

THE STARS BEFORE US ALL

Australian First Nations Art

MICHAEL REID

SYDNEY

BERLIN

BEYOND

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Across the centuries, within the full sweep of world art, Australian artists have gifted humanity two significant contributions: the landscape and the art of its First Peoples.

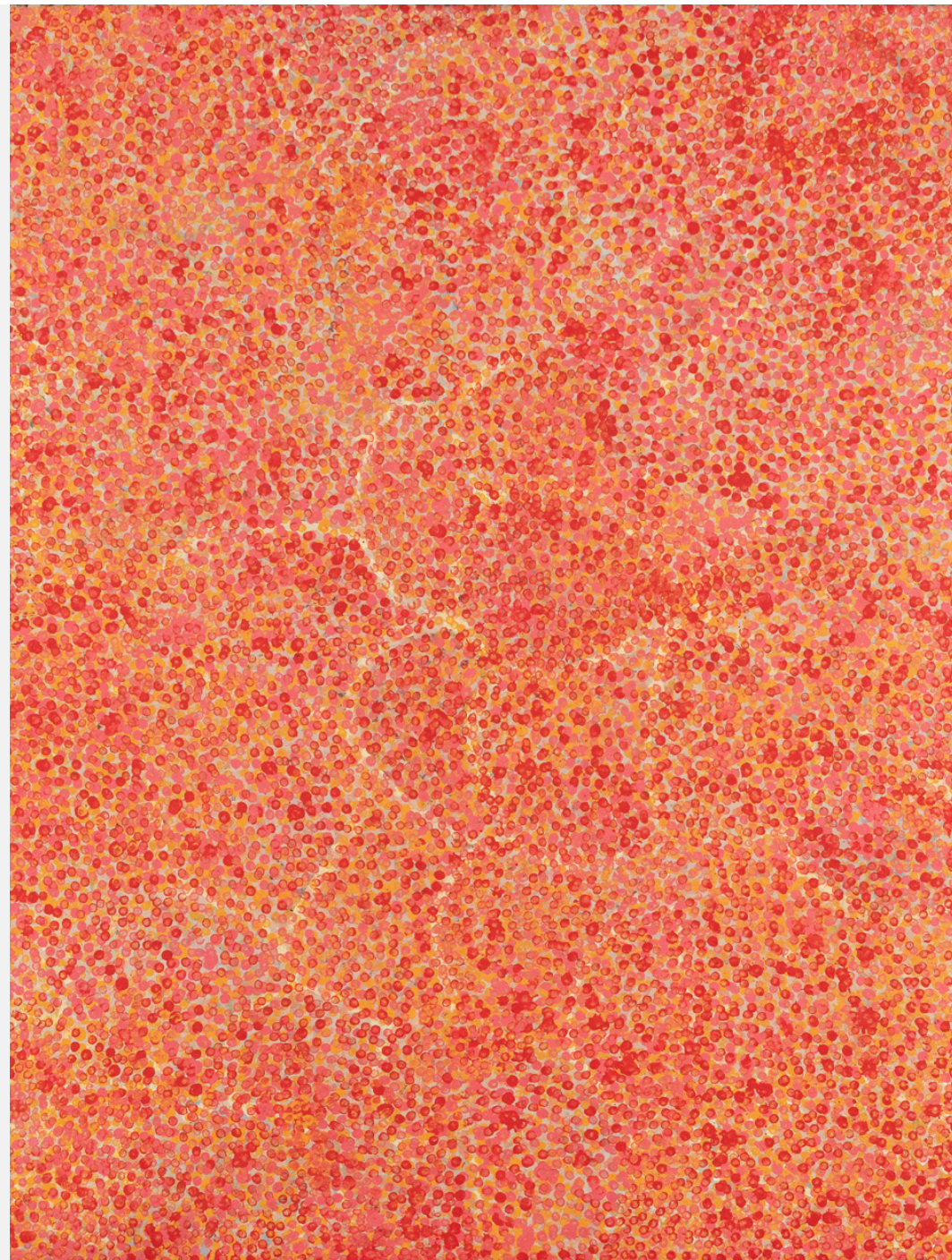
In their vision of the landscape, each succeeding generation of Australian painters working within a European tradition has been able to add another dimension to our understanding of the land. Given the depth of this centuries-old Western tradition, that is no small accomplishment.

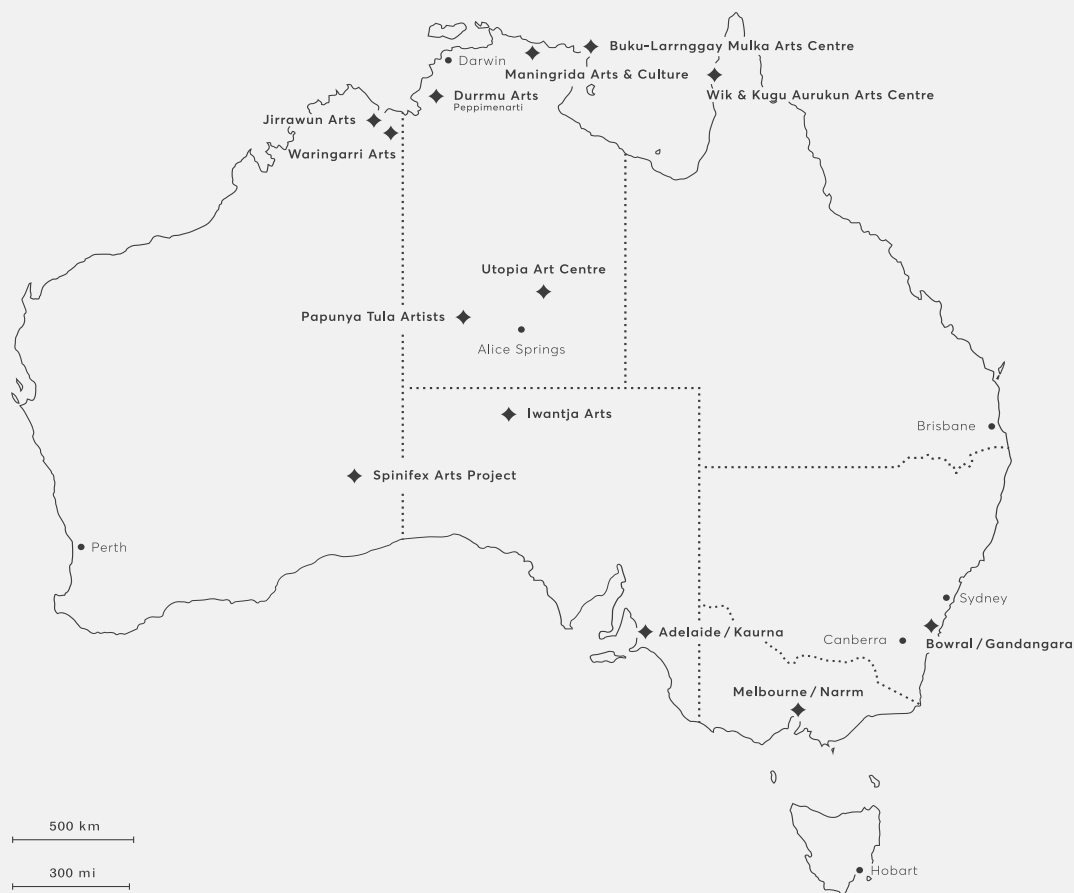
If, through our landscapes, Australian art has contributed to seeing the world anew, the art of Australia's First Peoples stands without parallel. Born of isolation and a profound need to communicate across peoples and across an endless terrain, Aboriginal and Torres Strait Islander art is our continent's truly unique gift to the wider creative world. Emerging from traditions of rock art, bark painting, body painting, weaving, sculptural carvings, and ephemeral sand works, First Nations artists have extended their practices into painting, performance art, textiles and fabric, photography, multi-media installation and ambitious metalwork.

The Stars Before Us All is an exhibition that opens a window into an extraordinary contemporary art tradition. It reveals a culture that, after millennia of relative isolation, has in the last two decades burst onto the global stage, offering audiences not only works of great aesthetic power but also a vision of art as continuity, survival, renewal and growth. In this sense, Aboriginal and Torres Strait Islander art is not just Australia's unique addition to the art world - it is among the world's oldest, deepest, most original and ever evolving contemporary visual art traditions.

Michael Reid OAM
Michael Reid Sydney + Berlin, Chairman

Emily Kame Kngwarreye, 1910-1996. *Untitled (Alhalkere)*, 1992





The scale and ambition of the National Gallery of Victoria's touring exhibition *The Stars We Do Not See* marks a significant moment for First Nations art - and, by extension, Australian culture - on the global stage. *The Stars We Do Not See* has been curated by Myles Russell-Cook, Artistic Director and CEO of the Australian Centre for Contemporary Art, and former Senior Curator of Australian and First Nations Art at the NGV.

The Stars Before Us All is a commercial exhibition that echoes the work of the NGV and the National Gallery of Art, aiming to amplify both practicing First Nations artists and key historical works alongside this landmark institutional presentation. Our goal is not only to introduce these artworks to American collections, but to connect you with the artists who are making them - living, practicing, inventive voices grounded in Country and community.

I'm continually drawn to artists whose work carries a clarity of voice - often stemming from deep cultural authority, disciplined practice, and innovative approaches to both making and meaning. Regina Pilawuk Wilson, our guest of honour, exemplifies this clarity. In the 1970s, Regina and her husband Harry led their community back onto their homelands, founding Peppimenarti in the Northern Territory. A matriarch for her people for decades, Regina's cultural practice - her weaving - is tied to the deep history of the Ngan'gikurrungurr people.

Her art practice translates these woven forms into painted design - an act of cultural preservation and reinvention, rendered with remarkable precision and power onto the painted surface.

Every artist selected for *The Stars Before Us All* brings their own clarity of voice. Each offers a unique expression of First Nations culture - contemporary, powerful, and rooted in a dynamic, multifaceted living tradition.

Toby Meagher
Curator, *The Stars Before Us All*



REGINA PILAWUK WILSON

Wupun (sun mat), 52-25, 2025

signed verso left corner: "RPW" inscribed in black marker

verso bears: Durrmu Arts catalogue number "52-25" inscribed upper left corner in black marker

acrylic on Belgian linen

198 x 198 cm (78" x 78")

\$40,000 USD

Born in 1948 in the Daly River region of the Northern Territory, Regina Pilawuk Wilson is a Ngangikurrunggurr artist celebrated for her intricate weaving and acrylic paintings that draw on traditional fibre art techniques. A co-founder of the Peppimenarti community and Cultural Director of Durrmu Arts Aboriginal Corporation, Wilson also won the General Painting Award at the 2003 Telstra National Aboriginal and Torres Strait Islander Art Awards for Syaw (Fishnet). Recently, Wilson has had a room named in her honour in the newly launched Australian Embassy in Washington DC. Wilson's cultural authority is widely recognised nationally and internationally, positioning her among the most important First Nations figures currently practicing.

