

Iwantja
titutjara

Iwantja
forever

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 Iwantja
ARTS

Iwantja Titutjara – Iwantja Forever

A Special Fundraising Exhibition

Online Exhibition:
17 October – 30 November 2025
For all enquiries please email
arts@iwantjaarts.com.au

'The art centre is an amazing place – it's the heart of the Indulkana community.

I want to make sure this art centre stays strong and keeps growing, so that when I am older I can see all the grandchildren – the next generation continue to be involved in art and work at Iwantja Arts. I'm excited to see what the new group of leaders will do, and how they will express themselves with their art.'

Vicki Yatjiki Cullinan
Artist and Director

'I actually helped to make the building that is now the Iwantja art centre – I worked with the other men to make the cement floor and build the foundation.

Sadie Singer and I travelled to Adelaide to meet with the government to get support for setting up our art centre. Those were the early days of the centre.

I am very happy to see the place still running today, it is a very important place for our community. It started with Sadie and me and the other old men and women a long time ago, and I'm very happy knowing that this art centre is still a good place for Anangu, and that everyone will be making paintings for a long time in the future.'

Alec Baker
Founding artist



Professor Lisa Slade
Hugh Ramsay Chair in
Australian Art
University of Melbourne

More talent per square metre than in any other studio on the planet.

Welcome to Indulkana, the most eastern community in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, South Australia and the home of Iwantja Arts, where on any given day you're likely to encounter more talent per square metre than in any other studio on the planet.

Situated close to the Stuart Highway, around 400 kilometres south of Mparntwe (Alice Springs), Indulkana was established in 1968 after an area of Granite Downs cattle station was excised and returned to Anangu. Former stockmen and women, station hands and domestic workers from neighbouring cattle and sheep stations were among the new community's first residents and its first artists.

The first wave of Iwantja's senior artists, including Alec and Angkuna Baker, advocated for the art centre, the school and other community-owned and run facilities. These acts of advocacy were synchronous with the early Anangu campaigning for land rights. In 1981 the South Australian Parliament passed the Pitjantjatjara Land Rights Act. These concurrent movements towards cultural autonomy – through both art and politics – underscore the Anangu appreciation of art as evidence of ownership and lore, and the pivotal role of art as a pathway to self-determination.

Cultural authority and a deep love for Country is embedded in the work of Iwantja's senior artists including Alec Baker and Betty Muffler. This is showcased in large-scale collaborative paintings, one featuring Iwantja's senior men and the other, senior women. The concise titles given to these collaborative canvasses such as Ngura (Country) and Tjatu (the Yankunytjatjara word for 'together') underscore the kinship for Anangu between Country and culture.

Alongside these epic visions is the folkloric figuration and animated storytelling of a younger generation of artists, including Vincent Namatjira and Kaylene Whiskey. Here is a new desert art movement, one distinguished by boundary riders, unlikely avengers and comedic heroes, all with compelling personal stories and distinct visual signatures.

Motivated by the same spirit of self-determination that led to the establishment of the art centre in the 1980s, Iwantja's artists are planning a new future. The art centre currently operates out of one of the oldest buildings in the community and the Iwantja artists have bold plans to upgrade and expand their art centre, ensuring its position as cultural and creative hub for Indulkana for the next generations. Iwantja Titutajara - Iwantja forever!



Iwantja Titutjara – Iwantja Forever

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After years of planning and hard work, Iwantja Arts is now in a strong and sustainable position to undertake major building works that will ensure that its facilities are fit for purpose. Significantly growing the capacity of this already successful art centre, the building works include improved existing studio spaces as well as new spaces specifically for young people and male artists. These improvements will create a cultural hub for intergenerational learning and the exchange of knowledge and skills ensuring that Iwantja is ready to foster the next generation of artists and leaders. Building works are scheduled to commence before the end of 2025.

Iwantja Arts has already secured funding toward the building upgrades from the following government bodies:

- Office for the Arts, Indigenous Visual Arts Industry Support (IVAIS) program
- The Indigenous Land and Sea Corporation
- South Australian Department of Premier and Cabinet

In addition to this confirmed funding, Iwantja Arts will make its own financial contribution toward the building upgrades.

