



PAPUNYA TJUPI: A NEW BEGINNING



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Front cover: Long Jack Phillipus Tjakamarra *Rain Dreaming with Lightning* 2007 183 x 153 cm acrylic on linen. Photo Sue Blackburn.

Inside cover: Minnie Nelson Nakamarra *Sandhills and Bush Tomatoes at Kampurrarpa* (detail) 2007 61 x 55 cm acrylic on linen. Photo Sue Blackburn

Right: Meeting of Papunya Tjupi Art Centre members at Papunya School art room 2007 Photo Kasumi Ejiri.



PAPUNYA TJUPI: A NEW BEGINNING

FOREWORD

It has long been an anomaly, to those of us for whom the Papunya Tula artists were the group that brought the recent art of this country's original inhabitants to our attention, that there has been no art centre at Papunya for their successors. How could it be that the place where Kaapa Tjampitjinpa, Tim Leura Tjapaltjarri, Mick Namarari Tjapaltjarri, Turkey Tolson Tjupurrula, Uta Uta Tjangala, Clifford Possum Tjapaltjarri, Billy Stockman Tjapaltjarri, Long Jack Phillipus Tjakamarra, Johnny Warangkula and Michael Jagamara Nelson created some of the most memorable paintings this country has ever witnessed, then went into such decline? That sad story is articulated in Vivien Johnson's accompanying essay but now we can concentrate on the phoenix arising from the ashes which this ambitious exhibition is here to support.

Johnson has been involved with the artists of Papunya in a variety of ways since her first visit in 1980, including curating the magnificent Clifford Possum Tjapaltjarri retrospective in 2003 at the Art Gallery of New South Wales, Queensland Art Gallery, National Gallery of Victoria and Araluen Arts Centre, Alice Springs, *Copyrites* in 1996 at the Art Gallery of New South Wales and tour, and the *Painted Dream* at the Art Gallery of New South Wales in 1995. She became closely involved in the move to initiate an art centre a couple of years ago after discussions with Michael Jagamara Nelson and Long Jack Phillipus, two of its driving forces.

This vibrant exhibition *Papunya Tjupi: A New Beginning* includes signature works by Senior Papunya artists Michael Jagamara Nelson, Long Jack Phillipus Tjakamarra and William Sandy, as well as stunning large scale canvases by Sheila Dixon and Emma Nelson Nakamarra, Tilau Nangala and Punata Stockman Nungurrayi, as well as formidable new works by, among others, Beyula Napanangka, Charlotte Phillipus and Dennis Nelson Tjakamarra. The significant and memorable female presence includes younger generation artists Maylene Marshall, Isobel Major and Jacqueline Phillipus. This remarkable new body of work will be for sale, and will we hope make a significant contribution towards the creation of a long overdue art centre for Papunya, and a very real new beginning.

Nick Waterlow OAM
Director Ivan Dougherty Gallery



Aerial view of Papunya township

Glenda Poulson *untitled* 2007 linocut AP 24 x 18 cm



BIG NAME NO BLANKETS

Finding that fortune had not accompanied their fame, the trail-blazing Warumpi Band, the first group from a remote Aboriginal community to make their mark in the Australian rock scene, titled their debut album *'Big Name No Blankets'*. The sentiment could serve equally well as the motto of their home town Papunya, 260km north west of Alice Springs. Papunya is famous too, as the birthplace of the internationally renowned Western Desert painting movement. Its artists were the first to make their mark in the stubbornly eurocentric world of contemporary Australian art – and a revolution which is still transforming the nation's visual culture followed. But despite the millions of dollars generated annually by the desert art industry which was started here in 1971, for most of its half century of existence Papunya has struggled to overcome its other reputation as a chronically dysfunctional community, and is today one of the poorest in Australia. For a decade Papunya's parents and grandparents have watched helplessly as petrol sniffing younger generations destroyed themselves and laid waste their homes and community. Which is why the latest victory of the Papunya Eagles, winners of the 2006 Central Australian Aboriginal Football Premiership and still undefeated this season, is cause for celebration among Papunya's Indigenous residents. And the latest record breaking sale at auction of a masterpiece painted in Papunya in its golden age as an art producing community is not. There is more hope in the fine strong young men, many of them ex-sniffers, who can be seen every evening jogging around the freshly graded football ground in the centre of Papunya as the beautiful hills encircling it from the south turn to shades of pink and orange grooved with maroon in the setting sun.

The man behind the wheel of the grader that sunny morning in February 2006 when I went around Papunya with Michael Jagamara Nelson collecting names and signatures for the establishment of an art centre in Papunya, was his 'nephew' Sammy Butcher Tjapanangka. Sammy was lead guitarist in the Warumpi Band. After years on the road with the band, Sammy settled in Papunya to raise a family, and these days runs a recording studio and organises nightly discos which help to keep the young men and women of the community on the rails. Sammy switched off the machine and reminded me that his 'uncle' was owed respect as a "very famous" artist. Then the conversation shifted to what the name of this new Papunya art centre "for the young people" should be. Gazing over at the honey ant shaped set of hills behind him Sammy announced that it should be called "Papunya Tjupi". Tjupi means honey ant in the local 'Papunya Luritja' dialogue - and also happens to be the name of Sammy's current band. In ancient times those hills, variously known as Papunya Tula, Warumpi and Tjupi, were the site of a great gathering of Honey Ant ancestors from all across the Western Desert – much as Papunya began its life in the late 1950s as a gathering point for people from all across the region – the population of Papunya and its various outstations was over a thousand in the 1970s when the painting movement started.

These days, Papunya and its remaining outstations of Three Mile, Five Mile and Blackwater are home to no more than 350 people. Abandoned buildings in various states of disrepair and ruin seem almost to outnumber the inhabited ones in the main township. The earth is littered with red dust-encrusted garbage, except when visitations of bureaucrats, lawyers and politicians bring out the CDEP manager and his clean-up brigade. It's the kind of place most whitefellas drive straight through on their way to destinations further afield - unless they manage to lose

themselves in its road system of nested circles and U-shapes, like some kind of mini-Canberra in the middle of the desert. Or so it might seem to bemused travellers who call the local whitefellas over to their 4WDs to ask, "Where is the road to Kintore?" "Mt Liebig?" or "Haasts Bluff?". Occasionally tourists stop at the Papunya store to purchase fuel and cool drinks, with hardly a glance at the old Town Hall where the painting movement that now flourishes at places like Kintore, Mt Liebig, Haasts Bluff and dozens of other communities across the Western Desert began.

To Papunya's Aboriginal residents the unique design of its road system represents the nest of the sacred Honey Ant whose petrified body nestles alongside the community. How the roads came to assume that form is almost as mysterious as the transmutation of the ancestral Tjupi into stone. But overshadowing even these marvels is the irony that Papunya, of all places, has no art centre. Not since the early 1970s and the old Town Hall have the artists of Papunya had a place where they could work together and store their paintings. By 1975, they were writing to the government for assistance to build an art centre, gallery and museum. Signed by Tim Leura and Billy Stockman, their funding submission drew attention to "the size of art activity in the community", "our strong desire to encourage craftsmanship and knowledge in law through our art forms", and "an urgent need to replace old and inadequate facilities" and concluded with the following statement:

"We see this facility as vital in preserving, re-enforcing and passing on to our sons, the law which in turn maintains our dignity."

Long Jack Phillipus Tjakamarra, Isobel Major and Gwenda Napalptjarri 2007. Photo Kasumi Ejiri.





William Sandy (foreground) and Charlotte Phillipus (background) Papunya Tjupi Art Centre meeting 2007

Three decades later, the Papunya artistic community is still waiting. Tim Leura died in 1984. Billy Stockman is still robust in spirit, but his frail body confines him to a wheelchair that rarely leaves the corridors of the Hetti Perkins Nursing Home in Alice Springs. Fortunately his eldest daughter Punata Stockman Nungurrayi and her daughter Isobel Major stand ready to continue the tradition he co-founded. Punata contributed one of the spectacular 1.83 metre canvases in this exhibition. She also worked alongside her daughter Isobel Major making lino prints at the Papunya School print workshop run by The University of New South Wales College of Fine Arts post-graduate student Kasumi Ejiri assisted by fellow student Simon Taylor, who took time out from their studies to facilitate the artists' creation of 183 prints in multiple colours – with the aid of only a wooden spoon. This exhibition offers tangible evidence of the mutual benefits of the ongoing collaboration between Papunya Tjupi and the College of Fine Arts (COFA), which can offer its artists the professional development and the stimulation of working in new media, in return for the access they provide COFA staff and students to their approaches to art making, to cultural expression and to life in general.

The irony of the most famous remote Aboriginal art producing community lacking the means to produce art as a community is not lost on Papunya's current crop of painters. They include some venerable names in desert art - and their descendants. One of the most venerable is Long Jack Phillipus Tjakamarra, the last surviving member of the group of painters who founded Papunya Tula Artists, who is still painting. He produced a 183 x 153 cm canvas for this exhibition, his first of these dimensions for over a decade. In the early 1970s, Long Jack produced a stream of large and very large canvases for the Aboriginal Arts Board's overseas exhibition program. These days, opportunities to work on this scale come but rarely. Papunya Tula Artists still supplies its few remaining Papunya-based shareholders with small and sometimes medium sized canvases for clients who ask after 'Papunya end' work, but in the early 1990s moved the focus of its fieldworker operations further west to the Pintupi strongholds of Kintore and Kiwirrkura. In 1994 the

Papunya Council established Warumpi Arts, but never provided adequate accommodation for its managers in Papunya or a communal workspace for the artists. The operation consisted of a small gallery outlet in Alice Springs, whose manager drove out fortnightly to collect tourist size canvases and distribute more. There was little opportunity for the manager to perform the role of an arts advisor: contacts were too fleeting and the artists were focussed on payment rather than content or execution by the time the Warumpi Arts vehicle re-appeared to collect their paintings. Warumpi Arts closed abruptly in 2004 through no fault of the artists' and since then most have been without a supply of paint and canvas.

The paintings in this exhibition make fascinating viewing in the light of Papunya's recent history as a site of artistic production. The response of those familiar with the look of desert painting from earlier decades is often that they "look like the old paintings". Stylistically it looks almost as if Papunya painting had been trapped in some kind of artistic backwater for the past decade and a half – as in a way it was. But there is also something utterly contemporary about the way these artists draw on the visual language of dots, tracks and circles devised in the 1970s by the founders of the painting movement. Once the hallmark of desert art, it is now rarely seen on the walls of the contemporary art galleries where minimalist desert canvases of imposing proportions devoid of the traditional iconography which originally attracted Geoffrey Bardon to the art of the Western Desert, take pride of place.

Except for the first series of prints produced by the six artists who took part in the first print workshop conducted by Michael Kempson, Director of Cicada Press, at COFA last October, all of the work in this exhibition was created in Papunya during an intensive fortnight of art making in the second half of May 2007, specifically for this exhibition. I shall long remember that sun-drenched Sunday afternoon in Papunya when we drove from house to house and outstation to outstation, breathing in the air of contentment as people sat down together over the canvases we had brought them to paint for the exhibition, doing proudly and well what seemed to come as naturally as breathing itself after several generations of art making in this medium.

It will be fascinating to see how these artists develop when the support of an art centre based in the community, which so many Indigenous artists now take for granted, at long last becomes available to them.

Vivien Johnson 2007

Michael Jagamara Nelson, Vivien Johnson and Linda Jonggarda Anderson 2007. Photo Kasumi Ejiri.





Tilau Nangala *Rain Dreaming at Mikantji* 2007 183 x 153 cm. acrylic on linen. Photo Sue Blackburn.

PRINTMAKING WITH PAPUNYA TJUPI

Early in 2006 New South Global Professor Vivien Johnson sought support for a community of Indigenous artists from Papunya, north west of Alice Springs in the Northern Territory. She saw the potential for research groups at the College of Fine Arts (COFA), including Cicada Press, to facilitate practical experiences like those that we could offer in printmaking to these artists who, for a litany of reasons, have had limited opportunities to fully realise their creative potential. It was decided that Cicada Press should host a workshop at COFA in October 2006 that would allow the participants to make art using relief printing and etching methods. If successful Johnson would plan a program of diverse workshops that would involve further printmaking sessions, both at COFA and at their home in Papunya.

