

**Charles Darwin University Art Collection**  
**2024 Acquisitions**



**Charles Darwin University Art Collection**  
**2024 Acquisitions**

### Front matter

Published by Charles Darwin University Art Collection and Midpul Art Gallery

Forewords by Scott Bowman and Anna Malgorzewicz

Written by Joanna Barrkman

Design and print by Uniprint, Charles Darwin University

Photographs by David Hancock, Paul Johnstone Gallery and Fiona Morrison.



ISBN: 978-1-922684-84-4

Artworks are reproduced with permission.

Copyright, Charles Darwin University and the artists.

This publication is copyright. Apart from any fair dealing for the purposes of private study, research, criticism, or review, as permitted under the *Copyright Act*, no part may be reproduced by any process without written permission. Enquiries should be directed to Charles Darwin University Art Collection and Art Gallery.

Cover image: ANNA REYNOLDS (b. 1969-), *Hole*, 2024, mixed media on canvas, 100 h x 145 w cm.  
Acquired through the Art Acquisition Fund, 2024; Charles Darwin University Art Collection, CDU3649.

# Contents

**MESSAGE FROM THE  
VICE-CHANCELLOR, CDU .....4**

**MESSAGE FROM THE  
ART GALLERY ADVISORY  
COMMITTEE CHAIRPERSON ..5**

**TIWI ART - GIFT OF  
ANNE AND LAURIE  
MARCHMENT .....6**

Textiles gifted by Anne and  
Laurie Marchment ..... 6

Paintings gifted by Anne and  
Laurie Marchment ..... 9

Works-on-paper gifted by Anne and  
Laurie Marchment ..... 11

Three-dimensional works gifted by  
Anne and Laurie Marchment ..... 16

**PAINTINGS ..... 18**

Neil Black ..... 19

Bryan Bulley ..... 20

Fiona Foley..... 22

Selma Marrbarmarnyar Hoosan ..... 24

Henry Smith ..... 25

Midpul / Prince of Wales..... 26

Dula Njurruwuthun ..... 30

Anna Reynolds..... 32

**WORKS-ON-PAPER ..... 34**

Anna Reynolds..... 34

Ian Hance ..... 35

Michael Christie..... 36

**MULTIMEDIA ..... 38**

Liss Fenwick ..... 38

**TEXTILES ..... 40**

Suzanne Knight..... 40

Allan Nadjamerrek ..... 42

Nancy Henry Ripijingimpi ..... 43

Lucy Ken ..... 44

Esther Ngalwakadj Yarllarla ..... 45

Jennifer Kamanj Wurrkidj ..... 46

**THREE-DIMENSIONAL  
CERAMICS AND  
SCULPTURES ..... 48**

Suzi Lyon ..... 48

Danny Murphy ..... 49

Jason Joran ..... 50

**BECOME A FRIEND OF  
THE MIPDUL ART GALLERY  
AT CDU ..... 51**

## MESSAGE FROM THE VICE-CHANCELLOR, CDU

I am delighted to present the Charles Darwin University's (CDU) art acquisitions from 2024 in this publication and extend my congratulations to the talented artists whose work has been acquired by the CDU Art Collection. The cover image, *Hole*, 2024, by artist Anna Reynolds is a particularly significant acquisition. This painting marks the inauguration of the new city campus, Danala | Education and Community Precinct, which opened in October 2024. This painting records the immense work that was undertaken by many to accomplish this majestic new building in Darwin's CBD. Anna's painting will remain as an important signifier of this phase of the University's growth. As an alumna of Charles Darwin University, I congratulate Anna on her masterful painting.

The CDU Art Collection is a vibrant testament to artistic ingenuity and cultural diversity, displayed across our campuses in Alice Springs, Casuarina, Palmerston, Waterfront, and now at Danala | Education and Community Precinct, home to the new Midpul Art Gallery. The gallery is named after the pre-eminent Larrakia artist, Midpul (also known as Prince of Wales; ca. 1935-2002). The exhibitions to be presented at this new gallery will include those that feature the University's Art Collection – which now comprises more than 3,600 artworks. Established in the ca. 1980, the CDU Art Collection, spans over 45 years of visual arts practice in the Northern Territory. It stands as the second-largest public art collection in the Northern Territory and the only university art collection in the Top End of Australia.

Our collection is particularly notable for its representation of both First Nations and non-Indigenous artists, as well as those with strong connections to the Northern Territory and surrounding regions, including the Kimberley in Western Australia, far north Queensland, Indonesia and Timor-Leste. This diversity reflects the University's commitment to regional and international

collaboration, making the CDU Art Collection an invaluable cultural and educational resource.

The University is also grateful for the generosity of our donors, whose contributions continue to enrich the Collection. This year, we acknowledge the gifts from Gary Lee and Maurice O'Riordan, and Dr Joanna Barrkman. Furthermore, we are thrilled to have been gifted a collection of 74 artworks from Anne Marchment. This gift primarily includes Tiwi artworks that Anne acquired whilst living at Milikapiti, Melville Island while she worked at the Adult Education Centre (established in 1985), which ultimately became Jilamara Arts and Crafts Association. Her husband Laurie Marchment (1937-2020) served as Principal, Milikapiti Primary School (1985-1992). Her gift has further strengthened our collection. I extend my sincere thanks to Anne for her support and generosity. We look forward to exhibiting part of this significant donation at the Midpul Art Gallery at CDU, along with other recent acquisitions to the CDU Art Collection in 2025.

We remain committed to cultivating a community of supporters who advocate for and celebrate our art exhibition programs and collection. I am proud to see the CDU Art Collection growing into a significant repository of stories, histories and artistic achievements for generations to come.

**Professor Scott Bowman AO**  
Vice-Chancellor and President  
Charles Darwin University  
Patron of the CDU Art Collection

# MESSAGE FROM THE ART GALLERY ADVISORY COMMITTEE CHAIRPERSON

## **Charles Darwin University Art Collection is poised for a new era**

With the opening of the Midpul Art Gallery at the Danala | Education and Community Precinct of Charles Darwin University in Darwin's CBD, the CDU Art Collection is poised for a new era. This wonderful new art gallery will create enhanced opportunities for the public presentation of visual arts by Northern Territory-based artists in the decades ahead.

The name of the new gallery - Midpul Art Gallery at CDU - honours Midpul (also known as Prince of Wales; ca. 1935-2002), the Larrakia artist who laid the foundations for the emergence of a contemporary Larrakia art movement. As a celebrated singer, dancer and didgeridu player, who performed initiation ceremonies, his skill and knowledge of body painting - applying natural pigments ground from the earth and mixed with water to skin - provided him with inspiration for his art. It was only after a debilitating stroke in 1995 that he began to paint the ceremonial body markings in more durable media. His outstanding contribution to the Australian visual arts through his paintings of Larrakia culture and ceremony led him to become the first contemporary Aboriginal artist from the Larrakia region to gain wide recognition. Midpul remains the pre-eminent artist of the Larrakia people. His art celebrates his and his people's enduring connection to Garamilla / Darwin and surrounding Larrakia lands.

Many of the artworks acquired by the CDU Art Collection during 2024 will be featured at this well-located and accessible gallery, including the acquisition of three paintings by Midpul. These paintings will take pride of place in the inaugural art exhibition, *From the ground up*, to be presented at the Midpul Art Gallery

at CDU from 7 February until 17 April 2025. We are also delighted to have received a major donation from Anne Marchmont, of Tiwi art created by artists from Jilamara Arts and Crafts Association and Munupi Arts on Melville Island. This donation documents some of the early creative endeavours by many now established Tiwi artists. It is an important record of Tiwi art – ceramics, sculptures, paintings and carvings – produced in the late 1980s and early 1990s that complements the university's already significant holdings by Tiwi artists.

As the CDU Art Collection seeks to expand its multimedia holdings, another major acquisition in 2024, was the work, *The colony cares for everyone*, 2024, by Liss Fenwick. Raised in Humpty Doo and educated at Taminmin High School, Fenwick recently completed a PhD at RMIT University's School of Art, Naarm / Melbourne. This thought-provoking acquisition was filmed in the Top End and will be publicly presented at the Midpul Art Gallery in 2025.

The acquisitions from 2024 of ceramics, multimedia, paintings, works-on-paper and textiles illustrate some of the accomplishments as well as the extensive diversity of visual arts practice in the Northern Territory. I invite you to visit the Midpul Art Gallery at CDU during 2025 and view some of these recent art acquisitions on public display.

## **Anna Malgorzewicz**

**Chairperson**

**Art Gallery Advisory Committee, CDU**

# TIWI ART - GIFT OF ANNE AND LAURIE MARCHMENT

A collection of 74 artworks was generously gifted to the CDU Art Collection by Anne Marchment in 2024. It features primarily Tiwi artworks that Anne Marchment acquired whilst living at Milikapiti, Yermalner / Melville Island where she worked at the Adult Education Centre (established in 1985), which ultimately became Jilamara Arts and Crafts Association. Her husband, Laurie Marchment (1937-2020), served as Principal, Milikapiti Primary School (1985-1992). The gifted artworks also include 17 works-on-paper by Tiwi artists who were working at Munupi Aboriginal Arts and Crafts Association, Pirlangimpi, Yermalner / Melville Island, in the early 1990s.

This gifted collection documents early works by well-established artists such as Jean Baptiste Apuatimi (1940-

2013), Nancy Henry Ripinjingimpi (ca. 1935-1993), Pedro Wonaemirri (b. 1974-), Raelene Kerinauia (b. 1962-), Janice Murray (b. 1966-) and Delilah Freddy Puruntatameri (b.1968-). Artists such as Aileen Henry (1959-2001), Matthew Freddy Puruntatameri (1972-2007) and Terrence Farmer (1969-1998) have rare works included in the collection, whose untimely passing has often meant oversight of their important contributions to Tiwi art. These Tiwi artists, together with others such as Leon Puruntatameri (b. 1949-), Patrick (Andrew) Freddy Purunatameri (b. 1973-), Theodore Tipoloura (1946-2012) were a cohort of artists whose work represents a seminal period for the development of Tiwi art.

A selection of this unique gift is presented in the following pages.

