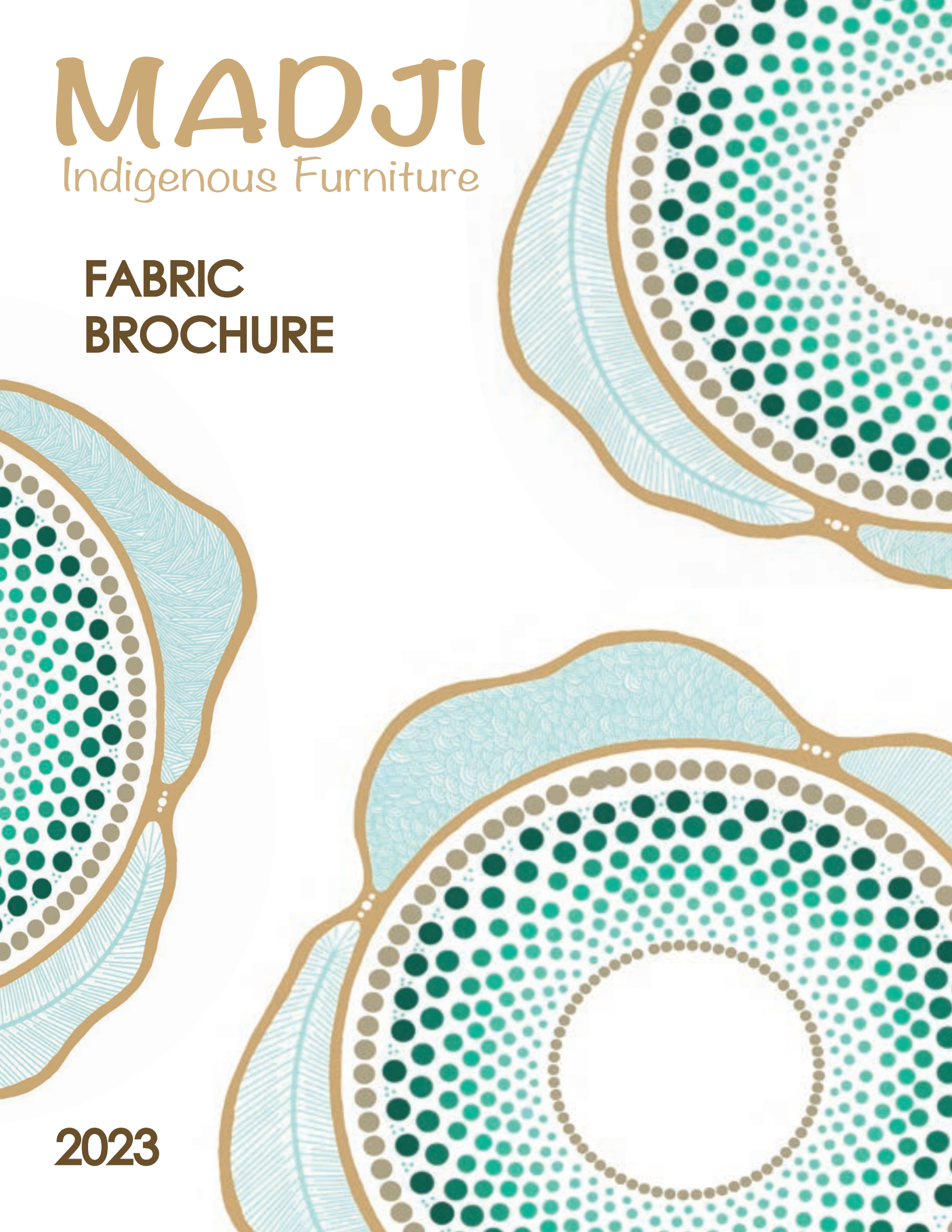


MADJI

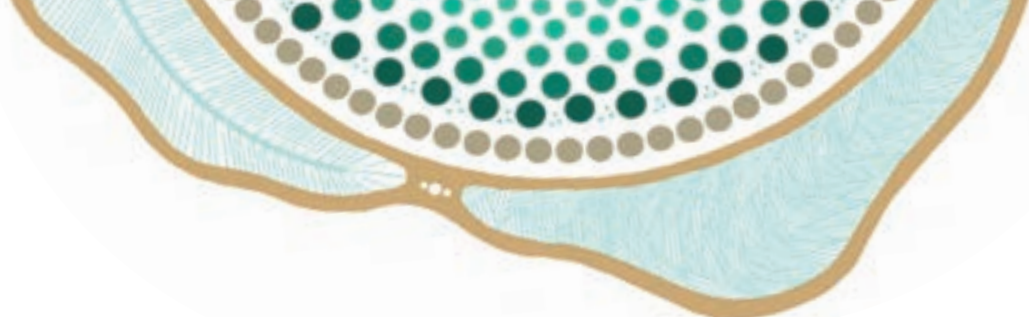
Indigenous Furniture

FABRIC BROCHURE

2023



Madji

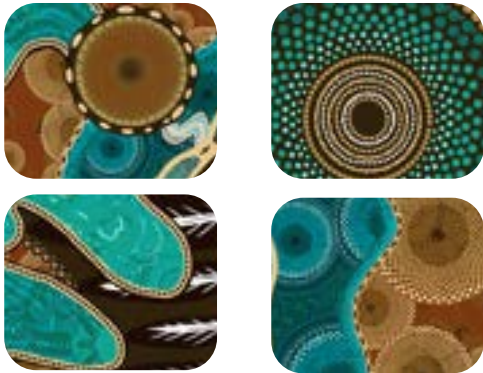


This design is an articulation of MADJI that holds a deeper philosophical translation. Underpinning the relational understanding of Respect, Growth, Nurture and Connections as ways of learning, teaching and communicating our way of knowing and doing.

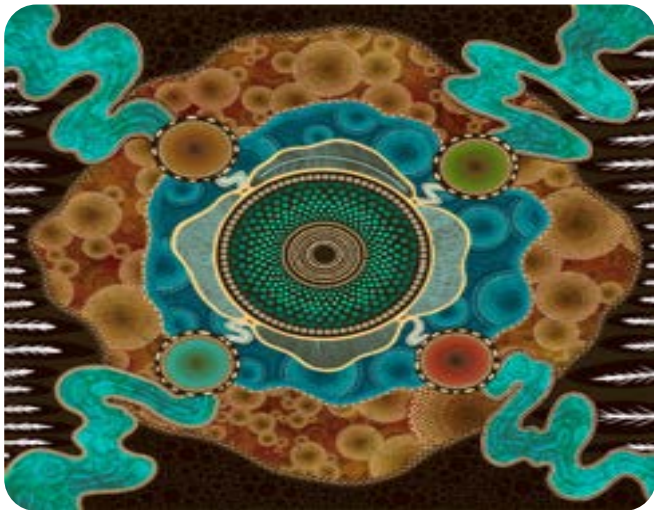
Visually recognizing and respecting the individual paths coming together to create a space for Madji to emerge. Respecting and working with the strengths of each to build agency within self and community. With the knowledge, respect and compassion of all flowing through working as one.

