

TIWI

ARTWORK LABELS

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TIWI

'*TIWI* is important because it tells a story from parlingarri (long time) and today. Tiwi culture is unique. The dance, songs and art of the Tiwi people connect us all in what it means to be Tiwi. Melbourne is a long way from the Tiwi Islands, but I like to be able to share our stories with others.'

PEDRO WONAEAMIRRI, PRESIDENT, JILAMARA ARTS & CRAFTS ASSOCIATION, MEMBER OF THE TIWI LAND COUNCIL AND CULTURAL ADVISER TO *TIWI*

TIWI celebrates the unique art and culture of the Tiwi people of Melville and Bathurst Islands – the Tiwi Islands of the Northern Territory – and explores the dynamic trajectory of their art across time and across media, from 1911 to now.

The original inhabitants of Melville and Bathurst Islands, the Tiwi, have been separated from mainland Aboriginal peoples and from murrintawi (white people) for much of their history. Evidence of Tiwiness is found in their language, customary ceremonies, material culture, kinship system and sexual politics.

The two principal cultural events for the Tiwi are the pukumani (mourning) and kulama (coming of age) ceremonies, both of which are unrestricted in relation to age and gender.

Tiwi art is intimately connected with song and dance and with jilamara, the painted designs with which performers celebrate kulama ceremonies and conceal their identity from mapurtiti (spirits of the deceased) in pukumani ceremonies.

When Tiwi artists encountered murrintawi (white people) who were interested in their material culture and ceremonies they were keen to share their art and its cultural meaning with others. Over time Tiwi artists have adapted their cultural objects and designs and pioneered the production of paintings on canvas and paper, printmaking, batik and ceramics that stay true to their culture.

Tiwi pottery

The introduced medium of ceramics has given Tiwi artists freedom to create spirited three-dimensional forms – rich in story and vibrant in design – that diverge from the vertical columnar template of the ochred tutini (poles), as ceramicist Mark Pauatjimi states: ‘I [would] rather do sculpture in clay ... It’s [better] than doing carving, with that grinder. And, after that, wait for a couple of days to make it smooth and, after that, next day, paint it up – put a design on it. Goes in the kiln, cross our finger[s] it comes out all right’.

In 1972, the Tiwi pioneered the production of pottery in Indigenous Australia, when Eddie Puruntatameri and John Bosco Tipiloura co-founded Tiwi Pottery, as an extension of the art studio Tiwi Design, which specialised in producing functional wheel-thrown wares. In 1999, the ceramic studio reinvented itself and potters began to make figurative earthenware sculptures featuring rich stories and vibrant design. These three-dimensional works were a natural extension of carving and painting the surfaces of objects or bodies with ochre designs for pukumani ceremonies. Apart from reimagining protagonists of the Purrukuparli story that explains how death came to the Tiwi and the Tiwi creation story, potters have also created ceramic forms that celebrate hunting on land and sea.

The story of Purrukuparli

The story of Purrukuparli – his law – is central to an understanding of Tiwi cultural tradition. This story, which explains how death came to the Tiwi, lives on in sculptures, paintings and ceramics by Tiwi artists.

Purrukuparli and his wife Wai-ai (or Bima) had a baby son, Jinani. While gathering food, Wai-ai was enticed to make love with Taparra, her brother-in-law. She left Jinani in the shade, but was away for so long that he perished from heat stroke. Purrukuparli, enraged and devastated, fought and critically injured his brother, Taparra. Taparra became the moon man, always reminding the Tiwi of the life and death cycle (full moon, no moon, new moon). Purrukuparli picked up the body of his dead son, walked out into the sea and announced that death had come to the Tiwi, leaving his wife in the bush. Wai-ai became a curlew, forever crying out her grief in the dusk. Before he drowned, Purrukuparli taught all Tiwi how to conduct a pukumani, or mourning, ceremony. Since then, whenever someone dies, Tiwi people make tutini (poles) and pamijini (arm bands), paint their bodies and perform mourning songs and dances to say goodbye to the deceased. This is the Tiwi custom.

Jilamara (painting and design)

Tiwi jilamara (painting and design) is intimately connected with singing and dancing in ceremony. The spirit of each artist's work resides in the Tiwi notion of individual creativity, expressed through *turtiyanginari* (colour), patterns of *marlipinyini* (lines), *kurluwukari* (circles) and *pwanga* (dots), and the practice of mark-making. For Tiwi people, to sing is to dance is to paint. A painted design on any surface has deep associations with singing and dancing and elements of Tiwi language and culture that are non-verbal. Tiwi artists are connected to their ancestors through their commitment to using white and yellow ochres gathered from Country and a brilliant red ochre made by baking the yellow ochre in fire.

Increasingly, over time and in response to contact, Tiwi artists have translated ephemeral ritual body designs used to disguise themselves from *mapurtiti* (spirits of the deceased) into paintings on larger surfaces. Contemporary Tiwi paintings on canvas range dramatically in style, from Timothy Cook and Conrad Tipungwuti's abstractions relating to the *kulama* ceremony, the delicate balance of patterns with expanses of ochre in the work of Kitty Kantilla, and the energetic 'crooked paintings' of Freda Warlapinni and Jean Baptiste Apuatimi.

Tiwi printmaking

In 1995, Tiwi artists at Jilamara Arts & Crafts Association were introduced to the etching medium in a workshop conducted by the Australian Print Workshop (APW) at Milikapiti. In 2000, Pedro Wonaeamirri, Janice Murray Pungautiji and Maryanne Mungatopi viewed the Mountford collection of Tiwi bark paintings and material culture in the South Australian Museum, Adelaide, and were inspired to make a new series of etchings in collaboration with APW Printers in Melbourne. The artists reimagined works of their ancestors into linear markings on copper etching plates resulting in the new series of etchings *Purunguparri Kati Jurra* ('Barks on Paper').

Janice Murray Pungautiji recalls the experience: 'We went to Adelaide and drew the plates after we looked at the old work. Everything stood out to me and made me think of the old people who lived here in Milikapiti ... There [were] paintings that are good to look at but [there were] also all the tools [the] old people used and [the] decorations that they wore. I like[d] looking at all of it. The tunga, the pamijini, tutini and barks, even the old photographs made me think and make new designs for prints. I made them after the old style but with my design'.

Paintings on tunga (bark baskets) and stringybark

The Tiwi have the only customary tradition in Indigenous Australia of painting on small sheets of bark. This is the tunga, constructed from bark that has been bent and folded into the shape of a container, sewn with bush string stripped from the native hibiscus or yellow kapok plant, and elaborately painted with ochres for ceremonial purposes. From 1911 to now, these cultural objects have been desired for their striking original designs and materiality of form.

In 1954, Australian anthropologist Charles P. Mountford, leader of the American–Australian Scientific Expedition to Melville Island commissioned the first Tiwi paintings on individual sheets of bark together with tunga and an array of cultural objects. These bark paintings and tunga, featuring raw bursts of colour, irregular geometry, occasional figurative motifs and circles created a precedent for successive generations of Tiwi artists to follow.

In 1991, the NGV commissioned Tiwi artists at Jilamara Arts & Crafts Association, Milikapiti, to create a collection of bark paintings. Fourteen female and male artists, most new to working on bark, created a collection of fifty-five barks, some of which were inspired by reproductions of barks painted in 1954 by their ancestors at Milikapiti.

Pukumani tutini

The first pukumani ceremony performed in memory of Purrukuparli and his son Jinani marked the end of the Tiwi palaneri (creation period). Since then, whenever a Tiwi person dies, the deceased's family commissions individual carvers to make tutini in memory of the deceased and organises a pukumani ceremony. After the ceremony, at which participants perform songs and dances to say goodbye to the deceased, the tutini are erected around the grave of the deceased and left to the elements.

Tiwi cultural identity is expressed in these monumental tutini sculptures and elaborate jilamara. The architectonic forms are animated with colour and jilamara to conceptualise human beings. While most tutini feature geometric patterns and carvings that support the column form, some tutini comprise parts that bulge and swell or transition to unmistakably figurative elements. Massed together, this forest of tree-like forms signifies bereavement and reveals many distinct carving and painting styles.

As this exhibition attests, Tiwi art occupies a continuum. Like a tree, it continues to change and grow, drawing sustenance from its cultural roots. The tutini displayed here range from 1912 to 2019 and reveal essential continuities of form, as well as stylistic differences across time.

Ron Adam

Tiwi active 1960s

Hunter holding a raised spear and shield

1965

earth pigments on Stringybark (*Eucalyptus sp.*)

National Museum of Australia, Canberra

Collected by Dr Helen M. Wurm

NMA 1985.0112.0040

Declan Apuatimi

Tiwi 1930–1985

Pukumani tutini

late 1950s

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne
Purchased with funds donated by
Mr Roderick Carnegie, 1971

D132-1971

Declan Apuatimi

Tiwi 1930–85

Pukumani tutini

late 1950s

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne
Purchased with funds donated by
Mr Roderick Carnegie, 1971

D134-1971

Declan Apuatimi

Tiwi 1930–85

Tiwi burn

c. 1968

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne

Gift of Irene Sutton through the Australian Government's Cultural Gifts Program

2017

2018.1508

Declan Apuatimi

Tiwi 1930–85

Bima

1978

earth pigments, Ironwood (*Erythrophleum chlorostachys*),
feathers, resin, string, human hair

National Gallery of Victoria, Melbourne

Gift of Samantha Pizzi in memory of Gabrielle Pizzi and Max de Rossi through the
Australian Government's Cultural Gifts Program 2011

2012.69

Declan Apuatimi

Tiwi 1930–85

Kulama

1982

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne

Gift of Colin McDonald, 1992

O.9-1992

Declan Apuatimi (attributed to)

Tiwi 1930–85

Untitled

c. 1980

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne

Purchased, 1996

1996.682

Jean Baptiste Apuatimi

Tiwi c. 1940–2013

Purrukuparli and Wai-ai

1991

earth pigments on canvas

National Gallery of Victoria, Melbourne

Gift of Anthony and Beverly Knight through the Australian Government's Cultural
Gifts Program, 2019

2019.340

Jean Baptiste Apuatimi

Tiwi c. 1940–2013

Jilamara

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.58-1992

Jean Baptiste Apuatimi

Tiwi c. 1940–2013

Pamijini

1992

earth pigments on Stringybark (*Eucalyptus* sp.)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.55-1992

Jean Baptiste Apuatimi

Tiwi c. 1940–2013

Pamijini alikwampini amintiya tutini

1992

earth pigments on Stringybark (*Eucalyptus* sp.)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.59-1992

Jean Baptiste Apuatimi

Tiwi c. 1940–2013

Pamijini amintiya japalingini

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.61-1992

Jean Baptiste Apuatimi

Tiwi c. 1940–2013

Pamijini amintiya tutini

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.60-1992

Jean Baptiste Apuatimi

Tiwi c. 1940–2013

Pukumani yoyi

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.96-1992

Jean Baptiste Apuatimi

Tiwi c. 1940–2013

Purrukuparli ngirramini

1992

earth pigments on canvas

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.98.a-d-1992

The story of Purrukuparli, which tells of how death first came to the Tiwi and how the first pukumani (mourning) ceremony originated, is central to Tiwi spiritual expression but is rarely painted as a narrative. Jean Baptiste Apuatimi, who worked initially as a sculptor, depicts the themes of the sculptures she once carved with the jilamara (body paintings) and ritual objects made for pukumani ceremonies. The images symbolising the narrative and decorative elements are visually inseparable. The tutini (poles) in each of the panels are depicted as part of this matrix of patterns, acting as a device for drawing the eye inwards.

