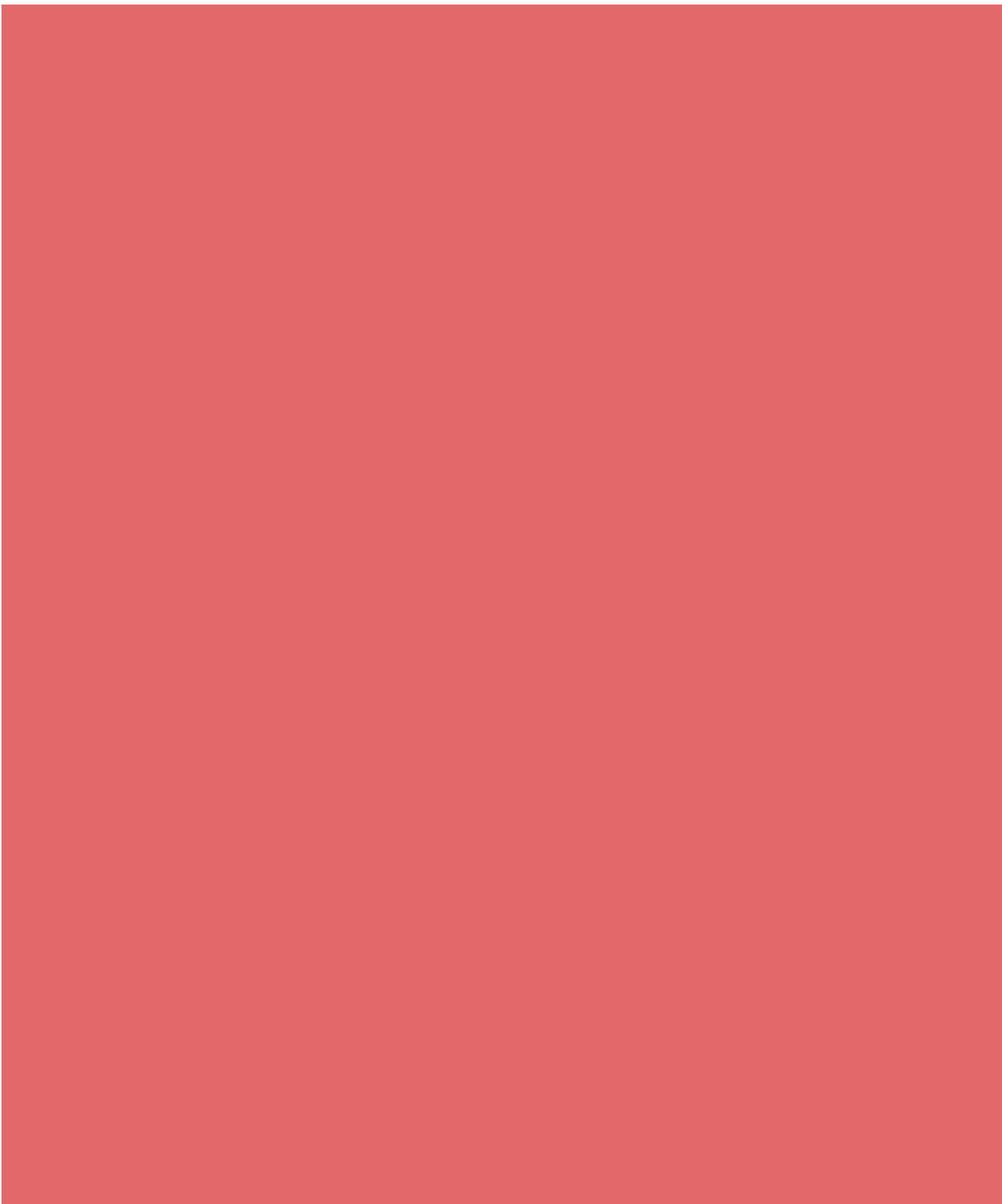


meenamatta  
walantanalingany

*meenamatta lena narla puellakanny – Meenamatta Water Country Discussion  
Pura-lia Meenamatta (Jim Everett) & Jonathan Kimberley*

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*meenamatta lena narla puellakanny*

Meenamatta Water Country Discussion  
– A Writing and Painting Collaboration –

*Pura-lia Meenamatta (Jim Everett)  
& Jonathan Kimberley*

Bett Gallery Hobart October – November 2006

Devonport Gallery February – March 2007



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DEVONPORT  
REGIONAL  
GALLERY

*meenamatta walantanalinany*  
*(meenamatta country all around)*

*beyond the colonial construct :*  
*meenamatta map of unlandscape*



Jonathan Kimberley & puralia meenamatta (Jim Everett)

*beyond the colonial construct : meenamatta map of unlandscape* 2006

Synthetic polymer, charcoal & text on linen

240 x 240 cm (four panels)



