

STORIES &
STRUCTURES

New Connections



60,000 Years of Tradition

Meet the Microscopic World

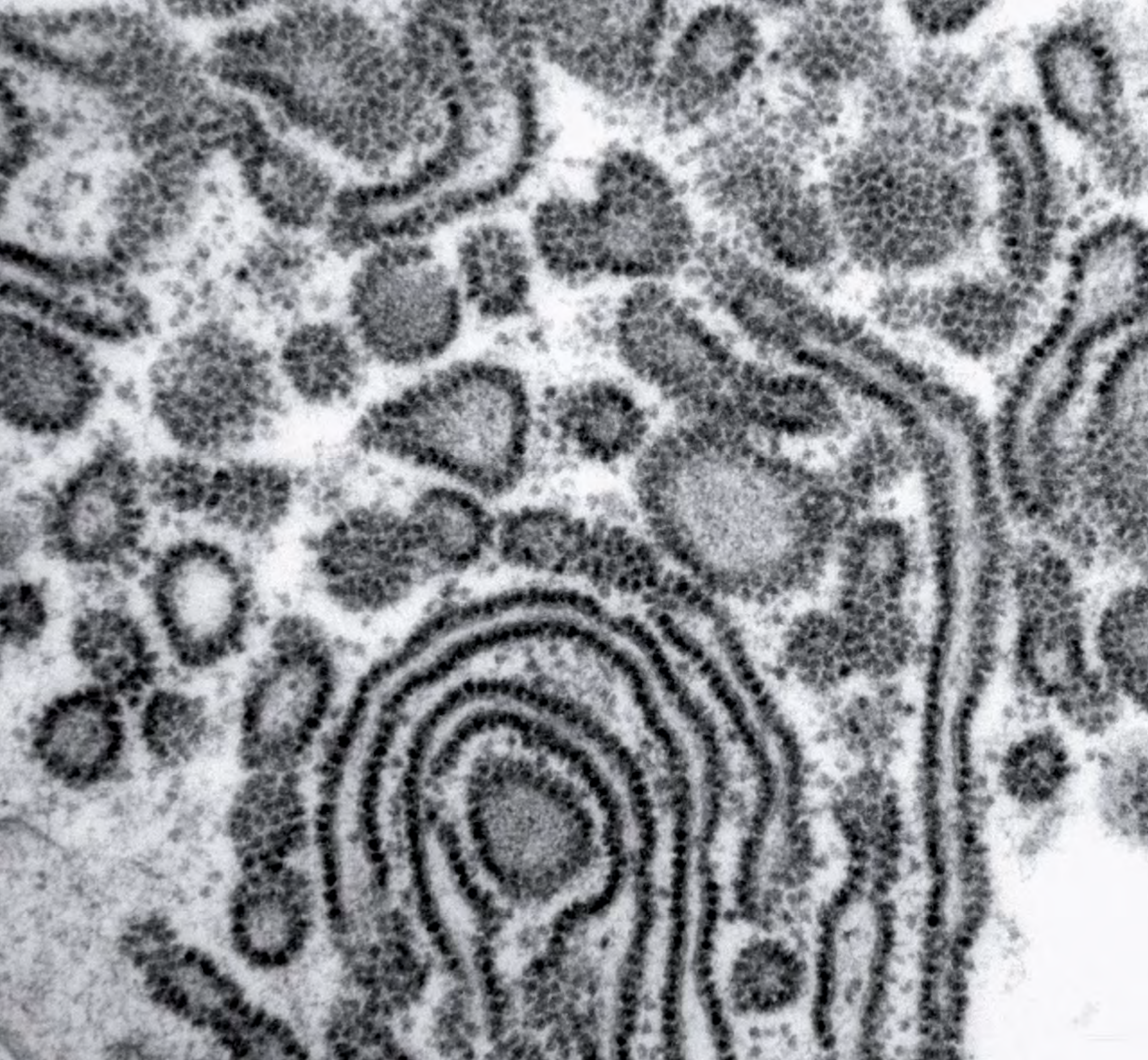
This exhibition explores images that pass on knowledge and shape our understanding of the world. Rich visual parallels between the representations seen in many Indigenous artworks and the microscopic structures hidden in the natural world, reveal unexpected and intriguing similarities.

Stories and Structures – New Connections brings together a story-telling and image-making tradition developed over 60,000 years or more, with scientific imaging created by high-tech instruments. This delivers a new vision of our country and its stories. We hope that these images will open new conversations and provide opportunities to make new and lasting connections.

Humans are visual beings and we naturally find similarities in what we see. This enables our brain to learn and build a mental picture of the way the world is put together. Artworks, photographs and scientific images all provide wider perspectives that contribute to that knowledge.

The artists who have participated in this exhibition come from around Australia and have brought their own styles and traditions to produce works that reveal the depth of these recurring visual themes, giving us new cross-cultural perspectives on how we all know and understand our world.

Proudly presented by Microscopy Australia



Microscopy

Microscopes are tools that have evolved from the earliest days of small hand-held glass lenses into large and sophisticated instruments that use light, electron and ion beams to reveal some of the deepest secrets of living things and the detailed structures of the materials that make up our world.

Inside the microscope, light or electron beams either scan over the surface of a sample or shine through the sample to produce images that hold the stories to be read. The micrographs in this exhibition were created on transmission electron microscopes where an electron beam passes through a very thin slice of the sample being examined. This gives a flat-looking image, rather like an aerial view of the sample. Where there are denser parts, the electron beam is blocked and a dark area is created on the image. Where there is less material, the beam goes through easily and shows up as a lighter area on the image. These images can only be captured in black and white as no visible light is involved in the imaging process.

Microscopes allow us to look deep into all manner of things such as ancient rocks, cells from living things and high-tech new materials. They reveal information that can lead to new treatments for disease, new ways to protect and repair our environment, and better materials for us to build new and more environmentally sensitive and efficient technologies.

Microscopy also supports industry. For example, it helps to keep rescue helicopters flying safely by providing information for forensic deduction. Microscopy Australia works with CHC Helicopter to review oil samples and quickly identify if there are any metal filings in a sample and if so, to identify the type of metal. CHC can then identify which component part the metal may have come from and what they need to do to fix it. This is just one example of how microscopy is at work behind the scenes of our lives.

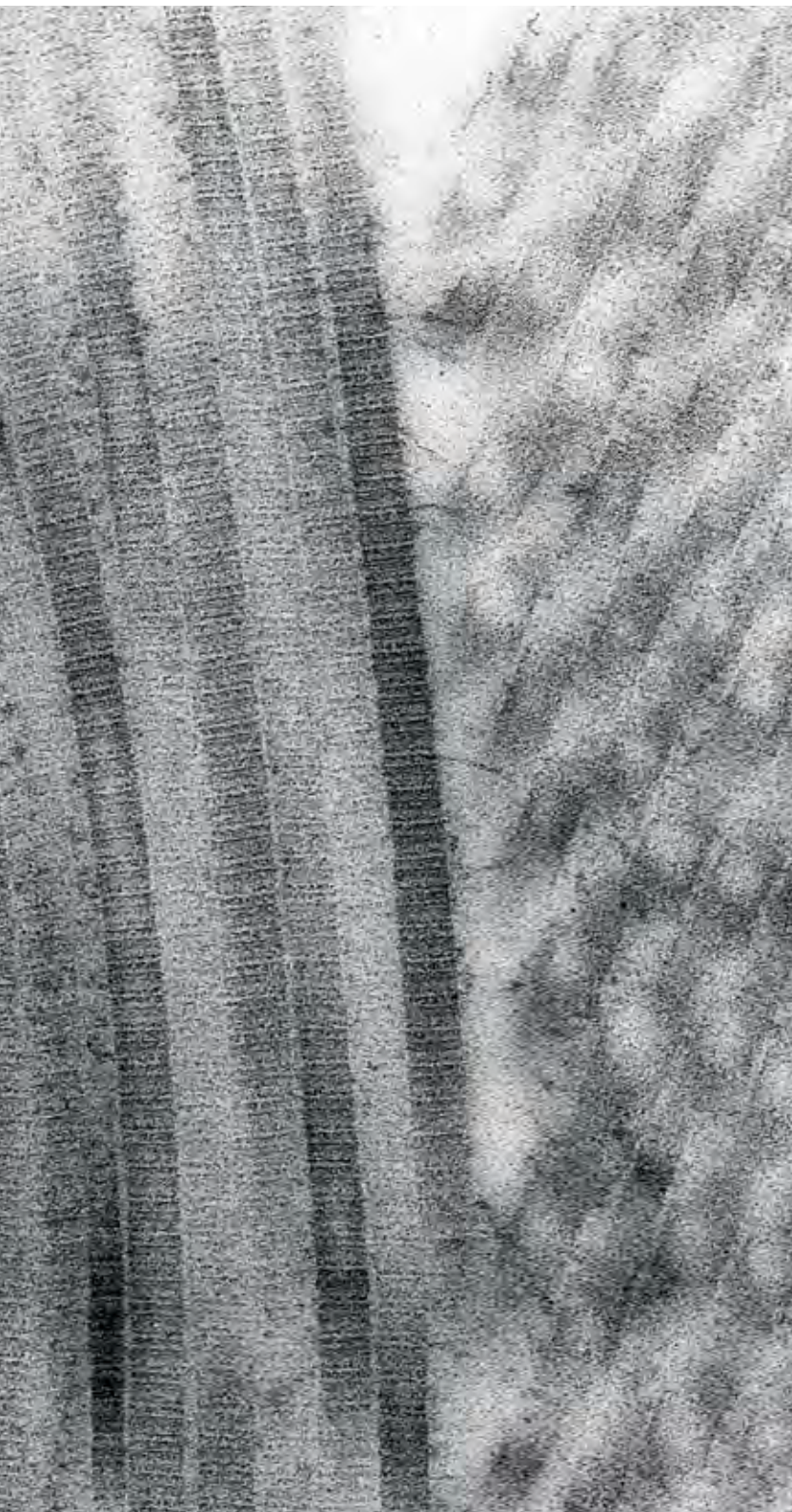
Microscopy Australia is Australia’s national research infrastructure for microscopy. Based in universities around the country, it enables all Australian researchers to access the instruments and expertise they need.

All the micrographs in this exhibition were captured on Microscopy Australia instruments in labs around the country.

“This image of ribosomes in a marsupial cell sparked the whole idea of this exhibition. It has been as fundamental to the development of this project as ribosomes are to life. It will always remain a special and beautiful image for me.”

Jenny Whiting, Curator

Skin



Micrograph
Collagen Fibrils

These long fibrils of collagen protein give skin its underlying strength and toughness. The fine lines running across the fibrils show the precise arrangement of the individual collagen molecules that make up the fibril. The ones on the left are lying flat and the ones on the right are dipping downwards and have been sliced through at an angle giving rise to the more oval shapes. Having the fibrils running at different angles helps strengthen the skin when it is pulled in different directions. Skin can be processed into leather and it is the intermeshed collagen fibrils that make leather so tough.

*Each fibril is 75 nanometres wide
(1 nanometre is one millionth of a millimetre)*

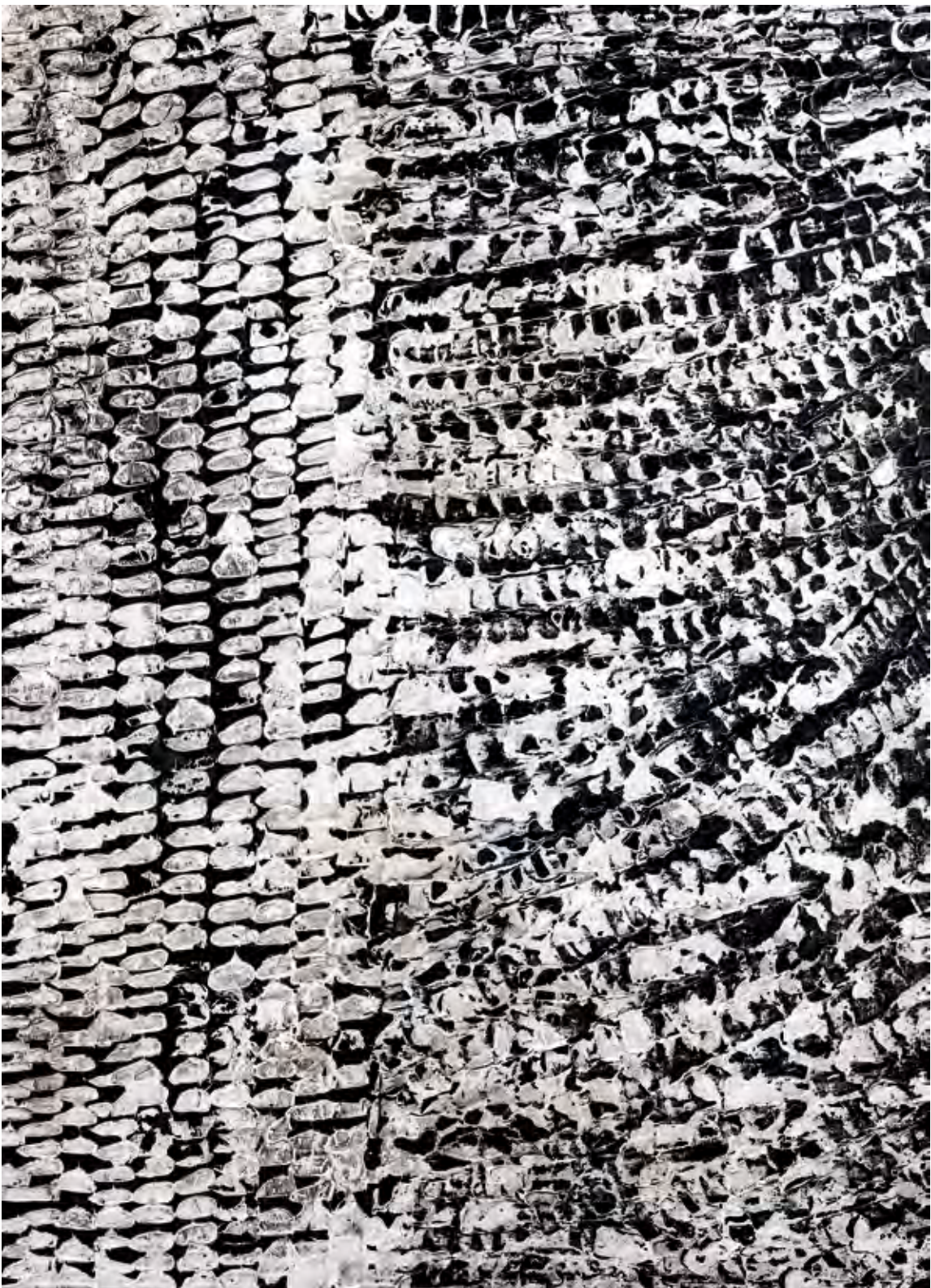
Image: Anne Simpson

Art

Skin is a celebration of my family's Totem, the Saltwater Crocodile, and our landscape. Even though I live in the Northern Territory, part of my heritage comes from the Torres Strait and creating this work represents my Skin's affiliations and my place there, while paying homage to my heritage. The idea is to recreate the scales of a saltwater crocodile, the flow of the water and landscape. *Skin* can be read as a close-up of a reptile's skin, and here as a landscape both seen from a distance and as close-up details of rocks and sand. Everything is connected, the land, the water and us. Like the Crocodile we are Saltwater People with an ancient lineage.

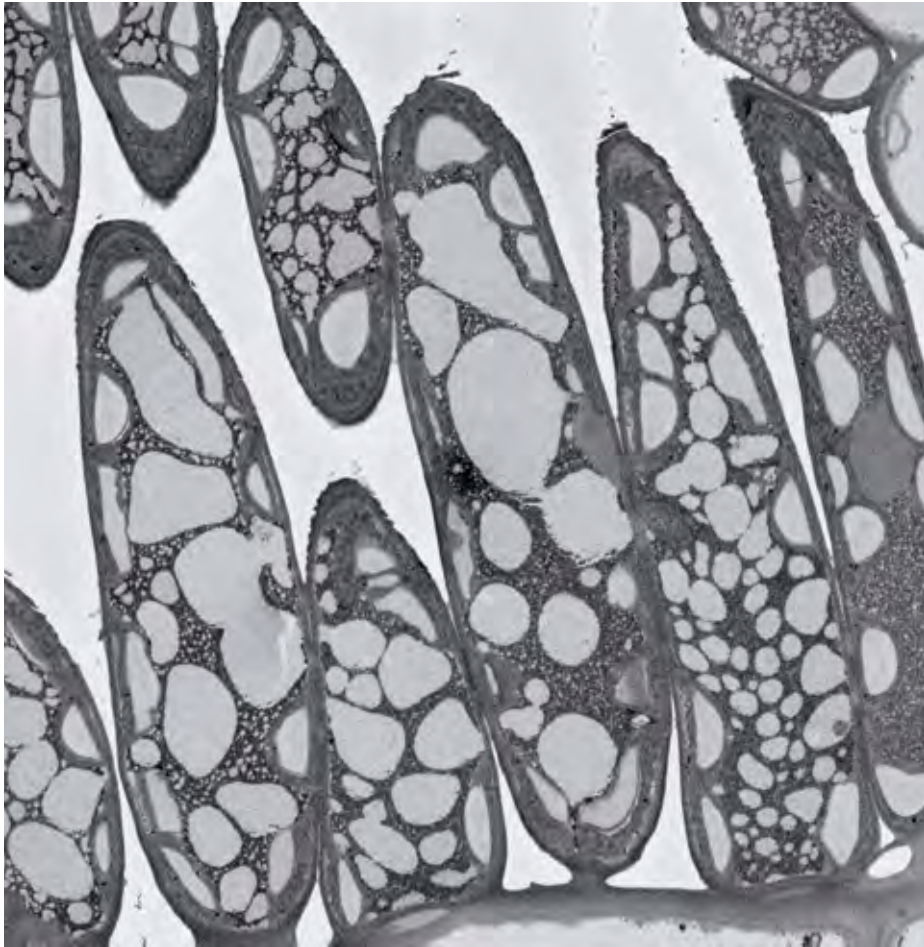


Joshua Bonson
Saltwater People





Culture



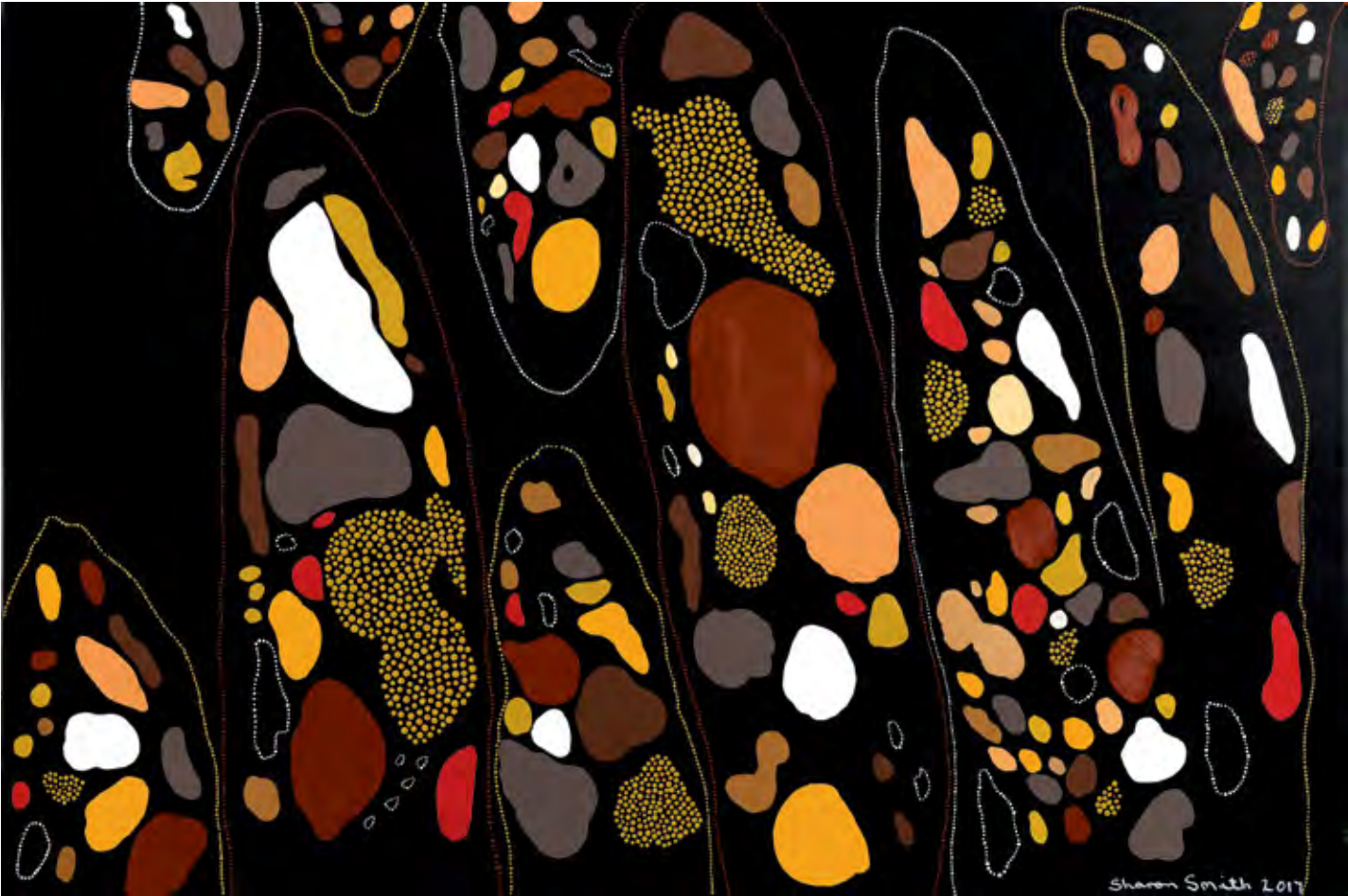
Micrograph
Gum Leaf Cells and Air Spaces

Leaves have pores (stomata) that let in the carbon dioxide they need to make food. However, when the pores are open they also let water out. Striking a balance between these processes is a challenge for plants living in Australia's dry environment.

Gum trees have adapted to water limitation by having large air spaces around the leaf cells so they can make the most of the carbon dioxide that gets into the leaf when the pores are open. The carbon dioxide is the basic building block of the starch that fuels the tree's growth. These adaptations allow the gum trees to thrive in our dry conditions.

The longest cell in this image is 51 micrometres long (1 micrometre is one thousandth of a millimetre).

