Yarn-ba nunnak, kworbadaatj djinagniny-yarra nunnak ka Wanju Wanju ba Nyungar boodja, Wadjuk boodja.
Hello how are you, it is beautiful to see you and Welcome to Nyungar Boodja, Wadjuk Boodja.

Ngallak ka kow-kowaniny djinagniny-yarra boolariny ngoop nitja.
We are happy to see many nations here.

Kooliny-yarra nitja djinagniny boolariny-yarra kwobadaatj marr waangangini baalap ba dookoorniny ba Revealed 2015, Emerging Artists from WA.
Come here and see lots of beautiful artwork they have made for Revealed 2015, Emerging Artists from Western Australia.

Barry McGuire
Message from the Minister for Culture and the Arts

Welcome to the Revealed: Emerging Aboriginal artists from Western Australia exhibition, part of a State Government initiative that showcases and celebrates the Western Australian Aboriginal arts industry.

The biennial Revealed program has steadily increased in significance since it was launched in 2008, growing both in sales and attendance, with more than 5,500 people visiting the marketplace and the exhibition in 2013.

Revealed 2015 is expected to build on this success, while promoting the next wave of emerging Aboriginal artists to the wider community.

It will feature traditional and contemporary works by more than 40 Aboriginal artists from across the State, working either independently or from one of the State’s 25 art centres.

The public focus is the marketplace in the Perth Cultural Centre on 18 April 2015, and the Revealed: Emerging Aboriginal artists from Western Australia exhibition at Gallery Central, Central Institute of Technology, which will be on display from 18 April to 9 May 2015.

Revealed 2015 is delivered by the Department of Culture and the Arts with support from the Department of Aboriginal Affairs, the Australian Government’s Ministry for the Arts, the Central Institute of Technology and the Metropolitan Redevelopment Authority.

I hope that you enjoy the wealth of Aboriginal culture and talent represented in Revealed 2015 and I congratulate everyone involved in this significant cultural program.

Honourable John Day MLA
**Art Centre Locations**

1. Mungart Boodja Art Centre (Albany)
2. Spinifex Arts Project (Tjuntjuntjara)
3. Birriliburu Artists/Tjukurpa Gallery (Wiluna)
4. Martumili Artists (Newman)
5. Roebourne Art Group (Roebourne)
6. Yamaji Art (Geraldton)
7. Wirnda Barra Artists (Mt Magnet)
8. Nagula Jarnu Designs (Broome)
9. Yinpaa-Barni Art (Roebourne)
10. Spinifex Hill Artists (Port Hedland)
11. Mowanjang Aboriginal Art & Culture Centre (Derby)
12. Tjandi Desert Weavers (Alice Springs, NT)
13. Wuringarri Aboriginal Arts (Kununurra)
14. Warmun Art Centre (Warmun)
15. Yarliyi Art Centre (Halls Creek)
16. Wartajiri Artists (Balga)
17. Tjartiri Art (Tjukurla)
18. Warakurna Artists (Warakurna)
19. Papulankutja Artists (Blackstone)
20. The Minyma Kutjara Arts Project (Wingellina)
21. Waikatjurra Cultural Centre (Leonora)
22. Maruku Arts (Uluru, NT)
23. Mangkaja Art Resource Agency (Fitzroy Crossing)

Artists operating from Western Australian working with Northern Territory Art Centres

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**What is Revealed?**

Revealed, an initiative of the Department of Culture and the Arts, is a five-part project that provides opportunities for new and emerging artists, their Art Centres and for Perth audiences.

**Exhibition**

Showcasing 45 artists from across Western Australia, with each of them telling a different story of what it is to be an emerging artist in contemporary Australia. Through a range of diverse mediums, including acrylic and ochre paintings, works on paper, photography and sculpture, the exhibition provides audiences with insight into the stunning creativity of today’s Aboriginal artists.

**Symposium**

The Aboriginal art sector is a complex one, blending commerce, culture and remote livelihoods against the backdrop of some challenging questions about the relationship between mainstream and Aboriginal Australia. The Symposium will tackle some of these questions, presented by artists and experts across the sector.

**Marketplace**

The Marketplace gives Perth audiences a rare chance to learn more about Aboriginal Art Centres and the diversity of Aboriginal culture, alongside the opportunity to buy works of art and meet the artists.

**Professional Development**

Visiting artists and staff participate in a two-day workshop program that includes both creative and enterprise streams. These artistic and educational forums provide a valuable opportunity for far-flung artists and Art Centres to come together, to listen and share their achievements, as well as meeting with and learn from industry specialists.

**Artworkers Program**

Five emerging artworkers have joined the Revealed team to help present the exhibition. By being part of the team putting on the exhibition, artworkers access new professional skills and experience and are monitored by some of Perth’s leading practitioners. The program is also a valuable opportunity for sharing their perspectives and knowledge with each other and for exchange with the wider Revealed team.
Revealed: Emerging Aboriginal Artists from Western Australia.

Colonisation has never been the meta-narrative of Indigenous art and culture. But in troubling ways, this totalising frame of reference marshals the thinking of too many Australians. So called “remote” Indigenous communities are modelled in the public consciousness as being dependent on government largesse for their political, social and economic survival and the significance of Indigenous art is recognised only in its encounters with supply and demand. And yet Indigenous art and culture is indeed self-possessed of its own value. It survived for thousands of years, with little interference and with little external validation. Indigenous art practice is not merely an interventionist strategy to milk the poison of colonisation. It is in fact the inoculation.

