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The Cross Art Projects
13 June – 1 August 2020

Angelina Karadada Boona
Betty Bundamurra
Mary Punchi Clement
Mary Teresa Taylor



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13 June – 1 August 2020

CONNECTED TO THE LAND

Angelina Karadada Boona
Betty Bundamurra
Mary Punchi Clement
Mary Teresa Taylor

← COVER

BETTY BUNDAMURRA
KIRA KIRO HAPPY SPIRITS, 2018
NATURAL OCHRE AND PIGMENT
ON CANVAS, 60 X 60 CM (K00703-18)

DESIGN: BELLE BLAU DESIGN
ARTWORK PHOTOGRAPHY: BELLE BLAU
BIOGRAPHIES: KIRA KIRO ARTISTS &
WARINGARRI ABORIGINAL ARTS

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In association with
Kira Kiro Artists, Kalumburu
& Waringarri Aboriginal Arts,
Kununurra

Curated by
Angelina Karadada Boona &
Kira Kiro Artists, Kalumburu
Leana Collier, Waringarri
Aboriginal Arts, Kununurra &
Jo Holder, The Cross Art
Projects

Talk by
Angelina Karadada Boona
from Kira Kiro Artists,
Kalumburu in conversation
with Emilia Galatis,
co-curator of Desert River
Sea, AGWA, 2019

MY ANCESTORS

BETTY BUNDAMURRA

*As I walk along,
along the seashore*

*I think of my ancestors
who lived and survived
on this great land*

*Hear voices rumbling,
echoing through
the tree tops, valley, river and sea*

*The presence of my ancestors
are in the fire camp-light year after year*

*As evening falls
the spirits of my ancestors call,
singing songs and whispering in my ears*

*"Go back to the ways of your ancestors
and learn the language, sing and dance
and learn how to survive on this great land."*

CO-CURATOR'S STATEMENT

ANGELINA KARADADA BOONA

My name is Angelina Karadada Boona, and this is why I chose the artworks of these three great ladies: Mary Punchi Clements, Mary Taylor and Betty Bundamurra. They inspired me with their knowledge of the land and the sea. Their works are so unique compared to the new generation we have here today. Their art represents the bush where our ancestors lived a long time ago, and the corroborees they used to have. When they used to dance with their families, and some of their elders would sing their songs and dance about their homelands. And where they would go bush hunting and gathering—yams, berries, bush honey, fresh fish and fresh water turtles. The older men would go hunting for sea turtles, fish and crabs. You can see all this in their artwork. Even walking to the different parts of country, climbing big hills, or over rocks. The Gwion Gwion figures—or the Kira Kiro's—are the gatherers. They gather the wild berries, wild bush honey, yams, and they are hunters too—they hunt for goannas, fresh water turtles and fish. So Mary Punchi Clement and Betty Bundamurra's works are about these Kira Kiro—representing the gatherers and the hunters. As for Mary Teresa Taylor, she talks about the Berkley River where she originally came from and where she used to travel with her husband, through the hills, climbing rocks, and going into the streams to collect little rocks—'aru'. Aru means rocks. That is why I love these three great ladies' paintings. Thankyou.



WANDJINA PAINTINGS BY
CONNECTED TO THE LAND CO-CURATOR
ANGELINA KARADADA BOONA
Photo: Silversalt

Connected to the Land —

JO HOLDER

The exhibition *Connected to the Land* pays tribute to three senior women artists; Betty Bundamurra and the late Mary Punchi Clement and Mary Teresa Taylor, presenting work selected by their colleague—curator and artist Angelina Karadada Boona. The works originate from a small tin shed; an art centre they call Kira Kiro Artists in Kalumburu—an isolated settlement in north-east Kimberley, co-founded and run by the artists.

Their art is sustained by the rock art tradition; the Drysdale River catchment has one of the earliest and securely dated sites for Aboriginal occupation at 50,000 years ago. Highlighted in the paintings are *Wandjina* and older *Kira Kiro* (in Ngarinyin, Wunambal and Worrorra language *Gwion Gwion*) figures and secular but related themes of totemic animals, sea-life and seasonal flora—notably bush foods such as yam, spirits of honey and bush fruit and medicinal plants. Nothing is superfluous.

The artists' styles are distinctive: Betty Bundamurra paints bold *Kira Kiro* dancers or hunters each with a unique personality; Mary Punchi Clement is a colourist whose richly hued palette and layered or patterned brushmarks show elegant, travelling *Kira Kiro*—their feet never touching the ground—and a delight in the patterns of the land.