Image: Minh Huynh, Elinor Goodman and Margaret Barbour



Art

The painting is about our people connecting to the land and water and how they traveled from place to place. The circles are my interpretation of each clan and how they travel teaching culture.



Sharon Smith
Wiradjuri



Cultural Conformation

Micrograph Fish Eye

The back of a fish eye adapted for low light conditions. The light spheres in the top left-hand corner reflect light back into the retina to enhance visual sensitivity at night. The adjacent oblique strands mark the back of the retina. The central large sausage shape is the nucleus of a cell called a melanocyte that produces the dark pigment granules. These absorb any stray light and prevent it from leaving the back of the eye. The small circular shapes in the bottom right-hand corner are collagen fibrils that support the eyeball in the head.

The black dots are around 0.6 micrometre in diameter (1 micrometre is one thousandth of a millimetre).

Image: Anne Simpson

Art

This artwork traps an ancient world in with the modern world. Our ancient people, culture and land have endured and so have our stories, values, beliefs and traditional practices. My ancient people are freshwater people who lived and survived along the many waterways of our land. One of these waterways was the Bogan River in western NSW. Along this river is a small place called Dandaloo. Dandaloo is where my father was born, along with his sisters and brothers.

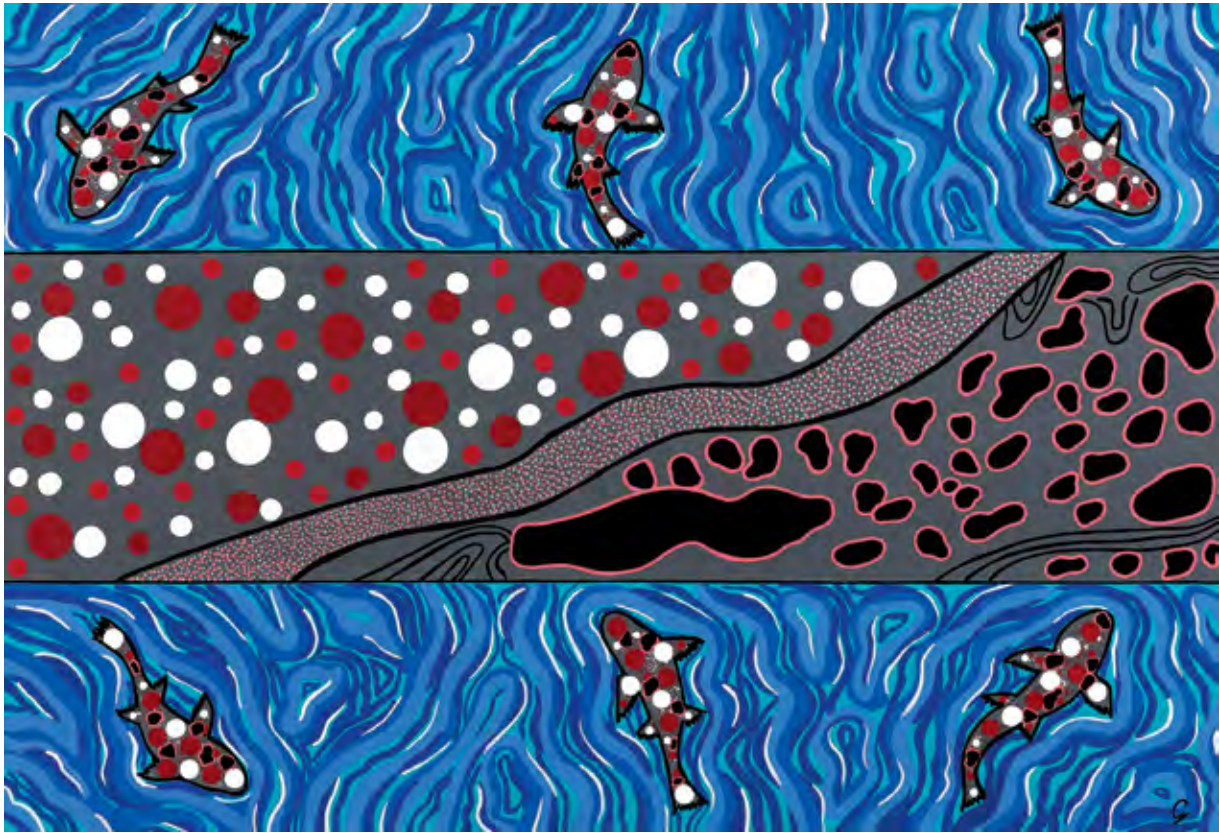
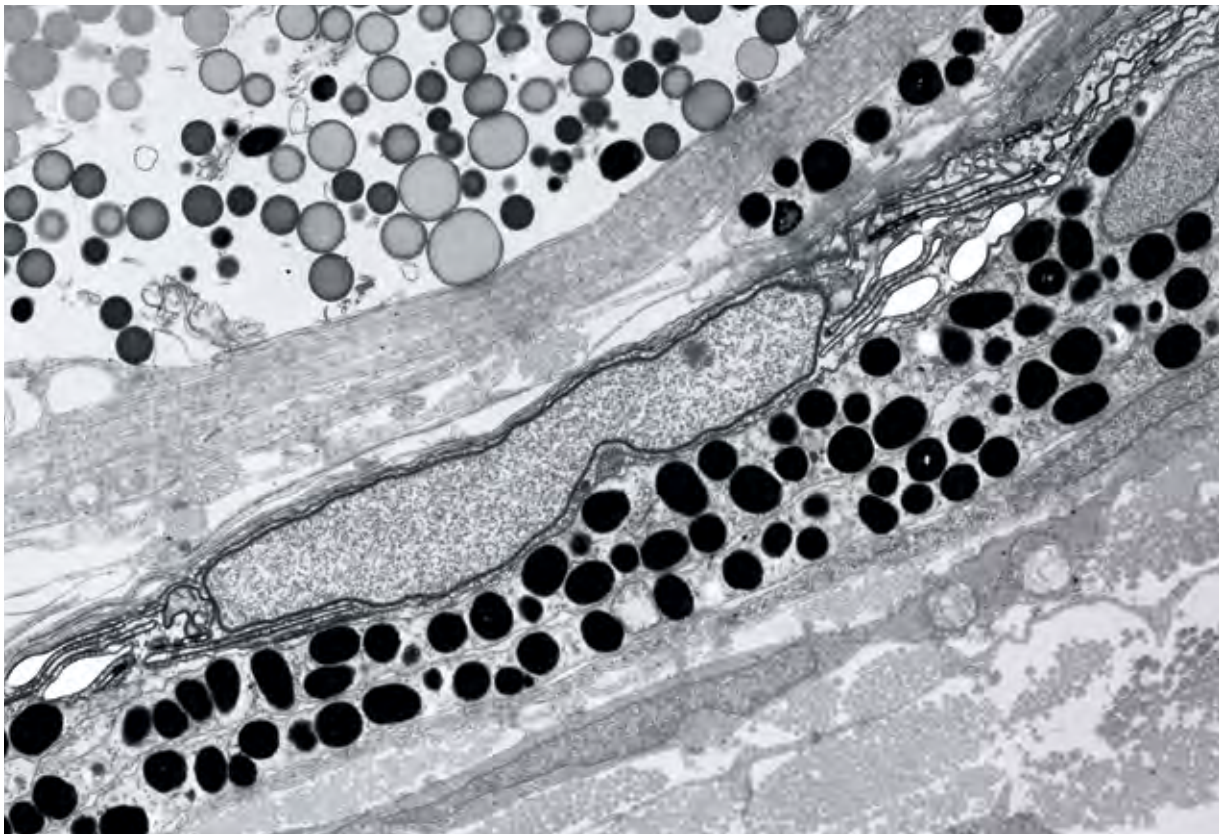
My father's mother was forced to live there on a Reserve after being forced off her traditional lands. My father told me he and his brothers and sisters would fish nearly every day on the river to provide food for the family. My father took me back there one day and I had the most incredible spiritual experience. As I walked along the river I heard children laughing and playing, like in a playground. I looked for the children but could not see them.

I searched everywhere but was unable to find them. My father stayed in the car away from where I was, so I was alone. The whole time I was there the children's voices remained with me. I realised this was my ancestors calling out to me and assuring me of my right to be with them on 'Country'.

When I told my father this, he smiled and said, "your land, people and culture are always calling out for you, sometimes you just have to listen closely for the moment". This artwork captures my spiritual experience of walking along the river and gazing into the water and feeling the energy and presence of my land and people. Just as an electron microscope can allow us to visit a world far away from normality, Aboriginal spirituality too provides a world of beauty and magic that lives and survives around us.



Graham Toomey
Wiradjuri and Wongaibon







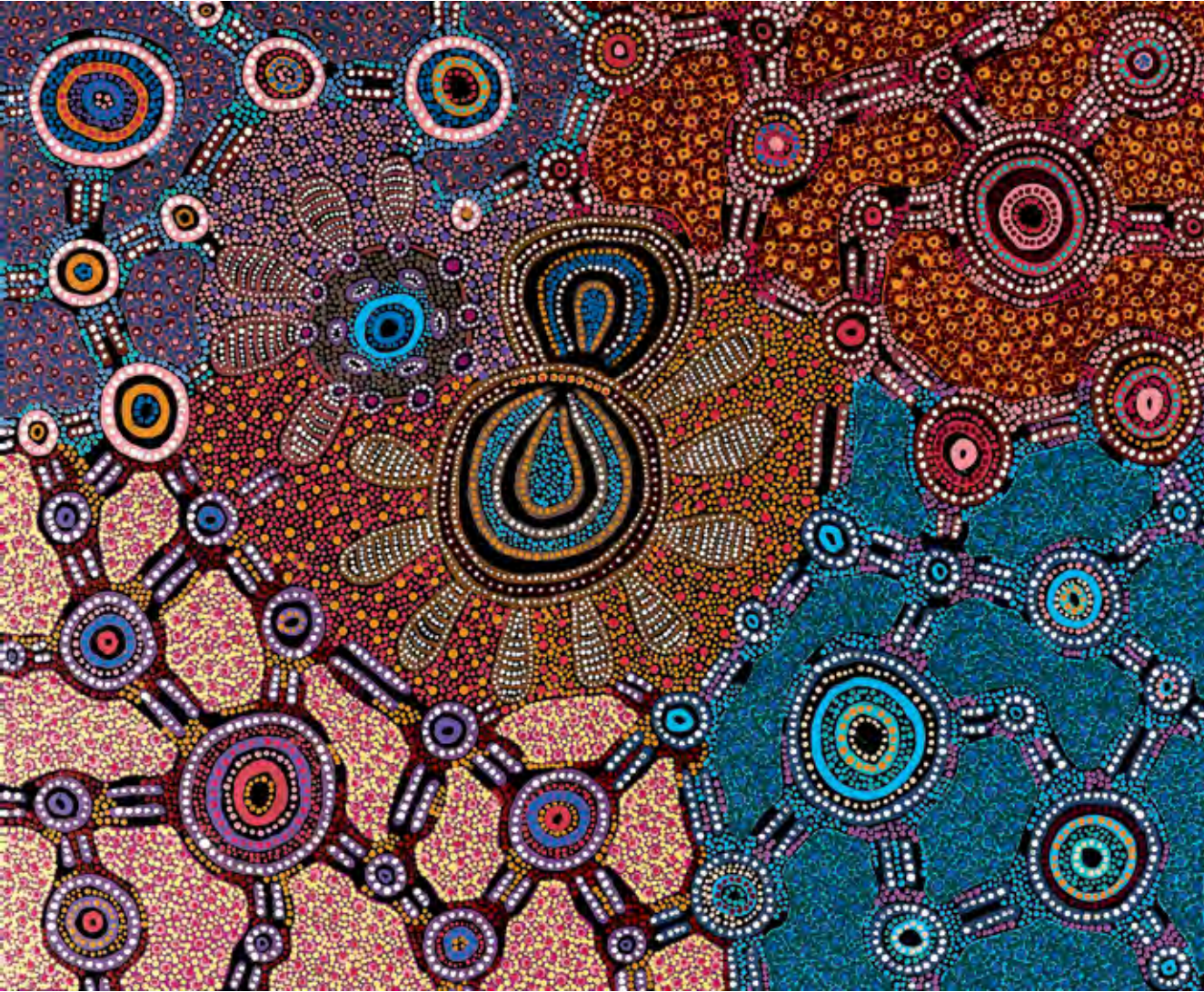
Witchetty Grub Dreaming

Micrograph
Sperm Growing in a Moth Testis

The dark, kidney-shaped areas are called mitochondria, which provide the power to the structures composed of the circular array of dots. These nanoscale structures make the sperm tail beat so it can swim toward the egg and fertilise it. They are therefore essential to continuing the circle of life. For example, the witchetty grub (ngarlkirdi) is the caterpillar stage of the moth, *Endoxyla leucomochla*, which wouldn't be able to breed successfully if these structures are damaged or absent.

Each circle of dark dots is 220 nanometres in diameter. (1 nanometre is one millionth of a millimetre).

Image: Greg Rouse



Art

This painting depicts Napaljarri and Nungarrayi women collecting 'ngarlkirdi' (witchetty grubs) in an area known as Kunajarrayi (Mount Nicker) 200 km to the south-west of Yuendumu. Witchetty grubs can be eaten cooked or raw and are edible in all phases of their life cycle. The design of this painting also symbolises important features of initiation ceremonies for young Japaljarri and Jungarrayi men. The area contains many caves ('pirnki') overlooking an important ceremonial site associated with the Ngarlkirdi Jukurrpa.

This story belongs to the Nungarrayi/Jungarrayi and Napaljarri/Japaljarri Kinship Subsections. In Warlpiri paintings, traditional iconography is used to represent the Jukurrpa, particular sites and other elements. Circular shapes are often used to depict the important sites for the ceremony and the long straight lines represent 'witi' ceremonial poles, which play an important role during the initiation ceremonies.



Jennifer Napaljarri Lewis
Warlukurlangu Artists of Yuendumu
Pitjantjatjara



Janganpa Jukurrpa

(Brush-tail Possum Dreaming) - Mawurriji

Micrograph

Ribosomes

The dark dots are protein manufacturing centres called ribosomes. Proteins are critical components of all living things. Some proteins, like collagen, give our tissues structure, while others convert food into energy, carry oxygen to our cells, make muscles contract, enable us to see and yet others coordinate the production of a dazzling array of important molecules. The ribosomes are nanoscale structures made of RNA and proteins and guide the ongoing production of new proteins. They are found in all living things including possums, gum trees, flying ants and of course, us. The circles and tubes that the ribosomes are attached to, process some types of protein molecules and move them through the cellular environment to where they need to go to perform their correct functions.

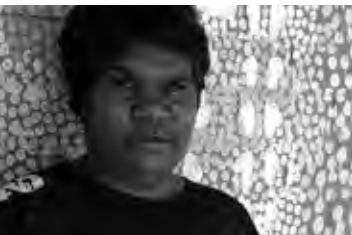
Each ribosome is really tiny – only about 30 nanometres wide (1 nanometre is one millionth of a millimetre).

Image: created at the University of Sydney

Art

Janganpa Jukurrpa (common brush-tail possum [*Trichosurus vulpecula*] Dreaming) travels all over Warlpiri country. ‘Janganpa’ are nocturnal animals that often nest in the hollows of white gum trees (‘wapunungka’). This story comes from a big hill called Mawurriji, west of Yuendumu and north of Pikilyi (Vaughan Springs). A group of ‘janganpa’ ancestors resided there. Every night they would go out in search of food. Their hunting trips took them to Wirlki and Wanapirdi, where they found ‘pamapardu’ (flying ants). They journeyed on to Ngarlkirdipini looking for water. A Nampijinpa women was living at Mawurriji with her two daughters.

She gave her daughters in marriage to a Jupurrurla ‘janganpa’ but later decided to run away with them. The Jupurrurla angrily pursued the woman. He tracked them to Mawurriji where he killed them with a stone axe. Their bodies are now rocks at this place. Warlpiri people perform a young men’s initiation ceremony, which involves the Janganpa Jukurrpa. The Janganpa Jukurrpa belongs to Jakamarra/Jupurrurla men and Nakamarra/Napurrurla women. In Warlpiri paintings, traditional iconography is used to represent this Jukurrpa. Concentric circles are used to depict the trees in which the ‘janganpa’ live, and also the sites at Mawurriji.



Judith Nungarrayi Martin
Warlukurlangu Artists of Yuendumu
Warlpiri



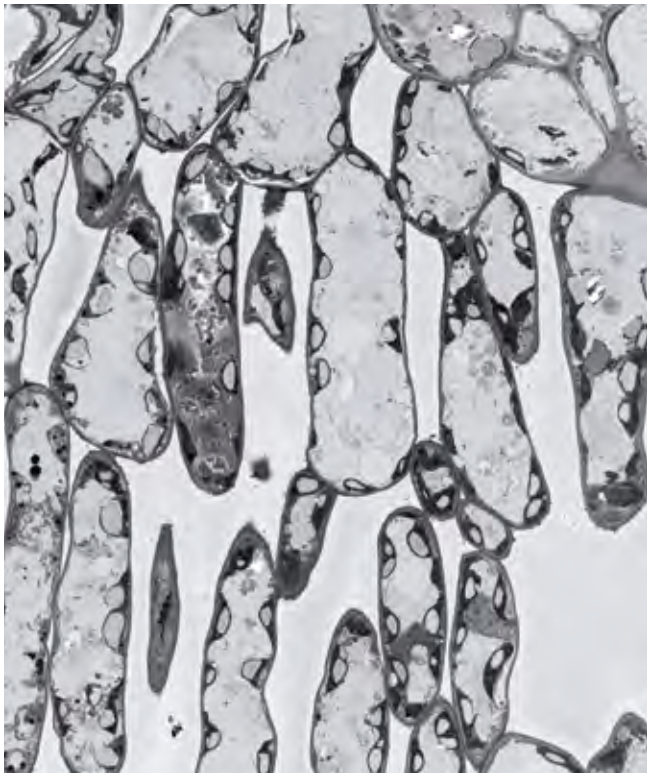
Water Dreaming

Micrograph
Cells in a River Red Gum Leaf
(Birlinji in Gija)

The dome-shaped chloroplasts that line these leaf cells capture the sun's energy to make sugars. These are stored as the light grey starch granules you can see inside the chloroplasts. That starch will help to fuel the growth of these magnificent trees. Some trees could be as old as 1000 years. River red gums live along water courses throughout Australia and play an essential role in Aboriginal life. River red gum leaves are used for smoking ceremonies (mantha in Gija) when welcoming new visitors on country. They can be used as a bush medicine, treating sores, colds and the flu.

*The longest cells are 42 micrometres long
(1 micrometre is one thousandth of a millimetre).*

*Image: Minh Huynh, Elinor Goodman
and Margaret Barbour*

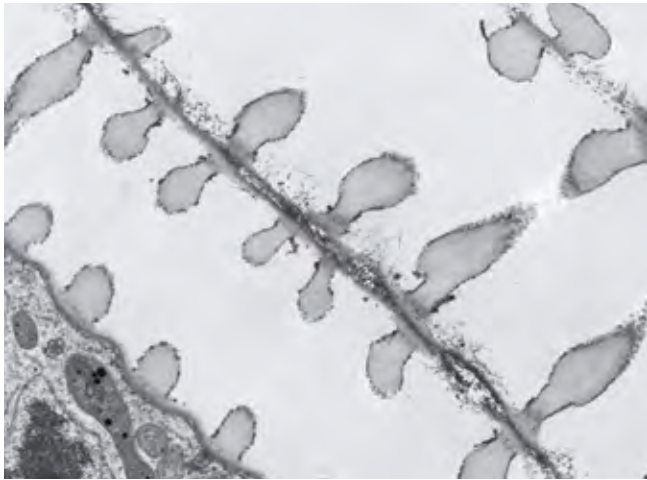


Plant Water Transport
Tubes – Xylem

These cells are the plumbing system that transports precious water through plants from the roots to the leaves. The bumps protruding into the tubes are cross sections of rings that support and strengthen the xylem. As a tree grows, it produces more xylem near the bark and the older xylem forms the heartwood of the tree.

*The thinner tube is around 4 micrometres in diameter
(1 micrometre is one thousandth of a millimetre).*

Image: Anne Simpson



Art

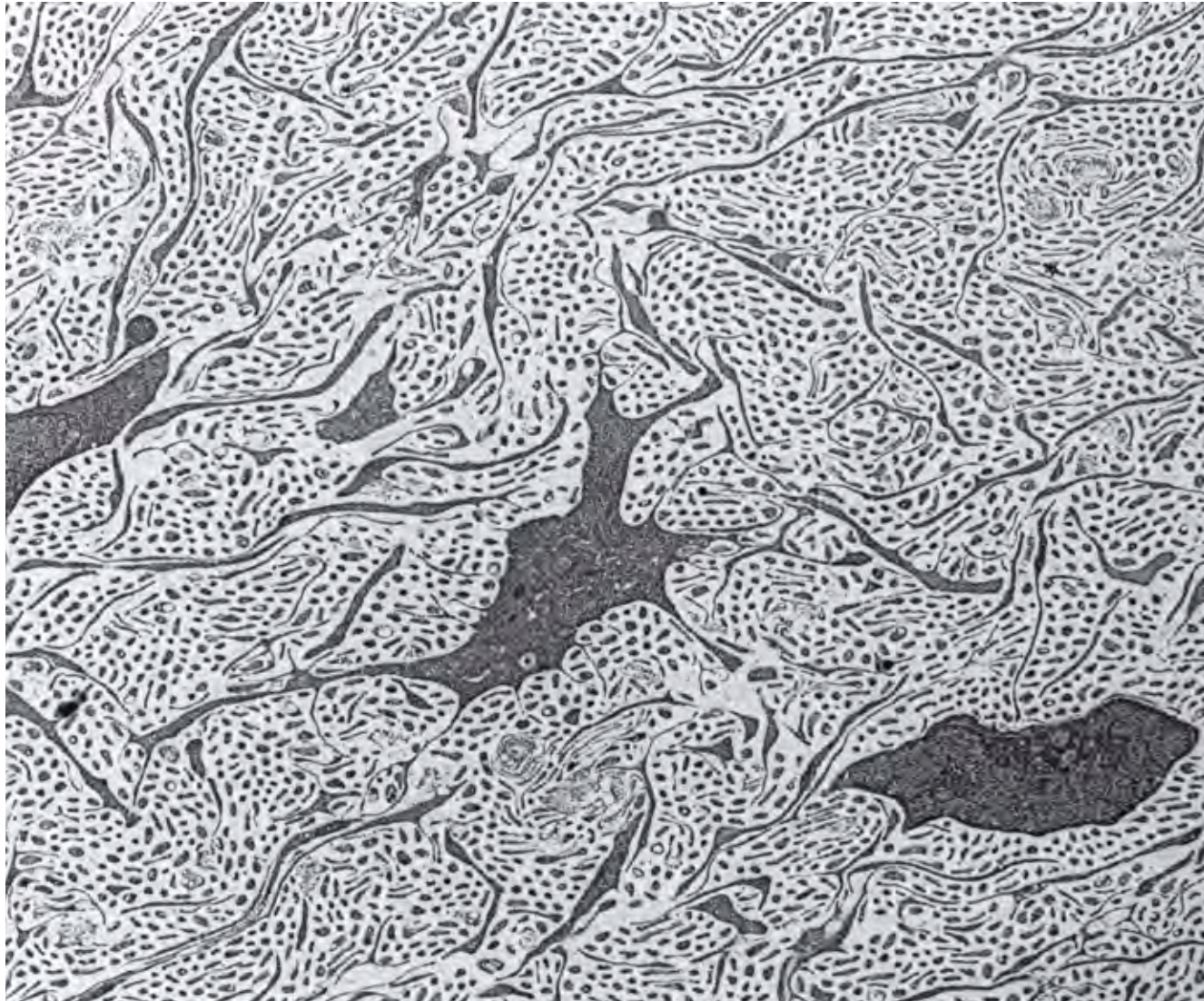
The country associated with this ‘ngapa Jukurrpa’ (water Dreaming) is Mikanji, a watercourse west of Yuendumu that is usually dry. There are ‘mulju’ (soakages) in this creek bed. The ‘kirda’ (owners) of this Dreaming site are Nangala/ Nampijinpa women and Jangala/Jampijinpa men. Mikanji is an important water Dreaming site, and features in at least three different water Dreaming tracks.

