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**Looking Back: The Story of a Collection.  
The Papunya Permanent Collection  
of Early Western Desert Paintings at the Australian Museum**

*by*

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## **Looking Back: The Story of a Collection. The Papunya Permanent Collection of Early Western Desert Paintings at the Australian Museum**

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**ABSTRACT.** The Papunya Permanent Collection of 94 early western desert paintings was sold to the Australian Museum by Papunya Tula Artists Pty Ltd in 1983 on condition that it remain together for future generations of Aboriginal people to visit and view the collection. The paintings came with little or no documentation. This report documents what happened when now well-known, mature artists were asked to “look back” to a time when the art movement was in its infancy, struggling to survive. Many paintings brought back memories of Country, Dreamings and passed-away artists. At the date of publication, only two of the artists are still alive. This invaluable information has enriched an already historically important collection of early Western Desert art.

**KEYWORDS.** Papunya Tula paintings; Australian art; Western Desert art; material culture

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This publication is dedicated to the three artists—Tim Leura Tjapaltjarri, Billy Stockman Tjapaltjarri and Long Jack Phillipus Tjakamarra—who, in the early 1970s, served their community and its fledgling art enterprise (Papunya Tula Artists) as members on the Aboriginal Arts Board of the Australia Council.

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Central Australian Aboriginal people are respectfully advised that  
this publication contains names and images of deceased persons.



Figure 1. Range of hills at Papunya .

### Paintings from the Papunya Permanent Collection restricted from public viewing to date

Only 54 of the 94 paintings in the collection can be referred to, following consultation with Dick Kimber and the Papunya Boards Assessment Report: Aboriginal Areas Protection Authority: November 2012. Documentation is sealed and stored in the Archives Office of the Australian Museum, Sydney. Permission to use this material can only be obtained through the senior men of Papunya Tula Artists Pty Ltd.

#### A note on spelling

Due to changing orthography, many spellings of places and names have changed over time, which can lead to confusion, for example: Walbiri/Warlpiri; Anmatjira/Anmatjera/Unmatjerra/Anmatyerre/Anmatyerr; Loritja/Luritja; Jukula/Tjukurla; Churinga/Tjuringa; Tingari/Tingarri; and Pintubi/Pintupi. Many of the artists' names went through three changes, for example: Djagamara/Jagamara/Tjakamarra. There are differences in spelling between the Anmatyerr and Pintupi ways of saying the same sub-sections.

### Introduction

In October 1983, when I was employed at the Australian Museum, the Museum purchased a collection of 94 early Papunya paintings, called the *Papunya Permanent Collection*. These paintings, dating from 1971–1974 had been especially put aside by Geoff Bardon, an art teacher at Papunya. Later paintings were included by Peter Fannin who took over the running of the Papunya art enterprise following Bardon's departure in August 1972. These paintings were generally referred to as the *Papunya Permanent Collection by Geoff Bardon*. Peter Fannin and Dick Kimber continued to use it as a covering term for the collection.

The first time I came across these paintings was in 1978 when I was working for the Aboriginal Arts Board (an all Aboriginal Board) of the Australia Council. Dick Kimber, at that time in charge of Papunya Tula Artists Pty Ltd, had sent the paintings to the Board's Sydney office for safe storage until the artists at Papunya decided what they wanted to



Figure 2. Road to Maxie Tjampitjinpa's outstation from Papunya.

do with them.<sup>1</sup> Initially the paintings were stored with the Aboriginal Arts Board collection of art works on different floors of the Australia Council offices in North Sydney. When these spaces were needed for offices, both collections were transferred to the Board's new storage space at Grace Bros Repository, Artarmon.

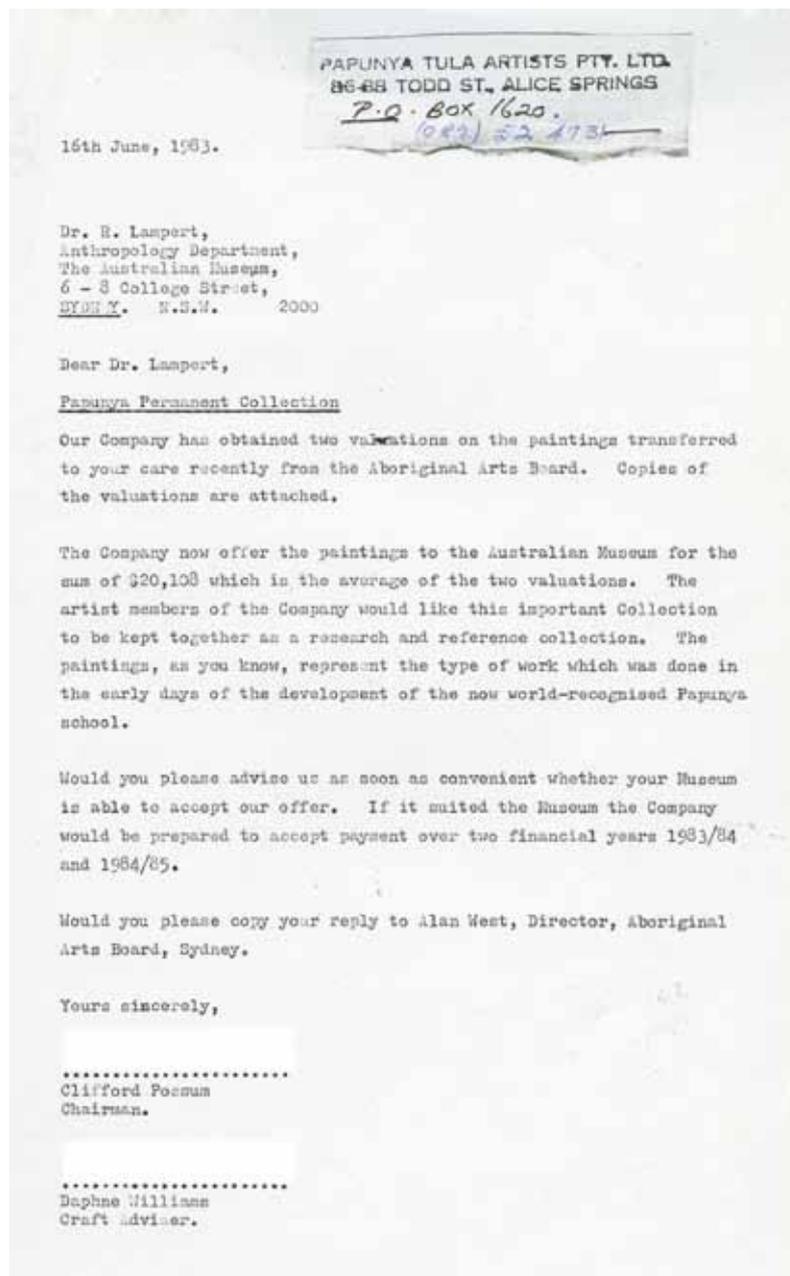


Figure 3. Copy of letter sent to the Australian Museum from Papunya Tula Artists Pty Ltd, signed by Clifford Possum, Chairman of the Company [signatures redacted in compliance with Australian Privacy Principles].

When the paintings first arrived at the Board's office, I carefully opened the brown paper parcels and out came small exquisite paintings. They were vivid, almost jewel-like and quite unlike most of the art work coming out of the Western Desert in the late 1970s–early 1980s. These paintings were so important in the story of Western Desert art because I realized the men would never be painting in this way again. It had been a time of experiment with new surfaces, paints and brushes. I knew some paintings probably could never be seen because of the secret symbols depicted. The matter caused a degree of controversy both within and outside the Papunya community. Many paintings with conventionally restricted imagery have been circulated openly since, and often appear in auction catalogues (Philip Jones, pers. comm.). Dick Kimber<sup>2</sup> told me the boards were once diamond shaped, but were changed because they were too close to the shape of secret totemic *Waninga*. One could see the marks on some paintings as the artist used his fingers to put down his Dreaming story. Some were complex and detailed and

others so stark one could become transfixed. There was little evidence of dotting, so prevalent today.<sup>3</sup> Kimber commented that the increased use of dots was not surprising:

Dots have been traditionally used, both as an outline and in-fill in rock shelters, ground paintings and body painting to “liven up” a painting. The dots are also much easier to paint than complicated and detailed arcs or hatching. (Kimber, 1995: 133)

They were on masonite, chipboard, pieces of wood picked up on building sites and a couple were on larger hardboard rectangles. One had an object in the centre painted a vivid blue, another had a hot pink wash over the surface, neither being the expected traditional desert colours. None were anything like large canvases produced today. Some showed damage, a corner knocked off, paint chipped away, a water stain, but overall I was taken aback by the starkness, strength and beauty. And, of course, at this time no international market for the paintings existed. Artists were lucky if the



Figure 4. Central Mt Wedge with desert oaks, on back road from Yuendumu to Papunya, 1988.

local pub in Alice Springs gave them \$5.00 for a painting. Pat Hogan was the only gallery owner in Alice Springs who took any interest at all in the Papunya works from 1971–1973.

Regretfully, I re-wrapped the paintings and placed them in the Aboriginal Arts Board storeroom, as I knew the Board was just looking after them until the artists decided on a permanent home for them. I knew I was looking at the beginnings of an art movement now internationally recognised.

On 16 June 1983 Papunya Tula Artists Pty Ltd offered the collection to the Australian Museum, as a safe place where they would be looked after and available for future generations to see and understand their culture (Fig. 3). Over the years families visited the Museum to see the collection, and fathers explained the significance of the paintings to their young sons. About four or five years ago a few of the paintings were included in a travelling exhibition to France, but the collection as a whole has never been seen.

The paintings were again back in my hands, having followed me from the Aboriginal Arts Board to the Australian Museum. The paintings came with little or no documentation so I began a race against time to find out about the artists, their Country and Dreaming. I already knew many of the Aboriginal people, having visited these communities while working for the Aboriginal Arts Board. Three of the artists, Tim Leura Tjapaltjarri, Long Jack Phillipus Tjakamarra and Billy Stockman Tjapaltjarri were Board members. At the time Aboriginal Arts & Crafts, the commercial arm of the Aboriginal Arts Board, had a small shop on the main street of Alice Springs called the Centre for Aboriginal Artists and Craftsmen (86–88 Todd Street) where paintings gathered by Daphne Williams, the manager, were sold.

From the mid-1970s I had been visiting the communities and purchasing paintings for the Board's extensive overseas and domestic exhibition programmes. Daphne Williams

often accompanied me to many outstations on these visits, introducing me to artists and helping guide my selection of paintings. Her old truck would leave Alice Springs with blank canvases ready to be handed out to painters, and loaded on return with newly purchased works, documented and ready for sale. Papunya Tula Artists Pty Ltd at this time was struggling to become a viable enterprise, and needed all the support it could get from the Aboriginal Arts Board. Geoff Bardon frequently visited the Aboriginal Arts Board offices in North Sydney, seeking grants for artists. When I was in Alice Springs I often met with Peter Fannin (who became art adviser on Bardon's departure) and Dick Kimber, whose knowledge of peoples and cultures of the Western Desert was extensive.

Travelling to Central Australia in June–July each year from 1984 to 1989 was a time when the countryside was green. Wild flowers, their vivid purples, reds, whites and yellows were everywhere. Desert oaks lined the back road between Yuendumu and Papunya, with the occasional stark white gum against a blue sky. Mulga wood stakes lay in wait to puncture tyres. Greenish-yellow Paddy melons grew along the roadside in the red earth. These spreading vine-like plants produced round melons which were used as targets for spearing practice and as balls for throwing. Although they looked good, they were too bitter to eat. Old rusting broken down cars were scattered over the countryside.

When driving along the red road from Yuendumu to Papunya in the 1980s I understood the feeling of homesickness that overwhelmed men from these regions when they came to the city to attend an Aboriginal Arts Board meeting or opening of an art exhibition. I saw the purple of the hills around Papunya (Fig. 1), Haasts Bluff rising above the red road, the bean trees, mulga and desert oaks around Central Mt Wedge, that meant so much to them.

At Papunya I stayed at the artists' house which belonged

to Papunya Tula Artists. It was a meeting place for painters. In the artists' house wooden stretchers would be laid out waiting for the canvases and blank canvas boards would be stacked up against the walls. Days were busy here, nights too—one year, a plague of mice ran all over the plastic bags where food was stored. The women assured me it would be alright next year as all the snakes would eat them up, but there might be too many snakes around the following year. Every evening women and children and many dogs would turn up and we would all pile into the Toyota to collect firewood as nights were cold.

I had photographed each of the early Papunya Permanent Collection paintings and showed the 18.5 × 12.5 cm colour images to elderly artists in order to record as much information about them as possible during visits I made over a period of six years (1984–1989).

When I wasn't sitting under a tree talking with artists in their camp sites they would come by the house and we would sit on the floor or in chairs and talk about the old paintings. Some would elaborate on a story by making markings with their fingers in the red earth outside the house.

I recall Pinta Pinta Tjapanangka, on his way to Alice Springs one day, telling his driver to wait in the car while he rushed in to have another look at photographs of the early paintings, and talk to me about them once again. For these men it was also a time of looking back, prompting old memories, remembering a time and people, some long gone. I think back to some of the artists I visited on outstations: in the 1970s there was a move by Aboriginal people to return to their own country. Many wanted to leave large settlements such as Papunya and Yuendumu and settle with their own kin on their own lands in small communities. Many outstations were pretty basic, with water, two-way radio and shelter.

Uta Uta Tjangala was a man with a great sense of humour. On one visit to his outstation, Muyin, west of Kintore, in June 1986, he made us all try and walk around balancing a wooden dish on our heads as women do. He joined in the fun

and made a fairly successful go at it himself. He also took great pleasure in recognising some of his early paintings.

That year too, George Bush Tjangala and his wife,



Figure 6. Uta Uta Tjangala at his outstation, Muyin, 1986.



Figure 5. Finger painting in the red earth.



Figure 7. Mick Namarari Tjapaltjarri (back to camera) with George Bush Tjangala and his wife Carol Nangurrayi with Kate Khan at Nyunmanu outstation, 1986.

Carol Nangurrayi were with Mick Namarari Tjapaltjarri at Nyunmanu outstation, all giving me their opinions on the paintings. In later visits George Bush took delight in linking himself with the United States President of the same name.

My visits to Kintore, near the West Australian border, always meant a solid working session with George Tjangala, Charlie Tarawa (Tjaruru) Tjungurrayi and Billy Nolan Tjapangati; lots of talk about the paintings, most times reaching a consensus.

Old Mick Wallankarri Tjakamarra organized a Honey Ant

Dreaming ceremony for me in Papunya in June 1988, and with his wife, Topsy Napaljarri, taught me the significance of this Dreaming, so important at Papunya. To the north of the road as you drive into Papunya are the low Pupunyi hills, from where Papunya gets its name. They were formed by the Honey Ant Ancestors as they stooped down nearing Papunya. Pupunyi means “to stoop down”.<sup>4</sup>

It was not unusual for some of the men, while in Alice Springs, to sit around outside the back of the shop yarning and painting. This turned out to be a good time to talk about



Figure 8. George Tjangala and Charlie Tarawa (Tjaruru) Tjungurrayi, Kintore, 1986.



Figure 9. Dinny Nolan Tjampitjinpa, Nosepeg Tjupurrurla and Kate Khan behind the artists' shop in Alice Springs, 1986.

the early painting collection and memories of those days.

I also consulted European people connected with the early days at Papunya. I sent Geoff Bardon images of the paintings but he was not well at the time and was unable to identify any artists or paintings. Later some were reproduced in a publication *Papunya. A Place Made After the Story* published by Bardon and his brother James Bardon, in 2004, a year

after Geoff Bardon's death.

Daphne Williams (Art Adviser and Manager, Papunya Tula Artists Pty Ltd) and Dick Kimber (sometime adviser on Aboriginal art and Central Australian Aboriginal culture and history) both closely involved since the early days at Papunya, gave generously of their knowledge. Dick Kimber wrote to me about his recollections on the Papunya



Figure 10. Daphne Williams and Kate Khan (behind the tree) with Uta Uta Tjangala and his family at Ininti Creek, near the Western Australian border, June 1986. This painting is now in the collection of the National Museum of Australia, Canberra.

## Permanent Collection

... Basically they were stored, wrapped in brown paper for several years... Eventually I recommended they be sent from Alice Springs, where they had been in the back room of the C.A.A.C. [Centre for Aboriginal Arts and Crafts] for about 5–6 years... It had always been intended that more be added over the years, but unfortunately, only one or two were suggested because of financial constraints. They were, in the end, packed up at my direction and sent to the Aboriginal Arts Board. I think they were hidden away somewhere... I recommended them for the now postponed Museum/Gallery of Aboriginal Australia, but you ended up with them. Good luck to you. They are truly priceless. They would have been sent to Sydney in 1978. I think they came into the back room of the C.A.A.C. circa 1973. Geoff Bardon might be able to tell you of their early history. It is my understanding that he made the initial selection of the majority, but Peter Fannin probably contributed too. They may have been stored at the old D.A.A. [Department of Aboriginal Affairs] building in Alice Springs for a time. I recall inspecting a considerable number there when Geoff Bardon returned to the Alice—I would think 1972 or 1973, probably 1973.<sup>5</sup>

Dick recorded his notes about the paintings while they were still stored in Alice Springs.<sup>6</sup> He used Tim Leura Tjapaltjarri, a well-respected Anmatyerr artist, as his main informant. As a foundation artist of the Papunya group of painters, Tim Leura had worked alongside all of them, but was only knowledgeable, in a detailed way, about his own Anmatyerr country around Napperby Creek and Napperby and Mount Allan cattle stations. However, additionally, through his family's and his own work movements on cattle stations, he also knew well parts of Western Arrente country, Ngalia Warlpiri country west of Napperby on Mount Wedge, Newhaven cattle stations, and the southern adjoining Luritja country oriented around Haasts Bluff and Papunya settlements. Tim Leura only knew the western Luritja, Pintupi and Winanpa (southern Pintupi) country through seeing paintings of the artists of those vast Western Desert areas, and discussions that they had about their paintings, but had no rights to conventionally comment on them. Kimber commented that “for accurate details we knew we

had to discuss matters with the artists themselves, but Tim Leura agreed to help shortly before the paintings were sent away to Sydney”. Thus, while confident about some of his identifications he was speculative about others, particularly those painted by Pintupi and Winanpa men.<sup>7</sup>

Dick Kimber reiterated there were many errors of interpretation of early works. Men were often reticent about details, none of the advisers or helpers had visited most of the sites being painted in the early years except himself, to a limited extent. It was mostly with Warlpiri men and Pintupi who did not paint at this time (1970–1974), only Uta Uta Tjangala and Tommy Tjakamarra of the early artists assisted Kimber's comprehensions during travels in 1974, and of course Fred Myers, although his main field work was in 1974, after most of the Papunya Permanent Collection had been made. No one had good understanding in Pintupi except Ken Hansen, a Pintupi linguist, who helped both Geoff Bardon and Pat Hogan a little, and Fred Myers who helped Peter Fannin a great deal.<sup>8</sup>

In discussions I held with the artists they sometimes were in disagreement about who the artist was or the content of particular paintings. Some artists had already died by the time of my field work, and very few are still alive today. Long Jack Phillipus Tjakamarra and Ronnie Tjampitjinpa are the only two artists alive at the time of writing (April 2013). Some paintings would be identified either because they depicted a Dreamtime story owned by the informant, or because he had rights to the story because of kinship relationships. All artists have differing rights to Dreaming stories. Many are simply different aspects of the same Dreamtime story, and so what appears to be conflict is not. Many stories have a range of meanings—who is interpreting is relevant. It often takes many paintings to tell a complete story, and in some instances works had been painted by more than one individual. Many paintings were secret/sacred or on the fringes of doubt, and referred to as “tickly”. It should be remembered these interpretations can only give a glimpse into another world of meaning. In fact it is the message, i.e. the knowledge behind the image that is significant; it is the message, not the medium that is valued in Aboriginal eyes. When Fred Myers asked Daphne Williams and Dick Kimber about the Australian Museum's acquisition of the Papunya



Figure 11. Kintore, in Pintupi lands, June 1986.



Figure 12. Haasts Bluff near Papunya, 1986.

Permanent Collection he wrote:

... they emphasised the lengths to which the museum had gone to reconstruct documentation. Indeed when Williams defended the sale, which some have criticized, she argued that the company could not have expected top price for these paintings anyway, since they lacked appropriate documentation. (Myers, 2002: 158)

One of the valuers wrote:

In arriving at the valuation I have taken into account the size and condition of each work, the price likely to be obtained in today's rather depressed market and the fact that the Collection is to go into a museum where it will be preserved for the benefit and appreciation of future generations of Aboriginal Australians.<sup>9</sup>

In fact, what was happening was I was asking the artists to look back at something they had done 20 or so years ago and rethink a way of life that had changed. They were now painting on large prepared canvases, and meeting the demand of an international art market attracting thousands of dollars. No-one was painting anything that could be construed as secret and unable to be seen. I was taking them back to a time when any stray piece of building material, limited paints and a few brushes was all they had. One can see, in some of the paintings, that the artist was struggling with the paint and watering it down to stretch over the surface. No stretched canvases, no unlimited supply of paints and brushes; and the art market totally uninterested in these works. These paintings were not produced to meet a demanding art market. Often the comment was that "we would not do that today" and there were earnest discussions and often silence, when contemplating secret paintings. It was in 1975 that depictions of bullroarers disappeared from paintings (Kimber, 1982: 23). I often wondered what their thoughts were when looking at these early works. In generations past elaborate paintings had been put on the red earth as part of religious ceremonies, and destroyed at the conclusion.

Descriptions in the following sections about the artists and the paintings are based on information I obtained about each

painting and the reasons why particular decisions were taken about the identity of the artist and subject of a painting. Myers (2011: 33) commented that beyond a general interpretation, it is not always possible to learn even the basic facts about many early paintings.

In 2010 Vivien Johnson alerted me to a stock book held by the Art Gallery of NSW. While Papunya art was still struggling in the early 1970s Pat Hogan had often helped Geoff Bardon in her gallery, the Stuart Art Centre, Alice Springs. Her stock book had listed some of these early paintings. I checked the artists' names in the stock book against my information and at times found some disagreement. I next took as my primary source the name written on the back of the painting.<sup>10</sup> I then compared original information sent from Papunya Tula Artists with what the artists themselves told me about the paintings, added Kimber's *Notebook* information, and checked it with the stock book list. Sometimes there was total agreement, but not always. I have given my reasons in the text for my final identification of the artists and subject matter. However for a few of the paintings the artist may never be known.

Aboriginal artists with whom I discussed the paintings were all highly respected senior men with full ritual and ceremonial knowledge. I am deeply indebted to these men and very grateful to them for sharing their knowledge and understanding of the works. They lived at a time when the art movement as we know it was in its infancy, and every piece of board was used as a canvas for a remarkable painting.<sup>11</sup>

Many books have been written about Papunya and its now famous artists. I refer especially to writers such as Geoff Bardon, Dick Kimber, Fred Myers and Vivien Johnson whose works are listed in the bibliography. While I deal with early days of the art movement and involvement of the Aboriginal Arts Board in its survival, my story is about solving the mysteries surrounding the Papunya Permanent Collection. It is worth noting that today these paintings are regarded as national treasures protected under the Protection of Movable Cultural Heritage Act 1986.

