



I

Katjarra Butler

***Ngamurru*, 2018**

Synthetic Polymer Paint on Canvas #19438

40.5 x 101.5 cm

Framed: \$ | Unframed: \$

PROVENANCE

Tjarirli Art, SA
Cooee Art, NSW

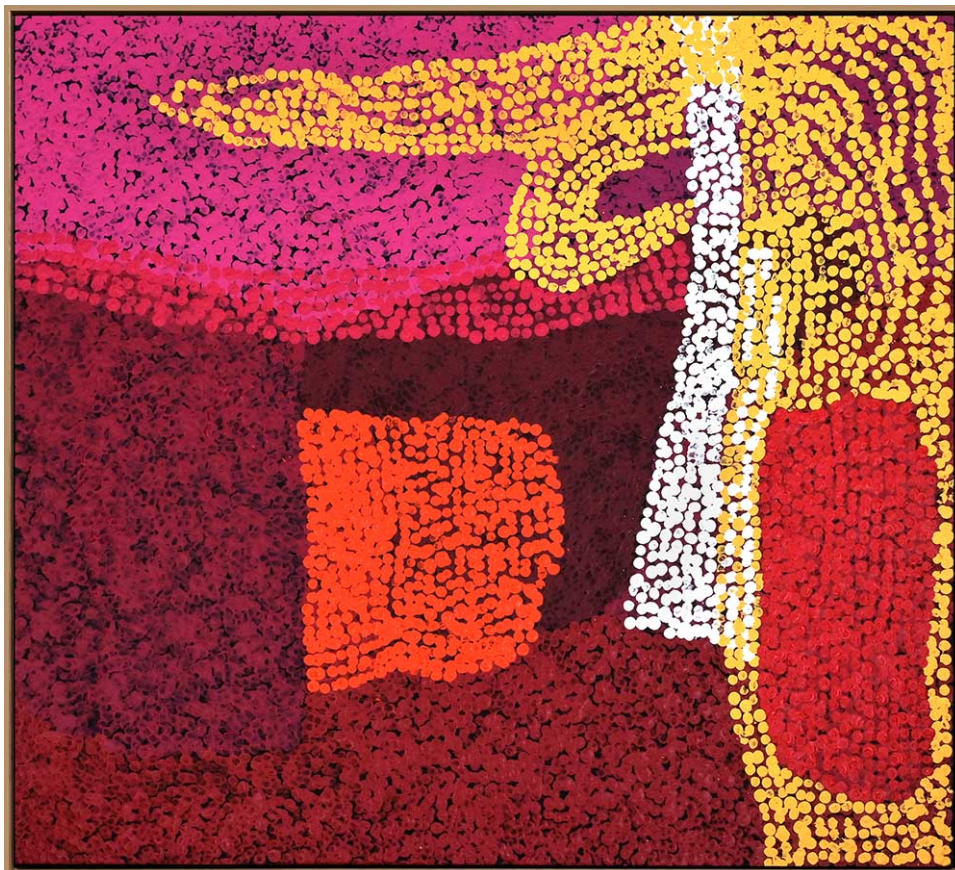
Pages From the Atlas , April 2022, Cooee Art Redfern

Written by Elizabeth Marrkilyi (Katjarra's neice):

Katjarra was born quite close to Kulkurta and Purrungu at a place called Kuun. Kuun is the name of the waterhole there. Kuun is also the name of the yellow ochre. There is also a place very close to Kuun that Katjarra refers to as her home and is one of her Tjukurpa or dreaming which she paints. It is called Kuurmankutja. This place is home to the two Kuniya (python) dreaming. The other dreaming that she paints is Marrapirnti. Her father was Lilywara Tjungurrayi and her mother was Mangkatji Nangala. Katjarra had an older sister Nguya Napaltjarri and younger brother Peter Tjanpaltjarri, now both deceased. Katjarra lived with her parents, siblings and immediate family in the bush as a child, teenager and young married woman.

COOEE ART GALLERY

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2

Yannima Tommy Watson

Untitled,

Synthetic Polymer Paint on Belgian Linen #19671

101 x 112 cm, 103.5 cm x 114.5 cm (frame)

Framed: \$ | Unframed: \$

PROVENANCE

Yanda, NT

Cooee Art, NSW

Pitjantjatjara elder Tommy Watson gained wide acclaim in an astonishingly short amount of time. His debut at the 2002 Desert Mob show in Alice Springs was followed by his participation in a series of domestic group exhibitions in which his reputation gained momentum. Tommy Watson's prominence was ultimately cemented when, in 2006, he was commissioned to create a permanent installation in the Musee du Quai Branly, in Paris.

Grounded in his paintings are rockholes, mountain ranges, and creekbeds. However, these are transmitted to us through his works in waves of light. Many of his paintings are, in fact, evocative of nuclear shock waves, light waves, and explosions.

Notably, his transition to stardom was far from contrived, or even self-driven. This is perhaps why the description of 'art star' was so incongruous when applied to Watson. He preferred not to enter into art dialogue at all, a fact that was helped by his almost total reliance on his native language, Pitjantjatjara.

