

# ARTIST'S HAND: COLLECTORS' EYE THE ANGEL GIFT

## Artwork labels

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This exhibition of 100 works is not only a tribute to the hand and vision of individual artists but also affirms the importance of benefaction to the NGV's collection of Indigenous art. The works are drawn from a larger group collectively given by the Hon. David Angel QC and Mrs Anita Angel from 2002 to 2016. David and Anita Angel have been close to the source of much of the work they have astutely collected and have shown a fascination for artists with a modernist attitude, particularly evident in the canvases of the Pintupi masters. This is the first time these works have been exhibited together as part of the NGV collections. All of the works were gifted through the Australian Government's Cultural Gifts Program.

This display provides a window onto the 1990s, a vital period in Australian art history which witnessed great moments and crucial changes in Indigenous art, not least the emergence of women painters of daring invention in Central Australia and the Tiwi Islands. Also significant was the development of reduced forms of expression, which have enabled Pintupi artists to distil the specificity of place, as well as the advent of new forms of painting in the Kimberley and the Far Western Desert. As this display reveals, the best contemporary Indigenous painting possesses the power inherent in all great art: to communicate with and elicit a response from the viewer.

# Mick Namarari Tjapaltjarri

Pintupi c. 1926–98

## Tarkarnpa

1995 Kintore, Northern Territory  
synthetic polymer paint on canvas

2007.365

During the late 1980s Pintupi artists Mick Namarari and Turkey Tolson Tjupurrula developed a rectilinear style of extreme reduction to the grid, exemplified by this linear painting consisting of concentric rectangles and totally devoid of dots. Here Namarari represents the site of Tarkarnpa, a round hill with a nearby swampy area, to the north of Kintore community. *Mina* (grass) is gathered at this site and its seed is crushed to form a type of damper that is cooked in the coals. This is Namarari's father's Country. According Namarari, his father is still present at this place, dreaming inside a rock.

# **Turkey Tolson Tjupurrula**

Pintupi c. 1938–2001

# **Kungka Kutjarra Dreaming at Yuwalki**

1995 Kintore, Northern Territory  
synthetic polymer paint on canvas

2007.426

# **Ronnie Tjampitjinpa**

Pintupi born c. 1943

## **Tingarri designs associated with Ralagna**

1996 Kintore, Northern Territory  
synthetic polymer paint on canvas

2005.77

# Ronnie Tjampitjinpa

Pintupi born c. 1943

## Tingarri Dreaming at Tingaritjarra

1993 Kintore, Northern Territory

synthetic polymer paint on canvas

2006.13

The artist represents Tingaritjarra, a large swamp to the south-west of Lake Mackay where a large group of Tingarri men made camp and performed ceremonies before travelling eastwards. This work of power and presence shows the daring simplicity and expansiveness of Tjampitjinpa's style, which is devoid of detail and dots. Flat blocks of colour are dominant and one or more geometric motifs stand-out against negative space. In Tjampitjinpa's imagination, the scale and iconography of a *tjurunga* (sacred object) is transformed into that of a monumental ground painting.

# **Ronnie Tjampitjinpa**

Pintupi born c. 1943

## **Tingarri Dreaming at Wilkinkarra**

1994 Kintore, Northern Territory  
synthetic polymer paint on canvas

2002.42

# Ronnie Tjampitjinpa

Pintupi born c. 1943

## Watunuma (Flying ant) Dreaming

1991 Kintore, Northern Territory

synthetic polymer on canvas

2006.12

*Watunuma* is the Pintupi word for a particular species of flying ant and is also the name of a claypan and soakage water site northwest of Kintore community. The *Watunuma* (Flying Ant) Dreaming travelled west from Wantungurru on Alcoota Station to Kilpirrnga south-east of Jupiter Well, in the Gibson Desert. Kilpirrnga is a hill site with a large cave represented by a rectangular shape towards the bottom, of this work. The concentric circles towards the top show the camps of three old men who had gathered for ceremonies and were sitting on the crest of the hill.



# **Ronnie Tjampitjinpa**

Pintupi born c. 1943

## **Doomed women travelling east**

1988 Kintore, Northern Territory  
synthetic polymer paint on canvas

2003.46

# **Ronnie Tjampitjinpa**

Pintupi born c. 1943

## **Bushfire**

1995 Kintore, Northern Territory  
synthetic polymer paint on canvas

2003.48

# Mick Namarari Tjapaltjarri

Pintupi c. 1926–98

## Ninu (Bandicoot) Dreaming at Kutju

1993 Kintore, Northern Territory

synthetic polymer paint on canvas

2002.36

Namarari depicts the *ninu* (bandicoot) Dreaming at Kutju, a site north of Walungurru, shown by the central circle. The ancestral bandicoot made a shelter by scraping at the ground, pulling all the grass into a nest with its claws and forming a roof with the grass, as indicated by the curving parallel lines. The bandicoot then stretched out on his back with his limbs splayed out. This work is not only emblematic of place but also embodies the movements of the bandicoot in constructing the shelter, which is represented towards the centre of the work.