As an intercultural production, Aboriginal and Torres Strait Islander art for the public domain registers the processes of colonisation, but it should not be entirely defined by them. In all of its wonderful manifestations, art making can gesture towards an experience outside of colonisation, assimilation, impositions of sovereignty and other oppressive forms of governmentality. It activates and endorses important lifeways that are essential for the cultural wellbeing of communities of artistic practice. Incessant confrontations to cultural practice can weaken whole communities. More subtle than violence, many communities are rendered sick by their inability to engage completely with the sacredness and fullness of their cultural materiality. Art making provides one platform to access and to enact cultural obligations that are embedded in the land. And through art and cultural practices, places are reenergized, people are fortified and communities are re-spirited.

Painting is not mere illustration, but real-time communion with ancestral relations and their sacred geographies. ‘Remote’ artists are not remote from these sites of ancestral potency and many studies have demonstrated the positive benefits for communities who live on country. Success in the modern world is so narrowly and conventionally defined that many Australians find it difficult to imagine it otherwise. But by choosing to live on country, close to these reservoirs of power, Indigenous people affirm a commitment to cultural belonging that no historical process can erase.

Art has a cultural, political, social, artistic and economic value but in these overlapping and interactive tournaments of value, economics nearly always dominates. This is a powerful incentive for emerging artists as financial independence is difficult to sustain in many Western Australian communities. But modalities of cultural autonomy and political consciousness must also be part of these equations. It is not enough for an art centre to just act and speak on behalf of an artist. It must teach the artist how to become an advocate, in order to act and speak for him/herself. The reimagining of culturally strong and physically well communities must start with the reimagining of individual and collective power and this process must be aligned with an agenda of civic engagement to create artist activists, capable of seeing what change needs to occur in the local community and wider socio-political landscape.

The emerging Aboriginal artists in this exhibition represent their courage to create something bigger than what society has dreamt for them. Revealed 2015 captures the confidence in the intergenerational transmission of cultural knowledge and the absolute freedom to experiment. Colonisation has been hugely destructive to Indigenous communities, but its residue is generative. The accomplishment of Aboriginal artists is in collapsing, ignoring or re-inscribing colonial narratives with Indigenous modes of seeing, knowing and becoming. With their endlessly inventive works of art, this and each new wave of Aboriginal talent demonstrates the viability of Indigenous art and culture and its capacity to honour its past and reimagine its future.

Stephen Gilchrist
Artworkers Program

Revealed sets out to nurture emerging Aboriginal artsworkers as well as artists. Several budding artsworkers are selected to participate in the preparation of the Revealed exhibition - unpacking and logging the works, collating the stories and documentation, arranging and hanging the show. During this process they work alongside Curator Thelma John as collaborators, resolving design problems, chasing background material such as biographies and stories, and exploring innovative approaches to presentation. The aspiration is that these artsworkers will take up leadership roles, either in their communities or at future Revealed events.

The artsworker team had the chance for behind the scenes tours and meetings with key people from the Berndt Museum of Anthropology at University of WA, Murdoch University Art Collection and Wesfarmers Arts, where they learnt about the Wesfarmers Indigenous Art Leadership Program in association with the National Gallery of Australia. Art Gallery of WA and WA Museum staff members also met the team. These outings were designed to build networks between the trainee artsworkers and industry, exposing them to opportunities for further professional development or employment and familiarising them with the inspiring organisations that support and celebrate Aboriginal art enterprise in Western Australia.

Trainee Artsworker Profiles

Francine Kickett is a Bibbulmun/Wilman woman living in Perth. She has a BA with Honours, Curtin University, with experience and success over many years as an artist and educator in textile design. She sees being an artsworker on Revealed as a chance to re-engage and refocus, refreshing networks and building curatorial and exhibition management skills. "I’ve never had the chance to work on a project with community and remote artists, I can’t wait to meet them after spending all this time preparing their works for the exhibition. It has given me a broader knowledge of the art that is produced around the State and reinforced my idea that generally speaking, Aboriginal artists are working on a conceptual level quite removed from Western art practice. I have a keen interest in the development and cultural preservation of Nyoongah art."

Hosanna Butt is a young woman of the Nyigina language group from remote Jartmadang Burru community, near Derby in the Kimberley. She has just completed Year 12 including a Certificate II in Business and some work placements in art environments as part of an Aboriginal school-based traineeship. She is enthusiastic to learn more about the production and presentation of Aboriginal art and shows promise to one day take a leading role in the industry. Hosanna says, “I loved working to receive the art and log the details, adding new spreadsheet skills to my existing ones; learning how to carefully handle and present the artworks, using tools like the spirit level to make them sit perfectly. It is a challenge to arrange so many different works so they look good next to each other in the exhibition. Art is a way for Aboriginal people to teach others what they know about how to survive and care for the land. It’s like our voice.”

Rebecca MacNeill started working recently with Martumili Artists at Newman. She is a Martu-Wunnumina woman from Meekatharra. “I help the old people getting paint and canvas for them. I am learning more from the old people about what I can/cannot paint, get more stories and knowledge of our people through art. I want to learn more of these skills so I can help at the art centre and one day, speak for the old aunties. Working with the artists teaches me more about who I am and where I come from.”

“I am so excited about the opportunity to build skills as an Artsworker at Revealed - I would like to learn about how to hang a show, so that I can help curate shows in the new Martumili gallery space that will be ready this year. Coming to Perth for the traineeship means meeting different people, becoming familiar with their style and the meaning of their painting, maybe even meeting my aunties from Warakurna who are artists.”

