



The Slattery Collection: Spotlighting First Nations Artists

For over 12 years, Slattery has prolifically and thoughtfully curated new acquisitions into their art collection; the featured artists range in backgrounds of artistic practice, cultural connections, and career points. These artists lead the way in contemporary practice and endeavour to uplift their community's storytelling, critique the trajectory of Australian art and culture and contribute meaningfully to the landscape of art in this country.

During this project we sought to develop a tactile catalogue that highlighted these artists' incredible work and threaded the collection together. Each artist has extensive experience in their craft, a rich articulation of essential issues across various mediums and a passion for sharing personal and family stories. The artists' generosity, strength and truth telling are a testament to the Australian art scene and its longevity into the future.

Slattery's collection boasts a calibre of trailblazer artists. Kamilaroi artist, Archie Moore, is celebrated and widely collected. His contributions to international and national dialogue around national history, identity, sensory experience to place, intercultural knowledge, politics and racism challenge his audiences to consider their role in these issues. In 2017, Moore was selected for a major public art commission for the Sydney Airport T1 International Terminal. In response, he drew on his research of 19th-century anthropologist RH Mathews' map from 1900, which only named twenty-eight 'Nations'. *United Neytions* (2014-17) consisted of twenty-eight flags designed to represent misgivings of falsehood and colonial erasure of sovereign Nations. Slattery has collected five flags that now hang in their Warrang (Sydney) office.

Thea Anamara Perkins now has a substantial collection housed by Slattery. In 2020, CEO Sarah Slattery and Barbara Flynn accompanied Perkins on a visit to Mparntwe (Alice Springs). On this visit, Slattery observed the enduring friendship and respect between Perkins and the Tangentyere artists; Betty Nungarrayi Conway, Sally M. Nangala Mulda, Nyinta Donald Mulda, Grace Kemarre Robinya and Doris Thomas. Perkins'

portraits of these women are breathtaking glimpses into the lives and personalities of her subjects and their artistic practice. The quiet strength of these women emanates from the linen. Perkins has captured these women in moments of happiness, creativity and deep thought. Situated in an arts centre in Mparntwe, the artists have a safe space to create their works, continue cultural practices, and connect and express themselves as staunch Aboriginal people - all masters of their practise. Spaces such as these are critical for Aboriginal communities across the country. Slattery's support of centres such as Tangentyere, not only through buying artwork but also by forming relationships with the people, represents authentic ways of connecting and engaging with Aboriginal peoples and communities.

Kuninjku artists Rosina Gunjarrwanga and Kenan Namunjdja are both represented by Maningrida Arts & Culture arts centre, expertly working with natural materials. Now located in the Warrang office, the lorrkkon works, *Wak and Kun-madj* [dilly bag] (2019), *Wak Wak* (2019), and *Djulng* (2022), created by the two artists, are hollow log coffins used in the lorrkkon mortuary ceremony. The designs painted onto the lorrkkan are ceremonial, passed down from generation to generation. In her works, Gunjarrwanga paints the Duwa moiety Wak design of Djimarr; a crow totem Ancestor taught to her by her mother and father. *Kun-madj* [dilly bag] and *Wak Wak* depict Djimarr as a rock in the Kurrurldul Creek, an important place for her family and Djimarr. Gunjarrwanga also paints designs of dilly bags, important as both ceremonial and practical items for Aboriginal people from Arnhem Land.

Kenan Namunjdja's lorrkkan, *Djulng*, draws from his family and stories from his mother, Deborah Yulidjirri's Djalama Clan. Namunjdja acts as cultural manager of his clan and often uses djang, meaning in Kuninjku sacred site or totemic emblem, of his father's Country of Mankorlod. He uses rarrk in his work, which is fine cross-hatching, a practice given to generations to continue. Aboriginal artist, Yorta Yorta man Lin Onus, was permitted by Arnhem Land custodians to use cross-hatching in his work.

These designs are sacred; only family or community members are allowed to depict these unless given express permission from said community.

Though the artists are vastly different in many aspects, they all create work that speaks to the importance of cultural conservation, memory, resistance and love. These artists are keepers of cultural knowledge and Country and are profoundly generous in sharing their stories, family legacies, and knowledge of land, waterways and technology. The works are produced across the continent yet housed under one collection, bonded by sovereignty and survival.

Naarm-based artists Daniel Crooks, Sam Leach and Shaun Gladwell all work in various mediums with notable careers across contemporary Australian and international art. Crooks’ work in digital mediums, particularly in his *Imaginary Objects* series (2006), allows reconfiguration and exploration into virtual time and space. Similarly, Shaun Gladwell is known for his video work informed by art history, contemporary culture, and urban expression. His video work, *Midnight Traceur* (2011), depicts Ali Kadhim engaging with parkour and navigating the streets of Sydney, moving from location to location as he activates public space through movement. Like Gladwell, Sam Leach cultivates his practice through art history, science and philosophy. His work, *Landscape with a Magenta Circle* (2018), is an explorative and scientific approach between humans, land and animals. The magenta circle reduces the ability to fully understand the landscape and the creatures inhabiting it, prompting self-reflection for viewers regarding their position on the land.

Similarly, although the practices of Joan Ross and Emily Floyd are distinct, they have a commonality in inspiring Australian viewers to contemplate their engagement with the land. Joan Ross’s work delves into the complex history of invasion, capitalism and land ownership. Her work *Colonial Grab* [animation] (2015) places a sense of vigilance through her use of futuristic ‘big brother’ technology; it trawls the land observing and destroying in its wake. The trees shelter underneath and offer protection as the invasion ensues—the land is a sanctuary from the invader. Emily Floyd’s work researches many subjects, from feminism to public engagement, informed by Antipodean contexts. Her sculptural work *From the point of view of measurement* (2012), a possible question or analysis on non-linear time.

