



DJAMBAWA MARAWILI







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Front cover: Djambawa Marawili *Baraltja* (detail) 2010 176 x 60 cm BLA 603

Frontice: Djambawa Marawili *Yathikpa* (detail) 2009 206 x 79 cm BLA 602

Page 25: Djambawa Marawili *Baraltja* (detail) 2010 176 x 60 cm BLA 603

Page 28: Liyawaday Wirrpanda *Waluwuy* (detail) 2009 162 x 60 cm BLA 609

Back cover: Liyawaday Wirrpanda *DhudiDjapu* (detail) 2010 143 x 74 cm BLA 612

DJAMBAWA MARAWILI  
LIYAWADAY WIRRPANDA  
NAWARAPU WUNUNGMURRA

*bark paintings sculpture*

Opening Reception for the Artists  
Wednesday 16 March 6:30 - 9:00 pm  
Exhibition dates 16 March - 20 April 2011

In association with Buku-Larrngay Mulka Yirrkala NE Arnhem Land

**ANNANDALE GALLERIES**

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Directors Anne & Bill Gregory ACGA

## INTRODUCTION

**Will Stubbs** Arts Coordinator Buku-Larrngay Mulka Centre Yirrkala NE Arnhem Land

Yolngu society is inherently flat. Every person is theoretically the equal of any other. Each is a vessel for the sacred life force. A man or a maggot may each be an equal expression of that identity. There is no hierarchy to differentiate them. A leader is just someone that people follow. If people stop following the description loses its relevance and currency. No matter what level of power, there are no black tinted windows to hide behind. A Yolngu leader never gets to isolate them selves from the mob. You can be groomed for it, you can inherit the right to vie for it, but unless you can sing, dance, paint, and live it you can't hold it.

Djambawa is acknowledged as {alkarramirri – a leader of Yirritja ceremonies. A person who can nourish, harness, maintain and fulfil the power within the land. He exhausts himself to perform this role with no hope of reward or advancement. People follow him.

Liyawaday is a constant companion and collaborator. She is powerful in her own right. Her husband, mother, father and grandfather all artists of repute. Djambawa, Galuma, Dhukal and Narritjin. After years of assisting her husband she emerges fully formed to express her own identity.

Nawurapu's father, Yangarriny, was the first Indigenous artist to have his copyright protected in an Australian court, one of the Yirrkala Church Panel artists (1963) and winner of first prize in the National Aboriginal and Torres Strait Islander Art Award (1997). In 2010 Nawurapu himself won the inaugural New Media and People's Choice prizes in the same competition. His handshake identifies him as a full time sculptor.

**Bill Gregory** Director Annandale Galleries Sydney

Djambawa Marawili featured in our first two landmark exhibitions of Aboriginal art; *Big Bark* 1996 and *Big Poles* 1997 both curated by Andrew Blake of Buku Larrngay Mulka Arts to public and critical acclaim. The awareness of the public was flagged to the fact that this was a fast moving and vibrant contemporary art based on traditional and timeless stories but with constant formal and aesthetic innovations. In subsequent years Djambawa's influence and generous personal support has been critical to Annandale Galleries' program of Aboriginal art. Djambawa is also a key activist for Aboriginal rights, an elder with no peer in his own culture and a man who acts as an interface between Aboriginal culture and mainstream Australia in his various capacities over the years on the Australia Council or as chair of ANKAA. It is an honour to have a new solo exhibition by Djambawa. The current work springs from the solid foundations of past work and points forward in new directions we have not seen before. The paintings are extraordinarily vibrant – almost kinetic – and explore new relationships between the artist and his stories and his way of communicating with the viewer.

Liyawaday Wirrpanda is exhibiting in the front room in the first show of mature works where her personal style has become instantly recognizable. Exhibiting with her is an installation of unique 'Mokuy' carved dancing spirits by the innovative Nawarapu Wunungmurra.

I would like to thank the artists and arts coordinators Will Stubbs and Andrew Blake for their visits, support and enthusiasm.



Djambawa Marawili  
*Yathikpa* 2009  
206 x 79 cm BLA 602

## Fiona Hall Artist

The first time I met Djambawa Marawili was in Moscow in 2009, at the artists' preview the evening before the official opening of the Moscow Biennale<sup>1</sup>. Together with his wife Kathy, and Andrew and Dianne Blake (coordinators at the Buku Larngay Mulka Centre at Yirrkala), we wandered through the vast spaces of the Biennale venue until we came to the gallery where Djambawa's bark paintings were installed among a spectrum of works by other international artists. As he approached his paintings Djambawa began to sing: a deep baritone in a cavernous space with excellent acoustics. I didn't know the words of his song, but through his singing I felt his saltwater world wash into the space around us, easing his paintings and their stories into this foreign land and culture, far from his Arnhem Land home.

At the time of that Moscow encounter I had not yet visited Djambawa's country, at Yilpara in Blue Mud Bay. But two weeks later I was there, one of four artists invited to participate in a project with Djambawa and other senior Yolngu artists from related clans<sup>2</sup>. Over the span of my visit the Yilpara community unfolded the living map of their land and sea, showing how it charts Yolngu culture, and embodies Yolngu ancestry. They shared this by way of explaining that their country is a story place; it is the larder and the medicine chest, almanac and encyclopaedia. It is home to a diversity of plants and animals, and harbours sacred places where past and present manifest, perpetually. And I learnt that all of the stories told in Yolngu art are written on this land and in this sea. Bark and ochre, ritual ancestral ceremonies and sacred songs: all that is fixed and all that is fluid in Yolngu life is given form in Yolngu art. But you must know how to see.

When I first encountered Djambawa's bark paintings, in the 2006 Sydney Biennale<sup>3</sup>, they captured my visual interest; I knew I needed to know more about how to see them. Or should I say, I was curious to learn more about the imagery I was looking at. I observed on the opening night that someone with apparent knowledge and authority (who I learnt much later was Will Stubbs, coordinator at the Buku Larngay Mulka Centre) was explaining in some detail aspects of Djambawa's work to a couple of viewers, so I tagged along behind to eavesdrop. On that evening I learned of B<sup>^</sup>ru, the ancestral crocodile, who comes to nest in the sacred place where salt and fresh water meet, bringing with him primordial fire. And also of Burrut'tji the lightning serpent, through whose body freshwater from the inland floodplains must pass before it can flow out into the sea. In Djambawa's visual realisations of his stories the thrashing of the crocodile, the flames and heat and lightning are parallel forces with the surging, convergent waters. All are equally alive and agitated, and dangerous. Against this powerful visual maelstrom, a human in a small canoe travelling through the painting is frail, and vulnerable..

