

mane djang karirra
the place where the
dreaming changed shape

A Flinders University Museum of Art exhibition
with Maningrida Arts and Culture

Artists

Anita Bailedja, Kuninjku, born 1973; Gwenda Baymabiyima, Wurlaki, born 1991; Eliza Brian, Kune, Mayali, born 1996; Gloreen Campion, Rembarrnga, born 1978; Jaylene Campion, Rembarrnga, born 2000; Cheryl Darwin, Burarra, Kuninjku, born 1990; Dorothy Galaledba, Gun-nartpa, born 1967; Joy Garlbin, Ndjébbana/Kunibídjji, Kuninjku, born 1959; Melba Gunjarrwanga, Kuninjku, born 1959; Rosina Gunjarrwanga, Kuninjku, 1989–2022; Philimena Kelly, Rembarrnga, born 1999; Eileena Lamanga, Kuninjku, born 1981; Kay Lindjuwanga, Kuninjku, born 1957; Susan Marawarr, Kuninjku, born 1967; Kate Miwulku, Ndjébbana/Kunibídjji, 1950–2011; Annie Mulunwanga Wurrkidj, Kuninjku, born 1975; Sonia Namarnyilk, Ndjébbana/Kunibídjji, born 1969; Jill Namunjdja, Kuninjku, born 1980; Pamela Namunjdja, Kuninjku, born 1972; Zipporah Nanguwerr, Kuninjku, born 1997; Irenie Ngalinba, Kuninjku, born 1979; Christelle Nulla, Gun-nartpa, born 1992; Antonia Pascoe, Djinang, Wurlaki, born 1987; Eileen Pascoe, Burarra, born 1991; Sandra Richards, Rembarrnga, born 1977; Fiona Jin-majinggal Mason Steele, Burarra, born 1977; Apphia Wurrkidj, Kuninjku, born 1984; Deborah Wurrkidj, Kuninjku, born 1971; Semeria Wurrkidj, Kuninjku, born 1985; Anna Wurrkidj, Kuninjku, 1975–2022; Lena Yarinkura, Kune, Rembarrnga, born 1960; Deborah Yulidjirri, Kuninjku, born 1970.

Maningrida

Maningrida is located on the traditional lands of the Ndjébbana/Kunibídjji people at the mouth of the Liverpool River in north central Arnhem Land. The name is an anglicisation of the word Manayingkarírra from the phrase *mane djang karirra*, commonly translated as ‘the place where the Dreaming changed shape.’ The English name was adopted when a permanent government settlement was established at the site in the late 1950s. Today, Maningrida is a centre for 34 Aboriginal outstations and home to approximately 2,600 people from some 15 language groups.

Maningrida Arts and Culture, one of the nation’s longest-running community-based Aboriginal art centres, provides support to emerging and established artists from the region. The centre fosters diverse and dynamic forms of cultural expression and artmaking, principally bark painting, sculpture and woven work informed by deep and ongoing connections to Country and the Ancestral past.

Foreword

The rise and recognition of women in the painting traditions of central and western Arnhem Land art is a relatively recent phenomenon. Quietly unfolding since the late 20th century, this development was illuminated on the national stage when Gun-nartpa artist Dorothy Galaledba made history in the year 2000, becoming the first woman to win the Bark Painting section of the Telstra National Aboriginal and Torres Strait Islander Art Award. Since this time there have been numerous other female entrants from the region to the Bark Painting category including Kuninjku artist Kay Lindjuwanga, who was recipient of the award in 2004. *mane djang karirra* reflects on the influence of Galaledba and Lindjuwanga, and their contemporaries Melba Gunjarrwanga and Lena Yarinkura on a burgeoning generation of female artists today.

