

**Charles Darwin University Art Collection**

**2021 Acquisitions**



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Published by CDU Art Collection and Art Gallery, 2021

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Publication co-ordination by Eileen Lim and Mel Hazzard

Edited by Kezia Dilettoso

Design and print by Uniprint, Charles Darwin University

Photographs by Fiona Morrison, NGPhotographics and courtesy of the artists  
and Anindilyakwa Land Council.

ISBN: 978-1-922684-44-8

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Front cover features:

*Ngayaku ngura – my Country* by Christy Young, 2021; pigment ink on Saunders Waterford paper,  
76 h x 56 w cm each (quadriptych). Charles Darwin University Art Collection CDU3447.

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## Message from the Vice-Chancellor

It is with pride that we present the new acquisitions to the CDU Art Collection for 2021 with works predominantly by Northern Territory-based artists – both First Nations and non-Indigenous – as well as from nearby Southeast Asia.

Charles Darwin University is the proud custodian of an exemplary art collection which was established in 1980. As a result of more than forty years of acquisitions and donations, our art collection is comprised of just over 3,500 artworks: works-on-paper, limited-edition prints, paintings and sculptures. We also have smaller holdings of photographs, ceramics and textiles.

The CDU Art Collection is displayed in curated exhibitions presented at the CDU Art Gallery, Casuarina campus, which hosts a dynamic year-round exhibition program open to the university community, as well as the wider community. The CDU Art Collection is also displayed on several of the university's campuses – in our lecture rooms, offices, meeting rooms and foyers. These on-campus art displays enrich the onsite learning and working experiences of our students and staff. In this way, the CDU Art Collection fosters inclusivity, respect for cultural diversity and reinforces our place in the world.

I extend my gratitude to the following donors of artworks:

Mary Durack  
Franck Gohier  
Winsome Jobling  
Tessa Pauling and Tom Pauling AO QC  
Essador and Pauline Lowjen  
Anna Reynolds  
National Gallery of Australia

I am grateful to the CDU Foundation for their ongoing support of the CDU Art Collection. I also thank the members of the Cultural Collections Advisory Board, ably led by Mr Tom Pauling, AO QC for their contribution to providing oversight to the care and development of the CDU Art Collection.

### **Professor Scott Bowman AO**

Vice Chancellor and President of Charles Darwin University  
Patron of CDU Art Collection and Art Gallery

## Acquiring art for the CDU Art Collection

The CDU Art Collection has experienced a period of growth in 2021, as evident in the artworks presented in this publication which features a selection of the 103 artworks acquired by the university.<sup>1</sup> These acquisitions enhance the CDU Art Collection of exemplary artworks that are preserved as an enduring legacy for future generations. Artworks from the collection are also publicly exhibited.

The curatorial process of making acquisitions to the CDU Art Collection involves the preferencing of some artworks over and above others. These decisions are guided by the principles of artistic ingenuity, cultural inclusivity and regional representation. We focus on art made by First Nations and non-Indigenous artists based in the Northern Territory – or those artists with connections to the region, as well as those from nearby Southeast Asia.

Artworks find their way into the CDU Art Collection by varied means. Attendance at a preview of *Dami-tju-la* (Blood), an exhibition by the Lee-Cubillo clan in Darwin, during July 2021, prompted the acquisition of five works by artists Gary Lee, Jason Lee and Roque Lee. Artworks by Fabian Brown, Tyjunkaya Tapaya OAM, and Christy Young were acquired during a visit to *Desert Mob* in Alice Springs, during September 2021. Consequently, the diversity and representation of central desert and Larrakia art and artists in the CDU Art Collection has been enhanced.

The development of exhibitions also create opportunities that enhance the CDU Art collection. *YOU ARE HERE – a truth telling exhibition by Therese Ritchie*, which was presented at CDU Art Gallery in 2021, gave rise to the acquisition of twenty digital ink-jet prints. These works complement the collection's holdings

by this important Territory artist, making the university the largest repository of her work. *DRAWN from the CDU Art Collection* – another CDU Art Gallery exhibition – prompted the acquisition of drawings by Phillip Merrdi Wilson, Alison Worsnop and Anna Reynolds. Both Ritchie and Reynolds are alumni of the university, together with other artists whose work we have acquired in 2021: Franck Gohier, Aly de Groot, Colin Holt and Jengis isdianto.

Thanks and appreciation are due to all donors to the CDU Art Collection in 2021, including the CDU Foundation who provide funds for the Art Acquisitions Fund. Your generous gifts demonstrate recognition of the CDU Art Collection as a repository of significant artworks that connect us to one another, to places and various ways of understanding the world.

**Tom Pauling AO QC**  
Chairman  
CDU Cultural Collections  
Advisory Board

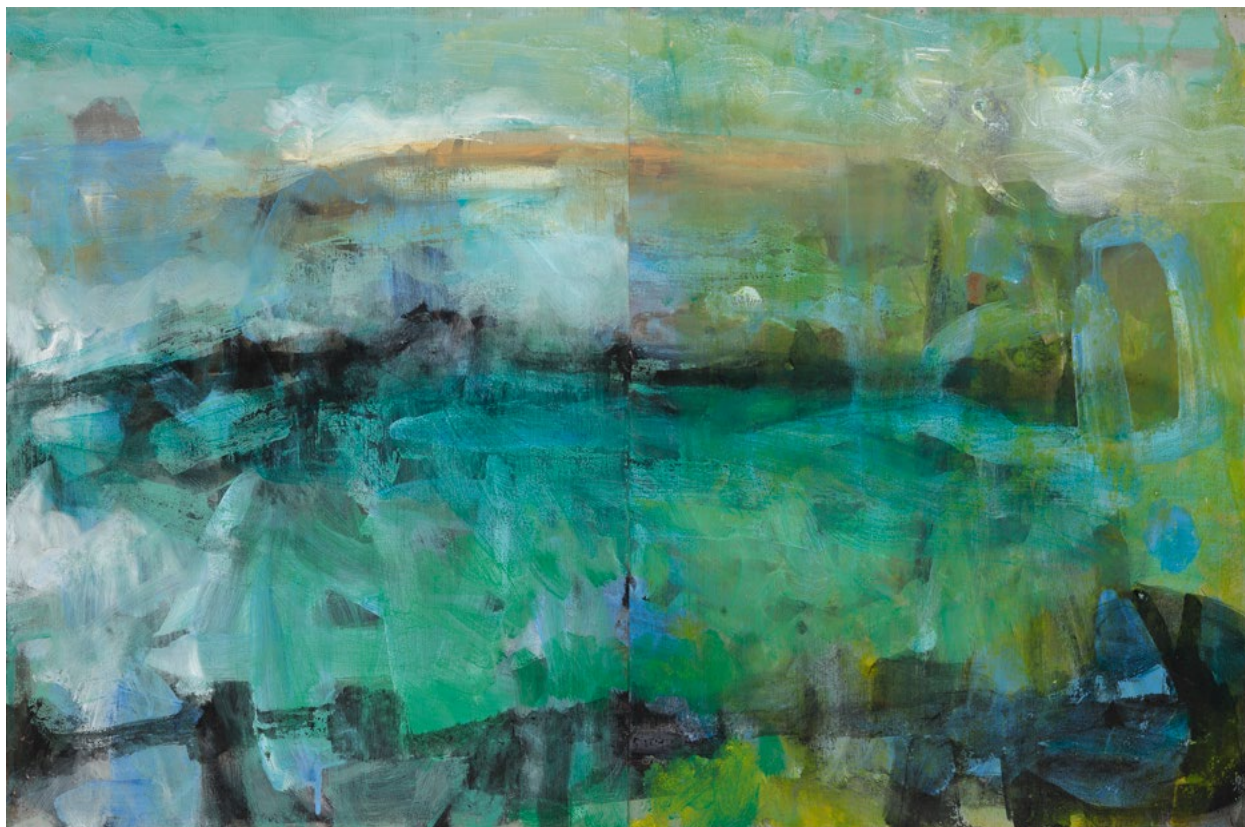
**Dr Joanna Barrkman**  
Curator  
CDU Art Collection  
and Art Gallery