Wupun (Sun Mat) reimagines the traditional sun mats woven by the women of Peppimenarti from Yerrgi (Pandanus) and Merrepen (Sand Palm). Using finely layered acrylic lines, she recreates their radiating structure and embeds her personal stitch passed down through her family as a cultural signature. Concentric ripples and shifting between earthy reds, ochres, yellows, and whites evoke the meditative rhythm of weaving. Originally a master weaver, Wilson turned to painting in the early 2000s to preserve and evolve traditional practices, translating cultural knowledge into contemporary abstraction. Wilson's works transform everyday woven objects into expansive optical compositions grounded in place, memory, and identity.

Regina's paintings and weavings have been exhibited in major national and international exhibitions, including *Dreaming Their Way: Australian Aboriginal Women Painters* (National Museum of Women in the Arts, Washington DC, 2006), *Floating Life* (QAGOMA, 2009), The Third Moscow Biennale of Contemporary Art (2009), *Ancestral Modern* (Seattle Art Museum, 2012), *String Theory* (Museum of Contemporary Art, Sydney, 2013), *Everywhen: The Eternal Present in Indigenous Art from Australia* (Harvard Art Museums, 2016), *Marking the Infinite* (touring USA & Canada, 2016-19), The TarraWarra Biennale (2023), and *Woven Histories* (Museum of Modern Art, New York, 2025).

Michael Reid has represented Regina Pilawuk Wilson, through Durrmu Arts, for more than 15 years.

SELECTED COLLECTIONS

Art Gallery of New South Wales, Australia

Art Gallery of South Australia, Australia

Macleay Museum, University of Sydney, Australia

Museum and Art Gallery of the Northern Territory, Australia

National Gallery of Australia, Australia

National Gallery of Victoria, Australia

Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Australia

Seattle Art Museum, United States

The British Museum, United Kingdom

The Levi-Kaplan Collection, USA



Regina Pilawuk Wilson

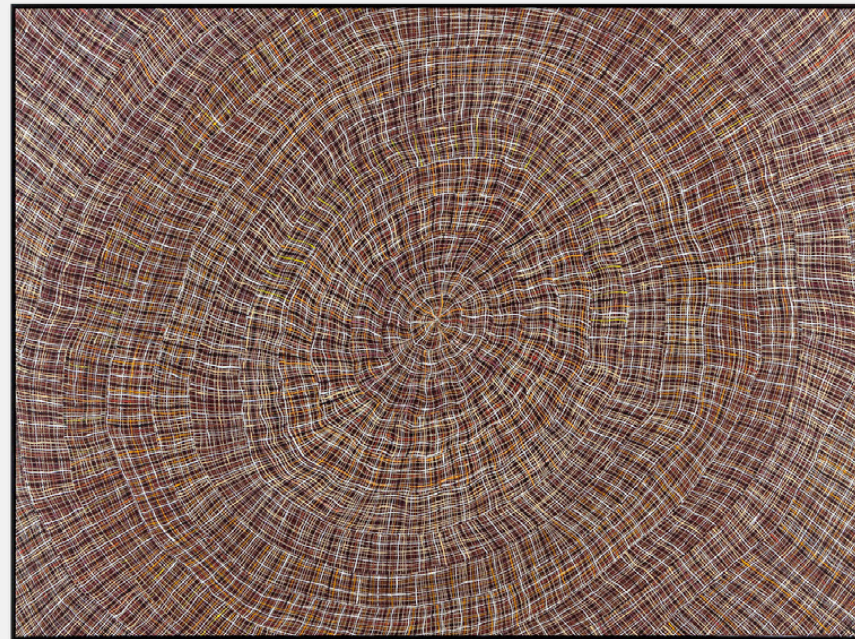
Wupun (Sun Mat) 43-25, 2025

148 x 199 cm (58.2" x 78")

\$28,000 USD, framed

In this work, Wilson renders the woven form of the traditional wupun (sunmat) in a precise, radiating pattern of intersecting lines. Concentric waves of fine, hand-painted grids ripple outward from the centre, creating a sense of both structure and movement. Her meticulously layered palette comprising ochres, whites, and deep earthy tones evokes the natural fibres and dyes traditionally used in weaving.

The act of repetition and the precision of line become both meditative and mnemonic, recalling the rhythms of weaving and the passing on of cultural knowledge. In *Wupun*, Wilson not only preserves the visual language of her community but recontextualises it on canvas, offering a powerful meditation on tradition, innovation, and continuity.



DANIE MELLOR

Piccaninny Paradise, 2010

signed: "Danie Mellor 2010" lower right and inscribed lower left "Piccaninny Paradise" in pencil
verso bears: Art Gallery of Western Australia label with artwork details "Danie Mellor / *Piccaninny Paradise* / 2010" and "accession no 2011/E252 Western Australian Indigenous Art Awards 2011" in top right corner, Art Gallery of Western Australia registrar label "Danie Mellor / *Piccaninny Paradise* / 2010" in lower centre, exhibition centre label lower centre, Caruana & Reid Fine Art label "Danie Mellor / *Piccaninny Paradise* / 2010," DOOVER T.E.D Australia" shipping tag in top left and right corners

pencil, pastel, glitter, swarovski crystal and wash on saunders waterford paper

original gilt frame

165.5 x 192 cm (65.1" x 75.6")

\$70,000 USD

PROVENANCE

Caruana & Reid Fine Art, 2010

Private Collection, Sydney

EXHIBITED

Non Sufficit Orbis, Melbourne Art Fair in association with Caruana & Reid Fine Art, Melbourne, August 2010

Western Australian Art Awards, Art Gallery of Western Australia, August - December 2011

Danie Mellor: Exotic Lies Sacred Ties, University of Queensland Art Museum, TarraWarra Museum of Art, Museum and Art Gallery of the Northern Territory (MAGNT), May - November 2014. Curated by Maudie Palmer AO.

LITERATURE

Elias, Ann, "Flower light," *Eyeline* 78 (2014): 35-41.

Elias, Ann, *Useless beauty: Flowers and Australian art*, Cambridge Scholars Publishing, 2015: 6.

Rivera-Santana, Carlos, *Archaeology of colonisation: From aesthetics to biopolitics*, Bloomsbury Publishing PLC, 2019: 161 (illus).

Mellor's large masterwork, *Piccaninny Paradise* (2010) exemplifies his practice of reimagining Australian colonial landscapes through a First Nations lens. Using pencil, pastel, glitter, Swarovski crystals, and wash, Mellor transforms the genteel medium of drawing into a powerful commentary on history, memory, and cultural inheritance. The work's opulence belies its complex critique of dispossession and mythmaking. Mellor, of Mamu and Ngagen / Ngajan heritage, plays a vital role in contemporary Australian art by challenging dominant narratives and asserting Indigenous presence within art historical traditions. His work bridges cultural perspectives, reshaping how Australia sees its past, and future, through aesthetics grounded in truth and reconciliation.

Michael Reid represented Danie Mellor for seven years, from 2007 to 2014.



SELECTED COLLECTIONS

Adelaide Festival Centre, Australia

Art Gallery of New South Wales, Australia

Art Gallery of South Australia, Australia

Art Gallery of Western Australia, Australia

Artbank, Australia

Australian Museum, Australia

Australian National University, Australia

Brian and Gene Sherman, Australia

Cairns Regional Gallery, Australia

Campbelltown Arts Centre, Australia

Canberra Museum and Gallery, Australia

City of Sydney Art Collection, Australia

Dehua Porcelain Museum, China

Flinders University, Australia

Fondation Opale, Switzerland

Garangula Gallery, Australia

Holmes à Court Collection, Australia

Jean-Bernard Lafonta, France

Kerry Stokes Collection, Australia

Mallesons, Stephens, Jacques, Australia

Mornington Peninsula Regional Gallery, Australia

Museum and Art Gallery of the Northern Territory, Australia

Museum of Contemporary Art, Australia

Murdoch University Art Collection, Australia

Muswellbrook Regional Gallery, Australia

National Gallery of Australia, Australia

National Gallery of Canada, Canada

National Gallery of Victoria, Australia

National Museums Scotland, Scotland

Newcastle Region Art Gallery, Australia

New Parliament House Art Collection, Australia

Packer Collection, Australia

PLC Croydon, Australia

Queensland Art Gallery, Australia

Queensland Museum, Australia

Shepparton Regional Gallery, Australia

Sir Elton John Collection, England

The British Museum, United Kingdom

Tjabal Centre, ANU, Australia

Tuggeranong Arts Centre, Australia

University of Queensland Art Museum, Australia

Warmambool Art Gallery, Australia

Wesfarmers, Australia

Westpac, Australia

Wollongong Art Gallery, Australia



EMILY KAME KNGWARREYE (c. 1910-1996)

Untitled (Alhalkere), 1992

signed verso upper left: "Emily Kngwarreye" in black marker

verso bears: middle left GRACE label 303780 from SMEG appliances collection, and Delmore Gallery catalogue

number "92DO58" inscribed in upper left corner with black marker

synthetic polymer on linen

152 × 122 cm (59.8" x 48")

\$500,000 USD

PROVENANCE

Delmore Downs Station, 1992

Donald Holt / Delmore Downs

SMEG Appliances / Jim Woodward Collection, Sydney

Thence by descent Erica Krebs-Woodward, Sydney

Private Collection, Sydney

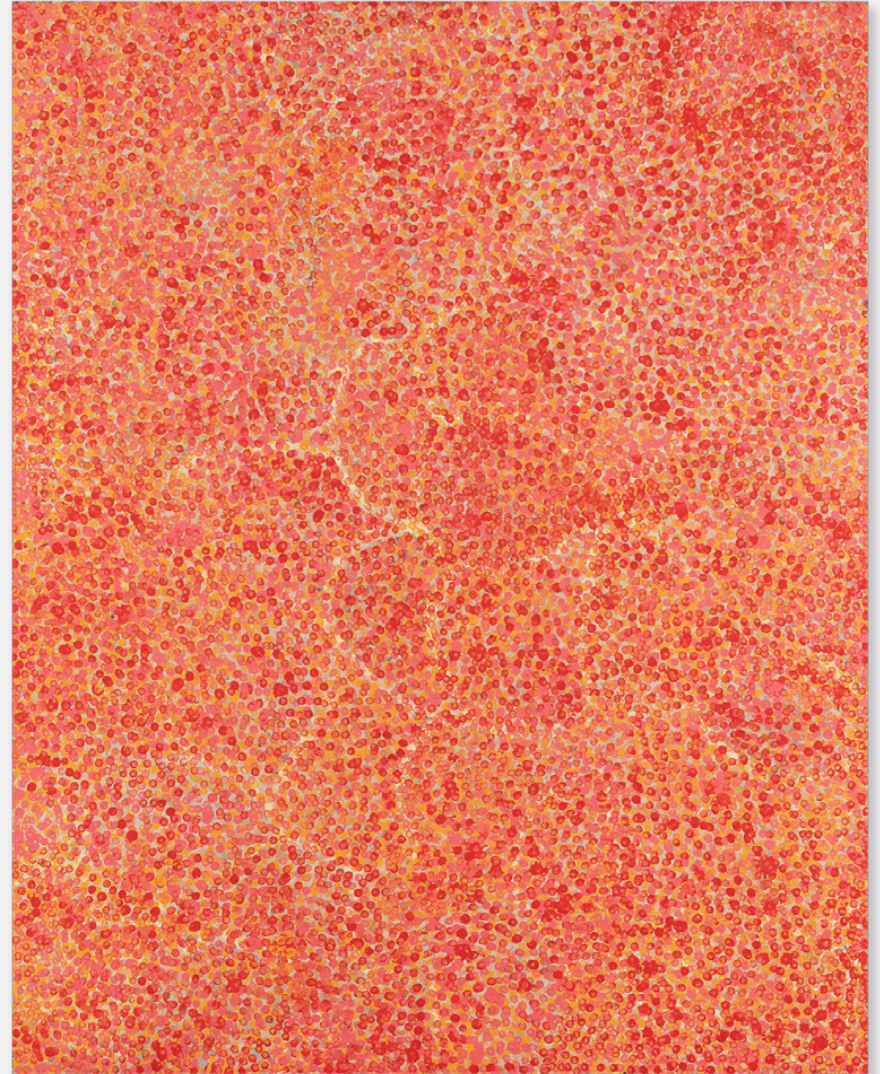
Emily Kame Kngwarreye started painting in her late seventies, drawing on her deep cultural knowledge as an Anmatyerre elder and guardian of women's Dreaming stories in Alhalkere. In just eight years, she became one of the most celebrated and in-demand Australian artists of the late 20th century. Her expressive and flowing paintings reflect the natural rhythms of the desert and the deep spiritual connection she had with her Country.

