



YIWARRA KUJU

La terre de la Canning Stock Route

Une exposition itinérante réalisée par le National Museum of Australia
et prêtée par l'ambassade d'Australie en France

To tell our story to the world, we do it by painting.

Pour raconter notre histoire au monde, nous peignons.

Clifford Brooks, artiste aborigène, 2007

EN HAUT: KUNKUN 2008
PAR NORA NANGAPA, NORA WOMPI, BUGAI
WHYLOUTER ET KUMPAYA GIRGABA - MARTUMILI
ARTISTS
NATIONAL MUSEUM OF AUSTRALIA

**national
museum
australia**

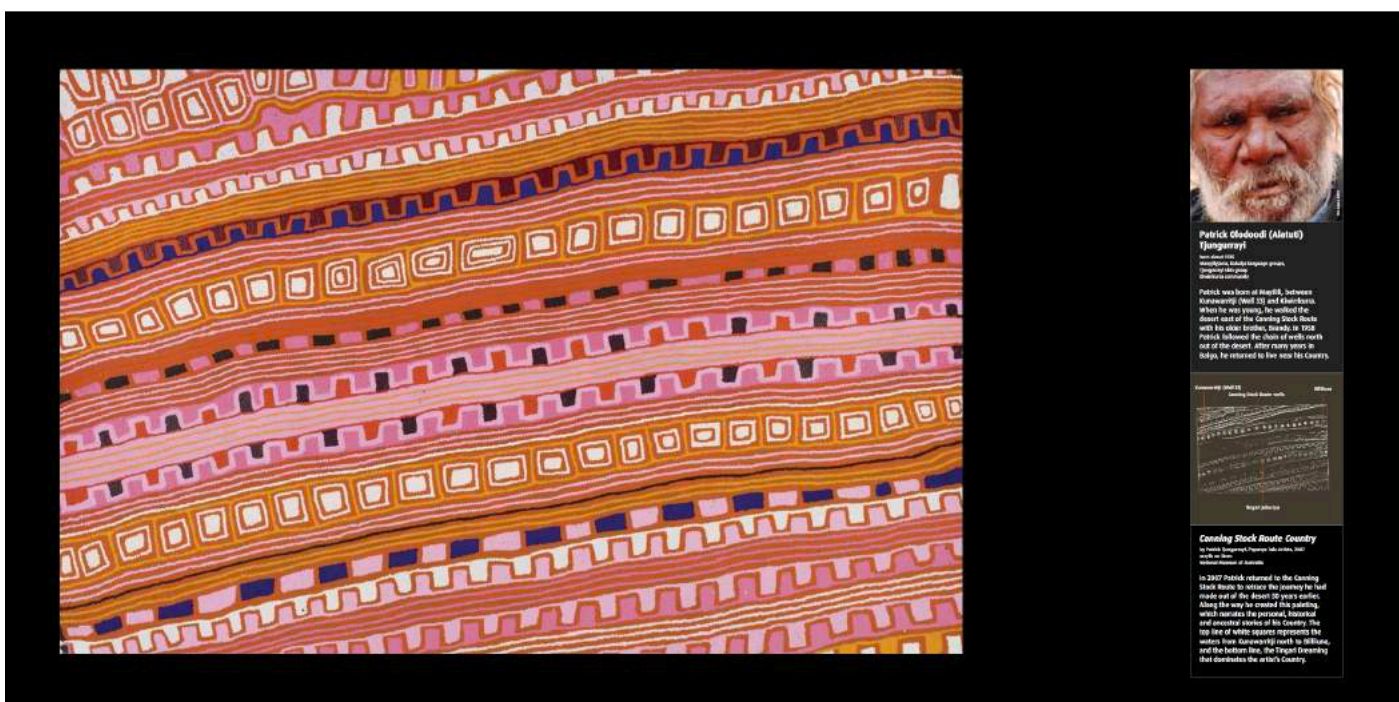


CONVOI DE VÉHICULES 2007
PHOTOGRAPHIE DE MORIKA BILJABU

Yiwarra Kuju est une exposition itinérante développée par le plus important musée d'histoire australien, le National Museum of Australia. Elle présente des reproductions sur panneaux d'œuvres contemporaines majeures de la Canning Stock Route.

Yiwarra Kuju : La terre de la Canning Stock Route a pour objectif de faire découvrir au public les univers artistiques, culturels et naturels des populations aborigènes des déserts isolés de l'Australie.

L'exposition prêtée par l'ambassade d'Australie en France est composée de 14 panneaux dont 11 reproduisant les œuvres majeures créées sur cette route, ainsi que leurs artistes.