Jean Baptiste Apuatimi

Tiwi c. 1940–2013

Jilamara

1994

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the
assistance of the Alcoa Foundation, 1994

O.93-1994

Jean Baptiste Apuatimi

Tiwi c. 1940–2013

Tunga

1999

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne

Gift of Anna McLeod through the Australian Government's Cultural
Gifts Program, 2019

2019.911

Jean Baptiste Apuatimi

Tiwi c. 1940–2013

Jirtaka (Sawfish)

2000

earth pigments on canvas

National Gallery of Victoria, Melbourne

Gift of The Hon. Justice David Angel QC through the Australian Government's
Cultural Gifts Program, 2006

2006.18

For Jean Baptiste Apuatimi, painting was a way of remembering her late husband and mentor Declan Karrilikiya Apuatimi whose first painting was on a jirtaka (sawfish) bone, as Jean Baptiste remembered: 'Jirtaka is lovely tucker. My husband used to get that fish and bring him home. After we eat that fish we get that bone and paint him up: first black then Jilamara (body paint design). Special design only for that one ... It's pukumani, that one. When he dies, they paint up that bone for ceremony. That bone he pukumani, the body of person now in that ceremony. They put that bone in tunga (bark baskets) during pukumani'.

Jean Baptiste Apuatimi

Tiwi c. 1940–2013

Pukumani poles

2000

earth pigments on canvas

National Gallery of Victoria, Melbourne
Gerstl Bequest, 2000

2000.55

In her late career, at the art studio Tiwi Design, Apuatimi moved to working with large canvases where she developed a dynamic form of gestural painting – raw and idiosyncratic – which she termed ‘crooked painting’. This work exploits the physicality of the painting surface, with crosshatched, dotted and solid rectangular abstractions of pukumani tutini (poles) alluding to the painting of bodies and tutini for the pukumani ceremony.

Apuatimi was a warrior for Tiwi culture, for whom painting was her authoritative form of activism. Driven to make art, she famously stated: ‘I love painting more than anything else. Painting makes me alive’.

Jean Baptiste Apuatimi

Tiwi c. 1940–2013

Jirtaka (Sawfish)

2001

earth pigments on canvas

National Gallery of Victoria, Melbourne

Gift of Anna McLeod through the Australian Government's Cultural
Gifts Program, 2019

2019.909

Jean Baptiste Apuatimi

Tiwi c. 1940–2013

Purrukuparli jilamara

2001

earth pigments on canvas

Private Collection, Melbourne

Jean Baptiste Apuatimi

Tiwi c. 1940–2013

Bird carving

2004

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Gift of The Hon. David Angel QC through the Australian Government's Cultural
Gifts Program, 2020

2020.35

Jean Baptiste Apuatimi

Tiwi c. 1940–2013

Geoffrey Tipiloura

Tiwi born c. 1957

Pukumani tutini

1993

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the
assistance of the Alcoa Foundation, 1994

O.4-1994

Jean Baptiste Apuatimi

Tiwi c. 1940–2013

Geoffrey Tipiloura

Tiwi born c. 1957

Pukumani tutini

1993

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the
assistance of the Alcoa Foundation, 1994

O.5-1994

Russell Black

Tiwi born 1971

Jilamara

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.83-1992

Kaye Brown

Tiwi born 1950

Pwoja

2019

earth pigments on Stringybark (*Eucalyptus sp.*), hibiscus fibre

National Gallery of Victoria, Melbourne

Purchased with funds donated by Barbara Hay, 2019

2019.1027

These bark paintings are painted with a Tiwi comb (pwoja or kawimwagakini), an ironwood design tool carved by specialist makers and customarily used for applying ochre markings of bands of dots to the faces and bodies of ceremonial participants. From the 1960s onwards, Tiwi artists adapted the pwoja to painting on bark and other surfaces, developing different individual styles by dipping the meticulously carved teeth into ochre and rolling the pwoja onto the surface in contrary ways. Brown creates tonal layers of ochre and tightly clustered dots, and exploits the materiality of stringybark.

Kaye Brown

Tiwi born 1950

Pwoja

2019

earth pigments on Stringybark (*Eucalyptus sp.*), hibiscus
fibre

National Gallery of Victoria, Melbourne

Purchased with funds donated by Barbara Hay, 2019

2019.1027

Kaye Brown

Tiwi born 1950

Pwoja

2019

earth pigments on Stringybark (*Eucalyptus sp.*), hibiscus
fibre

National Gallery of Victoria, Melbourne

Purchased with funds donated by Barbara Hay, 2019

2019.1027

Johnathon World Peace Bush

Tiwi born 1974

Ngirimimpi

2017

earth pigments on canvas

National Gallery of Victoria, Melbourne

Purchased with funds donated by Judith and
Leon Gorr, 2019

2019.1024

Johnathon World Peace Bush

Tiwi born 1974

Tiwi yoyi

2018

earth pigments on canvas

National Gallery of Victoria, Melbourne

Purchased with funds donated by Judith and
Leon Gorr, 2019

2019.1025

Johnathon World Peace Bush

Tiwi born 1974

Sister Anne

2019

earth pigments on canvas

National Gallery of Victoria, Melbourne

Purchased, NGV Supporters of Indigenous Art, 2020

2020.3

Johnathon World Peace Bush sometimes addresses elements of Tiwi contact history in his work, such as the contentious legacy of Catholicism. *Sister Anne* represents the legendary Sister Anne Gardiner AM who taught five generations of Tiwi students and worked tirelessly to establish the Patakijiyali Museum on Bathurst Island. Sister Anne is portrayed – embellished and partially obscured by Tiwi markings – in guise of the Virgin Mary, with halo and outstretched arms, recalling the Crucifixion. The collapsing of Catholic and Tiwi iconography is emblematic of Sister Anne living out her faith and supporting Tiwi culture and community, but also insinuates an underlying tension between two ideologies.

Timothy Cook

Tiwi born 1958

Jilamara

2001

earth pigments on paper

National Gallery of Victoria, Melbourne

Purchased through the NGV Foundation with funds donated by
Louis Partos, Fellow, 2002

2002.9

Timothy Cook

Tiwi born 1958

Untitled

2001

earth pigments and synthetic polymer paint on paper

National Gallery of Victoria, Melbourne

Purchased with funds donated by Supporters and Patrons of
Aboriginal Art, 2002

2002.308

Timothy Cook

Tiwi born 1958

Pumpuni jilamara

2005

earth pigments on paper

National Gallery of Victoria, Melbourne
Purchased, NGV Supporters and Patrons of
Indigenous Art, 2006

2006.424

Timothy Cook

Tiwi born 1958

Tunga

2008

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Australia, Canberra

Purchased, 2010

NGA 2010.1117

This tunga (bark basket) is painted vigorously with designs associated with the kulama (coming of age) ceremony, which Tiwi perform in pakitiringa, the late wet season, when a ring appears around the moon. The circular forms symbolise the moon, the yam and ritual circles of the kulama; the multiple dots signify stars in the night sky, emblematic of Timothy Cook's ancestors. Tunga were customarily used as a container for extracting the poison from tiyoni (yams), in preparation for kulama ceremonies and were also placed upturned on tutini (poles) in pukumani (mourning) ceremonies to signify that the deceased can no longer eat, drink or hunt.

Timothy Cook

Tiwi born 1958

Kulama 2010

earth pigments on canvas

Private Collection, Sydney

Timothy Cook

Tiwi born 1958

Kulama

2012

earth pigments on canvas

National Gallery of Victoria, Melbourne

Purchased with funds donated by the Robert Martin Bequest and NGV Supporters of Indigenous Art, 2019

2019.11

Timothy Cook represents designs associated with the kulama (coming of age) ceremony, which Tiwi perform in pakitiringa, the late wet season, when a ring appears around the moon. At kulama, which coincides with the harvest of the kulama yam, male and female Elders sing and dance for three days, welcoming boys into adulthood and giving them their adult names. The circular forms symbolise the moon, yam and ritual circles of the kulama; the cross reflects Cook's Christian spirituality and multiple dots signify stars. This work won the Telstra Award in the 2012 Telstra National Aboriginal & Torres Strait Islander Art Awards.

Timothy Cook

Tiwi born 1958

Kulama

2018

earth pigments on canvas

National Gallery of Victoria, Melbourne

Purchased with funds donated by Judith and

Leon Gorr, 2019

2019.278

Timothy Cook painter

Tiwi born 1958

Kenny Brown carver

Tiwi born 1961

Pukumani tutini

2006

earth pigments on Ironwood

(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Purchased, NGV Supporters and Patrons of Indigenous Art, 2006

2006.425

Timothy Cook painter

Tiwi born 1958

Patrick Freddy Puruntatameri carver

Tiwi born 1973

Pukumani tutini

2009

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Gift of Anthony and Beverly Knight through the Australian Government's Cultural
Gifts Program, 2019

2019.349

Timothy Cook painter

Tiwi born 1958

Pedro Wonaeamirri maker

Tiwi born 1974

Tunga

2019

earth pigments on Stringybark (*Eucalyptus sp.*), hibiscus fibre

National Gallery of Victoria, Melbourne

Purchased with funds donated by the Canny Quine Foundation, 2019

2019.1031

Albert Croker

Tiwi 1908–68

The buffalo

c. 1959

earth pigments on wood

National Gallery of Australia, Canberra
Purchased, 2014

NGA 2014.2131

Francis Damien

Tiwi born 1960

Kevin Cook

Tiwi born 1960

Pukumani tutini

1993

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the
assistance of the Alcoa Foundation, 1994

O.12-1994

Francis Damien

Tiwi born 1960

Kevin Cook

Tiwi born 1960

Pukumani tutini

1993

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the
assistance of the Alcoa Foundation, 1994

O.13-1994

Francis Damien

Tiwi born 1960

Kevin Cook

Tiwi born 1960

Pukumani tutini

1993

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the
assistance of the Alcoa Foundation, 1994

O.14-1994

Sylvester Fernando

Tiwi born 1966

Tiwi buffalo

1999

earthenware

National Gallery of Victoria, Melbourne

Purchased, 2000

2000.3

The buffalo is an introduced animal that figures strongly in Tiwi culture. Synchronous with the reopening of the Tiwi ceramic studio in 1999, Sylvester Fernando participated in a short workshop with the Hermannsburg Potters – a group of Western Arrernte artists in the Northern Territory – producing his Tiwi buffalo through this artistic exchange. In this coil-built work, the buffalo is painted with Tiwi motifs of *mulypinyini amintiya pwanga* (lines and dots).

