



Streets of Papunya

Education Kit
years 11-12



UNSW
AUSTRALIA

GALLERIES



About this kit

This education kit complements the *Streets of Papunya* art exhibition. It can be used in the gallery during class visits, or it may also act as a stand alone teaching tool in the classroom.

There is a series of questions throughout the kit that are meant to guide class discussion and inspire art projects. All questions are presented in this format.

[Click on hyperlinks that look like this](#) to access images and information on the internet that supplement the kit. All full web addresses are listed at the end of the document under “Hyperlinks index” for reference.

Streets of Papunya begins at UNSW Galleries before touring to Flinders University Art Museum, RMIT Gallery, and Drill Hall Gallery at ANU in 2016.

UNSW Galleries, Sydney 5 September – 7 November 2015

Flinders University Art Museum, Adelaide 12 February – 17 April 2016

RMIT Gallery, Melbourne 6 May – 11 June 2016

Drill Hall Gallery, Canberra 14 July – 21 August 2016



“Family is artistic destiny in the Western Desert”

– Vivien Johnson¹

Introduction

The exhibition *Streets of Papunya* celebrates the remarkable art of the women painters of Papunya today, rising stars of the town’s Papunya Tjupi art centre which was established in 2007. They include some of the first women painters in the desert who joined the original Papunya art movement in the early 1980s, and the daughters of many of the revolutionary Papunya Tula artists of the 1970s. *Streets of Papunya* also unearths the history of Papunya as a site of art production since its establishment in the late 1950s: Albert Namatjira’s final paintings (executed in Papunya days before his death in 1959), Papunya’s glory days of the 1970s and ’80s, and after a dark time as the ‘**carpetbagging**’ capital of the desert’, its inspirational resurgence today as its leading painters reinvent Papunya painting for the twenty-first century.

Papunya paintings have always been visual representations of the artists’ **Tjukurrpa** legacy, invoking the power that the painters believe is inherent in the landscape from past events. As such, what happened in a place in the past directly affects what happens there in the present and future. So the people of Papunya were not just insisting on their community’s connection to the old masters of the Papunya art movement when they named their streets



Cover page: Martha MacDonald Napaltjarri (in foreground) and Mona Nangala painting at Papunya Tjupi art centre, Papunya, 2015. Photo: Helen Puckey.

Above: the old Papunya garage, constructed with local labour in the late 1950s, is now home to Papunya Tjupi Arts. Photo: Helen Puckey.

after them; they were invoking the power of their immediate ancestors who founded the Papunya art movement in this place. These themes are elaborated in the [Streets of Papunya: the re-invention of Papunya painting](#) publication by Vivien Johnson.

About the curator

For more than three decades, Professor Vivien Johnson has been breaking new ground in desert art scholarship. Her many writing and curatorial credits include the Clifford Possum Tjapaltjarri retrospective, pioneering monographs on Papunya artists and the monumental *Lives of the Papunya Tula Artists* (2008). She was one of the first to advocate for recognition of Papunya painting as contemporary art, as well as the moral and cultural rights of Indigenous artists.

carpetbagging

The exploitation of local people for the personal gain of an outsider (from the notion that the possessions of a new arrival can fit inside a travel bag made of carpet)

Tjukurrpa (also called Dreaming)

Stories that are passed down within the family and describe the journey of the Ancestor Spirits as they created land and life.
[Learn more](#)

¹ Johnson, Vivien. *Streets of Papunya: the re-invention of Papunya painting*, NewSouth Press, 2015, p.16.



Papunya from the air showing Honey Ant Dreaming streetscape, c.1976. Photo: Max Stollznow.

Using the aerial photograph of the streets of Papunya as inspiration, write a short creative piece exploring any thoughts, feelings and associations the image evokes.

Describe the design of the streets of Papunya. Research the iconography of the design, detailing its symbolic and cultural significance.

Communities like Papunya were established to help achieve a government vision of their Aboriginal residents becoming 'normal Australians.' In this context, what does 'normal Australian' mean, and why is this term problematic?

Papunya

Traditional epicentre of converging **songlines** and the Honey Ant Dreaming, Papunya is a remote Indigenous community situated approximately 260 kilometres northwest of Alice Springs. Today about 350 people who speak Pintupi Luritja, Anmatyerr, Warlpiri and Arrernte call Papunya home. While many desert communities were founded as missions, Papunya came into being in the late 1950s when the Australian government relocated 400 people from the Haasts Bluff settlement because of problems with the water supply. Papunya was the last settlement to be established in the Northern Territory under the Commonwealth Government policy of centralisation and **assimilation** of desert people. By the 1970s, the population of Papunya had grown to more than 1,000 people including many ex-stockmen and their families, as well as 200 so-called 'New Pintupi' people who had still been living a hunter-gatherer lifestyle in their remote western homelands and wanted to join their relatives among the Haasts Bluff population. Associated problems of overcrowding, disease and extreme poverty intensified cultural tensions within the community. These forces acted as the crucible in which contemporary Papunya painting was established.