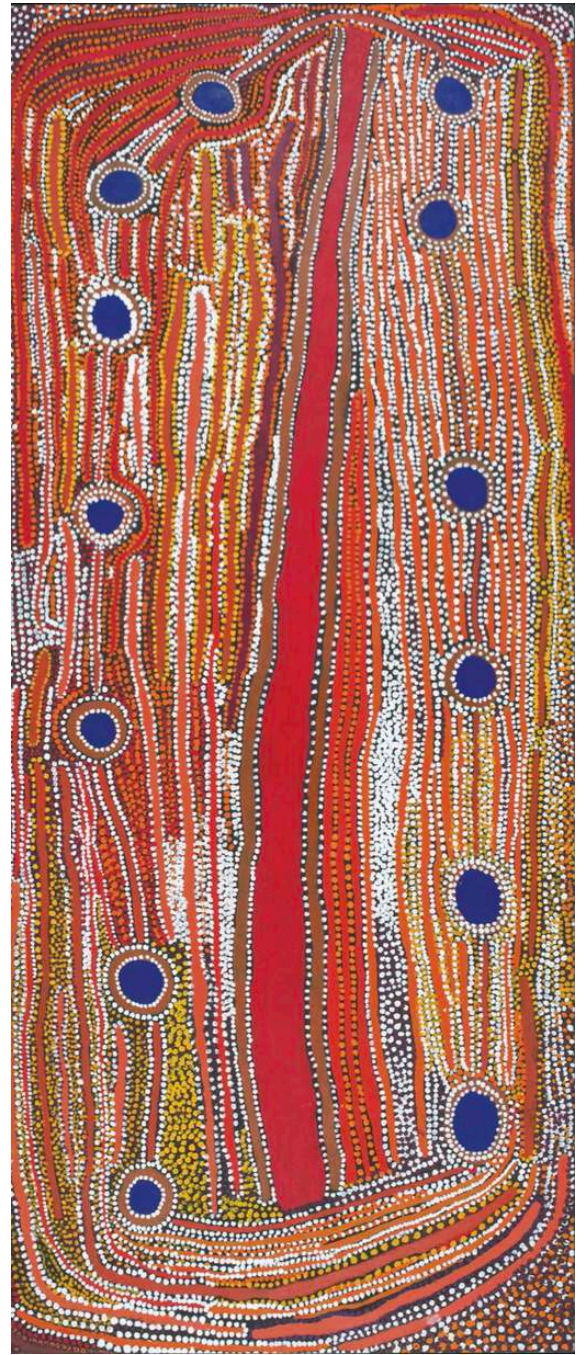
CANNING STOCK ROUTE COUNTRY 2007
PAR PATRICK TJUNGURRAYI - PAPUNYA TULA ARTISTS
NATIONAL MUSEUM OF AUSTRALIA
PANNEAU 3 DE L'EXPOSITION

Contexte

La route dont il est question dans cette exposition est la Canning Stock Route qui s'étend sur près de 1800 km et qui traverse dans son coeur le désert de l'Australie Occidentale.

Cette route a été construite il y a plus d'une centaine d'années dans le but de faire traverser le bétail des pâturages du nord aux marchés de boeufs situés au sud du pays. C'est par elle que les Aborigènes ont rencontré les premiers colons européens. Ce fut l'une des routes de transhumance les plus longues au monde, et elle traverse encore les zones les plus arides habitées par l'homme.

L'histoire de la Canning Stock Route est celle d'une route ayant traversé et changé de façon permanente le mode de vie aborigène dans le désert. Elle sert aussi de fondement aux récits de l'*Outback* (arrière-pays) australien. Cette route nous aide encore à comprendre l'un des renouvellements artistiques les plus importants de l'histoire de l'art moderne et contemporain : celui de l'art aborigène du désert.



MINYIPURU 2008
PAR NORA NANGAPA - MARTUMILI ARTISTS
NATIONAL MUSEUM OF AUSTRALIA



**CARTE MONTRANT L'ÉTENDUE DE
LA CANNING STOCK ROUTE
ALLANT DE WILUNA À HALLS
CREEK**

L'exposition

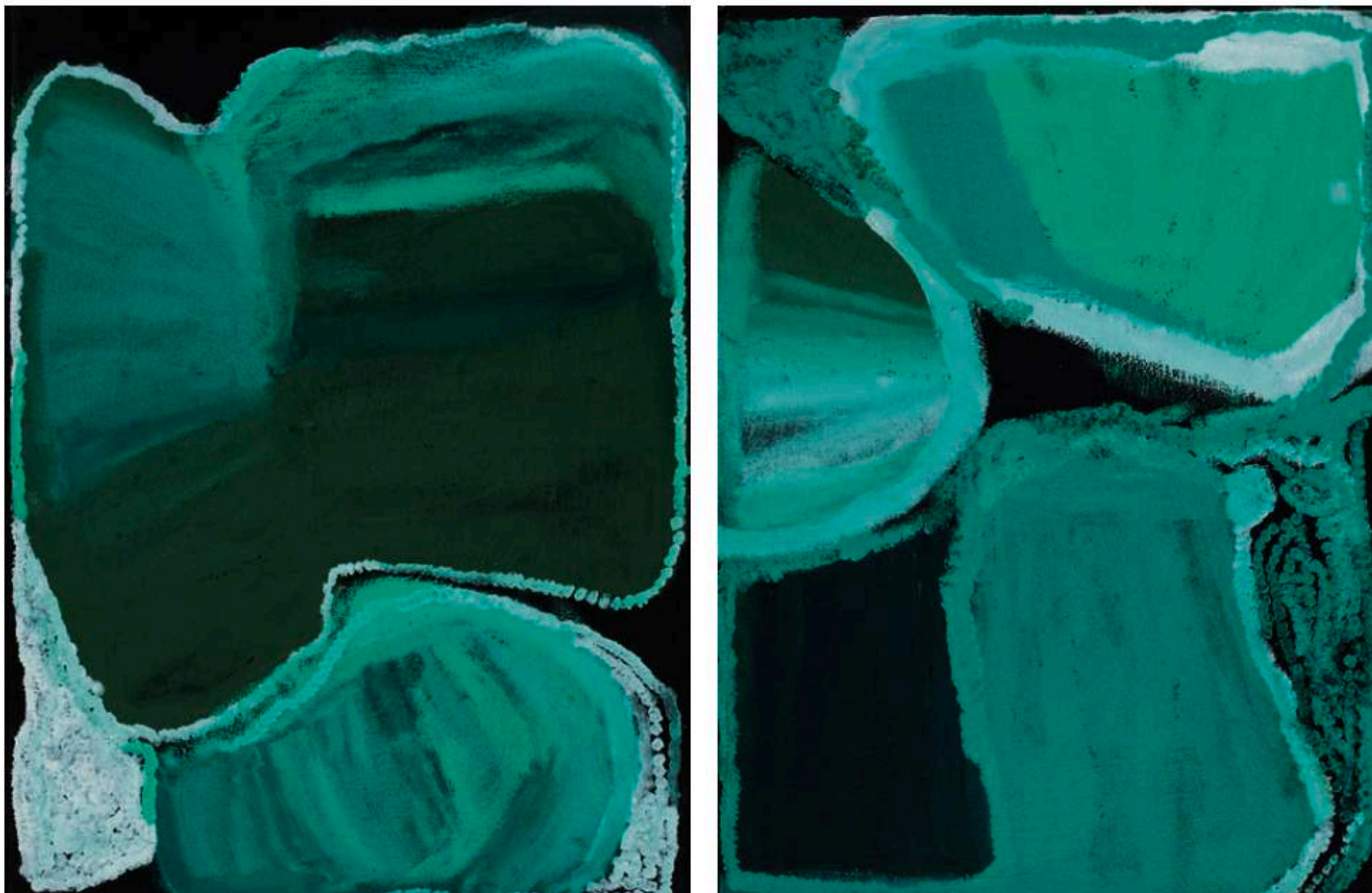
L'exposition *Yiwarra Kujju* s'organise autour de la reproduction sur panneaux de 11 tableaux clés de la collection de la Canning Stock Route Collection, et présente les oeuvres d'artistes aborigènes renommés, parmi lesquels Georgina Brown, Patrick Tjungurrayi, Billy Atkins, Jan Billycan et Helicopter Tjungurrayi.

