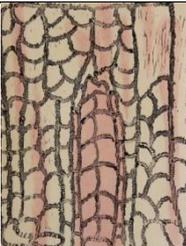
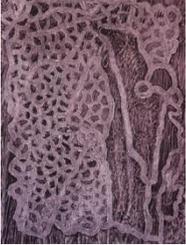


Image	Title + Story
 <p data-bbox="129 557 328 656"><b>Angkuna Baker</b>  <b>Ngura (Country)</b>          139-15-.../10</p>	<p data-bbox="363 309 560 342"><b>Ngura (Country)</b></p> <p data-bbox="363 344 592 378"><i>Sounds like Nyooora</i></p> <p data-bbox="363 443 1394 580">In Pitjantjatjara language, the word Ngura describes the physical geography of land and country. However Ngura has a more richly imbedded meaning as a place to which someone belongs; defining where an individual comes from, family connections, and language.</p> <p data-bbox="363 622 1394 759">Paintings of Ngura often portray personal stories and memories of country that is personal to the artist. Iconography of significant elements within the desert landscape such as rock holes, underground springs, rock formations, and sacred sites are meticulously recorded from memory, and often depicted from an aerial perspective.</p> <p data-bbox="363 801 1394 938">Angkuna was born in the bush near Areyonga in the Northern Territory at a special dreaming place connected with the story of the seven sisters. When she was a young girl she moved with her family to the desert areas that surround Kulgera, Mt Cavanagh and Dianne Station.</p> <p data-bbox="363 981 1394 1072">Angkuna played an integral role in establishing the first school at Indulkana. She worked in childhood education for eighteen years and supported the development of the family centre and school.</p> <p data-bbox="363 1115 1394 1296">Now a senior artist at Iwantja Arts, Angkuna’s art practise presents highly considered content infused with storytelling from memories and songs that were passed down to her as a young child. She communicates her experiences of a dynamic life depicting expansive knowledge of the vast APY (Anangu Pitjantjatjara Yankunytjatjara) lands, and the cultural history of her people.</p>
 <p data-bbox="129 1579 328 1686"><b>Angkuna Baker</b>  <b>Ngura (Country)</b>          138-15-.../10</p>	<p data-bbox="363 1330 560 1364"><b>Ngura (Country)</b></p> <p data-bbox="363 1366 592 1400"><i>Sounds like Nyooora</i></p> <p data-bbox="363 1464 1394 1601">In Pitjantjatjara language, the word Ngura describes the physical geography of land and country. However Ngura has a more richly imbedded meaning as a place to which someone belongs; defining where an individual comes from, family connections, and language.</p> <p data-bbox="363 1644 1394 1780">Paintings of Ngura often portray personal stories and memories of country that is personal to the artist. Iconography of significant elements within the desert landscape such as rock holes, underground springs, rock formations, and sacred sites are meticulously recorded from memory, and often depicted from an aerial perspective.</p> <p data-bbox="363 1823 1394 1960">Angkuna was born in the bush near Areyonga in the Northern Territory at a special dreaming place connected with the story of the seven sisters. When she was a young girl she moved with her family to the desert areas that surround Kulgera, Mt Cavanagh and Dianne Station.</p> <p data-bbox="363 2002 1394 2094">Angkuna played an integral role in establishing the first school at Indulkana. She worked in childhood education for eighteen years and supported the development of the family centre and school.</p>

