

# Barring-bul



# Barring-bul Many Walks

An exhibition of art  
that celebrates our students  
and their communities

Front Cover Detail  
BOB BURRUWAL 1952-  
LENA YARINKURA 1960-  
*Wyarra and Jamu*  
fibre sculpture

Warning  
Members of Indigenous communities are respectfully advised that some  
of the people mentioned in writing in the following pages have passed away.  
All such mentions in this publication are with permission.



# ACKNOWLEDGEMENT OF COUNTRY

Barring-bul or Many Walks is a Kulin term shared by both the Boonwurrung and Wurundjeri people. As exhibition partners, Trinity College and the Melbourne Indigenous Transition School acknowledge the traditional owners of the land on which we gather, and pay our respects to elders past, present and emerging.

We also acknowledge the Indigenous people whose art, culture and stories are shared so generously through this exhibition.



It is my great pleasure to welcome you on behalf of Melbourne Indigenous Transition School (MITS) to the Barring-bul Exhibition.

I respectfully acknowledge that MITS and Trinity College stand on the land of the Kulin Nation, and I pay my respects to Elders past, present and future.

Barring-bul was conceived as a celebration of Indigenous artists and of the communities from which our MITS and Trinity College students come. The exhibition, and the magnificent works within it, provide a glimpse of the richness of culture, the custodianship of story and songline, the deep connection to Country, and the Many Walks of these artists.

Through Barring-bul we launch the Rona Pamkal Scholarship, the first perpetual scholarship to be established at MITS. It is named after a young woman from West Arnhem Land whose own walk saw her become a member of our family and the inspiration for the creation of MITS. Rona – who passed away last year aged only 27 – embodied the curiosity, keenness to learn and courage of our MITS students.

The Rona Pamkal Scholarship will enable one student from West Arnhem Land to come to MITS each year to engage with Melbourne and share their own culture, story and journey, just as Rona did. All proceeds from the sale of art in the Barring-bul Exhibition will be shared between the artist and the scholarship fund, and tax-deductible gifts can be made to the scholarship fund. In time we will create scholarships covering each of the regions from which our students come. To find out how you can support this vital scholarship, please refer to the information on our website at: [www.mits.vic.edu.au/scholarships](http://www.mits.vic.edu.au/scholarships).

I extend my sincere thanks to Trinity College for sharing in our vision for Barring-bul and for so generously hosting the exhibition in the Gateway Building and to our Steering Committee members whose guidance has been invaluable. I also thank our Principal Sponsors – Macquarie and Transurban – for their generous support of Barring-bul, MITS and the Rona Pamkal Scholarship.

And we thank you – our community of supporters – for embracing this great exhibition, and for enabling and empowering future MITS students through the Rona Pamkal Scholarship.

**Edward Tudor**

Executive Director

Melbourne Indigenous Transition School



*Barring-Bul.* The term - meaning ‘Many Walks’ - is shared across the Woiwurrung and Boonwurrung language groups of peoples from the Kulin Nation that lived in and around the area that today we know as Melbourne. To those of the Kulin Nation, this country is and always will be home.

As Warden and CEO of Trinity College, I am delighted to welcome you to enjoy this stunningly beautiful assemblage of Australian Indigenous art works, co-curated in partnership with the Melbourne Indigenous Transition School (MITS).

Barring-Bul is very much an exhibition that exemplifies the notion of ‘many walks’. With works drawn from the respective remote Indigenous communities and country that MITS’ own students call home, alongside contemporary works by local Victorian Indigenous artists, the exhibition provides an incredible rich showcase of MITS activities in preparing their students for secondary education.

At Trinity College, we have been travelling along this path a little longer. In 2001, the College was delighted to admit the first two Indigenous students – Lilly Brophy and Sana Nakata. Seventeen years later, approximately 8% of our residential student community identifies as Aboriginal or Torres Strait Islanders, all of whom are attending the University of Melbourne.

Over this time, Trinity has actively grown our holding of Indigenous art work, with a particular emphasis on our strong relationships with artists from Yirrkala and the surrounding country in that area of far north-east Arnhem Land known as the Miwatj region.

These works of art adorn the walls of the College and the public common spaces. They are a significant outward-facing illustration of the College’s commitment to sharing our experiences and knowledge of Indigenous tertiary education. But they also play an important role in creating the rich cultural environment in which our students – from around the globe – can live, learn and study.

It is with respect that I acknowledge that Trinity College stands on Kulin Country, and with great pleasure that I invite you to visit our Parkville campus, and enjoy the exhibition, Barring-Bul.

***Prof Kenneth Hinchcliff***

Warden and CEO

Trinity College



**TRINITY COLLEGE**  
THE UNIVERSITY OF MELBOURNE



# PRINCIPAL SPONSORS

Macquarie is proud to support Barring-bul and the promotion of Aboriginal visual art and culture. Barring-bul, and the launch of the Rona Pamkal Scholarship, mark a deep commitment by the Melbourne Indigenous Transition School to providing remote and regional indigenous Australians with educational opportunities and excellent care, as they experience city life away from home.

We are honoured to be a principal partner of Barring-bul and in turn to be supporting MITS and their contribution to making a difference for many indigenous families across remote and regional Australia.

**Rosalind Coffey**  
Executive Director  
Macquarie Bank



For Transurban, reconciliation is about acknowledging, respecting and celebrating Indigenous cultures. This exhibition – a celebration of creativity, expression and cultural pride – is an initiative we're proud to support.

We work to make a positive difference for all communities living near our roads, and this of course includes Aboriginal and Torres Strait Islander communities. Our Reconciliation Action Plan focuses on empowerment, and in particular, supporting employment, industry and education programs and embracing Indigenous art as a vital form of cultural and individual expression.

We're delighted to be supporting a project that advances and celebrates empowerment. This exhibition, and funds raised from it to support the Rona Pamkal scholarship, is helping MITS empower Indigenous students to excel in education, and is showcasing the remarkable and diverse talent of some of our country's finest Indigenous artists. We congratulate MITS, Trinity College and the participating artists for all their efforts.

**Scott Charlton**  
CEO  
Transurban





This story starts on the stone plateau of Wardekker Country in West Arnhem Land. It is from here that Rona Pamkal, a young Warkmarranj woman, made her way on to the lands of the Kulin Nation, and soon made this Country her home from which she would pursue a Melbourne education. Despite her resilience and strength, the challenges became too many, and Rona returned to community. This was not the end of Rona's story; it was simply the start of our MITS journey.

With Rona stands her cousin, Lorraine Kabbindi White, a proud GunMok woman from Wardekker Country. Inspired by Rona, Kabbindi travelled a long way to create a better future for herself and establish her identity as a proud Aboriginal woman in Melbourne. For Kabbindi, the experiences were not always easy. It was with the support of family and community – at home and in Melbourne – that she continued to strive in Melbourne and complete her VCE.

Through their strong connections with Rona, Lorraine and her community, our Founders, Rick and Liz Tudor, saw a way to support young Aboriginal people to access the opportunities of a Melbourne education. The dedication, commitment and love that the Tudors have put into our MITS home and students has been essential and critical to the success of our students.

The Rona Pamkal Scholarship is a stepping stone towards rewriting history. It encapsulates the struggles and the survivance of our people, of young Rona. With this scholarship, our MITS students will continue to find strength in their own identities and empower young mob in communities, just like Rona did for Lorraine. Our students can see the stories of success through the relationships built with both Indigenous and non-Indigenous staff members at MITS and be guided by the Aboriginal staff who have lived experiences of moving away from home, the struggles, the successes, the connection to culture and Country, and of the feeling of community across Australia.

We know that our Indigenous and non-Indigenous communities must continue to work together to build a foundation of support, hope and love for the growth of our young Aboriginal people. Barring-bul, meaning Many Walks, is our calling to you. It is a celebration of our cultures, our identities and our MITS family. It is a call to our non-Indigenous communities to walk with us. We share our stories and the many Aboriginal cultures that are alive within MITS and all our communities. These stories, lores and traditions belong to us, but we are ready to open our hearts and share the parts of ourselves that make us strong Aboriginal people.

This journey is a recognition of past injustices, but it is also a recognition of our resilience and determination, and the knowledge that we hold as Aboriginal people. See us. Hear our voices. Barring-bul begins with Kabbindi's artwork inspired by her grandfather Lofty Bardayal Nadjamerrek AO. She is a powerful community leader, mentor and artist – thank you Kabbindi. This is our home and our family. Rona's presence will live on through this scholarship, and through the lives of our MITS students and home.

Manbolhwern. Barring-bul. Many Walks. Let us take you on a journey.

**Michelle Kerrin**

Pathways and Boarding Coordinator

Melbourne Indigenous Transition School





FREDDIE NADJAMERREK (NADJAWULU) 1964-  
*Mimih spirit*  
 ochre and acrylic on Arches paper  
 102 x 76cm

Freddie Nadjamerrek's style is reminiscent of that of his late father Bardayal 'Lofty' Nadjamerrek, the prominent artist of the Mok clan in Western Arnhem land, who passed down his knowledge of land, culture and painting. Like his father, Freddie uses the single line rarrk that has adorned the rocky caverns and galleries of the stone country for centuries.





GABRIEL MARALNGURRA 1964-  
*Namarnkol*  
 acrylic on Arches paper  
 76 x 102cm

Gabriel has painted namarnkol (barramundi) in the classic rock art style of west Arnhem Land. Namarnkol is a very important fish for the Bininj (Aboriginal people), found in the ocean, floodwaters and in freshwater billabongs, rivers and creeks. In the old days, people used to spear them with djalakirradj (three-pronged fish spears) and walabi (traditional triangular nets). Today they are caught with fishing lines and modern nets. Namarnkol is most easily caught from the end of the monsoon (March-April) through to the humid, 'build-up' season (October-November). There are dreaming sites in many clan countries, where the ancestral Namarnkol placed itself. Men and women will say: "My Dreaming is Barramundi – it placed itself in my country."



