





## The perfect pairing

Uniting contemporary First Nations design and acoustic functionality, the Autex Acoustics® x Willie Weston collection has been curated for commercial, education, and government spaces.

The range is comprised of designs from Australian Indigenous artists from across Australia and is locally manufactured and printed on Autex Acoustics Cube™ and Quietspace® Panel.

The specification of each design contributes to fair and equitable income for each artist via Willie Weston, a profit-for-purpose business working in partnership with First Nations artists to support the integration of contemporary First Nations design into the built environment.

Willie Weston is a member of the Indigenous Art Code, an organisation that works to preserve and promote ethical trade in First Nations art. Autex Acoustics is proud to collaborate with Willie Weston to support First Nations artists and communities across Australia.



## Unique designs

### Features and benefits:

Combining First Nations design with high performance acoustic solutions

- Carbon neutral
- NRC 0.45 - 0.85
- Available in 12 mm, 24 mm, and 25 mm thicknesses
- Available in 2400 mm, 2700 mm, and 3000 mm lengths
- Group 1 fire rating
- Safe, water-based, UV cured ink
- Locally manufactured in Australia

### Applications:

Designed for use in a range of interior spaces

- Suitable for wall and ceiling applications
- Recommended for application in non-contact areas only

For full details contact your account manager.

# The artists



**New artist  
Lisa Waup**

Lisa Waup is a mixed-cultural First Nations artist and curator from Narrm (Melbourne). With a deep connection to the symbolic power of materials, her work reflects her personal experiences, family history, Country, and broader historical narratives. Waup's art weaves together threads of lost history, ancestral relationships, motherhood, and the passage of time.



**Jean Baptiste Aputimi**

Tiwi artist Jean Baptiste Aputimi 1940-2013 is internationally acclaimed as a painter, carver, and printmaker. Her work is held in public and private collections all over the world, including the British Museum (UK), Seattle Museum of Art (USA) and National Museum of Women in the Arts (USA).



**Jean Ngwarraye Long**

Jean Ngwarraye Long was born in 1963 and has lived in Ampilatwatja (NT) all her life. She has exhibited at ArtKelch, Germany (2015), Flinders Lane Gallery, Melbourne (2018), Suzanne O'Connell Gallery, Brisbane (2018), and was also a finalist in the 40th Alice Art Prize, Alice Springs, (2018).

# The artists



**Kathleen Korda**

Born and educated at the Daly River Mission, Kathleen Korda now lives at Peppimenarti (NT) where her mother and grandmother taught her to weave baskets, string bags, and fish nets. She received a Highly Commended Award in the Togart Art Awards in 2013.



**Annunciata Nunuk Wilson**

Annunciata Nunuk Wilson of Peppimenarti (NT) was born c. 1970, the eldest daughter of the esteemed artist Regina Pilawuk Wilson. Annunciata paints durrmu (dot body painting) and has recently been experimenting with sun mat, basket stitch, and merrepen leaf designs. Syaw means Fish Net.



**Osmond Kantilla**

Osmond Kantilla (b. 1966) is a master screen printer from the Tiwi Islands. His country is Wurruranku and his skin group is Marntimapila (Stone). His work is held in numerous collections, including the National Museum of Australia, the Powerhouse Museum, and the Art Gallery of South Australia.

# The artists



**Rosie Ngwarraye Ross**

Rosie Ngwarraye Ross (1951-2023) was born near Amaroo Station, Northern Territory. Rosie depicted the bush medicine plants and wild flowers from around her country near Ampilatwatja. She had a bold expressive style and often omitted the sky from her compositions, combining both aerial and frontal views.



**Susan Marawarr**

Susan Marawarr (b. 1967) is a printmaker, sculptor, weaver, and bark painter from Maningrida (NT). She has exhibited at Gallery Gabrielle Pizzi, Melbourne (2011) and Suzanne O'Connell Gallery, Brisbane (2018). Her work is in the Art Gallery of Western Australia, Museum of Contemporary Art and the National Gallery of Australia.



**Lee-Anne Williams**

Lee-Anne Williams, from Fitzroy Crossing (WA), is of the Bunuba and Wangkatjunka language groups. She began her career painting boab nuts, moving onto screen and lino printing on textiles before becoming a founding member of the 2017 Design Within Country fashion project.

**Design:**

Oneness

by Lisa Waup

Oneness represents the many aspects of self, centred around identity and belonging, and translates to a state of being unified or whole, comprising two or more parts.

**A panel repeat**

**Lengths:**

2400 mm

2700 mm

3000 mm

Custom lengths available.

**Colours**



'Lichen'



