









## director's message

This year the Museum and Art Gallery of the Northern Territory (MAGNT) and Telstra proudly celebrate the 27th *Telstra National Aboriginal and Torres Strait Islander Art Award* (NATSIAA). The Telstra Art Award is the longest running art award dedicated to the work of Aboriginal and Torres Strait Islander artists and continues to display the best contemporary Indigenous art from across the country.

In 2010 we welcome in a year of growth and evolution for the Awards with the introduction of the inaugural Telstra New Media Award. The Telstra New Media Award is aimed at recognising the increasing number of Indigenous artists embracing technology in their artwork and reflects the diversity and evolving nature of contemporary Indigenous art.

Preselection of the most outstanding works this year was a daunting task with 96 finalists selected from more than 300 entries and I thank the preselection panel, Bruce McLean, Gordon Bull and Julie Gough, along with one of our Award judges, Sylvia Kleinert, for their effort and assistance. Thank you is also extended to both Sylvia and Djambawa Marawili for generously providing their time and expertise to select the winners of the Award.

This year's exhibition presents a wonderful display of diverse artworks from Indigenous artists from across the country from traditional works on paper, paintings, barks and three dimensional artworks to, for the first time, entries in the Telstra New Media Award.

A special thank you is extended to Telstra for its renewed commitment this year to support the *Telstra National Aboriginal and Torres Strait Islander Art Award* for a further three years and the provision of an additional commitment in prize money for the emerging Telstra New Media award. Telstra's support and partnership over the last 19 years has enabled the Award to innovate and grow and reflect the new and exciting directions of Indigenous Art in Australia.

Thank you to the Australia Council for the Arts, who together with the Northern Territory Government provide generous financial assistance through the Visual Arts and Crafts Strategy.

I congratulate all of the Indigenous artists who entered the 27th Telstra Art Award and the category and Telstra Award winner, well done to all of you.

### **Darlene Lion**

Acting Director  
Museum and Art Gallery Northern Territory

## sponsor's message

The Telstra National Aboriginal & Torres Strait Islander Art Award this year celebrates its 27th anniversary as the nation's most prestigious and longest-running award dedicated to Indigenous art and artists.

Telstra has been involved with the Telstra Art Award, as it has become known, for 19 of those 27 years. Our commitment recognises the important contribution made by Indigenous artists to fostering Indigenous culture and the vibrant platform the Award provides to showcase the best contemporary Indigenous art on a national level.

Telstra is proud of the important role the Award plays in lifting the profile of Indigenous artists and delivering economic benefits to their communities.

The Award continues to grow and evolve, and this year we are thrilled to see the way artists have enthusiastically embraced the inaugural Telstra New Media Award. This new category has provided Indigenous artists with fresh opportunities to explore new ideas and forms of expression to display their extraordinary talents.

On behalf of Telstra, I would like to congratulate all artists involved in this year's Award.

### **David Thodey**

Chief Executive Officer  
Telstra Corporation Limited

## Telstra Award \$40,000

Telstra General Painting Award \$4,000

### Jimmy Donegan

Ngaanyatjarra/ Pitjantjatjara language  
Ngatuntjarra Bore WA homeland  
Kalka SA residence

#### *Papa Tjukurpa and Pukara*

Synthetic polymer paint on canvas

This painting is of two stories, *Papa Tjukurpa* and *Pukara*

*Papa Tjukurpa* (Dingo Dreaming)

'Ngayuku mamaku ngura Dulu (My father's country rock hole is called Dulu). At this place, there are lots of dingoes living there, digging up the water and hunting at Pilantjara rockhole in the country area of Dulu. This is *Papa Walka*, Dog Design.

*Pukara* is my grandfather's country. It is a story about a sacred men's site in Western Australia, south of Wingellina. It is a water snake Dreaming story. This is where the water snake fell down and his elbow makes a dent in the landscape. This is the Creation story for the honey grevillea. Birds are really scared of this water at *Pukara*. It is like a 'big boss' this water.'

