

An abstract painting featuring horizontal bands of color. The top and bottom sections consist of repeating bands of vibrant colors: red, purple, green, and orange. A central horizontal band is dominated by white and grey tones, with some darker, charcoal-like strokes. The overall texture is thick and expressive, with visible brushstrokes and a sense of depth.

COOEE ART

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SYDNEY CONTEMPORARY 2022

BIRRMUYINGATHI MAALI NETTA LOOGATHA

(c.1942 -)

Birmuyingathi Maali Netta Loogatha was born on Bentick Island at Bilmee, Dog Story Place, in the Gulf of Carpentaria, Qld. Loogatha is one of the renowned seven 'sisters' from Bentinck Island which includes Mirdidingkingathi Juwarnda Sally Gabori.

Through her vibrant portrayal of her home, Loogatha celebrates the landscape and uses her paintings to teach the next generation about Country.

"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."

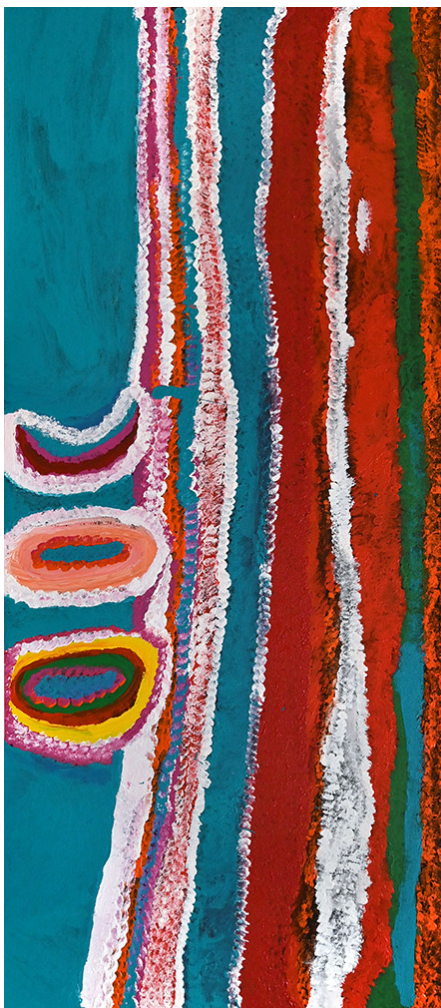
"I was born on Bentinck Island. We lived in humpies then - no clothes nothing at all. Tribal way. Only grass strings around our waist. We used leaves tied to our bodies when Europeans came. I learnt to hunt from an early age, how to fish and collect shellfish, how to gather foods from the bush. I was young when the Europeans came in 1946 to take us away from our home and forced us to live on Mornington Island in the dormitory in the mission there.

When I grew up I went to the mainland and worked as a housemaid like a lot of the young girls from the island. I enjoyed this time being young and having fun.

I returned to Mornington and became strongly involved in Land Rights and my people's wish to return to our homeland. I was a grandmother by the time we returned to our homeland and I use to live there most of the year, only returning to Mornington for the wet season. Now I am getting too old to live there. I cry for an opportunity to set my foot on my homeland again. My artworks have become even more important to me to keep my memories of my home and culture ever strong."

"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."





