

Niall Barrington

LIVES AND WORKS IN KATHERINE

You will be surprised how many rivers in the Territory alone have got pollution in them and if you are talking about water conservation, we really need to stop with the pollution and the fracking.

A lot of this artwork you have to look at closely and read. You will see URGENT ACTION, FINAL NOTICE, SOLD OFF, THIS ACCOUNT IS OVERDUE, all that sort of stuff. These are like stickers put on people's bills as a warning. There are a couple of other little things I snuck in too.

Please take the time to look at this work and read it and get it. Pick up the artworks and handle them if you want to. There is a lot of information there. There are too many areas in the Territory that are already polluted and we need to stop it or slow it down. I can't emphasise this enough. People need to pay attention.

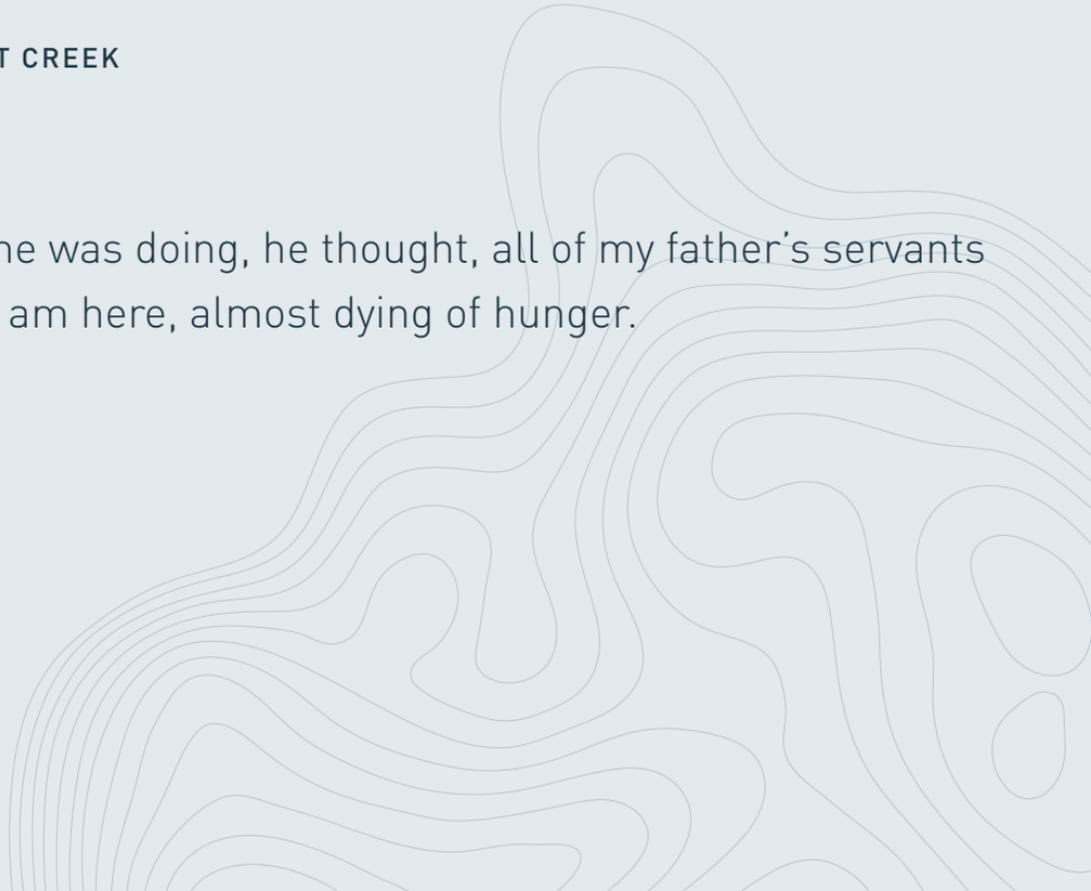


Lindy Brodie

LIVES AND WORKS IN TENNANT CREEK

LUKE 15:17

When he realised what he was doing, he thought, all of my father's servants have plenty of food but I am here, almost dying of hunger.