Education has always been the focus for the activities of Cicada Press where our students work to support artists who are invited into the Custom Printing studio to realise their ideas through the printmaking process. It is important that our students experience a working relationship with artists who have varying conceptual and aesthetic interests. The differing procedural strategies employed in this collaborative relationship between artist and printer are of crucial instructional benefit. What better way for a student to deal with the challenge of understanding their own creative process than to participate in the conceptualising, the choices and struggles and the crafting to completion of work by artists that offer a different perspective.

This has certainly been the case with our friends from Papunya. Those who made that initial trip to Sydney included the respected Michael Jagamara Nelson and five women Marjorie Nelson, Linda Anderson Tjonggarda, Mereda Sandy, Lurline Sandy and Maylene Marshall. Michael had made prints previously with the master printer Basil Hall in Darwin but for everyone else it was their first time into a print workshop. They were quiet, reserved and we found communication was not always easy and there was initial reluctance with the unfamiliar medium. As hosts we came to appreciate this reticence when we learnt that this was a journey of many firsts for some in the group - first time on a plane, first time to Sydney - but once we got down to business everyone who participated, including myself, realised this new learning experience was something special. The marks made upon the blocks and plates supplied were applied with a confidence and directness that contrasted with the hesitancy that I often see with artists new to the medium. The result, after late nights and early starts, was a series of prints that gave considerable pleasure to all. Planning for the next chance to work together started immediately.

In May 2007 University of New South Wales research students Kasumi Ejiri and Simon Taylor conducted the first Papunya Tjupi/COFA workshop in the grounds of the Papunya School with the enthusiastic support of its Principal and staff. It is only when you visit remote communities that you realise the limited resources available, not just for art production. Planning for the workshop centred on the total lack of printmaking infrastructure, so it was decided that lino-block reduction methods would be used and then printed with the most basic of technology, namely a series of wooden spoons that Ejiri had amassed prior to her departure. Ejiri benefited from the relationship that she had developed with the artists who visited Sydney and while not knowing quite what to expect, was thrilled with the response from those who participated and the resultant frenzy of activity.

“We didn’t really organise who was going to take part in the printmaking workshop,” says Ejiri, “we ended up dealing with 30-40 artists, they just appeared and said ‘please give us something, we want to be part of this’. It was completely voluntary. The people were really passionate about it with ages ranging from 16 to 72. There was a huge language barrier and people did not really know what was going on. They’re used to working with canvas and paints and the linocut was foreign to them, but they have a tradition of wood carving, that’s why we thought the lino-block would be a nice intermediate place to start. They were really interested in the process, and curious. So we got them to draw with pencil on the lino-block to start off with, and showed them how to use the lino tool without cutting themselves, and off they went.”¹

Of the 200 linocut prints that were produced, many were resolved at the workshop while others were completed back in the COFA studios. I commend Taylor and Ejiri for their efforts in facilitating such a rich and exciting body of work.

Large format etching plates were also supplied to some of the artists who had previous experience in Sydney. These were painted with an acid resistant bitumen and secured before being processed and editioned later by students participating in the Cicada Press Custom Printing course in June and July 2007. The compositions produced were a further development, seemingly more structured and complex, though still retaining the freshness and spontaneity of the 2006 etchings.

Trust and respect between artist and printer are essential ingredients for successful printmaking collaboration and the prints in this exhibition are a worthy reflection of this. These values underpin COFA’s ongoing relationship with the Papunya Tjupi artists.

Michael Kempson 2007

Michael Kempson is Head of Printmaking Studies and Director of Cicada Press at College of Fine Arts at The University of New South Wales.

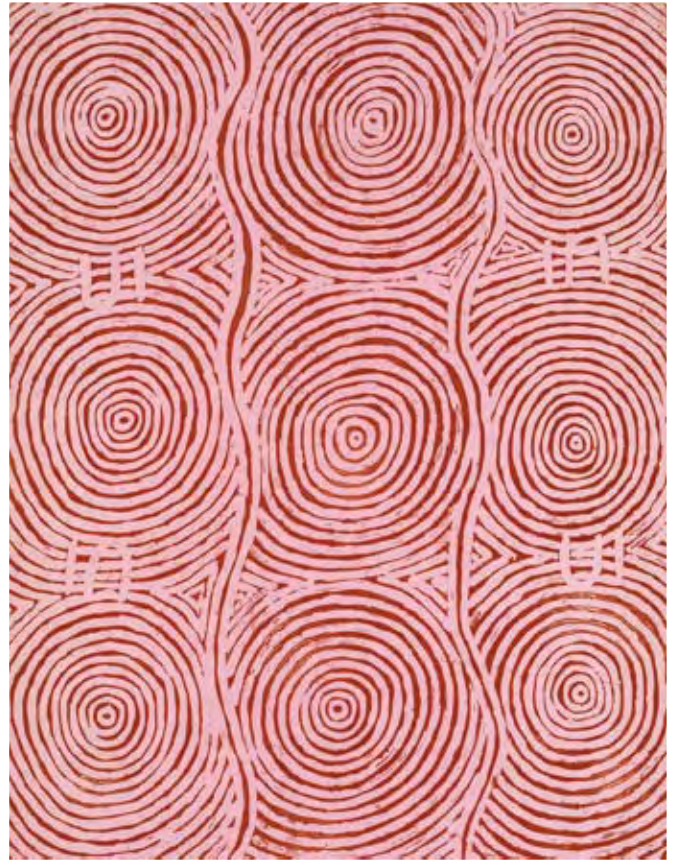
¹ Conversation with Kasumi Ejiri and Michael Kempson for an article *Introducing Papunya Tjupi* by Janis Lander for Imprint Magazine, Print Council of Australia, July 16 2007

(Below left to right) James Soewardie, Jake Soewardie, Peter Hinton, Michael Jagamara Nelson, Jamie Eastwood, Danny Eastwood at Cicada Press October 2006. Photo courtesy Jake Soewardie.

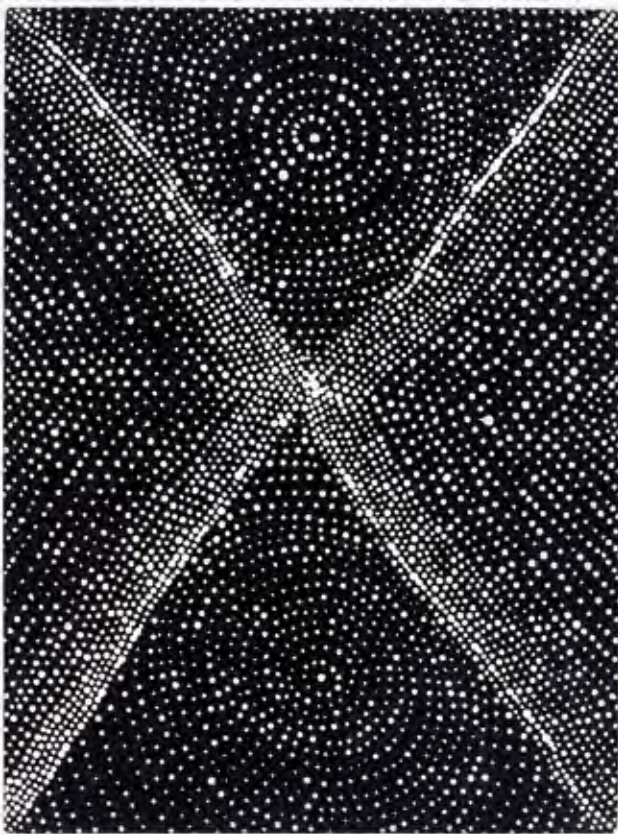




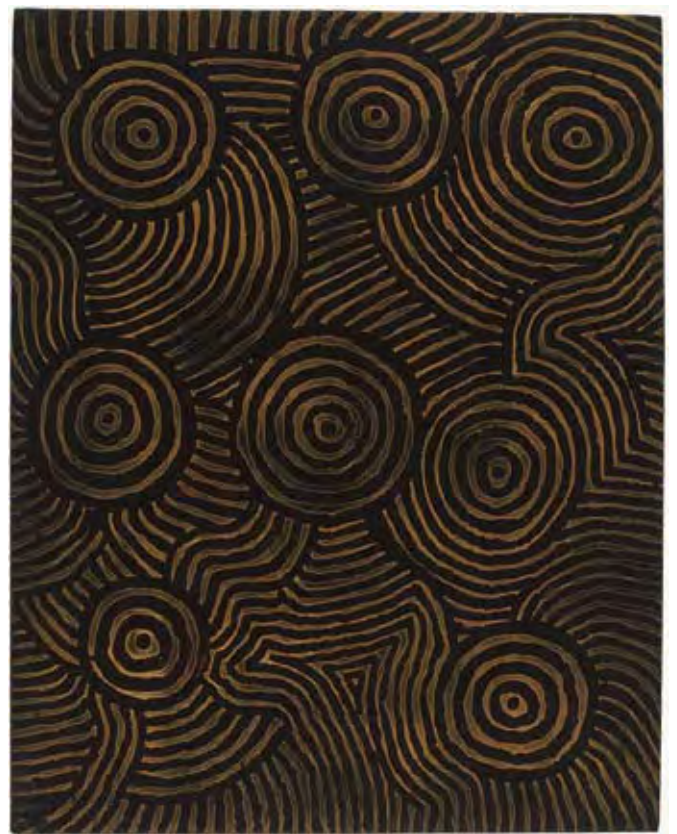
Alice Poulson *untitled* 2007 linocut 24 x 18 cm



Valarie Lynch *untitled* 2007 etching 1st state 63 x 50 cm



Maylene Marshall *untitled* 2007 etching 1st state 50 x 37 cm



Michael Jagamara Nelson *untitled* 2007 etching 1st state 63 x 50 cm

LURLINE SANDY NUNGURRAYI



Photo Natalie Vlies.

Lurline Sandy Nungurrayi was born 11 August 1976 and Mereda Sandy Nungurrayi was born 15 October 1974. Both painted for Warumpi Arts in the late 1990s. Their father is Senior Papunya artist William Sandy.



untitled 2006 linocut 40 x 26 cm

MEREDA SANDY NUNGURRAYI

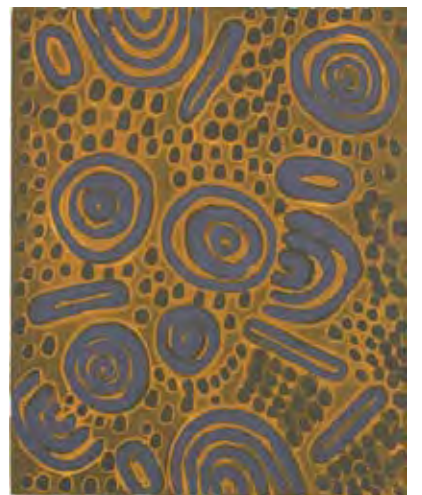


LORABELL PUNTUNGKA



Photo Kasumi Ejiri.

Lorabell Puntungka was born in Papunya on 28/11/1968 to Tilly and her husband J Puntungka.



Untitled 2006 etching 29 x 20 cm.



Untitled 2007 linocut AP 24 x 18 cm.

LORRAINE KING NAPURRULA



Lorraine King Napurrula was born on 28/6/1977 at Papunya Hospital to Nora Napaltjarri, who was the daughter of Entalura Nangala. Entalura painted for Papunya Tula Artists in the early 1980s, one of the first women to do so in her own right. Lorraine co-managed Warumpi Arts for several years before its demise in 2004.



Untitled 2007 linocut AP 24 x 18 cm.

TARALYN MAJOR



Taralyn Major is the daughter of Morris Major Tjangala and Patricia Phillipus and the granddaughter of Long Jack Phillipus. She attends the secondary class at Papunya School.



untitled 2007 linocut AP 24 x 18 cm.

GOODWIN PHILLIPUS



Goodwin Phillipus is the son of Jacqueline Phillipus and the grandson of Long Jack Phillipus. He attends the secondary class at Papunya School.



Untitled 2007 linocut 2nd state AP 24 x 18 cm.

MICHAEL JAGAMARA NELSON



Born circa 1949 at Pikilyi, Michael Nelson lived a traditional nomadic life with his parents before they came in to Haasts Bluff and later took their children to Yuendumu for an education. After a spell up North as a buffalo shooter, drover and in the army, Michael returned to Central Australia, moving to Papunya to work for the Council and marrying Marjorie Napaltjarri, with whom he had three children. He remains one of the best known contemporary Indigenous artists and after twenty five years continues both his international art career and his role in the Papunya community, nowadays as inaugural Chairman of Papunya Tjupi.

