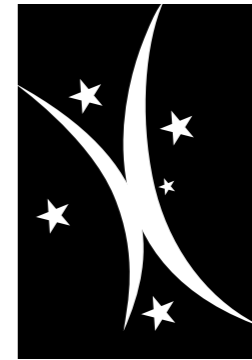




PALYA
ART



**PALYA
ART**

Palya Art facilitates introductions to Indigenous artists living in remote areas across North West Australia and places fine artworks into private collections.

Helen Read

HELEN READ
Director

Palya Art is an established entity in Indigenous art, Indigenous art & culture tourism, exhibitions and art Collections. Flying across North West Australia, Palya Art Tours works with more than 35 artists' owned, culturally and linguistically diverse, remote community Art Centres.

Palya Art Tours provides the logistics, information, experience and cross cultural relationships to enable respectful interactions between visitors and Indigenous people, always adhering to permit requirements to enter Aboriginal Communities and following cultural etiquette.

Director Helen Read had an early love and keen interest in art and practised as a painter. Always passionate about people and aviation, she trained as a nurse, worked in Nigeria, and then became a pilot. It has been a natural progression to combine the three professions to create Palya Art. Helen has been working closely with artists living in remote areas, through the artists' owned Art Centres, for three decades.

Palya Art's strengths are experience and established relationships with artists and community Art Centres, enhanced through mutual respect, understanding and knowledge of the people and places visited. This genuine knowledge and trust is reflected in the administration of Palya Art Tours and Palya Art sales.

Highlighting the artists' cultural identity and strengths, and the breadth and depth of Australia's multiple Indigenous language groups, Palya Art Tours visits five to seven entirely different regions during a typical five day art tour. Clients are able to meet with artists, witness diverse painting styles and techniques, hear the background history of each artwork and have the opportunity to experience each artistic community's uniqueness.

FRONT PAGE: Bai Bai Sunfly Napangardi's painting 'Mulupuku'. Acrylic polymer paint on Belgian linen. 2011 © The Artist, Warlayirti Artists & Palya Art. Licensed by Viscopy 2017. Photograph Helen Read 2016.

LEFT: Ikuntji artist Alice Nampitjinpa Dixon. Photograph by Frances Andrijich 2007 © Alice Nampitjinpa, Ikuntji Artists, Frances Andrijich & Palya Art.