## Papunya—The Community

This art movement began in a government settlement situated 240 km by dog-leg road west of Alice Springs. In 1960 the Papunya settlement was officially opened. It was the last of a network of centres established in the Northern Territory under its policy of assimilation and centralization of desert peoples. Jeremy Long, then patrol officer, had reported that many Pintupi who had not yet left the bush were keen to go to Papunya as not only were traditional goods getting harder to find but they were missing their relatives who had already moved to the government settlement (Long, 1964: 32). This Honey Ant Dreaming site became home to Anmatyerr, Arrernte, Warlpiri, Luritja and Pintupi people, the last to arrive. These desert people had not led totally isolated lives and were well aware through their rich oral traditions of explorers and prospectors who visited their lands since the days of the first European explorers who ventured into Central Australia from the 1870s. Many Arrernte men also had worked on remote cattle stations from the 1870s, and by the 1930s other groups had had some contact with cattle stations. During the Second World War, Charlie Tarawa (Tjaruru) Tjungurrayi and Nosepeg Tjupurrula worked with the Australian and United States armies stationed in the Northern Territory.

Missionaries also had an impact on desert peoples. Lutherans set up the first mission at Hermannsburg in Western Arrernte country in 1877. Missionaries worked hard to replace traditional beliefs. In this they had limited success; Aboriginal people maintained their own traditional beliefs while also participating in missionary activities.

In 1937, C. P. Mountford, an honorary anthropologist at the South Australian Museum, wrote about the Emu Totemic Centres near Haasts Bluff and Mt Liebig. At this time Arrernte men were given sheets of brown paper together with red, yellow, black and white crayons and asked them to make “blackfellow marks” on the paper, but made no further suggestions.

Details obtained with these drawings are the merest fragments of a rich and extensive mythology that exists around the natural features of the country... On a recent expedition, the writer was interested to note that an aborigine, when he found that the totemic design which he was painting on a wooden dish did not satisfactorily fill the available space, added short white lines and dots to fill in the blank portions... This attempt to create symmetry must at least indicate some degree of artistic appreciation of design. (Mountford, 1937: 84)

Some Papunya artists had relatives at the Lutheran Mission Settlement at Hermannsburg. This was the home of the then famous watercolour artist, Albert Namatjira. In 1958 Namatjira spent a brief period at Areyonga, now Papunya where he encouraged some men to paint with brushes and watercolours. Kaapa Mbitjana Tjampitjinpa, Tim Leura Tjapaltjarri and Clifford Possum Tjapaltjarri were quick to adapt to paintings with watercolours (Ryan, 1981: 18). Many artists were also highly skilled wood carvers, making weapons and small carved animals for the tourist market.

There is no doubt senior men living at Papunya were familiar with a range of painting media from ground mosaics to watercolours when, in February 1971, Geoff

Bardon arrived in Papunya as a young school teacher with a background in art. His deep interest in men and their art led to a burst of creativity. Bardon supplied senior men with paints and brushes and was soon seeking outlets for the sale of their works. Any surface—pieces of wood left over on building sites, masonite, floor tiles—every available piece of material was used to depict Dreaming stories belonging to each of the men. Bardon wrote:

We used poster paint which was Plaka brand, high quality artists' poster paint. That's when we couldn't get ochre. All these poster and water colour paints were mixed with Bondcrete PVA (polyvinyl acetate) glue, which was the foundation of all the permanencies in the painting movement. Some people experimented with colour mixing and with pastel effects, whereas others, particularly the Pintupi, were very formal in their treatments. (Brody, 1986: 7)

He added that he could not guarantee the permanency of some paintings because at times men used his shoe cleaner or toothpaste. He also tried to slow the production rate by giving them first, hog bristles school brushes ¼-inch to ½-inch, then even smaller camel hair 00 size brushes. The men often used twigs or their fingers. He described the scene where men gathered to work:

In my time it was relatively easy to have 25 men, all with their little work areas. It split up, apparently, into tribal groups of family groups, or outstation groups when they were doing a communal painting they would debate what came next. They'd have long consultations and ceremony... and then there'd be long silences while they were working away, and then, perhaps bursts of laughter. They'd start the painting in the centre. (Brody, 1986: 4)

Jeremy Long, Senior Research Officer, Welfare Branch, Northern Territory Administration, raises an interesting question: why did the men at Papunya react so positively to Bardon and paint their Dreaming stories for the outside world to see? He suggests two events happened before Bardon arrived that may have encouraged the men at Papunya to share their culture. In May–June 1969 and 1970 the Australian Institute of Aboriginal Studies took more than thirty men to important Dreaming sites to film the accompanying rituals. Dr Nic Peterson was the anthropologist and Roger Sandall the film-maker:

These two expeditions would have been impressive demonstrations—both for the Pintupi involved and for others at Papunya—that government and important white people were seriously interested in and valued the rituals and songs of their country... The “giving” and the “showing” of the ceremonies the men performed at these places was certainly done in the same spirit that the paintings have been offered to the world. (Long, 2002: 245)

But there was always interest in this region. Films were made at Ngama Cave, to the north, in 1965, which people would have heard of as well as Mountford's research and even the work of Tindale and the Board for Anthropological Research at McDonald Downs (1930), Cockatoo Creek (1931), Mt Liebig (1932), the Granites (1936) and the regular visits to Yuendumu during the 1960s which often involved filming and collection of objects.<sup>12</sup>

## The Next Step

### Aboriginal Arts Board Involvement

The enthusiasm of the men to paint led to a rapid growth in output. Bardon soon found he was unable to manage this production and had an unsustainable painting programme. More paintings were being produced than could be sold as demand was minimal. There was not enough money to pay the men and artists often sold their works for a pittance in local canteens and hotels in Alice Springs, usually without documentation.<sup>13</sup> Increasing numbers of paintings continued to be produced but were inadequately stored and seldom displayed. At this time the general public showed little interest in this art. The Director of the Museum and Art Gallery of the Northern Territory, Dr Colin Jack-Hinton, provided much needed support by purchasing over 100 early boards from Papunya in 1971–1972 and later a further 100 works from the Pat Hogan Collection at the Stuart Art Centre in Alice Springs. This was the only institution that gave tangible backing to the new movement. In November 1971 Bardon approached historian Dick Kimber, an Alice Springs resident and supporter of the fledgling art movement, and asked for his advice.

In January 1972, Dick Kimber contacted Bob Edwards for help. Edwards was in the process of taking up the position of Deputy Principal of the Australian Institute of Aboriginal Studies in Canberra (now Australian Institute for Aboriginal and Torres Strait Islander Studies). He immediately recognized the importance of the initiative being taken by Papunya artists and began to seek support for their efforts. Edwards helped organize the first exhibition of Western Desert art to be held in a commercial gallery. The exhibition of 42 paintings, *Warlpiri and Pintubi Art*, from Pat Hogan's collection, was held at Lidums Art Gallery, at The Common in Beaumont, South Australia in July 1972. At the opening, Edwards (then Curator of Anthropology at the South Australian Museum, Adelaide) said:

Each line and design has symbolic importance and has its complement in the dance and song performed at its making and its ceremonial display. Preservation of the ritual, unaltered down the ages, demands strict adherence to traditional form and design but natural desire for aesthetic expression promotes the development of elegance, technique and delicacy of touch.

Edwards recognized the need for professional gallery space to display and market the art works. He chose premises in Todd Street, the main street in Alice Springs, and named it the Centre for Aboriginal Arts and Crafts. Edwards then suggested to the artists they form an incorporated company to give them better protection than the artists' co-operative set up by Geoff Bardon at Papunya in 1971. Papunya Tula Artists Pty Ltd was incorporated on 16 November 1972, with artists holding shareholder rights. However, it did not become active until June 1973, a month after the formation of the Aboriginal Arts Board of the Australia Council, which replaced the former Aboriginal Advisory Committee of the Australia Council for the Arts which had been established in 1968 with Dr H. C. (Nugget) Coombs as its Chairman.

The fourteen member Aboriginal Arts Board was comprised exclusively of Aboriginal representatives from tribal and urban Australia. The Board held its first meeting in May 1973 during a national seminar when Aboriginal people from communities throughout Australia came together in Canberra to formulate a policy to nurture and develop Aboriginal heritage. The Hon. E. G. Whitlam, Prime

Minister, opening this seminar at the Australian National University on 21 May 1973, stated:

... My Government intends to restore to the Aboriginal people of Australia the power to make their own decisions about their way of life within the Australian community... According to us we see this seminar as an important expression of the Government's intention. It has been arranged by the newly-established Board for Aboriginal Art within the Australia Council for the Arts. The Board is composed exclusively of Aborigines and is presided over by your Chairman, Mr Dick Roughsey. That Board has decided who was to be invited to the seminar...<sup>14</sup>

The first Chairman, Dick Roughsey Goolbalathaldin (1973–1975) from Mornington Island, off the Queensland coast, was well known for his distinctive art. He was followed a few years later by another artist, a well-known bark painter and *yidaki* (didgeridoo) player, Wandjuk Djuakin Marika (1975–1979) from Yirrkala, in northeast Arnhem Land. From the outset, members of the Aboriginal Arts Board took a close interest in the well-being of Papunya artists, taking a series of initiatives to ensure the survival of this important art movement and its people. Papunya was well represented on the Board by Tim Leura Tjapaltjarri, followed in later years by Long Jack Phillipus Tjakamarra and Billy Stockman Tjapaltjarri. It was through these men the Board communicated with other Papunya artists.

Following Bardon's departure from Papunya in August 1972, Peter Fannin became Art Adviser for Papunya Tula Artists Pty Ltd. In January 1974 he wrote to the Board:

Six painters at Papunya would have been wonderful. Twelve would have been manageable. Thirty five has proved an embarrassment. Everyone who has tried to help the movement has run into trouble. The latest organisation to feel the strain is your own instrumentality, Aboriginal Arts and Crafts Pty Ltd... Most non-aboriginal people want to solve this problem by pretending that 23 of the painters do not exist. It is desired to offer a good living to a few painters whose works sell easily and nothing to the rest. This neglects the fact that Papunya painting is a corroboree. He's happy to do it. There are other corroborees where he's boss. This his nephew, Tjapanangka, must serve him. And in turn Tjapanangka owns corroborees where his nephew must serve. Aboriginal society did not survive for over 20,000 years by accident. It is a unity. Papunya painters constantly remind each other details of stories, and of half-forgotten symbols... The painters are from the last generation who can keep these cultures alive. Mostly they are about 50. They are eager to teach, and to maintain their dreaming country, as well as paint for profit. The years in which they can be helped and encouraged to do this are becoming few indeed. Money for buying paintings and appointment of ancillary staff are needed whole... Consider Tjampitjinpa doing the menial work for Tjangurayi at Watulpunya at once. Non-painting activities are vital, and must be paid for. As aboriginal art and culture are indivisible, this is clearly within the province of the Board, even though actual funding might come from other Government allocations. But only the Board is in a position to initiate and co-ordinate the urgent action needed. Papunya artists need the Board.

These comments were reiterated in a Senate Standing Committee Craft Enquiry Report.

The problem caused by a large output from 35 artists cannot be dismissed easily. The art is a traditional form, each artist has his own story (or stories) that only he can paint, but all stories are part of the living body of Papunya culture. Externally chosen elite within those qualified to paint will be the death of the movement.<sup>15</sup>

Minutes of the Board meeting (9–11 August 1974, p.

9) record that Papunya Tula Artists Pty Ltd was to be the organization responsible for marketing all paintings. At the same time the Board had inherited a retail outlet, Aboriginal Arts & Crafts Pty Ltd, set up in 1971 by the Federal Department of Aboriginal Affairs, to develop an Aboriginal arts and crafts industry. The Company had a stock of several hundred works and was in debt to the bank for \$4,000.00 having purchased Papunya paintings to assist artists rather than meet a market demand.

Eventually the Board became the principal buyer of Papunya paintings, and its commercial outlet, Aboriginal Arts & Crafts Pty Ltd was instrumental in increasing sales at a critical period. Artists were frustrated because they wished to paint more works but sales were low. Demand for paintings was minimal and a serious gap developed between indigenous expectations and market sales. Large supplies of paintings, few sales and little cash flow meant the Company could not purchase or commission more paintings. However, grants and commissions from the Board saved the Company and allowed it to continue functioning. In fact the Board kept Papunya Tula Artists afloat in the 1970s (Myers, 2002: 143). Edwards, in discussion with Susan McCulloch remarked

No one else wanted to buy the art... Papunya artists were in the first years incredibly prolific and we were building up quite a stockpile. Boards and canvases were stacked several feet deep around all the office walls and it started to worry the council and government auditors... What on earth were we going to do [with them?]. We tried to give [small collections] to galleries and museums [but few would accept them]... This was typical of much gallery reaction in the 1970s. (McCulloch, 1999: 32–33)

The first exhibition of Aboriginal art displayed overseas by the Board, *Art of Aboriginal Australia* was sponsored by Rothmans of Pall Mall Canada with assistance of the Peter Stuyvesant Trust. This large and beautifully designed exhibition including works from all over Australia and the Torres Strait Islands opened at the Shakespeare Festival at Stratford on Avon in Canada. The Aboriginal Arts Board Chairman, Dick Roughsey spoke at the opening. It toured to twelve Canadian Museums over a period of eighteen months from December 1974. Western Desert art was also shown in Spokane, Washington as part of Expo 74. At the close of the exhibition the Board decided to make the collection of commissioned works available for display in the Robert Lowie Museum of Anthropology at the University of California at Berkeley. Another exhibition entitled *Art of the Western Desert* also sponsored by Rothmans, toured Australian universities. It was opened first in March 1975 at the Menzies Library at the Australian National University in Canberra. Aboriginal art was also placed in Australian embassies and consulates around the world. Under guidance of the Chairman, Dick Roughsey, Board members decided art works that had been sent for exhibition overseas would serve a better purpose by being donated to overseas institutions to promote the movement rather than being brought home and competing for sales against new works being produced. This was, in retrospect, a clever strategy as it provided further incentive for artists to paint for future exhibitions and also projected Aboriginal art to a global audience, one of the Board's main objectives.

Another strategy the Board initiated was to commission

art works directly from artists rather than provide them with cash grants, living allowances and subsidies. The report of the Chairman, Aboriginal Arts Board meeting (16–18 August 1975, p. 2) recorded:

The exhibition programme proved to be one of the most effective ways of ensuring the preservation of traditional art and craft skills. By commissioning and purchasing works from artists and craftsmen, the Board provides them with market incentives to continue to produce their paintings and artefacts.

Further exhibitions of both Western Desert and Aboriginal and Torres Strait Island art in general were sent overseas to USA, Britain, Europe, New Zealand, Nigeria and Japan. The Australia Council Annual Report for 1976/1977 stated:

International promotion of Aboriginal Arts and crafts has occurred through these exhibitions and the Board has also encouraged Australian embassies and offices abroad to include Aboriginal Art in their collections. The Board provides advice on suitable purchases and will also lend present art works for exhibition. In this way Aboriginal culture comes to the attention of people outside Australia.<sup>16</sup>

The Board's ambitious exhibitions programme generated public interest in Aboriginal art both in Australia and overseas. Demand for Papunya paintings began to grow. It was soon to become the most successful art movement in Australia.

The Minutes of the Board meeting in 6–8 June 1979, p. 90 recorded it had supported Papunya Tula Artists Pty Ltd for over six years. Although the ultimate aim of the Company was to become financially independent, it remained necessary for Board assistance to cover administrative and operational costs. The application from the Company for the 1979/1980 financial year was for an amount of \$29,166.00. Some of this money was needed to meet additional expenses. Many Papunya artists had moved to newly established outstations to be closer to their traditional homelands where they re-connected with their traditional heritage. Billy Stockman raised the issue at an Aboriginal Arts Board meeting in Melbourne, 17–19 July 1976:

The Company has to try to get money to get a truck to go back to secret places... we have to help that painting mob... they are worrying all the time... some have lived there [Papunya] for three or four years without seeing secret places...<sup>17</sup>

In 1980, the Company had 50 Aboriginal shareholders. It was a successful company in its own right, operating in both local and international markets. It should be emphasized however that the single most important factor sustaining development of the indigenous art movement in its early years was involvement of the wider community through exhibitions and other promotional initiatives taken by the Aboriginal Arts Board. In past times paintings were made to be used in rituals by each cultural group. Today art is made for sale to outsiders both to generate money to live while at the same time sharing an ancient heritage.

Without the Aboriginal Arts Board in its early years of development, this fledgling art movement may well have failed and in particular would have been unable to show the world the richness of their heritage.

## The Artists

Artists represented in the secular collection of the Papunya Permanent paintings come from the following language groups in the Western Desert: Pintupi, Anmatyerr, Warlpiri and Luritja. There are 36 paintings by 14 Pintupi artists, eight paintings by three Anmatyerr artists, one painting by a Pintupi and a Warlpiri artist, five paintings by two Warlpiri artists, one painting by a Luritja artist and three unidentified paintings. One painting is double sided, a Pintupi artist one side and an Anmatyerr artist the other side, which makes a total of 54 paintings. Janet Wilson and Dick Kimber added a Clifford Possum painting, *Fire Dreaming*, to the Papunya Permanent Collection but it was used in a BBC documentary that was released in December 1977 in Europe and in Australia in 1978, and ceased to be included in the Papunya Permanent Collection. Dick Kimber commented... *while it may not be part of the collection that you now hold, it was considered part of it by us.*<sup>18</sup>

After consultation with Dick Kimber, following the Papunya Boards Assessment Report: Aboriginal Areas Protection Authority: November 2012, the remaining 40 paintings have been restricted from public viewing at this time. A sealed package containing information on these paintings is held in secure storage within the Archives Office of the Australian Museum. Permission to view the documents can only be obtained from senior men through Papunya Tula Artists Pty Ltd.

The paintings celebrate and commemorate the Dreaming or mythological legends, the base of all Aboriginal philosophy. These mythological legends explain how the world was created—its flora and fauna, features of the landscape and sky, and the beginning and end, and yet also continuum, of all creatures, including humans. The Dreaming also sets out rules of behaviour governing relationships. These kinship rules regulate every part of a person's life from birth to death.

Each person, on birth, belongs to one of two moieties. Each moiety includes four skin groups or subsections made of two lots of paternally related sub-sections, and everyone is a member of one of them. For one moiety the subsections or skin groups for men are Tjapanangka, Tjapangati, Tjapaltjarri and Tjungurrayi. The other moiety skin groups are Tjampitjinpa, Tjangala, Tjakamarra and Tjupurrula. Women are similarly organised, Napanangka, Napangati, Napaltjarri, Nangurrayi, and Nampitjinpa, Nangala, Nakamarra and Napurrula.

The right to paint specific stories is inherited through the father. These kinfolk are referred to as *kirda*. Inheritance rights through the mother's line are classified as *kurdungurlu*. Those in a *kirda* relationship to a Dreaming perform in ceremonies and execute paintings. The *kurdungurlu*'s role ensures that everything is carried out correctly. *Kurdungurlu* are seen as managers or guardians holding spiritual responsibility for the land. When trying to explain a *Kurdungurlu* relationship to a non-Aboriginal person, the word often used is "policeman".

The right to paint a mythological story may only apply to

a certain part of a larger legend. The Honey Ant Dreaming story, for example, stretches from near the Ehrenberg Range to Papunya, an important Honey Ant Dreaming site. Many stories and attendant motifs/symbols carry a diversity of meaning depending on the level of ritual knowledge held by the painter. There are "outside" stories of a general nature, and deeper "inside" or hidden stories only understood by senior male initiates. Senior men, participating in ceremonies over many years gradually earned the right to have the many levels of meaning revealed to them. This knowledge is powerful. Billy Stockman Tjapaltjarri, a senior artist from Papunya, reported to an Aboriginal Arts Board meeting (Adelaide, 2–3 July 1977, p. 88) that there was a need for artists to be very careful not to transgress tribal law in their paintings. Some disagreements had broken out in Papunya, he said, because some paintings were being done by not yet fully initiated men. In fact from the beginning there had been some trouble over what could be seen publicly. There had been an angry reaction from some senior Pitjantjatjara men when they saw a secret-sacred painting on display at the annual Yuendumu sports weekend in 1972. Aboriginal elders from Warburton demonstrated at a Perth exhibition of Papunya art in 1977. Of the 40 paintings on display only one was considered to be acceptable. There were reported demonstrations against early paintings in Canberra and Alice Springs in 1972.

While there are references to works of desert artists scattered through writing of explorers and prospectors dating back to the 1850s, these works were described in detail in the late 19th century by Baldwin Spencer and Frank Gillen when working in Central Australia. They wrote of a wondrous range of art works—huge ground paintings, towering sculptures of wood, feather and fur and artefacts covered in the same designs as those seen in paintings today.

The drawing was made, day after day, on the same spot on the ceremonial ground, and was either rubbed out the morning after the ceremony had been performed or was restored and added to. When making the design, the sandy ground was first of all smoothed down and sprinkled over with water and rubbed so as to afford a more or less compact surface. After this it was covered with a coat of red or yellow ochre, and when this was dry, the design, which in all cases consisted of concentric circles and curved lines, was outlined by means of a series of white dots, and then the whole surface was covered with these. (Spencer & Gillen, 1904: 239)

Some ground designs they encountered were extensive and elaborate and took six or seven hours to complete.

Sixty years later, in 1971, a new art form was evolving, for the first time separate from ceremonial life that traditionally accompanied the production of these "Dreaming" symbols. Earliest paintings used traditional symbols on a plain background, and many were regarded as secret. These evolved in to symbols able to be displayed in public and backgrounds were covered with dots. Only a general outline of the myth depicted was given; more detailed stories were kept for those who earned the right to know through ceremonies.

## Pintupi Artists

**Anatjari Tjakamarra No. 3** (c. 1938–1992)  
also known as **Yanyatjarri**  
Goanna Dreaming (E.79198)  
Homeland Dreaming (E.79211)  
Untitled (E.79196)

Anatjari Tjakamarra was always referred to as No. 3 to distinguish him from two other painters also called Anatjari. I remember him as an accomplished painter. The homeland of Anatjari Tjakamarra No. 3 was near Kulkuta, over the border in Western Australia. In 1966 Bob Verburgf, a patrol officer for the Weapons Research Establishment<sup>19</sup> took him and his family to the Government settlement at Papunya. He found time to paint despite working as a school gardener with Uta Uta Tjangala and as a maintenance worker at Papunya. Geoff Bardon (1991: 102) made the point many times that Anatjari had little experience of Europeans. His Dreaming stories are the *Tingarri* cycles. These deal with the travels of mythical beings who moved across the land performing ceremonies and shaping features of the countryside. Many *Tingarri* paintings are secret/sacred.

In the early 1980s Anatjari Tjakamarra lived at Tjukurla outstation between Kintore and Docker River. By the late 1980s he had moved to Kiwirrkurra, Pintupi country in Western Australia (Johnson, 2008: 7–9).

