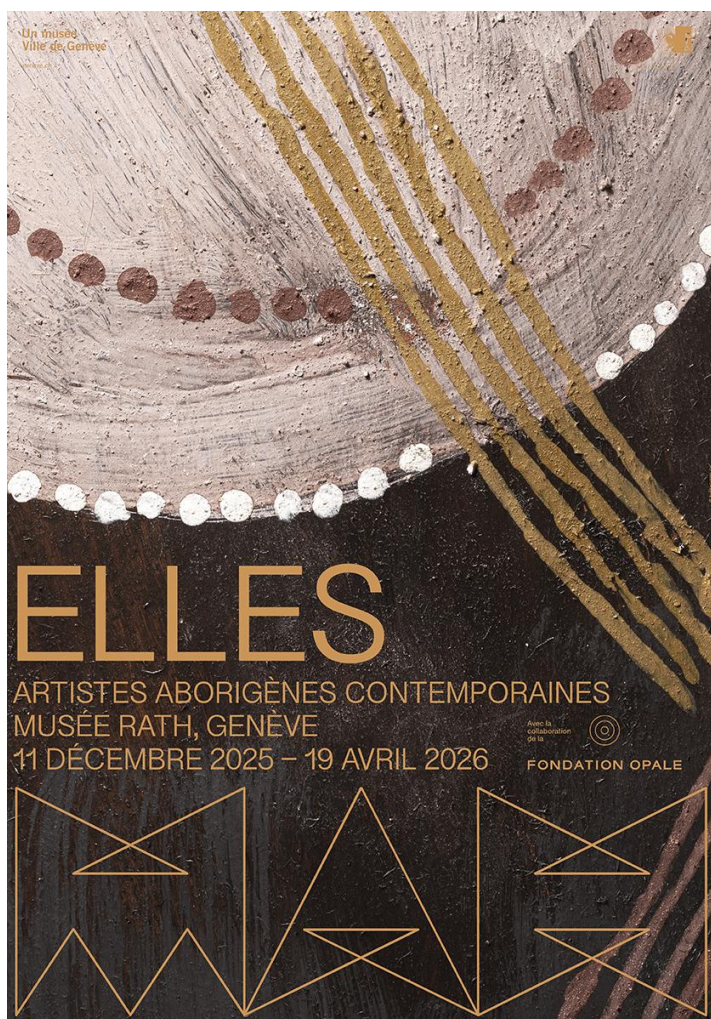


PRESS KIT

ELLES

CONTEMPORARY AUSTRALIAN INDIGENOUS WOMEN ARTISTS

11 DECEMBER 2025 – 19 APRIL 2026



MUSÉE D'ART ET D'HISTOIRE
RUE CHARLES-GALLAND 2
CH-1206 GENÈVE

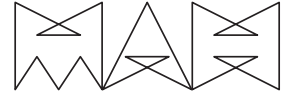
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Elles. Contemporary Australian Indigenous Women Artists

Geneva, december 2025 – The Musée d'art et d'histoire (MAH) of Geneva is pleased to announce the exhibition *Elles. Contemporary Australian Indigenous Women Artists*, held at the Musée Rath from 11 December 2025 to 19 April 2026. The exhibition is the result of a collaboration with the Fondation Opale, and features the work of celebrated Australian Indigenous artists, whose pieces are sourced from the Béréngère Primat Collection, to which the Fondation Opale has been given access to.

1. The emergence of a major voice in the art world

Aboriginal art is the oldest continuous artistic expression in the world, spanning at least 40,000 years. This movement is now established as a major voice on the international contemporary art scene. The exhibition *Elles* celebrates Australian Indigenous women artists who have successfully combined the power of ancestral narratives with universal abstraction, revealing a spirituality profoundly rooted in their lands. Among the renowned artists presented are two notable figures :

Emily Kam Kngwarray (1914-1996, Anmatyerr people)

During her short – from 1988 to 1996 – but particularly productive painting period, Emily Kam Kngwarray produced between 3,000 and 5,000 paintings. Considered an emblematic figure of contemporary Australian art, she posthumously represented Australia at the Venice Biennale in 1997. In 2025, she was the subject of a solo exhibition at Tate Modern in London.

