

Charles Darwin University Art Collection
2023 Acquisitions



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Front cover features:

Blue dog, 2023, Bryan Bulley (b. 1965-); acrylic on board, 52 h x 34 w cm. Acquired through the Art Acquisition Fund, 2023. Charles Darwin University Art Collection, CDU3508.

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Message from the Vice-Chancellor

It is a pleasure to present Charles Darwin University's (CDU) art acquisitions from 2023 in this publication. Congratulations to the artists whose work has been acquired by the CDU Art Collection. Several of them are alumni of the University. We are fortunate to work and live in a part of Australia that boasts a flourishing and diverse visual arts sector. Over time, these art acquisitions will be featured in public exhibitions, presented by the CDU Art Gallery, and displayed across the University's various campuses. They serve to enhance our understanding and appreciation of the Country and cultures of the Northern Territory and beyond, connecting us to one another.

The CDU Art Collection is an essential repository of artworks by First Nations and non-Indigenous artists. Artworks by artists from the nearby regions of the Kimberley,

Western Australia, far north Queensland, Indonesia, and Timor-Leste, are also held in the collection – reflecting the University's regional and international networks. It is the second-largest public art collection in the Northern Territory and the only university art collection in the Top End of Australia.

We are proud of the CDU Art Collection, which has had a gestation period of more than four decades. From its origins as a small collection used as a teaching resource, it has grown into a medium-sized museum collection comprising more than 3,530 artworks. During 2023, we worked 'behind-the-scenes' to enhance and extend the storage facilities for the collection. This improved facility will enable the University to ensure the collection is well-housed and provided with excellent care as it grows annually.

I would like to express my appreciation for the generous donations to the CDU Art Collection from various stakeholders. These donations have enriched our collection significantly. A special thank you goes to Anne Finch and Dr David McClay for their contributions of artworks throughout 2023. Additionally, I extend my gratitude to the Northern Territory General Practice Education Unit for the nine paintings and prints they gifted. I am excited to be showcasing these remarkable artworks, along with other acquisitions, on display at the new art gallery in the city campus - Danala | Education and Community Precinct during 2024.

Professor Scott Bowman AO
Vice-Chancellor and President
Charles Darwin University
Patron of the CDU Art Collection

Growth of the CDU Art Collection

The acquisitions to the CDU Art Collection during 2023 make apparent the diversity of the Northern Territory's visual arts sector. The University's art collection continued to grow throughout the year, with a total of thirty-one artworks being accessioned into the collection (of which twenty-eight are featured in this publication); twenty-two of these artworks were actively acquired, whilst another eleven were generously donated to the University.

To keep apace with the growth in the CDU Art Collection, the University undertook a collection Preservation Needs Assessment in February 2023. This project was supported by a

Community Heritage Grant (CHG) awarded by the National Library of Australia to the CDU Art Collection, following the successful completion of a collection Significance Assessment in 2021. Senior conservator, Ms Kristin Phillips, from ArtLab SA, oversaw the Preservation Needs Assessment, with CDU staff, and contributed to the scoping of plans for extensions to the existing collection storage facility. Those plans have now been implemented with two new storage facilities having been created to complement the existing and full custom built storeroom. These developments bode well for the collection's future care and safekeeping.

We are also excited at the prospect of presenting the CDU Art Collection in the new art gallery at the Danala | Education and Community Precinct, CDU, which is due to open mid-year in 2024. This gallery will be a vital infrastructure addition for the presentation of the Territory's visual arts. It is noteworthy that the CDU Art Collection has been a constant catalyst for the development and growth of the University's gallery and exhibition operations, which are also poised for a new era.

Anna Malgorzewicz

Chairperson

CDU Art Gallery Advisory Committee

CERAMICS



This unglazed white porcelain work is an elongated-shaped husk that has an aperture along the length of its side. Six 'fruits' of various sizes and shapes are emerging, some partially opened to reveal seeds within. *Husk redux* was displayed in Beasley's exhibition, *Botanically porcelain – the third instalment*, presented by the Northern Centre for Contemporary Art, in 2023.

Beasley is a British-born, Australian artist based in Darwin. Her creative practice examines relationships between humans and the natural world, pushing the boundaries of her medium to explore the fragility of existence and the hope of tenacious survival against the odds. She works predominantly in delicate porcelain forms to create immersive gallery experiences. Native flora is a major inspiration for her work. Beasley was awarded a Churchill Fellowship in 2020 and won the 43rd Katherine Prize People's Choice Award, in 2018.

DAWN BEASLEY (b. 1967-)
Husk redux, 2023
Porcelain sculpture
13 h x 77.5 w x 9.5 dia cm
Acquired through the Art Acquisition
Fund, 2023
Charles Darwin University Art
Collection, CDU3512

LANGALIKI LEWIS (b. 1973-)

Ngayuku walka – my design, 2022

Glazed ceramic

48 h x 11.5 dia cm

Acquired through the Art Acquisition Fund, 2023

Charles Darwin University Art Collection, CDU3503

© Langeliki Lewis/Copyright Agency, 2024

This tall, elegant, and cylindrical stoneware ceramic was technically difficult to construct; its wall tapers into a shoulder and neck to create a small circular opening, reminiscent of a bottle. The wall is decorated with markings, which the artist references in her title for the vessel '*Ngayuku walka*'. Two glazes – one black and one clear – have been used in the production of this vessel.

Lewis is recognised primarily as a painter of canvas; however, her ceramics practice has endured for almost a decade, thus establishing her as a committed ceramicist. This work was one of four ceramics displayed together in 2022 at *Desert Mob* at the Araluen Centre. Whilst they all shared the same form, each work was decorated variously and glazed with different colours.

Langeliki Lewis is a Pitjantjatjara language speaker who originates from Pukatja in APY lands. She is an up-and-coming artist who sensitively depicts her Country on canvas. Her ceramics have been exhibited at Sabbia Gallery (Sydney) and her paintings have been exhibited at Short St Gallery (Broome), Talapi Gallery (Alice Springs) and, Tunbridge Gallery (Subiaco).





DANNY MURPHY (b. 1963-)

Home here, 2022

Ceramic with seaweed glaze

45 h x 82 circumference cm

Acquired through the Art Acquisition Fund, 2023

Charles Darwin University Art Collection, CDU3504

This technically accomplished hand-thrown vessel evokes classic Romanesque ceramics. It is well proportioned with smooth bulbous walls that curve into a neck, furnished with two handles. Small lumps of clay, which appear where the handles meet the neck, contrast with the smooth surface of the vessel's wall. A distinctive seaweed glaze creates a mottled effect.

Danny Murphy states:

