

**DESERT +  
COAST:**

**SEVEN  
ELDER**

**ABORIGINAL  
PAINTERS**

Betty Muffler  
Maringka Burton  
Mantua Nangala  
Yukultji Napangati  
Nongirrŋa Marawili  
Dhambit Ruypu Munungurr  
Mirdidingkingathi  
Juwarnda Sally Gabori

SALON 94

*Desert + Coast* presents the work of seven senior female contemporary Aboriginal painters, highlighting diverse practices drawn from community traditions and stunning aesthetic innovation.

Painting variously on canvas, board, and bark, each artist shares memories of *Country*, locality, and cultural knowledge. Exceeding the physical land and waterways—that which can be conventionally mapped—Country encapsulates the dynamic connection First Nations peoples have retained to their ancestral homelands, some of which have been continuously occupied for over 65,000 years. Country comprises an array of creation stories, ceremonial locations, and meeting places of the utmost importance to various Indigenous communities that have been passed down for generations through long-lasting symbols, abstractions, mappings, and healing practices.

Since the twentieth century, women artists have pioneered the transformation of Aboriginal painting practices. While Aboriginal and Torres Strait Islander people have been painters, weavers, and sculptors for thousands of years, their work once painted on the body or directly on the land is now at home on canvas or bark, moving from the ephemeral to the permanent and intercultural. Until the 1960s, women were not professionally recognized as painters in their communities; their work in the decades since has reoriented the scope of contemporary Aboriginal painting and its acclaim globally.



**Betty Muffler**  
**Maringka Burton**  
**Mantua Nangala**  
**Yukultji Napangati**  
**Nongirrŋa Marawili**  
**Dhambit Ruypu Munungurr**  
**Mirdidingkingathi**  
**Juwarnda Sally Gabori**

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## PITJANTJATJARA

Betty Muffler  
Maringka Burton

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## PINTUPI

Yukultji Napangati  
Mantua Nangala

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## YOLŪU

Nongirrŋa Marawili  
Dhambit Ruypu Munungurr

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## KAIADILT

Mirdidingkingathi Juwarnda  
Sally Gabori

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While Australia is home to over 250 Indigenous language groups, the artists in *Desert + Coast* hail from four regions. At the top of the Northern Territory in Australia is Arnhem Land, home to Yolŋu artists **Dhambit Munungurr** and the late **Nongirrŋa Marawili**. This lush coastal landscape is similar to that of fecund Bentinck Island, where Kaiadilt artist **Mirdidingkingathi Juwarnda Sally Gabori** was born and grew up before being forcibly relocated to Mornington Island. Coastal regions surrounded by saltwater differ vastly from the dry topography of the Central and Western Deserts—home to Pintupi artists **Yukultji Napangati** and **Mantua Nangala**, who reside in extremely remote Kiwirrkurra, and Pitjantjatjara artists **Betty Muffler** and **Maringka Burton**, who live in the expanses of Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. These seven artists each capture their respective coastal or desert Country in their paintings.

**PITJANTJATJARA**



Betty Muffler

**BETTY  
MUFFLER**  
(PITJANTJATJARA)

Born 1944 near Watarru, South Australia  
Lives and works Indulkana, Anangu Pitjant-  
jatjara Yankunytjatjara (APY) Lands, South  
Australia

Betty Muffler is a highly respected senior Pitjantjatjara woman with a contemporary art practice spanning painting, drawing, printmaking, and tjanpi (native grass) weaving. Muffler most often works with a monochrome approach to color, favoring soft whites, sometimes with the introduction of pastel hues. Rendered from an eagle's perspective, Muffler's work articulates interconnected and seemingly ever-expanding networks of energies and ecologies against stark black backgrounds. The densely layered and sprawling patterns that unfold throughout her work reflect the topographical features and cultural geography of her Country, specifically her birthplace at Yalungu, and often reference her father's Country.

Muffler grew up at the Ernabella Mission in Pukatja, South Australia after being displaced from her homelands in the aftermath of the British nuclear testing at Maralinga and Emu Field throughout the 1950s. Her lived experience witnessing and surviving the devastation to Country that followed motivates her recurring depiction of healing sites, the "good places" on her Country, and her intent to convey a message: that greater respect to land is needed.

Additionally, Muffler is a renowned ngankarj (traditional healer), having learned this practice from her aunts, from knowledge handed down through her father's side. She works extensively with Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY) Women's Council and other medical services to support Anangu to good health and through times of crisis. Her ngankarj and painting practices are intertwined; each brushstroke resonates with and responds to the energy that moves in, out, and through the body during her healing practice. She has explained: "My paintings are significant. They refer to my work as a healer of the body, and to my birthplace...I paint about my father's eagle, and then I also paint a significant site for me—my birthplace—which relates to emus."

Muffler has exhibited widely throughout Australia and internationally, including: *NGV Triennial 2023*, National Gallery of Victoria, Naarm (Melbourne), and the *14th Gwangju Biennale*, Gwangju, South Korea. In 2022, Muffler presented her largest solo painting to date for the exhibition *Like a Wheel That Turns: The 2022 Macfarlane Commissions*, Australian Centre for Contemporary Art, Naarm (Melbourne). In 2022, Muffler was awarded the coveted National Aboriginal & Torres Strait Islander Art Awards General Painting Award from the Museum and Art Gallery of the Northern Territory, Darwin. Muffler's work is held in significant public and private collections throughout Australia and internationally, including the National Gallery of Australia, National Gallery of Victoria, Art Gallery of New South Wales, Art Gallery of South Australia, and the Fondation Opale, Switzerland.







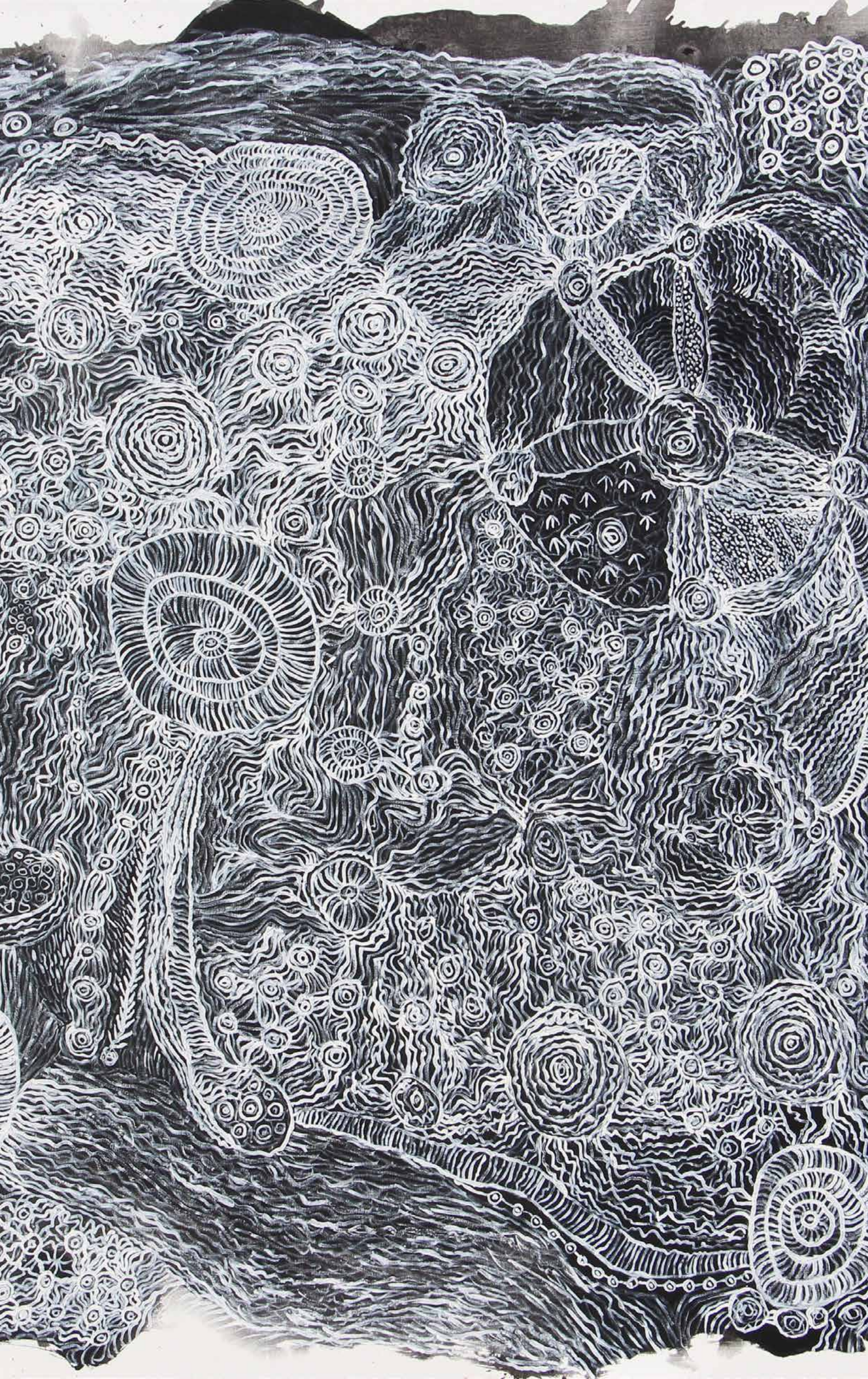


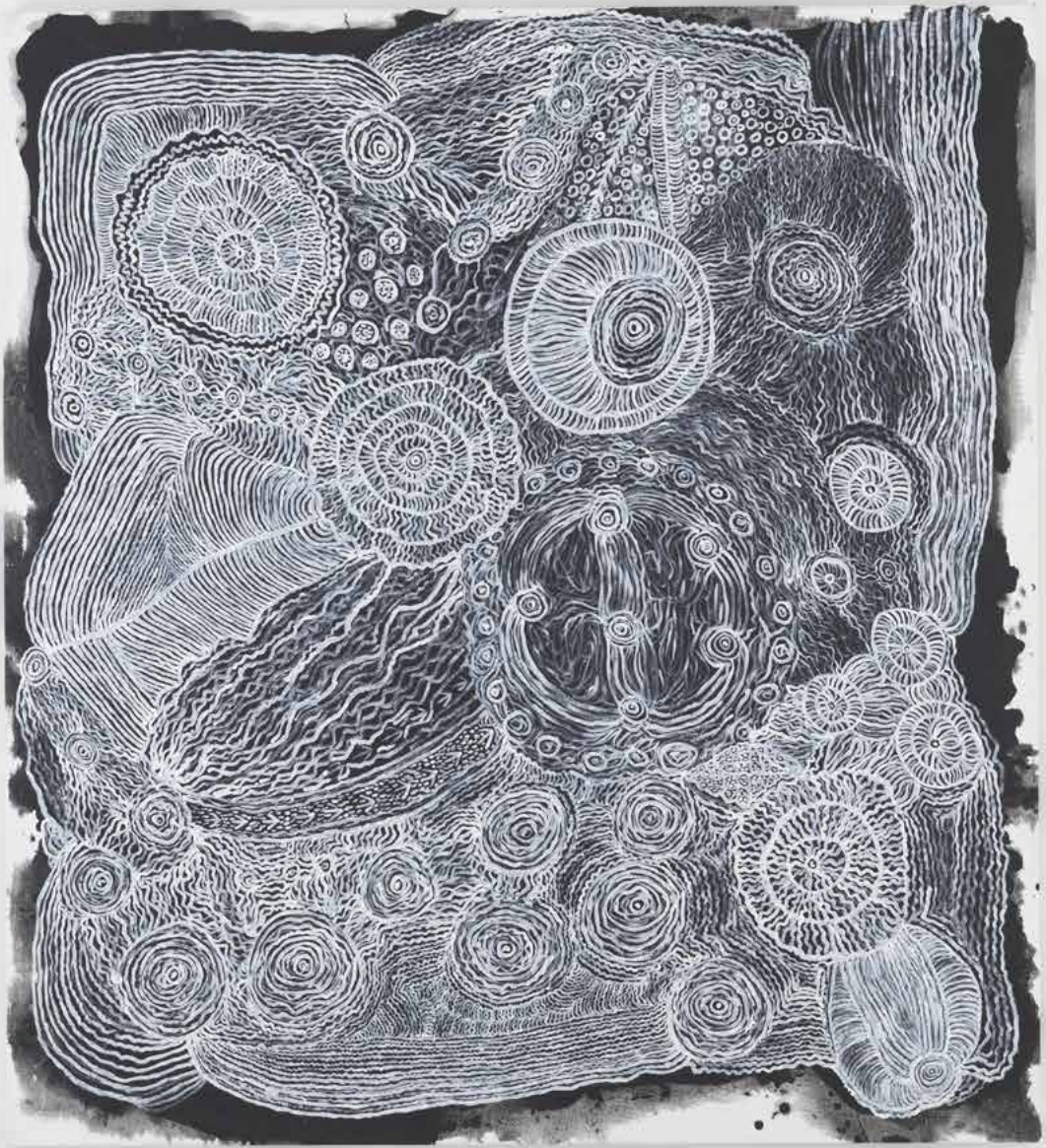


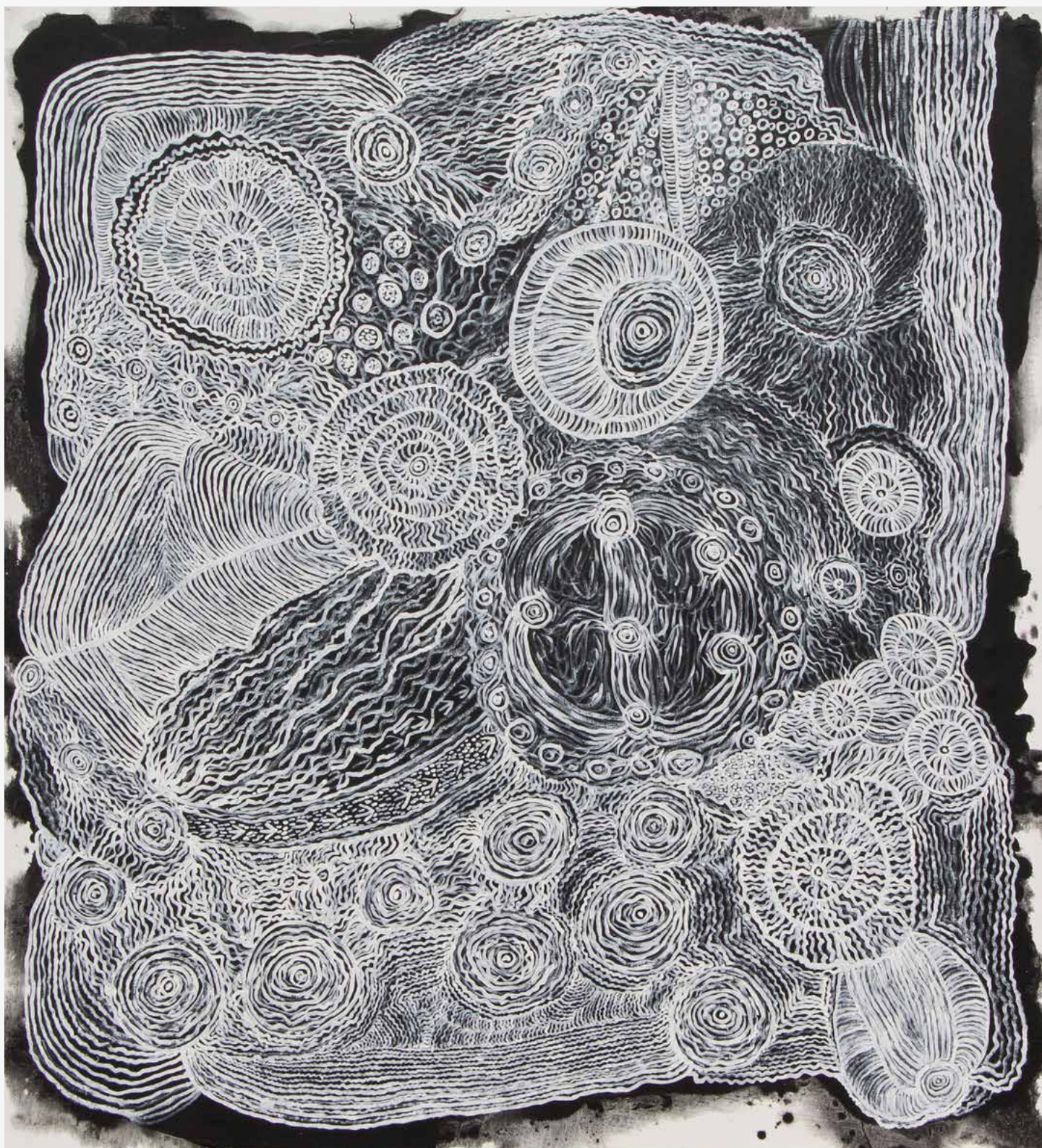
**Betty Muffler**

*Ngangkari Ngura*  
*(Healing Country)*, 2023  
(Pitjantjatjara)

Acrylic on linen  
78 x 78 inches  
(198 x 198 cm)  
(BMu 1)







**Betty Muffler**

*Ngangkari Ngura*  
*(Healing Country)*, 2023  
(Pitjantjatjara)

Acrylic on linen  
65  $\frac{3}{4}$  x 59  $\frac{4}{5}$  inches  
(167 x 152 cm)  
(BMu 2)







**Betty Muffler**

*Ngangkari Ngura*  
*(Healing Country)*, 2023  
(Pitjantjatjara)

Acrylic on linen  
65 <sup>3</sup>/<sub>4</sub> x 59 <sup>4</sup>/<sub>5</sub> inches  
(167 x 152 cm)  
(BMu 3)







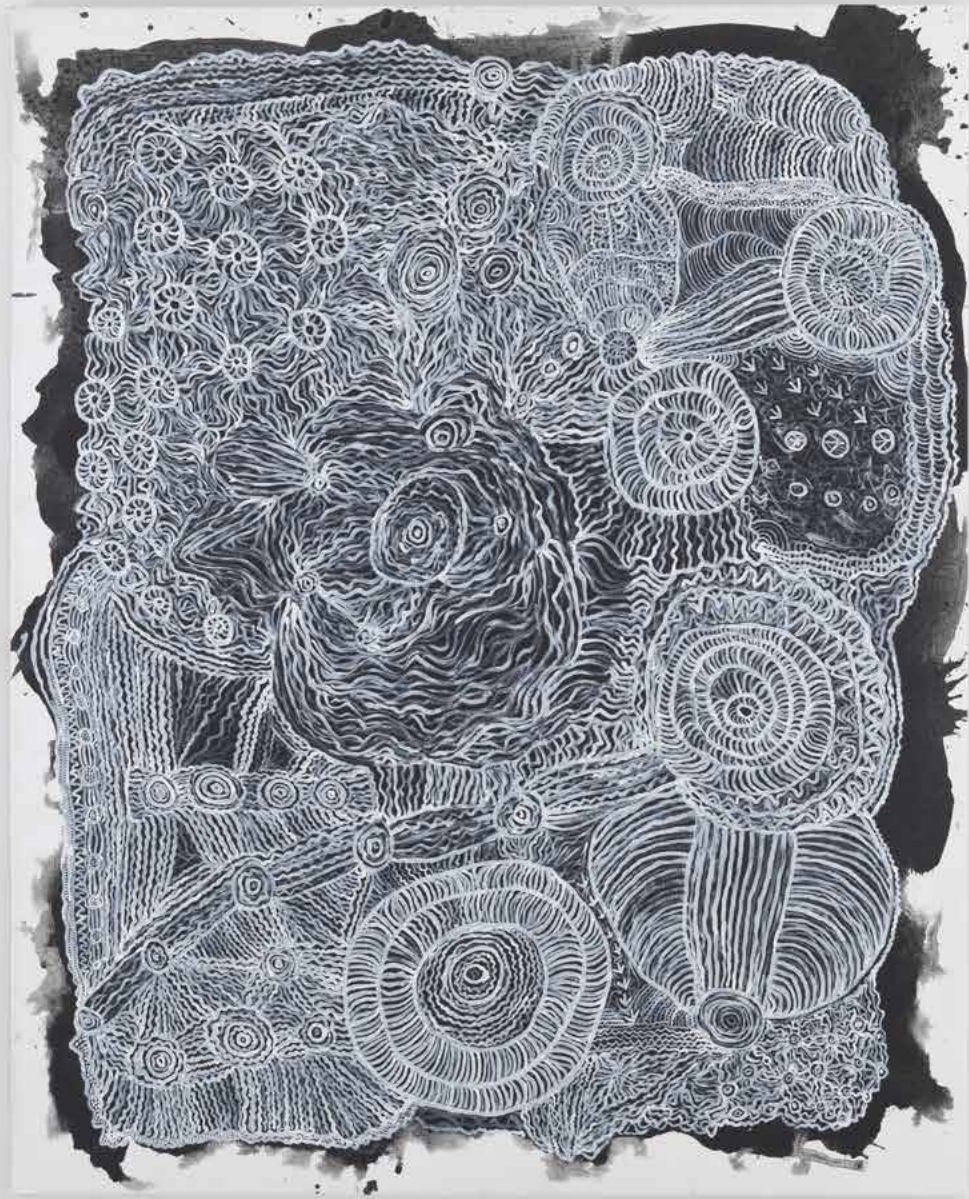


**Betty Muffler**

Ngangkari Ngura  
(*Healing Country*), 2023  
(Pitjantjatjara)