Mrs Taylor's luminous paintings recall a more recent bittersweet past: her joyous journeys to her husband's country and a special place called *Ouari* on the Berkley River. Darker memories include the troubled Oombulgurri Mission (now abandoned) near the site of the Forrest River Massacre of 1926, her home until her husband's death in 2005. Taylor's parents told her of the massacre. She speaks of the stone cairn memorial

and cross made of water piping built in August 1927 at a hill overlooking the mission and floodplains of Oombulgurri: '*...there you hear dogs singing out, babies crying... Policemen shooting them. Olden days' time.*'¹

Angelina Karadada slowly reveals ethereal *Wandjina* emerging from natural ochres—prized *onmal* (white) and, in this series, *goorin* (white gum sap) and charcoal gathered locally, just as the cloud shaped *Wandjina* manifest their presence. The most recent works by Betty Bundamurra and Angelina Karadada mark the succession from artist-to-artist as Kira Kiro Artists senior artworker.

The artists' tender, theoretically informed work sits at the intersection of raw colonial and post-colonial histories. The majestic sweep of subjects and use of materials transforms their paintings of lands and paths crossed by ancestral beings and the signs and customary objects of another time and place into something boldly contemporary. The artists know the significance of their work. Betty Bundamurra, also a poet and storyteller with the instinct of an archivist, writes the story for each art work by hand and sends the texts to Waringarri Arts for cataloguing. In considering an exhibition title, Betty Bundamurra adapted Mary Punchi Clement's earlier artwork title, "A way of life connected to the environment" in the Australian National Gallery collection.

Betty Bundamurra: "*I think of my ancestors who lived and survived on this great land / Hear voices rumbling, echoing.*"

Surrounding the "tree tops, valley, river and sea" are low sandstone formations that house the environmental archive of *Lalai* (The Dreaming). Here is the parallel time dimension in which plants, animals and landscape were created and where laws governing human behavior began. Mulberry, red or black coloured shadows signal the presence of *Kira Kiro*: finely painted human-like figures in elaborate dress, accompanied by a rich range of artifacts and ornaments (dating back to 12,000 years). *Kira Kiro* co-exist with and are guardians and assistants of the powerful *Wandjina*, more recent figures dating to the last 4000 years.

Wandjina are Creator Beings associated with the Creator Snake

(*Ungud*) and can be repainted to ensure annual renewal of the seasonal cycle and the associated periods of natural fertility brought by monsoonal rains. Each *Wandjina* has a name, a moiety and a set of totemic symbols from which each clan is directly descended.² *Wandjina* take the shapes of cumulus storm clouds and are painted in red, yellow and black pigments on a white background: red for blood and white for water. They stand frontal, solid, head-and-shoulder or full length and stand or lay across rock faces.

Wandjina, the unique stars in the grand stone and rock art galleries of East Kimberley, have astonished explorers and scholars since 1837 as “art produced elsewhere” (by artists from Asia, Moors, Hindus, prophets, or outer-space guest workers) until a century later the anthropologist A.P. Elkin deemed them painted by Aboriginal people; a superb case of cultivated blindness or “hidden in plain sight”.³ *Wandjina* artists have, however, appeared in ethnographic museum exhibitions since the 1925 *Exhibition of World Cultures* at the Vatican in Rome (Kalumburu being a Spanish Dominican mission formerly called Drysdale River Mission).⁴ Most breathtakingly and contemporarily, giant *Wandjina* with halo-like headdresses, large round eyes and mouthless faces (resembling owls) appeared for the opening ceremony of the Sydney Olympics in 2000, designed by Donny Woolgoodja.

The Kimberley slowly emerged as a force in contemporary art with exhibitions in Perth in the 1970's organised by Mary Macha working for the Aboriginal Arts Board and the first serious institutional exhibition *Images of Power: Aboriginal Art of the Kimberley*, held in 1993 at the National Gallery of Victoria.⁵ Curator Judith Ryan argued that the art sought to be a visual ‘voice’ reinforcing the prerogative of Aboriginal land rights.

