



# Earth Wind and Fire

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# Earth Wind and Fire

*14<sup>th</sup> November | 14<sup>th</sup> December 2014*

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# INTRODUCTION

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Earth Wind and Fire

# Earth Wind and Fire

by Jennifer Guerrini Maraldi

Jennifer Guerrini Maraldi, JGM ART LONDON, Luca and Pier Giorgio Gracis, GALLERIA GRACIS, MILAN, are thrilled to present this important collection of Australian Indigenous Art for this inaugural exhibition including carvings and sculpture from Arnhem Land, paintings from Central and Western Desert regions, the APY Lands and Queensland.

Our exhibition title, **Earth Wind and Fire**, refers to natural elements so common in the harsh Australian environment, and often included in the subject of Aboriginal Australian Art.

Art experts and private collectors across the world are becoming more and more excited by the unique cultural significance and contemporary appeal of Australian Aboriginal Art that has been described by renowned art critic, the late Robert Hughes, as

**‘the world’s last great art movement’.**

Australian Aboriginal art may also lay claim to being the oldest living continuous culture, with paintings in

rock shelters dating back 20,000 years. Much of this historic art relates to stories of the ‘Dreamtime’ - the Creation Period in Aboriginal belief, when important Ancestral Beings formed the land and created the people, plants and animals. These Ancestral Beings (often depicted in the art as human, animal, and plant) are said to have taught humans how to live.

A brief synopsis of Aboriginal art it is broadly based on the secrets of survival of a 50,000 year- old culture. The art reveals previously ‘taboo details’ of the beliefs of Indigenous Australians or “Dreamings” centred around natural flora and fauna, the land, sea, the cosmos and much else relating to the dramatic, harsh environment of remote, interior Australia. These “secrets”, only understood by Aboriginal people and belong (almost like intellectual property) to special custodians, tribal elders and important lawmen and women throughout aboriginal communities across the continent.

Australian Aboriginals have no written language, and the nomadic lifestyle, historically one of survival, has produced a fascinating culture filled with closely

guarded secrets, particularly the location of water! Historically, Aboriginal people painted their bodies for ceremony; painted maps in the sand; decorated ceremonial objects, and passed stories down through countless generations via their “Songlines”. This was their way of educating the young and keeping culture alive.

This very traditional artistic medium eventually took on a modern form, when, in 1971, a visiting art teacher, Geoffrey Bardon, encouraged senior aboriginal elders to paint their ‘Dreamings’ on canvas, to preserve their traditional stories. These stories had previously been drawn on the desert sand, and were now given a more permanent form.

Suddenly, a new art movement was born.

Australia’s Indigenous people are happy the wider world has become aware of their art and culture. With the inherent beauty and depth of this art, today, the movement has achieved world acclaim.

Currently the Museo delle Culture, Lugano is showing the important collection of 150 works of Contemporary Aboriginal Art collected by Beat and Andreas Knoblauch.

The Musee de Quai Branly, Museum for Oceanic Art, recently held a groundbreaking survey exhibition of early Papunya Boards, painted by the men living in and around Papunya about forty years ago. With the help and encouragement of teacher Geoffrey Bardon, the Papunya group made the first paintings on canvas. These original works, some over two metres square,

showed Aboriginal iconography with exquisite lines and a masterly touch, depicting landscape and stories from past millennia.

In 2013, the Royal Academy of Art in London staged the AUSTRALIA exhibition.

The exhibition theme was based on two hundred years of Australian Landscape painting, a theme that proved too vast to be successful in the lofty interconnecting rooms of the Academy.

Many of the great landscape artists were poorly represented, however, a cognescenti agreed the most stunning content of this exhibition was the Contemporary Australian Indigenous art.

There is a Museum in Utrecht, the Netherlands AAMU devoted entirely to Aboriginal art with its magnificent collection and active education program.

The British Museum will stage a major exhibition in 2015 including pieces from their permanent collection.



# Territories

by Jennifer Guerrini Maraldi

Across the Australian continent, there are hundreds of indigenous communities, however only few are important Aboriginal owned Art Centres.

