

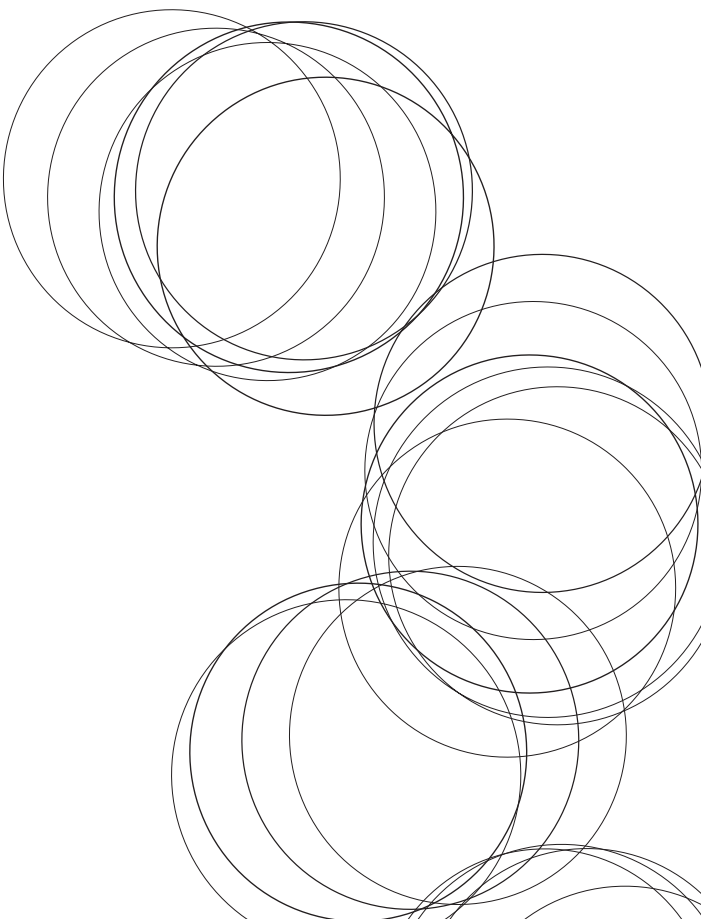


Northern
Territory
Government

26

TELSTRA
NATIONAL
ABORIGINAL &
TORRES STRAIT
ISLANDER
ART AWARD





DIRECTOR'S MESSAGE

The *Telstra National Aboriginal & Torres Strait Islander Art Award* is an important annual survey of the abundant and varied expression of Indigenous artistic practice and this year's Award exhibition demonstrates the ever widening range of artistic endeavour. It is surprising, challenging and indeed splendid. The Award encourages participation from across the country, and it is exciting to witness the continued participation of artists from remote communities.

The excellent quality of the more than three hundred initial entries received this year made the Preselection Panel's task an overwhelming responsibility. I thank Stephen Gilchrist, Lola Greeno and Dr Sarah Scott for their advice and guidance. Their participation ensured this year's Award exhibition is a strong representation of Australia's new and established Indigenous artists.

This year the panel was assisted by our two esteemed judges, Carly Lane and Elizabeth Ann Macgregor who had the exhilarating, and yet unenviable task of selecting the winning entrants. I am grateful that two such qualified people were available and enthusiastic to accept this important role.

There are many additional people who deserve recognition and thanks for ensuring this year's Award exhibition and event were a success. I wish to thank in particular Natalie Merida, the Award Coordinator and her team of volunteers and production staff and of course, the greatly admired and respected Franchesca Cubillo, who once again provided professional and insightful curatorial guidance and from whom we have all learned so very much.

Thanks are extended to the Australia Council for the Arts, who together with the Northern Territory Government provide generous financial assistance through the Visual Arts and Craft Strategy, to support performing artists to participate in this unique celebration of Indigenous culture.

In an ever increasingly competitive climate for cultural organisations to receive private and corporate support, I take this opportunity to once again extend my gratitude and appreciation to Telstra for its valuable and ongoing partnership. Telstra has provided a leading example in the Northern Territory, in the opportunities that can be created in promoting and sustaining creativity in our society and I look forward to working with our colleagues at Telstra in the years ahead.

I extend my congratulations to the winners of the five awards and most of all, my thanks and appreciation to every artist who participated in this the *26th Telstra National Aboriginal & Torres Strait Islander Art Award*.

