

An abstract painting featuring a complex composition of thick, expressive brushstrokes. The color palette is diverse, including shades of blue, red, orange, yellow, green, and black. The overall effect is one of dynamic energy and texture, with various forms and patterns emerging from the layered application of paint.

WAAP 2012

The Wollotuka Acquisitive Art Prize



THE UNIVERSITY OF
NEWCASTLE
AUSTRALIA



PrintCentre, University of Newcastle

THE UNIVERSITY
GALLERY

WAAP 2012

The Wollotuka Acquisitive Art Prize

The University Gallery
12–29 September 2012

The Entrance Gallery
12–27 October 2012

COVER IMAGE

Nicole Chaffey *Where the water goes*
oil on board, 180 x 200cm
winner of WAAP 2011

WAAP 2012

Now in its fourth year, the Wollotuka Acquisitive Art Prize known as WAAP 2012, continues to grow and engage with communities and their artists both locally and nationally. From its regional beginnings in 2009, WAAP aimed to provide a platform for our local communities to display their art practice and to profile those artists working and exhibiting in the areas where the University has campuses, the Hunter, Central Coast and the Mid North Coast.

In 2012, the reputation of this exciting art prize has grown and the WAAP Prize now attracts exhibitors from all over Australia with extensive support from communities in the Northern Territory, Queensland and Victoria.

An initiative of the Wollotuka Institute and supported by the University of Newcastle, this exhibition and prize promotes traditional techniques and contemporary art on a national stage. It engages all sectors of the community with WAAP as a cultural event and through this builds lasting partnerships with our local community, with the regional community, and with the national community through a celebration of Indigenous Art and Culture.

Through these partnerships our students, staff and the extended community can identify and acknowledge the importance of individual cultural expression, acknowledge the diversity of that expression and its origins, and promote the vibrancy of Aboriginal and Torres Strait Islander art practice through WAAP.

The Wollotuka Institute and the University of Newcastle are committed to provide such a platform – WAAP 2012 invites an extended audience to share, enjoy and consider these extraordinary and provocative artworks. We come together to acknowledge excellence, we come together to share stories and to celebrate culture.

THE WOLLOTUKA INSTITUTE

The Wollotuka Institute at the University of Newcastle, is an operational body which consolidates all Indigenous activities of the University to serve the University's strategic priority and commitment to Indigenous Collaboration. The five functions of the Institute incorporate Academic, Research, Indigenous Student Support and Development, Indigenous Staff Employment and Development, and Indigenous Health.

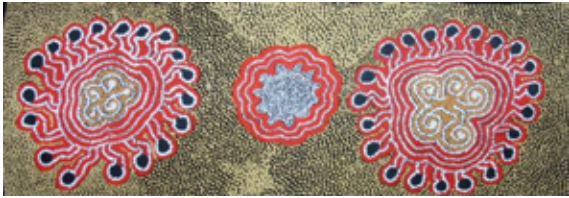
The Wollotuka Institute is an Industry leader with the most comprehensive range of Indigenous Higher Education programs combined with the largest Aboriginal and Torres Strait Islander workforce in NSW.

The University of Newcastle has the highest number of Indigenous Graduates of any institution in Australia.

<http://www.newcastle.edu.au/wollotuka/>

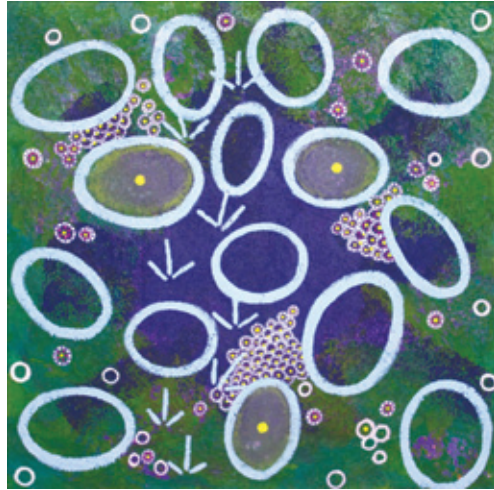


This symbol denotes that the artist has provided a story that relates to their artwork. These stories are reproduced in the back of this catalogue.



EMILY ANDY 

Jarmandi Dreaming – Bush Onion acrylic, 30 x 91cm, \$350



SANDRA ANGUS 

Emu Dreaming acrylic on canvas, 60 x 60cm, \$950



MARILYN ARMSTRONG 

Women's Dreaming acrylic on Belgian linen, 102 x 102cm, \$750



LOUISE BAYLISS (MIRREE) 

