



SILVER JUBILEE 
telstra national aboriginal & torres strait islander
ART AWARD

Sponsor's Message

Telstra is once again proud to be associated with the prestigious National Aboriginal & Torres Strait Islander Art Award (NATSIAA), which in 2008 celebrates its 25th anniversary. Telstra has been involved with the Award for 17 of those 25 years and recognises the role the Award plays in lifting the profile of Indigenous artists and the economic benefits Indigenous art delivers to the artists' communities.

Telstra and the Northern Territory Government, through the Museum and Art Gallery of the Northern Territory, share a commitment to fostering, rewarding and promoting Indigenous art and artists. The Award has become an important showcase for both established and emerging artists, and has come to be regarded as the premier national event on the Australian Indigenous art calendar.

Since the Award's inception, over 2,900 artworks have been exhibited and the Award has celebrated some of Australia's most talented Indigenous artists. Following their involvement in the Telstra Art Award, a number of artists have gone on to exhibit nationally and internationally, as well as having their work acquired by cultural institutions.

The Telstra Art Award will again be non-acquisitive in 2008, with winners being able to retain their works. This move has opened up greater opportunities for Award winners as they are able to, in addition to the prize money, gain further financial benefit from the successful sale of their works.

The benefits of winning a Telstra Art Award are significant and Telstra remains committed to supporting Indigenous artists and their communities to ensure they receive the ongoing recognition they deserve.

In the past year, Telstra has continued to work cooperatively with Federal and State Governments to improve telecommunications services to remote Indigenous communities. This has included completion of a major optical fibre construction project to connect the Western Desert communities such as Warburton, Jameson and Wannan.

Telstra's work with the Northern Territory Government in particular has enabled the extension of broadband access into a number of Indigenous communities, providing artists new avenues with which to market their art and communicate with buyers.

On behalf of Telstra, I would like to congratulate all the artists who have submitted works in the 2008 Telstra Art Award.

Geoff Booth

Group Managing Director
Telstra Country Wide

Director's Message

In 2008 we proudly celebrate the 25th Telstra National Aboriginal & Torres Strait Islander Art Award. Since the Award was founded in 1984, we have had the privilege to experience and appreciate the great diversity and beauty of Indigenous artistic expression.

Over the last 25 years, the Award has showed over 2,900 artworks by Indigenous artists at varying stages of their careers and from all around the country, and has provided audiences with a window into the changing face of contemporary Indigenous art. Most importantly, the Award recognises the significant contribution of Indigenous artists to Australia's cultural landscape and plays a key part in the promotion of Indigenous art nationally and internationally.

As we celebrate the Award's Silver Jubilee and reflect on its history and the many artists who have participated, it is also important for us to look forward and ensure that the Award continues to develop to reflect the new directions that Indigenous art is taking.

Congratulations to all the artists who entered the 25th Telstra National Aboriginal & Torres Strait Islander Art Award, the four category winners and the Telstra Award winner.

Thank you to our preselection panel who had the difficult task of selecting over 100 artworks in this year's Award. And, thank you to our dedicated judges, Hetti Perkins and Judy Watson, who generously gave one week of their busy schedules to select the winners of the Award.

I acknowledge the Australia Council for the Arts that, through its Visual Arts and Craft Strategy, provides the Museum and Art Gallery of the Northern Territory with financial assistance to support traditional dancers and contemporary performing artists to participate in this celebration of Indigenous culture.

And, of course, thank you Telstra for your continued and generous support of the Award. For 17 years, Telstra has been associated with the Award and I look forward to working with Telstra in the years to come.

Apolline Kohen

Acting Director
Museum and Art Gallery of the Northern Territory

Telstra Award \$40,000

Makinti Napanangka

Napanangka subsection

Pintupi language

Kintore NT homeland

Kintore NT residence

Untitled

Synthetic polymer paint on linen

This painting depicts designs associated with the site of Lupulnga, a rockhole situated south of the Kintore Community.

The Peewee (smallbird) Dreaming is associated with this site, as well as the Kungka Kutjarra or Two Travelling Women Dreaming.

During mythological times a group of ancestral women visited this site holding ceremonies associated with the area, before continuing their travels north to Kaakuratintja (Lake MacDonald), and later the Kintore area.

The lines in the painting represent spun hairstring which is used in the making of *nyimparra* (hair-belts), which are worn by both men and women during ceremonies.

