

Greenbush Art Group – Big Mob of Dogs!

In 2017 the Greenbush Art Group from the Alice Springs Correctional Centre held their first solo group exhibition in the Araluen Galleries, entitled *Tjuppu Thipe!* Reinforcing a reputation established through their limited selection of works for Desert Mob each year, the sculptural birds of *Tjuppu Thipe!* were thrillingly quirky, flamboyant and bizarre, full of character and humour. In 2018, the artists of Greenbush, undertaking visual arts studies with the Batchelor Institute, return, shifting focus from feathered to four-legged friends. Using easily sourced, inexpensive, recycled and repurposed materials, *Big Mob of Dogs!* once again sees a group of works made in incarceration imbued with joy and playfulness. Greenbush artists bring creative freedom and acute observation to one of Central Australia's most culturally enmeshed, iconic and quintessential animals, the dog!

Big Mob of Dogs! runs until 07 May 2018 at Araluen Art Centre, Alice Springs.



Sculpture by artists of Greenbush Art Group, NT, mixed media, various dimensions, 2017. Image courtesy Araluen Art Centre



Image: Judith Inkamala Pungkarta in the Araluen Gallery with her pot depicting Albert Namatjira. Image by Ruth McMillan

Clay Stories arrives in Alice Springs

Araluen drew a big crowd with the arrival of *Clay Stories: Contemporary Indigenous Ceramics from Remote Australia*, a touring exhibition by Sabbia Gallery and the Remote Communities Ceramic Network, featuring a diverse group of artists from across Australia – Ernabella Arts in the APY Lands, Erub Arts in the Torres Strait, Giringun Aboriginal Art Centre in Far North Queensland, Hermannsburg Potters in the Central Desert and Tiwi Design on Bathurst Island. The exhibition was officially opened by Tony Albert and accompanied by a floor talk and ceramics demonstration by Hermannsburg and Ernabella potters.

Clay Stories: Contemporary Indigenous Ceramics from Remote Australia runs until 08 April 2018 at Araluen Art Centre, Alice Springs.

Image: (L-R) Hayley Coulthard Panangka and her grandson Rodrick Kelly, Dawn Wheeler Ngala, Rona Rubuntja Panangka, Anna Grigson, Rahel Ungwanaka Khgwarria, Judith Inkamala Pungkarta, Alison Milyika Carroll, Beth Inkamala Mbitjana, Elizabeth Dunn, Tony Albert. Image by Ruth McMillan

NGURRA exhibition breaks record!

Congratulations to Kayili Artists, Maruku Arts, Papulankutja Artists, Tjanpi Desert Weavers, Tjarlirli Art, Warakurna Artists, Western Desert Dialysis (The Purple House) and Wilurarra Creative for the incredible success of *NGURRA: Home in the Ngaanyatjarra Lands*, which recently finished its three month run at the Museum of South Australia.

"It was fantastic to have had the opportunity to come together again as the Western Desert Mob, to promote the art and industry of the people of the Ngaanyatjarra Lands to a broader audience in Adelaide, during Tarnanthi. The public were involved in multiple hands-on and engaging programs from tjanpi weaving to punu carving and artist talks. The artists were all happy to have been able to share their stories and culture with those who came to see it in Adelaide, and the exhibition has resulted in lots of new fans!" – Warakurna Artists

"Ngurra was a real watershed in terms of the way the Museum needs to work in the future – collaborating with artists and art centres to tell the stories that people want to tell. Importantly, Ngurra was the most visited Aboriginal exhibition in the South Australian Museum's history, with over 55,000 people seeing the show. Which means that the stories Aboriginal artists want to tell are the stories mainstream audiences are ready and wanting to hear." – John Carty, South Australian Museum

Image: NGURRA exhibiting artists and staff of the South Australian Museum. Image courtesy Warakurna Artists.



Yarrenty Arltere at Carriageworks

"This work we thought about altogether. Sewing is something we love doing, with all our hearts. Using the wool the way painters use paint, the needles the way painters use brushes. We are the sewers of Larapinta but we are not afraid to try new things, that is why we keep on getting better. If something new comes to us, we all think "Yes, we can do that". We don't think "No, that is too hard". So we made a drawing of all our sculptures, putting them together so that we could all be part of this new idea for a Neon Light artwork. These three women felt worried when those birds landed on their heads; well I think you would too! But they couldn't stop being happy because they had coolamons full up with so much bush foods. That's how we feel when we are out bush, teaching our children, or teaching them in the art room. Happy! Now we can't imagine what this drawing will look like in neon, like our sculptures but different, that's what we hope for. Bright neon lights just like our bright wool!"

"Those poor three women with birds on their heads: lucky they have coolamons full up with bush foods!" – a new work by Yarrenty Arltere artists Dulcie Sharpe, Dulcie Raggett, Rhonda Sharpe, Trudy Inkamala and Marlene Rubuntja commissioned by Artbank and Kylie Kwong. See installation image overleaf.