### Central & Western Desert

The main subject depicted by Desert artists comes from traditional sand and body painting for ceremony. Circles can represent waterholes, campsites or fire; lines are lightning, ancestral paths or waterways; a U-shape a sitting place or woman's breast. The dotting characteristic was developed to cover or mask secrets of country, considered too sensitive for general viewing.

### The Kimberley

This dramatic region, over 420,000 square kilometers, with its virtually deserted sandy coast along the Indian Ocean, bordered by high, vivid red cliffs, is the country of natural ochre painting. Until the mid 1900's Aboriginal people here worked

on the massive pastoral stations as drovers, fencers and a variety of other jobs. Today these artists are recognized for unique painting in natural earth ochres, creating bold minimal images showing maps of country. Conversely, coastal artists use modern acrylic paint (i.e. Weaver Jack).

### Top End and Arnhem Land

People of this region have a largely unbroken history. Cave painting dates back fifty thousand years. The Stringybark tree dominates this landscape, consequently, painting on bark and wood carving is the traditional art form.

Line work or cross-hatching which characterizes designs or the background of works, is known as "Rarrk".



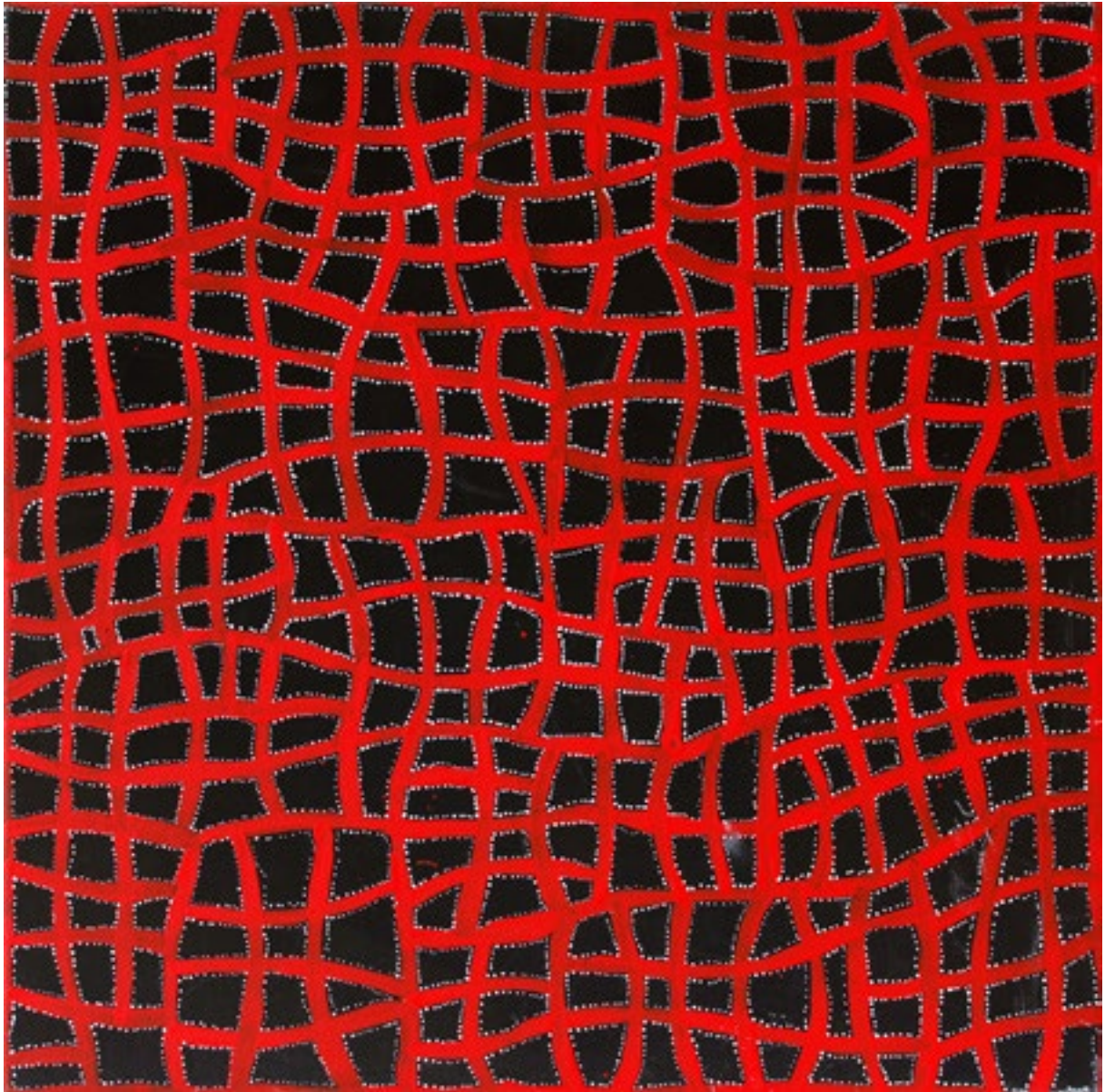




# WORKS

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Earth Wind and Fire



(left)

**Abie Loy Kemarre**  
*Kemarre (Body Paint)*, 2008

Acrylic on canvas  
60 x 60 cm



**Beyula Putungka Napanangka**  
*Kalinykalinyapa Tjukurrpa*, 2014

Acrylic on canvas  
152 x 122 cm



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**Charlotte Phillipus Napurrula**  
*Kalipinypa, 2012*

Acrylic on canvas  
122 x 71 cm



*(right)*

**Claude Carter**  
*Goonboorooru Series, 2011*

Natural earth ochres on canvas  
80 x 100 cm













(left)

**Claude Carter**

*Limestone Ridge at Gooboorooru Cave, 2011*

Natural earth ochres on canvas  
150 x 180 cm



**Claude Carter**

*Limestone Ridge at Gooboorooru Cave, 2011*

Natural earth ochres on canvas  
90 x 120 cm





Doris Bush Nungarrayi  
Papa Tjukurrpa  
*Nyumannu*, 2013

Acrylic on canvas  
122 x 91 cm





Faith Butler  
*Tjarlirli*  
*Soak*, 2011

Acrylic on canvas  
150 x 123 cm



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**Freddie Timms**  
*Medicine Pocket*  
(*Mendoowoorrji*), 2010