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<sup>1</sup> This figure includes 14 three-dimensional artworks, 73 works-on-paper, 8 paintings, 7 textiles and 1 ceramic. A selection of artworks gifted by the National Gallery of Australia in 2020 are also included in this publication.



## PAINTINGS



**COLIN HOLT** (b. 1959 -)  
Untitled [diptych], 2020  
Acrylic paint on plywood  
60 h x 45.5 w cm  
and 60 h x 45.7 w cm  
Acquired through the  
Art Acquisition Fund, 2021  
Charles Darwin University  
Art Collection, CDU3401

This free-form expressionist painting is a response to environmental stimuli. Holt layers colours – blues, greens, white and ochre – to create texture and depth. This work is consistent with the artist's expressionist oeuvre, which exists in parallel with his portraiture practice.

Colin Holt is a Darwin-based painter, printer, furniture maker, muralist and musician. His art practice has been largely based in the Northern Territory, which was celebrated in the exhibition – *Colin Holt, a survey* – presented by CDU Art Gallery in 2017.

STEVE GOUGH (b. 1956 -)

*Black red-tailed cockatoos: early morning light*,  
2020

Oil on board

40 h x 21 w cm

Acquired through the

Art Acquisition Fund, 2021

Charles Darwin University

Art Collection, CDU3424

STEVE GOUGH (b. 1956 -)

*The alignment of the moon,  
Jupiter and Saturn on 4<sup>th</sup> July 2020  
at 10.45pm*, 2020

Oil with gold leaf on board

41 h x 20 w cm

Acquired through the

Art Acquisition Fund, 2021

Charles Darwin University

Art Collection, CDU3425



Gough deftly captures light, flora, fauna and landscape of the Top End bush in his miniature oil paintings. These two works – featured in the exhibition *Open Spaces 2020* – reflect on the natural environment's phenomenal capacity to change – by virtue of dawns, sunsets, eclipses, planetary alignments, and the movement of clouds – while also enduring.

Gough is a self-taught artist who has lived in the Northern Territory since 1988. His style has developed by copying paintings by European artists such as Henri Matisse, Pablo Picasso, Amedeo Modigliani, Henri Rousseau and Claude Lorrain. He is also influenced by JMW Turner, Richard Wilson, and John Glover. More recent influences of Japanese art are apparent in his use of gold leaf. His first solo exhibition, entitled *Woodlands: Strange Beauty*, was held at Outstation gallery in 2015, where he has exhibited every year since. Gough was a finalist in the Wynne Prize in 2016.



## PAINTINGS

*Woman with a bird* demonstrates Bulley's mastery of painting with acrylic paint to achieve textured and tonal effects, more commonly associated with oil paints. The dramatic dark background contrasts with the woman's pale skin tones and her vibrant red striped garment. Her demeanour is poised, her face void of expression and her gaze set in the distance. The scale of her hands in the foreground highlights the vulnerability of the bird.

Bryan Bulley completed a Bachelor of Arts in visual arts at Newcastle University in 1990. In addition to whimsical landscapes and streetscapes, Bulley is an accomplished figure painter. His work consistently features 'otherworldly' characters. He has lived and worked in the Northern Territory since 1986, regularly exhibiting at the Paul Johnstone gallery.

**BRYAN BULLEY** (b, 1965 -)

*Woman with a bird*, 2021

Acrylic on board

69 h x 44 w cm

Acquired through the

Art Acquisition Fund, 2021

Charles Darwin University

Art Collection, CDU3426





**I DEWA MADE OKA WIRI**  
(b.1926 – d. 2018)  
ca 2010

Ink and acrylic on canvas  
110 h x 149 w cm  
Gift of Tessa Pauling and  
Tom Pauling AO QC, 2021  
Charles Darwin University  
Art Collection, CDU3430

This finely detailed painting interprets a scene from the Hindu classic – the Ramayana. Hanuman, the monkey general (shown in the centre), is attacked by Hindrajith, the crown prince of Alengka and son of the evil King Rawana (on the left) with a flaming dagger (*keris*). In the story, the dagger strikes Hanuman and he is then taken to Rawana, who unsuccessfully attempts to burn Hanuman at the stake.

I Dewa Oka Wiri, was a respected Ubud artist and a contemporary of I Ketut Liyer (made famous by the film *Eat, Pray Love*). I Dewa Oka Wiri worked from his family compound in Pengosakan and painted in the classic Ubud style using pencil, Chinese ink and acrylic washes on canvas.





**FABIAN BROWN**

(b. 1968 -)

*The boy angel*, 2021

Enamel and acrylic on linen

93 h x 93.5 w cm

Acquired through the

Art Acquisition Fund, 2021

Charles Darwin University

Art Collection, CDU3448

Brown's *The boy angel* is a contemporary, experimental work made by applying thick and, at times, smudged enamel to create this imaginary, larger-than-life hero. As a member of the men's art collective – Tennant Creek Brio – Brown is a collaborator in the creation of 'larger than life heroic figures that come across vast histories and places, from the ancient world to the present day.'

Fabian Brown was born in Alice Springs. He is of Warrumungu and Warlpiri heritage. He began sketching as a child, inspired by his elder brother who was also a talented painter. He is the leader of the Tennant Creek Brio and is mentor to younger artists who are also part of are also part of this artist's collective.



