



Dear Friends of ReDot Fine Art Gallery.

Newsletter - Jun/Jul 2013

[WHAT'S ON...](#) AND [COMING UP...](#)

THIS MONTH'S [ARTIST PROFILE](#): PAJI WAJINA HONEYCHILD YANKARR

[NEWS](#): LATEST NEWS ROUND UP ON ARTISTS REPRESENTED BY REDOT

[ANNOUNCEMENTS](#): NEW ARRIVALS

WHAT'S ON...

TILL EARLY JULY

"KURNTUMARRAJARRA - THE ESTATE OF PAJI WAJINA HONEYCHILD YANKARR"

ReDot Fine Art Gallery is honoured and excited to be able to release the last works by the highly esteemed Paji Wajina Honeychild Yankarr some nine years after her passing in what will fittingly be her first ever solo exhibition.

Honeychild was a founding member of Mangkaja Arts Resource Agency in the early nineties and first exhibited work in the exhibition 'Karrayili' in Tandanya, Adelaide, 1991. She was also represented in Images of Power: Aboriginal Art of the Kimberley, National Gallery of Victoria, 1993. She instantly gained national recognition and became one of the core group of artists at the art centre who continued to paint and exhibit consistently throughout the 1990s with her domestic appeal soon moving internationally, with a major work eventually exhibiting in the AAMU (Museum of Contemporary Aboriginal Art) in Utrecht, Netherlands.

She also worked on the two eminent Ngurrara canvases in 1997, which were pivotal in proving the groups connection to country and later led to their successful Ngurrara Native Title Claim.

Her works are blatant records of her desert country with the recurring theme in her works being the Jila (waterhole) of various sites in the Great Sandy Desert which is one of the major ancestral areas for her people. As she stated in 1994, 'I put water in my paintings, places we were walking around' and this was unchanged as her central motif until her passing.

Mangkaja's then manager beautifully summarises her practice "To watch her paint, there was a sense that she walked around in her paintings, with the broad sweep of the brush, around the places that she walked as a young woman. The waterholes gradually took over the picture plane with the elliptical forms of the centre of the waterhole, bleeding over the edges, reconstructing precisely the view that she would have known as she drew water from the jila."

This seminal body of work from her estate, aptly titled after her birth place



Paji Wajina HONEYCHILD YANKARR (pc121/04)
120 x 60cm

[View Paji Exhibition](#)

'Kurntumarrajara', stands testament to an important artist and cultural leader. The inclusion of both early works on paper and her later works on canvas gives depth to her practice and an insight into an artist who's practice spanned almost twenty years. This wonderful retrospective will forever be revered as the final and only solo exhibition of a pivotal figure in the Aboriginal Art Movement, a fitting finale for a wonderful proponent of the contemporary and modern art movement.

The exhibition runs till Saturday 6th July 2013.

For further information please contact Giorgjo on +65 8113 5333.
Email: info@redotgallery.com or check our website: www.redotgallery.com.

COMING UP...

MID JULY - AUGUST

"JIRTIRLPARNTA - THE NYIRRIPI WORKSHOPS"

ReDot Fine Art Gallery is honoured to host a very special show, the culmination of a series of workshops held in 2012 and early 2013 at the Jirtirlparnta Learning Centre Batchelor Institute of Indigenous Tertiary Education, Nyirripi.

Jirtirlparnta Heart - The Nyirripi Workshops, derives its name from a purple flower common to this area coincidentally, it is also an alternate name for the place where the community of Nyirripi is located and the workshops took place.