*water*

*Jim Everett – puralia meenamatta*

moinie knew that to create life  
would mean that life would need  
a common thread to life  
with country and place so that  
each life would have a role  
yet even though life would be  
many different kinds they all  
would need the 'blood' of life  
itself a thing across everything  
it touches like a fluid  
that would be life  
this all clear fluid 'blood' was created  
and moinie created everything  
with it so that life's blood  
was made 'water' so to travel  
through everything and bond it  
as 'life' that lived with life  
so that the trees could drink  
and the possums and birds  
and humans also lived with life  
that connected with all-life  
from the skies to the subterranean  
awash with life's blood as one  
big family that sustained life itself  
and so it was with life that water  
is alive to touch us all in this life  
where people began to grow  
alongside the animals and plants  
and with reptiles and fish and  
all-life with the minutest to the largest

of living animals yet there are insects  
or lice or moss on a rock that is  
touched by life's water within and  
on their outer surface in all ways  
not forgetting the water clouds or  
the finest mist or fog that carries life  
with its tiny drops of life's blood  
for creeks and rivers into lakes and sea  
and so people grew with a brain  
that grew intellect and skills for making  
things that could be good for all-life  
or destructive to many living families  
and so the world grew until country was  
home for all-life in a water world  
with a water flow in their blood veins  
all the while the people journeyed their way  
for life and connection to the spiritual-all  
as we are in life with each other through water  
thus moinie could see strong quiet water  
and people who's journey rested on respect  
at a cost beyond creation of all things  
of our world in protection of heritage and spirit  
in the forests and waterways of life's blood  
traveling in its all-clear colours that mirror  
meenamatta being clear-felled for money  
until only the money we cannot drink  
must barter for life from a water controller  
yet it is my blood country from a time before  
people would want to take it all heeding nothing  
that it does when trees are gone and life is still

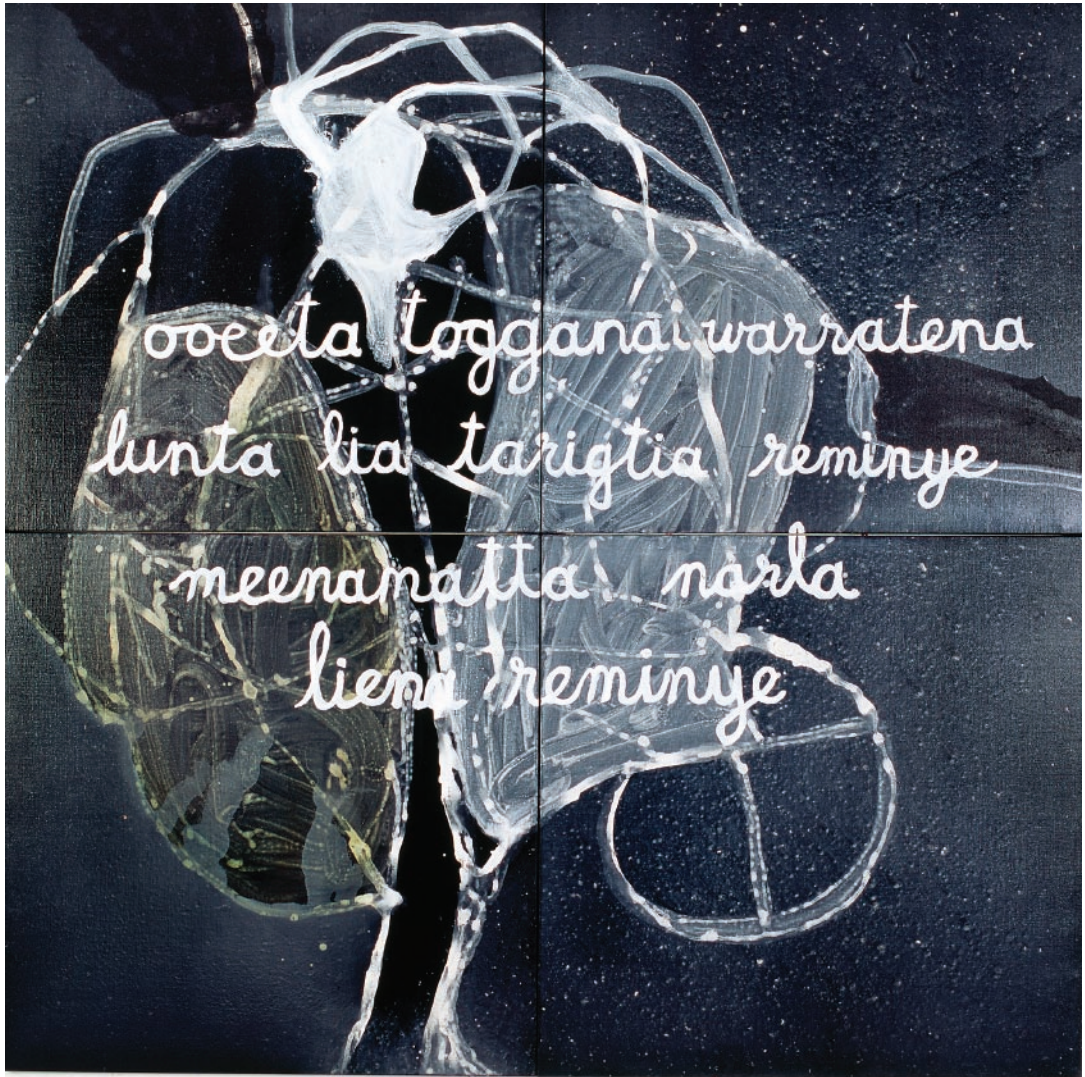
in the taking of country from family custodians  
while a society will care not that water will cry  
with dry tears of drought destruction despair  
from the cutting of connections to the death of  
an all-clear water to an all-clear country  
of the all-life that we are family through  
our old world where all-life was with family  
meenamatta country is blood country for clans  
almost lost in the colonial nation of people  
to forget the memory of our first-nations  
where all life were citizens of the greater family  
to take a place for life for to sustain it with all  
family members who would look after you  
and the life is all-life of family to one and all  
as it is in meenamatta country with the clans  
who belong as one under the spiritual-all of life  
with our connector in water through water and blood  
in common theme as family of our blood country  
thus we celebrate our life in connection with all  
we live on in our meenamatta country with its life  
for all things where the magic of truth in water  
keeps our journeys alive in the true essence of life  
as meenamatta sniffs in the wind our presence  
with everything in the gullies and rivers where rain clouds  
visit us all in the blue tiers and over beyond to winifred river  
in country full with plangermairreenner pepper and  
meenamatta tomatoes on a full moon creek running with  
water's arteries down under where our roots of connection  
take us to other places in the darkest rivers and creeks through  
the veins of country yet with water as an all clear colour  
reflecting the black where light has no place and on until it lifts  
as a spring to become traveling water where we see it in all  
colours as a mirror of life it keeps and beholds in its  
tentacles of running water and the clouds where it travels  
with life's blood to connect elsewhere over lands and seas  
beyond mountains and into deep gullies and homes for others  
as with ochre it is with our tomatoes and peppers or man-ferns  
the fullness of life as blood juice red yet with ashes  
or blue yet grey is life we see in blood juice cloud