(Papunya Tula Artists)



Telstra General Painting Award \$4,000

Doreen Reid Nakamarra

Nakamara subsection
Pintupi/Ngaatjatjarra language
Warburton Ranges WA homeland
Kiwirrkura WA residence

Untitled

Synthetic polymer paint on linen

This painting depicts designs associated with the rockhole site of Marrapinti, west of the Pollock Hills in Western Australia. The lines in the painting depict the creek at the site and the sandhills that surround it.

In ancestral times, a group of women of the Nangala and Napangati kinship subsections camped at this site during their travels towards the east. While at the site the women made nose bones, also known as *marrapinti*, which are worn through a hole made in the nose web. During ceremonies relating to Marrapinti, the older women pierced the nasal septums of the younger women who were participating in the ceremony.

Nose bones were originally used by both men and women but are now only inserted by the older generation on ceremonial occasions. Upon completion of the ceremonies at Marrapinti, the women continued their travels east passing through Wala Wala, Ngaminya and Wirrulnga, before heading north-east to Wilkinkarra (Lake Mackay).

(Papunya Tula Artists)



Telstra Bark Painting Award \$4,000

Terry Ngamandara Wilson

Girnimba/Garramirra clan
Jowunga moiety
Gela/Burralang subsection
Burarra/Gun-nartpa language
Gochan Jiny-jirra NT homeland
Gochan Jiny-jirra NT residence

Gulach – Spike Rush

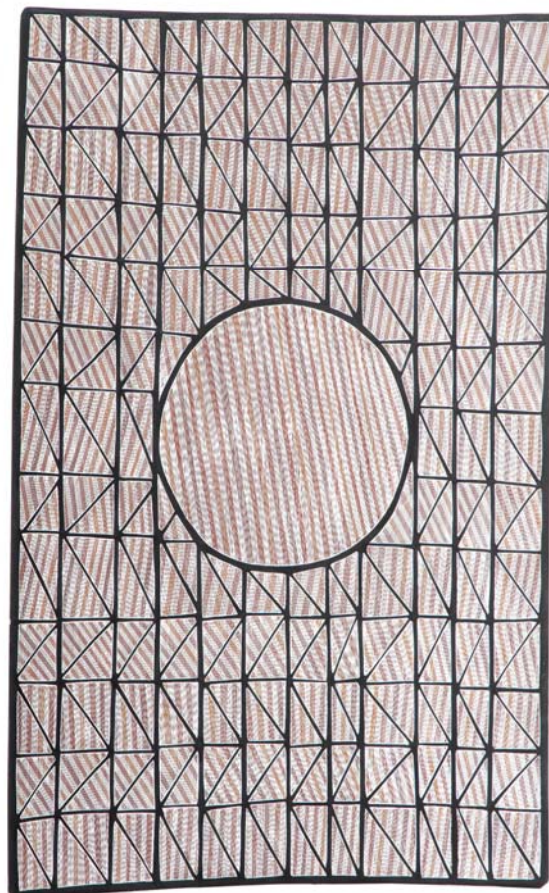
Natural pigments on bark

Terry Ngamandara is a senior custodian of the Gun-gulol Gu-rrenyjinga group of clans, which includes his own clans Girnimba and Garramirra. These clans are all landowners for different areas of the large swamp called Barlparnarra, which lies to the north-west of Gochan Jiny-jirra outstation on the Cadell River.

Barlparnarra is a complex of important sacred sites for the Jowunga moiety group throughout central Arnhem Land. It is associated with the creation myth of the two Sisters, which has a number of versions celebrated throughout Arnhem Land. The Sisters are commonly known as Djang'kawu, but in the Barlparnarra version they are called Murlurlul. Many dreaming tracks of mythological beings associated with the two Sisters converge at this site, and ceremonies which celebrate their journeys are still held there.

The artist has depicted a key emblem for the Gun-gulol Gu-rrenyjinga clans. It is a design for *gulach*, the spike rush (*Eleocharis dulcis*), that dominates the Barlparnarra swamp country. The emblem appears as triangular motifs which cover the entire painting. The spike rush plant has edible corns which are a food source for magpie geese, a key swamp game animal. People also dig and eat the sweet corns.