Three artworkers joined the project part time. Katie West is a Yindarandi woman and multidisciplinary artist living and working in Fremantle. She is a Revealed artist in 2015 and joined the artsworker group to install the exhibition, gaining curatorial experience and building networks. Darren Stockwell is a descendant of the Wiradjuri and Koori tribes of NSW, who has been interested in painting and creating art from a young age. He is near to completing an Advanced Diploma of Visual Art at Central. He also worked on installing the exhibition and joined the Industry excursions. Rozy Dann, also an Aboriginal artist, joined the project to help receive the artworks.

Angilyia Mitchell,  Kungkarrangkalpa (detail), Papulaku Arts

Lizzie Giles, Purrungu, Python Story (detail), Tjarlirli Art
Minyma Kutjara Arts Project

Revealed artists: Renae Fox and Natalie O’Toole

The Minyma Kutjara Arts Project is a new and exciting arts initiative from the hearts of the people and artists of Irrunytju, a small and very remote Aboriginal community located 10kms from the Western Australian border in central Australia. The Irrunytju paintings reflect the strong relationship between the artists, their country and culture. The artwork brings together contemporary painting techniques with ancient visual language and tjukurpa (dreaming). Grandmothers, mothers, aunties and children come to paint, share and laugh together. They have stories to tell. Are you listening?

T: (08) 8954 7051
E: minyma.kutjara@gmail.com
W: minymakutjara.blogspot.com.au
A: PMB 52 Wingellina via Alice Springs NT 0872

Natalie O’Toole
Nyangatja. Ngayulu. Ngayulu
Yarangka-nya
acrylic on canvas
120x92cm

Renae Fox
Tinpulya-nya.
acrylic on canvas
120x91cm
Maruku Arts and Crafts

Revealed artist: Cynthia Burke

Maruku is a not-for-profit art and craft organisation, 100 per cent owned and controlled by Yanyangu. The organisation has been serving the NPY region for 38 years having been established in 1984 by and for Aboriginal people as the trading arm of Anangu Uwankaraku Punu Aboriginal Corporation. The corporation co-ordinates marketing and support services for Aboriginal artists and craftspeople living in the region. Maruku literally means “belonging to black”.

Located in Mutitjulu Community near Uluru with retail outlets in the Cultural Centre within the National Park and at the nearby Ayers Rock Resort, Maruku provides a service to some 800 producers. These Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara artists and craftspeople live in communities and homeland centres to the west, south, east and north of Uluru. One third of our producers live in Western Australia.

T: (08) 8956 2153
E: maruku@maruku.com.au
W: maruku.com.au
A: Uluru-Kata Tjuta National Park NT 0872

Martumili Artists

Revealed artist: Cyril Whylouter

Martumili Artists was established by Martu people living in the communities of Parnpajinya (Newman), Jigalong, Punngurr, Punmu, Kumanjinyiji, Irrungadji and Warralong. The artists and their families are the traditional custodians of vast stretches of the Great Sandy, Little Sandy and Gibson Deserts as well as the Karlamilyi (Rudall River) area. Art plays a particularly important role in the cultural and economic life of the Martu communities.

Many of the Martu artists are senior custodians of Martu cultural heritage who use their arts practices as a conduit for passing on knowledge of country and culture to younger family members. At the same time, managing the exhibition and sale of artworks is an important way in which Martu artists are carving out a contemporary, engaged and positive livelihood as well as winning new audiences with their beautiful desert country and culture.

Cnr Kalgan & Newman Drives,
Newman (entrance at rear carpark)
T: (08) 9175 8022
F: (08) 9175 1390
E: mao@eastpilbara.wa.gov.au
A: PMB 22 Newman WA 6753
W: martumili.com.au
facebook.com/martumiliartists

(left): Cyril Whylouter
untitled
acrylic on canvas
76x46cm

(far left): Cyril Whylouter
Two snakes dreaming story
acrylic on canvas
91x61cm

(below): Cynthia Burke
PUNU
burnished carved wood
120x101cm

(right): Cynthia Burke
Landscape
acrylic on canvas
120x101cm
Mangkaja Art

Mangkaja Arts Resource Agency is a vibrant Aboriginal owned art centre in the township of Fitzroy Crossing, in the Kimberley Region of Western Australia.

Mangkaja meaning wet weather shelter was established in the late 1980’s by a small group of artists to support cultural, social and economic development in the region. Incorporated in 1993, Mangkaja represents artists across five language groups – Bunuba, Gooniyandi and Nyikina of martuwarra (river country) and Walmajarri and Wangkajunga from the jilji (sand hill country) of the Great Sandy Desert.

Mangkaja Artists are renowned for their uninhibited style and lively use of colour; painting images of country that share stories of culture and identity. Mangkaja artists produce works on canvas, board, paper and prints along with stunning carved artefacts. Mangkaja exhibits nationally and internationally with many artists represented through each of the State Galleries, the National Gallery of Australia and significant private and public collections around the world.