GABRIEL MARALNGURRA 1964-  
*Kumoken*  
 acrylic on Arches paper  
 102 x 76cm

Kumoken is the long-nosed freshwater crocodile, different to the short-nosed kinga (saltwater crocodile). "They don't bite people," Maralngurra says. Kumoken are seen in many places but usually in open areas rather than dense forest. They are seen in flowing water and high in stone country; lying in the sun on logs, the sand, rocks or on the banks of creeks and rivers. They eat small prey such as rats, fish, prawns and frogs. The old people used to catch and eat kumoken and cook them in ground ovens. They would also eat the eggs. Kumoken lays about 20 eggs in Kurrung, the hot dry time of year, burying them in sand in the way of the sea turtle.



SAMUEL NAMUNDJA  
*Ngalng Djang*  
 Earth pigments on bark  
 75 x 25.5cm

Samuel Namundja is a renowned artist from an important lineage who was taught to paint the stories of his clan by his father, Peter Marralwanga. Marralwanga taught Samuel (and brother Glen Namundja) the important creation stories of the Kunwinjku Dreaming, and how to depict them in the exquisite cross-hatching (rarrk) of the Mardayin ceremony. Namundja produces a particularly fine style of rarrk, typical of the best western Arnhem Land painters.





BARDAYAL 'LOFTY' NADJAMERREK c. 1926–2009  
*Kunbid Nuye*  
print  
70 x 57cm (edition 25/30)

Bardayal 'Lofty' Nadjamerrek AO was a renowned artist, respected traditional leader and ceremonial master. His works on bark and paper are found in the world's museums and art galleries. When he died in October 2009, aged 83, on his country at the remote west Arnhem Land Outstation of Kabulwarnamyo, Lofty was recognized as the last of the Nawarrdegen (stone country) artists, who started their careers by painting on the walls of rock shelters. He was known as the most knowledgeable man about the Arnhem Land Plateau region; a person consulted by anthropologists, art historians and scientists. Lofty

was born at Kukkulumurr in the upper reaches of the Mann River region. His father was from the Ankung Djang (Honey Dreaming) estate of the Mok clan. "I just feel that he was a great man," eldest daughter Lois has said of Lofty. "Ever since my childhood he used to tell me stories. Sometimes he used to sing a song for us – about the kangaroo, the goanna, the rain. He was a story man, a leader. He talked to us very strongly."

Kunbid Nuye (His Hands) depicts the outline of Lofty's hands. Hand stencils are an aspect of the rock art tradition, traditionally considered to be a type of signature. One would be created when an Aboriginal person put ochre in his mouth and blew it across his hands as they rested on the rock surface.



BARDAYAL 'LOFTY' NADJAMERREK c. 1926–2009  
*Daluk dja Bining*  
print  
70 x 57cm (edition 25/30)

This work depicts an Aboriginal woman (Daluk) and an Aboriginal man (Bining) in the days before the white man came, when the Kunwinjku people used to travel on foot hundreds of kilometres to visit family and participate in ceremonies. They would travel for days across rocky escarpment and thick bushlands, the women collecting bush tucker, which they would carry in their dilly bags. The artist, Bardayal 'Lofty' Nadjamerrek, was an Officer of the Order of Australia (AO).



BARDAYAL 'LOFTY' NADJAMERREK c. 1926–2009  
*Kinga dja Namarnkol*  
print  
70 x 57cm (edition 25/30)

A kinga (saltwater crocodile) and namarnkol (barramundi) are depicted in this image. The kinga is a much-respected and feared animal that has significance as a food source and a totem. It is often painted with fish as its chief diet. The artist, Bardayal 'Lofty' Nadjamerrek, was an Officer of the Order of Australia (AO).





LORRAINE KABBINDI WHITE 1991-  
*Dird Djang* (Moon Dreaming) 2018  
ochre on bark  
58 x 30cm

As a child, Lorraine Kabbindi White used to watch her grandfather, Bardayal 'Lofty' Nadjamerrek, as he painted stories, and today she continues to share those stories through her own art. She is a member of the MITS boarding house and School staff – a gifted artist who generously shares her practice with the students and encourages them to tell their own stories.

This work depicts *Dird Djang*, the Moon Dreaming site. *Karrakbal* moon spirit sings a song about the waning of the moon and how the spirit is losing his breath as he dies only to be reborn again. At the end of the song the moon spirit is breathing his last breath and whispering, 'I am dying'. According to local mythology the moon is associated with the concept of mortality and rebirth, a point that Moon argued with his adversary, Spotted Quoll. Quoll believed that death was final, but Moon argued that when he died he would be renewed. Moon then proceeded to prove his point by flying up to the heavens to become the moon that waxes and wanes each lunar month.

The Moon Dreaming shown here is from a moon site called Andirdkorrang in western Arnhem Land. At this site *Karrakbal* moon spirit dies and his bones lie in the rocks. At Andirdkorrang you must not look at the bones, otherwise you will get sick or may die.



LORRAINE KABBINDI WHITE 1991-  
*Ankung Djang* (Sugar Bag Dreaming)  
ochre on bark  
58 x 24.5cm

In commenting on her work of *Ankung Djang* (Sugar Bag Dreaming), Lorraine Kabbindi White states:  
"I have been gifted my grandfather's dreaming. The Mok clan estate has the Liverpool River running through the country. At certain sites along the river there are hollow logs that are full of honey, and this is where the Rainbow Serpent lies. We always represent the hollow log, our sacred tree, as a link to our ancestry."



LORRAINE KABBINDI WHITE 1991-  
ochre on bark  
31.5 x 24cm





TILAU NANGALA 1933-  
*Mikantji*  
acrylic on canvas  
152 x 91cm

Tilau Nangala is a senior law woman of Ngaliya and Warlpiri parents, who has lived in Papunya most of her life. Her deeply felt knowledge of country and ceremony empowers her boldly lyrical and expressive paintings, which depict the topography of hills and creeks, and create the feeling of flowing water. The great Water Dreaming site of Mikantji, which Tilau inherited from her father, is nearly always her subject. She says her aunty taught her culture and stories but that she developed her own ideas on how to paint them. She used to be a prodigious carver of coolamons and clap sticks, and maker of ininiti seed necklaces, but these days mainly paints. She has also produced prints with Cicada Press at University of NSW Art & Design. Tilau's motivation for painting is "so the children can watch me paint and learn, so I can pass on my Dreaming and stories to my grandchildren.



BEYULA PUNTUNGKA NAPANANGKA 1966-  
*Kalinykalinypa*  
acrylic on canvas  
152 x 91cm

Beyula Puntungka Napanangka is one of Papunya Tjupi Art's most senior and consistent artists, exhibiting with the centre since its first exhibition in 2007. She had her first two-woman show in 2013 in Melbourne, the year the National Gallery of Australia acquired her work. Beyula is the daughter of pioneer Papunya Tula painter Limpi Tjapanga (died 1985), and as a young girl would watch him paint, later practising for herself on cardboard. She finished Year 6 at the local primary school at Papunya. From her father Beyula inherited rights to the country near the Murini Range, the subject of her early paintings. She also inherited a bushfire story, Kali Karringpa, from her grandmother. Her mother's place was the Dingo Dreaming site of Nyumanu, near Kintore. These days Beyula paints her own dramatic version of the Honey Grevillea Dreaming story, inherited from her grandfather.





REGINA PILAWUK WILSON 1948-  
Syaw  
acrylic on canvas  
200 x 200cm

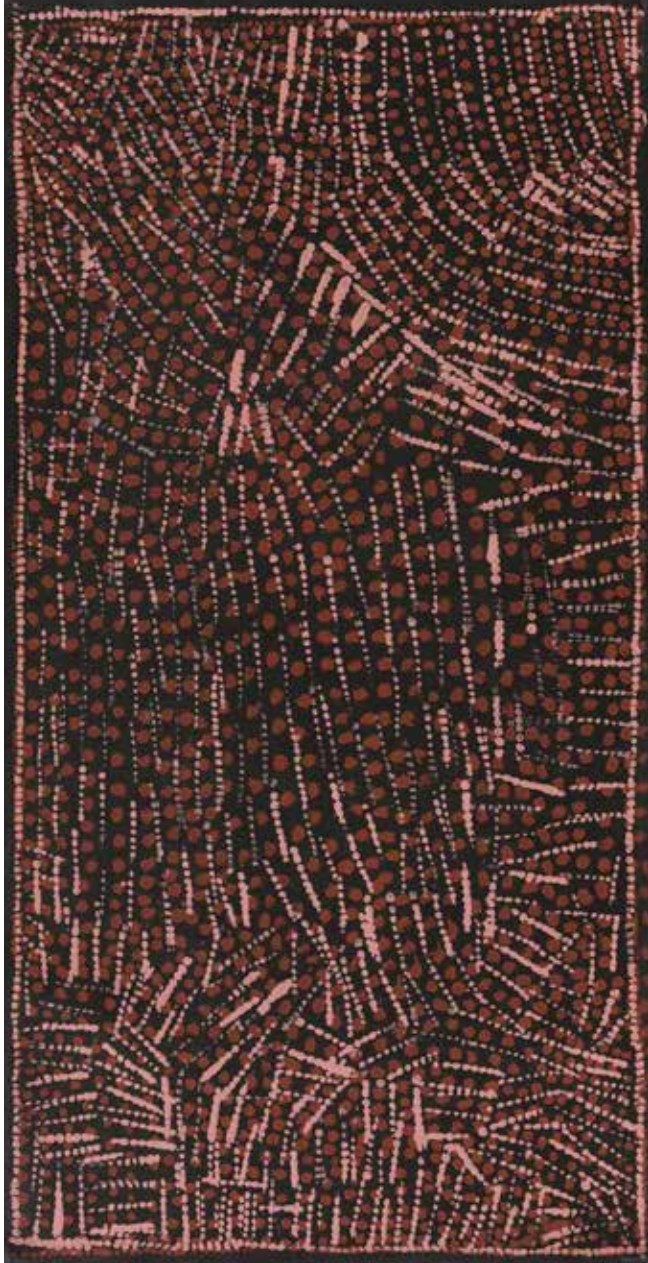
Regina Pilawuk Wilson is a master weaver and colourist from the Peppimentarti Community in the Daly River region of the Northern Territory. Her painted subject matter draws on the practice of weaving and fibre art, skills inherited from her grandmother and mother. Regina Wilson won the painting prize of the 2003 Telstra National Indigenous and Torres-Strait Island Award for a golden syaw (fish-net) work, and was an award finalist in 2013 and 2008. She decided to try acrylic painting after attending the 2000 Contemporary Art Biennale (Pacific Arts Festival) and attending workshops in Darwin, where she started to transfer her weaving

designs and patterns on to canvas. These included designs for syaw (fish-net), wupun (basket), string bags, wall mats and sun mats. Her paintings have been in numerous group exhibitions, including in the Wynne Prize (2017, 2009, 2008), the Musée Du Montparnasse in Paris (2012), the 3rd Moscow Biennale of Art (2009), British Museum (2011) and the National Museum of Arts, Washington (2006). Her work is held in the collections of the British Museum, Art Gallery of NSW, National Gallery of Victoria and Queensland Art Gallery.