Kalumburu's isolation and lack of an art studio however, left it as a footnote in this orchestration of the Kimberley art schools. Astute champion, Mary Macha, focused on quality of materials and reputations including Angelina Karadada's parents Lily Karadada and Jack Karadada, celebrated for their depictions of *Wandjinis*.⁶ Former Kira Kiro artworker Philippa Jahn argues (following Marcia Langton) that at Kalumburu, “rather than a cultural genocide, cultural praxis was transformed.”⁷

A small group of women, Betty Bundamurra and the late Mary Punchi Clement and Mrs Taylor with Gwen Clarke and Mercy Payrrmurra Fredericks, were at the heart of creating the centre in 2009. They persisted, wanting to teach the story that is in the Land and share their knowledge about this lifeworld. Here languages are respectfully crossed, from Wunambal or stone country languages to Kwini languages “from the east”.⁸ In this exhibition, two artists represent each language group. Despite inaccessibility of art materials (Waringarri Arts supplies paper, canvas and ochres from Kununurra about 550k away by the post plane or a 16 to 20-hour drive), patchy internet and the additional adversity of the current Covid-19 virus restrictions, the art centre links the voices of generations.

Betty Bundamurra: *“We have the art centre so we can hold our stories, language, dance and culture for the next generation.”*⁹

Over a 6-year period the thoughtful project *Desert River Sea: Portraits of the Kimberley*, initiated by Art Gallery of Western Australia in association with Indigenous art centres and trained Broome-based artworkers, captured this history and created artist archives, with an exhibition in 2019 as its superb finale. *Connected to the Land* continues this example of respectful exchange, teaching the basics of traditional culture and connections to the land through contemporary art. These artists' powerful works speak to the need to conserve and protect world heritage cultural sites; in May mining corporation Rio Tinto destroyed Juukan Gorge, one of more than 463 sites that mining companies operating in Western Australia have applied for permission to destroy or disturb since 2010.¹⁰

At the end of their activities on earth, *Wandjina* lay down in a cave and turn into a painting. As Betty Bundamurra states, *“The rocks where warriors are buried are painted with white ochre... Warriors and elders past and present from generation to generation.”*¹¹

Notes

1. Interview with Mary Teresa Taylor for *Desert River Sea: Portraits of the Kimberley* filmed with Indigenous Community Stories, Kalumburu, 8 July 2015.
2. David Mowaljarlai, Patricia Vinnicombe et al., 'Kimberley ideology and the maintenance of sites', in G. K. Ward (ed.), *Retouch: Maintenance and conservation of Aboriginal rock imagery*, 1992. Occasional AURA Publication 5, Australian Rock Art Research Association, Melbourne, p 10.
3. Sir George Grey, *Expeditions in Western Australia*, 1841. Cited in Ian Crawford, *The Art of the Wandjina*, 1968, pp 64-8.
4. In 1943 the mission was the site of a WWII airbase and became an essential part of the North West air effort. Those killed included mission superior Rev. Thomas Gil, aboriginal mother Veronica Cheinmora and four children; Sylvester, Dominic, Benedict and Jeremy (family names unknown).
5. Judith Ryan with Kim Ackerman, *op cit*, p.16. Ackerman argues Wandjina in art are specific to Worrorra, Ngaryin and Woonambal people who trace their own descent from Wandjina spirit ancestors. But more broadly Wandjina is a generic term relating to spirit ancestors in N.W. Kimberley.
6. Mary Macha under the auspices of the Aboriginal Arts Board emphasised quality and integrity of materials and initiated artist training and held exhibitions at Aboriginal Traditional Arts, Perth, which included the Karadada family and Ignatia and Waigan Djangara. The first solo show was by Alec Mingelmanganu. See Ryan and Ackerman, *op cit*, 'Shadows of Wandjina', *op cit*, p.16. Macha's archive is vested in the Battye Library, Perth.
7. Philippa Jahn, 'Between Rocks and Hard Places: Mary Puntji Clement and the Kalumburu Art Project', in *Indigenous Archives: The Making and Unmaking of Aboriginal Art*, eds Darren Jorgensen and Ian McLean, 2017. Philippa Jahn, a former Kira Kiro Artists manager, cites Marcia Langton in *The Oxford Companion to Aboriginal Art and Culture*, 2000 eds., Kleinert and Neale.
8. Francis Kofod, 'Kimberley Languages', *Images of Power*, *op cit*, pp 6-9.
9. Carly Lane, *Desert River Sea: Portraits of the Kimberley*, 2019, pp 160.
10. The destruction of 46-000-year-old Juukan Gorge caves by mining company Rio Tinto is not unique: Juukan Gorge is one of more than 463 sites that mining companies operating in Western Australia that have applied for permission to destroy or disturb since 2010. Experts say Federal and State Aboriginal heritage laws must change to give Traditional Owners a voice and legislative power as they have no formal right of consultation or appeal. See *The Conversation* by Samantha Hepburn, May 2020: <https://theconversation.com/rio-tinto-just-blasted-away-an-ancient-aboriginal-site-heres-why-that-was-allowed-139466>. See also Elizabeth Fortescue, "'Broken" heritage laws: Australia launches investigation after 46,000-year-old Aboriginal rock art is obliterated', *The Art Newspaper*, July 2020: <https://www.theartnewspaper.com/news/juukan-gorge-a-sacrifice-site>
11. Carly Lane, *Desert River Sea: Portraits of the Kimberley*, pp 82.

