



REVEALED

EMERGING ABORIGINAL ARTISTS FROM WESTERN AUSTRALIA



Kiya Wandjoo bullarung marman kah yok, noonook nyininy Nyoongar boodjar.

Hello and welcome many men and women, you are sitting on Nyoongar land.

Gnulla meowl djurapiny noonook yarr kooliny – djinunginy marr wangkiny
Revealed – Emerging Aboriginal Artists from Western Australia.

Our eyes are happy to see you. Come, look and see this art exhibition entitled
Revealed – Emerging Aboriginal Artists from Western Australia.

MESSAGE FROM THE MINISTER OF CULTURE AND THE ARTS



THE HONOURABLE JOHN DAY MLA

The State Government is proud to show its commitment to the Indigenous arts sector through the *Revealed: Emerging Aboriginal Artists from Western Australia* exhibition.

The *Revealed* exhibition hosts works of the next generation of emerging Indigenous artists from across Western Australia. Support for emerging artists through *Revealed* is vital to the continuing success of Western Australia's thriving Indigenous arts industry and promotion of Indigenous cultural expression.

This event is part of the *Revealed* 2011 project, an important partnership between the Department of Culture and the Arts, Office for the Arts of the Department of Prime Minister and Cabinet, Central Institute of Technology and the Department of Indigenous Affairs.

The exhibition will build on the success of the inaugural *Revealed* project of 2008 by increasing both its sales and visitor attendance. As part of the Commonwealth Festival, Perth 2011, the State Government's celebration of the Commonwealth Heads of Government Meeting, the exhibition will receive unprecedented exposure to a world-wide audience.

Revealed 2011 will also deliver an exciting Artsworker mentorship for three emerging artswriters across the State and a professional development program for participating artists. These programs will expand knowledge of the industry in diverse areas from governance to working with new media.

Representing more than 50 emerging Indigenous artists from 18 art centres across this vast State, the exhibition will showcase an extensive range of stunning works in various media such as canvases, fibre art, wooden artefacts and carvings.

I am delighted to present these artists to you and my congratulations to all involved.

WHAT IS REVEALED?

Revealed presents a fusion of contemporary and traditional works of art by emerging Aboriginal artists, revealing artistic, social, cultural and linguistic diversity from across remote, regional and urban Western Australia.

EXHIBITION: The exhibition showcases more than 50 artists, each representing a different facet of what it is to be an emerging artist. Through a range of diverse mediums, including acrylic and ochre paintings, works on paper, installation art, carving and fibre art, the exhibition provides audiences with insight into Aboriginal artists' perspectives.

MARKETPLACE: The majority of artists in *Revealed* are from remote communities. Through *Revealed's* exhibition and marketplace, Perth audiences are given a rare chance to learn more about remote Aboriginal art centres and the diversity of Aboriginal culture, alongside the chance to buy works of art. *Revealed* creates a forum for artists to build their careers and livelihoods and supports stronger relationships between artists, art centres and the commercial art market.

PROFESSIONAL DEVELOPMENT: Visiting artists and staff are participating in a two-day workshop program. This artistic and educational forum provides an opportunity to come together, to listen and share their achievements, as well as meeting with and learning from industry specialists.

ARTSWORKERS PROGRAM: Three emerging artswriters have joined the *Revealed* team to help present the exhibition and its associated programs. The program supports these artswriters to access new professional skills and experience and to be mentored. The program is a valuable opportunity for sharing their perspectives and knowledge with each other and the *Revealed* team.

Revealed is a catalyst for inspiration, exchange and building new networks. We invite you to connect with the next generation of emerging talent.

TAKE A SPIN AROUND THE STATE

THELMA JOHN – GALLERY CENTRAL, CENTRAL INSTITUTE OF TECHNOLOGY

Central Institute of Technology is delighted to take a leading role in the *Revealed* project for the second time. As in 2008, the purpose of *Revealed* is multidimensional, spanning an exhibition, a marketplace and a professional development program that includes mentoring three Aboriginal artworkers. *Revealed* involves bringing artists, artworkers and art centre managers to Perth to spend time meeting each other, discussing common ground and art centre business, learning new skills such as photography and glass production and curating, as well as celebrating their achievements and coming into dialogue with art collectors, dealers and enthusiasts. In a State the size of ours, that is a quite a feat, with some artists travelling a long distance even before they board the plane. Such an opportunity exists because Western Australian Aboriginal art production and its impact on Aboriginal lives, is valued and there is a commitment to nurture the next generation of artists.



Collecting ochre at Warmun Art Centre

Revealed is all about emerging artists. Many senior artists have achieved recognition, command high prices and are seasoned international travellers, as the world embraces their unique ways of sharing their relationship to Country through the medium of visual art. Senior artists are selected for important national exhibitions and acquired into significant collections. Their images adorn the walls of the highest offices of the country and their names and faces are known to many Australians, even though they may never have stepped outside of the capital cities.

This has given Aboriginal people, their culture and stories a seat at the table in so many ways. It is through things such as sport, music and visual art that Aboriginal and non-Aboriginal people have developed a dialogue and started to build an understanding of each other. A visual language has developed that recognises regional variation, a language that is living and developing into the future.

Emerging artists are the key to that future and *Revealed* was designed to gain exposure for these artists who are in the early stages of their careers, providing a springboard to future success. Artists emerge at all ages and especially so in the contemporary Aboriginal art world.

The next generation of new artists have a low profile in the market, yet buyers of art are often looking for artists with potential, whose work they can afford to buy before they become well known. The type of exposure gained through *Revealed* builds from the bottom up, creating sales

opportunities and giving confidence and encouragement to emerging artists. *Revealed* showcases the best of the next generation of artists, inspiring both audiences and artists.

For this project an emerging artists was loosely defined as an artist who was not yet represented by a commercial gallery or dealer, had not yet had a solo show and had not yet been awarded a major prize.

It is entirely appropriate that *Revealed* is co-presented by Central Institute. As a place of training, Central is dedicated to helping people reach their potential across a wide range of learning programs. Fostering emerging talent in the creative industries is one of our priorities. We have expanded our Aboriginal and Torres Strait Islander learning and support facilities with the opening of a purpose built centre, Kadadjiny Kulark Kart as well as *The Solid Futures Program*, a collaboration between Central and the David Wirrpanda Foundation, to help young Indigenous people successfully transition to training and employment.

We welcome audiences to share the powerful paintings, carvings, weavings and installation art of the *Revealed* artists, as well as offering you the opportunity to meet them at the Marketplace. Through this publication, we hope you will explore the art centres' web sites and make some discoveries of your own. Or better still take a long, slow drive around the State and visit the artists at work in one of the more than twenty vibrant art centres that span Western Australia.

It's good to be recognized and to get my work out there. I represent the Wajarri people and I am proud to put them on the map!

Ruby McIntosh, Yamaji Art

I go for that Revealed exhibition because I want to follow after my mother and father for painting and so I can keep painting after they are gone.

Blandina Barney, Warmun Art Centre



Artists' studio at Papulankutja Artists

REVEAL, REVEALED, REVEALING THE NEW IN WESTERN AUSTRALIAN ABORIGINAL ART

CARLY LANE – CURATOR OF INDIGENOUS ART

There is nothing more exciting than those first few times you do something big, something that sits outside of your comfort zone, pushing you to new places and ideas in your own personal and professional growth. And so it is with art and exhibiting. Even if you are an uber art star, there are always firsts: a starting place, a moment in time, where you venture onto the metaphorical ledge to see whether you can fly. *Revealed: Emerging Aboriginal Artists from Western Australia 2011* is such a place. It is that crucial moment in time for many of the participating artists, poised on the brink of becoming a professional artist.



Beerbee Mungnari with his painting, Warmun Art Centre

Revealed celebrates the next generation of artists practicing in Western Australia. *Revealed* brings together more than 50 early career artists from a diversity of cities, regions, remote communities, nations and Aboriginal language groups, who share the unifying experience of expressing the richness of Aboriginal culture and lived experience. The exhibition is testimony to the resilience and creativity of many Aboriginal and Torres Strait Islander people, in spite of the social and geographic isolation they face and the ongoing systemic disadvantage which remains a legacy of British colonisation. The artists' works also bare evidence of a living culture that embraces the present as much as it does the past. What is compelling about *Revealed* is the intrinsic declaration that unfolds across the exhibition: we are here, this is now, this is important!

The power of art to communicate is as profound, as it is cultural, as it is creative. Yet, what are the practical implications of a show like *Revealed* for an artist? Aside from the mixed feelings – excitement, delight, vulnerability and even nervous tension – that arise from seeing your work featured in an exhibition, *Revealed* offers artists, and other art professionals, real opportunities for professional growth. Before looking at some of these, it is important to make mention of the innate value of *Revealed* as a safety net for artists who are entering a new phase of art production. Artists will be able to draw comfort in the fact that they are among peers as they explore the newness of exhibiting.

Gaining familiarity with exhibiting through personal experience offers artists greater grounding in their career. Actively participating in *Revealed* can dispel the illusion, mystery, and general sense of unknown that surrounds the act of exhibiting. Knowing what is required (at both the front and back ends of an exhibition) places artists in a more informed, and empowered, position from which to steer their practice into the future.

For participating in *Revealed*, artists will also be rewarded with a freedom that is not always afforded to mid career and established artists. The freedom of which I speak is that of being able to technically and conceptually explore, express and engage without the heavy weight of expectation, which is so often placed on those who have been practicing for years. In my experience, connoisseurs of the art world will be open and generous in their approach to works featured in *Revealed*. Curators, collectors, visiting artists, gallerists and the general public will make unequivocally positive noises, providing words of encouragement to artists, friends and colleagues about the qualities they see in individual works. Such feedback can be invaluable for an early career artist because it reinforces potential and existing strengths in their practice.