Her art combines traditional ceremonial meaning with abstract styles. Every painting is both a creative act and a cultural statement. Her work is now in major collections, including the National Gallery of Australia, the National Gallery of Victoria, QAGOMA in Brisbane, and TATE Modern.

From late 1992 and 1993, her style shifted. Her paintings became covered in dense dot fields, replacing the lines and shapes of her earlier works. She used stronger, more vibrant colours and unexpected contrasts. In *Untitled (Alhalkere)* (1992), for example, bold bursts of orange and red roll off the edge of the canvas, giving the sense of a storm building across the land.

At this time, she also tried new tools and methods. She worked on bigger canvases and used longer brushes to make wider, freer marks. By trimming her brushes, she created different textures in her dotting technique. This period marked a powerful evolution in her practice.

Kngwarreye has featured in major exhibitions, such as the 1997 Venice Biennale, *Utopia: The Genius of Emily Kame Kngwarreye* (shown in Osaka, Tokyo and Canberra, 2008), Major eponymously titled retrospective shows at the National Gallery of Australia (Canberra, Australia, 2023-24), and Tate Modern (London, England, 2025), her first in Europe. Confirming her status as one of Australia's greatest artists, Indigenous or otherwise, Kngwarreye continues to change the way people around the world see Australian art.



Emily Kame Ngwarreye

Untitled (Awelye), 1993

signed verso: Emily Ngwarreye in black marker

verso bears: Delmore Gallery catalogue number 93K039 upper middle, Deutscher and Hackett label "Emily Ngwarreye / *Untitled (Awelye)*, 1993," DH250219 middle left, and "RVB" inscribed upper left in black marker

synthetic polymer paint on canvas

152 x 90 cm (59.8" x 35.4")

\$140,000 USD

PROVENANCE

Commissioned by Delmore Gallery, via Alice Springs, Northern Territory, 1993

Chapman Gallery, Canberra

Private collection, Canberra, acquired from the above in 1996

Deutscher and Hackett: Important Australian Fine Art, lot 27 August 2025

Private collection, Sydney

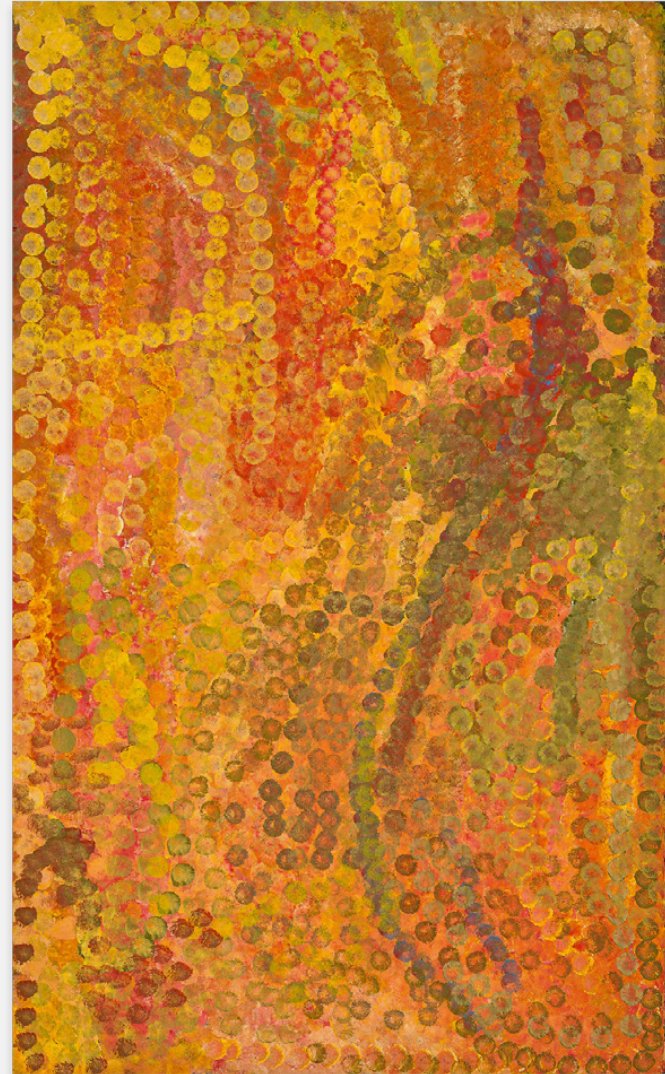
Renowned for her vivid use of colour, Ngwarreye painted the desert country of Alhalkere, her birthplace and homeland on the western edge of Utopia. Living according to the traditions of the Eastern Anmatyerre, her works chart the seasonal changes of this environment, particularly the transformation after rain known as the "green time", when wildflowers and grasses flourished and provided essential foods.

In this painting, Ngwarreye employs layered fields of dots to evoke the abundance of growth after rain and to reference Awelye, the women's ceremonial body designs. The surface dissolves into chords of colour harmonies, achieved through the repeated build-up of paint. As Stephen Gilchrist has noted, such layering reflects a cultural worldview in which what is visible above ground is inseparable from the ancestral forces below.²

Ngwarreye's practice is regarded as one of the most significant contributions to modern Australian painting. Within less than a decade, she produced a body of work that redefined perceptions of Aboriginal art internationally, situating it within global dialogues of abstraction while remaining firmly grounded in her cultural knowledge and connection to country.

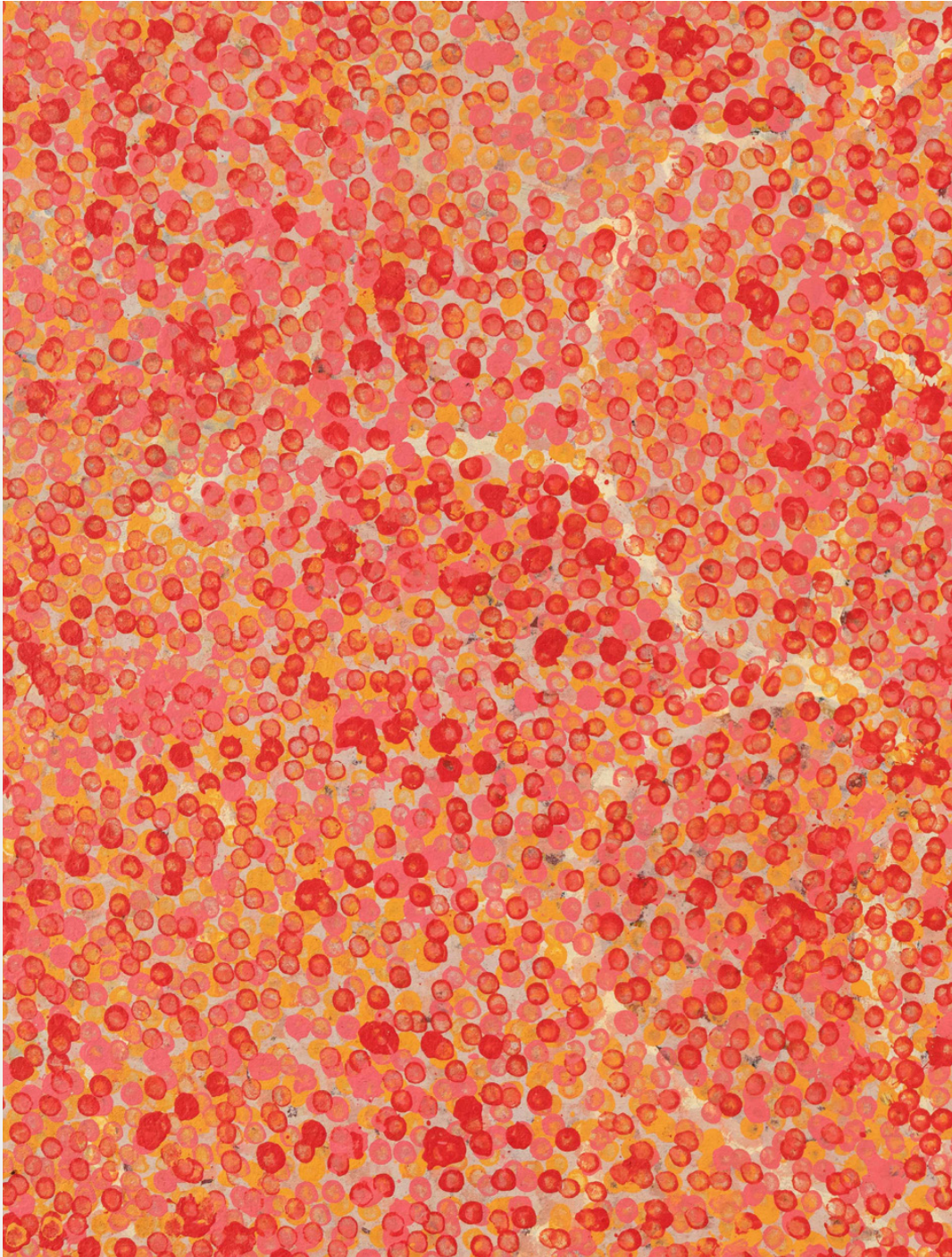
1. Isaacs, J, 'Amatyerre Woman' in Isaacs, et al., Emily Kame Ngwarreye Paintings, Craftsman House, Sydney, 1998, p. 13

2. Gilchrist, S., 'I am Kam', in Cole, K. et al., Emily Kam Ngwarreye, National Gallery of Australia, Canberra, 2023, p. 169



SELECTED COLLECTIONS

Art Gallery of New South Wales, Sydney, Australia
Art Gallery of South Australia, Adelaide, Australia
Art Gallery of Western Australia, Perth, Australia
Australian Embassy, Tokyo, Japan
Australian National Maritime Museum, Sydney
Ballarat Fine Art Gallery,, Australia
Berardo Collection Museum, Portugal
Bibliothèque Nationale de France, France
Charles Darwin University Art Collection, Australia
Flinders University Art Museum, Australia
Heide Museum of Modern Art, Australia
Hood Museum of Art, Dartmouth College, USA
Kluge-Ruhe Aboriginal Art Collection, University of Virginia, USA
Macquarie University Art Gallery, Australia
Museum and Art Gallery of the Northern Territory, Australia
Museum of Contemporary Art, Australia
Museum of Contemporary Art, Japan
National Gallery of Australia, Australia
National Gallery of Victoria, Australia
National Museum of Australia, Australia
National Museum of Women in the Arts, USA
Newcastle Art Gallery, Australia
Parliament House Art Collection, Australia
Powerhouse Museum, Australia
Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Australia
Redland Art Gallery, USA
Shepparton Art Museum, Australia
TATE Modern, United Kingdom
The Kelton Foundation, USA
The Levi-Kaplan Collection, USA
The Robert Holmes à Court Collection, Australia
University of Queensland Art Museum, Australia
University of Sydney Art Collection, Australia
Wollongong Art Gallery, Australia



ROVER THOMAS (JOOLAMA) (c. 1926-1998)

Bow River Country, 1995

signed verso upper left: "Rover Thomas" in black marker

verso bears: Caruana & Reid Fine Art label "Rover Thomas / Bow River Country, 1995," in upper right corner, "Waringarri Aboriginal Art. S663" inscribed upper right and crossed out in black marker, and "KP196 red rock art" inscribed lower left in black marker

natural earth pigments and resins on canvas

76 × 96 cm (29.9" × 37.8")

\$60,000 USD, framed

PROVENANCE

Waringarri Arts, Kununurra, Western Australia

Red Rock Art, Kununurra, Western Australia

Private collection

Fine Aboriginal Art and a Collection of New Ireland Malagan Sculptures, Deutscher-Menzies, June 27 2000, Lot No. 347.

