TOGART
CONTEMPORARY ART AWARD (NT)
2007
Rob Brown  
Bryan Bulley  
Wayne Eager  
Peter Eve  
Sally Gabori  
Franck Gohier  
Chayni Henry  
Matt Huttlestone  
Anniebell Marrgamarrnga  
Pip McManus  
Fiona Morrison  
Rerrkirrwanga Munungurr  
Mitjili Napanangka  
Yukultji Napangati  
Ningura Napurrula  
Naata Nungurrayi  
Billy Benn Perrurle  
Carol Phayer  
Caroline Rannersberger  
Kaye Rintel  
Adrian Robertson  
Neridah Stockley  
Marina Strocchi  
Patrick Tjungurrayi  
Wukun Wanambi  
Hayley West  
Pedro Wonaeamirri  
Gulumbu Yunupingu
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Parliament House, Darwin. 10 July – 1 August
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Welcome to the historic inaugural Togart Contemporary Art Award (NT) 2007

which showcases twenty eight of the finest artists from the Northern regions of Australia. This year’s award brings to fruition a vision to showcase the artistic talent inherent in this extraordinary region and to establish one of Australia’s prominent contemporary art awards.

The 2007 award builds on the 2006 Togart Contemporary Art Exhibition and together they serve to highlight the enormous talent and resounding strength and diversity of artistic practices emanating from the North of Australia. Both this year’s and last year’s catalogues demonstrate the breadth of those talents, highlighting the rich cultural diversity and illustrating the overwhelming landscapes that have inspired many of the artists who have been selected.

2006 and 2007 have presented many challenges in establishing an award framework that will not only be nationally recognised but which will broadly promote contemporary artists and styles from this region. In forthcoming years we look forward to strengthening this framework and to growing the exposure of each annual exhibition by taking it to other regions.

I would like to extend a warm thank you to all of the artists who submitted their work for consideration, and congratulate those who were selected as finalists for the inaugural award and for publication in this catalogue. I would also like to thank our three distinguished and dedicated judges for agreeing to select an overall winner as well as the sponsors of this event; the Chief Minister of the Northern Territory, The Honourable Clare Martin MLA, for hosting the award and exhibition at Parliament House, and Ervin H Vidor AM, Chairman of the Toga Group, for his relentless pursuit of this vision.

Felicity Green
Public Art Manager, Darwin City Waterfront
The Darwin City Waterfront is a work in progress that’s rapidly taking shape. Already the buildings going up are an impressive sight, but the Waterfront itself is far more than bricks and mortar, steel and glass. It will become what Territorians make of it in the years ahead and will be shaped by the cultural and social activities it will embrace.

One of the great things about this vision is the way it has captured the imagination of its major developer. Led by Ervin Vidor AM, the Toga Group has a long term commitment to the arts at the Waterfront. From the beginning, Ervin Vidor has been passionate about the fundamental importance of the Waterfront’s cultural role for the people of Darwin and for those who visit our city. Last year’s successful Togart 2006 Contemporary Art Exhibition marked the beginning of this vision and laid the foundation for this an annual contemporary art award.

While the non-acquisitive award of $15,000 and the People’s Choice award of $5,000 are important in themselves, the real value will be the effect this important event has on contemporary art over the next decade or so.

For example, while around half the entries in Togart 2007 are from Aboriginal artists, the pivotal place of Indigenous art in the contemporary art arena in the rest of Australia remains unclear. Togart 2007 would seem to settle this issue once and for all.

Beyond this, the Toga Group is also committed to long term public art at the Waterfront. The first round of these projects has been decided and it’s set to shape the way we experience this beautiful part of our city. It will demonstrate that public art is a living, evolving component of our public spaces.

Public buildings and public spaces should reflect our dreams and our identity—how we see ourselves and the kind of society where we want to live in the future. Toga’s 2007 support for contemporary art, and the Toga Group’s support for public art at the Waterfront, are part of realising those dreams.

The Honorable Clare Martin MLA
Chief Minister of the Northern Territory
Togart 2007
Realising a vision

The annual Togart Contemporary Art Award (NT) is dedicated to artists from the region. It generates important opportunities and showcases the unique work which emanates from this extraordinary place. This Award is an exciting and historic opportunity for the participants to demonstrate their commitment to excellence in the arts.

Being encouraged by the high standard of artwork we saw in the 2006 Togart Contemporary Art Exhibition we are overwhelmed by the talent of both Indigenous and non-Indigenous artists who have been pre-selected to exhibit works in this, the inaugural Togart Contemporary Art Award (NT), 2007. The breadth of responses and subject matter in this selection of work demonstrates that creativity is truly alive and well in this region.

As part of their initiative to create a world-class Darwin City Waterfront, the Northern Territory Government and The Toga Group have joined to make a substantial commitment to public art. Throughout this magnificent tourism, entertainment, commercial and residential precinct, artwork will prevail and Toga is excited to be jointly responsible for the delivery of this art commitment. In order to fulfill this vision, Toga has employed a dedicated art manager to progress both this annual award as well as the process of commissioning world class public art for the precinct. We look forward to this award finding a home in the Darwin City Waterfront in 2008.

We would like to extend our appreciation to the pre-selection panel who had the pleasurable yet challenging task of short listing works from a very strong field of entries and who ultimately selected the twenty eight artists showcased in this catalogue. In addition, we acknowledge and thank the panel of three distinguished judges for the important role that they play in choosing the work deemed most meritorious.

Finally, in anticipation, a warm thank you to all of the visitors to the exhibition and for their support in choosing the winner of the ‘people’s choice’ prize. It is these visitors who provide the inaugural award with the momentum that it deserves. We hope to see you all again in 2008 in the new Darwin City Waterfront.

Ervin H Vidor AM
Executive Chairman Toga Group
Steve Fox

Steve has had a lengthy association with the NT starting back in 1969 with a stint on Lameroo Beach. Graduating from the SA School of Art in 1978 receiving the H.Gill Memorial Medal for the Highest Honours. 1979 to 1984 worked as Art Co-ordinator for Yirrkala Arts & Crafts (now Buku Larrnggay Mulka Art Centre) returning again 1990 until 1993. Between this time lectured in printmaking at SA School of Art & ran printmaking workshops for Jerry Mason Senior Memorial Centre & at the Cadell Training Centre for Aboriginal Artists in the Riverland. 1994–1997 Director of 24HR Art the NT Centre for Contemporary Art and from 1997–2006 Director of Maruku Arts at Murtjulu community NT. Steve established his own gallery Mogo Raw Art and Blues in July 2006 on the South Coast combining his two passions Art from the Heart and Blues music. Steve’s own Artwork is represented in the NGA, NGV, QAG, Power Gallery of NSW, Art Gallery of NSW, Araluen Art Centre, University of Tasmania as well as many private collections.

Well-regarded art dealer, patron and philanthropist Philip Bacon established Philip Bacon Galleries in Brisbane in 1974. In the late 1980’s Philip was Art Consultant to Expo 1988 and adviser to the Estate of Lady Trout. In 1990, he was made a consultant and adviser to the Margaret Olley Art Trust. In 1994 Philip became a member of the board of Opera Australia. He was a member of the Council of the National Gallery of Australia from 1996 to 2003 and has been a Trustee of the Gordon Darling Foundation since 2000. He is a Founder/Benefactor of the Queensland Art Gallery Foundation and Perpetual Donor and board member of the National Gallery of Australia. Philip was made a Member, Order of Australia in 1999 receiving in the same year a Doctor of Philosophy (honoris causa) from the University of Queensland. In 2002 Philip received a Doctor of the University from Griffith University, and Doctor of the University from QUT in 2005.