*... not forgetting  
the water clouds  
or the finest  
mist or fog that  
carries life with  
its tiny drops of  
life's blood ...*



all the while moving on over and through where the spirits  
feel its life in the mist and fog until meeting itself in the  
deeper waters where ria-warrawah will taste its blood  
of life to know only too well a memory of creation in its  
bloodlines and the arteries of water where the spirit cannot  
journey yet knows its bloodline has touched all-life  
in the many strong places of country away in quiet places  
where our all-life has survived on the land and water of mennamatta  
where water is clean and the forests alive as mist passes and cloud wets  
dry country where water is scarce for all uses that people make  
meenamatta will survive even those who will take the trees  
forget the water and kill winifred river and its big gums  
country is place and space with the all-life  
where king-ferns stand over man-ferns  
on winifred river's steep banks in native forest  
that cups big boulders on rocky floors  
until water falls from cloudy skies  
to journey down in rising cascade  
to cover the big boulders in their cups  
as the king-ferns look over the creek-veins  
feeding the river-journey along steep ridges  
that slope from the blue tiers  
running faster along its old trails  
the water drops its flotsam passengers  
of trees boughs sticks and leaves  
all the while with lowering cascades  
flowing away across meenamatta country  
to once again expose the boulder tops

until the boulder-cups emerge and dry  
yet stay with space in water-mats of moss  
as winifred settles into smaller water-veins  
to create magical shapes with froth and bubble  
to bring all of the air-collected aromas  
that communicate with the wind-swept leaves  
or fronds of ferns and rocky shapes  
creations in water-windows of small still pools  
looking like mobile ground  
mirrored on water  
on a huge moving country  
of water that hides the all-clear water  
that travels over in and through  
meenamatta country place and space  
as an invisible spirit of all-life  
the clear water is all-clear forever



Jonathan Kimberley & Puralia Meenamatta (Jim Everett)

*ooeeta toggana warratena lunta lia tarigtia reminye meenamatta narla lieni reminye : the moon is behind the cloud flow within  
meenamatta country watery inner veins 2006*

Synthetic polymer, charcoal & text on linen

182 x 182 cm (four panels)

*in the time of living origin*

*Jim Everett – puralia meenamatta*

in the time of living origin  
when time was no time  
to live today as yesterday  
in the concept of water  
in its metaphor of timelessness  
its body has been with all time  
forever past in the present  
time is endless for water  
as with it time cannot be  
spaced before time began  
locating itself in timeless  
forever gone yet here in future  
touching in spirits of old  
lest it becomes the feeling  
in churches that have claims  
of ownership for man as god  
to please a self interest power  
breaking water until living things  
can no longer survive the new  
order of possessing water's spirit




Jonathan Kimberley & Puralia Meenamatta (Jim Everett)

*noatye walantanalinany pukkanebrenah : salt land sun (synthetic ecumene) 2006*

*touching in spirits of old lest it becomes the feeling in churches that have claims of ownership for man as god to please a self interest  
power to break water until living things can no longer survive the new order of possessing water's spirit.*

Synthetic polymer, charcoal & text on linen

182 x 182 cm (four panels)



*birthing water*

*Jim Everett – puralia meenamatta*

in the spirit of life there are all sorts of water  
that flow and ebb with the moon tides  
across the sea levels and inside the bodies  
all carrying water to a place that can be from  
until life renewed is pulsing watery new veins  
and the human eggs build there charges  
to grow as new life approaches the open world  
they will float in their mother's water-bags  
joined by the umbilical of motherly blood-water  
where life is succored in the connection of life

that touches us all in loving wombs of water  
until that time is near for new life to emerge  
with the broken water of life-making cycles  
and memories will take us back to birthing  
with water being our cushion in creation  
to ever be our connection for all time  
and the birthing water has created life  
this will be forever until death  
and new birthing waters bring energies  
for new life to be grown in the ever-cycle