MADJI 1

CUTS



FULL IMAGE

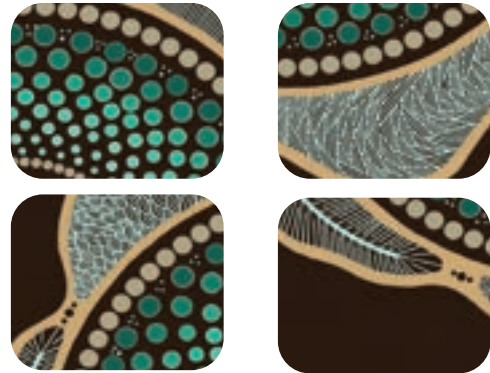


REPEAT ROLL

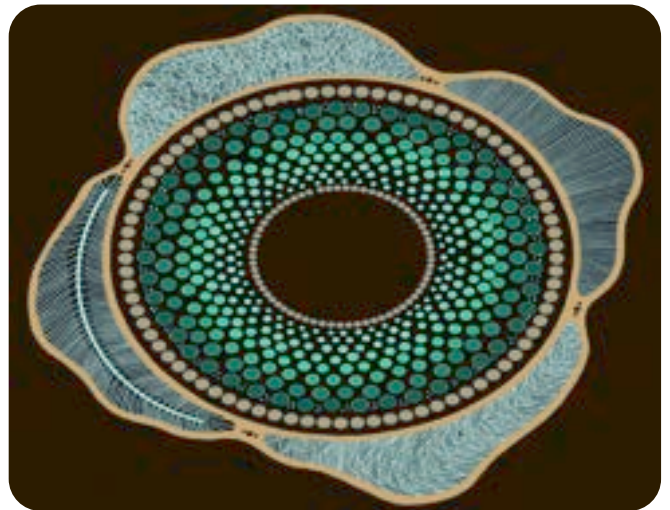


MADJI 2

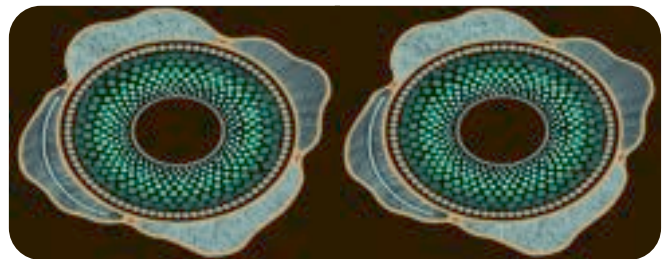
CUTS



FULL IMAGE



REPEAT ROLL



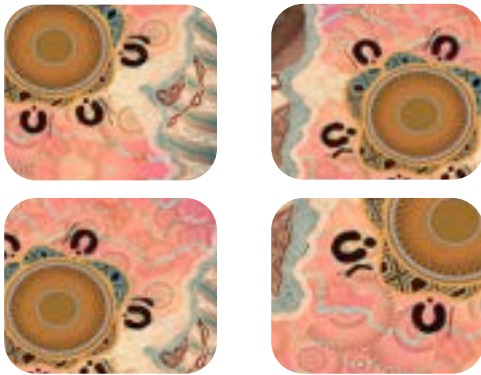
This artwork represents Moonyah Workforce not just at a visual articulation but also at deeper philosophical translation. Underpinning the relational understanding of knowledge, kinship systems, ways of learning and teaching, communicating our way of knowing and doing.

Articulating the journey of Moonyah Workforce from just an idea and following through to becoming a being, as connection point of each one's journey. With the knowledge, respect, pride, and compassion of all flowing through Moonyah as a safe space to meet, work and grow from learning through sharing.

The strength of connections permeates throughout the entirety of the visual. Having all being on a different but same journey, the turtle shells around the middle give the protection to learn the knowledge held in Country and connected through as all. At the same time as protecting the knowledge from those who choose not to respectfully interact with Country. The turtle shells are an articulation of Anthony and Saia being twins sharing a path whilst walking their own journey.

