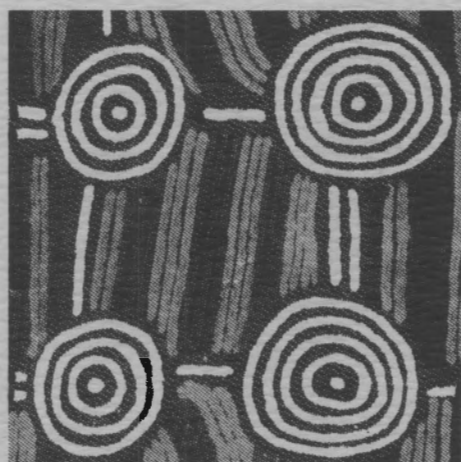


PAINTING FROM THE DESERT



CONTEMPORARY ABORIGINAL PAINTINGS

ACKNOWLEDGEMENTS

The Art Exhibitions Committee, University of Tasmania wish to thank the participating artists and extend particular thanks to Gabrielle Pizzi, Gabrielle Pizzi Gallery, Melbourne for her support and input into the project. This exhibition would not have been possible without her valuable assistance and that of Mary Scott, Tim Burns and Jonathan Holmes from the Tasmanian School of Art, University of Tasmania.

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PAINTING FROM THE DESERT

Contemporary Aboriginal Paintings

PAPUNYA

Noel Charlie Tjapanangka
Uta Uta Tjangala
Charlie Tjapangati
William Sandy
Ronnie Tjampitjinpa
Simon Tjakamarra
Freddy West Tjakamarra
Anatjari Tjampitjinpa
Mick Namamari Tjapaltjarri
Dini Campbell Tjampitjinpa
Yala Yala Gibbs Tjungurrayi

BALGO HILLS

Alan Winderoo Tjakamarra
Mick Gill Tjakamarra
Wimmitji Tjapangarti

YUENDUMU

Larry Spencer Jungurrayi
& Paddy Nelson Jupurrula
Lady, Bidy
& Mary Nungurrayi
Daisy Napanangka

UTOPIA

Emily Kame Kngwarreye

Plimsoll Gallery

Centre for the Arts, Hunter Street, Hobart
19th October - 9th November, 1990

CONTEMPORARY ABORIGINAL DESERT PAINTINGS

The Aboriginal artists from the Central Australian Desert can trace their art history back through forty thousand uninterrupted years. Aboriginal culture is the oldest living continuous culture and the contemporary art issuing from the desert is direct testimony to its strength, vitality and continuity. It is a culture which is oral rather than written and therefore communicates its law and beliefs by means of intricate song cycles and ground, body and rock designs. The symbols are abstract and the complex and elegant iconography of dot, circle, half circle and wavy lines depict the creation myths of the Aboriginal people and the forces which created order out of chaos and formed the Aboriginal world in all its spiritual and topographical forms. It is a coding system whose inner core of meaning remains sacrosanct and its transmission from generation to generation assures the perpetuity of Aboriginal culture.

The Papunya Tula art movement had its uneasy genesis in 1971 and was born out of the misery of a deeply spiritual people who had in the 1960's, been ruthlessly torn from their traditional lands and trucked into Papunya, a government settlement 260 kilometres north west of Alice Springs. Papunya is set in strikingly beautiful desert country and is flanked by two hills, one of which is known as Papunya Tula, an important Honey Ant Dreaming site shared by Aboriginal tribes in the Central Australian Desert.

Papunya was established by the Australian government in 1959 to facilitate the assimilation of desert Aborigines. The Pintupi, Warlpiri, Luritja, Aranda and Anmatjara Aranda tribes were encouraged to leave their tribal lands, sacred sites and nomadic hunter gatherer existence in exchange for an unfamiliar and hostile European way of life on a government settlement. Many of these Aborigines had not had prior contact with Europeans and the brusque interruption to their traditional ways was deeply alienating and profoundly resented by the sensitive and culturally sophisticated desert nomads. A number of them opted to remain out in the desert where they continued to resist the seductions of European food and clothing, wisely fearing possible entrapment and cultural interference.

The establishment of Papunya was a well intentioned but ill advised project. The deleterious effects on tribal Aborigines cannot be underestimated and certainly one of the major problems encountered was the suffering caused by the enforced proximity of tribes who were

traditional enemies. Prior to the establishment of Papunya they had been able to avoid contact when living a nomadic existence in the desert but in the settlement's enforced confines this became almost impossible. The five desert tribes lived in suffocatingly close conditions and were encouraged to eat European food which contained an unfamiliarly high content of white sugar and flour. For a people habituated to a healthy diet rich in bush fruits and vegetables, occasionally supplemented by lean meats such as goanna and kangaroo, the abrupt change of diet had far reaching and in some cases irreversible results.

But by far the most devastating repercussion was the separation of an intensely spiritual people from their traditional lands and sacred sites. Aboriginal people have a profound attachment to their land, believing it to be the source of their very being. They hold custodial rights to sacred sites for which they are individually responsible and they are required to regularly visit these sites to perform ceremonies to assure the perpetuity of the life giving forces of the cosmos. They have developed over the milleniums a profound understanding of the cosmology and are accordingly protective and solicitous of it. Separation from tribal lands and sacred sites causes intense spiritual and psychological distress. Social and tribal degradation was the end result of the spiritual alienation and territorial dispossession suffered by these people and it was not until 1971 that an element of hope appeared in an unexpected guise, offering the Aboriginal desert people a means of extricating themselves from the downward spiral of despair into which they were being inexorably drawn.

The Papunya art movement dates from 1971 when Geoffrey Bardon travelled from New South Wales to take up a teaching position at the isolated Papunya school. Not long after his arrival Bardon became keenly aware of ritual ground designs and the obvious key role that they play in Aboriginal ceremonial life and he was moved by their visual and ceremonial power.

Ground paintings vary considerably in dimension and structure and they have been known to measure up to a hectare in size. Their execution is complex and intensely ritualistic and is rarely witnessed by the uninitiated. The ground is first flattened by tribal elders after which a traditional blood letting is performed and then as the young initiates gather close the intricate and deeply spiritual ceremony unfolds. The earth is often moulded three dimensionally after which the

ground design is slowly executed. Natural ochres of various colours, mixed with wild desert cotton are dotted across the surface of the ground, forming a mosaic of half circles, circles, dots and wavy lines. The chanting of the accompanying song cycles reveals the innermost core of Aboriginal law to the young initiates who have at this stage been deemed sufficiently mature and responsible to receive the sacred knowledge, to guard it and to transmit it to the next generation when considered opportune. The shuffling, stomping feet of the dancers moving across the sand obliterates the ground design but as in all Aboriginal ceremonies and also in Aboriginal art the importance lies in the execution. Material permanency is not a traditional Aboriginal concept but it is through regular ritual performance that the Ancestral Spirits are invoked, so assuring cultural perpetuity.