In his painting *Possum and Rain Dreaming* 2007 (see page 11) the central roundel is the Possum Dreaming site of Mawarriji, a rocky outcrop of granite hills ten miles where possums once were plentiful. The 'E' shapes are the possums' tracks. The artist described the other content of the painting as referring to a Rain Dreaming site where some old men made a fire to cook a kangaroo they had caught. They started a bushfire and suddenly a big storm came up with huge clouds, wind and lightning (Jalkiri). Both the sites depicted are in the Mt Singleton (Wapurtali) area of the artists' heritage country.

Marjorie Nelson Napaltjarri

Born in 1955 in Haasts Bluff, Marjorie is the daughter of Tilau Nangala and Henry Tjungurrayi. She married Michael Jagamara Nelson, with whom she had three children Julie, Jonathan and Sharon. Marjorie began assisting her husband on the background dotting of his large commissions in the 1980s, painting only occasionally in her own right. One of her works is reproduced in the exhibition catalogue *Dreamings: Art of Aboriginal Australia*, which toured several cities in the United States of America in 1988-89. Marjorie assisted on the large Michael Nelson canvas for this exhibition and took part in the 2006 UNSW College of Fine Arts print workshop with other Papunya Tjupi artists.

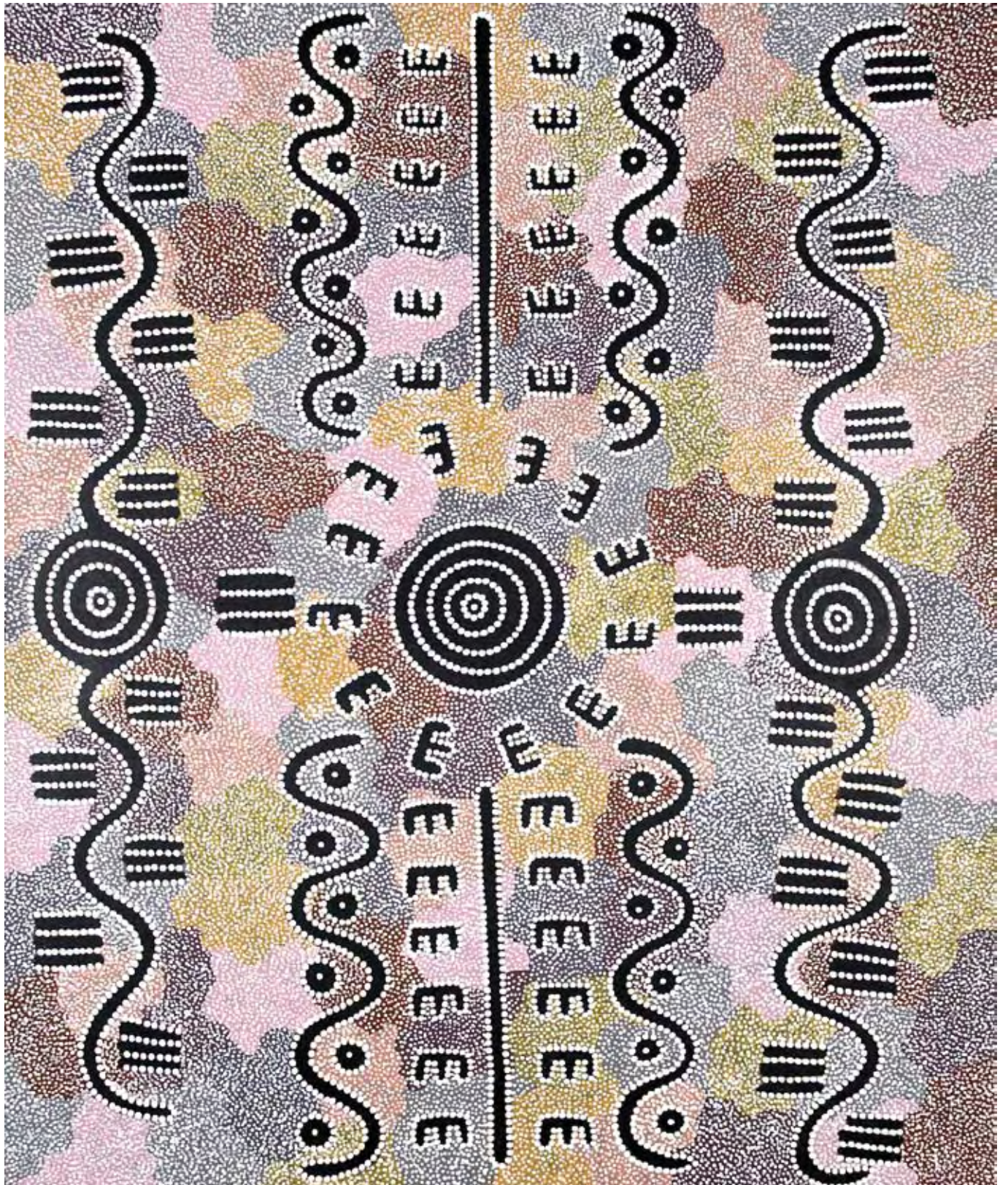


TILAU NANGALA



Born in 1933 in Haasts Bluff of Ngaliya parents, Tilau married Henry Tjungurrayi. Her daughters from this marriage are Rosalie Jugadai Napaltjarri and Marjorie Nelson Napaltjarri. She resides at Five Mile, an outstation of Papunya, with Rosalie and many grandchildren. She paints Water stories for the major Rain Dreaming site of Mikantji, previously for Warumpi Arts. Tilau's sister Yuwari Nangala (born 1929 in Haasts Bluff) married Henry's brother Andy Tjungurrayi and also painted for Warumpi Arts.

Tilau Nangala's *Rain Dreaming at Mikantji* 2007 (see page 5), is a painting of the major Rain Dreaming site of Mikantji to the west of Yuendumu. The central roundel represents Mikantji and the pattern of arcs represent the water running into soakages.



Michael Jagamara Nelson *Possum and Rain Dreaming* 2007 183 x 153 cm acrylic on linen. Photo Sue Blackburn.

EMMA NELSON NAKAMARRA & SHEILA DIXON NUNGURRAYI



Emma Nelson Nakamarra Born on 29/7/1970, Emma is the younger sister of Minnie Nelson Nakamarra. Their parents were pioneer Papunya Tula artists Johnny Warangkula Tjupurrula and his second wife Gladys Napanangka. As this depiction of their father's Kalipinya Water Dreaming story makes evident, she learnt to paint by observing her famous father.

Sheila Dixon Nungurrayi Born on 25/12/1975, Sheila is a trained health worker and also worked as a teachers' assistant at Haasts Bluff School before marrying and moving back to Papunya, where she now works in the Council office. Sheila's mother Maryanne Nakamarra was the daughter of Gladys Napanangka and her first husband Walter Tanatji Tjupurrula. After Walter's death, Gladys married Johnny Warangkula Tjupurrula, who adopted the children of her first marriage. Sheila's father is the brother of Topsy Napaltjarri, who was the wife of Mick Wallankarri Tjakamarra, a key figure in the establishment of Papunya Tula Artists. Sheila accompanied Gladys to Sydney in 2004 for the *Grandmothers and Granddaughters* exhibition at Walkabout (now Birrung) Gallery organised by Warumpi Arts, for whom both she and Gladys painted.

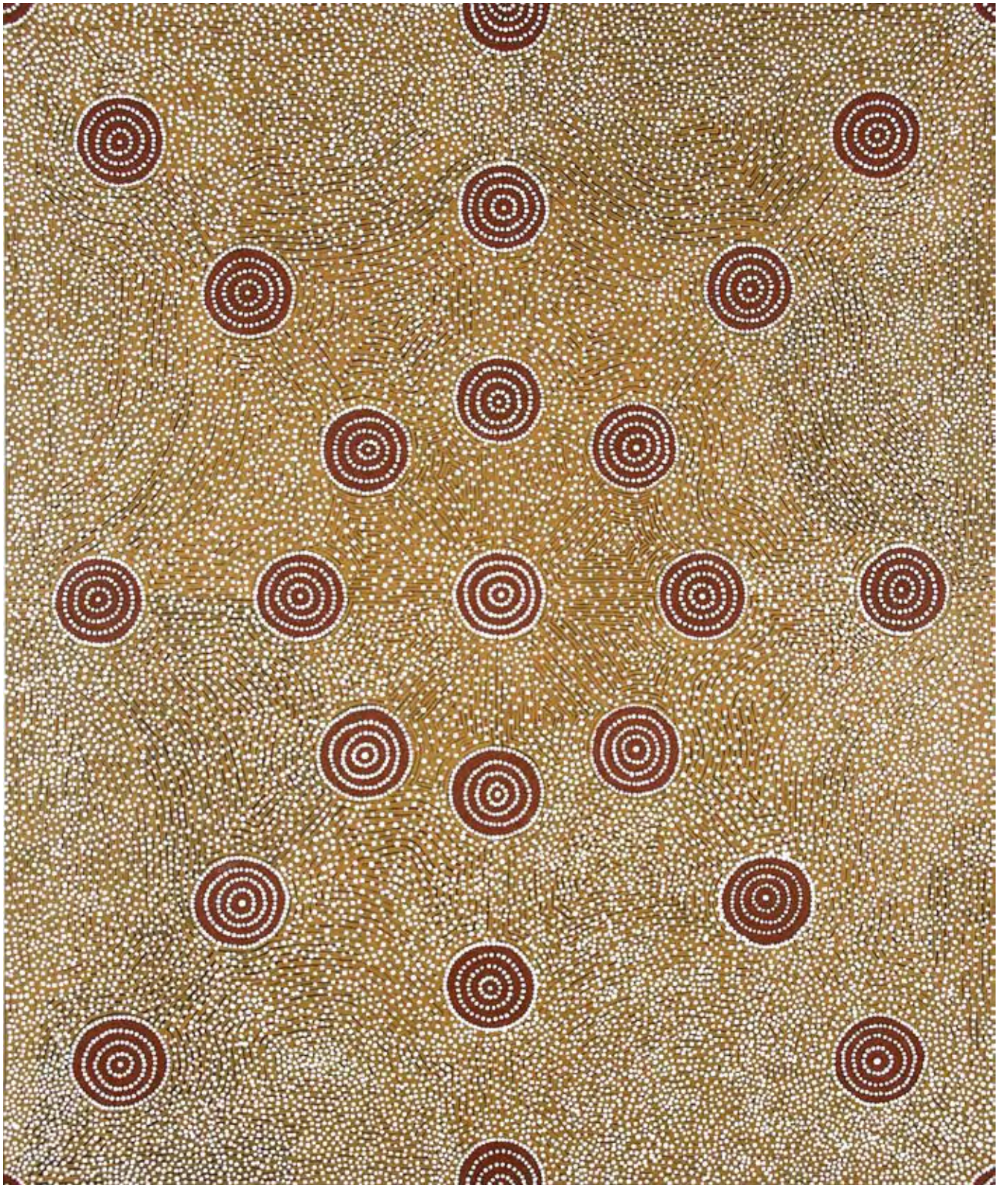
In their painting *Kalipinya Water Dreaming* 2007 (see page 13), the artists have shown the site of Kalipinya, in which they have rights inherited from their father and grandfather. The line work under the dotting shows the running water underneath the land. The circles are rockholes. The work was completed over four days with assistance from Tina Nungurrayi, daughter of Emma's sister Candy Nakamarra.