Birrmuyingathi Maali Netta Loogatha

My Country, 2017

Synthetic Polymer Paint on Belgian Linen #20022

60 × 133 cm

\$4800



Birmuyingathi Maali Netta Loogatha

My Country, 2019

Synthetic Polymer Paint on Belgian Linen #20037

101 x 198 cm

\$7500



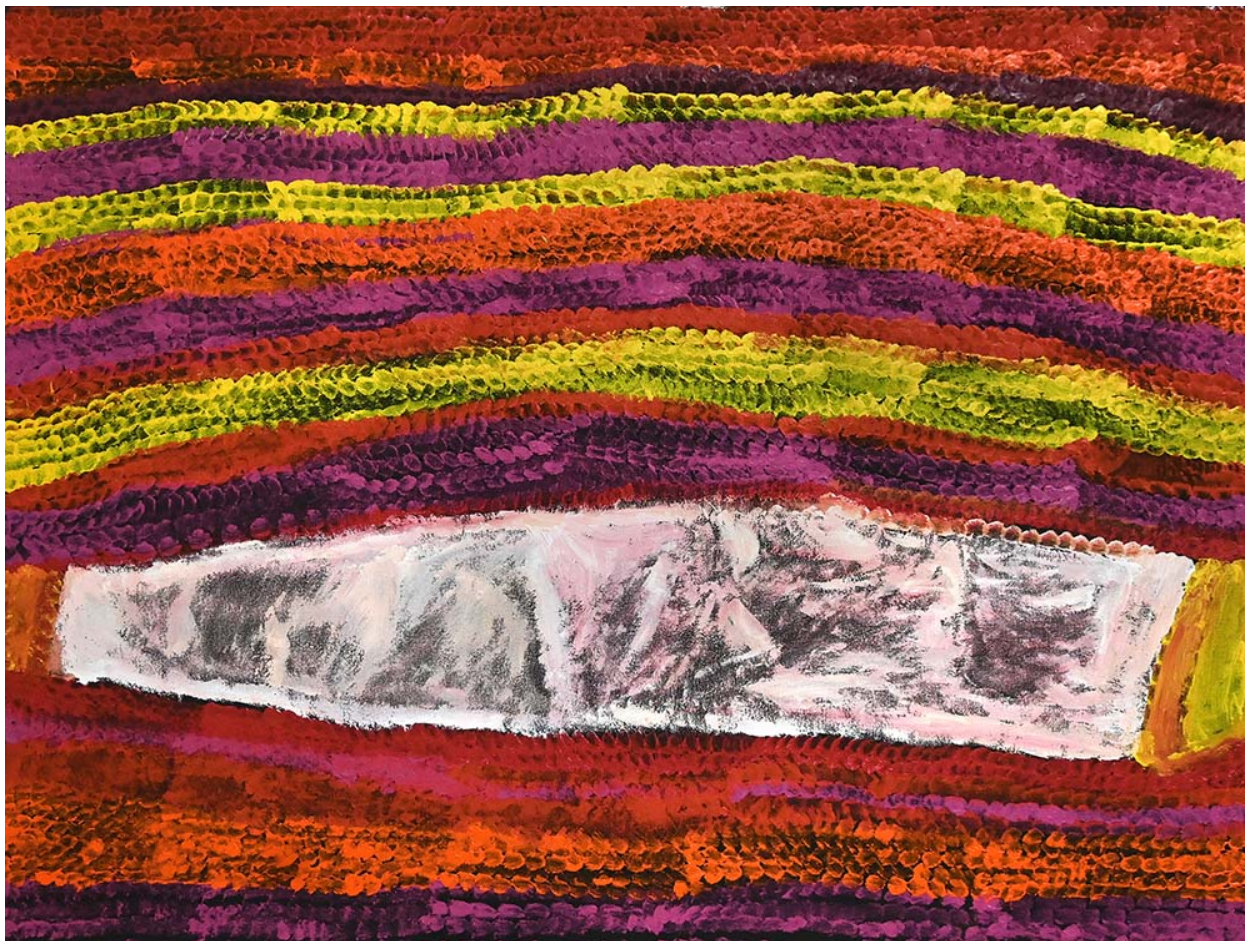
Birrmuyingathi Maali Netta Loogatha

My Country, 2019

Synthetic Polymer Paint on Canvas #19971

90.5 x 120.5 cm

\$4800



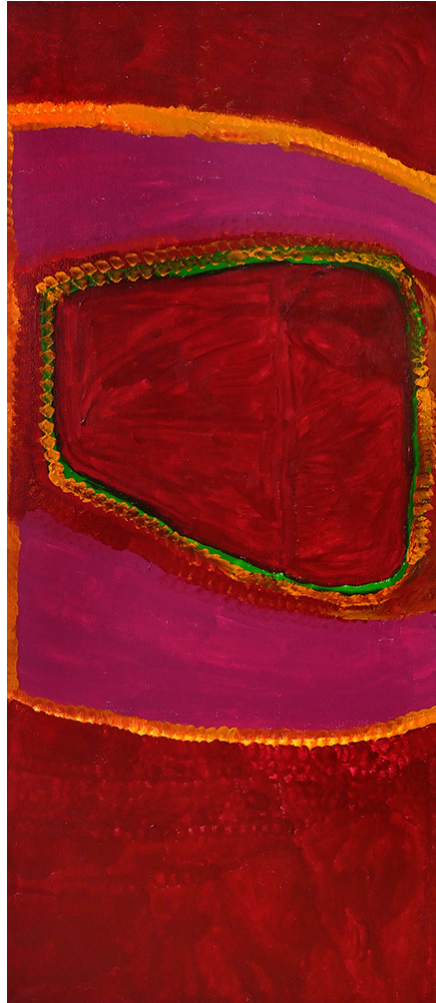
Birrmuyingathi Maali Netta Loogatha

My Country, 2016

Synthetic Polymer Paint on Canvas #19968

119.5 x 91 cm

\$4800



Birrmuyingathi Maali Netta Loogatha

My Country, 2019

Synthetic Polymer Paint on Belgian Linen #20029

60.5 x 136 cm

\$4800



Birrmuyingathi Maali Netta Loogatha

My Country, 2019

Synthetic Polymer Paint on Belgian Linen #20028

59.5 x 135 cm

\$4800



Birrmuyingathi Maali Netta Loogatha

My Country, 2019

Synthetic Polymer Paint on Belgian Linen #20031

134.5 x 61 cm

\$4800



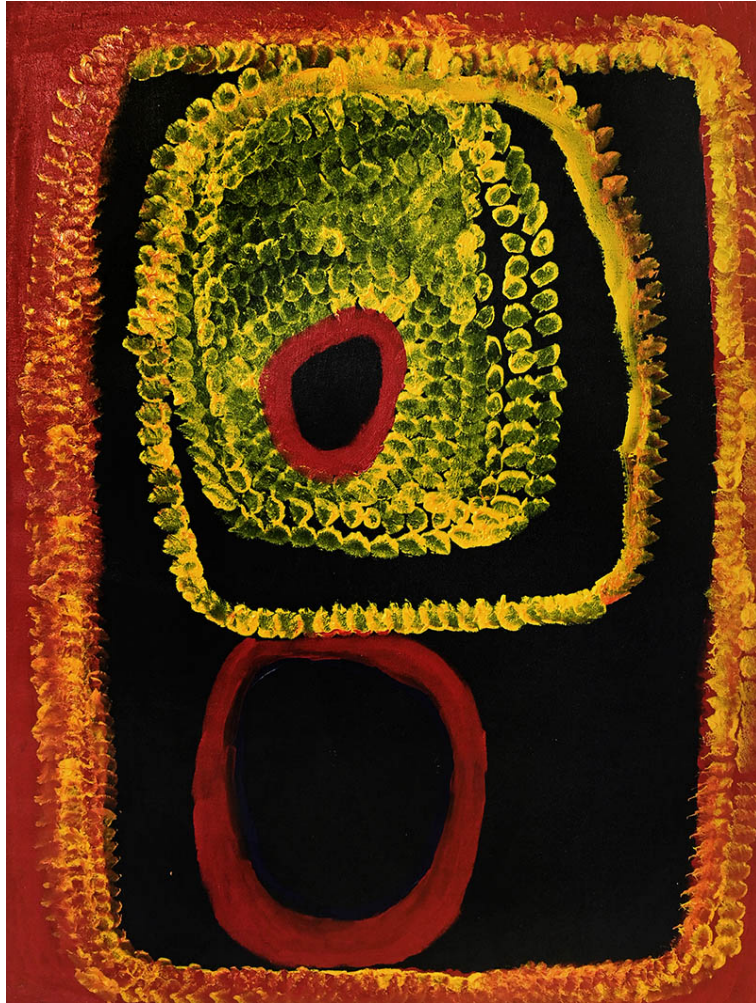
Birrmuyingathi Maali Netta Loogatha

My Country Bilmee, 2019

Synthetic Polymer Paint on Belgian Linen #20030

91 x 91 cm

\$4200



Birmuyingathi Maali Netta Loogatha

Bilme, 2019

Synthetic Polymer Paint on Belgian Linen #20040

91 × 121.5 cm

\$4800



Birmuyingathi Maali Netta Loogatha

Bilme, 2019

Synthetic Polymer Paint on Belgian Linen #20032

101 × 60 cm

\$4200



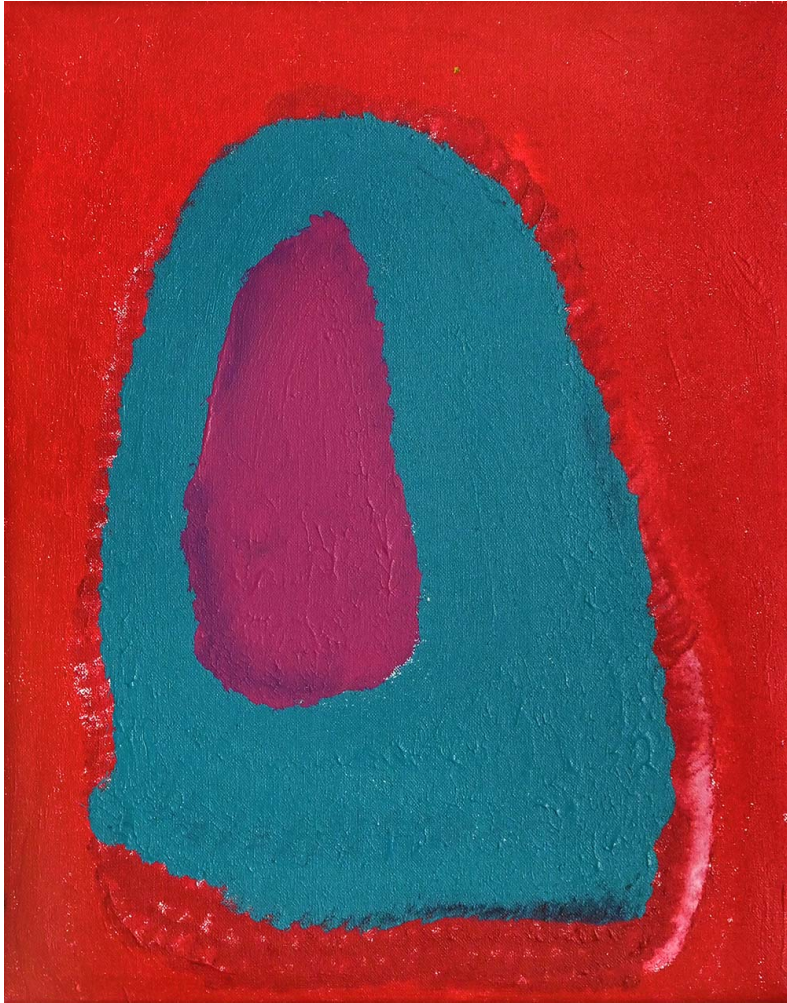
Birrmuyingathi Maali Netta Loogatha

Rukuthi, 2021

Synthetic Polymer Paint on Canvas #19978

92 x 61.5 cm