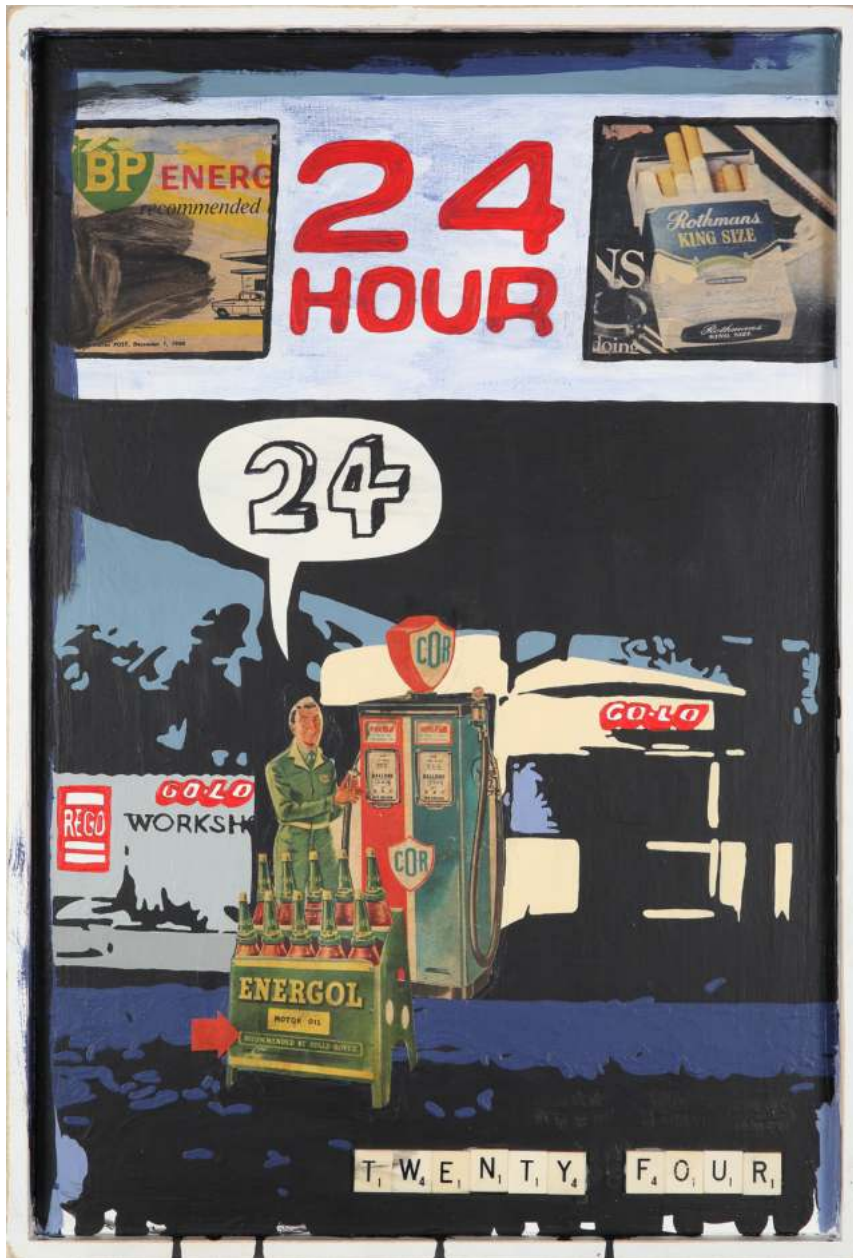
Home here is a wheel-thrown piece made from terracotta clay. I spray 7-10 thin coats of terra sigillata which is locally sourced clays and then highly refined into silky smooth clay slips. I usually use [spray] 3-4 variants of these terra sigs on each piece.

Then it was saggar fired. It is a technique where I cover the piece in various seaweeds ... and then wrap the whole pot with a layer of thin clay. So, the seaweed is forced to leave its mark on the receptive terra sigs and not fall off the pot as it burns. The piece was then saggar fired with seaweeds and organic matter to 1120 degrees Celsius in a smoky kiln. I can do exactly the same thing dozens of times on pots and never get the same results! The unpredictability is fun when unpacking the kiln.

(Source: Email from Danny Murphy to Joanna Barrkman, 21 April, 2023.)

Murphy is a ceramicist who was born and raised in Katherine. He has been creating ceramics since 1980. His ceramics are held in many private and corporate collections in Australia and overseas, including Sweden, England, Scotland, Japan, the USA, and New Zealand. He won the Katherine Prize in 1990, 2006, 2007 and in 2022 (with *Home here*). He was the official trophy maker for the Waterhouse Natural Art Prize, in 2006.

PAINTINGS



FRANCK GOHIER (b. 1968-)

Twenty four, 2022

Mixed media, acrylic, collage, game
board pieces

62 h x 42 w x 6.5 d cm

Acquired through the Art Acquisition
Fund, 2023

Charles Darwin University Art
Collection, CDU3506

The work references 24 Hr Art, the precursor organisation to the current Northern Centre for Contemporary Art (NCCA) – a key visual arts organisation in Darwin and the Northern Territory. The original home of 24 Hr Art (established in 1989) was a disused petrol station in Fannie Bay. Gohier applied acrylic paint and pasted paper images derived from retro advertising materials relating to petrol bowzers, BP energy [fuel], Rothman's cigarettes, Go Lo and vehicle registration centres. Scrabble™ pieces spell the words 'TWENTY FOUR' in the lower right-hand corner. The ground of the board is painted black with various shades of blue and grey. Although Gohier is widely recognised as a print-maker, *Twenty four* illustrates his aptitude working with mixed media. He is also an established painter.

Born in Nazaire, Brittany, France, Franck Gohier and his family emigrated to Australia in 1975 and arrived in the Northern Territory soon after. In 1991, Gohier successfully graduated with a BA (Fine Arts, majoring in Painting and Printmaking) from CDU, where he also worked as a studio printmaker and lecturer between 1992-96. During this time, he co-founded a series of ground-breaking printmaking workshops involving First Nation artists from remote communities throughout the Top End and desert regions of north Australia.

Between 1996-98, Gohier coordinated the Arts Program for Correctional Services at Berrimah Prison. In 1996, Gohier co-founded Red Hand Prints with Shaun Poustie - an open access printmaking studio that offered free, expert printmaking tuition to the Darwin community and an editioning service for Aboriginal artists in communities throughout North and Central Australia. From 1998, Red Hand Prints transitioned to focus on producing political posters, commissioned concert/gig posters and Gohier's own artworks. Gohier has exhibited nationally. A retrospective exhibition of his work *Franck Gohier: a thousand miles from everywhere* was presented at the Museum and Art Gallery of the Northern Territory, in 2018.



BRYAN BULLEY (b. 1965-)

Blue dog, 2023

Acrylic on board

52 h x 34 w cm

Acquired through the Art Acquisition Fund, 2023

Charles Darwin University Art Collection, CDU3508

Bulley's painting style involves the meticulous application of layers of acrylic paint to his canvas or board. His subjects are often fantastical, as is the case of the *Blue dog* and *Lilac-cheeked jungle touk*.

Bryan Bulley was born in Bega, southern NSW, Australia. After growing up in Gosford, on the NSW central coast, he first 'escaped' to Darwin, in 1986. He completed a Bachelor of Arts in Visual Arts at Newcastle University, in 1990, after which he hitch-hiked back to Darwin via Melbourne and Adelaide. Since then, he worked at Kakadu National Park, travelled through Mexico and Central America and has had numerous trips through Southeast Asia. He lived and worked in Milingimbi Arnhem Land for four years, returning to Darwin in 2000 to focus on his art practice.

Bulley has exhibited regularly since 2001, both in Darwin at the Paul Johnstone Gallery and interstate. He is represented in various private and public collections including the Australian Parliament House Collection, Museum and Art Gallery of the Northern Territory and Togart. He has been a finalist five times in the Togart Contemporary Art Prize.



BRYAN BULLEY (b. 1965-)

Lilac-cheeked jungle touk, 2023

Acrylic on linen

53 h x 67 w cm

Acquired through the Art Acquisition Fund, 2023

Charles Darwin University Art Collection, CDU3509



ROD MOSS (b. 1948-)

Ascension, 2016

Acrylic on canvas

156 h x 138 w cm

Acquired through the Art Acquisition Fund, 2023

Charles Darwin University Art Collection, CDU3516

Rod Moss was born in Baronia, Victoria and works and lives in Alice Springs, Central Australia. His early career was as a secondary school art teacher for the Victorian Education Department, until 1979, when he then worked at several alternative schools in Melbourne. In 1983, Moss joined Batchelor Institute of Tertiary Education in Batchelor, Northern Territory and then relocated to Alice Springs where he lectured in painting and drawing at the Alice Springs TAFE (now CDU) until 2008.

Throughout his 40-year career as an educationalist, Moss was also a practising artist and writer. He has been an exhibiting artist since his first solo show in 1979 and has been represented by Fireworks Gallery (Brisbane) and Anna Pappas Gallery (Melbourne). His fascination with the landscape, culture and the lives of the people in Central Australia is a source of ongoing inspiration for his art.

He is also the author of the award winning *Hard Light of Day* (2011) a memoir that explores his relationship with the local Arrernte people in Alice Springs, the traditional owners of that Country. This was awarded the Chief Minister's Book of the Year Award and the 2011 Prime Minister's Award for Non-fiction.