(Jimmy Donegan)



**Telstra Award \$40,000**

Telstra General Painting Award \$4,000





### Glen Namundja

Gardbam clan  
 Bulanj subsection  
 Yirritja moiety  
 Mayali/Kunwinjku language  
 Mankorlord NT homeland  
 Gunbalanya NT residence

*Kunabibbe Ceremony at Manmoyi*

Natural pigments on bark

Glen's painting is based on the following story:

The site of this Dreaming is the ceremony ground near Manmoyi outstation. The image relates to a time when the men of the area were conducting a Kunabibbe Ceremony. Despite the ceremony being strictly men's business, two *daluk* (Aboriginal women) went to the ceremony grounds when the *Kunabibbe* was being performed. *Ngalyod* (Rainbow Serpent) saw this and was angry. He rose up and killed the two women, who are depicted within the coil of the serpent's body.

The men in turn were angry that *Ngalyod* had killed their women and sought revenge. They speared the *Ngalyod* to death. The bodies of *Ngalyod* and the two women, now rock formations, have become part of the landscape. The footprints of the women's husbands can also be seen in the rocks.

(Injalak Arts)

Telstra Bark Painting Award \$4,000





### **Wukun Wanambi**

Warrayanga Maymuru

Marrakulu clan

Gamarrang subsection

Dhuwa moiety

Yolngu language

Gurka'wuy NT homeland

Yirrkala NT residence

*Bamurrungu*

Natural pigments on wood

The painting on this *larrakitj*, the swelling and the incised mark at its top, refer to Bamurrungu, a sacred and solitary rock in Trial Bay. It is a white dome in the bay; a round lump of granite with its top whitened by roosting birds. The rock is hidden by the *molmulpa*, or white sea-foam associated with turbulent and agitating waters created by a particular tide and wind. The artist points out that the convergence of currents can be seen in this work.

The fish that swim up to Bamurrungu, are referred to as *Marparrarr*, or milk fish, somewhat like a large mullet. According to the artist, these were once people of the stone country behind where the Marrakulu have now settled close the mouth of the Gurka'wuy river. They turned into *Marparrarr* on reaching the shore and following the feathered string to Bamurrungu. 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.

(Buku-Larrnggay Mulka Centre)

Wandjuk Marika 3D Memorial Award (sponsored by Telstra) \$4,000



**Dennis Nona**

Kal-lagaw-ya language  
Badu and Saibai Island Qld homeland  
Brisbane Qld residence

*Saulal*

Etching on paper

*Saulal* explores the seasonal phenomenon of turtle mating which starts on the mainland and travels north through the Torres Strait Islands. At the start of the turtle mating season, the *biru biru* (birds) migrate north from the mainland, across the Torres Strait to Papua New Guinea. At the end of the turtle mating season they migrate south back to the mainland.

(The Australian Art Print Network)

Telstra Work on Paper Award \$4,000



### Nawurapu Wunungmurra

Dhalwangu clan  
Narrkala subsection  
Yirritja moiety  
Dhay'yi language  
Gururumuru NT homeland  
Gangan NT residence

#### *Mokuy*

Mixed media

The artist says about this work: 'The *Mokuy* or *Nanuk* (spirits) come in together, Dhuwa and Yirritja, to the sacred ground called Balambala, past Gangan, on the other side for all the *Mokuy* to get together. The spirits go there and that's where they make the *yidaki* sound. It's like showing Yukuwa (sacred yam emblem) and Morning Star feathers; they are different. The same goes with *yidaki*, different sounds for Yirritja and Dhuwa. The Yirritja and Dhuwa play *yidaki* to call in the *Mokuy* to the same ground Balambala. The Yirritja *Mokuy* come in on the birds *djilawurr* (scub fowl) and *bugutj-bugutj* (banded fruit dove). The Dhuwa *Mokuy*, they come in from *rangi* (saltwater) side.'

This year whilst carving for a major commercial exhibition, Nawurapu came to his art centre with these *Mokuy* in black and white versions. Nawurapu indicated that these were to be installed in a darkened area and soft light on them would create both a desired mood and a silhouette on the backing wall. The archives at Buku-Larrnggay Mulka has in its possession old film of the artist's ancestors dancing. Nawurapu viewing this old footage saw that this film footage projected onto the *Mokuy*, would both illuminate the carvings and provide a context as well as silhouette.