\$3600



Birrmuyingathi Maali Netta Loogatha

My Country, 2019

Synthetic Polymer Paint on Canvas #19976

50.5 x 40 cm

\$2200



Birrmuyingathi Maali Netta Loogatha

My Country, 2020

Synthetic Polymer Paint on Canvas #19977

51 x 41 cm

\$2200



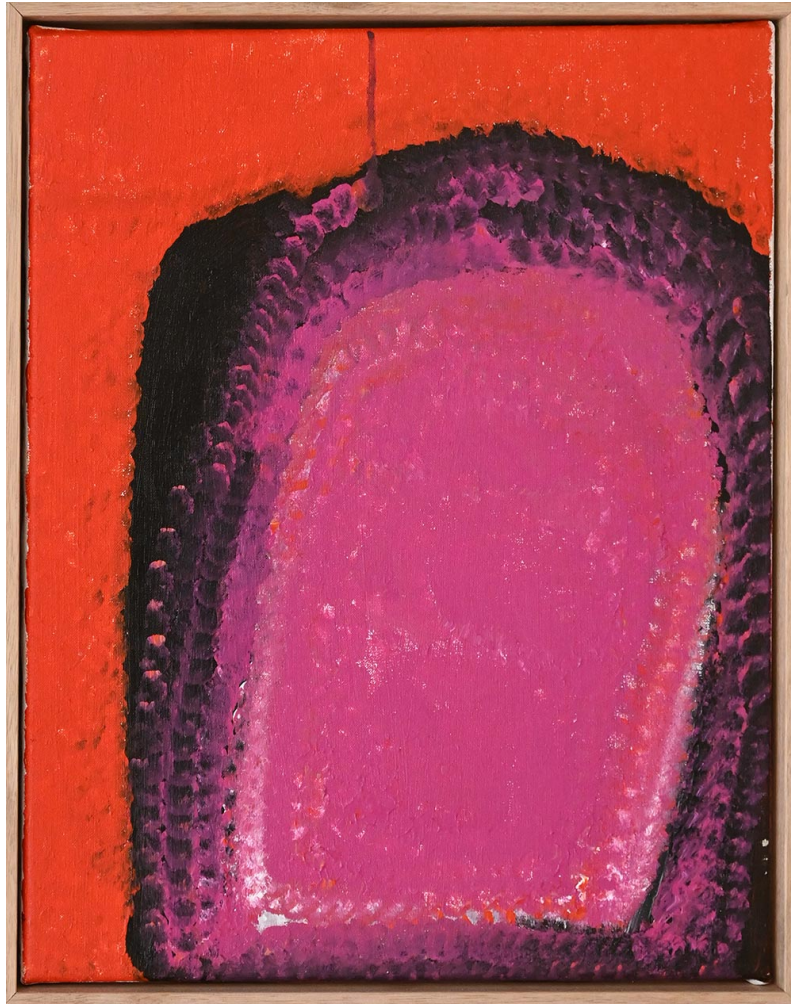
Birrmuyingathi Maali Netta Loogatha

My Country, 2020

Synthetic Polymer Paint on Canvas #19389

51 x 41 cm

\$2200



Birrmuyingathi Maali Netta Loogatha

My Country, 2019

Synthetic Polymer Paint on Canvas #19390

51 x 41 cm

\$2200



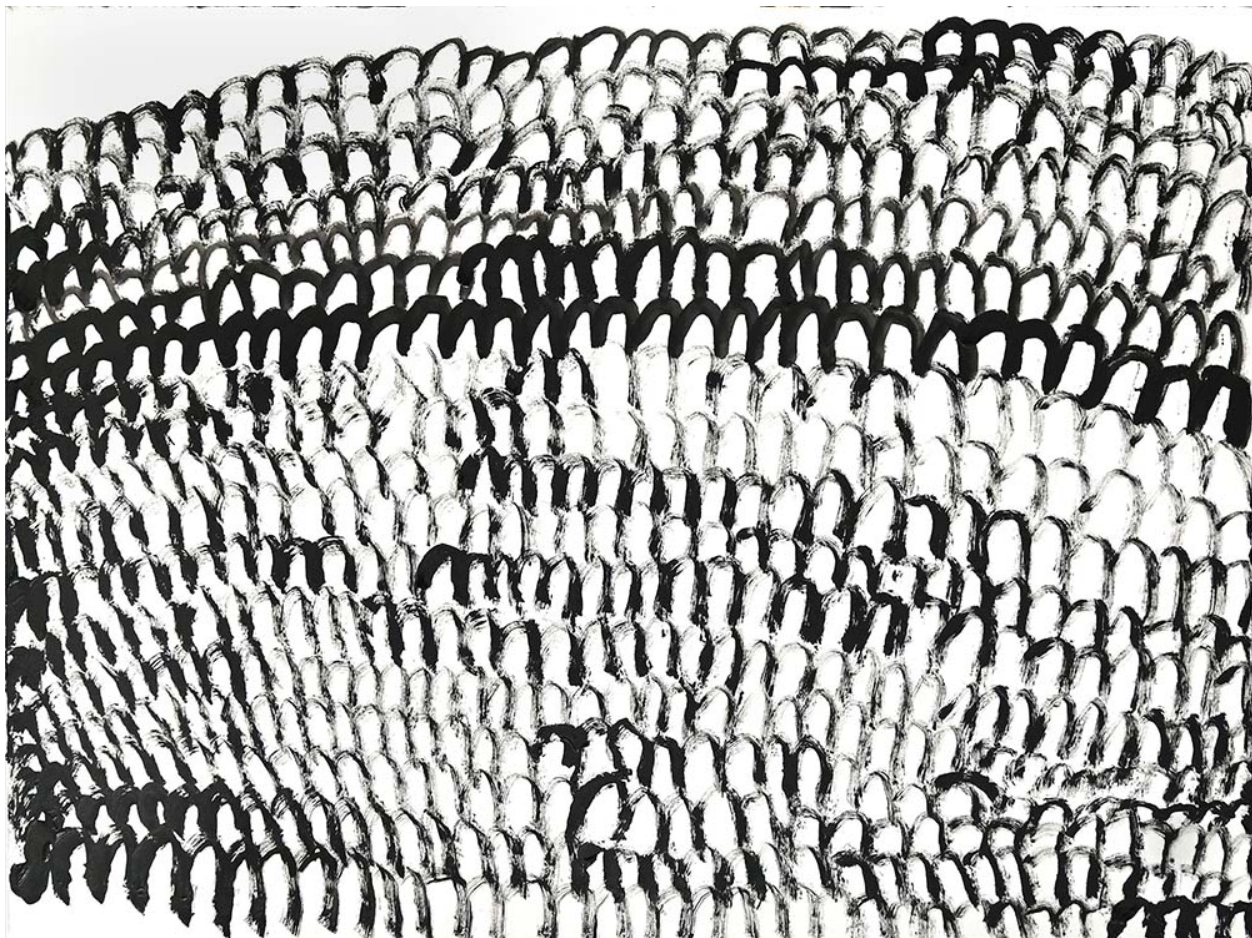
Birmuyingathi Maali Netta Loogatha

Mijilda, 2019

Synthetic Polymer Paint on paper #19973

58 x 77 cm; 70 x 90 cm (frame)

\$2500



Birmuyingathi Maali Netta Loogatha

Mijida, 2019

Synthetic Polymer Paint on Paper #19982

58 x 77 cm; 70 x 90 cm (frame)

\$2500



Birrmuyingathi Maali Netta Loogatha

My Country, 2016

Synthetic Polymer Paint on Canvas #19970

118.5 × 90.5 cm

\$4800

DOROTHY ROBINSON NAPANGARDI

(c.1951 - 2013)

Dorothy Robinson Napangardi shares her ancestral country, Mina Mina, through rhythmic sweeps of her hand across the canvas, translating epics into her distinct and seemingly minimalist style.

Napangardi is regarded as one of the leading artists of the contemporary Aboriginal art movement. She created her own unique language to describe her homelands. Shaped by an interlacing network of dotted lines that form both a micro and a macro study of the land, creating the homeland topography while telling a story of ancestral tracks.