MOONYAH 1

CUTS



FULL IMAGE

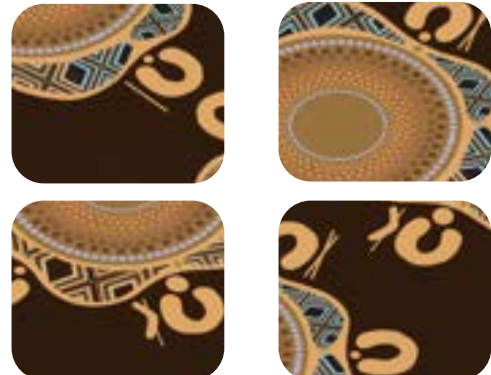


REPEAT ROLL

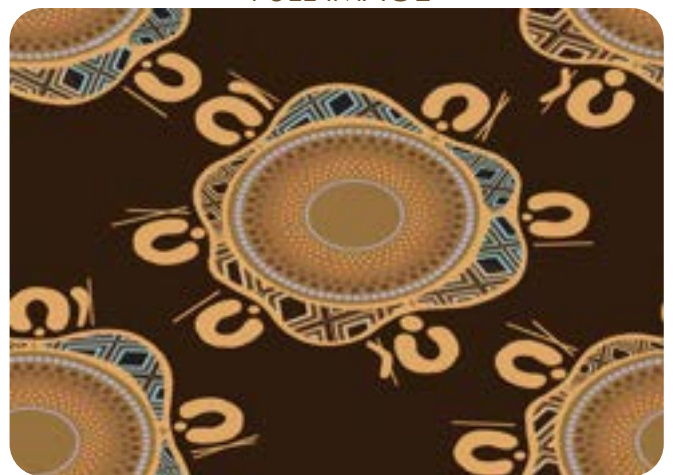


MOONYAH 2

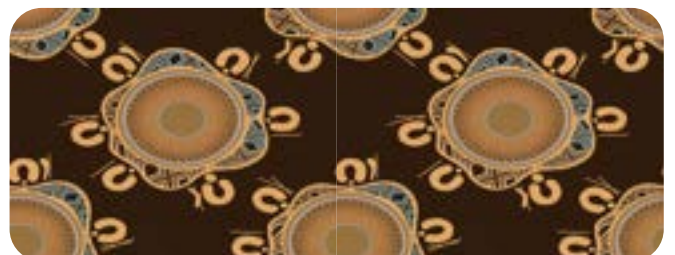
CUTS



FULL IMAGE



REPEAT ROLL



WILLIE WESTON

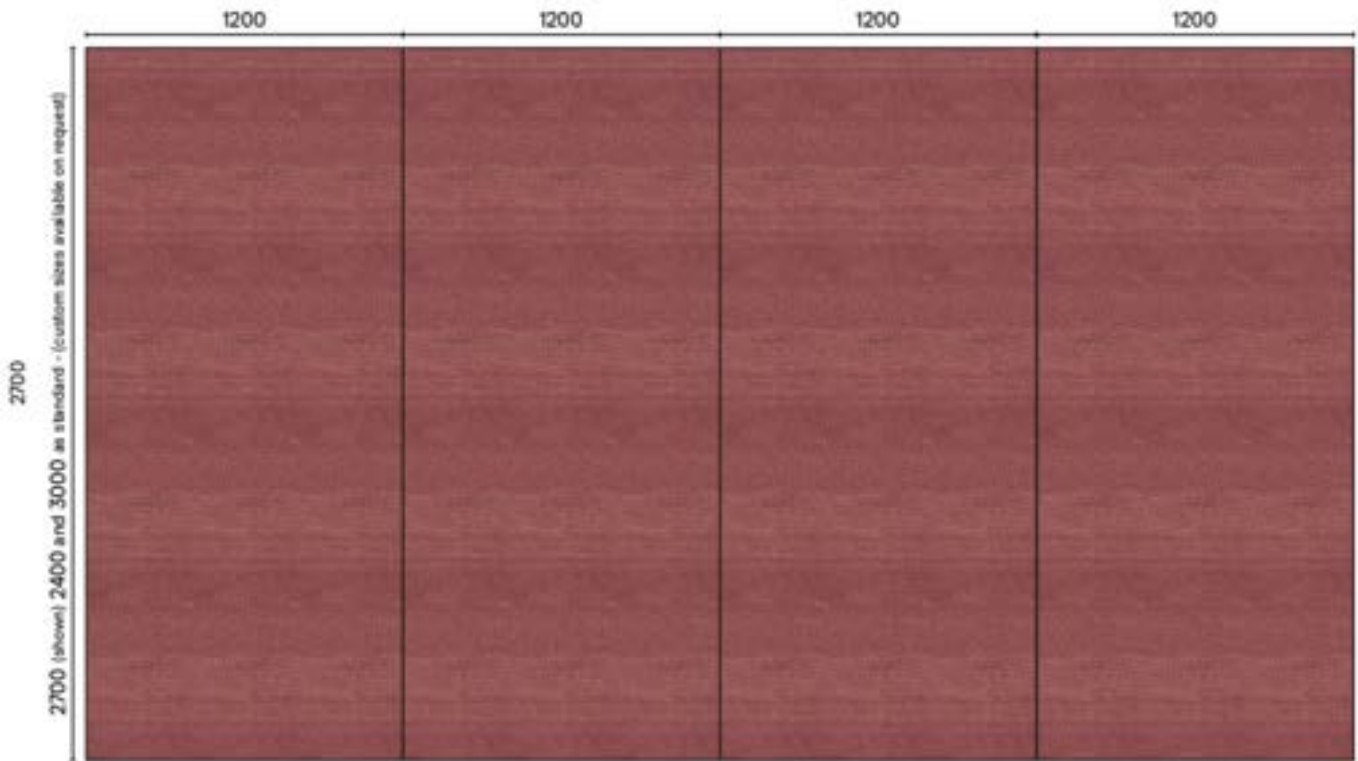


From the delicate lines of Syaw (Fish Net) to the expressive motifs of Sugarbag Dreaming, each design celebrates the culture and traditions of the artists and the communities they come from. With eight designs across 21 colourways, this collection enables you to incorporate First Nations design into your space and meet your acoustic requirements.

Willie Weston is a profit-for-purpose business working in partnership with First Nations artists to support the integration of contemporary First Nations design into the built environment.

Willie Weston is a member of the Indigenous Art Code, an organisation that works to preserve and promote ethical trade in First Nations art.

'DURRMU (KK)' ACOUSTICS



BERRY



TERRA



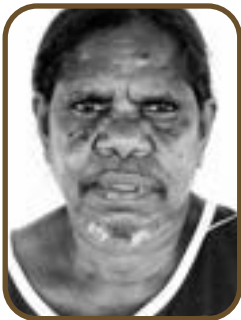
OBSIDIAN



PIPI

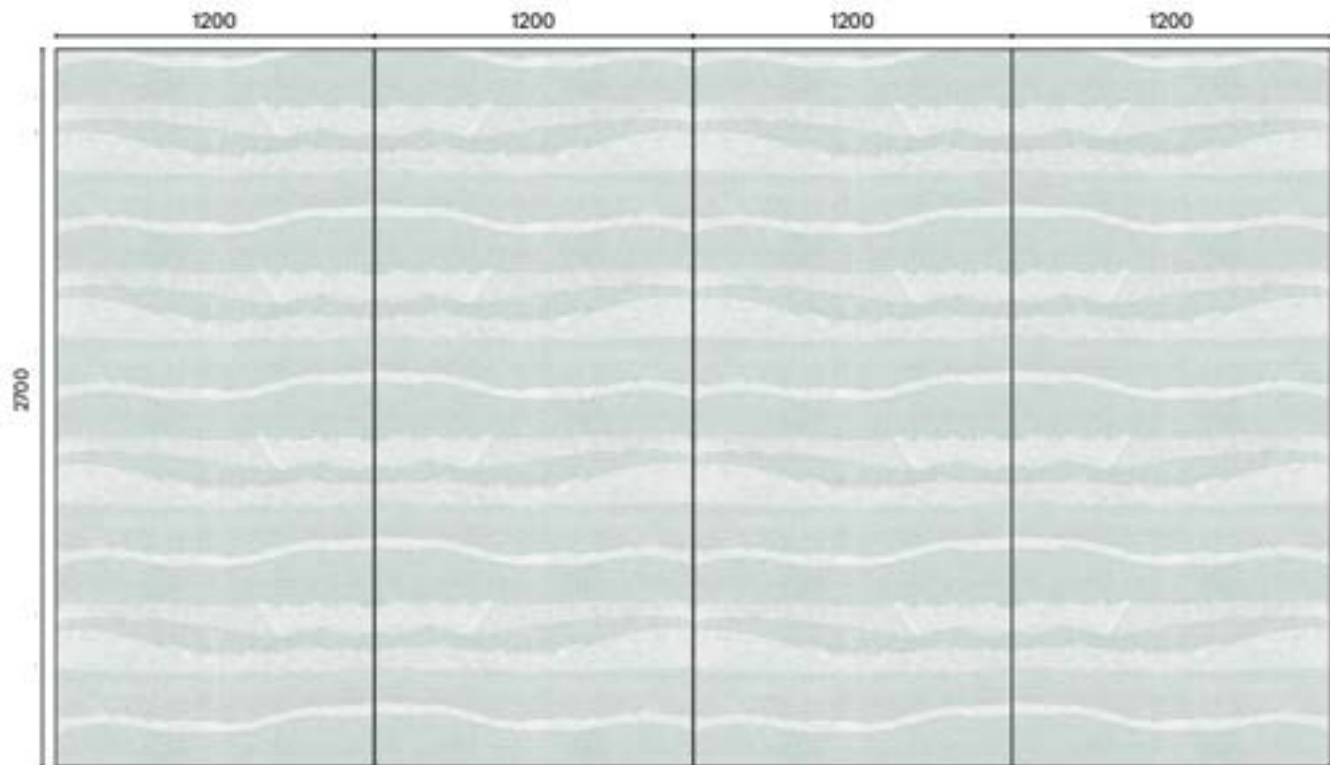
Customisable lengths and colours available. 2400mm, 2700mm, 3000mm

Durrmu (KK) represents traditional body painting designs applied to male and female faces and torsos for ceremonial dance. The dots are referred to as durrmu — which also means painting.



Born and educated at the Daly River Mission, Kathleen Korda now lives at Peppimenarti (NT) where her mother and grandmother taught her to weave baskets, string bags and fish nets. She received a Highly Commended Award in the Togart Art Awards in 2013. Durrmu (KK) represents traditional body painting designs applied to male and female faces and torsos for ceremonial dance. The dots are referred to as durrmu - which also means painting.