Regina and husband Harold Wilson founded the Peppimenarti (large rock) Community in 1973 as a permanent settlement for the Ngan'gikurrungurr people. It is situated amid wetlands and floodplains in the Daly River region, 300 km south west of Darwin, and is an important dreaming site.

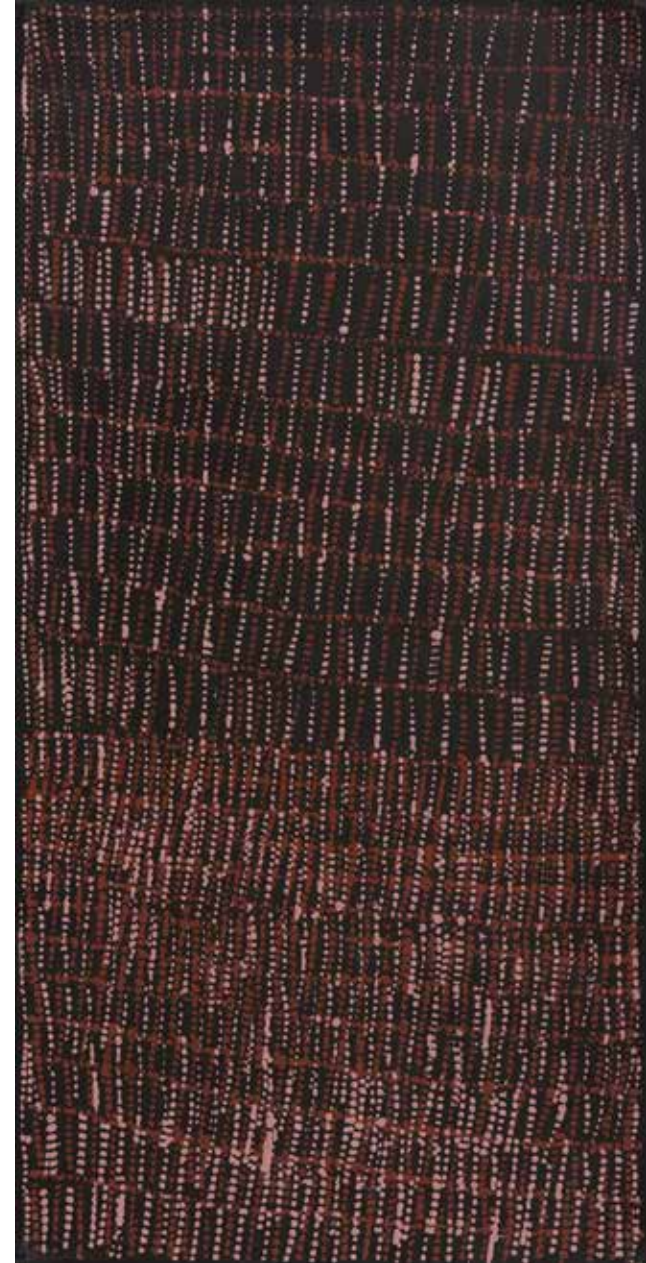


# PIRLANGIMPI - TIWI ISLANDS



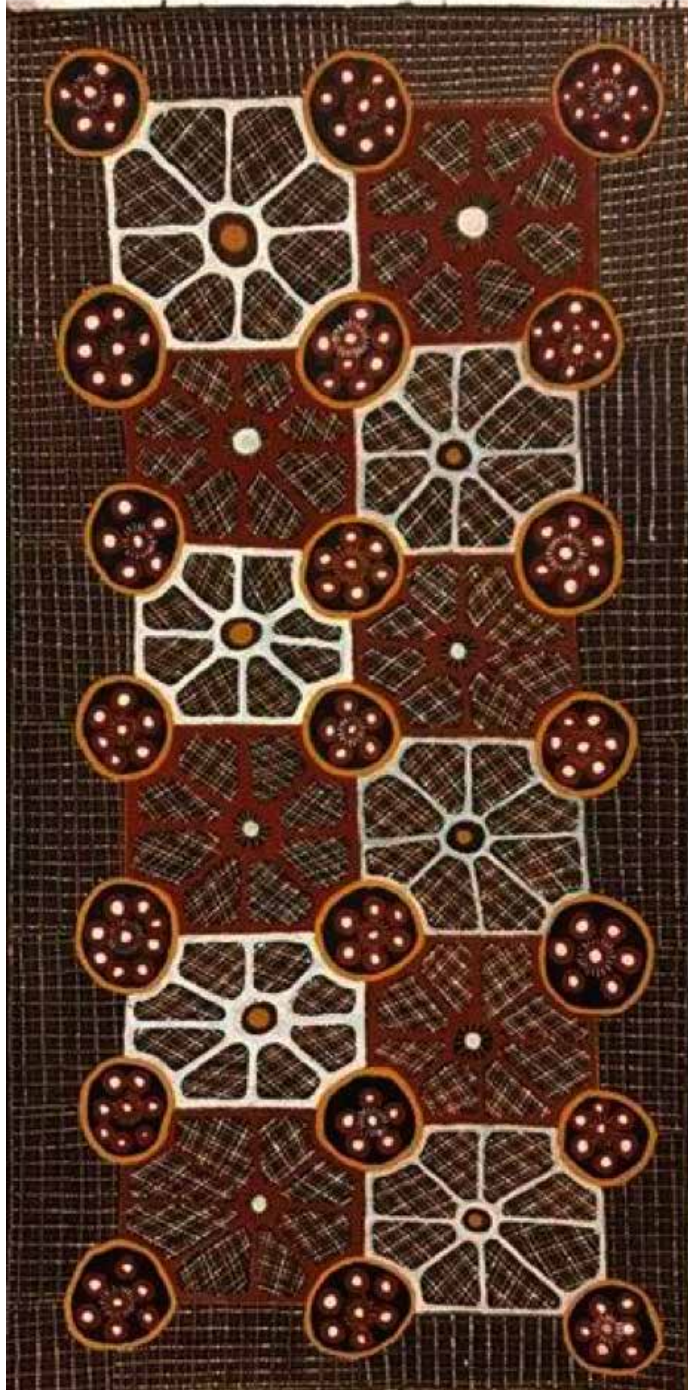
CORNELIA TIPUAMANTUMIRRI 1930-  
*Jilamara design*  
ochre on linen  
100 x 50cm

During ceremony on the Tiwi Islands a series of yoi (dances) are performed. Some are totemic (inherited from the person's Mother) and some serve to act out the narrative of newly composed songs. Participants in these ceremonies are painted with turtiyanginari (natural ochre colours) in varying designs, transforming the dancers and, in some cases, providing protection against recognition by mapurtiti (spirits). These designs can be applied in various ways. Ochre is applied to the body and face. These significant artistic designs collectively are called Jilamara.



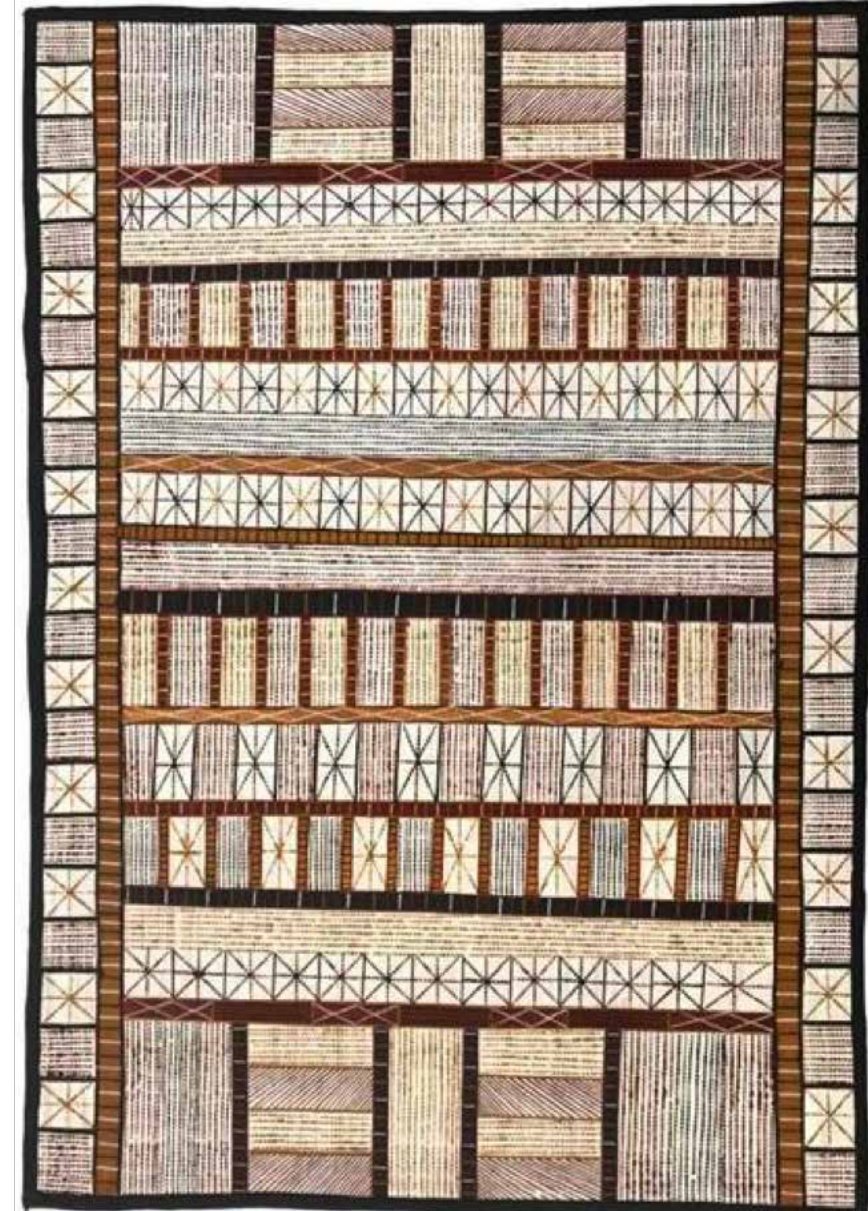
CORNELIA TIPUAMANTUMIRRI 1930-  
*Jilamara design*  
ochre on linen  
100 x 50cm





PAULETTA KERINAIUA 1982-  
*Kulama*  
natural ochres on linen  
150 x 75cm

Pauletta spent her early years at Paru, a remote Melville Island village. She attended schools in Nguui on Bathurst Island, completing her HSC at Nguui Catholic High School. After training in business studies and working at the Community Development Employment Projects (CDEP) office in Nguui, Pauletta decided to follow her dream of becoming an artist, an interest passed down from her mother and grandfather. In 1999 Pauletta moved to Milikapiti on Melville Island where she started working at Jilamara Arts and Crafts. Her artistic career was interrupted by the births of her three children but, as they grew, Pauletta returned to Jilamara to create beautiful art. She likes to paint Kulama designs representing the initiation ceremony of this name, the time of year of the cheeky yam. Her Kulama designs are uniquely her own and have a special spiritual quality.