# ADRIAN JANGALA ROBERTSON

(b. 1961 -)

*Yalpirakinu*, 2021

Acrylic on canvas

122 h x 61 w cm

Acquired through the

Art Acquisition Fund, 2021

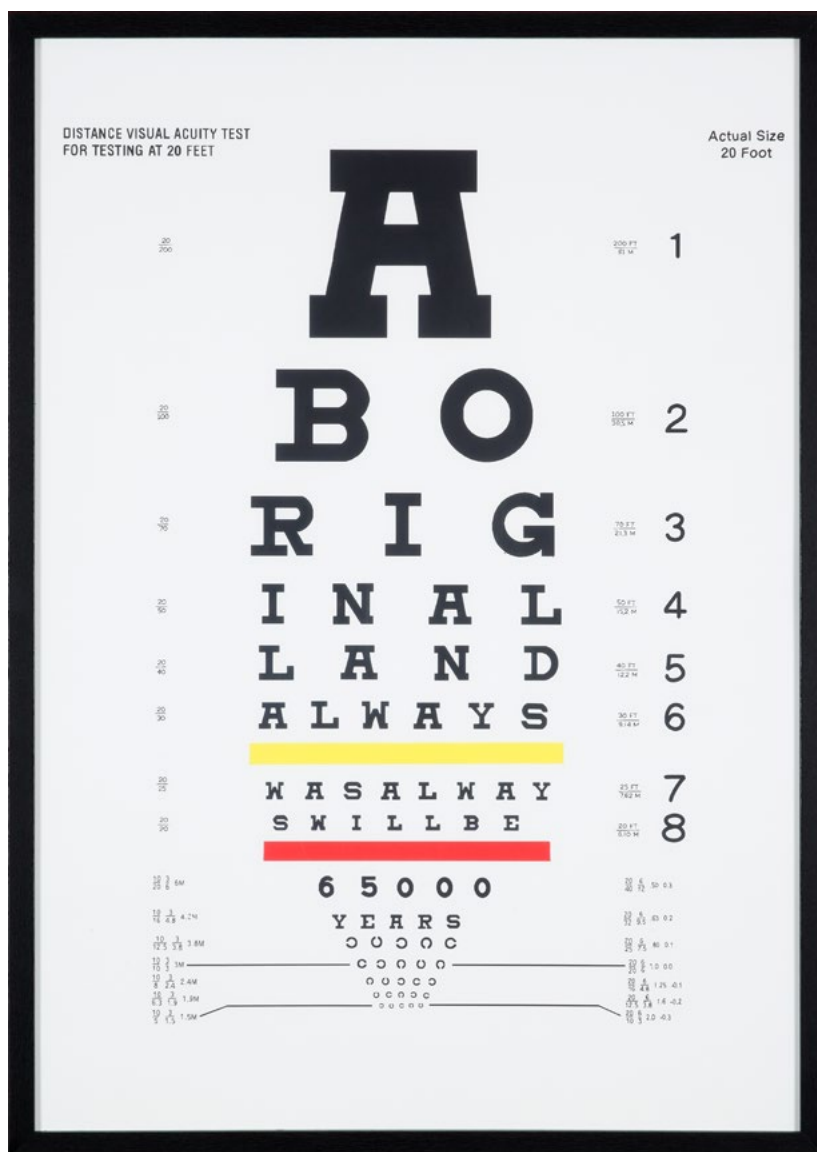
Charles Darwin University

Art Collection, CDU3452

Robertson's gestural style and use of colour conveys the rugged geology of the central Australian desert landscape beneath a luminous, pink-tinged sky. *Yalpirakinu* captures the majesty and timelessness of his Country.

Adrian Jangala Robertson is an acclaimed landscape painter whose mother was Eunice Napangardi, a well-known Australian painter herself. He often paints his mother's Country – Yalpirakinu. More recently Robertson has delved into portraiture.

## WORKS-ON-PAPER (limited edition prints and drawings)



This work is an assertion of Aboriginal identity and of the profound connection between Aboriginal people and their Country. By spelling out the well-known political slogan, 'Aboriginal land, always was, always will be' in the form of an optic function test chart, Lee's work literally and metaphorically challenges the way we see.

JASON LEE (b. 1967-)

*Hindsight 20/20*

2020

Digital print on paper; edition 1/20

84 h x 59.5 w cm [paper];

86.5 h x 61.7 w cm [framed]

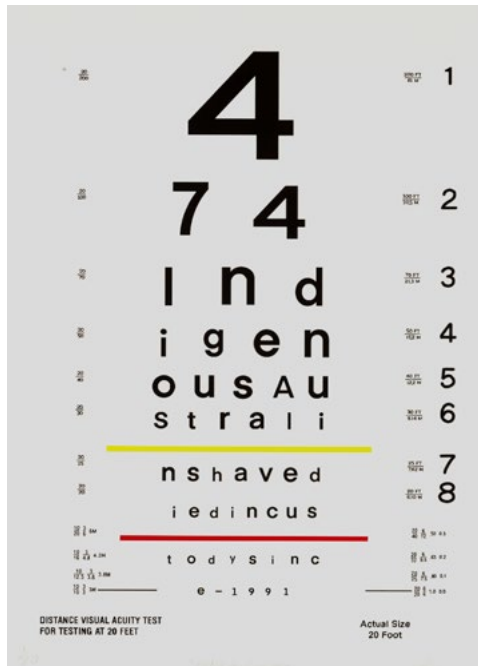
Acquired through the

Art Acquisition Fund, 2021

Charles Darwin University

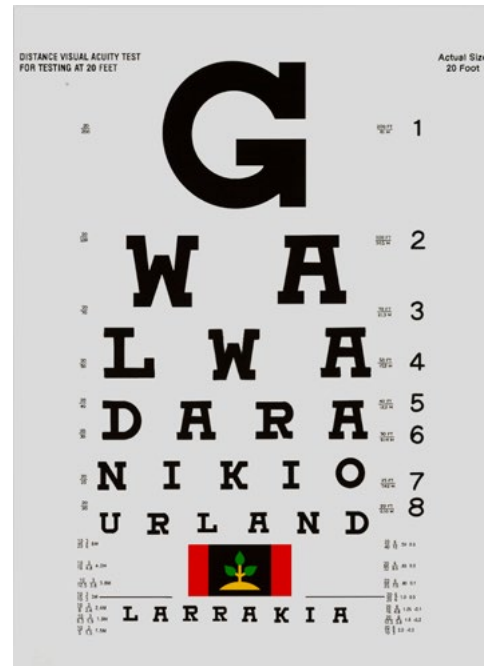
Art Collection, CDU3402





JASON LEE (b. 1967 -)  
*Deaths in Custody*, 2021  
 Digital print on paper  
 42 h x 29.7 w cm  
 Acquired through the  
 Art Acquisition Fund, 2021  
 Charles Darwin University  
 Art Collection CDU3442

This digital print uses the optic function test chart as means to invite viewers to read the letters and decipher words. As the scale of the letters in this print decreases and viewers slowly join the individual letters into words, the gravity of what is being read and comprehended increases.



