

GUNYBI GANAMBARR



DHURRUMUWUY MARIKA
BOLINY WANAMBI



Acknowledgements

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Front cover

Gunybi Ganambarr *Baraltja* 2009 120 x 66 cm BLA 518 3527L

Frontice

Gunybi Ganambarr *Baraltja* 2009 118 x 61 cm BLA 519 3527M

Detail Page 32

Gunybi Ganambarr *Warrukay* (detail) 2009 150 x 64 cm BLA 516 3513O

Back cover

Boliny Wanambi *Bamurrungu* (detail) 2008 221 x 81 cm BLA 522 3362K

G U N Y B I G A N A M B A R R

bark paintings ceremonial poles sculpture

Opening Reception for the Artists

Wednesday 28 October 6:30 - 9:00 pm

Exhibition dates 28 October - 5 December 2009

In association with Buku-Larrngay Mulka NE Arnhem Land

ANNANDALE GALLERIES

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Directors Anne & Bill Gregory ACGA

Introduction

Change. The word is synonymous with contemporary art as by definition contemporary art is a reflection of current culture that is always evolving, always on the move. However, while nothing remains static there are degrees of change – sometimes it is a slow inexorable process and other times things move ahead by leaps and bounds. The current show of Gunybi Ganambarr falls firmly in the latter category. The evolution of his work since his last appearance at Annandale in the *Young Guns II* show in May 2008 is truly breathtaking. Gunybi has always been an innovator – Will Stubbs counts nine ‘innovations’ in his excellent essay in the middle of this catalogue – but this solo show – his first – is a defining moment in the career of this richly talented and relatively young artist aged thirty-six.

Since last November, whenever a truck pulls up outside the gallery with another consignment of his work, my pulse quickens with anticipation. I cannot wait to see the crates unloaded in order to see what he has come up with this time. I am never disappointed but equally always surprised. The main difference with these works apart from the fact most are incised or carved as opposed to only painted, are the various shapes and sizes of the bark paintings. Some are shaped and incised to such a degree that it is difficult to refer to them as only paintings. They are a hybrid of painting and sculpture.

The traditional stories of the Yolgnu people of NE Arnhemland are still the main subject matter, but his means of communication gives me an avenue of accessibility that reminds me of Western art with which I am familiar. Artists as diverse as Dubuffet and Matisse are brought to mind. Gunybi has travelled extensively inside Australia and been exposed to all kinds of Western art. To what degree these have translated into formal influences I cannot say – certainly, the assimilation of the work of the great Djambawa Marawili is more pervasive – but the influence of Western art and the market makes for fascinating speculation. I do know that I have never before seen Aboriginal art of this nature and although we need the benefit of hindsight to know the influence and lasting importance the current work will have on other artists, I am firmly of the belief that the artist has reached his first formal plateau as a mature artist and that at the risk of sounding too clichéd – ‘a star has been born’.

Dhua Saltwater is the name of the exhibition in the smaller gallery at Annandale and features the work of Dhurumuway Marika and Boliny Wanambi. Dhurumuway is the youngest of the famous Marika family of painters, a family akin to the family of Arthur Boyd in the number of artists in the family as well as the ubiquitous documentation of their progress through television specials and the print media. Dhurumuway participated in the *Young Guns II* show at Annandale last year but this is Boliny’s Annandale debut. She was born in 1952 and been exhibiting since 1998. Boliny has a distinctive, highly complex style of painting and this grouping of works is quite extraordinary. Swirling and concentric, the works are both dynamic and meditative. Dhurumuway is only twenty-eight years old and already a committed artist with a distinctive style. The art market boom of the last five years allowed many artists to commit themselves and find their own style and means of expression at an age that would have been unthinkable even five years ago. Like Gunybi, they have not strayed from the confines of Aboriginal law and what they are allowed to paint, but in developing their own signature styles, they are able to put more personal expression and emotion into the paintings.

I would like to thank John McDonald for his enthusiasm and his ability to put the work into a world art context in his essay. Also, Will Stubbs for his informative essay from the point of view of someone with long experience working with all of the artists. Also, Andrew Blake who heads up Buku-Larrngay Mulka with Will Stubbs and of course the artists for their commitment to the show and visits to Sydney.

– Bill Gregory Director Annandale Galleries Sydney September 2009



Gunybi Ganambarr
Baraltja 2009
131 x 61 cm BLA 514 3505N

Gunybi Ganambarr

John McDonald
September 2009

In many people's minds there could be no art-form less open to change than bark painting. It is one of the world's oldest living forms of artistic expression, probably dating as far back as those rock paintings done 40,000 years ago. Yet bark painting is also one of the abiding paradoxes of contemporary art, for the works that are being made today are radically new.

It was inevitable that the age-old patterns of indigenous life would change dramatically with the arrival of European settlers. At first, those changes were catastrophic: the decimation of tribal populations through imported diseases and the wholesale dispossession of survivors. Throughout the nineteenth century and long into the twentieth, the new rulers of the lands shed a bitter tear for the poor native, whom they saw as doomed to extinction. They expressed this elegiac sentiment in many lines of doggerel and twilight-tinged landscapes.

It is, however, a romantic delusion to imagine that Aboriginal culture's long roots make it resistant to change. Against all expectations those apostrophised natives showed a surprising resilience. Today we can look back on the sorry history of black and white relations, and chart the remarkable way that Aboriginal culture has been able to sustain and renew itself in the most unpromising circumstances.

Within that larger story, bark painting has a special place. With the possible exception of rock art, sand and body painting, nothing could be more closely associated with traditional Aboriginal culture. This was brought home to me in 1993 when I was living in London at the time *Aratjara: Art of the First Australians* was shown at the Hayward Gallery. It was exciting to see this work given international exposure and I imagined – naively – that any viewer walking into the show would be struck by its power and originality. Yet when I asked local artists and writers what they felt about Aboriginal art they expressed almost total indifference. Few had seen the show or had any intention of seeing it. In their opinion it was art “made for the white man” or for the western art market.