(Nawurapu Wunungmurra and Buku-Larrnggay Mulka Centre)

Telstra New Media Award \$3,000

## highly commended

Telstra General Painting Award

**George Tjungurrayi**

Untitled, Synthetic polymer paint on linen

**Niningka Lewis**

*Ara irititja Ernabella-la (Olden days in Ernabella)*, Synthetic polymer paint on canvas

Wandjuk Marika 3D Memorial Award (sponsored by Telstra)

**Ellarose Savage**

*Zab and Koki*, Ceramic

**Joanne Currie Nalingu**

*Blood River (Senseless)*, Fibreglass

**Lena Yarinkura**

*Spider and Spider Web*, Bush string, pandanus, feathers, and natural pigments

Telstra Work on Paper Award

**Gabriel Maralngurra**

*Wurdyaw (children) Kudjekbinj Dreaming Story*, Natural pigments, synthetic polymer paint on Arches paper

Telstra New Media Award

**Aroha Groves**

*Connections2*, Virtual art

## judges' comments

Every year the Telstra Art Award brings Australia alive to the power and importance of contemporary Aboriginal and Torres Strait Islander art. This year is no exception with work that is diverse and challenging, innovative and creative.

Judging the Telstra Art Award was very difficult with over 96 works preselected from over 300 entries. Work submitted ranged from classical art grounded in ceremonial life, to narratives of colonial history, from cultural affirmation and renewal, to the exploration of multimedia realities.

Within each category we looked for work that explored and expanded the dimensions of each genre yet displayed aesthetic power and technical mastery.

This year for the first time the Telstra Award (\$40,000) was selected from the winners of the five media categories. The winner of the Telstra General Painting Award and the Telstra Award (\$40,000) was Jimmy Donegan's *Papa Tjukurpa and Pukara*. Relaying ancestral stories from both his father's and grandfather's country, *Papa Tjukurpa and Pukara* is striking for its immensely strong composition held together across a diversity of painting styles from intricate skeins of dots with gestural mark-making.

The Telstra Work on Paper was awarded to Dennis Nona for his etching, *Saulal*. *Saulal* depicts the narrative of migrant turtles and seabirds - a metaphor for the migration of Torres Strait Islander people themselves. This delightful and accomplished work using separate plates for each visual element is striking for its nuanced textures and finely shaded detail.

The winner of the Telstra Bark Painting award goes to *Kunabibbe Ceremony at Manmoyi* by Glen Namundja. Intriguingly this bark is reminiscent of an earlier style and form of bark painting in this region with a sensitive placement of figures within the overall composition and the impeccable rarrk.

The Wandjuk Marika 3D Memorial Award proved very difficult to judge with many strong, powerful works for consideration. Wukun Wanambi's *Iarrikij, Bamurrungu*, stood out for its intricate painting depicting circles of *Marpararr* or milk fish and the converging currents. The design is coupled with an inspired choice of a swollen and incised log to evoke the site of Bamurrungu at the mouth of the Gurka'wuy River.

This year celebrates the introduction of the inaugural New Media Award with many exciting and innovative works. The prize-winner in this new category is Nawurapu Wunungmurra's *Mokuy*. Using black and white carved mokuy figures, dramatic lighting and film footage accessed from Buku-Larrnggay Mulka archives, the artist brings the sacred ground of Balambala (Garma) to life.

It was a wonderful opportunity for us to judge the Telstra Art Award. We came with the expectation that we would learn from the artists and it was exciting and challenging to respond to the work.

Thanks to the Award team for inviting us to participate in this exciting event.

**Djambawa Marawili AM**  
**Sylvia Kleinert**

## list of works

- 1 Bob Burruwal, *Buya Male*, Natural pigments on wood
- 2 Clara Nganjmirra, *Yawk Yawk*, Pandanus
- 3 Crusoe Kurddal, *Mimih Spirit*, Natural pigments on wood
- 4 David Djarrka Dhamarrandji, *Miyalk Mokuy*, Synthetic polymer paint on Milkwood, bush string and feathers
- 5 Dolly Dhimburra Bidingal, *Nyumukuniny Bulpu*, Pandanus
- 6 Elaine Wanatjura Lane, *Two sisters waiting for the Toyota*, Wire, hand-spun wool, raffia, minarri (Greybeard grass), Synthetic yarn
- 7 Ellarose Savage, *Zab and Koki*, Ceramic
- 8 George Nona, *Baiwa Murriw Dhoeri (Waterspout Spiritual Headdress)*, Mixed media
- 9 Girringun Artists, *Bagu with Jiman*, Ceramics
- 10 Harry Dixon Mptyane, *Group of figures*, Synthetic polymer paint on canvas on wood
- 11 Ian Waldron, *Language learned, culture regained*, Mixed media
- 12 Ivan Namirrkki, *Lorrkons*, Natural pigments on wood
- 13 Janine McAullay Bott, *Eagle Landing*, Palm fronds, seed pods and feathers
- 14 Joanne Currie Nalingu, *Blood River (Senseless)*, Fibreglass
- 15 Judy Baypungala, *Pandanus Mat*, Natural pigments, pandanus spirals
- 16 Lena Yarinkura, *Spider and Spider Web*, Bush string, pandanus, feathers, and natural pigments
- 17 Mavis Warrngilna Ganambarr, *Mana (Shark)*, Pandanus, bush string and shark teeth
- 18 Merrill Girrabul, *Star Handbag*, Pandanus
- 19 Rex Milton Greeno, *Paper Bark Canoe*, Paper bark
- 20 Wukun Wanambi, *Bamurrungu*, Natural pigments on wood
- 21 Zugub Alick Tipoti, *Kazilayg*, Fibreglass resin
- 22 Barayuwa Mununggurr, *Yarrinya*, Natural pigments on bark