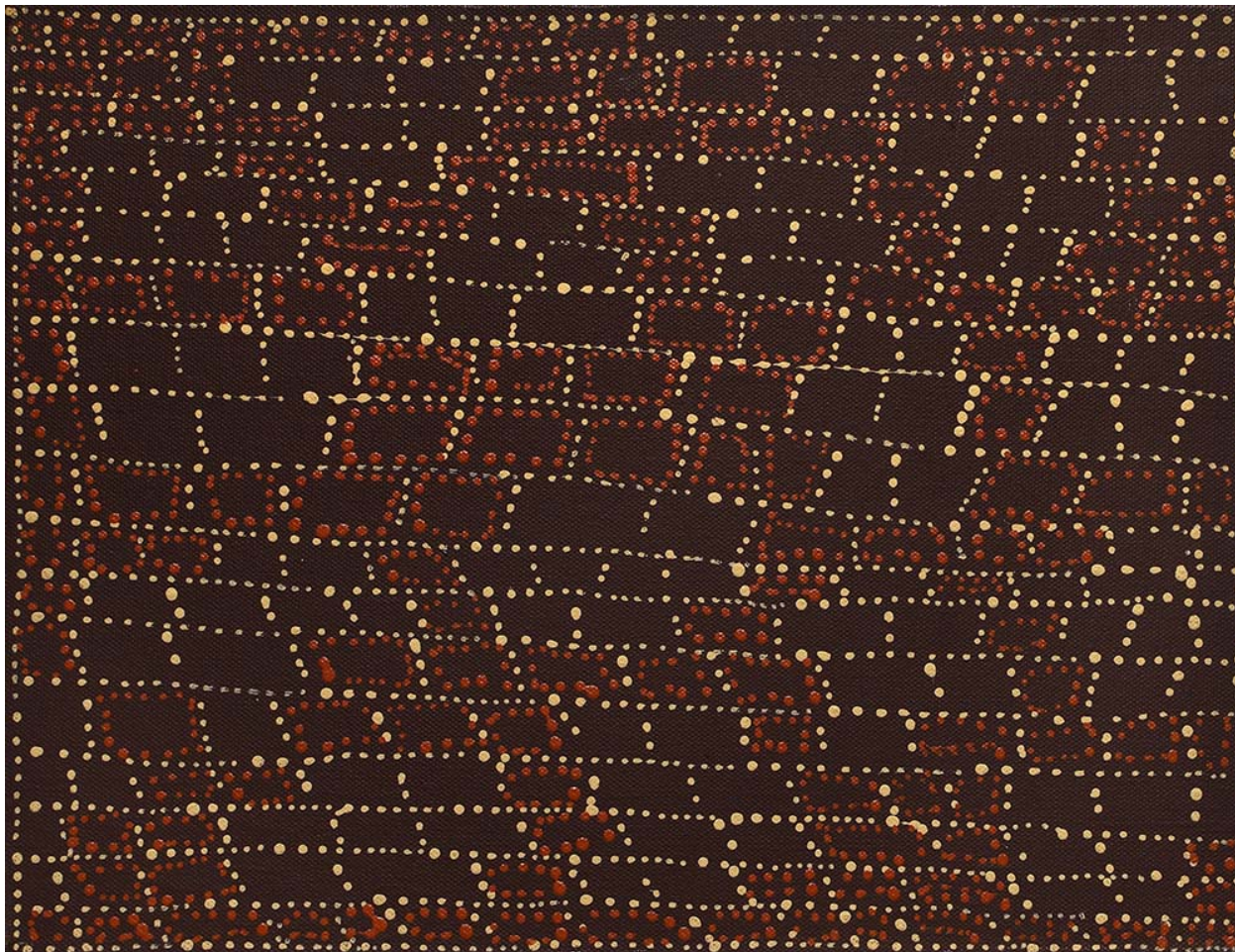
Form and line are pared back and simplified, stripped down to the most essential elements. Napangardi references specific places, objects, and ideas through a play of tension and expansion, rather than direct representation. To call these works minimalist is a misinterpretation; By stripping away iconographic symbols and narrowing her palate to only two or three tones, Napangardi bores deeper into her subject matter. At her best, Dorothy allows our eyes to dance across the in the rhythms of the story.

Painting is a means by which Napangardi revised and vivified her knowledge of Country. The viewer is invited to follow in the footsteps of the ancestral Kamtakurlangu ('belonging to women', in Warlpiri), as told through the story of Mina Mina. The ancestral women danced their way across the country, their journey still imprinted in the country's topography, in the striation in the sand dunes and the cracks in the salt.

The Jukurrpa (Dreaming) story of Mina Mina teaches the inseparability of oneself from one's environment. A complex narrative of creation, renewal, and connection to country. Mina Mina is an important dreaming site for Warlpiri people, situated close to the great salt lake of Wilkinkarra (Lake Mackay) in the Western Desert. For men, these creation stories are passed down from grandfathers to grandsons, while women inherit the Dreaming from their aunts.

Whenever she sat down to paint among her countrywomen, Dorothy Napangardi's brush moved swiftly across the canvas, always accompanied by rhythmic singing. The ancient song recalled and awakened the stories of the Mina Mina epic, while Dorothy's translated them into her unique visual language. Singing the world into existence, ***'those Walpiri Ladies [...] go round and round and round dancing, they're always dancing'*** - Kathleen Petyarre





