



Department of
Local Government, Sport
and Cultural Industries



State Cultural Treasures

2024



State Cultural Treasures 2024

Dr Dorothy Erickson AM

Emeritus Professor Geoffrey Lancaster AO

Peggy Griffiths - Madij

Tony Jones OAM

Ray Walker

Katjarra Butler

Trevor Vickers

Jenny Davis OAM

Peter Ghouse

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About DLGSC

The Department of Local Government, Sport and Cultural Industries guides the delivery of culture and arts for Western Australia through the provision of policy development, coordination and support services to the Culture and the Arts portfolio.

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Aboriginal and Torres Strait Islander people are advised this book may contain names and images of people who are deceased.

About the State Cultural Treasures Awards

The Western Australian State Living Treasures Awards, as they were previously known, were inaugurated in 1998 to honour senior Western Australian artists who have made a lifelong contribution to their art form and their community.

The concept of State Living Treasures originated in Japan in the post-World War II period, when the title became the highest honour attainable by a senior traditional artist. Since then, the Living Treasures awards programs have been adopted worldwide to honour influential elders of the artistic community.

The awards acknowledge the ability of recipients to engage, move, involve and entertain audiences and honour the skill, imagination and originality of the artist.

The Western Australian awards were presented again in 2004, 2015 and 2022 to honour and celebrate the diversity, talent and richness of new groups of individual artists.

A distinguished panel selected the recipients based on their exceptional level of artistic skill and dedication to developing their particular art form, their long-term involvement in the arts in Western Australia as well as their contribution in teaching and collaborating with other artists.

2024 Awards panel

June Moorhouse (Chair)

