

SOLIDARITY: INSCRIPTIONS FOR THE FUTURE

THE CROSS
ART PROJECTS 

Winsome Jobling, Djirrirra Wununmurra & Mulkun Wirrpanda

22 JUNE TO 27 JULY 2019
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Proudly presented The Cross Art Projects and Buku-Larrnggay Mulka Centre

Exhibition catalogue: Solidarity: Inscriptions for the Future 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 stringybark, 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 (*Andropogon 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.

Previous page: Winsome Jobling, 'Guardian', 2018, handmade paper (Gamba grass and Abaca) with watermarks, dry point, chin colle and stitching, 119 x 42 cm (Detail)



Winsome Jobling

Connections, 2018
Handmade papers;
Gamba Grass, Spear
Grass and Banyan with
drypoint, chin colle and
stitching,
67 x 51 cm



Winsome Jobling

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



Winsome Jobling

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

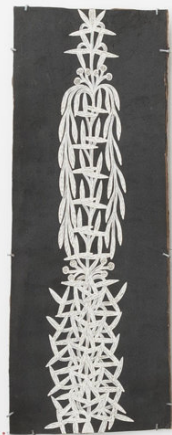
Resilience, 2018
Handmade papers;
Gamba Grass, Spear
Grass and
Abaca with drypoint
and stitching
124 x 52 cm



Djirrirra Wununmurra

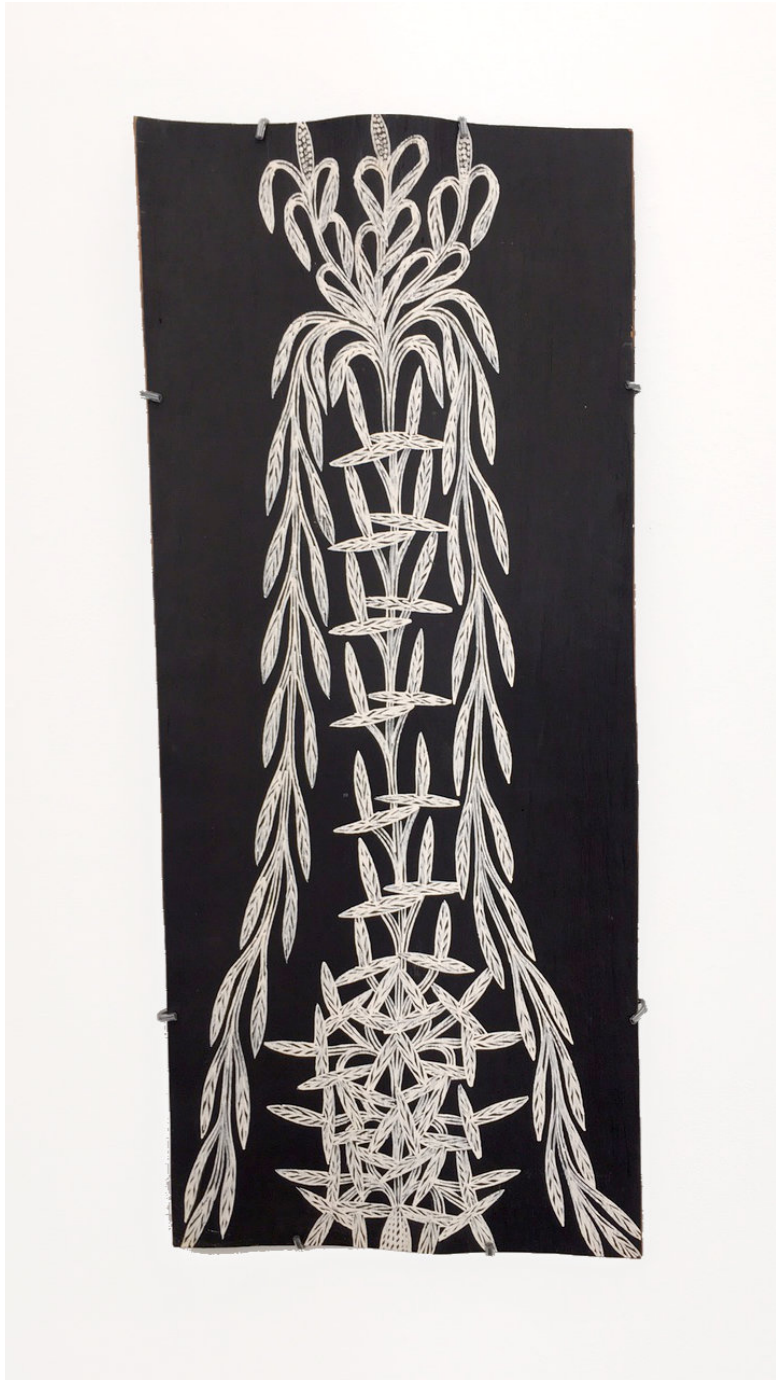
Djirrirra Wununmurra (also known as Yukuwa) featured in *Cross Currents: Focus on Contemporary Australian Art*, at the Museum of Contemporary Art in 2007 and followed this by winning the *TOGA Northern Territory Contemporary Art Award* (2008). In 2012 she won Best Bark at the *29th NATSIAA* with her 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 Wunungmurra

