

Art, words and photos from
Central Australian Aboriginal Art Centres

Quarterly edition, April 2019

THE DESART RADAR



Culture First.

Supporting Aboriginal Art Centres
of Central Australia



Desert River Sea: Portraits of the Kimberley

In 2018 Warlayirti Artists were commissioned to create glass panels for the Art Gallery of Western Australia's Desert River Sea project. Warlayirti Artists' Christine Yukenbarri, Frances Nowee, Imelda Yukenbarri Gugaman and Miriam Baadjo attended the opening in Perth in February, presenting artist talks and signing books.

Warlayirti Artists were the first art centre to work in fused glass when it began working in Bullseye coloured glass in 2001 following the construction of an on-site glass studio. Despite the glass studio not being used for over 10 years, the artists had revived the medium for the Desert River Sea 2019 Exhibition where artists created individual panels as well as a collaborative piece on the theme of bush tucker.

(Top left): Christine Yukenbarri with her name & artwork in lights in Perth CBD's Yagan Square. Image: Warlayirti Artists

(Top right): Desert River Sea: Portraits of the Kimberley opening day celebration at AGWA, Sat 9 Feb 2019. Christine Yukenbarri signing the Desert River Sea publication. Image: Rebecca Mansell, courtesy AGWA

(Bottom right): Desert River Sea: Portraits of the Kimberley opening day celebration at AGWA, Sat 9 Feb 2019. Imelda Yukenbarri Gugaman, Christine Yukenbarri, Frances Nowee & Miriam Baadjo (Warlayirti Artists) with artworks Bush Tucker on Country. Image: Rebecca Mansell, courtesy AGWA



Artist Pantjiti Unkari McKenzie awarded the Order of Australia Medal.

Congratulations to Pantjiti Unkari McKenzie, an artist of Maruku Arts & Crafts, Tjarlirli Art and Tjanpi Desert Weavers, who was awarded the Order of Australia Medal on the 26th of January for her 'service to the Indigenous community of the Northern Territory.'

Pantjiti MacKenzie is a senior Pitjantjatjara woman from the APY lands of northern South Australia. She spent much of her life in Ernabella where she and her late husband set up EVTV to make films recording a wide range of Anangu experiences. Now settled with her partner in Docker River, Pantjiti is a respected senior law woman as well as an accomplished Ngangkari (traditional healer) working with NPY Women's Council.

As well as being a talented crafter of punu (wood carving/burning), she is an experienced and widely exhibited tjanpi (grass) weaver and painter.

Her work in archiving and sharing knowledge around cultural heritage is well deserving of this prestigious award. *Congratulations Pantjiti!*

Men's Art Worker Industry Engagement Perth Trip, October 2018



In October last year, the Desart Art Worker program took a group of male Art Workers to Perth for an immersive week of art and behind the scenes experiences in major cultural institutions. The trip enabled the participants to experience how their own art centre role fits within the broader art world and to see where their own community's art ends up when it leaves an art centre.

Damien Brown from Arlpwe Art & Culture Centre summed up the general mood of the trip – 'It was a great team of Art Workers to travel with. We had fun at the same time, and we were meeting the other Art Workers for the first time. It was the first time to Perth for some of us. We want to share our experiences with our families, friends and the art centre.'

(L-R) Maurice Petrick & Cornelius Ebatarinja (Yarrenyty Arltere), Ignatius Taylor (Martumili Artists), Quincy Stevens (Arlpwe Art & Culture Centre), Glenn Iseger-Pilkington (Gee Consultancy), Corban Williams (Martumili Artists), Barry McGuire (Noongar Traditional Owner), Damien Brown (Arlpwe Art & Culture Centre) at Kings Park in Perth for a Welcome to Country. Image: Desart, 2018.

Art Worker Curatorial Program Install of the 2018 Desart Photography Prize



The 2018 Desart Photography prize was installed by Art Workers Sharon Butcher and Belinda Cool from Papunya Tjupi Artists, under the mentorship of Coby Edgar, Assistant Curator of Aboriginal & Torres Strait Islander Art, Art Gallery NSW.

Sharon was inspired by the opportunity, 'This is the first time for me to learn these things that I've never done before. I liked hanging the

frames, using the computer and making wall labels. I liked it and want to do more!' Belinda agreed, 'We can make our Papunya Tjupi gallery better now and hang our Christmas show.' Sharon and Belinda took their new skills back to the recently refurbished gallery in Papunya, where they independently installed the Christmas show which opened on December 5th.

(L-R) Sharon Butcher (Papunya Tjupi Arts), Coby Edgar and Belinda Cool (Papunya Tjupi Arts) working together in the Desart Artspace. Image: Desart, 2018



Desart Art Worker Graduation, September 2018

It was a proud moment for everyone on Friday 14 September 2018 when six Art Workers graduated from the Desart Art Worker Program-designed VET courses they have been undertaking at Batchelor Institute here in Alice Springs.