BETTY BUNDAMURRA (1960)

LANGUAGE GROUPS: NGARINYIN, WUNAMBAL, WORRORA

Artist, poet and storyteller, Betty Bundamurra was born at Karunjie Station where her father was a stockman. At age three her mother passed away and she was taken to Kalumburu Mission Convent. Later she worked as a teacher's aide at Kalumburu School.

A co-founder of Kira Kiro Artists in 2009, she rapidly established herself as a senior artist known for her bold experiments and rock art stories and senior artworker. She is a graduate of the ANKA Arts Worker Extension Program.

Public collections: National Gallery of Australia, Art Gallery of Western Australia



ARTIST'S STATEMENT

BETTY BUNDAMURRA

Our parents taught us many things about the land. How to read the land and the seasons. Summer was for hunting and fishing. We travelled through the land looking for food and camping near waterpools where animals and birds like to be. We traveled from one place to another. We read the stars at night to know when how to catch turtles. When Spring approached we were taught how to catch emus. After the rain season finished, we collected oysters, shells and crabs. In summer we collected yams and fruits and camped in caves when the rain began. We also learned to read the plants when the flowers bloomed or when to light fires. It was for a reason back then, for our diet. First we would get food and water from the land then from the sea we would hunt and fish. We also were taught to protect places where our people once lived. We were taught about places like the rock art and where the spirits live. We must not take so much from the land, river and sea. We also like to share. We like to draw the places we have been through with our parents and teach our children about these places as well.



BETTY BUNDAMURRA, KIRA KIRO HAPPY SPIRITS, 2018, NATURAL OCHRE AND PIGMENT ON CANVAS, 60 X 60 CM (K00703-18)



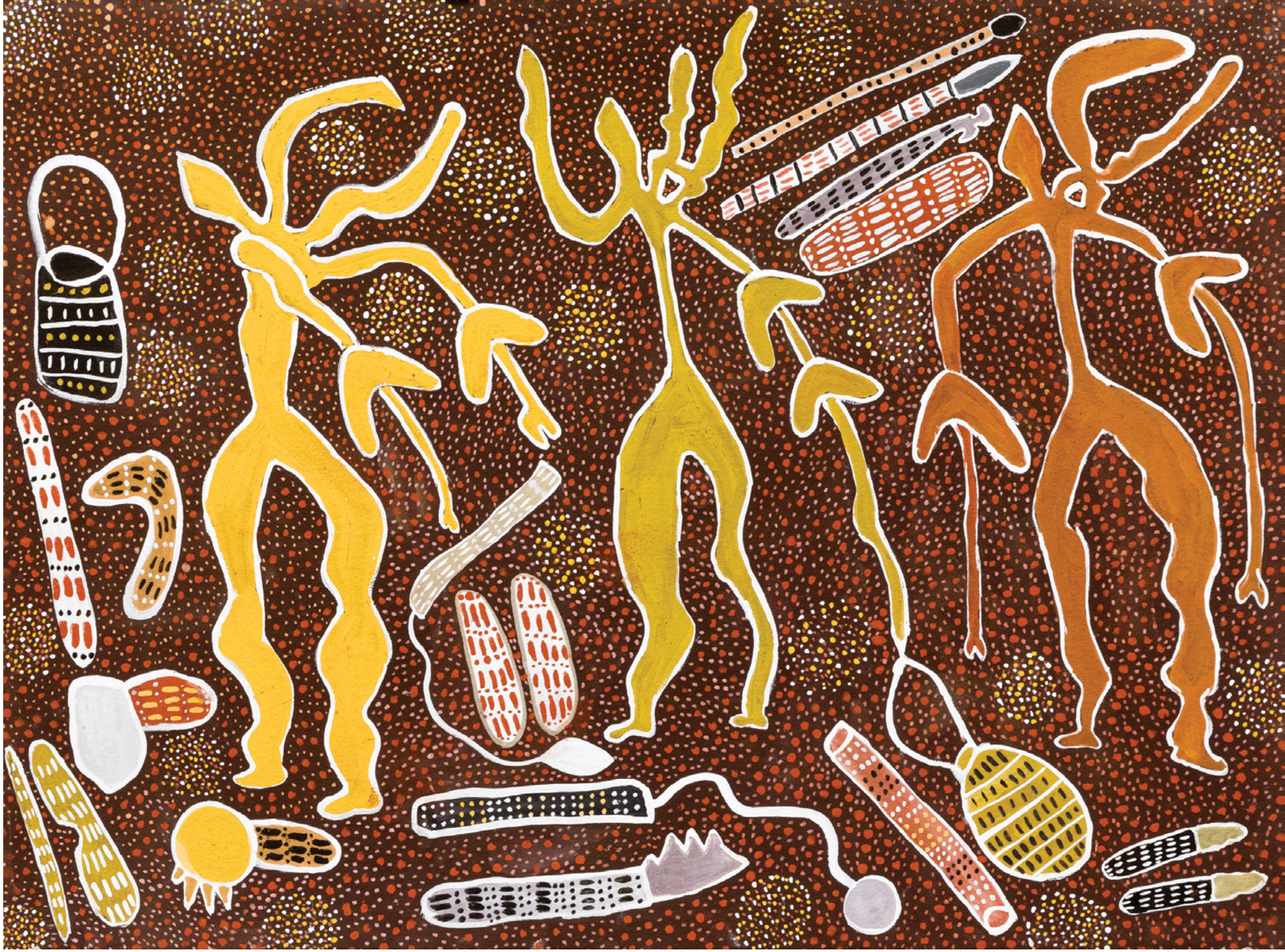
BETTY BUNDAMURRA, PAINTING ON ROCK ART WALL, 2019, NATURAL OCHRE AND PIGMENT ON CANVAS, 45 X 45 CM (K01913-19)