Ground paintings depict the travels of the Tingari Ancestors who travelled the world in the mythological past. They created order out of chaos as well as rivers, stars, the moon, Ancestral Spirits, in fact the entire Aboriginal world as it is known in its metaphysical, spiritual and geographical forms. During their travels the Tingari men were accompanied by Tingari women and novices and their travels and exploits are contained in elaborate song cycles. These song cycles form an integral part of young men's initiation rituals and they are of particular importance during the latter part of post-initiation ceremonies. Aboriginal women's ground designs depict the travels and deeds of the female Ancestral Spirits as well as Bush Tucker Dreamings in their many rich and complex forms. Women's ceremonial ground paintings are executed separately but men and women occasionally join together for combined rituals.

Bardon had been a witness to the social and tribal degradation at Papunya and he attempted to encourage and culturally inspire the Aboriginal children to paint mythological events on the school walls. The project was enthusiastically embarked upon but the end result was unsatisfactory as the children had not been initiated and so were not custodians of full tribal knowledge and consequently could not depict the mythology in full detail. The men had watched the children's endeavours with immense curiosity and eventually Long Jack Phillipus Tjakamarra and Billy Stockman Tjapaltjarri were encouraged to paint a Honey Ant Dreaming design on the school wall, creating intense interest amongst the people of Papunya. The painting of the wall represented a unique opportunity to express a repressed cultural identity and to reassert tribal authority. Such was

the force of this cultural reassertion that it provoked enthusiastic requests for small boards and poster paint and approximately six hundred and twenty paintings were completed in that first historic year.

The desert Aborigines were documenting for their people and also for European Australians, their ancient and deeply religious mythology using the modern medium of acrylic paint, board and canvas. It was a bold and brilliant gesture by a partially defeated people, who, in utilising their traditional art form, awakened a dormant and unaware Australia to the rich cultural complexities of its original inhabitants.

There was some opposition to Bardon's project as at that time a "hand out" mentality prevailed amongst government officialdom, and Aboriginal people were not encouraged to earn money from private enterprise. In spite of the often intense campaign to halt the budding art movement, the artist's zeal prevailed.

An exhibition of paintings was mounted in Alice Springs in 1971 but the occasion was marred by dissension and disquiet. Elders protested that custodial rights to paintings were being flouted by a number of artists. There were accusations of "dream poaching" as artists were found guilty of painting Dreamings over which they had no authority or custodianship and were also depicting sacred mythological details that should only be accessible to initiated men. A meeting was called and it was decided to eliminate elements that were considered sacred and consequently unsuitable for the uninitiated. So today, when viewing an Aboriginal painting one is receiving a watered down or censored version of the Dreaming, the skeleton of the mythology rather than the fully fleshed story. The insistence on tribal secrecy can be interpreted as a confirmation that the culture is still intact and the continuing rigorous adherence to tribal law is the greatest safeguard for the continuing preservation of Aboriginal culture. One must respect these limits imposed by tribal elders.

The Papunya Tula art movement has strengthened and developed considerably since 1971 with an increasing number of Aborigines having joined the Co-operative since its inception. There are currently more than a hundred artists painting at Papunya and at the various settlements, outstations and camps that are scattered westwards and far out into the Gibson Desert in Western Australia. Since 1971 marked changes have occurred at Papunya. The Australian government's implementation of the Land Rights Act in 1975 has seen the restitution of traditional lands and sacred sites to their original owners. Many of the artists

who were painting at Papunya in the 1970's have long left to establish their own outstations west of Papunya, at Kintore and its environs and in several cases further west into Western Australia at Kiwirrkura and Jupiter Well. The return to their traditional lands and sacred sites has had a unifying effect on the artists, their families and communities as well as the painting movement.

Tribal knowledge is passed on from generation to generation through the mediums of song cycles and ritual ceremony but the art movement has also contributed to the further dissemination of knowledge and cultural beliefs. Children are witnessing parents and relatives painting their Dreamings on canvas and are thus learning aspects of tribal law from yet another source. This has had a consolidating effect on tribal solidarity at a time when young Aborigines are questioning cultural and parental authority.

Ronnie Tjampitjinpa began to paint in the early years of the Papunya art movement and he has gradually developed into a powerful Pintupi artist in the classic mould. His dotting technique is rich and sensuous and unlike the majority of desert artists he closely joins the dots and the consequent ebullient buildup of paint creates a feeling of pulsating spiritual vigour. The selection of colours chosen to depict the Tingari Cycle, which is the subject matter of the bulk of Ronnie Tjampitjinpa's paintings is strikingly bold and hard edged giving an added strength to the usually one dimensional and flat perspective of Pintupi paintings. His paintings have a heroic quality which recall the powerful works of Pintupi elder Uta Uta Tjangala.

Warlpiri artist Pansy Napangati is remarkable for her use of colour and the striking vitality and diversity of her paintings. Blues, greens and pinks jostle intriguingly, creating a nervous energy which excites the eye. She is an artist who constantly surprises and experiments, her close contact with European Australia freeing her to search for new rhythms and frontiers within the confines of Aboriginal traditions. Charles Green, reviewing Pansy Napangati's 1989 solo exhibition at Gallery Gabrielle Pizzi writes in *Artforum* "the use of personal symbolism, such as the field of flowers, indicates the increasing importance of invention in Napangati's art, as well as an awareness of the role she is now playing"

Art critics in Australia have generally been reluctant to come to terms with an art movement which has not emerged through the usual schools of contemporary art. During the 1970's art from Papunya wallowed in a limbo, neither fully accepted by Australian art museums nor

anthropological institutions. Significantly, thoughtful art criticism has appeared in journals in the United States of America. Robert Hughes in *Time* magazine wrote of "the striking beauty and formal intensity of the work" whereas art critic Kay Larsen writing for *New York* magazine maintains that "at its best it is as powerful as any abstract painting I can think of . . ."

In the 1980's Australian State Museums and Galleries adopted an aggressive curatorial policy and Canberra's Australian National Gallery and Adelaide's Museum of South Australia today have arguably the most comprehensive collections of Aboriginal art in Australia. The mounting of major exhibitions by State institutions has played an important role in the acceptance and recognition of this new yet ancient art form.

International recognition has manifested itself in recent acquisitions by Museums in the United States of America. The Brooklyn Museum acquired a painting by Yala Yala Gibbs Tjungurrayi in 1988, the Art Institute of Chicago purchased a painting by Joseph Jurra Tjapaltjarri in 1989 and the Metropolitan Museum of Art in New York City acquired a major work by Anatjari Tjakamarra in the same year. The 1988 *Dreamings* exhibition at the Asia Society Galleries in New York City played a major role in alerting the American public to the visual beauty and spiritual complexities of Aboriginal art. The American experience also communicated to a largely unaware Australian public the message that their country's indigenous culture was of considerable interest to a sophisticated Northern American audience.

The cultural power, commitment and artistic talent of the major Papunya artists has been clearly defined since the birth of the art movement in 1971. Several, like the incomparable tribal elders Mick Namarari and Uta Uta Tjangala were amongst the original group in 1971 and they have continued to paint powerful Pintupi paintings depicting the travels and deeds of the extraordinary Tingari Ancestral Spirits. Others, like Dini Campbell Tjampitjinpa and Noel Charlie Tjapanangka have found artistic maturity and recognition relatively recently. There is a clearly distinguishable Papunya school of art and within that school exists well defined stylistic differences. This became apparent as early as 1971 and one has only to contemplate the austere paintings of Mick Namamari Tjapaltjarri alongside the richly hued, intricate and compelling works by Dini Campbell Tjampitjinpa to be made vividly aware that the dot and circle depicts Aboriginal law in an impressively rich variety of modes.