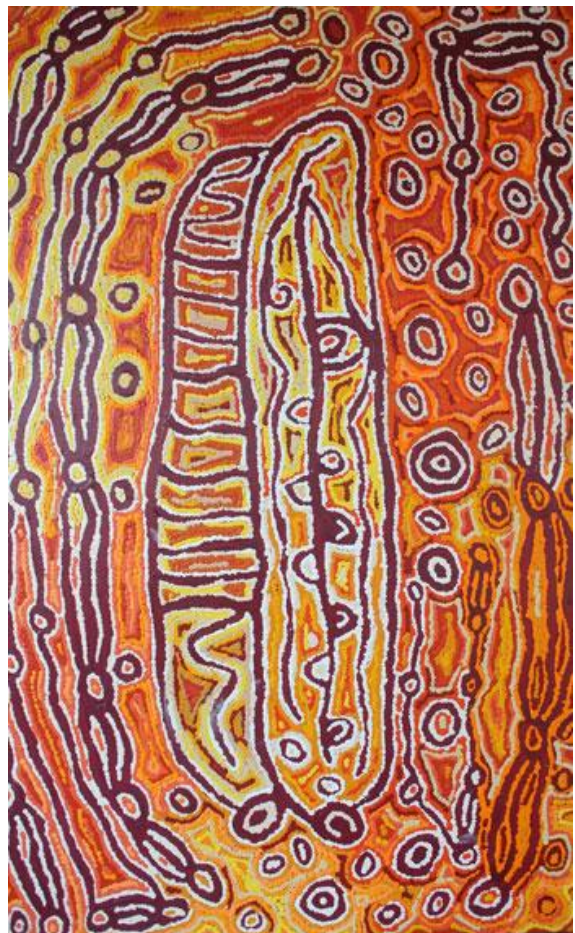
The community is approximately 440 km from Alice Springs by road and it takes 5 to 6 hours to drive there. Travelling from Alice Springs via Yuendumu and the Tanami Highway, Nyirripi is approximately 150 kilometres west-southwest of this iconic Aboriginal Art Community which helps service the artistic needs of the community. With an estimated population of 242, this Warlpiri, Pintupi and Kutkatja language cluster exists in large part due to the art practices, with over 60 regular painters attending the community centre in what has become the "social" hub of the outstation.

The workshops were the brainchild of the Warlukurlangu Art centre and Hannah "Nangala" Quinliven, whom herself grew up in Nyirripi as a young girl, speaking Warlpiri long before she could speak English. An accomplished artist in her own right, Nangala has been assisting the Yeundumu and Nyirripi communities for many years and this body of work is a culmination of many weeks and months of discussion and debate with the artists to create a body of work to assist in the telling of "their story", in a mix of designs and colour made famous by artists of this part of the Australian outback.

Ancient stories have been re-painted, new approaches introduced, excitement created in the small community as the results of their labour became apparent over the many months the works were produced. Several collaborative works allowed culture-sharing to occur, re-connecting people with their lands and their struggles to live in harmony with the surrounding country.

The show will be officially opened by travelling artists Teddy Jakamarra Gibson, Gayle Napangardi Gibson, Christine Nakamarra Curtis and her sister Magda Nakamarra Curtis accompanied by Nangala, all eager to share their country and their stories with the Singaporean public.

The exhibition opens on Wednesday 10th July 2013, with the opening reception on Wednesday 17th July 2013 - with artists.



Magda NAKAMARRA CURTIS (840/12ny)
122 x 76cm

[View Upcoming Exhibition Highlights](#)

NEWS

A BAD PERIOD FOR ABORIGINAL PASSINGS

ReDot Fine Art Gallery, with great sadness, acknowledges the recent death of Dorothy Napangardi in a tragic accident over the weekend and Eubena Nampitjin peacefully in the Balgo Community.

Both women were icons of Australia's Indigenous art movement and great international artists. Their legacy is left in the generation of younger indigenous artists she influenced, and not least in the paintings that are spread throughout the world and admired at every glancing moment.

Our condolences go to the families of those connected with these fine artists and pioneers of the Modern Indigenous Art movement. They brought a knowledge and purity to this art movement which will be missed and the connection with a tribal, nomadic existence, now almost obsolete will be hard to maintain.

LENA NYADBI INSTALLATION TO OPEN IN PARIS

DRUM ROLL..... On the 6th June 2013 the musée du quai Branly in Paris will unveil an extraordinary new installation by Lena Nyadbi over 700 square metres of the museums rooftop.

The installation is designed to be viewed from the Eiffel Tower and Google Earth. Lena Nyadbi's audacious new installation at the musée du quai Branly in Paris is being officially launched TODAY in Canberra at the National Gallery of Australia.

Nyadbi's extraordinary vision resounds in her reflective approach to the intercultural journey of the famous Dayiwul Ngarrangarni (Barramundi Dreaming) to Paris; literally re-forming amid the flow of the city and the Seine. Nyadbi says, "that Dayiwul, he bin swim through that whole city, all over, all the way. But that Dayiwul, he's really in my country"

WE ARE ONE OF ONLY A HANDFUL OF GALLERIES GLOBALLY THAT OFFICIAL REPRESENT THIS ARTIST! We are so happy for her and congratulations to the Warmun team for this incredible achievement!!!!