Inner Beauty – Brolga Dreaming acrylic on canvas, 60 x 90cm, \$3,500



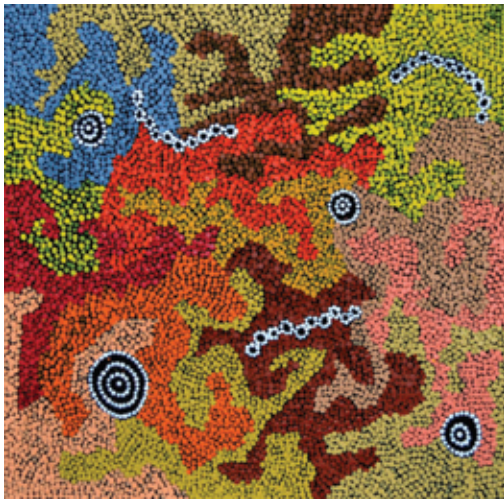
CHRISTINE BREADEN

Honey Ants acrylic, 46 x 46cm, \$350



GLENNYS BRIGGS 

Grandmother – Dhamala-nhanha print on paper, 76 x 56cm, \$2,000



LOLA BROWN

Water Dreaming acrylic, 46 x 46cm, \$350



DANIELLE BURFORD  **Snowy Mountain and the Rainbow Trout**

acrylic on canvas, 74 x 100cm, \$2,600

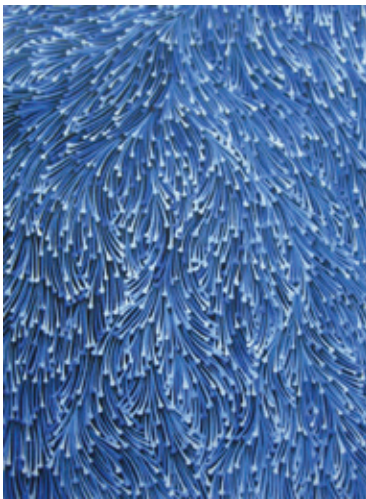


FAITH BUTLER 

Women's Business (Tingyary) acrylic, 122 x 92cm, \$750



TANYA CORBY *All the animals are drinking at the water hole*
acrylic on canvas, 91x 30cm, \$220

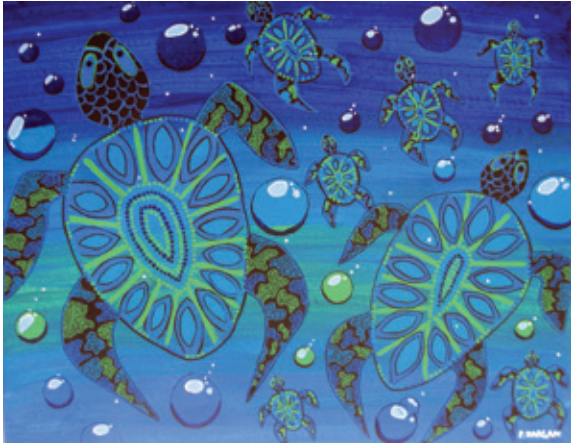


THOMAS CROFT 

Rain acrylic on canvas, 80 x 60cm, \$1,600



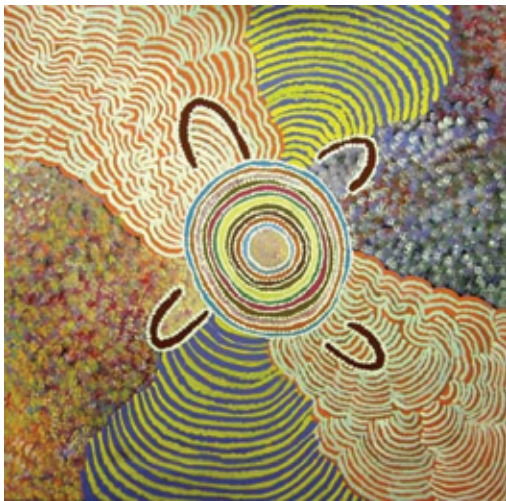
EMMA DANIEL  **Women Dancing, Mount Wedge**
acrylic on Belgian linen, 102 x 122cm, \$1,390