L'exposition offre un panorama des peintures contemporaines du désert mais raconte aussi l'histoire de ces artistes. Elle permet au public de comprendre comment une forme d'art contemporain a pu émerger de la plus ancienne culture encore vivante au monde.

Les artistes

L'exposition permet de revenir sur l'impact de l'histoire de la Canning Stock Route sur le monde aborigène. Elle présente les vies extraordinaires de ces personnes ayant quitté leur vie de chasseur-cueilleur pour devenir, en l'espace de quelques décennies seulement, des artistes de renommée internationale.

Dans les années 1950-1960, ces artistes étaient encore des nomades dans le désert, avec peu ou pas de contact avec les Européens. Les oeuvres de cette exposition relatent l'histoire des premiers contacts de ces artistes aborigènes avec les hommes blancs autour de la Canning Stock Route.



KIRIWIRRI 2008
JAN BILLYCAN - YULPARIJA ARTISTS
NATIONAL MUSEUM OF AUSTRALIA

L'expérience du visiteur

Les panneaux de *Yiwarra Kuju* reproduisent les magnifiques tableaux d'art abstrait du désert. L'exposition peut être appréciée pour la seule beauté de ses oeuvres mais va plus loin en utilisant l'art pour attirer l'attention du public sur l'histoire de ces artistes aborigènes.

L'exposition peut être appréciée à plusieurs niveaux et est conçue pour stimuler les visiteurs curieux, n'ayant que peu ou pas de connaissances sur l'art aborigène australien ou leur histoire, ainsi que les visiteurs déjà informés sur le sujet.

L'exposition est destinée à un public large, des amateurs des beaux-arts aux connaisseurs de l'histoire australienne et de l'art aborigène.