Dorothy Napangardi

Karntakurlangu, 2009

Synthetic Polymer Paint on Canvas #16988

41 x 31 cm

\$3500



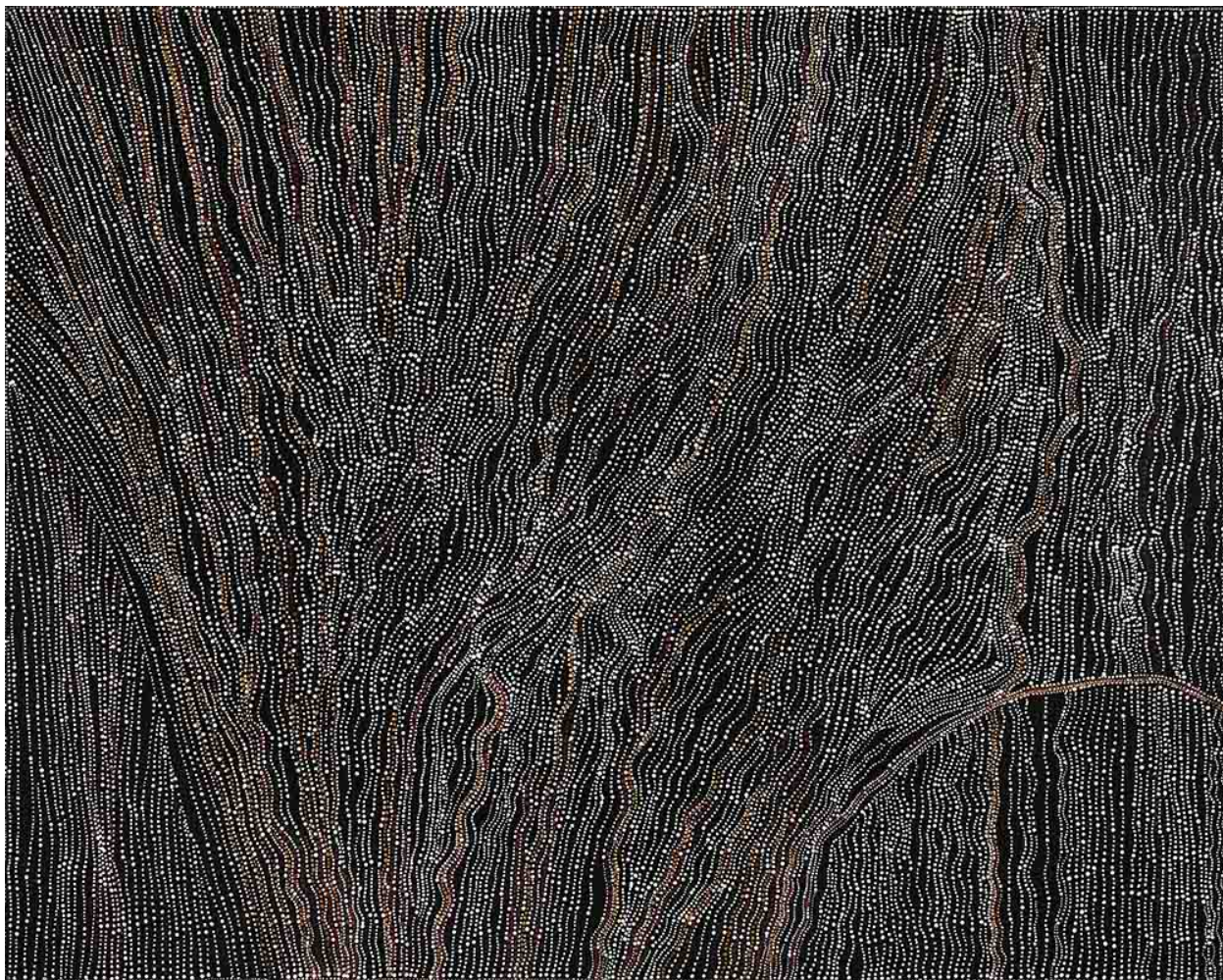
Dorothy Napangardi

Sandhills, 2004

Synthetic Polymer Paint on Belgian Linen #19885

55 x 90 cm

\$7500



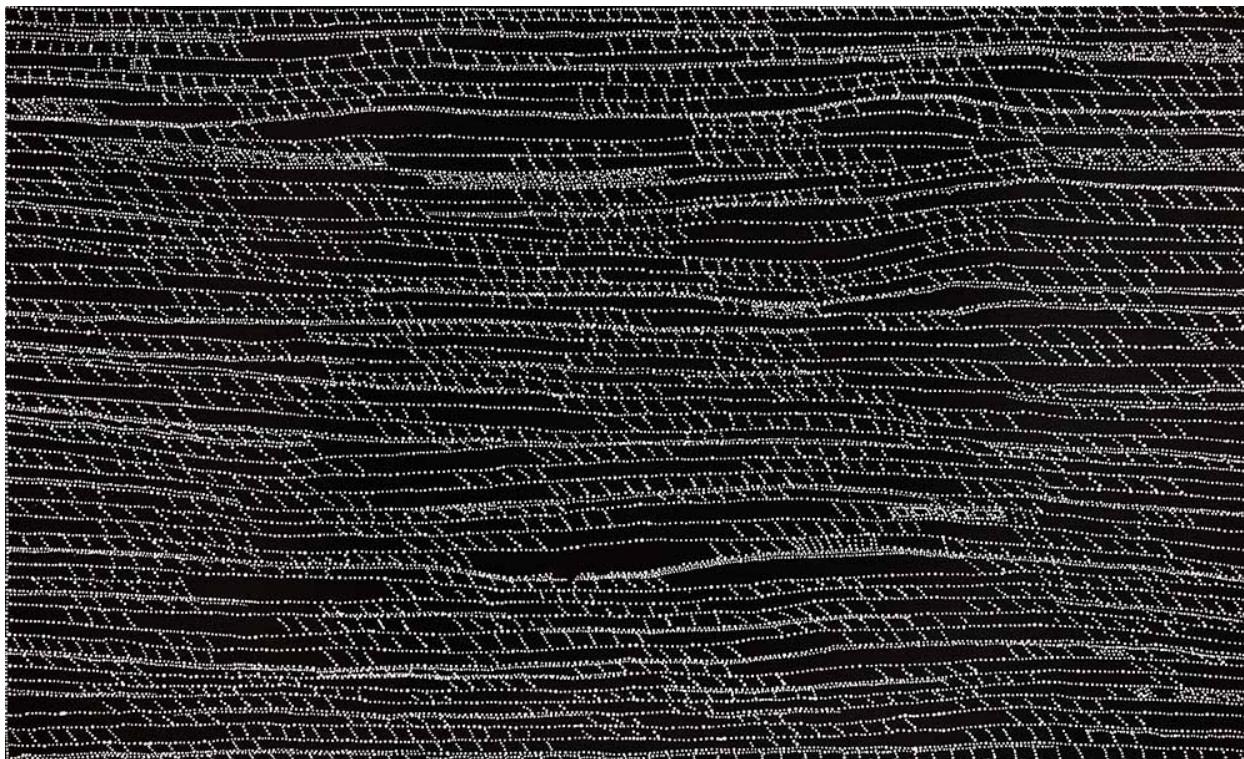
Dorothy Napangardi

Sandhills, 2007

Synthetic Polymer Paint on Belgian Linen #19889

152 x 122 cm

\$40000



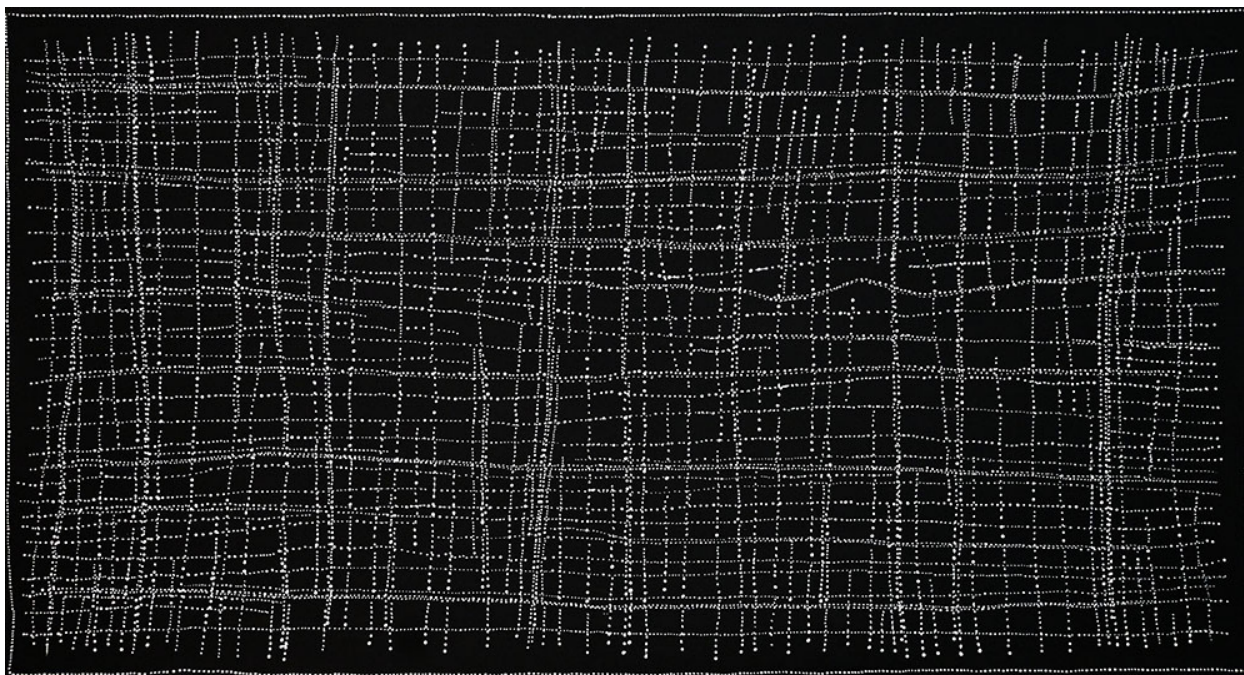
Dorothy Napangardi

Kanakurlangu, 2002

Synthetic Polymer Paint on Belgian Linen #19886

198 x 122 cm

\$42000



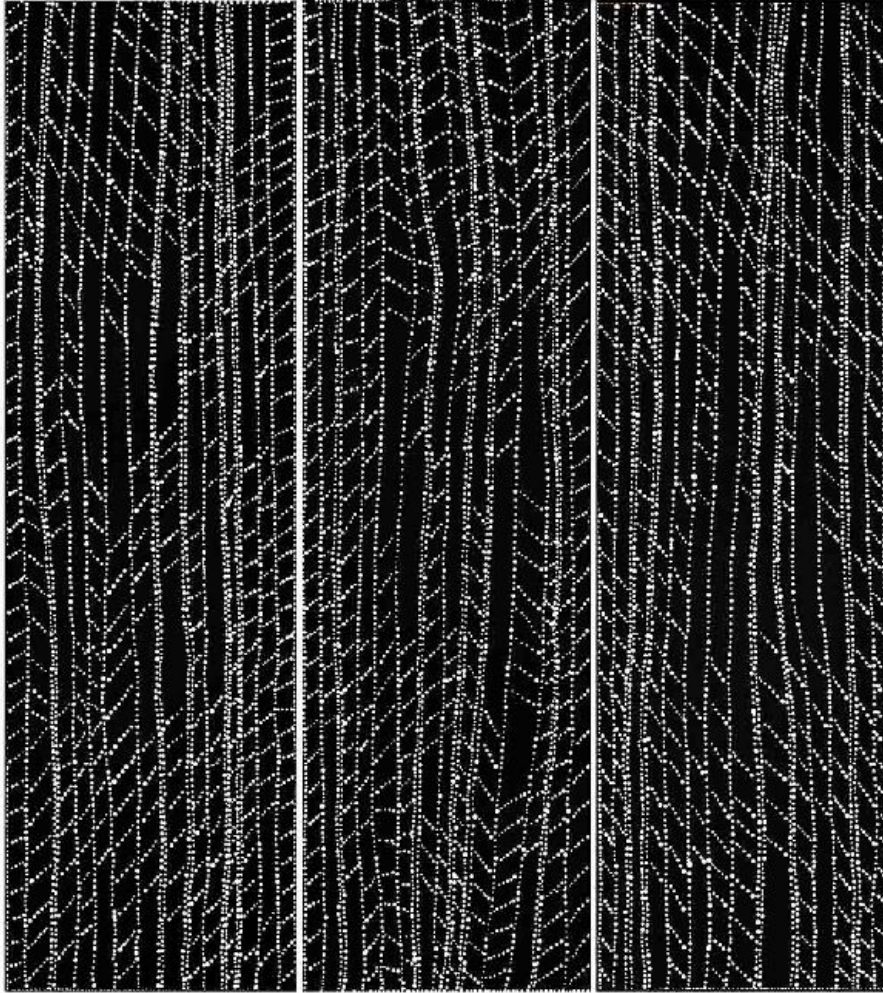
Dorothy Napangardi

Salt on Mina Mina, 2005

