



unbranded



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121 View St **BENDIGO** Victoria **3550**

Damien Shen

Dean Cross

Gunybi Ganambarr

Illiam Nargoodah

James Tylor

John Prince Siddon

Ngarralja Tommy May

Nongirrŋa Marawili

Nyurpaya Kaika Burton

Patrina Munungurr

Sharyn Egan

Sonia Kurarra

Wukun Wanambi

LA TROBE
ART
INSTITUTE



Cover image: Sonia Kurarra, *Martuwarra*, 2015, synthetic polymer paint on canvas, 152 x 137cm.

Courtesy of the artist and Mangkaja Arts.

Image left: Gunybi Ganambarr at Gangan. Photo by Dave Wickens. Courtesy of the artist and Buku-Larrŋgay Mulka Centre.

unbranded presents work by Indigenous contemporary artists whose practices undermine and subvert the notion of a singular Indigenous 'brand' or 'aesthetic'. Their work unpicks preconceptions of what Indigenous creative practice is or, should be, rejecting binary assumptions around 'traditional/non-traditional', or 'urban/remote' practices and other applied, and often arbitrary categorisations. Their work instead reflects multiplicity, complexity and sometimes-conflicting experiences of culture and identity in contemporary Australia.

The act of 'branding', clustering often disparate products together for marketing purposes, strips the voice of the individual artist or maker and separates creative output from the contemporary context in which it is created. In the case of Indigenous Australian Art, the commodification of cultural output as a consumable, digestible, 'thing', owned and understood with minimal engagement is highly problematic.

The establishment of a publicly-accepted Indigenous aesthetic has emerged from two centuries of misunderstanding, and misrepresentation of Indigenous peoples in Australia. This took place in our museums, in our politics and in our broader society and resulted in mistruths about the existence of a pan-Aboriginal society, culture and Identity. It is the legacy of this lack of understanding and awareness which has resulted in an Indigenous brand, one which has outlawed cultural plurality, diversity, complexity, contradiction and contested in-between spaces. Branding denies the possibility of multi-directional dialogue between cultures and acts as a device of separation and cultural othering. It bleaches colour and nuance, white-washing diverse experiences and histories into a banal singularity.

unbranded as a curatorial enterprise questions these reductive and divisive modes of representation and interpretation, while simultaneously affirming the diversity, multiplicity and complexity of contemporary Indigenous experience, both live and inherited.

Emerging from ongoing discussions around the premise established by Glenn Iseger-Pilkington in his essay *Branded: the Indigenous Aesthetic* originally published by the Centre for Contemporary Photography (CCP) in 2009, *unbranded* challenges the relevance of an 'Indigenous brand' or 'aesthetic', and refutes the notion that such a brand can somehow represent the experience of Indigenous artists and Indigenous people across Australia. Despite the incredible diversity of contemporary art being produced across a wide variety of mediums, forms and content and in a diverse range of community and individual contexts, these ideas persist and reflect a lack of public engagement with the realities of contemporary life and culture and the diverse experiences of Indigenous artists.

unbranded speaks to the nuance of life across Indigenous Australia. It explores the many ways that artists perceive, decipher and share their cultures, lived experiences and thoughts and feelings about the world with others, through their visionary art practices.

With special thanks to all exhibiting artists, Buku-Larrngay Mulka, The Mulka Project, Mangkaja Arts, Tjala Arts, Harriett and Richard England Collection, Tasmania, Craig Semple Collection, Melbourne, Alcaston Gallery, MARS Gallery and Vivien Anderson Gallery.

Glenn Iseger-Pilkington & Travis Curtin (Curators).

Ngarralja Tommy May

Born: 1935 **Country:** Yarnkurnja **Language:** Walmajarri **Skin:** Jungkurra

Ngarralja Tommy May is a Wangkajunga/Walmajarri man. He was born at Yarnkurnja in the Great Sandy Desert. He dances and sings Kurtal, a ceremony relating to the main jila [living waterhole] in his country. He is also a painter and printmaker.

“I was big when I left my country. I was already hunting by myself. I was with my young brother and my mother. My father had passed away by this time. I know these stories and these places in my country. We are not allowed to paint that story for other people’s country. We will get killed or into trouble if we do this. We put that easy story, not a really hard story like law business. We can’t paint that either. I first saw paintings in caves. I learned a lot from people, mostly my father and grandfather. I was living all around in my country, camping all around. Wurra juwal, always moving. When I paint I think about this. My work is now like my drawing for printmaking, straight onto the tin, or sometimes wood, using a knife or pens. I work everyday, and I’ve travelled a lot with the paintings. Singapore, Houston, Washington D.C., like that.”

Ngarralja is fluent in Wangkajunga, Walmajarri and English and writes Walmajarri. He is a founding member of the Karrayili Adult Education centre where he learnt to read and write his own language and English.

Ngarralja is an important person for art and culture in Fitzroy Crossing. He is a former Deputy Chairman of Mangkaja Arts and former Chairman of Kimberley Aboriginal Law and Cultural Centre (KALACC). Ngarralja was also an executive for twenty one years on the Association of Northern Kimberley and Arnhem Aboriginal Artists (ANKAAA) Board of Directors, and was a contributing artist to the Ngurarra Canvas used in the successful native title claim. Ngarralja lives with his children at Mindi Rardi Community in Fitzroy Crossing.

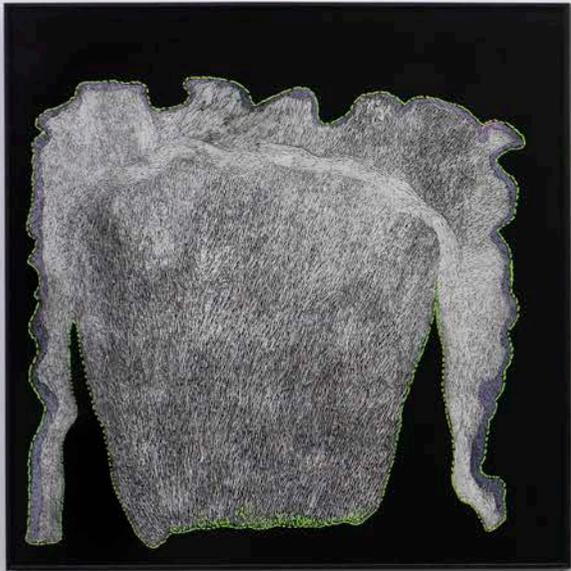
Courtesy of Mangkaja Arts.



Photo courtesy of the artist and Mangkaja Arts.



Ngarralja Tommy May, *Jitirr*, 2017, synthetic polymer paint and drawing into enamel on metal, 90 x 90cm. Courtesy of the artist and Mangkaja Arts. Harriett and Richard England Collection, Tasmania.



Installation view of *unbranded*, La Trobe Art Institute. Artwork: Ngarraija Tommy May. Photo by Ian Hill.

Nongirrŋa Marawili

Born: 1938 **Homeland:** Bäniyala **Clan:** Madarrpa, Yithuwa group **Moiety:** Yirritja

Nongirrŋa Marawili is the daughter of the Madarrpa' warrior Mundukul (lightning snake) and a Gälpu woman Buḷunguwuy. Nongirrŋa was a wife of Djapu statesman Djutjadjutja Munungurr (deceased) who won best bark painting at the National Aboriginal Art Awards 1997, in which she ably assisted. She was the mother of four sons before birthing her two daughters, Marrnyula and Rerrkirrwaŋa (both artists - Rerrkirrwaŋa won best bark in Telstra 2009).

Nongirrŋa is a highly respected senior in her community, knowledgeable in two educational systems and practitioner in the bush and also institutions. She is a prolific producer of art, her work includes bark paintings, larrakitj, carvings, and limited edition prints. Many of the works attributed to her husband Djutadjuta were crosshatched by Nongirrŋa as part of teaching her family the required skills. She most often paints her husband's Djapu clan designs, the Gälpu clan designs of her mother, or that of her own clan the Madarrpa. The following is an extract from the accompanying essay from her sell out show in 2013, 'And I am Still Here..'

Nongirrŋa started life as one of the numerous children of Mundukul the Madarrpa warrior (c.1890-c.1950). He was a famed leader/warrior with uncountable wives of the Marrakulu, Dhudi Djapu and Gälpu clans. Nongirrŋa was a child of Buḷunguwuy, one of the four Gälpu wives. Life was a bountiful but disciplined subsistence amongst a working family group of closely related mothers, brothers and sisters. This was over fifty people!

She was born on the beach at Darrpirra, North of Cape Shield on the ocean side. But they were wakir' - camping/moving around. They went to Yilpara. They went to Djarrakpi. But their special place was Guwaŋarripa (Woodah Island). They were a fleet of canoes travelling all the way to Groote Island and back and forth from the mainland. They lived in this rich place surrounded by coral reefs. When they wanted to catch the wind they would break off the branch of a tree and use that as the sail. Mums, babes, dogs and kids being paddled by their husbands, brothers and fathers through tropical waters full of huge reptiles, mammals, fish, turtles and sharks. One day she was at Bariŋura when the great leader Mawunbuy was lost in a canoe capsized by a whale or a Japanese submarine, whichever witness you believe.

Nongirrŋa went to Yirrkala with her father's sisters however she did not go to school as she was too scared. Her father died on Warrpirimatji Island near Groote. Later they carried his



Photo courtesy of the artist and Buku-Larrnggay Mulka.

bones to Baykultji in the far west of Blue Mud Bay to stand in a larrakitj (hollow memorial pole).

The rhythm of that life is different from the staccato, repetitive machine-like beat of the 'working week'. It is better to zig when another instinct would zag. That's how to avoid the crocodile, the cyclone, the illness, the ambush, the dispute. Like the music of the yidaki. The 'music' is not the melody. The colour and flavour and story comes in the rhythm which is as fluent and changing as the melody of an aria. Watch a metronomic person try and clap to the 'beat'. There isn't one. The clap-sticks provide a structure but within that the tongue of the player dips and darts without a rigid pattern. It is this un-rhythm that Yolju are at one with and which these works sing with. Nonggirrŋa's bark paintings can be seen in the same way.

Like a yidaki is a monotone, the palate of earth pigments is limited. There are no purples greens or blues in this melody. But the 'music' is in the patterns of the percussion. The countless breath strokes and their interplay have the spontaneity and narrative of any melody but within a single note. It is this rhythm that cannot be preplanned or manipulated or replicated by mechanic people.

