

AACHWA

REVEALED 2026

APR—JUN



Revealed: New & Emerging WA Aboriginal Artists

18 April – 14 June 2026

NEW & EMERGING WA ABORIGINAL ARTISTS

Revealed Custodians



AACHWA
Aboriginal Art Centre Hub
Western Australia

Presenting Partner

**PERTH INSTITUTE OF
CONTEMPORARY ARTS**

pica.org.au

AACHWA and PICA recognise that we are situated within the unceded lands of the Whadjuk people of the Noongar Nation. We pay our respects and offer our gratitude to Elders past and present, and to those emerging leaders in the community. We acknowledge all Aboriginal and Torres Strait Islander people and the importance of their care and continued connection to culture, community and Country. Always was, always will be.

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Revealed occupies a special place in the Western Australian arts scene, championing new and emerging First Nations artists from around the state. Since its inception in 2008, this exhibition has grown into an unmissable event on the arts calendar.

The 2026 *Revealed* exhibition features more than 185 artworks by over 100 artists representing 27 WA Aboriginal art centres, plus 10 independent artists. More than 75 artists are exhibiting in *Revealed* for the first time. Each artwork shares unique narratives of connection to Country and culture, as well as remote, regional and urban life. Collectively, the works showcase an immense diversity of practice with mediums spanning painting, drawing, printmaking, textiles (including dyeing), photography, sculpture (including glass and carved shell) and ceramics. The exhibition is open to all Aboriginal artists, both living in and with a strong connection to Western Australia. With works selected by a panel of industry experts, curated by Zali Morgan. She has done a tremendous job in curating this year's exhibition. We thank and congratulate her for bringing together this diverse group of artists and artworks with professionalism and care.

Revealed is given direction and advice from the Revealed Advisory Committee, consisting of Carly Lane (Curator Indigenous Art, Art Gallery of WA), Sharyn Egan (Independent Artist), Mark Smith (Aboriginal Art Centre representative), and Chad Creighton (CEO, AACHWA). We thank them for applying their knowledge and care so generously. We also thank the Revealed Advisory Committee for their time and considered guidance throughout the past 12 months.

This is the third year *Revealed* has been led by the Aboriginal Art Centre Hub of Western Australia (AACHWA) and in 2026 is held again in Boorloo, at the Perth Cultural Centre. As an Aboriginal-led and governed body, AACHWA has a genuine and deeply rooted perspective on the needs and aspirations of First Nations communities, and is committed to uplifting art creation, cultural strength, best practice and the wellbeing of First Nations artists.

Revealed is the perfect avenue for achieving and embodying these aims and values. We wholeheartedly thank our presenting partners: the Perth Institute of Contemporary Arts (PICA), who have once again opened their doors and vast galleries to the *Revealed* exhibition, and the WA Museum Boola Bardip for hosting the Revealed Art Market.

- LYNETTE YU-MACKAY, AACHWA CHAIRPERSON

CURATORIAL INTRODUCTION

ZALI MORGAN, CURATOR 2026 REVEALED:
NEW & EMERGING WA ABORIGINAL ARTISTS

Zali Morgan is a Whadjuk, Balladong and Wilman Noongar woman currently based in Boorloo. She has worked closely with private and institutional collections, with a keen interest in decolonising practices. Zali's practice spans curating, writing, printmaking and sculpture.

Bringing together early-career artists from urban, regional and remote communities, *Revealed* celebrates the depth, innovation and cultural continuity of Aboriginal art practices across Western Australia. Each year, the exhibition and the adjacent programs become a gathering place; an active site where new voices join a long-standing conversation, and where Country, community and creative lineage remain at the heart of cultural expression. In 2026, we see a generation of artists working with confidence and courage, drawing on ancestral knowledge while forging new pathways for what Aboriginal art can become today.

At its heart, *Revealed* honours the diversity of language groups, materials and methodologies that shape contemporary Aboriginal art. Artists continue to ground their practices in deep cultural memory, interwoven with lived experiences of navigating colonial systems, sustaining community connection; asserting identity in dynamic, ever-evolving environments. The 2026 exhibition demonstrates that emerging artists are not simply 'new' but are often custodians of long-held practices, enacting responsibility through experimentation and innovation. Many artists in *Revealed* explore the ongoing reclamation of language, materials and techniques often affected by history but which remain vital. Others draw from personal archives, community stories and everyday textures, creating works that range from the quietly reflective to sharply political, the intimate to expansive. Together, they shape a broader understanding of practising culture today.

As curator, my role is one of listening and careful stewardship. It is about making space for artists to create and envision their artworks and futures, whilst ensuring that their cultural, creative and community priorities guide decisions we make. The strength of *Revealed* lies in the relationships at its core: with art centres, independent artists, cultural workers and the communities who support them. Working closely with these networks, I am continually reminded that curatorial work is collaborative and deeply relational. It involves honouring stories shared in trust, supporting artists' ambitions and advocating for the conditions that allow emerging talent to grow.

The strength of these relationships is visible in the integrity of the work, the generosity of shared knowledge and the distinct voices rising across the state. As audiences, we are invited not only to witness this diversity but to recognise the structures of care and cultural labour that make it possible.

-ZALI MORGAN

EXHIBITING ARTISTS

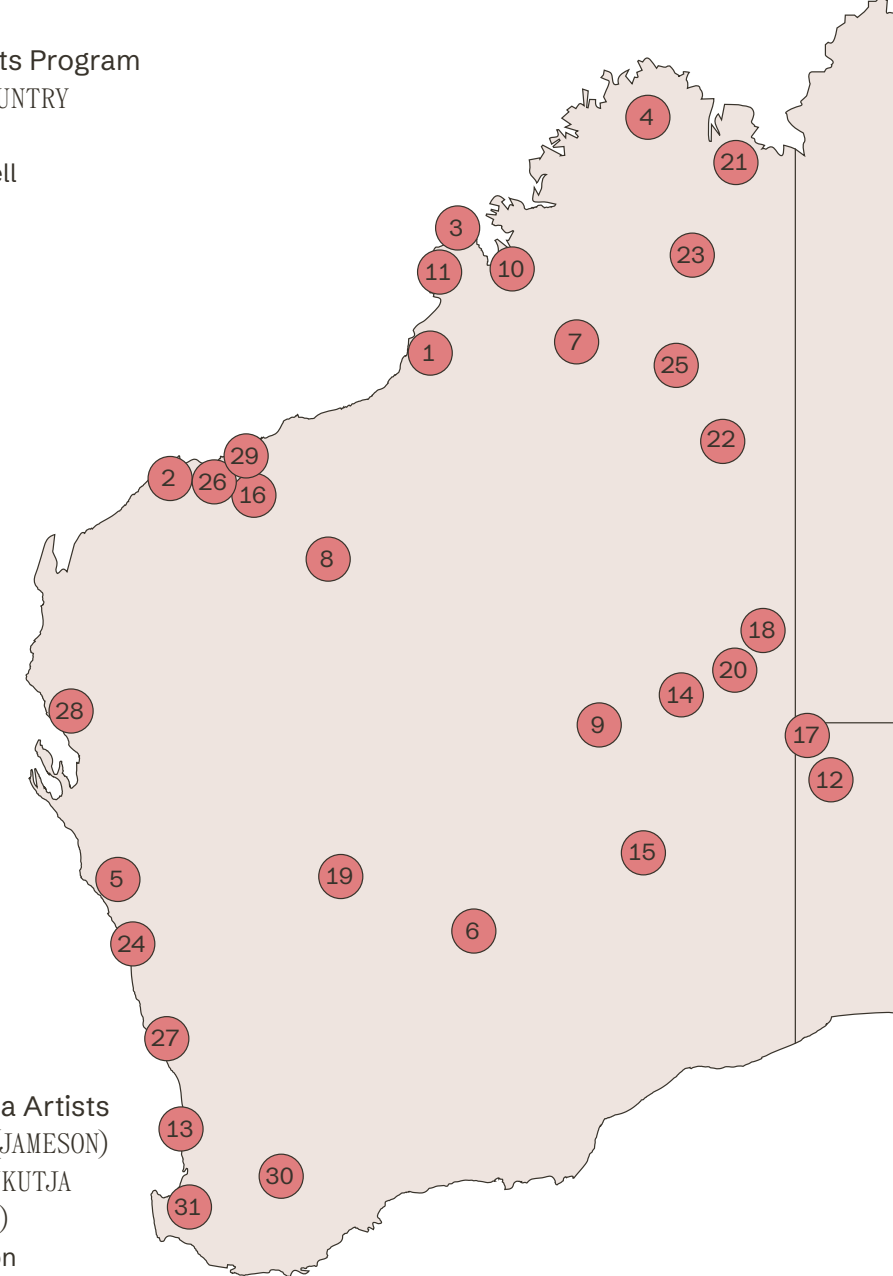
- 1 Bidyadanga Artists
BIDYADANGA COMMUNITY
Jaymee-Lee Chaquebor
Elliot Hunter
Veronica Yanawana
- 2 Cheeditha Art Group
CHEEDITHA COMMUNITY
Kaye Warrie
- 3 Ingarlgalandij Arts & Culture Hub
ARDYALOOON/ ONE ARM POINT
Dorothy Davey
Maureen Davey
Ruth Davey
Russell (Wossy) Davey
Alma Ejai
Ashley Hunter
Jacqueline Hunter
Agnes Pigram
Valarie Wiggan
- 4 Kira Kiro Artists
KALUMBURU
Munyee
- 5 Ku'arlu Mangga (Good Nest)
MOONIEMIA/NORTHAMPTON
Mauretta Drage
- 6 Laverton Aboriginal Art Gallery
LAVERTON
Beryl Jennings Lane
- 7 Mangkaja Arts Resource Agency
FITZROY CROSSING
Trent Angie
Edith Green
John Nargoodah
Rodney Rawlins

- 7 Marnin Studio
FITZROY CROSSING
Mary George
Kiera Holloway
Sally Marvin
Lillian Spinks
Caitlyn Williams
Nita Williams
Deborah Yadda
- 8 Martumili Artists
NEWMAN
Julia Burton
Roxanne Newberry
Kara Patch
Albert Pilkington
- 9 Mirlirrtjarra Arts
WARBURTON
Elfreda Ward
- 10 Mowanjum Aboriginal Art
& Culture Centre
MOWANJUM COMMUNITY
Quanice Martin
Mildred Minggu Mungulu
Karla Mungula
Philinka Ngordagoot Dolby
Lydia Ningamarra
- 11 Nagula Jarndu Designs
BROOME
Sara Brooke
Ebony Pierik
Rowena Puertollano
Aaliyah Richardson

- 12 Ninuku Arts
KALKA COMMUNITY
Phyllis Donegan
Rowena Nelson
Rosita Ward
- 13 Noongar Arts Program
WARDANDI COUNTRY
Dawn Alone
Dellas Bennell
Selina Hill
Coby Khan
- 14 Papulankutja Artists
MANTAMARU (JAMESON)
AND PAPULANKUTJA
(BLACKSTONE)
Lloyd Jackson

This map shows where artists live and work. For cultural information please refer to the artwork labels throughout the exhibition.

We acknowledge that the spelling and interpretation of Indigenous language can vary greatly from community to community.



EXHIBITING ARTISTS CONTINUED

15 Spinifex Arts Project
TJUNTJUNTJARA
Sophia Brown

16 Spinifex Hill Studio
SOUTH HEDLAND
Rekeshia Goodwin

17 Tjanpi Desert Weavers
NPY LANDS
Lisa Boogar
Teresa Duncan
Sally Foster
Renae Fox
Tanisha Fox
Hazel Giles
Caroline Ginger
Loria Heffernan
Joyce James
Barbara Lane
Olive Lawson
Paula Sarkaway Lyons
Leshelle McLean
Justine Mitchell
Serina Mitchell
Angkaliya Nelson
Anyupa Nelson
Winifred Reid
Renita Roberts
Delilah Shepherd
Kathleen Ward
Jennifer Ward Connelly
Antoinette Williamson

18 Tjarlirli & Kaltukatjara Art
TJUKURLA & KALTUKATJARA
Winsome Newberry
Mal Porter
Rosalind Yibardi

19 Tjukurba Gallery &
Birriliburu Artists
WILUNA
Chantelle Long

20 Warakurna Artists
WARAKURNA COMMUNITY
Janette Newberry

21 Waringarri Aboriginal Arts
KUNUNURRA
Kyjuan Wesley

22 Warlayirti Artists
WIRRIMANU
Timothy Mutji
Angie Topsy Tchooga

23 Warmun Art Centre
WARMUN COMMUNITY
Frances Cann
Lazarus Johnson
Cecil Mosquito

24 Yamaji Art
JAMBINU
Chantel Riley

25 Yarliyil Art Centre
HALLS CREEK
Dallas Fletcher
Susan Peters
Wangamirr Nampitjin

26 Yinjaa-Barni Art
IERAMAGADU
Michelle Adams
Danii Rae Wilson

Independent Artists

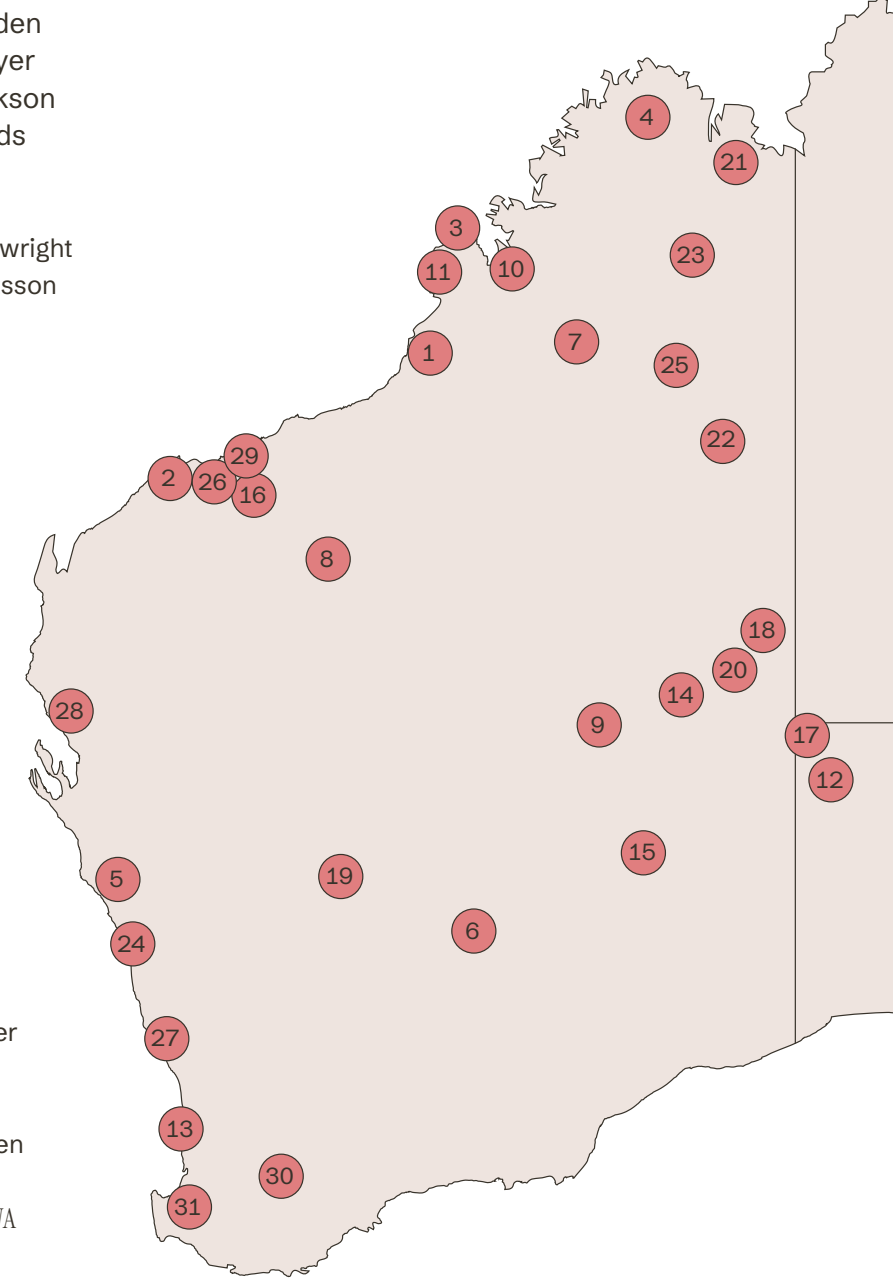
27 PERTH
Clive "George" Ryder
Katelyn Whitehurst
Wendy Hayden
Jason Lockyer
Wesley Jackson
Kohan Woods

28 CARNARVON
Devinia Wainwright
Fiona Augustsson

29 KARRATHA
Jason Lockyer

30 KATANNING
Wendy Hayden

31 SOUTHWEST WA
Candy Riley



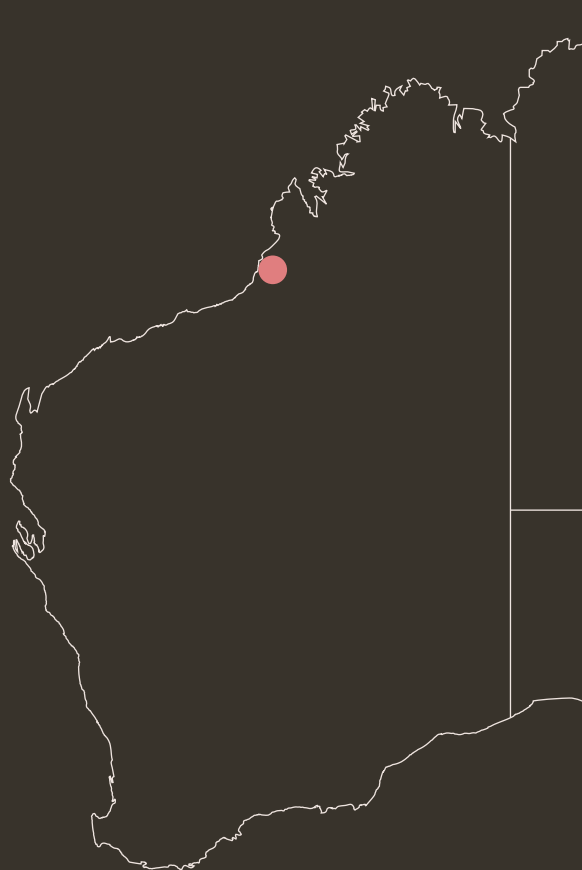
Bidyadanga Artists

Bidyadanga Artists is a vibrant art centre from the largest remote Aboriginal community in Western Australia—Bidyadanga, home to around 850 people. Located on the Kimberley coast, 1590 km from Perth and 180 km from Broome, the community has a rich cultural history.

The centre represents five language groups—Karajarri, Juwaliny, Mangala, Nyangumarta and Yulparija—whose diverse traditions are reflected in distinctive artistic styles and stories. The art centre also works with and represents artists from other language groups who call Bidyadanga home. Bidyadanga Artists have quickly gained recognition, with works featured in exhibitions, awards, and collections across Australia.

The art centre fosters learning, collaboration and skill development, encouraging both emerging and established artists to grow their practice. Bidyadanga Artists is an activity of Bidyadanga Aboriginal Community La Grange Inc. and proudly supported by them. The centre is committed to building a sustainable future, aligned with the community’s vision of ‘a strong, engaged community creating a dynamic future’.

Bidyadanga Community
Karajarri Country



ELLIOT HUNTER

BORN 1995, Derby
LIVES AND WORKS Bidyadanga
LANGUAGE GROUP/PEOPLE Juwaliny/Nyangumarta

'I am a ranger and I look after Nyangumarta Country. It stretches from the desert to the sea and includes the ocean. Some of it is shared Country with Karajarri. I like going out on Country, sometimes I take school kids out to the block (80 Mile Beach) and teach them about the right season, what to eat and what not to eat, and the right timing to get them. We at Bidgy school take the kids out with spears and boomerangs and teach them how to hunt in the right season. When I was little, I remember going fishing down to 80 Mile Beach, collecting oysters, and camping a lot. I also went out hunting with family for traditional foods like kangaroo, goanna and turkey. I started painting in school, then at home, drawing sketches and sometimes out on Country. Edward (Badal) inspired me to paint, and I learnt a lot from him. He's my cousin on my dad's side. I paint mostly the things I catch and cook. I hope to get better with my painting, do bigger ones, and also teach others—like kids.'

Sea Life 2025
acrylic on canvas
46.5 x 75.8 x 2.4 cm
\$520
REV26-1



'All the fish—barramundi, salmon, dugong, turtle and jellyfish. I paint what I see and eat. Fish of the sea. I paint the right season for them, so if something is in season, I paint it. The threadfin salmon and blue nose salmon come in wintertime. Barramundi is in the hot time, when the jellyfish come out. Dugong is after the rainy season. I am a ranger and I look after the land and the sea.'

Sea Life 2025
acrylic on canvas
76 x 46.4 x 2.4 cm
\$520
REV26-2



'When it's hot season, we see jellyfish on the sand and beach - that means it's the right time for hunting turtles. They're fat from eating the seagrass and jellyfish. When we see the yellow flowers (wattle) blooming, we know the barramundi are good for catching. We go with the rangers to do salmon surveys and monitor how healthy they are. When you see the flying clouds and the full moon, it's the right time for turtle nesting and turtle monitoring. In June and July, they lay their eggs.'

JAYMEE-LEE CHAQUEBOR

BORN 1991, Derby
LIVES AND WORKS Bidyadanga
LANGUAGE GROUP/PEOPLE Bardi Jawi

'I moved to Bidyadanga because my partner is from here and I now have three beautiful, crazy kids. I value my family and my culture first—and respect. Treat others how you want to be treated. Back then, we were taught to respect our Elders. These are the values I want to pass on to my kids. Bardi people learn to live off the land and the sea. We use certain plants to indicate which animals are good for eating. My paintings are about how we use the land to hunt the sea. All the colours I use have meaning. I paint the stories I learn from my Elders, and my artwork reflects the colours and textures of the area and its fruits.'

Jaymee-Lee is a Bardi Jawi woman from the Dampier Peninsula who grew up near the saltwater. She is both a painter and a fashion designer, creating works that reflect the landscapes, waters and natural colours of her Country, while celebrating Bardi culture.



Feeding Season 2025
textile garment
unique size
NFS
REV26-3

This collection is deeply rooted in Bardi culture, storytelling and the connection between land and sea, and this garment forms part of an ongoing collection. Each garment reflects knowledge passed down by Elders, showing how Bardi people use Country to guide hunting and fishing practices.

The digital prints feature culturally significant totems—Ambarn (manta ray), big mullet (baitfish), and stingray—representing survival, hunting and seasonal knowledge. The colour choices carry meaning: black represents the strength of rocks and sea shadows, while gold reflects sunlight on the water. Pink and earthy tones mirror fish flesh, sand, and tidal pool reflections. Design silhouettes highlight movement, strength, and femininity. Batwing sleeves in the jumpsuits echo the fluid motion of manta rays, while the one-sleeve slip dresses create a bold, modern shape that allows the artwork to take centre stage. Every detail, from print to silhouette, celebrates the harmony of Bardi cultural knowledge and contemporary design.

VERONICA YANAWANA

BORN 1965, Derby
LIVES AND WORKS Bidyadanga
LANGUAGE GROUP/PEOPLE Mangala

'My father came out from the desert to Bidyadanga a long time ago. He came from Kakarra (East), from the Great Sandy Desert. He worked at the mission, and my mum did too. My mum and dad met here at La Grange Mission. My mum is also Mangala.'

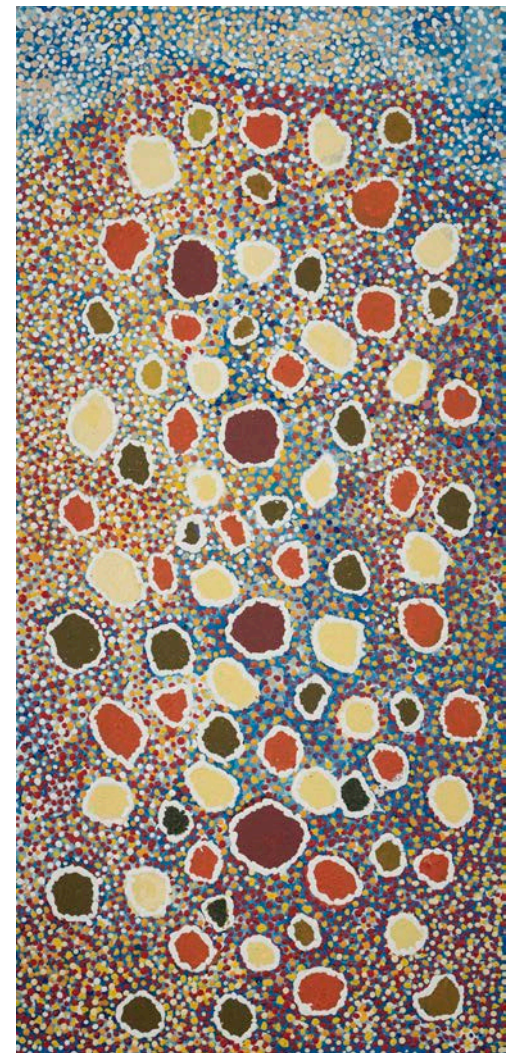
Veronica Yanawana lives in Bidyadanga Community with her family. She grew up in Bidyadanga and spent some of her school years at La Grange, followed by her senior schooling in Broome at Nulungu College. Veronica belongs to the Mangala language group on her mother's side. She paints her Country, Mangala Country, often including Johanna Springs. Veronica began painting when TAFE was in the community and has continued to develop her practice, creating works that celebrate her connection to Country and her cultural heritage.

Mangala Country 2025
acrylic on canvas
60.5 x 46.5 x 2.2 cm
\$510
REV26-5



'My painting is a landscape of my father's Country, Mangala Country. It depicts the running river (Jila) and all the dots are rocks and green grass. [The] blue one [is the] stream with the green grass and white rocks. I have been there a couple of years ago with our people, the Mangala. We went to go see the Country, and it cleared and opened my mind. I felt happy and sad at the same time. I felt the spirit around the Country.'

Mangala Country 2025
acrylic on canvas
76.5 x 35.8 x 2.4 cm
\$450
REV26-4



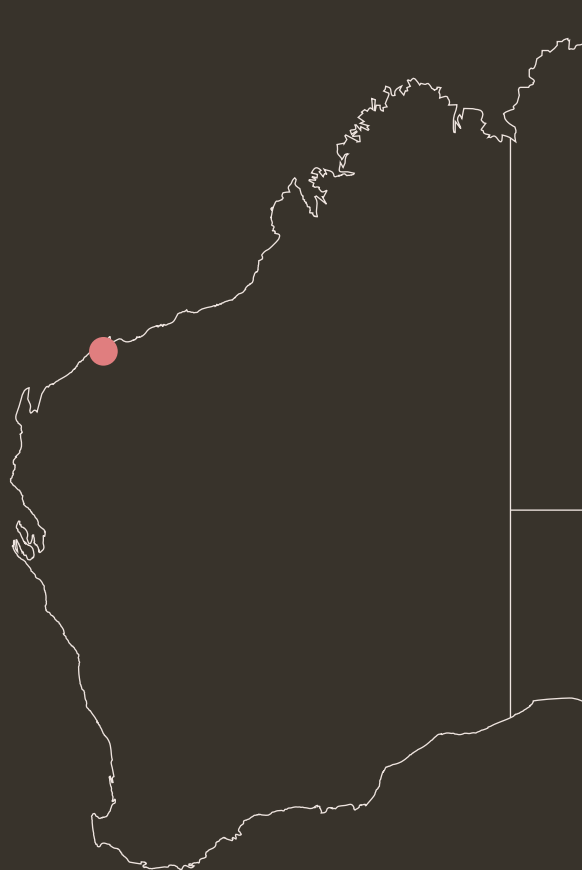
This artwork showcases the artist's skilful use of colour, texture and technique, reflecting a deep connection to their environment and culture. Each detail embodies the unique identity of Bidyadanga Artists, where the original five language groups, Nyangumarta, Mangala, Yulparija, Juwaliny and Karajarri, come together to create art that speaks to the heart of Country. Over time, the community and art centre have grown to include people from other Kimberley tribes, fostering a space where diverse cultural knowledge and practices come together. Situated where the desert meets the sea, artists draw inspiration from their ancestral Country and personal journeys. The artist captures the vibrant beauty of both desert and coastal landscapes, blending earthy reds, deep blues and intricate patterns distinctive to their cultural heritage. The themes and composition invite viewers into the artist's world, offering a glimpse of the rich, intertwined histories and the enduring connection to land and spirit that define the Bidyadanga community.

Cheeditha Art Group

Cheeditha is a small Aboriginal community located near Roebourne in the Pilbara region of Western Australia. In 1975, Aboriginal people were forced to relocate to Roebourne. Instead of settling in town, where there were many social issues, the community elders chose to camp at the old woolsheds of Mt Welcome Station. With government assistance, permanent housing was built in 1985, and Cheeditha was established as a community from those early efforts.

Cheeditha has played a central role in the development of art in the Roebourne area. The first local artists came from this community. In 2002, the Bujee nhood-pu project was launched in the historic Galbraith Store in Cossack, creating a space for artists to produce and sell their work. The project inspired wider artistic efforts throughout Roebourne, leading to the formation of other groups. Although Bujee nhood-pu eventually ended, its influence continues.

Cheeditha Community
Ngarluma Country



KAYE WARRIE

BORN 1970, Roebourne
LIVES AND WORKS Roebourne
LANGUAGE GROUP/PEOPLE Yindjibarndi

Kaye Warrie is a Yindjibarndi woman living in Cheeditha Community near Roebourne in Western Australia's Pilbara. Kaye has been painting since the early 2000s. Before the Cheeditha Art Group was established, she worked with other artists' cooperatives, including Roebourne Art Group (RAG). With RAG, Kaye exhibited in the Cossack Art Award, *Colours of our Country* and *Ngurra Nyingu*. Kaye is now establishing an independent art career. While continuing her painting, Kaye is also exploring other mediums, finding new ways to keep her stories and culture alive.

Her artworks feature the Seven Sisters Dreamtime story (represented by the Pleiades star cluster), the land and the colours she sees in her Country. The Thurlawirdingbirding (Sturt Pea) often features in her work, drawing on the strong childhood memories of her mother giving the children the flowers to suck out the sweetness. Kaye's mother used to take them out on Country, showing and telling the stories of the marks on the land.



Yindjibarndi Ngarluma Ngurra 2025
acrylic on linen
122 x 90 x 3 cm
\$2200
REV26-6

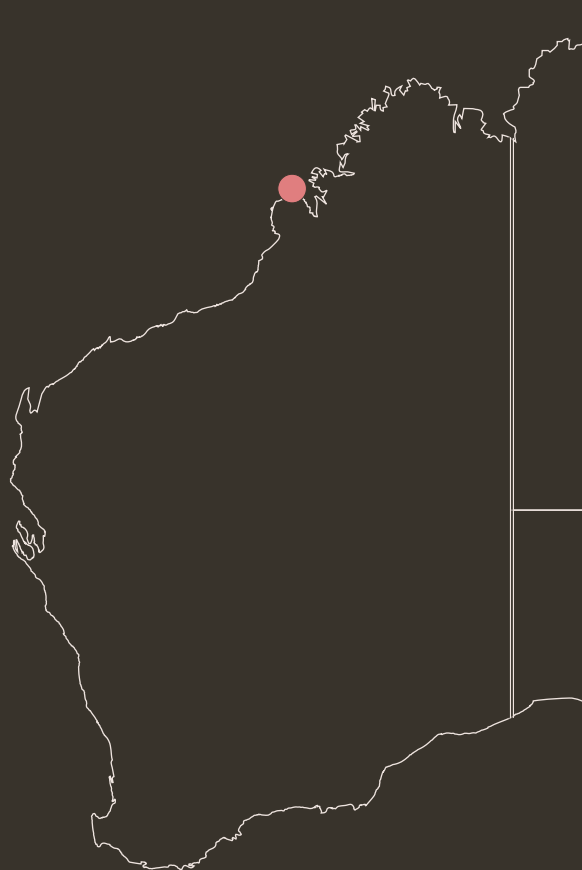
'Yindjibarndi Ngarluma Ngurra. We Yindjibarndi people were forcibly removed from Yindjibarndi Ngurra onto Ngarluma Ngurra. Forced off our ancestral land, we carried stories, spirit and memory with us. Though removed from our Country, our connection remains - alive in our art, our language and the land that still knows our names.'

