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John Mawurndjul, Malaluba Gumana, Spinifex Men (Collaborative), Brenda Kesi (f.l.t.r.)

ART PARIS ARTFAIR

4 - 7 April 2019
Grand Palais – B24

ARTKELCH is specialising in Contemporary Indigenous Fine Art from Australia and Papua New Guinea. The main focus is on acrylic paintings from Spinifex Country and the APY Lands as well as on bark paintings and sculptures from Arnhem Land. A fine contingent of Tapa (barkcloth) Art from Papua New Guinea is also available.

ARTKELCH is one of the leading galleries of its kind in Europe. Founded in 2006 by German-Australian Robyn Kelch, ARTKELCH has curated more than 100 exhibitions, 10 of which were in German museums.

ARTKELCH has set a high benchmark for quality, dependability and respect in all dealings with artists and their work. The gallery sources art solely from community-based, Aboriginal-owned art centres; this in itself is a definitive statement on the provenance, authenticity and fair trade of Aboriginal Art. ARTKELCH is a signatory of the Indigenous Art Code.

Besides participating in art fairs, ARTKELCH stages 3 to 4 exhibitions a year at their Gallery in Freiburg and 1 to 2 exhibitions at their Collectors Lounge near Stuttgart. The gallery became known in Germany for its annual touring exhibition named *Pro Community*, which introduced art from one or more art centres of a specific region each year at different venues. With 60-120 works of art exhibited across all locations annually, it has regularly show-cased the largest commercial exhibition of artists from the respective regions.



ARTKELCH
specialising in
contemporary
aboriginal **ART**

Photo: Rhett Hammetton



Shop at Musée du Quai Branly



JOHN MAWURNDJUL (*1951, Australia)

John Mawurndjul is one of Australia's most important contemporary artists. He became famous for his innovative "rarrk" (cross-hatching)-style, a painting method which is imbued with sacred knowledge.

The designs are inspired by clan designs painted on body during (*Mardayin*) ceremonies. All materials are collected on Country.

John Mawurndjul has worked on a large scale commission for the Musée du Quai Branly in Paris. He was honoured with a retrospective at the Museum Tinguely in Basel, Switzerland in 2006 and recently at the Museum of Contemporary Art in Sydney. As a member of Maningrida Arts in Western Arnhem Land he has established a whole school of artists including his wife Kay Lindjuwanga and his brother Ivan Namirrkkii.

MALALUBA GUMANA (*1954, Australia)

Malaluba Gumana's cross-hatched design of *dhatam* (waterlily) is created through her use of the *marwat* – a hair brush that can create the finest of lines painted in natural ochres and pigments.

A recipient of the National Aboriginal and Torres Strait Islander Art Award for bark painting in 2013, Malaluba mainly paints variations of her mother's clan designs on bark, *larrakitj* (memorial pole) and paper. Her work is held in the collection of the National Gallery of Australia as well as other prominent public and private collections.

LARRAKITJ

In the old days *Yolŋu* heartlands' *larrakitj* (hollow log coffins) were used to contain the bones of the deceased during mortuary ceremonies. Today, artists from Eastern Arnhem Land's Buku-Larrngay Mulka Art Centre produce innovative *larrakitj* for the upper art market as political statements and to educate Indigenous and non-Indigenous people about Aboriginal culture.



SPINIFEX ARTS PROJECT

The Spinifex Arts Project began in 1997 during government land negotiations. By painting traditional stories, birth places and sacred sites and by documenting kinship responsibilities with acrylic paint on linen, the Spinifex People had been able to win the Native Title claim for 55,000 square kilometres of their traditional land in Western Australia.

Collaborative artworks have been a feature of the Spinifex Arts Project since its beginning. Institutions and private collectors both in Australia and overseas wait patiently to collect from the very few paintings that this small artist cooperative produces each year.



Men's Collaborative, 2015



Women's Collaborative, 2017

ÖMIE ARTISTS | TAPA

There is a great ancient world art tradition in Oceania using *tapa* (barkcloth).

The most brilliant living exponents of this artform are the internationally celebrated Ömie women artists of Papua New Guinea. They have preserved old clan designs including ancient tattoo motifs on barkcloth to show the world the strength of Ömie culture. Their *duvahe* (chiefs) are allowed to paint their *uehorëro* (wisdom), creating new forms of mesmerizing beauty. Sarah Ugibari (*1919, who passed on her knowledge to her daughter Ilma Savari) and Brenda Kesi (*1937) still know the ancient technique of dyeing the cloth in river mud and appliquéing the designs with a batwing bone.



Brenda Kesi, 2009