

Cooee Art Reopens

Tue, 12 Oct 2021 to Fri, 22 Oct 2021

Cooee Art | Redfern

COOEE ART



I

Payu Napaltjarri

Yunala Story, 2006

Synthetic Polymer Paint on Belgian Linen #19142

122 x 61 cm

Framed: \$ | Unframed: \$

PROVENANCE

Papunya Tula, NT
Kimberley Art, Vic
Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Papunya Tula, NT

The Corrigan Collection, SBS Studio's, 2012 - 2021

Payu was born at Karilwarra rockhole west of the Pollock Hills, circa 1952. She was married to Freddy West Tjakamarra, who was one of the founding members of Papunya Tula Artists, and lived for the early part of her life in the vicinity of Kiwirrkura. In 1963 Payu and her family were met by a welfare patrol led by Jeremy Long and Nosepeg Tjupurrula at Wili rockhole east of Kintore. This event is documented in 'The Lizard Eaters' by Douglas Lockwood. As a result of this meeting her family moved to Papunya and lived on the western fringes of the community with other Pintupi speakers. She then spent time in both Kintore and Balgo, giving birth to five sons and one daughter, before settling in Kiwirrkura, where she currently resides.

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2

Tiger Palpatja

Tiger's Creation Story, 2005

Synthetic Polymer Paint on Canvas #19150

152.5 x 101.5 cm

Framed: \$ | Unframed: \$7000

PROVENANCE

Minymaku Arts, NT

Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Minymaku Arts, NT

The Corrigan Collection, SBS Studio's, 2012 - 2021

Though he began painting at the late age of 85, Tiger Palpatja's colourful, lively compositions immediately attracted art world acclaim. His blood reds, delicate pinks, lilacs, and molten yellows impart a lovely gentleness to works renowned for strong lines and writhing serpentine forms.

Wanampi, the water snake, believed to be the ancestor of the Pitjantjatjara people, is the source of the austere power of his red desert country. Tiger was a senior custodian for the Wanampi creation story, which was central to his identity. It still instructs people in the reciprocal relationship between men and women to this day.

The story tells of the frustration between two brothers and their wives. The men were spending too much time on their ceremonial activities so the women stopped providing food for them. The men then tricked the women by turning themselves into snakes and leaving enticing snake trails nearby, which prompted the women to start digging vigorously and deeply after the food. When one sister eventually speared a snake, the injured and angered men swallowed the women whole and retreated forever into the holes, channels, and gullies that the women had dug throughout the country.

Tiger's artworks offer us a window into the soul of the earth, forged from his own song cycles and connection to the land.

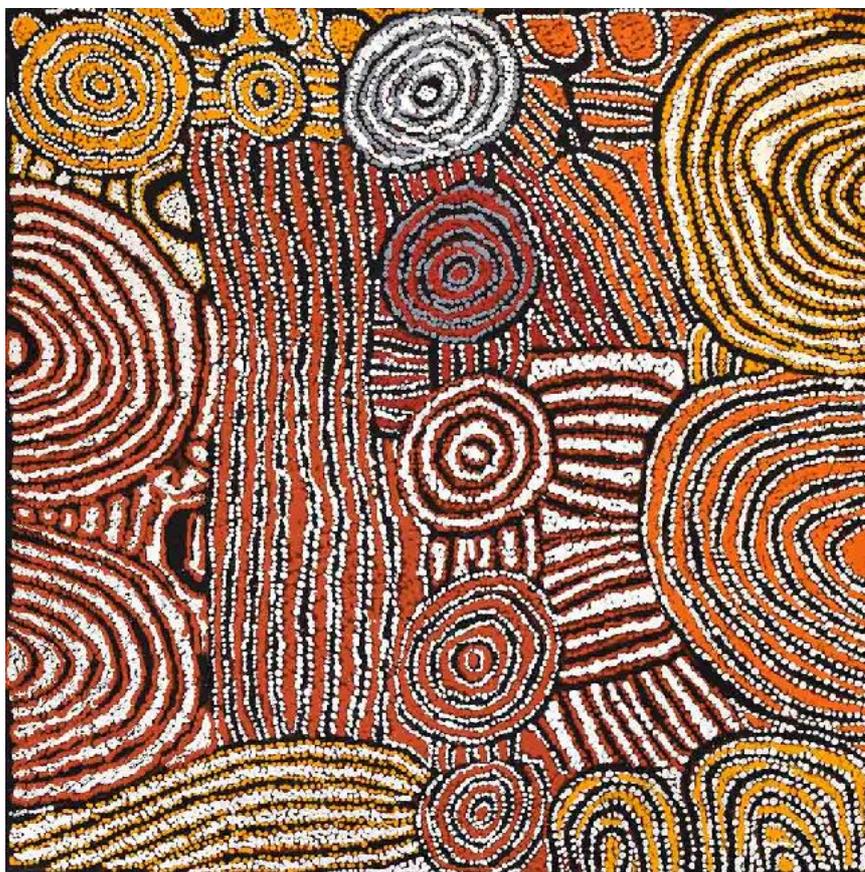
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3

Walangkura (Uta Uta Tjangala's widow)

Untitled (Lupul), 2009

Synthetic Polymer Paint on Belgian Linen #19146

91 x 92 cm

Framed: \$ | Unframed: \$

PROVENANCE

Papunya Tula, NT

Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Papunya Tula, NT

The Corrigan Collection, SBS Studio's, 2012 - 2021

This painting depicts designs associated with the rockhole site of Marrapinti, to the west of the Kiwirrkura Community. A large group of senior women camped at this rockhole making the nose-bones, also known as Marrapinti, which are worn through a hole in the nose-web. These nose-bones were originally won by both men and women but are now only worn by the older generation on ceremonial occasions. The women later travelled east passing through the Kiwirrkura area. The arcs represent sandhills surrounding the site.

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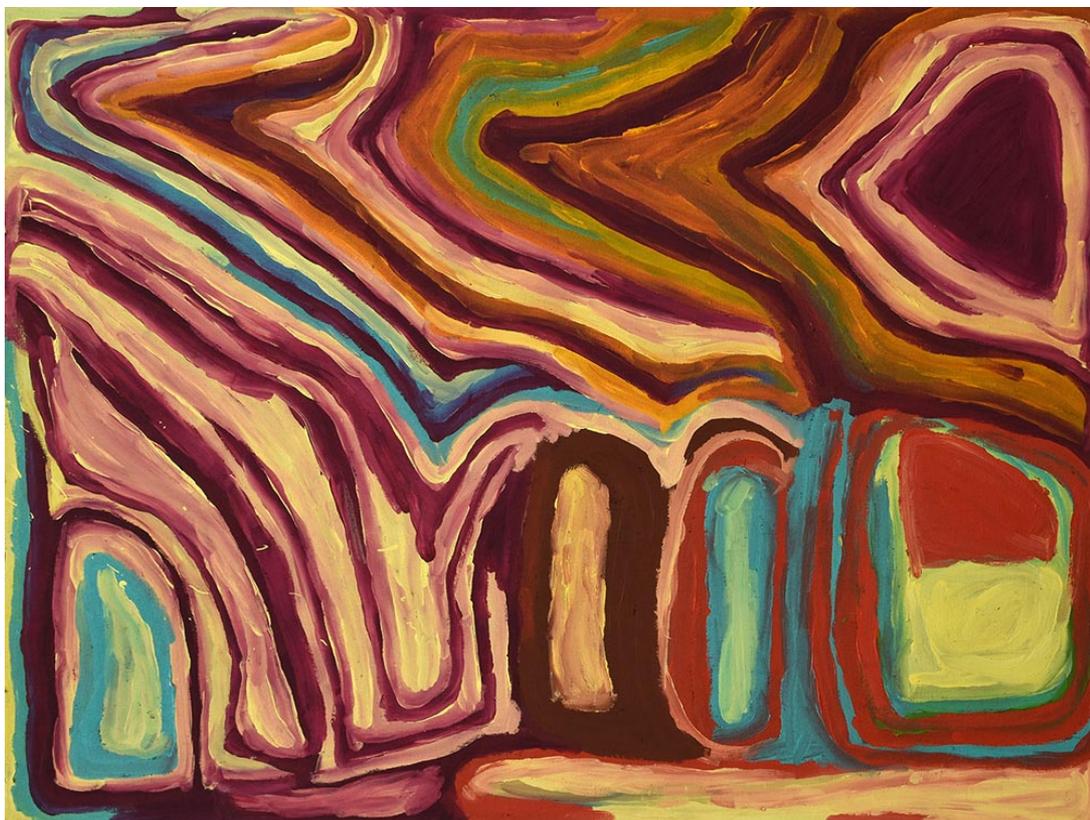
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4