PEDRO WONAEAMIRRI 1974-  
*Ngimpumukurri Jilamara Kapi Jurr*  
natural ochres on paper  
105 x 76cm

Pedro Wonaeamirri is an active artist and long-established member of Jilamara Arts and Crafts Association in the village of Milikapiti (Snake Bay) on Melville Island. Pedro has been exhibiting since 1989 and his artworks are highly sort after. His art is steeped in Tiwi tradition; he has known no other way of communicating. His paintings, based on pwoja-body painting, and carved Pukumani Poles are his link to the tradition and future of the Tiwi people. He grew up at Pirlangimpi (Garden Point), moved with his family to Milikapiti, on the other side of the island, and attended a boarding school in Darwin. He returned to Milikapiti in 1989 just as Jilamara Arts and Crafts was forming.

Tiwi art derives from ceremonial body painting and the ornate decorations on Pukumani funerary poles, Tunga bark baskets and the associated ritual objects of the Pukumani ceremony. Traditionally a deceased Tiwi person is buried on the day of death while the ceremony is performed six months to several years later. "The Pukumani ceremony is very important to us," Pedro explains. "It's a time when we get together, and the old people sing and dance. I learnt to carve Pukumani Poles by watching my elders, who are no longer with me today. The designs are already in my head and I use our traditional wooden comb and ochre to paint."





TIMOTHY COOK 1958-  
*Kulama*  
natural ochres on linen  
120 x 150cm

Timothy Cook won the National Aboriginal and Torres Strait Island Art Award in 2012 and his artworks are highly sort after by major collections nationally and overseas. Timothy expresses himself through loose, gestural, spacious designs and paints exclusively in natural ochres, which he applies instinctively and without hesitation. He likes the 'old designs' handed down by his elders. Dots (pwanga) are 'favourite special' elements due to their association with the ochre dots on his face at ceremonies. The dots are applied by his bunji (mate or in-law). Timothy is also revisiting the traditional material of charcoal, as used by his ancestors. In

his recent work he has combined natural ochres of red, white and yellow with a base coat of crushed charcoal.

Timothy has been creating paintings, prints and carvings at Jilamara since 1999. In the past few years he has focused on the Kulama design. The Kulama ceremony is a traditional initiation for young men, coinciding with the harvest of wild yam. The ceremony is performed in the late wet season (March-April) when a ring appears around japparra (moon). Elders of both sexes sing and dance for three days, welcoming the boys into adulthood. Each boy is then renamed with his true man's name. The circles in Timothy's work symbolize the moon, yam and ritual circles of the ceremony, the "cross" reflects his spiritual life, and the pwanga (dots) are the japalinga (stars).



TIMOTHY COOK 1958-  
*Kulama*  
natural ochres on linen  
120 x 180cm





(628-17)  
ROSINA GUNJARRWANGA 1988-  
*Lorrkon*  
painted wood  
53 x 10cm

Rosina Gunjarrwanga is the daughter of the much-celebrated artist Susan Marrawarr. She began exhibiting in 2009, making a mark with her striking palette to depict the wak wak (black crow) story, of which she is the djungkai (guardian) for her clan.



ROSINA GUNJARRWANGA 1988-  
*Lorrkon*  
36x10cm (626-17)

*Wak Wak*  
75x13cm (673-17)

*Lorrkon*  
47x10cm (607-17)





BOB BURRUWAL 1952-  
LENA YARINKURA 1960-  
*Wayarra and Jamu*  
fibre sculpture  
197 x 20cm  
190 x 20cm  
42 x 90cm

Bob Burruwal and Lena Yarinkura have led the innovation in fibre art from Arnhem Land, which has received local and international critical acclaim for around three decades. Common subjects include the wurlga, wurum (fish-increasing) and namorrorddo spirits. Since the early 1990s their practice has extended to major installations. Family Drama, the 1994 collaboration between Burruwal and Yarinkura, won the prestigious Wandjuk Marika memorial three-dimensional award at the 11th National Aboriginal and Torres Strait Islander Art Award.

Lena Yarinkura is associated with ambitious and highly distinctive pandanus and paperbark fibre sculptures. "No one taught me to use pandanus to make my animals," Yarinkura says. "I have been teaching myself. I create new ways all the time; they are only my ideas. I pass my ideas on to my children and my grandchildren. It is important that I teach them because one day I will be gone, and they will take my place."



Wayarra/Wyarra is Rona Pamkal's mother's dreaming. Rona is the inspiration behind the establishment of MITS and all funds raised from Barring-bul will go towards the Rona Pamkal Scholarship, enabling a student from West Arnhem Land to attend MITS every year into the future.

In Aboriginal cosmology across the western and central parts of Arnhem Land, Wayarra/Wyarra are ghost-like beings in the darkness that make people very scared. These spirits can be frightening in appearance; however, they usually stay away from humans.

Wayarra/Wyarra prefer darkness and take their skin off to wash. They can endow humans with the power to heal. Marrkidjbu, which is the Kuwinjku word for a traditional header or clever man, is able to see Wayarra/Wyarra at night as a floating white skeleton.

There are dreaming sites for Wayarra/Wyarra and if you break or move rocks on those sites, there will be more Wayarra/Wyarra everywhere. You can hear them calling at night sometimes. They sound like the Curlew bird or they may even visit you! They look after you if you are lost by yourself. They can even follow you home until you are close to your home before they let you go.



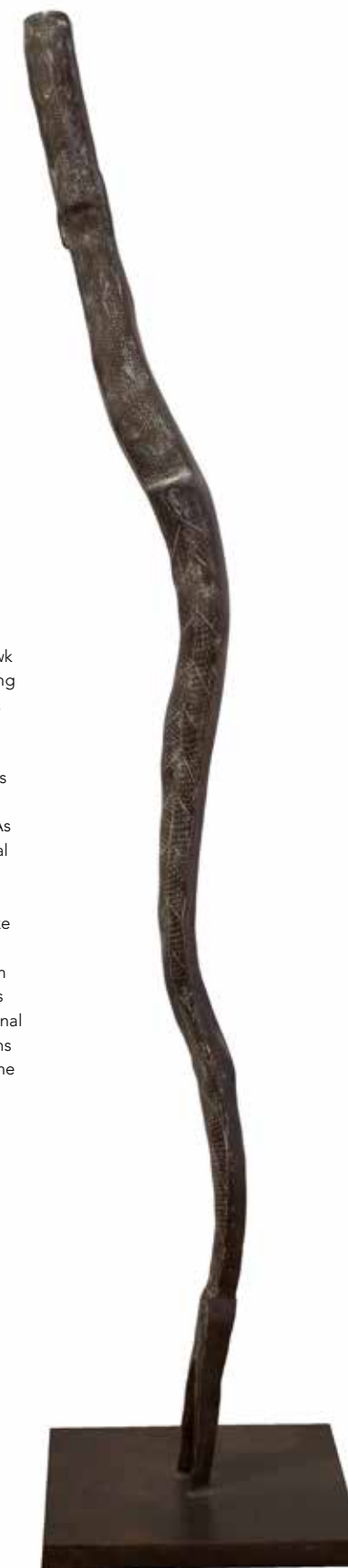


ANNIEBELL MARRNGAMARRNGA 1967-  
Yawk Yawk  
fibre sculpture  
232 x 88cm

Anniebell Marrngamarrnga learnt how to weave from her mother, Nancy Djulumba, who died in 1995. She first made coiled baskets, twined bags and string bags. She went on to learn painting from husband Dick Nadjolorro. "My favourite subject is the yawk yawk spirit who lives in the water at Kubumi. It is my husband's Dreaming. I represent her in my bark paintings, in my timber carvings and also in my weaving," Marrngamarrnga says. "I came up with the idea to make flat yawk yawk from pandanus. My husband helps me to build the bamboo frame and I then weave with colourful pandanus in the same technique that I used when making twined bags. I use lots of different colours and I like it. Colours are important in my work."

OWEN YALANDJA 1961-  
Yawk Yawk  
bronze  
188 x 9 x 8 cm  
edition 12

Kuninjku artist Owen Yalandja is a senior figure in the Dangkorlo clan, custodian of an important yawk yawk (young spirit girl) site. Yalandja learned carving from his father, renowned artist Crusoe Kuningbal, who in the early 1960s invented the sculptural representation of the mimih spirit. In the early 1990s Yalandja experimented with the dot patterns taught by his father, creating first arcs and then small V-shaped marks for the yawk yawk's scales. As Yalandja says, "I make it according to my individual ideas. My father used to decorate them with dots. A long time ago, he showed me how to do this. But this style is my own, no one else does them like this." He works exclusively with the kurrajong tree for carving, carefully selecting his trunks, which can be thin and curvilinear to give his figures a sinuous appearance. Yalandja's work features in international collections, has been exhibited at major institutions locally and overseas, and has been presented at the Venice Biennale.





