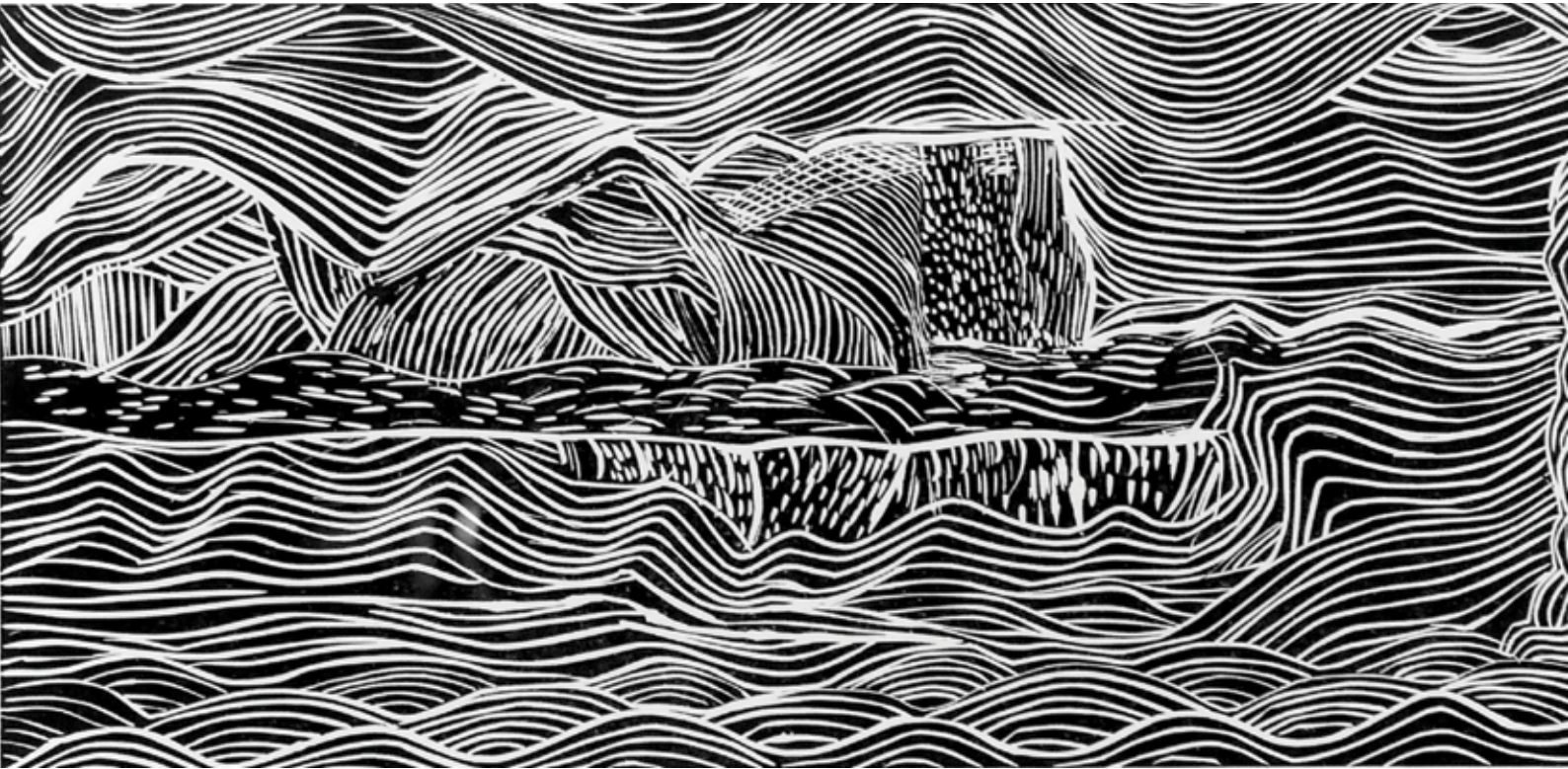


*City of Joondalup Art Collection
Indigenous Artworks*



*Research and words by guest Indigenous Curator,
Esther McDowell/Yabini Kickett of Craigie*

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Indigenous Curator Foreword

Aboriginal art though often perceived in one notion is a complex and varied area of culture. Changing vastly from mob to mob, songline to songline, there is no singular version of our art.

The City of Joondalup currently holds 23 artworks from Indigenous artists, acquired through purchases from galleries or from artists as a result of their engagement in City projects.

The City's collection spans multiple language groups including Noongar/Bibulmen, Pirjantjatjara, Gooniyandi, Yamatji, Badimaya, Ngaanyatjarra, Barda, Bailgu, Yinjibarndi, Gija and Kukatja. Though from differing mobs the connective tissue between each artwork lies with their stories of country and the tie each artist feels within their homelands. Seeing places as living beings rather than passive environments, places that breathe and interact with you first – a constant give and take, eb and flow. Knowing our place as First Nations people within the landscape irrespective of outside forces and perspectives. Country knows us and is the judge, allocating and providing as it sees fit.