'JILAMARA' ACOUSTICS



STONE



INLET



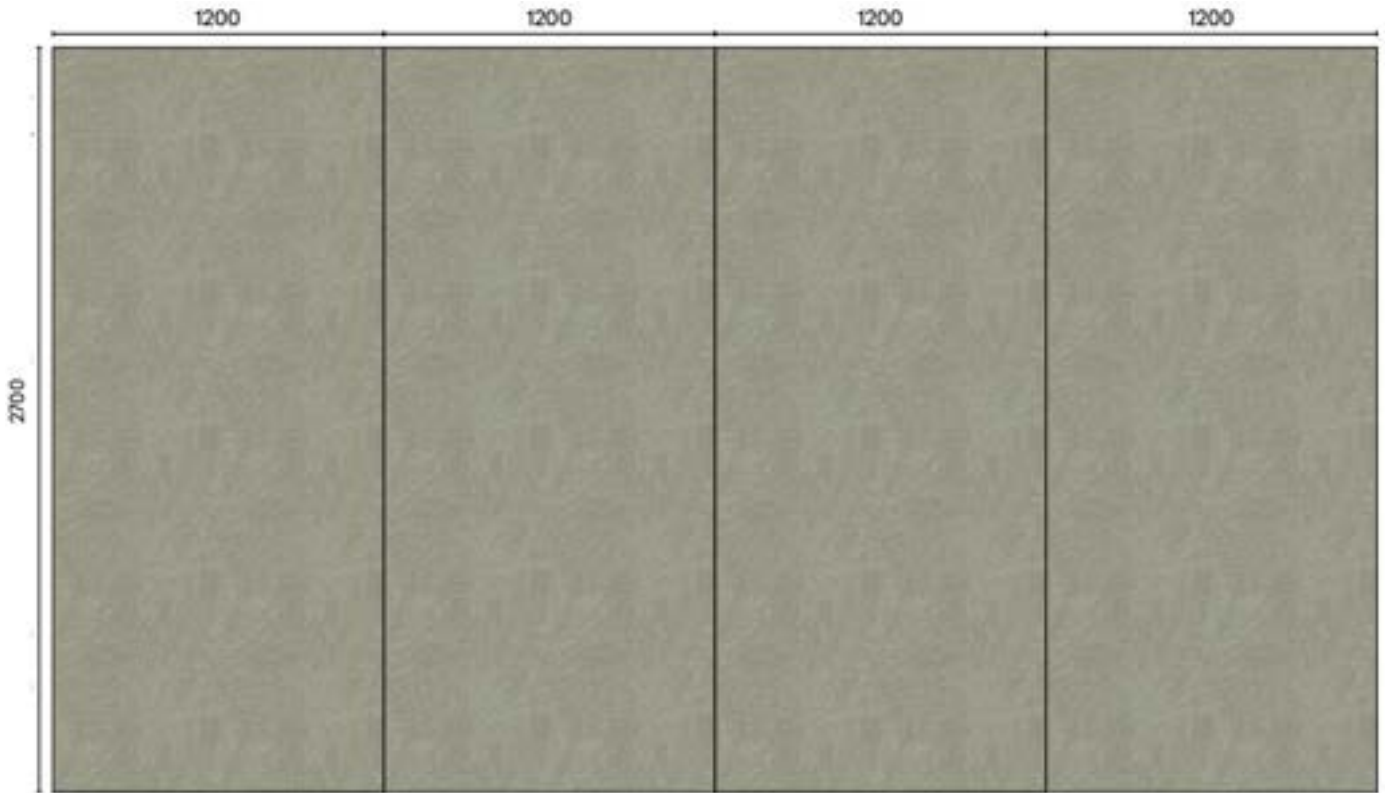
OPERA

Customisable lengths and colours available. 2400mm, 2700mm, 3000mm

Jilamara is a Tiwi word that refers to the ochre patterning traditionally painted on the bodies of dancers and on carved poles during Pukumani ceremonies. Jilamara is unique to Tiwi Islanders.

Tiwi artist Jean Baptiste Apuatimi (1940-2013) is internationally acclaimed as a painter, carver and printmaker. Her work is held in public and private collections all over the world, including the British Museum (UK), Seattle Museum of Art (USA) and National Museum of Women in the Arts (USA). Jilamara is a Tiwi word that refers to the ochre patterning traditionally painted on the bodies of dancers and on carved poles during Pukumani ceremonies. Jilamara is unique to Tiwi Islanders.

'NATIVE SEEDS' ACOUSTICS



OLIVE



MINERAL



MIDNIGHT



CASSIA

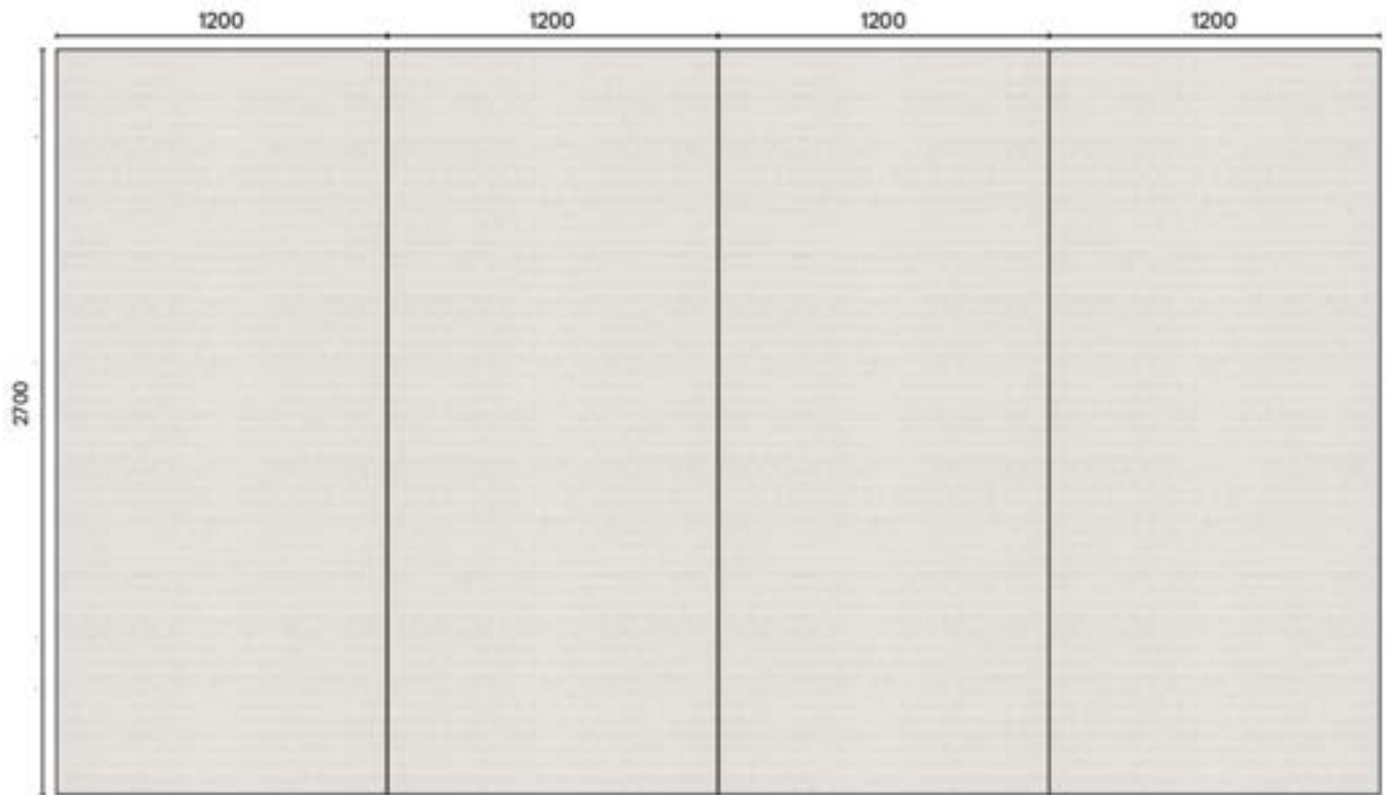
Customisable lengths and colours available. 2400mm, 2700mm, 3000mm

Native Seeds represents the process of harvesting edible seeds from trees in the Ampilatwatja region. The seeds are used to create a dough, similar to damper which is cooked on hot coals.