Carolyn Chard AM

Hannah Mathews

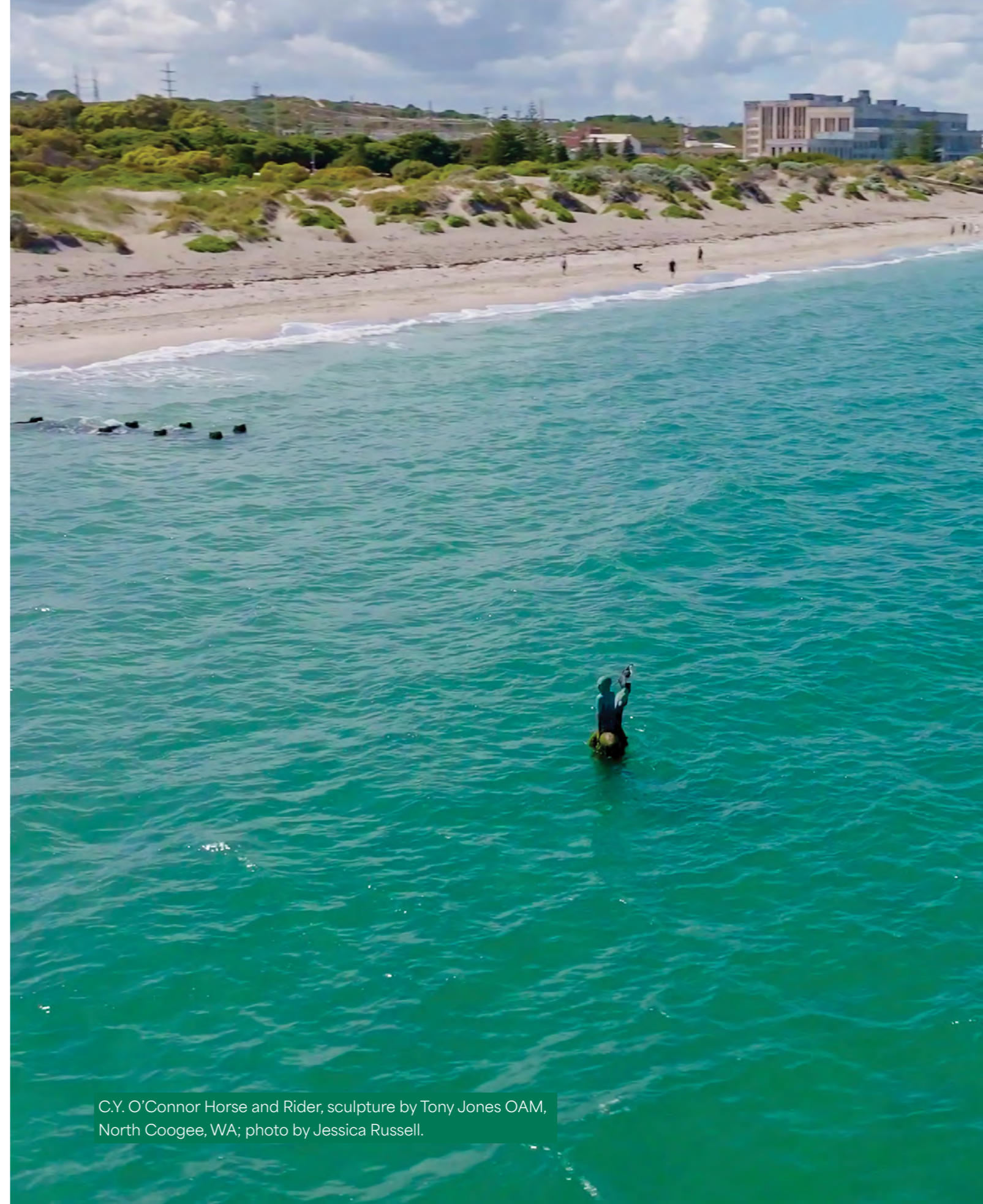
Hilary McKenna

Ian Booth

Jeremy Smith

Maitland Schnaars

Ron Bradfield Jnr



C.Y. O'Connor Horse and Rider, sculpture by Tony Jones OAM, North Coogee, WA; photo by Jessica Russell.

Past recipients

2022

Kim Scott
 Helen Matthews
 Helicopter Tjungurrayi
 Nannup Music Festival*
 Chris Hill
 Terri Charlesworth OAM
 Ernie Dingo AM
 Wayne Jowandi Barker

*2022 State Cultural Treasures included the acknowledgement of a community arts organisation.

2015

Faith Clayton
 Stephanie Coleman
 Robert Drewe
 Pippin Drysdale
 Mr Griffiths
 Joan London
 Dr Mary McLean
 Noriko Nishimoto
 Chrissie Parrott AO
 Herbert Pinter
 Nalda Searles
 Lew Smith
 Miriam Stannage
 Dr Richard Walley OAM
 Dave Warner

2004

Alan Alder
 Dr Lucette Aldous
 Janangoo Butcher Cherel
 Jimmy Chi
 Professor Jeffrey Howlett AM
 Tom (T.A.G.) Hungerford AM
 Doris Pilkington Garimara
 Dr Carol Rudyard
 Professor Roger Smalley
 Leonard 'Jack' Williams
 Richard Woldendorp
 Fay Zwicky

1998

Madame Kira Bousloff
 Madame Alice Carrad
 Peter Cowan
 Jack Davis
 Margaret Ford
 Vaughan Hanly
 Elizabeth Jolley
 Robert Juniper
 Queenie McKenzie
 Paul Sampi
 Howard Taylor

Distinguished Artists

(having passed away prior to the 1998 awards)

Joan Campbell
 Rover Thomas



Premier's message

The State Cultural Treasures Awards celebrate and honour senior Western Australian artists who have made outstanding lifelong contributions to their art form and community.

The awards recognise the recipient's skill, creativity, imagination and originality in their respective fields, with each of the recipients also having served as mentors by passing on their knowledge, passion and creativity to the next generation.

The artists being acknowledged as State Cultural Treasures in 2024 represent a distinguished cohort of practitioners who have made a deep and enduring impact in the Western Australian arts and cultural landscape and, beyond our borders, with national and international acclaim.

Congratulations to each of our newest State Cultural Treasures. On behalf of all Western Australians and the State Government, I thank you for your ongoing contribution to our community and acknowledge the lasting impact and legacy your career has had on our vibrant and creative state.

**The Hon. Roger Cook MLA
Premier of Western Australia**



Minister's message

The State Cultural Treasures Awards were inaugurated in 1998 to recognise outstanding senior Western Australian artists. To date, 46 Western Australians have been bestowed with this honour and I am proud to announce that, in 2024, an additional nine artists join this prestigious group.

This year's State Cultural Treasures represent a diverse range of arts practice and are collectively recognised for their profound impact and contribution to the arts and cultural landscape in Western Australia.