*water spirits*

*Jim Everett – puralia meenamatta*

Water spirits live in all time  
Touching people culture  
Connecting all-life customs  
Reminders of special places  
Dancing in the riawunna  
Of all-life bloodlines



Jonathan Kimberley & puralia meenamatta (Jim Everett)

*pura-lia lena retena aya-aya : paperbark water-heart re-birth* 2006

Synthetic polymer, charcoal & text on linen

182 x 182 cm (four panels)

## *planegarrartoothenar*

*Jim Everett – puralia meenamatta*

planegarrartoothenar grew up in meenamatta country. his clan is the plangermairreenner, along with the plindermairhemener, and the tonenerweenerlarmenne clans they make-up the ben lomond nation. his people know mount ben lomond as turbuna, it marks the boundary between meenamatta and the stony creek country to the west. oyster bay country connects to the south-east from where the coastal waters stretch north to the north-east people's country. to the south-west are the big river people who often travel through meenamatta country to enjoy coastal foods, and the long white beaches with clear water inlets. many clans gather along the coast to celebrate, and corroboree to tell their stories.

planegarrartoothenar's father, prignarpanar, often takes his family to the sea for lobster and muttonfish, warreners and other shellfish. prignarpanar will hunt wallabies and wombats along the coastal scrublands, while planegarrartoothenar goes with his mother, maytyenner and his sisters, collecting swan eggs in the lagoons, and to hunt possums in the trees. planegarrartoothenar's sisters, pooreretenner and teemee are wonderful tree-climbers, they catch many possums, swiftly dashing them from the tree-tops to the ground where maytyenner is waiting for them with her waddy.

wherever planegarrartoothenar's family journey there is water. the family always respect water because it gives life to all living things that nurtures them, and other living things. water is the connector across all clans, people, birds, animals, plants, and even the rocks and grounds. prignarpanar teaches planegarrartoothenar about water, how it travels in the clouds, until as rain it washes the country and brings life into their world. he teaches planegarrartoothenar about the water that travels under the ground, under meenamatta, until it comes up in a spring to join the creeks and rivers. planegarrartoothenar has come to understand that all life must have water, and that it is the nectar of the great spirit moinie, and the water spirit, ria warrawah.

with planegarrartoothenar i travel meenamatta country camping and refreshing my connection with my clans, water is everywhere within the life of this place. when i was young, my family traveled to many places far away from meenamatta country, returning to flinders island while i was still a young man. my journey had really begun. finding my identity involved visits to where my roots are, and where country is central to who i am. like planegarrartoothenar, i have been learning about water and why it's so important to country, and the all-life of meenamatta. when i camp on meenamatta country i think about the many families that live in this place. for more than 35,000 years the meenamatta clans, and many other clans have lived on this big island now called tasmania. their stories live in the country and in the spirit of the whole land and everything here.

planegarrartoothenar and his family travel along the creeks going through the blue tiers where i sometimes camp with friends, or on occasion, alone. when i walk the tracks that go through the blue tiers i can sense the family enjoyment of this place, with full moon creek running across it, and forests with native peppers and meenamatta tomatoes.

i camp in many places on meenamatta country, and along the bay of fires and the blue tiers, and further north to waterhouse island. our people live in all of these areas where prignarpana, maytyena and their children, pooreretenner, teemee and planegarrartoothenar come to visit their family clans. everywhere my family camps on country, right across the north-east of tasmania, they connect with the spirit of the whole land and everything here.

we talk about our old people when we camp here, remembering the past with our present, creating visions for our future. being here on meenamatta country, and all the big clan country of the north-east and south along the coast to oyster bay clans, going west to turbuna, we know ourselves. this country with its all-life make up who we are, as does the country have our identity, and we are family. this place is where i visit planegarrartoothenar and his family,



finding memories of our connection that go beyond time and space. here, i find my grandfather and grandmother, my parents, and my brothers and sisters. meenamatta country is me as i am it, living in the natural world that is not acknowledged or respected by all people of today.

meenamatta country takes me beyond the colonial construct, beyond landscapes and development, it takes me to freedom. planegarrartoothenar is my brother, as are pooreretenner and teemee my sisters, they are my teachers in the spirit of all-life. prignarpanar and maytyenner are my family teachers, bringing the past into a timeless story for me to understand who i am. here is my peace, my freedom from the colonial dome of thinking, and the restrictions of a conditioned society that is firmly based in its market-place.

prignarpanar and maytyenner, pooreretenner and teemee, and planegarrartoothenar are always here on meenamatta country. my youngens, jamie, aaron, ebonee, and larni, are always here too, with me on meenamatta country. this place is our home, our roots that connect with the all-life of country. we are connected through our bloodline, our all-life waterline. it is here that we join with our clans to celebrate being together in timeless memory, this creation by moinie, who's spirit is always here. we are one family in the all-life, with waterlines that journey in our arteries and veins, the cycle of recycle in timeless space of no space, where there exists no past, present or future. our today is forever, yet in time i am with planegarrartoothenar forever.