	<p>Now a senior artist at Iwantja Arts, Angkuna’s art practise presents highly considered content infused with storytelling from memories and songs that were passed down to her as a young child. She communicates her experiences of a dynamic life depicting expansive knowledge of the vast APY (Anangu Pitjantjatjara Yankunytjatjara) lands, and the cultural history of her people.</p>
 <p><b>Betty Muffler</b>  <b>Rukuringanyi Ngura (Remembering Country)</b>      146-15-.../10</p>	<p><b>Rukuringanyi Ngura (Remembering Country)</b>  <i>Sounds like Rooku-ring-anyi Nyoora</i></p> <p>Betty was born in the remote bush near Watarru near the border of South and Western Australia , when Betty was a young teenager both of her parents became quite sick and passed away, so she moved to the newly formed Christian mission at Ernabella. Living in a wiltja (hand built shelter) with her cousins and aunty, she gained work at the stationmasters house in exchange for rations.</p> <p>As a young lady Betty walked the long distance from Ernabella to Granite Downes on the eastern side of the APY Lands. Along the way she met travelling missionaries, and travelled with them to the Granite Downes cattle station on the back of a white donkey.</p> <p>It was Betty’s two aunties that taught her the skills of a ngangkari practise (traditional healing) that among many elements involves massage, focused thought, and energy healing. Today Betty is renowned for her ngangkari practise, and her art practise reflects countryside she has travelled to, while visiting patients in need of her healings.</p> <p><i>“I used to be travelling all the time by donkey, a long way from Watarru to Ernabella and staying with my aunties. My mama (father) and aunties were Ngangkari, they taught me how to heal people. Because I’ve got an eagles spirit I can stay at home here and in my sleep I send my eagle spirit across the desert to look for sick people, then I land next to them and make them better. Ngangkari’s can see right through people to what sickness is inside, then they can heal them straight away.”</i></p>
 <p><b>Emily Cullinan</b>  <b>Kungka Inma (Women’s Ceremony)</b>      147-15-.../10</p>	<p><b>Kungka Inma (Women’s Ceremony)</b>  <i>Sounds like Koong-ka In-ma</i></p> <p>Emily was born in the bush beyond the community of Fregon, quite close to the eastern community of Mimili. Her father was a traditional bushman, and taught her and her two younger sisters to live traditional ways in the rugged deserts of the APY Lands.</p> <p>Emily and her family used to travel long distances by walking and would travel with herds of camels and donkeys, they would camp at night in wiltjas (handmade shelters) in the bush. Emily was a young teenager when she saw a European person for the first time at one of the cattle stations, when she went to collect rations.</p> <p>With an extensive knowledge of the APY Lands and for traditional culture and storytelling, Emily holds many secret women’s stories and tjukurpa (dreaming stories.) She has worked closely with anthropologists, and has presented dances and songs to politicians and for international guests.</p> <p>In her wood block, Emily has depicted the dance steps of a Women’s Inma ceremony.</p>

	<p>The circular motifs are representative of each woman, and the arched lines and spaces are the patterns left behind in the sand that reflects the traces of the women’s movements.</p>
 <p><b>Maisie King</b>  <b>Rukuringanyi Ngura (Remembering Country)</b>      141-15-.../10</p>	<p><b>Rukuringanyi Ngura (Remembering Country)</b>  <i>Sounds like Rooku-ring-anyi Nyoora</i></p> <p>Maisie King was born in Oodnadatta, growing up her family lived traditionally with the land, her first encounter with Europeans was in her late teens. Bordering the Simpson Desert, Oodnadatta is surrounded by vast desert country filled with enormous red sandhills in the north, and vast gibber plains in the south.</p> <p>Incorporating repetition through colour and shape, Maisie’s wood block takes on a rhythm suggesting the physical landscape travelled and observed around the desert region, and also point to an awareness of mark making that connects to a memory of place.</p> <p>The colours Maisie has chosen are vibrant and earthy, similar to the natural pigments of the rocks and earth in the eastern deserts. Her line work is map-like in its representation of boulders, hills and crests, and is informative of her personal connection with the country.</p>
 <p><b>Nellie Coulthard</b>  <b>Ngura Ananyi (Travelling through Country)</b>      145-15-.../10</p>	<p><b>Ngura Ananyi (Travelling through Country)</b>  <i>Sounds like Nyoora An anyee</i></p> <p>Nellie was born in desert bush land near Oodnadatta, on the remote property of the Wintinna Homestead Cattle Station, where her father worked as a shepherd and shearer for the stationmaster.</p> <p>Bordering the Simpson Desert, Oodnadatta is surrounded by vast desert country filled with enormous red sandhills in the north, and vast gibber plains in the south. Throughout her childhood, Nellie spent many years travelling on foot with her four siblings and parents, assisting her father to shepherd herds of sheep across the arid desert country to vegetation.</p> <p>Nellie is a favoured pampa (senior lady) at the Indulkana community, having painted at Iwantja Arts for many years, her work often reflects the memories and stories she recalls as a young girl watching her father care for sheep on the stations she grew up on, and references her childhood experiences of living in country.</p> <p>In her wood block, Nellie has highlighted the myriad of wild brumby trails that she and her siblings would follow and navigate across country; the horse’s footsteps trample the vast tjanpi (spinifex) grasses that cover the sandy soil, revealing hidden tracks and pathways.</p>