Papunya art stands alone, having no direct link to any other art movement or school. Its similarity to Op Art or Minimalism is intriguing but purely coincidental. Aboriginal art is being increasingly viewed in the context of contemporary abstract art and indeed on that level is proving to be highly competitive. It is an art movement which truly belongs to the 20th Century, but, to appreciate the full richness of this extraordinary art which is so contemporary in aspect but so essentially Aboriginal in inspiration, it is imperative that it be viewed, judged and enjoyed not only on the basis of its artistic merit but also on its cultural content. An Aboriginal artist judges the ultimate success of a painting not only on its colour, composition, balance and form but more importantly on the degree to which full mythological detail has been adhered to in the execution of the work. Contemporary Aboriginal desert art and in particular the paintings by the great Pintupi elders springs from the oldest continuous culture whose very essence is one of deep religious commitment and obligation. The Pintupi are renowned for their strict adherence to and practice of religious law and it is this intrinsic spirituality which gives the work of artists such as Ronnie Tjampitjinpa, Mick Namamari Tjapaltjarri, Anatjari Tjampitjinpa and Simon Tjakamarra their philosophical purity, power and eternal truth.

Papunya was and continues to be the source of stimulation and inspiration for Aboriginal artists and their communities throughout Australia. One such community is Yuendumu, a primarily Warlpiri settlement three hundred kilometres north west of Alice Springs. Yuendumu was established in 1946 but it was not until 1983 that the Warlpiri women began painting on small artefacts and canvas boards using stark reds, yellows, blacks and whites which were in direct contrast to the more sober ochre colours preferred by Pintupi painters. In 1984 five Warlpiri elders were commissioned by the Yuendumu Community School to paint their Dreamings on the thirty six school doors. The artists who took part in this project were Larry Spencer Jungurrayi, Paddy Nelson Jupurrula, Paddy Stewart Japaljarri, Paddy Sims Japaljarri and Roy Curtis Jupurrula. It was an outstandingly successful cultural gesture by the Warlpiri elders which was calculated to offset the effects of the European education that their children were receiving at the Yuendumu school.

The works on canvas executed in the period from 1984 to 1987 were powerful, heroic paintings which were characterised by wild swirls of energy charged colour and splotchy dots giving the

paintings a feeling of unselfconscious commitment and vigour. These paintings possess a sense of volcanic creativity which is in direct contrast to the works being produced today in which a refinement and discipline of the dotting technique increasingly appears. Women artists have continued to play a major role at Yuendumu and they are responsible for more than fifty percent of the art currently issuing from the community.

Larry Spencer Jungurrayi and Paddy Nelson Jupurrula's splendid painting *Yarla or Bush Potato Dreaming*, painted in 1986, invokes the power of desert Aborigines and their attachment to their land. The two artists have masterfully depicted the country of the Yarla plant, Yumurrpa and the path of the Yarla Dreaming. In the top mid-section of the painting the artists have depicted in a splendidly evocative manner the roots of the Yarla and the direction in which the Yarla Dreaming travelled. The circles in the mid-lower section of the painting indicate the Yarla plant and significant ceremonial sites are also shown.

Another desert community which has developed an impressive school of art is Balgo Hills which is situated on the edge of the Great Sandy Desert in Western Australia, approximately eight hundred and sixty kilometres north west of Alice Springs. Balgo was established in 1930 by the Catholic Pallottine Fathers to act as a buffer between the pastoralists to the north and the desert tribes from the southern and south eastern Desert. The people living at Balgo and its environs are mainly of the Kukatja, Pintupi, Walmadjeri and Warlpiri tribes who were attracted to the settlement by the abundance of water and the availability of resources.

Inspired by the success of the artists at Papunya, a number of people began transferring mythological Dreaming events to hardboard in the mid-1970's. The St John's Adult Education Centre was established in 1981 which gave further encouragement to the burgeoning painting movement. The Balgo Hills artists paint in a style which is purely theirs and which is as individual and distinguishable as the art from Papunya is distinct from that of Utopia. Paintings from Balgo can be divided into two categories, those works by the tribal elders whose paintings are closely involved with ritual law and its transmission and the innovative works which are painted by young artists who have been exposed to and influenced by European culture.

One of the major artists is Wimmitji Tjapangarti, a Kukatja elder who brilliantly transposes his immense store of tribal knowledge to

canvas in an explosion of colour and form. The shimmering luminosity of colours selected, together with a mysterious and timeless quality which Wimmitji imparts to his works, does much to convey the spirituality of Aboriginal culture. Together with Pintupi elder Uta Uta Tjangala, Wimmitji represents the last of the great desert men who possess an immense store of tribal knowledge. Donkey Man Lee Tjupurrula, Mick Gill Tjakamarra, Alan Winderoo Tjakamarra and John Mosquito Tjapangati are other Balgo elders whose paintings pulsate with religious law and authority.

The Alywarre and Anmatyerre people of Utopia commenced painting relatively recently. Utopia is an Aboriginal settlement two hundred and forty kilometres north east of Alice Springs. The Alywarre and Anmatyerre women from Utopia embarked on a prolific batik producing program in 1977 and in 1988 were introduced to acrylic paint and canvas. The majority of the women retained the highly decorative style of the batik period, but one artist, Emily Kngwarreye, has significantly developed an initially individual abstract style to a level where she is now one of the most sought after and respected Aboriginal artists.

Emily Kngwarreye was born in approximately 1910 at a soakage called Alalgura on Utopia Station, two hundred and forty kilometres north east of Alice Springs. Alalgura is water source country and it provides the inspiration for Emily's paintings. The country is rich and well watered and there is an abundance of grass, wild tomatoes, bush plums, wild yam plants, their flowers and seeds, as well as varied animal life. This bush food and its associated mythology form the subject matter for Emily's paintings.

Two of the most striking elements of Emily Kngwarreye's paintings are the blazing power of her imagery and her total lack of artistic conformity. Individuality, resolve and sheer force of personality are the hallmarks of her work which command our attention and ultimately our respect. We are truly fortunate to be witness to her knowledge, generosity and unique talent.

