

ANHELENGKW

Maisie Petyarre Bunday

15TH NOVEMBER – 6TH DECEMBER



8 Hele

MAISIE

“When Maisie Petyarre Bundy settles down to paint each morning, regardless of the dogs, donkeys, heat or art centre chat, nothing alters her deep concentration. Borne from traditional knowledge, Maisie paints with a confidence and urgency like no other, her subject matter drawn from acute observation and memory. Maisie’s painting style is linked to her foundational experience in making batik, and the loose fluid liberation that this technique allows. Once completed, the painting is pushed aside and never acknowledged by the artist, her sights quickly fix on the cup of tea and oranges that await her.”

Sharing her painting time between Arlparra and Ampilatwatja both the Artists of Ampilatwatja and the Utopia Art Centre welcome Maisie into the fold when she is visiting.

Maisie has fond memories of growing up on Utopia Station and of working with the original group of Batik painters of Utopia. It was here in the 1970’s that these women began expressing their Awley. “Awely is the Anmatyerr term used for women’s songs and ceremonies. Women perform awely to look after Country, and to promote feeling of happiness, health and wellbeing. The Country in turn acknowledges these acts of mutual recognition.” “Women’s knowledge of Awely was an important part of the evidence in the Utopia land claim and others like it in the Central Australian region. The land Commissioner concluded that, ‘the painting and dancing of the women was a vivid demonstration of the importance of ceremonial life and the significance their Country held for them.”

“Before the awely dancing begins the chest, breast and upper arms of the participants are ‘painted up’ using mixtures of ground ochres and other pigments... In the Alhakler song series, one verse refers to the anker (emus), who are travelling along and bending down to eat intekw (fan-flower) and katyerr (desert raisin) fruits.” Maisie now most often depicts the chest designs of the Anhelengkw (emu) dreaming in her paintings.

There are also paintings of vertical and horizontal stripes, reminiscent of Maisie’s peer, Emily Kam Ngwarray’s later works. “The mark making in these stripe paintings is akin to the arlkeny striped body designs that are painted onto women’s bodies for awely ‘their gestural physicality involves the rhythm of ceremony.”

It is important to note the impact of Maisie’s involvement in the earlier Batik movement. Although the 1970s movement quickly transformed to a practice of acrylic paint on canvas, the conventions of awely designs found new form in batik. “The early batiks, and even some of the results of the tie dying process, were almost a starting point in a cycle that ended more or less where it began.”

So, whilst Maisie’s works are deeply rooted in her associated Dreaming and Country, the dynamism and innovation of her canvas’ today possess a vitality and fluid temporality that visualises Dreaming, not as something only of the past, but also entirely of the present.

ⁱ Meagan Jacobs, Manager Artists of Ampilatwatja

ⁱⁱ Green, J. (2023). The life and legacy of Emily Kam Ngwarray. In K. Cole, J. Green & H. Perkins (Eds.), Emily Kam Ngwarray (pp. 155). National Gallery of Australia.

ⁱⁱⁱ Green, J. (2023). The life and legacy of Emily Kam Ngwarray. In K. Cole, J. Green & H. Perkins (Eds.), Emily Kam Ngwarray (pp. 155). National Gallery of Australia.

^{iv} Green, J. (2023). The life and legacy of Emily Kam Ngwarray. In K. Cole, J. Green & H. Perkins (Eds.), Emily Kam Ngwarray (pp. 155). National Gallery of Australia.

^v Quote from Hetti Perkins in: Gilchrist, S. (2023). *I am Kam*. In K. Cole, J. Green, & H. Perkins (Eds.), Emily Kam Ngwarray (pp. 170). National Gallery of Australia.

^{vi} Green, J. (2023). The life and legacy of Emily Kam Ngwarray. In K. Cole, J. Green & H. Perkins (Eds.), Emily Kam Ngwarray (pp. 155). National Gallery of Australia.