Djutjadjutja Munungurr came to Yirrkala from Waŋdawuy. He helped build the airstrip for the army during the war. She was in her early teens. They gave her to him. Three of her children were born in ward two of the newly built Yirrkala hospital. This is now gallery two of the Buku-Larrnggay Mulka Centre where she painted the works of this exhibition. Her father and daughter each went on to win the NATSIAA prize for best bark painting. So why now do we hear of Nonggirrŋa? Has something changed? No. She has always been this good. It is only now that we are noticing. Maybe we have changed and are becoming receptive to the "I saw the makarratha. where they stood against each other with spears at Matarawatj under the old law. There were three men Djapu, Dhalwaŋu and Gumatj. And I am still here and I am still strong and I am still working." Nonggirrŋa Marawili (trans.) Yirrkala, October 2012.

Her second show at Alcaston 'Yathikpa' was also a sell out with institutional purchases strong. It represented a move from her husband's Djapu clan Dhuwa moiety imagery to her own, the Madarrpa clan Yirritja moiety waters and fire. For the first time she was painting her own identity with power and passion.

The highlight of her career in art so far has been the retrospective 'From my Herat and Mind' at the AGNSW in 2018-9 curated by Cara Pinchbeck which won national critical praise and a strong catalogue.

After this exhibition she began to apply the toner from discarded magenta print cartridges to her bark which took her into completely new phase in line with the Found movement. Prior to this she had worked on discarded Alupanel.

Courtesy of Buku-Larrnggay Mulka Centre.



Photo by Pep Phelan. Courtesy of the artist and Buku-Larrnggay Mulka Centre.



Nongirrŋa Marawili, *Lightning*, 2017, enamel paint on aluminium composite board, 150 x 100cm. Courtesy of the artist, Buku-Larrŋgay Mulka Centre and Alcaston Gallery, Melbourne.



Photo by Pep Phelan. Courtesy of the artist and Buku-Larrngay Mulka Centre.

Nyurpaya Kaika Burton

Born: 1949

Community: Amata, SA **Region:** Anangu Pitjantjatjara Lands **Language:** Pitjantjatjara

Nyurpaya Kaika Burton is an artist and longstanding director of Tjala Arts in Amata Community and the current Chairwomen of the APY Art Centre Collective. Nyurpaya has enjoyed a career as a committed practicing artist for over 50 years first working in Ernabella Community and later in Amata Community. Nyurpaya is a multi disciplinary artist, she is a published writer, writing in her language Pitjantjatjara. She is also a singer, dancer, a weaver and visual artist.

Nyurpaya Kaika has been 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. Nyurpaya also enjoyed a role in regional leadership through her role as a Directors of NPY Women's Council.

She has been a constant presence in the APY Art Movement. Nyupraya and her sister Langa-liki De Rose were two of the driving forces in establishing Minymaku Arts, the art centre that would become Tjala Arts, one of the most prestigious art centres operating in Australia today. Her leadership and mentorship of younger artists has inspired the participation of hundreds of young women into the APY Art Centres.

Nyurpaya is married to Senior Man Willy Kaika Burton and together they have three children.

Courtesy of Tjala Arts.



Photo courtesy of the artist and Tjala Arts.

Ngayuku ini Nyurpaya Kaika Burton ngayulu A.P.Y. S.A. Amata Community-nguru. Ngayulu Artists
 Tjala Artisku ngayulu nyiringka tjukurpa tuta walkatjunpai. Munu ngayulu tamuku kamiku tjukurpaku ninti
 pulka ngayulu kututungku kanyini tjukurpa pulka mununa katangu kulini. Paluru sanakata ala ninti pulka
 kulintja tjukururu kututu kunpu wangka kutujara. Munuya tiji malatja malatjaku wiru tjuta palyaningi kuranyu-
 kutungku. Palatja tiji malatja malatja pijanyi minga purunpa kuwaripa pulka mulapa alapalaja kulila
 Nyangapalunya kuliraya anangu nguraja tutangk tjukuritja tuta munu tjukurpa tjuta kumpangku
 witiira tamalpa ngupuru kanyiningi. Tiji malatja malatjangu pakara pulkaringkula nyakula nintiringkula sana
 ngaparp kanyintjaku munu tiji malatja malatja ma-nintintaku munu kumpangku kanyintjaku. Iyukurpa
 pulka nyangatja tamuku kamiku tanampa ngarira ngurmananyi nyuntula ngurpata. Munta Wanyuya Piruku
 kulila tjukurpa nyanga palurutu. Ara-irititjangu nyinara tjana tiji tjuta nintiningi wampataku katira malu nyakula
 wangkangtja wiy munu mara urira nyirkinyirkira utira wangkangtja wiy purkarangku talytju marangku
 pampura wangkama. Ka ngayulu ankula ilangku mulapa kulatangka tjutira kultu wakani. Mununanta mara
 urira altingi kani ngarala mulatu uriwiyangku kumpira nyangama. Kulila malu tjuta kata ninti pararitja ilatja
 urinyangka nyakupai unguwanungku pina ala ninti pulka pakara ngulu wintjapakalpai kumpira putikutu
 ankula puti ungu ngarira mungartjiripai munuya puyipuyinyangka kulilpai alajitja mungartjiringu
 manta wariningu urilkutu ankunytjaku maiukiri ngalkula paljarangkunytjaku munuya ankula ngalkula alajitja
 mungartjirira mungaringkula tjinturungpai. ka tjintu ngalya pakapai kaya putikutu malaku ankula jarpara
 kunkunaripai. Ka minymangku ngapartji tiji kungka tjuta katira nintilpai kuka rapita tjuta jawara
 wintjaku. Munu mai putitja tjuta ngurira mantji ngalkunytjaku wayanu. kumpurapa arnguli ili munu
 mai kutjupa kutjupa. Paluru tjana ngura itanungka kuka mai, kapi, pulkatjara pukalpa nyinangi ngaltutjara
 nikitija ulytja wiy nyinangi. Wituwitu ngaranyangka tunguntunguntu unguwanungku minangku puyinnyangka
 walpa wari pulkangka anangi tjana waintara kuliningi. tiji tjuta wankaru kanyintjikitjangu nyinara pulkaringkunytjaku.
 Uwa ka tjukurpa nyanga paluru tjana uwankara jarpangu A.P.Y. Arts Center-ngka munu kempatjanga ungu
 jarpangu. Ka yangupala tjuta kuwari tjatarira Arts-Center-ka waakarinyi munula kuulangka tiji tutangka nintini
 tjukurpa ara-irititja wangkanyi inmaku. pakantjaku nintini putikutu katinyi antjaki kunaka pulka tjuta ka watingku
 tiji nyitariya pulka tjuta munu wati yangupala tjuta kulu. Ka ngayulu kuwarinyanga mukuringanyi kutjupa
 kuwaritja wiru pakannyangka nyakunytjikitja tiji malatja malatjaku. Uwa kuwa ina ngayuku ara nyurala
 jakultjunanyi kulintjaku palya kaya purkarangku kulinma. Ngayulu Ernabelala tiji nyinara pukaringu
 ngura mission-ta nganana wiltjanga nyinara ara-irititjangkatu mununa nikitja kuulangka jarpangi
 Awari mununa pumpano mulapa Pijanyatjaraku walkatjankunytjaku nitamilantaku nintiringangi ngayuku
 Wangkanku Awari mununa kumpangku kawalinkunytja wiyangku kututungku witiira mulatu kanyiningi
 Nyawaltaya ngayuku marangku walkatjankunytja palya Thankyou.

Nyurpaya Kaika Burton, Ngayuku tjukurpa, mara walytjangu palyantja – My story, written in my own hand, 2019, ink and synthetic polymer paint on paper, 152.5 x 130cm. Courtesy of the artist and Tjala Arts.

Ngayuku tjukurpa, mara walytjangku palyantja

Ngayuku ini Nyurpaya Kaika Burton ngayulu A.PY S.A Amata Community-nguru. Ngayulu Artists Tjala Artsku ngayulu nyiringka tjukurpa tjuta walkatjunpai. Munu ngayulu tjamuku kamiku tjukurpaku ninti pulka ngayulu kututungku kanyini tjukurpa pulka mununa katangku kulini. Paluru tjana kata ala ninti pulka kulintja tjukaruru kututu kunpu wangka kutjutjara. Munuya tjitji malatja malatjaku wiru tjuta palyaninga kuranyu-kutungku. Palatja tjitji malatja malatja pitjanya minga purunypa kuwaripa pulka mulapa alapatja kulila Nyangapalunya kuliraya anangu nguraritja tjutangku tjukuritja tjuta munu tjukurpa tjuta kungpungku witira tamalpa nyupuru kanyiningi. Tjitji malatja malatja ma-nintintjaku munu kungpungku kanyinnytja. Tjukurpa pulka nyangatja tjamuku kamiku tjanampa ngarira ngurmananyi nyuntula ngurpatja. Munta wanyuya piruku kulila tjukurpa nyanga palurutu. Ara-irititjangka nyinara tjana tjitji tjuta nintiningi wampataku katira malu nyakula wangkangtja wiya munu mara urira nyirkinyirkira utira wangkanytja wiya purkarangku tjalytju marangku pampura wangkama ka ngayulu ankula ilangku mulapa kulatangka tjutira kultu wakani. Mununanta mara urira altinyi kani ngarala mulatu uriwiyangku kumpira nyangama. Kulila malu tjuta kata mninti pararitja ilatja nyankupai munuya ankula puti ungu ngarira mungartjiripai munuya puyipuyinyangka kulilpai alatjiitu mungartjiringu mungartjirira mungaringkula tjinturingpai. Ka tjintu ngalya pakaipai kaya putikutu malaku ankula tjarpara kunkunaripai.

Ka minyngku ngapartji tjitji kungka tjuta katira nintilpai kuka rapita tjuta tjawara witintjaku. Munu mai putitja tjuta ngurira mantji ngalkunytjaku wayanu. Kampurarpa arnguli ili munu mai kutjupa kutjupa. Paluru tjana ngura itjanungka kuka mai kapi pulkatjara pukulpa nyinangi ngaltutjara walpa wari pulkangka anangi tjana walntara kuliningi tjitji tjuta wankaru kanyintjikitjangku nyinara pulkaringkunytjaku. Uwa ka tjukurpa nyanga paluru tjana uwankara tjarpangu A.PY Arts Centre-ngka munu kempatjangka unngu tjarpangu. Ka yangupala tjuta kuwari tjararira Arts-Centre-ka waakarinyi munula kuulangka tjitji tjutangka nintini tjukurpa ara-irititja wangkanyini inmaku pakantjaku nintini putikutu katinyi antjaki kungka pulka tjuta ka watingku tjitji nyitariya pulka tjuta munu wati yangupala tjuta kulu. Ka ngayulu kuwarinyanga mukuringanyi kutjupa kuwaritja wiru pakannyangka nyakunytjakitja tjitji malatja malatjaku. Uwa kuwarina ngayuku ara nyurala tjakultjunanyi kulintjaku palya kaya purkarangku kulinma. Ngayulu Ernabella tjitji nyinara pukaringu ngura missionta nganana wiltjangka nyinangi ara-irititjangkatu mununa nikiti kuulangka tjarpangi wangkangku Awari mununa kungpungku kawalinkunytja wiyangku kutungku witira mulatu kanyiningi Nyawaltaya ngayuku marangku walkatjunkunytja palya. Thank you.

