

Yarrenyty Arltere Artists

Cornelius Ebatarinja Western Arrarnta and Arrernte peoples, born Mparntwe/Alice Springs, Northern Territory 1982. **Sheree Inkamala** Luritja, Pitjantjara and Western Arrarnta peoples, born Mparntwe/Alice Springs, Northern Territory 1995, lives and works Kwale Kwale/Jay Creek, west of Mparntwe/Alice Springs. **Trudy Inkamala** Western Arrarnta and Luritja peoples, born Hamilton Downs Station, north-west of Mparntwe/Alice Springs, Northern Territory 1940, lives and works Kwale Kwale/Jay Creek, west of Mparntwe/Alice Springs. **Maurice Petrick** Eastern Arrernte and Alyawarr peoples, born Mparntwe/Alice Springs, Northern Territory 1973. **Roxanne Petrick** Alyawarre people, born Mparntwe/Alice Springs, Northern Territory 1986. **Louise Robertson** Walpiri people, born Mparntwe/Alice Springs, Northern Territory 1984, lives and works Mparntwe/Alice Springs. **Marlene Rubuntja** Western Arrarnta people, born Mparntwe/Alice Springs, Northern Territory 1961. **Rosabella Ryder** Arrernte people, born Mparntwe/Alice Springs, Northern Territory 1975. **Dulcie Sharpe** Luritja and Arrernte peoples, born Kwale Kwale/Jay Creek, west of Mparntwe/Alice Springs, Northern Territory 1957. **Nanette Sharpe** Western Arrarnta people, born Mparntwe/Alice Springs, Northern Territory 1994. **Rhonda Sharpe** Luritja people, born Mparntwe/Alice Springs, Northern Territory 1977

Unless otherwise stated, all Yarrenyty Arltere artists live and work Yarrenyty Arltere Town Camp, Mparntwe/Alice Springs

Tangentyere Artists

Betty Conway Pitjantjatjara people, born Ukaka/Tempe Downs Station, Northern Territory 1952. **Nyinta Donald** Pitjantjatjara people, born Blooded Bore/Angas Downs Station, Northern Territory 1946. **Lizzie Jako** Pitjantjatjara people, born Iwupataka/Jay Creek, Northern Territory 1949. **Sally M Mulda** Pitjantjatjara and Luritja peoples, born Tapatjatjaka/Titjikala, Northern Territory 1957. **Grace Robinya** Western Arrarnta people, born Ntaria/Hermannsburg, Northern Territory 1942. **Doris Thomas** Luritja people, born Apwerte Urlampe/James Range, Northern Territory 1948. **Marjorie Williams** Western Arrarnta people, born Mparntwe/Alice Springs, Northern Territory 1953

All Tangentyere artists live and work Mparntwe/Alice Springs

Blak Parliament House 2021

Mparntwe/Alice Springs, Northern Territory
bush-dyed woollen blankets, wool, cotton, feathers,
metal frame, found sticks, wire and synthetic polymer
paint on corflute

Commissioned by the National Gallery of Australia, Kamberri/
Canberra for the *4th National Indigenous Art Triennial: Ceremony*
Purchased 2022

This Parliament House is for everyone. White, Aboriginal and any other colour. It belongs to the community. It does not just belong to those white men me and Milton always see talking on TV. People like my father and other old strong people weren't scared to talk. They talked for their people, for their Country. They talked because they really wanted things to be better for their people. Not just words, but feelings, too. I think I'm following in my father's footsteps and my brother, Mervyn, too. We [are] not ashamed to talk, not scared of those people in that Parliament House in Kamberri/Canberra. They better listen because we really have something to say: really good, kind and strong for everyone and for Country.