Aileen Henry

Tiwi 1956–2001

Jilamara

1992

earth pigments on Stringybark (*Eucalyptus* sp.)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.67-1992

Aileen Henry

Tiwi 1956–2001

**Taparra amintiya tapalinga (Moon
and stars)**

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.68-1992

Aileen Henry

Tiwi 1956–2001

Jilamara

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.69-1992

Glen Farmer Illortamini

Tiwi born 1971

Bima

1997

earth pigments and synthetic polymer paint on Ironwood (*Erythrophleum chlorostachys*), coconut fibre, feathers

National Gallery of Victoria, Melbourne

Purchased, 1997

1997.400

Mickey Aruni Illortamini

Tiwi c. 1917–73

Ceremonial figure and bird

1960s

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

Collection of Malcolm Davidson, Melbourne

Mickey Aruni Illortamini

Tiwi c. 1917–73

Pukumani painting with body in grave (cross in centre) and body designs

c. 1970

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Australia, Canberra
Purchased, 1973

NGA 73.286

Mickey Aruni Illortamini (attributed to)

Tiwi c. 1917–73

Body design

c. 1970

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne

Presented through The Art Foundation of Victoria by Dr Milton Roxanas,
Governor, 1996

1996.381

Tampurruworriwua Joe Tractor

Tiwi active 1960s–70s

Water lily lagoon

1965

earth pigments on Stringybark (*Eucalyptus* sp.)

National Museum of Australia, Canberra

Collected by Dorothy Bennett

NMA 1985.0246.0060

Kutuwulumu Purawarrumpatu Kitty Kantilla

Tiwi c. 1928–2003

Bima

1980

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

Collection of Malcolm Davidson, Melbourne

Kutuwulumu Purawarrumpatu Kitty Kantilla

Tiwi c. 1928–2003

Wai-ai

1989

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne
Gift of Tarcisio and Delma Valmorbidia, 2007

2007.430

Kutuwulumu Purawarrumpatu

Kitty Kantilla

Tiwi c. 1928–2003

Jilamara

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.47-1992

Kitty Kantilla's art is seemingly abstract, however, far from being non-representational, the combinations of dots, lines and blocks of colour evoke elements of ritual and reveal the essence of Kantilla's cultural identity. Kantilla's bark paintings consist of multiple ochre markings on black, which follows the Tiwi custom of painting directly onto the skin or the charred surface of carved tutini (poles) for the pukumani (mourning) ceremony. Kantilla's use of a network of fine dots inspired Tiwi to give her the epithet 'Dot Dot'.

Kutuwulumu Purawarrumpatu Kitty Kantilla

Tiwi c. 1928–2003

Jilamara

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.50-1992

Kutuwulumu Purawarrumpatu

Kitty Kantilla

Tiwi c. 1928–2003

Jilamara

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.52-1992

Kutuwulumu Purawarrumpatu Kitty Kantilla

Tiwi c. 1928–2003

Yinkiti

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.48-1992

Kutuwulumu Purawarrumpatu Kitty Kantilla

Tiwi c. 1928–2003

Yinkiti

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.49-1992

Kutuwulumu Purawarrumpatu Kitty Kantilla

Tiwi c. 1928–2003

Yinkiti

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.94-1992

Kutuwulumu Purawarrumpatu Kitty Kantilla

Tiwi c. 1928–2003

Yoyi

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.51-1992

Kutuwulumu Purawarrumpatu Kitty Kantilla

Tiwi c. 1928–2003

Yoyi

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.53-1992

Kutuwulumu Purawarrumpatu

Kitty Kantilla

Tiwi c. 1928–2003

Yoyi

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.54-1992

Kutuwulumu Purawarrumpatu Kitty Kantilla

Tiwi c. 1928–2003

Tunga

1993

earth pigments on Stringybark (*Eucalyptus sp.*), pandanus
fibre, string

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the
assistance of the Alcoa Foundation, 1994

O.32-1994

Kutuwulumu Purawarrumpatu

Kitty Kantilla

Tiwi c. 1928–2003

Pumpuni jilamara

1995

earth pigments on Stringybark (*Eucalyptus sp.*), pandanus string

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the assistance of The Peter and Susan Rowland Endowment, Governor, 1995

1995.633

Kutuwulumu Purawarrumpatu

Kitty Kantilla

Tiwi c. 1928–2003

Purrukuparli

1995

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the assistance of The Peter
and Susan Rowland Endowment, Governor, 1995

1995.635

Kutuwulumu Purawarrumpatu Kitty Kantilla

Tiwi c. 1928–2003

Purrukuparli

1995

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

Collection of Gabriella Roy, Sydney

Kutuwulumu Purawarrumpatu

Kitty Kantilla

Tiwi c. 1928–2003

Wai-ai

1995

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Presented through The Art Foundation of Victoria with the assistance of

The Peter and Susan Rowland Endowment, Governor, 1995

1995.637

Kutuwulumu Purawarrumpatu

Kitty Kantilla

Tiwi c. 1928–2003

Jilamara

1997

earth pigments on canvas

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the assistance
of Mobil Oil Australia Limited, Fellow, 1998

1998.248

In 1997 Kitty Kantilla was introduced to painting on a white background by accident when, due to the unavailability of black-primed canvas, she was prompted to work upon white. The white canvas brokered a direct link between Tiwi ritual mark-making and contemporary art. Kantilla's use of white as a background changed the visual dynamic of her work, enabling solid geometric sections of ochre to become more pronounced, and instead of encountering predominantly dark paintings with shafts and points of lighter ochres, a sensibility of light was awakened in her work.

Kutuwulumu Purawarrumpatu

Kitty Kantilla

Tiwi c. 1928–2003

Untitled

1999

earth pigments on Stringybark (*Eucalyptus sp.*),
pandanus string

National Gallery of Victoria, Melbourne
Purchased, 1999

1999.380

Kutuwulumu Purawarrumpatu

Kitty Kantilla

Tiwi c. 1928–2003

Untitled

2003

earth pigments on canvas

Collection of Gabriella Roy, Sydney

Lorna Kantilla

Tiwi born 1977

Jukwarringa (Mud mussels)

1998

earth pigments on paper

Collection of Ngaruwanajirri Inc., Wurrimiyanga, Bathurst Island, NT

Lorna Kantilla

Tiwi born 1977

Jukwarringa (Mud mussels)

1998

earth pigments on paper

Collection of Ngaruwanajirri Inc., Wurrimiyanga, Bathurst Island, NT

Lorna Kantilla

Tiwi born 1977

Untitled

2002

earth pigments on paper

Collection of Ngaruwanajirri Inc., Wurrimiyanga, Bathurst Island, NT

Lorna Kantilla

Tiwi born 1977

Untitled

2001

earth pigments on paper

National Gallery of Victoria, Melbourne

Gift of Anna McLeod through the Australian Government's Cultural
Gifts Program, 2019

2019.913

John Patrick Kelantumama

Tiwi 1952–2015

Jinani

2001

earthenware

National Gallery of Victoria, Melbourne

Gift of Anne Ross through the Australian Government's Cultural Gifts Program, 2016

2016.116

John Patrick Kelantumama represents Jinani, the son Purrukuparli and Wai-ai. Jinani tragically died in infancy when his mother, Wai-ai left him in the bush while she had extra marital relations with Purrukuparli's brother, Taparra, as the artist explained: 'Purrukuparli taught his son, Jinani, to hunt on land and sea. This is carried on today between father and son. One day Jinani became sick and died. Purrukuparli's brother, Taparra, said he would take Jinani away for three days and return him alive. Purrukuparli did not believe him, saying, "all die, will never come back" '.

John Patrick Kelantumama

Tiwi 1952–2015

Turtle boat

2001

earthenware

Private Collection, Melbourne

Tiwi turtle hunters ride in a vessel created in the form of a turtle, complete with head and flippers. The energetic spirit of the hunt is evident in the facial expressions of the hunters, the angle of the turtle's head and the oar-like flippers. The hunters' single-minded focus on the hunt at hand and dream of catching a turtle is conveyed by the potter's idea of subsuming them all in the body of a turtle, embellished with triangular designs boldly striped with pink and green lines.

Cardo Kerinauia Tiyantingalayang

Tiwi 1892–1964

Purrukuparli

1963

earth pigments on wood

National Museum of Australia, Canberra

Collected by Dorothy Bennett

NMA 1985.0246.0124

Cardo Kerinauia Tiyantingalayang

Tiwi 1892–1964

Wai-ai

1963

earth pigments on wood

National Museum of Australia, Canberra

Collected by Dorothy Bennett

NMA 1985.0246.129

Cardo Kerinauia Tiyantingalayang

Tiwi 1892–1964

Purrukuparli and Bima

1959

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

Collection of Malcolm Davidson, Melbourne

Cyril James Kerinauia

Tiwi born 1966

Hunting party

2000

earthenware, wire

National Gallery of Victoria, Melbourne

Purchased with funds donated by Supporters and Patrons
of Indigenous Art, 2003

2003.670

Cyril James Kerinauia's *Hunting party* captures the excitement of the weekly search for yinkiti (bush tucker) in the ubiquitous four-wheel-drive Toyota 'ute'. Sunday is hunting day on the Tiwi Islands and Kerinauia shows a typical Tiwi outing, with two men up front and a few at the back hunting for a wallaby or pig. Tiny details such as the car aerial, the hunters' boldly patterned hats and the passenger's arm out the window of the utility or 'ute' capture the spirit of the occasion.