Acrylic on linen  
65 <sup>3</sup>/<sub>4</sub> x 59 <sup>4</sup>/<sub>5</sub> inches  
(167 x 152 cm)  
(BMu 4)







**Betty Muffler**

*Ngangkari Ngura*  
*(Healing Country)*, 2023  
(Pitjantjatjara)

Acrylic on linen  
59 <sup>4</sup>/<sub>5</sub> x 48 inches  
(152 x 122 cm)  
(BMu 5)







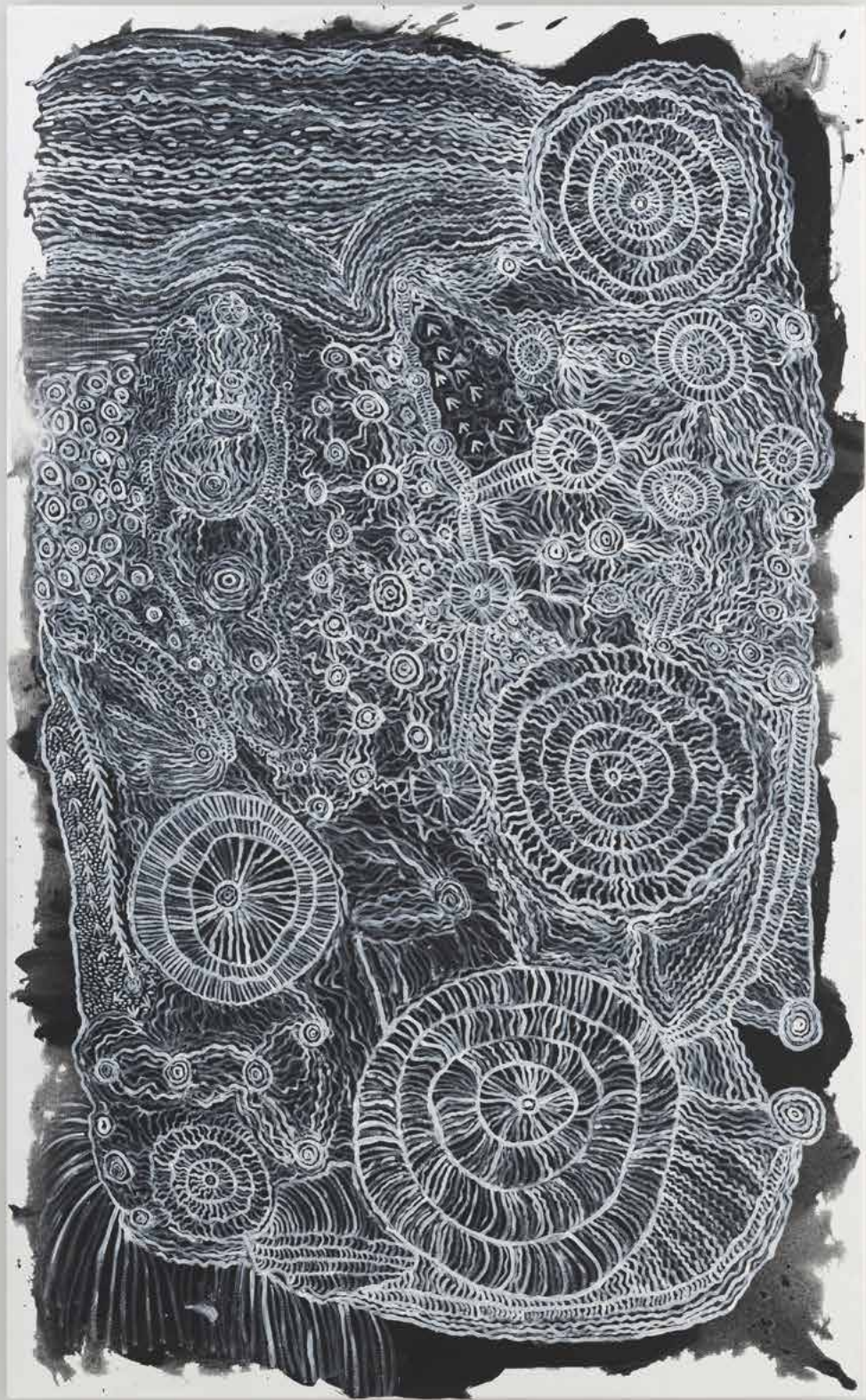


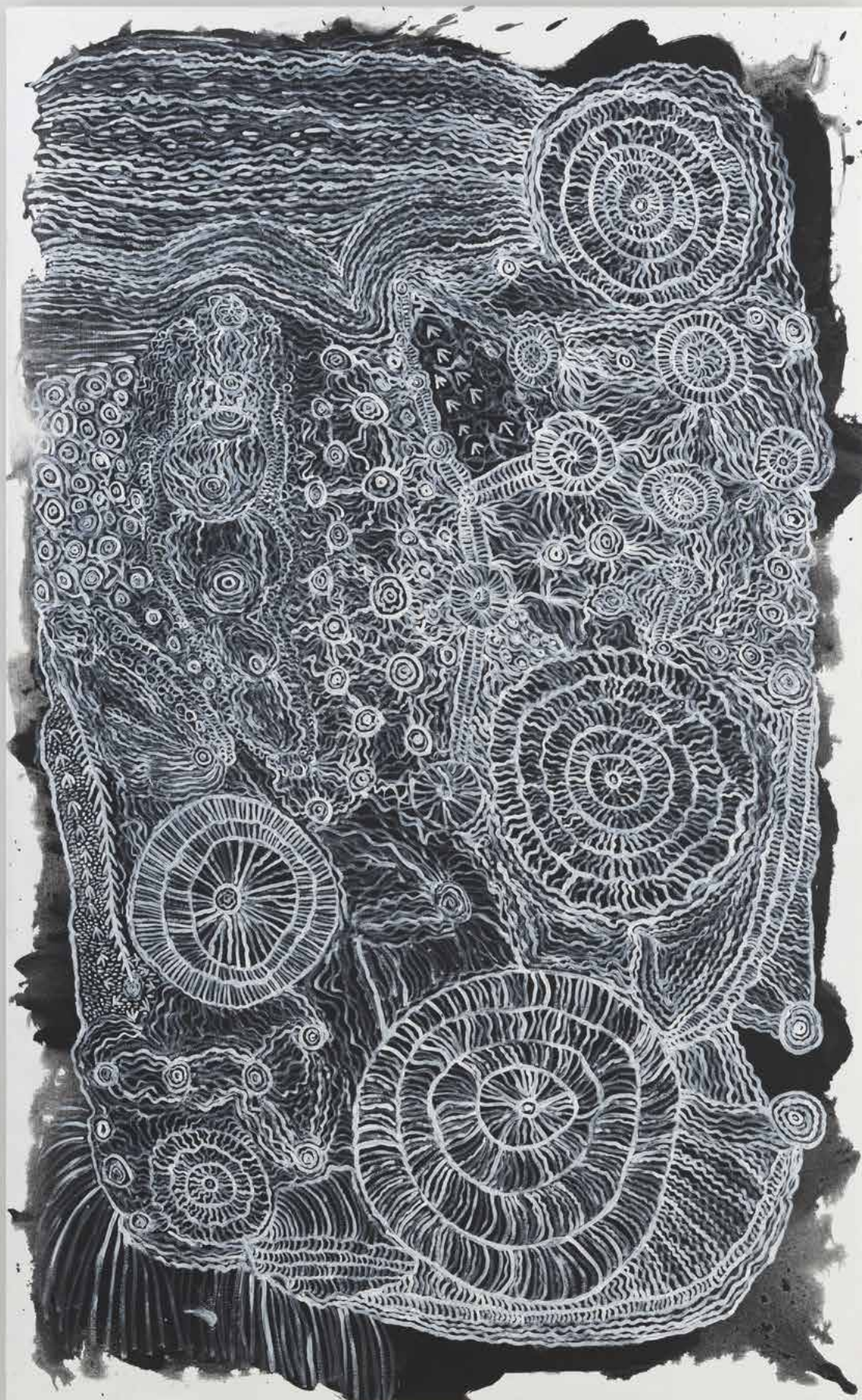
**Betty Muffler**

Ngangkari Ngura  
(*Healing Country*), 2023  
(Pitjantjatjara)

Acrylic on linen  
59  $\frac{4}{5}$  x 48 inches  
(152 x 122 cm)  
(BMu 6)







**Betty Muffler**

*Ngangkari Ngura*  
*(Healing Country), 2023*  
(Pitjantjatjara)

Acrylic on linen  
48 x 78 inches  
(122 x 198 cm)  
(BMu 7)



**PITJANTJATJARA**



Betty Muffler



Maringka Burton

**MARINGKA  
BURTON  
(PITJANTJATJARA)**

Born 1950 near Irrunytju (Wingellina),  
Western Australia  
Lives and works Indulkana, South Australia

Maringka Burton is a respected senior artist born near Anumara Piti, the site of the Anumara Tjukurpa (Caterpillar Ancestral Creation Story). She has maintained a prolific creative and cultural practice across painting, drawing, and tjanpi (native grass) weaving. Her dynamic paintings are recognizable for their interconnected networks of tjukula (rock holes) that Burton renders, interwoven with designs related to her Tjukurpa. Her designs represent the multilinear networks created by the small green-and-white caterpillars that burrow tunnels and holes into the earth, tracing intricate patterns across the surface of the desert sands of her Country.

She grew up living a traditional Anangu life with her parents Charlie Tjalkuriny (Charlie Burton) and Naputja Yanyi (Yanyi Burton) and siblings before settling in Pukatja (Ernabella), where she attended the Ernabella Mission School. Following her schooling, Burton moved to Amata, where she was a health worker at the clinic, before eventually settling in Indulkana.

Burton is a highly regarded ngangkarri (traditional healer), having been guided in this practice by her father. She travels extensively to assist doctors and nurses and with the Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY) Women's Council for her ngangkarri work. Burton also plays an integral role as a spokeswoman for ladies in the community, attending NPY Women's Council meetings, and represents her community to advocate for Anangu women across the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, and at significant national and state events.

Burton's work has been exhibited widely in both national and international exhibitions. Along with several recent solo exhibitions at Alcaston Gallery, Naarm (Melbourne), Victoria, her work has also featured in significant international exhibitions, including *YOYI! Care, Repair, Heal* (2022), Gropius Bau, Berlin, Germany; *Kulata Tjuta* (2020), Musée des Beaux-Arts, Rennes, Brittany, France; and *Profundity* (2022) and *Wiltja – Shelter* (2022), Aboriginal Signature Estrangin Gallery, Brussels, Belgium.

Burton also works collaboratively, particularly with her aunty and fellow senior Iwantja artist and ngangkarri Betty Muffler; their works center on aspects of healing and care, and knowledge and respect for Country, people, and place. Their work was recently commissioned for *The National 2021: New Australian Art*, Art Gallery of New South Wales (AGNSW), Sydney, and the pair was announced as finalists for the Wynne Prize (2021), also at AGNSW.

In 2023 Burton was a finalist for the prestigious Hadley's Art Prize, a significant \$100,000 acquisitive Australian landscape prize. Her work has been acquired by significant Australian institutions, such as the Art Gallery of New South Wales, Gadigal Country (Sydney) and Bendigo Art Gallery, Bendigo, Victoria.

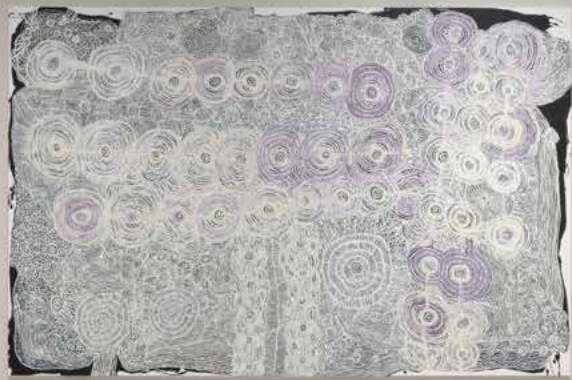
**BETTY  
MUFFLER  
AND  
MARINGKA  
BURTON  
(PITJANTJATJARA)**

Born 1944 near Watarru, South Australia  
Lives and works Indulkana, Anangu Pitjantjatjara  
Yankunytjatjara (APY) Lands, South Australia

Born 1950 near Irrunytju  
(Wingellina), Western Australia  
Lives and works Indulkana, South Australia

Betty Muffler and Maringka Burton are a collaborative artist andngangkari (traditional healer) duo of aunt and niece, who travel their Country both together and separately to heal members of their community. They see their healing and painting practices as informing each other, and they work together to create artworks centered on care and connection between Anangu and Country. Muffler and Burton are both members of Iwantja Arts, an Anangu-owned and operated art center. Muffler has been painting for well over a decade, while the younger Burton is an artist on the rise. Their collaborative paintings, brimming with flowing lines and waterholes, picture aerial views of their homeland.







**Betty Muffler and  
Maringka Burton**

*Ngangkari Ngura*  
(*Healing Country*), 2023  
(Pitjantjatjara)

Acrylic on linen  
78 x 120 inches  
(198 x 305 cm)  
(BMMB 1)





Mantua Nangala

**MANTUA  
NANGALA**  
(PINTUPI)

Born c. 1959, Tjulyurru, Western Australia  
Lives and works Kiwirrkura, Western Australia

Mantua Nangala is a senior Pintupi Lore Woman and Papunya Tula artist. Her family was displaced from their Country during her childhood, and they moved between settlements across Western Australia for many years. In 1964, they were forcibly settled on the government reserve of Papunya, along with many other Pintupi, Anmatyerre, Warlpiri, and Arrernte peoples. In 1981, following the establishment of the Kintore and Kiwirrkura communities, Nangala relocated to Kintore, later settling in Kiwirrkura in Western Australia, the nearest community to her Pintupi homelands.

Nangala is the daughter of Anatjari Tjampitjinpa, and sister of Ray James Tjangala, Yinarupa Nangala, and George Yapa Tjangala, all illustrious Papunya Tula artists. Her Country lies west of Kiwirrkura and extends deep into the Gibson Desert, where rippling tali (sand dunes) dominate the landscape. Nangala began painting for Papunya Tula Artists in 1998, quickly developing a distinctive style to express her intimate connection to Country and impart the respective histories and narratives of place. Her painting practice relates to her Tjukurrpa (ancestral knowledge), particularly the epic travels of the Kanaputa women as they traversed the artist's Country, their adventures shaping and creating many significant sites, including Mukula, Marrapinti, and Yunala.

Throughout her work, Nangala employs a fine dotting technique applied through a slow and meticulous process of mark-making. Rhythmic patterns sprawl across her canvases, manifesting themselves in a range of muted tonal gradients pierced by soft creamy whites. The resulting dotted undulations evoke the ever-moving tali of the Gibson Desert. This artful combination of the momentous and the minute conveys the significance of her Country, and her intimate knowledge of every detail.

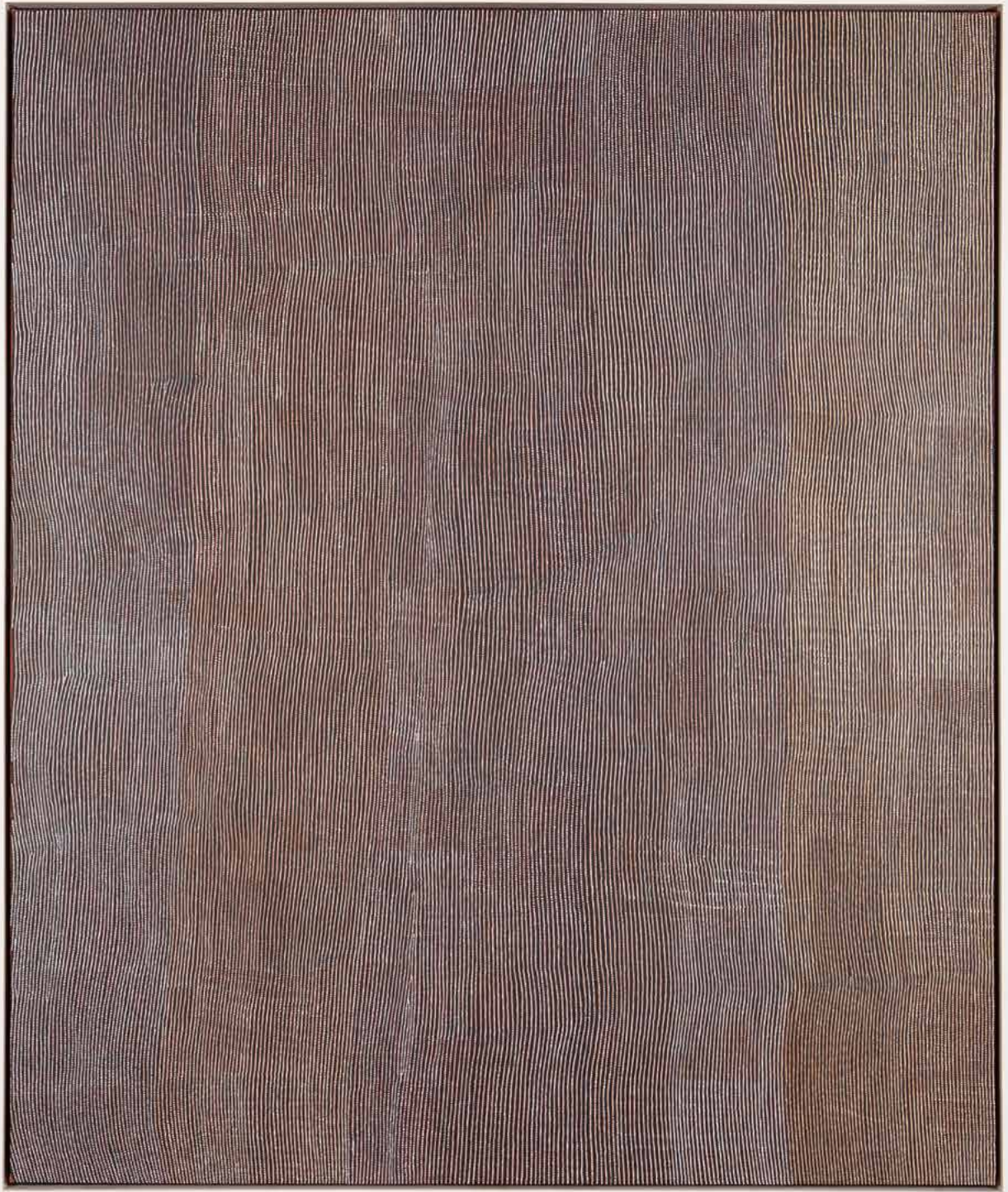
Nangala's mark-making creates the illusion of movement, reflecting both the immensity and the intricacies of the desert landscape—in particular, the interaction of light, wind, and sand. The artist says, "When you look at the canvas you can see movement; I like the way it changes over the canvas."

Her work has featured in major exhibitions throughout Australia, including the *4th National Indigenous Art Triennial: Ceremony* (2022–24), National Gallery of Australia, Kamberri/Canberra, and *Tjukurrtpanu Irritija Tjunta – Belonging to the Dreaming for a Long Time* (2022), Mparntwe/Alice Springs (Australia). Nangala's work has also featured in international exhibitions, notably *Irritija Kwarri Tjungu: Past & Present Together* (2022), Kluge-Ruhe Aboriginal Art Collection of the University of Virginia (USA); and *Pro Community Papunya Tula Artists* (2009), Kunstwerk, Eberdingen-Nussdorf; ArtBar 71, Berlin; VDMA, Frankfurt; and Artkelch, Freiburg (all Germany).