PALYA ART SERVICE DELIVERY

REMOTE ART CENTRE VISITS

PRE-SCHEDULED AIR ART TOURS
BESPOKE ART TOUR AIR CHARTERS
PRIVATELY ACCOMPANIED ART TOURS

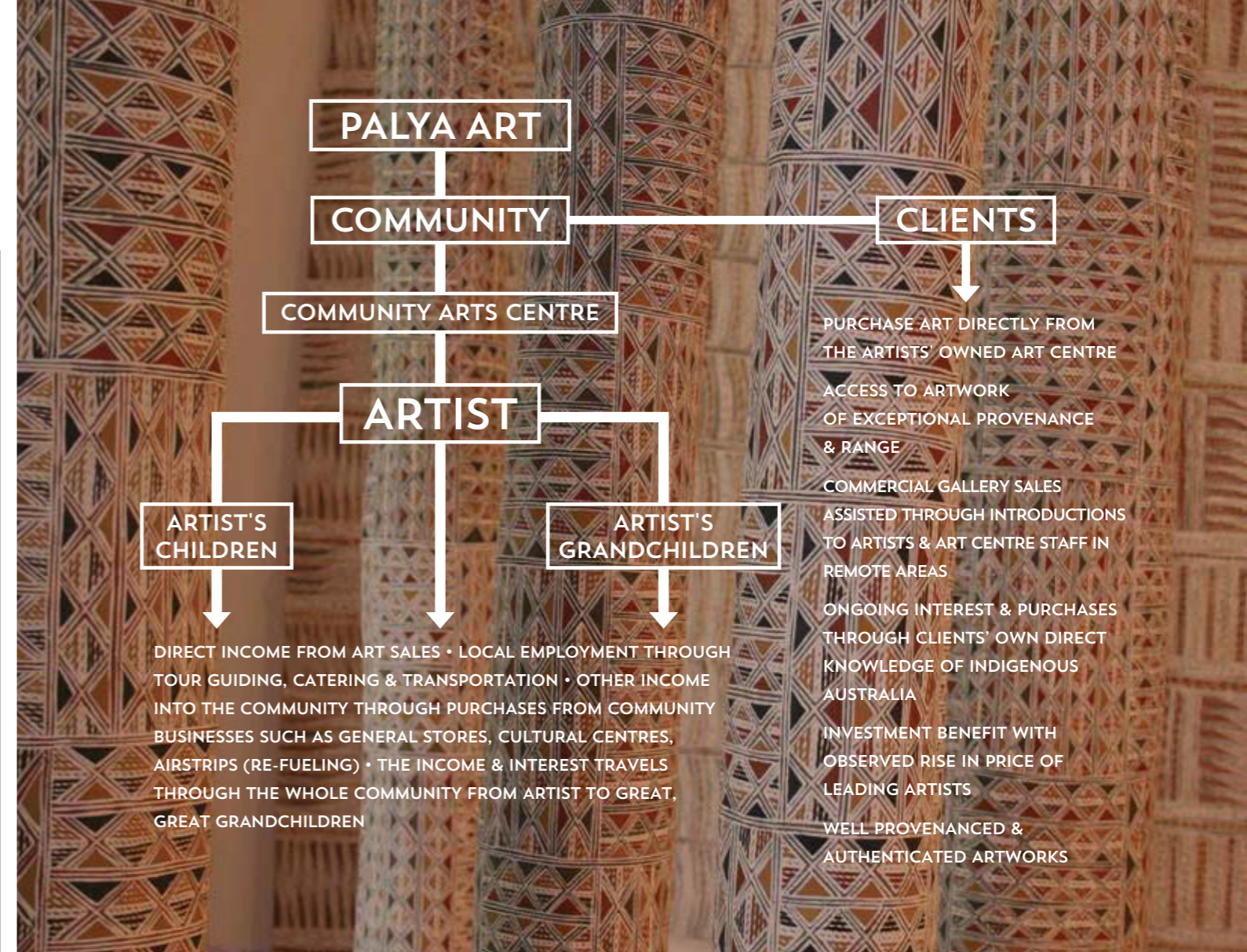
ARTWORK SALES & PLACEMENTS

CLIENT PURCHASES DIRECT FROM ART CENTRES
PALYA ART PURCHASES FROM ART CENTRES
COMMERCIAL SELLING EXHIBITIONS
PRIVATE VIEWINGS
ONLINE GALLERY
CURATORIAL & ART COLLECTION SERVICE



PROFESSIONAL

FLYING & CHARTERING AIRCRAFT
NAVIGATION & AIR TOURING LOGISTICS
REMOTE COMMUNITY LIAISONS
INDIGENOUS ART HISTORY
CURATORIAL & COLLECTION ADVICE
INTRODUCTIONS TO ARTISTS
NETWORKS & DATABASES
INTERNATIONAL TRAVELLING EXHIBITIONS
THE HELEN READ COLLECTION
FLOOR TALKS
MAINTENANCE OF ARCHIVES
IMAGE LIBRARY DATA BASE (ILDB)
PUBLISHED ARTICLES
PHILANTHROPY



Viewing and purchasing Indigenous artwork at the place of creation, especially having met the artist, is often a life changing experience. Art sales take place in the Art Centres and Palya Art does not receive any commission on sales. Palya Art also purchases artwork, and receives consignments. Viewing and sales take place through Palya Art's annual city commercial exhibitions in Sydney, Melbourne, Perth and Paris.

Palya Art has also added an online gallery and conducts private viewings by appointment.

When visitors choose to purchase an artwork through the artist-owned Art Centres, or through Palya Art exhibitions, Palya Art is able to provide art collecting advice, curatorial experience, Indigenous art history, introductions to supporting art professionals and assessment of material quality, framing, installation and on-going conservation advice.

Philanthropic exhibitions, such as the two touring shows 'A Thousand Journeys' and 'Luminous' from Helen Read's own collection, reach a wider audience. Lectures and floor talks accompany these and Palya Art exhibitions, often introducing people to Australian Indigenous art and culture for the first time.

Palya Art's services span three main areas: art and culture tourism, artwork sales and a broad range of supporting professional services.

Palya Art has extensive databases generated from 30 years of remote community living and art touring experience. Records of artworks and their provenance, the artists and an associated photographic Image Library Database (ILDB) document over 200 aerial art tours piloted by Helen Read.

Palya Art recognises that art is personal and endeavours to offer access to a deeper understanding of the artist, their oeuvre and and the background behind each artwork. Contact with the artists also brings an understanding of the financial benefits for the entire community from which the art is created.

FINANCIAL BENEFICIARIES

Art Centre sales provides income directly to the artists who in turn support their children, grandchildren and extended family networks. Art Centres owned by the artists themselves, pay the artists directly. Palya Art respects the Art Centres' role in working alongside the artists with exhibitions and sales, providing quality materials and administration. Palya Art has learned a long time ago that making a positive impact on the lives of even the youngest child in the community occurs through well-being, education and the opportunity to make choices. People visiting with Palya Art Tours come from a wide section of society; academics, health professionals, politicians, philanthropists, educators, artists, curators, collectors, writers, business people - all bringing and exchanging different worlds, frequently establishing long term connections bringing social and economic benefit.

Palya Art brings the finest Indigenous art to clients through the best provenance channels which also provides full benefit to the

artists and their communities. Palya Art works in accordance with the Indigenous Art Code of Conduct to provide full benefit to the artists and their communities.

Direct purchases from the Art Centres through Palya Art Tours and Palya Art purchases and consignment sales have totalled approximately \$25 million to date.

Having been present 'near the beginning' of the internationally recognised Australian Indigenous Art Movement, Palya Art has become well respected on many levels, including maintenance of 'on the ground' contact with artists, art curating, Indigenous art consultation and travelling private collections.

ABOVE: Djirrirra Waunungmurra's Buyku Larrakitj (Hollow Logs) © The Artists, Buku-Larrngay Mulka Art Centre & Palya Art. Photograph Helen Read 2016.



PALYA ART TOURS

Palya Art Tours is the only full time professional aerial art tour operator in Australia and has been operating fine art tours since 1993.

The tours are strictly limited to very small groups, usually five people, with an upper limit of seven, in order to have personal time with the Art Centre and, circumstances allowing, the artists. Smaller groups also enable smoother logistics within remote communities such as only one 4WD vehicle required for ground transfers and site visits.

The exclusive and unique nature of the tours, combined with Palya Art's socially conscious approach, attracts clientele with a genuine interest in Indigenous culture and art and often the means to purchase fine artworks.

The tours bring awareness to non-Indigenous people of the importance, diversity and richness of Indigenous Australian cultures across North Western Australia.

Flying low over the vast landscape of North West Australia, clients have the time and space to feel immersed in the country that inspires the artworks.

On landing, Palya Art, the Art Centres and key people within each community, offer cultural consultation and advice on specific remote community protocols thereby making positive, meaningful interactions possible.

Whilst sales bring welcome, direct income to remote communities and clients express profound personal changes in awareness of Australia, Palya Art Tours primary aim is to bring

a wider understanding of Indigenous Australians' health, housing and education issues, with the intention of opening pathways to improve resources.

