



# 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**

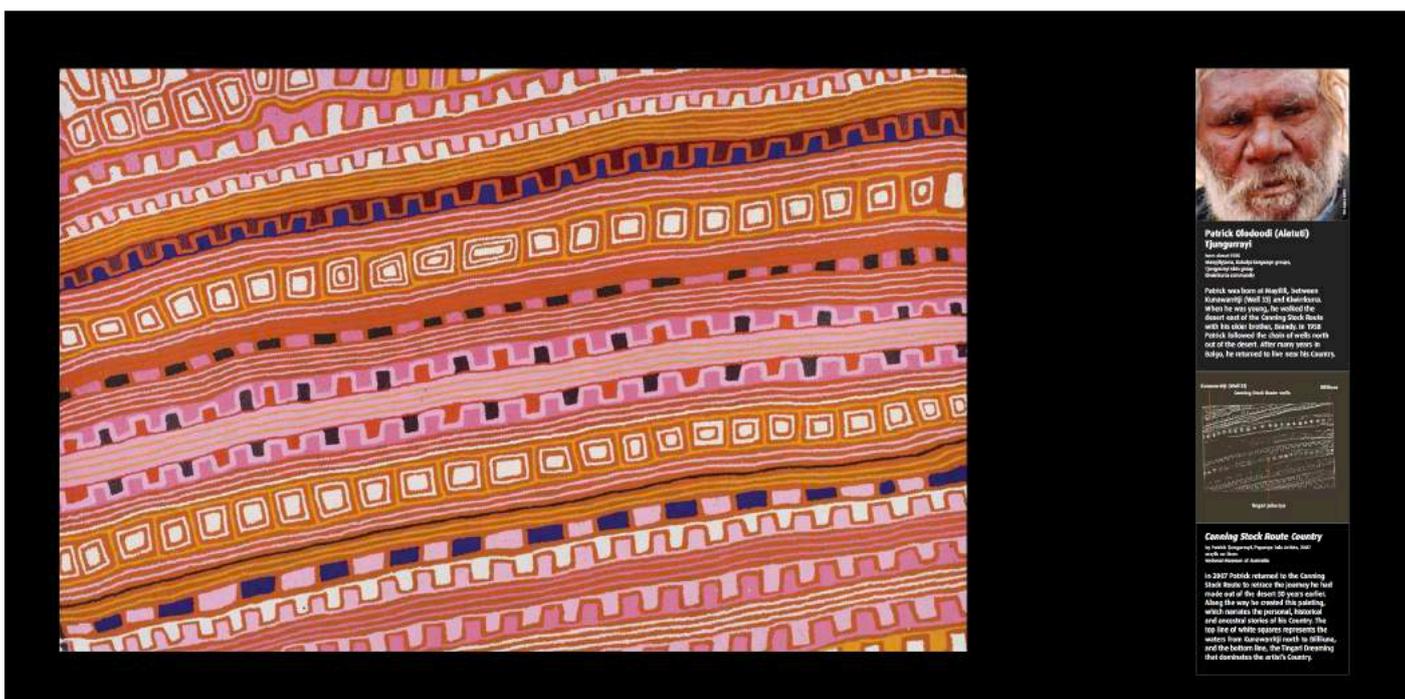


CONVOI DE VÉHICULES 2007  
PHOTOGRAPHIE DE MORIKA BILJABU

*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.



