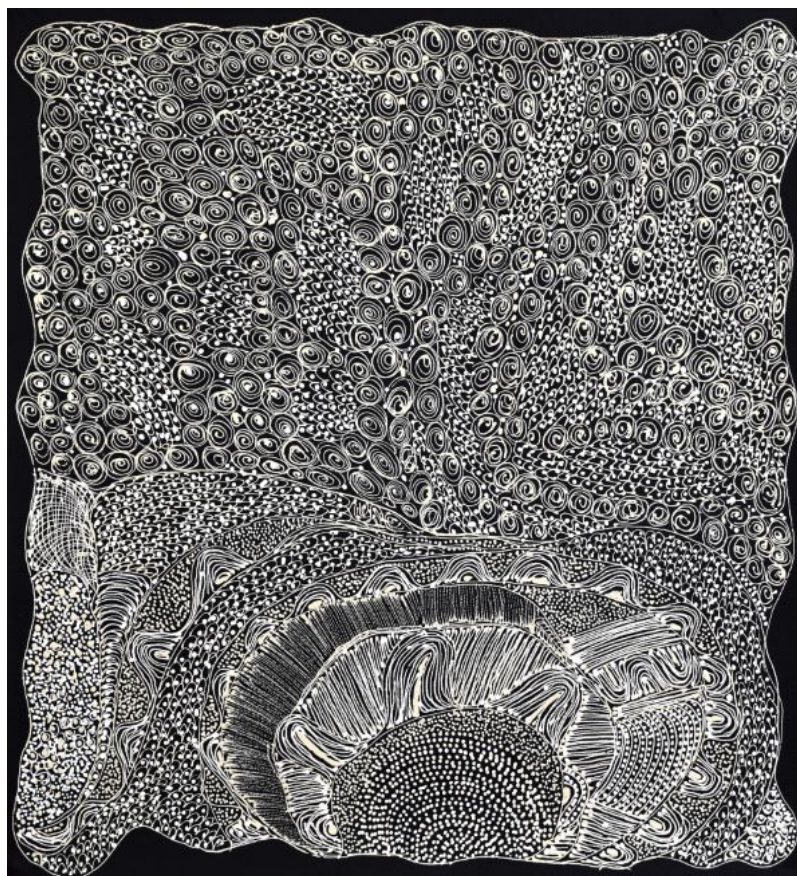


20|20

Sat, 21 Nov 2020 to Sat, 12 Dec 2020

Cooee Art Paddington

COOEE ART



I

Jorna Newberry

Women's Ceremony, 2020

Synthetic Polymer Paint on Belgian Linen #18477

66 x 71 cm

Framed: \$ | Unframed: \$

PROVENANCE

Yanda Art, NT
Cooee Art Gallery, NSW

20|20, November 2020, Cooee Art Paddington

This work depicts a Women's site near an important rockhole, near Tjukurla. The soft roundels represent the rockholes as well as a ceremonial site. The lines represent sandhills. This site is an important site for Jorna.

Jorna paints with a softening of iconography through interlacing with intricate finely dotted patterning. This soft dotting technique is characteristic of many of the Mount Liebig women artists.

COOEE ART GALLERY

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ABN: 89 614 431 319

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COOEE ART



2

Jorna Newberry

Women's Ceremony, 2020

Synthetic Polymer Paint on Belgian Linen #18475

66 x 71 cm

Framed: \$ | Unframed: \$

PROVENANCE

Yanda Art, NT
Cooee Art Gallery, NSW

20|20, November 2020, Cooee Art Paddington

This work depicts a Women's site near an important rockhole, near Tjukurla. The soft roundels represent the rockholes as well as a ceremonial site. The lines represent sandhills. This site is an important site for Jorna.

Jorna paints with a softening of iconography through interlacing with intricate finely dotted patterning. This soft dotting technique is characteristic of many of the Mount Liebig women artists.

COOEE ART GALLERY

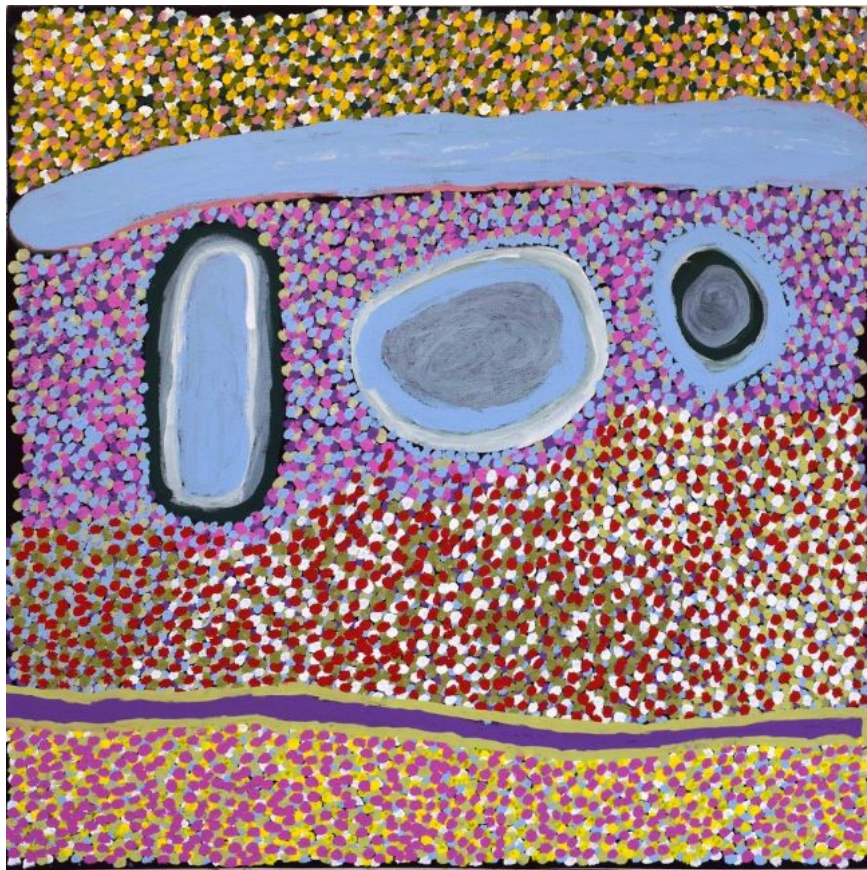
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COOEE ART



3

Junjun Jill Jack

Warnti, 2020

Synthetic Polymer Paint on Canvas #18764

90 x 90 cm

Framed: \$ | Unframed: \$

PROVENANCE
Mangkaja Arts, NT
Cooee Art, NSW

Jill Jack (bush name Tjunjun) was born at Christmas Creek around 1955. Her parents had been part of the large desert migrations of the 1940's and 1950's, where people moved north towards the cattle station country of the Fitzroy Valley.

Jill Jack's mother came from Japingka Waterhole in Walmajarri country, and had travelled north with her first, older husband. Her father came from Wimpa in Wangkajunga country, and travelled via the Canning Stock Route to Balgo, before moving west to Christmas Creek.

Jill Jack grew up with two brothers at Christmas Creek, where she worked for a time at the station homestead. Her children, two daughters, have also lived all their lives at Christmas Creek, which became the location where Wankatjungka Community was established during the 1980's.

Jill Jack began painting in 2003 for the Wangkatjungka Arts Project organised by Japingka Gallery. Jill Jack paints elements of her ancestral homelands through stories she has inherited from her mother and father's country. Jill Jack's work has generated a great deal of interest right from her earliest paintings, based largely on her harmonious use of colour and assured technique.

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4

Rosie Tarku King

My Country, 2020

Synthetic Polymer Paint on Canvas #18759

77 x 101 cm

Framed: \$ | Unframed: \$2400

PROVENANCE
Mangkaja Arts, NT
Cooee Art, NSW

I was born at a jumu [soak water] called Payinjarra in the Great Sandy Desert. I walked out from the desert with my husband when I was a young girl. I left my mother and brother Kumanjayi [deceased] Pijaju behind at Japingka. My husband had two wives, my older sister and myself. These two passed away a long time ago, here in the river country at Brooking Springs Station.

When we left the desert we walked for a long time. We were walking and hunting all the way. We killed pussycat and wirka [sand goanna] for food but no kangaroo. I was walking and worrying all the time about my mother but I kept going. My husband and my sister were both cheeky. They hit me for no reason. I was crying for my mother. I got away from them once. But they were too cheeky to me and told me, "come on you have to go". I told them, "No, I want to go back to my mother". They kept telling me "No, you have to keep going".

I was frightened but I came out at Old Bililluna. There was a plane landing right there and I was frightened of that plane. From there, all of us kids went walking and looking at the plane which had landed. I didn't know any English and so I just looked at the kartiya [Europeans]. We kept going and we saw kartiya getting water in a bucket from a well. This was new to me too because it was the first time I had seen this.

We had no shoes. We were wearing yakapiri [bush used to make sandals to protect feet from the hot ground]. After that, a motorcar came from Moola Bulla to Old Bililluna and took us to Moola Bulla. We were frightened in the car. We hadn't seen one before. And we didn't know anyone there either. I met Manmarria Daisy Andrews and her first son at Moola Bulla.

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I talked only Juwaliny when I came out from the desert but today I speak Juwaliny, Walmajarri, Kriol and English. I have been painting with Mangkaja Arts for a long time.