Iwantja Titutjara – Iwantja Forever is a special online fundraising exhibition, featuring significant works of art by Iwantja's leading artists including Betty Muffler, Kunmanara (Peter) Mungkuri, Vincent Namatjira, Kunmanara (Tiger) Yaltangki and Kaylene Whiskey. Funds from the sale of works will supplement the confirmed funding from government bodies. Importantly, Iwantja artists are not donating their works of art and will be appropriately paid for their work.

Iwantja Arts extends its appreciation to Alcaston Gallery, Ames Yavuz, Jan Murphy Gallery, and Roslyn Oxley9 Gallery for their support of this initiative. A special thanks to artists Tony Albert and Ben Quilty for their friendship and generosity.

**All sales enquiries please email
arts@iwantjaarts.com.au**



Kunmanara (Peter) Mungkuri

DOB: [circa] 01/01/1946 [D. 2021]

Place of Birth: [near] Fregon, SA

Language Group: Yankunytjatjara

Kunmanara (Peter) Mungkuri was born in the bush near what is now the Fregon Community, growing up living a traditional Anangu existence with his parents and siblings. When the cattle stations were established at nearby Everard Park (Mimili) and Granite Downs, Mungkuri – like many other Anangu men – became involved with station work.

A skilled rider with an affinity for horses, Mungkuri became a highly regarded stockman, working alongside his friends (and future Iwantja Arts painting colleagues) Alec Baker and Kunmanara (Whiskey) Tjukangku, droving and mustering cattle across vast areas of country.

Later in his life, Mungkuri became a dedicated artist, working daily at Iwantja Arts. Mungkuri was a highly respected Elder and leader in his community and throughout the APY Lands. Mungkuri's paintings detail his extensive knowledge of Country and Anangu culture and reflect on his experiences working the land as a stockman.

Mungkuri's paintings and works on paper have been acquired by cultural institutions and significant collections in Australia and overseas. Mungkuri won the inaugural Hadley's Art Prize for landscape painting in 2017 and won the National Aboriginal and Torres Strait Islander Art Awards General Painting Award in 2018. Mungkuri was recognized with the Medal of the Order of Australia (OAM) in 2020 for his services to Indigenous visual art and to the community.



Peter Mungkuri
Ngura [Country]

2021 [887-21]
Acrylic and Ink on board
105 x 75cm [9 panels, each 25 x 35cm]

PRICE: SOLD

"I have and hold the old people's Tjukurpa (Ancestral Stories). The old people's important stories of long ago. All this is my culture. It's my dreaming. My thinking. And I've drawn it; the trees... That's our culture – the trees are our culture. Our fathers would use these trees to make spear throwers, kiti (resin-glue), nulla-nulla (hunting stick) from mulga trees. Spear throwers were used for hunting. Our ancestors - those who have passed - were using our trees. This is all our culture."



Kunmanara [Peter] Mungkuri
Ngura [Country]
2020 [417-20]
67 x 91cm
Pigmented ink and acrylic on linen

PRICE: \$7,500.00 AUD



Kunmanara [Peter] Mungkuri
Ngura [Country]
2020 [419-20]
67 x 91cm
Pigmented ink and acrylic on linen

PRICE: \$7,500.00 AUD



Kunmanara [Peter] Mungkuri
Ngura [Country]
2020 [420-20]
67 x 91cm
Pigmented ink and acrylic on linen

PRICE: \$7,500.00 AUD



Iwantja Men's Collaborative

Alec Baker
DOB: [circa] 01/01/1932,
Language Group:
Yankunytjatjara

Kunmanara [Peter] Mungkuri
[1946 - 2021]
DOB: [circa] 01/01/1946,
Language Group:
Yankunytjatjara

Eric Barney
DOB: 04/09/1973,
Language Group:
Yankunytjatjara

Anangu artists periodically undertake large-scale paintings where multiple artists work in collaboration. In this case, the painting was initiated and led by senior men Alec Baker and Kunmanara (Peter) Mungkuri, who are both highly regarded Elders and cultural leaders, working alongside younger artist Eric Barney

"Paintamilani tjungungku nyanga alatji panya nganana nintini yangupala tjuta; tjungu nyinara paintamilara, tjukurpa wangkara munu inma kulu inkara."

"Painting collaboratively like this is one way that we teach our younger people; by sitting down painting together, talking and singing our stories."