This was a view formed out of sheer ignorance of the role art had played in helping to restore Aboriginal pride and culture. It was a latter-day expression of the romantic idea that Aboriginal culture was merely clinging to life by a thread. Soon it would exist only as a museum artifact, gathering a patina of dust while the world outside roared on towards the abyss. It was inconceivable that Aboriginal art could be a form of contemporary art. These British critics felt that any signs of dynamic change and creative evolution meant this art had sacrificed everything that made it “authentic” and become a kind of tourist kitsch.

In rejecting the art on display, one writer said: “I'd like to see the ancient bark paintings.” This is a hard wish to fulfill. The oldest bark paintings in a public collection may be a group of ten pieces in the Macleay Museum at Sydney University that were collected in 1878, 108 years after Captain Cook raised the Union Jack on Australian soil. Occasionally one comes across a small number of barks collected in the 1910s or another small group from the 1930s. It is not simply the scarcity of these early barks that is so poignant, it is their aesthetic poverty. For the most part, they are small and crude. They may have been made for ceremonial purposes or simply for decoration, but they were never intended to last. For the artists it was the act of painting that was important, not the finished artifact. The nomadic lifestyle meant that one travelled light, carrying nothing that wasn't useful, so bark paintings were discarded and allowed to decay.



Gunybi Ganambarr
Warrukay 2009
150 x 64 cm BLA 516 35130



Gunybi Ganambarr
 Buyku 2009
 203 x 56 cm BLA 517 3519A

Compare these tattered old barks with the work that is being done today, and the contrast is staggering. Over the past thirty years talented bark painters have continued to develop new styles and variations. Think of a spectrum that extends from Yirawala to John Mawurndjul, and imagine how many great artists are encompassed within those poles. Among the Yolngu alone, there have been distinguished families of bark painters – the Marikas, the Maymurus, the Yunupingu, although the most influential artist of recent times has been Djambawa Marawili (b.1953), a respected leader and spokesman for his community.

Boliny Wanambi, Gunybi Ganambarr, and Dhurruwu Marika are widely separated in terms of age, but they follow in Djambawa's footsteps. Now in her early fifties, Boliny is a matriarch of the community, while Dhurruwu, still in his twenties, is a new generation artist. Each painter is notable for a brilliant, exacting technique that gives their work a mesmeric effect. Like all Aboriginal artists they are limited in their choice of subjects to those motifs that are the property of their respective clans. The quality of their work is a testimony to what may be achieved within those strict guidelines. The effect is similar to a writer who chooses to work within a genre – say, detective stories or science fiction – because the fixed conventions have the effect of limiting one's creative options and focusing the imagination. It is extremely hard to make art in a climate of total freedom, but for Yolngu artists this was never an issue.

Of the three artists in this exhibition it is Gunybi who commands the greatest attention, because with this body of work he has stepped up and shown himself to be an innovator of the most extraordinary ability. At the age of 36, he has virtually reinvented bark painting with a series of 'revolutionary' gestures that Will Stubbs has listed elsewhere in this catalogue. He has not achieved this by setting out a strategy, like so many non-indigenous artists and urban Aboriginals. On the contrary, Gunybi's innovations have been completely instinctual. Like all true pioneers he has the kind of mind that is continually asking the question: "Why not?"

Why shouldn't an artist incise a design onto the bark? Why does the bark have to be a rectangle instead of another shape? What's to prevent an artist from scouring out a surface and then sticking the shavings back on to the slab? Is there any reason why a carved bark can't be fastened to another kind of frame? How can the imperfections in a pole be transformed into a new kind of design? Why can't a design continue off the pole, as in the heads of two entwined serpents that detach themselves from their support and arch into the sky?

Before Gunybi, no artist seems to have asked these questions. Certainly nobody has asked so many questions, or arrived at so many startling answers. It seems scarcely believable that Gunybi has been able to achieve these breakthroughs without transgressing the unwritten rules that determine what a Yolngu painter can and can't do. Yet by remaining within the clan boundaries that regulate access to particular motifs, he has demonstrated that bark painting allows room for a range of technical and formal experiments never suspected by his predecessors.

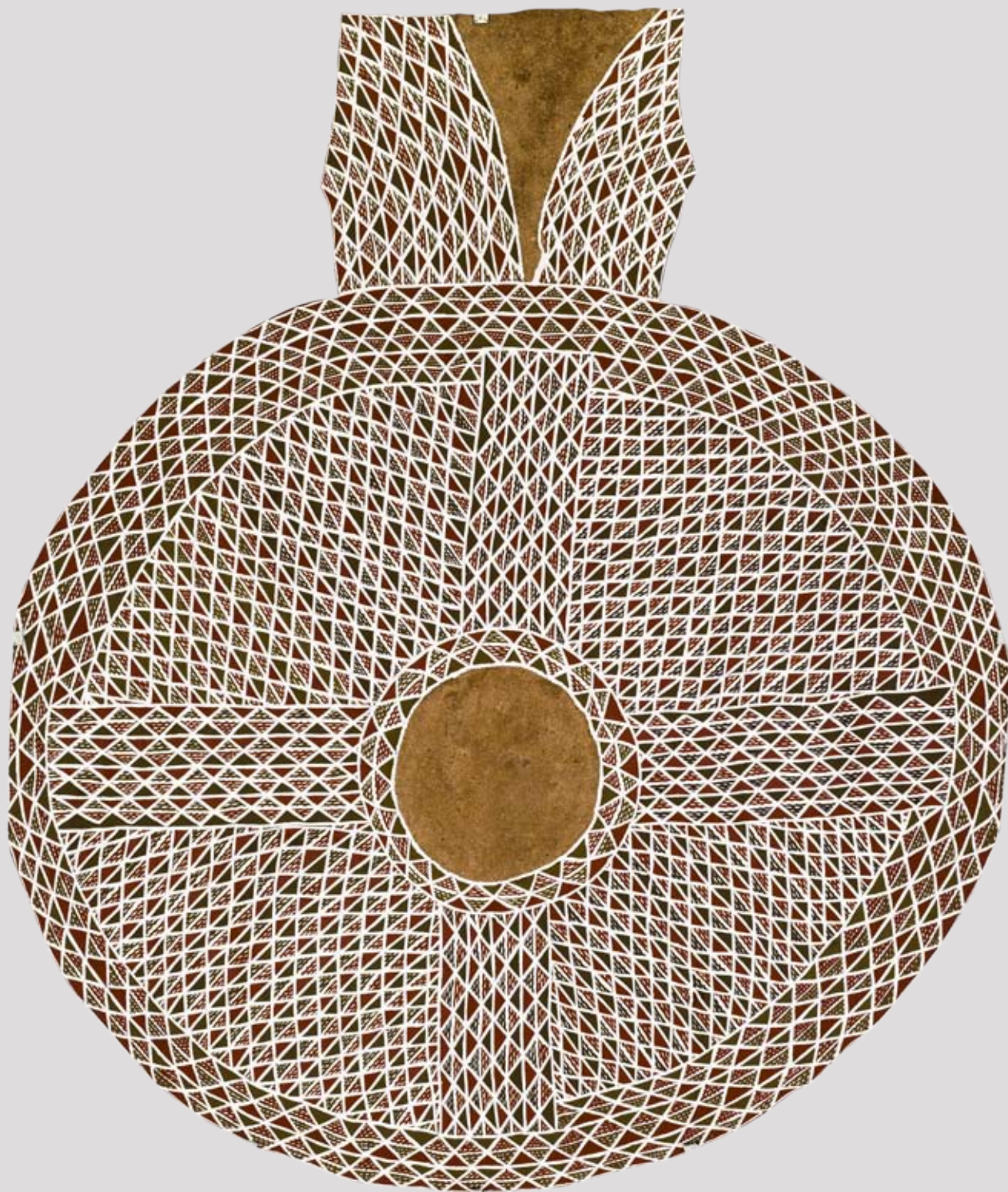
As Will Stubbs points out, these new ideas have become possible – to a certain extent – through the development of light-weight aluminium frames that have replaced the old sticks attached to the top and bottom of the sheet of bark. Take away these constrictions and the entire look of a bark painting is altered. Gunybi has been quick to respond to these changes and realise the possibilities. He has shown us that despite its long, illustrious history, for bark painting the best may be yet to come. If one could ever dare speak of a Golden Age of the medium it is not in some mythical past, it is today and tomorrow.