Listening to Will on that night in Sydney, I also heard for the first time of the important concept of 'shimmer' in Arnhem Land bark painting. White ochre is painted in thin lines which are applied with a fine brush of human hair, or marwat, and in filled with yellow, red and occasionally black ochre line work; the final white ochre outlining of the cross-hatched areas gives a shimmering brilliance which sets off a visual vibration across the painting's surface. As I understand it, the extent to which the miny'tji (design and patterning) creates a perceptual hum is an indication of the painting's aesthetic achievement, and by implication it's power to convey important knowledge to the informed viewer that reaches deep and far beyond the topographical plane of the picture. I also began to learn that pictorial construction and patterning (which have specific meanings and clan connections) across the surface of the bark can imply the spirit of 'buwayak', or invisibility. The deliberate intention to convey power and sacred knowledge in a painting by embedding, hiding, its presence in the patterned, shimmering, at times veiled surface is to me extraordinary, and wonderful. If you look at Djambawa's paintings you'll see that he is masterful at accomplishing this. My Balanda (white person) eyes have much to be dazzled by in Djambawa's art, and as an artist myself there is much there I can learn from.



Djambawa Marawili  
*Buru* 2007  
223 x 98 cm BLA 594

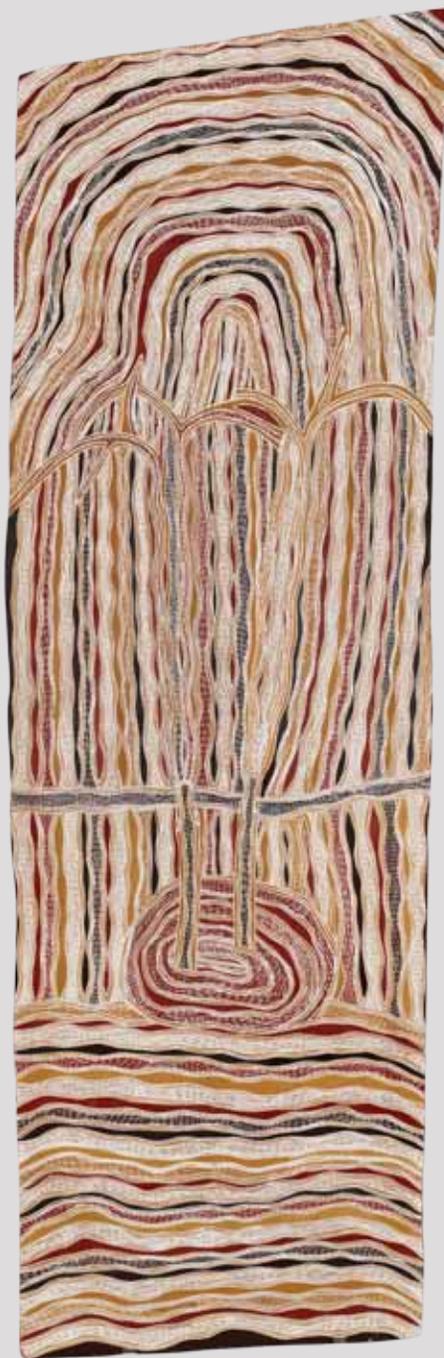
A long time before first seeing Djambawa's work, or meeting him in Moscow or visiting his Yilpara homeland, I heard an anthropologist deliver a lecture about Arnhem Land bark paintings. This really was a long time ago, in 1981, at the art school of the University of Tasmania where I was artist in residence. The anthropologist showed side by side, two images of paintings which were constructed and patterned in completely unlike ways. He told how the artist responsible brought him one, and the next day the other, giving the same account of the story in each painting. The anthropologist expressed to us his surprise and initial puzzlement. I was surprised too, and impressed. This was my first encounter with Yolngu art, and my initiation into its versatility and innovation within its ages-old traditions. Only very recently in late 2010, while staying at the Buku Larrngay Mulka Centre where Howard Morphy<sup>4</sup>, who has been a key participant in the project which took me to Djambawa's Yilpara home, was also visiting, did I suddenly realise that all those years ago I might have been listening to him. Yes, I know now that those barks were painted by Welwi Wanambi, an uncle, ngapipi, or mother's brother, of Djambawa. In a society where gifted artists are uncommonly prevalent I wasn't surprised to hear this.

For each of us, home is a place that is not only fixed on a map but floats along the tributaries of our consciousness. The place I come from is, I think, located somewhere on the ebb tide of the world at large, a place in a culture in a continual state of flux, drifting without an anchor. It is an affluent place, foundering in the ocean of its superfluity. I have a sinking feeling. Djambawa's world is split in two. But it is not fractured. It is whole; everything in it is Yirritja or Dhuwa, which are the twin streams of the complex Yolngu clan and kinship system. They flow together through the land and coastal waters, through every person, every plant and creature, through Yolngu society and ancestry and sacred songs and ceremonies. Incredibly, Djambawa and I belong to the same nation.

Djambawa paints the stories of his Madarrpa clan, and of the Manggalili clan of his m<sup>^</sup>ri (mother's mother). He paints the accumulated knowledge and the spiritual dimension and sacred law passed to him from a time so far back to be before a time that Balanda (non-Aboriginal people) can imagine. The events and ideas in his paintings are linked with his continuous past, and are contemporary. They are paintings of sovereignty. His paintings and those of other Yolngu artists were key to winning a protracted Native Title claim, initiated in 1963 with the Bark Petition<sup>5</sup> and finally resulting in a landmark victory in 2008<sup>6</sup>. As both an artist and a leader of his clan, Djambawa has the dual responsibility of painting the stories of his culture anew, and sharing some of his Yolngu knowledge with the world beyond the boundaries of his Arnhem Land homeland. He does this in the spirit of national reconciliation and dialogue, and with considerable generosity. I have been fortunate indeed to see and learn about some of the accumulated wisdom of his Yolngu nation, and now, so are you.

