

AIARTS GALLERY

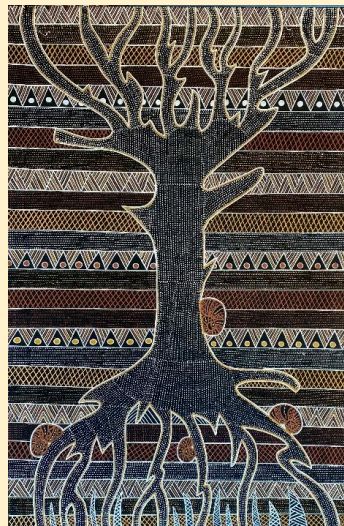
Australian & International Arts

TIWI ARTISTS of MUNUPI

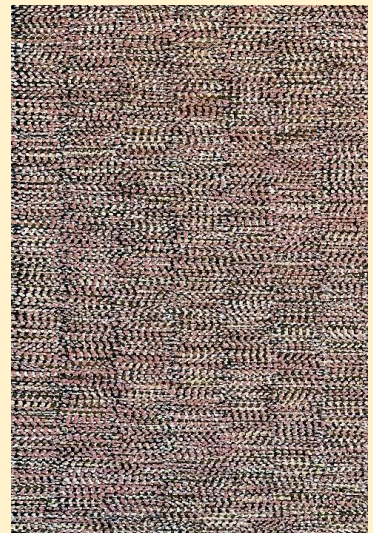
TARNANTHI FESTIVAL EXHIBITION



Christine Puruntatameri
Pwonga



Josephine Burak
Murtapirranga



Alison Puruntatameri
Winga (Tidal Waves)

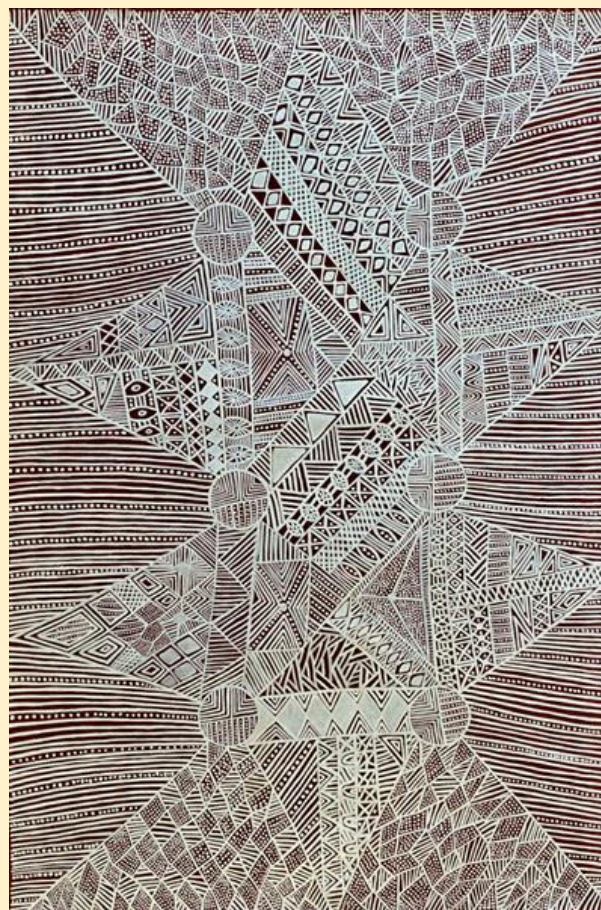
October - November 2023

website: aiarts.com.au/exhibitions



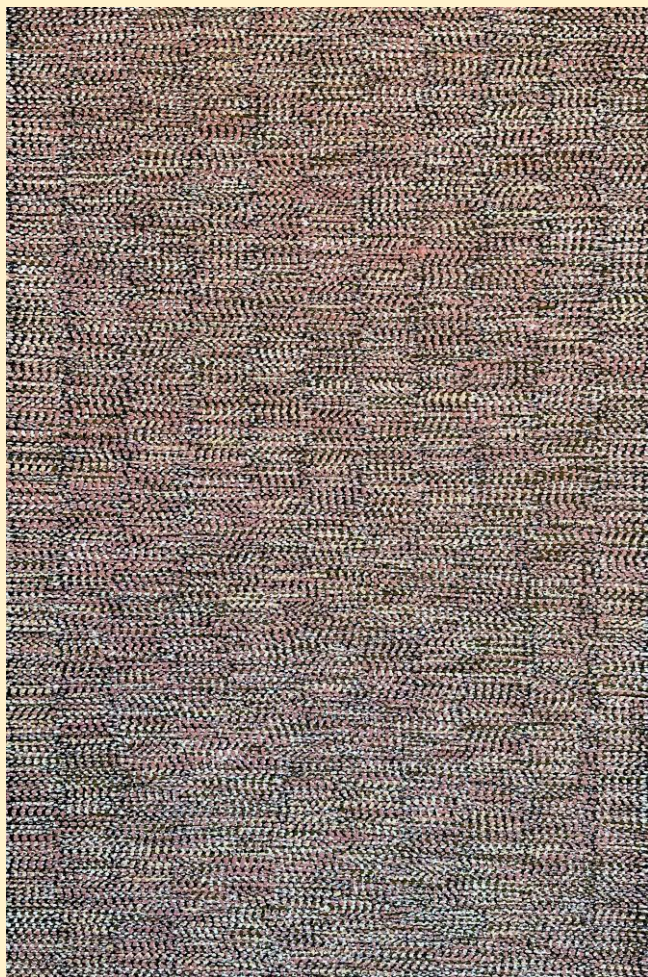
Christine Puruntatameri *Pwonga*
2022 160x100cm ochre on canvas

Pwonga is about the story of the spider woman who gave the Tiwi the web line designs which the Tiwi look for when seeking water as it indicates that water is nearby.