Natural pigments on canvas  
100 x 140 cm



Freddie Timms  
*Pipe Creek Plain, 2010*

Natural earth pigments on canvas  
100 x 140 cm







George Ward Tjungarrayi  
*Tingari Cycle*, 2007

Polymer paint on linen  
139 x 206 cm



Jack Dale  
*Headress Warungi*, 2007

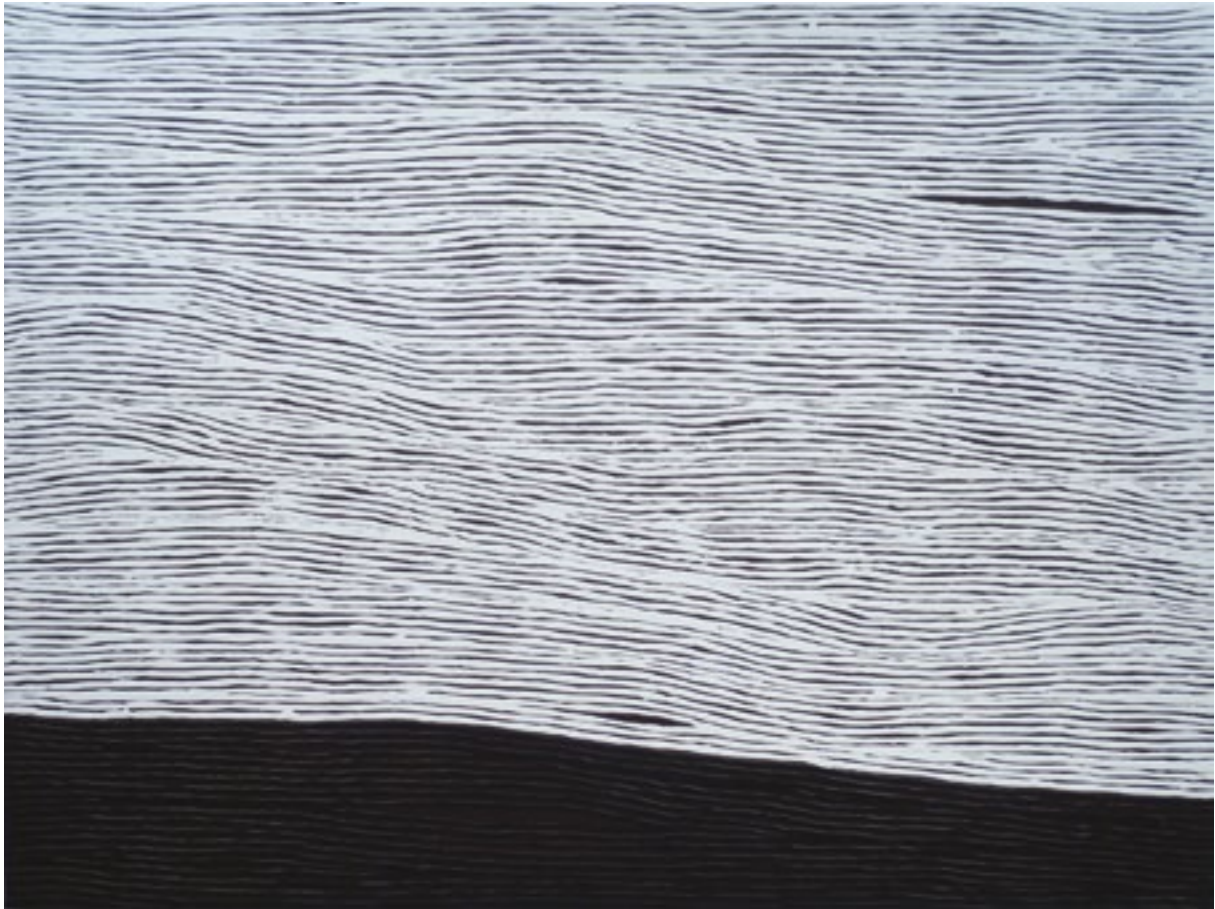
Natural earth pigments and  
acrylic on canvas  
140 x 100 cm





Joanne Currie Nalingu  
*River days light*, 2011

Natural earth pigments on canvas  
90 x 120 cm





Joanne Currie Nalingu  
*Ash River 1, 2007*

Acrylic on canvas  
90 x 120 cm





**Lamangirra Gumana**  
*Milngurr, 2012*

Bark painting on local Stingy Bark using  
natural ochre with PVC fixative  
101 x 55 cm