Some artists strengthen this connection by utilising traditional media across works, essentially interweaving culture, place and spirit into their art. Using mediums like ochre, wood, blood, hair and skins to bring time and place together, telling a story and history.

This resource details five Noongar, Yamatji and Badimaya artists from the City of Joondalup's art collection. Each artwork talks to culture, history, place and time some separately and some all at once. It's important that these works are noted and seen for what they are, educational tools and voices for First Nations mob.

Research and words by guest Indigenous Curator, Esther McDowell/Yabini Kickett of Craigie on artworks by Lindsay Harris, Ben Pushman, Julie Dowling, Shane Pickett and the NAIDOC Print Project 2009.

Featured Artists

The City's Art Collection was first established following the separation of the City of Joondalup from the City of Wanneroo in 1997. The art collection was divided equally by value, with the City of Wanneroo retaining the historical collection, the regional landscapes and parts of the Indigenous collection and the City of Joondalup acquiring the contemporary art collection.

The City's Art Collection now holds over 269 examples of Western Australian contemporary art, including paintings, sculptural works, drawings, prints, water colours, photographic works, glasswork, textile works, installation and video work. It is housed within the City buildings including the Council Chambers, libraries, administrative offices, and leisure centres.

The collection now includes 23 artworks by the following Indigenous artists:

Anmanari Brown	B (Noongar People)
Janangoo Butcher Cherel	J (Yamatji People)
Alkuwari Dawson	M (Noongar People)
Julie Dowling*	S (Noongar People)
Lindsay Harris*	T (Noongar People)
Nyarrapyi Giles	T (Wilomun People)
Doris Gingingara	Shane Pickett*
Marlene Harold	Ben Pushman*
Queenie Mckenzie	Tjapaltjarri Tim Leura
Sally Morgan	Helicopter Tjungurrayi
A (Noongar People)*	

**Works have been researched by Esther McDowell/Yabini Kickett.*

Kapi Piti Kutjara Kutjara, 2001
Acrylic on canvas
By Anmanari Brown

Anmanari Brown was born in the 1930s at Purpurunga and was a leading artist in the Spinifex, Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara Lands. Her work is held in high esteem and has been included in many important collections, including the National Gallery of Australia, National Gallery of Victoria, Art Gallery of Western Australia and Queensland Art Gallery. The artist lived and worked in the Irrunytju Community (Wingellina), Spinifex Country, close to the WA/SA border.

This painting, *Kapi Piti Kutjara Kutjara*, represents an important site in the Spinifex country. While Anmanari does not explicitly refer to tracks and topographical features of her country, she does use iconographic symbols and symbolic colour to represent figures and specific places.



Imanara Country, 2002
Acrylic on paper
By Janangoo Butcher Cherel

Janangoo Butcher Cherel (deceased) was born at Jalnganjoowa, circa. 1920, an area close to the original homestead of one of the longest established cattle stations in the Kimberley, Fossil Downs. He was a respected artist and key elder of the Gooniyandi language group, and instrumental in the retention of the Law Ceremony at Muludja Community. The artist believed that painting was an important means for documenting his people's culture.

"Imanara translated as Big Country - is an area located between Fossil Downs Station and Lansdowne. In the old days they used to put a dead man's body inside a tree. This is where my grandfather was put. There are hills on both side and a tree in the middle." - Janangoo Butcher Cherel.



Ninu, 2001
Acrylic on canvas
By Alkuwari Dawson

Alkuwari Dawson (deceased) was a Ngaanyatjara artist from Tjun Tjun rockhole, near the Warburton Community of Western Australia. Dawson's work is held by the National Gallery of Australia, National Gallery of Victoria and other important collections.

"This is ngayuku country, you can see green grass, creeks, all the plants growing. The creek goes into the sandhill and that ninu (bilby) goes in and out of the ground, along the creek. You can't see him now cause he went into that sandhill." - Alkuwari Dawson.



**Icon to a Stolen Child Yalli
Birri (Emu Girl), 2016**

**Mixed media
By Julie Dowling**

Julie Dowling exhibited a solo show at Joondalup Art Gallery as part of the City's NAIDOC Week celebrations in 2016 titled *Burda Burda Dhulga* (Telling a Story with Songlines). The show spoke to the importance of songlines within community, being the connective tissue between land, spirituality, knowledge and overall values. *Burda Burda Dhulga* comprised of existing works from Julie and also several new ones - Including *Yalli Birri*.

Emu Girl is one of eight iconographic portraits of Aboriginal youth portrayed in Julie's style blending European portraiture, religious icons and Indigenous dot art. The works themselves hold thousands of tiny glass beads and crystals alongside shimmering mica powders - mica being abundant (and mined) across Yamatji/Badymia country.