PUNATA STOCKMAN NUNGURRAYI

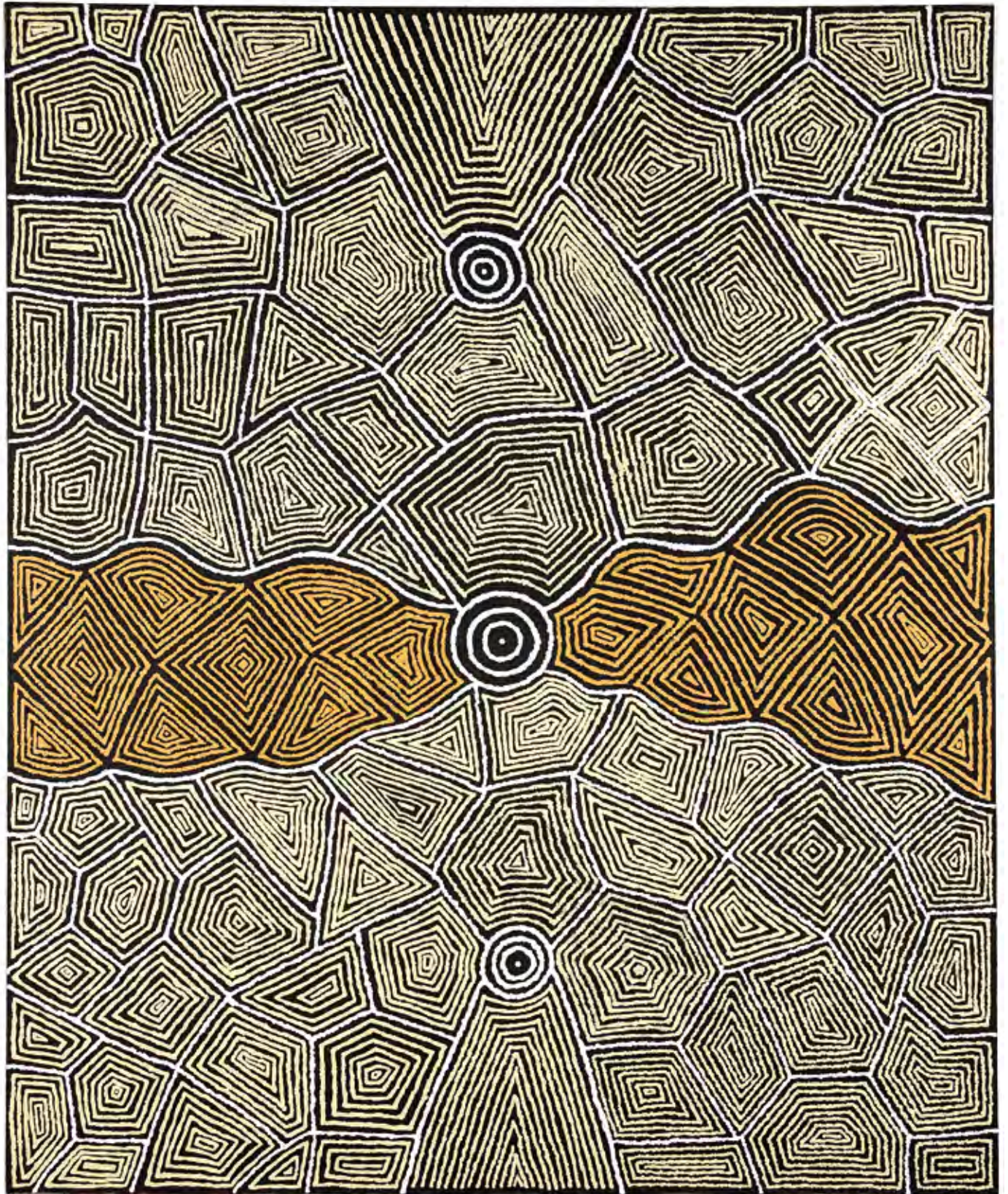


Born in 1956 at Haasts Bluff, Punata is the eldest child of Billy Stockman Tjapaltjarri one of the founders and one-time Chairman of the Papunya Tula Artists and his wife Yintinika, who was Pintupi. Punata was employed as a health worker in Papunya. Her Dreaming from her father is Mt Denison. Her three daughters are Isobel Major, Maggie Major and Sarah Stockman.

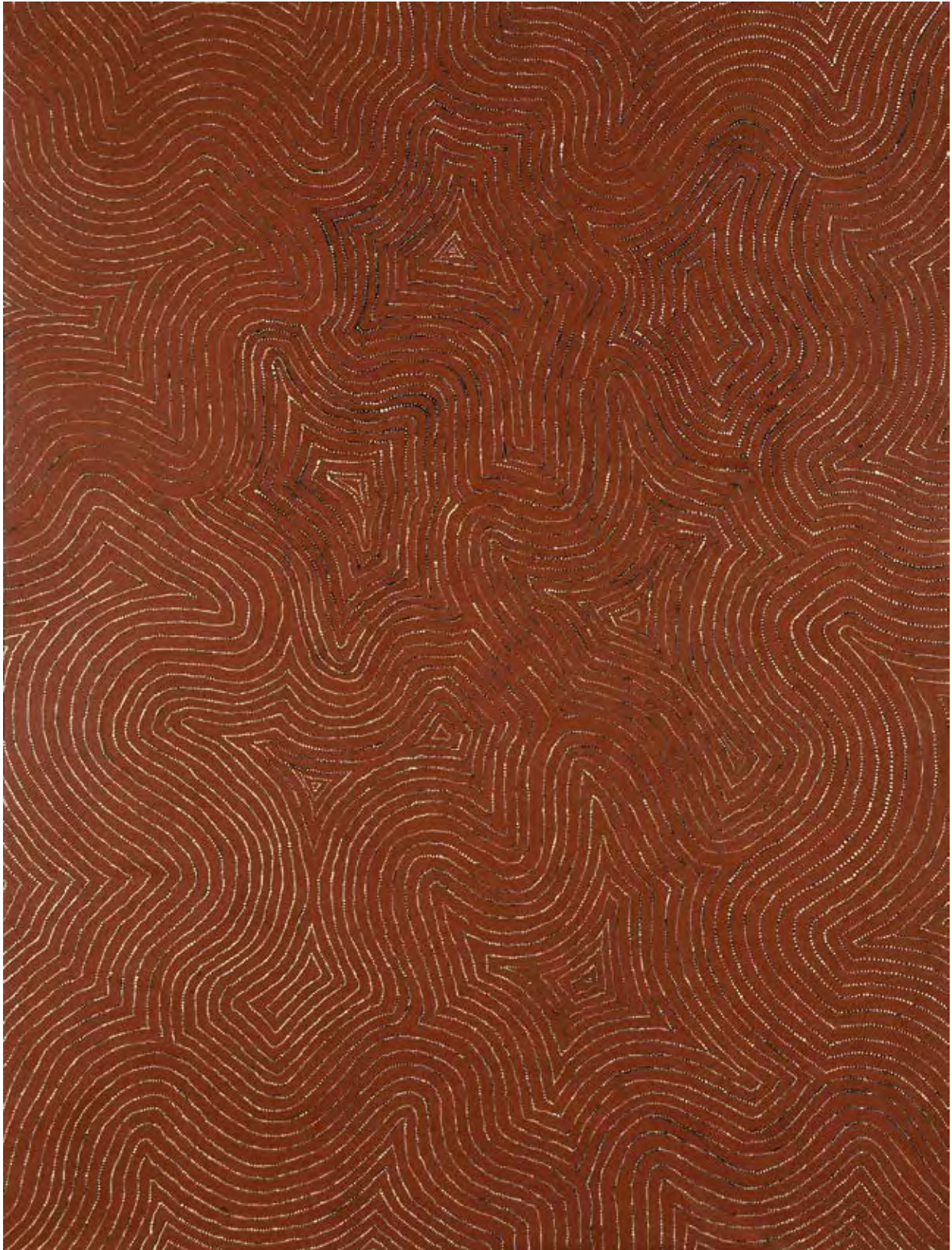
In Punata's painting *Mt Denison* 2007 (see page 14), the central roundel represents Mt Denison, the artist's father's site. The smaller roundels above and below it are rock holes, and the orange section is a creek. The rest of the painting portrays the artist's father's country. The canvas was painted over two days in Papunya, with assistance from the artists' three daughters Isobel Major, Maggie Major and Sarah Stockman.



Emma Nelson Nakamarra & Sheila Dixon Nungurrayi *Kalpinypa Water Dreaming* 2007 183 x 153 cm acrylic on linen. Photo Sue Blackburn.



Punata Stockman Nungurrayi *Mt Denison* 2007 183 x 153 cm acrylic on linen. Photo Sue Blackburn.



Maylene Marshall *Untitled* 2007 122 x 91 cm acrylic on linen. Photo Sue Blackburn.

MAYLENE MARSHALL



Born in Papunya on 17/1/1973, Maylene is the daughter of Sandra Turner Nampitjinpa, one of the first women painters in Papunya and her husband Dicky Tjapangati. Paddy Tjangala, one of the original Papunya Tula shareholders, taught his three daughters Sandra, Sonder and Petra to paint in the mid 1980s when the company was servicing the Mt Liebig community. Maylene has worked at the school in Mt Liebig and now lives at Five Mile with her husband, Yuellan, who is the son of Rosalie Napaltjarri.

WILLIAM SANDY



Born circa 1944 near Ernabella in South Australia where his Pitjantjatjara family eventually settled, William attended the mission school. From there William came to Papunya in 1973, married Violet Nakamarra and had three children: a son Owen and two daughters. He did his first paintings in 1975, teaching himself after watching the other artists at work. By the early 1980s he was painting regularly for Papunya Tula Artists. In 1985, he won the Northern Territory Art Award. He had his first solo exhibition in 1990 at Gallery Gabrielle Pizzi in Melbourne. William's daughters Lurline and Mereda Nungurrayi painted for Warumpi Arts in the late 1990s.

In his painting *Emu from Kanpi* 2007 (see page 17), the artist has depicted the Emu Dreaming from Kanpi (Amata side).



William Sandy *Emu from Kanpi* 2007 122 x 91 cm acrylic on linen. Photo Sue Blackburn.

LONG JACK PHILLIPUS TJAKAMARRA



Born in 1932, Long Jack was one of the artists who founded Papunya Tula Artists in 1971-2. He was Chairman during the 1970s and also in the early 1990s. In 2007 he is the last of the founding group of Papunya Tula artists still producing work. In his childhood, Long Jack's family lived off their traditional lands – he was a teenager by the time they came in to settle at Haasts Bluff. His name comes from his unusual height – over six feet. A former stockman, in 1984 he was ordained a Lutheran pastor and the same year won the Alice Springs Art Award. His work is found in the Holmes a Court Collection, National Gallery of Victoria, Art Gallery of Western Australia, Art Gallery of South Australia, Art Gallery of New South Wales, The University of Western Australia, Anthropology Museum, Museum and Art Gallery of Northern Territory, National Museum of Australia and Te Papa Museum of New Zealand.

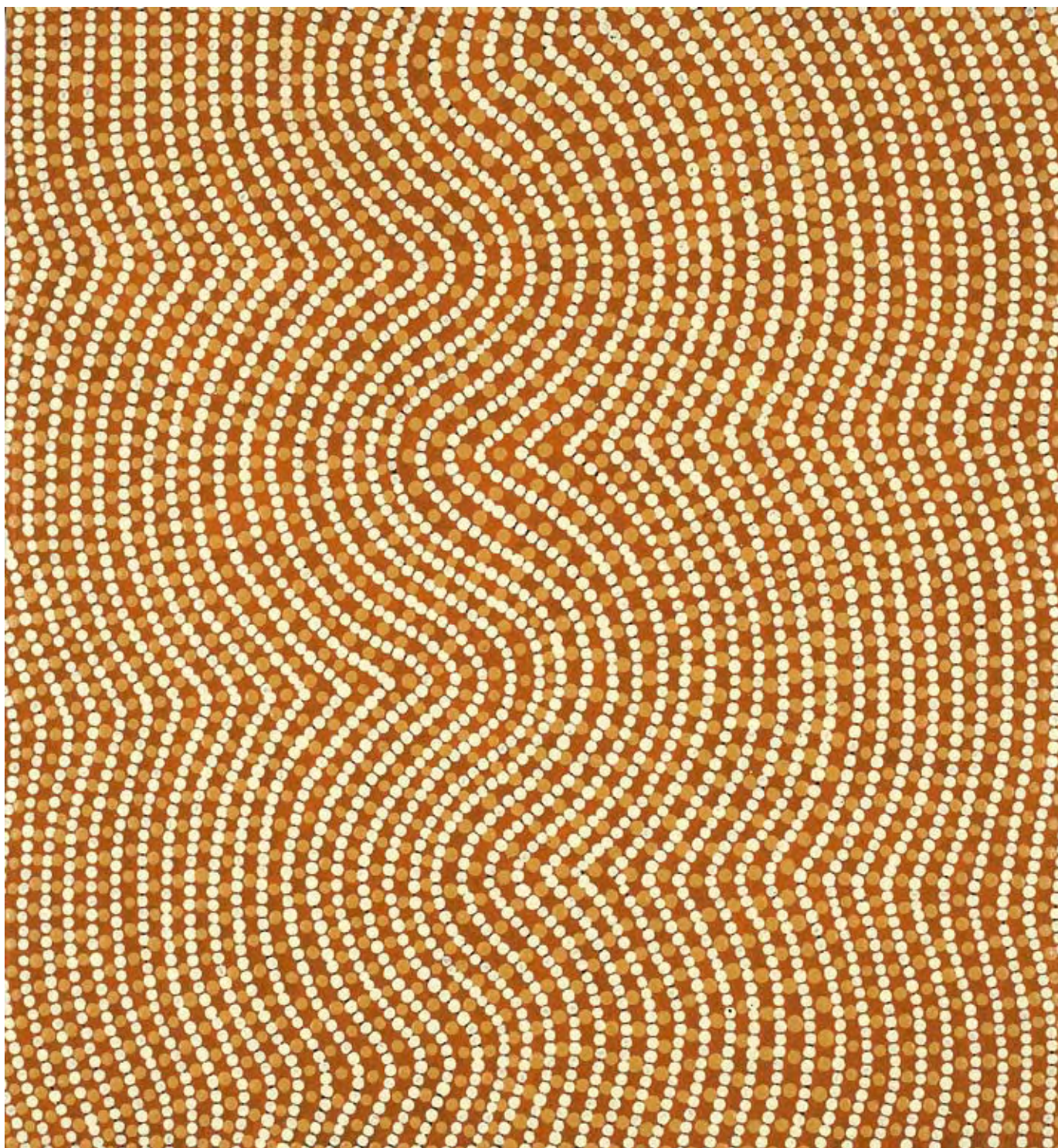
Long Jack's painting *Rain Dreaming with Lightning* 2007 (see cover image). Parikurlangu to the north of the important Rain Dreaming site of Kalipinypa, northeast of Kintore was the artists's father's birthplace and is the subject of this *Ngapa* (Water) Dreaming painting. The storm travelled north with rain and lightning.