Artworks by Moss are held in the following Australian public collections: Araluen Centre, Artbank, Broken Hill Regional Art Gallery, Museum and Art Gallery of the Northern Territory, Prospect Council Chambers, Queensland Art Gallery, State Library of Victoria, The Howard Black Collection - Sydney University Union, University of Queensland, University of Wollongong and BHP Billiton. In the United States of America Moss' art is held in the Kluge-Ruhe Collection of Aboriginal Art at the University of Virginia and the Columbus State University collection.

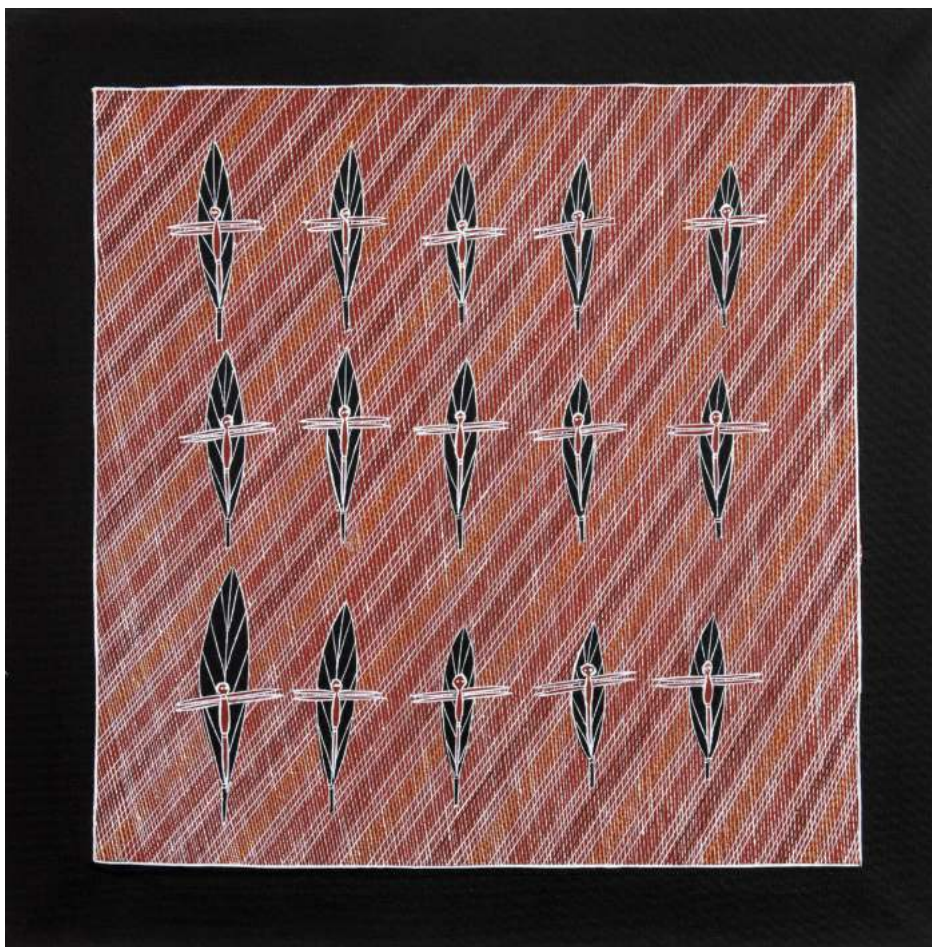


JESSIE KEMARR PETERSON (b. ca. 1932-)
One tree, 2023
 Acrylic on canvas
 91 h x 76 w cm
 Acquired through the Art Acquisition Fund, 2023
 Charles Darwin University Art Collection, CDU3520
 © Jessie Kemarr Peterson/Copyright Agency, 2024

This work features a solitary tree flanked by four smaller plants. The 'landscape' of the painting comprises repeated lines of loose, irregular applications of 'dots' in various colours, shapes, and sizes, creating a textured pile-like carpet effect that forms the ground and land of this painting. The work has a playful quality but also exudes a sense of the harshness and desolation of the remote landscape of the northeastern edge of Iytwelepenty (the Davenport Ranges).

This is a recent painting of a senior artist and was exhibited in *All that glitters... poetics of the Barkly*, presented at Coconut Studios, Darwin (Garamilla) in 2023.

Jessie Kemarr Peterson was born at Hatches Creek in the Davenport Ranges. She is an Alyawarr language speaker, now one of the most senior painters living in Wutunugurra on the northeastern edge of Iytwelepenty. Peterson paints with the Epenarra Artist Collective, based at Wutunugurra.



BILLY BLACK
DURRGUMBA (b. 1954-)
Mill-mill [Dragonflies], 2017
 Acrylic on canvas
 60 h x 60 w cm
 Gift of the Northern
 Territory General Practice
 Education Unit
 Charles Darwin University
 Art Collection, CDU3523
 © Billy Black Durrumbba/
 Copyright Agency, 2024

This finely crosshatched painting depicts dragonflies resting on leaves, in a symmetrical formation.

Billy Black Durrumbba was born in 1954, at Ngangalala homeland in Central Arnhem Land. He speaks the Djinang language and is a member of the Murrungun moiety. Black is known for his depiction of Murrungun (the morning star story) and animal totems such as black-headed pythons, long-neck turtles, butterflies, and sawfish. He was taught to paint by his father. He is also known for his sculptures of the *mokuy*, a devil-like entity. Durrumbba's sculptures are held in the National Gallery of Australia Collection. He also received an Honourable Mention in the Australian Heritage Commission Art Award in 1993, held at Old Parliament House, Canberra. In addition to being a recognised painter, he is also an accomplished performer.



LORNA FENCER NAPURRULA

(b. ca. 1924–d. 2006)

Yarla [Bush potato], ca. 1990

Acrylic on canvas (mounted on
canvas)

32 h x 22.5 w cm

Gift of the Northern Territory
General Practice Education Unit

Charles Darwin University Art
Collection, CDU3531

© Lorna Fencer Napurrula/

Copyright Agency, 2024

These gestural paintings, painted with bold application of liberal quantities of layered paint, reflect *yarla*, the bush potato, an enduring theme of Napurrula's art and her *Jukurrpa*.

Senior Warlpiri artist, Lorna Fencer Napurrula, was born at Yartuluyartulu in Yumurrpa Country, near the Granites in the Tanami Desert, Northern Territory. She spoke Warlpiri and Ngaliya languages. Napurrula's mother's Country was Yumurrpa. This is where the *yarla* (yam or big bush potato) *Jukurrpa* track originates and begins on its route north toward Lajamanu. Her father's Country was Wapurtali, home of the little bush potato.

In 1949 many Warlpiri people, including Napurrula, were forcibly moved from Yuendumu community by the government, to a settlement at Lajamanu, 250 miles north in the Country of the Gurindji people. At Lajamanu Napurrula maintained and strengthened her cultural commitment through ceremonial activity and art and asserted her position as a prominent elder figure in the community. She was a skilled painter of decorative body designs for ceremonies as well as coolamons and digging sticks. Napurrula began to paint on canvas in the mid-1980s. Thereafter, she relocated to Katherine, where she painted at Mimi Arts and Craft.

LORNA FENCER NAPURRULA (b. ca. 1924-d. 2006)

Yarla [Bush potato], ca. 1990

Acrylic on canvas (mounted on canvas)

72 h x 40 w cm

Gift of the Northern Territory General Practice Education Unit
Charles Darwin University Art Collection, CDU3529

© Lorna Fencer Napurrula/Copyright Agency, 2024



PHOTOGRAPHS



GARY LEE (b.1952 -)
with MAURICE
O'RIORDAN (b.1969-)
Self-portrait as Paul
Foelsche, 2023
Photograph; C-type print
on Ilford cotton rag paper
28 h x 21 w cm [image]
48 h x 40 w cm [framed]
Acquired through the Art
Acquisition Fund, 2023
Charles Darwin University
Art Collection, CDU3532

A/P

Self-portrait as Paul Foelsche

glee. 2023

This three-quarter profile shows Gary Lee (aged 70 years) seated in his wheelchair holding a camera on his knee. He is surrounded by plants and a white cloth forms a backdrop behind him, similar to the backdrops used by colonial photographer Paul Foelsche (1831-1914) to photograph Larrakia people. The cloth has folded in the bottom left-hand corner to reveal a garden setting. Whilst the setting and positioning for the shot were selected and choreographed by Lee, it was Maurice O’Riordan who took the photograph.

