

Mates Collection Exhibition Order

	Name	Paper Size	
1	Ngarra Welcome – <i>Panorama</i>	A3+	
2	WomanEarth – <i>Panorama (smaller)</i>	A3+	
2 <i>a</i>	WomanEarth – <i>Panorama Roll Paper (Larger)</i>	A3 RP	
3	Thunderhead	A3	
4	Lalgari & Clouds	A3+	
5	Yamera (<i>Limestone Range</i>)	A3+	
6	Gibb River Road - <i>Panorama</i>	A3+	
7	Kanang.nganja (<i>Emu Footprint and Ochre</i>)	A3+	
8	Ngarra Reed Springs Yard	A4	
9	Paradise (<i>Burntout Homestead</i>)	A4	
10	Angubirra and Stick	A3	
11	Angubirra and Dogs	A4	
12	Angubirra's Feet and Dog	A3+	
13	Omborin the Footwalker	A3	
14	Hurricane Lamp and Saddlery	A3	
15	Dickie and Paul (<i>Quintessential Mates</i>)	A3+	
16	Yaydjbarriya (<i>From front cover of Mates</i>)	A3	
17	Gunjarn (<i>Woman portrait</i>)	A3+	
18	Lorna on the Veranda	A3	
19	Lorna and Kangaroo	A4	
20	Ngarra with Pipe	A3+	
21	Billy King (<i>Portrait- man with high crowned hat</i>)	A3	
22	Dave Dureau (<i>Bearded man smiling- battered hat</i>)	A3	
23	Jack Dale (<i>Hat with crocodile teeth band</i>)	A3+	
24	Adam Andrews (<i>Hat and Rembrandt style lighting</i>)	A3+	
25	Jowalji: Head and Shoulders Portrait	A3+	
26	Jowalji: Roebourne Jail	A3	
27	Lalgari Mates (<i>Bonded Lalgari/Boab trees</i>)	A3+	
28	Lalgari- Evening	A3+	
29	Yugun (<i>Panel of three Lalgari fruit</i>)	A3+	
30	Aponogeton (<i>Leaves floating on water</i>)	A3+	
31	Rivergum in Floodwater	A3+	
32	Love Your Planet-Never Surrender	A3+	
33	No Suicide Technologies	A3+	
34	Bush Funeral	A3+	
35	Brilgi & Crucifix	A3+	
36	Jack Dann and Residues of ancestral presence	A3+	
37	Grandfather-Grandson	A3+	
38	Francis and Daisy	A3+	
39	Dorothy (<i>Girl laughing</i>)	A3	

40	Dilbudji (<i>Face being painted with onmol/ochre</i>)	A3	
41	Junba (<i>Teenager with face painted with onmol</i>)	A3+	
42	Pidjali Girls	A4	
43	Pidjali Junba (<i>Dancing at twilight</i>)	A3	
44	Unimagined Native Title in Aust...	A4	
45	Trap Yard Gate	A3+	

'These precious images of country and Senior Elders of the Kimberley celebrate a natural life not only of long ago but of a way of living that is imbued with hope, honourability and deep respect. Modernity has so much to learn about creating a real future from these people and places. Thank you Kevin for your enduring love of country and world.'

*Dr. Loretta do Rozario
Denmark, Western Australia*

1. Welcome to the Mates Exhibition

Ngarra the Number 1 bushman, turned Number 1 stockman, turned Number 1 artist and consummate diplomat. Ngarras first languages are Andinyin, Kija and Ngarinyin. Most of his patrons speak English. In keeping with his concern for excellence he devoted his spare time to learning 'high English', and watching current affairs on television in advance of his first solo exhibition. The gallery was well attended. The patrons marvelling at his regal charm soaked up every word as he took them on personal guided tours of his works. The show sold out on the first night.

2. WomanEarth

WomanEarth is a composite image composed of both left and right profiles. Indigenous or Earth cultures sacralise their occupancy of a nurturing planet, its morphology seasons, weather and skies. The earth itself is self-evidently a living organism so much admired and loved that all is sacred, even when feared. It is a way of life, art and science of sacralising everything. There are places in the Kimberley for example where gatherer-hunters gathered, hunted, cooked, feasted, settled disputes, sang and danced in praise of life and ancestors, dreamed, philosophised, mythologised, made love, conceived and gave birth around and within the morphology and earth womb of a woman. This is the very substance of indissoluble bonds uniting groups of people and their dambun or home country, and their acceptance of the sanctity of their neighbour's country.