JASON LEE (b. 1967 -)  
*Larrakia Petition*, 2021  
 Digital print on paper  
 42 h x 29.7 w cm  
 Acquired through the  
 Art Acquisition Fund, 2021  
 Charles Darwin University  
 Art Collection CDU3443

Featuring the Larrakia flag, as designed by the artist's mother in red, black, yellow and green, this print references 'Gwalwa darraniki our Land Larrakia'. The phrase, *Gwalwa darraniki*, translates to 'our land' in Gulumerrdgin language.

Jason Lee is a self-taught Darwin artist. Lee's artistic influences are drawn from his Larrakia ancestry and cultural practices, and his growing knowledge of Gulumerrdgin language.



This triptych (consisting of three sheets of paper) features the drawing of a large tree from its base to the top foliage. The burl, with a dark cavity in the centre panel, was once the home to an unknown wildlife resident, epitomised by the title of this finely rendered drawing.

Alison Worsnop's fascination with the non-human world - as epitomised by her Honours Degree in natural sciences - acts as a source of inspiration for her paintings and drawings. Living in the Top End environment provides here with endless inspiration for her *en plein air* landscape drawings and paintings. Worsnop is a highly-regarded art instructor.

**ALISON WORSNOP**

*Is anyone home?* 2021

Mixed media drawing; pastel and charcoal

225 h x 55 w cm

Acquired through the

Art Acquisition Fund, 2021

Charles Darwin University

Art Collection CDU3403

These stylised depictions of red lotus lily pods (*Nelumbo nucifera*) accentuate negative and positive shapes. The artwork displays skilful use of ink on paper as a flexible medium suited to strong broad illustrations, as well as fine detailed markings.

Phillip Merrdi Wilson is a health practitioner who lives in Nauiyu community, Daly River. His artistic practice involves the production of intricate colourful and black-and-white works which convey his primary subject – native bush tucker from the succulent wetlands of his Ngan'gikurunggurr Country.

**PHILLIP MERRDI WILSON**

(b. 1982 -)

*Lily pods*, 2021

Ink on paper

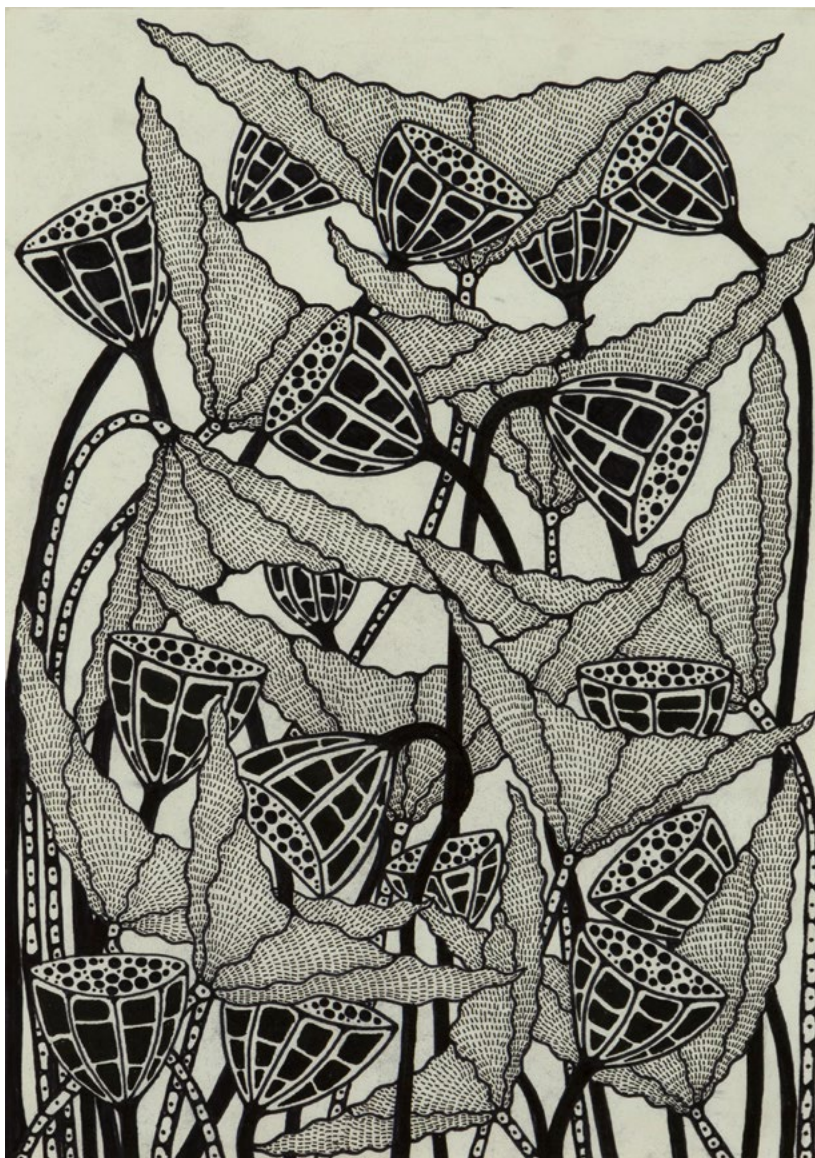
28 h x 21 w cm

Acquired through the

Art Acquisition Fund, 2021

Charles Darwin University

Art Collection, CDU3427





YOU ARE HERE – 20 DIGITAL PRINTS BY THERESE RITCHIE



THERESE RITCHIE (b.1961-)

*They all look the same to me*, 2020

Digital inkjet print on paper

50 h x 74 w cm [paper];

60 h x 90 w cm [frame]

Acquired through the

Art Acquisition Fund, 2021

Charles Darwin University

Art Collection, CDU 3404

In 1989 when I was introduced to a woman and her toddler who were living in a small dwelling in a remote outstation in the Gulf of Carpentaria. When the child saw me she screamed and screamed and screamed some more.... I had to leave the building. The old man I was with just laughed and said, 'Don't worry. You're her Captain Cook,' meaning that I was her first white face. Whether it's James Cook, Arthur Phillip – they all look the same to me!