Ingarlgalandij Arts and Culture Hub

Ingarlgalandij Art and Culture Hub in Ardyaloon (IACH) is a community-led space dedicated to preserving, practising, and promoting the rich cultural heritage of the Bardi Jawi people. Grounded in the vision of cultural continuity and community strength, the Hub supports Bardi Jawi artists and knowledge holders to share stories, pass down traditions, and engage audiences through ethical and sustainable cultural practices.

Through exhibitions, storytelling sessions, workshops and cultural tourism experiences, the Hub offers opportunities for both local and visiting audiences to connect deeply with Bardi Jawi Country, language and art. As a platform for artistic expression and community development, Ingarlgalandij fosters economic empowerment, intergenerational learning and the celebration of Bardi Jawi identity on local and global stages.

Ardyaloon, One Arm Point
Bardi Jawi Country



This collaborative work pays homage to Bardi Jawi culture, grounded in a deep spiritual connection to land and sea as one living system. As custodians of Gaarra Boorroo (Saltwater Country), we actively strive to preserve our culture and environment.

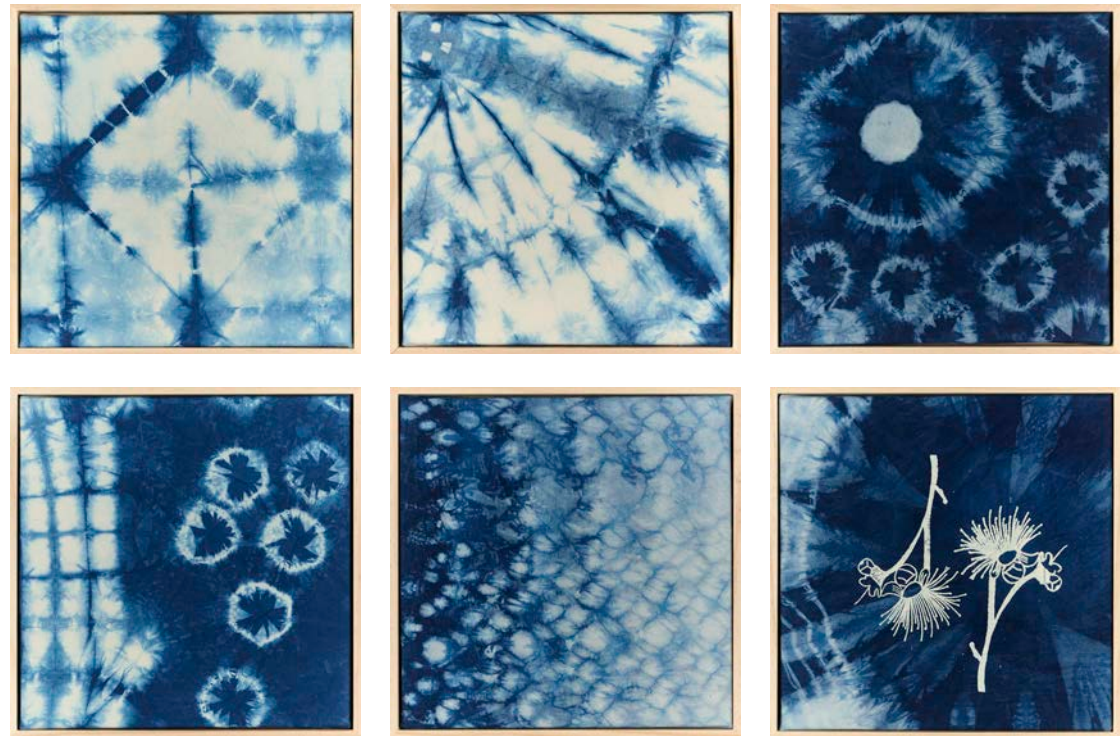
The works respond to the season of Lalin, one of six Bardi Jawi seasons shaped by tides, winds, rainfall and seasonal foods. Lalin is the build-up to the wet season—hot and humid—marked by turtle breeding, flowering bush fruits and the first threatening clouds in our usually clear blue skies.

Nine artists share interpretations of Lalin Gaarrayoon Jawal, exploring tides and currents, clouds, hunting, and collecting saltwater foods, bush fruits and medicinal plants. Bardi Aamba (men) carve pearl shell (Goowarn), alongside Bardi Oorany (women) who present indigo-dyed and silkscreened works.

AGNES PIGRAM

BORN 1986, Broome
LIVES AND WORKS Ardyaloon
LANGUAGE GROUP/PEOPLE Yawuru/Bardi

Aggie Pigram is a proud Yawuru / Bardi woman born in Broome and lives in Ardyaloon. She has always been a creative, raised in a family of performing artists, and from a young age had a keen interest in photography, interior and graphic design. Aggie has always loved modelling, styling and fashion, and her art practice has evolved in these areas. Her main mediums are photography, bush medicine, jewellery, textiles and fashion.



from left to right:

indigo dye and silkscreen on cotton

33 x 32.5 x 5 cm

\$202.02

REV26-128, REV26-129, REV26-130, REV26-131, REV26-132

indigo dye and silkscreen on cotton

33 x 32.5 x 5 cm

\$244.2

REV26-133

RUSSELL (WOSSY) DAVEY

BORN 1972, Derby
LIVES AND WORKS Ardyaloon
LANGUAGE GROUP/PEOPLE Bardi

Russell (Wossy) Davey is a proud Bardi man, with many connections, but only identifies himself as a Traditional Custodian of the Ardi'ol clan group. He lives in Ardyaloon Community on the Dampier Peninsula of the Kimberley Region in Western Australia. Wossy's art is inspired by his Bardi culture, creating designs that incorporate Dreamtime stories of his saltwater people. He uses a variety of art forms to continue to tell these stories—using colour, shapes and animals that depict his natural environment. He is an accomplished carver of pearl shells, boab nuts and traditional artefacts, and is an advocate for young people to be taught the old ways; keeping law, language and culture alive, so the knowledge is not lost forever.

'I've been doing art all my life. I've loved it since school doing a lot of drawing. You get ideas from people as you go along in life and you try things and refine. When I was young, my teacher asked us to draw a lion thinking it would be too hard but I did it easily and that's when I realised I could draw. I learned carving when I was eleven from my uncles and I grew up watching my grandmother painting with oils.'



carved pearl shell
15 x 16.5 x 2 cm
\$1665
REV26_135

carved pearl shell
14 x 17 x 2 cm
\$1665
REV26_134

ASHLEY HUNTER

BORN 1973, Derby
LIVES AND WORKS Ardyaloon
LANGUAGE GROUP/PEOPLE Bardi

Ashley Hunter is a proud Bardi man, with many connections, but only identifies himself as a Traditional Custodian of the Ardi'ol clan group. He lives in Ardyaloon Community on the Dampier Peninsula of the Kimberley Region in Western Australia. Ashley was inspired by his grandmother's art. Growing up listening to traditional stories and making artefacts with his father and uncles, he discovered he was a naturally gifted artist. Being self-taught he began sketching, that soon led to, painting about his Bardi culture, animals, and Dreamtime stories. Ashley has always held the long-term vision of having his artwork on clothing in the global market.

'I look at the colours of the landscape to tell me when the season is changing. When I see the leaves turn a dull green from the bright green, it's time for hunting the Odorr (Dugong) which come in the waters and hang around for about three months.'



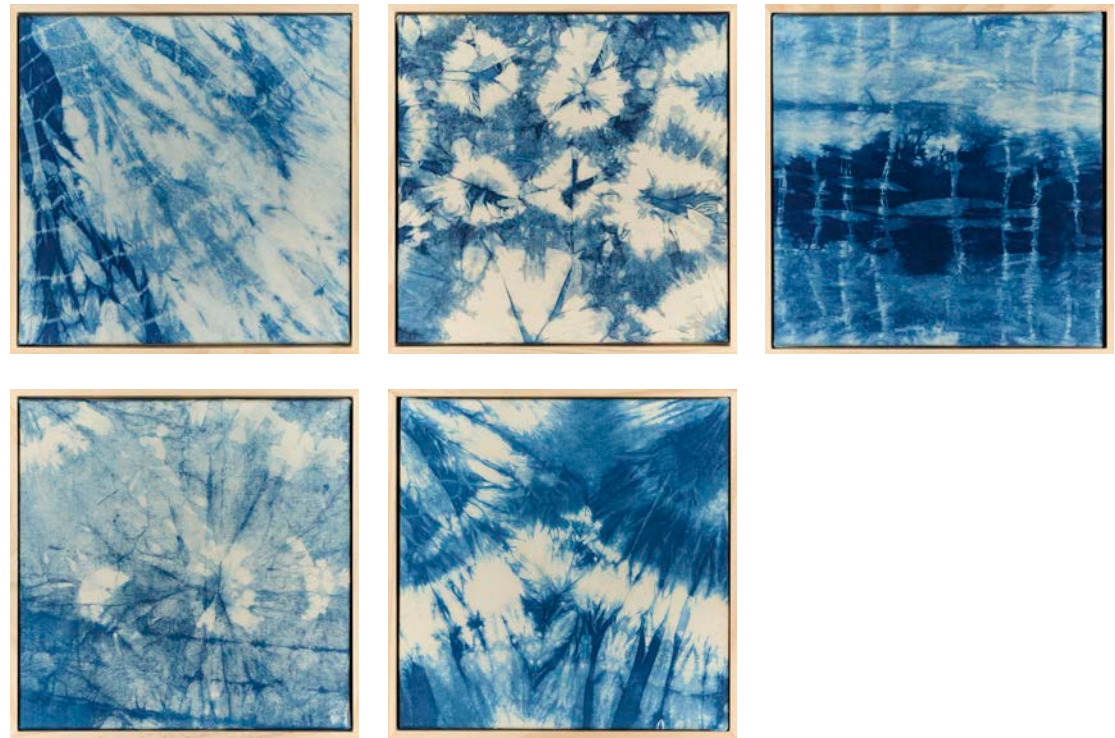
carved pearl shell
15 x 17 x 2 cm
\$1665
REV26_136

carved pearl shell
15 x 16 x 2 cm
\$1665
REV26_137

JACQUELINE HUNTER

BORN 1978, Derby
LIVES AND WORKS Ardyaloon
LANGUAGE GROUP/PEOPLE Bardi Jawi

Jaqueline is a proud Bardi woman. She works across many mediums, with a particular interest in acrylic painting, printmaking and photography. Jacqueline's work focuses on story and content from her beloved saltwater country and her most recent work has been shown at Darwin Aboriginal Art Fair DAAF 2024, KAFTA Runway Broome and Art Above the 26th Broome 2025.



from left to right:
indigo dye and silkscreen on cotton
33 x 32.5 x 5 cm
\$202.02
REV26-138, REV26-139, REV26-140, REV26-141, REV26-142

MAUREEN DAVEY (NEE HUNTER)

BORN 1956, Broome
LIVES AND WORKS Ardyaloon
LANGUAGE GROUP/PEOPLE Bardi

Maureen was born in Broome, and later her family moved to Derby, then to Ardyaloon. She has fond memories of times at Bulgin albay tree, Cygnet Bay and Iwany (Sunday Island) with the old people. Maureen married a Davey and lived out at Gambanan where she did tours with tourist, sharing stories and culture. She is interested in bush foods, medicines and things from the salt water. Her most common mediums are jewellery, textiles, bush medicine and photography.



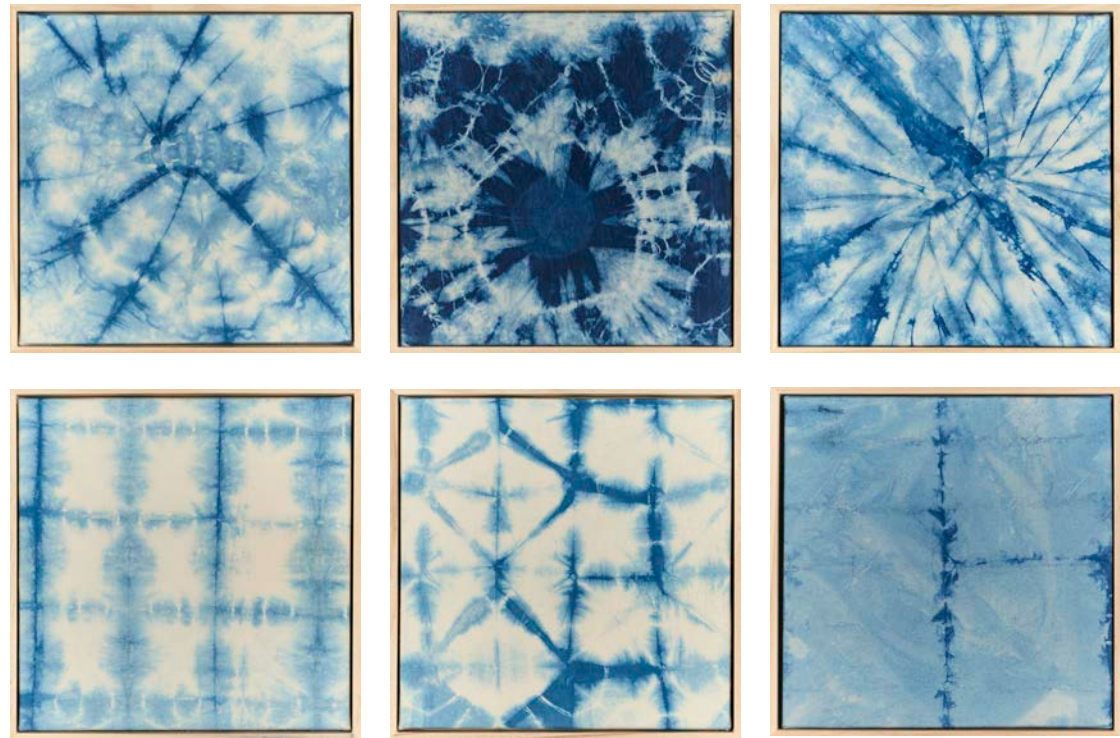
from left to right:
indigo dye and silkscreen on cotton
33 x 32.5 x 5 cm
\$244.2
REV26-143, REV26-144, REV26-146, REV26-148

indigo dye and silkscreen on cotton
33 x 32.5 x 5 cm
\$202.02
REV26-145, REV26-147

VALARIE WIGGAN

BORN 1968, Derby
LIVES AND WORKS Ardyaloon
LANGUAGE GROUP/PEOPLE Bardi Jawi

Born in Derby, Val grew up with her family on Country in the Ardyaloon area. Both of her parents are of Bardi Jawi descent. It was a simple life and she was taught much about tradition, local language and culture and has great respect for these things. Val has just started working with Ingarlgandij Artists and has a particular interest in dyeing fabric, with both local natural and commercial dyes.



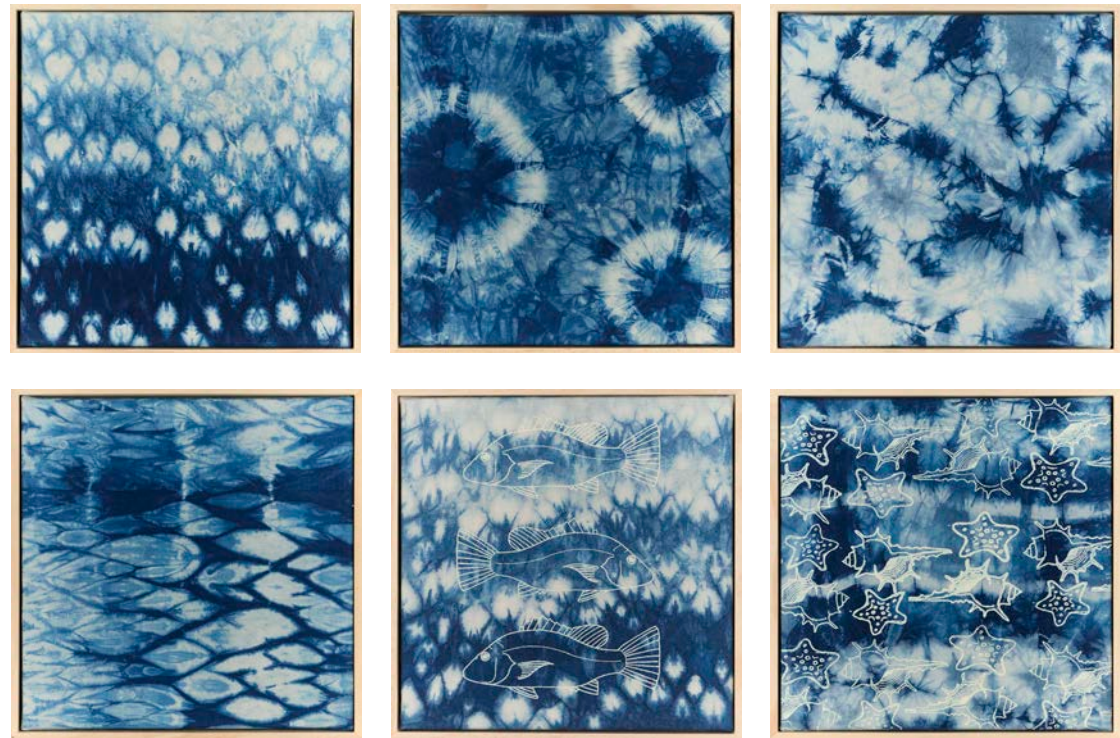
indigo dye and silkscreen on cotton
33 x 32.5 x 5 cm
\$111

REV26-149, REV26-150, REV26-151, REV26-152, REV26-153, REV26-154

RUTH DAVEY

BORN 2007
LIVES AND WORKS Ardyaloon
LANGUAGE GROUP/PEOPLE Bardi

Ruth Davey is a young emerging artist from Bardi Jawi Country. Her formative years were spent between Ardyaloon Community and Kalumburu. Being raised culturally, she is passionate about keeping culture alive and strong. Making art is her way of doing this. *Revealed* is the first time Ruth's work has been exhibited publicly.



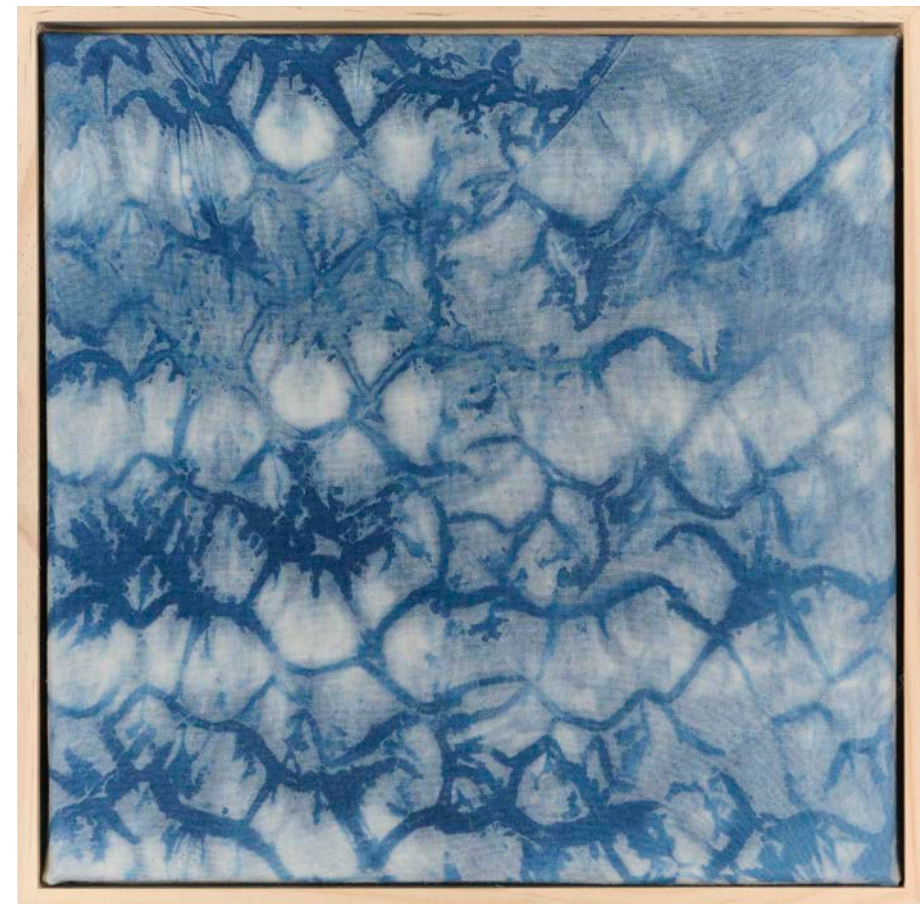
from left to right:
indigo dye and silkscreen on cotton
33 x 32.5 x 5 cm
\$111
REV26-155, REV26-156, REV26-160

indigo dye and silkscreen on cotton
33 x 32.5 x 5 cm
\$124.32
REV26-157, REV26-158, REV26-159

DOROTHY DAVEY

BORN 1968
LIVES AND WORKS Ardyaloon
LANGUAGE GROUP/PEOPLE Bardi Jawi

Dorothy is a strong cultural woman, who for many years worked at the local school teaching Bardi Jawi language to the kids. She continues this tradition today with her own grannies and younger ones. Dorothy likes to dye cloth, draw and make designs for silkscreens.



indigo dye and silkscreen on cotton
33 x 32.5 x 5 cm
\$111
REV26-161

ALMA EJAI

BORN 1964, Sunday Island
LIVES AND WORKS Ardyaloon
LANGUAGE GROUP/PEOPLE Bardi Jawi Mayala

Alma is a Jawi woman who lives on Bardi Country in Ardyaloon with her extended family. She is particularly interested in sharing her knowledge of Bardi language, bush trees, foods and medicines. Alma works in drawing, silkscreen printing and textiles.



indigo dye and silkscreen on cotton
33 x 32.5 x 5 cm
\$164.28
REV26-162

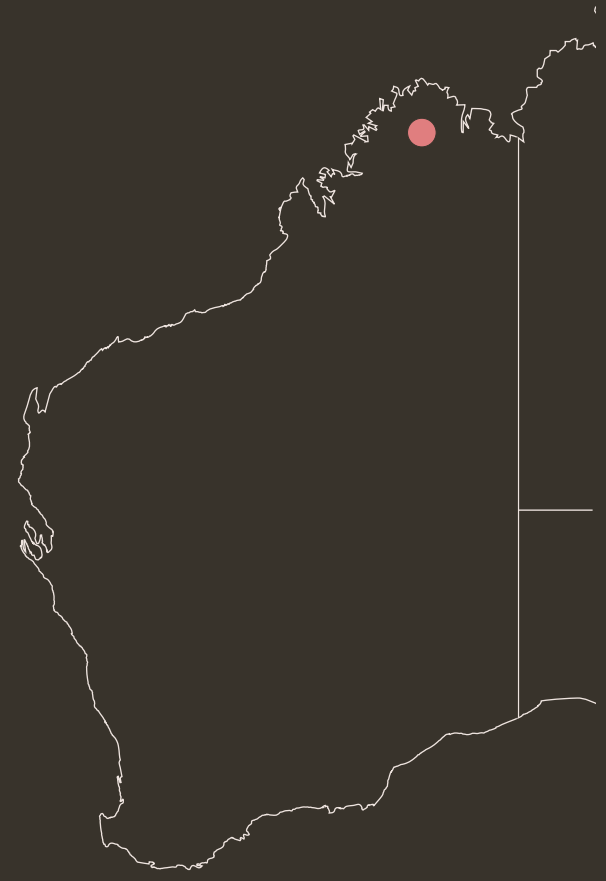


indigo dye and silkscreen on cotton
33 x 32.5 x 5 cm
\$164.28
REV26-163

Kira Kiro Artists

Kira Kiro Artists is the recognised art centre of the Kalumburu community, located on Kwini land in northwestern Western Australia. Established in 2009 with support from Waringarri Aboriginal Arts, the centre plays a vital role in the community, sustaining culture and economy through the ethical sales of Indigenous art. The artists' works are deeply rooted in rock art traditions, and the art centre emphasises promoting and supporting traditional skills like bark harvesting and painting, using local ochre and creating cultural artefacts.

Kalumburu
Kwini Country



MUNYEE

BORN 1979, Wyndham
LIVES AND WORKS Kalumburu
LANGUAGE GROUP/PEOPLE Balangarri/Gurindgi

'I grew up in Wyndham with my mother, Janet Gallagher, my brothers Phillip (dec) and Willy, our stepfather/dad Thomas Marshall, our extended Gallagher and O'Reeri families, especially her parents Jack and Winnie Gallagher. My grandfather Jack was a half-cast Bilinarra man, Traditional Owner [of] Pigeon Hole/Wave Hill, Victoria River District area of the Northern Territory, half Aboriginal and half Irish and the oldest to his mother — he was my best friend, my protector and biggest support. My grandmother Winnie was full blood Aboriginal Traditional Owner of Karunjie/Chamberlain George (El Questro) on the Gibb River Road here in Western Australia.

Growing up at Guda Guda was fun and challenging, but overall it shaped me into the resilient person I am today. I would run across the road with my brothers and cousins, play in the mud, steal eggs, baby ducklings during the wet season from the marsh and explore the tops of the hills leading into Wyndham. Only having campfire or a kerosene lamp for lighting, camping under the stars, walking a kilometre up the road to turn the windmill to pump out the water, having meals cooked by campfire or on a wood stove oven, are memories that still make me smile today. And even though we occasionally spent holidays in Broome with our father, we knew our place was in Wyndham, so to be called Nyul Nyul would not sit right with me.

Art for me is an escape, a space where I can create, think and be at peace. It also gives me pride to do something that my ancestors have done—and most probably witnessed.'

'Wandjina watches over the three tribes, Wunambal, Wororra and the Ngarinyin. Wandjina makes the monsoon rain, that's when it will rain day and night, we call it the wunjuu (rain). Wandjina are gathering and my mark is of all our tribes people gathered around the campfire for meals and holding discussions.'

Wandjina are Watching 2025
ochre on canvas
60 x 60 x 3 cm
\$880
REV26-7



Wandjina are Watching 2025
ochre on canvas
60 x 60 x 3 cm
\$880
REV26-8



Wandjina 2025
ochre on canvas
140 x 76 x 3.5 cm
\$1870
REV26_9

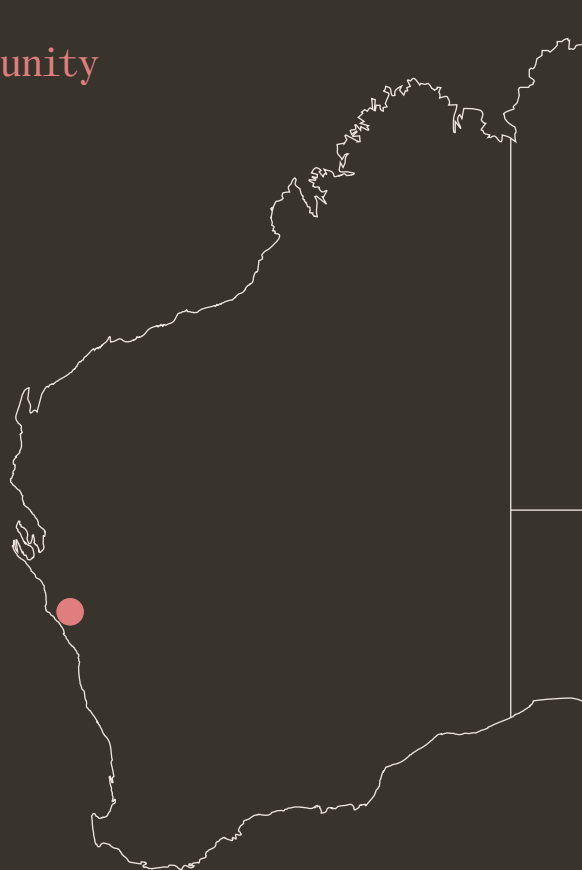


Ku'arlu Mangga (Good Nest)

Ku'arlu Mangga (Good Nest) is an Aboriginal art centre in the small heritage town of Mooniemia/Northampton on Nhandu Country in the Mid-West of Western Australia. The knowledge of Country inspires art, cultural events and intergenerational projects, with the aim of nurturing and inspiring local youth. Artworks include acrylic paintings, relief printmaking, textile printing and wood carving depicting subjects such as hunting, gathering and sharing bush tucker.

The artist group is well known for the Kalbarri Zest Fest sculptural installation *Message Sticks* (2012-2016), which commemorated the first contact the Dutch had with the WA coast and its people. Another major sculptural commission the group is recognised for is *Kaju Yatka* at the Kalbarri Skywalk, a site of international tourism in the Kalbarri National Park which edges Murchison House Station, where Nhandu Elder and senior artist Colleen Drage was raised on Country.

Mooniemia/Northampton Community
Nhandu Country



MAURETTA DRAGE

BORN 1980, Northampton
LIVES AND WORKS Northampton
LANGUAGE GROUP/PEOPLE Wajarri/Nhanda/Nuguga

Mauretta grew up in Northampton and Wandalgu. Currently, Mauretta is the Gallery Officer and lead artist at Ku'arlu Mangga, teaching wood burning and painting to youth, and assisting with cultural activities, including dance. Mauretta's arts practice includes painting, printmaking and public art installation, recently designing and painting a mural for the Mid West Development Commission in Geraldton.



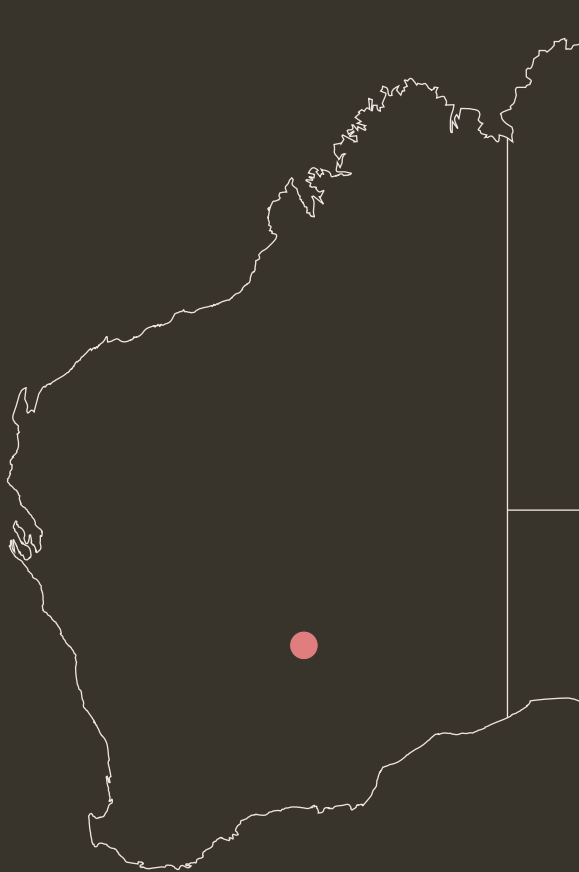
Process Through Time 2025
relief print and eco dye on paper, native plants & foliage
180 x 250 cm
\$3500
REV26-10

'During the two seasons, Nhanda people would eat traditional foods and benefit from bush medicines sourced from Nhanda Country. The eco dyeing paper incorporates these practices. The plants and motifs symbolise the changes between seasons. The Nhanda seasons for bush medicines and wildflowers are August, September, October and December.'

Laverton Aboriginal Art Gallery

Laverton Aboriginal Art Gallery is managed by the not-for-profit organisation, Laverton Cross Cultural Association Incorporated. The Gallery was established in 2002 to display, promote and sell authentic Aboriginal art on behalf of the people of the Laverton and Western Desert areas.

Laverton
Wongutha Country



BERYL JENNINGS LANE

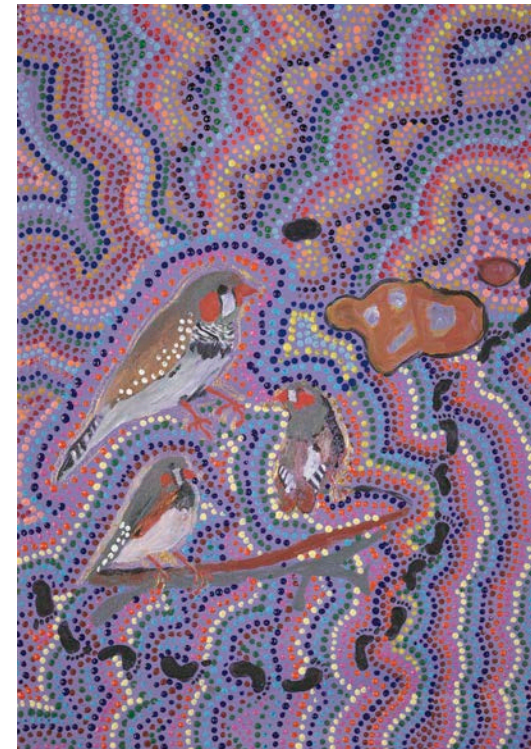
*Two Sisters Travelling
to Docker River* 2025
acrylic on canvas
38 x 55 x 3.3 cm
\$300
REV26-12



BORN 1945, Warburton
LIVES AND WORKS Laverton
LANGUAGE GROUP/PEOPLE Ngaanyatjarra

Beryl has painted the story of two women travelling from Wingellina to Docker River. Along the way they gathered bush tucker and sweet nectar flowers. When they arrived, they were happy and danced, leaving their footprints behind on the country.

