



Milpatjunanyi

Contemporary drawing
from the APY Lands



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Presented by APY Art Centre Collective,
in collaboration with Tjala Arts, Iwantja Arts,
APY Studio Adelaide, Mimili Maku Arts,
Umoona Arts and Kaltjiti Arts.



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Kunmanara (Jimmy) Pompey, *Cowboy Story*, 2016
Acrylic and ink on paper
78 x 108cm



Poem

Mrs. (Nyurpaya) Kaika Burton

*Ngura panya Pukatjala ngayuku ngunyt-
jungku woolpa pintji-nguru mantjira tjunta
palumpangka marangku punu witira rungkalpai.*

*Paluru punu tingkitingi mara wakungku witilpai
munu mara tjampungku manta urilpai tjampu
kutu munu waku kutu.*

*Munu marangku punu uritjingara tjukurpa
wangkapai mantangka.*

-

*Ngayulu iriti Ernabella-la kuulangka warkaringi
mununa blackboard-angka mara ngayukungku
chalk-a witira walkatjunangi. Mununa palula
nguru sewing palyaningi mununa tjanpi mantjira
raffia palyaningi tjulpu tjuta, punu tjuta munu
arts centrenka marangku brush, witira canvas
palyaningi.*

*Ngayulu waya wara witilpai mununa milpatjunk-
upai panya ngayuku ngunytjungku punu wara
witira mantangka tjukurpa wangkapai.*

-

*Ngayuku untalpanku computer-ngka mara
kutjarangku computer key pampulpai munu
mobile phone kulu. Munu ngula arts centrenka
canvas paintamilaningi marangku brush witira.*

*Munu milpatjura waya warangka mantangka
tjukurpa wangkangi ngayulu purunytju.*

My mother's hands; carefully picking the wool from the wire fences around Pukatja. Later, to spin the wool into yarn on her legs.

In *milpatjunanyi*, her long thin *punu* swished back and forth, hitting the ground with confidence and strength. Creating marks with her fingers in the earth.

Every line, every mark in the red sand; holds her mother's *Tjukurpa*.

-

My own hands; writing with chalk on black boards at the Ernabella School. Later, sewing grasses and raffia into large sculptural birds and trees, holding a paintbrush in my art centre.

In *milpatjunanyi*, I hold a long piece of wire as my mother held her *punu*. It hits the dirt as my mother's did.

Every line, every mark in the red sand; holds my mother's *Tjukurpa*.

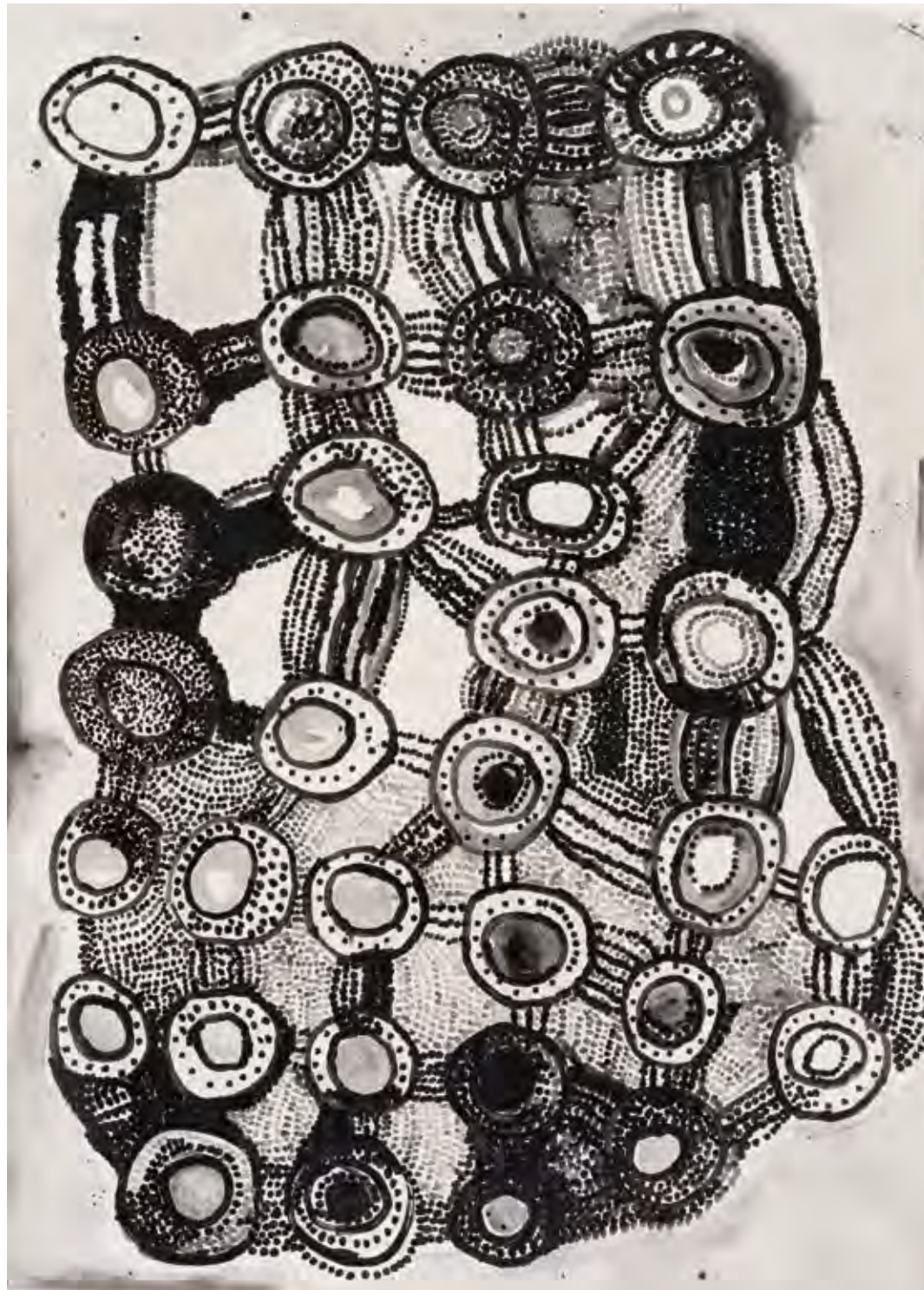
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My daughter's hands; tapping across a computer keyboard, pressing noisy buttons on her mobile phone. Later, holding a paintbrush in her art centre.

In *milpatjunanyi*, her hand moves quickly using wire, like me.

Every line, every mark in the red sand; holds her mother's *Tjukurpa*.

Mrs. (Nyurpaya) Kaika Burton OAM
at APY Studio Adelaide, 2022
Photograph by Andy Francis



Foreword

Nyunmiti Burton

"Watch my hand! Watch my hand!"

I can still hear my mother's voice. Her wrist snapped and stabbed the stick into the earth, with effortless movements as she carved her line and designs in the red sand. My mother's name was Tinimai. She had a similar face to mine, with beautiful hair; long and white.

"Watch my hand! Watch my hand!"

Now I hear the old women in the art centre. They, in turn, instruct their line and the language of their *Tjukurpa* to the young ones. The girls sit straight, with open eyes; quiet, attentive. They study the hand of their Elders, their cultural leaders; just like I had done as a girl. From this moment a commitment is made. The girls take on responsibilities, joining the many strong women before them. Together, we are committed to preserving this visual language that has been held by Anangu for generations. I watched my mother's hand. This was how I learnt my culture. For Anangu, the drawing is the most important part of every artwork. The drawing is the *Tjukurpa*.

I have vivid memories of *milpatjunanyi*, and these are some of my very first memories. This was a time before the houses and communities. We were living in *wiltjas* (shelters) then and travelling with our families. At the end of the day we would

sit by the camp fires. My mother or one of the senior women would call out to me and my sisters as they grabbed some *punu* (wooden sticks) in their strong hands "*pitjalanyawa!!!*" We always rushed to their side. We knew this meant that the women would soon be sharing *milpatjunanyi*.

Milpatjunanyi was always a joyful time with family. We were captivated by the thrilling stories dramatically told to us by senior Anangu women. Sometimes the stories were frightening, with stern warnings about dangerous country, fires or poisonous food. Sometimes they were about our family histories, narrating the adventurous lives of powerful women who had passed away. They were also full of fun; family teasing, domestic stories and gossip. Now I know that there were lessons for me in all the stories. The time spent together around the fire in *milpatjunanyi* some of the most cherished and important times of my childhood.

The line has been drawn throughout generations, each picking up their *punu* or wire when it's their turn with Anangu. While lines in the sand get swept away, something always remains behind - the unbreakable line that holds Anangu across the generations together; the lifeline of law and culture.

Paniny Mick, *Kapi Tjukula Tjuta (Many Rock Holes)*, 2016
Ink on paper
153 x 110cm



Introduction

Tuppy Ngintja Goodwin

Punungka milpatjunkupai, punu kali-kalingka, Tjukurpa wangkapai tjitji, kungka tjuṯangku. Kungka tjuṯa nyinara wangkapai.

Katungka pulka milpatjira wangkapai, manta wirungka, tali wirungka, milpara Tjukurpa wangkapai, use-amilapai nyara palu punpa, nintilapai, kulilpai.

Ngana tjitjingka alatjilpai milpatjunkupai munu kulilpai Tjukurpa wangkapai, milpatjira, munungka, wire-ngka wiya.

Punungkala milpatjila wangkapai Tjukurpa, wiltja palyalpai ngunti panya tjitjiku panya. Punu katantara, kali-kalilpai munu nyinara Tjukurpa wangkapai story. Tjitji prin (friend), kungka kutjara, palu pula Tjukurpa wangkapai alatji. Nguntjungku tjana rapita, maluku ankula wangkapai Tjukurpa nyara palu. Tjukurpa wangkapai, rapitam malu ngalkulpai, ankupai. Nguntjungku tjana ankupai, nganana, yuungka, yuutja tjunkula, kanyira, Tjukurpa wangkapai, tjitji tjuṯangku.

Tjitji kungka kutjara wangkapai punungka. Ngana ankupai, kulilpai kuka rapita ankuntjala, nyakupai. Nguntju nyakula pukularipai, nguntjungku irititjara wangkapai, Tjukurpa-tjara, mamu kuya ngulu-ringuma, alatji panya, nyara palunya.

Ngayulu Makuku Tjukurpatjara wangkanyi munu ngura winkinga wangkangu. Ngayulu Makunya Tjukurpa, inmaku nintini munu inkapai. Ngayuku ngura. Kaya nyanga palunya, ngayulu nyuntunya nintini, milpantjananyi mantangka nintiringuntjaku.

Milpatjunanyi is storytelling with a bent, curved stick, drawing in the sand. It is a practice we have used for a long time to share our stories with children and young girls.

Young girls would sit and talk stories on the sandhills, where the sand is nice and soft. As children we would listen to the stories whilst watching the marks the stick leaves behind in the sand.

Back then, the women used found twigs and sticks, later they used bent wire. At the station we used to find all sorts of wires to use for *milpatjunanyi*.

When I grew older, I would sit under a tree in the shade, break little branches off the trees and talk stories. All the children would sit by with their friends in two groups and also talk. We would make drawings about us travelling, the bush foods we would come across, kangaroo we would eat and about how our mothers would go hunting for rabbits. We would sit in shelters and tell stories with the other children. All day we would be out bush, storytelling, watching and learning.

Our mothers would go off during the day, looking for tucker. We would get excited when they returned at night and brought back tucker. In the night we would sit around in our shelters and our mothers would tell us scary stories about *mamu* (spirit beings) in the sand.

I have talked about our stories in many places; talking about *maku* (witchetty grub), singing the songs of our Country. For this artwork, I went back to how it all started — drawing in the sand whilst telling you my story. *Milpatjunanyi*.

Tuppy Ngintja Goodwin, Mimili, 2022
Photograph by Meg Hansen

In Memory of Inawintji Williamson



Nana Inawintji, that's what we called Ina in our studio. Nana Inawintji was just full of song, she was always looking for a reason to sing and she always managed to make everyone join her in song. Nana Inawintji was adventurous like so many senior Anangu women, she was brave and had an incredibly strong spirit. Nana Inawintji believed that culture would be essential to a better future for Anangu, that it has to be kept strong. Inawintji was a natural leader, when she spoke or sang she had everyone's attention. Ina believed that it is a time for all hands on deck to support a better future for Anangu, she believed in collaboration, and she believed that all organisations and artists have the right to succeed.

Nana Ina worked at Kaltjiti Arts in Fregon for a very long time alongside her friend Bev Peacock. She then started Ku Arts because she knew that each community was going to need an art centre. In her final chapters she was a Director of the Collective and spent every day she could at our studio in Adelaide. Ina was inspired by success, and she inspired success in so many Anangu. We think about her all the time.

Nana Ina started making paintings of different bush plants and food and in 2019 she started painting the *ultukunpa* (honey grevillia).

She was a Sulman Prize finalist in 2022 for her work. She was thrilled! Ina travelled to Sydney and loved the celebration. The drawing was incredible when she painted *ultukunpa* (honey grevillia), thick twisting branches, with strength power and beauty. Nana Ina taught us stories, songs and the drawings of *Tjukurpa* along with the old ladies and I was lucky to learn from her.

Nana Ina said: '*Puna kutjungka mina ankalangkan-mai ultukunpa pakalpai tjuritja kuwaritja ka tjarutja tjuritja, irittja tjulpangu ngalkupai wiru pulka tjuwita, anangu tjutangu iriti para ngarala ultukunpa tjuta manttjipai munuya tjuritja mantjintjikitja pitjapai ka tjulpu tjutangu ngalkupai munuya ngulu parpakara ankupai.*'

One tree, lots of branches coming from the top. At the top are the new ones and the bottom are the old ones. Birds eat the fruit. Nice and sweet. In the old days people would travel to the land and eat the abundant fruit. When the people come, the birds fly away.

Our studio hasn't been the same without Nana Ina, we miss her laughter, and we miss her song. She would be proud of how Anangu have worked together this year. We'll continue her work and continue her song.

Zaachariaha Fielding

Inawintji Williamson in the studio, 2022
Photograph by Andy Francis





Milpatjunanyi

Essay by Dr. Lisa Slade

Assistant Director, Artistic Programs, Art Gallery of South Australia

In a powerful act of reclamation, Mrs. (Nyurpaya) Kaika Burton has re-presented a photograph from the Ara Irititja archive with the Pitjantjatjara words above, handwritten across the upscaled image. The photograph depicts Anangu children, including the artist herself, making sand drawings around 1960. This piece is part of a larger body of work by Mrs. Burton, titled *Ngayuku tjukurpa, mara walytjangku palyantja – My story, written in my own hand*, which was exhibited as part of *Tarnanthi: Open Hands* at the Art Gallery of South Australia in 2020.

This act and art of drawing in the sand to tell stories, known as *milpatjunanyi*, is more pervasive, more potent than western readings suggest. Although it is commonly understood as a girls' storytelling game, *milpatjunanyi* is much more than play. *Milpatjunanyi* is the physical manifestation of *Tjukurpa* (ancestral story and cultural law), which lives in and on bodies and in and on Country. This mark-making – using hands, sticks, leaves and, more recently, wire – is often accompanied by verbal storytelling and sometimes singing.

Titled *Milpatjunanyi*, this exhibition takes its name and curatorial impetus from this profound act of drawing. It has been curated by senior Anangu women, including Mrs. (Nyurpaya) Kaika Burton, to celebrate the Anangu commitment to and culture of drawing throughout the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands of South Australia.

Betty Muffler at Iwantja Arts, 2023
Photograph by Rohan Thompson

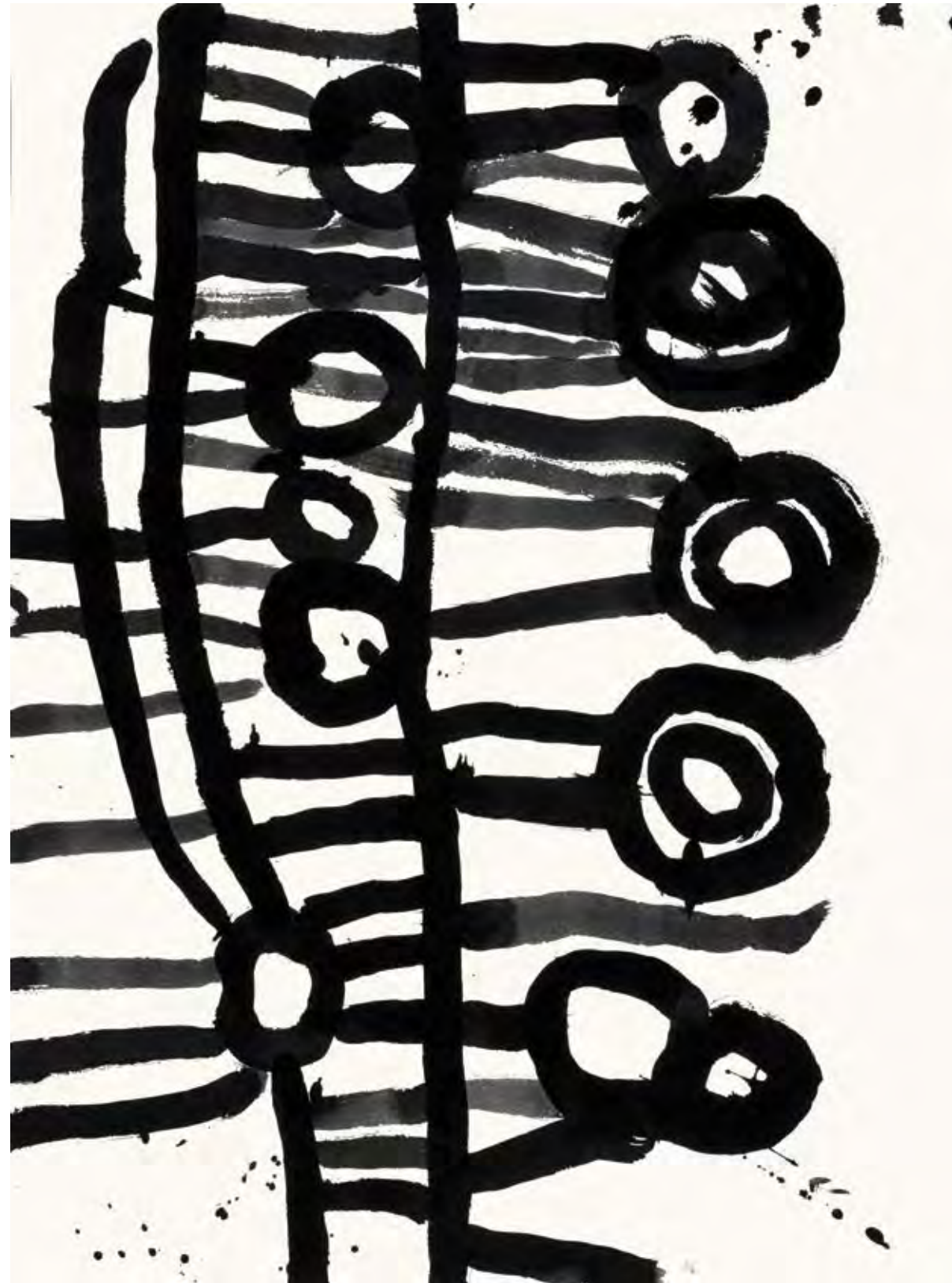
Ray Ken has thrown down spears of pigmented ink across a large field of paper. Ken was one of the founding members of the *Kulata Tjuta (Many Spears)* cultural maintenance project, initiated at Tjala Arts in the APY Lands in 2010. His layered linework and its tremulous power recall the words of elder Frank Young, who has said: 'When I was a young man I used to watch the wars being fought; spears moved like a dark cloud across Country'. In Ken's drawing, the rattling of spears is invoked and memorialised.