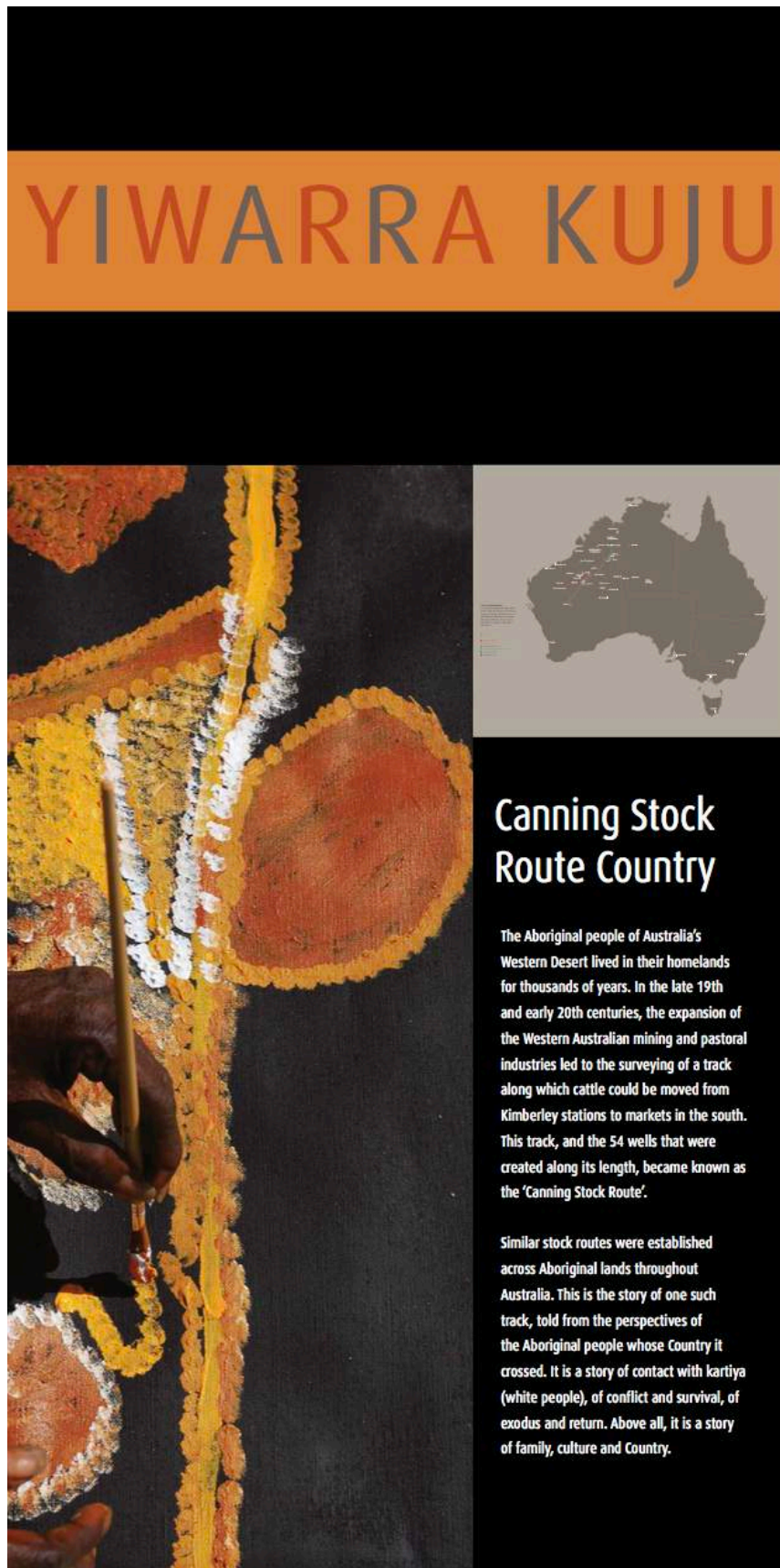
HELEN HILL SUR LA CANNING STOCK ROUTE 2007
PHOTOGRAPHIE DE TIM ACKER



MARTUMILI NGURRA 2009
KUMPAYA GIRGARBA, JAKAYU BILJABU, NGAMARU BIDU,
THELMA JUDSON, NOLA TAYLOR, JANE GIRGABA MARTUMILI
ARTISTS
NATIONAL MUSEUM OF AUSTRALIA
PANNEAU 4 DE L'EXPOSITION

ANNEXE

Panneau 1 : Présentation




YIWARRA KUJU

Canning Stock Route Country

The Aboriginal people of Australia's Western Desert lived in their homelands for thousands of years. In the late 19th and early 20th centuries, the expansion of the Western Australian mining and pastoral industries led to the surveying of a track along which cattle could be moved from Kimberley stations to markets in the south. This track, and the 54 wells that were created along its length, became known as the 'Canning Stock Route'.

Similar stock routes were established across Aboriginal lands throughout Australia. This is the story of one such track, told from the perspectives of the Aboriginal people whose Country it crossed. It is a story of contact with kartiya (white people), of conflict and survival, of exodus and return. Above all, it is a story of family, culture and Country.

Panneau 2 : Jarran Jan Billycan





Jarran Jan Billycan
 born about 1948
 Warlpiri, Anangu Pitjantjatjara, Central Desert, Northern Territory
 Warlpiri community

Jarran grew up around the Pastoral leases. She has strong ties to Kalbarri, the Country of her father's clan and the place where she was born in the 1940s. She was picked up by extended family members and taken to Warlpiri, where she lives today. Jarran is a respected woman (Jardakarra woman) and has been painting since 2000. She returned to her Country for the first time in 2016.

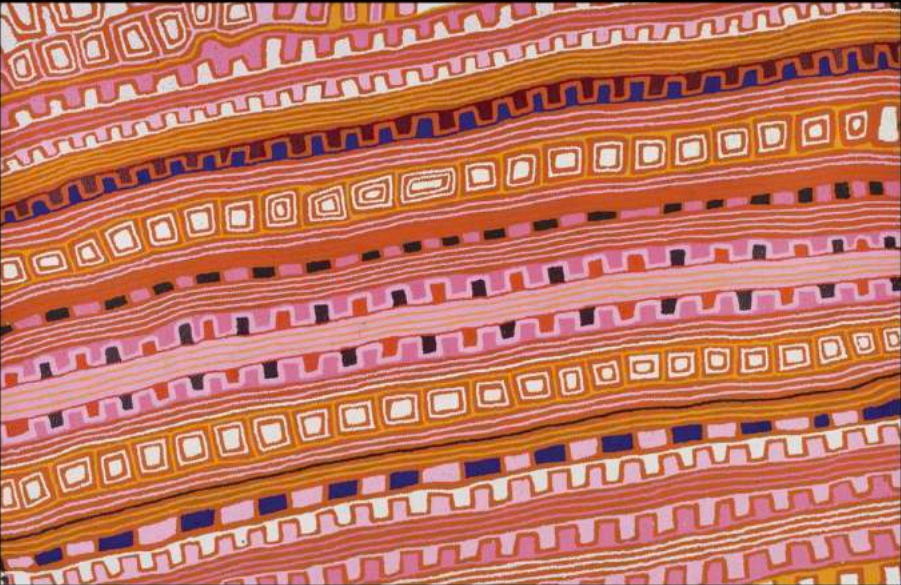



Kalbarri
 An Anangu Warlpiri name, the name of the Country of Jarran.

This is the distribution of my father's clan. The people in our clan are also called Kalbarri.

Kalbarri is the name of the Pastoral leases, a chain of salt lakes that runs for hundreds of kilometers. Interestingly the rock cycle map and Kalbarri is home to people from Yarlpani, Wangkapani, Manjiripitji, Wangkapani, Kamala and Jarlpani language groups.