Caruana & Reid Fine Art, Sydney

Private Collection, Western Australia

EXHIBITED

Important Aboriginal Art, Caruana & Reid Fine Art, Sydney, November 2004

RELATED WORKS

A sister work, *Bow River Country*, 1995, is held in a private collection with Waringarri arts catalogue number AP0439.

Rover Thomas (Joolama), born around 1926 near Well 33 on the Canning Stock Route in Western Australia's Great Sandy Desert, had a deeply rooted connection to his heritage. Raised within the traditions of the Wangkajunga and Kukatja peoples, he embraced the nomadic bush life, learning hunting and gathering alongside his family in the Western Desert. At age 11, Thomas ventured with drover Wally Dowling to Bililuna, then later to Bow River and Texas Downs, refining his skills in droving and fencing. Embraced by the Kija people, he underwent tribal initiation, receiving the skin name Joolama, cementing his belonging to the East Kimberley region, far from his birthplace.

While his artistic journey commenced relatively late in life, influenced by figures such as Paddy Jaminji, Thomas's creative spirit ignited. His early works, crafted on boards for the Kurirr Kurirr ceremony following a dream about a deceased relative, marked the start of a brief but intensely prolific period. Thomas's paintings transcended mere landscapes; they were spiritual and mythological narratives intertwined with the physicality of the land. Through art, he memorialised historical events such as the Bedford Downs Massacre and Cyclone Tracy's destruction of Darwin, preserving cultural and social legacies passed down orally.

This good-sized, museum-quality painting, *Bow River Country* (1995), reflects on Rover's greatly beloved early days as a young stockman, moving across his adopted country, the Kimberley, Western Australia. Using the entire canvas and working in traditional media, Thomas maps both topographically, personally and spiritually this significant 148-kilometre (92 mile) river.



Thomas's artistry extended to a deep understanding of natural pigments and gums, seeking stability in his pieces. His experimentation led to textured surfaces, enriching his storytelling. Thomas' distinctive style, drawing from Kimberley traditions yet embracing modernist abstraction, set his work apart. His legacy lies in the ability to intertwine stories of country, history, and personal experiences into visually captivating artworks.

SELECTED COLLECTIONS

Aboriginal Art Museum, The Netherlands

Art Gallery of New South Wales, Australia

Art Gallery of South Australia, Australia

Art Gallery of Western Australia, Australia

Berndt Museum of Anthropology, University of Western Australia, Australia

Flinders University Museum of Art, Australia

Robert Holmes à Court Collection, Australia

The Kelton Foundation, USA

Kluge-Ruhe Aboriginal Art Collection, University of Virginia, USA

Macquarie Group Collection, Australia

Museum and Art Gallery of the Northern Territory, Australia

National Gallery of Australia, Australia

National Gallery of Victoria, Australia

National Museum of Australia, Australia

Queensland Art Gallery | Gallery of Modern Art, Australia



NICI CUMPSTON OAM

Great Grandmother Barka, 2021

pigment inkjet print on Hahnemühle paper, hand coloured with crayons

original frame

80 x 80 cm (31.5" x 31.5") image size

edition 4 of 5 + 2 AP

\$7,000 USD, framed

EXHIBITED

Tree Story, Monash University Museum of Art, MUMA, Victoria, 2019-20

Return to Nature, Australian Museum of Photography, July-September 2022

DEKADE: 10 Years of Michael Reid Berlin, Michael Reid Berlin, November-December 2022

LITERATURE

Tree Story, Monash University Museum of Art, MUMA, Victoria, 2019-20.

Burns, Delaney, *Pinus Longaeva: Exploring the Intersections of Art and Science Through Ancient Bristlecone Pine Trees*, (2022): 15-16.

RELATED WORKS

Two editions held in the Westpac collection and City of Monash Collection

Nici Cumpston OAM is a Barkandji artist, curator, and photographer known for her hand-coloured photographic prints that document the environmental and cultural histories of Barkandji Country. Her practice focuses on river systems, floodplains, and ancestral markers such as scar trees and fish traps, revealing enduring First Nations presence in the landscape.

Cumpston handcolours large-scale landscapes of the Murray-Darling river system as a way of documenting traces of Indigenous occupation and to bring our attention to the decline of the area's delicately balanced ecosystems. In *Great Grandmother Barka*, Cumpston illustrates the cultural significance of river red gums trees found on the Barka (Darling River) as a symbol of resilience and connection to Country. In making these works, Cumpston is drawing attention not only to the importance but also to the fragility of these natural wonders, which are in a state of declining health and remain under threat from environmental degradation.¹

In addition to her artistic practice, Cumpston has had major curatorial impact. She became Curator of Aboriginal and Torres Strait Islander Art at the Art Gallery of South Australia in 2008, was appointed Artistic Director of Tarnanthi in 2014, awarded the Medal of the Order of Australia in 2019, and in 2025 became Director of the Kluge-Ruhe Aboriginal Art Collection of The University of Virginia in Charlottesville, Virginia - the first Aboriginal person to lead the institution.



Cumpston's work has been included in key exhibitions such as *In The Balance: Art for a Changing World* (Museum of Contemporary Art Australia, 2010), *Wall Power: Contemporary Australian Photography* (European tour, 2017-18), *Indigenous Australia: Masterworks from the NGA* (Berlin, 2018), *Tree Story* (Monash University Museum of Art, 2019-20), and solo exhibitions *Having-been-there* (Kluge-Ruhe Aboriginal Art Collection of The University of Virginia in Charlottesville, Virginia, 2014), *Calling In* (Michael Reid Berlin, 2018), and *Here/ EverPresent* (Broken Hill City Art Gallery & Michael Reid Gallery Berlin, 2022). She has also been featured in *unDisclosed: 2nd National Indigenous Art Triennial* (National Gallery of Australia, 2012) and *Naadohbi: To Draw Water*, Winnipeg Art Galler, Manitoba, Canada 2021, Melbourne Museum, and Ptaka Art + Museum, Porirua City, Aotearoa, 2023.

"Great Grandmother Barka," Museum of Australian Photography, 2023, <https://maph.org.au/artworks/1793/>.

Michael Reid has represented Nici Cumpston for ten years.

SELECTED COLLECTIONS

Adelaide Festival Centre Foundation, Australia

Artbank Collection, Australia

City of Whittlesea Victoria, Australia

Commonwealth Law Courts, Australia

Department of Health, Government of South Australia, Australia

Flinders University Museum of Art, Australia

Gilbert + Tobin Collection of Indigenous Australian Art, Australia

Hood Museum of Art, Dartmouth College, USA

Kluge-Ruhe Aboriginal Art Collection, USA

Macquarie Bank Collection, Australia

Mildura Art Centre, Australia

Monash Gallery of Art, Australia

Mortlock Collection, State Library of South Australia, Australia

National Gallery of Australia, Australia

National Gallery of Victoria, Australia

Parliament House Collection Canberra, Australia

Queensland Art Gallery | Gallery of Modern Art, Australia

Shepparton Art Museum, Australia

The Adelaide Club, Australia

The Art Gallery of Ballarat, Australia

University of New South Wales, Australia

University of Technology Sydney, Australia

University of Queensland Art Museum, Australia

University of Virginia, USA

Westpac Collection, Australia

Wilderness School Adelaide, Australia

AWARDS

South Australian Premier's NAIDOC Award, for outstanding achievement in the arts, 2013

Work on Paper Award, 31st National Aboriginal and Torres Strait Islanders Art Award, Museum and Art Gallery of the Northern Territory, Darwin, Northern Territory, 2014

Medal of the Order of Australia (OAM), 2019

Appointed Director, Kluge-Ruhe Aboriginal Art Collection, 2025



TIMO HOGAN

Lake Baker, 2025

signed verso lower right: "Timo Hogan" on panel A and B in black marker
verso bears: "SAPTH25-248 A Spinifex Arts Project 2025" and "SAPTH25-248 B Spinifex Arts Project 2025" for respective panels inscribed lower right corner in black marker
acrylic on linen
dual panel work 200 x 580 cm (78.7" x 228.3")
\$50,000 USD

This work is accompanied by a certificate of authenticity from Spinifex Arts Project.

Born in 1973, Timo Hogan is a Pitjantjatjara artist whose monumental paintings depict Lake Baker, a vast salt lake in Western Australia for which he holds cultural responsibilities. Raised in Mount Margaret and later Warburton, Hogan was taught about his ancestral Country by his father, Neville McArthur, who introduced him to significant spiritual sites and the traditional laws that govern them.

In this dual panel work, Hogan depicts the Wanampi (water serpent) which created Lake Baker while writhing around after being speared by two hunters. This vast work depicts men as black and white roundels in the lower left third of the composition - surveying and watching over the serpent. The characters are the creation beings; those first beings who not only shaped the immediate environment with their actions but leave a moral compass intertwined within the mapped habitat for all to follow.

Hogan's *Lake Baker* (2025), can be characterised by bold forms and restrained palettes. As Hogan interweaves the Wanampi through the landscape upon expansive colour blocking, he balances his cultural responsibilities of revealing and concealing. While the heavy and quick application of green and yellow paint conveys a deep and intricate connection to land, law, and lore. His visual restraint and cultural depth position him among a new generation of Indigenous artists articulating ancestral connections through contemporary art.

In 2021, Hogan won the overall prize at the Telstra National Aboriginal and Torres Strait Islander Art Awards for his work *Lake Baker*. His work has since been featured in major exhibitions, including *Tarnanthi: Festival of Contemporary Aboriginal and Torres Strait Islander Art* (Art Gallery of South Australia, 2021), a solo exhibition at the *National Centre for Contemporary Art Artists* (2022), and *Artists in Focus* (Museum of Contemporary Art Australia, 2025).

