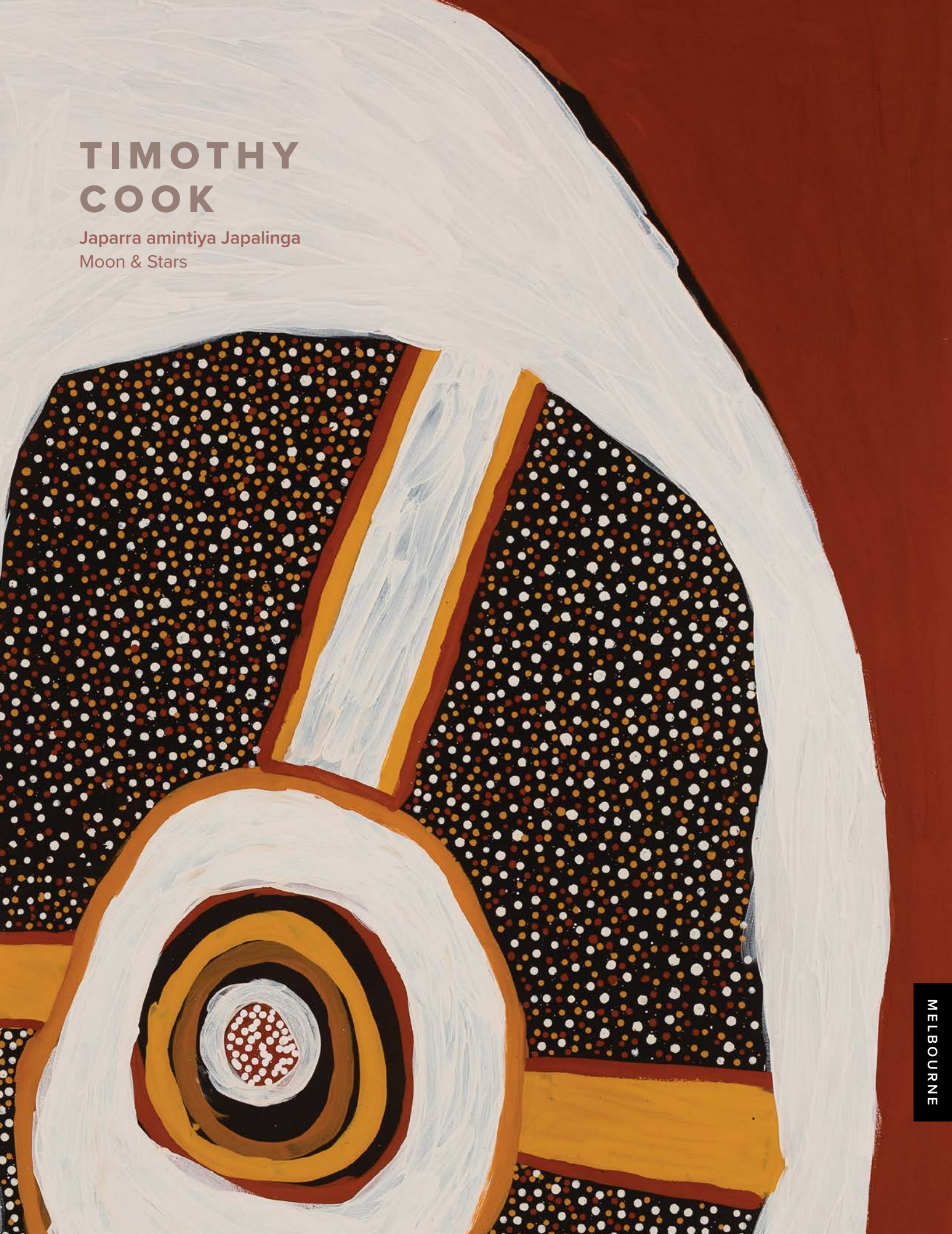


TIMOTHY COOK

Japarra amintiya Japalinga
Moon & Stars



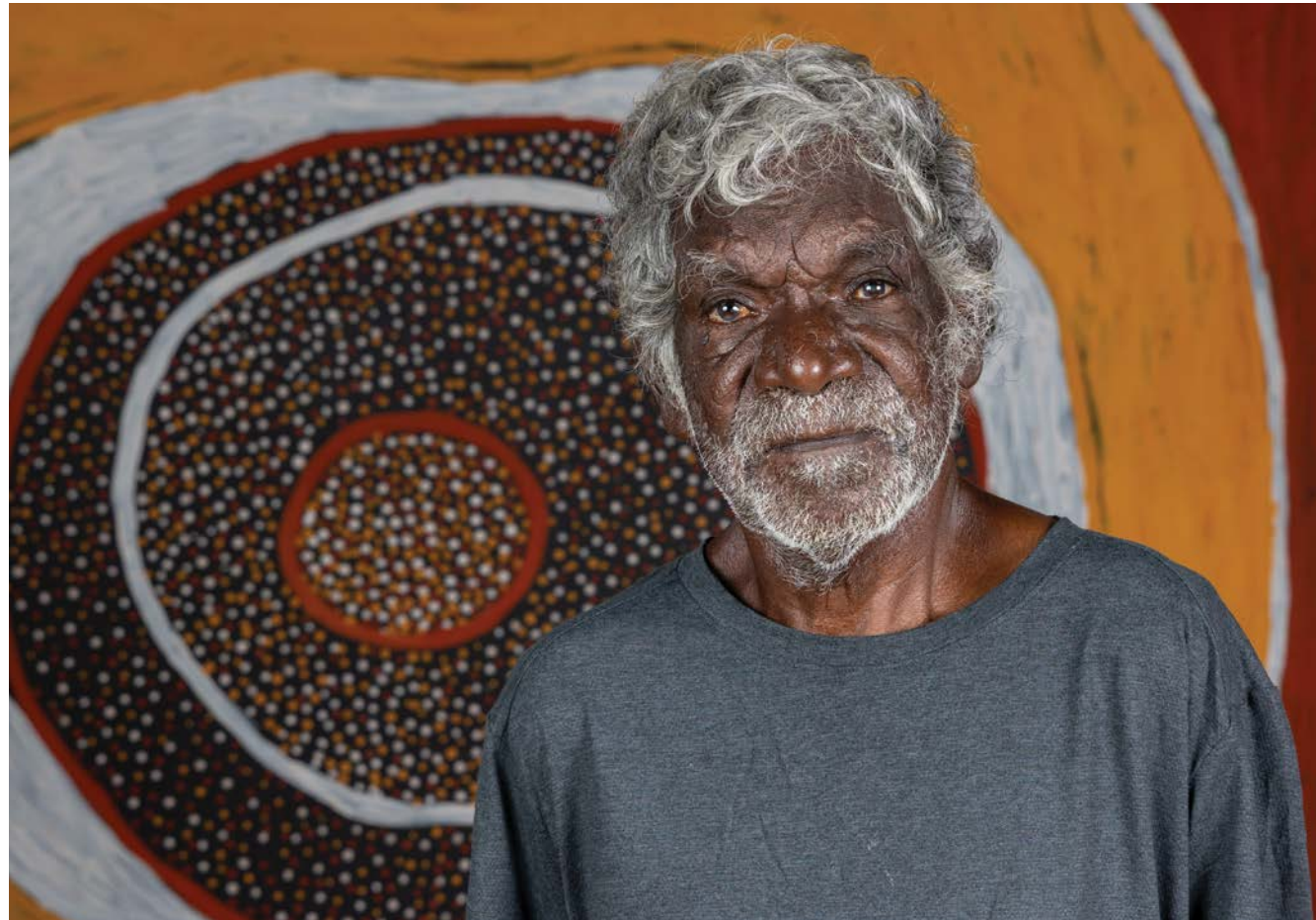
20 – 23 FEBRUARY 2025
Melbourne Art Fair

28 FEBRUARY – 11 APRIL 2025
D'Lan Contemporary Melbourne

TIMOTHY COOK

Japarra amintiya Japalinga
Moon & Stars

D · C



Timothy Cook, 2024, courtesy of the artist and Jilamara Arts. Photo: Will Heathcote

INTRODUCTION

D'Lan Contemporary and Jilamara Arts and Crafts are excited to present a major exhibition from one of the Tiwi Island's most celebrated and well-established artists, Timothy Cook.

Marking the launch of D'Lan Contemporary's 2025 Melbourne program, *Japarra amantiya Japilinga: Moon and Stars*, will be presented across two venues in February. Recent paintings by Timothy on bark, linen, and carved tutuni poles, will be displayed at the Melbourne Art Fair (Booth C8). This stand-alone solo exhibition will be the first presentation of its kind for the gallery.

At our flagship gallery on Exhibition Street a curated selection of Timothy's earlier works will be exhibited in dialogue with historical bark paintings and objects by some of the Tiwi Islands most revered artists – highlighting Timothy's unique affinity with Tiwi art history.

In May 2024, director Luke Scholes and I travelled to Milikapiti on Melville Island to spend time with Timothy and Jilamara Arts and Crafts managers Hannah Raisin and Will Heathcote. On our arrival we were greeted by several of Timothy's large-scale bark paintings – some still in progress – marking the beginnings of an exciting body of new work. These remarkable works stood out for their innovative use of the iconic Kulama (Moon) design and their unusually large scale, given that the skinny trees that dominate Melville Island commonly dictate a slender format. These new works provide the foundation of our inaugural presentation at the 2025 Melbourne Art Fair, a breathtaking testament to Timothy's continual reinvention through the cyclic revisioning of traditional Tiwi art practices explicit to his community.

Our visit to Milikapiti, and Jilamara Arts and Crafts was crucial in gaining an understanding of just how integral

Timothy is to the function and essence of the art centre and the community more broadly. Timothy's gentle presence nurtures the wellbeing of the art centre which is reciprocated in the way that the community, art centre and fellow artists care for him.

The collective effort and time required to harvest and prepare larger barks for Timothy lies at the heart of the dedication and support Jilamara Arts and Crafts offers to all its artists. For instance, the five exquisite tutuni poles at Timothy's presentation at the Melbourne Art Fair were carved by master carver and long-time collaborator Patrick Freddy Puruntatameri.

The rich history of Timothy Cook's illustrious thirty-year career is steeped in the connection of tradition, culture and ceremony with his contemporary painting practice, as elaborated in the two essays commissioned for this catalogue, *A Star and Many Moons* from Jilamara coordinator Will Heathcote and *Timothy Cook: Halo* written by Wierdi/Birri Gubba curator and long-time supporter of Timothy Cook, Bruce Johnson McLean.