#### Notes:

1. 'Against Exclusion'; curated by Jean Hubert Martin. September 24 to October 25, 2009
2. 'Zones of Contact'; curated by Dr Charles Merewether. June 8 to August 27, 2006
3. 'Djalkiri: we are standing on their names', convened by Angus and Rose Cameron. Participating artists: Djambawa Marawili AM; Marrirra Marawili; Marnnyula Mununggurr; Liyawaday Wirrpanda; Mulkun Wirrpanda; Jorg Schmeisser; Judy Watson; John Wolseley; Fiona Hall. 2009 to 2010
4. Howard Morphy: Professor of Anthropology; Director, Research School of Humanities and the Arts, Australian National University.
5. The Yolngu community of Yirrkala sent the Bark Petition to the Australian House of Representatives to protest the excising of traditional land for the granting of mining rights. The Bark Petition is now on public display in Parliament House in Canberra.
6. On July 30, 2008, the High Court Decision on the Blue Mud Bay Native Title case was handed down, awarding traditional owners control of the intertidal zone along 80 per cent of the Northern Territory's coastline.



Djambawa Marawili  
*Baraltja* 2010  
176 x 60 cm BLA 603



Djambawa Marawili  
*Baraltja* 2010  
173 x 63 cm BLA 605

## TRIBUTES

**Will Owen** Aboriginal Art & Culture; an American eye <http://aboriginalartandculture.wordpress.com>

Any new artwork that Djambawa produces is likely to surprise me. He paints at neither end of the spectrum that extends from overt representation of black-figured ancestral beings at one end to abstract, geometric clan designs at the other. Instead, depictions of Baraltja or Baru lie half hidden, almost invisible amidst the watery Madarrpa diamonds, easy to overlook at first glance. When the figure in the pattern resolves before my eyes, its appearance is the surprise, the revelation, the epiphany. This sudden showing forth from concealment strikes me as the very essence of the act and art of Yolngu painting.

**Jeremy Eccles** Art Critic [www.aboriginalartdirectory.com](http://www.aboriginalartdirectory.com)

A foolish review \* in a recent Australian Book Review disturbingly accuses the earliest Papunya boards as committing the “crime of making prohibited images”, and goes on to infer that “an ancient religion was sacrificed on the altar of contemporary art”.

The reviewer has obviously never encountered Djambawa’s art - especially his Metamorphosis barks - in which the unknowable in Yolgnu’s complex culture is given both meaning and aesthetic delight to Western eyes, goes on to develop political weight, and ends up making an irrefutable case for the social and spiritual benefits of maintaining the homelands at Yilpara, Blue Mud Bay and right across remote Australia.

\*Ilan McLean on Vivien Johnson’s Once Upon a Time in Papunya

**Jorg Schmeisser** Artist

We met an imposing, a kind and energetic man. In film-footage from 30 years ago there was the same but younger man, serious, carefully listening, forcefully arguing, radiating authority, a leader.

In those few days, in which we worked together Djambawa was a most generous host, sharing his knowledge, his stories, offering his energy and time. He drove the kids to the billabong, to let them know the land, the water; they were swimming, splashing - and probably hearing stories. Never one layer only. Generous and understanding towards the visitor too, who, in the middle of a critical account, was about to drift off, exhausted after a rich, layered day.

In Djambawa’s artwork, more stories: Several layers, placed onto the initial design. What could have appeared confusing to the viewer at the start gained structure in the process, was brought to vibrating life and concluded with a layer of line work in shimmering white.

**Jean-Hubert Martin** Curator

Marawili’s work was a major contribution to the 3rd Moscow Biennale in 2009. It played its part in the aim of the exhibition called “Against exclusion” to try to give a glimpse into the diversity and richness of the arts of the world today. His twisted pattern designs matched, in a funny way, Heinz Mack’s hanging twisted metal lines next to his. At the opening Marawili sung a chant in front of his paintings, as a western artist would do a performance to animate his work. I was moved each time I had a chance to hear indigenous artists sing in museums in praise of ancestors, reminding that these works are not merely aesthetical forms, but “containers” of faith.



Djambawa Marawili  
*Baraltja* 2009  
240 x 54 cm BLA 601

## John Wolseley Artist

Last October we walked with Djambawa through his country at Banyala. It was a marvelous experience. With that musical lift of voice as he gestured towards rocks or curve of a bay one felt he was somehow speaking from WITHIN the landscape. He pointed up to the waves on the side of a hill and explained how these were caused by a shark in the first morning which had in a state of fury charged out of the sea into the body of the land. He told us how different ancestral energies - Lizard, Crocodile, Broilga, Stingray - had formed the geological features around us.

By some strange piece of synchronicity the evening before I had been reading in our camp 'The Elements of Geology' by Charles Lyall, the great geologist and friend of Darwin who first proposed Uniformitarianism - the theory that the formation of the earth came into being in Deep time through great cyclic revolutions. I had just read a passage about the pent up force of a certain kind of metamorphic rock upthrusting through the overlaying sedimentary strata to form a mountain.

I have the feeling that the artist Djambawa and the scientist Lyall represent two different ways of looking at the same cosmos - two powerful and mythic 'world views'. While one of the differences between them is that the old geologist did this with rather dry line drawings, the superb achievement of Djambawa is that the land has seamlessly moved into paintings of great power and importance. It is as if the essential ancestral energy which created the landscape has been physically extended into these wonderful paintings on bark.

## Judy Watson Artist

I first met Djambawa in 2000, when we were both part of an Indigenous artists reference group at Woden, Canberra, brought together by Brenda Croft from the National Gallery of Australia. His work had been in exhibitions I had seen around Australia including the Asia Pacific Triennial, where his sculptural forms extended beyond the barks that were his installation. His works really stood out from other barks I had seen with this innovative, sculptural approach.