— Marlene Rubuntja, 2021

Penny Evans

K/Gamilaroi people

born K/Gamaraigal Country/Sydney, New South Wales 1966

lives and works Widjabul Wia-bal Country/Lismore,

New South Wales

gudhuwali BURN 2020–21

Widjabul Wia-bal Country/Lismore, New South Wales

terracotta and black clays, black slip, pooling glaze

and underglazes

Commissioned by the National Gallery of Australia, Kamberri/Canberra for the *4th National Indigenous Art Triennial: Ceremony* with the support of Pamela Pearce and Wally Patterson through the Patterson Pearce Foundation

Purchased 2022

Clay is the ground. We are Country too. We embody it. It's in us. We are part of it. I'm drawing with clay, and it's like a language on the wall.

There'd been a massive fire through [Yuraygir National Park in Yaegl] Country in 2015. I spent a lot of time in that place over the following years. There were banksia in the different neighbouring ecologies that I was walking through. There were different species of banksia in different stages of breaking down, and while some were really severely burnt, others were in pockets that weren't burned. I felt like they were talking to me. [The bushfire aftermath] echoes the different levels and layers of how our people have been impacted by colonisation. People who have been at the brunt of it, the brunt of the massacres, and the complexity of the effects of all the other manifestations of colonisation.

— Penny Evans, 2021

Mantua Nangala

Pintupi people

born Tjulyuru, Western Australia 1959

lives and works Kiwirrkura, Western Australia

Untitled 2021

Kiwirrkura, Western Australia

synthetic polymer paint on canvas

Commissioned by the National Gallery of Australia, Kamberri/Canberra for the *4th National Indigenous Art Triennial: Ceremony* on the occasion of the 50th anniversary of the founding of Papunya Tula Artists, Mparntwe/Alice Springs with the support of Sue Dyer and Steve Dyer
Purchased 2021

Marrapintili tjunama marrapintili tjunama

Marrapintili wayinpungama marrapintili

Marrapintili tjunama wakalpukali wayinpungama

(We two are putting the marrapinti, pushing it through, piercing)

The story that I paint is Marrapinti. It is a sacred woman's place that is my Ngurra (Country); it is a very important place for my people. I like to have colours that are close but are a little bit different. When you look at the canvas you can see movement, I like the way it changes over the canvas. I like to make my paintings slowly, every dot slowly and carefully. When I paint I'm thinking about my Country and my family, it is very relaxing for me and makes me feel good. Palya.

— Mantua Nangala, 2021

Kunmanara Carroll

Luritja and Pintupi peoples

Ikuntji/Haasts Bluff, Northern Territory 1950 –
Pukatja/Ernabella, South Australia 2021

Walungurru 2021

Yumari 2021

Yumari 2021

Pukatja/Ernabella, South Australia
incised sgraffito stoneware

Commissioned by the National Gallery of Australia, Kamberri/Canberra
for the *4th National Indigenous Art Triennial: Ceremony*

Purchased 2021

I paint my father's Country, Ilpili, west of Mount Liebig, east of Kintore. A site beside the road heading towards Kintore. There are huge sandhills and two claypans. There is a creek, Wanampi tjara, guarded by a Rainbow Serpent. The Wanampi, Rainbow Serpent, [...] made that road [creek] and he brought the water with him. There was no water here before, but it is still there now. Little bit to the east are the Kungka Kutjara, the Two Women Tjukurpa. They are sitting and talking. Wati Nyiru, the man, is a big rock on the hill looking down at them. The women were cleaning out the soak, digging to find water. They made the rock-hole there.

— Kunmanara Carroll, 2014

Gutiŋarra Yunupiŋu

Gumatj people

born Nhulunbuy, Northern Territory 1997

lives and works Yirrkala, Northern Territory

Maralitja 2022

Yirrkala, Northern Territory

video installation and sound, 4:15 min

Commissioned by the National Gallery of Australia, Kamberri/Canberra for the *4th National Indigenous Art Triennial: Ceremony* with the support of the American Friends of the National Gallery of Australia with the assistance of Geoffrey Pack and Leigh Pack

Courtesy the artist and The Mulka Project

Yolŋu ceremonies have always been and will always be the backbone of my life.