My story, written in my own hand

My name is Nyurpaya Kaika Burton and I am from Amata Community on the APY Lands, South Australia. I am an artist at Tjala Arts. I know my grandfather and grandmothers' Tjukurpa story and I keep this in my heart and in my mind. [This is the Tjukupra of our grandparents], they really know their culture in their minds and in their hearts. The grandmothers and grandfathers are doing good things for the tjitji's (children) future so they grow like ants, big and strong.

Listen, all the Anangu Traditional Owners are keeping the stories and holding it tightly, keeping it safe for the younger generation, to teach them so they can strongly keep and look after Tjukurpa Pulka. This is the grandfather and grandmothers' tjukurpa, theirs to keep strong. Oh please! Listen again! This Tjukurpa came from a long time ago.

[The grandfather and grandmothers] they were showing all the kids how to look after kangaroos. [The grandparent's say] "You should not talk loudly and not make large hand movements, only whisper slowly, make little hand signals. Then you can go really close and throw the spear into the kangaroo's middle. I will move my hands and call you to come stand and watch." Listen, all the kangaroos are really clever, they can see long and short distances, when they see movement in the fields they go into the bush and lay there all day. When the breeze comes in the afternoon, they know it's time to feed and they eat all afternoon into the night until the sun comes up. When the sun rises the next day, they go back to the bush and lay down to rest. This is for the young boys to learn.

Now it's the women's turn. The women take all the young girls out bush to teach them to dig for rabbits and to find bush foods – like wayanu and kampurarpa and arnguli, ili and others. They were happy because they had lots of food, but poor things really! They were living in the cold and in the wind! They [the parents] were thinking for their children, how to look after them safely, to live and grow up strongly.

Yes, all this Tjukurpa went into the APY art centres and inside the canvases. Now youngfellas are starting to work at the art centre and are learning in the schools. All the young girls and young women are going out camping getting taught tjukurpa and the men are taking all the boys out too. I like to see the new ways to teach kids how to grow up, for the younger generation to grow up strong. Yes, I am telling you my thoughts for all Anangu. I was a child living in Ernabella, I grew up on the missionary. A long time ago we used to live in wiltjas (shelters), I used to go to school naked. I never lost my Tjukurpa, I keep it strong, close to me. Look at it now, I'm writing it down in my own hand. Thank you.

Sharyn Egan

Born: 1957, Nyoongar Peoples

Sharyn Egan is a Nyoongar woman who began creating art at the age of 37, which led to her enrolling in a Diploma of Fine Arts at the Claremont School of Art in Perth. She completed this course in 1998 and enrolled in the Associate Degree in Contemporary Aboriginal Art course at Curtin University which she completed in 2000. In 2001 she was awarded a Bachelor of Arts (Arts) from Curtin University. She has also been awarded a Certificate VI in Training and Education in 2011.

The themes of Sharyn's work are informed by the experiences of her life as a Nyoongar woman. Sharyn works in a variety of mediums including painting, sculpture and woven forms using traditional and contemporary fibres. Her woven works include traditionally styled contemporary forms and baskets, as well as sculptural forms often based on flora and fauna that has totemic significance for the Nyoongar people.

Her work of oils, natural ochres, resins and acrylics on canvas as well as natural fibre woven sculptures is informed by her experience growing up at New Norcia and comments upon the associated trauma, emotions and a deep sense of loss and displacement experienced by Aboriginal people.

Courtesy of the artist.



Photo by Glenn Iseger-Pilkington. Courtesy of the artist.



Sharyn Egan, *Our Babies*, 2019, 100 sardine tins, cloth, pebble gravel, dimensions variable. Courtesy of the artist, loaned from the artist. Photo by Ian Hill.

Sonia Kurarra

Born: c.1952 **Country:** Noonkanbah **Language:** Walmajarri **Skin:** Nampiyinti

Sonia Kurarra grew up in the river country at Yunggora (Noonkanbah). She used to help the kindergarten teacher with teaching art. They used to take the children out to the Sandy Billabong and teach them how to paint and dance. There is a ngarrangkarni [Dreamtime] snake that lives in the billabong. His name is Nangurra.

Sonia began painting at Mangkaja in the early 1990s working mostly on paper. Since 2008, Sonia has been working predominantly on canvas and her practice has become more consistent. She has exhibited in numerous group shows and had an overwhelming response to her first solo shows in 2009.

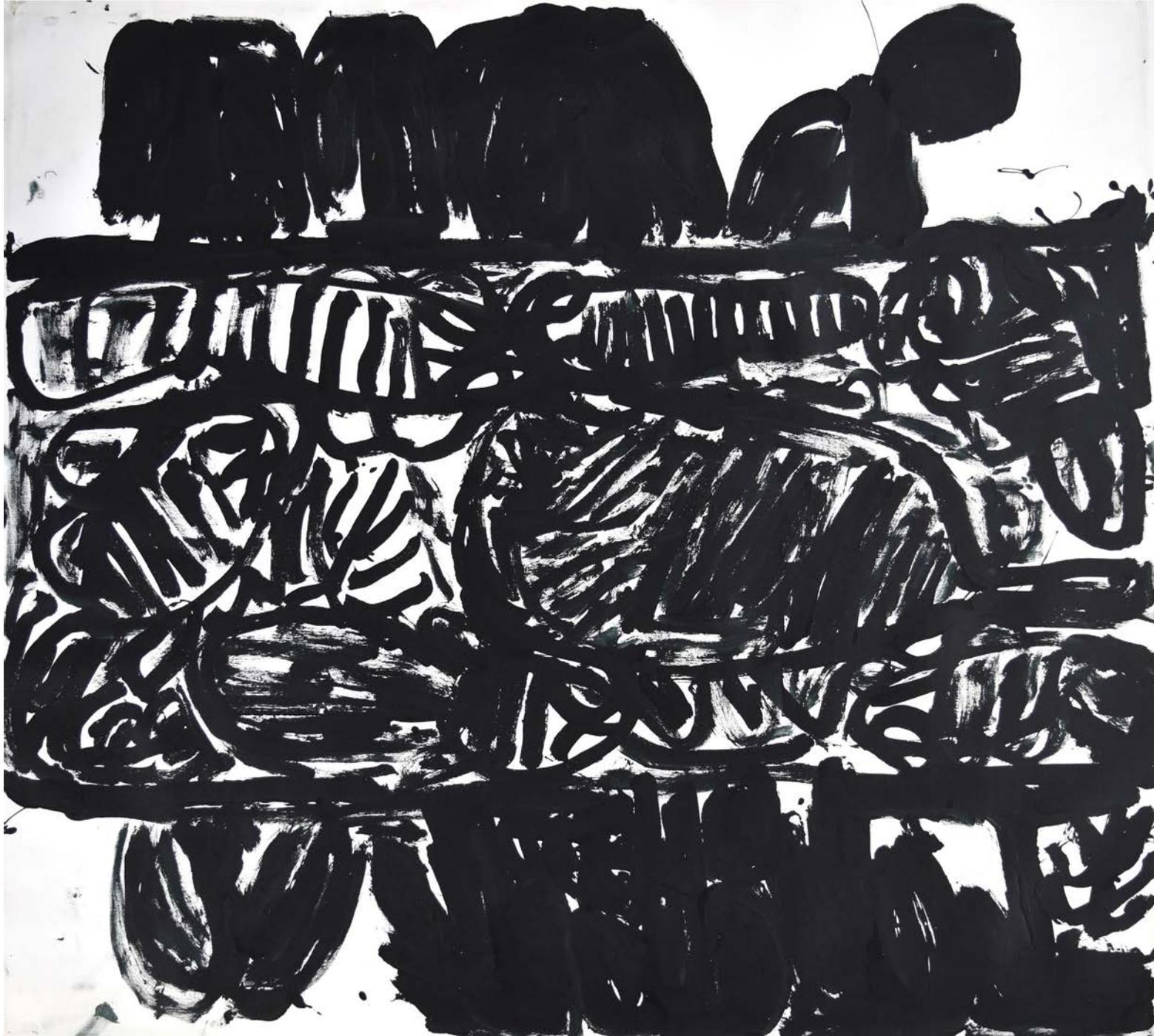
Sonia paints the sandy billabong country along the stretch of the Fitzroy River that runs directly behind the community. After the flood waters recede, there are billabongs that hold a plentiful supply of parlka [barramundi], kurlumajarti [catfish] and bream. She paints gapi [fish], parmarr [rocks] where the fish is cooked, ngurti [coolamon] and a karli [boomerang].

Sonia paints these images over and over as though they are etched into her psyche; works that are linear representations in monotoes and others that are layers lathered on with wild and confident brush strokes. These contemporary compositions display an outstanding understanding of colour.

Courtesy of Mangkaja Arts.



Photo by Dallas Gold. Courtesy of the artist and Mangkaja Arts



Sonia Kurarra, *Martuwarra*, 2015, synthetic polymer paint on canvas, 152 x 137cm. Courtesy of the artist and Mangkaja Arts.