At the eastern end of the APY Lands, drawing becomes a way of healing Country for Betty Muffler. Working at Iwantja Arts in Indulkana, Muffler is both an artist and a *ngangkari*, or traditional healer. In her now celebrated series *Ngangkari Ngura*, white ink travels across black paper, mirroring the artist's nocturnal travels, known as *marali*, to heal the sick. These night visits are connected linguistically back to the term *marala* (open hands), which is used to describe the important work of *ngangkari*. Tuppy Goodwin and Puna Yanima, both senior artists from Mimili, present large colourful canvases that revel in drawing as painting's palimpsest.

Just as the act and art of *milpatjunanyi* has existed across time, so too have the exhibitions it has engendered. An early iteration of *Milpatjunanyi* was held at the APY Gallery in Adelaide as part of *Tarnanthi* in 2019 and more recently this muse returned to Adelaide in an exhibition in September 2021. These manifestations underscore the centrality of *milpatjunanyi* and its place as a potent practice for Anangu.

Artworks





Wawiriya Burton

My name is Wawiriya Burton Ngunanti. I am an old lady, poor thing, but, *palya* (good), I am happy. I am going to tell a story for you to listen to – how I lived with my parents when I was young.

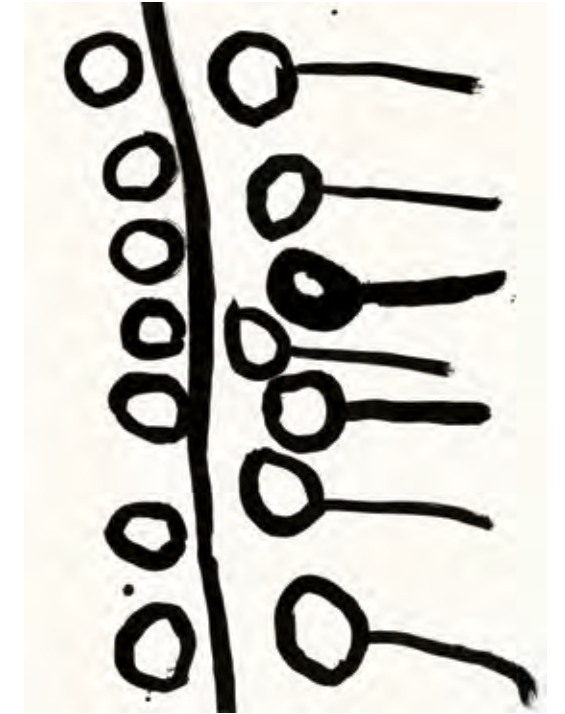
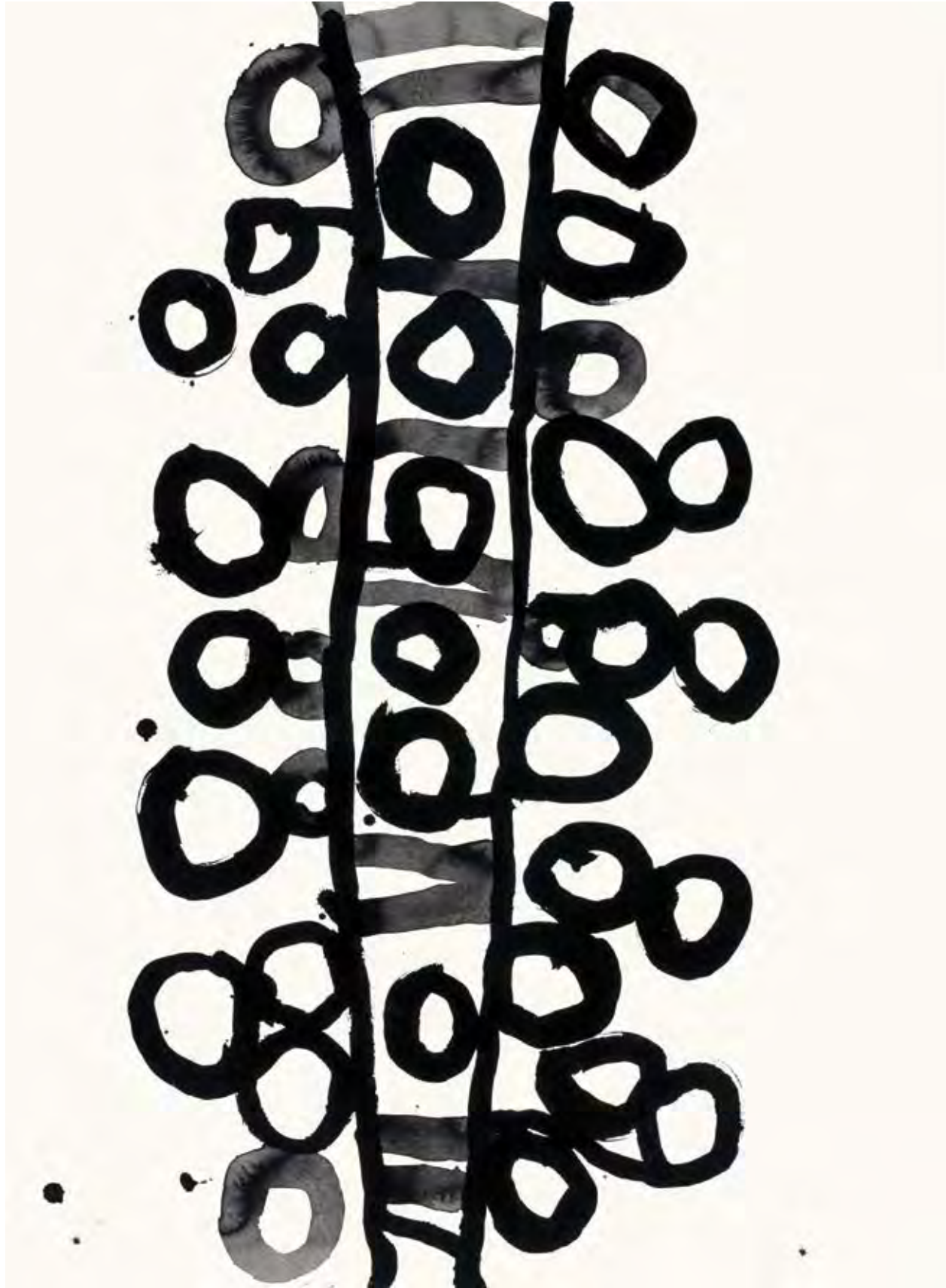
I learnt from my *kami* (grandmother) and from my *ngunytju* (mother) – I watched and learnt from them. Together, we would go rabbiting, looking for honey ants and witchetty grubs. And in my heart I am thinking back to those times when I was living in the bush, naked, with bush tucker.

When we went out bush, only the bigger girls would get lots of bush tomatoes. We used to dig a hole and put all the *kampurarpa* (bush tomatoes) in the hole to clean them, to get rid of the spines, so we could eat clean *kampurarpa* and fill ourselves up. We would take some home to give to our parents and family. They would eat them, savouring the taste, and say to us, ‘Oh this is really nice and sweet’.

When I’m drawing this, I’m thinking back to those early days – living on bush tucker, eating and living together, happy, with our families. Strong, with no sickness. And we would listen to stories, everyone talking. When we tell funny stories, we would laugh. And when we tell sad stories, we would all feel sad and sorry, poor things.

Yes, I lived a good way, and I always listened to my parents, and I learnt from them. I stayed with my grandma in a big *wiltja* (shelter) and I listened to her stories before I went to sleep.

Ngauku Ngura (My Country), 2020
Pigmented ink on paper
56 x 76cm



Ngauku Ngura (My Country), 2020
Set of six, pigmented ink on paper
56 x 76cm





Ray Ken

When we are resting, it will be the young fellas' turn to look after our Country. This is the Anangu way. As they've been growing up, they've been learning how our stories can make you strong inside – and to be strong is to keep culture safe so that nothing can take it away.

Ray Ken

The young fellas have always looked up to my uncle, Ray Ken, just as I did. You see he was a leader for a long time on the cattle stations when he was a younger man. He was a leader as well as a worker, where many Aboriginal men called Ray their manager. In this later part of his life he has been a leader in the arts and was called 'Boss' by artists of younger generations.

Ray was one of the first men to paint on the APY Lands. He was known all over Australia for his paintings of *tali* – Sandhill Country and *Kulata* (spear). And along with Hector and Willy Kaika Burton, Ray started the *Kulata Tjuta* (Many Spears) project in Amata many years ago. All of the old men understood how important it is for the younger generation to continue to learn how to make spears, and to paint our *Tjukurpa* (ancestral story and cultural law). It's very important cultural work, and Ray always made sure culture stays strong in his family line.

Ray was never a hard man in his life, he was not a man for fighting. He was a man with a very soft nature. His laugh makes everyone around him laugh. His leadership has always come with kindness and humour. Ray Ken was a leader with a quiet power and strength; younger men will always look to him, as I do.

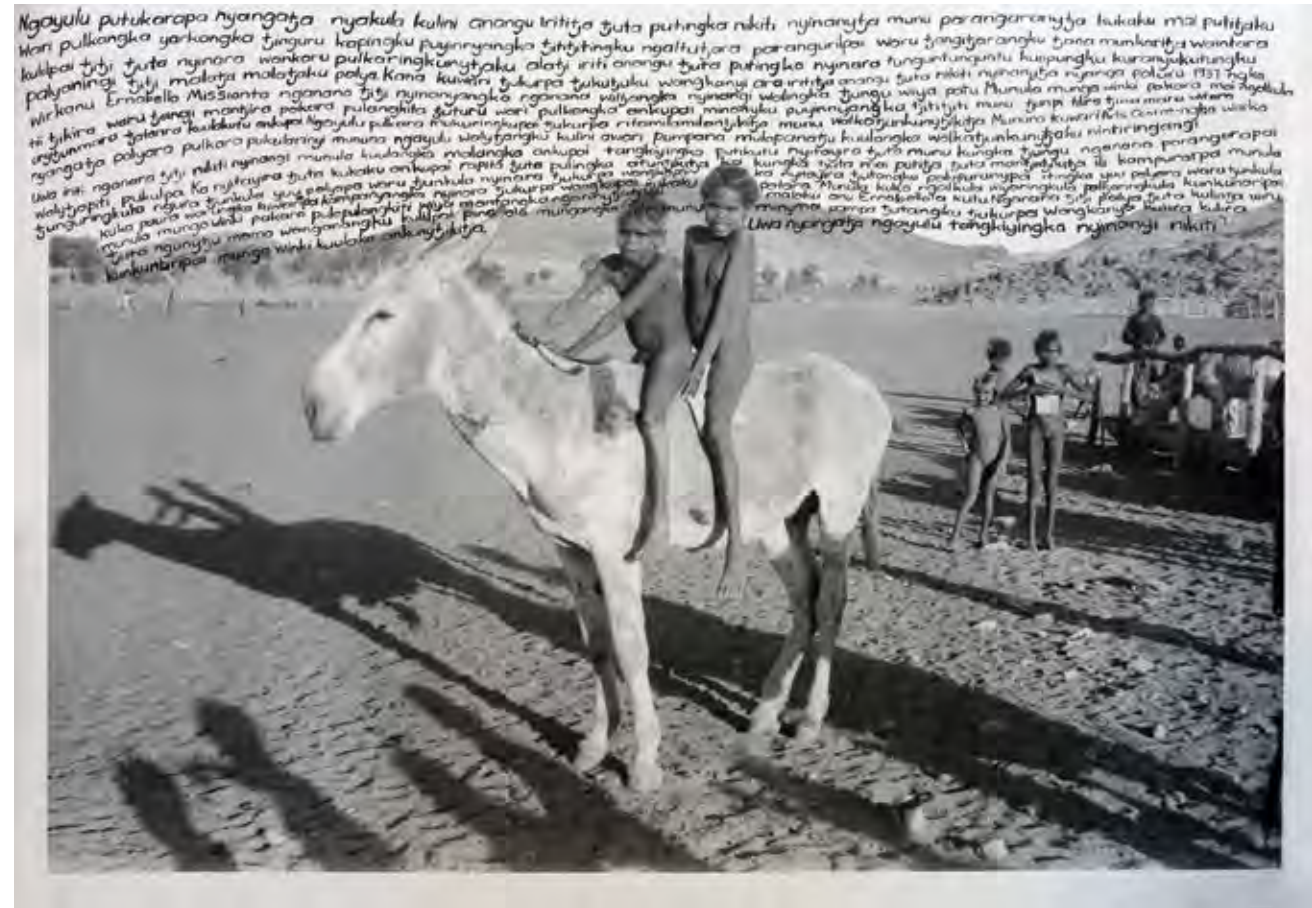
Frank Young

Kulata Tjuta, 2017
Pigmented ink on paper
156 x 153cm



Ray Ken in the studio, 2017
Photograph by Tjala Arts

Kulāta Tjuta (pair), 2017
Stoneware with glaze



Mrs. (Nyurpaya) Kaika Burton OAM

Ngayulu putukarapa nyangatja nyakula kulini, An^{ang}u irititja tjuta putingka nikiti nyinanytja munu para-ngaranytja kukaku mai putitjaku wari pulkangka yarkangka tjinguru kapingku puyinnyangka tjititjitungku ngaltutjara paran-gurilpai waru tjangitarangku tjana munkaritja waintara kulilpai tjitji tjuta nyinara wankaru pulkaringkunyitjaku alatji iriti An^{ang}u tjuta putingka nyinara tunguntunguntu kumpangku kuranyukutungku palyanigi tjitji malatja malatjaku palya. Kana kuwari tjukurpa tjukutjuku wangkanyi ara irititja An^{ang}u tjuta nikiti nyinanytja nyanga paluru 1937- ngka wirkan Ernabella Missionta nganana tjitji nyinanyangka nganana wiltjangka nyinangi walingka tjungu wiya patu. Munula munga winki pakara mai ngalkula tii tjikira waru tjangi mantjira pakara pulangkita tjuturu wari pulkangka ankupai minanyku puyinnyangka tjititjiti munu tjanpi tilira tjina mara witara unytjunmara tjatarira kuulakutu ankupai. Ngayulu pulkara mukuringkupai tjukurpa ritamilamilantjikitja munu walkatjunkunytjikitja. Mununa Kuwari Arts Centre-ngka warka nyangatja palyara pulkara pukularinyi mununa ngaulu waltjangku kulini awari pumpana mulapanatju kuulanka walkatjunkunytjaku nintiringangi uwa iriti nganana tjitji nikiti nyinangi munula kuulangka malangka ankupai tangiyinka putikutu nyitayira tjuta munu kungka tjungu nganana parangarapai walytjapiti pukulpa. Ka nyitayira tjuta kukaku ankupai rapita tjuta pulingka atuntjikitja ka

kungka tjuta mai putitja tjuta mantjintjikitja ili kumpurpa mulana tjunguringkuta ngura tjunkula yuu palyapa waru tjunkula nyinara tjukurpa wangkapai ka nyitayira tjutangku palu-purunypa itingka yuu palyara waru tjungkula kuka paura warungka kuwaripa kampanyangka nyinara tjukurpa wangkapai kukaku patara. Munula kuka ngalkula wiyaringkula paltjar-ingkula kunkunaripei munula mungawinki pakara pulopulangkiti wiya mantangka ngarinytjatjanu malaku anu Ernabella kutu. Nganana tjitji palya tjuta kulintja wiru tjuta ngunytju mama wanganangu kulipai pina ola mungangka tjilpi munu minyma pampa tjutangku tjukurpa wangkanya kulira kulira kunkunbripei munga winki kuula ankunytjikitja. (Uwa nyangatja ngayulu tangkiyingka nyinanyi Nikiti).

Ngayuku Tjukurpa, mara walytjangku palyantja (My story, written in my own hand), 2021
 Pigmented ink on digital print
 110 x 160cm



When I look at this photo it reminds me of the past, when Anangu lived in the olden days and how they hunted for food on the rainy days, naked, they must have been shivering too, poor things. But lucky they take the fire stick when they go hunting. They were thinking our families are going to be starving in the rainy days, that's how they were thinking. This is how they were surviving on the rainy days, they were doing it for the younger generations.