## Textiles gifted by Anne and Laurie Marchment

Anne Marchment was appointed the Adult Educator at the Adult Education Centre at Milikapiti, in 1987 and expanded the program to include garment construction and screen-printing on cloth. Artists such as Raelene Kerinauia (b. 1962-) and Raelene Cook (b. 1967-), Maxine Daniels (1969-1999) and others produced t-shirts, tablecloths and tea towels. Following the establishment of Jilamara Arts and Crafts Association in 1988, a dedicated studio was constructed in 1989, which co-incided with the appointment of James Bennett as the inaugural art centre co-ordinator. His expertise as a textile artist influenced the Tiwi artists who began to produce screen-print designs for repeated printing on textile lengths using Procion© fibre-reactive dyes on silk. This technique results in the dyes penetrating the fibres hence, the silk remains lustrous and soft.

Some artists drew inspiration for their designs from the local fauna – magpie geese, stringrays, barramundi –

while others referenced *jilamara* [patterns] painted on bark paintings acquired by Charles Mountford, during the 1954 National Geographic Expedition to Yermalner / Melville Island, which are now held at the South Australian Museum. A collection of 12 silk screen-printed textiles produced between 1989-93 are included in the textiles gifted by Anne and Laurie Marchment. An additional three textiles were gifted, including a batik on cotton by Lucy Ken (see page 44).

On page 7

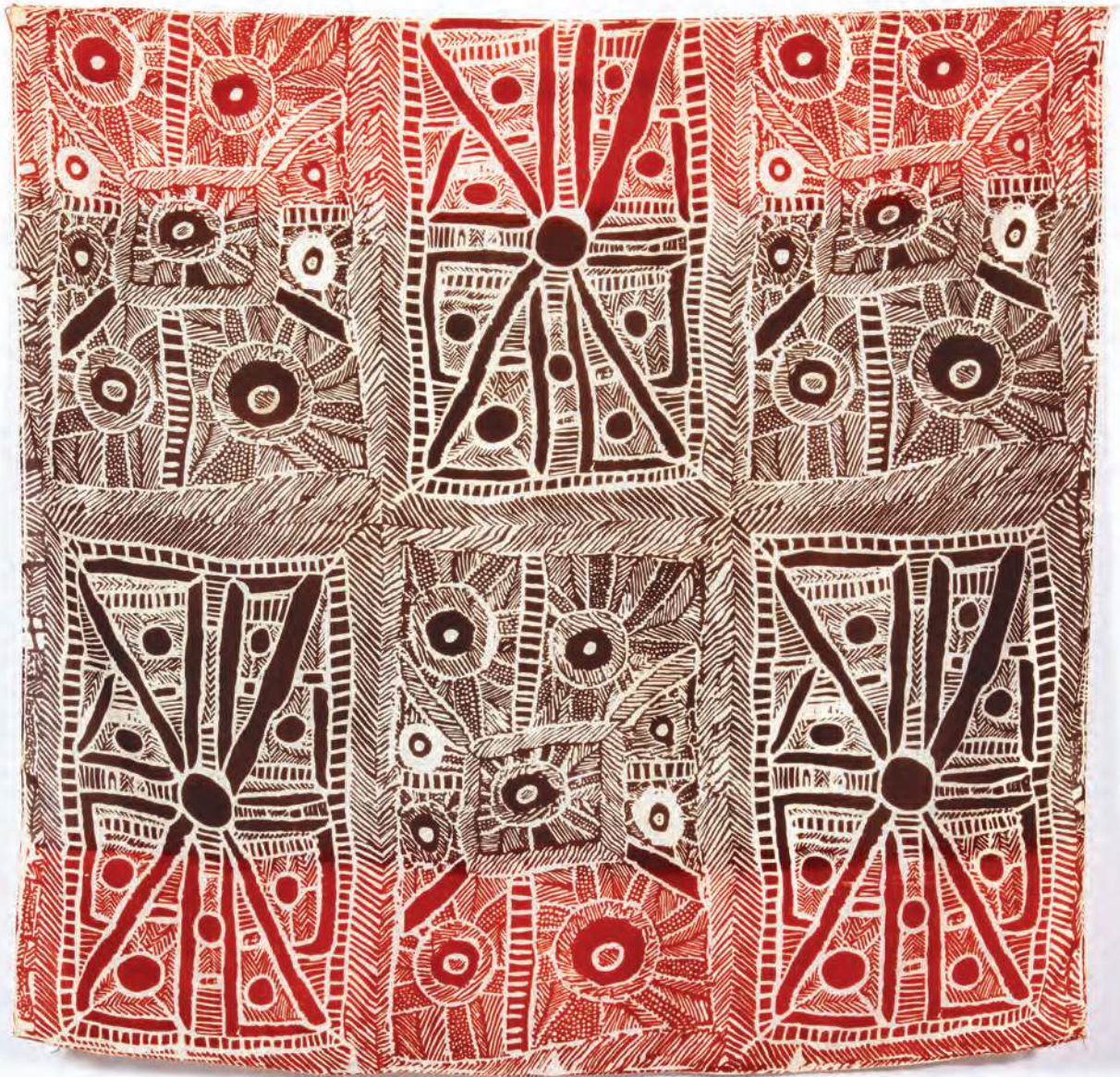
ARTIST UNKNOWN

*Ngini parlini jilamara* [From the old designs], designed and printed 1990  
Screenprint; fibre-reactive dyes on silk

87.5 h x 85 w cm

Gift of Anne and Laurie Marchment, 2024

Charles Darwin University Art Collection, CDU3621





**LEON PURUNTATAMERI** (b. 1949-)  
Untitled [Sky and upper world]; designed and printed 1992  
Screenprint; fibre-reactive dye on silk  
260 h x 93 w cm  
Gift of Anne and Laurie Marchment, 2024  
Charles Darwin University Art Collection, CDU3613



**RAELENE KERINAUIA** (b. 1962-)  
Untitled [*Palironji, kirluwarringa*, stingray]; designed and printed ca. 1990  
Screenprint; fibre-reactive dyes on silk  
220 h x 93 w cm  
Gift of Anne and Laurie Marchment, 2024  
Charles Darwin University Art Collection, CDU3619

## Paintings gifted by Anne and Laurie Marchment

The use of natural pigments - white ochres embedded into the beach cliffs of Yermalner / Melville Island, and vibrant yellow ochres which when ground and heated transform into rust-red coloured pigment (a process known as thermochromism) - form the colour palette of Tiwi art. Pigments were initially used by Tiwi people to paint *jilamara* [patterns] on their skin as part of ceremonial activities. *Jilamara* were also applied using natural pigments with binders to wooden *pukumani* [mortuary] poles and bark *tunga* [Tiwi baskets] as part of long-established, pre-contact customary practices, as exemplified by this Tiwi phrase: *kawakawani-mi yoyi-mi jilamara-mi* [to sing is to dance is to paint].

Painting on bark, board and canvas gained momentum at Jilamara Art and Crafts Association in the early 1990s. Artists such as Aileen Henry was awarded the Painting Award at the Prestigious National Aboriginal and Islander Art Award, at the Museum and Art Gallery of the Northern Territory, in 1991. Artists such as Jean Baptiste Aputimi were emerging painters. After working as an assistant to her husband, Declan Aputimi (1930-1985), carving ceremonial objects from ironwood, Aputimi embraced painting with confidence. She used natural pigments sourced on Yermalner and ultimately became a celebrated and acclaimed artist. Nancy Henry Ripinjingimpi was an accomplished maker of *pamajimi* [pandanus armbands] who painted in a bold and distinctive style, adeptly painting on sculptural or 2-dimensional surfaces.

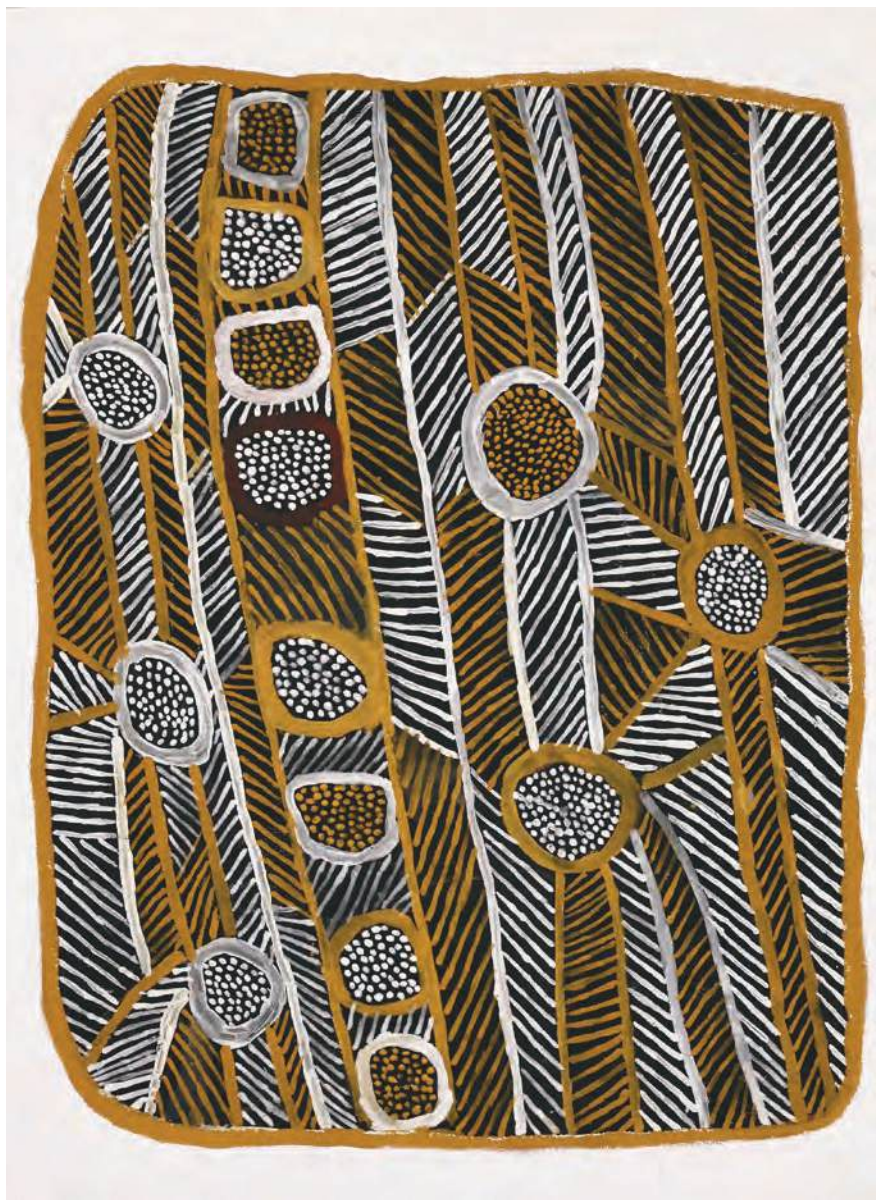
These three paintings, gifted by Anne and Laurie Marchment, illustrate the Tiwi predilection to work with the restricted palette and media of natural pigments, whilst also reinforces the distinctive and individual stylistic oeuvres each of these noteworthy Tiwi artists accomplished.