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



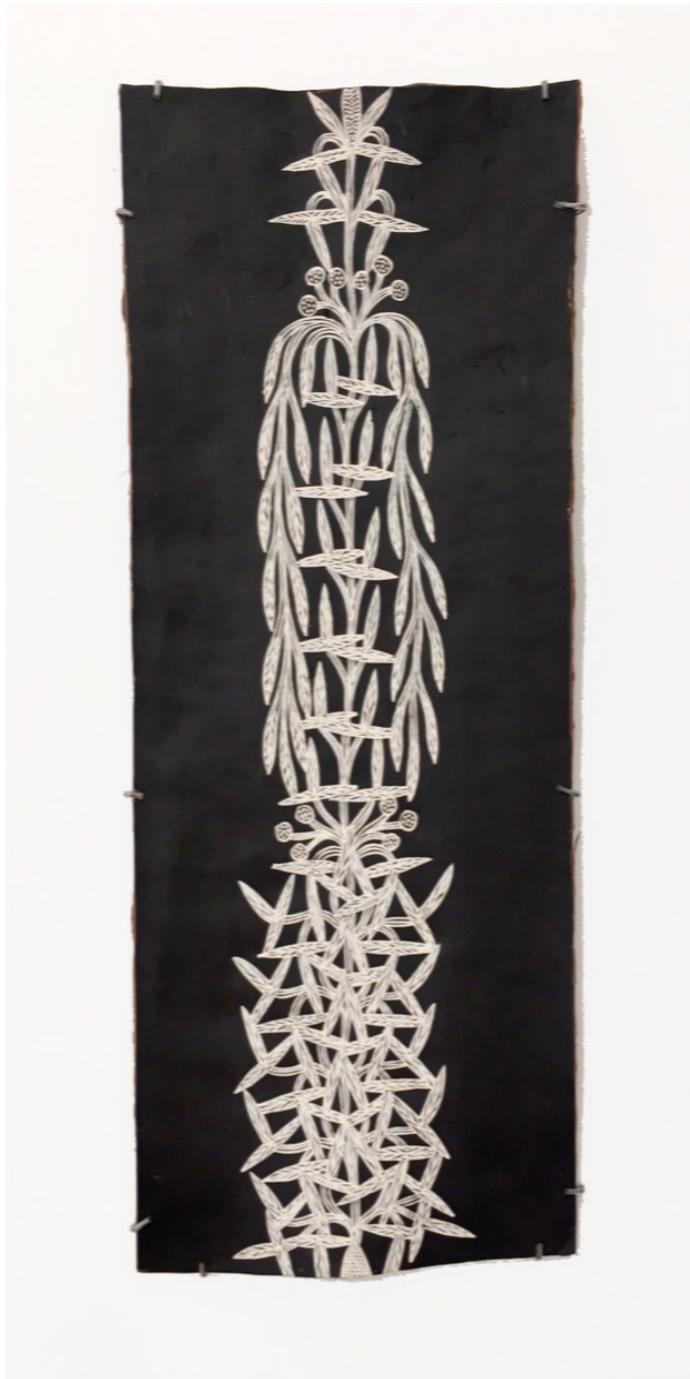
Djirrirra Wunungmurra

Yukuwa, 2017
Natural ochres on
stringy bark
172 x 67 cm



Djirrirra Wunungmurra

Yukuwa, 2017
Natural ochres on
stringy bark
106 x 41 cm



Djirrirra Wunungmurra

Yukuwa, 2018
Natural ochres on
stringy bark
153 x 77 cm



Djirrirra Wunungmurra

Yukuwa, 2018
Natural ochres on
stringy bark
116 x 36 cm



Djirrirra Wunungmurra

Yukuwa, 2017