The clear connecting thread woven between these astonishing artists is a deep commitment to community and mentorship. While pursuing their own artistic excellence, these extraordinary people have gone above and beyond to support and champion emerging artists and take care of their communities.

By selflessly uplifting the next generations of artists in our state, they are securing a future of creativity and brilliance for WA.

My sincere thanks to all those who nominated individuals for this notable award, as well as to our esteemed panel members for their care and considered deliberation throughout the selection process.

Congratulations to the 2024 Treasures and thank you for your enduring contribution to our vibrant and dynamic Western Australian community.

**The Hon. David Templeman MLA
Minister for Culture and the Arts**

Dr Dorothy Erickson AM

Dorothy Erickson is an artist-jeweller, historian, author and curator who has tirelessly advocated for WA's unique landscapes, geology and flora. Growing up on a farm in Bolgart, she followed in the footsteps of her mother, Rica Erickson, a renowned naturalist, author, historian and artist, becoming a trailblazer in her multi-faceted career.

Originally training as a teacher, Dorothy moved to London, undertaking research for her mother's books and studying botany. Upon returning home, Dorothy became a school headmaster and enrolled at the newly created WA Institute of Technology (WAIT, now Curtin University) studying painting, printmaking, textiles, jewellery, silversmithing and art history, and was the first jeweller to graduate from the course.

One of the first pieces Dorothy designed incorporated an opal given to her by her mother and from that point, she was hooked. Inspired by Western Australia's flora and landscapes, Dorothy is recognised as a pioneer in her field, exhibiting in Australia, Europe, Asia, Africa and the Americas, with over 40 solo and more than 350 group exhibitions internationally. Her work is represented in significant national and international collections including the Victoria & Albert Museum in London, Swiss National Museum and National Gallery of Australia. The solo exhibition: *Dorothy Erickson: Più di Cinquanta* celebrating 50 Years of designing and making jewellery, at the Art Gallery of Western Australia in 2024, featured her significant artistic achievements.

Dorothy has also made a tremendous contribution to documenting and promoting Western Australian art, craft and design history as well as Australian jewellery. She has championed technical and aesthetic development and highlighted her own and her peers works in significant national and international contexts including through exhibitions, catalogues, journals and publications. Dorothy has authored several books on art, design and history in Western Australia, including *Inspired by light & land: designers and makers in Western Australia 1970 to the 21st Century*, which was awarded the Williams and Lee Steere book prize in 2024. This work highlights the stories of 50 of Western Australia's finest craftspeople accompanied by rich illustrations bringing the words to life.

This commitment to supporting and developing exceptionally high standards and inclusivity in professional practice was further demonstrated in her time as President and on committees of the Craft Council of WA (now FORM) and Craft Council of Australia. Dorothy was a co-founder of the WA Jewellers Group, now the WA Chapter of the Jewellers and Metalsmiths Group Australia (Inc) and in the 1990s she co-edited *CraftWest*, writing over 290 articles for journals promoting local designers and makers.

Dorothy is one of Western Australia's most vital, prolific and significant artists and art historians.

Emeritus Professor Geoffrey Lancaster AO

Emeritus Professor Geoffrey Lancaster is a pioneer of performance-led research and one of the world's leading early keyboard specialists, having worked at the forefront of historical performance practice for 50 years as a pianist, orchestral director and music educator.

As a forced adoptee separated from his family, Geoffrey's formative years were counterbalanced by his loving adoptive family and a holistic education that nurtured his musicality. Geoffrey's first piano lessons were with nuns at the Dubbo convent and his career has been one of dedication, perseverance and extraordinary willingness to pursue excellence in his craft.

In 1986, Geoffrey became the first Australian to win a major international piano competition, first prize in the 23rd Festival of Flanders International Fortepiano Competition in Bruges, Belgium, launching him onto the world stage. Upon returning to Australia, he played a pivotal role in the establishment of the ABC Classics recording label. Across his career, he has featured as a soloist with leading international orchestras, authored four books, and recorded more than 50 albums, taking home the ARIA for Best Classical Album in 1990. As an artistic director, he has made a significant impact in some of the finest orchestras and ensembles in the world including Australian Fortepiano Trio, Tasmanian Symphony Chamber Players, La Cetra Baroque Orchestra Basel and Ensemble of the Classic Era.