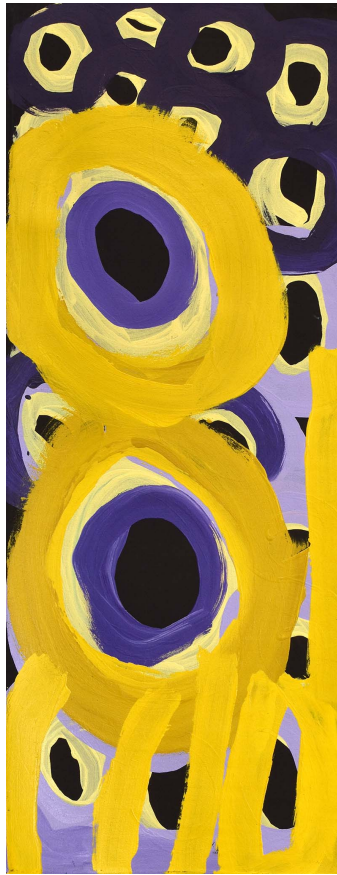
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3

Katjarra Butler

Ngamurru, 2018

Synthetic Polymer Paint on Canvas #19437

40.5 x 101.5 cm

Framed: \$ | Unframed: \$

PROVENANCE
Tjarirli Art, SA
Cooee Art, NSW

Pages From the Atlas , April 2022, Cooee Art Redfern
A Cooee Christmas | Next Gen 2021, December 2021, Cooee Art | Redfern

Written by Elizabeth Marrkilyi (Katjarra's neice):

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4

Paji Wajina Yankarr Honeychild

Nurtu, 2002

Synthetic polymer paint on Cotton Duck #11368

105 x 94cm

Framed: \$8500 | Unframed: \$

PROVENANCE

Mangkaja Arts, Fitzroy Crossing, WA
Lawson Menzies Lot 170 November 2005
Tjala Aboriginal Art, Sydney, NSW
Cooee Art Gallery, NSW

Pages From the Atlas , April 2022, Cooee Art Redfern
Cooee Art Gallery at Australian Galleries, April 2016, Australian Galleries Sydney
Collector's Edition, August 2013,

This place is called Nurtu. We used to stay here when I was a kid. This was a living water hole and we would move from place to place. We never stayed in one place.

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5

Ngarga Thelma Judson

Untitled, 2019

Synthetic Polymer Paint on Canvas #19600

101.5 x 101.5 cm

Framed: \$ | Unframed: \$

PROVENANCE
Spinifex Hill Studios, WA
Cooee Art, NSW

Painting Words, December 2022, Cooee Art | Redfern

Thelma was born in the Percival Lakes region and grew up in the area surrounding Yimiri and Kurturarra waterholes. In 1964, just preceding a weapons' testing program that was to be launched by the Australian government within this region, a final search for any remaining pujiman (Aboriginal nomadic desert dwelling people) was conducted. For several weeks, Thelma and her family evaded their pursuit by aeroplane spotters, motorcars, Aboriginal trackers and patrol officers. When they were finally intercepted, the family was brought in to Jigalong Mission. Their relocation followed the movement of many Martu coming in from the desert, precipitated by the dual effects of an extreme and prolonged drought, and increasing contact with European drovers following the construction of the Canning Stock Route.

Thelma went to school in Jigalong, then moved to Strelley Station for a time before returning to Jigalong. There, she married fellow artist Yanjimi Peter Rowlands. Together they remained in Jigalong, raising their children in the years prior to the Return to Country movement of the 1980s, when they collectively relocated to Pamngurr Aboriginal Community. Today Thelma moves between Port Hedland, Newman, and Pamngurr.

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6

Kunmanara Wingu Tingima

Kungkarrakalpa Tjukurpa, 2005

Synthetic Polymer Paint on Canvas #19616

137 x 100 cm

Framed: \$ | Unframed: \$5000

PROVENANCE

Signed & inscribed verso with Irrunytju Arts Centre provenance,
Cat No. #IRR05376
Private Collection
Cooee Art, NSW