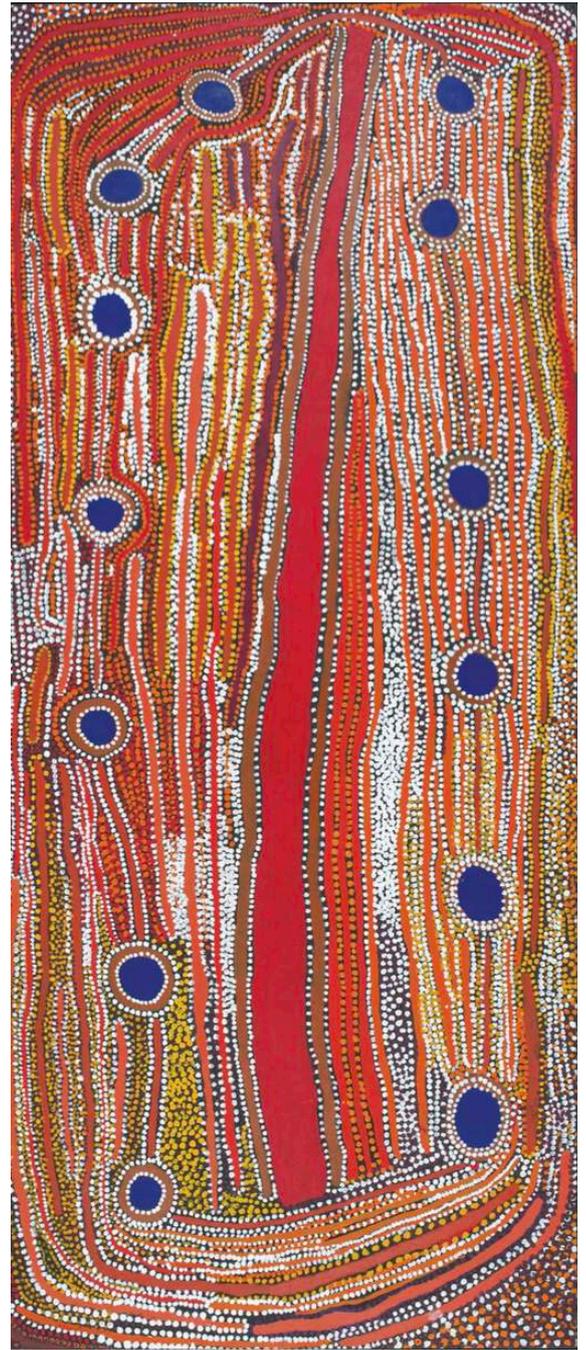
CANNING STOCK ROUTE COUNTRY 2007  
PAR PATRICK TJUNGURRAYI - PAPUNYA TULA ARTISTS  
NATIONAL MUSEUM OF AUSTRALIA  
PANNEAU 3 DE L'EXPOSITION

## 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 renouveaux 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