Synthetic polymer on Belgian linen #11520

152 x 81 cm

\$30000



Dorothy Napangardi

Karlangu (Digging Sticks) (Triptych), 2002

Synthetic Polymer Paint on Belgian Linen #19882

122 x 108 cm; 122 x 36 cm each

\$20000



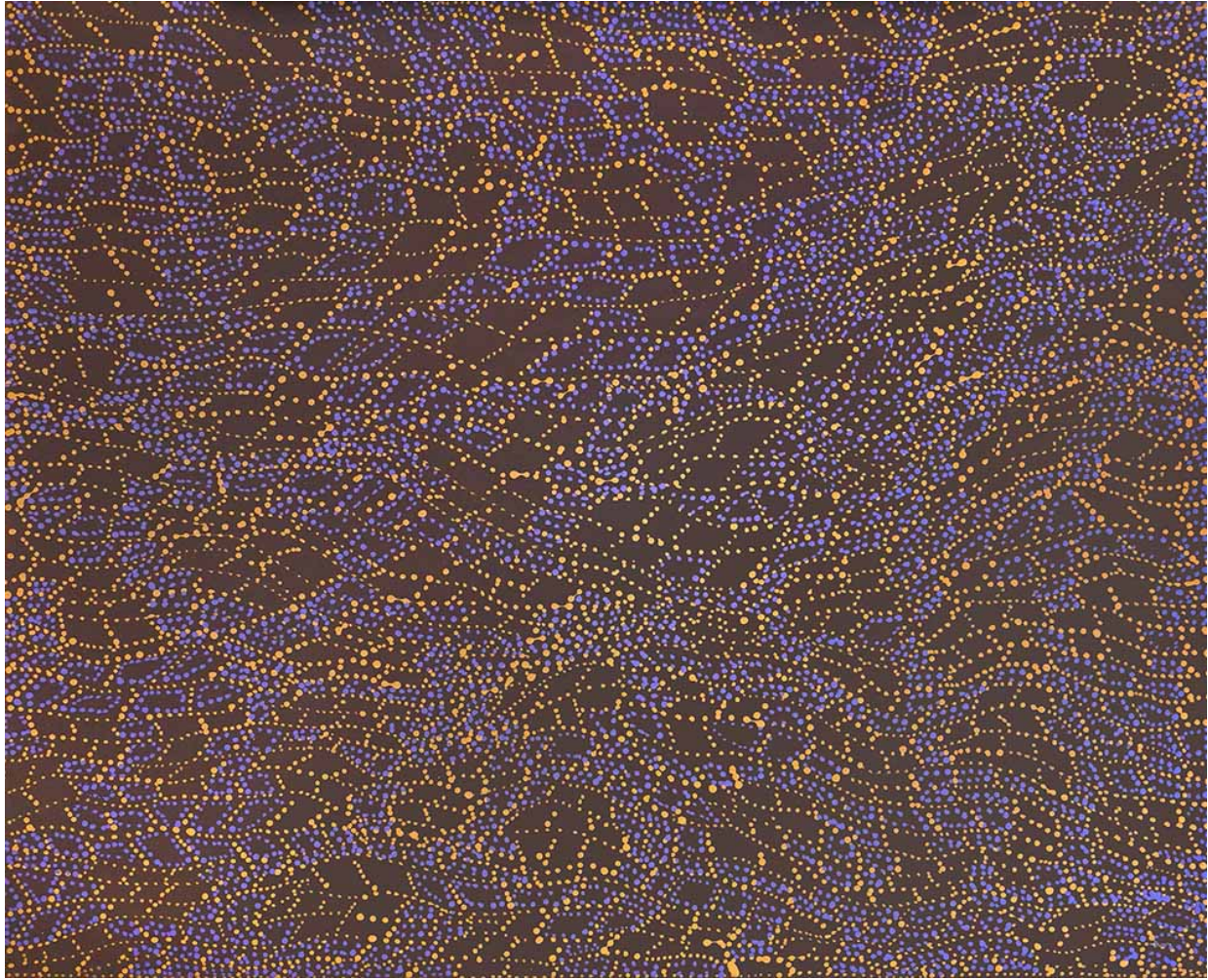
Dorothy Napangardi

Sandhills, 2008

Synthetic Polymer Paint on Belgian Linen #19883

91 × 122 cm

\$16500



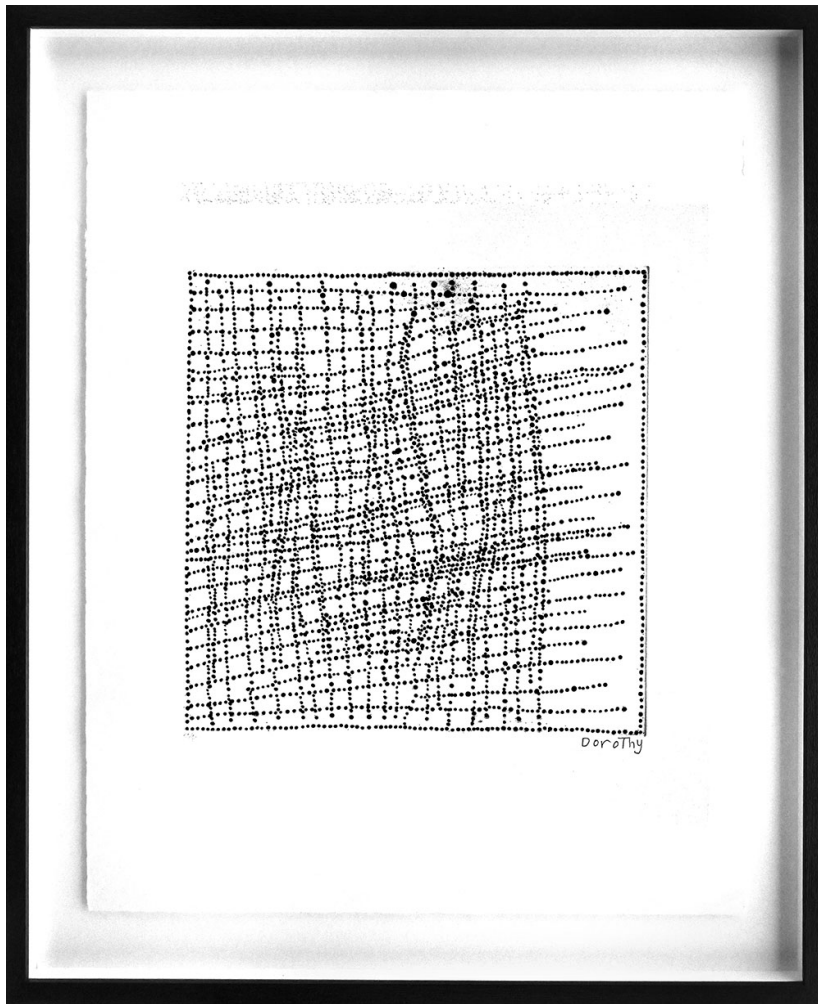
Dorothy Napangardi

Karntakurlangu, 2008

Synthetic Polymer Paint on Belgian Linen #19884

91 x 76 cm

\$11000



Dorothy Napangardi

Salt on Mina Mina (White),

Limited Edition Etching on Paper #19647

44 x 44 cm; 78 x 57 cm (paper);