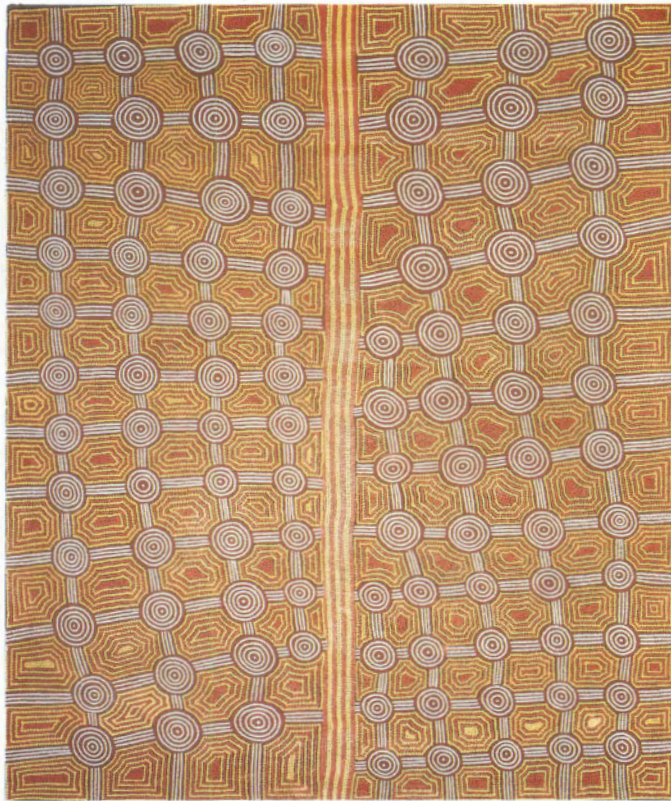
Gabrielle Pizzi
October 1990.



Emily Kame Kngwarreye *Alalgura or Emu Country*



William Sandy *Puya or Green Bean Dreaming at Amata*



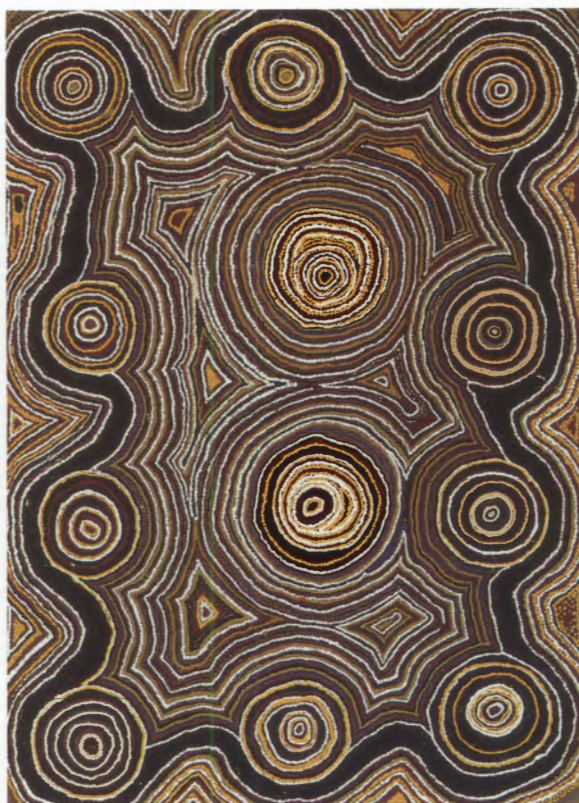
Simon Tjakamarra *Tingari Cycle Dreaming at Karrkurrintinytia*



Freddy West Tjakamarra *Two Snake Dreaming at Karrilwarra*



Alan Winderoo Tjakamarra *Water Dreaming at Kurra*



Mick Gill Tjakamarra *Water Dreaming in the Artist's Country*



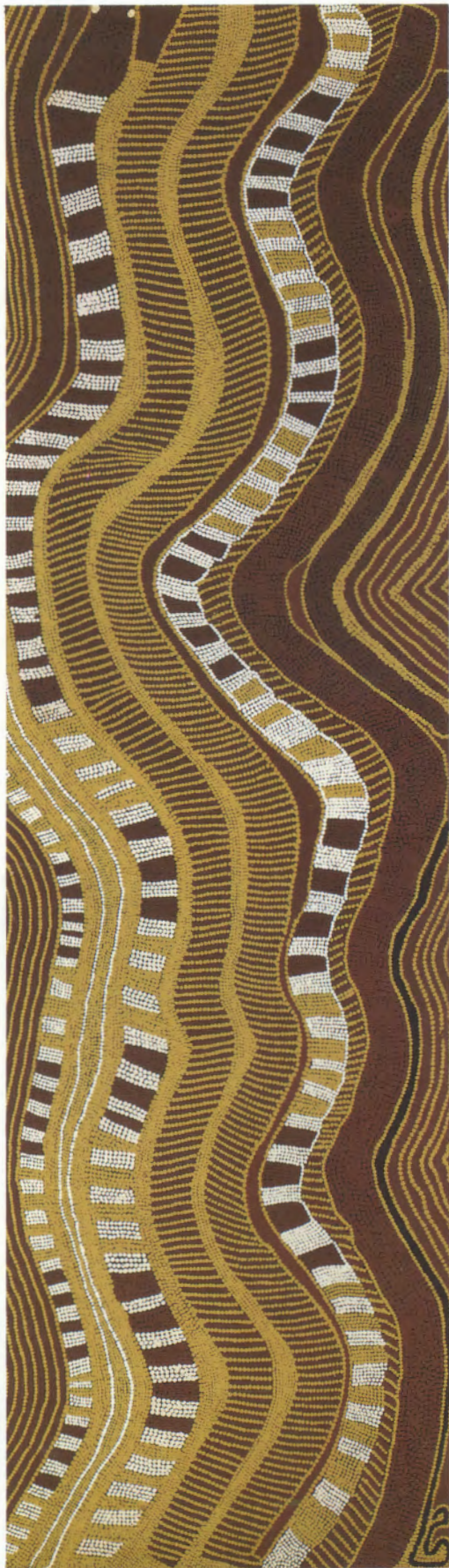
Mick Namamari Tjapaltjarri *Kangaroo, Wallaby and Bird Dreaming at Manpinya*



Charlie Tjapangati *Snake Dreaming at Umpalnga*



Ronnie Tjampitjinpa *Tingari Men at Pintjun*



Anatjari Tjampitjinpa *Tingari Ceremonies at the site of Tjikarnga*



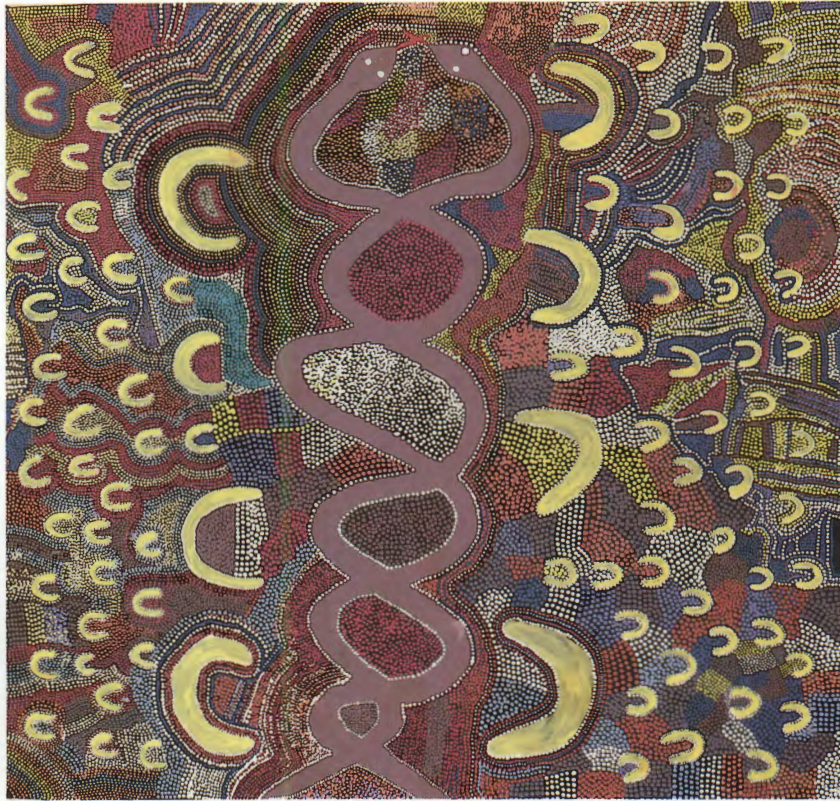
Uta Uta Tjangala *Two Snake Dreaming at Lampintja*