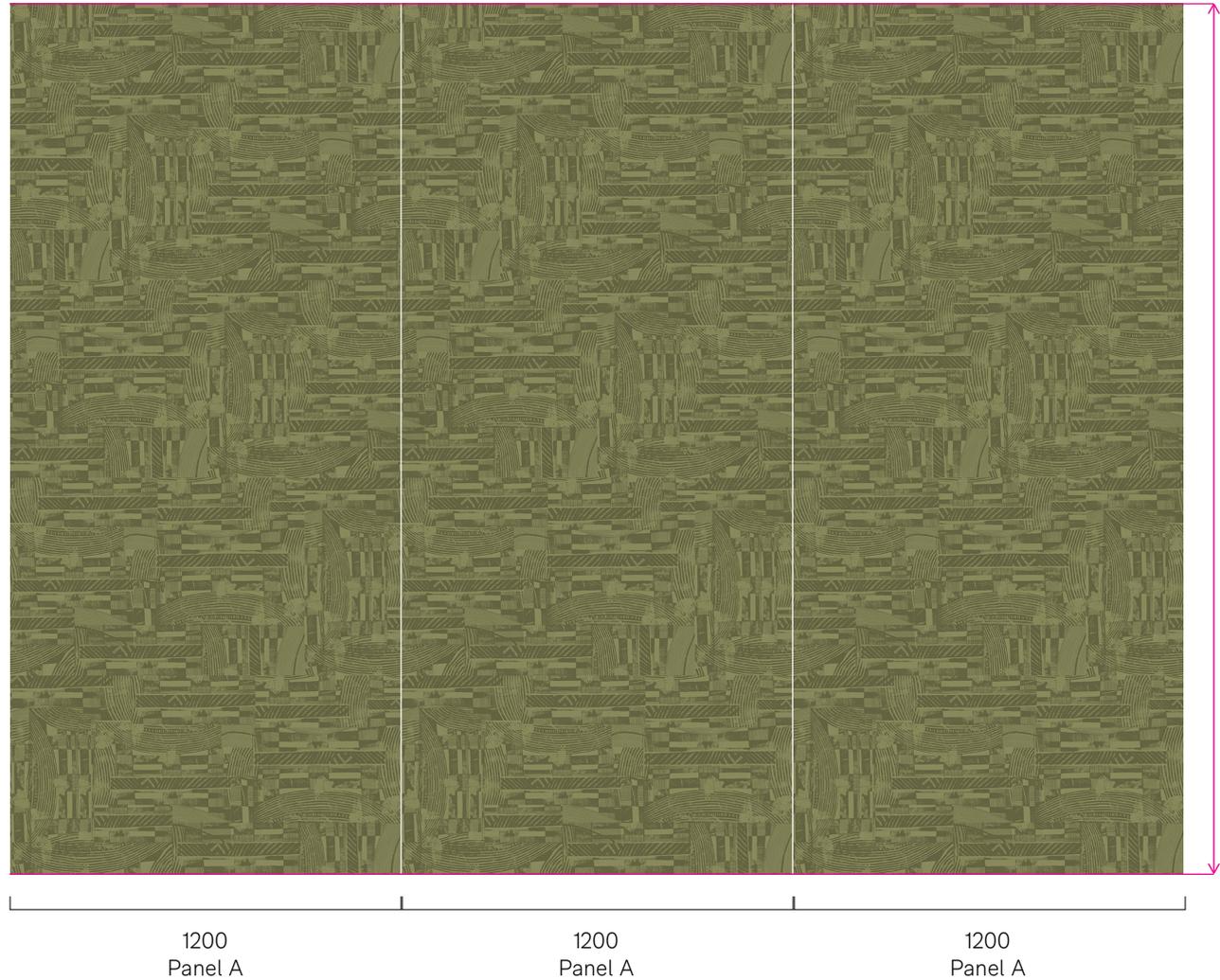
'Heath'



'Plum'



'Tussock'



**Design:**

Renewed

by Lisa Waup

Renewed represents the rains after the dryness of summer and how the rain runs away from Country after been baked for weeks by intense heat with little respite.

**A panel repeat**

**Lengths:**

2400 mm

2700 mm

3000 mm

Custom lengths available.

**Colours**



'Pearl'



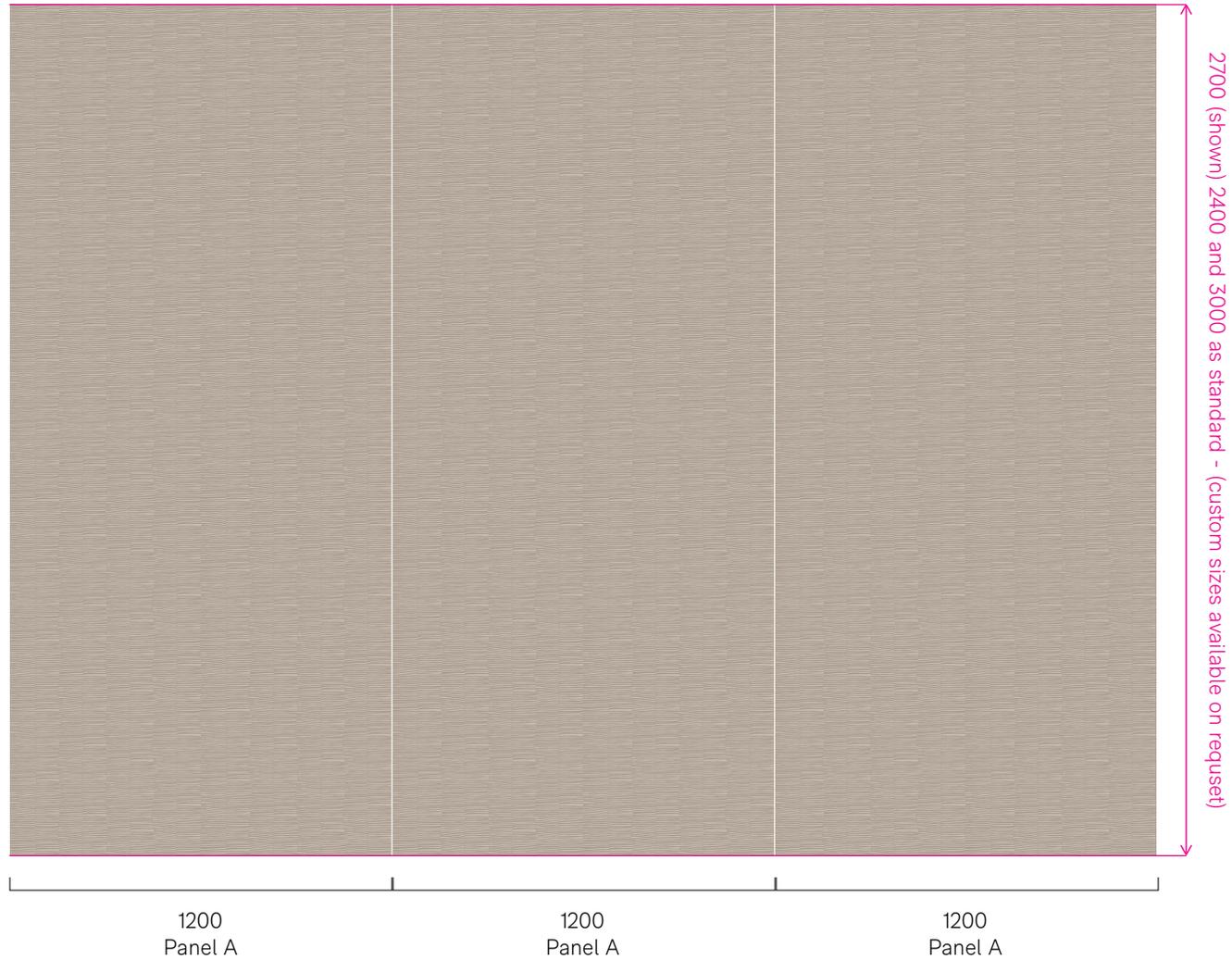
'Pebble'