SELECTED COLLECTIONS

Aboriginal Art Museum, The Netherlands

Art Gallery of New South Wales, Australia

Art Gallery of South Australia, Australia

Art Gallery of Western Australia, Australia

Berndt Museum of Anthropology, University of Western Australia, Australia

Flinders University Museum of Art, Australia

Museum and Art Gallery of the Northern Territory, Australia

Museum of Contemporary Art Australia, Australia

National Gallery of Victoria, Australia

Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Australia

Arthur Roe Collection, Australia

Kerry Stokes Collection, Australia

Opale Foundation, Switzerland

Richard and Harriett England Collection, Australia

Steve Martin Private Collection, USA

The Levi-Kaplan Collection, USA





GAYPALANI WANAMBI

Gaypalani Wanambi

Worppurr, 2024

verso bears: Buku-Larrnggay Mulka Art Centre cataloguing number "7430-24" in black marker

etched found metal

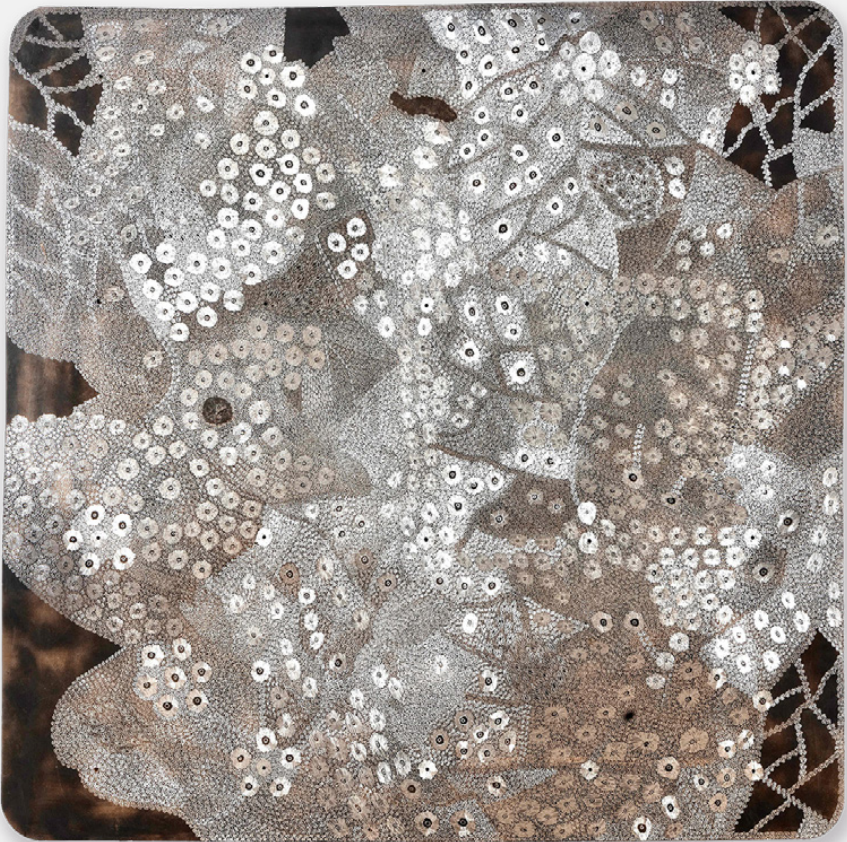
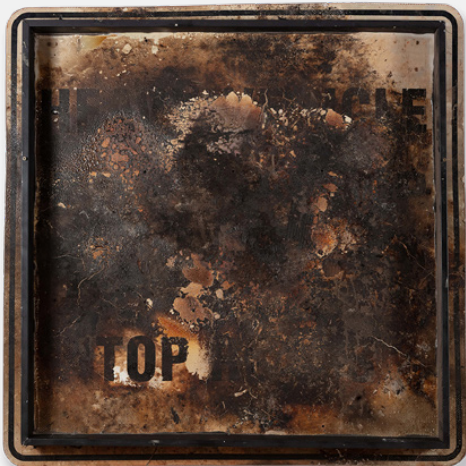
120 x 120 cm (47.2" x 47.2")

\$30,000 USD

This work is accompanied by a certificate of authenticity from Buku-Larrnggay Mulka Art Centre.

EXHIBITED

Florescence - The Flowering, Michael Reid Gallery Sydney, 2025



Gaypalani Wanambi

Worrpurr, 2025

verso bears: Buku-Larrnggay Mulka Art Centre cataloguing number "4572-25" inscribed upper left in black marker
etched found metal

131 x 57 cm (51.6" x 22.4") irregular

\$14,000 USD

This work is accompanied by a certificate of authenticity from Buku-Larrnggay Mulka Art Centre.



Gaypalani Wanambi

Worrpurr, 2025

verso bears: Buku-Larrnggay Mulka Art Centre cataloguing number "3900-25" inscribed on V in "GIVE WAY"
in black marker

etched found metal

81 x 72 cm (31.9" x 28.3") irregular

\$9,000 USD

This work is accompanied by a certificate of authenticity from Buku-Larrnggay Mulka Art Centre.



Gaypalani Wanambi is a Yolŋu artist from Yirrkala in northeastern Arnhem Land, daughter of the late Mr. Wanambi (1962–2022), a leading figure in the Found Movement. She learned to repurpose industrial materials into art, often working with discarded road signs. Her intricate etchings on metal explore Wuyal, the ancestral honey hunter, alongside the life cycles of bees and stringybark blossoms, elements vital to the Marrakulu clan's homeland of Gurka'wuy.

These three pieces symbolize Wuyal's journey during where he named important sites and certain animals. The image refers also to the continuation of the Marrakulu culture in dance, song and ceremony, which are performed by current generations who have inherited this knowledge and culture from ancestral figures. The blossoms of the stringybark tree (Worr-purr), and their abundance is a metaphor for sharing of knowledge and hard won success being pollinated across the land.

In 2025, Wanambi won the overall prize at the Telstra National Aboriginal and Torres Strait Islander Art Awards – the highest honour in Australian First Nations art – after previously being a 2023 finalist and winning the 2024 Professional Artist Prize at the Ravenswood Australian Women's Art Prize.

Her work has featured in *Miwatj Yolŋu – Sunrise People* (Bundanon Art Museum, 2023–24) and *Yolŋu Power: The Art of Yirrkala* (Art Gallery of New South Wales, 2025). Celebrated for cultural innovation and material experimentation, her practice embodies resilience and renewal, situating her within the next generation of Yolŋu artists advancing cultural knowledge and contemporary visual practice.

Michael Reid has represented Gaypalani Wanambi for the last five years through Buku-Larrnggay Mulka Centre, having previously represented her late father, Mr. Wanambi.

SELECTED COLLECTIONS

Museum and Art Gallery of the Northern Territory, Australia

National Gallery of Australia, Australia

Parliament House Art Collection Canberra, Australia

Powerhouse Museum, Australia

The Levi-Kaplan Collection, USA

Gaypalani Wanambi (pictured) in front of her National Aboriginal & Torres Strait Islander Art Award General Award winner *Burwu, Blossom*, 2025
Image Credit: Charlie Bliss



CHARLIE TJAPANGATI (1949-2021)

Pirrinya, 2004

signed verso middle left: "Charlie Tjapangati" in black marker

verso bears: "Papunya Tula Artists Pty Ltd." middle right and "CT0411039" bottom left corner inscribed in black marker

synthetic polymer paint on Belgian linen

152 x 123 cm (60" x 48.4")

\$24,000 USD

This work is accompanied by a certificate of authenticity from Papunya Tula Arts centre, signed 22/2/2008.

Inscribed "Palya Art - C2000 \$12730" top right corner in pencil.

PROVENANCE

Papunya Tula Artists, Northern Territory, 2004

Palya Art - C2000, 2008

Private Collection, Western Australia

Cooee Aboriginal Art Auction, Cooee Art (Art Leven), December 2019, Lot 40.

Private Collection, USA

Tjapangati, a Pintupi man, began painting for Papunya Tula in 1977, joining the cooperative in its formative years and aligning himself with the first generation of Western Desert artists. During this period, Tjapangati worked to translate ceremonial and sand-painting traditions to works on canvas, ensuring the preservation and wider recognition of these cultural narratives.

Pirrinya, 2004 depicts designs associated with the swamp site of Pirrinya, northwest of Jupiter Well, Western Australia. Rocky hills nearby trap water during rain. In mythological times, a large group of Tingari Men visited this site before travelling east through Yunala and Tarkul, then north to Lake Mackay. Details of the Tingari Cycle remain secret. Generally, the Tingari are ancestral beings whose travels and rituals shaped the landscape and are remembered in song cycles, still taught to post-initiatory youth.

Michael Reid has been exhibiting paintings from the Papunya Tula Artists Association since 1996.

SELECTED COLLECTIONS

Aboriginal Art Museum, The Netherlands

Art Gallery of New South Wales, Australia

Art Gallery of South Australia, Australia

Art Gallery of Western Australia, Australia

Artbank, Australia

Flinders University Art Museum, Australia

Kelton Foundation Collection, USA

Kluge-Ruhe Aboriginal Art Collection University of Virginia, USA

Macquarie Group Collection, Australia

Museums & Art Galleries of the Northern Territory, Australia

National Museum of Australia, Australia

Queensland Art Gallery, Australia

Robert Holmes à Court Collection, Australia

Tasmanian Museum and Art Gallery, Australia

National Gallery of Victoria, Australia



DR CHRISTIAN THOMPSON AO

Return of Fire, 2024

c-type print on Fuji Pearl Metallic Paper

original frame

120 x 120 cm (47.2" x 47.2") image size

edition 2AP of 6 + 2AP

\$16,500 USD, framed

EXHIBITED

Dr Christian Thompson AO + Marina Abramović: Adelaide Festival Takeover, Marina Abramovic Institute + Adelaide Festival, March 2024

Powerhouse; Contemporary Australian Photographers, Michael Reid Gallery Beyond + Brisbane Powerhouse, March 2025

LITERATURE

Catling, Brian PDH. RA. "Dr Christian Thompson AO + Marina Abramović: Adelaide Festival Takeover." *Swiss Review Arts Magazine*. Accessed 18 August 2025.

<https://swissreviewartandeventsmagazine537084581.wordpress.com/2024/02/16/dr-christian-thompson-ao-marina-abramovicadelaide-festival-takeover/>.

RELATED WORKS

A sister edition is held in the Manningham Art Gallery Collection

Dr Christian Thompson AO is a leading contemporary Australian artist of Bidjara heritage whose multidisciplinary practice spans photography, video, sculpture, performance, and sound. His work examines identity, cultural hybridity, sexuality, gender, race, memory, and history. In his conceptual portraits and live performances, Thompson inhabits a range of personae through meticulously crafted costumes, choreographed poses, and symbolic backdrops.

In 2010, Thompson became the first Aboriginal Australian admitted to the University of Oxford in its nine-century history, earning a Doctorate of Philosophy (Fine Art) from Trinity College. In 2018, he was appointed an Officer of the Order of Australia (AO) for distinguished service to the visual arts and as a role model for young Indigenous artists.