*planegarrartoothenar*



Jonathan Kimberley & puralia meenamatta (Jim Everett)

*drakurringer legana tagarilia : breathe my family water* 2006

Synthetic polymer, charcoal & text on linen

182 x 182 cm (four panels)

*this place is outside of the bible*

*Jim Everett – puralia meenamatta*

this place is outside of the bible  
of world ideas that paint eden  
with ancient trees that hold the fruit  
of life's rules from the theistic  
man god who owns all for man  
who never walk this country place  
as equals with all-life of clean water  
but see their reflection in the sky  
where man-god lives in his kingdom  
while his images will seek paradise  
in landscapes built by their hands  
for wealth over family of this place  
to challenge their angst of being  
in country never accessed as family  
and the believers of no-man's land  
other than celebration of it untouched  
yet powerless to prevent its death throes

from saws and axes of the followers  
of god's rules where it has been given  
to all men to tame and be paradise  
only by colonial construct from away  
and their dome of thinking as owners  
prevent their desires to own a new eden  
thus the world is threatened by the hand  
of lucifer and his breed who cannot see  
the forests or the trees as brothers and sisters  
nor the great rivers of time flowing through  
meenamatta country and clans with water  
living together in community respect  
and trust of all in true love with each other  
as the great rivers carry their bloodlines  
in the water of all places travelling forever  
touching beyond the world of man's eden

*this place is outside of the bible*




Jonathan Kimberley & puralia meenamatta (Jim Everett)

*riawarrawa kraka-neka : deep water spirit waiting* 2006

*riawarrawa rests : deeper than the water place the river's bed where light does not travel along black corridors and root canals*

Synthetic polymer, charcoal & text on linen

182 x 182 cm (four panels)



*some call me water*

*Jim Everett – puralia meenamatta*

some call me water  
nearly all need me  
i touch everything  
connecting the inanimate  
with living things  
that without me would not be  
for in all the arteries  
and all of the veins  
i am the flow of life  
and when death comes  
my journey takes me away  
to yet another life  
where new growth needs me  
yet i journey in the world  
around and on this place  
as the passenger in clouds  
until i form in rain  
or sleet or snow  
for the sun to create  
me again as water  
to travel the waterways  
that i formed over many  
millions of years in cracks  
and the natural gutters  
flowing into creeks  
to the mighty rivers  
journey to the great lakes  
and the big sea ponds  
that cover this place

with much life and living  
to celebrate almighty sun  
who's rays of light  
heat this place again  
and again in many cycles  
to bring me back  
with my cloud travel  
until again i sprinkle  
everything with my rain-body  
touching other bodies that  
need my nurturing quench  
to live and grow in life  
while my form journey's inside  
the veins and arteries  
to be pumped by living  
hearts that carry me  
as their blood-water  
while the plants catch  
my air-borne scatter  
across the vast country  
where the ground will swallow me  
into its depths in the dark  
underground streams of life  
giving catchments being sucked  
back into the air-world  
through the root-straws of  
trees and all plants  
yet my colour is clear  
to pick the colours of others'



Jonathan Kimberley & Puralia Meenamatta (Jim Everett)  
*krakerpuker liena lowamakhana : broken water circuitry* 2006  
*toxins infiltrate all-life water.*

Synthetic polymer, charcoal & text on linen  
182 x 182 cm (four panels)

## *some call me water*

pigments and mirrors their hues  
in me the life giver  
of all things with my connector  
to all the things of this place  
as the carrier in my endless  
journey that for all life is my natural  
cycle for everything of all-life  
for without me life is no longer  
able to be here on this  
traveling planet of all-life  
until the full-moon comes again  
taking my all-life in the tide  
with other traveling water moving  
as cloud and sun on a good day  
look for the all-cloud of dark-water  
my brother and sisterconnection  
where ria-warrawah lives quiet  
underneath with root-veins caressing  
every flow of my still that moves  
in hearts and blood-water canals  
pump and savor every taste of my  
colours journeying with talking water  
who's song harmonises the words  
in me babbling over rocks and smooth  
passages that carry me in bloodlines  
of all-life of everything relating to every  
other thing that is life or not life  
and the timelessness of my journey

into all worlds within the country  
of all-life and everything else living  
dead or simply there with everything  
until my journey comes to needy places  
give life for dry to grow anew  
all-life and connections over voids  
that are dark cloud or moon cloud  
with sun my blender in heated air  
taking me yet again to new worlds  
of all-life across our country planet  
a water planet over country  
with fire and ashes to suck me water  
into a oneness ashes blood water dry  
with my floating in space until lagoon  
has my spirit for swans' nests' eggs  
some call me water  
keeping their cycle touching families  
and the dry moon's ever thirst moving  
me in watery travel of oceans currents  
ever cycle and life be with me always  
some call me water




Jonathan Kimberley & puralia meenamatta (Jim Everett)

*balouina miengalina bagota* : blood juice cloud (meenamatta tomato) 2006

Synthetic polymer, charcoal & text on linen

182 x 182 cm (four panels)





*turbuna*

*Jim Everett – puralia meenamatta*

water flows through all arteries and veins  
with my clans people being in touch across  
space of being with other life through water  
that is the circuitry of our original families  
across meenamatta in turbuna and all neminah  
as the lore of our lands are laid down for all  
timelessness and spaciousness of blood country  
of us who belong here forever home with family  
to hold the law of our lands in respect and trust  
for it is who we are that is meenamatta blood  
as it is meenamatta that is us clans of old  
today and tomorrow forever in bloody-country  
in recognition of being plangermairrenner  
with plindermairhemener blood-water  
joining tonenerweenerlarmenne in family  
in all-life relationship yet us as people  
known as with and of meenamatta blood-country




