Djookian is an exhibition for NAIDOC celebrating the contributions of Aboriginal women with artworks by Aboriginal women to mark the 2018 NAIDOC theme, “Because of her, we can.” The exhibition features Dianne Jones and Sharyn Egan alongside Indigenous TAFE students past and present, DADAA artists, textiles from Nagula Jarndu, Broome, weaving from Northam Yorgas, prints from Boronia Prison and paintings made with Derbarl Yerrigan Health Services plus gems from our NM TAFE Art Collection and work by Nyoongar weaver Janine Mcaullay Bott and textile artist and curator Michelle Broun.

Noeleen Hamlett  
NM TAFE former student
Because of her … we can and Honeyant Nesting  
2018 acrylic on canvas
b. Mullewa, WA 1975, Wajarri/Yamtiji language group
Noeleen undertook Cert IV in Visual Arts in 2015 and stood out as a talented painter. She was supported with a Koolark Scholarship and was the winning artist in the logo competition to create the Koolark logo. Noeleen is a dedicated artist whilst being the mother of 8 gorgeous girls, she has participated and designed numerous community projects around Perth as well as painted commissions. She is also a Director of Winja Wajarri Barna Limited (WWBL) in the Murchison, which receives various monies which are held for the benefit of current and future generations of Wajarri people. The painting is Noeleen’s mother and granddaughter.

Jade Richards  
NM TAFE former student
Jade is an emerging Nyoongar artist and a former art student at NM TAFE (2015-17). She is an athlete, a full time mum and a passionate artist. In 2014, 16 year old Jade, was hit by a train and both of her legs were amputated below the knee. After the traumatic experience, she found immersing herself in the world of art therapeutic. Jade is a prolific artist who loves experimenting with different mediums. Her work often features faces, vibrant colours and otherworldly landscapes. Women are inspiring to Jade, her mother and grandmother are both talented artists. “I am lucky because I have always had supportive women close by.”

Judy Napangardi Watson  
Snake Vine Dreaming  
2007 acrylic on Belgian linen, Courtesy Judith Hugo
b. 1935, Yarungkanji (Mt Doreen Station), NT. Warlpiri language group, died 2016.
Watson was a leading painter at Warlukurlangu Artists Association in Yuendumu. She was born when many Warlpiri were living a traditional nomadic life. She walked her country and lived for long periods on the border of Tanami/Gibson Deserts. Ngalyipi (the sacred snake vine) grows along the boughs of desert oak & is used as a ceremonial wrap, a strap to carry parrajas laden with bush tucker, & as a tourniquet for headaches.
Janine McAullay Bot

Mother Yanka in the Chair 2015 Yorga Lady of the Bush 2006 Queen Palm Tree fronds and seed pods

Janine is a self-tought weaver from south WA. She started weaving when she lived in Hawaii from 1986 to 1997, then California, travelling to Nevada and Mexico to learn the weave of the Hopi Indians. She returned to Australia in 2000. Janine is a national award winning Nyoongar bush sculptor. Her weaves reflect her way of visualising her people, their culture and the unique sense of humour they possess.

She says: weaving maintains my well-being. It has a spiritual purpose and keeps me connected to the land. Weaving allows me to express myself, staying true to Noongar culture and environment. The materials I use are seasonal. I collect and store the Q palm tree fronds, seed pods, seed pod skin and branch and perhaps gage, phylodendron leaf, dreceena, Draco, cactus ... local grasses, reeds and twigs, sourced from the bush, my garden, green waste on verge.

My ambition is to convey the beauty of the Nyoonga people of the South West of WA; my mother's people, my ancestors. Connection to the land is tangible for my mother (Rina McAullay Farmer) when she looks at the weaves, which are made from the bush, her garden & our memories of the old people from Katanning & Wagin.

I was fostered out at 12. I'd hear all these white girls talking about "boongs" and "coons", I was terrified they were going to find out I was Aboriginal. It was just that era, the 1960's. Blending in. Trying not to be noticed. I only lasted a year, I hated it. Went to live at a student hostel for high school - the Sister Kate's girls (also Mission girls) were there and I was just wrapped. So happy to be with other Aboriginal kids. But again I was the only fair skinned one there, everyone was from Broome, Derby, I was picked on again because I wasn't dark enough.