**AILEEN HENRY (1956-2001)**  
*Parlini jilamara*, 1991  
 Locally sourced natural pigments on canvas  
 59 h x 42.5 w cm  
 Gift of Anne and Laurie Marchment, 2024  
 Charles Darwin University Art Collection, CDU3587



**JEAN BAPTISTE APATIMI (1940-2013)**  
*Tutini* [Grave-marker poles], 1993  
 Locally sourced natural pigments on canvas  
 50.5 h x 71 w cm  
 Gift of Anne and Laurie Marchment, 2024  
 Charles Darwin University Art Collection, CDU3590



NANCY HENRY RIPIJINGIMPI  
(ca. 1935-1993)

*Jilamara*, 1992

Locally sourced natural pigments on  
canvas

75 h x 60 w cm

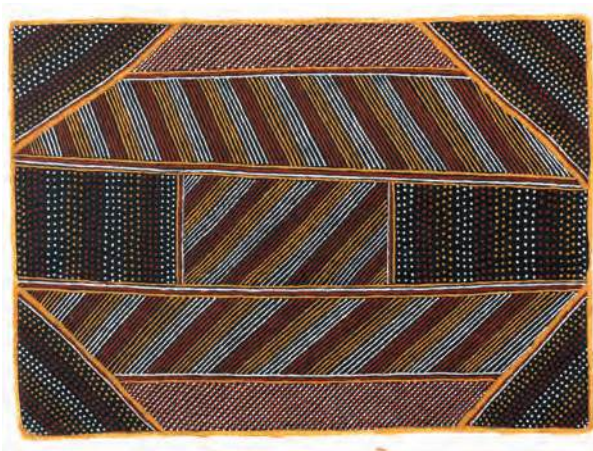
Gift of Anne and Laurie Marchment,  
2024

Charles Darwin University Art  
Collection, CDU3591

## Works-on-paper gifted by Anne and Laurie Marchment

The 27 works-on-paper by Tiwi artists, gifted by Anne and Laurie Marchment, spans from 1991 until 1994. Whilst the cohort of artists at Jilamara Arts and Crafts Association worked with a restricted palette of natural pigments to produce varied imagery based on abstracted *jilamara* [patterns], their counterparts at Munupi Aboriginal Arts and Crafts Association, Pirlangimpi gave preference to

the bright and varied colour of gouache to depict local wildlife, including wallaby, birds, fish and ceremonial objects. The following selection of works-on-paper illustrate the varied approaches adopted by Tiwi artists as their exploration of media and subject matter set them on divergent stylistic pathways.



JANET MUNGATOPI (1954-1999)  
*Jilamara design*, 1991  
 Locally sourced natural pigments on paper  
 50 h x 68.5 w cm [image]; 57 h x 76 w cm [paper]  
 Gift of Anne and Laurie Marchment, 2024  
 Charles Darwin University Art Collection, CDU3563



PEDRO WONAEAMIRRI (b. 1974-)  
 Untitled, 1994  
 Locally sourced natural pigments on paper  
 49.3 h x 68.7 w cm [image] ; 57 h x 76 w cm [paper]  
 Gift of Anne and Laurie Marchment, 2024  
 Charles Darwin University Art Collection, CDU3567



RAYMOND BUSH (PAKAPUNALLI)  
(b. 1971-)

*Jilamara*, 1992

Locally sourced natural pigments on  
paper

71 h x 54 w cm [image, irreg.];

76 h x 56.5 w cm [paper]

Gift of Anne and Laurie Marchment,  
2024

Charles Darwin University Art  
Collection, CDU3568



TERRENCE FARMER (1968-1998)

*Old bark design*, 1993

Locally sourced natural pigments on  
paper

69.5 h x 51 w cm [image, irreg.];

76 h x 57 w cm [paper]

Gift of Anne and Laurie Marchment,  
2024

Charles Darwin University Art  
Collection, CDU3569



THECLA PURUNTATAMERI (b. 1971-)

*Wallaby*, 1992

Gouache on paper

70 h x 50.5 w cm

Gift of Anne and Laurie Marchment,  
2024

Charles Darwin University Art  
Collection, CDU3582



REPPIE ORSTO (b. 1959-)  
*Pinyama*, 1993  
Gouache on paper  
100 h x 70 w cm  
Gift of Anne and Laurie Marchment, 2024  
Charles Darwin University Art Collection, CDU3574



SUSAN WANJI WANJI (b. 1955-)  
Untitled [kangaroo/wallaby], 1994  
Gouache on paper  
56.5 h x 76 w cm  
Gift of Anne and Laurie Marchment, 2024  
Charles Darwin University Art Collection, CDU3578

## Three-dimensional works gifted by Anne and Laurie Marchment

Ceramics, sculptures and carvings are featured in the thirteen 3-D works gifted by Anne and Laurie Marchment. Two ceramics, produced at Tiwi Pottery (established 1973) on Wurrumiyanga / Bathurst Island by Eddie Puruntatameri (1948–1995) and his son, Robert Puruntatameri (b. 1975-) exemplify colourful gazes and

imagery depicted on Tiwi ceramics in the early 1990s. Carved works by Ronald Malangwa Cooper (born on Crocker Island), Theodore Tipoloura (1946-2013) and Leon Puruntatameri (b. 1949-) indicate the inspiration Tiwi artists draw from their environs and local wildlife.



**EDDIE PURUNTATAMERI** (1948–1995)  
Untitled [vase], 1993  
Glazed and painted pottery  
22 h x 61 circumference cm  
Gift of Anne and Laurie Marchment, 2024  
Charles Darwin University Art Collection, CDU3543



**RONALD MALANGWA COOPER** (DOB unknown)  
Untitled [bird]  
Ironwood and buffalo horn  
37 l x 26 h x 11 w cm  
Gift of Anne and Laurie Marchment, 2024  
Charles Darwin University Art Collection, CDU3546

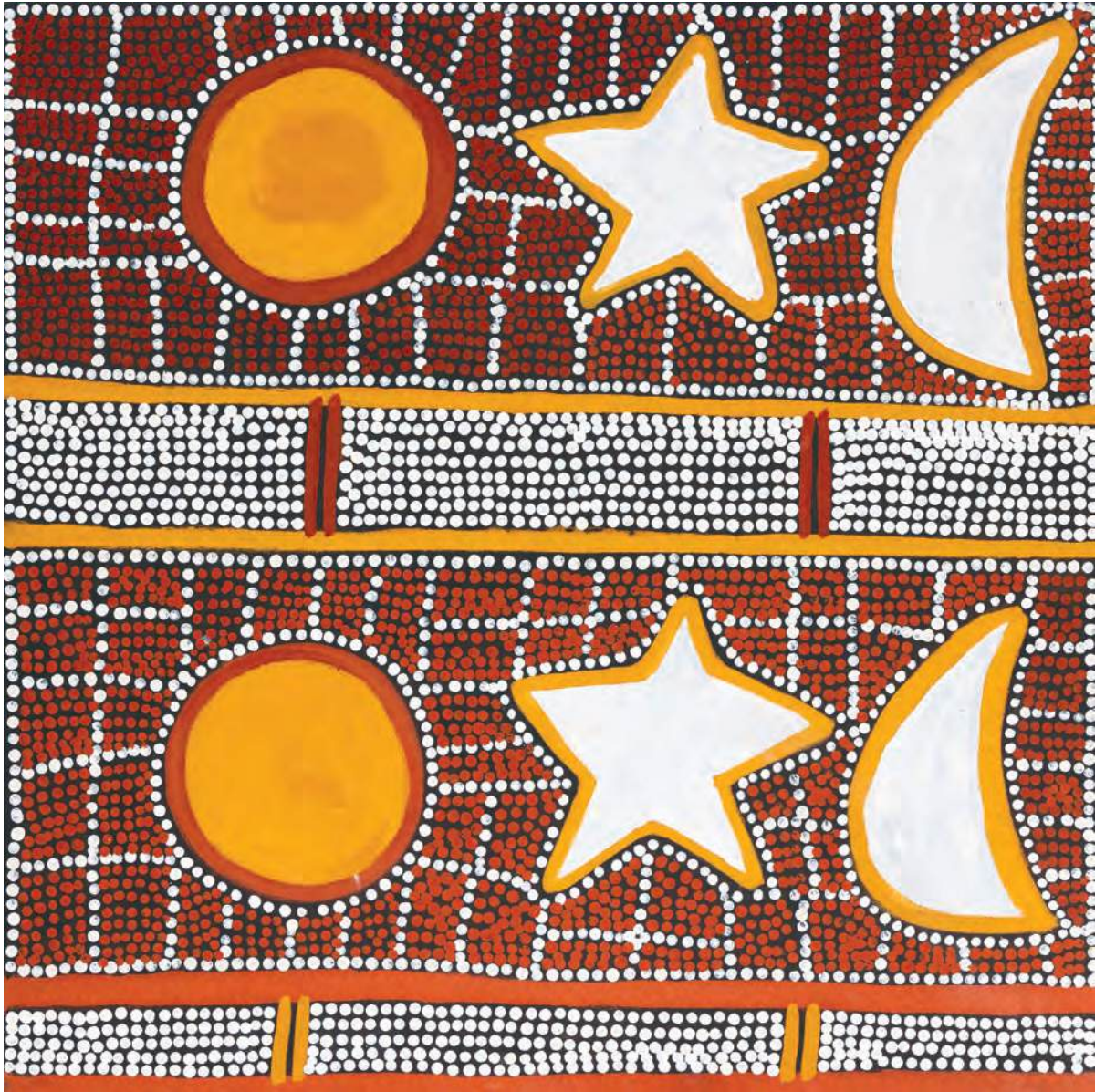


**RONALD MALANGWA COOPER** (DOB unknown)  
Untitled [Fish], ca. 1991  
Buffalo horn with shells  
51 l x 6.5 h x 15 w cm  
Gift of Anne and Laurie Marchment, 2024  
Charles Darwin University Art Collection, CDU3549



**THEODORE TIPILOURA** (1946-2013)  
*Tokwampini*, 1992  
Natural pigments on ironwood  
65 h x 28 circumference (at base) x 10 dia cm  
Gift of Anne and Laurie Marchment, 2024  
Charles Darwin University Art Collection, CDU3555

# PAINTINGS



**On page 18****NEIL BLACK** (b. 1982)

Tiwi people

*Japarra and japalinga (Moon and stars)*, 2023

Locally sourced natural pigments on canvas

90 h x 90.5 w cm

Acquired through the Art Acquisition Fund, 2024

Charles Darwin University Art Collection, CDU3639

This is a major work about a theme consistently represented in the work of this emerging artist. *Japarra* and *japalinga* feature heavily in ceremonial representations on the Tiwi Islands. Japarra [the moon] signifies the seasonal changes and the arrival of the *kulama* ceremony – a coming-of-age ceremony, as well as a yam harvest and ceremony that is held at the end of the wet season when a ring appears around the moon. *Japalinga* [stars] are usually represented by ochre dots and are rendered in various forms of *jilamara* [designs] that the Tiwi apply to their bodies with natural pigments for ceremonial dance and activity.