– Therese Ritchie

Ritchie's contemporary account of the arrival of foreign people, matter and viruses to the Australian continent, adapts the painting *Arthur Phillip* by Francis Wheatley, which was commissioned in 1786 to commemorate Phillips' appointment as Governor of New South Wales. Phillip was Commodore of the First Fleet and led the British colonisation in Australia with the fleet's arrival at Kamay (Botany Bay) on 18th January, 1788. The cod fish – appropriated from *Still life with fishes and sea animals in a coastal landscape* (1660), by Jan van Kessel the Elder – can be interpreted as a 'fish out of water' or a 'trophy catch'.

**THERESE RITCHIE** (1961 -)

*You reap what you sow*, 2020

Digital inkjet print on paper

50 h x 74 w cm [paper];

60 h x 90 w cm [frame]

Acquired through the  
Art Acquisition Fund, 2021

Charles Darwin University

Art Collection, CDU3409



Loosely based on the painting, *At Moulting Lagoon, East Coast, Tasmania* (1838), by John Glover, the artist has reconfigured an idealised moment and landscape by transforming it into a scene of apocalyptic fire, smoke, heat and disease. The 2019-20 Australian bush fires coincided with the arrival of the COVID-19 virus.

*YOU ARE HERE* – a truth-telling exhibition by Therese Ritchie was presented at CDU Art Gallery from 9 June until 28 August 2021 and featured twenty digital prints. These prints, acquired by CDU Art Collection, were created by Ritchie during a lockdown period in 2020, with the support of a Northern Territory COVID-19 Arts NT Response grant. In the exhibition, Ritchie factually examines Australia's frontier wars and the massacre of Indigenous peoples alongside the nation's history of coal extraction and infrastructure development, implemented by European settlers, mining companies and successive Australian governments. *YOU ARE HERE* took an unflinching examination of how we got to where we are now, and most importantly, it asks us to respond to the critical question of, 'What do we do now?' A selection of these prints are published here.

Therese Ritchie is a Darwin-based artist who studied at Darwin Community College, graduating with a Bachelor of Fine Arts in 1985. She obtained a Master of Visual Arts from Charles Darwin University in 2004. Ritchie melds digital photography with text and collage to satirise local and national politicians and government policies, and to advocate for social change. Her work encourages the viewer to engage and reflect on complex, disturbing and uncomfortable truths about racism, inequity and privilege in our society. As an artist of national repute and alumna of CDU, Ritchie is one of the most well represented artists in the CDU Art Collection. Other prints and photographs by Ritchie have been donated by the artist and acquired by the university that document her previous bodies of work including: *Beautiful* (2004), *Ship of Fools* (2003-04), and *You're not from here, are you?* (in collaboration with Chips Mackinolty, 2000).





**WINSOME JOBLING** (b. 1957 -)

*A year of natural disasters*, 2011

(detail)

Pencil, charcoal and  
watercolour on Dessin paper

61 h x 1000 w x 10 d cm

Gifted of the artist, 2021

Charles Darwin University

Art Collection, CDU3428

Jobling's landscape depicts climatic phenomena that transition along the linear format of a paper scroll. *A year of natural disasters* was created in response to the numerous major weather events which occurred during 2011 across the planet. Jobling notes each disaster and its location along the top of her drawing handwritten text.

Winsome Jobling studied art at Alexander Mackie College, Sydney, graduating in 1981 with a Diploma of Painting and Textiles. She moved to the Northern Territory and undertook a Graduate Diploma of Education at Darwin Community College (now Charles Darwin University). Her career as an art educator began at Belyuen, where she adopted the use of fibre plants and bush dyes into her handmade paper practice. As a distance art educator has fostered many budding artists across the Northern Territory. She is an internationally renowned papermaker and practicing artist. Her national and international exhibition and residency credits are extensive.



WINSOME JOBLING (b. 1957 -)

*A year of natural disasters*

– *the musical*, 2011

Ink on musical pianola scroll

30.5 h x 563 w cm

Gifted of the artist, 2021

Charles Darwin University

Art Collection, CDU3429

Jobling has illustrated the devastation of natural disasters in this brush ink drawing. Distinct lines, markings and blocked-in areas have been applied to a perforated, pianola scroll. The scroll lends itself to a pictorial documentation of history, which is revealed as it is gradually unrolled – together with the lyrics 'Life goes on' from *Ob-la-di ob-la-da* released by the Beatles in 1968.

Recurring themes in Jobling's artwork are the environment and the impact of climate change.



ANNA REYNOLDS (b.1969 -)

*Awesome atrocity 1*, 2010

Digital print on paper

[inkjet print on photo rag paper]

90 h x 222 w cm [image];

111.5 h x 246 w cm [paper]

Gift of the artist, 2021

Charles Darwin University

Art Collection, CDU3400



ANNA REYNOLDS (b. 1969 -)

*The metaphor and memory of fishing*, 2021

Ink on cotton rag paper

50.5 h x 72 w cm

Acquired through the

Art Acquisition Fund, 2021

Charles Darwin University

Art Collection, CDU3451





ANNA REYNOLDS (b. 1969 -)  
*Mermaid and eel-tail catfish*, 2021  
 Ink on cotton rag paper  
 50.5 h x 72 w cm  
 Acquired through the  
 Art Acquisition Fund, 2021  
 Charles Darwin University  
 Art Collection, CDU3450

These two whimsical drawings reflect on Reynold's time working on a prawn trawler off the Northern Territory coast.

Anna Reynolds graduated from a Diploma of Fine Art, majoring in photography, at Royal Melbourne Institute of Technology, Melbourne in 1992. She moved to the Northern Territory in 1993 and lived on a beached boat in the mangroves initially. She resided in Batchelor for many years where she worked as a Lecturer of Art at Batchelor Institute of Indigenous Tertiary Education. In 2015, she returned to Victoria and established her textile and garment design business, CLOTH which she relocated to Darwin in 2017. She was the recipient of a Churchill Fellowship in 2020, and was awarded a Community Collaboration Award as part of the National Indigenous Fashion Awards in 2021 for her creative collaboration with Anindilyakwa Arts and Aly de Groot as contemporary fashion creatives. Reynolds is an alumna of CDU and holds a Master of Arts, awarded in 2018, for her body of work, *Plans for world domination – art to textile*.