Jonathan Kimberley & puralia meenamatta (Jim Everett)

*weetapooona turbuna mookener rialangana : the moon is risen, mount ben lomond water dance* 2006

Synthetic polymer, charcoal & text on linen

120 x 120 cm (four panels)



*antipodes*

*Jim Everett – puralia meenamatta*

white sails explore country  
of other worlds that  
have no owners only  
the all-life nations  
where wealth is in family  
yet the white sails come  
with owners in their blood  
money for the monarch  
and everything of all-life  
is taken to another place  
where no heaven can be  
and trees become logs  
of woodchip planks  
of clear-felled country  
taking over from all-life  
so that water will sicken

across country  
for thirst to dry quenching water  
all-life cannot drink money  
yet the country mother  
will survive and heal  
in timeless space beyond  
living memory until water  
heals for new life in the never  
never lost in bloodlines of water  
and water's arteries and veins  
will be clean once again  
where all-life  
with the spirit of a first nation  
will emerge with the laws of the land  
once again in timeless space beyond  
living memory a new seed for all-life  
will dwell beyond time and space

*europa*

*Jim Everett – puralia meenamatta*

colonies established post-colonialism  
which became neo-colonialism in the  
new nation of people exclusively  
under the controlling marketplace  
until all-life dies and neo-colonialism  
reaches its final regression  
in broken water dead



Jonathan Kimberley & puralia meenamatta (Jim Everett)

*lalubegana waii : old men listening 2006*

*old men listen in a world where respect for water is life's nectar and disrespect will bring slow dying in an ever-death as life will die yet life killed before time renews the life-cycle once again with all-clear water.*

Synthetic polymer, charcoal & text on linen

182 x 182 cm (four panels)



*asia*

*Jim Everett – puralia meenamatta*

water spirits live in all time  
touching people culture  
connecting all-life customs  
reminders of special places  
in kuti kina and ballawinne  
feeling in wargata mina  
to ria warrawah deep water  
look rigaropa devil spirit  
for youngens nang-inya  
dancing in the riawunna  
of all-life bloodlines

*africa*

*Jim Everett – puralia meenamatta*

time is endless for water  
as with it time cannot be  
spaced before time began  
locating itself in timeless life  
forever gone yet here in future  
touching the spirits of old  
lest it becomes the feeling  
in churches that have claims  
of ownership for man as god  
in other places



Jonathan Kimberley & puralia meenamatta (Jim Everett)  
*meenamatta lena walantanaliny (meenamatta water country)* 2006  
Synthetic polymer & charcoal on linen  
240 x 240 cm (four panels)

## *blue tears in manalargenna country*

*Jim Everett – puralia meenamatta*


warbling water moving fast in a creek-bed journey  
past the weathered myrtles that look over tea tree stands  
spiked with pepper-trees on green carpets of moss  
over the quartz stoned bed on white sands in water  
with creek walls of green under small fern sentinels  
and where sassafras trees poke out amongst white trunks  
the water calls in colour a history of blue tears  
with myrtle leaves of all colours settled on the green carpet  
and others in the water's journey along small rapids  
until caught on the walls of green moss where they gather  
in the stillness of silent life over the warbling water  
with its song of a history when people in its memory  
celebrated the water song in the high blue country  
and on down to low country at the feet of mountains  
where the stillness follows tea tree trails along a snaking creek  
through the criss-crosses of whitish trunks at water's edge  
letting water speak in low tones as it passes over silent sands  
until again its journey speeds and water sings its colours  
as reminders to the wind's lament of watery blue tears  
yet birds are still and the rocky quartz sings alone  
as a vocal in water's song of warbling in a silent bed  
while pepper-trees show a reddish green under myrtle's shimmer  
of greenish white and black colours in the wind's icy sting  
letting the light string its way over rainbow rocks  
and green with white on the mossy furs of carpet floors  
in tea tree stands and rotting spars of trees now gone  
while onwards the warbling water in its snake creek journey  
with spiritual memories of a history and love for country  
reminding those who can hear its song in new worlds  
to bring back shared journeys on a land of blue tears.



Jonathan Kimberley & Puralia Meenamatta (Jim Everett)

*weetaipoona lena : tidal water* 2006  
Synthetic polymer, charcoal on linen  
90 x 90 cm





## *curriculum vitae*

*Jim Everett – pura-lia meenamatta*

Born: 1942, Whitemark, Flinders Island, Tasmania.  
Lives: Newtown, Tasmania

pura-lia meenamatta (Jim Everett) was born at Flinders Island, Tasmania in 1942. He is from the clan plangermairreenner of the Ben Lomond people, a clan of the Cape Portland nation in North-east Tasmania. Jim left primary school at 14 years to start work. His forty-eight years of working life includes 13 years at sea and over 30 years formal involvement in the Aboriginal Struggle. Jim has a long history in the public service in Aboriginal Affairs, and has traveled Australia visiting many remote Aboriginal communities. Jim began writing poetry at an early age. He wrote his first play, *We Are Survivors*, in 1984. His written works now include plays, political papers and short stories, and he has been published in 10 major anthologies. Jim's other work includes television documentary, educational video and theatre production.