The opportunity to engage with other emerging artists, who are spread across the length and breadth of Western Australia, is an infrequent and unique occurrence that only *Revealed* in its second inauguration continues to address. This decentralised group of artists will undoubtedly find value in the interactions that take place around the *Revealed* program. Exposure to different works of art, styles, media, ideas and an immersion in artistic camaraderie provide necessary and creative sustenance in what can be a highly isolated pursuit. The ability to physically view a series of works as well as partake in meaningful conversation enables artists to assess, exchange and build on their current practice.

The thrill of *Revealed*, especially what it might unveil, is likewise felt among arts workers, curators, private collectors, and gallerists. We get to sample *en masse* the interests, convictions and emerging styles of the next wave of Western Australian Aboriginal artists. The significance of being able to engage with art and artists *en masse* cannot be overemphasised, particularly when issues of distance, money and time severely hamper the ability to visit scores of artists in their own locale. Art *en masse* provides the very necessary opportunity to assess the continuities and departures, as well as the continuum across intrastate regional art styles, and what it means for contemporary Indigenous art. Art professionals are appreciative of programs like *Revealed* to deliver to our metro-centric-space – in this case, Perth – the quantity of information we seek. Moreover, *Revealed* offers the chance to build timely and direct working relationships with artists, and the art centres that support their creative



Warmun Art Centre



Winnie Sampi and her painting, Spinifex Hill Artists



Learning important cultural dances and collecting ochre at Warmun



development, at the beginning of their careers. Too often, we meet artists long after we know their work.

Being on the radar of the art professionals is important for building economically sustainable long-term careers. Visibility (and product) is key to active representation by art centres and gallerists, for inclusion in collections, awards, triennials and themed exhibitions, as well as for commissions, artist residencies and other opportunities. Representation in *Revealed* will inevitably lead to invitations to participate elsewhere, subsequently increasing an artist's visibility and public profile. Who knows what exciting opportunities will arise for those artists showing their work to the thousands of people descending on Perth for the Commonwealth Heads of Government Meeting (CHOGM) in 2011.

While this is an essay celebrating the virtues of an emerging artists exhibition it is important to flag other issues relevant to contemporary Indigenous art today such as the necessity of appropriate funding for the visual arts in Australia, the need to increase the support and participation of urban based artists nationally, and the renewed calls to establish a flagship museum dedicated to Aboriginal and Torres Strait Islander art. All are worthy of further thought and action.

Revealed offers a commonality of experience and real opportunities for professional growth. The exhibition is at once a celebration and a haven for artists to experiment and engage with like-minded peers. With guidance and further commitment, this group of emerging artists can confidently take the next step toward realising their individual aspirations. As per the lyrics of Australian singer songwriter Kev Carmody, 'from little things, big things grow' – *Revealed* is simply the start of bigger things to come.

Over the past five years I have developed a keen understanding of my culture that is Noongar culture, through paint on canvas and I am proud to have my work in this exhibition.

Jerome Williams, Mungart Boodja Art Centre

AN INDIGENOUS REVELATION

RON BRADFIELD JNR – INDIGENOUS ADVISOR

Despite all the negativity and hype that you hear about Indigenous Australians, there are an incredible amount of good things happening in our Indigenous communities – an amazing amount of richness and vivacity. What doesn't happen well in our society is the sharing of these stories with the rest of wider Australia. When was the last time you had a good yarn with an Indigenous person and – more importantly – when was the last time you heard one?

Indigenous Art Centres live and breathe through their artists, the way that ships come to life through their sailors. A quick visit to any of the many Art Centres in this state couldn't begin to show you the nature or depth of this. You need to stop, look and listen – *really* listen – and only then, will you begin to develop a feel for the thrum of life that surrounds you in an Indigenous community.

For the few of us that work with Australia's Indigenous peoples and their communities, this revelation is old news. We've been lucky enough to be on the receiving end of some of the most amazing smiles you're ever likely to see in this country. We've been made welcome in places that most Australians haven't heard of and, we've been humbled by the way that community people have invited us into their lives and homes.

Art allows Indigenous peoples to be seen, heard and felt throughout Australian society. Art brings to you their world, their unique view of the places they inhabit, the experiences they've had and the memories they carry. Their artworks remind us all that they too are human; that they laugh and cry, they love and dream and that they too celebrate this life they've been given.

Their works of art offer you an opportunity to look upon this land in a very different light. In doing so, it brings to Indigenous peoples those things that all people seek in their lives; happiness, confidence, validation and a real sense of achievement. It brings with it a sense of pride and joy that – sadly – doesn't make much of an appearance out there in mainstream, everyday life for most Australians.

For a moment – when you view the artworks you see in this year's *Revealed* exhibition – I want you to put aside any assumptions you have trapped inside your head about this country's first peoples. Imagine the person who has presented the slice of life you see before you and imagine their journey, as they give you a small glimpse into the world they know and the places they come from. As an Indigenous person myself – I invite you to let the art do the 'talking' and let the people and their yarns in.



Artist Ken Shepherd from Warakurna Artists

REDRAWING THE MAP: CREATIVITY THROUGHOUT WESTERN AUSTRALIA

TIM ACKER – *REVEALED* COORDINATOR

Western Australia can be read in many ways. Using a conventional map, the State is depicted as tangible topography, with its tracery of roads and settlements. There are resource maps, with symbols and glyphs pointing to minerals and energy, and population maps that show us crowded into a few small clusters in the south west. But there are still other ways of reading Western Australia, other ways of understanding the country demarcated by the eastern borders and western coasts: the 18 art centres and more than 50 artists in *Revealed* are such a 'map'. These artists and art centres reveal this State's creative topography, giving an artistic and cultural overlay to the more common reading of Western Australia's expanses.

Found in a remarkable number and diversity of locations, and shaped by the dynamics of their communities, art centres are an astonishing success. Blending creativity and commerce, art centres harness the cultural wealth of Aboriginal people and, through a cooperative business model, link them to the national art market and the full suite of opportunities of professional art practice.

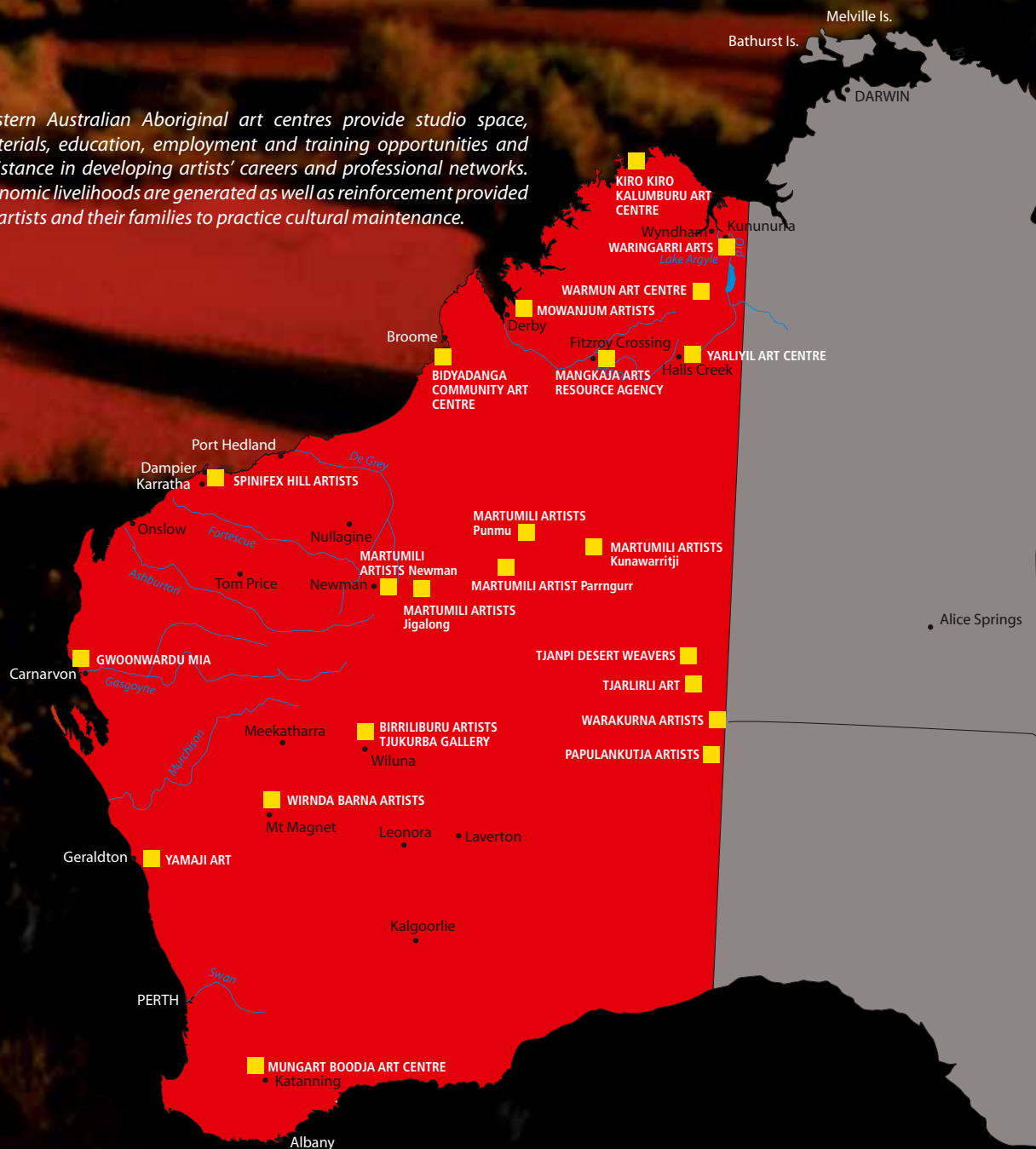
At their nucleus, art centres share some common principles: identifying new artists and supporting them through the necessary artistic apprenticeships, developing careers for established artists, building a stable enterprise often in places with few other choices, and facilitating the creation and promotion of exceptional works of art.