Maralitja is an ancestral being of wisdom and is a powerful leader. Maralitja identifies the Gumatj clan as the people of Biranybirany, the land of the gurtha (fire). When a person passes away, Gumatj men and women paint themselves with yellow ochre and white clay on their foreheads. This represents our spirit being of Maralitja.

In my artwork my face is painted with yellow ochre. I am the ancestral being Maralitja. As Maralitja, I am performing the bunġul (dance) of Bäru (Crocodile). Bäru comes from the salt water, I come from the salt water.

— Gutiŋarra Yunupiŋu, 2021

Darrell Sibosado

Bard people

born Marapikurrinya/Port Hedland, Western Australia 1966

lives and works Lullmardinard/Lombadina, Western Australia

Ngarrgidj Morr (the proper path to follow) 2022

Lullmardinard/Lombadina, Western Australia

and Naarm/Melbourne, Victoria

LED neon

Commissioned by the National Gallery of Australia, Kamberri/Canberra
for the *4th National Indigenous Art Triennial: Ceremony*

Purchased 2022

Ngarrgidj Morr (the proper path to follow) is based on our ceremonial processes, and the stories, motifs and designs or patterns that have been passed down to myself and my brothers. It's not really about the ceremony itself; what it's about is the process of what it takes you to even get to the ceremony, which is a ceremony in itself. It's a whole ritual, getting to the ceremony ground. It's about the movement of people and your right to be part of that ceremony, or your position as part of that ceremony. It's about everyone's connection to it and where they belong within it. The three designs are about location (where you are), practice (what you do) and position (your individual place or status within the group), all combined to reveal the right pattern for you personally.

— Darrell Sibosado, 2021

Andrew Snelgar

Ngemba people

born Kamberri/Canberra, Australian Capital Territory 1982

lives and works Baara/Old Bar, New South Wales

Winnarr Marthi Ga (Many powerful women) 2021

goorabang (tallowwood), hardwood handle, resin, natural earth pigments and emu oil

Baa (Place) 2021

burragarriga (ironwood), vine handle, natural earth pigments, resin and emu oil

Guung-Manduway (Follow the water) 2021

burragarriga (ironwood), vine handle, resin, natural earth pigments and emu oil

Maatham-marra (Good way) 2021

burragarriga (ironwood), hardwood handle, resin, natural earth pigments and emu oil

Ngurra (Home) 2021

waygarrgaa (beechwood) and natural earth pigments

Ngurra (Home) 2021

waygarrgaa (beechwood) and natural earth pigments

Yah-rah-gerri (Sunrise) 2021

wood and natural earth pigments

Thinna-gul (Foot track) 2021

wood and natural earth pigments
Baara/Old Bar, New South Wales

Wadjarr (Earth) 2021

wood and natural earth pigments
Baara/Old Bar, New South Wales

Mikki-Wati (Tree struck by lightning) 2021

wood and natural earth pigments

All works Baara/Old Bar, New South Wales

Courtesy the artist and Commissioned by the National Gallery of Australia, Kamberri/Canberra for the *4th National Indigenous Art Triennial: Ceremony*.

Purchased 2022

James Tylor

Kaurna people

born Mildura, Victoria 1986

lives and works Kamberri/Canberra, Australian Capital Territory

The Darkness of Enlightenment 2021

Kamberri/Canberra, Australian Capital Territory

daguerreotype photographs and bronze

Commissioned by the National Gallery of Australia, Kamberri/Canberra for the *4th National Indigenous Art Triennial: Ceremony* with the support of Ray Wilson OAM

Purchased 2022

The work starts as an idea. So in this case, it's the interaction between Kaurna and the colonists who had documented language on the frontier of South Australia. I'm predominantly a landscape photographer, so I use landscape to talk about that interaction, visiting places where that transaction of language happened and areas that were transmission points between the colonists and Kaurna. Twenty objects are selected to sit alongside the daguerreotypes in a salon hang. Those objects are signifiers of each of these stories that talk about the transmission or lack of transmission of language on the frontier. They're cultural objects, they fill the gaps of what's in the photographs. It isn't easy to read, it's deliberately a little ambiguous.