**John Tjakamarra** (c. 1937–1992)  
Spider Dreaming (E.79220)  
Untitled (E.79154)  
Snake Dreaming at Lake Mackay (E.79206)

John Tjakamarra was born in the country north of Kiwirrkurra. In the early 1960s, he and his family settled at Papunya and started painting with Bardon and the group of artists. In the 1990s he moved to Tjukurla, close to his country. He mainly painted *Tingarri* Dreamings.

**Walter Tjampitjinpa** (c. 1912–1981)  
also known as **Old Walter Tjampitjinpa**  
Rain Dreaming (E.79153)  
*Tingarri* Dreaming (E.79169)  
Water Dreaming from Kalipinyapa (E.79166)  
Water Dreaming at Kalipinyapa (E.79186)  
Untitled (E.79171)

**Walter Tjampitjinpa and  
David Corby Tjapaltjarri** (Warlpiri)  
Water/Rain Dreaming (E.79188)

Walter was born in Dovers Hills, and was a senior man and custodian of the Water Dreamings that run through Kalipinyapa. He mainly painted Water Dreamings.

For a long time this Water Dreaming seemed to be Walter's only story. He painted many versions all around the same theme... Walter explained to me that he was the "custodian"

of the Water Dreamings in that Aboriginal community with its sacred site at Kalimpinpa, six days' walk northwest of Sandy Blight Junction. By implication, all of Old Walter's "Water Dreamings" connect with the Wallaby (Mala) of the Tjakamarra-Tjupurrula skin group around Tjikari. (Bardon, 1979: 24)

As his eyesight was failing other artists often assisted him with his Dreaming stories.

**Uta Uta Tjangala** (c. 1926–1990)  
also known as **Wuta Wuta** and **Oota Oota Tjangala**  
*Tingarri* Dreaming (E.79207)  
*Tingarri* Dreaming (E.79224)  
Yumari Dreaming (E.79174)  
Yumari Dreaming (E.79205)  
Women Coming in to Dance (E.79209)

Uta Uta Tjangala was born near Yumari, an important rock-hole site in sand dune country near Dovers Hills, Western Australia. He came to Haasts Bluff in 1955. Uta Uta Tjangala was working as a gardener in the Papunya school when Geoff Bardon first arrived at Papunya, and was one of the first men to join the original painting group in 1971. Uta Uta moved back to Kintore in the early 1980s and later settled on his outstation at Muyinninga, west of Kintore (Perkins & Fink, 2000: 299). He was a senior man with much ritual knowledge. Many of Uta Uta's stories were based on the *Tingarri* cycle and sites associated with the rock hole site Yumari. It was part of his mother's country where he once lived.<sup>20</sup> Uta Uta passed away in Alice Springs Hospital on Friday 14th December 1990.

Many of Uta Uta's stories were based on the *Tingarri* cycle and sites associated with Yumari.

**Mick Namarari Tjapaltjarri** (c. 1925–1998)  
*Tingarri*—Wind Dreaming (E.79219)  
Untitled (E.79218)

Mick Namarari was born at Marnpi, a soakage site in sandhill country southeast of Kintore. He worked as a stockman on several stations before living at Haasts Bluff and then moving to Papunya where he was serving on the Council when Bardon arrived in 1971. Johnson (1994b: 148) recorded that Mick Namarari said he remembered painting on anything—any piece of timber was used. In later years he established an outstation at Nyunmanu, a Dingo Dreaming site southeast of Kintore. He also sometimes lived at Ngutjulunga outstation and at Kintore. He produced many paintings associated with his birthplace, Marnpi, a Red Kangaroo Dreaming place.<sup>21</sup> John Kean wrote:

Namarari was one of the most consistent painters to participate in the first exciting months inside Geoff Bardon's painting room. From the beginning, his paintings exhibited a lightness of touch and fullness of form... His compositions grew increasingly assured and as complex as the size of the board would allow. Namarari was an artist of intuition and brilliance who continued to devote his efforts to that purpose for the next quarter of a century. (Kean, 2011: 161)

Mick Namarari was a senior man and had hereditary rights to many Dreamings. In 1998 he passed away in Alice Springs.

**Timmy Payungka Tjapangati** (c. 1940–2000)*Tingarri Dreaming* (E.79167)

Timmy Payungka was born at Parayirpilynga, west of Winkinkarra (Lake Mackay). His country is west of Central Lake Mackay. Kimber said when he was visiting Timmy Payunka's country, he called himself "proper Kukatja" (people north of the Pintupi) (Kimber, 2011: 192). He was one of the original group of painters in 1971 when Bardon was at Papunya. Timmy Payungka and his family later moved to Kintore and then Kiwirrkura in Pintupi country (Johnson, 1994b: 162–163; see also 2008: 47–50). Bardon commented:

... his painting touch with the brush has such vitality that his work is unmistakable. (Bardon, 1979: 70)

**Tutama Tjapangati** (c. 1909–1987)also known as **Old Tutama****Tjapangati Winanpa**, southern PintupiFire Sticks, Spears and Stars at Night (E.79238)<sup>22</sup>

Tutama Tjapangati was born at Wirrilinya, south west of Lake Hopkins just over the Western Australian border. He was an important ceremonial leader but failing eyesight made painting difficult for him. Bardon noted:

... often he could not paint very neatly, but as an old man, he had more knowledge and authority than many of the others... and he is an important ceremonial authority. (Bardon, 1979: 34)

**Charlie Tarawa (Tjaruru) Tjungurrayi**

(c. 1921–1999)

also known as **Watama, Wutama and Wartuma**

Ice or Frost Dreaming (E.79168)

Untitled (E.79165)

Untitled (E.79170)

Untitled (E.79208)

Charlie Tarawa was born at Tjitururunga, west of the Kintore Ranges. He is another of the Papunya painters who had experience moving around the countryside and meeting "whitefellas". He came out of the desert into European contact at Haasts Bluff cattle station in the 1930s. In 1932 he was a young boy living at Mt Liebig, when the Adelaide University Board for Anthropological Research Expedition visited at Mt Liebig. In World War II he served with the army around Adelaide River, south of Darwin. Later he lived near Haasts Bluff collecting dingo scalps. He helped build Papunya township and was among the first members of the Papunya art movement. When the outstation movement was underway in the 1980s, he moved with his family to Walungurru (Kintore) not far from his birthplace.

In 1987 Andrew Crocker (art adviser to Papunya Tula Artists February 1980–September 1981) organized a retrospective exhibition of Charlie Tarawa's paintings for the 1987 Orange Festival of Arts, in country New South Wales. It toured the National Gallery of Victoria, Ivan Dougherty Gallery, Sydney, New England Regional Art Museum, University Art Museum, Queensland, Araluen Art Centre, Alice Springs and the Museums and Art Galleries of the Northern Territory. In 1987 Orange City Council published a book *Charlie Tjaruru Tjungurrayi: A Retrospective. 1970–1986*.

**Shorty Lungkata Tjungurrayi** (c. 1920–1987)

Snake Dreaming (E.79231)

*A Tingarri Story* (E.79212)

Untitled (E.79191)

**Shorty Lungkata Tjungurrayi or****Shorty Bruno Tjangala** (c. 1926–1976)*Tingarri Story* (E.79213)*Tingarri Story* (E.79229)

Shorty Lungkata was born at Warlukantjina, south of Lake Macdonald. He and his family left the bush and came to Haasts Bluff in 1948, to Papunya in 1973, then Yayayi, and finally settling down in Kintore in the 1980s. He was one of the senior men, a powerful elder and an authority on ritual matters. Shorty Lungkata was one of the last men to join the painting group.<sup>23</sup> Shorty Bruno Tjangala's country is near Lake Macdonald in limestone country. Shorty Bruno was a key figure in the first major move of the Pintupi from Papunya to Yayayi Bore in 1972–1974.

**Yala Yala Gibbs Tjungurrayi** (c. 1928–1998)also known as **Yala Yala Gibson Tjungurrayi**

Snake Dreaming (E.79184)

Snake Dreaming (E.79210)

Untitled (E.79164)

Yala Yala Gibbs was born at Iltuturunga, south west of Lake Macdonald. In the late 1950s and early 60s, Yala Yala Gibbs and his family joined other Pintupi people migrating east and for a time lived at Papunya before moving to his outstation at Mantati between Kiwirrkura and Walungurru (Kintore). Geoff Bardon (1979: 81) said Yala Yala Gibbs was one of the first men to visit him at his flat at Papunya searching for painting materials.

Yala Yala Gibbs was easily the biggest Aboriginal painting man and he relied on hand signs more than most of the men, seldom uttering a word at all. (Bardon, 1979: 48)

Yala Yala Gibbs was a conservative man, for the most part painting *Tingarri* images relating to ceremonial activities of ancestral men as they travelled over the countryside creating physical features of the landscape. Many *Tingarri* stories contain secret/sacred elements.

**Turkey Tolson Tjupurrula** (c. 1942–2001)

Untitled (E.79193)

Turkey Tolson was born at Yalyalpi, near Haasts Bluff. With his family he moved between his country in the Walungurru (Kintore) region and Ntaria (Hermannsburg). As a young man he worked as a stockman droving cattle between Haasts Bluff and Mt Liebig. In 1959, following his initiation, he moved to the new settlement of Papunya where he worked as a labourer. It was at this time he met some of the men who would become well known Western Desert artists. In fact he was one of the youngest artists to join the Papunya Tula art movement. In a recent interview (Sweeney, 2000: 163) Turkey Tolson said his first painting, on board, was done for Geoff Bardon at Papunya in 1972. Turkey Tolson was Chairman of Papunya Tula Artists Pty Ltd from 1985 to 1995, the longest serving Chairman to date. In the late 1980s Turkey Tolson settled his family on his outstation southeast of Kintore, but later moved back to Kintore (Johnson, 2008: 163–166).

**Johnny Warankula Tjupurrula** (c. 1925–2001)  
Pintupi with Ngaliya/Warlpiri connections  
Water Dreaming from Kalipinya (E.79150)

Johnny Warankula, like many of the artists, was a stockman, and also spoke Pintupi, Ngaliya, Kukatja and Maiatjara (Johnson, 2008: 65). Johnny Warankula was born at Mintjilpirri, 400 km west of Alice Springs. He made his home at Kalipinya, before the family moved to the Ehrenberg Range, also part of his homeland country. The Mackay Expedition was there in 1930.<sup>24</sup> His homeland is close to a *Yala* (Bush Potato) Dreaming site at Yalatjiralpa. He and his family moved to Hermannsburg, then Haasts Bluff, Mt Leibig, Yuendumu and Central Mt Wedge working on road

construction. The family moved to Papunya in 1960. In 1978 he relocated to Ilpili outstation, west of Papunya, but returned in 1983, following the death of his brother. Bardon said he was a man of considerable ceremonial power, and described him as an intuitive painter with a story telling intensity in his painting style.

Johnny Warrangkula was the first artist to use dotting as the background for his paintings. The other painters used hatching—or sometimes no design at all, leaving the background blank. (Bardon, 1991: 126)

Unfortunately failing eyesight affected his later work. His principal site was Kalipinya, a Rain Dreaming site in sandhill country, some 400 km west of Alice Springs.



Figure 13. Johnny Warankula Tjupurrula. Papunya, 1986.

**Nosepeg Tjupurrula OA (c. 1915–1990)**

Winanpa, Southern Pintupi

Bush Turkey Dreaming (E.79175)

Snake Dreaming at Lake Macdonald (E.79214)

Nosepeg Tjupurrula was born south of Lake Macdonald, in Euro Dreaming country (Morice, 1986: 29). Early in the 1940s Charles Mountford, an honorary anthropologist from the South Australian Museum, collected crayon drawings from some Central Australian men, including one by Nosepeg Tjupurrula. Nosepeg had contacts with Europeans and briefly enlisted in the army in World War II. From 1959 Nosepeg was guide and interpreter on all Northern Territory Welfare Branch Patrols led by Jeremy Long. He joined the painting movement early and was an important community leader. His life was the subject of a documentary *Nosepeg: A Man for all Times*, made in 1989. He travelled extensively all over Australia, acted in many films between the 1940s and 1960s, and also three about his life in 1970–1980s. He said:

I first saw white man when I was a young fellow, little bit middle-aged. I saw Lasseter. He came across with two camels. We were all frightened and ran away. He had a shotgun by his side. We thought he was going to shoot us and eat us. Then I saw Afghan with camels. Some of my relations were with him. They tell me, “no good sit down naked, have to forget country and come back in. Get clothes, boots, blanket. No good to sit down in bush, no pillow, nothing”. So I came in and camp at Mereeni. Others come in later, like when Haasts Bluff put up worley [i.e. 1940]. Then later I went out on those patrols and tell others to come in. (Morice, 1986: 29)

Dick Kimber wrote that Nosepeg had been used as an actor in an early 1950's film about Lasseter, and asked so many times about Lasseter that he knew elements of the story and happy to tell stories as though he knew Lasseter, but Kimber was sure he did not meet him. However Nosepeg did meet Sam Hazlett and party in the early-mid 1930s and helped save the life of another prospector in the 1940s. However Nosepeg had been asked so often about Lasseter, he did not wish to upset the interviewers' expectations.<sup>25</sup>

Nosepeg Tjupurrula was a motivating force behind the outstation movement. His life story is written in *Wildbird Dreaming* by N. Amadio and R. Kimber.

**Anmatyerr Artists**

Anmatyerr lands were entered by John McDouall Stuart in 1860, and following the Overland Telegraph construction, large tracts of these lands were opened up and many taken over by cattle stations.

All Anmatyerr artists with works in this collection were born and/or brought up on Napperby Station. In 1919 a pastoral lease was granted allowing Napperby Station to occupy Anmatyerr lands. By 1933, almost all of Anmatyerr land had been alienated for pastoralism (Young, 1987: 160). Napperby, close to waterholes, was a place where Anmatyerr people always met for ceremonies. Clifford Possum's mother “grew up” Billy Stockman, a baby about one year old, when his mother was killed in the 1928 Coniston Massacre. These painters spent most of their adult life as stockmen, working on many cattle stations. As independent stockmen they moved around the countryside a great deal, visited many sites, and had long-term relationships with Europeans. Possibly because of their independent natures, they joined Bardon's art group later than most, at the end of 1972. But they had all been painting before Bardon came on the scene.

**Billy Stockman Tjapaltjarri (c. 1928–2012)**

Two Men hold a Corroboree (E.79146)

Wallaby Dreaming (E.79238)<sup>26</sup>

Wild Potato Dreaming (E.79178)

When visiting Billy Stockman's outstation, west of Papunya in June 1985, he told me he was born west of Napperby, at Ilpitirri, west of Mt Denison, and northwest of Papunya, and was a “little fella” in 1928 at the time of the Coniston Massacre. He was in fact, one year old. His mother put him in a coolamon and hid him under bushes. When his father returned from hunting kangaroo, all the people had been killed, including his mother. He talked of Clifford Possum's mother “growing him up”. He spent most of his life as a stockman on cattle stations and was also a noted wood-carver. At Papunya he worked as cook/baker No.1, making bread in the old kitchen. He also said he was one of the artists involved in the historical painting of the Honey Ant Dreaming on the Papunya School wall in 1971. When visiting Kintore, he helped Nosepeg Tjupurrula and Jeremy Long, then a Northern Territory patrol officer, to bring in some Pintupi people from the bush. Billy Stockman told me at Papunya in June 1985, that he remembered going into the bush to teach them how to wear clothes. Billy Stockman's country is west of Napperby Station around Mt Denison, Ilpitirri and Yuendumu. His paintings reflect these sites, important to him. He was Secretary of Papunya Tula Artists Pty Ltd, served on the Aboriginal Arts Board of the Australia Council from 1975 to 1979, and was Chairman of Papunya Tula Artists from 1976–1977. He has travelled extensively, both in Australia and overseas.

**Clifford Possum Tjapaltjarri OA (c. 1932–2002)**

Possum Dreaming (E.79225)

Tingarra Dreaming (E.79187)

Clifford Possum was born at Alherramp (Laramba) on Napperby Creek. Clifford Possum and Kaapa Mbitjana Tjampitjinpa were cousins. Johnson (1994a: 21) makes the point that Clifford Possum was more mobile than his

“footwalking” tribesmen of the pre-European contact era. This led him to have a greater affinity with more extensive tracts of country than most other men. This was so for the four other artists mentioned too. He led a fairly independent life working on many cattle stations. Clifford Possum often visited his relative, the famous watercolour artist Albert Namatjera at Hermannsburg. Kaapa and Tim Leura also had early training in watercolours when Namatjera spent some time at Papunya. Geoff Bardon wrote:

Kaapa Tjampitjinpa tended to remain a traditional iconographer, but Tim Leura, Clifford Possum and Johnny Warangkula in particular all developed quite startling variants and modifications of their tribal contexts. Their designs became highly linear, and they used lines and aspects of lines to define shapes simply and effectively and to create a shallow depth of field. By combining existing hieroglyphs with a daring use of colour and calligraphic intensities and an imaginative use of human and animal shapes, they showed the way towards a new art form. (Bardon, 1991: 135)

In a personal communication between Margaret Carnegie, a collector of Aboriginal art and Geoff Bardon, Bardon wrote: *Clifford likes to read comics, and his paintings have that idea of perspective, of a depth, an illusion.*

He was Chairman of Papunya Tula Artists from 1980–1985. Clifford Possum has been internationally recognized and his paintings are represented in major galleries and private collections around the world. He became aware in the 1990s that his paintings had become the subject of forgeries. In 1999–2000 he took the guilty parties to court and won, but he was hurt that anyone would do such a thing. I had asked Billy Stockman (Papunya, 15 June 1988) if he would know if anyone not authorized to paint his story would be found out, i.e., would he recognize a forgery? He looked surprised and said you would need Kirda/Kurdungurlu permission for painting a particular story. So in Billy Stockman’s understanding, at this time, paintings still had traditional sanctions, and were not just decorative. There are many excellent books and articles written about Clifford Possum Tjapaltjarri and his paintings. The most definitive is Vivien Johnson’s *The Art of Clifford Possum Tjapaltjarri* (G. & B. Arts International, Craftsman House, East Roseville, 1994).

#### **Tim Leura Tjapaltjarri (c. 1929–1984)**

Honey Ant Dreaming (E.79183)

Honey Ant Dreaming (E.79227)

Honey Ant Dreaming (E.79181)

After working for many years as a stockman, Tim Leura and his family came to Papunya in the early 1970s. According to Clifford Possum, he, Tim Leura and Kaapa were painting long before Geoff Bardon arrived at Papunya in 1971. His early training in water colours with Albert Namatjera can be seen in his wash-like background tints. Like many other artists he also was a skilled wood-carver. Geoff Bardon remembered him as a prolific painter with a strong depth of tribal knowledge. He mentioned he was the only left-handed painter at Papunya (Bardon & Bardon, 2004: 87–89). Geoff Bardon analysed Tim Leura’s painting style as:

... much softer than that of the other painters. He was a relatively ordered, systematic painter... He was ambiguous in his use of figures and he often used colour to diminish outlines between parts of his painting. (Bardon, 1991: 117)

## Warlpiri Artists

Like the Anmatyerr painters Warlpiri artists were independent men working as stockmen on cattle stations and came late to the art movement.

#### **Dinny Nolan Tjampitjinpa (c. 1922–2011)** Emu Dreaming (E.79230)

When I was talking with Dinny Nolan at Papunya in June 1985 he told me he was born near Coniston and was a little boy at the time of the Coniston massacre. When I was at Papunya in June 1986, Dinny Nolan mentioned that Kaapa and Billy Stockman taught him to paint and encouraged him to join the painting group. Peter Fannin wrote that Dinny Nolan was very highly regarded by Aboriginal people for his knowledge of Aboriginal lore.<sup>27</sup>

#### **David Corby Tjapaltjarri (c. 1945–1981)**

Ngaliya/Warlpiri

Spider Dreaming (E.79222)

Spider Dreaming (E.79223)

Wallaby Dreaming (E.79158)

Woman Dreaming (E.79215)

Carpet Snake Dreaming (E.79163)

Water/Rain Dreaming (E.79188) painted with

**Walter Tjampitjinpa**

David Corby’s country was the sandhill country northwest of Vaughan Springs, in Warlpiri territory. He was the younger brother of another artist, Charlie Egalie Tjapaltjarri, and was one of the youngest of the Papunya artists. He worked as a stockman on central Australian cattle stations and later as a medical auxiliary in Papunya hospital. His short life was brought to an end when, in January 1981, he drowned in a flooded creek near Mbungara, an outstation near Papunya. His paintings were unusual in that he invariably signed them, and sometimes painted triangular shapes at the four corners of a painting. His earliest recorded painting was 1973. Were David Corby’s paintings in the Papunya Permanent Collection painted before that date? Bardon obviously knew him before leaving Papunya in 1972 because in a personal communication with Margaret Carnegie, a collector of Aboriginal art, he wrote:

Weren’t many Warlpiris—only David Corby... well educated, as was his brother, Charlie Egalie.

## Luritja Artists

Luritja traditional lands lie to the west and south of Alice Springs. In 1894 the Horn Expedition left Adelaide and travelled through the MacDonnell Ranges and Finke River basin, crossing Luritja and Arrernte lands. Luritja people migrated to settlements such as Haasts Bluff and later Papunya, in search of food during the drought in the 1930s.

**Long Jack Phillipus Tjakamarra** (c. 1932– )  
Luritja/Warlpiri, also recorded as Ngaliya/Warlpiri  
Body Painting (E.79192)

Long Jack Phillipus was born at Kalipinyapa, a famous Rain Dreaming site north east of Kintore. He worked as a timber contractor and stockman on Haasts Bluff Station before moving to Papunya in 1962. Long Jack Phillipus was one of the first men to join the painting movement in the 1970s when he was a Councillor at Papunya, and was one of the men involved in the Honey Ant mural on the Papunya School wall. He has much ritual knowledge and is an important man in traditional ceremonies. His dominant themes include Wallaby and Possum Dreamings. In 1984 he was ordained as a Lutheran pastor.

## Artists Unidentified

*Tingarra* Story (E.79194)  
Untitled (E.79200)

Untitled (E.79233)

## The Paintings

These paintings are intimately connected to mythological beings of the *Tjukurrpa* or Dreamtime. They refer to specific sites and are linked to local plants and animals of the region. Many symbols depicted in the paintings have a multiplicity of meanings. Concentric circles can mean, for example, a camp, rockhole, claypan, spring, tree or a mountain. A sinuous line can mean a snake, running water, lightning, hair-string girdle, native bee, honey storage or bark rope. Only those closely involved in the *Tjukurrpa* can interpret the work with any certainty. Furthermore, a single design element can have several interpretational levels. A circle, for example, might be explained to a first stage initiate as a specific waterhole; to a second stage ritual man the circle may be a bundle of hairstring carried by a mythological hunter; to more knowledge initiates, the circle may have still more layers of meaning. Talking with Dick Kimber in Alice Springs<sup>28</sup> he said the boards to be painted were once diamond shaped, but the men thought this was too close to the shape of *Waningas* (ceremonial headdresses) and the practice was discontinued. Philip Jones wrote that: “this process of shifting to a rectangle or square didn’t occur at Port Keats (Wadeye), where the bark paintings remained oval-shaped, or more like sacred boards in outline.” Bardon commented that he wanted the artists to paint on square or rectangular pieces of paper, and fill up the whole space.