Jean Ngwarraye Long was born in 1963 and has lived in Ampilatwatja (NT) all her life. She has exhibited at ArtKelch, Germany (2015), Flinders Lane Gallery, Melbourne (2018), Suzanne O'Connell Gallery, Brisbane (2018), and was also a finalist in the 40th Alice Art Prize, Alice Springs, (2018). Native Seeds represents the process of harvesting edible seeds from trees in the Ampilatwatja region. The seeds are used to create a dough, similar to damper which is cooked on hot coals.

'PANDANUS' ACOUSTICS



STONE



EUCALYPT

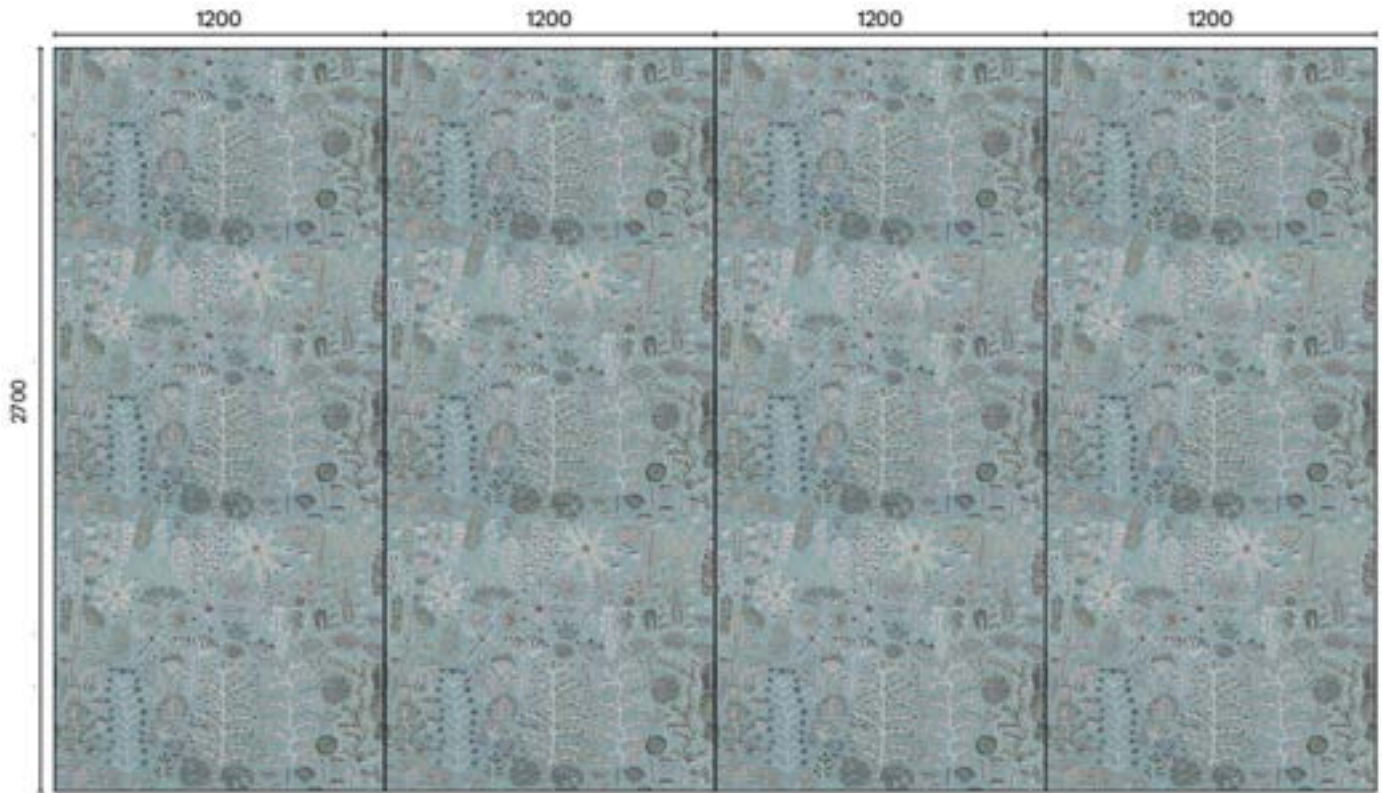
Customisable lengths and colours available. 2400mm, 2700mm, 3000mm

Pandanus represents the pointy leaves of the pandanus plant. Osmond Kantilla created this design in memory of his father.



Osmond Kantilla (b. 1966) is a master screen printer from the Tiwi Islands. His country is Wurruranku and his skin group is Marntimapila (Stone). His work is held in numerous collections, including the National Museum of Australia, the Powerhouse Museum and the Art Gallery of South Australia. Pandanus represents the pointy leaves of the pandanus plant. Osmond Kantilla created this design in memory of his father.

'SUGARBAG DREAMING' ACOUSTICS



GHOST GUM



SALTBUSH

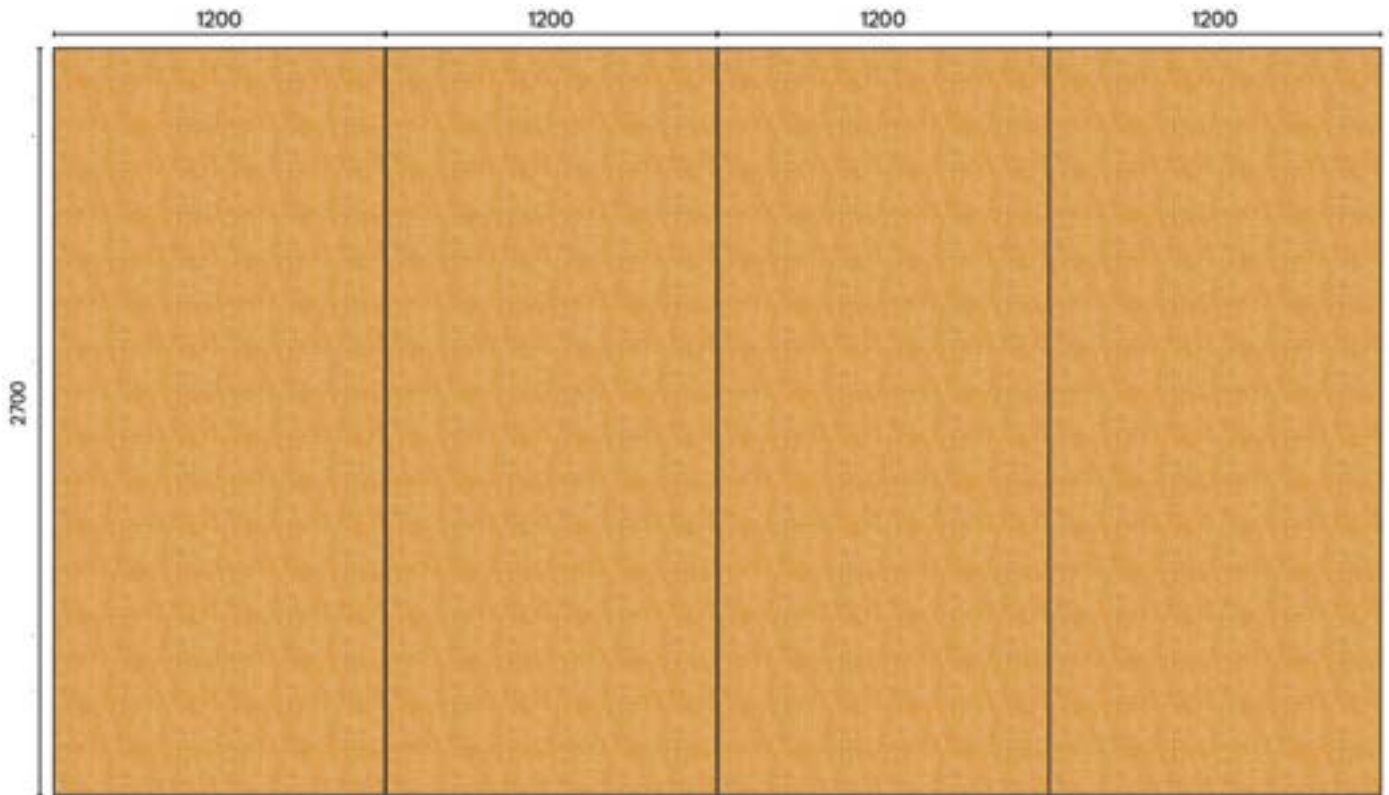
Customisable lengths and colours available. 2400mm, 2700mm, 3000mm