In 2018 and 2019, her work was shortlisted for the National Aboriginal and Torres Strait Islander Art Awards, Museum and Art Gallery of the Northern Territory, Garamilla/Darwin (Australia); and the prestigious Wynne Prize, Art Gallery of New South Wales, Gadigal/Sydney (Australia). Her work is represented in private and public collections in Australia and internationally, including the National Gallery of Australia, Kamberri/Canberra (Australia), and the Kluge Ruhe Aboriginal Art Collection of the University of Virginia (USA).







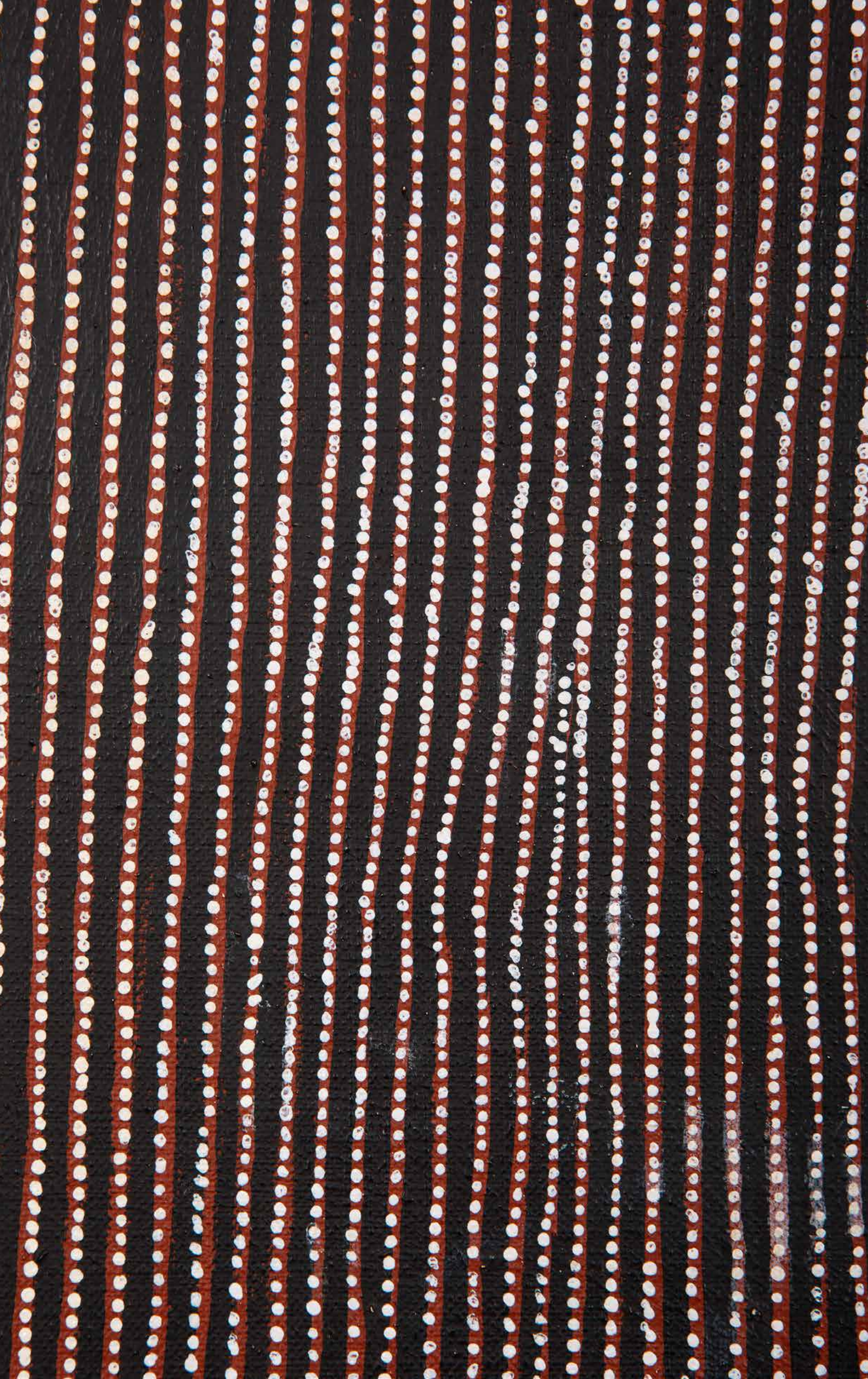




**Mantua Nangala**

Untitled, 2018  
(Pintupi)

Acrylic on linen  
72 x 60 ¼ x 1½ inches  
(182.9 x 153 x 3.8 cm)  
(MNa 1)







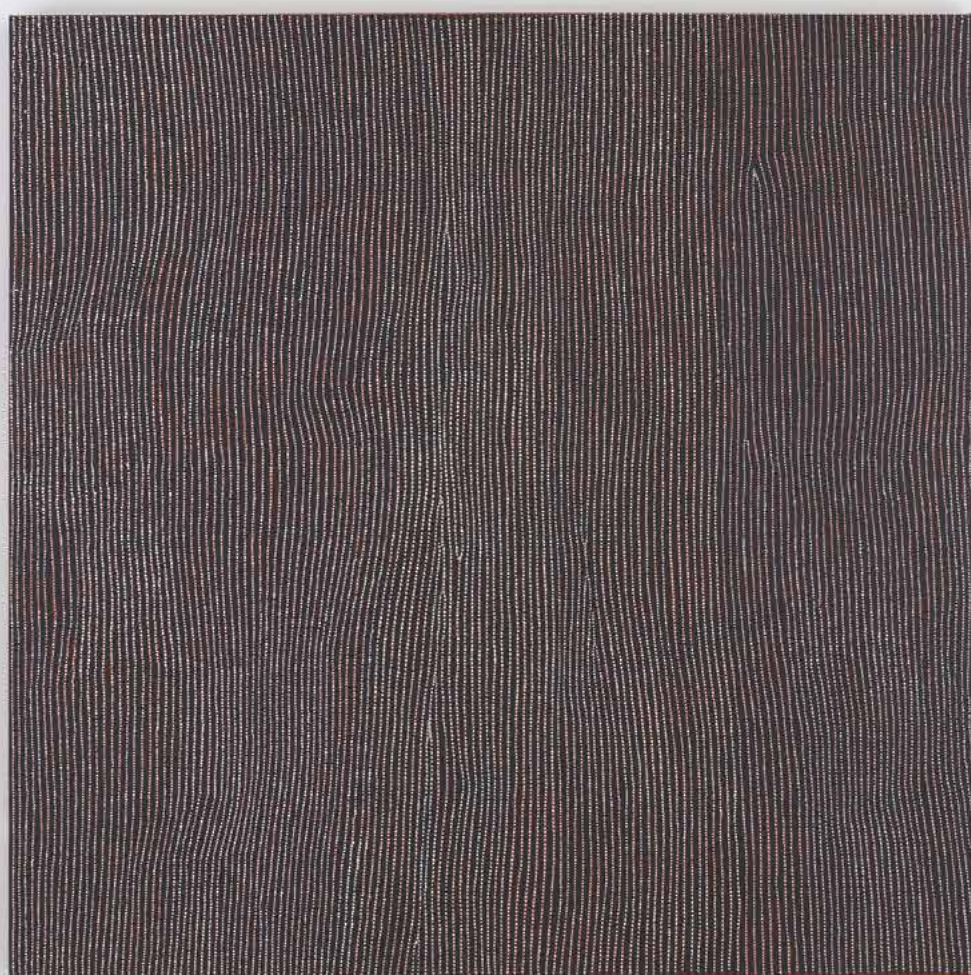
**Mantua Nangala**

*Untitled*, 2017  
(Pintupi)

Acrylic on linen  
Framed: 60 ¼ x 48 x 1 ½ inches  
(153 x 121.9 x 3.8 cm)  
Image: 59 x 47 ½ inches  
(149.9 x 120.7 cm)  
(MNa 2)

\$55,000 - On reserve

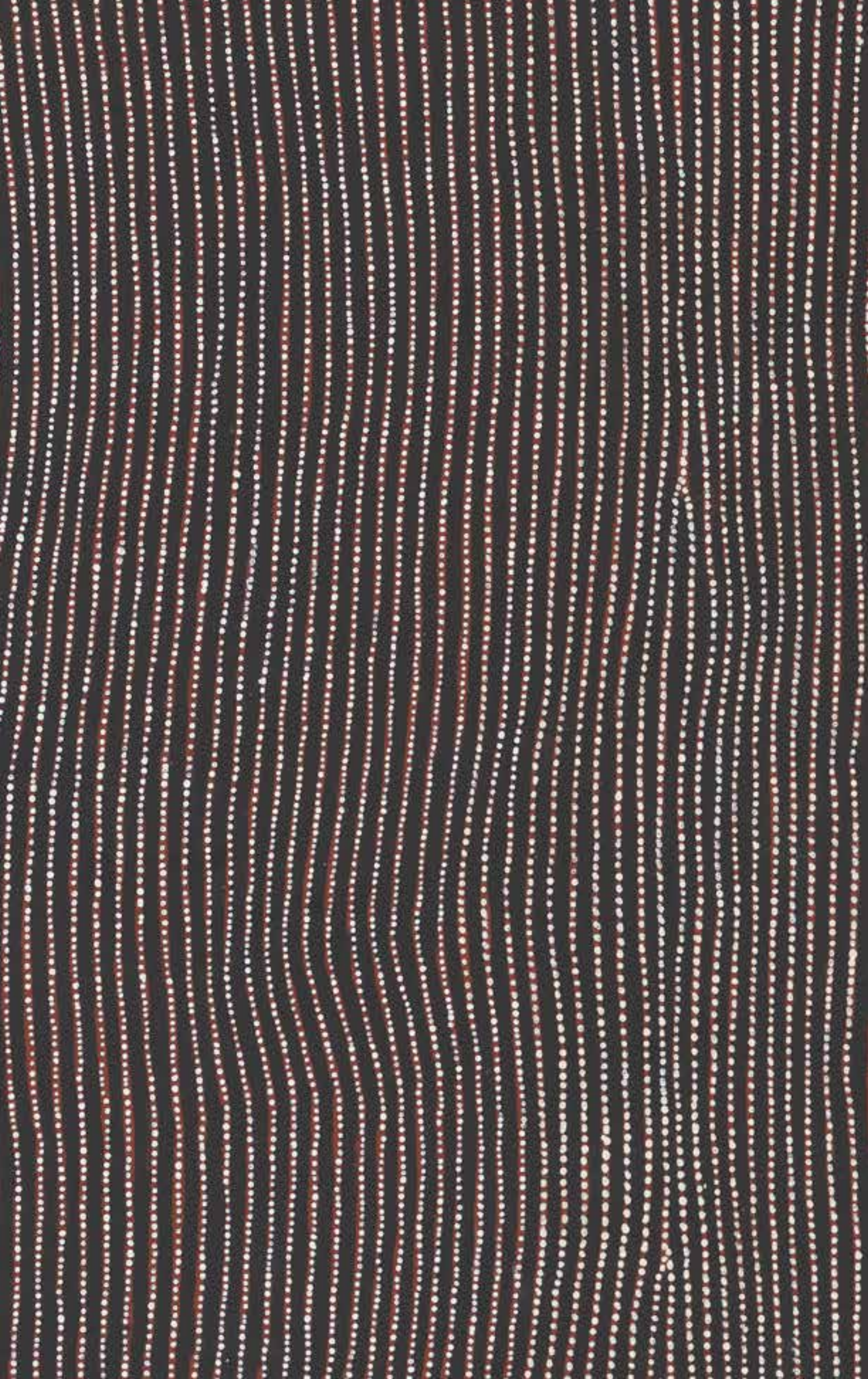






**Mantua Nangala**  
*Marrapinti, 2021*  
(Pintupi)

Acrylic on linen  
48 x 48 inches  
(122 x 122 cm)  
(MNa 3)







**PINTUPI**



Yukultji Napangati

**YUKULTJI  
NAPANGATI  
(PINTUPI)**

Born c. 1971, Wilkinkarra (Lake Mackay),  
Western Australia, Australia  
Lives and works Kiwirrkura, Western Australia,  
Australia

Yukultji Napangati was born at the sacred site Marrapinti, a significant women's ceremonial site where, during ancestral times, a large group of women camped to perform ceremony before continuing their travels to the east. Yukultji grew up living a seminomadic lifestyle in the bush until 1984, when at the age of fourteen, she and her family group were sighted by settler Australians and reunited with Pintupi kin at the newly established community of Kiwirrkura. Reflecting on her childhood, Napangati has said:

When I was young, I would play on the sand dune and when we saw the old people returning to camp we would go back and see what food they had brought with them. After we ate, we'd go to sleep. No blanket, we would sleep on the ground...Then we would go to another waterhole and make another camp.

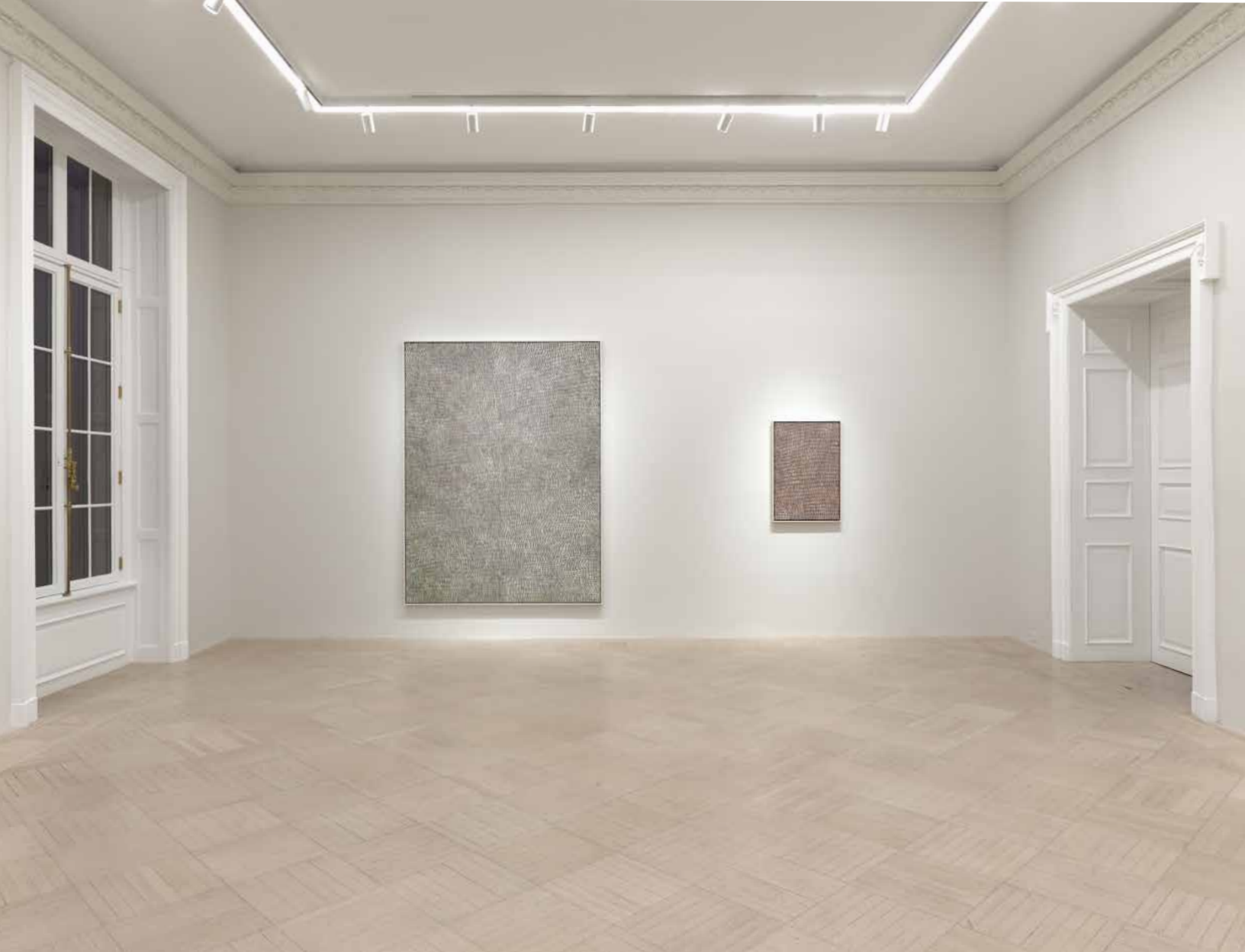
Napangati began painting for Papunya Tula Artists in 1996, as part of a growing cohort of groundbreaking Pintupi women, 25 years on from the founding of Papunya Tula Artists. Napangati's singular approach to mark-making utilizes a repeated pattern of interconnected lines and dots that consume her canvases and generate the illusion of movement. This illusory shimmer inherent to Napangati's work reflects the rippling tali (sand dunes) of her homelands, deep in the Gibson Desert north of Kiwirrkura, near the great salt lake Wilkinkarra (Lake Mackay), Western Australia.

Napangati uses acrylic paint rather than natural ochers throughout her work. Minimalist in palette and formally abstract, her works are informed by her matrilineal Tjukurrpa—ancestral knowledge, narratives, and histories—passed down from her mother and mother's mother. Her approach involves intense, refined two-toned mark-making that colonizes the canvas, creating dotted, linear formations specifically related to her mother's Country, Marrapinti. As is customary, she often paints this site alongside her sister and fellow Papunya Tula artist, Yalti Napangati.

Napangati's work has been exhibited extensively both in Australia and internationally. Notable exhibitions include her solo exhibition, *Yukultji Napangati* (2019), Salon94, New York, (USA); *Fear of Property* (2022), The Renaissance Society, University of Chicago (USA); the landmark exhibition *Marking the Infinite: Contemporary Women Artists from Aboriginal Australia* (2016–19), presented at Newcomb Art Museum, Tulane University, New Orleans; Patricia & Phillip Frost Art Museum, Florida International University, Miami; Nevada Museum of Art, Reno; The Phillips Collection, Washington DC (all USA); the Museum of Anthropology, University of British Columbia, Vancouver (Canada); and *Desert Painters of Australia* (2019–20), Gagosian, Hong Kong, (China), New York and Los Angeles (both USA).

In 2018, Napangati was awarded the esteemed Wynne Prize by the Art Gallery of New South Wales, Gadigal/Sydney (Australia). Her work is held in numerous private and public collections nationally and internationally, including the Harvard Art Museum, Cambridge (USA); Hood Museum of Art, Dartmouth College, Hanover (USA); Metropolitan Museum of Art, New York (USA); Milwaukee Art Museum, Wisconsin (USA); and Toledo Museum of Art, Ohio (USA).









