, dyes for T-shirts, tjanpi materials (for spinifex paper) and a new building. And we got that money. We started making spinifex papers to sell. To make the paper and we would go out bush and collect the spinifex grass. We would then soak the grass overnight in the water until it was soft. When it was really soft, we would drain the water and press of the spinifex pulp into a frame so it could dry like paper. We’d then leave it in the sun to dry.

After many years of working in the women’s centre and then the community hall, Papulankutja Artists opened their own Art Gallery in 2009. There are now 60 artists at Papulankutja and 20 artists at Jameson working for Papulankutja Artists. Our Art Centre is a place for people to work together and make paintings about Tjukurpa. It is a vehicle for people to sell their work and make money. It’s our business.

At Papulankutja Artists people paint many different stories from their mother’s and father’s country, from grandfather’s and grandmother’s country. Sometime I do painting from my grandmother’s country. Pulpalpul sometimes I paint the Waiti Kutjarra story from here. This story is about two men travelling across the desert through Blackstone to Docker River. The two men were powerful and sometimes cruel. At Blackstone, they tricked each other when they both changed their appearance at the same time. This is the meaning of the name Papulankutja (they couldn’t recognize each other) which is the Anangu name for the Blackstone Community.

The fibre artists from Papulankutja have worked on a few large works. The first work we made was a BIG basket. It went all the way to Germany. It was a REALLY big one and we had to push it into a shipping container to send it. Afterwards, we all made the big Tjappi Toyota which won the 2005 National Aboriginal and Torres Strait Islander Art Award which made us famous. I’m the one that made the figure on the floor. I drew it with a texta and that Toyota is still in Darwin at the museum. We had a fun time making that Toyota and the ladies from Blackstone still enjoy making baskets and cultural objects out of Tjanpi. Just last week we made a chair and that chair has a lot of meaning. We gave the chair eyes, hands and feet. If government people see this new work they will understand what we are trying to say. We made ears so they can listen to us. We made eyes so they can look around and see what is happening to our children and communities and we made a big hand that is asking government to help us out.

It’s always nice to go to Desert Mob in Alice Springs and sell our things. We take our paintings, artefacts, soaps, spinifex papers and bush medicines to the market. We are proud when people see everything that we make at Papulankutja. As an artist I have travelled around the country for many exhibitions. I’ve been to Darwin, Brisbane, Melbourne, Sydney, Adelaide and Perth for Tjappi work, exhibitions and a book launch. I like travelling and seeing my artwork in exhibitions everywhere.

Happy Birthday Desert Mob. Palya.
Marlene Rubuntja

Marlene Rubuntja from Yarrenyty Arltere Artists
Courtesy Yarrenyty Arltere Artists and Desart

Marlene Rubuntja

Good morning I’m here in Larapinta town camp at the Learning Centre, we call it Yarrenyty Arltere Artists. My name is Marlene Rubuntja. I was born and raised in Alice Springs and I did my schooling at Amoonguna settlement. Later I transferred to Yulara and I learnt a lot there. I learnt how to write stories and I learnt English. We moved from Amoonguna my father and mother lived down near the Todd River. They had nothing.

We are lucky to have town camps here now, our old people made a place for us to live. My father Wenten and my uncle Eli Rubuntja were key figures in the land rights movement and they helped establish the 19 town camps here in Alice Springs. We are lucky now and we should be thankful for our old people being so strong. My father was a watercolour artist. My brother Mervyn is a watercolourist.

with Nguratjuta Ilita Ntjarra Many Hands Art Centre. We are lucky to live in our town camp. People should be proud that every town camp has a learning centre so we can make our art. Some people do dot painting and some do sewing like us. Other people make artefacts. We all gotta show our children so they can show their children’s children. That’s how I learnt, following my father’s footsteps.