Internationally renowned and award-winning artist, Joseph Kosuth, is recognised as a pioneer of conceptual and installation art and one of the founders of this movement. Spanning his

forty-year practice, he has dedicated a life’s work investigating words and art. His neon installation, *(Waiting for-) Texts for Nothing* (2010), explores the concept of meaning in art practice and objects. His neon works, resembling commercial signs, are accessible and do not promote pretentiousness. Through installation, museum exhibitions, publications, and public artwork, Kosuth’s incredible career has inspired generations of artists and curators alike.

The next generational wave of First Nations artists is bold and exceptional in their execution of works that speak proudly on identity, sexuality, racism and resistance. Quandamooka and Mardigan artist Kyra Mancktelow, and Yuwi, Torres Strait and South Sea Islander artist, Dylan Mooney, are dedicated and passionate young people who are creating works in digital, sculpture and 2D visual work. They stand on their kin’s shoulders in everything they create and uplift their people. In particular, Kyra Mancktelow’s series, *Moongalba* (2021), speaks to the horrific history of assimilation forced upon Aboriginal children. Mancktelow delicately tells this story through the ghostly ink impressions of the clothes they had to wear. The way she has encapsulated this history honours those children gently and lovingly.

Dylan Mooney’s brightly coloured works translate wonderfully into social media platforms. The accessibility of his artwork for all mob to enjoy is a testament to his thoughtfulness and drive to present narratives of queer Aboriginal love and sexuality. Mooney’s works, the *Intertwined series* (2022), question Australian national identity through flora, gently weaving through traditional ochre markings blending two histories.

The Slattery Collection holds some of Australia’s boldest and accomplished artists on this continent who, through their art practice, continue to inspire a nation. This collection consists of many stories, family history, research and investigation, feminist theories, resistance, relationality and progressive techniques and mediums that span several artists with varying experiences and backgrounds. Notably, Slattery’s collection solidifies the appreciation and support of the artists; through acute knowledge of their practices and the desire to connect with the people behind the artwork. Engaging respectfully and meaningfully with the arts community is vital to building relationships and collections. During this project, the curator and Slattery team connected on various occasions outside the office space. These occasions defined that this documentation project engaged local Aboriginal arts workers in curating and designing recent and past acquisitions.

The Slattery Collection: Naarm (Melbourne)

This year, Slattery’s Naarm (Melbourne) art collection has grown significantly to include several essential contemporary First Nations artists, which now sit alongside existing pieces by non-Aboriginal artists. The artists’ practices and artworks are established and emerging trailblazers in the southeast and beyond through their work in painting, sculpture, photography and film. This project is an ongoing collaborative process between Slattery, Lardil and Yangkaal curator Maya Hodge and Waanyi and Kalkadoon designer and Director of Cause Affect’s, Keisha Leon. During this project, relationship-building has been integral as it has been with each artist acquired into this collection.

Artists:

- Thea Anamara Perkins**
(Arrernte and Kalkadoon)
Lives and works in Warrang (Sydney)
.....
- Kyra Mancktelow**
(Quandamooka and Mardigan)
Lives and works in Meanjin (Brisbane) and Yugambeh (Logan)
.....
- Dylan Mooney**
(Yuwi, Torres Strait and South Sea Islander)
Lives and works in Meanjin (Brisbane)
.....
- Joan Ross**
Lives and works in Warrang (Sydney)
.....
- Joseph Kosuth**
Lives and works in New York and London
.....
- Emily Floyd**
Lives and works in Naarm (Melbourne)
.....
- Daniel Crooks**
Lives and works in Naarm (Melbourne)
.....
- Shaun Gladwell**
Lives and works in Naarm (Melbourne)
.....
- Sam Leach**
Lives and works in Naarm (Melbourne)
.....

Thea Anamara Perkins

Atherreyurre (1.20.23), 2023
Timelapse animation, sound
recorded on site 15 min,
colour Edition of 10 + 2AP

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Thea Anamara Perkins's newly commissioned film, *Home* (2022), is a project born from a longing for Country and centring the revisiting of Place beyond the Western concepts of what this means. For Aboriginal people, it is revisiting deep time and connection that has occurred on Country for hundreds of thousands of years. It is a place that has been cared for by kin.

Perkins's meditative paint-strokes on canvas detail her love for Country. According to Perkins, "The process of creating *Home* took months - as well as the considerations of scaling up my practice, it was also pushing my style technically. There's challenges and new possibilities." The time taken to create this piece has allowed the artist to develop her practice in a way that is nurtured by place.

For Perkins it has been "very restorative to be back on Country, it's a very powerful place, so it's being back at the source. It is interesting to express the place as it lives in my mind and memory, its pull for me, and the longing I have for it. To actually be there imbued it with a certain joy, to connect with its ever-changing yet eternal beauty." To be able to sit on Country, be present and in company of the trees, while creating this piece, speaks to how Aboriginal people are never alone when practising art and culture. As dusk turns to shadow and the colours shift across the canvas, it is not only a marker of time but also of the vast force of the land and those who care for it.



Atherreyurre, 2023
Image courtesy of N. Smith Gallery.