5

Tommy May Ngarralja

Jilji and Bila, 2020

Synthetic Polymer Paint on Canvas #18760

60 x 60 cm

Framed: \$ | Unframed: \$3000

PROVENANCE
Mangkaja Arts, NT
Cooee Art, NSW

A Cooee Christmas | Next Gen 2021, December 2021, Cooee Art | Redfern

Tommy May is a Wangkajunga and Walmajarri man who was born at Yarmkurnja on the Canning Stock Route in the Great Sandy Desert. He dances and sings Kurtal, a ceremony relating to the main jila [permanent waterhole] in his country.

According to the artist, 'This is a story about Dreamtime people before Canning. Before whitefella come with a camel, Dreamtime people were there. These two blokes, Kurtal and Kaningarra, they been looking after the two waterholes, cleaning all the time.'

Tommy May is one of the senior singers and dancers for Kurtal. A respected elder, he is also a painter, printmaker, director of Mangkaja Arts and former Chairman of the Kimberley Aboriginal Law and Culture Centre.

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6

Tommy May Ngarralja

Jilji and Bila, 2020

Synthetic Polymer Paint on Canvas #18710

60 x 60 cm

Framed: \$ | Unframed: \$3500

PROVENANCE
Mangkaja Arts, NT
Cooee Art, NSW

Tommy May is a Wangkajunga and Walmajarri man who was born at Yarmkurnja on the Canning Stock Route in the Great Sandy Desert. He dances and sings Kurtal, a ceremony relating to the main jila [permanent waterhole] in his country.

According to the artist, 'This is a story about Dreamtime people before Canning. Before whitefella come with a camel, Dreamtime people were there. These two blokes, Kurtal and Kaningarra, they been looking after the two waterholes, cleaning all the time.'

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7

Junjun Jill Jack

Warnti, 2020

Synthetic Polymer Paint on Canvas #18763

60 x 60 cm

Framed: \$ | Unframed: \$900

PROVENANCE
Mangkaja Arts, NT
Cooee Art, NSW

Jill Jack (bush name Tjunjun) was born at Christmas Creek around 1955. Her parents had been part of the large desert migrations of the 1940's and 1950's, where people moved north towards the cattle station country of the Fitzroy Valley.

Jill Jack's mother came from Japingka Waterhole in Walmajarri country, and had travelled north with her first, older husband. Her father came from Wimpa in Wangkatjunga country, and travelled via the Canning Stock Route to Balgo, before moving west to Christmas Creek.

Jill Jack grew up with two brothers at Christmas Creek, where she worked for a time at the station homestead. Her children, two daughters, have also lived all their lives at Christmas Creek, which became the location where Wankatjunga Community was established during the 1980's.

Jill Jack began painting in 2003 for the Wangkatjunga Arts Project organised by Japingka Gallery. Jill Jack paints elements of her ancestral homelands through stories she has inherited from her mother and father's country. Jill Jack's work has generated a great deal of interest right from her earliest paintings, based largely on her harmonious use of colour and assured technique.

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8

Rosie Tarku King

One Man, One Jila/Jumu, 2020

Synthetic Polymer Paint on Canvas #18711

60 x 60 cm

Framed: \$ | Unframed: \$

PROVENANCE
Mangkaja Arts, NT
Cooee Art, NSW

Pages From the Atlas , April 2022, Cooee Art Redfern
Work INC Window, July 2021, Work Inc
We Choose to Challenge, March 2021, Cooee Art Paddington
20|20, November 2020, Cooee Art Paddington

I was born at a jumu [soak water] called Payinjarra in the Great Sandy Desert. I walked out from the desert with my husband when I was a young girl. I left my mother and brother Kumanjayi [deceased] Pijaju behind at Japingka. My husband had two wives, my older sister and myself. These two passed away a long time ago, here in the river country at Brooking Springs Station.

When we left the desert we walked for a long time. We were walking and hunting all the way. We killed pussycat and wirka [sand goanna] for food but no kangaroo. I was walking and worrying all the time about my mother but I kept going. My husband and my sister were both cheeky. They hit me for no reason. I was crying for my mother. I got away from them once. But they were too cheeky to me and told me, "come on you have to go". I told them, "No, I want to go back to my mother". They kept telling me "No, you have to keep going".

I was frightened but I came out at Old Bililluna. There was a plane landing right there and I was frightened of that plane. From there, all of us kids went walking and looking at the plane which had landed. I didn't know any English and so I just looked at the kartiya [Europeans]. We kept going and we saw kartiya getting water in a bucket from a well. This was new to me too because it was the first time I had seen this.

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We had no shoes. We were wearing yakapiri [bush used to make sandals to protect feet from the hot ground]. After that, a motorcar came from Moola Bulla to Old Billiluna and took us to Moola Bulla. We were frightened in the car. We hadn't seen one before. And we didn't know anyone there either. I met Manmarria Daisy Andrews and her first son at Moola Bulla.

I talked only Juwaliny when I came out from the desert but today I speak Juwaliny, Walmajarri, Kriol and English. I have been painting with Mangkaja Arts for a long time.



9

Gloria

Untitled, 2019

Synthetic Polymer Paint on Canvas #18683

101 x 71 cm

Framed: \$ | Unframed: \$

PROVENANCE
Spinifex Hill Studios, WA
Cooee Art, NSW

Born in the Pilbara in 1975, Gloria is a Martu woman working out of Spinifex Hill Studios in South Hedland. Gloria is an acrylic painter within a powerful matriarchal tradition that emerged in the Western Desert in the early 2000s. Her loose brushwork and pastel palettes have attracted critical attention for their highly affecting presence.

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10

Gloria

Untitled, 2020

Synthetic Polymer Paint on Canvas #18669

51 x 71 cm

Framed: \$ | Unframed: \$

PROVENANCE
Spinifex Hill Studios, WA
Cooee Art, NSW

Born in the Pilbara in 1975, Gloria is a Martu woman working out of Spinifex Hill Studios in South Hedland. Gloria is an acrylic painter within a powerful matriarchal tradition that emerged in the Western Desert in the early 2000s. Her loose brushwork and pastel palettes have attracted critical attention for their highly affecting presence.

COOEE ART GALLERY

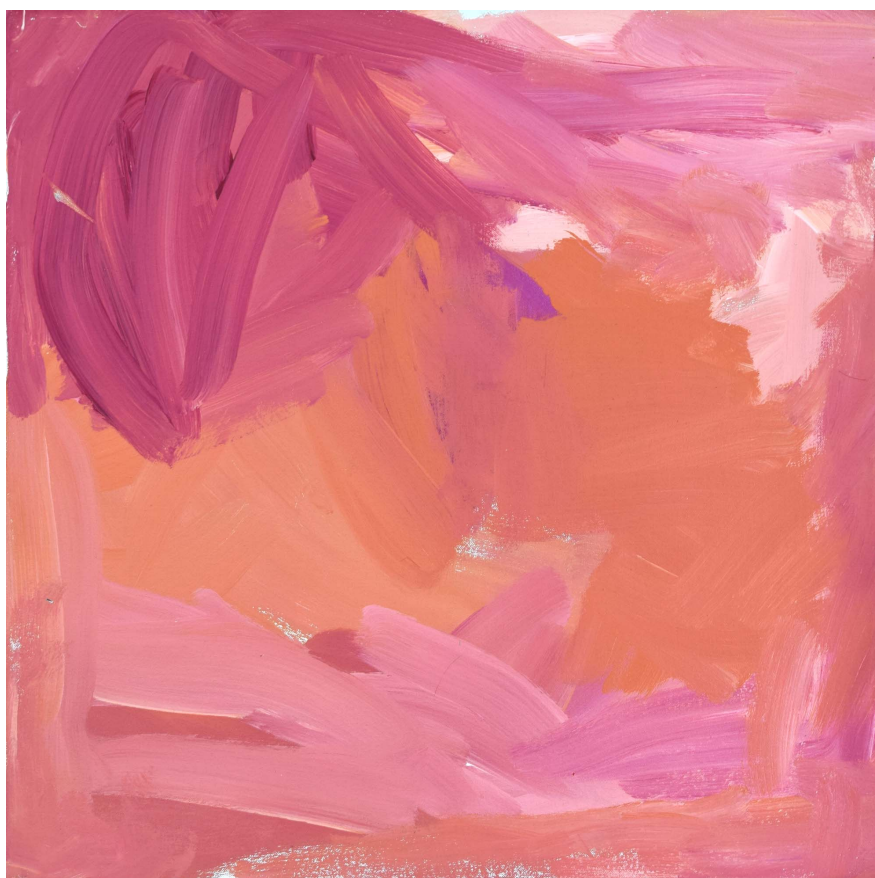
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Sat, 21 Nov 2020 to Sat, 12 Dec 2020

Cooee Art Paddington

COOEE ART



II

Gloria

Untitled, 2019

Synthetic Polymer Paint on Canvas #18667

60 x 60 cm

Framed: \$ | Unframed: \$

PROVENANCE
Spinifex Hill Studios, WA
Cooee Art, NSW

Born in the Pilbara in 1975, Gloria is a Martu woman working out of Spinifex Hill Studios in South Hedland. Gloria is an acrylic painter within a powerful matriarchal tradition that emerged in the Western Desert in the early 2000s. Her loose brushwork and pastel palettes have attracted critical attention for their highly affecting presence.