# Mick Namarari Tjapaltjarri

Pintupi c. 1926–98

## Marnpi rockhole

1992 Kintore, Northern Territory  
synthetic polymer paint on canvas

2004.55

Namarari represents his birthplace, Marnpi, associated with the Two Kangaroo Dreaming. He shows the rockhole from a planar perspective as an irregular focal point, or pause, in a mirage of delicately brushed parallel lines, which also connote the sandhills that enclose Marnpi rockhole. Embedded but concealed in the psycho-geography of the work are two tragic events that Namarari witnessed as a boy of seven: the killing of his father by a revenge party, and his grandmother's resultant suicide from grief.

# Ivan Namirrkki

Kuninjku born 1960

## **Namorrorddo, a profane spirit**

2005 Marrkolidjban, Northern Territory

earth pigments on wood

2007.347

The artist has sculpted Namorrorddo, a profane spirit of awesome scale sometimes called a 'bad angel' in Aboriginal English. The Namorrorddo is a Yirridjdja moiety associated with the Yabbadurruwa regional cult ceremony. Namorrorddo sits upon a rock and is usually represented with long claw-like hands and feet. Sometimes spurs protrude from the elbows, somewhat like those of a flying fox. Namorrorddo carries light, which emanates from his head. The shooting stars are Namorrorddo travelling across the night sky.

# Pintupi men's art

Pintupi men's painting is characterised by a conceptual abstraction of place through planar mapping, which is informed by profound cultural and metaphysical concepts. The circle-path iconography – a primary signifier of meaning – is linked to archetypal cartographic designs incised on *tjurunga* (sacred objects). The dot – which performs as edging, infill or is joined to form lines – has its source in rock art and in men's shields, ritual ground paintings and body designs. Such coded mapping of Country in networks of interconnected roundels, or reduced to linear geometric compositions, has moved from the periphery to the mainstream of Australian art.

# **Anatjari Tjakamarra**

Ngaatjatjarra/Pintupi c. 1930–92

# **Women's Dreaming at Tjukula**

1991 Kintore, Northern Territory  
synthetic polymer paint on canvas

2004.54

# **Anatjari Tjampitjinpa**

Pintupi/Ngaatjatjarra c. 1930–99

# **Tingarri site of Tjulnya, west of Winparrku**

1992 Kintore, Northern Territory  
synthetic polymer paint on canvas

2005.76



# **Turkey Tolson Tjupurrula**

Pintupi c. 1938–2001

# **Women's Dreaming at Munni Munni**

1995 Kintore, Northern Territory  
synthetic polymer paint on canvas

2007.353

# **Yala Yala Gibbs Tjungurrayi**

Pintupi c. 1928–98

# **Tingarri Dreaming at Palintja**

1995 Kiwirrkura, Western Australia  
synthetic polymer paint on canvas

2007.349

# **Fred Ward Tjungurrayi**

Pintupi born c. 1948

## **Tingarri men at camp sites near Kiwirrkura**

1987 Kintore, Northern Territory  
synthetic polymer paint on canvas

2003.49

# **Fred Ward Tjungurrayi**

Pintupi born c. 1948

## **Tingarri story at Kiwirrkura**

1989 Kintore, Northern Territory  
synthetic polymer paint on canvas

2005.263

# **Gideon Tjupurrula**

Pintupi/Pitjantjatjara 1930–96

# **Watiku Tingarri, Walatu**

1994 Haasts Bluff, Northern Territory  
synthetic polymer paint on canvas

2002.43

# Pius Tipungwuti

Tiwi born 1954

## Pukumani tutini

2001 Milikapiti, Melville Island, Northern Territory  
earth pigments on Ironwood (*Casuarina sp.*)

2010.139

The Tiwi Pukumani ceremony is the culmination of ritual mourning for a deceased person. Several months after the burial, family commission in-laws of the deceased to carve and decorate elaborate *tutini* (poles) for use in the ceremony. The poles are then placed around the deceased's grave and left to the elements, returning to the bush from which they are made. The current practice of carving Pukumani poles for exhibitions is an expression of the artist's cultural heritage through contemporary art. Each *tutini* differs in its sculptural form and the painted designs that combine lines, dots and blocks of colour.

# **Pius Tipungwuti**

Tiwi born 1954

# **Pukumani tutini**

2001–02 Milikapiti, Melville Island, Northern Territory  
earth pigments on Ironwood (*Casuarina sp.*)

2010.140

# **George Ward Tjungurrayi**

Pintupi born c. 1947

## **Kurkurta**

2002 Kintore, Northern Territory  
synthetic polymer paint on canvas

2006.16



# **George Ward Tjungurrayi**

Pintupi born c. 1947

## **Designs associated with Kaakuratinytja**

2004 Kintore, Northern Territory

synthetic polymer paint on canvas

2015.226

# Kenny Williams Tjampitjinpa

Pintupi born 1950

## Designs associated with the soakage water site of Pukaratja

2007 Kintore, Northern Territory  
synthetic polymer paint on canvas

2009.374

Kenny Williams depicts designs associated with the soakage water site of Pukaratja, west of the Kiwirrkura community in Western Australia. At Pukaratja, Tingarri men spun human hair, which is used to make hair-string belts worn during ceremonies. The concentric squares represent places of living water made by the actions of ancestral beings at the site. The composition of this painting is atypical in its use of negative space against which irregular concentric squares float, rather than the multiple parallel lines expressive of sandhill terrain, more characteristic of the artist's work.