MINNIE NELSON NAKAMARRA



Born in 1966, Minnie Nelson is the second eldest daughter of pioneer Papunya Tula artist Johnny Warangkula Tjupurrula and his wife Gladys Napanangka, who also painted for Papunya Tula, and later for Warumpi Arts.

In her painting *Sandhills and Bush Tomatoes at Kampurrarpa* 2007 (right), the yellow dots represent bush tomatoes growing between the sandhills at the Dreaming site of Kampurrarpa over which the artist's father, Johnny Warangkula Tjupurrula held major rights.



Minnie Nelson Nakamarra *Sandhills and Bush Tomatoes at Kampurrarpa* 2007 61 x 55 cm acrylic on linen. Photo Sue Blackburn.

NELLIE NANGALA



Born circa 1938 at Haasts Bluff, Nellie is the second child of pioneer Papunya Tula painter Walter Tjampitjinpa and his first wife Ngalunta. After Nellie's birth, the family moved to Haasts Bluff and later Papunya. Nellie was in her early thirties when the painting enterprise started up at Papunya, married to Two Bob Tjungurrayi, who later became a painter himself. Nellie occasionally painted for Papunya Tula Artists in the 1980s when, at their husband's insistence, Papunya Tula supplied materials to some of the older women in Papunya. In the 1990s and 2000s she painted for Warumpi Arts.

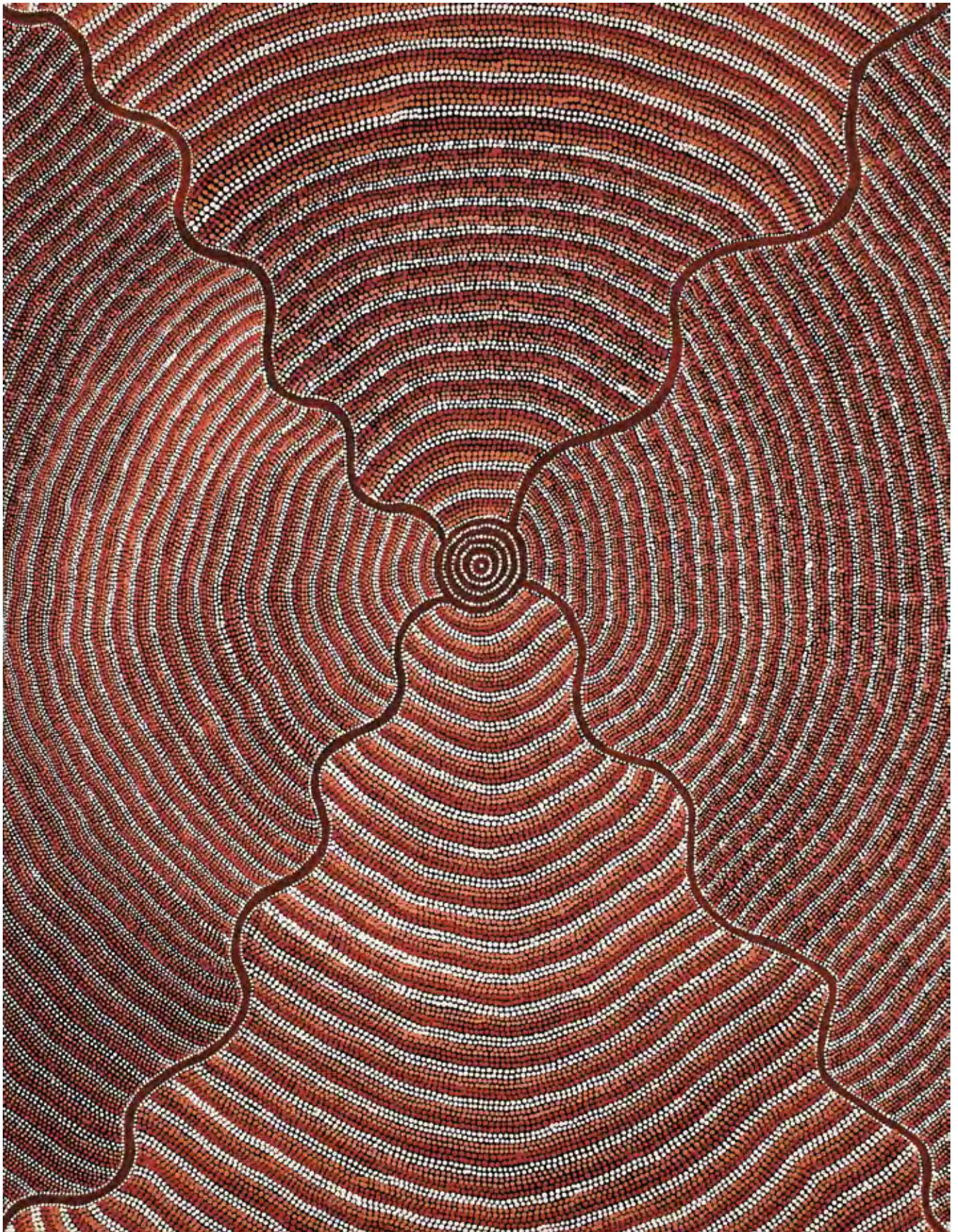
Her painting *Women Dancing at Ilpilli* 2007 (right) is a "Kungka Story" – Women Dreaming – for the site of Ilpilli.

MORRIS MAJOR TJANGALA

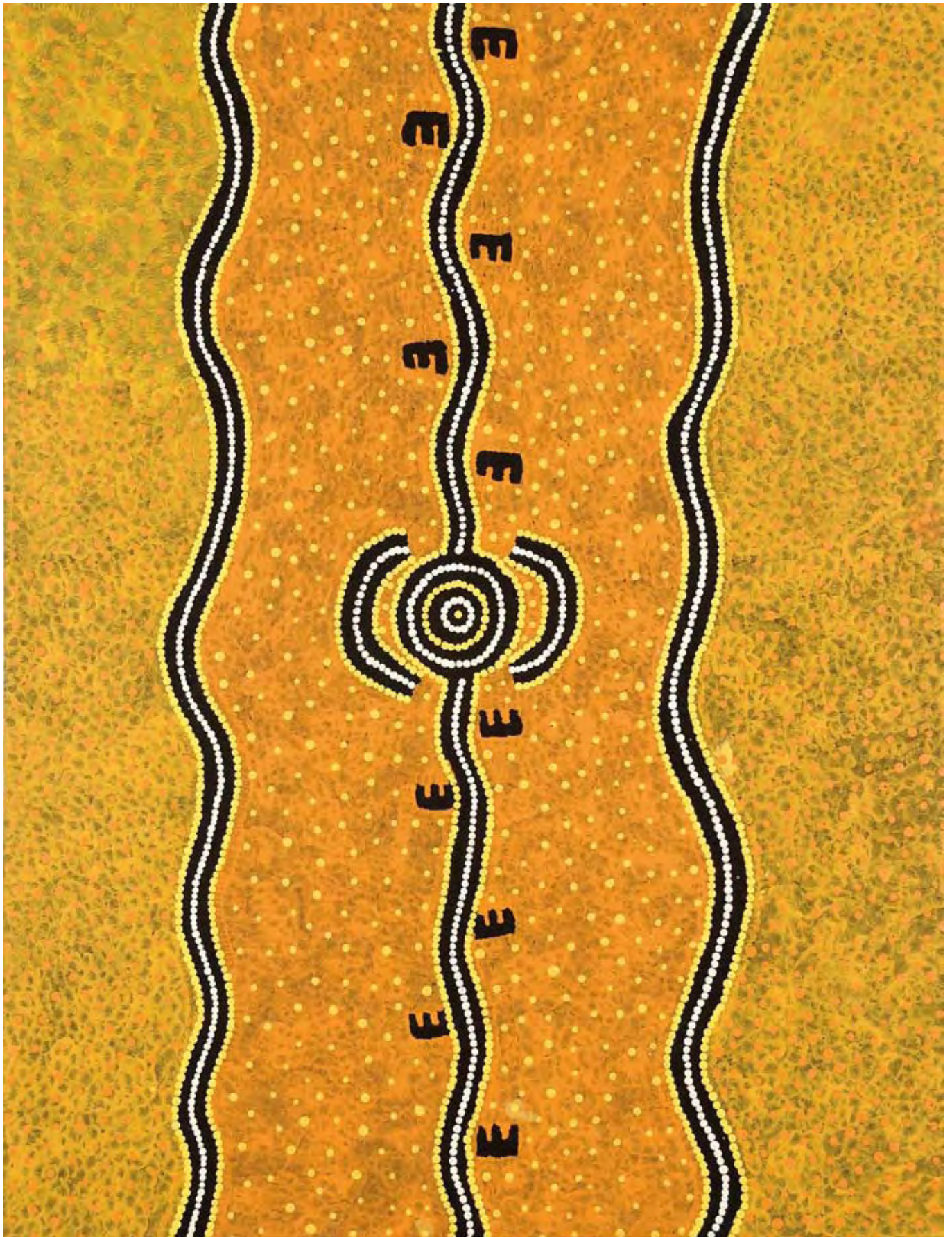


Morris Major Tjangala is connected to this Dreaming through his father-in-law Long Jack Phillipus, whose second daughter Patricia he married. Their teenage daughter Taralyn Major also contributed print work to this exhibition.

The artist has depicted a Possum Dreaming site to the north of Kintore and Kalipinya (see page 22).



Nellie Nangala *Women Dancing at Ilpilli* 2007 122 x 91 cm acrylic on linen. Photo Sue Blackburn.



Morris Major *Possum Dreaming* 2007 122 x 91 cm acrylic on linen. Photo Sue Blackburn.



Charlotte Phillipus *Tjuningpa* 2007 122 x 91 cm acrylic on linen. Photo Sue Blackburn.

CHARLOTTE PHILLIPUS



Born in 1957 at Haasts Bluff, Charlotte is the eldest daughter of Long Jack Phillipus Tjakamarra, one of the first of the Papunya artists and one time Chairman of Papunya Tula. She taught in the Papunya Pre-School. She has a daughter Lyn Ward who was born 6/12/78, who also paints occasionally.

In her painting *Tjuningpa* 2007 (see page 23), the artist has shown the site of Tjuningpa west of Kintore in her grandfather's country. The wavy lines are a creek – the space between them is 'sacred ground'. Women are not allowed there – they must hide under a blanket so they do not see things forbidden to the sight of women and uninitiated men.