Cyril James Kerinauia

Tiwi born 1966

Murtankala

2001

earthenware

Collection of Colin Golvan AM QC, Melbourne

Murtankala was the ancestral creator of the Tiwi Islands. Before she arose from the ground in south-east Melville Island, there was only darkness and the earth was flat. Cyril James Kerinauia shows the blind and wrinkled elderly woman crawling on her knees, clasping her children underneath her, as she travelled slowly north. The fresh water that bubbled up the track she made the Clarence and Dundas Straits, dividing the islands from the mainland. Murntankala also created the Apsley Strait, which divides the islands, and decreed that the bare islands be covered with vegetation and inhabited with animals.

Katrina Kerinauia

Tiwi born 1958

Kirimpika

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.66-1992

Lillian Kerinauia

Tiwi born 1977

Untitled

2002

earth pigments on paper

Aboriginal & Pacific Art, Sydney

Lillian Kerinauia

Tiwi born 1977

Untitled

2002

earth pigments on paper

Aboriginal & Pacific Art, Sydney

Lillian Kerinauia

Tiwi born 1977

Untitled

2010

earth pigments on paper

Aboriginal & Pacific Art, Sydney

Raelene Kerinauia Lampuwatu

Tiwi born 1962

Kayimwagakimi Jilamara

2011

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne

Purchased, NGV Supporters of Indigenous Art, 2012

2012.18

Raelene Kerinauia Lampuwatu developed her technique of painting with a pwoja (Tiwi comb) in response to seeing work of other Tiwi artists. Hence, she says her work is 'imagination but it's not new'. In 2011, this work was awarded best bark painting at the 28th National Aboriginal & Torres Strait Islander Art Awards. The pattern of parallel triangular lines of tiny dots over a creamy white surface conceptualises the artist's Dreaming, as she stated: 'Influenced by old bark paintings made by Tiwi artists from long ago, I have created a painting that represents my Dreaming, yirrikipayi (crocodile). When I dance for ceremony, I dance my Dreaming, yirrikapayi dance'.

Raelene Kerinauia Lampuwatu painter

Tiwi born 1962

James Tipiloura carver

Tiwi (deceased)

Pukumani tutini

2002

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Gift of The Hon. David Angel QC through the Australian Government's Cultural
Gifts Program, 2020

2020.45

Raelene Kerinauia Lampuwatu painter

Tiwi born 1962

Pedro Wonaeamirri maker

Tiwi born 1976

Tunga

2019

earth pigments on Stringybark (*Eucalyptus sp.*),
hibiscus fibre

National Gallery of Victoria, Melbourne

Purchased with funds donated by the Canny Quine Foundation, 2019

2019.1042

Alie Miller

Tiwi active 1960s

Untitled

1965

earth pigments on Stringybark (*Eucalyptus sp.*)

National Museum of Australia, Canberra

Collected by Dr Helen M. Wurm NMA1985.0112.0012

Michelle Pulutuwayu Woody Minnipinni

Tiwi born 1972

Ngiya Murrakupupuni (My Country)

2020

earth pigments on canvas

National Gallery of Victoria, Melbourne

Purchased with funds donated by Judith and Leon Gorr, 2020

Michelle Woody's *Ngiya Murrakupupuni* is connected to her Ancestors through her use of a pwoja (Tiwi comb) and natural ochres gathered on Country. The work reads downwards, referencing the Tiwi palette: ngaki turtiyanginari, arrikirninga, yaringa (this is white; this is yellow; this is red). Rather than working on a black-primed canvas, often preferred by Tiwi artists, Woody divides the ground into curved horizontal vistas of white, yellow and red ochre, and applies broken horizontal lines of red pwoja dots on white, then yellow and white irregular lines of dots on red to express her connection to Country.

Maryanne Mungatopi

Tiwi 1966–2003

Murukupwara and Malakaninga

1996

etching, ed. APW 1/2 from APW Archive

Printed by Martin King and Simon Cooper at APW, Melbourne

Produced by the artist in collaboration with Australian Print Workshop, Melbourne

Collection of Australian Print Workshop, Melbourne

In 1996, when contemplating the challenge of her making her first etching, Maryanne Mungatopi found inspiration in the community's Muluwurri Museum, surrounded by the work of senior Tiwi artists, early ethnographic photographs and cultural artefacts. It was a life-size sculpture of Purrukuparli by master carver Paddy Freddy Puruntatameri that ignited her interest, a tall figure formally suited to the narrow vertical etching plate. Having established her subject, Mungatopi went on to create several figurative print series in collaboration with the Australian Print Workshop, including this double portrait of the ancestral creation figures, Murukupwara and Malakaninga.

Maryanne Mungatopi

Tiwi 1966–2003

Sun-woman of Wuriupi

2000

etching, ed. APW 1/2 from APW Archive

Printed by Martin King at APW, Melbourne

Produced by the artist in collaboration with Australian Print Workshop, Melbourne

Collection of Australian Print Workshop, Melbourne

Maryanne Mungatopi

Tiwi 1966–2003

Purrukuparli

2001

earth pigments and synthetic polymer paint on paper

National Gallery of Victoria, Melbourne

Gift of Gabriella Roy through the Australian Government's Cultural
Gifts Program, 2017

2017.217

Maryanne Mungatopi

Tiwi 1966–2003

Taparra, the Moon man

2001

earth pigments on paper

National Gallery of Victoria, Melbourne

Gift of Colin Golvan QC in memory of the artist through the Australian
Government's Cultural Gifts Program, 2014

2014.1998

Maryanne Mungatopi

Tiwi 1966–2003

Jilamara

2002

earth pigments on paper

National Gallery of Victoria, Melbourne

Gift of Colin Golvan QC in memory of the artist through the Australian
Government's Cultural Gifts Program, 2014

2014.2005

Maryanne Mungatopi

Tiwi 1966–2003

Purrukuparli and Bima

2002

earth pigments on paper

National Gallery of Victoria, Melbourne

Gift of Colin Golvan QC in memory of the artist through the Australian Government's Cultural Gifts Program, 2014

2014.2006

Maryanne Mungatopi represents the story of Purrukuparli and Wai-ai (Bima), which explains how death first came to the Tiwi and the ceremonial response to the death of their tiny son Jinani. Purrukuparli delivered instruction for the first pukumani (mourning) ceremony, and in doing so gave the Tiwi their primary cultural motif. Rather than representing the story symbolically through disembodied jilamara (designs) for the pukumani, Mungatopi depicts the ancestral protagonists and Tiwi participants as painted sculptures, embellished with body markings and associated paraphernalia, against patterned landscapes. Different sensations aroused by the story or the poetics of mourning are conveyed by the facial expressions of the protagonists and ritual performers.

Tommy Pukualami Mungatopi

Tiwi c. 1925–85

Spider Dreaming

1960s

earth pigments on Stringybark (*Eucalyptus* sp.)

Collection of Gabriella Roy, Sydney

Tommy Pukualami Mungatopi

Tiwi c. 1925–85

Coral design

c. 1965

earth pigments on Stringybark (*Eucalyptus sp.*)

Art Gallery of New South Wales, Sydney

Purchased, 1995

150.1995

Coral design directly references the Purrukuparli story, specifically, the moment where Purrukuparli walks into the ocean with his deceased son, creating that place and marking it with coral. The bark displays Tommy Pukualami Mungatopi's signature design: concentric circles radiating out from a central oval shape that is embellished with a layer of fine dots made with a Tiwi comb, with the circles continuing outwards until reaching the edge of the bark. This optical illusion creates depth and movement, giving the sense that the coral is alive, opening and closing with the tides, as though viewed from above, through saltwater on a sunny day.

Tommy Pukualami Mungatopi

Tiwi c. 1925–85

Purrukuparli design

1965

earth pigments on Stringybark (*Eucalyptus* sp.)

National Museum of Australia, Canberra

Collected by Dr Helen M. Wurm

NMA 1985.0112.0030

Tommy Pukualami Mungatopi

Tiwi c. 1925–85

Sun at Wuriupi

1965

earth pigments on Stringybark (*Eucalyptus* sp.)

National Museum of Australia, Canberra

Collected by Dr Helen M. Wurm

NMA 1985.0112.0032

Tommy Pukualami Mungatopi

Tiwi c. 1925–85

Moonrays and vines in the mangroves

c. 1970

earth pigments on Stringybark (*Eucalyptus* sp.)

National Gallery of Australia, Canberra

Purchased, 1973

NGA 73.289

Tommy Pukualami Mungatopi

Tiwi c. 1925–85

Pukumani tutini

1970

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

Collection of Malcolm Davidson, Melbourne

Tommy Pukualami Mungatopi (attributed to)

Tiwi c. 1925–85

Tiwi design

c. 1970

earth pigments on Stringybark (*Eucalyptus sp.*)

Art Gallery of New South Wales, Sydney
Gift of Ron and Margaret Simpson, 2003

93.2003

Vincent Mungatopi

Tiwi born 1967

Pukumani tutini

1993

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the assistance
of the Alcoa Foundation, Governor, 1994

O.6-1994

Vincent Mungatopi

Tiwi born 1967

Pukumani tutini

1993

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the assistance
of the Alcoa Foundation, Governor, 1994

O.7-1994

Vincent Mungatopi

Tiwi born 1967

Brendon Mungatopi

Tiwi born 1937

Pukumani tutini

1993

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the
assistance of the Alcoa Foundation, Governor, 1994

O.8-1994

Estelle Munkanome

Tiwi born 1960

Untitled

2000

earth pigments and synthetic binder on paper

National Gallery of Victoria, Melbourne

Gift of The Hon. David Angel QC through the Australian Government's Cultural Gifts Program, 2016

2016.239

Estelle Munkanome

Tiwi born 1960

Untitled

2001

earth pigments on paper

Aboriginal & Pacific Art, Sydney

Estelle Munkanome

Tiwi born 1960

Untitled

2002

batik on silk

Collection of Ngaruwanajirri Inc., Wurrimiyanga, Bathurst Island, NT

Estelle Munkanome and other artists at Ngaruwanajirri have developed individual styles in painting and batik on silk. Munkanome's paintings have ranged from delicate compositions of dots and lines, bold blocks of colour with minimal dots, to large canvases featuring a framework of spontaneous lines and circles. This silk batik length reveals Munkanome's style of creating geometry using strong lines and sections of colour, which divides the work into seven triangles all marked with parallel lines at different angles.