91 x 70 cm (frame) 40/40

\$1850



Dorothy Napangardi

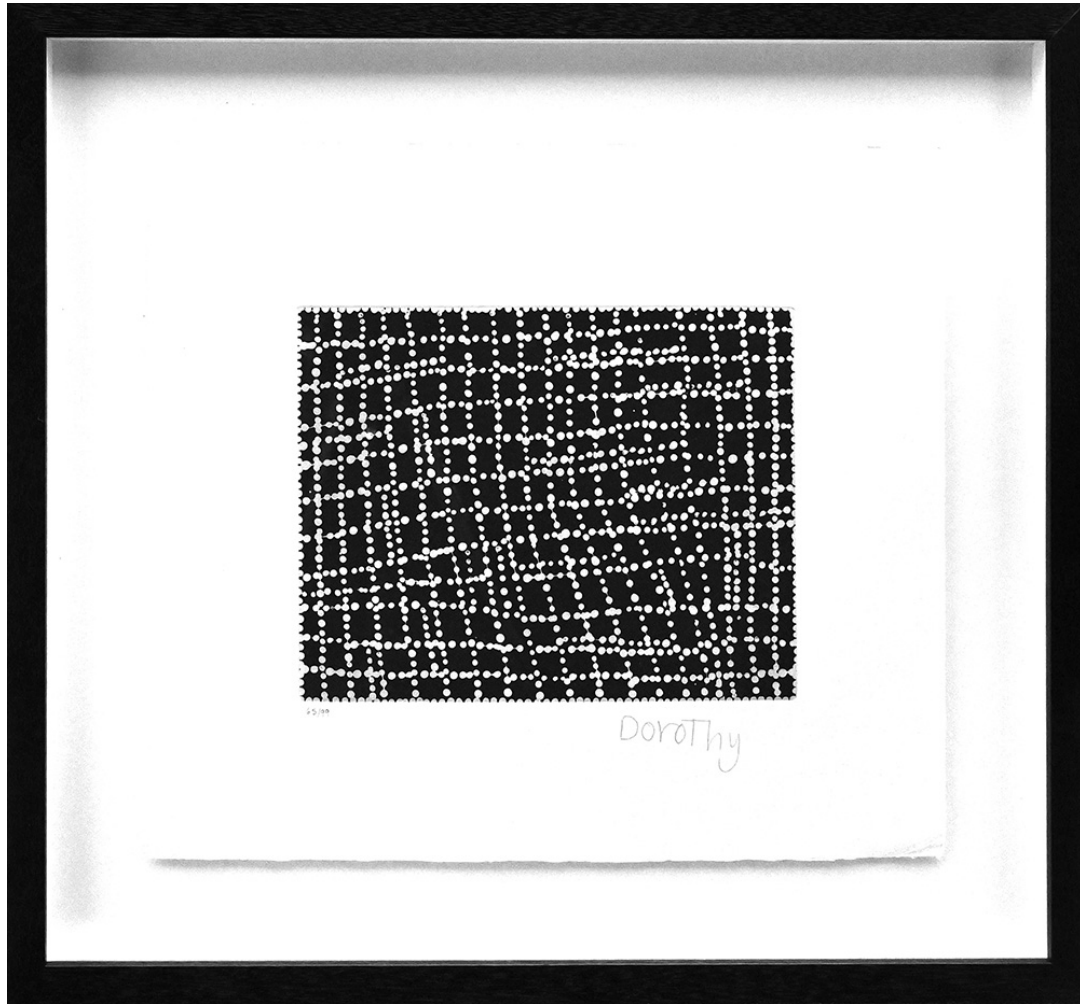
Karntakurlangu Jukurrpa, 2002

Limited Edition Etching on Paper #19637

24.5 x 19.5 cm; 39 x 35 cm (paper);

49 x 53 cm (frame) 10/99

\$750



Dorothy Napangardi

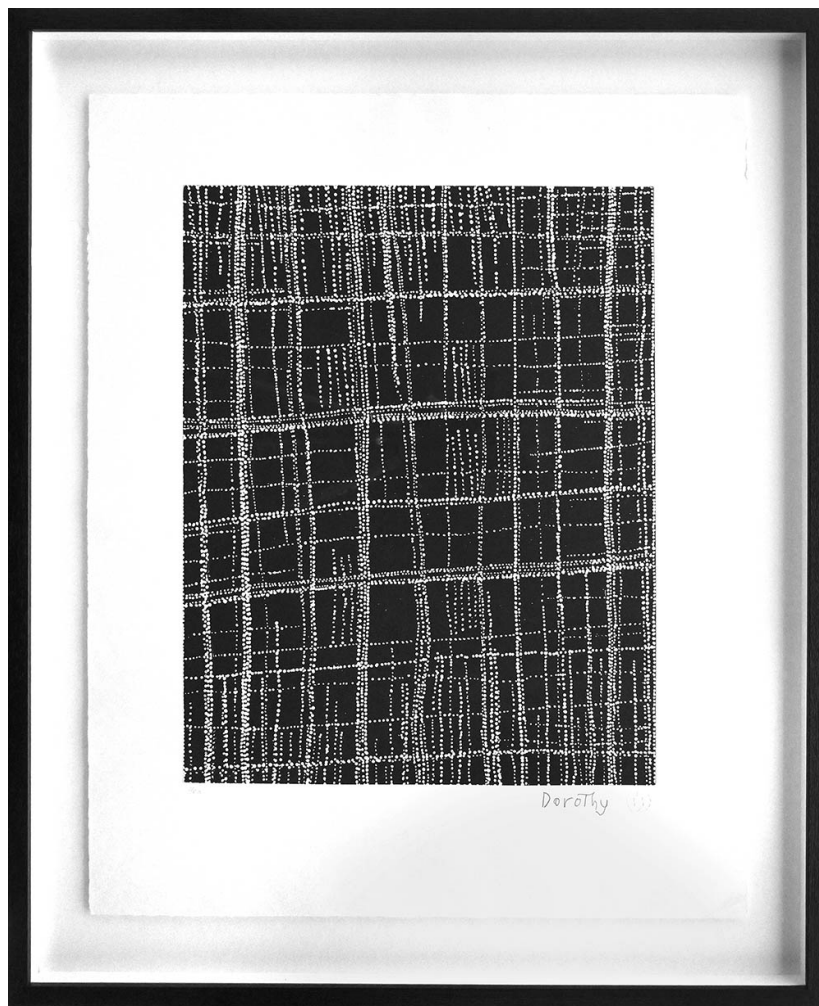
Salt Country, 2002

Limited Edition Etching on Paper #19636

24.5 x 19.5 cm; 39 x 35 cm (paper);

49 x 53 cm (frame) 65/99

\$750



Dorothy Napangardi

Salt on Mina Mina, 2008

Limited Edition Etching on Paper #19643

49 × 38 cm; 67.5 × 53.5 cm (paper);

81 × 66 cm (frame) 7/50

\$1600

QUEENIE MCKENZIE NAKARRA (c.1915 - 2018)

Queenie McKenzie was born on Old Texas Station on the Ord River in the north west of Western Australia. As a young girl she began her life of cooking for the stockmen, tending and riding horses, and journeying as they drove cattle across the vast pastoral region of the north.

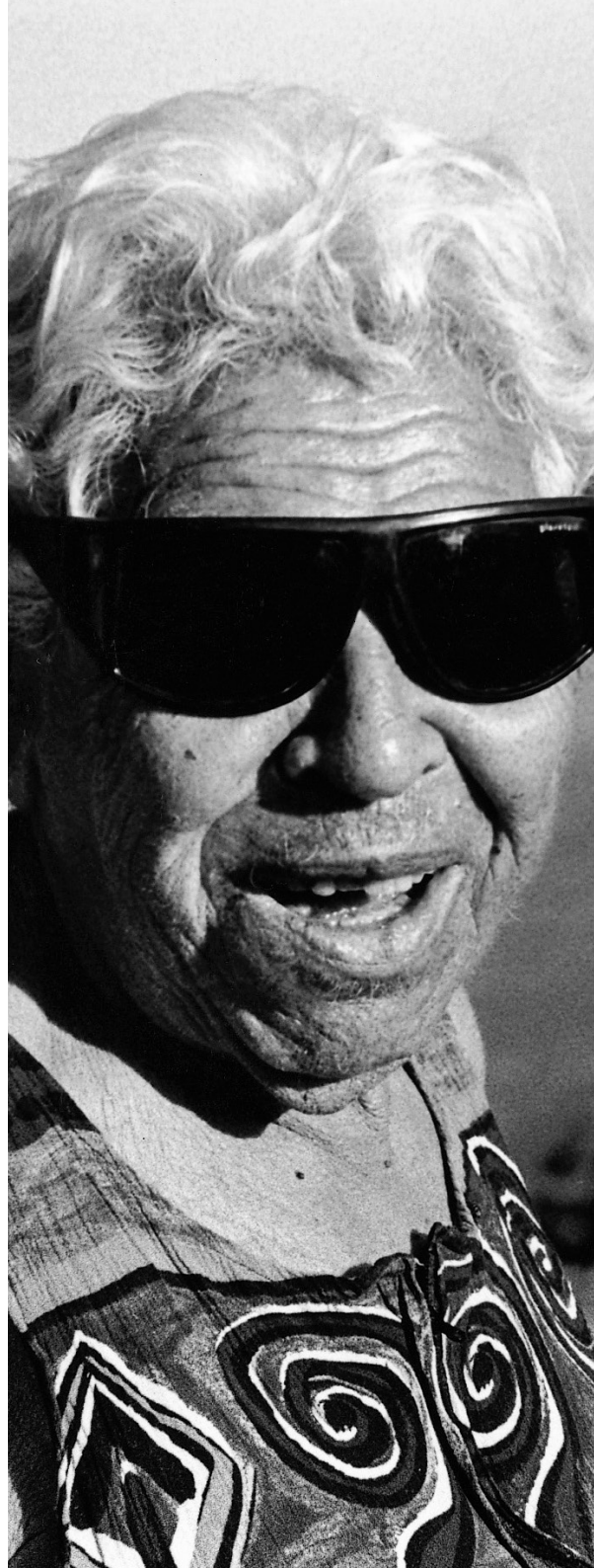
During the 1970s, Queenie, then in her fifties, played a leading role in community affairs and experimented with representational art as an educational tool in the local school. She taught Gija language and cultural traditions as part of the 'two-way' education given at the school. Besides helping to maintain ancient knowledge of sacred sites and the Dreaming mythology, it seamlessly paralleled bible stories and provided the young with both a spiritual awareness and an involvement in community activities.