**Yukultji Napangati**

*Untitled, 2018*

(Pintupi)

Acrylic on linen

Framed: 73 <sup>3</sup>/<sub>4</sub> x 97 <sup>1</sup>/<sub>4</sub> x 2 <sup>1</sup>/<sub>4</sub> inches

(187.3 x 247 x 5.7 cm)

Image: 71 <sup>7</sup>/<sub>8</sub> x 95 <sup>1</sup>/<sub>2</sub> inches

(182.6 x 242.6 cm)

(YN 22)





**Yukultji Napangati**

*Untitled, 2020*

(Pintupi)

Acrylic on linen

Framed Dimensions: 50 1/2 x 38 5/16 x 2 1/4 inches

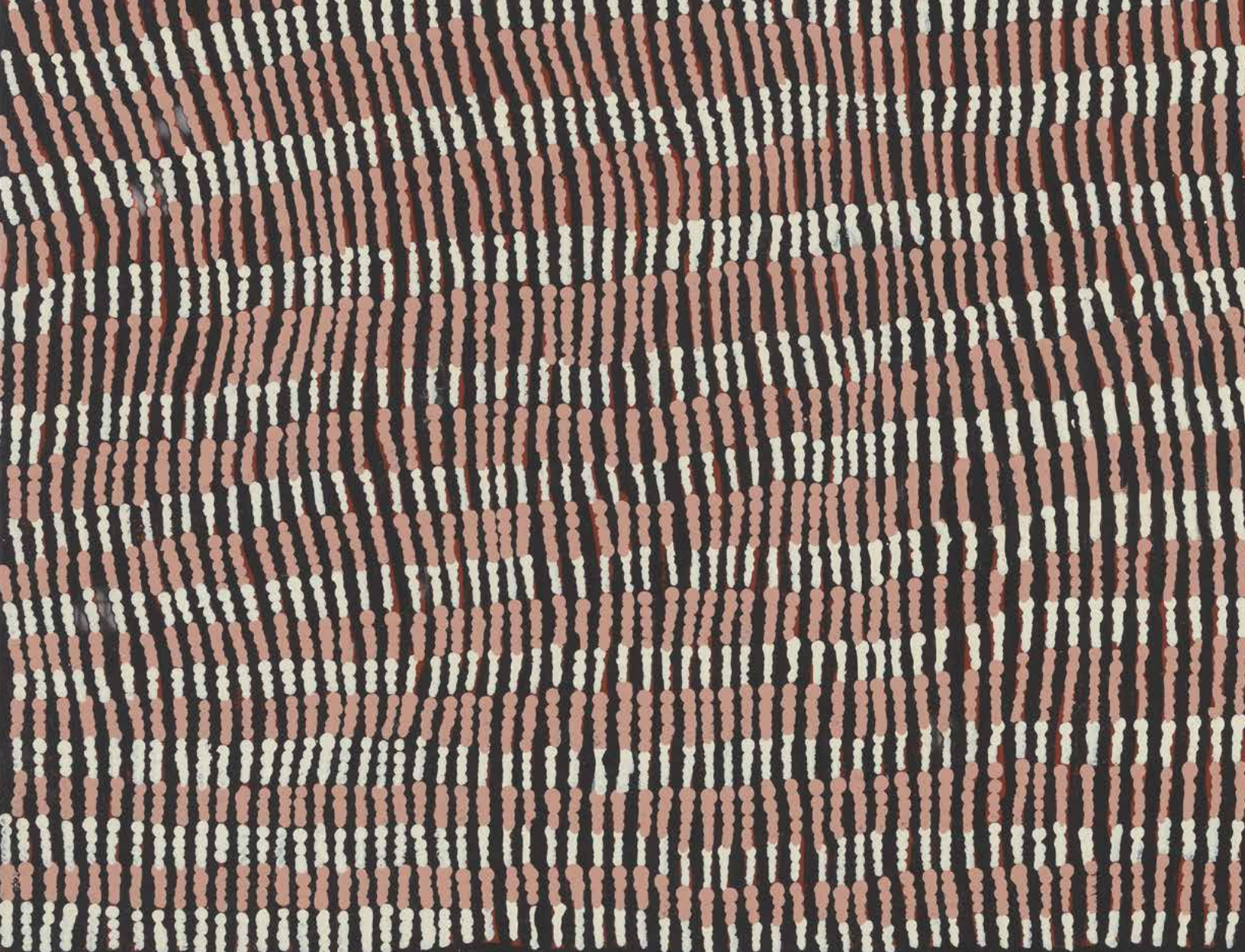
(128.3 x 97.3 x 5.7 cm)

Image Dimensions: 48 x 35 7/8 inches

(121.9 x 91.1 cm)

(YN 55)









**Yukultji Napangati**

*Untitled, 2022*

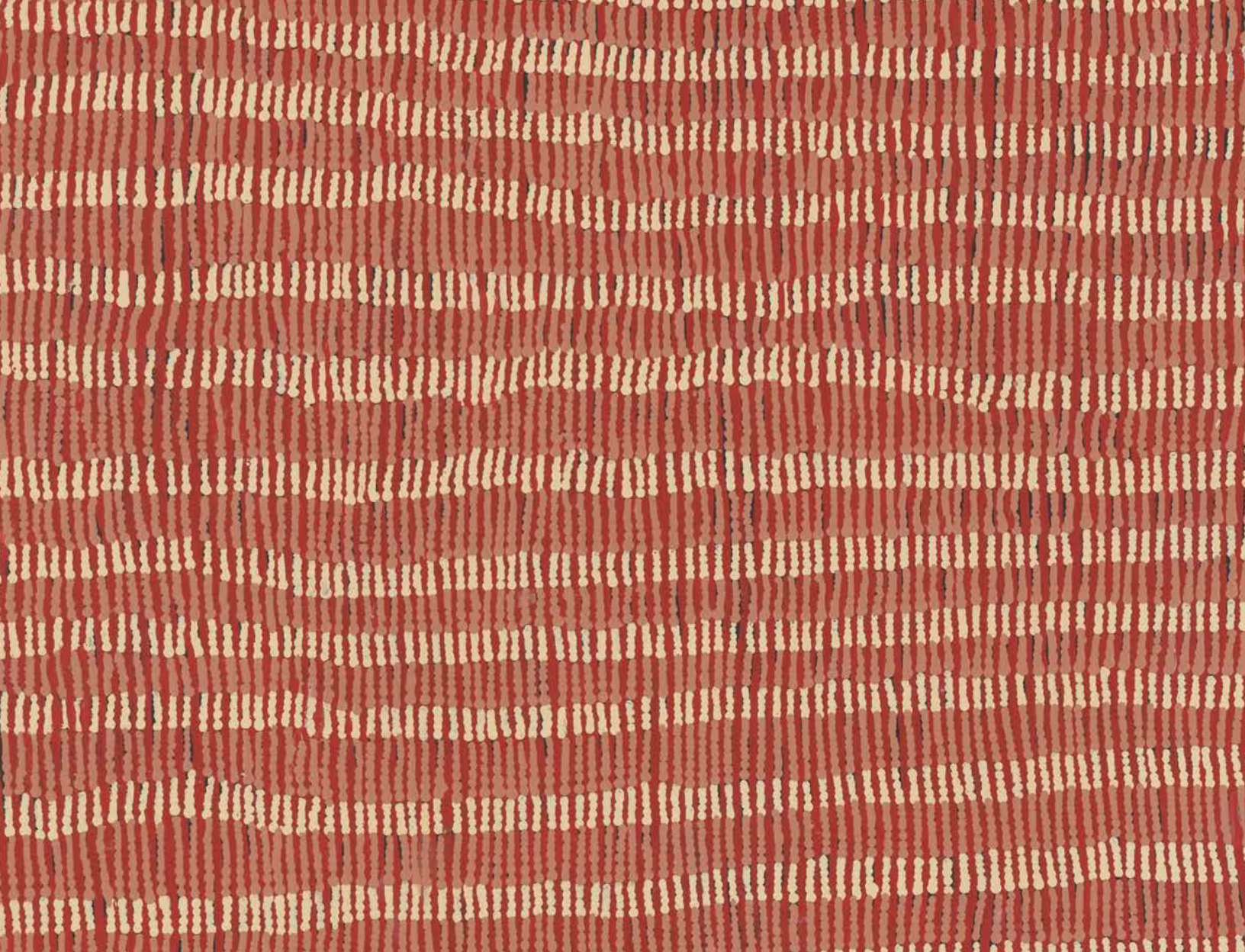
(Pintupi)

Acrylic on linen

48 x 24 inches

(122 x 61 cm)

(YN 56)







**Yukultji Napangati**

*Untitled, 2023*

(Pintupi)

Acrylic on linen

48 x 42 1/10 inches

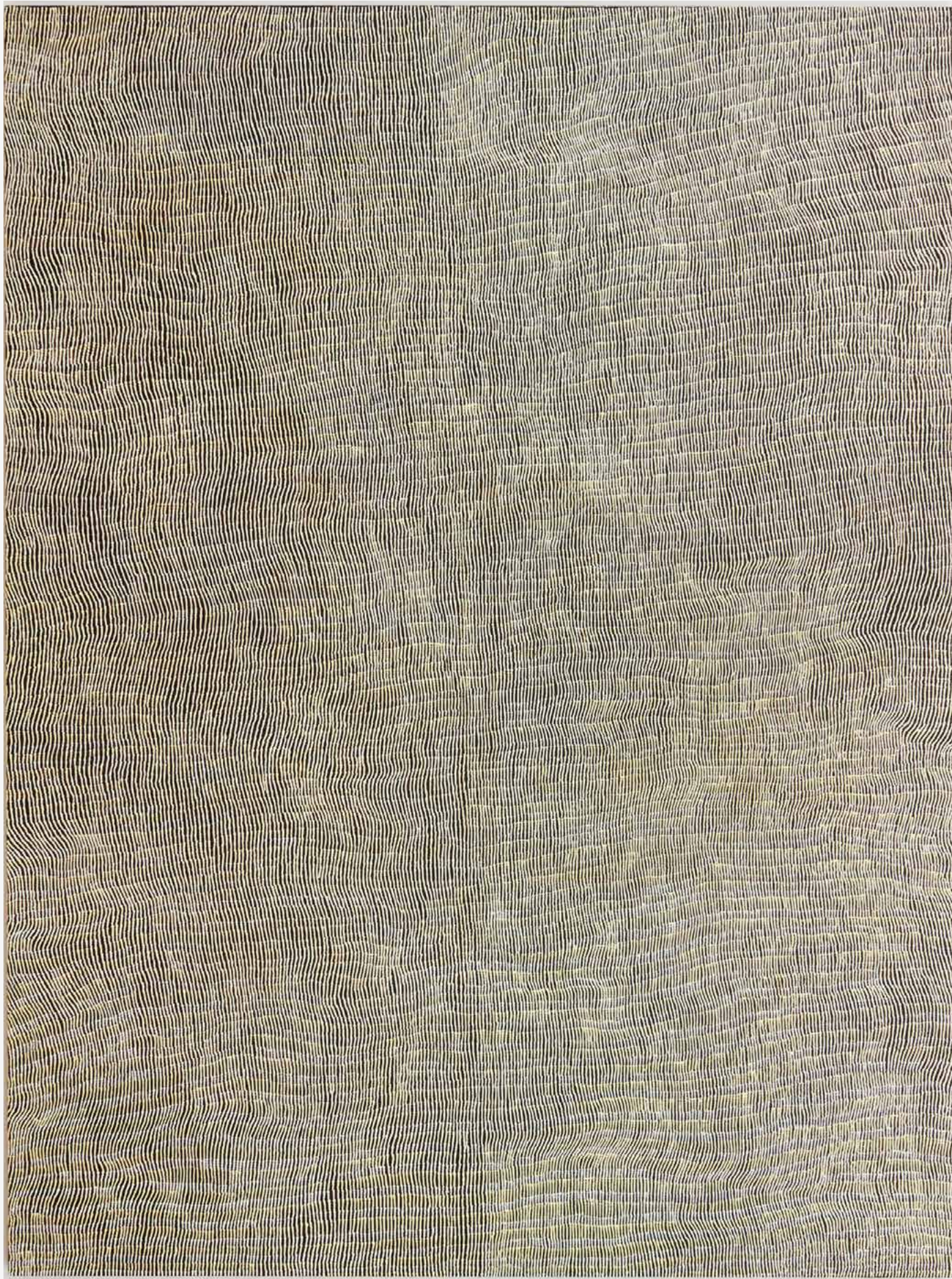
(122 x 107 cm)

(YN 60)









**Yukultji Napangati**

*Untitled, 2022*

(Pintupi)

Acrylic on linen

71 <sup>3</sup>/<sub>4</sub> x 95 <sup>1</sup>/<sub>4</sub> x 1 <sup>1</sup>/<sub>4</sub> inches

(182.2 x 241.9 x 3.2 cm)

(YN 54)







**Yukultji Napangati**

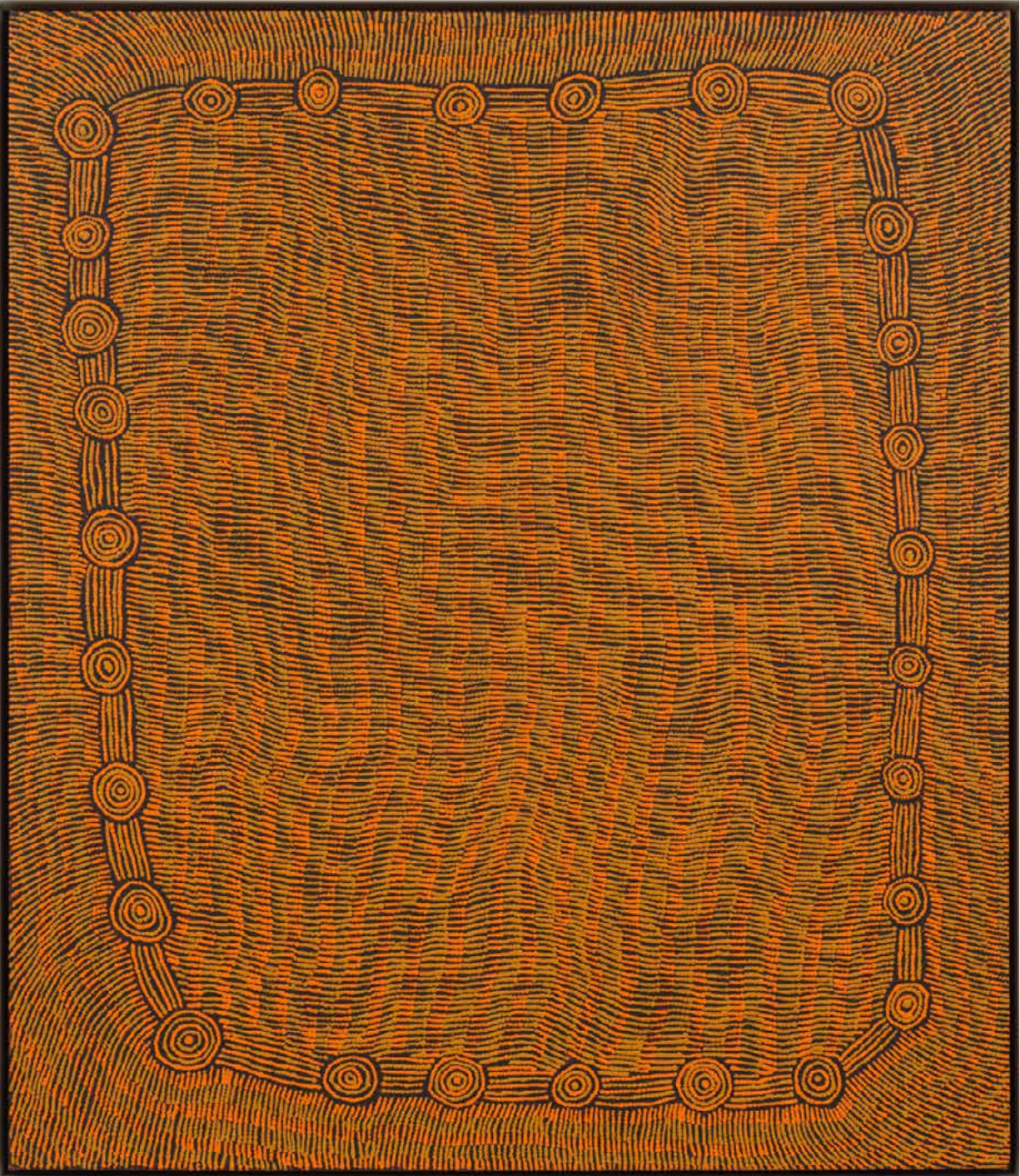
*Untitled, 2019*

(Pintupi)

Acrylic on linen  
41 7/8 x 36 inches  
(106.4 x 91.4 cm)  
(YN 44)







**Yukultji Napangati**

*Untitled, 2020*

(Pintupi)

Acrylic on linen

Framed Dimensions: 44 x 37 1/2 x 2 1/4 inches

(111.8 x 95.3 x 5.7 cm)

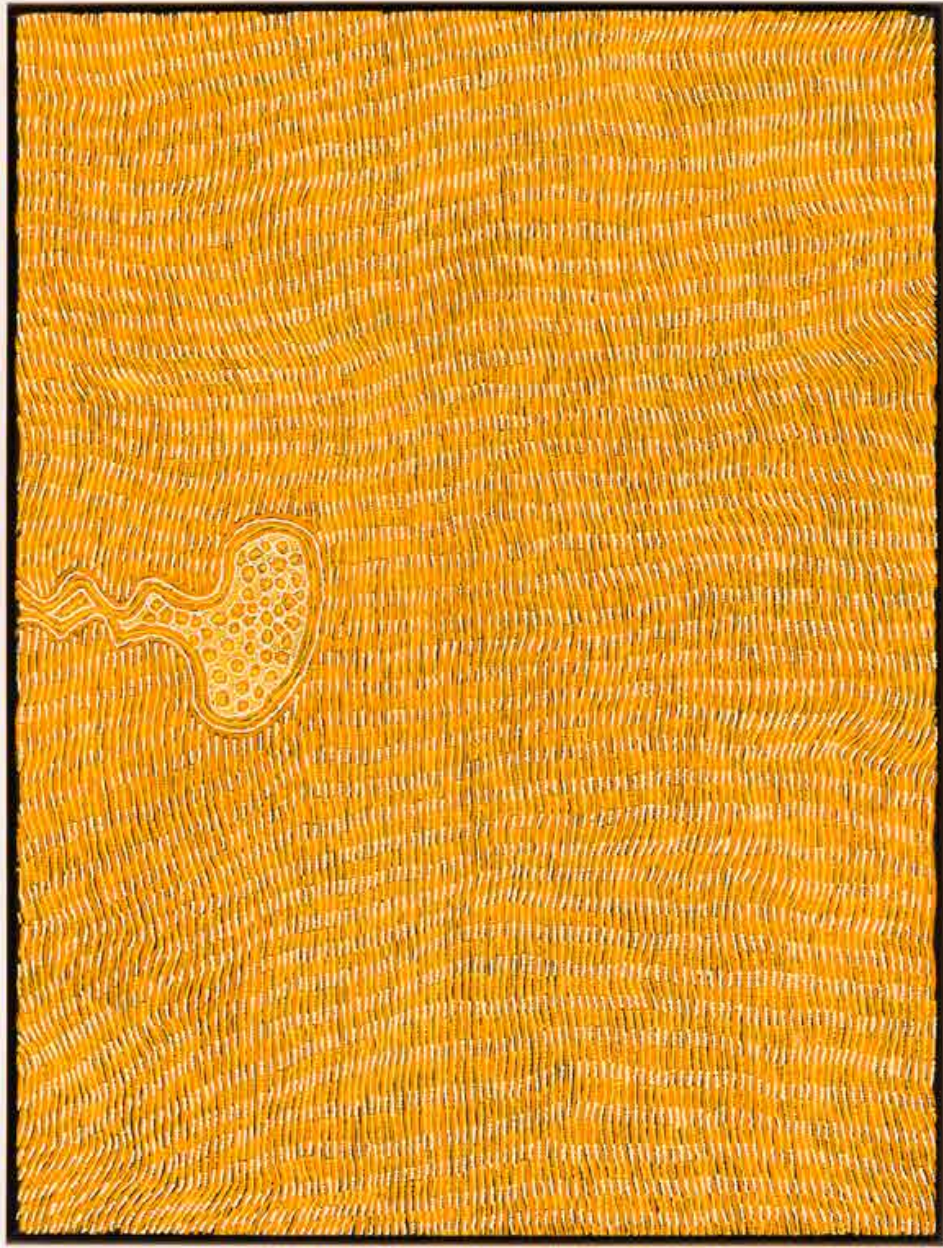
Image Dimensions: 42 1/8 x 35 7/8 inches

(107 x 91.1 cm)

(YN 49)