'Wild Violet'



'Grevillea'



**Design:**

Durrmu  
by Kathleen Korda

Durrmu (KK) represents traditional body painting designs applied to male and female faces and torsos for ceremonial dance. The dots are referred to as durrmu—which also means painting.

**A panel repeat**

**Lengths:**

- 2400 mm
- 2700 mm
- 3000 mm

Custom lengths available.

**Colours**



'Berry'



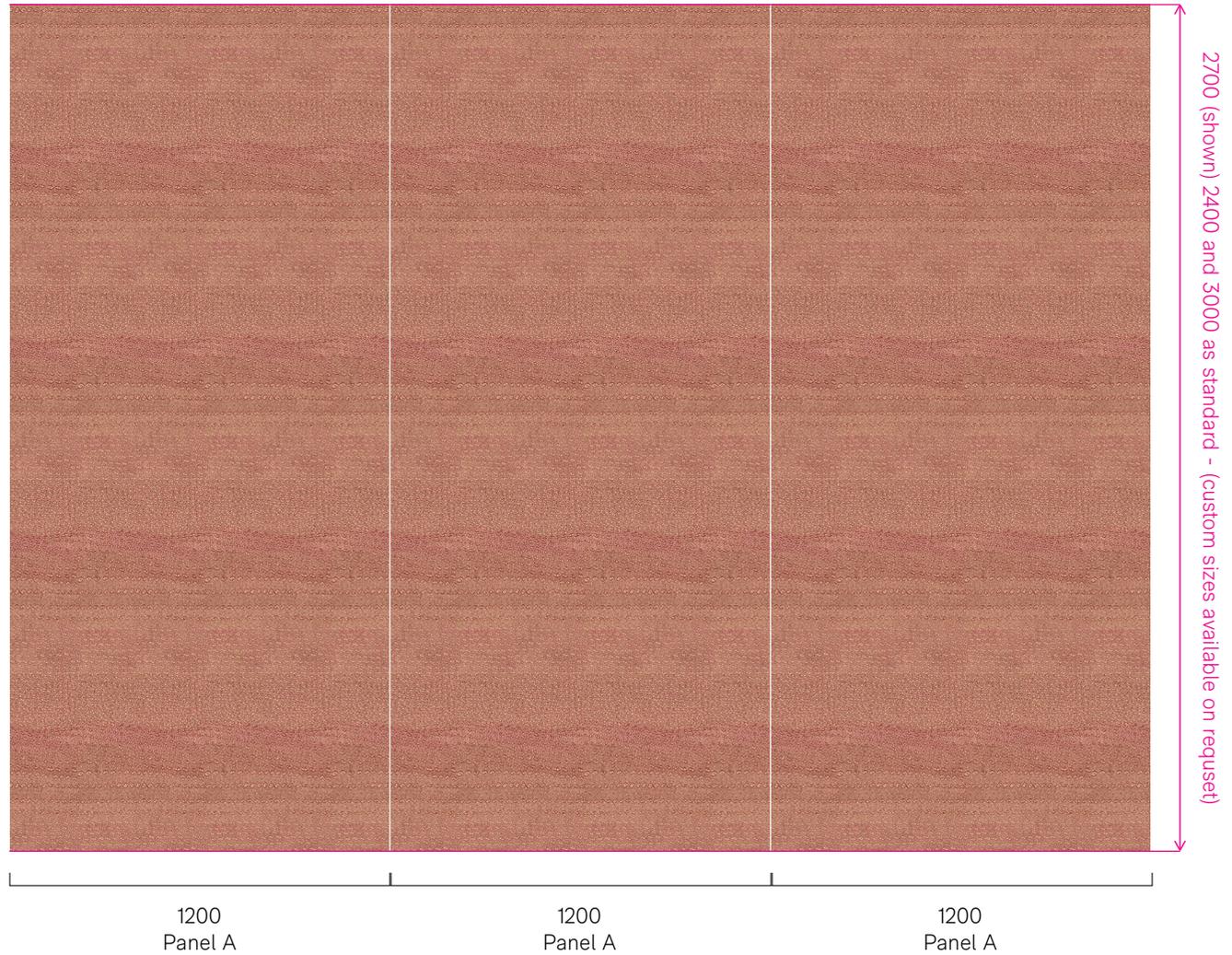
'Pippi'