PD *Turtle Spirits Water Dreaming*
acrylic on canvas, 68 x 87.5cm, NFS



PD
Sport for All Time acrylic on canvas, 38.5 x 59.5cm, NFS



TOPSY DIXON 
Painted Ladies Dancing acrylic, 90 x 90cm, \$890



NYINTA DONALD
My Country acrylic, 46 x 46cm, \$280



SARETTA FIELDING 

Parai One (Country) mixed medium on canvas, 90 x 120cm, \$3,800



ALICE FLOYD 

Past and Future acrylic on canvas, 80 x 40cm, \$430



JENNIFER FORBES 

Minyma Kutjara Tjukurpa acrylic on linen, 90 x 61cm, \$580



NAPANAKA GRANITES 

Mina Mina Dreaming acrylic on canvas, 120 x 100cm, \$780



JOE GRIFFIN 

Red Bellied Black acrylic on canvas, 38 x 76cm, \$200



KIMBERLEY HARRISON 

The Gap acrylic mixed media and on canvas, 150 x 150cm, NFS



INAWANTJI 

Woman's Dreaming acrylic on linen, 93 x 9.22cm, \$720



RIENHOLD INKAMALA

West MacDonnell Ranges, NT acrylic, 30 x 91cm, \$420



MICHAEL NELSON JAKAMARRA 

Yam Dreaming acrylic, 52 x 90cm, \$750



CHERIE JOHNSON

The Dance lino cut, 30 x 40cm, \$140



JK

Echidna Dreaming acrylic on canvas, 69.5 x 125.5 cm, NFS



JK

Booglie Dreaming acrylic on canvas, 67.5 x 128.5cm, NFS



KK

Wiradjuri Teaching acrylic on canvas, 42.5 x 93cm, NFS



JOHANNES KATAKARINJA

West MacDonnell Ranges, NT watercolour, 26 x 36cm, \$560



SARAH MORTON KNGWARREYE 

Yam Dreaming acrylic on linen, 107 x 40.8cm, \$330



LYNDA LECHLEITNER **Three Napangadi's - Honey Ant Dreaming**

acrylic, 46 x 46cm, \$350



SHIRLEY LYNCH 

Desert Garden acrylic on canvas, 46 x 91cm, \$150



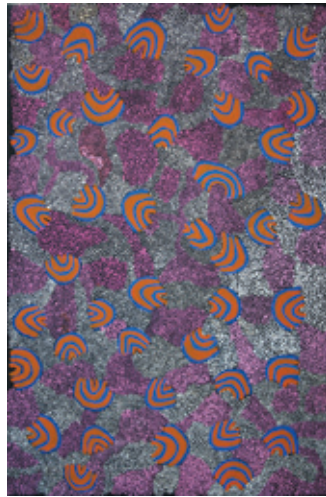
JENNI KEMARRE MARTINIELLO  **Fish Scoops**

32 x 14 x 11cm, 35 x 16 x 12.5cm, hot blown glass, \$2,600 each



CINDY PWERLE MORTON 

Kangaroo Tracks acrylic, 90 x 120cm, \$1,600



PEGGY PURVIS MPETYANE 

Alpar (Rattail Plain) 91.5 x 61.5cm, acrylic on linen, \$580



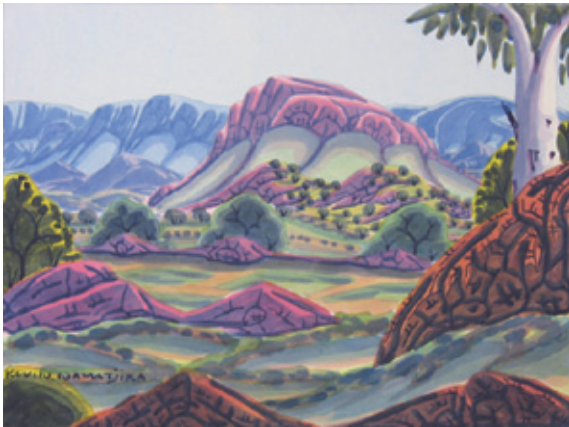
CANDY NAKAMARRA 

Tingari acrylic on linen, 122 x 63cm, \$732



ALBERT NAMATJIRA JNR **West MacDonnell Ranges, NT**

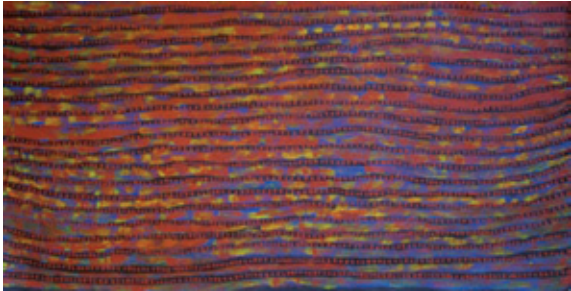
watercolour paper, 26 x 74cm, \$1,465



KEVIN NAMATJIRA **This side of Jay Creek in the West MacDonnell Ranges**
watercolour on paper with board backing, 26 x 36cm, \$560



ROSABELLE NAMATJIRA **Wildlife in the West MacDonnell Ranges**
30 x 91cm, acrylic, \$220



MAVIS NAMPITJINPA *Kalipinpa - Water Dreaming*
acrylic on Belgian linen, 50 x 100cm, \$590



RUBY DANIELS NANGALA 
Ukurukuru / Wanary Dreaming acrylic, 131 x 75cm, \$750



SAMANTHA DANIELS NAPALJARRI 
Early Days at Lake Mackay acrylic, 96 x 109cm, \$1,600



MONICA NAPALJARRI
Tingari Dreaming acrylic on linen, 91 x 61cm, \$510



PANSY NAPANGARDI 

Kampurarrpa acrylic on Belgian linen, 50 x 100cm, \$590



LORAIN OLDHAM

The Dancing Brolgas acrylic on canvas, 120 x 90cm, \$2,000



GLORIA PANNKA ***West MacDonnell Ranges, NT***

watercolour paper, 26 x 36cm, \$560



MATTHEW PALMER

Men's Dreaming acrylic on canvas, 50 x 100cm, \$750



HUBERT PAREROUTJA

James Ranges, NT watercolour paper, 36 x 120cm, \$300



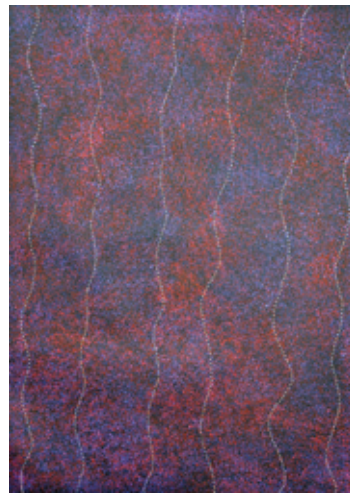
KUMBRY PEIPEI 

Women's Business acrylic on canvas, 50 x 100cm, \$590



MARGARET LOY PULA 

Anatye (Bush Potato) acrylic on linen, 60 x 60cm, \$1,000



GRACIE MORTON PWERLE 

Bush Plum Dreaming acrylic, 120 x 95cm, \$1,600



WAYNE QUILLIAM 

Smoking Ceremony photograph, 30 x 20cm, \$2,000



PENCA RAFIQI 

Bitumen Billabong oil on linen, 105 x 95cm, \$1,000



KHRISTINE REYNOLDS 

Turtle Territory acrylic on canvas, 61 x 91cm, \$500



TROY RIDGEWAY 

Saltwater Dreaming acrylic on canvas board, 36 x 46cm, \$1,000



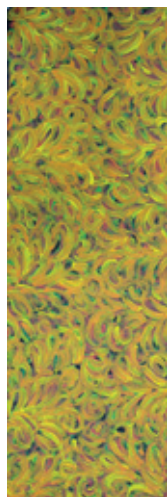
LR
Spirit Help Hunting acrylic on canvas board, 63 x 104cm, NFS