I was about 18 when I was told my mother had died. I felt nothing really, I didn't know her and it was drummed into me that she hadn't wanted me. I had not met her except as an infant. She had sent some letters and gifts when we were young but the Mission had hadn't wanted me. I had not met her except as an infant. She had sent some letters and gifts when we were young but the Mission had
Dianne Jones

A little less conversation (Elvis Presley)
A Little Less Fight and a Little More Spark, (Grace Kelly)
Close Your Mouth and Open up Your Heart (James Dean)
All This Aggravation ain’t SATISFACTIONING Me, (Carey Grant)
Little More Bite and a Little Less Bark, (Audrey Hepburn)

2008 digital print edition 5 from Hollywood Series

Simone Penny

Old Girl 2013
It will be OK
A Time It Was and Place

b. WA 1962 - Nyoongar language group

Old Girl is a study of an old Aboriginal woman who visited Gallery Central during the 2013 Revealed exhibition of WA Aboriginal communities.

My art and research practice often involves uncovering and re-presenting historical stories as part of an ongoing project that questions and re-evaluates the impact of the past to the present. My work is concerned with developing a visual language to express and engage with conflicting and subsumed histories. A key intention is to invite a viewer to a closer understanding of our continuing roles in, and proximity to unresolved National stories - narratives of memory, time, absence, location and representation.

Simone Penny completed an Advanced Diploma in Art and Design (Visual Art) at Central TAFE in 2003, completed her degree in Fine Arts from Curtin University. Simone has received many awards and has been in the HATCHED after completing her studies at TAFE.

After a long break Simone has come back into her art practice and is currently working as a mentor in the Aboriginal Support Unit, Koolark at NMTAFE and hoping to be a lecturer.

Hannah Collard

NMTAFE former student

Hannah has completed Certificate IV in Visual Arts at NMTAFE and works within the community, in particular in fashion. She is a top Indigenous model and osts at instagram.com/hannah_collard/

Hannah is currently studying Diploma in Youth Work. Hannah is a Nyoongar Yorga to watch.

Judy Watson

Heart Stone

2003 etching, artist’s proof

b. QLD 1959, Waanyi language group

Judy Watson is one of Australia’s leading contemporary Aboriginal artists. She represented Australia at the Venice Biennale in 1997. Since her first solo exhibition in 1988, Judy has developed a highly personal vision of the land. As an Indigenous Waanyi woman, she makes connections to country in her work, describing not only the country of her grandmother but also describing others she has encountered through travel. Her view of country is from within, creating highly individual and poetic images. This etching is one of a series made and donated to us by Judy during her 2003 residency at NMTAFE.
Michelle Broun
Jardjuwirdi, 2018 digital print from an earlier textile work

b Perth WA. Michelle’s mother is Yindjibarndi from the Pilbara region. She has Scottish ancestry on her father’s side.

Her skin group is Garimurra. She studied Aboriginal and Intercultural Studies and Fine Arts at ECU. She is a qualified cultural planner, and has worked as a free-lance artist, curator and writer, as an Arts Project and Policy Officer and CEO of an Indigenous publisher.

She managed the Indigenous Community Stories program at the Film and Television Institute, WA for 3 years, producing over 30 short films in collaboration with Aboriginal communities across the vast current. Currently she is the Aboriginal and Torres Strait Islander Curator for the New Museum Project, Perth.

Jardjuwirdi is the place name of the birthplace of Michelle’s Yindjibarndi Grandmother, Ngarthangnu. Ngarthangnu, was a skilled bush woman, but was forced to work as a cook on Mulga Downs Station in the Pilbara, where Michelle’s mother Bigali was born. Bigali and her younger brother Ronny were stolen from Mulga Downs station in 1946, and imprisoned at Roebourne Goal for a week before being transported by plane to Perth, where they were separated and detained at Sister Kates’ and Roelands Mission. Despite the best efforts of government, the family managed to reunite, but suffered great trauma and hardship along the way.

The artwork represents three generations of strong women in our family and our Yindjibarndi ancestors over thousands of generations before us - connecting the past with the present and the future. The work on paper is a reproduction of the original artwork - a contemporary quilt incorporating layers of dyed silks and cottons and hand stitched. These layers, like layers of memory and meaning, evoke the spiritual dimension of our lives.

