The RAKA Award would not be possible without the ongoing generosity of Art and the Australian Centre. We would like to thank the thirteen participating artists.

Thank you to the judging panel: Brook Andrew, Wally Caruana, Nikos Papastergiadis, Joanna Bosse, Dorothy Galaledba, Lucy Kennedy, Janice Peacock, Felix Nungari, Wingu Tingima, Trevor Nickolls, Roy Kennedy, Janice Peacock, Julius Snelling, Munga Tjapikatjku.

Catalogue of works in the exhibition

**Artists’ biographies**

**Dorothy Galaledba**

Dorothy Galaledba is of the Badimaya/Yamatji language group and grew up in the remote desert community of Tjuntjuntjara near Nyinkamara, Western Australia. She attended Nyinkamara School before moving to the city. Since the 1970s, Dorothy has worked as an agricultural worker in the district, and later moved to the city to pursue her newly realised Aboriginal heritage. Dorothy has been a leading figure in the Badimaya/Yamatji community for over twelve years and in 2000 she completed a Bachelor of Visual Arts (Hons) at the College of Fine Arts, University of Sydney, and tour. Dorothy was awarded the prestigious Indigenous Arts Fellowship in 2001 and in 2002 she was included in the exhibition 'Transit narratives', QCA, Contemporary Art, Sydney, and in 2001 she was represented in most Australian state collections. Dorothy Galaledba is represented by Vivien Anderson, Collection of Vivien Anderson, 119.3 x 117 cm. Document: 29.5 x 20.8 cm; plaque: 10 x 20 cm.

**Lucy Kennedy**

Lucy Kennedy is of the Wiradjuri language group and was born c. 1935 at Anamarapiti, the country of her grandmother. Lucy moved to Sydney in 1949 and was employed as a domestic servant for over twenty years in the Northern Territory. He is of the Pitjantjatjara language group. Lucy was born in 1935 and lived for the rest of her life in Aotearoa/New Zealand all her life, she moved to Perth in 2001. She is represented by Vivien Anderson, Collection of Vivien Anderson, 119.3 x 117 cm. Document: 29.5 x 20.8 cm; plaque: 10 x 20 cm.

**Janice Peacock**

Janice Peacock was born in 1971 to Aboriginal parents near Shepparton, Victoria. She moved to Melbourne when she was a child and has been living there ever since. Janice is a member of the Yorta Yorta language group and was born c. 1935 at Anamarapiti, the country of her grandmother. Lucy was awarded the prestigious Indigenous Arts Fellowship in 2001 and in 2002 she was included in the exhibition 'Transit narratives', QCA, Contemporary Art, Sydney, and in 2001 she was represented in most Australian state collections. Dorothy Galaledba is represented by Vivien Anderson, Collection of Vivien Anderson, 119.3 x 117 cm. Document: 29.5 x 20.8 cm; plaque: 10 x 20 cm.

**Trevor Nickolls**

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**Ricky Maynard**

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**Joanna Bosse**

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Welcome

The scope of the RAKA Award is unique in its recognition of the importance of creative development of a significant artistic vision as one of the great strengths of contemporary Indigenous art, previous RAKA Award winners—Brook Andrew, Wally Caruana, Nikos Papastergiadis (Chair), Avril Quaill and Bala Starr—have brought forth an opportunity for Indigenous art to prompt reflection on challenging issues of the great strengths of contemporary Indigenous art and its recognition of the importance of creative development of a significant artistic vision as one of the great strengths of contemporary Indigenous art, previous RAKA Award winners—Brook Andrew, Wally Caruana, Nikos Papastergiadis (Chair), Avril Quaill and Bala Starr—have brought forth an opportunity for Indigenous art to prompt reflection on challenging issues.

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The interface of contemporary Indigenous art continues what is now a tradition of innovation and development that is characteristic of the interface of contemporary Indigenous art. The interface of contemporary Indigenous art is a place that we might imagine bridging, windmills and motor cars alongside the intense Kimberley landscape. The interface of contemporary Indigenous art is a place that we might imagine bridging, windmills and motor cars alongside the intense Kimberley landscape. The interface of contemporary Indigenous art is a place that we might imagine bridging, windmills and motor cars alongside the intense Kimberley landscape.

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