Primarily a secondary market initiative, D'Lan Contemporary has handled many historical works from the predecessors of Jilamara artists, and of Timothy Cook. Bridging the old and the new has become a recent focus for D'Lan Contemporary, with 2025 seeing further developments in the promotion and support of contemporary artists working today. *Japarra amantiya Japilinga: Moon and Stars* ushers in a new age for the gallery, sowing the seeds for a model of collaboration with important practising artists.

VANESSA MERLINO

Head of Research, D'Lan Contemporary



L-R: Doriana Bush, Kaye Brown, Raymond Bush, Kenny Brown, Timothy Cook and Johnathon World Peace Bush, artist camp on this family's Country Paluwiyanga/Andranganoo/Mananowmi (Goose Creek), 2023. Courtesy of Jilamara Arts. Photo: Will Heathcote



A STAR AND MANY MOONS



This exhibition, *Japarra amintiya Japalinga: Moon and Stars*, marks a significant moment in Timothy Cook's illustrious career as a contemporary Tiwi painter. It brings together a selection of both new and historic works across various mediums including purrungbarri (flat seasoned stringybark), tutini (carved Ironwood poles) as well as ochre paintings on stretched linen. Timothy's work is often said to have significant ties to early and mid-century Tiwi art from Milikapiti, and for this presentation, his paintings sit beside works from this era by artists such as Tommy Pukualami Mungatopi. *Japarra amintiya Japalinga* grounds the narrative of Timothy's art practice as one that derives cultural substance from a long and impressive history of Tiwi visual language in ochre designs, while foregrounding the unique innovation and performative qualities at the heart of Tiwi ceremonial culture. Having worked closely with Timothy for some years, in this essay I will share some insights into his work, his family and his connection to place.

*Beverley grew me up. My mum, she gave me milk and tucker. Beverley Cook. Charlie Cook, his wife. You know my father, that old man. Mananowmi, that's my Country. Tartuwali, shark, that's my dance. Big mob Tiwi dance shark, when they come for funeral. They build a shade and dance.*¹

Timothy comes from a large family of many siblings whose Murrakupupuni (Country) is Mananowmi – an area on the bay to the east of Milikapiti and facing north across the Arafura Sea. Timothy's open-air studio, where decades of his work has been created, sits at the rear of the art centre complex, open to the sea breeze with an impressive outlook across tropical waters to his family's homelands. This coastal area and ocean reef falls under a larger region that includes the wetlands and locally renowned hunting grounds of Paluwiyanga/Andranangoo – commonly referred to as Goose Creek. This region of Australia is very close to parts of the Indonesian archipelago, with a long history of trade and contact between Tiwi and non-Tiwi people – from Macassan dharripha (trepang) fishermen, to Dutch traders, the Japanese – prior to the development of the Pacific War and influxes in contact with the Commonwealth of Australia during and after the war effort. As a Traditional Owner of this Country, Timothy has the totem of tartuwali (shark) and readily performs

OPPOSITE:
ARTIST UNKNOWN
Untitled – Coral circa 1965
natural earth pigments
on eucalyptus bark
85 × 47 cm

this totemic dance at ceremonies and significant events. Goose Creek relatives Kaye Brown and Dorian Bush recently reflected on their shared ancestors and why Timothy is referred to as tartuwali (shark):

KB: Three brothers all got different murrintawi (non-Tiwi) name. My father got Brown, his brother Charlie, Timothy's father, got Cook. I think he cooked food for the soldiers, and Dudley kept Wamba, that's the Tiwi name. It means shark.

*DB: I saw Timothy when he was born, near where the clinic is now. There was no building there then. He was born there, bush way. I was 11 or 12. His name is shark, I call him that, he got shark from his father and grandfather.*²

Timothy grew up in Milikapiti in the 1960s and 1970s surrounded by a generation that were the subject of many anthropological expeditions to the region. These early to mid-century inquisitors were drawn to the area due to its perceived distance from influences of the mission established on neighbouring Bathurst Island in 1911. These include individuals such as Baldwin Spencer and Charles P. Mountford, who amassed a significant collection of Tiwi works from Milikapiti and Goose Creek that is now housed in the South Australian Museum collection. The stylistic similarities of Timothy's work to the flat bark paintings in the collection are undeniable: dark circular areas of negative space framed with bright and expressive ochre designs. They are gestural and earthy, with fingernail scratches and marks from the implements used to apply the colours, making visible the dark charcoal ground beneath. It is evident when visiting these works with senior Tiwi artists such as Timothy Cook and Kaye Brown that although the names of artists were not often recorded by Mountford, the works are recognisable as the product of their parents' generation and something within the grasp of their living memory.

Central to many of the Mountford works from Milikapiti and Goose Creek are compositions of dark circular motifs and dots in white and bright yellow ochres reminiscent of japarra and japalinga – lunar shapes and constellations. For these saltwater people, life on the islands oscillates with the push and pull of the tropical tides inextricably linked to the waxing and waning

BELOW:
Kulama Moon, Milikapiti,
Wulirankuwu, Melville Island,
late wet season, 2023.
Photo: Will Heathcote



of the new, mid and full moon. Timothy loves to be on Country and he often describes ideal hunting conditions – the best reason for leaving the art centre – as 'a pumpuni (good) tide ... when japarra (the moon) is at half and half'. It is no surprise, then, that the moon and stars are central to many Tiwi cultural narratives – Japarra, the adulterous brother in the creation story who brings mortality to the world, ascends to become the moon and remains a permanent reminder of the cycle of life.

*Japarra is the moon – it also means Moonman. He is important to the Tiwi people, they know. Japalinga means stars ... I like painting for culture way – Kulama – that means painting culture. We teach culture. Kulama also mean yam – they eat that one, they get it from the ground and eat it. Kulama is ceremony.*³

The ngirramini (story) often associated with most lunar motifs in Tiwi art is Kulama. Described as a coming-of-age ceremony, Kulama is a celebration of life and the passing of knowledge to the next generation. Historically held late in the wet season, this ceremony time is signified by the appearance of a large halo around the moon. The ceremony is held over three days and three nights on a prepared ground of large concentric circles. In the middle of the circles is a fire where round yams are prepared for eating. In reference to the moon, yam and the ceremonial area, large concentric circular motifs in Tiwi art are often said

to symbolise Kulama. Speaking of the Kulama ceremonies held at 'Old Camp' at Pirlangimpi in the 1980s, senior Jilamara artist and cultural leader Pedro Wonaeamirri remembers:

*Japarra [moon], warnarringa [sun] and the circle on the ground all important for Kulama. Three days and nights – Friday, Saturday and Sunday – are the ceremony. No little children at the Kulama. No dancing, just calling out to the ancestors, each direction. This way, that way. Just singing, calling out and crawling in a circle calling out and sharing stories from parlingarri [old times]. At the end of the Kulama, on Sunday, we eat, then Monday morning everyone comes in, the children and old people. The cooked yam is mixed with red ochre and put on their bodies. Sometimes people have one side of yam for eating and one side for mixing with red ochre and rubbing on the body.*⁴

The bold concentric circles in Timothy's paintings can be seen to draw on celestial imagery and the circular ceremony ground where his family have come together to sing, share knowledge, and prepare yam and ochre colours over many generations. This highlights Timothy's work as a visual practice that celebrates the distinct Tiwi processes of making and sharing knowledge through language, art, dance and ceremony.

*Kulama painting, that's stars and moon. This one body design. I've been painting long time. Now I am an old man, I've got grey on top.*⁵

To this day, the use of pumpuni turtiyanginari – quality earth pigments from Country – underpins creative practice and ceremonial culture in Milikapiti. Pukumani (mourning) ceremonies are always instigated by a commissioning yoyi (dance) where immediate family dance a rock of ochre, fire and an axe to their in-laws – a gesture to commission the preparation of tutini poles, a shade and ceremony area for Pukumani. The preparation of colours is at the heart of this ceremonial practice and by extension has remained essential to art making at the centre. At various times working in the studios Timothy will describe his works as representing japarra (the moon), japalinga (stars) and sometimes Kulama, but often just in terms of nice bright ochre colours and pumpuni jilamara 'good design' based on ceremonial body painting. As Pedro Wonaeamirri has elaborated:

*Always in preparation for the ceremony we do jilamara – body painting ... The design goes on the poles, tunga (bark bags) that are made for ceremony and the bodies of the family. The body paintings, the ceremonial ornaments like the pamajini (armband), and tokwayinga (feather ball) are used to disguise ourselves from the spirit of the dead, 'mopartiti'. When we are all dancing painted up, we are disguising ourselves from the spirit world. That is the meaning of the word jilamara: design that we paint on ourselves to disguise ourselves. Now we use these design styles to make art at the art centre and still for ceremony as well. When individuals are painted up the designs are never the same. Each person has their own unique jilamara that is based on how they connect to the deceased and other things like their animal totem.*⁶

Based on the premise of disguise, these painting practices logically lend themselves to creative adaptation. In a common trend in Tiwi art, Timothy's work differs from his contemporaries and stands as a testament to this individuality. Speaking of the aesthetic differences between Timothy's mentors Kitty Kantilla and Nancy Henry Ripijingimpi at Jilamara Arts in the 1990s, previous art centre coordinator James Bennett has said: 'The differences are a reminder of the extraordinary individuality of Tiwi painters that stands out as unique.'⁷ Mirroring my own observations decades later, Bennett also describes the general unwillingness of Tiwi artists to associate their work to singular referential narratives; instead 'aesthetic appreciation of each work was directly expressed in response to the physicality of the painting – the brightness and quality of the ochres, and the skill in the corresponding application of pigments'.⁸ To return to the historical barks collected by Mountford, Australian curator and Tiwi art expert Judith Ryan. Judith Ryan has further identified: 'It is not the recorded accompanying narratives that captures the viewer's attention, but rather the richness and texture of the ochres, the bold geometry of the design, and the diversity of iconography. The performative act of painting is paramount.'⁹ Timothy's work exemplifies this quality. He is an artist who draws from a rich visual history and through an energetic and performative approach brings adaptations of these visual ochre designs into the twenty-first century as contemporary living practice.