ISOBEL GOREY



Isobel Gorey grew up at Papunya and is of Amnatyerre descent.



Untitled 2007 61 x 55 cm acrylic on linen. Photo Sue Blackburn.

LINDA JONGGARDA ANDERSON



Photo Kasumi Ejiri.

Born in 1962 at Papunya, Linda is the daughter of Nosepeg Tjupurrula and his wife Mantua Napanangka. She is married to Amos Anderson. She is a teacher at Papunya School, Vice President of the Papunya Community Council and Secretary of Papunya Tjupi.



Women and Bush Food 2007 55 x 61 cm acrylic on linen.
Photo Sue Blackburn.

ALFREDA MINOR NAMPITJINPA



Alfreda Minor Nampitjinpa is the granddaughter of pioneer Papunya Tula artist Limpi Tjapangati. Her mother was his daughter, Josephine Kuntungka.

In her painting *Women and Emu Dreaming at Walungurru* 2007, the artist has shown sandhills, emu tracks, a rockhole site, people travelling and women with their digging sticks collecting *mungari* (seeds) for making damper in her traditional country Walungurru (Kintore).



Women and Emu Dreaming at Walungurru 2007 61 x 55 cm acrylic on linen.
Photo Sue Blackburn.

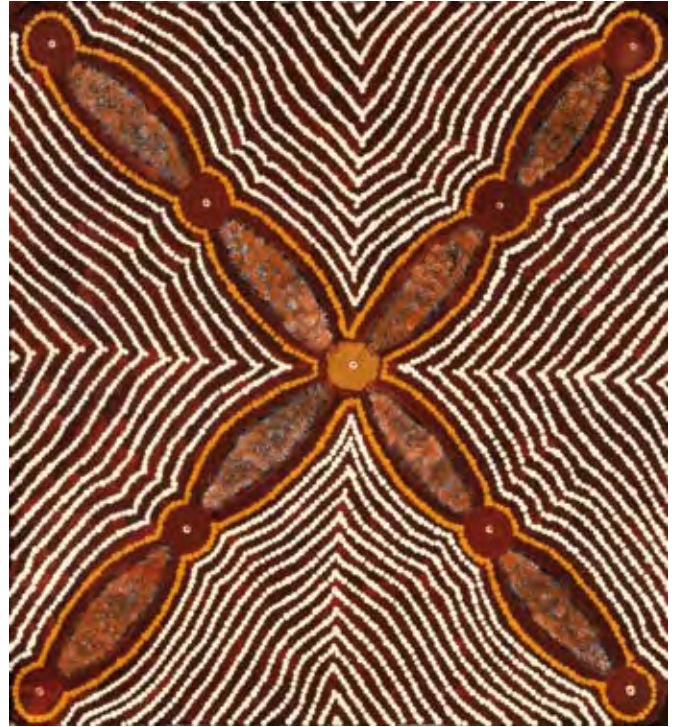
CASSANDRA MINOR NAMPITJINPA



Photo Kasumi Ejiri.

Cassandra Minor Nampitjinpa is the niece of Richard Minor and the granddaughter of pioneer Papunya Tula artist Limpi Tjapangati.

In this painting the artist has shown the Bush Carrot story far to the west of Papunya, just to the east of Mt Liebig.

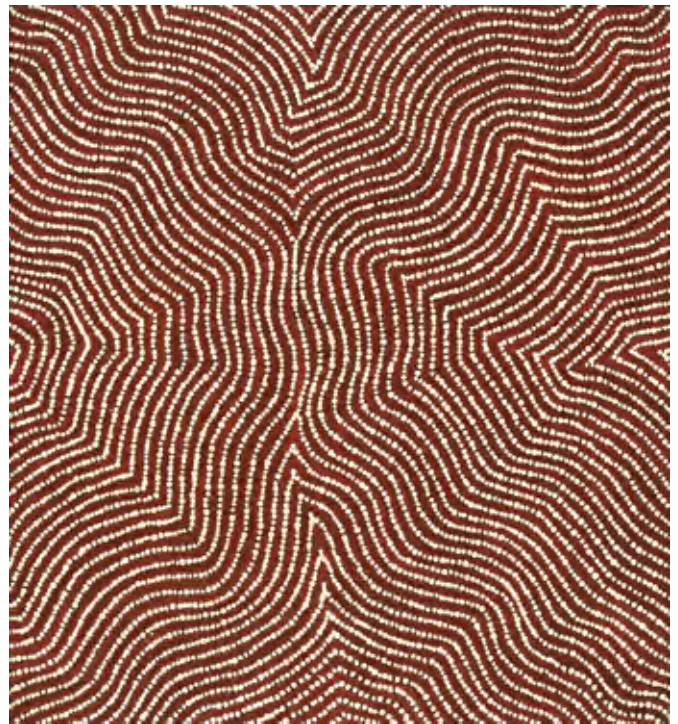


Bush Carrot 2007 61 x 55 cm acrylic on linen. Photo Sue Blackburn.

KAYLENE LILLIUS NANGALA

Kaylene Lillius Nangala is married to Long Jack's nephew Donovan. She has family connections to Nyurapayia Nampitjinpa, Charlie Tjapangati and Unida Nampitjinpa.

The artist has shown the flight of the Parrlkara (Spinifex Pigeons) heading west to their home, near Kintore.

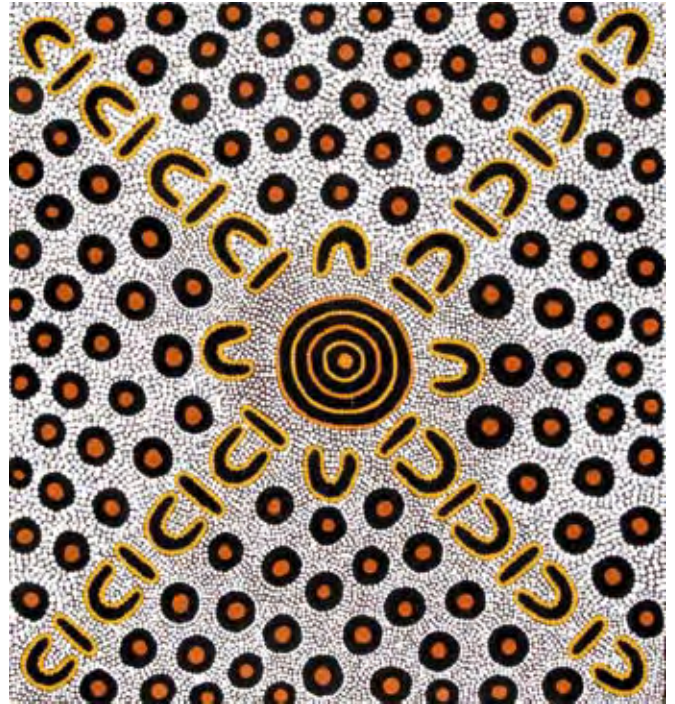


Parrlkara (Spinifex Pigeons) Flying Home 2007 61 x 55 cm acrylic on linen. Photo Sue Blackburn.

GWENDA NAPALTJARRI



Gwenda Napaltjarri was born on 25/3/1967 and raised in Papunya, the daughter of Kingsley Tjungurrayi and his wife Naomi Nangala. Kingsley was one of the original group of painters at Papunya in 1971, though he did not continue painting beyond the first few years. His son, Gwenda's brother, Goodwin Tjapaltjarri also painted for Papunya Tula in the 1980s. Gwenda is the second wife of Long Jack Phillipus, with whom she had three sons, Winston, Sheldon and Ashley and a daughter Marcia.



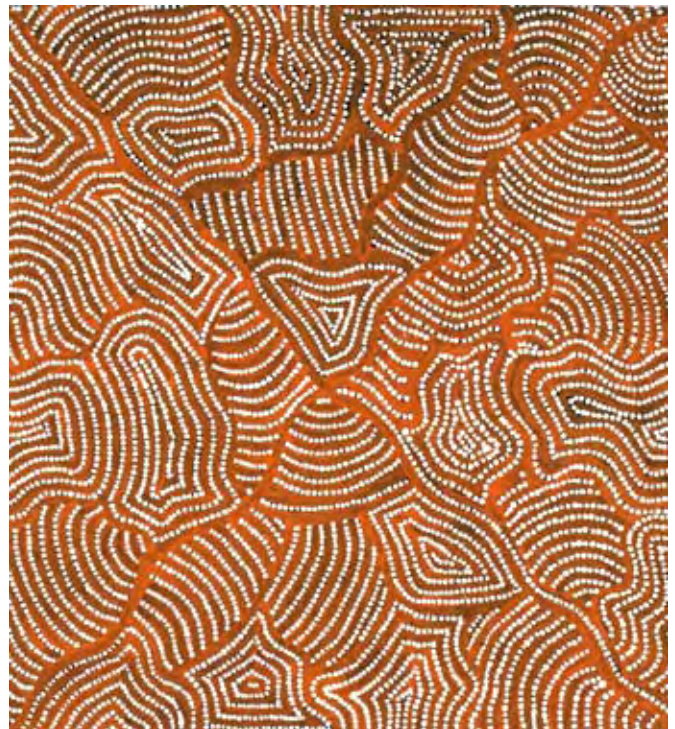
Minma and Waru 2007 60 x 55 cm acrylic on linen. Photo Sue Blackburn.

LEONIE NAPALTJARRI



Leonie Napaltjarri was born circa 1948, Leonie is the younger sister of Long Jack Phillipus Tjakamarra's first wife Susette. Their parents were the famous Kamuta and his wife Maliyungka. Leonie described herself as the 'younger auntie' of Long Jack's eldest daughter Charlotte Phillipus. Her mother, she said, was from Tjukurla. Nyuman was her father and grandfather's place. Leonie's sister's daughter Una married Long Jack's son Desmond.

The artist has shown the *Papa* (Dingo) Dreaming east of Kintore at Nyuman.



Papa Dreaming 2007 61 x 55 cm acrylic on linen. Photo Sue Blackburn.

RACHEL LYNCH NAPALTJARRI



Rachel Lynch Napaltjarri was born on 21/2/1968, Rachel is the older sister of Valerie Lynch Napaltjarri and wife of Dennis Nelson Tjakamarra. Her parents are Nellie Nangala and Two Bob Tjungurrayi (c.1940-2000), both of whom painted for Papunya Tula Artists in the 1980s. Her maternal grandfather, Walter Tjampitjinpa (c.1912-1981), was one of the founders of the desert painting movement. She lives at Five Mile with her extended family.

In this painting the artist has shown the yalka (bush onion) Dreaming of her heritage country around Mt Wedge (Karrinyarra).



Yalka Dreaming at Karrinyarra 2007 61 x 55 cm acrylic on linen.
Photo Sue Blackburn.

VALERIE LYNCH NAPALTJARRI



Born in Papunya 13/9/1970, Valerie attended school in Papunya in the 1970s and early 80s. She is the daughter of Two Bob Tjungurrayi and Nellie Nangala and the younger sister of Rachel Nelson Napaltjarri. She has four sons and lives at Five Mile outstation. She previously painted for Warumpi Arts.

In this work the artist has depicted the site of Karrinyarra which she usually paints, in a similar manner to her mother Nellie Nangala.



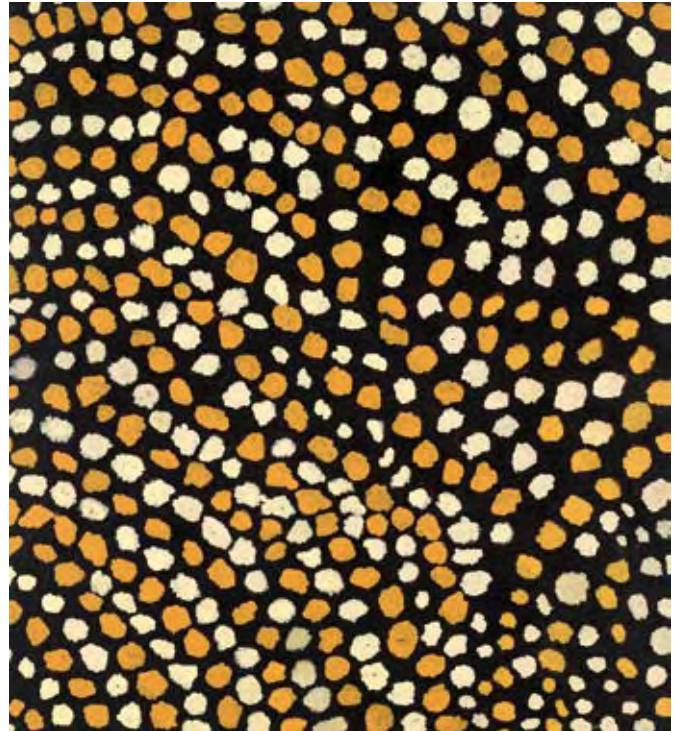
Women Dreaming at Karrinyarra 2007 55 x 61 cm acrylic on linen.
Photo Sue Blackburn.