Waterhole 2025
acrylic on canvas
55 x 39 x 3.3 cm
\$300
REV26-1



Beryl Jennings Lane was born in Old Well in Warburton. Beryl came to Laverton as a young girl. She was then taken to Mt Margaret Mission, where she got an education and learnt a lot of skills. She had been there for so long, she was losing her language. Once she met her first husband, they went back to Wingellina and learnt it again. Having children and missing family, they went back and forth to Laverton to show off her kids. Beryl started to paint later in life, learning through the Warburton Art Centre and Warakurna, where much of her art can still be seen today. She now resides in Laverton, while her husband is in care in Kalgoorlie. Beryl likes to paint wildflowers, stories and also weave baskets. A lot of her stories are of the good old days.

Beryl has painted the story of the Seven Sisters travelling through the country in search of water. Seeing finches nearby tells them that a waterhole is close.

Man Peeping 2025
acrylic on canvas
39 x 55 x 3.3 cm
\$300
REV26-13

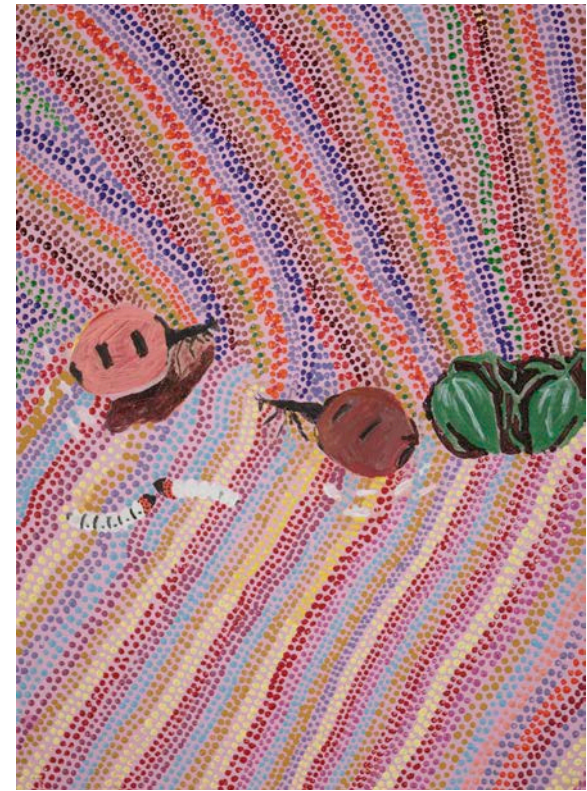


Beryl has painted the story of the Seven Sisters sitting with the bush tucker they have gathered. As they rest, they sense the presence of the man who has been chasing them, watching from behind the trees.

First Flour 2025
acrylic on canvas
54.5 x 39 x 3.3 cm
\$300
REV26-11



Beryl has painted the story of women gathering native grass seeds, separating and grinding them into flour. Water from nearby waterholes was mixed with the flour to make damper, which was then cooked in the hot coals.



Bush Tucker 2025
acrylic on canvas
54.7 x 39 x 3.3 cm
\$300
REV26-1

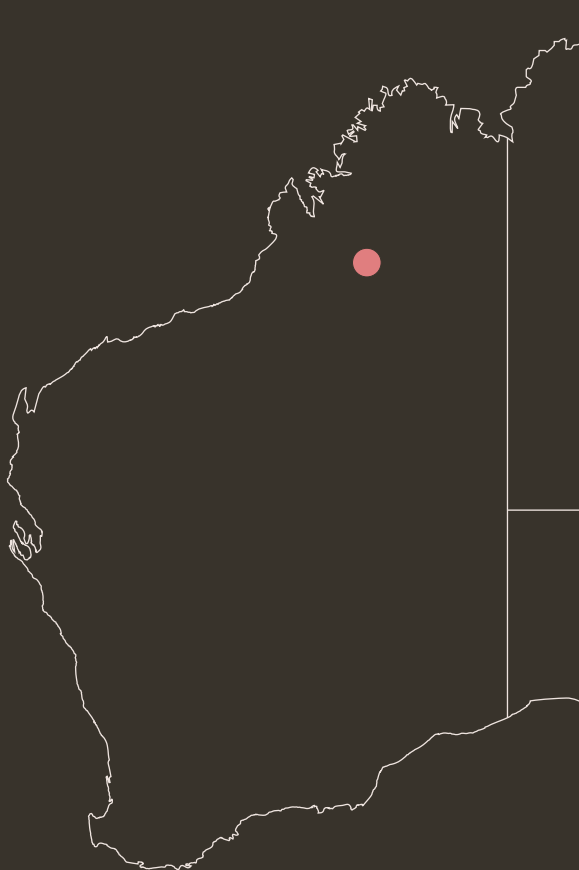
Beryl has painted the story of women gathering native grass seeds, separating and grinding them into flour. Water from nearby waterholes was mixed with the flour to make damper, which was then cooked in the hot coals.

Mangkaja Arts Resource Agency

Mangkaja is a Walmajarri word for the wet weather shelters used by the Walmajarri people in the Great Sandy Desert during the wet season and was named by one of the art centre's founding members, Peter Skipper.

Mangkaja Arts is located in the centre of Fitzroy Crossing and functions as a fine art gallery, specialty store and studio space for artists to paint and make cultural artefacts. The Mangkaja artists are well known for their vibrant use of colour and interest in working with new mediums and championing their individual styles.

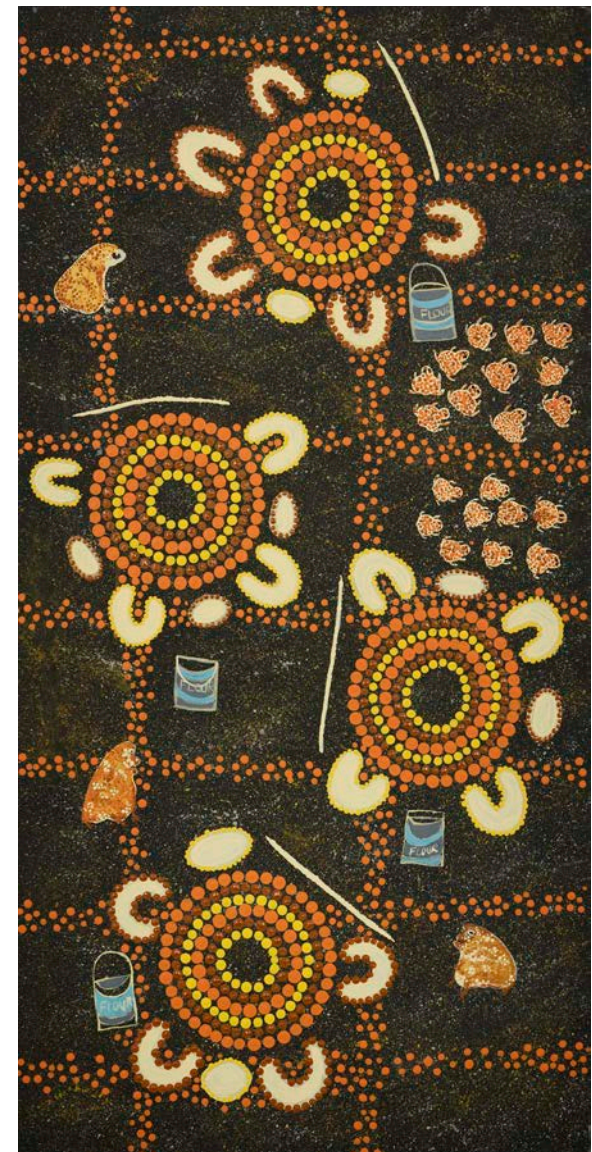
Fitzroy Crossing
Bunuba Country



EDITH GREEN

BORN 1983, Derby
LIVES AND WORKS Fitzroy Crossing
LANGUAGE GROUP/PEOPLE Kukatja/Walmajarri

'I was born in Derby and grew up in Wankatjungka with my sister and brothers. I started painting when I was in school there. My mother taught me too. I paint my mother Country story.'



Collecting Sand Frogs 2025
acrylic on canvas
119.8 x 60.4 x 3.3 cm
\$1240
REV26-16

'This one is about going out and collecting sand frogs. We collect them in flour buckets. They are for eating during sorry time.'

JOHN NARGOODAH

BORN 1959, Noonkanbah
LIVES AND WORKS Fitzroy Crossing
LANGUAGE GROUP/PEOPLE Walmajarri/Nyikina

John Nargoodah was born in Noonkanbah, near the creek.

'I wasn't born in hospital. I grew up in Noonkanbah, we used to walk with our old people, my dad who grew me up would walk from station to station looking for work in fencing or yard building; no motor cars in those old days. We would walk to one station and if there was no jobs we had to walk to another station.'

It was at Mangkaja Arts that John learnt about printmaking, taking to it easily with his carving experience and attention to detail. John has created a number of limited edition etching and lino prints with Basil Hall Editions and Australian Print Workshop. He has taken to the new medium of scratching tin. John has previously exhibited in the Mangkaja Arts Print exhibitions. Alongside collaborator Trent Jansen, John has received a design award for their bespoke furniture using found metal and leather. Recently, John has begun painting on canvas, bull skulls and cow hide.



Cattle Muster 2025
acrylic on cow hide
169.5 x 150 cm
\$5000
REV26-17

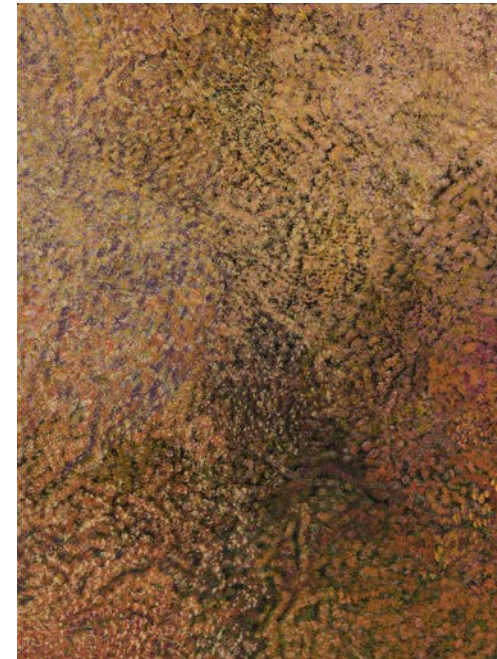
'Before choppers and motorbikes, people would ride on horseback when cattle mustering.'

RODNEY RAWLINS

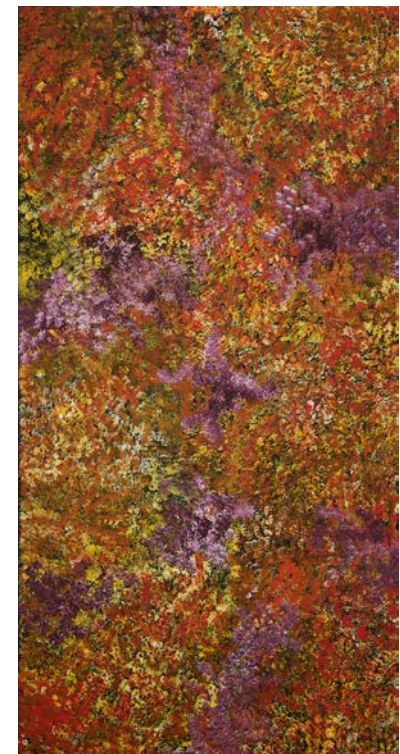
'My mother Country. This is dry time before the rain. Parngarr. All the salt flats in the desert in her country in the Great Sandy Desert.'

BORN 1957, Ballyadda
LIVES AND WORKS Fitzroy Crossing
LANGUAGE GROUP/PEOPLE Walmajarri

'My name is Rodney Rawlins. I was born at Ballyadda (Gap Creek) on Gooniyandi Country near Christmas Creek Station in 1957. I grew up in Christmas Creek Station with my family mostly on the stock camp. My father looked after the fencing crew. I paint about my mother's Country and father's Country in the desert and the seasons of the year. I just started painting recently and I love it. I love to blend my paints in my artwork.'



Warla-Parrangaka 2025
acrylic on canvas
119.3 x 89.2 x 3 cm
\$1520
REV26-18



Warla-Parrangaka 2025
acrylic on canvas
119.7 x 60.5 x 3.5 cm
\$1100
REV26-19

TRENT ANGIE

BORN 1995, Derby
LIVES AND WORKS Wangkatjungka Community
LANGUAGE GROUP/PEOPLE Wangkatjungka/ Walmajarri/ Mangala

Trent is a young man working in Wangkatjungka Community outside of Fitzroy Crossing. He grew up in Looma Community and learned from his elders, particularly about making artefacts with timber. As an adult, he has moved to be closer to family in Wangkatjungka Community where he works mostly independently, with minimal support from Wangkatjungka Community School and Mangkaja Arts. Trent has his own workshop where he works designing his own tools for use in making a range of traditional timber artefacts, as well as creating contemporary homewares.



Timber Cup, designed by Trent for drinking.

Timber Cup 2025
timber
24 x 25 x 12 cm
\$300
REV26-21

Timber Cup 2025
timber
20 x 31 x 16 cm
\$300
REV26-20

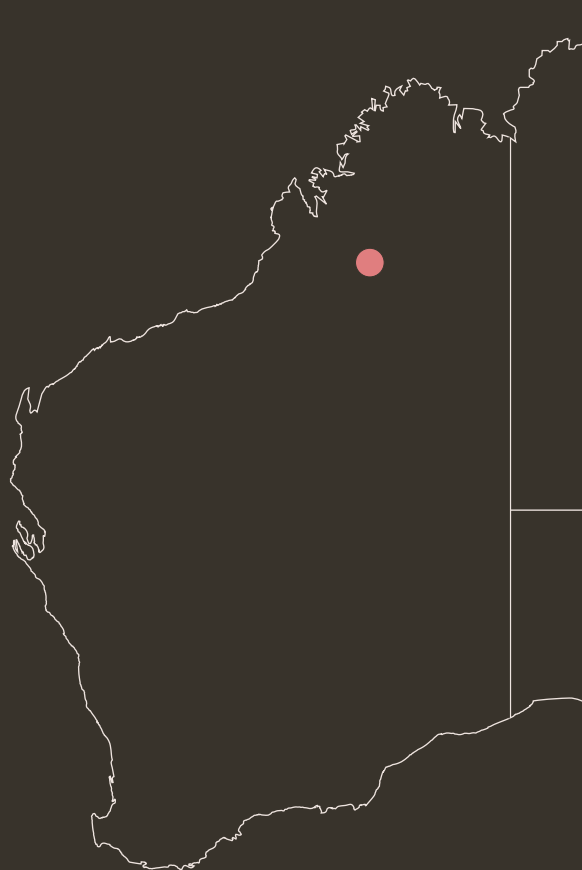
Marnin Studio

Marnin Studio is a therapeutic art space where women come to create, learn and relax. It serves as an incubator for developing unique pieces that reflect the artists' knowledge of the local environment, culture and community. Grounded in a strength-based, community-led approach, Marnin Studio empowers women through creativity, fostering both personal well-being and financial independence.

Located on Bunuba country at Marninwarntikura Women's Resource Centre in Fitzroy Crossing, the studio is guided by the vision of local Bunuba, Gooniyandi, Wangkatjungka, Walmajarri and Nyikina women.

Creative practices are deeply connected to the cultural knowledge of the Fitzroy Valley. Inspired by the seasonal movements, colours, and textures of Country, each artwork holds the stories, memories and knowledge of those who came before. Through making, women strengthen their connections to self, community and Country.

Fitzroy Crossing
Bunuba Country



The ceramics were created not just on Country, but with Country, reflecting the strong connection between land, fire and making. Natural materials were used in a pit-fired ceramics workshop led by Tanya Lee.

In the week before Marnin Studio went camping, women gathered in the studio to shape ceramic vessels. These raw, unglazed pieces travelled with us to camp, where they were transformed through an on-Country firing process. We gathered grasses for spindling, prepared the fire pits, wrapped the ceramics, and placed them carefully inside. As the fire burned slowly, smoke, ash, and minerals from the natural materials interacted with the clay, leaving unique patterns, colours and markings on each piece. With no glazes applied, the surface designs emerged entirely from this process, fire and Country working together.

DEBORAH YADDA

BORN

1967, Derby

LIVES AND WORKS

Minidi Rardi community, Fitzroy Crossing

LANGUAGE GROUP/PEOPLE

Walmajarri

19 x 12 x 12 cm
\$275
REV26-121



KIERA HOLLOWAY

BORN 2006, Derby
LIVES AND WORKS Junjuwa community, Fitzroy Crossing
LANGUAGE GROUP/PEOPLE Gooniyandi

16 x 11 x 12 cm
\$220
REV26-127



NITA WILLIAMS

BORN 1961, Christmas Creek
LIVES AND WORKS Junjuwa community, Fitzroy Crossing
LANGUAGE GROUP/PEOPLE Wangkatjungka

16.5 x 14 x 14 cm
\$330
REV26-122



MARY GEORGE

BORN 1969, Derby
LIVES AND WORKS Junjuwa community, Fitzroy Crossing
LANGUAGE GROUP/PEOPLE Martu

21 x 13 x 13 cm
\$330
REV26-123



SALLY MARVIN

BORN 1969, Derby
LIVES AND WORKS Loanban community, Fitzroy Crossing
LANGUAGE GROUP/PEOPLE Gooniyandi/Jaru

16 x 14 x 14 cm
\$330
REV26-124



CAITLYN WILLIAMS

BORN 2001, Derby
LIVES AND WORKS Junjuwa community, Fitzroy Crossing
LANGUAGE GROUP/PEOPLE Gooniyandi

13 x 17 x 17 cm
\$220
REV26-125



LILLIAN SPINKS

BORN 1976, Derby
LIVES AND WORKS Wangkatjungka community, Fitzroy Crossing
LANGUAGE GROUP/PEOPLE Wangkatjungka

21 x 17 x 17 cm
\$330
REV26-126

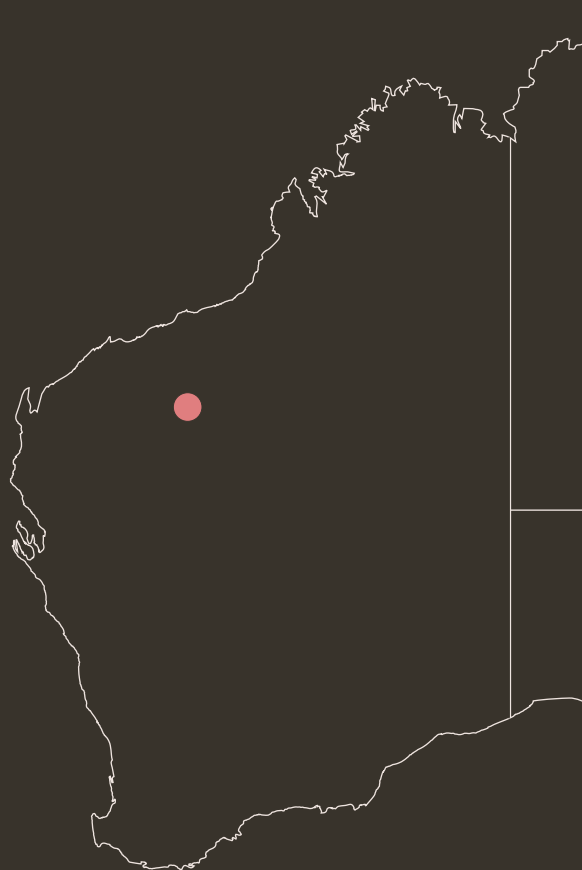


Martumili Artists

Founded in 2006, Martumili Artists represents the emergence of a contemporary Martu arts movement grounded in thousands of years of cultural, ecological, and geographical knowledge. Martu artists and their families are the traditional custodians of vast stretches of the Great Sandy, Little Sandy and Gibson Deserts, as well as Karlamilyi (Rudall River) National Park. Until the 1950s and 1960s, most Martu people lived entirely independent, nomadic lives in the desert; however, following a long and severe drought many moved into settlements.

From its base in Parnpajinya (Newman), in the East Pilbara region, Martumili supports artists across six remote communities; Punmu, Parnngurr, Kunawarritji, Jigalong, Irrungadji (Nullagine), and Warralong. The artists' works are a celebration of the deep cultural and ancestral connections Martu people maintain with their homelands, and the strength, knowledge and creativity that has sustained Martu culture for thousands of years.

Newman
Niyaparli/Martu Country

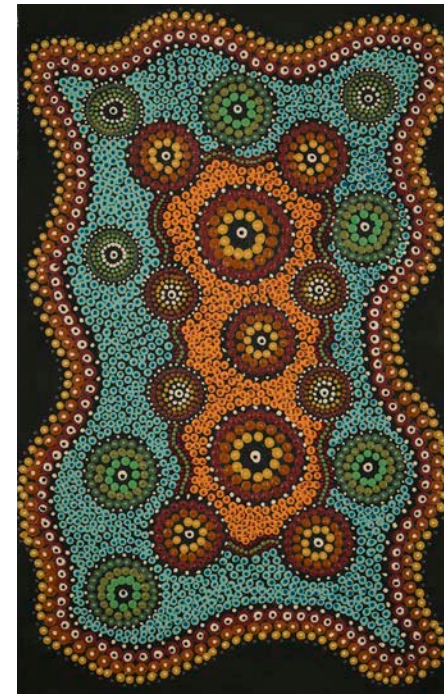


ALBERT PILKINGTON

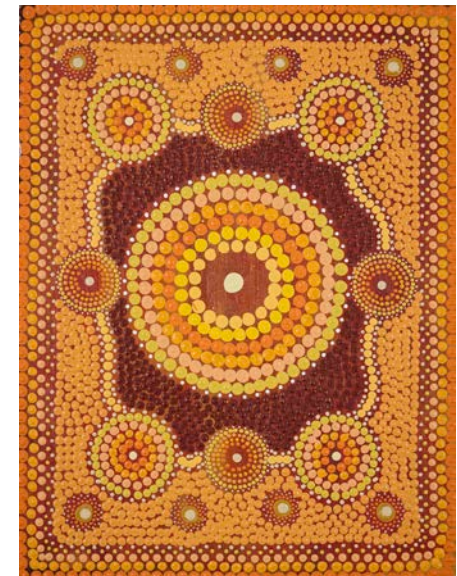
BORN 1961, Kununoppin
LIVES AND WORKS Newman
LANGUAGE GROUP/PEOPLE Putijarra

'I was born in Kununoppin, in the Wheatbelt. Left school when I was 15 and worked on cattle stations for 16 years in the Pilbara, up through the Kimberleys, and back. My Grandfather is from east of Jigalong, he didn't see a whitefella until he was 18. I started painting out of curiosity at first, and when I finished my first one, I realised that I really liked doing it. I get a lot of inspiration from my love for Country. I can't get enough of it sometimes. I'll be sitting at home and just get up in the car for a cruise, just to see the Country. Now I'm up here I like to use earthy colours — the colours of Country. A lot of my painting is from memory. Been out here many times and spent a lot of time out on this Country. When I come back, I want to pull up on the boundary and roll in the dirt. Walk outside, look around, get the colours — I love the colours.'

These works relate to more intangible concepts; life cycles based around kalyu (rain, water) and waru (fire) are also often evident. Thousands of years old, the practice of fire burning continues to be carried out as both an aid for hunting and a means of land management today. As the Martu travelled and hunted they would burn tracts of land, ensuring plant and animal biodiversity and reducing the risk of unmanageable, spontaneous bush fires. The patchwork nature of regrowth is evident in many landscape works, with each of the five distinctive phases of fire burning visually described with respect to the cycle of burning and regrowth.



Untitled 2025
acrylic on canvas
73.5 x 46.4 x 2.5 cm
\$629
REV26-22

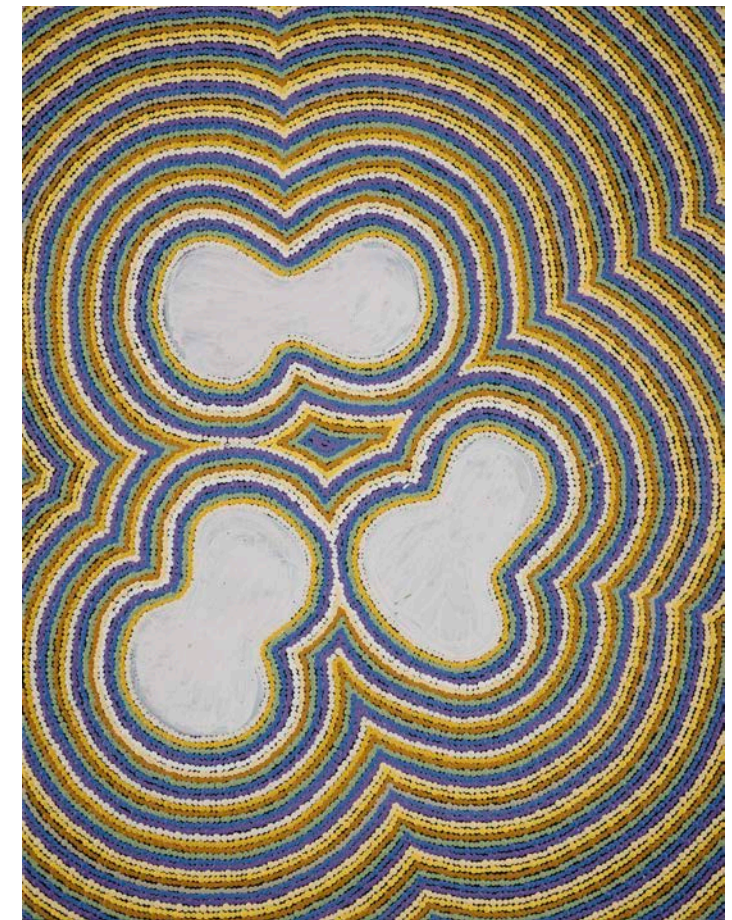


Untitled 2025
acrylic on canvas
60.3 x 46.1 x 2.3 cm
\$505
REV26-23

JULIA BURTON

BORN 1999, Port Hedland
LIVES AND WORKS Punmu Community
LANGUAGE GROUP/PEOPLE Manjilyajarra

Julia Burton was born in Port Hedland and grew up between Parnngurr and Punmu, where she now lives, and works at Rawa School. She began painting with Martumili Artists in 2009, at just 10 years old, guided by her aunt and senior artist Marianne Burton, who remains an important teacher and role model. Under Marianne's influence, Julia developed her distinctive use of colour and fine dot work. Now in her 20s, she regularly visits the Martumili art shed to collect supplies but prefers to paint at home, where she can focus quietly without distraction. Julia has exhibited regularly at the Martumili Gallery in Newman, building a steady presence within her community's art scene. *Revealed 2026* marks her first time showing work in Perth, an exciting opportunity to share her practice more widely and celebrate her connection to Martu culture, family and Country through painting.



Punmu Waterholes 2025
acrylic on canvas
60.4 x 46.5 x 2.2 cm
\$505
REV26-24

Punmu refers to a region and an Aboriginal community within its vicinity, located 670km north-east of Newman. Created during the return to Country movement of the 1980s, with the recognition of Martu land rights and native title, the community was named after a nearby Jukurrpa (Dreaming) story. Punmu community sits on the edge of a large salt lake known as Nyayartakujarra or Lake Dora. The lake runs south into Karlamilyi River (Rudall River). Surrounding Punmu are numerous freshwater soaks and the red tali (sandhills) typical of the area. The most frequently visited water sources around Punmu include Wirlarra, Rawa, Yilyara, Jila-jila, Tuu-tuu, Pirrkili, Jurnu, Wilurr and Wala-Wala. Further south are Juturrpa, Wawul and Tarl.

KARA PATCH

BORN 1994, Boorloo (Perth)
LIVES AND WORKS Jigalong
LANGUAGE GROUP/PEOPLE Manjilyajarra

Kara Patch grew up surrounded by family and painting, a practice that remains central to her life today. Reflecting on her childhood, she remembers, 'Family painting while we were young going to school with our nana. That's when we liked doing the painting and that's why we paint.' Kara continues this tradition of connectedness, often painting alongside her sisters, daughters and partner at the Martumili art centre. Together they sit, quietly encouraging one another, while sharing in the stories and knowledge passed down from their ancestors. Kara's work is deeply tied to her Country and family stories. She paints places like her Grandfather's Country, Nganjirr, near Well 33, and her mother Marlene's Country, Kun Kun (Kuny-Kuny).

Nganjirr 2025
acrylic on canvas
75.4 x 46 x 2 cm
\$560
REV26-25



When it rains, fills up, then is dry. Two Countries—Nganjirr and Kun Kun—lovely and quiet. Go hunting and get some jinyjwirrily (wild gooseberry, or desert raisins).

Nganjirr and Kun Kun are both significant parts of Kara's 'ngurra' (home Country, camp). Nganjirr, a grouping of three rockholes just south of Kil-kil (Canning Stock Route Well 36), is an important place for the Patch family through two brothers, Nganjirmarta and Wirrulypa. A large marntilu/tarntulu (*Acacia pruinocarpa*) sitting on rocky outcrop close to Nganjirr is used to locate the rockholes.

Kun Kun (Kuny-kuny) is a soak accessing a large body of underground water, located southeast of Kunawarritji (Canning Stock Route Well 33). The site is sacred for its association with the marlu (kangaroo) Jukurrpa (Dreaming) and was an important ceremonial site during the pujiman (traditional, desert dwelling) period. Soaks, or soakwaters, derive their name from the manner in which their waters generally seep into the sand from below stores, sometimes as part of an ephemeral river or creek. Soaks were an especially important source of water during the pujiman era, being the most dependable water source in times of drought. Water was obtained from soaks by scooping away the sand with a piti (timber bowls used for carrying food and water) until clear water gathered at the base of the hole, sometimes at a depth of several metres.

ROXANNE NEWBERRY

BORN 1985, Warakurna
LIVES AND WORKS Punmu
LANGUAGE GROUP/PEOPLE Ngaanyatjarra, Pitjantjatjara

'My name is Roxanne Newberry. I'm from Warakurna (Aboriginal Community). I've been painting for a few years now. I was watching my sister, Cynthia Burke, and my mother, Jorna Newberry, paint. I'd sometimes help them with their painting. It gave me some ideas for my own work. I love doing aerial landscapes of my father's Country. I was watching Cynthia weave at Tjanpi Desert Weavers, then I decided to do my own. When I'm painting or weaving I forget about everything and everyone, forget about my worries. It makes me feel like me.'



Ngurra (home Country, camp) 2025
acrylic on canvas
61 x 46 x 2.2 cm
\$505
REV26-28

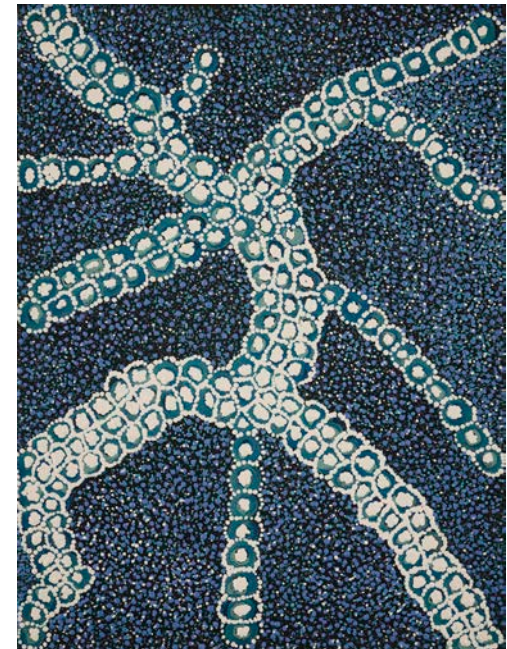


Ngurra (home Country, camp) 2025
acrylic on canvas
91.5 x 59.8 x 2.4 cm
\$1000
REV26-27

'Ngurra (home Country, camp) is a very special Country where we grew up. We go mostly out on Country and camp out. We go swimming and looking for honey on the trees. We would hunt turkey, emu, kangaroo, and look for bardi (witchetty grub), honey ants and yellow berries. It's an outstation. We call it home. We grew up there. Good memories of that place.'