Kitty Kantilla (1924–2003)
Untitled 1982
 natural earth pigments on
 eucalyptus bark
 59.3 × 30.2 cm

Timothy Cook's exhibition *Japarra amintiya Japalinga: Moon and Stars* illuminates tangible links between the long history of Tiwi ochre designs and the unique innovation at the heart of Tiwi ceremonial culture. An impressive selection of Ironwood tutini, bark and linen paintings from across different times in his career are presented with a selection of works by an earlier generation who gave him so much. His individual works and creative life celebrate the idea of Kulama – where generations of Tiwi people have come together in concentric circles under the full moon to share stories and knowledge through song, dance and ceremonial preparations. It is a thrill to watch Timothy perform in the studio at various times of the year, sometimes beneath deafening monsoonal rains or dusty dry-season days. He works with unmatched conviction, constantly surprising anyone lucky enough to connect with his work with new and unique combinations of kurluwukari, pwanga, marlipinyini kapi turtiyanginari – circles, dots and lines in colours from the geological make-up of his island home.

WILL HEATHCOTE

1. Timothy Cook in conversation with Will Heathcote in the Jilamara Studios, Milikapiti, November 2024.
2. Kaye Brown and Dorian Bush in conversation with Will Heathcote in the Jilamara Studios, Milikapiti, November 2024.
3. Timothy Cook in conversation with Will Heathcote in the Jilamara Studios, Milikapiti, 2021.
4. Pedro Wonaeamirri in conversation with Will Heathcote in the Jilamara Studios, Milikapiti, May 2023.
5. Timothy Cook in conversation with Will Heathcote in the Jilamara Studios, Milikapiti, November 2024.
6. Pedro Wonaeamirri, 'Pukumani', in La Trobe Art Institute, *One Foot on the Ground – One Foot in the Water*, Travis Curtin (ed.), exhibition catalogue, La Trobe University, Bendigo, Victoria, 2020, p. 87.
7. James Bennett, in Judith Ryan (ed.), *Tiwi: Art and Artists*, National Gallery of Victoria, Melbourne, 2021, p. 50.
8. James Bennett, in Judith Ryan (ed.), *Tiwi: Art and Artists*, p. 50.
9. Judith Ryan, in Judith Ryan (ed.), *Tiwi: Art and Artists*, p. 141.



TIMOTHY COOK

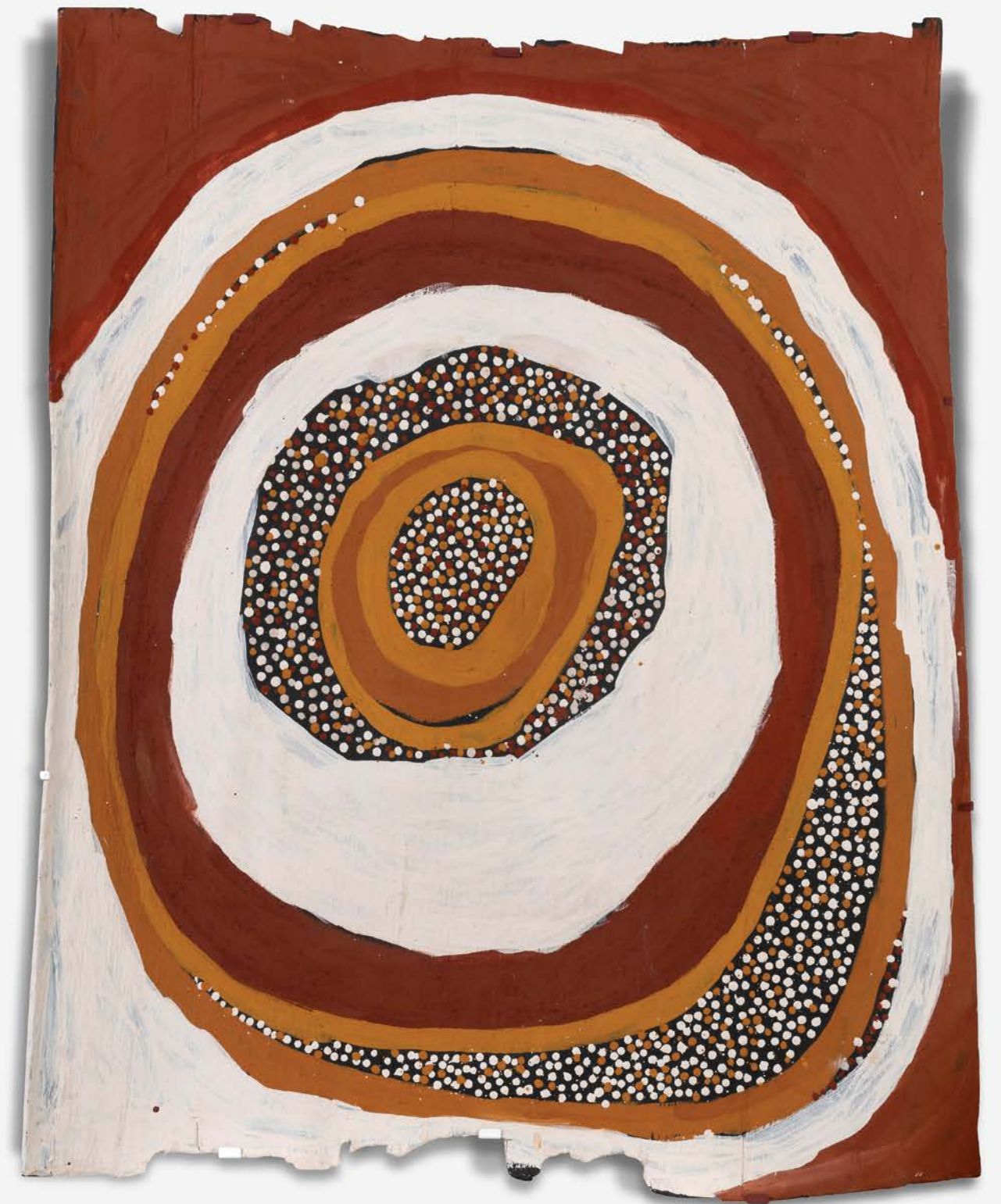
born 1958
Tiwi language

Kulama 2023
locally sourced ochres
on stringybark
102 x 83 cm

PROVENANCE

The Artist, painted at
Milikapiti, Melville Island,
Northern Territory
Jilamara Arts and Crafts
Association, Northern Territory,
cat. no. 438-23

AUD 12,000



TIMOTHY COOK

born 1958
Tiwi language

Kulama 2023
locally sourced ochres
on stringybark
107 × 67 cm

PROVENANCE

The Artist, painted at
Milikapiti, Melville Island,
Northern Territory
Jilamara Arts and Crafts
Association, Northern
Territory, cat. no. 344-23

AUD 12,000



TIMOTHY COOK

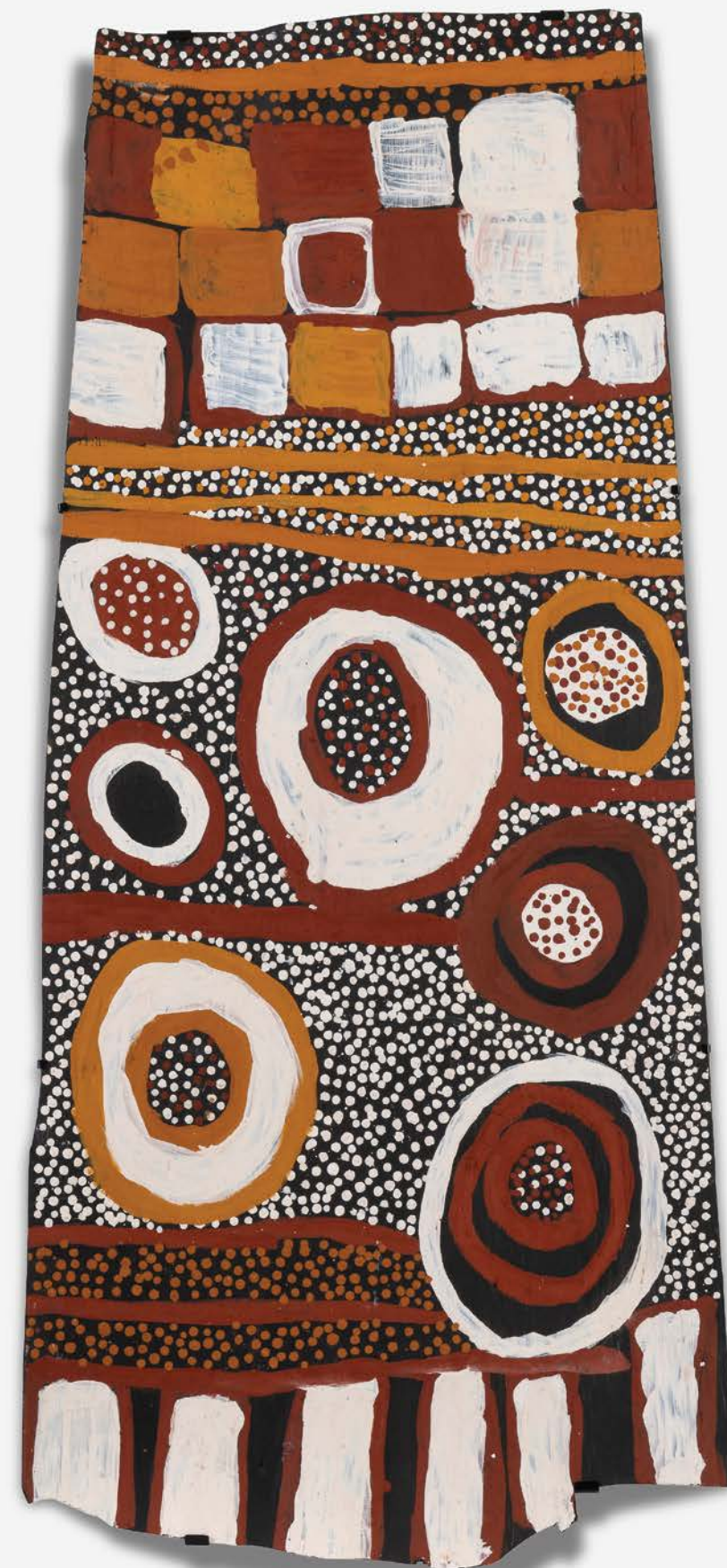
born 1958
Tiwi language

Kulama 2023
locally sourced ochres
on stringybark
120 x 70 cm

PROVENANCE

The Artist, painted at
Milikapiti, Melville Island,
Northern Territory
Jilamara Arts and Crafts
Association, Northern Territory,
cat. no. 355-23