songlines

Routes through the landscape involving a series of landmarks that, according to Aboriginal belief, were travelled by ancestral spirits during *Tjukurrpa*. These routes are described and recorded through song, stories, dance and painting, and passed down from generation to generation

assimilation

The process by which people of different ethnic backgrounds adapt and conform to the customs, attitudes and modes of living of one dominant culture

iconography

The conventional significance attached to images and symbols in a work of art that thereby form a visual language; in Aboriginal culture, this visual language is capable of encoding knowledge of *Tjukurrpa*

Papunya Tula

The original Papunya Tula painters are regarded today as the founders of the contemporary Australian Indigenous art movement, which has brought Aboriginal art to world attention. They are represented in major art galleries and museums, numerous public institutions and a great number of important private collections nationally and internationally.

Beginning in 1971, a small group of senior men began painting with acrylics on masonite boards, representing the sacred sites and stories associated with their traditional homelands to the north, south, east and west of Papunya. Geoffrey Bardon, an art teacher at Papunya School in 1971-72, encouraged the men to use the iconography of sand drawing and body painting to express their *Tjukurrpa*. When their efforts resulted in sales of artwork, the original 'painting men' incorporated themselves as Papunya Tula

Artists. The name is derived from the settlement (Papunya) and a major Honey Ant Dreaming site adjacent to the community (*tula*).

The unmistakable style of the original Papunya Tula Artists (also known as 'dot painting') derived from artists' knowledge of traditional ceremonial body and sand painting. On account of the personal, cultural and spiritual significance of the subject matter depicted, signs and symbols had strict protocols for public use.

With the income provided by painting, those founders of Papunya Tula who were Pintupi began moving back to their homelands west of Papunya. Over the following decades, Papunya Tula Artists served the Pintupi homelands communities of Kintore and Kiwirrkura but gradually withdrew from Papunya itself.

In 2010, Papunya Tula Artist Long Jack Phillipus stated: "We started it, like a bushfire, this painting business, and it went every way: north, east, south, west, Papunya in the middle."² Research contemporary Indigenous art, examining ways in which Papunya painting may have influenced other Indigenous artists since the conception of Papunya Tula.

Using the diagram of *Possums at Ngamuranya* by Long Jack Phillipus as an example (see page 6), consider how artists have altered or obscured sacred and ancestral designs. For what purpose?



Papunya's famous Honey Ant hills, also known as *Warumpi* and *Tjupi*, as seen from the road to Three Mile outstation, bear a striking resemblance to the Honey Ant ancestor for which they are named.
Photo: Helen Puckey.

² Museum of New Zealand, "Long Jack Phillipus Tjakamarra, Fire Dreaming at Parikulaman 1975," online, accessed 26 August 2015, <<http://arts.tepapa.govt.nz/on-the-wall/fire-dreaming-at-parikulaman/5397>>.