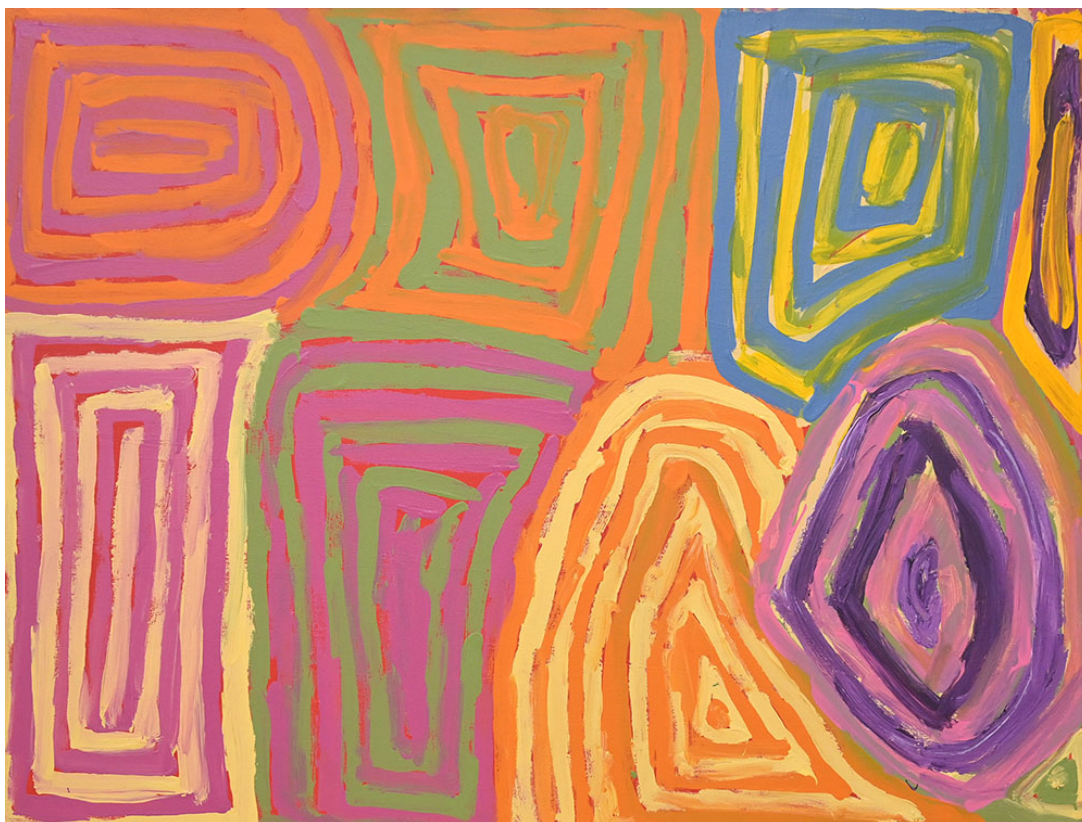
Pages From the Atlas , April 2022, Cooee Art Redfern

Wingu was born at a rockhole called Nyumun, in the Western Desert of Western Australia in the 1920s. She travelled by foot with her mother and father to the mission at Ernabella, where she worked spinning sheep's wool. Just 5 years before her death in 2010, she moved to Nyapari in South Australia and later Irrunytju in Western Australia, where she began painting.

This is Kungkarrakalpa, a sacred place for the Seven Sisters story. The sisters were travelling through this country. Wati Nyiru was chasing them all over. He was a Ngankuri (magician) and could change into many forms to trick the sisters. He changed into a quandong tree, but when the sisters tasted it they knew it wasn't quite right.

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7

Nola Rogers

***Gogo Station*, 2021**

Synthetic Polymer Paint on Belgian Linen #19568

75 x 101 cm

Framed: \$ | Unframed: \$1600

PROVENANCE
Mangkaja Arts, NT
Cooee Art, NSW

Pages From the Atlas , April 2022, Cooee Art Redfern
A Cooee Christmas | Next Gen 2021, December 2021, Cooee Art | Redfern

"This is about Gogo station on the old road. When I was young we were living there. We used to collect the coloured rocks from the hills, all different colours. Our mothers too and parents collected stones. We would gift it to our teachers and people as a gift from our country."

Nola Rogers, courtesy of Mangkaja Arts

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8

Mitjili Napanangka Gibson

Wilinkarra, 2010

original screenprint #19653

70 x 90 cm (paper) 58 x 77 cm (image) 7/30

Framed: \$ | Unframed: \$

PROVENANCE

Gallery Gondwana Fine Art, NT
Cooee Art Gallery, NSW

Pages From the Atlas , April 2022, Cooee Art Redfern

'Wilinkarra' is the Pintubi name for Lake Mackay. This area is Mitjili's traditional country and this is the region where she lived pre-contact. Mitjili's family would camp on the Walatu (islands of the lake) and then go into the surrounding bush to hunt. One of their main camps was called "Parrailpit", a large wetland area with many eucalyptus trees.

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9

Christine Nakamarra Yukenbari

Winpurpurla, 2010

synthetic polymer paint on linen #16615

120 x 180 cm

Framed: \$ | Unframed: \$

PROVENANCE

Warlayirti Artists, Balgo Hills, Cat No. 632/10

Alcaston Gallery, Vic, Cat No. AK16651

Private Collection, Qld

Pages From the Atlas, April 2022, Cooee Art Redfern

This is the largest and most accomplished painting recorded in this artist's oeuvre. Christine Yukenbari is the daughter of the renowned Balgo Hill's painters Lucy Yukenbari and Helicopter Joe Tjungurrayi. She paints in the kinti-kinti (close-close) style of dotting pioneered by her mother.

In this large canvas Christine has painted her mother's country south of Balgo, in the Great Sandy Desert. This country is named Winpurpurla after the soakwater depicted as the central circle in the painting. Winpurpurla is a permanent waterhole or "living water" place. Women often travel to Winpurpurla to collect a variety of seeds including lukarrari which is ground to make damper and kumpupatja (bush tomato). The definite lines in the painting represent the tali (sandhills) that dominate this country.'