**Revealed artists: John Prince Siddon and Daisy Japulija**

**Mangkaja Artists**

*John Prince Siddon*

Two Birds
acrylic, marker, pen,
pencil on canvas
90x120cm

*John Prince Siddon*

Boab
acrylic, marker, pen,
pencil on boab

*Daisy Japulija*

Billabongs
acrylic on canvas
90x120cm

**ARTIST STUDIO & GALLERY**

Bell Road Fitzroy Crossing
Mon –Fri 10-4pm
April – September Sat 10-2pm
T: (08) 9191 5833  F: (08) 9193 0041
E: info@mangkaja.com  W: mangkaja.com
A: PO Box 117 Fitzroy Crossing WA 6765
Mowanjum Aboriginal Art and Culture Centre

Revealed artists: Samantha Allies and Kenneth Gibson

Mowanjum Aboriginal Art and Culture Centre supports the artistic and cultural expression of the Ngarinyin, Wunambal and Worrorra people of northwest Kimberley. These three language groups share marriage customs, linguistic similarities, and Lalai (dreamtime). To the Mowanjum people, the Wandjina’s are mamaa (sacred) the creators of all living things (animals, plants, hills, water holes, rivers and lakes). Depicted with no mouth, it is said their power is such that they don’t need to speak. Mowanjum artists continue to paint images of the Wandjina’s, reinterpreting this ancient image through contemporary art practice and media.

T: (08) 9191 1008
E: manager@mowanjumarts.com
W: mowanjumarts.com
A: Mowanjum Community
Gibb River Road Derby WA 6728

(right):
Samantha Allies
Wandjina, Gyorn
Gyorn & Unguo
ochre on canvas
80x80cm

(facing page):
Kenneth Gibson
Namarali
ochre on canvas
60x60cm
Revealed artists: Errol Eades, Edith Penny and Caroline Narkle

Mungart Boodja Art Centre, located in the south-west town of Albany, is the artistic hub for Noongar artists in the region. The genesis of the Mungart Boodja painting movement was the Carrolup Mission of the 1940s, where children’s drawing and paintings became world renowned. Mungart Boodja now hosts a diversity of talented artists ranging from Carrolup-inspired landscapes by artists such as Edith Penny and Caroline Narkle, to acclaimed artists Sandra Hill, Christopher Pease, Ben Pushman, Sharyn Egan and Kimberley Krakouer, who express contemporary Noongar culture and identity through sophisticated arts practice. Noongar people retain a strong connection to country, expressed through their landscape painting using a range of mediums including painting, sculpture, weaving and photography.

T: (08) 9847 4450
E: arts@mungartboodja.com
W: mungartboodja.com
A: PO Box 379 Albany WA 6331

Caroline Narkle
The Stirlings
acrylic on canvas
76x122cm

Edith Penny
Djil Djil
acrylic paint, glazing
92x60cm

Errol Eades
Lake Anderson
acrylic on canvas
61x112cm
Nagula Jarndu Designs

Revealed artists: Martha Lee and Maxine Charlie

Nagula Jarndu means Saltwater Woman in Yawuru language. We are based in Broome and while the core group of our artists are Yawuru women, we invite all Aboriginal women from varied cultural and language groups to join us.

Nagula Jarndu artists are increasing textile development and exploration using a variety of printing techniques making blocks from polystyrene foam and lino. The women enjoy the process and the results are raw and distinct and lend themselves layers of pattern and colour.

The women find inspiration from the colours and motifs in the Broome landscape - where turquoise oceans meet the red dirt. Where colours of the tides indicate when it’s salmon time or low tide on the mud flats reveals the staircase to the moon. While the natural beauty of Broome inspires, there are dangers that belie the beauty and have an enormous impact on the psyche of all who live here, one such danger, the silent and deadly crocodile.

Tel: 0481 374 508
Email: jarndu@westnet.com.au
Web: nagulajarndu.com.au

Tide flow I
Martha Lee
block print on cotton
180x160cm

Crocodile - Linygurra
Maxine Charlie
block print/lino print on polycotton
180x71cm

Papulankutja Artists

Revealed artist: Angilyiya Mitchell

Papulankutja Artists was established in 2001, the first Art Centre in the Ngaanyatjarra Lands. After many years of working through the Women’s Centre and then the community hall, the Art Centre opened their own studio in 2007. Papulankutja Artists are known for their innovative fibre work, as well as their painters and carvers. Here women and men, young people and old people, work together. Themes cover country and include Seven Sisters’ story, Wati Kutjarra, Ilupa and Nintaka.

Papulankutja Artists has reached out to neighbouring communities and started a regional art program. There are now 60 artists in Papulankutja community and 20 artists in neighbouring Jameson working for Papulankutja Artists. As the artists say, Kurturtu witumunu, painting together our stories from the heart.

Tel: (08) 8956 7586
Fax: (08) 8954 9074
Email: artists.papulankutja@bigpond.com
Web: papulankutja.com.au
Address: PMB 70 via Alice Springs NT 0872

Kungkarrangkalpa (Seven Sisters)
Angilyiya Mitchell
acrylic on canvas
92x92cm

Martha Lee

Crocodile - Linygurra
Maxine Charlie

Angilyiya Mitchell

Kungkarrangkalpa (Seven Sisters)
acrylic on canvas
92x92cm
Spinifex Arts Project

Revealed artist: Winmati Roberts

The Spinifex Arts Project was established in 1996 at Tjuntjuntjara, a small and extremely remote Aboriginal community located in Western Australia’s Great Victoria Desert, west of the border with South Australia. To the south lies the Nullarbor Plain and to the north, the Lands of the Ngaanyatjarra and Pitjantjatjara people.

Spinifex Gallery was established by the Shire of Wiluna to create a venue for Birriliburu people to meet, share and tell their stories through art. The Gallery has become an important part of Wiluna and promotes the ethical production and sale of Aboriginal art. Birriliburu artists have developed a unique style, using vibrant colours to tell their story of country, history and their continuing affinity with the surrounding lands. Many works tell stories from the Canning Stock Route and other important sites such as the Carnarvon Ranges, and Bowanoo Rock Hole as well as local Dreamtime stories including Dingo Dreaming and the Blind Snake of Lake Way.