Bugai Whyoulter

***Parnngurr*, 2008**

Synthetic Polymer Paint on Belgian Linen #19173

122 x 91.5 cm

Framed: \$ | Unframed: \$4000

PROVENANCE

Martumili, WA

Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Martumili, WA

The Corrigan Collection, SBS Studio's, 2012 - 2021

Pages From the Atlas , April 2022, Cooee Art Redfern

A Cooee Christmas | Next Gen 2021 , December 2021, Cooee Art | Redfern

Cooee Art Reopens , October 2021, Cooee Art | Redfern

Private Collection | Private View, Cooee Art | Redfern

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

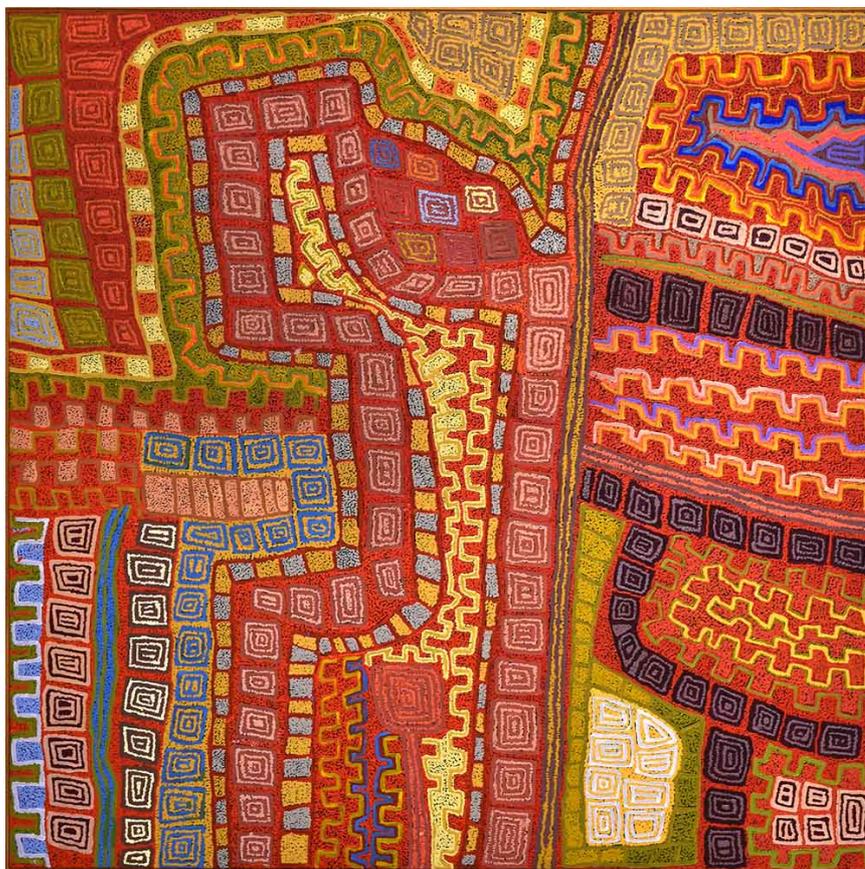
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5

Patrick Oloodoodi Tjungurrayi

Tingari Cycle, 2010

Synthetic Polymer Paint on Belgian Linen #19170

199.5 x 197 cm frame: 202.5 x 200 cm

Framed: \$ | Unframed: \$

PROVENANCE

Aranda Aboriginal Art, Vic
Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Aranda Aboriginal Art, Vic Including a photograph of the artist creating the artwork

The Corrigan Collection, SBS Studio's, 2012 - 2021

Illustrated: Power + Colour: New Paintings from the Corrigan Collection of 21st Century Aboriginal Art, Jane Raffan, Macmillan Publishing, 2012, p.255

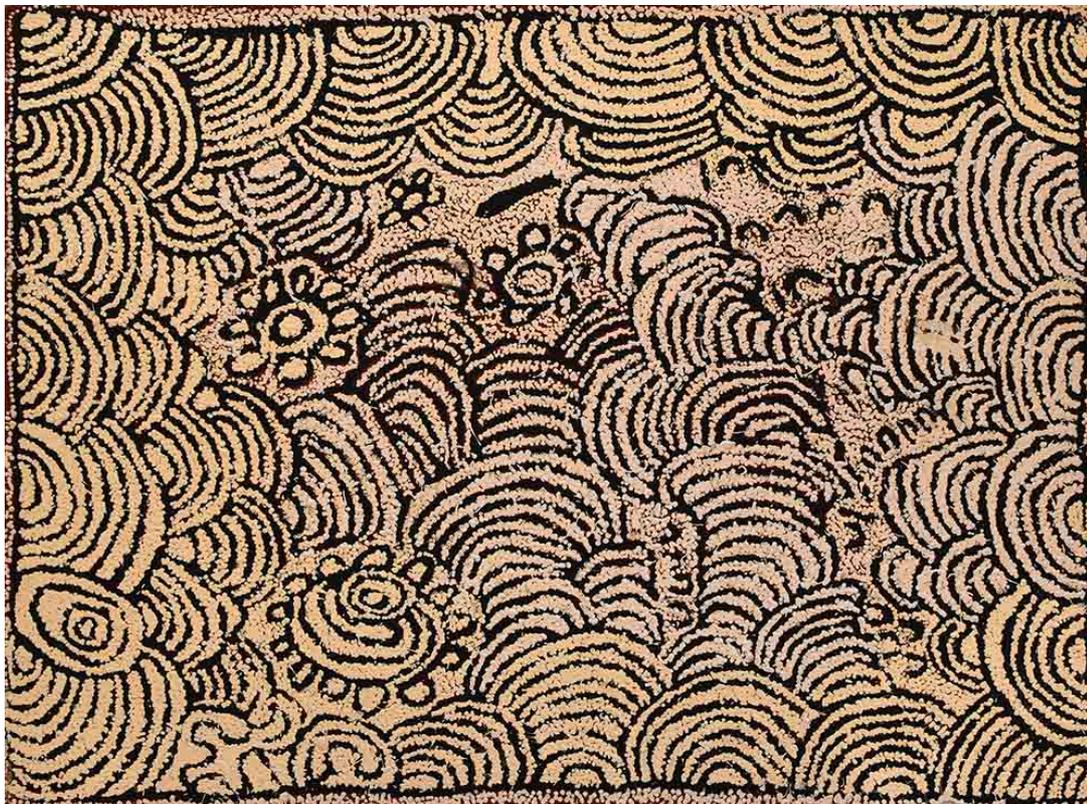
Patrick Tjungurrayi was born near Jupiter Well and walked into the Old Balgo Mission that was established in 1943. After the community moved to its current location in 1962, he worked constructing the church and other buildings. He painted for Warlayirti artists until the early 1990s, when he moved once more to settle in Kintore. He subsequently painted for Papunya Tula Artists until his death in 2017.