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10

Mitjili Napanangka Gibson

Marruwa, 2006

synthetic polymer paint on Belgian linen #17551

91 x 91 cm

Framed: \$5325 | Unframed: \$5000

PROVENANCE

Gallery Gondwana, NT Cat No. 9439MN
Private Collection, NSW

accompanied by a Gallery Gondwana certificate of authenticity

Pages From the Atlas , April 2022, Cooee Art Redfern
Beyond Time, August 2019, Booker-Lowe Gallery Houston

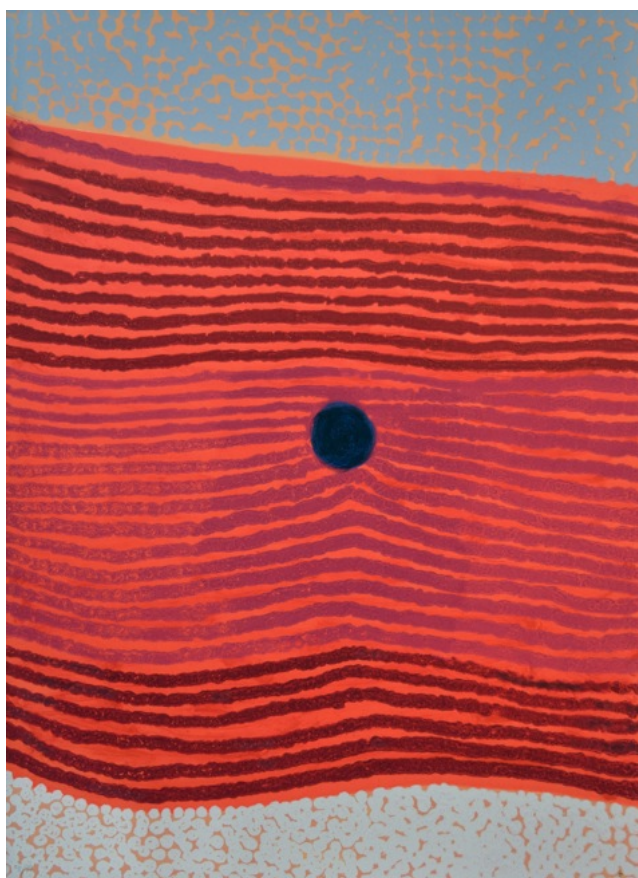
Mitjili Napanangka Gibson began painting on canvas inspired by her niece, Dorothy Napangardi, in 2006, the year this work was created. They shared many Dreaming stories, in particular those associated with Mina Mina, a sacred site for the Napanangka and Napangardi skin groups on Warlpiri land.

Fluent in both Pintupi and Warlpiri Mitjili could trace her heritage to members of the Pintupi whose first contact with white people was a meeting with Donald Thompson's exploration party in 1957. While most Pintupi moved north towards Balgo or east towards Papunya, Mitjili Napanangka Gibson's small family group moved to the Warlpiri community of Yuendumu.

In this painting Mitjili has depicted a part of a long narrative Dreaming story about two young girls. Their tracks are shown as they walk between sites around the Murruwa area where they sat down.

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II

Helicopter Tjungurrayi

This Place My Country, 2003

Linocut - Hand wiped and rolled 8 colour relief print #19507

76 x 56 cm AP/99

Framed: \$ | Unframed: \$1500

PROVENANCE

Editions Tremblay NFP, Bungendore, NSW
Coo-ee Art Gallery, Sydney

Yilpingji, Dr Christine Nicholls
Pages From the Atlas, April 2022, Cooee Art Redfern

Helicopter has painted some of his traditional country, which is located far to the south west of Balgo, in the Great Sandy Desert. This country is centred around Jupiter Well and is dominated by tali or sand hills. "These lines made by wind are talis (sand hills). Kurli, good wind, brings warm weather. Not rubbish wind, yalta (cold wind), maybe kill babies and old people. Lovely time of year, birds everywhere, everything growing, boys and girls running amok. This soak, living water, we call yinta, really full up when rains come. These white stones, mawuntu, special place; ceremony place."

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12

Lucy Napanangka Yukenbarri

***Pumyarnita II (love magic)*, 2003**

original screenprint #14583

75 x 55 cm (paper) 60 x 41 cm (image) 69/100

Framed: \$ | Unframed: \$

PROVENANCE

Medium: Screenprint

Edition Size: 99

Published: Darwin Basil Hall Editions Darwin NT November 2003

Printer: Basil Hall

Studio: Basil Hall Editions Darwin, NT

Paper size: 760 mm x 560 mm

Paper: Hahnemuhle 350gsm

Yilpingji, Dr Christine Nicholls

Pages From the Atlas , April 2022, Cooee Art Redfern

This print depicts some of Lucy's country far to the south of Balgo, in the Great Sandy Desert. This country is known as Punyanita and is named for the soakwater, or tjurnmu, featured in the centre of the painting. Tali, or sand dunes dominate the landscape of the area, while purra (bush tomato), tjunta (bush onion) and kamti (bush potato) are commonly found here. The small dots depict the variety of these foods. The U shapes represent women performing ceremony to ensure the bush foods will remain abundant and maintain their strong connections with country.

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13

Susie Bootja Bootja

Kaningarra, 2002

original screenprint #19504

76 x 56 cm (Paper) 76 x 56 cm (Image) 97/99

Framed: \$ | Unframed: \$1000

PROVENANCE

Printer: Theo Tremblay, Bruce and Betty Clarke.

Studio: Editions Tremblay

Created at Warlayirti Artists, WA

Yilpingji, Dr Christine Nicholls

Pages From the Atlas , April 2022, Cooee Art Redfern

During the Tjukurrpa (Dreamtime) a man and woman were travelling around this area which is located, at the top of the Canning Stock Route. They stopped in the country known as Kaningarra to dig a hole for water, where a permanent spring now exists. The two people are shown as the U shape. They are shown camping by the spring. Surrounding them is the abundance of tjunta, or bush onion, which can be found in this region today. The arch shapes along the edges are talis, or sand-hills, which dominate the landscape of the area. The iridescent colours reflect the sky, the white and black stones and the colours of the sand hills as the late afternoon advances toward sundown.