Her sister Carol Dowling has written that this particular piece is about a young girl returning to her home country and coming to understand ancestral lore within the gaps between stars. The painting is for those who are

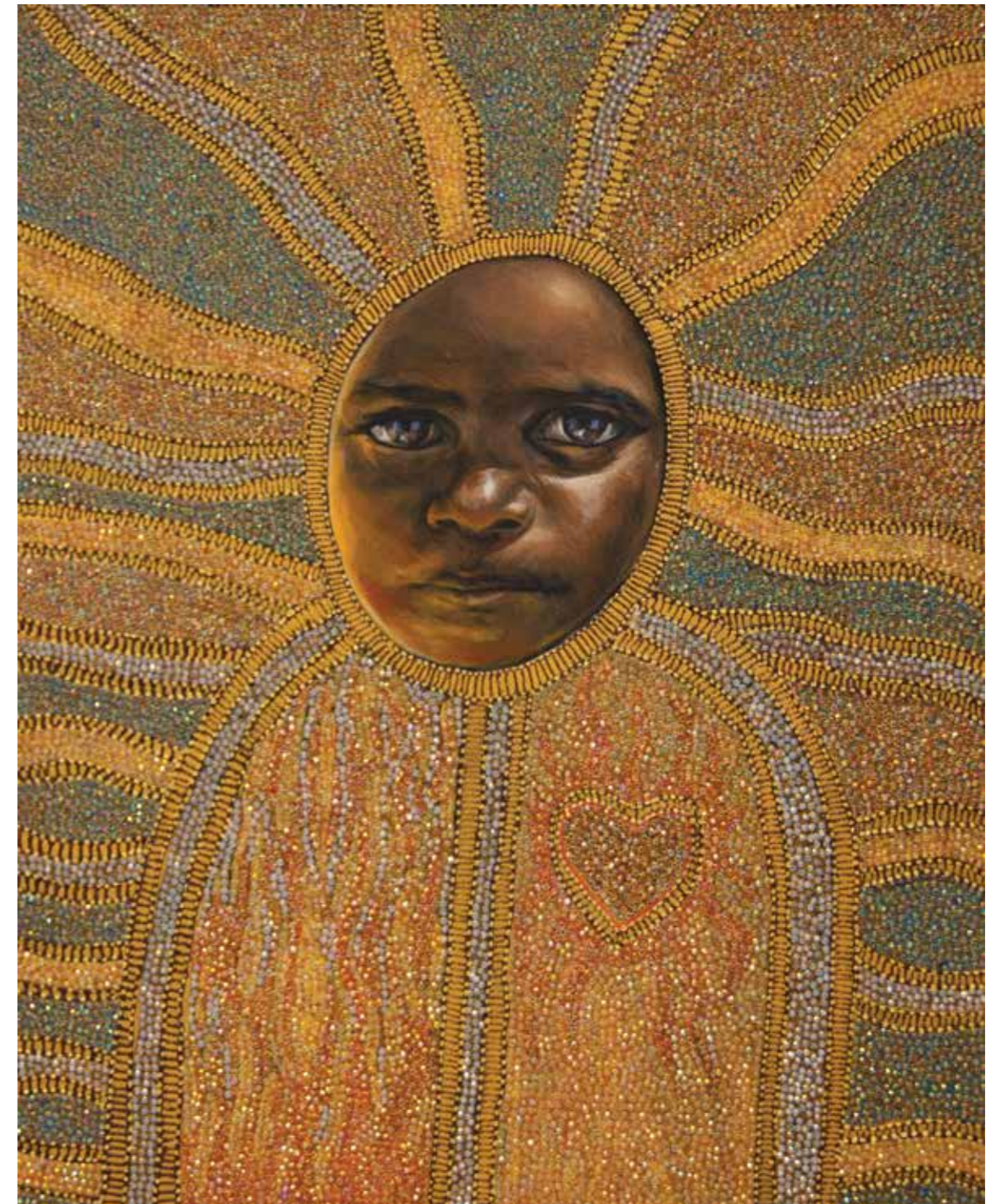
disconnected from their culture, and who look up to the stars for hope and direction. "No matter how disconnected you may feel from your culture and songlines, you can always learn it, strengthen your identity" - Carol Dowling 2016

This is the second artwork of Julie's acquired by the City of Joondalup, the first being *Old Girl* (2003) pictured below.