Sugarbag is a name used for both the honey made by the native bees and also for the sweet nectar that comes from the big yellow flowers of the 'tarkarr' trees.



Born in 1951 near Amaroo Station, Northern Territory, Rosie Ngwarraye Ross depicts the bush medicine plants and wild flowers from around her country near Ampilatwatja. She has a bold expressive style and often omits the sky from her compositions, combining both aerial and frontal views. Sugarbag is a name used for both the honey made by the native bees and also for the sweet nectar that comes from the big yellow flowers of the 'tarkarr' trees.

'SYAW FISH NET' ACOUSTICS



SEA SPRAY



WOOLLYBUTT

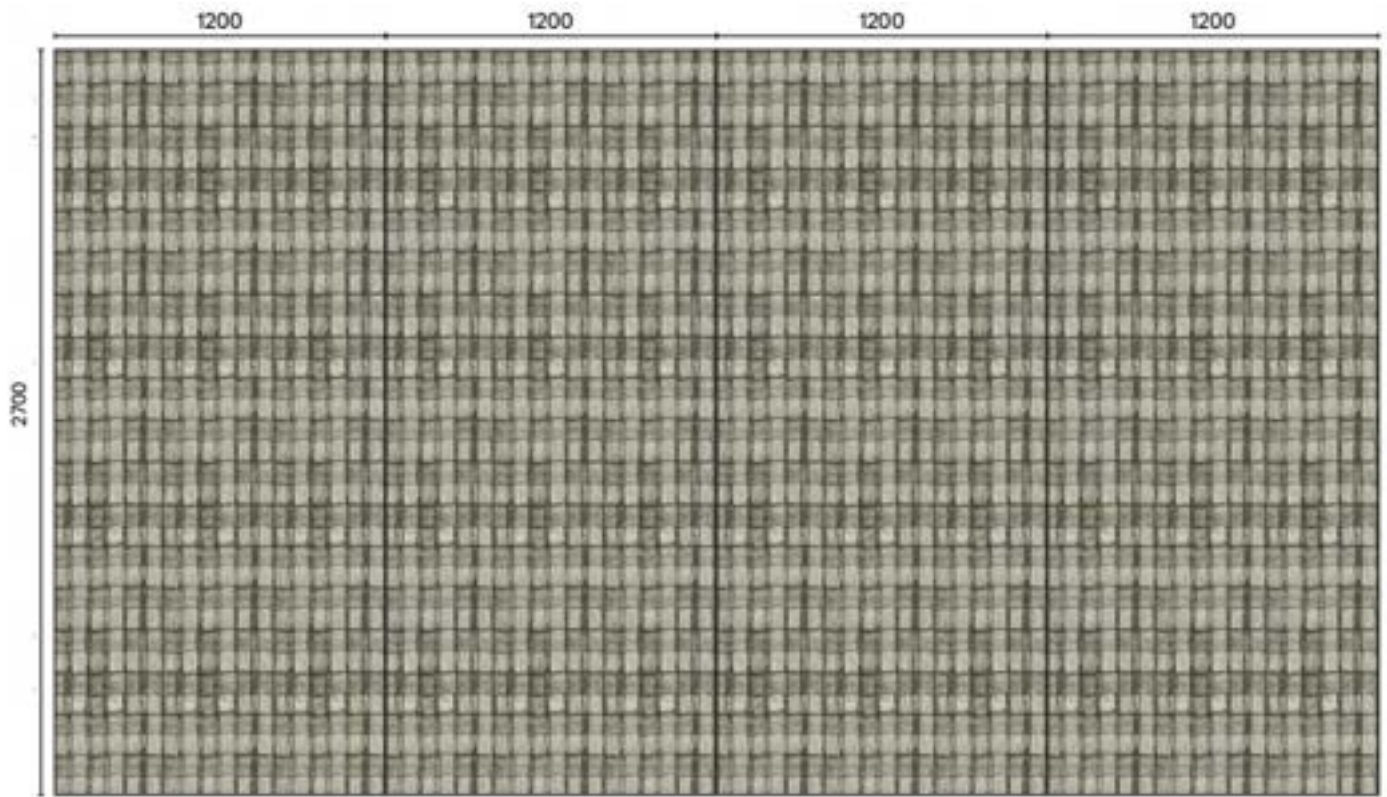
Customisable lengths and colours available. 2400mm, 2700mm, 3000mm

Syaw (Fish Net) evokes nets traditionally woven with pinbin (bush vine) by the women and men of Peppimenarti to capture fish and crayfish from fresh water creeks and rivers.



Annunciata Nunuk Wilson of Peppimenarti (NT) was born c. 1970, the eldest daughter of the esteemed artist Regina Pilawuk Wilson. Annunciata paints durmu (dot body painting) and has recently been experimenting with sun mat, basket stitch and merrepen leaf designs. Syaw (Fish Net) evokes nets traditionally woven with pinbin (bush vine) by the women and men of Peppimenarti to capture fish and crayfish from fresh water creeks and rivers.

