

unbranded





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121 View St **BENDIGO** Victoria 3550

Damien Shen

Dean Cross

Gunybi Ganambarr

Illiam Nargoodah

James Tylor

John Prince Siddon

Ngarralja Tommy May

Nongirrŋa Marawili

Nyurpaya Kaika Burton

Patrina Mununggurr

Sharyn Egan

Sonia Kurarra

Wukun Wanambi

LA TROBE
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Cover image: Sonia Kurarra, *Martuwarra*, 2015, synthetic polymer paint on canvas, 152 x 137cm.
Courtesy of the artist and Mangkaja Arts.

Image left: Gunybi Ganambarr at Gangan. Photo by Dave Wickens. Courtesy of the artist and Buku-Larrŋgay Mulka Centre.

unbranded presents work by Indigenous contemporary artists whose practices undermine and subvert the notion of a singular Indigenous 'brand' or 'aesthetic'. Their work unpicks preconceptions of what Indigenous creative practice is or, should be, rejecting binary assumptions around 'traditional/non-traditional', or 'urban/remote' practices and other applied, and often arbitrary categorisations. Their work instead reflects multiplicity, complexity and sometimes-conflicting experiences of culture and identity in contemporary Australia.

The act of 'branding', clustering often disparate products together for marketing purposes, strips the voice of the individual artist or maker and separates creative output from the contemporary context in which it is created. In the case of Indigenous Australian Art, the commodification of cultural output as a consumable, digestible, 'thing', owned and understood with minimal engagement is highly problematic.

The establishment of a publicly-accepted Indigenous aesthetic has emerged from two centuries of misunderstanding, and misrepresentation of Indigenous peoples in Australia. This took place in our museums, in our politics and in our broader society and resulted in mistruths about the existence of a pan-Aboriginal society, culture and Identity. It is the legacy of this lack of understanding and awareness which has resulted in an Indigenous brand, one which has outlawed cultural plurality, diversity, complexity, contradiction and contested in-between spaces. Branding denies the possibility of multi-directional dialogue between cultures and acts as a device of separation and cultural othering. It bleaches colour and nuance, white-washing diverse experiences and histories into a banal singularity.

unbranded as a curatorial enterprise questions these reductive and divisive modes of representation and interpretation, while simultaneously affirming the diversity, multiplicity and complexity of contemporary Indigenous experience, both live and inherited.

Emerging from ongoing discussions around the premise established by Glenn Iseger-Pilkington in his essay *Branded: the Indigenous Aesthetic* originally published by the Centre for Contemporary Photography (CCP) in 2009, *unbranded* challenges the relevance of an 'Indigenous brand' or 'aesthetic', and refutes the notion that such a brand can somehow represent the experience of Indigenous artists and Indigenous people across Australia. Despite the incredible diversity of contemporary art being produced across a wide variety of mediums, forms and content and in a diverse range of community and individual contexts, these ideas persist and reflect a lack of public engagement with the realities of contemporary life and culture and the diverse experiences of Indigenous artists.

unbranded speaks to the nuance of life across Indigenous Australia. It explores the many ways that artists perceive, decipher and share their cultures, lived experiences and thoughts and feelings about the world with others, through their visionary art practices.

With special thanks to all exhibiting artists, Buku-Larrngay Mulka, The Mulka Project, Mangkaja Arts, Tjala Arts, Harriett and Richard England Collection, Tasmania, Craig Semple Collection, Melbourne, Alcaston Gallery, MARS Gallery and Vivien Anderson Gallery.

Glenn Iseger-Pilkington & Travis Curtin (Curators).

Many Australians - Indigenous and non-Indigenous alike - get behind the saying that Indigenous Australians are custodians of the “longest continuing culture” on earth. While it is a powerful statement, the saying elides two very important facts that are frequently simplified in mainstream media: 1) that the longest continuing culture is comprised of hundreds of highly distinct cultures plural; and 2) that within these parallel streams of continuity, immense change, adaptation and modernism is habitually at play.

***unbranded** explodes this trend towards simplification into a kaleidoscopic array of hugely distinct artistic practices by Indigenous artists across the whole country. In particular, works on readymade materials by Yolngu artists Nonggirrna Marawili and Gunybi Ganambarr from North East Arnhem Land and the colourful cartoon-like paintings of Walmajarri artist John Prince Siddon challenge preconceptions about “tradition” in Indigenous art. Situated opposite the exhibition **From Tudors to Windsors: British Royal Portraits** at the Bendigo Art Gallery, which by contrast evidences just how little British portraiture practice has changed across hundreds of years, these artists’ works are evidently products of a radical imagination - at once celebrating Country and critiquing its expropriation and encroachment by colonisers and other extractive forces. Where a British mentality evidently conceives of continuity as a line that extends from the past into the present (seen everywhere in the show in the family trees painted on the gallery walls), an infinitely more complex and cyclical - if not fully spherical - model of time informs many of the works in **unbranded**. This temporality is expressive of a continuity that is premised on rejuvenation, dynamic loops, anachronisms, futurisms and their intersections.*

The show is a deeply powerful expression of contemporaneity.

- Helen Hughes.



John Prince Siddon, *Untitled (Spray Can) (detail)*, 2016, dimensions variable, synthetic polymer paint and encising on etched spray can. Courtesy of the artist and Mangkaja Arts. Harriett and Richard England Collection, Tasmania. Photo by Ian Hill.

Ngarralja Tommy May

Born: 1935 **Country:** Yarnkurnja **Language:** Walmajarri **Skin:** Jungkurra

Ngarralja Tommy May is a Wangkajunga/Walmajarri man. He was born at Yarnkurnja in the Great Sandy Desert. He dances and sings Kurtal, a ceremony relating to the main jila [living waterhole] in his country. He is also a painter and printmaker.

“I was big when I left my country. I was already hunting by myself. I was with my young brother and my mother. My father had passed away by this time. I know these stories and these places in my country. We are not allowed to paint that story for other people’s country. We will get killed or into trouble if we do this. We put that easy story, not a really hard story like law business. We can’t paint that either. I first saw paintings in caves. I learned a lot from people, mostly my father and grandfather. I was living all around in my country, camping all around. Wurna juwal, always moving. When I paint I think about this. My work is now like my drawing for printmaking, straight onto the tin, or sometimes wood, using a knife or pens. I work everyday, and I’ve travelled a lot with the paintings. Singapore, Houston, Washington D.C., like that.”

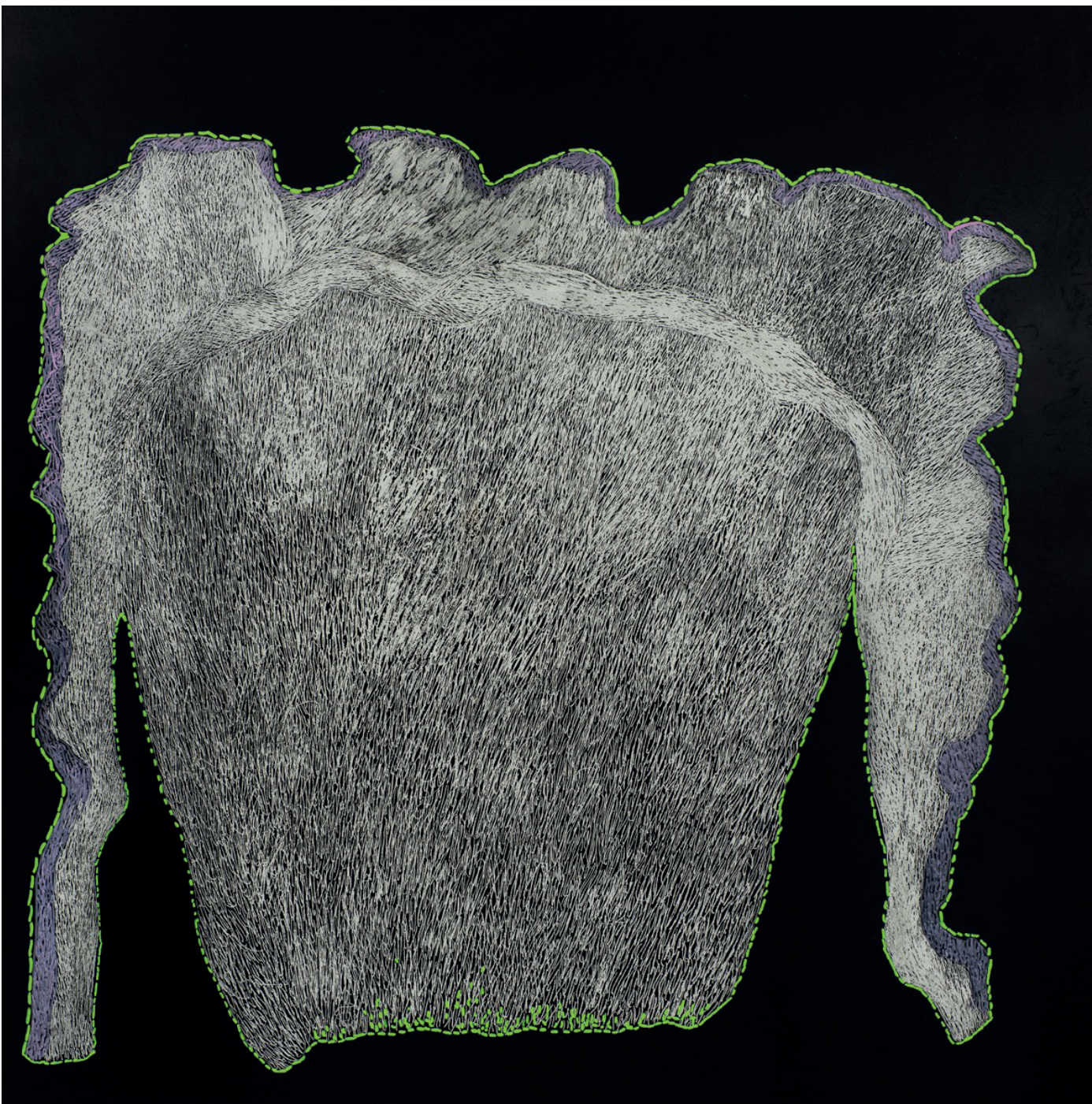
Ngarralja is fluent in Wangkajunga, Walmajarri and English and writes Walmajarri. He is a founding member of the Karrayili Adult Education centre where he learnt to read and write his own language and English.

Ngarralja is an important person for art and culture in Fitzroy Crossing. He is a former Deputy Chairman of Mangkaja Arts and former Chairman of Kimberley Aboriginal Law and Cultural Centre (KALACC). Ngarralja was also an executive for twenty one years on the Association of Northern Kimberley and Arnhem Aboriginal Artists (ANKAAA) Board of Directors, and was a contributing artist to the Ngurarra Canvas used in the successful native title claim. Ngarralja lives with his children at Mindi Rardi Community in Fitzroy Crossing.

