

List of Works (height x width)

BACHELOR College Students at Maningrida, *Maningrida Petition for New Study Centre*, 2001, date unknown, ochres on bark, paper, 56 x 38cm

Mervyn **BISHOP**, *Alice Springs Graduation Ceremony, 2001*, 2001, type C print, 16 x 23cm

Namiyal **BOPIRRI**, *Dhamalŋ* (Blue tongue lizards), 1994, ochres on bark, 100 x 50cm

Alison Milyka **CARROLL**, *Untitled*, 1995, etching on paper, 17 x 14cm, A/P

Timothy **COOK**, *Kulama*, 2014, screenprint on Magnani Litho paper, 12 x 22cm, ed. 14/100

Joe **DHAMANYDJI**, *Untitled*, 2007, acrylic and ochre on canvas, 149 x 97cm

Lisa **GANAMBARR**, *Untitled*, 2005, ochres and acrylic on bark, 52 x 22cm

Justin **HAYES**, *Hunter and two kangaroos*, 2000, foam and copper wire wrapped in surgical tape, acrylic paint, (hunter) 12cm; (kangaroos) 9cm (each)

Lloyd **HUDDLESTONE**, *Hunting*, 2007, acrylic on canvas, 48 x 80cm

Edna **ILES**, *Yarbun Gunia Country*, 2006, acrylic on canvas, 57 x 41cm

Gary **LEE**, *Kenbi boy*, 2022, type C print on Ilford paper, 36 x 47.5cm, A/P

Donny **McGINNESS**, *Water monitor*, 2022, acrylic on recycled wood, 27 x 26 x 66cm(l)

Patricia **MARFURRA**, *Lotus in Bloom*, 1994, acrylic on canvas, 65 x 55cm

David **MALANGI**, *Gurmirmngu Footprint*, 1998, natural pigments on bark, 85 x 41cm

Naminapu **MAYMURU-WHITE**, *Yinapunjapu*, 2006, ochres on bark, 114 x 40cm

Dhuwarrwarr **MARIKA**, *Untitled* 1994, ochres on canvas, 92 x 61cm

Daisy **MARJAR**, *Two crocodiles*, 2007, etching on paper, 18 x 21cm, ed. 7/50

Colleen **NAMPITJINPA**, *Bush basket with emu feathers*, 1999, woven spinifex and wool with emu feathers, 25 x 43cm(d)

Narputta **NANGALA**, *Untitled*, 1998, acrylic on linen, 83 x 116cm

Reppie **ORSTO**, *Pamijini*, 1995, linoblock print on paper, 30 x 30cm, ed. 3/4

William **PARMBUK**, *Country*, 2018, acrylic on canvas, 80 x 40cm



Donny McGinness, *Water monitor*, 2022

Renee **PETHERICK**, *Two kangaroos*, 2007, print on paper, 17 x 19cm, ed. 32/50

Carol Panangka **RONTJI**, *Aboriginal Weapon Pot*, 1994, terracotta clay, underglaze colours, 15 x 17cm (base diameter)

Wenten **RUBUNTJA**, *Untitled* [possibly view of Urlatherke - Mount Zeil], date unknown, watercolour on paper, 75cm x 55cm

Marita **SAMBONO** (attrib.), title/date unknown, acrylic on canvas, 30 x 40cm

Kulyukulyu Trixie **SHAW**, *Kaningarra*, 2002, acrylic on canvas, 91 x 76cm

Joan **STOKES**, *Bowl of Bush Tucker*, 2001, acrylic on canvas, 30 x 40cm

Rosie Napurrula **TASMAN**, *Untitled*, 1998, acrylic on paper, 50 x 34cm

Deborah **TODD**, *Untitled*, 1998, gouache on watercolour paper, 50 x 34cm

Don **WELUK**, *Sugarbag Story*, 1993, linoblock print on paper, 31 x 18cm, ed. 21/30

Yananymul **YUNUPINGU MUNUNGURR**, *Gumatj Design: Djirikitj*, 1998, linocut on paper, 36 x 25cm, ed. 6/50

Artist Unknown, 'Ningtaka - Perentie', 2004, carved, poked wood, 15 x 80cm

Artist Unknown, 'Tinka - Sand Goanna', 2006, carved, poked wood, 12 x 72cm



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Cover image:
Patricia Marfurra
Lotus in Bloom, 1994

Back cover image:
Dhuwarrwarr Marika
Untitled, 1994

GARRMALANG

DALIRRA-G | In The Light



29 JULY-28 AUGUST
Darwin Entertainment Centre

Tip of the Lotus

You don't have anything if you don't have the stories.¹



There are many stories to an art collection. There are stories inherent in the artworks and stories about the artists who make them. There is also the story of the collection itself, how it came to be and has evolved, and how this particular collection overall reflects the foundational narrative of Batchelor Institute of Indigenous Tertiary Education as the nation's longest-running, dual-sector provider of education to Indigenous students.