I used to just drive past this learning centre. I wasn’t interested in this art. I used to ignore it. Then I thought to myself, if I can have a try at this, I might like it. I joined in 2008 and I started doing a little bit. I came in and just had a go. I wasn’t really strong enough, I wasn’t confident picking the wools and colours. I didn’t really know what I was doing but as soon as I did, I liked it and then I loved it. I kept on trying. It was like I was starting in kindergarten again. Then it was like I was in primary school and then I got better at it like I was in high school. Now it’s like I am in university because I have strong thoughts and creativity. I got stronger in my art. I didn’t know which things to do. But now I am mad for this sewing and I am becoming a stronger and stronger artist now.

Every day I get up and have breakfast and walk to the learning centre. I’m normally a bit sleepy still but when I get here and I touch the gate at the learning centre I wake up from sleep. When I get here I don’t think about anything else but colours and sewing. You just sew and it makes you happy. The more you sew the happier you get. The colours make you more and happy. You just think about what you are doing and nothing else and when you are focused on your artwork you can just keep going. All the ladies come and do the sewing; they love making birds. The birds just fly around here in the sky, when you sit here (outside) you can see them. This one I am making here; this soft sculpture, is something from my imagination. I made this figure, then I decided to make a bowl to hold the bush banana and honey ants. A lot of the artists in all the communities paint bush Tucker but we sew it. We like going bush with families, making films and art and our life in the town camps.

I love seeing all the artwork at Desert Mob and all the artists that come in from all the communities over Central Australia. I really like it. We all like seeing artworks from the west, south, east and north. We get to sew here and show what we do. We sew our Dreamings. I can sew bush banana. Bush berries. Honey ants. We are all family sitting here near Heavitree Gap, Alice Springs. Next time I might sew the Heavitree Gap.

I didn’t know how to do this but now I do. Sophie Wallace was showing me all the art I had made I have done so many stitches, millions and millions. It’s making me stronger and stronger. I encourage all the young people to come down. When we have the opening here we show them all the things we make here. We want more and more women to come in here and do sewing with us. WE want thousands of ladies sewing in this yard. I see all those artists around the country on NITV they are doing a lot of good things. WE want to be on NITV. You got to go and tell NITV to come to the learning centre. I watch it every Sunday and see what the artists are doing everywhere. We are seeing top end mob and Tjanpi ladies. WE are getting strong. Stand up on your feet Larapinta mob. WE are strong.
Artists of Ngurratjuta

Lenie Namatjira

This is my painting to remember what has happened in the early days. One day a white settler came from Germany to Ntaria (Hermannsburg). They brought sheep, cattle and donkeys. My ancestors had never seen white people before. These white people came and built houses, like the church, that’s the minister standing there. All these ladies were working and they gave my ancestors clothes to wear. Everyone went to church in those days. This painting was part of the Caring for Country project we did. We were thinking we’d make painting about our past. Caring for country is important.

My grandfather is Albert Namatjira. The landscape is filled with our Dreaming stories, the hills are important and so are the trees. I’ve always done watercolour painting as a way of remembering the country. The country is filled with memories of my mother and father, grandmother and grandfather and their elders.

My homeland is Katjutarra within Kulpijarra. I used to teach on country about the elders stories about the elders travelling to Ntaria. Lots of people still ride horses at Hermannsburg, there are plenty of horses at Ntaria. I went to school till I was 15 with Ivy Pareniupa Napaljarri and Gloria Pannka who also paint watercolours. Then after school we would come back home and watch our parents do watercolour paintings. Our parents used to live in a humpy.

The Germans taught us new skills, like how to sew clothes and the men learnt saddlery and stock work. Albert used to draw with watercolour and put marks on the ground. Then when he met the white artist Rex Battarbee and Rex taught him how to mix the colours and do watercolour painting. This is really good for us. Now we are learning what he learnt and teaching our children. We have good memories of elders and loved ones. They all did painting and looked at the same country we look at and stand in today. As artists we go to Ntaria School and teach the children to paint watercolours. Our students from Ntaria do painting with us. From my memory I paint Mt Gillen, so does Kevin my cousin. My father Oscar did this too, and so did my grandfather Albert. We want our kids to see and look at country the same way we do.