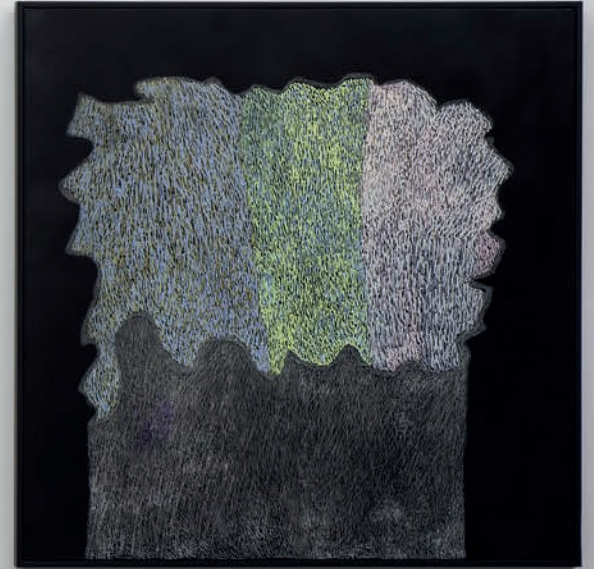
Courtesy of Mangkaja Arts.



Photo courtesy of the artist and Mangkaja Arts.



Ngarralja Tommy May, *Jitirr*, 2017, synthetic polymer paint and drawing into enamel on metal, 90 x 90cm. Courtesy of the artist and Mangkaja Arts. Harriett and Richard England Collection, Tasmania.



Installation view of *unbranded*, La Trobe Art Institute. Artwork: Ngarraja Tommy May. Photo by Ian Hill.

Nongirrŋa Marawili

Born: 1938 **Homeland:** Bāniyala **Clan:** Madarrpa, Yithuwa group **Moiety:** Yirritja

Nongirrŋa Marawili is the daughter of the Madarrpa' warrior Mundukul (lightning snake) and a Gālpu woman Buḷunguwuy. Nongirrŋa was a wife of Djapu statesman Djutadjutja Munungurr (deceased) who won best bark painting at the National Aboriginal Art Awards 1997, in which she ably assisted. She was the mother of four sons before birthing her two daughters, Marrnyula and Rerrkirrwaŋa (both artists - Rerrkirrwaŋa won best bark in Telstra 2009).

Nongirrŋa is a highly respected senior in her community, knowledgeable in two educational systems and practitioner in the bush and also institutions. She is a prolific producer of art, her work includes bark paintings, larrakitj, carvings, and limited edition prints. Many of the works attributed to her husband Djutadjuta were crosshatched by Nongirrŋa as part of teaching her family the required skills. She most often paints her husband's Djapu clan designs, the Gālpu clan designs of her mother, or that of her own clan the Madarrpa. The following is an extract from the accompanying essay from her sell out show in 2013, 'And I am Still Here..'

Nongirrŋa started life as one of the numerous children of Mundukul the Madarrpa warrior (c.1890-c.1950). He was a famed leader/warrior with uncountable wives of the Marrakulu, Dhudi Djapu and Gālpu clans. Nongirrŋa was a child of Buḷunguwuy, one of the four Gālpu wives. Life was a bountiful but disciplined subsistence amongst a working family group of closely related mothers, brothers and sisters. This was over fifty people!

She was born on the beach at Darrpirra, North of Cape Shield on the ocean side. But they were wakir' - camping/moving around. They went to Yilpara. They went to Djarrakpi. But their special place was Guwaŋarripa (Woodah Island). They were a fleet of canoes travelling all the way to Groote Island and back and forth from the mainland. They lived in this rich place surrounded by coral reefs. When they wanted to catch the wind they would break off the branch of a tree and use that as the sail. Mums, babes, dogs and kids being paddled by their husbands, brothers and fathers through tropical waters full of huge reptiles, mammals, fish, turtles and sharks. One day she was at Barinjura when the great leader Mawunbuy was lost in a canoe capsized by a whale or a Japanese submarine, whichever witness you believe.

Nongirrŋa went to Yirrkala with her father's sisters however she did not go to school as she was too scared. Her father died on Warrpirrimatji Island near Groote. Later they carried his



Photo courtesy of the artist and Buku-Larrnggay Mulka.

bones to Baykultji in the far west of Blue Mud Bay to stand in a larrakitj (hollow memorial pole).

The rhythm of that life is different from the staccato, repetitive machine-like beat of the 'working week'. It is better to zig when another instinct would zag. That's how to avoid the crocodile, the cyclone, the illness, the ambush, the dispute. Like the music of the yidaki. The 'music' is not the melody. The colour and flavour and story comes in the rhythm which is as fluent and changing as the melody of an aria. Watch a metronomic person try and clap to the 'beat'. There isn't one. The clap-sticks provide a structure but within that the tongue of the player dips and darts without a rigid pattern. It is this un-rhythm that Yolngu are at one with and which these works sing with. Nongirrnga's bark paintings can be seen in the same way.

Like a yidaki is a monotone, the palate of earth pigments is limited. There are no purples greens or blues in this melody. But the 'music' is in the patterns of the percussion. The countless breath strokes and their interplay have the spontaneity and narrative of any melody but within a single note. It is this rhythm that cannot be preplanned or manipulated or replicated by mechanic people.

Djutjadjutja Mununggurr came to Yirrkala from Wangdawuy. He helped build the airstrip for the army during the war. She was in her early teens. They gave her to him. Three of her children were born in ward two of the newly built Yirrkala hospital. This is now gallery two of the Buku-Larrnggay Mulka Centre where she painted the works of this exhibition. Her father and daughter each went on to win the NATSIAA prize for best bark painting. So why now do we hear of Nongirrnga? Has something changed? No. She has always been this good. It is only now that we are noticing. Maybe we have changed and are becoming receptive to the "I saw the makarratha. where they stood against each other with spears at Matarawatj under the old law. There were three men Djapu, Dhalwarju and Gumatj. And I am still here and I am still strong and I am still working." Nongirrnga Marawili (trans.) Yirrkala, October 2012.

Her second show at Alcaston 'Yathikpa' was also a sell out with institutional purchases strong. It represented a move from her husband's Djapu clan Dhuwa moiety imagery to her own, the Madarrpa clan Yirritja moiety waters and fire. For the first time she was painting her own identity with power and passion.

The highlight of her career in art so far has been the retrospective 'From my Herat and Mind' at the AGNSW in 2018-9 curated by Cara Pinchbeck which won national critical praise and a strong catalogue.

After this exhibition she began to apply the toner from discarded magenta print cartridges to her bark which took her into completely new phase in line with the Found movement. Prior to this she had worked on discarded Alupanel.



Photo by Pep Phelan. Courtesy of the artist and Buku-Larrnggay Mulka Centre.

Courtesy of Buku-Larrnggay Mulka Centre.



Nongirrŋa Marawili, *Lightning*, 2017, enamel paint on aluminium composite board, 150 x 100cm. Courtesy of the artist, Buku-Larrŋgay Mulka Centre and Alcaston Gallery, Melbourne.



Photo by Pep Phelan. Courtesy of the artist and Buku-Larrnggay Mulka Centre.

Nyurpaya Kaika Burton

Born: 1949

Community: Amata, SA **Region:** Anangu Pitjantjatjara Lands **Language:** Pitjantjatjara

Nyurpaya Kaika Burton is an artist and longstanding director of Tjala Arts in Amata Community and the current Chairwomen of the APY Art Centre Collective. Nyurpaya has enjoyed a career as a committed practicing artist for over 50 years first working in Ernabella Community and later in Amata Community. Nyurpaya is a multi disciplinary artist, she is a published writer, writing in her language Pitjantjatjara. She is also a singer, dancer, a weaver and visual artist.

Nyurpaya Kaika has been a respected and revered regional leader for over 40 years. She was a teacher at Ernabella School, a role she relished for her ability to impact future generations through an education which embraced Anangu cultural values. Nyurpaya also enjoyed a role in regional leadership through her role as a Directors of NPY Women's Council.

She has been a constant presence in the APY Art Movement. Nyupraya and her sister Langa-liki De Rose were two of the driving forces in establishing Minymaku Arts, the art centre that would become Tjala Arts, one of the most prestigious art centres operating in Australia today. Her leadership and mentorship of younger artists has inspired the participation of hundreds of young women into the APY Art Centres.

Nyurpaya is married to Senior Man Willy Kaika Burton and together they have three children.

Courtesy of Tjala Arts.



Photo courtesy of the artist and Tjala Arts.

Ngayuku ini Nyurpaya Kaika Burton ngayulu A.P.Y. S.A. Amata Community-nguru. Ngayulu Artists
 Tjara Artisku ngayulu nyiringka tjukurpa tjuta walkatunpai. Munu ngayulu tamuku kamiku tjukurpaku ninti
 pulka ngayulu kututungku kanyini tjukurpa pulka mununa katangu kulini. Paluru sanakata ala ninti pulka
 kulintja tjukurpa kututu kunpu wangka kutjutara. Munuya tjiti malatja malatjaku wiru tjuta palyanangi kuranyu-
 kutungku. Palatja tjiti malatja malatja pijanyi minga purunpa kuwaripa pulka mulapa alapalatja kulila
 Nyangapalunya kuliraya anangu nguranga tjutangk tjukurpa tjuta munu tjukurpa tjuta kumpungku
 witira tamalpa ngupuru kanyiningi. Tjiti malatja malatjangu pakara pulkaringkula nyakula nintiringkula tjana
 ngaparp kanyintjaku munu tjiti malatja malatja ma-nintintjaku munu kumpungku kanyintjaku. Tjukurpa
 pulka nyangatja tamuku kamiku tjana ngarira ngurmananyi nyuntula ngurpatja. Munta Wanyuya Piruku
 kulila tjukurpa nyanga palurutu. Ara-irititjangu nyinara tjana tjiti tjuta nintiningi wampataku Katira malu nyakula
 wangkangtja wiy munu mara urira nyirkiniririra utira wangkangtja wiy purkarangku talytu marangku
 pampura wangkamai. Ka ngayulu ankula ilangu mulapa kulatangka tjutira kultu wakani. Mununanta mara
 urira altingi kani ngarala mulatu uriwiyangu kumpira nyangame. Kulila malu tjuta kata ninti pararitja ilatja
 urinyangka nyakupai unguwanungku pina ala ninti pulka pakara ngulu wintapakapai kumpira putikutu
 ankula puti ungu ngarira mungartjiripai munuya puyipuyinyangka kulilpai alalitja mungartjiringu
 manta wariningu uril kutu ankuntjaku maiukiri ngalkula paljarangkuntjaku munuya ankula ngalkula ulatjitu
 mungartjirira mungaringkula tjintunapai. Ka tjintu ngalya palkapai kaya putikutu malaku ankula tjarpapa
 kunkunariapai. Ka mingmangu ngapartji tjiti kungka tjuta katira nintilpai kuka rapita tjuta tjawara
 wintjaku. Munu mai putitja tjuta ngurira mantji ngalkuntjaku wayanu. kumpurapa arnguli ili munu
 mai kutjupa kutjupa. Paluru tjana ngura itanungka kuka mai kapi pulkatjara pukalpa nyinangi ngaltutjara
 nikitiya ulatja wiy nyinangi. Wituwitu ngaranyangka tunguntunguntu unguwanungku minangu puyinnyangka
 walpa wari pulkangka anangi tjana waintara kuliningi. Tjiti tjuta wankara kanyintjikitjangu nyinara pulkaringkuntjaku.
 Uwa ka tjukurpa nyanga paluru tjana uwankara tjarpangu A.P.Y. Arts Center-ngka munu kempatjanga ungu
 tjarpangu. Ka yangupala tjuta kuwari tjatarira Arts-Center-ka waakarinyi munula kuulangka tjiti tjutangka nintini
 tjukurpa ara-irititja wangkanyi inmak. pakantjaku nintini putikutu katingi antjaki kunaka pulka tjuta ka watingku
 tjiti nyttariya pulka tjuta munu wati yangupala tjuta kulu. Ka ngayulu kuwaringyanga mukuringanyi kutjupa
 kuwaritja wiru pakannyangka nyakuntjikitja tjiti malatja malatjaku. Uwa kuwa ina ngayuku ara nyurala
 jakultjunanyi kulintjaku palya kaya purkarangku kulinma. Ngayulu Ernabelala tjiti nyinara pukaringu
 ngura missionta nganana wiltjanga nyinara ara-irititjangu munu nikiti kuulangka tjarpangi
 Awari mununa pumpana mulapa pijanyatjaraku walkatjungkuntjaku nitamilantjaku nintiringangi ngayuku
 Wangkangku Awari mununa kumpungku kawalinkuntja wiyangu kututungku witira mulatu kanyiningi
 Nyawaltaya ngayuku marangku walkatjungkuntja palya Thankyou.

