

ILMA SAVARI (AJIKUM'E)

LORE AND MUD OF UBORIDA



SWE MAJAI (THE RISING SUN) 2017
Sihoti'e taliobamë'e (appliquéd mud-dyed barkcloth)
97 × 77 cm

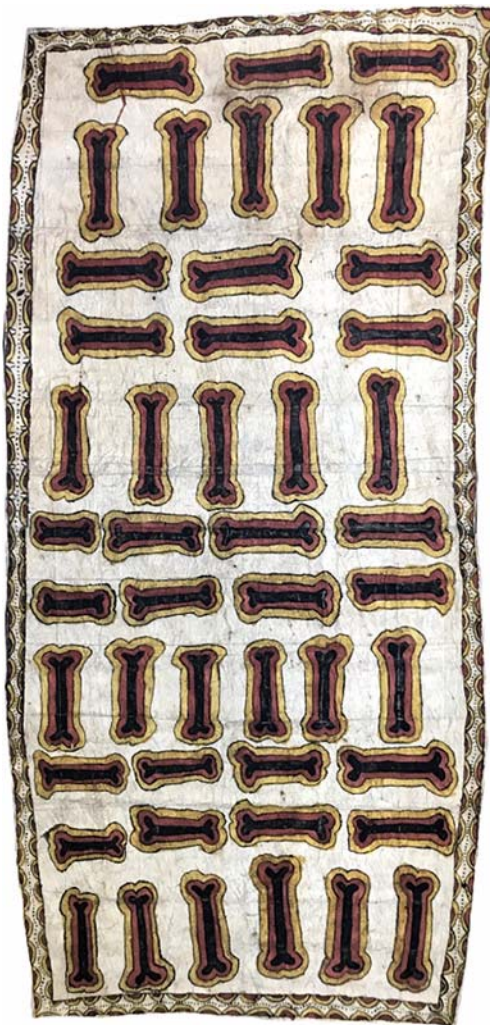


STORY OF THE SPIRIT-CANNIBAL HUNTING THE NYONIRAJE CLAN-MAN AT
UBORIDA (JORDAN RIVER) 2017
Natural pigments on *nioge* (barkcloth)
117 × 79 cm



NYONIRAJÉ CLAN-MAN ANCESTOR—WHO WAS HUNTED BY THE SPIRIT-CANNIBAL
AT UBORIDA (JORDAN RIVER) 2017

Natural pigments on *nioge* (barkcloth)
100 × 78 cm



ANCESTORS' BONES—HUNTED BY THE SPIRIT-CANNIBAL OF UBORIDA (JORDAN RIVER) 2017

Natural pigments on *nioge* (barkcloth)

118 × 55 cm



UBORIDA JÄ'INO CARTICARTI (MARKINGS ON THE FOOTPRINT-STONE/S AT THE JORDAN RIVER
'SPIRIT-CANNIBAL' SITE) 2017

Natural pigments on *nioge* (barkcloth)

112 × 71 cm



**CHIEF'S PRESTIGE CLOTH (THE FIRST APPLIQUÉD MUD-DYED BARKCLOTH DESIGN) AND
BEAKS OF THE PAPUAN HORNBILL 2017**

Sihoti'e taliobamë'e (appliquéd mud-dyed barkcloth)
122 × 62 cm



MODODA'E DIBURI'E HIJĚ'OHO (TAIL-FEATHERS OF THE SWIFT IN FLIGHT) 2017

Sihoti'e taliobamě'e (appliquéd mud-dyed barkcloth)

103 × 68 cm



NOG'E (RAINBOW) 2017

Sihoti'e taliobamë'e (appliquéd mud-dyed barkcloth)
108 × 62 cm



BUBORIANÖ'E (BEAKS OF THE PAPUAN HORNBILL) 2017

Sihoti'e taliobamë'e (appliquéd mud-dyed barkcloth)