Corporately articulated fundamentalism- political, economic, religious- disconnected from the essence of life is killing the planet. The dominant political paradigms predicated as they are on chauvinism, avarice, hostility, contempt for life, and brinkmanship with a hitherto unknown technological capacity to tear the heart out of the planet cannot be left to run their course. We are in urgent need of a praxis of love and creativity that reconciles the heartbeats of people with macro-ecological sustainability.

3. Lalgari Cloud

Lalgari welcoming the sublime sky-scapes that signal the end of the Dry season and the imminence of the forthcoming Wet season.

4. Thunderhead

The Powerful Beautiful Ecological Delivery System For Life Creating Water.

5. Yammera

Limestone country. The refuge of people unreconciled with the superimposition of the pastoral industry over their gatherer-hunter economy and social order that had existed for millennia.

6. Gibb River Road

The road eastwards from Derby into the Kimberley hinterland. Some old-timers who drove cattle along the stock route refer to this section of the road and its environs as the Mariana Plain.

7. Kanang.nganja footprint

The kanang.nganja or emu is prominent in Indigenous Law, mythology, culture and material existence. The footprint was made by a kanang.nganja returning cautiously to its mate incubating a clutch of eggs. It is juxtaposed with a deposit of onmol (white) and jadjal (red) ochre. According to Wandjina Law onmol and jadjal are imbued with sacramental qualities. Onmol symbolises the Djirrgun moiety of the Wandjina societies, whilst jadjal symbolises the complementary Wodoi (Wodowee) moiety.

8. Reed Springs Yard

(The Fruits of Labour 8 & 9)

Savouring the fruit of past labour, Ngarra leans on a top rail of the cattle yards that he built with hand tools at Reed Spring in the days when he was a 'really smart man'.

9. Paradise

(The Fruits of Labour 8 & 9)

Another place on another day, another old bloke is overwhelmed at the sight of the freshly burnt-out homestead on a property called Paradise, where he too was a 'smart man'. The fire was the final blow to his long campaign to occupy the homestead. It was a campaign impeded by a lack of opportunity to become literate, and exacerbated by a corresponding absence of competent advocacy. The fire pattern, visible on the ground, pointed to a remnant wildfire that had trickled in during the night and gained momentum with rising heat and wind in the morning. Ironic too, was that anyone in occupancy could have extinguished the trickle of flame by urinating on it.

10. Angubirra

The inspirational Angubirra, whose intelligence, charm and warmth impressed all who met her. A 'really bush woman' and centenarian, she lived at the interface of traditional life and the colonial frontier that diminished the clans and created the Kimberley.

11. Angubirra's Mates

Indifferent to anthropologically reified rules and cultural stereotypes like not naming the deceased, Angubirra asserted that her dogs were the embodied spirits of her beloved departed friends, and had inherited their names.

The dogs watched over her with the kind of devotion that could only come from true mates.

12. Angubirra

Angubirra walked the country 'good enough one hundred years'.

13. Omborrin: footwalking bloke

'Footwalking the Country' to the Mananambarra, the senior men and women, means traversing and living off the land with the assistance of traditional tools, spear, boomerang, digging stick; and having requisite knowledge of the physical and totemic landscape, its resources, mystical associations, and clan-land connections to do so with competence.

14. Hurricane lamp

Hurricane lamp is both testament to a former era of full employment, strong families and socially useful work, and a reminder that we should never let the light of hope go out.

15. Dickie and Paul

Two mates whose working lives were spent mustering cattle in the open range environment of the remote central Kimberley.

16. Yaydjbarriya

An unassuming though remarkable woman, whose intelligence and knowledge of the Kimberley wilderness were a joy and privilege to experience. Yaydbarriya had the most refined 'bulldust' filter imaginable. No lie, and no liar ever evaded her surgical scrutiny.

17. Gunjarn

Gunjarn, a person with extraordinary knowledge of the Kimberley hinterland, its resources, and the Laws of Wandjina and Ngarrangkarni.

18. Lorna

Salt of the Earth

19. Marlu is our Tucker

Marlu is a traditional food for Wadjari people. Lorna is one of those inspirational people whose words and generosity resonates forever. Lorna encouraged me to stay with her and her husband whenever I was working in her area. I reciprocated by presenting Lorna with her favourite 'bush' foods. Professional shooting was my introduction to adult economic life long before I was legally an adult. For many people childhood is a recent invention geographically circumscribed to wherever it can take root as a commodity.