Estelle Munkanome

Tiwi born 1960

Untitled

2011

earth pigments on paper

Aboriginal & Pacific Art, Sydney

Enraeld Djulabinyanna Munkara

Tiwi 1895–1965

Pukumani tutini

1954

earth pigments on softwood, feathers, bush gum

Private Collection, Melbourne

Enraeld Djulabinyanna Munkara

Tiwi 1895–1965

Bima and Purrukuparli

c. 1955

earth pigments on Ironwood

(*Erythrophleum chlorostachys*)

Collection of Malcolm Davidson, Melbourne

Enraeld Djulabinyanna Munkara

Tiwi 1895–1965

Bima, the ancestral heroine

c. 1955

earth pigments and natural fibre on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Australia, Canberra
Purchased, 1985

NGA 85.393

Enraeld Djulabinyanna Munkara

Tiwi 1895–1965

Purrukuparli, the ancestral hero

c. 1955

earth pigments and natural fibre on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Australia, Canberra

Purchased, 1985 NGA

85.392

Enraeld Djulabinyanna Munkara

Tiwi 1895–1965

Purrukuparli, the ancestral hero and Wai-ai

c. 1955

earth pigments and natural fibre on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Australia, Canberra
Purchased, 1985

NGA 85.391

Enraeld Djulabinyanna Munkara

Tiwi 1895–1965

Female figure

c. 1960s

earth pigments on carved wood

Art Gallery of New South Wales, Sydney

Gift of Harry Messel, 1990

133.1990

Enraeld Djulabinyanna Munkara

Tiwi 1895–1965

Male figure

c. 1960s

earth pigments on carved wood

Art Gallery of New South Wales, Sydney

Gift of Harry Messel, 1990

132.1990

Nanganu

Tiwi active 1960s–70s

Milikapiti (Snake Bay) by day and by night

c. 1960

earth pigments on Stringybark (*Eucalyptus sp.*)

National Museum of Australia, Canberra

Collected by Dorothy Bennett NMA

1985.0246.0049

Maria Josette Orsto

Tiwi born 1962

Untitled

1989–96

batik on silk

National Gallery of Victoria, Melbourne
Purchased, 1996

1996.749

Maria Josette Orsto

Tiwi born 1962

Jilamara (Body painting)

1991

batik on cotton

National Gallery of Victoria, Melbourne

Purchased, 1996

1996.757

Maria Josette Orsto

Tiwi born 1962

Jilamara

1992

batik on silk

National Gallery of Victoria, Melbourne

Purchased, 1993

CT7-1993

In 1987–88, artists at the studio Tiwi Design were introduced to the dye resist batik medium by then art coordinator, Kathy Barnes. About fifteen Tiwi artists, led by Maria Josette Orsto, the first female member of Tiwi Design, made batik on an occasional basis, applying the hot wax with a brush rather than a canting (wax pourer) to create fluent batiks that differed from their screenprinted textiles, which were characterised by hard-edge precision. Orsto's batik lengths feature loosely patterned squares of alternating lines and dots, similar to designs of her earlier paintings in natural ochres.

Therese Ann Pilakui

Tiwi born 1969

Tunga

1991

earth pigments on Stringybark (*Eucalyptus sp.*), fibre string

National Gallery of Victoria, Melbourne
Purchased through The Art Foundation
of Victoria, 1991

O.138-1991

Harold Porkilari

Tiwi c. 1963–2003

Purrukuparli ngirramini

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.73-1992

Harold Porkilari

Tiwi c. 1963–2003

Jilamara

1992

earth pigments on Stringybark (*Eucalyptus* sp.)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.74-1992

Karl Portaminni

Tiwi born 1964

Pukumani tutini

1993

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the
assistance of the Alcoa Foundation, 1994

O.9-1994

Karl Portaminni

Tiwi born 1964

Pukumani tutini

1993

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the
assistance of the Alcoa Foundation, 1994

O.10-1994

Karl Portaminni

Tiwi born 1964

Pukumani tutini

1993

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the
assistance of the Alcoa Foundation, 1994

O.11-1994

Stephen Portaminni

Tiwi born c. 1930

Tunga

c. 1957

earth pigments on Stringybark (*Eucalyptus sp.*)

Art Gallery of New South Wales, Sydney

Gift of Dr Stuart Scougall, 1957

9442

Stephen Portaminni

Tiwi born c. 1930

Tunga

c. 1957

earth pigments on Stringybark (*Eucalyptus sp.*)

Art Gallery of New South Wales, Sydney

Gift of Dr Stuart Scougall, 1957

9441

Carmelina Puantulura

Tiwi c. 1957–2006

Bima

2001

earth pigments on Ironbark (*Eucalyptus sp.*), Paperbark (*Melaleuca sp.*), coconut fibre

National Gallery of Victoria, Melbourne

Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2002

2002.129

Carmelina Puantulura

Tiwi c. 1957–2006

Taparra

2003

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria

Gift of Marielle Soni through the Australian Government's Cultural
Gifts Program, 2018

2018.744

Alfonso Puautjimi

Tiwi born 1969

Female figure

1998

earth pigments on paper

Collection of Ngaruwanajirri Inc., Wurrumiyanga, Bathurst Island, NT

Alfonso Puautjimi

Tiwi born 1969

Male figure

1998

earth pigments on paper

Collection of Ngaruwanajirri Inc., Wurrumiyanga, Bathurst Island, NT

In 1998, the Ngaruwanajirri carvers made some expressive ironwood figurative carvings of Purrukuparli and Wai-ai, which Alfonso Puautjimi selected as subject matter for his early paintings. *Male figure* and *Female figure* feature elongated figures, expressive, bold colour and many dots in the background. Puautjimi's approach to his paintings was and still is very different from that of the other Ngaruwanajirri artists, owing to the wide range of his figurative subject matter. He works rather quickly when applying paint, so his paintings have a fresh and bold appearance.

Alfonso Puautjimi

Tiwi born 1969

Bicycle

2019

earth pigments on paper

Collection of Ngaruwanajirri Inc., Wurrumiyanga, Bathurst Island, NT

Alfonso Puautjimi

Tiwi born 1969

Tokwampini

2002

earth pigments on paper

Collection of Ngaruwanajirri Inc., Wurrumiyanga, Bathurst Island, NT

Jock Puautjimi

Tiwi born 1962

Bima

1999

earthenware, synthetic polymer paint, earth pigments

National Gallery of Victoria, Melbourne

Purchased with funds donated by Supporters and Patrons of Indigenous Art, 2003

2003.672

The artist depicts the sorrowful demise of Bima (also known as Wai-ai), Purrukuparli's wife, after she was enticed to make love with Taparra, her brother-in-law, which caused the death of her baby son, Jinani, from heat stroke. Purrukuparli picked up the body of his dead son, walked out into the sea and announced that death had come to the Tiwi, leaving his wife in the bush. Bima became a curlew, forever crying out her grief in the dusk, a transformation that is dramatically realised by Jock Puautjimi in this work.

Mark Virgil Puautjimi

Tiwi born 1964

Moon man

1999

earthenware, earth pigments, synthetic polymer paint

National Gallery of Victoria, Melbourne

Purchased, 1999

1999.334

The artist represents Purrukuparli's brother, Taparra, the moon man whose adulterous relations with his sister-in-law Wai-ai (Bima) caused the death of her son Jinani. The angular block-like form of the ceramic suggests some of the swagger and sexual potency of Taparra, whose facial expression betrays his anguish at bringing death to the Tiwi as a result of his adulterous relations with Wai-ai. The cross motifs on the sides of the body and the base of the figure reflect the strong influence of the Catholic mission on Bathurst Island and the form of two-way religion that has emerged as a consequence on the Tiwi islands.

Mark Virgil Puautjimi

Tiwi born 1964

Taparra

2002

earthenware

The Arthur and Suzie Roe Collection, Melbourne

The artist represents Taparra, the brother of Purrukuparli who enticed Wai-ai (Bima), his wife to make love with him in the bush. Wai-ai left her baby son Jinani in the shade, but was away for so long that he perished from heat stroke. Purrukuparli, enraged and devastated, fought and critically injured his brother, Taparra, who became the moon man, always reminding Tiwi of the life and death cycle (full moon, no moon, new moon). Mark Virgil Puautjimi added a dynamic element to his representation of Taparra – a crescent moon – to show him turning into the moon.

Mark Virgil Puautjimi

Tiwi born 1964

Maria Josette Orsto

Tiwi born 1962

Murtankala

1999

earthenware, Stringybark (*Eucalyptus sp.*) and palm fibre

National Gallery of Victoria, Melbourne

Purchased with funds donated by Supporters and Patrons
of Indigenous Art, 2003

2003.671

The artist represents Murtankala, the ancestral creator of the Tiwi Islands. According to Tiwi, nobody knows where Murtankala came from and after she created the Islands, she vanished too. Mark Virgil Puautjimi has given tangible and dramatic form to the old woman who stands upright, embellished with a clump of hair, the striped ceramic spikes atop her head. She carries her three children, who are wrapped in palm fibre, in a tunga (bark basket), made by Maria Josette Orsto that is slung around her neck.

Janice Murray Pungautiji

Tiwi born 1966

Yirra Tokwampini

1997

etching, ed. APW 1/2 from APW Archive

Printed by Martin King and Simon Cooper at APW, Melbourne

Produced by the artist in collaboration with Australian Print Workshop, Melbourne

Collection of Australian Print Workshop, Melbourne

Janice Murray Pungautiji represents an important story about birds, Purrukuparli and the first Pukumani ceremony, as Pedro Wonaeamirri explains: ‘Before birds were birds, birds were human. There was the pelican, the white egret, the owl, the black cockatoo and the white cockatoo. They heard Purrukuparli say, “My son is dead. Now we will have a pukumani ceremony for my son” and said, “We will give you feathers to make headbands, armbands and false beards” ’.

The artist represents birds on top of tutini (poles) and decorates them with jilamara (designs) that relate to her Country, Yimpinari.