Anna Malgorzewicz

Director

Museums & Art Galleries of the Northern Territory

August 2009

SPONSOR'S MESSAGE

The *Telstra National Aboriginal & Torres Strait Islander Art Award* this year celebrates its 26th anniversary as the nation's most prestigious and longest-running award dedicated to Indigenous art and artists.

Telstra has been involved with the Award for 18 of those 26 years and recognises the important role it plays in lifting the profile of Indigenous artists and delivering economic benefits to their communities. Since its inception, the Telstra Art Award has been a major catalyst in the growth of Aboriginal art, playing an important role in supporting the flourishing Indigenous art industry in Australia.

Together with the Museum and Art Gallery Northern Territory, Telstra is proud to once again sponsor this unique showcase of established and emerging Aboriginal and Torres Strait Islander artists.

Telstra's involvement with the Telstra Art Award is a flagship project among Telstra's extensive program of support for local communities and the arts. Our people live and work across regional Australia, including in remote communities, to supply the vital infrastructure Australians need to keep in touch with one another and the world beyond.

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



Danie Mellor

Mamu/Ngagen languages
Atherton Tableland Qld homeland
Canberra ACT residence

From Rite to Ritual
Mixed media on paper

'*From Rite to Ritual* explores the encounter between Indigenous and non-Indigenous, or settler cultures. The incongruity of Aboriginal people and Indigenous animals placed in a temple setting that is very clearly Western speaks of an uneasy co-existence, an interaction that is evident, but perhaps not so suited to one another in some ways. The temple in this case is drawn from an engraving of the interior of a continental Freemasonic lodge, a "blue" lodge, and shows the emblematic strength of European culture through symbols and architectural elements, such as the columns, which are in a sense the tools of civilisation, colonisation, settlement and deprivation. These elements have been used as a means by which to pioneer and instigate empire-building strategies, and conquer new territories, establish boundaries and create culture. Ironically, they are also beautiful, and serve a very human purpose, in that they evoke symbolic ideals of harmony and artistic achievement, and are in themselves very practical and even essential in the art of architecture, and the craft of building.

The ceremony of initiation plays an important role in all religious institutions, and is an affirmation of sorts with a connection to self, humanity, the world and above all spirit and the divine. The rite and ritual of this symbolic interaction with the spiritual indicates on some level a desire to arrive at a macrocosmic understanding of our place in the world, and may even reaffirm it. Ceremony in Indigenous culture is essentially similar in ways – life is affirmed, seasons are marked, initiations provide passage and transition, unions are celebrated and our place in relation to the past, present and future is revealed.

The domination of these interactions between the world of ancestor and country by settler culture was inherently criminal. The deprivation and banishment of Aboriginal language and mother tongue in colonial Australia saw a disconnect between people, family, culture and land, and the means by which the fabric of spirit was communicated between generations was rent in pieces. *From Rite to Ritual* explores aspects of this issue, and shows what is a moment of contact, a conversation and interaction between two cultures; it speaks of the challenges of settlement, and the differences in spiritual enactment and belief.'

(Danie Mellor)

TELSTRA
GENERAL
PAINTING
AWARD
\$4,000



This painting depicts designs associated with the rockhole site of Mukula, east of Jupiter Well in Western Australia. During ancestral times a large group of women came from the west and stopped at this site to perform the ceremonies associated with the area. The women, represented in the painting by the 'U' shapes, later continued their travels towards the east, passing through Ngaminya, Kiwirrkurra and Wirrunga on their way to Wilkinkarra (Lake Mackay). As the women travelled they gathered a variety of bush foods including *kampurarra* berries (desert raisin) from the small shrub *Solanum centrale*, and *pura* (bush tomato) from the plant *Solanum chippendalei*.

Kampurarra berries can be eaten directly from the plant but are sometimes ground into a paste and cooked on the coals as a type of damper, while *pura* is roughly the size of an apricot and, after the seeds have been removed, can be stored for long periods by halving the fruit and skewering them onto a stick. The shapes in the painting represent the features of the country through which they travelled as well as the bush foods they gathered.