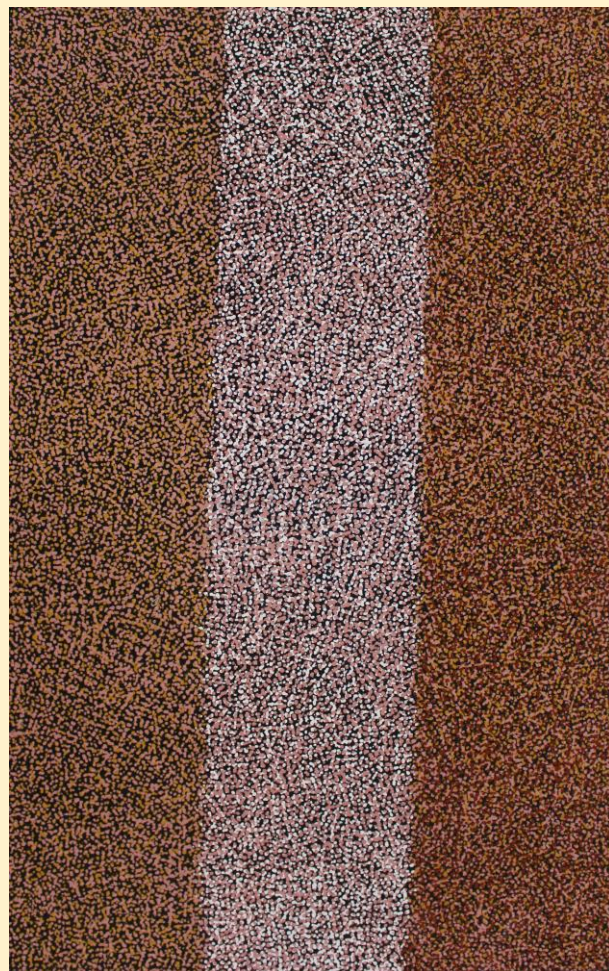


Simplicia Tipungwuti *Mundungkala*
2021 180 x 120 cm ochre on canvas

Mundungkala refers to the ceremonies with dances where performers are painted using traditional ochres in a variety of designs, in this painting an intricate linear design.



Alison Puruntatameri *Winga (Tidal Movement / Waves)*
2023 120x80cm ochre on linen



Christine Puruntatameri *Pwonga*
2023 160x100cm ochre on linen

Winga are waves or tidal movements of water of the seas and creeks of the Tiwi Islands. *Winga* influence fishing and hunting and move large amounts of silt and sand that transform the land and coastal landscape. Tidal surges are most powerful when a king tide occurs.



Josephine Burak *Murtapirranga*
2023 180x120cm ochre on canvas



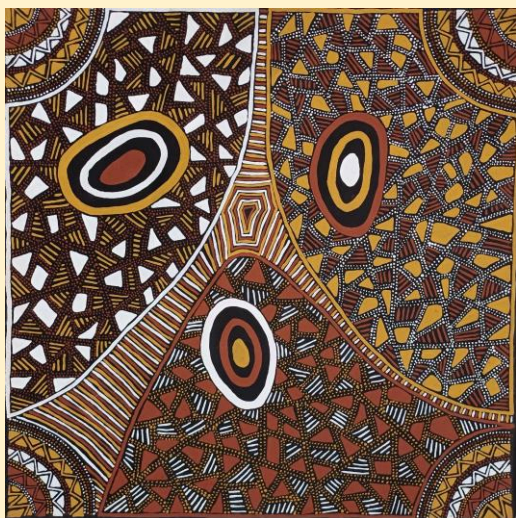
Josephine Burak *Murtapirranga*
2023 120x80cm ochre on canvas

Murtapirranga is the Tiwi name for a mangrove tree. It is where people collect bush tucker like mussels and periwinkle.



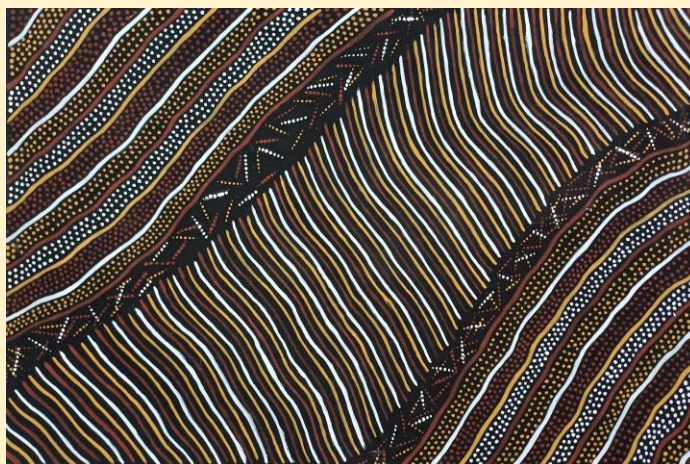
Lidwina (Nina) Tepomitari Puruntatameri *Muranga*
2023 180x120cm ochre on linen

Muranga represents the yams, their flowers, vines and roots. Before there was bread, the old people used to eat yams. Tiwi continue to dig them up for food.