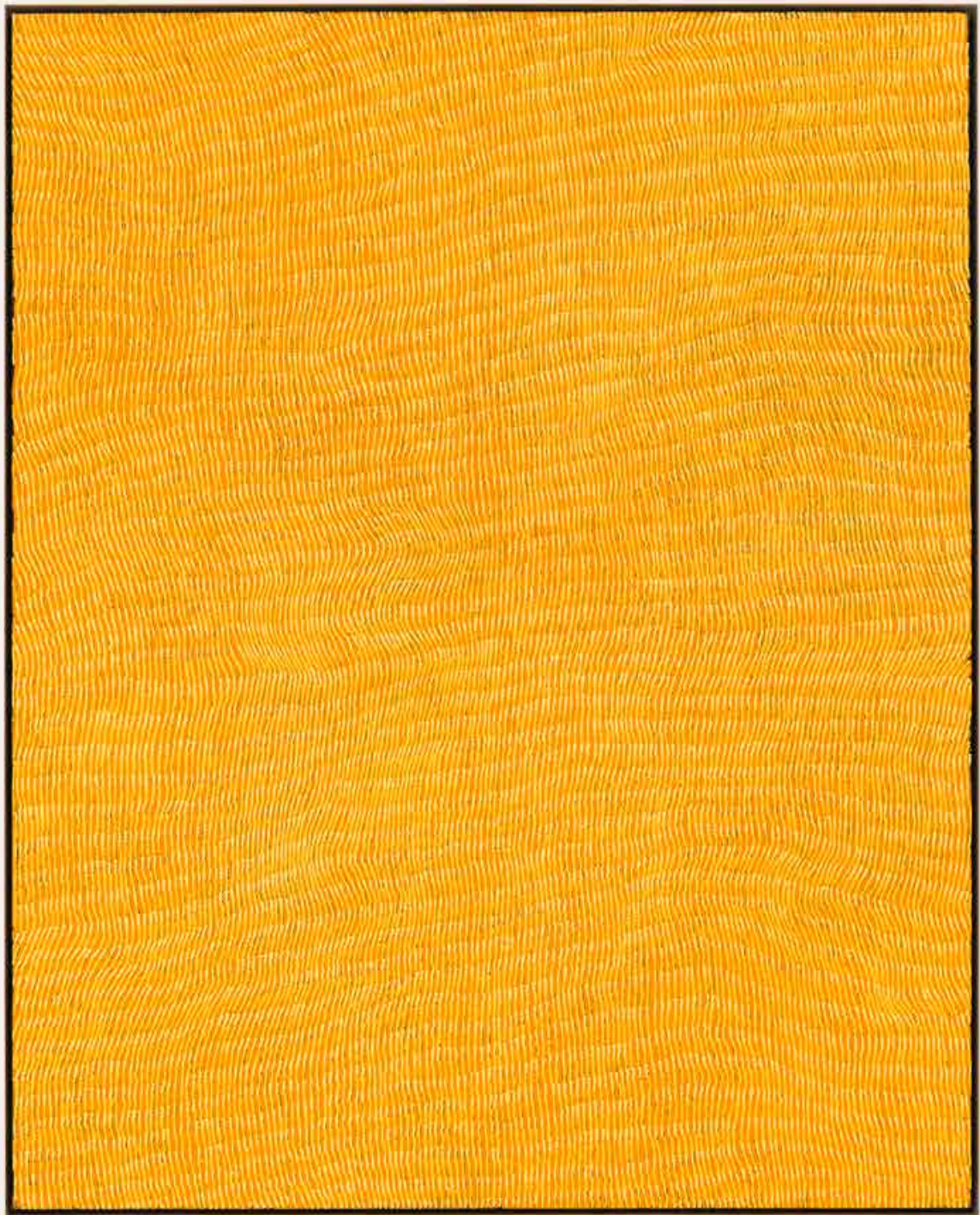


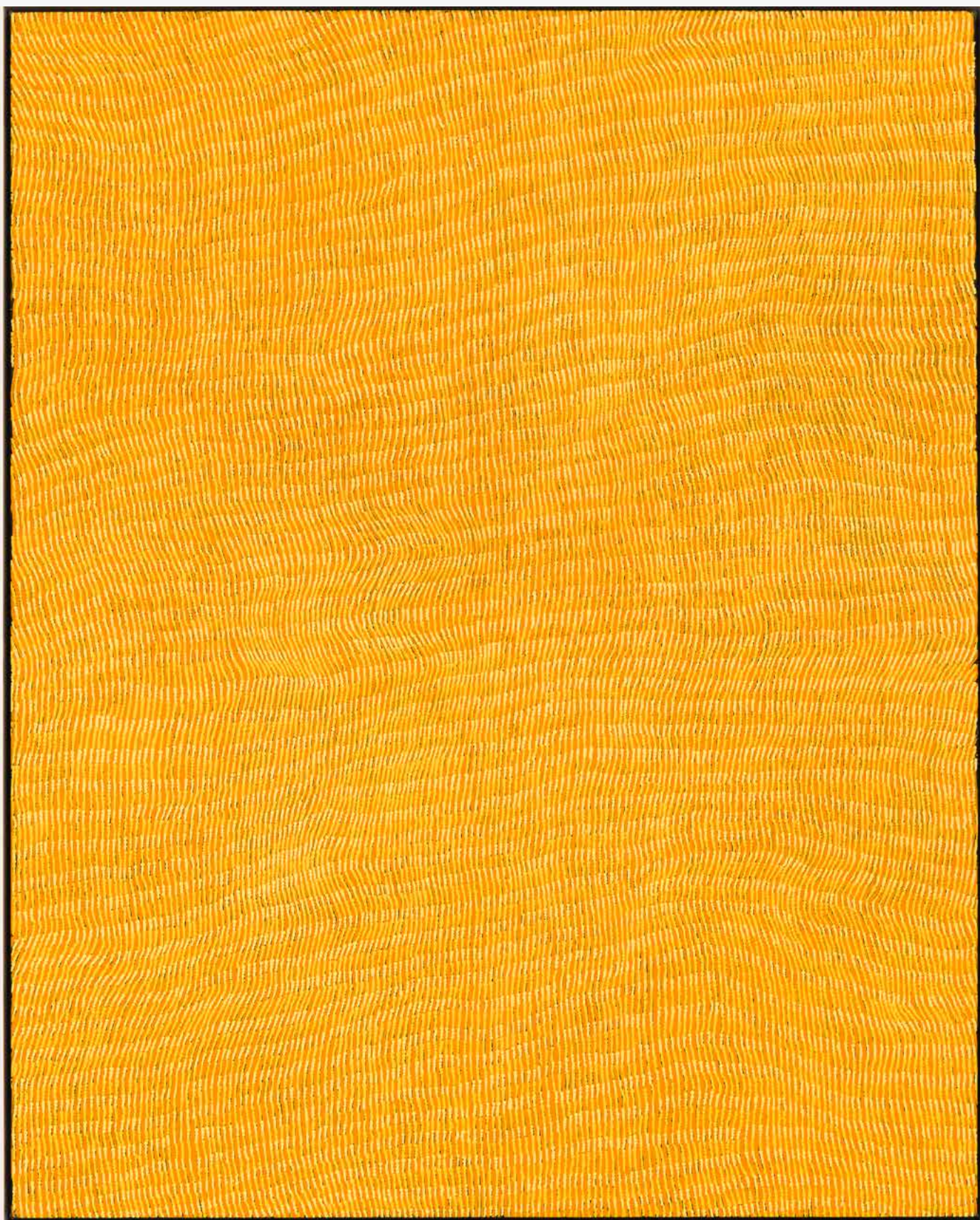


**Yukultji Napangati**  
*Untitled, 2019*  
(Pintupi)

Acrylic on linen  
47 ½ x 35 ½ inches  
(120.7 x 90.2 cm)  
(YN 43)







**Yukultji Napangati**

*Untitled*, 2019  
(Pintupi)

Acrylic on linen

Framed: 60 ½ x 51 ½ x 2 ¾ inches  
(153.7 x 130.8 x 7 cm)

Image: 59 x 47 7/16 inches  
(149.9 x 120.5 cm)

(YN 40)



# YOLŊU



Nongirrŋa Marawili

**NONGIRRŃA  
MARAWILI  
(MADARRPA)**

C. 1939–2023, Darrpirra, North of Djarrakpi  
(Cape Shield), Northern Territory  
Lived and worked Yirrkala and Wandawuy,  
East Arnhem Land, Northern Territory

NongirrŃa Marawili was a highly respected senior YolŃgu artist and elder whose significant body of work draws on YolŃgu culture, while also being deeply personal, incorporating aspects of her own history and experience, and embracing experimentation. Her contemporary art practice encompasses bark paintings, prints, and larrakitj (ceremonial hollow logs), which engages two distinct but deeply intertwined approaches underpinned by the Madarrpa philosophy: “if you paint the land, you should use the land.”

She was well known for her stark black-and-white works that feature miny'tji (sacred clan designs), the crosshatching Marawili was trained in, widely used across Arnhem Land to encode sacred identity. She also often innovates upon this approach to express the uniqueness of her Country, focusing on the interaction between the forces that shape the land, sea, and sky. Marawili explained: “I paint water designs. The water. As it crashes onto the rocks at high tide. Sending the spray into the sky...Rocks that stand strong. And the waves that run and crash upon the rocks.”

In 2018, Marawili began mixing gapan (sacred white ocher) with magenta ink sourced from print toner cartridges found and salvaged on her Country. This innovation marked a significant shift in her practice, but also for YolŃgu creative and cultural practice more broadly. The bright magenta and soft-pink monochromes that manifest through her intermingling of natural and manmade pigments capture the dynamism of the landscape she calls home: cyclonic weather, waves crashing against boulders, sea mist in the air. In doing so, Marawili highlights the interrelationship between land, sea, and sky. Her innovative approach to painting harnesses both tangible and intangible elements of Country to convey the landscape as alive and living, and emphasizes the interrelationship between people and place.

Marawili’s work has been exhibited nationally since 1994. Along with several solo exhibitions—notably, *NongirrŃa Marawili: From my Heart and Mind* (2018), Art Gallery of New South Wales, Gadigal (Sydney)—her work has featured extensively in a range of group exhibitions, including *Bark Ladies* (2022), National Gallery of Victoria International, Naarm (Melbourne); *Know My Name: Australian Women Artists 1900 to Now* (2020–21); *Defying Empire: 3<sup>rd</sup> National Indigenous Art Triennial* (2017), National Gallery of Australia, Kamberri (Canberra); and *NIRIN: 22nd Biennale of Sydney* (2020).

In 2015 and 2019, Marawili was awarded the coveted Bark Painting Award in both the National Aboriginal and Torres Strait Islander Art Awards, Museum and Art Gallery of the Northern Territory, Darwin. Also in 2019, she won the Roberts Family Aboriginal and Torres Strait Islander Prize as part of the Wynne Prize at the Art Gallery of New South Wales, Gadigal.

Her work is in public and private collections nationally and internationally, including the Tate Modern, London, United Kingdom; Kluge-Rhue, University of Virginia, USA; and Voित्रon Collection, Brussels, Germany.

While NongirrŃa Marawili’s family has authorized the use of her name in written form, they request that it not be spoken aloud in the presence of people from Arnhem Land or in the Miwatj region. Her spirit has a long journey to go on to return to her origin point. Calling her name aloud could distract and delay her spirit’s return in a new form.













**Nongirrŋa Marawili**

*Baratjala*, 2022

(Yolŋu)

Earth pigments and recycled  
print toner on board

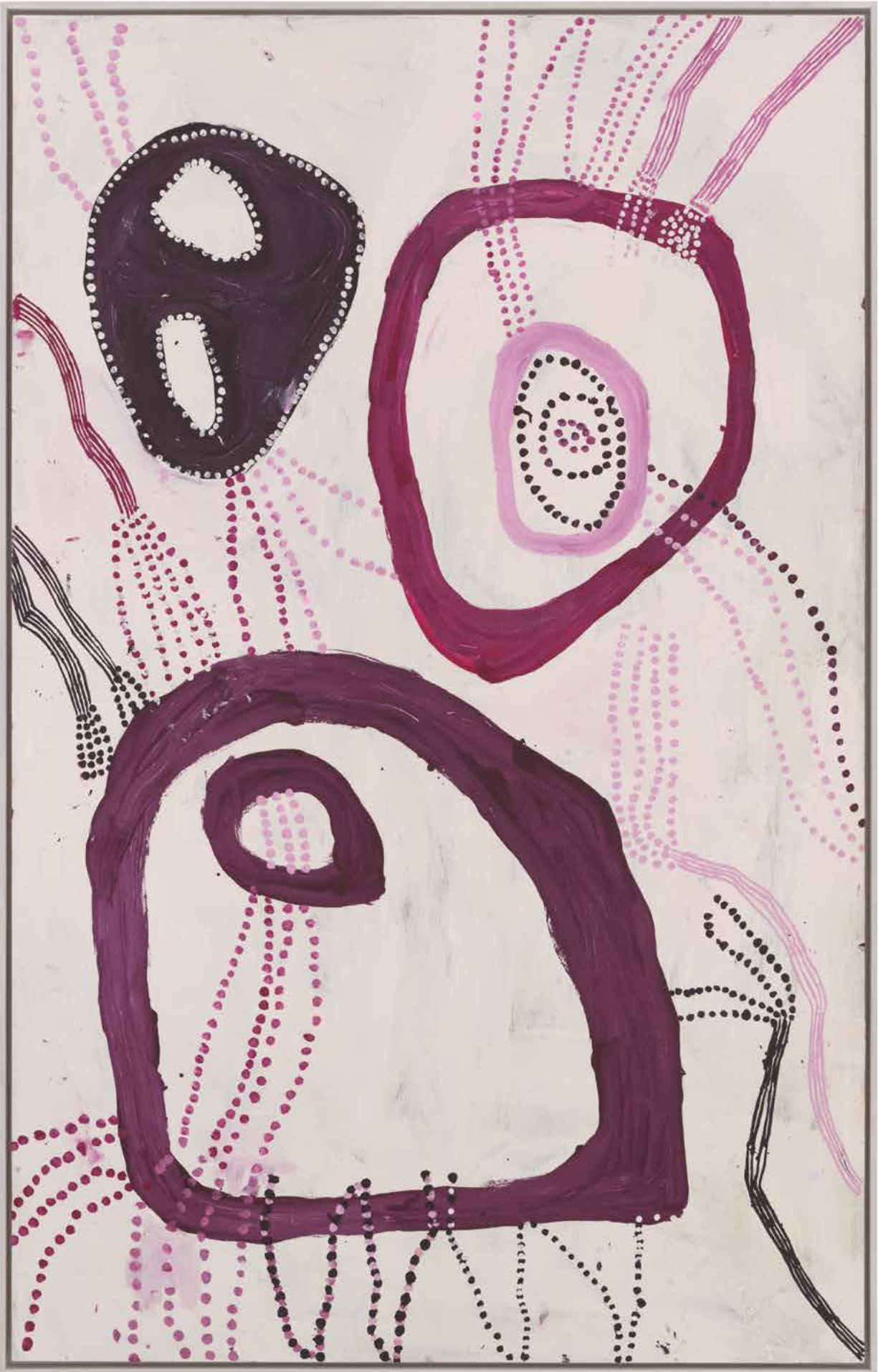
75 <sup>3</sup>/<sub>5</sub> x 48 inches

(192 x 122 cm)

(NoM 17)







**Nongirrŋa Marawili**

*Baratjala, 2022*

(Yolŋu)

Earth pigments and recycled  
print toner on board

75 <sup>3</sup>/<sub>5</sub> x 48 inches

(192 x 122 cm)

(NoM 19)









**Nongirrŋa Marawili**

*Baratjala*, 2022

(Yolŋu)

Earth pigments and recycled

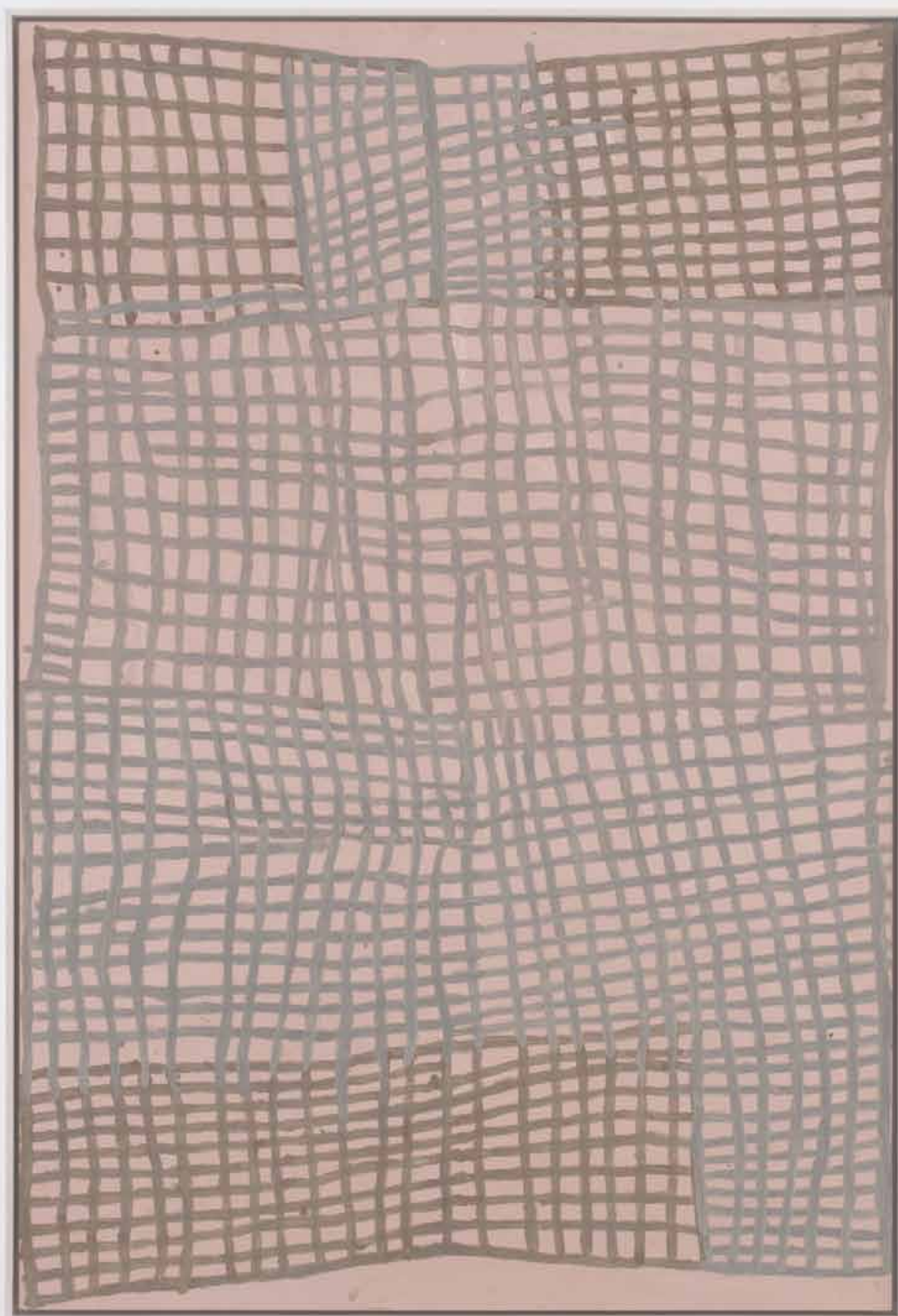
print toner on board

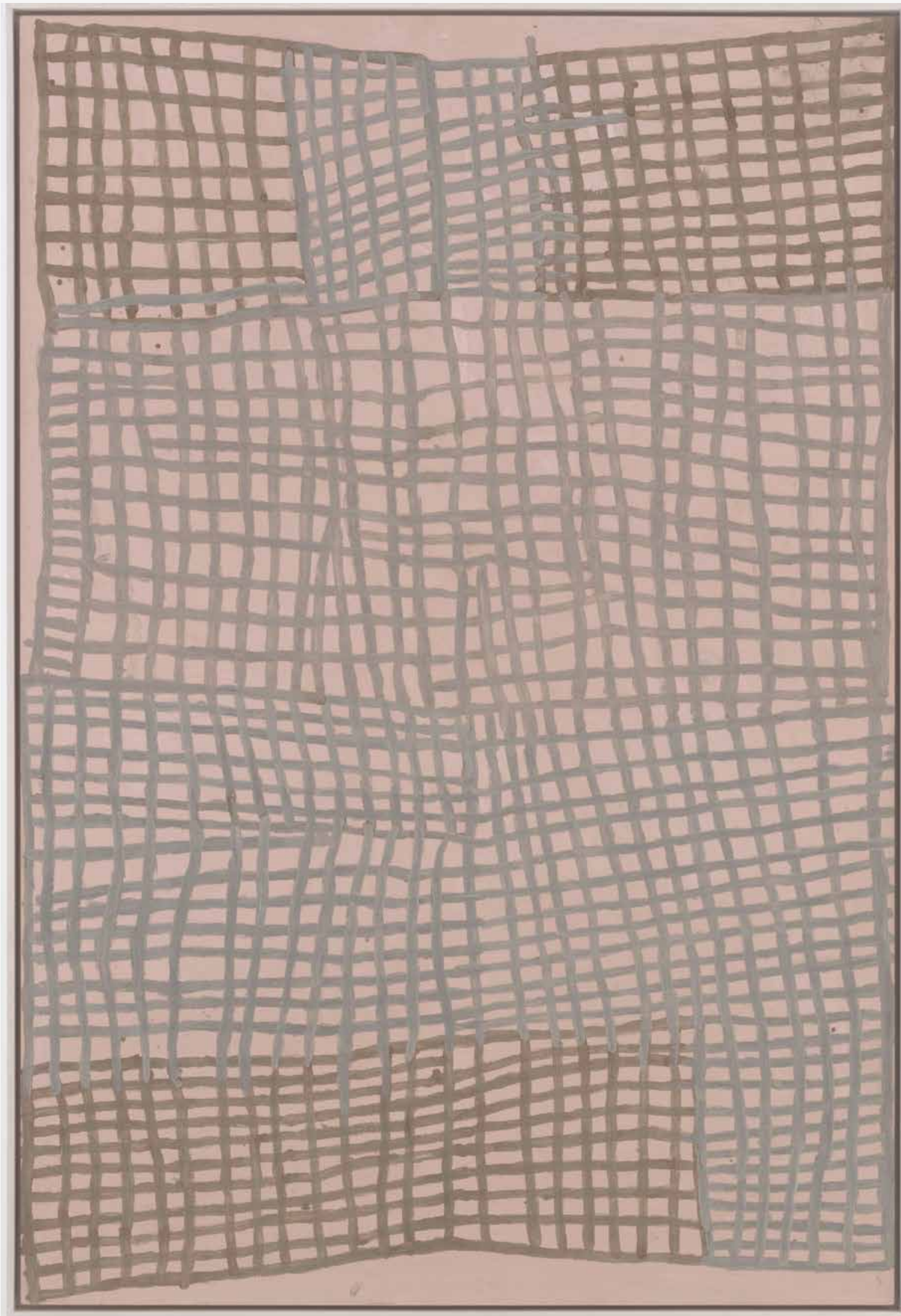
48 x 48 inches

(122 x 122 cm)

