

Images: (Bottom) Gloria Pannka at the printmaking workshop. (Inset) Gloria Pannka and Lenie Namatjira. Courtesy of Ilja Ntjarra Many Hands



### Ilja Ntjarra Many Hands Canberra Residency

Ilja Ntjarra Many Hands artists visited the nation's capital to undertake a Printmaking Residency at the ANU studios, generously hosted by Alison Alder, Rebecca Mayo, Nicci Haynes and current students. Following on from a previous residency held in 2015, Gloria Pannka and Lenie Namatjira were proud to share with emerging Watercolourist and acclaimed Hermannsburg Potter, Clara Inkamala their unique methods for relief printing - the carving of imagery of their West MacDonnell Ranges landscapes into lino plates.

The artists brought with them intaglio prints from the editions that were executed as part of the original residency, as well as recent watercolour pieces that were shown in a commercial exhibition titled 'Pmara Nurnakanha Parta-kurta (Our country, hill habitats)' held at the Photospace room at the ANU School of Art.

We had a wonderful time with old friends and new, thank you to everyone for all of your support!



Image: Monica Watson. Courtesy of Ninuku Arts



### Artist in Profile: Monica Watson (Ninuku Arts)

This is a story about kaliny-kalinypa (honey grevillea plant), which Anangu use as a type of bush lolly, sucking the nectar out of the plant. In the Tjukurpa a father and son, Wati Kutjara Wanampi (two male water snakes), are living at Pukara, an important waterhole site near Irrunytju (Wingellina). Because of the kaliny-kalinypa which is found at the site the water there has a sweet taste and lots of people go there to access it. But father Wati Wanampi doesn't like this and he tells them to go back to their own country. The people leave and the father and son travel to Willuna, where they camp for weeks. When they return to Pukara, they are awoken by a buzzing sound. Minyma Punpunga (the female flies) are making lots of noise as they buzz around the honey bush. This prompts the father and son to get up to go and collect honey. While they are doing this, a Wati Mututa (black ant) finds the father and son, and spears the son in his side. The young son starts spitting and he spits up the yellow and orange seeds of all the different types of honey grevillea. These plants can still be found at this site today. There is a big variety of honey grevillea plants including kaliny-kalinypa, ultunkunpa, piruwa and witjinti.



### Warakurna Artists, Papulankutja Artists, Tjarlirli Art

#### Ngurra - Home Project

Ngurra is an exhibition of desert art and digital media that explores Ngaanyatjarra peoples' perspectives around place, attachment to country, and their own unique sense of home.

The project draws on the familiar art historical traditions of painting, weaving and sculpture that characterise contemporary Ngaanyatjarra art, but also focuses on the transformations of these mediums in the hands of the next generation of artists, makers and thinkers. Ngurra therefore has a strong emphasis on youth culture. The exhibition will emerge out of an innovative and interlocking set of new media projects that explore digital communication and self-representation in the Ngaanyatjarra world.

"Few Australians have any experience of remote Aboriginal communities; these are places and people that are either romanticised or politicised. Yet the public rarely have an opportunity to engage with what Aboriginal homelands are, the people who live there, and why. Ngurra - Home brings that human story to the city in a vibrant statement about identity and belonging in Australia today."

NGURRA will exhibit at the South Australian Museum in the second half of 2017.



Images: (Top and bottom) Visiting the South Australian Museum Collection Store

Images: (Top and bottom) AFL Grand Final Day. Images by Kristabell Porter



Main image: Geraldine Mudgebel (R) and Eva Nagomara (L) collecting red ochre. Courtesy of Warlayirti Arts



### Feature Art Centre: Warlayirti Arts

A very wet wet season hit Wirrimanu (Balgo) this year, with roads in and out of the community closed for over 6 weeks. The rain hasn't halted productivity however, and the centre is buzzing with activity. Arts workers have been busy building, repainting and cataloguing; artists are hard at work preparing for the Telstra Award; and the women have been out collecting red ochre for arts and cultural activities. The centre is looking spick and span with a new sales counter to welcome visitors.



Image (Left): Quinton Milner, arts worker, painting the new sales counter and wall. Courtesy of Warlayirti Arts



Image: Artists in the studio. Courtesy of Warlayirti Arts

#### Key Dates

- 10-13 April Desert Art Centre Conference
- 19-23 June Barkly Artist Camp
- 11-13 August Darwin Aboriginal Art Fair
- 7 September Desert Mob Exhibition Opens
- 8 September Desert Mob Symposium
- 9 September Desert Mob Marketplace
- 13-15 October TARNANTHI Art Fair
- 13-22 October TARNANTHI Festival

#### Grant Blast

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#### Contacts

Reg Harris Lane - Todd Street Mall  
PO Box 9219 Alice Springs  
Northern Territory Australia 0871

- +61 (0) 8 8953 4736
- +61 (0) 8 8953 4517
- admin@desart.com.au

[www.desart.com.au](http://www.desart.com.au)

Chief Executive Officer  
Philip Watkins  
eo@desart.com.au

Senior Program Manager  
Hannah Grace  
programmanager@desart.com.au

Administration & Finance Manager  
Mellisa Kramer  
mellisa@desart.com.au

Artworker Program Manager  
Marlene Chisholm  
artworker@desart.com.au

SAM (Stories Art Money) Project Manager  
Bronwyn Taylor  
sam@desart.com.au

Program Officer  
Jasper Coleman  
programofficer@desart.com.au

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Art, Words and Photos from Central Australian Aboriginal Arts Centres Quarterly edition, March 2017

# THE DESART MOB



Culture First. Supporting Aboriginal Art Centres of Central Australia

### Desart welcomes new Board members

Desart is thrilled to welcome Graham Beasley and Yaritji Young to the Desart Board.