Kyra Mancktelow

Moongalba IV, 2002
Ink impressions on
Hahnemühle paper
120 x 80 cm

Gingali, 2022
Ink impression on
Hahnemühle paper
80 x 60 cm

Gubagulabu, 2022
Unique bronze sculpture
22 x 40 x 24 cm

born under a tree, 2021-22
Earthenware, pigment, lead glaze,
woven natural fibres, fired 3 times
Dimensions variable

Carrying Change, 2022
Ink impression and ochre
on Hahnemühle paper
120 x 40 cm

Quandamooka and Mardigan award-winning multidisciplinary artist Kyra Mancktelow creates rigour in conversations around colonialism, intergenerational trauma, connection to Country, and storytelling. Educating audiences and embodying truth telling, each work speaks volumes about Kyra's outstanding ability to tell crucial histories while holding space for vulnerability. Kyra works across printmaking, ceramics and sculpture.

Mancktelow's series of ink impressions, *Moongalba IV* (2002) and *Gingali* (2022), is a recreation of the Moongalba (Myora mission) clothing forced upon the children. The work speaks to the attempts of missionaries to assimilate the children through forced domestic work and banning cultural practices, family contact and identities. In 1892, the Myora mission was established on Minjerribah in Queensland. For four years, the Myora community endured strict missionary regimes that led to court proceedings to transition the mission into an Aboriginal reserve. The reserve closed in 1941. Mancktelow's dresses hang on the paper still and commanding, asking onlookers to understand Australia's dark history, which continues to impact Aboriginal people today. According to her, "These garments and prints investigate long-lasting legacies of colonialism, asking questions such as how we remember and acknowledge these histories. My hope is to draw upon the strength of resistance by adapting, retaining cultural ways and identity."

The strength of Mancktelow's practice is her ability to thread her visual practice into 3D spaces in her sculptural works, *Gubagulabu* (2022), of unique bronze dillybags. Her vision of traditional Quandamooka weaving and contemporary use of bronze material displays Aboriginal ways of trajectory in sustaining knowledge into the future. Dilly bags are crafted with natural fibres like grasses or reeds created to carry and hold items for the community, such as food. The sturdiness of the material and the gentleness of the purpose of the bag blends is a testament to the strength of Aboriginal people in protecting cultural knowledge. 'Gubagulabu' translates from the Jandai language to 'forever'. Cast from generational knowledge - the knowledge of dilly bags will last into the future. Mancktelow's print *Carrying Change* (2022), from her first major solo exhibition *Unsilenced* in 2021,



Clockwise from top left:
Gingali IV, 2022
Carrying Change, 2022
Moongalba IV, 2002
Gubagulabu, 2022
Images courtesy of N. Smith Gallery.

depicts the outline of a dillybag - a useful item now suspended in contemporary form upon paper. Much like her cast dillybags, this print pays homage to cultural practice that could not be taken away from her Ancestors.

Mancktelow's ceramic work, *born under a tree* (2021-22), is a testament to her Mardigan maternal family clan and the importance of their family's birthing tree. She states, "With my Great Grandfather being born under a tree, these works show contemporary markings from my clan forming identity and a sense of belonging. The Emu feathers show the deep connection to the wildlife my people are birthed into. Weaving these separated clay pieces symbolise the roots of a tree and the continuing growth and strong bond traditions and family identity hold." Mancktelow's craftsmanship is an ode to her people's legacy and the generations who will continue to protect these stories.



Dylan Mooney

Intertwined series, 2022
Digital illustration, hand-painted
with Yuwi ochre
60 x 44 cm

Dylan Mooney is a Yuwi, Torres Strait and South Sea Islander multidisciplinary artist from Mackay, North Queensland, whose work spans painting, printmaking, digital illustration, and drawing. Mooney's work captures his culture and upbringing through his illustrative style, highly saturated colour and sweeping lines. His vibrant colour palette is unmistakable, and, as someone legally blind, the backlit display of this medium allows for the artist to create works that reflect his expression. Dylan's work speaks to issues that circulate identity, desire and representation, and uplifting queer Aboriginal love.

His digital illustration series, *Intertwined* (2022), explores relationships to local flora, which is symbolic of Australian culture and what that is to national identity. The blooming flowers and folding leaves are a reminder of the survivance of Aboriginal peoples. Typical of still life, the subject tends to be captured in one moment in time. However, Mooney's flowers convey movement beyond the rigidity of western art practice; the celebration of traditional markings, painted with Yuwi ochre, blends traditional still life with traditional Aboriginal symbology - a series of works that speaks to honouring memory and shared history.

Mooney's presence on social media has presented audiences with intimate and moving portraits of sexuality and acceptance. His work draws from his research into archives in the Queensland Museum of his people that they have not been able to see or have access to. Reclaiming these archives has been a source of celebration for him to be able to recreate the images, shields and cultural belongings for future generations.



Intertwined series, 2022



Intertwined series, 2022
Images courtesy of N. Smith Gallery.

Joan Ross

Colonial Grab [animation], 2015
HD video animation
7 min 38 sec, edition of 10 + 2 AP

Let's party like it's 1815
[animation], 2022
HD video animation
8 min 12 sec, edition of 10 + 2 AP

Joan Ross is an inventive and established artist in the Australian arts landscape, with her bold multiple mediums ranging from drawing, painting, photography, sculpture, installation, video and virtual reality. Ross is experimental and ever-changing with her work, focusing on colonial iconography, landscape painting, and the effects of the English invasion.