The Western Desert term ngurra is hugely versatile in application. Broadly denoting birthplace and belonging, ngurra can refer to a body of water, a camp site, a large area of Country, or even a modern house. People identify with their ngurra in terms of specific rights and responsibilities, and the possession of intimate knowledge of the physical and cultural properties of one's Country. This knowledge is traditionally passed intergenerationally through family connections.

Kapi (Water) 2025
acrylic on canvas
61.4 x 46 x 2.3 cm
\$505
REV26-26

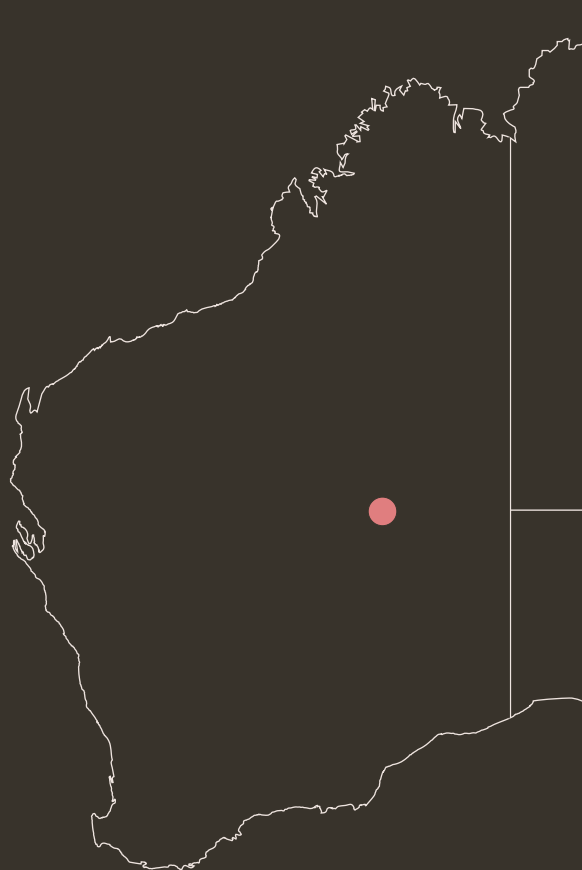


Depicted in this work are sources of kapi (water) within the artist's ngurra (home Country, camp), typically represented with circular forms. During the pujiman (traditional, desert dwelling) period, knowledge of water sources was critical for survival, and today Martu Country is still defined in terms of the location and type of water. Each of the hundreds of claypans, rockholes, waterholes, soaks and springs found in the Martu desert homelands is known through life experiences and the recounting of Jukurrpa (Dreaming) narratives by name, location, quality and seasonal availability. This encyclopedic knowledge extends even to the nature and movement of arterial waterways which sustained Martu as they travelled across their Country; hunting and gathering, visiting family and fulfilling ceremonial obligations.

Mirlirrtjarra Arts

Our painters translate Tjukurpa (ancestral stories/Dreaming) into luminous fields of colour and rhythm, creating art that feels beautiful, peaceful and alive. Through their work you'll sense rain becoming blossoms, trees shifting with spring, wildlife moving across Country and the ember-glow of cultural fire as life and healing. Each canvas invites quiet wonder and reflective appreciation; layering elements of story, movement and space that hold love and gratitude. Grounded in tradition yet open to contemporary expression, these works explore the sensory bond between people and place—art as inspiration, connection and renewal.

Warburton
Ngaanyatjarra Country



ELFREDA WARD

BORN 1981, Alice Springs
LIVES AND WORKS Warburton
LANGUAGE GROUP/PEOPLE Ngaanyatjarra

Born in Alice Springs and raised in Warburton, Elfreda's painting is a heartfelt expression of family, Country and story. Taught from a young age and inspired by her grandfather, Helicopter, from Patjarr, her works glow with colour and quiet peace. By layering memory and tradition, her works invite reflection, appreciation, love and a sense of living connection.

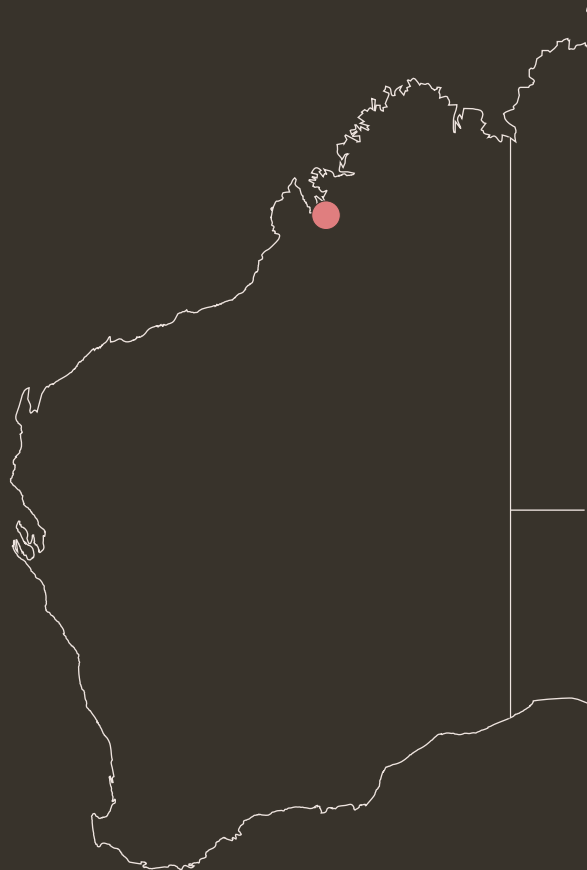


Seven Sister 2025
acrylic on canvas
84.8 x 96 x 2 cm
\$700
REV26-29

The Seven Sisters, known as Kungkarangkalpa, is a sacred Creation Story of great significance to the Anangu people. Long ago, the Seven Sisters travelled across the land, always being pursued by Wati Niru; a trickster man who sought to court one of them. Using deception and persistence, he chased them relentlessly. However, the eldest sister, wise and protective, always managed to keep them one step ahead. In the end, the sisters escaped together to a faraway place, beyond Wati Niru's reach. To this day, their journey is written in the stars. The Seven Sisters can be seen in the night sky as the Pleiades constellation, forever pursued by Wati Niru, represented by the bright stars of Orion. This story is deeply woven into Tjukurpa (creation story), which teaches the codes of life, survival and knowledge. Through Kungkarangkalpa Inma, a sacred ceremony, these lessons are passed down and celebrated, guiding people in their relationship with the land, community and traditions.

Mowanjum Aboriginal Art and Culture Centre

Mowanjum Community
Nyikina Country



The Mowanjum Aboriginal Art and Culture Centre is a creative hub for the Woddorda (Worrorra), Ngarinyin and Wunumbal peoples, who make up the Mowanjum community outside of Derby, Western Australia.

These three language groups are united by their belief in the Wandjina as a sacred spiritual force and the creator of the land. They are the custodians of Wandjina law and iconography. The Worrorra, Ngarinyin and Wunambal people were removed from their northern homelands in the early 1900s, first to Kunmunya Presbyterian Mission, then to Wotjulum, near Yampi Sound. They were eventually settled on Nyikina Country near Derby, far from their sacred Wandjina caves. They called their final settlement Mowanjum, which translates to 'settled at last'.

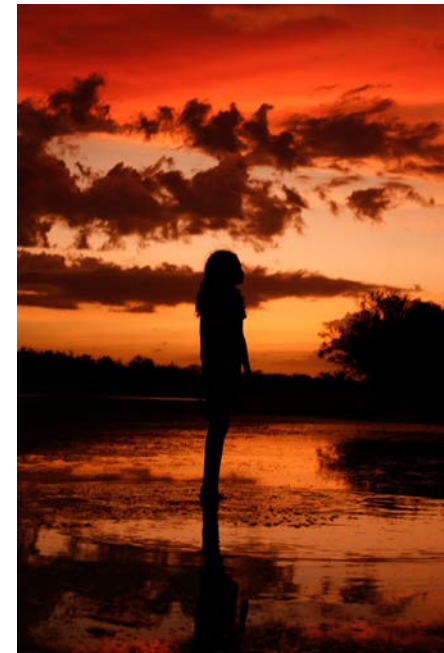
The modern-day Mowanjum Aboriginal Art and Culture Centre opened in 1998 to ensure all three language groups could retain strong cultural connection with their homelands. From the sky it reflects the face of a Wandjina. The centre celebrates Wandjina culture and provides a keeping place for this culture in a spacious art gallery, a multifaceted museum, and the yearly festival which is one of Australia's longest-running Indigenous cultural festivals.

KARLA MUNGULA

BORN 2014, Boorloo (Perth)
LIVES AND WORKS Mowanjum Community
LANGUAGE GROUP/PEOPLE Worrora

Karla was born in 2014 and lives in Mowanjum Community, on her homeland. She spends time in the art centre in her school holidays. Karla enjoys photography and painting. She is very creative and explores new perspectives and angles with the camera. Karla participated in photo workshops with Claire Martin and Sarah Landro. In 2025, she was a finalist at the Kimberley Art and Photo Prize and showed her work at the Courthouse Gallery in Port Hedland.

An evening out at Munkajarra Wetlands and at the Jetty of Derby, the young photographer was exploring her world—family, friends and nature. The works reflect the joy of exploring her world through the lens of a camera. *Diptych* reflects the mysteries of the evening. They show the silhouette of Pinesh in the evening and the staircase to the moon near the Jetty of Derby.



Diptych 2025
digital giclee print
95 x 125 cm
\$1650
REV26-30

LYDIA NINGAMARRA

BORN 2013, Boorloo (Perth)
LIVES AND WORKS Mowanjum Community
LANGUAGE GROUP/PEOPLE Wanambal

Lydia Ningamarra was born in 2013 and is an emerging artist who lives in Mowanjum Community 10 kms outside Derby in the west Kimberley of Western Australia. She is of the Wanambal tribe from the north-west Kimberley. Lydia enjoys photography and painting. She likes to hear stories of her tribe and learn the importance of Country. She is a very good learner and puts an effort into everything she does, especially her artwork. In 2024/25, she participated in a series of photo workshops with Camera Story and Claire Martin. She was awarded the Kimberley Youth Photo Prize 2025 and exhibited in Port Hedland and Fremantle.



Nita 2025
digital giclee print
95 x 65 cm
\$1056
REV26-31

The young photographer was exploring her world through the lens of a camera, trying different techniques for the first time. This is Nita-Carmen posing as a model in the night.

MILDRED MINGGI MUNGULU

BORN 1957, Derby
 LIVES AND WORKS Mowanjum Community
 LANGUAGE GROUP/PEOPLE Worrora/Wunambal

Mildred was born in Derby at the old Native Hospital (Numbala Nunga) and spent 22 years at the Mowanjum 'old site' on the Derby Highway. This was where Mildred watched her father Alan Mungulu (dec) make didgeridoos and boomerangs at home. 'When I was there, I would see him do them.' It was being near the traditional crafting of these objects that created a connection to the traditional culture which inspired Mildred's own craft as a painter.

In 1979, the community was moved to a new site on the Gibb River Road, where Mildred now resides. Mildred paints, 'what represents us, from our mothers and fathers. We keep it going from generation to generation.' Her artwork demonstrates an array of traditional symbolic representations, including Wandjinas from the three tribes of the Mowanjum community; the Ngarinyin, Worrora and Wunambal tribes. Coastal Wandjina are signified by the series of circular lines crossed with radial lines fanning from the Wandjina's head. It has been said this represents a cyclone and lightning.



Black Grasswren 2025
 acrylic and ochre on paper
 23 x 17 cm
 \$264
 REV26-37



Black Chinned Honeyeater 2025
 acrylic and ochre on paper
 26 x 16 cm
 \$231
 REV26-36



Bird on a Branch 2025
 acrylic and ochre on paper
 30 x 22 cm
 \$231
 REV26-39



Warrana Nyindi 2025
 acrylic and ochre on paper
 29.5 x 34.4 cm
 \$253.50
 REV26-42



Red Collared Lorikeet 2025
 acrylic and ochre on paper
 36 x 26.2 cm
 \$275
 REV26-44

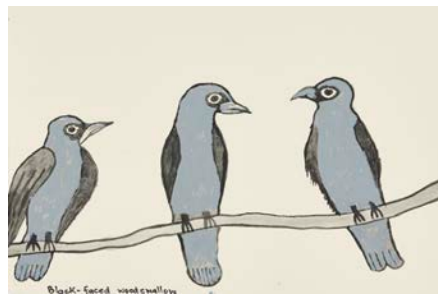


Torresian Crow 2025
 acrylic and ochre on paper
 26.6 x 18.1 cm
 \$209
 REV26-38

In 2025, Mildred discovered a book about the birds of her Country. She became very interested and started drawing them. The art centre provided her with ochre and paper to begin the series of beautiful, quirky birds which is still ongoing. She loves to explore the different birds and their behaviours and likes to show them in her very personal style that give each bird it's own character.



Two Red Collared Lorikeets 2025
acrylic and ochre on paper
25.5 x 38.4 cm
\$231
REV26-40



Black Faced Wood Swallow 2025
acrylic and ochre on paper
28 x 37.7 cm
\$253
REV26-45



Lesser Frigatebird 2025
acrylic and ochre on paper
18.5 x 27 cm
\$198
REV26-35



Collared Kingfisher 2025
acrylic and ochre on paper
18.5 x 27.5 cm
\$209
REV26-34



Mangrove Golden Whistler 2025
acrylic and ochre on paper
18.2 x 27.8 cm
\$209
REV26-33



Little Egret 2025
acrylic and ochre on paper
19 x 30 cm
\$198
REV26-32



Dumbi 2025
acrylic and ochre on paper
38.2 x 27.1 cm
\$209.50
REV26-43



Magpie Goose 2025
acrylic and ochre on paper
25.5 x 35 cm
\$264
REV26-41

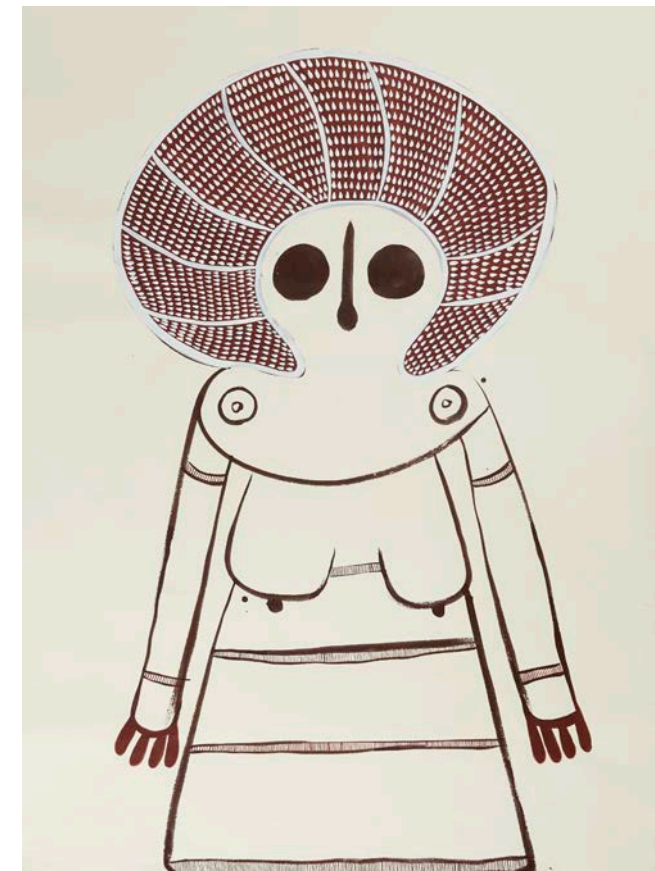
PHILINKA NGORDAGOOT

DOLBY

BORN 1984, Derby
LIVES AND WORKS Mowanjum Community
LANGUAGE GROUP/PEOPLE Ngarinyin/Yawuru

Philinka first began painting in 2005. She was born in Derby in the West Kimberley of Western Australia. Philinka is a young mother and strong Ngarinyin woman with her dreaming (ungud). She is a bush woman from her mother and mother's side of her grandmother Country, inland of Pantijan, up the Gibb River Road. She is also a Yawuru woman from the surrounding areas of Broome, on her paternal side, her grandfather Country of Eco Beach (Yardagarra). She has been grown-up by Gabriella, and her partner Gordon Barunga Worrorra elder—two of Mowanjum's most accomplished senior artists—and has always been surrounded by artists at work.

Jilinya 2025
ochre on paper
160 x 78.5 cm (sheet)
\$1320
REV26-46



This painting represents the *Jilinya*. She captures the eyes of young and old men and lures them by giving them whatever they wish to hunt or fish. She then lures them further and further away by catching and hunting. This makes the man more eager to go back to that same place. Once she has pulled them away as far as she can then she'll show herself to him. She takes them away and they are never seen again. Women can only hear and smell her, but the men see her.

QUANICE MARTIN

BORN 2002, Derby
LIVES AND WORKS Mowanjum Community
LANGUAGE GROUP/PEOPLE Nyigina

Quanice was born in Derby. He went to school in Mt. Barnett and Derby. After school, he worked with a large company doing house renovations before later joining Peter Crowl, continuing his work in refurbishments. Following this, he worked at the recycling yard and joined the Mowanjum arts team in 2025. During his after-school hours, he would help paint festival backgrounds and has been painting ever since. He loved drawing in school and is continuing at the arts centre.



Bird 1 2025
pencil on paper
34.5 x 38 cm
\$308
REV26-47



Bird 2 2025
pencil on paper
31.2 x 34 cm
\$209.50
REV26-48



Birds 2025
pencil on paper
27 x 38.2 cm
\$385
REV26-50



Bird 3 2025
pencil on paper
34 x 31.5 cm
\$308
REV26-49

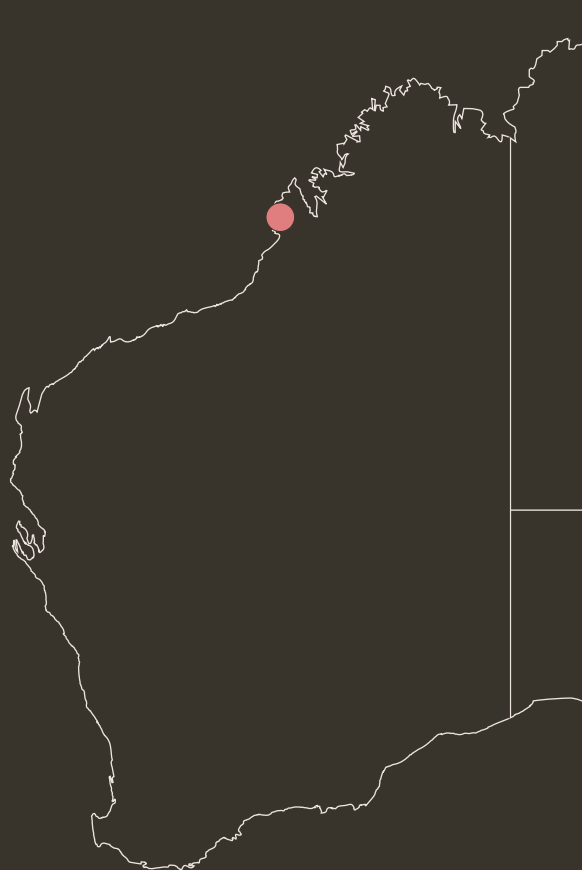
Quanice joined the art centre in 2025. He was inspired by senior artist, Mildred Mungulu, painting her birds of the Kimberley and started to do his own painting and drawing series of birds.

Nagula Jarndu Designs

Nagula Jarndu (Saltwater Woman in Yawuru) is an art centre based in Broome that provides a culturally safe place where women come together to create art, contemporary textiles and products inspired by Country, culture and stories handed down from the old people.

We produce hand-block printed fabrics, ethical and slow fashion, homewares, earrings, paper prints, hand-poured candles and cold process soaps using local bush ingredients. Nagula Jarndu empowers women to earn income from their art whilst maintaining a connection to their culture, sharing and celebrating their art and stories.

Broome
Yawuru Country



ROWENA PUERTOLLANO

BORN 1961, Broome
LIVES AND WORKS Broome
LANGUAGE GROUP/PEOPLE Yawuru/Baard

Rowena is a proud Yawuru Baard woman living in Broome. Rowena's grandmother shared many stories with her and stressed the importance of keeping Country and stories alive; not to forget all the things they did as a family. The Yingarliwa (Blue Bone) is a repeating theme in her work (a fish unique to the Kimberley region with a fluorescent blue skeleton). Its story became an important element in native title determination near Djarindjin. Rowena has long been an outspoken environmental activist and has a passion for supporting other women.



*Yingarliwa (Bluebone)
and Nganarr (Dugong) 2025*
block print on silk
300 x 137 cm
\$550
REV26-114



Gurlibil (Turtle) and Jellyfish 2025
block print on silk
300 x 137 cm
\$550
REV26-113

This collaborative work is by four new artists to Nagula Jarndu who regularly came together in the studio. The suspended silk creates a space to both be seen from outside and experienced from inside, sharing stories with each other and out into the world.

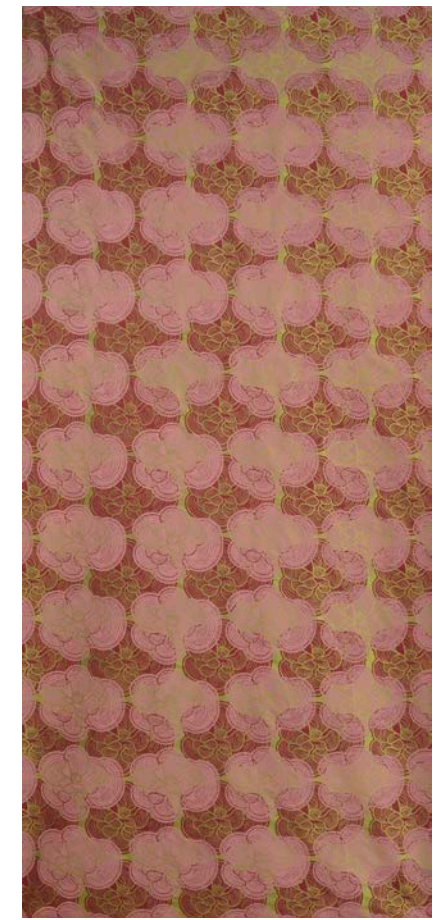
EBONY PIERIK

BORN 1996, Adelaide, South Australia
LIVES AND WORKS Broome
LANGUAGE GROUP/PEOPLE Beard/Jabirr Jabirr

Ebony is a Beard and Jabirr Jabirr woman who grew up all over Australia but feels special connections to Larrakia Land and Kurna Country. She moved to Broome in 2024 to connect with culture, Country and family. Ebony comes to the studio with a wealth of knowledge and design experience from previous employment, using her digital art skills to support her advocacy work. Ebony has a keen sense of colour theory, endlessly experimenting with a range of hues before committing to a print. Her work follows her exploration and growing connection to Beard and Jabirr Jabirr Country.



Goanna Skin 2025
block print on silk
300 x 137 cm
\$550
REV26-115



Padina Algae 2025
block print on silk
300 x 137 cm
\$550
REV26-116

This collaborative work is by four new artists to Nagula Jarndu who regularly came together in the studio. The suspended silk creates a space to both be seen from outside and experienced from inside, sharing stories with each other and out into the world.

AALIYAH RICHARDSON

BORN 2002, Hervey Bay, Queensland
LIVES AND WORKS Broome
LANGUAGE GROUP/PEOPLE Yawuru/Baard

Aaliyah is a proud Yawuru and Baard woman who has grown up in Rubibi (Broome). Her favourite thing about her home is the beauty of living on Country; from the rain in the wet season, to the warmth of a fire in the dry. Aaliyah joined us in 2025, starting her journey as an artist at 22, coming into the studio to spend time with her family, Rowena Puertollano and Ebony Pierik. She likes to create intricate designs that reflect her personal experiences and stories.



Family Tree 2025
block print on silk
300 x 137 cm
\$550
REV26-117



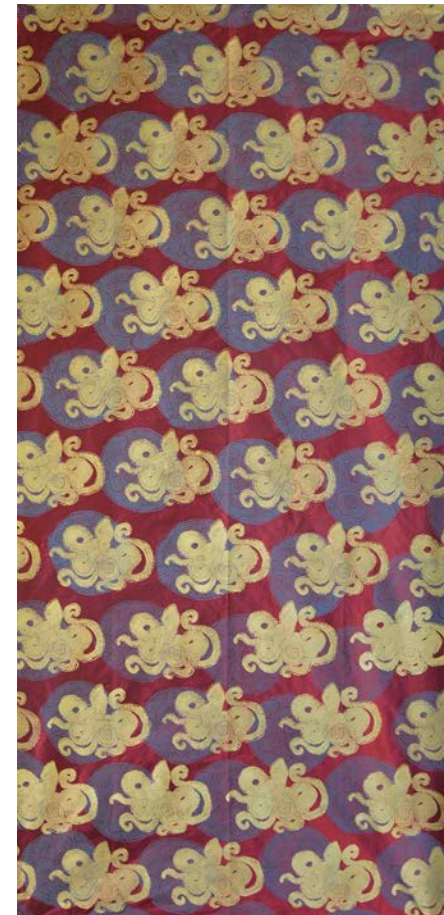
Family Tree (Campfire) 2025
block print on silk
300 x 137 cm
\$550
REV26-118

This collaborative work is by four new artists to Nagula Jarndu who regularly came together in the studio. The suspended silk creates a space to both be seen from outside and experienced from inside, sharing stories with each other and out into the world.

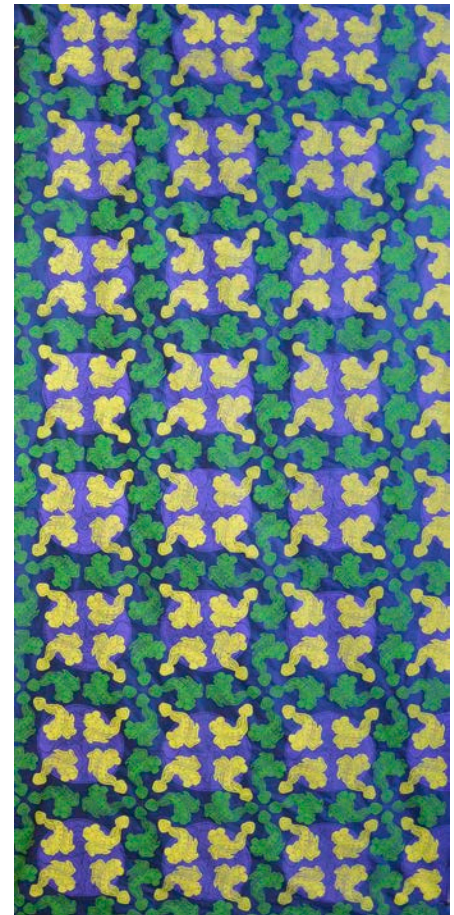
SARA BROOKE

BORN 2004, Boorloo (Perth)
LIVES AND WORKS Broome
LANGUAGE GROUP/PEOPLE Bardi/Nyikina/Walmajarri

Sara is the youngest artist at Nagula Jarndu and her off-beat sense of humour is much appreciated in the studio. She grew up in Broome, spending lots of time outside wandering around, fascinated by all the wildlife and creatures that are part of everyday life in the town. Sara is a very talented illustrator with incredible observational drawing skills; her drawing style is always based in realism but a lot of personality shines through in her animals. Her designs are always bright, making the most of vivid contrasting colours. Sara loves anime and also makes short animations.



Octopus 2025
block print on silk
300 x 137 cm
\$550
REV26-119



Mud Skipper 2025
block print on silk
300 x 137 cm
\$550
REV26-120

This collaborative work is by four new artists to Nagula Jarndu who regularly came together in the studio. The suspended silk creates a space to both be seen from outside and experienced from inside, sharing stories with each other and out into the world.

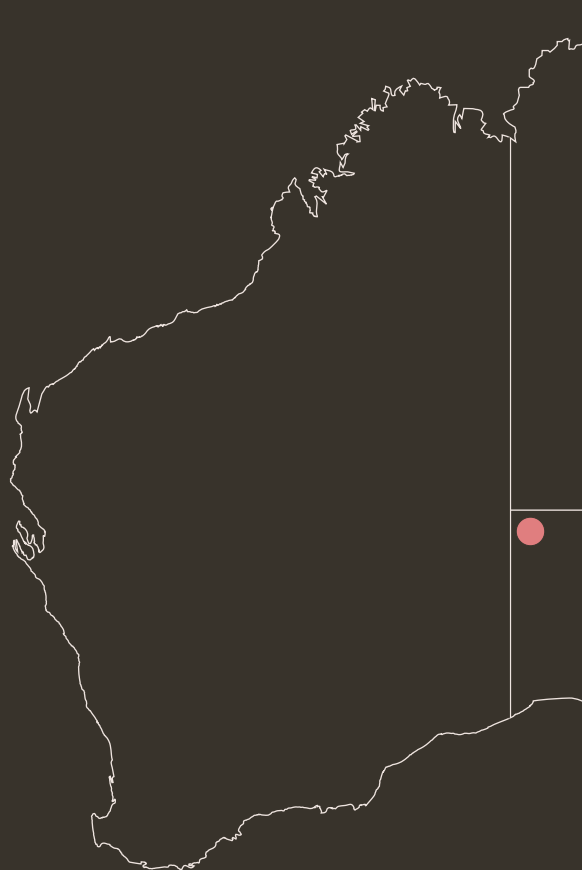
Ninuku Arts

Ninuku Arts is an Aboriginal-owned and governed art centre located in the remote community of Kalka, the most westerly and most remote community in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands of South Australia.

Established in 2006, Ninuku supports about 40 artists from both Kalka and Pipalyatjara, both senior and emerging artists who work across painting, punu (wood carving), weaving and glasswork.

Ninuku artists are exhibited and collected across Australia and internationally. Their paintings often use bold colour and fine dot work, carrying personal tjukurpa (ancestral stories) and deep connections to Country. Though their work travels far beyond the APY Lands, it always remains grounded in the community and culture it comes from.

Kalka Community
APY Lands



PHYLLIS DONEGAN

BORN 1973, Warburton
LIVES AND WORKS Kalka, APY Lands, South Australia
LANGUAGE GROUP/PEOPLE Pitjantjatjara

Phyllis Donegan was born at Warburton Ranges in 1973 and is the youngest daughter of renowned painter Kunmanara (Jimmy) Donegan. She went to school at Amata and moved back to Pipalyatjara and Kalka in the homeland movement of the late 1970s. As she was growing up, she moved between Wingellina, Pipalyatjara and Amata. She started painting in Blackstone and it was there where she worked with her sister and mother on the Tjanpi Toyota that won the Telstra Aboriginal and Torres Strait Islander Art award in 2005. She now lives in Kalka with her family. Phyllis paints designs and iconography associated with the Seven Sisters and Wati Kutjara Tjukurpa stories. Her style is very geometric and precise.



Tali Tjuta 2025
acrylic on canvas
91.2 x 93 x 2.5 cm
\$1870
REV26-51

This is a painting of Tali Tjuta (many sandhills) in the area of the artist's ngurra (country or camp). This is a sacred area where minyma (women) perform inma (women's ceremonies involving dancing and singing). This painting takes an aerial view of the landscape.

ROWENA NELSON

BORN 1981, Pipalyatjara
LIVES AND WORKS Kalka
LANGUAGE GROUP/PEOPLE Pitjantjatjara

Rowena is the daughter of established and successful artist, Angkaliya Nelson. In 2022, she took up painting under Angkaliya's training. Rowena was born in Pipalyatjara where she lives with her family and husband, Terry Ward.