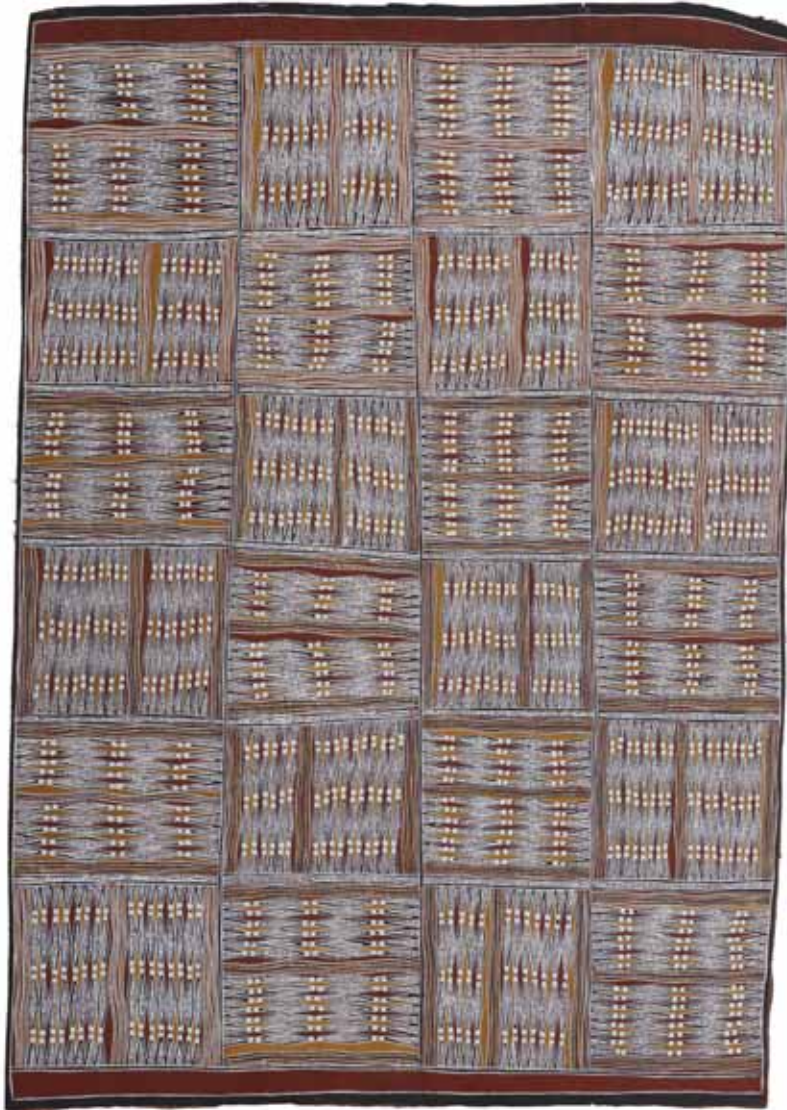
(Papunya Tula Artists)

