

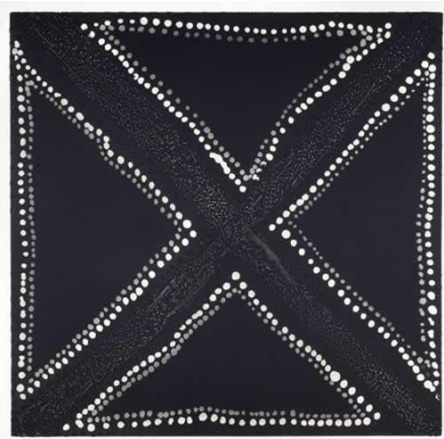
Indoor Art Collection

The Crossroads Portfolio

The *Crossroads Portfolio* is an important collection of fine arts prints by senior Indigenous artists. These works can be found hanging throughout Wyndham Civic Centre in public areas and function rooms.

Each work tells a story that is drawn from the land, traditions or the collective imagination and offers a contemporary view on Indigenous culture.

Stories from the Crossroads Portfolio Collection



Gunawaggi - Well 33 (Crossroads) - Rover Thomas

This etching shows a crossroad, a favourite subject for the artist. Many traditional Aboriginal songs and stories deal with journeys and meetings by all kinds of beings in many different circumstances. The artist's fascination with modern day travel and meeting points is reflected in his work.

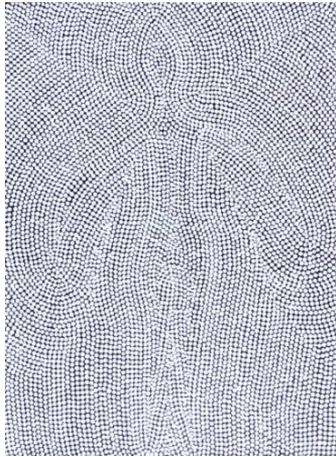
Rover Thomas was a painter for Waringarri Aboriginal Arts. He has represented Australia at the Venice Biennale. *Crossroads* is the last print Rover Thomas produced before his passing in 1998.



Mingmarriya – Queenie McKenzie

The print shows Mingmarriya, limestone country. The light blue lines are the graves of old people buried in this country. The country is also associated with a Dreamtime story about kangaroos. In this story, all animals were once human before they turned into a creature. From the creature, they then turned into hills, water or other sea and land forms.

Queenie McKenzie was the daughter of a Malnggin/Gurinmndji woman and a white man. Her early life was filled with the challenges of being "half-caste" from both within her own community and from outside. In her later life, Queenie was a strong member of the Turkey Creek community, serving on council, teaching Gija language at the school and taking a strong lead in ceremonial life.



Spirit II - Robert Cole

This image derives from Robert Cole's father's country around Aputula (Finke) to the South of Alice Springs in the Northern Territory of Australia. The spirit figure that emerges from the dot field is part of that land.

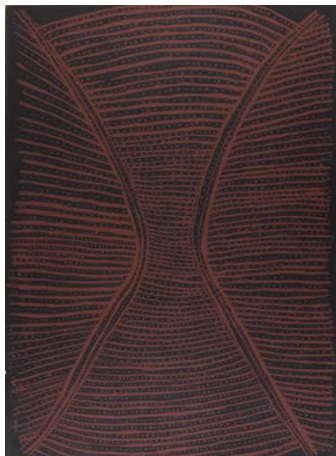
Robert Cole's work explored the country of his mother, a Warramunga woman of Banka Banka country and the country of his father, Aputula Land, south of Alice Springs. His work had a figurative presence interpreting the signs and stories of the land.



Emu Dreaming - Ronnie Tjampitjinpa

This print tells the story of the Tingari Cycle, the exact details of the story are secret business. More generally, the Tingari are a group of mythical creatures from the Dreaming who travelled over vast stretches of country performing rituals and creating and shaping particular sites.

Ronnie Tjampitjinpa was born at Tjiturrunya, west of Kintore Range in Western Australia. With his family he travelled extensively across the Pintupi lands, later moving to Papunya. In the early 1970s, Ronnie joined the emerging Papunya Tula Artists and began his painting career. Today he is regarded as one of the leading artists of the region.



Arnkerrthe - Gloria Tamerre Petyarre

The subject of this print is arnkerrthe, the mountain devil lizard. Arnkerrthe journeyed across Anungara, and travelled far to the north. This journey is represented by the curved lines. The patterns of line and dot are derived from the body paint worn in ceremonies for arnkerrthe.