In November 2009, I was privileged to be one of the artists invited to Djambawa's country at Banyala, Blue Mud Bay, N.E. Arnhem land. This artists camp was for a print project organized by Nomad Art Productions. The exhibition was 'Djalkari, We are standing on their names, Blue Mud Bay'.

Our camp was in an open area where the stingray came in and bit the ground in different places, taking bites out of the land. The eyes of the stingray are water holes where freshwater bubbles out of the ground. When the waterhole at Yilpara dried up, the people got water from the eyes of the stingray.

Djambawa took us to some of his special places, including a hill where his ancestors are buried and an ancient sand sculpture of a stingray. He said: 'I am still living and surviving with all these stories.'

'The sand is still alive, the shape is still alive, the story is still alive'.

One night we watched some of Ian Dunlop's early films made in the 1960's which included Djambawa and his father, in their community. Seeing Djambawa as a young man, and the dynamic between himself and his father, I saw the man who pushes the boundaries and is a strong presence and a leader of his community. He is a charismatic orator, a visionary, a talented artist, and the overseer of all matters pertaining to his community and the wider community of art and politics.

Djambawa Marawili  
*Baraltja* 2010  
172 x 53 cm BLA 606





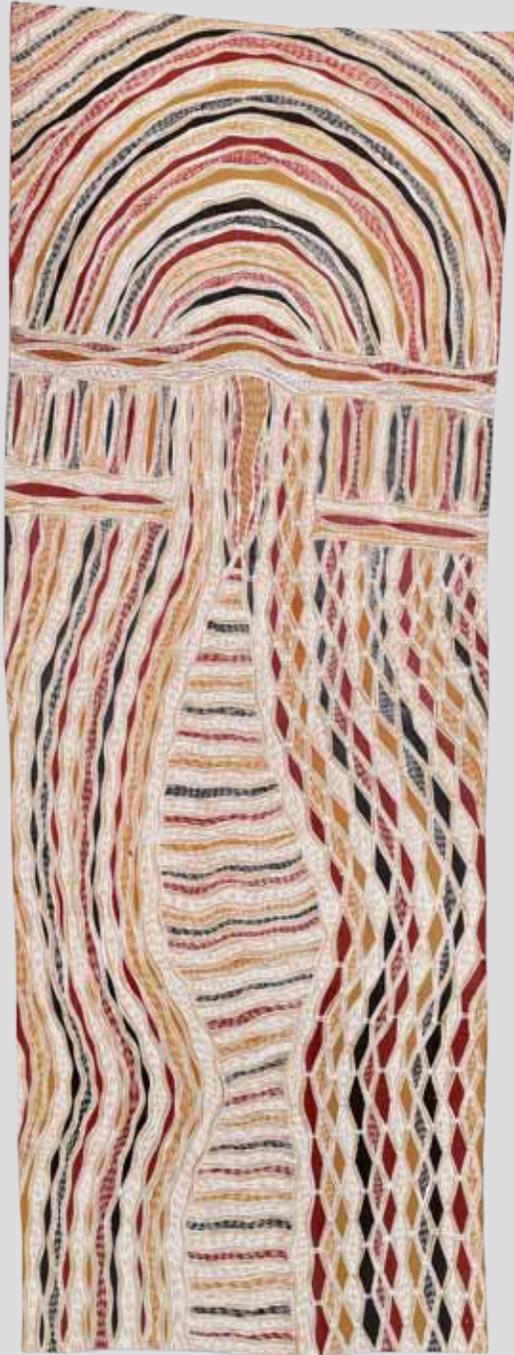
Djambawa Marawili  
*Baraltja* 2009  
117 x 42 cm BLA 597



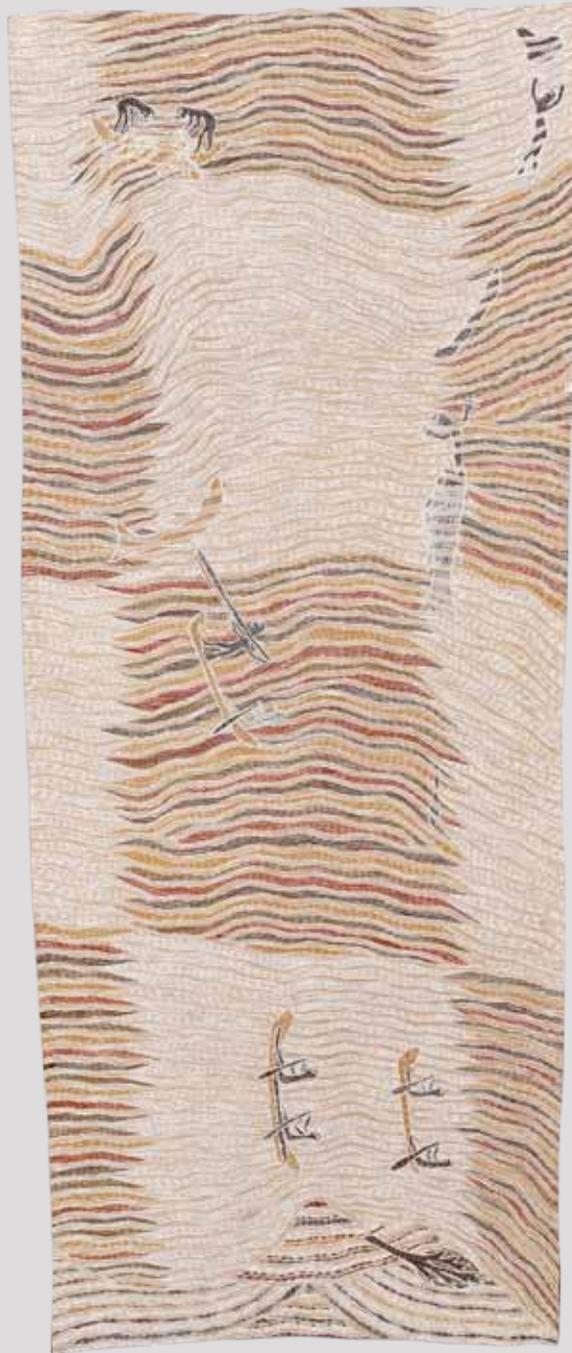
Djambawa Marawili  
*Garrangali* 2010  
192 x 72 cm BLA 604