Natural ochres on
stringy bark
137 x 58 cm



Djirrirra Wunungmurra

Yukuwa, 2018
Natural ochres on
stringy bark
115 x 52 cm



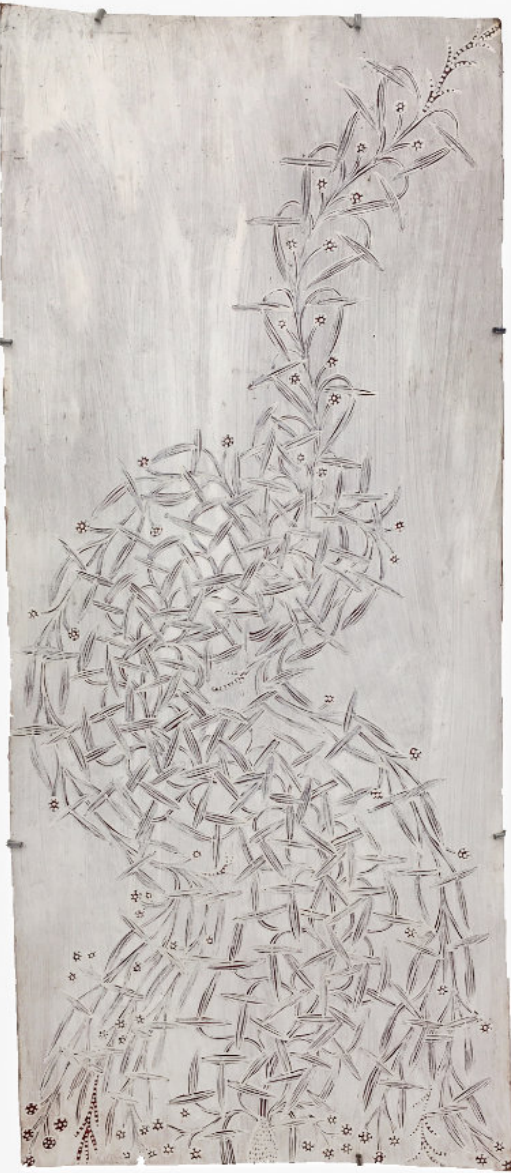
Djirrirra Wunungmurra

Yukuwa, 2017
Natural ochres on
stringy bark
150 x 50 cm



Djirrirra Wunungmurra

Yukuwa, 2017
Natural ochres on
stringy bark
106 x 42 cm



Djirrirra Wunungmurra

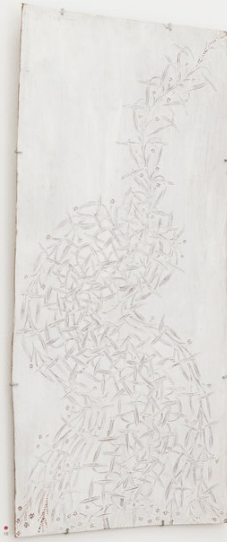
Yukuwa, 2017
Natural ochres on
stringy bark
117 x 56 cm