Their tjurungas, bullroarers etc. are all oval and there’s quite a different spatial problem in doing a square or rectangle from an oval. (Brody, 1986: 15)

The following paintings have been organized with the most prolific Dreaming stories presented first, finishing with two paintings to which no-one could attach a name. Some of the paintings have been classified by the artists as secret and only to be seen by senior men. At Haasts Bluff on 15 June 1988 an old man sitting next to Timmy Jugadai told me all paintings like the ones I was showing him were only seen in part as you learnt and went through ceremonies. He did not approve of all paintings being seen by everyone, even though the “inside” secret stories were not revealed.

The Australian Museum registration number is provided for each painting as well as the original Papunya Tula Artists company number.

### Water Dreaming/Rain Dreaming

Water/Rain Dreaming is a large complex story involving Rain, Lightning, Storms, Hail and Wind usually revolving around Kalipinyapa, a major native well and claypans about 150 km northeast of Sandy Blight Junction. These are well known sources of water important for survival of local people. Water holes mark the path of thunder, storms, lightning and rain the Dreamtime Ancestors brought with them.

In the Dreamtime or *Tjukurrpa*, great storms erupted at Kalipinyapa. Whirlwinds lifted the dust in spirals, heavy rain fell and there was much lightning. The downpour, as with present day sudden storms, was so heavy soon water was flowing along the ground, lifting leaves, logs and other debris. The land gave forth new life, vegetation and native wildlife flourished.

There was a flood around Papunya in August 1972, which led to many Water Dreaming paintings being produced.

14

Rain Dreaming c. 1971–1972

**Walter Tjampitjinpa**

Pintupi language group.

Papunya Tula Artists No. 11010

Australian Museum E.79153

Synthetic polymer paints on composition board,  
30 × 92 cm

The Stuart Art Centre stock book lists the artist as “Old Walter”. On the back of the painting written in chalk is “1.10”. Most artists I talked to at Papunya in 1986 identified this as a Pintupi painting by Old Walter Tjampitjinpa. I met Dinny Nolan Tjampitjinpa, a Warlpiri man at the old Aboriginal Art and Craft shop in Alice Springs on 3 May 1986, and he also supported the view this was a Pintupi painting, probably from Kintore, but mentioned no artist. In the same year, in Alice Springs, Dick Kimber confirmed the artist as Old Walter Tjampitjinpa. While it is a painting of Charlie Egalie’s country, Kimber (Alice Springs, 1985) had no doubt it was a Water Dreaming painting by Old Walter Tjampitjinpa. Walter had lived here for 20 years before the influx of white people in the 1930s (Kimber, 2009: 73).

This Rain Dreaming story is part of the Water Dreaming on the eastern edge of Pintupi country 500 km northwest of Alice Springs. Circles usually denote water holes and wavy lines water rushing across parched lands. Old Walter Tjampitjinpa, a Pintupi elder, was custodian of Water Dreaming at Kalipinyapa. Geoff Bardon noted:

... For a long time this Water Dreaming seemed to be Walter’s only story. He painted many versions all around the same theme... Walter explained to me that he was the “custodian” of the Water Dreaming in the Aboriginal community with its sacred site at Kalimpinpa... By implication, all of Old Walter’s “Water Dreamings” connect with the Wallaby (Mala) of the Tjakamarra-Tjupurrurla skin group around Tjikari. (Bardon, 1979: 24)

15

Water Dreaming from Kalipinyapa 1972

**Walter Tjampitjinpa**

Pintupi language group.

Papunya Tula Artists No. 18017

Australian Museum E.79166

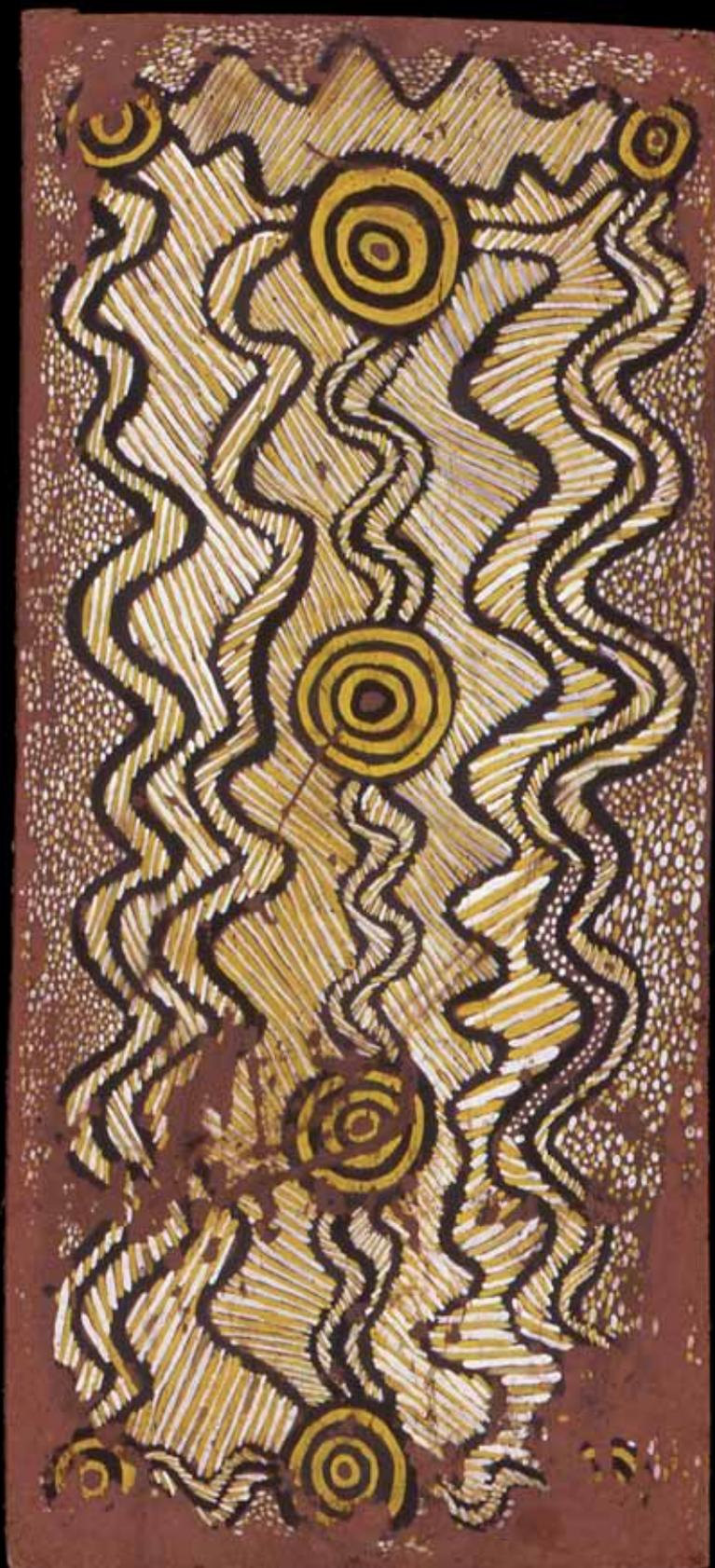
Synthetic polymer paints on composition board,  
59 × 26.5 cm

The artist is identified on the Papunya Tula Artists list as “Old Walter (?)”, and information written on the back of the painting is “51. 26/9/72.20”. This is useful in confirming the date of the painting. Billy Nolan Tjapangati and Charlie Tarawa Tjungurrayi (together in the old shed at Kintore, 6 June 1986) thought it was painted by Anatjari Tjakamarra, and so did Billy Stockman (an Anmatyerr man) at Papunya. They talked about bush tucker and bush raisins, the black ones, which may be part of background dotting. After rain, everything bursts forth from the ground. They said it was a Tjakamarra/Tjupurrurla Dreaming. These skin groups are *Kurdungurlu* for the Dreaming at Kalipinyapa. They act as guardians for the Dreaming for which they also have rights. The artist identified as “Yella Yella” (Yala Yala Gibbs Tjungurrayi) in the Stuart Art Centre stock book seems questionable, and it did not really look like an Anatjari painting.



**14**

Rain Dreaming c. 1971–1972; Walter Tjampitjinpa;  
Pintupi language group; PTA-11010, AM-E79153  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd

**15**

Water Dreaming from Kalipinypa 1972; Walter Tjampitjinpa;  
Pintupi language group; PTA-18017, AM-E79166  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd

**16**

Water Dreaming at Kalipinypa c. 1971–1972; Walter Tjampitjinpa;  
Pintupi language group; PTA-19044 or 19094, AM-E79186  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd

**17**

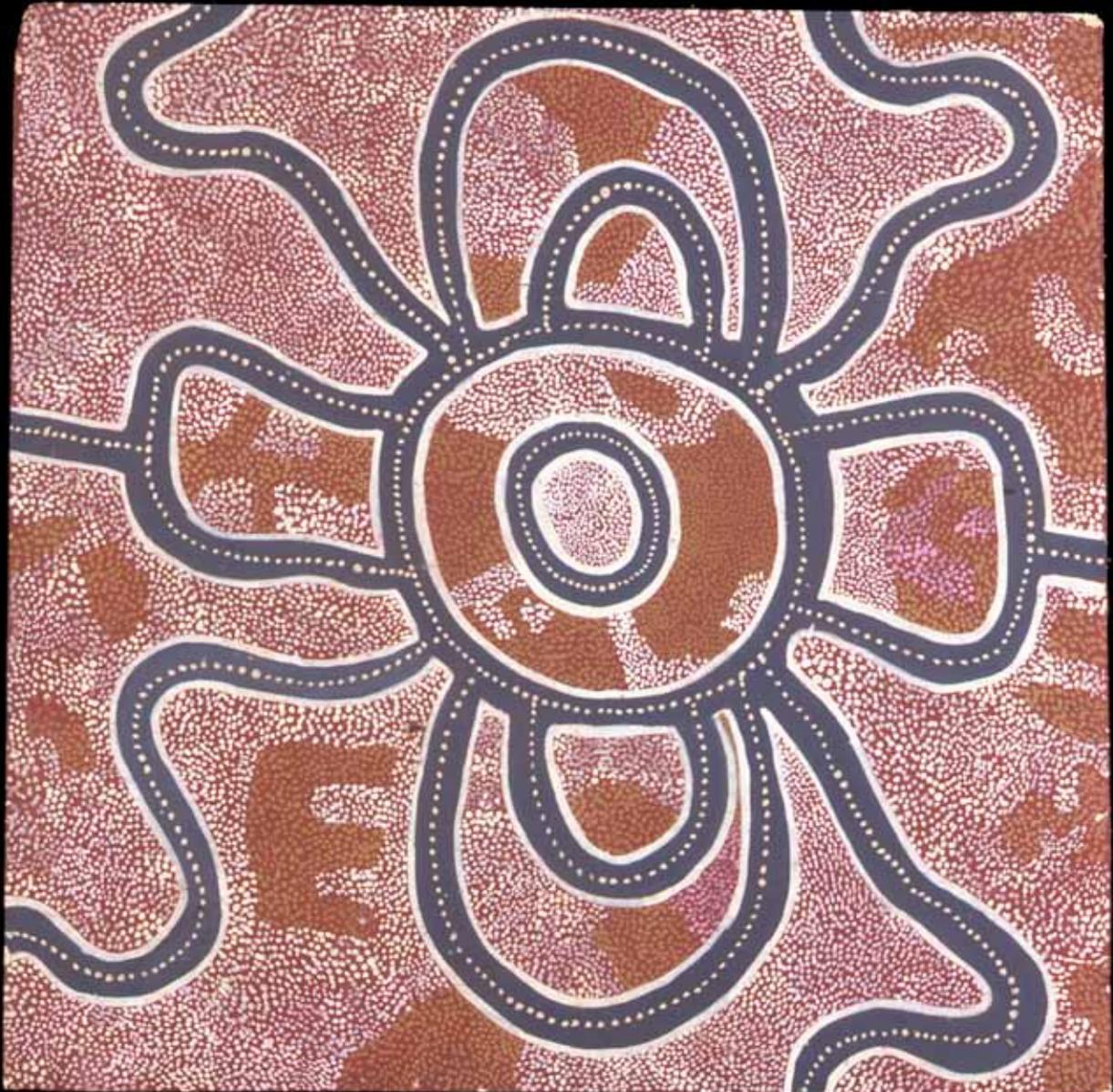
Water/Rain Dreaming c. 1971–1972  
Attributed to Walter Tjampitjinpa, Pintupi language group, with help from  
David Corby Tjapaltjarri, Ngaliyi/Warlpiri language group; PTA-19102, AM-E79188  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd

**18**

Water Dreaming from Kalipinya c. 1971–1972; Johnny Warankula Tjupurrurla;  
Pintupi with Ngaliya/Warpiri connections; PTA-6024, AM-E79150  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd

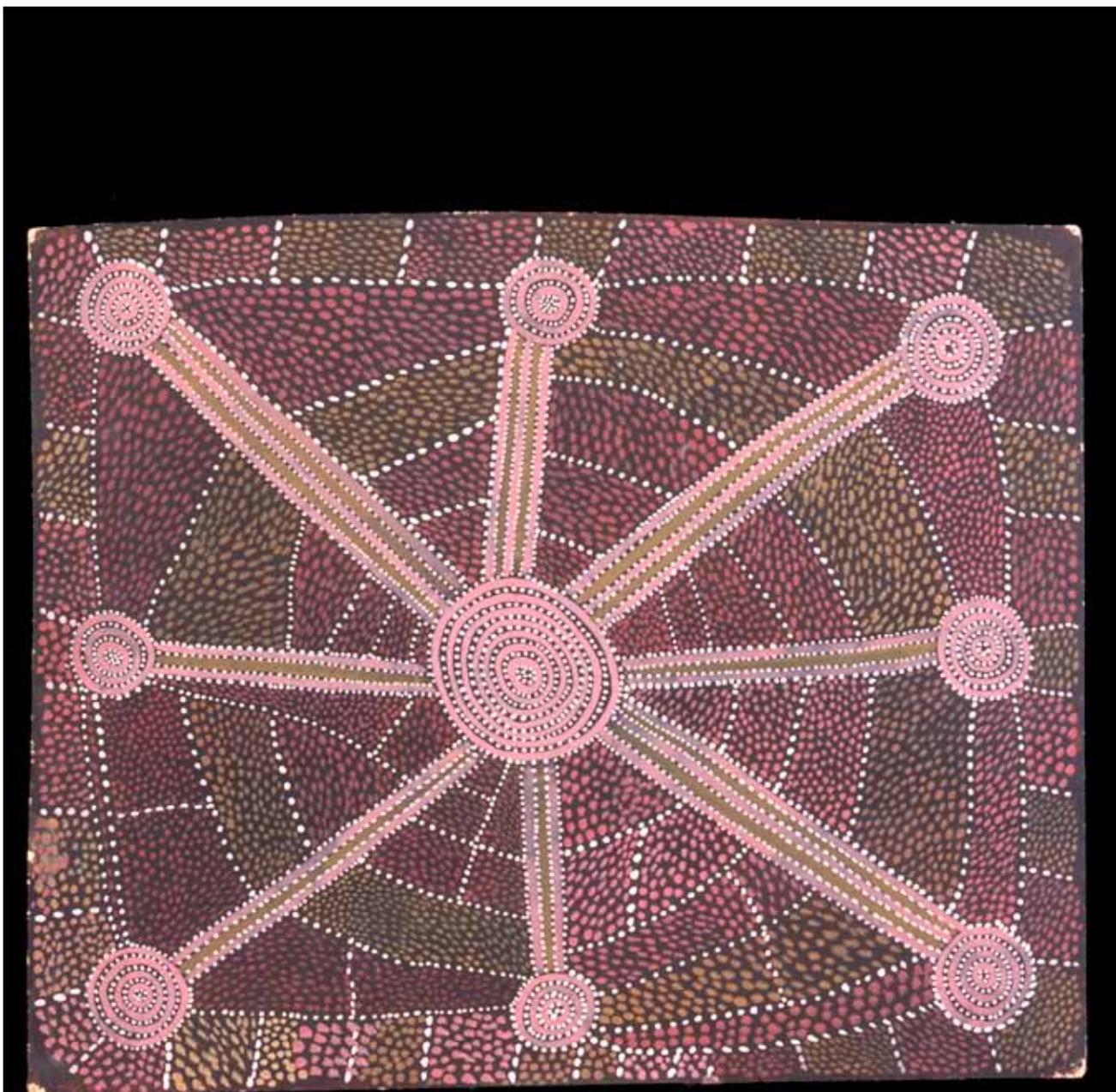
**19**

Spider Dreaming c. 1971; David Corby Tjapaltjarri (c. 1945–1981);  
Ngaliya/Warpiri language group; PTA-20006, AM-E79222  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd



20

Spider Dreaming c. 1971; David Corby Tjapaltjarri  
Ngaliya/Warlpiri language group; PTA-20025, AM-E79223  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd

**21**

Spider Dreaming c. 1971–1972; Attributed to John Tjakamarra;  
Pintupi language group; PTA-19401: AM-E79220

© Estate of the artist licensed by Aboriginal Artists Agency Ltd

Kimber, working with Tim Leura, identified the artist as Old Walter (Kimber, 1976: 7), and talking with him in Alice Springs in 1985, he confirmed Old Walter as the artist because of the style, an old painting probably dating to 1972. The cross-hatching is based on certain men's wood carving techniques. It was also applied between rippling lines, as in this painting. The use of concentric circles with wavy lines was a characteristic of Walter's style and signified water, a Water Dreaming from Kalipinya. Concentric circles denote water holes with water running freely. David Corby Tjapaltjarri may have helped him with this painting.

16

Water Dreaming at Kalipinya c. 1971–1972

**Walter Tjampitjinpa**

Pintupi language group.

Papunya Tula Artists No. 19044 or 19094

Australian Museum E.79186

Synthetic polymer paints on composition board,  
89 × 47 cm

Written in chalk on the back of the painting is "16 of 9.10". The Papunya Tula Artists list identified this artist as "Old Walter". Dick Kimber, helped by Tim Leura Tjapaltjarri, recorded:

No. 19094 (possibly 19044). Old Walter. Kalipinya. Lightning = Wati men. The parallel line marks that are put on waist and... Tjangala and Tjampitjinpa are viewed as seated because they are the bosses. Curved lines are layers of clouds. Top left hand section of painting has blue lines... probably limitations of paint alone cause this. (Kimber, 1976: 56)

According to Dinny Nolan Tjampitjinpa (a Warlpiri man) and Nosepeg Tjupurrula, sitting down chatting to me outside the old arts and crafts shop in Alice Springs (3 June 1986) this is a Water Dreaming. I ran into a former Papunya art adviser, John Kean at Yuendumu in June 1988, and he said it was a Water Dreaming, with old men walking around. Slanted lines were clouds. There is a similar Water Dreaming painting in Geoff Bardon's book (Bardon & Bardon, 2004: 182) by Old Walter painted April/June 1972.

17

Water/Rain Dreaming c. 1971–1972

Attributed to **Walter Tjampitjinpa**

Pintupi language group, with help from

**David Corby Tjapaltjarri**

Ngaliyi/Warlpiri language group.

Papunya Tula Artists No. 19102

Australian Museum E.79188

Synthetic polymer paints on composition board,  
36 × 58 cm

Written in chalk on the back of the painting was "15 of 19/10".

There was a general consensus among artists I talked with at Papunya in 1985 and 1986 that this was a painting of a Water/Rain Dreaming, in the style of Walter Tjampitjinpa, possibly assisted by David Corby. David Corby, a younger man, gained much knowledge from Old Walter who was the key artist for the area. Basic elements of Walter Tjampitjinpa's approach are clearly visible in the rough lines in the painting. David Corby may have painted the finer lines. Dick Kimber<sup>29</sup> identified an element of Lightning and Storm variation in the painting. Dick Kimber and Billy Stockman agreed on the Old Walter/David Corby identification. Billy

Stockman Tjapaltjarri<sup>30</sup> also supported the view that the painting was a Tjupurrula/Tjakamarra story. What Billy Stockman meant by this statement was that Rain Dreaming was associated closely with Tjupurrula and Tjakamarra, as shown by Johnny Warankula Tjupurrula's relationship to it (see painting E.79150). He was probably trying to emphasize this Water/Rain Dreaming not only belonged to Tjampitjinpas, but was connected up more broadly with the whole patrimoiety, including Tjakamarra/Tjupurrula.<sup>31</sup>

18

Water Dreaming from Kalipinya c. 1971–1972

**Johnny Warankula Tjupurrula**

Pintupi with Ngaliya/Warlpiri connections.

Papunya Tula Artists No. 6024

Australian Museum E.79150

Synthetic polymer paints on composition board,  
82 × 41 cm

Johnny Warankula claimed the painting as his own and said it was a Water Dreaming from Kalipinya, a place where he holds strong rights. Many artists supported his claim. He is the artist listed in the Stuart Art Centre stock book. Johnny Warankula explained to me the focal point of the painting was depiction of a man with body paint. He could be the Lightning Boss of the story. The central circle is the Kalipinya claypan. Other circles show water flowing from the claypan and flooding the country. The number 7 boomerang and shield at one end of the painting belong to the Lightning Boss. Tim Leura Tjapaltjarri commented:

Tingari, with Mala tracks, wilki [boomerang] and kutitju. (Kimber, 1976: 63)

The *Mala* is a hare wallaby, and a *kutitju* is a wide shield. The country is lush after rain and many animals are coming in for water. Fore-paw prints around the claypan show animals resting and having a drink. Dotted white background denotes hail which would follow the Lightning Boss. On the actual site at Kalipinya there are white stones. Kimber<sup>32</sup> now thinks there are also strong *Tingarri* links in this Water Dreaming painting. This is an interesting early Water Dreaming painting, probably around 1972. Characteristic of Johnny Warankula's work are the calligraphic lines, smearing brushwork and dots with overdots.

Billy Stockman (Papunya, 17 June 1988) thought it was a Water Dreaming travelling from Jikarri-Kalipinya to Mt Wedge. Tjapaltjarri/ Tjungurrayi are *Kurdungurlu* for this Dreaming belong to Tjampitjinpa/Tjangala men.

19

Spider Dreaming c. 1971

**David Corby Tjapaltjarri** (c. 1945–1981)

Ngaliya/Warlpiri language group.

Papunya Tula Artists No. 20006

Australian Museum E.79222

Synthetic polymer paints on composition board,  
59 × 62 cm

This looks like a David Corby painting. The background hatching is like David Corby's work, and most artists said the painting was by Charlie Egalie's "passed away brother", David Corby. Kimber thought the fine cross-hatching was characteristic of David Corby's work.