(Manningrida Arts and Culture)



Telstra Work on Paper Award \$4,000



Dennis Nona

Kal-lagaw-ya language
Badu and Saibai Island Qld homeland
Cairns Qld residence

Dugam

Etching on paper

Dugam is the name of the star that is visible in the early morning sky for about two weeks during August and September. Its presence tells the Torres Strait Islanders that it is the time to harvest the wild yams, *kutai*, *gabau* and *saurr*. It is the responsibility of the older people to look out for the star, which is only visible for two to three hours each morning.

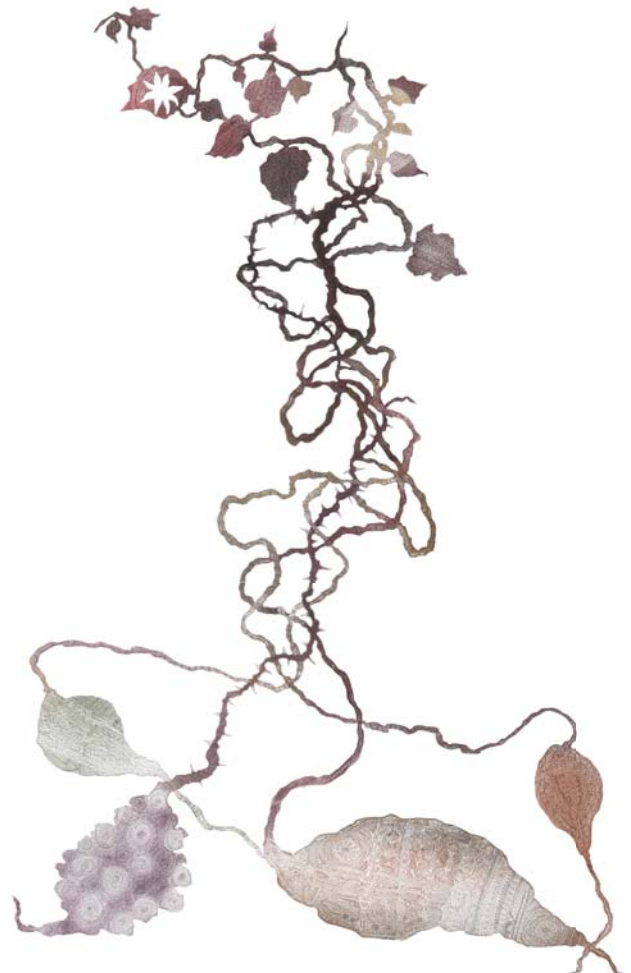
By the time the yams are ready to harvest, the monsoons have passed and much of the vegetation has died off. Finding the yams in the ground is a time-consuming and onerous task. They are located by tracing the vines that are now dead and entwined and tangled with other vines and vegetation in trees they have climbed, several metres away from the yam tuber.

Skill and patience are essential, as the vines are brittle and often broken off, making the job of tracing the correct vine very difficult. Because it is so time-consuming, markers are sometimes left so the person tracking the vine can resume their search at another time.

Once the yams are located and dug up, the islanders are rewarded with a resource they have enjoyed for centuries and one that has sustained and provided them with a food that is very low in saturated fat and cholesterol and an excellent source of dietary fibre, vitamin C, potassium and manganese.

Dugam is depicted in the top left of the print shining through one of the leaves of the withered yam vine. The moon, which is also present at this time, is shown as the faded circle to the right of *Dugam*, also shining through the vine and leaves.

(Australian Art Print Network)



Wandjuk Marika 3D Memorial Award \$4,000 (sponsored by Telstra)

Nyapanyapa Yunupingu

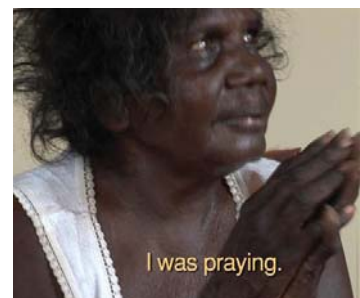
Gumatj clan
Yirritja moiety
Biranybirany NT homeland
Yirrkala NT residence

Incident at Mutpi (1975)

Natural pigments on bark, moving image

This installation consists of a bark painting, *Incident at Mutpi (1975)*, and the artist's narrative of the event *Gatapangawuy Dhawu – Buffalo Story* filmed by The Mulka Project – Yirrkala's new multimedia studio.