Geoffrey's influence in music education has had an extraordinary impact, from Musica Viva's in Schools program, through to prestigious roles at some of the finest music institutions across Australia and internationally. As an educator, he has led with a commitment to advocating for authentic performance practice, serving as role model for his students as both a performer and researcher.

His influence as a teacher reflects the growth in period instrument performance. He has transformed the way baroque, classical and romantic-era music is played and taught and has revolutionised our understanding and appreciation of these musical periods.

Geoffrey spearheaded the collection, acquisition and maintenance of historically important keyboard instruments with the establishment of the Founding Pianos project at Western Australian Academy of Performing Arts, making Perth home to a priceless collection of original instruments.

In 2022 Geoffrey was appointed an Officer of the Order of Australia for distinguished service to the arts, particularly music, through education, performance, research and philanthropy.

His life's work has not only enriched our understanding and appreciation of classical music but has also paved the way for future generations of musicians to explore, innovate and excel.



Peggy Griffiths - Madij

Peggy Griffiths - Madij is a prolific artist, performer, senior cultural knowledge keeper and highly respected Elder and mentor.

Born in 1950 at Newry Station east of Goonoonoorrang/Kununurra, Peggy grew up learning from her Miriwoong cultural leaders and soon became a renowned dancer in the community. She remembers being hidden from welfare so as not to be taken as many were in the Stolen Generations and, as she grew up, she was moved from school to work as a housemaid.

In 1985, Peggy began working with Waringarri Arts, carving and painting gerdewoon/boab nuts, before trying her hand at ochre paintings and making limited-edition prints.

As a custodian of Country, Peggy committed herself to her cultural responsibilities including painting and dances or Junba. She was instrumental in sharing this knowledge with her five children, 27 grandchildren and the Miriwoong community. Peggy's arts practice is a constant expression of her Country and Ngarranggarni or Dreaming.

With three solo exhibitions, 19 institutional exhibitions, seven university exhibitions and five international exhibitions, Peggy's career spans over 35 years. Her diverse and innovative arts practice includes painting, printmaking, ceramics, textiles, fashion, animation, multi-disciplinary installation and performance. In 2016, Peggy was awarded a fellowship from the then Department of Culture and the Arts to focus on her ceramic practice.

This led to her breathtaking large-scale installation exhibited at the Tarnanthi, in 2019, which received significant and deserved critical acclaim.

Peggy continues to lead by example, spearheading the Waringarri textiles project, engaging younger women to learn bush plant knowledge and develop economic independence.

Her creative leadership was recognised in 2020 when she was awarded the Cultural Adornment and Wearable Art Category at the National Indigenous Fashion Awards. *The Legacy Dress* was crafted from her granddaughter's hand printed textiles, showcasing the value of handing down cultural knowledge. In 2024, Peggy mentored her daughter, Jan Griffiths, through her National Gallery of Victoria, *My Country* commission, exhibiting a couture garment with her granddaughter at the 2024 Gala.

Her work is held in several significant national collections including the Art Gallery of Western Australia, the National Gallery of Australia, Parliament House Collection in Canberra and numerous university and private collections.

The mentorship, knowledge-sharing and guidance Peggy has given younger generations of artists, while continually innovating, developing and expanding her own practice, is a true testament to her profound leadership and the significant impact she has as an artist in the Western Australian arts landscape.



Tony Jones OAM

Tony Jones is a Western Australian artist, sculptor and educator who has created some of Western Australia's most iconic and beloved sculptures throughout his career.

Intrigued by art from a young age, Tony began his career as an art teacher and later became a lecturer for WA School of Art and Design at Central TAFE. Having started out painting, with little notion of sculpture, it was a fork in the road during his time at the WA Institute of Technology (WAIT, now Curtin University) that ultimately steered him in the direction of sculpting. He was a pivotal founding member of Praxis Inc, the Perth Institute of Contemporary Art, the highly coveted Basel Residency and, more recently, the *Sculpture at Bathers* event. His dedication to supporting artists and expanding horizons has never waned.

Boat hulls and sail shapes, aeroplanes, flags, wheels and human figures are key motifs in his work, speaking to a long-held love of the water, the freedom it offers and, in a larger sense, the inner moral compass guiding us all. Widely known for his public artworks that represent aspects of our local history, Tony's works include C. Y. O'Connor on his horse in the water at Coogee Beach, the migrant arriving in Fremantle being greeted by a dingo and Eliza who stands ready to dive into the Swan River at the old Crawley Baths.