LAURENCE ROBINSON ⓘ **Aboriginal Australia & Native Bush Tucker**
acrylic on canvas, 75 x 100cm, \$2,000



TEHO ROPEYARN ⓘ
Angkamuthi vinyl cut print on paper, 120 x 80cm, \$600



RONDA ROSS ⓘ
Bush Grevillea acrylic, 91 x 30cm, \$390



MERVYN RUBUNTJA

Eastern MacDonnell Ranges watercolour paper, 36 x 26cm, \$625



MARGARET SCOBIE

Bush Medicine Leaves acrylic, 91 x 30cm, \$390



JINJALA (MADISON SHAKESPEARE) **My Family – Your Family – Our Family**
wood sculpture and acrylic, 140 x 140cm, \$15,000



ANDREW SNELGAR

Ngurra (Home) carved coastal shields, 67 x 50cm, \$1,500



ROSIE STAFFORD 

Women's Ceremony acrylic, 91 x 30cm, \$350



RODNEY STEWART 

Freshwater Dreaming – My Dreaming acrylic, 91 x 55cm, \$800



DT


Land and Water Totems acrylic on canvas, 72 x 79cm, NFS

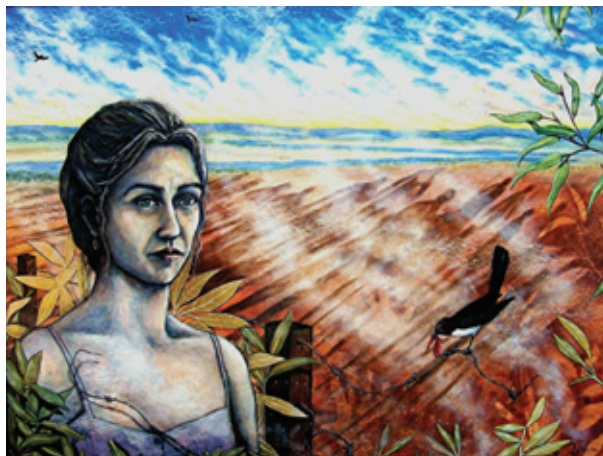



PETER TJUTJATJA TAYLOR **West MacDonnell Ranges**

watercolour on paper, 54 x 36cm, \$1,120



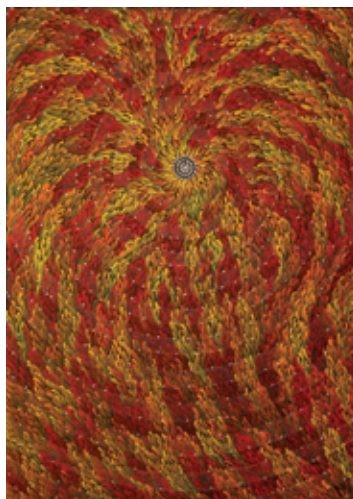
DORIS THOMAS  *The Emu and The Kangaroo*
acrylic on Belgian linen, 92 x 122cm, \$1,600




LEANNE TOBIN  *My Story is more than a Skin Colour*
mixed media, acrylic, ochre and pastel on board, 100 x 140cm, \$2,200



STEVEN WALBUNGARA *West MacDonnell Ranges*
watercolour on paperboard, 26 x 36cm, \$560



ANTHONY WALKER  *Grandfather Song Cycle*
acrylic on canvas, 150 x 120cm, \$4,000



MARIA WATSON 

Bush Flowers acrylic, 92 x 92cm, \$1,000



NORMA WATSON 

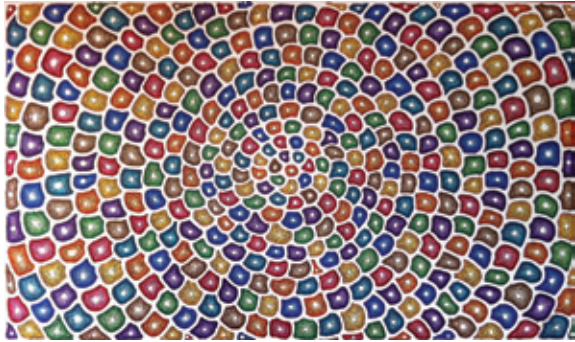
Women Dancing Around the Water acrylic, 91 x 30cm, \$390



MARLENE WHEELER  ***Seven Sisters Turning into Wirly Winds***
Taking off into the Sky acrylic, 91 x 30cm, \$390



PEGGY WHITE ***Lightening and Rain out in the Country***
acrylic on canvas, 91 x 30cm, \$350



REX WINSTON 

Reef Dreaming acrylic on canvas, 90 x 150cm, \$3,000



KEVIN WIRRI

Mt Liebig watercolour on paper, 26 x 74cm, \$1,240



ROBERT YORK 

The Blue Ballerina oil on canvas, 90 x 120cm, \$350



YUYUA 

Kungka (Woman's) Dreaming acrylic on linen, 91 x 60.5cm, \$576

EMILY ANDY

Ladies collecting bush onion on their country.