BETTY BUNDAMURRA, HUNTERS, 2011, NATURAL OCHRE AND PIGMENTS ON PAPER, 28 X 38 CM (K110662)



BETTY BUNDAMURRA, WANDJINA, GWION AND TOOLS, 2010, NATURAL OCHRE AND PIGMENT ON PAPER, 76 X 56 CM (K100428)



↑ BETTY BUNDAMURRA, TRADITIONAL TOOLS, 2015, NATURAL OCHRE AND PIGMENT ON PAPER, 76 X 56 CM (K00159-15)

MARY PUNCHI CLEMENT (1948 – 2016)

LANGUAGE GROUP: KWINI

Artist and elder, Mary Punchi Clement held a wealth of knowledge regarding her cultural traditions. Her painting themes were ceremony and events especially dancing and hunting. Her botanical paintings include land plants, freshwater and saltwater aquatic plants, known as food sources for sea creatures which are also an important part of Kalumburu culture. Her totem is the turtle. She learnt art techniques and stories by watching older relatives especially Louise Karadada and her mother Ignatia Djangarra. Her father's artwork was displayed in the *Great Exhibition of World Cultures* at Vatican Museum, organised by Pope Pius XI in 1925 and again in the Vatican Ethnographic Museum in 2010.

Public collections: National Gallery of Australia,
Art Gallery of Western Australia





MARY PUNCI CLEMENT, SEA TOTEMS, 2009, NATURAL OCHRE AND PIGMENT ON PAPER, 76 X 56 CM (K090138)

MARY PUNCI CLEMENT, WANDJINA, 2009, NATURAL OCHRE AND PIGMENT ON PAPER, 76 X 56 CM (K090055)



MARY PUNCI CLEMENT, KIRRA KIRRA, 2011, NATURAL OCHRE AND PIGMENT ON PAPER, 28 X 38 CM (K110668)

MARY PUNCI CLEMENT, DANCERS, 2011, NATURAL OCHRE AND PIGMENT ON PAPER, 38 X 56.5 CM (K100470)



MARY PUNCHI CLEMENT IS A COLOURIST WHOSE RICHLY HUED PALETTE AND LAYERED OR PATTERNED BRUSHMARKS SHOW ELEGANT, TRAVELLING KIRA KIRO—THEIR FEET NEVER TOUCHING THE GROUND—AND A DELIGHT IN THE PATTERNS OF THE LAND.