This work depicts a site in the Western Desert associated with the mythological Tingari beings who travelled over vast stretches of the country, performing rituals and creating and shaping particular sites. The Tingari Men were usually followed by Tingari Women and accompanied by novices. Their travels and adventures are enshrined in a number of song cycles. These mythologies form part of the teachings of post-initiatory youths, as well as providing explanations for contemporary customs.

Stories associated with the Tingari are of a secret sacred nature and only related in full to initiated men.

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6

Walangkura Reid Napurrula

Seven Sisters Dreaming, 2001

Synthetic Polymer Paint on Belgian Linen #19163

122 x 91.5 cm

Framed: \$ | Unframed: \$

PROVENANCE

Papunya Tula, NT Cat No. WR0110074
The Collection of William and Lucy Mora, Vic
Deutscher & Hackett, Lot 115, Sydney, July 2010
Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Papunya Tula

Tracing The Country, March 2023, Cooee Art | Redfern
The Corrigan Collection, SBS Studio's, 2012 - 2021
Tracing The Country, March 2023, Cooee Art | Redfern
Cooee Art Reopens , October 2021, Cooee Art | Redfern

Walangkura Reid Napurrula came into contact with people outside her remote desert clan in the 1950s when she was twenty years of age. Until that time, she had lived a semi-nomadic life with her family, as had her ancestors.

This painting depicts designs associated with the Seven Sisters Dreaming, which corresponds to the seven stars of the constellation of Taurus, also

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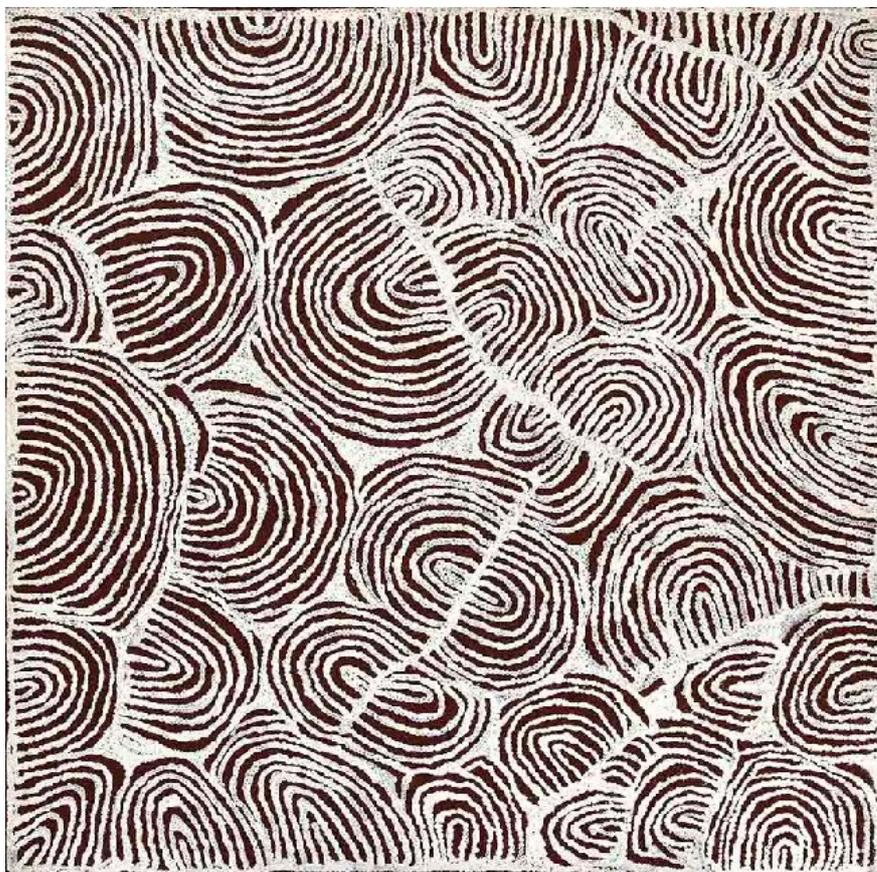
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known as "Pleiades". Legend has it that these stars were actually sisters from the Napaljarri group who were pursued by a man of the wrong kinship group, Wati Nguru, a Tjakamarra man. The women travelled over quite a distance but managed to keep ahead of him. The other "U" shapes are groups of women who have been gathering kumpurampa (desert raisins) and grinding them into a paste to make damper which is cooked in the coals.

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7

Nyurapayia (Mrs Bennett) Nampitjinpa

The rockhole site of Yumarra, 2000

Synthetic Polymer Paint on Belgian Linen #19140

122 x 122 cm

Framed: \$ | Unframed: \$

PROVENANCE

Papunya Tula, NT

Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Papunya Tula, NT

The Corrigan Collection, SBS Studio's, 2012 - 2021

Nyurapayia Nampitjinpa was born in Pitjantjatjara country, near the site of today's Docker River community. She spent much of her childhood at Pangkupirri, a set of sheltered rockholes deep in the range-folds of the Gibson Desert, and saw no white men until she was in her teens. By the time she walked in from the bush to the ration depot at Haasts Bluff and encountered mission life, she had become a healer and was soon recognised as a person of great ritual authority. She moved to Kintore, the new western settlement of the Pintupi, closer to her traditional lands. In the 1980s she moved on to Tjukurla, across the West Australian border.

Nyurapayia was a close associate of the key painters who shaped the women's painting movement in the early to mid-1990s. She painted only relatively minor, mid-grade, formulaic works for Papunya Tula, before Chris Simon took her on and rebuilt his Yanda Art business around her. Living comfortably under Simons' wing, she hit her creative peak painting large, complex canvases depicting her ancestral rockholes in dark, curved lines on black or white shimmering grounds.

Her depictions of the sand-dune country and surrounding rocky outcrops bear a relationship to the designs used for body painting during the inma ceremonial dance. At the time of her death in February 2013, Nyurapayia had reached the pinnacle of desert law and sacred knowledge and was

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revered by women throughout the Western Desert.