William Nuttall

William established Niagara Galleries in 1978 in Melbourne when he was just 22 years old. Almost three decades later, he is the Director of one of Australia’s leading galleries, representing forty-five significant contemporary painters, sculptors, photographers and printmakers from around the world. William is also interested in the work of important artists from the 1930s to 1960s and has mounted exhibitions which highlight the incredible influence artists such as Fairweather, Beckett, Tuckson and Vassilieff still have on the contemporary art scene. It is this recognition of historical relevance that is critical to William’s curatorial perspective as a Director. William is frequently invited by the media to comment on varied art related matters and he is also requested to speak at various art forums and to judge awards. Everything he undertakes is done with a down-to-earth “hands on” approach. As a past-chairperson, William remains an active member of the Australian Commercial Galleries Association. Highlights of William’s career as gallerist include his role in assisting to establish the Australian Contemporary Art Fair (now Melbourne Art Fair) in 1986, organizing the first de Kooning exhibition in Australia in 1997, the exceptional Beckett, Fairweather and Vassilieff exhibitions held at Niagara, and the maturing position of Australian art in a world context.
Sally Gabori Mirdidingkingathi Juwarrnda, *My Father’s country*
As all Darwinians will attest, living in the Northern Territory can be both a blessing and a curse. The natural beauty of the landscape surrounding the town, the accessibility to one of the wonders of the natural world, Kakadu, make Darwin a charmed city.

That is, of course, offset by the sheer remoteness from other cities, the ghastly plane flight and unruly schedules imposed by airlines. Visiting other major cities becomes a major mission and only lunatics would drive the distance to Melbourne or Sydney (I know, I’ve done it several times).

But despite the distance, or perhaps in some strange way because of it, Darwin and the Northern Territory have a thriving cultural life of staggering range. The comparative proximity to Asia means that the NT is a melting pot of Asiatic cultures and all Darwinians, whether red-neck or cultured are drawn to the aromas of Parap’s famous weekend markets where cuisine of innumerable cultures competes.

The NT also, of course, brags one of the strongholds of traditional Indigenous life and culture, which adds even further to the richness and diversity of the Territory. Isolation has always been good for artists and that no doubt led to a genius like Ian Fairweather relocating up North. Settling away from the humbug of larger cities, an artist can both look inward and be inspired by the natural environment. As this year’s Togart makes abundantly clear, this can lead to a cornucopia of styles and visions, technical bravado and naive genius.

**Togart 07** can brag a remarkable achievement. It is colour-blind.

Contextualising contemporary Indigenous art has become a highly fraught affair. All too often it continues to remain anthropologised. In cities all around the country, galleries of ‘dreaming’ have become stock-standard tourist fare. Even the museums all too often divide their contemporary galleries along lines of skin colour.

To an extent this is understandable. Considerable amounts of Aboriginal art are based in a language and an understanding that is removed from Western experience and knowledge. In other ways it is farcical—asthetically Indigenous art has well and truly proven to be as potent and challenging as any other form of contemporary Australian—or international—art.

As one of the artists selected for this years Togart, Peter Eve, notes in his artists’ statement: “Darwin’s landscape is changing. Always has—always will... Much of the cultural landscape present for thousands of years seems to be completely invisible to the political and business doyens of Darwin.”

His comment is reflected in a number of the artists’ words and works. Chayni Henry notes that “For better or worse my home is changing, and through my painting I’d like to maintain a link to the recent past.” Again, Fiona Morrison says the “The populace of Darwin is forever changing; people come and go, exchanging locations, seemingly forever in a state of transit. The reality of Darwin being viewed as a ‘tropical city’ is fading as the skyline escalates and a barrage of new suburbs spills to the edges of mangroves, at the same time sprawling inland into what was once bushland.”

This theme of change runs like a tributary through this show, but it is balanced by the sense of stories that have run for time immemorial continuing unchanged.

There are those who refer to elements of the land that seem far more constant. Even an Alice Springs-based painter such as Wayne Eager allows the landscape into his abstractions.

“Though not specific to particular sites in the landscape, at times I tend to use circular shapes which evoke the small hill of boulders visible from my studio window,” he says. Artists such as Adrian Robertson, with his painting *Yalpirakiny* with its blue skies, white, dappled clouds and ochre hills revealing the extraordinary natural array of colours in the centre, captures the desert mountains, ridges and trees which are part of Yalpirakini.

Ningura Napurrula’s *Untitled* depicts Wiruunga, a rock hole site in a small rocky outcrop east of the Kiwirrkura Community in Western Australia. In ancestral times, a group of women of the Napaltjarri and Napurrula kinship subsections camped at this site, after travelling from the rock hole site of Ngaminya further west.

Such stories travel through this exhibition with reassuring continuity. While change may be afoot, and not always for the best, it is balanced by tradition and a sense of permanence.

A not dissimilar contrast occurs with the seismic stylistic shifts that can be seen in this body of work. It can be safely stated that innovation is alive and well in the top-end. At times it borders on outright anarchy as in the bizarre *Barney and the Good Guy* by the maverick Rob Brown, a thoroughly surreal double ‘portrait.’

Media of all forms appears here, from what is now dubbed ‘traditional’ painting seen in the works of Patrick Tjungurrayi, Mitjili Napangartja, Galumbu Yunupingu and others through to high-end techno magic as seen in Pip McManus’ *Ichor*—the ethereal fluid flowing in the veins of the gods but poisonous to mortals. (GK), a DVD work which investigates “the archetypal iconography employed across cultures in holy texts and talismanic objects.”

The array of works here is staggering in the powerful sense of innovation. There is not room here to analyse every work—that would almost take a book, but it is safe to say that the quality of works in *Togart 07* rival anything else that is occurring in Australia. Where *Togart 07* surpasses anything else happening is in the sense of a level playing field when it comes to race, age and gender. Something almost miraculous in this day and age.

**Ashley Crawford**

Ashley Crawford is the author of a number of books on Australian art including Spray: The Work of Howard Arkley (co-author, Craftsman House) and Wimmera: The Work of Phillip Hunter (Thames & Hudson). He has written on the visual arts for numerous publications including The Age, Australian Art Collector, Art & Australia, The Australian, The Sydney Morning Herald, The Australian Financial Review and Business Review Weekly. Crawford has also been editor of Tension, World Art and 21°C magazines. He is Senior Visiting Fellow at the School of Art, Victorian College of the Arts and General Editor with Thames and Hudson books.

Crawford has most recently been commissioned by Penguin books for a history on the last 25 years of Australian art and culture.
Shifting Territory: Contemporary NT art at the TOGA award exhibition 2007

Sarah Scott

The Togart Contemporary Art Award exhibition is one of the few events in the Northern Territory where the celebration of contemporary art practice moves beyond the divisions between ‘Indigenous’ and ‘non-Indigenous’ art. This enables broader themes such as the relationship between place and identity, the significance of memory and history within a transforming culture, the interest in the aesthetic aspects of artistic practice and the dramatic nature of the NT environment to fully emerge.

The Northern Territory is a place that is characterized by change. After all, the Top-End lies within a subequatorial zone in which the climate shifts between torrential rain and extreme dry. Darwin itself is a city ravaged by the forces of climate and history. It has been destroyed twice, first by bombers in 1942 and then by a cyclone in 1974. More recently, the mining boom has brought with it massive redevelopment that is dramatically transforming the city centre of Darwin. In the rest of the Territory, Indigenous communities have undergone immense change since the turn of last century. In this transitory, shifting, cultural landscape it is not surprising that history, memory and processes of change have become major concerns within the work of many Northern Territory artists.

*Ichor* by Pip McManus is a pivotal work within this exhibition, leading the viewer to contemplate the cyclic process of disintegration and regeneration that characterize the natural environment. In this film of a gradually dissolving, clay spiritual icon, McManus skilfully brings together the base, ancient element of clay with contemporary DVD technology and a recorded musical soundtrack. In doing so, she creates a film of great spiritual and philosophical power that stands alongside works such as *The Crossing* (1996) by American artist Bill Viola. But *Ichor’s* appeal is not limited to its exploration of universal themes. The central Buddha-like figure, implicitly acknowledges the influence of South-East Asian culture and belief upon Territory life. For those of us who daily experience the cyclic, climactic conditions of the far North, *Ichor’s* record of disintegration and regeneration processes has a clear local resonance. Since the beginning of the Papunya Tula movement over thirty-five years ago, a dramatic and regenerative change has taken place. The Territory now lies at the heart of a vibrant and innovative Indigenous art movement. This success bears testament both to the sheer number of exceptionally talented artists within the Indigenous community and to their strength in maintaining links with their culture.