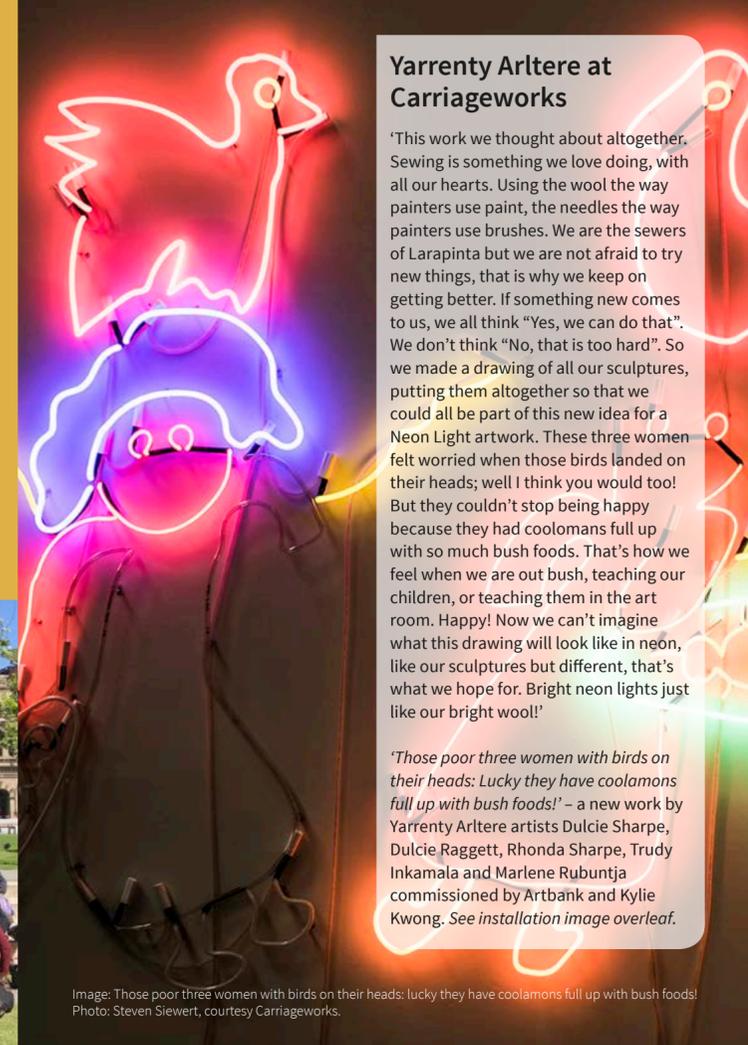


Image: Those poor three women with birds on their heads: lucky they have coolamons full up with bush foods! Photo: Steven Siewert, courtesy Carriageworks.

Key Dates

- 26 – 29 March Desert Art Centre Conference
- 7 – 11 May Art Worker Industry Engagement (Adelaide)
- 28 May – 01 June Barkly Artist Camp
- 3 – 4 September Desert Art Worker Curatorial Program
- 10 – 12 August Darwin Aboriginal Art Fair
- 7 September Desert Mob Exhibition Opening
- 8 September Desert Mob Symposium
- 9 September Desert Mob Marketplace

Email blasts for Desert members

Keep up to date with industry grant and art prizes & competition opportunities and news. Email Jasper at programofficer@desart.com.au if you're missing out on our grant and competition email blasts.

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Art, words and photos from Central Australian Aboriginal art centres
Quarterly edition, March 2018

THE DESART RADAR

Martumili & Spinifex Arts – Pujiman

Pujiman is a major collaboration between the Spinifex Hill Artists and Martumili Artists. The art centres, both located in the Pilbara region of Western Australia, have united to bring the last pujiman (desert born) generation together with their younger artists. Featuring animation, film, and drawing, as well as the painting practice that has been the foundation of both art centres, *Pujiman* showcases the powerful contemporary Indigenous arts practice of the Pilbara.

"Pujiman days are almost gone, but to keep it up you need to be sharing. There's so much lost, but we need to keep sharing to keep it alive." – Nola Ngalangka Taylor

"Anybody can come and paint in Martumili, this for all of us, anybody can paint. Young artists will learn how it was in the pujiman days when they paint. They will learn about the country. We must learn, you know, from the old people, so we can hold onto our stories. Here they are teaching us young ones." – Cyril Whyolter

Pujiman is on display at Port Hedland Courthouse Gallery until 28 April 2018.



Main image: Cyril Whyolter amongst the waru (fire), Punmu 2017. Photograph by Greg Taylor

Images (clockwise from left): Nancy Nyanjilpayi Chapman walks Robina Gibbs across Country, Punmu 2017 Photograph by Wendy Nanji. Mulyatingki Marney makes the first marks on her collaborative painting with sister May Maywokka Chapman Punmu 2017 Photograph by Greg Taylor. Doreen Chapman on the artist Camp in Punmu, 2017. Photograph by Greg Taylor



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Itjja Ntjarra Many Hands – Abducted again!

The Itjja Ntjarra Many Hands watercolourists have again joined hands with Tony Albert to create a series of poignant works. *Abducted again!* juxtaposes traditional watercolour techniques, and beautiful landscapes, with powerful political and social statements.

"This is telling people we've got bush food out there and healthy ones, instead of McDonald's and fish and chips. This is for our kids, we've got to try to look after the next generation..." – Clara Inkamala

To those who missed the show, all works can be viewed online at www.manyhandsart.com.au/gallery/abducted-again

(Top) Benita Clements, 'West McDonalds Ranges'. (Middle) Clara Inkamala, 'The land rights struggle continues'. (Bottom) Noreen Hudson, 'Abandoned Car'. All images courtesy Itjja Ntjarra Many Hands



Image: Sean Rafferty from Artbank installing *Those poor three women with birds on their heads: lucky they have coolamons full up with bush foods!* at Carriageworks.
Photo: Steven Siewert, courtesy Carriageworks.