(Buku-Larrnggay Mulka Centre)



Highly Commended

Telstra General Painting Award

Angelina George

Far Away Places

Synthetic polymer paint on linen

Richard Bell

Untitled

From the *Psalm Singing Suite*

Synthetic polymer paint on canvas

Wakartu Cory Surprise

Wayampararti

Synthetic polymer paint on canvas

Telstra Bark Painting Award

Napuwarri Marawili

Baraltja

Natural pigments on bark

Irenie Ngalinba

Creek at Kurrurldul

Natural pigments on bark

Telstra Work on Paper Award

Gloria Pannka

West MacDonnell Ranges

Watercolour on paper

Wandjuk Marika 3D Memorial Award (sponsored by Telstra)

Dinni Kunoth Kemarre

Harts Range Rodeo Rider

Synthetic polymer paint on *Erythrina vespertilio*
(Batswing coral tree)

Jenny Fraser

name that movie

DVD

Kathleen Korda

Syaw (Fishnet)

Sandpalm fibre, bamboo, natural dyes

Shirley Purdie

Ngalangangpum (Mother and Child)

Natural pigments on wood



List of Works

Catalogue Number	Artist	Title of work	Medium
1	Adam Ridgeway	<i>Know where you come from, know where you are, see where you go</i>	Ceramic
2	Archie Moore	<i>The Sieve</i>	Coins, wood, steel, tobacco, coffee, flour
3	Barbara Gurwalwal	<i>Djerrh kunngobarn mileruhrurrk – Pandanus bag with knotting stitch</i>	Pandanus, natural dyes
4	Danie Mellor	<i>Exotic lies and sacred ties (the heart that conceals, the tongue that never reveals)</i>	Mixed media installation
5	Debra Wurrkidj	<i>Lorrkon – Hollow Log</i>	Natural pigments on wood
6	Dinni Kunoth Kemarre	<i>Harts Range Rodeo Rider</i>	Synthetic polymer paint on <i>Erythrina vespertilio</i> (Batswing coral tree)
7	Gali Yalkarriwuy Gurruwiwi	<i>Morning Star Pole</i>	Natural pigments on wood, feathers, string
8	Garrawurra Ladies	<i>Yolngu Girri Ga Ngattjin-Matjka Ga Nganybak</i>	Pandanus fibre, bark, natural dyes
9	Garnbaladj Nabegeyo	<i>Manmileyirmiken Badjkid – Panels of colour basket</i>	Pandanus, natural dyes
10	George Nona	<i>Koewbuw Dhoeri</i>	Fibre, feathers, shells, seeds, natural pigments, resin
11	Herbie Salt, Patrick Stanley, Michael Bamboo	<i>Rainforest Shields: Mossman Gorge</i>	Fibreglass
12	Jenny Fraser	<i>name that movie</i>	DVD
13	Jeremiah GarIngarr	<i>Lorrkon Mankabo</i>	Natural pigments on eucalyptus
14	Jerry Patrick	Untitled	Synthetic polymer paint on canvas with sound
15	John Patrick Kelantamama	<i>Purutjikini (Owl)</i>	Natural pigments on ironwood
16	Kathleen Korda	<i>Syaw (Fishnet)</i>	Sandpalm fibre, bamboo, natural dyes
17	Kenny Brown	<i>Pukamani</i>	Natural pigments on ironwood
18	Marina Murdilnga	<i>Dirdbirn – Full Moon</i>	Pandanus, natural dyes
19	Molly Tasman Napurulla	Untitled	Synthetic polymer paint on canvas with sound
20	Nawurapu Wunungmurra	<i>Mokuy Lukthun</i>	Natural pigments on wood
21	Nyapanyapa Yunupingu	<i>Incident at Mutpi (1975)</i>	Natural pigments on bark, moving image
22	Pampila Yankarr	<i>Two Lawmen</i>	Natural pigments on wood
23	Rosemary Jinmauliya	<i>Bamugurra (Baby Mat)</i>	Pandanus, natural dyes
24	Roy Wiggan	<i>Moongoar</i>	Synthetic polymer paint on plywood, wool, cotton wool
25	Samson Bonson	<i>Lorrkon – Hollow Log</i>	Natural pigments on wood
22	Pampila Yankarr	<i>Two Lawmen</i>	Natural pigments on wood