- Alec Baker



Iwantja Men's collaborative
[Alec Baker, Peter Mungkuri,
Eric Barney]

Ngura [Country]
2021 [761-21]

Acrylic and Ink on linen
198 x 198cm

PRICE: SOLD

"In my imagination I see all the rock holes, the great variety of trees that are important in my life, and I work from my understanding. This is our land. We know our Country. All the trees have unique names and valued places in our culture."

- Kunmanara (Peter) Mungkuri

"I paint all the rocky hills and paint the Tjukurpa of the woman near the rock holes, the women living nearby. I like to paint everything that makes that place. All the emu tracks coming and going across the country. That emu track is the story of that place; it is an important place, one of their sacred places."

- Alec Baker



Iwantja Women's Collaborative

Women's collaborative painting from 2025 featuring:

Betty Chimney - DOB: 17/4/1957,
Language Group: Yankunytjatjara

Kunmanara [Nellie] Coulthard [1947
- 2025] - DOB: [circa] 01/01/1947,
Language Group: Yankunytjatjara

Emily Cullinan - DOB: 1/7/1952,
Language Group: Yankunytjatjara

Betty Muffler - DOB: 04/10/1944,
Language Group: Pitjantjatjara

Anangu artists periodically undertake large-scale paintings where multiple artists work in collaboration - In this case, four of Iwantja's most senior women and respected cultural custodians painted together, celebrating their Country and their Tjukurpa.



Women's collaborative
Betty Chimney, Kunmanara [Nellie]
Coulthard, Emily Cullinan,
Betty Muffler
2025
Tjatu - Together
198 x 198cm
Acrylic on linen

PRICE: \$30,000.00 AUD

*“Panya nganana tjunguringkula paintamilani
munula pinta pulka kutju uwankarangku paintamilara
palyara pukularipai nganampa culture-ku munu ngura
kunpu kanyira.”*

*“When we make collaborative paintings, it is
a special way for us to keep our culture and
Country strong.”*

- Betty Chimney



Betty Muffler

DOB: 04/10/1944

Place of Birth: [near] Watarru, SA

Language Group: Pitjantjatjara

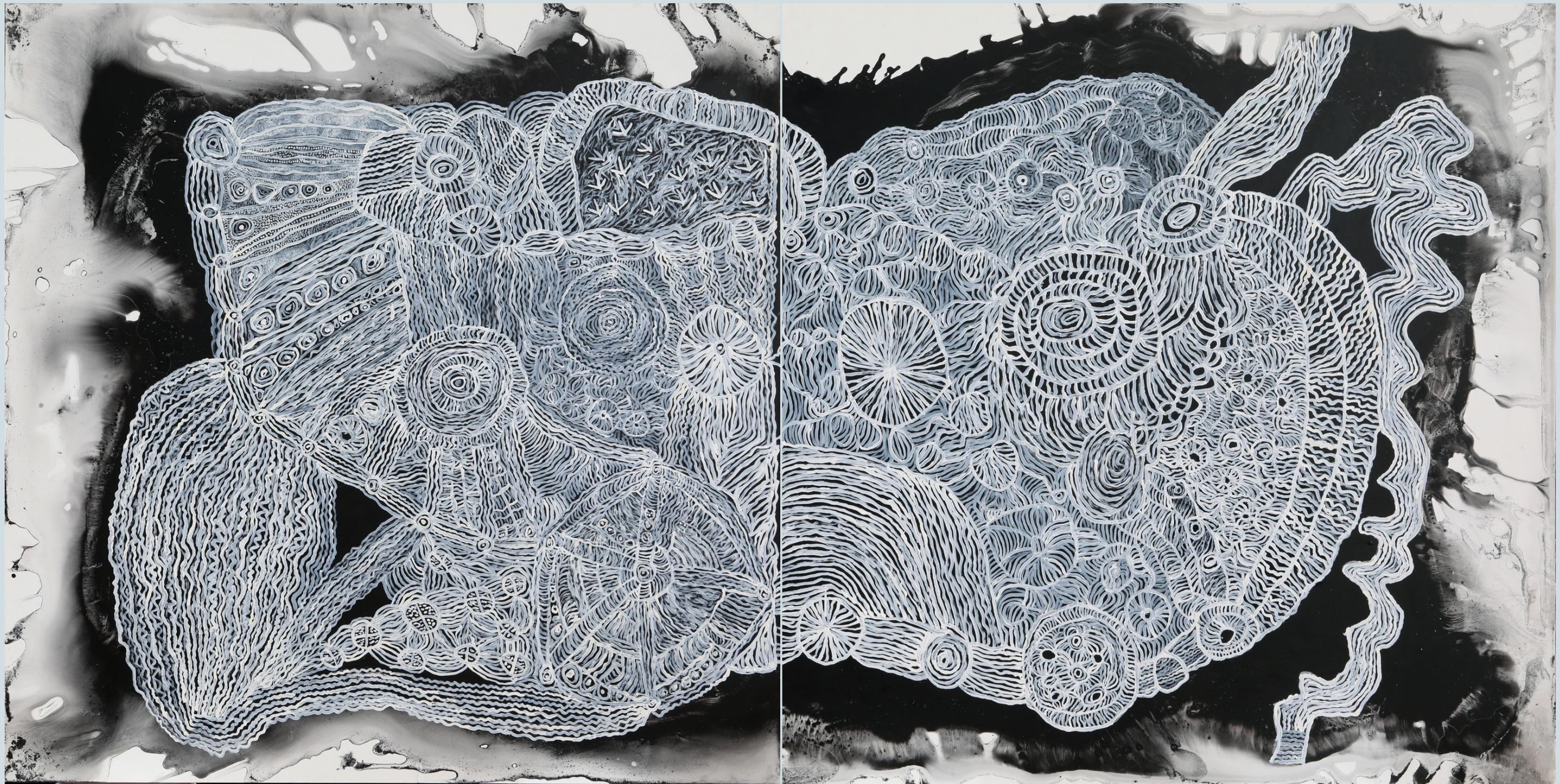
Betty Muffler is a highly respected senior woman and artist. Her practice spans painting, drawing, printmaking and tjanpi (native grass) weaving.