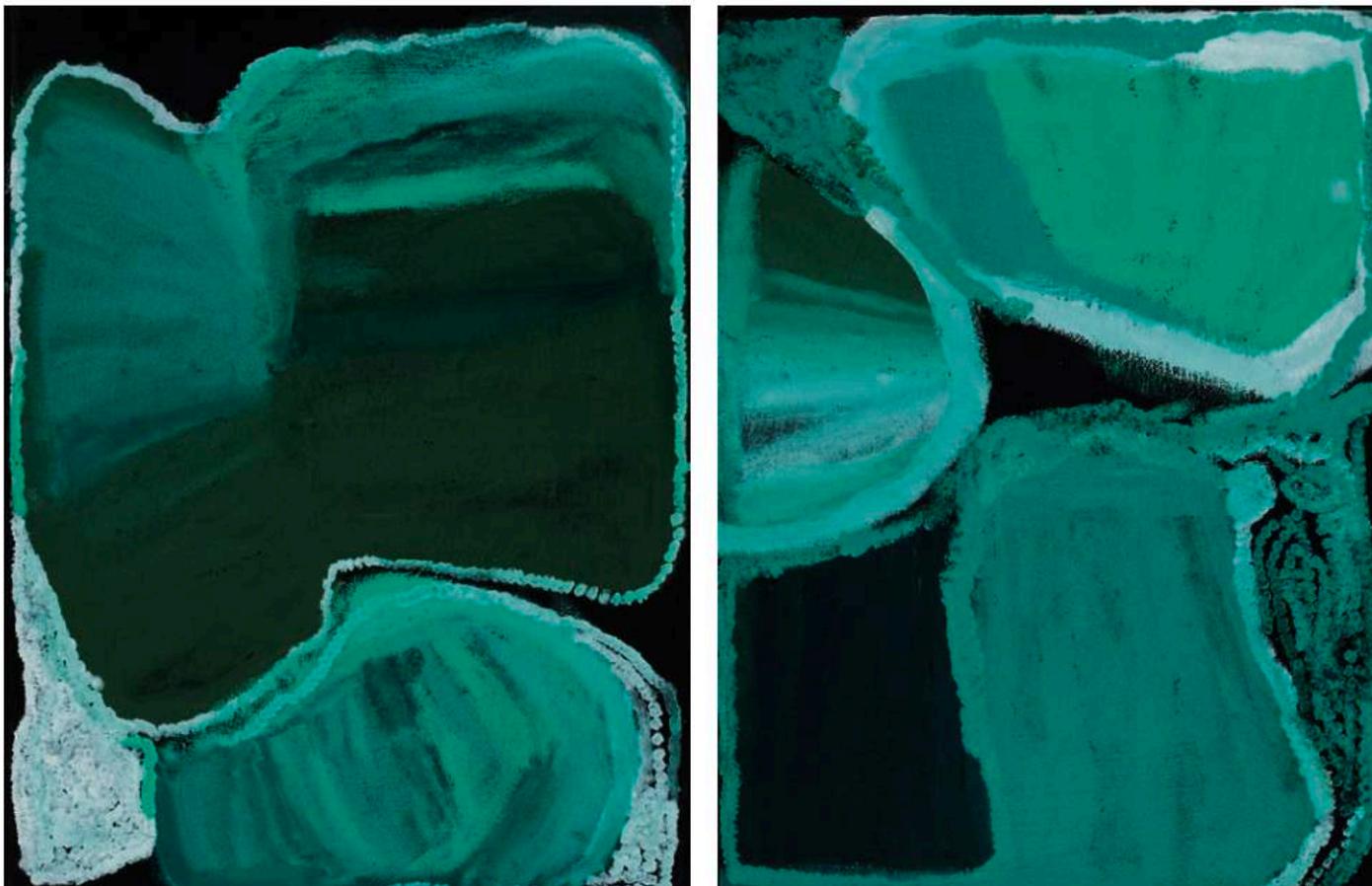
L'exposition *Yiwarra Kujju* s'organise autour de la reproduction sur panneaux de 11 tableaux clés de la collection de la Canning Stock Route Collection, et présente les oeuvres d'artistes aborigènes renommés, parmi lesquels Georgina Brown, Patrick Tjungurrayi, Billy Atkins, Jan Billycan et Helicopter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



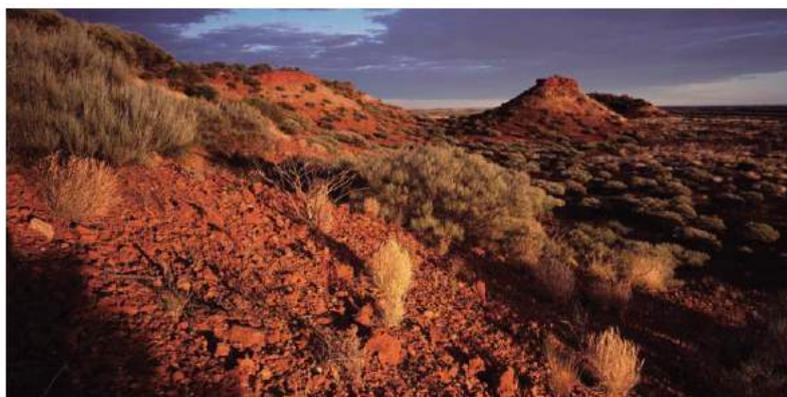
KIRIWIRRI 2008  
JAN BILLYCAN - YULPARIJA ARTISTS  
NATIONAL MUSEUM OF AUSTRALIA