'Terra'



'Obsidian'



**Design:**

Jilamara

by Jean Baptiste Apuatimi

Jilamara is a Tiwi word that refers to the ochre patterning traditionally painted on the bodies of dancers and on carved poles during Pukumani ceremonies. Jilamara is unique to Tiwi Islanders.

**A-B panel repeat**

**Lengths:**

2400 mm

2700 mm

3000 mm

Custom lengths available.

**Colours**



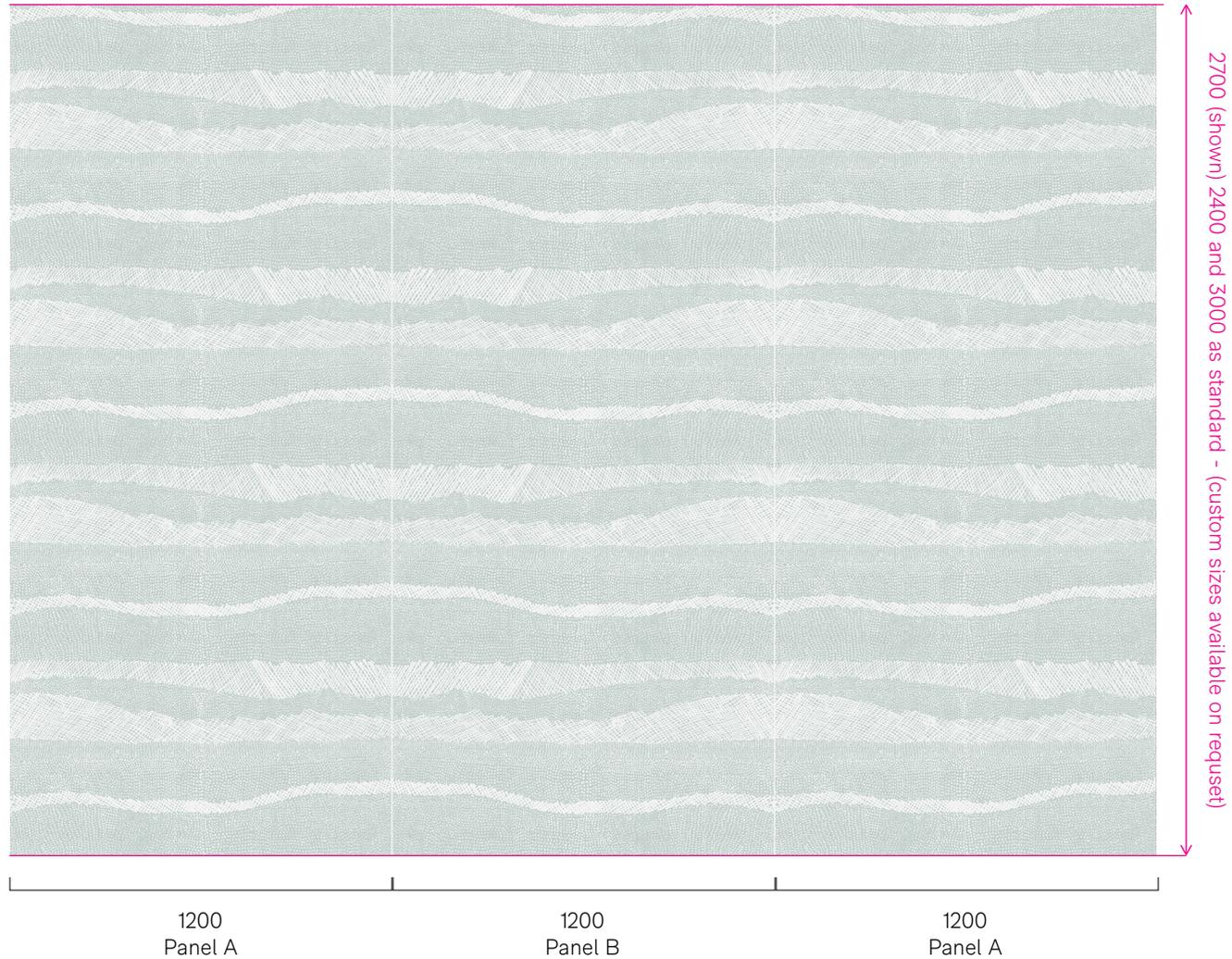
'Inlet'



'Stone'



'Sand'



**Design:**

Native seeds  
by Jean Ngwarraye Long

Native Seeds represents the process of harvesting edible seeds from trees in the Ampilatwatja region. The seeds are used to create a dough, similar to damper which is cooked on hot coals.