Ngayuku tjukurpa, mara walytjangku palyantja

Ngayuku ini Nyurpaya Kaika Burton ngayulu A.PY S.A Amata Community-nguru. Ngayulu Artists Tjala Artsku ngayulu nyiringka tjukurpa tjuta walkatjunpai. Munu ngayulu tjamuku kamiku tjukurpaku ninti pulka ngayulu kututungku kanyini tjukurpa pulka mununa katangku kulini. Paluru tjana kata ala ninti pulka kulintja tjukaruru kututu kunpu wangka kutjutjara. Munuya tjitji malatja malatjaku wiru tjuta palyaninga kuranyu-kutungku. Palatja tjitji malatja malatja pitjanya minga purunypa kuwaripa pulka mulapa alapatatja kulila Nyangapalunya kuliraya anangu nguraritja tjutangku tjukuritja tjuta munu tjukurpa tjuta kungpungku witira tamalpa nyupuru kanyiningi. Tjitji malatja malatja ma-nintintjaku munu kungpungku kanyinnytja. Tjukurpa pulka nyangatja tjamuku kamiku tjanampa ngarira ngurmananyi nyuntula ngurpatja. Munta wanyuya piruku kulila tjukurpa nyanga palurutu. Ara-irititjangka nyinara tjana tjitji tjuta nintiningi wampataku katira malu nyakula wangkangtja wiya munu mara urira nyirkinyirkira utira wangkanytja wiya purkarangku tjalytju marangku pampura wangkama ka ngayulu ankula ilangku mulapa kulatangka tjutira kultu wakani. Mununanta mara urira altinyi kani ngarala mulatu uriwiyangku kumpira nyangama. Kulila malu tjuta kata mninti pararitja ilatja nyankupai munuya ankula puti ungu ngarira mungartjiripai munuya puyipuyinyangka kulilpai alatjiitu mungartjiringu mungartjirira mungaringkula tjinturingpai. Ka tjintu ngalya pakaipai kaya putikutu malaku ankula tjarpara kunkunaripai.

Ka minymangku ngapartji tjitji kungka tjuta katira nintilpai kuka rapita tjuta tjawara witintjaku. Munu mai putitja tjuta ngurira mantji ngalkunytjaku wayanu. Kampurarpa arnguli ili munu mai kutjupa kutjupa. Paluru tjana ngura itjanungka kuka mai kapi pulkatjara pukulpa nyinangi ngaltutjara walpa wari pulkangka anangi tjana walntara kuliningi tjitji tjuta wankaru kanyintjikitjangku nyinara pulkaringkunytjaku. Uwa ka tjukurpa nyanga paluru tjana uwankara tjarpangu A.PY Arts Centre-ngka munu kampatjangka unngu tjarpangu. Ka yangupala tjuta kuwari tjararira Arts-Centre-ka waakarinyi munula kuulangka tjitji tjutangka nintini tjukurpa ara-irititja wangkanyini inmaku pakantjaku nintini putikutu katinyi antjaki kungka pulka tjuta ka watingku tjitji nyitariya pulka tjuta munu wati yangupala tjuta kulu. Ka ngayulu kuwarinyanga mukuringanyi kutjupa kuwaritja wiru pakannyangka nyakunytjakitja tjitji malatja malatjaku. Uwa kuwarina ngayuku ara nyurala tjakultjunanyi kulintjaku palya kaya purkarangku kulinma. Ngayulu Ernabella tjitji nyinara pukaringu ngura missionta nganana wiltjangka nyinangi ara-irititjangkatu mununa nikiti kuulangka tjarpangi wangkangku Awari mununa kungpungku kawalinkunytja wiyangku kutungku witira mulatu kanyiningi Nyawaltaya ngayuku marangku walkatjunkunytja palya. Thank you.

My story, written in my own hand

My name is Nyurpaya Kaika Burton and I am from Amata Community on the APY Lands, South Australia. I am an artist at Tjala Arts. I know my grandfather and grandmothers' Tjukurpa story and I keep this in my heart and in my mind. [This is the Tjukupra of our grandparents], they really know their culture in their minds and in their hearts. The grandmothers and grandfathers are doing good things for the tjitji's (children) future so they grow like ants, big and strong.

Listen, all the Anangu Traditional Owners are keeping the stories and holding it tightly, keeping it safe for the younger generation, to teach them so they can strongly keep and look after Tjukurpa Pulka. This is the grandfather and grandmothers' tjukurpa, theirs to keep strong. Oh please! Listen again! This Tjukurpa came from a long time ago.

[The grandfather and grandmothers] they were showing all the kids how to look after kangaroos. [The grandparent's say] "You should not talk loudly and not make large hand movements, only whisper slowly, make little hand signals. Then you can go really close and throw the spear into the kangaroo's middle. I will move my hands and call you to come stand and watch." Listen, all the kangaroos are really clever, they can see long and short distances, when they see movement in the fields they go into the bush and lay there all day. When the breeze comes in the afternoon, they know it's time to feed and they eat all afternoon into the night until the sun comes up. When the sun rises the next day, they go back to the bush and lay down to rest. This is for the young boys to learn.

Now it's the women's turn. The women take all the young girls out bush to teach them to dig for rabbits and to find bush foods – like wayanu and kampurarpa and arnguli, ili and others. They were happy because they had lots of food, but poor things really! They were living in the cold and in the wind! They [the parents] were thinking for their children, how to look after them safely, to live and grow up strongly.

Yes, all this Tjukurpa went into the APY art centres and inside the canvases. Now youngfellas are starting to work at the art centre and are learning in the schools. All the young girls and young women are going out camping getting taught tjukurpa and the men are taking all the boys out too. I like to see the new ways to teach kids how to grow up, for the younger generation to grow up strong. Yes, I am telling you my thoughts for all Anangu. I was a child living in Ernabella, I grew up on the missionary. A long time ago we used to live in wiltjas (shelters), I used to go to school naked. I never lost my Tjukurpa, I keep it strong, close to me. Look at it now, I'm writing it down in my own hand. Thank you.

Sharyn Egan

Born: 1957, Nyoongar Peoples

Sharyn Egan is a Nyoongar woman who began creating art at the age of 37, which led to her enrolling in a Diploma of Fine Arts at the Claremont School of Art in Perth. She completed this course in 1998 and enrolled in the Associate Degree in Contemporary Aboriginal Art course at Curtin University which she completed in 2000. In 2001 she was awarded a Bachelor of Arts (Arts) from Curtin University. She has also been awarded a Certificate VI in Training and Education in 2011.

The themes of Sharyn's work are informed by the experiences of her life as a Nyoongar woman. Sharyn works in a variety of mediums including painting, sculpture and woven forms using traditional and contemporary fibres. Her woven works include traditionally styled contemporary forms and baskets, as well as sculptural forms often based on flora and fauna that has totemic significance for the Nyoongar people.

Her work of oils, natural ochres, resins and acrylics on canvas as well as natural fibre woven sculptures is informed by her experience growing up at New Norcia and comments upon the associated trauma, emotions and a deep sense of loss and displacement experienced by Aboriginal people.

Courtesy of the artist.



Photo by Glenn Iseger-Pilkington. Courtesy of the artist.



Sharyn Egan, *Our Babies*, 2019, 100 sardine tins, cloth, pebble gravel, dimensions variable. Courtesy of the artist, loaned from the artist. Photo by Ian Hill.

Sonia Kurarra

Born: c.1952 **Country:** Noonkanbah **Language:** Walmajarri **Skin:** Nampiyinti

Sonia Kurarra grew up in the river country at Yungngora (Noonkanbah). She used to help the kindergarten teacher with teaching art. They used to take the children out to the Sandy Billabong and teach them how to paint and dance. There is a ngarrangkarni [Dreamtime] snake that lives in the billabong. His name is Nangurra.

Sonia began painting at Mangkaja in the early 1990s working mostly on paper. Since 2008, Sonia has been working predominantly on canvas and her practice has become more consistent. She has exhibited in numerous group shows and had an overwhelming response to her first solo shows in 2009.

Sonia paints the sandy billabong country along the stretch of the Fitzroy River that runs directly behind the community. After the flood waters recede, there are billabongs that hold a plentiful supply of parlka [barramundi], kurlumajarti [catfish] and bream. She paints gapi [fish], parrmarr [rocks] where the fish is cooked, ngurti [coolamon] and a karli [boomerang].

Sonia paints these images over and over as though they are etched into her psyche; works that are linear representations in monotones and others that are layers lathered on with wild and confident brush strokes. These contemporary compositions display an outstanding understanding of colour.

Courtesy of Mangkaja Arts.



Photo by Dallas Gold. Courtesy of the artist and Mangkaja Arts



Sonia Kurarra, *Martuwarra*, 2015, synthetic polymer paint on canvas, 152 x 137cm. Courtesy of the artist and Mangkaja Arts.

Wukun Wanambi

Born: 1962 **Homeland:** Gurka'wuy **Clan:** Marrakulu, Dhurili **Moiety:** Dhuwa

Wukun Wanambi's father, Mithili Wanambi, died before he was able to learn from him to any great degree. He began painting in 1997 as a result of the Saltwater project in which he participated. His arm of the Marrakulu clan is responsible for saltwater imagery which had not been painted intensively since his father's death in 1981. His caretakers, or Djunggayi, principally the late Yanggarriny Wunungmurra (1932-2003), transferred their knowledge of these designs to Wukun so that the title to saltwater could be asserted. Some of these designs were outside even his father's public painting repertoire. Wukun's sisters Boliny and Ralwurrandji were active artists for a long time before this but not painting oceanic water of Marrakulu. Ralwurrandji was an employee at Buku-Larrnggay through the 1980's. Wukun sought education through Dhupuma College and Nhulunbuy High School and mainstream employment as a Sport and Rec Officer, Probation and Parole Officer and at the local mine. He has five children with his wife Warraynga who is also an artist and is now a grandfather. It was not until 2007 that their younger brother Yalanba began to paint. Wukun's first bark for this Saltwater project won the 1998 NATSIAA Best Bark award. Wukun has gone on to establish a high profile career. In 2003 NATSIAA awards, a sculptured larrakitj by Wukun was Highly Commended in 3D category. Since then he has been included in many prestigious collections. He had his first solo show at Raft Artspace in Darwin in 2004 followed by solo shows at Niagara Galleries, Melbourne in 2005 and 2008. Wukun has been involved heavily in all the major communal projects of this decade including the Sydney Opera House commission, the opening of the National Museum of Australia, the Wukidi ceremony in the Darwin Supreme Court and the films: Lonely Boy Richard, The Pilot's Funeral and Dhakiyarr versus The King. Wukun is an active community member in recreation and health projects and supports a large family. In 2008 he was commissioned to provide a design for installation on a seven-storey glass façade in the Darwin Waterfront Development. He became a Director of Buku-Larrnggay's media centre, The Mulka Project in 2007. In this role he facilitates media projects such as the Nhama DVD and mentors young Yolngu in accessing training and employment in the media centre. He is often required to travel within Australia and overseas to present films, participate in festivals, academic conferences, collaborations and exhibitions.