**Research and words by guest Indigenous Curator,
Esther McDowell/Yabini Kickett.**



Left to right
Old Girl, (2003)
Icon to a Stolen Child Yalli Birri (Emu Girl), 2016



***Koraar Woolagut Koorling, Yey Kwodjungut Koorling,
2013***

***Resin, pigment and binder on hemp
By Lindsay Harris***

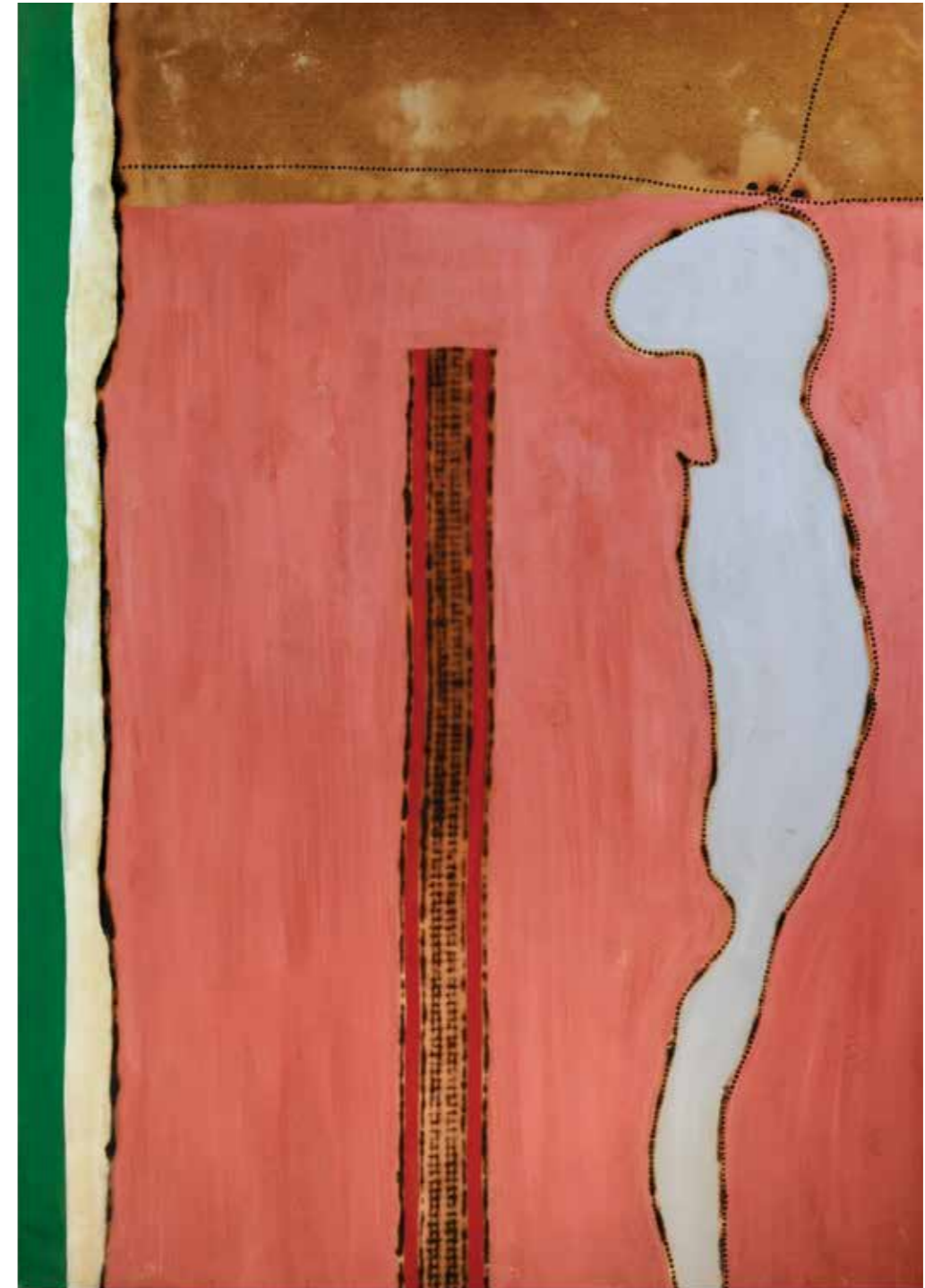
Lindsay Harris is a Noongar artist whose roots tie him to Kwolyin in the Central Wheatbelt of Western Australia. His artwork consistently and intensely represents his home country and the memories he has collected of the surrounding districts through his life. Lindsay utilises natural pigment and resins as well as objects in his practice.

Previously he has spoken about using sticks as tools in conjunction with paint brushes as a further way of connecting himself to place and his work to Boodja. *Koraar Woolagut Koorling* is about Lake Joondalup, showing the area from an aerial perspective and the connecting tracks that Noongar people would have travelled on through history. It is important to note that Lindsay has shown the past, present and very much future all tied together in *Koraar Woolagut Koorling*.

As a Ballardong yok (woman) that has grown up in Craigie, this artwork speaks to the red raw state of land in the name of western development. Abrupt northward facing train tracks and large blank areas (which are commonplace in his style) echo to the mass land clearing and modernisation that Joondalup has undergone over the past twenty years, leaving the thin strip of bushland around Lake Joondalup as a sole refuge for local wildlife.

Lindsay was commissioned to create this work after participating in a group exhibition for Joondalup's Reconciliation Week celebrations.

Research and words by guest Indigenous Curator, Esther McDowell/Yabini Kickett.