8

Ningura Gibson Napurrula

Ngaminya, 2006

Synthetic Polymer Paint on Belgian Linen #19147

150.5 x 122 cm frame: 153.5 x 125 cm

Framed: \$ | Unframed: \$

PROVENANCE

Aranda Aboriginal Art, Vic
Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Aranda Aboriginal Art, Vic

The Corrigan Collection, SBS Studio's, 2012 - 2021

Ningura Napurrula was born south of Kiwirrkurra. In her early 20s, she travelled with her husband Yala Yala Gibbs to Papunya. After Yala Yala became a founding member of the Papunya Tula artists group, she assisted him on his precise and detailed Tingari Paintings. She began painting in her own right in the second year of the Haasts Bluff/Kintore women's painting camp. Her dynamic compositions are characterised by strong linear designs, which are slowly built up through intricate patterning and appear boldly defined upon a background of dense, monochromatic in-filling. Her focus centres upon her female ancestors, who travelled the vast country creating sacred sites and establishing customs and ceremonies.

This painting reflects one of Ningura's popular Dreamings, Ngaminya. It represents the sacred sites used in women's ceremonies in the artist's country. Ningura was one of the eight Australian artists whose works are translated into the built form of the Musee du Quai Branly in Paris.

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9

Eileen Napaltjarri

Tjiturulpa, 2006

Synthetic Polymer Paint on Belgian Linen #19141

243 x 182 cm frame: 246 x 185 cm

Framed: \$ | Unframed: \$40000

PROVENANCE

Papunya Tula, NT

Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Papunya Tula, NT

The Corrigan Collection, SBS Studio's, 2012 - 2021

Illustrated: Power + Colour: New Paintings from the Corrigan Collection of 21st Century Aboriginal Art, Jane Raffan, Macmillan Publishing, 2012, p.168 -169

This painting depicts designs associated with the rockhole and soakage water site of Tjiturulpa, situated in the rocky hills west of the Kintore Community.

During mythological times a group of men and women travelled east from this site toward the rockhole site of Illpilli. Along the way they gathered material for the production of various tools used in everyday life. The lines in the painting depict the length of wood that are fashioned into a variety of tools including kulata (spears), wana (nulla nullas), kiritji (shield) and kali (boomerang).

Eileen Napaltjarri grew up in Haasts Bluff, before moving to Papunya and on to Kintore, and thus she has known the Papunya Tula movement from the very start. Her father Charlie Tararu Tjugurrayi was one of the founding members of Papunya Tula Artists, and her mother Tatali Nangala was also a

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very successful artist with the company. It was not until the end of the nineties that Eileen began painting in earnest and it took a time before she found her true voice. What was evident from the start was an enthusiasm to experiment and explore which still remains. However, once her fields of shimmering light began to consolidate, they formed the basis for a body of work that is literally illuminating.



10

Kudditji Kngwarreye

My Country, 2010

Synthetic Polymer Paint on Belgian Linen #19133

184 x 121 cm

Framed: \$ | Unframed: \$14000

PROVENANCE

Aranda Aboriginal Art, Vic
Pat Corrigan Collection, NSW

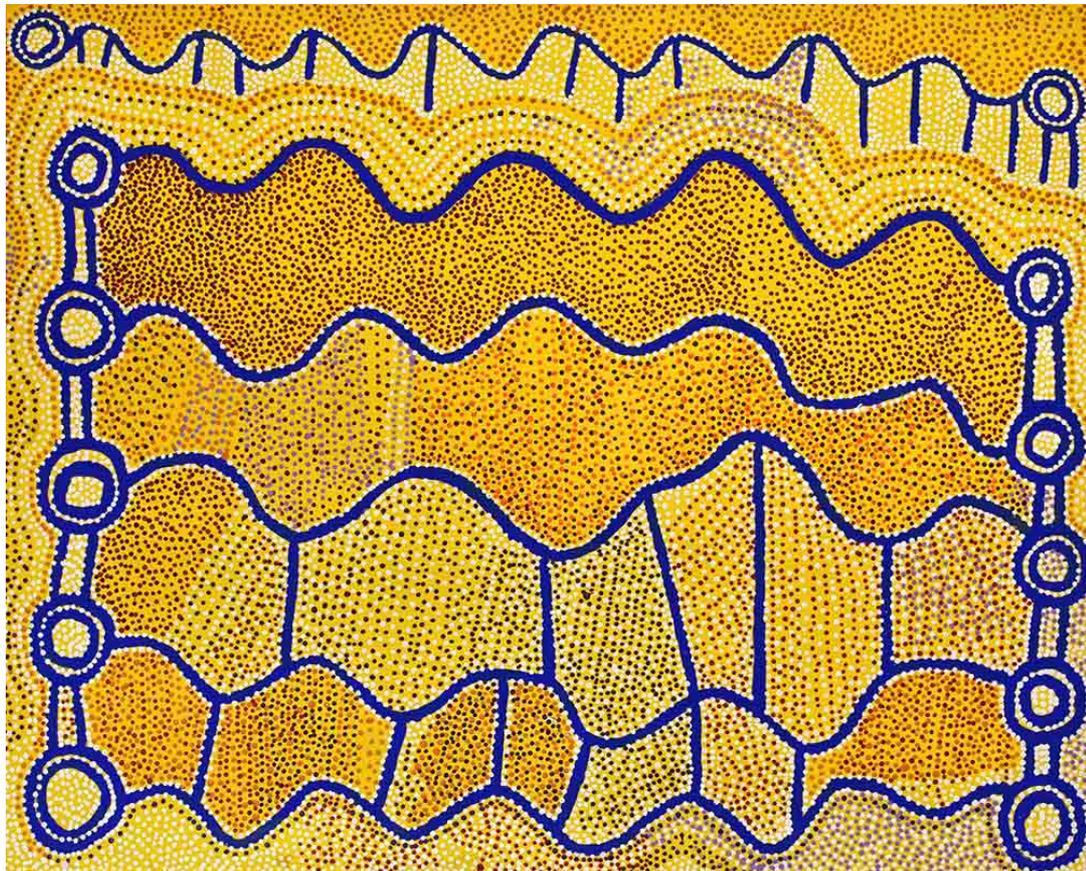
Accompanied by a certificate of authenticity from Aranda Aboriginal Art, Vic

The Corrigan Collection, SBS Studio's, 2012 - 2021

This painting depicts an interpretation of the Emu Dreaming site and ceremonies associated with Men's Business. Ten years ago Kudditji began to experiment with paint to eradicate the pointillist style altogether and use a heavily loaded paint brush to sweep broadly across the canvas in stages, similar to the western landscape plane, these paintings were romantic images of his country, accentuating the colour and form of the landscape including the depth of the sky in the raining season and in the summer heat.

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II

Shorty Jangala Robertson

Ngapa Jukurpa (Water Dreaming), 2007

Synthetic Polymer Paint on Belgian Linen #19164

152 x 121 cm

Framed: \$ | Unframed: \$10500

PROVENANCE

Warlukurlangu Artists, NT
Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Warlukurlangu Artists, NT

The Corrigan Collection, SBS Studio's, 2012 - 2021

The site depicted in this painting is Puyurru, west of Yuendumu. In the usually dry creek beds are water soakages or naturally occurring wells. Two Jangala men, rainmakers, sang the rain, unleashing a giant storm. It travelled across the country, with the lightning striking the land. This storm met up with another storm from Wapurtali, to the west. It was picked up by ekimkarlani the brown falcon and carried further west until it dropped the storm at Purlungyanu, where it created a giant soakage. At Puyurru the bird dug up a giant snake, 'wamayarra' (rainbow serpent) and the snake carried water to create the large lake, Jillyumpa, close to an outstation in this country. This story belongs to Jangala men and Nangala women. In contemporary Warlpiri paintings traditional iconography is used to represent the Jukurpa, associated sites and other elements. In many paintings of this Jukurpa curved and straight lines represent the 'ngawarra' (flood waters) running through the landscape. Motifs frequently used to depict this story include small circles representing 'mulju' (water soakages) and short bars depicting 'mangkurdu' (cumulus & stratocumulus clouds)

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12

Beverly Cameron

Kunga Tjuta, 2007

synthetic polymer paint on canvas #19127

95.5 x 91 cm frame: 98.5 x 94 cm

Framed: \$ | Unframed: \$2000

PROVENANCE

Tjungu Palya, SA
Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Tjungu Palya, SA

The Corrigan Collection, SBS Studio's, 2012 - 2021

This country is my place in the Northern Territory close to Areyonga Community. The Tjukurpa (creation story) for this country is Kunga Tjuta (All the young women). They are sitting around the rockholes and in the windbreaks. They have been collection seeds to grind up for flour. These seeds are called Kunakanti.