## 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

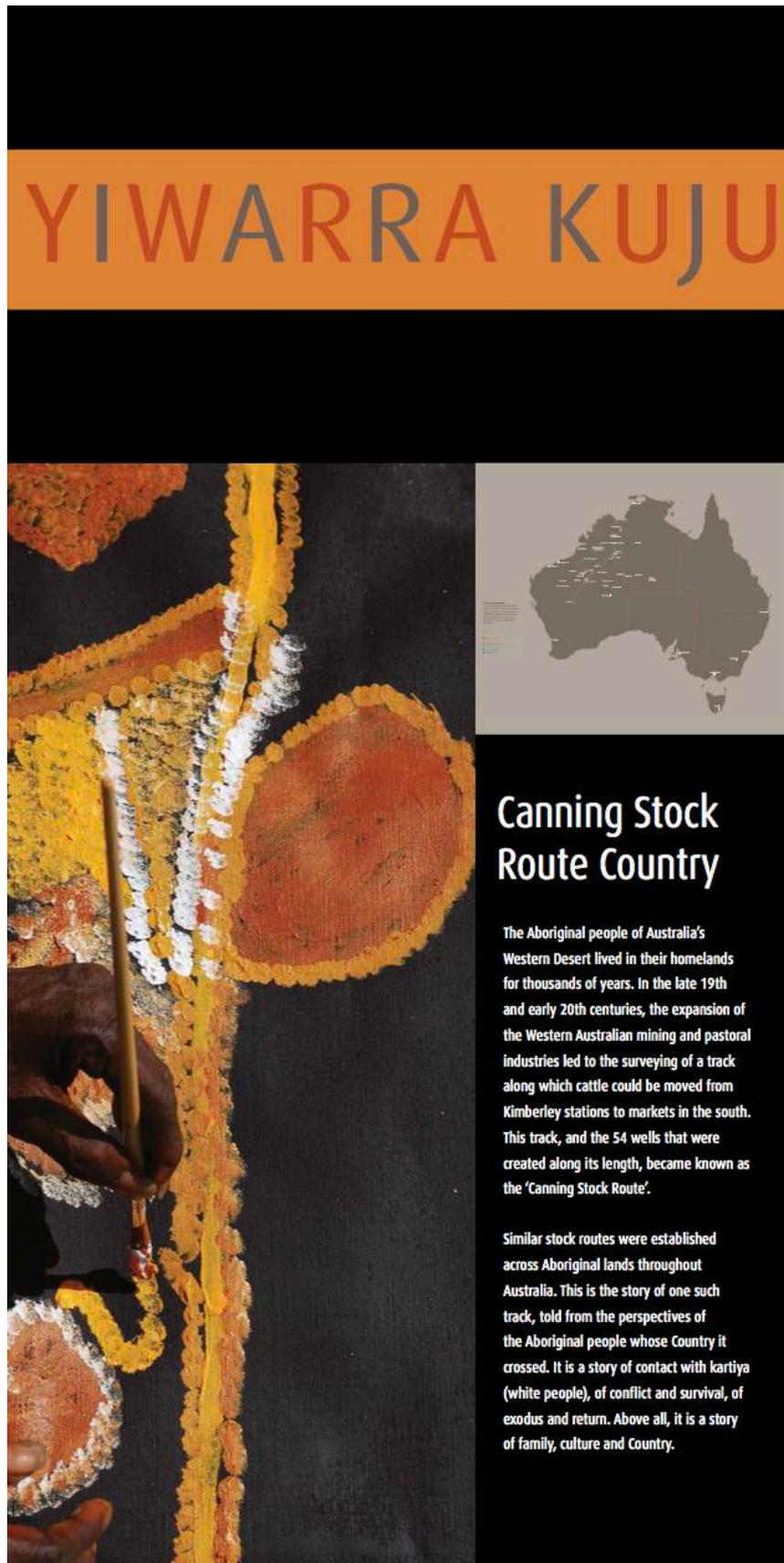


**MARTUMILI NGURRA** 2009  
KUMPAYA GIRGARBA, JAKAYU BILJABU, NGAMARU BIDU,  
THELMA JUDSON, NOLA TAYLOR, JANE GIRGABA MARTUMILI  
ARTISTS  
NATIONAL MUSEUM OF AUSTRALIA  
PANNEAU 4 DE L'EXPOSITION