Warmurungu, 2008
Acrylic on canvas
By Nyarrapyi Giles

This painting depicts a site called Warmurungu where people collected ochre for use in ceremonies. When ochre is excavated the emu spirits are released like the wind and take physical form.

Born in 1941, Nyarrapyi Giles is a respected leader and important holder of traditional stories and history of the Tjukurla Community. The Ngaanyatjarra Lands are increasingly being recognised for their strong cultural and natural values.

Ngaanyatjarra people, Yarnangu, have cared for their country for thousands of years and these social and cultural activities continue unbroken to the present day.



Flying Ants and Rainstorm, 1999

Acrylic on board

By Doris Gingingara

Doris Gingingara was born in 1946 at Maningrida, in Arnhem Land, in the Northern Territory. The inspiration for her art came from events from everyday life, the things she saw around the bush, Dreaming totems, sacred places and the ceremonial traditions of her people.

In this painting, the artist depicts the moment when termites come out of their anthills to search and form new colonies, an event that happens each year in Arnhem Land at the commencement of the wet season. The three earth-coloured shapes representing anthills are placed next to views of the inside of anthills.

In the centre of the composition the artist has depicted the flying termites while a gecko is, according to Aboriginal mythology, blowing water into the sky to form the clouds and lightening at the top of the image.



Early Morning Mist, 2013

Acrylic on canvas

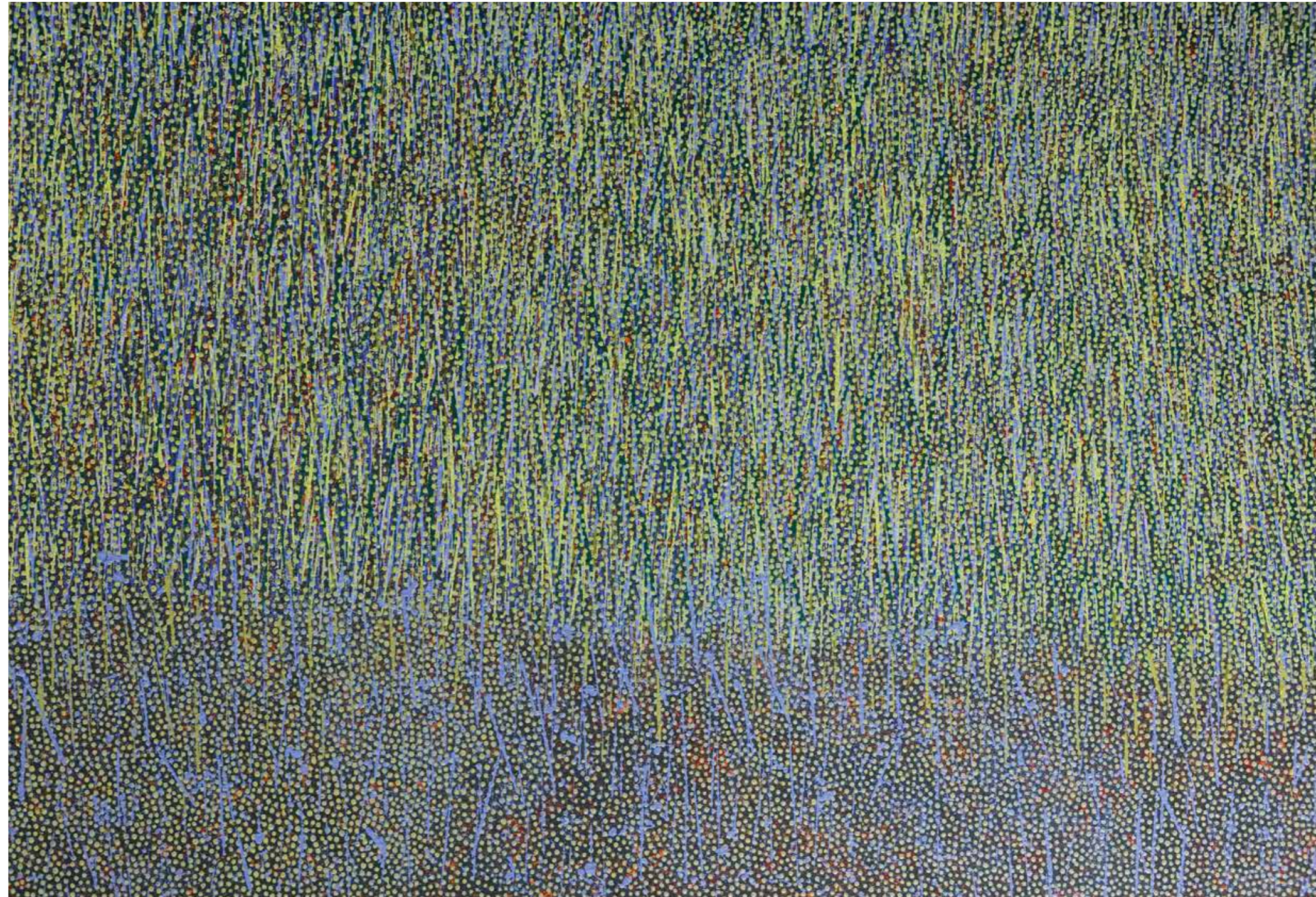
By Marlene Harold

Marlene Harold was born at Mt Florence Station in the Millstream Tablelands and paints ancestral sites and stories that come from her country.