In this particular work, Thompson is surrounded by an abundance of native flora questioning "...ideas of visibility and invisibility, being seen and not seen. The burden of colonisation has been placed on us, to weigh us down." Juxtaposed against native flora, Thompson bears ribbons in each hand, reflecting the pageantry and influence of colonial imagery which prevails beyond his opulent display of individuality.

Thompson's work has been exhibited extensively in Australia and internationally. Major exhibitions include *The Beauty of Distance: Songs of Survival in a Precarious Age* (17th Biennale of Sydney, 2010), *SOLO* (Modern Art Oxford, UK, 2011), *Contemporary Indigenous Art in Australia: the Sordello Missana Collection*, (Valencian Institute of Modern Art, Spain, 2011-12), *Shadow Life* (Bangkok Art and Cultural Centre, Thailand, 2012), *We Bury Our Own* (Pitt Rivers Museum, Oxford, 2012-13), *Australia* (Royal Academy of Arts, England, 2013), *The Other and Me* (Sharjah Art Museum, UAE, 2014), and national survey show *Christian Thompson: Ritual Intimacy* (John Curtin Gallery, Perth, Monash University Museum of Art, Melbourne, Griffith University Art Gallery, Brisbane, UNSW Galleries, Sydney, University of South Australia, Adelaide, 2017-2019),

¹ Catling, Brian PDH. RA, "Dr Christian Thompson AO + Marina Abramović: Adelaide Festival Takeover," *Swiss Review Arts Magazine*, accessed 18 August 2025

Michael Reid has represented Dr Christian Thompson AO for 12 years.



SELECTED COLLECTIONS

Aboriginal Art Museum, The Netherlands
Art Gallery of New South Wales, Australia
Art Gallery of Western Australia, Australia
Artbank, Australia
Cate Blanchett and Andrew Upton Collection, Australia
Christ Church Grammar School, Australia
City of Melbourne Collection, Australia
Deloitte Collection, Australia.
Horsham Regional Art Gallery, Australia
Latrobe Regional Gallery, Australia
Monash Gallery of Art, Australia
Museum of Contemporary Art, Australia
Myer Collection, Australia
National Gallery of Australia, Australia
National Gallery of Victoria, Australia
NelRon Collection, Australia
Pat Corrigan Collections, Australia
Peter Klein Collection, Germany
Pitt Rivers Museum, United Kingdom
Queensland Art Gallery, Australia
Shepparton Art Museum, Australia
Trigboff Collection, Australia
Trinity College, United Kingdom
University of Queensland Art Museum, Australia
Wagner-Owen Collection, USA

AWARDS

Officer of the Order of Australia (AO), 2018



OWEN YALANDJA

Owen Yalandja

1. *Ngalkodjek Yawkyawk*, 302-24, 2024

bridal tree (*xanthostemon paradoxus*) with ochre and PVA fixative

127 × 11 × 5 cm (50" × 4.3" × 2")

\$5,500 USD

This work is accompanied by a certificate of authenticity from Maningrida Arts and Culture.

EXHIBITED

Yawkyawk, Michael Reid Sydney, 2024

Owen Yalandja

2. *Ngalkodjek Yawkyawk*, 300-24, 2024

bridal tree (*xanthostemon paradoxus*) with ochre and PVA fixative

128 × 23 × 5 cm (50.4" × 9.1" × 2")

\$5,500 USD

This work is accompanied by a certificate of authenticity from Maningrida Arts and Culture.

EXHIBITED

Yawkyawk, Michael Reid Sydney, 2024

Owen Yalandja

3. *Yawkyawk (Ngalkunburriyaymi)*, 22-24, 2024

bridal tree (*xanthostemon paradoxus*) with ochre and PVA fixative

131 × 12 × 5 cm (51.6" × 4.7" × 2")

\$5,500 USD

This work is accompanied by a certificate of authenticity from Maningrida Arts and Culture.

EXHIBITED

Yawkyawk, Michael Reid Sydney, 2024

This particular sculpture depicts Ngalkunburriyaymi or Yawkyawk — the fish-women spirits of freshwater streams in western Arnhem Land, linked to sacred creation narratives and often overlapping with the Rainbow Serpent (Ngalyod) dreaming.

1.



2.



3.



1.

Owen Yalandja

1. *Ngalkodjek Yawkyawk*, 485-25, 2025

verso bears: Maningrida Arts Centre label "OWEN YALANDJA / Ngalkodjek Yawkyawk / 485-25" in upper right corner

stringybark (eucalyptus tetradonta) with ochre pigment and PVA fixative

63 x 23 cm (24.8" x 9.1") irregular

\$9,000 USD

This work is accompanied by a certificate of authenticity from Maningrida Arts and Culture.

Owen Yalandja

2. *Ngalkodjek Yawkyawk*, 486-25, 2025

verso bears: Maningrida Arts Centre label "OWEN YALANDJA / Ngalkodjek Yawkyawk / 486-25" in upper right corner

stringybark (eucalyptus tetradonta) with ochre pigment and PVA fixative

68 x 27 cm (26.8" x 10.6") irregular

\$9,000 USD

This work is accompanied by a certificate of authenticity from Maningrida Arts and Culture.

2.



A Kuninjku artist from Maningrida in Western Arnhem Land, Owen Yalandja is celebrated for his wooden sculptures depicting Yawkyawk spirits - female water beings central to his cultural heritage. Known for his dynamic carving and intricate dot-painting techniques, Yalandja transforms timber into flowing, sacred forms. His innovative adaptations of ceremonial iconography have elevated his work onto national and international stages.

These artworks depict the Ngalkodjek Yawkyawk of Barrihdjowkkeng country.

“This story is very old.. They (Yawkyawk spirits) call out loudly as they walk along, eating traditional bush foods like small bush yams.. That old man [my father Crusoe Kuningbal] when he was alive, told that story to me, to all of us.. He told us about the Yawkyawk (mermaid) spirit women called Ngalkodjek who live in the billabong on my country...

...When they walk down from the bush, they follow a set path that belongs to them, calling out along the way. This is their traditional route.

They placed a woman's breast into the country - a sacred site (djang). When non-Aboriginal people arrived in the region, the breast turned to stone. Now it has become rock”

— Owen Yalandja

Major exhibitions include Venice Biennale (1997), *Crossing Country: The Alchemy of Western Arnhem Land Art* (Art Gallery of New South Wales, 2004), *The Heart of Everything: Western Arnhem Land Art* (Queensland Art Gallery | Gallery of Modern Art, 2017), and The 24th Biennale of Sydney (2024).

Awards include Winner of the Bark Painting Award, Telstra NATSIAA (2023) and Winner of the 3D Memorial Telstra National Aboriginal and Torres Strait Islander Art Award (2025), cementing his place among the most acclaimed contemporary bark painters in Australia. In 2026, Yalandja will be a key voice in the National Museum of Australia's major touring exhibition Water Spirits.

Michael Reid has represented Owen Yalandja for five years, having worked with Maningrida Arts & Culture for more than 20 years.

SELECTED COLLECTIONS

Aboriginal Art Museum, The Netherlands
Aimee Proost Private Collection, Australia
Art Gallery of New South Wales, Australia
Art Gallery of South Australia, Australia
Artbank, Australia
Australian Museum, Australia
Bargehouse Gallery, United Kingdom
Coopers & Lybrand Collection, Netherlands
David Betz Private Collection, USA
Fine Arts Museums of San Francisco, USA
Gantner Myer Collection, USA

Helen Read Collection, Australia
Lavery Collection, Australia
Macquarie Bank Art Collection, Australia
Musee des Confluences, France
Museum and Art Gallery of the Northern Territory, Australia
National Gallery of Australia, Australia
National Gallery of Victoria, Australia
Queensland Art Gallery | Gallery of Modern Art, Australia
Walonia Aboriginal Art, The Netherlands
William and Lucy Mora Private Collection, Australia

Owen Yalandja (pictured) in front of his National Aboriginal & Torres Strait Islander Art Award 3D winning piece, *Ngalkodjek Yawkyawk*, 2025.
Image Credit: Charlie Bliss



DJIRRIRRA WUNUṆMURRA (YUKUWA)

Djirrirra Wunṁmurra (Yukuwa)

Buyku, 5127-23, 2023

earth pigments on board

original frame

122 × 122 cm (48" × 48")

\$11,000 USD, framed

This work is accompanied by a certificate of authenticity from Buku-Larrnggay Mulka Art Centre.

EXHIBITED

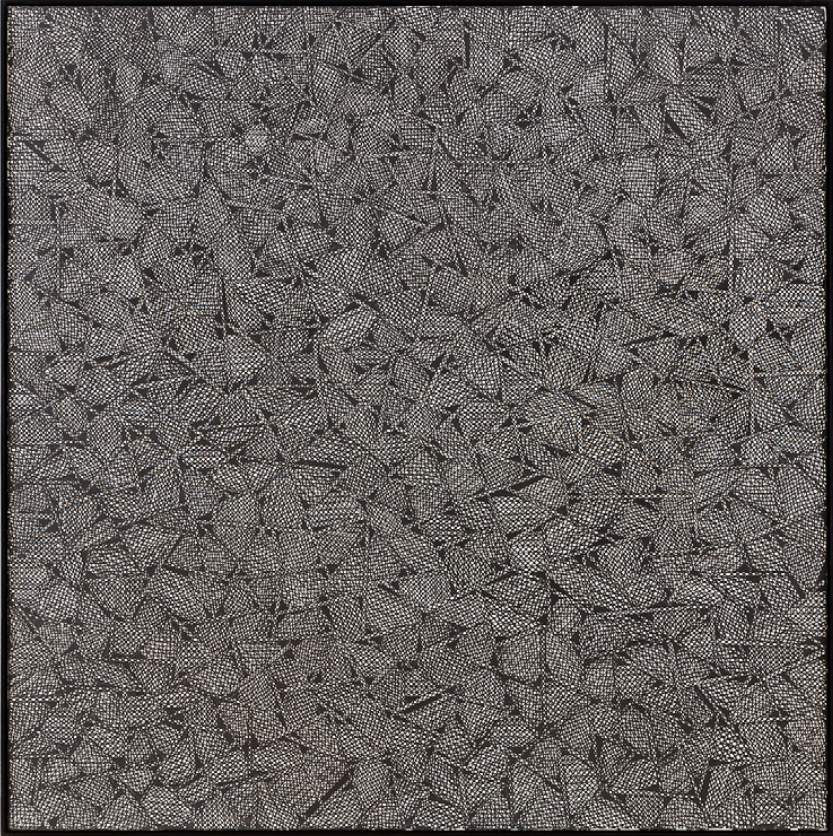
Sydney Contemporary 2024, Michael Reid Gallery Sydney, 5-8th September 2024

Born in 1968, Djirrirra Wunṁmurra Yukuwa is a Yolṁu artist from the Dhalwaṇu clan in Gäṅgān, northeast Arnhem Land. She began her artistic journey assisting her father, the acclaimed artist Yanggarriny Wunṁmurra, on his 1997 Telstra National Aboriginal and Torres Strait Islander Art Award-winning painting. Following his death in 2003, she received cultural permission to continue painting with clan designs.

Wunṁmurra's work features precise geometric compositions exploring themes such as *Buyku* (fish traps). Through the shimmering interplay of crosshatching and personal motifs, she continues her family's sacred legacy while developing a distinctive visual language.