20. Ngarra

The 'Number 1 bushman' who grew up with the spear, and subsequently became a 'Number 1 stockman'. In his teens, when he was making the transition from bushman to stockman, the frontiersman Scotty Sadler tried to shoot him. Fortunately Ngarra's bush skills and healthy constitution enabled him to escape Scotty's fury unscathed. Recognised and sought for throughout the Kimberley as a foremost Ngarrangkarni (Law) boss, Ngarra has since retired from 'that job to concentrate on painting the Country'. His work hangs in galleries across the globe, and is unique for its political expression.

21. Billy King

Billy King is one of those rock solid people that we all enjoy meeting. I have memorable recollections of evenings cooking dinner on an open fire and yarning with him at his abode in the remote Kimberley.

22. David Dureau

David Dureau is a Kimberley Bushwalker par excellence. Dave's generous disposition, knowledge, and courageous concern for heritage and wilderness inspire all who meet him, and has contributed to his knowledge of proceedings at the Broome courthouse.

23. Jack Dale

The essay Jack Dale, the Kimberley Ironman in 'Mates: Images and Stories from the Kimberley' draws comments from readers from all walks of life and locations on the planet. Jack's reputation as a tough uncompromising stockman, and bushman without peer is as real and compelling as it gets.

24. Adam Andrews

Adam, the formidable advocate whose skills were crafted and honed in the university of Kimberley bush life. Conventionally educated folk in smart safari suits were never an equivalent match for his measured scrutiny and withering wit.

25. Brilgi and the Cross

Displaying brilgi or cicatrices resulting from scarification was common among Kimberley Indigenous men and women until recently. In its traditional context, blood flowing from the wounds onto the earth consolidates the indissoluble bond that binds people with their spirit country.

26. Jowalji Roebourne Jail

Jowalji at the old Roebourne jail in the Pilbara region of Western Australia when he said, 'Wardu, my daddy came here to get (learn) English'. 'Mmm, hard way to get English, old fella', I said artlessly from behind the camera. Jowalji tends to see the bright side of everything. Inquiries so far have not confirmed why his father was incarcerated (circa 1925) in a jail some 1300 to 1400 kilometres by land and sea from his traditional clan estate.

27. Lalgari Mates

Lalgari sometimes merge together forming relationships that endure for hundreds of years. This image was taken at the peak of the Dry season when temperatures can regularly exceed 40 degrees centigrade, and the intensity of the light burns unprotected eyes.

28. Lalgari Evening

The ubiquitous Lalgari, or boab tree, has a special place in the Indigenous Laws of the Kimberley. The Lalgari is a primary material object and long evolved foundation metaphor for expressing understandings of people and land. It continues to have meaning for life in 2007, whereas 'terra nullius' and 'the White Australia policy' have long since

been revealed as graceless impediments to social justice, harmony and ecological sustainability, within and beyond our shores. Massive Lalgari, some bearing totemic incisions, with fractured spear points, stone chips, grinding pestles and mortars scattered around their bases, commonly mark the focal point of Indigenous living areas. To the Mananambarra such Lalgari are tangible evidence of title to traditional clan estates, rights in land and access to resources.

The sensory experience of Lalgari and the power of metaphor to transcend semantic orthodoxy yield essential accounts of seasonal events. Prominent among the early indicators of forthcoming Wet seasons are fluffy travelling clouds created by the hot breath of small mythic beings discharged through a residual waterfall. Lalgari ardingarri (plural) feel the changing air. They send forth leaf buds from their stark dry season form in anticipation of the thunderous orgasmic climaxes of copulating spirits that will inundate the earth with new water. The Lalgari's ephemeral blossoms emit a delightful fragrance that attracts pollinating insects. In time, fruit with a woody felt-coated exterior and edible interior develops from symbiotic events that perpetuate life and transformation.

This is our inheritance 'Lest We Forget'. Never surrender; never capitulate to Suicide technology corporations- oil, coal, gas, nuclear, privatised water- and their shareholders whose disconnection from the essence of life imperils all life. Copyright Kevin Shaw

29. Yugun

Yugun the fruit of the lalgari or boob tree. It is rich in nutritional goodies, and thinly sliced flesh of green yugun smeared with ngara or bush honey is delicious.