Ninuku Tjukurpa 2025
acrylic on canvas
61.3 x 52 x 2.3 cm
\$451
REV26-53

Tjukurpa minyma ninu palampa tjitji kutjara (this is the dreamtime story about the bilby woman and her two little boys). This is the story for Kalka. That minyma ninu (bilby woman) and her family were eating all the maku (witchetty grubs). There are many different maku, tjilka-tjilka, punti, ngarkalya and kanturangu. She ate so much that there were only ngingirpa left (little immature ones). The wati mututa (ant men) got really angry and they chased the bilby family, husband, wife and kids and speared them. They finished off close to Pipalytjara at Iriiriiri.

ROSITA WARD

BORN 1986, Kalka
LIVES AND WORKS Kalka
LANGUAGE GROUP/PEOPLE Pitjantjatjara

Rosita is a Pitjantjatjara artist living in Kalka. She paints regularly at Ninuku alongside her mother, Jennifer Ward Connelly. Rosita is developing an extremely consistent and precise technique and enjoys supporting the art centre as a regular arts worker. Alongside her painting, she also makes jewellery and glass works.



Tali Tjuta 2024
enamel on glass
21 x 32 x 30 cm
\$1463
REV26-52

This is a glass vase of Tali Tjuta (many sandhills) in the area of the artist's ngurra (country or camp). This is a sacred area where minyma (women) perform inma (women's ceremonies involving dancing and singing). This artwork takes an aerial view of the landscape.

Noongar Arts Program

Nestled on Wardandi Noongar Country, Wilger Mia, Bunbury Regional Art Gallery is a vibrant cultural hub for Aboriginal artists of the South West. The Noongar Arts Program (NAP) workshops bring community together to create, connect and support one another. Through diverse mediums and styles, artists share stories of their experiences, connections to moort (family), Boodja (Country) and community.

‘The NAP program gives me the chance to push my creative boundaries. It’s a positive colourful space that brings people together.’ – Rhonda Norman

‘We like to come to be around others, to have a laugh, hear the stories from the Old People, and learn from each other.’ – Kathy Ugle

‘It’s an artist collective. We have a stronger voice together. We tell our stories through art, and together we can do great things.’ – Dellas Bennell

Each artist brings their own vision and style, creating a collection that celebrates the richness and diversity of contemporary Aboriginal art in the South West.

Goomburrup
Bunbury, Wardandi Country



COBY KHAN

BORN 2004, Bunbury
LIVES AND WORKS Bunbury
LANGUAGE GROUP/PEOPLE Wardandi Noongar

Coby Khan 'Tjalitj' is a young Wardandi artist from Bunbury whose connection to Country runs deep through heritage and artistic expression. Following in the footsteps of his grandfather Tim Thorne, a renowned Noongar artist who was the first Indigenous artist to hold a solo exhibition at Wilger Mia (Bunbury Regional Art Gallery), Coby has been painting for as long as he can remember. Working in the Carrolup style, Coby creates evocative landscapes of Noongar Boodja, drawing inspiration from the great Arrernte painter Albert Namatjira as well as Uncle Shane Pickett (meeyakba) and Lance Chadd (tjiyllyungoo). His canvases have a clear contemporary voice while respecting cultural heritage. For Coby, painting is meditation and cultural practice; he paints with intense focus, finding silence and tranquillity in each brushstroke. Through his art, Coby tells stories of culture, connecting past and present while acknowledging what has been lost.



Wellington Dam Lonely Tree 2025
acrylic on canvas
91 x 45 cm
\$900
REV26-54

This artwork tells of a story from a long time ago where those who walk the path will eventually come to the untouched lonely trees.

DAWN ALONE

BORN 1950, Pingelly
LIVES AND WORKS Bunbury
LANGUAGE GROUP/PEOPLE Wardandi Noongar

Dawn Alone is a Wardandi Elder whose vibrant artworks spring from her connection to Country and childhood experiences. Growing up in the bush with her siblings while her father worked railways and timber mills—places where welfare authorities couldn't reach them—Dawn's early life was shaped by freedom and family. Living on Country, running carefree through the bush, her artistic vision captures its beauty in many forms. Childhood memories of catching djibi and witchetty grubs and experiencing the shifting seasons, continue to inspire her creative expression. Dawn paints with fresh, bright colours in a joyful, fearless style, always experimenting with new techniques. Her works embody both Noongar cultural resilience and the playful spirit of her bush upbringing.



Wardandi Land and Sea 2025
ink on silk
120 x 180 cm each (3 parts)
\$500
REV26-55

This series of silk paintings tells the story about the ways our Noongar ancestors lived in connection with the land and waters. Rivers, lakes, and waterholes were sources of life, knowledge and cultural connection. The works highlight the importance of passing these connections on to younger generations, keeping traditions strong for the future. When we care for Country, Country cares for us.

DELLAS BENNELL

BORN 1971, Bunbury
LIVES AND WORKS Bunbury
LANGUAGE GROUP/PEOPLE Noongar Wardandi/Yamatji Baiyungu

Dellas Bennell is a Wardandi and Baiyungu woman from Bunbury, Western Australia. Her practice is deeply rooted in cultural heritage and coastal living, drawing inspiration from her connection to Country. Working across acrylic painting, textiles, sculpture, fashion design, botanical relief sculpture and glass jewellery, she celebrates wildlife and flora through contemporary art influenced by coastal living. Central to her practice is engagement with Elders and cultural heritage advisors to promote looking after Country, knowledge that has been passed down from her families. Her delicate artistic approach captures the wonder of Wardandi Country's skies, waterways and oceans.



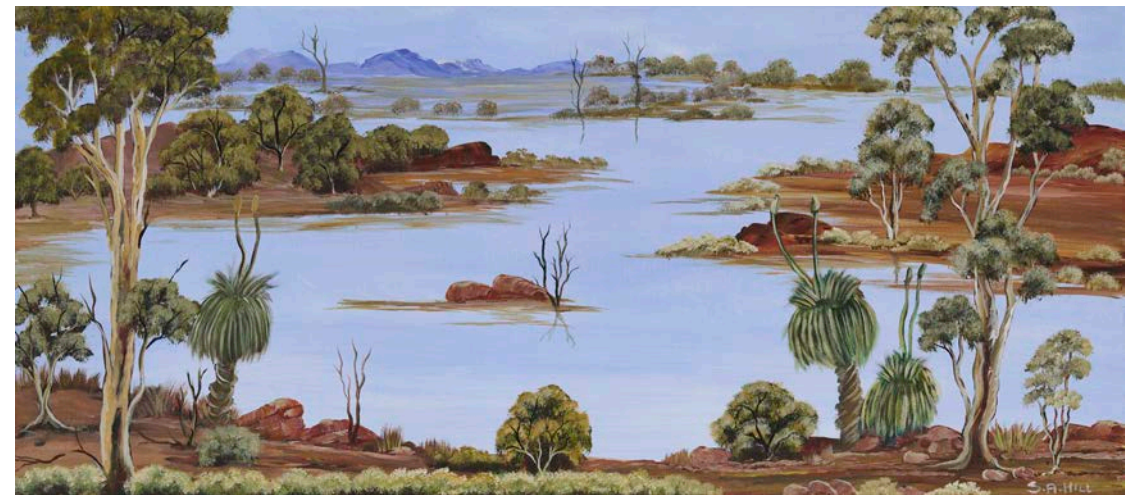
Three Waters 2025
ink on silk
121 x 180 cm each (3 parts)
\$2500
REV26-56

'Wardandi Bunbury is surrounded by the three waters—ocean, mangroves and rivers. I aim to celebrate these three waters by producing a visual journey of these waterways and the local flora that surrounds them.'

SELINA HILL

BORN 1964, Gnowangerup
LIVES AND WORKS Bunbury
LANGUAGE GROUP/PEOPLE Noongar

Selina Hill is a Noongar artist whose deep connection to the Great Southern region of Western Australia influences her work. Drawing inspiration from the beauty of the Stirling Ranges and the expansive landscapes of her ancestral Country, Selina creates paintings that speak to the spiritual relationship between people and place. As a self-taught artist, Selina has developed a distinctive style that honours the Carrolup tradition while remaining uniquely her own. Her artistic practice flows from an intuitive place, guided by her spirituality and her understanding of Country as a living, breathing entity. Water, trees, sky and rocks are recurring elements in Selina's artwork, serving as powerful symbols of spirituality and the interconnectedness of all life. Through her paintings she invites viewers to experience the landscape through Noongar eyes and understanding.



Down River 2025
acrylic on canvas
92 x 40 cm
\$600
REV26-57

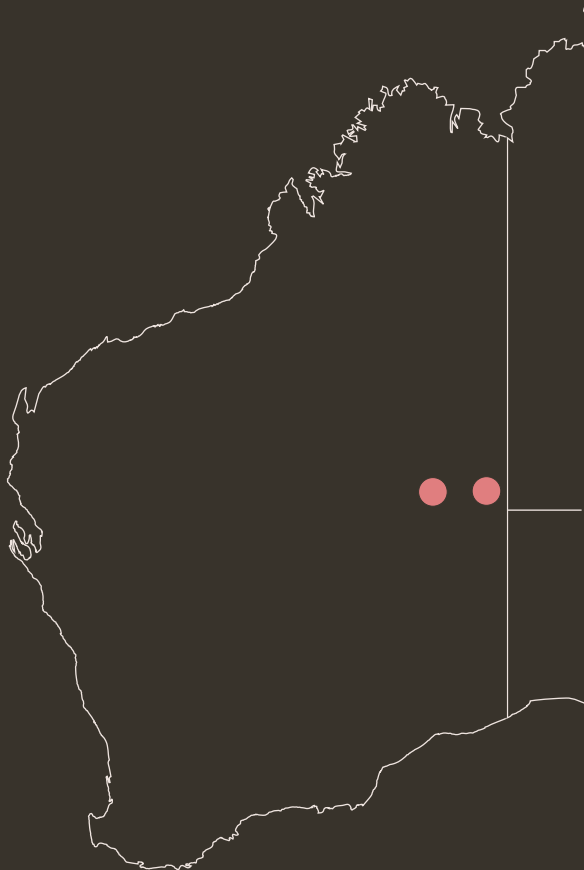
'This is my Country in the Great Southern region—a place that shows where our families come together, where we gather to go fishing in the quiet waters, sharing stories and laughter.'

Papulankutja Artists

Papulankutja Artists is a not-for-profit Aboriginal-owned art centre based in Papulankutja (Blackstone) Community, with an active outreach studio in Mantamaru (Jameson) on the Ngaanyatjarra Lands of Western Australia. The art centre supports artists in both communities, providing access to high-quality materials, professional development, and opportunities to share their Tjukurrpa (Dreaming) stories through painting, printmaking and carving.

Our focus on outreach to Mantamaru ensures artists there have equal opportunities to develop their practices, work collaboratively, and connect with national exhibitions and markets. This inter-community approach strengthens cultural knowledge, supports young and emerging artists and provides vital income streams for families across the Ngaanyatjarra Lands.

Mantamaru (Jameson) and Papulankutja (Blackstone) Ngaanyatjarra Country



LLOYD JACKSON

BORN 1960, Warburton
LIVES AND WORKS Mantamaru (Jameson)
LANGUAGE GROUP/PEOPLE Djingun

Lloyd Jackson is the son of the late Reggie Jackson, a renowned painter of Papulankutja Artists. Following in his father's footsteps, Lloyd began painting through the Emerging Artists Program, an initiative designed to foster intergenerational learning between senior artists and the younger generation. This program not only nurtures artistic skills but also provides an opportunity for emerging artists to engage with the market economy of painting. Through years of dedication, working alongside elders and art staff, Lloyd has developed his own distinctive style, reflecting the landscapes and Tjukurpa (Dreaming) stories of his homeland. No longer an emerging artist, Lloyd is now a senior man of Mantamaru, carrying forward the traditions of his ancestors and contributing to the ongoing strength of his community's cultural expression.



Kuniya and wati Liru 2025
acrylic on canvas
91.5 x 92 x 2.3 cm
\$1980
REV26-58

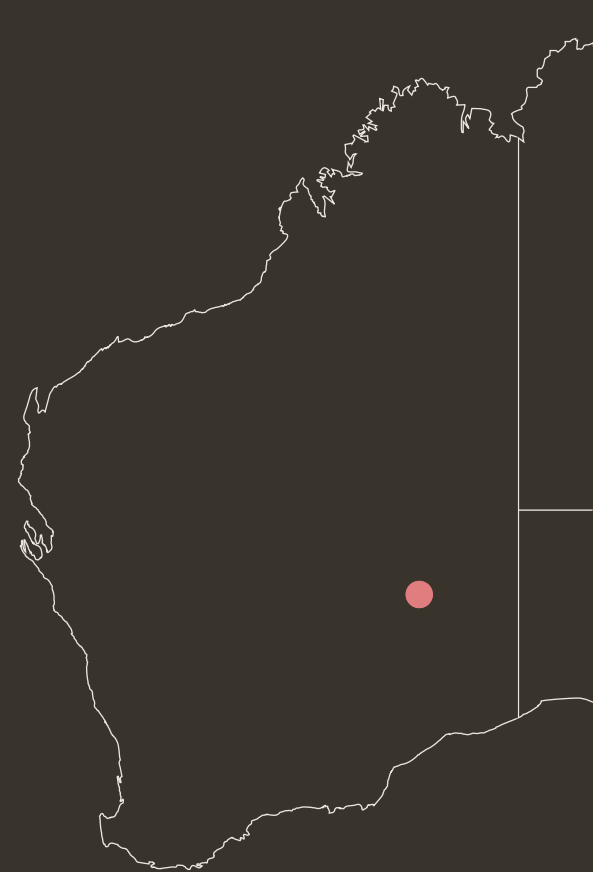
The Mutitjulu Waterhole, Uluru was formed by the two ancestral beings Kuniya, the woma python, and Liru, the poisonous snake. The Kuniya and Liru story occurs on different sides of Uluru, but their deadly battle took place near Mutitjulu Waterhole. The Kuniya woman came from far away to the west to hatch her children at Uluru. There are land formations and underground caves said to be formed by Kuniya on her way through the Ngaanyatjarra Lands to Uluru. She carried her eggs strung around her neck like a necklace and brought them to rest at Kuniya Piti on Uluru's north-east corner. There she left the eggs on the ground. Kuniya camped at Taputji and hunted in the nearby sandhills. As she left and re-entered her camp, she formed deep grooves in the rock.

Spinifex Arts Project

The Spinifex Arts Project was established in 1997 at Tjuntjuntjara, a small community situated in the Great Victoria Desert of Western Australia. A determined group of Spinifex People made the arduous trek back to the Country of their birth after thirty years of exile as a result of the British atomic testing at Maralinga. Documenting their birth places in paint culminated in two large-scale collaborative canvases presented to support the Native Title determination in 2000. This resulted not only in recognition for the Spinifex People but also for their art.

For over 20 years the artists have continued to depict the country that surrounds and sustains them, gaining global acclaim. Today, the artists have a purpose-built, dedicated artists' studio that they attend daily, continuing a painting practice that was built on determination and resilience, enveloped in a creativity born from the very landscape they inhabit.

Tjuntjuntjara
Anangu Country



SOPHIA BROWN

BORN 1986, Kalgoorlie
LIVES AND WORKS Tjuntjuntjara
LANGUAGE GROUP/PEOPLE Pitjantjatjara

'My name is Lala Brown and I was born in Kalgoorlie in 1986 but grew up in Coonana with my mother, father, brother and sister. When I was older, we moved to Tjuntjuntjara and stayed with my tjamu (grandfather) on my father's side (Mr Lennard Walker). I have lived in Tjuntjuntjara most of my life. I have been painting and working at the Spinifex Arts Centre with my husband, Timo, for many years now. I love being here, on Country.'

Sophia Lala Brown was born in Kalgoorlie. Her mother, whose Country, Pilki, is west of Tjuntjuntjara Community, was living in Coonana at the time of Lala's birth. This is before the Spinifex People made the long journey back to their traditional lands in the Great Victoria Desert after being displaced during the late 1950s due to the atomic testings by the British and Australian Governments. She has paternal connection to the Seven Sisters significant site of Kulyuru, situated to the north of traditional Spinifex Lands.

Sophia has painted the vast country that is Spinifex Lands, a diverse landscape of rock holes, sand dunes, breakaways and creeks. The desert has many stories to tell, and each year, as Sophia and her family travel out bush camping and hunting, new stories unfold. Today, it is a landscape that holds all the layers of the ancestral stories the Tjukurpa overlapped with stories created in the present. Tjukurpa is a deep and complex religious tradition generally referring to the energy of creation manifest in spirit beings, ancestors, animals, plants and geology. This Lore is secret and privy only to initiated men and women. Tjukurpa is past, present and future all at the same time, a force equally active today. It is a guide for living life well, explaining the relationships between people, plants, animals and the physical features of the land.



Minyma Tjuta 2025
acrylic on canvas
136 x 90 x 4 cm
\$1400
REV26-59



Minyma Tjuta 2025
acrylic on canvas
110.5 x 85 x 3.5 cm
\$1200
REV26-62



Spinifex Country 2025
 acrylic on canvas
 114 x 85.2 x 4cm
 \$1200
 REV26-60



Minyma Tjuta Kamula 2025
 acrylic on canvas
 91 x 136.3 x 3.8 cm
 \$1400
 REV26-63



Kamula 2025
 acrylic on canvas
 83 x 110.2 x 3.1 cm
 \$1200
 REV26-61

Spinifex People have a strong spiritual relationship with the Great Victoria Desert and the plants and animals living within it. Their lands are a beautiful but harsh environment in the most arid continent on the earth. Here, Sophia has painted a kamula (camel) one of the introduced species thriving in this harsh landscape.

Sophia has delved into the Spinifex perception that all life is connected in some way. The Minyma Tjuta Tjukurpa (Seven Sisters Creation Line) is a far-reaching narrative that follows a group of women as they journey over country evading the amorous attention of an older man, Wati Nyiru. She plays with a macro and meta perception by applying the narrative across a swathe of Spinifex Country whilst depicting the scene in the shape of a footprint of one of the women. Sophia knows that the Tjukurpa lives in the pastpresent, and in what will come, intertwining this belief creatively within the composition.

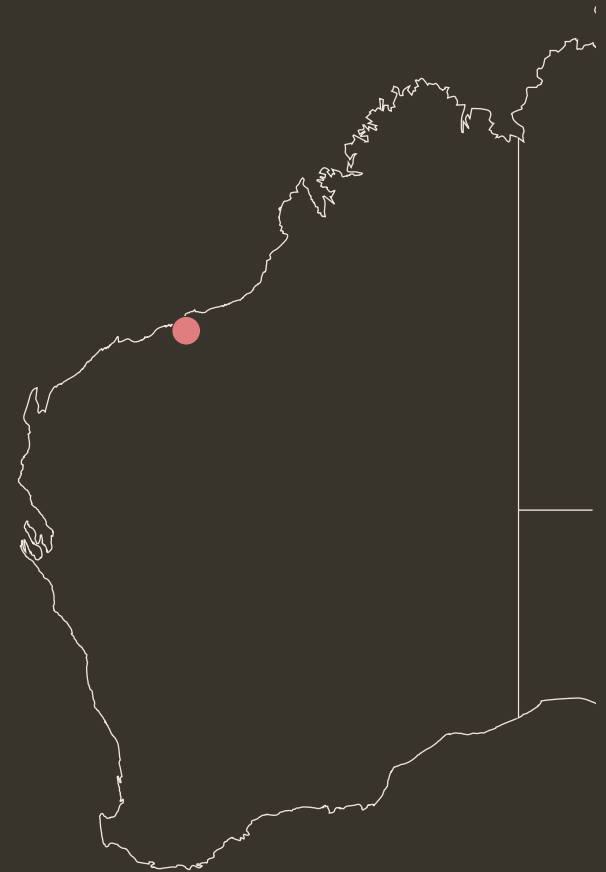
The depiction of the kamula (camel), one of the introduced species thriving in this harsh landscape, anchors this ancient story into the contemporary world.

Spinifex Hill Studio

From its beginnings in 2008 as a small group painting in temporary spaces, Spinifex Hill Studio on Kariyarra Country in South Hedland has evolved into one of Western Australia's most dynamic Indigenous art-producing centres. It's unique in Australia as an urban-based, culturally neutral art centre representing Aboriginal artists from numerous cultural backgrounds. There is no dominant 'house style', rather the Studio supports an eclectic range of art practices in recognition of the diversity of Indigenous experience.

The Studio is a member of the Indigenous Art Code, and of the Aboriginal Arts Centre Hub of Western Australia (AACHWA), participating in and contributing to a national sector of over 99 Indigenous art centres. In collaboration with FORM, the Studio's staff and Aboriginal Advisory Council is gradually working towards independence for the Studio and Gallery, and a future that is entirely First Nations-led.

South Hedland
Kariyarra Country



REKESHIA GOODWIN

BORN 1999, Port Hedland
LIVES AND WORKS South Hedland
LANGUAGE GROUP/PEOPLE Thiin-Mah/Warriyangka/Ngoonooru Wadjari

My grandmother's side is from Carnarvon and my grandfather's side is from Meekatharra. My mum was born in Dampier and grew up all over the Pilbara. While she was pregnant with me, she was living in Nullagine and got to meet amazing Elders that helped her while she was there. My mum had me in Port Hedland but she returned to Nullagine for a little while I was a toddler but then she decided to come back to Hedland. My other grandfather taught me to use bright colours and to make my paintings my own style. I am honoured to be able to carry on my family name and show the love and passion my family has when it comes to painting and sharing our stories in our own way. Grandmother's side: Thiin-Mah, Warriyangka || Grandfather's side: Ngoonooru Wadjari.



Ladybugs 2025
acrylic on canvas
31 x 71.3 x 3.7 cm
\$310
REV26-64

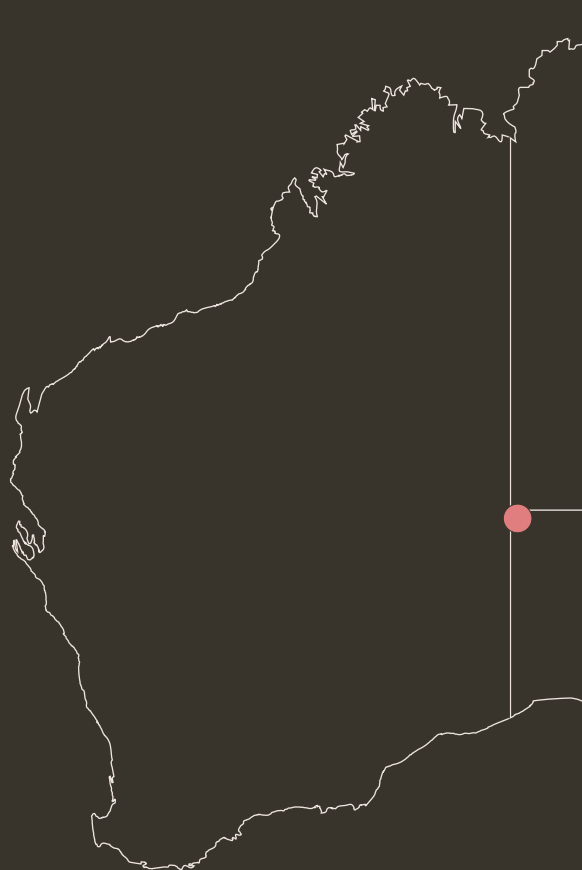
'Hi, it's Rekeshia here! I'd like to share a bit about myself. Throughout my life, I've been fortunate to have many teachers, from my grandfathers and grandmothers to simply trying new things. I've spent time with my family. My paintings are inspired by my experiences, the stories I've lived, my feelings, or the people in my life. Each piece reflects who I am as an artist and as a person. I take pride in my creations because they carry significant meaning for me. Once I finish a piece, I like to view it in different lighting and from various distances, as well as see how it looks through a camera. If you could do one thing for me, I would greatly appreciate it: please take the artwork and place it on the wall or floor. Then, take a seat or step back a couple of paces. Take a few deep breaths, close your eyes for a moment, and then open them to look at the work. Allow yourself to get lost in the colours, patterns, and emotions that arise as you observe the artwork in front of you.'

Tjanpi Desert Weavers

Tjanpi Desert Weavers is a social enterprise of the Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY) Women's Council representing over 400 Aboriginal women artists from 26 remote communities who make spectacular contemporary fibre art in the form of baskets and sculptures.

Tjanpi was born in 1995, in response to a self-identified need for meaningful and culturally appropriate employment for women. In a region of extreme economic disadvantage, Tjanpi provides an important opportunity for Anangu and Yarnangu women to earn an income without having to leave their remote homes, families and communities.

NPY Lands



ELIZA MUNROE

BORN 1986, Mantamaru (Jameson)
LIVES AND WORKS Papulankutja (Blackstone)
LANGUAGE GROUP/PEOPLE Ngaanyatjarra

Eliza Munroe is an artist belonging to the Ngaanyatjarra language and cultural group and lives in the remote community of Papulankutja (Blackstone) in Western Australia. Eliza was born in Mantamaru (Jameson) and moved to her husband's community of Papulankutja, Western Australia, early in their marriage where she now resides. She grew up watching her grandmothers, Stacia Lewis and Rene Nelson, make wonderful Tjanpi baskets and is now a talented young artist in her own right.

'Sometimes we go out and we have no spare. If we get a flat tyre, we have to drive slowly. Sometimes we have an air compressor so we can pump the tyre, then drive a little bit, then stop and pump it again, then drive a little bit more.'



Flat Tyre 2025
tjanpi (native desert grasses), raffia, wire
20 x 50 x 2 cm
\$412.50
REV26-165

'When the football season comes and our team is in the Grand Final, we always decorate our car. All of our cars here get painted in red and blue. But I made this car in many colours. It would be nice to have a many-coloured car. I like colours - purple and blue especially. If I had my own car, I would decorate it like this one.'



Rainbow Car 2025
tjanpi (native desert grasses), raffia, wire
18 x 26 x 2 cm
\$363
REV26-164

PAULA SARKAWAY LYONS

BORN 1977, Kalgoorlie
LIVES AND WORKS Papulankutja (Blackstone)
LANGUAGE GROUP/PEOPLE Ngaanyatjarra

Paula Lyons is an artist belonging to the Ngaanyatjarra language and cultural group and lives in the remote community of Papulankutja (Blackstone) in Western Australia. Born in Kalgoorlie, Paula (also known by her bush name Sarkaway) spent her early years in Papulankutja, travelling around with her mother, Edith Lyons, from whom she learnt about her Ngaanyatjarra culture, heritage and language. Paula later went to school in Papulankutja, where she learnt her second language, English.

After completing her formal education, Paula remained in Papulankutja, working at the community school and raising her daughter, Neisha. Paula has been involved with Tjanpi since she was a young woman and was one of the artists who created the iconic *Tjanpi Toyota*, winner of the 2005 Telstra National Aboriginal and Torres Strait Islander Art Award. More recently, she contributed to *Kungkarrangkalnga-ya Parrpakanu (Seven Sisters Are Flying)*, exhibited at the National Museum of Australia in 2017.



Art Centre Toyota 2025
tjanpi (native desert grasses), raffia, acrylic wool, wire
26 x 42 x 2 cm
\$462
REV26-166

'This is the art centre Toyota here in Papulankutja. It drives around picking ladies up to do painting in the morning and then taking ladies home again in the afternoon. Sometimes we go out bush in this Toyota to get tjanpi, bush medicine, or we might go on the Wingellina road for maku (witchetty grub), tinka (goanna), honey ants or bush banana. We also go in this Toyota to Alice Springs for exhibitions, like *Desert Mob*. Or we might drive to Alice Springs to catch a plane, maybe to Perth for an exhibition like *Revealed*.'

OLIVE YALPINYKA LAWSON

BORN 1958
LIVES AND WORKS Mirlirtjarra (Warburton)
LANGUAGE GROUP/PEOPLE Ngaanyatjarra

Olive Yalpinyka Lawson is an artist belonging to the Ngaanyatjarra language and cultural group and lives in the remote community of Warburton, Western Australia. Olive learnt to weave baskets and sculptures from watching her mother and attending a Ngaanyatjarra Pitjantjatjara Yankunytjatjara Womens' Council AGM where a workshop was conducted. She loves to make 'baskets, goannas, birds—anything really.' Olive is also a painter and woodworker, dividing her time between the three art forms.



HACC Car Warburton 2025
tjanpi (native desert grasses), raffia, wire
19 x 33 x 2 cm
\$330
REV26-167

'This is the HACC car in Warburton. This car picks ladies up for breakfast in the morning then takes them back home. It takes lunch around to the ladies every day. It brings them to HACC to have a shower; it puts ladies' blankets in the back for washing and drying, then takes the blankets back again.'

HAZEL GILES

BORN 1983, Mparntwe (Alice Springs), Northern Territory
LIVES AND WORKS Mirlirtjarra (Warburton)
LANGUAGE GROUP/PEOPLE Luritja

Hazel Giles is an artist belonging to the Luritja language and cultural group and lives in the remote community of Warburton in Western Australia. Hazel was born in Mparntwe (Alice Springs) and grew up in Kintore, Northern Territory, with her mother and father. She later married and moved to Warburton, where she now lives. An emerging Tjanpi artist, Hazel is learning the craft from family members, including Olive Lawson, and through attending Tjanpi skills and development workshops in her community. She continues to experiment with basket and sculpture making, recently creating a striking trio of cats.



Toyota Troopy 2025
tjanpi (native desert grasses), raffia, wire
22 x 26 x 2 cm
\$396
REV26-168

'When I was little, my family had this Toyota. My father, mother, and my little brothers and sisters travelling together as one big family. We would go out bush camping, go to Tjukurla, Warakurna and back to Kintore. My father also took me up to Nyirripi, Yuendumu, Willowra and Alice Springs. This Toyota went lots of places!'

TERESA DUNCAN

BORN 1964
LIVES AND WORKS Mirlirtjarra (Warburton)
LANGUAGE GROUP/PEOPLE Ngaanyatjarra

Teresa Duncan is an artist belonging to the Ngaanyatjarra language and cultural group and lives in the remote community of Warburton, Western Australia. Teresa has a strong love of colour, expressed through her vibrant, rainbow-hued basketry and sculptural works. She enjoys experimenting with both colour and materials to create striking contrasts in texture and form. Teresa first learned to make Tjanpi from her sister, Olive Lawson, and treasures the time spent sitting, weaving and sharing stories with other women. Alongside Tjanpi, Teresa paints canvas works, makes punu (wood carving and burning), cares for her partner and writes Ngaanyatjarra church songs, bringing creativity and care into many parts of her life.



Ngaanyatjarra Health Bus 2025
tjanpi (native desert grasses), raffia, wire
21 x 42 x 2 cm
\$396
REV26-169

'This is the Ngaanyatjarra Health Bus in Warburton, it has colourful paintings all over it. It takes the ladies and staff out to cook roo tails. This bus is only for older ladies. It feels good when I get on this bus, because I'm with the ladies and I help to go and get everyone ready and pick them up.'

BARBARA LANE

BORN 1967, Mirlirrtjarra (Warburton)
LIVES AND WORKS Mantamaru (Jameson)
LANGUAGE GROUP/PEOPLE Ngaanyatjarra

Barbara Lane is an artist belonging to the Ngaanyatjarra language and cultural group and lives in the remote community of Mantamaru (Jameson) in Western Australia. Born at the Warburton clinic, Barbara's family connections stretch right across the Ngaanyatjarra Lands. Creativity runs deep in her family; her parents, Warkit and Mutipulu, come from strong painting families and Barbara proudly carries that legacy forward. Watching her Aunty, Janet Lane, weaving baskets first sparked Barbara's love of Tjanpi. Through training and workshops, Barbara has grown her practice, creating strong baskets and lively sculptural works full of personality and movement.



HACC Toyota Mantamaru 2025
tjanpi (native desert grasses), raffia, wire
21 x 26 x 2 cm
\$297
REV26-170

'I work with HACC Monday to Friday, sitting door-side in the front passenger seat. We drive around and give all the ladies their lunch. I like helping the ladies in community.'

ANTOINETTE WILLIAMSON

BORN 1992
LIVES AND WORKS Mantamaru (Jameson)
LANGUAGE GROUP/PEOPLE Ngaanyatjarra

Antoinette Williamson is an artist belonging to the Ngaanyatjarra language and cultural group and lives in the remote community of Mantamaru (Jameson) in Western Australia. A new and emerging Tjanpi artist, Antoinette first became involved through the Young Women's Weaving Project, proudly creating her first artwork using a recycled powdered milk tin lid, an everyday object commonly used in communities where refrigeration can be limited.