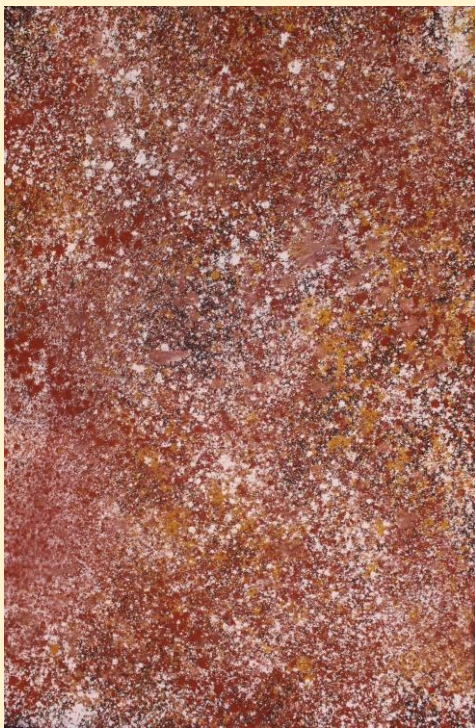
Lidwina (Nina) Tepomitari Puruntatameri
Kulama Design 2022 100x100cm ochre on linen

Kulama Design depicts the *Kulama* ceremony given to the Tiwi people by the *Nyingawi*, the spirit people of Tiwi mythology. It is a celebration of life and food, where yams are prepared for eating.



Reppie Anne Papajua (Orsto) *Winga (Tidal Movement / Waves)* 2022 120x80cm ochre on canvas

Winga are waves or tidal movements of water of the seas and creeks of the Tiwi Islands. *Winga* influence fishing and hunting and move masses of silt and sand that transform the land and coastal landscape. Tidal surges are most powerful when a king tide occurs.



Declan Apuatimi *Kumarrakini* (Dry Season)
2022 90x60cm ochre on canvas

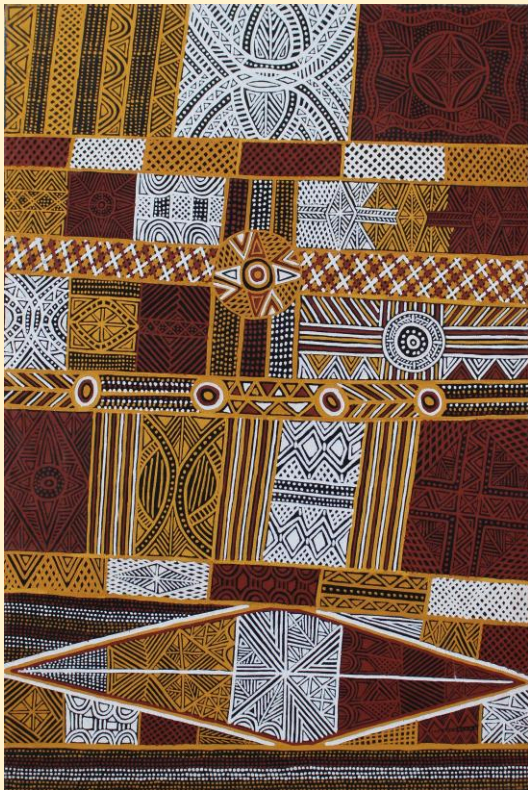


Declan Apuatimi *Kumarrakini* (Dry Season)
2023 100x100cm ochre on canvas



Artists working at the Munupi Arts Centre

Kumarrakini depicts the dry season, its colours and atmosphere. It is the time for the Tiwi to do the burning off, to clean the country by burning thereby preparing it for new growth.



Marie Simplicia Tipuamantumirri *Jilamara Design*
2022 120x80cm ochre on canvas

Jilamara Design are the designs created for ceremonies, painted on bodies using natural ochre.

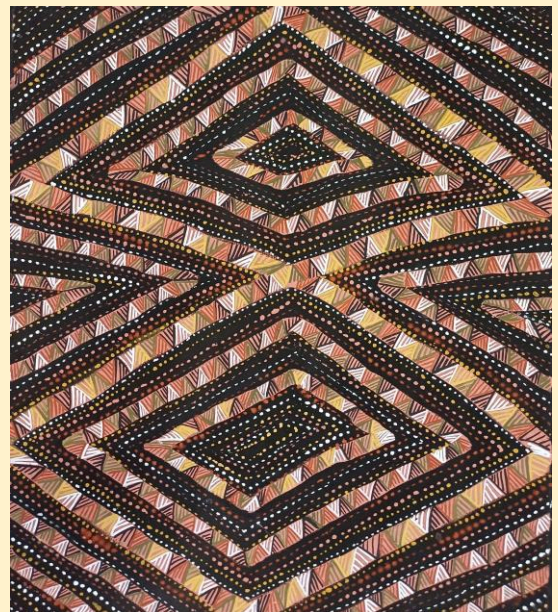


Marie Simplicia Tipuamantumirri

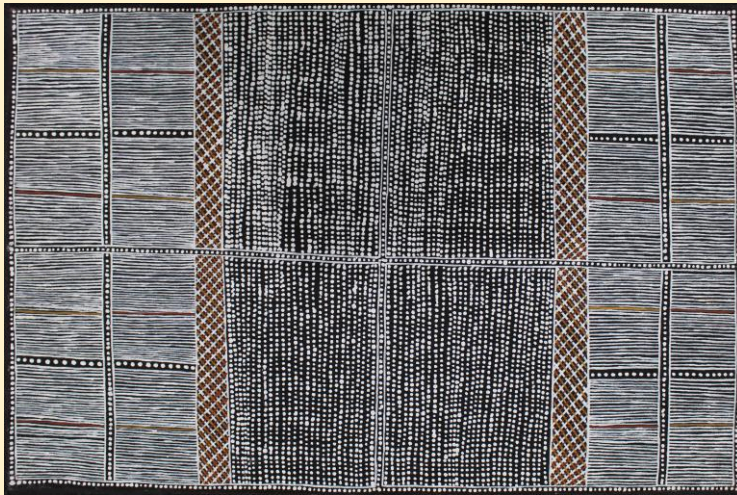


Carol Puruntatameri *Ngini Ngawulla Murrakupuni (Our Homeland)* 2021 90x70cm ochre on canvas

Ngini Ngawulla Murrakupuni is the story of three brothers who left their homeland when there was no water left. They travelled by canoe, then walked to Yapalika (Maxwell Creek) where they found a running stream which they called Pungkulupi. Carol says, 'My grandfather was one of those three men... that went to Pungkulupi and made it their homeland.'