# **Kenny Williams Tjampitjinpa**

Pintupi born 1950

# **Kuniya Dreaming at Karrilwarra**

2004 Kintore, Northern Territory  
synthetic polymer paint on canvas

2007.423

## For Kids

The artist's desert Country is dominated by sandhills and vast open plains, broken by salt lakes and rocky outcrops. Kenny Williams uses parallel zigzag lines to show the steep sandhills of Karrilwarra in Western Australia. These many zigzag lines also show the tracks left by Two Snakes moving across the sandhills. The actions of these Two Snakes helped to shape this landscape in the Dreaming.

How would you describe the place where you live?

# **Charlie Ward Tjakamarra**

Pintupi c. 1940–2005

## **Fire Dreaming at Ngulyarma**

1999 Kintore, Northern Territory

synthetic polymer paint on canvas

2007.345

# **Charlie Ward Tjakamarra**

Pintupi c. 1940–2005

## **Tingarri Dreaming at Naru**

2002 Kintore, Northern Territory

synthetic polymer paint on canvas

2007.346

# **Joseph Jurra Tjapaltjarri**

Pintupi born c. 1952

## **Tingarri Dreaming at Ngatjapirritji**

2002 Kintore, Northern Territory  
synthetic polymer paint on canvas

2007.363

# **Martin Tjampitjinpa**

Pintupi c. 1965–2007

## **Tingarri Dreaming west of Yumari**

2005 Kintore, Northern Territory

synthetic polymer paint on canvas

2007.367



# **Martin Tjampitjinpa**

Pintupi c. 1965–2007

## **Tingarri Dreaming at Muyinnga**

2005 Kintore, Northern Territory

synthetic polymer paint on canvas

2007.366

# Martin Tjampitjinpa

Pintupi c. 1965–2007

## Tingarri Dreaming at Muyinnga

2006 Walungurru, Northern Territory

synthetic polymer paint on canvas

2011.311

This painting relates to the claypan site of Muyinnga, slightly west of the Kintore Community. In ancestral times a group of Tingarri men camped at this site as they travelled towards the west, later arriving at an important site known as Ngurrapulangu, Tjampitjinpa's father's conception site, which is represented by the large concentric square. This is a low-lying area situated at the base of a long escarpment which consists of number of huge claypans. The smaller roundels are other soakages and rockholes that the men visited at sites further west, including Yumari.

## Pearl shell pendants

Interlocking key designs feature in these paintings by George Ward Tjungurrayi and Kurtjyintja Jackie Giles. Around the turn of last century, these designs came to prominence on ceremonial objects produced by the Karajarri people of the far north-west coast of Western Australia and traded into the desert regions of Western Australia and beyond. Such designs, which have numerous variations, is associated with water and its manifestations, such as rain, hail, ice and flood. Objects bearing the interlocking key design, including pearl shell pendants, are used in rain-making ceremonies and are considered to have supernatural qualities.

# **Kurltjunyintja Jackie Giles**

Manyjilyjarra c. 1935–2010

## **Travels of two Tingarri men to the site of Jupiter Well**

2002 Kintore, Northern Territory  
synthetic polymer paint on canvas

2009.375

# **George Ward Tjungurrayi**

Pintupi born c. 1947

## **Old woman's Dreaming at Kutulunga**

2003 Kintore, Northern Territory

synthetic polymer paint on canvas

2007.358

# **George Ward Tjungurrayi**

Pintupi born c. 1947

## **Tingarri Dreaming at Pinkarrtu**

2004 Kintore, Northern Territory

synthetic polymer paint on canvas

2007.359

# **George Ward Tjungurrayi**

Pintupi born c. 1947

## **Kaakurutinytja (Lake MacDonalld)**

2003 Kintore, Northern Territory

synthetic polymer paint on canvas

2006.17

# **Warlimpirrnga Tjapaltjarri**

Pintupi born c. 1960

# **Walala Tjapaltjarri**

Pintupi born c. 1962

# **Tingarri Dreaming at Wilkinkarra**

1996 Alice Springs, Northern Territory

synthetic polymer paint on canvas

2007.352



# **Frank Ward Tjupurrula**

Ngaatjatjarra born 1955

## **Travels of Tingarri men from the west**

2004 Kiwirrkura, Western Australia

synthetic polymer paint on canvas

2015.223

# **Ray James Tjangala**

Pintupi born c. 1958

## **Designs associated with Tjuntapul**

2002 Kiwirrkura, Western Australia

synthetic polymer paint on canvas

2015.227

# **Willy Tjungurrayi**

Pintupi born c. 1930

## **Hailstorm at Kaakurutinytja**

2003 Kintore, Northern Territory  
synthetic polymer paint on canvas

2007.424

# Joseph Jurra Tjapaltjarri

Pintupi born c. 1952

## Fire Dreaming at Patjinya

2003 Kintore, Northern Territory

synthetic polymer paint on canvas

2007.364

Joseph Jurra represents the rockhole site of Patjinya, south of the Kiwirrkura community where two Tingarri made camp in ancestral times. The men rubbed their firesticks together to make fire to enable them to set alight to their Country, in accord with customary practices performed to protect the ecology. Jurra's mesmerising optical style depends upon slight irregularities of lines of dots within an apparently regular composition to suggest topographical features of a site of ritual importance. Here Jurra reduces painting to its simplest of elements: modulations of tonal nuance and horizontal and vertical lines of dots within a rectangle.