Yinarupa Nangala

Nangala subsection
Pintupi language
Kiwirrkurra WA residence

Untitled
Synthetic polymer paint
on linen

TELSTRA
BARK
PAINTING
AWARD
\$4,000



Rerrkirwanga Mununggurr

Djapu clan
Dhuwa moiety
Wandawuy NT homeland
Wandawuy NT residence

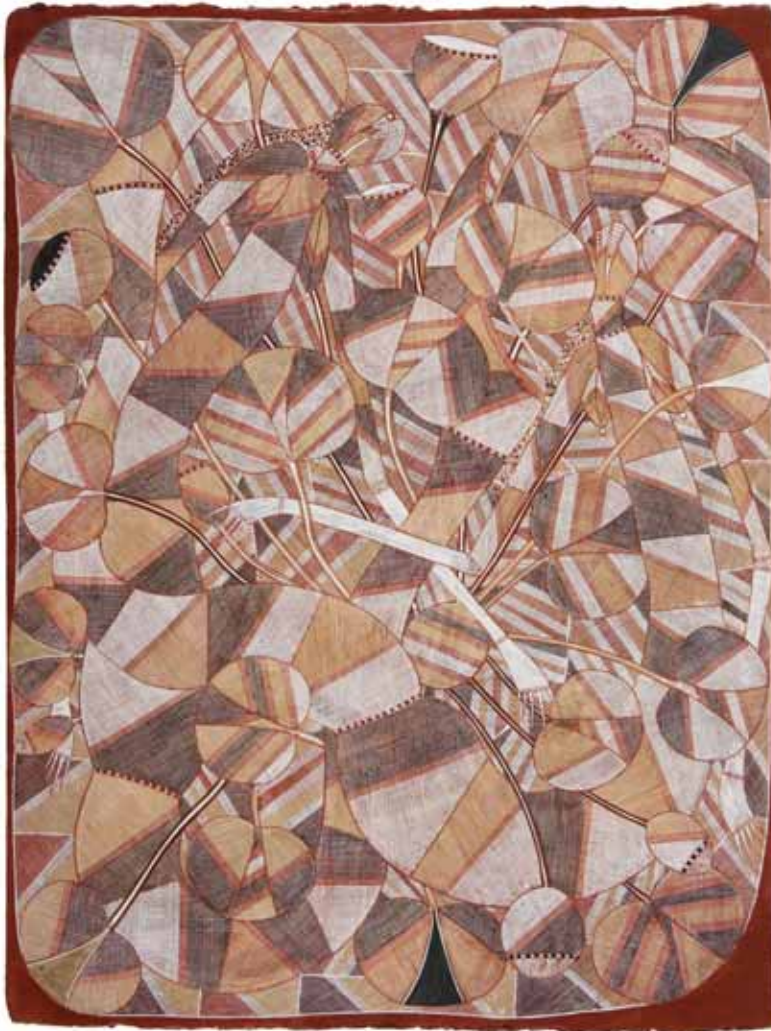
Gumatj Gurtha
Natural pigments on bark

Attributed with the extraordinary skill of manipulating the *marwat* (a tiny brush of just a few strands of human hair), Rerrkir's painting of her husband's Gumatj clan designs of sacred fire is mesmerising in its finesse, mesmerising as is fire. Rerrkir is daughter to late Djapu clan elder Djutjadjutja Mununggurr (Winner of the Telstra Bark Painting Award, 14th Telstra National Aboriginal & Torres Strait Islander Art Award 1997).

The diamond patterning is the *miny'tji*, motif or sacred clan design, of the Gumatj clan and the coastal homeland of Biranybirany where the ancestral fire came through scarring the land. It summons the theme of this fire; the diamond design representing fire: the red flames, the white smoke and ash, the black charcoal, the yellow dust and the dots sparks. The shallow waters of coastal Biranybirany and associated hinterland bear this design. The *gamata* (sea-grass) waving in the shallow bay mimics the flames and indicates the fire within this water.

(Buku-Larrnggay Mulka Centre)

TELSTRA
WORK
ON PAPER
AWARD
\$4,000



Glen Namundja

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

Likkanaya and Marrayka
Natural pigments on paper

In the Dreamtime, two sisters – *Likkanaya* and *Marrayka* – travelled through the country using their digging sticks to find food. One night, they camped near a waterhole and began to cook. *Ngalyod*, the Rainbow Serpent, was enraged by this and rose up from the waterhole to try to kill them. The sisters fled to another billabong and dived deep into its water to escape. *Ngalyod*, lurking there, swallowed them whole. The Kunwinkju believed that the two Yawkyawk still exist in various waterholes throughout western Arnhem Land.

Glen's is a highly idiosyncratic representation of the Yawkyawk story, which reflects the scope for innovation in western Arnhem Land art. The sisters' tails snake their way around the surface of the work, interwoven with numerous *mandem*, or water-lilies. The complex overlay of figurative imagery and extensive *rarrk* (cross hatching) technique, challenges the observer's eye to follow the image across and through its surface.

(Injalak Arts)

WANDJUK
MARIKA 3D
MEMORIAL
AWARD
(sponsored
by Telstra)
\$4,000



Janine McAullay Bott

Noongar language
Perth WA residence

Dhalkatj – Bilby
Palm fronds, gum, nuts

A shy little boy of the bush
He darts here and there
Always seeming to be in a hurry
On the lookout for a good feed
of *bardi* grubs, wild berries and insects
Then a long afternoon nap in his burrow
Cool from the heat of the day.

'Emily Coyne, my mother's grandmother, was a respected midwife in the south-west of Western Australia and mother of nine children.