Born about 1938, Aboriginal artist Gloria Petyarre is a prominent Anmatyerre artist who has been at the forefront of contemporary Australian painting for many years. She lives and works in her own community at Utopia, combining this with visits to major cities for exhibitions and to paint.



Pumpuni Jilamara (Good Design) – Kitty Kantilla

This aesthetics in this work draw on the themes of balance and strength, and are designed to please the eye rather than directly portray stories.

Kitty Kantilla was the oldest and most renowned painter working at Jilimara Arts and Crafts. She painted in the “old style”, working in ochres and gum on paper, canvas or bark. Her work is decorative and uses great eloquence and simplicity to communicate “Good Design”



Ngak Ngak - Ginger Riley Munduwalawala

The white breasted sea eagle, ngak ngak, acts as a sentinel looking around Ginger’s mother’s country. Ginger believes his country is inhabited by totemic beings in the form of snakes, birds and ancestral people. Past and present integrate. The ceremonies, as they are performed and explained, establish his kinship with this country.

Ginger Riley’s kinship ties linked him to the mythology and ritual title of the land surrounding the Four Archers in South –east Arnhem Land. According to these stories, Ginger was a direct descendent of the first man.



Straightening the Spears - Turkey Tolson Tjupurrula

This print tells the story of a group of men preparing spears for confrontation at the site of Ilyingaugau near the secret cave site of Mitukatjirri, south-east of the Kintore community. While the spears are being straightened, there is enough time for the consideration and resolution of the potential conflict. There is also a moral aspect to the work in that the straighter and truer the spear, the better it performs. The same can be said of a man.

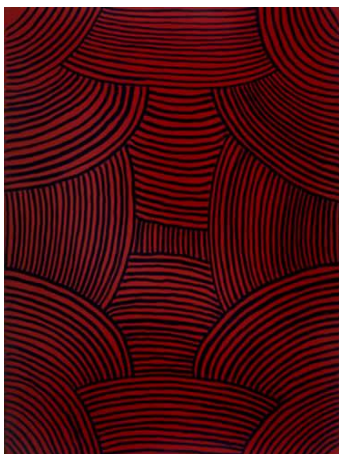
Turkey Tolson Tjupurrula was a renowned painter and printmaker of the Papunya Tula Artists. His work is held in the National Gallery of Australia and in International Collections.



red rock – Judy Watson

red rock evokes the healing power and meaning of ochre. It is about resistance and the survival of Aboriginal people.

Judy Watson is a descendant of the Waanyi language group of North-West Queensland. She has studied Fine Arts in Queensland, Tasmania and Victoria, and has had her work shown at the Venice Biennial. Her work reveals concealed histories, drawing on memory.



Aweyle - Ada Bird Petyarre

This print depicts the aweyle (body paint) for arnkerrthe, the mountain devil lizard. These lines, taken from the ochre lines painted on the body, have been transformed into a linear and interlocking pattern that represents the women gathering for the ceremony. The mountain devil lizard is an important ancestral figure for Ada Bird and her country, Anungara.

Ada Bird Petyarre was one of the senior women of the Utopia community. Her work incorporated traditional designs and linear pattern in her distinctive style.



Gotitj Wirrka - Johnny Bulunbulun

The screenprint depicts a set of sacred stones, called bakarra, and three tracts of Ganalbingu country. The places are Gotitj Wirrka, where the bakarra lay, Jakaljirrpal and Burrilpurrlinlan. The three vertical strips indicate flowing water.

Johnny Bulunbulun was a senior member of the Ganalbingu group and was one of the most important singers and ceremonial men in north-central Arnhem Land..



New Moon, Full Moon - Mick Kubarkku

The image of the full and new moon relates to a site in the artist’s clan estate at a place called Dirdbim, which means ‘image of the moon’. The site is an unusually large hole in a sandstone residual which is said to be the full moon created by the rainbow serpent, ngalyod, who pierced the rock in times of the Dreaming.

Mick Kurbarkku explains;; “We want non-Aboriginal people to understand our sacred places or djang, and know the names of all those places such as here at Kubumi, Kurrurldul and Milimilngkan and to know about our Dreamings. When we do these paintings we can help Balanda to learn and understand”

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