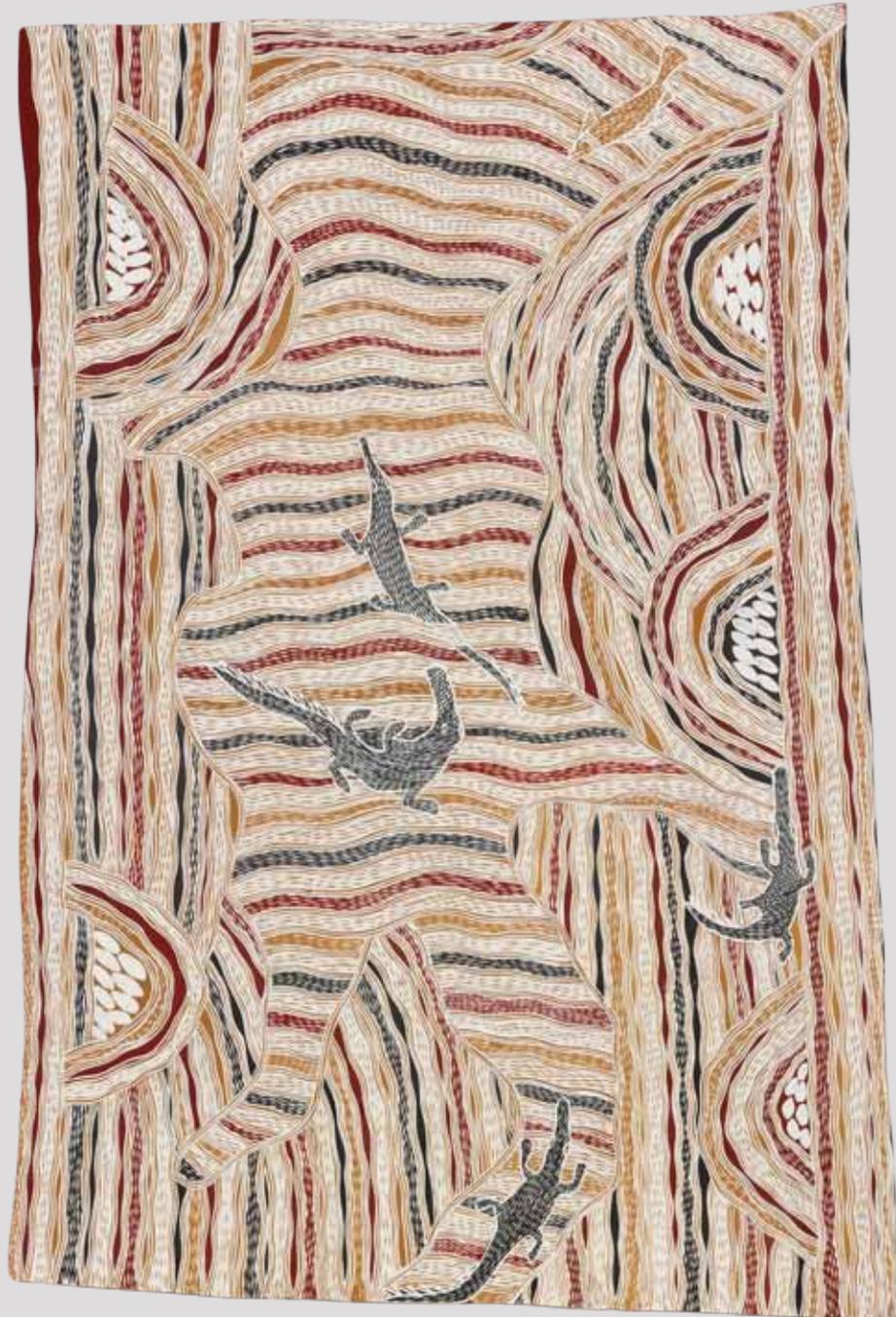
Djambawa Marawili  
*Yathikpa* 2009  
213 x 58 cm BLA 600



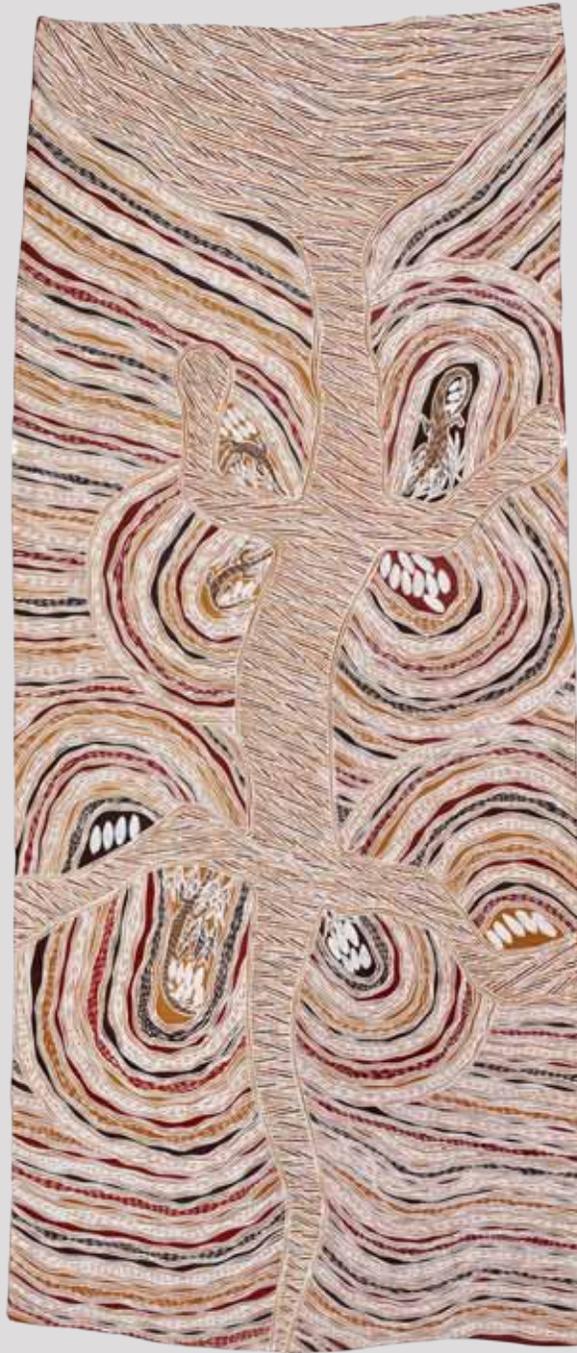
Djambawa Marawili  
*Baraltja* 2009  
170 x 66 cm BLA 599