One reading of the work is the union between subgroups of the Dhalwangu clan during regular fishtrap ceremonies, the last of which occurred in 2018. The sacred diamond designs, generally referring to the waters around Gäṅgān, are encased in a strong grid of vertical and horizontal lines representing the fishtrap structure made during Mirrawarr (early Dry Season) from Rangan (paperbark) and wooden stakes. This *Buyku*, or fishtrap area, is 'company' land - shared by all who live by and sing the river. Participants in this song cycle and fishing activity hunt Baypinga (Saratoga), as does the Gany'tjurr (Reef Heron), the archetypal Yirritja hunter.

Awards include Winner of the TOGA Northern Territory Contemporary Art Award (2008) and Winner of the Bark Painting Prize, Telstra NATSIAA (2012), with multiple Telstra NATSIAA finalist placements.



DJIRRIRRA WUNUNMURRA (YUKUWA)

Yukuwa, 5568-22, 2022
pigment on stringybark
130 × 75 cm (51.1" × 29.5") irregular
\$10,000 USD

This work is accompanied by a certificate of authenticity from Buku-Larrnggay Mulka Art Centre.

EXHIBITED

Coast to Coast, Country Style Magazine + Michael Reid Gallery Southern Highlands, March 2022

Yukuwa is both one of Djirrirra Wununmurra's personal names and the subject of this work. Almost a self-portrait, the motif first arose when she was challenged by a family member over her right to paint Buyku, the fishtrap imagery of her own clan and homeland. Instead of arguing, she responded by painting Yukuwa, a design deeply tied to her personal identity. Encouraged by her art centre, she continues to explore both imagery.

This painting references the Yirritja renewal ceremony - a shared gathering of Yirritja moiety clans. Here, spirits of the deceased, travelling from their place of death to the reservoir of clan souls, meet one last time in dance before continuing their journey. These ceremonies renew relationships between Yirritja clans through the ritual exchange of sacred objects, song, and dance.

Yukuwa, a yam, becomes a metaphor for renewal and abundance, its annual reappearance symbolising the rejuvenation of people and Country. Traditionally, the invitation to such a ceremony took the form of a yam-shaped object with strings and feathered flowers, representing the kinship ties between groups. The site referenced here lies between Gāngan and the sea at Balambala - an ancient ceremonial ground for Dhalwaṇu, top Madarrpa (Dholpuynu), and Munyuku clans.

Major exhibitions include *Cross Currents: Contemporary Art from Australia* (Museum of Contemporary Art Australia, 2007), *Djalkiri: We Are Standing on Their Names* (Artback NT touring exhibition, 2010-2012), The National Aboriginal and Torres Strait Islander Art Awards (Museum and Art Gallery of the Northern Territory, 2012, 2017), and *Tarnanthi Festival of Contemporary Aboriginal & Torres Strait Islander Art* (Art Gallery of South Australia, 2019, 2021, 2023).

Michael Reid has represented Djirrirra Wununmurra (Yukuwa) for four years haing worked with Buku-Larrnggay Mulka Centre for nearly 30 years.

SELECTED COLLECTIONS

Art Gallery of New South Wales, Australia

Artbank, Australia

Australian Catholic University Art Collection, Australia

Kerry Stokes Collection, Australia

Kaplan Levi Collection, USA

Museum and Art Gallery of the Northern Territory, Australia

National Gallery of Australia, Australia

Queensland Art Gallery and Gallery of Modern Art, Australia

The Kluge-Ruhe Aboriginal Art Collection of the University of Virginia,
USA

Lavery Collection, Australia

TOGA Group Companies Art Collection, Australia

University of Newcastle Art Gallery Collection, Australia

Woodside Energy Ltd. Art Collection, Australia



RAMMEY RAMSEY (1935-2021)

Untitled, 2005

signed verso upper left: "RammeY Ramsey"

verso bears: "RR 2005 02 013 RammeY Ramsay Jirrawun Arts 100 x 80 cm JA182/05" inscribed in black marker

and a Deutscher and Hackett Auctioneers Label "DH210192" in upper right corner

ochres and pigment on craft wood

80 × 100 cm (31.5" × 39.4")

\$9,600 USD, framed

PROVENANCE

Jirrawun Artists, Kununurra, Western Australia, 182/05

ReDot Gallery, Singapore

Private collection, Sydney

Deutscher & Hackett, 31 August 2021, Lot 34

A senior Gija artist from Warlawoon country west of Bedford Downs in the East Kimberley, RammeY Ramsey began painting around 2000 with Jirrawun Arts. Drawing on decades of ceremonial knowledge, his paintings distill the forms of Country - hills, rivers, stockyards, and waterholes - into geometric compositions, using rich ochres and bold linear structures. His work is known for its clarity of design, strong mapping of place, and the integration of cultural narratives. In *Untitled*, Ramsay's pictographic depictions of Country reveal the centrality of landmarks to the artist as sites which hold shared memory and individual significance.

In addition to his visual art practice, Ramsey was a dancer and cultural leader, performing with the Neminuwarlin Performance Group in productions such as *Fire, Fire Burning Bright*, presented at the Perth and Melbourne International Arts Festivals.

Ramsey exhibited in key group exhibitions including *Gaagembi - Poor Things* (William Mora Galleries, Melbourne, 2000), *Four Men, Four Paintings* (Raft Artspace, Darwin, 2001), *Nyirringarni - Old Stories* (ReDot Gallery, Singapore, 2009), *Warlawoon Country - Home of RammeY Ramsey* (ReDot Gallery, Singapore, 2019). Solo exhibitions include *New Work by RammeY Ramsey* (Seva Frangos Gallery, Subiaco, 2011).

SELECTED COLLECTIONS

Auckland Art Gallery Toi o Tāmaki, New Zealand

Ian Potter Museum of Art, Melbourne

Museum of Contemporary Art, Australia

National Gallery of Victoria, Australia

Wesfarmers Collection of Australian Art, Australia



BETTY CHIMNEY & RAYLENE WALATINNA

Nganampa Ngura (Our Country), 479-25, 2025

signed verso upper middle: "Betty Chimney + Raylene Walatinna"

verso bears: "479-25 198 x 243 cm" inscribed upper middle in black marker

acrylic on canvas

198 x 243 cm (78" x 92")

\$25,000 USD, framed

This work is accompanied by a certificate of authenticity from Iwantja Arts.

Betty Chimney (born 1957) and her daughter, Raylene Walatinna (born 1973) are a Yankunytjatjara mother-daughter duo renowned for their vivid acrylic paintings that map the ancestral landscapes and stories of their homelands.

Working from Iwantja Arts in Indulkana, Betty Chimney draws on deep cultural knowledge to create intricate compositions reflecting waterholes, songlines, and the topography of Country. Her layered mark-making and vibrant palettes convey both the physical and spiritual essence of place.

Their collaboration reflects a vital intergenerational exchange. As Chimney expresses her own lived experiences and shares cultural knowledge, she continues the tradition of older women passing on Tjukurpa (ancestral stories) and ngura (Country) to younger generations. This dynamic process informs and inspires Walatinna's own creative voice.

In this large-scale collaborative painting, Chimney and Walatinna come together to articulate their shared connection to Country. Elements from Chimney's 2025 *Breaking Dawn* series are visible, with soft tones evoking a sensitive, luminous response to Country at first light. In contrast, Walatinna brings vibrance and exuberance to the canvas through her depiction of key landmarks - karu (creek), tjukitji (soakage), and Tjurki Tjukurpa (native owl ancestral story).

Their interwoven perspectives form a rich expression of Country as a living, responsive entity that is continuously rearticulated across generations.



BETTY CHIMNEY

Katjarunkanyi - Breaking Dawn, 4-25, 2025

signed verso upper middle: "Betty Chimney"

verso bears: "4-25 198 x 198 cm" inscribed upper middle in black marker

acrylic on canvas

198 x 198 cm (78" x 78")

\$20,000 USD

This work is accompanied by a certificate of authenticity from Iwantja Arts.

Born in 1957 in Port Augusta, South Australia, Betty Chimney is a Yankunytjatjara artist known for her vivid acrylic paintings mapping the ancestral landscapes and stories of her homelands. Based at Iwantja Arts in Indulkana, she draws on deep cultural knowledge to create intricate compositions that reflect waterholes, songlines, and the topography of Country. Her layered mark-making and vibrant palettes convey both the physical and spiritual essence of place.

In this painting, and chapter of Chimney's career, the artist is depicting dawn on Country. This period of Chimney's career is most notable for the utilisation of pinks, plums, and warm oranges to communicate the expansive tones and texture experienced at this time.

"My painting is about the country that is my home, Indulkana. I feel truly connected to the place I'm painting and it's incredibly important to me. My painting includes specific sites, like the Iwantja karu (creek), tjukitji (soakage), and Tjurki Tjukurpa (native owl ancestral story). I use my colours and marks to reflect the way the landscape changes from the rocky ridge to the sandy creek beds. This country is beautiful and it is special."

— Betty Chimney



BETTY CHIMNEY

Ngayuku Ngura (My Country), 505-20, 2020

acrylic on linen

167 × 198 cm (66" × 78")

\$16,800 USD

This work is accompanied by a certificate of authenticity from Iwantja Arts.

PROVENANCE

Iwantja Arts, APY Lands, South Australia

Everywhen Art (McCulloch & McCulloch), Melbourne, 2020

Private collection, USA

EXHIBITED

Summer Collector's Show, Everywhen Art, Melbourne, 2020

Painted in 2020, this work demonstrates an exuberant mapping of Country. Betty spent many years living near to Iwantja Creek at the newly established Indulkana community. The Country here is expansive, dotted with small shrubs and carpeted in clusters of rocks and pebbles.

In her striking paintings, Betty marks out the rugged and stoic country of Indulkana. The black background underscores the depth of composition, while strong blocks of colour and precise dot-work displays the artist's dexterity. The intermittent placement of soakages, meeting places, and escarpments between pathways distills a comprehensive understanding for the viewer of Country as inextricably connected to her personal experience.

Chimney's work has been exhibited widely, including *Ngaatjatjarra, Pitjantjatjara, Yankunytjatjara Women's Art* (Aboriginal Art Museum Utrecht, The Netherlands, 2017), *Tarnanthi: Festival of Contemporary Aboriginal & Torres Strait Islander Art*, (Art Gallery of South Australia, 2019), and *Know My Name: Australian Women Artists 1900 to Now* (National Gallery of Australia, Canberra 2020-22). She has been a finalist in the John Fries Award (2019) and Wynne Prize at the Art Gallery of New South Wales (2021, 2022, 2023).

Michael Reid has represented Betty Chimney for five years.