My great-grandmother, whose married name was Emily Farmer, was known for her Bilby (*bwoka*) cloak/rug made in the 1920s. Emily is my connection to working with my hands to produce culture in country.

Dhalkatj is important to the elder Noongars of the south-west.'

(Janine McAullay Bott)

JUDGES' COMMENTS

Our first impression on walking through the galleries was that we were dealing with an exhibition of a very high standard and variety of work; and to the credit of the curator, impeccably installed. Overall, the exhibition offers the opportunity to reflect on the classical as well as the innovative in Aboriginal and Torres Strait Islander art.

Although there is a range and diversity of work it is painting that holds centre stage. In terms of sheer numbers, it again dominated this year's Award. However, it was the 3-D category that was most perplexing to judge because of its range and the individuality of each piece.

This year's award winning works were selected for their complexity, subtlety, and ability to draw us back time and again. We found work that challenged expectations for each category. We wanted to demonstrate the capacity of Aboriginal and Torres Strait Islander art to encompass new directions, while remaining true to the traditions of each artist.

The 26th Telstra Award was awarded to a mixed media work on paper, *From Rite to Ritual*, by Danie Mellor. The surprising scale and layering of imagery, with its understated political and historical references, makes this work outstanding. The innovation of technique married with narrative fragments creates a work of great complexity and grace.

As the largest category, the Telstra General Painting Award was easier to judge than initially expected. We were continually drawn back to an untitled painting by Yinarupa Nangala. Untitled was not a work that had the immediate aesthetic impact of many others, but as it gradually revealed its complexity we recognised the mastery of technique, composition and content.

The Telstra Work on Paper Award was awarded to a painting on paper, *Likkanya and Marrayka*, by Glen Namundja. This work stood out as highly innovative, reworking classical imagery associated with bark painting in a novel and striking format.

The Telstra Bark Painting Award goes to *Gumatj Gurtha* by Rerikirwanga Mununggurr. Despite the apparently small scale this work made a powerful impression. The level of fine detail and the extraordinary delicacy of the brushwork stood out. This work has a quiet beauty that only close contemplation reveals.

The Wandjuk Marika 3-D Memorial Award was selected for its surprising sculptural use of palm fronds to create a work that is complex in technique and humorous in content. The tight sculptural qualities of *Dhalkatj – Bilby*, by Janine McAullay Bott, transcend the cute connotations of this well-loved Australian animal.

Many works could have been on our list of highly commended but we decided to limit ourselves to one: Doreen Reid Nakamarra's striking untitled painting.

It was an enormous pleasure to spend time with all of the works in this exhibition, and we have no doubt that viewers will find many favourites of their own. We would like to thank the Award team and the artists for giving us the opportunity to explore such great works.

Carly Lane
Elizabeth Ann Macgregor

HIGHLY COMMENDED

Telstra General Painting Award

Doreen Reid Nakamarra

Untitled

Synthetic polymer paint on linen

LIST OF WORKS

Catalogue Number	Artist	Title of work	Medium
1	Alfred Lalara	<i>Castle Rock</i>	Synthetic polymer paint on canvas
2	Amy Friday	<i>Baby Sea Turtles Jarrawangani Lonely Dugong</i>	Synthetic polymer paint on canvas
3	Angelina George	<i>Dry Season Long Time</i>	Synthetic polymer paint on canvas
4	Angelina Pwerle	<i>Bush Plum</i>	Synthetic polymer paint on canvas
5	Bill Yidumduma Harney	<i>Wanga Story</i>	Synthetic polymer paint on linen
6	Billy Benn	<i>Artetyerre</i>	Synthetic polymer paint on linen
7	Dan Jones	<i>Loading Truck</i>	Synthetic polymer paint on canvas
8	Daniel Walbidi	<i>Kirriwirri</i>	Synthetic polymer paint on linen
9	Donald Moko	<i>Winpa</i>	Synthetic polymer paint on linen
10	Doreen Reid Nakamarra	Untitled	Synthetic polymer paint on linen
11	Dorothy Napangardi	<i>Salt on Mina Mina</i>	Synthetic polymer paint on linen
12	Edie Holmes Akemarr	<i>Apmer Mwerrangker</i>	Synthetic polymer paint on linen
13	Eubena Nampitjin	<i>Kinyu</i>	Synthetic polymer paint on linen
14	George Tjungurrayi	Untitled	Synthetic polymer paint on linen
15	Ginger Wikilyiri	<i>Piltati</i>	Synthetic polymer paint on canvas
16	Harry Tjutjuna	<i>Kungka Tjuta: Lots of Women</i>	Synthetic polymer paint on canvas
17	Ian W. Abdulla	<i>Picking grapes in my younger years</i>	Synthetic polymer paint on canvas
18	Jean Baptiste Apuatimi	<i>Awarta tini pajuwaniyimi yirikamini – When he pass away his name is Pukumani</i>	Natural pigments on linen
19	Jimmy Baker	<i>Minniyinya</i>	Synthetic polymer paint on canvas
20	Josie Kunothe Petyarre	<i>Bush Football</i>	Synthetic polymer paint on linen
21	Jukuja Dolly Snell	<i>Kurtal Jila</i>	Synthetic polymer paint on canvas
22	Lena Nyadbi	<i>Dayiwul</i>	Natural pigments on canvas
23	Lily Yirdingal Jurrah	<i>Karnta (Women's) Dreaming</i>	Synthetic polymer paint on canvas