— James Tylor, 2021

Margaret Rarru Garrawurra

Liyagawumirr-Garrawurra people

born Galiwin'ku/Elcho Island, Northern Territory 1940

lives and works Yurrwi/Milingimbi and Lanjarra/Howard Island, Northern Territory

Mol Minḍirr 2021

Mol Minḍirr 2021

Mol Minḍirr 2021

Mol Minḍirr 2021

Yurrwi/Milingimbi and Lanjarra /Howard Island,
Northern Territory

natural dyes on gunga (*Pandanus spiralis*)

Commissioned by the National Gallery of Australia, Kamberri/Canberra
for the *4th National Indigenous Art Triennial: Ceremony* with the support
of Rupert Myer AO and Annabel Myer through the Aranday Foundation

Purchased 2021

My mother [Mamiyan] taught me and my father taught me this work. I watched how to make dhomala when I was a kid. I watched them work. Then I got it. I grew up, then I started. I painted, I wove, mats and baskets, dillybags, with black, red and yellow colours. That's what I did.

When I started working, I was using pandanus, and then I was thinking, maybe I'll make them black. I was thinking of black. Then I started weaving, baskets, dillybags, mats. And the black colour, the black colour is not for everyone. That's just for me.

I thought that up in my head. Then I started weaving, and then Balanda and Yolŋu saw it. They were surprised. That colour belongs to me.

— Margaret Rarru Garrawurra, 2021

Helen Ganalmirriwuy Garrawurra

Liyagawumirr-Garrawurra people

born Galiwin'ku/Elcho Island, Northern Territory 1955

lives and works Yurrwi/Milingimbi and Lanjarra/Howard Island, Northern Territory

Mol Miṇḍirr 2021

Mol Miṇḍirr 2021

Mol Miṇḍirr 2021

Mol Miṇḍirr 2021

Yurrwi/Milingimbi and Lanjarra /Howard Island,
Northern Territory

natural dyes on gunga (*Pandanus spiralis*)

Commissioned by the National Gallery of Australia, Kamberri/Canberra for the *4th National Indigenous Art Triennial: Ceremony* with the support of Rupert Myer AO and Annabel Myer through the Aranday Foundation
Purchased 2021

This is a miṇḍirr. This is my grandmother (mother's mother). I make these, and my sister makes them—Margaret Rarru. The leaves we collected—we put those into water. This one [mol or black miṇḍirr], this is a new idea. This is a new idea of ours, of mine and my sisters'. What we do is we gather these leaves, then we put them in water with pandanus, and it goes black. The pandanus goes black, inside, in the water. [Everything in] the drum goes black. Then we weave it. And this is the colour. This is a new innovation.

— Helen Ganalmirriwuy Garrawurra, 2020

Hayley Millar Baker

Gunditjmara and Djabwurrung peoples
born Narrm/Melbourne, Victoria 1990
lives and works Narrm/Melbourne

Nyctinasty 2021

Narrm/Melbourne, Victoria
single-channel black-and-white video and sound, 7:54 min

Producer: Fancy Films, Narrm/Melbourne

Commissioned by the National Gallery of Australia, Kamberri/Canberra for the *4th National Indigenous Art Triennial: Ceremony* with the support of Kerry Gardner AM and Andrew Myer AM, and the Australian Government through the Australia Council for the Arts, its arts funding and advisory body

Courtesy the artist and Vivien Anderson Gallery

Horror film is what I looked at for the ingredients to make *Nyctinasty*, taking those ingredients and then changing them so much that they become almost delicate. For anybody who doesn't have that connection to a spiritual side, the film will seem horror-esque, but to anybody who does have that experience, it's going to be a connection to the way they experience it. There's many things in this film that are made to mesmerise, to make you feel like you're meditating, where you are feeling as well as watching—the hands and the crushing of charcoal, the spitting of the fire, the pot boiling with the egg bouncing around, the vacant wall, where you know there's nothing there but there's something there.