Catalogue Number	Artist	Title of work	Medium
23	Rosemary Jinmauliya	<i>Bamugurra (Baby Mat)</i>	Pandanus, natural dyes
24	Roy Wiggan	<i>Moongoar</i>	Synthetic polymer paint on plywood, wool, cotton wool
25	Samson Bonson	<i>Lorrkon – Hollow Log</i>	Natural pigments on wood
26	Shirley Purdie	<i>Ngalangangpum (Mother and Child)</i>	Natural pigments on wood
27	Suzy Evans	<i>Bengerang</i>	Mixed media
28	Theresa Lemon	<i>Merrepen Dreaming</i>	Pandanus, natural dyes
29	Yidumduma Bill Harney	<i>Banga Djarlala</i>	Natural pigments on wood
30	Djambawa Marawili	<i>B̄aru at Yathikpa</i>	Natural pigments on bark
31	Garawan Wanambi	<i>Marrangu Minytji</i>	Natural pigments on bark
32	George Dangi	<i>Wagilag Story (Mowlk Ceremony)</i>	Natural pigments on bark
33	Glen Namundja	<i>Ngalyod</i>	Natural pigments on bark
34	Gulumbu Yunupingu	<i>Garak</i>	Natural pigments on bark
35	Irenie Ngalinba	<i>Creek at Kurrurldul</i>	Natural pigments on bark
36	Ivan Namirrcki	<i>Kudjaldorrdo creek</i>	Natural pigments on bark
37	Malaluba Gumana	<i>Dhatam at Garrimala</i>	Natural pigments on bark
38	Marrnyula Mununggur	<i>Ganybu</i>	Natural pigments on bark
39	Mulkun Wirrpanda	<i>Wukiti Djalkiri</i>	Natural pigments on bark
40	Napuwarri Marawili	<i>Baraltja</i>	Natural pigments on bark
41	Terry Ngamandara Wilson	<i>Gulach – Spike Rush</i>	Natural pigments on bark
42	Adam Hill	<i>K9 vs Bloodline on the Breadline</i>	Synthetic polymer paint on canvas
43	Alison Inkamala	<i>Larapinta Camp (Yarrenyty Arltere)</i>	Synthetic polymer paint on canvas
44	Angelina George	<i>Far Away Places</i>	Synthetic polymer paint on linen
45	Angelina Ngal	<i>All One Country</i>	Synthetic polymer paint on linen
46	Bill Whiskey Tjapaltjarri	<i>Rockholes Near the Olgas</i>	Synthetic polymer paint on Belgian linen
47	Billy Benn Perrurle	<i>Artetyerre</i>	Synthetic polymer paint on canvas
48	Craig Allan Charles	<i>Broken Ground – Murray Travel (Latje Latje)</i>	Synthetic polymer paint, gold leaf, mixed media on canvas
49	Daniel Walbidi	<i>Kirriwirri</i>	Synthetic polymer paint on linen
50	Doreen Reid Nakamarra	Untitled	Synthetic polymer paint on linen
51	Dorothy May	<i>Yiyital</i>	Synthetic polymer paint on canvas
52	Eileen Moore	<i>Flowers</i>	Synthetic polymer paint on canvas
53	Emma Daniel	<i>Karrinyarra (Mt Wedge)</i>	Synthetic polymer paint on Belgian linen
54	Eunice Napanangka Jack	<i>Hairstring from my Father's Country</i>	Synthetic polymer paint on canvas
55	Gabriel Nodea	<i>Warmun Dreamtime</i>	Natural ochres and pigment on canvas