AUD 12,000



TIMOTHY COOK

born 1958
Tiwi language

Kulama 2024
locally sourced ochres
on stringybark
118 × 92 cm

PROVENANCE

The Artist, painted at
Milikapiti, Melville Island,
Northern Territory
Jilamara Arts and Crafts
Association, Northern
Territory, cat. no. 301-24

AUD 12,000





L-R: Kenny Brown, Walter Brooks and Mickey Wilson preparing purrungbarri (flat stringybarks) for artists at Jilamara Arts. Courtesy of Jilamara Arts. Photo: Will Heathcote

TIMOTHY COOK

born 1958
Tiwi language

Kulama 2024
locally sourced ochres
on stringybark
136 × 90 cm

PROVENANCE

The Artist, painted at
Milikapiti, Melville Island,
Northern Territory
Jilamara Arts and Crafts
Association, Northern
Territory, cat. no. 22-24

AUD 14,000



TIMOTHY COOK

born 1958
Tiwi language

Kulama 2024
locally sourced ochres
on stringybark
92 x 56 cm

PROVENANCE

The Artist, painted at
Milikapiti, Melville Island,
Northern Territory
Jilamara Arts and Crafts
Association, Northern
Territory, cat. no. 423-24

AUD 10,000



TIMOTHY COOK

born 1958
Tiwi language

Kulama 2023
locally sourced ochres
on stringybark
102 × 52 cm

PROVENANCE

The Artist, painted at
Milikapiti, Melville Island,
Northern Territory
Jilamara Arts and Crafts
Association, Northern
Territory, cat. no. 369-23

AUD 10,000



TIMOTHY COOK

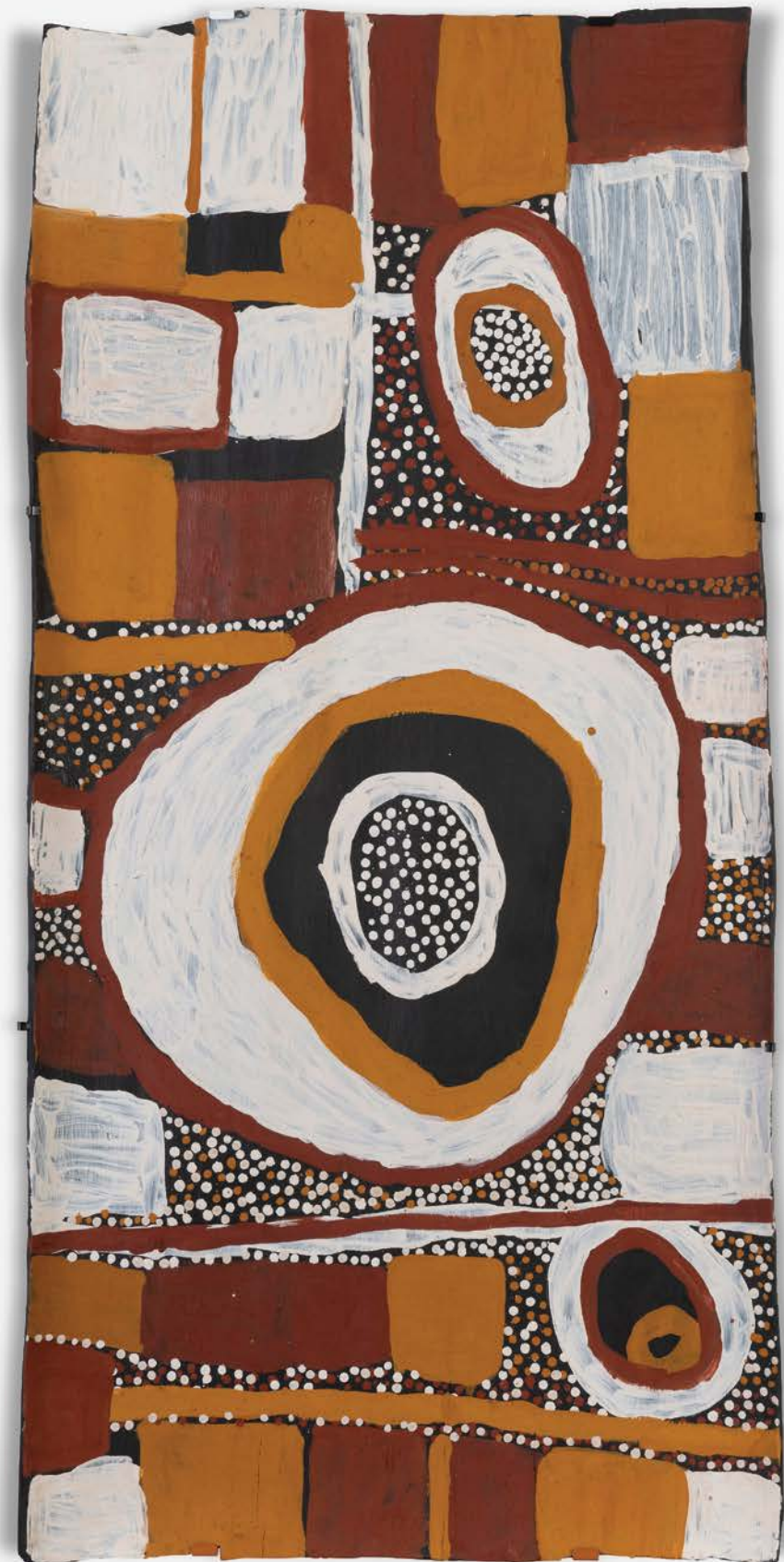
born 1958
Tiwi language

Kulama 2023
locally sourced ochres
on stringybark
120.5 × 59 cm

PROVENANCE

The Artist, painted at
Milikapiti, Melville Island,
Northern Territory
Jilamara Arts and Crafts
Association, Northern
Territory, cat. no. 309-23

AUD 12,000



TIMOTHY COOK: HALO



OPPOSITE:
ARTIST UNKNOWN
Untitled – Pukumani
Ceremonial Designs circa 1950
natural earth pigments
on eucalyptus bark
52 × 35 cm

Timothy Cook is the modern master of Tiwi painting. His works in locally sourced ochres balance deep-time traditions with an individual virtuosity that has long established Cook as a standout among his peers on the Tiwi Islands and across Australia.

Cook's paintings owe their existence to Tiwi art traditions belonging to a small but vibrant community numbering barely more than a few thousand people. These traditions were bequeathed by the gods of the Tiwi pantheon (Purukupali, Tokampini, Purukikini) then evolved over thousands of years through the successive hands of Tiwi masters. As Tiwi art has few, if any, ancient and immovable references such as rock art sites dating back tens of thousands of years, it remains incredibly dynamic and actively embraces artistic individualism. New generations are trained by the masters of the last, but are encouraged to make each mark their own. As a result, Tiwi art is both distinctive and diverse.

Within the Tiwi art tradition there are what appear to be two distinct styles of painting, one very strict and structured, and the other raw, loose and bold. However, these are more akin to two ends of a spectrum of Tiwi art, with thousands of hands making up the middle ground. What is most exciting about contemporary Tiwi art is that today there are artists pushing each end of this spectrum ever further. Undoubtedly Timothy Cook is the master of the painterly style, translating Tiwi designs from body, bark and ceremonial sculpture onto large-scale canvases with a fluency that no other Tiwi artist – and few artists working with natural pigments – has done before. At the other end of this spectrum is Pedro Wonaeamirri, whose paintings are often made with *kayimwagakimi*, the Tiwi painting comb that lays down lines of dots with near mechanical precision. These two modern masters are close friends who have worked together at the Jilamara Arts and Crafts studios for over twenty years. Their works, made mere metres from each other, sit in quiet dialogue, continuing to expand the story of Tiwi art.

Although Timothy Cook has marked himself as a true virtuoso of Tiwi art, his work has been guided by a few key masters of recent generations. The first is an undocumented artist whose work was collected by anthropologist Charles Mountford in 1954. This artist's 'celestial bark paintings' feature *kurluwukari* (circular or ovular motifs) centrally and are standouts among

the first iconic collection of Tiwi art assembled. Revered by community and collectors alike as signalling the birth of modern Tiwi art, these works are a source of inspiration for successive generations of Tiwi artists, and in the early 2000s, some of Cook's first major works were directly informed by these paintings. Another key artistic forebear is Tommy Mungatopi, whose bark paintings from the 1960s and 1970s embrace similarly iconic renderings of the moon and its multiple cultural associations, and feature as key works in many Australian museum and gallery collections. In this exhibition, a new suite of bark paintings by Cook sings back to these seminal earlier works on bark – to the *palingarri jilamara* (old designs) – his bold and fluid markings making the stiff arboreal surface come to life as he honours the past but continues to forge his own artistic path.

One of the truly defining characteristics of Timothy Cook's works are their sumptuous textural surfaces owing to his use of rich, locally sourced natural pigments. Cook's conscious decision to use only the ochres and oxides pulled from his own Country, ground for hours by hand and applied to his paintings in large, bold swathes and fields, provides an immediate connection to place, to eternal traditions and to his ceremonial subject matter. Many great Tiwi artists of past generations such as Mungatopi, Kitty Kantilla, Declan Apuatimi and Jean Baptiste Apuatimi all used solid blocks of colour in bands, boxes and borders, but these are generally considered lesser compositional elements within complex designs. By contrast, Timothy Cook has essentially inverted Tiwi tradition by making solid fields of ochre the defining element of his work.

In the Indigenous world, very few things have a single, simple meaning. Timothy Cook's *Kulama* paintings are a perfect example – richly loaded and layered in meaning and metaphor – his bold *kurluwukari* forms hold multiple points of cultural and personal reference. The key annual ceremony in the Tiwi Islands, *Kulama* coincides with and celebrates the harvest of yams during *Tawutawungari*, a period at the end of *Jamutakari* (the wet season) and the beginning of *Kumunupunari* (the dry season).¹ During *Kulama*, a circular area is prepared upon which young men undergo one of five stages of initiation. This circle is filled with family, friends and mentors – an inner circle of people who guide a young person through their life.