One of her chief subjects is the creation story according to Yindjibarndi law, called Ngurru Nyujunngama (When the World Was Soft). When the creation spirits, the Marrga, arose from the ground they raised the sky and the world out of the ocean. They first gave names and form to the country and then to all the birds and animals. Finally, they created the Ngaardangarli, the Aboriginal people.

In the early morning, the mist over the water is known to be the smoke from the Marrga's breakfast fires, and it is this delicate mist rising over the water and the fine Pilbara grasses that is the subject of this painting.

One of Marlene's paintings was chosen to be presented to Queen Elizabeth II on her visit to Australia in 2011.



The Horso Creek Massacre, 1998
Silk screen print (22/55)
By Queenie Mckenzie

The Horso Creek Massacre, which occurred in the 1880's, was a horrific and defining event in Aboriginal/white relations in the Kimberley region. A group of Aboriginal people were shot by white police after an Aboriginal man (father of Paddy Rattigan) killed a bullock.

Paddy Rattigan was the sole survivor after hiding in the body of the dead animal. It was through him that the story has been passed on to subsequent generations.



Swamp Hen at Lake Joondalup, 1991
Silkscreen
By Sally Morgan

Donation from Joondalup Development Corp. Extract from Joondalup City Centre Public Art Programme Background and Future Directions Discussion Paper, November 1995. Original in archives. Print Commission 1991.

Commission to Sally Morgan, Robert Juniper and Leon Pericles. Commission based on recording of their interpretation of Joondalup environment. Print medium was chosen to ensure that the artwork would be available for sale and for gift purposes.

Sally Morgan is a renowned author and artist whose work is centred around the theme of Aboriginal identity.



Three Spirits, 2009**Linocut on paper****By A (Noongar People)****Produced as part of the *From the Inside* project**

In 2009 the City of Joondalup, Open Bite Studio of Edith Cowan University, Department of Corrective Services and Casuarina Prison Indigenous Prisoners collaborated on a print project that culminated in an exhibition titled *From the Inside*.

Overall, Indigenous people within Australia make up only 3% of the total population, but account for 29% of the total prison population (Corrective Services, Australia, December Quarter 2019, Australian Bureau of Statistics, 2020). Also considering 75% of Aboriginal prisoners have been incarcerated previously (Australian Bureau of Statistics, 2018), having a project as a means of personal development and using art as means of introspection allocated space for the men to learn and grow.

This project saw eight men learn lino carving and printing techniques from Artist and Elder Laurel Nannup and Dr Paul Ulman of ECU. The subsequent works were displayed across two galleries, blend(er) and the Breathing Space Gallery located at ECU Mount Lawley as part of NAIDOC Week 2009, the theme that year being 'Honouring our elders, nurturing our youth'.

As the men were all still incarcerated during the project, all the works were listed with initials in place of names to protect both their identity and their families.

The resulting prints were striking, a tether between themselves and outside places they missed. This particular work being a celebration of significant land and culture to both him as an individual and to the Noongar people as a whole. The stark quality of line produced by lino cut, mimicking scarification and traditional Noongar art as well as markings on country, within a landscape of koomba granite and karrung wardan. This artwork separates itself from the rest of the collection as small, but potent.

Research and words by guest Indigenous Curator, Esther McDowell/Yabini Kickett.



Djeran, 2009

Linocut on paper

By B (Noongar People)

2009 NAIDOC Print Folio Project.



Echidna Tracks: Easy to Track, 2009

Linocut on paper

By J (Yamatji People)

2009 NAIDOC Print Folio Project.



*The Story of Uluru, the Map
of Australia, Recognises the
Spiritual Landscape Which
Belongs to Our Culture, 2009*

*Linocut on paper
By M (Noongar People)*

2009 NAIDOC Print Folio Project.



Landscape, 2009
Linocut on paper
By S (Noongar People)

2009 NAIDOC Print Folio Project.



Wildlife Man, 2009
Linocut on paper
By T (Noongar People)

2009 NAIDOC Print Folio Project.



Preserved Knowledge, 2009

Linocut on paper

By T (Wilomun People)

2009 NAIDOC Print Folio Project.



The Arriving of Muguroos Rain Clouds, 2006

Acrylic on Canvas

By Shane Pickett

Esther McDowell/Yabini Kickett talks about her uncle Shane Pickett's work *The Arriving of Muguroos Rain Clouds*:

Uncle Shane Pickett (deceased) was a Ballardong marmun and world-renowned artist with a career spanning multiple decades and a style uniquely his own. Uncle's artwork revolved around his immeasurable concern and care for country, importance of seasonal cycles and the wavering state of Noongar (specifically Ballardong) Boodja as we know it. He viewed country as a living, breathing being rather than a landscape, going back to the roots of Noongar language and teaching, how we relate country to our own bodies and see Boodja as an extension of us rather than othering it.