(NoM 15)







**Nongirrŋa Marawili**

*Wandawuy*, 2022

(Yolŋu)

Earth pigments on board

70 <sup>4</sup>/<sub>5</sub> x 48 inches

(180 x 122 cm)

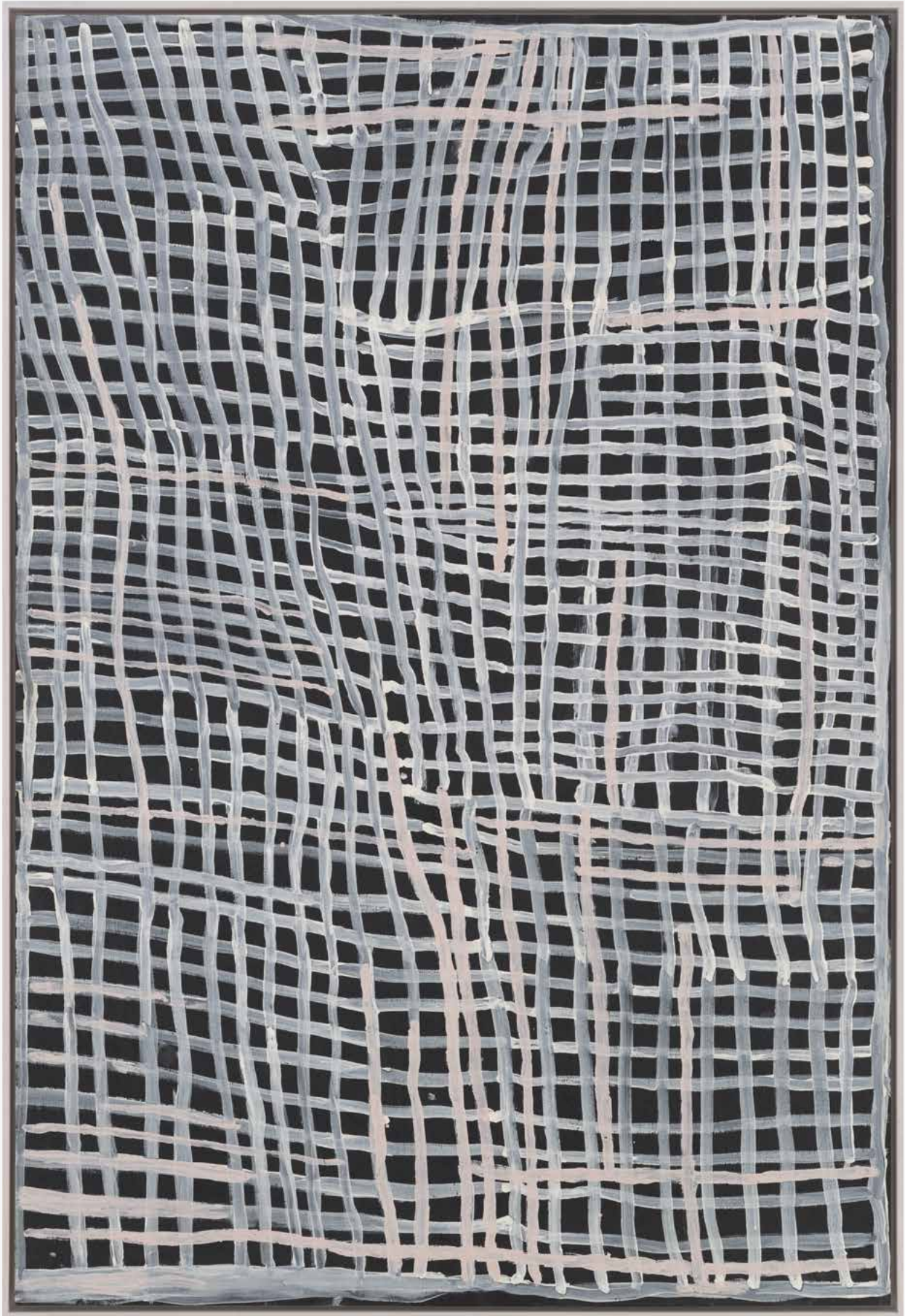
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\$120,000 - On reserve



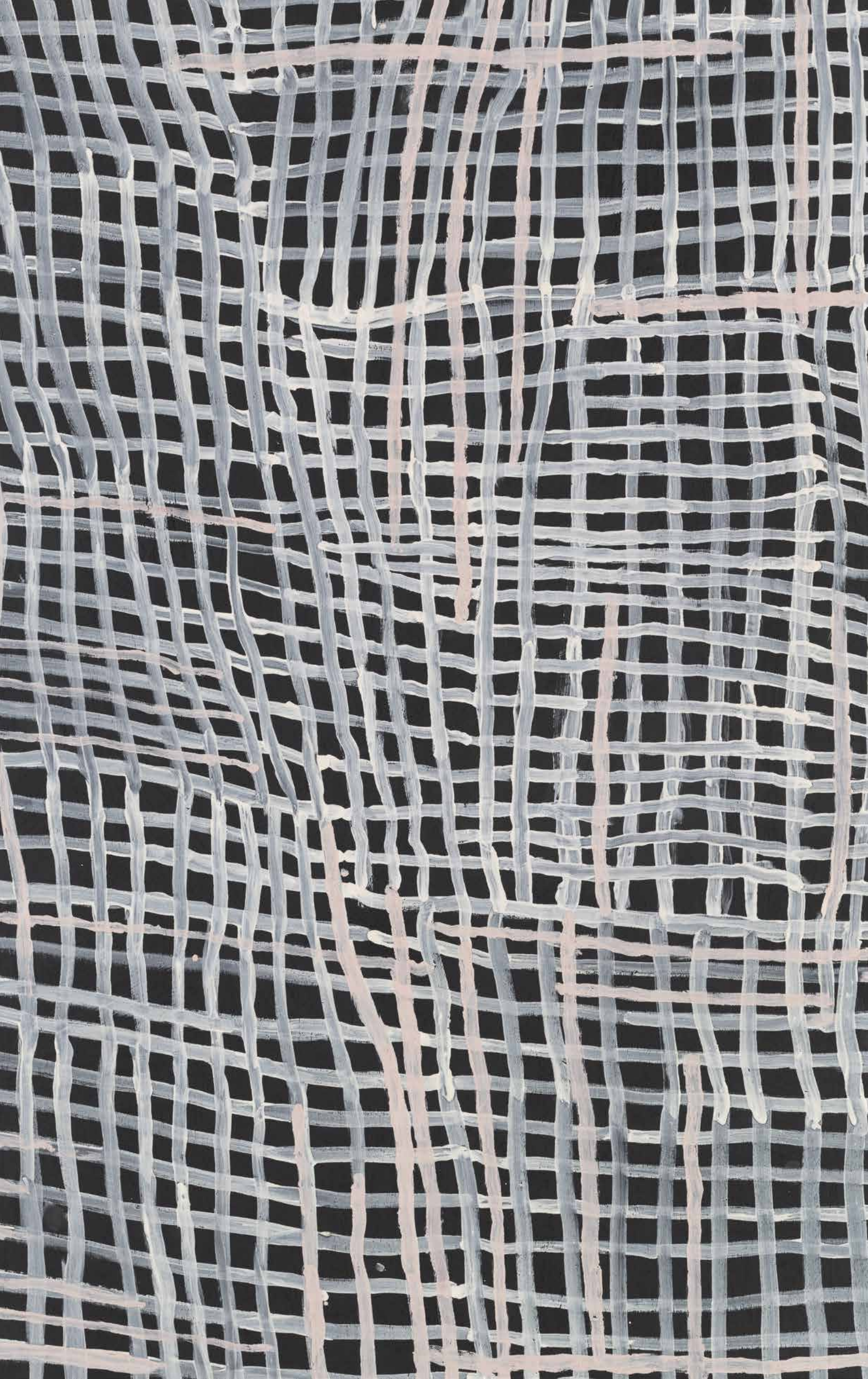






**Nongirrŋa Marawili**  
*Wandawuy, 2022*  
(Yolŋu)

Earth pigments on board  
71 x 48 inches  
(180 x 122 cm)  
(NoM 12)



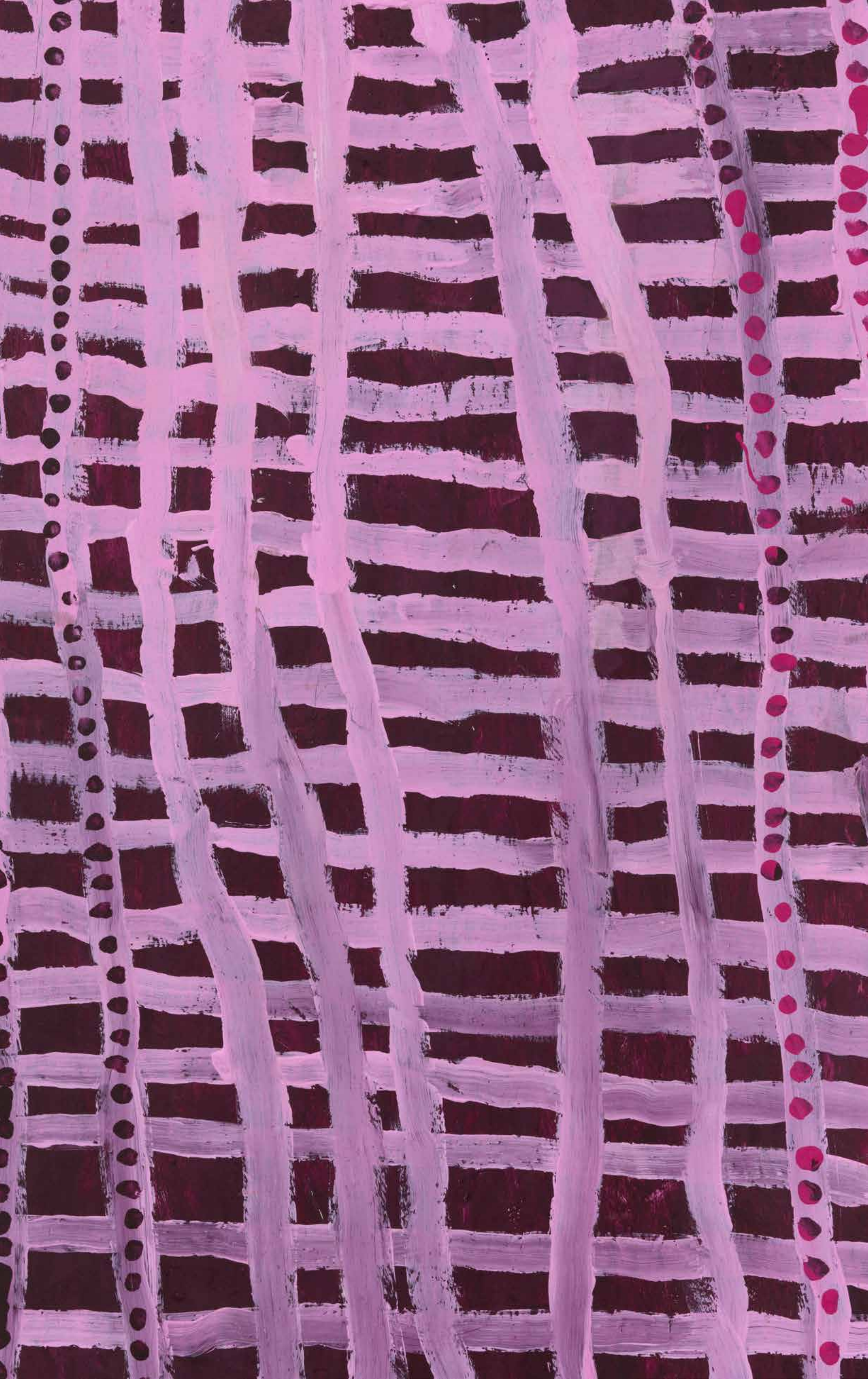




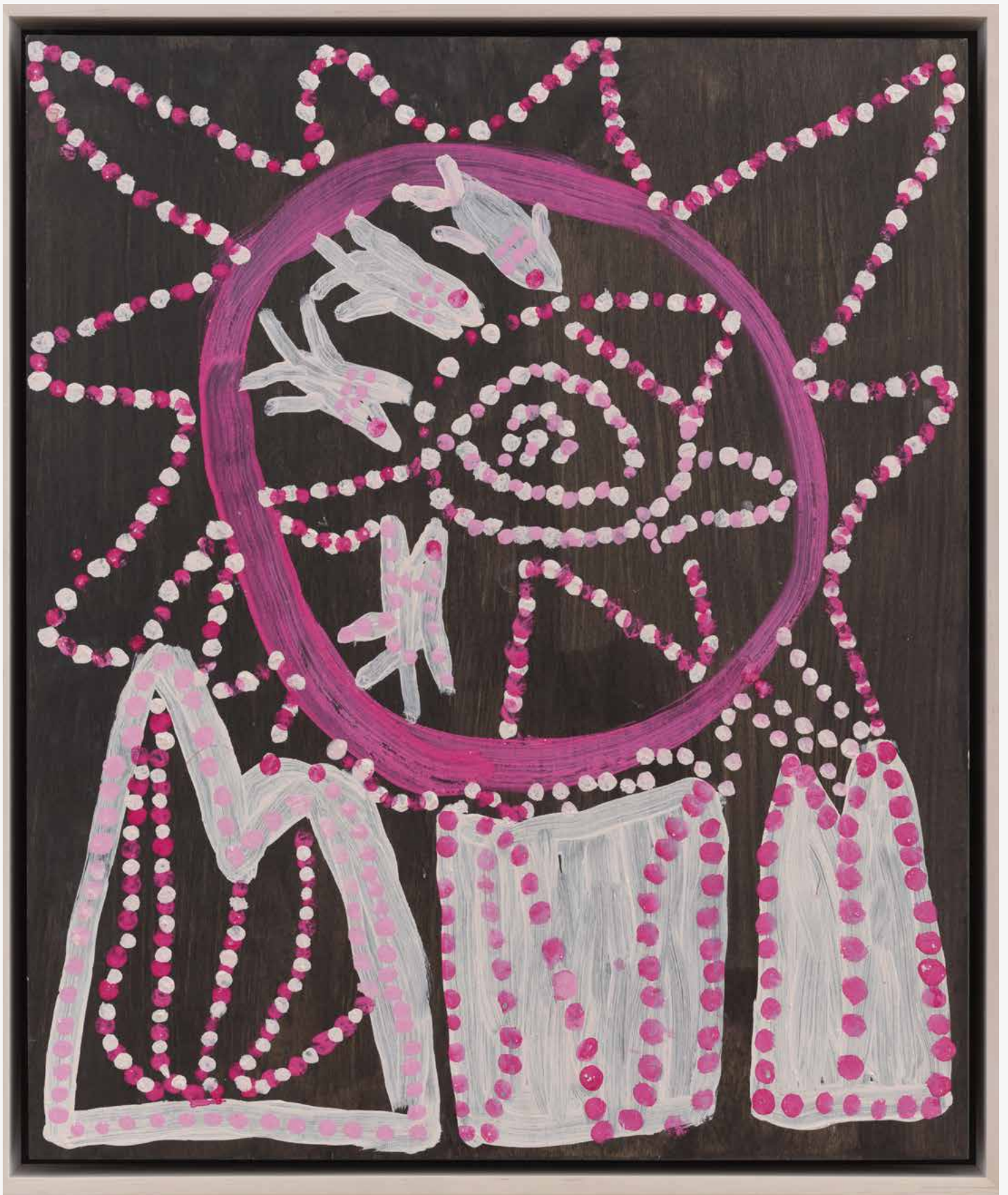
**Nongirrŋa Marawili**

*Djapu, 2022*  
(Yolŋu)

Earth pigments and recycled  
print toner on Stringybark  
61 ½ x 28 ⅘ inches  
(156 x 73 cm)  
(NoM 5)







**Nongirrŋa Marawili**

*Baratjala, 2022*

(Yolŋu)

Earth pigments and sand on board

24 x 20 inches

(61 x 51 cm)

(NoM 23)







**Nongirrŋa Marawili**

*Baratjala, 2018*

(Yolŋu)

Natural earth pigments and synthetic  
polymer paint on paper

26 ½ x 22 inches

(67.3 x 55.9 cm)

(NoM 20)