### **EMPLOYMENT HISTORY, ABORIGINAL AFFAIRS**

- 1980/87 State Liaison Officer, Aboriginal Affairs, Dept for Community Welfare, Hobart, TAS
- 1987 State Secretary, Tasmanian Aboriginal Centre, Hobart, TAS  
Programs Manager, Tasmanian Aboriginal Centre, Hobart, TAS
- 1988 Producer, *Blackout*, ABC Television, Sydney, NSW
- 1990/93 Manager, Office of Aboriginal Affairs, Dept of Premier & Cabinet, Hobart, TAS
- 1994/96 Programs Manager, Office of Aboriginal Affairs (including 2 year scholarship University Tasmania)
- 1996/97 Personal writing project – stories, poetry, plays & a novel (unfinished)
- 1998 Manager, Tasmanian Aboriginal Land Council, Hobart, TAS
- 1999 Part-time TAFE lecturer, Aboriginal Culture & History, Hobart, TAS  
Tutor, University of Tasmania, Aboriginal History & Politic, Hobart, TAS  
Producer, Loingana Radio, South East Tasmanian Aboriginal Corporation (SETAC), TAS  
Coordinator & artist, radio drama workshops, Aboriginal Homework Centre, Cygnet (SETAC), TAS  
Associate Producer, ABC Television documentary *We're Not Lost*, Tasmania
- 2000/04 Part-time lecturer, TAFE Drysdale, Aboriginal Heritage & Tourism, Hobart, TAS  
Risdon Cove Writer-in-Residence Partnership, TAC & Arts Tasmania, Hobart, TAS  
Television video documentary production, *Desperate Times*, ABCTV, Hobart, TAS  
Project development, Cape Barren Island Aboriginal Association, Cape Barren Island, TAS  
Arts Tasmania, Hobart, Protocol Guide: Respecting Cultures  
Consultancy, Success Works, Melbourne, Domestic & Family Violence Program, WA, SA, VIC, NSW & QLD.

## SECONDMENTS

- 1980/81 Tasmanian Government Member, Commonwealth/State Working Party commissioned through the Australian Aboriginal Affairs Council (AAAC) to assess and report on job training in remote Aboriginal communities – involved visits to remote communities, nationally
- 1985/86 Film Project Officer, Commonwealth Schools Commission, Tasmania & Canberra, education video: A Continuing Culture
- 1986 State Manager, Aboriginal Development Commission (ADC), Hobart, TAS
- 1988/89 Assistant Director, Aboriginal Programs Branch, Dept of Employment, Education & Training (DEET) Hobart, TAS
- Current: Executive Officer – OIPC Australian Government – Hobart ICC

(Editors note: this rather brief, formal CV belies the profound impact Jim Everett has had on the arts and culture of Tasmania)



## *curriculum vitae*

*Jonathan Kimberley*

Born: 1969 Melbourne Australia.  
Lives: Hobart Tasmania & Kununurra Western Australia.

### **EDUCATION**

1988 - 1990 Bachelor of Arts (Fine Art), RMIT University, Melbourne, VIC.

### **SOLO EXHIBITIONS & COLLABORATIONS**

- 2006 meenamatta lena narla puellakanny (meenamatta water country discussion), collaboration with writer - puralia meenamatta (Jim Everett), Bett Gallery Hobart, TAS.
- 2005 Travelling Water (ur-landscape : post-landscape), Bett Gallery Hobart @ The Depot Gallery Sydney, NSW.
- 2005 Ur-Landscape : Post-Landscape (Blue Tier), Bett Gallery Hobart @ Fortyfivedownstairs Melbourne, VIC.
- 2004 Living Water Travelling Water, collaboration with Patrick Mung Mung, Bett Gallery Hobart, TAS
- 2003 Forests to Fields (Cloud Glyphs) 1808 - 2003, Bett Gallery Hobart, TAS
- 2002 Cloud Glyphs, Studio exhibition, Kununurra, W.A.
- 1997 Recent Paintings, Maverick Arts Week, Fitzroy Town Hall, Melbourne, VIC
- 1997 Knowings Edge, Artmoves Inc., Melbourne, VIC
- 1997 Knowings Edge, Lindsay Street Gallery, Festival of Darwin, N.T.
- 1995 Paintings from the Pilbara and Kimberley, Hawthorn Town Hall Gallery, Melbourne, VIC

### **SELECTED GROUP EXHIBITIONS**

- 2006 From an Island South, curated by Jane Stewart, Devonport Regional Gallery with Asialink: Pakistan, Thailand, Malaysia.  
Contemporary Aspects of Tasmanian Art, QVM&AG, Launceston, TAS.  
1966 : 2006 A Collection in Review, Devonport Regional Gallery, TAS.
- 2005 ABN AMRO 2005 Emerging Artist Award, Melbourne, VIC and Sydney, NSW.  
Recent Acquisitions, Tasmanian Museum & Art Gallery, Hobart, TAS.  
Collecting for Tasmania, Devonport Regional Gallery, TAS.  
City of Hobart Art Prize, Tasmanian Museum & Art Gallery, Hobart, TAS
- 2004 Tidal: City of Devonport Art Award, Devonport Regional Gallery, TAS.  
Painting the Corner, Christies (Trust for Nature), Melbourne, VIC.