Graduating Art Workers from Arlpwe Art and Culture Centre (Ali Curung) were Damien Brown, Clinton Walker, Peter Corbett, Graham Beasley and Quincy Stevens. Kathleen Rambler from Artists of Ampilatwatja received two Certificates, as did Damien, Peter and Quincy.

Leon Thompson from Arlpwe Art and Culture Centre and Patricia Robinson from Tangentyere Artists also graduated but were unable to attend.

BIITE Art Worker Graduation: (L-R) Kathleen Rambler (Artists of Ampilatwatja), Damien Brown (Arlpwe Art & Culture Centre), Desart Chair Jane Young with Peter Corbet, Clinton Walker, Graham Beasley and Quincy Stevens (all of Arlpwe Art & Culture Centre), at the Batchelor Institute of Indigenous Tertiary Education graduation ceremony. Image: Penny Watson, Desart Inc 2018



Weapons for the Soldier **Protecting Country, Culture and Family**

After opening at Hazlehurst Art Centre in Sydney in 2018, the APY Art Centre Collective's major collaborative exhibition *Weapons for the Soldier* is now touring regional Australia with the first stop being Araluen Arts Centre in Alice Springs, from March 22 – April 22.

The curation of *Weapons for the Soldier* was initiated by the young men of the APY Lands after a visit to the Australian War Museum in Canberra. Vincent Namatjira (Iwantja Arts), Aaron Ken (Tjungu Palya Arts), Derek Jungarrayi Thompson (Ernabella Arts), Anwar Young (Tjala Arts) and Kamurin Young (Tjala Arts) lead the curation of the exhibition with the support of senior APY Land artists.

‘Protecting Country is important, because connection to Country is eternal. The concepts of weapons and warfare are therefore significant because they represent this eternal cultural contract that Anangu have with Country. This is a truly important subject for Anangu. Our ancestors have passed down their knowledge of traditional weapons that continue to be made today, and stories of the impact of weapons and wars.’ – Vincent Namatjira, Iwantja Arts

Vincent Namatjira with *Unknown Soldiers*, 2018 at the Iwantja Arts studio, Indulkana.
Courtesy the artist and Iwantja Arts. Image: Jackson Lee

nganampa arts: *tjungurrinytjaku kutju*

Our Art – Coming Together As One

As part of the Papunya Men's Art and Cultural Revival Movement, the men of Papunya Tjupi Arts created a new body of work that they exhibited in their on-site gallery in Papunya. The body of work was developed over three men's camps between October 2018 and February 2019. The story as told together by Aaron Kingsley, Elwin Ward, Carbiene McDonald & Bob Dixon:

'In the old time, our old people stayed out on their country, camping by the waterholes, their sacred dreaming places. They looked after story by drawing in the sand, singing and dancing. That's where canvas paintings came from, those stories drawn in the sand. The old people asked us to look after these places, these stories.

On those camps we had, us fellas – old fellas and young fellas – went out together to talk and paint our stories. We camped out at Al Keepi (an outstation and waterhole West of Papunya).

Each of us painted our grandfathers' dreaming story, the story of their sacred places, now our places to look after. Us men, we follow our fathers' and our grandfathers' foot prints.

On this camp we passed on those stories to our sons and grandsons so they can keep looking after those stories, and look after themselves by painting. All of us together painted an old car, each of those circles we painted represent each of our grandfathers' waterhole dreaming places.

Those waterholes were important for our old people, by painting them, sharing story and camping there we pass on culture and look after those places. In February, we had a big exhibition and invited people to come see these paintings at our Art Centre in Papunya, the place of Tjupi (honey ant) dreaming.'

Members of the Papunya Men's Movement at Al Keepi Outstation
Image: Papunya Tjupi Artists 2018



Key Dates

11 – 12 April

15 – 17 April

17 May

3 – 7 June

30 June

8 July

9 – 11 August

4 September

4 September

5 September

6 September

7 September

SAM Training at Revealed Fremantle

Desart Art Centre Conference

Museums Conference Marketplace @ Araluen

Barkly Artist Camp

Vincent Lingiari Art Award entry deadline

Desart Photography Prize entry deadline

Darwin Aboriginal Art Fair

Vincent Lingiari Art Award 2019

Desart Art Worker Photography Prize Exhibition

Desert Mob Exhibition Opening

Desert Mob Symposium

Desert Mob Marketplace

Email blasts for Desart members

Keep up to date with industry news, grants, art prizes and competition opportunities. Email Amy at programofficer@desart.com.au if you're missing out on our grant and competition email blasts.

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