Black joined Jilamara Arts and Crafts in 2019 as part of the Ngawa Mantawi program enabling him to make art alongside his family members – Chris Black and Kaye Brown. The Ngawa Mantawi program, which translates to ‘all of us together’, is an inclusive program conducted at the art centre. The program supports members with diverse needs to have sustainable artistic careers, while living at home close to family and on Country.



**BRYAN BULLEY** (b. 1965-)

*Mountain owl*, 2024

Acrylic on board

60 h x 35 w cm

Acquired through the Art Acquisition Fund, 2024

Charles Darwin University Art Collection, CDU3635

Bryan Bulley was born in Bega, southern NSW, Australia and moved to Gosford, NSW in 1968 where he grew up. He 'escaped' north to Darwin and the tropics in 1986.

Bulley completed a BA in visual arts at Newcastle University in 1990, after which he hitchhiked back to Darwin via Melbourne and Adelaide. Since then, he has worked in Kakadu National Park, travelled through Mexico and Central America and had numerous trips through Southeast Asia. He lived and worked in Milingimbi Arnhem Land for four years, returning to Darwin in 2000 to focus on his art practice.

Bulley has exhibited regularly since 2001, both in Darwin and interstate. He is represented in the Northern Territory Museum and Art Gallery Collection, Australian Parliament House Collection, Canberra, Togart collection and other public and private collections.



**BRYAN BULLEY** (b. 1965-)

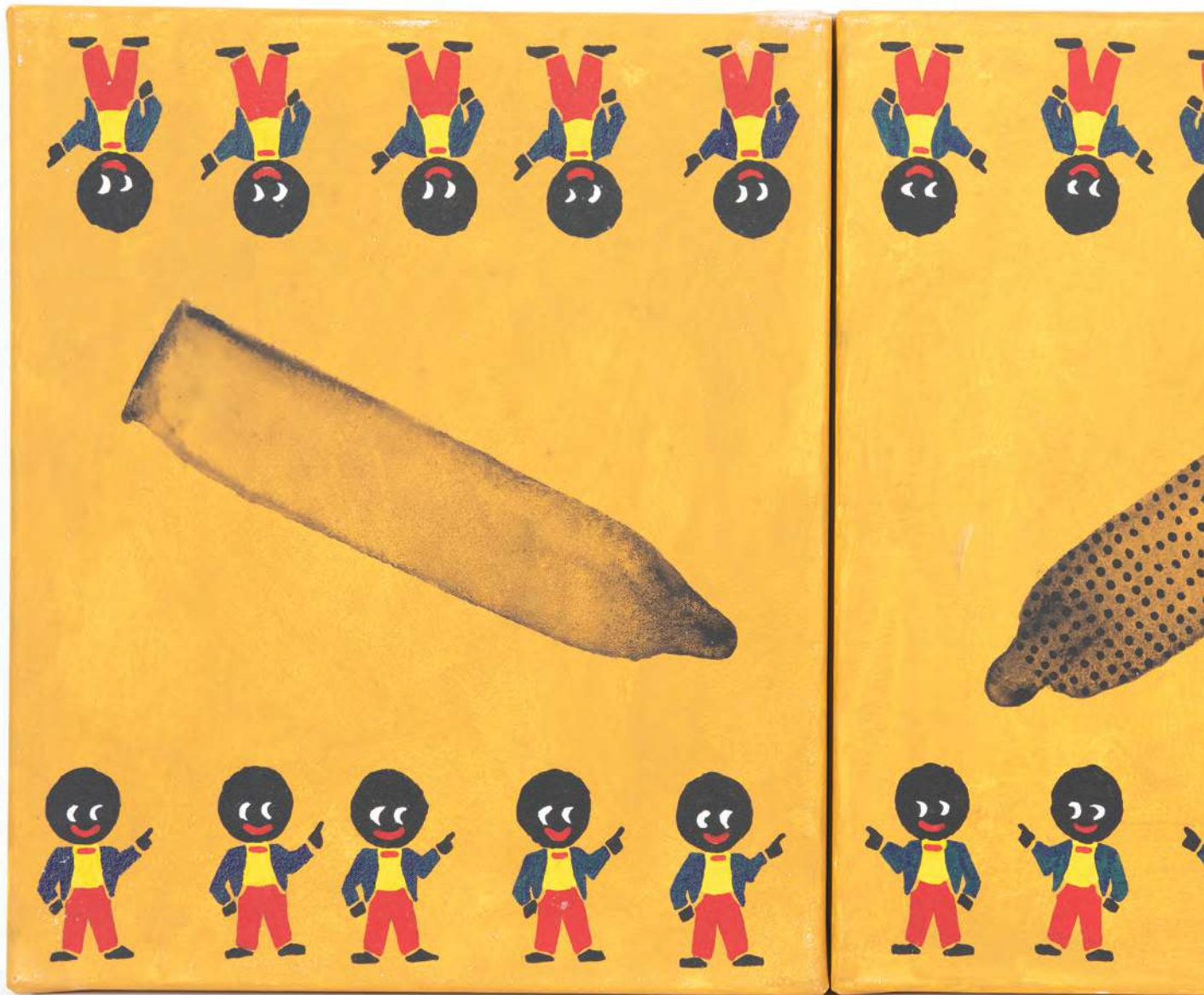
*Three trucks entering an outback town*, 2024

Acrylic on board

61 h x 82 w cm

Acquired through the Art Acquisition Fund, 2024

Charles Darwin University Art Collection, CDU3636





FIONA FOLEY (b. 1964-)

Badtjala people

*Every girl needs her golliwog* [diptych], 1993

Oil on linen

30.7 h x 25.5 w cm [each]

Gift of Maurice O'Riordan and Gary Lee, 2024

Charles Darwin University Art Collection, CDU3642.1 and CDU3642.2

This diptych is a mid-career work by Fiona Foley, an artist, activist, curator and writer, who grew up on K'gari / Fraser Island and in nearby Hervey Bay before studying art at the East Sydney Technical College. *Every girl needs her golliwog* was first shown in Fiona's solo exhibition *Lick my black art*, at Australian Centre of Contemporary Art, South Yarra, Melbourne, in 1993. In the catalogue for this exhibition, Martin Thomas wrote:

Fiona Foley's work is thematically expansive; this exhibition deals with the manner in which Aboriginal art has been co-opted into foreign agendas. .... This might explain Foley's wariness about the categorization and fetishization of 'Black art', which constitutes an important theme in this exhibition. Many of the installations are intended as a direct critique of curatorial practices that purport to represent 'the margins' while actually perpetuating their displacement.'

Since first experimenting with Aboriginal motifs as a student, Foley has produced a body of pastels, photographs, prints and installations that explore Badtjala culture and history. Her work is held in major collections across Australia; she has created public artworks on commission for the Museum of Sydney, the Brisbane City Mall, the Australian National University, Redfern Park and many other venues. A founding member of Sydney's Boomalli Aboriginal Artists' Cooperative in 1987, Foley also served on the boards of the Australia Council and Bangarra Dance Theatre. In the early 1990s she co-curated two major Indigenous exhibitions, *Tyerabarrbowaryaou* and *Tyerabarrbowaryaou II* at the Museum of Contemporary Art in Sydney and the Havana Biennial. In 1997, with members of her family, she led a native title claim for land on K'gari / Fraser Island. Foley is now an Adjunct Professor at the Queensland College of Art at Griffith University.



SELMA MARRBARMARNYAR HOOSAN

(b. 1980-)

Garrwa and Yanyuwa people

*This is about the Gulf*, 2023

Acrylic on canvas

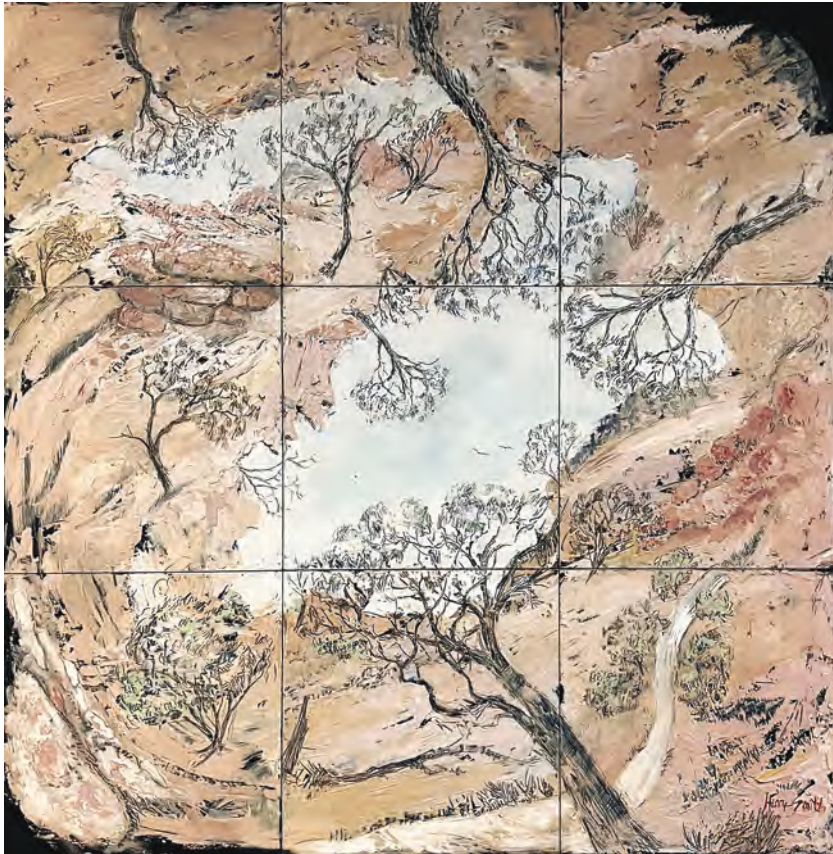
100 h x 80 w cm

Acquired through the Art Acquisition Fund, 2024

Charles Darwin University Art Collection, CDU3638

Hoosan's paintings depict sites of significance on her Country – be it hunting sites, lagoons (including Poison Creek – Lurmanya), McArthur River, mustering sites, police stations – and activities such as mustering and branding cattle and fencing. She is an emerging artist from the Gulf Country. She explains her painting, *This is about the Gulf*:

I used to fish along this river. Travel up and down on it. Half of it is my grandmother's Country and the other my grandfather's Country. When I was younger, I was always out bush in the mustering camps, my grandfather's Country. My grandmother and grandfather had a small station with cattle and horses... and a lemon tree. I want to dedicate this painting to Billy Kid (dad's father's cousin) and my dad, Stewart Hoosan and Danny McDinny, my grandfather.