John McDonald
September 2009

John McDonald is art critic, for The Sydney Morning Herald and author of *Art of Australia, Volume 1: Exploration to Federation*.



Gunybi Ganambarr
Wurrin 2008
192 cm BLA 494 34031



Gunybi Ganambarr
Munbi 2009
105 x 90 cm BLA 531 3538T



Gunybi Ganambarr
Baraltja 2008
237 x 64 cm BLA 511 3429A



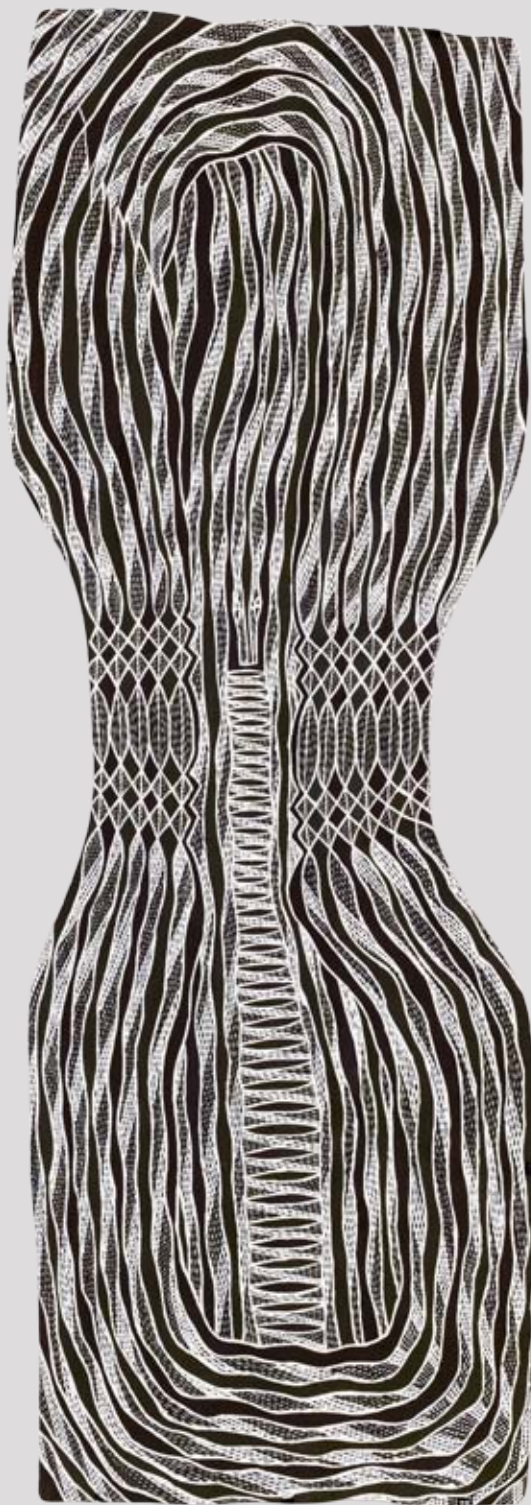
Gunybi Ganambarr
Baraltja 2008
123 x 34 cm BLA 510 3375K



Gunnybi Ganambarr
Dhangultji 2009
163 x 42 cm BLA 537 3538V



Gunya bi Ganambarr
Mundukul at Baraltja 2008
225 x 72 cm BLA 495 3387O



Gunybi Ganambarr
Baraltja 2008
165 x 55 cm BLA 538 3544Z



Gunybi Ganambarr
Baraltja 2008
176 x 77 cm BLA 543 3592H



Gunybi Ganambarr
Wurrin 2009
141 x 60 cm BLA 530 3538U



Gunybi Ganambarr
Baraltja 2009
265 x 63 cm BLA 542 3577X



Gunybi Ganambarr
Baraltja 2008
126 x 78 cm BLA 541 35761



Gunnybi Ganambarr
Baraltja 2009
267 cm BLA 515 3513M



Detail



Gunybı Ganambarr
Baraltja 2008
314 cm BLA 512 3463F



Detail



Gunybi Ganambarr
 Minhala Mutpi 2008
 275 cm BLA 507 3456P

Detail



Gunybi Ganambarr
Dhanbarr 2008
 317 cm BLA 496 3213S



Detail



Gunybi Ganambarr
Minhala 2009
 237 cm BLA 513 3502T

Detail



Gunybi Ganambarr
Baraltja 2008
 212 cm BLA 508 3457V



Detail



Gunybi Ganambarr
Baraltja 2008
210 cm BLA 540 3562T



Detail (left)



Gunybi Ganambarr
Baraltja 2009
268 cm BLA 539 3562S



Detail (left)



Ganybi Ganambarr
 Gangan 2007
 317 cm BLA 509 3262H



Detail (left)

Shoulders, Hinges and Grinders

Whatever kudos or recognition flows to the current generation of young Yolngu artists like Gunybi and Dhurruwuwy is richly deserved. They are making art that honours the strictures of sacred Law but still captures the interest of even a casual viewer. But their debt to artists of Boliny's generation is etched in the record.