# Mick Jawalji

Gija/Andayin c. 1920–2012

## Balngawun.giny

2003 Imintji, Western Australia  
earth pigments on plywood

2015.225

This painting shows the Dreaming story of Balngawun.giny, the brown frog, and Gumbanyel, the brolga, and what happened to them at Barra Gorge, near Lansdowne Station in Gija Country. Balngawun.giny, who was a man, dived into the gorge, rupturing his penis and testicles and breaking his legs, because Gumbanyel, who was then a woman, had been told to drain all its water into a coolamon. Balngawun.giny pulled out his penis and threw it into the coolamon, causing water to spill out and fill up the gorge. He turned into the brown frog which has broken legs to this day.

# **Hector Jandany**

Gija c. 1927–2006

## **Big turtle**

2005 Warmun, Western Australia  
earth pigments on canvas

2009.369

# Clinton Nain

Meriam Mir/Ku Ku born 1971

## Mission Brown heart

2003 Melbourne

enamel paint and synthetic polymer paint on canvas

2009.371

This palpable depiction of a bleeding heart is a lamentation against the imposition of Christianity on Torres Strait Islander people and the erasure of their culture. The heart, coloured Mission Brown, is a central icon of the artist's practice as Nain states:

I am the target I wear it on my face.

My heart is here, inside my chest.

My skin is the Mission Brown colour.

Fences surround me and I have to wear this dress.

# Indigenous women's art

Dislocated from Country and restricted from painting on canvas until the mid 1980s, Indigenous women artists engage with space, form and gesture in new ways to produce landscapes of energy and vibrancy. Works are composed with colour rather than with line, resulting in freer, more expansive compositions that do not conform to formal conventions of narrative and style. Through their unscripted mark-making, the women are expressing their connection with place and re-enacting songs and dances performed in ceremony.



## **Judith Donaldson**

Pitjantjatjara 1936–2008

## **Kathleen Donegan**

Pitjantjatjara born (c. 1944)

## **Anne Hogan**

Pitjantjatjara 1945–2014

## **Estelle Hogan**

Pitjantjatjara born c. 1937

## **Myrtle Pennington**

Pitjantjatjara born c. 1935

## **Carlene West**

Pitjantjatjara born c. 1945

## **Tjintirtjintir**

2008 Ilkurlka, Western Australia

synthetic polymer paint on canvas

2009.376

*Tjintirtjintir*, the Pitjantjatjara word for willy-wagtail, also signifies the ancestral Willy Wagtail Woman who travelled alone through the Great Victoria Desert and slept at Tjintirkara (Serpentine Lake), a special ceremonial site for women. Tjintirtjintir dreamed of lightning, and was awoken by an ominous black cloud. A ferocious electrical storm, charged with lightning and thunder, burst overhead, causing the Willy Wagtail Woman to panic and make an emergency dash towards nearby Pilitjara. She was struck down and killed by giant hailstones, which left many holes in the rock that indelibly mark her presence.

## For Kids

This painting by six senior Spinifex women maps the journey of the Willy Wagtail Woman through the Great Victoria Desert of Western Australia. The women use circles to symbolise places visited by the Willy Wagtail Woman before she died at Tjintirtjintir – the largest circle in the centre. The network of lines shows the Woman's travelling paths. The Spinifex women show their Country from above.

How do you paint your Country?

# **Daisy Napaltjarri Jugadai**

Pintupi 1955–2008

# **Memory and Five Mile Creek**

1995 Haasts Bluff, Northern Territory  
synthetic polymer paint on canvas

2002.40

# **Narputta Nangala**

Pintupi/Pitjantjatjara c. 1933–2010

# **One Jakamarra**

1995 Haasts Bluff, Northern Territory  
synthetic polymer paint on canvas

2007.362

# **Narputta Nangala**

Pintupi/Pitjantjatjara c. 1933–2010

## **Kaakurutinytja (Lake MacDonald)**

1996 Haasts Bluff, Northern Territory  
synthetic polymer paint on canvas

2002.41

The artist represents Karkkurrutinytja (Lake MacDonald), associated with the Two Tjangala Dreaming in which two Tjangala brothers killed a carpet snake at their grandfather's request but tried unsuccessfully to hide it from the old man. The grandfather hit the two brothers over the head with a stone axe and killed them. They are lying on their bellies at Kaarkurutintya, near Lampintja, the long and narrow salt lake, the elder brother in front, the younger brother behind. Lampinta, the artist's Country, which lies just to the south of Karkkurrutinytja, is represented as the long, white oval shapes.

# Daisy Andrews

Walmajarri 1934–2015

## Lumpu Lumpu

1994 Fitzroy Crossing, Western Australia  
synthetic polymer paint on paper

2003.59

'This is the country on the front side of Lumpu Lumpu. The water here is salty – it can't live because it's salty. The old people used to walk about here. This is my father's Country. He got shot there (near where this picture is). There's fresh water here but when it dries up it gets salty so it's not really good for drinking. There's spring water nearby – not in this picture – again where people got shot. They used to live there and walk about and hunt between here and spring water until white men came and shot them.'