In one story, the water Dreaming travelled from Puyurru, northwest of Yuendumu, to a ‘mulju’ (soakage) in the Mikanji creek. It unleashed a huge storm there. Two old blind women of the Nampijinpa Skin group were sitting by the side of the soakages. As the two women strained their eyes to see the sky, tears formed in their eyes, creating the rain. Their spirits can still be seen at Mikanji in the form of two ‘ngapiri’ (river red gums) growing near the soakage.



Lola Brown
Warlpiri





Lukarrara Jukurpa

(Desert Fringe-rush Seed Dreaming)

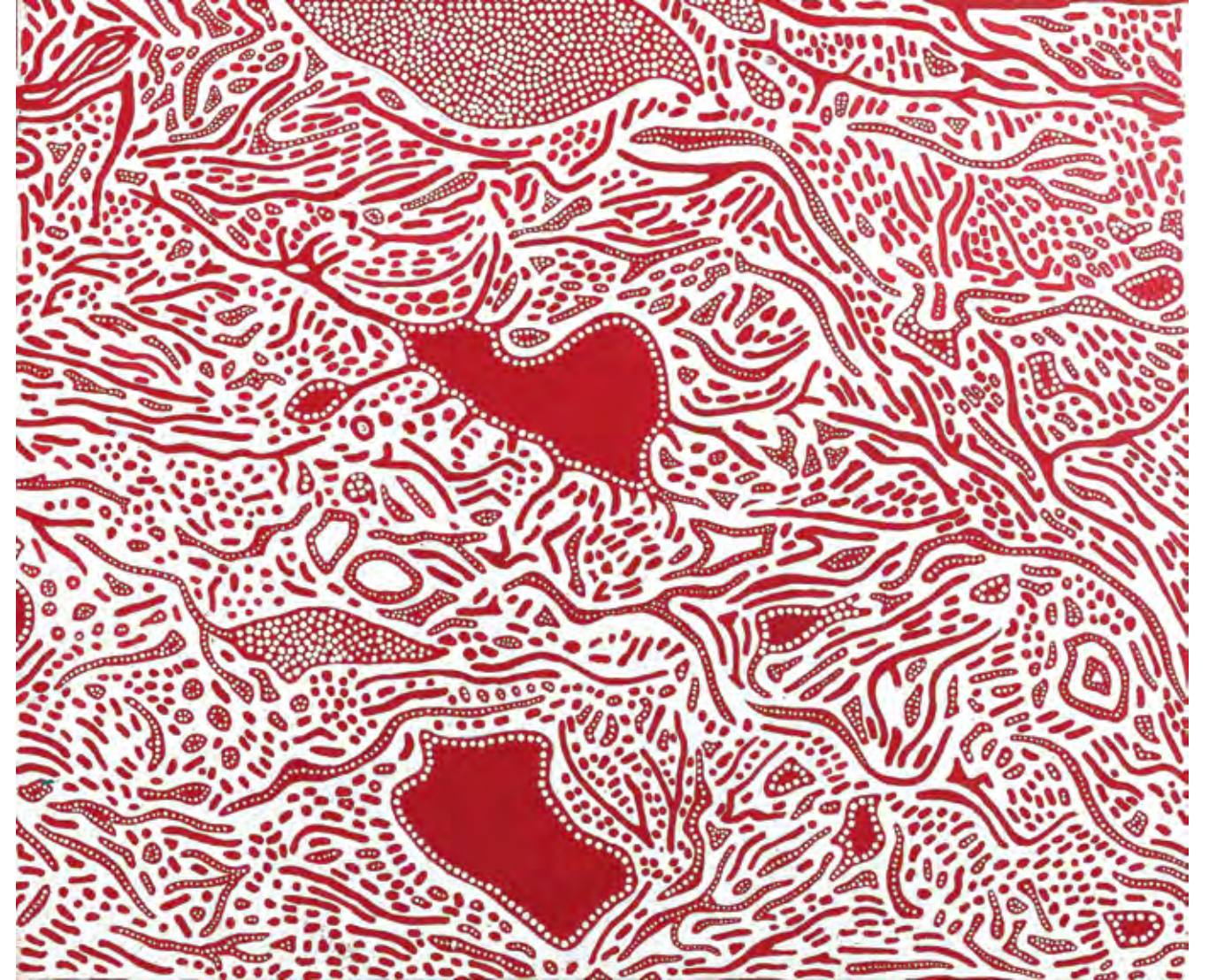
Micrograph

Developing Optic Nerve

This nerve carries the visual information from our eyes to our brains where it is interpreted to give us a meaningful image of what we see. The brain will process all the details of what we observe and compare them with past observations. In this way, we learn to recognise the patterns and shapes that make up our environment and turn those visual images into the information we use to build our picture of the world.

The area captured in this image is 24 micrometres wide (1 micrometre is one thousandth of a millimetre).

Image by Ian Kaplin



Art

This Jukurpa belongs to women of the Nakamarra/Napurrurla Subsections and to Jakamarra/Jupurrurla men. This Dreaming is associated with a place called Jaralypari, north of Yuendumu. Lukarrara (desert fringe-rush [*Fimbristylis oxystachya* & *Fimbristylis eremophila*]) is a grass with an edible seed. The seeds are traditionally ground on a large stone ('ngatinyanu') with a smaller stone ('ngalikirri') to make flour.

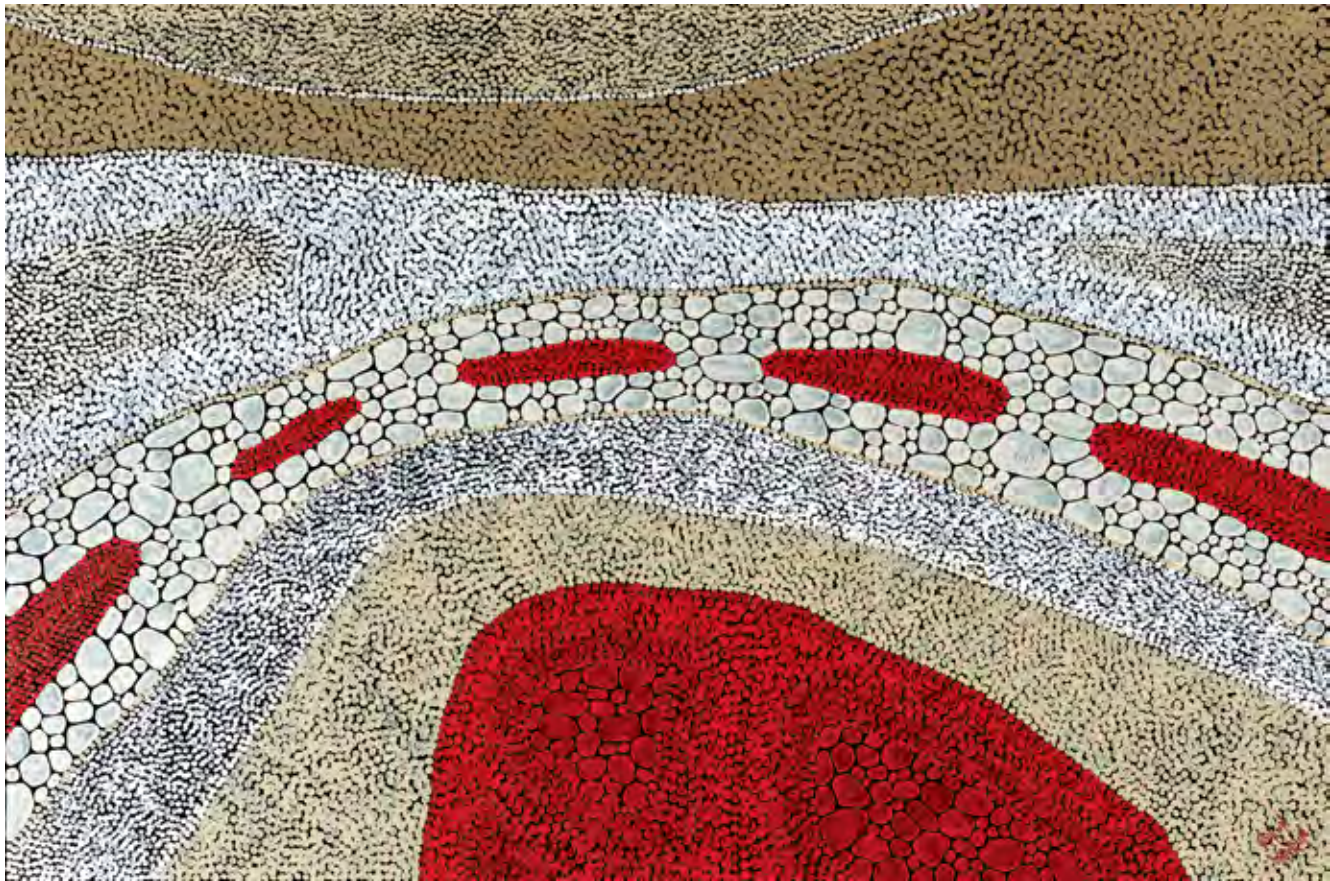
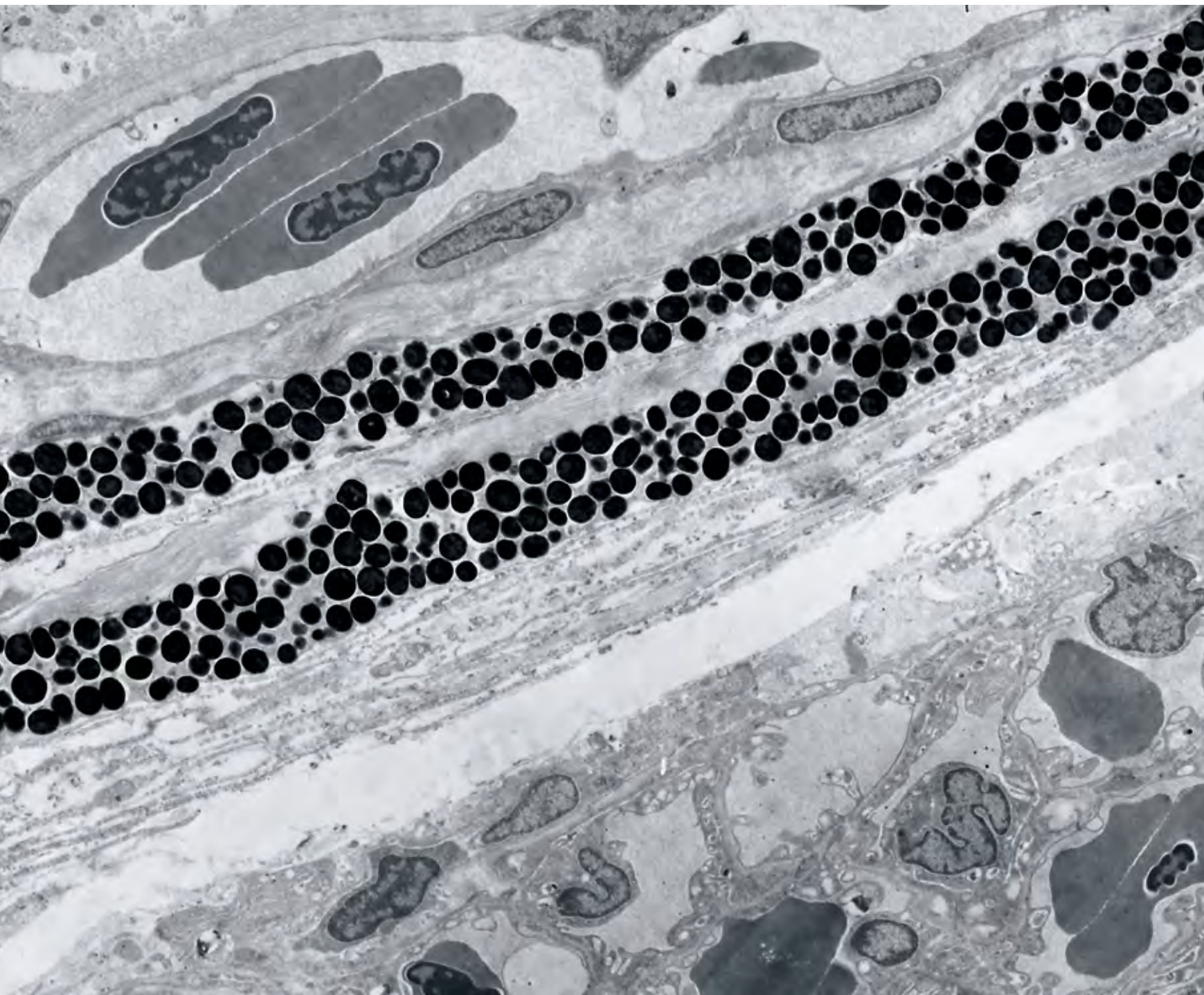
This flour is mixed with water ('ngapa') to make damper cakes which are cooked and eaten. In Warlpiri traditional paintings iconography is used to represent the Jukurpa, particular sites and other elements. Large concentric circles often represent the site of Jaralypari and also the seed-bearing grass Lukurrrara. 'U' shapes can depict the Karnta (women) collecting 'lukarrara' and straight lines are frequently used to portray seeds that fall down to the ground and are also collected by women using their 'parrajas' (wooden food carriers) and 'karlangu' (digging sticks).



Priscilla Napurrurla
Herbert

*Warlukurlangu Artists of Yuendumu
Walpiri*





Dry River Bed

Micrograph

Fish Eye – Blood Flow

This micrograph shows blood vessels at the back of a fish's eye. There is a larger vessel at the top left and many smaller vessels at the bottom right. They contain blood cells that either supply oxygen to the underlying retinal cells (rods and cones) or help fight off infections. The diagonal rows of round dark dots are pigment granules that absorb stray light and stop it from leaving the eye.

During dry periods, many freshwater fish retreat to waterholes and damp areas where they remain until rain replenishes the rivers and creeks.

The widest part of the pigment granule layer is about 2 micrometres (1 micrometre is one thousandth of a millimetre).