*(right)*

**Lloyd Kwilla**  
*Bushfire Series - Kulyayi Waterhole, 2009*

Natural earth ochres on linen  
150 x 80 cm









*(left)*

**Lloyd Kwilla**  
*Jumuwarnti*  
*Many waterholes, 2011*

Natural earth ochres on canvas  
150 x 180 cm



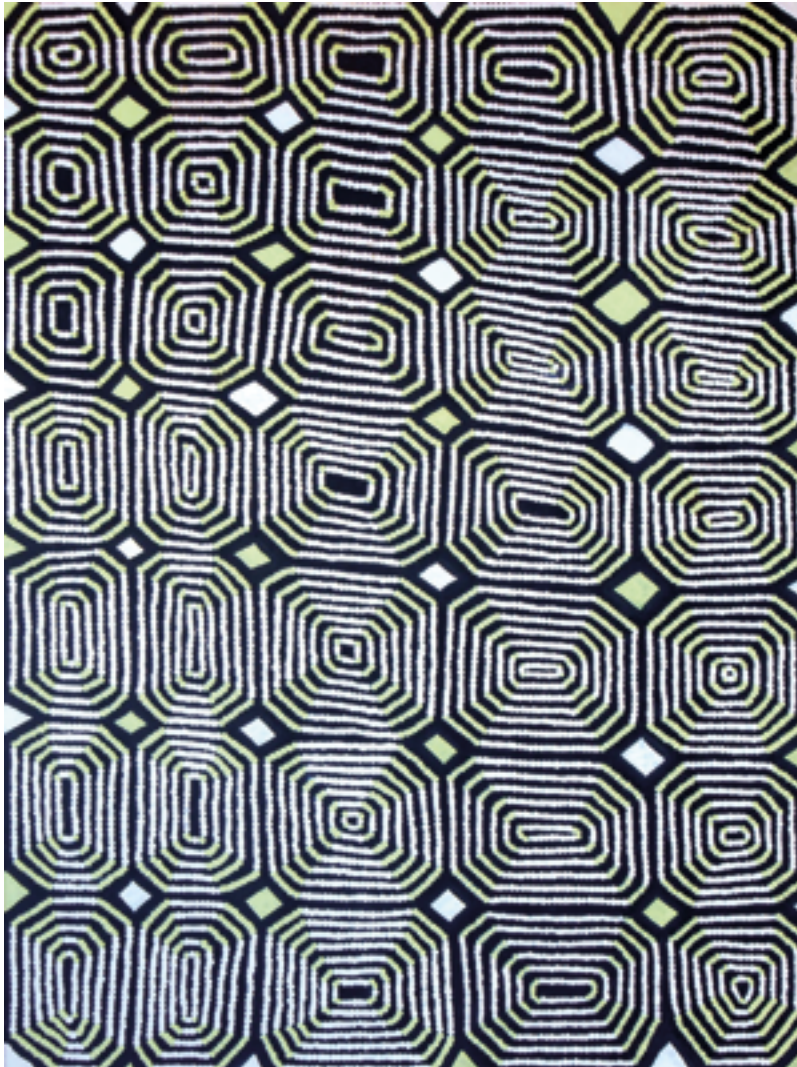
**Lorna Fencer**  
*Caterpillar Dreaming, 2009*

Acrylic on canvas  
125 x 165 cm



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**Maggie Major Nampitjinpa**  
*Itilangi Tjukurrpa*, 2013

Natural earth ochres on Stringbark  
122 x 91 cm



*(right)*

**Malaluba Gumana**  
*Dhatum*, 2013

Natural earth ochres on Stringbark  
194 x 57 cm



**Manini Gumana**  
*Garrapara*, 2012

Natural earth ochres on bark  
114 x 65 cm











*(left)*

**Manupa Butler**  
*My Country*, 2011  
(detail)

Acrylic on canvas  
120 x 101 cm



**Maureen Poulson**  
**Napangardi**  
*Kapi Tjukurrpa-Water*  
*Dreaming*, 2012

Acrylic on canvas  
152 x 122 cm



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*(left)*

**Mitjili Napurrula**  
*Watiya Tjuta, 2007*

Acrylic on canvas  
60 x 60 cm



**Mitjili Napurrula**  
*Watiya Tujuta, 2008*

Acrylic on canvas  
90 x 60 cm



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Ngipi Ward  
*Ngura (Country)*, 2012

Acrylic on canvas  
150 x 76 cm





Ningura Napurrula  
*Ngaminya*, 2006

Synthetic Polymer paint on Linen  
176 x 120 cm



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Nyarapayi Giles  
*Warmurrungu*, 2011

Acrylic on linen  
209 x 151,5 cm





Ralwurrandji Wanambi  
*Bamurrunu*, 2012

Bark painted and incised  
173 x 77 cm







*(left)*

**Ralwurrandji Wanambi**  
*Trial Bay, 2013*

Bark Incised/Painted  
180 x 60 cm



**Ralwurrandji Wanambi**  
*Trial Bay, 2013*

Found Perspex  
242 x 58 cm



**Regina Pilawuk Wilson**  
*Durrmu, 2013*

Acrylic on Belgium Linen  
200 x 120 cm



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**Ronnie Tjampitjinpa**  
*Water Dreaming*, 2005

Acrylic on Belgium Linen  
189 x 122 cm



*(right)*

**Weaver Jack**  
*Lungarung*, 2009

Acrylic on linen  
122 x 135 cm













(left)