30. Aponogeton

Nature's bouquet: the floating leaves of a perennial herb whose growth is triggered by wet season floodwater.

31. River Gum

River gum and Kimberley Water given ecologically for the Common Good. Never surrender to privatising Kimberley Water.

32. Love Your Planet

Governments have shown that they will not and cannot lead the quest for a sustainable planet. The way to sustainability is being led by so-called ordinary people whose connection to the Earth grows with every heartbeat and step they take along the way. Lest We Forget The Essence Of Democracy.

33. No Suicide Technology

Today the Kimberley is on the threshold of its greatest transformation since the arrival of Western Europeans. It is a corporate led transformation proposing that a suite of suicide technologies like oil, gas, coal, nuclear, large dams killing wild rivers, intensive irrigated-agriculture and genetic modification will be dominant. An ecological holocaust is in the making for the Kimberley at a time when the feasibility of solarisation, carbon-neutral

and ecologically sustainable technologies with intrinsic social benefit has never been greater. The Mananambarra, the senior Indigenous people, who loved their Country are no longer with us. We must honour them and ourselves by upholding our right to peace and the sustainable ecology of our earth.

34. Bush Funeral

In the remote Kimberley people may elect to be interred in the Earth were they lived and worked.

35. Brilgi and the Cross

At the most general level of analysis Indigenous Kimberley religions, widely called Ngarrangkarni, and Christianity are all 'religion'. For the wearer of this Cross, there is no contradiction in believing in both Ngarrangkarni and Christianity.

36. Jack Dann

A bloke with a heart as big and warm as the Kimberley.

37. Grandfather and Grandson

Arthur: the bush treasure and story teller. He lived and worked through withering challenges and hardship, and whilst he did not recommend these experiences as necessary for others, he wanted people to know that his generation did it hard, and to honour their commitment to justice and human dignity. Arthur's dog, under the bed, near his left knee, was both highly protective and extremely jealous, and would have gladly bitten me with the slightest murmur of encouragement from his mate Arthur.

38. Francis and Daisy

An image where no words are needed

39. Kimberley Smile

Dorothy's image accompanies an essay titled 'Kimberley Smile' in a book that I photographed and wrote called Mates: Images and Stories from the Kimberley. The essay, written with the endorsement of Dorothy's family, highlights the paradox facing many Kimberley children: the illusion of promise and the reality.

40. Junba: Dilbudji

Junba is a traditional Kimberley performance. It is a synthesis of mythology, history, song, sound with percussion instruments, design with ochre, choreography, audience participation, undisturbed land and waters, and socially useful work to make it happen.

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42. Junba: waiting to Dance

Junba is a traditional Kimberley performance. It is a synthesis of mythology, history, song, sound with percussion instruments, design with ochre, choreography, audience participation, undisturbed land and waters, and socially useful work to make it happen. And waiting for your turn to dance.

43. Junba: at twilight.

In the evening twilight young boys follow their mentor- 'dancing Junba'.

44. Unimagined Native Title in Aust.....

The world behind the world of corporate power and its imitators etcetera. The proclamation of the National Native Title Act of 1993 precipitated a wave of optimism among Indigenous Kimberley people that had been long absent. In 1993 even experienced campaigners did not anticipate that an image like this, shot a decade later at a Native Title event in the remote Kimberley, could be a resonant allegory of frustration and unrealised visions of sustainable re-occupations of clan estates.

45. Trap Yard Gate

Trap Yard Gate: an allegory of continuities in colonialism

The trap yard gate is a conditional entry point for letting stock onto enclosed water. But once inside, and having quenched their thirst, they are not free to leave. It is a poignant allegory of Welfare and 'Sit-down Money' that replaced meaningful work on cattle stations for many Mananambarra and their descendants. Tragically, the journey out of welfare to socially useful work proves to be more difficult than simply unlocking the hinged gates alongside the trap yard's entry points.

The trap yard gate is also an allegory of a global addiction to suicide energy such as oil, gas, coal and nuclear. These energy forms are ideally suited to technology that is commodifiable and manageable in a manner that facilitates global corporate dominance of life and life's chances that is totalitarian, of which fascism is an example. As global citizens we have the birthright and capacity to replace suicide technology with life-centred technology. The feasibility of ecologically sustainable solarisation and carbon neutral technologies has never been greater than it is now. These life-centred technologies complement the democratic path to peaceful social and economic sustainability, which will be reflected by a global expansion of life's chances, creativity and the arts.