Queenie McKenzie earned world wide acclaim with distinct and influential artworks depicting the country of her childhood and early working life around Texas Station, as well as other sites throughout the East Kimberley region. She was in her lifetime, and still to this day, recognised as a spiritual and cultural icon, whose commitment to art has left an indelible impact on Australian history and culture.

The works on paper in this exhibition were all created at the Warmun school in 1995. Queenie chronicles encounters with God in the Kimberly, perhaps in the form of Bishop Jobst who at the time had recently visited - "Mr. Jobst from Broome is our Leader Man the God Man He's from the Cloud [...]" - or as the "God in the Cloud" looking down from the Heavens and weeping because the students are "Just mucking about too much" instead of going to school.

In this suite, Queenie marries traditional Gija culture with missionary-imported Christianity. The mythology is a lot more practical than mainstream Christianity, as is the case in many Australian Aboriginal belief-systems, be it tracing maps to water sources created by living spirits, or utilising concrete teaching stories around survival and food gathering

The series relates a connection to the Christian God much more practical and immediate than is common. Here, the Holy Trinity (consisting of some version of Jesus Man, The God Man/God in the Cloud, and the God Jesus Baby) resides closer to Earth, with a concrete impact on daily life, as when Jesus "Pushes the School Bus Toyota" when it stalls. This God doesn't feel all-powerful. He borrows a camel from the three wise men. He can smile over the "Bible Dance" and despair as the children "Muck About." Queenie's God takes part in the everyday.





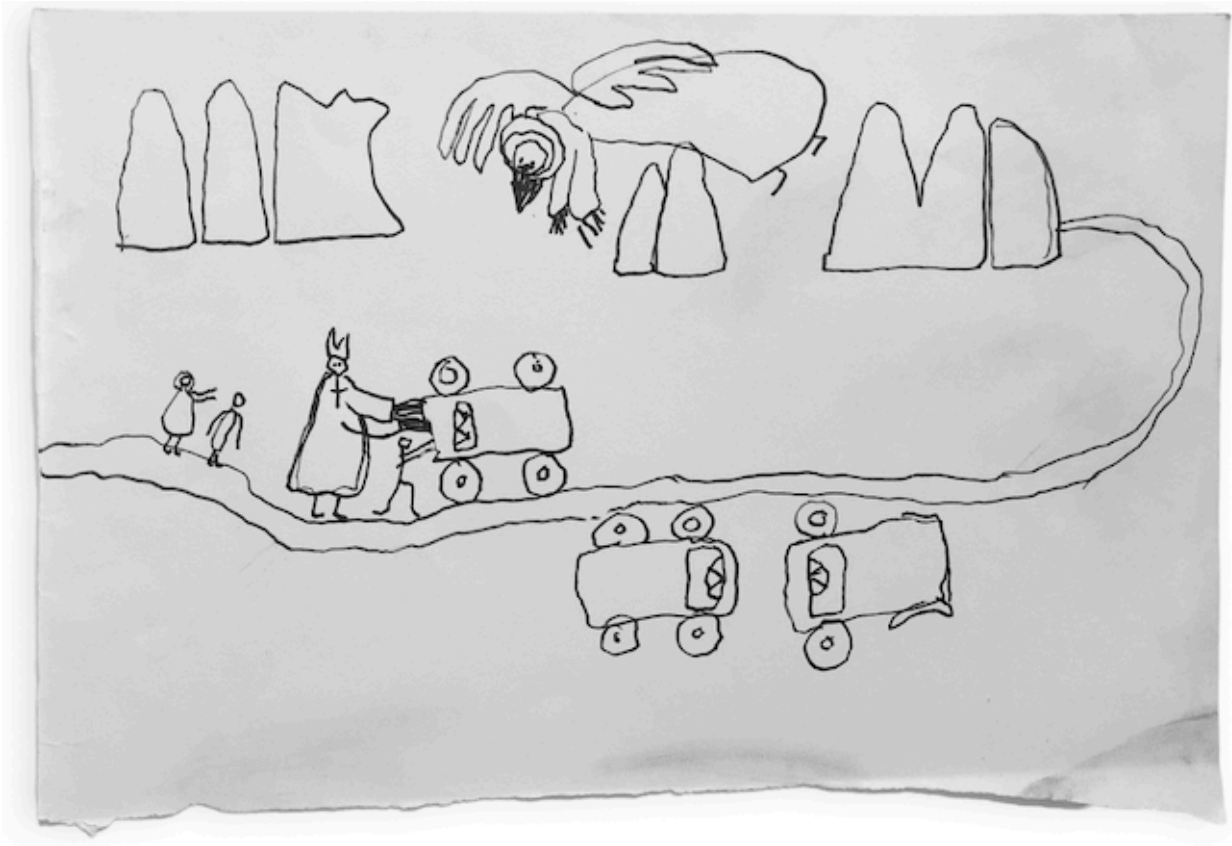
Queenie McKenzie

Windmill Watertank Lissadell Station, 1995

felt-tipped pen on paper #19911

36 x 26 cm; 46 x 36 cm (framed)

\$2100



Queenie McKenzie

God Said Your a God Man (...), 1995
felt-tipped pen on paper #19991
42 x 60.5 cm; 52 x 72 cm (framed)
\$2300



Queenie McKenzie

Archbishop Jobst Visiting Blackfellas Camp (...), 1995

felt-tipped pen on paper #20009

35 x 50 cm; 46 x 62 cm (framed)

\$2300

EMILY KAME KNGWARREYE (1910 - 1996)

Emily Kame Kngwarreye was born at Anilitye (Boundary Bore) and began paintings on canvas when in her late 70s. She was awarded the Australian Creative Fellowship in 1992 and continued painting prolifically until her death in 1996.

The subject of this work is Arlatyiye, the Pencil Yam or Bush Potato. This is a valuable food source and the subject of important songs, dances and ceremonies amongst Eastern Anmatjerre people. In this painting, Emily has characterised the roots of the yam in the plant's full period of maturity. As the foliage dies off, cracks appear in the ground, which trace the root system, and indicate that the engorged tubers are ready to be dug up and eaten. The lines can also be related to Awelye where the body paint is replicated on the skin for ceremony.

Always linked to Emily's validity of expression is Awelye, the ceremonial expression that releases the spiritual power that maintains natures' fertility and hardiness. The belief that good seasons always return, that yam 'always comes back', is fundamental to understanding the desert environment and therefore survival. A parallel layer of expression runs with the fundamental understanding of Awelye, that being of basic human nature, understanding it, and abiding by the rules set down by society in order that it too, will survive.





Emily Kame Kngwarreye

Arlatyite Dreaming (Bush Potato), 1995

Synthetic Polymer Paint on Belgian Linen #19928

125 x 94 cm

\$120000



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