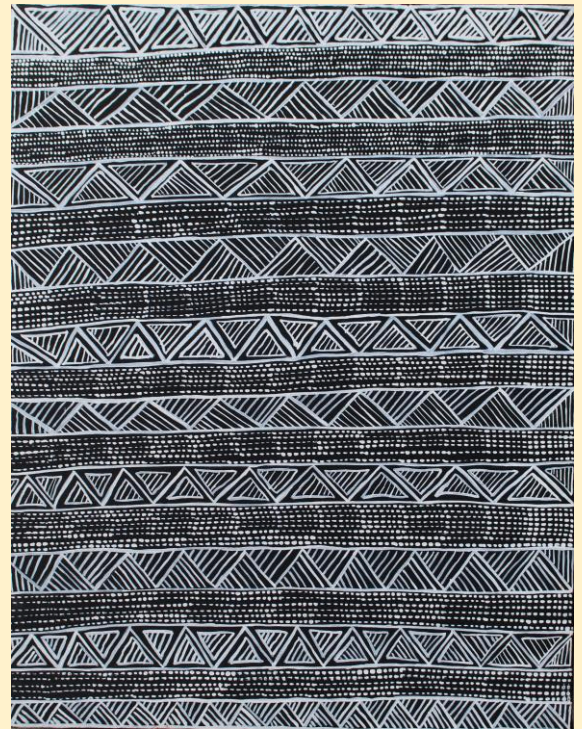


Carol Puruntatameri *Jilamara Design*
2022 90x80cm ochre on canvas



Francesca Puruntatameri *Pupuni Jilamara*
2023 90x60cm ochre on canvas

Pupuni Jilamara are designs created for ceremonies, painted on bodies using natural ochre. This transforms dancers, and in some situations, provides them protection against recognition by *Mapurtit* (spirits). Ceremonial designs collectively are called *Jilamara*.



Jacqueline Puruntatameri *Pupuni Jilamara*
2023 90x70cm ochre on canvas



Francesca Puruntatameri *Pupuni Jilamara*
2023 90x70cm ochre on linen



Francesca Puruntatameri



Josephine Burak *Pupuni Jilamara*
2023 120x80cm ochre on canvas



Thecla Bernadette Puruntatameri *Yikwani*
2020 120x80cm ochre on canvas

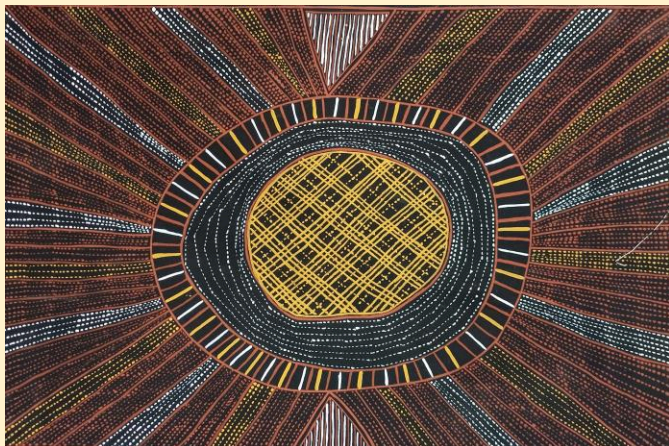
Yikwani is the Tiwi name for fire, an important tool in Tiwi culture. Fire is still used for cooking and warmth. It is also used to burn off overgrown vegetation after the heavy, wet season rains, thereby generating new growth.



Virginia Galarla *Pupuni Jilamara*
2022 100x100cm ochre on canvas

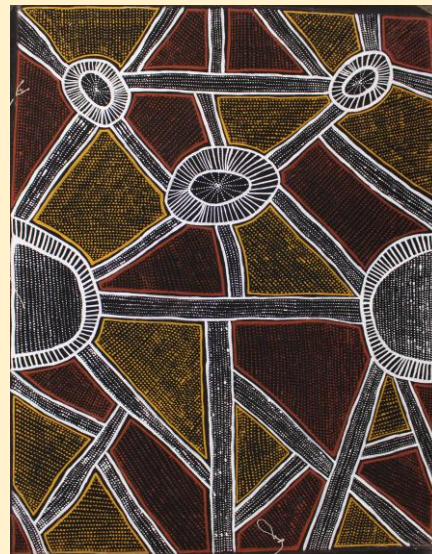


Josephine Burak
mixing ochres



Jacqueline Puruntatameri *Kulama Design*
2023 120x80cm ochre on canvas

Kulama Design depicts the *Kulama* ceremony given to the Tiwi people by the *Nyingawi*, the spirit people of Tiwi mythology. It is a celebration of life and food. The dancers and singers create a circle, at the centre of this painting, to prepare the yam for eating.



Jacqueline Puruntatameri *Kulama Design* 2023 90x70cm ochre on canvas

The *Kulama Design* in this painting depicts the *Kulama* celebration with a yam shaped design.



Josephine Burak *Milimika*
2023 120x80cm ochre on canvas

Milimika is where people gather around to come together for a celebration.



Theresa Burak *Pupuni Jilamara*
2021 100x50cm ochre on canvas

ART OF THE TIWI ARTISTS OF MUNUPI

Artists: Alison Puruntatameri, Carol Puruntatameri, Christine Puruntatameri, Declan Apuatimi, Francesca Puruntatameri, Jacqueline Puruntatameri, Josephine Burak, Lidwina (Nina) Tepomitari, Marie Simplicia Tipuamantumirri, Reppie Anne Papajua, Simplicia Tipungwuti, Thecla Bernadette Puruntatameri, Theresa Burak and Virginia Galarla.