Tjakamarra's birth place; near W.A. border

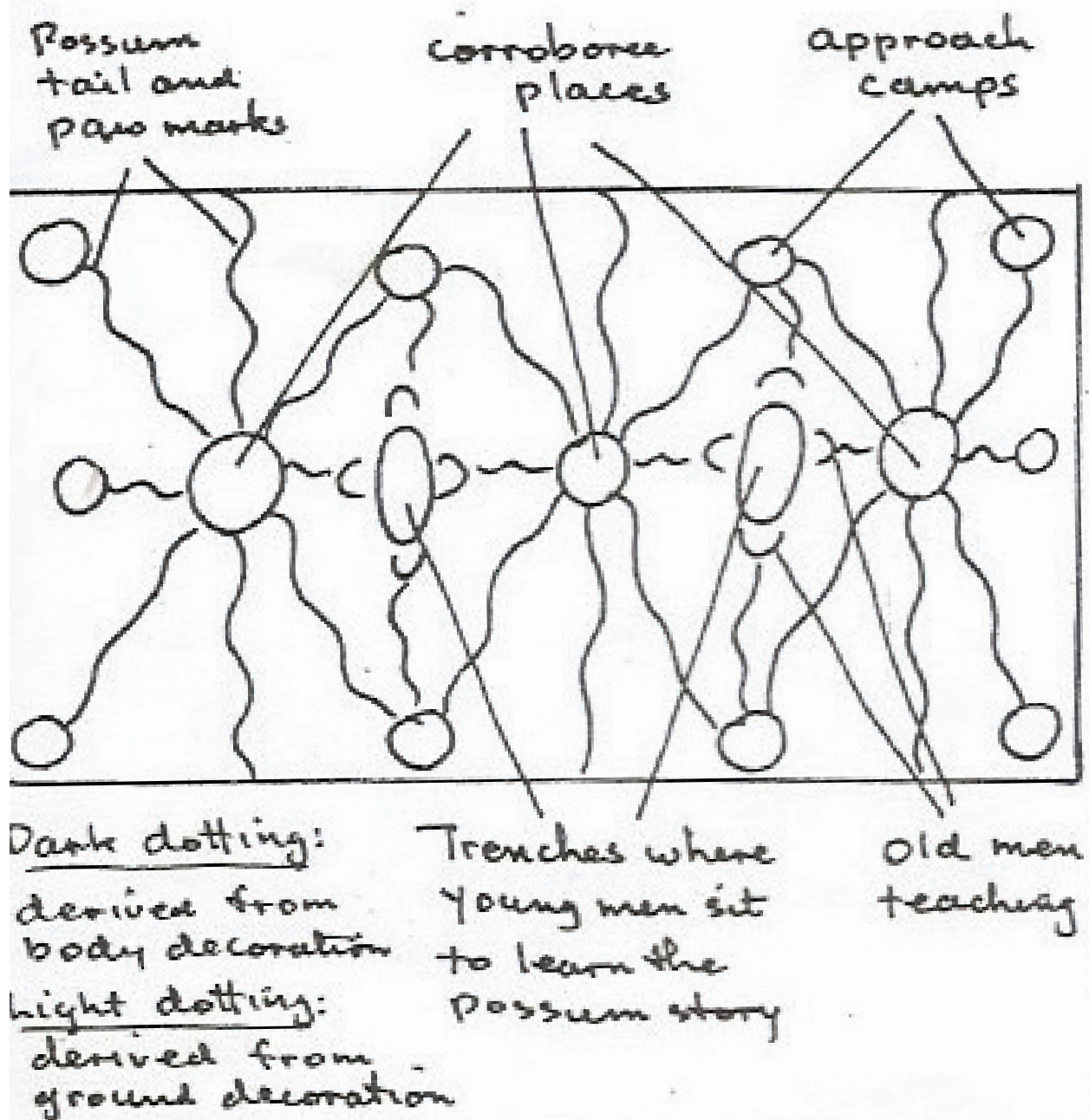


Diagram of *Possums at Ngamuranya* 1974 by Long Jack Phillipus Tjakamarra. Image courtesy of Papunya Tula Artists.

“The children can watch me paint and learn, so I can pass on my Dreaming and stories to my grandchildren.”

– Tilau Nangala³

Papunya Tjupi Arts

Initially a Papunya Community Council enterprise calling itself Warumpi Arts and based in Alice Springs marketed the work of artists who had stayed in Papunya. But when Warumpi Arts closed its Alice Springs gallery in 2004, most Papunya artists were left without any representation. This resulted in what curator Vivien Johnson called “the years of awful irony, when there was no art centre in the birthplace of the desert art movement.”⁴

A new community-based, artist-owned and directed art centre called Papunya Tjupi Arts was founded in 2007 by leading artist Michael Nelson Jagamarra and the descendants of some of the original Papunya Tula painters. Named after the honey ant (*tjupi*), the main local *Tjukurrpa* story for Papunya, this community art centre serves more than 100 artists working in a variety of media including acrylic painting, printmaking, wood carving, basket weaving and jewellery making.

These artists remind the world that Papunya’s illustrious legacy as an art producing community belongs to them – and continues through them.



Tilau Nangala, *Mikantji*, 2013, acrylic on canvas, 152 x 91 cm.
Image courtesy of Papunya Tjupi Arts.

Why might Papunya artists have felt concerned when left without representation? Research Indigenous artists’ experiences with private dealers and the term ‘carpetbagging’ to inform your response.

Consider the value of family for Papunya artists. Why is family so important for them? What does Vivien Johnson mean by “family is artistic destiny in the Western Desert”? What family traditions do you practise?

³ Interviewed by Johnson, 2012.

⁴ Johnson, Vivien. “Big Name No Blankets,” from *Papunya Tjupi: A New Beginning* (exhibition catalogue, Ivan Dougherty Gallery, Sydney), 2007, p.4.

Papunya artists: then and now

Originally Papunya Tula Artists represented only men. It was not until the 1980s, when a market for Papunya painting started to develop, that Papunya Tula had the resources to extend its supply of paint and canvas to some of the women in Papunya. Kaapa Tjampitjinpa, Papunya Tula's first Chairman, had been the first painter to openly enlist the assistance of female relatives in the completion of his works and Kumuntjayi Stockman Tjapaltjarri was the first to teach his daughters how to carry on his work as an artist. Since then a new generation of predominantly female artists has emerged, eager to continue the traditional crafts and cultural law of their people through the arts.

Today, alongside a handful of those first women to join the Papunya art movement, the daughters and granddaughters of the first Papunya Tula Artists are creating some of Australia's most exciting contemporary Indigenous art.