DAISY ANDREWS, 1994

# **Wakartu Cory Surprise**

Walmajarri c. 1929–2011

## **Tapu**

1995 Fitzroy Crossing, Western Australia  
synthetic polymer paint on paper

2007.344

# Jukuja Dolly Snell

Wangkajunga c. 1933–2015

## Kalpartujarra

1993 Fitzroy Crossing, Western Australia  
synthetic polymer paint on paper

2003.60

'Kalpartujarra is the name of this *jila* (living waterhole). This is my brother's Country. He told me to make this painting to put this *jila* there. Kalpartu, the *Ngarrankarni* (Dreamtime) snake lives in this water. He got up from this water. At the same time, all the snakes from this Country came up from the ground, left this Country and went to another place. They left holes in the ground all around this *jila*.'

DOLLY SNELL, 1993



# Wintjiya Napaltjarri

Pintupi c. 1932–2014

## Watunuma (Flying ant)

1995 Kintore, Northern Territory  
synthetic polymer paint on paper

2003.61

*Watunuma* is the Pintupi word for a particular species of flying ant and also the name of a claypan and soakage water site north-west of Walungurru. Here a group of ancestral women gathered to perform the songs and dances associated with this site. They also spun hair-string for making *nyimparra* (hair-string skirts), worn in ceremony. The 'U' shapes represent women and the long green oval shape indicates their wooden coolamons. During their travels the women gathered the small black seed known as *mungilypa* (samphire). This seed is ground into a paste which forms a type of unleavened bread.

# **Eunice Napanangka Jack**

Pintupi born c. 1940

## **Untitled**

1995 Haasts Bluff, Northern Territory  
synthetic polymer paint on paper

2003.57

# **Alice Nampitjinpa**

Pintupi born c. 1945

# **Ngurrapalangu**

1997 Haasts Bluff, Northern Territory  
synthetic polymer paint on canvas

2003.50

# Alice Nampitjinpa

Pintupi born c. 1945

## Tali at Talaapi (Sandhills at Talaapi)

2001 Haasts Bluff, Northern Territory  
synthetic polymer paint on canvas

2003.51

The artist represents her birthplace, Talaalpi, an echidna Dreaming place not far from Kintore community. Large rocks and large *tali* (sandhills) surround a number of rockholes in this swamp. The country is covered in *inunytji* (yellow flowers), 'flash ones' and desert mulga trees. The yellow, red and white lines of this composition invoke the striped ochre designs worn on the body for women's ceremonies.

# **Wakartu Cory Surprise**

Walmajarri c. 1929–2011

# **Marla Country**

2008 Fitzroy Crossing, Western Australia  
synthetic polymer paint on canvas

2015.224

# **Nyurapayia Nampitjinpa**

Pintupi c. 1935–2013

# **Josephine Napurrurla**

Pitjantjatjara/Pintupi born 1948

# **Lulul Tjukurrpa (Lulul Dreaming)**

1995 Kintore, Northern Territory

synthetic polymer paint on canvas

2003.47

## **Nyurapayia Nampitjinpa**

Pintupi/Pitjantjatjara c. 1935–2013

## **Yuyuya Nampitjinpa**

Pintupi born c. 1946

## **Kayi Kayi Nampitjinpa**

Pintupi born c. 1945

## **Alice Nampitjinpa**

Pintupi born c. 1945

## **Katarra Nampitjinpa**

Pintupi c. 1940–1998

## **Narputta Nangala**

Pintupi/Pitjantjatjara c. 1933–2010

## **Eunice Napanangka Jack**

Pintupi born c. 1940

## **Ningura Napurrurla**

Pintupi c. 1938–2013

## **Ngurrapalangu**

1994 Kintore, Northern Territory

synthetic polymer paint on canvas

This work is one of three monumental collaborative canvases painted by senior Pintupi women as part of the Kintore/Haast's Bluff Canvas Project in 1994, which signalled the beginning of Pintupi women's painting at Kintore. The artists represent Ngurrapalangunya, a hill and claypan site to the west of Kintore where the travelling women danced a woman's dance, thereby creating the claypans of Ngurrapalangunya, indicated by the large roundels. This is landscape with living water at its heart. Ngurrapalangu is abundant with the plant *mungilypa* (*Tecticornia verrucosa* sp.), the seeds of which are a valued food source.



# Katarra Nampitjinpa

Pintupi c. 1940–98

## Papungna

1995 Kintore, Northern Territory  
synthetic polymer paint on canvas

2003.52

The artist represents the rockhole site of Papungna, which is south-east of Mantati outstation, approximately seventy kilometres west of Kintore community. The site is associated with the travels from the west of the old woman Kutungka Napanangka. The artist has shown Papungna and associated rockholes, as well as sandhills in the area. The arc shapes indicate Kutungka's presence in the area. The old woman then travelled further east to Muruntji, south-west of Mount Liebig where she finished her travels. She is said to be a large horrendous 'devil-devil' who kills and eats people and small babies.