**HENRY SMITH** (b.1946-)  
Untitled, 2009  
Acrylic on board (composite of 9 boards)  
90 h x 90 w cm  
Gift of the artist, 2024  
Charles Darwin University Art Collection, CDU3633

This is a mid-career work by Henry Smith - a committed landscape artist who has painted the Central Australian desert for more than three decades.

Before relocating to Alice Springs from Melbourne in 1996, Smith worked as a freelance sculptor and designer on theatre and film. He undertook public commissions and Artist-in-Schools residencies, working in a variety of media. He also worked for the Melbourne Theatre Company and designed sets for Opera Victoria's contemporary music season. In Alice Springs he has continued his art practice and was a Visual Arts lecturer teaching painting, drawing, and sculpture at Charles Darwin University.



MIDPUL / PRINCE OF WALES (ca. 1935–2002)  
Larrakia people  
*Body marks*, 1995  
Synthetic paint polymer on canvas  
59 h x 29.5 w cm  
Acquired through the Art Acquisition Fund, 2024  
Charles Darwin University Art Collection, CDU3644

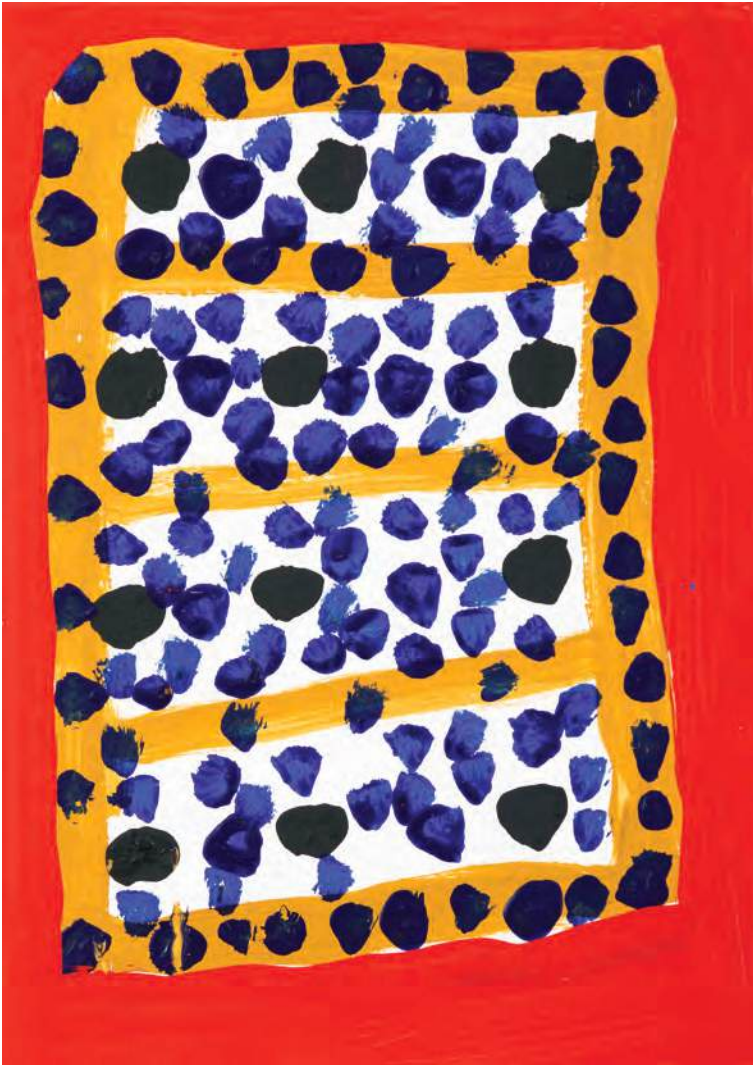
These three works are part of Midpul's initial forays into painting, which he commenced in 1995 following a debilitating stroke. They are painted on mat board and off-cuts of canvas. Their relatively small scale suggests the artist's penchant for working on any available surface at that time.

These three works, in combination, document the emergence of his signature mark making motif (see CDU3643 on p. 28) that was developed from his earlier less structured mark-making (see CDU3644 on p. 26 and CDU3645 on p. 29). The imagery of CDU3643 ultimately became a favoured signature mark that the artist produced on large-scale canvases toward the end of his career.

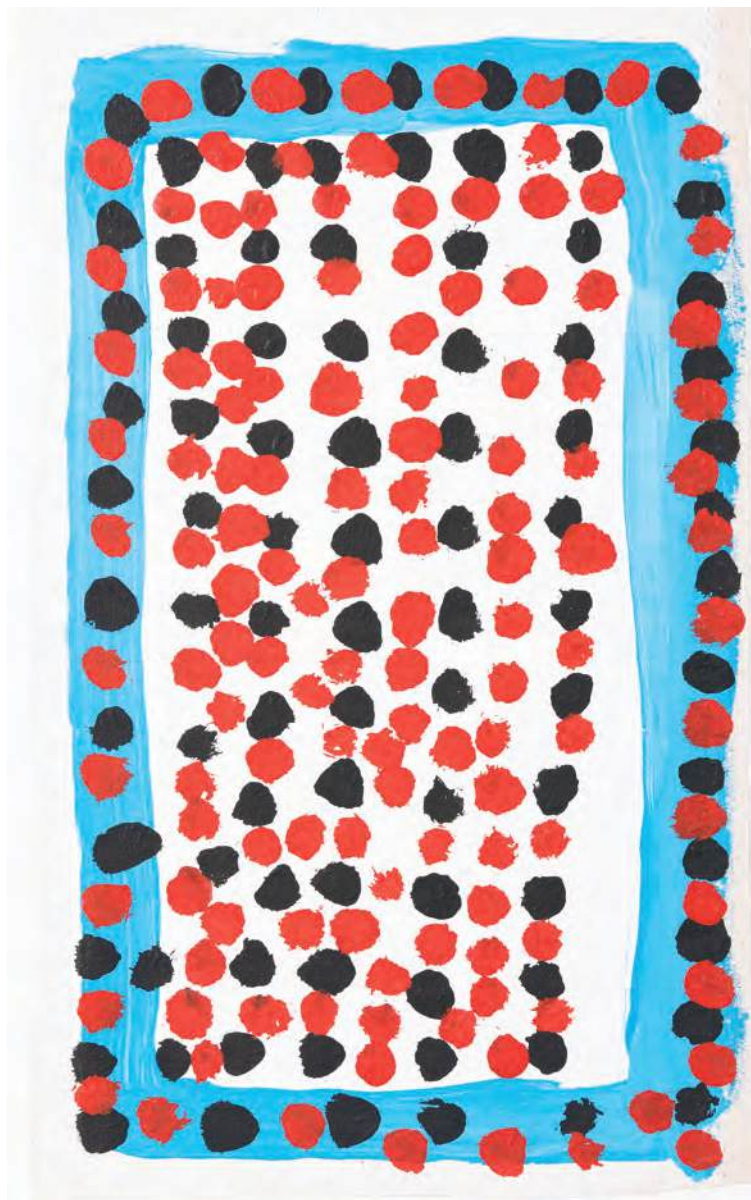
Midpul / Prince of Wales was born at Belyuen Aboriginal reserve on the Cox Peninsular, across the harbour from Darwin. He was a member of the Danggalaba clan, Larrakia people. As a young man, he frequently camped at Kahlin / Cullen Beach, Darwin. He inherited his customary responsibilities from his Larrakia father, (Imabul; also known as King George) and emerged as a significant ceremonial leader, didjeridu player, ceremonial body painter, singer and dancer. His dance performance for Queen Elizabeth II (during her trip to Australia in 1963) earned him the name 'Prince of Wales'. He was one of the original claimants in the Kenbi Land Claim, 1977. Following debilitating stroke later in life, Midpul took up painting, with support from the Karen Brown Fine Art, Darwin who commissioned his art. Thereafter, he lived at Kulaluk community, Darwin until his death, aged 67.

Midpul laid the foundations for the emergence of a contemporary Larrakia art movement. His substantial contribution to Australian visual arts is evident by his works being held in cultural institutions such as the Art Gallery of NSW, Art Gallery of Western Australia, the

Charles Darwin University Art Collection, the Museum and Art Gallery of the Northern Territory, the National Gallery of Australia and the National Gallery of Victoria, RMIT Collection, Wollongong Art Gallery, as well as in private collections in Australia and overseas.



MIDPUL / PRINCE OF WALES (ca. 1935–2002)  
Larrakia people  
*Body marks*, 1995  
Synthetic paint polymer on mat board  
38 h x 27 w cm  
Acquired through the Art Acquisition Fund, 2024  
Charles Darwin University Art Collection, CDU3643



MIDPUL / PRINCE OF WALES (ca. 1935–2002)  
Larrakia people  
*Body marks*, 1995  
Synthetic paint polymer on canvas  
59 h x 29.5 w cm  
Acquired through the Art Acquisition Fund, 2024  
Charles Darwin University Art Collection, CDU3645



DULA NURRUWUTHUN (1936–2001)

Yolŋu people

*Madi ga gukawul* [crayfish and surgeon fish], 1994

Natural pigments and fixatives on stringybark

(*eucalyptus tetrodonta*)

Acquired through the Art Acquisition Fund, 2024

Charles Darwin University Art Collection, CDU3648

Dula Njuruwuthun was born in the Blue Mud Bay area and his Country is Maywundji. He became a senior man of the Munyuku clan who inherited the right to paint Munyuku clan paintings, along with the important title of *djirikay*, (experts, leaders, and teachers in ritual matters for ceremonies for both Dhuwa and Yirritja groups in the region) from this father Djimbaryun.