Image	Title and Story
 <p data-bbox="129 533 330 633"><b>Rene Sundown</b> <b>Karu Ailuru (Dry Creek)</b></p> <p data-bbox="129 674 288 707">144-15-.../10</p>	<p data-bbox="384 241 671 275"><b>Karu Ailuru (Dry Creek)</b></p> <p data-bbox="384 280 711 313"><i>Sounds like Ka roo Ailooroo</i></p> <p data-bbox="384 353 1390 488">Rene was born in the remote bush land that surrounds Mt Ebenezer, located along the Lasseter Hwy towards Uluru. She and her two elder brothers spent many long summer days walking long distances to the salty creek near the Eridunda Station for swimming.</p> <p data-bbox="384 528 1410 741">Rene has painted at Iwantja Arts for many years, painting memories of the long walks she would take along the tali (sand hills) and swimming in the salty river water that she played in as a child. Her paintings use a simple colour palette and gain complexity through her confident brush marks and intriguing iconography. Emerging from complex compositions, Rene’s art practise evokes images of desert grasses, hidden pathways and sun-cracked riverbeds.</p> <p data-bbox="384 781 1374 994">Rene and her husband Hewey now live with their daughter and grandchild at Amarouna, more commonly known as The Homelands, a small remote community between Indulkana and Mimili comprising of only several houses and a large fruit tree orchard. Her husband has been tending the orchard for many years, and community school groups often visit the area to engage in cultural exchanges and visit sacred rock painting sites.</p> <p data-bbox="384 1034 1410 1135">Within her wood block, Rene has captured the dry salty creek bed from her childhood memories, and has presented the jagged cracks in the sun baked clay with vibrant yellow and red tones.</p>
 <p data-bbox="129 1429 314 1496"><b>Sally Cullinan</b> <b>Tali (Sandhills)</b></p> <p data-bbox="129 1503 288 1536">140-15-.../10</p>	<p data-bbox="384 1171 564 1205"><b>Tali (Sandhills)</b></p> <p data-bbox="384 1209 592 1243"><i>Sounds like Talee</i></p> <p data-bbox="384 1283 1394 1417">Sally’s woodblock references the many Tali (sand hills) that cover a great expanse of the desert regions on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. The incredibly dry conditions and strong desert winds drag loose sand into crests and troughs which form the sand structures, similar to coastal formations.</p> <p data-bbox="384 1458 1390 1559">Growing up near the community of Oodnadatta, Sally and her family lived in a small wiltja (hand built structure) for many years before coming to the newly established Indulkana community.</p> <p data-bbox="384 1599 1410 1778">Bordering the Simpson Desert, Oodnadatta is surrounded by vast desert country filled with enormous red sandhills in the north, and vast gibber plains in the south. Sandhills change shape and move locations due to impact from strong wind storms; some Anangu believe that only women can control these winds by holding their arms in the air.</p> <p data-bbox="384 1818 1385 1886">With simple line work and subtle tones, Sally has depicted the Tali (sandhills) of the region, highlighting their structural beauty, endurance and dramatic presence.</p>



**Tiger Yaltangki**  
**Liru Tjukula**  
**(Snakes and**  
**Rockholes)**  
143-15-.../10

**Liru Tjukula (Snakes and Rockholes)**

*Sounds like Li roo – Tjoo ku la*

Tiger lives in the remote aboriginal community of Indulkana in the far north eastern corner of South Australia, where the vast gibber desert plains have receded, and dry enduring gums flourish amongst a rocky terrain. Nestled at the base of the stoic and majestic Indulkana Ranges, the community of Indulkana is home to approximately 300 Anangu.