The Tiwi people are great innovators. In their art, they often interpret traditional stories and reassess their established meanings, or incorporate recent events and current circumstances, transforming visual expression into contemporary designs.

For the exhibition at AIARTS Gallery, the Tiwi artists from Munupi Arts & Crafts have created paintings on canvas using ochre pigments sourced and processed using traditional methods. The imagery of the paintings is based on an extensive cosmology from creation stories, with elaborate traditional designs first created for ceremonies. These traditional visual elements have been incorporated, yet transformed, by the artists into their own individually distinctive and dynamic contemporary paintings.

Much of Tiwi cultural and artistic practice stems from stories from *Palaneri*, the creation period. Mudungkala (Murtankala) the Creator, rose from the ground at Murupianga and her movements created waves that divided the islands of Bathurst and Melville from the mainland. She subsequently ensured that the islands were habitable for the Tiwi people. This separation resulted in a linguistic and socio-cultural lexicon for the Tiwi that is distinctly different from mainland languages and cultures.¹

Over millennia, the Tiwi people have maintained their distinct culture through an oral history tradition and through sacred dance ceremonies, the two main ones being the *Pukumani* funerary ceremony and the *Kulama* ceremony of fertility and abundance. During ceremonies, a series of *yoi*, (dances) are performed, some are totemic and inherited from the person's mother. Integral to these ceremonies are visual markings and decorations, placed on faces and bodies, painted on bark, also carved and painted on wooden *Tutini*, or grave poles. Participants in the ceremonies are painted with *turtiyanginari* (natural ochre colours) transforming the dancers, in some cases, providing protection against recognition by *Mapurtiti* (spirits).

The *jilamara* (body paint designs) are often complex, intricate geometrical designs as represented in a number of the paintings in this exhibition. Tiwi artists today draw on their rich cultural heritage, with many painters continuing to use the *pwoja*, the traditional Tiwi painting comb, to press ochre pigments onto surfaces. These combs are carved with a single row of teeth, usually of ironwood, then dipped in ochre and applied to the body for ceremonies, in this exhibition, onto canvas. Some artists use other methods for painting, such as sticks and brushes.

Tiwi artists create works in an extensive range of mediums, including carving, pottery, weaving and various printmaking methods on paper and textiles. With artwork that is simultaneously traditional and contemporary, the Tiwi artists of Munupi Arts & Crafts regularly exhibit across Australia and have been featured in international exhibitions, including in Belgium, France, Germany, Greece, Norway, Japan, Singapore and the United States of America. A number of artists in the exhibition are finalists and award winners.

Angelika Tyrone

¹ John Morris, *The Tiwi: From isolation to cultural change – a history of encounters between an island people and outside forces*, Darwin: Northern Territory University Press, 2001), p.23.

Angelika Tyrone is Director of AIARTS Gallery which exhibits Australian art with a focus on Aboriginal and Torres Strait Islander art. She is a curator, consultant and a former lecturer of visual arts and digital media with a BA in Art History, Master of Fine Arts and studies of Indigenous Australian visual culture.

**Title: TIWI ARTISTS OF MUNUPI - AIARTS GALLERY - TARNANTHI FESTIVAL EXHIBITION
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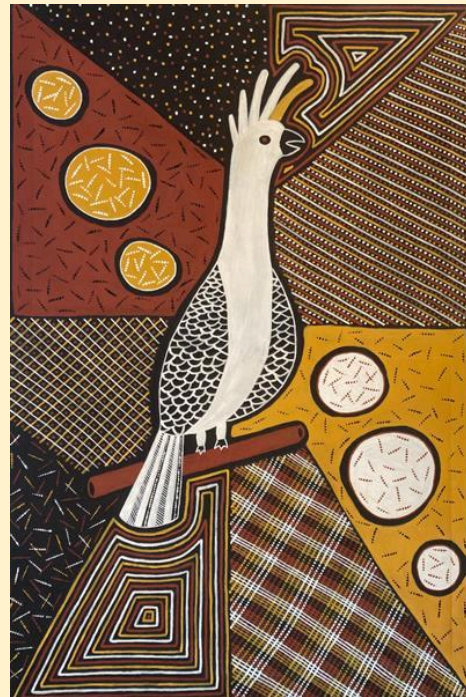
Acknowledgements: Photographs courtesy of each artist and Munupi Arts & Crafts Association

Description of artworks courtesy of the artists and Munupi Arts & Crafts Association



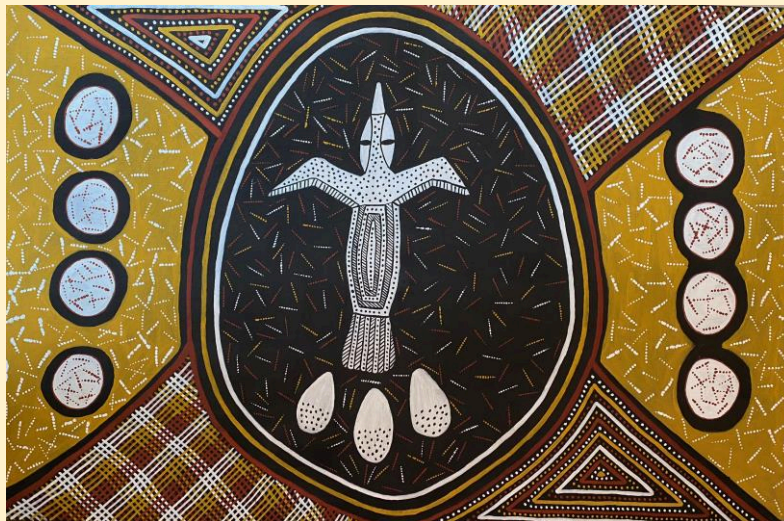
Reppie Anne Papajua (Orsto) *Matarpuni*
2022 90x70cm ochre on canvas

Matarpuni is name of the seagull egg.