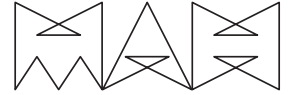
Mirdidingkingathi Juwarnda Sally Gabori (c. 1924-2015, Kaiadilt people)

Having started painting at the age of 81, in 2005, she developed a unique body of work, with vibrant colours. In just a few years, she became one of the greatest contemporary Australian artists of the last two decades, with a rare creative intensity, right up until her death in 2015. She quickly gained national and international recognition, and was the subject of a solo exhibition at the Fondation Cartier in Paris in 2022.

Their works stand alongside those of other leading artists, such as Nonjirrnga Marawili, Gulumbu Yunupingu, and Malaluba Gumana. The canvases of these women, with their symbolic motifs, resonate as cartographies of their territories, celebrating the unity between culture, nature, and creation. Through their art, they revisit acts of the ancestors as well as perpetuating the culture and intimate knowledge that unites them with their land.

2. Diversity and scope of the artistic movement

This exhibition reflects the broad scope and diversity of Australian Aboriginal art. Before the 1990s, Indigenous women in Australia were largely excluded from producing contemporary art under their own names. While they contributed to the large-scale canvases or bark paintings of male relatives, their input often went unrecognised. A new dynamic gradually emerged,



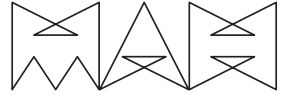
enabling women to develop their own artistic practices. The works presented in *Elles* visually represent and perpetuate the song-poems, the mythical narratives of the Dreaming and the cultural traditions that connect the peoples to the Earth and the ancestors. The art functions not as a mere representation of the landscape, but as an expression of the intrinsic and spiritual bond that links the artist to their Country. This essential connection unifies culture and art, making contemporary artistic expressions vital for safeguarding this living heritage. The artists featured in the exhibition explore a mosaic of foundational stories relating to their specific landscapes, the four elements, the stars, and the seasonal changes across their traditional lands. In addition to individual pieces, the selection of pieces shown is enhanced by large collaborative canvases produced in Central Australia. These works expand the exhibition's narrative, underscoring the deep roots these artistic creations have in a community-based spirit.

3. A collaboration between the MAH and the Fondation Opale

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Inaugurated in 2018 in Lens (Valais) and entirely dedicated to promoting Aboriginal art, the Fondation Opale quickly established itself as a place of reference in Europe. The foundation relies on the Bérengère Primat Collection, which holds more than 1,900 works by nearly 440 artists, forming one of the most important private collections of contemporary Aboriginal art in the world. This collaboration with the MAH allows this exceptional ensemble to be presented to the public and amplifies the recognition of these women artists whose works convey universal messages.

For the Musée Rath, *Elles* is a continuation of the institution's history, which previously showcased Australian art and material culture in an exhibition in 1960. Titled *Australie*, the exhibition gathered almost 600 items and artworks, largely from the collections of Maurice Bastian and Georges Barbey. Today, this renewed focus addresses a flourishing public interest in these artists, whose output is increasingly integrated into prestigious international collections and institutions.

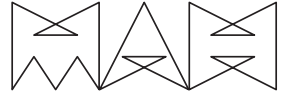


Curators Samuel Gross and Georges Petitjean, Fondation Opale

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Practical information Musée Rath
2, rue Charles-Galland – 1206 Genève
Wednesday to Friday, 2 pm to 7 pm
Saturdays, Sundays, and public holidays, 11 am to 6 pm
“Pay what you wish” admission

Website : mahmah.ch
Tickets : billetterie.mahmah.ch
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With our best regards,

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