Ross's use of colour splashes across the landscape, revealing a sickly history in fluorescent yellow amongst the shades of grey. With the colours providing viewers a sense of discomfort, the figures resist the gentleness of the landscape; their bodies signalling a lack of belonging. The Aboriginal people remain in the colour palette of the landscape, always belonging.

Video animation, *Let's party like it's 1815* [animation] (2022), emphasises this idea as Ross disrupts Augustus Earle's painting of Mount York in the Blue Mountains. Ross removes the colonial perspective of achievement, instead highlighting the dark history and disregard for the land and its people. She aims to reimagine these old landscapes and text to ask viewers, and herself, what the truth is. Ross's work is a desire to expose the perverse history of white Australia.

Ross transports viewers with her video animation, *Colonial Grab* (2015), into a world where an insect-like machine trawls the landscape, documenting and disturbing the environment. In another world, a European woman plucks the figures of Aboriginal people into an arrangement. The scenes play out in a poker machine, a symbol of gambling, fate and future, exploitation and power.



Colonial Grab, 2015



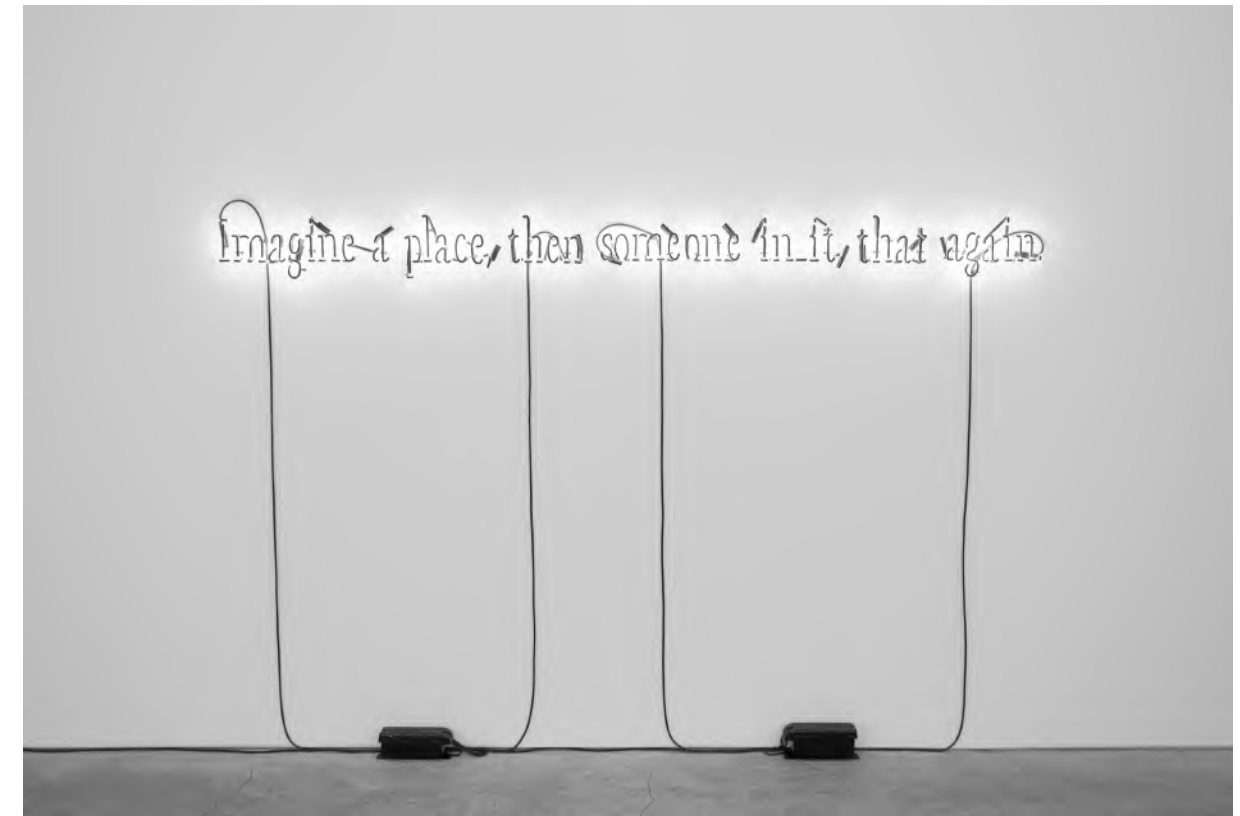
Let's party like it's 1815, 2022
Images courtesy of N. Smith Gallery.

Joseph Kosuth

*(Waiting for-) Texts
for Nothing, 2010*
Neon tubing
Dimensions variable

American conceptual artist Joseph Kosuth is considered a pioneer in conceptual and installation art, a movement from the 1960s and the 1970s that redefined ideas around art objects. Kosuth was among the first artists to implement language-based works and appropriation strategies. He wrote some of the earliest texts on these concepts throughout his career. In the 1960s, Kosuth chose to work with neon because he believed it showed a lack of pretentiousness. Throughout his forty-year career, thought, intention and meaning have been a focus for Kosuth, who has always investigated production in art and its purpose.

Kosuth's 2010-11 exhibition at Australian Centre for Contemporary Art (ACCA), '*(Waiting for-) Texts for Nothing*' Samuel Beckett, *in play* (2010), saw a new commission of neon installation works drawing from Samuel Beckett's writing *Waiting for Godot* and *The Unnamable*. Beckett's writing explored the question of meaning through the absence of meaning. Kosuth questions meaning regarding the production of meaning. Both artists scrutinise concepts of meaning through different means. Kosuth's neon words are a modern step into a new age of materiality that may beckon new audiences of young thinkers.