Image: Shaun Collin

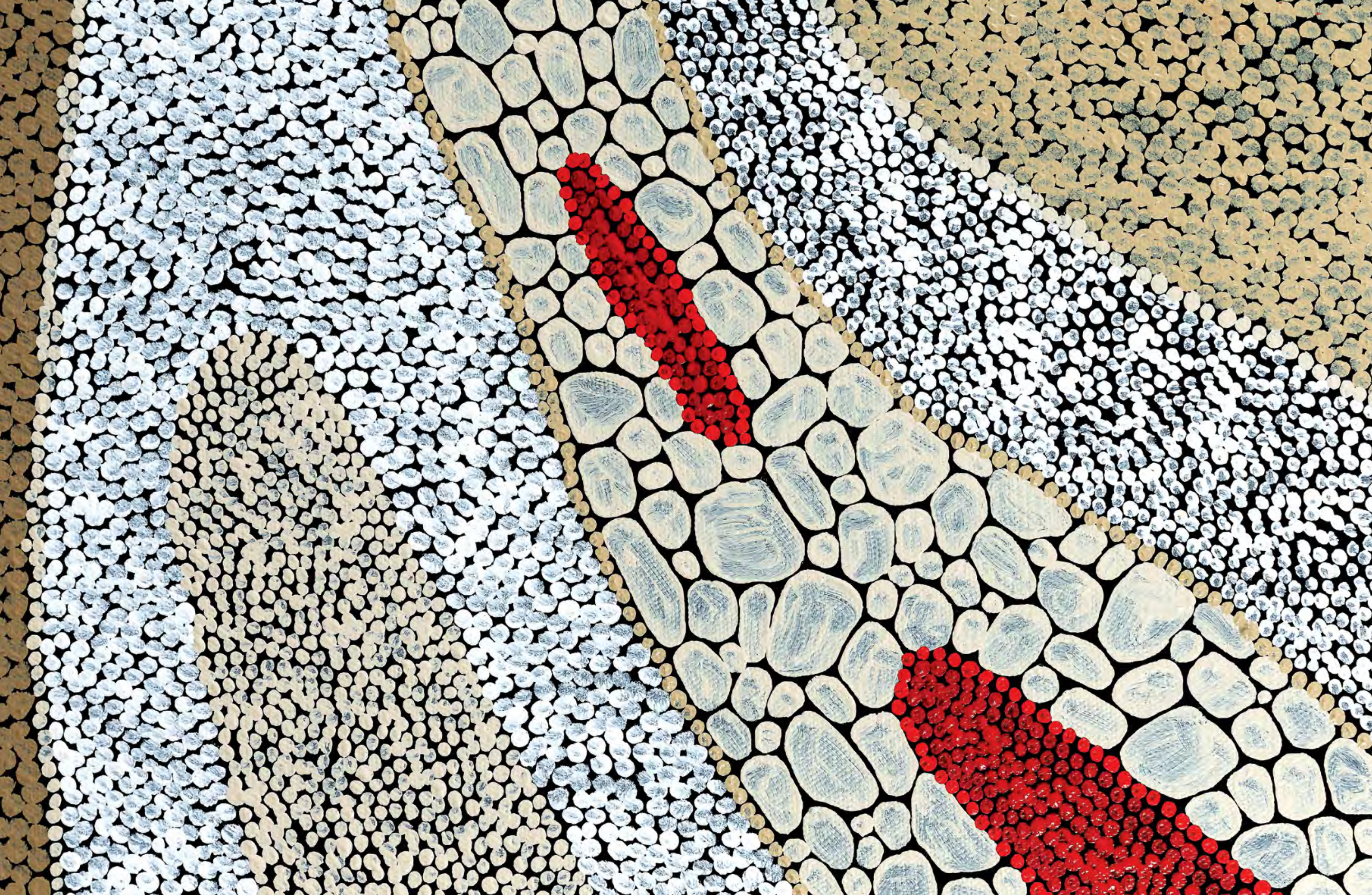
Art

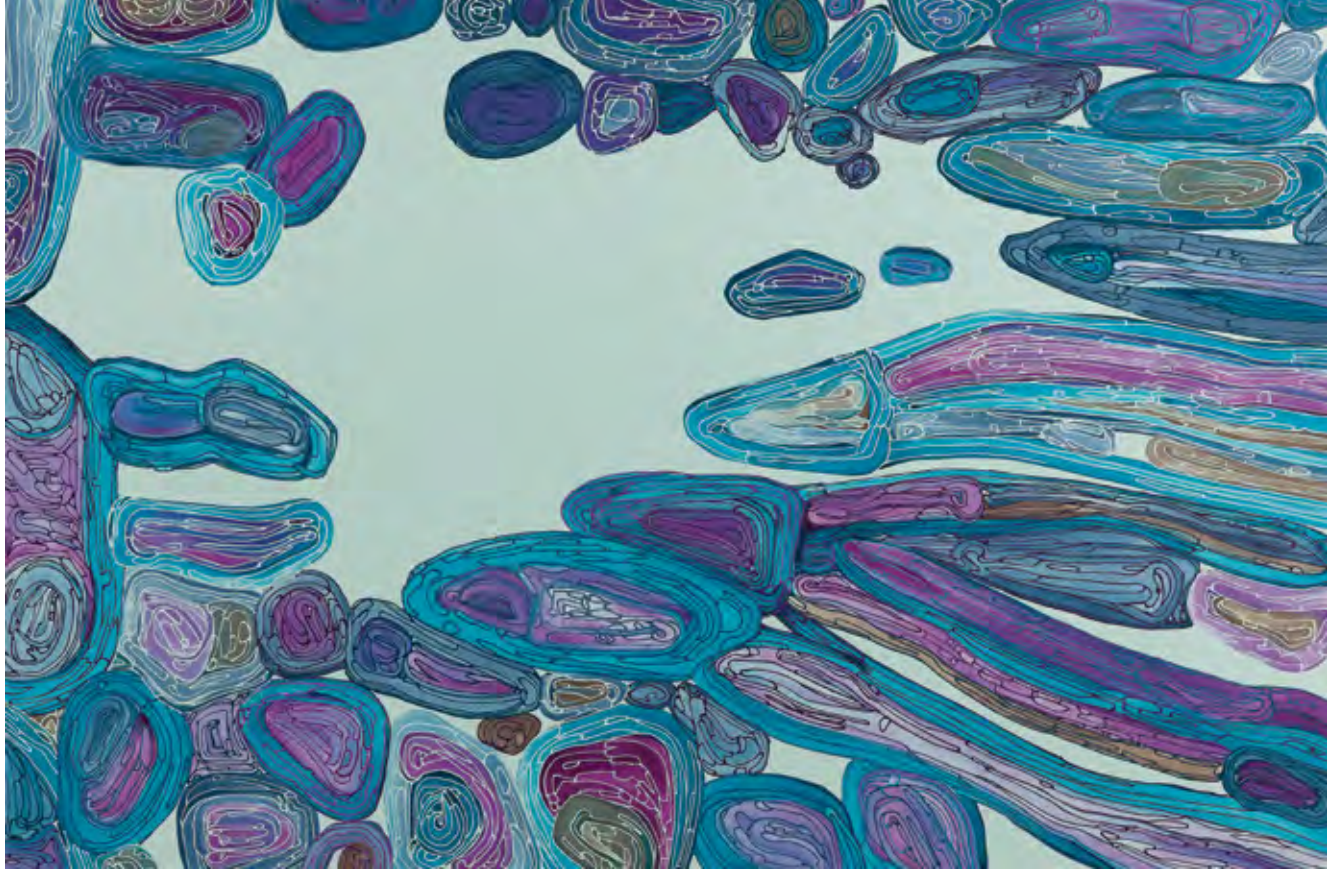
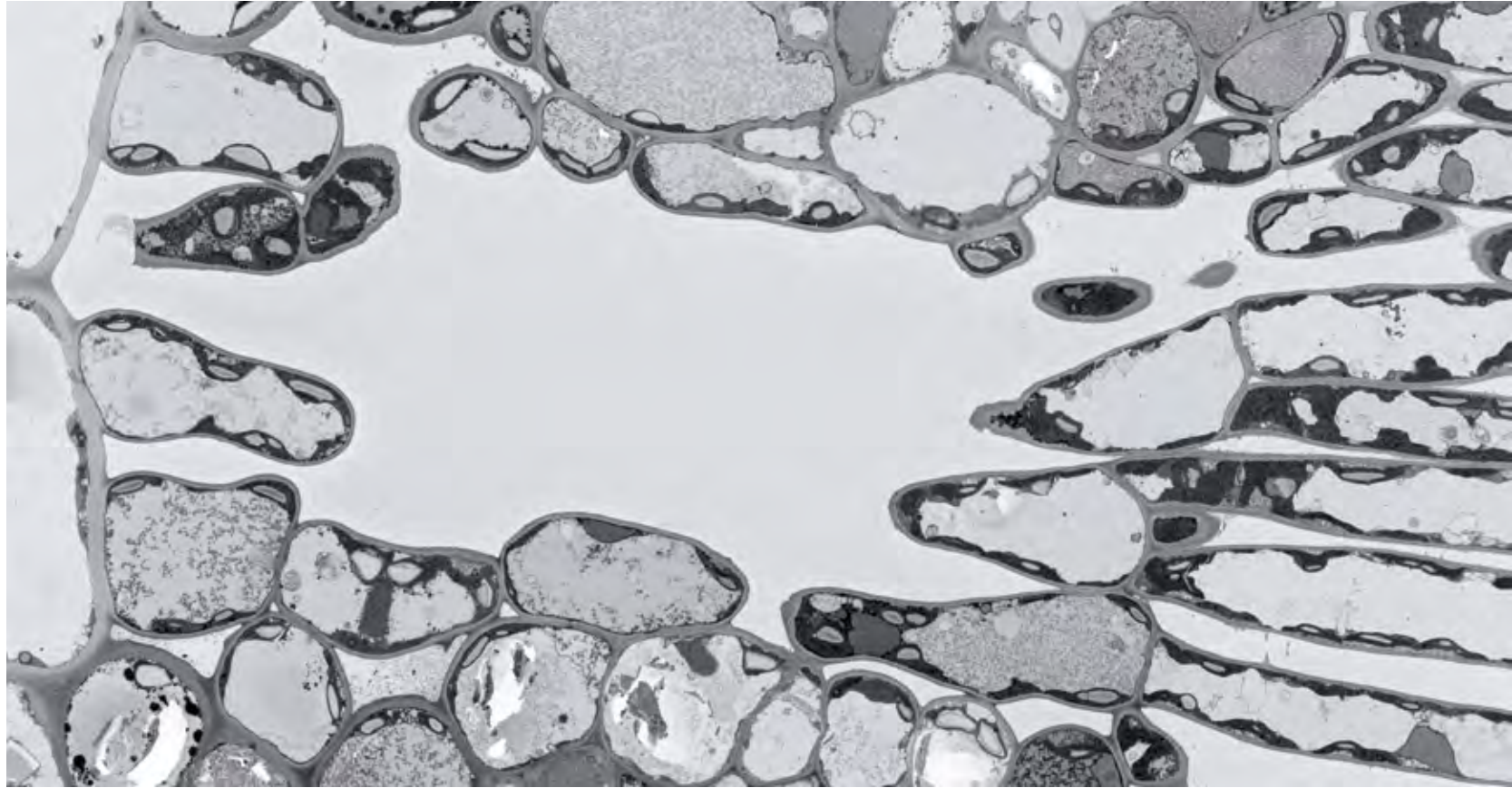
The painting is about a dry river bed. The big red area at the bottom is our camp – it is alive. The red waterholes still have life. The red is the life blood.



Kurun Warun

Gunditjmara





Gathering Bush Tucker

Micrograph Gum Leaf

This gum leaf is made up of cells and air spaces. Carbon dioxide moves through the spaces to the cells where it is converted into food to fuel the tree's growth. Mature trees provide habitat for animals, which in turn provide food for Aboriginal people.

This image shows an area 160 micrometres wide (1 micrometre is one thousandth of a millimetre).

Image: Minh Huynh, Elinor Goodman and Margaret Barbour

Art

Being a part of the Wadjigan tribe, hunting and gathering as Indigenous people is what we do. We have a lot of different hunting grounds on the Wagait Reserve and beyond like Baningrinyi, Ngitmingainy, Point Blaze, Badjalarr. One of our grounds is called the 'Bowl', and here we gather cockles, longbums, mud crabs, periwinkles and hunt assorted fish.

This painting is a depiction of our hunting ground. Light teals representing the salt water while the purple and maroon represents the coffee rock which is a common site around our beaches in the Top End.



Kerry Madawyn McCarthy
Wadjigan





*The following two paintings
connect to this micrograph*

White Ochre

(Mawurntu in Gija)

This image shows the overlapping plates found in this naturally occurring white pigment, also known as kaolin and china clay. These plates reflect the underlying arrangement of the layers of aluminium, silicon and oxygen atoms in the crystal lattice and give the ochre its slippery feel. As well as its use as a pigment, this mineral is used in the production of porcelain, paper, cosmetics, as an aid to blood clotting and to treat upset stomachs and diarrhoea.

*This image shows an area 185 nanometres wide
(1 nanometre is one millionth of a millimetre)*

Image: Hongwei Liu



Art

Birnoo Country

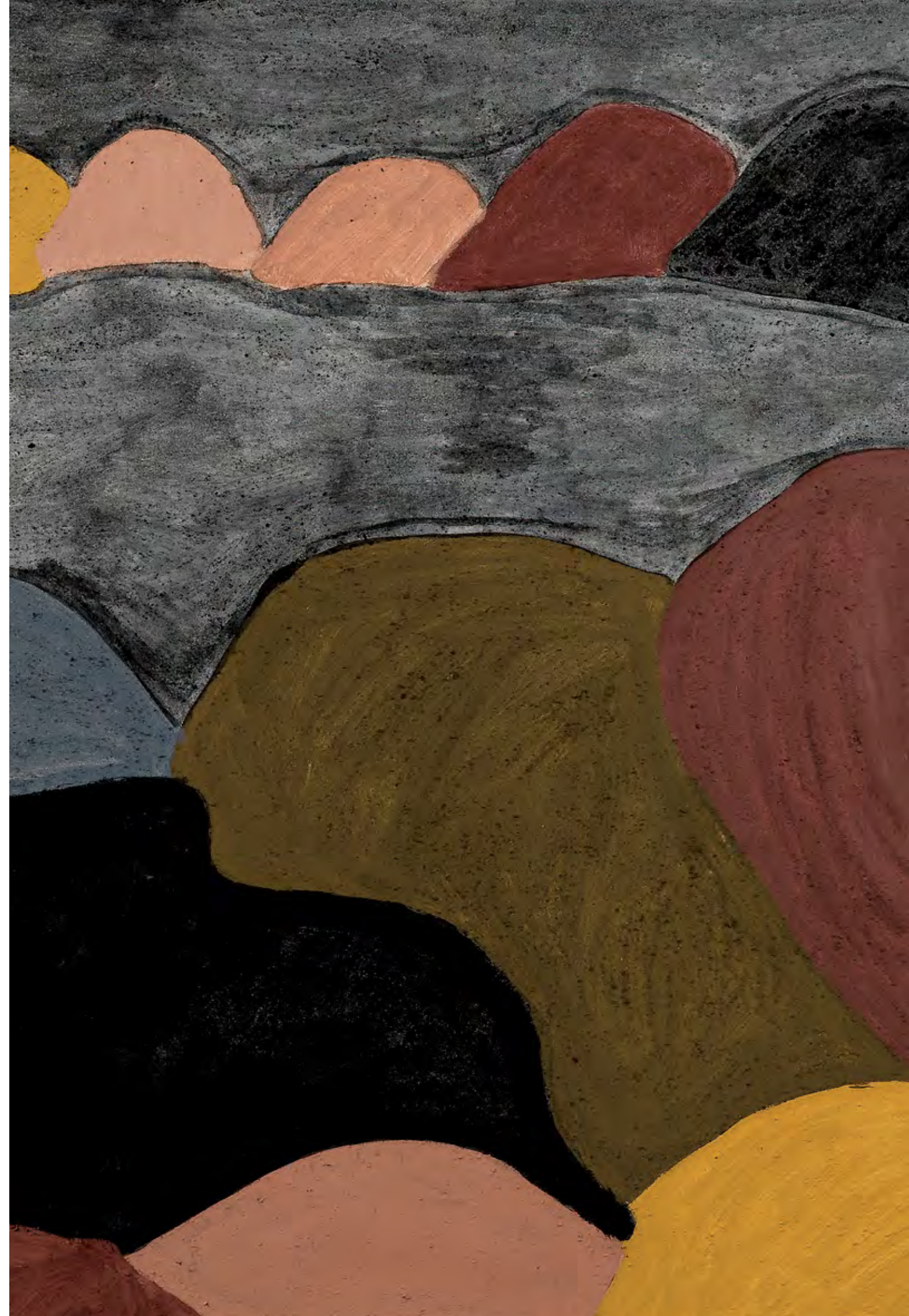
Gordon Barney
Warmun Art Centre
Gija

This painting shows the hills of Gordon's country - Birnoo Country. Gordon was born there, and when he grew up, he mustered cattle all throughout this country for many years - the way his father taught him to.

This Country today covers what is currently known as Alice Downs Station.

As he walked across this land with family there was always an abundance of bush food for everyone. The hills surround Birnoo Rockhole. In the evening birds, kangaroos and emus come to the rockhole to drink. Two jumuluny (boab trees) stand beside the rockhole, which lies south of the station homestead.

The White Ochre micrograph reminds Gordon of the hills that surround his country, and he depicts the tonal variation through different coloured ochres employed.





Art

Winniper Springs

(My Father's Country)

Winniper Springs is around five minutes outside of Warmun, near Texas Downs Station. I used to go there when I was little. I was living at Alice Downs, and then we during our holiday time, we would come into Turkey Creek way. When I was a little bit older, around 10 years or so, the older people like Aunty Nancy and Uncle Beerbee would tell us about Winniper Springs. When I first went there, it was lovely. It's really beautiful when you go there, you can see rocks on either side, and a waterfall. When the weather is hot, it's nice and cold in the water. People and kids go there to swim.

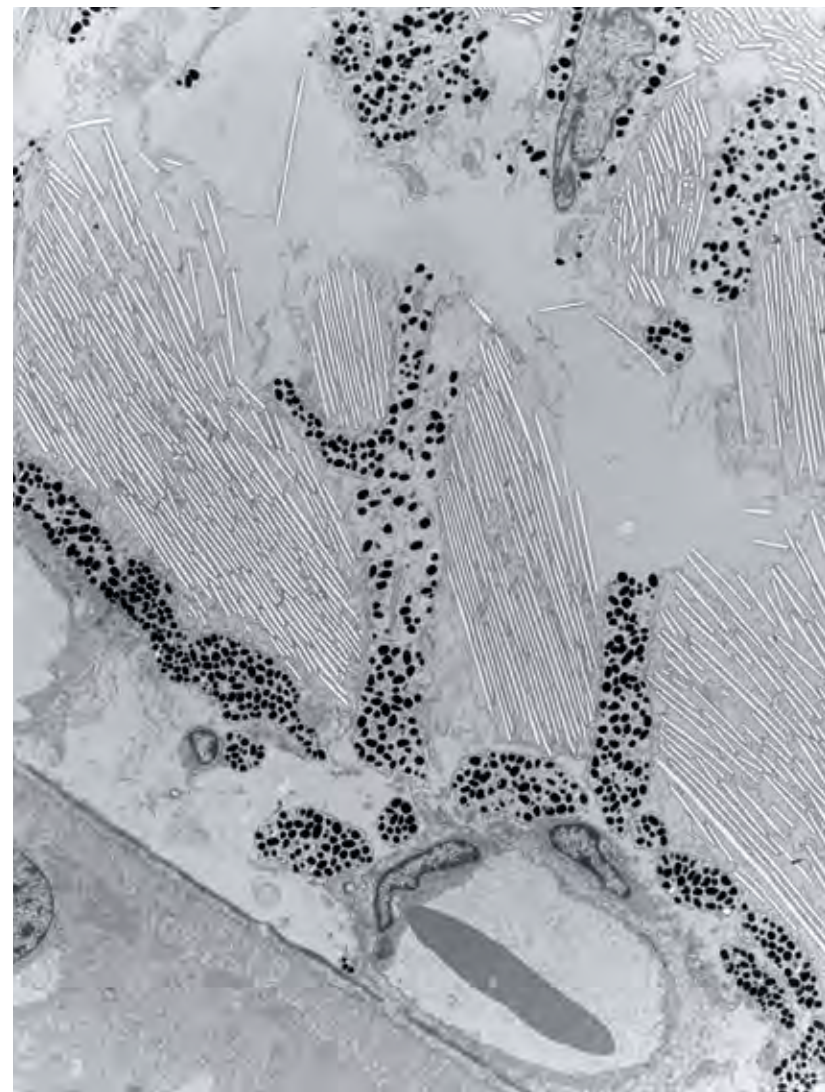
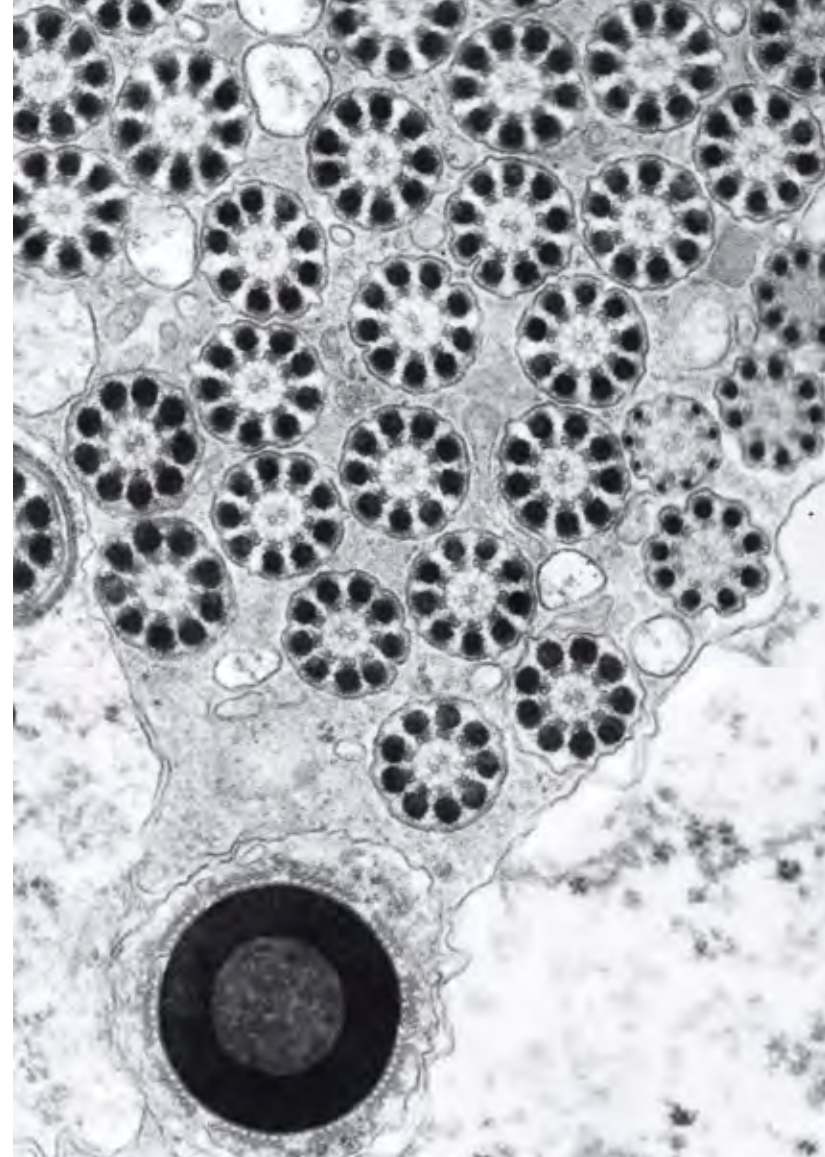
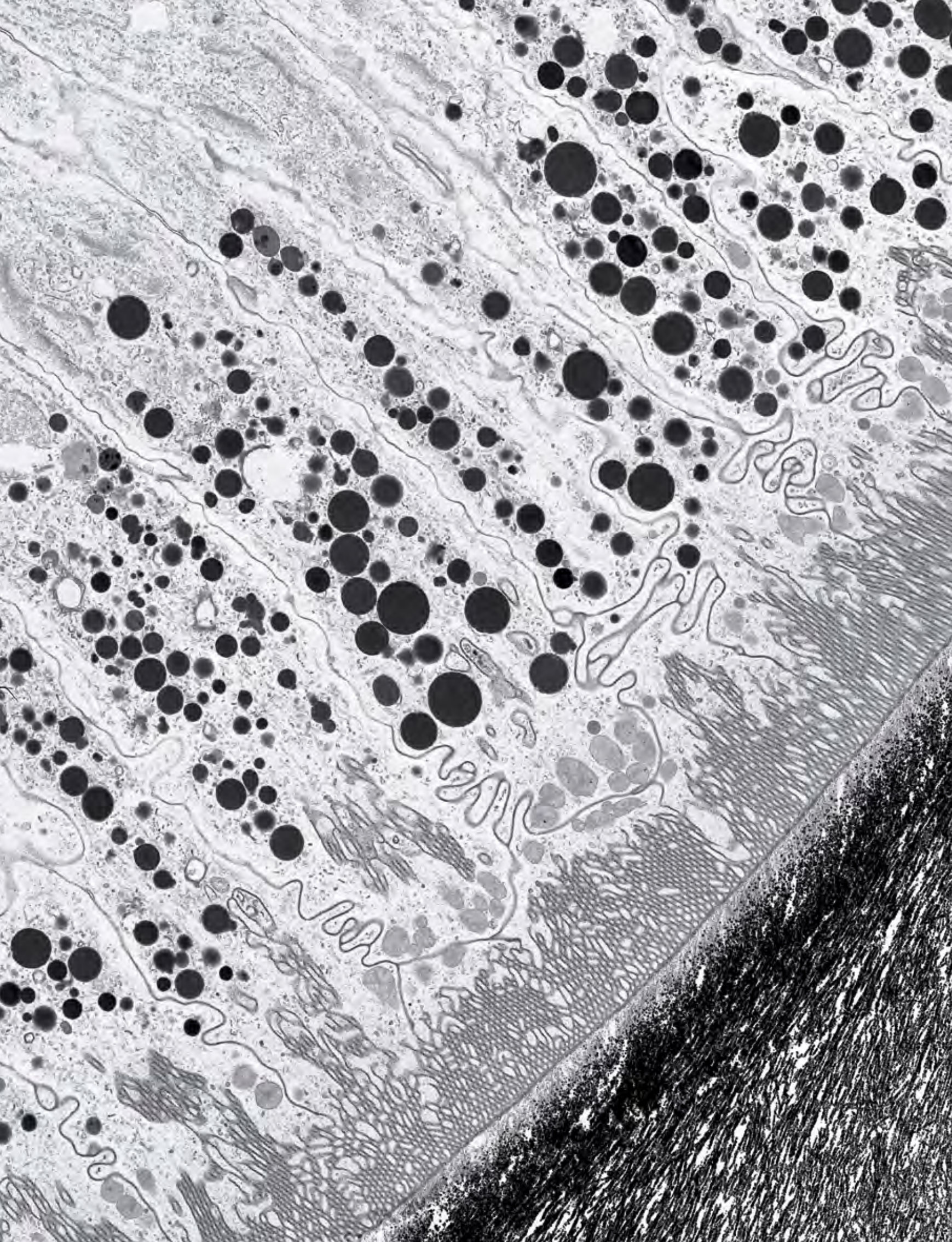
The micrograph of the White Ochre reminded me of Winniper Springs. It reminded me of the rocks on either side of the Spring. Painting that place brings good 'liyan' and makes me think of the old times, walking around there during holiday time.

Sometimes, when Gardiya (whitefellows) feel hot, they go to Winniper to swim, but they do not ask me or traditional owners for permission. Sometimes they go from Springvale or around Warmun.



Evelyn Malgil

*Warmun Art Centre
Gija*



The following painting connects to these micrographs

Iron Reinforcing for Chiton Teeth

The dark granules inside the chiton cells are tiny balls of iron. These get incorporated into the chiton's teeth to make them extremely strong and tough. These teeth enable this intertidal creature to feed by constantly scraping algae off the rocks. Chitons are eaten as a bush food in some parts of Northern Australia.

The largest black dots are 1.3 micrometres in diameter (1 micrometre is one thousandth of a millimetre).

Image: Jeremy Shaw

Sperm Developing in an Octopus Testis

The flower-like structures drive the sperms' swimming motion making it able to get to the egg, which will be fertilized by the one successful sperm. These nanoscale structures are an essential element in reproduction and therefore in maintaining the continuity of the species.

Each 'flower' is 38 nanometres in diameter (1 nanometre is one millionth of a millimetre).

Image: Greg Rouse

Shark Eye – Adjustable Mirrors

Light is collected by rod cells at the back of the retina, seen here in the lower left corner. Behind that are arrays of white guanine crystals that act as a reflective mirror. Light bounces off these crystals and allows the retinal rod cells to capture any light not absorbed on the first pass. In this species of shark, when they are in bright light conditions, the round black light and absorbing pigment granules can move in front of the mirror-like crystals. This improves visual resolution and stops spurious light bouncing around inside the eye. In dim light, the granules can migrate away to expose the reflective plates and improve visual sensitivity. This ability is an effective adaptation to the huge range of light conditions encountered by sharks in their environment.