# 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'.

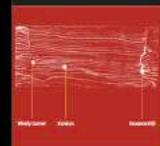
Similar stock routes were established across Aboriginal lands throughout Australia. This is the story of one such track, told from the perspectives of the Aboriginal people whose Country it crossed. It is a story of contact with kartiya (white people), of conflict and survival, of exodus and return.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



# Panneau 4: Kumpaya Girgaba



**Kumpaya Girgaba**  
Kumpaya Girgaba was born near Wadchurna. For many years he has family contact with Wadchurna, but especially they meet to fight long distances to join their relatives. One of the first people in the Wadchurna 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 *Kumbalyi* (Caring track track), but the end is invisible and the process is dominated instead by the rhythm of red, or *waljala*. Despite the small proportions of the painting, and the strong influence on the lines of Aboriginal motifs, there is a lot more than meets the eye. The artist's language and his vision of his Country.

# Panneau 5 : Nora Nangapa



### Nyangapa Nora Nangapa

Born about 1916.  
Nyangapa (Nangapa) grew up in a small town near  
Karrakurla (Karrakurla).

I was born near Lipuru. We went from  
Lipuru to Nyangapa and Kilyilly. They  
looked after me there as I grew. I went  
east to Nyangapa and then to Kilyilly and  
kept on going towards Balgo, travelling  
with the drovers.

After leaving the desert, Nyangapa settled  
in Balgo. She now lives at Kurrumbidgee and,  
like Wonga, points for both Warlayton and  
Martumbul art centres.



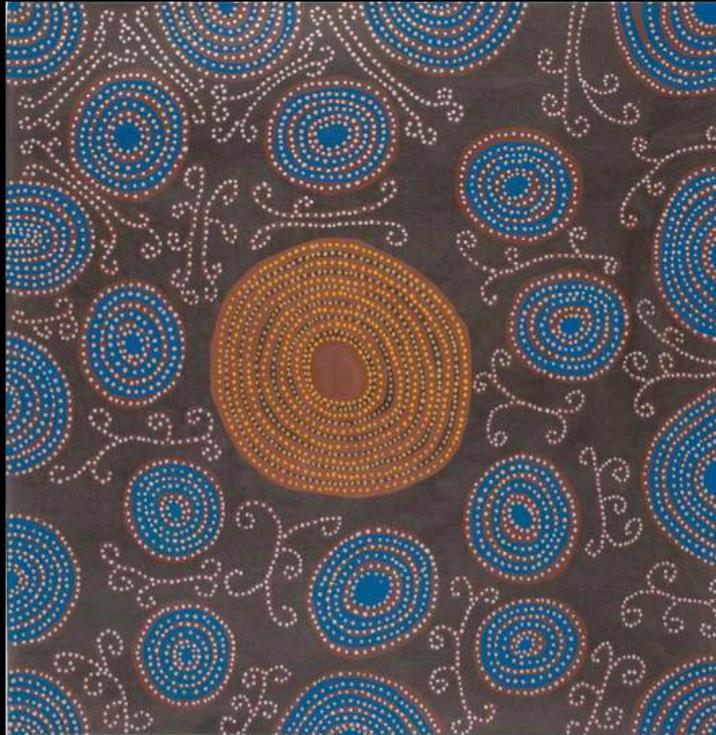
### Minyipuru

By Nora Nangapa, Martumbul Artists, 2006.  
©2006 by Gordon  
Martumbul Artists of Australia.

The man who was chasing the Seven  
Sisters saw them dancing at Nyangapa  
[Wonga] then they went back, flying  
to Kurrumbidgee [Wonga]. He saw them,  
'Oh, where they are at Kurrumbidgee!' Then  
he followed them to Pangkapiel.