So I've got to tell you a little story. It happened in 1937 in Ernabella Mission before I was born. They used to live in a *wiltja* (shelter) far away from the mission. Every morning they used to grab a fire stick and burn all the grass and warm their hands and feet enough to make them warm and then off to school on a cold and rainy day. I love to read and write and now I'm working in the art centre and I'm still writing about myself. Oh! I'm so grateful for myself, that I learned how to read and write. Every day after school we go camping out to the bush on the donkey. Now I'm working in the art centre and writing this story as a proud woman. But lucky I learned everything. How to do reading and writing and thinking how to survive in the cold rainy days without a heater and warm clothes. Now we have a heater and warm clothes and living in the house.

But in the old days we girls, we used to walk around all together and we sleep early for school, we don't walk around all night, we sleep early.

But for the boys they hunt for rabbits next to the creek or in the mountain and we girls we go and gather *kampurampa* (bush tomatoes), *ili* (wild figs) or sometimes rabbits and at night we talk story around the fire. We used to have lots of fun as kids. Sometimes we make a little *wiltja* and tell story, all the girls separate and all the boys separate and after that we go back to Ernabella Mission. In the past we kids we listen to our parents and we don't walk around at night as boyfriends and girlfriends, we sleep early for school. This is how we survive in the rainy days, fire always makes us warm, but these days we're getting warm on the heater and warm clothes and socks and shoes and house, but in the past it was nothing.

Mrs. (Nyrpaya) Kaika Burton in the studio, 2022
Photograph by Andy Francis



Iluwanti Ken

I depict the stories of my father's Country – *Walawulu Tjukurpa* – the Story of the Eagles. This is my *Tjukurpa* (ancestral story and cultural law) and all of my children's *Tjukurpa* too.

I draw the *Walawulu*, the Eagle. I have actually depicted the eagle for years and I also make sculptures of the eagle. Eagles have lots of lessons to share with Anangu women, particularly in regard to motherhood... Protecting, feeding and caring for children, Anangu women have always looked to the eagles for these lessons.

Walawulu ngunytju kukaku ananyi
(Mother eagles going hunting), 2020
Pigmented ink on paper
152 x 200cm





Mrs. (Nyurpaya) Kaika Burton OAM and Iluwanti Ken

These are two *tjanpi* (native grass) women, drawing in the sand. They were made by me and Mrs. (Nyurpaya) Kaika Burton. We have been friends for most of our lives, and we made these women together. They are us. But they are also our grandmothers, mothers, daughters and granddaughters.

These women are sharing *tjukurpa pulka* (big stories) in the sand with *tjiti tjuta* (children). We do this so the children will know our stories and understand what they mean. Mrs. Burton and I learnt these same stories through *milpatjunanyi* from our Elders when we were children, and as we got older, we became the teachers.

Tjitji today live in two worlds, the Anangu world and *piranpa* (whitefella) world. We want our children to be happy and healthy and have a bright future ahead. There are dangers out there for our children, but we know that if we hold them tight and teach them so they are knowledgeable and strong in their culture, they will stay on the right path.

Iluwanti Ken

Iluwanti Ken making *Tjanpi Minyma Milpatjunanyi*, 2021
Tjanpi grass, wool, raffia, emu feathers
90 x 60 x 60cm



Paniny Mick

My mother's name is Paniny Mick. Paniny met my father Mick in Ernabella. They had a son Mala first, then me, Maringka, Freda, Sandra and Tjungkara was the youngest girl. We lost three brothers. My mother was a strong woman and when she spoke everyone listened. Paniny set up Amata School and worked as a kindergarten teacher for many years. Later she helped set up NPY Women's Council. The one thing about our family is that we hold each other close and do everything together. My mother taught us this and she raised me and my brothers and sisters this way. Now we are raising the next generation this way. We are holding onto them tight like a strong hug.

Towards the end of her life Paniny made drawings of *mamu* – good and bad spirits, *tjukula* (rockholes) and Country. She was happy in the art centre, surrounded by her family and thinking about the stories and places of her childhood.

Yaritji Young

The Good Spirits, 2016
Ink on paper
110 x 153cm



Yaritji Tingila Young

My grandmother was born at Apará Wintawata and my father Mick was born at the Apará. They are the *Tjala Tjukurpa* (Honey Ant Story) and I hold this story. When I was a young girl, I was taught how to find *tjala* from my grandmother. We would first find the mulga trees and look for the *nganga*, the little holes above ground that show us where the *tjala* make their burrow. When we find them, we shovel and dig deep down. We see the *ilpilka-ilpilka* (honey ant larvae) and following the *nyinantu* tunnels we find the *piti* and *ngari* (underground caves) where the *tjala* hang and make their nest. We keep digging and eventually we find the *tjala*! I learnt this as a young girl, and now I've taught this to own my children, grandchildren and great grandchildren, so they are all *ninti pulka* (very clever).

My paintings are of my Country: my father's Country, my grandmother's Country, the *tjala* country. I paint this story and the *tjukula*, tunnels, *piti* and *ngari* of the *Tjala* story. I have been an artist for a long time and my artworks are full of drawings. These are the stories of my culture and my life. My *Tjukurpa* is in these artworks, but it is also in my heart, my mind and my Country. I have honey ants in my spirit, and I carry this story for the generations to come.

Tjala Tjukurpa (Honey Ant Story), 2021
Pigmented ink on paper
182 x 152cm



Yaritji Young at APY Studio Adelaide, 2022
Photograph by Andy Francis

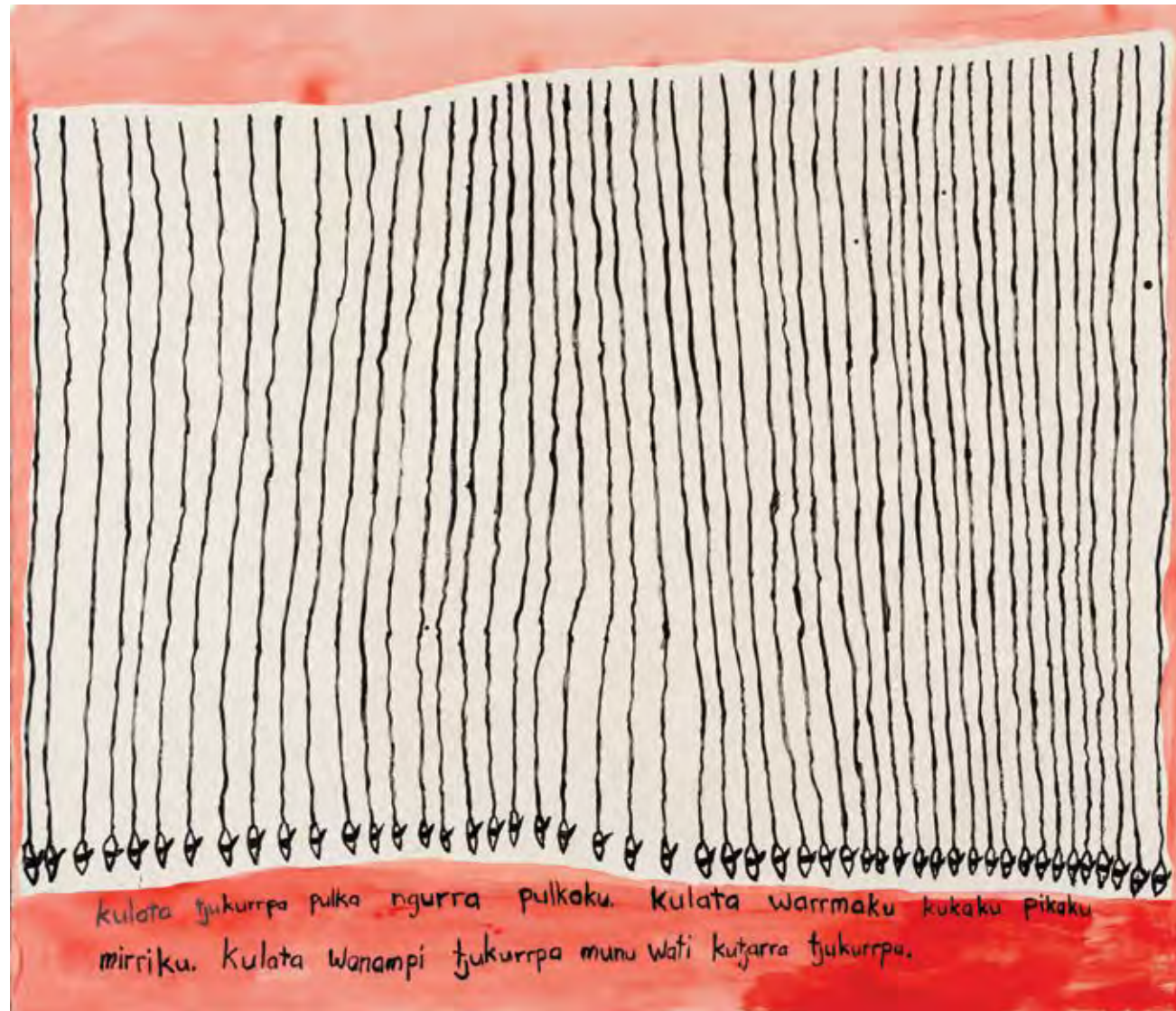
Tjala Tjukurpa (pair), 2023
Stoneware with glaze

Frank Young

This is the spear story. It is a great big story, and so is this Country. The spear belongs to the soldier, and it is for war, to fight and for food. The spear is also a *wanampi* story, a story of two men who turned into spears.

Milpatjunanyi is a women's story, it's the telling of stories to young kids and girls. But when we were children, us boys learnt too but we were only told men's stories. I draw and depict *kulata* (spears) in my work and am following the tradition of my uncle Ray Ken. This is an important men's story, and today we teach our young men through the spears and through *Kulata Tjuta* (*Many Spears*), the cultural maintenance project led by senior Anangu men.

Kulata Tjuta, 2023
Acrylic on Arches paper
132 x 152cm





Stanley Douglas

Stanley Douglas is painting the story of the Seven Sisters at Walinynga (Cave Hill), a significant Seven Sisters *Tjukurpa* (ancestral story and cultural law) site of the Anangu, Pitjantjatjara and Yankunytjatjara (APY) Lands, and for which he is a Traditional Owner.

The Seven Sisters story is a *Tjukurpa* story about the constellations of Pleiades and Orion. The sisters are the constellation of Pleiades and the other star Orion is said to be Wati Nyiru. Nyiru is forever chasing the sisters and the sisters travel again and again from the sky to the earth to escape his unwanted attention.

Seven Sisters, 2021
Set of six, pigmented ink on black paper
76 x 56cm



Mary Katatjuku Pan

Ngayulu kuwari walkatjunanyi tjukurpa nyangatja kuka Tjuta munu liru munu mingkiri glayulu irilti watarru nyinangi mununa warka land management – pangka palyaningi ngura ngayuku atunymakula. Muna ngayuku tjakura kulu ngurilpai munu kuwari ngayulu paintami-lani animal Tjuta tjara ngayulu nintingku.

I am painting the story about different animals, like the *liru* (snake) and *mingkari* (desert mouse). A long time ago I used to live at Watarru and I used to work with land management, I was looking after my place and I used to look for *tjakura* (desert gecko) and now I'm painting about the animals I know.

Animal Tjuta – Animals from Watarru, 2021
Set of three, pigmented ink on paper
56 x 76cm



Mary Katatjuku Pan collecting *tjanpi*, 2022
Photograph by Tjala Arts



Animal Tjuta - Animals from Watarru, 2021
Set of three, pigmented ink on paper
56 x 76cm

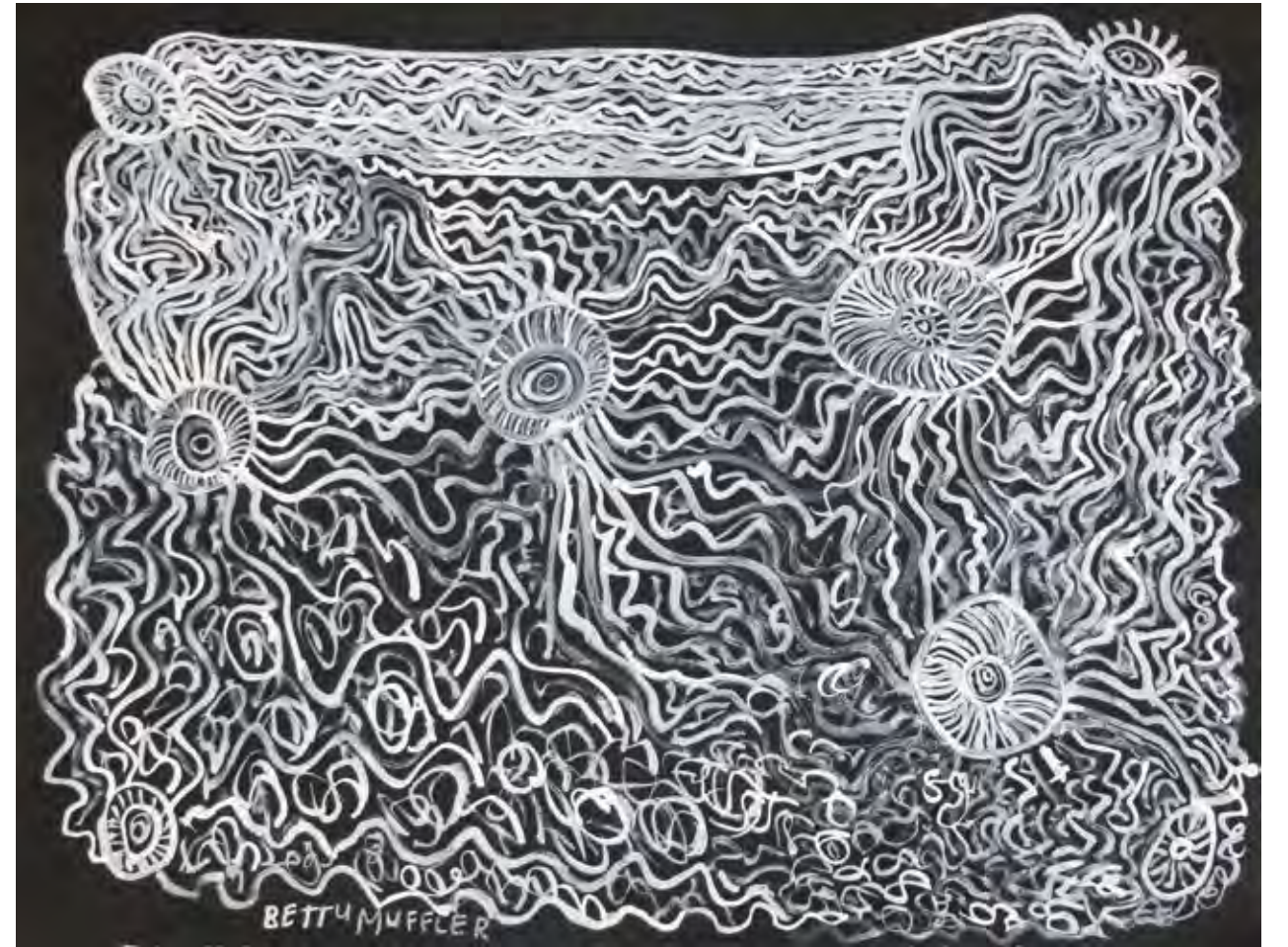
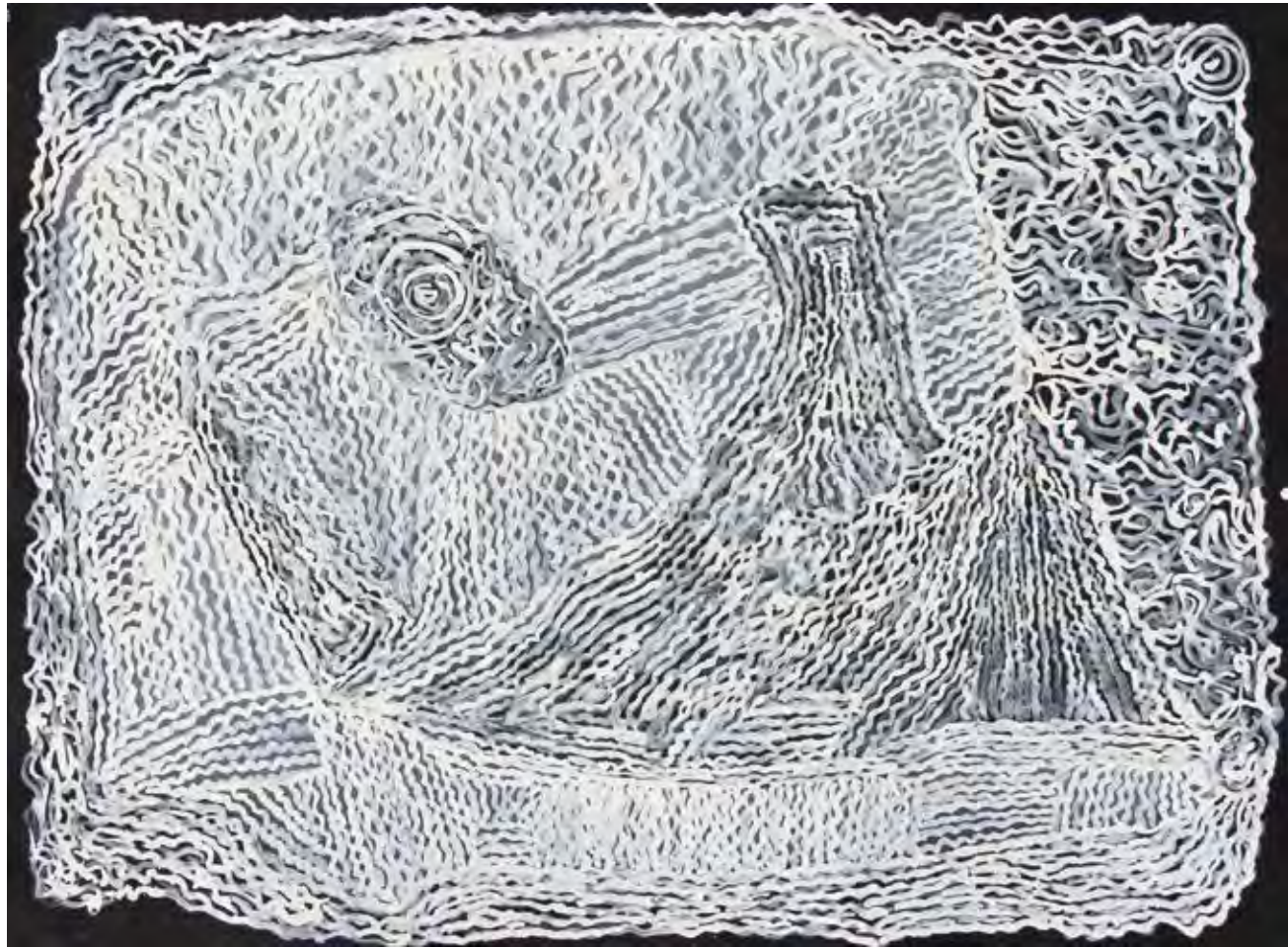


Betty Muffler

Uwa ngangkarilta ngayulu. Uwa ngangkariku painta kutjuna palyalpai. Wai Eagle palu ngayuku mamaku palatja. Paluru ngangkari wiya, ka eagle palumpa, nyakupai. Ka ngayulu nyaa tjuta kutju palyaningi. Ngayuku ngurangka, emunya, emu walking. Emu tjuta, tjina, ngayulu palyalpai, paintangka. Yalungalanguru. Kapi ngarinyi, ka emu tjuta tjikini ngarala, munu anangi, tjina. Uwa paintingangka, canvasangka. Tjutana palyanu. Uwa mara kulu-kulu. Ngangkariku mara. Eagle paluru ngayulu kanyini. Eagle panya ngayulu wangkara iyalpai. Urala. Kurulpa wiya paluru ultu, munu ankupai. Kurunpa kawalinkunytja uranu, ka ngayulu patara uralpai. Tjunu! Wankaringu, palyaringu. Uwa! (ikaringanyi) palyaringu!