Sally Gabori is one of these exceptional artists. Her painting, *My Father’s Country* depicts Bentinck Island in the Gulf of Carpentaria and signifies the importance of country to the Kaiadilt people. The painting declares the right of her people to occupy their own land following their forced removal to Mornington Island during the late 1940s. It was not until the 1980s that the Kaiadilt people had a chance to return. Now eighty-three, Sally began painting large-scale acrylic works in 2005 when she became involved with the Mornington Island art centre. Gabori’s *My Father’s Country* is painted with a confidence, boldness and clarity of vision that draws upon her profound life experience. Within the painting, areas of blue are juxtaposed against slabs of turquoise, yellow, red, purple, white and black. Vertical and horizontal brush strokes add to the vital energy of the work. Its abstract, experimental composition exudes Gabori’s delight in colour and texture. Innovative experimentation with colour and form is also evident in many other works within the exhibition including those by Patrick Tjungurrayi, Naata Nungurrayi, Adrian Robertson and Billy Benn Perrule.

*Yanula*, by the Pintupi artist Yukultji Napangati, skilfully creates a dense, woven texture of painted rippling, golden-yellow lines that are partly inspired by the sandhill country of Western Australia. Across the continent in North-Eastern Australia, the work of Arnhem land artists includes Gulumbu Yunupingu’s *Garak* and Wukun Wanambi’s *Bamarrungu*. These intricate barks indicate the degree to which contemporary artists are creating innovative and experimental interpretations of moiety designs. Yunupingu’s star-like forms are distinctive and her work is now featured on the second-floor ceiling of the new Musée du quai Branly in Paris.

Returning to the theme of history and change, the recent past is remembered in the works of Kaye Rintel, Franck Goher, Chayni Henry and Matt Huttlestone. Kaye Rintel’s *Apparitions at Humpty Doo* recalls the nostalgic sepia tones of
an old photograph album. The ghost-like presence of these figures from early last century are placed in a plantation forest rather than an enchanted wood. Veiled patterns of dappled light and shade within the work render the images indistinct, thereby suggesting the impossibility of recapturing a transient past.

Gohier’s Shell also conjures up the past, taking the bombing of Darwin as its theme. Gohier’s use of cartoon imagery, toy planes and Shell signage in this work points to the mythologies surrounding this event. Yet despite the fact that 283 people were killed, the bombing of Darwin has not fully entered into our national consciousness. Shell also alludes perhaps, to the potentially destructive influence of multi-national companies in the Territory—which the recent uranium disputes have made all too obvious.

Like Gohier’s painting, Peter Eve’s photograph of an Aboriginal surfer in red shorts standing against the changing, built-up backdrop of the Darwin waterfront acts to destabilise constructions of Australian history and identity. Surf’s up recalls Tracey Moffat’s The Movie Star or 1985, featuring David Gulpilil with a beatbox on Bondi Beach. Both photographs challenge the stereotypical notions of that ‘Aussie-icon’ of the beach: the blue-eyed, blonde-haired surfer. Who really possesses legitimate claim to the Australian coastline?

Both these photographic works also celebrate the capacity of Indigenous people to adapt and change whilst also maintaining their cultural identity.

Also featuring the Darwin waterfront is Chayni Henry’s Stories from the city, Stories from the sea. This presents a searingly honest depiction of scenes inspired by Chayni’s own past life history. It provides an insight into the uniqueness of a day-to-day Darwin culture that is fast disappearing due to urban redevelopment. Her varied memories of the waterfront range from the burning of Indonesian fishing boats to her participation in the ‘shame-job’ line dancing that used to be held down at the wharf on a Saturday night. Goodbye Wilderness by Matt Huttlestone is a more direct statement of the negative impact that ‘progress’ has had upon communities and environments within the Northern Territory. His ‘no U turn’ sign suggests that it is too late to turn back.

Fiona Morrison’s photographic work Limen moves from a concern with the past to a focus upon the present, confronting the viewer with the sometimes stark reality of nocturnal Darwin suburbia. The dominant focus of Limen is the impenetrable, brick end-wall of a block of units. The units are surrounded by lurid green vegetation that is bathed in the unnatural afterglow of halogen light. This is a vision far removed from the stereotypical imaginings of domestic tropical life complete with its louvred verandahs, lush gardens, fans and sunsets.

This is a significant exhibition that reveals the prodigious talent of artists influenced by the Northern Territory. The works presented are diverse, utilizing a range of different mediums. Yet the confidence, boldness and clarity of vision that many of these artists possess is perhaps, a response to a place in which everyone experiences the direct impact of the physical environment. The artworks within this exhibition also bear witness to the environmental and cultural changes that characterize life in the Territory. Yet whilst many of these works may possess a distinctive Northern accent, they are not parochial and effectively challenge stereotypical representations of the Territory. In responding to the particular cultural history and environment of Northern and Central Australia, these artists address universal themes relating to change, history, spirituality, connection to country and identity.

Dr Sarah Scott
Sarah Scott Lectures in Art History and Theory at the School of Creative Arts and Humanities at Charles Darwin University (Darwin). Her interests include Australian modernist art and Indigenous art practice. She has written for various publications including Artlink, Australian Book Review and the Journal of Australian Studies. In 2004 she received her PhD from the University of Melbourne for her work concerning Australian Art for export during the 1950s and 1960s. She is currently working towards a book on this project.
During the 1900s when I studied fine art at Southern Cross University & Northern Territory University it seemed painting was very unfashionable, right up there on the endangered species list. In reaction, I have become a stoic supporter of painting in all its archaic splendour and quite wary of the use of chicken wire, candles or pubic hair as a means to consecrate inventive freedom.

It wasn’t until migrating to Darwin in 1998 that I became intensely interested in the proliferation of Fiona Coote impersonators and the role this could play in my art production. Marrying my love of painting, my love for Fiona Coote and inspiration from the Great Masters such as Rembrandt, Caravaggio and Presley, I have spent the last 10 years vigorously campaigning to save painting from the clutches of video art and the other art where someone stands still (usually in the nude) for twenty minutes. During this time I have produced several solo shows and exhibited in dozens of group exhibitions throughout Australia.'

Barney & The Good Guy is by far the most ambitious, unflinchingly graphic and stylistically flawed painting of contemporary life in the Territory since Pablo Picasso’s Guernica.

Employing a volatile mix of myth and realism, Rob Brown has created a stark reminder that Darwin is just the same as every other town in Australia, only hotter. With daring manipulation of hues and exceptionally candid brushwork, Brown captures the beauty and cruelty of this polemic with Rembrandtesque flare, forging a vibrant yet detached view of two shop assistants and a chook.

In this doom and gloom pressure cooker world of global warming and global terrorism and global consumer price index finger pointing it’s comforting to know popular culture has two new heroes. Introducing Barney, Team Manager, quick-witted and keen-eyed. He hovers unwaveringly next to his pal, Robin, a Good Guy with an insatiable desire to serve. Both are stoic. Both are hard working and honest. Both are out now in a store near you! The chicken hasn’t really got anything to do with the painting. It’s an old artist’s trick to skilfully place a lot of white in an otherwise very dark section of a work. Most people don’t even notice it. Manet was the master of this daring technique and coined the phrase ‘white rabbit technique’. Strikingly evident in his 1862 painting Dejeuner sur l’herbe, which loosely translates into The Nude White Rabbit Nonchalantly Picnics with Two Clothed Men.
Bryan Bulley was born on the south coast of NSW and spent the first three years of his life living in the Bermagui police station where his father was posted. The family moved to Gosford, on the central coast of NSW, where he spent his formative years. He avoided mortgage and marriage (seemingly the only two options) by escaping to the tropics in 1986. He returned south to Newcastle Uni and completed a BA in visual arts in 1990. He found the tropics was in his blood and he hitched-hiked back to Darwin in early ’91. He lived in Kakadu National Park for 18 months, rural Darwin for a while, Milingimbi in Arnhem Land for 4 years and travelled through Mexico, Central America and the US for 8 months. He settled in Darwin in 2000 to focus on his painting.