Warangkula family portrait alongside Warangkula Court street sign. Front row, L–R: Candy Nelson Nakamarra holding Sabien Bennett Tjampitjinpa, Betty Brown Nungarrayi holding Tyrus Brown Tjampitjinpa, Anna Raggett Nampitjinpa, Tina Bennett Nungarrayi holding Tillick Minor Tjangala, Dennis Nelson Tjakamarra, Alison Minor Nangala, Dennis Anderson Tjampitjinpa, Dinika Nelson Nakamarra, Christine Fry, Nangala holding Elva Brogus Nakamarra. Back row, L–R: Stella Two Bob Nungarrayi, Gabrielle Bennett Nungarrayi, Dean Wilson Tjungarrayi, Nero Bennett Tjungarrayi, Valerie Two Bob Nungarrayi, Selwyn Watson Tjungarrayi, Dudley Robertson Tjangala, Breyden Nelson Tjupurrula, Patrick Minor Tjangala.

Photo: Helen Puckey; list of participants courtesy of Candy Nelson Nakamarra.

Kaapa Tjampitjinpa

Anmatyerr and Arrernte
1925 – 1989

A founding member and inaugural chairman of the Papunya Tula painting company, Kaapa Tjampitjinpa was among the most significant figures in Papunya painting at its inception.

Present during the settlement's construction, Kaapa had developed his technical skills and graphic clarity by painting watercolour landscapes in the style of the **Hermannsburg School** founded by Albert Namatjira and his sons. As well as painting ceremonial objects for Anmatyerr ritual purposes, Kaapa employed traditional designs in the creation of saleable works for the arts and crafts market. He was already a respected artist before Geoffrey Bardon's arrival in Papunya in 1971.

In 1971 Kaapa's painting *Gulgardi* won first place in a local Alice Springs arts prize, marking the first public recognition of a Papunya painting.

Hermannsburg School

An art movement or style characterised by Western-style watercolour paintings of the Central Australian landscape. Unique qualities include expressive colours, often tribal symbolism and 'sensitive' choice of subject. Developed in the 1930s by Albert Namatjira at the Hermannsburg Mission in Central Australia, the style was adopted by many Aboriginal artists living there and their descendants continue to produce in this style today.

Discuss the differences and similarities between [Kaapa Tjampitjinpa's landscape](#) and the work of [Albert Namatjira](#). Consider conventions of landscape painting and notions of place in your response.

Clifford Possum Tjapaltjarri

Anmatyerr
c. 1932 – 2002

Before beginning his celebrated painting career, Clifford Possum Tjapaltjarri was an accomplished **artisan** whose wood carvings were renowned in Central Australia. Having previously familiarised himself with watercolours (courtesy of one of Albert Namatjira's sons) Clifford Possum fast became a seminal figure in Papunya painting, contributing significantly to the movement's distinctive style and artistic acclaim.

Tim Leura Tjapaltjarri

Anmatyerr
c. 1931 – 1984

Older 'brother' of Clifford Possum (their mothers were sisters), Tim Leura Tjapaltjarri was a notable Papunya Tula artist and key figure in the early years of the Papunya art movement. Leura's earlier experience with watercolours is evident in the sensitive realisation of the **atmospheric** effects that define his unique style.

artisan A person who is skilled in making a product or craft by hand using traditional methods.

atmospheric Having a softened and muted 'airy' quality that is emotionally evocative

See [Warlugulong](#) by Clifford Possum and Tim Leura, and read the story that accompanies the painting on the AGNSW website. Research other images of this story by these artists, and by other artists. What does this story tell you about the artists' culture?

Like some of the paintings in the *Streets of Papunya* exhibition, *Warlugulong* has a map-like composition. Research and discuss the significance of these aerial perspectives with reference to narrative and the relationship between people and place.

Papunya artists used non-secret elements of an inherited visual language to present their Dreaming stories to the world. In what ways are the arts and language similar? Discuss the notion of artist as translator.

Isobel Gorey Nambajimba

Anmatyerr
1958 –

Isobel Gorey Nambajimba is the daughter of Jimmy Long Tjangala, who was the younger brother of Kaapa Tjampitjinpa's father (see full family tree in *Streets of Papunya: the re-invention of Papunya painting*). In terms of Aboriginal relationships, that makes Isobel Kaapa's 'sister' – and first cousin of Papunya Tula founding artists Clifford Possum and Tim Leura.

Founding member and Director of Papunya Tjupi Arts and board member for DesArt since 2009, Isobel is an active member of the Papunya community, also leading women's song and dance during ceremonies and festivities. She has been painting since 2006, evolving a meticulous and inimitable style in the depiction of her *Tjukurrpa*.

Although the original Papunya Tula Artists routinely outlined the design elements of their paintings in white, Vivien Johnson observes that "white is rarely seen in desert canvases today"⁵ Johnson uses Isobel's *Kapi Tjukurrpa Watulpunyu* (2013) to illustrate that many Papunya Tjupi artists use white as a distinguishing feature in their work.

In addition to her artistic career, Isobel Gorey has been involved in community health education

and as a health worker in the Papunya Clinic and World Vision. She is currently on the board of Waltja, a community organisation concerned with the care of Aboriginal families in desert communities around Alice Springs.



Isobel Gorey Nambajimba painting *Kapi Tjukurrpa Watulpunyu*, Papunya Tjupi art centre, 2014. Photo: Helen Puckey.