Self-portrait as Paul Foelsche reflects the seating position and gaze of Paul Foelsche in his photographic self-portrait that was taken when Foelsche was approximately 70 years of age (*Foelsche with camera on knee*, ca. 1900, glass plate negative (dry plate), R.J. Noye Collection, Art Gallery of South Australia collection 20041RJN3989).

Lee’s artistic practice has revolved around photography since 1993. ‘Gary is not a trained photographer. He has little interest in technical details apart from making the best use of natural light. He has happily called himself a point-and-shoot photographer. Yet he is keenly aware of the politics around the pointing and shooting...’. (Maurice O’Riordan, *time being*, curatorial essay, *midling*, room brochure, Coconut Studios, 2023).



"Waring Ceremony"

glee. 2023

GARY LEE (b.1952 -)

Wariny ceremony, 2023

Photograph; pastel, pencil on digital print on Ilford cotton rag paper

11.9 h x 16.3 w cm [image]

55 h x 59.5 w cm [framed]

Acquired through the Art Acquisition Fund, 2023

Charles Darwin University Art Collection, CDU3533

This image features a group of Larrakia men wearing ceremonial attire and body paint, used for performing ceremonies. The photographic image – believed to have been taken during the governor of South Australia's visit to Darwin (then known as Palmerston) in April 1891 – has been reappropriated by Lee. He has embellished the image with coloured markings in pastel and ink as well as overlaid the Larrakia star Dreaming (*Moedra'nyini*) motif as background for the depicted ceremony, known as *Wariny*.

Gary Philip Lee (aka Gurrulan) is a Darwin-based Larrakia artist, curator, and writer with affinities to the Wardaman (Northern Territory) and Karajarri peoples (Western Australia). Lee has been an active participant in and promoter of Aboriginal arts since the early 1980s when he worked as a freelance fashion designer in Sydney. Thereafter, he became a trainee Aboriginal arts advisor at Mimi Arts and Crafts, Katherine. Working at Mimi Arts crystallised Lee's decision to undertake tertiary studies; firstly, as a Cultural Heritage Management student at Canberra's College of Advanced Education, and then transferring to the Australian National University to undertake a Bachelor of Arts degree with Honours in Anthropology. Lee's Honours thesis was titled *Artefact into Art: the commodification of paintings on bark from Arnhem Land*. He also undertook internships at the National Gallery of Australia (as their first Aboriginal intern under the guidance of curator, Wally Caruana) and the Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra. Upon graduating, Lee worked at the Australia Council for the Arts as a project officer for Indigenous Performing Arts and at the Museum and Art Gallery of the Northern Territory. He has undertaken post-graduate research into the topic of Larrakia iconography and aesthetics from colonisation (with the establishment of Darwin in the late 1860s) to the present day.



GARY LEE (b.1952-)

Mei Kim and Minnie, 2020, reprinted 2023

Photograph; C-type print on Ilford cotton rag paper

29.7 h x 42 w cm [paper]

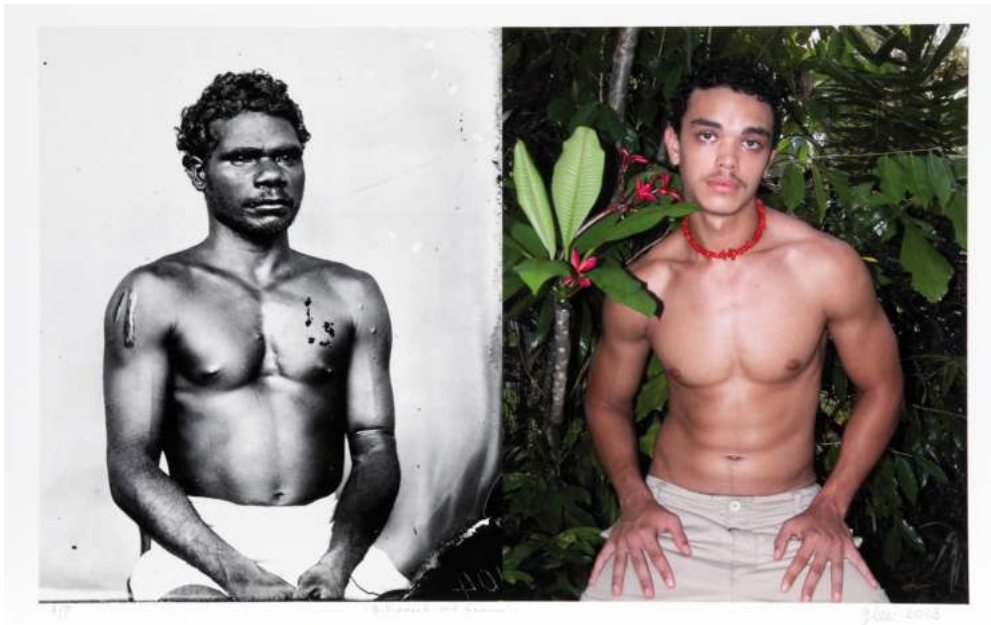
Acquired through the Art Acquisition Fund, 2023

Charles Darwin University Art Collection, CDU3534

Lee writes about *Mei Kim and Minnie*, 'I am reappropriating the colonial Larrakia photograph of my great, great *alap* [Larrakia: grandmother] and re-presenting her as the strong, beautiful Larrakia woman that she was, and not as the subjugated ethnographic specimen as she was first portrayed.' (Gary Lee, 2006. *Togart Contemporary Art Exhibition*, Felicity Green (ed.), Darwin: Toga Group, p. 21.)

The original photographs of Lee's ancestors Minnie (Annie) Duwun and Billiamook were photographed in 1877 and 1879 respectively, by Paul Foelsche (1831-1914), Darwin's first police inspector. Lee has appropriated these images of his elders and relocated them alongside images of his nephew and niece. 'The two works reconnect contemporary Larrakia to their ancestors and to place – to Darwin – *gwal'wa daraniki* – our land.' (Gary Lee, 2006, Artist statement.)

'[*Billamook and Shannon*] is a celebration of Larrakia male beauty and male identity over 130 years of change and disruption.' (Gary Lee, 2006, Artist statement.)



GARY LEE (b.1952-)
Billiamook and Shannon,
 2020, reprinted 2023
 Photograph; C-type print
 on Ilford cotton rag paper
 29.7 h x 42 w cm [paper]
 Acquired through the Art
 Acquisition Fund, 2023
 Charles Darwin University
 Art Collection, CDU3535

WORKS-ON-PAPER



WINSOME JOBLING (b. 1957-)

Understory, 2023

Drypoint and stitching on
handmade paper

83 h x 56 w cm [image]

107 h x 81 w cm [frame]

Acquired through the Art Acquisition
Fund, 2023

Charles Darwin University Art
Collection, CDU3517

This finely rendered multi-panel print features the image of the opening phases of a cycad fern, printed with black and blue inks. A blue wash features on the lower part of the print, whilst the upper portion remains the natural colour of the handmade paper. *Understory* emerged from a three-month residency at Tactile Arts, Darwin whereby Jobling created a series of large multi-panel prints that explored the internal energy and rhythms of the Top End landscape.

Winsome Jobling attempts to make visible how the natural world touches us through multi-sensory space to enfold and enclose, to evoke intimacy and a sense of time, reminding us that the reciprocal relationships of all living and non-living things is [sic] an elaborate and all-encompassing mesh of networks.