Through the visits to 'country', Palya Art Tours highlights Australia's unique Indigenous cultural identities, strengths and diversity. Visiting the different language groups of people living across geographically changing, and vast, regions of North West Australia, visitors are enriched through personal communication and 'ground to art' appreciation.

Palya Art Tours has a 30 year professional background in aviation and a sound understanding of bush piloting expertise, required aircraft logistic awareness and knowledge of aviation legislation and safety. Palya Art Tours as a company holds its own Civil Aviation Safety Authority (CASA) approved Air Operators Certificate (AOC).

Ensuring the artists are properly remunerated for the art they create, and being conscious that proceeds of artwork sales go directly to the artist, Palya Art Tours connects clients with the artists' owned community Art Centre staff when they wish to purchase artwork.

Palya Art Tours facilitates a calm, organised and well catered for set of circumstances for respectful, courteous exchanges, enabling communication with artists and Traditional Owners and thereby ensuring a deeper appreciation of each remote area's art and culture and Cultural Custodian's responsibilities.

Millions of dollars of artworks have been purchased directly from remote community Art Centres by clients on tour. Clients, delighted with their purchases, frequently continue to purchase directly from the Art Centre.

One of the main contributing factors to the success of Palya Art is the consistency of the people bringing the visitors, repetition of events during the stay and the long term relationships with Art Centres. "Same One!" Tjumbo Tjapanangka, Chairman of Warlayirti Artists and a man of deep desert knowledge would say, pleased and relieved, on Palya Art Tours' arrival at Balgo Hills.



IMAGES — TOP LEFT TO BOTTOM RIGHT:

Warlayirti Artists Gallery at Wirrimanu (Balgo Hills). Artists include left to right Ningie Nangala, Lucy Loomoo, Eubena Nampitjin, Kathleen Paddoon, Graham Tjupurrula, Helicopter Tjungurrayi, Therese Nowie, Bai Bai Sunfly Napangardi © The Artists, Warlayirti Artists & Palya Art. Licenced by Viscoppy.

Palya Art Tour clients stretching their legs in the Tanami Desert after a day visiting Warlayirti Artists studio and the authoritative painters and their families.

Palya Art Tour travellers, Ms. Hugo from Western Australia, M. Courcol from France, Ms. K.L. from Russia, Mr. R. Leonard from New Zealand.

Mavis Bannguna from Elcho Island, North East Northern Territory, showing her sewing and weaving skills. © Mavis Bannguna, Elcho Island Art & Crafts & Palya Art.

Driving back to Ramingining's airstrip after visiting Bula' bula Arts in North Central Northern Territory. Woven basket purchases brought with us, larger artwork purchases are sent by barge to Darwin before forwarding on.

Photography Helen Read.





Clients often purchase an artwork because they fall in love with the piece, have met the artist and obtained an understanding of the meaning behind the painting, whilst actually being within the land and 'time-scape' personally.

Clients frequently cite their interactions with the artists as a 'once in a life-time experience' and return home touched, moved, and proud with a keen interest in learning more.

Palya Art (previously called Didgeri Air Art Tours) has a longstanding relationship with over 35 Art Centres spanning 30 years. 'Palya' communicates with Art Centre staff and artists months in advance of a proposed visit to establish suitable dates.

Once the Art Centre and artist availability is likely the art tour is drafted to make sure there is clean, safe accommodation, a suitable landing strip and access to aviation fuel as required. All flights are in accordance with CASA regulations, and flight time and pilot duty time limits are adhered to. Regarding the aircraft, it is pre-planned that factors such as 'landing weight limit', runway surface and other requirements associated with the particular aircraft type are checked to ensure a safe journey.

The Art Centre Manager confirms with the artists Palya Art's proposed arrival. "Somehow people know already we are coming. I've known people to recognise our aircraft even when flying in a different plane", says Helen Read.

Either the Art Centre Manager or Palya Art arranges all permits and planning on the client's behalf. Palya Art Tours insists on requesting permission from local people to enter their lands even when not officially required.

A manifest of who is attending the art tour - names, addresses and occupation - is provided so that the artists and Art Centre Manager can be prepared, i.e. a gallerist, philanthropist, journalist or art collector may be on board. Once the draft itinerary is written a copy of this and the Manifest is given to the Art Centre with arrival and departure times. Palya Art invites specific requests for items to be brought in, such as a phone charger, chocolate, but always brings a quantity of fresh food.

Departure and arrival at every point along the journey is kept track of through VHF or HF radio communications between the pilot and Civil Aviation Safety Authority. Telephone calls between the air charter company and the pilot are regular.

Palya Art ensures every meal is catered for and a varied and fresh supply of good food is available. Before departure from either Darwin, Broome or Alice Springs, Palya Art ascertains people's health status, age (minimum 14, no maximum), mobility, allergies, if any, and preferences, e.g. vegetarian diet. Sleeping arrangements are discussed with the Art Centre managers and hotels, cattle stations, mining fields, roadhouses and country clubs with accommodation being booked well in advance.

A week before arriving, Palya Art and the Art Centres communicate to ensure all is on track for meeting at the airstrip. Clients can rest assured in the knowledge that Palya Art Tours is able to manage unscheduled changes on the journey and has been doing so for many years.

Palya Art Tours only uses accredited aircraft charter companies, including Hardy Aviation in Darwin, Chartair in Alice Springs and Broome Aviation in Broome when not using Palya Art's own AOC where Helen Read is Chief Pilot.

Director Helen Read is an experienced RAN (Remote Area Nurse) and midwife and twin engine instrument rated commercial pilot, who focuses on the highest level of safety and care throughout the entirety of each journey.

An absolute stickler for safety, Palya Art Tours clearly outlines to every passenger all contingencies before each journey, such as cancelling a flight due to bad weather, staying clear of propellers, location of First Aid and water and need to be timely for departures due to 'last light', i.e. upcoming landing on a remote airstrip with no regular runway lighting so need to be airborne well before dark.