Dalirra-g (Larrakia language for 'In the light') is an exhibition which imparts a sense of all of these stories. 'Light' underpins the exhibition literally and symbolically. Like any exhibition, the artworks are presented anew under gallery lights and here in conjunction with the 'lights and action' of the broader Garmalang Festival program and also as part of host Darwin Entertainment Centre's August program. 'Light' is also a touchstone for artworks which celebrate the prosperity and promise which sunlight brings as beautifully evoked by Patricia Marfurra's *Lotus in Bloom* (1994) painting, the exhibition's key publicity image, or Joan Stokes's modest but effusive *Bowl of Bush Tucker* (2001). A similar abundance imbues Namiyal Bopirri's *Dhamalij* (Blue tongue lizards) (1994) painting which relates to the Wagilag Sisters creation epic, while Rosie Naparrula Tasman's gestural forms in *Untitled* (1998) radiate vigour against a background of honeyed yellows. The exhibition presents light as survival, as life, for hunting, growing, learning, and for public ceremony as depicted in Gary Lee's *Kenbi boy* (2022) photograph of Larrakia Kenbi dancers at a native title conference in Darwin, and Mervyn Bishop's photograph of Arrernte women leading the Institute's *Alice Springs Graduation Ceremony*, 2001.

Initially the exhibition is a story of storage. Most of the artworks have been gathered from the Institute's Collection 'vault' at its Batchelor campus. These are generally rarely seen works which have been brought into the light of day. Fortunately, the majority of the Institute's Collection takes pride of place on the walls, plinths and inside display cabinets within its campus buildings in Batchelor and Alice Springs. Works may go into storage for a number of reasons. Some works like Colleen Nampitjinpa's *Bush basket with emu feathers* (1999) are too big or like *Hunter and two kangaroos* (2000) by Justin Hayes too small to be comfortably displayed. Some works are too fragile for long-term display as with the *Maningrida Petition* on type-written paper and bark. Some works end up in storage as part of a schedule of rotation or by having been returned from loan to other exhibitions, awaiting patiently to see again the light of day. Works such as Donny McGinness's *Water monitor* (2022) enter storage as a new acquisition.

As *Dalirra-g* affirms, the Institute's Collection is distinguished by quality and diversity. The exhibition includes work by some of Aboriginal art's leading lights of the past few decades: names such as Wenten Rubuntja (c.1923-2005), David Malangi (1927-99), Narputta Nangala (1933-2010), Dhuwarrwarr Marika (1946-), Naminapu Maymuru-White (1952-), Alison Milyka Carroll (1958-), Timothy Cook (1958-), and Carol Panangka Rontji (1968-). Their work is joined by that of artists who are less known but no less talented. Consider the mythically charged lyricism of Daisy Marjar's *Two Crocodiles* (2007) etching, for example, Edna Iles's vibrant riff on the lotus theme in *Yarbun Gunia Country* (2006), or Lloyd Huddleston's richly patterned homage to *Hunting* (2007).

The Institute's Art Collection began as a means of enriching the student experience with the first works donated in the 1980s by students and their related communities. The works in *Dalirra-g* are all post-1992 by which time an acquisition committee for the Collection was established.² However donations of work have continued as with works in this exhibition by Gary Lee, Donny McGinness and Joan Stokes, through the Institute's artist-in-residence and master artist-in-residence programs including work by Alison Milyka Carroll, Mervyn Bishop, Narputta Nangala, and Carol Panangka Rontji, and through institutional gifts as with Timothy Cook's *Kulama* (2014) screenprint commissioned by Charles Darwin University to commemorate 25 years of university education in the NT. A number of works in *Dalirra-g* were acquired through the Institute's Coomalie Cultural Centre with others acquired directly from community art centres,

Artist Unknown, 'Ningtaka - Perentie', 2004, carved, poked wood



Joan Stokes, *Bowl of Bush Tucker*, 2001, acrylic on canvas



Carol Panangka Rontji
Aboriginal Weapon Pot, 2004
terracotta, underglaze colours

commercial galleries, and award/festival/conference-related exhibitions such as William Parmbuk's *Country* (2018) shown as part of the 2018 WANALA Aboriginal language conference hosted by the Institute.

The 33 works in this exhibition are just the 'tip of the lotus' for a Collection comprising around 800 works and spanning five decades. Nonetheless *Dalirra-g* sheds ample light on the Collection's scope and calibre. The works mostly originate in the Territory: from west (Wadeye, Nauiyu/Daly River) to east (Arnhem Land, Roper River); north (Tiwi Islands) to south (Central/Western Desert) and the many communities in between. This reflects the mainstay of the Institute's education delivery though works are also included by artists from Western Australia (Fitzroy Crossing, Marble Bar), South Australia (Ernabella/Pukatja) and New South Wales (Brewarrina/Sydney). Bringing these works to light through exhibition also exposes the need for greater research into their stories, as with the *Maningrida Petition* which belongs to an illustrious history of Yolngu bark petitions. 'Light' as knowledge and its never-ending pursuit.

Maurice O'Riordan, Curator

1. Silko (1977), cited in Gilbey, K., & Schaber, E. (2015). Rhetoric, recognition and rights: the common units 1999-2011. Huijser, H., Ober, R., O'Sullivan, S, McRae-Williams, E, & Elvin, R. (Eds). *Finding Common Ground: Narratives, Provocations and Reflections from the 40 year celebration of Batchelor Institute*, pp. 20-28. Batchelor, NT: Batchelor Institute Press.

2. Some of the undated works in this exhibition may precede 1992.



**Batchelor
Institute**

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Kulyukulyu Trixie Shaw, *Kaningarra*, 2002, acrylic on canvas



Namiyal Bopirri, *Dhamalij* (Blue tongue lizards), 1994, ochres on bark



Daisy Marjar, *Two crocodiles* (detail), 2007, etching on paper

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DALIRRA-G | In The Light

Fri 29 Jul-Sun 28 Aug 2022
opening times via yourcentre.com.au