These young artists take for granted as a starting point what was in actual fact a pinnacle at the end of a long climb for people like Djambawa Marawili. It seems natural for them to paint without any figurative imagery covering (and protecting the uninitiated from) the power of raw miny'tji or sacred clan designs.

It is the nature of linear art history to see the founders of a school as mere precursors of the later stars. For those of us with a linear mind it is easy to portray the last few decades of Yolngu art history as a natural progression just to the point of this exhibition. That is of course nonsensical and simply an artefact of time passing. It is also the nature of family for the parents to gift without tie the bounty of their life's labour. And it is meet for children to take that gift as of right, with nary a backward glance.

But old men like me are also entitled to mumble from the sidelines that these stunning young artists who seem unconstrained in their expression 'stand on the shoulders of giants'.

But Gunybi takes this starting point and strikes out on a new journey as daring as Djambawa's long negotiation with the old guard about conventions and taboos exemplified by his work in *Saltwater* and *Buwayak*.

And like Djambawa before him, each of his gains are on behalf of a generation and in dialogue with the previous one. And the purpose is never change for change sake but a voyage to a deeper revelation to the wider world of the beauty/lawfulness of Yolngu essence.

But, like all good history, some of the motive forces are mundane and unintentional as much as they are grand and heroic. Here is as good as anywhere to record one of these silly, apparently inconsequential, details that probably shape contemporary Yolngu art as much as any Napoleonic personage.

In Buku-Larrnggay, over the last thirty three years, we have had a family within a family, of arts workers. Some have been artists as well, but many simply toiling in support of the Centre's daily grind. Nuwandjali Marawili, Boliny's sister; Ralwurrandji Wanambi, Lamilami Yunupingu, Marrnyula Mununggurr; Araluen Maymuru, Nyalung Wunungmurra. And over the last ten years or so Yarranku and Shaun Winunguj, Ningiyama Maymuru, Napuwarri Marawili, Balwaltja Mununggurr, Barayuwa Mununggurr, Gunybi#2 Mununggurr and Whaiora Tukaki have all played an unsung part in the liberation of bark painting from an ethnographic and aesthetic cage.

Following a workshop from Don Whyte (our long term collaborator and framer from Darwin) in 1998 our staff were shown how to strap the barks with a custom made aluminium hanging system (originally designed by Karen Coote of Australian Museum).

As Buku staff became so proficient at applying this system to all major works we realized that the previous 'sticks' that topped and bottomed all barks were superfluous. So reliable and efficient was this group of arts workers that we could actually tell the artists not to bother tying these bits of wood on to the barks. This piece of Yolngu technology had been mandated by art managers since the time of missionary art sales in the 50s as a counter to the reality and perception that ill-cured barks could buckle and curl.

It took a while, but after becoming used to looking at barks without their sticks top and bottom it dawned that the 'frame' of a (black or red) pigment field usually painted to go under the sticks was also unnecessary.

And all of a sudden bark became just a canvas. It was no longer possible to know from twenty metres away that one was looking at a 'bark painting' with all that implies as far as ethnography and exoticism. The ghetto that people kept in their mind for 'traditional' art by tribal people as distinct from contemporary sacred art by modern Australians was busted open without anything important to Yolngu law being missed.

The indicia of otherness was gone. And what was left was art. On a level playing field a bark could be viewed as a 'painting' and only later reveal itself as made from natural materials.

The loss of the painted 'frame' also let the power of the design surge off the edge of the surface. The patterns filled the whole. Another barrier was lost.

And all this from the fact that a little group of people in Arnhem land looked after each other to such a degree that it was reliably predictable that a hard working arts worker would be available to strap any bark that came in. A hinge factor; invisible to most, that propels history.

These boundaries that have melted away from the bark have had a profound effect on the aesthetic but have not been acknowledged in the literature until now.

So much for the invisible, and now to Gunybi, who is anything but.

I would like to make sure that I try and communicate the improbability of his innovation in its context.

Yolngu culture offers many freedoms but also some strict disciplines. Intellectual property in sacred designs is policed much more severely than in a Western context, which sees them as merely a property right. Yolngu see it as a matter of life and death. It can be a capital offence to misappropriate or mistake the clan's visual identity. Our equivalent of murder.

Naturally this view breeds conservatism and caution. Every artist has his freedom, but it is within a tight range. Although this is contrary to a modern Western view of 'the Freedom of the Individual' and 'the Right to Free Expression' it is probably a factor in the longevity of Yolngu culture. An explanation for the miracle that we have intact oral and visual records of eyewitness accounts of ancient meteors and tsunamis.

Coming up with a new form that complies with this law may seem 'clever' to an outsider but it is so much more than that. I count nine important innovations that Gunybi has either devised or championed in the last five years. Sculpting in ironwood; Painting barks on both sides; 'Grinderism' - elaborately shaping larrakitj (memorial poles); inseting carved Kapok figures to hollowed eucalypt poles; incising the surface of barks; chiseling patterns into larrakitj; elaborately shaping barks; laminating bark onto bark to create three dimensions; attaching barks to timber frames.

Any one of these would mark him as a special person with the courage to test the boundaries of communal tolerance. As it happened Gunybi's instinct for where change could be tolerated was spot on. None of these revolutions caused any outwardly perceived ripple of disapproval. I asked him why others hadn't made these moves before.

A translation would read, "I don't know. You will have to ask them. I only know what comes from my mind."