(Source: Tactile Arts www.tactilearts.org.au/pages/understory)

Winsome Jobling, born in Oberon, NSW, has resided in Darwin since 1982. She is one of Australia's pre-eminent paper artists. Her work transcends notions of paper as she transforms paper into highly original contemporary art works. She has experimented and used approximately 60 native and exotic plant varieties in her paper making upon which she prints, draws, paints and stitches.

Jobling has worked as an art teacher in Beluyen and for an extended period at the Northern Territory School of Distance Education (1997-2021). She was a recipient of a Churchill Fellowship in 2008 that enabled her to explore the use of pigments, pulp spraying and 'commercially produced' fibres, such as abaca and hemp. Jobling has exhibited nationally and internationally since 1981. She has participated in residencies, workshops and papermaking symposia throughout Australia, West Timor, Indonesia, the Philippines, the USA and most recently Germany. Jobling is represented by Australian Galleries, Melbourne.



STEWART HOOSAN (b. 1951 -)

Jo Flick, 2020

Etching on paper, edition 7/10

32 h x 49 w cm [image]; 51 h x 66 w cm [paper]

Acquired through the Art Acquisition Fund, 2023

Charles Darwin University Art Collection, CDU3505

© Stewart Hoosan/Copyright Agency, 2024

As a young boy Stewart Hoosan would hear stories of Jo Flick – an Aboriginal fugitive in the 1880s, when massacring Aborigines and abducting women and girls was common practice amongst white settlers. Hoosan says, Jo Flick's story began when his white father sent him to get an Aboriginal woman who had been taken from the station to a hotel near Burketown. The hotel owner abused Flick, who was left burning with resentment. He later returned and was again abused; pulling a gun a fight ensued and the hotel owner shot Flick. Thinking he had killed him, the hotel owner went to the police. But Flick was gone when they returned. In the following years Flick escaped three times from police custody. Flick's demise occurred following the killing of a policeman when he was eventually hunted down and shot dead in 1889. Garrwa and Waanyi people still tell his story today, finishing their tale with how he was buried—head-down in the grave, so his spirit couldn't escape.

(Source: Art Monthly AUSTRALIA, article by Seán Kerins from a Waralungku Artists group exhibition at The Cross Art Projects, Sydney, 2014).

Stewart Hoosan was born at Doomadgee Mission in the Gulf of Carpentaria, QLD. He is a Garrwa man on his mother's side and his paternal grandfather was Ali Hussin, an Egyptian cameleer from Central Australia. His maternal grandfather, Yariyarri, reared him on Calvert Hills Station, Northern Territory. From a young age, Hoosan worked as a drover and in stock camps throughout Queensland, Western Australia and the Northern Territory. He settled in Borroloola in 1972, after marrying Nancy McDinny, a Yanyuwa/Garrwa woman. He started his own cattle business at Wandangula (Police Lagoon), in 1979, and lives at Sandridge outstation.

Hoosan began to paint in the early 2000s. He started painting landscapes from the Calvert Hills and Robinson regions and later started painting historical stories about droving and Aboriginal resistance fighters, who fought for their country during the period of colonisation in the Gulf. Hoosan is *junggayi* (ceremonial manager) for his mother and her parents' Country, Robinson Wollgorang. He also paints the Garrwa Country.

This work is a collaboration between Stella McMillan and Thea Anamara Perkins-Zabidin (b. 1992-). It was created as part of the *Thea Perkins x Town Camp Artists – Limited Edition Screenprint Poster Series* in 2023. Exhibition reviewer, Hannah Kothe, commented in Arts Hub about the five-poster series created in collaboration with five town camp artists. Kothe wrote, ‘The understated message of these works and the series as a whole, is that Country needs people, and those people must care and fight for it.’

Stella McMillan, whose photograph is reproduced on this poster, originates from Santa Teresa community. She lives at Ewyenper Atwatye (Hidden Valley town camp) in Alice Springs. In recent years, McMillan has participated in art workshops conducted at Hidden Vally Town Camp.

Thea Anamara Perkins-Zabidin is an Arrernte and Kalkadoon artist whose practice incorporates portraiture and landscape that question representations of First Nations peoples and Country and what it means to be Indigenous in contemporary Australia.

Perkins-Zabidin is part of an extraordinary dynasty of First Nations activists and creatives that includes activist Charles Perkins (her grandfather), Arrernte elder Hetti Perkins (her great-grandmother), curator Hetti Perkins (her mother) and acclaimed film director Rachel Perkins (her aunt). Raised and based in Sydney, Perkins-Zabidin has family ties to the Redfern community and has worked in a broad range of community projects. She was the recipient of the 2023 La Prairie Art Award, administered by the Art Gallery of NSW, and won the Brett Whiteley Travelling Art Scholarship in 2021, and the Alice Prize & Dreaming Award in 2020. Perkins-Zabidin is represented by the N.Smith Gallery, Sydney.



THEA ANAMARA PERKINS-ZABIDIN (b. 1992-) and STELLA MCMILLAN (b. 1970-)

Our Land. Our Future, 2023

Screenprint on paper, edition 15/15

62.5 h x 44.3 w cm [image]; 69.6 h x 49.6 w cm [paper]

Acquired through the Art Acquisition Fund, 2023

Charles Darwin University Art Collection, CDU3521

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CHIPS (GEORGE JOHN) MACKINOLTY (b. 1954-) with WENTEN RUBUNTJA AM (b. 1923-d. 2005)

Atnengkerre Atherne Akwete - Two laws together, 1990

Screen-print on paper, edition 8/100

51.5 h x 152 w cm

Gift of Dr David McClay, 2023

Charles Darwin University Art Collection, CDU3507

TWO LAWS TOGETHER



Aboriginal Areas Protection Authority

• PO Box 1890 Darwin NT 0801 • PO Box 3656 Alice Springs NT 0871 •

The central image of the poster originates from a watercolour painting by Chips Mackinolty, based on a photograph he took of Wenten Rubuntja holding a boomerang. The two images flanking this portrait – one executed in watercolour on paper and the other with acrylic on canvas – are by the artist, Wenten Rubuntja. The left image is of Uriatherrke (Mt Zell); the right image is a dot painting of the caterpillar (*altyerre*) Dreaming at Nthwerrke (Emily Gap). The text on the base of this poster states:

In the *altyerre* or dreamtime of the Arrernte people different caterpillar beings converged on Mparntewe, Alice Springs. These included the Yeperenye, Ntyarike and Utnerrengatye caterpillars. Some lived at Nthwerrke, Emily Gap, the central motif in the dot painting. Others came from places in the south and the east; and a western group came from Uriatherrke, Mt Zell, the main peak in the watercolour [painting]. The caterpillars are embodied in natural features along these routes. Many of these places are registered sacred sites under the Aboriginal Sacred Sites (NT) Act 1989.

The paintings by Wenten Rubuntja, incorporated in this poster, represent the two main styles of Arrernte painting. Together they reflect aspects of his custodianship of these places arising from Arrernte traditional law and his membership of the Aboriginal Areas Protection Authority of the Northern Territory (AAPA). The AAPA NT, made up of custodians from all around the Northern Territory, has the responsibility for making sure that Aboriginal sacred sites are protected under European law.

Commissioned by the Aboriginal Areas Protection Authority NT, this poster was created by Mackinolty using rubylith film to create screen print transparencies. Mackinolty recalls,

It [the poster] was commissioned by the then Aboriginal Sacred Sites Authority, of which Wenten was then Chair, a sort of complicated story in that after an Authority meeting Wenten came and stayed at my place in Nightcliff. I had a pretty clear idea of what I wanted, especially utilising the two styles of central Arrernte painting, of which Wenten was a master. This reflected the ‘Two Laws Together’ theme in that the paintings he did were of the same site(s) in watercolours of the ‘Namatjira’ school and a more traditional ‘dot dot’ of more recent times. Day three [of his visit] he decided to paint, setting himself up on the brick verandah next to Green Ant [a graphics arts studio located at Mackinolty’s residence] and polished them off in a matter of hours. Then, back upstairs he grabbed the wirliki [hook boomerang] from the wall and I shot the image which became his portrait [painted by Mackinolty] as a watercolour: it was how he wanted to be depicted.