Research and examine a selection of Isobel's work. Compare her style to [Warlugulong](#) (1976) by her cousins Clifford Possum and Tim Leura. How is Isobel's style unique? Are there similarities?

A lot of contemporary Aboriginal art is very colourful, whereas many Papunya Tjupi artists stand out for their limited palettes and focus on line. Why might an artist choose to limit the range of colours used in the creation of an artwork? What effect does this have in Isobel's paintings?

Select a place that is significant to you and represent it monochromatically and again in the colours of your choosing. Reflect on the different effect of each, outlining how the audience may receive each style.

⁵ Johnson, Vivien. *Streets of Papunya: the re-invention of Papunya painting*, NewSouth Press, 2015, p.12.

Kumuntjayi Stockman Tjapaltjarri

Anmatyerr
1927 – 2015

Kumuntjayi Stockman Tjapaltjarri was an infant survivor of the [Coniston Massacre of 1928](#) and was raised by the family of his 'brother' Clifford Possum Tjapaltjarri. He was among the first Chairmen of Papunya Tula Artists (1976–77) and served as a member of the Aboriginal Arts Board of the Australia Council (1975–79). He was also actively involved as a campaigner for land rights and Indigenous people, and represented Papunya Tula Artists in Australia and abroad.

Punata Stockman Nungarrayi

Anmatyerr
1956 –

Punata Stockman Nungarrayi is the eldest child of Kumuntjayi Stockman Tjapaltjarri and his wife Injinika Nampitjinpa. Punata spent her early childhood in Haasts Bluff and then went to school in Papunya. She trained for six months as a nurse's aide in Darwin after leaving school, then worked as a health worker in Papunya for twenty-one years. In the 1980s, during a time when few women painted for Papunya Tula in their own right, Punata remembers being told by her father to watch and learn as he taught her painting.⁶

Punata was Chairperson of Papunya Tjupi from 2008 to 2010 and one of the art centre's most consistent artists. In recent years, she has painted less frequently on account of her community and family commitments.

Kumuntjayi Stockman Tjapaltjarri, Clifford Possum Tjapaltjarri, Tim Leura Tjapaltjarri and Kaapa Tjampitjinpa were accomplished artisans producing wooden carvings of lizards and snakes for the tourist trade before joining the Papunya Tula artist cooperative as painters. What are the differences between Kumuntjayi Stockman Tjapaltjarri's [Two Quiet Snakes Dreaming](#) and these "[Aboriginal](#)" stamps? Consider issues of authenticity and value in your response.

⁶ Johnson, Vivien. *Streets of Papunya: the re-invention of Papunya painting*, NewSouth Press, 2015, p.136.

Johnny Warangkula Tjupurrula

Luritja, Pintupi and Kukatja
1925 – 2001

Johnny Warangkula Tjupurrula experienced a traditional upbringing on the land, escaping exposure to the Western education system throughout his youth. He recalls his first encounter with white people as fraught with fear, hiding from a plane overhead in the belief that it was a *mamu* (devil).



Candy Nelson Nakamarra

Luritja
1964 –

Candy Nelson Nakamarra is the daughter of Johnny Warangkula Tjupurrula and his second wife Gladys Yawintji Napanangka, both of whom had strong connections with the land and ceremonial life. Part of a large multi-generational family, Candy's father used his art to illustrate family stories such as the Kalipinypa Water Dreaming, which have now passed down to younger members.

Vivien Johnson describes the different visual elements in *Kalipinypa* (2015). In this artwork, Candy represents “*puuli* (hills), *tali* (sandhills), *kapi* (water), and the footprints of the white egret that frequents the site.”⁷

Many of Candy's relatives are also artists, including several of her siblings and her mother, who was among the first women to paint for Papunya Tula in the early 1980s when she would assist her husband in the completion of background dotting.

Since joining Papunya Tjupi in 2009, Candy has come to the art centre almost every day, developing a style markedly different to that of her late father, but also inspired by his subject matter and painterly approach.

Candy Nelson Nakamarra painting *Kalipinypa* at Papunya Tjupi art centre, Papunya, 2015. Photo: Helen Puckey.

See [Emu Dreaming](#) by Johnny Warangkula. Johnny had difficulty with brushes, and developed his own distinctive style of dotting and over-dotting. Identify a painting technique that you struggle with and experiment with ways you might overcome this.

Read Johnny Warangkula's telling of his family's encounter with a *mamu* in *Ngayulu Kulinu Mamu (I thought it was a Devil)*, found in the Papunya Literature Production Centre section of the exhibition. Consider why Johnny's family might have thought the whitefella machine was a devil. How does it compare other 'first contact' stories?

Candy sits on the ground as she paints in the picture above. How do you work when you create your own artwork? How might your working style affect your artwork?

How has your family influenced your own artmaking? Use this as the starting point for the development of an artwork.

⁷ Johnson, Vivien. *Streets of Papunya: the re-invention of Papunya painting*, NewSouth Press, 2015, p. 2.