Catalogue Number	Artist	Title of work	Medium
56	Galya Pwerle	<i>Awelye Atnwengerrp</i>	Synthetic polymer paint on canvas
57	Gilgi	<i>Gullaroo Wandjina Story</i>	Synthetic polymer paint on canvas
58	Gloria Tamerre Petyarre	<i>Bush Medicine</i>	Synthetic polymer paint on canvas
59	Gordon Syron	<i>Guilty, Your Honour</i>	Oil on canvas
60	Graham Taylor	<i>Mission Boy</i>	Synthetic polymer paint on canvas
61	Helen McCarthy Tyalmuty	<i>Abye Najabitung</i>	Synthetic polymer paint on canvas
62	Jean Baptiste Apuatimi	<i>Jirtaka (Sawfish)</i>	Natural pigments on linen
63	Jeannie Mills Pwerl	<i>Anaty – Desert Yam</i>	Synthetic polymer paint on canvas
64	Joan Stokes	<i>Outback Angels</i>	Synthetic polymer paint on canvas
65	Joshua Bonson	<i>Skin</i>	Synthetic polymer paint on canvas
66	Karen Mills	<i>String Bag Series; No.1 (White)</i>	Synthetic polymer paint on linen
67	Kathleen Ngale	<i>Anwekety (Bush Plum – Conkerberry)</i>	Synthetic polymer paint on canvas
68	Kuntjil Cooper	<i>Mynima Kutjara (Two Sisters Dreaming)</i>	Synthetic polymer paint on Belgian linen
69	Laurie Nilsen	<i>Optical Pollution</i>	Synthetic polymer paint on canvas
70	Linda Gilbert	<i>Syaw (Fishnet)</i>	Synthetic polymer paint on linen
71	Linda Syddick Napaltjarri	<i>Big rain at Warlukurritje</i>	Synthetic polymer paint on Belgian linen
72	Lindsay Harris	<i>Tracks to Kockerbin Rock</i>	Pigment, resin and synthetic polymer paint on hemp
73	Loongkoonan	<i>Bush Tucker in Nyikina Country</i>	Synthetic polymer paint on canvas
74	Lucy Ward	<i>Wandjinas in Ngarangarri Country</i>	Synthetic polymer paint on linen
75	Lydia Balbal	<i>Pikarong</i>	Synthetic polymer paint on linen
76	Madeline Hodge	<i>Young Grandfather George</i>	Synthetic polymer paint on canvas
77	Maida Stewart-Amakun	<i>Kapuk</i>	Synthetic polymer paint on Belgian linen
78	Makinti Napanangka	Untitled	Synthetic polymer paint on linen
79	Margaret Baragurra	<i>Gali Gali</i>	Synthetic polymer paint on linen
80	Margo Dobbs	<i>Landscape My Country</i>	Synthetic polymer paint on linen
81	Maria Josette Orsto	<i>Pakitiringa Jilamara (Rain Body Painting)</i>	Natural pigments on canvas
82	Naata Nungurrayi	Untitled	Synthetic polymer paint on linen
83	Nici Cumpston	<i>Nookamka rushes, Lake Bonney, South Australia 2008</i>	Giclee photographic print on canvas, handcoloured with watercolours and pencil
84	Nyarraypi Giles	<i>Warmarunggu</i>	Synthetic polymer paint on canvas
85	Omborriin	<i>Gullaroonari – Munja Country</i>	Synthetic polymer paint on linen
86	Pansy Hicks	<i>Ngurra</i>	Synthetic polymer paint on canvas
87	Pauline Moran	<i>Mission Times</i>	Synthetic polymer paint on linen

Catalogue Number	Artist	Title of work	Medium
88	Peggy Wassi	<i>Marroowan and Jaraji</i>	Synthetic polymer paint on linen
89	Peter James Hewitt	<i>Dat A Catapulla</i>	Mixed media on board
90	Regina Pilawuk Wilson	<i>Message Sticks</i>	Synthetic polymer paint on linen
91	Richard Bell	Untitled From the <i>Psalm Singing Suite</i>	Synthetic polymer paint on canvas
92	Ricky Drill	<i>Djowerdidi – Piccaniny</i>	Natural pigments on canvas
93	Robert Barton	<i>Calton Hills – My Father's Dreaming</i>	Synthetic polymer paint on Belgian linen
94	Timothy Cook	<i>Kulama</i>	Natural pigments on linen
95	Tjayanka Woods	<i>Tjunama</i>	Synthetic polymer paint on Belgian linen
96	Tommy Yannima Watson	<i>Pirurpa Kalarintja</i>	Synthetic polymer paint on Belgian linen
97	Trevor Turbo Brown	<i>Sunset Bunjil (Spirit in the Sky)</i>	Synthetic polymer paint on canvas
98	Wakartu Cory Surprise	<i>Wayampararti</i>	Synthetic polymer paint on canvas
99	Wentja Napaltjarri	<i>Country West of Kintore</i>	Synthetic polymer paint on linen
100	Wingu Tingima	<i>Wati Kutjara</i>	Synthetic polymer paint on canvas
101	Yinarupa Nangala	Untitled	Synthetic polymer paint on linen
102	Yvonne Kunoth	<i>Wild Flower</i>	Synthetic polymer paint on canvas
103	Alick Tipoti	<i>Adhikuyam</i>	Handcoloured linocut on paper
104	Bindi Cole	<i>How to be a Domestic Goddess</i>	Inkjet on rag paper
105	Darren Siwes	<i>Gold, Silver, Bronze Women</i>	Cibachrome prints on paper
106	Dennis Nona	<i>Dugam</i>	Etching on paper
107	Don Namundja	<i>Djerrk and Yirrdjilla (bush tucker)</i>	Natural pigments on paper
108	Glenn Pilkington	<i>Once Was Warrior</i>	Digital prints on paper
109	Gloria Pannka	<i>West MacDonnell Ranges</i>	Watercolour on paper
110	Hubert Pareroutja	<i>Simpsons Gap</i>	Watercolour on paper
111	Ivy Pareroutja	<i>East of Alice Springs towards Santa Teresa</i>	Watercolour on paper
112	Josie Kunoth Petyarre	<i>Melbourne Story</i>	Felt-tip pen on paper
113	Mervyn Rubuntja	<i>Ormiston Gorge</i>	Watercolour on paper
114	Ngarra	<i>Andinyin Country</i>	Synthetic polymer paint on paper
115	Nina Puruntatameri	<i>Kulama Design</i>	Mauve ink made with natural pigments, etching with chine colle on paper
116	Robert Namarnyilk	<i>Mongerrk</i>	Synthetic polymer paint and natural pigments on paper
117	Wilfred Nawirridj Ezariah Kelly Terrance Nabegeyo Graham Badari	<i>Kunred ngadberre kubolkyahwurd (A little bit of our country)</i>	Etching on paper