By the time of the painting of the Yirrkala Church Panels he was a trusted lieutenant of the Yirrkala leaders, Birr'kitjim Mungarrawuy and Narratjin. They sent him to the Rose River Mission / Numbulwar by canoe to consult with Wakuthi – the leader of the Madarrpa clan about the designs to be employed. He accomplished this 500km round trip in open sea by means of *lipalipa* or dugout canoe.

The Top End section of the Barunga Petition of 1988 is formally credited to a group of Yirritja men which includes his younger brother Gambali. Suffice to say that Dula had a significant behind-the-scenes role in sanctioning the final design.

As formal tutor he taught the art of traditional painting at the Yirrkala School during the seventies.

Dula's involvement in the countless ceremonies of death, renewal and circumcision since the seventies as incarnation of the spiritual forces that guide Yolŋu has earned him great love and respect amongst his people. This lifework would be largely unrecorded in the non-Aboriginal world but for Ian Dunlop's Yirrkala Film Project which captures him in action in many ceremonies during the seventies and eighties. The photograph accompanying this biography shows him in characteristic pose leading the opening of the new school at Raymangirr in June 1996.

— *Certificate of authenticity,*  
*Buku-Larrnggay Mulka Arts Centre*

Works by Dula Njuruwuthun are held in the following public collections: Buku-Larrnggay Mulka Arts Museum, the National Gallery of Australia, the Art Gallery of NSW, the Australian National Maritime Museum, the National Gallery of Victoria, the Museum and Art Gallery of the Northern Territory, Kluge Ruhe Collection, University of Virginia, USA, the Museum of Victoria and the Art Gallery of Western Australia.



ANNA REYNOLDS (b. 1969-)

*Hole*, 2024

Mixed media on canvas

100 h x 145 w cm

Acquired through the Art Acquisition Fund, 2024

Charles Darwin University Art Collection, CDU3649

This work is a masterful rendition of the excavated site of the Danala | Education and Community Precinct, Charles Darwin University, prior to the building's construction. It is painted from the perspective of Wood Street, looking across to Cavenagh Street, Darwin. In addition to capturing the city's skyline, Reynolds has created a tonally rich sky and foreground – the red earth of the excavated site. Reynolds worked from source material of photographs she took of the excavated site on 26 June 2021.

*Hole* is a reflective work that pays homage to the established vegetation in Darwin's CBD and is a statement about the environmental impact of 'development'. She wrote:

I made this image to pay my respects and to remember the two strong Milkwood trees that were destroyed in the wake of the proposed new Charles Darwin University city campus. This is the hole dug in preparation for the construction that followed. A metaphor perhaps for mooching around feeling sad for old trees cut down in the past, that are being cut down today and will be cut down in the future.

Reynolds is a Darwin-based artist and an alumna of RMIT and CDU. Her original training was in media arts at RMIT, where she completed her BA, and majored in fine art photography. She graduated in 2019 with a Masters by Research in Visual Art at Charles Darwin University, entitled *Plans for world domination: art to textile*. In 2022-23 she undertook a Churchill Fellowship, travelling to India and Europe to meet with textile artists and producers, whose work related to sustainable textile production. Themes of land, care of land and her exploits working on the sea are apparent in her work. Reynolds is an accomplished artist, working across mediums of drawing, painting, photography, sculpture and textiles.

## WORKS-ON-PAPER



ANNA REYNOLDS (b. 1969-)  
*Mess made and other barriers*, 2024  
Digital print on paper  
132 h cm x 228 w cm  
Acquired through the Art Acquisition Fund,  
2024  
Charles Darwin University Art Collection,  
CDU3640

Relationship to the natural environment and concern for the proliferating global consumption of natural resources shattered by the relentless advance of industrialisation and urbanisation underpin the materiality and content of Reynolds' creative practice.

The transformative lens of demolition sites allows Reynolds to build a gritty anti-human anti-landscape. The compacted perspective is constructed by a heavy-handed layering of barriers and signs, packing punch and marking humanities' relentless pursuit of progress. Demolition sites, once symbols of renewal and transformation, are haunting reminders of the environmental toll exacted by human endeavours.

— *The Alice Prize, 2024 catalogue*, [www.aliceprize.com](http://www.aliceprize.com)  
(accessed 13 January 2025).



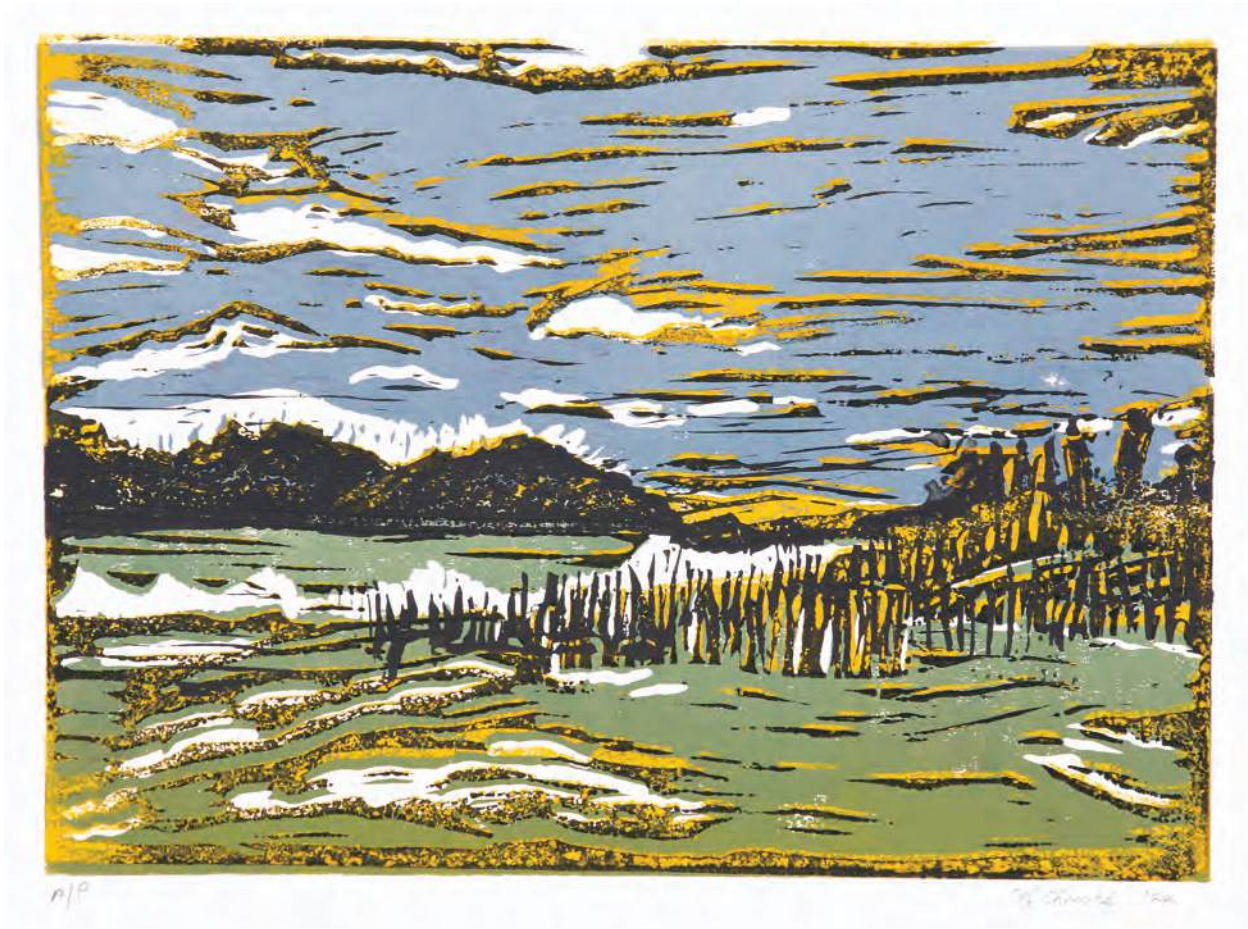
IAN HANCE (b. 1948-)  
*Salt rising and croc patrol*, 2024  
 Watercolour and glitter on paper  
 34.5 h x 34.5 w cm [image];  
 38 h x 57 w cm [paper]  
 Acquired through the Art Acquisition  
 Fund, 2024  
 Charles Darwin University Art  
 Collection, CDU3646

*Rising salt and croc patrol* is one of a series of watercolours made as a consequence of excursions conducted by Rex of Croc Spot Tours on the Adelaide River.

This work was displayed in, *The way of the river*, an exhibition presented at Tactile Arts, Darwin, in 2024. The exhibition was a creative response to a journey along a section of the Adelaide River and up one of its tributaries, the Marrakai Creek – travelling by boat – undertaken by a group of artists, scientists and researchers, who make up the Perennial Artists Collective. This on-country experience, as well as a long practice based on landscape imagery, inform Hance's current art practice and habitat restoration projects in community and tourist sites in the Top End.

Hance was born in Melbourne and has been a practicing artist for 40 years, with 25 solo exhibitions to his credit, along with numerous group-shows. He has exhibited

mainly in watercolour, particularly in the Northern Territory, since 1989. Hance is an alumnus of Charles Darwin University; he was awarded a Bachelor of Creative Arts and Industries (Fine Arts), in 2013, and an Honours Degree, in 2014. He then embarked on a Master by Research Degree, in 2015 and was awarded a Doctorate in 2018 for his thesis which was a painterly response to the humour related to the dressed-up termite mounds across tropical Australia. Hance is an Adjunct Research Associate and occasional lecturer in the Faculty of Arts and Society at Charles Darwin University, Casuarina campus.



MICHAEL CHRISTIE (b. 1951-)

*Mouth of Marrakai Creek*, 2024

Lino-block print on paper

Artist's proof

21 h x 29.5 w cm [image]

Acquired through the Art Acquisition Fund, 2024

Charles Darwin University Art Collection, CDU3647

This four-colour print depicts the entrance to the Marrakai Creek, an estuary of the Adelaide River and associated wetlands. The print is a stylised impression of the waterway, vegetation and expansive skyline. It was created as part of *The way of the river* — a creative response to a boat journey along a section of the Adelaide River and up one of its tributaries, the Marrakai Creek undertaken by a group of artists, scientists and researchers, known as the Perennial Artists Collective. Together they share a passion for the Northern Territory environment and the different facets of the river's ecosystem.