Jonathon World Peace Bush

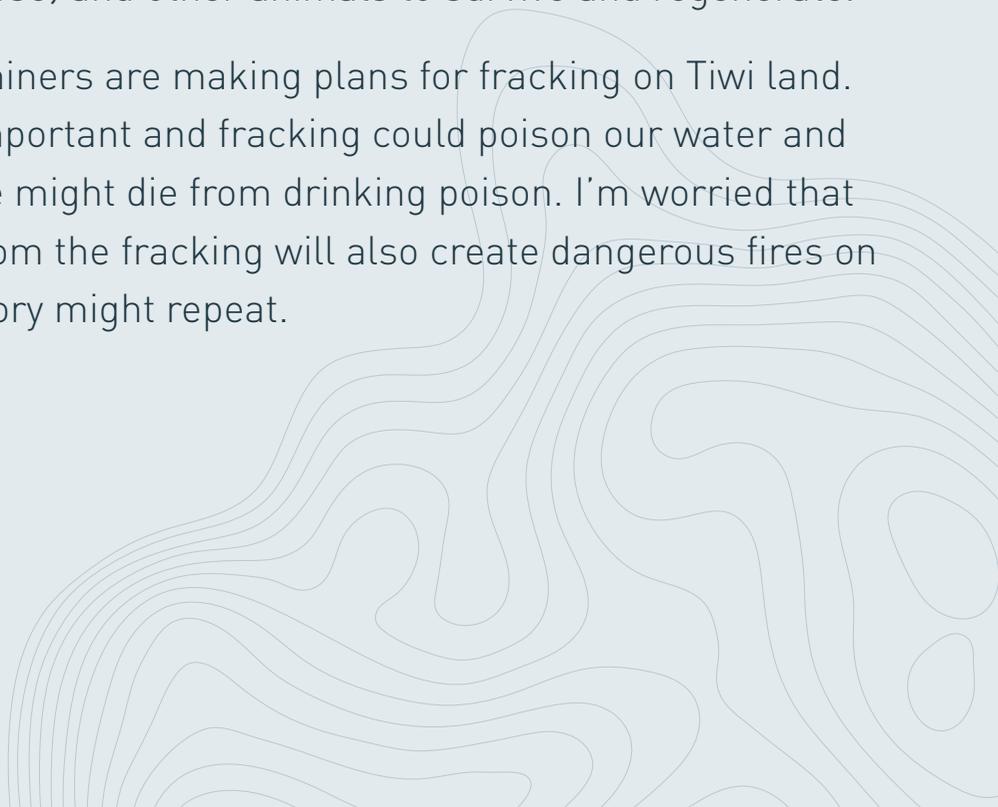
LIVES AND WORKS IN SNAKE BAY

Before life, trees created oxygen for human life to adapt. A hundred years ago my family's village was burnt down by a colonial farmer. Most of my ancestors died. My grandfather and my uncles and aunties were the last survivors. They walked along the coastline all the way from Andranangoo (Goose Creek).

Knowing western civilisation was a brand new-world for my grandfather and grandmother. They were the last of the people coming out of the bush. White man gave them the names Patty and Maudie Bush.

After the fire the vegetation regenerates, and the people from the Bush family have regenerated and repopulated on the Tiwi islands. Water was important for the surviving seeds in the bush and across the planes for the Narringarri (magpie geese) and other animals to survive and regenerate.

A hundred years later miners are making plans for fracking on Tiwi land. I say no. Our water is important and fracking could poison our water and everything and everyone might die from drinking poison. I'm worried that the pollution and gas from the fracking will also create dangerous fires on this land again and history might repeat.



Aly de Groot

LIVES AND WORKS IN DARWIN AND GROOTE EYLANDT

A recipe for disaster for future generations to digest.

The Jellyfish Pickle

1. Take 8 million tons of discarded plastic and fishing gear
2. Add a generous dash of pollutants
3. Season with a very large sprinkle of micro plastics
4. Stir all ingredients into the ocean
5. Overfish to remove predators
6. Turn up emissions to increase oceanic temperatures
7. Acidify to taste
8. Makes the perfect conditions for the survival and thriving of jellyfish species across the planet

Jacky Green

LIVES AND WORKS IN BORROLOOLA

I make these paintings because I want to show people what is happening to our Country and to Aboriginal people.

Maybe people will look at one of these paintings and think about what is happening to our Country, to our land, to our water and to culture.

Most people aren't really listening to us, proper way.

Some people are listening, but not enough to really change anything big.

We want the government and big rich companies to care about how we want to live in our own Country with the land protected, with the water not polluted, where there is future for our children.