The Arriving of Muguroos Rain Clouds is one of a set he painted in 2006, about the first rains we see in the Noongar season Muguroo or Maruku. Before this he created an entire suite of prints about the Noongar six seasons. Though his practice went through phases, including Carrolup inspired landscapes, abstractions and his more gestural dreamlike creations.

As Uncle got older and his health began to deteriorate and his work subsequently shifted focus to healing. Not just healing for his physical and spiritual wellbeing, but that of country from the ongoing effects of colonisation. His works are a glimpse into the Dreaming – a look at our country both past, present and future.

Ballardong country itself has changed irrevocably since British occupation, bringing with them European methods of farming and land mismanagement. What was once a thriving landscape is now a desolate and saline dustbowl. Farmers that first made their way to what we now know as the Wheatbelt employed Noongar men to clear and fence the land, removing their ancestors, birthing places, animal moort and anything else that stood in the way. The removal of bushland and large trees with deep root systems en masse created an environment prone to fast evaporation, in turn drawing up salt from deep below the soil surface. This creates hypersaline bodies of water and areas of land unsuitable for most plant life.

Any remaining areas of bushland or granite outcrops are precious and need vigorous protection. This is why Uncle's depiction of Ballardong Boodja in the past, present and hopeful future is so full of meaning and power.

Research and words by guest Indigenous Curator, Esther McDowell/Yabini Kickett.

This artwork was acquired by the City through the Invitation Art Prize as a winning work in 2006.



Blue Scar, 2003
Oil on canvas
By Ben Pushman

Scarification was once practiced right across Aboriginal Australia but is now mainly limited to those in Arnhem Land. Noongar people were no exemption and had a history of scarring, any knowledge currently held is deemed private and treated as confidential business. This is how a lot of our knowledge was and is kept, via oral stories, art, dance and music.

This knowledge is passed from generation to generation and is given to those in line. As part of these protocols men and women's business are heavy and must be adhered to in order to ensure cultural safety of knowledge. Scarification is included in this, the designs, stories and methods would differ between men and women and their likely language group too.

As part of the younger generation of Noongar artists, Ben's artwork is heavily influenced by that of Uncle Shane Pickett, who is also in the City's Art Collection. *Blue Scar* is a contemporary rendition of male Noongar scarification, a right-of-passage and passing through lore that young men partake in. Due to colonisation and the White Australia Policy, known as the *Immigration Restriction Act of 1901*, these methods have either dissipated or changed, while traditional scarring of the body may not take place as often anymore, there are still modernised methods of lore practiced by individual families in the endeavour to continue and strengthen culture.

Research and words by guest Indigenous Curator, Esther McDowell/Yabini Kickett.



Hunter Dreaming, 1982***Ochre on canvas******By Tim Leura Tjapaltjarri******Words by Andre Lipscombe | Fremantle Art Centre,
Curator (2020)***

Tim Leura Tjapaltjarri was an Anmatyer painter and protagonist of the men's painting movement which emerged in Papunya in the Northern Territory in the early 1970s.

Tim Leura and his family visited WA at the time of the State's sesquicentenary in 1978-79 as invited guests of Bibbulmun Nyoonhar Elder Ken Colbung/Nunjun Djiridjarkan, staying at Ken's home in Gnangara. Both men were leaders and agents of change in their respective communities and had cultivated a lasting friendship through their membership and activities of the Aboriginal Arts Board of the Australia Council in 1973-74. It was during this time that Tim Leura independently produced two extraordinary paintings in WA.

According to Ken Colbung, in the six months that Tim Leura was his guest, they shared a rich and evolving exchange, with Tim Leura identifying an epic songline, an ancient link between Central Australia and northern WA. It was during this period that they travelled to numerous Dreaming sites in and around Perth.

The two paintings initiated by Tim Leura were produced amid his extended stay in Perth and were subsequently gifted to Ken in recognition of their accord. The artworks give voice to their private conversations, creating a tangible bond and cultural link between men and their communities. Both paintings were generously donated by Ken Colbung on behalf of all Noongar people, to the City of Fremantle and City of Wanneroo during the Australian Bicentenary and coinciding with WA Week Celebrations in June 1988.

Hunter Dreaming describes Ancestral Hunters and recollections of paternal figures situated in a curious structure of topographical metaphors. The dark palette and veil of thinly coloured dots obscure the iconographic dimension of the painting from uninitiated audiences, a negotiated tactic that became synonymous with Papunya painting.