After much discussion the artists reached a general agreement that this was a Spider Dreaming west of Central Mt Wedge and northeast of Sandy Blight Junction associated with Water Dreaming and Rain at Kalipinya. Spiders come

out after rain to hunt for food. Central circles are spider holes, radiating lines are tracks made by the spiders. Spider Dreaming is part of the Water/Rain Dreaming cycle.

## 20

Spider Dreaming c. 1971  
**David Corby Tjapaltjarri**  
 Ngaliya/Warlpiri language group.  
 Papunya Tula Artists No. 20025  
 Australian Museum E.79223  
 Synthetic polymer paints on composition board,  
 60 × 61 cm

David Corby is identified as the artist in the Papunya Tula Artists list and in Dick Kimber's *Notebook*. Written in chalk on the back of the painting is "David Corby". This is a similar story to E.79222. Kimber wrote:

Spider Story. The central circles mark nguru (the "sit-down place") of the spider. At night these spiders can be heard; they make a noise like a calf cut off short on bellowing. (Kimber, 1976: 27)

According to Geoff Bardon (Bardon & Bardon, 2004: 267) the artist used poster paint with PVA Bondcrete glue on hardboard. The location of the story is northwest of Vaughan Springs.

## 21

Spider Dreaming c. 1971–1972  
 Attributed to **John Tjakamarra**  
 Pintupi language group.  
 Papunya Tula Artists No. 19401  
 Australian Museum E.79220  
 Synthetic polymer paints on composition board,  
 54 × 67 cm

The only information available about this painting is contained in a list Dick Kimber compiled in the front of his *Notebook*. It has the initials "JJ" and Spider Dreaming written against number 19401. This could possibly stand for John Jakamara, later spelled Tjakamarra, a Pintupi artist who was part of the early group of men gathered around Bardon in the 1970s.

Everyone made guesses on the artist. Billy Nolan (a Pintupi man at Kintore 6 June 1986) said it was his, Billy Stockman (an Anmatyerr man, Papunya, 17 June 1988) said it was a Pintupi painting, and is Uta Uta's story. Dick Lechleitner Tjapanangka (an Arrernte/Anmatyerr man living at Town Bore, 17 June 1988) and Tim Jugadai Tjungurrayi (a Luritja/Kukatja man from Haasts Bluff, 15 June 1988) both said this painting and E.79207 are the same story. [This is a *Tingarri* Dreaming by Uta Uta Tjangala]. Tim Jugadai said it was about five *wati* (men)—*Pulitjilka*, while Billy Nolan identified it as a *Tingarri* Dreaming from his country... there is a big rock hole there called Tjukalangu or Tjukala, close to Docker River.

Kimber pointed out<sup>33</sup> that in the absence of anything else, both Billy Nolan and Billy Stockman identified it as a western site. This means it cannot be anything to do with Billy Stockman himself. The site Billy Nolan is talking about is a key place for Nosepeg, and through close association, Billy Nolan.

## Honey Ant Dreaming

The Honey Ant Ancestors' story travels a great distance from near the Ehrenberg Range through Papunya and on to the northeast. Honey Ant Dreaming is significant because, like the Dreamtime Ancestors, Honey ants emerge from the ground, make a journey, and return to the ground, as did the Ancestors. Papunya was an important site for these Ancestors, for it was here that a major confrontation occurred between the Honey Ant Ancestors. Kimber (Amadio & Kimber, 1988: 66–76) recorded a visit in 1976 with nine Aboriginal men to the Ilypili area of the Ehrenberg Range and to the Honey Ant Dreaming site of Tatata, in mulga scrub country. One of the men, Parta Tjakamarra, Old Mick Tjakamarra's elder brother was the last surviving man with truly detailed knowledge, and he wanted to hand it on to the next generation of ritually correct men. It is an account of country both knew well in their childhood, being the main western site, Tatata, for the Honey Ant Dreaming described here. The Honey Ant leader led a horde of honey ants from Tatata via Putardi Spring (about 25 km south-south-west of Mt Liebig) to Papunya. Others came from Yuendumu and Yuelamu (Mt Allan) to the north and others too, from easterly directions, for a big corroboree. The hills immediately east-north-east of Papunya are like an enormous honey ant when viewed from the west. It is significant that it was the Honey Ant Dreaming story that was painted on the Papunya School wall in 1971, at the beginning of the art movement.

Honey Ants, *Campanotus inflatus*, are found in small holes in the red soil at the base of mulga trees. Women carefully dig into tunnels in the red earth to collect them. These ants, with abdomens swollen with honey collected from the red lerp scale on branches of mulga trees, are regarded as a delicacy. Honey is obtained by holding the ant by the legs and biting the abdomen. This honey also can be mixed with seeds to make a sweet damper. Flowers are shown in Honey Ant Dreaming stories because honey ants feed on the nectar from blossoms of the Mulga tree *Acacia aneura*. All the Honey Ant Dreaming paintings in this collection are by one artist, Tim Leura Tjapaltjarri.

I was fortunate to be invited by Old Mick Wallankarri Tjakamarra and his chief wife Topsy Napaljarri to be involved in the preparation for a Honey Ant Dreaming ceremony at Papunya on Sunday 19 June 1988. Topsy Napaljarri, his chief wife took me aside to teach me, saying you need permission to look at the Honey Ant Dreaming painting on the ground. She explained she was boss of the Honey Ant Dreaming for women.

At 11 in the morning Topsy left Old Mick's camp to collect red and white paints for the women from the art adviser, Alex Brands. Meanwhile Old Mick cleared the ground, took white, red, black and yellow acrylic paints and said he would prepare everything for the Honey Ant Dreaming this afternoon to see. The red ants went on first. Blue and black paint was mixed to make grey, Mick explaining they had grey in the early days (Fig. 22).

Old Mick sat there, alone, having completed the ground painting, quietly singing to himself (Fig. 23). Old Mick has high ceremonial status and great depth of knowledge, and told me he was boss of the Honey Ant Dreaming at Papunya.

Strehlow (Strehlow, 1964: 44–59) used Old Mick as his adviser on Honey Ant Dreamings about 40 years ago, and it is interesting to see what, if anything might have



Figure 22. Old Mick Wallankarri Tjakamarra, his wife Topsy Napaltjarri and Alex Brands, art adviser, standing before the unfinished Honey Ant Dreaming ground painting.

changed. Strehlow talked of concentric rings of charcoal signifying nectar of the honey ants, red down bands were the red nectar-filled bodies of storage ants, while white down rings stood for sugar from the mulga. Yellow bands symbolized yellow blossoms of the mulga trees. Here there are charcoal bands but honey ants are depicted in rows, and it is red and white ochre, not down. The yellow ochre bands remain. The painting is not complete until Topsy Napaltjarri has fixed the central pole in the ground. It is red ochred and adorned with chicken feathers (it used to be Bush Turkey)

tied on with handspun human hairstring. Strehlow (1964: 52) talked of totem poles usually decorated with feather tips and sometimes decorated with rings and stripes of paint.

Everything is now ready for the performers.

Everyone had worked all day, there was no stopping for lunch. Topsy said *Kurdungurlu* paint this on the ground, Napaltjarri (*Kirda*) sing and it is about a big fight.

Women sang as they sat on the ground painting the two body designs on each other, one at a time while the others sang quietly, the sun warming the oiled skins (Figs. 24–36).



Figure 23. Old Mick Wallankarri Tjakamarra painting a Honey Ant Dreaming on the ground, Papunya, 1988.



Figure 24. Before the women danced, everyone, including myself, had to brush the Honey Ant Dreaming painting with leafy *Acacia* twigs. At this time, four women, two standing at each side of the dance ground, came together to dance.



Figure 25. There were two different body designs; one can be seen on the leading dancer. The other body design consisted of wavy lines in about four rows across the shoulders and breasts.



Figure 26. When the time came to dance, one set of women came from each side of the painting, holding red-ochre sticks. Twice the women sang about a mountain with a special tree. The third time they sang about honey ants going underground, homesick for Papunya.



Figure 27. A dancer being painted up for the Honey Ant Dreaming.



Figure 28. Powdered red ochre being rubbed into a woman's yukurrukurru or dance board.



Figure 29. A Honey Ant Dreaming ground painting.



Figure 30. Close up of the Honey Ant Dreaming ground painting. It will now be covered with cloth, or pieces of tin, to protect it, so it will be right for the ceremony.



Figures 31 and 32. Topsy Napaltjarri, Old Mick Wallankarri's chief wife fixing the central pole into the ground. It is adorned with feathers tied on with handspun human hair-string. The Honey Ant Dreaming is now complete. It will form the centre around which the women will dance.



Figure 33. Women gathering to prepare for the dance.



Figure 34. Red ochre being ground ready to paint on dance boards and poles.



Figure 35. Clubs have been red-ochred for use in the Honey Ant Dreaming ceremony. They are made from wood of a Dogwood or Mulga tree, and are heavy.

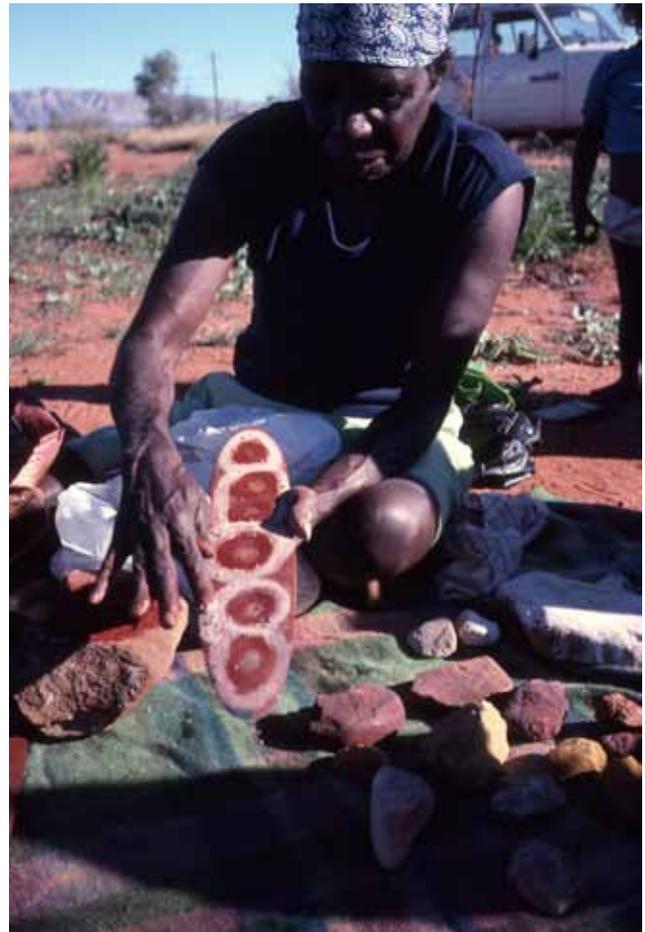


Figure 36. Preparing a painted dance board used by women in the Honey Ant Dreaming ceremony. It has been rubbed with oil (ordinary cooking oil today), and then red and white ochre applied with fingers. White ochre has been dug up from the ground at Central Mt Wedge. Red ochre comes from the hill to the south.

37

Honey Ant Dreaming c. 1971–1972

**Tim Leura Tjapaltjarri**

Anmatyerr language group.

Papunya Tula Artists No. 19085

Australian Museum E.79183

Synthetic polymer paints on composition board,  
62 × 46 cm

Papunya Tula Artists list identifies the artist as Tim Leura as does Dick Kimber's *Notebook*. Kimber (1976: 85) wrote:

Sugar ants. Kirra-quatcha, the rocky outcrop near Napperby. Central oval= ngama. All arcs = people gathered ... and body paint design... Boomerangs... dances... beautiful fine work.

Daphne Williams (Kintore 6 June 1986) said Tim Leura painted boomerangs just like these portrayed in the painting.

38

Honey Ant Dreaming c. 1971–1972

**Tim Leura Tjapaltjarri**

Anmatyerr language group.

Papunya Tula Artists No. 20057

Australian Museum E.79227

Synthetic polymer paints on composition board,  
66 × 49 cm

Papunya Tula Artists list identified the artist as Tim Leura. Written in chalk on the back of the painting is "Timmy", and the same name is written in Dick Kimber's *Notebook*. Kimber wrote:

Attjurpa, on Napperby Station. This is Tilmouth Well area, and is Honey Ant mythology. The area is a flat sandy place. As Tim said "I got 'em [i.e. songs and designs] here—all in head". Although certain that this is a correct interpretation, in some ways this is the most complex of the early paintings. It appears that initially there was a pale background. On this the key design was painted in black. Then a mottled appearance was given by overlaying in white, with (black?) patches interspersed. Over this were black dots, covering the entire painting (including the key design, parts of which had been totally obscured by the white). On top of the red wash of varying strengths—quite strong to very pale, but controlled—was applied. Thus the design is almost seen through a translucent/transparent window, with the red pronounced, yet the black dots and the white also holding attention. Very complex. (Kimber, 1976: 31)

Billy Stockman Tjapaltjarri's comment to me (Papunya, 17 June 1988) was that it was a Honey Ant Dreaming but little bit mixed up, possibly his way of echoing Dick Kimber's comments. This wash effect is very much Tim Leura's style.

39

Honey Ant Dreaming c. 1971–1972

**Tim Leura Tjapaltjarri**

Anmatyerr language group.

Papunya Tula Artists No. 19081

Australian Museum E.79181

Synthetic polymer paints on composition board  
59 × 32 cm

Tim Leura was the artist shown on the Papunya Tula Artists list and in Dick Kimber's *Notebook*. A general consensus among the artists was this was a painting by Tim Leura. Kimber recorded:

Tim Leura. Kalpurra is the main rockhole in the area indicated by the painting. It is west of Napperby homestead. Here are the ancient marks (djugurba time marks) of the wallaby... (Kimber, 1976: 30)

The sinuous lines do suggest the way a wallaby or possum moves and Tim Leura painted many Possum Dreamings. Tim Leura also painted many Honey Ant Dreamings, and his early training in water colours can be seen in his wash-like background tints. Some of the men at Papunya told me a very deep story was attached to this painting but it was concealed.

## Tingarri Dreaming

In the Dreamtime a group of ancestral men and women called *Tingarri*<sup>34</sup> travelled over vast areas of the Western Desert performing rituals, creating geographical features and establishing rules of behaviour. Many mythological stories relate to the land, its plant and animal life in the desert.

And overlapping these, and melding with them, are the routes of the Tingari men and women. Three great trails of these travelling ancestors run inland from the coast, the men leading the women into the Great Sandy and Gibson desert... Their deeds, even in some cases their thoughts, brought geological features and desert water into being. Their presence in the landscape is eternal. (Kimber, 2000: 273)

*Tingarri* ceremonies and rituals involve initiated men and can be viewed by them only. However some artists have disguised the secret/sacred elements of *Tingarri* paintings to enable them to be viewed publically.

40

Tingarri Dreaming 1971

Attributed to **Walter Tjampitjinpa**

Pintupi language group.

Papunya Tula Artists No. 19009

Australian Museum E.79169

Synthetic polymer paints on composition board,  
53 × 41 cm

The only information about this painting is the date "29. 16/9/71". Dick Kimber considered it to be a Walter Tjampitjinpa painting assisted by another artist, possibly David Corby Tjapaltjarri. While this is typical of Water Dreaming paintings by Walter Tjampitjinpa there are suggestions that it could be a *Tingarri* Dreaming. Kimber (1976: 36) while working with Tim Leura Tjapaltjarri,

referred to a *Tingarri* Dreaming with men inside a humpy or windbreak. Other artists at Kintore, Billy Nolan Tjapangati, George Tjangala and Charlie Tarawa (Tjaruru) Tjungurrayi, all Pintupi men, (6 June 1986) also thought it was a *Tingarri* Dreaming. They talked of a big stone and a creek being part of the story depicted in the painting. Mick Namarari suggested it was a passed away artist. He could be referring to Walter Tjampitjinpa.

There is a painting very similar to this one standing against the wall with other paintings in the men's painting room at Papunya in 1972.<sup>35</sup>

41

Tingarri Dreaming c. 1973–1974  
 Attributed to **Uta Uta Tjangala**, maybe with help from other unnamed artists, Pintupi language group.  
 Papunya Tula Artists No. 19299  
 Australian Museum E.79207  
 Synthetic polymer paints on composition board,  
 62.5 × 60 cm

The Stuart Art Centre stock book credits the painting to Uta Uta Tjangala. Many senior artists thought this work may have been painted by Uta Uta Tjangala, possibly assisted by someone else. Uta Uta identified the painting as his own work and it is not unlike many of Uta Uta's paintings. Dick Kimber thought more than one artist was involved, and probably painted in 1973–1974, which would make it an early Uta Uta painting. Mick Namarari and Billy Stockman supported Uta Uta's claim.

Most artists agreed that this painting depicted a *Tingarri* Dreaming, possibly at Pinari, near Lake Mackay, and Kimber agreed. Pinari is on the southeast corner of the lake and is a key Dreaming site where a group of *Tingarri* men came together to instruct young men. Four circles depicted in the painting are camps located in different directions. Black marks are people coming in for ceremonies. Dotting is bush tucker. Uta Uta said the painting showed a special waterhole with bush tucker "in the Pintupi way". This story is travelling from the west to the east which is usual in most *Tingarri* Dreamings. It starts from near Jupiter Well to Kiwirrkura, Lake Mackay, Pinari and then Kalipinypa, the famous Water Dreaming site. Women were mentioned and in *Tingarri* cycles, these mythological women played very important roles. Kimber (1976: 54) recorded Tim Leura Tjapaltjarri's comments:

Kamperpa... major corroboree. All men, women and children gathered.

42

Tingarri Dreaming c. 1971–1972  
**Uta Uta Tjangala**  
 Pintupi language group.  
 Papunya Tula Artists No. 20037  
 Australian Museum E.79224  
 Synthetic polymer paints on composition board,  
 33 × 63 cm

Uta Uta Tjangala is recorded as the artist in the Papunya Tula Artists list, in Dick Kimber's *Notebook* and the name "Uta Uta" is written in chalk on the back of the painting. Kimber, working with Tim Leura Tjapaltjarri, believed this painting

depicted a *Tingarri* Dreaming with footpaths linking camps where men danced and enacted the Spirit of the Land (The "business"). Many visits to and from camps are shown by well-defined paths from camp site to camp site. According to Nosepeg Tjupurrurla (outside the old Arts and Crafts shop, Alice Springs, 3 June 1986) this painting has something to do with a Water Dreaming from Central Mt Wedge to Alice Springs, "eating him bush tucker". George Tjangala (Kintore, 6 June 1986) also thought it had something to do with water and mentioned two Tjangala snakes at a place called Walunka, "west, a little bit long way".

43

Tingarri-Wind Dreaming c. 1972  
**Mick Namarari Tjapaltjarri**  
 Pintupi language group.  
 Papunya Tula Artists No. 19397  
 Australian Museum E.79219  
 Synthetic polymer paints on composition board,  
 55.5 × 53.5 cm

The Papunya Tula Artists list shows an entry "Mick Jab. (Probably Mick Namarari)", "Mick Jab" is written in chalk on the back of the painting. Dick Kimber's *Notebook* records the name Mick Jab and Mick Namarari Tjapaltjarri claimed the painting as his own. Kimber (1976: 29) has identified this painting as a *Tingarri* Dreaming. Mick Namarari, at Ininti, with George Bush Tjangala, talked to me of *Wolpa*, a Wind Dreaming. Mick has a Dreaming that involves the wind. He said the country was Watukurri, east-south-east of the Kintore Ranges and south of the Ehrenburg Range. Red bands in the painting depict sand hills. White bands show *Wolpa*, the wind, travelling west. Mick Namarari said it was a Tjungurrayi/Tjapaltjarri Dreaming.

44

Tingarri Dreaming c. 1971  
**Clifford Possum Tjapaltjarri**  
 Anmatyerr language group.  
 Papunya Tula Artists No. 19099  
 Australian Museum E.79187  
 Synthetic polymer paints on composition board,  
 46 × 76.5 cm

Over the years when I visited Dick Kimber in Alice Springs he examined the images again and again and agreed it was a Clifford Possum painting. Most artists said this was a painting by Clifford Possum and he claimed the painting as his own work. Tim Leura Tjapaltjarri, working with Kimber, said it was a *Tingarri* story. Bars were sandhills, with a snake in the hill crests or rocks. Along the way camps were depicted (Kimber, 1976: 16). Other artists thought it could be a Possum Dreaming, one of Clifford Possum's favourite subjects. When a possum is on the ground, it runs with a rolling gait, leaving sinuous marks on the ground. In paintings, sinuous lines with circles are often identified as possum tails and footprints in the sand.

Clifford's country is Napperby, also associated with Warlpiri country, and an area where possums live in caves. Possums are associated with licentiousness.

45

Tingarri Dreaming c. 1971  
**Timmy Payungka Tjapangati**  
 Pintupi language group.  
 Papunya Tula Artists No. 18038  
 Australian Museum E.79167  
 Synthetic polymer paints on composition board,  
 91.2 × 45 cm

Papunya Tula Artists list records the artist as Timmy Jabanardi. Dick Kimber's *Notebook* lists the artist as Timmy Jabanardi. Written in chalk on the back of the painting is "Timmy Jabangardi 26/9". The artist's name is now spelled Timmy Payungka Tjapangati. Kimber commented the chalk seemed important, not just because it confirmed his initial guess, but because he could not imagine why it was otherwise put there.<sup>36</sup> Senior men said this painting was a *Tingarri* story about groups of men coming into a major place, maybe out Jupiter Well way or even close to the Western Australian border, near Lake Macdonald. Tim Leura Tjapaltjarri identified it as a *Tingarri* painting (Kimber, 1976: 33). Long Jack Phillipus Tjakamarra, a Luritja man, thought the painting just needed a dotted outline to finish it, while Tim Jugadai Tjungurrayi, a Luritja/Kukatja man (Haasts Bluff, 15 June 1988) said it was a rough one.

46

A Tingarri Story c. 1971–1972  
**Shorty Lungkata Tjungurrayi**  
 Pintupi language group.  
 Papunya Tula Artists No. 19364.  
 Australian Museum E.79212  
 Synthetic polymer paints on composition board,  
 54 × 63 cm

Papunya Tula Artists lists the artist as Shorty Lungkata. Dick Kimber's *Notebook* records the name Shorty Lungkata, and written in chalk on the back of the painting is the name "Shorty". I sat with Shorty Lungkata at his outstation in June 1986 while he propped himself up to look at the image I was showing him. He was a very sick man but wanted to look closely at his painting. It obviously brought back memories to him and we sat together for an hour or so just talking quietly or sitting in silence. He passed away the following year. He told me the pink lines on the painting represented blood used in body painting. Tim Leura Tjapaltjarri, a senior artist working with Kimber in the 1970s, said it was a *Tingarri* painting about the country north of Docker River. This is one of the major songlines travelling south to north from Docker River to Mitukatjirri, Kintore and Pinari.