**A panel repeat**

**Lengths:**

- 2400 mm
- 2700 mm
- 3000 mm
- Custom lengths available.

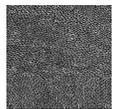
**Colours**



'Olive'



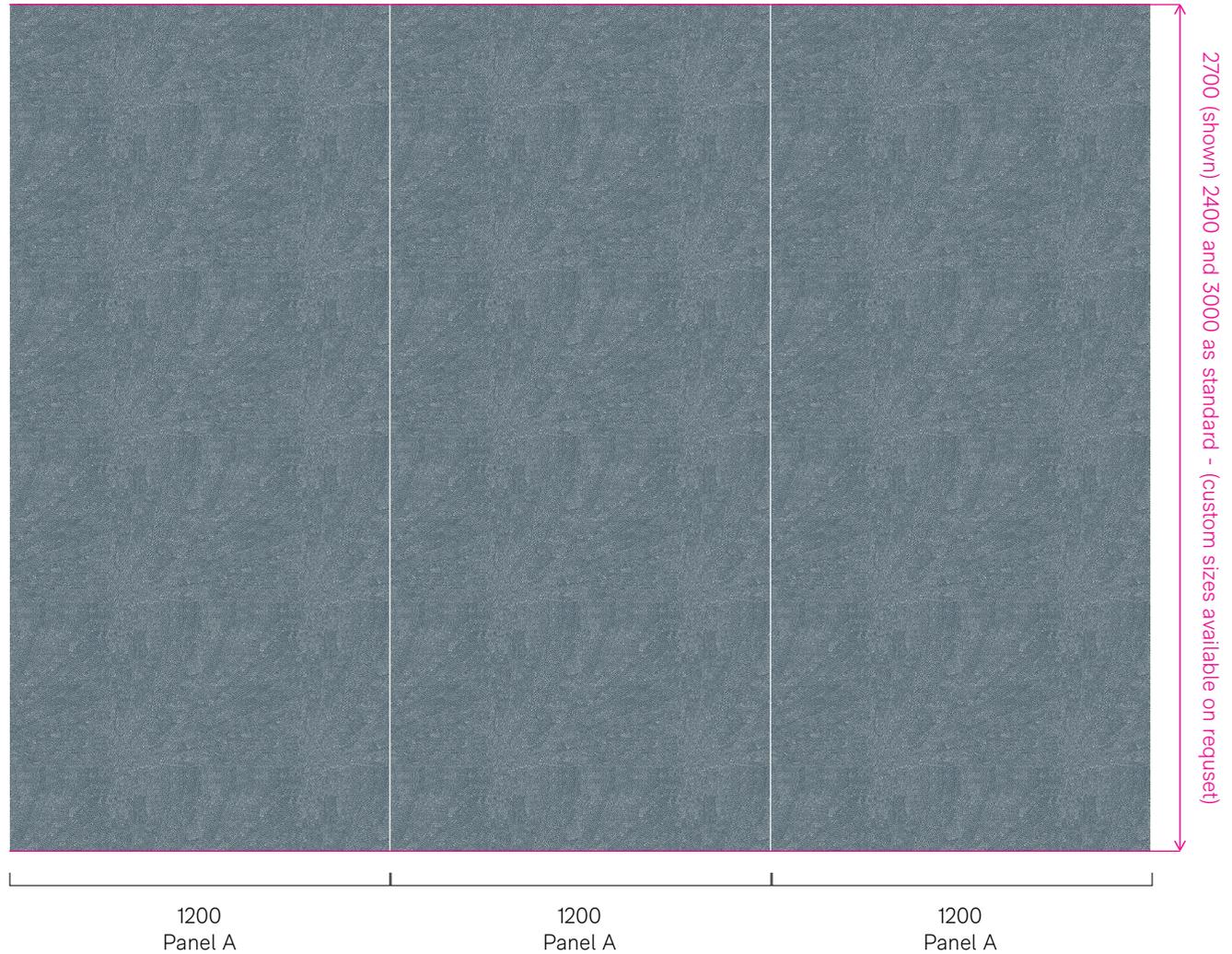
'Mineral'



'Midnight'



'Cassia'



**Design:**

Pandanus

by Osmond Kantilla

Pandanus represents the pointy leaves of the pandanus plant. Osmond Kantilla created this design in memory of his father.

**A panel repeat**

**Lengths:**

2400 mm

2700 mm

3000 mm

Custom lengths available.