Janice Murray Pungautiji

Tiwi born 1966

Flying fox and bamboo at Muranapi

2000

etching, ed. APW 1/2 from APW Archive

Printed by Martin King at APW, Melbourne

Produced by the artist in collaboration with Australian Print Workshop, Melbourne

Collection of Australian Print Workshop, Melbourne

Janice Murray Pungautiji

Tiwi born 1966

Jilamara

2000

etching, ed. APW 1/2 from APW Archive

Printed by Martin King at APW, Melbourne

Produced by the artist in collaboration with Australian Print Workshop, Melbourne

Collection of Australian Print Workshop, Melbourne

Gordon John Pupungameri

Tiwi born 1963

Barry Kantilla

Tiwi born 1965

Michael Munkara

Tiwi born 1962

David Tipuamantumirri

Tiwi born 1966

Gilbert Alimankinni

Tiwi born 1976

Purrukuparli ngirramini

2016

earth pigments on Ironwood

(*Erythrophleum chlorostachys*), cockatoo and magpie
feathers

Patakijiyali Museum, Wurrumiyanga

Leon Puruntatameri

Tiwi born 1949

Pukumani tutini

2002

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Gift of Gabriella Roy through the Australian Government's Cultural
Gifts Program, 2013

2013.285

Leon Puruntatameri

Tiwi born 1949

Pukumani tutini

2002

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Gift of The Hon. David Angel QC through the Australian Government's Cultural
Gifts Program, 2020

2020.44

Leon Puruntatameri

Tiwi born 1949

Tunga

2002

earth pigments on Stringybark (*Eucalyptus sp.*), fibre string

National Gallery of Victoria, Melbourne

Purchased with funds donated by Supporters and Patrons of Aboriginal Art, 2003

2003.74

Leon Puruntatameri

Tiwi born 1949

Tunga

2002

earth pigments on Stringybark (*Eucalyptus sp.*), fibre string

National Gallery of Victoria, Melbourne

Purchased with funds donated by Supporters and Patrons of Aboriginal Art, 2003

2003.76

Leon Puruntatameri

Tiwi born 1949

John Martin Tipungwuti

Tiwi born 1969

Pukumani tutini

1993

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the
assistance of the Alcoa Foundation, 1994

O.15-1994

Leon Puruntatameri

Tiwi born 1949

John Martin Tipungwuti

Tiwi born 1969

Pukumani tutini

1993

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the
assistance of the Alcoa Foundation, 1994

O.16-1994

Mathew Freddy Puruntatameri

Tiwi 1972–2007

Aikwampimi

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.88-1992

Mathew Freddy Puruntatameri

Tiwi 1972–2007

Parlini jilamara

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.86-1992

Nina Puruntatameri

Tiwi born 1971

Miyinga

2005

earth pigments on canvas

National Gallery of Victoria, Melbourne
Purchased, NGV Supporters and Patrons of
Indigenous Art, 2006

2006.337

Paddy Freddy Puruntatameri

Tiwi c. 1925–2001

Female figure

c. 1989

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Gift of Anthony and Beverly Knight through the Australian Government's Cultural
Gifts Program, 2019

2019.326

Paddy Freddy Puruntatameri

Tiwi c. 1925–2001

Purrukuparli

1997

earth pigments on Ironwood

(*Erythrophleum chlorostachys*), feathers

National Gallery of Victoria, Melbourne

Presented through the NGV Foundation by Elizabeth and Colin Lavery,
Governors, 2001

2001.366

Patrick Freddy Puruntatameri

Tiwi born 1973

Pukumani tutini

1993

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the
assistance of the Alcoa Foundation, 1994

O.2-1994

Patrick Freddy Puruntatameri

Tiwi born 1973

Paddy Freddy Puruntatameri

Tiwi c. 1925–2001

Pukumani tutini

1993

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the
assistance of the Alcoa Foundation, 1994

O.3-1994

Stanislaus Puruntatameri

Tiwi c. 1906–87

Spiderweb design

1963

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the assistance
of the Utah Foundation, Fellow, 1990

O.61-1990

Stanislaus Puruntatameri

Tiwi c. 1906–87

Kangaroo

c. 1970

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

Collection of Malcolm Davidson, Melbourne

Tuki Puruntatameri

Tiwi born 1900

Muluurapi Swamp

1965

earth pigments on Stringybark (*Eucalyptus* sp.)

National Museum of Australia, Canberra

Collected by Dr Helen M. Wurm

NMA 1985.0112.0037

Nancy Henry Ripijingimpi

Tiwi c. 1935–93

Jilamara

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.43-1992

In 1992, distinguished senior sculptor Nancy Henry Ripijingimpi produced her first bark paintings at Jilamara Arts & Crafts Association as part of a bark painting commission by the NGV. Nancy Henry's style, expressive and graphic, is far removed from that of her contemporaries. The artist worked with a stick rather than a European brush, fashioning asymmetrical paintings that release a spirited energy. Vigorous, textured lines, circles and dots, larger than markings on her tutini (poles), dance rhythmically across these parlingarri (olden day) paintings, which the artist often described as miyinga (scarification), jilamara (body painting) or yoyi (dance).

Nancy Henry Ripijingimpi

Tiwi c. 1935–93

Jilamara

1992

earth pigments on Stringybark (*Eucalyptus* sp.)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.44-1992

Nancy Henry Ripijingimpi

Tiwi c. 1935–93

Jilamara

1992

earth pigments on Stringybark (*Eucalyptus* sp.)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.45-1992

Nancy Henry Ripijingimpi

Tiwi c. 1935–93

Jilamara

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.46-1992

Nancy Henry Ripijingimpi

Tiwi c. 1935–93

Jilamara

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.95-1992

Teeampi Paddy Henry Ripijingimpi

Tiwi 1925–99

Pukumani tutini

late 1950s

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne
Purchased with funds donated by
Mr Roderick Carnegie, 1971

D133-1971

Teeampi Paddy Henry Ripijingimpi

Tiwi 1925–99

Purrukuparli and Tokampini

1960s

earth pigments on Ironwood

(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Gift of Timothy Klingender through the Australian Government's Cultural
Gifts Program, 2019

2019.316

Teeampi Paddy Henry Ripijingimpi

Tiwi 1925–99

Purrukuparli

c. 1970

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Presented through the NGV Foundation by Elizabeth and Colin Laverty,
Governors, 2001

2001.363

Teeampi Paddy Henry Ripijingimpi

Tiwi 1925–99

Purrukuparli and Tokwampini

c. 1970

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

Collection of Michael Roy, Sydney

Willie Roberts

Tiwi active 1990s

Jilamara

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the assistance
of the Utah Foundation, Fellow, 1994

O.92-1994

Tjamalampuwa

Tiwi c. 1895 – c. 1956

Footmarks of the Ninaiui at Ilalanu

1954

earth pigments on Stringybark (*Eucalyptus sp.*)

South Australian Museum, Adelaide

Collected by Charles P. Mountford, 10 July 1954

A47112

Tjamalampuwa

Tiwi c. 1895 – c. 1956

Sun woman in her hut at Wurriyupi

1954

earth pigments on Stringybark (*Eucalyptus* sp.)

South Australian Museum, Adelaide

Collected by Charles P. Mountford, 12 July 1954

A47088

Don Hocking Pudjamirri Tipakalippa

Tiwi c. 1930 – unknown

Preparing for the Pukumani

c. 1963

earth pigments on Stringybark (*Eucalyptus* sp.)

National Museum of Australia, Canberra

Collected by Dorothy Bennett NMA

1985.0246.0080

Doreen Tipiloura

Tiwi born c. 1950

Tunga

1991

earth pigments on Stringybark (*Eucalyptus sp.*),
fibre string

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1991

O.220-1991

Cornelia Tipuamantumirri

Tiwi born 1930

Jilamara design

2013

earth pigments on canvas

National Gallery of Victoria, Melbourne

Purchased, NGV Supporters of Indigenous Art, 2013

2013.948

Cornelia Tipuamantumirri

Tiwi born 1930

Untitled

2015

earth pigments and synthetic polymer paint on canvas

National Gallery of Victoria, Melbourne

Gift of Gabriella Roy through the Australian Government's Cultural
Gifts Program, 2017

2017.216

Cornelia Tipuamantumirri

Tiwi born 1930

Pwoja jilamara

2016

earth pigments on canvas

The Arthur and Suzie Roe Collection, Melbourne

Cornelia Tipuamantumirri's use of the pwoja (Tiwi comb) creates a form of visual music: the ochre vibrates and dances across the canvas in fluctuating currents. Comprising the simplest elements, including broken lines, arcs, grids, bands, circles, triangles or irregular squares in a limited palette, her works are the visual equivalents of melodic harmonies. Far from being theoretical or detached from the physical world, however, the artist's abstractions refer to landscape, seascape, the tides, light and seasonality. Her paintings are grounded in the context of her visual and cultural experience and communicate layers of intergenerational Tiwi knowledge.

Jane Tipuamantumirri

Tiwi born 1968

Untitled

2001

earth pigments on paper

Aboriginal & Pacific Art, Sydney

Jane Tipuamantumirri

Tiwi born 1968

Untitled

2008

earth pigments on paper

Aboriginal & Pacific Art, Sydney

Conrad Tipungwuti

Tiwi born 1966

Jilamara

2005

earth pigments on canvas

National Gallery of Victoria, Melbourne
Purchased, NGV Supporters and Patrons of
Indigenous Art, 2007

2007.131

Conrad Tipungwuti

Tiwi born 1966

Pakitiringa (rain)

2016

earth pigments on canvas

National Gallery of Victoria, Melbourne

Gift of The Hon. David Angel QC through the Australian Government's Cultural
Gifts Program, 2020

2020.39

Conrad Tipungwuti

Tiwi born 1966

Kulama

2016

earth pigments on canvas

National Gallery of Victoria, Melbourne

Purchased with funds donated by Diana Morgan, 2019

2019.1021

Conrad Tipungwuti's work embodies the sheer enjoyment of the act of painting. Most of his works represent the kulama (coming of age) ceremony, celebrated in the pakitiringa, the late wet season, when kulama yams are ripe and a ring appears around the moon. The kurluwukari (circles) signify the moon, the yam and ritual circles of the kulama. The bold pwanga (dots) and marlipinyini (lines) also found in his work are associated with ceremonial songs and dances, and jilamara (body painting) for pukumani (mourning) ceremonies that Tipungwuti experienced at Milikapiti, as he stated: 'my painting is coming from ceremony I saw here'.