↶ TOP

MARY PUNCHI CLEMENT
UNTITLED, 2019, NATURAL OCHRE
AND PIGMENT ON PAPER, 38 X 28 CM
(K02002-19)

← BOTTOM

MARY PUNCHI CLEMENT
JALAJA, 2011, NATURAL OCHRE AND
PIGMENT ON PAPER, 28 X 38 CM
(K110665)

↘ OVERLEAF TOP

MARY PUNCHI CLEMENT
JALAJA, 2011, NATURAL OCHRE AND
PIGMENT ON PAPER, 28 X 38 CM
(K110666)

↘ OVERLEAF BOTTOM

MARY PUNCHI CLEMENT
YULU (FLOWERS), 2012, NATURAL
OCHRE AND PIGMENT ON PAPER,
28.5 X 38 CM (K121064)



MARY TERESA TAYLOR (1939 – 2018)

LANGUAGE GROUP: BALANGGARA

Mary Taylor grew up in Oombulgurri (formerly Forrest River Mission), with her parents and grandparents, King David and Ethel. She was one of the Traditional Owners for the Balangarra Native Title area extending from Kalumburu to the western border of the Cambridge Gulf in the east. When her husband passed away in 2005 she moved to Kalumburu to be with two of her children. Since 2010 she has been prominent at the Kira Kiro Artists stall at the Darwin Aboriginal Art Fair, selected for the 27th NATSIAA at the Museum and Gallery of Northern Territory and *Revealed Exhibition of Emerging Indigenous Artists from WA* (2012 TAFE Central Gallery, Perth) and a finalist in the Port Hedland Art Award.

Public collections: Artbank Australia, Art Gallery of Western Australia



MARY TERESA TAYLOR, ARU, 2017, NATURAL OCHRE AND PIGMENT ON CANVAS, 60 X 60 CM (WAA5576-17)



MARY TERESA TAYLOR, ARU, 2016, NATURAL OCHRE AND PIGMENT ON CANVAS, 45 X 45 CM (WAA-5231-16)



MARY TERESA TAYLOR, ARU, 2016, NATURAL OCHRE AND PIGMENT ON CANVAS, 76 X 76 CM (5239-16)



MARY TERESA TAYLOR, BERKLEY RIVER COLOURED STONES, 2011, NATURAL OCHRE AND PIGMENT ON PAPER, 76 X 56 CM (K110735)



ANGELINA KARADADA BOONA (1967)

LANGUAGE GROUP: WUNAMBAL

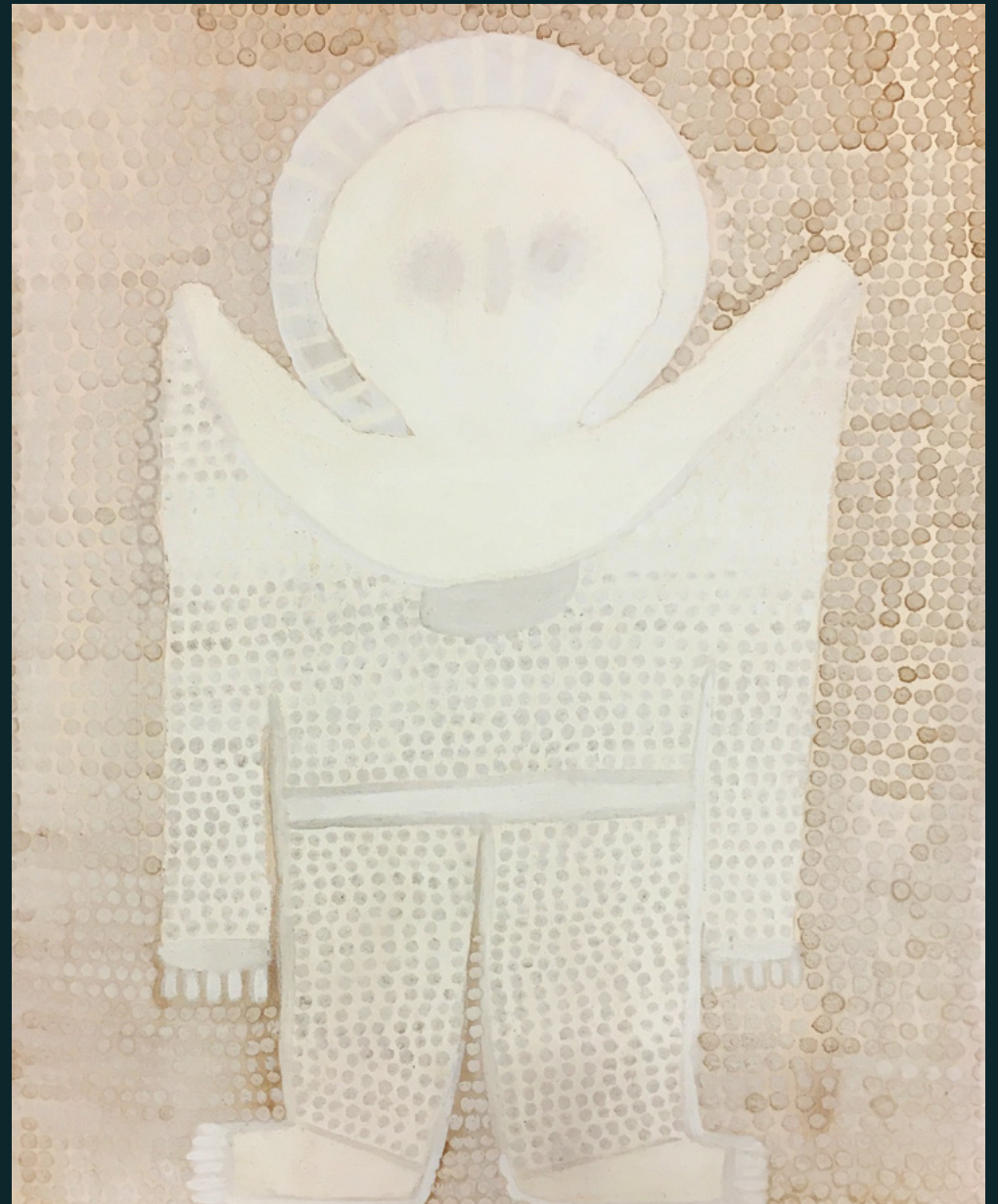
Painter and senior arts worker at Kira Kiro Artists, Angelina Karadada Boona is a graduate of the National Gallery of Australia Wesfarmers Indigenous Leadership Fellowship and the ANKA Arts Worker Extension Program. Her parents, Lily Karadada (sometimes spelt Lily Karedada) and Jack Karadada (named after their totem, the butcherbird or karadada), are significant artists in the Wandjina tradition as are other family members.