Gwenda Namatjira

This painting is about the women looking for bush tucker. The children are hungry so they wait at home for their parents to bring food home. Our old people hunted with spears. I was born in Areyonga but we didn’t stay there for long. We moved to Hermannsburg when I was a small child. I went to school in Hermannsburg and my sister Lenie taught me how to paint. I’ve always painted with my big sister Lenie. When we first started I thought ‘...oh no that’s the wrong way’... but I was just learning. Now I paint Areyonga where I was born. My father was Oscar Namatjira and he was a famous watercolour artist. Rozelle my little sister paints a little too and we all live at Trucking Yard town camp in Alice Springs.

Sophie Inkamala

My name is Sophie Inkamala and I’ve just started painting here at Ngurratjuta. I’m living in Alice Springs now but I was born at Hermannsburg. My father was a famous artist, Clifford Inkamala. I watched my dad paint for a long time. I did a painting before but on canvas with acrylic paint. I did a painting for the Desert Mob 25 year t-shirt. Everyone here did one. I did this painting here but I started too dark so now I’m going to start with something lighter. My grandmother was Albert Namatjira’s sister. I’ve been painting here for a few months now and I really like it.
Yangupala Tjuta Waakarinyi
(Many young people working)

Anne Thompson

Ernabella Arts is on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. This is, the Land that belongs to Anangu, the people who speak Pitjantjatjara and Yankunytjatjara. Under the Land Rights Act of 1981, this land belongs to Anangu. My father was one of the people who fought for our Land Rights. I have four sisters, and we grew up on our homeland.

I love the Lands. Anangu are connected to the land, the sky, the trees and the ground. My sisters and I grew up knowing that we owned our land Anangu way. Ernabella Arts is an Indigenous owned and run Art Centre where people work in many ways such as ceramics, painting, punu (timber) and tjapji (natural fibre weaving). The Art Centre is important to the community, as a place of cultural maintenance, employment, and income. It was founded in 1948 and is the oldest Indigenous Art Centre in Australia.

The building the Art Centre is in was once the mission kitchen. Our elder women like Niningka Lewis and Tjunkaya Tapaya worked in the building in those days and still work in the building now that it is an Art Centre. Pukatja (Ernabella) Community is unique on the APY Lands in both the school and Art Centre have well equipped ceramic studios, with kilns, pottery wheels, slab rollers and extruders. After school and in school holidays, Pukatja Pottery is filled with young children wanting to learn how to throw on the wheel, and to draw on tiles and cups in the ceramic studio. They are looking at their parents and grandparents, aunts and uncles, and they are wanting to be part of what happens in the pottery studio. Children of all ages are wanting to learn to throw pots on the wheel themselves.

At the direction of the Board, staff also work to encourage young people to come into the Art Centre when they have finished their education. There are not enough jobs for everyone finishing school each year, and the Art Centre is important for this. The Art Centre has five Anangu staff and two pranpa (whitefellas) on staff. We are the only place in community that employs more Anangu than whitefellas, and the Art Centre is also the only place that is Anangu owned and run. The Art Centre is incorporated, and staff work to the all-Indigenous board.

The board and all the members are looking around and seeing there is not much for young people to do in community when they have finished school. This is why it makes older people happy to see children coming into the ceramic studio and working with the adults. Although our exhibitions are successful, our business is not for profit. Money is spent on things which are important to the board and members, but don’t make income, such as staff spending time teaching children pottery. There are people in government who don’t know remote communities well, or haven’t been to one, and want them to close. The way we live isn’t a lifestyle choice it is our way of life. If you take it away from us we will be lost. Imagine where would we go and what would we do? I think the government needs to think very carefully because I couldn’t live anywhere else. Anangu need to live on their own country.

Our drawings are inside us, they are part of us in the same way we are part of this country: Everyone works differently but we are all putting down our country and our stories. We are following the steps of our grandparents, they left the mark for us to follow. What we are doing now is what they taught us. So we need to do the same thing for the generations coming behind us. This is our responsibility.