Panneau 3 : Patrick Tjungurrayi





Patrick Olwoodi (Alatutji) Tjungurrayi
 born about 1925
 Warlpiri, Anangu Pitjantjatjara, Northern Territory
 Warlpiri community

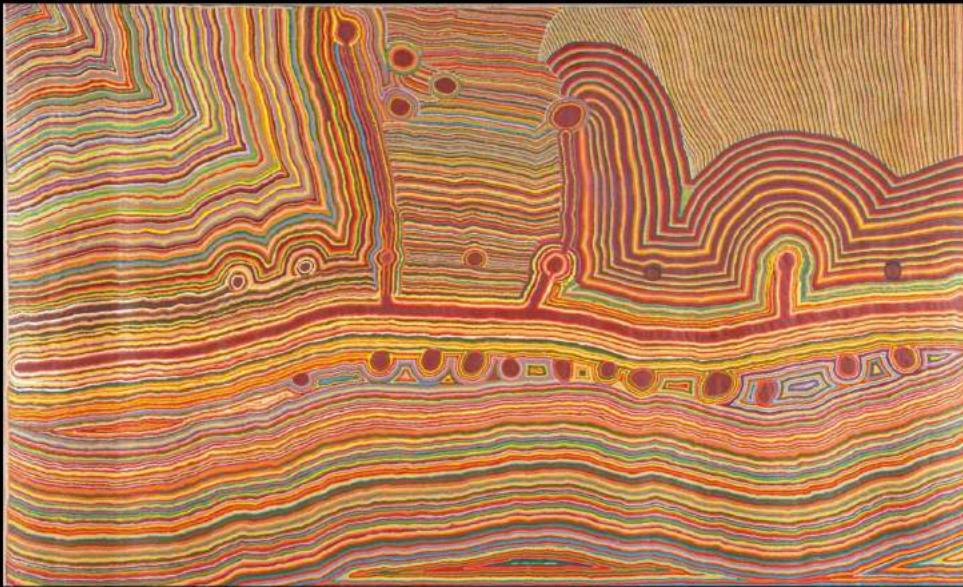
Patrick was born in Anangu, Northern Territory (South 25) and Chinlupa. When he was young, he worked the desert out of the Country Stock Route with his older brother, Brady. In 1970 Patrick followed the Stock of north north out of the desert. After many years in 1980, he returned to live with his Country.



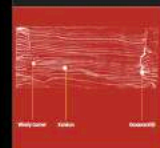
Country Stock Route
 An Anangu Warlpiri name, the name of the Country of Patrick.

In 2007 Patrick returned to the Country Stock Route to return the journey he had made out of the desert to his people. Along the way he created this painting, which illustrates the journey, the people, the land and the stories of his Country. The top line of white squares represents the water that runs north to the north, and the bottom line, the yellow line that represents the desert that separates the north Country.

Panneau 4: Kumpaya Girgaba



Kumpaya Girgaba
Kumpaya Girgaba was born near Wadcharran. For many years he has family contact with Wadcharran, but especially they meet to fight long distances to join their relatives. One of the first people in the Wadcharran community to begin painting, Kumpaya is now a respected law man and cultural leader. His skill in drawing large collaborative painting projects is widely acknowledged by his peers.



Kumpaya Girgaba
Kumpaya calls this painting *Kumbaly* (Caring track track), but the end is invisible and the process is dominated instead by the rhythm of red, or *Wadcharran*. Despite the small proportions of the painting, and the strong influence on the lines of Aboriginal motifs, there is a clear sense of the artist's language and his vision of his Country.

Panneau 5 : Nora Nangapa



Nyangapa Nora Nangapa

Born about 1916.
Nyangapa (Nangapa) was born in the area of the present-day Nyngan in the north-west of New South Wales.

I was born near Nyngan. We went from Nyngan to Wiradjuri and Kalyakly. They looked after me there as I grew. I went east to Nyngan. Kiny and Pangkapi and kept on going towards Balgo, travelling with the drovers.

After leaving the desert, Nyngapa settled in Balgo. She now lives at Kanyawirri and, like Wonga, points for both Warlayiri and Martumili art centres.



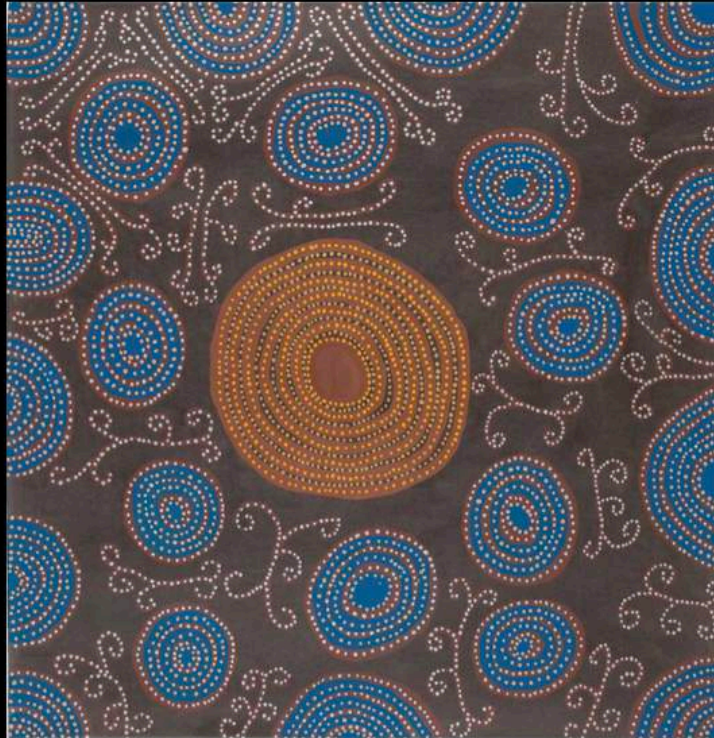
Minyiguru

By Nora Nangapa, Martumili Artists, 2006.
© 2006 by the artist.
Reproduced by permission of the artist.