COOEE ART GALLERY

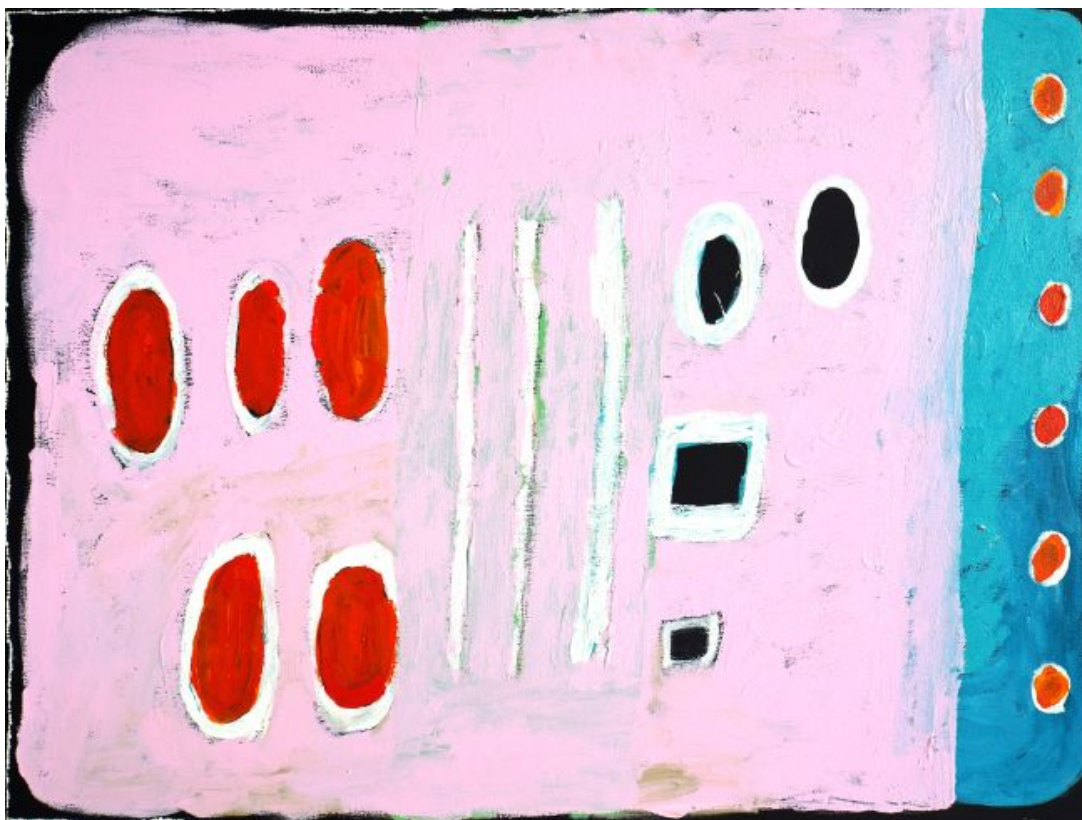
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12

Kitty Napanangka Simon

Mina Mina Dreaming, 2020

Synthetic Polymer Paint on Belgian Linen #18845

120 x 90 cm

Framed: \$ | Unframed: \$

PROVENANCE

Warnyaka Arts, NT
Cooee Art, NSW

20|20, November 2020, Cooee Art Paddington

Minamina is near Lake Mackay. It's main dreaming story is the karpanu, the digging stick, famously recorded in the Kanakurlangu clan group dreaming songline. Warlpiri call that songline, yupunju. The women travelled eastward into Anmatyerre tribe lands in the Jukurpa, by being, the sky and earth, night and day women created or gave birth to almost everything bringing them into existence. From raining clouds, waterholes, waterways, everything was danced and sung into existence. Then everything was left to be dug up with the karpanu so one could feed on the knowledge about everything within the Warlpiri homelands. The ultimate karpanu is the pointer stars near the Southern Cross stars. When the pointer star touches down in the horizon then the Warlpiri learning cycle begins again.

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13

Ursula Napangardi Marks

Bush Potato Dreaming, 2020

Synthetic Polymer Paint on Canvas #18642

120 x 90 cm

Framed: \$ | Unframed: \$

PROVENANCE

Warnyaka Art Centre, NT
Cooee Art, NSW

20|20, November 2020, Cooee Art Paddington
Sydney Contemporary 2020, September 2020

This dreaming tells about bush yams or potatoes. The trees are green all year round. When the flowers are on the tree the women know that the potatoes are ready to dig for. The women look for long, thin cracks along the ground, made from the vines of the potato plant. The women dig where the cracks are. The potatoes are deep in the ground, sometimes more than one meter deep. The women gather them in wooden dishes, called parraja in Warlpiri. Bush potatoes are cooked on the coals, and have a sweet taste.

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14

Charlie Tjapangati

Tingari, 2020

Synthetic Polymer Paint on Belgian Linen #18755

91 x 61 cm

Framed: \$ | Unframed: \$

PROVENANCE

Papunya Tula Artists, Alice Springs NT
Cooee Art, Sydney NSW

20|20, November 2020, Cooee Art Paddington

The painting depicts designs associated with the swamp site of Manakarra, north of Jupiter Well. In mythological times a large group of Tingari Men visited this site before travelling east, passing through Walipalimpa, then to Kiwikurra. Since events associated with the Tingari Cycle are of a secret nature no further detail was given.

Generally, the Tingari are a group of Mythical characters of the Dreaming who travelled over vast stretches of the country, performing rituals and creating and shaping particular sites. The Tingari Men were usually followed by Tingari Women and accompanied by novices and their travels and adventures are enshrined in a number of song cycles. These mythologies form part of the teachings of the post initiatory youths today as well as providing explanations for contemporary customs

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15

Ngoia Pollard Napaljarri

Father's Country, 2020

Synthetic Polymer Paint on Belgian Linen #18754

122 x 61 cm

Framed: \$ | Unframed: \$3300

PROVENANCE

Papunya Tula Artists, Alice Springs NT
Cooee Art, Sydney NSW

In her paintings Ngoia depicts the wet and dry characteristics of Nyruppi (Talarada), a region charged with the spiritual presence of a 'watersnake' which lives beneath the surface. Ngoia describes this terrain as being dangerous. This area is currently unoccupied Warlpiri land where her father hunted prior to white presence. Ngoia has special custodianship responsibilities over this area.

COOEE ART GALLERY

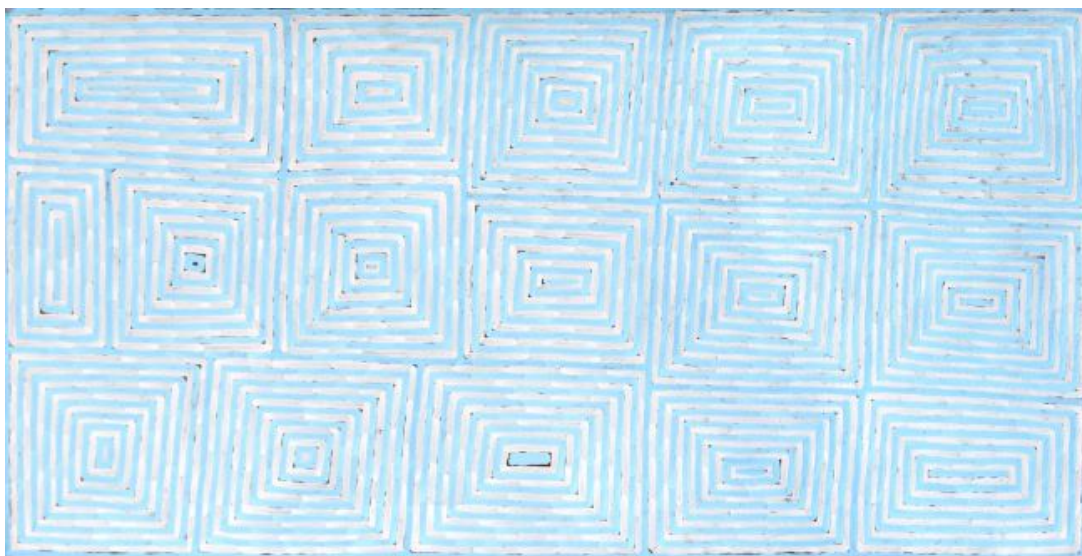
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16

Aubrey Tjangala

Tingari, 2020

Synthetic Polymer Paint on Belgian Linen #18756

122 x 61 cm

Framed: \$ | Unframed: \$

PROVENANCE

Papunya Tula Artists, Alice Springs NT
Cooee Art, Sydney NSW

The painting depicts designs associated with the swamp site of Manakarra, north of Jupiter Well. In mythological times a large group of Tingari Men visited this site before travelling east, passing through Walipalipa, then to Kiwikurra. Since events associated with the Tingari Cycle are of a secret nature no further detail was given.

Generally, the Tingari are a group of Mythical characters of the Dreaming who travelled over vast stretches of the country, performing rituals and creating and shaping particular sites. The Tingari Men were usually followed by Tingari Women and accompanied by novices and their travels and adventures are enshrined in a number of song cycles. These mythologies form part of the teachings of the post initiatory youths today as well as providing explanations for contemporary customs

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17

Genevieve Kemarr Loy

***Akwerlkermwerkerr - Bush Turkey Dreaming*, 2020**

Synthetic Polymer Paint on Belgian Linen #18850

120 x 120 cm

Framed: \$ | Unframed: \$5500

PROVENANCE

Lauraine Diggins Fine Art, Vic
Cooee Art, NSW

This painting depicts Bush Turkey Dreaming. This story or dreaming was passed onto Genevieve from her father Cowboy Loy Pwerle. It shows the Bush Turkey making tracks as it searches for seeds to eat and looking for the water hole so that it can drink. This country is known as Antwengerrp which is to the west of the Sandover River on Utopia Station in Central Australia.