It was printed at Redback Graphix in Sydney: a nightmare for them as it was in fully separated colour as a screenprint. Being so wide on acid-free paper there was bad weather in Sydney so they had to wait a few days before they printed it so as to avoid the paper stretching between colour runs in the humid weather, throwing the registration out. They finally did it in a madcap four hours!

(Source: Email from Chips Mackinolty to Joanna Barrkman, 23 April 2023).

Chips Mackinolty was born in Morwell, Victoria and is an accomplished artist, journalist, social commentator, and political activist. He was a member of the Earthworks Collective at the Sydney University Art Workshop, during the 1970s. During this decade, the medium of screen-printed posters was both an art form and a political tool to disseminate ideas which was embraced by artists and social activists, such as Mackinolty.

From 1981-85 Mackinolty worked in Townsville and then in Katherine at Mimi Aboriginal Arts and Craft. Later he worked at Maruku Arts in Central Australia. He relocated to Darwin in 1990 and commenced work at the Northern Land Council as a journalist, field officer and designer. During this period, he produced artwork under the name of Jalak Graphics and collaborated with Redback Graphics in Wollongong.

In 1990, he established Greenant Research Art and Graphics with Peter Cook and Therese Ritchie. He also worked consistently with Jawoyn Association as a liaison person between the Association and the Country Liberal Party in the 1990s. He became an advisor to the Northern Territory Government from 2002-2009 and later worked for Aboriginal Medical Service Northern Territory (Darwin) and the Aboriginal Medical Alliance Northern Territory (Alice Springs) as a policy officer. Mackinolty has been a prolific artist and social commentator in the Northern Territory for over four decades. He enjoyed a 'sabbatical' in Palermo, Italy from 2016-2019 where he focused on producing digitally illustrated imagery.

Wenten Rubuntja AM was born at Bart's Creek and grew up in Alice Springs. An Arrernte law man, he worked across a variety of pastoral jobs and was renowned as a cowboy and jockey at the Hermannsburg Races before he began painting (ca. 1960) and became involved in advocacy for Aboriginal rights. Summarising the trajectory of his life, he said that when he saw the great artist Albert Namatjira at work, 'Me been forget about stock work – I been sit down with the painting now, till I get to now. For reconciliation and all the organisations, Land Council, Congress, Legal Aid and all that one.'

In 1975, Charles Perkins and Rubuntja became chair and deputy chair respectively of the new Central Aboriginal Land Council. Rubuntja was its subsequent chair, and in 1988 he and Yunupingu AM (1948-2023) presented Prime Minister Bob Hawke with the Barunga Statement, calling for a treaty. (*Source:*<https://www.portrait.gov.au/portraits/2004.54/wenten-rubuntja>)



DANELLA LEE (b. 1961-)

Mermaid, 2023

Lino-print on archival paper

28.5 x 14 cm [image]; 41.5 x 29.3 cm [paper]

Edition 4/20

Acquired through the Art Acquisition Fund, 2023

Charles Darwin University Art Collection, CDU3519

A mermaid is featured in this print, complete with long, flowing strands of hair. Her arms are adorned with armbands and her tail is patterned with a series of markings: lines, dashes, and dots. Two shades of orange ink were applied to the roller when printing this image. It was exhibited in *Mamulubma / Mermaids from the Batchelor Institute Art Collection* held at the Darwin Entertainment Centre, in 2023 as part of the Garrmalang – a First Nations arts festival.

In Larrakia language the word ‘*mamulubma*’ means ‘tail’ and in the context of this print, it is the defining feature of the mermaid – her curved tail with a formed caudal fin. Whilst the Larrakia do not have a specific word for ‘mermaid’ or ‘female water spirit’ (according to Maurice O’Riordan, *Mamulumba / Mermaids from the Batchelor Institute Art Collection* catalogue, 2023) they do have a story about the origin of the dugong – whereby a young girl ate a forbidden plant seed which resulted in an unbearable itch in her throat. The discomfort caused her to fall to the ground, thrash around and then roll into the sea, where she transformed into a dugong.

Danella (Nutburra Nutburra) Lee was born in Darwin and is of Larrakia, Wardaman and Karajarri descent. Lee is a self-taught artist and has been strongly influenced by her three older brothers — renowned artists in their own right — Gary Lee, Roque Lee, and Tony Lee. She has been involved in many different arts and community-building projects over the years ranging from teaching, creating art, and supporting artists. Her work has been exhibited in Australia, Europe, and Italy, at the Milano Art Festival (where Lee was the first Indigenous female artist to be presented).

MERRILEE LANDS (b. 1963-)

Untitled, 1988

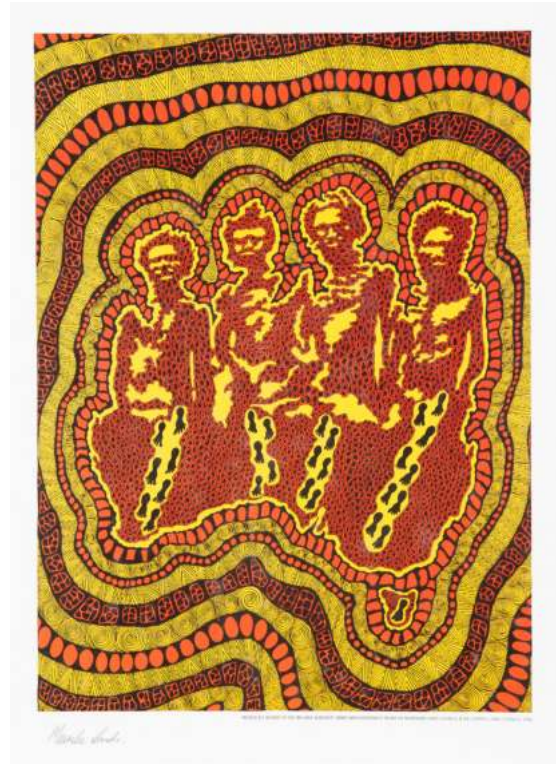
Offset print on paper

64 h x 47.5 w cm [image]; 84 h x 59 w cm [framed]

Gift of the Northern Territory General Practice

Education Unit

Charles Darwin University Art Collection, CDU3525



This poster is from the poster series, *We have survived*, 1988, which was commissioned by Boomalli Aboriginal Artists Co-operative with the assistance of the Northern Land Council and the Central Land Council (of the Northern Territory) in the year of the Australian Bicentenary.

Merrilee Lands was born in the Kimberley, Western Australia where she spent her formative years living with her mother in the La Grange Aboriginal mission, near Broome. She undertook her schooling in Perth and was awarded an American Field Service Scholarship in Year 12, enabling her to spend the following year in Buffalo, near the Canadian border.

After returning to Australia, Lands returned to Broome and began collecting oral stories from her people. In 1987, she joined the staff of Magabala Books, when this Indigenous Australian publishing house was established by the Kimberley Aboriginal Law and Culture Centre. She compiled and illustrated the first title published by Magabala Books, *Mayi: some bush fruits of Dampierland* (1987) a work that includes the traditional names of 'bush tucker' plants in five local Aboriginal languages. She has also worked with the Dampierland Oral History Project.