Wukun Wanambi

Born: 1962 **Homeland:** Gurka'wuy **Clan:** Marrakulu, Dhurili **Moiety:** Dhuwa

Wukun Wanambi's father, Mithili Wanambi, died before he was able to learn from him to any great degree. He began painting in 1997 as a result of the Saltwater project in which he participated. His arm of the Marrakulu clan is responsible for saltwater imagery which had not been painted intensively since his father's death in 1981. His caretakers, or Djunggayi, principally the late Yanggarriny Wunungmurra (1932-2003), transferred their knowledge of these designs to Wukun so that the title to saltwater could be asserted. Some of these designs were outside even his father's public painting repertoire. Wukun's sisters Boliny and Ralwurrandji were active artists for a long time before this but not painting oceanic water of Marrakulu. Ralwurrandji was an employee at Buku-Larrnggay through the 1980's. Wukun sought education through Dhupuma College and Nhulunbuy High School and mainstream employment as a Sport and Rec Officer, Probation and Parole Officer and at the local mine. He has five children with his wife Warraynga who is also an artist and is now a grandfather. It was not until 2007 that their younger brother Yalanba began to paint. Wukun's first bark for this Saltwater project won the 1998 NATSIAA Best Bark award. Wukun has gone on to establish a high profile career. In 2003 NATSIAA awards, a sculptured larrakitj by Wukun was Highly Commended in 3D category Since then he has been included in many prestigious collections. He had his first solo show at Raft Artspace in Darwin in 2004 followed by solo shows at Niagara Galleries, Melbourne in 2005 and 2008. Wukun has been involved heavily in all the major communal projects of this decade including the Sydney Opera House commission, the opening of the National Museum of Australia, the Wukidi ceremony in the Darwin Supreme Court and the films: Lonely Boy Richard, The Pilot's Funeral and Dhakiyarr versus The King. Wukun is an active community member in recreation and health projects and supports a large family. In 2008 he was commissioned to provide a design for installation on a seven-storey glass façade in the Darwin Waterfront Development. He became a Director of Buku-Larrnggay's media centre, The Mulka Project in 2007. In this role he facilitates media projects such as the Nhama DVD and mentors young Yolngu in accessing training and employment in the media centre. He is often required to travel within Australia and overseas to present films, participate in festivals, academic conferences, collaborations and exhibitions.

Courtesy of Buku-Larrnggay Mulka Centre.



Photo courtesy of the artist and Buku-Larrnggay Mulka Centre.



Foreground: Wukun Wanambi, *Trial Bay*, 2016, earth pigment and clay on naturally hollowed tree trunk, 256cm. Courtesy of the artist and Buku-Larrngay Mulka Centre. Harriett and Richard England Collection, Tasmania.
Background: Wukun Wanambi, *Trial Bay*, 2016, earth pigment and clay on naturally hollowed tree trunk, 200cm. Courtesy of the artist and Buku-Larrngay Mulka Centre. Harriett and Richard England Collection, Tasmania.

unbranded & unbridled: beyond the aesthetic

An essay by **Glenn Iseger-Pilkington**

'Branded: The Indigenous Aesthetic', the catalyst for the exhibition *unbranded*, was written almost ten years ago. In the original text I explored the alignment or misalignment of creative practices of Aboriginal and Torres Strait Islander artists, to an accepted 'Indigenous brand'. Simply put, the text propositioned that the artworld and the general public's pictorial and conceptual understanding of the work emerging from Indigenous Australia needed an update.

The intent of the article, first written for the Centre for Contemporary Photography, following the inaugural National Indigenous Photographer's Forum, was to initiate, or perhaps reignite debates around the 'Indigenous brand' in the context of artworld politics, and the representation of Indigenous identities in their vast plurality. The text spoke to the much-needed critical debate around the 'Indigenous brand' unpicking *who exists within, who exists on the periphery and who sits beyond* its reach, beyond its branding limitations. In opening up these dialogues, the article spoke not only to brand, but to the politics of indigeneity for Aboriginal and Torres Strait Islander people of this continent we now call Australia, and the islands within its imagined and arbitrary border.

For me personally the article felt much like a business case, a pitch for the development of a far more nuanced understanding of Indigenous creative practice here in Australia, both within and beyond the artworld. Cultivating these new understandings demands commitment and investment at a number of levels. To eradicate these limiting stereotypes, we must foster change in our national psyche, amend the education offered in our schools and lobby for awareness in so-called governments. Our media must speak to our cultural diversity, in a way that refutes pan-Aboriginal ideology and share stories of our achievements, rather than the constant stream of one-sided journalism that documents our challenges, our struggle. With these larger structural changes, the meaningful and visible commitment from galleries and museums to work with us in sharing our stories, can have a lasting impact

on the minds and hearts of the *Australian* people, or perhaps, the people who call Australia home.

Ten years have passed since the commissioning of the article, which originally lived online. Since that time in 2009, the article has been published in Artlink Magazine and eventually re-published again in *Parallel Collisions* for the 12th Adelaide Biennial of Australian Art. In those ten years much has changed. Indigenous artists working in non-customary mediums and processes exhibit alongside Aboriginal and Torres Strait Islander artists whose works reflect enduring and continuous cultural lineage. Equally, many artists are now being exhibited within the broader contexts of contemporary Australian and contemporary International art. This is indeed progress, but after revisiting 'Branded: the Indigenous Aesthetic' again for the first time in four years many of the propositions still seem salient. Despite shifts in artworld practices relating to the presentation of Indigenous art, and broader developments in the knowledge of those who circulate around or within the artworld, there is still much work to be done in the broader marketplace, in the understandings and preconceptions of the minds of our public.

In that same ten years, the focus and tone of both my politics and my curatorial practice have been redirected with changes fuelled by new experiences and acquired knowledge. The article originally propositioned the need for inclusion of works made outside of the context of custodial tradition within the 'Indigenous brand', looking closely to artists working in mediums such as photography, installation and filmic work. In the last decade however, what has become apparent is that the very same limitations equally impact the lives of people living in some of the most remote communities of Indigenous Australia. It is true that diversion, invigoration, innovation, invention, reinvention and revolution in Aboriginal and Torres Strait Islander creative practice, is encouraged and celebrated by the progressive, all-cheering artworld, but these same qualities remain a challenge, perhaps an obstruction to broader audiences.

It is commonplace for me to share space and time viewing works heralding from our communities alongside members of the public. In these spaces I am often surprised by the insight and sensitivity of approach that many people make in interpreting our manifestations of culture and identity. These moments are welcome reminders of our shared humanity. Equally it is in these spaces that I bear witness to a violent, aggressive, hyper-nationalistic and racist version of Australia; an Australia that many would like to think only exists in a historic narrative of our nation. The remarks I've endured in these spaces don't deserve your time, or mine – they emerge from a deep sense of dispossession felt by certain communities of Australians, whose enduring and ancestral belongings to far-away European lands, have been replaced by short term attachments to stolen Country. These lands are the cultural homelands to a myriad of First Peoples across this vast continent, we have deep attachments to them, as we have belonged to them for more than 50,000 years.

It is these small, vocal, and scarily influential communities, who clutch ever so tightly to the 'Indigenous brand' and with all of its limitations. It is a brand that locks our people, and our expressions of culture into a historical narrative. These communities hold great affection for the immutable qualities of the brand, and its static-state. After all, was it not first developed and employed by their ancestors, as an attempt to limit our ambition, to control our experience, and to determine the narrative by which we, as First Peoples of the 'great southern land' would be understood, documented, and silently remembered?

The Indigenous aesthetic and its associated brand has emerged from a little more than two centuries of misunderstanding, and misrepresentation of the First Peoples of Australia. This misrepresentation continues to take place in Australian politics, media and is rife within broader society. It perpetuates mistruths about our histories and our lives. It makes omissions of our cultural autonomy, diversity, complexity and sophistication and instead whitewashes us into a banal singularity.

unbranded is a counter-voice to the 'Indigenous brand', but if we look deeply at what it represents, and what is shared through the work of artists in the exhibition, it is in many ways a counter-voice to 'Brand Australia', it challenges the national psyche and collective consciousness and hopes to reveal all that's been swept under the *great national carpet*. It overtly challenges reductive and divisive modes of representation and interpretation, while simultaneously affirming the nuance, multiplicity and complexity of contemporary Indigenous experience, both live and inherited. *unbranded* explores the many ways our artists perceive, decipher and share their cultures, experiences and thoughts and feelings about the world with others, through their visionary art practices. *unbranded* is an exercise in truth-telling, it shares narratives of this continent, from its creation, to its invasion.

It has been a great privilege to have been given an opportunity to reconsider my own thoughts and perceptions a decade after first writing 'Branded: The Indigenous Aesthetic'. This kind of reflection and reconsideration of values and ideology that belong to the past is available to all Australians, in every moment. Some may consider this not as an offering, but as our collective responsibility. Others may choose to remain in the past, imprisoned within their bigotry and narrow mindedness, to one day, only be silently remembered.

Glenn Iseger-Pilkington, 2019.

John Prince Siddon

Born: 1964 **Country:** Fitzroy Crossing **Language:** Walmajarri

John Prince Siddon is the son of Pompey Siddon, who was one of the founding painters at Mangkaja Arts Resource Agency in Fitzroy Crossing W.A in 1991. A Walmajarri man, he was born in 1964 in Derby, and spent his early years working on cattle stations until injured in a horse riding accident.

He now lives in Fitzroy Crossing and is married with a 16-year-old son. Prince has been painting with Mangkaja since 2009. However due to his wife's chronic illness and his son having special needs, he has had limited time to devote to his art.

Asked what started him painting, Prince said there was no single event, but "Once he learnt to paint, he couldn't stop". He likes action in his art and enjoys watching animals, waiting for them to come to life in defining moments.

Prince's narrative formula stems from the traditional Kimberley craft of boab nut carving and in former times, scratched into tobacco tins that enabled artists to earn an independent income.

He is not an overnight success, but has worked hard at his craft and is continually exploring new mediums and ways of working his painted surfaces. A recent return for him of painting onto curved objects, such as the ngurti (coolamon) and satellite dish, has given dynamism to his vignettes, or figuration scenes.

Courtesy of Mangkaja Arts.