CRUSOE KURRDAL 1960-  
*Mimih*  
 bronze  
 153 x 45 x 36cm (including base)

Crusoe Kurrdal is a renowned Kuninjku sculptor, song man, dancer and actor. His work focuses primarily on the mimih, tall slender spirits known to Aboriginal people in the rocky environments of western and south-western Arnhem Land. Crusoe (also known as Caruso) Kurddall maintains a sculptural practice that was invented by his father, the famed Kuninjku singer and artist Crusoe Kuningbal. Kurddal has been exhibiting regularly since the late 1980s and his work has been included in several significant shows of Indigenous art in Australia and overseas.



BOB BURRUWAL 1952-  
*Crocodile*  
 Aluminium and wood  
 270 x 42.5cm





HELEN KAMAJIRR STEWART 1950-  
fibre sculpture  
260 x 315cm

The work of senior Maningrida fibre artist Helen Kamajirr Stewart featured in the 2017 group exhibition *Into the Water* at Tactile Arts in Darwin.



LULU LARADJBI 1949-  
*Water Holes at Kurbumi*  
fibre sculpture  
270 x 270cm

Lulu Laradjbi is a senior fibre artist. Her partner was the acclaimed bark painter Mick Kubarkku, and the waterhole djang (dreaming) he passed on to her often features in her work. Lulu's oeuvre, expansive and innovative in scale, is also inspired by her totem, the stingray, and the yawk yawk (young girl spirit) of her country.

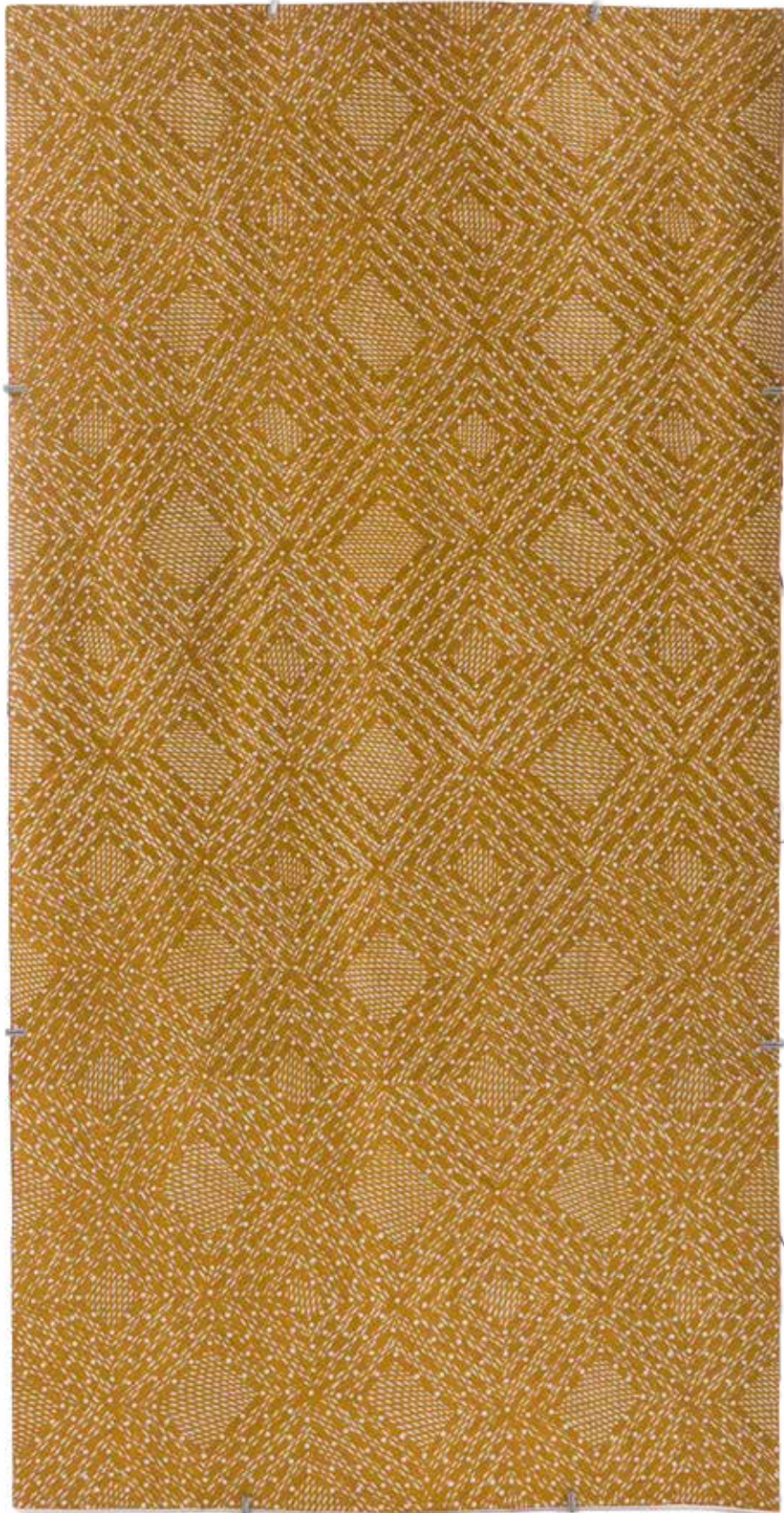


LULU LARADJBI 1949-  
*Water Holes*  
fibre sculpture  
180 x 146cm



GARAWAN WANAMBI 1965-  
*Marranu*  
earth pigments on Stringybark  
106 x 56cm

The painted surface depicts country close to Raymangirr, on the coast of Arnhem Bay. It is a sacred and restricted area where freshwater is known to spring to the surface of the beach at the low tide area. The artist's father's mother clan is the Marrangu. The Marrakulu and Marrangu are closely related clans through madayin (sacred clan mythologies and law). For the Marrangu, there is a malevolent power at the river mouth near where the freshwater fonts spring up, and it has been said that if you go too close you'll become sick with boils. The painted surface represents the varying character of the waters, moving from anger and turbulence to the calm of resolution as when bathed in the warmth of the sun's rays. Central to the painting is a sacred larrakitj (fallen trunk).



MALALUBA GUMANA 1954-  
*Dhatam*  
earth pigments on Stringybark  
136 x 36cm

This work represents Garrimala, a billabong near the artist's residence in the Dhalwanu clan homeland at Gangan. It is a sacred site for the artist's mother's Galpu clan. It is imagery that refers to perhaps the oldest continuous human religious iconographical practice: the story of the Rainbow Serpent (depictions in west Arnhem rock shelters estimated at 40,000 to 60,000 years old.) Witiitj is the all-powerful rainbow serpent (olive python) who traveled through Galpu lands during the early times (wanarr). Djaykun the Javanese filesnake is a companion and possible alternate incarnation of Witiitj, living amongst the dhatam (waterlilies), causing ripples and rainbows (djari) on the water's surface (one reference of the cross hatch). The Galpu clan miny'tji (sacred design) represents djari (rainbows) and the power of the lightning within. The diagonal lines represent trees that have been knocked down as Witiitj moves from place to place. The ribs of the snake also form the basis of this design. The sun shining against the scales of the snake form a prism of light like a rainbow. The arc of a snake in motion holds to a rainbow shape, causing an oily shimmer that refracts the colours. The strike of a snake's tongue is like the power of lightning while its movements along the ground are the sound of thunder.





MARRNYULA MUNUNGGURR  
*Djapu design*  
 Earth Pigments on Stringybark  
 131 x 59cm



WUKUN WANAMBI 1962-  
*Destiny*  
 earth pigments on Stringybark  
 152 x 48cm

"Mullet travelled from river to river, ocean to ocean, looking for their destiny. This is at Gurka'wuy," Wukun Wanambi explains. "They also travelled to other communities. We sing a song, and dance as well, to carry the tide of Gurka'wuy water, bringing the guya (fish) into the river to Trial Bay. There is a placed called Marranu, Golumala. They sing the song there, where the three rivers come together. The water is called Gudutja, and they (guya) are looking for their destiny, just like you and I tracing our family tree on a computer, looking for our great-great grandfathers and grandmothers."







WUKUN WANAMBI 1962-  
earth pigments on Stringybarkhollow pole  
210 x 17cm



(4413-17)  
NAYPIIRRI GUMANA 1961-  
*Buyku*  
earth pigments on Stringybark hollow pole  
191 x 13cm

This piece is painted in the miny'tji (sacred design) of the Dhalwanu, one of the eight or so clans belonging to the Yirritja moiety (half) of North East Arnhem land. The sacred diamond design reflects the patterning of the water streaming from the body of Ancestral Creator Being Barama as he emerges from these waters at Gangan, with weed hanging from his arms. The diamond design refers to the sacred waters around Gangan, and the strong vertical lines to the fishtrap structure of rangana (paperbark) and wooden stakes during mirrawarr (early dry season). The design also refers to Wurran, the diver duck or freshwater Darter, an ancestral totem. Wurran is a metaphor for an agent of death, therefore also of life. From the waters of Gangan, baypinga are taken by Wurran, who picks the bones clean. In traditional Yolnu society the last rites of mortuary, and return of the soul for rebirth, cannot be performed until the bones are cleansed of tissue.

The larrakitj had its traditional use as an ossuary or bone container erected in the bush as a memorial to a dead kinsman up to a decade after death. Over time the larrakitj and its contents would return to mother earth. They continue to be produced as the equivalent of headstones. A further role is as fine art objects and instructional tools for younger generations.