Tiger grew up in the community with his family, and has painted at Iwantja Arts for many years; his prolific artistic career continues to go from strength to strength. In this wood block, Tiger has playfully depicted a cluster of desert rockholes surrounded by elongated snakes –who’s bodies wiggle and curl between the water catchments to keep cool.

Tiger's works are typically bold in colour, and often include elements of fantasy. His creative talent and sense of humour is also reflected in the daily application of paint to his now iconic akubra hat. Tiger's art practise often depicts stories about contemporary life in the Indulkana community and his artworks continues to be influenced by the country, Anangu law and culture, memories of family holidays, rock music, and a love for science fiction television programmes such as Doctor Who and the Mighty Boosh.



**Tiger Yaltangki**  
**Ngayuku Walli**  
**(My Home)**  
142-15-.../10

**Ngayuku Walli (My Home)**

*Sounds like: Ni yoo ku - Wally*

Tiger lives in the remote aboriginal community of Indulkana in the far north eastern corner of South Australia, where the vast gibber desert plains have receded, and dry enduring gums flourish amongst a rocky terrain. Nestled at the base of the stoic and majestic Indulkana Ranges, the community of Indulkana is home to approximately 300 Anangu.

Tiger grew up in the community with his family, and has painted at Iwantja Arts for many years; his prolific artistic career continues to go from strength to strength. In this wood block, Tiger has depicted the community's water tanks – essential for life in the desert, situated close to his family's home under the starkness of a blazing desert sun.

Tiger's works are typically bold in colour, and often include elements of fantasy. His creative talent and sense of humour is also reflected in the daily application of paint to his now iconic akubra hat. Tiger's art practise often depicts stories about contemporary life in the Indulkana community and his artworks continues to be influenced by the country, Anangu law and culture, memories of family holidays, rock music, and a love for science fiction television programmes such as Doctor Who and the Mighty Boosh.



**Whiskey**

**Arrente Country**

*Sounds like Are - enty Country*

Whiskey has depicted Arrente country. A place he cherished and often depicted throughout his artistic career, it was country that he recalled as having an abundance of desert vegetation and always brimming with life.