Lee Harrop

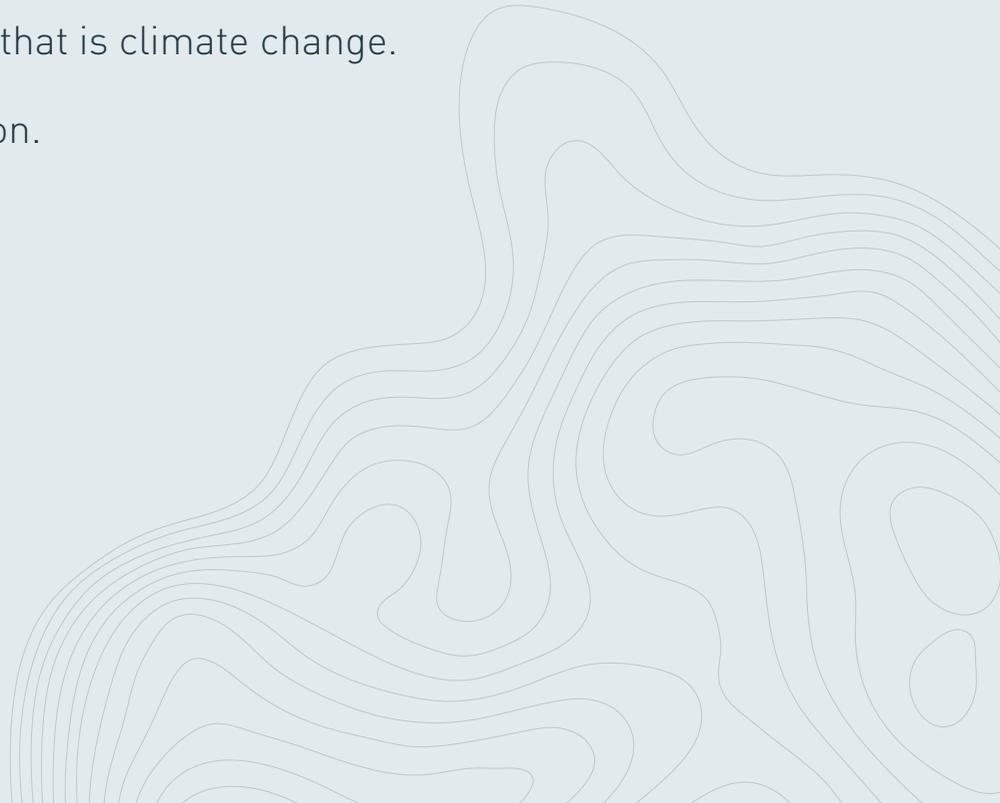
LIVES AND WORKS IN DARWIN

Artists have the capacity through their artwork to bring about social and moral change. For example, challenging social ideals, norms and beliefs in a manner that shares new knowledge and encourages a reconsideration or reinterpretation of particular views and practices. That alone, I argue, can be the impetus for change.

With the urgent and serious challenges facing humanity such as climate change, there is an increasing global call to mobilise artists to respond. I do so by using facts as a medium, creatively and often provocatively, woven into my word-focused artworks.

I'm interested in bringing awareness and information through my art practice in aesthetic and thought-provoking ways. Evidence-based knowledge is a powerful and essential tool if we are to find solutions to the existential threat that is climate change.

Facts are my ammunition.



Winsome Jobling

LIVES AND WORKS IN DARWIN

Almost 60% of the world's population currently live in places of high water stress. With an increasing global population, escalation of climate change impacts and record-long regional droughts, the threat is only going to rise.

Australia is the driest continent inhabited by humans with an average annual rainfall of only 469mm per year.

Water is essential for life. It shapes where and how we live, determines the availability of food and other services that underpin human wellbeing and is crucial for healthy natural ecosystems.

Water is the Earth's only self-renewing vital resource.

In the coming decades, the supply of water has the potential to influence geopolitics, diplomacy and even conflict.



Tarzan JungleQueen

LIVES AND WORKS IN DARWIN

Mother Fracker – the huMAN desire to FUCK

Mother Earth so much she explodes.

FRACKING MOTHER / ITS FUCKED /
PENETRATION / INSEMINATION /
ITS FUCKED / FORCEFUL / SWELLING /
HARDER / DEEPER / SUCKING /
FUCKING / POUNDING / EXTRACTION /
SUBMISSION / DOMINATION / VIRGINAL / UNTOUCHED /
IMPURE / ERECT BEAST / SHOVE HARDER /
DEEPER THRUSTING MACHINE /
CORRUPTION / EXTRACTION / SILENCE /
GAS FILLED POLE / WOUNDED CORE / ERECT STEEL /
POUNDING / SQUIRTING / OILY CUM / VULGAR /
CRACK / CRACK / CRACK /
NON CONSENSUAL / SQUIRTING / GROANING /
PRESSURE / EXPLOSION /
FRACKING MOTHER /
ITS FUCKED

Maicie Lalara

LIVES AND WORKS IN GROOTE EYLANDT

The net comes from all over the world, from overseas, it travels days and days, months and months.