47

A Tingarri Dreaming c. 1972  
 Attributed to **Shorty Lungkata Tjungurrayi** or **Shorty Bruno Tjangala**  
 Pintupi language group.  
 Papunya Tula Artists No. 19365  
 Australian Museum E.79213  
 Synthetic polymer paints on composition board,  
 45 × 64 cm

There is a note on the Papunya Tula Artists list which states the artist who produced this painting named as "Shorty" is probably Shorty Lungkata Tjungurrayi, but there is also a possibility that Shorty Bruno Tjangala, deceased, was the artist. Written in chalk on the back of the painting is "Shorty's". Dick Kimber said this Pintupi painting from the Lake Macdonald area had a significant white dotted colour pattern which related to the hillocky limestone of this area. He believed the white dotting was an important consideration when following suggestions the artist might be Shorty Bruno. Shorty Bruno was a key figure during the first major move of Pintupi people from Papunya to Yayayi Bore (Ayayayi), an outstation, in the 1972–1974 period.

All artists viewing this work agreed it was a *Tingarri* painting—possibly about a Water Dreaming from around Lake Macdonald and Kimber initially thought so too. He said it was painted c. 1972. A poisonous snake was mentioned. Charlie Tarawa (Tjaruru) Tjungurrayi also claimed he had painted this work because it was his Dreaming, through one of his ancestors, not through his own conception. He was the key identifying figure for the place of the poisonous snake at Lake Macdonald. Nosepeg Tjupurrurla (Alice Springs, 1986) thought it was a very big Water Dreaming, probably around Lake Macdonald, while Billy Nolan Tjapangati and Charlie Tarawa (Tjaruru) Tjungurrayi (Kintore, 6 June 1986) talked of a Water Dreaming from Kalipinya-Ipani, on the north side of Kalipinya. They said Kalipinya way/one way—Ipani the other side. The snake from Ipani was travelling from Wilkinkarra (Lake Mackay) to the big hill at the back of Kintore... it walked all over the place. Both men said it was part of a *Tingarri* story.

48

Tingarri Story c. 1972  
 Attributed to either **Shorty Lungkata Tjungurrayi** or **Shorty Bruno Tjangala**  
 Pintupi language group.  
 Papunya Tula Artists No. 20073  
 Australian Museum E.79229  
 Synthetic polymer paints on composition board,  
 79 × 23 cm

The Papunya Artists documents identified this artist as "Shorty (probably Shorty Lungkata Tjungurrayi, but possibly Shorty Bruno Tjangala, deceased)". "Shorty J." is written in chalk on the back of the painting. Dick Kimber understood the old Papunya documents recorded Shorty Lungkata as "S.L." and Shorty Bruno as "S.J." If this is correct, then the artist could be Shorty Bruno (c. 1926–1975) who had been a very important man at Papunya with a powerful personality. Kimber has written Shorty Lungkata as the artist in the list at the front of his *Notebook*, but now suspects this is Shorty Bruno's painting as the subject matter is around Lake Macdonald, his country. Tim Leura Tjapaltjarri identified it as a *Tingarri* painting, with a comment that it was "same mark put on shield, on its top" (Kimber, 1976: 80).

49

Tingarri Story c. 1972  
 Artist unknown  
 Pintupi painting.  
 Papunya Tula Artists No. 19110A.  
 Australian Museum E.79194  
 Synthetic polymer paints on composition board,  
 67 × 62 cm

Tim Leura Tjapaltjarri described this painting:

Tingari story. Central part is ceremonial gathering place, while the wavy lines represent the tracks of many men travelling out to perform elsewhere, then returning to the main ceremonial centre. (Kimber, 1976: 23)

No one seemed to know the artist, but the men at Kintore, George Tjangala, Billy Nolan Tjapangati and Charlie Tarawa Tjungurrayi (6 June 1988) talked about water, big water, and bush tucker, maybe like a tuber, and Tulgera country was mentioned—all very vague. Geoff Bardon told me in 1989 that he thought maybe the artist was Charlie Tjapangati and it was a Water Dreaming, but it was a bit of a guess. Anatjari Tjakamarra's name also came up but it does not look like an Anatjari painting.

## Yumari Dreaming

The two Yumari Dreaming paintings in the collection were painted by Uta Uta Tjangala. Yumari is an important rockhole site, and a very important place for Uta Uta as it was part of his mother's country where he once lived. It is an unusual standing stone formation well west of Kintore and the Northern Territory-Western Australian border. The surface or outside story tells of travels of an old man to Yumari. It is a story of exotic sexual activity and explains the origins of certain topographical features. A mythological Tjakamarra man, Yuyuyu had sexual intercourse with a Nangala woman, his classificatory mother-in-law which was forbidden. He was punished and his penis grew to a huge size. Fred Myers has a detailed discussion on Uta Uta Tjangala and Yumari Dreaming explanations in Tjukurtjanu (Myers, 2011: 33–41).

Dick Kimber wrote of a journey he took with Uta Uta in 1974:

At Yumari rockholes we stopped to hear the story of Yuyuyu... Yuyuyu was represented by the largest rockhole, remarkable in that it did resemble a giant man, with a red iron-stain representing his headband. Another rockhole represented where Yuyuyu had cooked a kangaroo... Uta Uta made a ribald comment linking himself to Yuyuyu's actions, and the men laughed until tears came to their eyes. (Kimber, 2011: 126–127)

50

Yumari Dreaming c. 1971  
**Uta Uta Tjangala**  
 Pintupi language group.  
 Papunya Tula Artists No. 19056A.  
 Australian Museum E.79174  
 Synthetic polymer paints on composition board,  
 46 × 61 cm

Written on the back of the painting is "51. 26/9/72". Dick Kimber maintained this was painted in 1971, and if so, the date on the back of the painting may be when it was finally documented. All artists who viewed this painting identified the artist as Uta Uta Tjangala and he said it was his painting. The Stuart Art Centre stock book confirmed Uta Uta as the artist. Both Dick Kimber and Daphne Williams talked of a Yumari site west of Kintore and the Northern Territory/Western Australia border. Daphne Williams was very definite about the story being related to the Yumari site regularly painted by Uta Uta and Dick Kimber agreed. Tim Leura Tjapaltjarri talked of a stone knife but did not elaborate further (Kimber, 1976: 44).

51

Yumari Dreaming c. 1972  
**Uta Uta Tjangala**  
 Pintupi language group.  
 Papunya Tula Artists No. 19263.  
 Australian Museum E.79205  
 Synthetic polymer paints on composition board,  
 64 × 40 cm

There is no doubt this work was painted by Uta Uta Tjangala. His name is recorded in the Papunya Tula Artists list, in Dick Kimber's *Notebook* and his name is written in chalk on the back of the painting. The style is similar to an early Uta Uta painting with bold black lines and ovate shapes. This is an early Yumari Dreaming painting about a mythical *Tingarri* man who was a Tjakamarra. He had incorrect sexual relationships at Yumari with a Nangala woman who was of the wrong skin group for him, and thus forbidden. Strict kinship rules had been broken. The painters at Kintore, (6 June 1986), George Tjangala, Billy Nolan Tjapangati and Charlie Tarawa (Tjaruru) Tjungurrayi told me this was a Tjakamarra Dreaming, which fits with the Yumari story and still be Uta Uta's painting, as the mythological figure Yuyuyu was a Tjakamarra.

## Snake Dreaming

Legends of the Dreamtime Snakes are told in myth and ceremony. Tracks of Snake Ancestors are marked in the red sand as they made their way across the countryside. Some snakes depicted in paintings are regarded as dangerous and can only be seen by men who have participated in certain rituals.

It is believed the Snake Dreaming Men came from the south, crossing many tribal areas including Uluru, Lake Macdonald and Haasts Bluff, passing west of Papunya into Pintupi country, then Warlpiri country to a major ceremonial site for this Snake Totem at Hooker creek. They made waterholes, creeks and surface features. (Bardon & Bardon, 2004: 253)

52

Snake Dreaming at Lake Mackay c. 1971–1972  
 Attributed to **John Tjakamarra**  
 Pintupi language group.  
 Papunya Tula Artists No. 19274.  
 Australian Museum E.79206  
 Synthetic polymer paints on composition board,  
 48 × 46.5 cm

The Stuart Art Centre stock book listed the artist as John Tjakamarra and it is very much a painting in John Tjakamarra's early style. Uta Uta Tjangala identified the painting as one of his, meaning in this case that he had knowledge of the country and Snake Dreaming of association, and had rights to paint a similar painting, but not meaning that he had actually painted it. He called these snakes *Warna*, an abbreviation for *Wananpi*, meaning mythological Water Snakes. These are perceived as living in all major waters.

On the basis of having travelled to an important Snake Dreaming site with Uta Uta Tjangala, Tim Payungka Tjapangarti and other Pintupi men of excellent knowledge of John Tjakamarra's country, as well as later with John Tjakamarra to nearby sites for which he also had responsibility, Dick Kimber felt certain that it was a large claypan site with a red tint to the clay. It was surrounded by sandhills, and the traditional camp-site for women and children was on the southeast end of the claypan, where water was long-lasting after good rains, but also so they could not clearly see the western end. At this western end was a men's stone arrangement associated with the *Wananpi* Snakes which Uta Uta and all men present helped restore. This site is considered very dangerous, which is why it is a "men only" site. Men traditionally camped nearby at a soakage. This site is in Western Australia and is west south west of Kintore.<sup>37</sup>

53

Snake Dreaming 1972  
**Shorty Lungkata Tjungurrayi**  
 Pintupi language group.  
 Papunya Tula Artists No. PT.02.  
 Australian Museum E.79231  
 Synthetic polymer paints on composition board,  
 47 × 46 cm<sup>38</sup>

"Snake Dreaming" is written in chalk on the back of the painting. Geoff Bardon (Bardon & Bardon, 2004: 344) said this was Shorty Lungkata painting of a *Tingarri Snake* Dreaming from the Gibson Desert, Western Australia. He further noted the artist had used poster paint with PVA Bondcrete glue on hardboard and completed the painting in January–July 1972. Custodians of the story were Tjapaltjarri/Tjungurrayi men<sup>39</sup> Bardon recounted the story as follows:

Two quiet snakes are resting in the sun and lying on the sand. Earlier, two Aboriginal hunters had been digging in the ground for the snakes but they got away. The banded, curved black shapes are the snakes. The dotted black circle in the middle of the painting is a small cave. Two snake men at fireplaces are shown by the U shapes. The hole in which the snakes live is shown between the two snake corroboree men who are performing this ritual. (Bardon & Bardon, 2004: 344)

Faint round shapes are snake eggs. Two U shapes are men with *tjuringas*, and small white wiggly lines at the side of the painting are small snakes. Daphne Williams said the thick white paint used was similar to the white material from a crushed plant traditionally used with other colours to paint a Dreamtime story on the ground before a ceremony was held. Today white lime is sometimes used to colour the vegetation in these ceremonies. Traditionally people made their own white powder from friable limestone or sandstone. Sometimes they were replaced by fine white ashes or white feathers.

This painting aroused a lot of comment among the artists; some thinking it depicted either a Snake Dreaming or a Woman Dreaming story. Another suggestion was if the location of the story was at Murantji, then Snake Dreaming and Woman Dreaming are one and the same. It is a story about an old woman who killed some men who were causing trouble. She cooked them and carried them away in her wooden bowl balanced on the top of her head. The rock on the Murantji site in the Cleland Hills, south west of Haasts Bluff, is the old woman.<sup>40</sup> This is a Tjapaltjarri/Tjupurrurla story.<sup>41</sup> Lots of discussion rolled around this painting by the artists at Kintore, George Tjangala, Charlie Tarawa Tjungurrayi and Billy Nolan Tjapangati (6 June 1986), with George Tjangala laying claim to it, but whether it was the Dreaming or the painting or both was unclear, but he talked about a Napurrula/Nangala Dreaming. Kimber's comments on George Tjangala's claim is that his key country is south of Lake Macdonald, and also near Kintore. He has rights to north of Sandy Blight Junction, and it is possible that George Tjangala could be the artist. Yala Yala Gibbs Tjungurrayi's name also came up in discussions. The Snake Woman travels from the west, a long way west through Yala Yala's general country to Murantji. It is clear to see why this painting created so much interest; many were involved for different but very significant reasons. It illustrates that identifying the artist and Dreaming story is not always a straightforward exercise.

54

Carpet Snake Dreaming 1971  
 Attributed to **David Corby Tjapaltjarri**  
 Ngaliya/Warlpiri language group.  
 Papunya Tula Artists No. 17032.  
 Australian Museum E.79163  
 Synthetic polymer paints on composition board,  
 91 × 46 cm

Written in chalk on the back of the painting is “20. 26/9/72”. In discussions with Dick Kimber (Alice Springs 1985) he was adamant that it was painted in 1971, which means the date on the back of the painting may be when it was documented by Papunya Tula Artists. Tim Leura Tjapaltjarri commented:

Carpet Snake. Bar = yam stick; oval-like shape = body designs put on arms and thighs... right hand side of design = nulla nulla used to kill snake, carried when travelling from camp to camp, and used to kill dangerous snakes. Shown linked to snake. (Kimber, 1976: 55)

Many suggestions were put forward on the possible artist. Billy Stockman (Papunya, 17 June 1988) said it was a Pintupi painting, big waterhole, lake, not far from Kintore, and thought it might have been painted by Charlie Tarawa (Tjaruru) Tjungurrayi but he did not claim it, instead suggesting John Tjakamarra as the artist (both Pintupi men). The Stuart Art Centre stock book records the artist as David Corby Tjapaltjarri. Billy Nolan Tjapangati and Charlie Tarawa (Tjaruru) Tjungurrayi (Kintore, 6 June 1988) both thought it had something to do with *Warna* Snake Dreaming, with sandhills and a digging stick.

55

A Possible Snake Dreaming Story c. 1971–1972  
 Attributed to **Yala Yala Gibbs Tjungurrayi**  
 Pintupi language group.  
 Papunya Tula Artists No. 19086.  
 Australian Museum E.79184  
 Synthetic polymer paints on composition board,  
 73 × 51 cm

Everyone identified it as a Pintupi painting, but much discussion centred on who the artist might be. The main name that came forward was Yala Yala Gibbs Tjungurrayi, and Dick Kimber concurred. All artists said this was “a nice one”, especially Billy Nolan Tjapangati, Charlie Tarawa (Tjaruru) Tjungurrayi and George Tjangala (Kintore, June 1986). They thought it might be a Long Jack Phillipus painting of a Possum Dreaming story that happened a long time ago involving a boomerang and a stone knife. “Possum man cutting him with a stone knife... drop that knife says Charlie quietly. I can’t fight you, drop that knife. It happened a long time ago.” Tim Leura Tjapaltjarri commented:

... otherwise like a snake. The two curves are boomerangs used to sing the tooth-ache snake away. The long bar in the middle is the road by which the two snakes travelling ahead and put to ground to allow tooth-ache snake to go. (Kimber, 1976: 50)

I found it strange to talk of a tooth-ache snake, but on page 66, of the Warlpiri Dictionary Project, Fauna Domain, 1986, there is reference to *Warna-Kurlkurlpa*, a snake species said to be the cause of tooth-ache.

We have toothache because of the warnakurlkuripa. Its spirit enters into our teeth and that makes them sore. (Warlpiri Dictionary Project, 1986a: 66)

56

Snake Dreaming c. 1972  
 Attributed to **Yala Yala Gibbs Tjungurrayi**  
 Pintupi language group.  
 Papunya Tula Artists No. 19322  
 Australian Museum E.79210  
 Synthetic polymer paints on composition board,  
 31 × 55 cm

The artist suggested by most senior men was Yala Yala Gibbs Tjungurrayi. This view was strengthened because Yala Yala Gibbs had key rights to a major Snake Dreaming site. Dick Kimber thought at least two people were involved, one using a brush or stick, the other using fingers. The other person could have been Yala Yala Gibbs younger brother, Willie Tjungurrayi. Kimber remarked the colour scheme showed the artist was struggling for paint. Artists at Kintore (6 June 1986), Billy Nolan Tjapangati, Charlie Tarawa (Tjaruru) Tjungurrayi and George Tjangala talked to me about a Snake Dreaming and mentioned the name Patjantja, the place where Willie Tjungurrayi was born. Tim Leura commented:

Tingari. Wavy lines = ?branches... of trees with spiky.. sticks. Tracks of men as they travel. (Quoted in Kimber, 1976: 72)

57

Snake Dreaming at Lake Macdonald c. 1971–1972  
**Nosepeg Tjupurrula**  
 Winanpa/Southern Pintupi language group.  
 Papunya Tula Artists No. 19374  
 Australian Museum E.79214  
 Synthetic polymer paints on composition board,  
 53 × 66 cm

Nosepeg Tjupurrula is shown as the artist in the Papunya Tula Artists list, and in Dick Kimber’s *Notebook* (Kimber, 1976: 53), where *Tingari* is also recorded. Written in chalk on the back of the painting is “Nosepeg”. Nosepeg identified the painting as his own work and Kimber said he saw Nosepeg painting it. Nosepeg said the painting depicted a Snake Dreaming at his own country, Lake Macdonald, at Tjukurla, south of Lake Macdonald and north of the Docker River. The northeast section of Lake Macdonald is a Snake Dreaming site (although the key element of Lake Macdonald is Native Cat). Red lines are sandhills. At the centre of the painting is the camp of a dangerous snake. Squares are people possibly getting ready for a ceremony.

## Possum Dreaming

Dreamtime travels of the Possum Ancestors are remembered in song, dance and ceremony. Possum Men were first at Pikilyi about 400 km northwest of Alice Springs. They then travelled south past Lake Mackay to the Gibson Desert. Possum stories often tell of the cunning of possums as they survived and multiplied in this harsh environment. Possums were an important food source for Aboriginal people in days gone by, but the introduction of feral cats have made their survival difficult.

58

Possum Dreaming c. 1971–1972  
 Attributed to **Clifford Possum Tjapaltjarri**  
 Anmatyerr language group.  
 Papunya Tula Artists No. 20051  
 Australian Museum E.79225  
 Synthetic polymer paints on composition board,  
 60 × 60 cm

Clifford Possum is recorded in the Papunya Tula Artists list and in Dick Kimber's *Notebook*. Tim Leura Tjapaltjarri said it was a Possum story by Clifford Possum around Yuendumu somewhere but he could not quite remember. The major Possum Dreaming site was a very old red-gum tree in Napperby Creek. There is also Honey Ant country fairly close by.<sup>42</sup> It could be an early form of Honey Ant Dreaming, showing tunnels underground. The red sandy patch is a favourite honey ant area, often talked about by Tim Leura. Some senior men suggested both Clifford Possum and Tim Leura were the artists. When Dick Kimber checked with Tim Leura, he said he might have done so. It was not unusual for both men to paint together and the wash effect is Tim Leura's style of painting.

## Ancestral Women Dreaming

Travel stories of Ancestral Women are many. Some women were part of the *Tingarri* story, travelling apart but with the *Tingarri* men. A site southeast of Lake Mackay was a place where many women held ceremonies.

59

Ancestral women coming in to dance c. 1971–1972  
**Uta Uta Tjangala**  
 Pintupi language group.  
 Papunya Tula Artists No. 19311  
 Australian Museum E.79209  
 Synthetic polymer paints on composition board,  
 64 × 65 cm

Uta Uta is listed in Dick Kimber's *Notebook*, and Tim Leura told him it was about women coming in to dance (Kimber, 1976: 47). In 1986 at Papunya, Uta Uta told me it was his painting. Some senior men said it was a Tjangala Dreaming which would tie in with Uta Uta being the artist. Little more could be ascertained about this painting.

60

Women Dreaming c. 1971–1972  
**David Corby Tjapaltjarri**  
 Ngaliya/Warlpiri language group.  
 Papunya Tula Artists No. 19387  
 Australian Museum E.79215  
 Synthetic polymer paints on composition board,  
 61 × 50.7 cm

David Corby is recorded in the Papunya Tula Artists list and in Dick Kimber's *Notebook*. Written in chalk on the back of the painting is "David Corby, Woman Dreaming". Kimber (1976: 1) recorded Tim Leura Tjapaltjarri comments in his *Notebook*:

Woman Dreaming (or Women Dreaming). Body paint. Men do this camp in their own way, while women do things pretty clever, you know. David Corby.

It is interesting Charlie Tarawa (Tjaruru) Tjungurrayi told me the painting was his when I was talking with him at Kintore (6 June 1986). Charlie Tarawa and David Corby stand in a Tjungurrayi/Tjapaltjarri (classificatory father/son) relationship, hence a natural pairing of Dreaming ownership. It is probably Charlie Tarawa's Dreaming rather than his painting. Charlie could well have taught David Corby about this site. Although David Corby's country lay around Tjunti, northwest of Vaughan Springs, in Warlpiri land, he lived most of his life in Papunya.

Charlie Tarawa talked of circles depicted in the painting as being two places, good country, sometimes he lived there... one of the circles is this place. Big mob of people coming there, lots of bush potato. He also talked of two brothers and *warru* the wallaby.

## Wallaby Dreaming

The two Wallaby Dreaming paintings tell of the travels and activities of the Wallaby Ancestors in the Dreamtime as they travelled over the countryside.

61

Wallaby Dreaming c. 1972  
**David Corby Tjapaltjarri**  
 Ngaliya/Warlpiri language group.  
 Papunya Tula Artists No. 14012  
 Australian Museum E.79158  
 Synthetic polymer paints on composition board,  
 47.5 × 28 cm

David Corby is recorded in the Papunya Tula Artists list, and in Dick Kimber's *Notebook*. "David Corby" is written in chalk on the back of the painting. All senior men agreed. The Stuart Art Centre stock book also listed the artist as David Corby. The immaculate workmanship points to David Corby. Dick Kimber gave the following information:

Tim Leura viewed this painting as a wallaby story. Whorls = stomach marks. Tim seemed quite certain. Viewed as 2 legs, 2 arms and a backbone. Travelled from Yurrunguny (near Yuendumu) west, further west. (Kimber, 1976: 78)

## Goanna Dreaming

62

Goanna Dreaming c. 1973  
**Anatjari Tjakamarra No. 3**  
 Pintupi language group.  
 There are two Papunya Tula Artists numbers: 19118  
 and A730817  
 Australian Museum E.79198  
 Synthetic polymer paints on composition board,  
 62 × 92.5 cm

Anatjari Tjakamarra No. 3 is the artist identified in both the Papunya Tula Artists list and in Kimber's *Notebook*, page 57. All artists agreed this painting was part of a more extensive Goanna Dreaming story about a place frequented by goannas near the Kintore Ranges. It is a small part of a big story. These large lizards are prized for their flesh. Circles represent caves, the central one being the Goanna Cave. U shapes are Goanna Men. Long sinuous lines are marks left by goanna tails as they run across the sand. Anatjari Tjakamarra painted this story a few times. Billy Nolan, George Tjangala and Charlie Tarawa (Tjaruru) (Kintore, 6 June 1986) confirmed it was a Goanna Dreaming, with similar explanations for symbols. There was a suggestion that Kaapa was the artist, but Kaapa's lizards always have wiggles in their tails.