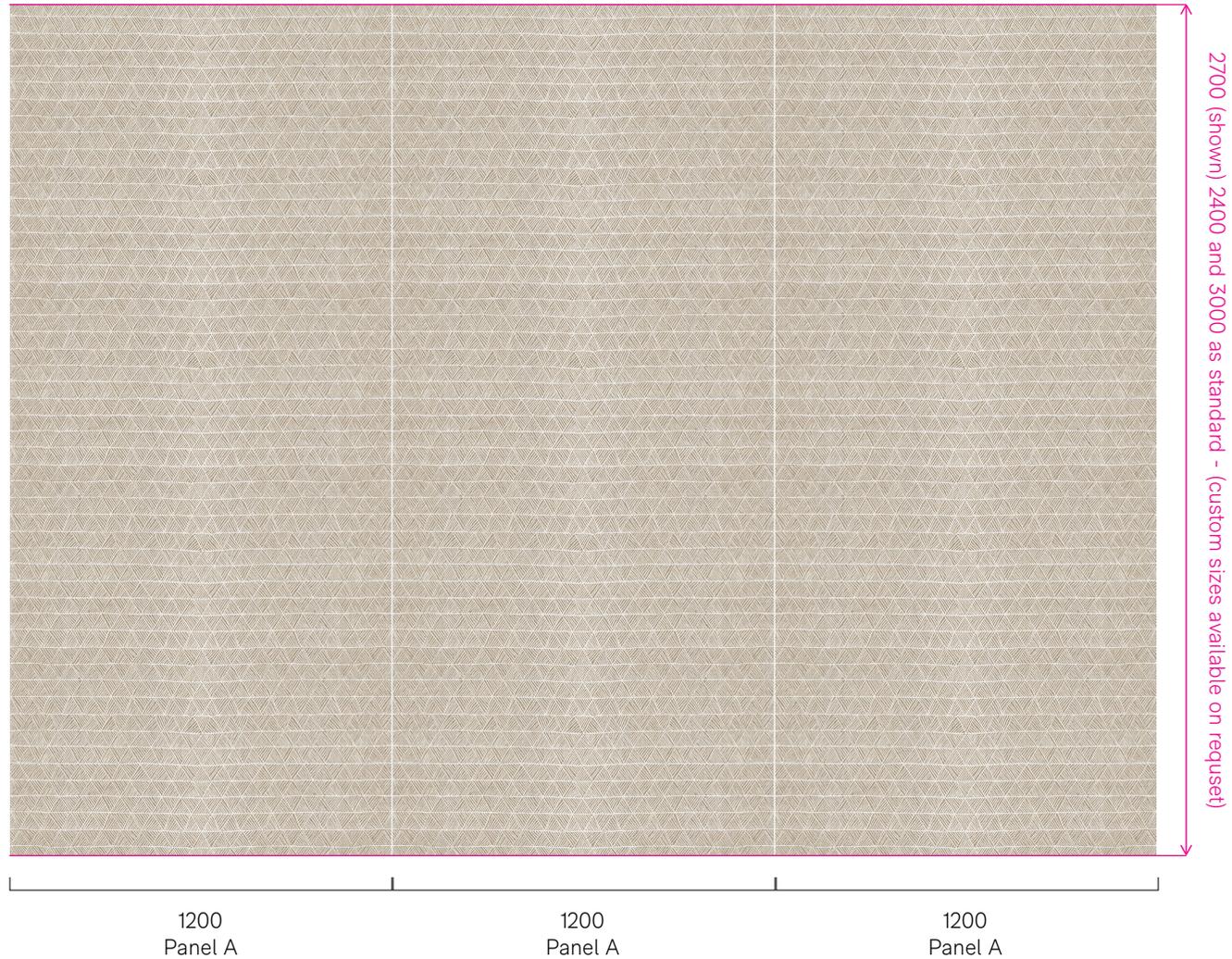
**Colours**



'Stone'



'Eucalypt'



**Design:**

Sugarbag Dreaming  
by Rosie Ngwarraye Ross

Sugarbag is a name used for both the honey made by the native bees and also for the sweet nectar that comes from the big yellow flowers of the 'tarrkarr' trees.

**A panel repeat**

**Lengths:**

2400 mm

2700 mm

3000 mm

Custom lengths available.