Working solely with acrylics, Bryan believes in the process of painting to draw out sub-conscious thought, allowing for an at times hap-hazard approach to his subject matter. This technique allows for the painting ‘to go where it must’ and for a story to emerge with the work.

The painting **The Hunter** is the culmination of a fascination I’ve had over many years with the modern day hunter and the hunter/trophy photo. From pig shooting or game magazines, the fishing snap in the local paper all the way back to the Raj in India, with shot tigers strewn about at the feet of British hunters; I’ve had this attraction/repulsion to the image of the fallen prey and the dominant hunter.

Though I was aware of the broader context that this painting lay within, that of modern man’s domination over nature, I didn’t wish this work to be a divisive painting, simply a negative representation of a hunter. It was a lot more appealing to me to paint him sympathetically; to make him beautiful, if possible, amongst the carnage. Yet there is a lingering question within the painting: as nature creeps back, is he sated, satisfied with his take, or fingering his trigger once more?

*I’ve had this attraction/repulsion to the image of the fallen prey and the dominant hunter*

Bryan Bulley
Wayne Eager was born in Melbourne in 1957 and studied painting at the Victorian College of the Arts 1976–1980. He participated in establishing Roar Studios in Melbourne in 1982 and commenced exhibiting his paintings. He moved to the Northern Territory in 1992 to assist in establishing the Ikuntji Art Centre at Haasts Bluff. In 1996 he began a four year stint as a field worker for Papunya Tula Artists. Over the years he has had 14 solo exhibitions and participated in many group shows. He is well represented in public and private collections.

In my paintings I attempt to arrive at a point where a number of layers of gestural marks, shapes and colours interweave to culminate in a defined space. The rhythm and harmony of the natural landscape of my surrounds is the inspiration. Though not specific to particular sites in the landscape, at times I tend to use circular shapes which evoke the small hill of boulders visible from my studio window.'
Student of reticence, explorer of what lies hidden inside landscape, the photographer Peter Eve is also a committed recorder of man’s place in country. Over the past decade he has been engaged in an open-ended series of portraits documenting northern life, and many of those portraits and studies pay close attention to country’s effects on body, on face and skin. Man as effect of landscape; the look and style of men and women exposed to the north’s heat and boundlessness and light—such are the recurring themes of this photographic pilgrimage.

The method reflects the life. Peter Eve was trained at southern art schools, and worked in commercial art and design before his journey north: a journey that coincided with an escape from visual preconceptions. Landscape and portraits are not, for him, distinct genres: in both he is on the track of what the eye catches, and the mind seizes, before thought, in all its distorting majesty, comes in. The portrait becomes a bid to resolve the subject at the instant when its essence has not yet been concealed. The camera becomes a form of communication between the photographer and the world: it brings before our eyes a single human being, shaped by a moment, caught in the traps of time.

Darwin’s landscape is changing. Always has—always will. What hasn’t changed is the presence of the people. Much of the cultural landscape present for thousands of years seems to be completely invisible to the political and business doyens of Darwin. What will those on the margins think of the changes? Will they notice? Will they be forced further from the city’s roots? Will we produce the next world champion surfer?“
Kaiadilt woman Sally Gabori—an artist who did not pick up a paintbrush until she was in her eighties—has already rocketed to national artistic fame.

Unlike tribal groups in many parts of Australia, the Kaiadilt had only the scantiest of traditions in the visual arts—simple body decorations and string crafts—and it is no exaggeration to say that she has single-handedly invented a whole new style of painting. Confronted with the paintings of someone who has spent their life looking at the world in a particular way, fundamentally shaped by the distinctive Kaiadilt orientation to sea, strand and story places, but not by any preexisting visual art tradition, is to remind ourselves that art is about seeing before it is about style.

Sally Gabori’s tribal name is Mirdidingkingathi Juwarnda. Most Kaiadilt have two names: a totemic sign named after a creature or natural phenomenon, in Sally’s case Juwamda means ‘dolphin’, and a birthplace name which adds -ngathi to the place of their birth: Mirdidingkingathi means “born at Mirdidingki”, her country on the south side of Bentinck Island. Her English name Gabori comes from her husband Pat Gabori, and is a corruption of his birthplace name, Kabaramjingathi.

Traditional Kaiadilt country is in the South Wellesley Islands, just off the Gulf coast as you cross from the Territory into Queensland. Kaiadilt people traditionally trace their origins from the Northern Territory, maintain ceremonial ties with groups in Borroloola and other groups in the South-Western Gulf, and their language has remote affinities to languages of Roper River and Central Arnhem Land. They were the last group of coastal Aboriginal people to come into regular contact with Europeans, when missionaries evacuated them from their own country to nearby Mornington Island in the 1940s. In recent years many Kaiadilt people, including Sally, have returned to outstations back on their own country on Bentinck Island.

Sally has brought eleven children of her own into the world, as well as caring for her co-wife’s children, following Kaiadilt tradition, and is grandmother and great grandmother to many more.

Professor Nicholas Evans
School of Languages and Linguistics, University of Melbourne 2007

•This is my Father’s country, on Bentinck Island•
Sally Gabori
Franck Gohier has based his artistic practice in the Northern Territory for over two decades. He has worked with a plethora of artists during this period and has been extremely generous with his time and the sharing of his skills and insights into the nuances of artistic practices—he is an inspiration to many of us.

He graduated from the Northern Territory University in 1992 with a degree in Fine Arts and then followed a career path which led him to instigate the art programme at Berrimah Prison, Darwin. This was shortly followed by the establishment of Red Hand Prints in Darwin with Shaun Poustie. This open access print studio offered many workshops in socio/political poster production and fine art printmaking throughout the NT, Kimberley and Tiwi Islands. During this time he collaborated on and produced some of the finest prints from artists such as Queenie McKenzie, Phillip Gudthaykudthay, Peter Nabarlamlarri and Kitty Kantilla.

Franck finally decided to focus purely on his own practice during 2003 and has since developed a very strong profile in the art scene ‘down south’. Franck’s approach to his practice is rigorous, honest and gutsy. He is represented by Ray Hughes Gallery in Sydney.

Felicity Green

The treacherous Japanese attack at Pearl Harbour on December 7, 1941 was re-enacted 10 weeks later, by the very same force. On the 19th of February 1942, Darwin was bombed mercilessly by the squadrons of 81 level bombers, 71 dive bombers and 36 fighters under the command of Mitsuo Fuchida. This was followed, on the same day, by a second raid of 54 land-based Japanese bombers stationed in Ambon.

These two consecutive attacks left at least 243 people confirmed dead. On reflection Commander Mitsuo Fuchida confided that “It seemed hardly worthy of us. If ever a sledgehammer was used to crack an egg it was then”.

On one such raid “…a flight of heavy bombers flying at 24000 feet hit the oil tanks on which our Lewis gun detachment was stationed…Tanks holding approximately ten million gallons of oil were ignited. One of our chaps was killed and three were badly burnt and lucky to survive after spending eleven months in hospital. The fire was intense with the tanks burning like giant candles and as the oil burned the metal containers melted…the fire burnt for three days…lighting the nights a huge pillar of black smoke which was reported to have been seen over Timor”.

By the last of the attacks in November 1943, Darwin had been officially raided 64 times.
Chayni Henry

Born 1983, Elizabeth, South Australia but moved to the Territory in 1988.