**GARY LEE** (b. 1952 -)  
*Bundilla*, 2021  
 Digital print on cotton rag paper  
 30 h x 40 w cm (image);  
 54 h x 64 w cm (framed)  
 Acquired through the  
 Art Acquisition Fund, 2021  
 Charles Darwin University  
 Art Collection CDU3441

**GARY LEE** (b. 1952 -)  
*Mayarrang from Fannie Bay*, 2021  
 Digital print on cotton rag paper  
 30 h x 40 w cm (image);  
 54 h x 64 w cm (framed)  
 Acquired through the  
 Art Acquisition Fund, 2021  
 Charles Darwin University  
 Art Collection CDU3440

Gary Lee's artistic practice has revolved around photography since 1993. These two photographs (which were exhibited as part of a larger group of 7) depict undisturbed local sites in Darwin and exude the timelessness of Country and saltwater. They allude to the peacefulness and regenerative qualities of coastal locations. These recent works in Lee's oeuvre represent a shift of focus away from portraiture toward landscape. As a Larrakia man, Lee identifies as a 'salt-water' person.

Gary Lee (aka Gurrulan) is a Darwin-based Larrakia performance artist, fashion designer and photographer, with affinities to the Wardaman (NT) and Karajarri (WA) peoples. Lee has been an active participant in, and promoter of, Aboriginal arts since the early 1980's. He graduated from the Australian National University with a Bachelor of Arts (Honours in Anthropology) and has undertaken internships at the National Gallery of Australia and the Australian Institute of Aboriginal and Torres Strait Islander Studies. Lee worked as a Project Officer for Indigenous Performing Arts, at the Australia Council for the Arts. He has exhibited widely in Australia.





CHRISTY YOUNG (b. 1982 - )

*Ngayaku nguna – my Country*, 2021

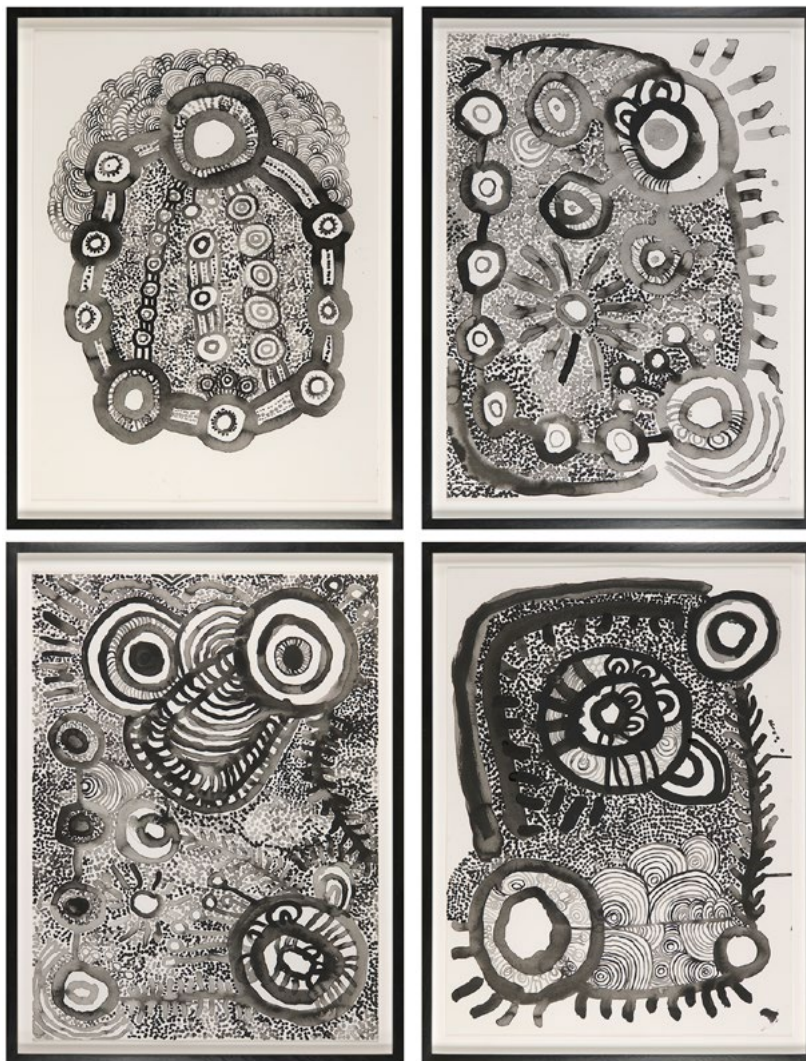
Pigment ink on Saunders Waterford paper  
76 h x 56 w cm each (quadriptych)

Acquired through the  
Art Acquisition Fund, 2021  
Charles Darwin University  
Art Collection CDU3447

These four panels – quadriptych – depict the artist's Country in the Anangu Pitjantjatjara Yankunytjatjara Lands, in the remote north-west of South Australia.

Christy Young is an Anangu artist, whose emerging art practice in drawing and painting is bold and impressive. She renders ancient stories and knowledge into lively and contemporary drawn and painted compositions. In this way, she is placing her imprint onto Anangu heritage.

Young's art is steeped in *tjukurpa* – stories from the creation period when ancestral beings created the world. She has learnt about *tjukurpa* and its associated iconography from her mother and grandparents.



BEASTARIUM PRINT EXCHANGE FOLIO

*Beastarium print exchange* features prints depicting ‘beasts’ made by forty Australian printmakers. Co-ordinated and curated by Victorian artist Rona Green in 2014, this folio is comprised of 39 limited prints which incorporate various print-making techniques including lithography, linocut, letter press wood type, woodcut, mezzotint, screen-print, engraving with roulette intaglio and drypoint.

One folio – comprising a complete set of prints – is gifted to each artist. Artist and CDU alumnus, Franck Gohier, generously donated his folio to the CDU Art Collection. A selection of *Beastarium* prints are published here.



FRANCK GOHIER (b. 1968 -)

*N.T. Truth*, 2014

Letterpress wood type

38 h x 28 w cm

Gift of the artist, 2021

Charles Darwin University

Art Collection CDU3370



RONA GREEN (b. 1972 -)

*Brett*, 2014

Linocut, pigmented ink

and watercolour

38 h x 28 w cm

Gift of Franck Gohier, 2021

Charles Darwin University

Art Collection CDU3381

‘The model for this picture was a friend’s adolescent sulphur-crested cockatoo. He is very friendly, but also a little bit cheeky – an attribute I think a lot of cocky’s have in common, and a quality I love.’

– Rona Green

**DIANNE FOGWELL** (b. 1958 -)

*Specimen* – 2073, 2014

Linocut

28 h x 38 w cm

Gift of Franck Gohier, 2021

Charles Darwin University

Art Collection, CDU3373



**DAVID ROSENGRAVE** (b. 1979 -)

*Pushing shit uphill*, 2014

Linocut and pigmented ink

28 h x 38 w cm

Gift of Franck Gohier, 2021

Charles Darwin University

Art Collection, CDU3384





## 3D WORKS (masks, sculptures and figurines)

### BALINESE MASKS

These Balinese masks were incorporated into religious and secular performances with the intention of conveying moral and religious instruction, as well as entertainment. Characters relating to the Hindu classics, the Mahabarata and Ramayana, as well as from folkloric shadow theatre characters, are depicted in these masks that were initially acquired in Bali by the National Gallery of Australia, between 1968 until 1973. A gift of fourteen masks was made to CDU Art Gallery by the National Gallery of Australia in 2020. A selection of masks are published here.