— Hayley Millar Baker, 2021

Dylan River

Kaytetye people

born Mparntwe/Alice Springs, Northern Territory 1992

lives and works Mparntwe/Alice Springs

Untitled (Bungalow) 2022

Mparntwe/Alice Springs, Northern Territory

digital print on aluminium

Commissioned by the National Gallery of Australia, Kamberri/Canberra for the *4th National Indigenous Art Triennial: Ceremony* with the support of the American Friends of the National Gallery of Australia with the assistance of the Christopher and Francesca Beale Private Foundation

Courtesy the artist

I've thought about the idea for *Untitled (Bungalow)* for a while. A number of years ago I noticed old mission portraits of mob up against rendered white walls. These appeared to be studio photographs, but if you look closely you see in the reflection of the eyes their Country. You could see what they're looking at. I found that really haunting—in the reflection of the eyes, there is something more. I was thinking about reflection in eyes and Country and connection, and that connection being lost at the time of those photos. The place that started for my grandmother, and for a lot of 'half-caste' Aboriginal children in Central Australia, was The Bungalow, the old Telegraph Station.

— Dylan River, 2022

Robert Andrew

Yawuru people

born Boorloo/Perth, Western Australia 1965

lives and works Meanjin/Brisbane, Queensland

A connective reveal—nainmurra guuruburrii dhaura

2022–ongoing

Meanjin/Brisbane, Queensland

ochres, oxides, chalk, aluminium, water and
electromechanical components

Commissioned by the National Gallery of Australia, Kamberri/Canberra for the *4th National Indigenous Art Triennial: Ceremony*, created in consultation with Dr Matilda House and Paul Girrawah House, Ngambri-Ngunnawal Traditional Custodians

Purchased 2021

It was a colonising tool, to use language, and take someone's language away, and have the written word direct them. With the palimpsest works, I use either a Yawuru word or words that are connected to the Country the work is exhibited on. It's part of that revealing of history, and uncovering.

'Nainmurra guuruburrii dhaura' (taking care of ceremonial ground) speaks to the idea of looking after Country, and part of that has ceremony in it. For the Traditional Custodians, it is the idea of looking after Country, and looking after Country is looking after self, because Country will look after you if you look after it. This idea attaches itself to ceremony, because ceremony is that idea of coming together to celebrate ideas around our own movement within time and within Country, and our understanding of ourselves and the Country that we're on.

— Robert Andrew, 2021

S.J Norman

Wiradjuri people

born Gadigal Country/Sydney, New South Wales 1984

lives and works Gadigal Country/Sydney, Lenapehoking/
New York City, Turtle Island/the US and Berlin, Germany

Bone Library 2010/22

Kamberri/Canberra, Australian Capital Territory

performance, inscribed sheep and cattle bones,
and furniture

Commissioned by the National Gallery of Australia, Kamberri/Canberra
for the *4th National Indigenous Art Triennial: Ceremony*, created in
consultation with Walgalu/Wolgalu Traditional Custodians, and with the
support of David Paul

Courtesy the artist

Bone Library is one work that sits in a body of work called *Unsettling Suite*. *Unsettling Suite* is a series of works that look at the embodied legacy of colonial trauma, colonial violence or the ongoing legacy of colonial violence as it's experienced in the body. I first started working on *Bone Library* in 2007, but it didn't see its first public iteration until 2012. It involves engraving animal bones with words from Aboriginal Australian languages that have been classified as moribund or extinct, which is the terminology that's used by the linguistic orthodoxy to describe a language that is no longer active. Each bone is then catalogued and indexed in a way that references colonial taxonomy. It looks at colonial museological collecting practices and the ... violence that exists, when we are looking at the way our cultural materials have been stolen and displaced and kept in colonial institutions, particularly our literal bones.