It sits invisible in the sea, like a monster, killing the sea animals, turtle fish, dugong, shark, all the animals that live in the deep blue sea.

Killing our bush tucker.

It washes to our island. The Anindilykwa sea rangers find it and give it to us art centre ladies.

I made this Yilkwa (monsterfish) to travel like the net to tell this story.

Kelly Lee Hickey

LIVES AND WORKS IN ALICE SPRINGS

Shadow Places is an autoethnographic map resulting from numerous visits made over a period of months to the 'Ilparpa Claypans' – a series of twelve interconnected claypans located on Arrernte land. The cyanotype map, created from salvaged litter and weeds, and corresponding key, drawn from my field notes, render my reflections on the physical, cultural and psychospiritual interventions and impacts of settler culture on this place.

1. the first thing you see are the tyre ruts
2. the trench cut into the claypans by 4WDs
3. manifesting in the landscape as 'Wholeness hunger'*
4. where once was clay, there is now only stones
5. dog prints marked into the mud
6. a rusted can blending into the dirt
7. a whole car burned down to the ground
8. what stories do our remains tell?
9. landcare, with their buffel busting, brings me hope in this place
10. the mud, the emus, the grasses keep on doing the business of life
11. beneath the moon, letting go of a friend
12. we grieve, the shield shrimps and I

*Deborah Bird Rose. 2004. *Reports from a Wild Country: Ethics for Decolonisation*. Sydney, Australia: UNSW Press.

Patricia Phillipus Napurrula

LIVES AND WORKS IN PAPUNYA

This painting depicts a Water Dreaming story at Kalipinyapa, north east of Kintore. The painting tells the story of a rain and hail making ceremony at that place.

Ancestral forces are invoked to bring on a powerful storm with lightning, thunderclouds and rain sending a deluge to rejuvenate the earth, filling the rock holes, clay pans and creeks and creating new life and growth upon the land.

Today the Nakamarra, Tjakamarra, Napurrula and Tjupurrula men and women are the custodians of this important Water Dreaming story.

Patricia talks about the painting showing when the lightning sparkles. The different shapes depict wiinpa (lightning) and kunata (hailstones).



Mel Robson

LIVES AND WORKS IN ALICE SPRINGS

Ingress Egress Regress explores ideas around water and the historic impacts of pastoralism on water sources (and thus people, flora and fauna) in the Northern Territory. While the work draws on historical events and circumstances such as the pastoral lease laws of the 1890s and the journals of the early government backed explorers, it also explores current issues around water, climate, power and access.

As I walk around the hills in Alice Springs, the dry, dry grass crunches under my feet, the dust blows, and the animal bones and carcasses are ever more numerous. We have had our highest ever temperatures on record, fewer days of rain than ever before, and other parts of the country are facing such alarming water shortages with such devastating effects on people, place and wildlife.

The past is a fragile thing. The future perhaps even more so.