#### UNKNOWN ARTISAN

Mask of Angado

Early to mid-20<sup>th</sup> century

Carved and painted wood,  
with painted leather

24.5 h x 39 w x 14 d cm

Gifted by the National Gallery  
of Australia, 2020

Charles Darwin University  
Art Collection, CDU3340



#### UNKNOWN ARTISAN

Mask of Tumogo

Early to mid-20<sup>th</sup> century

Carved and painted wood

17.5 h x 22 w cm

Gifted by the National Gallery  
of Australia, 2020

Charles Darwin University  
Art Collection CDU3342



#### UNKNOWN ARTISAN

Mask of the monkey General Hanuman

Early mid-20<sup>th</sup> century

Carved and painted wood

22.5 h x 16 w cm

Gifted by the National Gallery  
of Australia, 2020

Charles Darwin University  
Art Collection CDU3344



**UNKNOWN ARTISAN**

Mask of a peasant or servant  
 Early mid-20<sup>th</sup> century  
 Carved and painted wood  
 15 h x 13.5 w cm  
 Gifted by the National Gallery  
 of Australia, 2020  
 Charles Darwin University  
 Art Collection CDU3345

**UNKNOWN ARTISAN**

Mask of Dukuh  
 Early mid-20<sup>th</sup> century  
 Carved and painted wood  
 17 h x 14.5 w cm  
 Gifted by the National Gallery  
 of Australia, 2020  
 Charles Darwin University  
 Art Collection CDU3347

**UNKNOWN ARTISAN**

Mask of Subali, King of the monkeys  
 Early mid-20<sup>th</sup> century  
 Carved and painted wood,  
 with painted leather  
 36 h x 23 w cm  
 Gifted by the National Gallery  
 of Australia, 2020  
 Charles Darwin University  
 Art Collection CDU3348

Subali is one of the legendary monkey brothers; the other is Sugriwa. In a well-known Balinese shadow theatre play, the monkey brothers are enlisted to repel the army of a demon whose marriage proposal to a beautiful goddess has been rejected.







MERRAN SIERAKOWSKI (b. 1961)  
*Going viral – the party's over*, 2020  
Hand-looped wire with plastic electrical cable  
with twine  
Variable dimensions  
Acquired through the  
Art Acquisition Fund, 2021  
Charles Darwin University  
Art Collection, CDU3399

The surface of this partially deflated balloon-like form is akin to a COVID-19 virus icon. *Going viral – the party's over* won the *Pandemonia* exhibition prize, hosted by Luke Gosling, 3-25 July 2020 at Darwin Entertainment Centre.

Merran Sierakowski is an accomplished printmaker. She formerly worked at Charles Darwin University's Northern Editions as a printmaker. In the past decade her practice has moved into sculptural forms – both large and small in scale – manipulating various mediums such as wire, fibre and plastic-coated electrical cable. Sierakowski was awarded a Bachelor of Arts in visual arts, from Charles Darwin University in 2003.



**ROQUE LEE**

*New life*, 2021

Acrylic paint on nautilus shell with  
female black cockatoo feathers

36 h x 28 w x 9 d cm

Acquired through the  
Art Acquisition Fund, 2021

Charles Darwin University  
Art Collection CDU3439

Because the shell was dead, I brought it back to life by painting it.  
Because we are saltwater people it is my way of giving it its life back.

– Roque Lee

Roque Lee (also known as Gullawun) is Larrakia – a Traditional Owner of the Darwin region. Roque's uncles have been a major artistic influence on his creative output because they taught him to make traditional spears, woomera and didgeridu. His Larrakia mother also strongly influenced his artistic development by passing down stories and knowledge. Through Lee's work as a ranger, he spent several years in western Arnhem Land where he acquired artistic knowledge and skills from Kunwingku artists.



JENGIS ISDIANTO (b. 1965 -)

*Thirst Saviour I* and *Thirst Saviour II*  
2021

Mixed media; recycled wine bottle, coconuts,  
plaster, acrylic paint, cotton and batik

53 h x 23 w x 13 d and 41 h x 14 w x 23 d cm

Acquired through the

Art Acquisition Fund, 2021

Charles Darwin University

Art Collection, CDU3445 and CDU3446

These two figures are inspired by the life-giving power of coconuts and the life-supporting function of our mother's milk. They are typical of Isdianto's assemblage sculptures in two ways. Firstly, they incorporate found objects. Secondly, they reference aspects of his heritage formative years spent in Java, Indonesia.

Born in Malang, east Java, Indonesia, Isdianto arrived in Darwin in 1993. Isdianto completed a Bachelor of Visual Arts at the Northern Territory University (now CDU) majoring in sculpture in 1997. He works in various mediums – painting, wood-carving and reliefs as well as sculpture.

TJUNKAYA TAPAYA OAM (b. 1947-)

*Kungkarangkalpa* (Seven sisters)

Clay and pigment; hand-coiled

45.5 h x 23.5 w x 19 d cm

Acquired through the

Art Acquisition Fund, 2021

Charles Darwin University

Art Collection, CDU3449

*Kungkarangkalpa* (Seven sisters) is an enduring creation story that belongs to the First Nations peoples of central Australia and extends to other parts of the continent. *Kungkarangkalpa* relates to the southern hemisphere Pleiades constellation. It is the story of the ancestral beings – seven sisters – who descended to earth.

Although the *Kungkarangkalpa* story traverses the continent, the section most relevant to Ernabella – where the artist resides – recounts how a man, Nyiru, chases the sisters in the hope of sleeping with the eldest. His attempts to catch them using magic – transforming himself into bush tomatoes to eat and a fig tree for them to sleep beneath – are in vain. The sisters avoid his capture and, ultimately, ascend into the sky where they form the stars of the constellation.

Pitjantjatjara artist Tjunkaya Tapaya OAM was born in the far north west of South Australia. She grew up in the Ernabella mission (now Pukatja) where she learnt different creative techniques including weaving, spinning, painting and batik. Tjunkaya became renowned for her resist dyed batik textiles that incorporated her traditional *pukatja walka* designs. *Milpatjunanyi* – an ancient western desert practice of drawing in the sand to convey stories, information and knowledge – informs her art.