**Dhuwarrwarr Marika**  
*Yolngu Mokuy*

Carving  
h 63 cm



**Galuma Maymuru**  
*Nyapililngu, 2013*

Carving  
h 136 cm



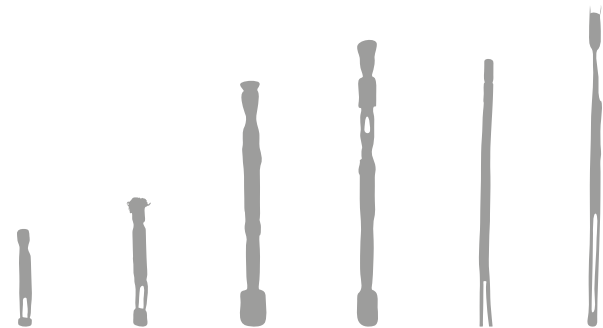
**Dhuwarrwarr Marika**  
*Yolngu Mokuy*

Carving  
h 82 cm



**Galuma Maymuru**  
*Nyapililngu, 2013*

Carving  
h 183 cm



**Eddie Aning-Mirra**  
*Mimih Spirit, 2012*

Carved and painted wood  
170 x 4 cm



**Nawurapu Wununmurra**  
*Mokuy*

Carving  
h 200 cm



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Gawaratj Munungurr  
*Mana*, 2012

Carving  
h 120 cm



Guykuda Munungurr  
*Bapi Yolngu  
Ga Wayin*, 2012

Carving  
155 x 17 cm





**Wannarapi Wununmurra**  
*Gany' Tjurr Ga Minhala, 2010*

Carving  
h 158 cm



**Miko Rostron**  
*Small Mimih, 2013*

Carving  
h 130 cm



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**Manini Gumana**  
*Garrapara, 2012*

Larrakitj  
h 224 cm



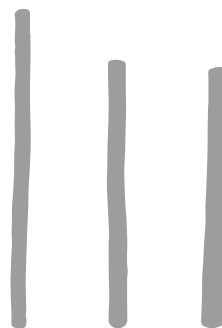
**Manini Gumana**  
*Garrapara, 2012*

Larrakitj  
h 186 cm



**Malaluba Gumana**  
*Dhaturm*  
*Larrakitj, 2013*

Hollow log with natural  
ochres and PVC fixative  
h 180 cm



**Malaluba Gumana**

*Dhaturm*

*Larrakitj, 2013*

Hollow log with natural  
ochres and PVC fixative  
h 166 X 15 cm



**Gurrundul Marawili**

*Lulumu*

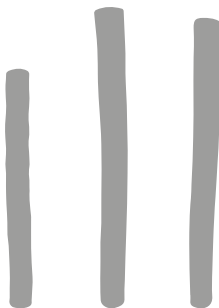
Natural earth pigments  
on local wood  
208 x 15 cm



**Jack Nawilil**

*Lorrkon, 2009*

Hollow log  
h 203 cm



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**Nawurapu Wununmurra**  
*Makani Brown Face, 2013*

Carving  
150 cm



**Nawurapu Wununmurra**  
*Makani, 2013*

Carving  
150 cm



**Nawurapu Wununmurra**  
*Makani, 2013*

Carving  
175 cm





**Nawurapu Wununmurra**  
*Dhulurrk*, 2013

Carving  
75 cm



**Nawurapu Wununmurra**  
*Rranggu*, 2013

Carving  
145 cm



**Nawurapu Wununmurra**  
*Rranggu*, 2013

Carving  
175 cm



**Yumutijin Wununmurra**  
*Baypinga Ga Garkman*, 2010

Carving  
126 cm





**Pampila Hanson Boxer**  
*Hand carved and painted*  
*Boomerangs x 2, 2014*

Blackwood with natural earth  
pigments and Kangaroo fat oil  
54 - 58 cm



**Robin Best**  
*Two Vessels, 1997*

Painted by Nyukana Baker  
60 x 18 cm









# GALLERIES

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Earth Wind and Fire





The Gracis Gallery was founded in 1959 by Pier Giorgio Gracis, who since 1983 has been supported by his son Luca. The Gallery has focussed mainly on English Furniture including also paintings, silver, clocks, scientific instruments, glass and a collection of original and precious rarities dated 1680 to 1840.

The extensive knowledge of the English culture has contributed to make the gallery a point of reference in an international network of collectors and experts who have been able to rely on the professional advice of Pier Giorgio and Luca Gracis, who are currently trading both in London and in Milan.