Catalogue Number	Artist	Title of work	Medium
24	Linda Syddick Napaltjarri	<i>Tingari Men at Wilkingarra (Lake Mackay)</i>	Synthetic polymer paint on linen
25	Lydia Balbal	<i>Martakulu</i>	Synthetic polymer paint on linen
26	Makinti Napanangka	Untitled	Synthetic polymer paint on linen
27	Margaret Renee Kerinauia	<i>Yirikapayi Jilamara</i>	Natural pigments on linen
28	Maria Josette Orsto	<i>Yampatukuni</i>	Natural pigments on canvas
29	Maringka Baker	<i>Kuru Ala</i>	Synthetic polymer paint on canvas
30	Mitjili Napanangka Gibson	<i>Kunamanararra</i>	Synthetic polymer paint on linen
31	Nancy McDinny	<i>Big Boss with Whip</i>	Synthetic polymer paint on linen
32	Nici Cumpston	<i>Ring-boundary tree, Lake Bonney, 2008</i>	Inkjet archival photographic print, watercolour and pencil on canvas
33	Nyankulya Watson	<i>Aloysius</i>	Synthetic polymer paint on canvas
34	Nyilyari Tjapangati	Untitled	Synthetic polymer paint on linen
35	Omborin	<i>Tolod Tolod</i>	Synthetic polymer paint on linen
36	Pauline Moran	<i>Mission Times</i>	Synthetic polymer paint on linen
37	Peggy Wassi	<i>Marroowan and Jaraji</i>	Synthetic polymer paint on linen
38	Ray Ken	<i>Ngayuku Ngura – My Country</i>	Synthetic polymer paint on linen
39	Ruby Tjungawa Williamson	<i>Puli Murpu</i>	Synthetic polymer paint on linen
40	Sally Gabori	<i>Dibirdibi Country</i>	Synthetic polymer paint on linen
41	Samantha Hobson	<i>Wave Bust ... Windy Night</i>	Synthetic polymer paint on canvas
42	Shane Pickett	<i>To stand in a run off fresh water stream</i>	Synthetic polymer paint on linen
43	Susan Wanji Wanji	<i>Bark Tunga</i>	Natural pigments on canvas
44	Tiger Palpatja	<i>Wanampi Tjukurpa</i>	Synthetic polymer paint on linen
45	Tommy Mitchell	<i>Walu</i>	Synthetic polymer paint on canvas
46	Wakartu Cory Surprise	<i>Pitmarlu</i>	Synthetic polymer paint on canvas