People growing up now are learning two ways, living two ways. In Pukatja we have mobile phone reception, wi-fi, digital television, ipads, all the technology and Anangu children are using these and learning more about the rest of the world then we have known before. Everyone has Facebook and we use it to connect up and keep in touch with families and friends. We put photos of our work on Instagram. But we also want to keep some of the old ways, and this is where the Art Centre is important to us.

We have strong Law and culture, and this tells Anangu how to live. Our ways still remain the same, it never changes. Our Law, our culture and the way we live – we would never want any of this to change. It keeps us strong. Anangu responsibility is to maintain our land and our culture, to keep them strong and pass them down to the next generations. The Art Centre is a place belonging to and run by Anangu, and it enables us to do this.

Anangu have had mentoring in place for thousands of years. Our traditional way of learning is different; it doesn’t involve writing and reading but watching and observing. To learn how to do pottery, we invite different people every year to come and teach us something new. Since Ernabella Arts first started working in ceramics, we have always worked together with people from outside community, and for this reason we often talk about tjungu warkarintja – working together.

We have lots of people wanting to work in ceramics at Ernabella Arts, wanting to come and see the Art Centre. Piranpa have a responsibility to respect that things are Anangu way on Anangu Land. We can’t share everything. People who come to visit can help with the technical side but they can’t touch the tjukurpa side. When we are making artworks, and getting help with making pots, the story is not a collaboration. I could only share the telling of my story with other Anangu women who hold that story. Anangu can work along family lines – the story being put down is a shared one, and this is a good way for culture to be passed on to generations. It is our responsibility to keep that story going, and everyone’s responsibility to respect that the story is sacred and not for sharing with all the outside world.

Ernabella is well known for the ‘Ernabella Walka’ – a word meaning design, marking or pattern. Tjukurpa is a word which can translate as story, or maybe Law. At the beginning of the craft room, Ernabella women, who worked first on weaving rugs, and later silk screening and batik, would do patterns. No-one would do Law, because it was not for travelling to other places. When canvas was first introduced at Ernabella, people put down walka. Slowly, in the late 1990s and into this century, Anangu have put down a small part of their tjukurpa, realising that non-Anangu cannot ‘read’ these artworks in the way Anangu can. Each family holds different stories which they are passing down. People have to ‘own’ a story to tell it, and, I am putting this very simply, ownership also relates to where you and your ancestors were born. Our art is everywhere in the land and we work in the Art Centre to keep this strong.
Yunala (bush bananas)
Courtesy Papunya Tula Artists. Photo Matthew Frost

Lance James in the studio
Courtesy Bindi. Photo Sandra Brown

Doris Thomas, visiting family and kin at Titjikala, in front of her family’s home
Courtesy Tangentyere Artists

Papunya Tjupi Arts bush trip to Karinyara (Mt Wedge)
Courtesy Papunya Tjupi Arts. Photo Helen Puckle
We are strong sisters, strong women and strong Tjanpi weavers
Courtesy Tjanpi Desert Weavers. Photo Rhett Hammerton
Hermannsburg Potters fishing trip, after the rains
Courtesy Hermannsburg Potters. Photo Isabelle Waters

Kintore Ranges
Courtesy Papunya Tula Artists. Photo Matthew Frost

Meryn Rubuntja and Hubert Parnarntpra during the Tjungu Festival
Courtesy Ngurratjuta Iltja Ntjarra. Photo Iris Bendor
Desert Mob 2015
Selected Works
Anawari Mitchell, Nora Davidson, Elaine Lane, Janet Forbes, Janet Lane

Pitjara nywa kulila (Come, look, listen) 2015

Tjanpi (wild harvested grasses), raffia, acrylic yarn, emu feathers, found chair 88.5 x 71.5 x 83.5 cm

Tjanpi Desert Weavers Alice Springs, NT

Witjiti George

Fregon aeroplane 2015

acrylic on linen 61 x 122 cm

Kalitji Arts, Fregon, SA
Candy Nelson Nakamarra
Kapi Tjakurrpa - Kalipinypa 2015
acrylic on canvas 152.5 x 91.5 cm
Papunya Tjupi Artists Papunya NT