Roxanne Anderson
Katjarra
acrylic on canvas
135x46cm

Winmati Roberts
Wilkaru
acrylic on linen
110x85cm

Tjukurba – Birriliburu Artists

Revealed artist: Roxanne Anderson

Wiluna marks the start of both the Canning Stock Route and Gunbarrell Highway. Wiluna is also home to the Birriliburu people, part of the Martu language group whose country spans the Great Sandy and Little Sandy deserts and the Wiluna area.

Tjukurba Gallery was established by the Shire of Wiluna to create a venue for Birriliburu people to meet, share and tell their stories through art. The Gallery has become an important part of Wiluna and promotes the ethical production and sale of Aboriginal art. Birriliburu artists have developed a unique style, using vibrant colours to tell their story of country, history and their continuing affinity with the surrounding lands. Many works tell stories from the Canning Stock Route and other important sites such as the Carnarvon Ranges, and Bowanoo Rock Hole as well as local Dreamtime stories including Dingo Dreaming and the Blind Snake of Lake Way.

Roxanne Anderson
Katjarra
acrylic on canvas
135x46cm
Spinifex Hill Artists

Revealed artists: Maggie Green, Doreen Chapman and Biddy Thomas

The Spinifex Hill Artists are Port Hedland’s only professional Aboriginal and Torres Strait Islander art centre. With their new South Hedland studios opening in 2014, the group is making the exciting transition from community arts group to professional studio practice. There are now over thirty core members working in the studio, attending professional development workshops, and producing art for exhibition.

With Banjima, Innowongka, Karimarra, Noongar, Nyiparli and Yamaji artists, Spinifex Hill Artists are known for a spectacular range of styles and a diversity of stories. The centre welcomes beginner, mid-career and established Aboriginal artists and provides access to materials and creative and professional training to empower their practice.

T: (08) 9172 1499
A: 18 Hedrich Street South Hedland
E: mail@spinifexhillstudio.com
www.form.net.au/project/spinifex-hill-studios

(left): Biddy Thomas
untitled
acrylic on canvas
61x61cm

(below): Doreen Chapman
Wantapuru: Winter time
acrylic on canvas
101x152cm

(facing page): Maggie Green
Untitled
acrylic on canvas
60x60cm
**Tjarlirli Art**

**Revealed artists: Elsa Fiona Young and Lizzie Giles**

Tjarlirli Art represents the artists of Tjukurla in the Ngaanyatjarra Lands. Tjarlirli Art has been recognised as a source of culturally significant work produced by elders such as Nyarapayi Giles, Katjarra Butler, Esther Giles, Tjawina Porter, Annie Farmer and the late Adrian Young.

Tjarlirli Art has many young artists who are prolific and accomplished painters, keen to carry on the same tradition as their parents. As the only business venture in Tjukurla, Tjarlirli Art is providing much needed income and employment in this remote location.

The centre also provides training and skills development for its members. Tjarlirli Art’s core business is the creation and promotion of artworks by Ngaanyatjarra people, by nurturing the development of traditional and contemporary artistic practice, exploring new mediums and innovative opportunities for creative expression.

T: (08) 8956 7777  
E: art@tjarlirliart.com  
W: tjarlirliart.com  
A: PMB 37 Alice Springs NT 0872

(right):  
Elsa Fiona Young  
Minyma  
acrylic on canvas  
50x101cm

(far right):  
Lizzie Ellis  
Purrungu, Python Story  
acrylic on canvas  
118x49cm

(facing page):  
Elsa Fiona Young  
Minyma  
acrylic on canvas  
120x102cm
Tjanpi Desert Weavers

Revealed artists: Roma Butler, Sheila Giles and Janet Lane

Tjanpi Desert Weavers is the dynamic social enterprise of the Ngaanyatjarra, Pitjantjatjara, Yankunytjatjara Women’s Council. Tjanpi (meaning locally harvested wild grasses) began in 1995 as a series of basket-making workshops facilitated by NPY Women’s Council in the Ngaanyatjarra Lands of WA. Women wanted meaningful and culturally appropriate employment on their homelands to better provide for their families. Building upon a long history of using natural fibres to make objects for ceremonial and daily use, women took quickly to coiled basketry and were soon sharing their new found skills with relatives and friends on neighbouring communities. It was not long before they began experimenting with producing sculptural forms. Today there are over 400 women across three states making spectacular contemporary fibre art from locally collected grasses and working with fibre in this way has become a fundamental part of Central and Western Desert culture.

At its core, Tjanpi embodies the energies and rhythms of Country, culture and community. Women regularly come together to collect grass for their fibre art, taking the time to hunt, gather food, visit significant sites, perform inma (cultural song and dance) and teach their children about Country whilst creating an ever evolving array of fibre artworks. The shared stories, skills and experiences of this wide-reaching network of mothers, daughters, auntsies, sisters and grandmothers form the bloodline of the desert weaving phenomenon and have fuelled Tjanpi’s rich history of collaborative practice. The Tjanpi Toyota, produced by 20 women from Blackstone, won the major prize at the Telstra National Aboriginal and Torres Strait Islander Art Award in 2005 just ten years after the first baskets were made.

T: (08) 8958 2377
F: (08) 8958 2378
E: tjanpi@npywc.org.au
W: tjanpi.com.au
A: PO Box 8921
Alice Springs NT 0871
Walkatjurra Artists at the Walkatjurra Cultural Centre

Revealed artist: Kado Muir

Walka means paint, designs, writing – arts; tjurra is a suffix that means to apply; so Walkatjurra means to create art.