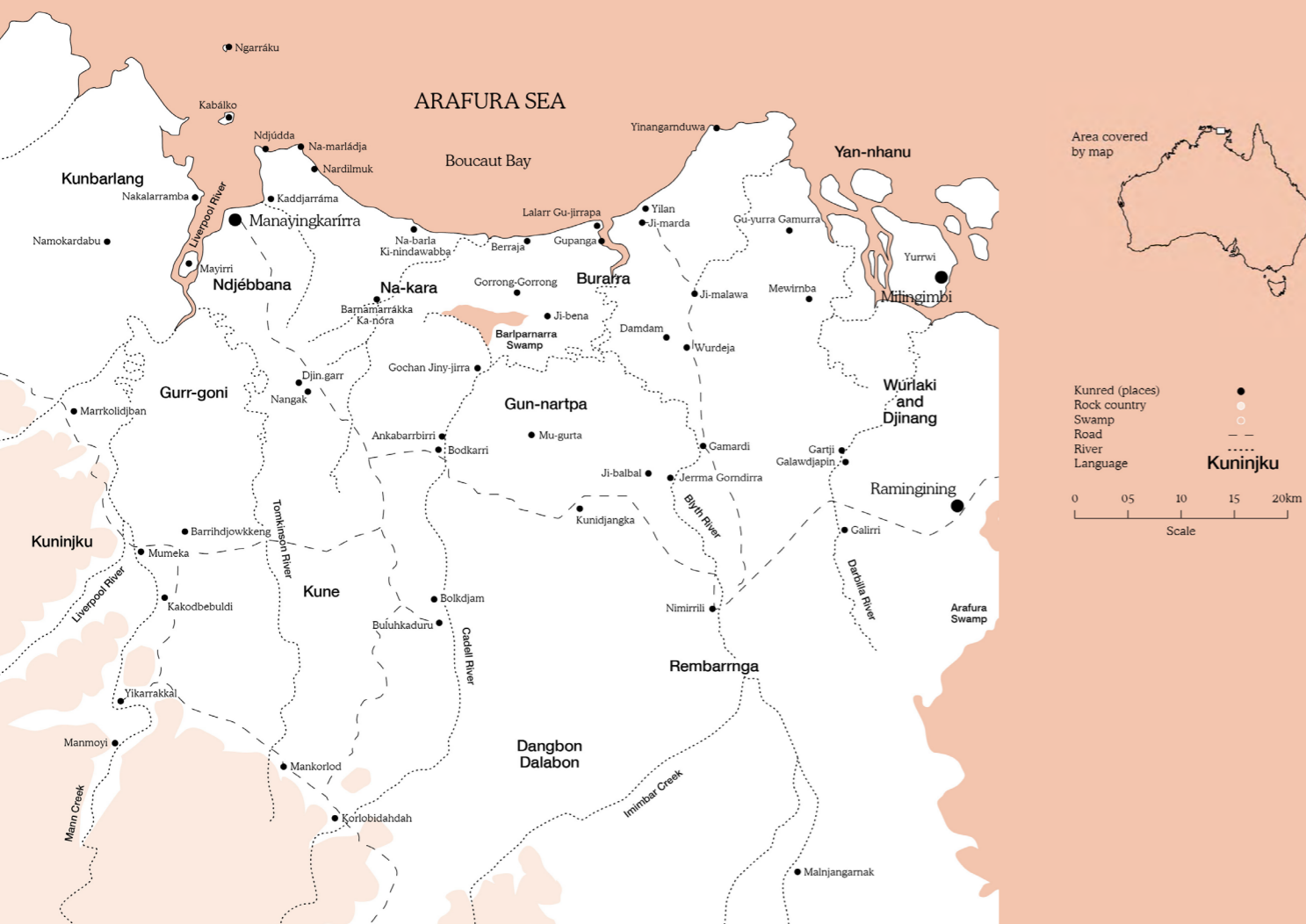
To develop their artistic skills, young people from Maningrida and surrounding outstations generally undertake a long apprenticeship under the guidance of one or more established artists of their clan group. They begin watching and then assisting senior artists at work, learning the repertoire of secular designs and painting techniques while honing the skills of harvesting and preparing materials. Emerging artists will practise on a small scale before graduating to larger formats enabling exploration of complex subjects and themes. Women like Galaledba and Lindjuwanga, who began painting in the late 1980s and early 1990s respectively, were first instructed by their husbands and worked as their assistants over many years before producing work in their own right. These women have since tutored their kin, sharing knowledge and actively fostering the participation of their daughters and grand-daughters.

Artists in this exhibition draw inspiration from traditional designs and experiment with visual language characterised by *rarrk* (cross-hatching). Their work bridges the natural and spiritual realms, the secular and sacred, with bark painting and sculpture depicting myriad *djang* (Ancestral sites and stories, and associated spirit beings). These artworks feature a rich palette derived from natural pigments. Ochres, which are forms of iron oxide or limonite, provide red, purple, pink and yellow hues. Black typically comes from charcoal, while white is sourced from pipeclay. Obtained from the artists’ clan estates, these pigments hold deep associations with the Ancestral world: pipeclay, for instance, is believed to be linked to the powerful rainbow serpent, Ngalyod, and the spirit essence of the Mardayin ceremony.