True experiences are not manufactured - and every tour is different. It's what makes Palya Art Tours so unique and personalised.

LICENSING

- AOC No. 1-5VH8Z-03
- Pilot Licence No. 156646
- Northern Territory Tourism Accreditation
- Registered as a Food Business
- Indigenous Art Code of Practice member
- First Aid certificate up to Registered Nurse (18 years) and Qualified Midwife (14 years)
- ASIC (Aviation Security Identity Card includes Police Check) Card Holder No.14708

To find out more about tour dates and bookings please visit:

www.palya.com.au

LEFT: Helicopter Tjungurrayi, Senior artist at Warlayirti Artists, Wirrimanu (Balgo Hills), Western Australia
© Helicopter Tjungurrayi, Warlayirti Artists & Palya Art.
Licenced by Viscopy. Photograph Helen Read 2014.

PALYA ART SALES

As well as the art tours, Palya Art delivers the finest Indigenous art to international and interstate clients through exhibitions, private viewing and an Online Gallery. Palya Art adheres to the Indigenous Art Code of Conduct.

Palya Art advises on purchases of artwork and represents a broad range of artists, offering paintings, sculptures and weavings of fine quality and exceptional provenance. Whether people are looking for a single quality piece or are active collectors, Palya Art has a selection of suitable artworks to select from and, if necessary, will source a particular artist's work.

Palya Art is committed to raising the profile of represented artists and holds commercial exhibitions and private viewings in Sydney, Melbourne, Perth and Paris on a regular basis.

Operating in a fair and sustainable manner Palya Art always ensures the artists' intellectual property rights are upheld.

Due to broad experience, Palya Art is able to provide galleries, institutions and collectors with curatorial and art historical advice, installation and management contacts and to offer after sales advice on safe-keeping, maintenance, documentation and administration for every artwork .

With a reputation for Indigenous art knowledge, Palya Art enriches exhibitions with floor talks addressing specific background about the country, language and artists' account of the paintings presented.

Due to Palya Art's foundations and understanding in remote area health and community development, the business is socially conscious and always attempts to act in the best interest of the artists, their families and the wider community they live in as well as the clients.

Palya Art has assisted many private collectors in developing important collections of Australian Indigenous art, both within Australia and abroad. Artworks have also been placed into Regional and State Galleries such as the Art Gallery of NSW, RMIT and Newcastle Regional Gallery.

Galleries, institutions and collectors are assisted on an ongoing basis through introductions, briefings, artwork selections, advice and updates on the latest news of life in the communities and the progress of artists' careers.



Palya Art has a working relationship with an established law firm in France, situated on Ave du President Wilson in the 15th Arrondissement of Paris. This partnership has spanned 12 years. Palya Art, along with the Cabinet and their clients, organise exhibitions and viewings by appointment on a bi-annual basis, drawing interested people from across Europe.

Palya Art's international exhibitions include:

- England. Southbank, London 'Living Watercolours, the Namatjira Family Legacy' during the performance 'Namatjira': Exhibition
- Germany. Berlin 'Sun Flying' at the Australian Embassy.
- America. Washington: 'Palya Art' Including floor talks
- France. 'Palya Art' Including floor talks.

For more information about specific artworks on the Online Gallery, art sales, or to arrange a private viewing, please contact Helen Read directly on **+61 (0)418 137 719** or email palya.art@palya.com.au

RIGHT : Eunice Napanangka Jack in front of her painting 'Mungata at Kuruuldu'. Acrylic polymer paint on Belgian linen. 1830 x 1980 mm 1999. © Eunice Napanangka Jack, Ikuntji Artists & Palya Art. Licenced by Viscopy. Photograph Helen Read 2010.

Introduction to the following four pages:

Speaking multiple, separate languages, artists living across North West Australia create artworks in distinctive styles emanating from local law & culture. To find place names on a map you may like to refer to the last page in this booklet.

Highlighting fifteen diverse areas of practice, the first two pages show a range of styles from Central Australia & the Roper River Region. Along with separate areas of practice, each artist's hand is also recognisable, like handwriting, in the application of the acrylic pigment frequently utilised here.

The next two pages sculptures & paintings from the Tiwi Islands, Kimberley and Arnhem Land can be seen. Intensely rich & diverse too, artists in these defined regions will use natural earth ochre pigments on prepared surfaces. The ochre colour often pin-points to a specific place, the juxtaposition of pigment being highly significant, along with intensity of line.

For more information on regional diversity you may like to visit www.palya.com.au and search the blog- post (Update) 'Regions & Reasons. Rarrk, Plains & Dots', 'Feisty Friends' or 'The Creation Snake Karpadi'.

Whilst annotating the first languages North West Australian artists speak in this document, it is not uncommon that seven or more entirely different, neighbouring languages are spoken by a person, with Australian English, at times, in addition.





Above: Elizabeth Nyumi Nungurrayi's painting 'Parwalla' 2009. Acrylic on linen. 600 x 900 mm. Speaking Pintupi, 'Nyumi' works with Warlayirti Artists in Wirrimanu, (Balgo), a small desert community situated between the Central Desert area and Kimberley, Western Australia. Image ©The Artist & Warlayirti Artists, Palya Art 2584. Licenced by Viscopy.



Lily Nungarrayi Yirdingali Jurrh Hargraves painting 'Womens Dreaming' 2014. Acrylic pigment on linen 1800 x 1500 mm. Speaking Warlpiri, 'Jurrh' paints in her artists' owned community Art Centre at Lajamanu, Northern Central Australia, Northern Territory. ©The Artist & Warnayaka Arts, Palya Art 2523.