Gilbert Tipungwuti

Tiwi born 1963

Untitled

1989–96

batik on silk (organza)

National Gallery of Victoria, Melbourne
Purchased, 1996

1996.752

Marita Tipungwuti

Tiwi born 1960

Tunga

1991

earth pigments on Stringybark (*Eucalyptus sp.*),
fibre string

National Gallery of Victoria, Melbourne
Purchased through The Art Foundation
of Victoria, 1991

O.137-1991

Pius Tipungwuti

Tiwi born 1954

Pukumani tutini

2001

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Gift of The Hon. David Angel QC through the Australian Government's Cultural
Gifts Program, 2010

2010.139

Pius Tipungwuti

Tiwi born 1954

Pukumani tutini

2001–02

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Gift of The Hon. David Angel QC through the Australian Government's Cultural
Gifts Program, 2010

2010.140

Tipurrukuwamirri

Tiwi active 1960s–70s

Milikapiti (Snake Bay) at Kulama time

c. 1960

earth pigments on Stringybark (*Eucalyptus sp.*)

National Museum of Australia, Canberra

Collected by Dorothy Bennett NMA

1985.0246.0100

Tipurrukuwamirri

Tiwi active 1960s–70s

Hunting by the sea

1974

earth pigments on Stringybark (*Eucalyptus sp.*)

National Museum of Australia, Canberra

Collected by Dorothy Bennett NMA

1985.0246.0056

Big Tom

Tiwi 1880–1958

The saltwater dogs, Wankui at Snake Bay

1954

earth pigments on Stringybark (*Eucalyptus sp.*)

South Australian Museum, Adelaide

Collected by Charles P. Mountford, 16 August 1954

A47122

Mario Walarmepui

Tiwi born 1956

Pukumani tutini

2019

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Purchased, Victorian Foundation for Living Australian
Artists, 2020

2020.176

Nellie Wanterapila

Tiwi 1905–79

Coral

1974

earth pigments on Stringybark (*Eucalyptus* sp.)

National Gallery of Australia, Canberra

Purchased, 1984

NGA 84.3037

Mickey Geranium Warlapinni

Tiwi c. 1905–95

Janus figure

1965

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

Collection of Malcolm Davidson, Melbourne

Mickey Geranium Warlapinni (attributed to)

Tiwi c. 1905–95

Wai-ai

1963–64

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Museum of Australia, Canberra

NMA 1985.0246.0127

Mickey Geranium Warlapinni (attributed to)

Tiwi c. 1905–95

Tiwi ceremonial design

c. 1970

earth pigments on Stringybark (*Eucalyptus sp.*)

Private Collection, Melbourne

Taracarijimo Freda Warlapinni

Tiwi c. 1928–2003

Untitled

1998

earth pigments on canvas

National Gallery of Victoria, Melbourne

Purchased, 1998

1998.327

Taracarijimo Freda Warlapinni

Tiwi c. 1928–2003

Untitled

1999

earth pigments on Stringybark (*Eucalyptus* sp.)

Private Collection, Melbourne

Taracarijimo Freda Warlapinni

Tiwi c. 1928–2003

Untitled

2001

earth pigments on canvas

The Arthur and Suzie Roe Collection, Melbourne

Taracarijimo Freda Warlapinni

Tiwi c. 1928–2003

Pwoja – Pukumani body design

2002

earth pigments on canvas

National Gallery of Victoria, Melbourne

Gift of Gabriella Roy, 2008

2008.277

Taracarijimo Freda Warlapinni's work is characterised by bold brush marks and methodically applied gestural markings. Many of her compositions are lines within lines, with the artist's vigorous cross-hatchings inspiring her daughter Pamela to coin the nickname 'arcmesh', an affectionate epithet that stuck. Horizontal bands painted across the surface are a structural form from which to 'hang' short tassel-like strokes, 'always painted downwards', as her artist son Linus emphasised. There is a clear logic to this vertical orientation, following the ironwood tutini (pole) and the human body. In some works, dots, in-filled circles, squares and grids break the artist's linear habit.

Taracarijimo Freda Warlapinni

Tiwi c. 1928–2003

Pwoja – Pukumani body paint design

2002

earth pigments on canvas

Art Gallery of New South Wales, Sydney

Purchased, 2002

274.2002

Cabrini Wilson

Tiwi born 1969

Miputi

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.70-1992

Black Joe Wombadiemeri

Tiwi 1910–73

Pukumani design

1960

earth pigments on Stringybark (*Eucalyptus sp.*)

National Museum of Australia, Canberra

Collected by Dorothy Bennett NMA

1985.0246.0090

Black Joe Wombadiemeri (attributed to)

Tiwi 1910–73

Pukumani tutini

late 1950s

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne
Purchased with funds donated by
Mr Roderick Carnegie, 1971

D128-1971

Mani Luki Harry Carpenter

Wommatakimmi

Tiwi c. 1914–80

Pukumani tutini

late 1950s

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne
Purchased with funds donated by
Mr Roderick Carnegie, 1971

D124-1971

Mani Luki Harry Carpenter

Wommatakimmi

Tiwi c. 1914–1980

Pukumani tutini

late 1950s

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne
Purchased with funds donated by
Mr Roderick Carnegie, 1971

D125-1971

Mani Luki Harry Carpenter

Wommatakimmi

Tiwi c. 1914–1980

Pukumani tutini

late 1950s

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne
Purchased with funds donated by
Mr Roderick Carnegie, 1971

D126-1971

Mani Luki Harry Carpenter

Wommatakimmi

Tiwi c. 1914–1980

Pukumani tutini

late 1950s

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne
Purchased with funds donated by
Mr Roderick Carnegie, 1971

D127-1971

Mani Luki Harry Carpenter

Wommatakimmi

Tiwi c. 1914–1980

Purrukuparli

late 1950s

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne
Purchased with funds donated by
Mr Roderick Carnegie, 1970

O.1-1970

Mani Luki Harry Carpenter

Wommatakimmi

Tiwi c. 1914–1980s

Wai-ai

late 1950s

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne
Purchased with funds donated by
Mr Roderick Carnegie, 1970

O.2-1970

Mani Luki Harry Carpenter Wommatakimmi

Tiwi c. 1914–1980

Purrukuparli and Bima

1959

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

Collection of Malcolm Davidson, Melbourne

Mani Luki Harry Carpenter

Wommatakimmi

Tiwi c. 1914–80

Purrukuparli and Bima

1962

enamel paint on Ironwood (*Erythrophleum chlorostachys*)

Private Collection, Melbourne

Pedro Wonaeamirri

Tiwi born 1974

Parlini jilamara

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.92-1992

Pedro Wonaeamirri

Tiwi born 1974

Yimunga amintiya taparra

1992

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992

O.91-1992

Pedro Wonaeamirri

Tiwi born 1974

Pwoja – Pukumani

1998

earth pigments and synthetic polymer paint on canvas

National Gallery of Victoria, Melbourne

Gift of Dr Terry Cutler, 2017

2017.109

‘Nginingilawa jilamara is my design that no one else will use or copy. Pwoja is the name of the wooden comb that can make body design, so when we say pwoja, it is also the design from the comb. My paintings are based on pwoja, body paintings. When I paint, I think of myself and who I am. Sometimes when I paint, I sing to myself too. The songs help me to find a way of getting my own design. Sometimes I paint slowly and sing, take a break, look at it. They’re talking together – the song and the design.’

PEDRO WONAEAMIRRI, 2007

Pedro Wonaeamirri

Tiwi born 1974

Pukumani objects

2000

etching, ed. APW 1/2 from APW Archive

Printed by Martin King at APW, Melbourne

Produced by the artist in collaboration with Australian Print Workshop, Melbourne

Collection of Australian Print Workshop, Melbourne

'I remember, when we flew down to Adelaide, we documented [the Mountford collection] ... First, I felt really sad, because those objects were taken away from this community... There were spears and fighting sticks and a false beard. With the false beard a man had a shave, then made bush string, then waxed, then used a dingo tail and also white cockatoo feathers. Not many make them now. There were also feather balls, armbands and poles. Seeing those artefacts in Adelaide; putting the images on the copper plate. I felt very good and very proud of myself. It was who I am.'

PEDRO WONAEAMIRRI, 2003

Pedro Wonaeamirri

Tiwi born 1974

Pukumani tutini

2002

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Gift of Anthony and Beverly Knight through the Australian Government's Cultural
Gifts Program, 2019

2019.348

Pedro Wonaeamirri

Tiwi born 1974

Pukumani tutini

2003

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Gift of Gabriella Roy through the Australian Government's Cultural
Gifts Program, 2014

2014.343

Pedro Wonaeamirri

Tiwi born 1974

Pwoja (Pukumani body paint design)

2004

earth pigments on canvas

National Gallery of Victoria, Melbourne

Gift of Marielle Soni through the Australian Government's Cultural
Gifts Program, 2014

2014.2012

Pedro Wonaeamirri

Tiwi born 1974

Untitled

2004

earth pigments on canvas

National Gallery of Victoria, Melbourne

Gift of Dr Milton Roxanas through the Australian Government's Cultural
Gifts Program, 2013

2013.282

Pedro Wonaeamirri

Tiwi born 1974

Tunga

2008

earth pigments on Stringybark (*Eucalyptus sp.*),
fibre string

National Gallery of Victoria, Melbourne

Purchased, NGV Supporters of Indigenous Art, 2009

2009.547

Pedro Wonaeamirri

Tiwi born 1974

Jilamara

2019

earth pigments on canvas

National Gallery of Victoria, Melbourne

Purchased with funds donated by Christopher Thomas AM
and Cheryl Thomas, 2019

2019.1030

Pedro Wonaeamirri

Tiwi born 1974

Tunga

2019

earth pigments on Stringybark (*Eucalyptus sp.*),
hibiscus fibre

National Gallery of Victoria, Melbourne
Purchased with funds donated by the
Canny Quine Foundation, 2019

2019.1033

John Wilson Wuribudiwi

Tiwi born 1955

Purrukuparli

1997

earth pigments on Ironwood
(*Erythrophleum chlorostachys*), coconut fibre,
feathers, twine

National Gallery of Victoria, Melbourne
Purchased, 1999

1999.23

John Wilson Wuribudiwi

Tiwi born 1955

Murtankala

2010

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

Purchased with funds donated by Jim Cousins AO
and Libby Cousins, 2011

2011.102

Artist's name not recorded

Tiwi active 1910s

Jukuti (arm band)

1912

earth pigments in Stringybark (*Eucalyptus sp.*), giddy
giddy seeds (*Abrus precatorius*), bush string

Museums Victoria

Collected by Baldwin Spencer, 1912

X 18970

Artist's name not recorded

Tiwi active 1910s

Jukuti (armband)

1912

earth pigments in Stringybark (*Eucalyptus sp.*), giddy
giddy seeds (*Abrus precatorius*), bush string

Museums Victoria

Collected by Baldwin Spencer, 1912

X 18971

Jukuti (armbands) are extraordinary body ornaments worn on the upper arm of participants on ceremonial occasions. They are sculpted from bark, painted with ochres and decorated with bush string, plaited cane, giddy giddy seeds (*Abrus precatorius*) and sometimes feathers. Jukuti jut out from the dancers' arms like wings and are apparently intended to move in rhythm with their gestures.