Beyond these foundational philosophies, art centres are as individual as their locations, encompassing the most northerly coastlines and the southern agricultural zones, and the deep desert through to the Pilbara. The array of art produced by Aboriginal artists across Western Australia attests to the astonishing range of language and knowledge, culture and artistry within these geographic reaches. Whether using fibre, paint or wood, the artists' stories and their cultural universes are brought to life, and through *Revealed*, shared with Perth audiences.

The success that artists and their art centres have created, both for their communities and, more widely, as the source of much of the art that is celebrated as Australia's most distinctive cultural phenomenon, emerges from tough circumstances. Challenged by isolation, limited resources, political and social marginalisation and an often stark set of community conditions, art centres play a unique role within their communities; part business, part social service, part artists' studio, part cultural advocacy. That art centres have been among the few long term successes in the negotiations between Aboriginal and non-Aboriginal Australia is a testament to their adaptability and relevance; because art centres are for the things that matter to their communities, they continue to have a place in the life of those communities.

The *Revealed* exhibition showcases art that is, above all, grounded in the country of the artists; embedded in each work is a story of place and of connection. The cumulative effect of the many individual works presented here is to understand the rich web, the cultural and creative map that these local connections and histories create, and to thereby recast one's understanding of Western Australia's most significant resources.

Western Australian Aboriginal art centres provide studio space, materials, education, employment and training opportunities and assistance in developing artists' careers and professional networks. Economic livelihoods are generated as well as reinforcement provided for artists and their families to practice cultural maintenance.



PARTICIPATING ARTISTS, ART CENTRES AND COMMUNITIES

Bidyadanga Community Art Centre [Bidyadanga]

Marilyn Bullen

Mervyn Numbagardie

Emma Louise Nundi

Birriliburu Artists, Tjukurba Gallery [Wiluna]

Stacey Pettersen

Mangkaja Arts Resource Agency [Fitzroy Crossing]

Jack McCale

Jean Rangi

Martumili Artists [Newman, Kunawarriti, Punmu, Nullagine, Jigalong + Parnngurr]

Miriam Atkins

Mitchell Biljabu

Amy French

Baker Lane

Minyawwe Miller

Mowanjum Art and Culture Centre [Mowanjum]

Francis Dolby

Priscilla Numendumah

Theresa Numendumah

Mungart Boodja Art Centre [Katanning]

Sharyn Egan

Philip Hansen

Kimberley Krakouer

Jerome Williams

Gwoonwardu Mia: Gascoyne Aboriginal Heritage & Cultural Centre [Carnarvon]

Barry Belotti

Bonnie Ingram

Elaine Moncrieff

Kiro Kiro Kalumburu Art Centre [Kalumburu]

Betty Bundamarra

Mary Punchi Clement

Mercy Pumorra Fredericks

Mary Teresa Tailor



REVEALED

EMERGING

ABORIGINAL ARTISTS FROM WESTERN AUSTRALIA

Papulankutja Artists [Papulankutja]

Carlton Reid

Spinifex Hill Artists [Port Hedland]

Katie Nalgood

Winnie Sampi

Tjanpi Desert Weavers

[Alice Springs and the Ngaanyatjarra Lands]

Dorcas Tinnimay Bennet

Diane Ungukalpi Golding

Tjarlirli Art [Tjukurla]

Annie Farmer

Neil Maxwell

Warakurna Artists [Warakurna]

Ken Shepherd

Waringarri Artists [Kununurra]

Kelly Anne Drill

Button Jones

Louise Malarvie

Warmun Art Centre [Warmun]

Blandina Barney

Lorraine Daylight

Benita Everett

Wirnda Barna Artists [Mount Magnet]

Andrew Binsair

Yamaji Art [Geraldton]

Charmaine Green

Ruby McIntosh

Yarliyil Art Centre [Halls Creek]

Stan Brumby

Biddy Timbinah

INDEPENDENT ARTISTS [Perth]

Krocette

Vanessa Russ

BIDYADANGA COMMUNITY ART CENTRE



Emma Louise Nundi
Rama
acrylic on canvas
50 x 63 cm



Mervyn Numbagardie
Walmajarri and Juwaliny Country
acrylic on canvas
88 x 97 cm

Growing out of a partnership between Kimberley Training Institute and Kularri Regional CDEP Incorporated, Bidyadanga Community Art Centre supports Bidyadanga artists to complete courses in Visual Arts, Contemporary Arts and Crafts Certificate I, II and III. Bidyadanga artists are now also enrolled in Certificate III in Arts Administration. The artists aim to utilise their training in a tangible way, to establish themselves as commercially successful artists and are currently working towards creating their own art centre in the community.

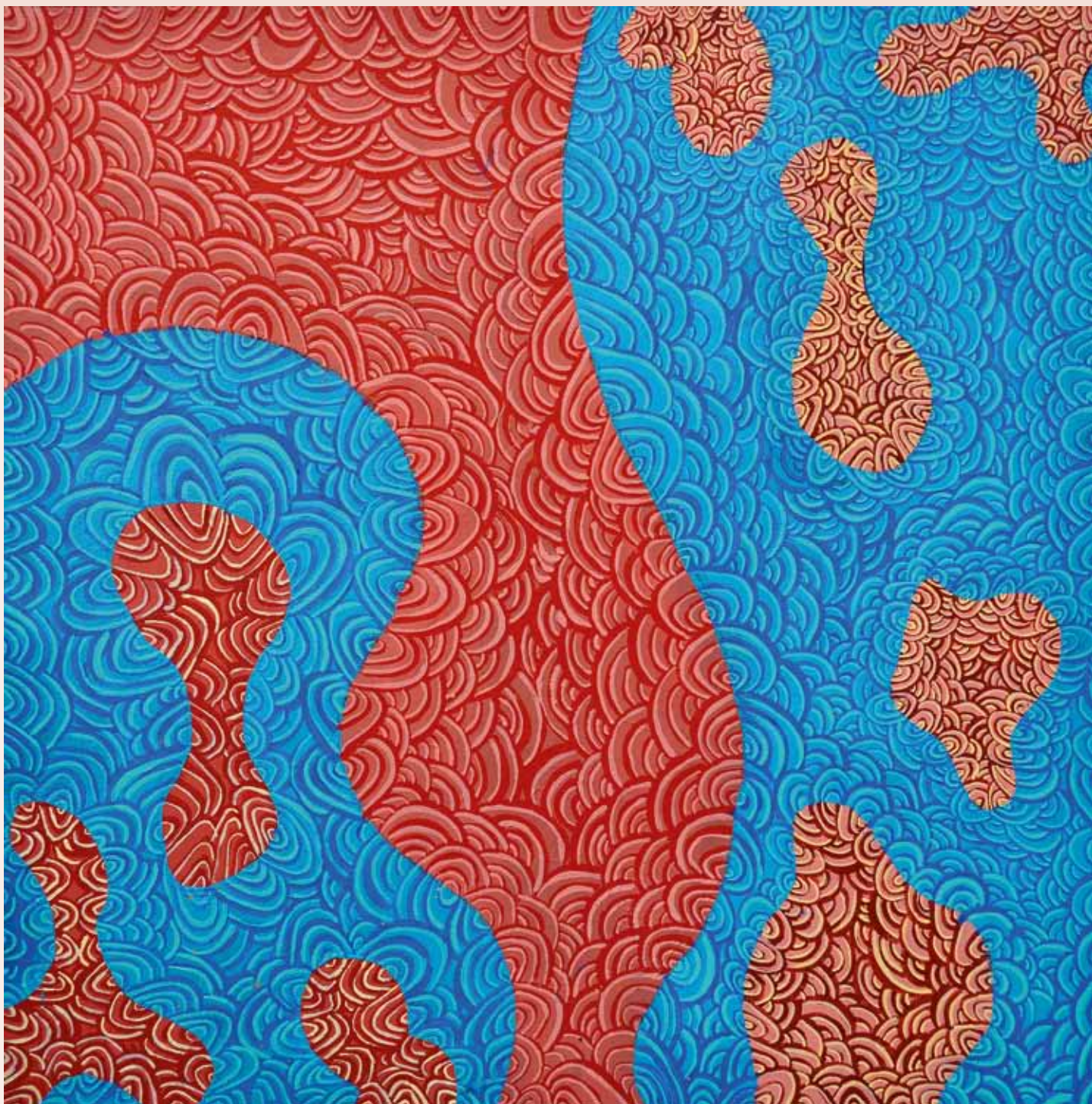
Bidyadanga artists administrator and *Revealed* Arts-worker Natalie Hunter describes the artists as wanting "...to paint our Country (landscape and sea), to share our stories from our heart and re-tell stories told to us by our old people who walked out of the desert 30 – 40 years ago".