Larry Spencer Jungurrayi and Paddy Nelson Jupurrula *Bush Potato Dreaming*



Wimmitji Tjapangarti *Artist's Father's Country at Nyilla*



Daisy Napanangka *Rainbow Dreaming from Pikilyi*



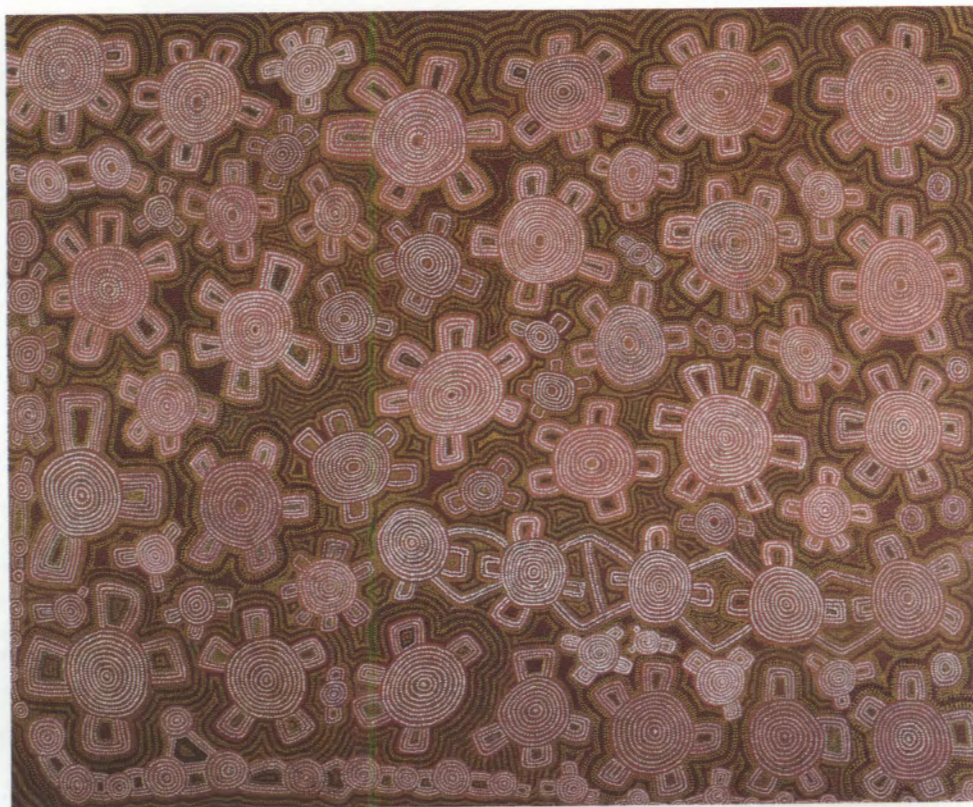
Lady, Bidy and Mary Nungurrayi *Lizard Dreaming*



Noel Charlie Tjapanangka *Morning Star Dreaming*



Dini Campbell Tjampitjinpa *Tingari site of Tjintapa*



Yala Yala Gibbs Tjungurrayi *Tingari Dreaming at Marra-pintinya*

ALAN WINDEROO TJAKAMARRA

Alan Winderoo Tjakamarra is a Kukatja tribesman who was born in ca. 1918 at Balgo Hills in Western Australia.

Selected Group Exhibitions

- 1988 Gallery Gabrielle Pizzi, Melbourne
- 1989 Gallery Gabrielle Pizzi, Melbourne
- 1989 National Gallery of Victoria, Melbourne, *Mythscales: Aboriginal Art of the Desert*

Collections

National Gallery of Victoria, Melbourne

Selected Bibliography

Ryan J

Mythscales: Aboriginal Art of the Desert, exhibition catalogue, National Gallery of Victoria, Melbourne, 1989

LARRY SPENCER JUNGURRAYI

Larry Spencer Jungurrayi is a Warlpiri tribesman who was born at Yarripilangu, south of Yuendumu, ca. 1919. He commenced painting in 1985.

Selected Group Exhibitions

- 1985 Hogarth Galleries, Sydney
- 1987 Gallery Gabrielle Pizzi, Melbourne
- 1988 Asia Society Galleries, New York City, USA, *Dreamings: The Art of Aboriginal Australia*
- 1988 National Gallery of Victoria Melbourne, *Images of Religion in Australian Art*

Collections

Australian National Gallery, Canberra

Selected Bibliography

Crumlin R

Images of Religion in Australian Art, Bay Books, Sydney, 1988

Sutton P

Dreamings: The Art of Aboriginal Australia exhibition catalogue, Viking, N.Y., 1988

PADDY NELSON JUPURRULA

Paddy Nelson Jupurrula was born ca. 1925 at Yumurrpa to Warrikinpiri, south west of Yuendumu. He commenced painting in the contemporary medium of acrylic paint and canvas in 1985.

Selected Group Exhibitions

- 1985 Hogarth Galleries, Sydney
- 1986 Victorian Artists Society Galleries, Melbourne
- 1987 Gallery Gabrielle Pizzi, Melbourne
- 1988 Gallery Gabrielle Pizzi, Melbourne
- 1988 Asia Society Galleries, New York City, USA, *Dreamings, The Art of Aboriginal Australia*
- 1988 National Gallery of Victoria, Melbourne, *Images of Religion in Australian Art*

Collections

Museum of South Australia, Adelaide

Selected Bibliography

Crumlin R

Images of Religion in Australian Art, Bay Books, Sydney, 1988

Sutton P

Dreamings: The Art of Aboriginal Australia exhibition catalogue, Viking, N. Y., 1988

EMILY KNGWARREYE

Emily Kngwarreye was born ca. 1910 at a soakage named Alalgura on Utopia Station, 240 kilometres north east of Alice Springs.