"My mum used to paint on bark, bush baskets and Numarrga (bush cradle). I learnt two languages from my parents, plus other languages in my life."





ANGELINA KARADADA BOONA, WANDJINA EMERGING, 2020, WHITE GUM SAP AND OCHRE ON PAPER, 100.3 X 80.3 CM [K02220-20]



ANGELINA KARADADA BOONA, WANDJINA EMERGING, 2020, WHITE GUM SAP AND OCHRE ON PAPER, 100.3 X 80.3 CM [K02221-20]



[L] ANGELINA KARADADA BOONA, WANDJINA EMERGING I, 2020, WHITE GUM SAP AND CHARCOAL ON PAPER, 37.8 X 29 CM (K02057-20)
[R] ANGELINA KARADADA BOONA, WANDJINA EMERGING II, 2020, WHITE GUM SAP AND CHARCOAL ON PAPER, 37.8 X 29 CM (K02056-20)

[L] ANGELINA KARADADA BOONA, WANDJINA EMERGING III, 2020, WHITE GUM SAP AND CHARCOAL ON PAPER, 37.8 X 29 CM (K02055-20)
[R] ANGELINA KARADADA BOONA, WANDJINA EMERGING IV, 2020, WHITE GUM SAP AND CHARCOAL ON PAPER, 37.8 X 29 CM (K02058-20)



Early Bundanura, My Ancestors, 2010

All good things come from the earth...
I think of my ancestors who lived in Bundanura in the past and
their responsibility, working through the centuries, since then and
the present of my generation in the 21st century. My work
honours the strength of my Bundanura culture, celebrating the history and
the land in the way of past generations and their knowledge, my own love and
hope for a better future for my people.

↑ CONNECTED TO THE LAND AT THE CROSS ART PROJECTS, 2020 | Photo: Silversalt

Kalumburu —

The cross-cultural history of Kalumburu, a small settlement of under 500 people, is epic. First Nations peoples negotiated international relations with “Malay” trepang fishers for several hundred years until they were banned in 1907. In contrast, colonial history in the Kimberley is notoriously marked by dispossession, dispersal and exceptional brutality (pastoralists and mining, 1881 to 1918) and barbarity (gun justice and massacres; slavery or rations feudalism; wide-spread use of neck chains unchecked by the state). Traditional owners fought back valiantly but were overwhelmed by numbers and disease.