DEAF TOMMY MUNGATOPI (1925–1985)
Untitled – Tutini circa 1965
 earth pigments on carved hardwood
 120 × 23 cm



Three yams are harvested during the Kulama period, the edible and sweet muranga yam (*Dioscorea transversa*), which is eaten on the first day of Kulama, tiyoni, the ‘cheeky’ yam (*Amorphophallus galbra*), also eaten on the first day of the ceremony after being roasted overnight, and the toxic kulama (*Dioscorea bulbifera*).² In order to prepare kulama for consumption, the tubers are leached in water for three days before a feast is held. The time required for processing creates an ideal opportunity for communities to come together, perform their ceremonies and strengthen their communal bonds. A large and round tuber, kulama is also cut in half during the ceremony and its flesh is rubbed on an initiate’s chin so that his beard grows strong, on his elbow, so that he may wield a spear with strength and power, and on his knees, so that he may run swiftly. Cook’s kurluwukari (circle forms) may represent a ceremonial circle, a circle of relatives and mentors, the performance of the ceremony or a cross-section of the kulama yam itself.

It is also said that just before the Kulama harvest begins, a halo can be seen around Japarra, the moon. This faint ring of reflected and refracted light becomes the symbol for commencing the harvest, ceremony and celebration of Tiwi life and culture that is Kulama. Many of Cook’s Kulama works appear as if viewing a moon, radiating a halo and dancing across a starlight night sky.

Perhaps the greatest quality of Timothy Cook’s work is its stunning simplicity. His ability to take a multitude of references – subterranean, terrestrial, celestial, spiritual, ceremonial, familial – and refine these into one singular, iconic form is what truly marks Cook as a master.

BRUCE JOHNSON MCLEAN

1. Seasonal calendar and spellings from Tiwi seasonal calendar, produced by CSIRO and Tiwi Land Council: www.csiro.au/en/research/indigenous-science/Indigenous-knowledge/Calendars/Tiwi
2. References for and spelling of Tiwi food plants taken from Tiwi Land Council website: tiwilandcouncil.com/282/tiwi-food-plants

ARTIST UNKNOWN
Untitled circa 1963
 natural earth
 pigments on bark
 63.5 × 38.5 cm



**TIMOTHY COOK and
PATRICK FREDDY
PURUNTATAMERI**
born 1958 and 1973
Tiwi language

Tutini – Pukumani Pole 2024
locally sourced ochres
on Ironwood
290 x 15 cm

PROVENANCE

The Artists, created at
Milikapiti, Melville Island,
Northern Territory
Jilamara Arts and Crafts
Association, Northern
Territory, cat. no. 529-24

AUD 24,000



**TIMOTHY COOK and
PATRICK FREDDY
PURUNTATAMERI**
born 1958 and 1973
Tiwi language

Tutini – Pukumani Pole 2024
locally sourced ochres
on Ironwood
226 x 14 cm

PROVENANCE
The Artists, created at
Milikapiti, Melville Island,
Northern Territory
Jilamara Arts and Crafts
Association, Northern
Territory, cat. no. 528-24

AUD 22,000



**TIMOTHY COOK and
PATRICK FREDDY
PURUNTATAMERI**
born 1958 and 1973
Tiwi language

Tutini – Pukumani Pole 2020
locally sourced ochres
on Ironwood
204 x 28 cm

PROVENANCE

The Artists, created at
Milikapiti, Melville Island,
Northern Territory
Jilamara Arts and Crafts
Association, Northern
Territory, cat. no. 297-20

LITERATURE

La Trobe Art Institute, *One
Foot on the Ground – One
Foot in the Water*, La Trobe
University, Bendigo, Victoria,
2020, p. 86 (illus.)

EXHIBITED

*One Foot on the Ground – One
Foot in the Water*, La Trobe
Art Institute, Bendigo, Victoria,
2 November 2020 – 17 January
2021; Bunjil Place, Narre
Warren, Victoria, 19 February –
24 April 2022; Tweed Regional
Gallery & Margaret Olley Art
Centre, Murwillumbah South,
NSW, 10 March – 28 May 2023

AUD 20,000



**TIMOTHY COOK and
PATRICK FREDDY
PURUNTATAMERI**

born 1958 and 1973
Tiwi language

Tutini – Pukumani Pole 2020
locally sourced ochres
on Ironwood
238 x 27 cm

PROVENANCE

The Artists, created at
Milikapiti, Melville Island,
Northern Territory
Jilamara Arts and Crafts
Association, Northern
Territory, cat. no. 296-20

LITERATURE

La Trobe Art Institute, *One
Foot on the Ground –
One Foot in the Water*, La
Trobe University, Bendigo,
Victoria, 2020, p. 86 (illus.)

EXHIBITED

*One Foot on the Ground – One
Foot in the Water*, La Trobe Art
Institute, Bendigo, Victoria, 2
November 2020 – 17 January
2021; Bunjil Place, Narre
Warren, Victoria, 19 February –
24 April 2022; Tweed Regional
Gallery & Margaret Olley Art
Centre, Murwillumbah South,
NSW, 10 March – 28 May 2023

AUD 22,000



**TIMOTHY COOK and
PATRICK FREDDY
PURUNTATAMERI**
born 1958 and 1973
Tiwi language

Tutini – Pukumani Pole 2019
locally sourced ochres
on Ironwood
210 x 31 cm

PROVENANCE

The Artists, created at
Milikapiti, Melville Island,
Northern Territory
Jilamara Arts and Crafts
Association, Northern Territory,
cat. no. 479-19

LITERATURE

La Trobe Art Institute, *One
Foot on the Ground — One
Foot in the Water*, La Trobe
University, Bendigo, Victoria,
2020, p. 85 (illus.)

EXHIBITED

*One Foot on the Ground — One
Foot in the Water*, La Trobe
Art Institute, Bendigo, Victoria,
2 November 2020 – 17 January
2021; Bunjil Place, Narre
Warren, Victoria, 19 February –
24 April 2022; Tweed Regional
Gallery & Margaret Olley Art
Centre, Murwillumbah South,
NSW, 10 March – 28 May 2023

AUD 20,000



TIMOTHY COOK

born 1958
Tiwi language

Kulama 2013
locally sourced ochres on linen
120 × 90 cm

PROVENANCE

The Artist, painted at
Milikapiti, Melville Island,
Northern Territory
Jilamara Arts and Crafts
Association, Northern
Territory, cat. no. 259-13

AUD 12,000



TIMOTHY COOK

born 1958
Tiwi language

Kulama 2013
locally sourced ochres on linen
120 × 90 cm

PROVENANCE

The Artist, painted at
Milikapiti, Melville Island,
Northern Territory
Jilamara Arts and Crafts
Association, Northern Territory,
cat. no. 369-13

AUD 12,000



TIMOTHY COOK

born 1958
Tiwi language

Kulama 2013
locally sourced ochres on linen
120 × 90 cm

PROVENANCE

The Artist, painted at
Milikapiti, Melville Island,
Northern Territory
Jilamara Arts and Crafts
Association, Northern
Territory, cat. no. 258-13

AUD 12,000



TIMOTHY COOK

born 1958

Tiwi language

Kulama 2024

locally sourced ochres on linen

150 × 200 cm

PROVENANCEThe Artist, painted at
Milikapiti, Melville Island,
Northern TerritoryJilamara Arts and Crafts
Association, Northern
Territory, cat. no. 226-24

AUD 24,000



TIMOTHY COOK

born 1958
Tiwi language

Kulama 2024
locally sourced ochres on linen
200 × 150 cm

PROVENANCE

The Artist, painted at
Milikapiti, Melville Island,
Northern Territory
Jilamara Arts and Crafts
Association, Northern
Territory, cat. no. 337-24

AUD 24,000





Goose Creek Camp, 2023. Courtesy of Jlamara Arts. Photo: Will Heathcote

TIMOTHY COOK

born 1958
Tiwi language

Kulama 2024
locally sourced ochres on linen
150 × 120 cm

PROVENANCE

The Artist, painted at
Milikapiti, Melville Island,
Northern Territory
Jilamara Arts and Crafts
Association, Northern
Territory, cat. no. 442-24

AUD 18,000



TIMOTHY COOK

born 1958

Tiwi language

Kulama 2020

locally sourced ochres on linen

120 × 150 cm

PROVENANCE

The Artist, painted at
Milikapiti, Melville Island,
Northern Territory
Jilamara Arts and Crafts
Association, Northern
Territory, cat. no. 42-20

AUD 18,000



TIMOTHY COOK

born 1958
Tiwi language

Kulama 2011
locally sourced ochres on linen
120 × 90 cm

PROVENANCE

The Artist, painted at
Milikapiti, Melville Island,
Northern Territory
Jilamara Arts and Crafts
Association, Northern
Territory, cat. no. 103-11

LITERATURE

Seva Frangos et al., *Timothy
Cook: Dancing with the Moon*,
UWA Publishing, Crawley,
WA, 2015, p. 143 (illus.)