— S.J Norman, 2021

Joel Bray

Wiradjuri people

born Cammeraygal Country/Sydney, New South Wales 1980

lives and works Naarm/Melbourne, Victoria

Giraaru Galing Gaanhagirri 2022

Wagga Wagga, New South Wales and

Naarm/Melbourne, Victoria

7-channel video installation and sound, 16:39 min

Videographer and Editor: James Wright

Sound Designer: Daniel Nixon

Second Assistant: Eugene Perepletchikov

Producer: Michaela Perske

Program Producer: Lucie Sutherland

Commissioned by the National Gallery of Australia, Kamberri/Canberra for the *4th National Indigenous Art Triennial: Ceremony*, created in consultation with Uncle James Ingram and Wagga Wagga Elders, and with the support of City of Melbourne, Sarah Benjamin and Phillip Keir through the Keir Foundation, City of Port Phillip, Create NSW, Blacktown Arts, Arts Centre Melbourne and YIRRAMBOI Festival 2020

Courtesy the artist

‘Giraaru galing ganhaagirri’ has a kind of poetry to it. It has alliteration that I love and it means ‘the wind will bring rain’. Sometimes when I know a storm has come down through Wiradjuri Country, crossed over the Murray River down to Naarm, down to Kulin Country, I’ll go and stand outside in that storm and let the water pour over me. It’s a way of connecting with my Country, especially during the lockdown, in this visceral, corporeal, real way. Not only is there this recognition that there are these cycles in Country, but you carry them with you in memory.

— Joel Bray, 202



The works featured in this video were presented in the first iteration of *Ceremony* at the National Gallery. Due to their site-specific nature, they were unable to be included in the touring exhibition and are instead represented here through the artist's voice and documentation. You can learn more about them and all the works in *Ceremony* in the digital publication accessible via the QR code.

Robert Fielding

Western Arrernte and Yankunytjatjara peoples
born Kurdnatta/Port Augusta, South Australia 1969
lives and works Mimili, South Australia

Holden On 2021–22

Kamberri/Canberra, Australian Capital Territory
1963 EH Holden station wagon chassis, synthetic polymer paint and LED lights

Commissioned by the National Gallery of Australia, Kamberri/Canberra for the *4th National Indigenous Art Triennial: Ceremony*
Courtesy the artist and Mimili Maku Arts

Dr Matilda House

Ngambri (Walgalu) – Wallaballoo (Ngunnawal) – Pajong
(Gundungurra) – (Erambie) Wiradjuri peoples
born Erambie (Guwura/Cowra), New South Wales 1945
lives and works Cuumbeun/Queanbeyan, New South Wales and
Ngambri/Kamberri/Canberra, Australian Capital Territory

Paul Girrawah House

Ngambri (Walgalu) – Wallaballoo (Ngunnawal) – Pajong
(Gundungurra) – (Erambie) Wiradjuri peoples
born Ngambri/Kamberri/Canberra, Australian Capital Territory 1969
lives and works Ngambri/Kamberri/Canberra

Mulanggari yur-wang (alive and strong) 2021–22

Ngambri/Kamberri/Canberra, Australian Capital Territory
carved and inscribed eucalyptus trees

Commissioned by the National Gallery of Australia, Ngambri/Kamberri/Canberra for the *4th National Indigenous Art Triennial: Ceremony*
Purchased 2021

Joel Spring

Wiradjuri people
born Gadigal Country/Sydney, New South Wales 1992
lives and works Gadigal Country/Sydney

untitled (winhangarra) 2022

Kamberri/Canberra, Australian Capital Territory
concrete, wood, charcoal and steel

Commissioned by the National Gallery of Australia, Kamberri/Canberra for the *4th National Indigenous Art Triennial: Ceremony*, created in consultation with Yuin Traditional Custodians, and with the support of Penelope Seidler AM
Courtesy the artist

Robert Andrew

Yawuru people
born Boorloo/Perth, Western Australia 1965
lives and works Meanjin/Brisbane, Queensland