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14

Rammey Ramsey

Stony Creek - Warlawoon Country, 2017

natural earth pigments and pigments on canvas #19388

90 x 50 cm

Framed: \$ | Unframed: \$4400

PROVENANCE
Warmun Art Centre, WA
Cooee Art, NSW

Pages From the Atlas , April 2022, Cooee Art Redfern

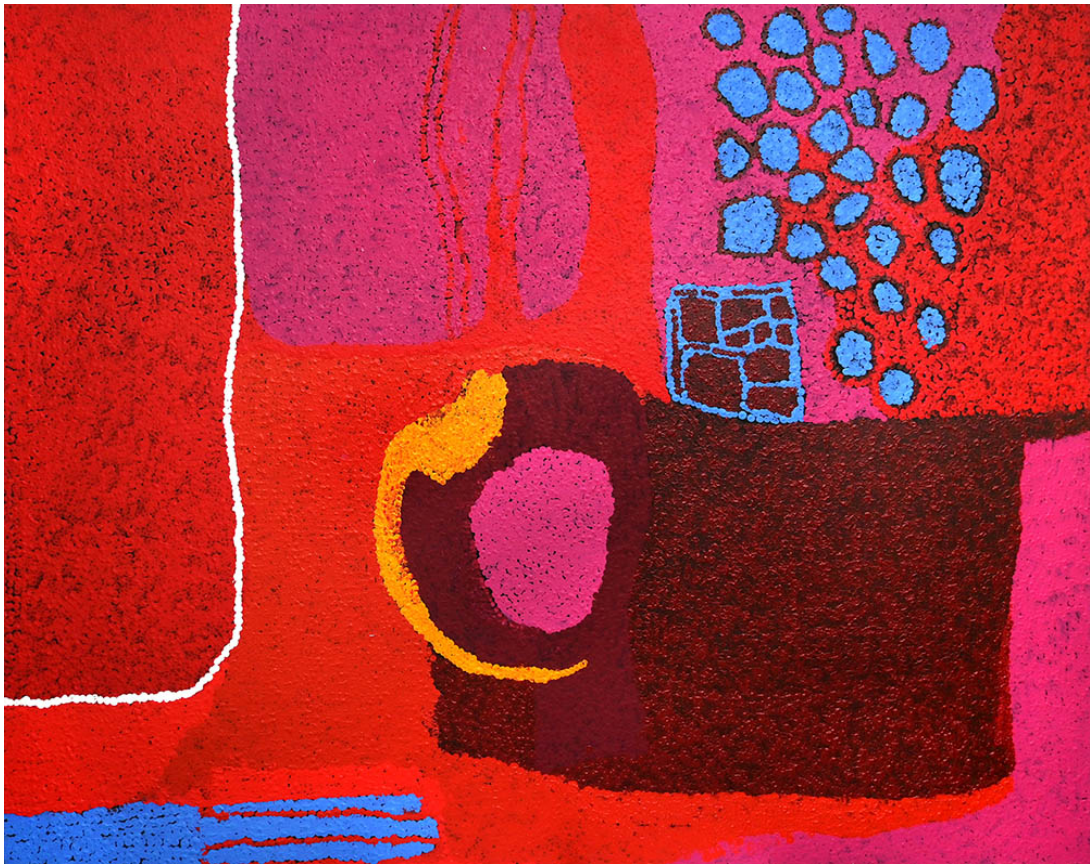
Rammey Ramsey is a senior Gija man of Joongoora skin, whose ancestral Country lies to the west of Bedford Downs near Elgee Cliffs. Ramsey says: "This is my place called Stony Creek, it is part of Warlawoon Country. They named me Warlawoon for my Country here. There is a Dreamtime waterhole there (shown in the middle, in blue), a place where many fish live.

This is my mother and father's Country. I own that Country from my mother and father. Lots of people used to live here with my parents."

Ramsey now lives in Bow River. His work is forever infused with the memory of Warlawoon Country together with a longing for Country his work teases out the complexities of Gija world-views and the impact of pastoral occupation on his land.