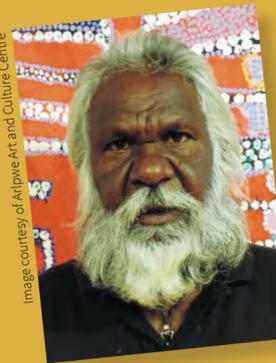


Image courtesy of Arlpwe Art and Culture Centre

**Graham Beasley**  
Desart Deputy Chairperson  
Arlpwe Arts and Culture (Barkly)

'I've lived in Ali Curung all my life. I'm involved with many organisations - the School Committee, the Shop, the Farm and the Central Land Council. I was an Aboriginal Health Worker for over 30 years. Now I work in the arts. I'm very happy to be elected as Deputy Chairperson. It's a strong board - working as a team, sharing ideas and helping each other. I'm excited to work with Desart and to help our Art Centres in the Barkly region.'

Image by Rheet Hammetton



**Yaritji Young**  
Tjala Arts (APY South)

Yaritji Young comes from Amata (APY Lands of South Australia) and is the eldest daughter of artists Mick Wiilyiri and Paniny Mick. She is the kangkaru pulka (big sister) for the five Ken sisters: Tjungkara Ken, Maringka Tunkin, Freda Brady and Sandra Ken, who work collaboratively with Yaritji on family canvases to great acclaim, recently winning the prestigious 2016 Wynne prize for landscape painting at the Art Gallery of New South Wales with their large scale collaborative painting Seven Sisters. Yaritji has previously held the position of Chairperson of Tjala Arts and has been a Director of Tjala Arts for the last four years.

# CLAY STORIES

## Contemporary Indigenous Ceramics from Remote Australia

Clay Stories is a significant survey exhibition of contemporary ceramics by artists from five art centres from across the country; Ernabella Arts, Hermannsburg Potters, Erub Arts, Giringun Aboriginal Art Centre and Tiwi Design. The project grew out of the Remote Communities Ceramic Network, established in 2006 with Ernabella Arts, Hermannsburg Potters and Tiwi Design as founding members. This exhibition is the first time works by these five art centres working in clay will be seen together. The exhibition will run from 9 March to 8 April 2017 at Sabbia Gallery, Sydney. It will then tour, commencing at JamFactory at Seppeltsfield, South Australia from 7 October to 10 December 2017, as part of the TARNANTHI Indigenous Arts Festival.



**LYNETTE LEWIS** – The designs and Tjukurpa I mark in clay are about the beautiful country I see around me, the flowers, the grasses and all the plants we know and sometimes collect to use as medicines. We all work here together, three generations... maybe in forty years time my daughters will be senior artists and their grandchildren will join them to start learning too.



**RUPERT JACK** – In my work I tell different stories, some Christian, some Tjukurpa but they are all good stories for showing us the right way to live. Some of my work is the Maku Maku story, which is from a tjukurpa near Mimili. Other works are about Moses and Abraham and others are stories passed down to me through my father.



**DEREK JUNGARRAYI THOMPSON** – My grandfather taught me about country, to look and to see the world around me, full of tjukurpa and kuka (animals) It is through him that I was given the eyes for country and also important tjukurpa... I have marked these stories in clay since 2011 but they have been stories I have held for much longer.



**JUDITH INKAMALA PUNGKARTA** – When we are making pots and painting we are feeling really strong. We need to teach the young ones to keep going with the clay... I tell different stories on my pot: landscapes, people swimming, fishing, make birds. When I go bush, I think 'that's nice,' and when I come back to pottery, I start painting.



**ALISON MILYIKA CARROLL** – The stories we tell are both walka and Tjukurpa, which is our way of taking both the old styles and the new styles and making it our own. But our history stays with us, like a strong old tree it grows, another branch is added. The new branch is supported by the strong trunk. This is Anangu way.



**RAHEL UNGWANAKA KNGWARRRIA** – We always making! Every day, we are working together, making clay. We make birds, anything! Goannas, kangaroos, mountains. Mountains a good one! We can make women, children, football, some swimming in the water, children. We use ideas, think up something different. Then, with our hands... our memories, we can make them on the pots.



**RONA RUBUNTJA PANANGKA** – Rona paints her pots thinking about this community, Hermannsburg. She paints horses, cows, bullocks, cats, dogs, pigs, perenti, birds, cowboys and cowgirls. Thinking and mixing all the colours to make animals and other things from here. She signs - "I'm happy when I'm working in pottery".