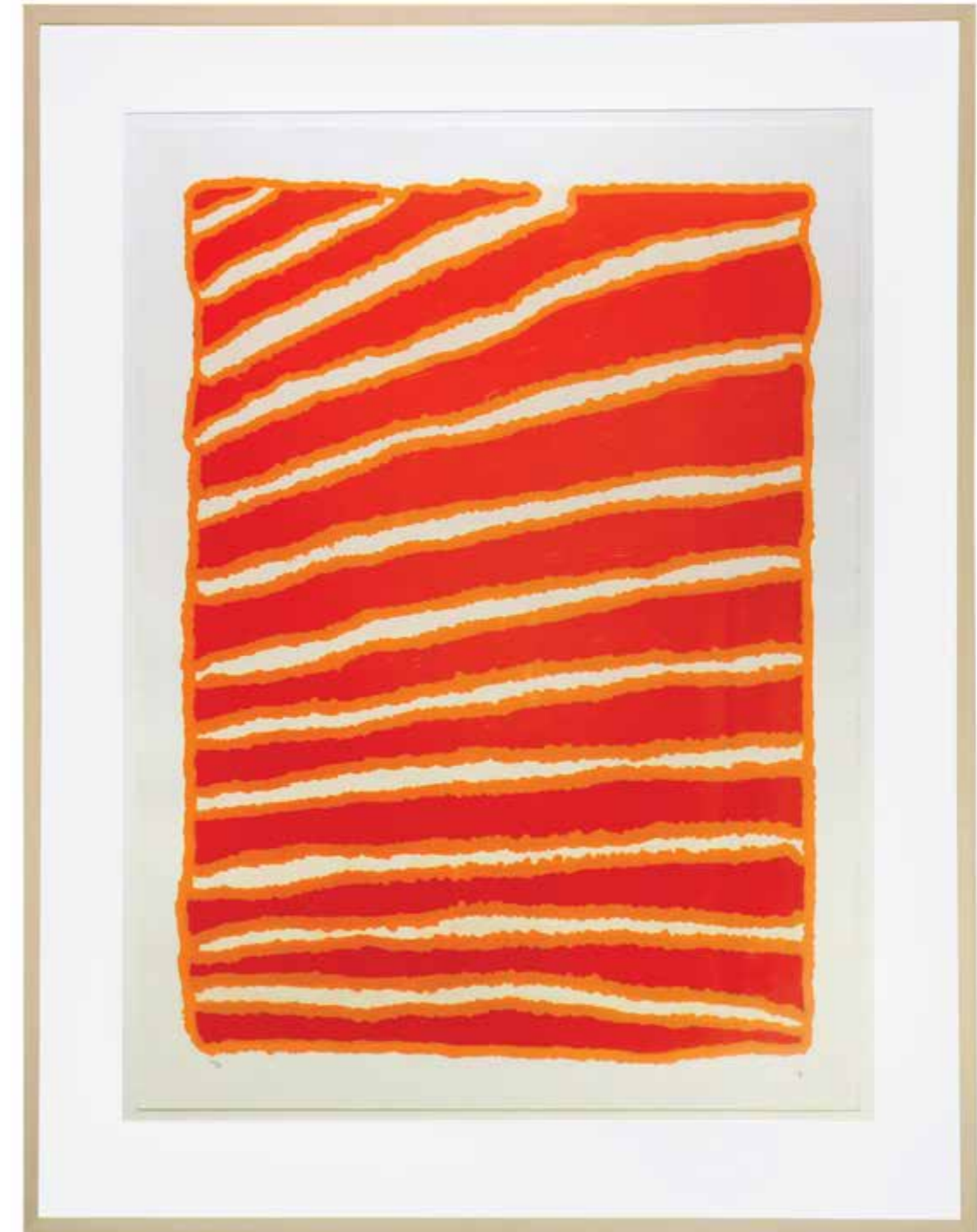
Jupiter Well, 2004

Print

By Helicopter Tjungurrayi

Born at Ninmi, Helicopter learnt from a young age the location of water sources and how to hunt for bush food. Helicopter is a Maparn (traditional medicine man) and people travel hundreds of miles to see him for healing. He is also a respected painter alongside his wife Lucy Yukenbarri. In the early 1990s he painted with his wife, not seeking any acknowledgement.

Since 1994 Helicopter has been painting on his own in a distinctive linear style that emanates from the central feature of a soak water. Helicopter travelled widely during the mission days to pick up supplies (Broome, Alice Springs, Wyndham). There are many stories of the endless tasks performed on the Mission; drilling for water, cutting timber for fencing, fixing the windmill. More recently, Helicopter has travelled with his paintings to Darwin, Adelaide and Melbourne. He remains dedicated to painting his country and the country of his mother and father where he lived a nomadic life as a young boy.





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*This document is available in alternate
formats upon request.*

Cover Image: *Landscape*, 2009, Lino cut on paper,
by B (Noongar People). Produced as part of the
From the Inside project.