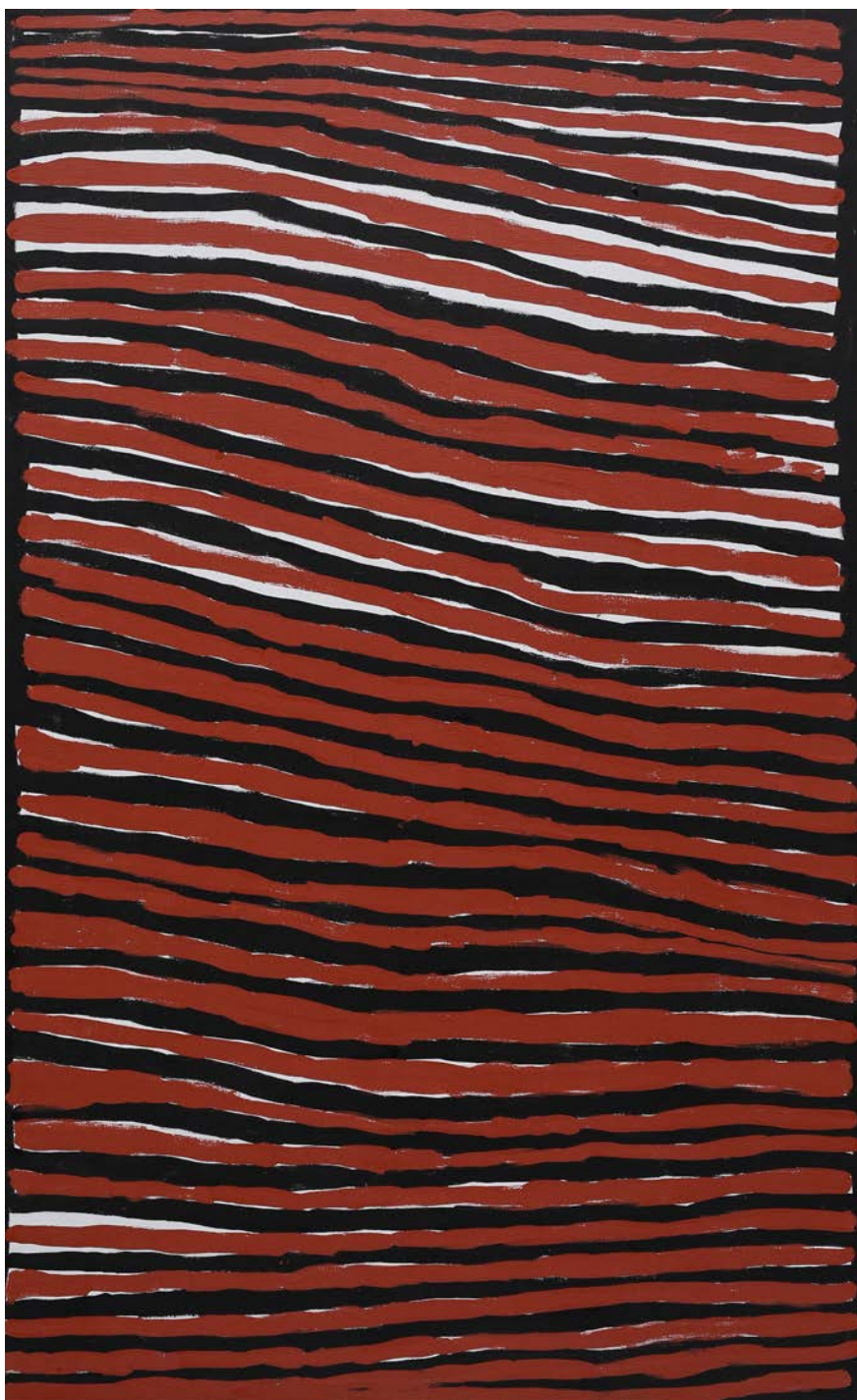


8 Hele Gallery respectfully acknowledges the Arrernte as the Traditional Owners of the land on which we are situated. We pay our respects to their Elders past and present, and extend this to all Aboriginal and Torres Strait Islander People.