Courtesy of Buku-Larrnggay Mulka Centre.



Photo courtesy of the artist and Buku-Larrnggay Mulka Centre.



Foreground: Wukun Wanambi, *Trial Bay*, 2016, earth pigment and clay on naturally hollowed tree trunk, 256cm. Courtesy of the artist and Buku-Larrngay Mulka Centre. Harriett and Richard England Collection, Tasmania.
Background: Wukun Wanambi, *Trial Bay*, 2016, earth pigment and clay on naturally hollowed tree trunk, 200cm. Courtesy of the artist and Buku-Larrngay Mulka Centre. Harriett and Richard England Collection, Tasmania.

unbranded & unbridled: beyond the aesthetic

An essay by **Glenn Iseger-Pilkington**

'Branded: The Indigenous Aesthetic', the catalyst for the exhibition *unbranded*, was written almost ten years ago. In the original text I explored the alignment or misalignment of creative practices of Aboriginal and Torres Strait Islander artists, to an accepted 'Indigenous brand'. Simply put, the text propositioned that the artworld and the general public's pictorial and conceptual understanding of the work emerging from Indigenous Australia needed an update.

The intent of the article, first written for the Centre for Contemporary Photography, following the inaugural National Indigenous Photographer's Forum, was to initiate, or perhaps reignite debates around the 'Indigenous brand' in the context of artworld politics, and the representation of Indigenous identities in their vast plurality. The text spoke to the much-needed critical debate around the 'Indigenous brand' unpicking *who exists within, who exists on the periphery and who sits beyond* its reach, beyond its branding limitations. In opening up these dialogues, the article spoke not only to brand, but to the politics of indigeneity for Aboriginal and Torres Strait Islander people of this continent we now call Australia, and the islands within its imagined and arbitrary border.

For me personally the article felt much like a business case, a pitch for the development of a far more nuanced understanding of Indigenous creative practice here in Australia, both within and beyond the artworld. Cultivating these new understandings demands commitment and investment at a number of levels. To eradicate these limiting stereotypes, we must foster change in our national psyche, amend the education offered in our schools and lobby for awareness in so-called governments. Our media must speak to our cultural diversity, in a way that refutes pan-Aboriginal ideology and share stories of our achievements, rather than the constant stream of one-sided journalism that documents our challenges, our struggle. With these larger structural changes, the meaningful and visible commitment from galleries and museums to work with us in sharing our stories, can have a lasting impact

on the minds and hearts of the *Australian* people, or perhaps, the people who call Australia home.

Ten years have passed since the commissioning of the article, which originally lived online. Since that time in 2009, the article has been published in Artlink Magazine and eventually re-published again in *Parallel Collisions* for the 12th Adelaide Biennial of Australian Art. In those ten years much has changed. Indigenous artists working in non-customary mediums and processes exhibit alongside Aboriginal and Torres Strait Islander artists whose works reflect enduring and continuous cultural lineage. Equally, many artists are now being exhibited within the broader contexts of contemporary Australian and contemporary International art. This is indeed progress, but after revisiting 'Branded: the Indigenous Aesthetic' again for the first time in four years many of the propositions still seem salient. Despite shifts in artworld practices relating to the presentation of Indigenous art, and broader developments in the knowledge of those who circulate around or within the artworld, there is still much work to be done in the broader marketplace, in the understandings and preconceptions of the minds of our public.

In that same ten years, the focus and tone of both my politics and my curatorial practice have been redirected with changes fuelled by new experiences and acquired knowledge. The article originally propositioned the need for inclusion of works made outside of the context of custodial tradition within the 'Indigenous brand', looking closely to artists working in mediums such as photography, installation and filmic work. In the last decade however, what has become apparent is that the very same limitations equally impact the lives of people living in some of the most remote communities of Indigenous Australia. It is true that diversion, invigoration, innovation, invention, reinvention and revolution in Aboriginal and Torres Strait Islander creative practice, is encouraged and celebrated by the progressive, all-cheering artworld, but these same qualities remain a challenge, perhaps an obstruction to broader audiences.

It is commonplace for me to share space and time viewing works heralding from our communities alongside members of the public. In these spaces I am often surprised by the insight and sensitivity of approach that many people make in interpreting our manifestations of culture and identity. These moments are welcome reminders of our shared humanity. Equally it is in these spaces that I bear witness to a violent, aggressive, hyper-nationalistic and racist version of Australia; an Australia that many would like to think only exists in a historic narrative of our nation. The remarks I've endured in these spaces don't deserve your time, or mine – they emerge from a deep sense of dispossession felt by certain communities of Australians, whose enduring and ancestral belongings to far-away European lands, have been replaced by short term attachments to stolen Country. These lands are the cultural homelands to a myriad of First Peoples across this vast continent, we have deep attachments to them, as we have belonged to them for more than 50,000 years.

It is these small, vocal, and scarily influential communities, who clutch ever so tightly to the 'Indigenous brand' and with all of its limitations. It is a brand that locks our people, and our expressions of culture into a historical narrative. These communities hold great affection for the immutable qualities of the brand, and its static-state. After all, was it not first developed and employed by their ancestors, as an attempt to limit our ambition, to control our experience, and to determine the narrative by which we, as First Peoples of the 'great southern land' would be understood, documented, and silently remembered?

The Indigenous aesthetic and its associated brand has emerged from a little more than two centuries of misunderstanding, and misrepresentation of the First Peoples of Australia. This misrepresentation continues to take place in Australian politics, media and is rife within broader society. It perpetuates mistruths about our histories and our lives. It makes omissions of our cultural autonomy, diversity, complexity and sophistication and instead whitewashes us into a banal singularity.

unbranded is a counter-voice to the 'Indigenous brand', but if we look deeply at what it represents, and what is shared through the work of artists in the exhibition, it is in many ways a counter-voice to 'Brand Australia', it challenges the national psyche and collective consciousness and hopes to reveal all that's been swept under the *great national carpet*. It overtly challenges reductive and divisive modes of representation and interpretation, while simultaneously affirming the nuance, multiplicity and complexity of contemporary Indigenous experience, both live and inherited. *unbranded* explores the many ways our artists perceive, decipher and share their cultures, experiences and thoughts and feelings about the world with others, through their visionary art practices. *unbranded* is an exercise in truth-telling, it shares narratives of this continent, from its creation, to its invasion.

It has been a great privilege to have been given an opportunity to reconsider my own thoughts and perceptions a decade after first writing 'Branded: The Indigenous Aesthetic'. This kind of reflection and reconsideration of values and ideology that belong to the past is available to all Australians, in every moment. Some may consider this not as an offering, but as our collective responsibility. Others may choose to remain in the past, imprisoned within their bigotry and narrow mindedness, to one day, only be silently remembered.

Glenn Iseger-Pilkington, 2019.

Beyond the brand | Beyond the frame

An essay by **Travis Curtin**

unbranded as a curatorial project came about through an ongoing conversation between Glenn Iseger-Pilkington and myself over the past twelve months. The idea to collaborate on an exhibition was initially sparked by Glenn's essay *Branded: The Indigenous Aesthetic*, originally written in 2009. Much has changed in both the art world and in Glenn's politic since the essay was first published a decade ago, however many of its key points remain salient. Branding serves the purpose of neatly packaging objects in order for them to be marketed and sold, and as such *the brand* Glenn is referring to continues to reaffirm audience expectations, aesthetic assumptions, cultural stereotypes and reductive modes of thinking around contemporary Indigenous art. It is my hope that *unbranded* presents a very direct challenge to *the brand*, offering an alternative that replaces reductive and insular modes of thinking with a more expansive conversation around contemporary Indigenous art. *The brand* may have shifted in form and scale, but it continues to assert its aesthetic frame nonetheless. Just like all *good brands* it is standing the test of time... Just like all *good brands* it is resilient... Just like all *good brands* it is persistent.

Relationship first

Over the course of the past year, Glenn and I have built a strong and very honest working relationship. We have formed a bond as friends and as collaborators, based around our mutual love of art among other things. During our first teleconferencing meeting, Glenn spoke of the importance of *relationship* in all of his work. "Relationship first", he said. This building of relationship occurred very naturally from our early conversations across the continent and since then, Glenn and I have shared many stories from our personal and working lives, with brutal honesty. This approach to working collaboratively, by building *relationship first*, paves a foundation of exceptional strength, built on a deep sense of trust. It also shows a mutual commitment to the purpose behind our collaboration, as something ongoing and meaningful.

All of the artists contributing to *unbranded* are connected through *relationship* to some degree. Whether based on long-term connections to Glenn or more recent ones to myself, they are based on relationships between people. It is through establishing genuine and lasting relationships that an exhibition such as *unbranded* can be made possible between Indigenous and non-Indigenous collaborators and be meaningful on multiple levels to both Indigenous and non-Indigenous audiences, bridging cultural experience and doing its bit to usurp *the brand*.

It almost needn't be mentioned, but art provides a very powerful means of transcending and transmitting experiences between people. It has taken great trust, commitment and belief in the power of art to bring people together, that has made *unbranded* possible. It is through art that an artist living and working in Jimbalakudunj Community, near Fitzroy Crossing in Western Australia and people in regional Victoria can be brought together. The fact that this experience is taking place beyond the nation's major cities, in a regional location, is also an achievement worth celebrating.

Beyond the frame: Presentation / ~~Representation~~ / Collaboration

As a curator of contemporary Australian art, I am always working with other people's artistic expressions of their culture. Whether the artist is an Indigenous Australian or a non-Indigenous Australian, their cultural context always differs from mine, this is the nature of our humanity. Their unique experiences, reflected in their artwork, are never my own and as such consultation and collaboration are critical in my practice, which is simply put, the presentation of art to audiences. Effective consultation and collaboration requires honest conversation, which can only come about through establishing meaningful and genuine relationships with people.

Glenn has spoken about being a *conduit* in the role he plays between the art-world, artists and communities. I feel very much the same way in my role as a curator. As opposed to gathering the knowledge and experiences of other people, representing,

reinterpreting and reframing them as my own, my role as a curator allows me to act as a *conductor* bringing two experiences together, a *vessel* that allows one person's cultural experience to be expressed and communicated in another context.

This shared outlook has very much shaped our approach to the curation of *unbranded*, placing a strong focus on *presentation*, as opposed to *re-presentation*, to build an exhibition that provides access to knowledge direct from artists. *Beyond the frame* of the institution. *Beyond the brand*.

A work of art can only give us a fragment of insight and can only be the start of a much more expansive, detailed conversation that extends *beyond the frame*. The picture is never whole, only ever part of that story, as there are always conversations, experiences, ideas embedded within a work that take place around the work, in its proximity, and which often never make their way into the work itself. This is important to remember when viewing *unbranded*, to avoid reducing the works to mere objects, limiting their capacity to express lived experiences and living culture.