My father is Maori from Kaitaia in New Zealand and my mother is European. My family lived in Palmerston for a brief time upon first arriving but most of my childhood was spent in the semi-rural area of Humpty Doo. In 1993 my mother and I moved into town where we moved around for a few years, some of these places being the housing commission units that have influenced a lot of my work. I forged out on my own at 16 and worked various jobs from ice cream shops to prawn trawlers as formal schooling and I never had seen eye to eye. At 18 I met my nearly-husband and after a while found my focus in visual art. I’m predominately self-taught, drawing my influences mainly from the Central American paintings called retablos or milagros, which are votive paintings giving thanks to a veritable pantheon of saints, Jesus and Marys for blessing bestowed upon a person.

I’ve used a similar technique to tell my own personal stories about growing up in the N.T, and more recent experiences beyond. This is much the case with the work Stories from the city, Stories from the sea, it chronicles some of my experiences at Stokes Hill Wharf from these first three decades of my life- childhood, teens and twenties. Darwin has undergone many radical changes in the last 20 years, I often wonder what will become of it. That’s why it’s important to me to leave a lasting record of the stories and places that have made it what it is during my lifetime.
Like many, Matt Huttlestone was working his way around Australia in a Kombi Van when at Katherine he made the fateful decision to go north rather than south. Twenty years later, he jokes that he is still trying to get enough money together to make it to Queensland!

Matt graduated from Northern Territory University with a Bachelor of Fine Arts in 1992. He then commenced studies in Environmental Biology, which led to work with the CSIRO researching the ecology of bush-fires across the Top-End.

Then came a job operating Eco-Adventure Tours to Kakadu, Katherine and beyond. This entailed cooking every night on a campfire, sleeping under the stars and having an absolute whale of a time interpreting natural habitats, rock art sites and culture.

Fifteen months living and travelling in Europe (1998–99) confirmed his love for the Northern Territory and for making art. He now lives in rural Berry Springs and dedicates as much time as possible to painting, sculpture and printmaking.

For me, this painting can mean several different things and summing them up in a short paragraph is proving quite difficult. I guess broadly speaking it is a kind of elegy for Australia, in that there are ‘squatters’ peering in at an ‘Indigenous-like’ landscape below. The title refers to the rapid demise of habitats and biodiversity and the road sign suggests the intractable nature of this predicament.

Paul Keating said back in the 90s, “Without reconciliation, we are only here for the view”. I guess in some ways this painting relates to that statement.

I will leave other interpretations to you!

Matt Huttlestone

**Goodbye Wilderness**

Acrylic on Canvas 150 x 180 cm
Yawkyawk is a word in the Kunwinjku/kunwok language of Western Arnhem Land meaning ‘young woman’ and ‘young woman spirit being’. The different groups of Kunwinjku people (one of the Eastern dialect groups call themselves Kuninjku) each have Yawkyawk mythologies, which relate to specific locations in clan estates. These mythologies are represented in bark paintings and sculptures of Yawkyawk beings. There are also a few examples of rock art images of these beings.

The female water spirits Yawkyawk or Ngalkunburriyaymi are perhaps the most enigmatic of mythological themes. Sometimes compared to the European notion of mermaids, they exist as spiritual beings living in freshwater streams and rock pools, particularly those in the stone country. The spirit Yawkyawk is usually described and depicted with the tail of a fish. This the Kuninjku people sometimes call the ngalberddjenj which literally means ‘the young woman who has a tail like a fish’. They have long hair, which is associated with trailing blooms of green algae (called man-bak in Kuninjku).

At times they leave their aquatic homes to walk about on dry land, particularly at night. Aboriginal people believe that in the beginning most animals were humans. During the time of the creation of landscapes and plants and animals, these ancestral heroes in human form transmuted into their animal forms via a series of various significant events now recorded as oral mythologies. The creation ancestor Yawkyawk travelled the country in human form and changed into the form of Ngalkunburriyaymi as a result of various ancestral adventures. Today the Kuninjku believe that Ngalkunburriyaymi are alive and well and living in freshwater sites in a number of sacred locations. Some features of a respective country are equated with body parts of Yawkyawk. For example a bend in a river or creek may be said to be ‘the tail of the Yawkyawk, a billabong may be ‘the head of the Yawkyawk, and so on. Thus different groups can be linked together by means of a shared mythology featured in the landscape, which crosscuts clan and language group boundaries.
Pip McManus trained in ceramics at the SA School of Art and has been working as a full time artist in the Northern Territory since 1981. She is a founding member of Watch This Space, Central Australia’s artist run initiative and is represented in state and regional gallery collections. She has undertaken numerous public commissions and has been instrumental in the creation of the first Public Art Policy for Alice Springs. Over the past decade her art practice has been marked by a departure from essentially decorative or architectural pieces and indicates an ongoing interest in works engaged with contemporary issues and universal dilemmas. The Ichor video is a new and exciting area of investigation for McManus. She intends to produce further works in this medium.

Ichor integrates several threads I have been following for many years. In a technology obsessed world perceived through the lens of lightning edits and media grabs, the natural rhythms of organic systems are often pushed to the verge of collapse before we are willing to take notice. My divergence into video marks an innovative exploration of clay, my primary medium. Clay is an elemental art material and pottery artefacts have long been used to date ancient civilizations. Today ceramic compounds are employed in the manufacture of the latest superconductors. The potential of ceramics, whether in industry or art, can only be realized through the transformation of clay by water and fire.

One vital aspect of this DVD work is that, as the figure disintegrates in real time, I am asking the viewer (if only for a few minutes) to slow down and engage with the disintegration process unfolding —to recognize the cyclical rhythms of the natural world, which ultimately we are all bound by.‘

Ichor (íkôr) n.
The ethereal fluid flowing in the veins of the gods, but poisonous to mortals (Gk).

Acknowledgements:
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Fiona Morrison grew up in Melbourne in the 70s and 80s. Her interest in photography was present from early childhood, finding her father’s home darkroom intriguing to say the least. Given her first camera at age six she started photographing everything in her everyday life as well as family holidays and special events. Her parents’ collection of black and white family photographs is perhaps her most treasured shared possession.

Fiona moved to Gippsland in 1993 to study Visual Arts, beginning a degree in printmaking. Thanks to some encouragement from a keen-eyed photography lecturer, Fiona changed her major studies and graduated in photography from Monash University in 1996. She then spent the next year travelling parts of the Middle East and North Africa, before settling back in the Dandenong Ranges outside of Melbourne.

In 2000 Fiona moved to Darwin, intending to stay for only twelve months. With the move to the tropics, Fiona found herself making a shift from B&W to colour film, feeling that monotones could not capture the Northern Territory, or its people, in its true essence.

In 2003 Fiona was awarded First Class Honours from Charles Darwin University (CDU). She was then offered two post graduate scholarships that enabled her to undertake her Masters Degree, also through CDU. Fiona hopes to complete her studies in early 2008.

Fiona has embraced, to a certain extent, digital photography, finding it the only option for clients wanting instant images, but for her own work, being a traditionalist at heart, Fiona believes that digital images will never possess the same richness, mystery and depth as film. Fiona currently works as a photographer for the Northern Territory News as well as engaging in an active freelance career.

Transient populations inhabit buildings on the peripheries. They participate in the immediate culture in tempered ways, uncommitted to a nest, ready to pack and leave. Every city has them, but Darwin, being smaller, is impacted by this phenomenon significantly. The ideal—Darwin, as Tropical Utopia—is in question.

Fiona Morrison’s work explores the meeting of reality and perception within this human landscape.

Limen  
Photographic print 120 x 80cm
Rerrkirrwanga Munungurr

Rerrkirr’s name translates to teeth of the shark or the barbs of a pandanus leaf, totems for her Djapu clan. Her father is the late award winning bark painter Djutjadjutja. He taught Rerrkirr (and her older sister Marrnyula) how to paint. She in fact participated in many of the old man’s pivotal works. Rerrkirr has, in short, been painting her Djapu clan designs for many years and for many of them now in her own name.

Her husband Yalpi is of the Gumatj clan. With his authority she paints too from the Gumatj repertoire. This bark painting depicts in fine detail the ancestral fire as it envelopes the Gumatj estates of sea country and inland from Biranybirany on Caledon Bay. The elements of fire; flame, sparks, coals and embers that etched these estates indelibly with Gumatj heritage and lore, thus deed.