(Waiting for-) Texts for Nothing, 2010
Image courtesy of Anna Schwartz Gallery.

Emily Floyd

*From the point of view of
measurement, 2012*

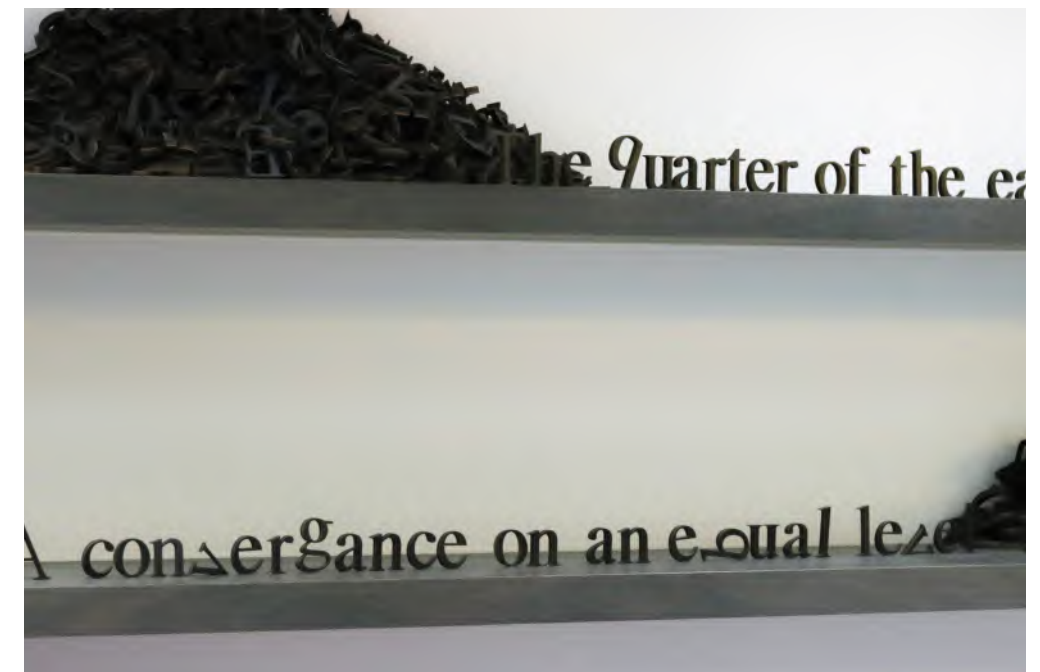
Wood

Dimensions variable

Emily Floyd is a highly respected artist in sculpture, installation, and public art. Drawing on her sociology, feminism, community participation, public engagement, design and typography research, Floyd creates spaces for interaction through her use of bright colour palettes and eye-catching shapes. Her work uses an Antipodean context, a point on Earth's surface that is diametrically opposite. Her public works' materials, colours and designs often resemble kids' toys, inspired by her family's toy-making stories.

Collaboration and people connection are critical when working in public programming. According to Floyd, she works in three different ways. She sculpts models and prototypes as well as drawings. She draws directly onto their material, usually wood, and cuts the pieces out to shape her design. With paper and printmaking, she works across graphic software to then work across printing plates.

From the point of view of measurement (2012), is arranged delicately on a shelf in the office. The mound of cutout letters lay waiting, hoping for someone to come along and create something new. The sculpture says, "A quarter of the earth is meridian." Perhaps a reminder to viewers to understand the complexities and measurements of the land they inhabit.



From the point of view of measurement, 2012

Daniel Crooks

Imaginary Object #13, 2006
Lambda print (framed),
109 x 109 cm, edition of 5

Imaginary Object #20, 2006
Lambda print (framed),
109 x 109 cm, edition of 5

Imaginary Object #21, 2006
Lambda print (framed),
109 x 109 cm, edition of 5

Imaginary Object #23, 2006
Lambda print (framed),
109 x 109 cm, edition of 5

Multidisciplinary artist Daniel Crooks is known for his digital and photographic works, which span time, memory and motion concepts. Like moulding clay or spreading paint on a canvas, Crooks uses footage and breaks it down to splice together movement frames—something the human eye cannot immediately recognise or define.

Crooks' 2006 photographic series, *Imaginary Object*, depicts twisting silk-like shapes across a black background. His manipulation of the pixels has created an image that tricks the eye; the subject is paper pulled into what looks like a smooth material. Crooks challenges not only the materials but also the viewers in what they perceive to be true. His work flows over the page, creating a close-up of a world where the physical is not always what meets the eye.



Imaginary Object #13, 2006



Imaginary Object #20, 2006



Imaginary Object #21, 2006



Imaginary Object #23, 2006
Images courtesy of Anna Schwartz Gallery.

Sam Leach

*Landscape with
Magenta Circle, 2018*
Oil on linen
122 x 91 cm

Sam Leach, born in Adelaide 1973, completed a Bachelor of Economics at Adelaide University, in 1993. In 2004 he graduated from RMIT University in Melbourne with a Bachelor of Fine Arts (Honours) and later completed a Master of Arts (Fine Arts) in 2009. He is currently completing a PhD in Fine Art.

Leach's precise oil paintings, executed in meticulous detail and encased in resin, thematically and stylistically draw upon the tradition of 17th century Dutch painting. In an ongoing investigation, Leach re-contextualises past histories of the progression of technology to explore the relationship between animals and technology, and the subsequent effect of scientific developments on the human and non-human bond.