SELECTED COLLECTIONS

Aboriginal Art Museum, The Netherlands

Art Gallery of New South Wales, Australia

Art Gallery of South Australia, Australia

Artbank, Australia

Flinders University Museum of Art, Australia

Fondation Opale, Switzerland

Queensland Art Gallery | Gallery of Modern Art, Australia

The Levi-Kaplan Collection, USA

University of Queensland Art Museum, Australia



VICKI YATJIKI CULLINAN

Ngayuku Ngura (My Country), 751-24, 2024

signed verso upper centre: "Vicki Cullinan" in black marker

verso bears: "751-24 198 x 243 cm" inscribed upper centre in black marker

acrylic on canvas

198 x 243 cm (78" x 95.6")

\$15,000 USD

Vicki Yatjiki Cullinan is a senior Yankunytjatjara artist from Indulkana on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in South Australia. With a career spanning more than twenty years of practice at Iwantja Arts, she is also a respected community leader and cultural liaison. Her paintings, grounded in ancestral knowledge, often depict Dreaming stories connected to her Country.

In 2020, Cullinan won the Ravenswood Australian Women's Art Prize, and in 2023, she was awarded the Hadley's Art Prize for her painting *Ngayuku Ngura (My Country)*, cementing her place as a leading voice in contemporary First Nations art.

This work is accompanied by a certificate from Iwantja Arts which states:

"I am a Yankunytjatjara woman from Indulkana Community on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in South Australia. I'm an artist at Iwantja Arts, where I started painting over 20 years ago.

My paintings are of Tjukurpa (ancestral stories) and ngura (country) that have cultural significance for me and my family. They are a combination of landscape - specific locations and landmarks - and representations of the sky and stars. For Anangu the stars hold Tjukurpa (Ancestral cultural stories) just like the country - the rockholes, hills and creeks - have Tjukurpa. One main one is the Kungkarangkalpa (Seven Sisters) Tjukurpa where a specific constellation represents the sisters and the cheeky man chasing after them.

I'm proud to be an artist and a leader in my community, working to keep our culture strong and passing on important knowledge to the next generations."

Cullinan has exhibited widely, including in *Desert Mob* (Araluen Arts Centre, Alice Springs, 2016), *Tarnanthi: Festival of Contemporary Aboriginal & Torres Strait Islander Art* (Art Gallery of South Australia, 2017), and *Nganampa Ngura (Our Country)* with her mother Emily Cullinan at Michael Reid Sydney (2024).

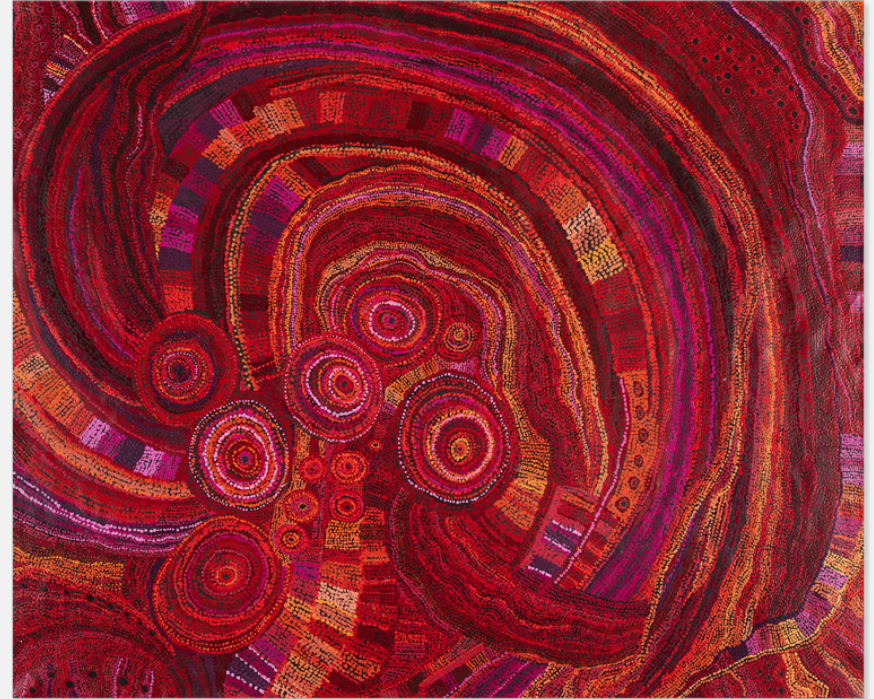
Michael Reid has worked with Iwantja Arts for over seven years.

SELECTED COLLECTIONS

Art Gallery of New South Wales, Australia

National gallery of Victoria, Australia

Parliament House Collection, Australia



GARRY NAMPONAN

Ku' | Camp Dog, 91-25, 2025

milkwood (*alstonia actinophylla*) with ochre pigment and PVA fixative

78 x 42 x 12 cm (30.7" x 16.5" x 4.7")

\$8,000 USD

This work is accompanied by a certificate of authenticity from Wik & Kugu Arts.

Garry Namponan is a leading Wik sculptor from Aurukun, Far North Queensland, whose works continue the celebrated Aurukun carving tradition. His practice is grounded in ancestral narratives, often depicting totemic beings connected to the Wik and Kugu peoples' ceremonial life. Namponan's works are typically carved from local Milkwood, then finished with natural ochres, retaining a strong link to traditional materials and visual language.

This sculpture represents Ku', the Ancestral Being associated with the Apalech ceremonial clan, whose story place is located at Eeremangk near the mouth of the Knox River in southern Wik and Kugu country. According to oral histories, Ku' travelled from distant Western Australia to Cape York Peninsula, resting at Knox River after a long pursuit of a kangaroo. It was here that Ku' gave language to the region. Each Ku' story place has its own name, colours, and character, and its songs and dances remain part of ceremonial life today.

Aurukun's ritual sculpture tradition has been documented since at least 1888. Ursula McConnel's significant early 20th-century recordings and collections now reside in the South Australian Museum. In the mission era, support for certain ceremonial practices, combined with the introduction of steel tools, allowed for new levels of technical refinement in carving - developments reflected in Lex and Garry Namponan's complex and finely finished sculptures.

Major exhibitions featuring Aurukun sculpture include *Tarnanthi: Festival of Contemporary Aboriginal & Torres Strait Islander Art* (Art Gallery of South Australia, various years), *Story Place: Indigenous Art of Cape York and the Rainforest* (Queensland Art Gallery | Gallery of Modern Art, 2003-2004), and *Aurukun Carvers: Camp Dogs and Other Creatures* (Cairns Regional Gallery, 2011).

SELECTED COLLECTIONS

Art Gallery of New South Wales, Australia

Art Gallery of South Australia, Australia

Museum and Art Gallery of the Northern Territory, Australia

Queensland Art Gallery | Gallery of Modern Art, Australia

South Australian Museum, Australia



LEX NAMPONAN

Ku' Min | Camp Dog, 251-23, 2023

milkwood (*alstonia actinophylla*) with natural ochre, blue pigment and PVA fixative

24 × 26 × 11 cm (9.4" × 10.2" × 4.3")

\$5,000 USD

This work is accompanied by a certificate of authenticity from Wik & Kugu Arts.

Lex Namponan is a Wik sculptor from Aurukun, Far North Queensland, working within the enduring Aurukun carving tradition. His practice combines inherited ceremonial knowledge with the technical innovations introduced in the mission era, producing sculptural forms that retain cultural authority while embracing contemporary refinements. Namponan's works are carved from locally sourced Milkwood and decorated with ochres, occasionally complemented by contemporary pigments, such as the striking blue seen here.

This sculpture depicts the Ku' Min — the camp dog form of Ku', an ancestral being tied to the Apalech ceremonial clan and the story place at Eremangk near the Knox River. In this form, Ku' is both a spiritual figure and a totemic link to Country. His journey from Western Australia to Cape York and the gifting of language to the region is a central narrative in Wik oral history. These story places are still honoured through song and dance at ceremonial events.

Aurukun's ritual sculpture tradition has been documented since at least 1888. Ursula McConnel's significant early 20th-century recordings and collections now reside in the South Australian Museum. In the mission era, support for certain ceremonial practices, combined with the introduction of steel tools, allowed for new levels of technical refinement in carving — developments reflected in Lex and Garry Namponan's complex and finely finished sculptures.

Major exhibitions featuring Aurukun sculpture include *Tarnanthi: Festival of Contemporary Aboriginal & Torres Strait Islander Art* (Art Gallery of South Australia, various years), *Story Place: Indigenous Art of Cape York and the Rainforest* (Queensland Art Gallery | Gallery of Modern Art, 2003-2004), and *Aurukun Carvers: Camp Dogs and Other Creatures* (Cairns Regional Gallery, 2011).

SELECTED COLLECTIONS

Art Gallery of New South Wales, Australia

National Museum of Australia, Canberra, Australia

National Gallery of Victoria, Australia



MAUREEN ALI

Mun-dirra (Fish Fence), 343-25, 2025

pandanus (pandanus spiralis) and kurrajong (brachychiton populneus) with natural dyes

210 × 175 cm (82.7" × 68.9")

\$4,000 USD

This work is accompanied by a certificate of authenticity from Maningrida Arts and Culture.

Maureen Ali is a leading fibre artist from the Burarra community of Maningrida in Arnhem Land, Northern Territory. Her practice centres on large-scale woven works that preserve cultural traditions while presenting them as contemporary art. In Burarra language, mun-dirra refers to the fish fences once used to guide fish into traps (an-gujechiya).

While modern fishing methods have replaced their practical use, Ali's woven mun-dirra honour ancestral ingenuity and embodies the cultural and ceremonial knowledge embedded in their making. In 2021 the NGV commissioned Ali alongside 12 master weavers from maningrida produced a 100-metre long Mun-dirra (2023) for the NGV triennale.

Michael Reid has exhibited works from Maningrida Arts & Culture for more than 20 years.

SELECTED COLLECTIONS

National Gallery of Victoria, Australia



JENNIFER BROWN

Mat, 404-25, 2025
pandanus (pandanus spiralis) and natural dyes
263 × 240 cm (103.5" × 94.5")
\$4,000 USD

This work is accompanied by a certificate of authenticity from Maningrida Arts and Culture.

Jennifer Brown is a senior Burarra fibre artist from the Maningrida region, recognised for her large-format pandanus mats that display exceptional technical precision and complex colour work. She harvests and prepares ngarakáya (Pandanus spiralis) leaves, dyes them using natural pigments sourced from her clan estate, and weaves them into radiating patterns of deep cultural and spiritual significance.

Mat, 130-25, 2025
Pandanus (Pandanus spiralis) and natural dyes
170 × 170 cm (66.9" × 66.9")
\$4,000 USD

This work is accompanied by a certificate of authenticity from Maningrida Arts and Culture.

This smaller-format pandanus mat retains the same masterful weaving technique and refined natural dye palette for which Jennifer Brown is widely recognised. The radiating pattern demonstrates precision in tension and colour placement.

SYLVIA MARRAGAWAIDJ

Mat – 424-25, 2025
NOT PICTURED: ngarakáya (Pandanus spiralis) and natural dyes
279 × 232 cm (109.8" × 91.3")
\$4,000 USD

This work is accompanied by a certificate of authenticity from Maningrida Arts and Culture.

Sylvia Marrgawaidj is an accomplished weaver from the Burarra (Martay) Maningrida region whose expansive pandanus mats push the boundaries of scale and design. Celebrated for its bold colour, intricate structure, cultural depth, and drawing on traditional methods, Marrgawaidj harvests and dyes ngarakáya (Pandanus spiralis) leaves to create works that retain both functional and ceremonial significance.

Michael Reid has exhibited works from Maningrida Arts & Culture for more than 20 years.



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