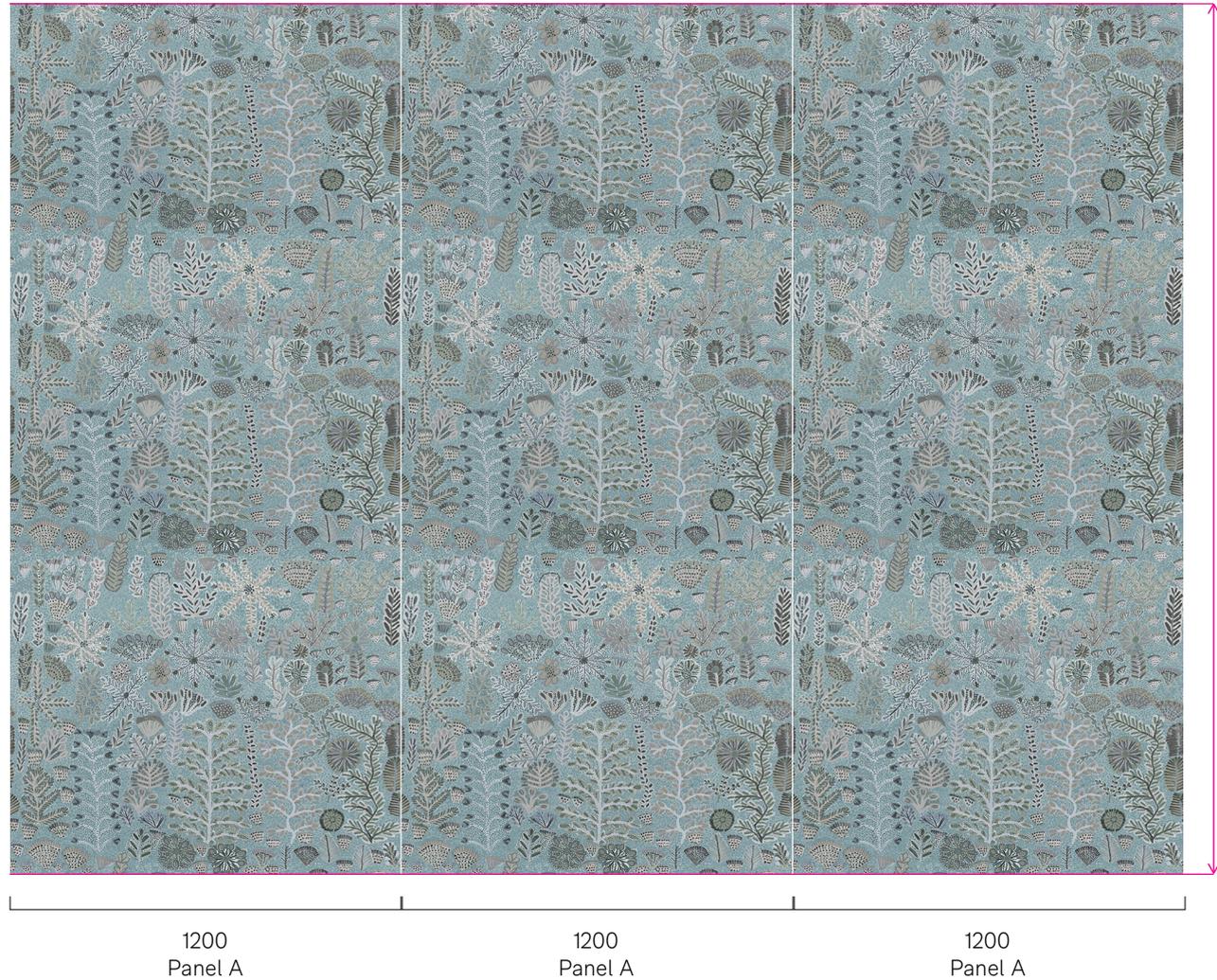
**Colours**



'Saltbush'



'Ghost Gum'



**Design:**

Syaw (Fish Net)

by Annunciata Nunuk Wilson

Syaw evokes nets traditionally woven with pinbin (bush vine) by the women and men of Peppimenarti to capture fish and crayfish from fresh water creeks and rivers.

**A panel repeat**

**Lengths:**

2400 mm

2700 mm

3000 mm

Custom lengths available.

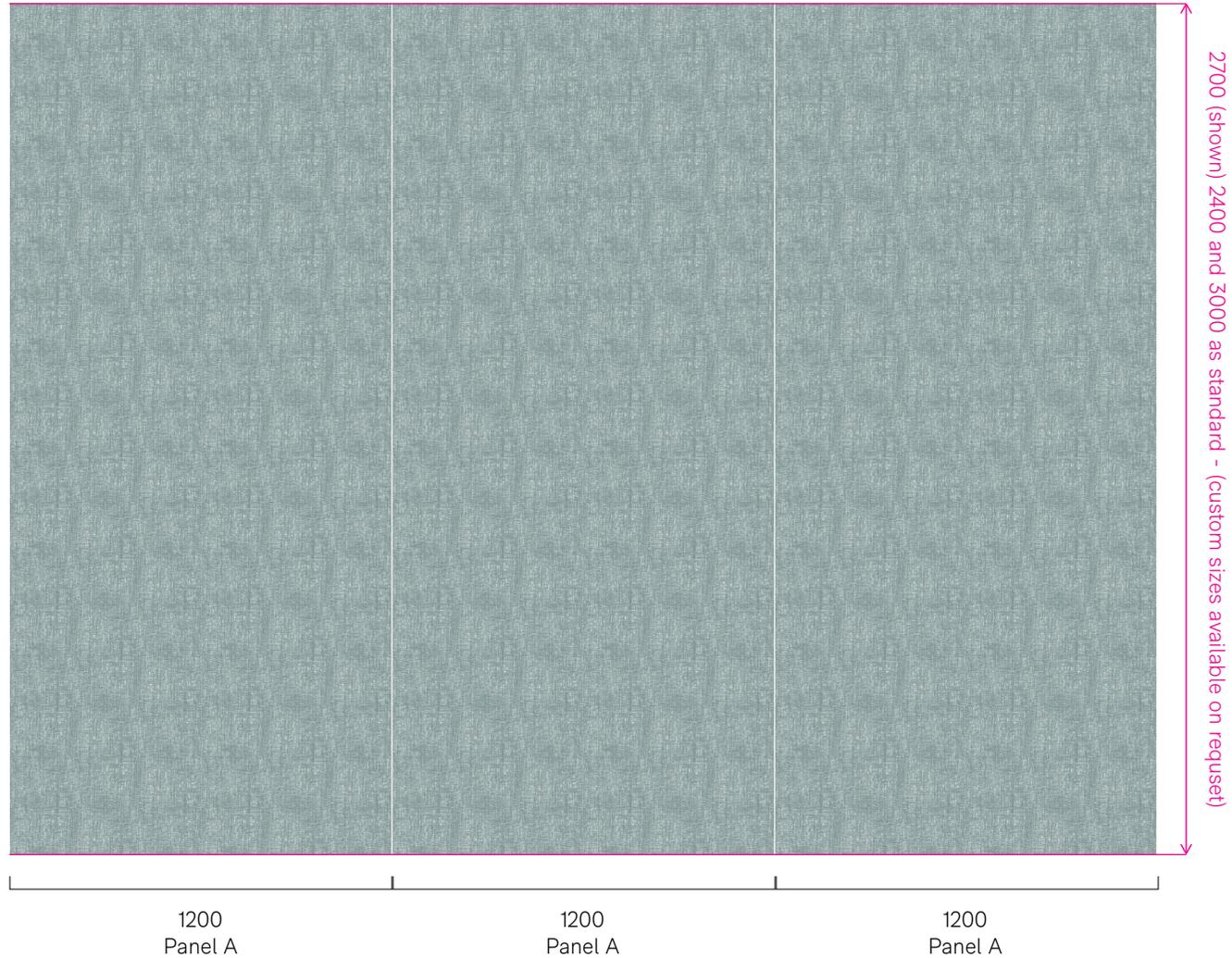
**Colours**



'Fish Net'