Flinders University Museum of Art and Maningrida Arts and Culture are delighted to present *mane djang karirra* in association with Tarnanthi 2023. More than 60 years after the first bark paintings were sold from Maningrida in 1957, the legacy of these painters finds expression through the methods and materials embraced by an emerging wave of talent today. This exhibition celebrates the prolific and flourishing community of women who are now at the forefront of contemporary painting practice—maintaining knowledge, language and culture while giving new shape and form to the traditions of central and western Arnhem Land art.

Brooke Ainscow
Manager
Maningrida Arts and Culture

Fiona Salmon
Director
Flinders University Museum of Art





Maningrida Art is a Barramundi

The logo of Maningrida Arts and Culture is a barramundi. Its origin is a small practice bark painting found discarded on the scrap heap by then Cultural Officer Murray Garde at the outstation of Milmilngkan, ancestral home of renowned artist John Mawurndjul. It is reputed to have been painted by his late daughter Anna Wurrkidj who features in this exhibition and who was tutored as an apprentice-artist by her father. It was converted into a design and adopted as a logo in the mid-1990s at a time when Maningrida Arts and Crafts changed its name to Maningrida Arts and Culture emphasizing with greater attention to detail the cultural content of its expanding range of art.¹

The barramundi is an iconic species with deep ritual and dietary significance across western and central Arnhem Land where the artists represented by Maningrida Arts and Culture reside. There is one spectacular sacred site Nimbuwa associated with barramundi and the barramundi features often in X-ray form in many rock paintings and as the key subject in many figurative bark paintings.

The barramundi is an unusual fish species that changes gender as it matures. In western biological science this is described as sequential hermaphroditic. The Aboriginal people of central and western Arnhem Land are acutely aware that barramundi migrate from fresh to salt water to reproduce and that on maturity most sexually invert from male to female. However, in both ritual contexts and everyday language the barramundi remains male and of the Yirritja moiety, it changes in some ways, but remains the same in others.

It was quite coincidental that the design on a simple practice or 'toy' bark painting by a female novice artist was adopted as the logo for Maningrida Arts and Culture. But today looking back nearly 30 years later



this coincidence is very apposite as it coincides with the pivotal transformative moment when women were emerging as artists in the region. Since then, as this exhibition documents, women's art has flourished.

Maningrida is the European name for *Manayingkarirra* from the phrase *mane djang karirra*, commonly translated as 'the place where the Dreaming changed shape'.² It is on the land of the Dhukurrnji patri-clan; senior artist Joy Garlbin is a key Traditional Owner. Maningrida Arts and Culture is a community-based and controlled arts organisation that was founded in Maningrida. Like the barramundi it has changed and has supported transforming artistic practice over its 60 years of existence.

When I first went to Maningrida in 1979 as a doctoral student there was a very clear gendered division of artistic labour: men were the artists reproducing iconography from men's ceremonies in non-secret public manifestations and from rock art sites in the hinterland onto flattened bark. They were assisted on occasion by their female kin, usually their wives. Women were the producers of craft: finely made baskets, durable decorated dilly bags and circular woven mats all made from naturally-occurring materials collected in the bush.

The first article that I published about Aboriginal art in 1982 was called 'Artists and artisans in Gunwinggu society' in a catalogue *Aboriginal Art at the Top* that looked to assert Top End Aboriginal art as fine art.³ In that article I noted how because the arts market valued symbolic art more than utilitarian craft, men were able to earn a great deal more from their arts practice than women. I highlighted this inequity that seemed especially unfair because the production of art and of 'craft' was equally labour intensive and deployed equal measures of customary skills and knowledge.

However, I did not foresee the extraordinary transformation that was about to occur. Like most barramundi, arts practice in the Maningrida region began to gender invert. In the 1990s women began to paint on bark, on hollow log coffins and on wooden sculptures; and they converted their customary skills in fibre weaving into exquisite art objects representing sacred places and iconic species, all highly prized by the mainly non-Indigenous arts market.