Reppie Anne Papajua (Orsto) *Yikiikni*
2021 180x120cm ochre on canvas

Yikikini is the Tiwi name for the white cockatoo.



Reppie Anne Papajua (Orsto) *Tokwampini*
2021 180x120cm ochre on canvas

Tokwampini is the Tiwi name for bird, commonly carved on *Pukamani* poles. It indicates the ending of the Creation story.

ALISON PURUNTATAMERI

Alison Puruntatameri's Dreaming is *Jarrikalani*, the Turtle and her Skin group is *Takaringuwi*, the Scaly Mullet. She paints with her mother Paulina (Jedda) Puruntatameri and her partner James Orsto at the Munupi Art Centre. Alison's grandfather, Justin Puruntatameri (deceased) was a senior law man who encouraged her to paint. He knew the old traditional Tiwi songs and recalled the visits by Macassan traders to the Tiwi Islands when he was young. Alison listened to his stories. From a young age, he took the family hunting and taught them how to cook wallabies, mussels and other foods underground, wrapped in paperbark. This legacy has enriched her life and influenced her artwork.

In 2011 Alison began painting at Munupi Arts Centre. Since then, her artwork has been featured in 25 exhibitions, most in Australia with two international ones. Alison has developed a reputation for her artwork. Considered an 'emerging artist of importance', she was a finalist in several prestigious art awards, including the Museum of Contemporary Arts 2014 Primavera Art Award, the Telstra National Aboriginal and Torres Strait Islander Art Awards in 2022, The Alice Prize in 2022, the Wynne Prize 2022 and the Art Gallery of South Australia's 2023 Ramsay Art Award for emerging artists. She won the Primavera Veolia Acquisitive Prize. Alison's early success is also marked by her artwork being included in six collections including the Art Gallery of South Australia. She was named in an article by John McDonald in the Sydney Herald Tribune called '*Get your shopping lists ready: The art world's version of Young Talent Time is here*' 9 June 2023.

CAROL PURUNTATAMERI

Carol Puruntatameri was born on Wurrumiyanga ie Bathurst Island, her mother's country. When young, the family moved to Pirlangimpi, Melville Island, her father's country. Her father was an artist who influenced her art. Carol's Dreaming is *Jurrukuni* the Owl.

'When an old man, my father's brother Justine Puruntatameri, did painting. He brought all us children and grandchildren to the Munupi Art Centre, teaching us to carry on. I used to watch my father painting Pukumani poles and during Kuluma ceremony, he was painting his body by holding the mirror. Our fathers told all us girls, "Go down and cut sticks from mangroves to use in the ceremony". The sticks were put in a circle around the middle circle and the men go out and collect the Kulama (bush yam). We were all there, all my family, when our fathers were doing the Kuluma ceremony. In the beginning, I used to copy what my father did [painting]. Some of my paintings refer to his stories and teachings.'

'I think we need to have a museum here at the art centre so we can teach future generations and display clap sticks... also Tokoinga, the ball made out of bee's wax with the white feathers put in. Only men used to make that and wear it for ceremony and the ladies had arm and head bands. This is a family treasure.'

Since 2010, Carol has been a painter at Munupi Arts. Her artwork has been shown in over 20 exhibitions in Australia and one in Greece. Her work is in collections like the Art Gallery of South Australia.

CHRISTINE PURUNTATAMERI

Christine Puruntatameri loves to paint. Her Dreaming is *Kirilima* the Jungle Fowl and her Skin is *Arinkuwula* the Stone. Her preference is to paint using the pwoja (comb) to apply the ochre paint to canvas. She creates large expanses of canvas using the comb with a method of vibrant markings of the comb in multiple layers, creating depth. One story she paints is Pwonga the story of the spider woman who gave the designs for web lines which Tiwi look for as it shows them water is nearby.

As an emerging artist with a focus of commitment on creating considerable work over the last few years, Christine had four exhibitions in 2023 and four in 2022. These involve obtaining two merit awards for painting. In the year 2022 she was a Finalist in the National Emerging Artists Prize at Michael Reid Art Bar in Chippendale NSW and the Alice Spring Art Foundation Prize, Araluen Centre, Alice Springs. Her exhibition history shows her art featured in 14 exhibitions, most in Australia, eg at the Art Gallery of SA and one in Brussels, Belgium. Her paintings are in a number of collections including the Art Gallery of South Australia and Judith Neilson Dangrove Collection, Sydney.

DECLAN APUATIMI

Declan Apuatimi is the traditional owner of the Pirlangimpi/Imalu country on the north coast of Melville Island. His Dreaming is the Trick Dance and his Skin group is the Mosquito. Declan has a significant artistic heritage, being the son of prominent artists Jean Baptiste Apuatimi and Declan Apuatimi (senior), and his sibling is Maria Josette Orsto (now deceased), also a well-known artist.

'My father taught me how to carve and do the decorations with ochre. He was a famous carver and my mother is well known artist Jean Baptiste Apuatimi. I started doing carving at Munupi Arts & Crafts in 2004. Before that, I lived on Bathurst Island.'

Surrounded by the art practices of his parents and his sibling and their strong cultural knowledge, Declan has absorbed their legacy and followed in their footsteps using traditional practices. He began carving at Munupi Arts in 2004 and maintained his carving practice according to the traditional practices of his parents. In 2018, he decided to change his focus to painting ochre on canvas. His paintings depict his country and the rising ashes and smoke against the night sky, also daytime fire images.