Betty is a renowned ngangkari (traditional healer), having learnt this skill from her aunties on her father's side. Alongside a rigorous art practice, Betty works extensively with NPY Women's Council and medical practitioners to support Anangu to good health and through times of crisis.

Born near Watarru, Betty grew up at the Ernabella Mission following the displacement and deaths of family members in the aftermath of the British nuclear testing at Maralinga and Emu Field. Witnessing and surviving this devastation of Country motivates Betty's recurring depiction of healing sites and the intensity of her connection to these places in her paintings titled Ngangkari Ngura (Healing Country).

Betty Muffler won the National Aboriginal and Torres Strait Islander Art Awards' Emerging Artist Award in 2017 and the National Aboriginal and Torres Strait Islander Art Awards' General Painting Award in 2022.

"I am a ngangkari healer. And it is as a ngangkari that I paint. I am also a painter of emus. Emus are a significant part of my birthplace, Yalungu. I paint their tracks, belonging to the site. There is water there, and the emus are standing drinking the water, and then walking along. I also paint hands - the hands of a healer, and the eagle spirit that I have inside. If a person's spirit is absent, then I'll send the eagle out to see, as I wait. Then it can be returned! And the person is awakened, healed!"



Betty Muffler
Ngangkari Ngura - Healing Country, 2025 [218-25]

Acrylic on board
125 x 244cm [2 panels, each 125 x 122cm]

PRICE \$60,000.00 AUD



Angkuna Baker

DOB: [circa] 01/01/1934

Place of Birth: Areyonga, NT

Language Group: Pitjantjatjara

Angkuna Baker was born at Areyonga, near a women's cultural site connected to the Kungkarangkalpa (Seven Sisters) Tjukurpa. Angkuna's mother passed away when she was young, so she was raised by her father and brothers, living in a wiltja (hand-built shelter).

Angkuna took on domestic work at different cattle stations – Kulgera, Granite Downs, Oodnadatta – where her husband Alec Baker worked as a stockman. Angkuna and Alec travelled together in this manner before eventually settling at the Iwantja creek, where the Indulkana Community was established and they raised their family.

Angkuna Baker helped set up the first school in Indulkana and worked for many years alongside non-Indigenous teachers at the Indulkana Anangu School. Angkuna continues to play an important role in caring for children and supporting their education by participating in cultural excursions and bush trips, and instructing inma (traditional song and dance).

“I paint a place called Areyonga. Areyonga is Country from my father’s side of the family. My place is beautiful, it is wonderful Country!”