The biological transformation of the barramundi is a bit of mystery. But the transformation of arts practice is, with the benefit of hindsight, less so.

Art was first produced for sale by men from 1957 when Maningrida was established as a government settlement. From 1963 Gowan Armstrong the Uniting Church minister who was interested in both men's ceremony and art began to assist a handful of male artists to sell their works. The designs painted invariably originated in men's-only ceremonies with clear stylistic variations based on clan-owned motifs and individual totems. In the process of converting this art from secret contexts and ephemeral designs painted on bodies to more durable objects on public display, the content of art had to be altered to ensure nothing sacred was divulged.

In 1973 with some support from the new Aboriginal Arts Board of the Australia Council, Maningrida Arts and Crafts experienced its own transformation as a salaried arts coordinator Dan Gillespie was appointed to assist with the marketing of arts, most of which was produced at remote seasonally accessible homelands surrounding the Maningrida township. In the 1970s and 1980s a battle was waged and won to see the acceptance of Aboriginal art not just as ethnographic curios, but as fine art.

Over time, as more art was produced, its durability and public presentation, including in community and in the arts centre, opened the way for women's participation. As artist Melba Gunjarwanga noted in 2003:

When I was about 20 years old James [Iyuna her late husband] started to teach me bark painting ... I used to help him and the two of us worked together making mimih sculptures and bark paintings. About four years ago [1999] I started working independently as an artist creating my own bark paintings and carvings.⁴

This transformation did not occur overnight. First there was a need for acceptance of this change at the family and clan level as men divested their monopoly rights in designs to female kin. And then there was the need for consensus at the level of the community-controlled arts marketing organisation to eliminate historic gender divisions in arts practice. This involved the activation of different female interpretations of the Dreamings, of ceremonies and of sites of significance.

As an economic anthropologist, perhaps I should have predicted the financial imperative that has been an important driver of this transformation. Art production provides the main opportunity to generate income in this remote region where there are high levels of unemployment and associated deep poverty. When the opportunity emerged for women to earn far more income from their arts practice than from the sale of crafts it was quickly seized. While not the elixir for socio-economic disadvantage, arts income empowers women to better care for and improve livelihoods for their family and kin in this highly relational society.

On regular visits, I observed these changes firsthand. Initially, women assisted their husbands in the preparation and completion of art works. Then male artists tutored their wives and daughters and female kin with bark preparation, design, and painting techniques. And finally, key individuals such as now senior artists Dorothy Galedba, Kay Lindjuwanga, Melba Gunjarwanga and Lena Yarinkura, all represented in this exhibition, launched their distinct oeuvres independently. Very quickly, in less than a decade, they earned acclaim and recognition in the arts market, in commercial and public exhibitions domestically and overseas, and in winning national art awards.

Their success was supported by changes at Maningrida Arts and Culture with the appointment from the late 1980s of an increasing number of female art coordinators from outside the community. One pathbreaker was Diane Moon, although her focus was on gaining greater recognition for women's fibre art. The transformation gathered pace in the late 1990s when Fiona Salmon, co-curator of this exhibition, worked in Maningrida between 1998 and 2002. Subsequently, Apolline Kohen was arts director for a six-year period from 2002 and it was during this time that women's art production accelerated rapidly. Since then, almost all arts managers have been women.

These changes at the local level were greatly influenced by an explosion of interest in the aftermath of the 1988 Bicentennial, with more Australian public art institutions purchasing and exhibiting serious collections of Aboriginal art; and associated international interest ignited by the *Dreamings: The Art of Aboriginal Australia* ground-breaking exhibition in New York.⁵ In response to these developments, that coincided with heightened global interest in the art and culture of indigenous peoples, a national review of the Aboriginal Arts and Crafts Industry was undertaken. This resulted in enhanced support from the Australian government to financially assist remote art centres with the logistical challenges of getting the art to market.