His sculptures have been embraced by the community, with Eliza frequently dressed up in costumes and signs and C. Y. O'Connor adorned with flowers by his descendants on the anniversary of his death. These acts of connection and care only add to Tony's enjoyment of his works. Tony's acclaimed commission and exhibition history should not overshadow his significant and transformational curatorial work giving artists a platform. These include: *The Peace Show* at the Art Gallery of Western Australia in 1986, *Against the Grain* in 1990, *One Minute to Midnight* in 1991 and *Heavier than Air* in 1994, which positioned local sculpture in its contemporary context.

With a career spanning more than five decades including 20 solo exhibitions, over 100 group exhibitions and more than 60 public art commissions, Tony has cemented his legacy and given us all the opportunity to reflect on what it means to be Western Australian. He has demonstrated an unwavering commitment to supporting and educating generations of our state's home-grown talent. Showing extraordinary tenacity and generosity, Tony's contributions as an artist, teacher, mentor, leader, and founder are truly remarkable.



Ray Walker

Ray Walker is one of Australia's leading professional guitarists and his versatility, virtuosity and musicality know no bounds.

After having played violin as a child, he first became drawn to the guitar in his early teens. It wasn't until emigrating to Australia in 1960 that Ray came across the album, *Blues Sonata*, by American jazz guitarist Charlie Byrd and his world changed. This was his first experience hearing jazz style improvisation and, following that, he was introduced to the artistry of Tal Farlow and Barney Kessel and was well-and-truly hooked for life.

An entirely self-taught guitarist, Ray spent countless hours listening, learning and jamming into the early hours. From jazz to classical, his mastery of different styles has made him one of the country's finest musicians. This tenacity and drive resulted in him performing with many world-class guitarists including Martin Taylor, Peter Leitch, Gary Potter and the late Emily Remler. He has recorded countless hours for radio and TV and, in 2000, Ray recorded his album *Affinity* in Los Angeles with the renowned American guitarist John Pisano, cementing his reputation in the international jazz community.

Ray has had a long association with the WA Symphony Orchestra, performing numerous concerts since 1979, including a memorable performance as soloist in Rodrigo's *Concierto de Aranjuez*. More recently, with musical excellence running in the family, he performed at the Sydney Opera House with the Sydney Symphony Orchestra, conducted by his daughter Jessica Gethin.

Ray has contributed enormously to the Western Australian jazz scene and beyond. While shining brightly in his own right, Ray is known for his incredible mentorship and support of fellow musicians both on and off the stage. His talent has earned him the respect of legendary musicians, including the formidable American jazz guitarist Joe Pass, who once declared during a workshop, "You guys needn't worry - this guy knows what he's doing!".

Ray was part of the Jazz Department faculty at the Western Australian Academy of Performing Arts (WAAPA) from the inception of the jazz program in 1984 until his retirement in 2017 and played a significant role positioning WAAPA as one of the finest institutions for studying jazz in the southern hemisphere. His generous and humble nature has contributed enormously to the success of the countless students and colleagues he has mentored across his career.



Katjarra Butler

Katjarra Butler is a pioneering artist and senior Pintupi woman recognised as one of the most significant and unique Western Desert artists today. Katjarra was born deep in the Western Desert at a place called Kuun. Kuun is both the name of the waterhole and the name for yellow ochre. Katjarra lived a traditional nomadic life, until she and her family were taken to Papunya in the 1960s. She lived in several communities until 1981 when she and her husband, Papunya Tula founding member Anatjari Tjakamarra, established the community of Tjukurla in the Ngaanyatjarra Lands of Western Australia along with a number of other families.

Katjarra began painting in the 1990s after her husband passed away, honouring his wishes to continue to record their Country and stories. Katjarra's seniority and significant knowledge of Country and Tjukurrpa (Dreaming), means she is responsible for, and depicts, more than a dozen important sites. Over the course of her career, Katjarra has developed a distinctive style characterised by wide, luscious brushstrokes and broad fields of colour.