The area in this image is 41 micrometres wide (1 micrometre is one thousandth of a millimetre).

Image: Shaun Collin

Art

The Big Wet

This work is based on the Big Wet Season that comes every year to the tropics here in Far North Queensland, Tablelands and the Great Barrier Reef. Its rain pours from the tablelands to the estuaries and floods the nursery of the ocean and begins the life journey of so many of the seasonal eggs, in particular the Irukandji jellyfish, signalling the turtle season as this is their favourite food. This work is about creativity, sperm design, location, shark eye and chiton – all have a major importance in the cycle of fertility and life.

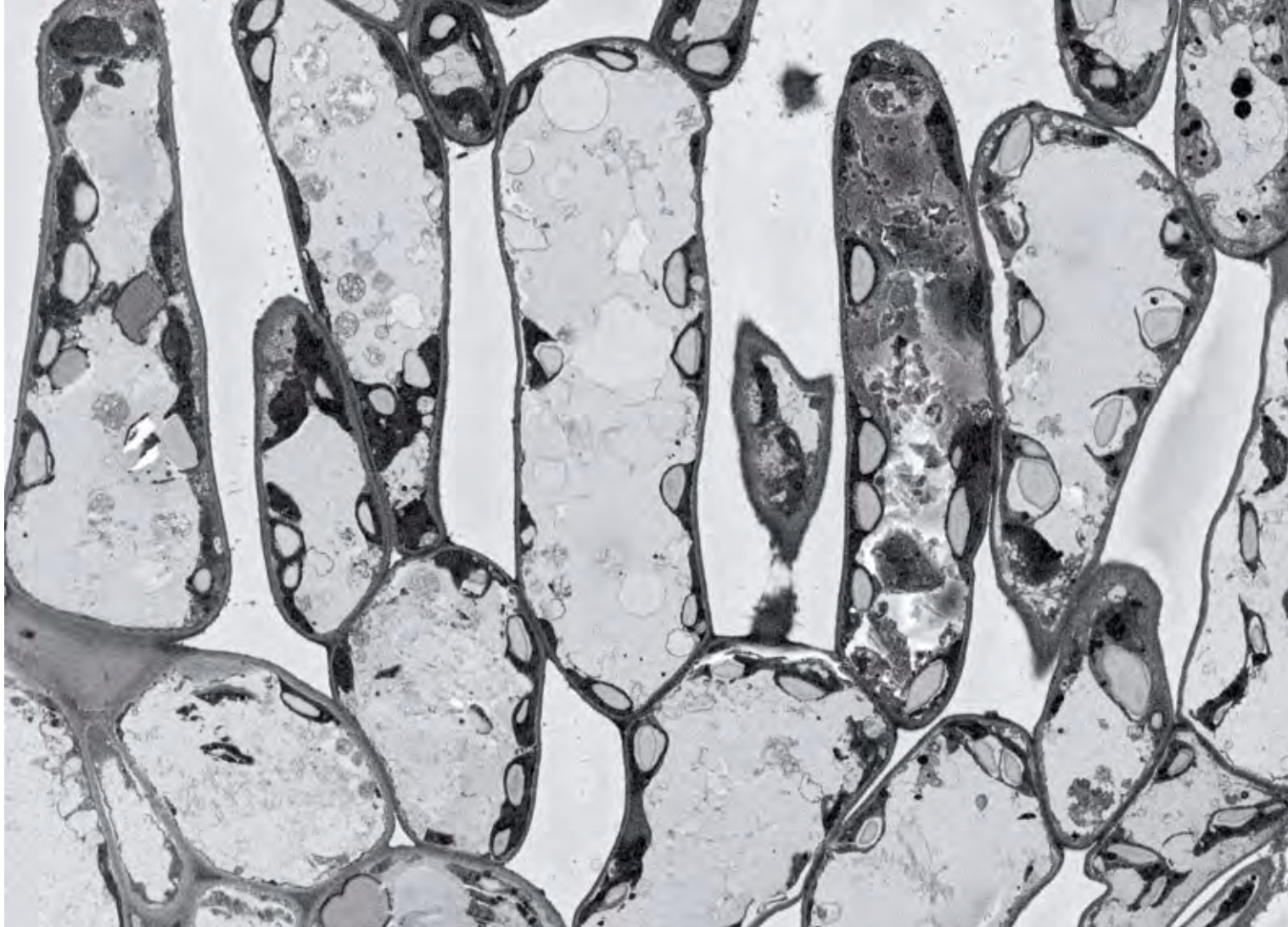
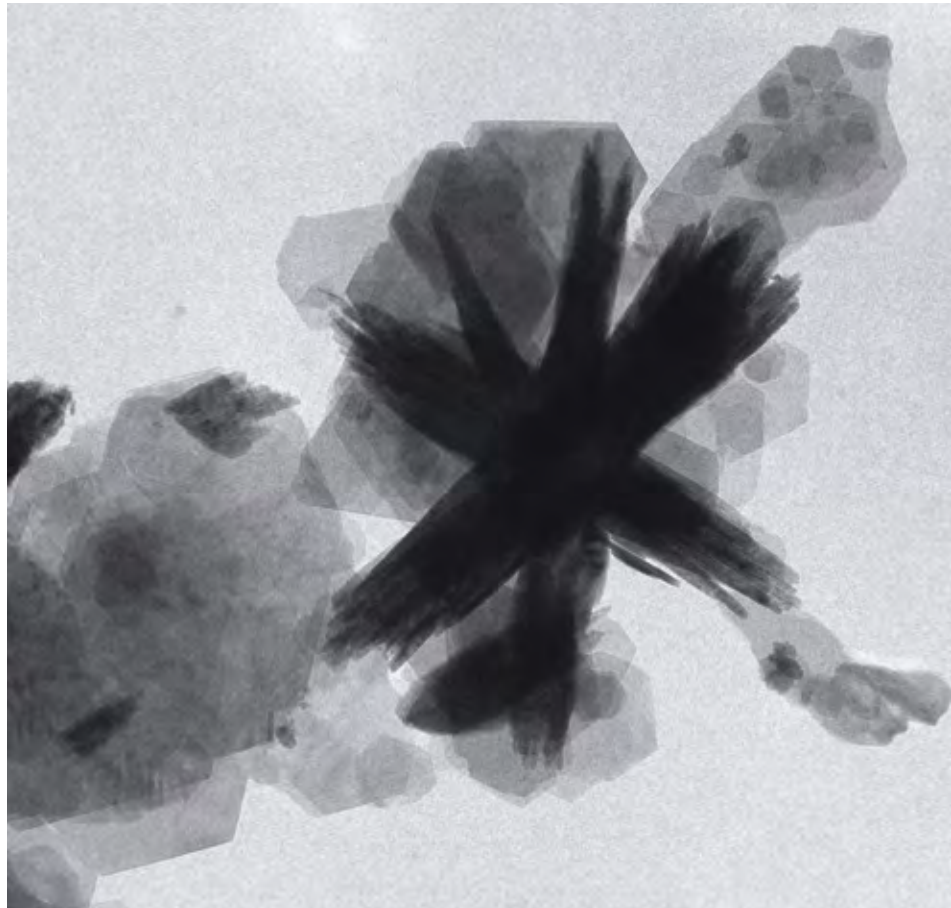


Arone Meeks

Kuku Midigi







Micrographs connect to the following artwork

Red Ochre

(badal in Gija)

This image shows the overlapping plate-like structure of the clays in the ochre and the star-shaped nanocrystals of iron oxide that give the ochre its red colour. In some parts of the country red ochre occurs naturally. In others, it needs to be produced by baking yellow ochre. Baking drives off water molecules bound up in the yellow ochre form of iron oxide and converts it into the red form.

The 'star' is around 750 nanometres across (1 nanometre is one millionth of a millimetre).

Image: Hongwei Liu

White Ochre

(mawurntu in Gija)

White ochre is also known as kaolin and china clay. The flat plates of the white ochre give this pigment its smooth and slippery feel. Gija ancestors used white ochre as a disguise when hunting native animals – painting their bodies so that they could not be seen. The ochre also prevents the odour of the body's sweat from being smelled by the prey, helping the tracker get close enough to kill the animal. White ochre is often used instead of talc to make modern body powders for a similar effect.

The area in this image is 520 nanometres across (1 nanometre is one millionth of a millimetre).

Image by Hongwei Liu

River Red Gum Leaf

(birlinji in Gija)

The dome-shaped chloroplasts that line these leaf cells capture the sun's energy to make sugars. These are stored as the white starch granules you can see inside the chloroplasts. That starch will help to fuel the growth of these magnificent trees. Some trees could be as old as 1000 years. River red gums live along water courses throughout Australia and play an essential role in Aboriginal life. River red gum leaves are used for smoking ceremonies (mantha in Gija) when welcoming new visitors on country. They can be used as a bush medicine, treating sores, colds and the flu.

The longest cells are 42 micrometres long (1 micrometre is one thousandth of a millimetre).

Image: Minh Huynh, Elinor Goodman and Margaret Barbour

Badel, Mawundu & Goorndoolji

In this artwork there are a total of six squares but the top three are all representations of different materials and what they look like, looking closely at them under a microscope. Also below each representation are stories from what I have learnt from my Elders within the community and I’ve chosen to include within my artwork.

Red Ochre

The star shaped figure on the left - I found out what red ochre looks like under the microscope, surrounded by the many other different shades of black, grey and white.

There once was a woman that worked on Texas Downs Station, back in the days when white pastoralists owned Texas. Her name was Goodbarriya, one day as she was looking for sweet sugarbag (bush honey) when horns started suddenly growing from her head. She felt ashamed and did not want to return back home so she stayed in a cave at Red Butte for the rest of her days. Here she became ‘clever’, and was never seen since from anyone.

White Ochre

The second piece of square, I have chosen to represent is white ochre - I enjoyed very much painting this. I love the shapes and how each shade overlaps each other.

In the Ngarranggarni (Dreaming), people had a trading relationship with their seaside countrymen for many years. Gija people would exchange hand-made spears for seashells from the saltwater country. Once there was a fight between two men which ended badly, leaving one of them dead. All the trading had stopped and all the spears were dropped at this place in what is now called Texas Downs Station. The pointy shape of the hill is where all the spears were left after the fight. Today it is known as Garlumbuny Hill; garlumbuny is the Gija word for spear.

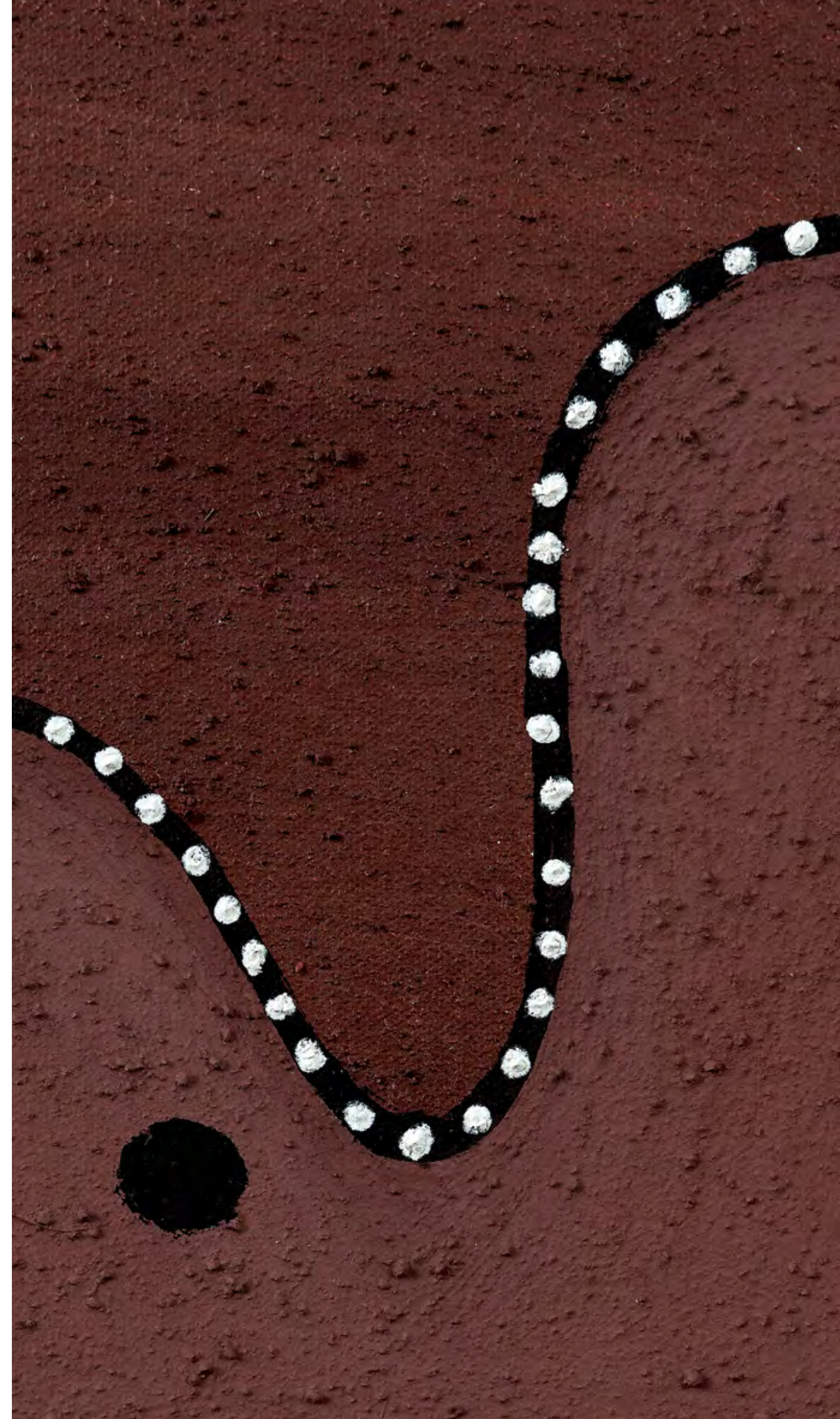
Eucalyptus Leaves

The last square is a representation of Eucalyptus leaves (binkany), the leaves from the tree itself are used as medicine. It is very effective when treating sores, cold sick and aching muscles. In the beginning of hot season the eucalyptus leaves are covered with tiny white sugar that you can eat.

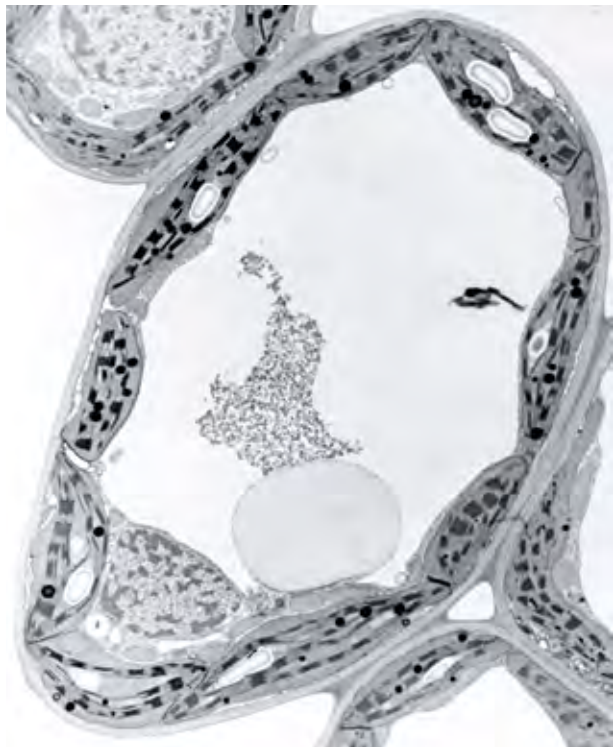


April Nulgit
Gija





Your Autochthonous Seam



Micrographs

A Plant Cell Full of Chloroplasts

The chloroplasts are the dome-shaped structures clinging to the inner edge of the cell. The dark squarish shapes are the stacked-up membranes that capture light from the sun and turn it into the sugars that fuel plant growth and ultimately all life on earth. These sugars are stored as starch granules – the white bean-like shapes inside the chloroplasts.

The plant cell is around 17 micrometres long
(1 micrometre is one thousandth of a millimetre).

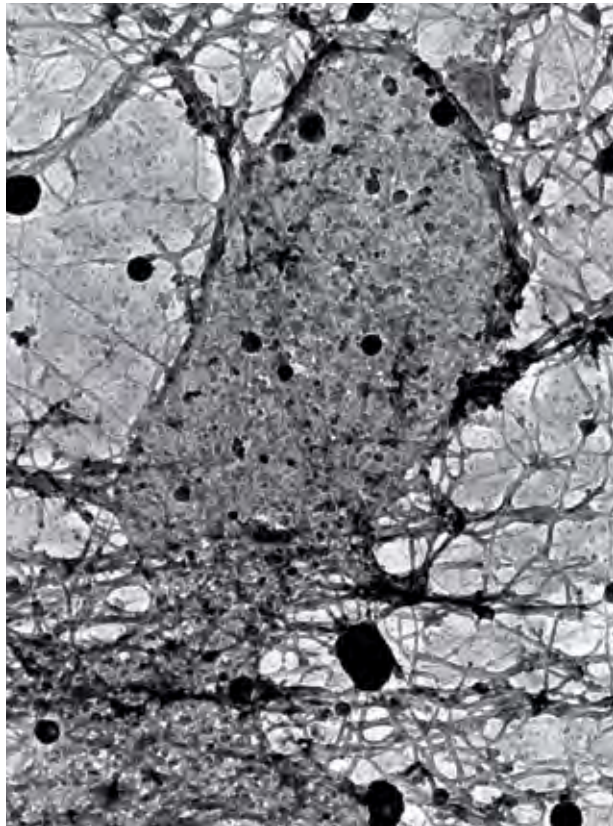
Image: Maret Vesk

Communication Centre on the Surface of a Cell

The fibres connect the inside and the outside of the cell, forming pathways that carry messages through the cell's inner landscape. The oval area is a specialised part of the cell surface that acts as a hot spot for message processing.

This oval area is 1.6 micrometres long
(1 micrometre is one thousandth of a millimetre).