James Tylor makes us acutely aware of this with his photographic works from his *Deleted Scenes from an Untouched Landscape* and *Erased Scenes from an Untouched Landscape* series, physically removing parts of the image and lining the void that remains with black velvet. In his work, James Tylor investigates the complex intersection of his Nunga (Kurna), Māori (Te Arawa) and European Australian ancestries, drawing our attention to what is included and excluded, *erased* or *deleted* from our shared history, also reminding us of the way written histories are privileged over unwritten histories.

Damien Shen's *Still Life After Penn* series, consisting of six tin-type photographs, challenges the institution of the museum and its attempt to reduce culture to a containable, collectable set of objects to be housed in collections and trundled out for

display to reaffirm the interests of the collector or collecting institution. Shen, a South Australian man of Ngarrindjeri and Chinese ancestries, produced this remarkable body of work during his 2017 residency at Kluge-Ruhe Art Museum at the University of Virginia (UVA). *Still Life After Penn* directly calls into question the dehumanising museological practice of collecting human remains, a practice that is unfortunately, not yet of the past, with human remains yet to be repatriated from major institutions nationally and internationally. Through this series of photographs, Shen demonstrates the disjuncture between the complex reality of living culture and the inability of objects and collections to adequately engage with that culture. The very nature of collecting results in specific things being included and others omitted, resulting in some stories being told and others remaining silent.

A number of other artists exhibiting in *unbranded* explore this disjuncture in their work. In *Dead Babies* (2018), John Prince Siddon presents deeply harrowing content, in the form of a hypothetical question, alluding to a possible history omitted from the story of life in the Kimberley, perhaps too troubling to mention or talk about, however painting it allows the question to be asked. Prince describes the work stating;

Nobody mentioned this before. But did we really have disabled children, even the blind or a serious limpchild out bush in the desert?

And how did the mother and dad and families cope with the child? The Ngutu Cooleman was like a cot, just the right size to fit a small sick child. The Ngutu was used in many ways to carry food, water, a child, also bush medicine. Anyway, did any disabled children make it out from the desert? Did the parents and family make a big decision to leave a disabled child out bush?

Because the pressure and slowing things down was difficult for them. The pain they had to face and the choice they had to make, life was tough. Imagine leaving your own disabled child behind alone. Some had perished or were eaten by ants, crows, eagles or wild dingos. Leaving the body in the ngutu cooleman was tough.

Did they? But nobody can tell, the secret remains in the Desert.¹

In *Our Babies* (2019), Sharyn Egan shares her experience as a woman of the Stolen Generation. Sharyn's work comprised of 100 faceless figures, laying in 100 small sardine tin beds, may be physically small in scale individually, however the work imparts a monumental impact on the viewer. Each bed is unique, yet at the same time each is just like the one next to it in the row. Despite the highly emotive impact of *Our Babies'* subject matter, this can only express a fragment of insight when compared with listening to Sharyn share her story, as she did for those lucky enough to be in attendance at the opening launch of the exhibition. The work itself can only be the starting point for that much bigger conversation.

The need for conversation *beyond the frame* is also an important aspect of Dean Cross' work for *unbranded*, which subverts nationalistic mythologies and the privileging of certain narratives and voices over others. Dean Cross' installation is comprised of three artworks and a wall treatment, created using still images from the silent film, *The Story of the Kelly Gang* (1906). Dean has "lifted these images from the moments in the film where the silver nitrate had begun to degrade. It seemed perfect that the materiality of the myth was eating itself."² Each of Dean Cross' works invite us to rethink the histories that have become mythologised and become part of *the national consciousness* - that said, the idea that a singular *national consciousness* exists at all is not particularly helpful.

All of the artists exhibiting in *unbranded* are innovators of Australian contemporary art, working *beyond the brand* aesthetically, conceptually and through the materiality of their work, challenging assumptions and expectations around the materials commonly associated with Indigenous art. Nongirrnga Marawili, Gunybi Ganambarr, Wukun Wanambi and Patrina Mununggurr are Yolngu artists living and working within close proximity to Yirrkala in North East Arnhem Land. All four of these artists make us rethink our expectations of Yolngu art, particularly assumptions around *traditional* forms of artmaking such as bark painting³, assumptions built on reductive *traditional* /

non-traditional binary relationships.

In *Lightning* (2017), *Lightning* (2017) and *Bol'ngu Djapu* (2017), Nongirrnga Marawili embraces layers of matte and gloss enamel paint on highly reflective aluminium composite board, reclaimed from discarded materials left by *balanda* (white people) on Yolngu country. Painting on this material reclaims the discarded object, making it Yolngu in order for it to make sense in the complex system of relationships that comprise Yolngu culture under the Dhuwa and Yirritja moiety system⁴.

Gunybi Ganambarr also draws on reclaimed discarded materials with his engraved galvanised steel and etched enamel works exhibited in *unbranded*. The sheet of metal that provides the material support for *Milngurr Naymil font* (2016) has been reclaimed from a discarded water tank at Gängan, where the artist lives and works (see inside cover image). Gunybi's Larrakitj (memorial poles) also provide fine examples of innovation and the artists remarkable ability to not only embrace existing formal structures that have been culturally significant for thousands of years, but an ability to reinvent them. These works undermine arbitrary categorisations such as the *traditional* / *non-traditional* binary, as they clearly operate in-between these constructs.

Wukun Wanambi has also developed a unique and innovative visual language with his Larrakitj. Wukun's aesthetic and subject matter depart from the more established practice of painting *miny'tji* (sacred clan designs) onto the surface of hollowed logs, inherited from their former use in funerary ceremony. In some cases Wukun adopts an extremely minimalist aesthetic, embracing the raw, natural qualities of *gadayka* (stringybark) or occasionally coating the hollowed log with a very fine wash of *gapan* (white clay). Wukun's signature works, such as the two Larrakitj titled *Trial Bay* (2016) exhibited in *unbranded*, are characterised by highly layered depictions of mullet, swimming and swarming around the cylindrical form of the hollowed log. According to Wukun the fish are "travelling ocean to ocean, creek to creek, river to river,

representing you and I, when we travel looking for our destiny.”⁵

Patrina Mununggurr represents the next generation of artists working in Yirrkala with The Mulka Project, embracing digital media, photography and film. Patrina’s Telstra NATSIAA winning *Dhunupa’kum Nhuna Wanda (Straighten Your Mind)* (2018) illustrates the intersection of ceremonial tradition and contemporary culture in North East Arnhem Land. Patrina’s film embraces digital technology as a new form of storytelling, showing the artist painting-up for ceremony using *gapan* (white clay), with the *manikay* (men’s song) sung by Meja and Larritjpirra Mununggurr.

Yolŋu paint *gapan* (white-clay) on their face and body for ceremonial purposes. My film shows me painting my forehead with *gapan* which represents the Dhuwa waŋupini (cloud). My people, the Djapu people, sing the cloud song. This songline tells Yolŋu to paint themselves with *gapan*. The old people sing this ancient songline to ask Yolŋu to paint themselves with *gapan* before they start performing *bungul* (ceremonial dance). *Gapan* is used in our artwork, for medicinal properties and it is very powerful. Yolŋu have always used *gapan* – past, present and future. *Gapan* helps us to stand strong.⁶

Beyond the materiality of the works exhibited in *unbranded*, Glenn and I have attempted to curate a selection that redefine and undermine the aesthetic assumptions associated with *the brand*, particularly those around *colour*, with *big*, *bold*, *beautiful* acrylic paintings dominating the national and international commercial art market.

The colour palette of *unbranded* is extremely minimal, dominated by tones of black, grey and white. Colourful works have been deployed very sparingly and it is no coincidence that the most colourful works in the exhibition present the most confronting subject matter; John Prince Siddon’s *Dead Babies* (2018) and Sharyn Egan’s *Our Babies* (2019).

Nyurpaya Kaika Burton’s *Ngayuku tjukurpa, mara walytjangku palyantja - My story*,

written in my own hand (2019) provides an alternative to much of the contemporary painting that comes out of the Anangu Pitjantjatjara Yankunytjatjara Lands (APY Lands), which is dominated by large-format, bright, colourful acrylic canvases. Nyurpaya’s work presents her personal biographical story and her thoughts, painted in her first language, Pitjantjatjara. This painting in Pitjantjatjara re-centres our attention on the artist and the story she wishes to tell through her artwork, on her terms, in her language.

Sonia Kurarra’s paintings, *Matuwarra* (2015) also operate beyond *the brand* of highly sought after bright and colourful acrylic paintings that dominate the commercial market, offering an alternative that draws our focus back to the artist’s multi-planar depictions of her Country, rendered in highly contrasting black and white paint;

Matuwarra is my river country; this painting is all about the Fitzroy River which flows down through Noonkanbah where I live. All kinds of fish live in the water, we catch big mob of fish here. I like Parlka (barrumundi). We catch catfish and brim here too. Nganku (shark), Wirritunany (swordfish) and Stingray also live here. These fish live in these waters long after the flood has gone. Also this painting is about barrumundi swimming on the surface of the water, you can also see the Wakiri (pandanus tree) and rocks all around. When the barrumundi get tired they go back into the rock holes. These rock holes hold all the Parlka (barrumundi) that live in the river. Kalpurtu (creator serpent-type being) also live in these rock holes and swim all around the Palma (creeks) and all around the Wakiri that grows in the river.⁷

Three generations of men from Country in close proximity to Fitzroy Crossing in Western Australia are represented in *unbranded*, senior Walmajarri boss-man Ngarralja Tommy May, John Prince Siddon and Illiam Nargoodah. These three artists exemplify the sheer diversity of contemporary artwork being created at a national level, but also within communities and the art centres that support and represent artists, such as Mangkaja Arts in Fitzroy Crossing.

Ngarralja Tommy May’s three works exhibited in *unbranded*, from the Harriett and

Richard England Collection, Tasmania, are titled *Jitirr* (2017), and depict a large rocky hill east of Kaningarra in the Great Sandy Desert. These three paintings present a combination of painting, drawing and etching into enamel paint on metal using engraving tools and paint pens. Mr May's minimalist, yet highly detailed compositions contrast greatly with the figurative, epic narrative-driven work of John Prince Siddon, which again differ greatly to Illiam Nargoodah's installation of raining knives. These individual knives are made from reclaimed materials found on Illiam's family property, Jimbalakudunj. The installation, comprised of seven works display Illiam's exceptional skill as a craftsman, the knives serve a functional purpose, yet are crafted with keen aesthetic consideration.

Final word

unbranded sees La Trobe Art Institute solidify its commitment to engaging with contemporary Indigenous artists and curators on a national level through our exhibitions and public programming, in a meaningful way that reflects a consultative and collaborative approach based on relationship building. It is my hope that *unbranded* as a curatorial project does its bit to shatter the reductive frame of *the brand*, as well as the institutional frame so often placed around contemporary Indigenous art, in attempts to neatly explain and contain a vastly diverse range of work within a single genre.

It is also my hope that *unbranded* provides audiences in Central Victoria with an opportunity to focus on contemporary Indigenous art *beyond the frame* of the institution and *beyond the brand*, presenting (not representing) a story of increasing diversity, driven by the individual experiences of artists, with a considered curatorial approach that broadens our collective understanding, rather than reducing it. Leading towards a more engaged, expansive and detailed conversation that extends *beyond the frame*.