Ruby Djikarra Alderton

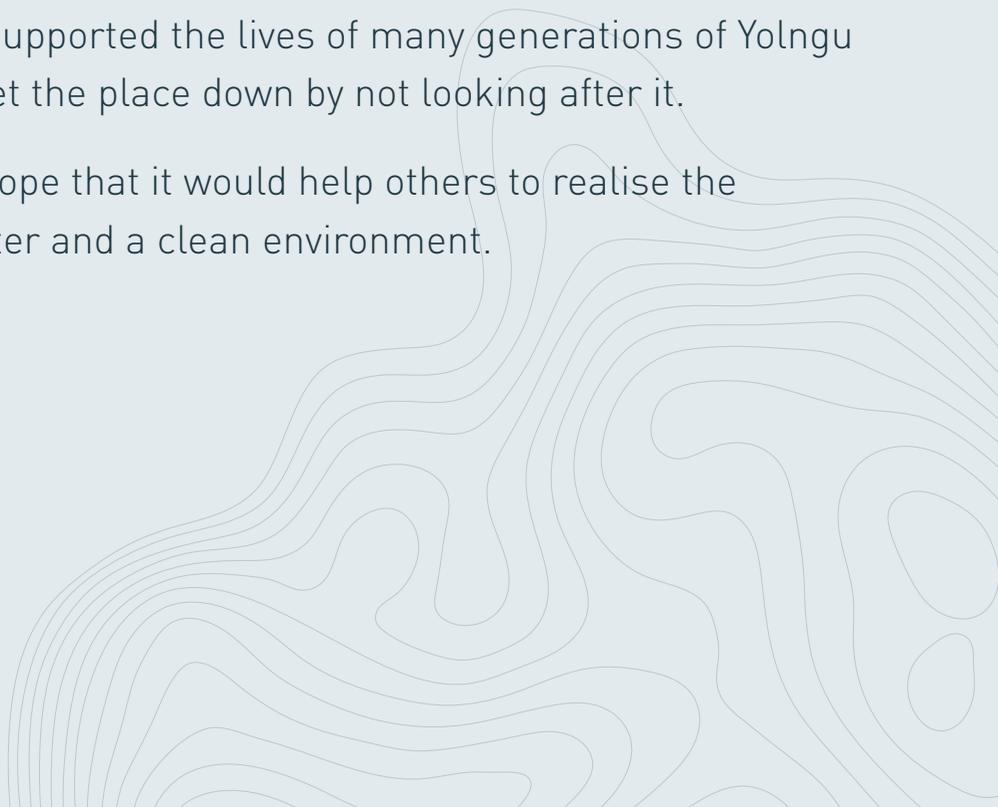
LIVES AND WORKS IN NEWCASTLE AND YIRRKALA

I made this short film after testing out a new waterproof camera. Watching the footage it shocked me how bad the condition of the water was.

This little creek lies right behind the beach at Yirrkala Community where my family has lived for countless generations. The water is less than 100 metres behind my mother's house, hidden in a small mangrove. In my short lifetime the water has become dirty, filled with rubbish and algae. On the other side of the creek, right on the edge of the mangrove, there is a mechanical workshop that has been leaking stuff into the mangrove for many years.

In the past this creek was a source of fresh drinking water, a place to wash, a source of food as well as a fun place to swim and cool off. This very water is what made this place a home for our people. You could say it has looked after and supported the lives of many generations of Yolngu and I feel like we have let the place down by not looking after it.

I made this film in the hope that it would help others to realise the importance of clean water and a clean environment.