opposite page:
Marilyn Bullen
Land M -eets Sea
acrylic on canvas
51 x 51 cm



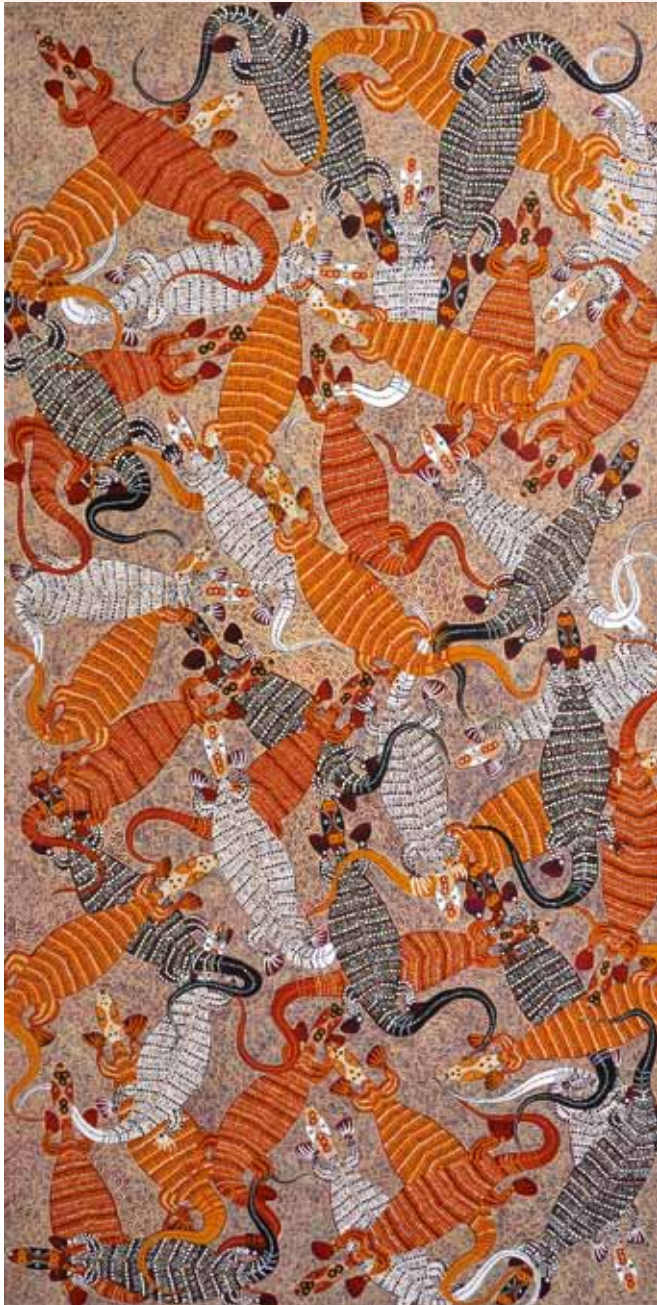
Studio:
Bidyadanga Community

Contact:
P.O Box 634
Broome WA 6725
T: +61 8 9192 4962



BIRRILIBURU ARTISTS

TJUKURBA GALLERY



Stacey Petterson
Parnka Business
acrylic on canvas
152 x 26 cm

Located in Wiluna at the start of the Canning Stock Route (1,000 kilometres from Perth), Tjukurba is an initiative of the Shire of Wiluna and provides support for local Martu artists by ensuring the ethical production and sale of their art.

The artists of Wiluna – Birriliburu Artists – paint in a variety of styles and palettes, depicting stories which embody a rich culture of Country, history, and lifestyle. Images of the Canning Stock Route and the famous Rabbit-Proof Fence are often central to the works. Birriliburu Artists are gaining recognition for paintings and works on paper through participation in *Ngurra Kuju Walyja* (One Country, One people) – The Canning Stock Route Project and the *Yiwarra Kuju* exhibition produced by FORM and the National Museum of Australia. We also have representation in the National Historical Collection.

Birriliburu Artists, Tjukurba Art Gallery is a must see destination for visitors to the Goldfields region of Western Australia and is proudly hosted by the Shire of Wiluna.



Gallery, Studio + Office:
Lot 486 Scotia St., Wiluna

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Wiluna WA 6646
T: +61 8 9981 8001 E: agm@wiluna.wa.gov.au
W: www.wiluna.wa.gov.au/gallery

GWOONWARDU MIA

GASCOYNE ABORIGINAL HERITAGE + CULTURAL CENTRE INC.

Gwoonwardu Mia – the Gascoyne Aboriginal Heritage and Cultural Centre is fast becoming the vibrant multifunctional centre and meeting place that is the community's original vision. Gwoonwardu Mia – the Gascoyne regions' five Aboriginal language groups come together to celebrate and recognise Aboriginal culture. You can experience the Gascoyne's Aboriginal history, art, heritage and culture visiting Gwoonwardu Mia. This is also the home of the Jilinbirri Weavers who were the Cultural Centre's first artists in residence.

Walk through the ethnobotanical gardens and explore a variety of flora native to the region. You can meet Aboriginal artists and purchase works of art, and delight in the bush tucker cuisine available at the Gwoonwardu Mia Café. The Centre also includes Galleries, Conference & Meeting Rooms, Gallery Shop, Artist in Residence and Performance Space. Open weekdays 10am–3pm.



Bonnie Ingram
(detail) *Bush Medicine*
acrylic on canvas
330 x 130 cm



Galleries, Studios + Office:
144–146 Robinson Street, Carnarvon

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T: +61 8 9941 1989 E: justine@gahcc.com.au
W: www.gahcc.com.au



KIRO KIRO KALUMBURU ART CENTRE



Mercy Payrrmurra Fredericks
Wandjina and Ungurr
natural ochre and pigment on canvas
80 x 45 cm

Mercy Payrrmurra Fredericks
The Black Widow Snake
natural ochre and pigment on canvas
45 x 45 cm



Betty Bundamara
Hunting Figures
natural ochre and pigment on canvas
25 x 25 cm



Kalumburu is the northern-most community in Western Australia. The region is rich in rock art, particularly of the Wandjina and Gwion Gwion or Kiro Kiro figures. Arts practice is grounded in the rock art tradition, with contemporary practice including secular themes of sea-life and seasonal flora. While artistic practice has always been a strong cultural activity for the Kalumburu community, it was only in 2009 that the Kiro Kiro Kalumburu Art Centre was established with ongoing assistance from Waringarri Aboriginal Arts in Kununurra. Artists paint with ochre pigments onto canvas, papers and bark and are skilled slate and boab engravers. Kiro Kiro Art centre provides opportunities for new artists to develop their skills and tradition.

opposite page:
Mary Punchi Clement
All the Seasons
natural ochre and pigment on canvas
25 x 25 cm



Kiro Kiro
Kalumburu

Studio:
Kalumburu Community

Contact:
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MANGKAJA ARTS RESOURCE AGENCY



Mangkaja is an Aboriginal owned art centre situated in Fitzroy Crossing. Mangkaja is a Walmajarri word meaning 'wet weather shelter'. The art centre brings together artists from four main language groups including Wangkatjungka and Walmajarri from the Great Sandy Desert and Bunuba and Gooniyandi from the river Country along the Fitzroy River valley.

Many Mangkaja artists are represented in state galleries, the National Gallery of Australia and significant private and public collections around the world. The meeting of desert and river cultures has produced a unique range of strengths in our fine art and cultural artefacts. Mangkaja artists paint iconic images of Country that tell essential stories of heritage and identity and we are renowned for large collaborative canvasses.

Jean Rangi
Jumu
acrylic on canvas
120 x 90 cm



Gallery, Studio + Office:
8 Bell Road, Fitzroy Crossing

Contact:
PO Box 117
Fitzroy Crossing WA 6725
T: +61 8 9191 5833 E: mangkaja.arts@bigpond.com
W: www.mangkaja.com



Jack McCale
Thudarndi Ungud and Ginminmara (rainmaker)
acrylic on canvas
180 x 240 cm

MARTUMILI ARTISTS



Mitchell Biljabu and Baker Lane

left to right: Mulyatingki Marney, Nancy Chapman, Nancy Taylor and Kathleen Sorenson with their baskets



Martumili represents Martu artists from six communities in the Pilbara: Kunawarritji, Punmu, Nullagine, Parnpajinya/Newman, Jigalong, and Parnngurr. Martumili operates in Martu Country spanning the Great Sandy, Little Sandy and Gibson deserts. Growing rapidly since 2006, it has established a national reputation for innovative and dynamic art practice. Martumili focuses on collective arts projects that have strong links to Country and culture, often resulting in the production of large collaborative paintings. Martumilli has held exhibitions across Australia, has works in prominent public and private collections and is also attracting an international audience.

Martumili is Martu governed and proudly hosted by the Shire of East Pilbara, with generous support by BHP Billiton Iron Ore.

"We are all proud of Kathleen Sorensen who is one of the *Revealed* artswomen. Sharing our art and culture is providing Martu people with exciting professional development and employment opportunities. *Revealed* is another vehicle for this", says Martumili management.



Headquarters:

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Contact:

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W: www.martumili.com.au



Martumili basket makers

I paint MY Country, gotta do my area, old peoples area, Warnman area. Because that's my area, where I belong. Good one that painting! When I do other area people say no good! You're Warnman area! Gotta do him right way!

Minyaw Miller, Martumili Artists

MOWANJUM ARTISTS

SPIRIT OF THE WANDJINA ABORIGINAL CORPORATION



Appearing from the air as a giant Wandjina, the Mowanjum Art and Culture Centre features an art gallery, artist's studios, living heritage centre and theatre. The art centre supports the artistic and cultural expression of Ngarinyin, Wunumbal and Worrorra artists of the northwest Kimberley, sharing this knowledge with over 20,000 visitors each year.

To the Mowanjum people, the Wandjina is the supreme spirit being, the creator of all living things. Depicted with no mouth, it's said their power is such that they don't need to speak. Working mostly in natural ochres, Mowanjum artists continue to paint the Wandjina image, reinterpreting this ancient image through contemporary art practice and media.

Thanks to the generosity of the Mowanjum people, the world now has the opportunity to learn about one of the oldest and most powerful images in Aboriginal art and the stories that have been passed on that sustain and energise this timeless tradition.



Gallery, Studio + Office:

Gibb River Road, Derby

Contact:

PO Box 3

Derby WA 6728

T: +61 8 9191 1008 E: mowanjum.art@bigpond.com

W: www.mowanjumart.com

opposite page:
Francis Dolby
Wandjina
ochre on canvas
115 x 70 cm

Theresa Numendumah
Wodoi and Jungun
ochre on canvas
50 x 40 cm



MUNGART BOODJA ART CENTRE



Phillip Hansen
Koikeneeruf
acrylic on canvas
122 x 76 cm

Jerome Williams
Between Two Worlds
acrylic on canvas
46 x 56 cm



Mungart Boodja Art Centre is the first Aboriginal owned and operated art centre enterprise in Noongar Country. The gallery and offices are located in the historic town hall in Katanning, in the heart of the Great Southern region of Western Australia.

The focus and purpose of the art centre is to promote, preserve and protect Noongar cultural heritage through the arts; it plays a vital role in the transmission of cultural knowledge across generations. Mungart Boodja means 'Jam Tree Country', a fitting name for this beautiful art gallery.

Noongar people's past and present relationship to Country is depicted in our works of art.