Below: Kathleen Ngala's painting 'Bush Plum Dreaming' 2002. Acrylic paint on linen. 1370 x 1830 mm. An Eastern Anmatyerr language speaker, Ms Ngala's country and where she paints is in the area near Utopia, Central Australia. ©Kathleen Ngala, Palya Art 0852.



Peter Goodjie's 'Body Painting' 1992. Acrylic paint on canvas board. 760 x 560 mm. A Wangkatjungka speaker from Fitzroy Crossing in Southern Kimberley, Mr Goodjie and other Mangkaja Arts Centre artists use of acrylic pigments are akin to the materials employed in contemporary art practice in Central Australia. ©The Artist & Mangkaja Arts, Palya Art 0021.



Willie Gudupi & Moima Willie's painting, untitled (Alawa Country). Early 1990's. Acrylic paint on canvas 1770 x 1270 mm. Speaking the Alawa language, husband and wife lived in Yugul Mangi, (Ngukurr) (Roper River Area). ©The Artists & Family, Palya Art 0245.



Judy Napangardi Watson's painting 'Ngalyipi Jukurrpa' (Vine Dreaming). 1998. Acrylic pigment on linen. 1070 x 940 mm. Napangardi spoke Warlpiri and lived and worked in between Lajamanu and Yuendumu, Central Australia. ©The Artist & Warlukurlangu Artists, Palya Art 0278.

Right: Makinti Napanangka's painting 'Untitled' 1998. Acrylic pigment on linen. 1220 x 1200 mm. Napanangka spoke Pintupi all her life. Her country lies in the Lake Macdonald area of Central Australia, seen on the map near the later established communities of Kintore & Kiwirrkura. ©Papunya Tula Artists, Palya Art 0386.



Heny Gambika Nupurra's 'Banunburr', Morning Star Pole. 1999. Wood ochre pigments, feathers, bush string & cotton. 1710 x 140 mm. Speaking Djambarrpuyngu Mr. Nuparra lived and created on Elcho Island, far North East Arnhem Land. ©The Artist & Elcho Island Arts & Craft, Palya Art 0412



Lily Karedada's bark painting 'Wandjina' 1995. Natural ochres on bark. 780 X 540 mm. Speaking Woonambal from Kalumburu in the Northern Kimberley region in Western Australia, Mrs. Karedada affirms the important spirit figures that can be found, sometimes, in secreted rock surfaces through her country. ©Lily Karedada, Palya Art 0028.



Rover Thomas's painting 'Wolf Creek Crater' 1996. Natural earth ochres on Belgian linen. 505 x 765 mm. Speaking Kukatja & Wankajunga, Rover was born near Kunawarrtji (Well 33) then lived in East Kimberley. ©Rover Thomas, Palya Art 0049



Queenie Nakarra McKenzie's painting 'Children's Picnic'. 1996. Natural earth ochres on canvas. 600 x 900 mm. A great friend of Rover Thomas and teacher, Queenie spoke East Kimberley's Gidja language. ©Queenie McKenzie, Palya Art 0187.

A. Pukumani Pole, 'Tutini' by James Tipiloura. 2002. Ironwood carving and natural ochres pigments. 2150 mm. A Tiwi speaker from Melville Island, the Eastern Isle of the Tiwi Islands, James Tipiloura creates his art pieces in his coastal home of Milikapiti. ©The Artist & Jilamara Arts, Palya Art 0915



B. Pukumani Pole, 'Tutini' by Leon Puruntutameri. 2002. Ironwood carving and natural ochres pigments. 1720 mm. Also a Tiwi speaker from Milikapiti on Melville Island, Leon Puruntutameri works too with his community Art Centre, Jilamara Arts & Crafts ©The Artist & Jilamara Arts, Palya Art 0917

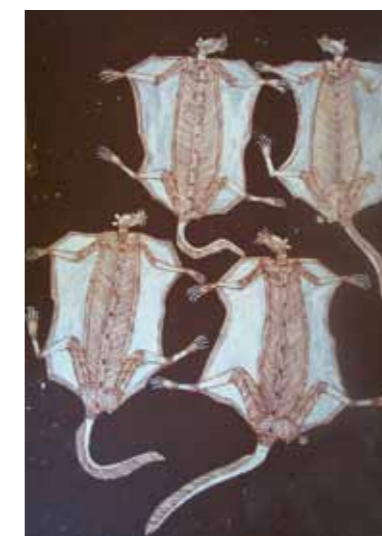
Page images & Pukumani Poles A & B. Licenced by Viscoply



Djirrirra Wunungmurra's 'Buyku Larrakitj' (hollow Logs) 2007. Natural earth pigments on hollowed pole. Heights approx 2 meters. Speaking Dhalwangu from the Arnhem Region, Djirrirra Wunungmurra comes from a small community called Gurrumurru, near Yirrkala. ©The Artist & Buku Larrngay Mulka Arts and Culture Centre, Palya Art 2156



Philip Gudthaykudthay's painting 'Kangaroo and Black Nose Python' 2008. Earth pigments on canvas. 1730 x 1400 mm. A Galwanuk, Llyagalawumurr language Law man, Mr. Gudthaykudthay comes from the Ramingining area, Central Northern Arnhem Land. ©The Artist & Bula' bula Arts, Palya Art 2585.



Wamud Namok AO (Bardayal "Lofty" Nadjamerrek). Painting, untitled. 2001. Natural ochres on paper. 760 x 1020 mm. From Gunbalanya (Oenpelli), Western Arnhem Land, Wamud Namok spoke both Kunwinjku & Kundedjnjenghmi languages. ©The Artist & Injalak Arts & Crafts, Palya Art 1138.