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8 Hele Gallery



MAISIE PETYARRE BUNDEY
Anhelengkw (Emu) Dreaming, 2025
Acrylic on linen
136-26
122 x 76 cm
\$3,600.00



MAISIE PETYARRE BUNDEY
Anhelengkw (Emu) Dreaming, 2025
Acrylic on paper
317-25
56 x 76 cm
\$750.00



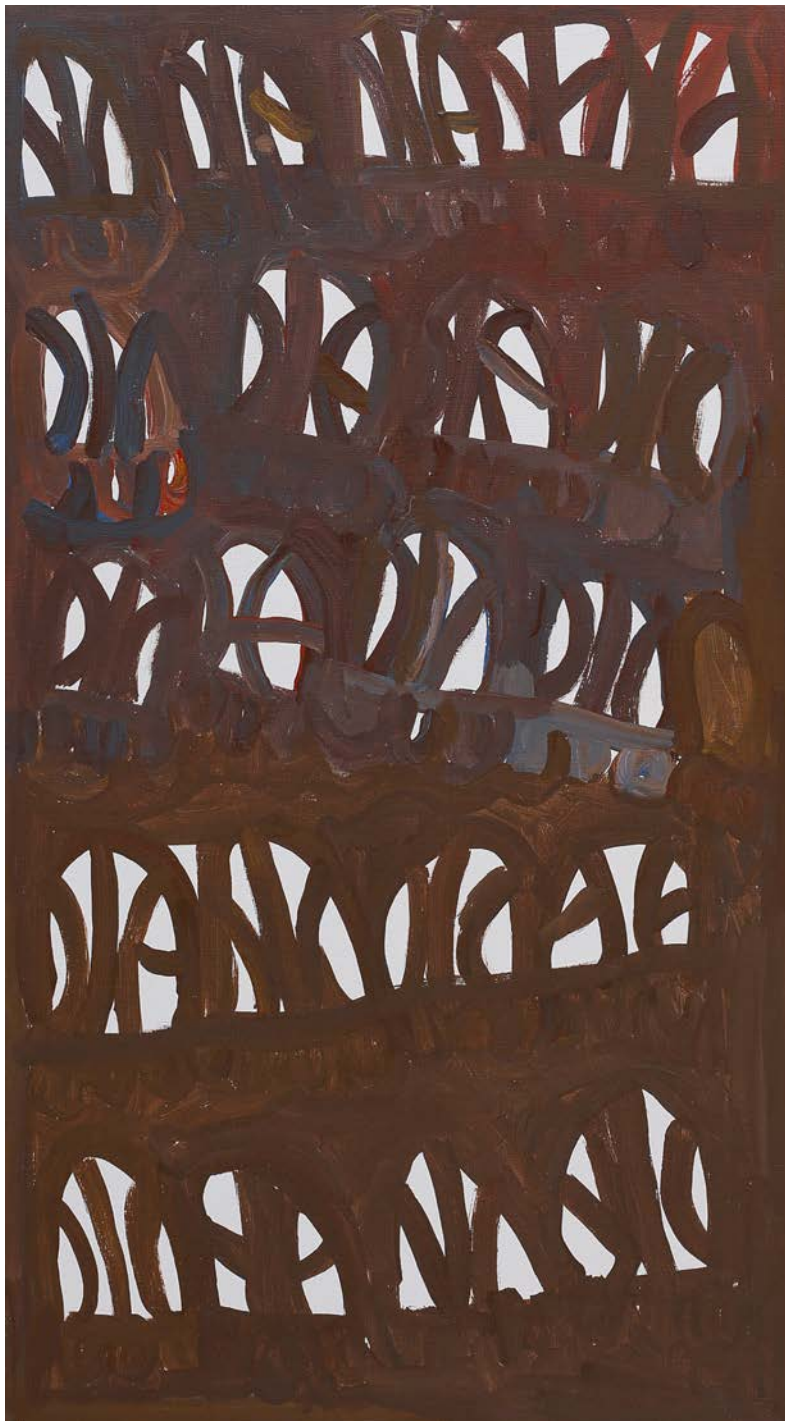
MAISIE PETYARRE BUNDEY
Anhelengkw (Emu) Dreaming, 2025
Acrylic on linen
397-25
122 x 76 cm
\$3,600.00



MAISIE PETYARRE BUNDEY
Anhelengkw (Emu) Dreaming, 2025
Acrylic on linen
390-25
107 x 91 cm
\$3,750.00