SANDRA ANGUS

The painting tells how many of Australia's Aboriginal peoples have been dispossessed of land, culture and traditions. The painting also acknowledges the birth, the growth and the survival of Australia's native bird, just like that of the strong Aboriginal people. Where the blue emu footprint lays at the bottom of the egg and touches the outer surface is meant to represent women. This symbol acknowledges and respects the diversity of the pain and of the pleasure, which women accept and embrace while raising their children, just like our feathered friend the emu.

MARILYN ARMSTRONG

In our dreams we go to places that no one can go to or have been to. We become Milky Ways—no place to die but to live forever. Earth is to die and come back as animal or whatever is our dreaming.

LOUISE BAYLISS (MIRREE)

There are Brolgas that appear in country when the flood plains arise which is not very often, ever so graceful creatures in beauty. Brolgas stand near 2 metres tall and reside in wetlands throughout parts of Australia. Brolgas display an intricate courtship dance of companionship, which involves leaping and jumping into the air about a meter tall that result in a mate for life. They produce offspring once a year and feed on small lizards, frogs and wetland plants.

"Brolga Dreaming" represents the reflection of self and seeing the beauty within, when we see the beauty within ourselves we become connected to everything that supports us spiritually, physically and in

every way. The Brolga has a connection to the lotus flower/lily flower that is inseparable to its habitat and in essence this portrays the beauty deep within the belly to understand, accept and believe as a source of great inner power & substance.

GLENNYS BRIGGS

This monoprint represents the story of my Great Grandmother, Annie Johnson, who was the from the Wiradjuri tribe, her tribal totem being the Eagle. She was a medicine woman and became the first registered Midwife in New South Wales, possibly Australia.

DANIELLE BURFORD

This painting is a creation of my mind, it hung on a wall in a dream I had whilst at Perisher. Being surrounded by such a mass of inspiration, Perisher awoke and ignited a passion for snow and frozen winter streams, that slowly defrosted coming closer to the end of season.

Depicted here is an aerial view of part of the Snowy River in the Snowy Mountains of NSW. The foreground displays Rainbow Trouts, although imported for game fishing the trout has been very important and abundant food source to our people. The x-ray view displays the skeletal structure of the fish, layout of internal organs and food floating inside its stomach.

The background displays an array of dots, representing snowflakes that layer the land like a blanket. Mixed with a gel medium, I wanted to create a painting that is not only visually alive and has vibrancy, but it also was my intention to create a painting that you could touch. Each snowflake is raised and pointed to a tip, it is an exciting feeling to the touch and can be quite addictive.

FAITH BUTLER

Faith painted her mother's country situated west of Docker River. It is the "Tingyary – Women's Business".

THOMAS CROFT

The rain brings the land to life in many ways, the growth of trees, flowers, bush tucker and the increase of animal life on the land, while filling rivers, creeks and billabongs for the use of animals and the people of the land.

EMMA DANIEL

The yalke (bush onion) storyline goes through Karrinyarra (Mt Wedge), Yuendumu and Mt Doreen. Emma is a traditional owner for these places. The ceremonial dancing women feature strongly in Emma's painting. She uses the brush with long flowing brush strokes as the women do when they paint their bodies. Emma loves colour and this painting shows it.

The bush onion ceremony is at Mount Wedge. The roundels describe the rockholes around the lake at Mount Wedge. The body painting is used to describe the story behind this piece. Women are shown seated with coolamons full of Bush Onions (yalke).

TOPSY DIXON

Topsy has painted the body painting of the 'dancing ladies' at her home at Mt Wedge. Home is represented by the middle circles.

SARETTA FIELDING

This artwork depicts the magnificent natural artistry and vibrant colour seen throughout the diverse landscapes of the Hunter. From the beach lands of Worimi to the rock art of the Wollombi and riches of coastal Awabakal and Bahtahba. The work endeavours to capture the spirit, sound and beauty of our country.

The colours and flowing designs used this piece are reflective of the ongoing movement and change to nature's canvas, through time of day and season, across its multicolour soils, rock, coastlands and beach.

ALICE FLOYD

I enjoyed painting when I was younger but always felt like I had no reason to paint and therefore my paintings were in vain. When I was 18 years old I was raped and my life fell to pieces. I stopped doing everything that was important to me, especially anything creative. I have since spent a lot of time trying not to let that event define my life and a large part of that process has involved exploring my Aboriginality and rebuilding my identity around it.

This is the first painting I have created since I was raped and by coincidence I happened to paint it on the 3rd anniversary of that trauma. It is the first painting of mine that I have ever liked and felt truly proud of. For me it is a combination of my past and future, a ghost of the horrible trauma and the sense of the strong Aboriginal woman I hope to become.

JENNIFER FORBES

Two sisters were travelling through this country. They stopped at Ilkuwaratjara and cut a digging stick. That punu (wood) was really straight. The little sister said "No, I am taking you to meet your family". Along the way they were digging for kuka (meat), ninny (bilby). They got kuka and they were happy to have a good feed.

NAPANAKA GRANITES

A dreaming site west of Yuendumu, this is where women who are 'kirda' (custodians) for the sacred place, do 'womens business' ceremonies. Back in the dreamtime the women's ancestors began an epic journey at Mina Mina and travelled east to another country to collect the useful snake vine, Ngalyipi.