'WATER LEVELS' ACOUSTICS



MARINE



MOSS

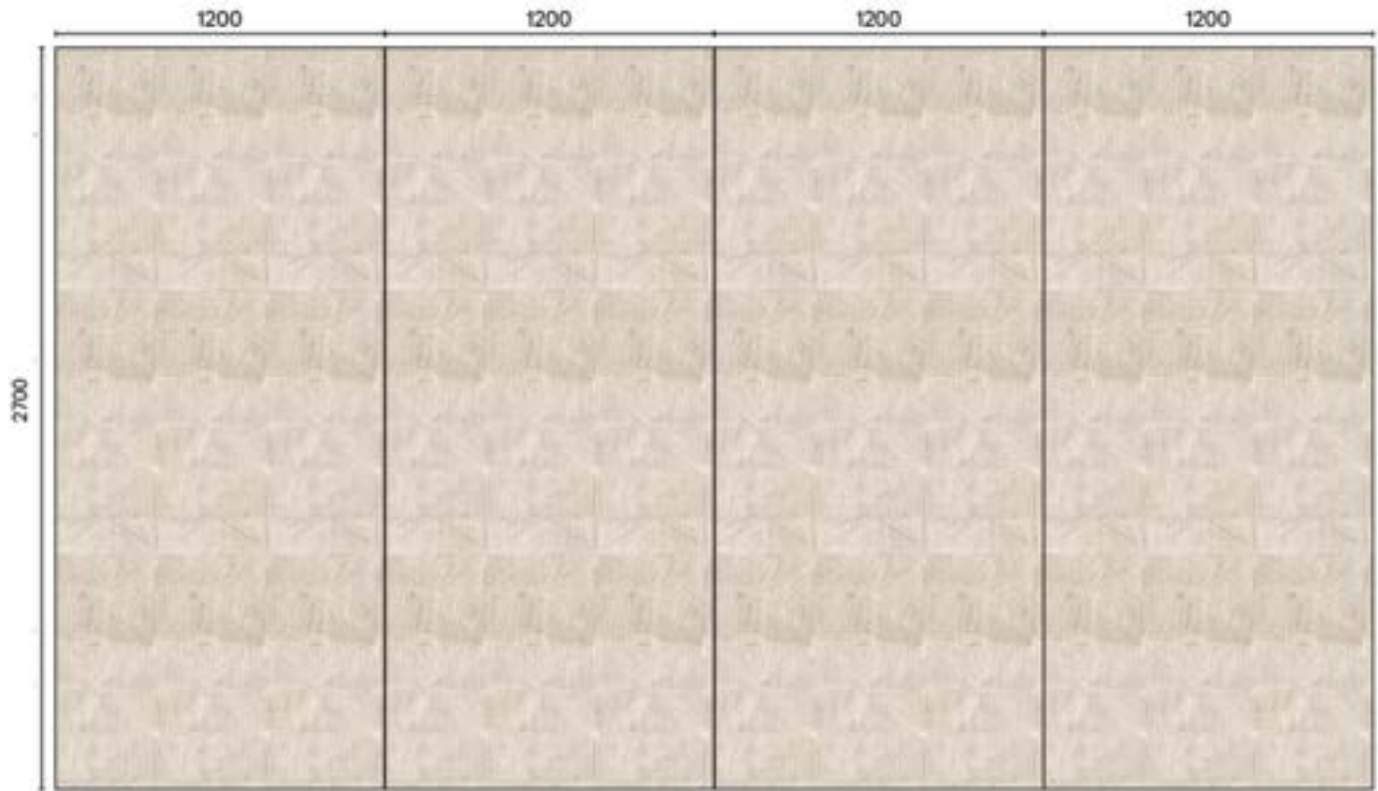
Customisable lengths and colours available. 2400mm, 2700mm, 3000mm

Water Levels references the marks that remain on the rocks of the Fitzroy River, after flood water levels rise and fall.



Lee-Anne Williams, from Fitzroy Crossing (WA), is of the Bunuba and Wangkatjunka language groups. She began her career painting boab nuts, moving onto screen and lino printing on textiles before becoming a founding member of the 2017 Design Within Country fashion project. Water Levels references the marks that remain on the rocks of the Fitzroy River, after flood water levels rise and fall.

'WAK WAK' ACOUSTICS



MUD FLATS



STORM

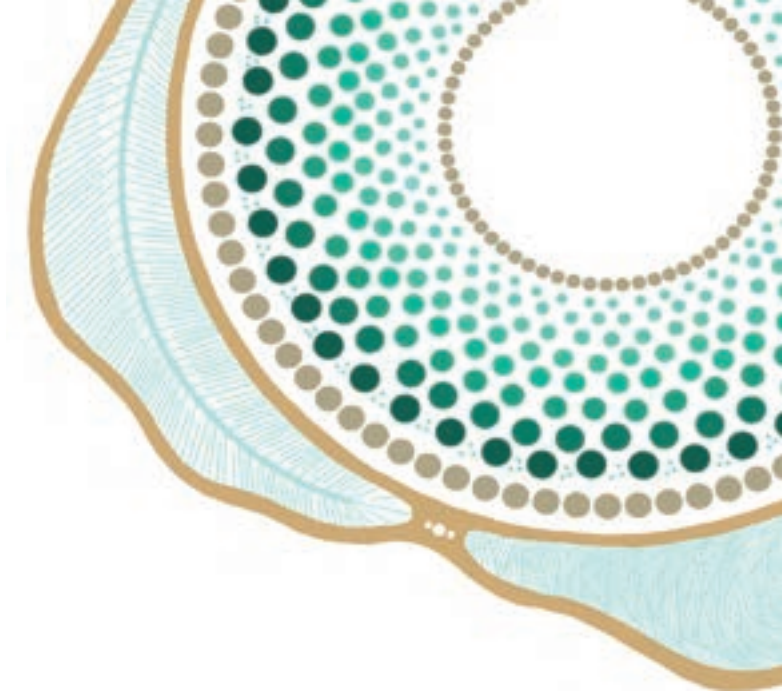
Customisable lengths and colours available. 2400mm, 2700mm, 3000mm

Wak Wak features rarrk (cross-hatching) and refers to the crow totem ancestor, Djimarr. Today Djimarr exists as a submerged rock at the bottom of Kurruldul Creek, south of Maningrida.



Susan Marawarr (b. 1967) is a printmaker, sculptor, weaver and bark painter from Maningrida (NT). She has exhibited at Gallery Gabrielle Pizzi, Melbourne (2011), and Suzanne O'Connell Gallery, Brisbane (2018). Her work is in the Art Gallery of Western Australia, Museum of Contemporary Art and the National Gallery of Australia. Wak Wak features rarrk (cross-hatching) and refers to the crow totem ancestor, Djimarr. Today Djimarr exists as a submerged rock at the bottom of Kurruldul Creek, south of Maningrida.

JIMMY PIKE



Jimmy Pike was a Walmajarri Aboriginal artist who loved to draw and paint his stories and observations. Born east of Japinka, an important jila or permanent waterhole in the Great Sandy Desert, he grew up as a hunter-gatherer and eventually joined relatives at the station camp, working as a stockman. It was there that a cattle station manager named him Jimmy Pike - after Phar Lap's jockey.

Jimmy learned to use Western art materials while in Fremantle Prison and had work exhibited in major Australian galleries even before his release. Jimmy's ability to communicate as a painter, printmaker, textile designer, carver / sculptor, storyteller, book illustrator, set designer and artistic collaborator, (namely with his wife Pat Lowe) leaves a legacy that will provide a touchstone through future generations.