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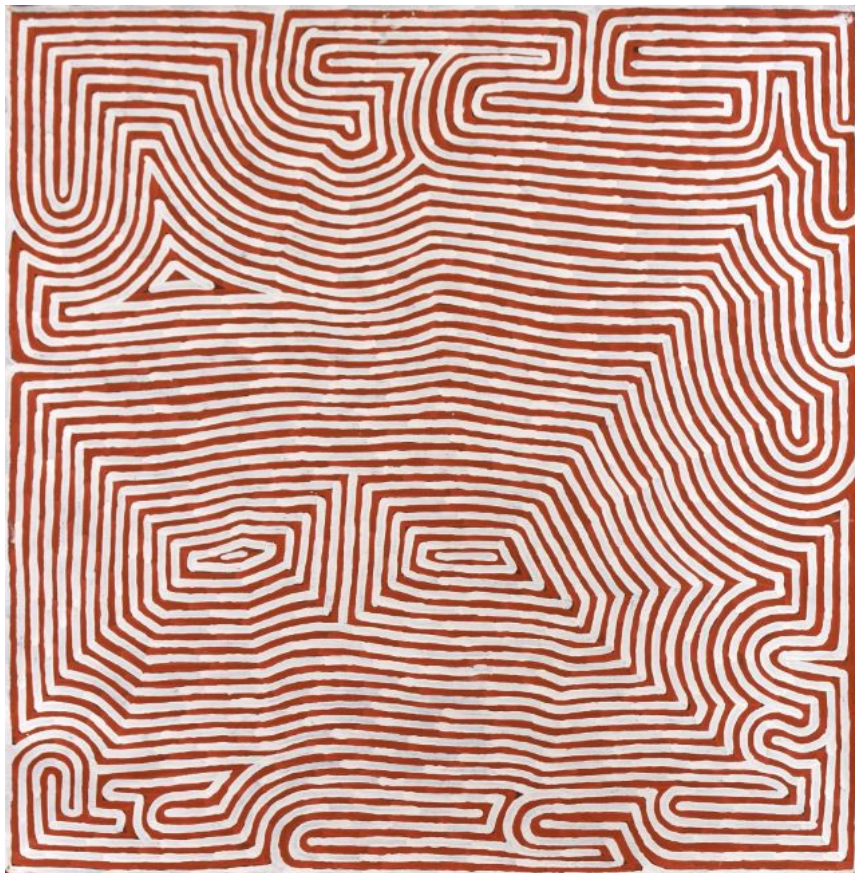
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18

Aubrey Dixon Tjangala

Tingari, 2020

Synthetic Polymer Paint on Belgian Linen #18757

91 x 91 cm

Framed: \$ | Unframed: \$

PROVENANCE

Papunya Tula Artists, Alice Springs NT
Cooee Art, Sydney NSW

20|20, November 2020, Cooee Art Paddington

The painting depicts designs associated with the swamp site of Manakarra, north of Jupiter Well. In mythological times a large group of Tingari Men visited this site before travelling east, passing through Walipalimpa, then to Kiwikurra. Since events associated with the Tingari Cycle are of a secret nature no further detail was given.

Generally, the Tingari are a group of Mythical characters of the Dreaming who travelled over vast stretches of the country, performing rituals and creating and shaping particular sites. The Tingari Men were usually followed by Tingari Women and accompanied by novices and their travels and adventures are enshrined in a number of song cycles. These mythologies form part of the teachings of the post initiatory youths today as well as providing explanations for contemporary customs

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19

Debbie Napaljarri Brown

Wanakiji Jukurpa (Bush Tomato Dreaming), 2020
Synthetic Polymer Paint on Belgian Linen #18782
122 x 122 cm
Framed: \$ | Unframed: \$3300

PROVENANCE
Warlukurlangu Artists, NT
Cooee Art, NSW

The Wanakiji Jukurpa (bush tomato Dreaming) travels through Yaturlu (near Mount Theo, north of Yuendumu). "Wanakiji" grows in open spinifex country and is a small, prickly plant with purple flowers that bears green fleshy fruit with many small black seeds. After collecting the fruit the seeds are removed with a small wooden spoon called 'kajalarra'. The fruit then can be eaten raw or threaded onto skewers called 'turturpa' and then cooked over a fire. 'Wanakiji' can also be skewered and left to dry. When they are prepared in this way it is called 'turturpa' and the fruit can be kept for a long time. In contemporary Warlpiri paintings traditional iconography is used to represent the Jukurpa, particular sites and other elements. The Wanakiji Jukurpa belongs to Napanangka/Napangardi women and Japanangka/Japangardi men.

COOEE ART GALLERY

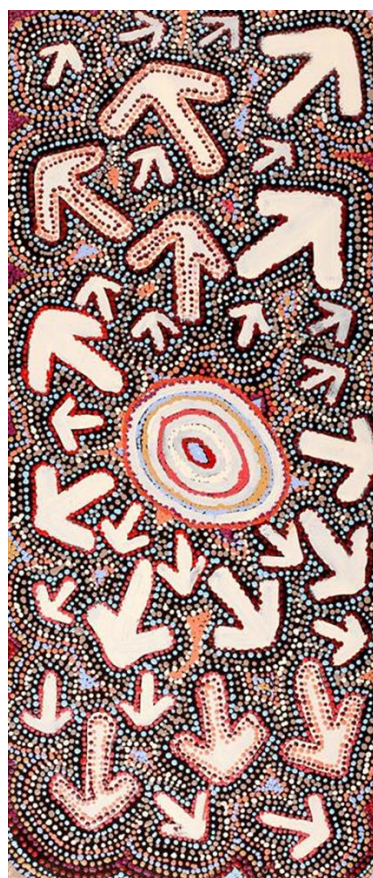
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20

Margaret Nangala Gallagher

Yankirri Jukurpa (Emu Dreaming) - Ngarlikirlangu, 2020

Synthetic Polymer Paint on Belgian Linen #18781

107 x 46 cm

Framed: \$ | Unframed: \$950

PROVENANCE

Warlukurlangu Artists, NT
Cooee Art, NSW

This particular site of the Yankirri Jukurpa, (emu Dreaming [Dromaius novaehollandiae]) is at Ngarlikurlangu, north of Yuendumu. The 'yankirri' travelled to the rockhole at Ngarlikurlangu to find water. This Jukurpa story belongs to Jangala/Jampijinpa men and Nangala/Nampijinpa women.

In contemporary Warlpiri paintings traditional iconography is used to represent the Jukurpa, associated sites and other elements. Emus are usually represented by their 'wirliya' (footprints), arrow-like shapes that show them walking around Ngarlikurlangu eating 'yakajirri' (bush raisin [Solanum centrale]). In the time of the Jukurpa there was a fight at Ngarlikurlangu between a 'yankirri' ancestor and Wardilyka (Australian bustard [Ardeotis australis]) ancestors over sharing the 'yakajirri'. There is also a dance for this Jukurpa that is performed during initiation ceremonies.

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21

Joshua Bonson

Ocean Shades, 2020

Synthetic Polymer Paint on Canvas #18653

160 x 120 cm

Framed: \$ | Unframed: \$8000

PROVENANCE

Direct from the artist, Darwin, NT
Cooee Art, NSW

The ever-changing colours, texture and light of the ocean and sky have inspired this mood evoking landscape, Ocean Shades.

Layers of luminous colours that change and shift when seen from different angles yet still reflecting balance and harmony.

Washing it with white...wiping it off... and calming it down with my hands, leaving my marks in the sand.

The completed work portrays my unique view of the movement and colour of the sea and land, a world of unexpected patterns and shapes set free by nature. - Joshua Bonson

COOEE ART GALLERY

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COOEE ART



22

Mabel Wirringoon Juli

Darrajayin, 2020

Natural Earth Pigments on Canvas #18847

100 x 120 cm

Framed: \$ | Unframed: \$

PROVENANCE
Warmun Art Centre, NT
Cooee Art, NSW

ARTIST STATEMENT 2004: 'I started painting when the old girl [Queenie McKenzie] was here - she was the one who taught me to paint. She told me, 'You try that painting', and I started to paint. I was doing that Gamkiny [Moon Dreaming]; that's the painting I started with - because my mother and father told me that Ngarranggarni [Dreamtime] story. I was reminded of all those stories from my mum and dad - like Glingennayn Hill and the Old Woman Singing Out for Her Dog. Those stories come from my country [Springvale]. 'They used to take me out bush when I was a little girl - good size - and they told me all about those Dreamme stories. And I always remember those stories. I got 'em in my brain.'

ARTIST STATEMENT, 2007: 'I'm feeling pretty good. I like going to exhibitions, going to Sydney, feels good. I'm always busy. I finish the work, the painting, and go home. Go to [Warmun Community] council meetings, go to court [as an elder]. I got to make money to get tucker for my grandchildren. I still think about Aunty [Queenie McKenzie, who taught her to paint]. When I do painting. She tell me about stories.'