Shorty Lungkata Tjungurrayi

Pintupi
1920 – 1987

Before Geoffrey Bardon arrived at Papunya, Shorty Lungkata Tjungurrayi was already respected in his community as a senior ritual man and *ngangkari* (traditional doctor). His works became increasingly elaborate from the mid-1970s resulting in the creation of comprehensive and monumental works by the end of the decade.

Martha McDonald Napaltjarri

Pintupi
1941 –

Martha McDonald Napaltjarri, only child of Shorty Lungkata Tjungurrayi and his first wife, is an artist and respected elder in the Papunya community. Martha never attended school but has memories of her father painting in the Town Hall at the beginning of the Papunya Tula movement. She worked at the Papunya preschool and at the Papunya Literature Production Centre and Adult Education program. Widowed in 2014, Martha lives in Blackwater, an outstation of Papunya.

Martha insists that she did not learn to paint from her father as only men painted in the early days of the Papunya Art Movement. Instead she learned about women's ceremony from female relatives, quickly developing her own distinct painting style after joining Papunya Tjupi in 2008.



Martha McDonald Napaltjarri, *Warlukuritji*, 2014, acrylic on canvas, 91 x 51 cm. Image courtesy of Papunya Tjupi Arts.

Like many Papunya paintings, Shorty Lungkata's works possess a rhythmic quality. Analyse this effect in [Women's Dreaming \(Two Women\)](#) with reference to another artist of your choice whose work possesses this effect. Consider how this quality might be related to the songs spelling out the stories of the paintings that are often sung by the artists as they work.

As well as painting, Martha McDonald Napaltjarri also makes baskets and jewellery. Consider how these media may complement each other in Martha's practice with reference to similarities in process and purpose.

Translate one of your existing artworks into another medium. In what ways has the overall process and relationship between the resolved works complemented and restated your original intentions?

Limpi Puntungka Tjapangati

Luritja/Arrente
1918 – 1985

Born east of Haasts Bluff at Mereenie, Limpi Tjapangati was a long time resident of Hermannsburg mission and then of the Lutheran outpost of Haasts Bluff. His family lived in Papunya for a time, where the children attended Papunya School. Limpi worked as a police tracker and served on the Papunya Town Council, and was an associate of the founding group of painters at Papunya around Geoffrey Bardon in 1971. He developed a unique painting style, which remained constant over a long period of time and influenced other artists.

Beyula Puntungka Napanangka

Luritja
1966 –

Beyula Puntungka Napanangka is the second youngest of five daughters born to Papunya Tula artist Limpi Puntungka Tjapangati and his second wife Tili Napaltjarri. Having watched her father painting as a child, Beyula Puntungka is now among Papunya Tjupi's most dedicated senior artists. Initially practising on cardboard in her youth, she has since developed an authoritative personal style that has proven highly influential for other Papunya Tjupi artists.

Mary Roberts Nakamarra

Luritja
1974 –

Mary Roberts Nakamarra is the granddaughter of Limpi Puntungka Tjapangati, and niece of Beyula Napanangka. She remembers her grandfather working on canvases during her childhood, with elements of his distinctive style evident in her early work when she first joined Papunya Tjupi in 2008. Since then her work has developed its own unique character, articulating her grandfather's stories in her own energetic style.

Research each artist in the Puntungka family. Over the three generations of the family, what similarities and differences do you find? Why do you think artistic families are so common in Papunya painting and comparatively rare in European and mainstream Australian art?

Mary Roberts Nakamarra once stated “I was thinking of doing painting with my story on it.”⁸ What does she mean by ‘my story’? What stories might she be referring to?

Many Papunya artists work closely together, influencing each other's styles and inspiring each other in their artmaking. With reference to the work of at least two Papunya artists provide evidence to illustrate this ongoing creative exchange.

⁸ Interviewed by Johnson, 2014.

1871-2

Telegraph Station built at Stuart Town (later Alice Springs)

1942

Establishment of a ration depot at Haasts Bluff

1877

Establishment of Hermannsburg Lutheran Mission over 100 km SE of present day Papunya

1936

Albert Namatjira begins to paint in watercolours

1928

Stuart Town declared a prohibited area for Aboriginal people

1940

Haasts Bluff proclaimed an Aboriginal Reserve for the continuing use of the original inhabitants. Present day Papunya is included in the Reserve

1948

Commonwealth Nationality and Citizenship Act implicitly includes Indigenous people as 'natural-born' Australians

1959

Albert Namatjira serves his sentence in Papunya for supplying liquor to a 'ward'; dies in July in Alice Springs Hospital

Initial phase of construction of Papunya completed; population of Haasts Bluff is moved across

1967

Referendum to give Commonwealth government power to legislate on Aboriginal affairs and to include Aboriginal people in the census carried overwhelmingly (90.87%)

1969

Laws allowing forced removal of Aboriginal children repealed nation wide

1965

Integration Policy established granting people the right to maintain their cultural identity