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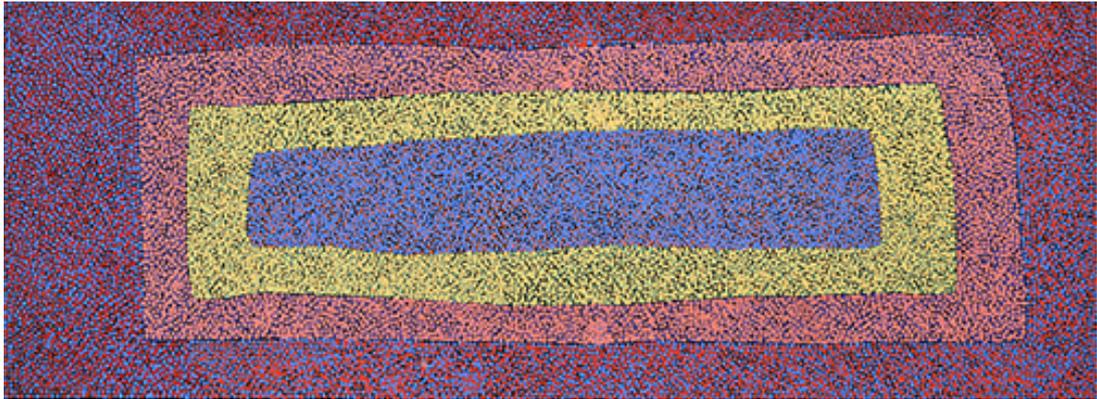
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13

Josie Kemarre Petrick

***Bush Berry Dreaming*, 2012**

Synthetic Polymer Paint on Belgian Linen #19157

153 x 58 cm

Framed: \$ | Unframed: \$

PROVENANCE

Aranda Aboriginal Art, Vic
Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Aranda Aboriginal Art, Vic including a photograph of the artist with the artwork

The Corrigan Collection, SBS Studio's, 2012 - 2021

Though Josepha calls these little berries "bush plum" in English, Angkwerrpme is the name for Mistletoe in Josies language. There are many different types of Angkwerrpme in Central Australia, where all but one or two produce edible berries. In this painting Josie paints one that has sweet edible berries that can be found in shades of yellow, red, orange and purple (or black) in their different shades of maturity.

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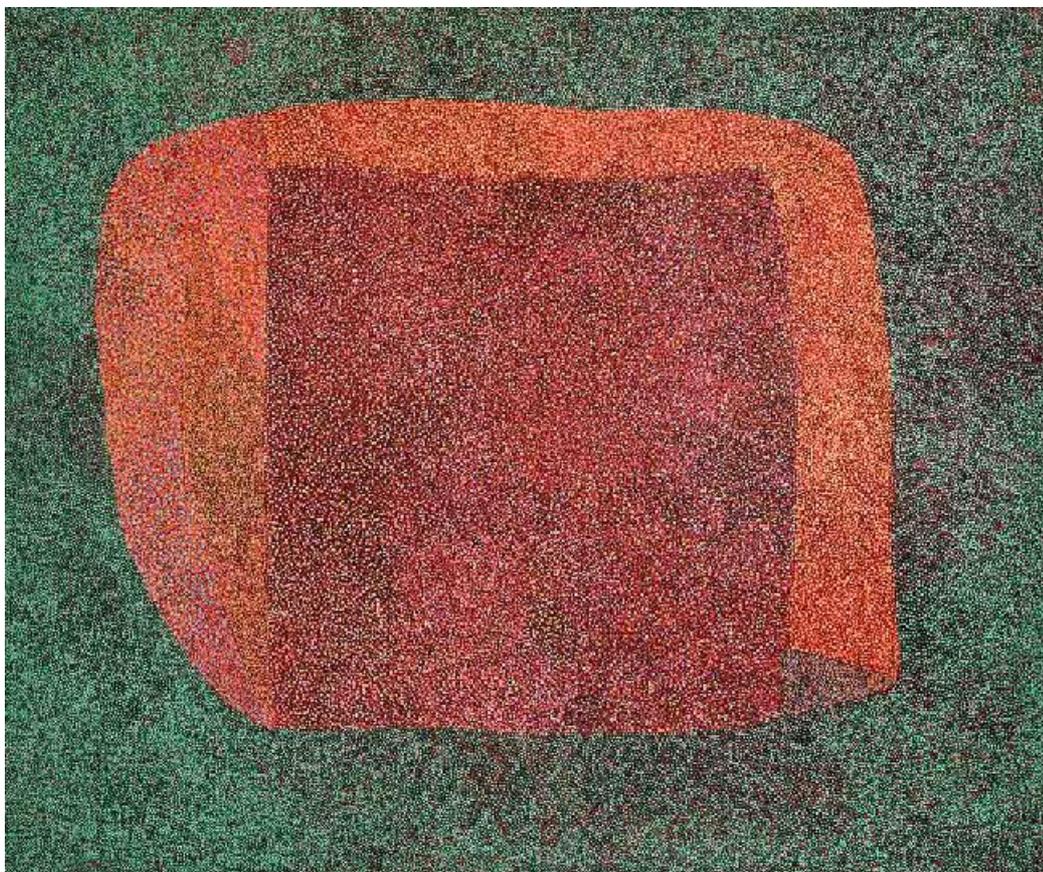
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14

Josie Kemarre Petrick

***Bush Berry Dreaming*, 2012**

Synthetic Polymer Paint on Belgian Linen #19153

249 x 209 cm

Framed: \$ | Unframed: \$22000

PROVENANCE

Aranda Aboriginal Art, Vic
Pat Corrigan Collection, NSW

Accompanied by a photograph of the artist with the artwork

EXHIBITED

The Corrigan Collection, SBS Studio's, 2012 - 2021
Sydney Contemporary Online 2021, November 2021, Cooee Art Redfern & Online

Though Josepha calls these little berries "bush plum" in English, Angkwerrpme is the name for Mistletoe in Josies language. There are many different types of Angkwerrpme in Central Australia, where all but one or two produce edible berries. In this painting Josie paints one that has sweet edible berries that can be found in shades of yellow, red, orange and purple (or black) in their different shades of maturity.