Yes, I am a *ngangkari* (traditional healer), and it is as a *ngangkari* that I paint. The eagle is my father's spirit. The eagle itself is not a *ngangkari* but has a special vision that I can use. I am also a painter of emus. They are a significant part of my birthplace, the walking emus; I paint their tracks belonging to the site, Yalungu. There is water there that the emus stand drinking and then walk along. I have made many works detailing this on canvas. I also paint hands, the hands of a healer, and the eagle that I have inside. If a person's spirit is absent, then I will send the eagle out to see, as I wait. Then it can be returned, and the person is awakened [she laughs with joy] – healed!

Ngangkari Ngura (Healing Country), 2021
White ink on black paper
57 x 76cm



Ngangkari Ngura (Healing Country), 2021
White ink on black paper
57 x 76cm

Ngangkari Ngura (Healing Country), 2020
White ink on black paper
57 x 76cm





Kunmanara (Peter) Mungkuri OAM

Punu palu punu nyanganpa ngayulu Tjukurtjara nyangatja palyaningi. Ka nyanga alatji wiya. Kala tjuta wiya. Kala palatja wiya. Kala kutjupa tjuta wiya.

Nyanga kuwari walka nyangatja ngaranya ka walka kutjupa tjuta ngayulu tjunu walkatjunangi punu nyanga palurtjana tjunangi nganampa kaltja. Ngayulu punu tjungangi punu nyangatjana tjunangi mamalu tjana uralpai miru, talala miru atulpai kiti panya urani pununguru kurkunguru-tu munu nala-nala uralpai kurkunguru miru nganampa wakanytjikitja kuka wakara un-gkunyitkitjangku miri tjuta nyara palurulta miru nganampa, kaltja nyangatja.

Punu kutjunguru nganannya wakara malu uungangi. Raipula wiyangkakutu mirungka. Miru atuni munu wakaningi ka ngayulu nyara palulanguru nganana kuka wakara wakara miri tjutangu wati mamangu, kutangu. Nganana pulkaringu kanaya mama malatja tjutangu wakara kukatja kulatanguru paltjaningi. Nyanga palurukutu alatji Tjukurpa nyangatja walka nyangatja ngayulu tjunu painting kuwari walkatjunangi tjitji Tjukurpa nganampa kaltjatjara nyangatja. Nganampa kaltja punungka ngaranyitu

Nyangatja tjuta ngayuku kaltja. Nganampa Tjukurpa kulintja uwankara ngayuku. Ngayulu tjunu nyangatja; punu.

Ngayulu kanyini Tjukurpa, tjilpi tjutaku irititja Tjukurpa. Tjukurpa pulkatjara ngayulu Tjukurpa kulilpai, kulilpai tjamulu tjanalawanu mamala tjanalawanu angkala tjanalawanu ngayulu kulilpai.

Nyangatja Tjukurtjara, uwankara nyangatja; tjukula nyanga ngaranya, tjukula putingka, nyangangka punu ngaranya, kapi ngarinyi, wiru Tjuta. Punu nyangan palurutjana kaltjatjara – punu yuuluru tjunkula ngaripai, wati tjuta, miri tjuta wiltjalpai, waru kulku kutjalpai minymangu, tjitjitarangkuya

Ngayulu nyakupai, nyinara nyakupai “muntawa ngayuku mamangu kulata palyani”, mununa punu uralpai punu kitiku, kiti pununguru munu miru atulpai, miru munu nala-nala, kali palyaningi, kutitji uwankara palyaningi pununguru lipula, pununguru.

Pakanu kaltja, nganampa, kaltja tjuta nyara paluru. Ngayulu ninitiringu tjilpi tjuta. Ngayulu mama nyakupai. Mama, kuta, kiti ankutja. Kiti, miru, palyangka. Ngayulu ninti pulka.

*Ngura (Country), 2020
Acrylic and ink on linen
67 x 91cm*



With my drawings here, I've shown my stories differently. Not with colourful dot painting, not like that, not with lots of different colours.

Now with a lot of my work, I have drawn trees. That's our culture – the trees are our culture. Our fathers would use these trees to make spear throwers, *kiti* (resin-glue), *nulla-nulla* (hunting stick) from Mulga trees. Spear throwers were used for hunting. Our ancestors - those who have passed - were using our trees. This is all our culture.

This one tree would be used for spearing and getting kangaroo, many things. No rifle, only with our spear thrower. A spear thrower was used as an axe, as well as for hunting. That's how our old people and those who have passed used to hunt and get meat; our fathers and older brothers. That's how we grew up, our fathers going hunting with their spears and spear throwers. Feeding us, that's how they did it. That's the story in these drawings. These drawings have our culture on them. Our culture is in our trees.

All this is my culture. It's my dreaming. My thinking. And I've drawn it; the trees.

I have and hold the old people's *Tjukurpa* (ancestral stories and cultural law). The old people's important stories of long ago. I have the old important stories. I would listen and listen to my grandfathers and fathers, and uncles. I would listen.

These drawings, they all have *Tjukurpa*; rockholes in the bush, trees, water, many things. Trees are connected to culture – they're used for windbreaks, which were made by those who have now passed away. Shelter and fires were made from trees by women with children.

I would sit and watch and see, "Oh, that's how my father makes a spear" - using the tree, looking which tree he used. Making *kiti* (resin glue) from the tree and making the spear thrower, carving it out. Making *nulla nulla* (hunting sticks) and *kali* (boomerangs), *kutitji* (shields), all of that from the trees.

It all comes from the culture, our culture. That's what our culture was. We were learning. I was learning from all my Elders – the senior men. I would watch my father or my older brothers making the *kiti*, making the spear thrower. So now I know everything.

Kunmanara (Peter) Mungkuri OAM, Amaroona, 2017
Photograph by Rhett Hammerton



Ngura (Country), 2020
Acrylic and ink on linen
67 x 91cm

Ngura (Country), 2020
Acrylic and ink on linen
67 x 91cm



Kunmanara (Jimmy) Pompey

One of the most peripatetic of the first generation of Iwantja artists was Kunmanara (Jimmy) Pompey. A balladeer of both song and paint, Pompey was born out bush near Mimili and grew up watching his father work as a stockman at Granite Downs. His own mustering took him north to Tennant Creek and northeast to Mt Isa. As he states,

'Me and my brother Buddy grew up riding horses, we were stockmen for a long time. I taught myself how to play the country music and gospel music, I like playing just like Slim Dusty and Hank Williams. When I'm painting I think about when I was playing that country music when I was a cowboy a long time ago. I was teaching myself these things and now I have all of the memories. The paintings are how I remember the Country.'

For all in this first generation of Iwantja artists, making art cultivates a productive nostalgia, one that smooths over the rough edges of the past to conjure a place where knowledge of Country intermingles with recollections of dance halls and round ups. Pompey's paintings can be read today as tales of resistance that honour oral traditions – as bush ballads punctuating an Anangu western. In following this filmic metaphor, his artworks often stage several scenes on the one picture plane, in which multiple distinct scenes and memories converge, including a bush concerts and rodeos. Pompey appears in most of these, sporting his Akubra, Cuban-heeled boots and western-style clothing.

Dr. Lisa Slade

Assistant Director, Artistic Programs
Art Gallery of South Australia

Cowboy Story, 2016
Acrylic and ink paper
78 x 108cm



Cowboy Story, 2016
Acrylic and ink on paper
56 x 35cm

Cowboy Story, 2016
Acrylic and ink on paper
56 x 35cm



Tiger Yaltangki

Tiger's paintings on canvas are a mixture of brushwork and drawing in which he creates energetic shapes and letters that literally rock and roll. Yaltangki's works are dynamic representations of the things that hold meaning in his life: his *malpa wiru* (good friends), *mamu* (spirit beings) and assorted characters from the films and rock bands he loves.

For an artist who is substantially non-verbal, this is his language, and his voice is loud. His uncensored stream of consciousness joyfully flows through his paintbrush. His paintings are bright and bold, his mark-making fully expressing his life and all that inspires him.

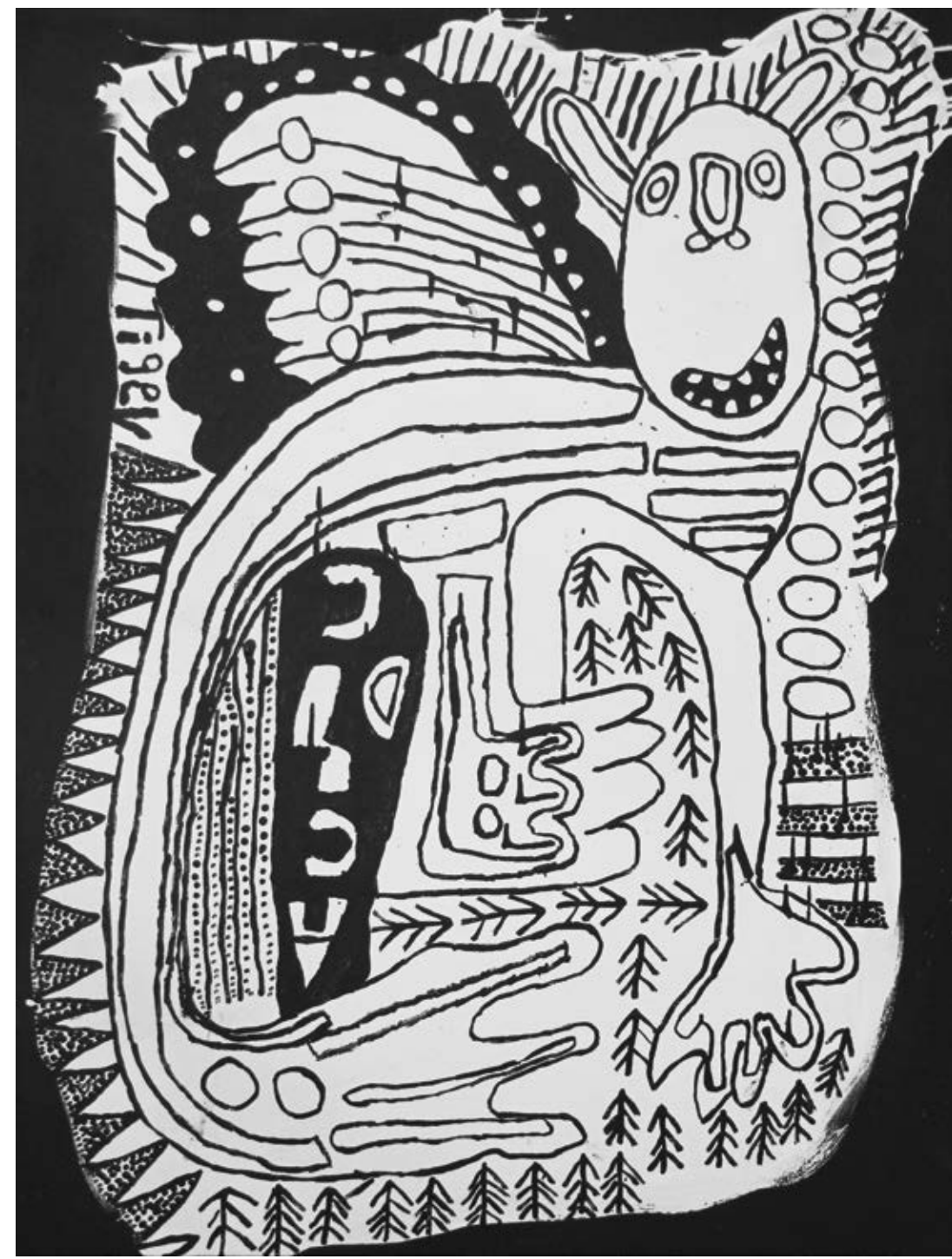
Nici Cumpston OAM

Artistic Director of Tarnanthi
Curator of Aboriginal and Torres Strait Islander Art
Art Gallery of South Australia

Malpa Wiru (Good Friends), 2021
Acrylic on linen
122 x 91cm



Tiger Yaltangki in the studio, 2022
Photograph by Rhett Hammerton



Malpa Wiru (Good Friends), 2021
Acrylic on linen
122 x 91cm



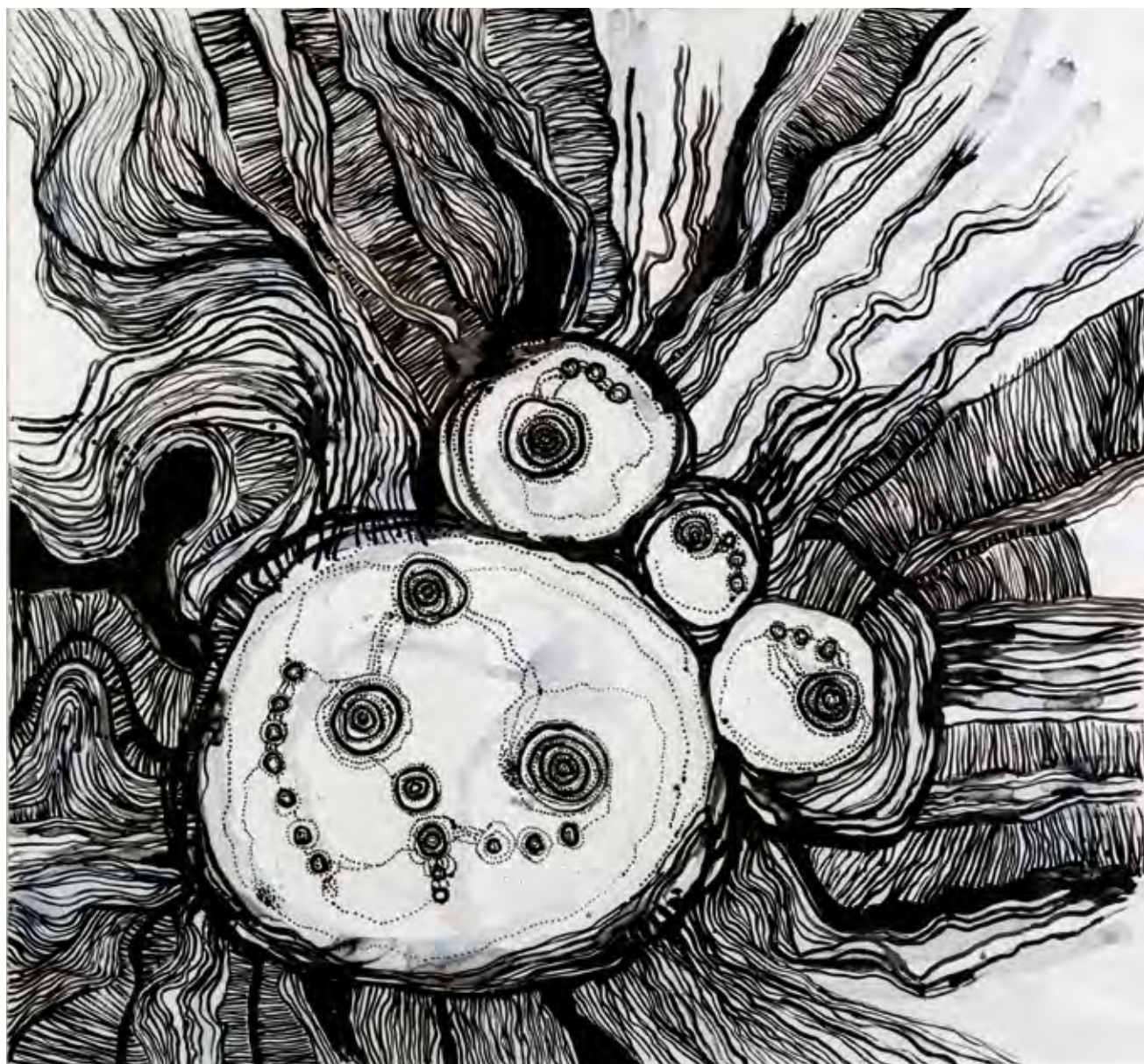


Inawintji Williamson

Inawintji Williamson was born in 1953 in Pukatja (formerly Ernabella) on the APY Lands in South Australia. She was a Pitjantjatjara and Yankunytjatjara woman and grew up in Fregon Community with her family. Her paintings depict the *Tjukurpa* (creation story) of the *ultukunpa* (honey grevillea).