# **Pulpurru Davies**

Pitjantjatjara born c. 1943

# **Mullaryitjan**

2005 Patjarr, Western Australia  
synthetic polymer paint on canvas

2009.366

# **Long Tom Tjapanangka**

Pintupi/Ngaatjatjarra c. 1930–2006

# **Kurrkalgna – Other side of Five Mile**

1995 Haasts Bluff, Northern Territory  
synthetic polymer paint on paper

2003.54

# Ginger Riley Munduwalawala

Marra c. 1936–2002

## Ngak Ngak and the Four Archers

1990 Borroloola, Northern Territory

synthetic polymer paint on canvas

2007.357

Ginger Riley depicts a sequence of ancestral events which took place in his mother's Country near the Limmen Bight River, marked by the Four Archers – four perfectly formed pyramidal hills which were created by Garimala, a snake ancestor, indicated in the centre. Ngak Ngak, the white-breasted sea eagle who plays the role of a sentinel or guardian protecting the Country, is also depicted silhouetted against the strong blue ground. The composition is framed by wedge shapes derived from the artist's own shoulder and chest body-paint designs.

## For Kids

Ginger Riley was called the 'boss of colour' by Australian artist David Larwill. He painted the colours of his mother's Country as he saw it in his mind, expressing his love of this place. Rather than painting the land from above, he painted its main feature, the Four Archers – four perfectly formed hills rising out of the landscape against a blue sky. Standing watch over the Limmen Bight River is Ngak Ngak, the white-breasted sea eagle, a protector of his Country.

How do you see the place where you live?

# Long Tom Tjapanangka

Pintupi/Ngaatjatjarra c. 1930–2006

## Untitled

1996 Haasts Bluff, Northern Territory  
synthetic polymer paint on canvas

2007.369

Rather than depicting significant places, hills and trees in planar perspective like other Pintupi artists do, Long Tom Tjapanangka conceives of important landmarks and geographical formations in linear perspective, pared down to their essence, and silhouettes them against sections of solid colour. In this work Long Tom distils the shape and upper contours of Mereenie Bluff Range as an expanse of red ochre against which the shape of a lone *winpirri* (spear-wood tree) is silhouetted.

# **Tommy Watson**

Pitjantjatjara born c. 1935

## **Tjitanga**

2003 Irrunytju, Western Australia  
synthetic polymer paint on canvas

2007.425

# **Paddy Jupurrurla Nelson**

Warlpiri c. 1920–99

## **Wati Jarra Jukurrpa (Two men Dreaming)**

1997–98 Yuendumu, Northern Territory  
synthetic polymer paint on canvas

2003.45

This painting represents the story of Wati Jarra, or Two Men, known as Jakamarra and Jupurrurla, who travelled vast distances shaping the landscape in the Dreaming. The particular Country represented in this painting is Yaturluyaturlu (The Granites), where the dominant features of the landscape are hills and water soakages. The Two Men travelled on to Karrku, known as Mount Stanley, the site of a red ochre mine, before returning to Yaturluyaturlu. The concentric circles represent the water soakages as well as the men's camps. Both this Dreaming and its associated Country belong to Paddy Jupurrurla Nelson's father.



# Lawrence Pennington

Pitjantjatjara born c. 1940

## Dakurl

2003 Tjuntjuntjara, Western Australia  
synthetic polymer paint on canvas

2007.361

# Johnny Yungut Tjupurrula

Pintupi born c. 1930

## Wilinkarra

2013 Alice Springs, Northern Territory  
synthetic polymer paint on canvas

2015.228

The artist represents designs associated with Tingarri ceremonies at Wilinkarra (Lake Mackay). In ancestral times a large group of Tingarri men came to this site, carrying the Fire Dreaming. Once the fire was lit at Wilinkarra, it quickly burned out of control and chased the men west towards Kiwirrkura. Wilinkarra is also associated with Larularunya, a snake ancestor who travelled from Mount Wedge to the lake where it escaped the fire by travelling underground to Nyinmi. This snake was assisted in its escape by clouds of water which dampened the full force of the fire.

# **Pegleg Tjampitjinpa**

Pintupi c. 1920–2006

## **Tarkul**

1998 Alice Springs, Northern Territory  
synthetic polymer paint on canvas

2007.355

# **Pinta Pinta Tjapanangka**

Pintupi c. 1928–99

# **Tingarri story at Tarkul**

1996 Kintore, Northern Territory  
synthetic polymer paint on canvas

2003.63

# **Pinta Pinta Tjapanangka**

Pintupi c. 1928–99

# **Tingarri story at Minni Minni**

1996 Kintore, Northern Territory

synthetic polymer paint on canvas

2003.62

# **Pinta Pinta Tjapanangka**

Pintupi c. 1928–99

## **Mulpuna**

1995 Kintore, Northern Territory  
synthetic polymer paint on canvas

2005.266

# **Pinta Pinta Tjapanangka**

Pintupi c. 1928–99

# **Tingarri story at Ulkungtjungkula**

1996 Kintore, Northern Territory

synthetic polymer paint on canvas

2005.267

# **Pinta Pinta Tjapanangka**

Pintupi c. 1928–99

# **Tingarri Dreaming at Pinari**

1998 Kintore, Northern Territory

synthetic polymer paint on canvas

2006.14



# **Pinta Pinta Tjapanangka**

Pintupi c. 1928–99

# **Tingarri Dreaming at Malparingya**

1998 Kintore, Northern Territory

synthetic polymer paint on canvas

2007.354

# **Timmy Payungka Tjapangati**

Pintupi c. 1942–2000

## **Tingarri men's story at Lanta Lanta near Lake Mackay**

1989 Kintore, Northern Territory  
synthetic polymer paint on canvas

2003.44

# Tiwi art

The art and culture of Tiwi people differs markedly from that of mainland Indigenous peoples, from whom they have been isolated for most of their history. Evidence of this separation is found in Tiwi people's distinct language, ceremonies, material culture and contemporary art.