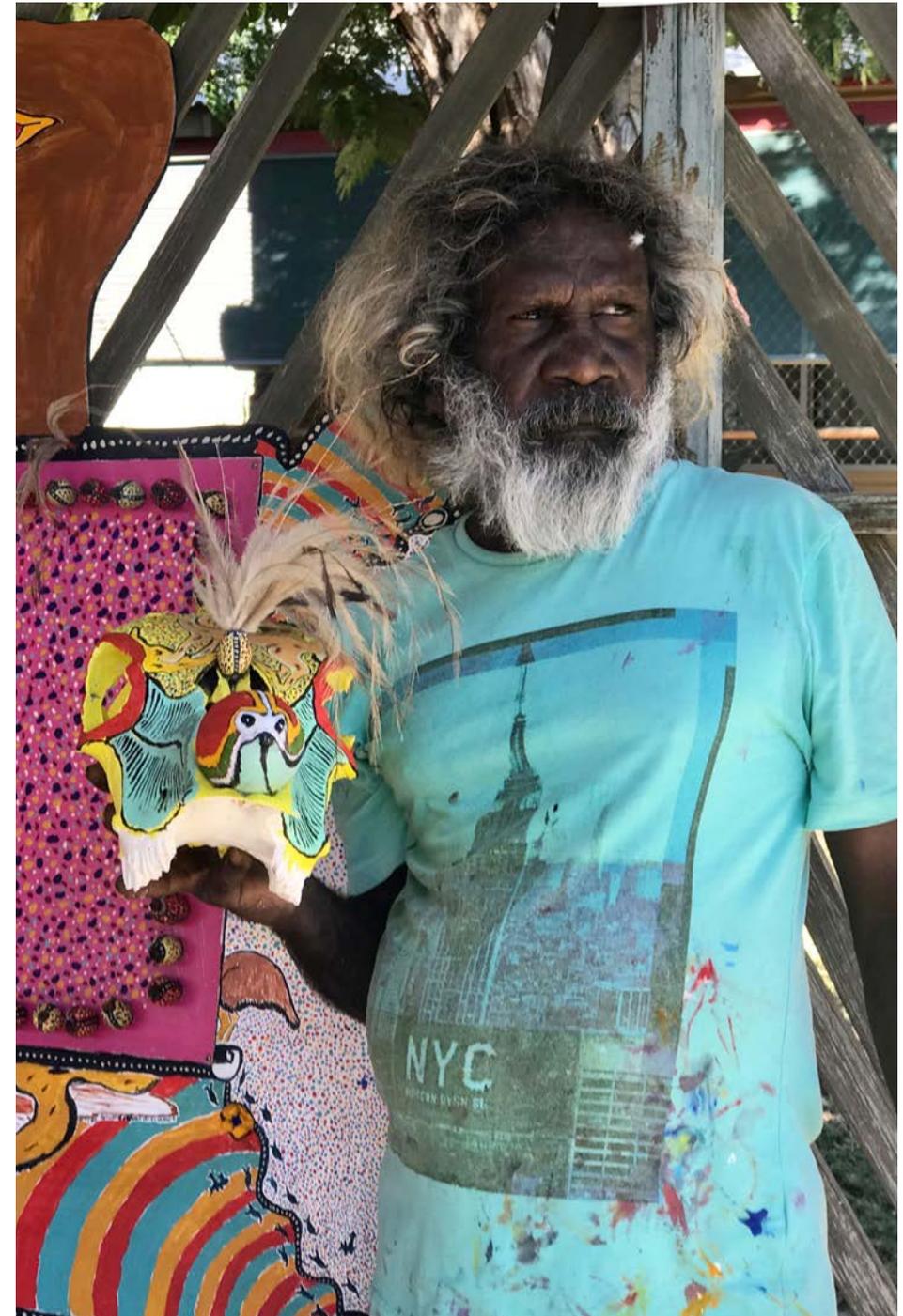


Photo courtesy of the artist and Mangkaja Arts.



John Prince Siddon, *Dead Babies*, 2018, synthetic polymer paint on canvas, 155 x 155cm. Courtesy of the artist and Mangkaja Arts.

Gunybi Ganambarr

Born: 1973 **Homeland:** Yarjunbi **Clan:** Njarmil **Moiety:** Dhuwa

Gunybi Ganambarr has mainly lived and worked as an artist at Gänggan, sometimes based at Dhuruputjpi or Yilpara. His mother Mäpuṅu Gumana originates from here but is now deceased. He came to notice as a ceremonial yidaki (didjeridu) player sought after by elders to accompany their sacred song. He accompanied the Yolṅu delegations to the opening of the National Museum in Canberra 2001 and the larrakitj installation at the Sydney Opera House 2002, and played at the opening of Djambawa Marawili's exhibition in the 2006 Sydney Biennale. Under the tutelage of artists like Gawirrin Gumana and Yumutjin Wunungmurra from his mother's Dhaḷwaṅu clan whilst living on their country he has now assumed ceremonial authority.

He first came to the notice of the Buku-Larrnggay staff as an artist with a carved and painted Ironwood sculpture of a Wurrān or cormorant (a totemic species of his mother clan) in 2002. The wood's natural shape suggested itself to him and he commenced to reveal the bird within. He then added pigment to achieve the colouring but both sculpting Ironwood for sale (rather than ceremony) and painting Ironwood are new actions in North East Arnhem land public art. This began a consistent theme of Gunybi following his own inclinations in expressing his vision.

He has combined that with a startling innovative flair to produce groundbreaking sacred art that is at once novel and still entirely consistent with Yolṅu madayin (law).

His first recognition in a wider sphere was when he was invited by Brenda Croft of the National Gallery of Australia to enter the National Sculpture Prize in 2005. He submitted one of his first sculpted larrakitj.

In the year of 2008 he was chosen as an exhibiting finalist in the Xstrata Coal Emerging Indigenous Artist Award at the Gallery of Modern Art at Queensland Art Gallery. He went on to win that Award.

In August 2011 Gunybi Ganambarr won the richest Indigenous Art Award \$50,000 WAIAA. At this time The Australian wrote; "When Ganambarr was a young man, senior Yolṅu artists recognised his ability and ensured he had the skills and knowledge to create the extraordinary bark paintings on show.

These wonderfully complex and technically brilliant barks sit alongside new works that exploit



Photo courtesy of the artist and Buku-Larrnggay Mulka Centre.



the potential of materials found around mining sites. Using the layered webs of lines fundamental to traditional Yolngu painting and the incising of lines that characterises Yolngu carving, he has reclaimed the insulation panels and rubber belts discarded by miners and transformed them into panels that combine traditional image-making with an enhanced sense of visual depth and tangible space.

Ganambarr's work epitomises the innovative and exploratory nature of contemporary Aboriginal arts practice and not surprisingly the judges awarded him the \$50,000 main prize."

Gunybi has had the instinct to introduce radical new forms without offending community tolerance. He has introduced or developed novel forms such as double sided barks, heavily sculpted poles, incised barks, ironwood sculpture, inserting sculptures into poles. He attributes his confidence in using new materials to his twelve-year stint as a part of a building team in remote homelands.

Gunybi is an energetic participant in ceremonial life who is always cheerful with a robust sense of humour. He is a natural leader amongst his peers. His vigorous zest for life sees him throw himself into whatever activity he is engaged in. He is married to Lamangirra Marawili, a classificatory daughter of Djambawa Marawili.

His inclusion at the APT8 at QAGOMA in 2015 signalled an acknowledgement for his significance as a contemporary Australian artist. The installation curated by Diane Moon of nine pieces included suspended two sided reclaimed water tank steel, incised and sand covered conveyor belt and irregular larrakitj. All major reviews singled his work out for mention from the eighty artists of 30 countries.

He was featured in *The National* (a survey of 48 contemporary Australian artists) at the AGNSW in 2017 when John MacDonald of the *Sydney Morning Herald* wrote "If any artist in this show deserves the epithet "great" it's Gunybi."

Other commissions at this time included Pacific Bondi permanent wall work in Sydney NSW and a collaboration with Seattle-based Native American Glass artist Preston Singletary where one of his pieces was purchased by one of the US major collectors and tech cofounder. In 2017 his work in the collection of US collectors Robert Kaplan and Margaret Levi was accepted into the Metropolitan Museum of Art, New York (The Met) who said of the collection at that time;

"Monumental in both scale and ambition, the paintings are part of a 2016 gift that introduces an electrifying new dimension into The Met's representation of global contemporary art. On Country: Australian Aboriginal Art from the Robert Kaplan and Margaret Levi Gift explores a particular kind of movement in nature—one that shines or shimmers, as in rain or lightning—and its relationship to time and the ancestral landscape. Mastering dynamic resonance, or shimmer, and finding ways to capture it on canvas is a highly valued visual effect in Australian Aboriginal art, and one on which these Aboriginal artists have built international reputations."

Courtesy of Buku-Larrngay Mulka Centre.

Gunybi Ganambarr, (top) *Garrapara* (2013), 206 cm (middle) *Garrapara* (2015), 175 cm (bottom) *Garrapara* (2013), 233 cm, earth pigment and sand on naturally hollowed tree trunk. Courtesy of the artist and Buku-Larrngay Mulka Centre. Harriett and Richard England Collection, Tasmania.



Gunybi Ganambarr, *Gudurrku*, 2019, enamel paint on etched aluminium composite board, 148 x 127 cm. Courtesy of the artist and Buku-Larrngay Mulka Centre. Photo by Ian Hill.

Damien Shen

Born: 1976, Ngarrindjeri and Chinese Australian

Damien Shen is a South Australian man of Ngarrindjeri and Chinese bloodlines. His artistic practice is embedded in histories, revisiting the people, places and stories that shape the world he occupies.

'Still life after Penn', a body of work by Adelaide based artist Damien Shen, is a complex interrogation of many things. It seeks to begin dialogues about what is right and what is wrong, about the living and the dead, and the spaces in between, while simultaneously interrogating the practices of museums historically and in the here and now. Equally, Shen is unpacking the role of the artist who works with collections, including those who hold human remains and other sacred materials. As suggested by the title, Shen references the work of American photographer Irving Penn, through both his composition and the breadth of contrast rendered by his choice of tintype photography, which leave his subjects, or their remains, in a kind of timeless purgatory.

Shen, who is Ngarrindjeri and Chinese, has staged each of these works with the particular intention of shedding light on the practices of universities and museums, where these works were created, and whose collections they draw from. These institutions dehumanise remains, and have histories of disrespecting and degrading remains, from the Cadaver Society of the School of Medicine at UVA who would pose for photographs with the corpses of humans, to the destructive sampling of human remains in contemporary museums for academic research.

Shen knows these are not just skulls and femurs, after all, his family and community in South Australia endured the dehumanising and culturally violent practices of having remains and bodies stolen, dug from the earth or taken from hospital morgues in the dark of night by anthropologists and physicians. Although many have made their way home, the remains of Shen's ancestors still sit in boxes within the collection stores of museums here in Australia and abroad, waiting to be returned to their homelands. The Ngarrindjeri believe that when their people's remains are not on their country, then their spirit is wandering. So unless they are coming home, the spirit will never rest.

Written by Glenn Iseger-Pilkington. Courtesy of the artist.



Photo by Brent Leideritz. Courtesy of the artist.



Damien Shen, *Still Life After Penn #2*, 2017, tintype, 5 x 4 inches. Courtesy of the artist and MARS Gallery. Collection of Craig Semple, Melbourne.

James Tylor

Born: 1986, Nunga (Kurna), Māori (Te Arawa) and European (English, Scottish, Irish, Dutch and Norwegian) Australian ancestry.