Catalogue Number	Artist	Title of work	Medium
47	Walangkura Napanangka	Untitled	Synthetic polymer paint on linen
48	Warakurna Artists Women's Collaborative	<i>Lasseter History Painting</i>	Synthetic polymer paint on canvas
49	Warlimpirnga Tjapaltjarri	Untitled	Synthetic polymer paint on linen
50	Yinarupa Nangala	Untitled	Synthetic polymer paint on linen
51	Yukultji Napangati	Untitled	Synthetic polymer paint on linen
52	Barrupu Yunupingu	<i>Gurtha</i>	Natural pigments on bark
53	Djirirra Wunungmurra	<i>Buyku</i>	Natural pigments on bark
54	Emmanuel Wurridj	<i>Dilebang</i>	Natural pigments on bark
55	Garawan Wanambi	<i>Marrangu</i>	Natural pigments on bark
56	Graham Badari	<i>Namarlpe (Pandanus Spirit) & Kuluban (Fruit bats)</i>	Natural pigments on bark
57	Gulumbu Yunupingu	<i>Garak</i>	Natural pigments on bark
58	John Bulunbulun	<i>Bakarra</i>	Natural pigments on bark
59	Rerrkirwanga Munungurr	<i>Gumatj Gurtha</i>	Natural pigments on bark
60	Samuel Namundja	<i>Gungura – the spiralling wind</i>	Natural pigments on bark
61	Danie Mellor	<i>From Rite to Ritual</i>	Mixed media on paper
62	Darren Siwes	<i>Homo hominus (Bronze, Silver, Gold)</i>	Photographic print on metallic paper
63	Dianne Jones	<i>Go ye into all the World and Preach the Gospel. Mark 16:15.</i>	Digital image on paper
64	Glen Namundja	<i>Likkanaya and Marrayka</i>	Natural pigments on paper
65	Gloria Pannka	<i>West MacDonnell Ranges</i>	Watercolour on paper
66	Hubert Pareroutja	<i>West MacDonnell Ranges</i>	Watercolour on paper
67	Irwin Lewis	<i>Mission Times</i>	Synthetic polymer paint on paper
68	Ivy Pareroutja	<i>North Near Barrow Creek</i>	Watercolour on paper
69	Kevin Wirri	<i>Near Gosses Bluff</i>	Watercolour on paper
70	Nyapanyapa Yunupingu	<i>Dharpa – Wild Apples</i>	Etching on paper
71	Richard Gandhuwuy	<i>Journey of the Djang'kawu Sisters</i>	Synthetic polymer paint on paper
72	Aubrey Tigan	<i>Riji</i>	Natural pigments on shell
73	Crusoe Kurddal	<i>Mimih Spirit</i>	Natural pigments on wood
74	Dennis Nona	<i>Baidam Aw Kuik</i>	Cast bronze, pearl shell, fibre

Catalogue Number	Artist	Title of work	Medium
75	Dinni Kunothe Kemarre	<i>Dinni's Dream Team</i>	Synthetic polymer paint on wood
76	Djibigula Dhyagunga	<i>Pandanus Mat</i>	Pandanus, natural dyes
77	Don Djortom	<i>Mimih Spirit</i>	Natural pigments on wood
78	Gali Yalkarriwuy Gurruwiwi	<i>Banumbirr</i>	Natural pigments, feathers, wood
79	Irenie Ngalinba	<i>Lorrkon</i>	Natural pigments on wood
80	Iwana Ken	<i>Kamula Kutjara Saddlajarra (Two Camels with Saddles)</i>	Wire, hand-spun wool, raffia, minarri (greybeard grass,) synthetic yarn, buttons
81	Janice Murray	<i>Tunga Basket</i>	Natural pigments on bark
82	Janine McAullay Bott	<i>Dhalkatj – Bilby</i>	Palm fronds, gum, nuts
83	Judith Pungarta Inkamala	<i>Two Black Birds</i>	Ceramic
84	Marina Murdilinga	<i>Butterfly</i>	Pandanus, natural dyes
85	Owen Yalandja	<i>Yawkyawk Spirit Figure</i>	Natural pigments on wood
86	Pedro Wonaeamirri	<i>Pukumani Pole – Jilamara</i>	Natural pigments on wood
87	Peter Sharrock	<i>The Story Unfolds</i>	Natural pigments on paper
89	Samson Bonson	<i>Lorrkon – Hollow Log</i>	Natural pigments on wood
90	Terry Dhurritjini Yumbulul	<i>Guardians of the deep</i>	Natural pigments on wood
91	Timothy Cook	<i>Pukumani Pole – Kulama</i>	Natural pigments on wood
92	Trudy Raggett Kemarr	<i>Arrkerr</i>	Synthetic polymer paint on wood
93	Waturr Gumana	<i>Birkuda</i>	Natural pigments on wood



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