ARTIST STATEMENT, 2018: "Ohh, too many years I've been working. When I was young, I was working around the school and my auntie Queenie [Mckenzie] asked me to do painting...I'm the first one to do painting. Other people, they all bin in the station, working you know... I'm getti'ng old now. That's what I do - painting - and my auntie, she learned me for painting. I've never do the [new] Ngarrganggarni (Dreaming) yet, only the old one. [The new one] might be next year... yeah."

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23

Langaliki Lewis

Ngayuku Ngura, 2020

Synthetic Polymer Paint on Canvas #18771

150 x 91 cm

Framed: \$ | Unframed: \$3200

PROVENANCE
Emabella Arts Inc, SA
Cooee Art, NSW

Langaliki is the daughter of the senior Emabella painter Ati Palku Intjalki and the wood carver Adrian Intjalki. Her sister is the highly skilled potter Lynette Lewis. She is considered to be one of the most promising of the emerging Emabella artists who work in both paintings and ceramics.

In this work Langaliki has been inspired by the dramatic storms during the recent summer rains as well as afternoons spent on art centre bush trips painting and drawing in the Emabella creek.

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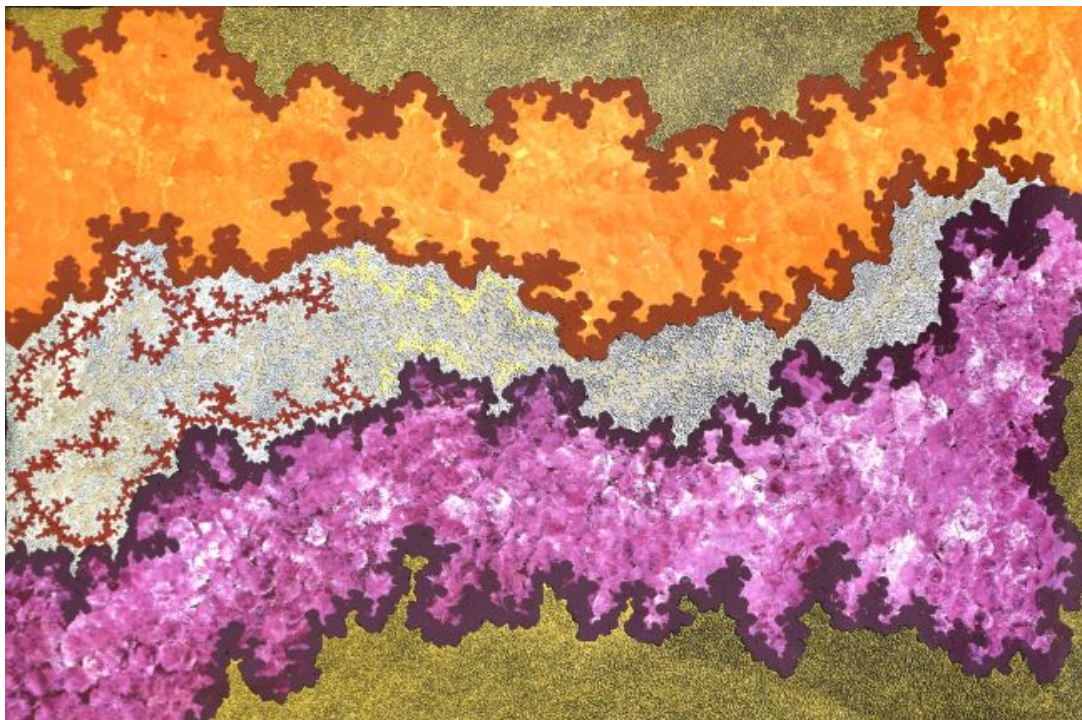
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24

Dulcie Nanala

Karlyapilyirra, 2020

acrylic on canvas #18768

152 x 101 cm

Framed: \$ | Unframed: \$3750

PROVENANCE
Warlayirti Artists, WA
Cooee Art, NSW

Dulcie has painted *Karlyapilyirra* a site close to Piparr, South of Balgo in the Great Sandy Desert. The white circles are the salt pans, surrounded by sandhills that shift with the seasons. The yellow and black dotting indicate the different ochre's found here that people use for painting themselves at ceremony

COOEE ART GALLERY

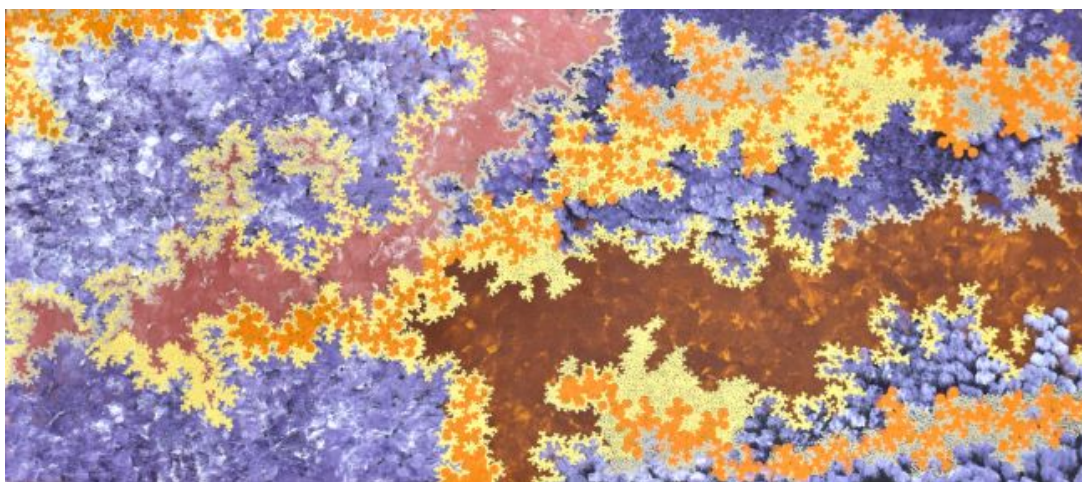
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25

Dulcie Nanala

Karlyapilyirra, 2020

acrylic on canvas #18766

181.9 x 81.3 cm

Framed: \$ | Unframed: \$6000

PROVENANCE
Warlayirti Artists, WA
Cooee Art, NSW

Dulcie has painted Karlyapilyirra a site close to Piparr, South of Balgo in the Great Sandy Desert. The white circles are the salt pans, surrounded by sandhills that shift with the seasons. The yellow and black dotting indicate the different ochre's found here that people use for painting themselves at ceremony

COOEE ART GALLERY

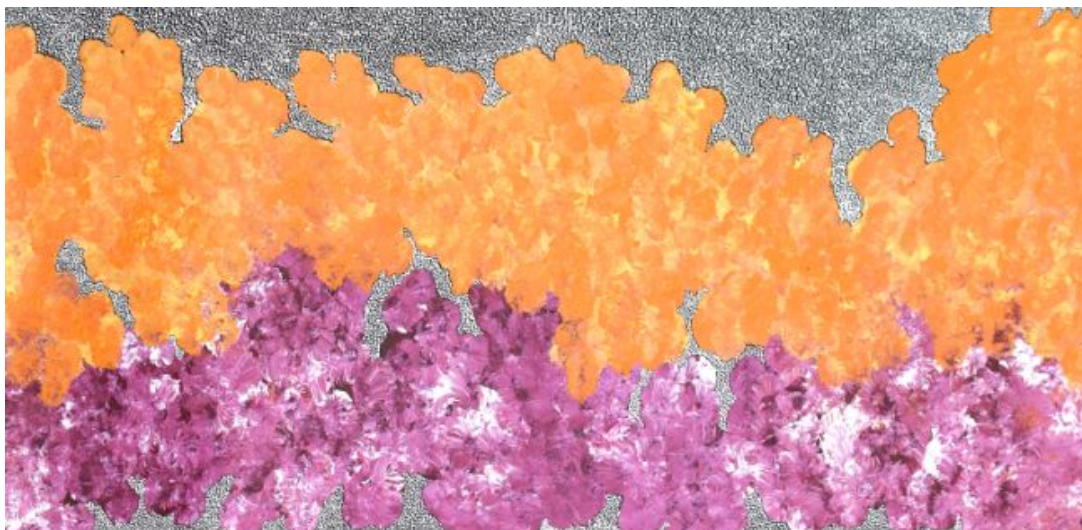
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26

Dulcie Nanala

Karlyapilyirra, 2020

acrylic on canvas #18767

100 x 50 cm

Framed: \$ | Unframed: \$2000

PROVENANCE
Warlayirti Artists, WA
Cooee Art, NSW

Dulcie has painted Karlyapilyirra a site close to Piparr, South of Balgo in the Great Sandy Desert. The white circles are the salt pans, surrounded by sandhills that shift with the seasons. The yellow and black dotting indicate the different ochre's found here that people use for painting themselves at ceremony