Today most artists who are represented by Maningrida Arts and Culture are women. And today women are no longer taught by their senior male kin. Instead, women tutor their offspring and female relatives and even male kin. As now senior artist Irenie Ngalinba stated in 2006:

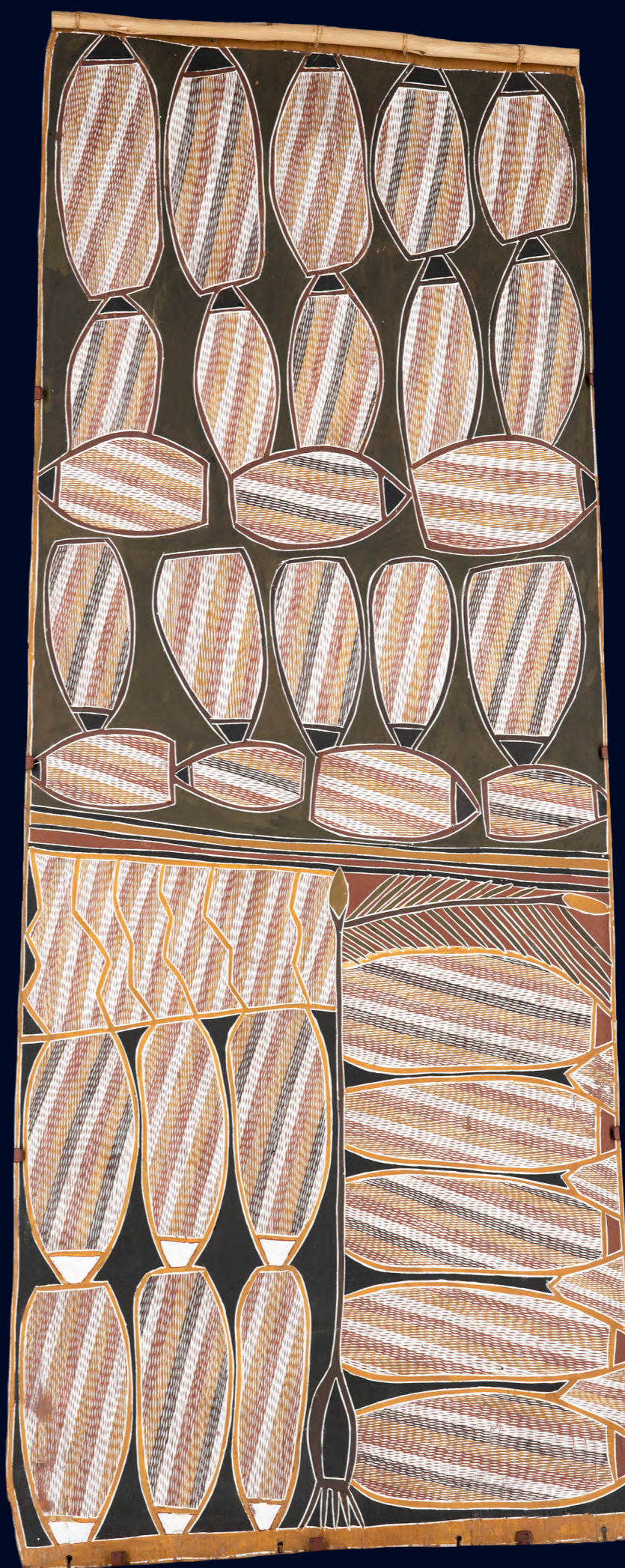
Now it is my turn to teach others. I have been teaching my husband and I am now teaching my brother Seymour, sister Aileena and Badligo [youngest brother] is also painting a little bit. They watch me and I show them how to make good rarrk [cross-hatching], how to draw Yawkyawk or Wakwak.⁶

Consequently, a multi-generational arts practice has emerged alongside design lineages that female artists trace back through maternal and paternal lines of inheritance.

After the barramundi changes gender, it does not change back. Female artists who have adopted these new art forms are now further innovating into new domains by producing totemic and clan designs in fibre weavings and in block and screen printing and most recently using batik techniques learnt on a visit to India. These techniques cultivated at the affiliated Bábbarra Women's Centre, where many female artists also work, have not yet been adopted by men.

Maningrida Arts and Culture has demonstrated remarkable sustainability and growth, despite more recent vicissitudes in the arts market and unhelpful vacillations in government policy and funding support. This community-based and controlled organisation has facilitated previously unimagined artistic transformations. This dynamic art movement will continue to be driven by the creative energy and agency of the artists. It will also require ongoing support provided by Maningrida Arts and Culture. Sixty years on and still swimming strongly, Maningrida art is a barramundi. It will reproduce year after year, under the right conditions.

Jon Altman
Emeritus Professor
The Australian National University



¹ Thanks to Dr Murray Garde for confirming the origins of this logo and for information about the variation in names for barramundi (*birlmu*) across the Bininj Kunwok dialect chain by email correspondence 2 September 2023.