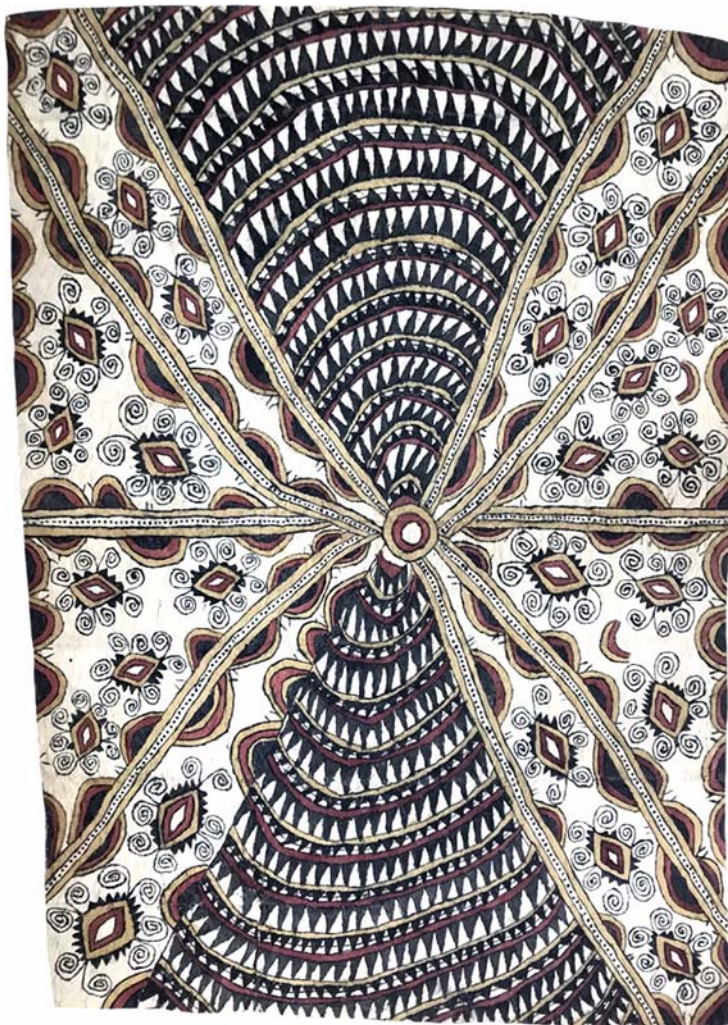
101 × 59 cm



TAMAJAI OHU'O DEB'É (ANCESTRAL TATTOO DESIGN OF THE NECKLACE
WITH PANDANUS FIBRE STRING) 2017

Natural pigments on *nioge* (barkcloth)

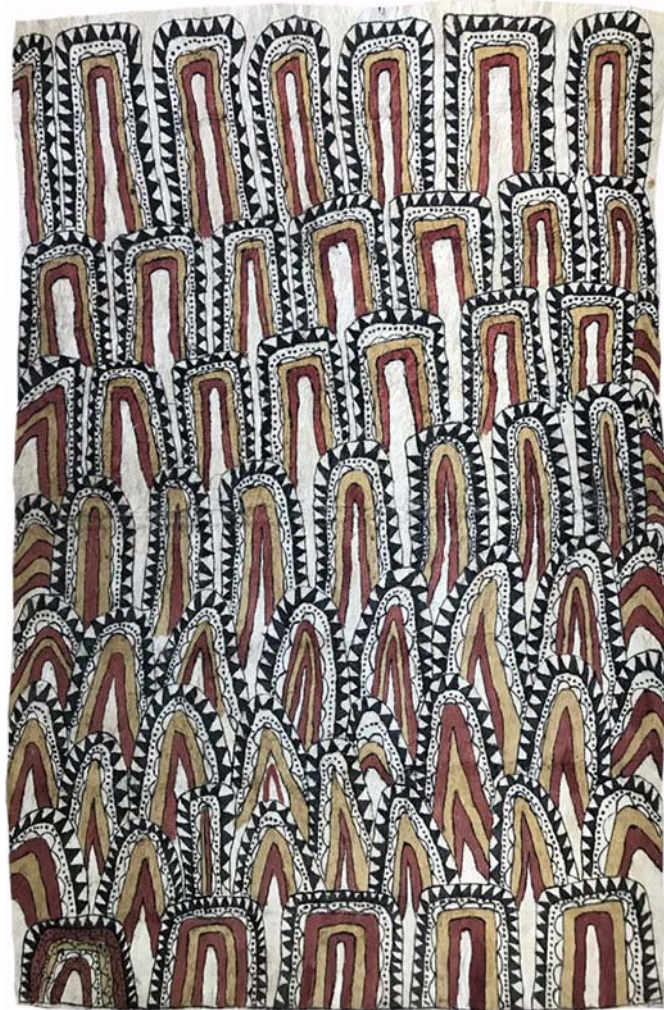
136 × 65 cm



DESIGN OF THE BUSH SNAIL, DESIGN OF THE BELLYBUTTON, SPOTS OF THE
WOOD-BORING GRUB, TATTOOS AND BEAKS OF THE PARROT 2017

Natural pigments on *nioge* (barkcloth)

102 × 72 cm



TAMAJAI (ANCESTRAL TATTOO DESIGN OF THE NECKLACE) 2017

Natural pigments on *nioge* (barkcloth)