The Seven Sisters or Minyipuru story is one  
of most important Yindjibarndi narratives for  
Marlu 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 Nibbana and Kiyiki. 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.*



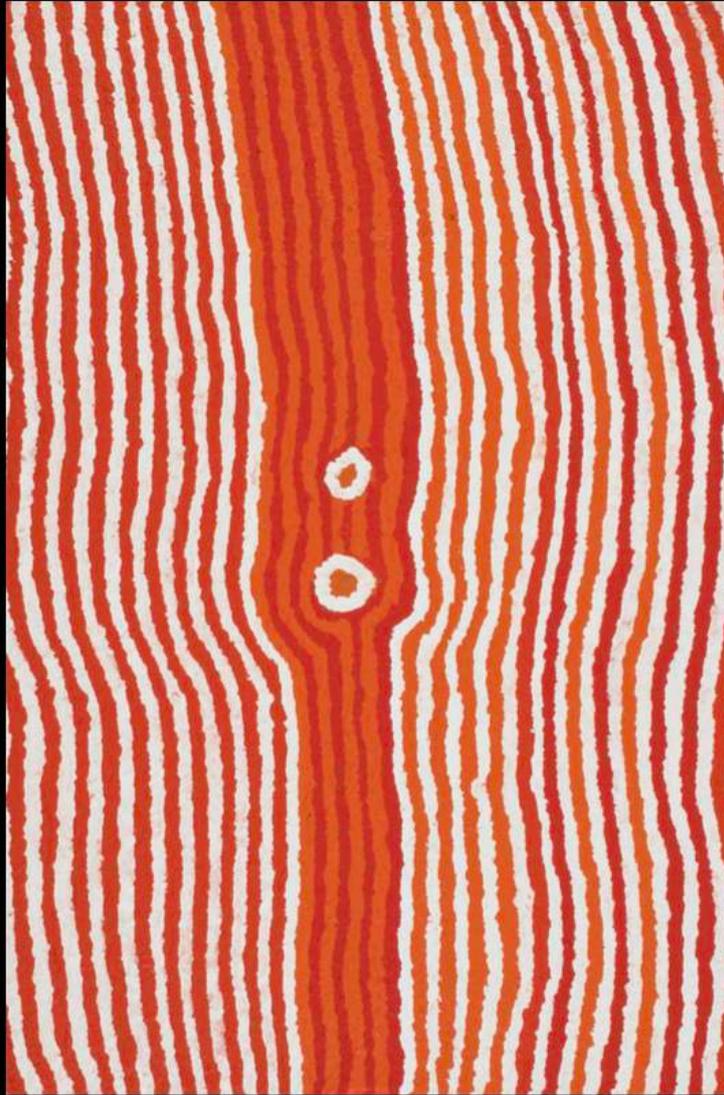
### Minyipuru

by Nora Nangapa, Kulkarni skin, 1998  
Wol 31 or 32  
National Museum of Australia

*The man who was chasing the Seven Sisters saw them dancing at Nyipi [Wol 34], 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 Jukurrpa narratives for many women. When they began painting in 2006, it was the first story they told.*

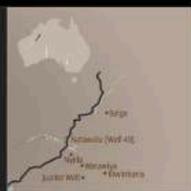
# Panneau 7 : Helicopter Tjungurrayi



### 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, 2012  
2012 in Stone  
National Museum of Australia

*Warurwiya [ooak] 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 Antwerp.  
That's where we saw a helicopter for the  
first time.*

# Panneau 8 : Kunkun



**Kunkun**  
by Mark J. Kump, 1998  
The central water in the painting is Kunkun, a women's site belonging to Mark J. Kump, in Kungun. It is the place where the women of the village, within their law and custom, are notified by men and women. After completing the painting, the artist traveled to Kunkun, where they taught young women the song and dance for this country.



## Panneau 9 : Helicopter Tjungurrayi (2)



### Helicopter Joey Tjungurrayi

born about 1927  
member of the Pitjara, Maralingha-Tjungurrayi group,  
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.