(Source: <https://www.austlit.edu.au/austlit/page/A32162>)



SALLY MORGAN

(b. 1951-)

Untitled, 1988

Offset print on paper

64 h x 47.5 w cm [image]

84 h x 59 w cm [framed]

Gift of the Northern Territory

General Practice Education Unit

Charles Darwin University Art

Collection, CDU3526

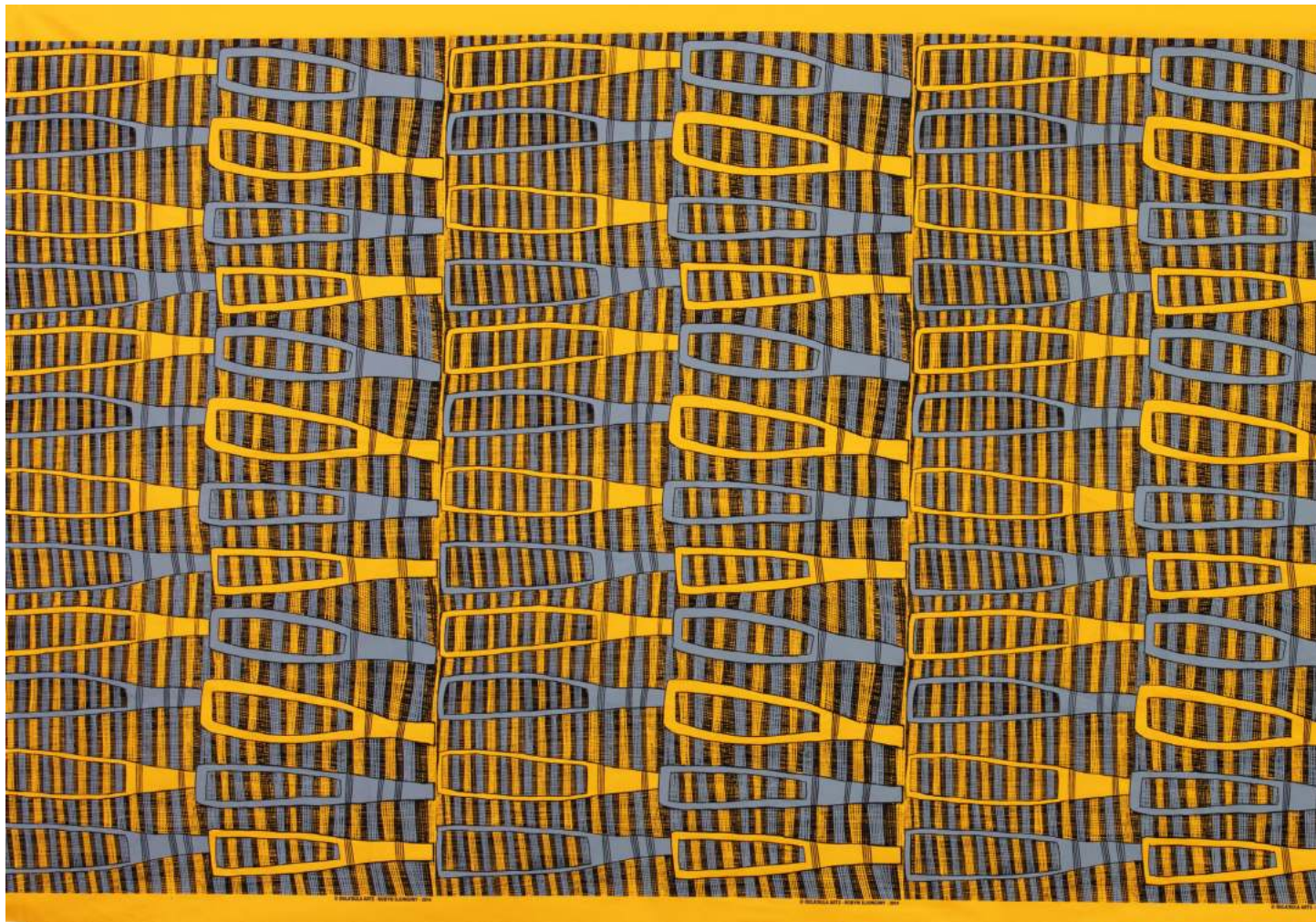
© Sally Morgan/Copyright

Agency, 2024

This poster is from the poster series, *We have survived*, 1988, which was commissioned by Boomalli Aboriginal Artists Co-operative with the assistance of the Northern Land Council and the Central Land Council (of the Northern Territory) in the year of the Australian Bicentenary.

Morgan was born in Perth, Western Australia and is a writer, dramatist, and artist. Her mother was a member of the Palku people of the Pilbara, Western Australia and was a member of the Stolen Generation. She only discovered she had Aboriginal heritage at the age of 15 and had been led to believe that she was of Indian descent. Her family's history and her subsequent quest for identity inspired the autobiography, *My place* (1987) for which she was awarded the 1990 Order of Australia Book Prize. While researching her family history for this book, Morgan's childhood interest in art was rekindled. In 1986, Sally Morgan held her first exhibition at the Birukmarri Gallery in Fremantle. She served as Director of the Centre for Indigenous History and Arts at the University of Western Australia. She has written books and plays. Her most recent award is the Environment Award for Children's Literature (2022).

TEXTILES



ROBYN BULANYDJAN DJUNGINY (b. 1947-d. 2020)

Untitled [Bottles]

2014 (designed); 2021 (printed)

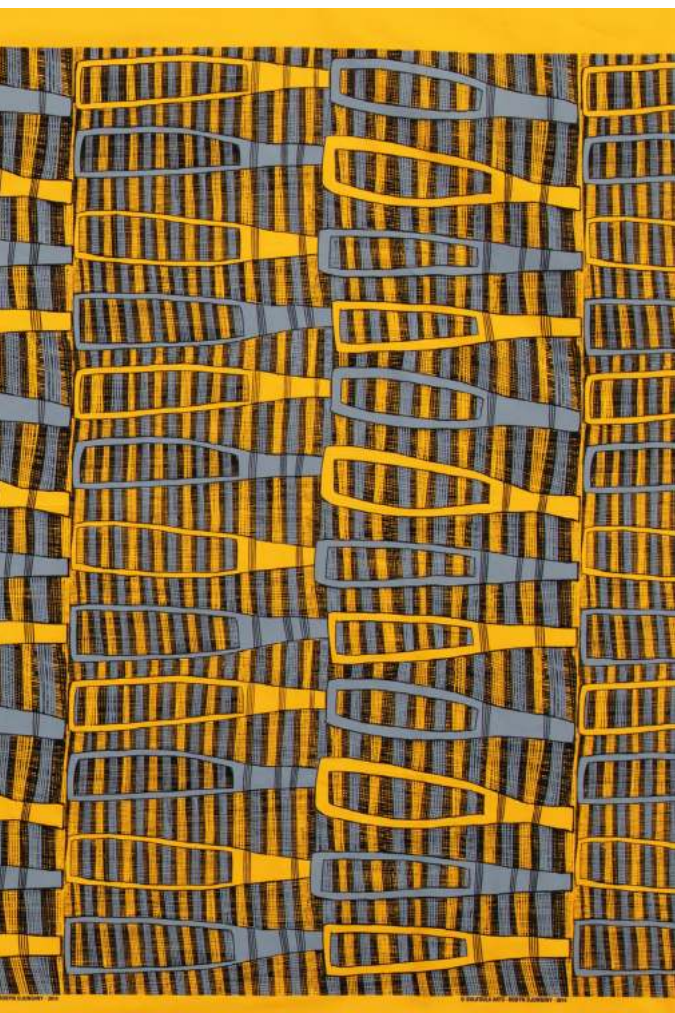
Screen-print on cotton cloth

301 l x 149.5 w cm

Acquired through the Art Acquisition Fund, 2023

Charles Darwin University Art Collection, CDU3515

© Robyn Djunginy/Copyright Agency, 2024



This two-coloured screen-print features blue and black Permaset inks printed onto yellow cotton drill. It depicts rows of bottles; these forms are floating on a ground of *rarrk*, created in bands of alternating colour. In this screen-print, she aligned the cross-hatching in this screen print at right angles, similar to the warp and weft of her weavings for which she was renown. She was also recognised as an accomplished painter on bark.

Djunginy was best known for her pandanus dyed woven bottles and painted bottle form which has been the predominant motif in [her] work. The inspiration for this motif arose while living at Mulgurrum outstation, where several Italian chianti bottles existed in the community. Encouraged to weave these bottles by then art curator of Bula'Bula Arts, Djon Mundine, Djunginy's bottles were soon acquired by many public institutions and private collections.