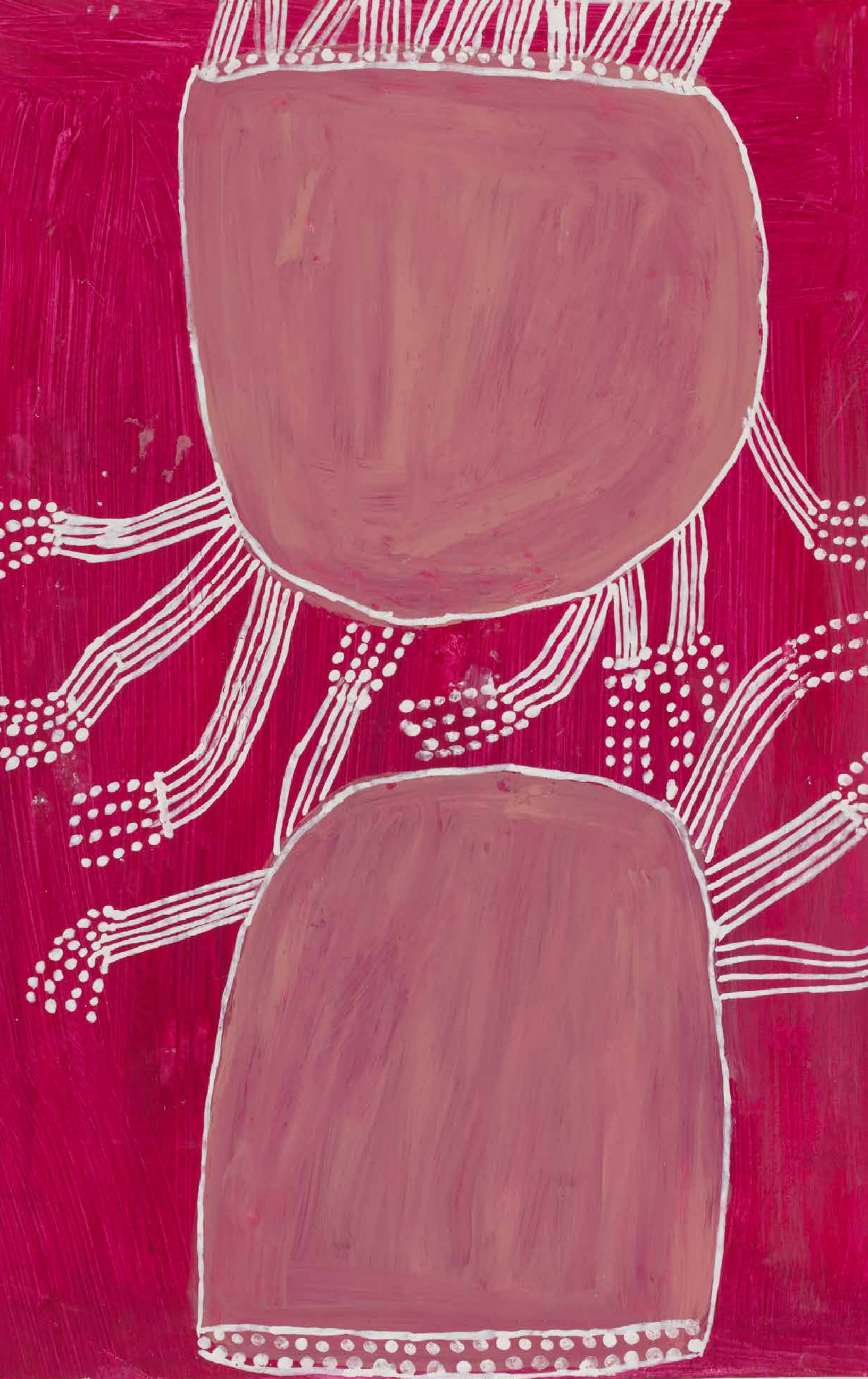


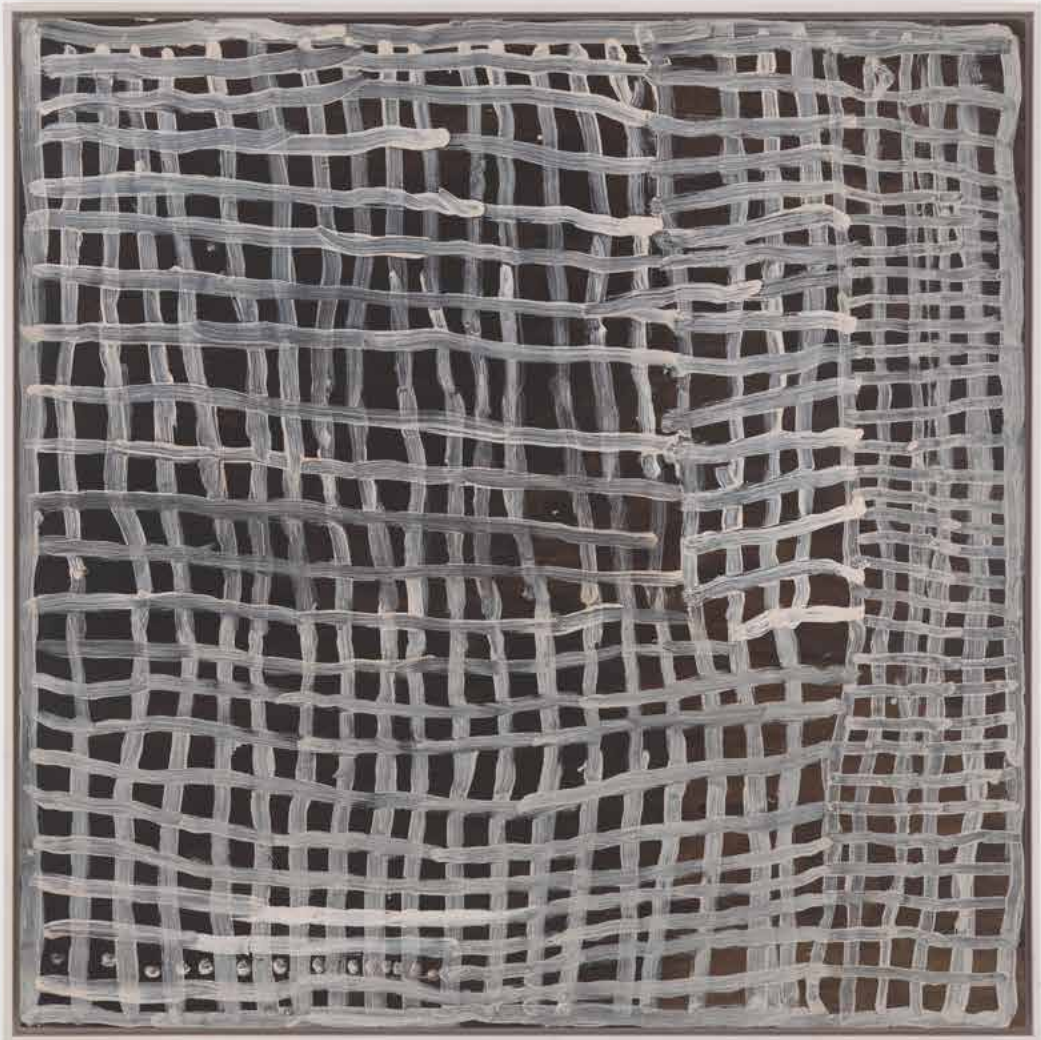


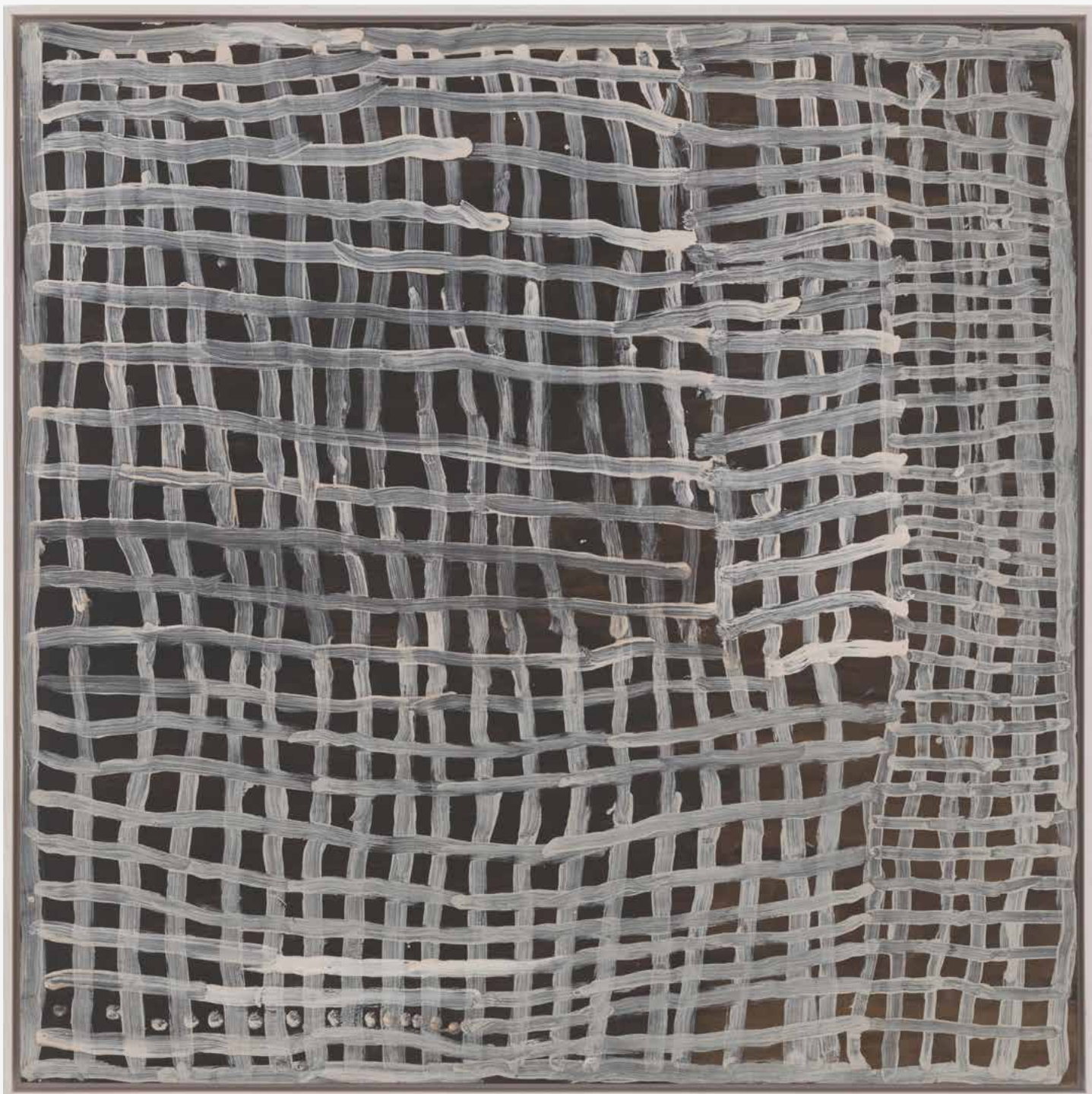
**Nongirrŋa Marawili**

*Baratjala*, 2018  
(Yolŋu)

Natural earth pigments and synthetic  
polymer paint on paper  
26 ½ x 22 inches  
(67.3 x 55.9 cm)  
(NoM 21)





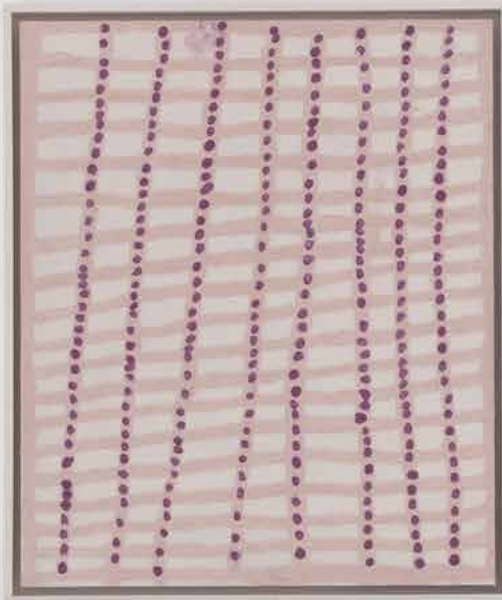


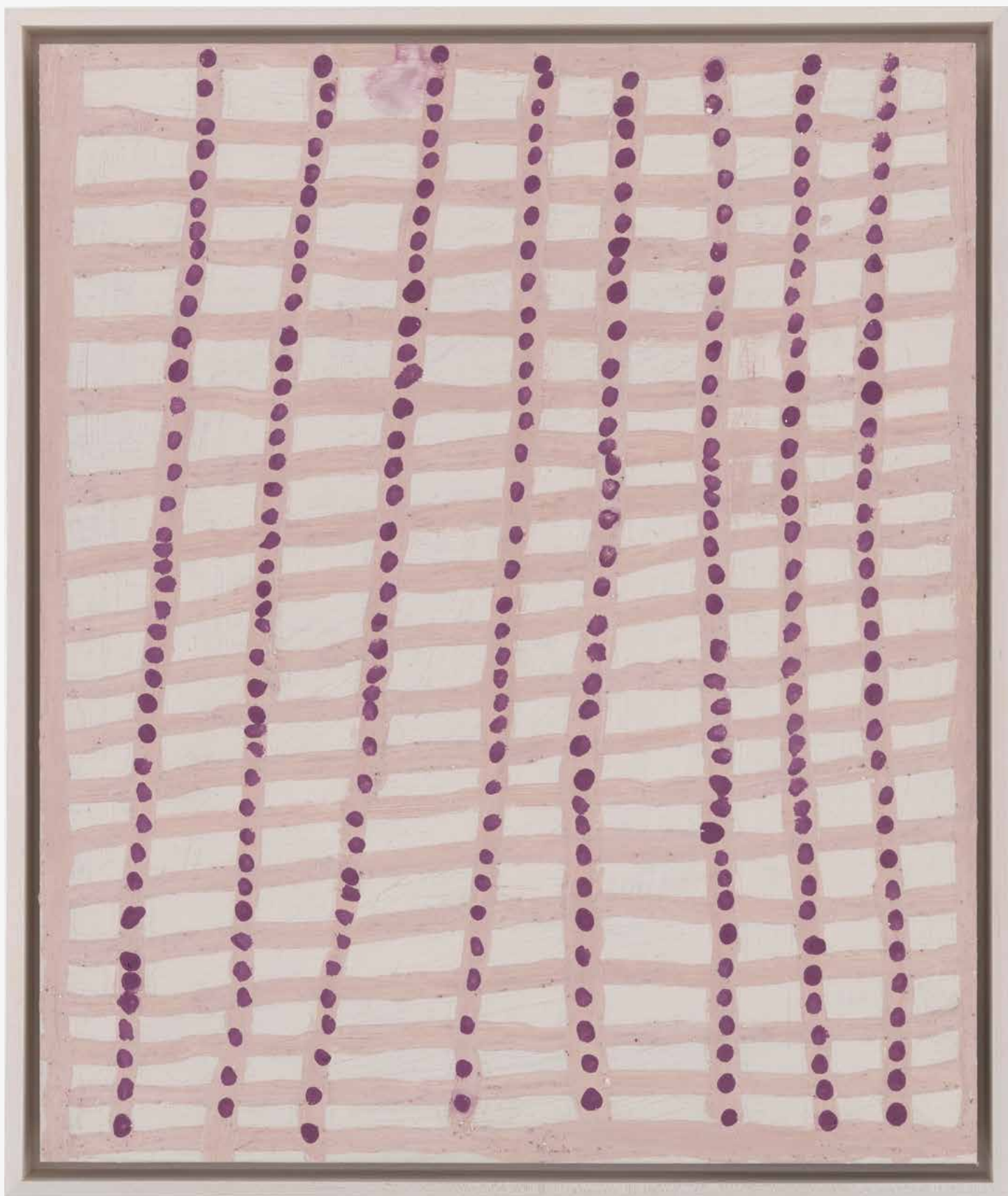
**Nongirrŋa Marawili**  
*Wandawuy*, 2022  
(Yolŋu)

Earth pigments on board  
48 x 48 inches  
(122 x 122 cm)  
(NoM 16)