Image: Kristina Jahn

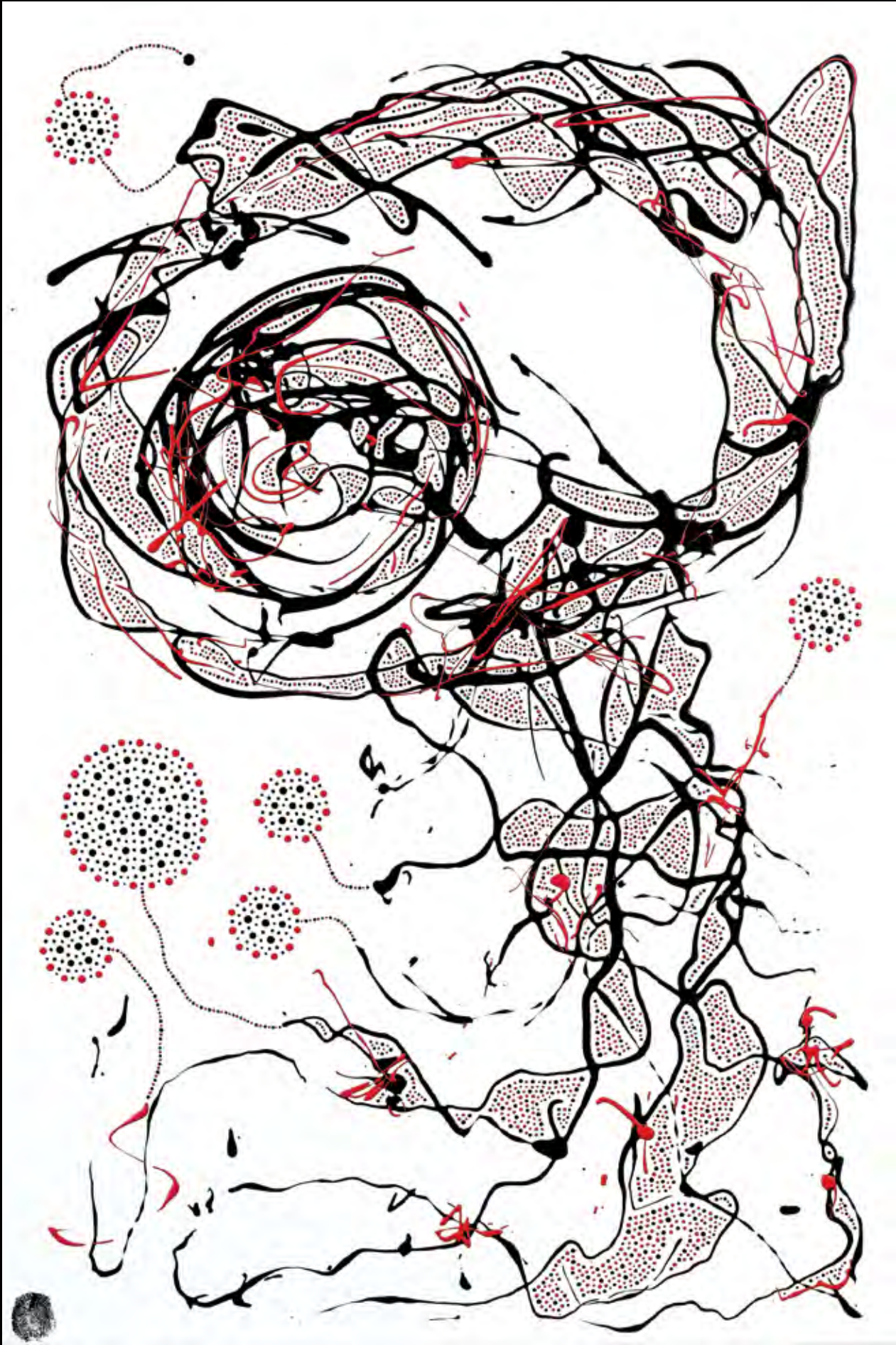


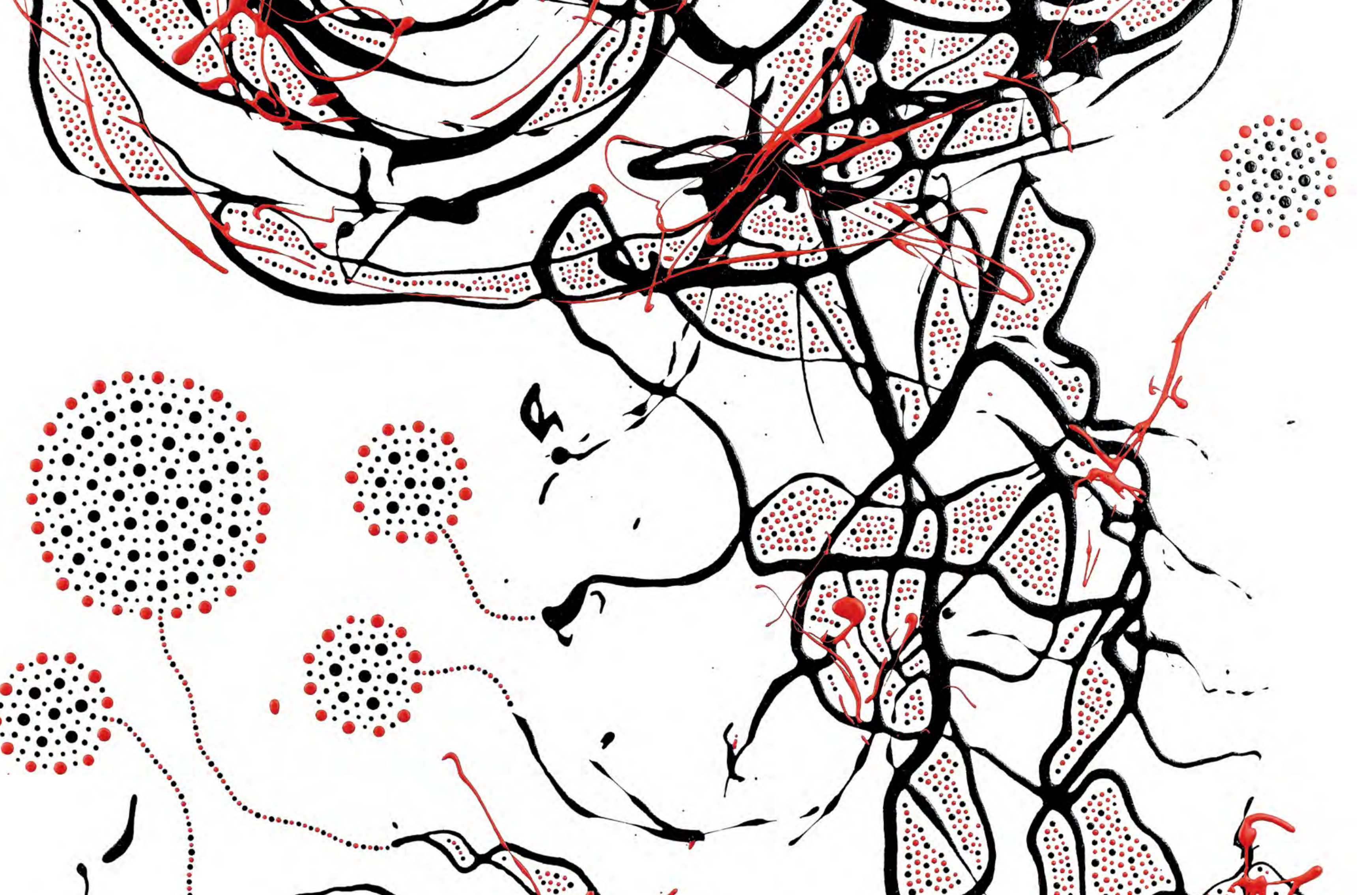
Art

"Your Autochthonous Seam" is about the way our atoms and cells resonate with our surrounding environment. The atoms and cells of someone who is Indigenous may resonate quite differently to someone who is not. The focus of my work is love and to be aware of humanities' footprint on this green and beautiful world. 100 years from now I don't want my children's children to wander in a world made of concrete, steel and dirt depleted of wildlife and farmable land. I want them to wander free in a vibrant wilderness. Mankind is doing life wrong, we need to take a few pages from the book of our Indigenous ancestors and live with this strange and beautiful world instead of against it.



Julian Oates
Plangermaireener





Yulu the Kingfisher Man

Micrograph Crystal of Natural Quartz

The patterns show a complex array of overlapping and disrupted crystals in a piece of quartz. The Flinders Ranges are made up of quartz-containing rocks and it is these that give the name to the Adnyamathanha – rock people. This structure can be seen underlying the image of *Yulu the Kingfisher Man*.

The area in this image is 331 nanometres across (1 nanometre is one millionth of a millimetre).

Image: Hongwei Liu



Art

Yulu is the word for Kingfisher of the Adnyamathanha people (rock people). This piece is inspired by the Yulu's coal story.

Yulu was ceremony holder. He was on his way to ceremony because Wala the wild turkey man was going to conduct the ceremony instead, but before he got to his destination he sat to light a big fire, and cook a damper and at the same time let the people know he is on his way to conduct the ceremony.

Two Akkaru's (snakes) saw the smoke signal as well and saw this as an opportunity to go and capture the people gathered for ceremony and feast on them. They therefore followed Yulu.



Jason Coulthard
Adnyamathanha

The people saw two bright stars which they thought was Yulu's signal however it was the snakes' eyes. Many people were consumed by the snakes and formed the Ikara.

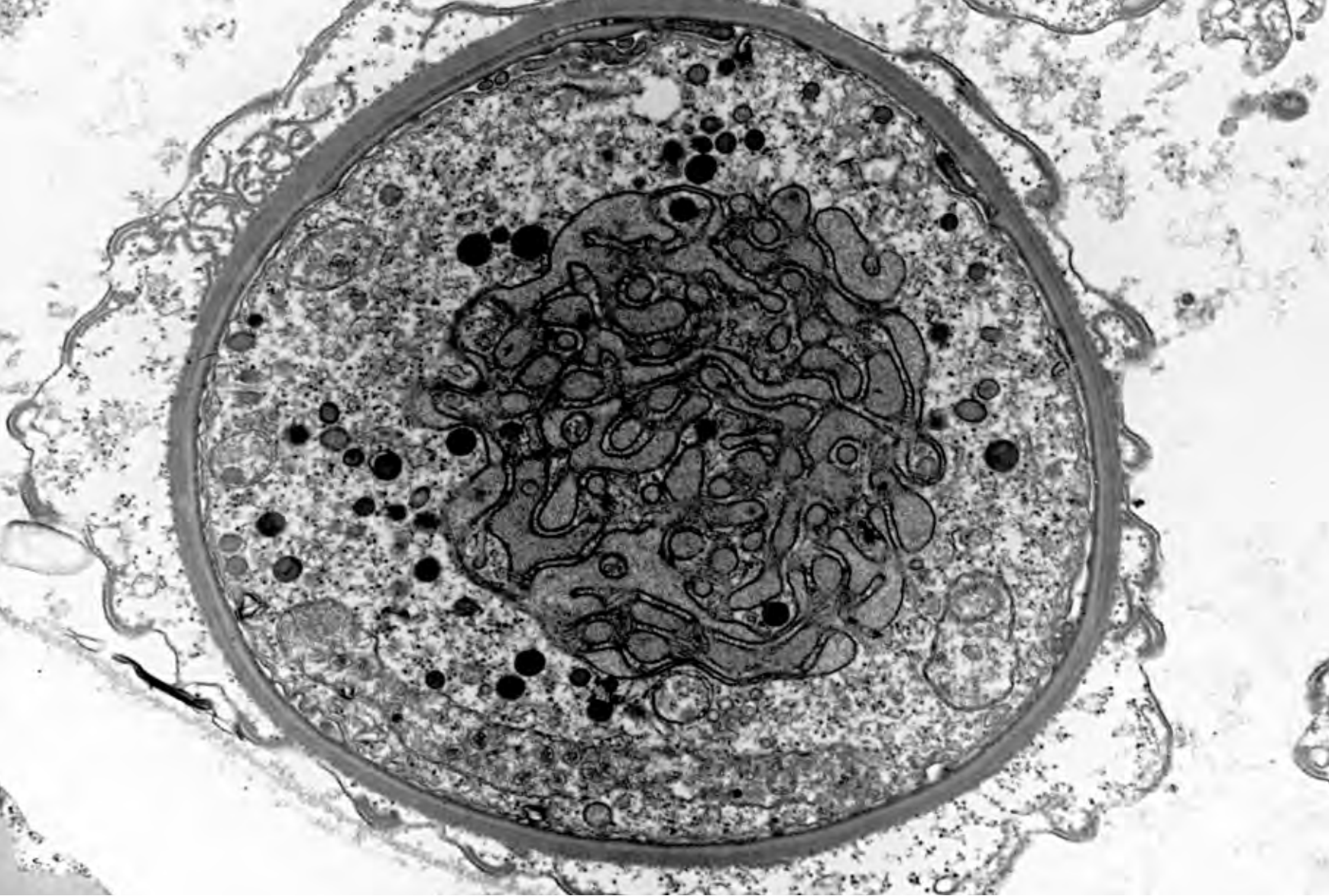
Yulu's big fire is located at the Leigh Creek coal mine. In modern times coal miners found petrified wood and damper shaped stones at this site. The Adnyamathanha people knew that this site later was a unique site with material that should remain in the ground.

Leigh Creek coal mine is no longer in use. It shut down in 2015.

Adnyamathanha country still has sites of Yulu's story. Adnyamathanha people can take you to the sites to follow the story.







Beauty in Survival

Micrograph Single-Celled Parasite

These organisms mainly invade the cells of saltwater and freshwater invertebrates such as oysters, mussels, abalone and crabs. Infestations are worst in the more intensively farmed situations and can result in considerable death and destruction.

The whole cell is approximately 5 micrometres wide. (1 micrometre is one thousandth of a millimetre).

Image: Ian Kaplin

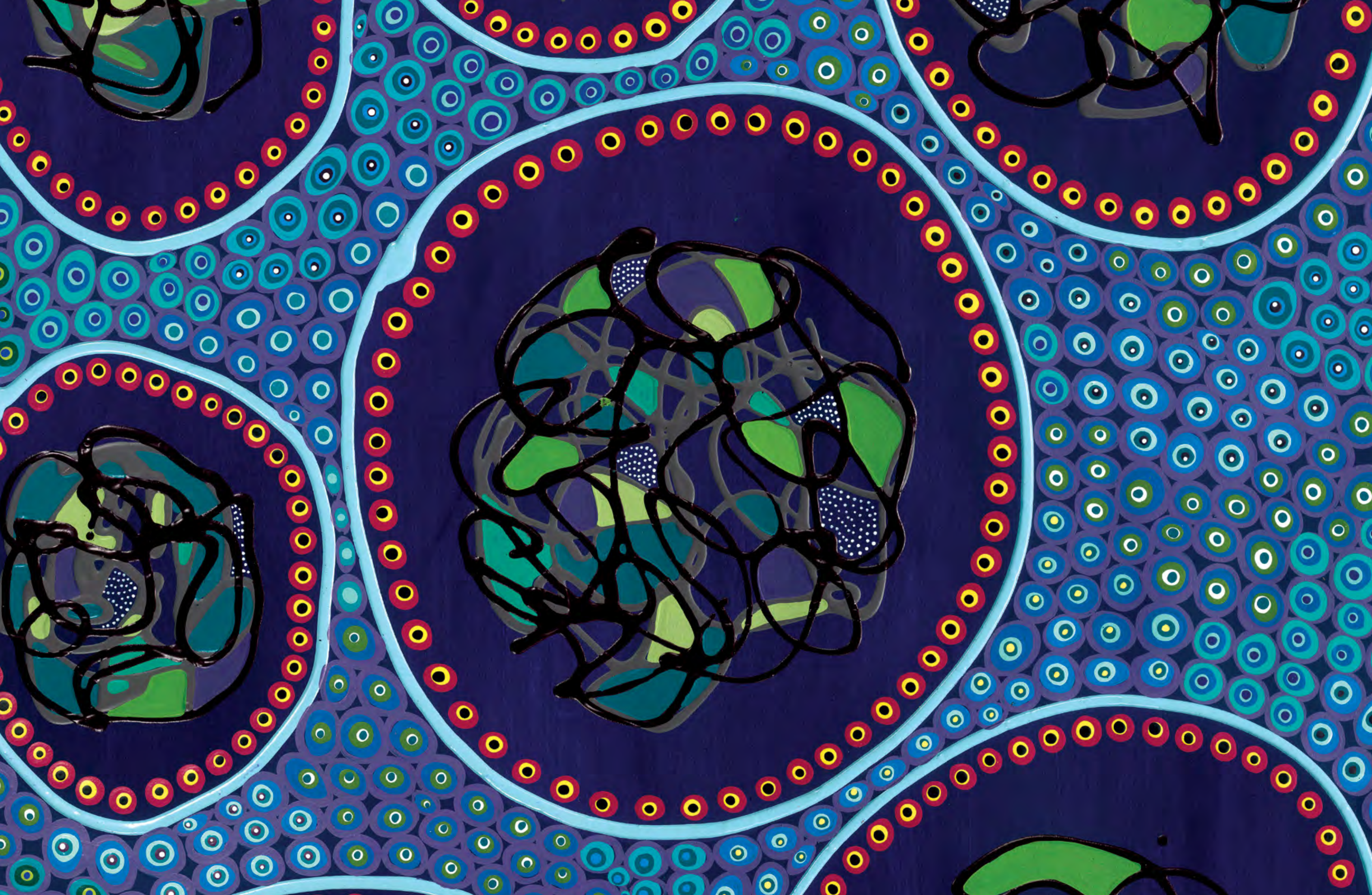
Art

I made the connection with colonisation in this image. As one cell (entity) is being attacked by another. I wanted to create an image that displayed the versatility, agility and survival of different Aboriginal groups within a larger context. There is immense beauty in survival.



Bronwyn Bancroft
Bundjalung





Ngalyarrpa Jukurpa

(Sandhills Dreaming)

Micrograph

Atoms in Quartz

The light-coloured dots show atoms arranged in the regular crystal structure of the quartz. Quartz is the major component of quartzite, sandstone, granite and much of the sand in Central Australia and on our beaches. The dramatic sandstone and quartzite peaks and gorges of Central Australia have this structure at their heart.

The area in this image is 25 nanometres high and would fit across a 1mm wide grain of sand 40,000 times (1 nanometre is one millionth of a millimetre)

Image: Hongwei Liu

Art

This Dreaming is located west of Alice Springs, between Papunya and Glen Helen Gorge. This Dreaming is from the ‘ngalyarrpa’ (sandhill) country. It tells a story from the life of Nampijinpa’s maternal grandfather, Japaljarri. Japaljarri was employed to ride alone on horseback through the sandhill country and look for ‘puluku’ (bullocks, cows) to put in yards. The job took him to many places between Nyirripi, a Warlpiri community approximately 160 km west of Yuendumu, and Coniston, a cattle station east of Yuendumu.

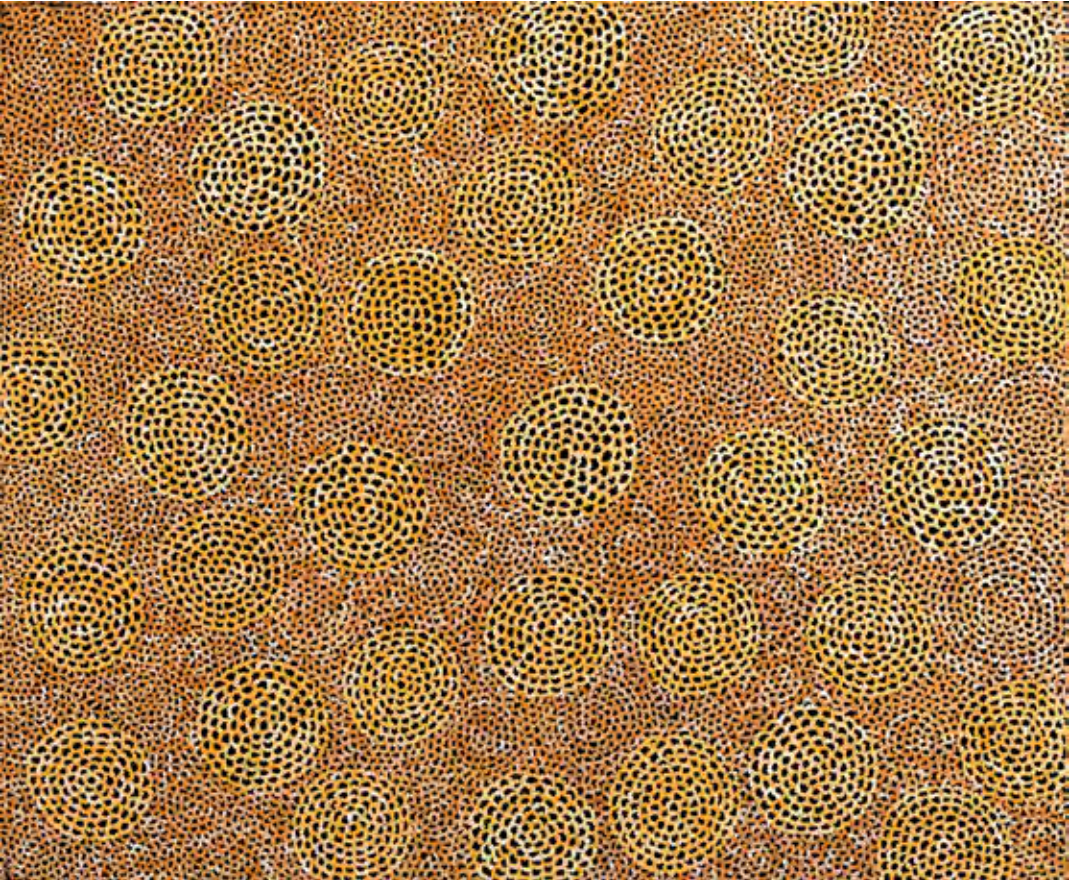
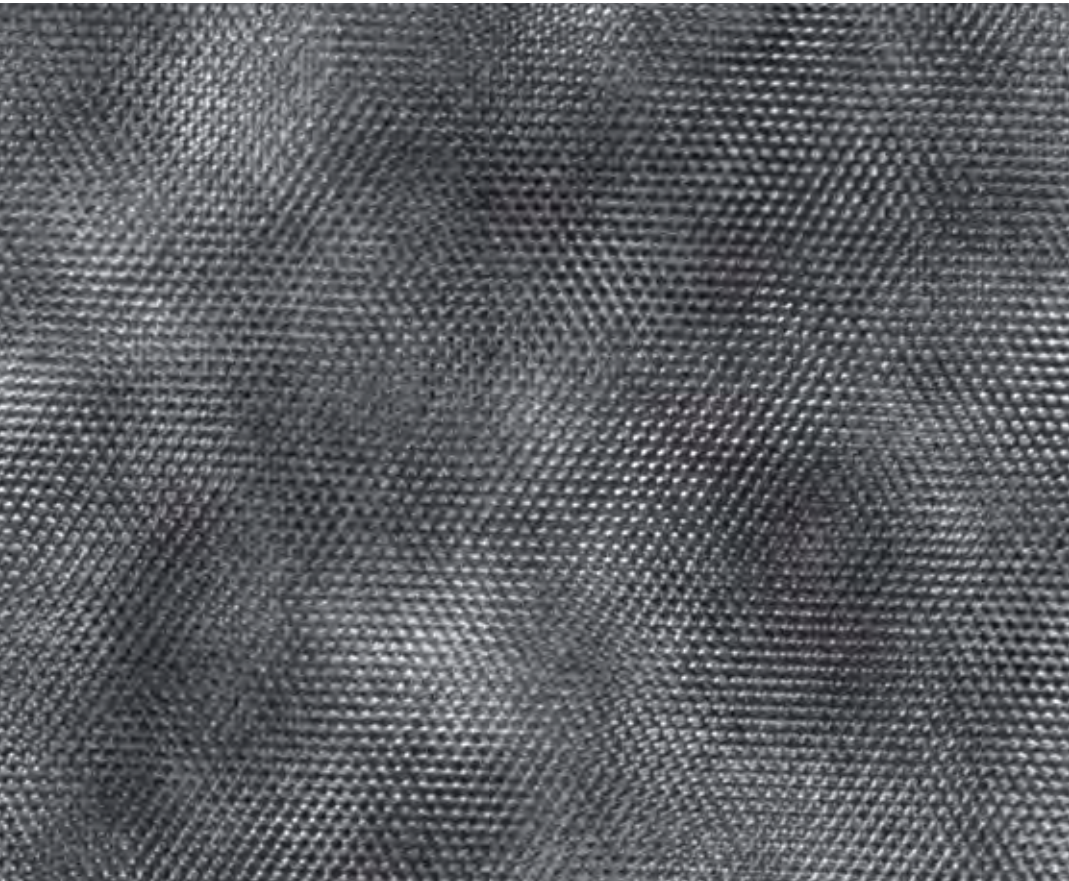
The trip also took him through Wakulpa, an outstation to the north of Yuendumu that is situated at the base of some ‘pirli’ (hills).

In Warlpiri paintings, traditional iconography is used to represent the Jukurpa and other elements. In this painting, the sinuous lines from the upper left to lower right represent the ‘ngalyarrpa’ (sandhills). The sinuous lines from the lower left to upper right represent the tracks of various animals, including ‘nantuwu’ (horses) and ‘puluku’ (bullocks, cows). The dots enclosed within these lines show the cows trapped in the yards.