Katjarra has held three solo exhibitions as well as dozens of group exhibitions across Australia and internationally. Her work is held in multiple national collections including the Art Gallery of New South Wales, the National Gallery of Victoria, the South Australian Museum and the National Museum of Australia.

The unique power of her work has been recognised through her selection as a finalist in many awards, including the National Aboriginal and Torres Strait Islander Art Awards and the Wynne Prize. A major milestone in Katjarra's practice was celebrated through *Ara Katjarraku*, a significant body of work that included a suite of 16 pieces and an accompanying documentary film. The documentary was first presented at Tarnanthi Festival at the Art Gallery of South Australia in 2021 and later acquired for the State Collection at the Art Gallery of Western Australia in 2022, in recognition of the importance of Katjarra's work and cultural knowledge in contributing to the state's identity.

As described by her grandson, Winston Green, "... each brush stroke embossed on canvas is a place she has history with and a relationship to. These are not just locations, but places that make one belong through a deeply spiritual and emotional connection. These places hold Tjukurrpa, knowledge, history and spirituality". Katjarra's work is always innovative and has profoundly impacted and inspired younger generations of artists.





Trevor Vickers

Trevor Vickers is one of the most highly regarded contemporary visual artists working in Australia, producing some of the finest abstract paintings in the country.

In 1958, aged 15, Trevor left school to train in telecommunications in Melbourne. In the evenings, he immersed himself in painting and reading. It was in the early 1960s that Trevor met the artist Mel Ramsden, who was to be a founding member of the Art and Language Group, and he was introduced to the new movements in abstraction happening in New York which had a profound impact on his trajectory.

In 1965, Trevor held his first solo show at Sweeney Reed's Strines Gallery in Melbourne which is recognised as containing the first traces of minimal art in Australian painting. By 1968, alongside Australia's most significant conceptual and post-object artists, at just 25 years old he exhibited in the groundbreaking and landmark exhibition *The Field* at the National Gallery of Victoria.

Through this foundational time in Trevor's career, he was active in Melbourne's avant-garde art scene, living and working alongside some of Australia's most significant conceptual and post-object artists.

From the late-70s to the mid-90s, Vickers lived in Brighton, England, producing his *Catalan Series*, described as a tableau of experimental abstraction and the *Farm Road Series* of screen prints.

Upon returning to Australia and settling in Perth in 1995, he continued to explore hard-edge, minimal, geometric abstraction in his paintings.

The closure of four of Perth's major commercial galleries in 2011 was the impetus to form the Art Collective WA. With Trevor serving as the board co-chair, this artist-run initiative went on to participate in national and international art fairs, holding major exhibitions and surveys, archiving interviews and publishing monographs, all the while building on opportunities for Western Australian based artists.

Trevor's work is held in many public and private collections including the Australian National Gallery, National Gallery of Victoria, Art Gallery of New South Wales, Art Gallery of Western Australia and the Heidi Museum. His practice speaks to the development of abstract art in Australia, as he continues to push the boundaries of chromatic colour field painting, with his recent work demonstrating an impeccable control of form and colour that comes from years of dedication, persistence and perseverance.

Trevor is a master of his craft and an artist who has unequivocally changed the face of contemporary Australian art, continuing to inspire and support the Western Australian and Australian arts landscape.

Jenny Davis OAM

Jenny Davis' career as a writer, actor and director has formed the foundation of what is an extraordinary, life-long commitment to the Western Australian theatre landscape. Born in Surrey, England, Jenny's first encounter with live performance at age four was a transformative and significant moment in shaping her artistic pursuits. Jenny trained at the Central School of Speech and Drama in London before moving to Western Australia in 1976. As a performer, Jenny has graced our stages in major roles, touring both nationally and internationally.

In 1994, Jenny commenced as Artistic Director at the WA Youth Theatre Company. Working closely with young people to help them explore and own their creativity, she used her networks to forge pathways and opportunities for them, supporting the growth of future generations of theatre workers and performers. Her 10-year tenure at the organisation delivered numerous large-scale productions and she mentored hundreds of renowned actors including Tim Minchin and Claire Hooper.

The awareness of the power of stories to move and change has been a constant throughout Jenny's life, particularly the personal stories of those around her.