Mulkun Wirrpanda

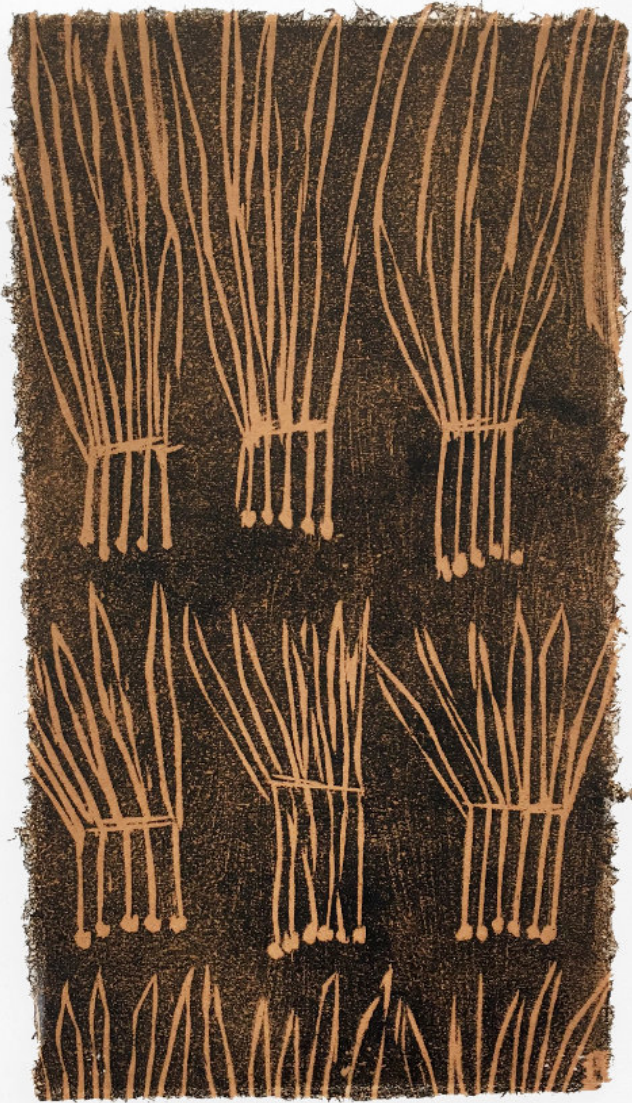
Mulkun Wirrpanda (b. 1945) is a leader of status. She resides at Dhuruputjpi near Blue Mud Bay in northeastern Arnhem Land and has profound knowledge for the Dhudi-Djapu clan and so featured in *Saltwater: Yirkala Bark Paintings of Sea Country* (1998), recently re-exhibited at the National Maritime Museum.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



Djirrirra Wunungmurra (Left) & Mulkun Wirrpanda (Right)
Photo: Silversalt Photography

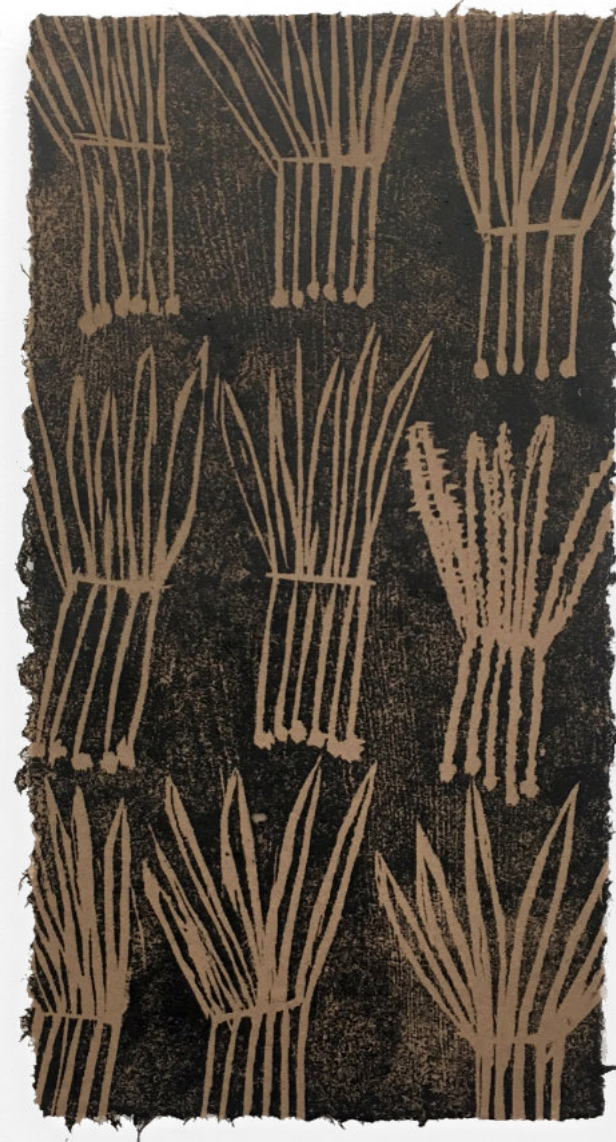
Mulkun Wirrpanda

Rakay no 2, 2018
Etching on handmade
stringy bark paper by
Winsome Jobling
28.5 x 54.5 cm



Djirrirra Wunungmurra

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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