The honey grevillea flower is a favourite bush food of Anangu. *Ultukunpa* grows in the sandy soils on the plains. The flowers can be picked and placed in a billycan of water to create 'honeywater' (cordial) or they can be sucked for their sweet honey dew.

Ultukunpa (Honey Grevillea), 2022
Acrylic on linen
198 x 167.5cm



Nyunmiti Burton

The Seven Sisters story has always been important for Anangu women and it is more important today than ever before. It is a story that celebrates women's leadership. I am proud of my leadership role. This is very serious work. I have worked for many years as a director for APY (Anangu Pitjantjatjara Yankunytjatjara) Executive Council and for NPY (Ngaanyatjarra Pitjantjatjara Yankunytjatjara) Women's Council. I am one of the founding directors of the APY Art Centre Collective.

This is the oldest sister, and her leadership guided the other sisters away from the dangers of the world. The oldest sister made sure that the seven sisters stayed together and that no one was left behind. The oldest sister protected everyone and made sure all the women were safe. This was the oldest sister's story, and it is the story of all Aboriginal women leaders in Australia today.

This is the power of women leaders. We can make all the women coming behind us fly.

Seven Sisters, 2021
Ink on paper
164 x 153cm



Margaret Richards

When I paint my mind travels back to my Country. I had to move to Adelaide for medical treatment many years ago. So now when I paint, I am right on my Country in the western Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, near Pipalyatjara. I am not able to be there to look after this Country anymore, but through my painting I celebrate the *Tjukurpa* of the Country and keep it alive, so my painting is caring for Country too.

Tjukula Tjuta, 2023
Acrylic paint on paper
152 x 199cm





Yaritji Heffernan

Yaritji Heffernan was born to Pitjantjatjara parents at Mulga Park station near Pukatja (Ernabella) in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands of South Australia. Through her father, Heffernan has connections to Angkatja in the north-west of the APY Lands; through her mother, she has connections to Umutju, just over the Northern Territory border.

Yaritji depicts *kapi tjukula* (water filled rockholes), these are rockholes found across the vast APY Lands, where water collects after heavy rains. For Anangu, these rockholes are an important source of water during the dry season, when most waterholes and creeks dry up. Knowledge of rockhole sites is passed on from generation to generation and revered by all Pitjantjatjara people.

Kapi Tjukula, 2022
Stoneware with sgraffito
26.5 x 18 x 18cm



Rhoda Tjitayi

Rhoda Tjitayi's grandfather was from Nyapari and grandmother from Makiri, *Tjala Minyma Ngura* (Honey Ant Women's sacred place). With charcoal and pencils, Rhoda has depicted her grandmother's story, the ancestral creation story *Piltati Tjukurpa*. Two sisters, Wanyinta and Alartjatjarra, along with their husbands, travelled the lands looking for food. The two women would travel far to dig and hunt and always returned with food for their husbands, but on one particular occasion they decided they would eat some of the food before heading back to their husbands. Their husbands became angry that their wives had not returned and decided to trick their wives by turning into two water snakes and going into the waterholes near the site. The men, in the form of water snakes became angry and swallowed the two sisters.

Piltati, 2023
Charcoal, pencil and chalk on paper
152 x 201cm



Zaachariaha Fielding

These works are called gremlins. I have enjoyed making these works on paper and cardboard over the past few years. I generally create them in between my paintings which come with and require a different energy and commitment. My gremlins are more frenetic, they are like my anxious notes, insecurities, moments of panic and sometimes moments of joy. They have a different pitch, and they are created in short sharp bursts and allow me to be rid of elevated energy that isn't helpful to my paintings.

The gremlins are the voices, internal and external - flattery and insult battling with each other. I used to avoid my gremlins, these moments of insecurity, moments of panic or unexplained moments of joy. I would hide from them, run away from them, now I play with them, I dance with them and paint them. My gremlins started as therapy, I needed to get them out to paint, but as my relationship with the gremlins changed and I embraced them, I found myself with a desire to celebrate them.

Gremlins, 2023
Acrylic on cardboard
115 x 115cm



Untitled, 2023
Acrylic paint and ink on paper
76 x 56cm



Untitled, 2023
Acrylic paint and ink on paper
76 x 56cm





Teresa Baker

When I was a little girl, I remember learning our stories from my grandmother through *milpatjunanyi*. She would clear away the dirt and sand with a *punu* stick, not wire. Then she would use the *punu* to draw in the sand, and the gum tree leaves would be *Anangu* in the story. She would tell funny stories, sad stories, and lessons to us this way. I learnt my stories through the *punu* and the leaves and now I'm telling these stories to my own kids and grandkids.

This work is a *Tjukurpa* story about Malilu. She was travelling from the east near Kanpi and when she was travelling, she heard something, some whispering. Two men were chasing her, but she kept walking. She was crippled and when she walked, she dragged one leg behind her. She wanted to find a good spot to make camp and was sitting on a lake, trying to make her *ngura* there. When she stopped, she realised it wasn't a good spot, and kept going to the sandhills. She found a lovely little place there and started digging to stay in the cave. Then she went in and hid.

Minyma Malilunya, 2023
Acrylic on Arches paper
78 x 53.5cm





Tuppy Ngintja Goodwin

Ngyuku ini Tuppy Goodwin, ngayulu Antara-nya palyani. Maku Tjukurpa titutjarangku munu nganana Maku Tjukurpa palyara tjunanyi Antara-nya alaitu, kutjupa wiya tjukurpa nyata palu pulka, Antara-nya Maku Tjukurpa, inma pulka. Tjukula mankurpa tjata palyani. Ngayuku tjukurpa nyatatja, ngulu Antara-tja palyaningi, iriti-nguru aiitu, ka ngayuku tjukurpa ngaranyi aiitu Antara palyantja.

Nganana mukuringanyi, kanyira wangkanytjaku, ngura kunpu kanyintjaku. Anangu tjutangku katipai munu nintilpai pulka mulapa. Nyangatja nganampa culture, tjana panya wangkapai, nganana culture nganampa witira kanyini, kuyani wiya. Palya.

My name is Tuppy Goodwin. I paint the Antara storyline, the Witchetty Grub Tjukurpa (ancestral story and cultural law). The Witchetty Grub story is the main one, it's truly huge, it's a big ceremony. There are three deep rockholes where we go, the main ones. This is my storyline, it's a very old storyline from a long time ago, and now I am looking after it, the Antara story.

We want to continue looking after our Country, after our stories, keeping our home and families strong. We have to continue sharing these stories, always teaching the next generation. There's so much to be known and we have to hold on to our culture, keep talking about it, it is ours to nurture and care for, so it won't be spoilt.

Antara, 2023
Acrylic on linen
198 x 198cm





Puna Yanima

Ngayuku ini Puna-nya. Ngayulu minyma Yankunytjatjara ka ngayulu kuwari tjuku-tjuku ma wangkanyi. Ngayulu tjuku-tjuku Pitjantjatjara wangkapai, ngayuku ngunytju munu mama Yankunytjatjara.

Iriti nganana mai wiya nyinapai Iwantja-la, mai tjuku-tjuku manytjilpai. Mama-ngku munu ngunytju-ngku nganana ungkupai wangunu munu rabbit munu makuku yankunu.

Ngayulu kungka ukara Mimiliku yanu, ngayulu. Ngayulu Mimili nyinara art centre-ngka waarkaringu, ngura wiru. Ngayulu art centre yankupai waarkaku every day.

Ngayulu Antara tjukurpa walkatjunkupai, ngura maku. Ngayulu wakalpai, maku tju_{ta}, tjukula tju_{ta} munu apu pulka Antara -la. Ngayuku tjukurpa nyangatja. Paintangka munu kapingka tjunanyi. Art centrenka tju_{ta}ngku Antara tjukurpa paint-amilapai, tjukurpa wiru, tjukurpa nyangatja nintintjaku, malatja malatja tju_{ta}.

My name is Puna, I am a senior Yankunytjatjara woman, and I will be sharing a little bit of my story. Both of my parents were Yankunytjatjara, and I hold that heritage proudly.

Many years ago, we lived in Iwantja over in the east. This is in the old times, the times before rations or stores, when we were eating only the food that we collected and hunted ourselves. My parents would gather naked woollybutt to make damper for us, and my mum taught us how to hunt for rabbits and *maku* (witchetty grubs).

I moved to Mimili when I was a young woman. I have been working at the art centre here for many years now, it's a beautiful place and I go there every day.

I paint the Antara storyline, the landscape we live within, home to the important witchetty grub ceremony. In my paintings you can see the witchetty grubs, the paths they travel, the big rocks and the rockholes that are part of this ceremony.

I have been painting the Antara story for many years now. I like to use a lot of water and inks on my paintings. This is my way. There are many others in the art centre who paint this beautiful storyline of Antara, each in their own way. There is so much inspiration in the art centre and so much to teach to the future generations.

Antara, 2023
Ink and synthetic acrylic on linen
198 x 198cm



Kunmanara (Ngilan) Dodd

Kunmanara Dodd's work is a visual representation of a generation that went through many epochal changes. During her lifetime, Kunmanara saw the transition from traditional nomadic life to living and working at Everard Park Station, to being deeply involved in land management and re-envisioning cultural life on the APY Lands for generations to come.

In 2020, the late artist commenced recording her life's memories and creating drawings on found materials at the art centre. From these initial drawings her wall-hung soft sculptures developed: Their core was crafted from found fence wire by Kunmanara's partner Sammy Dodd, whom she set these same fences up in his youth working on Everard Park station. By hand-spinning sheep wool, a practice Kunmanara learnt as a young girl working at Pukatja Mission, she reclaimed this technique as her own towards the end of her life, creating soft sculptures depicting graphic elements from her Country and related storylines.

Nyakupai ngayulu Ernabellala rungkanyangka, tjitjinku. Tjitjinkala nyinangi nyarapalula. Mission stationgka panya, ngananya. Uwa iriti tjaatatja punu nyangatja. Palu tjana nyanga purunypa palyantja wiya. Rungkara karpira ungangi walypala, kaya mai ungangi kaya anangi ngurakutu.

When I was a kid, I used to see people spinning at Ernabella. We lived there when I was a child. At the mission station, you know. Yeah, so this practice (of spinning) started a long time ago. However, they did not use it to make things like this. They used to spin the fleece and roll it up and give it to whitefellas. They would give them rations in return, and then they'd head back home.

Iriti rungkaningiya rapita. Rapitaku inyu. Puturungka tjungkuntjikitjangku. Pukutingku, wati tjutaku. Wampa tjungkuntjikitjangku. Munu tjantu - kungka tjutaku tjantu. Watiku kutjupa way. Iriti ngaltutjara - nikiti tjutangku. Ngayuku mamangku, ngayuku ngunytjungku, iriti. Kana ngayulu nyanganpa rungkaningi.

In the really old days they would spin rabbit fur. To make headbands, and for the men's hairstyles, maybe for other things I don't know about. And, ceremonial belts for the women. And a different style again for men. Those dear, dear people who lived at that time, the naked ones. My father, my mother, all those years ago. And now here I am picking up this spinning practice again.

Kunmanara Dodd with her work *Kutjuparinyi (Change)*, 2022
Hand spun sheep wool and found fence wire, 58 x 46cm each
Photograph by Meg Hansen



Witjiti George

Piltati is the *Tjukurpa* (ancestral story and cultural law) of the two water serpents who live in the Piltati rockhole with their two wives. This is Witjiti George's mother's Country near Kanpi on the west APY Lands.

Piltati wati kutjara, wanampi kutjarara minyma kutjarara Atatjarala nyinangi – inkangi minyma kutjaraku inma inkangi munu pula anu Piltatila-kutu. Ka nyarapalula wati kutjara nyinangi wati wanampi kutjara ngura walytjangka nyinangi munu pula nyangu minyma kutjara pitjanyangka ka paluru pula nyakula mukuringu munu pula kuliningi altintjikitjangu palumpa kuta mukuringangi minyma nyara kalkura altintjikitja ka malanypa mukuringangi minyma altintjikitja.

There were two women and two men. The two women were sisters and were sitting at Atatjara rockhole. They were singing and dancing. The two men were sitting at another rockhole, Piltati, and they saw those women and fell in love. The men were very happy to see those women and talked about wanting to marry them. This is a love story.

Piltati: Wanampi Tjukurpa, 2023
Acrylic on paper
76.5 x 56.5cm





George Cooley

My story is about the painted desert landscapes, landscaping of Country and the environment of Coober Pedy. I've been living in Coober Pedy since 1958. I try to capture the beauty of the ochre colours around the country I love. Granite rocks, hills, mulga scrubs. The way the colours change in different seasons, the red dirt as you go further north. As an opal miner, I also capture the brilliant colours of the opals and the way it blends in with the ochre shades. Using these colours reminds me of living on Country and the many campsites that we used to visit when the old people were still around.

The Breakaways, 2023
Acrylic on board and watercolour paper
45 x 60cm



The Breakaways, 2023
acrylic on watercolour paper
45 x 60cm



The Breakaways, 2023
acrylic on watercolour paper
45 x 60cm



The Breakaways, 2023
acrylic on board
45 x 60cm



Artist Biographies



WAWIRIYA BURTON

b. c. 1925, Ilitjata, Northern Territory
d. 2021, Amata, South Australia
Pitjantjatjara

Wawiriya Burton was an influential senior woman, a remarkable artist and respected *ngangkari* (traditional healer) from Amata Community. She began painting at Tjala Arts in 2008, before which she specialised in baskets and *punu* (wood carvings). Wawiriya maintained strong traditional cultural ties, demonstrated in her expressive paintings of her Country. In these paintings, she tells the story of her father's Country near Pipalyatjara, west of Amata in South Australia. Whilst known for her exceptional paintings, her powerful ink drawings are the intrepid raw iconography that depicts and holds the important *Tjukurpa* (ancestral story and cultural law) of her father's Country. A natural talent, Wawiriya's work gained fast recognition and was selected seven times as a finalist in the National Aboriginal and Torres Strait Islander Art Awards at the Museum and Art Gallery of the Northern Territory and five times as a finalist in the Wynne Prize at the Art Gallery of New South Wales. In 2018 she received the Roberts Family Prize at the Wynne Prize. Her works are held in numerous institutional collections both nationally and internationally.

Represented by Tjala Arts.



RAY KEN

b.c. 1940, Amaruna (near Indulkana), South Australia
d. 2018, Mutitjulu, Northern Territory
Pitjantjatjara, Yankunytjatjara

Ray Ken was a senior law man and significant artist on the APY Lands. He grew up in Pukutja (Ernabella Mission) and as a young man he worked hard mustering cattle and tending to livestock at surrounding cattle stations. Ray painted for the first time at Tjala Arts (formerly Minymaku Arts) in mid 2003, his practice drew on his intimate knowledge of the land and his responsibility to fostering cultural law. Ray's distinctive motifs often portrayed *tali* (undulating sandhills of the desert) and *kuḷaṭa* (spears), an important hunting instrument used by men in Anangu culture. His work is striking and his complex linear compositions create vibrations across the surface of his work. Before Rays passing in 2018 he was a principal senior man in the major APY regional collaborative project *Kuḷaṭa Tjuṭa* (*Many Spears*), a finalist in the prestigious Wynne Prize in Sydney at the Art Gallery of New South Wales and twice a finalist in the National Aboriginal and Torres Strait Islander Art Awards Exhibition at the Museum and Art Gallery of the Northern Territory, Darwin.

Represented by Tjala Arts.



MRS. (NYURPAYA) KAIKA BURTON OAM

b. 1949, Mt Connor, Northern Territory
d. 2023, Mparntwe (Alice Springs), Northern Territory
Pitjantjatjara

Mrs. (Nyurpaya) Kaika Burton OAM was a highly respected and influential leader in Amata Community. Prior to her passing, she was an artist, a longstanding director of Tjala Arts, Chairwoman for Tjala Arts and Chairwomen of the APY Art Centre Collective. Mrs. Burton enjoyed a career as a committed practicing artist for over 50 years first working in Ernabella Community and later in Amata Community. Mrs. Burton was a published writer, writing in her language Pitjantjatjara and a multi-disciplinary artist. She was an incredible *tjanpi* (native grass) weaver, singer and dancer. Mrs. Burton was a respected and revered regional leader for over 40 years. She was a teacher at Ernabella School, a role she relished for her ability to impact future generations through an education which embraced Anangu cultural values. She also enjoyed a role in regional leadership through her role as a Director of NPY Women's Council.

Mrs. Burton was a constant presence in the APY Art Movement. Along with her sister Langaliki De Rose, Mrs. Burton was one of the driving forces in establishing Tjala Arts, one of the most prestigious art centres operating in Australia today. Her leadership and mentorship of younger artists inspired the participation of hundreds of young women into the APY art centres. In 2020 her work was acquired by the Museum and Art Gallery of the Northern Territory and in 2021 Mrs. Burton was honoured with a Medal of the Order of Australia for her outstanding service and exceptional achievements.

Represented by Tjala Arts.