Mungart Boodja Art Centre plays a vital role supporting the professional development of Noongar artists. It provides a distribution point, a professional gallery, a comprehensive exhibition calendar and professional skills and development workshops.



Gallery, Studio + Office:

14 Austral Terrace, Katanning

Contact:

PO Box 766

Katanning WA 6317

T: +61 8 9821 2836 E: mungart@mungartboodja.com

W: www.mungartboodja.com



Sharyn Egan
Walliabup, Coolbeelup (triptych detail)
 mixed media or ochre, resin, pigment, acrylic, and oil on canvas
 66 x 46 cm

My aim has always been to promote Noongar art work in Noongar Country so I am honoured to have my work accepted.

Sharyn Egan, Mungart Boodja Art Centre

I am absolutely thrilled and looking forward to the exhibition. Noongar art needs to have as much exposure as possible and this is a great opportunity to showcase our works in our Country.

Kimberley Krakouer, Mungart Boodja Art Centre

PAPULANKUTJA ARTISTS



Carlton Reid
untitled
acrylic on canvas
45 x 65 mm

Carlton Reid
untitled
acrylic on canvas
60 x 100 cm



Papulankutja Artists was established in 2001, and after many years of working through the Women's Centre and then the community hall, Papulankutja opened their own Art Studio in 2009.

Papulankutja Artists is known for both painters and carvers and our innovative fibre work. Our themes are about Country and include the Seven Sisters' story, Wati Kutjarra, Illupa and Ngirntaka.

Papulankutja Artists strive for everybody to work together with a strong heart, and today, women and men, young people and old people all work at the art centre. Papulankutja Artists has reached out to neighbouring communities and started a regional art program in 2008. There are now 60 artists at Papulankutja and 20 artists at Jameson working for Papulankutja Artists.



Studio + Office:
Papulankutja Community

Contact:
PMB 70
via Alice Springs NT 0872
T: +61 8 8956 7586 E: artists.papulankutja@bigpond.com
W: www.papulankutja.com.au

SPINIFEX HILL ARTISTS

Spinifex Hill Artists are an art centre based in Port Hedland, on the northern coast of Western Australia's remote Pilbara region. Spinifex Hill Artists have been painting together since 2008 and our work is rich, joyful and bright.

We paint our stories. Our stories are all different and do not have a neat beginning, middle and end, but are told from all angles, all viewpoints, all moments in time, and many places. Spinifex Hill Artists sift through the visible layers of the world in front of us to reveal something much more intricate and important: about life, history, culture and our close relationship with Country.

We welcome you to visit. The Studio is open Monday to Thursday 9.30am to 3.30pm.



spinifex
hill artists

Studio:

Hedland Aboriginal Church of Christ
Cnr Kennedy St and Cottier Drive, South Hedland

Contact:

FORM 357 Murray St Perth WA 6000
T: +61 8 9226 2799 E: form@form.net.au
W: www.form.net.au

Winnie Sampi
Aerial Shot
acrylic on board
132 x 61 cm



TJANPI DESERT WEAVERS



Tjanpi baskets in their desert home

Dianne Golding with her mail plane



Tjanpi Desert Weavers is an Aboriginal social enterprise of the Ngaanyatjarra Pitjantjatjara Yankunytjatjara Women's Council (NPYWC) which began in 1995. NPYWC members created Tjanpi (meaning dry grass) to enable women on the Lands to earn a regular income from selling their fibre art. Building upon a long history of working with fibre to make objects for ceremonial and domestic use women took quickly to coiled basketry and were soon sharing these new skills.

More than 400 Aboriginal women artists from 28 remote communities in the western and central deserts of Australia participate with Tjanpi Desert Weavers and create beautiful, intricate and whimsical fibre art. Tjanpi Desert Weavers' mission is to keep culture strong, maintain links with Country and empower the keepers and teachers of desert weaving to build a strong enterprise through which to share their art and culture with the world.

At its core Tjanpi is about family and community – about *walytja*. While out in the bush collecting grass women take the time to hunt, gather food, visit sacred sites and teach their children about Country.



Headquarters: Gallery, Studio + Office

NPY Women's Council

3 Wilkinson Street, Alice Springs

Contact:

PO Box 8921 Alice Springs NT 0871

T: +61 8 8958 2377 E: tjanpi@npywc.org.au

W: www.tjanpi.com.au

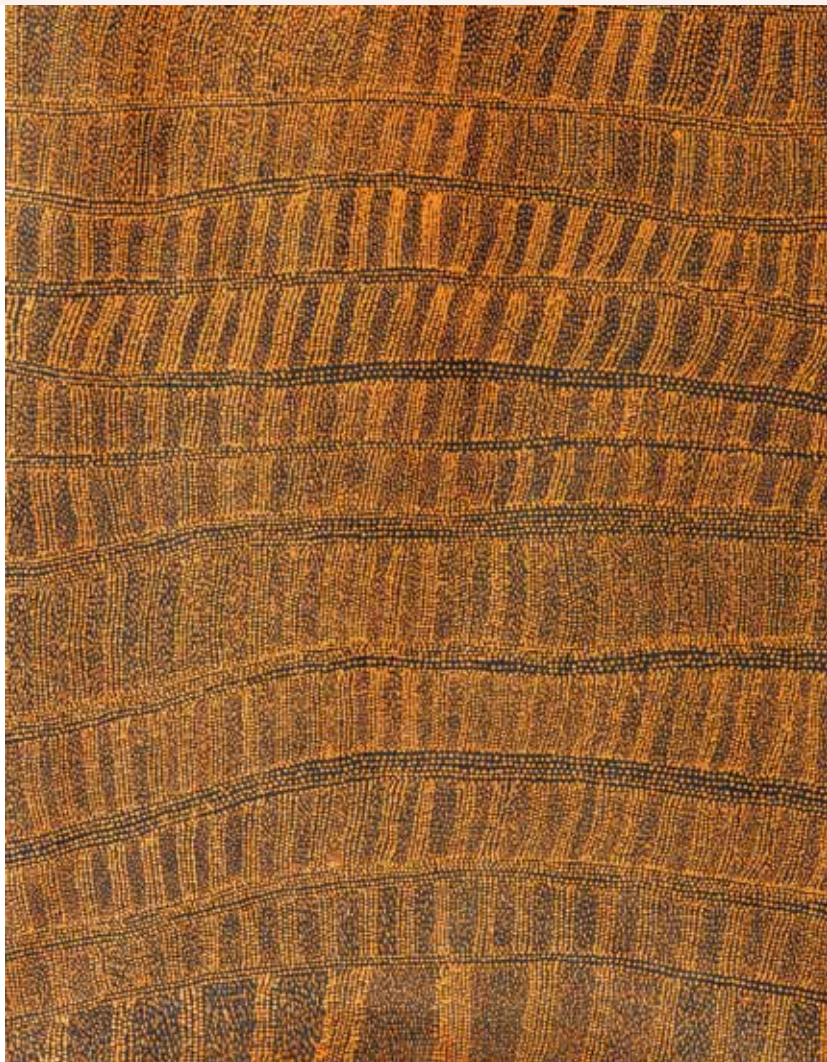


Dorcas Tinnimay Bennett
Papa Marnkurrpa (Three Dogs)
rafia, minarri (greybeard) grass & wool

My dog Brownie is always by my side and is a source of inspiration for my artwork. I am excited to be travelling to Perth for the Revealed exhibition and I am looking forward to seeing all the beautiful work.

Dorcas Tinnimay Bennett , Tjanpi Desert Weavers

TJARLIRLI ART



Annie Farmer
Pungupiddy
acrylic on canvas
137 x 106 cm

Tjarlirli artists love telling stories of culture and Country through painting. Tjarlirli Art is a special place where women go to share stories and sing and dance. Tjarlirli is a rock-hole of great cultural significance to the *minyma* (women).

Formed in April 2006, Tjarlirli Art is comprised of a small group of painters and is tucked away in the community of Tjukurla, part of the western desert region of the Ngaanyatjarra Lands. The aim of Tjarlirli Art is to work together to bring employment opportunities and financial sustainability to the community.



TJARLIRLI
ART

Studio + Office:
Tjukurla Community

Contact:
PMB 37
via Alice Springs NT 0872
T: +61 8 8956 7777 E: art@tjarlirliart.com
W: www.tjarlirliart.com