## Emu Dreaming

63

Emu Dreaming, c. 1972–1973  
**Dinny Nolan Tjampitjinpa**  
 Warlpiri language group.  
 Papunya Tula Artists No. 20089  
 Australian Museum E.79230  
 Synthetic polymer paints on composition board,  
 31 × 56 cm

Dinny Nolan is recorded in the Papunya Tula Artists list, in Kimber's *Notebook* and his name is written in chalk on the back of the painting. Kaapa Mbitjana Tjampitjinpa, Dinny Nolan's younger brother, said this was Dinny Nolan's painting. Dinny Nolan invariably painted Emu Dreaming belonging to the Coniston Station area. This was confirmed when Dick Kimber was talking with Dinny Nolan in November 2009.<sup>43</sup> Nearly all informants including Nosepeg Tjupurrurla (Alice Springs, 3 June 1986), Billy Nolan Tjapangati and Charlie Tarawa (Tjaruru) Tjungurrayi (Kintore, 6 June 1986) told me similar stories about a bird running around side of claypans associated with a Water Dreaming north of Central Mt Wedge. When I was talking with Dinny Nolan in Papunya in 1986, he told me that Billy Stockman and Kaapa taught him. When Dinny Nolan refers to specific Water Dreamings he always refers to Emus, which are often associated with water. He was an important man in Witchetty Grub and Rain Making ceremonies. Footprints can be seen circling the waterhole here. Sinuous lines denote flowing water.

## Bush Turkey Dreaming

64

Bush Turkey Dreaming, c. 1971–1972  
**Nosepeg Tjupurrurla**  
 Winanpa/Southern Pintupi language group.  
 Papunya Tula Artists No. 19056.  
 Australian Museum E.79175  
 Synthetic polymer paints on composition board,  
 56.5 × 46 cm

Nosepeg Tjupurrurla is recorded in the Papunya Tula Artists list, in Kimber's *Notebook* and "Nosepeg 15 of 18/10" was written in chalk on the back of the painting. Kimber (1976: 59) recorded:

Nosepeg. Bush Turkey. Viewed as looking for tjintingga (djudonga)—either a cricket or something like it [snakes also found...]

In an attempt to gain more details, and in the absence of Nosepeg, Dick Kimber asked several senior artists for their comment. However, in reviewing these notes in November 2009, Dick Kimber was adamant that, while Charlie Tarawa (Tjaruru) Tjungurrayi had shown him the rock-hole of the Emu Ancestors in the general area, Nosepeg was correct in his information about his own painting.

Kimber was fortunate to have done considerable travel with Nosepeg in the country of Nosepeg's grandmother, immediately east and southeast of the Kintore Range, and all about the Ehrenberg Range. (Although born near his father's country at Tjukurla, he had spent much of his early 1920s childhood in this area). On one occasion, when to the southwest of Kintore, on the road from Sandy Blight Junction to Docker River, he had asked Dick Kimber to stop. A small stony creek with minor water catchment potential was the reason, and there he had shown Dick some rock engravings. They were centuries old and weather-worn, made so long ago they were now perceived as other than human-made, and thus part of the *Tjukurrpa* Dreaming evidence in the form of *Keepara* Bush Turkey (Bustard) tracks. This was one of the many sites for which he had responsibility. He had painted it and it had been selected as one for the Papunya Permanent Collection of paintings. Dick and Nosepeg stopped at the site on several occasions to affirm knowledge of the locality.<sup>44</sup>

## Two Men Hold a Corroboree

65

Two Men Hold a Corroboree 1972

**Billy Stockman Tjapaltjarri**

Anmatyerr language group.

Papunya Tula Artists No. 19327

Australian Museum E.79146

Synthetic polymer paints on composition board,  
130 × 31.5 cm

Recorded on the Papunya Tula Artists list is “Billy Stockman. 193???” (possibly No.19341, but very difficult to read). This painting was not in the originally listed Permanent Collection, but has been added because of early style.” This comment may or may not refer to this painting, and there is no 19341 on the Papunya Tula Artists list. Dick Kimber has documented this in his *Notebook* as follows:

Billy Stockman. Ilpitilli. This painting appears to be an original old one, but was always kept in the main shop section, not in the permanent collection. Although described as Ilpitilli, this almost certainly, I believe absolutely, refers to a site nearby [Ilpitilli=Ilpitirr too]. No. 19327 by Peter Fannin, is, as far as I can tell, this painting. (Kimber, 1976: 91)

It is interesting that No. 19327 does not appear on the Papunya Tula Artists list either. Billy Stockman confirmed the painting was indeed his, and said he painted it on a house plank which he found lying around the ground. “B/S” is written in chalk on the back of the painting, which confirms the artist’s identity. Peter Fannin, art adviser at Papunya from December 1972 to June 1975, annotated this painting which he recorded as being painted at Papunya in 1972.

Fannin thought the site Billy Stockman was referring to was about 3 km from Ilpitirr. When Billy Stockman was talking with Fannin, he also supplied a schematic explanation:

The central concentric circle and the three sets of wavy lines denote water. Oval shapes are Kanala, corroboree places where the novices sit. The pairs of straight parallel lines are spears. The second two sets of lines looping up from the ends are hairstring headdresses. The semi-circular patterns at each end denote cicatrises, or ceremonial markings cut into the skin of the initiate.

## Wild Potato Dreaming

66

Wild Potato Dreaming, c. 1971–1972

Attributed to **Billy Stockman Tjapaltjarri**

Anmatyerr language group.

Papunya Tula Artists No. 19070

Australian Museum E.79178

Synthetic polymer paints on composition board,  
74 × 64 cm

A note on the Papunya Tula Artists list states “Name unrecorded. (Possibly painted by Billy Stockman Tjapaltjarri)”. Tim Leura Tjapaltjarri thought the artist might be Billy Stockman and the painting possibly a Wild Potato Dreaming (Kimber, 1976: 48). Billy Stockman did not claim the painting as his and in turn suggested Tim Leura as the artist. Many senior men expressed doubt about artists and subject matter. Billy Nolan, George Tjangala and Charlie Tarawa (Tjaruru) at Kintore all thought it was by Charlie Tjapangati, while Mick Namarari suggested Charlie Tarawa (Tjaruru). There were some suggestions that it could be a *Tingarri* Dreaming from Yininti, but doubts were expressed and nothing was really resolved.

## Body Painting

67

Body Painting, c. 1971–1972

**Long Jack Phillipus Tjakamarra**

Luritja/Warlpiri language group.

Papunya Tula Artists No. 19109

Australian Museum E.79192

Synthetic polymer paints on composition board,  
61 × 44.5 cm

Kimber has written:

Jack Phillipus Tjakamarra. Groups of men assisting one another in body painting, which itself is represented by the wavy lines and arcs. Young men then come up to see (learning process post circumcision). Design then rubbed off backs of men. Medium lines throughout. White corners to board may be additional to break down shape, yet retain regularity of design. (Kimber, 1976: 4)

Long Jack Phillipus, supported by Uta Uta Tjangala, Mick Namarari Tjapaltjarri and George Bush Tjangala (Papunya, 16 June 1988) told me this was his painting. Michael Nelson Tjakamarra (Papunya, 18 June 1988) also said it was a Long Jack Phillipus painting. A Possum Dreaming story was suggested because it was one of Long Jack Phillipus’s Dreamings, but most thought it was a Body Painting story, especially Dick Kimber, Tim Leura Tjapaltjarri and Billy Stockman Tjapaltjarri. Tim Jugadai Tjungurrayi (Haasts Bluff, 15 June 1988) said it was a Snake Dreaming from Lake Wedge. Snakes are wavy lines down each side of the painting, the two bands across = coolamons, and circles with four U shapes are women at a place called Intangkal. Billy Stockman (Papunya, 17 August 1988) said it was from Ilpitirri, Mt Denison, his area; big ceremony, body painting.

## Ice or Frost Dreaming at Tjitururrnga

68

Ice or Frost Dreaming at Tjitururrnga, c. 1971–1972  
 Attributed to **Charlie Tarawa (Tjaruru) Tjungurrayi**  
 Pintupi language group.  
 Papunya Tula Artists No. 19008  
 Australian Museum E.79168  
 Synthetic polymer paints on composition board,  
 46.5 × 36 cm

The Stuart Art Centre stock book recorded this artist as David Corby. Billy Stockman Tjapaltjarri (Papunya, 12 June 1988) thought it might be a painting by Charlie Tjaruru and Charlie Tjaruru identified it as his work. Charlie Tarawa (Tjaruru) (Kintore, 6 June 1986) said it was a painting of a place called Tjitururrnga near the Western Australian border, and was something to do with Ice or Frost Dreaming. It can get very cold in the desert in the evening. Tjitururrnga is a cave site in the Dover Hills, 40 km west of Sandy Blight Junction in Western Australia. It is associated with the ancestral Ice Man and Bandicoot Ancestors of the Dreamtime. Billy Stockman (Papunya, 12 June 1988) thought it might be a painting by Watama (another name for Charlie Tarawa [Tjaruru]), and might have something to do with a body painting design, and it was alright to see. Charlie Tarawa said it was his painting.

## Homeland Dreaming

69

Homeland Dreaming 1972–1973  
 Attributed to **Anatjari Tjakamarra No. 3**  
 Pintupi language group.  
 Papunya Tula Artists No. 19331  
 Australian Museum E.79211  
 Synthetic polymer paints on composition board,  
 58 × 66 cm

Much discussion centred around this painting when informants viewed the image. Anatjari Tjakamarra's name did come up, amongst others. Kimber wrote:

Tim Leura was a bit tentative, but felt that it was wati tjuta (represented by bars). Gathering at night at a “happy time” camp. (Kimber, 1976: 52)

Bardon, in his 2004 publication identified the artist as Anatjari Tjakamarra No. 3. He said the title of the painting was Homeland Dreaming and was completed August 1972–August 1973. The Dreaming was the artist's country, south west of Sandy Blight Junction, Western Australia. Bardon wrote:

Concentric circles representing a desert soakage or claypan feature dominate a sandhill configuration shown by horizontal lines, telling a story of a landscape. (Bardon & Bardon, 2004: 472)

Nosepeg Tjupurrurla (Alice Springs, 3 June 1986) said it was a painting of Tjukula, a key locality north of the Petermann Ranges, circles = fellows sitting in a cave, parallel lines = yams, *Marapinti* = nosebone. Billy Nolan and George Tjangala talked of a Tjupurrurla/Tjakamarra (father/son) ownership of the Dreaming, which again points to Anatjari. Kimber<sup>45</sup> wrote that Nosepeg is very good value and he would tend to accept what he says, and Tjukula is a key location. Anatjari's country though is further, but almost directly, west of Tjukula. The identification as Tjupurrurla/Tjakamarra ownership of the Dreaming again points to Anatjari.

70

Untitled, c. 1971–1972  
 Attributed to **John Tjakamarra**  
 Pintupi language group.  
 Papunya Tula Artists No. 11012  
 Australian Museum E.79154  
 Synthetic polymer paints on composition board,  
 65 × 46 cm

The Stuart Art Centre stock book lists the artist as John Jakamarra. Mick Namarari Tjapaltjarri and George Bush Tjangala thought this painting depicted a *Mala* Wallaby (western hare wallaby) Dreaming from Mt Leibig to Uluru, and was a Tjupurrurla/Tjakamarra Dreaming.

Long Jack Phillipus Tjakamarra (Papunya, 16 June 1988) also thought it was a *Mala* Dreaming. The *Mala* are shown with their whiskers, sitting in tufts of Spinifex. Circles with four radiating lines are also tracks going into the tussocks. It could be a *Mala* Dreaming from Tjikari, near Kalipinypa, (also a *Mala* Dreaming site) which is a key place for *Mala* Dreaming. Sometimes these Dreaming sites are linked, so the painting could also show something to do with camping,

and tied up with Water Dreaming nearby. Wavy lines with small parallel lines beside them may signify clouds and water. Overall there seems to be a definite suggestion that this painting has something to do with Hair Wallaby Dreaming.

Dick Kimber's comments in 1986 and 1988 and in letters to me on this painting are interesting. In 1986 he thought it had something to do with Kingfisher and Echnida mythical figures. He later suggested it was most likely a *Mala* Dreaming at Tjikari by Johnny Warankula Tjupurrula but also incorporated Kingfisher and Echnida mythical figures. The dominant image is the *Mala*, but the second image is water, which leads to Kingfisher and Echidna mythical beings. Kingfisher is the leader of a group of *Mala*, and is also a mythical animal, likened in size to a horse in size. The Kingfisher Dreaming site is here where Mt Doreen homestead is situated. The mythical Kingfisher darts off every so often into the bush to collect *Pituri*, a tobacco-like plant, to give him energy. *Pituri* is from dried leaves of the Corkwood tree, *Duboisia hopwoodii*, which are chewed like a plug of tobacco. *Pituri* acts as a stimulant and narcotic. The Kingfisher then comes back to urge the weary *Mala* onwards. This remains an interesting and puzzling painting.

71

Untitled, c. 1972

Attributed to **Yala Yala Gibbs Tjungurrayi**

Pintupi language group.

Papunya Tula Artists No. 17040

Australian Museum E.79164

Synthetic polymer paints on composition board,  
70 × 47 cm

As there was much speculation about this painting which did not seem to be resolved, I have accepted the Stuart Art Centre stock book identification of the artist, while still considering all other suggestions. David Corby Tjapaltjarri's name was suggested because of the background patterning, but I am not sure about this. Billy Stockman Tjapaltjarri identified it as an Anmatyerr painting (Papunya, 17 June 1988) telling me it was either Tim Leura or Clifford Possum Tjapaltjarri, with a leaning towards Clifford Possum. He identified it as a Mt Denison way story. Long Jack Phillipus Tjakamarra said maybe it was his, and had something to do with hairstring and a spindle used to spin hairstring. Wilkinkarra (Lake Mackay) Tjupurrula/Tjakamarra Dreaming was mentioned. Long Jack Phillipus's and David Corby Tjapaltjarri's country is closely affiliated. However Dick Kimber (Alice Springs, 1985) had considered David Corby as more the artist than Long Jack because Long Jack did not use this degree of background in-filling. Dick Lechleitner Tjapanangka, on his outstation, Town Bore, June 1988, said the symbol was hairstring making. Kimber's comment to me later in Alice Springs (1988) was that it was not quite right for a Hairstring Dreaming. Possibly the painting has something to do with a central focal point with cross-pieces in the centre leading out to four camps.

72

Untitled, c. 1972

Attributed to **Walter Tjampitjinpa**

Pintupi language group.

Papunya Tula Artists No. 19035

Australian Museum E. 79171

Synthetic polymer paints on composition board,  
35 × 51 cm

This unfortunately is a very badly damaged painting. Written in chalk on the back of the painting is "10.20C or 2DC, 16/9/72". Tim Leura Tjapaltjarri commented:

People visiting camp to camp in olden times "happy travelling". Sing song on approach. Meet for short time, sing, then return (Al-ka-na=happy). Alkanala. Good friends and relations together. Family group come up from another place. (Kimber, 1976: 89)

Tim Leura said in olden time the family group would come together. One man might carry a tea-tree paper-bark bundle of *pituri* under his arm (held into the body, near the armpit). There would be a gift exchange, for this could well be a close relation, or his father-in-law. In return he might receive *Kali* (boomerang), *Kutiji* (shield) or ball of hand-spun human hair-string. These are the specific objects mentioned by Tim Leura.

Many ideas were offered on this painting. Daphne Williams (Kintore, 5 June 1986) thought the artist was Charlie Tarawa (Tjaruru) Tjungurrayi. Tim Jugadai Tjungurrayi (Haasts Bluff, 15 June 1988) and Billy Stockman Tjapaltjarri (Papunya, 17 June 1988) told me it was definitely a Pintupi painting. Others suggested it was a Tjiturungga story from over the border in Western Australia. Billy Nolan Tjapangati and Charlie Tarawa (Tjaruru) Tjungurrayi (Kintore, 6 June 1986) thought the painting was done a long time ago and could be a Rain Dreaming. My opinion was it might be Old Walter Tjampitjinpa, a Pintupi man who did many Rain Dreaming, and Dick Kimber thought maybe he could be the artist. It seems the entry in the Stuart Art Centre stock book listing the artist as Walter Tjampitjinpa has maybe resolved the issue.

73

Untitled, c. 1972

Attributed tentatively to **Turkey Tolson Tjupurrula**

Pintupi language group.

Papunya Tula Artists No. 19109A

Australian Museum E.79193

Synthetic polymer paints on composition board,  
52.5 × 52.5 cm

Written in chalk on the back of the painting is "JP/TP". JP could probably mean Long Jack Phillipus Tjakamarra, but the initials TP are harder to place. They could possibly refer to Turkey Tolson Tjupurrula, as he often visited Long Jack Phillipus. If the artist is Long Jack Phillipus then it is a Luritja/Warlpipi painting, which is a problem because the painting reflects a Pintupi style. Clifford Possum Tjapaltjarri thought the artist was a Pintupi man. The Stuart Art Centre stock book records the artist as Turkey Tolson. This makes it a very early Turkey Tolson, as Vivien Johnson wrote

The only early 1970s work so far attributed to him is Women Dreaming at Wilkinkarra (c. 1971) in the collection of the South Australian Museum. (Johnson, 2008: 166)

This raises another problem because this is not Turkey Tolson's country and it is doubtful that he was painting in 1971. In an interview with Paul Sweeney at Kintore, November 1999 he said his "first painting was for Geoff Bardon down at Papunya in 1972. Little ones, boards. Not canvas, only boards. Couldn't try making big ones, I'd make all the rubbish ones" (Sweeney, 2000: 163). Could this be a painting by Timmy Payungka Tjapangati, and the initials TP standing for Timmy Payungka?

74

Untitled, c. 1971–1972  
Unknown Pintupi artist.  
Papunya Tula Artists No. 19122  
Australian Museum E.79200  
Synthetic polymer paints on composition board,  
49 × 44.4 cm

This appears to be a Pintupi painting, but no-one knew who had painted it. Tim Leura Tjapaltjarri thought the painting referred to Ancestral Women (Kimber, 1976: 42). Daphne Williams (Kintore, 5 June 1986) told me it might be a painting by Mick Namarari Tjapaltjarri. In discussions with artists at Papunya, Kintore and outstations, soakage and water were mentioned, also *Tingarri* and possibly around Kiwikurra; also it may have been a Tjapanangka Dreaming. Not much more information was gleaned about this painting.

Could the artist be Shorty Lungkata Tjungurrayi? He has a painting, a Snake Dreaming, E.79231, page 63, that has a similar border outline to this painting.

75

Untitled, c. 1971–1972  
Unknown artist.  
Papunya Tula Artists No. PC1 or PC1.1924  
Australian Museum E.79233  
Synthetic polymer paints on composition board,  
79 × 67 cm

Tim Leura commented:

Possible Tingari Natitjiri (Budgerigar). Both straight lines represent the tracks of the birds. Taught to young men... sand painting. (Kimber, 1976: 2)

Lots of discussion around this painting, something about young woman, big hill, look around everywhere, perenti come out, run up big hill there. Two women belong to this country, *Palya*. Billy Nolan Tjapangati and George Tjangala (Kintore, 6 June 1986) said the artist was Charlie Tarawa (Tjaruru) Tjungurrayi and he claimed it as his own.

Kimber said he thought the painting was about *Maliera*, the initiation of young boys. It is associated with budgerigars and the way they flock together in large numbers. So the more people get together the better. Large curves depicted in the painting may be windbreaks shielding the camp from view. There could be a *Tingarri* connection. If the Dreaming story concerns budgerigars then it could be an Anmatyerr painting, especially as three of these artists have been identified with the painting, and Billy Stockman often painted Budgerigar Dreaming.

## A double-sided painting with two different Dreamings and artists

76

Side 1: Wallaby Dreaming c. 1970  
attributed to **Billy Stockman Tjapaltjarri**  
Anmatyerr language group.  
There is no Papunya Tula Artists number  
for this painting  
Australia Museum E.79238  
House paint on fibre, 30 × 45 cm

Billy Stockman and Mick Namarari thought it was a Wallaby Dreaming, maybe a Rock Wallaby travelling north from Papunya to Yuendumu. Billy Nolan and Charlie Tarawa talked about a wise wallaby. Geoff Bardon (Bardon & Bardon, 2004: 105) said house paint was used on scrap fibro for this artwork.

77

Side 2: Firesticks, Spears and Stars at Night,  
c. 1969–1970  
attributed to **Tutama Tjapangati**  
Pintupi language group.  
Australia Museum E.79238

Geoff Bardon (Bardon, 1991: 127) identified the artist as Old Tutama and said it was a story about fireplaces, spears and stars at night. Men are preparing for a spectacular ceremony at night with lighted firesticks. Fire places are large circles in the centre. Parallel lines are spears and small circles outlined with white dots are stars at night. It is a Tjapangati/Tjapananga painting from the west of Papunya. Bardon said the painting was finished before 1971. One interesting aspect of these two paintings is the shape of the board, which echoes the shape of a ceremonial object, a *tjuringa*.

## Untitled works

78

Untitled, c. 1971–1972  
Attributed to **Anatjari Tjakamarra No. 3**  
Pintupi language group.  
Papunya Tula Artists No. 19116 or 19146  
Australian Museum E.79196  
Synthetic polymer paints on composition board,  
41 × 48 cm

Recorded in the Papunya Tula Artists list is "Name unrecorded. (Number is 19116 but could be read as 19146. The artist was probably Anatjari Tjampitjinpa.)". Dick Kimber, referring to Tim Leura, wrote:

Perceived by Tim as by Anatjari; two men (decorated with stripes) with wind breaks, other objects form of club. (Kimber, 1976: 65)

Most artists agreed this was a Pintupi painting, possibly by Anatjari Tjakamarra No. 3, as it is very much in the style of well-documented works by this artist. It is about two men with stripes painted on their bodies, standing near windbreaks shown as large U-shapes. A form of club is depicted at one side of the painting. Informants considered it to be a small part of a larger story, as are most Dreaming paintings.

79

Untitled, c. 1972

**Mick Namarari Tjapaltjarri**

Pintupi language group.

Papunya Tula Artists No. 19395

Australian Museum E.79218

Synthetic polymer paints on composition board,  
60 × 47 cm

Mick Jab (probably Mick Namarari) is recorded in the Papunya Tula Artists list, and Mick Jab. is written in Kimber's *Notebook*. Written in chalk on the back of the painting is "Mick Jab". This is the same man as Mick Namarari Tjapaltjarri, and he claimed the painting as his. While there was no doubt about the artist's identity, the subject matter was not so clear. Senior men at Papunya, Kintore and outstations suggested the painting depicted a Kulka site "outside" Kintore. This is Mick Namarari's country, east-south-east of the Kintore Ranges and south of the Ehrenberg Range. On the other hand it could be a Maturinga soakage site east of Marnpi rock hole, southeast of Sandy Blight Junction. But this may have been information about Mick Namarari's background and homeland rather than the specific site of the painting.

80

Untitled, c. 1971–1972

Attributed to **Charlie Tarawa (Tjaruru) Tjungurrayi**

Pintupi language group.