- 23 Barrupu Yunupingu, *Untitled*, Natural pigments on bark
- 24 Djirirra Wunungmurra, *Yukuwa*, Natural pigments on bark
- 25 Garawan Wanambi, *Marrangu*, Natural pigments on bark
- 26 Glen Namundja, *Kunabibbe Ceremony at Manmoyi*, Natural pigments on bark
- 27 Gunybi Ganambarr, *Lorr – Home of the lightning snake*, Natural pigments on bark (incised)
- 28 Marrnyula Mununggurr, *Ganybu*, Natural pigments on bark
- 29 Mary Punchi Clement, *Djulinya*, Natural pigments on bark,
- 30 Mulkun Wirrpanda, *Honey at Gawarratja*, Natural pigments on bark
- 31 Wanyubi Marika, *Djang'kawu, Paddle Splash and Sea Spray*, Natural pigments on bark
- 32 Alison Inkamala, *Yarrenyty – Arltere*, Synthetic polymer paint on canvas
- 33 Amy Napurulla, *Mount Nancy Camp – My House*, Synthetic polymer paint on canvas
- 34 Angelina George, *Hiding Places*, Synthetic polymer paint on canvas
- 35 Angelina Pwerle, *Bush Plum*, Synthetic polymer paint on canvas
- 36 Angkaliya Curtis, *Cave Hill*, Synthetic polymer paint on canvas
- 37 Barney Ellaga, *Sugar Bag*, Synthetic polymer paint on linen
- 38 Carol Maayatja Golding, *Tjukurla Pirni*, Synthetic polymer paint on canvas
- 39 Clifton Mack, *Jarman Lighthouse*, Synthetic polymer paint on linen
- 40 Dan Jones, *Utopia Loading Truck*, Synthetic polymer paint on canvas
- 41 Dickie Minyintiri, *Malukutjina*, Synthetic polymer paint on canvas
- 42 Dinni Kunoth Kemarre, *Camel Camp Church*, Synthetic polymer paint on linen
- 43 George Tjungurrayi, *Untitled*, Synthetic polymer paint on linen
- 44 Ginger Wikilyiri, *Wati Ngintaka*, Synthetic polymer paint on canvas
- 45 Harry Tjutjuna, *Wanka: Spider*, Synthetic polymer paint on canvas
- 46 Harry Wedge, *Wiradjuri Spirit Man*, Synthetic polymer paint on canvas
- 47 Ian W. Abdulla, *This whiteman came into the church ...*, Synthetic polymer paint on canvas