ILUWANTI KEN

b. 1944, Watarru, South Australia
Pitjantjatjara

Iluwanti Ken is an Anangu Pitjantjatjara artist, originally from Watarru and now living in Amata, in the APY Lands in South Australia. Iluwanti is well known for her large-scale ink drawings which feature graphic depictions of mother eagles hunting. These highly detailed drawings are created using *punu* sticks and express her *Tjukurpa* (ancestral stories and cultural law). She says that birds like the *walawuru* (eagles) and *patupiri* (swallows) have lessons for Anangu women about how to care for one's children. These birds build strong *wiltjas* (shelters) for their family, they hunt for food and protect their young from dangers. Iluwanti was a finalist in the 2021 Dobell Drawing Prize and in 2020, she won the 37th National Aboriginal and Torres Strait Islander Art Award for Works on Paper. Several of her works were featured in Tarnanthi 2020: *Open Hands*, at the Art Gallery of South Australia. In addition to her art practice, Iluwanti sits on the board of directors for both Tjala Arts and the APY Art Centre Collective. Her work is held in numerous public collections including the Art Gallery of South Australia, National Gallery of Victoria, Queensland Art Gallery of Modern Art, Artbank and the Singapore Art Museum. Iluwanti is also a highly respected *ngangkari* (traditional healer) and works for NPY Women's Council.

Represented by Tjala Arts and Jan Murphy Gallery.



PANINY MICK

b. 1939, Aranga, South Australia
d. 2022, Mparntwe (Alice Springs), Northern Territory
Pitjantjatjara

Paniny Mick moved to Amata from Rocket Bore homeland when she was a young girl with her family. She worked as a teacher's aide with the pre-school children and as a representative on the NPY Women's Council.

Paniny began her artistic career creating beautiful batik at the Tjurma Arts and Crafts Centre. Since Tjala Arts was established she has become one of Tjala Arts' most highly regarded artists. In Paniny's ink drawings she often depicts *kapi tjukula tjuta* (many rockholes) and *mamu tijtji* (children possessed by evil spirit). For Anangu, rockholes are an important source of water and mark the country. Paniny has passed the knowledge of rockhole sites down through generations to generation. The mischevieuos *mamu* that she illustrates can be both good and bad spirits. The harmful *mamu* are dangerous spirit forces, evil spirits and are believed to cause illness and madness, they are always on the look-out for *kurunpa* (spirits) of the children who have left their sleeping bodies. The good spirits and *ngangkari* (traditional healers) help to keep away the evil *mamu* and look after their relatives and children.

Paniny Mick's charming work has been exhibited and acquired by institutions across the nation. Paniny was married to Mick Wikilyiri, a Traditional Owner of Amata. They are the parents to the five Ken sisters - Yaritji Young, Marinka Tunkin, Freda Brady, Sandra Ken and Tjungkara Ken.

Represented by Tjala Arts.



YARITJI TINGILA YOUNG

b. 1954, Pukatja (Ernabella), South Australia
Pitjantjatjara

Yaritji Young, born in Pukatja (Ernabella) is a Traditional Owner for *Tjala Tjukurpa* (Honey Ant Story), near Amata South Australia. She is a highly respected senior law woman who is committed to fostering law and culture. Yaritji Young has worked at Tjala Arts (formerly Minymaku Arts) since late 2000 and is now an acclaimed artist with a formidable arts practice. Yaritji Young depicts the rockholes and landmarks of her Country, entwined with icons and traditional marks that relate to *inma* (song and dance) and *Tjukurpa* (ancestral story and cultural law). The twisted lines and shapes mimic tunnels, caves and formations made by the *tjala* (honey ant) and the bright palatte depicts a landscape filled with colour and splayed with wildflowers after rain. Yaritji portrays paramount links between the land around Amata and its *tjala* ancestors, Anangu mythology and the inter-dependence of the honey ant on the environment. Yarijti Young has been a finalist for the prestigious Wynne Prize multiple times, winning in 2016, as well as a finalist in the National Aboriginal and Torres Strait Islander Art Awards eight times, most recently in 2023. Her work has been acquired by multiple institutions around Australia and she has exhibited across the world. Yaritji currently sits on the board of directors for both Tjala Arts and the APY Art Centre Collective.

Represented by Tjala Arts, Alcaston Gallery and Olsen Gallery.



FRANK YOUNG

b. 1949, Artuti, South Australia
Pitjantjatjara

Frank Young was born near Artuti on the APY Lands in 1949. He is a senior man and has been a longtime director of Tjala Arts and supporter of APY art centres. As a young man Frank worked with senior men during the 1970s Land Rights Movement on the APY Lands. He is former chairperson of Watarru Community and Amata Community and APY Executive Council.

Frank has worked alongside senior men on collaborative canvases at Tjala Arts and across the region and has also worked collaboratively with his grandson Anwar Young and niece Unrupa Rhonda Dick on *Kulaṭa Tjuṭa - Wati Kulunypa Tjukurpa (Many Spears - Youngfella Story)* which won the overall prize at the National Indigenous and Torres Strait Islander Art Awards in 2017. Frank has worked on the *Kulaṭa Tjuṭa* project with senior men in Amata and across the APY Lands since its inception in 2010 and has worked on all iterations of the project, including the 2014 Adelaide Biennial *Dark Heart* and the 2015 and 2017 Tarnanthi Festival of Contemporary Aboriginal and Torres Strait Islander Art at the Art Gallery of South Australia and *Kulaṭa Tjuṭa: Kupi Kupi* unveiled at Fondation Opale in 2019. Frank is married to senior artist Yaritji Young, and together they have three children.

Represented by Tjala Arts.



STANLEY DOUGLAS

b. 1940, Walinynga (Cave Hill), South Australia
Pitjantjatjara

Stanley Douglas is an esteemed senior man of Amata Community and in his fruitful life has worn many hats. As a young man Stanley wrangled cattle and endured the tough role as stockman in South Australia and Queensland. Stanley was one of the first Anangu policemen in Central Australia then later in his life he became a Community Pastor. Before painting, Mr. Douglas was a fine lorimer (leatherworker). He learnt how to make tack for his horses and was passionate about teaching younger men the craft.

Stanley is now dedicated to his art practice, he paints the story of the Seven Sisters at Walinynga (Cave Hill), a significant Seven Sisters *Tjukurpa* (ancestral story and cultural law) site of the APY Lands, and for which he is a Traditional Owner. Hidden in Stanleys sparkling compositions are landmarks linked to the Cave Hill site and secret iconography that depict the Seven Sisters *Tjukurpa*.

Mr. Douglas' work has caught the attention of many art collectors and institutions across Australia. In 2021 he has his first solo show in Sydney and was a finalist in the National Aboriginal and Torres Strait Islander Art Awards at the Museum and Art Gallery of the Northern Territory.

Represented by Tjala Arts.



MARY KATATJUKU PAN

b. 1943, Watarru, South Australia
Pitjantjatjara

Mary Pan is a skilled and imaginative artist. She sculpts with *tjanpi* (native grass) and has a prolific painting and drawing practice. Her unique style derives from layering her mediums and animating the iconography in her work to achieve a playful narrative linking her to her homeland, Watarru. In her work, Mary refers to the land around Watarru and the *Tjukurpa* (ancestral story and cultural law) there, she illustrates *kapi tjukula* (water filled rockholes), *tjilpul* (birds) and other desert animals, *tjati* (lizards), the *nintuka* (desert monitor) and *ngiyari* (thorny devil) which are hunted after the fires. Mary was working for land management at Watarru for many years, tracking animals and looking for endangered species. She is an excellent tracker and hunter, a well-respected artist and influential member of the Amata community. Mary Pan has exhibited in exhibitions across Australia and overseas. In 2021, Mary Pan's spirited ink drawings, *Animal Tjuta – Animals of Watarru* were selected for the Works on Paper category in the National Aboriginal and Torres Strait Islander Art Awards at the Museum and Art Gallery of the Northern Territory, Darwin.

Represented by Tjala Arts.



BETTY MUFFLER

b. 1944, near Watarru, South Australia
Pitjantjatjara

A highly-respected senior woman, Betty Muffler works at Iwantja Arts, her practice spanning painting, drawing, printmaking and *tjanpi* (native grass) weaving. Betty is a renowned *ngangkari* (traditional healer), having learnt this practice from her aunties, handed down through her father's side. Alongside a rigorous art practice, Betty works extensively with NPY Women's Council and medical practitioners to support Anangu to good health and through times of crisis.

Born near Watarru, Betty Muffler grew up at the Ernabella Mission following the displacement and deaths of family members in the aftermath of the British nuclear testing at Maralinga and Emu Field. Witnessing the devastation of Country and surviving this experience motivates Betty Muffler's recurring depiction of healing sites and the intensity of her connection to these places in her paintings titled *Ngangkari Ngura (Healing Country)*.

Represented by Iwantja Arts and Jan Murphy Gallery.



KUNMANARA (PETER) MUNGKURI OAM

b. c. 1946, near Kaltjiti (Fregon), South Australia
d. 2021, Indulkana, South Australia
Yankunytjatjara

Kunmanara (Peter) Mungkuri OAM was born in the bush near what is now the Fregon Community, growing up living a traditional Anangu existence with his parents and siblings. When the cattle stations were established at nearby Everard Park (Mimili) and Granite Downs, Kunmanara Mungkuri became involved with station work.

A skilled rider with an affinity for horses, Kunmanara became a highly regarded stockman, working alongside his friends (and future Iwantja Arts painting colleagues) Alec Baker and Kunmanara (Whiskey) Tjukangku.

Later in life, Kunmanara Mungkuri became a dedicated artist, working daily at Iwantja Arts in Indulkana Community. Kunmanara was a highly respected Elder and leader in his community and all throughout the APY Lands. His paintings detail his extensive knowledge of Country and Anangu culture, and reflect on his experiences working the land as a stockman.

Kunmanara Mungkuri's paintings and works on paper have been acquired by cultural institutions and significant collections in Australia and overseas. He was the winner of the inaugural Hadley's Prize for landscape painting in 2017 and was the winner of the National Aboriginal and Torres Strait Islander Art Award for General Painting in 2018. Kunmanara was recognised with the medal of the Order of Australia (OAM) in 2020 for his services to Indigenous visual art, and to the community.

Represented by Iwantja Arts.



KUNMANARA (JIMMY) POMPEY

b. 1952, near Mimili, South Australia
d. 2018, Port Augusta, South Australia
Yankunytjatjara

Mr. Pompey was a senior painter at Iwantja Arts, in Indulkana Community on the APY Lands. His figurative paintings offer reflections on his life as a stockman and as a country musician.

Born in the bush near Mimili, Mr. Pompey grew up watching his father work at the Granite Downs cattle station. Mr. Pompey and his brother Buddy grew up around cattle stations, they both had an affinity for horses and became skilled stockmen as young men.

As a stockman Mr. Pompey travelled widely for work, from his home in the APY Lands to Tennant Creek and Mt Isa. During this nomadic period, Mr. Pompey taught himself how to play guitar and, in the evenings, would entertain the other workers and station hands with songs around the campfire.

Mr. Pompey's wife Pollyanne Tjunkari was also a musician, and they first met at their local church where they used to sing gospel music together. They worked together as touring musicians, playing country music to audiences at remote outposts.

Like many Anangu men who worked as stockmen, Mr. Pompey had fond recollections of the time he spent working alongside his friends, riding on horseback and travelling across the country. Mr. Pompey leaves behind a legacy of his extensive knowledge of Country, which is expressed through his painting practice, where desert landscapes are populated by cowboys and country singers.

Represented by Iwantja Arts.



TIGER YALTANGKI

b. 1973, Pukatja (Ernabella), South Australia
Yankunytjatjara

Tiger Yaltangki is an Anangu artist from Indulkana Community on the APY Lands in the remote north-west of South Australia. Yaltangki is largely non-verbal, so his artistic practice represents his primary form of self-expression. A compulsive drawer and mark-maker, Tiger works every day at Iwantja Arts.

Tiger's vibrant and prolific artistic output is closely informed by his love of music, and he paints to an eclectic soundtrack spanning from Creedence to country crooners to local Desert Reggae. One constant is the hard rock of AC/DC, who frequently figure in Tiger's work via their distinctive logo and electric guitar worship. Tiger's work often includes references to the Anangu concept of 'mamu' (spirit beings), which appear alongside other elements informed by his love of sci-fi movies, and the TV shows Doctor Who and The Mighty Boosh. All of these elements are drawn into Tiger's whimsical visual universe in a joyous celebration of all that holds meaning for Tiger Yaltangki and inspires and empowers his self-expression.

Represented by Iwantja Arts and Alcaston Gallery.



INAWINTJI WILLIAMSON

b. 1953, Pukatja (Ernabella), South Australia
d. 2023, Adelaide, South Australia
Pitjantjatjara, Yankunytjatjara

Inawintji Williamson was born in the bush in Pukatja (Ernabella) on the APY Lands in 1953. Inawintji was a Pitjantjatjara and Yankunytjatjara woman and grew up in Fregon Community with her family. Before becoming a painter, Ina engaged in arts and craft production with other women in both communities from a very young age; painting cards, making wall hangings and floor rugs, moccasins from kangaroo hide, batik and tie-dye.

The art centre in Kaltjiti started in a little shed and Inawintji was involved from the beginning. She helped advocate for the larger space which the group later secured, and which remains the Kaltjiti Arts studio today. Inawintji was a leader and Chairperson of Kaltjiti Arts and Anangu Arts. In 2007 Inawintji moved to Adelaide to undertake dialysis treatment. While based in Adelaide, Inawintji worked for the University of Adelaide for 10 years teaching language, *inma* (traditional song and dance) and *Tjukurpa* (Aboriginal law) at the Centre for Aboriginal Studies.

In 2020 Inawintji recommitted to her artistic practice, attending the APY Studio Adelaide to paint. She was also a leader and teacher in the studio, mentoring young female artists in their emerging practices. Inawintji said the studio in Adelaide is a powerful and vital place for Anangu who are 'off-Country' to congregate, share and celebrate culture with a special kind of 'remembering' that takes place every time they paint.

Represented by APY Studio Adelaide.



NYUNMITI BURTON

b. 1960, Alice Springs, Northern Territory
Pitjantjatjara

Nyunmiti Susan Burton was born in Alice Springs in 1960. She grew up in Pukatja (Ernabella) with her parents where she attended school. After completing her final school years at Yirara College in Alice Springs, Nyunmiti moved back to Ernabella and began her first job at the arts and crafts centre working with batik. In 1980, Nyunmiti married and moved to Amata where she began a career as an Aboriginal Education Worker. Nyunmiti trained to become a teacher, completing her degree in 1997. Nyunmiti was the Vice Chairperson of NPY Women's Council and has many years of experience in community governance. She has previously been a member of Amata Community Council and holds a very respected and senior position within her community.

In between working for Women's Council and teaching, Nyunmiti is also a practicing artist. She has been an exhibiting artist with Tjala Arts in Amata and has held positions of director and Chairperson. In 2020 Nyunmiti moved to Adelaide to support to her sister Jennifer and started painting at the APY Studio Adelaide. Nyunmiti paints her Country and is remembering stories passed down to her from her father, mother and grandfather when she paints. She is thinking about how a long time ago they used to look after the Country, there was plenty of food and families were happy travelling around from place to place.

Represented by APY Studio Adelaide.



MARGARET RICHARDS

b. 1957, Pipalyatjara, South Australia
Pitjantjatjara

Margaret was born in 1957 in her Country around the community of Pipalyatjara. She is the daughter of acclaimed Anangu artist Harry Tjutjuna, who passed away in 2019, having had a hugely successful artistic career first at Ernabella Arts and then at Ninuku Arts. Margaret moved to Adelaide around 2003.

Margaret has a natural gift, which has been apparent ever since her first day painting at the APY Studio Adelaide in 2019. Margaret's mark-making and aesthetic has similarities with her father's even though she is painting different *Tjukurpa* (ancestral story and cultural law).

Represented by APY Studio Adelaide.



YARITJI HEFFERNAN

b. 1955, Mulga Park, South Australia
Pitjantjatjara

Yaritji Heffernan was born in Mulga Park station near Pukatja (Ernabella). Her parents were both Pitjantjatjara; her father was from Angkatja and her mother was from Umutju. Yaritji moved to Adelaide in 2010 and has been painting at the APY Studio Adelaide since it opened in May 2019. Yaritji paints at the studio daily alongside other senior women and is an important leader and teacher in the centre, encouraging young artists in their emerging practice.

Yaritji paints *kapi tjukula* (water filled rockholes), an important source of water for Anangu during the dry season when most of the creeks dry up. Her concentric circles represent these rockholes, where water collects after the rains. Water is an essential element in the desert. Knowledge of rockhole sites is passed on from generation to generation and revered by all Pitjantjatjara people.

Represented by APY Studio Adelaide.



RHODA TJITAYI

b. 1969, Pukatja (Ernabella), South Australia
Pitjantjatjara

Rhoda was born in Pukatja in 1969. Rhoda's grandfather was from Nyapari and grandmother from Makiri, *Tjala Minyma Ngura* (Honey Ant Women's sacred place). Rhoda is now based in Adelaide and began working at the APY Studio Adelaide in 2019. Rhoda's exquisite works depict *Piltati Tjukurpa*, an important cultural story learned from her grandmother. Rhoda remembers visiting her grandmother and sitting with her while she painted.

When Rhoda paints she says *"I am remembering the story she passed on. I am painting this to pass it on to my children. I have learnt this story from my grandmother she put the story in my heart and it's going out to my grandchildren. When she was painting, she would tell a story and sing."* Rhoda learnt how to dance and sing from her grandmother and is now teaching her daughter and her family. Rhoda says *"I am happy to be painting my grandmother's story."*

Rhoda has been included in numerous exhibitions at APY Galleries and most recently has been featured in the 2022 Adelaide Biennial of Australian Art: *Free/State* at the Art Gallery of South Australia.

Represented by APY Studio Adelaide.