In 2010 Leach won both the Wynne and Archibald Prizes at the Art Gallery of New South Wales. He was a finalist for the Royal Bank of Scotland Emerging Artist Award in 2009. His work has been exhibited nationally and internationally. Recent solo exhibitions include *Platonica*, COMODAA, London, UK, 2010 and *Cosmists*, 24HR ART, Northern Territory of Contemporary Art, Darwin (2010). Leach was recently included in a group show at Xin Dong Cheng Space for Contemporary Art, Beijing (2011). Other shows include *Neo Goth: Back in Black*, University of Queensland Art Museum, Brisbane (2008), *Contemporary Australia: Optimism*, Queensland Gallery of Modern Art, Brisbane (2008) and *Horror – Come Darkness*, Macquarie University Art Gallery, Sydney (2009).



Landscape with Magenta Circle, 2018

Shaun Gladwell

Midnight Traceur, 2011,
Single channel high definition
digital video
25 min, colour (silent)

Shaun Gladwell is a Naarm-based artist who predominantly works with video. His practice also extends into painting, performance, installation and photography exploring concepts of the body in relation to the surrounding environment. Gladwell's video works feature a range of motion including BMX bike riding, breakdancers, skateboarders, circus performers, parkour and surfers, examining the way these acts challenge cultural conventions in public spaces.

Gladwell's 2011 video, *Midnight Traceur*, is a trance-like exploration of parkour practitioner Ali Kadhim as he runs, jumps and climbs across the cityscape, using only his strength and agility. Parkour challenges the practitioner to get from one place to the other efficiently in minimal time. The slow-motion effect of the work, which is distinct to Gladwell's practice, seems to defy gravity and bring the city to a halt, as the practitioner leaps across surfaces with ease. Slowing down the erratic movement transforms the act into a moment of meditation, akin to contemporary or classical dance.



Midnight Traceur, 2011
Image courtesy of Anna Schwartz Gallery.

The Slattery Collection: Warrang (Sydney)

Artists:

Archie Moore

(Kamilaroi)

Lives and works in Meanjin (Brisbane)

Arrinda Nation, 2014, linen, central desert petroglyph, 190 x 180 cm

Kooiimmerburra Nation, 2014, linen, 170 x 83 cm

Parnkalla Nation, 2014, linen, 170 x 83 cm

Warkemon Nation, 2014, linen, 170 x 83 cm

Barkunjee Nation, 2014, linen, 170 x 83 cm

Thea Anamara Perkins

(Arrernte and Kalkadoon)

Lives and works in Warrang (Sydney)

Betty, 2020, acrylic on clay board, 30.5 x 40.5 cm

Sally, 2020, acrylic on clay board, 30.5 x 40.5 cm

Doris, 2020, acrylic on clay board, 40.5 x 30.5 cm

Grace, 2020, acrylic on clay board, 30.5 x 40.5 cm

Nyinta, 2020, acrylic on clay board, 30.5 x 40.5 cm

Rosina Gunjarrwanga

(Kuninjku)

Lives and works in Mandekadjang and Maningrida (NT)

Wak and Kun-madj (dilly bag), 2019

Earth pigments on hollowed Manbuluduk tree (stringybark, or Eucalyptus tetrodonta)

136 x 39.5 x 45 cm

Wak Wak, 2019, earth pigments on hollowed Manbuluduk tree (stringybark, or Eucalyptus tetrodonta), 181 x 57 x 60 cm

Kenan Namunjdja

(Kuninjku)

Lives and works in Mankorlod and Maningrida (NT)

Djulg, 2020, ochre pigments and PVA fixative on hollowed Manbuluduk tree (stringybark, or Eucalyptus tetrodonta), 104.6 x 58.5 x 60.5 cm

Tangentyere Artists, Alice Springs:

Artists live and work in Mparntwe (Alice Springs)

Betty Nungarrayi Conway

(Pitjantjatjara, Luritja and Yankunytjatjara)

Family Camping, Illari Spring, 2019, acrylic on linen, 61 x 152.4 cm

Sally M. Nangala Mulda

(Arrernte, Pitjantjatjara, Luritja and Yankunytjatjara)

Three Town Camp Stories, 2019,

acrylic on linen, 61.5 x 152.5 cm

Two Town Camp Stories, 2019,

acrylic on linen, 41 x 121.9 cm

Three Women Eating Breakfast, 2019,

acrylic on linen, 35.7 x 45.7 cm

Nyinta Donald Mulda

(Luritja and Yankunytjatjara)

Women's Camp, Time Between Old and

New Days, 2020, acrylic on linen, 60.5 x 91 cm

After Hunting, 2020, acrylic on linen, 61 x 30.5 cm

At Women's Camp, 2020, acrylic on linen, 30 x 30 cm

Grace Kemarre Robinya

(Arrernte, Luritja, Western Arrernte and Anmatyerr)

Olden Time Cowboys, Coniston, 2019,

acrylic on linen, 61 x 61 cm

Five Men Going to Coniston from Mt Allan, 2019, acrylic on linen, 68 x 68 cm

Family with Donkey near Coniston, 2020, acrylic on linen, 30 x 30 cm

Doris Thomas

(Luritja)