² Recent consultation between linguist Carolyn Coleman and Kunibidji colleague, Nbangardi Alistair James, more accurately translates the phrase *mane djang ka-rirra* as 'the site created by the Dreaming'. Advised by Fiona Salmon by email correspondence 8 October 2023.

³ Altman, J.C. (1982) 'Artists and artisans in Gunwinggu society' in P. Cooke and J. Altman (eds) *Aboriginal Art at the Top*, Maningrida Arts and Crafts, Maningrida, pp. 12–16.

⁴ Quoted in Kohen, A. (2004) 'Kuninjku women and the power of making art' in H. Perkins (ed.) *Crossing Country: The Alchemy of Western Arnhem Land Art*, Art Gallery of New South Wales, Sydney, p. 167.

⁵ Sutton, P. (ed.) (1988) *Dreamings: The Art of Aboriginal Australia*, Viking, New York.

⁶ From the artists (2006) 'Irenie Ngalinba about painting' in J.C. Altman (ed.) *From Mumeka to Milmilngkan: Innovation in Kurulk Art*, Drill Hall Gallery, the Australian National University, Canberra, p.14.

Images
(cover) **Sandra Richards**, Rembarrnga people, born 1977, *Gungarnin* (digging stick spirit) (detail), 2023, stringybark (*Eucalyptus tetrodonta*) with ochre pigment and PVA fixative, 96.0 x 58.0 cm (irreg.), courtesy Maningrida Arts and Culture

Anna Wurrkidj, Kuninjku people, 1975–2022, *Untitled*, 2017, stringybark (*Eucalyptus tetrodonta*) with ochre pigment and PVA fixative, 143.0 x 46.1 cm (irreg.), courtesy Maningrida Arts and Culture

Fiona Jin-majinggal Mason Steele, Burarra people, born 1977, *Jima Jima* (waterlily), 2023, stringybark (*Eucalyptus tetrodonta*) with ochre pigment and PVA fixative, 88.2 x 37.0 cm (irreg.), courtesy Maningrida Arts and Culture

Gwenda Baymabiyma, Djingang, Wurlaki people, born 1991, *Ngangiy* (mud-mussels, Polymesoda coxans) 2023, stringybark (*Eucalyptus tetrodonta*) with ochre pigment and PVA fixative, 143.0 x 46.1 cm (irreg.), courtesy Maningrida Arts and Culture

Zipporah Nanguwerr, Kuninjku people, born 1997, *Wakwak*, 2022, stringybark (*Eucalyptus tetrodonta*) with ochre pigment and PVA fixative, 88.0 x 24.0 cm (irreg.), courtesy Maningrida Arts and Culture

Dorothy Galedba, Gun-nartpa people, born 1967, *Jingubardabiya: Ceremonial pandanus mats at Boporlinymarr waterhole*, 1991, stringybark (*Eucalyptus tetrodonta*) with ochre pigment and PVA fixative 145.0 x 58.0 cm (irreg.), donated through the Australian Government's Cultural Gifts Program by Professor Jon Altman, 2015, Australian National University Art Collection

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Language map of Manayingkarirra (Maningrida) region by Brenda Thornley courtesy Maningrida Arts and Culture

List of works mane djang karirra: the place where the dreaming changed shape

Anita Bailedja born 1973 Kuninjku people

Mandjabu (fishtrap), 2023 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 73.5 x 23.0 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2047

Mandjabu (fishtrap), 2023 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 100.0 x 30.5 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2068

Mimih, 2023 kurrajong (*Brachychiton diversifolius*), ochre pigment and PVA fixative 119.0 x 6.1 x 5.2 cm courtesy Maningrida Arts and Culture TAN 2073

Kun-madj (dillybag), 2023 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 50.6 x 32.4 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2066

Gwenda Baymabiyma born 1991 Wurlaki people

Ngangiy (mud–mussels), 2023 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 78.0 x 31.3 cm courtesy Maningrida Arts and Culture TAN 2061

Eliza Brian born 1996 Kune, Mayali peoples

Clan design, 2023 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 91 cm x 63.6 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2055