COOEE ART GALLERY

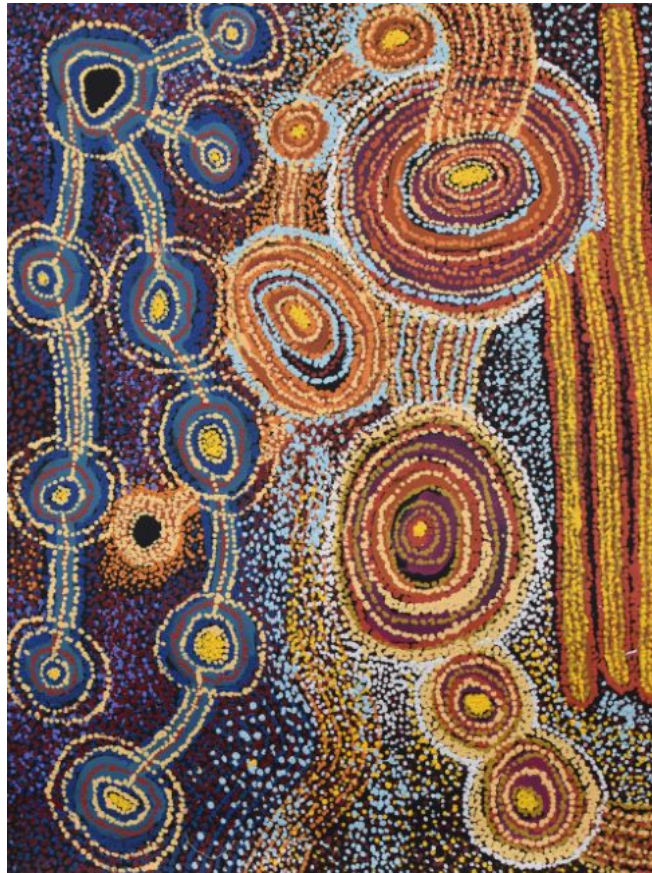
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27

Jennifer Inkatji

Seven Sisters, 2020

Synthetic Polymer Paint on Canvas #18689

120 x 90 cm

Framed: \$ | Unframed: \$

PROVENANCE

APY Art Centre Collective, SA/NT
Cooee Art, NSW

Jennifer Inkatji was born in Ernabella and later moved to Amata Community. Jennifer paints her country and her culture. In her paintings she is remembering important stories passed down to her from her father, mother and grandfather. She is thinking about how a long time ago when they used to look after the country, there was plenty of food and families were happy travelling around from place to place. Jennifer is sister to Nyumiti Burton and also paints large scale collaborative works with her.

This painting depicts an important Ngaanyatjarra women's story, Kungkarangkalpa (Seven Sisters Dreaming). Seven sisters were travelling from Waman to Warakurna. A wati (man) spied on them whilst they were digging deep water holes for drinking water. He wanted to make the youngest one his wife but the sisters ran away and hid from him. They then crossed the country passing through sand hills and dug for water as there was none in the creeks. Eventually they reached Docker River where they were safe from the man.

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28

Katie Curley

My Country, 2020

Synthetic Polymer Paint on Canvas #18690

102 x 102 cm

Framed: \$ | Unframed: \$2100

PROVENANCE

APY Art Centre Collective, SA/NT
Cooee Art, NSW

In this painting Katie has depicted her country. The different colours and designs represent variations in the landscape.

The APY Art Centre Collective is a group of 10 Indigenous owned and governed enterprises. The Anangu Pitjantjatjara Yankunytjatjara Lands (APY Lands) are located in remote Central Australia in the far northern tip of South Australia. Across the APY Lands, seven art centres facilitate and market the work of 500+ Anangu Artists.

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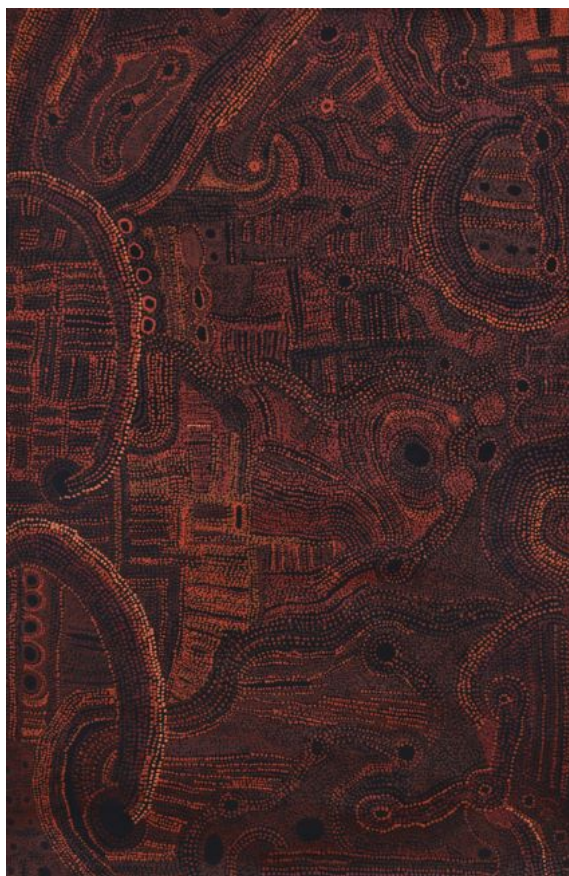
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29

Teresa Stevens

Piltati, 2020

Synthetic Polymer Paint on Canvas #18688

99 x 150 cm

Framed: \$ | Unframed: \$4000

PROVENANCE

APY Art Centre Collective, SA/NT

Cooee Art, NSW

This is the story from the creation time me for Nyapari. Piltati rock hole is close by in the hills to the north east of us. The two women would go out everyday in search of food. They worked very hard collecting bush tucker, including honey ants, witchetty grubs, mitlka (betong) and many other native foods. They would bring back food for their two husbands who were sitting back at their camp. The men spent their days painting on the cave walls and doing ceremony. The women got tired of the men's laziness and decided to eat some of the food before taking it back. The men began to worry about the women. "Yaltji, minyma kutjara?" ("Where are the two women?") The men waited a long time and got angry. "We will pay those women back and teach them a lesson!" They turned themselves into wanampi (mythical serpents with magical powers) to play a trick on the women. The circles represent the holes left behind after the women were digging. Their wana (collecting bowl) is lying on the ground close by.

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30

Inawintji Williamson

Kupi Kupi, 2020

Synthetic Polymer Paint on Belgian Linen #18686

199 x 121 cm

Framed: \$ | Unframed: \$

PROVENANCE

APY Art Centre Collective, SA/NT
Cooee Art, NSW

Gallery 2, June 2022, Cooee Art Redfern Gallery 2
20|20, November 2020, Cooee Art Paddington

The APY Art Centre Collective is a group of 10 Indigenous owned and governed enterprises. The Anangu Pitjantjatjara Yankunytjatjara Lands (APY Lands) are located in remote Central Australia in the far northern tip of South Australia. Across the APY Lands, seven art centres facilitate and market the work of 500+ Anangu Artists.

This artwork, Kupi Kupi which means Willy Willy or whirlwind. The painting is a map of the country looking down from birds eye view. The painting tells the story of how to whirlwinds move throughout the country picking up seeds and grasses to ensure the whole ecosystem continues to run smoothly. The round concentric circles denote the Kupi Kupi and also waterhole throughout the land. The black lines connecting them are the paths that the Kupi Kupi take across the country. The U shapes represent people performing the ceremonies.

"My name is Inawintji Williamson. This is the biggest canvas I have ever made, I have had a lovely week painting with my friends. My painting is the story of the kupi kupi, or the willy willy or wind. I want to say to everyone have a great weekend!!! AND a special hello to my friends Claire, Colin and Alex. Thank you. PALYA!!!!" Inawintji

COOEE ART GALLERY

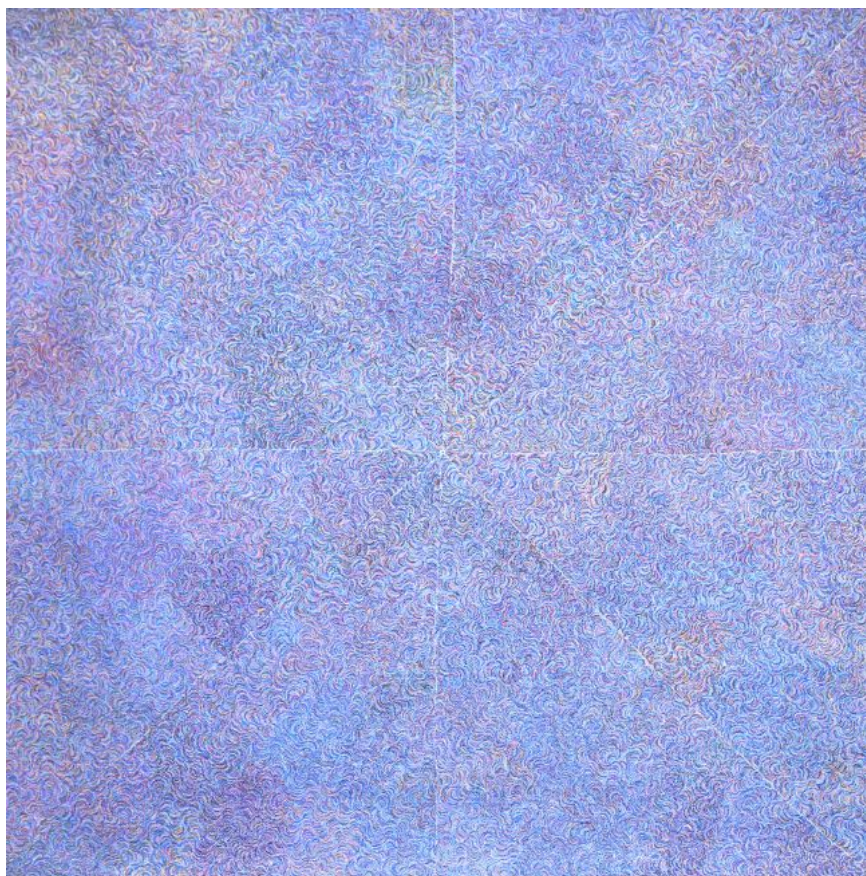
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31

Genevieve Kemarr Loy

***Akwerlkermwerkerr - Bush Turkey Dreaming*, 2020**

Synthetic Polymer Paint on Belgian Linen #18773

150 x 150 cm

Framed: \$ | Unframed: \$9900

PROVENANCE

Lauraine Diggins Fine Art, Vic
Cooee Art, NSW

This painting depicts Bush Turkey Dreaming. This story or dreaming was passed onto Genevieve from her father Cowboy Loy Pwerle. It shows the Bush Turkey making tracks as it searches for seeds to eat and looking for the water hole so that it can drink. This country is known as Antwengerrp which is to the west of the Sandover River on Utopia Station in Central Australia.