Selected Solo Exhibitions

- 1990 Gallery Gabrielle Pizzi, Melbourne
- 1990 Coventry Gallery, Sydney

Selected Group Exhibitions

- 1989 S H Ervin Gallery, Sydney
- 1989 Gallery Gabrielle Pizzi, Melbourne
- 1989 Coventry Gallery, Sydney
- 1990 Art Gallery of New South Wales, Sydney, *Abstraction*

Collections

Australian National Gallery, Canberra
National Gallery of Victoria, Melbourne
Araluen Arts Centre, Alice Springs

(Emily Kngwarreye contd)

Selected Bibliography

Lynn V

Abstraction, exhibition catalogue, Art Gallery of New South Wales, Sydney, 1990

DAISY NAPANANGKA

Daisy Napanangka is a Warlpiri tribeswoman who was born at Pikili (Vaughan Springs) in ca. 1935. She currently lives and paints at Yuendumu.

Selected Group Exhibitions

- 1986 Victorian Artists Society Galleries, Melbourne
- 1987 Gallery Gabrielle Pizzi, Melbourne

Collections

South Australian Museum, Adelaide

BIDDY NUNGARRAYI

Biddy Nungarrayi is a Warlpiri tribeswoman born in ca. 1932. She lives and paints at Yuendumu.

Selected Group Exhibitions

- 1986 Victorian Artists Society Galleries, Melbourne
- 1987 Gallery Gabrielle Pizzi, Melbourne
- 1988 Asia Society Galleries, New York City, USA., *Dreamings: The Art of Aboriginal Australia*

Collections

South Australian Museum, Adelaide

Selected Bibliography

Sutton P

Dreamings: The Art of Aboriginal Australia exhibition catalogue, Viking, N.Y., 1988

LADY NUNGARRAYI

Lady Nungarrayi is a Warlpiri tribeswoman who was born in ca. 1933 at Jila Chilla Well, north west of Yuendumu.

Selected Group Exhibitions

- 1986 Victorian Artists Society Galleries, Melbourne

- 1987 Gallery Gabrielle Pizzi, Melbourne
- 1988 Asia Society Galleries, New York City, USA, *Dreamings The Art of Aboriginal Australia*

Collections

South Australian Museum, Adelaide

Selected Bibliography

Sutton P

Dreamings: The Art of Aboriginal Australia exhibition catalogue, Viking, N.Y., 1988

MARY NUNGARRAYI

Mary Nungarrayi is a Warlpiri tribeswoman born in ca. 1942 at Yarrunkanyi, Mt. Hardy, west of Yuendumu.

Selected Group Exhibitions

- 1986 Victorian Artists Society Galleries, Melbourne
- 1987 Gallery Gabrielle Pizzi, Melbourne
- 1988 Asia Society Galleries, New York City, USA, *Dreamings: The Art of Aboriginal Australia*

Collections

South Australian Museum, Adelaide

Selected Bibliography

Sutton P

Dreamings: The Art of Aboriginal Australia exhibition catalogue, Viking, N.Y., 1988

WILLIAM SANDY

William Sandy was born at Kampi in northern South Australia in 1944. His parents are both Pitjantjatjara and William grew up at the Mission at Ernabella near the Musgrave Ranges.

William moved to Papunya in 1973 and he began to paint in 1978. He was awarded the Northern Territory Art Award in 1985.

Selected Solo Exhibitions:

- 1990 Gallery Gabrielle Pizzi, Melbourne

Selected Group Exhibitions:

- 1983 Mori Gallery, Sydney
- 1983 Roar Studios, Melbourne
- 1986 Roar Studios, Melbourne

(William Sandy contd)

- 1989 John Weber Gallery, New York City, USA
1989 Centro Cultural Arte Contemporaneo, Mexico City, Mexico

Collections

The Alice Springs Art Foundation, Alice Springs
Flinders University Art Museum, Adelaide
Broken Hill City Art Gallery, Broken Hill

Art Awards:

Northern Territory Art Award, 1985

Selected Bibliography:

Amadio N and Kimber R

Wildbird Dreaming Aboriginal Art from the Central Deserts of Australia, Greenhouse Publications, Melbourne, 1988

Isaacs J

Australian Aboriginal Paintings, Weldon Publishing, Sydney, 1989

**FREDDY WEST
TJAKAMARRA**

Freddy West Tjakamarra is a Pintupi tribesman who was born in the Central Australian Desert area ca. 1940.

He began painting during the early days of the Papunya Tula art movement and he has exhibited consistently in galleries in Australia since the early 1970's.

Selected Group Exhibitions

- 1983 Roar Studios, Melbourne
1985 National Gallery of Victoria, Melbourne, *The Face of the Centre Papunya Tula Paintings 1971-1984*
1986 Roar Studios, Melbourne
1987 Gallery Gabrielle Pizzi, Melbourne
1988 Gallery Gabrielle Pizzi, Melbourne
1989 Gallery Gabrielle Pizzi, Melbourne

Selected Bibliography

Brody A

The Face of the Centre Papunya Tula Paintings 1971-1984, exhibition catalogue, National Gallery of Victoria, Melbourne, 1985

MICK GILL TJAKAMARRA

Mick Gill Tjakamarra is a Kukatja tribesman who was born in ca. 1910. As one

of the elders at Balgo Hills, Western Australia, he is responsible for the transmission of knowledge to young men. His authoritative paintings reflect this knowledge and his sense of tribal responsibility.

Selected Group Exhibitions

- 1987 Art Gallery of Western Australia, Perth *Art From the Great Sandy Desert*
1988 Gallery Gabrielle Pizzi, Melbourne
1989 National Gallery of Victoria, Melbourne, *Mythscales: Aboriginal Art of the Desert*
1989 Gallery Gabrielle Pizzi, Melbourne

Collections

Art Gallery of Western Australia, Perth
National Gallery of Victoria, Melbourne

Selected Bibliography

O'Ferrall M

Art From the Great Sandy Desert, exhibition catalogue, Art Gallery of Western Australia, Perth, 1987

Ryan J

Mythscales: Aboriginal Art of the Desert, exhibition catalogue, National Gallery of Victoria, Melbourne, 1989

SIMON TJAKAMARRA

Simon Tjakamarra is a younger brother of Anatjari Tjakamarra and was born in the Pollock Hills region ca. 1950. Simon lived at Papunya and the nearby outstations for a number of years, but it was not until he was living at Yayayi Outstation, to the west of Papunya, in the late 1970's that he commenced painting for Papunya Tula. Yayayi was then the home of a number of the Pintupi artists and Simon became interested in painting while watching the older men at work.

Simon Tjakamarra died in 1990.

Selected Group Exhibitions

- 1983 Roar Studios, Melbourne
1986 Roar Studios, Melbourne
1987 Gallery Gabrielle Pizzi, Melbourne
1989 John Weber Gallery, New York City, USA
1989 Centro Cultural Arte Contemporaneo, Mexico City, Mexico
1990 Gallery Gabrielle Pizzi at Palazzo Bianchi Michiel, Venice, Italy,

Collections

Benalla Regional Art Gallery, Benalla
Art Gallery of Western Australia, Perth

(Simon Tjakamarra contd)

Selected Bibliography

Amadio N and Kimber R

Wildbird Dreaming Aboriginal Art from the Central Deserts of Australia, Greenhouse Publications, Melbourne, 1988

Isaacs J

Australian Aboriginal Paintings, Weldon Publishing, Sydney, 1989

ANATJARI TJAMPITJINPA

Pintupi artist Anatjari Tjampitjinpa was born in ca. 1929 in country south of Jupiter Well in Western Australia. He currently lives and paints at Kiwirrkura.