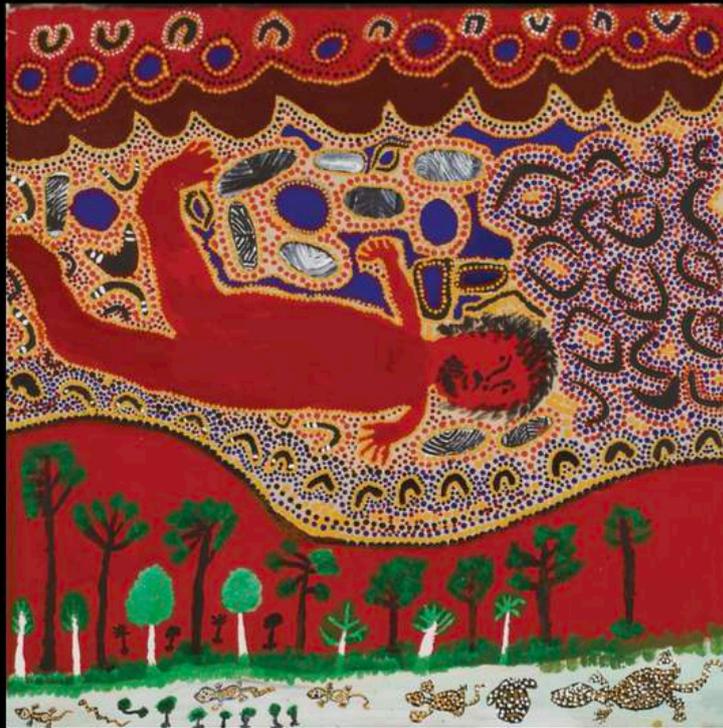


### Waruwilya

by Helicopter Tjungurrayi, Warlukurlangu Artists, 2007  
2007, on glass  
National Museum of Australia

*Waruwilya (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 Helicopter.  
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

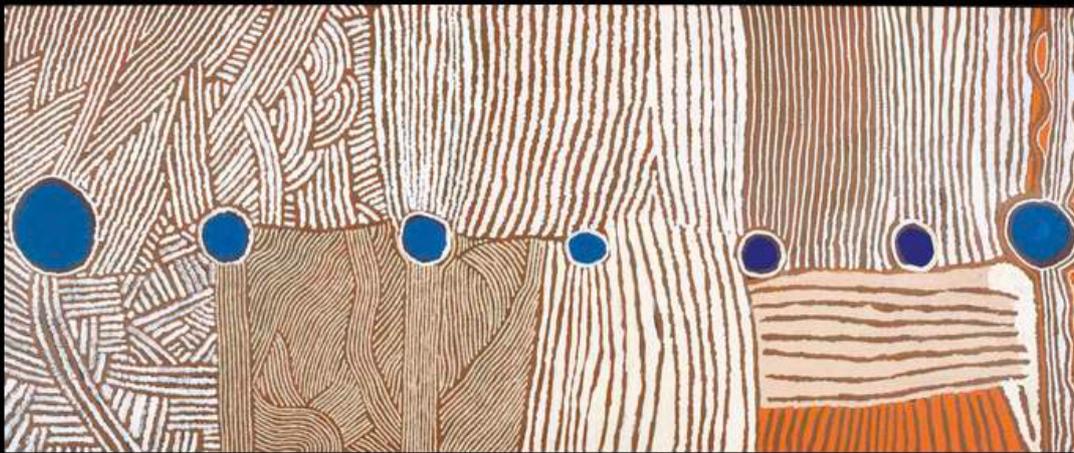
Yankurra was born at Paludi (well 9) on the Carving Stock Route. While he avoided being taken away by missionaries as a child, his sister's story of escape from missionaries was told in the film *Redfern-Proof Fence*. Yankurra now lives at Iqalung, close to his home Country, which includes major sites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

**Cannibal Story**

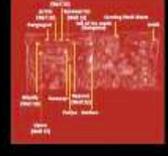
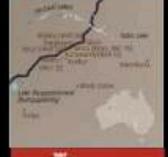
about 2002  
by Billy Atkins, Richard Atkins  
with and for his best  
friend Richard Atkins of Australia

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 Pitjara, 2004  
The central motif in this painting is Kunkun, a woman's (she belongs to the Kunkun moiety, or Kunkun moiety) which is also significant within her law and contains elements connected to children, men and women. After completing this painting, the artist 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.



### Kuliyayi

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

This is my mother's and grandfather's country, Kuliyayi. 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 Kuliyayi. 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](mailto:info.paris@dfat.gov.au)  
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