Gumatj Gurtha
Natural earth pigments on bark 32 x 119 cm
Mitjili Napanangka was born around 1938 at Wirnparku (Mt Webb) in Pintupi country near Kiwirrkurra W.A. When growing up she had several fleeting encounters with Europeans before eventually coming into contact with members of the Donald Thomson expedition in 1957. At this stage she was a married woman expectant with her second child.

Throughout the 1960s until the late ’90s she predominately lived at the Yuendumu and Nyirripi Communities. She also travelled and lived in other communities such as Balgo and outstations west of Papunya around Kintore Community.

She has based herself in Alice Springs for the last ten years and it is here after several explorative attempts, that in 2005 she began to paint seriously with Gallery Gondwana.

Painting is now the major activity in Mitjili’s life and she attacks it with the same tenacity which made her so capable of surviving off the land. The narratives associated with her paintings are a fluid range of connections which may change with each viewing. Two consistent themes run through, that of early life living with close family and, that of the landscape soaked with traditional perceptions of creation.

Wirnparku is the region where Mitjili was born. This painting shows the rocks and mountains that Mitjili remembers as being not little rocky outcrops but large and impressive rock and mountain formations. Mitjili says this place is mainly connected to the Jintintirpa dreaming (Willy Wagtail) that extends back to the east into Anmatjere country. The main soakage in the area which she talks about and includes in this painting is Kunamara. This region is also were Mitjili’s brother, Pinta Pinta, was tapped on the shoulder by Bush Tjapaljarri in 1984/1985. Mitjili’s brother then explained to Bush Tjapaljarri that this was his grandfather’s country, an that his grandfather had taken his name from the soakage, Kunamara.
When I’m painting I think of my country — when I was a child and we would travel such a long way. I was just a young girl when we lived near Wilkinkarra, my mother Nanu taught me about her tjukurrpa and my grandmother’s tjukurrpa at Marrapinti and Ngami. There is too much kampurarrpa (desert raisin) there. Then in Kiwirrkura she taught me how to paint, all that country, all those women, Yunala, Marrapinti, Ngami, Wirrul and my birthplace Parayilpil.¹

Just over twenty years ago, at the age of fourteen, Yukultji Napangati and her immediate family group family were confronted for the first time by white civilization. Until then they’d been living a traditional lifestyle west of Wilkinkarra (Lake Mackay).

This painting depicts designs associated with Yunala, a rockhole and soakage water site situated among sandhills just to the west of the Kiwirkura community in Western Australia.

During mythological times a group of ancestral women camped at this site after travelling from further west. While at Yunala the women camped beside the rockhole digging for the edible roots of the bush banana or silky pear vine Marsdenia australis, also known as yunala. The lines in this painting represent both the sandhills surrounding the site as well as the Yunala.

The women later continued their travels towards the east passing through the Kiwirrkura area on their way to Wilkinkarra.

Yukultji Napangati

Untitled
Acrylic on Belgian linen 183 x 122 cm
Wirrulnga is a birthing site for all the Napaltjarri and Napurrula women. That’s what I paint, all of those women travelling from Ngami in the west to Wirrul. They came here to give birth, and for ceremony. Then from here they travelled to Walkalkarra and then Wilkinkarra (Lake Mackay), where the newborn babies were ‘smoked’ or held over a fire to make them strong and protect them against evil spirits. It is my mother’s country, she gave birth at this site a long time ago. She has passed away now, poor bugger.’

Ningura Napurrula was born at Watulka, south of the Kiwirrkura Community, c. 1938. In 2004 Ningura was one of eight Aboriginal artists selected to have an example of their work incorporated into the architecture of the Musée du quai Branly in Paris. This museum opened in June 2006, and houses the French collection of art from Africa, Asia, Oceania and the Americas.

The large central roundel in this painting depicts Wirrulnga, a rockhole site in a small rocky outcrop east of the Kiwirrkura community in Western Australia.

In ancestral times a group of women of the Napaltjarri and Napurrula kinship subsections camped at this site, after travelling from the rockhole site of Ngaminya further west. The women are represented in the painting by the many arc shapes.

Wirrulnga is a site which is associated with birth and the lines adjacent to the central roundel symbolise the extended shape of a pregnant woman of the Napaltjarri kinship subsection who gave birth at the site. The long bars in this work depict the wana (digging sticks) the women carried with them as they travelled.

While at Wirrulnga the women also made spun hair-string with which to make nyimparra (hair-string skirts), which are worn during ceremonies. The comb-like shapes in this painting depict the nyimparra.

From Wirrulnga the women continued their travels north east to Wilkinkarra (Lake Mackay). As they travelled they gathered large quantities of the bush food known as kampurarrpa or desert raisin from the plant Solanum centrale. These berries can be eaten straight from the bush but are sometimes ground into a paste and cooked in the coals to form a type of damper. The small circles in this painting depict the kampurarrpa.

Ningura Napurrula

‘It is my mother’s country, she gave birth at this site a long time ago’
Ningura Napurrula

Untitled
Acrylic on Belgian linen 122 x 183 cm
Marrapinti, this one is Marrapinti. A long time ago all of those karnaputa women travelled to this place to make nose bones [also known as marrapinti] for ceremony. I paint that rocky outcrop at Marrapinti and those big sandhills surrounding it. There is also a creek and rockhole. I travelled here as a child with my family, just like those women. Then from Marrapinti we would travel east to Ngami to collect kampurarrpa [desert raisin]. It was a long time ago now and I am an old lady.’

Naata Nungurrayi was born at the site of Kumil, which is west of the Pollock Hills in Western Australia, c. 1932. She came into Papunya with her family on one of Jeremy Long’s government patrols. Naata began painting for the company in early 1996. This painting depicts designs associated with the rockhole and soakage water site of Marrapinti, to the west of the Pollock Hills in Western Australia. The lines and grid-like shapes in this work depict the tali (sandhills) and puli (rocky outcrops) at this site.

In mythological times a large group of senior women traveled from Marrapinti to the rockhole site of Ngaminya in the east. While at Marrapinti the women made nose bones, also known as marrapinti, which are worn through a hole made in the nose web. These nose bones were originally used by both men and women but are now only inserted by the older generation on ceremonial occasions.

As the women continued their travels east, they gathered the edible berries known as kampurarrpa or desert raisin from the small shrub Solanum centrale. These berries can be eaten straight from the bush but are sometimes ground into a paste and cooked in the coals to form a type of damper.

The connected roundels on the side of the painting represents the camp sites of the women as they traveled east, and later north, from Marrapinti eventually arriving at Wilkinkarra (Lake Mackay).
The studio where Billy Benn paints, Mwerre Anthurre, is part of an organization set up for people with disabilities known as Bindi Inc. It is based in Alice Springs and amongst many other activities, it encourages artists to pursue their talents. Billy is indeed a talented and highly sought after artist whose work first hit the marketplace during 2000. At this stage his work was characterized by an intriguing intimacy. These early works were delicate and exquisitely hued portraits of the very beautiful country, Artetyerre (Harts Range) which is Billy’s country and the inspiration behind his work.

A recent journey back to this beloved country created a seismic shift in the way Billy works. ‘Holding court at his long painting desk, brush poised, stroking his greyish hair with a delicate hand, he says: “That was the first time I’ve been there—home—for a really long time. I was working there when I was young, and I’m happy in my country.” Immediately on his return to Alice Springs, the effects of this journey became plain. His paintings, which had been evolving in recent months away from his original, minutely detailed style, suddenly took on an abrupt, expressionistic grandeur. His brushstrokes became loose and free, he painted at lightning speed, his palette shifted from his trademark softly blending pinks and mauves to thick, turbulent yellows, icy whites, deep blues that gave off a murky glow. And it was not only the colour of his mountain landscapes that changed but their mood, their tone, their contour, too: the far-off ridges turned into tall, cliff-surrounded mesas and the valleys lay between intruding ramparts like so many clefts of molten light.’