<p><b>Tjukangku</b>  <b>Arrernte Country</b>          657-13-.../20</p>	<p>Born in the bush in 1939, Whiskey grew up at the Ernabella mission. As a young man, Whiskey worked as a desert stockman alongside life-long friends and painting colleagues Alec Baker, Peter Mungkuri and Jimmy Pompey. They were employed by Ironbark Jim Davey (Ernie Bagger), travelling between Oodnadatta and Alice Springs on horseback, they worked the stations of Todmorden, Everard Park and Granite Downs to name a few.</p> <p>Coming to a painting career later in his life, Whiskey's canvases captivated viewers with their lyrical narratives and iconic motifs of Arrernte Country, his knowledge of country and culture richly embedded and shimmering from within his canvas. Whiskey's paintings have been exhibited extensively throughout Australia and are held in several collections. Also a renowned Ngangkari (Traditional Healer,) Whiskey was featured in the book Traditional Healers of the Central Desert.</p> <p>Whiskey lived at the Indulkana community amongst family and friends for many years, he moved to the aged care facility at Coober Pedy late in 2013 to be close to his brother, he passed away there in early 2014. These woodblocks are the last works made by Whiskey, before his passing.</p> <p>Remembered by his five children Lippsey, Mona, Daisy, Jennifer, and Rod, as a man of character, integrity, and cutting sense of humour. His legacy as a cowboy, painter and ngangkari are cherished ongoing,</p>
 <p><b>Whiskey</b>  <b>Tjukangku</b>  <b>Arrernte Country</b>          652-13-.../20</p>	<p><b>Arrernte Country</b>  <i>Sounds like Arrernte Country</i></p> <p>Whiskey has depicted Arrernte country. A place he cherished and often depicted throughout his artistic career, it was country that he recalled as having an abundance of desert vegetation and always brimming with life.</p> <p>Born in the bush in 1939, Whiskey grew up at the Ernabella mission. As a young man, Whiskey worked as a desert stockman alongside life-long friends and painting colleagues Alec Baker, Peter Mungkuri and Jimmy Pompey. They were employed by Ironbark Jim Davey (Ernie Bagger), travelling between Oodnadatta and Alice Springs on horseback, they worked the stations of Todmorden, Everard Park and Granite Downs to name a few.</p> <p>Coming to a painting career later in his life, Whiskey's canvases captivated viewers with their lyrical narratives and iconic motifs of Arrernte Country, his knowledge of country and culture richly embedded and shimmering from within his canvas. Whiskey's paintings have been exhibited extensively throughout Australia and are held in several collections. Also a renowned Ngangkari (Traditional Healer,) Whiskey was featured in the book Traditional Healers of the Central Desert.</p> <p>Whiskey lived at the Indulkana community amongst family and friends for many years, he moved to the aged care facility at Coober Pedy late in 2013 to be close to his brother, he passed away there in early 2014. These woodblocks are the last works made by Whiskey, before his passing.</p> <p>Remembered by his five children Lippsey, Mona, Daisy, Jennifer, and Rod, as a man of character, integrity, and cutting sense of humour. His legacy as a cowboy, painter and ngangkari are cherished ongoing,</p>

## **Iwantja Arts Blurb**

Iwantja Arts is practising artist studio located within the remote indigenous community of Indulkana, on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. Iwantja Arts is an Aboriginal corporation managed by a self elected board of directors. The art centre aims to encourage and support artistic excellence and cultural development within the community, and provides opportunity, training, financial independence, and career development for practising artists.

## **Indulkana Community**

The community of Indulkana is located in the far north east of South Australia in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. Indulkana is situated close to the Stuart Highway, approximately 400km south of Alice Springs.

The community was established in the nineteen sixties after the land was returned to the traditional owners. Many Anangu came to the community after years of employment on neighbouring cattle stations where they had worked as stockmen and station hands.

The first settlement in the community was along the banks of the Iwantja Creek and gradually, as the population expanded, houses and amenities were built closer to the ridge at the edge of the Indulkana Ranges.

Today Indulkana is home to approximately three hundred Anangu, with the two major language groups in the region being Yankunytjatjara and Pitjantjatjara.

## **Iwantja Arts**

Iwantja Arts takes its name from the Iwantja Creek where the community was first established. A large native gum growing in the creek bed marks the resting place and dreaming site of the Tjurki (owl) and tells the story of his journey through country.

Initially used as a community centre, the building provided temporary accommodation for small family groups, catering meals for students and elderly community members. The space was then transformed into a craft centre focusing on fabric dyeing, jewellery making, and tjanpi (spinifex grass) weaving.

In the early nineteen eighties, artists Alec Baker and Sadie Singer drove south through the red desert, first to Adelaide and then to Canberra. There they advocated for the development and funding for facilities to establish a contemporary arts centre, which would support a printmaking workshop and several painting studios.

Iwantja Arts has a rich history of printmaking, with many of the first limited edition prints now held in the collections of the South Australian Museum and National Gallery of Australia. Printmaking continues to be a fundamental art form, with studio artists producing work in both relief and intaglio mediums.

Today the art centre continues to support innovative studio artists working across a variety of mediums, encompassing both individual and collaborative contemporary arts practice. Artworks from Iwantja Arts are held in many private and public collections throughout Australia and internationally.

Iwantja Arts is a not for profit, Aboriginal owned and run corporation managed by a board of directors. Through strong governance, the art centre encourages and fosters artistic excellence and cultural development within the community by providing opportunities, training, and career development for artists.