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15

Yannima Tommy Watson

Warmala, 2006

synthetic polymer paint on linen #8552

164.5 x 207cm

Framed: \$ | Unframed: \$98000

PROVENANCE

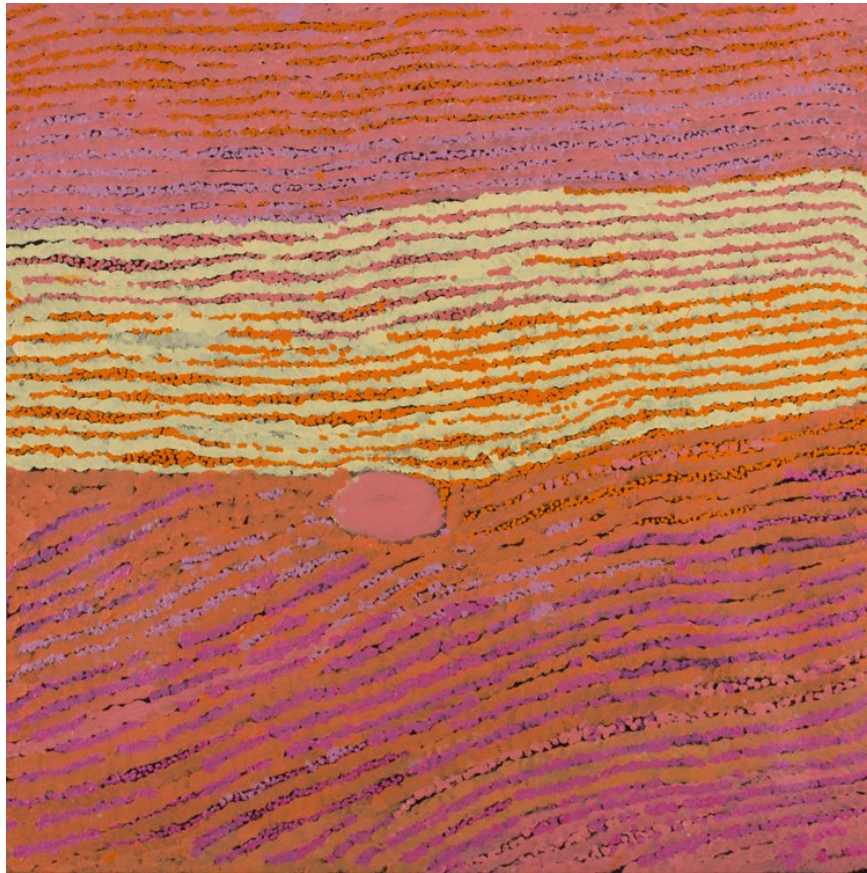
Agathon Gallery, NSW
Private Collection, NSW
Cooee Art, NSW

Australian Art Review 'Coo-ee', Issue 34 Jul-Aug 2012
Pages From the Atlas , April 2022, Cooee Art Redfern
Coo-ee Annex Project Home, September 2012, Chambers Ave.
AIAM100.com Exhibition Launch , August 2010, Coo-ee Art Gallery

"Watson is a master of invention....Each painting tells a specific story, but the most impressive feature is the artist's use of colour.... Like Matisse, Watson knows that one may have warm and cool shades of red, warm and cool shades of blue. But he knows this instinctively, without any formal training. What he knows cannot be verbalised, and cannot be taught, yet no one could see these paintings and not be convinced of its profundity.'
– John McDonald, Art Critic, Sydney Morning Herald

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16

Mulyatingki Marney

***Walk Around*, 2019**

Synthetic Polymer Paint on Belgian Linen #19599

91.5 x 91.5 cm

Framed: \$ | Unframed: \$

PROVENANCE
Spinifex Hill Studios, WA
Cooee Art, NSW

Pages From the Atlas , April 2022, Cooee Art Redfern
A Cooee Christmas | Next Gen 2021, December 2021, Cooee Art | Redfern

"I'm born there, soak one."

Mulyatingki Marney is the sister of fellow artists Donald Moko, May Wokka Chapman and Nancy Nyanjilpayi Chapman. She was born at Nyinyari, near the Canning Stock Route. Her country encompasses the Punmu, Kunawarritji and Karlamilyi River regions.

Mulyatingki walked extensively through this area with her family as a young girl. Following the death of her parents, the sisters continued to travel in the desert alone, though at times they would meet and travel with other family groups.

When her family saw white people for the first time, they hid from them in a cave until nightfall. With the construction of the Canning Stock Route in 1910, they increasingly came into contact with European and Martu drovers travelling along the Route. Finally, following an extreme and prolonged drought, Mulyatingki's family walked into Balfour Downs Station, where they were collected by mission staff and taken to Jigalong Mission. They were one of the last families to leave the desert.

In 1982, after living for many years at Jigalong Mission, Mulyatingki returned to her homelands with the Return to Country movement. Today,

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Pages From the Atlas

Sat, 16 Apr 2022 to Sat, 7 May 2022

Cooee Art Redfern

COOEE ART

Mulyatingki continues to live in Punmu Community with her sister Nyanjilpayi Nancy Chapman.



17

Rosie Tarku King

***One Man, One Jila/Jumu*, 2020**

Synthetic Polymer Paint on Canvas #18711

60 x 60 cm

Framed: \$ | Unframed: \$

PROVENANCE
Mangkaja Arts, NT
Cooee Art, NSW

Pages From the Atlas , April 2022, Cooee Art Redfern
Work INC Window, July 2021, Work Inc
We Choose to Challenge, March 2021, Cooee Art Paddington
20|20, November 2020, Cooee Art Paddington

I was born at a jumu [soak water] called Payinjarra in the Great Sandy Desert. I walked out from the desert with my husband when I was a young girl. I left my mother and brother Kumanjayi [deceased] Pijaju behind at Japingka. My husband had two wives, my older sister and myself. These two passed away a long time ago, here in the river country at Brooking Springs Station.

When we left the desert we walked for a long time. We were walking and hunting all the way. We killed pussycat and wirka [sand goanna] for food but no kangaroo. I was walking and worrying all the time about my mother but I kept going. My husband and my sister were both cheeky. They hit me for no reason. I was crying for my mother. I got away from them once. But they were too cheeky to me and told me, "come on you have to go". I told them, "No, I want to go back to my mother". They kept telling me "No, you have to keep going".