'DESERT BLOOM' ACOUSTICS



MULGA



GREY SKIES



FIRE



GRANITE

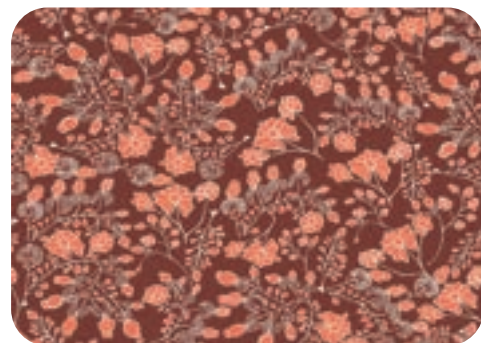


CHARCOAL

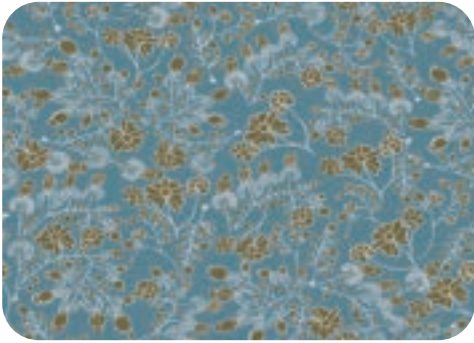
'DESERT ROSE' ACOUSTICS



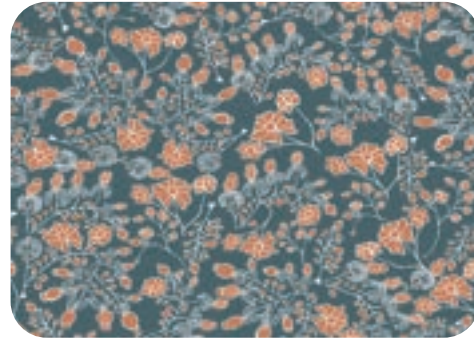
GOLD BAY



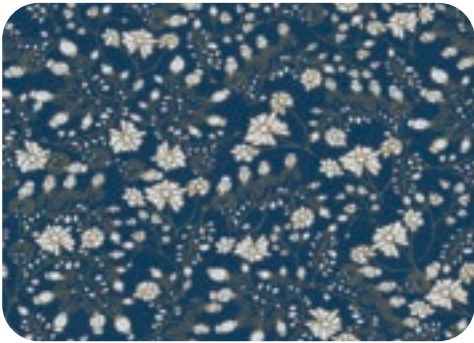
COPPER



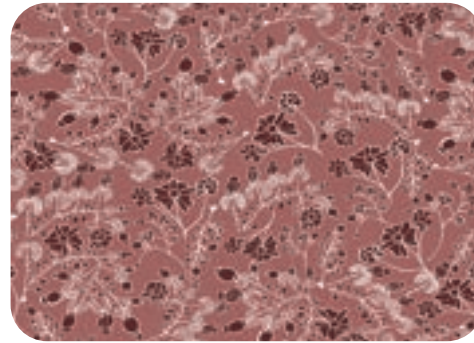
ALPINE



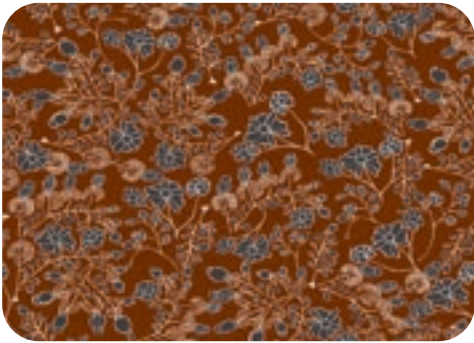
DAWN



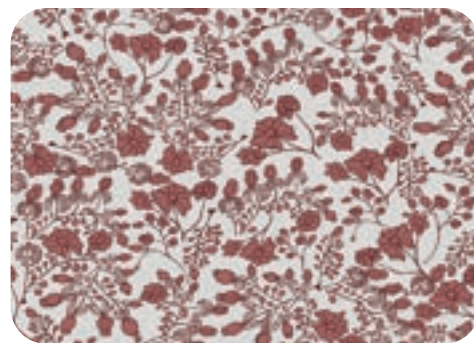
BOTANICAL



RIBBON



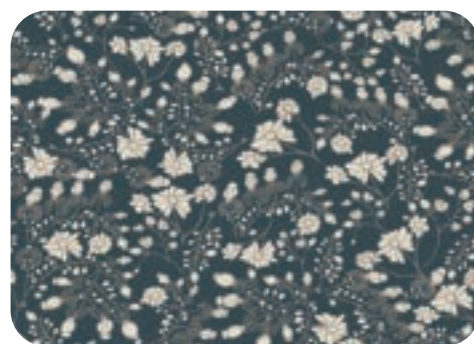
SUNSTONE



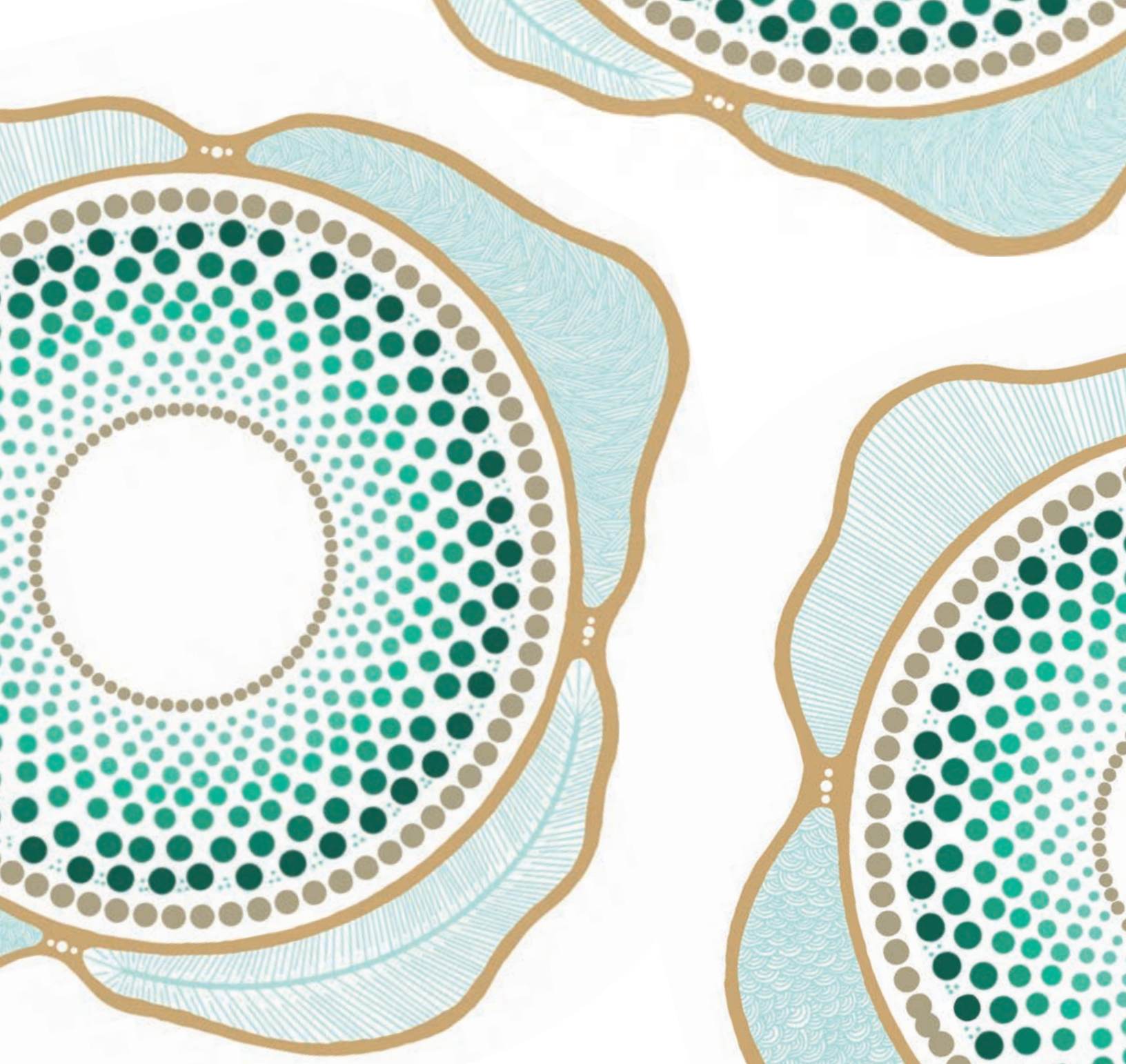
VALENTINE



EARTH



ONYX



MADJI

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