

## Elizabeth Dunn

Elizabeth was born in Ernabella in 1973. She went to high school in Adelaide before returning home. She spent her childhood watching her elders paint and now depicts her grandmother's country, a place named Piltati near Nyapari, on canvas. She also depicts stories relating to Kampurara - Bush Tomatoes. She is also a talented tjanpi weaver and jeweller. She first began painting at Papunya Tjupi Arts in Papunya community.

Elizabeth is a rising star of the Ernabella ceramics studio. In August 2016 her ceramic work was exhibited alongside six other Ernabella women in a collaborative ceramics installation as part of the Indigenous Ceramics Art Award at the Shepparton Art Museum and subsequently acquired by the National Museum of Australia.

In 2017 Elizabeth had her ceramics exhibited in major exhibitions at Talapi Gallery, Sturt Gallery, Alcaston Gallery, Harvey Arts (USA) and Araluen Art Centre as part of Desert Mob. Her work also featured in Clay Stories: Contemporary Indigenous ceramics from remote Australia at JamFactory presented by Sabbia Gallery, Sydney for Tarnanthi: Festival of Contemporary Aboriginal and Torres Strait Islander art. Clay Stories toured to regional galleries throughout 2018 and 2019. In March 2018, Elizabeth's work was exhibited in the APY Gallery's inaugural exhibition - MALATJA TJUTANGKU ARA IRITITJA KUNPUNKU | Old Knowledge, Young Blood. In the same year her work was exhibited in Art from the APY Art Centre Collective at Alcaston Gallery, Melbourne and Hold our connection to country strong for malatja-malatja (future generations) at Aboriginal Signature gallery, Brussels, among others.

In 2018 Elizabeth was shortlisted for the National Aboriginal and Torres Strait Islander Art Award and was the winner of the Indigenous Award, Port Hacking Potter Group 50th National Pottery Competition.

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Kampurara - bush tomatoes: Bush foods were, until comparatively recently, the primary sustenance for Anangu Pitjantjatjara, thus consuming the psyche of peoples as they worked gathering. In contemporary times, many bush foods are still gathered regularly, although not relied upon in the same way. The art of gathering bush foods are intricate knowledge systems into which women are inducted over the course of their lives. Many songs and dances relate to these practises and the maintenance of supply.