The man who was chasing the Seven Sisters saw them dancing at Nyngan [TAKI 34], then they went back, flying to Kanyawirri [TAKI 30]. He saw them, 'Oh, where they are at Kanyawirri!' Then he followed them to Pangkapi.

The Seven Sisters or Minyiguru story is one of most important Wiradjuri narratives for Martumili women. When they began painting in 2006, it was the first story they told.

Panneau 6 : Nora Nangapa (2)



Nyangapa Nora Nangapa

born about 1916
Nyangapa is Nyangapa group, Kulkarni skin group
Kunawerri community

I was born near Lipuru. We went from Lipuru to Whopane and Kiyakki. They looked after me there as I grew. I went east to Nyipi, Kinyi and Pangkapi and kept on going towards Balga, travelling with the drovers.

After leaving the desert, Nyangapa settled in Balga. She now lives at Kunawerri and, like Wangi, paints for both Warlayiri and Martumili art centres.



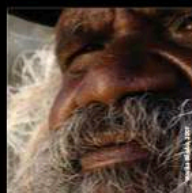
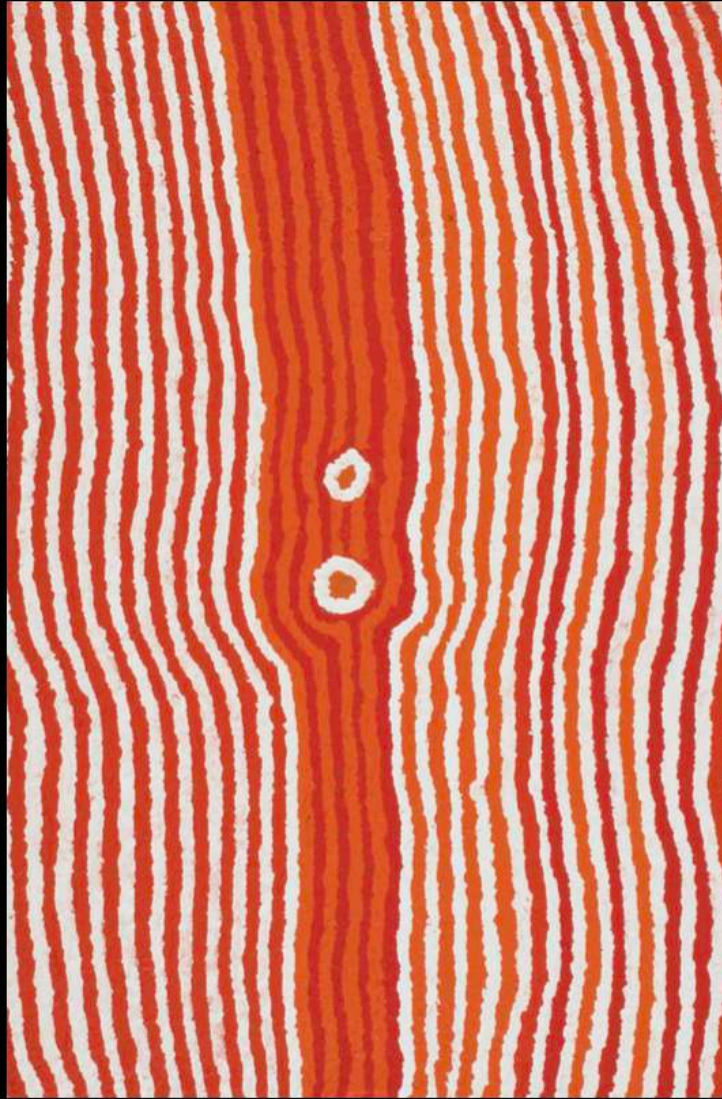
Minyipuru

by Nora Nangapa, Kulkarni skin, 1998
Kalya or Kalya
Kulkarni skin of Kalya

The man who was chasing the Seven Sisters saw them dancing at Nyipi [Wol 54], then they went back, flying to Kunawerri [Wol 33]. He saw them, 'Oh, there they are at Kunawerri!' Then he followed them to Pangkapi.

The Seven Sisters or Minyipuru story is one of most important Jukurpa narratives for Kalya women. When they began painting in 2006, it was the first story they told.

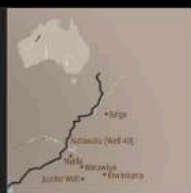
Panneau 7 : Helicopter Tjungurrayi



Helicopter Joey Tjungurrayi

Born about 1927
Murrumbidgee, Kalbarri, Murrumbidgee language group,
Tjungurrayi Aboriginal group
Kulpa community

Helicopter was born at Nyahla, south of
Kapbar Well. As a young boy he fell
seriously ill, and in 1957 was flown out
of the Country by Helicopter to Berlin
and he has lived there ever since, having
become a respected *magapani* (traditional
healer) and artist. He returned to his
Country for the first time in 2000.



Warurwiya

By Helicopter (Tjungurrayi), Warurwiya 2010, 2017
acrylic on linen
National Museum of Australia

*Warurwiya [saw] and Pilalyi rock hole.
I lived around here with my mother and
father. Nyahla is our Country. I was walking
around everywhere in that Country. That
was the last time. [Then] we travelled to
them waterholes on the Canning Stock
Road, and we came closer to Anbarabla.
That's where we saw a helicopter for the
first time.*

Panneau 9 : Helicopter Tjungurrayi (2)



Helicopter Joey Tjungurrayi

born about 1927
member of the Pitjara, Warlthi and Tjungurrayi groups,
Tjungurrayi clan group
Pitjara community

Helicopter was born at Nyakita, south of
Jupiter Well. As a young boy he fell
seriously ill, and in 1957 was flown out
of his Country by helicopter to Darwin,
and he has lived there ever since, having
become a respected mapman (traditional
healer) and artist. He returned to his
Country for the first time in 2006.