Selected Group Exhibitions

- 1983 Roar Studios, Melbourne
- 1985 National Gallery of Victoria, Melbourne, *The Face of the Centre Papunya Tula Paintings 1971-1984*
- 1985 Victorian Artists' Society Galleries, Melbourne
- 1986 Roar Studios, Melbourne
- 1987 Gallery Gabrielle Pizzi, Melbourne
- 1988 Asia Society Galleries, New York City, USA, *Dreamings: The Art of Aboriginal Australia*
- 1988 National Gallery of Victoria, Melbourne, *Images of Religion in Australian Art*
- 1989 Gallery Gabrielle Pizzi, Melbourne

Collections

Asia and Pacific Museum, Pasadena, California, USA.
Australian Museum, Sydney
Araluen Arts Centre, Alice Springs

Selected Bibliography

Bardon G

Aboriginal Art of the Western Desert, Rigby, Adelaide

Brody A

The Face of the Centre Papunya Tula Paintings 1971-1984, exhibition catalogue, National Gallery of Victoria, Melbourne 1985

Amadio N and Kimber R

Wildbird Dreaming Aboriginal Art from the Central Deserts of Australia, Greenhouse Publications, Melbourne, 1988

Crumlin R

Images of Religion in Australian Art, Bay Books, Sydney, 1988

DINI CAMPBELL TJAMPITJINPA

Dini Campbell Tjampitjinpa was born ca. 1945 west of Jupiter Well in Western Australia. His family at that time were living in the desert as hunter gatherers. Dini Campbell began painting for Papunya Tula in 1982.

Selected Group Exhibitions

- 1987 Gallery Gabrielle Pizzi, Melbourne
- 1988 Gallery Gabrielle Pizzi, Melbourne
- 1989 John Weber Gallery, New York City, USA
- 1989 National Gallery of Victoria, Melbourne, *Mythscales: Aboriginal Art of the Desert*
- 1989 Gallery Gabrielle Pizzi, Melbourne
- 1989 Centro Cultural Arte Contemporaneo, Mexico City, Mexico
- 1990 Gallery Gabrielle Pizzi at Palazzo Bianchi Michiel, Venice, Italy

Collections

Australian National Gallery, Canberra
Art Gallery of Western Australia, Perth
National Gallery of Victoria, Melbourne

Selected Bibliography

Ryan J

Mythscales: Aboriginal Art of the Desert, exhibition catalogue, National Gallery Victoria, Melbourne, 1989

RONNIE TJAMPITJINPA

Pintupi artist Ronnie Tjampitjinpa was born in the early 1940's in the desert in Western Australia approximately one hundred kilometres west of the Kintore Ranges. As a child he lived and travelled with his family in the traditional nomadic lifestyle in these desert regions as well as in the Lake Mackay area.

He was initiated into the Aboriginal law at the site of Yumari near his birth place and moved to Haasts Bluff as a young man in 1956. He now lives and paints at the Aboriginal settlement of Kintore at the foot of the Kintore Ranges in the Northern Territory.

Ronnie commenced painting in the early years of the Papunya art movement and he was awarded the Alice Springs Art Prize in 1988. The work of Ronnie Tjampitjinpa is remarkable for its vigour and profound

(Ronnie Tjampitjinpa contd)

spirituality. He works primarily with the concentric circles of the classic Pintupi iconography and maintains power and an energetic rhythm throughout his work.

Selected Solo Exhibitions

1989 Gallery Gabrielle Pizzi, Melbourne

Selected Group Exhibitions

1982 Mori Gallery, Sydney
1986 Roar Studios, Melbourne
1987 Gallery Gabrielle Pizzi, Melbourne
1990 Gallery Gabrielle Pizzi at Palazzo Bianchi Michiel, Venice, Italy,

Collections

Australian National Gallery, Canberra
Araluen Arts Centre, Alice Springs

UTA UTA TJANGALA

Uta Uta Tjangala was born at Yumari, south of Lake MacKay in the Central Australian Desert ca. 1920. He is a Pintupi tribesman and currently lives and paints at the Aboriginal settlement of Kintore at the foot of the Kintore Ranges.

Selected Group Exhibitions:

1983 Sao Paulo Biennale, Sao Paulo, Brazil
1985 National Gallery of Victoria, Melbourne, Australia, *The Face of the Centre Papunya Tula Paintings* 1971-1984
1987 Gallery Gabrielle Pizzi, Melbourne
1988 Asia Society Galleries, New York City, USA, *Dreamings: The Art of Aboriginal Australia*
1989 John Weber Gallery, New York City, USA
1990 Gallery Gabrielle Pizzi at Palazzo Bianchi Michiel, Venice, Italy

Collections

Art Gallery of Queensland, Brisbane
Art Gallery of South Australia, Adelaide
National Gallery of Victoria, Melbourne
Australian Museum, Sydney
The High Court, Canberra

Art Awards

National Aboriginal Art Award, 1985

Selected Bibliography

Bardon G

Aboriginal Art of the Western Desert, Rigby Adelaide 1979

Brody A

The Face of the Centre Papunya Tula Paintings 1971-1984, exhibition catalogue, National Gallery of Victoria, Melbourne, 1985

Amadio N and Kimber R

Wildbird Dreaming: Aboriginal Art from the Central Deserts of Australia, Greenhouse Publications, Melbourne

Sutton P

Dreamings: The Art of Aboriginal Australia, Penguin Books, Melbourne, 1988

Isaacs J

Australian Aboriginal Paintings, Weldon Publishing, Sydney, 1989

MICK NAMARARI TJAPALTJARRI

Mick Namarari Tjapaltjarri was born ca. 1930. With the granting of traditional lands to the Aboriginal people by the Australian Government, Mick Namarari, like many others of his tribe, moved back to his traditional lands at Kintore, an Aboriginal outstation at the foot of the Kintore Ranges which lies 280 kilometres west of Papunya.

Mick Namarari commenced painting in 1971 and since then has exhibited both within Australia and internationally.