James Tylor (Possum) was born in Mildura, Victoria. He spent his childhood in Menindee in far west New South Wales, and then moved to Kununurra and Derby in the Kimberley region of Western Australia in his adolescent years. From 2003 to 2008, James trained and worked as a carpenter in Australia and Denmark. In 2011 he completed a bachelor of Visual Arts (Photography) at the South Australian School of Art in Adelaide and in 2012 he completed Honours in Fine Arts (Photography) at the Tasmanian School of Art in Hobart. He returned to Adelaide in 2013 and completed a Masters in Visual Art (Photography) at the South Australian School of Art. James currently lives and works in Adelaide.

James' artistic practice examines concepts around cultural identity in Australian contemporary society and social history. He explores Australian cultural representations through his multi-cultural heritage, which comprises Nunga (Kurna), Māori (Te Arawa) and European (English, Scottish, Irish, Dutch, Iberian and Norwegian) Australian ancestry. James' work focuses largely on the 19th century history of Australia and its continual effect on present day issues surrounding cultural identity in Australia.

James' artistic practice specialises in experimental and historical photographic processes. He uses a hybrid of analogue and digital photographic techniques to create contemporary artworks that reference Australian society and history. The processes he employs are the physical manipulation of digital photographic printing, such as the manual hand-colouring of digital prints or the application of physical interventions to the surfaces of digital prints. James also uses the historical 19th century photographic process of the Becquerel Daguerreotype with the aid of modern technology to create new and contemporary Daguerreotypes. Photography was historically used to document Aboriginal culture and the European colonisation of Australia. James is interested in these unique photographic processes to re-contextualise the representation of Australian society and history.

Courtesy of the artist.



Photo by Tony Kearney. Courtesy of the artist.



James Tylor, *Erased Scenes From an Untouched Landscape # 13*, 2014, inkjet print on hahnemuhle paper with hole removed to a black velvet void, 50 x 50 cm.
Courtesy of the artist, Vivien Anderson Gallery, Naarm Melbourne and GAGPROJECTS, Tarntanya Adelaide.

Dean Cross

Born: 1986, Worimi Peoples

Dean Cross was born and raised on Ngunnawal/Ngambri Country and is of Worimi descent. He is a trans-disciplinary artist primarily working across installation, sculpture and photography. His career began in contemporary dance, performing and choreographing nationally and internationally for over a decade with Australia's leading dance companies. Following that Dean re-trained as a visual artist, gaining his Bachelor's Degree from Sydney College of the Arts, and his First Class Honours from the ANU School of Art and Design.

Dean has shown his work extensively across Australia. This includes the Indigenous Ceramic Prize at the Shepparton Art Museum, curated by Anna Briers and Belinda Briggs (2018), Tarnanthi at the Art Gallery of South Australia, curated by Nici Cumpston (2017), RUNS DEEP a solo show at Alaska Projects, Sydney (2018), The Churchie Emerging Art Prize (2016), The Redlands Konica Minolta Art Prize (2015), and the Macquarie Group Emerging Art Prize (2015) where his work was awarded the Highly Commended prize by artist Joan Ross. In 2018 Dean has also exhibited at the Australian Centre for Photography, Sydney, as a part of the NEXTWAVE Festival Melbourne, with curator Amelia Winata, and at Artbank, Sydney in Talia Smith's "In a World of Wounds". Also, in 2018, Dean was a year-long Artist in Residence at the Canberra Contemporary Art Space (CCAS). Dean was also selected to be a part of the 4A Beijing Studio Residency Program in Beijing, China.

In 2019, Dean will undertake the inaugural Canberra/Wellington Indigenous Artist exchange, where he will be supported by the ACT Government to undertake research into trans-cultural mourning.

Courtesy of the artist.



Photo by Janelle Evans. Courtesy of the artist.



Dean Cross, *Yowie* (video still), 2017, looped HD video, ed.3, 34 minutes 30 seconds. Courtesy of the artist.

Patrina Mununggurr

Born: 1989 **Clan:** Djapu **Moiety:** Dhuwa

Patrina Mununggurr is from the Djapu clan and comes from Wandaway. Her language is Dhuwal. She now lives and works in Yirrkala with her daughter.

Patrina started working for the Mulka Project in 2009 and has become one of their leading cinematographers. She is a competent film editor and post-production technician. Her initial work was largely event based filming documenting community workshops, dance events, and school events. She was part of a three woman team flying out into homeland communities to document and record Milkari, the crying female song lines. This project was initiated at bequest of community elders due to the knowledge of Milkari amongst young women being identified as endangered. She came to predominance as a film maker after shooting and producing two ceremonial films Wandawuy Dhapi and Biranybirany Dhapi out in the Yolŋu homelands. These two films are still some the most popular ceremonial movies amongst the Yolŋu community.

In 2016 Patrina graduated from an AFTRS (Australian Film, Television and Radio School) short course in Melbourne and returned home inspired.

She recently completed a 7 part series documenting the hunting, preparation, and alchemy of the 7 colours of master weaver and colour dyer Lajani Marika.

Patrina recently delivered her first television commission for NITV, a documentary on dhapi (initiation ceremony), titled Wandawuy Dhapi.

Her brother Barayuwa is a well-known artist and paints their mother's Munyuku clan designs. Their mother recently deceased B Njuruwutthun, a sister to the great Dula, who was a renowned ceremonial expert and painter.

I started working for the Mulka Project in 2009. My job is to film and record Yolŋu ceremonies and record the stories of the old people. I also help with translations. My filmmaking also includes animations and video installation pieces for special exhibitions.

Courtesy of Buku-Larrŋgay Mulka Centre.



Photo by Fiona Morrison. Courtesy of the artist and Buku-Larrŋgay Mulka Centre.



Patrina Munungurr, *Dhunupa'kum Nhuna Wanda (Straighten Your Mind)* (film still), 2018, filmic work, 1 minute 33 seconds. Courtesy of the artist, Buku-Larrngay Mulka Centre and The Mulka Project.

Illiam Nargoodah

Born: 1997 **Country:** Jimbalakudunj **Language:** Walmajarri / Nyikina **Skin:** Tjungiya

Illiam Nargoodah was born on the 5th of July 1997, at Derby. He now lives with his family at Jimbalakudunj Community after completing high school in Coolgardie. At a very early age he started making helmets out of cardboard, as well as swords and knives, says his mother Eva.

Now he has grown up and works as a studio technician with his father Johnny at Mangkaja. He enjoys making artifacts, like knives, coolamons, bowls, as well fixing the small engines of the chainsaws and lawnmower. He is curious to know how things work and very clever with his hands.

He was selected in 2015 for the Revealed Exhibition program to feature his knives and has not looked back, constantly creating and trying new techniques.

Courtesy of Mangkaja Arts.

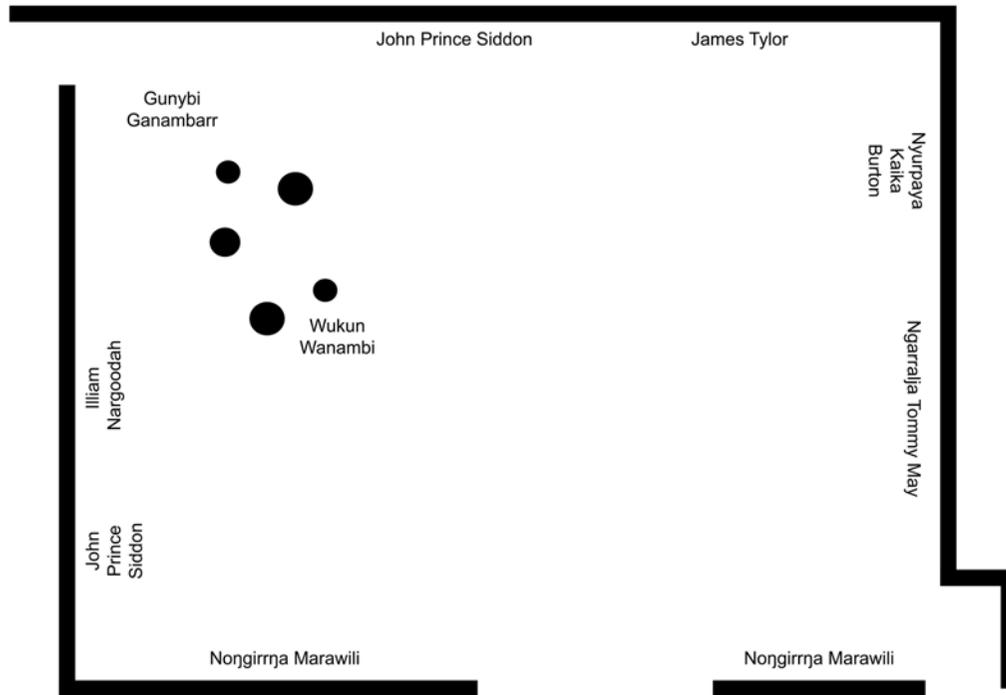


Photo courtesy of the artist and Mangkaja Arts.

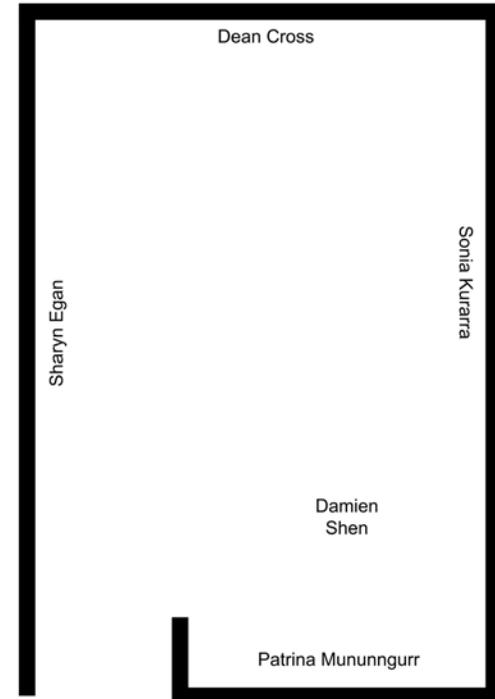


Illiam Nargoodah, *Gutts'em Out Knife*, 2017, found sheep shear, Mudurra wood; 24 x 6 x 1 cm. Courtesy of the artist and Mangkaja Arts.

North Gallery



South Gallery



GALLERY 1

Nongirrŋa Marawili (b. c.1938)

Yolŋu Peoples: Yirritja moiety; Madarrpa clan

Bol'ŋu Djapu (2017)

Lightning (2017)

All 150 x 100 cm

All enamel paint on aluminium composite board

Courtesy of the artist, Buku-Larrŋgay Mulka Centre and Alcaston Gallery, Melbourne.