The Walkatjurra Cultural Centre is based in Leonora, Western Australia. Walkatjurra Artists are Western Desert artists who belong to a number of language groups, the main ones being Ngalia, Tjupan, Koara, but also include Martu, Ngaanyatjarra and others.

Walkatjurra Artists belongs to the Goldfields Aboriginal Arts Guild and facilitates artists working with a mix of mediums ranging from canvas works, prints through to ceramics and glass.

T: (08) 9037 6900
E: admin@walkatjurra.com
W: www.walkatjurra.com
A: PO Box 13, Leonora WA 6438

Waringarri Aboriginal Arts

Revealed artist: Gloria Mengil

Waringarri Aboriginal Arts was established in the late 1970s by senior artists of the east Kimberley region as a place of art and culture. It is the first Indigenous owned art centre established in Western Australia and one of the oldest continuously operating art centres in Australia supporting economic independence for artists and their community. Waringarri Aboriginal Arts represented important Indigenous artists such as Rover Thomas, Queenie McKenzie and Paddy Carlton who regularly painted at the art centre.

Situated in Kununurra in the heart of Miriwoong country, Waringarri artists share the importance of country and culture, while exploring a celebration of colour, composition and individualism. The art centre is wholly Indigenous owned and all proceeds from sales are returned to the community. The art centre supports more than 100 artists and provides for the training and employment of local Aboriginal people as arts-workers. By offering realistic employment and investing in cultural and creative practice, Waringarri Aboriginal Arts successfully drives economic independence and links the Miriwoong community to global audiences. The artists are proud to share their art, stories and their powerful relationship to country with a wider audience and ultimately through such art making, preserve their traditional knowledge for future generations.

T: (08) 9168 2212
F: (08) 9169 1044
E: sales@waringarriarts.com.au
W: waringarriarts.com.au
A: PO Box 968 Kununurra WA 6743
Warakurna Artists

Revealed artists: Kristabel Porter and Judith Chambers

Warakurna is a remote community situated on the Great Central Road in the Ngaanyatjarra Lands, approximately 330kms west of Uluru. Warakurna has a long history of artistic expression. The centre is fully owned and governed by Aboriginal people and provides services to artists living in and visiting Warakurna and the nearby community of Wanarn.

Warakurna Artists is an energetic, creative and happy place, where men and women, young and old, paint and share Tjukurrpa, traditional law and culture, and contemporary stories. Passing on these important stories to young people is a critical means of keeping culture vital and strong. The Art Centre plays an important role in the community, providing cultural and social benefits in addition to economic returns. Warakurna Artists facilitates the production, distribution and sale of the artists’ artworks. The paintings are vibrant and diverse, reflecting each artist’s unique style, stories and connection to country.

T: (08) 8955 8099
F: (08) 8955 8399
W: warakurnaartists.com.au
A: PMB 29 via Alice Springs NT 0872

(right): Kristabel Porter
Yulia
Digital print on fine art paper
60x40cm

(facing page): Judith Chambers
Making the Cut Line from Warakurna to Warburton
acrylic on plywood & tin
60x80cm
Warmun Art Centre

Warmun Art Centre's standing as a leading Australian arts institution is built upon dynamic intercultural and intergenerational dialogues and the ongoing leadership of Gija cultural experts. Living artists build on the vision of the founders of the Warmun art movement: Rover Thomas, Queenie McKenzie, Paddy Jaminji, Hector Jandany, George Mung, Madigan Thomas and Jack Britten. These leaders articulated a world-view that linked art and culture inextricably and maintained that growing as a people and as an Art Centre would require giving time, value and support to artistic endeavour and to sustaining and developing the organisation. Today, Warmun Art Centre artists and staff facilitate processes of cultural maintenance, knowledge transference, innovation and experimentation via dynamic contemporary programs.

In establishing the art centre in 1998, Gija artists sought autonomy and control over their own cultural production and envisioned financial independence as a way towards a strong future for younger generations. Since then, Warmun artists have been included in major public and private collections and the art centre facilitates a program of local, national and international exhibitions, cultural events, commissions and television and radio broadcasts.

After a devastating flood in March 2011, the art centre has been rebuilt and now consists of a commercial gallery space, media lab, Community Collection storage facility, museum and digital archive and artist studio. The centre is one of the major cultural destinations in remote Western Australia and welcomes high numbers of collectors and visitors each year.

At the heart of the centre today are senior artists such as Lena Nyadbi, Rusty Peters, Mabel Juli, Patrick Mung Mung, Betty Carrington, Phyllis Thomas, Peggy Patrick, Shirley Purdie, Freddie Timms, Nancy Nodda, Churchill Camm and Rammy Ramsey who continue to be recognised for their contribution to Australian cultural life. They mentor younger generations of Gija artists and makers whose work is informed both by Gija approaches to art, language, story, Country and thought and by contemporary discourses and ideas originating and circulating outside their own community. Such intergenerational sharing is the fertile ground from which bodies of work are emerging drawing upon ochre painting techniques and traditions, song, dance and performance, media technologies and digital platforms.

T: (08) 9168 7496
F: (08) 9168 7444
E: gallery@warmunart.com
W: warmunart.com
A: PMB 24 Turkey Creek
via Kununurra WA 6743

(right): Evelyn Malgil
Rose’s Down Station
Natural ochre and pigment on canvas
80x80cm

(facing page): Kathy Ramsay
Sydney Harbour Dam
Natural ochre and pigment on canvas
60x80cm
Wirnda Barna Artists

Revealed artist: Margaret Simpson

Wirnda Barna Artists (est. 2009) is an emerging Aboriginal art centre supporting and developing artists from the Upper Murchison region of the Mid-West, including the communities of Cue, Meekatharra, Mount Magnet, Sandstone, Yalgoo and Yulga Jinna.