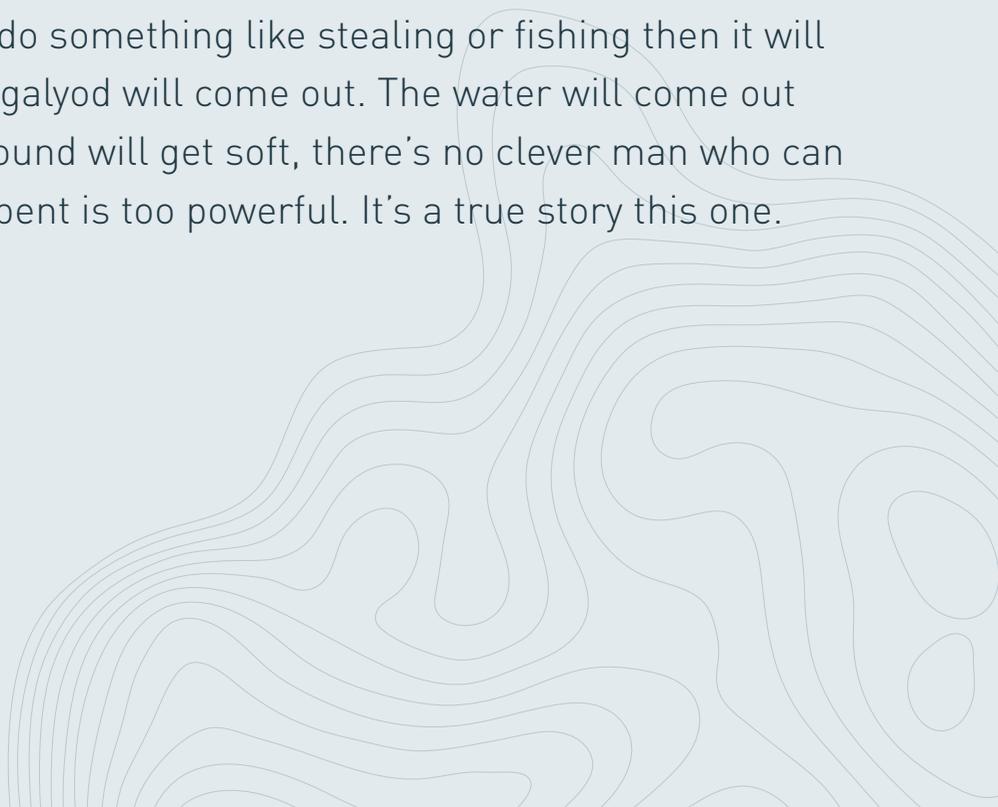
Jeremiah GarlNgarr

LIVES AND WORKS IN GUNBALUNYA

This painting is about a big pond, it's muddy and there's a big tree standing in the middle. No one goes near there or in the muddy water. It's like quicksand. Even animals don't go there. People used to spear the tree. If their spear landed in the right place and stuck, then they would be given a woman to marry. We still have that Law today. When that tree dies, it produces another one, it's eternal.

Nobody lives in Bukem anymore because the rainbow serpent (Ngalyod) took them. One day some young girls pulled waterlilies and fished there which upset Ngalyod. He smells people. They saw the water bubbling, not just in one place, but everywhere. The ground got soft like quicksand, they couldn't run away. No one could escape. They are gone for good.

These days, we can go and call out and Ngalyod knows us and doesn't get angry. But if people do something like stealing or fishing then it will be a big day for them. Ngalyod will come out. The water will come out from the ground, the ground will get soft, there's no clever man who can stop it. The rainbow serpent is too powerful. It's a true story this one.



Nadine Lee

LIVES AND WORKS IN DARWIN

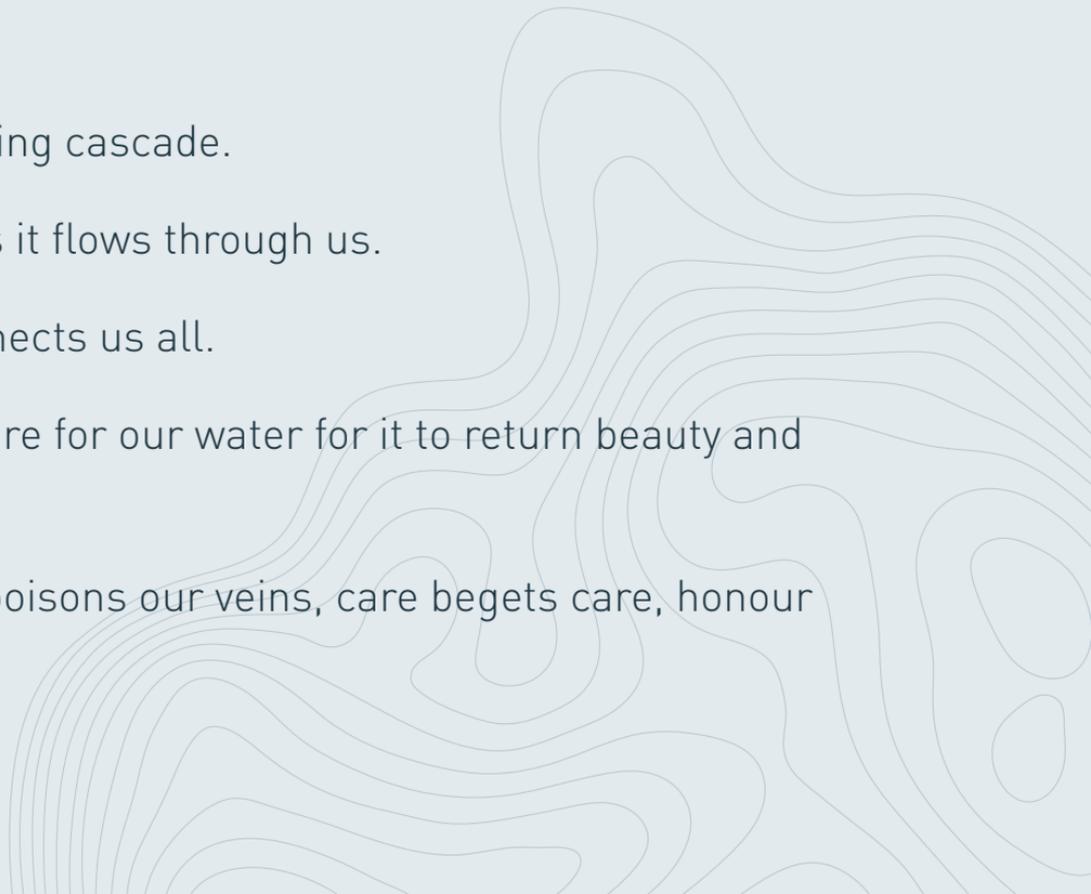
Reflect on the shimmering cascade.