Declan's involvement with Munupi Arts has also been in leadership roles. For two years he was a Member of the Executive Committee of Munupi Arts & Crafts and also represented Munupi on the Tiwi Art Network Committee. While Declan continues his art practice, he also supports and mentors other artists. Declan's exhibition history includes over 20 exhibitions featuring carvings and paintings. His artwork in a variety of mediums is featured in a number of collections. He was commissioned to create carvings, one for the Maarten van Delft Coastal Reserve, Melville Island.

FRANCESCA PURUNTATAMERI

From 2009 to 2013 Francesca Purutatameri served as President of Munupi Arts & Crafts Association, following her involvement with Munupi since 1993. Her Dreaming is *Nyarringari* the Magpie Goose and her Skin is *Anjiluwi*, meaning Rain. Francesca's education included study at Bachelor College for a Certificate II in Arts & Crafts. She also completed printmaking workshops and produces screen printing on fabric as well as gouache on paper. All this, in addition to painting. Francesca's artwork at Munupi Arts made an immediate impression as it is unique. Often using the powja comb in her painting, she creates finely detailed linear designs for her depictions of *Pupuni Jilamara*, ie the body paint designs for ceremony.

Francesca has an impressive exhibition record of 50 exhibitions, most in Australia, some international ones beginning in 1996 with her artwork included in the *Munupi Tiwi Exhibition* in Hong Kong. In the year 2011, she exhibited her art in nine exhibitions. International exhibitions were in Belgium, with the significant one being *The Tiwi: Art from Jilamara & Munupi Art Centres* for the Kluge-Ruhe Aboriginal Art Collection in Virginia, USA and in Norway *We Paint the Stories of Our Culture* at The Museum of Cultural History, University of Oslo.

Achievements for Francesca include: the National Aboriginal Heritage Art Award, Canberra, ACT in 1998, finalist in the National Aboriginal and Torres Strait Islander Art Awards. In 2001 her art was included on the Australia Post Calendar. Francesca's artwork is in private and public collections eg Art Gallery of South Australia, Janet Holmes A Court Collection, Perth and The Museum of Cultural History, University of Oslo, Norway.

JACQUELINE PURUNTATAMERI

Jacqueline Purutatameri grew up at Pirlangimpi Melville Island and later attended College in Darwin, then returned to Pirlangimpi. Her Dreaming is *Kirilima* the Jungle Fowl and her Skin is *Takaringuwi* the Scaly Mullet.

As Jacqueline says, *'I have been painting at Munupi Arts for a long time'*. Her artworks have been featured in calendars and in exhibitions in Australia including the *Tiwi Papers* exhibition at the Art Gallery of South Australia for the Tarnanthi Festival in 2021. Jacqueline values her artistic heritage:

I love painting and I follow my grandfather who was an artist as well. His name was Black Joe. He is famous and was in the Tiwi Show in 2021 at the National Gallery of Victoria.

Jacqueline's artwork is in the collection at the Art Gallery of South Australia. Her artwork has been written about in *Spiritual Materialism*, Dimitios Antonitsis, Ileana Tounta Contemporary Art Centre, Athens, Greece in 2016.

JOSEPHINE BURAK

Josephine Burak is the daughter of Lydia Burak, a respected custodian of traditional medical knowledge. Having gained her mothers' carving skills as well as painting skills, Josephine often prepares her own painting tool, the *pwoja* comb, to shape it to her exact needs. This enables her to create the fine, detailed marks of her paintings. Her paintings predominantly feature the significant Kulama Ceremony, while some designs are reminiscent of astronomical star charts. Josephine's Dreaming is Yirrikapayi, ie the Crocodile and her Skin is the March Fly. As well as being a highly skilled artist, Josephine is an administrator who was previously Director of the Art Centre and is currently Assistant Manager of the Centre. Josephine remains highly committed to the ongoing creation of artwork and produces a significant amount of work.

Josephine's exhibition history is extensive. The current exhibition at AIARTS Gallery is her 61st exhibition. She has exhibited in all Australian states and territories. Josephine's international exhibition history began in 1998 with her participation in the Walonia Exhibition which toured Florence, Italy and Brussels, Belgium. Her artwork was in the USA touring exhibition *Claiming Title* followed by another in 2000 called *Contemporary Tiwi Artists* in California, USA. More recent ones include seven international exhibitions: two in Belgium (2018, 2020), one in France (2016) and Singapore (2017) two in 2018 with Artkelch in Germany in Freiburg and Stuttgart.

- 2020 *Yalininga, Ngarpantingija, Ngirramini - Aboriginal Signature*, Estrangin Gallery, Brussels, Belgium
 - 2014 *The Tiwi: Art from Jilamara & Munupi Art Centres*, Kluge - Ruhe Aboriginal Art Collection, Virginia, USA
- Her art is in the book *TIWI: ART/HISTORY/CULTURE* by Jennifer Isaacs, published by Miegunyah Press, 2012.

LIDWINA (NINA) TEPOMITARI

Lidwina (Nina) Tepomitari Puruntatameri is from a family of renown artists. Her father, Romuald Puruntatameri is represented in the Museum and Art Gallery of Northern Territory Collection and her grandfather, Paddy Teeampi Tepomitari Puruntatameri, and her aunt, Rosina Puantulura, both carvers, are represented in the Melbourne Museum Collection. Lidwina's father taught her to paint while still at school she assisted him in painting spears.

Lidwina has become a highly successful artist over the many years using a broad range of artistic skills in creating bark paintings, works on linen, screen printing, etchings and linocuts, at both the Nguui Adult Education and Munupi Arts Centre. After years of painting on canvas she has developed a reputation for dynamic paintings combining a strong colour palette of ochres with powerful designs. Lidwina has won many awards, beginning in 1993 when she won the New Medium Award at the National Aboriginal and Torres Strait Islander Art Awards in Darwin, for her exceptional etching skills in, later the Wandjuk Marika Memorial Award.