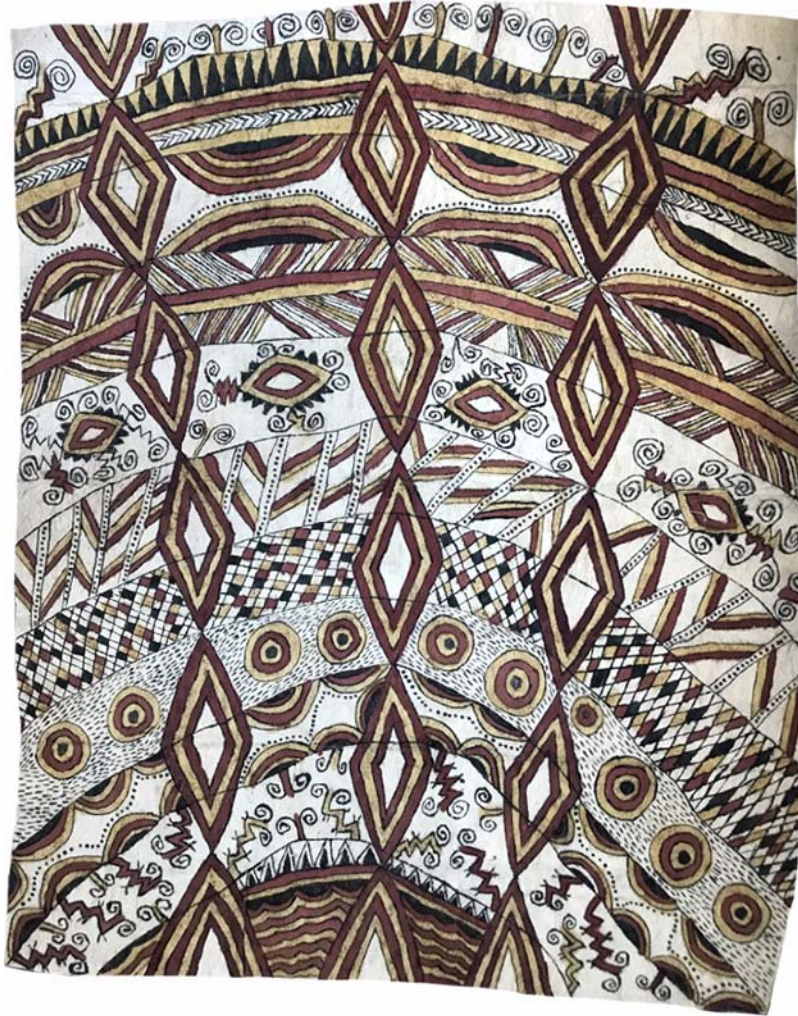
101 × 66 cm



DESIGN OF THE BUSH SNAIL, DESIGN OF THE BELLYBUTTON, SPOTS OF THE
WOOD-BORING GRUB, TATTOOS AND BEAKS OF THE PARROT 2017

Natural pigments on *nioge* (barkcloth)

96 × 73 cm



UBORIDA (JORDAN RIVER) AND TATTOOS 2017

Natural pigments on *nioge* (barkcloth)

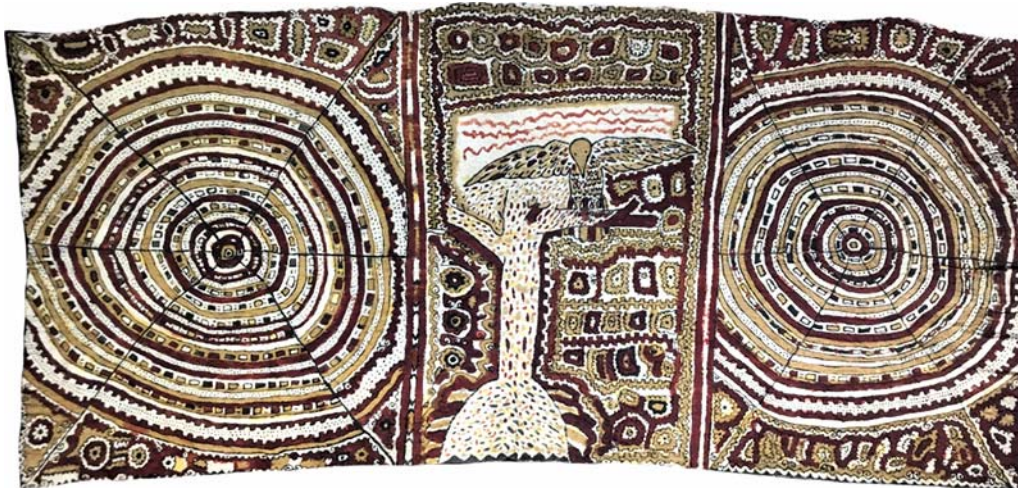
94 × 77 cm



TATTOO DESIGN OF THE BELLYBUTTON, BEAKS OF THE PAPUAN HORNBILL AND
SPOTS OF THE WOOD-BORING GRUB 2017

Natural pigments on *nioge* (barkcloth)