Wirnda Barna is a not-for-profit incorporated association governed by its Aboriginal members via an elected board of management. The art centre operates an art gallery and studio complex in Mount Magnet and outsources and outreaches to provide services and creative and cultural development opportunities, projects and programs in its six regional communities. Artists draw inspiration from Badimaya and Wadjarri country and culture; the rich and wide landscape of the Upper Murchison, its spectacular wildflower season in late winter/spring, as well as important and significant cultural sites in the region. These include the Granites, Wilgie Mia Aboriginal ochre mine, and Walga Rock – Australia’s second largest monolith, featuring one of Western Australia’s largest galleries of Aboriginal rock art.

At Wirnda Barna you can purchase unique and authentic local Aboriginal art including paintings, prints, sculpture, jewellery, clothing and books. The art centre is a signatory to the Australian Indigenous Art Code of Conduct, ensuring transparent, documented and ethical trade in Aboriginal art and its production.

T: (08) 9963 4007
E: info@wirndabarna.com
W: wirndabarna.com.au
A: PO Box 50 Mount Magnet WA 6638

Cliff Samson
Bush Medicine 04
acrylic on canvas
114x126cm

Roebourne Art Group

Revealed artist: Cliff Samson

Located in Western Australia’s remote northwest 1500 kilometres north of Perth, Roebourne Art Group represents Ngarluma, Yindjibarndi, Guruma, Banjily, Marthuthunira and Torres Strait Islander artists, along with a smattering of other indigenous people from across Australia who now live in the region. RAG is an Aboriginal community controlled and governed representative body and resource centre for artists throughout the region, and a registered charity.

The Group’s principal sponsor is Rio Tinto Iron Ore, and it is also supported by the Australian Federal Government Indigenous Employment Initiative (IEI), Woodside Energy, Ngarluma Aboriginal Corporation and sales of its artists’ works to corporate and private clients.

Despite the impact of colonisation and, most recently, the mining industry, Aboriginal culture has stayed strong, with Aboriginal people retaining their links to country and continuing to practice Birrdara law. The Roebourne Art Group artists share their culture, country and stories through artwork.

T: (08) 9182 1396
F: (08) 9182 1899
E: roebourneart@bigpond.com
A: 27 Roe Street PO Box 20
Roebourne WA 6718
Yamaji Art

Revealed artists: Jenny Green and Sheryl Green

Yamaji Art is a 100 per cent Aboriginal owned and operated Art Centre, located in Geraldton. Yamaji Art provides professional services to support and develop Aboriginal artists living in the Lower Murchison region of Yamaji country with a focus on sustaining cultural maintenance and arts practice while creating economic benefit.

Yamaji Art is an emerging Aboriginal Art Centre and provides professional services for artists with a focus on sustaining cultural maintenance and arts practice in a variety of mediums including painting, textiles, weaving, printmaking, design and performance.

T: (08) 9965 3440
E: info@yamajiart.com
W: yamajiart.com
A: 205 Marine Terrace
Or PO Box 2803 Geraldton 6531

Yinjaa Barnin Artists

Revealed artists: Melissa Sandy and Dawn Sandy

Yinjaa Barnin Art, a not-for-profit Aboriginal Corporation, is governed by its own Aboriginal board and run by a Manager. It consists of a group of talented artists who predominantly belong to the Yindjabarndi language group and whose ancestral homelands are around the Millstream Tablelands in the west Pilbara region.

In the Yindjabarndi language Yinjaa Barnin means ‘staying together’. At the Art Centre, this finds its expression in the artists’ enjoyment of working together and in their artworks, which, through their visual language, provide a rich and meaningful way of bridging cultures.

T: (08) 9182 1959
F: (08) 9182 1960
E: yinjaa.barni.art@bigpond.com
A:  Lot 3 Roe St Roebourne WA 6718
PO Box 265 Roebourne WA 6718
Yarliyil Art Centre

Revealed artists: Katrina Birrell and Janine Gordon

Yarliyil Art Centre is based in Halls Creek in the remote Kimberley. Its motto is Keeping Culture Strong Through Art.

In March 2015 the organisation will move into a new art and crafts facility purpose built by the Shire of Halls Creek with funding from Lotterywest and Royalties for Regions. Yarliyil’s goal is to create an artistic and social hub for the town.

Since the art centre was re-established after a period of closure in 2010 Yarliyil Artists have made an impression. Elder Biddy Timbinah won at both the Midwest Art Prize and Hedland Art Award in 2012. Senior artists such as Maggie Long, Lulu Trancollino, Tiny McCale, Rosie Lala and Bonnie Deegan regularly have their work exhibited nationally and continue to use art as a means of cultural expression. Emerging artists include Erica Gallagher, Janine Gordon, Katrina Birrell, Clayton Bedford and Dianne Rivers.

The work of Yarliyil Artists is diverse and covers many styles reflecting the varied and interesting history of the town and region.

(left): Katrina Birrell
Halls Creek Landscape
acrylic on canvas
100x100cm

(right): Janine Gordon
Freshwater Mussels
acrylic on canvas
120x90cm
Warlayirti Artists

Revealed artist: Lady Gordon

Warlayirti Artists is an Indigenous Corporation located in the remote Western Australian community of Wirrimanu at Balgo Hills, on the edge of the Tanami and Great Sandy Deserts. The region is home to a mix of seven different language groups: Kukatja, Walmatjarri, Ngarti, Jaru, Wangkatjunga, Pintupi and Warlpiri: the art from Warlayirti Artists is charged by this cultural diversity.