I was frightened but I came out at Old Bililluna. There was a plane landing right there and I was frightened of that plane. From there, all of us kids went walking and looking at the plane which had landed. I didn't know any English and so I just looked at the kartiya [Europeans]. We kept going and we saw kartiya getting water in a bucket from a well. This was new to me too because it was the first time I had seen this.

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Pages From the Atlas

Sat, 16 Apr 2022 to Sat, 7 May 2022

Cooee Art Redfern

COOEE ART

We had no shoes. We were wearing yakapiri [bush used to make sandals to protect feet from the hot ground]. After that, a motorcar came from Moola Bulla to Old Billluna and took us to Moola Bulla. We were frightened in the car. We hadn't seen one before. And we didn't know anyone there either. I met Manmarria Daisy Andrews and her first son at Moola Bulla.

I talked only Juwaliny when I came out from the desert but today I speak Juwaliny, Walmajarri, Kriol and English. I have been painting with Mangkaja Arts for a long time.

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18

Rosie Tarku King

Old Man, One Jila/Jamu, 2020

Synthetic Polymer Paint on Belgian Linen #19570

90 x 60 cm

Framed: \$ | Unframed: \$2500

PROVENANCE
Mangkaja Arts, NT
Cooee Art, NSW

Pages From the Atlas , April 2022, Cooee Art Redfern

I was born at a jumu [soak water] called Payinjarra in the Great Sandy Desert. I walked out from the desert with my husband when I was a young girl. I left my mother and brother Kumanjayi [deceased] Pijaju behind at Japingka. My husband had two wives, my older sister and myself. These two passed away a long time ago, here in the river country at Brooking Springs Station.

When we left the desert we walked for a long time. We were walking and hunting all the way. We killed pussycat and wirka [sand goanna] for food but no kangaroo. I was walking and worrying all the time about my mother but I kept going. My husband and my sister were both cheeky. They hit me for no reason. I was crying for my mother. I got away from them once. But they were too cheeky to me and told me, "come on you have to go". I told them, "No, I want to go back to my mother". They kept telling me "No, you have to keep going".

I was frightened but I came out at Old Bililluna. There was a plane landing right there and I was frightened of that plane. From there, all of us kids went walking and looking at the plane which had landed. I didn't know any English and so I just looked at the kartiya [Europeans]. We kept going and we saw kartiya getting water in a bucket from a well. This was new to me too because it was the first time I had seen this.

We had no shoes. We were wearing yakapiri [bush used to make sandals to protect feet from the hot ground]. After that, a motorcar came from Moola Bulla to Old Bililluna and took us to Moola Bulla. We were frightened in the car. We hadn't seen one before. And we didn't know anyone there

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either. I met Manmarria Daisy Andrews and her first son at Moola Bulla.

I talked only Juwaliny when I came out from the desert but today I speak Juwaliny, Walmajarri, Kriol and English. I have been painting with Mangkaja Arts for a long time.



19

Mitjili Napanangka Gibson

Two Girls at Murruwa, 2006
acrylic on Belgian linen #19082
76.5 x 76 cm
Framed: \$ | Unframed: \$6500

PROVENANCE

Gallery Gondwana, NT Cat No. 9471MN
Private Collection, NSW

Pages From the Atlas , April 2022, Cooee Art Redfern

Inspired by her niece, Dorothy Napangardi, Mitjili Napanangka Gibson began painting on canvas in 2006. They shared many Dreaming stories, in particular those associated with Mina Mina, a sacred site for the Napanangka and Napangardi skin groups on Warlpiri land.

Fluent in both Pintupi and Warlpiri, Mitjili could trace her heritage to members of the Pintupi whose first contact with white people was a meeting with the explorer Donald Thompson in 1957. While most Pintupi moved north towards Balgo or east towards Papunya, Mitjili Napanangka Gibson's small family group moved to the Warlpiri community of Yuendumu.

In this painting, Mitjili has depicted part of a long narrative Dreaming story about two young girls. Their tracks are shown as they walk between sites around the Murruwa area where they sat down.

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20

Jimmy Pike

Jila Japingka IV, 1996

original screenprint #18591

56 x 76 cm (paper) 49 x 70.5 cm (image) 44/99

Framed: \$ | Unframed: \$1500

PROVENANCE

Studio: Desert Prints Fremantle, WA

Image size: 49 x 70.5 cm

Paper size: 70 x 91.5 cm

Frame: 71 x 90 cm

Paper: Magnani 350gsm

Pages From the Atlas , April 2022, Cooee Art Redfern

"Japingka is the main living water for the desert people. Six brothers were living at this place. Two women came and the brothers were turned into a snake. A willy-willy sprang up and dragged them down into the waterhole. The ground grew damp and clouds came up from the ground." - Jimmy Pike