¹ John Prince Siddon, *Dead Babies*, 2018, artwork certificate (242-18). Courtesy of the artist and Mangkaja Arts.

² Correspondence with Dean Cross, October 2018.

³ It should go on the record that I use the term 'reductive assumptions' here to point out that this attitude towards 'bark painting as traditional' also shows a misunderstanding around the complexity of work produced by contemporary Yolŋu artists who are innovators of this form.

⁴ For more information about Yolŋu artists, Yolŋu culture and the moiety system visit the Buku-Larrngay Mulka website at <https://yirrkala.com/culture-and-environment/>

⁵ Wukun Wanambi, *Larrakitj*, video, 3 minutes 10 seconds. Courtesy of the artist, Buku-Larrngay Mulka Centre and The Mulka Project.

⁶ Patrina Mununggurr, *Dhunupa'kum Nhuna Wanda (Straighten Your Mind)*, 2018, artwork certificate (4441-18-2/5). Courtesy of the artist, Buku-Larrngay Mulka Centre and The Mulka Project.

⁷ Sonia Kurarra, *Martuwarra*, 2015, artwork certificate (297-15). Courtesy of the artist and Mangkaja Arts.

John Prince Siddon

Born: 1964 **Country:** Fitzroy Crossing **Language:** Walmajarri

John Prince Siddon is the son of Pompey Siddon, who was one of the founding painters at Mangkaja Arts Resource Agency in Fitzroy Crossing W.A in 1991. A Walmajarri man, he was born in 1964 in Derby, and spent his early years working on cattle stations until injured in a horse riding accident.

He now lives in Fitzroy Crossing and is married with a 16-year-old son. Prince has been painting with Mangkaja since 2009. However due to his wife's chronic illness and his son having special needs, he has had limited time to devote to his art.

Asked what started him painting, Prince said there was no single event, but "Once he learnt to paint, he couldn't stop". He likes action in his art and enjoys watching animals, waiting for them to come to life in defining moments.

Prince's narrative formula stems from the traditional Kimberley craft of boab nut carving and in former times, scratched into tobacco tins that enabled artists to earn an independent income.

He is not an overnight success, but has worked hard at his craft and is continually exploring new mediums and ways of working his painted surfaces. A recent return for him of painting onto curved objects, such as the ngurti (coolamon) and satellite dish, has given dynamism to his vignettes, or figuration scenes.

Courtesy of Mangkaja Arts.



Photo courtesy of the artist and Mangkaja Arts.



John Prince Siddon, *Dead Babies*, 2018, synthetic polymer paint on canvas, 155 x 155cm. Courtesy of the artist and Mangkaja Arts.

Gunybi Ganambarr

Born: 1973 **Homeland:** Yajunbi **Clan:** Njamil **Moiety:** Dhuwa

Gunybi Ganambarr has mainly lived and worked as an artist at Gänggan, sometimes based at Dhuruputjpi or Yilpara. His mother Mäpuṇu Gumana originates from here but is now deceased. He came to notice as a ceremonial yidaki (didjeridu) player sought after by elders to accompany their sacred song. He accompanied the Yolṇu delegations to the opening of the National Museum in Canberra 2001 and the larrakitj installation at the Sydney Opera House 2002, and played at the opening of Djambawa Marawili's exhibition in the 2006 Sydney Biennale. Under the tutelage of artists like Gawirrin Gumana and Yumutjin Wunungmurra from his mother's Dhaḷwaṇu clan whilst living on their country he has now assumed ceremonial authority.

He first came to the notice of the Buku-Larrnggay staff as an artist with a carved and painted Ironwood sculpture of a Wurran or cormorant (a totemic species of his mother clan) in 2002. The wood's natural shape suggested itself to him and he commenced to reveal the bird within. He then added pigment to achieve the colouring but both sculpting Ironwood for sale (rather than ceremony) and painting Ironwood are new actions in North East Arnhem land public art. This began a consistent theme of Gunybi following his own inclinations in expressing his vision.

He has combined that with a startling innovative flair to produce groundbreaking sacred art that is at once novel and still entirely consistent with Yolṇu madayin (law).

His first recognition in a wider sphere was when he was invited by Brenda Croft of the National Gallery of Australia to enter the National Sculpture Prize in 2005. He submitted one of his first sculpted larrakitj.

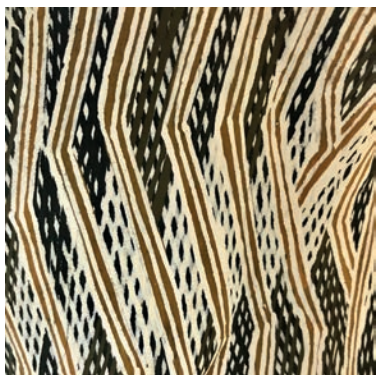
In the year of 2008 he was chosen as an exhibiting finalist in the Xstrata Coal Emerging Indigenous Artist Award at the Gallery of Modern Art at Queensland Art Gallery. He went on to win that Award.

In August 2011 Gunybi Ganambarr won the richest Indigenous Art Award \$50,000 WAIAA. At this time The Australian wrote; "When Ganambarr was a young man, senior Yolngu artists recognised his ability and ensured he had the skills and knowledge to create the extraordinary bark paintings on show.

These wonderfully complex and technically brilliant barks sit alongside new works that exploit



Photo courtesy of the artist and Buku-Larrnggay Mulka Centre.



Gunybi Ganambarr, (top) *Garrapara* (2013), 206 cm (middle) *Garrapara* (2015), 175 cm (bottom) *Garrapara* (2013), 233 cm, earth pigment and sand on naturally hollowed tree trunk. Courtesy of the artist and Buku-Larrngay Mulka Centre. Harriett and Richard England Collection, Tasmania.

the potential of materials found around mining sites. Using the layered webs of lines fundamental to traditional Yolngu painting and the incising of lines that characterises Yolngu carving, he has reclaimed the insulation panels and rubber belts discarded by miners and transformed them into panels that combine traditional image-making with an enhanced sense of visual depth and tangible space.

Ganambarr's work epitomises the innovative and exploratory nature of contemporary Aboriginal arts practice and not surprisingly the judges awarded him the \$50,000 main prize."

Gunybi has had the instinct to introduce radical new forms without offending community tolerance. He has introduced or developed novel forms such as double sided barks, heavily sculpted poles, incised barks, ironwood sculpture, inserting sculptures into poles. He attributes his confidence in using new materials to his twelve-year stint as a part of a building team in remote homelands.

Gunybi is an energetic participant in ceremonial life who is always cheerful with a robust sense of humour. He is a natural leader amongst his peers. His vigorous zest for life sees him throw himself into whatever activity he is engaged in. He is married to Lamangirra Marawili, a classificatory daughter of Djambawa Marawili.

His inclusion at the APT8 at QAGOMA in 2015 signalled an acknowledgement for his significance as a contemporary Australian artist. The installation curated by Diane Moon of nine pieces included suspended two sided reclaimed water tank steel, incised and sand covered conveyor belt and irregular larrakitj. All major reviews singled his work out for mention from the eighty artists of 30 countries.

He was featured in *The National* (a survey of 48 contemporary Australian artists) at the AGNSW in 2017 when John MacDonald of the *Sydney Morning Herald* wrote "'If any artist in this show deserves the epithet "great" it's Gunybi."

Other commissions at this time included Pacific Bondi permanent wall work in Sydney NSW and a collaboration with Seattle-based Native American Glass artist Preston Singletary where one of his pieces was purchased by one of the US major collectors and tech cofounder. In 2017 his work in the collection of US collectors Robert Kaplan and Margaret Levi was accepted into the Metropolitan Museum of Art, New York (The Met) who said of the collection at that time;

"Monumental in both scale and ambition, the paintings are part of a 2016 gift that introduces an electrifying new dimension into The Met's representation of global contemporary art. On Country: Australian Aboriginal Art from the Robert Kaplan and Margaret Levi Gift explores a particular kind of movement in nature—one that shines or shimmers, as in rain or lightning—and its relationship to time and the ancestral landscape. Mastering dynamic resonance, or shimmer, and finding ways to capture it on canvas is a highly valued visual effect in Australian Aboriginal art, and one on which these Aboriginal artists have built international reputations."

Courtesy of Buku-Larrngay Mulka Centre.



Gunybi Ganambarr, *Gudurrku*, 2019, enamel paint on etched aluminium composite board, 148 x 127 cm. Courtesy of the artist and Buku-Larrngay Mulka Centre. Photo by Ian Hill.

Damien Shen

Born: 1976, Ngarrindjeri and Chinese Australian

Damien Shen is a South Australian man of Ngarrindjeri and Chinese bloodlines. His artistic practice is embedded in histories, revisiting the people, places and stories that shape the world he occupies.

‘Still life after Penn’, a body of work by Adelaide based artist Damien Shen, is a complex interrogation of many things. It seeks to begin dialogues about what is right and what is wrong, about the living and the dead, and the spaces in between, while simultaneously interrogating the practices of museums historically and in the here and now. Equally, Shen is unpacking the role of the artist who works with collections, including those who hold human remains and other sacred materials. As suggested by the title, Shen references the work of American photographer Irving Penn, through both his composition and the breadth of contrast rendered by his choice of tintype photography, which leave his subjects, or their remains, in a kind of timeless purgatory.

Shen, who is Ngarrindjeri and Chinese, has staged each of these works with the particular intention of shedding light on the practices of universities and museums, where these works were created, and whose collections they draw from. These institutions dehumanise remains, and have histories of disrespecting and degrading remains, from the Cadaver Society of the School of Medicine at UVA who would pose for photographs with the corpses of humans, to the destructive sampling of human remains in contemporary museums for academic research.

Shen knows these are not just skulls and femurs, after all, his family and community in South Australia endured the dehumanising and culturally violent practices of having remains and bodies stolen, dug from the earth or taken from hospital morgues in the dark of night by anthropologists and physicians. Although many have made their way home, the remains of Shen’s ancestors still sit in boxes within the collection stores of museums here in Australia and abroad, waiting to be returned to their homelands. The Ngarrindjeri believe that when their people’s remains are not on their country, then their spirit is wandering. So unless they are coming home, the spirit will never rest.

Written by Glenn Iseger-Pilkington. Courtesy of the artist.



Photo by Brent Leideritz. Courtesy of the artist.



Damien Shen, *Still Life After Penn #2*, 2017, tintype, 5 x 4 inches. Courtesy of the artist and MARS Gallery. Collection of Craig Semple, Melbourne.

James Tylor

Born: 1986, Nunga (Kurna), Māori (Te Arawa) and European (English, Scottish, Irish, Dutch and Norwegian) Australian ancestry.

James Tylor (Possum) was born in Mildura, Victoria. He spent his childhood in Menindee in far west New South Wales, and then moved to Kununurra and Derby in the Kimberley region of Western Australia in his adolescent years. From 2003 to 2008, James trained and worked as a carpenter in Australia and Denmark. In 2011 he completed a bachelor of Visual Arts (Photography) at the South Australian School of Art in Adelaide and in 2012 he completed Honours in Fine Arts (Photography) at the Tasmanian School of Art in Hobart. He returned to Adelaide in 2013 and completed a Masters in Visual Art (Photography) at the South Australian School of Art. James currently lives and works in Adelaide.