Boliny is a mother figure to the community. She has raised countless children and grandchildren with a sweet, effortless energy. Amongst these are her younger brothers Wukun Wanambi and Yalanba Wanambi who are each now well known artists. Her patience and persistence and humility grind on. Thankless tasks and hopeless causes are the grist from which she produces regular triumphs. It is in her hands that the marginal becomes bountiful. Those of us who have experienced her loving solicitude are joyous that she overcame a serious health threat. Her intelligence and humour make her wisdom all the sweeter. All of this ingenuity and diligence is in her work which is her constant companion.

Dhurumuwuy is indeed a young gun. Distant from his fatherland by the sea at Yirrkala where the Marikas are the undisputed first family he has grown inland by the silty waters of the Gangan billabongs with his mother Djuna of the Dhalwangu clan. This sees him at a time and place where artistic excellence reign. A hot spot in Australian cultural life. So by an accident of happenstance the turtle rich sea foam of the Gulf is rendered with the heady talent typical of the Gangan stable which includes Djirriarra Wunungmurra, Nawurapu Wunungmurra, Garawan Wanambi, Gawirrin Gumana, Waturr Gumana, Malaluba Gumana and of course Gunybi. All of these artists have had successful solo shows in metropolitan galleries and yet the community is less than 100 strong. His Mum and the first two on this list are children of Yanggarriny Wunungmurra (1932-2003) winner of the 1996 Telstra First Prize and the first Aboriginal artist to have his copyright recognised in a mainstream court after the appropriation of his sacred designs in a teatowel. His grandson continues to express his identity with the same subtle strength.

- Will Stubbs Art Co-ordinator Buku-Larrngay Mulka Yirrkala NE Arnhem Land

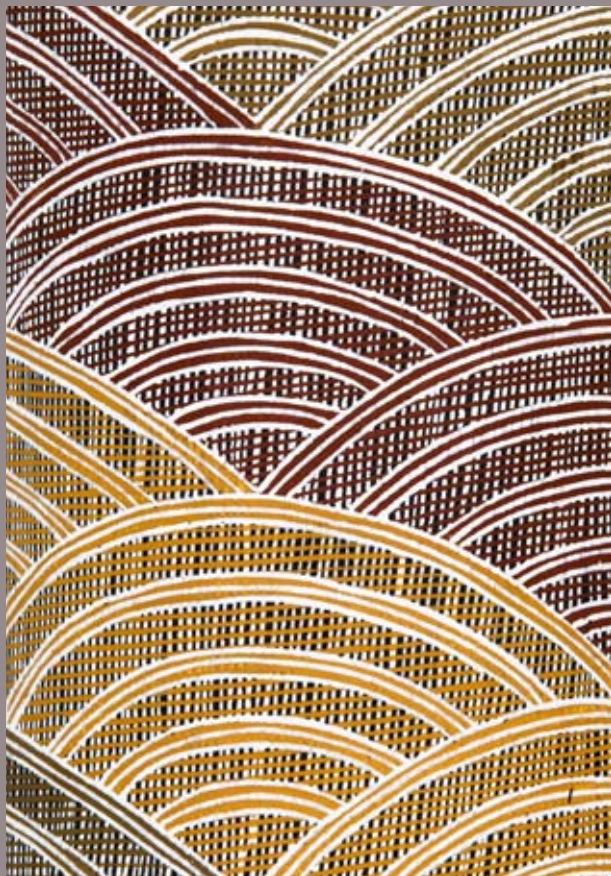


DHURRUMUWUY MARIKA

BOLINY WANAMBI

Dhuwa Saltwater

bark paintings ceremonial poles



Dhurumuwuy Marika
(detail) page 34



Boliny Wanambi
(detail) page 42



Dhurrumuwuy Marika
Rulyapa 2009
 237cm BLA 533 3503A



Dhurrumuwuy Marika
Rulyapa 2009
 200 cm BLA 534 3516E



Dhurrumuwuy Marika
Rulyapa 2009
 239 cm BLA 532 3460L



Dhurumuwuy Marika
Rulyapa 2008
250 x 49 cm BLA 528 3383I



Dhurumuwuy Marika
Rulyapa Gapu 2008
176 x 50 cm BLA 525 3359]



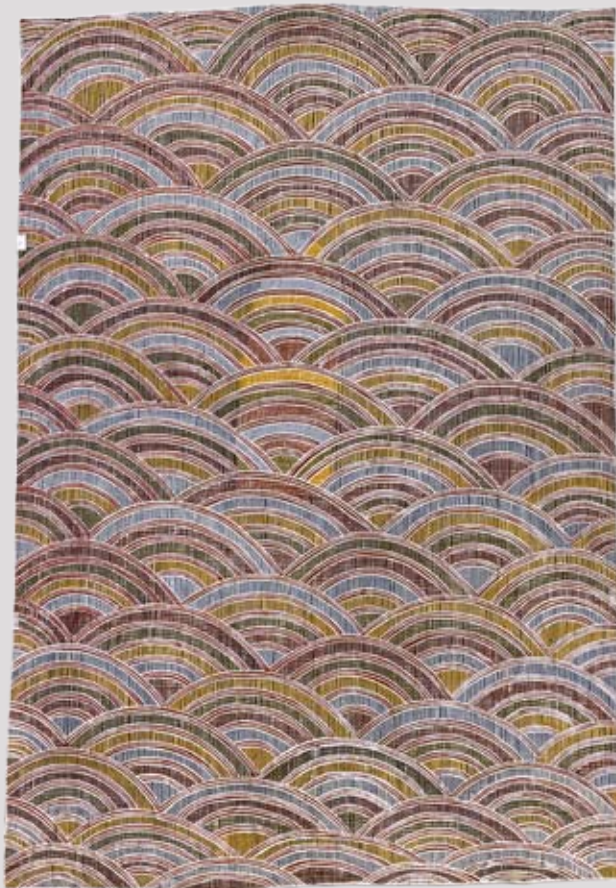
Dhurumuway Marika
Rulyapa 2008
 149 x 43 cm BLA 527 3374N