JOE GRIFFIN

This artwork depicts the Red Bellied Black Snake that calls the Birabahn building at the University of Newcastle home. He can often be seen lazing about in the sun on nice hot days, or making his way through the rocky creek beds and vegetation that surround the Birabahn building looking to fill his belly.

The green central part of the artwork represents the lush bushland that surrounds the Birabahn building, the white dotted lines leading back to him represent the numerous small creeks where he hunts for food giving him the nourishment that makes him so impressive.

The radiating dotted lines of red represent the red dirt that surrounds the Birabahn building, with the accompanying white dots representing the many walking paths where he has been seen sunning himself or crossing looking for food. The yellow dots toward the outside of the artwork signify the encroachment of the University on his habitat.

KIMBERLEY HARRISON

The Gap represents a modern aspect of white Australians and Indigenous Australians moving closer to Closing the Gap, to the acknowledgement of the past and mistreatment which was inflicted upon those of proud people and proud culture, to now move forward as one nation.

Within *The Gap* I have portrayed two men that are very important to this nation.

INAWANTJI

I have painted a strikingly vibrant piece showing various women's tasks. Collecting bush tucker amongst dried up river beds and sandhills. The colours reflect her country and its rich culture and beauty.

MICHAEL NELSON JAKAMARRA

The painting depicts the underground root system of the overlapping yam vines.

SARAH MORTON KNGWARREYE

This painting depicts elements of yam dreaming. Seen is the bush yam that is celebrated at 'awelye' (women's ceremony). Paint is made by mixing ochre and animal fat and these lines are painted on to the women's chests, werlateye (breasts), shoulders and tops of the arms using a stick called a 'typale'. These decorations are done for a women only ceremony in Ngkwarlerlaneme country. They celebrate boor-la-da - rainbow, tharrkarr - sweet honey grevillea, yerramp - honeyants and alpeyt - flowers.

SHIRLEY LYNCH

The yellow background is the sun and the round objects are the rocks and stones found on the desert floor. The other round objects represent desert flowers.

JENNI KEMARRE MARTINIELLO

As an Aboriginal (Arrente) artist I seek to invoke the organic 'weaves' and forms of traditional woven fish scoops in these hot blown glass works, and pay tribute to the survival of the oldest living weaving practices in the world. By using the contemporary medium of glass my intention is to appropriate it so it becomes a vehicle for cultural expression.

Traditional fish scoops were created by weaving a large circle from rushes and grasses, then folded over and stitched together from each corner, leaving the central section open. Fish that had been trapped in rock pools were scooped up in these.

These fish scoops are inspired by traditional Aboriginal woven fish scoops from the Ngarrindjerri people of South Australia, on whose country I grew up. I have sought to evoke the interplay of form, light and weave of traditional woven fish scoops by making double twisted glass canes from opaque colours overlaid with translucent ones to emulate the colours in dried bulrushes and grasses. These glass canes are picked upon a bubble of hot glass, blown and shaped into fish scoops, then annealed and coldworked.

CINDY PWERLE MORTON

Cindy has painted sand torn by many Kangaroo tracks. She also depicts topographical landscape and bush seeds from her country.

PEGGY PURVIS MPETYANE

This painting is an interpretation of the Rattail plant dreaming which is associated with my country. The linear pattern reflects ceremonial body paint design for this dreaming. The designs are applied to participating women's upper arms, shoulders and breasts when performing this ceremony.

CANDY NAKAMARRA

Generally the Tingari are a group of mythical characters of the dreaming who travelled over vast stretches of country, performing rituals thereby creating and shaping particular sites. The Tingari men were usually followed by Tingari women and accompanied by young novices and their travels and adventures are enshrined in a number of song cycles. These mythologies form part of the teachings of post initiatory youths today as well as providing explanations for contemporary customs. Shown are the sites created in my country, some 600kms from Alice Springs in the Gibson Desert.

MAVIS NAMPITJINPA

My Grandfather's story.

RUBY DANIELS NANGALA

This is a spirit and dangerous story of women's ceremony from the early days. These women are witch doctors with white skin and long hair. You and me – we can't see them, only elders, like for example my mother Linda Siddick can see them. They sit together, sing and dance. The women are the U shaped figures. They eat the leaves of the Wanary tree, it has a sweet taste like honey ants. These are the red circles. All

the leaves are falling down from the tree, the women are collecting these bush medicine leaves. The women are making the hunter men disappear.

SAMANTHA DANIELS NAPALJARRI

Samantha has depicted a scene from her grandmother's childhood (Linda Siddick). On the right are rock holes with sand dunes around at Lake Mackay. The top left corner shows a man fixing broken speers. The bottom left corner shows children gathering witchetty grubs.

PANSY NAPANGARDI

In 1960 Pansy lived at Papunya and observed many artists painting. She is a major painter in what is today known as the Papunya Tula movement. She is from the Warlpiri language group. During the 1980s she became the pre-eminent woman painter at Papunya Tula, winning the National Aboriginal & Torres Strait Islander Art Award (NATSIAA) in 1989. She is associated with the Jukurrpa group of women artists in Alice Springs where she lives today.

She has painted the small bush berries that flower in the sand hills at Ilypili.