New Days and Old Days, Titjikala, 2020, acrylic on linen, 75 x 150 cm



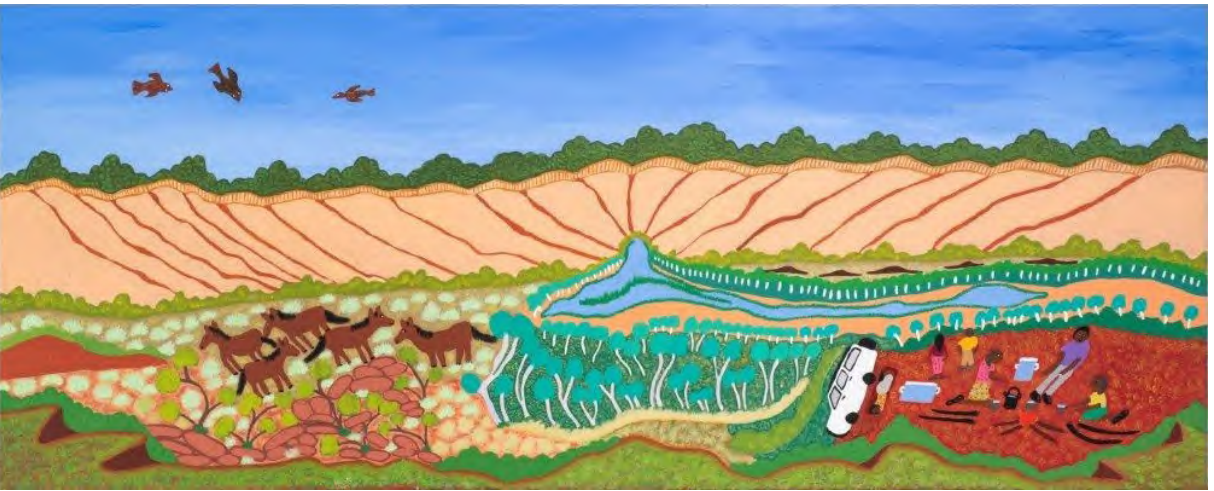
New Days and Old Days, Titjikala, 2020, by Doris Thomas



Grace, 2020, by Thea Anamara Perkins



Nyinta, 2020, by Thea Anamara Perkins



Women's camp, Time Between Old and New Days, 2020, by Nyinta Donald Mulda



Warkemon Nation; Barkunjee Nation, Parnkalla Nation, 2014 by Archie Moore
Linen
170 x 83 cm

Artist bios

Archie Moore is Kamilaroi/Bigambu award-winning artist whose conceptual practice focuses on contested histories across Australia, embedded in Aboriginal politics through paintings, drawings, sculpture, installation, photographs, and video. His ongoing interests include key signifiers of identity – skin, language, smell, home, genealogy, flags – as well as the borders of intercultural understanding and misunderstanding, including the wider concerns of racism. In recent times, Moore has exhibited a solo exhibition, *M̩al*, at The Commercial, a major commission, *Inert State*, for the Water Mall at Queensland Art Gallery as part of *Embodied Knowledge: Queensland Contemporary Art*, and a solo project, *Dwelling (Victorian Issue)*, at Gertrude Contemporary.

Tangentyere Artists

Betty Nungarrayi Conway is a Pitjantjatjara, Luritja and Yankunytjatjara artist born in the “homestead creek” at Tempe Downs Station in Central Australia in 1952. In 1980, she moved to Alice Springs where she has contributed to many programs at Tangentyere Council. Her artworks detail the significance of senior women roles in teaching, educating and sharing culture through storytelling. Betty worked with the late K Collins, a fellow Tangentyere Artist and family member to hone her practice in experimental painting. In 2014, Conway was elected to the Executive of Desert Inc and the following year she was a Telstra NATSIAA Finalist.

Sally M. Nangala Mulda is a Luritja artist living at Abbott’s Town Camp, near the riverbed of the Todd River in Mparntwe (Alice Springs). Mulda is known for her figurative and naïve painting style using bright colours to detail Country as well as text. Her paintings speak to the presence of NT police and their violent contact with her community. After her surgery to fix her vision, Mulda has become more confident in her efforts to tell her people’s stories and truths.

Nyinta Donald Mulda is a Luritja and Yankunytjatjara artist born on Angas Downs Station in 1946. During severe drought, like many other families from this region, her family moved to Areyonga Government Reserve administered by the Lutheran Mission. Her paintings are informed by her spiritual beliefs and church involvement. Mulda lived at Areyonga for many years where she has worked at the Areyonga primary school as a bilingual educator. Mulda is a member of the Alice Springs Lutheran Church and its Mission Block Choir.

Grace Kemarre Robinya is a Arrernte, Luritja, Western Arrernte and Anmatyerr artist born in 1942 in Ntaria (Hermannsburg), currently residing in Mparntwe. Robinya’s figurative paintings narrate her lived experiences of her childhood on Hermannsburg Mission, her family and her mother’s Country as well as her grandchildren’s football and softball carnivals. Her work is collected by the Art Gallery of South Australia and Macquarie Group and was a finalist in the Kilgour Art Prize, Sir John Sulman Prize, Telstra NATSIAA, 40th & 41st Alice Prize National Contemporary Art Award and Macquarie Group Emerging Artist Award.

Doris Thomas is a Luritja artist born and raised at Deep Well Station south of Alice Springs. Thomas and her whole family then moved to Titjikala Community. Her practice includes fabric painting, carving, pottery and painting, occasionally painting in an adapted dot style as well as rich landscapes of her Country and childhood. Recently, Thomas has introduced an intricate acrylic pen on board detailing memories and landscapes.