Djambawa Marawili  
*Yathikpa* 2008  
197 x 79 cm BLA 596



Djambawa Marawili  
*Garrangali* 2009  
122 x 80 cm BLA 598



Djambawa Marawili  
*Garrangali* 2008  
160 x 67 cm BLA 595

## DJAMBAWA MARAWILI (b. 1953)

Djambawa Marawili is an artist who has experienced mainstream success but for whom the production of art is a small part of a much bigger picture. Djambawa's principal role is as a leader of the Madarrpa clan. He is a caretaker for the spiritual well-being of his own and other related clans and an activist and administrator in the interface between non-Aboriginal people and the Yolngu (Aboriginal) people of North East Arnhem Land.

First and foremost a leader, art is one of the tools Djambawa Marawili uses to lead. He was involved in the production of the Barunga Statement (1988) which led to Bob Hawke's promise of a treaty; the Royal Commission into Black Deaths in Custody; and the formation of ATSIC.

In 1997, Djambawa was one of the elders at Timber Creek who burned the Prime Minister's 10-point plan. In the push for Sea Rights he is the focus of a Northern Land Council video called *Terry Djambawa Marawili-My Native Title*. This was made to explain the concepts of Yolngu ownership of undersea lands and, as before, he uses his painting to show the sacred designs that embody his right to speak as a part of the land (although this time the land is under sea). He was instrumental in the initiation of the *Saltwater* exhibition. He coordinated the eventual Federal Court Sea claim in 2004 which eventuated in the High Court's determination in the 2008 Blue Mud Bay case that Yolngu did indeed own the land between high and low water mark. In these political engagements, Djambawa draws on the sacred foundation of his people to represent the power of Yolngu and educate outsiders in the justice of his people's struggle for recognition.

Away from the spotlight of activism, Djambawa must fulfill several other onerous leadership roles. The principal ones are: as a ceremonial leader; as an administrator of several mainstream Yolngu organizations; as the leader of a 200-strong remote homeland community; and as a family man with three wives, and many children and grand children. In recent years he has been very successful in advocating for his and other homelands against the anti homeland movement championed by urban policy makers. This included a televised demonstration against the NT Government's Homelands policy at the anniversary of the Sea Rights victory at Yilpara in 2009.

He has recently secured a new school building and permanent teachers for Yilpara.

Somehow art is integral to each of these roles as well. Obviously the sacred designs figure to some (secret) extent in the countless circumcision, burial, memorial and other ceremonies that he is required to assist or lead. As a Director and later Chairperson of the Association of Northern and Kimberley Aboriginal Artists Association (1997-present) and Chairperson of Buku-Larrngay Mulka Centre (1994 -2000), art is never far away from consideration.

In 2004, he was appointed to the Australia Council ATSIA Board. He was granted a two year Fellowship from the Australia Council in 2003. He has been at various times, including the present, a member of the Northern Land Council.

In 1996, Djambawa won the Best Bark Painting Prize Telstra National Aboriginal and Torres Strait Islander Art award. He is represented in most major Australian institutional collections as well as several important overseas public and private collections.

In addition to sculpture and bark painting, this senior artist has also produced linocut images and notably the first screenprint image for the Buku-Larrngay Mulka Printspace in 1996.

Other highlights of Djambawa's artistic career include *Buwayak-Invisibility* (2003) and his solo *Source of Fire* (2005) shows at Annandale Galleries; The Wukidi Installation at The Supreme Court of the NT; his solo show at the Sydney Biennale in 2006 and the one man show to launch the 2006 Asia Pacific Triennial and the new Gallery of Modern Art in Brisbane in the same year. In 2009 he travelled to the 3rd Moscow Biennale in Russia and sang open his installation of bark paintings there. He also opened the exhibition *Larrakitj* featuring 110 memorial poles from the Kerry Stokes Collection at the Art Gallery of Western Australia in 2009. This show featured in the Sydney Biennale in 2010 at the MCA.

Djambawa's artistic influence since the mid 1990's has been monumental. As well as pioneering a path and an aesthetic for other artists he has inspired a new generation of 'Young Guns' through example, encouragement and direct mentorship. A whole generation of artists took inspiration from his muscular engagement with his own law to produce new aesthetics that were at once visually dynamic and spiritually powerful. He bent the formal compositions and moulded them onto fluid representations of the water they signified.

He was the main activist in shaking off conventions that had been entrenched since the 1950's about how painting for the outside world should be composed. He argued for a freeing up of these restrictions as long as the spirit of the Law was honoured. This was part of his own natural creativity and instinct to challenge the status quo responsibly. He found it difficult to be criticised by his elders for encouraging them to reveal deeply held Law in the course of the sea rights claim. He understood their objections but felt that a proactive stance was required. A younger generation of artists took as a given the innovations that he had fought hard for.

Amongst the notable artists who acknowledge their debt to Djambawa are his sons-in-law Gunybi Ganambarr and Yilpirr Wanambi. There are countless others who he has encouraged directly and indirectly to take on greater authority in ceremony and art. This encouragement extends beyond his region through his leadership of ANKAAA. He applies his generosity, sense of Indigenous unity and belief in the power of art to all artists.

In 2010 he was awarded an Australia Medal for his services to the arts, homelands, sea rights. He was also accorded the honour of being appointed as a judge of the Telstra National Aboriginal and Torres Strait Islander Art Award. In this year he also hosted a ground breaking project between four prominent non-Yolngu artists (Fiona Hall, Judy Watson, Jorg Schmeisser and John Wolesley) at his homeland in Yilpara. The resultant exhibition *Djalkiri* was shown in Darwin and Yirrkala before touring nationally.