A connective reveal—nainmurra guuruburrii dhaura 2022–ongoing

Meanjin/Brisbane, Queensland
ochres, oxides, chalk, aluminium, water and electromechanical components

Commissioned by the National Gallery of Australia, Kamberri/Canberra for the *4th National Indigenous Art Triennial: Ceremony*, created in consultation with Dr Matilda House and Paul Girrawah House, Ngambri-Ngunnawal Traditional Custodians
Purchased 2021

Helen Ganalmirriwuy Garrawurra

Liyagawumirr-Garrawurra people

born Galiwiṅ'ku/Elcho Island, Northern Territory 1955

lives and works Yurrwi/Milingimbi and Laṅarra/Howard Island, Northern Territory

Gurrumattji 2021

Gurrumattji 2021

Gurrumattji 2021

Yurrwi/Milingimbi and Laṅarra /Howard Island,
Northern Territory

natural earth pigments and binder on eucalyptus wood

Commissioned by the National Gallery of Australia, Kamberri/
Canberra for the *4th National Indigenous Art Triennial: Ceremony*
with the support of Rupert Myer AO and Annabel Myer through the
Aranday Foundation

Purchased 2022

Helen Ganalmirriwuy developed this series of three lorrkun (memorial poles) in response to an invitation to feature artwork of her and her sister, Margaret Rarru, in *Ceremony*. The three lorrkun are painted in the bold style of the sisters' signature Garrawurra clan miny'tji (designs). On this occasion, however, they have developed a contemporary miny'tji inspired by their Dhuwa Gurrumattji (Magpie Goose of the Dhuwa moiety). This miny'tji was initially developed by Ganalmirriwuy and applied to her fibre works as thick bands of alternating black and white ochre, extended now as a cohesive visual link between two distinct forms.

— Milingimbi Art and Culture, 2021

Nicole Foreshew

Wiradjuri people

born Dharug Country/Sydney, New South Wales 1982

lives and works Gumbaynggirr Country/Upper Orara,
New South Wales

Mambanha (the cry of mourning) 2021–22

Gumbaynggirr Country/Upper Orara, New South Wales
white paper clay, red and black oxide

Commissioned by the National Gallery of Australia, Kamberri/Canberra
for the *4th National Indigenous Art Triennial: Ceremony*

Purchased 2022

Mambanha (the cry of mourning) is an extract of a collaboration called *Gemerre/Garraba* that I did with Boorljoonngali. I titled the work *Mambanha*, a Wiradjuri word, a word that means so much, that means literally to cry or to mourn. And I feel like it wasn't intentional, I just found a way to scale up and capture and harness my love for her. [The vessels] are really delicate and they're of the earth as well. The red ochre is the ochre that was gifted to me when Boorljoonngali was alive, because we were just swapping things. I don't really use red, but I was like, 'Well, I've been given this by Boorljoonngali and I'm going to use it', to pay respect to Boorljoonngali. Having multiples and just that repetition of making has been really healing for me, to just make something.

— Nicole Foreshew, 2021

Boorljoonngali

Gija people

Riyarr, Western Australia 1933 – Warmun,
Western Australia 2018

Gemerre 2007

Balanggarra Country/Wyndham, Western Australia
natural earth pigments and binder on canvas

National Gallery of Australia, Kamberri/Canberra

Purchased 2021

This painting is of Gemerre. We use it for painting, we use it on our own body when we have a dance event. We call them 'Gemerre'. I don't know what gardia [white people] call them [cicatrix, traditional body scars]. And it is good for swimming in the water when it is floodwater time, so people can't get caught by a snake or crocodile. We use it for dancing, we use it for painting. Those are our only colours. Black one, white one ... and that red one. Black one, we call it manbeny. We can't go without that colour, we always use our own colours. It doesn't matter what we do, we use it for Joonba, for painting and everything. Those three things of ours we use [white, black and red].

— Boorljoonngali, 2018