Lulu Laradji's bark painting, untitled, (Yawk Yawk With Young). 2005. Natural earth pigments with binder on bark. 1610 x 610 mm. Speaking Kuninjku language from her home Yikarrakkal, near Maningrida, Central Northern Arnhem Land, Lulu Laradji is of the Yirridjdja moiety and Dangkorlo clan. ©The Artist & Maningrida Arts & Culture, Palya Art 1603



HELEN READ

Helen Read, an artist herself, painted and studied art from a young age in England. She worked as a nurse in Nigeria, in a small town called Malumfashi, with Doctor Alan Williamson of the World Health Organisation on the early prevention of malaria. In 1982 in Australia, Helen was awarded the Robin Miller Dicks Memorial Foundation Scholarship (associated with the Royal Flying Doctor Service), as a nurse to become a commercial pilot.

After working as a Remote Area Nurse (RAN) and midwife with a C180 aircraft in Walungurru (Kintore) in 1985, Helen's affinity with Aboriginal people, art and remote places was established and has continued to grow. Combining nursing with flying, Helen was awarded the Robin Miller Dicks Memorial Foundation Scholarship a second time, this time to complete her Instrument Flight Rules (IFR) training.

After further commercial flying experience, mostly with parachute operations, aerial photography and air charter work, Helen finished her multi engine rating, instrument flight rules rating (IFR) and senior commercial flying subjects (airline). Helen later enjoyed a period of Sea Plane flying for Arrow Pearls out of Broome. The ability to handle different aircraft types in all weather and at night, bush flying, often weeks away at a time, is a great benefit for Palya Art. Aircraft and endorsements used for flying Palya Art Tours include Cessna 180, 185, Piper Navajo and Piper Aztec, all good capability bush flying aircraft for landing on relatively rough, short and often unsealed airstrips.

TOP LEFT: Palya Art Library (detail). Photograph Helen Read 2006.

LEFT: Queenie McKenzie talking with Helen Read in Warrmun, East Kimberly 1997. ©Queenie McKenzie & Palya Art. Licenced by Viscopy. Photograph Nell White 1997.

ABOVE: Helen Read with Willie Gudupi and Moima Willie painting 'Untitled' (Alawa Country). Acrylic polymer paint on Belgian linen. 1610 x 1350 mm. pre.1996 ©The Artists family and representatives and Palya Art. Photograph Bridget McDonnell.

In 1999, Helen and the then Didgeri Air Art Tours - now Palya Art Tours - received a 'Jaguar Award for Excellence in Food and Travel in Association with Australian Gourmet Traveller'. This prestigious award brought many travellers and recognition. The logo has been made available for Palya Art to use for life.



NOT FOR PROFIT TOURING EXHIBITIONS

Over 30 years, Director Helen Read has collected artworks as a form of visual diary. The 'Helen Read Collection' is used for research, education and to reach new audiences in Australia and internationally.

In 1996, a touring exhibition from the Collection 'A Thousand Journeys' was curated by the University of Sydney's Tin Sheds Gallery. Sixty artworks from North Western Australia travelled to SA, NSW, and Victorian Regional Galleries and Universities from 1988 to 2000. This 'diary' of Helen's journeys was among the first Indigenous art touring exhibitions in Australia.

'A Thousand Journeys' (Catalogue ISBN 1 86451 3667) touring exhibition was initially sponsored by:

- Tin Sheds Gallery, University of Sydney
- Gordon Darling Foundation
- NSW Government Ministry for the Arts
- Regional Galleries NSW

'A Thousand Journeys' is re-showing after 20 years "reflecting on the rise of Aboriginal art during the 1990's and the significance of this period in the recent history of Aboriginal art production." Source Flinders University Art Museum.

In 2003, a second touring exhibition; artworks from Central Australia, was curated from the 'Helen Read Collection' by Ace Bourke with Therese Kenyon, Director of Manly Regional Gallery in NSW. Called 'Luminous', this exhibition toured regional SA, NSW, and Victorian Regional Galleries and Universities until 2007. For seven months over 2013 & 2014 'Luminous' showed at The Australian Embassy in Paris

ABOVE: 'Luminous' touring exhibition from the Helen Read Collection on show at The Australian Embassy in Paris 2013/2014. Image courtesy of The Australian Embassy, Paris. Paintings left to right: Walangkura Napanangka, Yala Yala Gibbs Tjungurrayi, Yala Yala Gibbs Tjungurrayi, Sammy Apetyarr and Ronnie Tjampitjinpa © The Artists, Papunya Tula Artists and Sammy Apetyarr, Urupuntja Artists and Helen Read.

to coincide with the Musee du Quai Branly's successful Papunya Tula Artists exhibition 'Tjukurrjanu'. 'Tjukurrjanu' which showcased many of the artists Helen knew in Walungurru (Kintore) in the mid '80s. Two of the artworks on show in 'Luminous' being by included artists, Yala Yala Gibbs and Ronnie Tjampitjinpa, some 30 years on.

'Luminous's' touring exhibition (Catalogue ISBN 9757429 2 2) and educational package was initially supported by:

- Manly Art Gallery and Museum
- Australia Council
- Visions of Australia
- Museums and Galleries of NSW
- International Art Services
- Gordon Darling Foundation
- NSW Arts
- Manly Council

Palya Art, through art tours, exhibitions and years of work is Helen's dedication. Her office is anywhere the artists are and her passion to connect people with Australia's Indigenous culture is boundless.



PHILANTHROPY

The connection that Helen Read and Palya Art have with Indigenous communities and artists is palpable and results can be measured by the bilateral good will that exists and the philanthropic actions, generous support and donations that are generated as a result of Palya Art visits.

Visitors who fly with Palya Art Tours to the communities become informed, eager to further their understanding and to make positive contributions. Travellers have given back by welcoming artists to where they live – such as Hector Jandanay staying in Sydney during his eye surgery, bags of clothing brought for Eubena Nampitjinpa after her house burnt down, people returning to the communities to do voluntary work, construction of a remote area irrigation system for a garden, donation of a new laptop computer to Elcho Island Arts. The list is long.