'Woolybut'



**Design:**

Water Levels

by Lee-Anne Williams

Water Levels references the marks that remain on the rocks of the Fitzroy River, after flood water levels rise and fall.

**A panel repeat**

**Lengths:**

2400 mm

2700 mm

3000 mm

Custom lengths available.

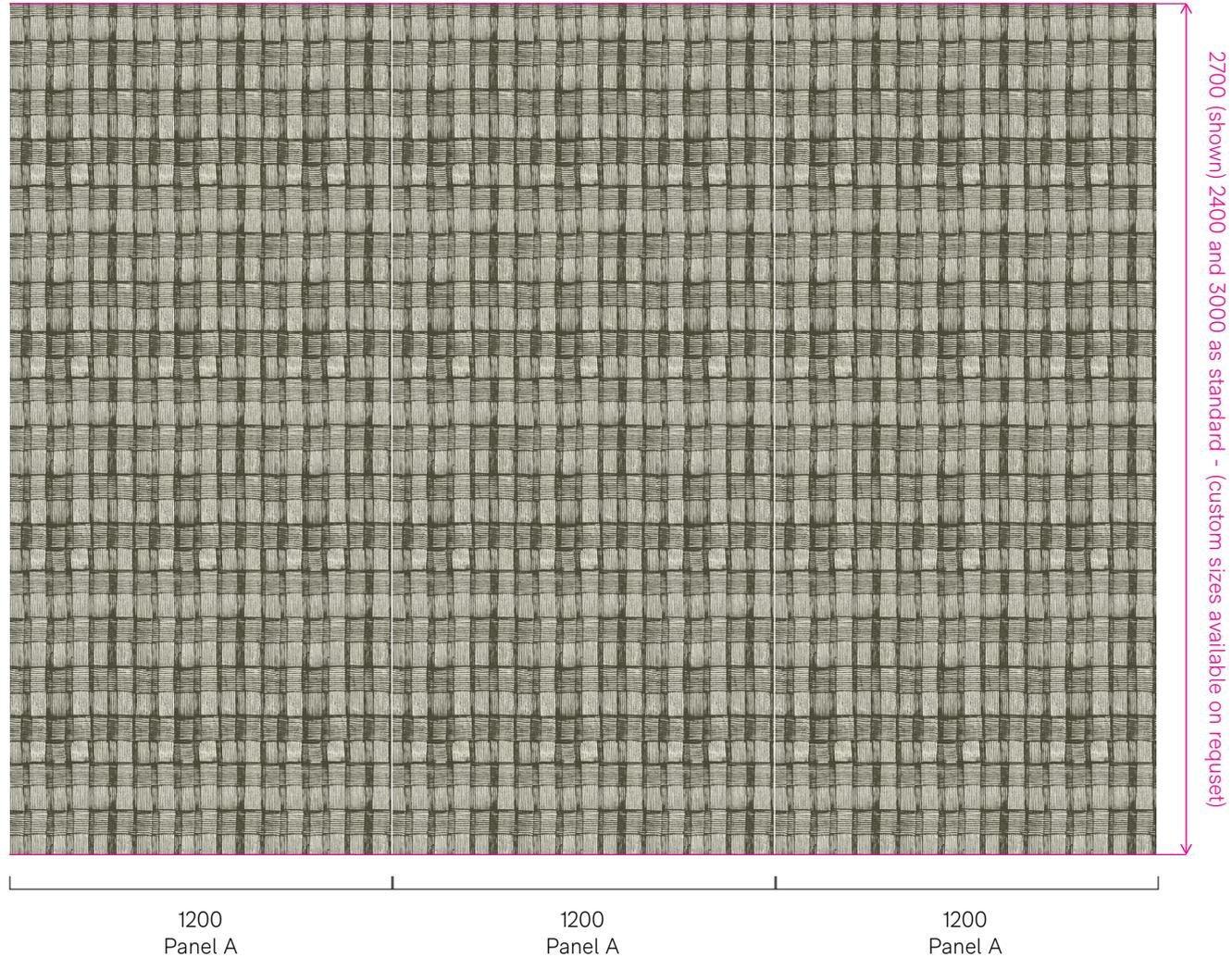
**Colours**



'Moss'



'Marine'



**Design:**

Wak Wak

by Susan Marawarr

Wak Wak features rarrk (cross-hatching) and refers to the crow totem ancestor, Djimarr. Today Djimarr exists as a submerged rock at the bottom of Kurrurldul Creek, south of Maningrida.

**A panel repeat**

**Lengths:**

2400 mm

2700 mm

3000 mm

Custom lengths available.

**Colours**



'Mudflats'



'Storm'





In everything we do

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