AUD 12,000



TIMOTHY COOK

born 1958

Tiwi language

Kulama 2008

locally sourced ochres on linen

150 × 120 cm

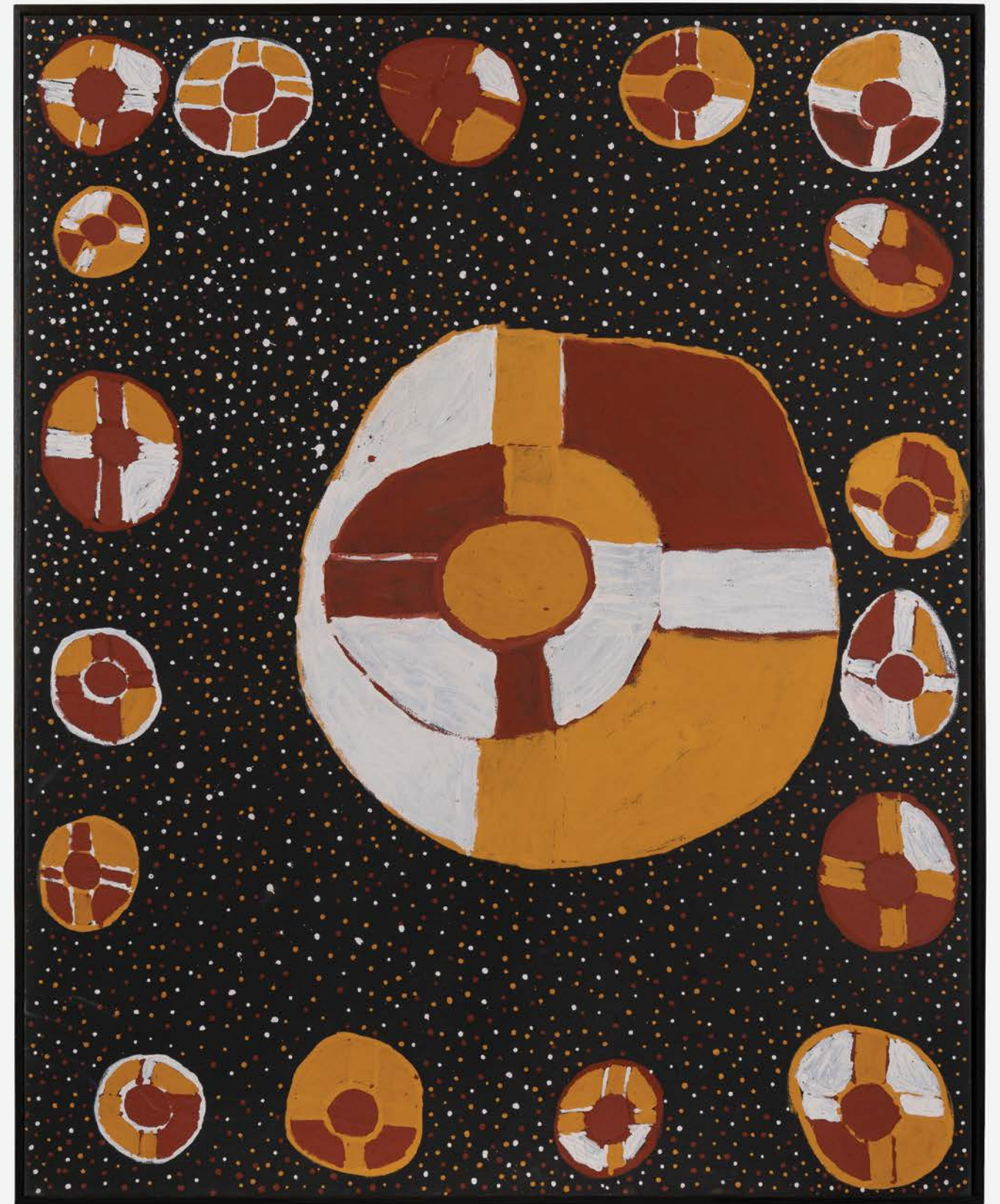
PROVENANCE

The Artist, painted at
Milikapiti, Melville Island,
Northern Territory
Jilamara Arts and Crafts
Association, Northern
Territory, cat. no. 234-08
Seva Frangos Art, Perth
The Le Pley Collection,
Western Australia, acquired
from the above

LITERATURE

Seva Frangos et al., *Timothy
Cook: Dancing with the Moon*,
UWA Publishing, Crawley,
WA, 2015, p. 153 (illus.)

AUD 18,000





Timothy Cook with wood carving collaborator Patrick Freddy Puruntatameri, *One Foot on the Ground – One Foot in the Water* touring exhibition, Pinnacles Gallery, Townsville, 2023. Image courtesy of Jilamara Arts. Photo: Will Heathcote

TIMOTHY COOK

SOLO EXHIBITIONS

- 2021 *Timothy Cook*, Michael Reid Gallery, Berlin
- 2020 *Timothy Cook*, Aboriginal & Pacific Art, Sydney
- 2019 *Timothy Cook: Kulama*, Vivien Anderson Gallery, Melbourne
- 2018 *Yingarti Japara (All the Moons)*, Aboriginal & Pacific Art, Sydney
- 2016 *Full Moon*, Galerie Luc Berthier, Paris
- 2015 *Timothy Cook: Dancing with the Moon*, Seva Frangos Art, Perth
- 2014 *Timothy Cook*, Aboriginal & Pacific Art, Sydney
- 2013 *Timothy Cook*, Seva Frangos Art, Perth
- 2012 *Timothy Cook: New Works*, Aboriginal & Pacific Art, Sydney
- 2011 *Timothy Cook*, Seva Frangos Art, Perth
- 2010 *New Works by Timothy Cook*, Aboriginal & Pacific Art, Sydney
- 2008 *Timothy Cook*, Seva Frangos Art, Perth
- Timothy Cook – New Paintings*, Aboriginal & Pacific Art, Sydney
- 2005 *Tartuwali Apapirraya (The Shark Goes South)*, Aboriginal & Pacific Art, Sydney
- 2004 *Tartuwali – Come to George Street*, Aboriginal & Pacific Art, Sydney
- 2003 Aboriginal & Pacific Art, Sydney
- 2002 Aboriginal & Pacific Art, Sydney

SELECTED GROUP EXHIBITIONS

- 2024 *Timothy Cook and Kaye Brown: Tiwi Artists*, Aboriginal & Pacific Art, Sydney
- Sydney Contemporary*, D'LAN Contemporary, Carriageworks, Sydney
- Ngini Ngawula Pikaryingini (Our Stories)*, Tiwi exhibition, DoubleTree Hilton, Darwin

- Kulama – Warnarringa, Japarra amintiya Japalinga (Sun, Moon and Stars)*, public canopy commission, Art Gallery of New South Wales, Sydney
- 2023 *The National 4: Australian Art Now*, Museum of Contemporary Art Australia, Sydney
- Warnarringa Japarra amintiya Japalinga: Sun, Moon and Stars*, Vivien Anderson Gallery, Melbourne
- Sulman Prize*, finalist exhibition, Art Gallery of New South Wales, Sydney
- Bayside Art Prize*, finalist exhibition, Brighton, Victoria
- Living Patterns*, QAGOMA, Brisbane
- Tiwi Ochres on Paper*, Queenscliff Gallery & Workshop, Queenscliff, Victoria
- 2022 *YOYI: Care, Repair, Heal*, Gropius Bau, Berlin
- Bowness Photography Prize*, finalist exhibition, Monash Gallery of Art, Victoria
- Ngingingwula Kurrujipuni (Our Tiwi Ochre Colours)*, DoubleTree Hilton, Darwin
- Blake Prize Finalist Exhibition*, Casula Powerhouse Arts Centre, Casula, NSW
- YOYI (dance)*, Fiona and Sidney Myer Gallery, University of Melbourne, Melbourne
- National Works on Paper*, finalist exhibition, Mornington Peninsula Regional Gallery, Mornington, Victoria
- 2021 *UN/LEARNING AUSTRALIA*, Artspace, Sydney, and SeMA, Seoul, South Korea
- Telstra NATSIAA*, finalist exhibition, MAGNT, Darwin
- Tiwi Artists, Tiwi Papers*, Tarnanthi at Art Gallery of South Australia, Adelaide

- Ngirramini, Yimunga, Murrakupupuni (Story, Tribe, Country)*, MARS Gallery, Windsor, Victoria
- Yirrinkirripwoja*, Tiwi exhibition, DoubleTree Hilton, Darwin
- Jilamara*, Japingka Gallery, Fremantle, WA
- 2020 *One Foot on the Ground – One Foot in the Water*, La Trobe Art Institute, Bendigo, Victoria
- Tiwi*, Ian Potter Centre, National Gallery of Victoria, Melbourne
- Yalininga Ngaripantingija Ngirramini*, Aboriginal Signature Gallery, Brussels, Belgium
- National Works on Paper*, finalist exhibition, Mornington Peninsula Regional Gallery, Mornington, Victoria
- Jilamara*, Queenscliff Gallery & Workshop, Queenscliff, Victoria
- Jilamara: Circles, Dots, Lines*, Artspace, Sydney, NSW
- 2019 *Parlika Tutini Jilamara*, Tarnanthi, Art Gallery of South Australia, Adelaide
- Between the Moon and the Stars*, Museum and Art Gallery of the Northern Territory, Darwin
- Pupini Jilamara Ngingingwula (Our Beautiful Paintings)*, DoubleTree Hilton, Darwin
- Tiwi Jilamara*, Queenscliff Gallery & Workshop, Queenscliff, Victoria
- Turnuwa amintiya Kirijipuni*, Short St Gallery, Broome, WA
- 2018 *Jilamara and Munupi Arts group exhibition*, Chapman & Bailey, Melbourne
- FIG Bilbao Art Fair*, in conjunction with Print Council of Australia, Bilbao, Spain
- Print & Paper 2018*, Tunbridge Gallery, Cottesloe, WA
- Ngingingawula Awirankiniwaki*, Tiwi exhibition, DoubleTree Hilton, Darwin

- 2014 *Tim, Tom E., Harry, Rusty, Tiger & Pussycat: Recent Works on Paper with Basil Hall*, Nancy Sever Gallery, Canberra
- In the Service of Poetry*, Jane McKenzie & Jilamara Arts, Koskela Gallery, Sydney
- Tanz im Mondenschein, Aboriginal Art Ausstellung*, Art Karlsruhe, Freiburg and Schorndorf, Germany
- Palaneri – Aboriginal Art der Tiwi*, Art Kelch, Freiburg, Germany
- Yati Ratuwati Yatuwati (One Island, One Side), Munupi and Jilamara Working Together*, Aboriginal Signature Estrangin Gallery, Brussels, Belgium
- 2017 *Ngini Parlingarri amintiya Ningani (Past, Present, Future)*, Collins Place Gallery, Melbourne; DoubleTree Hilton, Darwin
- Tarnanthi Art Fair*, Tandanya National Aboriginal Cultural Institute, Adelaide
- Tiwi Time*, Art Mob, Hobart
- 2016 *Cooee Art at Australian Galleries*, Australian Galleries, Sydney
- Full Moon*, Galerie Luc Berthier, Paris
- 2015 *Cultural Ground: New Prints from Jilamara Arts and Crafts*, Nomad Arts, Darwin
- Kuripapuranjuwi Ngini Ngawila Jilamara Kapi Gnawa Tiwi*, Tiwi Show, Darwin
- Strong Men 1*, Short St Gallery, Broome, WA
- 2015–2017 *Being Tiwi*, Museum of Contemporary Art, Sydney; Murray Art Museum Albury, NSW; Tandanya National Aboriginal Cultural Institute, Adelaide; Artspace Mackay, Queensland; Moree Plains Gallery, Moree, NSW; Glasshouse Port Macquarie, NSW; Lawrence Wilson Art Gallery, Perth
- 2014 *My Country: Contemporary Art from Black Australia*, Auckland Art Gallery Toi o Tāmaki, NZ
- The World is not a Foreign Land*, Ian Potter Museum of Art, University of Melbourne, Parkville, Victoria
- Blake Prize 2014*, finalists exhibition, UNSW Galleries, Sydney
- 2013 *We Are Tiwi*, Harvey Art Projects, Ketchum, Idaho, USA
- New3: Selected Recent Acquisitions by the University of Queensland Art Museum 2011–2013*, Brisbane
- My Country, I Still Call Australia*
- 2012 *Parallel Collisions – 12th Adelaide Biennial of Australian Art*, South Australian Art Gallery, Adelaide
- Parluni amintiya Awirankini – Old and New*, Tiwi Art Network, Darwin
- Earth on Paper III*, Seva Frangos Art, Perth
- Luminous World*, Wesfarmers Collection, Art Gallery of Western Australia, Perth
- 7th Asia Pacific Triennial (APT7), QAGOMA (Queensland Art Gallery, Gallery of Modern Art), Brisbane
- 2011 *Nginimuwila Kulama – Our Kulama*, Outstation Gallery, Darwin
- Yingarti Jilamara*, Marianne Newman Gallery, Sydney
- Nginimuwila Kurrupjipini – Our Colour*, Tiwi Art Network, Darwin
- 2010 *Almanac, The Gift of Anne Lewis AO*, Museum of Contemporary Art, Sydney
- Kumunupunari – Season of Smoke*, Tiwi Art Network, Darwin
- Tiwi Shima*, Northern Editions, Charles Darwin University, Darwin