During his ascent to leadership in the mainstream world as a leader in land and sea rights, arts administration, homeland policy and general Indigenous governance he also became increasingly important ceremonially. He now holds a rank within the Yolngu spiritual world that is the equal of any. His knowledge is deferred to by all who seek it. Typically he exerts that influence within the narrowest zone required of him but is often called upon to assist or adjudicate elsewhere which he invariably honours.

## SELECTED EXHIBITIONS

- 1984 *Aboriginal Art* An Exhibition presented by the Australian Institute of Aboriginal and Torres Strait Islander Studies Canberra ACT
- 1986 *Painted Objects from Arnhem Land* University Drill Hall Gallery (Pod) Canberra ACT
- 1989 *Aboriginal Art, The Continuing Tradition* National Gallery of Australia Canberra ACT
- 1990 *Keepers of the Secrets, Aboriginal Art From Arnhem Land* Art Gallery of Western Australia Perth WA
- 1994 *11th National Aboriginal and Torres Strait Islander Art Awards Exhibition* Museum and Art Gallery of the Northern Territory Darwin NT  
Also 1995, 1996 (winner Best Bark Painting category), 1997, 1998, 1999, 2001, 2004, 2008
- 1995 *Miny'tji Buku-Larrngay, Paintings from the East* National Gallery of Victoria Melbourne VIC
- 1996 *Miny'tji Dhawu* Savode Gallery Brisbane QLD  
*Big Bark* Annandale Galleries Sydney NSW
- 1997 *Native Title* Museum of Contemporary Art Sydney NSW  
*Djambawa* William Mora Gallery Melbourne VIC
- 1998 *Hollow Logs from Yirrkala* Annandale Galleries Sydney NSW
- 1999 *Carvings by Djambawa Marawili* Alcaston House Gallery Melbourne VIC
- 1999-01 *Saltwater Country - Bark Paintings from Yirrkala A National Tour*  
*Gapu Minytji, an exhibition of sacred water designs of the Australian Aboriginals of north east Arnhem Land* - Crafts Museum New Delhi India
- 2000 Annandale Galleries Sydney NSW: group show with Galuma Maymuru and Dhukal Wirrpanda
- 2002 Sydney Opera House Larrakitj installation
- 2003 *Buwayak* Annandale Galleries Sydney NSW  
Northern Territory Supreme Court Wukidi installation  
<abstractions> Drill Hall Gallery Canberra ACT
- 2004 *Binocular: Looking closely at country* Ivan Dougherty Gallery University of New South Wales - College Of Fine Arts Sydney NSW
- 2005 *Kaplan Collection* exhibition Seattle Museum WA USA  
*Source of Fire* Annandale Galleries Sydney NSW
- 2005 *Yâkumirri* Holmes à Court Gallery Perth WA
- 2006 Solo exhibition in *15th Sydney Biennale*  
*Asia Pacific Triennale* Queensland Gallery of Modern Art opening Brisbane QLD
- 2007 *Bukulunghunmi - Coming Together* One Place Raft Artspace Darwin NT
- 2008 *Some Men I Have Met* Steve Fox of Mogo Raw Art Mogo NSW
- 2008 *Outside Inside - bark and hollow logs from Yirrkala* Bett Gallery Hobart Tasmania
- 2009 *Larrakitj - the Kerry Stokes Collection* Art Gallery of Western Australia Perth WA
- 2009 *3rd Moscow Biennale 'the Garage'* Moscow Russia
- 2009 *Menagerie; Contemporary Indigenous Sculpture* Australian Museum and touring
- 2010 *17th Biennale of Sydney - Larrakitj - the Kerry Stokes Collection* Museum of Contemporary Art Sydney NSW
- 2010 *Djalkiri; we are standing on their names* Nomad Art 24-Hour Art Darwin Festival NT
- 2011 *Djambawa - Fire Water and the Crocodile* Annandale Galleries Sydney NSW

## SELECTED COLLECTIONS

Art Gallery and Museum, Kelvingrove, Glasgow Scotland; Art Gallery of Western Australia; J.W. Kluge Collection, Virginia USA; National Gallery of Australia; National Gallery of Victoria; Queensland University of Technology Art Collection; President of India Art Collection (a collaborative work with J.S. Shyam and B. Bai, presented to the President by the Australia India Council in New Delhi 1999); Saltwater - Yirrkala Bark Paintings of Sea Country, National Maritime Museum, Darling Harbour, Sydney; Sydney Opera House; Kerry Stokes Collection; Northern Territory Supreme Court; LeviKaplan Collection, Seattle, WA, USA; Art Gallery New South Wales; British Open University Art Museum Milton Keynes England; Holmes à Court Collection; Queensland Art Gallery