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15

Makinti Napanangka

Lulpulnga, 2008

Synthetic Polymer Paint on Belgian Linen #19143

305 x 182.5 cm frame: 308 x 185.5 cm

Framed: \$ | Unframed: \$

PROVENANCE

Aranda Aboriginal Art, Vic
Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Aranda Aboriginal Art, Vic including a photograph of the artist creating the painting

The Corrigan Collection, SBS Studio's, 2012 - 2021

Illustrated: Power + Colour: New Paintings from the Corrigan Collection of 21st Century Aboriginal Art, Jane Raffan, Macmillan Publishing, 2012, p.170-171

This Painting depicts designs associated with the site of Lulpulnga, a rockhole situated south of the Kintore Community. The Peewee (small bird) Dreaming is associated with this site, as well as the Kungka Kutjarra or Two Travelling Women Dreaming.

During mythological times as group of ancestral women visited the site holding ceremonies associated with the area, before continuing their travels north to Kaakuratintja (Lake MacDonald), and later the Kintore area. The lines in the painting represent spun hair-string which is used in the making of nyimparra (hair-belts), which are worn by both men and women during ceremonies.

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16

Naata Nungurrayi

Marrapinti, 2006

Synthetic Polymer Paint on Belgian Linen #19149

182 x 152 cm frame: 185 x 155 cm

Framed: \$ | Unframed: \$

PROVENANCE

Aranda Aboriginal Art, Vic
Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Aranda Aboriginal Art, Vic

The Corrigan Collection, SBS Studio's, 2012 - 2021
Private Collection | Private View, October 2021, Cooee Art | Redfern

Naata Nungurrayi was about 30 years of age when she first encountered a welfare patrol in 1963 and was brought with her family to Papunya. Forced to leave behind her beloved desert homelands, the memory of these places and the life she led there has been the wellspring of her inspiration and the subject matter for her highly sought after paintings. After initially moving to Docker River with family members in the late 1970s she settled in the Kintore region in the early 1980s and began painting for Papunya Tula Artists in 1996. Encouraged by the arts coordinator at Haasts Bluff, Marina Strochi, who was immediately impressed by her particular style, she participated in Papunya group exhibitions for the first time during the following year.

Naata's paintings combine the carefully composed geometric style that developed at Papunya amongst the Pintupi painting men, with the looser technique and more painterly organic style introduced by the women after the paintings camps of the early and mid 1990s.

Her preference for pale creamy ochres imparts this work with a calming softness while her unhurried technique brings the visual elements together with a spacious sense of harmony. Like several other Pintupi women artists, Naata likes to apply paint thickly, as though molding a rich and textured surface, reflecting her feel for the earth, which underscores her own spiritual and cultural foundations and that of her people.

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Naata is the sister of George Tjungurrayi and Nancy Nungurrayi who are also highly sought after artists. In her final painting years, Naata along with George, Nancy, and her son, Kenny Williams Tjampitjinpa, painted principally for Chris Simon of Yanda Art in Alice Springs. She consistently produced works of the highest calibre while moving freely between Alice Springs and her country, deep in Central Australia.

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17

Barbara Moore Mbitjana

Ngayuku Ngura - My Country, 2012

Synthetic Polymer Paint on Belgian Linen #19136

121 x 197 cm frame 124 x 200 cm

Framed: \$ | Unframed: \$15000

PROVENANCE

Tjala Arts, SA

Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Tjala Arts, SA

The Corrigan Collection, SBS Studio's, 2012 - 2021

In this painting Barbara has depicted her country. The different colours and designs represent variations in the landscapes.

Recognised for her formidable command of paint on large-scale canvases, Barbara uses bold designs and intense colour to represent variations in the landscape; powerful paintings depicting a bird's eye perspective of her beloved Anmatyerre country and memories of place. Barbara upholds the importance of keeping country and culture strong, and passing on cultural practice and knowledge to younger generations.

Barbara was the winner of the prestigious General Painting Prize at the Telstra National Aboriginal and Torres Strait Islander Art Award in 2021, and has since been a NATSIAA finalist in 2013, 2014, 2015 and 2016, as well as being a finalist in the Wynne Prize at the Art Gallery of New South Wales, Sydney in 2017, 2019 and 2021. Her work features in numerous prominent collections including the National Gallery of Australia, Canberra; the Art Gallery of South Australia, Adelaide; and Artbank Australia.

In 2020 Barbara was a recipient of the coveted Australia Council Artist Residency at Kluge-Ruhe in Charlottesville, USA, which coincided with her first solo exhibition *Ngayulu Nguraku Ninti | The Country I Know* and the completion of a large-scale mural on the walls of the gallery.

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ABN: 89 614 431 319

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Tue, 12 Oct 2021 to Fri, 22 Oct 2021

Cooee Art | Redfern

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18

Lloyd Kwilla

Jumuwarnti - Many waterholes, 2010
Natural Earth Pigments on Canvas #19134
100.5 x 140 cm frame: 105.5 x 145 cm
Framed: \$ | Unframed: \$6000

PROVENANCE
Red Rock Art Gallery
Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Red Rock Art Gallery

The Corrigan Collection, SBS Studio's, 2012 - 2021

The artist has spent most of his life in his traditional country on the Northern fringes of the Great Sandy Desert Northern Western Australia. His father Billy Joongoorra Thomas Karnta Karnta) has taught him a great deal about the land and its features. This painting shows a small waterhole close to the canning stock route called 'Kulyayi' all around are Sandhills 'Tali' that are ablaze with wildfire.

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19

Betty Mula

APY Country, 2010

Synthetic Polymer Paint on Canvas #19139

136 x 111 cm

Framed: \$ | Unframed: \$

PROVENANCE

Mimili Maku, SA

Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Mimili Maku, SA

The Corrigan Collection, SBS Studio's, 2012 - 2021

Cooee Art Reopens, October 2021, Cooee Art | Redfern

Private Collection | Private View

The story to this painting talks about driving through country on the APY Lands. As the circles represents home lands that surround Mimili Community. If you ever get the opportunity of seeing this beautiful country then you will appreciate the beauty of this unknown horizons and secrets that are thousands of years old, and taught and told to people within community.

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21

Keith Stevens

Kuka Mamu, 2010

Synthetic Polymer Paint on Belgian Linen #19165

129 x 197.5 cm

Framed: \$ | Unframed: \$

PROVENANCE

Tjungu Palya, SA
Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Tjungu Palya, SA

The Corrigan Collection, SBS Studio's, 2012 - 2021

Illustrated: Power + Colour: New Paintings from the Corrigan Collection of 21st Century Aboriginal Art, Jane Raffan, Macmillan Publishing, 2012, p. 226-227

This is the Tjukurpa (creations story) close to Nyapari. Wati manmu (sorcerer man) was pretending to be kuka (meat - an animal). Watingku mamu wakanu katjingka (the man threw kulata (spear) and killed that mamu). Then he took that kuka back to his family. The man then headed down to Wataru where another mamu was.