(Source: <https://bulabula.com.au/artist/robyn-djunginy/>)

Djunginy was a member of the Ganalbingu clan, the Gurrumba Gurrumba clan and the Yirritja moiety. She is the daughter of renowned artist Ngulmarmar and a sister of the renowned artists George Milpururru and Charlie Djurritjini. Djunginy was a highly acclaimed fibre artist and painter who has participated in several significant exhibitions. She has exhibited extensively in Australia and internationally in more than thirty group exhibitions. She contributed a painted *dupan* (hollow log) to the 1988 Aboriginal memorial installation at the National Gallery of Australia — an installation that commemorates the deaths of Indigenous people as a consequence of white occupation. Djunginy was the winner of the National NAIDOC Artist of the Year Award, in 2011. Her work is held in numerous collections including The Holmes à Court Collection, Kluge-Ruhe Collection of Aboriginal Art, National Gallery of Australia, National Gallery of Victoria, Museum and Art Gallery of the Northern Territory, Museum of Contemporary Art, Queensland Art Gallery, South Australian Museum, and the University of Wollongong.





ANNA REYNOLDS (b. 1969-)

Blue mangrove, 2023

109 h x 185 w cm

Digital print on silk

Acquired through the Art Acquisition Fund, 2023

Charles Darwin University Art Collection, CDU3522

Blue mangrove is a large scale watery botanical composition. It is the first artwork that I created specifically for printing on cloth back in 2013. I made this oceanic seascape from layering many digital images of miniature mangroves taken at high resolution when wading in the shallows of a low tide. While the final image was rendered by a contemporary high-end digital printing system, the composition and periwinkle palette pay homage to a history of seafarer trading that carried the original indigo cloths and cobalt Chinoiserie ceramics of 16th and 17th centuries between faraway lands. *Blue mangrove* links the Australian aquatic landscape to the threads and weavings of global trade histories hoping to highlight the commingling of cross-cultural connections operating from within the traditional and contemporary.

(Source: <https://www.artistannareynolds.com/collections/blue-mangrove-1>)

Anna Reynolds is an alumna of Charles Darwin University. She graduated in 2019 with a Master by Research in Visual Art. In 2022/23, she undertook a Churchill Fellowship that enabled her to travel to India and Europe to meet with fellow artists and textile producers whose work relates to sustainable textile production. Themes of land, care of land and her exploits working on the sea are themes apparent in her work. She is an accomplished artist, working across the mediums of textiles, drawing, photography, and sculpture.

THREE-DIMENSIONAL WORKS



NANCY HENRY RIPIJINGIMPI (b. ca. 1935-d. 1993)

Untitled [tunga], ca. 1970s

Stringy bark, natural ochres, and natural fibres

79.5 h x 33 w x 30.5 d cm

Gift of Anne Finch to the CDU Art Collection, 2023

Charles Darwin University Art Collection, CDU3514

Nancy Henry Ripijingimpi made works for both ceremonial activity, as well as for the commercial art market. She made *tunga* for ceremonial use, as well as for sale to the art market. Ripijingimpi was also an accomplished maker of fibre armbands, worn in customary dancing, and painted on bark and wood sculptures. She painted (on fibre, bark, and wood) using natural pigments, as is the customary material for Tiwi artists which results in their distinctive palette of colours. Ripijingimpi also embarked on textile designs at Jilamara Arts between 1990-93.

An accomplished traditional fibre artist, as well as a painter, carver and, later in life, a fabric designer, Nancy Henry Ripijingimpi was among the very last of an older generation of Melville and Bathurst Islander artists. Perhaps more than any of her peers, Nancy Henry's art epitomises Milikapiti's twentieth century cultural tradition. Her ability to move effortlessly between the three-dimensional media of body adornments and sculpture and two-dimensional painting underscores the nuanced relationship between diverse materials in Tiwi art.
(Source: James Bennet, *Tiwi Art & Artists*, NGV, pp. 47.)

This striking *djerrh* (dilly bag) is tightly and consistently woven to create a strong, regular, and solid form. In addition to the construction skill used in weaving this bag, the colours achieved – greens, browns, maroons, and pinks – through the collection, preparation and dyeing of natural dyes are exceptional for their depth and variety of colour. Wurrkidj, although a talented artist in several art forms, excels at fibre art, which she learnt from her mother Helen Ngarridjdjan Lanyinwanga (b.1954-d.2020).

Deborah Kamanj Wurrkidj is an artist from Maningrida in north-central Arnhem Land. She was born in 1971, her language is Kuninjku and she is a member of the Kurrulk clan (Duwa moiety). She is well known for her fibre weaving, bark painting, woodcarving, and printmaking. She is an active member of Bábbarra Women's Centre where she has performed a leadership role for many years. She has adapted to new art forms – such as *rarrk* (cross-hatch painting into screen-printing techniques for textiles) while retaining strong clan traditions. Wurrkidj has exhibited nationally and internationally, and is represented in numerous states and private collections.



DEBORAH KAMANJ WURRKIDJ (b. 1971-)

Djerrh [Dilly bag], 2023

Pandanus (*Pandanus spiralis*) and kurrajong

(*Brachychiton populneus*) with natural dyes

26 h x 16 w x 16 d cm

Acquired through the Art Acquisition Fund, 2023

Charles Darwin University Art Collection, CDU3511

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NADINE LEE (b. 1971-)

Shardine, 2023

Metallic watercolours, shells, etched and carved driftwood, sardine tin

10.5 h x 7.5 w x 2.5 d cm

Acquired through the Art Acquisition Fund, 2023

Charles Darwin University Art Collection, CDU3513

Shardine is a playful example of Lee's ability to work with mixed media. This work was made specifically for the exhibition, *Mamulubma / Mermaids from the Batchelor Institute Art Collection* held at the Darwin Entertainment Centre Gallery in June 2023 as part of the Garrmalang – a First Nations arts festival. Lee is an artist, born and raised in Darwin, who celebrates a diverse Aboriginal, European and Asian heritage. Her art practice includes sculpture, textiles, installation, jewellery, and film and, along with her professional work in the arts sector, has taken her interstate and overseas. She completed a Bachelor of Creative Arts and Industries (Visual Arts) at Charles Darwin University, in 2015. Lee exhibits her work intermittently and has worked on a range of visual art projects in recent years.



RUTH BULANJDJAN BINDEIDBAL (b. 1989-)

Wak wak [lorrkkon; hollow log], 2023

53 h x 66.5 w cm

Natural ochres and PVA fixatives on stringybark

(*Eucalyptus tetradonta*)

Acquired through the Art Acquisition Fund, 2023

Charles Darwin University Art Collection, CDU3510

© Ruth Bindeidbal/Copyright Agency, 2024

This exquisitely painted *rarrk* (cross-hatched) was painted with black, red, yellow, and white natural pigments on a naturally hollowed log. Bindeidbal produces artworks across many mediums including sculpture, bark painting and textile. She learnt to paint *rarrk* under the guidance of her late mother Jennifer Kamanj Wurrkidj (b. 1973-d. 2023) and father, Hamish Garrgarrku Karrkarrhba (b. 1967-d. 2017).

Bindeidbal is from the Kuninjku language group of Western Arnhem Land. She is connected to Maningrida and its surrounding Country. Her Country is Mankorlod homeland, her mother's Country is Mumeka and her grandmother's Country is Barridjowkeng.

(Source: <https://babbarra.com/artist/ruth-bindeidbal/>)

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The CDU Art Gallery encourages its Friends from within the university and the wider community to support and advocate for our art collection, exhibition programs and activities which are delivered to the public and schools in the region.

In the lead up to the 2024 opening of the wonderful new City Campus | Danala and new home for the CDU Art Gallery, there are amazing opportunities for Friends to actively participate in events and programs planned over the coming year.

As a Friend, each year you will receive:

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- Exclusive Friends only invitations to two exhibition previews
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- | | |
|---------------------------------------|------------------------------------|
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| » Serving at functions | » Data entry and record management |

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- Donating artworks to the CDU Art Collection. Please contact us for more details.
- Donating funds towards curatorial internships, art studies and research, and other related initiatives.

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AMaGA



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