KUMBRY PEIPEI

Women getting together from all over the country to dance, sing and discuss women's business.

MARGART LOY PULA

This painting is about my culture. That's my father's dreaming. This is

from my father's country, that country is "Unjangola". That is north of Utopia, not too far but really desert country.

The bush potato vine grows after the rains. The women go out to collect the potato using crowbars to dig up the ground. The potatoes can grow quite large, depending on the amount of rain. Once collected they are cooked in the hot coals of the fire. They are an important source of bush food for the Anmatyerre people.

GRACIE MORTON PWERLE

The Bush Plum is a popular variety of bush tucker that is only found at certain times of the year. It is found throughout the Utopia region where it has declined in abundance due to the grazing of cattle and rabbits. The Bush Plum fruits in the summer time after rain and is an important food source even though not all of the plum is edible. When young, the fruit is green in appearance but as it matures it becomes a purple-black colour. It is similar to an olive. The plant can grow up to three metres high and has blue green leaves and produces a creamy white flower. In the Dreamtime winds blew from all directions carrying the bush plum seed to the artist's ancestral lands. Gracie combines complex fine dot patterns to depict the contours and colours of the land and the walking tracks used by women to collect the bush plum. In accordance to traditional law the responsibility for the Bush Plum Dreaming has been passed down to Gracie from her father and her aunt, who are responsible for ensuring that she preserves its traditions.

WAYNE QUILLIAM

Smoke has been used since the creation time as a cleansing ritual. This artwork was influenced by a cultural experience that resonates with the artist in everyday life, hence the creation of a work that symbolises the journey of a modern Aboriginal man in today's society.

PENCA RAFIQI

From an Australian Indigenous point of view the word 'Bitumen' has been used in a derogatory manner, not only in the past referring to Australian Indigenous women but also currently in the works by Gordon Hookey, ProppaNow artist. However this painting aims to utilise the two words, bitumen and billabong to create an entirely different perspective.

This painting is based on a memory, experienced during peak hour traffic along Beaudesert Road, south of Brisbane. While dawdling, occasionally stopping along the road in my van, I head the gathering of Pink Galahs. Drawn by the commotion, I could not help but notice, the ingenuity of these birds. The Galahs were drinking from a fresh pool of rain water that formed a mini billabong at a deserted garage.

It is moments like this, that nature can alleviate the stress of industrial economic growth – peak hour traffic.

KHRISTINE REYNOLDS

My painting was created in memory of my nephew that sadly passed away at the young age of 22 years.

It depicts four turtles ranging in size. The largest on the left being my nephew whose nickname was 'Turtle' from his young toddler years until the young man he became. He earned his nickname from the kids show 'Teenage Mutant Ninja Turtles', Michelangelo being his favourite. Next to him he holds the fin of the smallest turtle which is his baby son that was born three months after his dad's passing. Opposite the boys are two more turtles, painted in similar colours to each other to show they are females. These two symbolise his younger sisters, holding hands/fins as well.

The background of my artwork has four water holes as symbols to convey the water/sea environment where turtles live. My use of appropriate cool sea-like colours also shows this.

Therefore my painting portrays the bond between loving siblings, a father and son, aunties and their nephew. All of which highlights the importance of family.

TROY RIDGEWAY

Creation of the saltwater animals at the time of Aboriginal Dreaming.

LAURENCE ROBINSON

The black dots represent Aboriginal people who are the rightful owners to this country. Yellow dots represent the sun which gives us light and shine. Red dots represent the land and the blood that flows through our bodies to keep us strong and connected. Blue dots represent the river we hunt from and the water we drink, also the sky we look up to for change in weather patterns. White lines and dots with all respect represent the ancestors that walked and still today protect this land Australia.

All animals in this painting are native bush tucker to Aboriginal people which they are still living on and hunting for today. The sunset landscape represents Australia and a new beginning for life where Aboriginal people we would burn off dry grass, dead sticks, leaves and bark to prevent natural bush fire caused by storms and lightning. Then the land will slowly regain new growth for a new beginning. All colours on the animals are the colours I see in this land, my home, Aboriginal Australia.

TEHO ROPEYARN

Angkamuthi is the name of my clan from Injinoo at the tip of Cape York. The Angkamuthi clan has got seven rivers that run off the land into the Arafura Sea (west coast of northern Cape York) and there were seven tribal families who associated with the seven rivers.

The uwinthyn (fresh water turtle) is the clan's major totem and is my totem.

This piece is based on the clan, the seven rivers and our totem. The left side of the print are seven rivers which are positioned the same as you would see it come out on the coast and the vertical patterns from left to right (separated by a thick black line) are the banks of each of the rivers and the patterns in between represents the seven rivers and the land. To the left of the print is the coast where the land meets the sea. River number one and two up the top both come out through one river mouth and then three-seven as you go down the coast.

The uwinthyn design are body ceremonial/dance designs which is significant to the Injinoo people and was used on us when we did shake-a-leg. The reason why I use the body designs is that it connects me to the work and then I connect the work back to country (injinoo) back to our people, back to our country. All my works carry this sense of connection to me and my connection back to Injinoo my home. The body mark is painted on the belly, but in my work the totems are in spirit and in a sense the marks become see through, to make the totem spiritual like a ghost, and that's why the body designs look like it's on the back of the uwinthyn.