1972

Papunya Tula Artists P/L formally established

1971

Geoffrey Bardon begins teaching in Papunya

Honey Art Dreaming mural created

Kaapa Tjampitjinpa's *Gulgardi* wins first prize in the Alice Springs Caltex Art Prize

1951

Official adoption of Assimilation Policy in Australia resulting in the forcible assimilation of Aboriginal people of mixed descent and the exile of many so called 'full bloods' to settlements outside their homelands

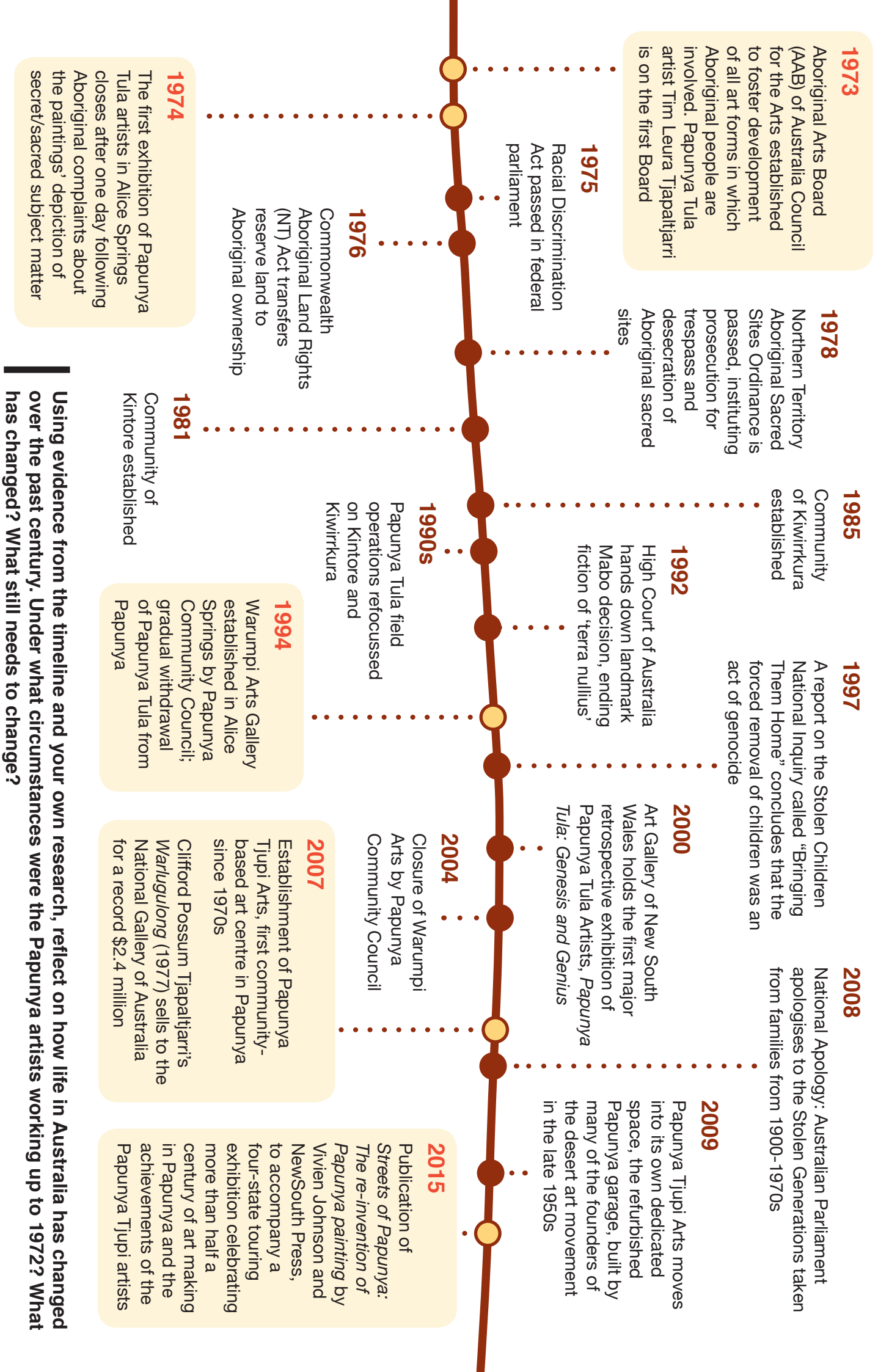
1963

Central Reserves Committee abandons 'no lifts' policy and provides transport for desert dwelling families wishing to move to Papunya

Coniston Massacre: a posse of Europeans shoots 32 Aboriginal people including the mother of Kummuntjayi Stockman Tjapatjarri. In the "killing times" that follow, hundreds more Aboriginal deaths go unpunished

Aboriginal Tent Embassy is pitched outside Parliament House in Canberra, demonstrating for land rights

White Australia Policy abolished and policy of self-determination introduced



Using evidence from the timeline and your own research, reflect on how life in Australia has changed over the past century. Under what circumstances were the Papunya artists working up to 1972? What has changed? What still needs to change?