ZAACHARIAHA FIELDING

b. 1991, Port Augusta, South Australia
Pitjantjatjara

Well known in Australia and abroad as one half of electronic music duo 'Electric Fields', Zaachariaha Fielding comes from a strong family lineage of artists and storytellers. His energetic and visceral paintings exist as contemporary works whilst acknowledging and honouring the visual language of his culture.

Born in Port Augusta (1991), Fielding moved back to the community of Mimili, the ancestral Country of his grandfather in the APY Lands in 1998, a move that would be imperative to the artists creative practice. Fielding's paintings are embedded with iconography that acknowledge and pay respect to tradition, Anangu culture and his inherited *Tjukurpa* (ancestral story and cultural law).

Currently based in South Australia, Fielding's work has been recognised in major art awards, most notably as Winner of the Art Gallery of New South Wales Wynne Prize (2023), finalist in the Ramsay Art Prize at Art Gallery of South Australia (2021) and the National Aboriginal and Torres Strait Islander Art Awards at Museum and Art Gallery of the Northern Territory (2021). Most recently Fielding was announced as winner of the Ramsay Art Prize People's Choice (2023) for his work *Wonder Drug*.

His work is currently held in important public collections including the National Gallery of Victoria, Artbank and numerous private collections.

Represented by APY Studio Adelaide, Jan Murphy Gallery and Hugo Michell Gallery.



TERESA BAKER

b. 1970, Alice Springs
Pitjantjatjara

Teresa Baker is a Pitjantjatjara artist who has worked for many years at Tjungu Palya Art Centre in Nyapari Community in the far northwest of South Australia. Teresa comes from the renowned Baker family in Kanpi. Her mother is Kay Baker and her grandfather was Jimmy Baker, an important cultural man and celebrated artist.

Teresa was born in Alice Springs and spent much of her childhood with her grandfather Jimmy. While her paintings have qualities reminiscent of her grandfather, she has developed her own distinctive visual language to depict the ancestral stories associated with her Country and its stories.

Teresa lives between Kanpi, Fregon and Port Augusta. She has exhibited widely in Australia and internationally and has been selected as finalist in numerous art prizes including the National Aboriginal and Torres Strait Islander Art Awards at Museum and Art Gallery of the Northern Territory and Wynne Prize at Art Gallery of New South Wales.

Represented by Tjungu Palya and Kaltjiti Arts.



TUPPY NGINTJA GOODWIN

b. 1952, Bumbali Creek / Palmer Creek, Northern Territory Pitjantjatjara

Tuppy Ngintja Goodwin is a senior Pitjantjatjara artist committed to passing on her cultural knowledge to the next generation of Anangu. Tuppy moved to Mimili with her family at a young age. At the time, Mimili was called Everard Park, a cattle station that was returned to Aboriginal ownership through the 1981 Pitjantjatjara Land Rights Act.

Tuppy was a pre-school teacher at the Mimili Anangu School for thirty years, sharing stories through *inma* (song and dance) and storytelling. She has been painting at Mimili Maku Arts since 2009, capturing the stories given to her in a dynamic and intuitive way.

As the chairperson of Mimili Maku Arts, Tuppy has represented her art centre on multiple occasions since 2009. Alongside her late husband Kunmanara (Mumu Mike) Williams, Tuppy has been a strong leader and mentor to young Anangu in Mimili. Her paintings have been exhibited nationally and internationally. She was first shortlisted for the National Aboriginal and Torres Strait Islander Art Awards of the Museum and Art Gallery of the Northern Territory in 2018 and won the Hadley's Art Award in 2022 and the Muswellbrook Prize for Painting in 2023. Tuppy also sits on the board of directors of the APY Art Centre Collective.

Represented by Mimili Maku Arts.



PUNA YANIMA

b. 1955, De Rose Hill, South Australia Yankunytjatjara

Puna Yanima was born in the bush, close to De Rose Hill Station in the far north of South Australia. Puna spent her first years living off the land and travelling between communities with her parents and her four siblings. She grew up speaking Yankunytjatjara, and eventually moved to Indulkana as a young girl. Once Puna started a family on her own, she moved to Mimili with her partner and four children.

Puna continues to be one of the senior cultural leaders of Mimili Community. She is passionate about sharing her knowledge of *inma* (song and dance) and culture with the next generation. Puna was introduced to the storylines of Antara as a young woman, and has since continued to integrate this knowledge into her life, passionately caring for *kapi tjukula* (water filled rockholes), *apu* (rocks) and *murpu* (mountains).

Puna Yanima started connecting her deep knowledge of Country with the practice of painting as soon as Mimili Maku Arts was founded. As one of the community leaders, she was instrumental in developing the art centre in its early stages. Today, Puna is best known for the inky, fluid and free artworks, that radiate a sense of play and joyfulness.

Represented by Mimili Maku Arts.



KUNMANARA (NGILAN) DODD

b. 1946, Teeta Bore, South Australia
d. 2023, Mimili Community, South Australia
Yankunytjatjara, Pitjantjatjara

Kunmanara (Ngilan) Dodd was a Pitjantjatjara / Yankunytjatjara woman born at Teeta Bore. She was a force of joy, storytelling and creation.

The late artist spent her youth travelling Country with her mother Emily before moving to the area around what is today known as Mimili Community. At the time, there was a cattle station established in the area, where Kunmanara Dodd worked for many years.

Kunmanara met her husband Sammy whilst working at Everard Park Station. Sammy was the head stockman, breaking in the brumbies and building a lot of the infrastructure that is now around Mimili. Once the station closed down following the return of Country to Traditional Owners, the couple became heavily involved with land management, and training of the next generation of caretakers of Country.

Kunmanara Dodd was a renown basketweaver for many years, and only started working at the art centre late in life leading a number of cultural maintenance projects and advising the art centre on the development of a community-based cultural archive. Alongside her husband Sammy, Kunmanara remained one of the most knowledgeable songkeepers for Mimili Community until her passing in 2023.

Represented by Mimili Maku Artists.



GEORGE COOLEY

b. 1953, Borroloola, Northern Territory Yankunytjatjara

George Cooley is a senior man and community leader from Coober Pedy. He holds leadership positions across Umoona and Coober Pedy communities and is a talented artist and opal miner. George paints the landscape surrounding his Country, particularly the Breakaways, an important site 25km north of Coober Pedy, known for its spectacular hills, mesas and plains.

George says *'My story is about the painted desert landscapes, landscaping of Country and the environment of Coober Pedy. I've been living in Coober Pedy since 1958. I try to capture the beauty of the ochre colours around the Country I love. Granite rocks, hills, mulga scrubs. The way the colours change in different seasons, the red dirt as you go further north. As an opal miner, I also capture the brilliant colours of the opals and the way in blends in with the ochre shades. Using these colours reminds me of living on Country and the many campsites that we used to visit when the old people were still around.'*

George is the current Umoona Community Art Centre Chairman and also sits on the board of directors for the APY Art Centre Collective.

Represented by Umoona Arts.



WITJITI GEORGE

b. 1938, Granite Downs, South Australia
Pitjantjatjara, Yankunytjatjara

Witjiti George is from Mulga Bore Homeland on the APY Lands. He is a senior traditional Elder and holds extensive cultural knowledge.

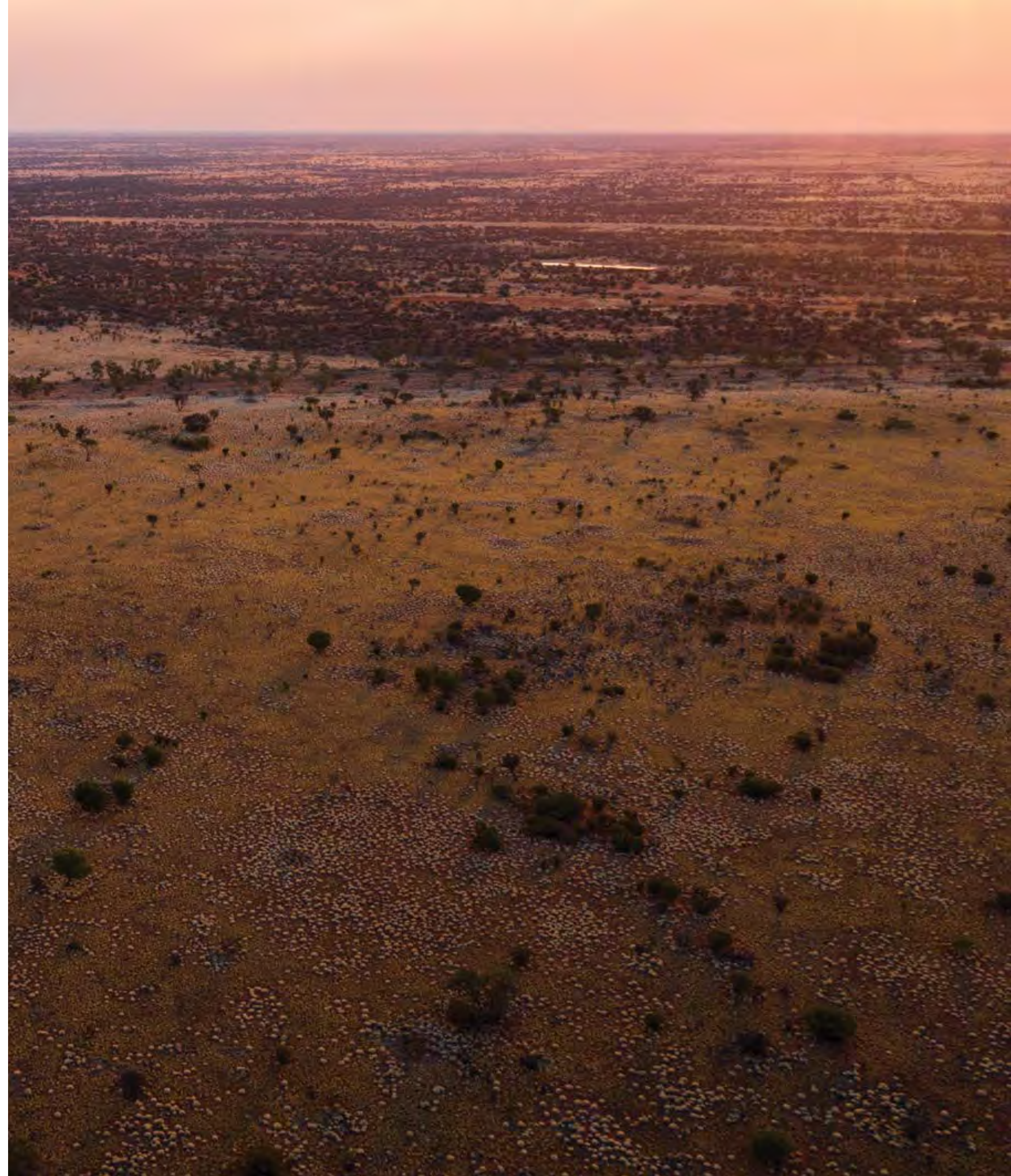
His mother's Country is Piltati in the Mann Ranges where the *Wanampi Tjukurpa* is located. His father, Old Georgie, came from Coffin Hill (sacred men's Country) south of Kaltjiti. Witjiti was born at Lambina/Granite Downs (cattle station) in far north of South Australia. Witjiti went to school in Oodnadatta as a *tjitji* (child) before the family travelled east towards towards Ernabella and the railway line as there was a drought and little access to food. When Fregon was established in 1961, he began cattle work and settled there. Tjangili, his wife, came from Mt Ebeneza to Ernabella and they were married in the old traditional way.

Witjiti started painting in 2007 at Kaltjiti Arts, and paints Piltati, an important cultural story of two snake brothers and their wives who live in the Piltati rockhole. A senior traditional man, Witjiti holds much traditional knowledge and authority in the region. He is a respected artist and Elder in the community and has been a long-time Kaltjiti Arts Director.

Represented by Kaltjiti Arts.

PORTRAIT PHOTOGRAPHS

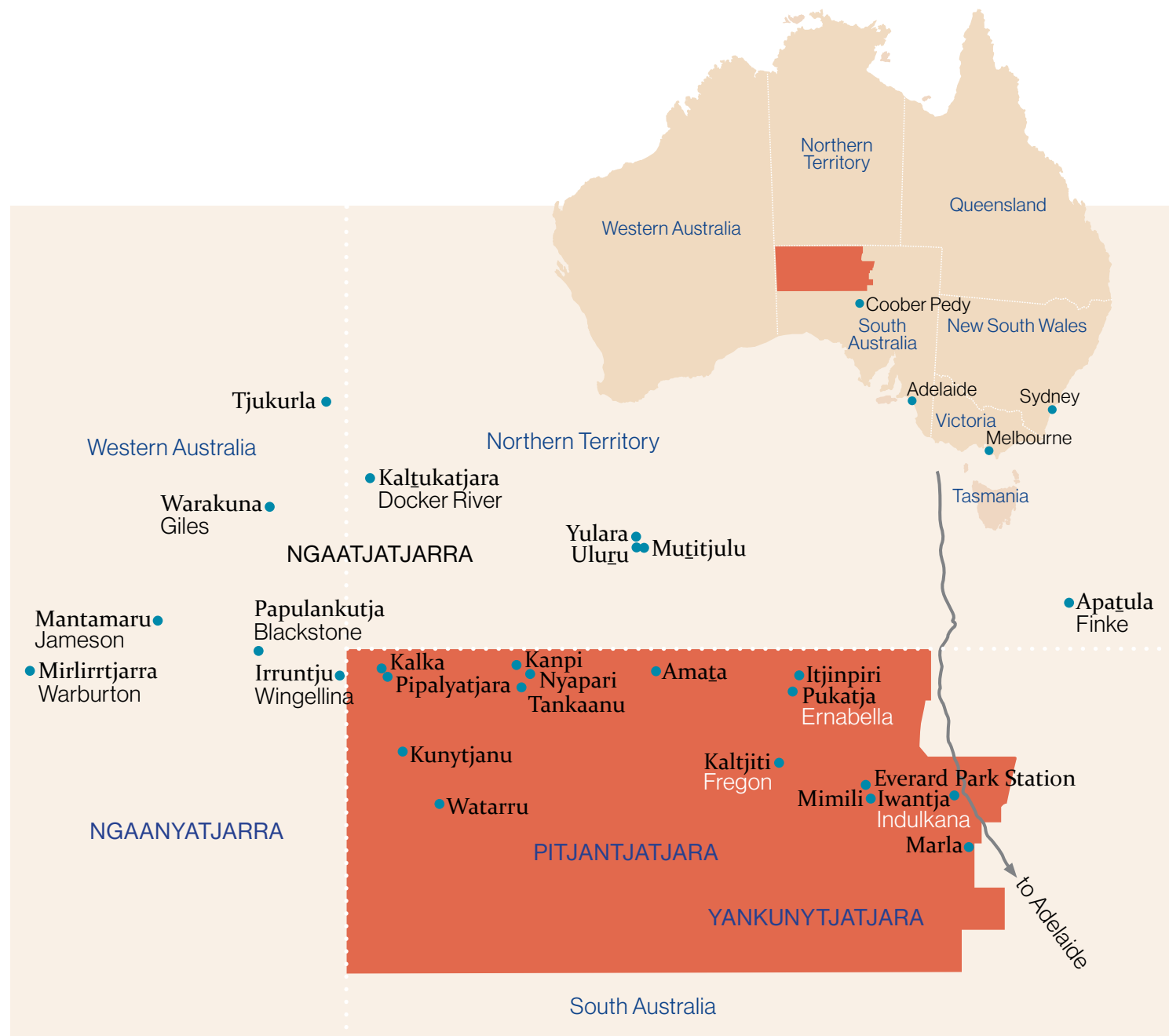
WAWIRIYA BURTON by Meg Hansen
RAY KEN by Rhett Hammerton
MRS. (NYURPAYA) KAIKA BURTON OAM by Tjala Arts
ILUWANTI KEN by Rohan Thomson
PANINY MICK by Rohan Thomson
YARITJI TINGILA YOUNG by Rohan Thomson
FRANK YOUNG by Andy Francis
STANLEY DOUGLAS by Tjala Arts
MARY KATATJUKU PAN by Meg Hansen
BETTY MUFFLER by Meg Hansen
KUNMANARA (PETER) MUNGKURI OAM by Rhett Hammerton
KUNMANARA (JIMMY) POMPEY by Iwantja Arts
TIGER YALTANGKI by Rhett Hammerton
INAWINTJI WILLIAMSON by Andy Francis
NYUNMITI BURTON by Andy Francis
MARGARET RICHARDS by Andy Francis
YARITJI HEFFERNAN by Andy Francis
RHODA TJITAYI by Andy Francis
TERESA BAKER by Rohan Thomson
ZAACHARIAHA FIELDING by Andy Francis
TUPPY NGINTJA GOODWIN by Rohan Thomson
PUNA YANIMA by Rohan Thomson
KUNMANARA (NGILAN) DODD by Rohan Thomson
GEORGE COOLEY by James Braun
WITJITI GEORGE by Rohan Thomson



Art Centre Biographies



Anangu Pitjantjatjara Yankunytjatjara Lands



Tjala Arts

Amata, APY Lands, South Australia

Tjala Arts is an Indigenous-owned and managed corporation located in Amata Community on the APY Lands of South Australia. Established in 1997, Tjala Arts is a professional art-making studio where culture is celebrated and maintained by Anangu across three generations.

Tjala Arts boasts an exciting exhibition program supporting established, mid-career and emerging artists. The art centre has launched the careers of artists Mick Wikilyiri, Iluwanti Ken, Sylvia Ken, Barbara Moore and the five Ken Sisters - Yaritji Young, Freda Brady, Sandra Ken, Maringka Tunkin and Tjungkara Ken. Tjala artists embrace a variety of mediums including acrylic paint on linen, works on paper, *punu* (wood work) and *tjanpi* (fibre weaving) and new media. Known for their vibrant use of colour, energetic mark-making and innovative artistic projects, artworks by Tjala artists sit prominently in every major public collection and significant collections across Australia and abroad.