On occasion Helen will contribute toward the cost of an art tour personally knowing the positive outcome that the tour will bring; a “Win-Win, Win-Win” situation Helen says for the clients, artists, remote communities and Palya Art.

Helen is generous with her time and knowledge. She offers insights and explanations through her long experiential knowledge of Australian Indigenous art history. Floor talks are offered whenever an exhibition or private viewing is held which only enriches the experience for the viewer.

Helen has collected a large archive of photographs that can be used – after consultation with the appropriate people associated with the image – for publication, academia and private use. This archive is in the process of being returned to relevant people and communities.

Artworks from the ‘Helen Read Collection’ are loaned for touring exhibitions such as ‘A Thousand Journeys’ and ‘Luminous’ to raise awareness and educate people both nationally and internationally about Australian Indigenous art and culture.

The Western Desert Dialysis is Helen Read and Palya Art’s chosen charity. With local community Directors helping to raise funds to establish renal dialysis units in Walungurru (Kintore) and Alice Springs in 2004, Kiwirrkura in 2014 – the success in caring for people with kidney disease so as to stay at home in Western Desert remote areas with their families continues, but needs support.

Renal disease, caused by a combination of culture and life changes, diet and illness, has a huge impact on individuals and families when people, often still young, have to leave for the city for dialysis. Staying at home means Indigenous culture stays strong; the law is passed on the ‘right way’ by being there, on country, near sacred sites, with family.

All support is gratefully acknowledged and receipted. Donations are tax deductible: Charity reg. ABN 94755012884 www.westerndesertdialysis.com



LEFT: Timothy Cook painting with crushed natural ochre pigment onto primed Belgian linen. © Timothy Cook, Jilamara Arts & Palya Art. Licenced by Viscoply. Photograph: Helen Read 2015

TOP IMAGE: Milikapiti School student Michaeline Moreen with friends during Culture Class on Melville Island, Northern Territory © Milikapiti School, The Students & Palya Art. Photograph Helen Read 2015.

ABOVE: Palya Art Tours coming in to land in private clients’ aircraft at Wirrimanu (Balgo Hills). 100th plus visit to Warlayirti Artists in the Tanami Desert.



TESTIMONIALS

CURATOR OF INDIGENOUS ART AT THE MUSEUM AND ART GALLERY OF THE NORTHERN TERRITORY

"The exhibition A Thousand Journeys is the result of aviatrix and art tour operator Helen Read's personal travels across the diverse cultural domain to reach communities. Over the years she has assembled a collection of paintings, sculptures and fibrecraft that is presented for the first time in this exhibition curated by Pauline Guthrie. The artworks, when viewed collectively, are a stimulating mix of diverse media and styles. Taken individually they provide a window into the cultural integrity of the discreet cultural groups and the regions which have produced them."

Catalogue ISBN 1864513667 Margie West

PUBLISHED IN THE AUSTRALIAN NEWSPAPER WEEKEND TRAVEL

"... Efficient, practical and passionate, Read never seems to wilt in the heat ... She carries enough supplies to feed an army, preparing morning and afternoon tea laid out on a proper tablecloth, no matter where we are. Her library of books, articles and catalogues makes flying time useful for background research. When no-one else's mobile phone works she manages to call ahead to our destination ensuring we are met everywhere punctually. She briefs us on arrival, reminding us of where we have just landed and which groups we will meet. She is greeted in the communities with warmth and respect, a trusted intermediary."

Caroline Baum

AN INCREDIBLE PRIVILEGE

"The forces were with me in 1998 when I was given a West Australian arts fellowship which meant, 'Wow', I've got money from the government to go on one of Helen's amazing trips to the Aboriginal communities', which changed my life as an artist and continues to feed me more than a decade later. I went on a trip led by Helen, along with other collectors, and felt quite humbled at the time to think it took 50 years and a West Australian fellowship to travel to the heart of Australia. Words cannot express what an incredible privilege it was to have experienced such a journey. Having had no education in all the preceding years regarding Indigenous culture, it made me realise these people make such an invaluable contribution to the arts and culture in Australia. It was such a privilege to visit these remote Aboriginal communities and outstations in the desert, meeting with artists and absorbing such a richness of culture. To have the experience and the knowledge that Helen imparts on such a journey is totally enlightening. It teaches you and awakens you to such a code of respect between yourself and our Indigenous fellows...Helen holds an utmost respect for the people of the communities being visited and has an intimate understanding of their social protocols - a mutual respect which has been formed over many years."

Pippin Drysdale - Perth, Australia

DEPUTY CHIEF MINISTER AND MINISTER FOR BUSINESS, PARLIAMENT HOUSE, DARWIN

"... I am particularly fascinated with the unique service offering that you provide to national and international fine art buyers, and commend you on the long-standing commitment you have shown to Indigenous artists and their families living in remote Territory communities."

Mr Peter Styles - MLA

DIRECTOR OF MANLY ART GALLERY AND MUSEUM

"... I was able to visit the communities where the paintings in Luminous were made and have direct contact with the artists and experience the environment and situation where the paintings were created. The professional development and physical connection through travel has made the connection closer and more relevant for Manly in hosting this exhibition."

Catalogue ISBN 0975742922 Therese Kenyon

THE RICHNESS OF IT ALL

"... I also wanted to say a big thank you for leading us on such a wonderful trip - I found it fascinating and thought provoking and loved meeting the artists and seeing such a diversity of art and country. I enjoyed it all, and having two expert pilots on board was certainly reassuring! So thanks for your help with that too. It has left me with a lot of things to think about and my appreciation of Indigenous art has increased all the more for seeing some of the country and meeting the people who have created it. Thanks for your efforts with the food, accommodation and linking up with the local communities and Art Centre conveners. Your experience showed through and I feel fortunate to have been able to visit the places we did. All the best for your next adventures and hope to see you in Sydney some time!"