Tjungu Tjukurpa (these two ancestral stories for Nyapari and Wataru are connected). There is a song line following the travels of the man hunting the mamu kuka. Nganampa Tjukurpa mulapa (this is our truth, our law)

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21

Maringka Baker

Minyma Kutjara (Two Sisters Creation Story), 2009

synthetic polymer paint on canvas #19125

122.5 x 91 cm

Framed: \$ | Unframed: \$

PROVENANCE

Tjungu Palya, SA

Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Tjungu Palya, SA

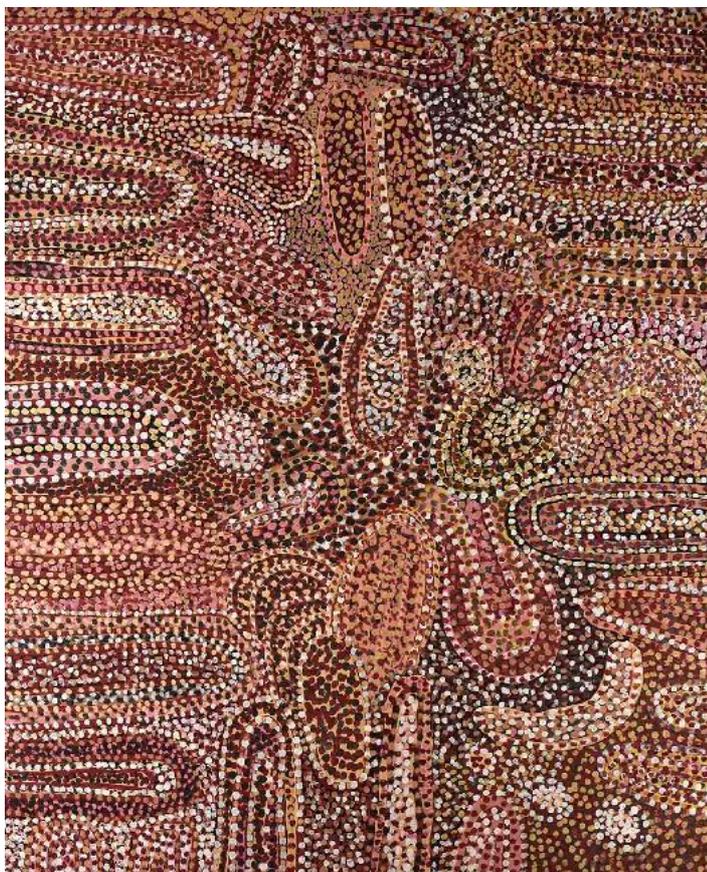
The Corrigan Collection, SBS Studio's, 2012 - 2021

Illustrated: Power + Colour: New Paintings from the Corrigan Collection of 21st Century Aboriginal Art, Jane Raffan, Macmillan Publishing, 2012, p.54-55

Minyma Kutjara, the Two Sisters Creation story. The two sisters were travelling north together through this country, Iruntyju. The big sister was taking the little sister to meet her family for the first time. She had been raised by others and did not want to leave them. They walked and walked and walked, stopping to do Inma (sacred dancing and singing), to hunt and to sleep. They stopped at Ikuwaratjara and cut a digging stick. That punu wood was very straight. The little sister was frightened and crying and the big sister told her stories and gave her a piggy-back to try and placate her. The journey is sometimes sung by women as they paint. Nuanced, multi-layered, and especially important for the women, some aspects of the story are only told in whispers. The places where the sisters travelled and rested can be traced through the desert, their actions often created landmarks. Near Iruntyju the sisters sat on two hills and made their hair belts in preparations for important women's business. They threw their wana (digging stick) creating the rockhole here.

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22

Kunmanara Ngupulya Pumani

Maku Inmaku Pakani, 2011

Synthetic Polymer Paint on Belgian Linen #19162

167 x 137 cm

Framed: \$ | Unframed: \$7500

PROVENANCE

Mimili Maku, SA

Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Mimili Maku, SA

The Corrigan Collection, SBS Studio's, 2012 - 2021

The Maku Tjukurpa (witchetty grub songlines) is a significant songline from Mimili. It is a story about mai (food), a women's tjukurpa. The minyma (women) would go to the kapi tjukurla (Water hole) on top of the rocks at Antara. They would roll rocks from the top of the apu down the mountain. Then, the minyma would clean out the rockhole and wait for the rain to come. When the waterhole was full with water they would tap on the waters surface with a stick and sing inma and paluni inmaku pakani (dance ceremony). They would then dig under the Maku (witchetty bush) and would find Makua tjata (enough Maku for everyone).

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23

Margaret Ngilan Dodd

My Country, 2010

synthetic polymer paint on canvas #19128

136 x 110 cm frame: 139 x 113 cm

Framed: \$ | Unframed: \$4200

PROVENANCE

Mimili Maku, SA

Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Mimili Maku, SA

The Corrigan Collection, SBS Studio's, 2012 - 2021

"I have painted my country on the Anangu Pitatjatjara Yankunytjatjara Lands. All the different parts of the lands owned by many families. I have painted the seven communities on the lands, Ingulkana, Mimili, Fregon, Ernabella, Amata, Napari and Kulka. In this painting you can see many rockhills, waterholes, spinifex, fire and bush tucker.

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24

Naata Nungurrayi

The Rockhole and Soakage Water Site of Marrapinti, 2005

Synthetic Polymer Paint on Belgian Linen #19148

182 x 151 cm frame: 185 x 154 cm

Framed: \$ | Unframed: \$

PROVENANCE

Aranda Aboriginal Art, Vic
Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Aranda Aboriginal Art, Vic including a photograph of the artist creating the artwork

The Corrigan Collection, SBS Studio's, 2012 - 2021
Private Collection | Private View, Cooee Art Redfern, 2021

Naata Nungurrayi was about 30 years of age when she first encountered a welfare patrol in 1963 and was brought with her family to Papunya. Forced to leave behind her beloved desert homelands, the memory of these places and the life she led there has been the wellspring of her inspiration and the subject matter for her highly sought after paintings. After initially moving to Docker River with family members in the late 1970s she settled in the Kintore region in the early 1980s and began painting for Papunya Tula Artists in 1996. Encouraged by the arts coordinator at Haasts Bluff, Marina Strochi, who was immediately impressed by her particular style, she participated in Papunya group exhibitions for the first time during the following year.

Naata's paintings combine the carefully composed geometric style that developed at Papunya amongst the Pintupi painting men, with the looser technique and more painterly organic style introduced by the women after the paintings camps of the early and mid 1990s.

Her preference for pale creamy ochres imparts this work with a calming softness while her unhurried technique brings the visual elements together with a spacious sense of harmony. Like several other Pintupi women artists, Naata likes to apply paint thickly, as though molding a rich and textured surface, reflecting her feel for the earth, which underscores her own spiritual and cultural foundations and that of her people.

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Naata is the sister of George Tjungurrayi and Nancy Nungurrayi who are also highly sought after artists. In her final painting years, Naata along with George, Nancy, and her son, Kenny Williams Tjampitjinpa, painted principally for Chris Simon of Yanda Art in Alice Springs. She consistently produced works of the highest calibre while moving freely between Alice Springs and her country, deep in Central Australia.

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25

Ginger Wikilyiri

Mai Parka-Parka, 2010

Synthetic Polymer Paint on Belgian Linen #19174

116 x 186.5 cm frame: 119 x 189.5

Framed: \$ | Unframed: \$9000

PROVENANCE

Tjungu Palya, SA
Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Tjungu Palya, SA

The Corrigan Collection, SBS Studio's, 2012 - 2021

Illustrated: Power + Colour: New Paintings from the Corrigan Collection of 21st Century Aboriginal Art, Jane Raffan, Macmillan Publishing, 2012, p.275-276

Ginger Wikilyiri was born at Kunamata a rock hole south of Nyapari in 1930. He is senior law man with a passion for land management and worked for many years as a ranger for Uluru-Kata Tjuta National Park.