Dadaa Artists
Mandy White, Raeanne Gilbert and Audrey Warbie develop their painting skills in sessions at Dadaa Fremantle and Midland. Dadaa is WA’s disability arts organisation.

Mandy White  Dadaa Artist  woodarchies, acrylic on paper

Mandy depicts the creatures of her childhood. Woodarchies are hairy little people that live in the Australian bush. Mandy spotted her first woodarchie at age 12 in her family’s garage and ran frightened to her mother, who proceeded to thump them. They’re about half a metre tall, and you can talk to them but you might not like what you hear.

When they look at you, it’s a bit scary. Mandy’s favourite woodarchies are the naughty ones and the ones that bite. The woodarchies are usually shown in large groups as they are very playful with each other. As Mandy’s art practice evolves, so do her depictions of the woodarchies. Originally seeming quite cute and harmless, they’ve increasingly become more mischievous.

Born in 1978, Mandy is an Aboriginal artist of Yamatji heritage, raised in Guildford, WA. Intrinsically to Mandy’s work is her boundless energy, as seen in her lively mark-making, her use of vibrant colours and playfulness with figurative imagery. Mandy’s art career began in her 30s, when she started classes at Dadaa Midland.

Raeanne Gilbert  Dadaa Artist

The moment of connection between surface and brush is a gentle and intimate experience for Raeanne Gilbert. Her paintings are frequently inspired by images of her home country and often begin by selecting colours or shapes that match that landscape. Her first marks on paper then quietly progress and transform into unexpected, abstract compositions. Raeanne has recently been exploring digital iterations of her paintings through the layering of close up images of sections of her work, and drawing back into these using iPad applications.

Audrey Warbie  Dadaa Artist

Inspiring and infusing all of Audrey Warbie’s work is her unbridled love of pure colour and tactile, experimental mark making. With expressive and joyful gestures Audrey incorporates paint, ink, collage and printing methods to explore surface and texture. Audrey works on paper as well as with iPad drawing applications and digital projection. She demonstrates bold layers, colour contrasts and lines to communicate a direct sensory experience. Audrey and Raeanne have high support needs and are supported to paint and create digital iterations of their work in DADA’s PAPER PROJECT studio in Fremantle. Audrey and Raeanne layer images using an iPad, (screened). Thanks to dadaa staff, especially Lyndsay Humphries, Peter Zylstra and Johanna Keyser (Nulsen).

Moya Porter
Tali (sand hills)  2008 acrylic on canvas  NMTAFE Art Collection

Moya Porter lives in in the Gibson Desert, 240km north of Warburton in WA. She paints forKayili Arts, whose artists are known for their vibrant colours, raw and uncontrived shapes, and highly traditional origins which link every work to Tjukurrpa (law and culture). These tali – sand hills – are behind Mina Mino, a soak water site not far from Patjarr Community. NMTAFE purchased this work from the inaugural Revealed project, held at Gallery Central.

Katie West
Pilbara  2015 digital print, edition 5  NMTAFE Art Collection

Born WA 1985, Katie is a Yindjibarndi woman. Her connection to her heritage was disrupted by her mother’s removal and adoption in the late 60s, a subject which features in her work. West’s journey to reconnect with her heritage 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. Katie, now studying in Melbourne has a BA (Visual Art) from ECU in 2009 and a sociology degree from Murdoch University, 2013.

NMTAFE purchased this work from our 2015 Revealed project, held at Gallery Central.

This work has come from reflecting on Stolen Generations history and experience. New families were created and the journey traces the family, community and culture that people were removed from. The images within the shape are from my grandmother’s collection of family photos, layered to create a new image connecting people and land, and connecting people who need to meet again.

Anthea Corbett  NMTAFE former student

Anthea’s family is from Wajarri/Yuet – mid south west Australia. She is a Yamatji woman.

While studying at NMTAFE in Visual Art, Anthea Corbett was invited to submit a design for the cover of NM TAFE’s new Reconciliation Action Plan 2017-2019. Her original painting, Whadjuk Wongee (Perth Talk), which talks about Aboriginal culture past, present and future being connected through language, was then acquired for the College art collection. She was awarded a Koolark Scholarship to assist with fees while studying Visual Art for Certificate IV, which she completed. She is having gap year and doing community work as she has a strong sense of social responsibility and community. She hopes that she is a role model for other aspiring Indigenous artists. Her painting depicts doves spiralling, foretelling an imminent birth.