Lidwina has an extensive exhibition history since her first one in 1992 at the Australian Embassy in Paris, France; her second in 1993 *New Tracks, Old Land, Aboriginal prints* toured USA and Australia. Since then, Lidwina's artwork has been shown in some 65 exhibitions, including nine for years 2010 and 2011. This pace has continued. Her many international exhibitions have been throughout Europe and in the USA with key ones being:

- 2014 *The Tiwi: Art from Jilamara & Munupi Art Centres*, Kluge - Ruhe Aboriginal Art Collection, Virginia, USA
- In 2011 *We Paint the Stories of Our Culture* in the Museum of Cultural History, University of Oslo in Norway and in 1998 at the United Nations, Geneva, Switzerland.

Her artwork is represented in some 20 Australian collections with international ones in France, Germany, Belgium, Norway, Finland and at the Gifu Museum in Japan and the Levi-Kaplan Collection in Seattle, USA.

MARIE SIMPLICIA TIPUAMANTUMIRRI

The Dreaming for Marie Simplicia Tipuamantumirri is *Ampijiti* the Rainbow Serpent and her Skin group is *Takaringuwi* the Scaly Mullet. Marie has worked at the Munupi Art Centre for many years while also working in literacy as a bilingual assistant teacher and interpreter. Her paintings are representations of the designs applied to the body and face in preparation for dance performances in ceremony. Participants in these ceremonies are painted with *turtiyanginari*, ie the natural ochre colours with various designs. Marie represents these designs on canvas in her distinct way, combing strong linear shaped designs within a patterned field with various coloured ochre, resulting in vibrant work. Marie's artwork has been featured in exhibitions in Australia since 2013. In 2023 she was a finalist in the Ravenswood Women Art Award in NSW.

SIMPLICIA TIPUNGWUTI

Simplicia Tipungwuti joined the Munupi Art Centre in 2019, so is at an early stage in her career and is considered an 'emerging artist'. This has not deterred her from having the confidence to work on larger canvases, which she prefers. Her painting imagery of *Jilamara* ceremonial designs show a maturity of style that is quite sophisticated, with a distinctive linear pattern and high-quality brushwork. Her mother-in-law is Virginia Galarla, also an artist at the Art Centre. Her Dreaming is the Buffalo.

Since her first artwork was exhibited in 2020, at the Tarnanthi Festival Art Fair in Adelaide, South Australia, Simplicia's art was shown in two Tarnanthi Festival exhibitions for 2021, one being *Earth Magic* AIARTS Gallery, SA and *Tiwi Papers* at the Art Gallery of South Australia. Gathering momentum, in 2022, her artwork was featured in five exhibitions obtaining accolades which include being a finalist in the *Heysen Prize for Landscape* at the Hahndorf Academy in South Australia, a finalist in the Macquarie Group *Emerging Artist Prize* in Sydney and she won the *Alice Springs Art Foundation Prize* at the Araluen Centre, Alice Springs.

THECLA BERNADETTE PURUNTATAMERI

Thecla Puruntatameri's education after secondary school includes a Certificate II in Arts & Crafts at Batchelor College. Her Dreaming is *Kirilima*, the Jungle Fowl. Thecla came to work as an artist at the Munupi Art Centre, painting on paper and canvas using natural ochres. Thecla's painting imagery features representations of ceremonies in a range of designs, with her distinct curves echoed within curves. In this exhibition she represents *Yikwani*, the Tiwi name for fire.

Activities with the Art Centre involved Thecla participating in print-making workshops in Canberra in 1998. In 1992 she participated in the Pacific Arts Festival in Raratonga, Cook Islands and later was involved in cultural exchanges with Indigenous artists from Tasmania and Victoria. Thecla has participated in over 20 exhibitions, most in Australia, including three exhibitions for the 2021 Tarnanthi Festival, one being *Tiwi Papers* at the Art Gallery of South Australia. International exhibitions include two in Belgium. Thecla's artwork is featured in overseas and Australian collections, including the Art Gallery of South Australia and the National Australian Maritime Museum, Sydney.

THERESA BURAK

Theresa Burak gained Certificate II in Arts & Crafts at Batchelor College. She first worked at the Yikikini Women's Centre alongside her mother, the artist Susan Wanji Wanji and her sisters where Theresa worked to assist older people to collect the barks, make fire and prepare the barks to create Tungas, ie bark baskets. They also picked pandanus, the natural root for making dyes for the baskets.

These experiences using traditional methods for creating crafts and art, have enabled Theresa to create a range of works in diverse mediums, as well as painting since she began at the Munupi Art Centre where she continues to work with her sisters. Her Dreaming is *Yirrikapayi*, the Crocodile and her Skin is the March Fly. Theresa has participated in a number of exhibitions and art events. In 2005 she travelled to Brisbane where she was nominated for the *Momentos Awards* for her Stingray jewellery. She has exhibited her work in two 2021 Tarnanthi Festival exhibitions, one being *Tiwi Papers* at the Art Gallery of South Australia.

VIRGINIA GALARLA

Virginia Galarla's Dreaming is *Kapala*, the Sailing Boat and her Skin is the Mosquito. Born at Wurrumiyanga where she later worked at the Health Centre. Virginia is considered an emerging artist in that she began creating artworks more recently, following years of other work. Being a creative person, she used her initiative to make baskets before joining the Munupi Art Centre in 2014 where she began to paint. Her paintings depict the seasons, bush foods, bush medicine, insects, designs for ceremonies and ceremonial objects. Her artwork is highly sought after. Since she began painting at the Art Centre, Virginia has participated in over 10 exhibitions, six in 2022. In 2021 she participated in the Tarnanthi Festival exhibition *Tiwi Papers* at the Art Gallery of South Australia. She was named a finalist in the *National Emerging Artists Prize* at Michael Reid Art Bar in Chippendale NSW in 2022.

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