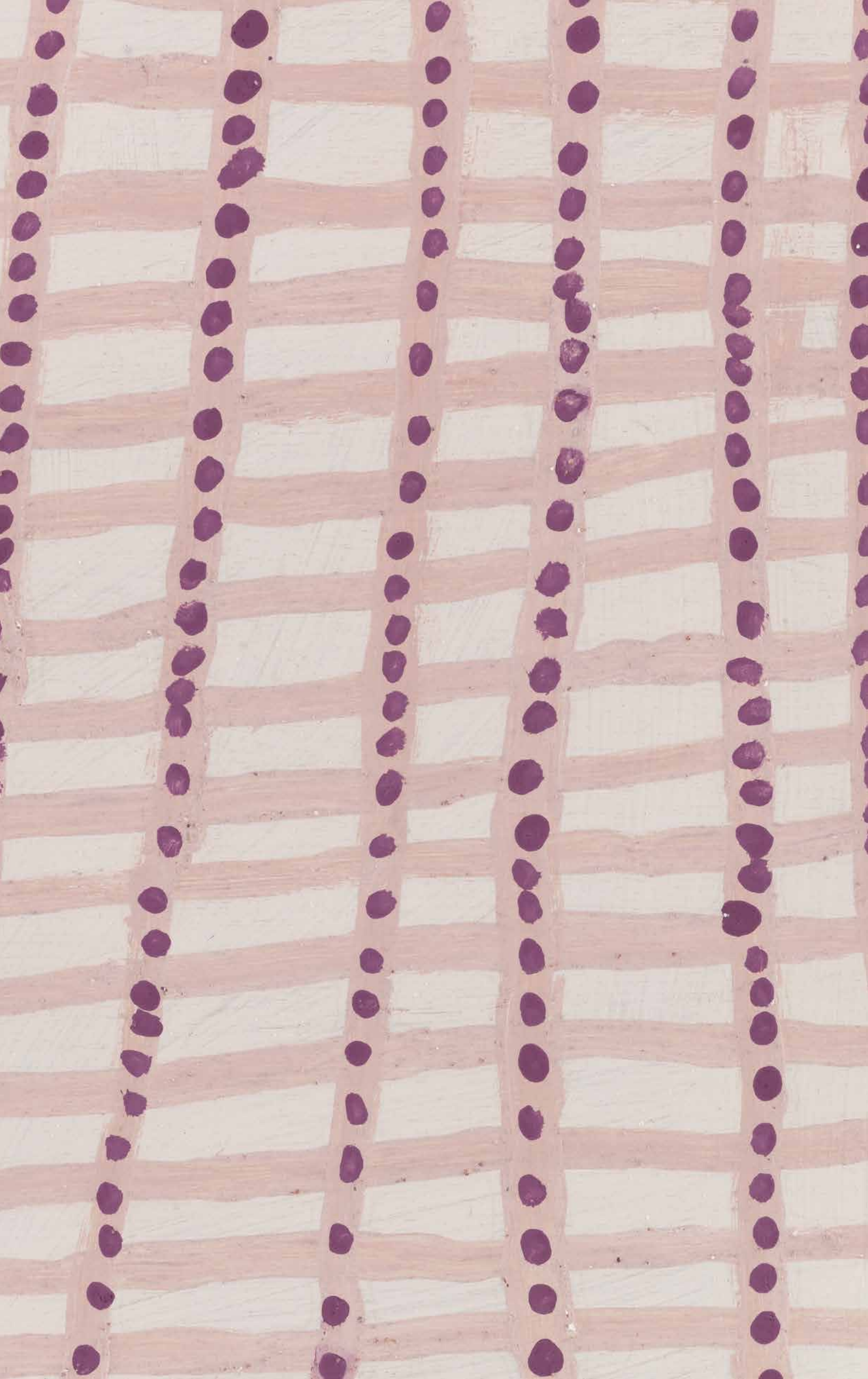


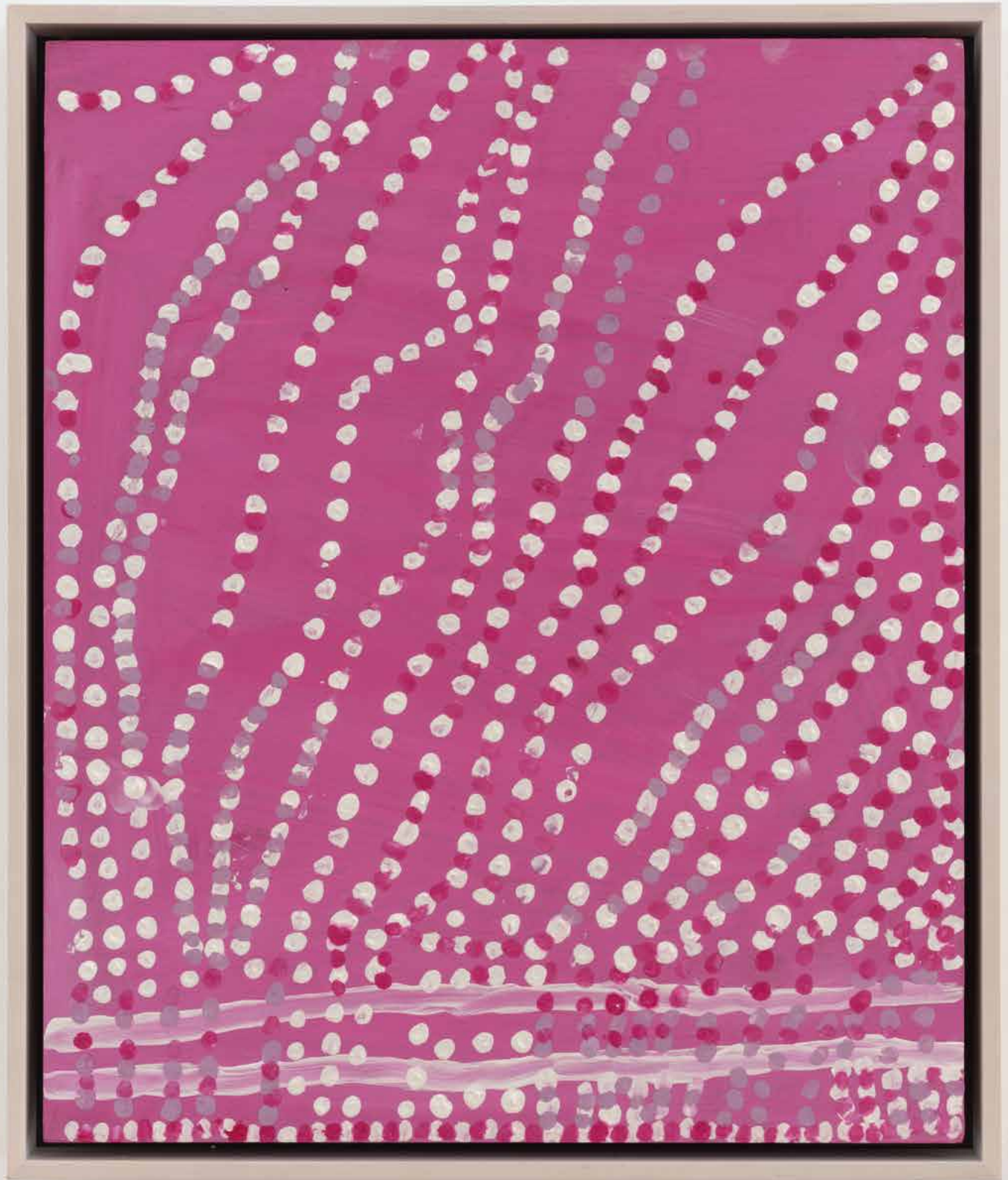


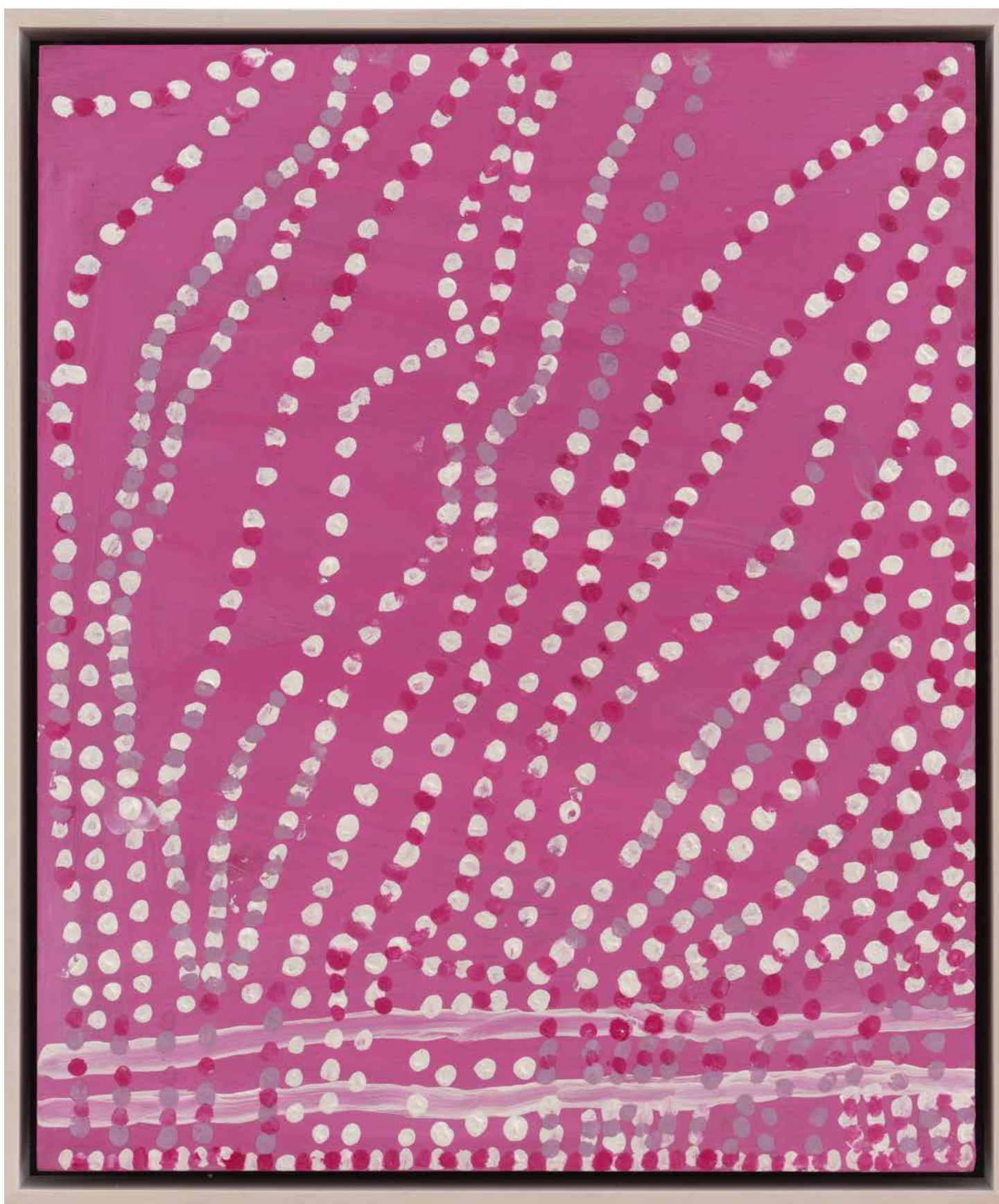
**Nongirrŋa Marawili**

*Djapu, 2022*  
(Yolŋu)

Earth pigments on board  
24 x 20 inches  
(61 x 51 cm)  
(NoM 13)







**Nongirrŋa Marawili**

*Baratjala, 2022*

(Yolŋu)

Earth pigments and sand on board

24 x 20 inches

(61 x 51 cm)

(NoM 26)





Mirdidingkingathi Juwarnda  
Sally Gabori

**MIRDIDINGKINGATHI  
JUWARNDA SALLY  
GABORI  
(KAIADILT)**

C. 1924–2015, Bentinck Island,  
Gulf of Carpentaria, Queensland  
Lived and worked Bentinck Island,  
Gulf of Carpentaria, Queensland

Mirdidingkingathi Juwarnda Sally Gabori was a senior Kaiadilt woman and a contemporary artist who has left behind an astonishing cultural legacy. Informed by knowledge of Country, cartography, and cosmology, Gabori's painting practice responded intuitively to the colors, sounds, and feelings of Country. Throughout her work she represented her homelands on Bentinck Island, and sites of deep personal significance—including her husband's place, Dibirdibi Country, her father's place, Thundi, her own Country, Mirdidingki, and the first outstation, Nyinyilki.

While born on Bentinck Island in the Gulf of Carpentaria, Queensland, due to extensive droughts and tidal waves from 1947–48, Gabori and the rest of her Kaiadilt community were relocated by Methodist missionaries to Lardil Country on Mornington Island. Here, Gabori continued to live a traditional life, and shared her skills and knowledge, including the art of rolling bark string and making dilly bags and coolamons. She was an accomplished singer of Kaiadilt songs, integral parts of cultural life that helped her maintain a connection to her homelands. Gabori also played a vital role in maintaining the stone-walled fish traps on the shores of Bentinck Island.

In 2005 Gabori was introduced to acrylic paint and canvas at Mornington Island Arts and Crafts Centre for occupational therapy. Soon after, she began painting on canvas, where her signature expressive style and vivid use of color emerged. Gabori's works typically represent the land and seascapes of Bentinck Island of deep personal significance to the artist. Through color and painterly gesture, she directly responds to her surroundings, depicting experiences and memories that reflect the rhythms and sensations of Kaiadilt Country.

Following her passing in 2015, her incredible legacy was honored in a major retrospective exhibition *Mirdidingkingathi Juwarnda Sally Gabori: Dulka Warngiid – Land of All* (2016), Queensland Art Gallery | Gallery of Modern Art, Meanjin (Brisbane) and National Gallery of Victoria, Naarm (Melbourne). More recently, in 2022, Gabori was honored with a major solo retrospective at the distinguished Fondation Cartier pour l'art contemporain in Paris, France, which was then presented at the prestigious Triennale Milano, Milan, Italy in 2023. The exhibition was developed in close collaboration with Gabori's family and the Kaiadilt community, and was accompanied by a significant publication and online archive dedicated to the life and work of the artist—the most exhaustive archive ever compiled on the history of Gabori and the Kaiadilt people to date.

Gabori's work has been acquired by all state and national galleries in Australia, and international collections such as the Fondation Cartier pour l'art contemporain, Paris, France; Musée du quai Branly, Paris, France; National Gallery of Victoria, Melbourne, Australia; Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, Charlottesville, USA; Auckland Art Gallery Toi o Tāmaki, Auckland, Aotearoa, New Zealand; Foundation Burkhardt-Felder, Motiers, Switzerland; and the ARTIZON Museum (formerly Bridgestone Museum of Art), Tokyo, Japan.

She has left behind an astonishing creative and cultural legacy and is regarded as one of the most highly regarded and sought-after contemporary Australian artists. Her works continue to be exhibited today.









## **Mirdidingkingathi**

**Juwarnda Sally Gabori**

*Nyinyilki - Main Base, 2009*

(Kaiadilt)

Synthetic polymer paint on linen

78  $\frac{3}{4}$  x 236 inches

(200 x 600 cm)

(SGa 4)















**Mirdidingathi  
Juwarnda Sally Gabori**  
*Dibirdibi Country, 2008*  
(Kaiadilt)

Synthetic polymer paint on linen  
78 x 39  $\frac{3}{4}$  inches  
(198 x 101 cm)  
(SGa 6)







**Mirdidingkingathi**  
**Juwarnda Sally Gabori**  
*Dibirdibi Country, 2008*  
(Kaiadilt)

Synthetic polymer paint on linen  
78 x 39  $\frac{3}{4}$  inches  
(198 x 101 cm)  
(SGa 7)







**Mirdidingkingathi**  
**Juwarnda Sally Gabori**

Dibirdibi Country, 2011  
(Kaiadilt)

Synthetic polymer paint on linen  
78 x 179 inches  
(198 x 455 cm)  
(SGa 3)















**Mirdidingathi**  
**Juwarnda Sally Gabori**  
*My Country*, 2008  
(Kaiadilt)

Synthetic polymer paint on linen  
59 ½ x 39 ¾ inches  
(151 x 101 cm)  
(SGa 5)







**Mirdidingathi**  
**Juwarnda Sally Gabori**  
*Dibirdibi Country, 2010*  
(Kaiadilt)

Synthetic polymer paint on linen  
59 ½ x 39 ¾ inches  
(151 x 101 cm)  
(SGa 8)



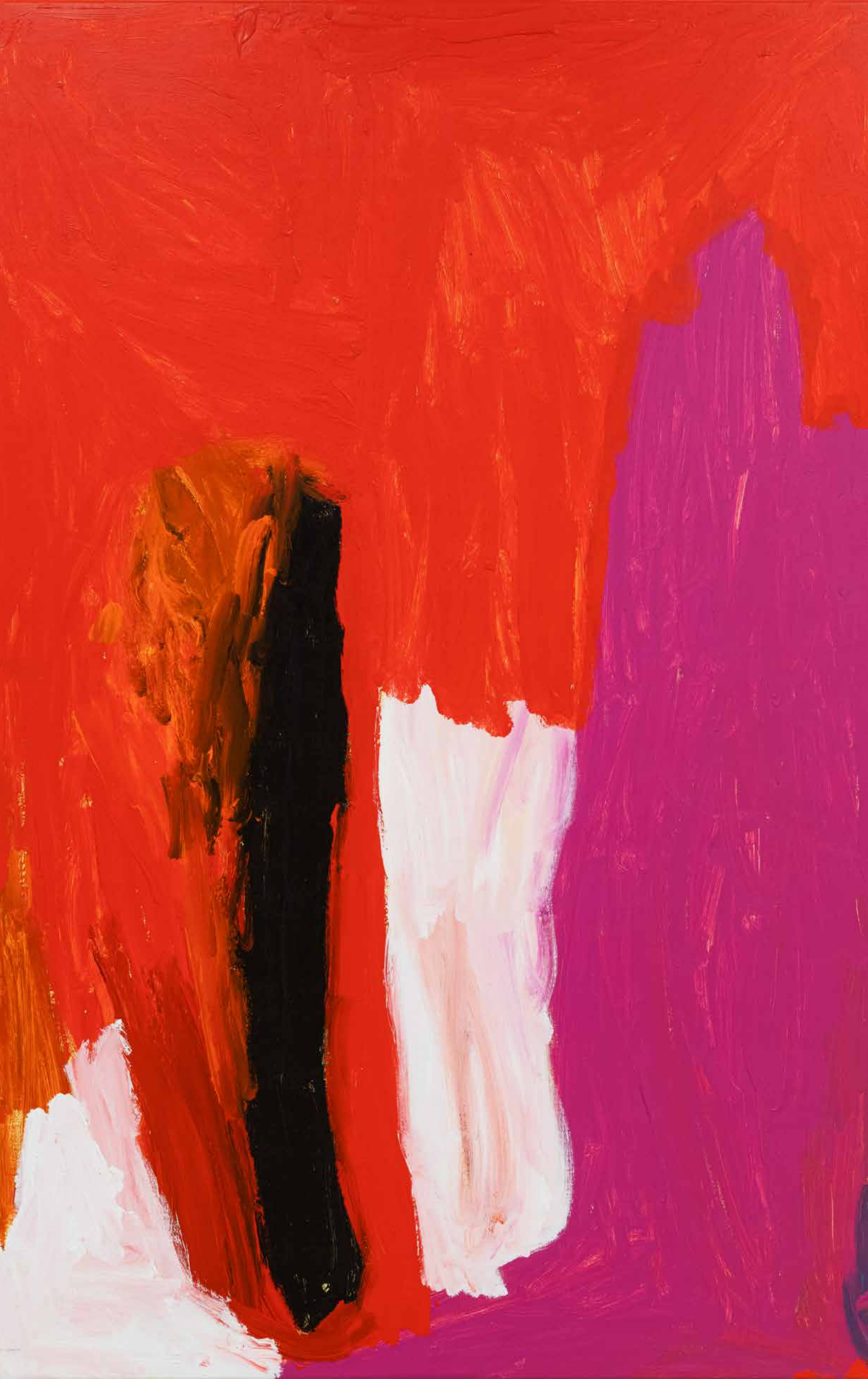






**Mirdidingkingathi**  
**Juwarnda Sally Gabori**  
*Dibirdibi Country, 2009*  
(Kaiadilt)

Synthetic polymer paint on linen  
59 ½ x 39 ¾ inches  
(151 x 101 cm)  
(SGa 9)



# YOLŪ



Dhambit Munungurr

**DHAMBIT  
MUNUNGURR**  
(DJAPU, WAN̄DAWUY, DHUWA)

Born 1968, Yirrkala, North East  
Arnhem Land, Northern Territory  
Lives and works Yirrkala, North East  
Arnhem Land, Northern Territory

Dhambit Munungurr is a Yolŋu woman from Gunyujara and belongs to an incredible lineage of award-winning and respected artists and leaders in politics and Yolŋu lore. Her grandfather, artist Mungurrawuy Yunupinju (c. 1904–79), was a contributor to the 1963 Yirrkala Church Panels—the first significant claim to land by Indigenous Australians through the documentation of ancestral narratives that evidence an unbroken connection to Country. Her artist parents Mutitjpuuy Munungurr (1932–93) and Gulumbu Yunupinju (1945–2012) were both first-prize winners at the National Aboriginal and Torres Strait Islander Art Awards (NATSIAA).

Munungurr has been painting since the age of twelve, having grown up with the aspiration to follow in her parent's footsteps. Her work was initially focused on the application of traditional ochers and Yolŋu structures, though after suffering a life-threatening accident in 2005 and significant injuries that left her wheelchair-bound, she began to develop a unique and highly recognizable approach to painting. While undergoing recovery, Munungurr was granted special cultural permission to experiment with acrylic paint. Earlier works continued to echo the traditional Yolŋu palette of orange, red, yellow, and black; however, over time, Munungurr introduced cool tones of green and then blue instead of and/or mixed with natural ochers, such as gapan (sacred white ocher). She has favored a cool-tone palette ever since, and in doing so has marked a significant development in Yolŋu creative and cultural practice.

Her large bark canvases and larrakitj (hollow log memorial poles) are politically potent and culturally rich. Expressively rendered with gapan, electric ultramarine, and pastel blues applied with a marwat (traditional fine brush made with human hair), Munungurr's works reflect the essence and energy of the sky and sea. They also convey her intimate connection with and knowledge and understanding of Country. Munungurr's works also often articulate a powerful convergence of art, politics, and Yolŋu law. Her journey as an artist is one of determination and resilience, and painting has been central to her recovery. Painting is healing; "it keeps me alive," she says.

Recent solo exhibitions include *Dhambit Munungurr* (2023), Roslyn Oxley9 Gallery, Sydney; and *Dhambit Munungurr* (2019), Salon Project Space, Darwin. Her work has also been presented in major group exhibitions such as *Bark Ladies: Eleven Artists from Yirrkala*, National Gallery of Victoria, Naarm (Melbourne) and *Tarnanthi: Festival of Aboriginal and Torres Strait Islander Art* (2019), Art Gallery of South Australia, Tartanya (Adelaide). In 2022 Munungurr was awarded the National Aboriginal and Torres Strait Islander Art Award (NATSIAA), Museum and Art Gallery of the Northern Territory, Darwin. In 2023 her work won the prestigious Wynne Prize, Art Gallery of New South Wales, Sydney.

Munungurr's work is represented in significant public and private collections nationally and internationally, including the National Gallery of Australia, Kamberri (Canberra), Foundation Opale, Switzerland, and Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, Charlottesville, USA.





**Dhambit Ruypu Munungurr**

*Wärrkarr* (triptych), 2022  
(Yolŋu)

Acrylic on bark

(DRM 1, 2, 3)





**Dhambit Ruypu  
Munungurr**

*Wärrkarr, 2022*  
(Yolŋu)

Acrylic on bark  
90 x 36 inches  
(230 x 91.5 cm)  
(DRM 1)

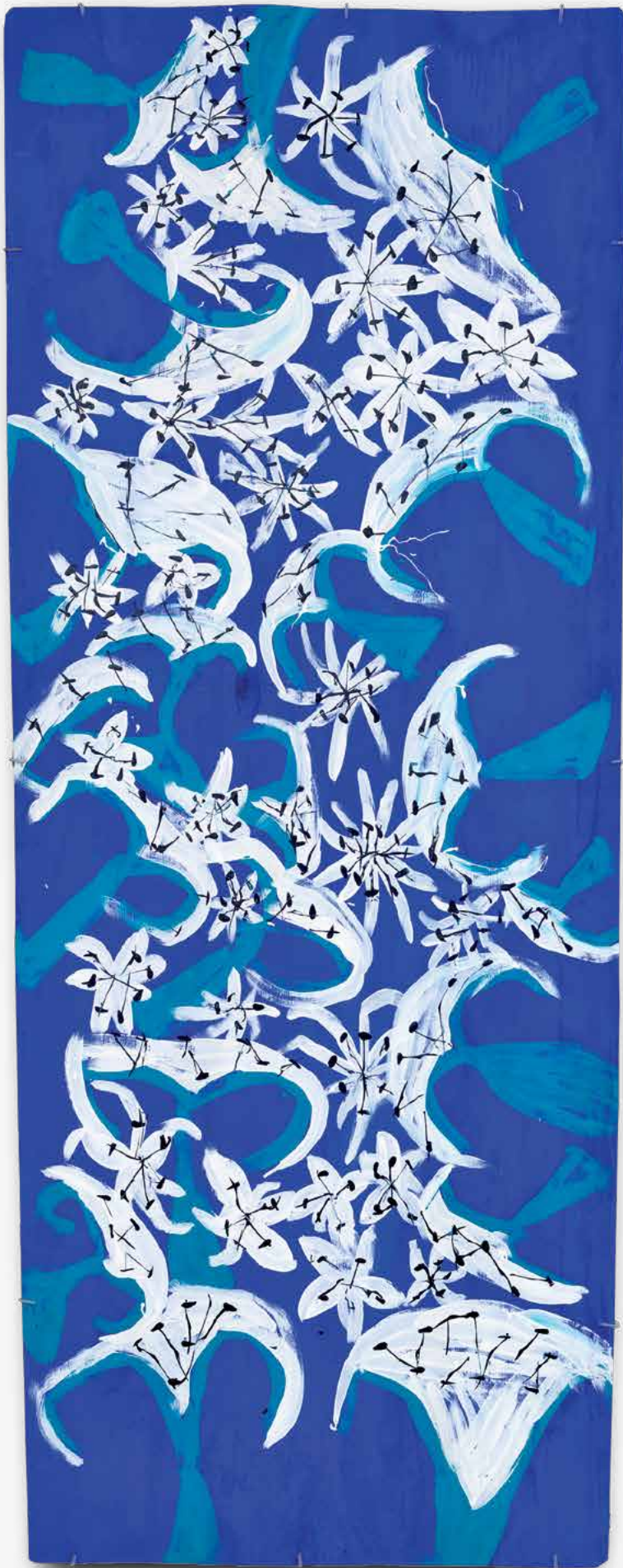




**Dhambit Ruypu  
Munungurr**  
*Wärrkarr, 2023*  
(Yolŋu)

Acrylic on bark  
87 x 39 ⅓ inches  
(221 x 100 cm)  
(DRM 2)





**Dhambit Ruypu  
Munungurr**  
*Wärrkarr, 2023*  
(Yolŋu)

Acrylic on bark  
86  $\frac{1}{5}$  x 35  $\frac{2}{5}$  inches  
(219 x 90 cm)  
(DRM 3)

