



WA MUSEUM
BOOLA
BARDIP

Attention editor/chief of staff

04 March 2025

Contemporary Aboriginal storytelling lighting up screens at Museum

New digital artworks will take over the Hackett Hall and Francis Street façades at WA Museum Boola Bardip throughout 2025, as part of the Museums ongoing public art program.

The latest commissions feature works from Milpa Tjuntjuntjara and Michael Jalaru Torres, sharing stories of displacement, return to Country and the passing of cultural knowledge through generations. Together, the works continue the Digital Public Art Program's focus on contemporary Aboriginal storytelling.

Milpa artists, in collaboration with Spinifex painters and community members, have created two digital films reflecting on the forced displacement of the Spinifex People and their journey home.

Nguraku, a Pitjantjatjara term translating to "returning home", spans 24-meters along the Francis Street façade, mapping the journey of the Spinifex people who were displaced following atomic testing in the 1950 and 1960s, and their re-establishment of Tjuntjuntjara, 600km northeast of Kalgoorlie in the Great Victoria Desert.

Displayed on the exterior of Hackett Hall, *A Tjuntjuntjara Story* combines black pen drawings with real footage, narrated by community members, offering personal memories and lived experiences of returning home.

The Milpa artists behind these works are also part of *Spinifex People: Art and stories of Pila Nguru*, currently on display at WA Museum Boola Bardip until 4 May 2025.

Stage Four also presents *Gudjarra Babali (Two Brothers)*, a new work from Djugun-Yawuru photographer and filmmaker Michael Jalaru Torres, exploring how stories are passed down through generations.

The short film follows two young brothers as they listen to their grandmother share a story about the dangers of playing too deep in the mangrove forest. Passing down an old Djugun story told for generations in Broome, she tells of two brothers who got lost and were never seen again. The work reflects on how oral stories are often not linear - but told in stages.

The film's animation is based on sketches by Michael's son, River Torres, with family members acting out the story, continuing the tradition of passing down knowledge through

storytelling. Extending onto Francis Street, the piece blends Michael's imagery with River's, creating a 24-meter-wide visual journey across Country.

Stage four marks the conclusion of the Digital Public Art Program, which has brought new Aboriginal digital works to WA Museum Boola Bardip since 2020.

WA Museum Acting CEO Jason Fair said the program had created opportunities for Aboriginal artists to experiment with digital storytelling and engage audiences in new ways.

"The program has supported artists in expanding their practice while bringing important stories to new audiences. The works commissioned through this project now form part of the WA Museum's State Collection, where they will continue to be shared and recognised into the future."

The WA Museum's Digital Public Art Program commissioned artwork from emerging and established Aboriginal artists, to share their work with diverse audiences as part of the WA Museum collection. The Aboriginal Art Centre Hub Western Australia (AACHWA) has provided curatorial and cultural guidance, with CEO Chad Creighton, a Bardi and Ngyu Nyul man from the Kimberley, leading the curatorial process in collaboration with WA Museum.

Visitors to WA Museum Boola Bardip and Perth Cultural Centre can view the works daily, on the external Hackett Hall façade in the Perth Cultural Centre and along Francis Street.

For more information, visit: <https://visit.museum.wa.gov.au/boolabardip/digital-public-art-program>

High-Resolution images can be downloaded via the Dropbox Link – <https://www.dropbox.com/scl/fo/5qrsm5syrzd81wj5b7nd8/AERpKhBwIYdGCeZdGH16LHq?rlkey=yvdzddm83c63sx9uph7xelatv&st=8i6uxr3c&dl=0>

Venue: WA Museum Boola Bardip
Perth Cultural Centre, Perth

Further information: phone 1300134081 or visit [here](#).

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