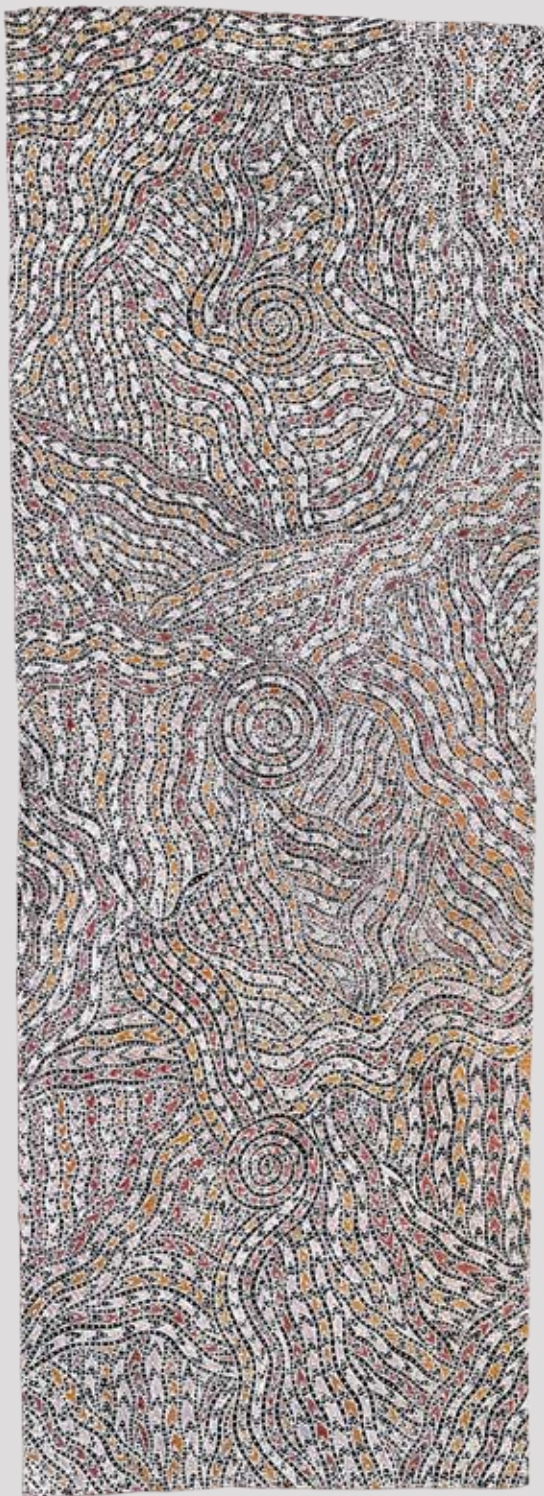
Dhurumuway Marika
Rulyapa 2008
 164 x 56 cm BLA 526 3370G



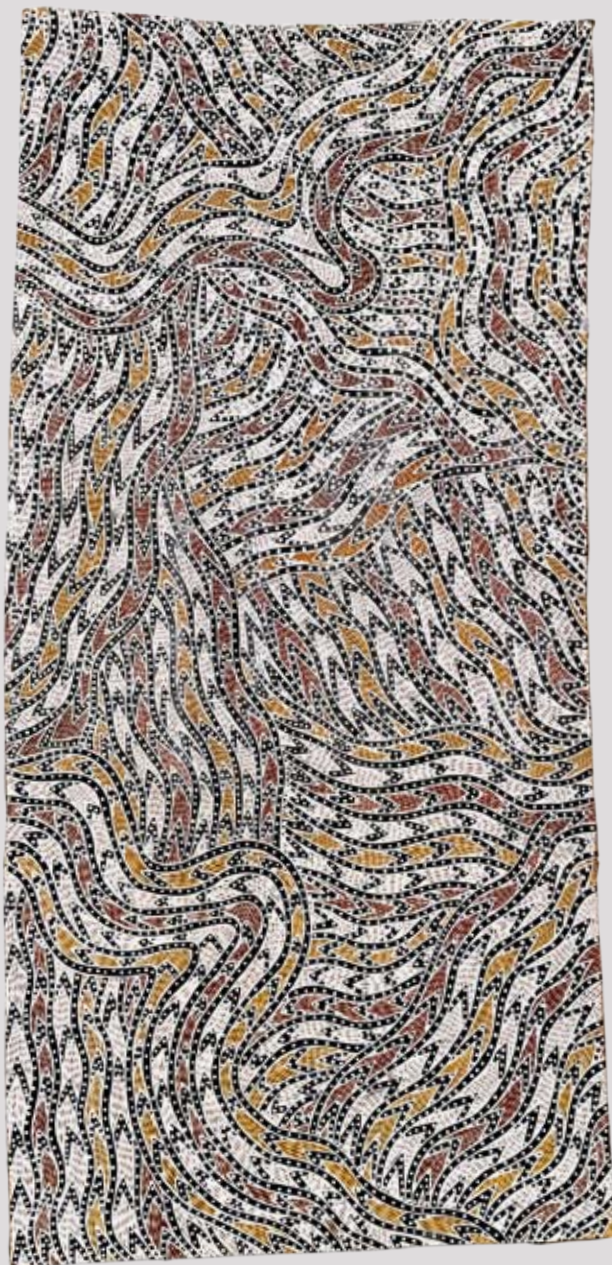
Dhurumuwuy Marika
Rulyapa 2008
 210 x 46 cm BLA 529 3410E