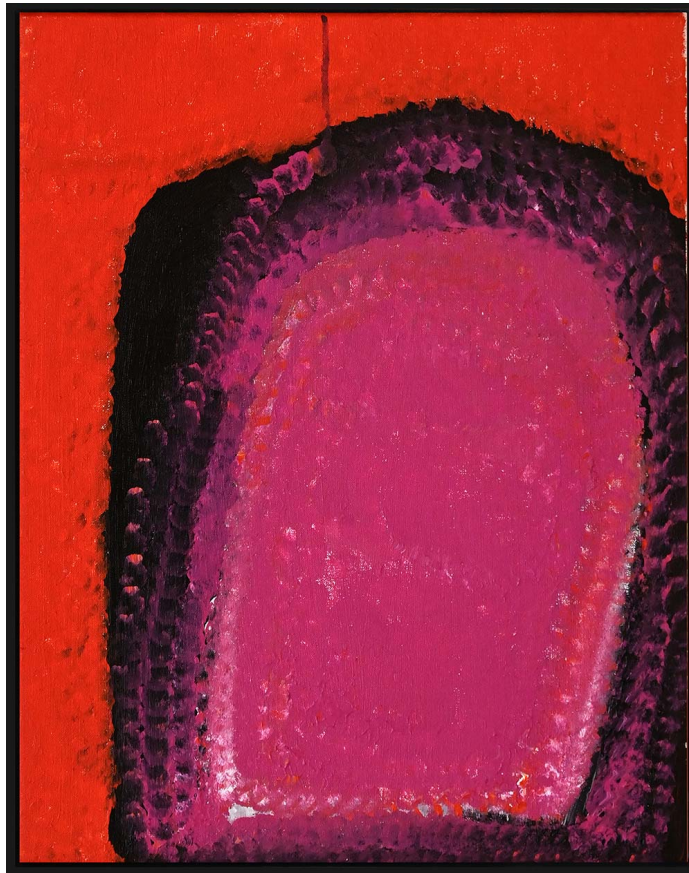
COOEE ART GALLERY

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W: www.cooeeart.com.au

ABN: 89 614 431 319



21

Netta Loogatha Birrmuyingathi Maali

***My Country*, 2019**

Synthetic Polymer Paint on Canvas #19390

51 x 41 cm

Framed: \$2000 | Unframed: \$2200

PROVENANCE

Mirrdiyari Gununa, Qld
Cooee Art, NSW

Accompanied by a Certificate of Authenticity from Mirrdiyari Gununa, Mornington Island Art

My Country, January 2023, Cooee Art | Redfern
Sydney Contemporary 2022, September 2022, Booth A03
Pages From the Atlas , April 2022, Cooee Art Redfern
A Cooee Christmas | Next Gen 2021, December 2021, Cooee Art | Redfern

"This is my Country on Bentinck Island at Oak Tree Point. We call it Lookati in our Kayardild language. I was born here at Bilmee, Dog Story Place."

"I paint the story places, all different places, true story places. We learned these from the old people. We learned what's not for touching. They tell us what it means. We do this so we can pass these stories down to our grandchildren while we're still alive. They love to hear our stories because of the olden time Dreamtime stories and dancing. There are lots of things that I remember to tell in stories."

"I am happy to show other people My Country and Culture. It brings a smile to my face when I finish an artwork and see a part of me on it." - Netta Loogatha Birrmuyingathi Maali

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22

Netta Loogatha Birrmuyingathi Maali

My Country, 2020

Synthetic Polymer Paint on Canvas #19389

51 x 41 cm

Framed: \$2000 | Unframed: \$2200

PROVENANCE

Mirrdiyan Gununa, Qld
Cooee Art, NSW

Accompanied by a Certificate of Authenticity from Mirrdiyan Gununa, Mornington Island Art

My Country, January 2023, Cooee Art | Redfern
Sydney Contemporary 2022, September 2022, Booth A03
Pages From the Atlas , April 2022, Cooee Art Redfern
A Cooee Christmas | Next Gen 2021, December 2021, Cooee Art | Redfern

"This is my Country on Bentinck Island at Oak Tree Point. We call it Lookati in our Kayardild language. I was born here at Bilmee, Dog Story Place."

"I paint the story places, all different places, true story places. We learned these from the old people. We learned what's not for touching. They tell us what it means. We do this so we can pass these stories down to our grandchildren while we're still alive. They love to hear our stories because of the olden time Dreamtime stories and dancing. There are lots of things that I remember to tell in stories."

"I am happy to show other people My Country and Culture. It brings a smile to my face when I finish an artwork and see a part of me on it." - Netta Loogatha Birrmuyingathi Maali

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23

Bugai Whyoulter

***Parnngurr*, 2008**

Synthetic Polymer Paint on Belgian Linen #19173

122 x 91.5 cm

Framed: \$ | Unframed: \$4000

PROVENANCE

Martumili, WA
Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Martumili, WA

The Corrigan Collection, SBS Studio's, 2012 - 2021
Pages From the Atlas , April 2022, Cooee Art Redfern
A Cooee Christmas | Next Gen 2021 , December 2021, Cooee Art | Redfern
Cooee Art Reopens , October 2021, Cooee Art | Redfern
Private Collection | Private View, Cooee Art | Redfern

Parnngurr was a very important site for the artist's family in the pujiman (bush) days as there is a permanent yinta (waterhole) there. The artist used to camp in this country with her family when she was young. They would meet up with a lot of their other family members here. They would all come together before travelling on to other places. This is where the artist and her family were picked up and a big mob taken to the mission in Jigalong. This area is now the site of the Parnngurr Aboriginal Community. Bugai usually lives and paints in Kunawarritji (Well 33 on the Canning Stock Route).

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