*This one plains country, other side of Harts Range (Artetyerre), you go over them rocky hills and you see them big plains, really good country*  
Billy Benn Perrurle

**Artetyerre (Harts Range)**  
Acrylic on linen 80 x 180 cm  

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1 Nicolas Rothwell—The Australian, 25 April 2006, Page 014, Shifting landscapes
Born 1962 in Holland she lived and went to school in Belgium and Australia, returning to Holland as a teenager to finish college. This college specialised in commercial decorating, window dressing, commercial arts and business studies. Carol always knew she was going to become a full time artist and in 2006 Carol completed a Bachelor of Visual Arts degree at Charles Darwin University.

Painting is my main outlet, it is my lifetime’s journey but I like to work with installation and sculptural elements as well as raw paint. I feel a physical connection with my subject matter and love to paint objects which are highly tactile. I paint every day to enable me to reach my goal of capturing feelings and sensations in my work.

Perhaps being Born in Scheveningen (the fish capital of Holland), formed the binding connection with fish in my life. My earliest memories are of the delicious pungent odours of the fish markets.

The happiest and most peaceful dreams I have are of watching fish in a passive manner.

Years of practising spear fishing in the mangroves with local kids in Broome has also added to a sporting interest in fish. Painting fish has always been an important part of my practice. I find touching fish tantalizing and audacious, this compels me to paint most of the fish with my fingers. (Call me a weirdo if you like!)

Fish with their personalities, and stories continually excite, calm and inspire, ensuring a continuous source of endless possibilities and challenges.'
Respectful of Indigenous culture, Caroline explores her own German heritage by linking past eras with present, following paths of exploration and examining concepts of landscape. With the burden of the colonial past, she attempts to create landscapes which both celebrate and interrogate European inter-cultural relationships with the region of the Northern Territory.

Caroline is currently engaged in research at Charles Darwin University towards her PhD in Visual Arts, following on from her Master of Visual Arts, completed in 2006. She has lived in the Territory since 2001, working with artists from the Kakadu region and more recently in community arts in Darwin. Over the last decade, Caroline has held a number of exhibitions, both locally and interstate, however over the last two years, she has reinvigorated her art practice with a full time commitment. 2006 was a particularly busy year with exhibitions at Charles Darwin University and Araluen Galleries, Alice Springs, as well as participation in the Alice Prize and the Fremantle Print Award. 2007 continues to be a very productive time for the artist, with shows at Northern Editions—Charles Darwin University, Darwin Visual Arts Association and thirtyseven-degrees Contemporary Fine Art Gallery, Sydney. Caroline was also a participant in the 2007 ABC documentary, Painting Australia, filmed in Kakadu National Park. In addition, the artist has been pre-selected for the 2007 ABN Amro Emerging Artist Award. Caroline continues her community arts work through her role as Chairperson of Darwin Visual Arts Association.

Caroline sincerely thanks her partner, Mathew and their two dogs, Zigmund and Zavannah for their unconditional support in all her art endeavours. She also wishes to acknowledge the support of Charles Darwin University. Not least of all, the artist is grateful to the Indigenous people in the Kakadu region for teaching her ways of seeing culture and country.

Caroline Rannersberger is represented by thirtyseven-degrees Contemporary Fine Art Gallery, Sydney. www.thirtyseven-degrees.com

Cannon Hill 9 Panel stems from the artist’s ongoing research practice into landscape, society and aesthetics in the region of the Northern Territory, with specific focus on Kakadu National Park. It is an adaptation of a work developed during a national ABC television documentary entitled Painting Australia, filmed on site at Cannon Hill, in Kakadu National Park, April 2006.

Caroline Rannersberger
Cannon Hill 9 Panel
Watercolour, drawing, relief printing on magnani pescia paper 168 x 114 cm
Kaye Rintel

Kaye Rintel is an Australian artist who currently resides in Darwin. Kaye undertook her Master of Fine Art at the Victorian College of the Arts, Melbourne University and also holds a Graduate Diploma and Bachelor in Fine Art. Kaye is currently considering taking her studies further to a doctorate level.

Kaye has held solo exhibitions at numerous Victorian galleries since 1996. Her most recent solo exhibition **Transience** (2004) was inspired by her move from Victoria to the Northern Territory. Kaye was awestruck by the openness of the landscape and richness of colours and created a body of work that used local colours and landscapes against a series of found images of immigrants.

Since 1985, Kaye's work has been included in over 35 group exhibitions nationally and her works have been published in catalogues and publications. She has also received awards for her work.

Kaye has dual degrees in both painting and photography and since 2000 has been employing the computer as a major means for producing her work.

This work has evolved from the gathering of an array of photography detritus. The work is a juxtaposition of digital photographs of plantation of trees at Humpty Doo and discarded images collected during travels. This amalgamation is manipulated through the computer to make a montage that is produced as a work on paper.

I have used this as a means to explore photographic processes. Through the combination of images from varying sources I can create striking and evocative landscapes, the image not merely a recording of a particular site, happening or time.

Photographic processes and practices have always been open to experimentation. Since William Henry Fox Talbot’s experimental success at chemically fixing a shadow onto light sensitive paper, the path was set for an ever-evolving process. A process that has captured times past and present and the imaginations of those who are fascinated by it.

This image is reminiscent of old film footage or of faded photographs. The people ghost-like in their presence.

In this work the core focus was to explore how memories, both real and assimilated, can be used to express a sense of knowledge and nostalgia—a personal chronology of a metaphoric journey.

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**Apparitions at Humpty Doo**

Digital inkjet print on to German etching paper 200 x 150 cm
The fiery and determined Adrian Robertson has expanded to a new level in his technique. A recent turning from his usual panoramic canvas created a whole new view of his country Yalpirakiny. The change in format produced great leaps in structure and use of colour. Huge canyons suddenly appeared, patterns dissect and contain the groundscape under a fluctuating sky. The progression of his style generated a new rhythm to his work. Light illuminates bold gestures and reflects a subtler side of Adrian and his expanding talent.

The country featured in his painting is Yalpirakiny, his mother’s country near Yuendumu. His mother was a talented painter and Adrian’s style of painting appears to be moving towards that of his mother. It is steadily moving away from a classic landscape style towards the patterns of the desert.
Neridah Stockley

Neridah trained at the National Art School (1993–1996) graduating with a Bachelor of Fine Arts in 2001. She has been living in Central Australia for 6 years. During this period she has been employed as an arts worker and has tutored and lectured in tertiary education.

I found a fishing reel amongst a selection of bathroom and kitchen taps and pressure valves. I not only respond to the peculiar form and presence of the reel but to the suggestion of water. As a painter, I try to understand the physicality of what I am looking at and meet it within the construction of painting. Painting is always full of promise and never complete.’

Neridah Stockley

Untitled
Oil on paper 47 x 130 cm
Marina Strocchi was born in Melbourne in 1961. She received her Bachelor of Art from Swinburne University in 1982. Marina lived in Paris for two years. She studied, worked and travelled, returning to Melbourne in 1987. Before and after this European stint she worked as an artist in residence (screen printer) and a community artist with a range of community groups including people with disabilities, refugees and long term unemployed. A two week reconnaissance trip to Haasts Bluff in January 1992 led to an invitation to establish an art centre there. She returned with Wayne Eager in August 1992 and worked there until the end of 1997. Marina exhibited her paintings for the first time in 1995 at Roar Studios. She worked for Papunya Tula in 1999. She has had eleven solo shows and has participated in many group shows. She is well represented in public and private collections.

I am trying to capture something of the central and northern Australian landscape. I tend to work from memories of times spent out and about in the landscape often including constructed elements such as a road or the railway. I am trying to create the feeling you have when you are in the landscape. The patterns of nature are most important to me.