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32

Emily Cullinan

Ananyi Ngura (Travelling Country), 2020

Synthetic Polymer Paint on Belgian Linen #18707

121 x 90 cm

Framed: \$ | Unframed: \$3300

PROVENANCE

APY Art Centre Collective, NT
Cooee Art, NSW

Emily was born in rugged bush land, close to the Eastern APY community of Mimili. Her father was a respected cultural law man, and taught her and her two young sisters to live a traditional life. Emily did not encounter European settlers until she was a teenager.

Emily and her family used to travel long distances by walking or occasionally hitching wagons to camels and donkeys. They would camp at night inside hand built wiltjas (shelters) in the bush, sleeping in the warm sand.

The walk between Indulkana and Mimili regions took her five days. She recalls travelling this route many times to visit family. Emily's powerful paintings depict the iconic waterholes, majestic boulders, and river beds she would cross on her journey.

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33

Helen S. Tiernan

As Above So Below With Songlines, 2020

Oil on Canvas #18732

150 x 90 cm

Framed: \$ | Unframed: \$9500

PROVENANCE

Direct from the artist, ACT
Cooee Art, NSW

Born in Gippsland, Victoria of Aboriginal and Irish descent, Helen Tiernan worked in graphic arts, fashion design and as an art tutor before moving to Canberra in 1997. She completed her undergraduate studies at the ANU, Canberra School of Art in 2001 and has exhibited in solo and group exhibitions in the ACT, VIC, and NSW.

Works from Tiernan's last two solo exhibitions with Cooee Art have been acquired by the National Maritime Museum, Parliament House in Canberra, and several other important institutions.

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34

Jacob Karumapuli Stengle

Untitled, 2020

oil on Belgian linen #18676

76 x 76 cm

Framed: \$ | Unframed: \$3500

PROVENANCE

Direct from artist, SA, Australia
Cooee Art, NSW

Born in 1954 to a Ngumindjeri woman of the Tangani people from the Coorong in South Australia, and a Czechoslovakian father from Prague, Jacob Stengle was taken from his mother when 3 years old and became part of South Australia's 'Stolen Generation'. He was placed in the United Aborigines Mission's Colebrook Home, in Eden Hills, SA.

Having showed a great talent for visual art from an early age he immersed himself in it as a means of escaping the harsh realities of life under the guidance of one of the superintendents at the home, who was a practicing oil painter. Over the following 45 years Jacob supported himself through painting. A chance meeting with the London-born painter of 'Dreaming stories', Ainslie Roberts, began a life long friendship through which Jacob met a circle of practicing artists while he lived as an itinerant drifter.

His works have been exhibited in 5 solo exhibitions since 1985 and 4 group shows since 2009, principally through the Tandanya Aboriginal Cultural Institute, Adelaide and during this time he has been a finalist in the National Aboriginal Art Award and the National Heritage Art Award. Jacob's works are held in the permanent collections of Parliament House, Canberra, the South Australian Museum, Flinders University Gallery, Australian National Maritime Museum, and The National Gallery of Australia, Holmes a Court collection and the Australian Embassy in South Korea.

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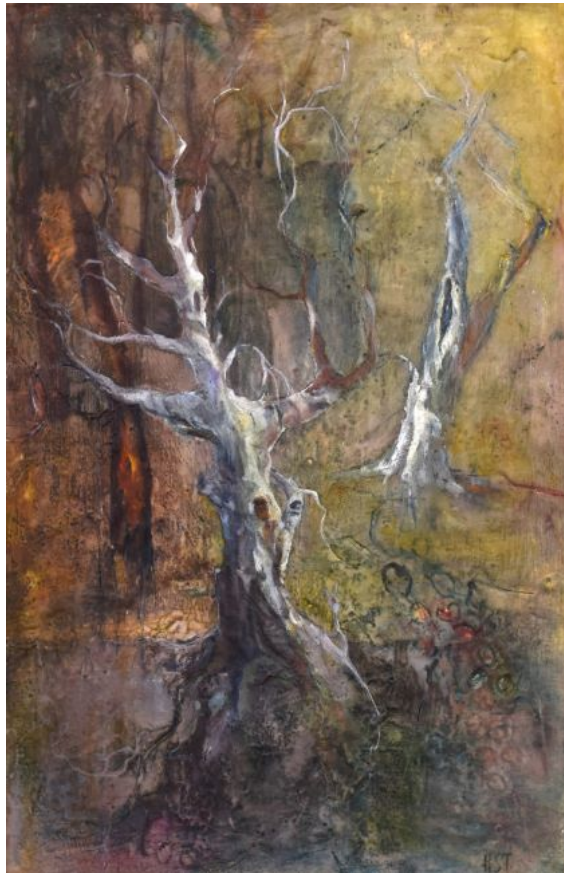
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35

Helen S. Tiernan

Scar Trees - From the Bank, 2020
encaustic, oil on canvas #18857
45 x 30 cm
Framed: \$ | Unframed: \$2500

PROVENANCE

Direct from the artist, ACT
Cooee Art, NSW

Another articulation of Tiernan's cross-cultural narratives is the interweaving of symbolic references to instruments and vehicles of navigation, the subject of paintings from her earlier exhibitions that highlighted the technologies of innovation which has existed for both cultures. She inhabits her paintings variously to elaborate on this context, using sailing ships, canoes with mobile kitchens, paddle steamers, boats, and most recently a space shuttle, stone walled fish traps, and spears as tools of technology that supported efficient food harvest. The technology of navigation is referenced by quoting variously to cardinal points on the map, nautical navigational charts, star configurations, rock art, Songlines and scar tree carvings.

Aboriginal peoples fishing in the sea and along inland waterways is testament of their traditional lives that continued almost undisturbed in remote areas during the colonial years. Her use of gold in this context references at once the preciousness of the landscape to Indigenous Australians, and from a European view, its value as a commodity of capitalist trade and development.

...Two Worlds (100x100cm) This symbolic early intercultural encounter suggests the naïve, open hearted intimacy offered by Indigenous peoples to visitors to their lands. This is supported by the attitude of the family portrayed and the warm golden palette and all-over imprint of Indigenous body painting and engravings. Charging the encounter with the spirit of Indigenous cultural inflection, is the presence of three ghostly outlines of large shields, hovering in the sky over the ship like sentinels or Ancestral Spirits, posing questions perhaps about the outcome of this encounter. The Large crescent engraving is referencing Indigenous astronomy and the use of Cardinal points to gauge the seasons in such ancient sites as the Bora-Rings and Stone

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Arrangements at the Carisbrook site in Victoria, either end of the instrument refers to east and north, with the inscriptions 'E' and 'N' directing toward the respective sites.

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36

Helen S. Tiernan

Scar Trees - Site Specific, 2020
encaustic, oil on canvas #18858
45 x 30 cm
Framed: \$ | Unframed: \$2500

PROVENANCE
Direct from the artist, ACT
Cooee Art, NSW

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37

Helen S. Tiernan

Scar Trees - Red River Gum, 2020
encaustic, oil on canvas #18859
45 x 30 cm
Framed: \$ | Unframed: \$2500

PROVENANCE

Direct from the artist, ACT
Cooee Art, NSW

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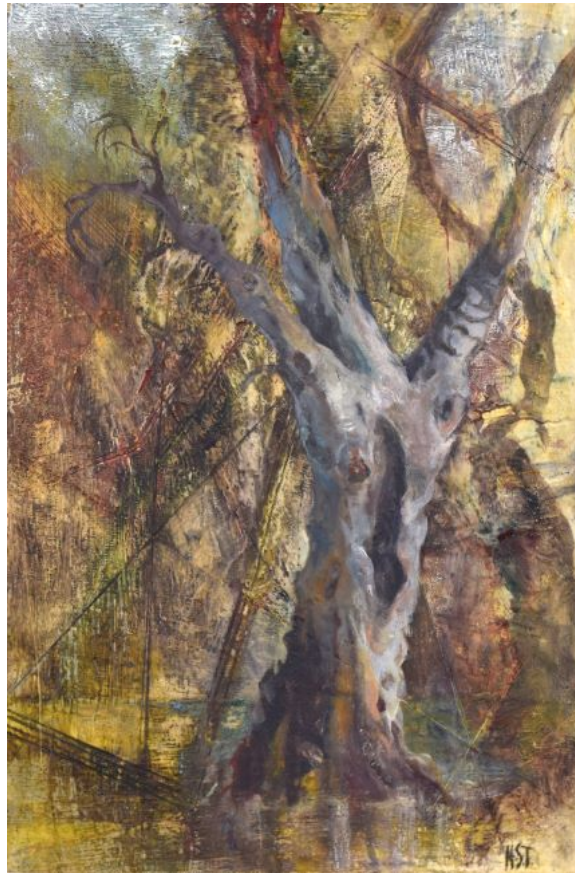
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38