- 2009 *Nginimuwila Jilamara – Our Design*, Grafton Regional Gallery, Grafton, NSW
- Earth on Paper 2*, Seva Frangos Art, Perth
- Parruwarti Angawilla Jilamara – Earth Our Colour*, Chapman Gallery, Canberra
- Mukumuwu, To Be Together*, Tiwi Art Network, Darwin
- Wulikija Jilamara*, Northern Editions, Charles Darwin University, Darwin
- Jilamara Kangi*, Colour on Paper, Tunbridge Gallery, Margaret River, WA
- 2008 *80 × 30*, Seva Frangos Art, Perth
- Yirrajirima Murakuppuni Nginingaji Ngawila Pumpuni Jilamara*, Tiwi Art Network, Darwin
- Yimwarlini*, Raft Artspace, Darwin
- 2007 *Red, Yellow, Black, White*, Raft Artspace, Darwin
- Tiwi Together*, Aboriginal & Pacific Art, Sydney
- Tiwi Art Network Group Exhibition, Darwin
- Isarte – New Selection of Aboriginal Paintings*, Milan Art Fair, Milan, Italy
- Important Aboriginal Art*, Michael Reid Gallery, Sydney
- Earth on Paper 1*, Seva Frangos Art, Perth
- 2006 *Awirankini Jilamara*, Suzanne O'Connell Gallery, Brisbane
- Nginingaji Ngawula Kurrupuranji Jilamara*, Raft Artspace, Darwin
- Yirrajirima Murrakupunni*
- Ngawurraningimarri*, Tiwi Art Network, Darwin
- Jilamara: New Etchings from Melville Island*, Northern Editions, Darwin;
- Alison Kelly Gallery, Melbourne
- All the Tiwi Mob*, Short St Gallery, Broome, WA
- Jilamara Tiwi*, Soma Galleries, Adelaide

- Jilamara Works on Paper*, Sofitel Melbourne, Melbourne
- Ngawila Jilamara: Our Design*, Aboriginal & Pacific Art, Sydney
- Ratuwati amintiya Ratuwati: Island to Island*, Art Mob, Hobart
- Timothy Cook and Kay Lindjuwanga*, Aboriginal & Pacific Art at the Melbourne Art Fair, Melbourne
- 2005 *Yirrarra – Kulama amintiya Pukumani*, Alcaston Gallery, Melbourne
- Timothy Cook & Conrad Tipungwuti*, Raft Artspace, Darwin
- 2004 *Living Tiwi: Tiwi Awuta Yimpanguwi*, Museum fur Volkerkunde, Hamburg, Germany, in association with Jilamara Arts and Crafts
- Milikapiti Turtiyanginari: Milikapiti Ochre*, Raft Artspace, Darwin
- 2003 Exhibition aboard the luxury liner *The World*, Melbourne to Tokyo
- Kuturkuni Amintiya Tapulunni*, Raft Artspace, Darwin
- One Voice, Two Islands, Three Communities*, Chapman Gallery, Canberra
- Big Country*, Gallery Gondwana, Alice Springs, NT
- Alliance Française Gallery, Canberra, 24–29 October, in association with Chapman Gallery, Canberra
- 1997 *Let's Keep Our Art Strong: Recent Works from the Jilamara Artists*, Raft Artspace, Darwin
- 2002 *Pwoja Jilamara*, Raft Artspace, Darwin
- Awuna Mantawi Hello My Friends*, Tandanya National Aboriginal Cultural Institute, Adelaide
- Summer Collector's Exhibition*, Alison Kelly Gallery, Melbourne
- 2002–2006 *Kiripuranji*, Artbank collection international touring exhibition – South Pacific, South East Asia,

- Europe, Africa, Middle East, Latin America
- 2001 *Jilamara, Jilamara*, Framed Gallery, Darwin
- Island Images*, Australian Print Workshop, Melbourne
- Ochre*, Short St Gallery, Broome, WA
- Jilamara – New Work*, Redback Art Gallery, Brisbane
- Taykwapi Tiwi*, Raft Artspace, Darwin
- 2000 *One Thousand Journeys*, Tin Sheds Gallery, Sydney & touring exhibition
- This Earth for Us*, Commonwealth Institute, London
- From Mythology to the Present*, Wuerzburg, Germany
- Heritage Art Award*, Canberra
- 1999 *Tiwi on Wood*, Alcaston Gallery, Melbourne
- New Paintings from Milikapiti*, Redback Gallery, Brisbane
- Art of the Tiwi*, Framed Gallery, Darwin
- 1998 *The Old and the New*, Gallery Gondwana, Alice Springs, NT
- Ngawa Mantawi*, Mossenson Gallery, Perth
- 2013 Finalist, Kate Challis RAKA Award, Ian Potter Museum of Art, University of Melbourne, Parkville, Victoria
- Finalist, Togart Contemporary Art Award, Chan Contemporary Art Space, Darwin
- 2012 *Winner*, 29th NATSIAA, Museum and Art Gallery of the Northern Territory, Darwin
- 2011 Finalist, 28th NATSIAA, Museum and Art Gallery of the Northern Territory, Darwin

AWARDS

- 2023 Finalist, Sulman Prize, Art Gallery of New South Wales, Sydney
- Finalist, Bayside Acquisitive Art Prize, Melbourne
- 2010 Finalist, 27th NATSIAA, Museum and Art Gallery of the Northern Territory, Darwin
- 2022 Finalist, 67th Blake Prize, Casula Powerhouse Art Centre, Casula, NSW

- 2021 Finalist, National Works on Paper Award, Mornington Peninsula Regional Gallery, Mornington, Victoria
- Winner**, Australia Council for the Arts – National Arts and Disability Award (Established Artist)
- 2021 Finalist, 38th NATSIAA, Museum and Art Gallery of the Northern Territory, Darwin
- 2020 Finalist, Wynne Prize, Art Gallery of New South Wales, Sydney
- Finalist, King & Wood Mallesons Contemporary ATSI Art Prize, Victoria
- Finalist/Acquisition, National Works on Paper Award, Mornington Peninsula Regional Gallery, Mornington, Victoria
- 2019 Finalist, Hadley's Art Prize, Hadley Orient Hotel, Hobart
- 2018 Finalist, King & Wood Mallesons Contemporary ATSI Art Prize, Victoria
- 2017 Finalist, Hazelhurst Works on Paper Award, Gynea, NSW
- 34th NATSIAA, Museum and Art Gallery of the Northern Territory, Darwin
- 2013 Finalist, Kate Challis RAKA Award, Ian Potter Museum of Art, University of Melbourne, Parkville, Victoria
- Finalist, Togart Contemporary Art Award, Chan Contemporary Art Space, Darwin
- 2012 **Winner**, 29th NATSIAA, Museum and Art Gallery of the Northern Territory, Darwin
- 2011 Finalist, 28th NATSIAA, Museum and Art Gallery of the Northern Territory, Darwin
- Highly Commended, Western Australian Indigenous Art Award, Perth
- 2010 Finalist, 27th NATSIAA, Museum and Art Gallery of the Northern Territory, Darwin

- Finalist, Togart Contemporary Art Award, Chan Contemporary Art Space, Darwin
- 2009 Finalist, Western Australian Premier's Indigenous Art Award, Perth
Finalist, 26th NATSIAA, Museum and Art Gallery of the Northern Territory, Darwin
- 2008 Finalist, 25th NATSIAA, Museum and Art Gallery of the Northern Territory, Darwin
- 2006 Finalist, Xstrata Coal Emerging Indigenous Art Award, Queensland Art Gallery, Brisbane
- 2005 Finalist, 22nd NATSIAA, Museum and Art Gallery of the Northern Territory, Darwin
- 2004 Special Commendation, 21st NATSIAA, Museum and Art Gallery of the Northern Territory, Darwin
- 2002 Finalist, 27th Annual Shell Fremantle Print Award, Fremantle Art Centre, Fremantle, WA