### ANCESTOR FIGURINES FROM WEST TIMOR, INDONESIA

Eleven hand-carved sculptures representing ancestor figurines were gifted to the CDU Art Collection in 2021 by Mary Durack. The carvers who made them originate from one of the two linguistic and cultural groups of West Timor, Indonesia: Uab meto or Tetun. The figurines are made in two distinct styles: the 'hunched/crouched' position and the 'upright/standing' position. The earlier style is archaic to the eastern Indonesian archipelago and Timor-Leste.

Some of these figurines were created for the art market. Others were created to honour ancestors in clan houses (*rumah adat*, I), as is the custom in Uab meto and Tetun societies of West Timor, located in the Indonesian province of Nusa Tenggara Timur (eastern Indonesia). A selection of these figurines are published here.



UNKNOWN ARTISAN  
Male ancestor figure  
Late 20<sup>th</sup> century  
Hand-carved wood  
68.5 h x 10 w cm  
Gift of Mary Durack, 2021  
Charles Darwin University  
Art Collection, CDU3453



UNKNOWN ARTISAN  
Female ancestor figure  
Late 20<sup>th</sup> century  
Hand-carved wood  
34 h X 11.5 w cm  
Gift of Mary Durack, 2021  
Charles Darwin University  
Art Collection, CDU3454



UNKNOWN ARTISAN  
Ancestor figurine  
Late 20<sup>th</sup> century  
Hand-carved stone  
11 h X 5 w cm  
Gift of Mary Durack, 2021  
Charles Darwin University  
Art Collection, CDU3462

# TEXTILES

## WORKING WOMEN'S COLLECTION 2020

Anindilyakwa Arts Centre, located on Groote Eylandt in the Gulf of Carpentaria, has a reputation as a thriving hub of fibre weaving, 'bush dyeing' and contemporary fashion. With creative collaborators Aly de Groot and Anna Reynolds – both alumna of CDU - Anindilyakwa artists have adapted their customary skills, such as pandanus weaving and natural plant dyeing, into making digitally-inspired designs. These designs are printed onto lengths of silk, linen, organic cotton, cotton jersey and crepe. Their art explores the contemporary relevance of 'fibre' in tandem with digital design and textile printing methodologies. Increasingly, Anindilyakwa Arts are producing distinctive textiles and garments that receive acclaim in the burgeoning contemporary Australian Aboriginal fashion sector.

Six outfits from the *Working Women's Collection, 2020* were acquired by CDU Art Collection. Each outfit features imagery, digitally photographed and manipulated in Photoshop®, to create repeated fabric designs which have been digitally printed on different fabrics. Then the artists worked together to construct an outfit, complete with accessories. A selection of these outfits are published here.

NOELEN DANJIBANA LALARA (b. 1970 -)  
and ANNA REYNOLDS (b. 1969 -)  
*Ghost-net print dress; Look 2 – Working Women's Collection, 2020*  
Various dimensions  
Acquired through the  
Art Acquisition Fund, 2021  
Charles Darwin University  
Art Collection, CDU3433  
Photograph of Noleen Danjibana Lalara  
wearing her ghost-net print dress.  
Reproduced with permission.  
© Anindilyakwa Land Council



JEANELLE MAMARIKA (b. 1978 -) and  
ANNA REYNOLDS (1969 -)  
*Pandanus tree and basket dress; Look 10 –  
Working Women's Collection, 2020*  
Digitally-printed jersey with pandanus  
earrings, belt, headpiece and bangles  
Various dimensions  
Acquired through the  
Art Acquisition Fund, 2021  
Charles Darwin University  
Art Collection CDU3438  
Photograph of Jeanelle Mamarika's pandanus  
tree and basket dress being modelled by  
Ploy Deenan at *Country to Couture, 2020*.  
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## UNKNOWN ARTISAN

Scarf (*selendang*, Ind.), ca. 1930s

Silk with natural dyes; hand painted and resist-dyed (*batik tulis*, Ind)

290 h x 55 w cm

Gift of Essador and Pauline Lowjen

Charles Darwin University, CDU3432

This silk shawl (*selendang*, Ind.) features a *lokcan* motif which is derived from Chinese imagery. The presence of Chinese traders on the north coast of Java resulted in the introduction of Chinese iconography and aesthetic sensibilities. However, the brown soda dyes used to achieve the brown hues reflects influence from central Java, where soda dyed batik was popular with the sultanates of Solo and Yogyakarta.

Soda is a deep brown colour that utilizes heart wood of *Maclura cochinchinensis* (*tegeran*, J), bark from *Peltophorum pterocarpum* (*jambal*, J), and bark of *Ceriops tegal* (*tingi*, J).





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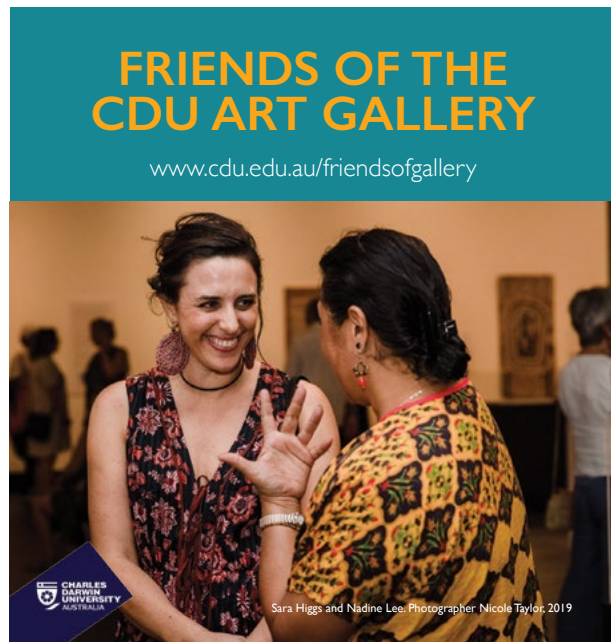
The CDU Art Collection and Gallery would like to cultivate our friends – from within University and the wider community - to support and advocate for our art collection, exhibitions as well as public and school programs.

Friends of CDU Art Gallery will receive the following benefits annually (in addition to receiving invitations to all exhibition openings and public programs):

- Exclusive invitations to two exhibition previews
- An invitation to a function and presentation of new acquisitions to the CDU Art Collection
- A guided walking tour of the Casuarina-campus displays of the CDU Art Collection
- 15% discount from the CDU Art Gallery store

**To join Friends of CDU Art Gallery please visit:**

<https://www.cdu.edu.au/friendsofgallery>  
or scan the QR code to access our website.



## **CDU Art Collection and Art Gallery**

Chancellery  
(Orange 12 building, ground floor)  
Casuarina campus, Darwin  
Charles Darwin University

### **Staff**

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### **Opening hours**

Wed - Fri: 10 am - 4pm  
Sat: 10am - 2pm  
By appointment