Judges' Comments

Makinti Napanangka *Untitled*

Makinti sings across the space, illuminates, channels the country, an inner light, joyful, poetic, transforms the optic nerve, on looking away the colours resonate, singing out with light, her high colour memory

Doreen Reid Nakamarra *Untitled*

vibrates, low intensity of hidden layers, rhythmic, pulsating slowly, buzzing in soundwaves across the work and beyond the space of the work

Nyapanyapa Yunupingu *Incident at Mutpi (1975)*

fresh, vibrant, gestural, full of the story, powerful, the bark is as alive and as full of movement as the video document, the old and the new generations together across media, the past, the present and the future as one

Dennis Nona *Dugam*

a beautiful aesthetic, graceful, floating, a spatial spooling, delicate trailing roots of the plant, many layered with a rich history of seasonal, cultural and medicinal elements, the play of yam tendrils, an innovative work with the use of the cut etching plate echoing the plant forms

Terry Ngamandara Wilson *Gulach – Spike Rush*

bark shimmer, jewel-like, compelling, holds the gaze from a distance, exquisite, lines a hair's breadth apart, mathematical precision, a perfect order of forms

Jenny Fraser *name that movie*

an intriguing guessing game, pulls out and teases, shorthand notations of race, culture, identity, new eyes peeled to spot the stereotype

Angelina George *Far Away Places*

dipping and soaring, across country, cool water floating in rockholes, a generous sweep of land close to the artist's heart

Kathleen Korda *Syaw (Fishnet)*

between the woven stitch, gathering dreams, babies rocked to sleep, subtle colour gradations, violet, reds, browns, ochres, a gentle tug, strong culture, bush technology

Richard Bell *Untitled – from the Psalm Singing Suite*

a continuing tragedy, what was left unsaid ... point blank

Gloria Pannka *West MacDonnell Ranges*

gentle, resonant, the contours of memory

Shirley Purdie *Ngalangangpun (Mother and Child)*

broad planes, upward gaze, devotional, la pietà, mother and child

Wakartu Cory Surprise *Wayampararti*

cool greens, blues, the importance of water, embedded

Napuwarrri Marawili *Baraltja*

sinews, wave-like, over and under, framed by serpentine forms

Dinni Kunoth Kemarre *Harts Range Rodeo Rider*

cocksure cowboy, sunburnt, on pit bull, big hat riding out, frontier land

Judy Watson & Hetti Perkins



World class talent, nurtured here

Telstra is proud to be a major supporter of Australian sport, business, the arts and our community. To find out how we're making a difference, visit beinvolved.telstra.com

L to R: Dale Thomas, Collingwood Magpies • Jody Broun, Telstra National Aboriginal & Torres Strait Islander Art Award Winner
• Morgan Evans, Telstra Road To Tamworth Winner • Gina Brescianini, Telstra Ballet Dancer Award Winner.



Telstra