WARAKURNA ARTISTS

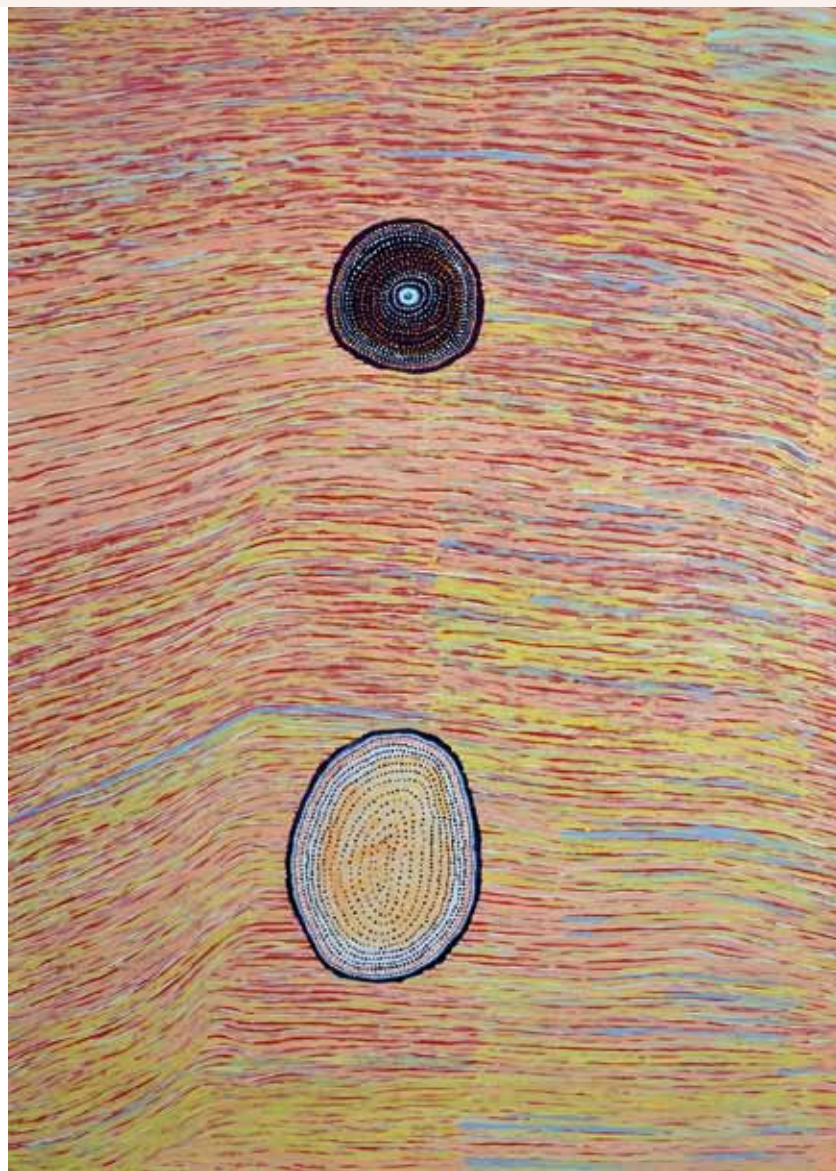
Warakurna is a remote community in the Ngaanyatjarra Lands, approximately 330km from Uluru. The township of approximately 180 people is nestled amongst the spectacular Rawlinson Ranges in the Gibson Desert, close to the Giles Weather Station. Warakurna has a long artistic history and is owned and governed by Aboriginal people. It provides services to artists living in and visiting Warakurna and the nearby community of Wanarn.

Warakurna Artists is an energetic, creative and happy place, where men and women, young and old, paint and share *Tjukurrpa* (traditional law and culture) and contemporary stories. Passing on these important stories to young people is a critical means of keeping culture vital and strong.



Studio + Office:
Warakurna Community

Contact:
PMB 29
Via Alice Springs NT 0872
T: +61 8 8955 8099 E: art@warakurnaartists.com.au
W: www.warakurnaartists.com.au



Ken Shepherd
Warlpirnta
acrylic on canvas
213 x 152 cm

WARINGARRI ABORIGINAL ARTS



Louise Malarvie
untitled
natural ochre and pigment on paper
45 x 45 cm

opposite: page
Kelly-Anne Drill
Picaninny Gorge
natural ochre and pigment on canvas
45 x 45 cm



Waringarri Aboriginal Arts specialises in contemporary collectable art of the east Kimberley. Situated in Kununurra, in the heart of Miriwoong Country, the art centre is wholly owned and directed by the Waringarri artists' group, with all proceeds from sales returned to the community.

Waringarri Aboriginal Arts was established in the early 1980s by senior artists of the region as a place of art and culture. It is the first Aboriginal owned art centre established in the Kimberley region and one of the oldest continuously operating art centres in Australia.

Building on a timeless artistic tradition, Waringarri's artists present an authoritative, contemporary aesthetic, interpreting the grandeur of the Kimberley region. Artists relate images of land, traditional lore and stories of station life, blended with interpretations of contemporary east Kimberley life. Working only with ochre pigments, Waringarri artists reinforce the importance of Country and culture, while exploring a celebration of colour, composition and individualism.

Regular traditional corroboree performances are held throughout the year, complementing the vitality of Miriwoong cultural identity and enriching the artists' painting practice.

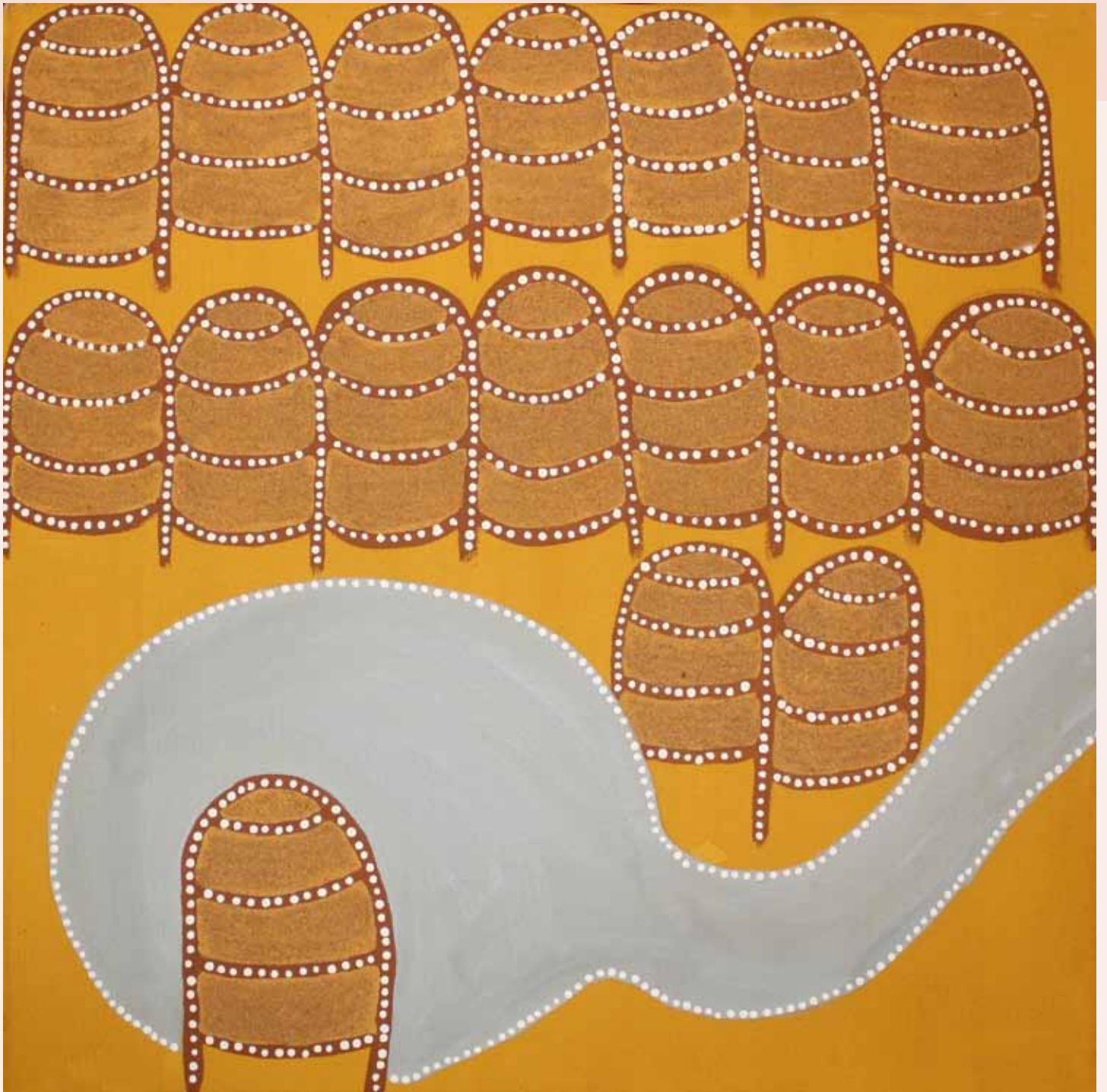


Gallery, Studio + Office:

Speargrass Road, Kununurra
(opposite Kelly's Knob)

Contact:

PO Box 968 Kununurra WA 6743
T: +61 8 9168 2212 E: admin@waringarriarts.com.au
W: www.waringarriarts.com.au



WARMUN ART CENTRE



Benita Everett
Untitled
ochre on canvas
80 x 60 cm

opposite page:
Blandina Barney
Untitled
ochre on canvas
60 x 60 cm

Warmun artists are renowned for their use of natural ochre and pigments on canvas, which is integral to the contemporary expression of land and culture as identity for Gija people. The work of Warmun artists' is an inseparable and celebratory part of Gija culture and Country, and draws on traditional *Ngarrangkarni* (Dreaming) stories and contemporary life, such as the recent floods in March 2011 that devastated the community and the Art Centre.

Warmun art has a national and international reputation thanks to the leadership of highly successful Warmun artists like Rover Thomas and Queenie McKenzie, George Mung Mung and Paddy Jaminji. Now internationally renowned painters Lena Nyadbi, Patrick Mung Mung, Mabel Juli, Shirley Purdie, Madigan Thomas, Gordon Barney, Phyllis Thomas, Churchill Cann and Betty Carrington lead the way for a group of more than 80 emerging artists and over 100 younger artists currently painting through the art centre.

This new generation of Warmun artists work with the same, time-honoured materials and stories. The emerging works display a fresh, original and vibrant style that transcends cultural boundaries and places many Warmun artists at the forefront of contemporary art in Australia.



Gallery, Studio + Office:
Warmun Community

Contact:
PMB 24 Turkey Creek
Via Kununurra WA 6743
T: +61 8 9168 7496 E: sales@warmunart.com
W: www.warmunart.com



WIRNDA BARNA ARTISTS



Andrew Binsair
Flora and Fauna (detail)
acrylic on canvas
91 x 76 cm

Wirnda Barna Artists is one of Australia's newest Aboriginal art centres. It is located on Badimaia Country around 320 kms inland from Geraldton. Wirnda Barna services artists in the communities of Yalgoo, Mount Magnet, Sandstone, Cue, Meekatharra and Yulga Jinna.

The main gallery and production area are located in the old gold mining town of Mount Magnet. The artists of this region are close to many important cultural sites such as The Granites and significant rock painting at Walga Rock.

Artists create as individuals and work in many different styles, but with a shared purpose of strengthening their connection to culture, Country and the local economy.