- 48 Jan Billycan, *Kirriwirri*, Synthetic polymer paint on linen
- 49 Jimmy Donegan, *Papa Tjukurpa, Pukara*, Synthetic polymer paint on canvas
- 50 Johnny Yungut Tjupurrula, *Untitled*, Synthetic polymer paint on linen
- 51 Judy Mengil, *Binjin to Kumburumba*, Natural pigments on canvas
- 52 Katjarra Butler, *Marapirnti*, Synthetic polymer paint on canvas
- 53 Linda Syddick Napaltjarri, *The Windmill*, Synthetic polymer paint on Belgian linen
- 54 Loongkoonan, *Bush Tucker in Nyikina Country*, Synthetic polymer paint on linen
- 55 Lucky Morton Kngwarrey, *Country*, Synthetic polymer paint on linen
- 56 Lydia Balbal, *Wartamartu*, Synthetic polymer paint on canvas
- 57 Mabel Juli, *Garnginy Ngarranggarni*, Natural pigments on canvas
- 58 Mary Teresa Tailor, *Camera Pool*, Natural pigments on canvas
- 59 Mayapu Elsie Thomas, *Parrkaparrka (Desert Oak)*, Natural pigments on canvas
- 60 Milatjari Pumani, *Antara*, Synthetic polymer paint on canvas
- 61 Minnie Lumai, *Yab-yab-gnerni-gnim*, Natural pigments on canvas
- 62 Nancy McDinny, *Honeybee Warjili at Sunset*, Synthetic polymer paint on linen
- 63 Nellie Stewart, *Irrunytju*, Synthetic polymer paint on canvas
- 64 Niningka Lewis, *Ara irititja Ernabella-la (Olden days in Ernabella)*, Synthetic polymer paint on canvas
- 65 Nola Campbell, *Yampala*, Synthetic polymer paint on linen
- 66 Nyilyari Tjapangati, *Untitled*, Synthetic polymer paint on linen
- 67 Richard Dhaymutha, *Same Fella*, Synthetic polymer paint on canvas
- 68 Rosie Tasman Napurulla, *Ngurlu (Seed Dreaming)*, Synthetic polymer paint on canvas
- 69 Sally Gabori, *Thundi*, Synthetic polymer paint on linen
- 70 Sandra Hill, *White Goods*, Oil on plywood
- 71 Susan Wanji Wanji, *Hunting for Bush Tucker*, Natural pigments on linen
- 72 Tali Tali Pompey, *Para – Desert Gum*, Synthetic polymer paint on linen

- 73 Tiger Palpatja, *Piltati Tjukurpa*, Synthetic polymer paint on canvas
- 74 Timothy Cook, *Kulama*, Natural pigments on linen
- 75 Tjungkara Ken, *Ngayuku ngura – My Country*, Synthetic polymer paint on linen
- 76 Wakartu Cory Surprise, *Mimpi*, Synthetic polymer paint on canvas
- 77 Wawiriya Burton, *Ngayuku Ngura*, Synthetic polymer paint on linen
- 78 Weaver Jack, *My Country*, Synthetic polymer paint on canvas
- 79 Yukultji Napangati, *Untitled*, Synthetic polymer paint on linen
- 80 Betty Bundamara, *Wandjina*, Natural pigments on paper
- 81 Danie Mellor, *A Transcendent Vision (of life, death and resurrection)*, Mixed media on paper
- 82 Dennis Nona, *Saulal*, Etching on paper
- 83 Elton Wirri, *Peterman Ranges*, Watercolour on paper
- 84 Gabriel Maralngurra, *Wurdyaw (children) kudjekbinj dreaming story*, Natural pigments, synthetic polymer paint on Arches paper
- 85 Hubert Pareroutja, *West MacDonnell Ranges*, Watercolour on paper
- 86 Kalarriya Namarnyilk, *Bek Djang*, Natural pigments on paper
- 87 Lenie Namatjira, *East of Papunya*, Watercolour on paper
- 88 Thelma Dixon, *Policeman and Tracker*, Synthetic polymer paint on paper
- 89 Violet Hammer, *Canoe and Fishing Implements*, Screenprint on paper
- 90 Aroha Groves, *Connections2*, Virtual art
- 91 Bianca Beetson, *Blak Majik Star Woman*, Digital photograph on paper
- 92 Bindi Cole, *Laura*, Photographic pigment print on rag paper
- 93 Brenda Saunders, *Looking for Bulinbulin*, Digital image on canvas
- 94 Gary Lee, *Robert, 20*, Digital image on paper
- 95 Nawurapu Wunungmurra, *Mokuy*, Mixed media
- 96 Reko Rennie (Gwaybilla), *(ab) original & (un) original*, Digital print on paper



Australian Government  
Visual Arts and Craft Strategy  
Northern Territory







From the arts to the ocean, Australians are proud of the communities they're a part of.

Which is why we're honoured to be using our resources to support communities with ideas that bring Aussies closer together.

Ideas like Surf Emergency Line, an immediate response phone system that connects emergency and surf lifesaving services, enabling them to respond faster and help to save lives.

Or in times of disaster, we respond quickly by establishing communications in the affected areas, allowing emergency and essential services to get on with helping those in need.

Because after all, whoever you are in Australia, at least everyone can agree on one thing. To do something good, for good, feels great.

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ideas for good