Antoinette has shown strong natural ability in sculptural work, developing her skills through Tjanpi Desert Weavers workshops in Mantamaru throughout 2021. A quiet, focused and thoughtful maker, she has quickly developed her own distinct style, characterised by neat stitching and carefully considered forms. Antoinette comes from a strong artistic lineage, with Tjanpi artists in her family, including members of the McLean and Simms families.



Art Centre Car 2025
tjanpi (native desert grasses), raffia, wire
22 x 39 x 2 cm
\$396
REV26-171

'This is a rainbow painted car that I call the Art Centre Car, because that's where everyone does painting. I wanted to make it bright because I like all these colours together.'

LESHELL MCLEAN

BORN 1992, Kalgoorlie
LIVES AND WORKS Mantamaru (Jameson)
LANGUAGE GROUP/PEOPLE Ngaanyatjarra

Leshell McLean is an artist belonging to the Ngaanyatjarra language and cultural group and lives in the remote community of Mantamaru (Jameson) in Western Australia. A young artist who began making Tjanpi in 2019, Leshell was born in Kalgoorlie and grew up in Jameson, learning from her grandmother, the late Thelma McLean, who made a wide range of artworks including Tjanpi, punu (wood carving and burning) and painting. Leshell fondly recalls how her grandmother 'grew her up well' and inspired her love of art from an early age. She lives with her partner, Warren Woods, son of traditional law man Robert Woods, and together they have two daughters.

Since joining Tjanpi Desert Weavers, Leshell has attended a number of skills development workshops in Jameson and has shown a natural talent for sculptural work, particularly in creating papa (dogs).



My Grandpa's Toyota 2025
tjanpi (native desert grasses), raffia, acrylic wool, wire
26 x 34 x 2 cm
\$445.50
REV26-172

'Mr Murray is my grandpa. We go lots of places in his car—we go across to Blackstone, we go out bush, we go hunting for honey ants. This grey Toyota is a good car because it fits everyone inside.'

JUSTINE MITCHELL

BORN 1992, Mirlirrtjarra (Warburton)
LIVES AND WORKS Mantamaru (Jameson)
LANGUAGE GROUP/PEOPLE Ngaanyatjarra

Justine Mitchell is an artist belonging to the Ngaanyatjarra language and cultural group and lives in the remote community of Mantamaru (Jameson) in Western Australia. Justine, also known as Tjimayungu, was raised in Mantamaru community which is her father, Steve Mitchell's traditional Country. Justine later went to school in the community, where she learnt her second language, English. With her formal education completed, she remained in Mantamaru to raise her son and daughter.

Justine entered into weaving in 2016 after watching her aunt, Narelle Holland, working. Her first piece was a tightly stitched tinka (goanna). To date, Justine has primarily worked with traditional Tjanpi materials, including wool, raffia and Minarri grass.



Purple Car Holden V6 2025
tjanpi (native desert grasses), raffia, wire
17 x 34 x 2 cm
\$363
REV26-173

'This is a purple Holden V6. We go for rides, go out bush for hunting, we drive to the shop. Sometimes we go across to Blackstone, or Wingellina, for a ride, see friends and family.'

SERINA MITCHELL

BORN 1979, Mparntwe (Alice Springs), Northern Territory
LIVES AND WORKS Mantamaru (Jameson)
LANGUAGE GROUP/PEOPLE Ngaanyatjarra

Serina Mitchell is an artist belonging to the Ngaanyatjarra language and cultural group and lives in the remote community of Mantamaru (Jameson) in Western Australia. Serina attended her first Tjanpi Skills Development Workshop in Mantamaru in 2021, where she quickly learned to make a coiled basket and completed her first artwork. Her family includes basket maker Narelle Holland, and Serina continues to expand her practice by learning sculptural techniques both at workshops and from family. In March 2025, she brought her daughter, Joanne McLean, to a skills development workshop and guided her in creating her first Tjanpi sculpture, passing on her knowledge to the next generation.



My Little Car 2025
tjanpi (native desert grasses), raffia, wire
19 x 28 x 2 cm
\$396
REV26-174

'I drive this little car with my kids and grandkids. We always like to go out bush and look around for goanna and honey ants. It's a good little car, it doesn't use up lots of petrol, it's cheap to run and gets us lots of places.'

WINIFRED REID

BORN 1963, near Tjukurla
LIVES AND WORKS Warakurna
LANGUAGE GROUP/PEOPLE Ngaanyatjarra

Winifred Reid is an artist belonging to the Ngaanyatjarra language and cultural group and lives in the remote community of Warakurna in Western Australia. Born in the bush near Tjukurla, she spent her childhood travelling around with her family between the remote communities of Papunya, Kaltukatjara and Mantamaru. Winifred settled in Warakurna in the 1970s during the homeland movement, and this is where she resides today.

Primarily working with traditional Tjanpi materials, including wool, raffia and Minarri grass, her work depicts local desert animals and shapes of traditional artefacts. Her sculptures have strong fluid shapes and a distinctive aesthetic which reveals much of the underlying tjanpi. Winifred says one of her favourite things about making Tjanpi is being able to go out onto Country for grass collecting and hunting. She is also an accomplished painter represented by Warakurna Artists and punu artist (wood carver and burner) represented by Maruku Arts. Winifred is a quietly spoken and compassionate woman whose humour sneaks up on you and leaves a smile on your face.



My Little Car 2025
tjanpi (native desert grasses), raffia, wire
19 x 28 x 2 cm
\$396
REV26-174

'My car lives here in Warakurna. This car does not go out bush, it only drives around community, to the shop and up to the Warakurna Roadhouse. My partner is the driver for this car. It came all the way from Kalgoorlie, but now it only stays on the bitumen.'

JOYCE JAMES

BORN 1988, Laverton
LIVES AND WORKS Warakurna
LANGUAGE GROUP/PEOPLE Ngaanyatjarra

Joyce James is an artist belonging to the Ngaanyatjarra language and cultural group and lives in the remote community of Warakurna in Western Australia. Born in Laverton WA, Joyce spent her childhood between Kaltukatjara (Docker River) in the Northern Territory and Warakurna. Joyce grew up watching her grandmothers, Tjukapati James and Mrs Newberry, making Tjanpi. She is now married to the son of senior Tjanpi artist Dianne Golding and has been making Tjanpi baskets and sculptures since 2018.

Joyce has a natural talent and design flair for making sculptural works. She has already had her work exhibited as part of Koskela's *Ngalya/Together* anniversary lampshade exhibition, which showed at Tarnanthi (2019), and contributed to a number of high-profile exhibition works in 2020. She exhibited in *Tension[s]: Tamworth Textile Triennial (2020)* at the Tamworth Regional Gallery, Tamworth, NSW, and at *Revealed: Emerging Indigenous Artists of WA* at the Fremantle Arts Centre in Perth, WA, in 2020 and 2022.

Joyce says that she loves making Tjanpi artworks because when she is busy creating, she feels calm and relaxed. Joyce is also teaching her young daughter Charlotte how to make sculptural works, continuing the tradition of learning from family.



My Subaru 2025
tjanpi (native desert grasses), raffia, wire
18 x 44 x 2 cm
\$445.50
REV26-176

'We got stranded in Kalgoorlie, but we bought this Subaru and it brought us all the way home safely, no flat tyres or anything. Now I love this Subaru. It's got air con, heating, music – I love it!'

LISA BOOGAR

BORN 1977, Ceduna, South Australia
LIVES AND WORKS Irrunytju (Wingellina)
LANGUAGE GROUP/PEOPLE Pitjantjatjara

Lisa Boogar is an artist belonging to the Pitjantjatjara language and cultural group and lives in the remote community of Irrunytju (Wingellina) in Western Australia. Lisa was born in Ceduna, her Country is Yalata in South Australia, and she now lives in Irrunytju Western Australia.

Initially working primarily in punu (wood carving and burning), Lisa began exploring weaving through Tjanpi Desert Weavers skills and development workshops. She loves the vibrant colours of wool and raffia (especially green) and uses them to build rich texture and detail into her artworks. Lisa is a calm, kind woman who enjoys being with other artists, learning new techniques and creating alongside community.



Holiday Bus 2025
tjanpi (native desert grasses), raffia, wire
21 x 35 x 2 cm
\$445.50
REV26-177

'I'm going on holiday in this green bus! This bus is going to drive me to my home, Ceduna. I'm taking all the ladies from Wingellina on holiday; I want to show them where I'm from.'

SALLY FOSTER

BORN 1972
LIVES AND WORKS Irrunytju (Wingellina)
LANGUAGE GROUP/PEOPLE Ngaanyatjarra

Sally Foster is an artist belonging to the Ngaanyatjarra language and cultural group and lives in the remote community of Irrunytju (Wingellina), Western Australia.

Sally is the daughter of Kunmanara Foster, a past Director of NPY Women's Council, important senior lore-woman and much-loved Tjanpi artist. Sally's mother began teaching her how to make Tjanpi in 2012; however, it was not until 2018 that she began creating more regularly. Since this time, Sally has continued to develop her own weaving skills and knowledge, forging her own creative style. Her work is characterised by long, repetitive, embroidery-like stitches, allowing her to create very strong sculptural pieces. Sally's sculptures demonstrate an aptitude for life-like representation and are often inspired by the animals around community.



Bush Bus 2025
tjanpi (native desert grasses), raffia, wire
24 x 41 x 2 cm
\$396
REV26-178

'We get on the Bush Bus to go into Alice Springs for appointments, to see the doctor, to go shopping and to go to exhibitions. We have to go across to Kalka or Pipalyatjara to catch it as it doesn't come over here into Wingellina. It's a safe drive. I've been on the Bush Bus many times.'

DELILAH SHEPHERD

BORN 1970s, Kaltukatjara (Docker River), Northern Territory
LIVES AND WORKS Warakurna
LANGUAGE GROUP/PEOPLE Ngaanyatjarra

Delilah lives in Warakurna, Western Australia with her husband Godfrey Marlya Golding. She began making Tjanpi in 2009 after she was taught by senior Tjanpi artists, Dorcas Bennett and Winifred Reid. She initially focused on basket weaving but later expanded into sculptural weaving after attending a skills and development workshop in 2016 in Warakurna. She has since produced a number of stunning woven light pendants as part of Tjanpi's collaboration with Sydney-based design group, Koskela. Delilah has also contributed to various large-scale woven art installations exhibited both locally and internationally.

Delilah has worked with Ngaanyatjarra Pitjantjatjara Yankunytjatjara Women's Council since the 1990s, and in more recent years has worked with Tjanpi as an Arts and Culture Assistant (ACA). Delilah works alongside other ACAs like Cynthia Burke and provides great support to the Tjanpi remote office in Warakurna. Delilah's lovely, gentle and wise presence brings a grace and calmness to the remote Tjanpi team.



Warakurna HACC Ute 2025
tjanpi (native desert grasses), raffia, wire
22 x 48 x 2 cm
\$478.50
REV26-179

'I work with HACC in Warakurna, and I drive this ute around community. In the mornings I drive around to the ladies' houses, and if there are blankets hanging on the fence that means the ladies want them washed, so I collect them and take them back to the Women's Centre for washing. In this ute, there is a pile of blankets in the back ready for washing.'

RENITA ROBERTS

BORN 1974, Amata, South Australia
LIVES AND WORKS Pipalyatjara, South Australia
LANGUAGE GROUP/PEOPLE Pitjantjatjara

Renita Roberts is an artist belonging to the Pitjantjatjara language and cultural group and lives in the remote community of Pipalyatjara in South Australia. Renita Roberts was born in Amata, South Australia, and grew up in Irrunytju, Western Australia. She now lives in Pipalyatjara where she learned to make Tjanpi from Mrs Burke, mother of Tjanpi artist and arts worker Cynthia Burke. Renita is principally a basket weaver, known for creating magnificent and distinctive Tjanpi baskets that echo the colours, shapes and textures of her Country. The colours and forms expressed in her work encapsulate the sunrises and sunsets, deep waterholes and dramatic rock formations that are the physical and spiritual makeup of Central Australia.



Hunting Car 2025
tjanpi (native desert grasses), raffia, wire
26 x 43 x 2 cm
\$396
REV26-180

'We always go out hunting in this car, chasing kangaroo for dinner. This car is good because it has the big tyres, which are really good for driving around in the bush.'

ANYUPA NELSON

BORN 1968, Pipalyatjara, South Australia
LIVES AND WORKS Pipalyatjara, South Australia
LANGUAGE GROUP/PEOPLE Pitjantjatjara

Anyupa Nelson is an artist belonging to the Pitjantjatjara language and cultural group and lives in the remote community of Pipalyatjara in South Australia.

Born in Pipalyatjara around 1968 to renowned Irrunytju artist Angampa Martin, Anyupa has strong cultural and family connections across the region. She lives in Pipalyatjara with her husband, just across the road from her sister, Angela Watson, who first taught her to weave Tjanpi artworks. Anyupa's sculptures demonstrate a strong sense of intention and form, with carefully considered detail throughout. In recent years, she has also begun experimenting with flat sculptural forms, further expanding her creative practice.



Dusty Car 2025
tjanpi (native desert grasses), raffia, wire
21 x 38 x 2 cm
\$346.50
REV26-181

'This car has been driving all around and up and down, from Pipalyatjara to Kalka to Irrunytju and back again. It is covered in the red dirt and dust from the roads.'

JENNIFER WARD CONNELLY

BORN 1968, Pipalyatjara, South Australia
LIVES AND WORKS Pipalyatjara, South Australia
LANGUAGE GROUP/PEOPLE Pitjantjatjara

Jennifer Ward Connelly is an artist belonging to the Pitjantjatjara language and cultural group. Jennifer was born at Mulga Park, near Amata in South Australia and studied in Mparntwe (Alice Springs), before living in various communities in the APY and Ngaanyatjarra Lands, working for media and making artwork. Jennifer still spends time living between Ngaanyatjarra communities and is able to attend Tjanpi skills and development workshops held in the region.

Jennifer began her weaving practice making baskets, before shifting her focus to creating animal sculptures, with a preference for tjulpu (birds) and papa (dogs). Her artwork featured as part of the group project Kungkarrangkalnga-ya Parrpakanu (Seven Sisters are Flying) which sits in the National Museum of Australia collection and continues to travel the world in the Songlines: Tracking the Seven Sisters exhibition.



Maku Car 2025
tjanpi (native desert grasses), raffia, wire
20 x 35 x 2 cm
\$396
REV26-182

'In this car, we go to Kalka looking for maku (witchetty grub), me and my daughter. I like to take all the kids out and teach them about the bush and looking for maku. We can eat the maku straight away or cook them on the ashes of the fire. Delicious!'

ANGKALIYA NELSON

BORN 1965, Pukatja (Ernabella), South Australia
LIVES AND WORKS Pipalyatjara, South Australia
LANGUAGE GROUP/PEOPLE Pitjantjatjara

Angkaliya Nelson is an artist belonging to the Pitjantjatjara language and cultural group and lives in the remote community of Pipalyatjara, South Australia. Angkaliya was born at the Ernabella Mission in Pukatja, South Australia. She later grew up in Amata, where she met her husband and had two children. In the late 1970s during the homelands movement, Angkaliya and her family made the move west to Pipalyatjara in Western Australia to be closer to her traditional homelands.

Angkaliya is a highly skilled craftswoman and artist, often creating quirky sculptures and finely woven baskets. Like many Anangu and Yarnangu women, she has learnt the craft of punu (wood carving and burning) and paints with Ninuku Arts. When creating artwork, Angkaliya often draws influence from Mamungara and Kungkarrakalpa Tjukurpa, Seven Sisters Dreamtime stories.



Rainbow Car 2025
tjanpi (native desert grasses), raffia, wire
18 x 29 x 2 cm
\$330
REV26-183

'This car is colourful and it is for the kids. It takes the kids out bush to go hunting for maku (witchetty grub).'

TANISHA FOX

BORN 1990, Mparntwe (Alice Springs), Northern Territories
LIVES AND WORKS Kalka, South Australia
LANGUAGE GROUP/PEOPLE Pitjantjatjara

Tanisha Fox is an artist belonging to the Pitjantjatjara language and cultural group and lives in the remote community of Kalka in South Australia. Tanisha is a new and emerging Tjanpi artist who first became involved through the Young Women's Weaving Project in 2017. Her mother is senior woman and acclaimed Tjanpi weaver, Yangi Yangi Fox, and Tanisha has naturally inherited strong skills and creativity in weaving.

One of her early works was a basket stitched around a recycled tinned meat can, transforming an everyday object commonly used in community into a unique and playful artwork. Tanisha has also contributed, alongside her mother and sister, to the Tjanpi stopmotion animation *Kukaputju: The Hunter*, creating key landscape elements featured in the film. She continues to attend Tjanpi skills development workshops and enjoys learning new techniques and growing her practice to make strong, high-quality Tjanpi works.



Waru (Fire) Truck 2025
tjanpi (native desert grasses), raffia, acrylic wool, wire
25 x 41 x 2 cm
\$429
REV26-184

'This truck drives around Pipalyatjara and Kalka, it's really good for getting waru (firewood) in the back. All this firewood is shared between the families here. It's a good bush car.'

KATHLEEN WARD

BORN 1980, Mirlirrtjarra (Warburton)
LIVES AND WORKS Pipalyatjara and Kalka, South Australia
LANGUAGE GROUP/PEOPLE Pitjantjatjara

Kathleen Ward is an artist belonging to the Pitjantjatjara language and cultural group. She was born and raised in Mirlirrtjarra (Warburton), Western Australia, and now divides her time between the remote communities of Pipalyatjara and Kalka in South Australia.

Kathleen learned to weave from her nanna, who taught her with the intention of passing the art form onto the next generation. Kathleen has since continued developing her practice with guidance from her aunt, artist Carol Young, and through Tjanpi skills and development workshops. Kathleen enjoys learning new techniques and creating fibre artwork which honours the knowledge passed down to her.



Bush Colour Car 2025
tjanpi (native desert grasses), raffia, wire
23 x 38 x 2 cm
\$297
REV26-185

'I made this car using all the bush colours – blue sky, red dirt, sunset sky. This car has been driving around everywhere and has that red dirt all over the tyres.'

LORIA HEFFERNAN

BORN 1976, Pukatja (Ernabella), South Australia
LIVES AND WORKS Mantamaru (Jameson)
LANGUAGE GROUP/PEOPLE Ngaanyatjarra/Pitjantjatjara

Loria Jaylene Heffernan is an artist belonging to the Ngaanyatjarra and Pitjantjatjara language and cultural groups and lives in the remote community of Mantamaru (Jameson) in Western Australia. Loria grew up in Pukatja (Ernabella), South Australia and is a third-generation weaver who previously worked with Tjanpi as an Arts and Culture Assistant.

Loria is a born storyteller and loves to sit with ladies telling stories and making Tjanpi. She stitches tight, lovely baskets, just as she was taught by her mother and grandmother. Loria feels happy when she is walking around on Country picking up tjanpi (native desert grasses) and standing under the wide blue sky.



Green Car 2025
tjanpi (native desert grasses), raffia, wire
19 x 31 x 1 cm
\$363
REV26-186

'I always go in this car to visit my Nanna and Poppa at Blackstone. This car means I can go and see my family when they need me. I went in this car to comfort them when their papa (dog) passed away and they were really sad.'

CAROLINE GINGER

BORN 1995, Mparntwe (Alice Springs), Northern Territory
LIVES AND WORKS Kaltukatjara (Dockers River), Northern Territory
LANGUAGE GROUP/PEOPLE Ngaanyatjarra

Caroline Ginger is a young woman belonging to the Ngaanyatjarra language and cultural group and lives in the remote community of Kaltukatjara (Dockers River) in the Northern Territory. Born in Mparntwe (Alice Springs), Caroline was brought up by prominent Tjanpi weaver Martha Proddy. Martha taught Caroline to weave—making baskets and sculptural works—along with painting and making punu (wood carving and burning). Caroline has since forged her own Tjanpi weaving path and particularly enjoys making tinka (goanna) sculptures.



Yellow Truck 2025
tjanpi (native desert grasses), raffia, wire
18 x 37 x 2 cm
\$363
REV26-187

'We go out in this Toyota for rabbit hunting. Our family all goes together – me, my partner and two kids. We like to go out bush together for a picnic, cooking, teaching our kids out bush.'

RENAE FOX

BORN 1986, Kalka, South Australia
LIVES AND WORKS Kalka, South Australia
LANGUAGE GROUP/PEOPLE Ngaanyatjarra

Renae Fox is an artist belonging to the Ngaanyatjarra language and cultural group and lives with her family in the remote community of Kalka in South Australia.

A lively and engaging young woman with many interests, Renae grew up surrounded by creativity. Her mother, accomplished weaver and health worker, Yangi Yangi Fox, taught her to make baskets, nurturing her passion for Tjanpi. Renae created her first sculpture during a Tjanpi workshop held at Tilin Tilin, near her home, and has shown a strong natural aptitude for both weaving and sculpting ever since.



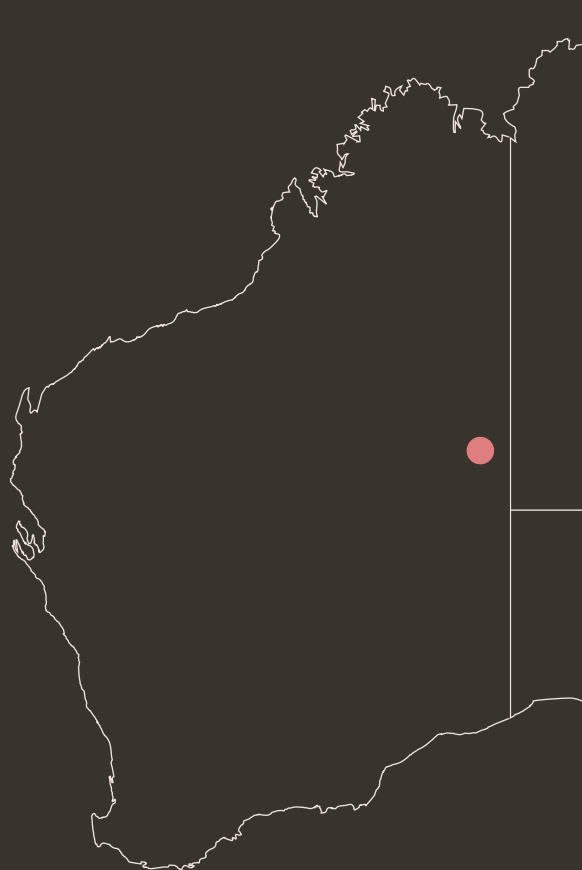
Ute For Honey Ants 2025
tjanpi (native desert grasses), raffia, wire
22 x 48 x 2 cm
\$429
REV26-188

'This is a family car. We used to go out on weekends camping, getting bush tucker and swimming. Sometimes we would go out to other communities to watch the footy. It's a good car because all the little kids could sit together in the back.'

Tjarlirli and Kaltukatjara Art

Founded by artists from Tjukurla in 2006, Tjarlirli and Kaltukatjara Art is an Aboriginal-owned arts organisation based in the remote communities of Tjukurla, Western Australia and Kaltukatjara, Northern Territory. Together, we represent over 100 Ngaanyatjarra and Pitjantjatjara artists. Straddling the NT/WA border, our strength lies in the deep connection between our two communities and art centres. We take immense pride in working together to preserve and celebrate our rich cultural heritage.

Tjukurla and Kaltukatjara
Tjukurla and Docker River,
NPY Lands



MAL PORTER

BORN 1959, Parngkurrpirri
LIVES AND WORKS Kaltukatjara (Docker River)
LANGUAGE GROUP/PEOPLE Ngaanyatjarra

Tjarlirli is very close to Tjukurla community. It is the site where the Punyunyu/Tingarri women would stay separate from the men during the Tingarri ceremony. At that site they prepared food for the men and Maliki (visitors). Tjarlirli pays homage to the women for their important role in food gathering, preparation, cooking and feeding of their menfolk and families. Mal inherited this story from his mother, the renowned artist, Mrs T. Porter. The name of Tjarlirli Art Centre takes its name from this site.

Mal Porter is the son of esteemed artist Mrs T. Porter. He was born near to the sacred site of Parngkurrpirri. This site is near Tjukurla and Kaltukatjara (Docker River) Community. As a child, Mal was taken along with his family to the mission at Warburton, though they later returned to Kaltukatjara to be closer to their traditional homelands. When Tjukurla Community was established, Mal's family moved there. Mal has lived across the western desert, including Alice Springs and Kalgoorlie. He learned to paint in Alice Springs alongside his mother.

Tjarlirli is very close to Tjukurla community. It is the site where the Punyunyu/Tingarri women would stay separate from the men during the Tingarri ceremony. At that site they prepared food for the men and Maliki (visitors). Tjarlirli pays homage to the woman for their important role in food gathering, preparation, cooking and feeding of their menfolk and families. Mal inherited this story from his mother, the renowned artist, Mrs T. Porter. The name of Tjarlirli Art Centre takes its name from this site.



Tjarlirli 2025
acrylic on canvas
55.5 x 91 x 3 cm
\$1000
REV26-66



Tjarlirli 2025
acrylic on canvas
56 x 91.5 x 3 cm
\$1100
REV26-67



Tjarlirli 2025
acrylic on canvas
76.2 x 101.5 x 3 cm
\$1600
REV26-65

ROSALIND YIBARDI

BORN 1950, Puta Puta
LIVES AND WORKS Kaltukatjara, Docker River
LANGUAGE GROUP/PEOPLE Pitjantjatjara

Rosalind Yibardi is a senior artist and previous director of Tjarlirli and Kaltukatjara Art. She was also a member of both the NPY Women's Council and the acclaimed Central Australian Aboriginal Women's Choir. Rosalind was born near Puta Puta, around 90 kilometres east of Kaltukatjara (Docker River). She has lived and travelled throughout the Western Desert region. As a young girl, she lived in Putarti, before travelling through the ranges on a camel-drawn cart to Tempe Downs. At the age of seven, she moved from Tempe Downs to Areyonga, walking there with her family.

Rosalind moved to Kaltukatjara with her three children, to live closer to her birthplace. Rosalind worked at community schools in both Areyonga and Kaltukatjara and fondly remembers taking the children on excursions to the cities down south and out on Country. She has also visited Germany to sing with the Central Australian Aboriginal Women's Choir. Rosalind is a highly respected Elder in the Kaltukatjara community and is an almost-daily presence in the art centre. Her kindness, good humour, rich knowledge and artistic prowess make her an essential member of Tjarlirli and Kaltukatjara Art.

These painting are a topographical view of the many rockholes located on the Country surrounding Kaltukatjara and Puta Puta, near Rosalind's birthplace. These rockholes are a vital source of drinking water for the people of Kaltukatjara and have supported their community for many, many years. Rosalind says, 'Water is very important. When the rain comes, it fills up the rockholes. The people know where to go to find the water.'



Kaltukatjara Rockholes 2025
acrylic on canvas
55.5 x 91 x 3 cm
\$850
REV26-69



Kaltukatjara Rockholes 2025
acrylic on canvas
76.5 x 101.5 x 3 cm
\$1600
REV26-68

WINSOME NEWBERRY

BORN Kaltukatjara (Docker River)
LIVES AND WORKS Kaltukatjara, Docker River
LANGUAGE GROUP/PEOPLE Ngaanyatjarra

Winsome Newberry is an established Ngaanyatjarra artist who was born in Kaltukatjara (Docker River) and has spent much of her time between Warakurna and Kaltukatjara. Winsome paints important Tjukurrpa (Dreaming), including her paternal grandfather's Country near the Rawlinson Ranges in Western Australia. Winsome learned painting and wood carving from her mother in Warakurna and Warburton as an adult and enjoys painting with different techniques including dotting with a purnu (wooden stick) and a variety of brushes to create her textured, striking canvases.



Kapi Tjukurrpa 2025
acrylic on canvas
75.5 x 100.2 x 3 cm
\$1200
REV26-70

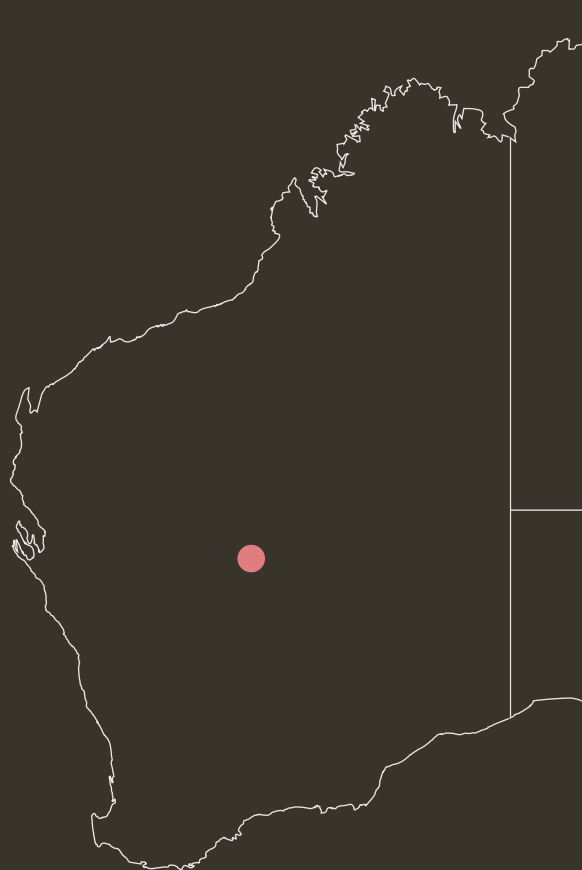
This painting is a topographic rendering of rock holes surrounding Lake Christopher, a large and usually dry lakebed in the remote Rawlinson Ranges of the Ngaanyatjarra Lands, Western Australia. While Lake Christopher is an intermittent lake which only fills with water after big rain, these rockholes have kapi (water) in them even in the dry season. These rockholes are surrounded by tali (sandhills) and bush flowers and plants. Winsome visited this lake with her father and uncle growing up, camping out at Karrku (a nearby outstation) to see, walk and learn about Country. Winsome remembers seeing the lake after big rains and hearing stories about old people hiding around the lake in the early days. Winsome still likes to visit this Country whenever she can, last camping there in 2020.

Tjukurba Gallery and Birriliburu Artists

Located in Wiluna at the southern end of the Canning Stock Route (1,000 kilometres north-east of Perth), the Tjukurba Art Gallery is a working gallery playing an integral role in the Wiluna community ensuring the ethical production and sale of Indigenous art, whilst providing a venue for local Martu cultural expression.

The Tjukurba Art Gallery is an initiative of the Shire of Wiluna providing professional support for local artists to create, display and sell their work. Birriliburu artists paint in a variety of traditional and contemporary styles and palettes, depicting stories which embody a rich culture of country, history and lifestyle. Images of the Canning Stock Route are often central to the works.

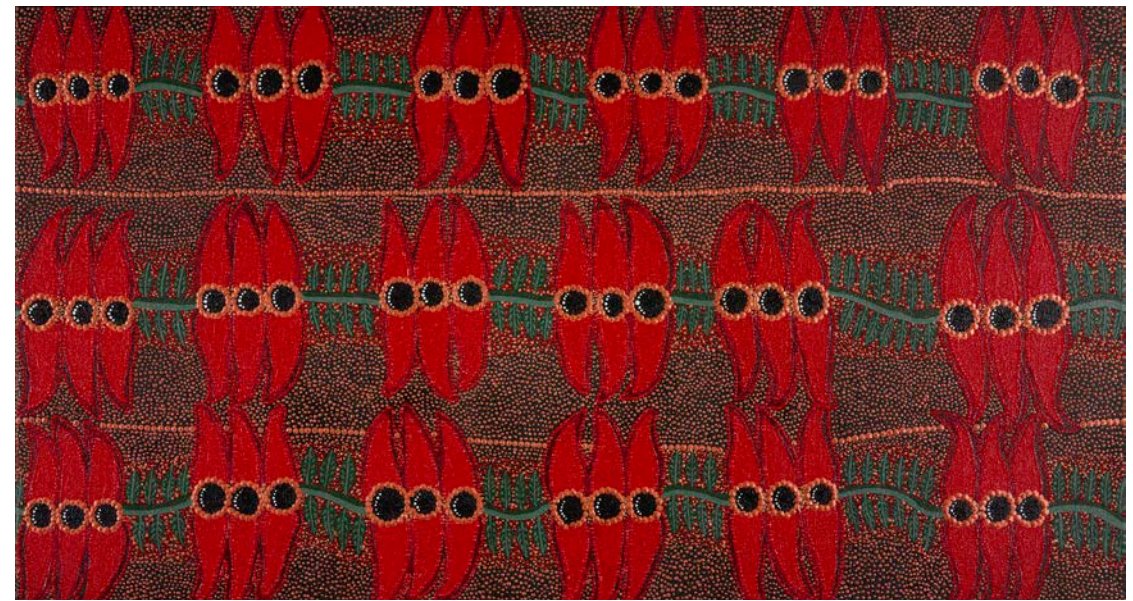
Wiluna
Mardu Country



CHANTELLE LONG

BORN 1980
LIVES AND WORKS Wiluna
LANGUAGE GROUP/PEOPLE Martu

Chantelle Long lives in Wiluna. Her mum was born in Wiluna at Bondini reserve, her father is from Roebourne and her grandmother is from the Little Sandy Desert from Putijarra tribe. She comes from a long line of artists and has been painting with her family since she was a teenager. Her six children have also been encouraged to paint. Chantelle has participated in workshops held in Wiluna such as pottery, jewellery making and weaving. Spending time on Country with her families inspires her to paint what she sees and feels. This is reflected in the different subjects and styles of her paintings.