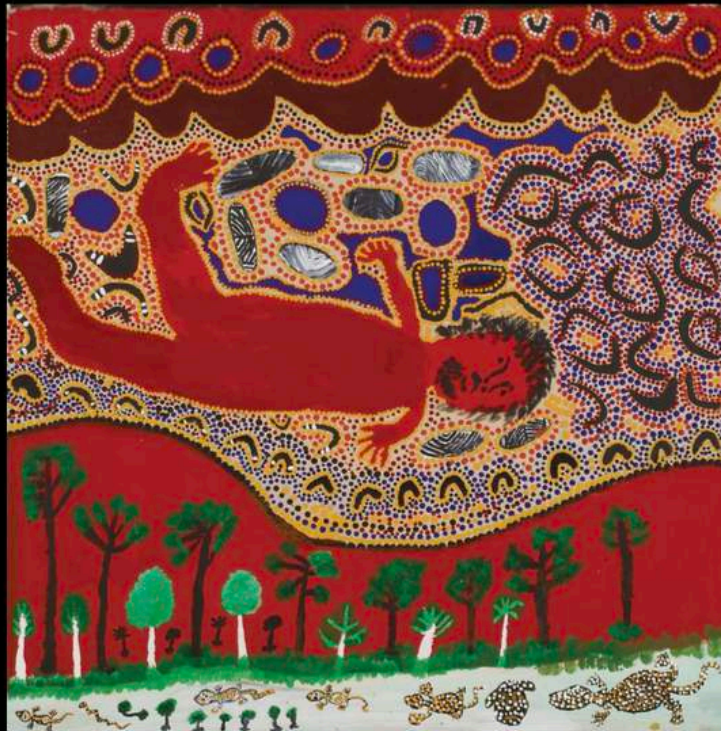


Warurulya

by Helicopter Tjungurrayi, Warlthi artist, 2007
2006, on show
National Museum of Australia

*Warurulya (Jooki) and Pitjara rock hole.
I lived around here with my mother and
father. Nyakita is our Country. I was walking
around everywhere in that Country, that
was the last time. [Then] we travelled to
their waterholes on the Canning Stock
Road, and we came closer to Nyakita.
That's where we saw a helicopter for the
first time.*

Panneau 10 : Billy Atkins



Yankurra Billy Atkins

born about 1940
Palyku language group, Palyku kin group
Palyku country

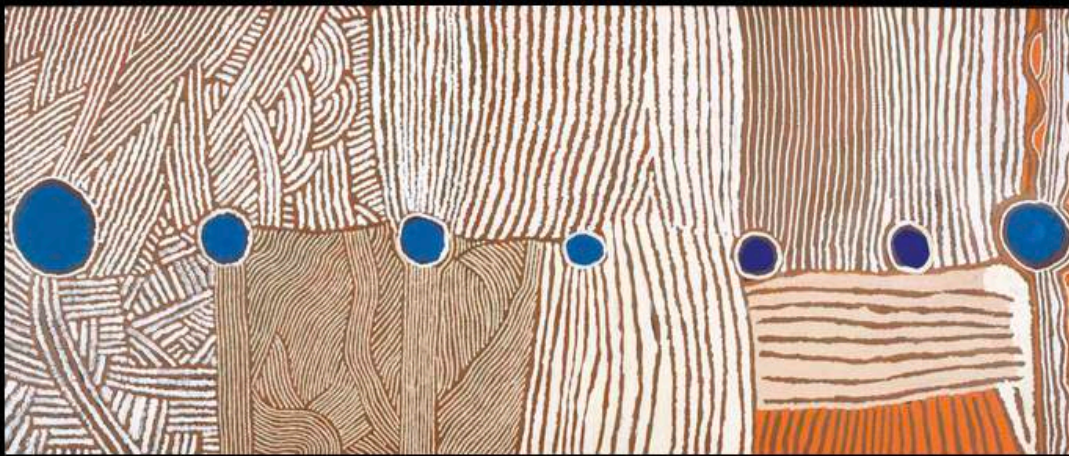
Yankurra was born at Paludi (well 9) on the Carving Stock Route. While he avoided being taken away by missionaries as a child, his sister's story of escape from missionaries was told in the film *Redfern-Proof Fence*. Yankurra now lives at Iqalung, close to his home Country, which includes major sites around the stock route, such as Lake Disappointment, Savory Creek and Jilkam.

Cannibal Story

about 2002
by Billy Atkins, Richard Atkins
with and for his best
friend Richard Atkins

My grandfather went to Lake Disappointment... that [cannibal] woman grabbed his arm and put her very long sharp fingernail through his wrist and paralyzed him. She took him to a group of other cannibals, ready to cook him up to eat. Lucky for him, he got out of there. They were trying to kill him and eat him.

Panneau 11 : Kunkun (2)



Kunkun
by Pitjara and her team. In partnership
with the Pitjara community, 2009
© 2009
The central water in this painting is Kunkun,
a woman's story belonging to the Pitjara people,
in the Pitjara community. This painting is also
significant within the law and contains
elements connected to Pitjara women and
men. After completing this painting,
the artists traveled to Darwin, where they
taught young women the song and dance
for this country.



Panneau 12 : Jewess James



Milkujung Jewess James

Born about 1910.
Milkujung language group, Murrumbidgee community.

My father said, 'I'm not giving you my kids. You might take them to another place.'
Milkujung was born near Parula. When the priest at old Balgo mission attempted to put Milkujung and her sister into school, their father took them to Koorungul.
There Jewess married Majarka's boss, Wimal Jimmy James, and raised a family. Today she is a respected law woman.