It cleanses and heals as it flows through us.

It is universal . . . it connects us all.

We must respect and care for our water for it to return beauty and care for us.

Remember disrespect poisons our veins, care begets care, honour begets strength.



June Mills

LIVE AND WORKS IN DARWIN

I find ways to get my message across using various artforms.

I will utilise the artform best suited to get the message across.

I use music as a singer songwriter.

I use storytelling for oral narration as a storyteller.

I use dramaturgy as a playwright to dramatise my message.

I use visual art as a painter, sculptor and photographer.

I use stand-up comedy to speak my political beliefs.

ART SAYS WHAT A MILLION WORDS CANNOT SAY.



Jennifer Taylor

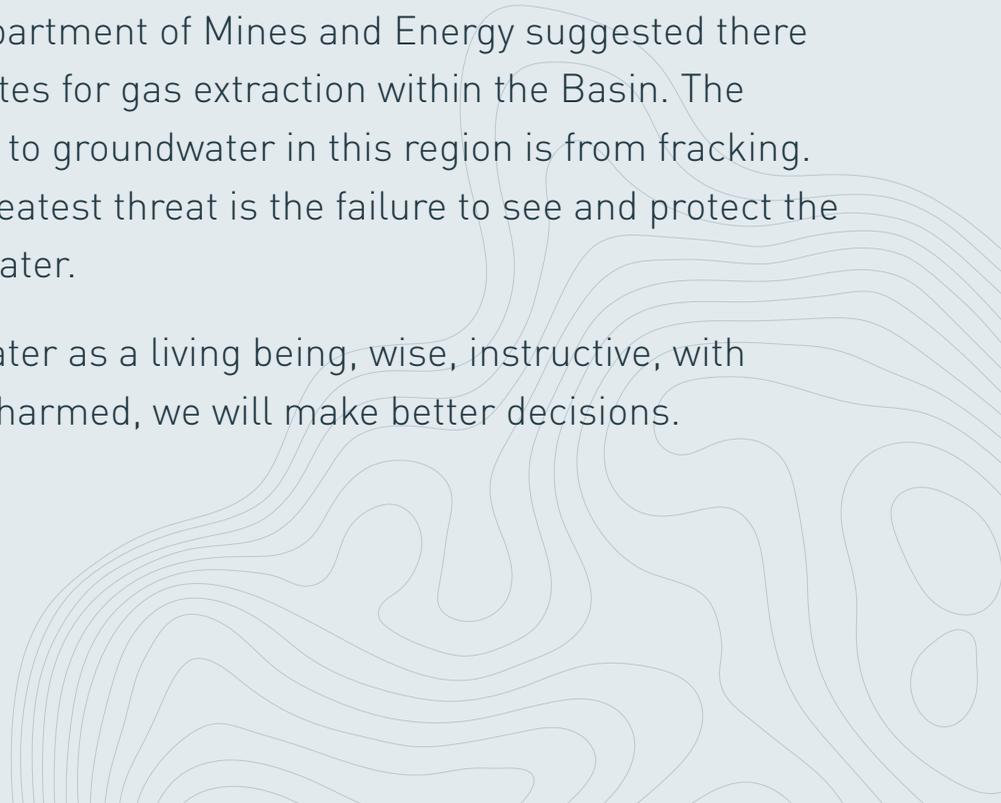
LIVES AND WORKS IN ALICE SPRINGS

I live in Mparntwe/Alice Springs, a town dependent on ancient groundwater. An invisible river runs through town, visible only when big rains feed surface flows. It recharges the Amadeus Basin, and within that the Mereenie aquifer, where the town draws its water. Water we use for drinking, bathing, gardening, filling swimming pools, and washing cars has been underground 10,000 to 30,000 years.

Groundwater is more than a physical resource. It's a living cultural and spiritual archive. It's the presence of deep old flows and narratives, still flourishing, still keeping us alive. For Arlyetilhe, Doris Thomas, the water and the Country as a whole is a person who hears and speaks to us, guides us in how to live.

Mining exploration leases cover much of the Amadeus Basin. In 2014, the NT Government Department of Mines and Energy suggested there were 12,670 potential sites for gas extraction within the Basin. The greatest physical threat to groundwater in this region is from fracking. Or you could say: the greatest threat is the failure to see and protect the personhood of groundwater.

If we relate to groundwater as a living being, wise, instructive, with the right to continue unharmed, we will make better decisions.