Angkuna Baker
2019 [511-19]
61 x 41cm
Acrylic on linen

PRICE: \$2,200.00 AUD

Angkuna Baker's work has been acquired by institutions including the Art Gallery of South Australia. Her work will feature on large-scale banners on AGSA building's façade for the major exhibition *Too Deadly: Ten Years of Tarnanthi* from October 2025 to January 2026, positioning the artist's voice centre stage.

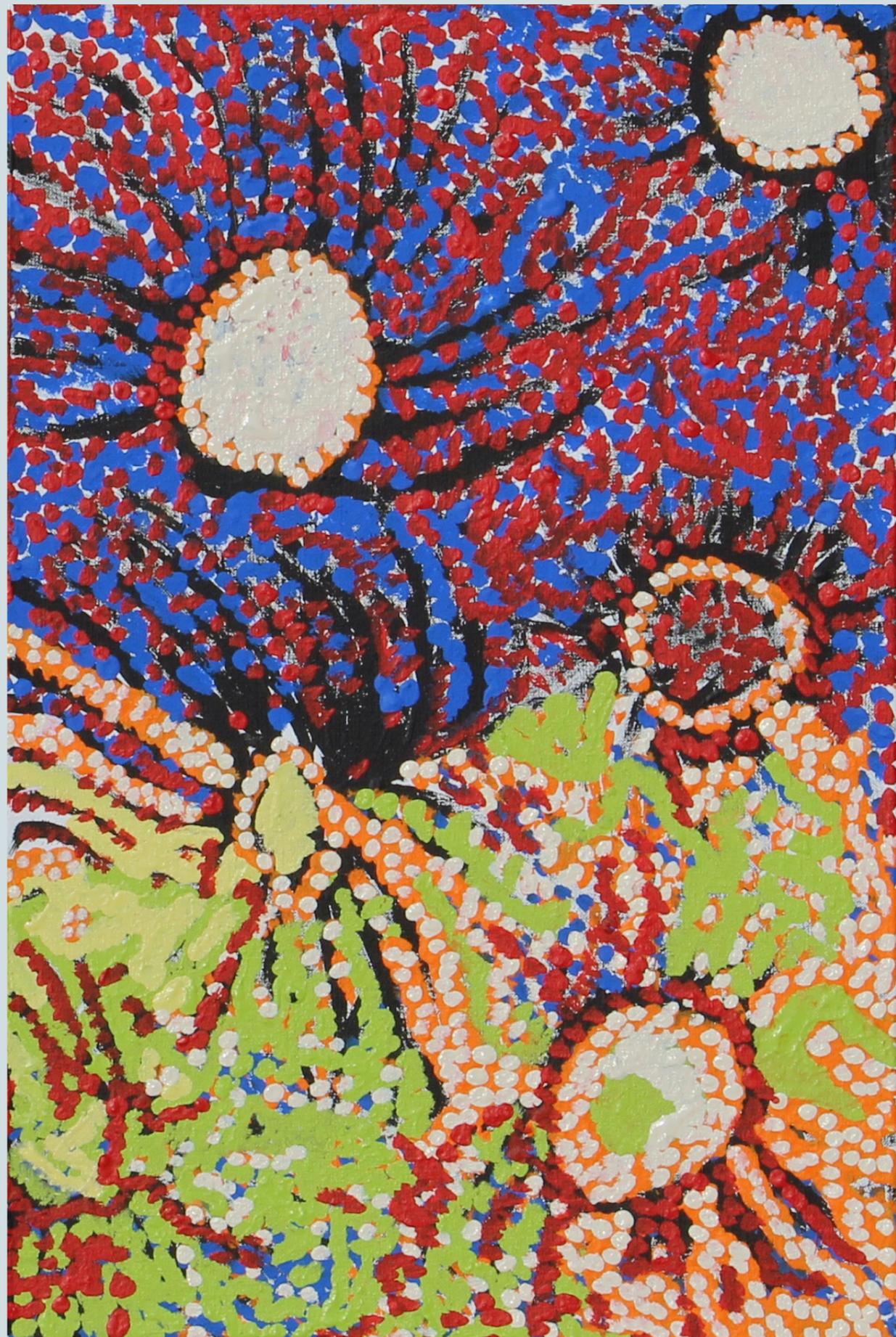


Angkuna Baker
Areyonga
2019 [713-19]
61 x 41cm
Acrylic on linen

PRICE: \$2,200.00 AUD

“An Indulkana matriarch these days, Angkuna Baker was born in Areyonga (Utju) at the western end of Tjoritja on Aranda Country. As a young woman, she spent years as a domestic worker at cattle stations across a vast tract of Central Australia before settling at Indulkana with husband Alec Baker. Her tremulous brushstrokes in vivid colour track across the surface of the canvas in a manner that recalls the couple’s travels across Country. A bold colourist, Baker’s vermicular lines also recall the distinct topography of her birthplace of Areyonga.”