124 × 62 cm



STORY OF THE BIRD-OF-PARADISE 2017

Natural pigments on *nioge* (barkcloth)

126 × 59 cm



TATTOOS OF THE ÖMIE INITIATION RITE 2017

Natural pigments on *nioge* (barkcloth)

94 × 77 cm



ILMA SAVARI

ILMA SAVARI (AJIKUM'E)	
Born	c.1968, Oro Province, Papua New Guinea
Lives/works	Anahobehi village (Gora), Ömie territory, Oro Province, Papua New Guinea
Language	Ömie
Clan	Sidorajé

BIOGRAPHY

Ilma Savari is the daughter of venerated elder and pre-eminent Ömie artist Sarah Ugibari. In recent years, Sarah (the oldest living Ömie, at approximately ninety-seven years of age), has begun the crucial task of imparting her store of ancient wisdom to daughter Ilma. Among other things, this has involved Sarah teaching Ilma to paint and sew a number of enduring Ömie and Managalasi barkcloth designs. Both mother and daughter began working with Ömie Artists Inc. in 2009. These days, Ilma spends much of her time preparing barkcloths and painting and sewing the many ancestral designs Sarah has handed-down to her. She also enjoys preparing for (and singing and dancing at) tribal celebrations.

At the dawn of time, Managalasi and Ömie Ancestors emerged from the underground cave Vavago as a single people. Over time, these first people migrated across the greater Huvaimo region and into Hydrographer's Range above Managalasi Plateau. Subsequently this group split into separate tribes which both still celebrate 'Mina and Suja', a shared ancestral creation story about the first man and woman. They also have many customs and barkcloth designs in common. Ilma creates works originating from both tribes because her mother Sarah was born Managalasi but later married an Ömie man. It was she who brought knowledge of Managalasi culture into the Ömie realm.

Ilma's painted Ömie designs depict traditional Sidorajé clan tattoo markings, while her painted Managalasi designs originate from Koruwo and Kiara villages high on Hydrographer's Range. Her appliquéd mud-dyed barkcloth designs, in the form of Chiefs' prestige barkcloths, are derived from both tribes. Along with abstract paintings and appliquéd mud-dyed barkcloth designs, Ilma also paints important stories relating to sacred sites of Gora, such as those relating to Uborida (Jordan River), and her surrounding homelands. She uses a unique (for Ömie) combination of figuration and symbolism to create these compelling images.

SOLO EXHIBITION

- 2017 *Lore and mud of Uborida*, Andrew Baker Art Dealer, Brisbane
- 2016 *Aréro Ajivé (A New Light)*, Andrew Baker Art Dealer, Brisbane

GROUP EXHIBITIONS

- 2017 *PNG: It's Dynamite (Papua New Guinea Art 1968–2017)*, Andrew Baker Art Dealer, Brisbane
- 2016 *The Sacred Mountain, Illuminated: Ömie Barkcloth Art of Papua New Guinea*, Aboriginal Signature—Estrangin Fine Art, Brussels, Belgium
- 2015 *Hijominöe Modéjadé (Guided by Ancestors)*, Andrew Baker Art Dealer, Brisbane

- 2014–15 *An Exploration of Bark*, Outstation Gallery, Darwin
Art Karlsruhe 2015, Karlsruhe Trade Fair Centre, Baden-Württemberg, Germany
Unter dem Vulkan: Kunst der Ömie aus Papua-Neuguinea (Under the Volcano: Art of Ömie from Papua New Guinea), Artkelch, Freiburg im Breisgau, Baden-Württemberg, Germany; Artkelch, Stuttgart, Baden-Württemberg, Germany; Museum Fünf Kontinente | Staatliche Museen in Bayern, München, Bayern, Germany
- 2014 *Das soll Kunst sein Vol. 12*, Kunstverein Freiburg, Freiburg im Breisgau, Baden-Württemberg, Germany
Painted and Woven in Song: Ömie Barkcloths and Bilums, RAFT Artspace, Alice Springs

BIBLIOGRAPHY

- Aréro Ajivé (A New Light)* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2016
Hijominöe Modéjadé (Guided by Ancestors) [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2015
 Appel, Michaela; Kelch, Robyn; and King, Brennan. *Ömie Artists* [ex. cat.], Artkelch, Freiburg & Stuttgart and Museum Für Völkerkunde, München, 2014
 Purdon, Fiona. 'Jungle Life', *U on Sunday, Sunday Mail*, 28 February 2016

COLLECTION

- Ross Bonthorne Collection, Sydney
 The Arthur Roe Collection, Melbourne

This exhibition is kindly supported by:



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