RONDA ROSS

Honey collected from the bush flowers

MARGARET SCOBIE

Margaret paints an abundance of moving brush strokes that give the illusion of vibrant moving leaves of the Bush Medicine plant, which grows in the desert. Her design depicts a particular type of native shrub known for its medicinal properties. Margaret uses an array of colours and the different colours represent the leaves at different times of the year.

JINJALA (MADISON SHAKESPEARE)

A sculptured journey to reignite celebration of our strengths as a culture, our interconnectedness with Country, for while we have this we will always have culture and family.

As individuals we can be anything that we dream, for to dream is like the Serpent that wraps itself around the Family Totem, our dreams are strong, are directive and lead us to every aspect of our ability to fully live the journey that we were given life to explore and celebrate. We are shown knowledge that our strong ancestors have gleaned when they too walked this earth, when they stood on the ground that we stand upon and breathed in the air that we breathe.

This means that we never have to face our journey alone, there is always family, ancestors and spirits lighting our tracks and watching our path, for even though we may not have met them or may not have memories of them, we know that we all share the one element, that of connectedness with our land should we respectfully ask for it.

ANDREW SNELGAR

The two shields are made from traditional methods, using traditional wood, resin and components used on coastal NSW. The story depicts an older Goori (man) and younger burri (boy) on a ridge in their Ngurra (home), out looking for materials/hunting etc. The shields are a pair and show the beauty of natural landscape of a river scene on the east coast.

ROSIE STAFFORD

Three groups of women are coming together to discuss family law and culture.

RODNEY STEWART

Freshwater Dreaming – My Dreaming is about growing up on the Warrego River as a child. My brothers and cousins would go down to the river in the afternoons and on weekends and try to catch long necked turtles. This was fun and brings back many memories, which explains my dreaming.

DORIS THOMAS

Doris has painted the story of the emu and the kangaroo. The bush foods next to each animal represent the berries and the flowers that they respectively feed on. The intricate dot pattern in the background represents the sand country where they like to graze and the vertical lines in the centre are creek connecting two water holes.

LEANNE TOBIN

This painting tells my story of being pale-skinned, aware of being a Darug Aboriginal living on the land of my ancestors yet being afraid to talk for fear of criticism; a situation facing many Indigenous Australians today. In the foreground I am standing on one side of a barbed wire fence that's been broken representing the new-found freedom in acknowledging my heritage. The barbed wire fence represents the repression and denial of our culture, a result of a new way imposed upon us with the confiscation of our lands and subsequent decimation of our family structures. The shadows of my ancestors reach across the Cumberland Plains of Western Sydney up into the Blue Mountains, still here watching over their traditional country, now blanketed by the roads and buildings that now cover their homelands.

The crows in the distance are symbolic; guardians of secret knowledge. The smoke is the cleansing smoke of the Eucalyptus leaves connecting me with my past, preparing me to take on the responsibility of being a Darug custodian of this land and to speak the truth.

The Willy-wagtail is my messenger; holding great significance to me. He is holding a red string in his beak, a clue: remnants of the past. The land has been painted using the red ochre collected from my traditional land. The white dots traversing the land symbolize the tracks of the Creator Spirit and the continuous link with my heritage, a blood link that still holds me despite the whitening of my skin colour.

ANTHONY WALKER

This work depicts the story of the singing stones of Carnarvon Gorge, told to me by my Grandfather. When the stones are hit with sticks they produce music, sending out energy and spiritual life-force into the ground of the surrounding valley.

MARIA WATSON

The inspiration for my painting comes from my childhood days going bush with my dad. My dad is now 83 years old and frail, he has always felt the most comfortable and at peace being in the bush, "scrub" is another word I remember my father saying.

I remember the beautiful scents and colours from the array of different native flowers that would appear all year round. I have painted the colours of the bush flowers that I vividly remember seeing, while spending time with my father walking, listening, and observing in the bush. My painting is not a realist representation of the native flowers.

NORMA WATSON

Grandmother's story/dreaming – Maggie Watson Snr.

MARLENE WHEELER

The seven sisters travelled over the country in search of food. One day the hunter came by the water hold and saw them bathing. He fell in love with all of them and put spells on them so they would dance for him day and night. Tired, hungry and thirsty they broke the spell and flew up into the Milky Way to live. Today we see them as the seven sisters on the great Milky Way.

REX WINSTON

This artwork belongs to the reef dreaming series and is my interpretation of a coral reef and its inhabitants. It is also about reflecting the beauty and the simplicity of patterns in the natural world.

Australia, the world's largest island is surrounded by oceans full of reefs, which in turn are full of life, colour and an endless source of inspiration.

ROBERT YORK

The Blue Ballerina is a portrait of a friend of mine. My friend has been going through a lot this year and her struggle inspired this painting. The idea was to give a visual expression of sadness, and juxtapose this with something to show grace, elegance and beauty. The result was the use of a ballerina figure, through all the darkness and sadness she remains elegant and beautiful, just as my friend.

The actual composition consists of a blue water background to show the flowing of emotions, a life path to show the journey my friend has

been through (and continues to go through), and an abstracted figure of a dancer. The use of abstraction was included in a subject of mine last semester and I have tried to adapt this western technique to a contemporary Indigenous artwork.

YUYUA

This painting is about the Tingari cycle from back in the Dreamtime when a group of Tingari women followed their men and travelled extensively creating special places. The story here is associated with my dreaming sites, located throughout the vast sandhill country of Western Australia's Gibson Desert.



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