Northam Yorgas : Yvonne Kickett, Elaine Dickie, Frances Gillespie, Janet Kickett

The Northam Yorgas are a Noongar womens’ social craft group who meet weekly to craft, chat and lunch. In 2016: CAN ran a series of workshops supporting them to create hand-printed textiles inspired by nature and stories of the Wheatbelt. The women also created craft pieces that shared a personal or local story. They were exhibited in the main street of Northam with their accompanying stories as the Kwobadak Maar (Beautiful Hands) exhibition with a book produced https://www.canstoryscapeswa.com/ kwobadakmaar.

When I was a little girl, about eight years old, my Mum and Dad took us for a walk out into the bush in Long Forrest between Northam and Toodyay. Along the way I picked up a little bobtail. I carried it along until we decided to have lunch. We sat on the blanket to have damper, rabbit and tea for lunch. Then Dad saw I had the bobtail. My Dad told me, if it bites you it won’t let go. He said, make sure it doesn’t bite your fingers. So I was sitting down quietly with this bobtail.
in my hand. I decided that I would see what would happen. I put it on my dress and it grabbed onto my hem with its hard little gums. I tried to get it off before the others saw me, but my Dad saw it clinging with me pulling hard to get it off.
My Dad said, I told you so. He had to burn the tail with his match to get it off. Right on the tip of the tail. It let go then. Everyone laughed at me. They thought I was foolish. They were all afraid of the bobtails, but I wasn’t. I could pick up anything. - Frances Gillespie

Derbarl Yerrigan Health Services
This collection of paintings were made by residents at Autumn House in Perth which is the residential facility for people coming to town from all over the state for treatment, run by Derbarl Yerrigan Health Services. DY assists Indigenous clients and raises health awareness. Both have built an impressive collection of art as well as providing materials and support to clients who use art as a therapy and self-expression. Thanks to Ted Dowling, Leisl Baxter and Barbara Stack.

Lena Mandijarra, Balgo Hills landscape acrylic on canvas
Purtungana (Nancy Bangu), Spring Flowers, acrylic on canvas
Nancy is from Bidyadanga, 180 kms south of Broome, Juwaliny is Nancy’s language. Nancy’s father is from Jupurr and her mother is from Japingka. Purtungana has end-stage renal disease and was on dialysis in Perth. She came back to live at the aged care facility in Broome - she’s happier there closer to family “I was going to stand up and be strong ... get up and fight for my health ... go back to my community. I want to be able to speak to my mob, keep going.” With this mind-set and help from staff at the Broome hospital, dialysis unit and hostel, Purtungana has got herself back on track. Doing exercises, eating well, talking to and meeting people contributed to her recovery. Thoughts of her large extended family also gave her the strength to battle her illness and maintain a quality of life that often eludes patients with end-stage renal disease.

Purtungana understands five indigenous languages and acts as an interpreter for other residents from her region. Purtungana started teaching at Bidyadanga public school in 1975. Her passion is teaching language & culture to her students. She’s passionate about children learning to speak & write their Aboriginal language.

Being a solid role model has been part of her agenda. “I have to be strong for my brothers and sisters. For my kids, for my grandkids.” Text in part from: Jacqueline Wright’s Mother Tongue https://open.abc.net.au/explore/139613

Dorothy Chapman
Ngarnyin law and culture have been passed down from generation to generation for thousands of years. The strength and courage of Ngarnyin elders to continue practising culture in severe adversity and their fight for land rights has made it possible for young Ngarnyin people today to practise their traditional culture and visit their ancestral lands. Dorothy Chapman is one of the elders recognised as having helped create a brighter future in Indigenous Land Management for Ngarnyin People. As well she paints beautiful raw images – these Wandjinjas and local flora and fauna of the West Kimberley region near Derby.

Susan Mangana Chiguna
Susan is a Walmajarri speaker, she works sometimes with Nagula Jarndu, Broome and is often painting bush tucker. Here babies meet owls and snakes near a Wandjana.

Jocelyn Sturt Untitled acrylic on canvas
Cecily Padoon Untitled acrylic on canvas