As an Anangu-owned business, Tjala Arts is a place that honours cultural practice and promotes and supports the highest level of ethical practice in the production and sale of Indigenous art, creating widespread financial gain for families in the community and surrounding homelands.

APY Map taken from *Kulata Tjuta*, 2020, Courtesy of the Art Gallery of South Australia.

Iwantja Arts

Indulkana, APY Lands, South Australia

Iwantja Arts is an Indigenous-owned and governed art centre, located in the rocky, desert country of Indulkana Community on the APY Lands in remote north-west South Australia. Iwantja Arts is named after the Iwantja Creek near where Indulkana community was founded, which is the site of the *Tjurki* (native owl) *Tjukurpa*.

The art centre was established in the early 1980s by founding artists and directors Alec Baker and Sadie Singer, and Iwantja Arts now supports the artistic careers of its 40+ predominantly Yankunytjatjara artist members, providing access to artistic and professional development. Iwantja Arts is renowned for its innovative and culturally rich projects with prestigious outcomes that celebrate Anangu cultural strength and artistic excellence.

Primarily a painting studio, Iwantja Arts also supports artists exploring innovative practices utilising experimental materials and processes, as well as a multimedia program supporting intergenerational collaborative film projects like *NEVER STOP RIDING* (2017) and *Kungka Kunpa* (2019).

APY Studio Adelaide

Adelaide, South Australia

APY Studio Adelaide was part of the longstanding vision of APY Elders and opened alongside the APY Gallery Adelaide in May 2019. APY Studio Adelaide operates under the APYACC banner and while based in metropolitan Adelaide, the art centre is referred to as the eighth studio of the APY Lands by Anangu.

APY Studio Adelaide supports Anangu artists visiting Adelaide for health and family reasons and supports Anangu who are permanently based in Adelaide; required to live 'off-Country' to receive long-term medical or social support. For artists, living or spending time away from home means a loss of social, cultural, and economic opportunities usually provided by their local art centre. Working to curb these challenges, APY Studio Adelaide provides essential support to artists, enabling them to maintain vital cultural and community connections and income stability, alongside culturally appropriate support to access healthcare and other services.

Since its establishment, APY Studio Adelaide has grown to support over 30 artists daily, with Anangu artists now sharing their studio space with artists from other First Nations language groups. Working across painting on linen, ceramics, works on paper and *tjanpi*, the APY Studio artists have become known for their large-scale artworks, bold forms and energetic mark-making, and are some of the most sought after Indigenous artists working today.

Mimili Maku Arts

Mimili, APY Lands, South Australia

Mimili Maku Arts is a vibrant contemporary art studio and cultural centre owned and governed by a strong board of Anangu directors. The art centre is located in Mimili Community on the APY Lands in the far northwest of South Australia.

Mimili Maku Arts' mission is to support future generations of Anangu to continue living on Country whilst being able to access an independent and culturally affirming income through artmaking. The centre is a space for artistic excellence as well as a platform to tackle the many social challenges experienced by Anangu living on the APY Lands. Whilst our core business is the creation of artwork, the income created through art sales enables us to continually respond to the needs of community and follow the overarching vision of our Elders to educate the next generation of Anangu growing up on Country and support continued cultural practices and knowledge of the land.

Home to some of Australia's most celebrated artists like Betty Kuntiwa Pumani, Tuppy Ngintja Goodwin, Robert Fielding and the late Kunmanara (Mumu Mike) Williams, Mimili artists are renown for experimental, culturally potent and distinctive artforms. Mimili artists have been recognised in major art prizes, and their work has been acquired and commissioned by institutions and art collectors both in Australia and internationally.

Kaltjiti Arts

Fregon, APY Lands, South Australia

Kaltjiti Arts and Crafts is a community based Indigenous art centre located in Fregon Community on the APY Lands of South Australia. The art centre is the heart of Fregon community and a place where culture is celebrated through dynamic art-making. Through their artworks, Elders and senior artists teach younger generations about important cultural traditions and stories, passing on knowledge that has come to them from their ancestors.

Kaltjiti artists are known for their aesthetic diversity and depth of talent. Senior artists Witjiti George, Taylor Cooper, Manyitjanu Lennon, Imitjala Curley and Matjangka Norris, alongside mid-career and emerging Kaltjiti artists celebrate the region's *Tjukurpa* (ancestral stories and cultural law) through their art-making. This commitment to *Tjukurpa* and traditional painting techniques has allowed Kaltjiti Arts to establish a reputation for producing artworks of the highest quality and rich in cultural integrity.

Umoona Arts

Umoona and Coober Pedy, South Australia

Umoona Community Arts Centre is an Indigenous-owned and governed organisation, located in Umoona Community, Coober Pedy, in the north of South Australia. Established in 2020, Umoona Arts joins neighbouring art centres on the APY Lands with the central aim of building capacity for sustainable employment pathways through the art centre. Since its formation, artists have worked tirelessly and with a collective passion and focus to make their dream of owning and operating a permanent art centre a reality.

Umoona Community is diverse, with artists from different language groups across the central desert working alongside those who have always called Umoona and Coober Pedy home. Over 30 artists, aged from 16-70 work at Umoona Arts. Umoona artists embrace a variety of mediums, including acrylic paint on linen, *punu* and carving (traditional woodwork), *tjanpi* (fibre weaving) and ceramics, with works demonstrating a diversity of styles alongside a vibrant use of colour and energetic mark making.



Acknowledgements

We, the Directors of the APY Art Centre Collective, would like to express our heartfelt thanks to our generous and loyal friends that have long been a part of our story.

We reflect on our heroes, the arts leaders of the APY Lands that we have lost: Hector Burton, Jimmy Baker, Ronnie Douglas, Gordon Ingkatji, Robin Kankapankatja, Tjampawa Kawiny, Dickie Minyintiri, Tiger Palpatja, Tali Tali Pompey, Milatjari Pumani, Nura Rupert, Eileen Yaritja Stevens, Nellie Stewart, Wingu Tingima, Whiskey Tjukangku, Nyankulya Watson Walyampari, Iyawi Wikilyiri and Ruby Williamson, Wawiriya Burton, Ginger Wikilyiri, Peter Mungkuri, Ngaupaula Pumani, Ray Ken, Kunmanara (Mike) Williams, Willy Martin, Willy Kaika Burton, Nyurpaya Kaika Burton, Paniny Mick, Kunmanara (Judy) Martin, Kunmanara Rupert, Katanari Tjiliya, Kunmanara (Pepai) Carrol, Kunmanara (Niningka) Lewis, Kunmanara (Tjariya) Stanley, Beryl Jimmy, Kunmanara (Jimmy) Pompey, Kunmanara (Willy Muntjantji) Martin, Kunmanara (Brenton) Ken, Inawintji Williamson, Kunmanara (Jimmy) Donnegan, Kunmanara (Molly) Miller, Kunmanara (Harry) Tjituna as well as Billy Warra and all the other master carvers and painters. We carry on our work in your memory, and we feel your presence every day in art centre studios in our communities.

We acknowledge the galleries who have worked alongside First Nations artists from South Australia for a long time, supporting our art centres and our individual careers. We are so grateful for your ongoing support and look forward to a bright future working together. Thank you Gabriella Roy, Aboriginal & Pacific Art; Nichola Dare, Aboriginal Contemporary; Alcaston Gallery; Paul Johnstone, Paul Johnstone

Gallery; Robyn and Matthias Kelch, ARTKELCH; Karen Zadra, Galerie Zadra; Julie Harvey, Harvey Arts Projects; Susan and Emily McCulloch, Everywhere Artspace; Tim Olsen, Olsen Gallery; Matt Ward, Outstation Gallery; Dallas Gold, RAFT Artspace; Anna Grigson, Sabbia Gallery; Emily Rohr, Short St Gallery, Matthew Toby Osmond, Yaama Ganu; Scott Livesey, Scott Livesey Galleries, Jan Murphy, Jan Murphy Gallery; Hugo Michell, Hugo Michell Gallery; David Hagger, Black Art Projects; Station Gallery; Nick Smith, N. Smith Gallery; Yavuz Gallery; Vivian Anderson, Vivian Anderson Gallery. Sincere thanks to Matthias Arndt and Tiffany Wood Arndt, Arndt Collection.

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Ben Wilson and the GraCosway team we are so grateful for your extraordinary support.

A special mention to our wonderful friends at the Art Gallery of South Australia: Rhana Devenport, Nici Cumpston, Dr. Lisa Slade. Your dedication to APY art centres has afforded us so many unique and prevailing opportunities and we are enormously grateful. Tarnanthi Festival has become such a valued part of our program with a grassroots focus that benefits Anangu artists and art centres at the very core of their work, thanks to Sam Yates for your committed work.

To Ryan Stokes, Nick Mitzevich, Bruce Johnson-McLean, Cara Kirkwood, and our wonderful friends from the National Gallery of Australia we have a depth of gratitude for your commitment to Anangu leadership through APY art centres and we look forward to progressing our incredible projects with you.

To Michael Brand, Maude Page, Cara Pinchbeck, and Erin Vink at the Art Gallery of New South Wales we have a depth of gratitude to you for your expertise, generosity, and support.

Much gratitude to our friend Bérengère Primat at Foundation Opale in Switzerland. We have missed you very much these past couple of years and look forward to when we can celebrate art and culture in person once again.

Sincere thanks to Clare Ainsworth Herschell, Amanda Maple-Brown for your ongoing and amazing support. Thank you for bringing such joy and fun with you to all our celebrations. The connections you have made for us have been of such enormous benefit to our organisation. Ben Quilty, thank you for your friendship. We are very grateful for your committed work and the opportunities you continually afford your Anangu friends. Sue Cato, thank you for your friendship and support which has been of immense benefit this year. Sam Mostyn we are so grateful for your friendship

and ongoing support. Tony Albert, we are so grateful to you, your leadership is inspiring. Aunty Pat Anderson and Megan Davis, you continually inspire us. Thank you for your continued friendship and generosity.

Sincere thanks to the National Art School team, with particular thanks to Steven Alderton, thanks also to Brian Parks and the friends we have at the Jam Factory. Thank you to Adelaide Fringe Festival and our wonderful friend Heather Croall. Thank you to Andrew and Susie Nugent, and Chris Kontos of Bird in Hand for your generous committed support of our program.

To MUD Ceramics in Sydney, Shelley, Violette and Tessa; thank you so much for your commitment to our projects. Thank you for sharing your specialised expertise that make our projects unique and beneficial to community. We love working with you and look forward to future collaborations. To Es Ceramics in Adelaide, Shane Connery and Dani Komorek, thank you for your wonderful work, particularly on the Adelaide Women's Prison project.

Sincere gratitude to Mia Bracher for your deep appreciation of APY art and your support of art centres. Thank you and Paspaley for bringing such wonderful opportunities to APY art centres. Thank you to Ulrike Klein and the Ukaria Team. Love and thanks to Hayley Baillie, a trusted friend of APY art centres and the APY Art Centre Collective. To Fiona MacLachlan, Brook Yates we are grateful for your warm friendship and support. Thank you, Weld Stories, for your incredible expertise in sharing our stories and impact.

We would like to express our sincere and heartfelt gratitude to Premier Malinauskas, Attorney General Kyam Maher and The Hon. Andrea Michaels MP; we are very grateful for your support. We also express our gratitude to The Hon. Linda Burney and The Hon. Tony Burke.

We would like to thank The Hon. Steven Marshall

MP for your generosity and encouragement, we also acknowledge the support of The Hon. Tammy Franks MLC, Mr. Eddie Hughes MP, Mr. Josh Teague MP, and Mr. John Gardner MP.

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Our sincere thanks to Indigenous Land and Sea for supporting the acquisition of our new home in Adelaide and for supporting the Umoona Community Art Centre infrastructure. Gratitude to Karen Mangan, Anita Thiele. Love and Thanks to Roster Concept Constructions, to Josh North and Sam Sargent, for working with such integrity and making our buildings so beautiful.

To our friends at Nganampa Health, in particular our long-time friend Cyndi Cole, thank you for your hard work, generosity and support over the years.

Warmest thanks and recognition to the deeply talented staff of APY art centres for your relentless determination and ongoing commitment: This past year you have demonstrated your extraordinary resilience and commitment in supporting Anangu Elders through a challenging period. Beth Conway, Heath Aarons, Tahlia Pynor, Anna Wattler, Angus Webb, Polly Robinson, Saskia Cook-Knowles, Rosie Palmer, Sophia Marvis, Brian Fuata, Jen Atherton, Eila Vinwynn, Jane McLaren, Michelle Young and Kunmanara Scollay, and the extended family of APY art

centres, Gina Rings, Nat and Jess O'Connor, Harry Reid Sadler, Dean Toepfer, Duncan Harrex, Patrick White, Ruth McMillan, Julian Green, Hannah Kothe, Joey Burns, Helen Daley, Kate Wolff-Hagan, Nina Juniper, Lilly Kaiser (especially for your hardwork on this project), Mandi King, Gillian Steele, Kym Milne, Tom Milne, Matt Green, Jo Green, Lucy Green, Matisse Sawyer, Tilly Stanier, Darlye Newman, Tashi Grey and Harrison Witsey, you are a highly talented and skilled group and the APY art centre Directors are all very proud of your work. To the incredible staff of the APYACC Skye O'Meara, Joanna Byrne, Tanya Menz, Annie McLoughlin, Jane Llewellyn, Hannah Casper, Emily Grant, Catherine Timbrell, Lucy Bassi-Wade, Kea Cranko, Sophie Noonan, Oscar Arrais, Roxanne Lions, Amanda Williams and Patrick Walker, thank you for your extraordinary integrity and fortitude this year. Thank you to Rhianna Pezzaniti and Elliot Rich for your incredible work on this beautiful publication. Special acknowledgement to Kathy Plumridge for your incredible contribution to so many projects over the years.

We recognise the brave and determined work of Anangu elders and leaders of the APY Lands who know APY art centres are the vehicle that will impact the social challenge they face in their communities and create a better future for coming generations. Your innovative vision, courage and leadership underpins all that is achieved by APY art centres and the Collective.

Thank you to the Gadigal Mob of the Eora Nation in Sydney, Karuna Mob of Adelaide Plains and the Wurundjeri Woi Wurrung people of the Kulin Nation in Naarm Melbourne for having us on your beautiful Country. We will continue to treat your Country with the very same the love and respect we show our own. Every gift from your Country will be reciprocated with gifts from ours, *Ngapartji Ngapartji*.

Credits

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Pages 22 - 23 Rhoda Tjitayi in the studio, 2023, photograph by Andy Francis

Pages 28 - 29 Wawiriya Burton in the studio, 2020, photograph by Meg Hansen

Pages 40 - 41 Iluwanti Ken and Mrs. (Nyurpaya) Kaika Burton OAM, *Tjanpi Minyma Milpatjunanyi*, 2021, tjanpi grass, wool, raffia, emu feathers 90 x 60 x 60cm, photograph by Tjala Arts

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ARTWORK PHOTOGRAPHS

Artwork photographers, all Andy Francis, except for:

Wawiriya Burton, Mrs. (Nyurpaya) Kaika Burton OAM, Tjanpi Women, Yaritji Young, Mary Katatjuku Pan - Tjala Arts

Betty Muffler, Kunmanara (Peter) Mungkari OAM, Tiger Yaltangki - Iwantja Arts

TRANSLATIONS

Mrs. (Nyurpaya) Kaika Burton OAM poem, translated by Nyunmiti Burton.

Tuppy Ngintja Goodwin introduction, translated by Partimah Fielding.

Betty Muffler artist statement, translated by Beth Sometimes, excerpt from Iwantja: Iriti / Kuwari / Titutjara (Then / Now / Always), published by Thames and Hudson Australia, 2023.

Kunmanara (Peter) Mungkari OAM artist statement, translated by Karina Lester.

Kunmanara (Jimmy) Pompey and Tiger Yaltangki artist statement, excerpt from Iwantja: Iriti / Kuwari / Titutjara (Then / Now / Always), published by Thames and Hudson Australia, 2023.

Tuppy Ngintja Goodwin artist statement, translated by Partimah Fielding.

Puna Yanima artist statement, translated by Partimah Fielding.

Kunmanara (Ngilan) Dodd artist statement, translated by Beth Sometimes.

Glossary

Anangu	(Aboriginal people who speak Western Desert languages)
Inma	(cultural song and dance)
Kami	(grandmother)
Kampurarpa	(bush tomatoes)
Kapi tjukula	(water filled rockholes)
Kulata	(spear)
Mai	(food)
Maku	(witchetty grub)
Mama	(father)
Mamu	(spirit beings)
Milpatjunanyi	(storytelling in the sand)
Minyma	(woman)
Ngangkari	(traditional healer)
Ngunytju	(mother)
Ngura	(country)
Palya	(good)
Punu	(wood, stick, artefact or implement made of wood)
Tali	(sand hill)
Tjanpi	(native grass)
Tjala	(honey ant)
Tjitji	(child)
Tjukula	(rockholes)
Tjukurpa	(ancestral story/cultural law)
Wiltja	(shelter)



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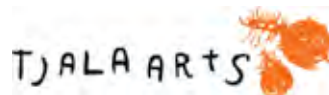
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Cover artwork;
Ray Ken
Kulata Tjuta, 2017
Pigmented ink on paper
156 x 153cm



AGSA

tarnan^{thi}



Milpatjunanyi: Contemporary drawing from the APY Lands celebrates the profound importance of drawing in Anangu culture. Showcasing artists from the APY Lands, Coober Pedy and Adelaide, *Milpatjunanyi* includes a diverse range of works – from paintings, works on paper to ceramics and woven sculptures – that activate the deeply held value of drawing and its essential role in forging tangible connections to story, law and culture.



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