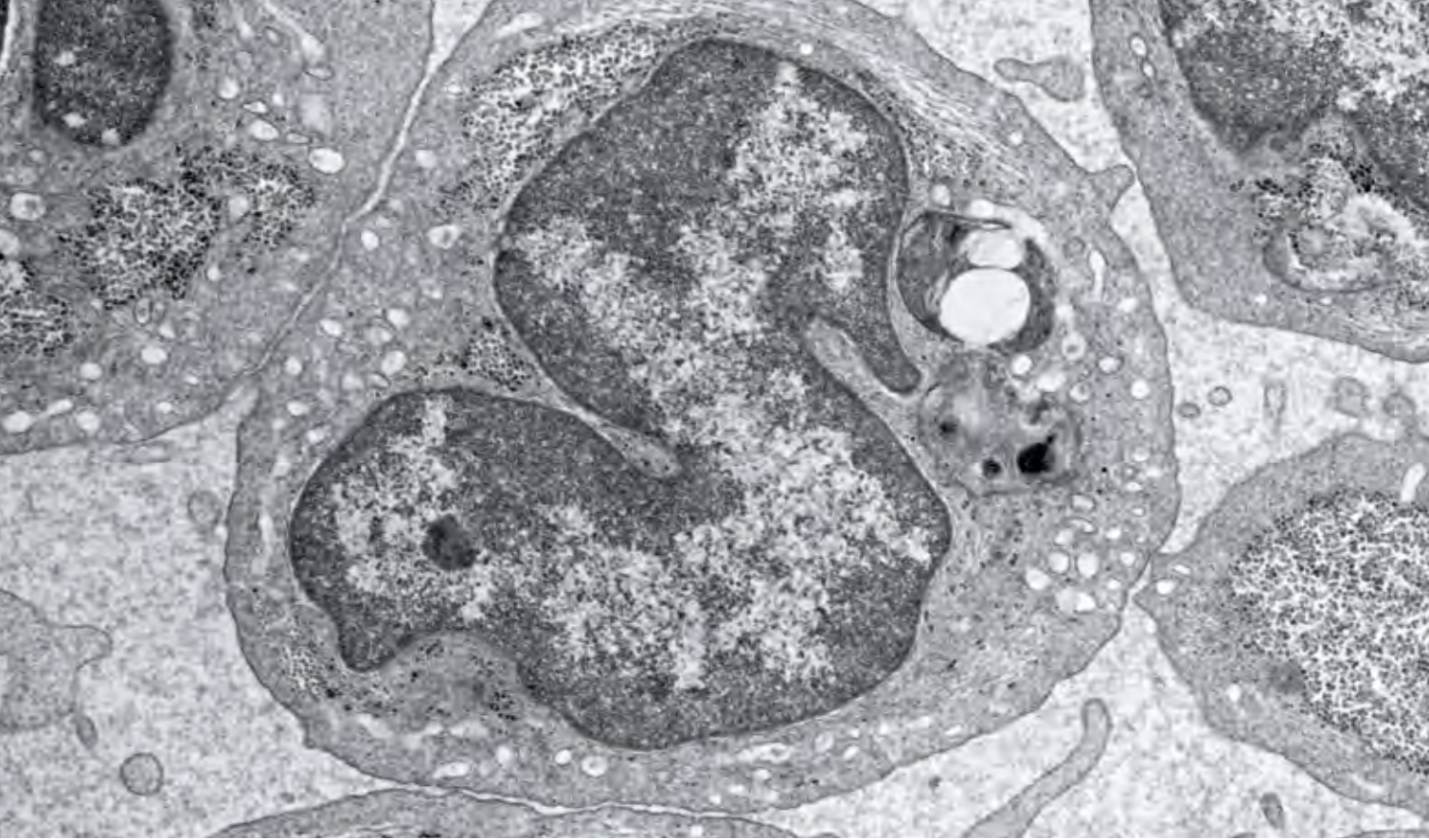


Vanessa Nampijinpa Brown

Warlukurlangu Artists of Yuendumu
Warlpiri







Baayami and Gurriya

Micrograph
 Blood Clotting Cell from
 an Estuarine Crocodile
(Crocodylus porosus).

This type of cell is called a thrombocyte and helps protect the crocodile from bleeding excessively when it's been injured. Thrombocytes accumulate at the site of damage and start the blood clotting process. They may also produce molecules that help to combat infection. The large sausage-shaped structure is the cell nucleus – the home of the vast majority of the cell's genes.

The thrombocyte is 5.5 micrometres in diameter (1 micrometre is one thousandth of a millimetre).

Image: Paul Canfield

Art
 Spending time with my family I had many nights sitting around the campfire where stories were told. Our family lived on the opal field in Lightning Ridge in NSW and there is a dreaming that relates to the opal and the crocodile. During the Dreamtime Baayami (Spirit Father) and his two wives were travelling. The two wives went for a swim in a spring, not knowing that Gurriya, the crocodile was following them. Gurriya was in love with the two women and wanted their spirits.

He swallowed both women and swam down the Narran River where he hid from Baayami. Baayami tracked Gurriya to where he was hiding in a lake and speared him at Weetalibah water crossing. It is said that as Gurriya was dying a shower of rain fell and a rainbow appeared. The colours of the rainbow were trapped in the scales of the dying crocodile, which is how Opal came to be.



Arkeria Rose Armstrong
Gamilaraay







Fig Tree Leaves



Micrograph

Moreton Bay Fig Tree Leaf

Cells in a fig leaf. Like the gum leaves, the fig leaf cells contain dome-like chloroplasts that capture the sun's energy to make starch. The starch fuels the tree's growth allowing it to provide food and shelter for birds, animals and insects. These trees also provide a wealth of resources for Aboriginal people.

The identity of the black areas remains a mystery.

The area in this image is 52 micrometres across (1 micrometre is one thousandth of a millimetre).

Image: Kathryn Green

Art

The Fig Tree is very symbolic to the Yaegl people. It is the tree which is at the centre of many of the creation stories from around Maclean (NSW). Today a large Fig Tree stands proud at the centre of Ulgundahi Island, a small island in the Clarence River, which my mother and her family along with other Aboriginal families grew up on.

I chose to look deeper into the leaves of a fig tree and was fascinated to see the build-up and layering of cells which go into making these beautiful leaves. When creating this piece, it was important to represent the cellular layers within the painting as they assist in telling the story.



Frances Belle Parker

Yaegl



Art

Malu Minaral

Creation ancestors form part of a living landscape and practices such as hunting and foraging have an important place in contemporary Indigenous life. There remains a strong belief in the land as sentient, or that ancestral spirits imbue the landscape, creating a situation in which spiritual and physical aspects cannot be altogether separated.

This intertwined connection allows the intellectual and creative spirit embodied within Indigenous peoples to manifest in the material objects that they create. This relationship with the land, through its direct physical qualities, and a mythological sense of place and time are transformed through the body and onto objects of art. This is a deep relationship and reliance on country to establish identity and belonging is paramount.

From the microscopic images that were provided as stimulus for the creation of artworks for this project, the patterns that resonated with my current practice were those of the linear composition that formed the fish eye. Designs were then drafted to make this connection apparent taking into account cultural connections and familiarities along with motifs, language and environment. Malu Minaral is the culmination of this activity.

Malu Minaral are words from the traditional language of Kala Lagaw Ya from the Western Islands in the Torres Strait. When translated into English they mean sea patterns or patterns from the sea. This artwork is composed of markings that would adorn ceremonial masks and other utilitarian items that were used during traditional times by Torres Strait Islanders – markings that represented the surrounding natural environment, the cursive and rhythmic patterns that meandered and curled across the land, the sea and the sky.

The spiralling, tapering and tight linear folding produces an optical vibration that can serve a number of purposes; denoting ancestral presence in the here-and-now, indicating latent or active elemental or spiritual forces, or representing the rippling sea, buffeting wind or starlit sky, all so critical to the nautical traveller, hunter or fisherman.

In the case of this triptych work, the three panels form a narrative about life in the sea and the abundance of marine activity that comes with a diverse population of sea creatures that make home in the waters coursing through Torres Strait.

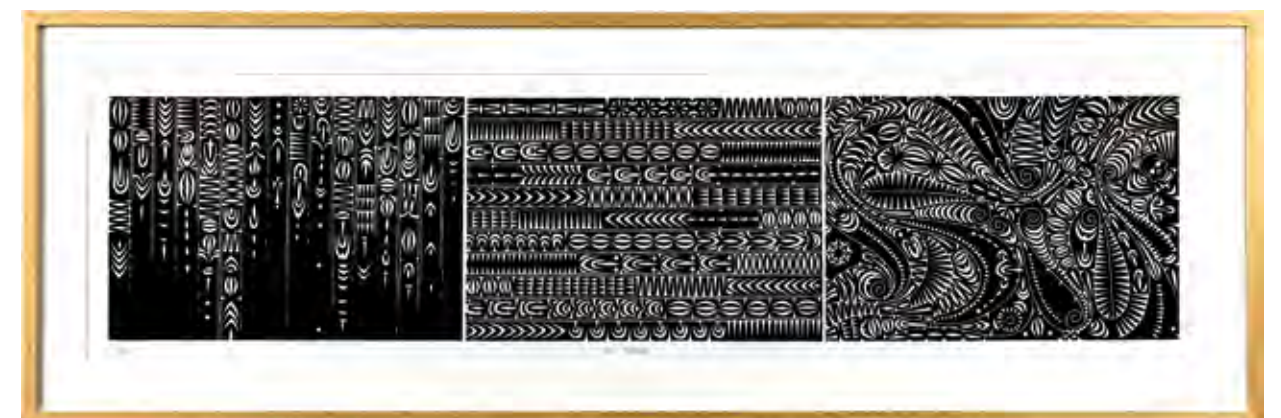
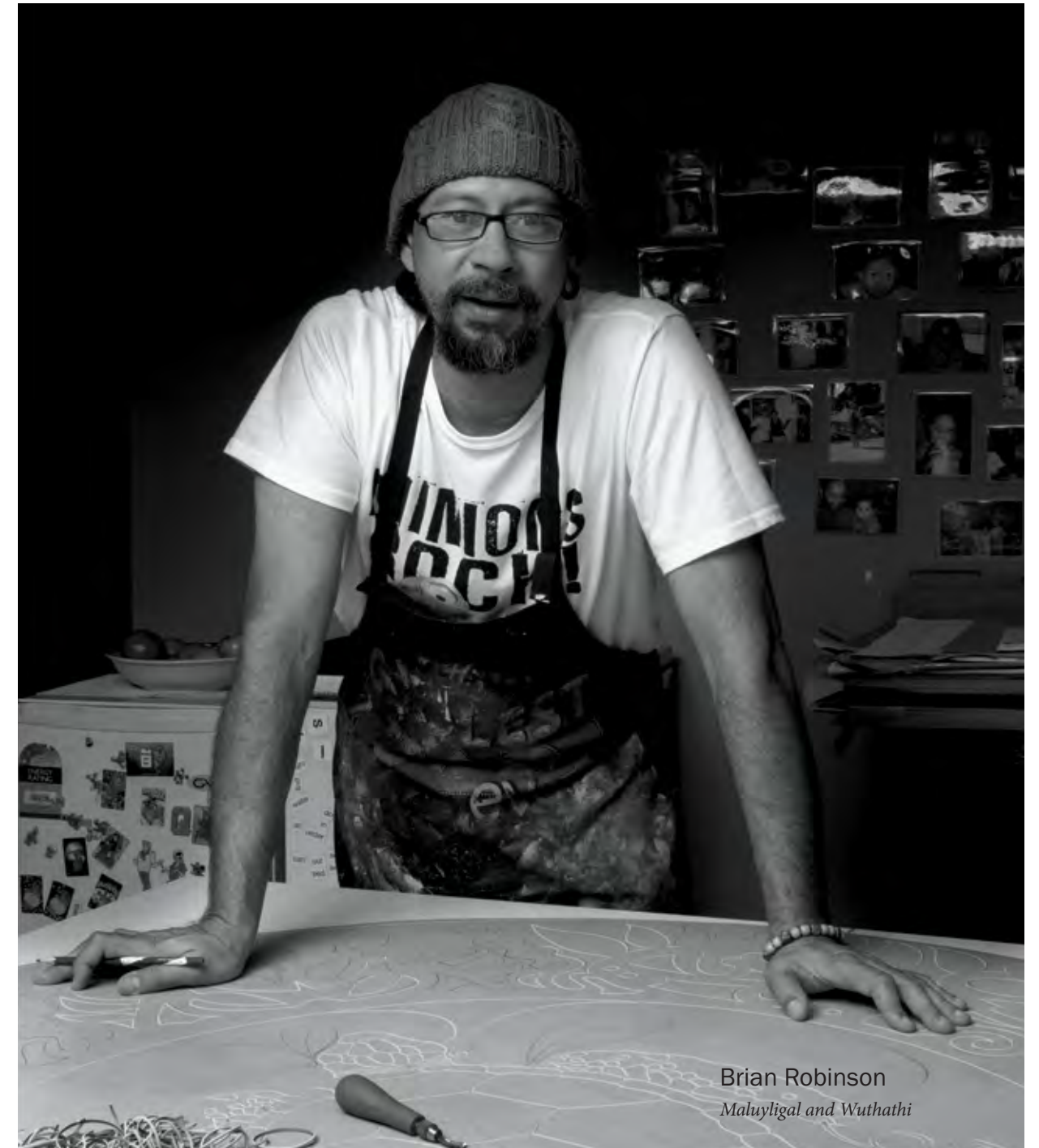
Micrograph

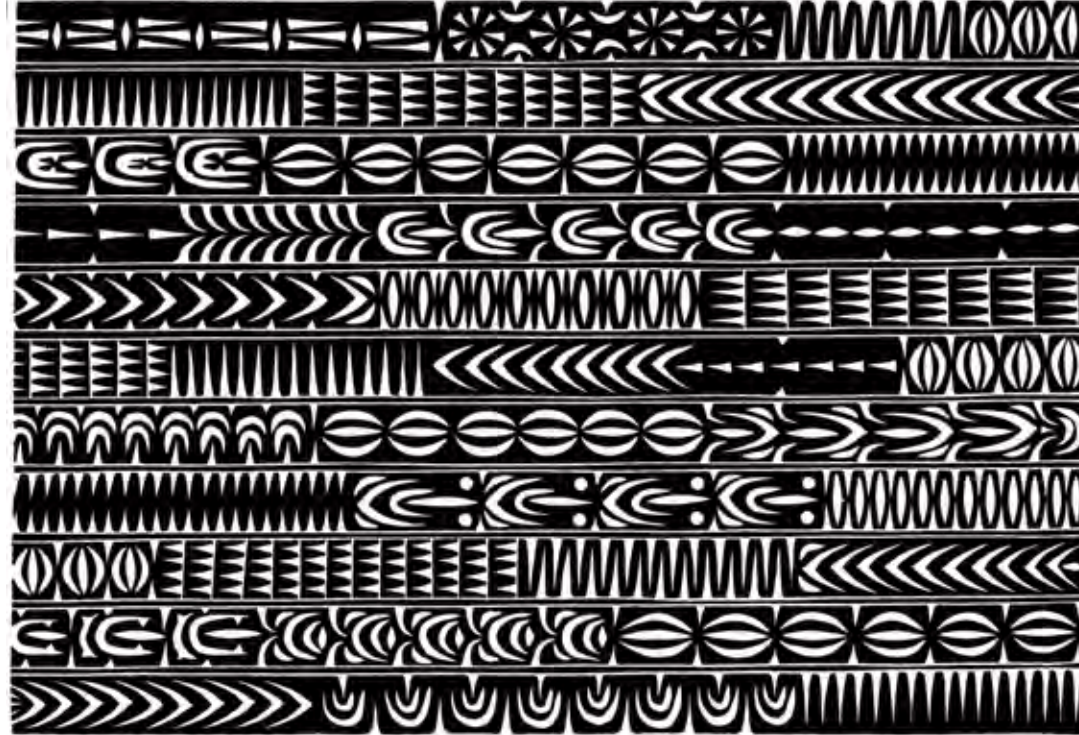
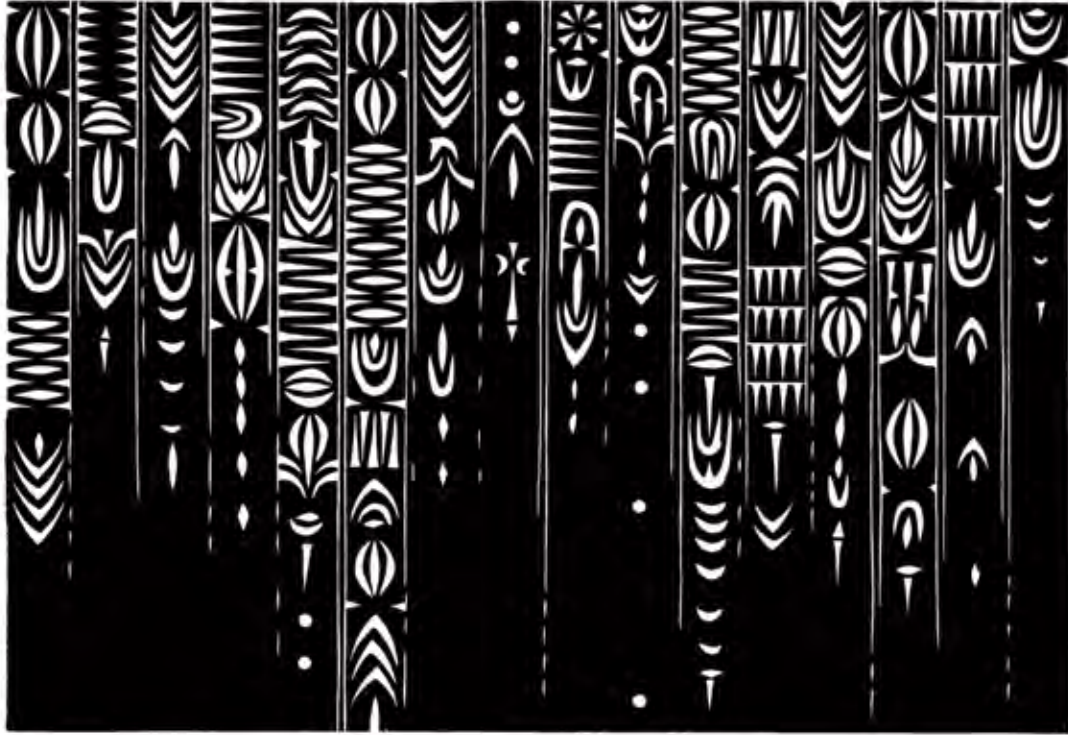
Fish Eye – Capturing Light

These stacked membrane discs inside a single rod cell contain the pigments that absorb the different wavelengths of visible light coming into the eye. These pigments convert the light energy into an electrical signal that the optic nerve transmits to the brain. Rods operate in lower light conditions and are extremely sensitive enabling the fish to see well in low light conditions.

*Each membrane layer is just 16 nanometres thick
(1 nanometre is one millionth of a millimetre).*

Image: Anne Simpson







Kangaroo skin cloak

Micrograph

Cells on the Upper Side of a Eucalyptus Leaf

These are the cells that capture the light and use this energy to produce the food for the trees allowing them to grow and survive in often harsh environments.

There are hundreds of Eucalypt species across Australia from ghost gums and river red gums to snow gums and ironbarks. They are important markers in the environment, providing habitat, food, medicines and resources.

The longest cells are 42 micrometres long (1 micrometre is one thousandth of a millimetre).

Image: Minh Huynh, Elinor Goodman and Margaret Barbour



Art

The Ironbark tree is a significant tree in my Wiradjuri and Gamilaroi Nations. It is well known across western and north-western NSW. It has dark grey-black furrowed bark – which never sheds, but rather accumulates on the tree over time creating the furrows in the bark. The tree represents strength and continuity as it survives harsh environs and requires burning for the germination of seeds.

The tree is also used for many purposes, such as: the sap/resin which collects in the bark in clusters can be used to dye items and water proof hides, etc. The sap/resin when processed in a different way can also be used as an ointment.

The wisdom face depicted on the tree is to represent the burls found on these trees and which, when taken off and carved out, form beautiful bowls; the face represents the hidden wisdom in tree which we don't often look at or for and what we can learn from the tree, and the multiple ways these trees can help us.

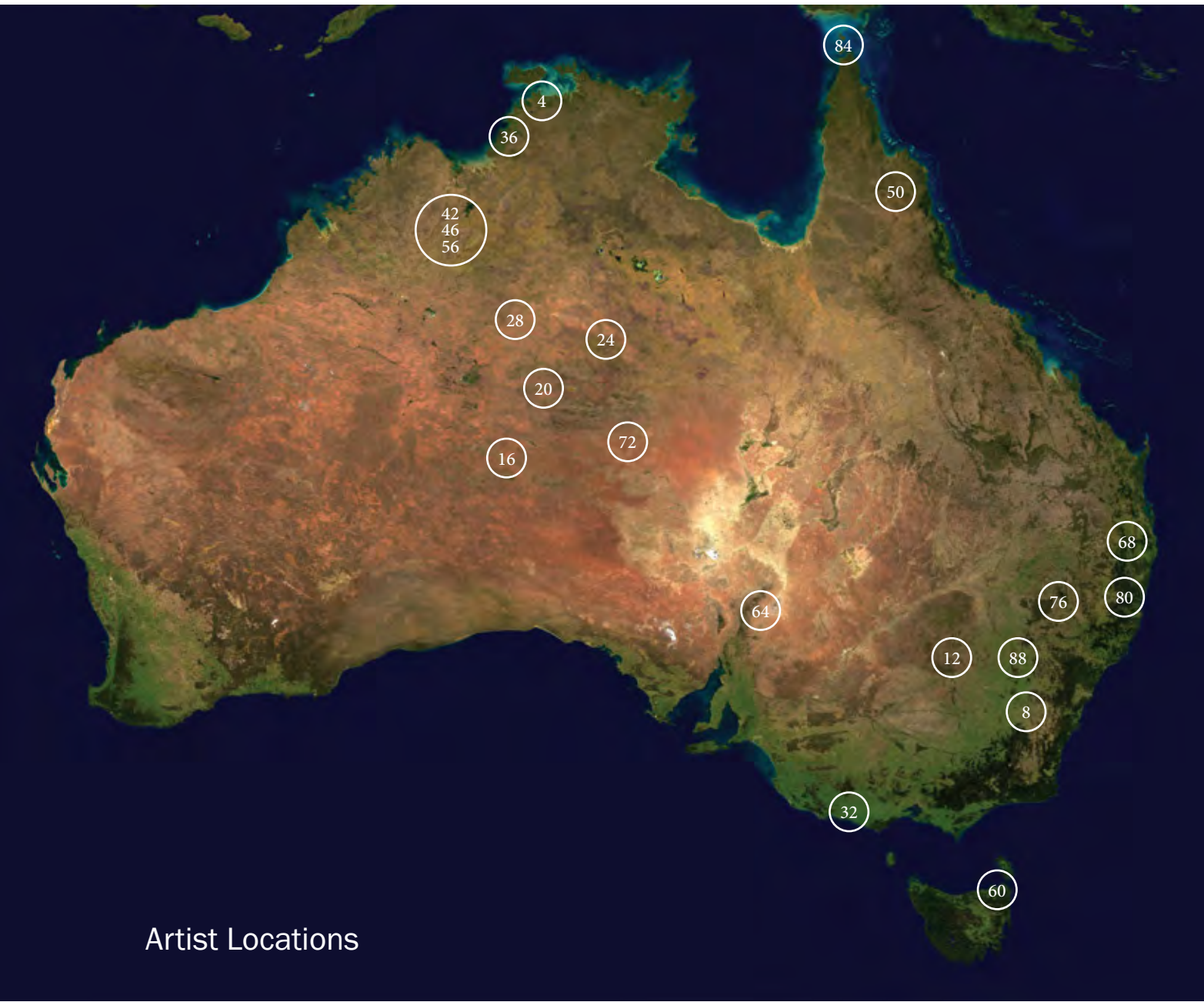


Lynette Riley
Wiradjuri and Gamilaroi



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Meet the Artists



Artist Locations

This map shows the Country that each artist most closely associates with. The artists come from diverse traditions and express their stories through a wide range of artistic styles and media. The numbers refer to the page on which that artist’s work appears.