MAISIE PETYARRE BUNDEY
Anhelengkw (Emu) Dreaming, 2025
Acrylic on linen
382-25
91 x 51 cm
\$1,800.00



MAISIE PETYARRE BUNDEY
Anhelengkw (Emu) Dreaming, 2025
Acrylic on linen
374-25
91 x 51 cm
\$1,800.00



MAISIE PETYARRE BUNDEY
Anhelengkw (Emu) Dreaming, 2025
Acrylic on linen
370-25
91 x 51 cm
\$1,800.00



MAISIE PETYARRE BUNDEY
Anhelengkw (Emu) Dreaming, 2025
Acrylic on linen
355-25
107 x 76 cm
\$3,100.00



MAISIE PETYARRE BUNDEY
Anhelengkw (Emu) Dreaming, 2025
Acrylic on stretched paper
343-25
40 x 50 cm
\$750.00



MAISIE PETYARRE BUNDEY
Anhelengkw (Emu) Dreaming, 2025
Acrylic on linen
327-25
91 x 91 cm
\$3,250.00



MAISIE PETYARRE BUNDEY
Anhelengkw (Emu) Dreaming, 2025
Acrylic on paper
319-25
56 x 76 cm
\$750.00

MAISIE PETYARRE BUNDEY

Maisie was one of the original Batik painters of Utopia. Maisie and her sisters Bessie, Kate and Josie are prolific painters who learnt to paint by watching their mother Polly Ngale.

Growing up on Utopia Station, her family worked at the station. Her father was a stockman and worked with horses and cattle. She loved the life and growing up at the cattle station with her family.

GROUP EXHIBITIONS

- 2025** Ilkwa Apmer, Ilkwa Alker (big land big sky)
- 2025** Alpeyt (Blossom)
- 2025** Aketh-Aketh (Becoming Light)
- 2023** Desert Mob
- 2022** Desert Mob Exhibition, Alice Springs NT

THEMES

Bush Tucker

MEDIUMS

Acrylic on Canvas

Acrylic on Linen

Batik on Silk using Naphthol and Drimarine K dyes

MEDIUMS

National Gallery of Australia



BIBLIOGRAPHY

- 1980** Artworks, Alice Springs, NT
- 1981** Floating Forests of Silks - Utopia Batik from the Desert, Adelaide Festival Centre, SA
- 1982** Brisbane Commonwealth Games Exhibition, Brisbane, QLD
- 1982** Sydney Craft Expo, Sydney, NSW
- 1983** Alice Springs Craft Council, Alice Springs, NT
- 1983** Adelaide Festival Centre, Adelaide, SA
- 1984** The Araluen Centre, Alice Springs, NT
- 1984** Darwin Craft Council Gallery, Darwin, NT
- 1984** Sydney Craft Expo, Sydney, NSW
- 1984** Fireworks Gallery, Adelaide, SA
- 1984** Queensland University Gallery, Brisbane, QLD
- 1984** Craft Council Gallery, Canberra, ACT
- 1985** Tasmanian Craft Gallery, Hobart, TAS
- 1985** Burnie Gallery, Tasmania
- 1985** Black Women in Focus, Adelaide Festival, Adelaide, SA
- 1986** The Araluen Centre, Springs Craft Festival, Alice Springs, NT
- 1986** Bundaberg Art Gallery, Queensland
- 1986** Craft Council Gallery, Canberra, ACT
- 1987** The Araluen Centre, Alice Springs, NT
- 1987** Sydney Expo, Craft Council Gallery, Sydney, NSW
- 1987** Jogjakarta Fine Art Academy, Indonesia
- 1987** Yirrkala Community Centre, Northern Territory
- 1987** Darwin Museum Gallery, Darwin, NT
- 1987** Fremantle Arts Centre, Fremantle, WA
- 1987** Utopia Batik, Queensland Museum, Brisbane, QLD
- 1988** Utopia Batik, Craft Council Gallery, Canberra, ACT
- 1988** Painting and Batik from the Desert, Utopia Art, Sydney, NSW
- 1988** Time Before Time, Austral Gallery, St Louis, USA