Studio + Office:

Cnr of Naughton St
and the Great Northern Highway, Mount Magnet

Contact:

PO Box 50
Mount Magnet WA 6638
T: +61 8 9963 4007

Yamaji Art is a membership based organisation creating economic benefit for Aboriginal artists from or currently residing in the Midwest, on Yamaji Country. Yamaji Art offers professional services for artists with a focus on sustaining cultural maintenance and arts practice in a variety of mediums including painting, textiles, weaving, printmaking and design.

Yamaji Art is an emerging art centre with a sales outlet and regional depot based in Geraldton. Yamaji Art services a huge area of Yamaji Country, including the Lower Murchinson towns of Morawa, Mullewa and Northhampton. Yamaji represents artists from more than five cultural groups from the region: Amangu, Nhanagardi, Naaguja, Badimaya, Wajarri and Wilunyu. As a contemporary urban based art centre, Yamaji represents artists currently residing in Geraldton or the region, including Nyoongar, Yinggarda and Ngaanyatjarra artists.



Charmaine Green
Culture is Fragile...Life is Fragile
mixed media
dimensions variable

YAMAJI ART
MARA ARTS ABORIGINAL CORPORATION

Gallery + Office:

Ground Floor, Victoria House, Bill Sewell Centre,
Cnr Chapman Road + Bayly St, Geraldton

Contact:

PO Box 2803 Geraldton WA 6531
T: +61 8 9965 3440 E: ay@yamajiart.com
W: www.yamajiart.com



YARLIYIL ART CENTRE



Stan Brumby
Murungud (Little Men)
acrylic on canvas
51 x 51 cm.



Stan Brumby
My Country
acrylic on canvas
51 x 51 cm

Yarliylil Art Centre is located in Halls Creek, in the central Kimberley, an area with both desert and Kimberley language groups. To the north-east are the Gija people, with their tradition of ochre paintings, to the north-west are the Bunuba, who often paint the river system of the Fitzroy River, while to the south lies the desert country of the Kukatja, Warlpiri and others.

The artists of Yarliylil reflect these dynamic cultural influences: Yarliylil is one of the few art centres where acrylic and ochre paintings have an equal place, and where bush trips may take in both sand dunes and fishing for barramundi.

Yarliylil Art Centre is re-establishing itself, with new partnerships and new artists. Supported by the Shire of Halls Creek, Yarliylil is in its first full year of operations.



YARLIYIL 
ART CENTRE
KEEPING CULTURE STRONG THROUGH ART

Gallery + Office:

Town Hall, Great Northern Highway

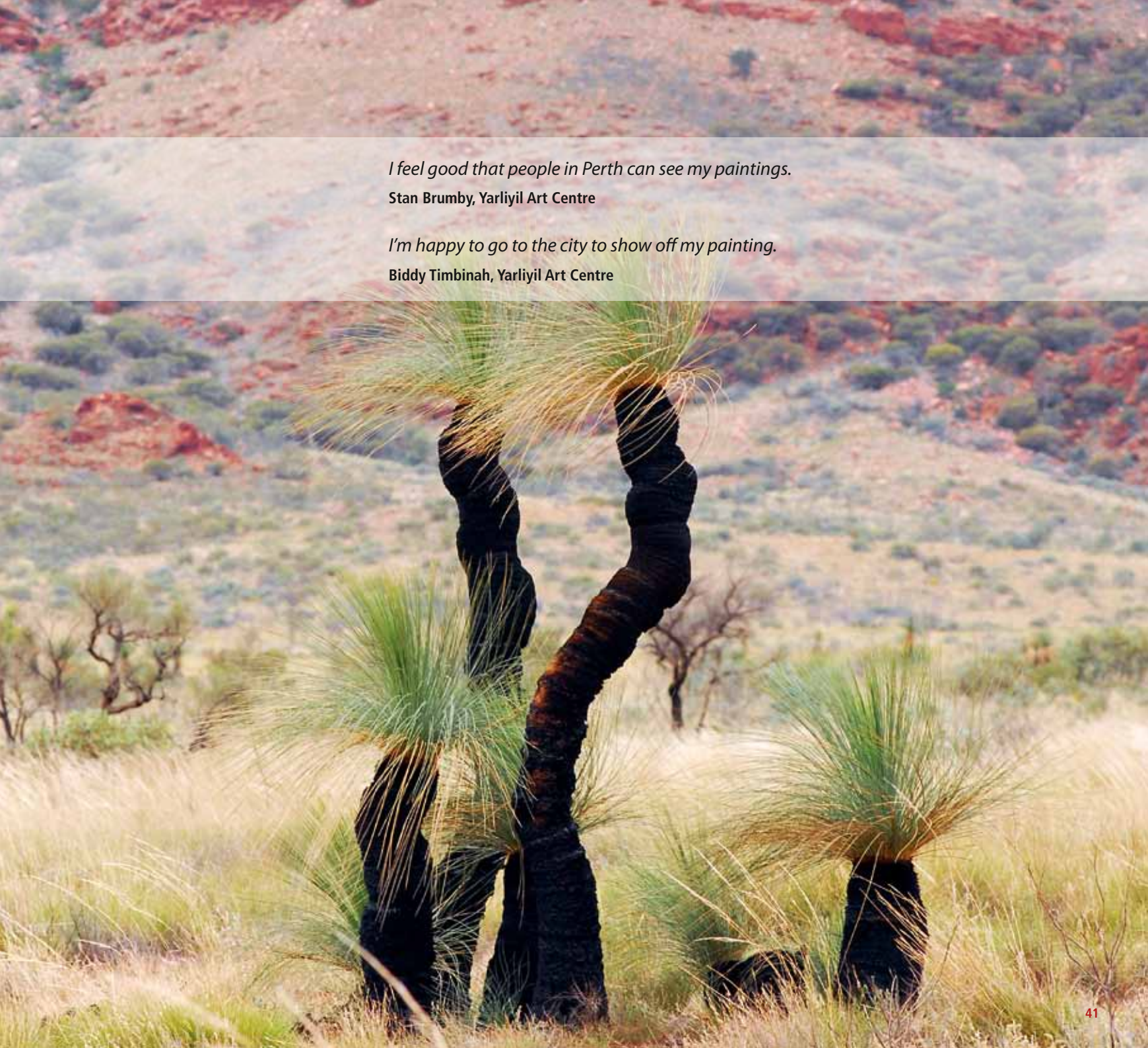
Contact:

PO Box 21

Halls Creek WA 6770

T: +61 8 9168 6723 E: ado@hcshire.wa.gov.au

W: www.yarliylil.com.au



I feel good that people in Perth can see my paintings.

Stan Brumby, Yarliyiil Art Centre

I'm happy to go to the city to show off my painting.

Biddy Timbinah, Yarliyiil Art Centre

KROCETTE

INDEPENDENT ARTIST



Also known as David Prior, Krocette has been painting since he was just ten years old. He is a natural painter, completely self-taught, and he has never had tuition in art until completing the Certificate III in Visual Art and Contemporary Craft at Kidogo Art Institute in 2010.

He is a passionate painter who tells stories of the land where his mother and grandmother grew up – the Gascoyne/Murchison area, with which he has a close affinity.

In the summertime as a boy, he remembers the beautiful colours of the sunsets in the valley there: the reds and oranges turning to gold. He loved to watch the dry riverbed fill with water at the Murchison River. Sitting around the camp fires and hearing the older people talk inspired him to paint the country and the traditional ways of life there.

Kidogo Arts Institute is an independent art school in Fremantle dedicated to providing students with a solid foundation in the visual arts. Their programs are designed to prepare students for careers as professional artists or designers. They are a Registered Training Organisation offering accredited Cert III and Cert IV programs in Art and Design as well as general arts courses. They deliver formal training and provide support to Perth based Indigenous artists, facilitating the artists in public artworks and other extensions to their practice.

Krocette

Born in Moora, Central Midlands
Currently practises in Perth

Jparramarlu-red kangaroo spirit dreaming
(detail) acrylic on canvas

Vanessa's works are about her connection to her father's Country at Gibb River Station in the Kimberley. Her works are about memory and lived experience and the invisible link which continues to pull us back to where we come from. "It comes from the freshwater" she says.

"Currently I am investigating the intercommunication between western art practice and Aboriginal conceptual thinking. To forge new territory, requires the audacity of curators to provide an opening for new potentiality in Aboriginal art, rather than just adding to already stifled definitions. This year, *Revealed* offers an approach that has the capacity to shift current perspectives. By giving access to artists like me, who are not assigned to an art cventre, who live outside their place of origin, and who want to generate new possibilities – I can reach a new communication platform with the public."

Vanessa's participation in *Revealed* was facilitated by Artsource: the Artists Foundation of Western Australia. Its key role is as a service organisation for artists, providing quality service combined with imaginative delivery. In 2003, the organisation began implementation of a program of professional development specifically geared to Indigenous and regionally based artists in Western Australia. This work has created access to employment and other professional development for a previously overlooked sector.