Further discussion and activities

Select an artist profiled on www.papunyatjupi.com.au and learn more about their art practice, family and life. What role do they play in their community? How has their family influenced them in their art and life? What is unique about their style? What do you find inspiring about them? Present your findings to the class.

Reflecting on one of your own previous artworks, write a concept statement articulating your personal and cultural stories expressed in your art.

Along with each of your peers, anonymously compose a short statement about what motivates you to create art. Collectively consider what the responses indicate about the personal, cultural and spiritual significance of the arts.

Many of the Papunya artists work closely together, influencing each other's styles and inspiring each other in their artmaking. Write a short artist biography about yourself detailing how significant people in your life (such as family, friends, mentors, etc.) have inspired and influenced your artmaking practice.

Hyperlinks index

Page 3

Streets of Papunya publication - <https://www.newsouthbooks.com.au/books/streets-papunya/tjukurrpa> - <http://www.australia.gov.au/about-australia/australian-story/dreaming>

Page 9

Kaapa Tjampitjinpa's landscape - <http://collectionsearch.nma.gov.au/ce/kaapa?object=172416>
Albert Namatjira - <http://nga.gov.au/namatjira/large/sights.htm>

Page 10

Warlugulong - <http://www.artgallery.nsw.gov.au/collection/works/321.1981/>

Page 12

Coniston massacre - http://www.nma.gov.au/exhibitions/first_australians/resistance/coniston_massacre
Two Quiet Snakes Dreaming - <http://www.artgallery.nsw.gov.au/collection/works/574.1996/>
"Aboriginal" stamps - <http://www.artslaw.com.au/art-law/entry/fake-aboriginal-souvenirs/>

Page 13

Emu Dreaming - <http://www.artgallery.nsw.gov.au/collection/works/268.1997/>

Page 14

Women's Dreaming (Two Women) - <http://www.artgallery.nsw.gov.au/collection/works/302.2002/>

Resources

Aboriginal Art Online, website, 2013, <http://www.aboriginalartonline.com/index.php>

Bardon, Geoffrey and Bardon, James. *Papunya: A Place Made After the Story*, Miegunyah Press Melbourne, 2004.

Johnson, Vivien. *Streets of Papunya: the re-invention of Papunya painting*, NewSouth Press, 2015.

Johnson, Vivien. *Once Upon a Time in Papunya*, NewSouth Press, 2010.

Johnson, Vivien. *Lives of the Papunya Tula Artists IAD Press Alice Springs*, 2008.

Johnson, Vivien. *Papunya Painting: out of the desert*, ed. Vivien Johnson National Museum of Australia, 2007.

Johnson, Vivien. "Big Name No Blankets," from *Papunya Tjupi: A New Beginning* (exhibition catalogue, Ivan Dougherty Gallery, Sydney), 2007.

Museum of New Zealand, "Long Jack Phillipus Tjakamarra, *Fire Dreaming at Parikulaman* 1975," online, accessed 26 August 2015, <<http://arts.tepapa.govt.nz/on-the-wall/fire-dreaming-at-parikulaman/5397>>.

Papunya Tjupi Arts, website, 2015, www.papunyatjupi.com.au

Perkins, Hetti, curator, *Genesis and Genius*, exhibition at the Art Gallery of New South Wales, 2000, http://archive.artgallery.nsw.gov.au/media/archives_2000/papunya_tula/

Perkins, Hetti and Fink, Hannah (eds), *Papunya Tula: Genesis and Genius*, Art Gallery of New South Wales Sydney, 2000.

Pinchbeck, Cara, curator, *Papunya Tula*, exhibition at the Art Gallery of New South Wales, 2012-2013, <http://www.artgallery.nsw.gov.au/exhibitions/papunya-tula-works-on-paper/>

Wararrngula, J., *Ngayulu Kulinu Mamu (I thought it was a Devil)*, Green, I. and Tjakamarra, G. (eds), Tjakamarra, D. Nelson (illustrator), *Papunya: Papunya Literature Production Centre*, 1988.

***Streets of Papunya* exhibition tour dates**

UNSW Galleries, Sydney 5 September – 7 November 2015

Flinders University Art Museum, Adelaide 12 February – 17 April 2016

RMIT Gallery, Melbourne 13 May – 11 June 2016

Drill Hall Gallery, Canberra 14 July – 21 August 2016

Acknowledgments and credits

Preparation and research by Natika Newing-Stern
(Education & Public Programs Intern, UNSW Galleries)

Preparation and design by Emma Fowler
(Education & Public Programs Intern, UNSW Galleries)

With input and editorial oversight from Professor Vivien Johnson
(*Streets of Papunya* Exhibition Curator)

Thanks for editorial advice from Lucy Ainsworth (Curator, UNSW Galleries)
and Dr. Felicity Fenner (Director, UNSW Galleries)



Flinders University
Art Museum &
City Gallery