Gloreen Champion born 1978 Rembarrnga people

Ngarrbek (short-beaked echidna (*Tachyglossus aculeatus*)), 2022 pandanus (*Pandanus spiralis*), paperbark (*Melaleuca quinquenervia*), ochre pigment and PVA fixative 10.9 x 33.0 x 8.0 cm courtesy Maningrida Arts and Culture TAN 2039

Yok (Bandicoot), 2023 pandanus (*Pandanus spiralis*), paperbark (*Melaleuca quinquenervia*), ochre pigment and PVA fixative 34.0 x 24.0 x 86.1 cm courtesy Maningrida Arts and Culture TAN 2087

Big Yok (northern brown bandicoot (Isoodon macrourus)) 2022 pandanus (*Pandanus spiralis*), paperbark (*Melaleuca quinquenervia*), ochre pigment and PVA fixative 23.8 x 114.8 x 10.6 cm courtesy Maningrida Arts and Culture TAN 2045

Jaylene Champion born 2000 Rembarrnga people

Nawarlah (brown river stingray (*Dasyatis fluviorum*)), 2023 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 31.0 x 23.0 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2071

Cheryl Darwin born 1990 Burarra, Kuninjku peoples

Wakwak, 2023 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 80.8 x 44.0 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2038

Dorothy Galaledba born 1967 Gun–nartpa people

Jin-gubardabiya: ceremonial pandanus mats at Borporlinymarr, 1991 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 145.0 x 58.0 cm (irreg.) Australian National University Art Collection acc.2981 Donated through the Australian Government’s Cultural Gifts Program by Professor Jon Altman 2015

Joy Garlbin born 1959 Ndjébbana/Kunibídjí, Kuninjku peoples

Djómi, 2018 cottonwood (*Bombax ceiba*), ochre pigment and PVA fixative 73.5 x 23.0 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2046

Melba Gunjarrwanga born 1959 Kuninjku people

Mandjabu (fishtrap), 2006 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 140.0 x 67.0 cm Australian National University Art Collection acc.1905 Acquired 2006

Rosina Gunjarrwanga 1989–2022 Kuninjku people

Wakwak, 2022 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 99.0 x 14.7 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2070

Wakwak, 2022 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 95.0 x 13.0 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2065

Mandjabu (fishtrap), 2022 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 173.0 x 21.4 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2069

Philimena Kelly born 1999 Kune people

Namarrkon (Lightning spirit), 2022 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 60.5 x 34.8 cm (irreg.) courtesy Maningrida Arts & Culture TAN 2085

Namarrkon (Lightning spirit), 2022 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 101.0 x 48.5 cm (irreg.) courtesy Maningrida Arts & Culture TAN 2050

Eileena Lamanga born 1981 Kuninjku people

Wakwak, 2023 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 111.0 x 37.0 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2063

Kay Lindjuwanga born 1957 Kuninjku people

Untitled, 2005 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 99.4 x 27.3 cm (irreg.) Private collection, Canberra

Susan Marawarr born 1967 Kuninjku people

Wakwak, 2017 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 131.9 x 49.0 cm courtesy Maningrida Arts and Culture TAN 2057

Kate Miwulku 1950–2011 Ndjébbana/Kunibídj people

Cave, bird and echidna, 2010 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 57.8 x 34.0 cm (irreg.) Charles Darwin University Art Collection acc.1387 Gift of Sarita Quinlivan and Luke Scholes

Mat and bush tucker, 2007 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 35.0 x 92.0 cm (irreg.) Charles Darwin University Art Collection acc.2697 CDU Foundation Acquisition Fund, 2014

Annie Mulunwanga Wurrkidj born 1975 Kuninjku people

Wakwak, 2023 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 57.0 x 30.0 cm courtesy Maningrida Arts and Culture TAN 2049

Sonia Namarnyilk born 1969 Ndjébbana/Kunibídjí, Kuninjku peoples

Djómi, 2023 kurrajong (*Brachychiton diversifolius*), ochre pigment and PVA fixative 160.0 x 7.7 x 4.6 cm courtesy Maningrida Arts and Culture TAN 2086

Jill Namunjdja born 1980 Kuninjku people

Waterholes (Kubumi) 2023 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 75.0 x 23.0 cm courtesy Maningrida Arts and Culture TAN 2060

Pamela Namunjdja born 1972 Kuninjku people

Mimih, 2023 kurrajong (*Brachychiton diversifolius*), ochre pigment and PVA fixative 170.5 x 9.0 x 8.5 cm courtesy Maningrida Arts and Culture TAN 2051