Helen S. Tiernan

Scar Trees - Journey Lines, 2020
encaustic, oil on canvas #18860
45 x 30 cm
Framed: \$ | Unframed: \$2500

PROVENANCE

Direct from the artist, ACT
Cooee Art, NSW

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39

Yimula Munuḡurr

Djapu, 2020

Natural Earth Pigments on Bark #18841

105 x 27 cm

Framed: \$ | Unframed: \$

PROVENANCE
Buku Larngay Arts, NT
Cooee Art, NSW

20|20, November 2020, Cooee Art Paddington

This painting by Yimula Munuḡurr depicts with this cross hatching grid pattern, the sacred design for the freshwaters of the Djapu clan at their homeland Wandawuy now an outstation about 150 kilometres south of Yirrkala and inland from Blue Mud Bay. This Djapu clan outstation (and spiritual residence for Ancestral Beings Mäna the Shark and Bol'ḡu the Thunderman) is surrounded by permanent freshwater. Rains inspired by the actions of Bol'ḡu feed the rivers and fill the billabongs. Catfish and mussels, freshwater crayfish and others feed the Yolḡu and wild life. The waters are home for the shark Mäna.

The grid refers to the landscape of Wandawuy - a network of billabongs surrounded by ridges and high banks. Its structure also having reference at one level to woven fish traps. Ancestral Hunters set a trap here to snare the Shark but to no avail. These Yolḡu people are called Bärngbang and Monu'a who came to cut the trees named Gu'uwu, Gathurmakarr, Nyenyi, Rulwirrika and Gananyarra - all Dhuwa trees. They used straight young trees and cut them with their axes called Gayma`ari, Bitjutju.

COOEE ART GALLERY

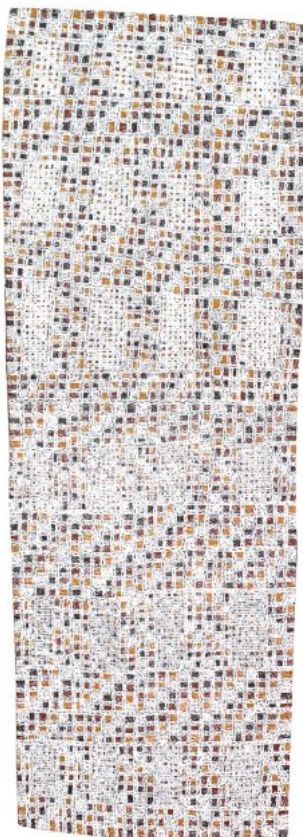
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E: info@cooeeart.com.au W: www.cooeeart.com.au ABN: 89 614 431 319

20|20

Sat, 21 Nov 2020 to Sat, 12 Dec 2020

Cooee Art Paddington

COOEE ART



40

Yimula Munuḡurr

Djapu, 2020

Natural Earth Pigments on Bark #18840

118 x 43 cm

Framed: \$ | Unframed: \$

PROVENANCE
Buku Larngay Arts, NT
Cooee Art, NSW

20|20, November 2020, Cooee Art Paddington

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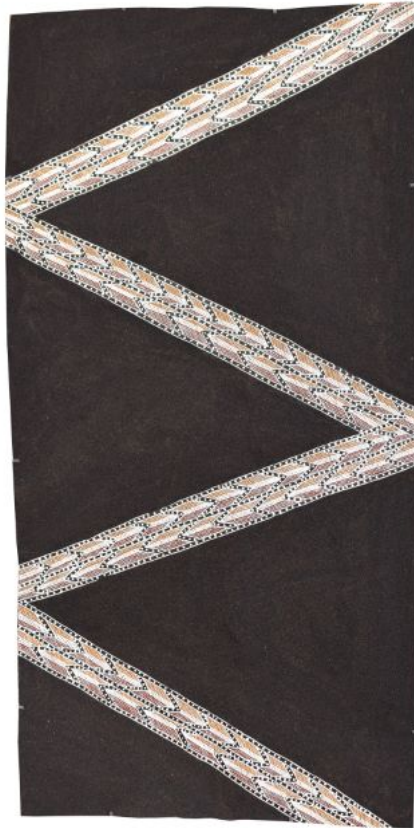
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41

Dhambit Il Wanambi

Guḍultja with sand from Yalanba, 2020

Earth pigments & sand on Stringybark #18772

129 x 65 cm

Framed: \$ | Unframed: \$4200

PROVENANCE
Buku Larrngay Arts, NT
Cooee Art, NSW

Dhambit's father is Mathill and is the youngest daughter of artists. All her brothers and sisters are well known artist, ie. Wukun Wanambi, Boliny Wanambi and Barjawuy Wanambi. She does artwork like carving, bark painting and hollow logs. She spends most of her time out at Baniyala doing her artwork and is married to Malumin. She is a mother of three girls and one boy.

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COOEE ART



42

Dhuwarrwarr Marika

Yalaŋbara, 2020

Natural Earth Pigments on Bark #18838

143 x 70 cm

Framed: \$ | Unframed: \$5500

PROVENANCE

Buku Larngay Arts, NT
Cooee Art, NSW

The design contains the identity of the coastal place of Yalaŋbara – some of the finest sand dunes in the Northern Territory towering above a windswept oceanic beach near the junction of the Arafura Sea and the Gulf of Carpentaria. It's an important place for the Yolŋu people, especially the Dhuwa moiety, as it's the landing site of the Djaŋ'kawu – the major creator beings for everything associated with the Dhuwa. Arriving at sunrise, the Sisters prepare for the first birth, a self-fertilised act of creation. Their white hair, Djawulu, is symbolic of sacred wisdom. Mawalan is the name given to the sacred staff the Sisters use to create springs and rocks and other features in their later journeys through the land of other Dhuwa clans. The design shows saltwater drying on their skin, the sand slipping down as the Sisters mount the dunes. The sun has risen on the birth of a nation: the Riratjijŋu clan.

Dhuwarrwarr Marika, 2020

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COOEE ART



43

Dhuwarrwarr Marika

Yalaŋbara, 2019

Natural Earth Pigments on Bark #18839

152 x 66 cm

Framed: \$ | Unframed: \$5500

PROVENANCE

Buku Larngay Arts, NT

Cooee Art, NSW

Cooee: Come Here, March 2021, Cooee Art | Redfern

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Dhuwarrwarr Marika, 2020

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COOEE ART



44

Yimula Munuḡgurr

Djapu - Larrakitji (hollow log), 2020

Natural Earth Pigments on Carved Wood #18777

186 x 8 cm

Framed: \$ | Unframed: \$

PROVENANCE

Buku Larngay Arts, NT
Cooee Art, NSW

Sydney Contemporary 2022, September 2022, Booth A03
20|20, November 2020, Cooee Art Paddington

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COOEE ART



45

Yimula Munuḡurr

Djapu - Larrakitji (hollow log), 2020

Natural Earth Pigments on Carved Wood #18842

164 x 13 cm

Framed: \$ | Unframed: \$

PROVENANCE

Buku Larrḡay Arts, NT
Cooee Art, NSW

Sydney Contemporary 2022, September 2022, Booth A03
20|20, November 2020, Cooee Art Paddington

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46

Dhuwarrwarr Marika

Yalanbara - Larrakitji (hollow log), 2020

Natural Earth Pigments on Carved Wood #18843

219 x 20

Framed: \$ | Unframed: \$

PROVENANCE

Buku Larrnggay Arts, NT
Cooee Art, NSW

The design contains the identity of the coastal place of Yalanbara – some of the finest sand dunes in the Northern Territory towering above a windswept oceanic beach near the junction of the Arafura Sea and the Gulf of Carpentaria. It's an important place for the Yolngu people, especially the Dhuwa moiety, as it's the landing site of the Djarḱawu – the major creator beings for everything associated with the Dhuwa. Arriving at sunrise, the Sisters prepare for the first birth, a self-fertilised act of creation. Their white hair, Djawulu, is symbolic of sacred wisdom. Mawalan is the name given to the sacred staff the Sisters use to create springs and rocks and other features in their later journeys through the land of other Dhuwa clans. The design shows saltwater drying on their skin, the sand slipping down as the Sisters mount the dunes. The sun has risen on the birth of a nation: the Rirratjingu clan.

Dhuwarrwarr Marika, 2020

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COOEE ART



47

Kenan Namunjaja

Kunkurra (The Spiralling / Wind) (Hollow Log), 2020

Natural Earth Pigments on Hollow Log #18629

82 x 14 x 15 cm

Framed: \$ | Unframed: \$2500

PROVENANCE

Maningrida Arts and Crafts, N.T
Cooee Art, NSW

Lorrkon or hollow log coffins are central to the funeral ceremony practiced by the Kuninjku people of Western Arnhem Land. The hollow logs, which housed the ochred bones of the deceased person, were painted with clan designs and placed into the ground where they were left to decay naturally.

The thin and delicate rarrk (crosshatching) done by the artist is amazingly and uniformly maintained across the whole length of a hollow log. The hollow logs reverberate with the power of ancestral beings who inhabit Western Arnhem Land .

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