Kathy - Sydney, Australia

LASTING MEMORY

"I went on a Palya Art tour some 15 years ago and even after such a long time the memory of this remarkable experience is still as fresh with me as if it happened just yesterday. It was truly extraordinary to see first hand where all this wonderful Aboriginal art comes from and to meet the people who have created these masterpieces. Helen, who has since become a great friend, made the trip really enjoyable. Her professionalism and vast knowledge of Indigenous art made the trip a true learning experience for me. I could not recommend the Palya Art tour highly enough to anyone who wants to broaden their appreciation of Aboriginal art."

Aaron Kamienko - Melbourne, Australia

IMAGES LEFT TO RIGHT:

Michaeline holding Roslyn Moreen for face painting practice (open ceremony) during Culture Class © The Students, Milikapiti School and Palya Art Tours. Photograph Helen Read 2015.

Maningrida weavers demonstrate on a 'bush trip' how bark is prepared for basket and mat making.

Flying over the mangrove lined tributaries running in to the Joseph Bonaparte Gulf bordering Western Australia and the Northern Territory. Photograph Helen Read 2016.

Lily Nungurrayi Yirringali Hargraves' hand holding her newly finished artwork © Lily Hargraves, Warnayaka Arts and Palya Art. Photograph Helen Read 2011.

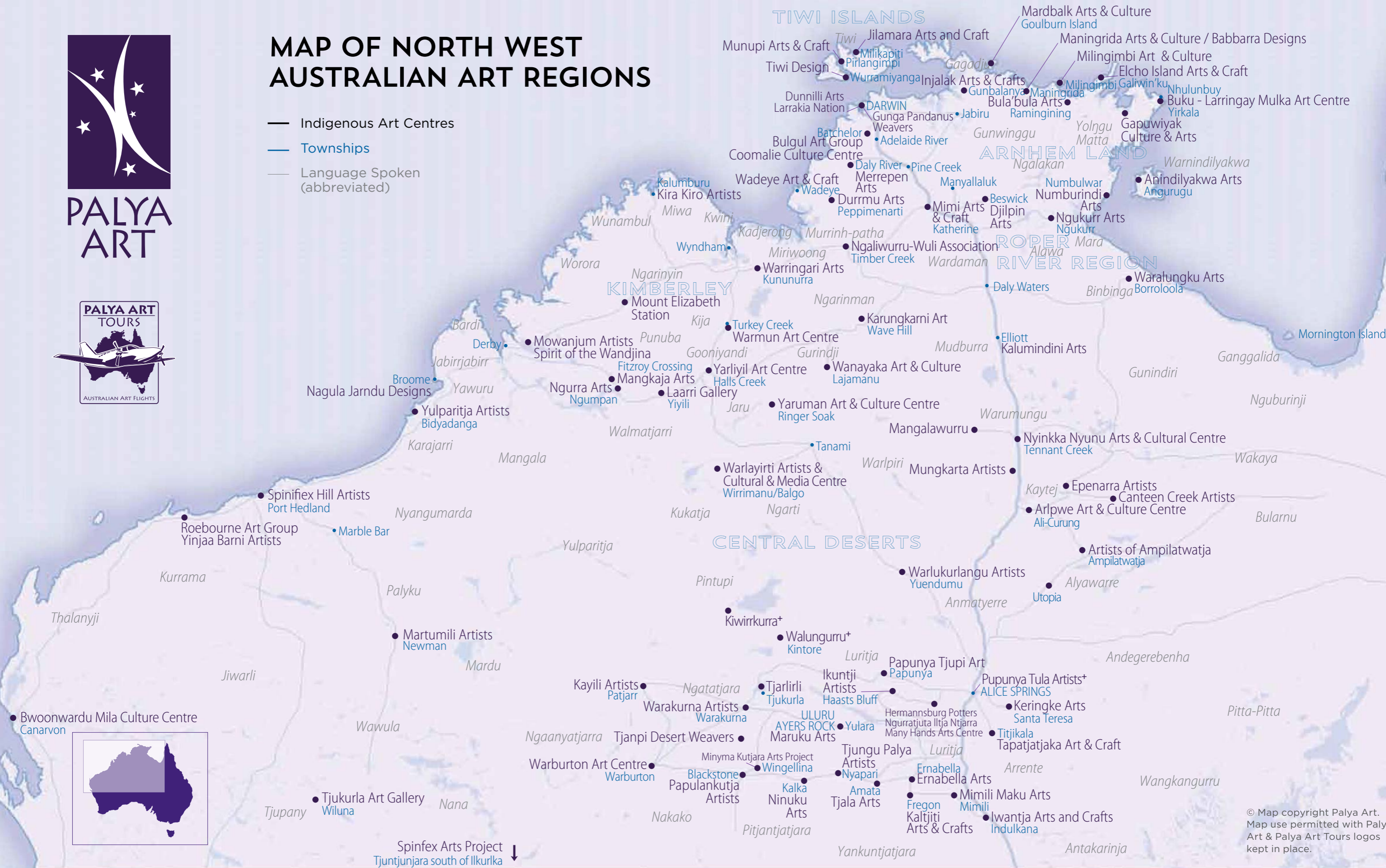


**PALYA
ART**



MAP OF NORTH WEST AUSTRALIAN ART REGIONS

- Indigenous Art Centres
- Townships
- Language Spoken (abbreviated)



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To view our online Gallery and Palya Art Tours information
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Bai Bai Sunfly Napangardi 'Learning Us Up' on Kukatja culture and Wirrimanu's country ©Bai Bai Sunfly Napangardi, Warlayirti Artists and Palya Art. Licenced by Viscopy. Photograph Helen Read 2014.

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