Vanessa Russ

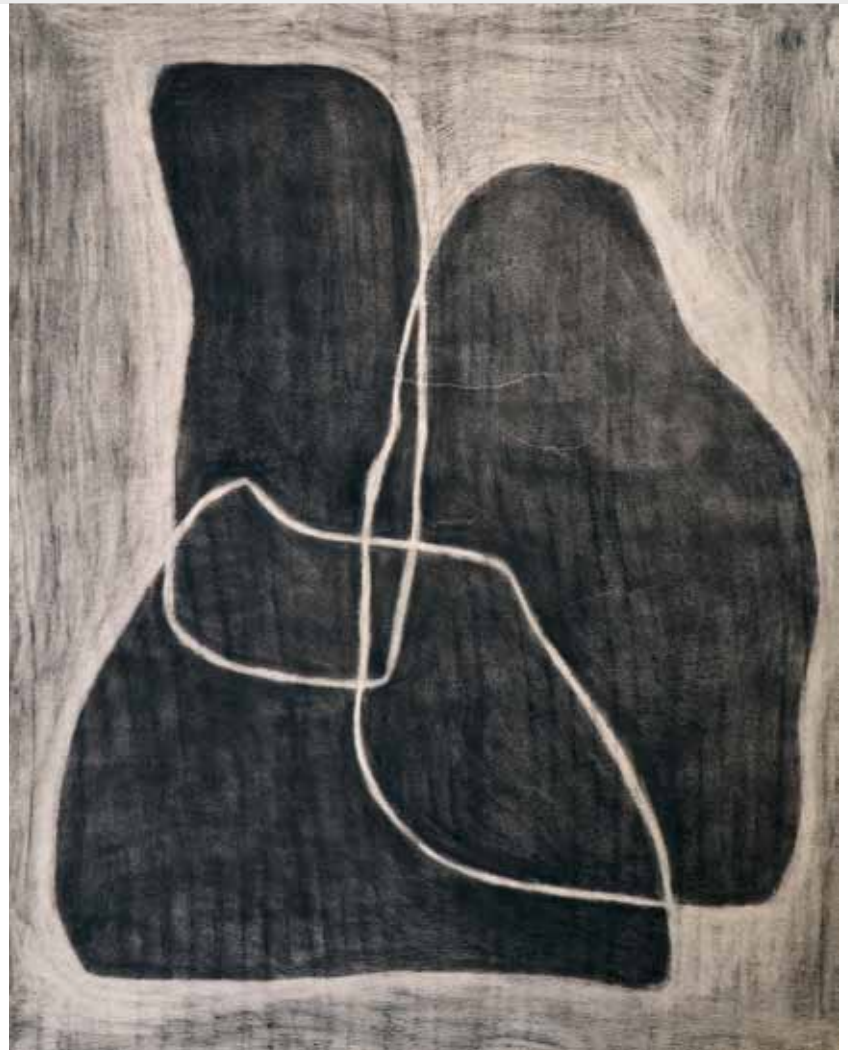
Born in Derby, West Kimberley

Currently practises in her Midland studio (Artsource), Perth

Living Subterranean 1 + 2, 2011

charcoal on tabriano paper

140 x 110 cm



REVEALED ARTSWORKER PROGRAM

CARLY DAVENPORT – PROGRAM ADVISOR

Remote and urban professional exchange is vital to the future of Western Australia's Aboriginal art sector. The *Revealed* Artsworker Program builds bridges between remote and urban artworkers, stretching the boundaries of the industry itself and ultimately expanding everyone's horizon in the process.



Baker Lane with carvings for *Revealed*. Kumpaya Girgaba and family with woven basket (Martumili Artists)



Each of the three women selected for the Artsworker Program is driven by a personal and professional dedication to ensure Aboriginal artists and enterprises are engaged, valued and operating at optimum levels. Natalie Hunter (Bidyadanga Artists) and Kathleen Sorensen (Martumili Artists) work in remote community art centres, whilst Deborah Bonar is based in Perth and works with Kidogo Art Institute as well as manages 'Scribblebark,' her own design consultancy.

Through *Revealed*'s Artsworker Program they have come together to share their experiences, extend their networks and work alongside *Revealed*'s interdisciplinary team. They have been part of the selection process of the artist applications, learnt first-hand an array of administration processes and contributed to the exhibition's curation and installation, as well as participated in the project more generally. In addition, they have spent time with several leading curators and directors of public and private galleries and museums in Perth, exploring their collections and approaches to exhibiting. The knowledge and networks gained can be shared with their own enterprises and colleagues.

Natalie, Kathleen and Deborah are motivated by their families, their personal connection to Country and have a keen desire to continue learning to advance their careers. As well as being artworkers, they are also aspiring artists. Their engagement with *Revealed* enhances and informs both of these roles, highlighting the inseparable link between artworkers and artists.

Revealed 2011 encourages reciprocity between remote and urban networks, emerging artists, public and private galleries, curatorial staff and artworkers. This exchange is carving exciting new professional and industry development pathways.

KATHLEEN SORENSEN, ARTSWORKER

I heard about this job through Gabrielle (our Martumili Manager). I was thinking 'Yeah, Why not! I'll try it out'. Then I was accepted, I believe things happen for a reason. Plus this is going to give me more experience and more confidence in what I do. As I am an artist also, I was a bit disappointed I didn't get picked as an artist. I wish my art was part of the exhibition, even though, it is good to be part of making and organising of the *Revealed* exhibition. When the next *Revealed* show is on, I'll know what to do, to get my art work in as an emerging artist.

All the artists of Western Australia entered beautiful art. I'm really happy for those artists who did well in getting accepted. I reckon *Revealed* will encourage more artists to open up with their art and show them anything is possible when you believe in yourself and your art work.



Kathleen Sorensen and Amy French at Martumili 2010 Christmas Party

DEBORAH BONAR, ARTSWORKER

My Aboriginal identity and development as an artist and artsworker is strongly interlinked and is an exploration of my Gija and Yamaji heritage. Through my practice, I am reconnecting with my cultural heritage – country, family and history.

As an artsworker, I've learned how to carefully unpack the artwork, paintings, sculptures and 3D work such as woven baskets and wooden artefacts. It was exciting to unpack a box and reveal a beautiful work of art. Now I know why curators get so excited! Each one was carefully documented. I assisted with the photography and recorded the artwork details into the catalogue of works.

I have learned really practical skills that I've begun using for my own art practice. For example, Thelma taught me how to use spreadsheets to record and catalogue artworks. I find this a great method of keeping track. I learned so much from working on *Revealed* and I feel privileged to be working behind the scenes.

The *Revealed* program has been a wonderful experience for my professional development. It's given me an opportunity to build on my existing skills in art, business and marketing. It's connecting me to other art professionals such as curators and consultants, giving me insight into their job roles. I am very grateful that they shared their knowledge and experience with me.

Deborah Bonar in her studio.





Natalie Hunter at Bidyadanga Community Art Centre

NATALIE HUNTER, ARTSWORKER

I am employed as the art centre's administrator and I love my job. We work with young and old people and other community members. I love working with the old people especially. They tell me stories from long ago. They inspire me and their stories move and motivate my work. It is a good experience for me to learn different things about the old days and compare this knowledge to how we are living now. My family are also artists.

When I learnt that my application for *Revealed* was accepted, it made me feel proud to represent my community and test myself. It is my first time participating in something this big and away from my home. I knew it would give me the experience towards my job, to learn new things and to share my experience with other people my age or who may one day also want to work as an artsworker. *Revealed* is a good opportunity for our new and emerging artists so we can put their names out there to represent our community.

In addition to my work with Bidyadanga Artists and *Revealed*, I am studying a management course with Curtin University but I study from home. I would like to help my people run the art centre one day.



Spinifex Hill artist Winnie Sampi painting

I only started painting last year! Theresa, my big sister encouraged me to come to the art centre to paint. My baby Tiffany was new and her father Stanley was working at the art centre, so it was a family thing. I'm excited to be part of the Revealed exhibition and to be in a catalogue too.

Priscilla Numendumah, Mowanjum Art and Culture Centre

How did I feel to be part of Revealed? I was a bit shocked and pretty happy to be picked! I'm looking forward to coming to Perth and meeting people from other art centres and meeting the people who like to look at and buy art.

Theresa Numendumah, Mowanjum Art and Culture Centre

I'm really proud to be in this exhibition. I am teaching my son Sheldon my Tjukrrupa through my paintings. I am painting my father's Country, Walpirnta. This is me and my father's Tjukurrpa (dreaming). A few years ago I saw Walpirnta from a helicopter. It was the first time; it made me really happy to see the place my father had told me about.

Ken Shepherd, Warakurna Artists

I'm keen about seeing my artwork in the exhibition and looking forward to talking about the stories and showing people my paintings.

Lorraine Daylight, Warmun Art Centre

ACKNOWLEDGEMENTS

Welcome to Nyoongar Country:

Revealed Catalogue and Exhibition by Kim Collard

Revealed Coordinators:

Thelma John (Gallery Central) and Tim Acker (Tracker Development)

Reference Group:

Elizabeth Spencer, Linda Tavelli, Michelle Broun, Kathleen Toomath, Roz Lipscombe (Department of Culture and the Arts); Tim Pearn, John Styants (Department of Indigenous Affairs); Thelma John (Gallery Central); Tim Acker (Tracker Development); Christine Scoggin (Aboriginal Art Centre Hub of Western Australia); Rhys George and Richard Joseph (Office for the Arts, Department of Prime Minister and Cabinet); and Carly Lane

Trainee Artswriters:

Deborah Bonar (Kidogo Art Institute), Natalie Hunter (Bidyadanga Community Art Centre), Kathleen Sorensen (Martumili Artists)

Artswriters Program:

Devised by Susan Congreve and Carly Davenport (Tracker Development)

Marketing and Promotion:

Kezia Dawkins

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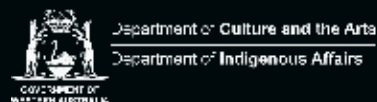
Ron Bradfield Jnr (Artsource), Sharyn Egan (Mungart Boodja Art Centre), Predrag Delibasich (Gallery Central), Tahn Donovan and Alicia Nelson (Noongar Kadjiny Kulark Kart, Central Institute of Technology), Alan Dodge, Seva Frangos Art, Glen Pilkington (Art Gallery of Western Australia), Joanna Robertson (Kidogo Art Institute), Pauline Williams (John Curtin Gallery, Curtin University), Mark Stewart (Murdoch University), Barbara Matters and Michael Bonner (Berndt Museum of Anthropology, University of Western Australia)

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Compiled and Edited by Carly Davenport

Designed by Square Peg Design

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REVEALED

Emerging Aboriginal Artists from Western Australia

24 October – 12 November 2011

Arts worker Program: 9–10 May, 19–23 September, 17–29 October

Marketplace at Gallery Central, Perth 28–29 October

Professional Development at Gallery Central, Perth 26–27 October

Contact:

Gallery Central

12 Aberdeen St Northbridge, Western Australia 6003

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The Artists, Aboriginal Art Centres and the essayists

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opposite page: Spinifex Hill Artists' works