Rosina Gunjarrwanga is a Kuninjku artist and daughter of the much celebrated artist Susan Marrawarr. In 2009, she began exhibiting her significant Wak Wak mark-making story of which she is the djungkai for her clan. Gunjarrwanga's practice of painting and sculpting reflected her Kuninjku cosmological belief system. She has exhibited in multiple galleries notably for the Primavera 2019 exhibition at the Museum of Contemporary Art Australia.

Kenan Namunjdja is a Kuninjku artist and the eldest son of artists Bulanj and Deborah Yulidjirri. Namunjdja comes from a long line of trailblazer artists and family including his father recognised for his particularly fine rarrk and depiction of the kunkurra (spiralling wind) and his grandfather, Peter Marralwanga, a much celebrated bark painter and a leader in the 1970's Outstation movement. He continues this incredible legacy through his own practice of fine mark-making in depicting the djang of his country, Mankorlod.

Thea Anamara Perkins is an Arrernte and Kalkadoon artist, raised and currently based in Warrang. Perkins has family ties to the Redfern community. She has worked in a broad range of community projects and is also an active member of Seed, Australia's first Indigenous youth-led climate network. Perkins portraiture and landscape practice seeks to depict authentic representations of First Peoples and Country in contemporary Australia. In 2020, Perkins won the Alice Prize & Dreaming Award and in 2021 the Brett Whiteley Travelling Art Scholarship. Perkins is represented by N.Smith Gallery.

Kyra Mancktelow is a South Sea Islander, Quandamooka, Mardigan, and Jinibara artist and recent graduate of Queensland College of Art's Contemporary Australian Indigenous Art program. Her printmaking, ceramics, and sculpture practice explores legacies of colonialism and acknowledging Indigenous histories. In 2021, Mancktelow won the Telstra Emerging Artist Award at The National Aboriginal & Torres Strait Islander Art Awards and a Special Commendation at the Churchie National Emerging Art Prize.

Dylan Mooney is a Yuwi, Torres Strait and South Sea Islander artist whose works are in various collections, including the National Gallery of Victoria, the Museum of Brisbane and the Australian Queer Archives, and exhibited in solo and group exhibitions across the southeast. Mooney's practice in painting, printmaking, digital illustration and drawing captures the beauty and immense strength of Queer storytelling, inspiring a whole generation into the future.

Joan Ross has been working since the 1980s across various projects and mediums including drawing, painting, installation, photography, sculpture and video. Her work is politically charged and enthusiastic in her dedication to unveiling dark narratives of colonialism, particularly in regard to its effect on Indigenous Australians. Recent projects include designing the hoarding for The Art Gallery of New South Wales' Sydney Modern expansion, and illuminating the façade of The National Gallery of Australia for the 2021 Enlighten Festival.

Joseph Kosuth is an award-winning artist with a career that has seen him contribute to significant artistic investigations into the meaning of art. He has shown across the globe, Europe, the Americas and Asia in five Documenta and seven Venice Biennale, not to mention exhibited in renowned international galleries and venues, such as the Louvre in Paris. His recent exhibitions include 'An Interpretation of This Title' *Nietzsche and Darwin and the Paradox of Content* in collaboration with the Edinburgh International Festival and the Georgian Gallery at Talbot Rice.

Emily Floyd is a multidisciplinary artist. She has exhibited at The National Gallery of Australia, Gallery of Modern Art Queensland, Museum of Contemporary Art Sydney, Monash University of Art and The Victoria and Albert Museum in London. Floyd has been commissioned for numerous public artworks at Docklands and with the Eastlink Motorway . Her exhibition, Far Rainbow, showed at the Heide Museum of Modern Art in 2014, where her permanent outdoor sculpture Abstract Labour can be viewed year round. That same year, Floyd's major survey exhibition, The Dawn, was exhibited at the National Gallery of Victoria, commending her fifteen years of arts practice. Recently, she was awarded the inaugural Monash University Museum of Art Ian Potter Sculpture Commission.

Daniel Crooks is collected by notable institutions across the country, including the National Gallery of Australia, Museum of Visual Culture in Hong Kong, Australian Centre for the Moving Image (ACMI), National Gallery of Victoria and the Chartwell Collection in Auckland, to name a few. This year, Crooks's digital commission, Structured Light, illuminated the facade of the National Gallery of Victoria as part of the Enlighten Festival. His video work, Boundary Conditions, was shown as a public screening at Sydney Living Museums, ambitiously threading a series of alternate worlds highlighting explorations of space and time.

Sam Leach is a contemporary artist informed by art history, science and philosophy. Through a distanced and scientific approach, Leach investigates the relationship between humans and animals drawing on data visualisation techniques, semiotics and formalist abstraction. His work has been extensively exhibited internationally and nationally. In 2010, Leach was the recipient of the Wynne and Archibald Prizes at the Art Gallery of New South Wales. His most recent solo exhibition *Mercury* showed at Sullivan+Strumpf in 2018.

Shaun Gladwell is a video artist whose work centres around the environment and its relationship to the body. His work came into prominence as a member of the Imperial Slacks, a Sydney collective of artists. Since showing his first solo at Artspace Visual Arts Centre in 2000, his career has expanded into an internationally recognised artist working in digital medium. Gladwell has shown in major exhibitions including the Yokohama Triennale, Busan Biennale, Venice Biennale, Sydney Biennale and his solo exhibition for the 53rd Venice Biennale representing Australia.

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Rosina Gunjarrwanga, *Wak and Kun-madj (dilly bag)*, 2019 (left), and *Wak Wak*, 2019 (centre)
Kenan Namunjdja, *Djulng*, 2020 (right)

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