Some missions were refuges against human and cultural genocide. Kalumburu (former Drysdale River Mission) is admired for its ongoing commitment. Established in 1908 as Drysdale River Mission by monks from New Norcia Spanish Benedictine Mission (they moved to the present

site at Kalumburu Pool in 1937). Aboriginal people, the monks and nuns built up a self-sustaining community; albeit complicit in state Stolen Generations policy into the 1970s. In 1943, it was the site of a World War II airbase (Drysdale Mission Airfield, WA) and became an essential part of the North West air effort. The mission was bombed in WWII, and a priest and Aboriginal children were killed. The Kalumburu Aboriginal Corporation manages the settlement and the mission is now a historic precinct and museum of secular and sacred artefacts, watched over by a priest and nuns. Anthropological interest has been a steady cross-cultural influence: principally the Frobenius Expedition (1938-39), scholar/monk Dom Theodore Hernandez (1940s), Ian Crawford (WA Museum, 1961-1993 including oral histories) and Kim Ackerman.

For a history of Kalumburu see I.M. Crawford, *We Won the Victory: Aborigines and Outsiders on the North West Coast of the Kimberley*, 2001.

Kira Kiro Artists —

Art has always played a cultural and economic role in Kalumburu. Since its foundation in 2009 Kira Kiro Artists has been jointly managed by the highly respected Waringarri Aboriginal Arts, an artists’ collective founded 1985 in Kununurra. The art centre plays a crucial role in training and supporting artists and helping preserve a World Heritage rock art archive. [Monies raised by sales go back into a sustainable Indigenous-run enterprise, especially needed in Covid-19 shut-down times.](#)

“We wanted to tell our stories through painting, to show where our ancestors and parents lived on the land and how we survived in the bush. We heard our elders, past and present, tell us that we must continue our ways of culture. Mary Clement, Mary Taylor and myself and others decided to paint. I knew the two Mary’s all my life and I learned a lot from them. We got help from Waringarri Arts, and step by step, we continued with other artists. In 2009 it became an arts centre.” – Betty Bundamara

Kira Kiro Key Exhibitions —

[1925](#)

Great Exhibition of World Cultures, Vatican Museum, organised by Pope Pius XI. See: Australian Collection in the Vatican Museum. See <https://aiatsis.gov.au/explore/articles/australian-collection-vatican-museums>

[1993](#)

Images of Power: Aboriginal Art of the Kimberley, Judith Ryan with Kim Ackerman, National Gallery of Victoria. Notes: focus is north-west and central Kimberley and representations of the Wandjina spirit being. Paddy Jaminji & the Gurirr Gurirr; the East Kimberley aesthetic; the art of Fitzroy Crossing; the art of Balgo; Kimberley art and material culture and languages.

[2003](#)

True Stories: An exhibition of contemporary Indigenous art from the East Kimberley region of Western Australia. Art Gallery of NSW.

[2010](#)

Rituals of Life: The Spirituality and Culture of Aboriginal Australians through the Vatican Collection,

a partnership with the National Museum of Australia.

2014

In the Saddle - On the Wall,
Waringarri Aboriginal Arts centre.

2014

Joonba, Junba and Juju: Song and dance cycles of the Kimberley, UTS Gallery, Sydney (first shown 2013 for Darwin Festival). Three sets of dance narratives: In Gija and Miriwoong languages the word is *joonba*, in Ngarinyin *junba* and in Bunuba country *juju*.

2019

Desert River Sea: Portraits of the Kimberley, Art Gallery of Western Australia. Edited by Carly Lane, Emilia Galatis and Stefano Carboni. The exhibition co-curated by Lane and Galatis, was the culmination of a six-year project working Indigenous art centres and training up and empowering artworkers in a range of skills.

Thank you —

Co-curators Angelina Karadada and Leana Collier with Betty Bundamurra (with assistance from Waringarri Arts (Madeleine Challender and Kate Croll); The Cross Art Projects (Belle Blau, Simon Blau, Phillip Boulten, Susan Gilligan and Kim Scott); Interviewer Emilia Galatis and research assistance on possible RAF war artists at Drysdale River Air Base from Laura Webster at Australian War Memorial.

Links —

ANKA – the peak body of Arnhem, Northern and Kimberley Artists
www.ankaaa.org.au
Kalumburu Aboriginal Corporation
www.kalumburu.org
Waringarri Aboriginal Arts
www.waringarriarts.com.au
Kira Kiro Artists
www.waringarriarts.com.au/kira-kiro-artists/about-us

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The Cross Art Projects
13 June – 1 August 2020