Mangroves cover much of the coastline from Cape York to Broome. Darwin City is privileged to be nestled in such a spectacular backdrop. Many mangroves on Australia’s other coastlines have long gone. At the end of 2006 I was taken for a boat ride on Elizabeth River. The boat (a tinny) belonged to a Danish scientist who is studying a unique and remarkable ant. This ant lives in the hollows of the branches of a particular mangrove tree. The ants can live for extended periods without fresh oxygen while the tide is in. They are saved from drowning by the soldier ants that have developed an oversized head which is used as a plug inside the entrance of the nest to stop it being flooded. They are never able to leave the nest because their heads are too big. The other fascinating creatures I noticed were the tiny mud crabs living at the feet of the mangroves. They have developed an over sized left or right arm for the task of arm wrestling for territory. The victor wins a few square centimetres of Darwin real estate and becomes eligible to mate.'
Those designs in my painting, they belong to those Tingari men, they relate to Puntujtalpa, Myilili, Ngarru and that tjukurrpa. I spent a long time in Balgo, but got too homesick for this place, Kiwirrkura, close to my country. I know these stories—my father and those old men taught me—and that’s what my paintings do now, teach all the young men about that law, about Ngarru, that fire, and how it killed all those ancestral men. It’s important that story, these young men, just like their ancestors, they must understand.’

Patrick was born in the desert near Puntujtalpa (Jupiter Well) c.1935. He grew up traversing the country west of Jupiter Well with his family. He was a young man when they walked into the mission at Balgo in Western Australia.

This painting depicts designs associated with the site of Myilili, near Jupiter Well. In mythological times a large group of Tingari men camped at this site before traveling south east to Ngarru. At Ngarru they performed the dances and sang the songs associated with the area.

Upon completion of the ceremonies at this site the men continued their travels north east toward Kiwirrkura eventually traveling to Wilkinkarra (Lake Mackay—via the lake site of Pinari.

As they travelled they drank from various water sources found amongst the rocky outcrops. The jagged lines represent water designs that were painted onto the men’s bodies for ceremonial purposes.

Since events associated with the Tingari Cycle are of a secret nature no further details were given.

Generally, the Tingari are a group of ancestral characters of the Dreaming who traveled over vast stretches of the country, performing rituals and creating and shaping particular sites. The Tingari men were usually followed by Tingari women and accompanied by novices and their travels and adventures are enshrined in a number of song cycles. These mythologies form part of the teachings of the post initiatory youths of today as well as providing explanations for contemporary customs.
Today no one is teaching me though I discuss my art with the older people still. Since that early time now I know myself—I’m old enough to do any painting for my clan, monuk to diltji—top camp to sea. As my journey has been going through that I have more knowledge—ceremony and non ceremony. Here at Yirrkala I have stayed close to the Rirratjingu clan. There is a way to paint water into law but I like to stay away from painting this and use public designs of ours and put my own interpretation on this. I can still ask the old people just to go through—I still need a help in understanding the ways and relationships, like bapurru (organization of clan groups), like that’s how we travel. Guya (fish) is just like a human. It goes from place to place until it finds its destiny. That’s what this paintings mean. Even though we like this place we still look out and around but the rock will be home. We are no different this way.’

In sacred song, Bamurrungu, a sacred and solitary rock in the mouth of Trial Bay lies submerged within its waters surrounded by these fish; Buku-Dunggulmirri or Wawurrunjpal, Sea Mullet. The waters of Gurkawuy River flow out through Trial Bay past this rock conflicting and clashing in a turbulent unity with the incoming tidal waters from the deep ocean. The fish depicted jump the ‘trap’ created by the rock in the same way that the soul slips its earthly bonds. According to the artist these were once people of the stone country behind where the Marrakulu have now settled close to the mouth of the Gurka’wuy River.

Yolngu of this area speak of a hole submerged under the rock, from where bubbles are seen rising to the surface, sometimes bursting forth with a rush. The bubbles are seen as a life force and a direct ancestral connection for the Marrakulu. When the Marrakulu perform ritual dance for the events depicted in this painting participants move towards a held spear representing the steadfastness of the rock, splitting the dancers who then surround Bamurrungu moving as does the sea to song and rhythm of Yidaki and Bilma. Bamurrungu is a spiritual focus for an alliance of clans who share identity connected with the felling of the stringybark tree by ancestral being Wuyal.

Wuyal the ancestral Sugerbag Man while in Marrakulu clan country cut the sacred Wanambi (hollowed stringybark tree) looking for native honey. One such tree was hollow, its falling path gouging the course for the Gurka’wuy River that has flowed ever since into Trial Bay. The Marrakulu sing these events (with other clans) during ceremony associated with the Wawalak myth. In other clans’ lands these actions were repeated.

These groups dance songs of honey flowing like rivers of freshwater from fonts deep in the saltwater under the rock. The rivers belonging to these clans; the Marrakulu, Golumala, Marrangu and Wawilak flow (spiritually) towards this rock.
My arts practice is primarily sculptural/installation based, however photography has become a powerful means in confirming the performative elements of my work.

My focus: the private/public divide, unsuspecting third parties, communication breakdown, cultural misunderstandings and the exploration and exposition of memory. Recent work also extends my fascination with journeys and the movement through eternal and undetermined routes. The making of my work is time-consuming; an element of challenge and of penance is often present. I believe that the making of the work is as important as the actual physical piece that manifests.

In my three years as Administrator/Coordinator of the Artist-Run-Initiative Darwin Visual Arts Association Inc. I have established and been involved in collaborations and exchanges with artists and ARIs from outside of Darwin. I am interested in expanding dialogue between regional and remote areas within Australia, and strengthening connections with our Southern Hemisphere neighbours.

**Tunnel—self portrait** is part of a series that focuses on the notion of stranger in a strange place; the challenges and outcomes of spending time in new and foreign lands. I am interested in exploring concepts of disengagement from place and self, and the notion of homesickness, and familiarity.'
The designs (jilamara) that I paint today are inspired by watching my close relatives that have passed away and also seeing their works in galleries and museums, that is how I have developed my own style. I use natural ochres that I collect from around Milikapiti community where I live. There are four colours that I use when I am painting on canvas, paper, bark or ironwood carvings. The white ochre is near the beach and the yellow ochre is inland. To achieve the red ochre we burn the yellow ochre. I use paint brushes and a pwoja (wooden painting comb) I normally make myself from ironwood. The lines of the brush represent the miyinga (scars on the body) and the dots from the pwoja (painting comb) represent yirrinkiripwoja (body painting) and it all comes together to disguise me from the mapurtiti (bad spirits of the dead).

This design Pwoja Jilamara is based on the pukumani (funeral) ceremony. A bit of the design is based on a small ceremony, when the in-laws go out bush and collect the timber to carve a pole for the ceremony and begin to paint it. When the poles are ready they are then placed on a ceremonial dancing ground. When attending the dancing ground the design is painted again differently. My painting is inspired from the first ceremony to the final dancing ground.

Pwoja Jilamara
Natural ochres on Belgian linen 120 x 200 cm

Pedro Wonaeamirri
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Gulumbu Yunupingu

Gulumbu is a senior leader of the Gumatj clan. She is a trove of traditional knowledge both secular and non. Gulumbu has astounded people with her gentle wisdom and powers of healing. Her knowledge of traditional medicines have been backed in a pilot program that has provided her a healing centre away from the mainstream, specifically to help her own where western treatments and conditions have failed them. She is certainly one of the bigger names in this country’s arena of contemporary fine art.

Since her popular win at the NATSIAAA in 2004, solo exhibitions and the prestige of last year’s involvement as a key artist in the Musée du quai Branly, Paris project, 2007 has been shaped for more public exposure of her depictions of our sky. Her beautiful variations of this theme are proving to be limitless in their subtlety and nuance of tone. Her ponderings of the sky and what it may contain provides for her, her inspiration as does the painting of it.

Garrak—The Universe
Natural earth pigments on bark 52 x 104 cm
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waterfront

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Darwin is a place to blend a modern workstyle with lifestyle. It boasts a tropical climate ideal for those who love the outdoors, alfresco dining, sailing and nature. It also plays host to a unique mix of cultures that are reflected in its food, spirituality, and way of life.

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