(6273-17)  
 NAYPIRRI GUMANA 1961-  
*Buyku*  
 earth pigments on Stringybark hollow pole  
 218cm



(73-18)  
 NAYPIRRI GUMANA 1961-  
*Buyku*  
 earth pigments on Stringybark hollow pole  
 233cm





(6097-17)  
NAYPIRRI GUMANA 1961-  
*Buyku*  
earth pigments on Stringybark hollow pole  
276cm



(5139-17)  
NAYPIRRI GUMANA 1961-  
*Buyku*  
earth pigments on Stringybark hollow pole  
206 x 13cm





(5027-17)  
NAYPIRRI GUMANA 1961-  
*Buyku*  
earth pigments on Stringybark hollow pole  
192cm



(2299-17)  
MAKAMUNU MUNUNGGURR 1984-  
*Buyku*  
earth pigments on Stringybark hollow pole  
181 x 17cm

A sacred expanse of water behind the Gangan outstation where this work was produced is referred to as Gultji, the place of the first activities of Barama, the great Ancestral Being for the Yirritja moiety (half). One of the metaphorical overviews of the painting is the union between the subgroups of the Dhalwangu clan in the ancestral cycle of regular fishtrap ceremonies. The sacred diamond design refers to the waters around Gangan, which are encased in strong vertical lines showing the fish-trap structure of rangen (paperbark) and wooden stakes during mirrawarr (early dry season). This is Buyku or fish-trap area – regarded as ‘company’ land because it is shared by all the people who live by and sing the river. Like the archetypal hunter Gany’tjurr (reef heron), the Dhalwangu and allied groups who participate in this song cycle and fishing activity are hunting baypinga (saratoga). The term for the patterns in this work is miny’tji, a signature of sacred design of event and place.



# RAMINGINING



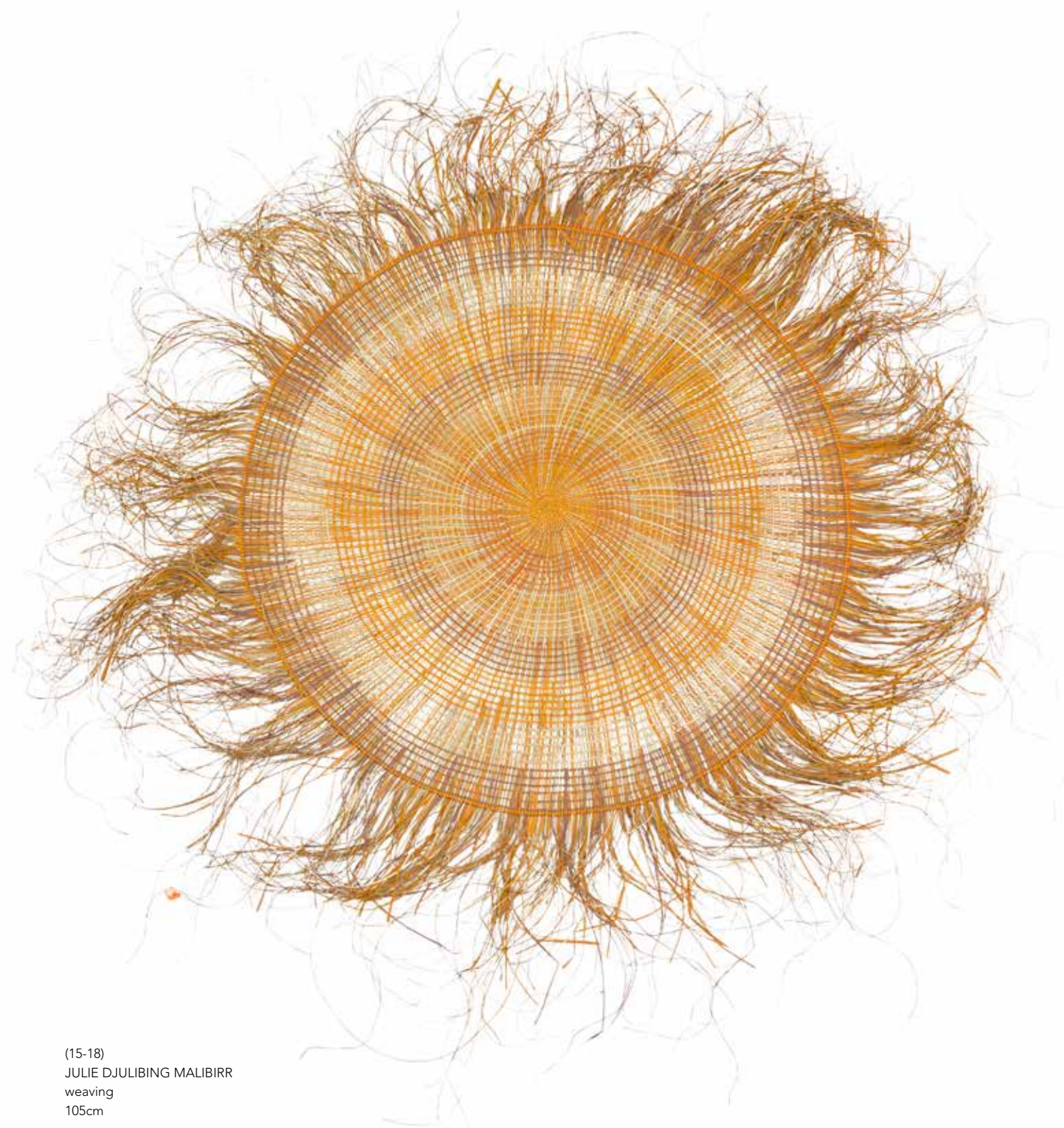
(62-18)  
MARY DHAPALANY  
weaving  
66cm

Natural plant materials such as pandanus, sandpalm and kurrajong bark are harvested. The plant material is worked and treated in ways passed on from ancestors. In working in the traditional ways, the Yolngu (women) recreate and identify with the sacred ceremonial objects that connect them to each other, the creative beings of their past, and to their country. The fibres and strings produced are dyed with natural dyes from fruits, roots, leaves and barks before they are woven into objects such as fish-traps and fish-nets, mats, string bags, baskets and dilly bags. Several Ramingining weavers recently collaborated on a site-specific installation with Spanish designer, Alvaro Catalán de Ocón, for the National Gallery of Victoria Triennial 2017.



