SOLIDARITY: INScripTIONS FOR THE FUTURE

Winsome Jobling, Djirrirra Wununmurra & Mulkun Wirrpanda

22 June to 27 July 2019
AT THE CROSS ART PROJECTS
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Cover artworks:
- Winsome Jobling, Resilience, 2018, handmade paper, gamba grass, spear grass and abaca with drypoint and stitching, 124 x 52 cm
- Mulkun Wirrpanda, Rakay no 3, 2015, woodcut print from Huon pine block on handmade stringbark paper made by Winsome Jobling, 28.5 x 54.5 cm
- Djirrirra Wununmurra Yukuwa, Yukuwa, 2017, earth pigments on stringy bark, 172 x 67 cm

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These three artist educators deploy botanical illustration to tell stories; they have crossed paths in the context of Nomad Art Projects in Darwin or Buku-Larrngay Art Centre at Yirrkala and have worked on shared projects. Winsome Jobling depicts accelerated climate change and Yolnu artists Djirrirra Wununmurra and Mulkun Wirrpanda deepen knowledge by depicting the songs of sacred places that map the landscape, the relationships between various clans, the forces that act upon and within the environment and the spirit’s path through existence. We are invited in the spirit of solidarity to ‘walk together’, as a cultural dimension related to the yam ceremony or Yukuwa – Djirrirra Wununmurra’s moiety and a metaphor for the renewal of the relationships between Yirritja moiety clans of East Arnhem Land and their land. The invitation to such a ceremony is presented as an object in the form of a yam with strings emanating from it with feathered flowers at the end: a suggestion of the kinship lines which tie groups together.
Winsome Jobling

These works relate to Jobling’s research and collecting of dyes, earth pigments, plant fibres from her local study area of 15 years standing: six hectares of bushland on the outskirts of Darwin where she also and re-seeds and regenerates. Increasingly this “magical place” has become a place to despair as the invasive weed Gamba grass (*Andropogen Gayanus*) extends further or another fridge or pile of building material is dumped. Jobling also made the stringy bark paper for two of Mulkun Wirrpanda’s prints within the exhibition.
Winsome Jobling

Gymn, 2018
Handmade papers; Gamba Grass, Spear Grass and Abaca with watermarks, earth pigments, drypoint and chin colle
70 x 42 cm

Custodian, 2018
Handmade paper; Spear Grass, Banyan and Abaca with watermarks, bushfire ash, drypoint, chin colle and stitching
120 x 60 cm
Winsome Jobling
Guardian, 2018
Handmade papers; Gamba Grass and Abaca with watermarks, drypoint, chin colle and stitching
119 x 42 cm

Winsome Jobling
Resilience, 2018
Handmade papers; Gamba Grass, Spear Grass and Abaca with drypoint and stitching
124 x 52 cm
Djirrirra Wununmurra

Djirrirra Wununmurra (also known as Yukuwa) featured in *Cross Currents: Focus on Contemporary Australian Art*, at the Museum of Contemporary Art in 2007 and followed this by winning the *TOGA Northern Territory Contemporary Art Award* (2008). In 2012 she won Best Bark at the 29th *NATSIAA* with her a new Yukuwa (Yam) motif. Yukuwa is also one of the artist’s personal names and almost a self-portrait: a subject as well as a conceptual tool.

Image: Djirrirra Wununmurra, ‘Yukuwa’, 2017, natural ochres on stringy bark, 172 x 67 cm (Detail)
Djirrirra Wunuŋmurra

Yukuwa, 2017
Natural ochres on stringy bark
81 x 35 cm

Djirrirra Wunuŋmurra

Yukuwa, 2017
Natural ochres on stringy bark
172 x 67 cm
Djirriirra Wunyŋmurra
Yukuwa, 2017
Natural ochres on stringy bark
106 x 41 cm

Djirriirra Wunyŋmurra
Yukuwa, 2018
Natural ochres on stringy bark
153 x 77 cm
Djirirra Wunuŋmurra
Yukuwa, 2018
Natural ochres on stringy bark
116 x 36 cm

Djirirra Wunuŋmurra
Yukuwa, 2017
Natural ochres on stringy bark
137 x 58 cm
Djirrirra Wunuŋmurra
Yukuwa, 2018
Natural ochres on stringy bark
115 x 52 cm

Djirrirra Wunuŋmurra
Yukuwa, 2017
Natural ochres on stringy bark
150 x 50 cm
Djirrirra Wunuŋmurra
Yukuwa, 2017
Natural ochres on stringy bark
106 x 42 cm

Djirrirra Wunuŋmurra
Yukuwa, 2017
Natural ochres on stringy bark
117 x 56 cm
Mulkun Wirrpanda

Mulkun Wirrpanda (b. 1945) is a leader of status. She resides at Dhuruputjpi near Blue Mud Bay in northeastern Arnhem Land and has profound knowledge for the Dhudi-Djapu clan and so featured in *Saltwater: Yirrkala Bark Paintings of Sea Country* (1998), recently re-exhibited at the National Maritime Museum. Her work is now touring in the National Australian Museum’s exhibition *Midawarr / Harvest: The Art of Mulkun Wirrpanda and John Wolseley*. 

Image: Djirrirra Wununmurra, Rakay no 2, 2018, tching on handmade stringy bark paper by Winsome Jobling, 106 x 42 cm (detail)
Djirira Wunuymurra (Left) & Mulkun Wirrpanda (Right)
Photo: Silversalt Photography
Mulkun Wirrpanda
Rakay no 2, 2018
Etching on handmade stringy bark paper by Winsome Jobling
28.5 x 54.5 cm

Djirrirra Wunuŋmurra
Rakay no 3, 2018
Etching on handmade stringy bark paper by Winsome Jobling
28.5 x 54.5 cm
Mulkun Wirrpanda
Dharrangi, 2007
Ochres on stringy bark
146 x 61cm
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