Lightning (2017)

150 x 100 cm

enamel paint on aluminium composite board

Courtesy of the artist, Buku-Larrŋgay Mulka Centre and Alcaston Gallery, Melbourne.

Private Collection, USA.

John Prince Siddon (b. 1964)

Country: Fitzroy Crossing; Language: Walmajarri

Untitled (spray can) (2016)

Untitled (spray can) (2016)

Untitled (spray can) (2016)

Untitled (spray can) (2016)

Dimensions variable

synthetic polymer paint and encising on etched spray can

Courtesy of the artist and Mangkaja Arts.

Harriett and Richard England Collection, Tasmania.

Dead Babies (2018)

Synthetic polymer paint on canvas

155 x 155 cm

Courtesy of the artist and Mangkaja Arts.

Illiam Nargoodah (b. 1997)

Country: Jimbalakudunj; Language: Walmajarri / Nykina; Skin:Tjungiya

Untitled (hand crafted knives) (2018)

Two parts: 25 x 3 x 2 cm; 22 x 2.1 x 1.6 cm

Courtesy of the artist and Mangkaja Arts.

Cheese Knife (2017)

Steel, hose, bone; 17 x 2 x 2 cm

Gutts'em Out Knife (2017)

Found sheep shear, Mudurra wood; 24 x 6 x 1 cm

Rib-cracker (2017)

Steel from gate, Mudurra wood, copper pipe; 51 x 4 x 4 cm

Small Birds (2017)

Garden shears; 13 x 3 cm / 13 x 3 cm

Courtesy of the artist and Mangkaja Arts.

Private Collection, Fremantle.

Wukun Wanambi (b. 1962)

Yolŋu Peoples; Dhuwa moiety, Marrakulu clan

Trial Bay (2016)

200 cm

Trial Bay (2016)

256 cm

earth pigment and clay on naturally hollowed tree trunk

Courtesy of the artist and Buku-Larrŋgay Mulka Centre.

Harriett and Richard England Collection, Tasmania.

Gunybi Ganambarr (b. 1973)

Yolŋu Peoples; Dhuwa moiety; Ŋaymil clan

Gudurrku (2019)

148 x 127 cm

enamel paint on etched aluminium composite board

Milnurr Ŋaymil font (2016)

165 x 120 cm

etched galvanised steel

Courtesy of the artist and Buku-Larrŋgay Mulka Centre.

Garrapara (2013)

233 cm

Garrapara (2015)

175 cm

Garrapara (2013)

206 cm

earth pigment and sand on naturally hollowed tree trunk

Courtesy of the artist and Buku-Larrŋgay Mulka Centre.

Harriett and Richard England Collection, Tasmania.

James Tylor (b. 1986)

Nunga (Kaurna), Māori (Te Arawa) and European (English, Scottish, Irish, Dutch and Norwegian) Australian ancestry

Deleted Scenes From an Untouched Landscape # 4 (2013)

Erased Scenes From an Untouched Landscape # 1 (2014)

Erased Scenes From an Untouched Landscape # 6 (2014)

Erased Scenes From an Untouched Landscape # 13 (2014)

inkjet print on hahnemuhle paper with hole removed to a black velvet void
50 x 50 cm

Murlapaka Broad shields (2019)

70 x 40 x 5 cm

Mara wadna Number Seven Club (2019)

60 x 40 x 5 cm

Wakalti Parry Shield (2019)

60 x 10 x 10 cm

Wiramumiyu wirri Barbed club (2019)

50 x 5 x 3 cm

Midla Spear thrower (2019)

50 x 5 x 3 cm

timber and black paint

Courtesy of the artist, Vivien Anderson Gallery, Naarm Melbourne and GAGPROJECTS, Tarntanya Adelaide.

Nyurpaya Kaika Burton (b. 1949)

Community: Amata, SA; Region: Anangu Pitjantjatjara Lands; Language: Pitjantjatjara

Ngayuku tjukurpa, mara walytjanku palyantja – My story, written in my own hand (2019)

ink and synthetic polymer paint on paper

152.5 x 130 cm

Courtesy of the artist and Tjala Arts.

Ngarralja Tommy May (b. 1935)

Country: Yarrnkurnja; Language: Walmajarri; Skin: Jungkurra

Jitirr (2017)

Jitirr (2017)

Jitirr (2017)

synthetic polymer paint and drawing into enamel on metal

90 x 90 cm

Courtesy of the artist and Mangkaja Arts.

Harriett and Richard England Collection, Tasmania.

GALLERY 2

Sharyn Egan (b. 1957)

Nyoongar Peoples

Our Babies (2019)

100 sardine tins, cloth, pebble gravel

Dimensions variable

Courtesy of the artist, loaned from the artist.

Dean Cross (b. 1986)

Worimi Peoples

Untitled Slogan Painting (2017)

Synthetic paint on found particle board and Ngunnawal stone

Two parts, 122 x 80 x 1.5 cm; 26 x 22 x 9 cm at widest points

Yowie (2017)

Looped HD video, ed.3

34 minutes 30 seconds

Untitled (A Yowie Dispatched) (2017)

Australian Army ghillie suit

dimensions variable

Courtesy of the artist.

Sonia Kurarra (b. 1952)

Country: Noonkanbah; Language: Walmajarri; Skin: Nampiyinti

Martuwarra (2015)

152 x 152 cm

Martuwarra (2015)

152 x 137 cm

synthetic polymer paint on canvas

Courtesy of the artist and Mangkaja Arts.

Patrina Munungurr (b. 1989)

Yolngu Peoples; Dhuwa moiety; Djapu clan

Dhunupa'kum Nhuna Wanda (Straighten Your Mind) (2018)

Filmic work

1 minute 33 seconds

Courtesy of the artist, Buku-Larrngay Mulka Centre and The Mulka Project.

Damien Shen (b. 1976)

Ngarrindjeri and Chinese Australian

Still Life After Penn #1; #2; #3; #4; #5: #6 (2017)

tintype

5 x 4 inches (except #5: 4 x 5 inches)

Courtesy of the artist and MARS Gallery.

Craig Semple Collection, Melbourne.



Installation view of *unbranded*, La Trobe Art Institute. Artwork: (left) James Tylor (centre) Nyurpaya Kaika Burton (right) Ngarralja Tommy May. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: (left) Ngarralja Tommy May (right) Nongirrrija Marawili. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: (left) Nongirrnga Marawili (Iarrakitj left) Wukun Wanambi (Iarrakitj right) Gunybi Ganambarr (background left) John Prince Siddon (background centre) Illiam Nargoodah (right) Gunybi Ganambarr. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: (left) John Prince Siddon (centre) Illiam Nargoodah (right) Gunybi Ganambarr. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: (left) John Prince Siddon (right) Illiam Nargoodah. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: (larrakitj foreground) Wukun Wanambi (larrakitj background) Gunybi Ganambarr (left I) Gunybi Ganambarr (left II) Gunybi Ganambarr (centre) John Prince Siddon (right) James Tylor. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: James Tylor. Photo by Ian Hill.



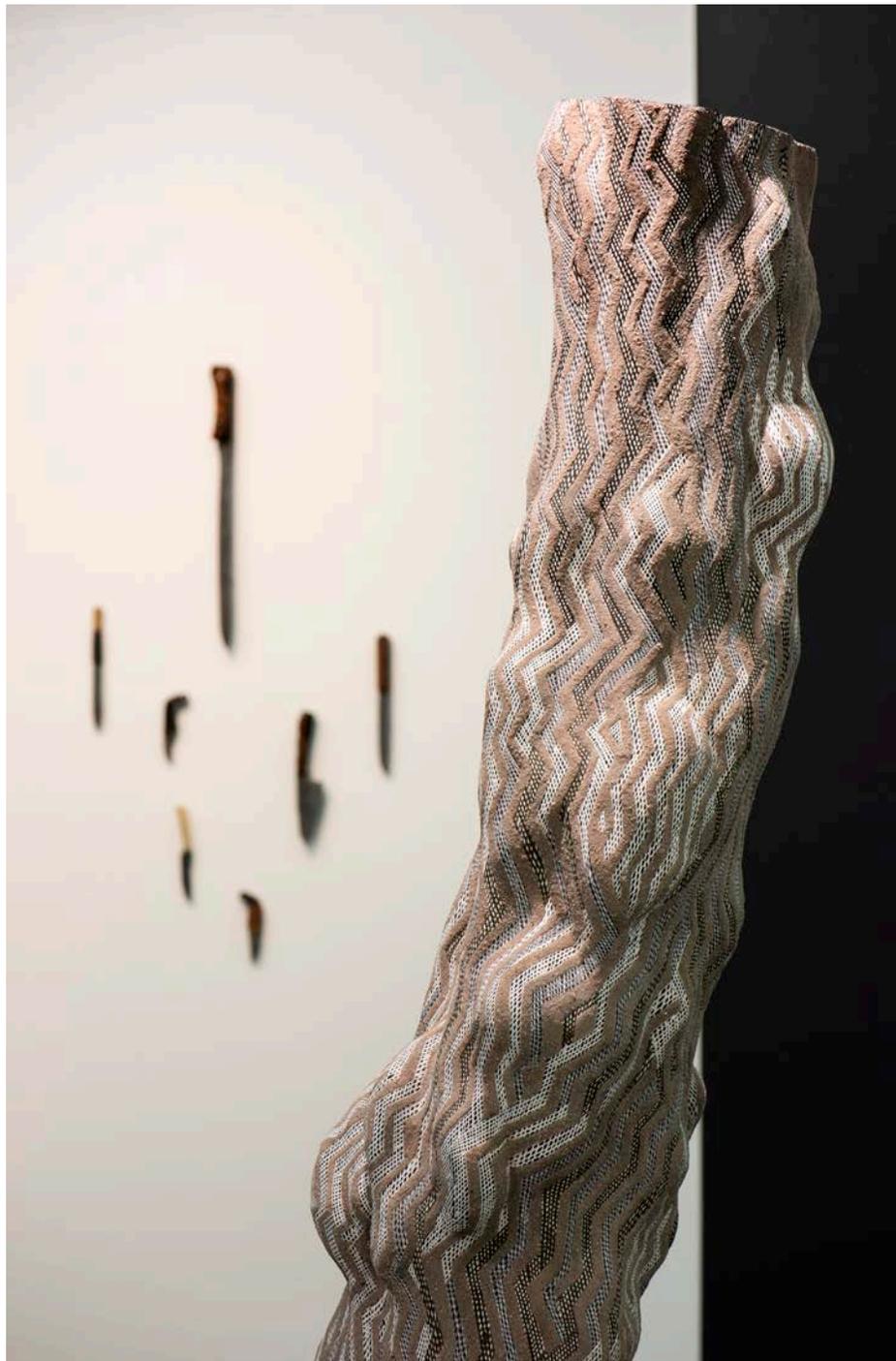
Installation view of unbranded, La Trobe Art Institute. Artwork: (larrakitj left) Wukun Wanambi (larrakitj right) Gunybi Ganambarr (background left) Illiam Nargoodah (background right) Gunybi Ganambarr. Photo



Installation view of unbranded, La Trobe Art Institute. Artwork: Gunybi Ganambarr. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: Gunybi Ganambarr. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: (larrakitj foreground) Gunybi Ganambarr (background) Illiam Nargoodah. Photo by Ian Hill.