James' artistic practice examines concepts around cultural identity in Australian contemporary society and social history. He explores Australian cultural representations through his multi-cultural heritage, which comprises Nunga (Kurna), Māori (Te Arawa) and European (English, Scottish, Irish, Dutch, Iberian and Norwegian) Australian ancestry. James' work focuses largely on the 19th century history of Australia and its continual effect on present day issues surrounding cultural identity in Australia.

James' artistic practice specialises in experimental and historical photographic processes. He uses a hybrid of analogue and digital photographic techniques to create contemporary artworks that reference Australian society and history. The processes he employs are the physical manipulation of digital photographic printing, such as the manual hand-colouring of digital prints or the application of physical interventions to the surfaces of digital prints. James also uses the historical 19th century photographic process of the Becquerel Daguerreotype with the aid of modern technology to create new and contemporary Daguerreotypes. Photography was historically used to document Aboriginal culture and the European colonisation of Australia. James is interested in these unique photographic processes to re-contextualise the representation of Australian society and history.

Courtesy of the artist.



Photo by Tony Kearney. Courtesy of the artist.



James Tylor, *Erased Scenes From an Untouched Landscape # 13*, 2014, inkjet print on hahnemuhle paper with hole removed to a black velvet void, 50 x 50 cm.
Courtesy of the artist, Vivien Anderson Gallery, Naarm Melbourne and GAGPROJECTS, Tarntanya Adelaide.

Dean Cross

Born: 1986, Worimi Peoples

Dean Cross was born and raised on Ngunnawal/Ngambri Country and is of Worimi descent. He is a trans-disciplinary artist primarily working across installation, sculpture and photography. His career began in contemporary dance, performing and choreographing nationally and internationally for over a decade with Australia's leading dance companies. Following that Dean re-trained as a visual artist, gaining his Bachelor's Degree from Sydney College of the Arts, and his First Class Honours from the ANU School of Art and Design.

Dean has shown his work extensively across Australia. This includes the Indigenous Ceramic Prize at the Shepparton Art Museum, curated by Anna Briers and Belinda Briggs (2018), Tarnanthi at the Art Gallery of South Australia, curated by Nici Cumpston (2017), RUNS DEEP a solo show at Alaska Projects, Sydney (2018), The Churchie Emerging Art Prize (2016), The Redlands Konica Minolta Art Prize (2015), and the Macquarie Group Emerging Art Prize (2015) where his work was awarded the Highly Commended prize by artist Joan Ross. In 2018 Dean has also exhibited at the Australian Centre for Photography, Sydney, as a part of the NEXTWAVE Festival Melbourne, with curator Amelia Winata, and at Artbank, Sydney in Talia Smith's "In a World of Wounds". Also, in 2018, Dean was a year-long Artist in Residence at the Canberra Contemporary Art Space (CCAS). Dean was also selected to be a part of the 4A Beijing Studio Residency Program in Beijing, China.

In 2019, Dean will undertake the inaugural Canberra/Wellington Indigenous Artist exchange, where he will be supported by the ACT Government to undertake research into trans-cultural mourning.

Courtesy of the artist.



Photo by Janelle Evans. Courtesy of the artist.



Dean Cross, *Yowie* (video still), 2017, looped HD video, ed.3, 34 minutes 30 seconds. Courtesy of the artist.

Patrina Mununggurr

Born: 1989 **Clan:** Djapu **Moiety:** Dhuwa

Patrina Mununggurr is from the Djapu clan and comes from Wandaway. Her language is Dhuwal. She now lives and works in Yirrkala with her daughter.

Patrina started working for the Mulka Project in 2009 and has become one of their leading cinematographers. She is a competent film editor and post-production technician. Her initial work was largely event based filming documenting community workshops, dance events, and school events. She was part of a three woman team flying out into homeland communities to document and record Milkari, the crying female song lines. This project was initiated at bequest of community elders due to the knowledge of Milkari amongst young women being identified as endangered. She came to predominance as a film maker after shooting and producing two ceremonial films Wandawuy Dhapi and Biranybirany Dhapi out in the Yolngu homelands. These two films are still some the most popular ceremonial movies amongst the Yolngu community.

In 2016 Patrina graduated from an AFTRS (Australian Film, Television and Radio School) short course in Melbourne and returned home inspired.

She recently completed a 7 part series documenting the hunting, preparation, and alchemy of the 7 colours of master weaver and colour dyer Lajani Marika.

Patrina recently delivered her first television commission for NITV, a documentary on dhapi (initiation ceremony), titled Wandawuy Dhapi.

Her brother Barayuwa is a well-known artist and paints their mother's Munyuku clan designs. Their mother recently deceased B Njurruwutthun, a sister to the great Dula, who was a renowned ceremonial expert and painter.

I started working for the Mulka Project in 2009. My job is to film and record Yolngu ceremonies and record the stories of the old people. I also help with translations. My filmmaking also includes animations and video installation pieces for special exhibitions.

Courtesy of Buku-Larrnggay Mulka Centre.



Photo by Fiona Morrison. Courtesy of the artist and Buku-Larrnggay Mulka Centre.



Patrina Mununggurr, *Dhunupa'kum Nhuna Wanda (Straighten Your Mind)* (film still), 2018, filmic work, 1 minute 33 seconds. Courtesy of the artist, Buku-Larrngay Mulka Centre and The Mulka Project.

Illiam Nargoodah

Born: 1997 **Country:** Jimbalakudunj **Language:** Walmajarri / Nyikina **Skin:** Tjungiya

Illiam Nargoodah was born on the 5th of July 1997, at Derby. He now lives with his family at Jimbalakudunj Community after completing high school in Coolgardie. At a very early age he started making helmets out of cardboard, as well as swords and knives, says his mother Eva.

Now he has grown up and works as a studio technician with his father Johnny at Mangkaja. He enjoys making artifacts, like knives, coolamons, bowls, as well fixing the small engines of the chainsaws and lawnmower. He is curious to know how things work and very clever with his hands.

He was selected in 2015 for the Revealed Exhibition program to feature his knives and has not looked back, constantly creating and trying new techniques.

Courtesy of Mangkaja Arts.

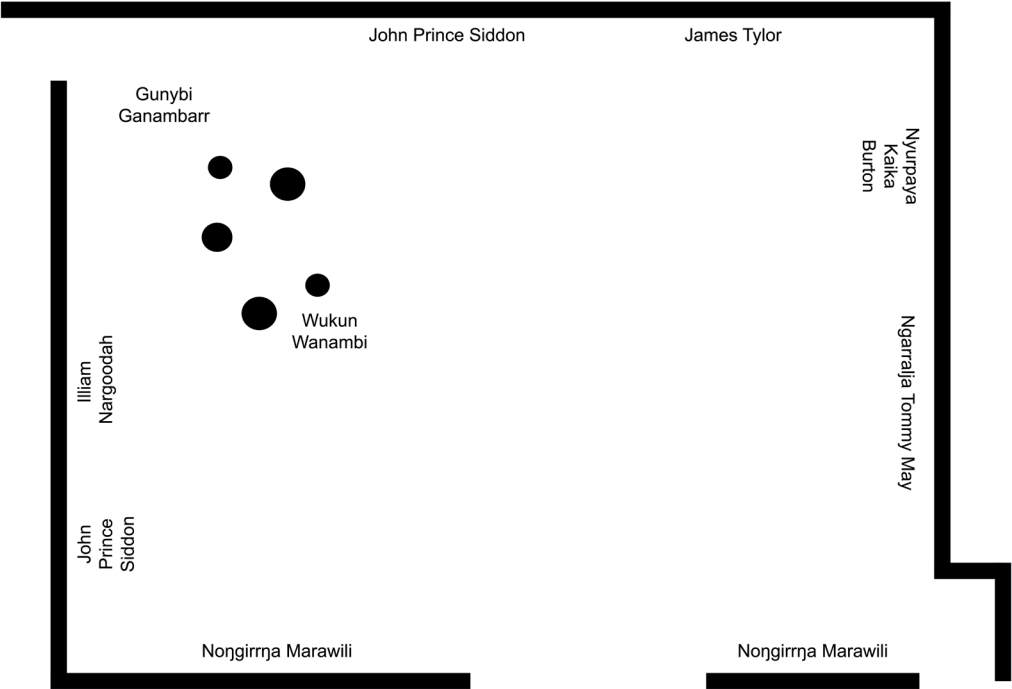


Photo courtesy of the artist and Mangkaja Arts.

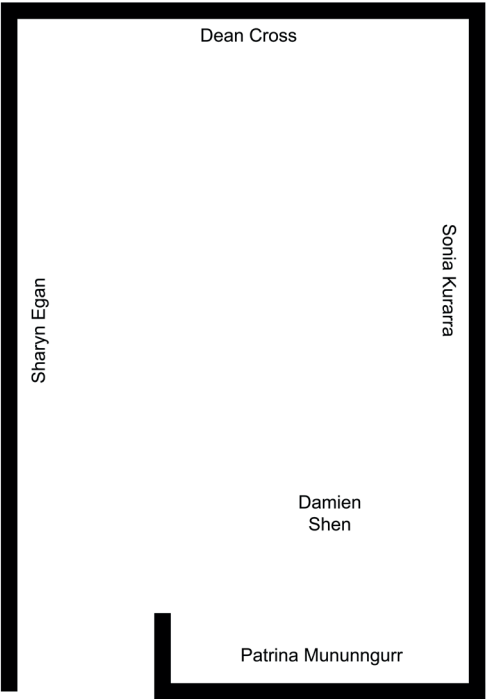


Illiam Nargoodah, *Gutts'em Out Knife*, 2017, found sheep shear, Mudurra wood; 24 x 6 x 1 cm. Courtesy of the artist and Mangkaja Arts.

North Gallery



South Gallery



GALLERY 1

Nongirrŋa Marawili (b. c.1938)

Yolŋu Peoples: Yirritja moiety; Madarrpa clan

Bol'ŋu Djapu (2017)

Lightning (2017)

All 150 x 100 cm

All enamel paint on aluminium composite board

Courtesy of the artist, Buku-Larrŋgay Mulka Centre and Alcaston Gallery, Melbourne.

Lightning (2017)

150 x 100 cm

enamel paint on aluminium composite board

Courtesy of the artist, Buku-Larrŋgay Mulka Centre and Alcaston Gallery, Melbourne.

Private Collection, USA.

John Prince Siddon (b. 1964)

Country: Fitzroy Crossing; Language: Walmajarri

Untitled (spray can) (2016)

Untitled (spray can) (2016)

Untitled (spray can) (2016)

Untitled (spray can) (2016)

Dimensions variable

synthetic polymer paint and encising on etched spray can

Courtesy of the artist and Mangkaja Arts.

Harriett and Richard England Collection, Tasmania.

Dead Babies (2018)

Synthetic polymer paint on canvas

155 x 155 cm

Courtesy of the artist and Mangkaja Arts.

Illiam Nargoodah (b. 1997)

Country: Jimbalakudunj; Language: Walmajarri / Nykina; Skin:Tjungiya

Untitled (hand crafted knives) (2018)

Two parts: 25 x 3 x 2 cm; 22 x 2.1 x 1.6 cm

Courtesy of the artist and Mangkaja Arts.