In September 2013, the Gracis's Gallery moved to the historical building of Palazzo Rusconi-Clerici, located in the heart of Milan, Piazza Castello 16.

The choice of locating the new gallery on an internal courtyard was born from the idea of focussing on a very select clientèle, on a confidential basis. Working on the specific demands of each individual client, we offer objects of the highest quality as well as the added services of providing certificates of authenticity and provenance, restoration expertise as well as valuations.

Particular objects can be obtained on a private commission basis. While remaining faithful to the tradition we have established over the last 53 years,

we will soon be extending our collection to include Japanese Art, and, in the next future, we plan to host an exhibition of Aboriginal and Contemporary art. Centrally situated, the Gallery is an ideal place to host cultural events - exhibitions, concerts and book presentations.

The flexibility of the gallery's rooms make this an ideal venue for events, due to the presence of a winter garden which reflects the idea of a harmonious co-existence with the arts; a theme which has always inspired the taste of Pier Giorgio and Luca Gracis.



A passion for contemporary art was realised by Jennifer in the 1970's as owner and director of the successful Australian Powell Street Gallery, Melbourne. Developing successful careers for some of the finest, living contemporary artists represented at Powell Street Gallery, Jennifer placed their work in important State and National collections.

Jennifer was part of a committee advising the Australian Government in regard to relevant values of contemporary works of art for tax deduction, when artworks were offered by individuals to be gifted to State and National Galleries.

Jennifer, (who has been living in London for the past three decades) together with her Italian husband, have built a diverse and eclectic art collection, including contemporary Australian Aboriginal paintings and sculpture – their passion and the focus of the London gallery, JGM ART LIMITED.

“Many years ago Filippo and I purchased a painting at auction in Sydney by the renowned Kimberley artist, Freddie Timms. At the time we had no idea Freddie was an aboriginal artist. This large abstract painting was about an aerial view of Timm's vast, sacred country. The work has a profound presence: it was almost haunting – says Jennifer – somehow Freddie Timm's painting has an old soul.”

The work by Timms immediately prompted further investigation to find out more about different contemporary artists who were part of this extraordinary Aboriginal art movement. During her early travels, Jennifer was lucky enough to meet and spend time with Freddie Timms, and see much of his “country” in the North Kimberley in Western Australia.

Discovering artists living and working in scattered communities across outback Australia was the catalyst for Jennifer to move on from her journalist career (fifteen years on editorial staff at Country Life Magazine) and establish her London art business, JGM ART.

JGM ART LIMITED is a member of The Indigenous Code of Conduct, a registered body that invites only the most reputable gallerists and dealers to become members.

To qualify for membership, dealers and galleries must be known for their utmost integrity and best practice. The Code of Conduct ensures all aboriginal artists are treated and paid fairly, and artwork is fully authenticated.

As well as staging exhibitions and exhibiting at Art Fairs in London, including Masterpiece and Lapada, JGM ART offers some of the best contemporary indigenous Australian art in the London Gallery.

# L'AUSTRALIA ABORIGENA: UN VIAGGIO TRA NATURA E CULTURA



Non c'è niente come immergersi nei viaggi, nei luoghi e nelle esperienze dell'Australia aborigena. I popoli aborigeni dell'Australia hanno una cultura ricca e vitale, che risale ad almeno 50.000 anni fa. Scoprite le esperienze che rendono unico questo paese immergendovi nell'Australia aborigena.

Esplorate luoghi permeati dalla storia aborigena nel Northern Territory. Visitate il centro rosso (Red Centre) dell'Australia e camminate intorno alla base di Uluru, accompagnati da una guida Anangu. Ammirate l'arte aborigena ad Alice Springs, dove il popolo Arrernte vive da circa 20.000 anni. Imparate a conoscere i miti del Dreamtime nelle intricate gallerie d'arte rupestre del Kakadu National Park, dichiarato Patrimonio dell'Umanità. Non c'è niente come l'Australia.



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*(cover)*

**Claude Carter**

*Limestone Ridge at Gooboorooru Cave*



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