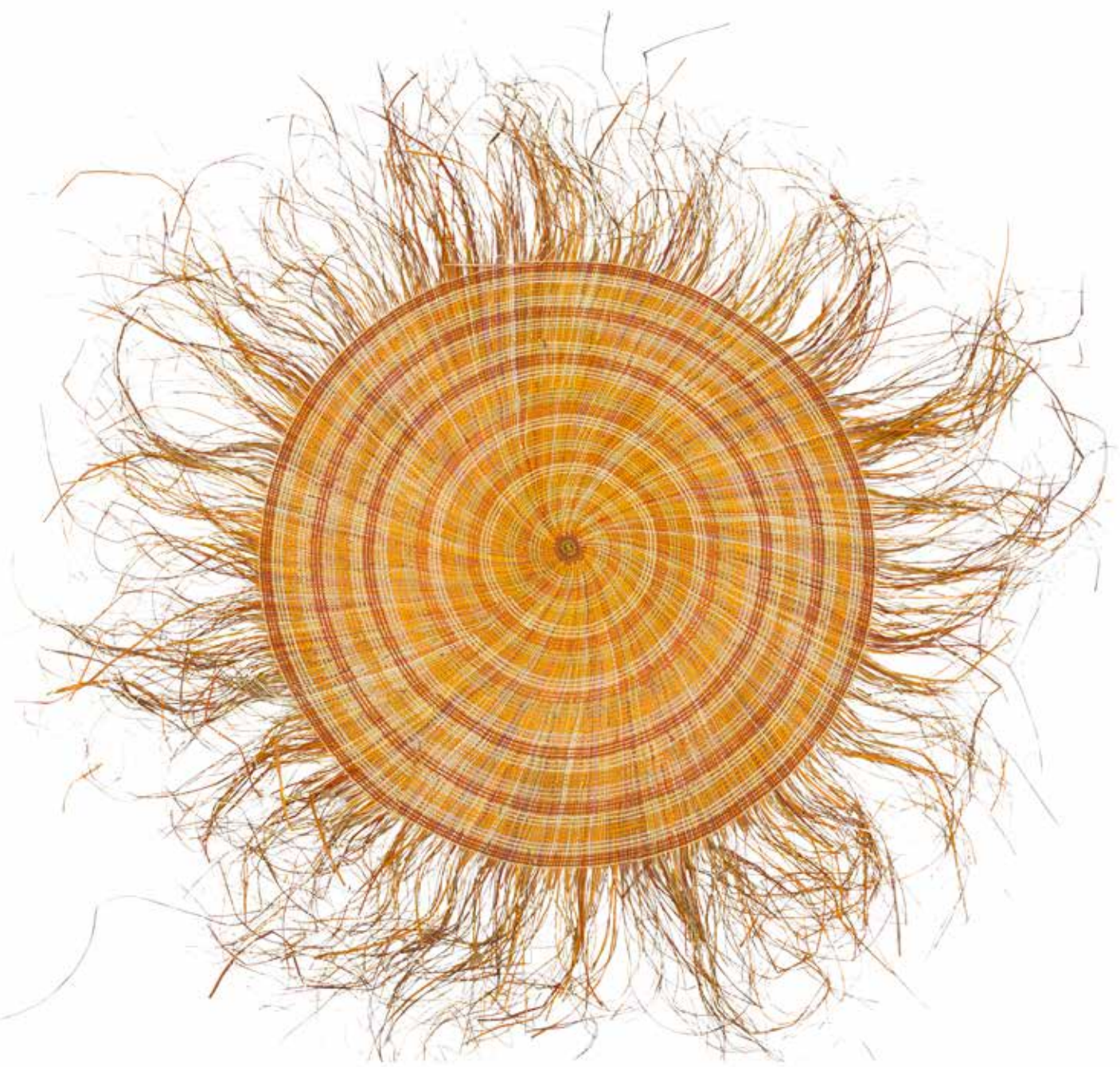


(14-18)  
JULIE DJULIBING MALIBIRR  
weaving  
128cm

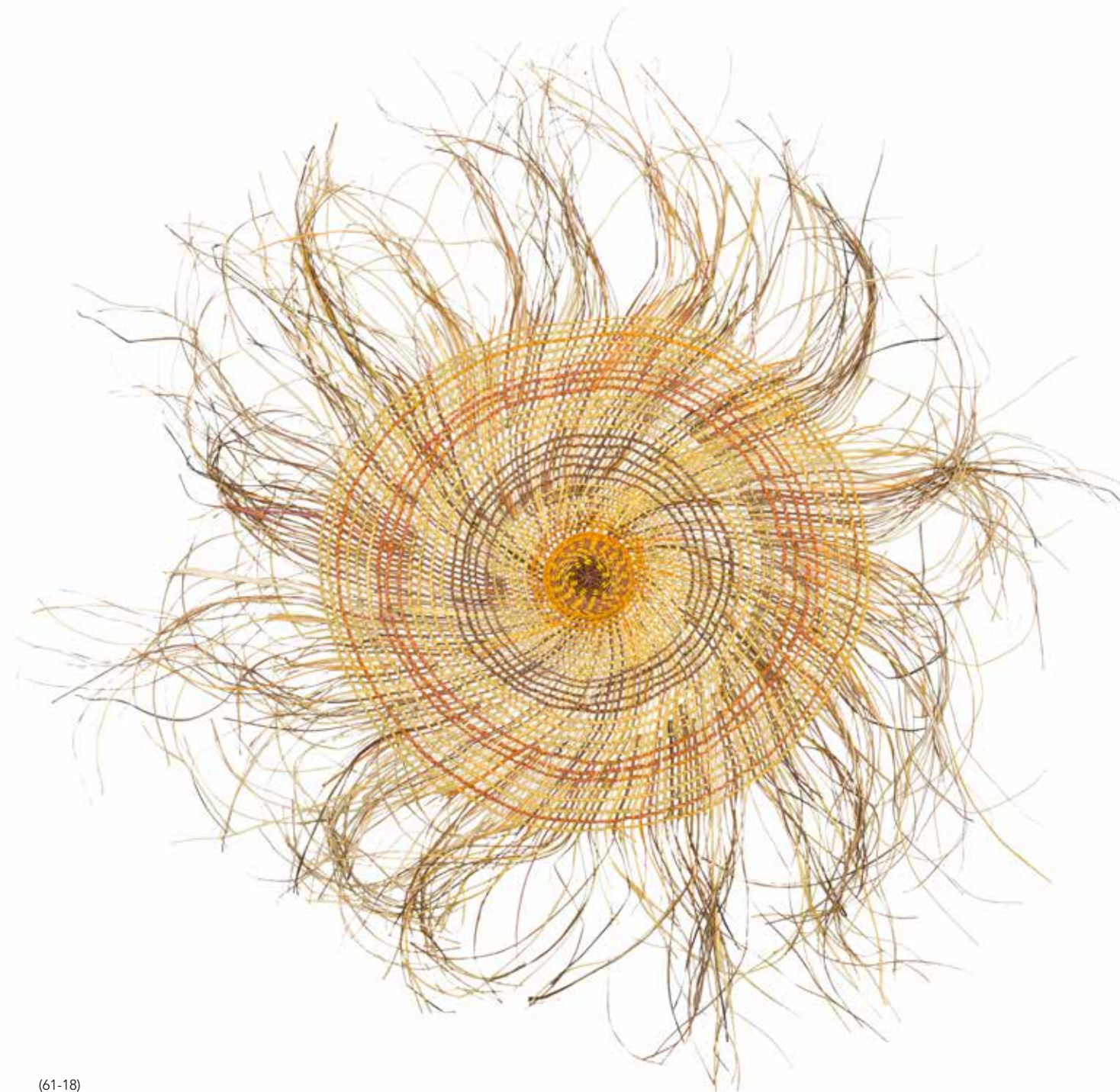


(15-18)  
JULIE DJULIBING MALIBIRR  
weaving  
105cm





(24-18)  
MARGARET DJARRBALABAL  
weaving  
120cm



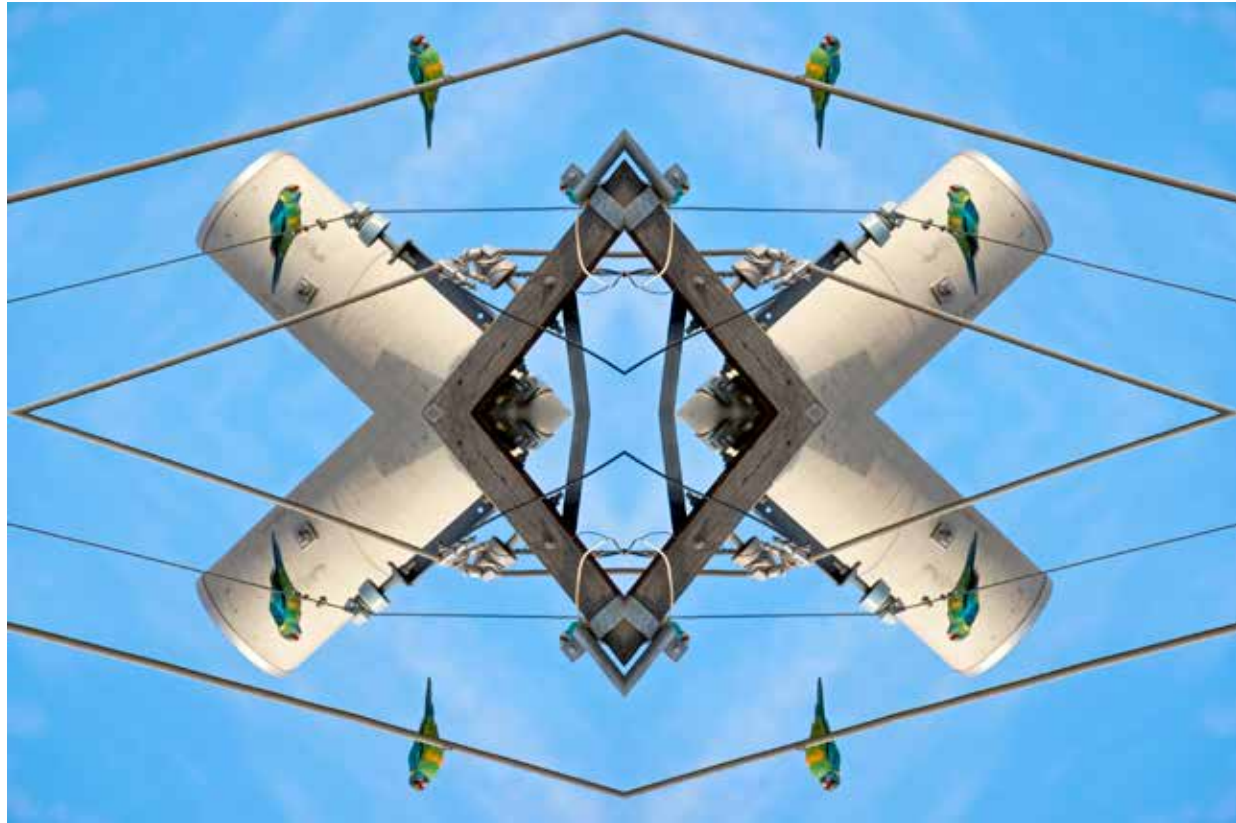
(61-18)  
EVONNE MUNUYNGU MUGUNU  
weaving  
66cm





STEVE DJUNUAN  
*Morning Star Pole*  
 sculpture  
 130cm

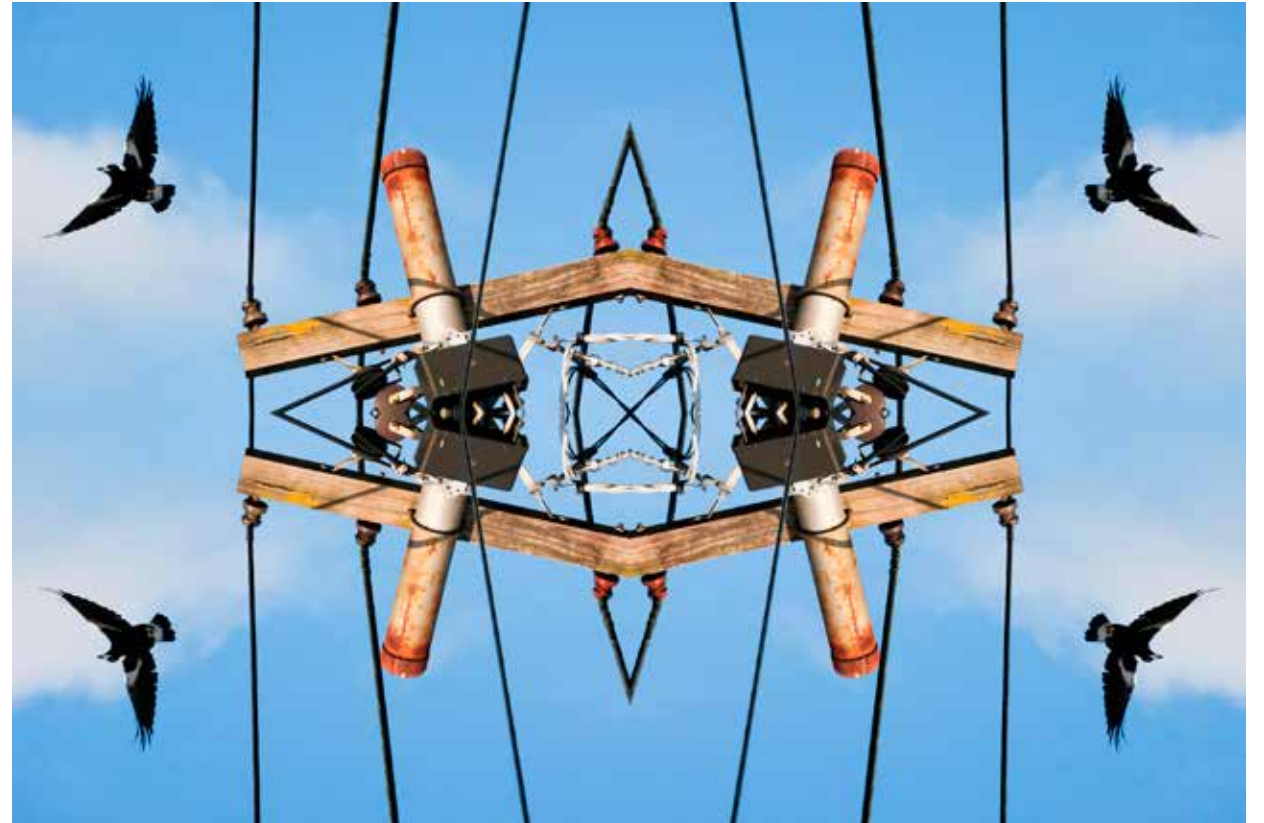




KENT MORRIS 1964-  
*Barkindji* (Broken Hill) – Mallee Ringneck  
 from Cultural Reflections – Up Above Series #2  
 archival print on rag paper  
 100 x 150cm  
 edition of 5 + 2AP

Kent Morris is a Barkindji man based in Melbourne. He graduated from the Victorian College of the Arts and is an alumnus of the National Gallery of Australia's Wesfarmers Indigenous Leadership Program. Central themes in his work are the connections between contemporary Indigenous experience and contemporary cultural practices, and their continuation and evolution.