Therese Ryder
Eastern MacDonnell Ranges, NT 2015
watercolour on paper 92 cm
Ngurratjuta Iltja Ntjarra Art Centre Alice Springs NT
Tingila Young, Tjungkara Ken, Freda Brady, Marinka Tunkin, Sandra Ken
Seven Sisters 2015
acrylic on linen 220 Ø cm
Tjala Arts Amata SA

Patricia Napurrula Multa
Untitled 2015
shoes, wood, photograph, acrylic paint and board 27 x 37 cm
Ikuntji Artists Haasts Bluff NT
Linda Puna
Ngayaku Ngura (My home) 2015
acrylic on linen 120 x 152 cm
Mimili Maku Arts Mimili SA

Francis Wallace
Tjulpu 2014
steel, copper, wire dimensions variable
Tapatjatjaka Art and Craft Centre Titjikala NT
Sally Mulda
Football at Traeger Park 2015
acrylic on board 34 x 91.5 cm
Tangentyere Artists Alice Springs NT

Nyarapayi Giles
Warmurungu 2015
acrylic on canvas 178 x 149.5 cm
Tjarlirli Art Tjukurla WA
Neville Mcarthur
Lake Baker 2015
acrylic on canvas 102 x 76 cm
Warakurna Artists Warakurna WA

Janet Forbes, Colleen Woods, Shirley Bennet, Lydia Smith, Jennifer Mitchell, Anawari Mitchell, Angilyiya Mitchell, Rosie lane, Belle Davidson, Maime Butler, Roshana Williamson, Nora Davidson, Elaine Lane, Janet Lane, Delilah Lane, Neikisha Mitchell, Narelle Holland, Freda Lane, Pamela Hogan and Tamika Jackson
Warrulu Kanbangu Larnjbju painting Binni (The fire burnt all our paintings) 2015
acrylic on canvas 135 x 345 cm
Papulankutja Artists Blackstone WA
Ginger Wikilyiri
Kunamata 2015
acrylic on reclaimed materials 188 x 61 x 13 cm
Tjungu Palya Nyapari SA

Peter Mungkuri
Ngura (country) 2015
acrylic on canvas 167 x 243.5 cm
Iwantja Arts Indulkana SA
Harriet Nungarrayi Wilson
Sand Frogs 2015
acrylic on linen 76 x 76 cm
Arlpwe Art and Culture Centre Ali Curung NT

Janella and Lekita Ebatarinja
Mother with her children 2015
soft sculpture dimensions variable
Yarrenyty Arltere Artists Alice Springs NT
Ronald Djana
Man and his two dogs 2015
reclaimed copper wire dimensions variable
Greenbush Art Group Alice Springs NT

Nanyuma Napangati
Untitled 2015
acrylic on linen 121 x 152 cm
Papunya Tula Artists Alice Springs NT
Billy Tjampijinpa Kenda
*Goin’ swimmin’ in the Finke River at Hermannsburg* 2015
acrylic on canvas 46 x 122.5 cm
Bindi  Alice Springs  NT

Kathleen Nanima Rambler
*My father’s country* 2015
acrylic on linen 106 x 50.5 cm
Artists of Ampilatwatja  Ampilatwatja  NT
Susannah Nelson
Banka Banka Station 2015
acrylic on linen 128 x 161 cm
Barkly Regional Arts, Tennant Creek, NT

Judith Pungkarta Inkamala
Kopilya Day (1960s) 2015
terracotta and underglazes 48 x 40 cm
Hermannsburg Potters, Hermannsburg, NT
Marlene Connolly Smith
Tjilkamata Tjuta - echidnas 2015
river red gum, acrylic paint, structural plywood and sand 30 x 60 x 21 cm
Maruku Arts and Crafts Uluru NT

Lucy Loomoo
Nyakungtsuangku 2015
acrylic on linen 120 x 80 cm
Warlayirti Artists Balgo WA