ROSALIE NAPALTJARRI



Born in 1950 in Yuendumu, Rosalie is the daughter of Tilau Nangala and the older sister of Marjorie Nelson Napaltjarri. She paints the Honey Ant Dreaming for Papunya and the Bush Onion story for Karrinyarra (Mt Wedge). Rosalie is Kukatja and works at the Papunya School. She married Frank Miller. Rosalie lives at Five Mile and has five children and so far nine grandchildren. Her son, Yuellan, is married to Maylene Marshall.

The work depicts the Water Dreaming for the site of Mikantji, and was painted alongside her mother Tilau Nangala's representation of the same subject in 2007.



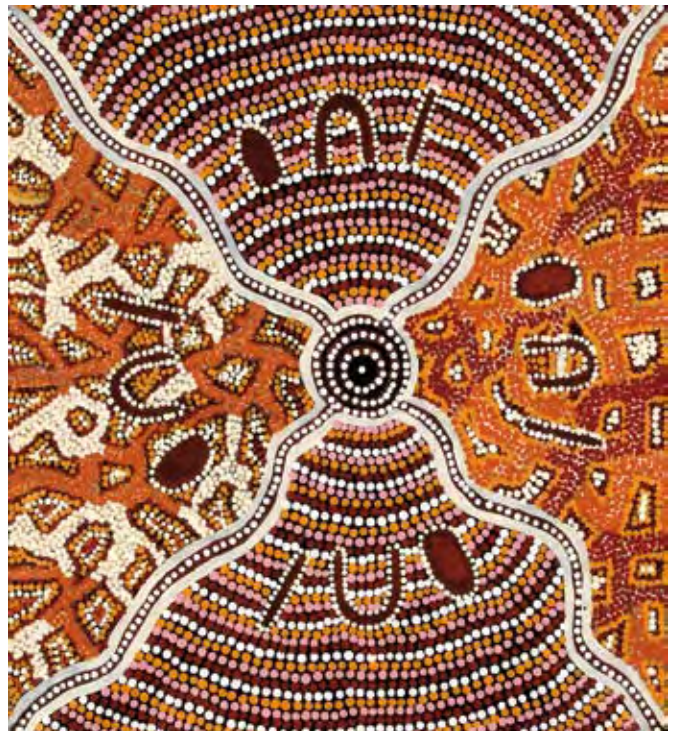
Water Dreaming at Mikantji 2007 61 x 55 cm acrylic on linen.
Photo Sue Blackburn.

BEYULA NAPANANGKA



Born on 18/1/1966, Beyula is the daughter of pioneer Papunya painter Limpi Tjapangati of Haasts Bluff his second wife Tili (Tilly, baptised Phaedora) Napaltjarri .

This painting shows women digging for honey ants at Papunya.



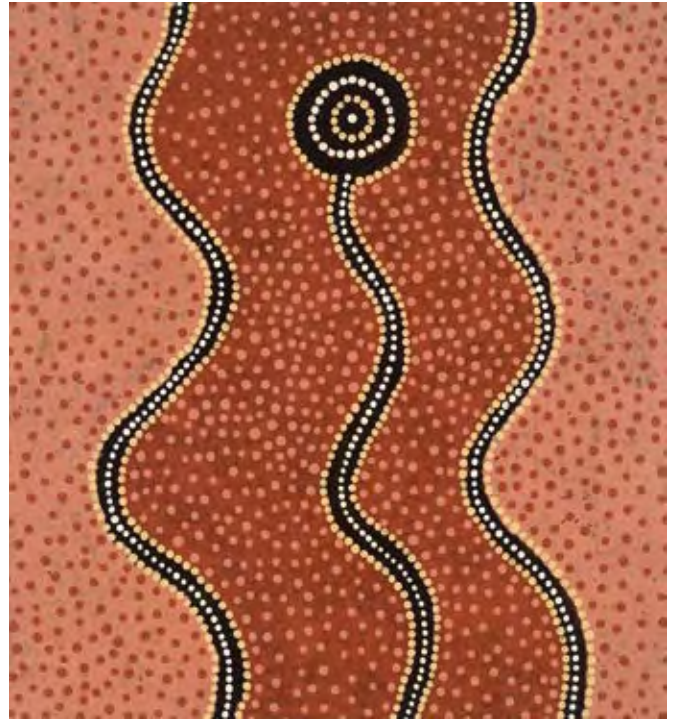
Honey Ant for Papunya 2007 61 x 55 cm acrylic on linen.
Photo Sue Blackburn.

PATRICIA PHILLIPUS



Patricia Phillipus is the second daughter of Long Jack Phillipus and his first wife Susette, who was a daughter of the famous 'Comet'/Kamuta. She is married to Morris Major, who also paints, as does their teenage daughter Taralyn.

The artist has depicted the Possum Dreaming story of her father Long Jack Phillipus.



Possum Dreaming 2007 58 x 55 cm acrylic on linen.
Photo Sue Blackburn.

ISOBEL MAJOR



Isobel Major was born in Alice Springs Hospital on 2/11/1975. She is the daughter of Punata Stockman Nungurrayi and her husband Peter, and the granddaughter of Billy Stockman Tjapaltjarri.

The artist has depicted her grandfather Billy Stockman's country of Mt Denison.



Mt Denison 2007 55 x 59 cm acrylic on linen. Photo Sue Blackburn.

JACQUELINE PHILLIPUS



Born on 2/8/71, Jacqueline is the youngest daughter of Long Jack Phillipus and his first wife Susette, who was a daughter of the famous 'Comet'/Kamuta.

The U shapes are the women, the oval shapes their coolamons and the bar shapes their digging sticks. The brown areas in front of each seated figure is the earth dug over in their search for this sweet delicacy.



Women Digging for Honey Ants at Papunya 2007 55 x 61 cm acrylic on linen. Photo Sue Blackburn.

UNA RATARA FOR DESMOND PHILLIPUS



Una Ratara painted her husband Desmond's Possum Dreaming inherited from his father Long Jack Phillipus. She is from Hermannsburg.



Possum Story 2007 55 x 61 cm acrylic on linen. Photo Sue Blackburn.

STEVEN SPENCER

Steven Spencer is the husband of Long Jack Phillipus's daughter Jacqueline Phillipus.



Goanna Dreaming at New Haven 2007 55 x 61 cm acrylic on linen.
Photo Sue Blackburn.

DENNIS NELSON TJAKAMARRA



Born on 5/8/62, Dennis Nelson is the eldest son of Gladys Napanangka and Walter Tanatji, and is recorded in the Register of Wards as Narkatari Takamara. His mother was widowed and subsequently married pioneer Papunya Tula artist Johnny Warangkula Tjupurrula, whose Kalipinypa Water Dreaming Dennis paints using an over-dotting technique learnt from observing his famous stepfather. Dennis painted for Warumpi Arts during the 1990s.

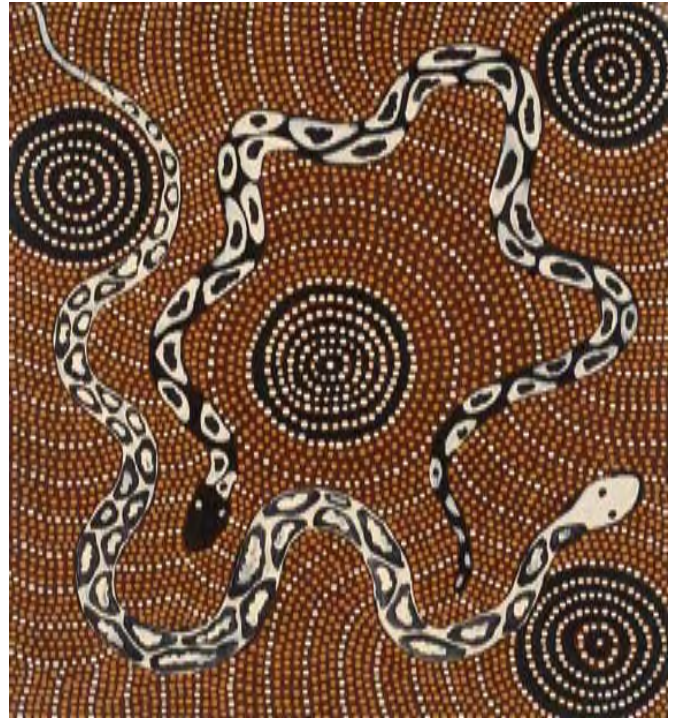


Kalipinypa 2007 55 x 61 cm acrylic on linen. Photo Sue Blackburn.

SAMMY BUTCHER TJAPANANGKA



Born on 27/7/62 to Ivy and George Butcher, Sammy grew up to become the guitarist of the legendary Warumpi Band, as did Sammy's brother Gordon. Nowadays Sammy runs a recording studio in Papunya and plays almost nightly with his current band, Tjupi. His parents were Pitjantjatjara and Warlpiri. Papunya, where he has settled to raise a family, is as he remarked 'halfway' between their countries. He calls Michael Jagamara Nelson his 'uncle' and shares with him the Two Snakes story from Pikilyi depicted in his painting.



Two Snakes Dreaming at Pikilyi 2007 61 x 55 cm acrylic on linen.
Photo Sue Blackburn.

JANET TJITAYI

Janet Tjitayi is from Ernabella. She has been married to Sid Anderson, 'boss' of Five Mile outstation, since the late 1980s.

In this painting the artist has depicted honey ants and witchetty grubs and bush fruits for her home country of Ernabella.



Bush Foods at Ernabella 2007 61 x 55 cm acrylic on linen.
Photo Sue Blackburn.

LIST OF WORKS

PAINTINGS

Isobel Gorey

Untitled 2007
61 x 55 cm
acrylic on linen

Michael Jagamara Nelson

Possum and Rain Dreaming 2007
183 x 153 cm
acrylic on linen

Linda Jonggarda Anderson

Women and Bush Food 2007
61 x 55 cm
acrylic on linen

Isobel Major

Mt Denison 2007
55 x 59 cm
acrylic on linen

Morris Major

Possum Dreaming 2007
122 x 91 cm
acrylic on linen

Maylene Marshall

Untitled 2007
122 x 91 cm
acrylic on linen

Untitled 2007

61 x 55 cm
acrylic on linen

Emma Nelson Nakamarra

Sheila Dixon Nungurrayi
Kalipinyapa Water Dreaming 2007
183 x 153 cm
acrylic on linen