Morris has over 20 years' experience as a practising artist and curator, and has specialist knowledge of, and connections within, the Indigenous Australian arts and culture industry. He has a strong interest in the educational and healing potential of the arts and in 2011 joined the Victorian organisation The Torch to design, develop and deliver the state-wide Indigenous Arts in Prisons and Community program.



KENT MORRIS 1964-  
*Boon Wurrung* (St Kilda) – Magpie  
 from Cultural Reflections – Up Above Series #1  
 archival print on rag paper  
 100 x 160cm  
 edition of 5 + 2AP



*Art is the deadliest thing about our mob. Art is for everyone. Everyone can do it whether it's dance, painting or sculpture. We have that and it gives us opportunities right through life. It's about saying that we're still here, we'll continue to be here, we never left. This is our Country. We've got nowhere else to go and so it is important to include us.*

– MEGAN COPE

**Our Country**

*Our Country* is a site-specific installation created by students from the Melbourne Indigenous Transition School (MITS), in collaboration with contemporary artist Megan Cope and in partnership with Monash University Museum of Art (MUMA). Students participated in a series of workshops focussed on ways of expressing their connection to Country through maps, language and totems. Working with archives they researched historical maps of Country and overlaid them with personal patterns, colours, words and symbols. There are twelve Indigenous languages represented in the project.

**About Megan Cope**

Megan Cope is a Quandamooka woman from North Stradbroke Island in South East Queensland. Her sculptural installations, video works and paintings explore myths relating to colonisation and issues concerning identity and the environment. Cope has recently been commissioned by Monash University to develop a significant public artwork incorporating a series of site-specific interventions in the landscape.

**About Monash University Museum of Art (MUMA)**

Based at Monash University, Caulfield Campus, MUMA is a leading contemporary art museum, championing the important role art plays in shifting perspectives and creating new forms of engagement in the world. MUMA's education program promotes creative thinking and confident expression through art experiences for young people that are educationally engaging and personally enriching.



KAYDEN HARRISON  
Melbourne Indigenous Transition School Student

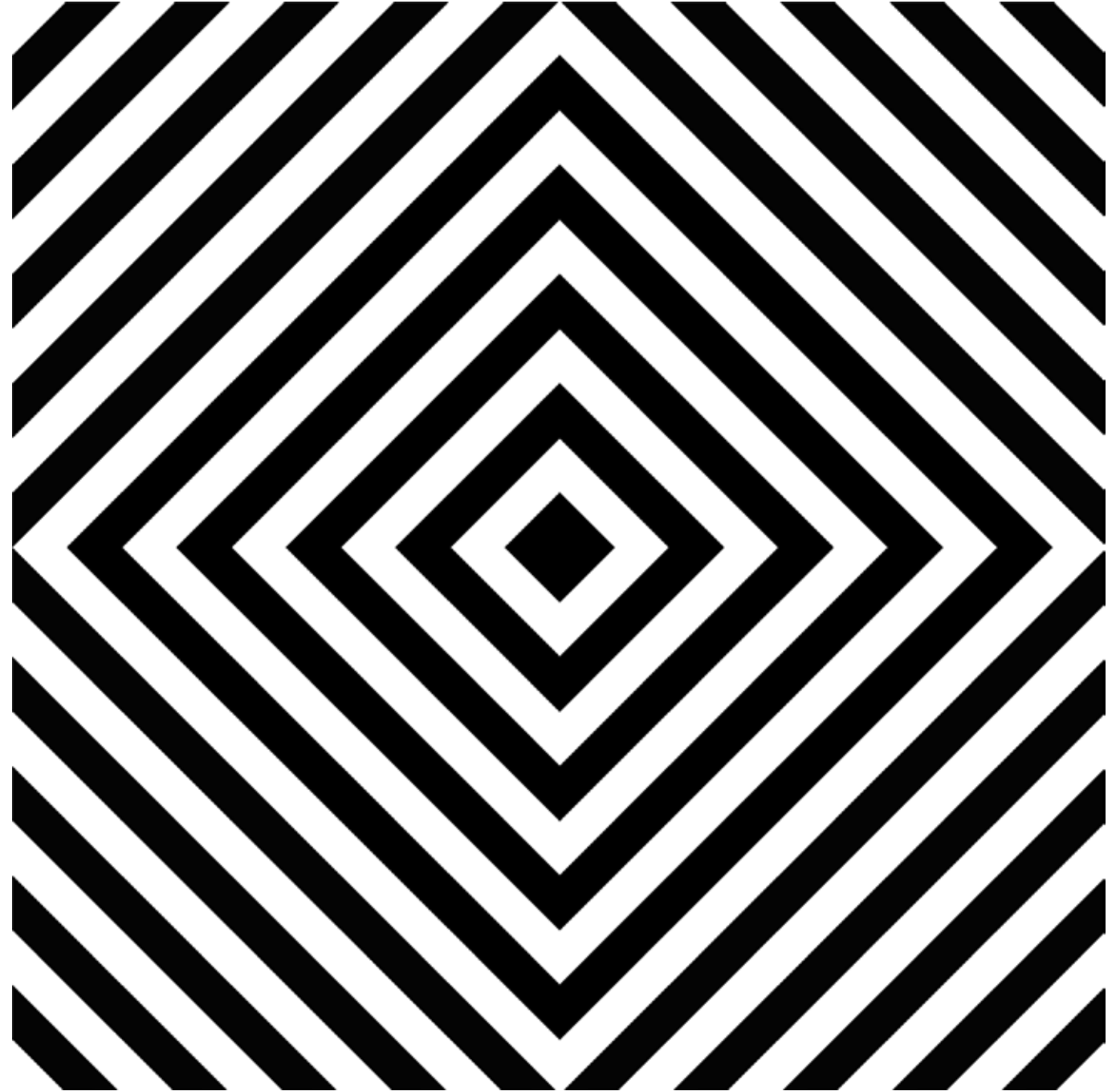


REKO RENNIE 1974-

Reko Rennie is a Melbourne based Kamilaroi artist from the Northern Riverina whose interdisciplinary art practice explores issues of Aboriginal identity in contemporary urban environments. His large, site-specific works often draw upon the geometric dendroglyphs (carved trees), marked in the repeating geometric diamond patterning found across Kamilaroi and Wiradjuri country in New South Wales. Rennie has taken this iconography and applies it across a contemporary landscape, often in bold colours and produced across a variety of medium and surfaces, from canvases to buildings. In June 2018, Rennie's geometric pattern will be painted in large-scale on the Trinity College lawn, the Bulpadock, as a temporary installation.

'I was always here' is a phrase Rennie has adopted as a consistent expression used across his work, a proud acclamation of traditional custodianship and a pertinent reminder of the continuing occupation of Australia by Aboriginal people. His words were most recently seen printed on the elevator doors during the NGV Triennial.

Rennie has given permission for the phrase to be reproduced here as part of Barring-bul, a collaborative exhibition between Trinity College and the Melbourne Indigenous Transition School, being hosted by Trinity College during 2018.





*Deadly Brilliant* (2017)

Melbourne Indigenous Transition School (MITS) and  
Monash University Museum of Art (MUMA) Education

The suite of images created by the Melbourne Indigenous Transition School students following their visit to the MUMA exhibition *Christian Thompson: Ritual Intimacy* and the opportunity to meet the artist, is a revelatory and celebratory sunburst of cultural creativity.

Taking centre stage in an artwork of your own creation for an outside audience is a courageous undertaking for any young person. Heartened and inspired by Christians example these students have taken up the challenge with exceptional results. The students – for many of whom the rites of passage with all the accompanying performative elements would be integral to their lived experience – have each grasped the opportunity to create a distinct and personal artistic vernacular. Some works contain visual cues to specific cultural identities, others evoke a sense of cultural unity with direct and deconstructed references to the Aboriginal flag. Then there are the portraits that offer a sense of ‘serious fun’; they are playful, and the students are clearly enjoying the opportunity to ‘strike-a-pose’

The overall impression this suite of performative photographs gives is of brilliant birds of different feathers who have flocked together! These students offer us – their unknown audience – a direct, honest and open gaze and that, for me is a wonderful privilege and I can’t wait to see them take flight.

**Hetti Perkins**

Co-curator of *Christian Thompson: Ritual intimacy*, 2017





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## TERMS OF SALE

All sales are at the catalogue price and final.  
Sales commence at 9am Thursday 7 June.

## CERTIFICATES OF AUTHENTICITY AND CONDITIONS REPORTS

Certificates of authenticity and, on request, condition reports will be given to each purchaser. All works are sold as displayed. MITS recommends Colour Square for any framing needs.

## ARTIST RESALE ROYALTIES

The Artists' resale royalty scheme started on 9 June 2010. Under the scheme commercial resales of artworks over \$1,000 (including GST) must be reported and a 5% royalty is payable by the vendor or agent on some resales. Purchasers of works from the Barring-bul collection will receive a fact sheet outlining the details of this scheme.

## GST

All prices are quoted inclusive of 10% Goods and Services Tax.

## PAYMENT

Accounts must be settled within 3 days of sale. In the event that they are not, the work(s) will be released for sale to another purchaser. Payment may be made by cheque or electronic funds transfer as follows:  
Account name: Melbourne Indigenous Transition School  
Account BSB: 083-004  
Account number: 13-363-4787

## COLLECTION / DELIVERY OF WORKS

Barring-bul closes on 30 November 2018. Works will be available for collection or delivery in the first week of December. Selected works may be deinstalled earlier to meet conservation requirements. In that event the purchaser will be notified.  
All transport costs are to be covered by the purchaser.  
Any work that has not been collected or delivered by 7 December will be stored at the purchaser's cost.

All works can be bought via sending a purchase request email to [artsales@mits.vic.edu.au](mailto:artsales@mits.vic.edu.au). All requests will be managed on a first come, first served basis.