Djambawa Marawili

LIYAWADAY WIRRPANDA  
NAWARAPU WUNUNGURRA





Liyawaday Wirrpanda  
*Waluwuy* 2009  
162 x 60 cm BLA 609



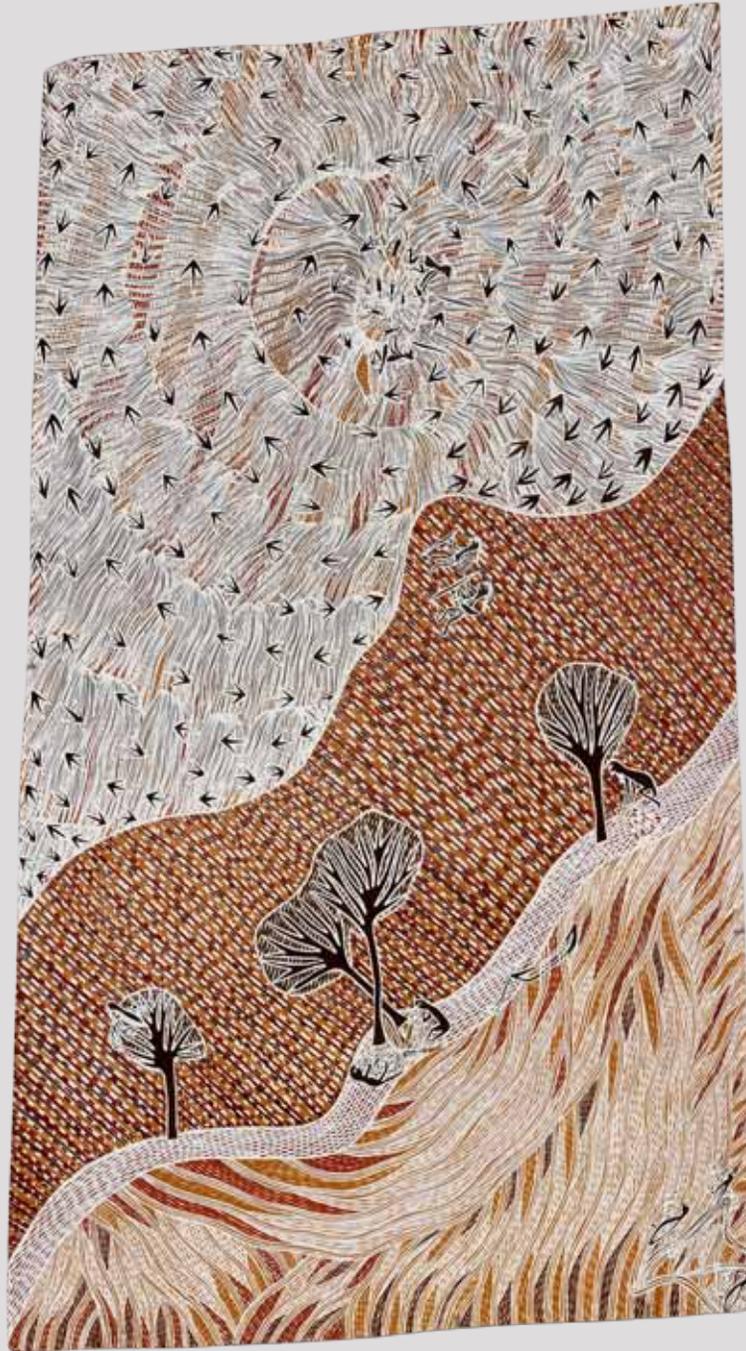
Liyawaday Wirrpanda  
Bunba 2009  
158 x 61 cm BLA 607



Liyawaday Wirrpanda  
*Waluwuy* 2010  
117 x 51 cm BLA 613



Liyawaday Wirrpanda  
Bunba 2010  
185 x 71 cm BLA 611



Liyawaday Wirrpanda  
Dhudi Djapu 2010  
143 x 74 cm BLA 612



Liyawaday Wirrpanda  
Yalata 2009  
240 x 63 cm BLA 608



Liyawaday Wirrpanda  
Yalata 2009  
194 x 62 cm BLA 610



Nawarapu Wunungmurra  
*Mokuy (detail)* 2010  
155 cm BLA 629



Nawarapu Wunungmurra  
*Mokuy* 2010  
155 cm BLA 629



Nawarapu Wunungmurra  
*Mokuy* (detail) 2010  
135 cm BLA 630



Nawarapu Wunungmurra  
*Mokuy* 2010  
135 cm BLA 630





Nawarapu Wunungmurra

*Installation 2011*  
between 182 - 240 cm





Nawarapu  
Wunungmurra  
*Installation 2011*  
between 163 - 218 cm

## LIYAWADAY WIRRPANDA (b.1973)

Liyawaday is the third wife of Djambawa Marawili. She lives with him at his homeland of Yilpara where she has assisted him with most of his major works over the last ten years. She also helps with her mother, Galuma Maymuru, and her father, Dhukal Wirrpanda's work.

It is often her role to complete the fine cross hatching or marwat with a fine brush made of a few human hairs. She has worked for her father, mother and husband. She is heavily involved in her husband's many duties. She has consistently produced work in her own right drawing on her own Dhudi Djapu clan designs which her father has shared with her.

Liyawaday is the granddaughter of the famous artist Narritjin Maymuru. Her first exhibition was at Annandale in 2009 and marked her coming of age as an artist. It was at her husband's insistence that she stepped out from his shadow. She was an active participant with the Djalkiri project with some of Australia's best known mainstream artists at Yilparar in 2010. After almost two decades of art production her status as an independent artist in her own right is confirmed by the show at Annandale in 2011.

## NAWARAPU WUNUNG MURRA (b. 1952)

This artist is the eldest son of 1997 Telstra National Aboriginal and Islander Art Award Overall First Prize winner, the late Yanggarriny Wunungmurra. He has been trained in the school of this old man (who was the first Aboriginal artist to have his copyright recognised in an Australian court) from an early age at first assisting his father and then, as his own spiritual authority increased, in his own right.

The critic Giles Autey has twice praised Nawurapu's entries to the Telstra National Aboriginal and Islander Art Award in years 1995 and 1997 but he did not win any award. His 2006 entry to this competition was purchased by the Museum and Art Gallery of the NT who hold the awards.

His father was one of the senior Yirritja moiety elders. Since his passing, Nawurapu has stepped into this senior role with his brothers. With his ceremonial responsibilities he is required to move between the homeland centres of the Miwatj region, North East Arnhem land and even beyond into Central Arnhem land. He has lived at Yirrkala, Gurrumurru, Gangan, Gapuwiak and Wandawuy in recent years.

After involvement in all the major group projects stemming from Yirrkala in the 1990's his first solo show was at Sydney's Grant Pirrie Gallery in 2004.

His sculptural work made a big impact at Bitpit exhibition at Raft artspace in 2008. A set of his mokuy were purchased by the Queensland Art Gallery.

He was included in the major contemporary survey show Optimism at The Gallery of Modern Art in 2008 and exhibited at the 3rd Moscow Biennale in 2009.

In 2010 he won the inaugural 'New Media' prize with a set of film illuminated Mokuy carvings at the 27th National Aboriginal and Torres Strait Islander Art Awards. His bronzes are now installed in the heart of Darwin's Waterfront by the NT Government.



Liyawaday Wirrpanda



Nawarapu Wunungmurra



LIYAWADAY WIRRPANDA  
NAWARAPU WUNUNGMURRA

ANNANDALE GALLERIES