This led to a fascination with oral history and finding ways to bring those personal experiences to the stage. In 1993, she founded AgeLink Theatre (now Theatre180) and for the next 30 years Jenny's work, combining performing arts, education and community health, in particular working with seniors living with Alzheimer's, has had a profound impact. Her dedication, experience and leadership was instrumental in transforming AgeLink Theatre to Theatre180, revolutionising theatre through the development of the CinePlay format.

With the dedicated support of her family, Jenny's career as a playwright and director has achieved extraordinary success. Her consistent output and grassroots work have seen her awarded an Order of Australia Medal, a Centenary Medal, an Equity Guild Award and, in 2017, she was inducted into the WA Women's Hall of Fame.

It seems fitting to give the last word to her former colleague, Tim Minchin, who describes Jenny as, "a force of nature... indefatigable, passionate, generous and deeply invested in telling the stories of her community".





Peter Ghouse

Peter Ghouse has dedicated more than 50 years to the WA arts and cultural community as an artist, teacher, mentor and manager.

Born in Ipoh, Malaysia, Peter arrived in Western Australia in 1968 aged 24. He studied teaching and was eager to experience the top end of Western Australia. At the time, teachers often found they were placed in the opposite location to their preference, so the young Peter took a chance and requested Albany, Busselton and Bunbury, hoping to be placed in the beautiful Kimberley region. As luck would have it, the risk paid off and he landed in Fitzroy Crossing.

As the music teacher at the town school, Peter understood the transformative power of music for his students. It was an opportunity to leave adversity at the door and his class became a place of connection and creativity.

During his time in Fitzroy Crossing, Peter saw the potential in so many of his students and he pulled together a group of young men to start a band. Their first performance was at the local Junjuwa Community Hall and they went on to be recognised as one of the most important country-rock groups to hail from Western Australia. That band was Fitzroy Xpress and they were inducted into the WA Music Industry Awards Hall of Fame in 2020.

Peter was the lead behind the Kimberley Roundup, a combined music showcase for schools across the Kimberley, providing a platform for generations of musicians to come.

As an artist and musician, Peter has worked with international icons including Jimmy Page (Led Zeppelin), The Yard Birds, The Walker Brothers, Johnny O'Keefe and Gladys Knight and the Pips. Close to his home and heart in the Kimberley, he worked and played alongside Jimmy Chi and Stephen 'Baamba' Albert.

Regarded as a stalwart of the Western Australian music community, Peter is a humble, unsung hero. He has mentored, supported and championed music and musicians his entire life, working tirelessly with communities in regional and remote Western Australia.

Now based in Perth, Peter continues to use the power of his music to unite, playing at his church and weekly Chidlow open mic night and continues to nurture and mentor young musicians today.

Peter generously shares his craft, and his steadfast dedication and tenacity has left a legacy throughout the Kimberley and beyond.



Ngaanyatjarra Lands by Matt Woodham and Winston Green,
Ara Katjarraku – The story of Katjarra Butler, one of our artists.

About the photographers and filmmakers

Jessica Russell

Jessica Russell is a director, producer and maker with a focus on the integration of movement into contemporary works and a passion for the collaborative creative process. Traversing both film and theatre, Jessica now specialises in documenting live theatre works, delivering high-quality, multicam broadcasts for both independent and mainstage companies.

Tim Lanzon

Tim is a photographer and film maker, working on Miriwoong Country. He has a passion for people, capturing unique and special moments for families and community, blending his love for people and landscapes into captivating storytelling.

Winston Green

Winston Green is a Pintupi and Ngaatjatjarra early career anthropologist. Central to Winston's work is enabling continuity of precious cultural and intergenerational knowledge sharing, which he believes is integral to the wellbeing of Country and his people.

Matt Woodham

Matt Woodham brings award-winning creative projects and events to communities across Australia through film, theatre, and multimedia work. Based in Central Tasmania after a decade in Sydney and Alice Springs, he specializes in productions that foster community engagement and participation.

Acknowledgements

Photo of Dr Dorothy Erickson AM, Jenny Davis OAM, Peter Ghouse, Emeritus Professor Geoffrey Lancaster AO, Ray Walker, Tony Jones OAM, Trevor Vickers by Jessica Russell

Photo of Peggy Griffiths - Madij by Tim Lanzon

Photo of Katjarra Butler
Katjarra Butler, *Tarnanthi 2021*, Art Gallery of South Australia, Adelaide;
by Ben Searcy