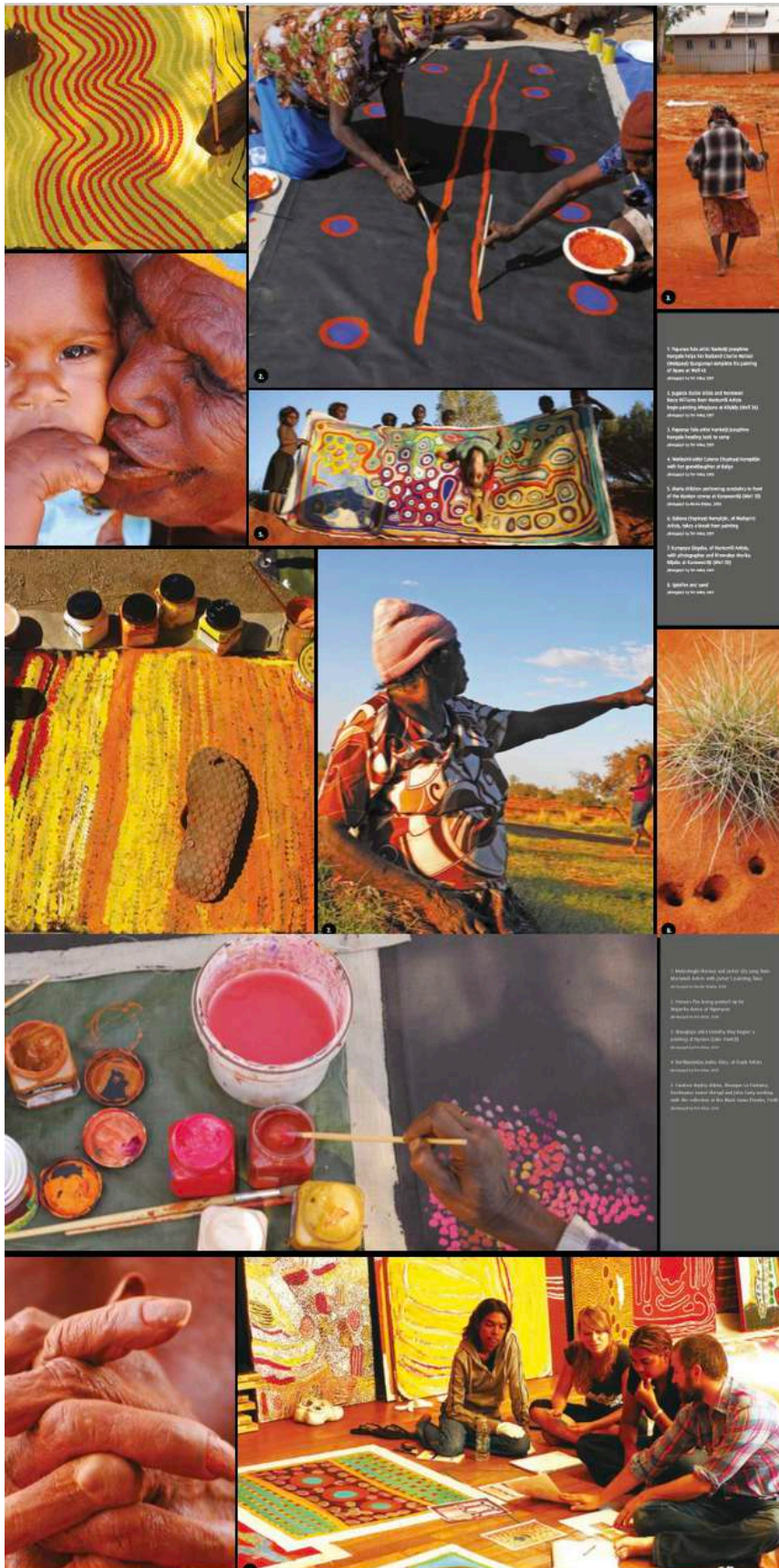


Kufuyal

By Jewess James, Ngura Artika, 2007
Ngura in Central
National Museum of Australia

This is my mother's and grandfather's country, Kufuyal. This is how they sleep in the cold weather. They made woorwoaks out of spinifex and trees, and live in the middle in the cold season.
They killed that bloke for that water Kufuyal. They found him at his own waterhole and killed him. My people always used to see him outside the waterhole, long time ago.

Panneau 13 : Photos



Panneau 14 : Crédits



Prêt de l'exposition

L'exposition se compose de 14 panneaux, dont 11 reproduisant des oeuvres de la Canning Stock Route.

Elle peut être prêtée gracieusement, seuls les frais de transports et l'assurance reviennent à la charge de la partie emprunteuse.

L'exposition est mise à disposition d'organismes publics et agréés, de bibliothèques, de centres culturels, d'établissements d'enseignement et d'associations ou d'entreprises.

Une personne responsable habilitée sera désignée par l'organisme emprunteur pour suivre et formaliser les modalités liées au prêt de l'exposition. Ladite personne aura pour responsabilité de signer, au nom de l'organisme emprunteur, la demande et la convention de prêt.

Caractéristiques des panneaux (présentés en annexe) :

- Impression image contrecollée sur les panneaux Dibond
- Dimension des panneaux : 60 cm de large x 120 cm de longueur
- Panneaux en anglais et en français

Pour compléter l'exposition, l'emprunteur est encouragé à prendre contact avec l'une des nombreuses institutions, collections privées ou galeries, possédant des oeuvres originales venues des neuf communautés situées sur la Canning Stock Route.

Contact:

Service Culturel

Ambassade d'Australie en France

4, rue Jean Rey

75 724 Paris Cedex 15

Courriel : info.paris@dfat.gov.au

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