Artist's name not recorded

Tiwi active 1910s

Tunga

1911

earth pigments on Stringybark (*Eucalyptus sp.*)

South Australian Museum, Adelaide

Collected by A. M. Waters, 1911

A2504

Artist's name not recorded

Tiwi active 1910s

Tunga

1911

earth pigments on Stringybark (*Eucalyptus sp.*)

South Australian Museum, Adelaide

Collected by D. M. Sayers 1911

A350

Artist's name not recorded

Tiwi active 1910s

Tunga

1911

earth pigments on Stringybark (*Eucalyptus sp.*)

South Australian Museum, Adelaide

Collected by D. M. Sayers 1911

A5054

Artist's name not recorded

Tiwi active 1910s

Tunga

1912

earth pigments in Stringybark (*Eucalyptus* sp.)

Museums Victoria

Collected by Baldwin Spencer, 1912

X 18032

Artist's name not recorded

Tiwi active 1910s

Tunga

1912

earth pigments in Stringybark (*Eucalyptus sp.*)

Museums Victoria

Collected by Baldwin Spencer, 1912

X 18056

Artist's name not recorded

Tiwi active 1910s

Pukumani tutini

1912

earth pigments in Ironwood (*Erythrophleum chlorostachys*)

Museums Victoria

Collected by Baldwin Spencer, 1912

X 19513

Artist's name not recorded

Tiwi active 1910s

Pukumani tutini

1912

earth pigments in Ironwood (*Erythrophleum chlorostachys*)

Museums Victoria

Collected by Baldwin Spencer, 1912

X 19511

Artist's name not recorded

Tiwi active 1910s

Tunga

1916

earth pigments in Stringybark (*Eucalyptus* sp.)

Museums Victoria

Collected by Joe Cooper, 1916

X 22929

Artist's name not recorded

Tiwi active 1950s

Assembling of the totem for Purrukuparli's first Pukumani

1954

earth pigments on Stringybark (*Eucalyptus sp.*)

South Australian Museum, Adelaide

Collected by Charles P. Mountford 21 July 1954

A47098

Artist's name not recorded

Tiwi active 1950s

Red ochre totem place under the sea near Karslake Island

1954

earth pigments on Stringybark (*Eucalyptus sp.*)

South Australian Museum, Adelaide

Collected by Charles P. Mountford, 7 January 1954

A47070

Artist's name not recorded

Tiwi active 1950s

Spirit children (Puti-Putui)

1954

earth pigments on Stringybark (*Eucalyptus sp.*)

South Australian Museum, Adelaide

Collected by Charles P. Mountford, 30 May 1954

A47030

Artist's name not recorded

Tiwi active 1950s

Sun woman at Wurriyupi

1954

earth pigments on Stringybark (*Eucalyptus sp.*)

South Australian Museum, Adelaide

Collected by Charles P. Mountford, 11 July 1954

A47087

Artist's name not recorded

Tiwi active 1950s

Surroundings of Banjo Beach

1954

earth pigments on Stringybark (*Eucalyptus* sp.)

South Australian Museum, Adelaide

Collected by Charles P. Mountford, 3 June 1954

A47034

Artist's name not recorded

Tiwi active 1950s

The place of the rainbow, Kulimbini

1954

earth pigments on Stringybark (*Eucalyptus sp.*)

South Australian Museum, Adelaide

Collected by Charles P. Mountford, 7 January 1954

A47109

Artist's name not recorded

Tiwi active 1950s

The rain man (Pakadringa)

1954

earth pigments on Stringybark (*Eucalyptus sp.*)

South Australian Museum, Adelaide

Collected by Charles P. Mountford, 20 June 1954

A47058

Artist's name not recorded

Tiwi active 1950s

Totem place of the catfish at Goose Creek

1954

earth pigments on Stringybark (*Eucalyptus sp.*)

South Australian Museum, Adelaide

Collected by Charles P. Mountford, 7 March 1954

A47160

Artist's name not recorded

Tiwi active 1950s

Totem woman, Wilinduella on an island in Sharks Bay

1954

earth pigments on Stringybark (*Eucalyptus sp.*)

South Australian Museum, Adelaide

Collected by Charles P. Mountford, 1 July 1954

A47071

Artist's name not recorded

Tiwi active 1950s

Tunga, Side A: Myth of the sun;

Side B: Mangrove swamp

1954

earth pigments on Stringybark (*Eucalyptus sp.*)

South Australian Museum, Adelaide

Collected by Charles P. Mountford, 30 May 1954

A47029

Artist's name not recorded

Tiwi active 1950s

**Tunga, Side A: Purrukuparli, sun,
moon and stars;**

**Side B: Creatures of the sea and
Pukumani crocodile design**

1954

earth pigments on Stringybark (*Eucalyptus sp.*)

South Australian Museum, Adelaide

Collected by Charles P. Mountford, 1 June 1954

A47039

Artist's name not recorded

Tiwi active 1950s

Tunga, Side A: The Pukiri place of Panindu;

Side B: Totem place of fresh water

1954

earth pigments on Stringybark (*Eucalyptus sp.*)

South Australian Museum, Adelaide

Collected by Charles P. Mountford, 11 June 1954

A47049

Artist's name not recorded

Tiwi active 1950s

Tunga, Side A: Taparra (the moon) and the clouds;

Side B: Turtle myth

1954

earth pigments on Stringybark (*Eucalyptus sp.*)

South Australian Museum, Adelaide

Collected by Charles P. Mountford, 27 May 1954

A47027

Artist's name not recorded

Tiwi active 1950s

Tunga, Totem places of the woolly butt

1954

earth pigments on Stringybark (*Eucalyptus sp.*)

South Australian Museum, Adelaide

Collected by Charles P. Mountford, 27 July 1954

A47105

Artist's name not recorded

Tiwi active 1950s

Tunga

1959

earth pigments on Stringybark (*Eucalyptus sp.*)

Art Gallery of New South Wales, Sydney

Gift of Dr Stuart Scougall, 1959

IA26.1959

Artist's name not recorded

Tiwi active 1950s

Tunga

1959

earth pigments on Stringybark (*Eucalyptus sp.*)

Art Gallery of New South Wales, Sydney

Gift of Dr Stuart Scougall, 1959

IA27.1959

Artist's name not recorded

Tiwi active 1950s

Tunga

1959

earth pigments on Stringybark (*Eucalyptus sp.*)

Art Gallery of New South Wales, Sydney

Gift of Dr Stuart Scougall, 1959

IA28.1959

Artist's name not recorded

Tiwi active late 1950s

Pukumani tutini

late 1950s

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne
Purchased with funds donated by
Mr Roderick Carnegie, 1971

D129-1971

Artist's name not recorded

Tiwi active late 1950s

Pukumani tutini

late 1950s

earth pigments on Ironwood

(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Purchased with funds donated by Mr Roderick Carnegie, 1971

D131-1971

Artist's name not recorded

Tiwi active late 1960s

Pukumani tutini

late 1960s

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

Private Collection, Melbourne

Artist's name not recorded

Tiwi active 1960s

Tiwi ceremonial spears

1960s

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

Private Collection, Melbourne

Tiwi ceremonial spears are a special form of elaborately carved and painted spear used by performers in pukumani (mourning) ceremonies rather than as functional weapons or implements. Tiwi assign gender groupings to such spears. Female spears or arawinikiri, such as these, are long and heavy with barbs on both sides, whereas male spears or tukwarliti are long and thin with large barbs on one side only. As with jilamara (paintings) on tutini (poles), tunga (bark baskets) and the body of dancers, the painted designs on spears are highly individual.

Artist's name not recorded

Tiwi active 1960s

Tiwi ceremonial spears

1960s

earth pigments on Ironwood

(*Erythrophleum chlorostachys*)

Private Collection, Melbourne

Artist's name not recorded

Tiwi active 1960s

Tiwi spear

1960s

earth pigments on wood

Collection of Malcolm Davidson, Melbourne

Artist's name not recorded

Tiwi active 1960s

Untitled

1960s

earth pigments on Stringybark (*Eucalyptus sp.*)

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1987

O.45-1987

Artist's name not recorded

Tiwi active 1970s

Pukumani tutini

c. 1970s

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Gift of Anthony and Beverly Knight through the Australian Government's Cultural
Gifts Program, 2019

2019.324

Artist's name not recorded

Tiwi active 1970s

Pukumani tutini

c. 1970

earth pigments on Ironwood
(*Erythrophleum chlorostachys*)

National Gallery of Victoria, Melbourne

Gift of Anthony and Beverly Knight through the Australian Government's Cultural
Gifts Program, 2019

2019.325

Doreen Tipiloura

Tiwi born c. 1950

Tunga

1991

earth pigments on Stringybark (Eucalyptus sp.), fibre string

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1991

O.219-1991

Mary Magdalene Tipungwuti

Tiwi 1935–2020

Tunga

2002

earth pigments on Stringybark (*Eucalyptus sp.*), fibre string

National Gallery of Victoria, Melbourne

Purchased with funds donated by Supporters and Patrons of Aboriginal Art, 2003

2003.78

Cardo Kerinauia Tiyantingalayang

Tiwi 1892–1964

Purrukuparli

1959

earth pigments on Ironwood (*Erythrophleum chlorostachys*)

Collection of Malcolm Davidson, Melbourne

Cardo Kerinauia Tiyantingalayang

Tiwi 1892–1964

Bima

1959

earth pigments on Ironwood (*Erythrophleum chlorostachys*)

Collection of Malcolm Davidson, Melbourne

Mani Luki Harry Carpenter

Wommatakimmi

Tiwi c. 1914–80

Purrukuparli

1959

earth pigments on Ironwood (*Erythrophleum chlorostachys*)

Collection of Malcolm Davidson, Melbourne

Mani Luki Harry Carpenter

Wommatakimmi

Tiwi c. 1914–80

Bima

1959

earth pigments on Ironwood (*Erythrophleum chlorostachys*)

Collection of Malcolm Davidson, Melbourne

Mani Luki Harry Carpenter

Wommatakimmi

Tiwi c. 1914–80

Purrukuparli

1962

enamel paint on Ironwood (*Erythrophleum chlorostachys*)

Private Collection, Melbourne

Mani Luki Harry Carpenter

Wommatakimmi

Tiwi c. 1914–80

Bima

1962

enamel paint on Ironwood (*Erythrophleum chlorostachys*)

Private Collection, Melbourne