- Professor Lisa Slade



Angkuna Baker
2019 [511-19]
61 x 41cm
Acrylic on linen

PRICE: \$2,200.00 AUD



Kunmanara (Tiger) Yaltangki

DOB: 7/4/1973 [D. 2024]

Place of Birth:
Pukatja [Ernabella], SA
Language Group:
Yankunytjatjara

Kunmanara (Tiger) Yaltangki was born in Pukatja (Ernabella), South Australia, and grew up with his family in Indulkana, where he continues to live and work. He began visiting the art centre around 2010, and he initially only wanted to paint on his hat and boots. Yaltangki fostered a relationship with the artists there, in particular Alec Baker, who helped build his confidence to start his own paintings on canvas. He became a prolific artist, working every day at Iwantja Arts and, as he

was largely non-verbal, his artistic practice represented a vital means of self-expression.

Closely informed by his love of music, Yaltangki's vibrant and dynamic work has been included in Tarnanthi: Festival of Contemporary Aboriginal and Torres Strait Islander Art at the Art Gallery of South Australia (AGSA) in 2015 and 2017 and in the 2016 Adelaide Biennial of Australian Art: Magic Object, also at AGSA, as well as The National: New Australian Art at the Art Gallery of New South Wales in 2017, A Lightness of Spirit is the Measure of Happiness at the Australian Centre for Contemporary Art in 2018 and Before Time Began at Fondation Opale (Switzerland) in 2019.



Kunmanara [Tiger] Yaltangki
Malpa Wiru [Good Friends]
2024 [322-24]
100 x 70cm
Acrylic on board

PRICE: \$6,500.00 AUD

“Yaltangki’s paintings are a mixture of brushwork and drawing. In flamboyant colours, he creates energetic shapes and letters that literally rock and roll. For an artist who is substantially non-verbal, this is his language, and his voice is loud. His uncensored stream of consciousness joyfully flows through his paintbrush. His paintings are bright and bold, his mark making fully expressing his life and all that inspires him.”

- Nici Cumpston OAM

(Excerpt from the 2023 essay ‘Tiger Yaltangki: Let there be Rock, Let there be Paint’)



Kunmanara [Tiger] Yaltangki
Malpa Wiru [Good Friends]
2024 [321-24]
100 x 70cm
Acrylic on board

PRICE: \$6,500.00 AUD



Kunmanara (Tiger) Yaltangki
Malpa Wiru (Good Friends)
2024 (325-24)
100 x 70cm
Acrylic on board

PRICE: \$6,500.00 AUD

Kaylene Whiskey

DOB: 26/6/1976

Place of Birth: Alice Springs, NT

Language Group: Yankunytjatjara

Kaylene Whiskey was born in Mparntwe (Alice Springs), Northern Territory, and grew up in Indulkana with her parents Lipsey Whiskey and Billy Everard, and her little brother, James. As a schoolgirl, she would visit her family and other Elders at Iwantja Arts and watch and learn what they were doing.

Kaylene started working at the art centre after finishing school, making paintings that incorporated representations of local flora and fauna, as well as traditional bush foods. Over time Kaylene developed her unique approach to painting, with depictions of pop culture references sitting alongside elements from traditional Anangu culture. She favours painting prominent figures such as Dolly Parton and Tina Turner as well as comic book characters like Wonder Woman in a celebration of heroic women and the sisterhood.

Kaylene was the winner of the Sir John Sulman Prize in 2018 and won the National Aboriginal and Torres Strait Islander Art Awards' General Painting Award in 2019.

"My artworks mix up Anangu culture with my favourite pop culture from TV, movies, music videos and comic books ... I always say that my artworks are 'from the comic to the canvas' because I love to paint comic book superheroes like Wonder Woman. I paint these ladies with superpowers because me and the other ladies here at Iwantja are kungka kunpu (strong women) too!"





Kaylene Whiskey
Movie Magic!
2025
152 x 122cm
Acrylic on linen

PRICE: POA

Movie Magic! Is a special commission by the Art Gallery of South Australia and VOGUE Australia.