Joshua Bonson
Saltwater People

Darwin artist Joshua Bonson, with no formal training, has exploded onto the national art stage with works in national and international collections.

Joshua is a painter who shares stories of his Indigenous heritage through his work. He started experimenting with paint in his senior school years, creating textured black-and-white paintings in acrylics in what he describes as a 3D style. He applies his paint thickly, creating works that are contemporary in appearance yet embody age-old Indigenous traditions and meanings.

“The idea is to recreate the scales of a saltwater crocodile, which my grandfather told me is my Totem.’ Culture plays an important part in Joshua’s life and his art. Through his art, he is trying to rediscover his lost family culture and establish his place within it. ‘My great grandmother was from Badu in the Torres Strait islands and her eldest son was my grandfather, Donald Bonson, senior. He is the inspiration for my work. He told me everything is connected, the land, the water and us. Like the crocodile, we are saltwater people with an ancient lineage.’ *‘Skin’* is my identity, pride and place in the world; while paying homage to my heritage.”

At the age of 18 and 19, Joshua was twice the youngest ever finalist in the prestigious Telstra National Aboriginal and Torres Strait Islander Award (NATSIA). At 22, he won the Togart Contemporary Art Award and in 2013 he was again a finalist in the Telstra NATSIA Award, Finalist in the City of Albany Art Prize and winner of the Top End NAIDOC Artist of the Year. In 2015, Joshua was awarded a scholarship at Bundanon Trust Artists’ Retreat.



Sharon Smith
Wiradjuri

Sharon Smith is a descendant of the Wiradjuri people of western NSW and she was born in Sydney. She also has Danish ancestry.

Sharon works mainly with acrylic paint on canvas but also enjoys ceramics, sculpture and weaving. She is inspired in her artistic journey as an Aboriginal woman from the Wiradjuri Nation. She is constantly returning to her heritage and culture and her art work in its many forms is a constant affirmation of her identity.

She reflects the love of the natural world and through her depictions of landscapes, trees and animals she explores her own personal connection with her people’s age-old relationship to the earth.

Sharon is a member of the Boomalli Aboriginal Artists Cooperative where she has exhibited. She was a finalist in the Parliament of NSW Aboriginal Art Prize 2014 and in the Fisher’s Ghost art prize in 2015.



Graham Toomey
Wiradjuri and Wongaibon

Graham Toomey is an emerging Aboriginal artist from the Wiradjuri and Wongaibon Aboriginal nations of western New South Wales.

“All my life I have always loved art. At school I always looked forward to the art class and I remember how good it made me feel. Those feelings still live with me today and I feel blessed that it’s a part of my life. I also feel blessed to be an Aboriginal from the Wiradjuri and Wongaibon lands and to feel the belonging and connection to not only my own homelands, but to the land and to its water wherever I journey. While I was studying Aboriginal art some years ago, I constantly felt a spiritual force or presence with me while I was creating.

I feel this spiritual happening was, and is my ancestors, who provide knowledge, ideas and thoughts to create works. I feel this is their way of connecting to me and to this world, while I connect to them and to their world. Presently I feel a need to embrace modern technology and to use it in a creative way. By combining an ancient culture and people with a modern technological world, I feel this will allow the viewer to see Aboriginal art in a modern and contemporary way. I feel that modern technology can take us to unknown and fascinating worlds and like the spiritual thoughts and visions I see and feel, when I combine them to produce art, hopefully people will learn and understand our ancient culture and people in a unconventional way.”



Jennifer Napaljarri Lewis

*Warlukurlangu Artists of Yuendumu
Pitjantjatjara*

Jennifer Napaljarri Lewis was born in 1962 in Areyonga, an Aboriginal community located in a valley of the Macdonnell Ranges approximately 220 km south-west of Alice Springs in the NT. Her father was Jimmy Luritja, a stockman working on Angus Downs. She attended the local school in Areyonga before studying at Yirara College, an Aboriginal boarding college in Alice Springs. On her return to Areyonga she worked for the local council. While living in Areyonga she met Nancy Napanangka Gibson’s son Colin Jakamarra Gibson, who was visiting Areyonga from Nyirripi. Nancy is a well-known artist who works with Warlukurlangu Artists.

When Jennifer married Colin, she moved to Nyirripi to be with her husband. They have two children, a son Jeremy and a daughter Samantha. Jennifer has been painting with Warlukurlangu Artists Aboriginal Corporation in Yuendumu, a remote Aboriginal community 290 km north-west of Alice Springs, since 2009. Jennifer belongs to the Pitjantjatjara people and her traditional land is Mutitjula at the eastern end of Uluru. She has a close connection with the Mutitjula Community and it was there that her family taught her to paint. She loves painting and uses an unrestricted palette with traditional patterns and design integrated with a modern individualistic style to depict her traditional Jukurrpa stories. When Jennifer is not painting she likes to be involved in sport or visiting her family in Areyonga or visiting her sister who lives in Alice Springs.



Judith Nungarrayi Martin

*Warlukurlangu Artists of Yuendumu
Warlpiri*

Judith Nungarrayi Martin was born in 1976 in Alice Springs Hospital, the closest hospital to Yuendumu, a remote Aboriginal community 290 km north-west of Alice Springs in the Northern Territory. Judith comes from a family of artists. Her mother is Helen Nampijinpa Robertson and her grandfather is Shorty Jangala Robertson, both well-known artists who paint for Warlukurlangu Artists. She attended the local school in Yuendumu before studying at Yirara College, an Aboriginal boarding college in Alice Springs. When she finished school she returned to Yuendumu. She moved to Nyirripi in 1991 where she later married a ‘Nyirripi boy’. They have three sons and one daughter.

Judith has been painting with the Warlukurlangu Artists Aboriginal Corporation in Yuendumu, since 1994. As a young child, she would watch her family paint and listen to their stories. Although her production of artwork was initially sporadic – she began to paint full time when she had her sons and daughter. “I wanted to paint the stories to teach my kids”.

Judith paints her father’s Jukurrpa (Dreamings), that include Janganpa Jukurrpa (Brush Tail Possum Dreaming) and Yankirri Jukurrpa (Emu Dreaming). These Dreamings have been passed down through the generations for millennia and relate directly to the land, its features and the animals and plants that inhabit it. She uses an unrestricted palette to develop a modern interpretation of her traditional culture.



Lola Brown

Warlpiri

Lola Nampijinpa Brown was born in ‘Ti-Tree, a small community 193km north of Alice Springs in the Northern Territory. As a child her family moved to Willowra where she grew up and went to school. It is in Mt Allen that Lola married her first husband, to whom she was “promised”. They were married at Mt Allen and had seven children, four boys and three girls. Lola was a regular artist at the Mt Allen art centre.

This art centre has since closed and she now divides her time between Alice Springs and Yuendumu. She has been actively working at Warlukurlangu Arts in Yuendumu since 2002. It was at Yuendumu that Lola met her present husband, Christopher Japangardi Poulson who is also a well-respected artist from that area. Lola paints water dreaming (Ngapa Jurkurrpa) stories associated with Pikilyi (Vaughan Springs). This is a large and important waterhole near Mount Doreen Station. These stories have been passed down to Lola from her mother and aunts – much the same as they have been passed on for thousands of years.



Priscilla Napurrurla Herbert

*Warlukurlangu Artists of Yuendumu
Walpiri*

Priscilla Napurrurla Herbert was born in 1977 in Alice Springs. She attended Yirara College, an Aboriginal boarding college in Alice Springs. As a child, she lived in Areyonga, west of Alice Springs with her mother. Her parents were separated when she was very young. After leaving school Priscilla worked for some time at Uluru. She met Lewis Moneymoon at Uluru and married him shortly after in Alice Springs. They live in Nyirripi and have one daughter born in 2007. Priscilla has been painting with Warlukurlangu Artists Aboriginal Corporation since 2010.

Her country is Tanami Downs, until recently Mongrel Downs Station, located about 700 km north-west of Alice Springs in the NT. It was on Mongrel Downs that her Grandparents died and it is her father’s country and her father’s brother’s, “Uncle Ronnie Lawson’s”, country. Ronnie Lawson was the main spokesperson for the claimant group claiming traditional Aboriginal ownership of Tanami Downs. Priscilla paints her father’s Jukurrpa, (Dreaming), stories that relate directly to her land, its features and animals. When Priscilla is not painting she likes to visit her Mother in Areyonga and her Aunt Jennifer and Uncle Colin in Alice Springs.



Kurun Warun

Gunditjmarra

Kurun Warun was born in 1966. He is a member of the Indigenous Guntijamara tribe and is a descendant from Truganini, of the Tasmanian Nuenonne people. Kurun Warun whose name means ‘Hissing Swan’ lives in the Noosa hinterland in South East Queensland.

He is best known for his exceptional paintings and talent as a didgeridoo musician. He expresses his culture through art and music, and has won international recognition in these fields. Starting at just eight years of age, he has become a sought-after artist; his works are now valuable pieces of collectable Aboriginal art. His paintings have a traditional meaning which is not always immediately discernable, but within the colours, lines and space we are led through an underlying story. Kurun Warun also finds expression through traditional dance and music. Being an accomplished didgeridoo musician he has performed around the world in places as far flung as Italy and Korea. He played a role in the Sydney 2000 Olympic games as a traditional artist, has appeared on NBC in the United States and before Chelsea Clinton, former US President’s daughter.



Kerry Madawyn McCarthy

Wadjigan

Kerry Madawyn McCarthy was born at Nauiyu Nambiyu in 1975. The daughter of an Irish father and Aboriginal mother, and sister of well-known artist, Helen McCarthy Tyalmuty, Kerry was brought up in the Daly River community, learning the ways of non-Indigenous society, while maintaining a deep respect for and understanding of Aboriginal laws and traditions of her country. Kerry paints because she loves doing it! There is such a strong connection with her grandparents when she is working on her art and she feels that she wouldn’t do anything else. Her works have been her passion.

Childhood was spent living a nomadic life as a traditional Indigenous person. This was the everyday life for her ancestors for thousands of years. Her true inspiration is Liman, she is blessed to be able to continue to tell his stories and teach them to her children now.

After moving to Darwin in 1985 and completing her schooling, Kerry moved back to the Daly River where she started to paint. Originally Kerry pursued the traditional style of Aboriginal artists of the area, however, following completion of her education at Bachelor Institute of Advanced Education, her style changed to include subjects more widely associated with Aboriginal tradition. This was also influenced by her grandfather and by spending two years in the bush at her mother’s home country at Bulgul where residents still engage in traditional hunting and gathering activities — each day including fishing, crabbing and gathering of native plants.

Kerry is both innovative and precise in her work, continually exploring new means of expression of her stories of life and tradition from Aboriginal lands in the Top End.



Gordon Barney

Warmun Art Centre
Gija

Gordon Barney was born and grew up on Alice Downs Station. His father taught him stockwork and he became known as a skilled horsebreaker and buckjumper (rodeo rider). When Gordon worked as a stockman, he would often carry with him a saddle bag for his ochre collection. At the end of his mustering shift, he would have a bagful of ochres that he sourced from riding through his country. Whilst working on Mabel Downs Station, Gordon met Shirley Purdie, who later became his wife. Shirley is a well known senior Warmun artist who encouraged Gordon to paint his country. He started painting in 1998 when Warmun Art Centre commenced operation, often painting various hill lines located in his traditional country. Barney's sense of concentration and focus on country are often reflected in these landscapes. Gordon is well known in the Warmun Community as a strong law and culture man and as an important ceremonial dancer.



Evelyn Malgil

Warmun art Centre
Gija

Evelyn Malgil was born in Derby and moved to Warmun when she was ten. Evelyn went to high school in the town of her birth and then returned to Warmun. Evelyn worked on Bedford Downs cattle station with her husband Norman Echo. Evelyn cooked, while Norman was the head stockman. Bedford Downs Station is located southwest of Warmun Community. It is Norman's traditional country. Following her return, Evelyn has remained in Warmun where she now lives with her five children and her family.



Arone Meeks

Kuku Midigi

Arone Meeks has had both a traditional and formal education, having been taught by his grandfather and other relatives before going to study at the City Art Institute in Sydney. He later returned to Queensland to study with various tribal Elders, including those of the Lardil people of Mornington Island.

Meeks values this combination of training and experience; his work employs both traditional images and themes arising out of this concern with the issue of land rights, sexuality, cultural values and belonging to place. A founding member of Boomalli Aboriginal Artists Co-operative, he won an Australia Council Fellowship to study in Paris and went on to exhibit throughout Europe and North and South America.



April Nulgit

Warmun art Centre
Gija

April Nulgit was born in 1994 and is the daughter of Charlene Carrington, and Wayne Nulgit, who is from the Ngarinyin tribe around Derby. She comes from a big family, the eldest sibling of five brothers and one sister, and went away for boarding school at St Mary's College in Broome.

April comes from a family of artists and did her first ever painting at the age of ten. Her great-grandmother is Betty Carrington, a senior artist in Warmun, and her grandfather, Churchill Cann, who had now passed away. April often visits Texas Downs country with her family, and is told many Ngarrangkarni (dreamtime) stories associated with these places. These become the subjects of her paintings. She likes to go out fishing and camping on the weekends. April wants to be a vet someday.



Julian Oates

Plangermaireener

Julian Oates was born in 1991 and is a Tasmanian Aboriginal artist from Mountain River, south of Hobart. Julian is the direct x7 great-grandson of Chief Mannalargenna (ca. 1770-1835) who was a powerful supreme head warrior and the chief of the Ben Lomond tribe (Plangermaireener).

Julian comes from a family of artists and he was first inspired to paint by his father, Leigh Oates. Julian would watch his father paint and listen to the stories he would tell as he worked his canvas.

At the start of his painting career in 2009 Julian developed his own unique style of painting to express his experiences, his culture and to continue passing on traditional knowledge for future generations. He has produced over 250 works to date. His pieces have sold worldwide and he is gathering interest from national institutions. All of his pieces have titles, but, only some have written stories. He challenges and encourages his audiences to build their own interpretations within his paintings. These stories for Julian come from deep within his psyche and unlike a lot of artists he never has a predetermined vision of what he wants to capture, it simply transpires as he works through the process of creation.

In November 2014 Julian was interviewed by SBS Living Black to feature in their Tasmanian episode. Julian has had five solo exhibitions at Art Mob, Hobart in 2011, 2014, 2016, 2017 and 2018.



Jason Coulthard

Adnyamathanha

Jason is from Port Augusta, South Australia. Jason's Indigenous grandfather is of the Adnyamathanha people and his grandmother is of the Yankatjara people.

He has lived the majority of his life in South Australia and spent time in Western Australia and New South Wales, where he currently resides. Jason has had no formal training in art. He is influenced by past and present artists from all walks of life and cultures and strives to perfect his own style.

Native flora, fauna, and knowledge of the Adnyamathanha land and the need to preserve nature are a constant theme within his work. His work is strong, detailed, and would not be described as traditional Aboriginal art. The technique is fine pen work and dynamic digital designs. His work is here to encourage the audience to reflect on the ancestor's balance with nature and preserve a dying language.

Jason wants to leave a mark on the art world that is unique and encourage other Indigenous cultures to learn their stories and knowledge and preserve it in their own way.



Bronwyn Bancroft
Bundjalung

Bronwyn Bancroft is a proud Bundjalung Woman and Artist.

Bronwyn has been exhibiting nationally and internationally for over three decades.

Collections that have acquired her work include National Gallery of Australia, Macquarie University, Art Gallery of New South Wales, Art Gallery of Western Australia, International House, University of Sydney, Parliament House Art Collection, State Library of New South Wales, State Library of Victoria, Australian Museum and Artbank, as well as in overseas collections such as Newark Museum USA, Prime Minister of Turkey, The Kelton Foundation USA, Volkerkunde Museum, Germany and Westpac USA.

Bronwyn holds positions in the following organisations, Arts Law, Australian Indigenous Mentoring Experience (AIME), Commonwealth Bank RAP Committee and her own company, Designer Aboriginals Pty Ltd established 1985 (Director).

Bronwyn has a Diploma of Visual Arts from Canberra School of Art, two Masters degrees, one in Studio Practice and the other in Visual Art, University of Sydney. Bronwyn is attempting to complete her Creative Doctorate in 2018.



Vanessa Nampijinpa Brown
Warlukurlangu Artists of Yuendumu Warlpiri

Born in Alice Springs in 1967, Vanessa lives mainly in Adelaide. She is a Walpiri woman of the Nampijinpa Sub-section.



Arkeria Rose Armstrong
Gamilaraay

Arkeria Rose Armstrong, a vibrant young Gamilaraay artist, was born in Ceduna, South Australia in 1988. Arkeria now lives in Bendigo, Victoria with her partner and their daughter. Art has always been a part of Arkeria’s life.

Her middle name comes from her grandmother Rose Fernando who has since sadly passed away. Rose Fernando was a Gamilaraay Elder and one of the last sand painters in northern NSW. She had a significant influence on Arkeria, both in her daily life and now, years later, in her art. Arkeria credits her grandmother and her mother for encouraging her to develop a strong connection to Culture and a strong personal identity. Women are intrinsically linked to the stories portrayed in her artwork. Women telling stories, sharing ideas and knowledge is what Arkeria has known all her life and this can be seen in her art.

Arkeria’s childhood was spent travelling and living in outback Australia with her family due to her father’s job as a gold prospector. “Having the time to learn in quiet spaces in some of Australia’s most picturesque country was a blessing”, Arkeria says. The experience gave her the strength to focus on her inner feelings so she can express the heartache of losing her grandmother and her own sense of self within her paintings. She believes art is a healing force that connects past and present.

Her grandfather, Don Briggs, a Yorta Yorta Elder and artist, also strongly influences her. He has taken on a mentor role and is supporting her to paint “her way”. Painting with acrylic on canvas allows her to use a range of colours that represents her Country and the stories and knowledge.



Frances Belle Parker
Yaegl

Frances Belle Parker is a proud Yaegl woman, painter and installation artist from Maclean, New South Wales. She is deeply inspired by her Mother’s land (Yaegl land) and the Island in the Clarence River that her Mother grew up on, Ulgundahi Island.

She came to prominence after winning the Blake Prize in 2000 making her the youngest ever winner and the first Indigenous recipient in the prize’s history.

From 2005 to 2011 Parker was a finalist in the NSW Indigenous Parliament Art Award. Frances was also a finalist in the prestigious 2006 Telstra National Aboriginal and Torres Strait Islander Art Award. During 2010, Frances took part in two international residencies, two weeks in Andorra, shortly followed by ten weeks throughout China. In 2014 a self-titled publication was published by ArtSpace in Sydney.

Frances makes up one half of the partnership Dyinda Designs (est 2016), with her cousin and fellow artist Jessica Birk. Together they have created a range of unique products which highlight their passion for art, their Yaegl culture and their family. Frances completed a BFA through UNSW, and a BVA (Honours) and a Masters of Indigenous Studies (Wellbeing) both through Southern Cross University.

‘I am inspired by the Yaegl Landscape and those stories, which were shared with me, and passed down from our old people. It is my responsibility to document these stories and to map our landscape, in doing so I am making a valuable resource for my children and all of the younger Yaegl mob.’



Brian Robinson
Maluyligal and Wuthathi

Brian Robinson is of the Maluyligal and Wuthathi tribal groups of the Torres Strait and Cape York Peninsula and a descendant of the Dayak people of Malaysia. Born on Waiben (Thursday Island) and now Cairns-based, Robinson is known for his printmaking, sculpture and public art. His work has featured in many exhibitions nationally and internationally.

Robinson is an artist of significant merit, who steps outside existing preconceptions of the Indigenous artist, to forge an individual career. He provides a strong role model with his ability to meld contemporary influences and cultural knowledge, broadening and extending the popular understanding of Indigenous art.

Brian spent fifteen years as a curator at Cairns Regional Gallery and more recently undertook a residency at the Djumbunji Press KickArts Fine Art Printmaking studio. Brian’s images have evolved from a planar surface into three-dimensional forms. Similarly, the motifs used freely in his linocuts, etchings and sculptures are profuse – ranging from images of Astro Boy, USB flash drives and super heroes to pearl shell pendants, marine creatures and renaissance figures. He draws from travel experiences, focussing on details of architecture as well as mythology from other cultures to create parallels with his Indigenous knowledge systems.

Robinson’s major public art installations have contributed significantly to the environs of Cairns. They include his iconic stainless steel woven fish sculptures in the Cairns Esplanade Lagoon and more recently Reef Guardian, a monumental sculpture focusing on the Great Barrier Reef.

The tropical marine environment and its inhabitants are an essential part of his life, culture and art, imbued with the customs, traditions and lifestyles of the Aboriginal and Torres Strait Islander peoples of Far North Queensland.



Lynette Riley
Wiradjuri and Gamilaroi

Lynette Riley is a Wiradjuri & Gamilaroi woman from Dubbo and Moree. Lynette trained as an infants/primary teacher after completing her HSC at Dubbo High School. Lynette is a senior lecturer at the University of Sydney and has recently completed her PhD.

Lynette is also an artist having presented her Kangaroo Skin Cloaks – a traditional Aboriginal art form - at several exhibitions since 2012. The first exhibition was with her sister Diane Riley-McNaboe in a joint exhibition ‘The Dhaga Ngiyanhi Gnan.girra - Where We All Meet Exhibition’ held in at the Western Plains Cultural Centre, Dubbo, NSW in 2012. At this exhibition Lynette presented her Kangaroo Skin Cloaks, a Possum Skin Blanket made with her sister and Diane’s feather headdresses and belts; Lynette has also a photographic journal of Diane’s work. Lynette and Diane have also taken this exhibition to Orange, Lithgow, and Sydney University’s Macleay Museum.

Since 2012 Lynette has participated in other exhibitions, such as: the Parliament of NSW Aboriginal Art Prize 2013, which had a regional tour; the Mossman Art Gallery, Bungaree Exhibition 2012; the Cross Art Future Feminist Archive Project, 2016.

Lynette does not exhibit in many places; she rather concentrates on making cloaks for family and commissioned cloaks. In all cases following the making of the cloaks, Lynette photographs them individually and with owners wearing their cloaks in places of significance to them; plus, an interview is held with the cloak owners on the relevance of the cloaks to them. Some of these interviews have been included in the ‘The Dhaga Ngiyanhi Gnan.girra - Where We All Meet Exhibition’.

Lynette is working toward a greater understanding of Aboriginal cultural practices.

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