Kunkurra (spiral wind), 2023 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 84.8 x 33.3 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2040

Zipporah Nanguwerr born 1997 Kuninjku people

Wakwak, 2022 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 88.0 x 24.0 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2052

Irenie Ngalinba born 1979 Kuninjku people

Wakwak, 2004 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 62.0 x 26.0 cm (irreg.) Private collection, Melbourne

Wakwak, 2007 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 124.0 x 37.0 cm (irreg.) Charles Darwin University Art Collection acc.1366 CDU Foundation Art Acquisition Fund 2007

Wakwak lorrkon, 2012 ochre pigment and PVA fixative on hardwood 230.0 x 29.0 x 29.0 cm Australian National University Art Collection acc.3397 Donated through the Australian Government’s Cultural Gifts Program by Anthony Scott 2022

Christelle Nulla born 1992 Gun–nartpa people

Wangarra spirit, 2022 cottonwood (*Bombax ceiba*), ochre pigment and PVA fixative 115.0 x 6.9 x 6.5 cm courtesy Maningrida Arts and Culture TAN 2041

Wangarra spirit, 2022 cottonwood (*Bombax ceiba*), ochre pigment and PVA fixative 89.0 x 7.7 x 6.4 cm courtesy Maningrida Arts and Culture TAN 2042

Wangarra spirit, 2023 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 98.3 x 23.2 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2053

Antonia Pascoe born 1987 Djinang, Wurlaki peoples

Barnda (long neck turtle), 2023 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 87.0 x 27.2 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2062

Eileen Pascoe born 1991 Burarra people

Kunkaninj (digging stick spirit), 2023 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 113.0 x 41.0 cm courtesy Maningrida Arts and Culture TAN 2059

Sandra Richards born 1977 Rembarrnga people

Gungarnin (digging stick spirit), 2023 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 96.0 cm x 58.0 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2043

Man-ngalinj (bush potato) 2023 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 79.0 x 47.2 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2044

Fiona Jin–majinggal Mason Steele born 1977 Burarra people

Jima Jima (waterlily), 2023 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 93.0 x 28.8 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2054

Jima Jima (waterlily), 2023 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 88.2 x 37.0 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2072

Apphia Wurrkidj born 1984 Kuninjku people

Wakwak, 2022 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 91.8 x 33.0 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2067

Deborah Wurrkidj born 1971 Kuninjku people

Kun–madj (dillybag), 2018 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 131.0 x 39.0 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2064

Semeria Wurrkidj born 1985 Kuninjku people

Milmilngkan, 2005 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 78.0 x 22.0 cm (irreg.) Private collection, Melbourne

Anna Wurrkidj 1975–2022 Kuninjku people

Untitled, 2017 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 143.0 x 46.1 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2058

Lena Yarinkura born 1960 Kune, Rembarrnga people

Yawkyawk with their Wayarra (Balang) guardian at Bolkdjam, 2018 pandanus (*Pandanus spiralis*), feathers and ochre pigment 244.0 x 157.0 x 3.0 cm (irreg.) Art Gallery of South Australia acc. 20197S20 Gift of the artist 2019

Namorrorddo (Shooting star spirit), 2023 pandanus (*Pandanus spiralis*), paperbark (*Melaleuca quinquenervia*), ochre pigment and PVA fixative 170.6 x 13.4 x 16.4 cm courtesy Maningrida Arts and Culture TAN 2056

Deborah Yulidjirri born 1970 Kuninjku people

Galawon (goanna), 2022 stringybark (*Eucalyptus tetrodonta*), ochre pigment and PVA fixative 73.0 x 37.7 cm (irreg.) courtesy Maningrida Arts and Culture TAN 2035

Acknowledgements

FUMA acknowledges the Kurna people as the traditional owners and custodians of the Adelaide region. We recognise and respect Kurna heritage, beliefs and spiritual relationship with Country, and respectfully acknowledge Kurna Elders past, present and emerging.

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mane djang karirra: the place where the dreaming changed shape

9 October – 15 December 2023

A Flinders University Museum of Art exhibition with Maningrida Arts and Culture
Presented in association with Tarnanthi Festival 2023

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Senior Arts worker – Cultural Liaison and Materials Harvesting Coordinator: Derek Carter

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