Marlene Rubuntja

LIVES AND WORKS IN ALICE SPRINGS

You can't live without water.

You think you can just go to the shop and buy soft drink. But then you would feel something was always missing. You would think, "What's that I'm missing?"

That cool taste of the water on your lips and inside you, that's what you would be missing.

It's the same for the Country. You might trick it for a while, and it would think it could keep going without water. But then it would start to die. If the Country is dying, then all the things on it would die. That means us too. We can't live without water, nothing can.

My Country needs water and so do I.



Sarah Pirrie

LIVES AND WORKS IN DARWIN

How might we view the water cycle? Is it a natural process?

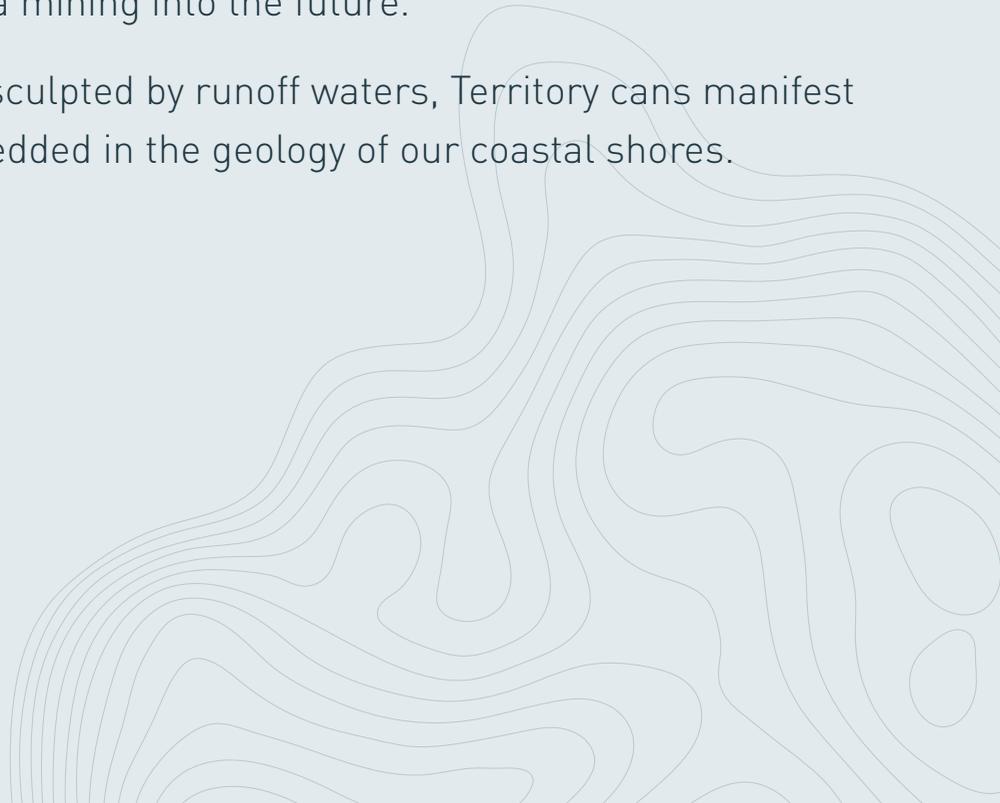
Seasonal rain's slow filtration through permeable rock creates ancient catchments and distribution networks which are drawn on by industry. Water is life blood to the mining process that extracts aluminium from bauxite rock.

Ubiquitous drink cans fashioned from aluminium, in a water heavy manufacturing process, are then filled with water based sugared and fermented hyper liquids, such as soft drinks and alcohol.

Once the desiring thirsts of consumers are quenched these vessels are crushed and discarded.

Consumer demand and under-utilised recycling processes secure the necessity of alumina mining into the future.

Reduced to debris and sculpted by runoff waters, Territory cans manifest as the new nature embedded in the geology of our coastal shores.



Andrick Ross

LIVES AND WORKS IN EPENARRA

Andrick Ross' subject matter is centred around memories from life at Epenarra Cattle Station, Wutunugurra, north-west of Canteen Creek.

Within his paintings, Ross charts the water infrastructure systems which historically supplied the Station. Epenarra artists often take the ebbs and flows of that country's ecosystem as their artistic subject matter.

Ross, however, is concerned with depicting this resource transformed through its diversion into commercial utilisation. In this way water becomes privatised, rebranded as it enters the boundary line of 'Big Boss Country.'