Sturt Desert Peas on the Canning Stock Route 2025
acrylic on canvas
43.4 x 80 x 2.2 cm
\$2160
REV26-71

'From when I was really small, I have always spent a lot of time with my families going out bush. We go hunting, have a feed, gather seeds and make bush medicine. All through my Country there are Sturt Desert Peas. They spread all over the ground. We like looking at them, we don't pick them so everyone can enjoy them. I like the way the colours go together. That is why I like painting them.'

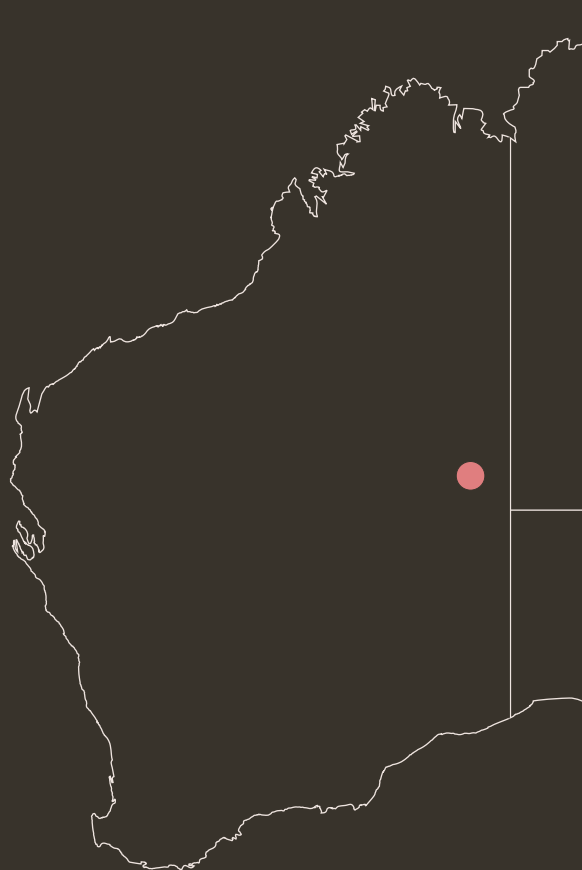
Warakurna Artists

Warakurna Artists is a 100% Indigenous-owned and governed art centre located close to the Great Central Road in the Ngaanyatjarra Lands of Western Australia.

The art centre provides services to artists living in and visiting Warakurna, Wanarn and Patjarr communities through a range of programs designed to support artists at all stages of their careers. Warakurna Artists was founded in 2005 and quickly established itself as an energetic community enterprise focused on the preservation of Ngaanyatjarra culture and Tjukurrpa (Dreaming) through the practice of painting.

Although painting is the primary activity, the art centre is also an integrated community asset that provides services beyond the reach of the studio, including the facilitation of trips on Country, social advocacy and local employment. Warakurna Artists is renowned for its expressive and contemporary Western Desert style and its continuity with history and tradition.

Warakurna Community
Ngaanyatjarra Lands



JANETTE NEWBERRY

Janette paints her grandfather's Tjukurrpa from Lake Christopher. During a tactical bushfire, her grandfather burned his toes.

BORN 1961, Lapaku
LIVES AND WORKS Warakurna and Kaltukatjara (Docker River)
LANGUAGE GROUP/PEOPLE Ngaanyatjarra



Pukurlpatulatju Palyara Pirrtja 2025
acrylic on canvas
74.7 x 51 x 2.7 cm
\$470
REV26-72

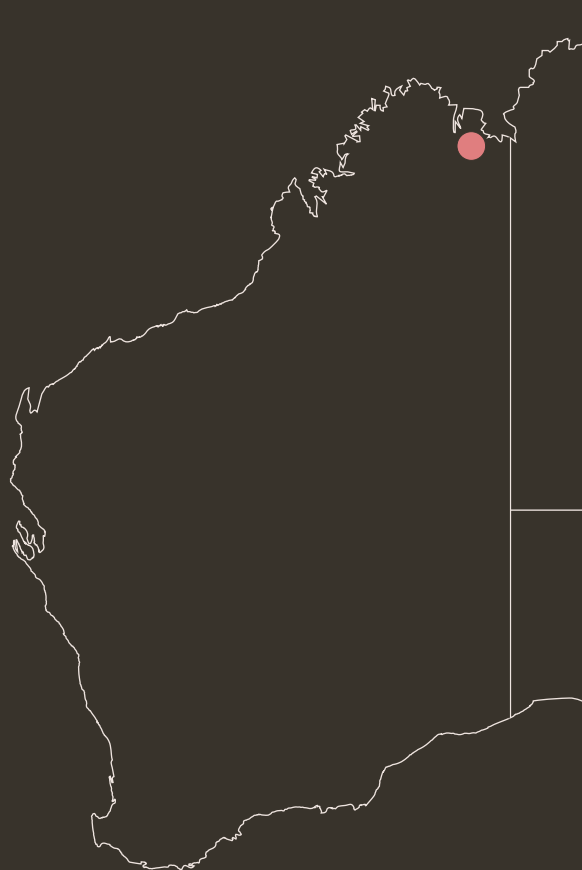
Waringarri Aboriginal Arts

Waringarri Aboriginal Arts is a vibrant, community-owned art centre that celebrates the rich cultural identity of local First Nations peoples.

Established in the early 1980s in the heart of Miriwoong country at Kununurra in the Kimberley region of northern Australia, Waringarri supports artists from the diverse language groups who live in the area to share the deep significance of their Country and culture through creative expression.

As the first wholly Indigenous-owned art centre established in the Kimberley region and one of the oldest continuously operating art centres in Australia, Waringarri plays a vital role in supporting economic independence for artists and cultural continuity for community. Maintaining culture and passing on knowledge to the next generation is the centre's core role.

Kununurra
Miriwoong Country



KYJUAN WESLEY

BORN 2002, Katherine
 LIVES AND WORKS Kununurra
 LANGUAGE GROUP/PEOPLE Alawa

'I grew up in Katherine, Northern Territory. I have always liked making art since primary school. I taught myself how to paint and draw. Making art keeps me calm and gives me focus. Once you are in it, you are in your own world. I like to paint everyday things around me. The things I see and feel. You can make art out of anything. Every artist sees in a different way. I want my art to inspire people to make their own art.'

'The rodeo is part of Kimberley and Territory life for all people - it doesn't matter if you are young or old. Everyone loves the rodeo. The rodeo brings people together from all places and cultures. It doesn't matter what region or culture you are from.'



Sunset Rodeo Days 2025
 acrylic and natural pigments on found metal
 45 x 50.5 cm
 \$600
 REV26-77



Mustering 2025
 acrylic and natural pigments on found metal
 54 x 51 cm
 \$600
 REV26-76



Mustering Days 2025
 acrylic and natural pigments on canvas
 43.5 x 43.5 x 3.5 cm
 \$350
 REV26-73



Deadly Horse Rider 2025
 acrylic and natural pigments on canvas
 43.5 x 43.5 x 3.5 cm
 \$350
 REV26-74



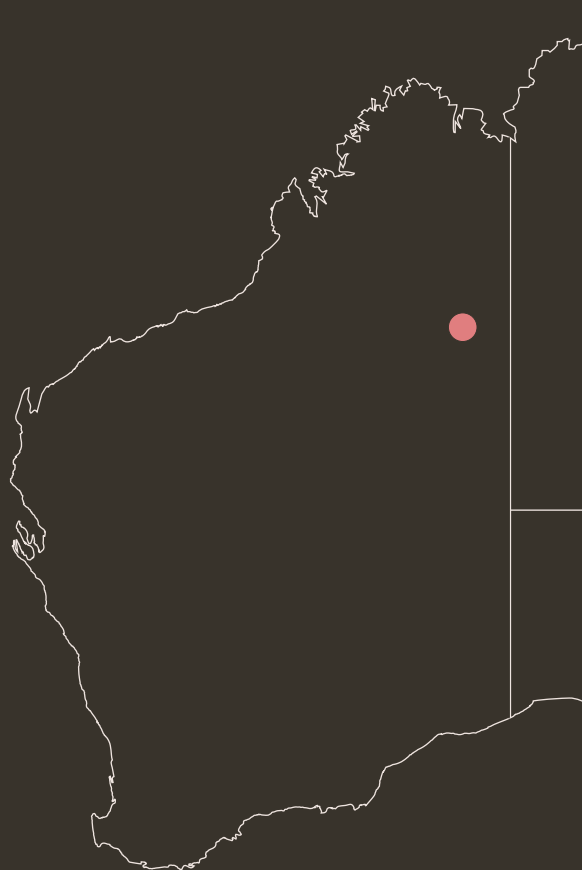
Rodeo 2025
 acrylic and natural pigments on canvas
 25.3 x 25.3 x 2.5 cm
 \$200
 REV26-75

Warlayirti Artists

Warlayirti Artists have a reputation for vibrant colour, bold brushstrokes and distinctly individual artworks.

Warlayirti Artists is located in the community of Wirrimanu (Balgo) in the southeast Kimberley, on the edge of the Great Sandy and Tanami Deserts in the Kutjungka region of northern Western Australia. Warlayirti Art Centre accommodates a community of artists diverse in age, cultural and life experience—some brought up in the traditional bush manner, others on the Mission and others in modern-day community. For this multicultural and diverse artistic group, art is part of everyday life and cultural continuity.

Wirrimanu
Balgo, Southeast Kimberley



ANGIE TOPSY TCHOOGA

BORN 1953, Sturt Creek
LIVES AND WORKS Balgo
LANGUAGE GROUP/PEOPLE Kukatja/Jaru

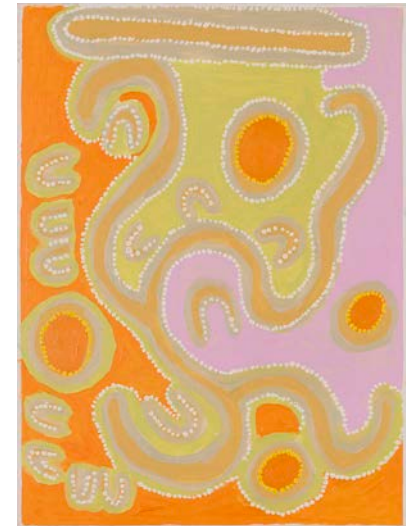
Angie Topsy Tchooga is a steady and vibrant presence in the community of Balgo, a woman whose roots stretch deep into the land of the Tjaru people. Born at Sturt Creek Station, Angie was raised by the Elders, who guided her in the ways of the land, culture and tradition. She attended school at the Old Balgo Mission and, after finishing her education, returned to Sturt Creek to work as a domestic — a role that allowed her to stay connected to her Country and community. During this time, she fondly recalls taking the children on bush trips, teaching them the ways of the land. It was at Sturt Creek that Angie met her husband, Jimmy, and together they made their way to Balgo to marry. Their union, a partnership that began in 1972, has blessed them with five sons, one daughter and many grandchildren. Angie's journey as an artist began in 1988 and her work often reflects the beauty of the waterlilies and the spiritual significance of the Tjurrkupa snake.



Sister's Story 2024
ink on watercolour paper
61 x 86 cm
\$750
REV26-79

Angie has painted stories passed to her by her sister, Napanangka (dec). Her sister grew up traditionally, living and hunting with her family on ancestral lands around Kintore, in the surrounding desert between the Northern Territory and Western Australia. This painting portrays the story of her Country west of the salt lake of Karrkurutinjinya (Lake Macdonald). The parallel lines represent the tali (sandhills) of that Country whilst the U shapes represent women hunting.

Purkitji 2025
acrylic on canvas
61.5 x 45.8 x 2.7 cm
\$550
REV26-78



Angie has painted some of her Country which is located around Purkitji (Sturt Creek). Depicted in Angie's painting is the Sturt Creek River. Angie says this is good place for hunting and fishing. This place is very good for Pinyani (water lillies). To get the water lily you have to swim under water, dig at the roots and collect the plant.

Angie says that Pinyani is sweet and juicy and it tastes like apples and it's the culture that her Tja Tja (grandmother), Nungurrayi, taught her as she grew her up.

TIMOTHY MUTJI

BORN 1953, Sturt Creek
LIVES AND WORKS Balgo
LANGUAGE GROUP/PEOPLE Kukatja/Jaru

Timothy Mutji is from Balgo and grew up there. He comes from a strong family line of artists and painting has always been a natural part of his life. His grandmother, Eubena Nampitjin, was a celebrated artist known for painting her Country in the Great Sandy Desert, around Tjintjintjin and Wangkartu. His father, Michael Mutji, was also a dedicated painter and one of the first men to paint at Warlayirti Artists in the early 1980s. Michael walked into Balgo from Tjunpartja, passing through Lake Gregory and along the Canning Stock Route, near Well 33—an area that remains central to the family’s ancestral stories. Timothy first began painting in 2001, but over the following five years he created only eight works. After a long break, he returned to the art centre in 2025 with a renewed passion for painting and a completely new style. His recent works have captured the attention of everyone who walks into the Warlayirti Artists gallery.

Timothy has painted some of his family’s Country, south-west of Balgo, around the middle stretches of the Canning Stock Route. This Country is named Piltalpa after the large soakwater to the left of the painting. During the Tjukurrpa (Dreamtime) an old man crawled all around this country searching for water in all the smaller soakwaters depicted, however they were all dry. Piltalpa had water in it, but the old man died before he found it. The majority of the painting depicts the tali (sandhills) that dominate the Country.



Piltalpa 2025
acrylic on canvas
76.2 x 51.5 x 2.4 cm
\$850
REV26-80

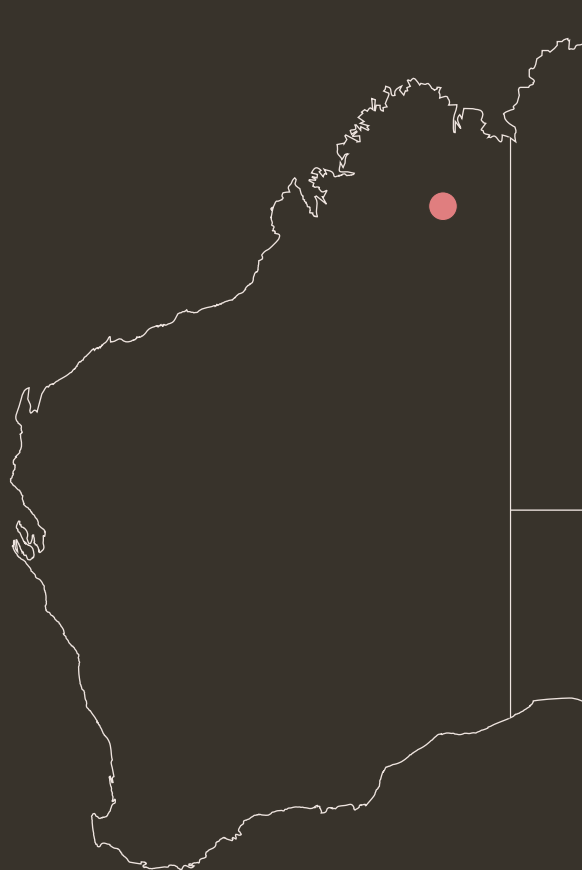
Warmun Art Centre

In West Australia's East Kimberley where the Bungle Bungles meet the rugged Gibbs Ranges, Warmun Art Centre stands as a vibrant cultural sanctuary on Gija land. Home to over 60 artists spanning five generations, from 10 to 92 years old, their works weave sacred ancestral traditions with contemporary innovation.

Our gallery walls resonate with the energy of Ngarranggarni (Dreamtime), reflecting a profound connection between Country, culture and community. Revered worldwide, Gija art is a powerful symbol of strength, brilliance and cultural pride, represented in major collections across Australia and around the world.

Recognised as one of remote Australia's most significant cultural institutions, Warmun Art Centre is 100% community-owned and community-led organisation and a thriving cultural stronghold and beacon of Gija self-determination.

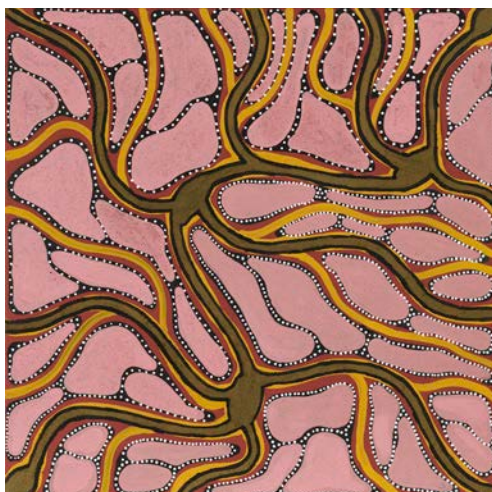
Warmun Community
Gija Country



CECIL MOSQUITO

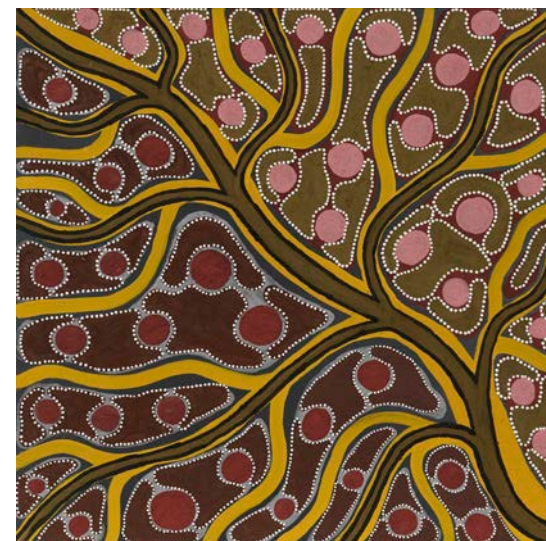
BORN 1982, Wyndham
LIVES AND WORKS Warmun
LANGUAGE GROUP/PEOPLE Gija/Nininjaru/Mulungin/Gurindji

Born in June 1982 over the Cockburn Ranges, East Kimberley, Cecil Mosquito's story begins in the sky in a small Cessna en route to Wyndham Hospital. Named after the aircraft and its pilot, he entered the world with an extraordinary start. Raised in Warmun as the seventh child of Jock and Doreen Mosquito, Cecil grew up moving between Turner Station, Warmun and Cattle Creek, guided by his grandparents and grounded in rich cultural knowledge. His lineage spans Nininjaru, Mulungin, and Gurindji bloodlines, shaping his identity, worldview, and creativity. Cecil began painting in early 2025, translating ancestral stories, Country and memory into bold, vibrant works. A respected cultural leader, he mentors youth, leads community programs and champions Gija heritage. Passionate, grounded and visionary, Cecil's life and art embody resilience, strength and the enduring spirit of his people.



*Living Currents of Connection:
The flow of the Ord River 2025*
ochre on canvas
100 x 100.5 x 3.5 cm
\$2000
REV26-81

*Soda Springs - Turner,
Flora Valley Station and the
Burning on the limestones
- Bird Eye view 2025*
ochre on canvas
100 x 100.5 x 3.5 cm
\$2000
REV26-82



*Soda Springs - Turner,
Flora Valley Station and the
Burning on the limestones-
Bird Eye view 2025*
ochre on canvas
100 x 80.5 x 3.5 cm
\$1500
REV26-83



This artwork maps the landscape of Cecil Mosquito's grandfather's Country, Turner on Flora Valley Station, capturing its key places and the journeys between them. At its centre is Soda Spring, a continuously flowing spring that nourishes the land and shapes its waterways, surrounded by limestone formations and rocky terrain. The painting captures the burning and regeneration of the limestone Country, reflecting cycles of life and renewal. Seen from a bird's-eye view, the path across the land unfolds. 'To get to Turner, you travel through limestone, cross to Soda Spring, then follow the hills; that's how we knew we were close,' Cecil explains. The work embodies generations of knowledge, honouring his grandfather David Turner and asserting Cecil's role as a storyteller and custodian of his Country.

MR (FRANCES) CANN

BORN 1992, Kununurra
DIED 2025
LIVES AND WORKS Warmun and Bow River outstation
LANGUAGE GROUP/PEOPLE Gija

The late Mr (Frances) Cann, son of Charlie Cann and acclaimed Warmun artist Tracey Ramsay, was a proud third-generation emerging Gija artist. His grandfather, the late Rammey Ramsey, was a visionary whose legacy inspired Mr Cann artistic journey. Born in Kununurra and raised in Bow River with his siblings, Mr Cann began painting in 2021 under the guidance of his mother. He painted stories passed down through generations, deeply connected to the Country of Juwurnlinji. In his passing, his work continues to carry forward the cultural knowledge of his ancestors while shaping the next generation of Gija artists.

Jack's Yard 2025
acrylic on canvas
100.5 x 100.5 x 3.5 cm
\$1500
REV26-84



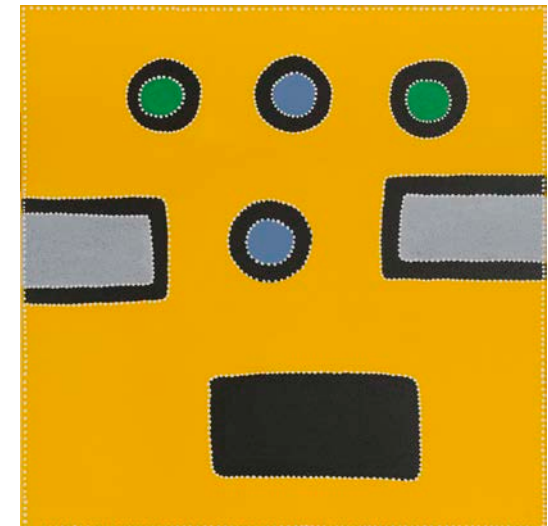
'This painting is Jack's Yard in Bow River Country, where my family like to go camp and fish. It holds mysterious black caves –home to the 'Bigfoot'. It's a place where dreamtime stories passed down through my family generations. This story was inspired by my mother, Tracey Ramsay.'

Juwurlinji - Ringgirrin 2025
acrylic and ochre on canvas
80 x 80 x 3.5 cm
\$950
REV26-85



'This is Jack's Yard River, the area between Jack's Yard and Gorge Yard. During the wet season, the river fills the waterhole, Ringgirrin, where you can find bream, crocodiles, catfish and turtles. My family goes here to fish, but after the big flood in 2011 the land was damaged making it harder to access. This story was inspired by my mother, Tracey Ramsay.'

Juwurlinji (Bow River) 2025
acrylic on canvas
80 x 80 x 3.5 cm
\$950
REV26-86



This painting is the community of Juwurlinji, known in English as Bow River, north of Warmun. Frances grew up at the Bow River outstation, learning from his mother, Tracey Ramsey, and his grandfather, the renowned Gija artist Rammey Ramsey. 'This is Bow River; this is where I grew up. Juwurlinji is the Aboriginal name for Bow River.' This story was inspired by Mr Cann's mother.

LAZARUS JOHNSON

BORN 1996, Kununurra
LIVES AND WORKS Warmun
LANGUAGE GROUP/PEOPLE Gija

Lazarus Johnson is an emerging Gija artist from Warmun, carrying forward the extraordinary legacy of his family. The youngest son of the late Warmun artists Jane Yalunga and Jimbo Johnson, and grandson of the legendary Rover Thomas and Rita Tinmarie, Lazarus was raised immersed in the stories, ceremonies, practices and landscapes of his ancestral Country. His work bridges past and present, blending Gija cultural traditions with a contemporary voice. Through bold forms, radiant colours, and dynamic motifs, Lazarus honours his lineage, his community and the living spirit of Country. He creates powerful paintings that resonate with memory, culture and strength, weaving a living dialogue of colour, movement and spirit.



Red Butte by Lazarus Johnson—inspired by my mother Jane Yalunga and a tribute to my grandfather Rover Thomas (RIP) 2025
acrylic and ochre on canvas
80 x 100.5 x 3.5 cm
\$1250
REV26-87

Red Butte by Lazarus Johnson—inspired by my mother Jane Yalunga and a tribute to my grandfather Rover Thomas (RIP) 2025
acrylic and ochre on canvas
100 x 90 x 3 cm
\$1350
REV26-88



Red Butte by Lazarus Johnson—inspired by my mother Jane Yalunga and a tribute to my grandfather Rover Thomas (RIP) 2025
acrylic, spray paint and ochre on canvas
80 x 80.4 x 3.3 cm
\$950
REV26-89



'Red Butte is a hill at the head of Jarlalu (the Ord River) on Texas Downs Station. It is said to hold a cave home to a juwarri (witch); once a girl named Gudbarriyal who ran from Lissadell Station. While hunting for sugarbag (wild honey), she went wangala (mad) and never returned. Station managers could not catch her. She was seen many times and was said to have horns growing from her head. This painting is inspired by my mother, Jane Yalunga, and is a tribute to my grandfather, Rover Thomas (RIP), who worked for many years as a stockman at Texas Downs.'

Yamaji Art

Yamaji Art is the longest-operating Aboriginal art centre in the Mid-West region. We provide professional services for artists with a focus on sustaining cultural maintenance and arts practice in a variety of mediums including painting, textiles, weaving, print-making, design and performance.

Yamaji Art represents artists from more than five broad cultural groups from the region: Amangu, Nhanagardi, Naaguja, Badimaya, Wajarri, Wilunyu and as a contemporary urban-based art centre, represents others currently residing in Geraldton or the region, including Nyoongar, Yinggarda and Ngaanyatjarra artists.

Jambinu
Geraldton, Yamaji Country

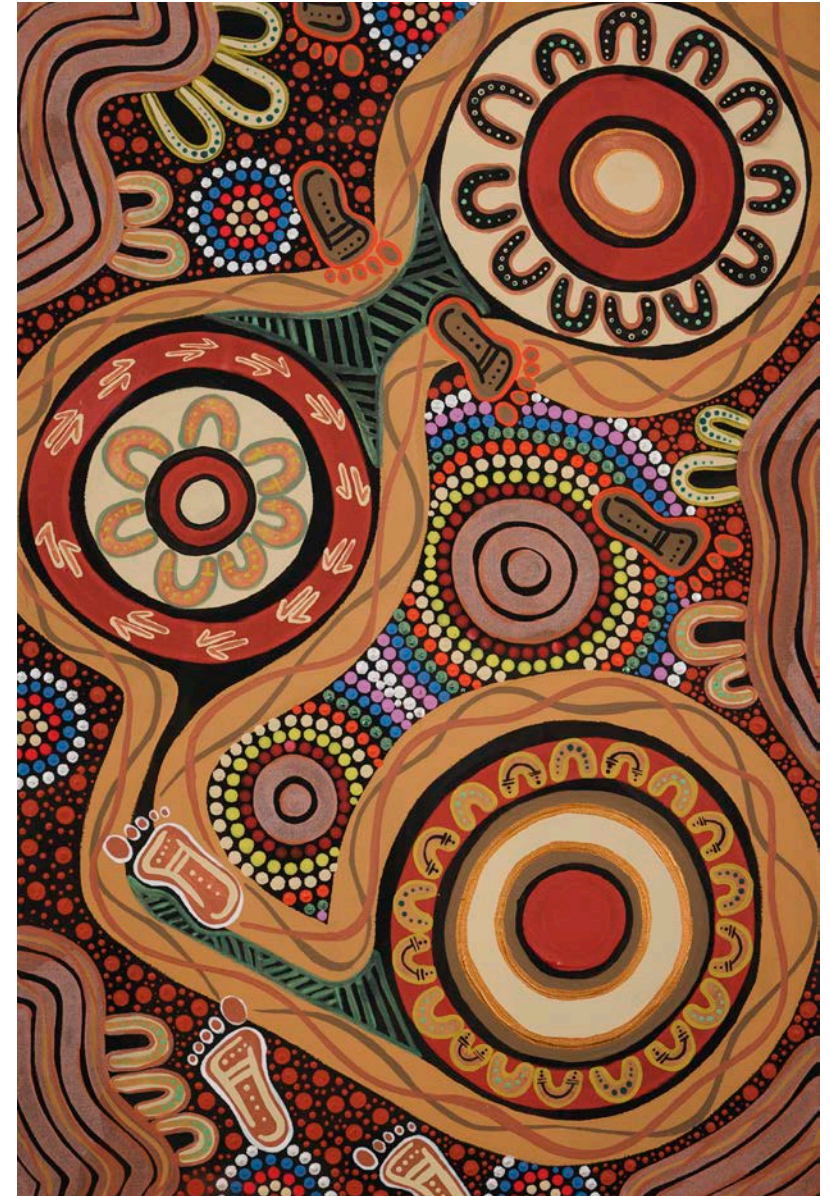


CHANTEL RILEY

BORN 1985, Katanning
LIVES AND WORKS Geraldton
LANGUAGE GROUP/PEOPLE Noongar

As a Noongar artist, Chantel's work beautifully explores the powerful themes of motherhood, her deep spiritual connection to her culture and her profound relationship with her Country. Her paintings are a window into her heart and soul.

This painting represents a father's family and a mother's family and their child's family generations connection.



Generational Connection 2025
acrylic on canvas
91.6 x 61 x 4 cm
\$780
REV26-90

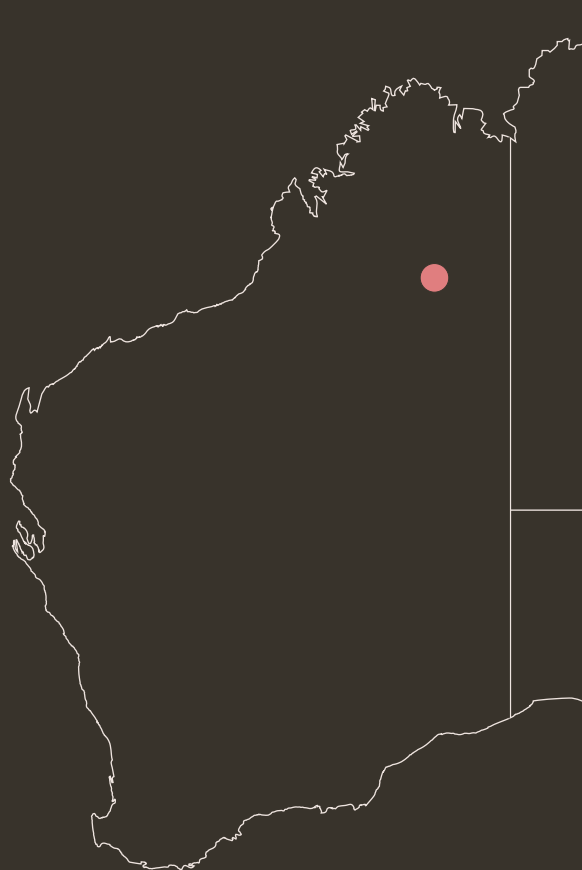
Yarliyil Art Centre

Yarliyil Arts is an Indigenous art centre serving Aboriginal artists of the region and their families. Predominantly Gija, Jaru and Walmajarri Country, the artworks produced reflect the richness of the culture, country and Dreamtime stories.

The name Yarliyil is the Jaru word for a small paperbark tree, a tree that was used for shelter when people lived a traditional lifestyle. The prominent language groups of artists working at the art centre are Jaru, Gija and Walmajarri.

Yarliyil Arts has over 60 artist members. This includes permanent members of the Halls Creek Community, nearby communities such as Billiluna, Ringer Soak and Yiyili, as well as family members staying for extended periods of time from Balgo, Kununurra and other communities. The artworks produced at Yarliyil are known for their vibrant colours, intricate patterns and deep connection to the land and cultural stories of the artists.