COLLECTIONS

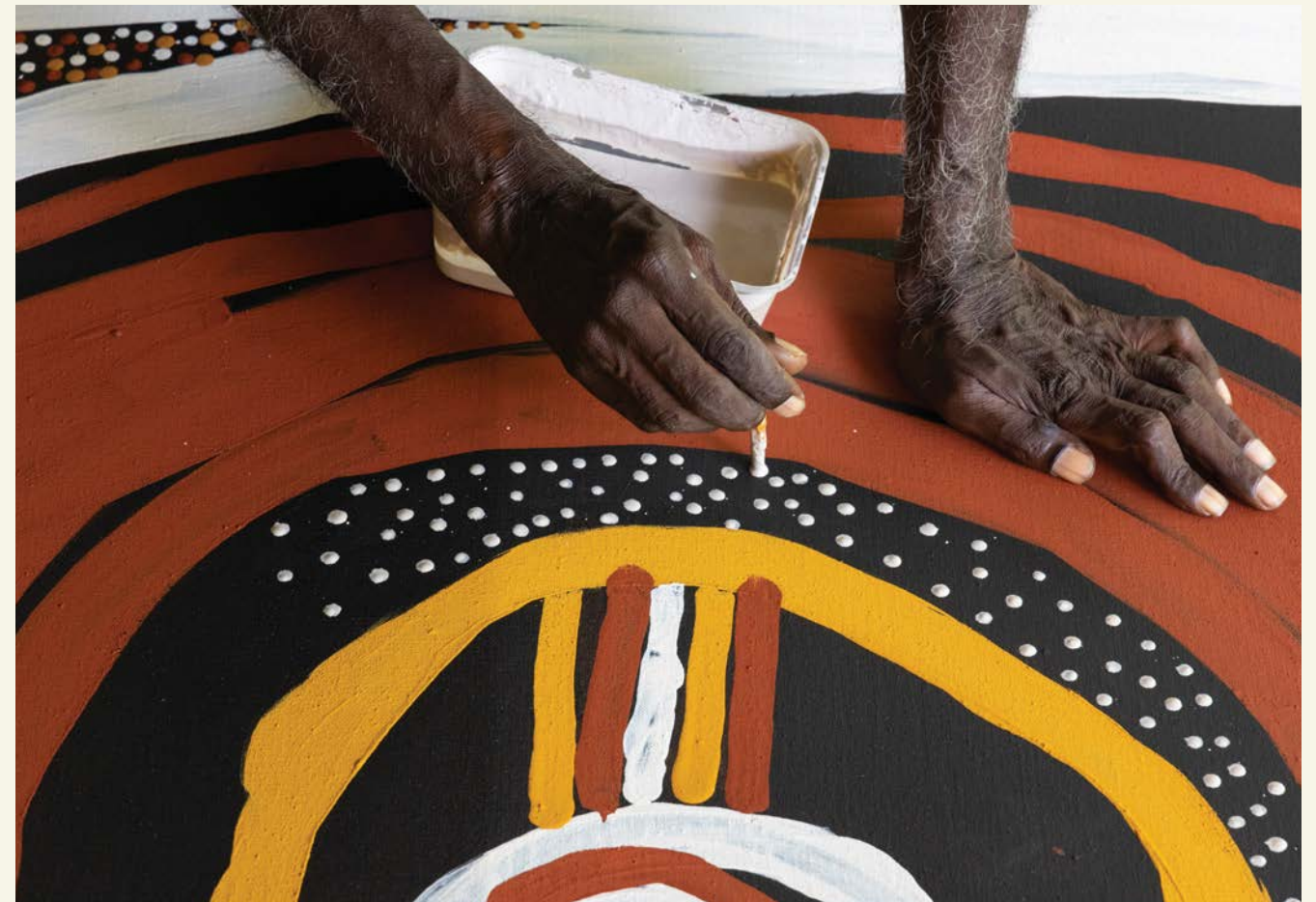
Fondation Opale, Switzerland
University of Newcastle, Newcastle, NSW
National Gallery of Australia, Canberra
Art Gallery of New South Wales, Sydney
Artbank Collection, Sydney
National Gallery of Victoria, Melbourne
University of New South Wales, Sydney
The Laverty Collection, Sydney
Museum and Art Gallery of the Northern Territory, Darwin
Charles Darwin University, Darwin
Queensland Art Gallery, Brisbane
Aboriginal Art Museum, Utrecht, Netherlands
Art Gallery of South Australia, Adelaide
Wesfarmers Collection of Australian Art, Western Australia
Murdoch University Collection, Western Australia

Pat Corrigan
Musée du quai Branly, Paris
Ann Lewis Collection
Edith Cowan University, Perth
Western Australian Art Gallery, Perth
King Edward Memorial Hospital, Perth
Private collections in the USA
St John of God Hospital, Perth
Parliament House Collection, Canberra
The City of Stirling art collection
Museum of Contemporary Art Australia, Sydney
Newcastle Art Gallery, Newcastle, NSW
Kluge-Ruhe Aboriginal Art Collection, Charlottesville, Virginia, USA

SELECTED BIBLIOGRAPHY

- 1992 James Bennett, 'Ngingingawula Jilamara Kapi Purunguparri: Our Designs on Bark', monthly magazine, National Gallery Society of Victoria, September 1992
- 1993 *The Body Tiwi: Aboriginal Art from Melville and Bathurst Islands*, exhibition catalogue, The University Gallery, University of Tasmania at Launceston, Newnham, Tasmania
- 1994 *Art of the Tiwi: from the Collection of the National Gallery of Victoria*, exhibition catalogue, National Gallery of Victoria, Melbourne
- 2004 *Living Tiwi: Tiwi Awuta Yimpangui*, Jilamara Arts and Crafts Association, Milikapati, Northern Territory
- 2006 Bruce McLean, *Timothy Cook*, exhibition catalogue, Xstrata Coal Emerging Indigenous Art Award, Queensland Art Gallery, Brisbane
- 2008 Judith Ryan, 'Timothy Cook', in *Timothy Cook*, exhibition catalogue, Aboriginal & Pacific Art, Sydney

- 2009 Catalogue, Western Australian Indigenous Art Award, Art Gallery of Western Australia, Perth
- 2009 *Almanac, The Gift of Ann Lewis*, exhibition catalogue, Museum of Contemporary Art (MCA), Sydney, p. 13
- 2010 *Tiwi Shima*, woodblock printmaking, exhibition catalogue, Jilamara Arts & Crafts
- 2010 Nicholas Rothwell, Timothy Cook, *The Australian*
- 2011 *Nginimuwila Kulama – Our Kulama*, exhibition catalogue, Outstation Gallery & Jilamara Arts
- 2012 *APT7* catalogue, QAGOMA (Queensland Art Gallery, Gallery of Modern Art), Brisbane
- 2012 *Luminous World: Contemporary Art from the Wesfarmers Collection*, Art Gallery of Western Australia exhibition catalogue, Fremantle Press, Fremantle, WA
- 2012 Jennifer Isaacs, *Tiwi: Art, History, Culture*, The Miegunyah Press, Carlton, Victoria
- 2015 Seva Frangos et al., *Timothy Cook: Dancing with the Moon*, monograph, UWA Publishing, Crawley, WA
- 2016 *Full Moon*, exhibition catalogue, Galerie Luc Berthier, Paris
- 2019 *Timothy Cook: Kulama*, exhibition catalogue, Vivien Anderson Gallery, Melbourne
- 2020 Judith Ryan (ed.), *Tiwi: Art and Artists*, National Gallery of Victoria, Melbourne
- 2020 La Trobe Art Institute, *One Foot on the Ground – One Foot in the Water*, La Trobe University, Bendigo, Victoria
- 2021 *UN/LEARNING AUSTRALIA*, Artspace, Sydney, and SeMA, Seoul, South Korea



Timothy Cook working in the Jilamara Studios in 2024, courtesy of the artist and Jilamara Arts. Photo: Will Heathcote



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Vanessa Merlino, Isabella Wadley & Luke Scholes

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ABOUT

Established in 2016, D'Lan Contemporary presents exceptional modern and contemporary art by leading and emerging First Nations artists at its galleries in Melbourne, Sydney and New York alongside an international program of exhibitions, educational talks and events that celebrate and promote the rich art and culture of Australian First Nations peoples.

ETHICS

D'Lan Contemporary maintains strict ethical practices and is committed to generating positive industry change to create a sustainable marketplace for this important segment of Australian art and culture.

D'Lan Contemporary allocates 30% of annual net profits to centralise and distribute proceeds from art sales back to Australian First Nations artists and their working communities.

PROVENANCE

Every work of art exhibited and sold by D'Lan Contemporary has a clear line of provenance.

Documentation we draw upon to establish provenance includes:

- Community Art Centre certificate of provenance/authenticity
- Transfer of ownership documentation
- Purchase receipt or invoice
- Inclusion in academic / art historical publications
- Inclusion in exhibitions, and exhibition catalogues (private and/or public institution)
- Collection/exhibition inventory numbers (private and/or public institution)
- Inclusion in auction catalogues
- Documented appraisals

D'Lan Contemporary's guidance on best practice for buying Australian First Nations art is:

CONTEMPORARY AUSTRALIAN FIRST NATIONS (1980–PRESENT)

All contemporary Australian First Nations works of art should be accompanied by documentation linking the artwork to the artist via their Community Art Centre or their primary gallery/representative.

Community Art Centres operate with an ethical focus and establish their own individual guidelines by which all artworks are sold.

Primary market artworks should only be bought from a Community Art Centre or an official artist gallery/representative.

Secondary market artworks should only be bought with a source of provenance from a Community Art Centre or an official artist gallery/representative.

MODERN AUSTRALIAN FIRST NATIONS ART (1950S–1980)

For artworks created prior to the establishment of Community Art Centres, such as bark paintings, Hermannsburg watercolours, Papunya boards and sculptural artworks made for sale, there is less necessity for Community Art Centre provenance.

However, artworks from this period with no traceable history are likely to have less market value than those that do – even when an artwork is clearly authentic.

Highly desirable provenance for artworks from this period includes Papunya Tula Artists, Stuart Art Centre and Maningrida Arts, or a clear link to a primary collector such as Geoffrey Bardon, Dorothy Bennett, Sandra Le Brun Holmes or Dr Scougall – who were all active in the 1950s–1970s.

ARTEFACTS AND OBJECTS (1880S–1950)

With artefacts, often much of the important collection history has been lost over time. Therefore, proven provenance can greatly impact value.

Before acquisition, research should be undertaken to ascertain the origin of the artefact or object, and how and when it left its country of origin.

Best practice in this segment is to obtain advice from a trusted industry expert before buying or selling.

PROTECTION OF MOVEABLE CULTURAL HERITAGE ACT

The *Protection of Moveable Cultural Heritage Act 1985* (PMCH Act) implements Australia's obligations under the UNESCO Convention on the Means of Prohibiting and Preventing Illicit Import, Export and Transfer of Ownership of Cultural Property, 1970 (1970 UNESCO Convention), to which Australia is a State Party.

The 1970 UNESCO Convention requires State Parties to ensure that no collecting institution accepts illegally exported items.

The Australian Government administers the PMCH Act through the Ministry for the Arts. The PMCH Act regulates the export of Australia's most significant cultural heritage objects by implementing export controls for objects defined as 'Australian Protected Objects'.

If you have any questions about acquiring or selling Australian First Nations art, please contact us at: enquiries@dlancontemporary.com.au



Mantiupwi Country, Tiwi Islands,
image courtesy of Ben Searcy 2019

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