Selected Group Exhibitions

1983 Sao Paulo Biennale, Sao Paulo, Brazil
1983 Mori Gallery, Sydney
1985 RMIT, Melbourne, *Dot and Circle: A Retrospective Survey of the Aboriginal Acrylic Paintings of Central Australia*
1986 Roar Studios, Melbourne
1987 Gallery Gabrielle Pizzi, Melbourne
1988 Asia Society Galleries New York City, USA, *Dreamings The Art of Aboriginal Australia*
1989 John Weber Gallery, New York City, USA
1989 National Gallery of Victoria, Melbourne, *Mythscales: Aboriginal Art of the Desert*
1989 Gallery Gabrielle Pizzi, Melbourne
1989 Centro Cultural Arte Contemporaneo, Mexico City, Mexico
1990 Gallery Gabrielle Pizzi at Palazzo Bianchi Michiel, Venice, Italy

(Mick Namarari Tjapaltjarri contd)

Collections:

Art Gallery of South Australia, Adelaide
Museum of South Australia, Adelaide
National Gallery of Victoria, Melbourne
Art Gallery and Museum of the Northern Territory, Darwin
Flinders University Art Museum, Adelaide

Selected Bibliography

Bardon G

Aboriginal Art of the Western Desert, Rigby, Adelaide

Maughan J and Zimmer J (eds)

Dot and Circle: A Retrospective Survey of the Aboriginal Acrylic Paintings of Central Australia, exhibition catalogue, RMIT, Melbourne, 1986

Amadio N and Kimber R

Wildbird Dreaming Aboriginal Art from the Central Deserts of Australia, Greenhouse Publications, Melbourne, 1988

Sutton P

Dreamings: The Art of Aboriginal Australia Penguin, Melbourne, 1988

Ryan J

Mythscape: Aboriginal Art of the Desert, exhibition catalogue, National Gallery of Victoria, Melbourne, 1989

**NOEL CHARLIE
TJAPANANGKA**

Noel Charlie Tjapanangka is a Pintupi tribesman who was born in ca. 1965 in country west of Kirwirrkura, 500 kilometres west of Alice Springs. He began painting in 1980 and he exhibits regularly throughout Australia.

Noel Charlie is one of a group of younger artists whose work represents striking individualism with less tribal restrictions placed upon it.

Selected Group Exhibitions

- 1987 Art Gallery of Western Australia, Perth, *Art from the Great Sandy Desert*
1989 Gallery Gabrielle Pizzi, Melbourne

Collections

Art Gallery of Western Australia, Perth

Selected Bibliography

O'Ferrall M

Art From the Great Sandy Desert, exhibition catalogue, Art Gallery of Western Australia, Perth, 1987

WIMMITJI TJAPANGARTI

Wimmitji Tjapangarti is a Kukatja tribesman who was born in ca. 1925 and has been living in and around Balgo Hills, Western Australia, for some thirty years.

Selected Solo Exhibitions

- 1990 Gallery Gabrielle Pizzi, Melbourne

Selected Group Exhibitions

- 1988 Gallery Gabrielle Pizzi, Melbourne
1989 Gallery Gabrielle Pizzi, Melbourne
1989 National Gallery of Victoria, Melbourne, *Mythscape: Aboriginal Art of the Desert*

Collections

Australian National Gallery, Canberra
National Gallery of Victoria, Melbourne

Selected Bibliography

Ryan J

Mythscape: Aboriginal Art of the Desert, exhibition catalogue, National Gallery of Victoria, Melbourne, 1989

CHARLIE TJAPANGATI

Charlie Tjapangati is a Pintupi tribesman who was born at Palinpalintjanya, north west of Jupiter Well, ca. 1949.

His family lived in this desert region in the traditional nomadic lifestyle until going to the Papunya community in 1964 with the Government patrol officer. He had already passed through the traditional initiation ceremonies before their emergence from the desert. Charlie Tjapangati commenced painting in 1987. He has exhibited in major exhibitions both within Australia and overseas.

Selected Group Exhibitions

- 1983 Mori Gallery, Sydney
1983 Roar Studios, Melbourne
1986 Roar Studios, Melbourne
1987 Gallery Gabrielle Pizzi, Melbourne
1989 Gallery Gabrielle Pizzi, Melbourne

Selected Bibliography:

Amadio N and Kimber R

Wildbird Dreaming Aboriginal Art from the Central Deserts of Australia, Greenhouse Publications, Melbourne, 1988

YALA YALA GIBBS TJUNGURRAYI

Yala Yala Gibbs Tjungurrayi is a Pintupi tribesman who was born in the Central Australian Desert in ca.1928. He lived a hunter gatherer lifestyle until coming into the Government settlement of Papunya in the mid 1960's.

He commenced painting when the art movement had its genesis in 1971 and he has exhibited regularly in Australia as well as internationally.

Selected Group Exhibitions

- 1983 Mori Gallery, Sydney
- 1983 Roar Studios, Melbourne
- 1986 Roar Studios, Melbourne
- 1987 Gallery Gabrielle Pizzi, Melbourne
- 1988 National Gallery of Victoria,
Melbourne, *Images of Religion in
Australian Art*
- 1989 Gallery Gabrielle Pizzi, Melbourne

Collections:

Australian Museum, Sydney
Brooklyn Museum, New York, USA
National Gallery of Victoria, Melbourne

Selected Bibliography

Bardon G

Aboriginal Art of the Western Desert, Rigby,
Adelaide, 1979

Isaacs J

Australian Aboriginal Paintings, Weldon
Publishing, Sydney, 1989

Crumlin R

Images of Religion in Australian Art, Bay
Books, Sydney 1988.

LIST OF WORKS

All works are acrylic on canvas

Dimensions: height precedes width

PAPUNYA

Noel Charlie Tjapanangka

Morning Star Dreaming

1989; 172 x 119cm

Uta Uta Tjangala

Two Snake Dreaming at Lampintja

1987; 182.5 x 61cm

Charlie Tjapangati

Snake Dreaming at Umpalnga

1988; 83 x 122cm

William Sandy

Puya or Green Bean Dreaming at Amata

1990; 183 x 183cm

Ronnie Tjampitjinpa

Tingari Men at Pintjun

1989; 152 x 180cm

Simon Tjakamarra

Tingari Cycle Dreaming at Karrkurrintintytia

1986; 153 x 183cm

Freddy West Tjakamarra

Two Snake Dreaming at Karrilwarra

1988; 122 x 183cm

Anatjari Tjampitjinpa

Tingari Ceremonies at the site of Tjikarnga

1982; 164 x 46cm

Snake Dreaming at Mingawarli

1987; 165 x 49cm

Mick Namamari Tjapaltjarri

Kangaroo, Wallaby and Bird Dreaming at Manpinya

1989; 183 x 152cm

Dini Campbell Tjampitjinpa

Tingari site of Tjintapa

1989; 183 x 152cm

Yala Yala Gibbs Tjungurrayi

Tingari Dreaming at Marra-pintinya

1982; 153 x 186cm

BALGO HILLS

Alan Winderoo Tjakamarra

Water Dreaming at Kurra

1989; 180 x 120cm

Water Dreaming at Mukuparta

1989; 120 x 85cm

Mick Gill Tjakamarra

Water Dreaming in the Artist's Country

1989; 120 X 85cm

Wimmitji Tjapangarti

Artist's Father's Country at Nyilla

1990; 120 x 85cm

YUENDUMU

Larry Spencer Jungurrayi and Paddy

Nelson Jupurrula

Bush Potato Dreaming

1985; 198 x 168cm

Lady Biddy and Mary Nungurrayi

Lizard Dreaming

1987; 183 x 106cm

Daisy Napanangka

Rainbow Dreaming at Pikili

1987; 172 x 164cm

UTOPIA

Emily Kame Kngwarreye

Alalgura or Emu Country

1990; 153 x 122cm

The Hungry Emus

1990; 180 x 121cm

Bush Tomato Dreaming

1990; 149.4 x 121.2cm