Halls Creek
Jaru and Gija Country



DALLAS FLETCHER

BORN 1969, Halls Creek
LIVES AND WORKS Halls Creek
LANGUAGE GROUP/PEOPLE Kija/Jaru

Dallas was born in Halls Creek in 1969. His mother was Kija, and his father was a Jaru man from the Halls Creek area. He was schooled in Broome and South Hedland, then, after some time living at Ardyaloon/One Arm Point, Dallas returned to Halls Creek. Dallas paints in the Yarliyil studio regularly, but unlike his fellow artists, whose paintings are depictions of culture and Country, Dallas paints as a means to express wider political and societal themes that affect Aboriginal people. Dallas explores human rights abuses and injustices as well as societal concerns such as the use and misuse of AI and human data.



AI thought control - no words needed 2025
acrylic on canvas
30.5 x 70 x 2.2 cm
\$620
REV26-92

'In this painting I am talking about the new developments in AI. It is being used to take the place of real people, but this will never be the same as real flesh and blood. Flesh and blood is the real pure data that has gone on and on since the beginning of time. We don't have history of a computer; we have history of land and skin and country and culture. We are pure data in our own right and no-one can take this from us. Our voices matter, we don't need a computer AI speaking for us. Government mobs are committing treason - they are making moves against country. The boomerang talks about my fight for our pure data, our real history.'



Birthright Natural Law 2025
acrylic on canvas
90.4 x 120 x 2.1 cm
\$2050
REV26-91

SUSAN PETERS

WANGAMIRR NAMPITJIN

BORN 1963, Argyle Station, Kununurra
LIVES AND WORKS Halls Creek
LANGUAGE GROUP/PEOPLE Ngarti/Walmajarri

Susan was born at Argyle Station near Kununurra. In 1967, she moved to Queensland where she grew up on outback stations with her father, adopted mother and two sisters. When Susan was 23 years old, she decided to return to her ancestral home in Western Australia and lived at Kururrungku near Halls Creek. She lived there for many years and continued to travel home with her children to spend time with family, learning about lore and culture. Susan has a deep connection and love for the bush life, collecting bush tucker and bush medicines regularly. Susan depicts stories about traditional bush foods and medicines, and the Country where her grandparents were born and grew up. She gained valuable knowledge about traditional lore, culture and bush medicines from her grandparents, sisters and family members. Susan continues learning about her grandfather's and grandmother's Country, ceremonies and bush medicines.

Spinifex appears in bright yellows and oranges in the grasslands along the Tanami and around the Clay Pans during the dry season. Spinifex has many uses in traditional culture including shelter building and fire starting. Combined with natural dyes that are dug from the ground in the form of blood root, native plant berries or leaves, it is also used for intricate basket weaving.



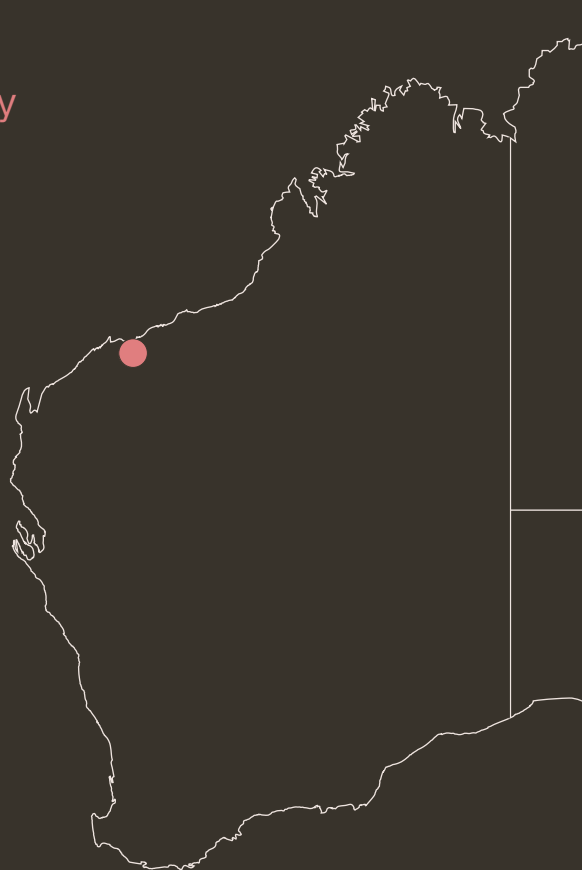
Spinifex along the Tanami and around Clay Pans 2025
acrylic on canvas
120 x 90.2 x 2.2 cm
\$2050
REV26-91

Yinjaa-Barni Art

Yinjaa-Barni Art is a collective of Aboriginal artists who predominantly belong to the Yindjibarndi language group and whose ancestral homelands surround the Fortescue River and Millstream Tablelands. Based in Roebourne, a small town in Western Australia's Pilbara region of the north-west of the state, the Yinjaa-Barni artists create deeply personal works of collective memory, rendering the wildflowers, river systems and landforms of their Country onto canvas.

Yinjaa-barni is Yindjibarndi for 'staying together'. Yinjaa-Barni Art is a non-profit Aboriginal Corporation governed by an Aboriginal board of directors and run by an executive manager.

Ieramagadu
Roebourne, Ngarluma Country



DANII RAE WILSON

BORN 1993, Port Hedland
LIVES AND WORKS Roebourne
LANGUAGE GROUP/PEOPLE Yindjibarndi/Ngaymil

Danii-Rae was born in Hedland and grew up in Roebourne with her mum and dad. Her parents would take her out bush, fishing, camping out, hunting, learning stories about the Country and how to speak her language. When she finished year 12, she went straight to TAFE. She joined the Yinjaa-Barni Art Centre to do work experience from her education support class in 2015 and has been painting here as an artist ever since. Danii-Rae likes painting flowers, parrots and sea-life, such as fish and turtles. She loves to paint to keep her mind calm and relaxed. She chooses bright colours and has developed a unique and quirky contemporary style of her own. Danii-Rae has two daughters. She enjoys taking them out to dinner and out to Woolshed (Cheeditha) to see all the families.



Seaside Fishing 2025
acrylic on canvas
60.7 x 91.5 x 3 cm
\$850
REV26-94

'Ever since I was a young girl, I loved to go with my family fishing. We love going to East Harding dam and Jones creek. This fishing spot is where we catch a lot of salmons, barramundi, breams and also mud crabs. Now that I'm older, we take our younger kids out there and learn them the sea-side life. I love looking under the water and seeing all the fish swimming there. It is happy days spending the time with my family by the ocean.'

MICHELLE ADAMS

BORN 1970, Roebourne
LIVES AND WORKS Karratha
LANGUAGE GROUP/PEOPLE Yindjibarndi

Michelle Lee Adams is a Yindjibarndi woman born in Roebourne in 1970, now based in Karratha. Initially beginning a law degree, Michelle shifted focus and has since worked across Australia in the creative arts, collaborating with communities, Elders and organisations such as Big hART. Most recently, she co-created Punkaliyarra, a major production developed with Yindjibarndi Elders and senior women, presented at the Sydney Opera House. Her transition into visual arts is a natural progression, deeply rooted in cultural and family ties. Michelle descends from the Sandy, Pat, and Andrews families—custodians of knowledge and Country—and draws inspiration from her late mother and her Gawarli (mother’s aunty), Allery Sandy, both respected artists born at Mount Florence Station (Yirranha). As an emerging visual artist, Michelle uses her practice to honour her ancestors, preserve cultural memory and speak to the ongoing impacts of colonialism through thoughtful, powerful creative expression.

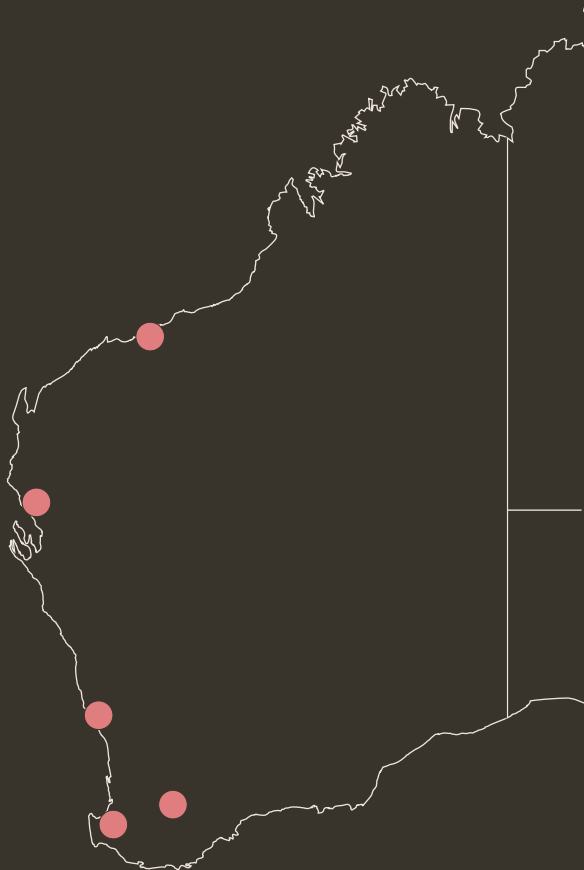


Millstream Homestead? My Yindjibarndi Country 2025
paperbark and found object
80 x 60 x 4 cm
nfs
REV26-95

'My art is a continuation of memory, resistance, and deep cultural knowledge passed down through generations. I draw inspiration from my mother and Elders like Allery Sandy, who taught me that art is more than decoration—it is emotion, strength and survival. Through my work, I aim to articulate stories of justice, resilience and the lived experiences of our people, shaped by decades of inequality and strength under colonial policies. The old people worked station to station without rights yet remained on Country to protect our heritage. That courage and commitment lives on in us. Each piece I create is a way to speak back, to keep history moving, to remember and to honour. With the support of my family and Yinjaa-Barni Art, I'm proud to be part of a living culture that continues to evolve, question and speak truth through creative expression.'

Independent Artists

- Perth
- Carnarvon
- Karratha
- Southwest WA
- Katanning



CANDY RILEY

BORN 1981, Katanning
LIVES AND WORKS Southwest WA
LANGUAGE GROUP/PEOPLE Noongar

'I am originally from the Wagyl Kaip (Great Southern) area and now reside in Boojarah Country (Southwest). I work with different mediums with my art, Batiking with wax on material, acrylic on canvas and digital design. Currently, I love to create abstract art on canvas and occasionally by digital design. I enjoy interpreting my art from the environment, land, water, the six Noongar seasons and stories from my Elders, land care, and family. I am amazed by the colours and patterns of nature. My artwork is my therapy for my mental health.'



Dabarkan (Take it easy) 2025
acrylic on canvas
91.5 x 91.5 x 1.7 cm
\$1850
REV26-96

'This artwork is personal. Like a lot of people, I struggle with depression; the pops of blue represent my depression that is constant. The other bright colours signify my battle to try and overcome this mindset daily—talk myself down, don't be so hard on myself and to be more thankful for what I do have. My art helps with the blues, and I can tell my stories with my art. Having a supportive family helps me maintain my mental health and to be moorditj (good and strong).'

CLIVE 'GEORGE' RYDER

BORN 1960, Goomalling
LIVES AND WORKS Boorloo (Perth)
LANGUAGE GROUP/PEOPLE Noongar/Yamatji

Clive 'George' Ryder is a self-taught landscape painter who has been painting since 1987. Born in Goomalling and raised in Midland from the age of 11, George draws inspiration from the land, memory and culture, often painting while working away on the mines. His work reflects the beauty and spirit of Noongar Boodja, with recurring themes of connection to Country, strength and survival. George's practice focuses on earthy tones and natural forms, capturing red dirt, native plants and animals in vivid detail. Though unaware at the time, he later discovered his late father — a member of the Stolen Generations taken to Carrolup Mission — had also painted during his time there, creating a powerful generational link through art. George's art has always been a personal hobby, something he did quietly and never expected to be taken seriously. It wasn't until recently that his work began receiving recognition and was shared publicly.

Djiba Djiba (Glistening) refers to the shimmer across the grass and soft texture of the painting.



Djiba Djiba (Glistening) 2021
acrylic on canvas
85 x 148 x 2 cm
\$3800
REV26-97



Boodja Waangkaniny (The Land is Speaking) 2023
acrylic on canvas
52.5 x 70 x 2 cm
\$2000
REV26-98

DEVINIA WAINWRIGHT

BORN 1978, Carnarvon
LIVES AND WORKS Carnarvon
LANGUAGE GROUP/PEOPLE Merium Mer

'My name is Devinia Wainwright, I was born and grew up on Yingarrda country, (Carnarvon). I am a descendant of the Erubian people from my dad. Erub (aka Darnley Island) is in the Eastern Island group of the Torres Strait, and our Aboriginal ancestors come from Maryborough in Queensland. My traditional Torres Strait language is Merium Mer and my mum's family are English Australian. I love to use art for healing as well as connecting with culture, learning language and as a way of bringing people together. I tend to create what intuitively comes to me, and my art usually shows themes of my connection to the ocean.'

The Blue Spotted Sting Ray is found around the Ningaloo coast feeding on molluscs, worms, small prawns, crabs and fish. They live in caves, under coral ledges or other debris with sometimes only their tails showing.



Blue Spotted Ray 2025
raffia, shell, rope and wire
57 x 101 x 6 cm
\$1800
REV26-99

FIONA AUGUSTSSON

BORN 1958, Carnarvon
LIVES AND WORKS Boorloo (Perth)
LANGUAGE GROUP/PEOPLE Inggarda/Noongar/Pini

Fiona was born in Carnarvon and is a member of the Inggarda, Noongar and Pini groups. Her mother was put in Sister Kate's when she was one year old. As a young girl her mum would walk into the bush near Sister Kate's and eat berries. Due to the knowledge of her mother's past, Fiona's paintings include flowers and berries. She also includes the dilly bag in her paintings as her great grandmother, Talpha Woniton, lived off the land and used dilly bags to collect berries, nuts, eggs, roots and small animals. Dilly bags were also used to carry small babies. These stories of the past were shared with her by her mother. Fiona was the proud recipient of the City of Canning Indigenous Art Award in 2023.



The Waterholes 2025
acrylic and posca pen on canvas
61.5 x 76.2 x 3.7 cm
\$1500
REV26-100

JASON LOCKYER (MASTERS)

BORN Western Australia
LIVES AND WORKS Karratha/Boorloo (Perth)
LANGUAGE GROUP/PEOPLE Kuruma/Yindjibarndi

Jason Lockyer (Masters) is a recognised Traditional Owner of the Robe River Kuruma and Yindjibarndi language groups, located in the Pilbara of Western Australia. Jason's work is deeply rooted in the rich stories, spirituality and cultural traditions of the land. Through bold, expressive imagery and vibrant colours his artworks explore themes of connection, heritage and the ongoing relationship between the people and the Country. Jason's art often features textures and symbolic elements such as figures, campfires, hills, rivers and swirling natural patterns, which represent ancestral spirits, community gatherings and the flows of life and energy that sustain his culture.

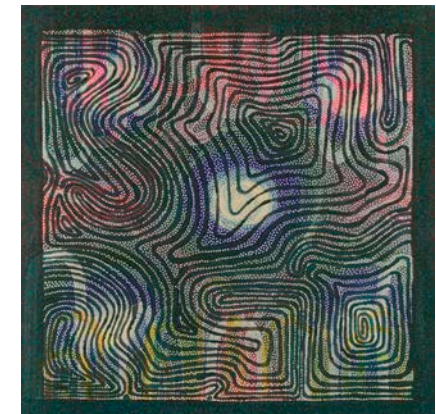
With an emphasis on storytelling and cultural significance Jason creates visual narratives that honour and carry the wisdom of generations. He invites viewers to reflect on the deep bonds shared with the land, the spirit world and community, and in doing so emphasises unity, resilience and respect for ancestral traditions. Jason's art celebrates the living connection to Country and the stories that shape the identity of his people.

Lines of Ngurra - Country 2025
acrylic on canvas
91 x 121.5 x 3.8 cm
\$3000
REV26-101



'This painting depicts the ridgelines, escarpments, and energy lines of Kuruma. Jagged, wave-like forms represent ranges, mesas, and their feeling underfoot and spiritually. These features hold story, identity and connection. Fine horizontal lines, like songlines, carry memory, passing knowledge through generations. The colours—red, green, ochre, grey—reflect the landscape and its life, ceremony and survival. A white pulse outlined in red runs through the centre, symbolising the land's heartbeat, our ancestors' paths and ongoing culture. The work shows how Country is layered—seen, sung, walked and remembered.'

Land, Earth, Country (Ngurra) 2025
acrylic on canvas
101.5 x 101.5 x 3.7 cm
\$3000
REV26-102



'From above, the green lines trace the body of Country – ridges, valleys, and pathways etched into the land over thousands of years. They are the tracks of memory, the shape of the Pilbara seen from sky and spirit. The dotted pathways echo movement across this Country, the footsteps of my ancestors. They show how life moves with the land; always circling back, always connected. In the deep layers are bursts of colour – the hills and spirits, a living energy – red for the strength of the earth, blue for the lifeblood of water, yellow for the warmth of fire and sun. Together they bring balance, reminding us that Country is alive and always shifting. This work tells of my Country as seen from above and from the Ground.'

KARLA TITTUMS

BORN 1976, Subiaco
LIVES AND WORKS Carnarvon
LANGUAGE GROUP/PEOPLE Baiyungu

Karla Tittums is a Baiyungu Aboriginal artist from Carnarvon, with ancestral ties to Baiyungu and Yinnigurrura Country on her father's side and Spanish heritage from her mother. Karla's artistic talent is painting and weaving—her primary focus is weaving, where she explores themes of identity, sustainability and innovation. In her practice, she sources fibres from local banana trees, hand-dying and transforming them into artworks that speak to both tradition and contemporary design. Through her business, Thanardi Arts & Weaving, she shares her creations across the Gascoyne Region. Her art has earned recognition with Best Artwork by an Aboriginal Artist - Carnarvon Art Awards 2023 & 2024, Best Sculpture/Textiles Work - Exmouth Art Quest 2023 and a Highly Commended Recognition - Cossack Art Awards 2024. Karla's weaving is a living dialogue between Country, culture and creativity, that celebrates the enduring strength of Aboriginal art and storytelling.



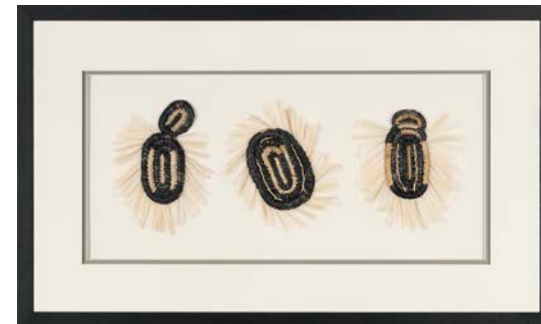
Gajalbu (emu) Dreaming No 2 2025
banana fibre and emu feathers
71 x 89 x 4.5 cm
\$4440
REV26-104

'This piece represents my peoples (Baiyungu) totem and our dreamtime stories.'



Gajalbu (emu) Nesting
No 3 2025
banana fibre and emu feathers
86.5 x 86 x 4.5 cm
\$5640
REV26-103

'The middle represents the emu egg, surrounded by the nest and the emu feathers represent the father that cares for the eggs.'



Gajalbu (emu) Chicks No 1 2025
banana fibre and emu feathers
56 x 93 x 4.5 cm
\$3960
REV26-105

'This piece represents the emu chicks. The white feathers represent the fluffy appearance of the chick. The striped covering of black, white/cream provides camouflage from predators and fades after about three months of growth.'

KATELYN WHITEHURST

BORN 2001, Goomburup (Bunbury)
LIVES AND WORKS Boorloo (Perth)
LANGUAGE GROUP/PEOPLE Menang/Wardandi Noongar

Katelyn Whitehurst is a Wardandi, Menang Noongar woman through her paternal grandmother. She was born to Wardandi Noongar Boodja in Bunbury Western Australia. Being a saltwater woman, she spends all the time she can in the ocean and out on Country. Katelyn has a passion for supporting the Southwest Noongar community to the best of her ability whether it be through art or language - her Nan (Rose Whitehurst) is her biggest influence; being a huge advocate for Noongar language in the Southwest. Katelyn's artwork often represents the importance of language in Aboriginal culture and the strength of family connection.

Her practice engages with a wide array of mediums and forms, inspired by her culture and Country. She describes herself as a storyteller, with her artwork exploring expression and feeling, using bold colours, abstracted forms and installations of household objects to convey her ideas. Katelyn states, 'my ideas are what influences the shape of my work'. Katelyn hopes to take the viewer on an adventure, leaving them with an emotion.

'Culturally, Noongars are very matriarchal people, following our Grandmothers, our Mothers, our Aunties and our Sisters. The strength of the women in my family has always pushed me to be the best I can be at whatever I am doing. Seeing them dominate in their own fields, it was instilled in me from a child I could achieve whatever I put my mind too. However, I wanted to pay tribute to the quieter people in my life. Growing up I think we all hear the phrase, 'you are just like your ...'. I'm often reminded by my Mum and other family members that I am just like my Dad or my Pop mostly when I'm being cheeky.'

'These portraits are a celebration of all the wonderful attributes I was lucky enough to inherit. Their bravery, their wit, a keen yet cheeky sense of humour (often on the dangerous side of the line) and a memory like an elephant. I wanted to honour them both for all of their unconditional support and encouragement. For pushing me always in the right direction.'



Fathers that make Me 2025
watercolour on paper
55.5 x 44 x 4.5 cm (each)
\$2400
REV26-106

KOHAN WOODS

BORN 2001, Kinjarling (Albany)
LIVES AND WORKS Wadjuk/Binjareb Country
LANGUAGE GROUP/PEOPLE Noongar

Kohan is a young proud Noongar man, aged 24, living with the superpower of autism who is originally from Kinjarling Country. Kohan currently resides in Port Kennedy on Wadjuk and Binjareb Country with a very supportive foster family who all work very hard in supporting his dreams. Kohan has always had an artistic flair, building his talents into his own small business. Over the last two years Kohan has been working side by side with an art mentor who quickly identified that he was born to have a paintbrush in his hand. Kohan has developed his painting skills, working with acrylic and watercolour mediums to find new ways to express his vivid imagination, dreams and culture. This practice development has seen him expand his product lines, sell works at markets and exhibit in group exhibitions to reach wider audiences.

'This piece speaks in a language older than words. Powerful symbology and sigils upon a sun washed desert land shared by spirits, ancestors and animals alike. This painting is tactile, like my relationship with the earth, culture, life and raw creativity. The passage of wandering with intention, leaving tracks here, now, recorded in a moment and then scattered by the wind. Caves still hold history records of handprints and a day in the life of toil upon the soil, of breath, sweat, blood, tears, joy, song and story. This is a conversation between generations in and of movement, nature, colour and gesture through the map in my mind. I invite you to explore how this piece speaks to you in this now present moment of I, you, me.'

'This artwork holds the sacred relationship to Country, to place, and I, Kohan, want to explore where I belong in that landscape. The red ground speaks first here, and my feet dipped in deliberate and proud black paint connects with the canvas physically and literally. I feel immediately transported to deep Kinjarling Country, a place I long to know and connect with in real time. Others were born there before me and left their own stories, tracks and impressions. Were they making a sovereign mark, or were they laid down in pursuit or warning? Were they wandering or in ceremony? I would not be alone out there, guided by the hum of language and the infinite knowledge and wisdom of my Elders guiding my journey. The road map in this time travel artwork are the circles of meeting places with mob I am yet to know in person. The dots signify this place of rain, seeds and the spirit beings, and all of their interconnected creation stories... and now I, Kohan, walk in with mine. I arrive with the route to the Menang people lighting my heart and embedded in my soul. I am Kohan Woods, and I am a living breathing ochre being, I am the earth, the water, the air, the dust and the stars. I am the song and key lines of land, rock, wood and animals, and I am ready to sing in harmony with every facet of my origin home.'



Ancestral Echoes of Time 2025
acrylic on canvas
60 x 30 x 2 cm
\$555
REV26-107

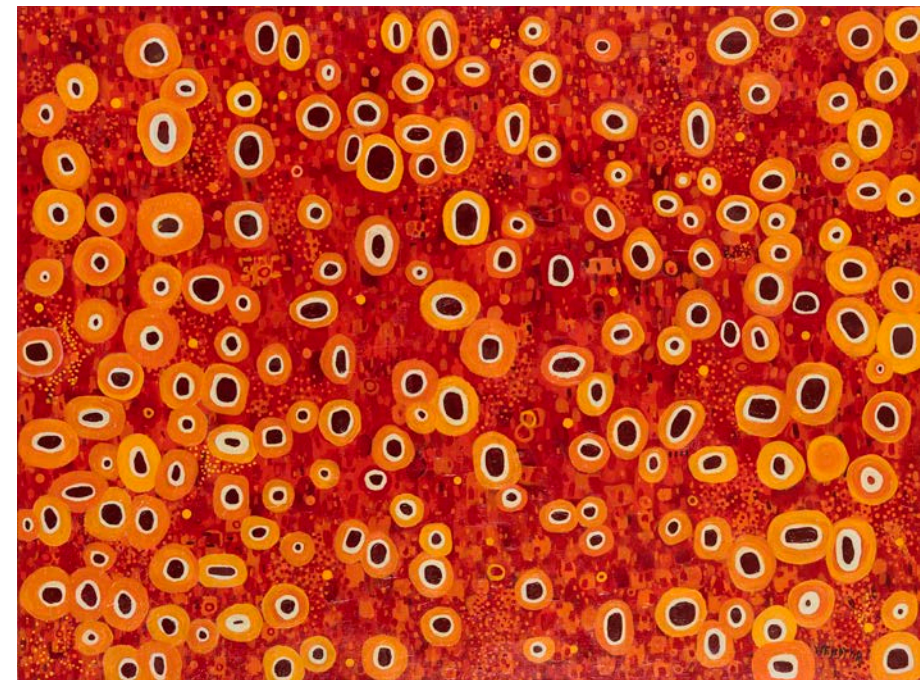


Walking Myself Home 2025
acrylic on canvas
60 x 30 x 2 cm
\$555
REV26-108

WENDY HAYDEN

BORN 1959, Katanning
LIVES AND WORKS Boorloo (Perth) and Katanning
LANGUAGE GROUP/PEOPLE Kerang

Wendy Hayden is a Kerang woman currently based in Perth and Katanning. Her mother is part of the Stolen Generation, and it is from her mother's stories that Wendy draws inspiration for her painting. Wendy has exhibited in several group exhibitions such as in the Wilger Mia (Bunbury Regional Art Gallery), Kidogo Art Gallery, Vancouver Art Centre and in many NAIDOC events.



Honey, damper and black tea 2025
acrylic on canvas
91 x 121.5 x 3.8 cm
\$2200
REV26-109

'This painting is about the beehive and the honey. In early day camping to now, honey is an important source of our diet for our people. The family would collect honey and we would have it on damper. Honey, damper and black tea, that was the meal back then and we still have it today. That hasn't changed.'

WESLEY JACKSON

BORN 1993, Port Hedland
LIVES AND WORKS Boorloo (Perth)
LANGUAGE GROUP/PEOPLE Noongar/Yamatji

'I am a proud Yamatji Noongar man from Perth, Western Australia, raised within a family deeply connected to the Aboriginal art community. My artistic journey began in photography, where I exhibited and successfully sold works in my debut exhibition. More recently, I have expanded into sculptural practice, working with found driftwood to create unique forms. My process combines traditional and experimental techniques, including pyrography, cyanotype and fine wood carving with dremel tools, resulting in contemporary works that honour both culture and craft.'

Wardan 2025
wood and wire
15.5 x 78 x 21 cm
\$900
REV26-112



'Wardan (Ocean) is carved to capture the force of waves breaking against rocks, a nostalgic call back to my childhood. Growing up fishing off the rocks in Fremantle late at night, I would watch the water surge beneath me; the white foam churning, the shimmer of fish scales catching the light, and the sharp scent of salt in the air. These memories are carried within the work, honouring place and time.'

Kaartdijinboort 2025
wood and wire
17 x 68.5 x 13 cm
\$900
REV26-111



Kaartdijinboort, meaning 'no knowledge', reflects how Country has been chained and exploited for profit at the expense of culture and future growth. The work is scorched to embody the scars of land damage and decay, while tree sap, used as paint, signifies the land's bleeding and resilience.

Benang 2025
wood and wire
67 x 85 x 32 cm
\$1900
REV26-110



Benang, meaning tomorrow, symbolises the mother bird carrying the promise of future generations. She bears the nest upon her back, lifting and protecting it above the water. Hand-carved from a single piece of pale driftwood, the bird's form evokes the look of bone, representing the strength and sacrifice of the mother. The base, painted with cyanotype and carved detailing, depicts wood adrift on water, grounding the work in themes of resilience, continuity, and survival.

PURCHASING ARTWORKS

Most artworks in the *Revealed* exhibition are for sale and are commission-free, meaning that full proceeds go directly to the artists and their communities.

ASSISTANCE PICA staff are available during gallery opening hours to assist with your purchase. We will ask you for your full name, email, postal address and phone number.

PAYMENTS Payment for artworks must be made in full at the time of purchase using EFTPOS, MasterCard or Visa. Sorry, we do not accept deposits, cash or offer refunds.

Your receipt of sale will be provided to you after the sale has been processed.

ONLINE Artworks will be available for sale online via PICA's website from Tuesday 15 April - Sunday 15 June.

COLLECTION At the exhibition's conclusion, we will need you to collect your purchased artwork from PICA. Dates for collection are strictly Wednesday 18 June between 10am-5pm or Thursday 19 June between 10am-5pm. Note that our public galleries will be closed for the installation of the next exhibition during this time.

If you are not able to collect your purchase on either of these dates, please contact us before 15 June and we will arrange delivery.

DELIVERY We can arrange delivery of purchased artwork through Australia Post or courier. The cost of packaging, delivery and insurance is not included in artwork sale price.

Delivery will incur an additional fee. Please talk to the gallery staff if you wish to arrange delivery of your purchase and we can organise a quote and tracking number.

CONTACT For more information about artwork sales, please contact Manda Campbell
manda.campbell@pica.org.au
or call 08 9228 6300.

ABOUT AACHWA

The Aboriginal Art Centre Hub of Western Australia (AACHWA) is the peak body and resource agency for Aboriginal art centres in the state. AACHWA's primary objective is to promote, empower and connect Aboriginal art centres with the aim of encouraging sustainable growth, best practice, and financial stability. We achieve this through advocacy, business support, resource sharing, professional development and training and network development including exhibition opportunities. AACHWA represents more than 20 Aboriginal art centre members who, in turn, represent over 5,000 artists across WA, from over 90 different language groups.

REVEALED SELECTION PANEL

Zali Morgan, Whadjuk Balladong & Wilman Noongar Artist and Curator

Glenn Iseger-Pilkington, Nhanda & Noongar Curator and Arts Leader

Ilona McGuire, Noongar & Kungarakan Artist

Lynley Nargoodah, Nyikina & Walmajarri Artist and Arts Leader

REVEALED ADVISORY COMMITTEE

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Carly Lane, AGWA Curator of Indigenous Art, Murri Curator

Sharyn Egan, Noongar Artist

Mark Smith Wajarri, Badimaya & Maori Artist

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Kimberley Swift, Independent Specialist

ABOUT PICA

Located in Perth's Cultural Centre, PICA has been presenting cutting-edge contemporary art since 1989. Its mission is to nurture artists and audiences through creative risk-taking, collaboration and critical exchange, ensuring Western Australia remains at the forefront of global artistic conversation.

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Guy Loudon, Revealed Install Photography

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Jo Darbyshire

Jensine Datu

Emma Fishwick

Shanti Gelmi

Beverley Iles

Cass Lynch

Chloe Ogilvie

Katt Osborne

Tyrown Waigana

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AACHWA would like to acknowledge the extraordinary legacy left by former Revealed Advisory Committee Member, Dr Charmaine Papertalk Green Smith, who sadly passed away in August last year. Charmaine was central to AACHWA's founding, championing the need for an Aboriginal-led voice for Aboriginal art centres. A remarkable leader, artist, poet and scholar, Charmaine tirelessly championed the rights and recognition of Aboriginal people in remote and regional WA, and across the nation. She believed strongly in the power that art and culture hold to create positive change. It is in events like *Revealed* and the significant impact that this state-wide gathering and celebration of Aboriginal art has, that her memory lives on.

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Revealed Custodian Presenting Partners



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