Two main cultural events, open to all Tiwi, are the Pukumani (mourning) and Kulama (initiation) ceremonies. Tiwi are encouraged to participate in various realms of art in ritual contexts – song, dance, body painting and carving – and innovation is highly prized. Tiwi contemporary paintings reference *jilamara* (body designs) formed of *mulypinyini amintiya pwanga* (lines and dots) and *turtyangini* (ochre colours).

# **Estelle Munkanome**

Tiwi born 1960

## **Untitled**

2002 Nguiu, Bathurst Island, Northern Territory  
earth pigments on paper

2009.379

# **Estelle Munkanome**

Tiwi born 1960

## **Untitled**

2002 Nguiu, Bathurst Island, Northern Territory  
earth pigments on paper

2009.378

# **Estelle Munkanome**

Tiwi born 1960

## **Untitled**

2008 Nguiu, Bathurst Island, Northern Territory  
earth pigments on canvas

2009.380

# Mary Magdalene Tipungwuti

Tiwi born 1935

## Tunga

2002 Milikapiti, Melville Island, Northern Territory  
earth pigments on Stringybark

2009.381

# **Estelle Munkanome**

Tiwi born 1960

## **Untitled**

2000 Nguiu, Bathurst Island, Northern Territory  
earth pigments on paper



## For Kids

Tiwi artist Estelle Munkanome uses natural earth paints, or ochres, dug from her Country, crushed and mixed with water and glue. Tiwi people have names for their colours. Red is *yalinga*, yellow is *arrikininga* and white is *turtyangini*. Estelle's painting, or *jilamara*, is like a design painted on the body for ceremony.

When you paint, what colours do you like to use?

# Jean Baptiste Apuatimi

Tiwi c. 1940–2013

## Untitled

2002 Nguiu, Bathurst Island, Northern Territory  
earth pigments on canvas

2009.377

The artist depicts a *tunga* (bark basket) made from Stringybark (*Eucalyptus tetrodonta*) and decorated with *jilamara* (designs). A long time ago, *tunga* were used to carry food and water, but today Tiwi make them for Pukumani (mourning) ceremonies to be placed upside down on Pukumani poles, indicating that the deceased person is no longer eating or drinking. *Tunga* were also used in the Kulama (yam) ceremony: the poisonous kulama yam would be left in a *tunga* full of water to leach the poison out of the yam.

# Jean Baptiste Apuatimi

Tiwi c. 1940–2013

## Jirtaka (Sawfish)

2000 Nguin, Bathurst Island, Northern Territory  
earth pigments on canvas

2006.18

'*Jirtaka* [saw fish] is lovely tucker. My husband used to get that fish and bring him home. After we eat that fish we get that bone and paint him up: first in black, then *jilamara* (body paint design). The first painting my husband did was on that bone. I like to paint this because my husband taught me.'

JEAN BAPTISTE APUATIMI, 2003

# Lorna Napanangka

Pintupi born c. 1961

## Women's Dreaming at Marrapinti

2004 Kintore, Northern Territory

synthetic polymer paint on canvas

2007.368

Lorna Napanangka represents the rockhole site of Marrapinti, situated in a creek west of Pollock Hills in Western Australia. A group of Nangala and Napangati ancestral women camped at this rockhole where they made nose-bones, also known as *marrapinti*, which are customarily worn through a hole in the nose web. The women later travelled east passing through Wirrulinga, Ngaminya and then north east to Wilkinkarra (Lake Mackay), gathering edible berries known as *kampurarrpa*, or desert raisin, from the small shrub *Solanum central* on their travels. In this work the fine linear striations gyrate to create an illusion of the third dimension.