Dhurumuwuy Marika
Rulyapa 2009
 88 x 62 cm BLA 535 3527X



Boliny Wanambi
Bamurrungu 2008
221 x 81 cm BLA 522 3362K



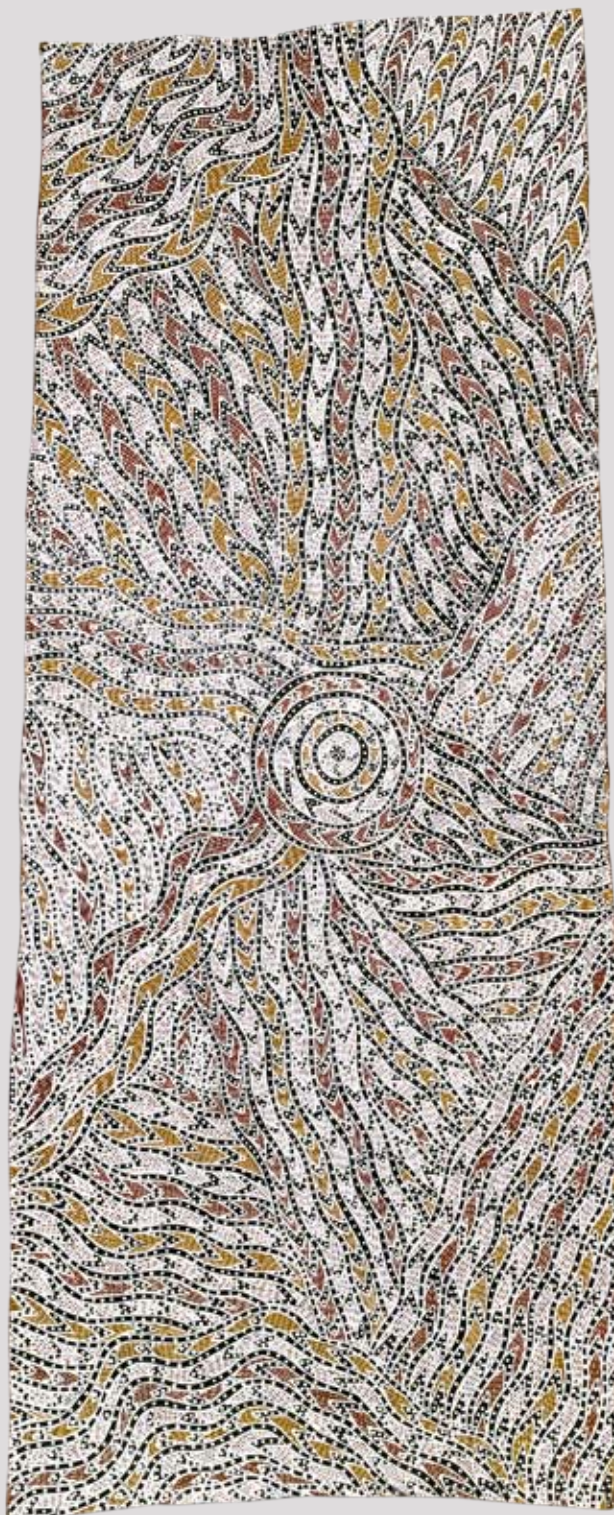
Boliny Wanambi
Bamurrungu 2008
 116 x 57 cm BLA 521 3350V



Boliny Wanambi
Bamurrungu 2009
 193 x 68 cm BLA536 3537V



Boliny Wanambi
Bamurrungu 2008
169 x 77 cm BLA 520 3339C



Boliny Wanambi
Bamurrungu 2008
193 x 58 cm BLA 523 3376C



Boliny Wanambi
Bamurrungu 2008
164 x 67 cm BLA 524 3376D

BIOGRAPHIES

Gunybi Ganambarr (b.1973 -)

Gunybi Ganambarr has mainly lived and worked as an artist at Gangan, sometimes based at Dhuruputjpi or Yilpara. A ceremonial yidaki player who is sought after by elders. Accompanied the Yolngu delegations to the opening of the National Museum in Canberra 2001 and the larrakitj installation at the Sydney Opera House 2002, and played at the opening of Djambawa Marawili's exhibition in the 2006 Sydney Biennale.

Under the tutelage of artists like Gawirrin Gumana and Yumutjin Wunungmurra from his mother's Dhalwangu clan whilst living on their country he has now assumed ceremonial authority.

He first came to the notice of the Buku-Larrnggay staff as an artist with a carved and painted Ironwood sculpture of a Wurran or cormorant (a totemic species of his mother clan) in 2002. The wood's natural shape suggested itself to him and he commenced to reveal the bird within. He then added pigment to achieve the colouring but both sculpting Ironwood for sale (rather than ceremony) and painting Ironwood are new actions in North East Arnhem land public art.

This began a consistent theme of Gunybi following his own inclinations in expressing his vision.

He has combined that with a startling innovative flair to produce ground breaking sacred art that is at once novel and still entirely consistent with Yolngu madayin (law).

His first recognition in a wider sphere was when he was invited by Brenda Croft of the National Gallery of Australia to enter the National Sculpture Prize in 2005. He submitted one of his first sculpted larrakitj.

In the year of 2008 he was chosen as an exhibiting finalist in the Xstrata Coal Emerging Indigenous Artist Award at the Gallery of Modern Art at Queensland Art Gallery. He went on to win that Award.

Gunybi has had the instinct to introduce radical new forms without offending community tolerance.

He has introduced or developed novel forms such as double sided barks, heavily sculpted poles, incised barks, ironwood sculpture, inserting sculptures into poles.

Gunybi is an energetic participant in ceremonial life who is always cheerful with a robust sense of humour. He is a natural leader amongst his peers. His vigorous zest for life sees him throw himself into whatever activity he is engaged in. He is married to Lamangirra Marawili a daughter of Djambawa Marawili.

Boliny Wanambi (b. 1957 -)

Boliny's father was the late Marrakulu leader and artist, Mithili Wanambi (c.1923-1981). She spent her childhood at the Marrakulu homeland, Barraratjpi, which is based on the inside of Cape Shield on Blue Mud Bay. A new Marrakulu homeland, Gurka'wuy, was established at Trial Bay in the early seventies by her father and another elite artist, Dundiwuy Wanambi (1936-1966) and both families lived there together.

Boliny is the widow of Birrikiti Gumana (c.1898-1982) a Dhalwangu clan leader up until his death in the early

eighties. Boliny has worked at the Women's Resource Centre in Yirrkala, creating hand painted ceramics and helping with women's programs. She is a prolific artist who also works with natural ochres on bark, lino-cut images and wood carvings.

In June 2006 Boliny's held a successful joint show with her sister, Ralwurrandji Wanambi, at Framed in Darwin. This exhibition brought her a measure of much deserved recognition. Although she has been an assistant to various other artists over the years, including Banduk Marika and her brother Wukun, Boliny has generally stayed out of the limelight. Her joint show in Darwin was widely acknowledged as one of the best exhibitions of the year. This success was repeated at the same venue in 2008 in the Marrakulu group show featuring her work.