Michael Christie is a Professor and Principal Researcher with Northern Institute and heads the Contemporary Indigenous Governance and Knowledge Systems at Charles Darwin University. He worked in Yolŋu communities as a teacher and linguist in the 1970s and 1980s and started the Yolŋu Studies program at Northern Territory University (now CDU) in 1994. After working within the Faculty of Aboriginal and Torres Strait Islander Studies and the School of Education, he moved to the Northern Institute in 2010. Christie's current research interests cover a range of collaborative transdisciplinary projects in Indigenous contexts which involve careful investigation into diverse knowledge practices and methods.

Christie has been actively printing Top End landscapes for several years.

## MULTIMEDIA



LISS FENWICK (b. 1989-)

*The colony cares for everyone*, 2024

One-channel HD Video [9:01 minutes]

Edition 1/5

Acquired through the Art Acquisition Fund, 2024

Charles Darwin University Art Collection, CDU3650

I fed the termite colony beneath my childhood home books from my parent's bookshelf in Humpty Doo. Starting with books I read as a child, I selected stories from 'Australian' history about pioneers, explorers, and 'progress' through industrial 'development', settler narratives that are rooted in the myths of cultural superiority used to justify colonial exploitation of this continent.

Today lithium is mined on the Cox Peninsula [Larrakia land], as part of the ironically named 'clean energy revolution', a greenwashed fiction allowing big corporate mouths to chomp away at the earth to meet the invented 'needs' of the hyper-consumerist human colony. The termites burrow through the books digesting and transforming them into a resource for their colony. Their collective deconstruction creates a sculptural artefact with networks of holes, scaffolds and tunnels that reveals traces of their ancient super-organism logic, which I film and photograph.

— Liss Fenwick, 2024

*The colony cares for everyone* is part of a body of work created by Fenwick as part of their doctoral studies at RMIT, Melbourne / Naarm.

Fenwick delves into the world of termitarium superorganisms - complex colonies of termites - offering a compelling counterpoint to human consumptive behaviours. For an estimated 150 million years, termites have sustainably harvested resources such as wood, leaves, and soil humus, transforming them into living soil through regurgitation. Fenwick's work in photography, video, and sound critiques the repercussions of human-centered and Eurocentric perspectives.

Raised in Humpty Doo and educated at Taminmin High School, Fenwick recently completed a PhD at RMIT University's School of Art. Their notable project, *Humpty doom*, was published by Aotearoa-based Bad News Books and shortlisted for the Paris Photo-Aperture First Book Award in 2023. It was later exhibited at the Victoria and Albert Museum, London, in 2024.

*Humpty doom* began with photographs Fenwick took as a teenager and evolved over a decade into a reflective visual exploration of the Humpty Doo marshland savannah environment and their family's relationship with the Larrakia-Wulna land they inhabit. Through this work, Fenwick reflects on intergenerational connections and the environmental narratives woven into the land's settler history.

## TEXTILES



SUZANNE KNIGHT (b. 1964-)

*Dire consequences—Torresian Imperial pigeon and palm fruit*, 2023

Tapestry weaving; wool, cotton, bamboo threads

25 h x 8 w x 3.5 d cm

Acquired through the Art Acquisition Fund, 2024

Charles Darwin University Art Collection, CDU3638

*Dire consequences—Torresian Imperial pigeon and palm fruit* depicts a ubiquitous liquid detergent container, featuring the word 'Dire' in red font, as a product brand name. Above the word 'Dire' is a depiction of a Torresian Imperial pigeon (in greys, white and black wool) and palm fruits (in red and green wool yarns).



*Walker's Frother moth* depicts a moth upon a variegated ground of grey wool yarn. The moth is accentuated by its shadow.

Suzanne Knight produced these two tapestries (CDU3638 on p. 40 and CDU3639 on p. 41) as part of her three-month artist-in-residence at Tactile Arts, Darwin in 2023. The body of work produced by Knight culminated in the exhibition *Short shelf life* (21 Sept – 21 Oct 2023). It explored,

... the domestic and the wild, where the natural world is dominated and restricted by waste; single-use plastics which seep into our environment, in landfill and into our waterways, destroying habitat and the creatures that live there. From our supermarket shelves and shopping trolleys - landfill and domestic waste spreads unhindered, blown on the wind or floating freely in our oceans and rivers, without borders or restriction.

— Tactile Arts, *Short shelf life*,  
exhibition opening invitation.

Knight is a Canberra-based contemporary artist. Her practice includes tapestry weaving, painting, drawing and printmaking (Japanese woodblock and lithography) and explores an interplay of themes involving memory, domesticity, and environmental awareness. She exhibits nationally and internationally and is represented in the UK by Candida Stevens Gallery, Chichester and London. She has been exhibiting since 1992. In 1992 she completed her Bachelor of Arts (Visual Art- printmaking), Canberra School of Art, Institute of the Arts, ANU. Then in 1996 she was awarded her Master of Arts (Research (MPhil) printmaking), Canberra School of Art, Institute of the Arts, Australian National University. Knight worked as a printmaker at Northern Editions and lecturer of art at Northern Territory University (now CDU) from 1999 until 2004. In 2016, she attended a summer school where she began tapestry weaving and has since developed a contemporary tapestry practice.

SUZANNE KNIGHT (b. 1964-)

*Walker's Frother moth*, 2023

Tapestry weaving; wool, cotton, bamboo threads (with wooden backing)  
8 h x 25 w x 3.5 d cm

Acquired through the Art Acquisition Fund, 2024

Charles Darwin University Art Collection, CDU3639



ALLAN NADJAMERREK (1986–2015)  
 Kunwinjku people  
*Nawardekken (Stone Country)*, designed 2011; printed  
 2019  
 Screenprint (two screens); Permaset® inks on linen  
 440 l x 143 w cm  
 Gift of Dr Joanna Barrkman, 2024  
 Charles Darwin University Art Collection, CDU3641

The title of this design - *nawardekken* - translates to terrain known as 'stone Country', the rugged sandstone escarpment of the Arnhem Land plateau. Depicted in this design are *ngurrurdu* (emu; *Dromaius novaehollandiae*), *barrk* (black wallaroo; *Macropus bernardus*), *ngalmangiyi* (long-necked turtle; *Chelodina rugosa*) and the rare *nawaran* (Oenpelli python; *Morelia oenpelliensis*). Associated with West Arnhem Land rock art, the 'X-ray' style used in this design reveals the skeletal structure and

internal organs of these animals. The artist's Country, Kabulwarnamyo, lies within the stone Country at the upper reaches of the Liverpool River and is well known for ancient and recent rock art sites.

The female figure is Algunburriyaymi, the stone Country word for *yawkyawk* (the fish-tailed guardians/mermaids of sacred waterholes). Algunburriyaymi can lure trespassers down into the waterholes and billabongs.



NANCY HENRY RIPIJINGIMPI (1935-1993)

Tiwi people

*Parlini purungupali jilamara*, [old bark design],

created c. 1991; printed 2024

Screenprint (one screen) with Permaset© inks on linen

134 h x 200 w cm

Acquired through the Art Acquisition Fund, 2024

Charles Darwin University Art Collection, CDU3652

This work is one of a series of eight screenprint designs revived by Jilamara Arts and Crafts in 2024 as part of a project entitled *Parlini jilamara ngini parlingarri* [Old designs from long ago]. The original design was screen-printed, in the early 1990s, on silk using fibre-reactive dyes. This one-screen design has been printed using black, white and pink inks to create an ombre (colourwave) effect on a grey linen ground. The design is typical of Ripijingimpi's loose gestural brushstrokes and patterning, used to paint on wooden *tutuni*, works-on-paper and canvas.

LUCY KEN (b.1937-)  
Pitjantjatjarra people  
Untitled, ca. 1990  
Batik on cotton  
287 l x 110 w cm  
Gift of Anne and Laurie Marchment, 2024  
Charles Darwin University Art Collection, CDU3624



ESTHER NGALWAKADJ YARLLARLLA (b. 1963-)

Ndjébbana people

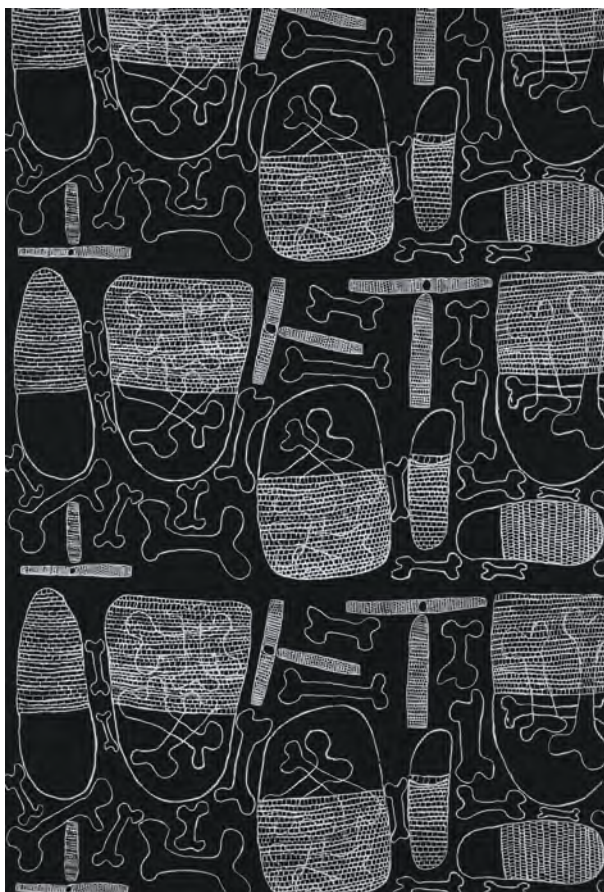
*Madarda dja njarlarla* [Bones and firesticks], 2019

Screenprint (one screen); Permaset © inks on crepe silk

204 h x 134 w cm

Acquired through the Art Acquisition Fund, 2024

Charles Darwin University Art Collection, CDU3536



Yarllarlla states about this work:

Back in the old days, our people would use a ‘bush lighter’ for lighting fires, which was two pieces of special wood which would make a fire easily. The old people carried a dilly bag containing the fire sticks all times, as they moved camps. Old people would always carry dilly bags, sometimes with water, honey, food, or bones of our deceased people.