Cheese Knife (2017)

Steel, hose, bone; 17 x 2 x 2 cm

Gutts'em Out Knife (2017)

Found sheep shear, Mudurra wood; 24 x 6 x 1 cm

Rib-cracker (2017)

Steel from gate, Mudurra wood, copper pipe; 51 x 4 x 4 cm

Small Birds (2017)

Garden shears; 13 x 3 cm / 13 x 3 cm

Courtesy of the artist and Mangkaja Arts.

Private Collection, Fremantle.

Wukun Wanambi (b. 1962)

Yolŋu Peoples; Dhuwa moiety, Marrakulu clan

Trial Bay (2016)

200 cm

Trial Bay (2016)

256 cm

earth pigment and clay on naturally hollowed tree trunk

Courtesy of the artist and Buku-Larrŋgay Mulka Centre.

Harriett and Richard England Collection, Tasmania.

Gunybi Ganambarr (b. 1973)

Yolŋu Peoples; Dhuwa moiety; Ŋaymil clan

Gudurrku (2019)

148 x 127 cm

enamel paint on etched aluminium composite board

Milnurr Ŋaymil font (2016)

165 x 120 cm

etched galvanised steel

Courtesy of the artist and Buku-Larrŋgay Mulka Centre.

Garrapara (2013)

233 cm

Garrapara (2015)

175 cm

Garrapara (2013)

206 cm

earth pigment and sand on naturally hollowed tree trunk

Courtesy of the artist and Buku-Larrŋgay Mulka Centre.

Harriett and Richard England Collection, Tasmania.

James Tylor (b. 1986)

Nunga (Kurna), Māori (Te Arawa) and European (English, Scottish, Irish, Dutch and Norwegian)

Australian ancestry

Deleted Scenes From an Untouched Landscape # 4 (2013)

Erased Scenes From an Untouched Landscape # 1 (2014)

Erased Scenes From an Untouched Landscape # 6 (2014)

Erased Scenes From an Untouched Landscape # 13 (2014)

inkjet print on hahnemuhle paper with hole removed to a black velvet void
50 x 50 cm

Murlapaka Broad shields (2019)

70 x 40 x 5 cm

Mara wadna Number Seven Club (2019)

60 x 40 x 5 cm

Wakalti Parry Shield (2019)

60 x 10 x 10 cm

Wiramumiyu wirri Barbed club (2019)

50 x 5 x 3 cm

Midla Spear thrower (2019)

50 x 5 x 3 cm

timber and black paint

Courtesy of the artist, Vivien Anderson Gallery, Naarm Melbourne and GAGPROJECTS, Tarntanya Adelaide.

Nyurpaya Kaika Burton (b. 1949)

Community: Amata, SA; Region: Anangu Pitjantjatjara Lands; Language: Pitjantjatjara

Ngayuku tjukurpa, mara walytjangku palyantja – My story, written in my own hand (2019)

ink and synthetic polymer paint on paper

152.5 x 130 cm

Courtesy of the artist and Tjala Arts.

Ngarralja Tommy May (b. 1935)

Country: Yarrnkurnja; Language: Walmajarri; Skin: Jungkurra

Jitirr (2017)

Jitirr (2017)

Jitirr (2017)

synthetic polymer paint and drawing into enamel on metal

90 x 90 cm

Courtesy of the artist and Mangkaja Arts.

Harriett and Richard England Collection, Tasmania.

GALLERY 2

Sharyn Egan (b. 1957)

Nyoongar Peoples

Our Babies (2019)

100 sardine tins, cloth, pebble gravel

Dimensions variable

Courtesy of the artist, loaned from the artist.

Dean Cross (b. 1986)

Worimi Peoples

Untitled Slogan Painting (2017)

Synthetic paint on found particle board and Ngunnawal stone

Two parts, 122 x 80 x 1.5 cm; 26 x 22 x 9 cm at widest points

Yowie (2017)

Looped HD video, ed.3

34 minutes 30 seconds

Untitled (A Yowie Dispatched) (2017)

Australian Army ghillie suit

dimensions variable

Courtesy of the artist.

Sonia Kurarra (b. 1952)

Country: Noonkanbah; Language: Walmajarri; Skin: Nampiyinti

Martuwarra (2015)

152 x 152 cm

Martuwarra (2015)

152 x 137 cm

synthetic polymer paint on canvas

Courtesy of the artist and Mangkaja Arts.

Patrina Mununggurr (b. 1989)

Yolngu Peoples; Dhuwa moiety; Djapu clan

Dhunupa'kum Nhuna Wanda (Straighten Your Mind) (2018)

Filmic work

1 minute 33 seconds

Courtesy of the artist, Buku-Larrngay Mulka Centre and The Mulka Project.

Damien Shen (b. 1976)

Ngarrindjeri and Chinese Australian

Still Life After Penn #1; #2; #3; #4; #5: #6 (2017)

tintype

5 x 4 inches (except #5: 4 x 5 inches)

Courtesy of the artist and MARS Gallery.

Craig Semple Collection, Melbourne.



Installation view of *unbranded*, La Trobe Art Institute. Artwork: (left) James Tylor (centre) Nyurpaya Kaika Burton (right) Ngarraija Tommy May. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: (left) Ngarralja Tommy May (right) Nongirrnga Marawili. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: (left) Nongirrnga Marawili (Iarrakitj left) Wukun Wanambi (Iarrakitj right) Gunybi Ganambarr (background left) John Prince Siddon (background centre) Illiam Nargoodah (right) Gunybi Ganambarr. Photo by Ian Hill.



Installation view of *unbranded*, La Trobe Art Institute. Artwork: (left) John Prince Siddon (centre) Illiam Nargoodah (right) Gunybi Ganambarr. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: (left) John Prince Siddon (right) Illiam Nargoodah. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: (larrakitj foreground) Wukun Wanambi (larrakitj background) Gunybi Ganambarr (left I) Gunybi Ganambarr (left II) Gunybi Ganambarr (centre) John Prince Siddon (right) James Tylor. Photo by Ian Hill.



Installation view of *unbranded*, La Trobe Art Institute. Artwork: James Tylor. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: (Iarrakitj left) Wukun Wanambi (Iarrakitj right) Gunybi Ganambarr (background left) Illiam Nargoodah (background right) Gunybi Ganambarr. Photo



Installation view of unbranded, La Trobe Art Institute. Artwork: Gunybi Ganambarr. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: Gunybi Ganambarr. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: (larrakitj foreground) Gunybi Ganambarr (background) Illiam Nargoodah. Photo by Ian Hill.



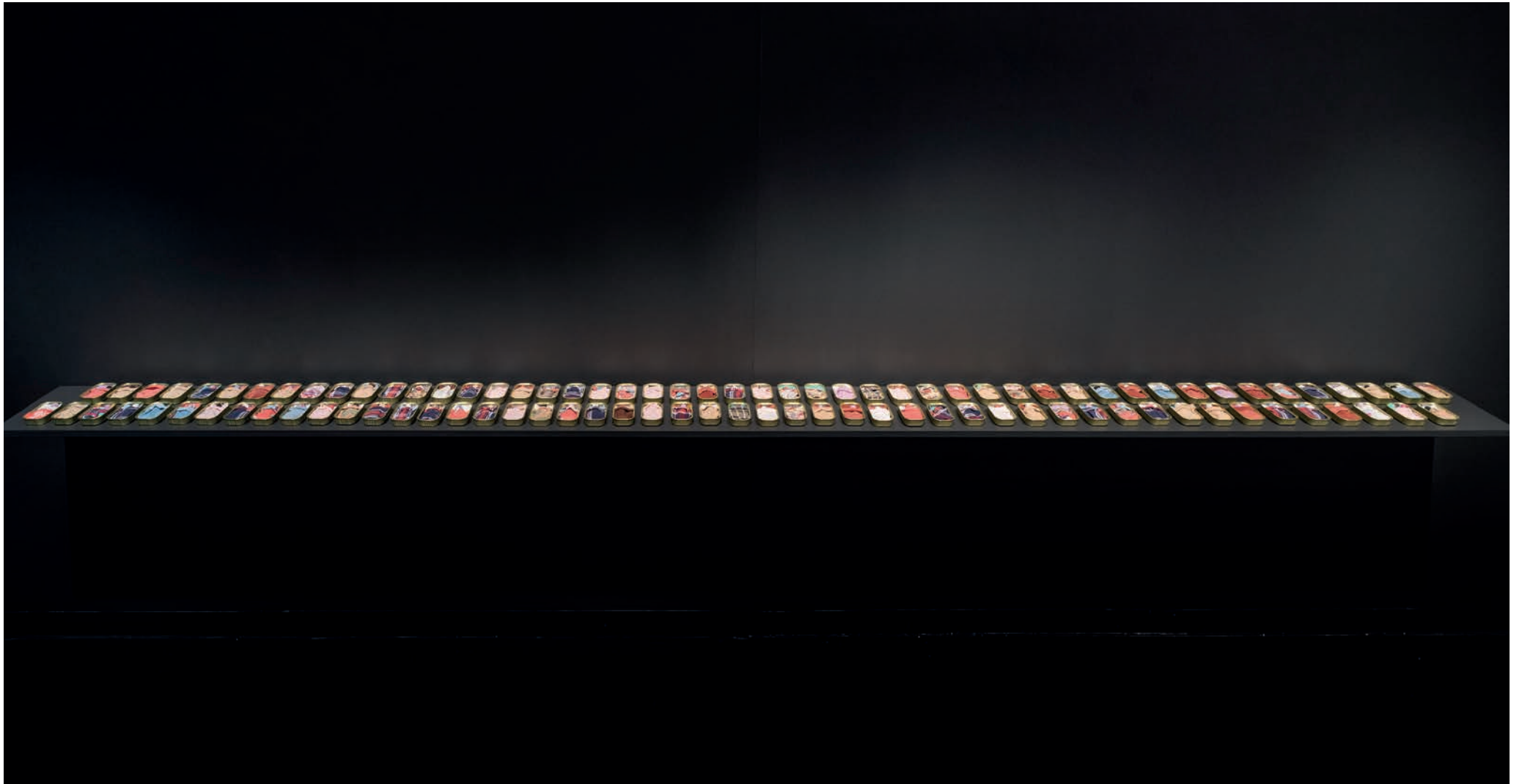
Installation view of unbranded, La Trobe Art Institute. Artwork: Gunybi Ganambarr. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: (Iarrakitj foreground) Wukun Wanambi (Iarrakitj background) Gunybi Ganambarr. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: (left) Sharyn Egan (centre) Dean Cross (right) Sonia Kurarra. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: Sharyn Egan. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: (left and centre) Sonia Kurarra (right) Damien Shen. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: Damien Shen. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: Sonia Kurarra. Photo by Ian Hill.



Installation view of unbranded, La Trobe Art Institute. Artwork: Dean Cross. Photo by Ian Hill.

Glenn Iseger-Pilkington & Travis Curtin would like to thank the following people for their generosity:

Damien Shen
Dean Cross
Gunybi Ganambarr
Illiam Nargoodah
James Tylor
John Prince Siddon
Ngarralja Tommy May
Nongirrŋa Marawili
Nyurpaya Kaika Burton
Patrina Mununggurr
Sharyn Egan
Sonia Kurarra
Wukun Wanambi
Buku-Larrŋgay Mulka Centre
The Mulka Project
Mangkaja Arts
Tjala Arts
Harriett & Richard England Collection, Tasmania
Craig Semple Collection, Melbourne
Alcaston Gallery
MARS Gallery
Vivien Anderson Gallery

unbranded

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