- 2003 Four Tasmanian Artists, Bett Gallery Hobart @ The Depot Gallery, Sydney, NSW.  
 Future Perfect, (collaboration with Gloria Andrews), Bett Gallery Hobart, TAS.  
 Back in time of peace, - collaborations with Marine Ky, Australian Galleries, Sydney, NSW.  
 Island Art Prize, Stanley Arts Centre, Stanley, TAS.
- 2002 2002 Melbourne Artfair, Bett Gallery Hobart, Melbourne, VIC.  
 Group Show, Bett Gallery Hobart @ Depot Gallery, Sydney, NSW.
- 1998 Palimpsest #1, 'Lake Mungo Paintings', Mildura Regional Gallery, VIC.
- 1997 ArtLIVE, collaboration/performance with musician Valanga Khoza, Maverick Arts Week, Melbourne, VIC.
- 1996 in.land.scape, Artmoves Inc. Melbourne, VIC.
- 1990 City of the Future, Victorian Ballet School, Melbourne, VIC.  
 RMIT University Graduate Painting Exhibition, Melbourne, VIC.

### COLLECTIONS

- |   |  |
|---|--|
| Tasmanian Museum & Art Gallery, Hobart, TAS | Federal Court of Australia, Hobart, TAS        |
| Artbank, Sydney, NSW                        | Big River Collection, TAS                      |
| Macquarie Bank, Sydney, NSW                 | Mills Oakley Lawyers, Melbourne, VIC           |
| Devonport Regional Gallery, Devonport, TAS  | Private Collections - Australia, China, U.S.A. |

### AWARDS

- 2005 Finalist, ABN AMRO Emerging Artist Award, Melbourne / Sydney  
 Finalist, City of Hobart Art Prize, Tasmania
- 2004 Finalist, Tidal: City of Devonport Art Award, Tasmania
- 2003 Finalist, Island Art Prize, Tasmania.

### WRITING

- 2000 Lena Nyadbi, Catalogue Essay, Beyond The Pale – Adelaide Biennial of Australian Art, AGSA.

### BIBLIOGRAPHY

- Roslynn D. Haynes, *Tasmanian Visions: Landscapes in Writing, Art and Photography*, Polymath Press, TAS, 2006.
- Australian National Museum, *Keeping Culture : Aboriginal Tasmania*, essay by Jim Everett, pp.89-97, Aug 2006.
- Erica Izett, *Sitting Down with Indigenous Artists*, *New Directions in Kardiya Art*, Artlink, Vol25/no2, pp.26, 2005.
- Australian Art Review, *Kimberley Redefines Landscape*, 22 April, 2005.
- Peter Timms, *Margin Calls*, *The Australian Newspaper*, Review, pp. R18-19, 4-5 September 2004
- James Norman, *Ten Days that shook the literary world (picture)*, *Sydney Morning Herald*, 14 March 2003
- Bett Gallery Hobart, *Future Perfect*, with Gloria Andrews, *Exhibition Catalogue*, 26 March 2003
- Penny Thow, *Connecting with the country*, *Hobart Mercury*, 31 March 2003
- Danielle Wood, *Picturing your place*, *Hobart Mercury*, 7 June 2003
- Jane Rankin-Reid, *Sunday Arts - review*, *Sunday Tasmanian*, 8 June 2003

## PROFESSIONAL PRACTICE

2006	Painting in Tasmania & Kununurra, W.A.
2004-2005	Painting in Tasmania & East Kimberley W.A.
2003	Painting in Tasmania Artist in Residence - Neds Corner Station (Trust for Nature) Victoria.
2001-2002	Painting in Kununurra, East Kimberley, W.A.
1998-2001	Founding Manager, Warmun Art Centre, Warmun Community (Turkey Creek) W.A.
1998	Painting in Melbourne. Artist in Residence, Palimpsest #1, Mildura Regional Gallery, Victoria.
1997	Painting in Melbourne. Study tour, Alice Springs and Darwin.
1996	Painting in Melbourne & Western Australia. Study tour, Kimberley region, W.A. (6 months) Relief Art Centre Manager, Warlayirti Artists, Balgo Hills W.A. Didgeri Air Art Tours, Administration, Broome W.A.
1995	Painting in Melbourne Project Officer (part-time), Artmoves Inc., Melbourne, VIC Artist in Residence - Korowa School, Melbourne (6 months)
1994	Painting / Study Tour - Western Australia (10 months)
1991-1993	Event Management, Melbourne.
1988-1990	B.A. (Fine Art), RMIT University, Melbourne, VIC
1989	Painting / Study Tour – Central Australia.
1988	Port Jackson Press, casual work, Melbourne, VIC
1987	VCE (TOP) Art & Design, RMIT TAFE College, Melbourne, VIC



Key to writing

Jonathan Kimberley & puralia meenamatta (Jim Everett)

*beyond the colonial construct : meenamatta map of unlandscape 2006*

- 1 some call me water
- 2 this place is outside the bible
- 3 water
- 4 blue tears in manalargenna country
- 5 water spirits
- 6 in the time of living origin
- 7 birthing water
- 8 tubuna
- 9 antipodes
- 10 planegarrartoothenar
- 11 asia
- 12 africa
- 13 europa

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