When someone passes away their body would be put on a high platform built from eucalyptus and paperbark. They would use a firestick to light a fire under the platform, and people would sing and dance around that platform to send the deceased’s spirit back to his or her Country.

The body would then be left here for many months. When ready, the clan would return to collect the bones to take them back to the deceased’s homeland for burial.

To travel to the homeland, people would paint the bones with brown ochre and place them in a dilly bag. When they reached the deceased’s homeland, people would sing together, place the bones in the lorrkkon [hollow log coffin] and leave them [to] rest forever.

Esther Ngalwakadj Yarllarlla works at Bábbarra Women’s Centre. She is an artist with a deep knowledge of her culture and Country which she applies to her textile design work. As an energetic member of the Bábbarra Women’s Centre’s sewing team, Yarllarlla works across all areas of production including sewing, printing and designing. She is an accomplished weaver, with pandanus and *nja-djéngka* (*Ficus virens*; banyan) at Maningrida Arts and Culture. Her knotted string bags and *mókko* (bark skirt, pubic-covering), exquisite mats, baskets, dillybags and 3D fibre sculptures are highly sought after.



JENNIFER KAMANJ WURRKIDJ  
(1971-2023)

Kuninjku people

*Kulkurk kare (Going underground)*, 2021

Screenprint (two screens); black and metallic

Permaset © inks on dupion silk

400 h x 140 w cm

Acquired through the Art Acquisition Fund, 2024

Charles Darwin University Art Collection,

CDU3537

*Kulkurk kare* features a repeat design of a cross-section view of the land – with the earth below the surface containing soil, plant bulbs, roots, and worms. Above the ground plant life emerges. Jennifer Kamanj Wurrkidj stated about this design:

This is my Country. In this [design] I'm looking at her a little bit different way. That is what we see when we're *kururrk kare* [going underground]. *Mankurndalh* [black plum], I call her mother. It is my mother's *Djang* [sacred sites, totems, emblems, Ancestor or spirit beings]. It is white, the same as the onions you buy at the store. We don't eat this one though. It is poison.

*Wayuk* is the water lily, with the bog root growing in the earth. This is when that water is drying up... There are works and beetles. This is what we see when we are digging underground for *manme* [food].

Wurrkidj was an established artist who had designed several screenprint designs at Bábbarra Women's Centre where she was a respected and accomplished member. Jennifer was also experienced in lino-block printing on cloth. She learnt screen-printing and lino-block printing from her mother, Helen Ngarridjjan Lanyinwanga (1954-2020), who was a founding member of Bábbarra Women's Centre.

As the daughter of Australia's most highly acclaimed bark painter - John Balang Mawurndjul AO, (1951-2024) - Wurrkidj learnt from a young age to paint in the *rarrk* style on bark, *lorrkkon* and sculptures. She was represented by Maningrida Arts and Culture. She worked consistently alongside her sister, artist, Deborah Kamanj Wurrkidj. In her later years, Jennifer mentored her daughters Abigail Bulanjdjan Namundja and Ruth Bulanjdjan Bindeidbal, both of whom work as artists at Bábbarra Women's Centre and Maningrida Arts and Culture.



## THREE-DIMENSIONAL CERAMICS AND SCULPTURES



SUZI LYON (1955–2021)

Untitled [vase], n.d.

Ceramic; terracotta and glaze

24 h x 17.5 dia x 52 circumference cm

Gift of CDU Library, Alice Springs, 2024

Charles Darwin University Art Collection, CDU3634

This hand-built ceramic bowl was made by Suzi Lyon to instruct Visual Arts students at Charles Darwin University. Lyon was born in Aotearoa / New Zealand and grew up in Auckland. She immigrated to Australia where she studied a Bachelor of Visual Arts and a Graduate Diploma of Educations at Southern Cross University, Lismore, NSW. She also held a Certificate of Graduate Design, a Certificate II in Visual Art (drawing, painting, ceramics and printmaking) and a Certificate IV in Visual Arts (ceramics, printmaking and textiles). She was an accomplished artist working in a range of mediums including drawing, ceramics, multimedia and exhibited widely in Alice Springs, Australia and internationally. Lyon was a lecturer in Visual Arts at Alice Springs campus, Charles Darwin University from 2001-2021.



DANNY MURPHY (b. 1963-)

*Decorated urn 1, 2023*

Earthenware sagga fired with terra sigillata and stencilled glaze

39 h x 73 circumference cm

Acquired through the Art Acquisition Fund, 2024

Charles Darwin University Art Collection, CDU3637

Danny Murphy is a master ceramicist, born and raised in Katherine. This ceramic features a hallmark of the artist's current style - his characteristic seaweed glaze that he annually travels to the coast of South Australia to collect. Murphy has been creating ceramics since 1980.

...Danny Murphy is a legend about town and amongst the Australian potting community for his finely crafted ceramic works. Born and raised in Katherine, Danny lives and works on the family property on the banks of the Katherine River. Danny's life is dedicated to his art and follows the footsteps of his mother and mentor who he worked beside for twenty years in their rustic potters shed.

Danny has a story to tell of his family's settlement in the area four generations ago and his creative life. Collecting and processing the clay from the banks of the Katherine River, throwing unique objects on the potter's wheel and ceramic glazes of seaweed and minerals gathered on his yearly travels to Adelaide. Danny's ceramics are otherworldly and the environment he works in is visually intriguing. He is an engaging character who can spin a yarn, an eccentric artist whose life is all about his art.

— Source: *Channel NT*



Murphy has collaborated with several South Australian and Territory artists. His ceramics are held in many private and corporate collections in Australia and overseas, including Sweden, England, Scotland, Japan, USA, and New Zealand. He has won the Katherine Prize in 1990, 2006, 2007 and in 2022. He was the official trophy maker for the Waterhouse Natural Art Prize in 2006.



**JASON JORAN** (b. 1978-)  
Tiwi people  
*Mantuwujini* [dugong], 2021  
Hand-carved and painted; locally sourced natural pigments on ironwood  
66 L x 14.5 H x 9 W cm  
Acquired through the Art Acquisition Fund, 2024  
Charles Darwin University Art Collection, CDU3651

This sculpture depicts a dugong adorned with triangular and oval shaped patterning that has been applied using natural pigments. These pigments, from the customary Tiwi-palette, have been confidently applied in broad brush strokes to add features to the dugong's tail and underbelly.

After studying at Kormilda College in Darwin, Jason Joran returned to Milikapiti, Yermalner / Melville Island where he lives and works in construction and at the Regional Council mechanic workshop. He enjoys spending time carving at Jilamara Arts and Crafts.

Joran's early exposure to art was through his grandmother, Freda Warlapinni (1928-2003), a famous painter at Jilamara Arts and Crafts, who was prolific in the 1990s. His uncle, Linus Warlapinni (1951-n.d.; Freda's son) retired to become a painter at Jilamara. Jason is now following in his elders.

# BECOME A FRIEND OF THE MIPDUL ART GALLERY AT CDU

The CDU Art Collection and Midpul Art Gallery encourages its friends – from within the University and the wider community – to support and advocate for our art collection, exhibitions as well as activities that are delivered to the public and schools.

Friends of the Gallery receive the following benefits annually (in addition to invitations to all exhibition openings and public programs):

- Exclusive invitations to two exhibition previews
- An invitation to a function and presentation of new acquisitions to the CDU Art Collection
- 15% discount from the Midpul Art Gallery store

Membership fees are GST inclusive and tax deductible.

The following initiatives are prioritised for support in 2025-26:

- Photography and digitization of the CDU Art Collection
- CDU Art Collection Acquisition Fund (which directly supports NT-based artists)
- Conservation treatments for the CDU Art Collection

Tax deductible memberships fees and donations are accepted via our membership page:

[www.cdu.edu.au/friendsofgallery](http://www.cdu.edu.au/friendsofgallery)

We seek volunteer involvement at the Mipul Art Gallery and CDU Art Collection. Please let us know of your interest in volunteering in the following areas:

- Gallery attendant duties
- Marketing and promotion
- Exhibition installation
- Public program support
- Fundraising
- Serving at functions



**CDU ART COLLECTION** preserves and documents the visual arts of the Northern Territory through the acquisition of artworks, in various mediums, created by First Nations and non-Indigenous artists based in the Northern Territory or with connections to the region. The collection also includes artworks from Indonesia and Timor-Leste. Comprising of more than 3,600 artworks. The CDU Art Collection is presented in public exhibitions and on-campus displays and is accessible as a teaching and learning resource.

**MIDPUL ART GALLERY AT CDU** presents an annual program of exhibitions in its state-of-the-art gallery located at Danala | Education and Community Precinct in Darwin's CBD. These exhibitions are professionally curated by CDU staff or are incoming touring exhibitions from Australian cultural institutions.

### **CDU Art Collection and Midpul Art Gallery Patron**

Professor Scott Bowman AO,  
Vice-Chancellor and President of Charles Darwin  
University

### **Midpul Art Gallery Advisory Board**

Anna Malgorzewicz, Chairperson  
Professor Jennifer Deger, Member  
Kate Elder, Member  
Janet Parfenovics, Member  
Professor Steve Rogers, Member  
Luke Scholes, Member

### **Curator**

Dr Joanna Barrkman

### **Exhibitions and Collection Officer**

Eileen Lim

### **Midpul Art Gallery at CDU**

Ground floor  
Danala | Education and Community Precinct  
Charles Darwin University  
54 Cavenagh Street, Darwin City NT 0800

### **Opening hours:**

Wednesday-Friday, 10am – 4pm  
Saturday, 10am-1pm  
By appointment

### **Contact details:**

P: (08) 8946 6022 / 08 8946 6621

E: [artgallery@cdu.edu.au](mailto:artgallery@cdu.edu.au)

W: [cdu.edu.au/artgallery](http://cdu.edu.au/artgallery)



[Facebook.com/cduartgallery/](https://www.facebook.com/cduartgallery/)



[Instagram.com/midpulartgallery](https://www.instagram.com/midpulartgallery)



Midpul Art Gallery is wheelchair accessible

CDU Art Collection and Midpul Art Gallery is a member  
of the University Art Museum Association and the  
Australian Museums and Galleries Association.



## **CDU Art Collection and Midpul Art Gallery**

Danala | Education and Community Precinct  
Charles Darwin University  
54 Cavenagh Street, Darwin NT, 0800

### **Contact details**

P: 08 8946 6621 | 08 8946 6022

W: [www.cdu.edu.au/artgallery](http://www.cdu.edu.au/artgallery)

E: [artgallery@cdu.edu.au](mailto:artgallery@cdu.edu.au)