Minnie Nelson Nakamarra

Kalipinyapa 2007
122 x 91 cm
acrylic on linen

Sandhills and Bush Tomatoes at Kampurrarpa 2007

61 x 55 cm
acrylic on linen

Alfreda Minor Nampitjinpa

Women and Emu Dreaming at Walungurru
2007
61 x 55 cm
acrylic on linen

Cassandra Minor Nampitjinpa

Bush Carrot 2007
61 x 55 cm
acrylic on linen

Papunya Honey Ant 2007

61 x 55 cm
acrylic on linen

Kaylene Lillius Nangala

Parrlkara (Spinifex Pigeons) Flying Home
2007
61 x 55 cm
acrylic on linen

Lizzie Nangala

*Honeys Ants and Witchetty Grubs at
Papunya* 2007
61 x 55 cm
acrylic on linen

Nellie Nangala

Women Dancing at Ilpilli 2007
122 x 91 cm
acrylic on linen

Tilau Nangala

Rain Dreaming at Mikantji 2007
183 x 153 cm
acrylic on linen

Water Dreaming at Mikantji 2007

122 x 91 cm
acrylic on linen

Gwenda Napaltjarri

Minma and Mungari 2007
61 x 55 cm
acrylic on linen

Minma and Waru 2007

60 x 55 cm
acrylic on linen

Rosalie Jugadai Napaltjarri

Water Dreaming at Mikantji 2007
61 x 55 cm
acrylic on linen

Love Story for Karrinyarra 2007

61 x 55 cm
acrylic on linen

Leonie Napaltjarri

Papa Dreaming 2007
61 x 55 cm
acrylic on linen

Rachel Lynch Napaltjarri

Yalka Dreaming at Karrinyarra 2007
61 x 55 cm
acrylic on linen

Valerie Lynch Napaltjarri

*Women Digging for Honey Ants at
Karrinyarra* 2007
61 x 55 cm
acrylic on linen

Women Dreaming at Karrinyarra 2007

61 x 55 cm
acrylic on linen

Beyula Napanangka

Honey Ant for Papunya 2007
61 x 55 cm
acrylic on linen

Punata Stockman Nungurrayi

Mt Denison 2007
183 x 153 cm
acrylic on linen

Sugarbag at Mt Denison 2007

115 x 87 cm
acrylic on linen

Running Water and Bush Tomatoes at Mt Denison 2007

61 x 55 cm
acrylic on linen

Charlotte Phillipus

Tjuningpa 2007
122 x 91 cm
acrylic on linen

Tjuningpa 2007

61 x 55 cm
acrylic on linen

Jacqueline Phillipus

*Women Digging for Honey Ants at
Papunya* 2007
61 x 55 cm
acrylic on linen

Patricia Phillipus

Possum Dreaming 2007
58 x 55 cm
acrylic on linen

Una Ratara for Desmond Phillipus

Possum Story 2007
61 x 55 cm
acrylic on linen

William Sandy

Emu from Kanpi 2007
122 x 91 cm
acrylic on linen

Steven Spencer

Goanna Dreaming 2007
61 x 55 cm
acrylic on linen

Dennis Nelson Tjakamarra

Kalipinyapa 2007
61 x 55 cm
acrylic on linen

Kalipinyapa 2007
61 x 55 cm
acrylic on linen

Long Jack Phillipus Tjakamarra

Rain Dreaming with Lightning 2007
183 x 153 cm
acrylic on linen

Water Dreaming 2007
61 x 55 cm
acrylic on linen

Sammy Butcher Tjapanangka

Two snakes Dreaming at Pikilyi 2007
61 x 55 cm
acrylic on linen

Janet Tjitayi

Bush Foods at Ernabella 2007
61 x 55 cm
acrylic on linen

PRINTS**Isobel Gorey**

Untitled 2007
linocut AP
24 x 18 cm

Untitled 2007
linocut AP
24 x 18 cm

Michael Jagamara Nelson

Untitled 2006
linocut edition 9
54 x 40 cm

Possum and Lightning 2006
linocut 1st State edition 4
54 x 40 cm

Possum and Lightning 2006
linocut 2nd State edition 2
54 x 40 cm

Possum and Lightning 2006
linocut 3rd State edition 2
54 x 40 cm

Possum and Lightning 2006
linocut 4th State edition 2
54 x 40 cm

Possum Dreaming 2006
etching edition 10
50 x 39 cm

Untitled 2007
etching 1st State edition 10
63 x 50 cm

Untitled 2007
etching 2nd State edition 5
63 x 50 cm

Untitled 2007
etching 3rd State edition 4
63 x 50 cm

Linda Jonggarda Anderson

Dry Claypan Spots 2006
etching edition 10
29 x 20 cm

Untitled 2006
linocut edition 8
15 x 15 cm

Untitled 2007
linocut AP
24 x 18 cm

Untitled 2007
linocut AP
24 x 18 cm

Lorraine King

Untitled 2007
linocut AP
24 x 18 cm

Isobel Major

Untitled 2007
linocut 1st State AP
24 x 18 cm

Untitled 2007
linocut 2nd State AP
24 x 18 cm

Taralyn Major

Untitled 2007
linocut AP
24 x 18 cm

Maylene Marshall

Untitled 2006
etching edition 10
29 x 20 cm

Untitled 2006
etching edition 10
29 x 20 cm

Untitled 2006
etching edition 10
10 x 16 cm

Untitled 2006
linocut edition 9
40 x 26 cm

Untitled 2007
linocut 1st State AP
24 x 18 cm

Untitled 2007
linocut 2nd State AP
24 x 18 cm

Untitled 2007
etching 1st State edition 10
50 x 37 cm

Untitled 2007
etching 3rd State edition 10
50 x 37 cm

Alfreda Minor

Untitled 2007
linocut AP
24 x 18 cm

Untitled 2007
linocut AP
24 x 18 cm

Cassandra Minor

Untitled 2007
linocut 1st State AP
24 x 18 cm

Untitled 2007
linocut 2nd State AP
24 x 18 cm

Valerie Lynch Napaltjarri

Untitled 2007
linocut 1st State AP
24 x 18 cm

Untitled 2007
linocut 2nd State AP
24 x 18 cm

Untitled 2007
linocut 3rd State AP
24 x 18 cm

Untitled 2007
linocut 1st State AP
24 x 18 cm

Untitled 2007
linocut 2nd State AP
24 x 18 cm

Untitled 2007
linocut 3rd State AP
24 x 18 cm
Untitled 2007
etching 1st State edition 10
63 x 50 cm

Untitled 2007
etching 2nd State edition 5
63 x 50 cm

Rachel Napaltjarri

Untitled 2007
linocut 1st State AP
24 x 18 cm

Untitled 2007
linocut 2nd State AP
24 x 18 cm

Rosalie Napaltjarri

Untitled 2007
linocut AP
24 x 18 cm

Untitled 2007
linocut AP
24 x 18 cm

Beyula Napanangka

Untitled 2007
linocut 1st State AP
24 x 18 cm

Untitled 2007
linocut 2nd State AP
24 x 18 cm

Untitled 2007
linocut 1st State AP
24 x 18 cm

Untitled 2007
linocut 2nd State AP
24 x 18 cm

Marjorie Nelson

Untitled 2006
etching edition 10
29 x 20 cm

Untitled 2006
etching edition 10
29 x 20 cm

Punata Stockman Nungurrayi

Untitled 2007
linocut AP
24 x 18 cm

Goodwin Phillipus

Untitled 2007
linocut 1st State AP
24 x 18 cm

Untitled 2007
linocut 2nd State AP
24 x 18 cm

Untitled 2007
linocut 3rd State AP
24x18cm

Alice Poulson

Untitled 2007
linocut AP
24 x 18 cm

Untitled 2007
linocut AP
24 x 18 cm

Glenda Poulson

Untitled 2007
linocut AP
24 x 18 cm

Lorabell Puntungka

Untitled 2007
linocut AP
24 x 18 cm

Untitled 2007
linocut AP
24 x 18 cm

Lurline Sandy

Untitled 2006
etching edition 10
19 x 16 cm

Untitled 2006
linocut edition 6
40 x 26 cm

Mereda Sandy

Untitled 2006
linocut edition 4
45 x 25 cm

Untitled 2006
linocut 1st State edition 7
40 x 34 cm

Untitled 2006
linocut 2nd State edition 4
40 x 34 cm

Untitled 2006
etching edition 10
29 x 20 cm

All work height by width.



Tjupi, Papunya, NT. Photo Vivien Johnson.

Lizzie Nangala. Photo Vivien Johnson.



ACKNOWLEDGMENTS

Thanks to the Aboriginal and Torres Strait Islander Arts Board of the Australia Council, Michael Kempson and Cicada Press, Kasimi Ejiri, Simon Taylor, Peta Coburn, College of Fine Arts UNSW, Sylvia Ross, Natalie Vlies, Annabel Pegus, Adrian Davies, Jeremy Long, Ben Ward, Papunya Tula Artists, Papunya School and staff, Corroboree Arts and Crafts, Joanne Brown, Paula Dredge, Blacktown Arts Centre, John Cheeseman, Sophia Kouyoumdjian, Margaret Farm, Christine Godden, Desart, Daphne Williams, Katie Yoewart and Catherine Henkes.

Papunya Tjupi: A New Beginning
6 September – 6 October 2007
Ivan Dougherty Gallery
curator Professor Vivien Johnson

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Catalogue design by Sally Robinson
Artwork Photography by Sue Blackburn
All photographs of artists by Vivien Johnson unless otherwise stated

Published by Ivan Dougherty Gallery, College of Fine Arts
The University of New South Wales NSW 2007
Selwyn St Paddington NSW 2021 Australia
www.cofa.unsw.edu.au/galleries/idg

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Inside back cover: Minnie Nelson Nakamarra *Sandhills and Bush Tomatoes at Kampurrarpa* (detail) 2007 61 x 55 cm acrylic on linen. Photo Sue Blackburn

ISBN 978 0 7334 2547 9



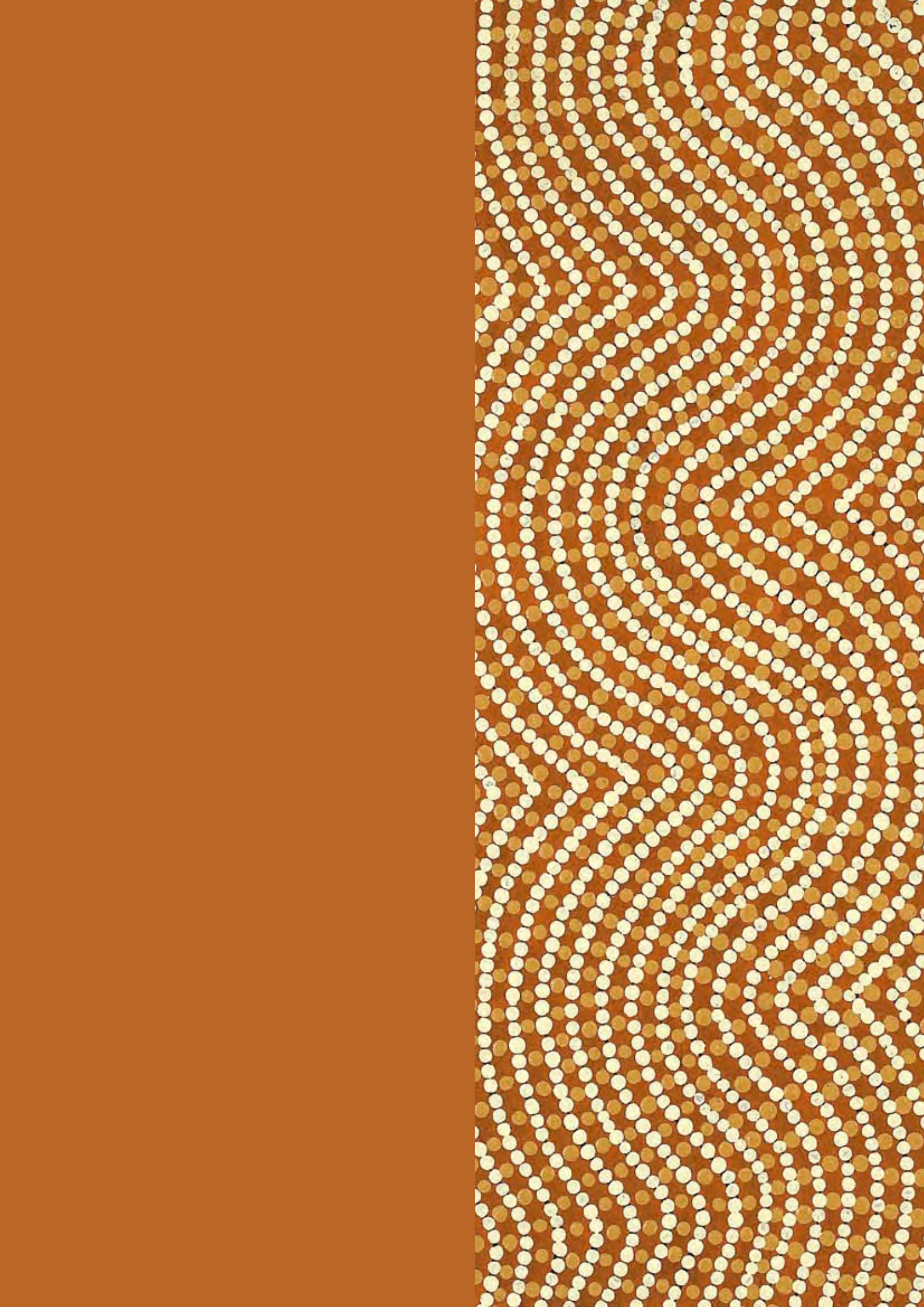
Australian Government



This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



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