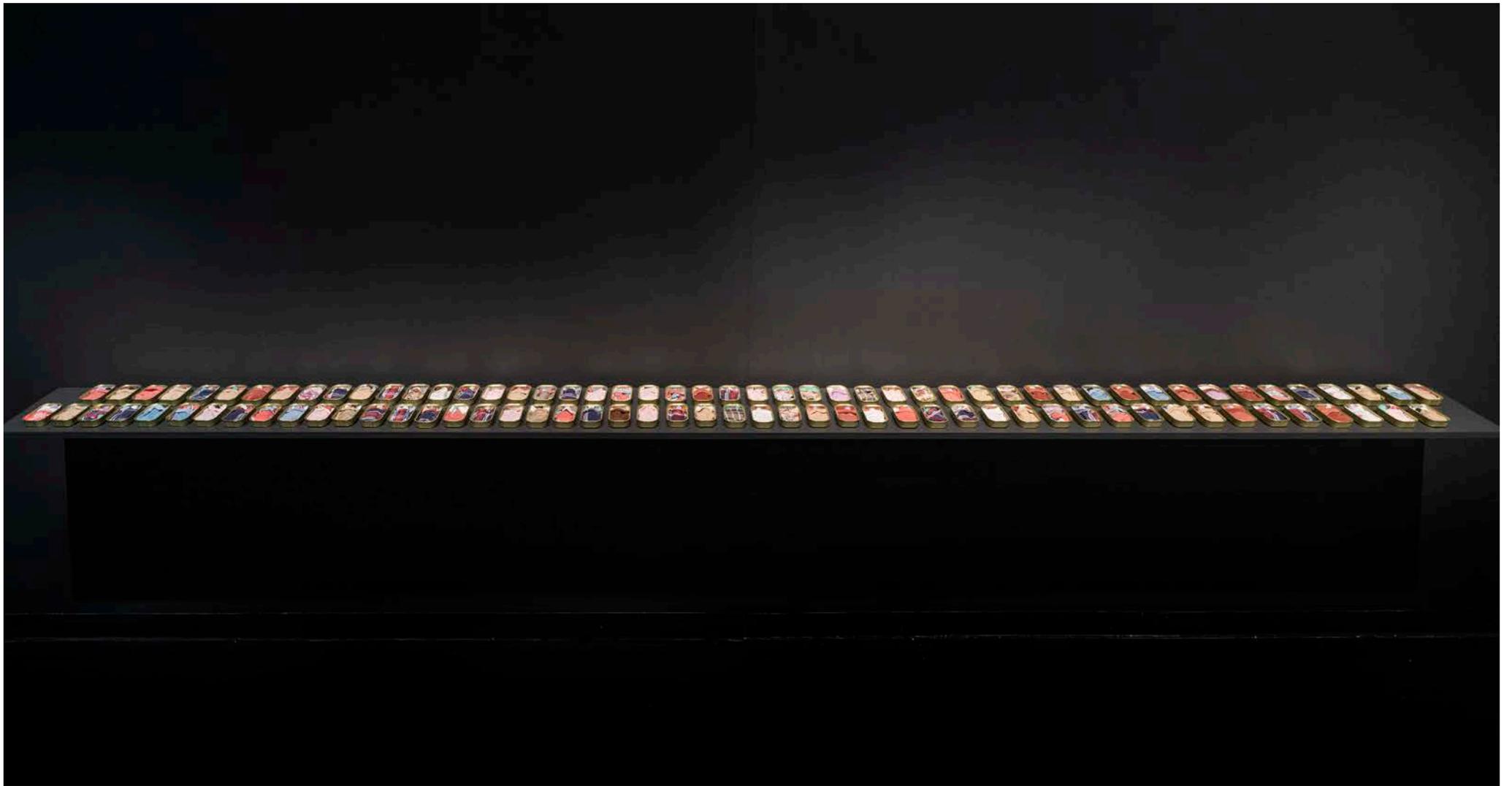
Installation view of unbranded, La Trobe Art Institute. Artwork: Gunybi Ganambarr. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: (Iarrakitj foreground) Wukun Wanambi (Iarrakitj background) Gunybi Ganambarr. Photo by Ian Hill.



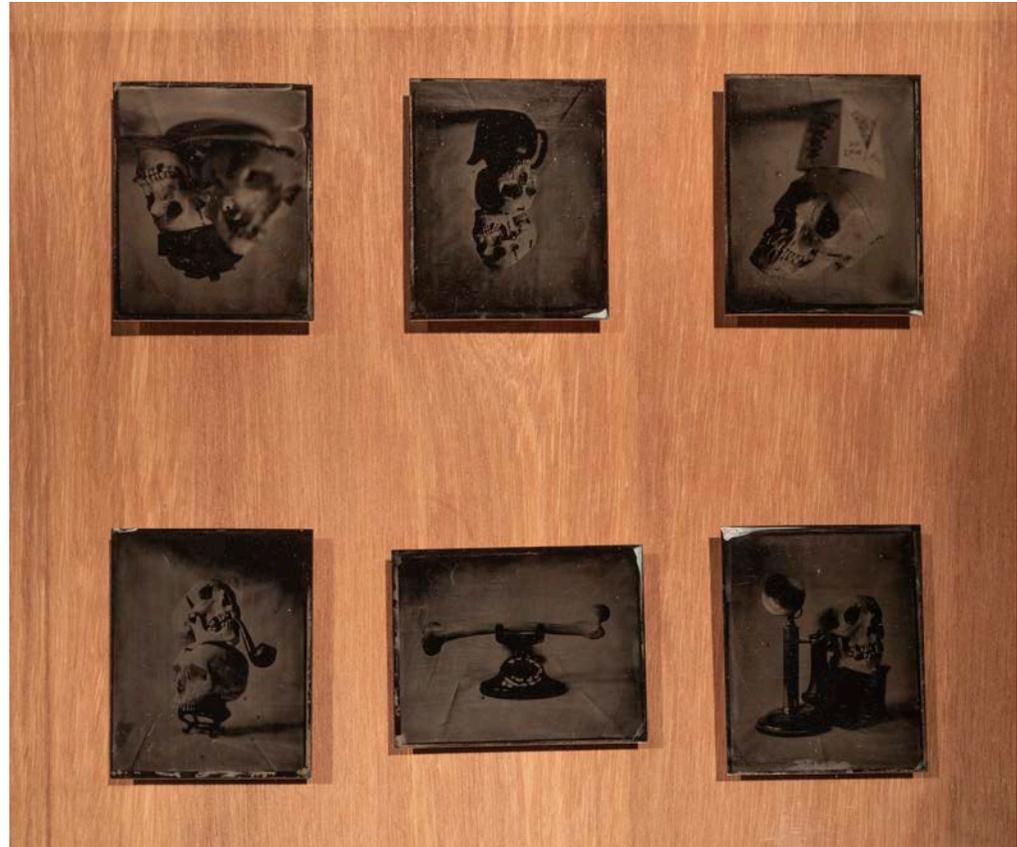
Installation view of unbranded, La Trobe Art Institute. Artwork: (left) Sharyn Egan (centre) Dean Cross (right) Sonia Kurarra. Photo by Ian Hill.



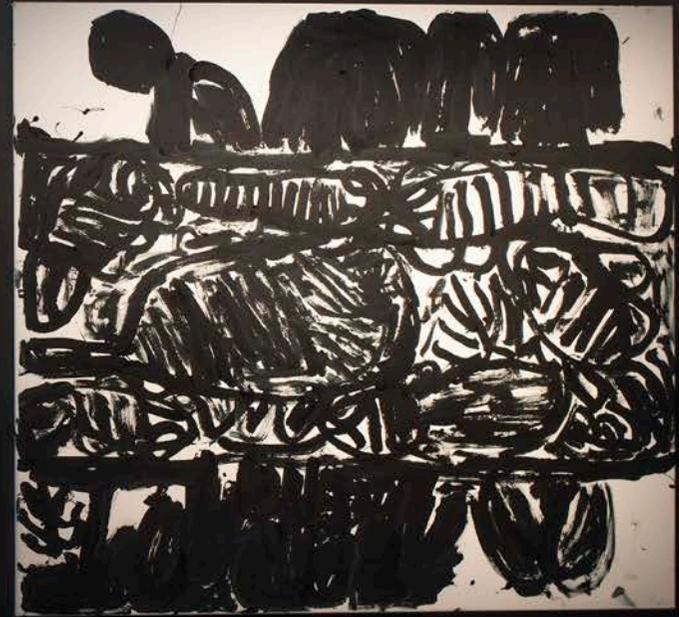
Installation view of unbranded, La Trobe Art Institute. Artwork: Sharyn Egan. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: (left and centre) Sonia Kurarra (right) Damien Shen. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: Damien Shen. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: Sonia Kurarra. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: Dean Cross. Photo by Ian Hill.

Glenn Iseger-Pilkington & Travis Curtin would like to thank the following people for their generosity:

Damien Shen
Dean Cross
Gunybi Ganambarr
Illiam Nargoodah
James Tylor
John Prince Siddon
Ngarralja Tommy May
Nongirrŋa Marawili
Nyurpaya Kaika Burton
Patrina Munungurr
Sharyn Egan
Sonia Kurarra
Wukun Wanambi
Buku-Larrŋgay Mulka Centre
The Mulka Project
Mangkaja Arts
Tjala Arts
Harriett & Richard England Collection, Tasmania
Craig Semple Collection, Melbourne
Alcaston Gallery
MARS Gallery
Vivien Anderson Gallery

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Closed Sunday

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