The artists believe strongly that painting embodies a celebrative way of retaining and passing on life sustaining information about country, its stories, and their law. The vibrant colours and incredible variety distinguish Balgo painters, and the art affirms the strength of their culture. The Art Centre consists of artist studio space and exhibition and sales gallery, a new media centre, a professional recording studio, a cultural centre as well as an archive housing a collection of national significance. Warlayirti Artists’ work is collected by many significant collectors, including institutions such as Galleries and Museums across the Australia and the world.

T: (08) 9168 8960
E: director@balgoart.org.au
W: balgoart.org.au

A: PMB 20 Balgo via Halls Creek WA 6770

Lady Gordon
Minna Minna
acrylic on canvas
120x80cm

DADAA Limited

Revealed artist: Mandy White and Desmond Woodley

Arts for Social Change

Artistic Statement

We make spaces for people with a disability, allowing them to find their place within society through an artistic framework.

We do this because we:

Value the diversity of humanity
Believe the individual is as important as the community collectives
Believe activation of new artistic opportunities leads to increased engagement, ownership and leadership
Want to present new artistic expressions that represent Australian contemporary culture.

We will achieve this by:

Producing new work relevant to the contemporary needs of our communities
Developing our artists’ local to international exposure
Influencing policy and programs
Brokering partnerships that provide sustainability to vulnerable communities
Being strategic, sustainable and socially inclusive in our collaborations and in our communities.

Open Monday to Friday 9.00am – 4pm
T: 08 9250 7633
F: 08 9250 4388
E: focus@dadaa.org.au
A: 6 The Avenue, Midland WA 6056
PO Box 1080, Fremantle 6959
W: dadaa.org.au

(Left) Mandy White
Seaworld
acrylic on canvas
50x75cm

(below) Desmond Woodley
Nannup
acrylic on canvas
60x75cm

Mandy White
Seaworld
acrylic on canvas
50x75cm

Desmond Woodley
Nannup
acrylic on canvas
60x75cm

Lady Gordon
Minna Minna
acrylic on canvas
120x80cm
Katie West
Independent Artist

Katie West completed a Bachelor of Art (Visual Art) in 2009 at Edith Cowan University, and then went on to complete a second degree in Sociology at Murdoch University in 2013. She grew up in the Midwest and now lives in Perth. She is a Yindjibarndi woman; however her connection to her heritage was disrupted by her mother’s removal and adoption in the late 60s. Her work to be featured in Revealed stems from this personal story.

West is a multidisciplinary artist. The concept will dictate which materials and processes to use. However, recurring materials and methods include family photos, installation and digital printmaking. More recently West has begun recording sound and film to incorporate into installation works. This exploration has come about through considering the fundamental elements of traditional ceremonies that ensured the continuation of cultures for tens of thousands of years - sound, imagery and movement.

West’s work is defined by a journey to reconnect with her heritage. This is coupled with an interest in the mechanisms that create social change, and a desire to challenge the myths revolving around Australia’s national identity.

West says: “I am interested in exploring the custodial ethic that is the foundation of all indigenous cultures in Australia and how this philosophy may be relevant in addressing current social and environmental issues we face as a globalised society”.

E: k.wularni@gmail.com
T: 0400 569 688
E: jalaruphotography@live.com.au
W: www.jalaru.com

Michael Jalaru Torres
Independent Artist

Michael Jalaru Torres is a Yawuru and Djugun man from Broome with tribal links to the Gooniyandi people of the Fitzroy Valley. I have spent most of my life living in Broome. I have had a creative spark about me from a young age and have immersed myself in a range of artistic mediums, from drawing through to photography.

The Kimberley region has always been a strong influence in my photography and design. I am inspired to showcase the colours and texture of the landscape and the people of this region. My photographic style captures my views and feelings about the country, culture and characters of the Kimberley.

My landscape images are often abstract and tie in to an emotional state and sense of belonging that can’t be put into words. It is up to the viewer and their connection to the land to interpret and experience my work.

Creative use of light is an important factor in my work as a way to share stories of country. Drawing images and shapes with light over time is my way of capturing moments and places – be it conveying a story of min min lights at night, or revealing the hidden colours and texture that emerge if you have the patience to open your eyes to country.

Creating work that is captured on country is very important to me and I only use the colours and textures that the land provides. I use both digital and film cameras to record these moments and places.

Min Min
digital photo on rag satin paper
18x50cm
Acknowledgements

Exhibition at Gallery Central, 12 Aberdeen St, Perth WA 6000.
18 April > 9 May 2015

Welcome to Country: Barry McGuire, May McGuire

Revealed Coordinators: Roz Lipscombe, Thelma John, Tim Acker and Chloe Ingrey with Joshua Geltj, Paul Chaliouka, Kathleen Tunninh, Justine Lawler, Silvia Ferolla and Laura Taylor.

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› Sandy Tousignant, Natalie Newhall and Fiona Gavin, Berndt Museum, University of WA
› Helen Carroll, Westfarmers
› Carly Lane, Art Gallery of WA
› Brett Nannup, WA Museum
› Jenny Scott
› Rebecca McNeill

Selection Panel

› Sharyn Egan
› Glenn Iseger-Pilkington
› Pearl Chaliouka
› Thelma John

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Photography: Art centres and Tim Acker