Ginger's marvellously expressive and vibrantly coloured works embody a wealth of traditional knowledge. He employs both figurative elements and dot patterns when composing his highly charged and expressive images.

In this Dreaming story a man is so hungry he eats a tree and his kuka (cooked food) all at once. It is a story that is performed with traditional singing and dancing by Anangu Pitjantjatjara men. The artist says the dance is like a slow walk.

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26

Thomas Tjapaltjarri

Tingari Cycle, 2008

Synthetic Polymer Paint on Belgian Linen #19168

287 x 207 cm frame: 290 x 210

Framed: \$ | Unframed: \$27000

PROVENANCE

Aranda Aboriginal Art, Vic
Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Aranda Aboriginal Art, Vic

The Corrigan Collection, SBS Studio's, 2012 - 2021

The Tingari Cycle is a secret song cycle sacred to initiated men. The Tingari are Dreamtime Beings who travelled across the landscape performing ceremonies to create and shape the country associated with Dreaming sites.

The Tingari ancestors gathered at these sites for Maliera (initiation) ceremonies. The sites take the form of, and are located at, significant rockholes, sand hills, sacred mountains and water soakages in the western desert.

Tingari may be poetically interpreted as song-line paintings relating to the songs (of the people) and creation stories (of places) in Pintupi mythology.

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27

Tamayinya Tjapaltjarri

Wala Wala, 2000

Synthetic Polymer Paint on Belgian Linen #19169

46 x 92 cm

Framed: \$ | Unframed: \$2500

PROVENANCE

Papunya Tula, NT

Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Papunya Tula, NT

The Corrigan Collection, SBS Studio's, 2012 - 2021

This painting depicts the rocky hills surrounding the rockhole site of Wala Wala, west of the Kiwirrkura Community. The eagle Dreaming is associated with this site. In mythological times one eagle caught a kangaroo here and then travelled from Wala Wala to Patja rockhole, south of Jupiter Well. This mythology forms part of the Tingari Cycle.

The Tingari Cycle is a secret song cycle sacred to initiated men. The Tingari are Dreamtime Beings who travelled across the landscape performing ceremonies to create and shape the country associated with Dreaming sites.

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COOEE ART GALLERY

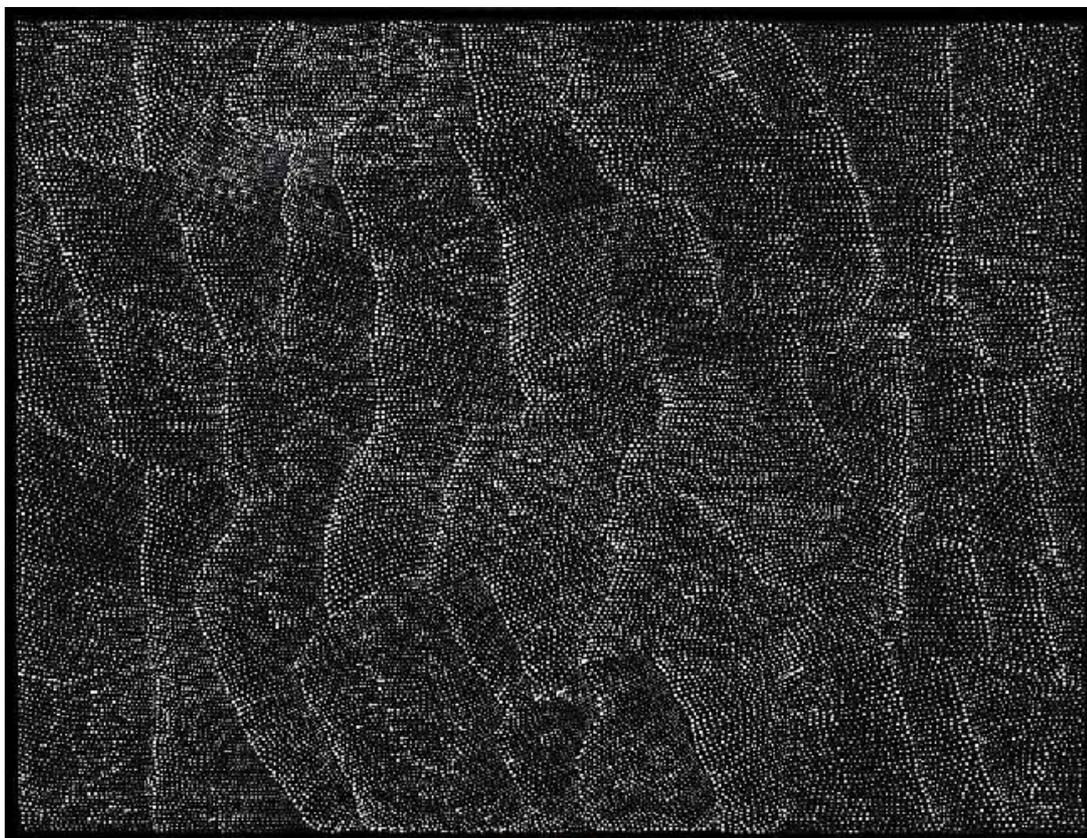
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28

Lilly Napangardi Kelly

Sand Hills, 2005

synthetic polymer paint on canvas #19132

118 x 91 cm frame: 121 x 94 cm

Framed: \$ | Unframed: \$

PROVENANCE

Australian Contemporary Aboriginal Art, Vic
Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Australian Contemporary Aboriginal Art, Vic

The Corrigan Collection, SBS Studio's, 2012 - 2021

This painting depicts the Tali Tali, (Sand Hills) around the artists traditional country located around Mt Liebig, Haasts Bluff, Papunya and Kintore. The dotting represents the shifting sands and landscape. This is where Lily's ancestors lived, hunted and gathered food. Ceremonies would be performed at sacred creation sites where young women would learn the mythology of how the land was formed and the creeks, plants and animals came into being.

Lilly's ability to capture movement particularly with her Sand-Hills puts her in an exclusive class of artists, the fine dot and curving lines produces detail in her every hand movement creating the time consuming Western Desert sand hills depicting them in all seasons.

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29

Jimmy Donegan

My Country, 2005

synthetic polymer paint on canvas #19129

149 x 75.5 cm frame: 152 x 78.5 cm

Framed: \$ | Unframed: \$

PROVENANCE

Papulankutja Artists, NT

Pat Corrigan Collection, NSW

Accompanied by a certificate of authenticity from Papulankutja Artists, NT

The Corrigan Collection, SBS Studio's, 2012 - 2021

Illustrated: Power + Colour: New Paintings from the Corrigan Collection of 21st Century Aboriginal Art, Jane Raffan, Macmillan Publishing, 2012, p.94-95

Jimmy Donegan was born at Yanpan, a rockhole near Ngatuntjarra Bore and grew up in the bush around Blackstone and Mantamaru (Jamieson) in Western Australia.

This painting shows the Pukara rock hole and surrounding country. The creation story for this painting reveals that two water snakes (really men) were trying to pass through the Piuyi Mountains near Warburton. They threw a magic boomerang that broke the mountain in two before travelling on to Pukara.

Jimmy Donegan was the winner of the General Painting Prize as well as being the Overall Winner of the National Aboriginal and TSI art award in 2010.

As in many of Donegan's works, the lines of colour are composed of thousands of dots in different hues, blending into a whole. The resulting pattern

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evokes the spiritual essence of a dazzlingly illuminated landscape.

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