Movie Magic! Is featured in the October 2025 issues of VOGUE Australia and will be exhibited at AGSA as part of Too Deadly: Ten Years of Tarnanthi from October 2025 to January 2026



Vincent Namatjira

DOB: 14/06/1983

Place of Birth: Alice Springs, NT

Language Group: Western Aranda

Vincent Namatjira was born in Mparntwe (Alice Springs), Northern Territory, and his early years were spent between Mparntwe and Ntaria (Hermannsburg). After his mother passed away, he was sent to Perth to live in foster care, but returned to Central Australia as a young adult to reconnect with his community.

Inspired by his Namatjira family members, as well as the tjilpi (senior men) of Indulkana, Vincent started painting at Iwantja Arts in 2011. He initially started painting in a 'mapping' dot style but soon established himself as a subversive and witty portraitist. Vincent is the great-grandson of the renowned Western Aranda watercolour artist Albert Namatjira. Since 2013, Vincent has painted portraits of important figures, both personally familiar and famously political. He is an acute observer of national and international politics and the connections between leadership, wealth, power and influence.

Vincent was the winner of the 2019 Ramsay Art Prize. In 2020 Namatjira was the first Indigenous artist to win the Archibald Prize, and received the Medal of the Order of Australia (OAM) in 2020 in honour of his contribution to Indigenous visual arts.

"I believe in the power of art, the power of the paintbrush. I know that art can change lives – it changed mine – and I hope that art can change the world too."



Vincent Namatjira & Ben Quilty

“In The Crown Vincent Namatjira’s self-portrait emerges from a signature Rorschach by Ben Quilty. With its violent figuration, the double portrait (perhaps Quilty himself) crowns Namatjira – the Blak sovereign. At the top of the canvas, James Cook’s double-horned hat and Ned Kelly’s helmet appear like heraldic symbols found on a flag. A pair of skulls set against a barren landscape hover above the body of Namatjira like epaulettes of dispossession. This painting was made by Namatjira and Quilty in the latter’s Southern Highlands studio and exhibited in Maitland Regional Art Gallery’s CrownLand exhibition in 2023.”

- Professor Lisa Slade



Vincent Namatjira and Ben Quilty
The Crown, 2022
Oil on linen
202 x 265cm

PRICE: POA

Vincent Namatjira & Tony Albert



“Much like my own practice, Vincent hunts for research, objects and ephemera that can be juxtaposed against his own visual language to create an intervention with the colonial narratives so entrenched in our national identity. Vincent’s artworks are bold, poignant and funny... Let’s be honest, as Aboriginal men we have much more luck in interrogating white nuances through a joke than by pointing the finger.”

- Tony Albert



Vincent Namatjira and Tony Albert
Blackfella Bananas, 2022
Acrylic on linen
183 x 137cm

PRICE: \$60,000.00 AUD

Finalist - 2022 Doug Moran National
Portrait Prize

“In 2018 Tony and I did a TV interview at the ABC studios in Sydney. There was a Bananas in Pyjamas cutout that you could put your head through, so we got a photo as the blackfella bananas! Reflecting today, what started as a bit of fun was actually important. Growing up, I never saw many Aboriginal people on children’s TV shows. My daughters are growing up now and it’s been good for them to see more Aboriginal faces on TV. Who knows, maybe one day children will be watching the ‘Blackfella Bananas’ starring me and Tony!”

- Vincent Namatjira

Vincent Namatjira and Tony Albert
The Balcony of Buckingham Palace
2022
Mixed media on found book
30 x 42.5 x 4.2 cm

PRICE: \$15,000.00 AUD



“Tony Albert is a friend, a mentor, a brother – in 2022 he invited me to his studio in Brisbane, where we collaborated on a series of works, cheekily altering children’s pop-up books of the British royal family that Tony had sourced specifically for the project. I like to think that young kids, especially Indigenous kids, would learn more and smile more looking at our versions of the books.”

- Vincent Namatjira



Vincent Namatjira and Tony Albert
Ayers Rock
2022
Mixed media on found book
30 x 42.5 x 14 cm

PRICE: \$15,000.00 AUD



Vincent Namatjira and Tony Albert
The State Opening of Parliament
2022
Mixed media on found book
30 x 42.5 x 14 cm

PRICE: \$15,000.00 AUD

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