She was afflicted with personal health issues around 2004 and through intensive medical treatment and her own sunny persistence she overcame those and was given a clean bill of health in 2008. Her production of art at all levels continued unabated through this period. She frequently makes large batches of small ochre painted razor incised carvings made from locally harvested rainforest timber.

She is a matriarch of her family and the community whose wisdom and positivity are a resource upon which all can draw.

In 2009 Annandale Galleries recognised her with an exhibition of works in conjunction with works from Dhurruwu Marika and Gunybi Ganambarr.

Dhurruwu Marika (b. 1981 -)

Dhurruwu's father is senior Rirratjingu statesman and Yirrkala councilor, Bakamumu Marika. His grandfather, the late Roy Dadanyga Marika (c.1931-1993), is known as the Father of Land Rights. Dhurruwu's mother is Djuna Wunungmurra, a daughter of Yangarriny Wunungmurra, one of the region's most important artists (1996 Telstra NATSIAA First Prize winner). The renowned Dhalwangu artists, Nawurapu and Djirrirra Wunungmurra are also the son and daughter of Yangarriny.

Residing away from Yirrkala, at his mother's Dhalwangu homeland of Gangan, Dhurruwu is surrounded by community artists of high integrity and talent led by Gawirrin Gumana AO. He is the latest of a younger generation recognised as possessing a real talent and desire to make art. His first works, produced in 2007, had already achieved high levels of artistic merit and cultural integrity. His subsequent work has continued to build on these qualities.

He is one of the few members of his clan to reside at Yirrkala and his father is not an artist so his exploration of the design of Rulyapa the water between Yirrkala and Dhambaliya (Bremer Island) has been something of a lone exercise.

Dhurruwu traveled to Annandale Galleries for the opening of the *Young Guns II* exhibition and this fuelled his interest in being involved in the creation of fine art. He has completed commissions and been invited to exhibit at Annandale again in 2009.



Gunybi Ganambarr



Dhurruwuy Marika



Boliny Wanambi





ANNANDALE GALLERIES

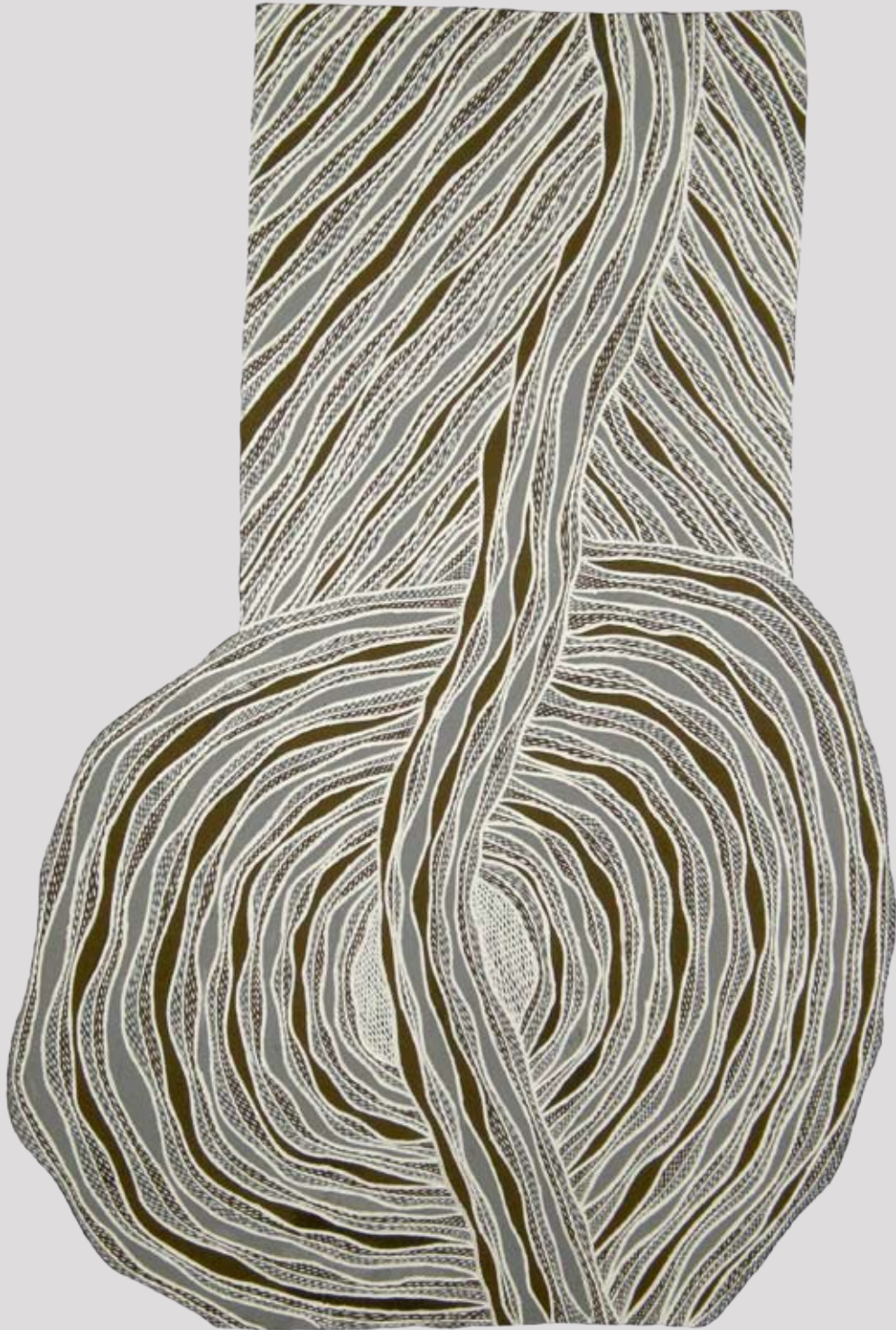
Hors Cat



Gunya Bi Ganambarr
Baraltja 2009
225 x 60 cm (approx.) 3604M



Gunya Bi Ganambarr
Gangan 2009
272 x 24 cm BLA 546 3602L



Gunybi Ganambarr
Mundukul at Baraltja 2009
109 x 69 cm BLA 545 3513N