# **Delilah Freddy Puruntatameri**

Tiwi born 1968

## **Kulama**

2004 Milikapiti, Melville Island, Northern Territory  
earth pigments and synthetic polymer paint on canvas

2007.360

# **Lorna Napanangka**

Pintupi born c. 1961

## **Designs associated with Marrapinti**

2004 Kiwirrkura, Western Australia

synthetic polymer paint on canvas

2015.221

# **Alice Nampitjinpa**

Pintupi born c. 1945

# **Ngurrapalangu**

1998 Kintore, Northern Territory  
synthetic polymer paint on canvas

2003.53

# **Naata Nungurrayi**

Pintupi born c. 1932

## **Designs associated with Unkunya**

2007 Kintore, Northern Territory  
synthetic polymer paint on canvas

2015.220



# **Katarra Butler Napaltjarri**

Ngaanyatjarra born 1946

## **Women's ceremonies at Ngaminya**

2013 Kiwirrkura, Western Australia

synthetic polymer paint on canvas

2015.222

# Naata Nungurrayi

Pintupi born c. 1932

## Designs associated with the rockhole site of Marrapinti

1998 Kintore, Northern Territory  
synthetic polymer paint on canvas

2009.373

Naata represents the important site of Marrapinti, sanctified through its connection with a group of travelling ancestral women. This work reveals Naata's interest in mixing colours and applying textural dots of varying tonalities and hues over the gridded under-structure of the composition. Rather than restricting herself to one or two colours plus black and white, Naata constantly dips her brush into many pots of paint and is perpetually mixing, marking and dabbing to build up a dappled surface of vibrant intensity. Such unscripted mark-making is a performative process that enables Naata to reconnect with this important place for women.

# **Naata Nungurrayi**

Pintupi born c. 1932

## **Designs associated with Ngaminya**

2005 Kintore, Northern Territory  
synthetic polymer paint on canvas

2015.219

# **Makinti Napanangka**

Pintupi c. 1920–2011

## **Two women Dreaming at Lake MacDonald**

2000 Kintore, Northern Territory  
synthetic polymer paint on canvas

2005.262

# **Makinti Napanangka**

Pintupi c. 1920–2011

## **Designs associated with Lupulnga**

2001 Kintore, Northern Territory  
synthetic polymer paint on canvas

2015.217

# Makinti Napanangka

Pintupi c. 1920–2011

## Peewee Dreaming at Lupulnga

2001 Kintore, Northern Territory  
synthetic polymer paint on canvas

2006.15

Makinti represents the rockhole site of Lupulnga, south of the Kintore community which is associated with the *peewee* (magpie lark) Dreaming. The repetition of colour chords and looping parallel swathes of orange, yellow and cobalt blue has a rhapsodic effect, emblematic of many women engaged in song and dance. The fluid lines and animated surface invoke their striped body paint and ephemeral hair-string belts worn in ceremonies affiliated with Lupulnga.

# **Makinti Napanangka**

Pintupi c. 1920–2011

## **Designs associated with Lupulnga**

2006 Kintore, Northern Territory

synthetic polymer paint on canvas

2015.218

# **Inyuwa Nampitjinpa**

Pintupi c. 1922–99

## **Travelling women's Dreaming**

1998 Kintore, Northern Territory

synthetic polymer paint on canvas

2005.265



# **Tatali Nangala**

Pintupi c. 1925–99

# **Kungka tjuta (Many women)**

1996 Kintore, Northern Territory  
synthetic polymer paint on canvas

1997.75

# **Tjunkiya Napaltjarri**

Pintupi c. 1930–2009

## **Women's Dreaming at Yumari**

2001 Kintore, Northern Territory

synthetic polymer paint on canvas

2007.348

# Tjunkiya Napaltjarri

Pintupi c. 1930–2009

## Designs associated with Yumari

2008 Kintore, Northern Territory

synthetic polymer paint on canvas

2015.216

Tjunkiya represents designs associated with the rockhole site of Yumari situated in sandhill Country in Western Australia. The concentric circles indicate rockholes at the site and the lines indicate rows of *tali* (sandhills) which surround Yumari. A group of ancestral women gathered at Yumari to perform ceremonies before travelling towards the east. The site is associated with the story of the illicit coupling of an old Tjakamarra man with a Nangala woman, his mother in law – a relationship that is taboo in Pintupi culture.

# Walangkura Reid Napurrurla

Pintupi/Ngaatjatjarra c. 1935–2004

## Seven Sisters Dreaming at Dale Creek, near Warakuna

2002 Kintore, Northern Territory  
synthetic polymer paint on canvas

2005.78

The Seven Sisters is a major Dreaming which acquired its name from the Pleiades, a cluster of hundreds of stars of which only seven are visible to the eye, in the southern sky below the belt of Orion. The artist represents the Seven Sisters Dreaming at Dale Creek near Warakurna, close to Giles Weather Station. The roundels represent camp sites and some of the 'U' shapes are the Seven Sisters who are being endlessly pursued by a mischievous larrikin man who sought to have sex with them. The Sisters ultimately evade his advances by disappearing into the night sky.

**Ningura Napurrurla**

Pintupi c. 1938–2013

**Kungka kutjarra, Ngaminya (Women's  
Dreaming at Ngaminya)**

2004 Kintore, Northern Territory

synthetic polymer paint on canvas

2007.356

# **Walangkura Reid Napurrurla**

Pintupi/Ngaatjatjarra c. 1935–2004

## **Seven Sisters Dreaming at Dale Creek**

2001 Kintore, Northern Territory

synthetic polymer paint on canvas

2007.350

# **Walangkura Reid Napurrurla**

Pintupi/Ngaatjatjarra c. 1935–2004

## **Seven Sisters Dreaming at Warakurna**

2001 Kintore, Northern Territory

synthetic polymer paint on canvas

2007.351

# **Walangkura Reid Napurrurla**

Pintupi/Ngaatjatjarra c. 1935–2004

## **Designs associated with the Seven Sisters Dreaming at Dale Creek**

2002 Kintore, Northern Territory

enamel and synthetic polymer paint on canvas

2009.372