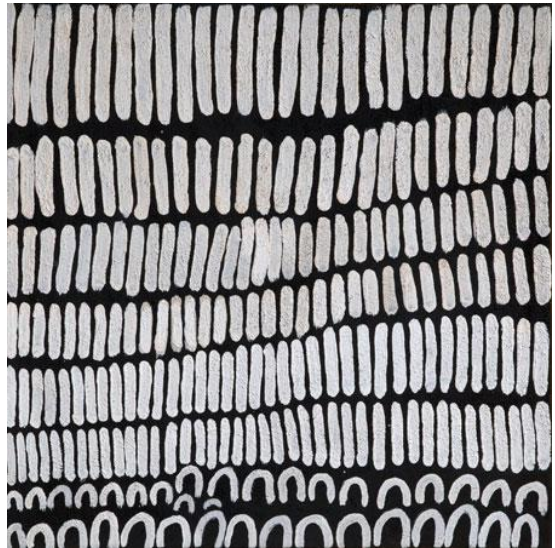
NATIONAL GALLERY OF AUSTRALIA (NGA) IN THE NEWS

Congratulations to Betty from Mimili Maku, a large work by her has just been acquired by the NGA.

Also funded by the NGA, Australia's most treasured art will travel to London for biggest show yet seen in UK!

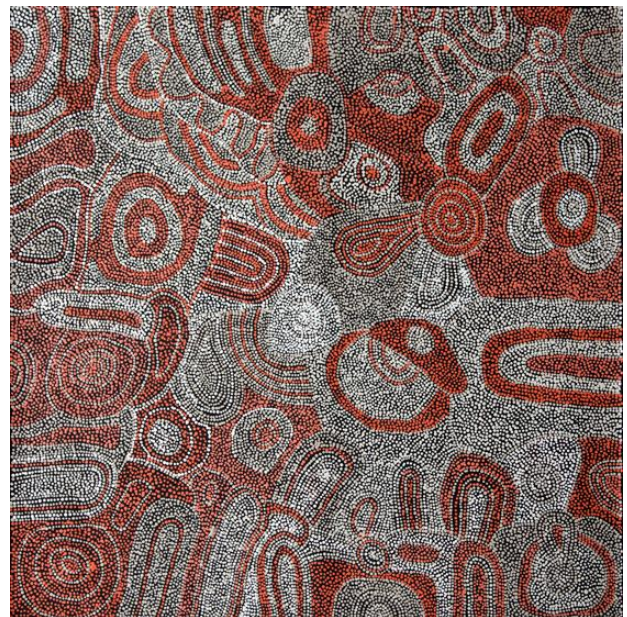
Britain's "shameful" ignorance of Australian art is to be addressed by the Royal Academy when it stages the most important survey of the country's art ever mounted in the UK, with more than 200 works spanning two centuries - amongst these some of Australia's most important Indigenous art will be showcased.

The collection will include many works travelling abroad for the first time in September of this year! Look out for more info in our next newsletter.



Lena NYADBI (WAC761/10)
60 x 60cm

[View Warmun Works](#)



Betty PUMANI (311-2012)
122 x 122cm

[View Mimili Maku's Works](#)

ARTIST'S PROFILE

PAJI WAJINA HONEYCHILD YANKARR

Some ninety years ago, a child was born at Kuntumarrajarra, a waterhole in the south central region of the Great Sandy Desert. On Saturday 4th December 2004, Paji Honeychild Yankarr died having completed over these years one of the most inspiring personal journeys of any Australian.

From birth, she lived with her family around Yirtil a permanent, spring fed waterhole surrounded by her beloved sandhill country. They were living here when her mother announced that her husband had come. She moved, not far, to another stand of desert paperbarks skirting the waterhole, and stayed there, a little frightened with her first companion. He was clearly much older and sometime into the relationship, he became ill. She was charged with the responsibility of accompanying him on his departure from the camp and from their world. He died several days after their self-imposed exile and she stayed with his body until she was strong enough to undertake the four-day walk back to Japirnka, the main jila for her family further to the north.

As a young woman she became an accomplished hunter and gatherer of an extremely diverse range of bush fruits, seeds and meat. Mona Chuguna and her husband Peter Skipper remember how well she provided for them in the years in the desert. 'When we were living in the desert, even in weather like today, parrangka we call it, hot weather time, she would go hunting for animals and bush food. All of the kids had to wait in camp. She was a good hunter for us. She collected all of the bush tucker that she put in her paintings. She found wirilka, (sand goanna) and maliri (Hare wallaby) and all of the seeds like kulparn, lungkurn and puturu'.

She moved further north to the station country with the last wave of her countrymen in the 1960s. She came first to Timber Creek, a watercourse on the fringe of the pastoral country. She stayed there for several months, afraid, watching the foreigners. Her nephew, the late Jimmy Pike had gone ahead to see the station and he came back for her and several others. They went to Old Cherrabun Station where she worked washing clothes, watering the garden, cutting the grass with scissors and cooking for the stock camp.

In tandem with the introduction of the equal pay laws of the early 1970s, she moved into town, living at the old mission near the newly established town community of Junjuwa. She became involved with Karrayili Adult Education Centre and began painting; as lukuna relates, Honeychild asked herself what she should do now that her work was finished, 'I will paint my own country, the desert'; and for almost twenty years she did this. Her first images were the product of language classes at Karrayili and these caught the eye of the publishers at Magabala Books in Broome. In 1990 they produced the Boughshed series of cards that included images from fellow artists such as Nyuju Stumpy Brown, Janyka Ivy Nixon (dec), Nada Rawlins and Jukuja Dolly Snell. These provided the impetus for the first Karrayili group show at Tandanya Aboriginal Cultural Institute in 1991. Honeychild was one member of the core group of artists who continued to paint and exhibit consistently throughout the 1990s with shows nationally and internationally.

Her immediate family include some important artists. lukuna called her iaia or grandmother, she was ngawiji or father's mother for Peter Skipper, aunt to Jimmy Pike, sister for Jimmy Nerrimah, aunt for Wakartu Cory Surprise, ngawaji for Walka Molly Rogers, sister to Llanyi Alec Rogers and Murungkurr Terry Murray called her juku or niece.

She worked on the two Ngurrara canvases with these and other artists including her late husband Boxer Yankarr. Her works are blatant records of her desert country. The inclusion of bush foods as decorative elements in the work was omitted as she grew older. As she stated in 1994, 'I put water in my paintings, places we were walking around' and this was unchanged as her central motif. To watch her paint, there was a sense that she walked around in her paintings, with the broad sweep of the brush, around the places that she walked as a young woman. The waterholes gradually took over the picture plane with



Paji Wajina HONEYCHILD YANKARR (wp365/04)
105 x 75cm

[View Mangkaja Artist's Works](#)

the elliptical forms of the centre of the waterhole, bleeding over the edges, reconstructing precisely the view that she would have known as she drew water from the jila.

For Jukuna, the reason why she should be remembered in these words was for her unswerving efforts to look after her and her siblings as they were growing up in the desert. It was not an easy task but she was a great carer, provider and she knew all of the bush medicines and their applications. She 'grew up' seventeen children although none of them were her own biological offspring. She has many nieces and nephews and is survived by one brother, Watikakarra Stalin.

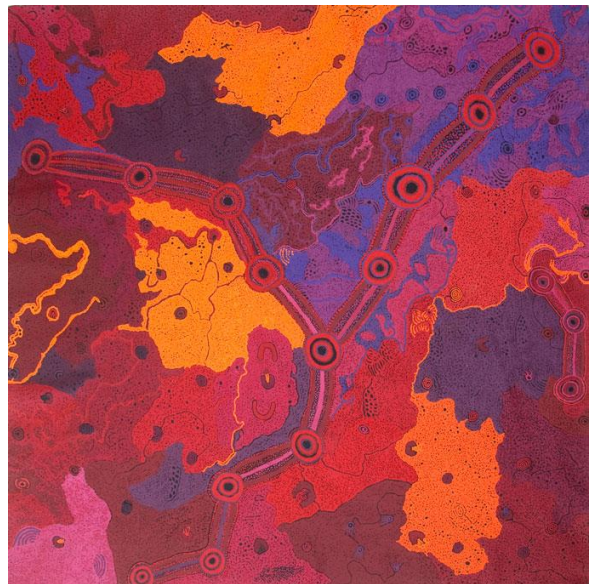
ANNOUNCEMENTS

NEW ARRIVALS

There is always something new arriving from the beautiful desert communities we represent, please do make the time to browse our website or call and arrange to come and see us.

This month we have new works from most of our representative, remote, communities in anticipation of our upcoming events and shows, so do look for them soon on our website or in our Gallery!

[View ALL our New Arrivals](#)



Collaborative Work from Tjung Palya (I2540a-b)
200 x 200cm

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Opening hours from 12pm to 7pm, Tuesday to Saturday.
Public holidays and outside opening hours by appointment only.

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