Papunya Tula Artists No. 18007

Australian Museum E.79165

Synthetic polymer paints on composition board,  
45 × 41 cm

Tim Leura commented on this painting:

Camp of men, some with kids—all are together, night time for corroboree. (Kimber, 1976: 74)

Charlie Tarawa told me it was his painting and the Stuart Art Centre stock book records him as the artist. He said it was a dangerous place called Malmapa, no white men could go there. Outside, women sitting round to see it, this place. Some men, including Billy Stockman Tjapaltjarri and Long Jack Phillipus Tjakamarra (Papunya, June 1988) said this Pintupi painting was unfinished

81

Untitled, c. 1971

Attributed to **Charlie Tarawa (Tjaruru) Tjungurrayi**

Pintupi language group.

Papunya Tula Artists No. 19020 and No. 19120.

Australian Museum E.79170

Synthetic polymer paints on composition board,  
61 × 46 cm

No name is recorded in the Papunya Tula Artists list, but written beside the number is "(No. 19020 on back but No. 19120 on front)". The same comment is in Kimber's *Notebook*. He has written:

Tim Leura's observations—Tingari. The design indicates the body markings. Dark bar up middle of stomach and chest; ovals up thigh and on body trunk. (Kimber, 1976: 24)

Most informants thought it was Charlie Tarawa's painting but he did not claim it when I showed him the colour image at Kintore in 1986 and 1988. It was probably painted in 1971, at a time when only a limited range of colours were available to artists. The subject matter raised many suggestions—a *Tingarri* story showing body markings, or Charlie Tarawa's birthplace site of Tjitururrnga, maybe carrying *tjuringa* from one site to another, or a Bush Potato Dreaming were all put forward. Billy Stockman Tjapaltjarri thought the painting "should have been filled in".

82

Untitled, c. 1971–1972

**Charlie Tarawa (Tjaruru) Tjungurrayi**

Pintupi language group.

Papunya Tula Artists No. 19309

Australian Museum E.79208

Synthetic polymer paints on composition board,  
59 × 61 cm

Kimber recorded Tim Leura's observations:

Viewed as lightning—shimmer finish effect. Also farther off = vertebrae and alternative to... is rib bones.

Charlie Tarawa claimed the painting as his own work, painted a long time ago. He said it was his Dreaming. Most men agreed. Many artists expressed the view this was an especially "nice painting" and a lot of talk in Pintupi language spun around this painting (Kintore, 6 June 1986). One suggestion was a Perenti Dreaming story from this hill, Walungurru (Kintore). It concerns a story of the sacred hills behind Kintore. One circle is a spring close to Kintore and two circles joined by lines represent a creek. This story travels to Kintore from due west, in the Wiluna region. No one disagreed that this was a Pintupi painting, and Long Jack Phillipus commented "this was a nice one".

83

Untitled, 1972

Attributed to **Shorty Lungkata Tjungurrayi**

Pintupi language group.

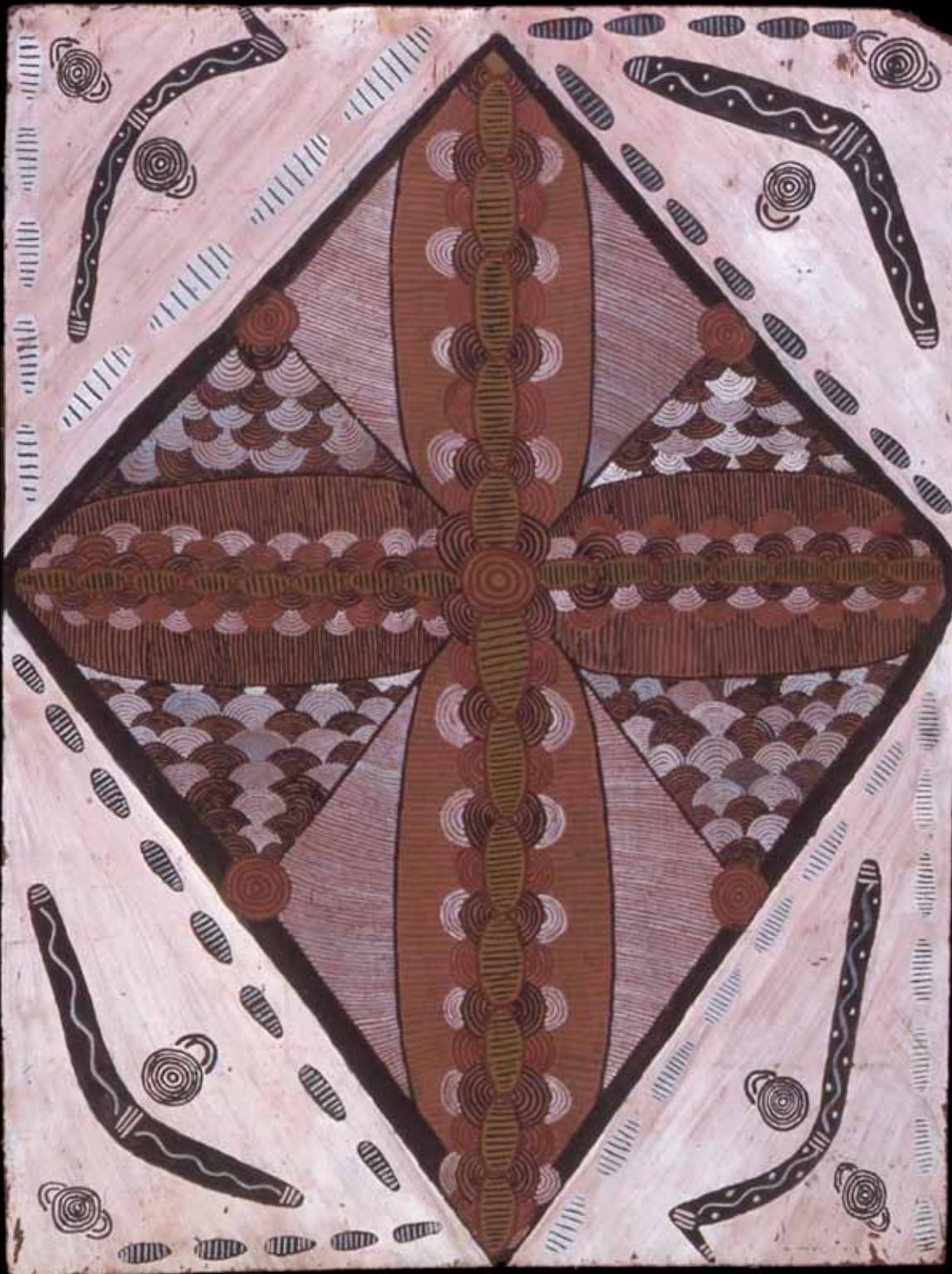
Papunya Tula Artists No. 19107

Australian Museum E.79191

Synthetic polymer paints on composition board,  
40.5 × 60 cm

On the back of the painting "5/10/72" is written in chalk. Many senior men, including Billy Nolan Tjapangati, Charlie Tarawa (Tjaruru) Tjungurrayi, George Tjangala at Kintore, and Mick Namarari Tjapaltjarri and George Bush Tjangala at their outstation, Nyunmanu, identified Shorty Lungkata as the artist. During my discussions with Kimber in 1986 and again in 1988, he thought it more likely to be by Shorty Lungkata.

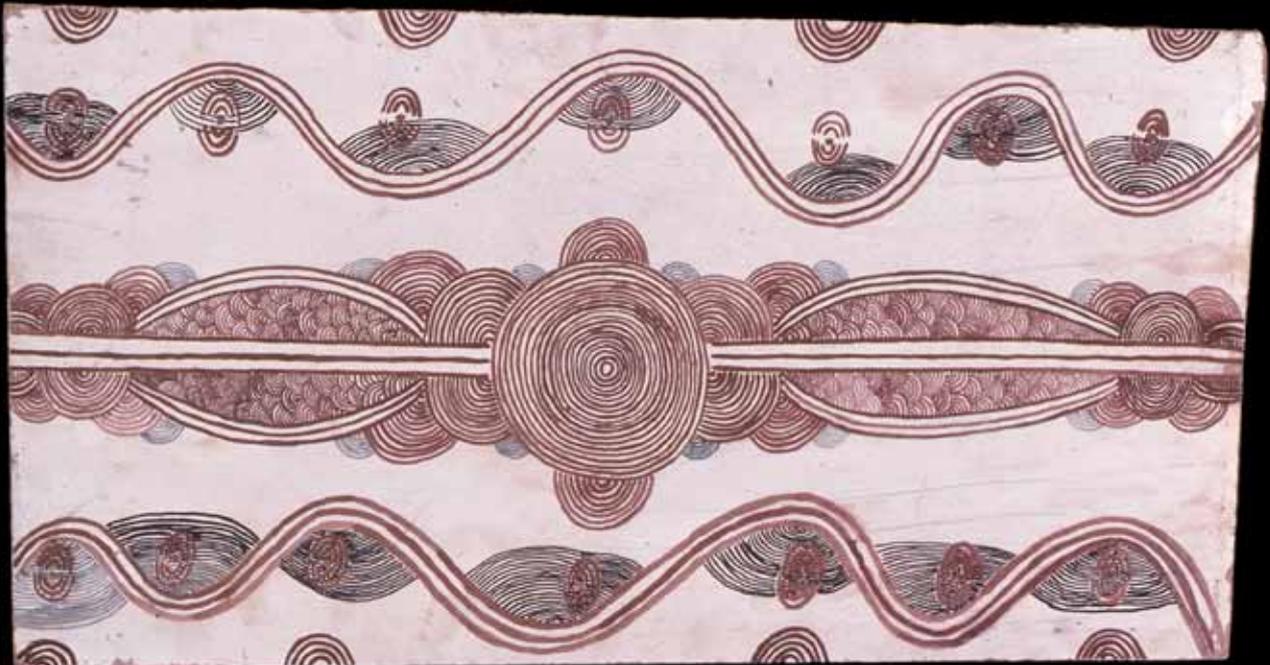
If the artist is Shorty Lungkata, then the story, situated south of Lake Mackay, is an important one for Shorty. After rain plants grow profusely on edges of the many claypans in this area. Shorty remembered his mother collecting seeds to make damper. Other suggestions were that it was something to do with a Goanna or Cheeky Lizard Dreaming about a Goanna Man who went off with a wrong-skin woman. Old Mick Tjakamarra (Papunya, 16 June 1988) thought it had something to do with a Woman Dreaming Story.

**37**

Honey Ant Dreaming c. 1971–1972; Tim Leura Tjapaltjarri;  
Anmatyerr language group; PTA-19085, AM-E79183  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd

**38**

Honey Ant Dreaming c. 1971–1972; Tim Leura Tjapaltjarri;  
Anmatyerr language group; PTA-20057, AM-E79227  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd

**39**

Honey Ant Dreaming c. 1971–1972; Tim Leura Tjapaltjarri;  
Anmatyerr language group; PTA-19081, AM-E79181  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd

**40**

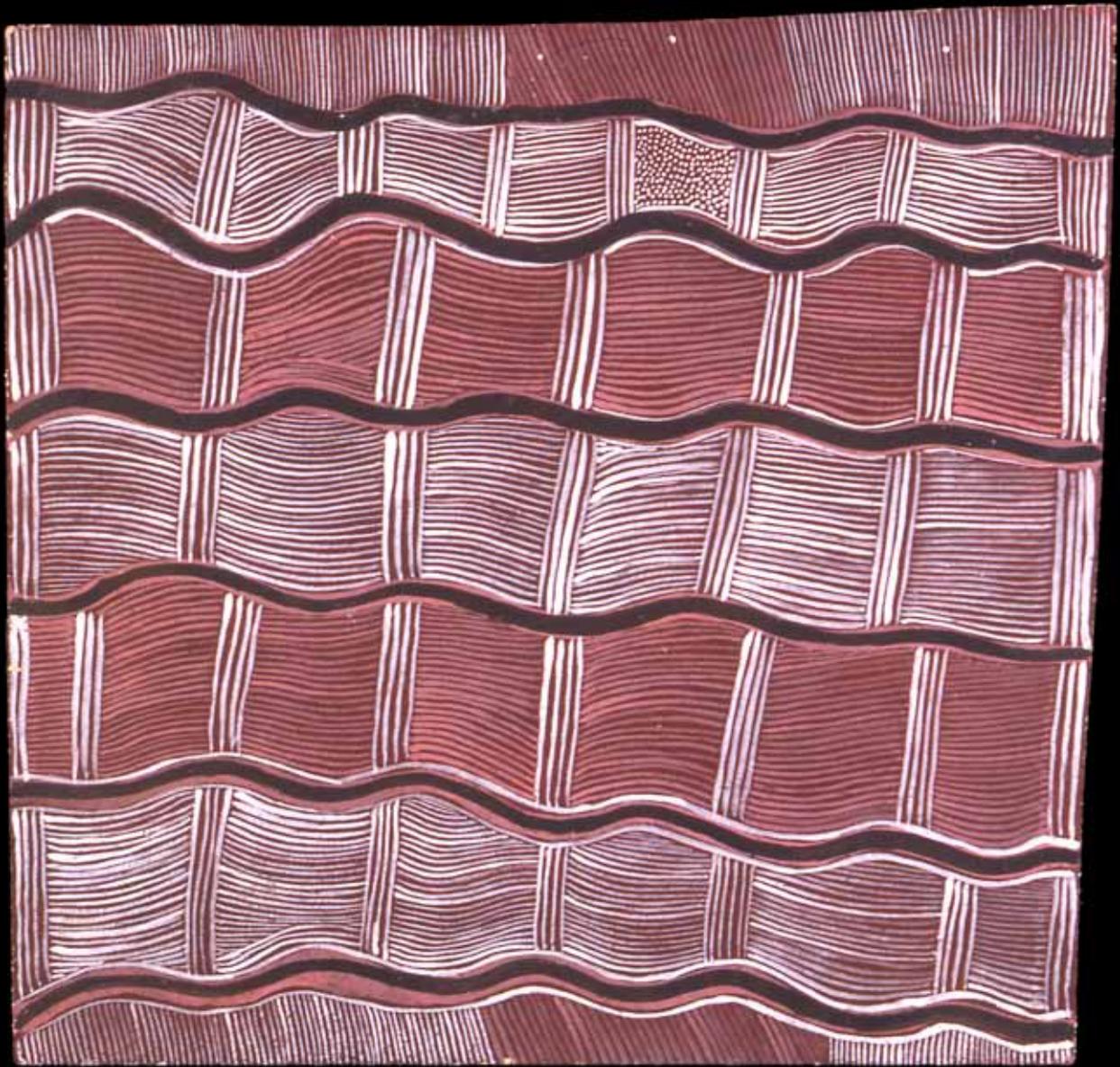
Tingarri Dreaming 1971; Attributed to Walter Tjampitjinpa;  
Pintupi language group; PTA-19009, AM-E79169  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd

**41**

Tingarri Dreaming c. 1973–1974; Attributed to Uta Uta Tjangala,  
maybe with help from other unnamed artists,  
Pintupi language group; PTA-19299, AM-E79207  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd

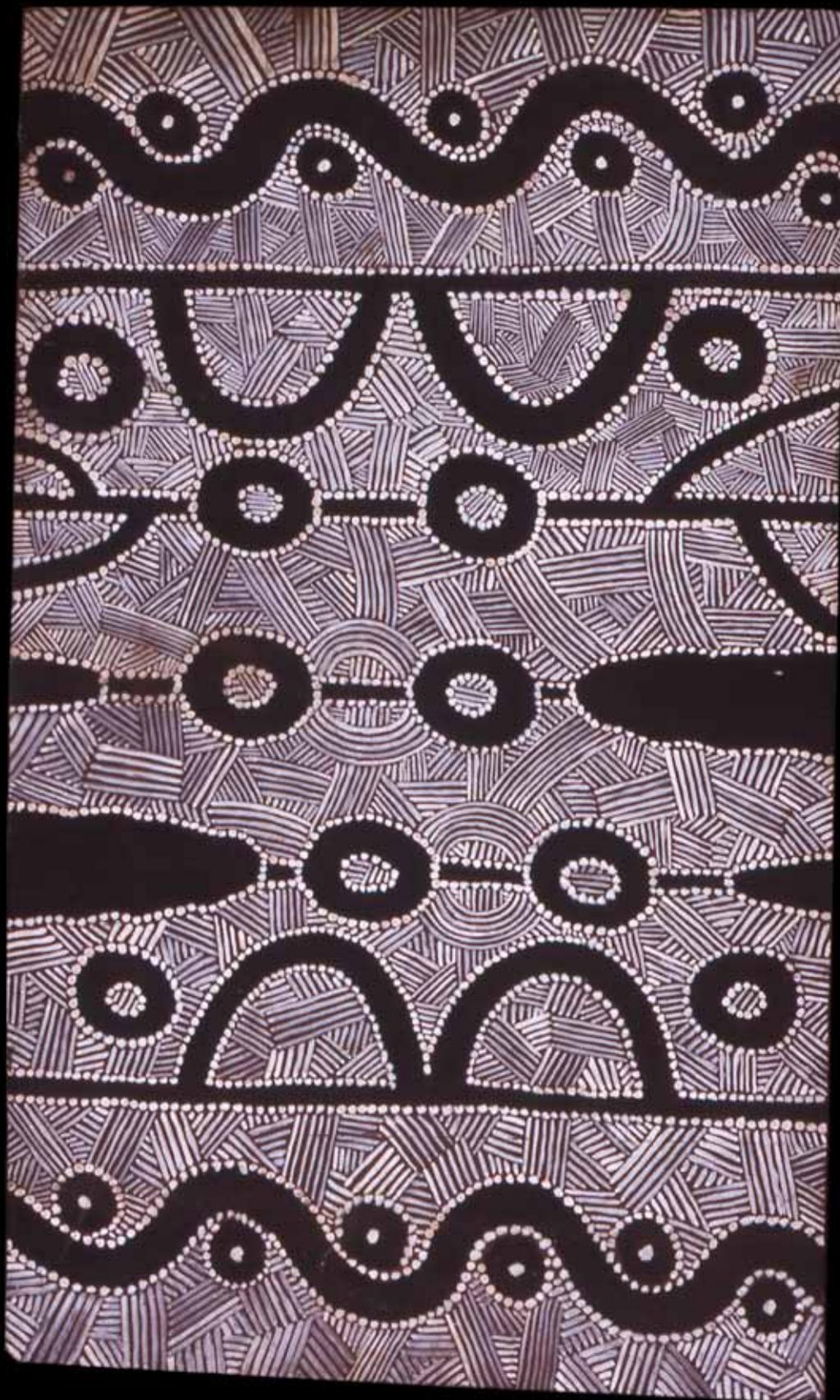
**42**

Tingarri Dreaming c. 1971–1972; Uta Uta Tjangala;  
Pintupi language group; PTA-20037, AM-E79224  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd



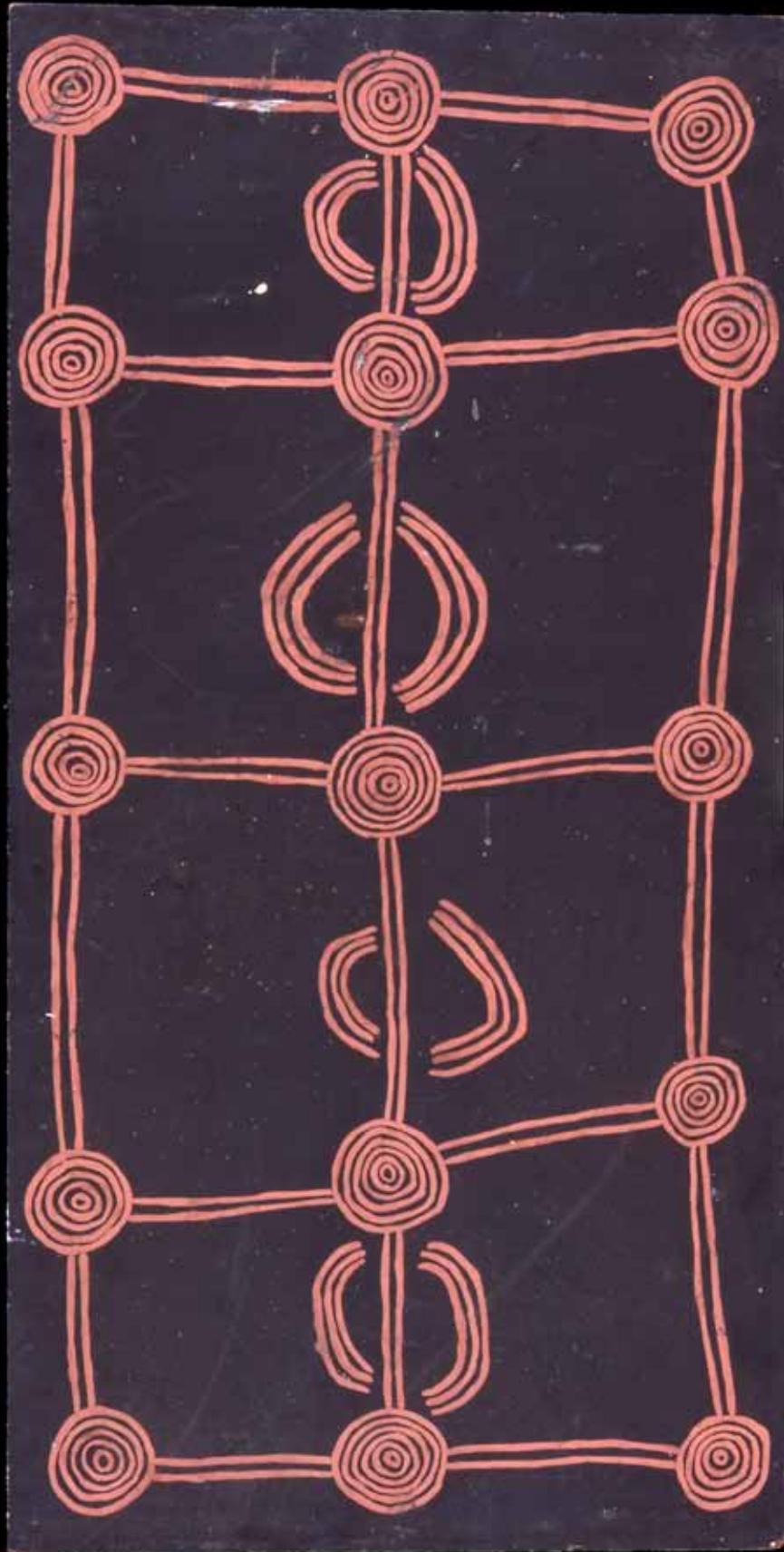
**43**

Tingarri-Wind Dreaming c. 1972; Mick Namarari Tjapaltjarri;  
Pintupi language group; PTA-19397, AM-E79219  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd

**44**

Tingarri Dreaming c. 1971; Clifford Possum Tjapaltjarri  
Anmatyerr language group; PTA-19099, AM-E79187

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**45**

Tingarri Dreaming c. 1971; Timmy Payungka Tjapangati;  
Pintupi language group; PTA-18038, AM-E79167  
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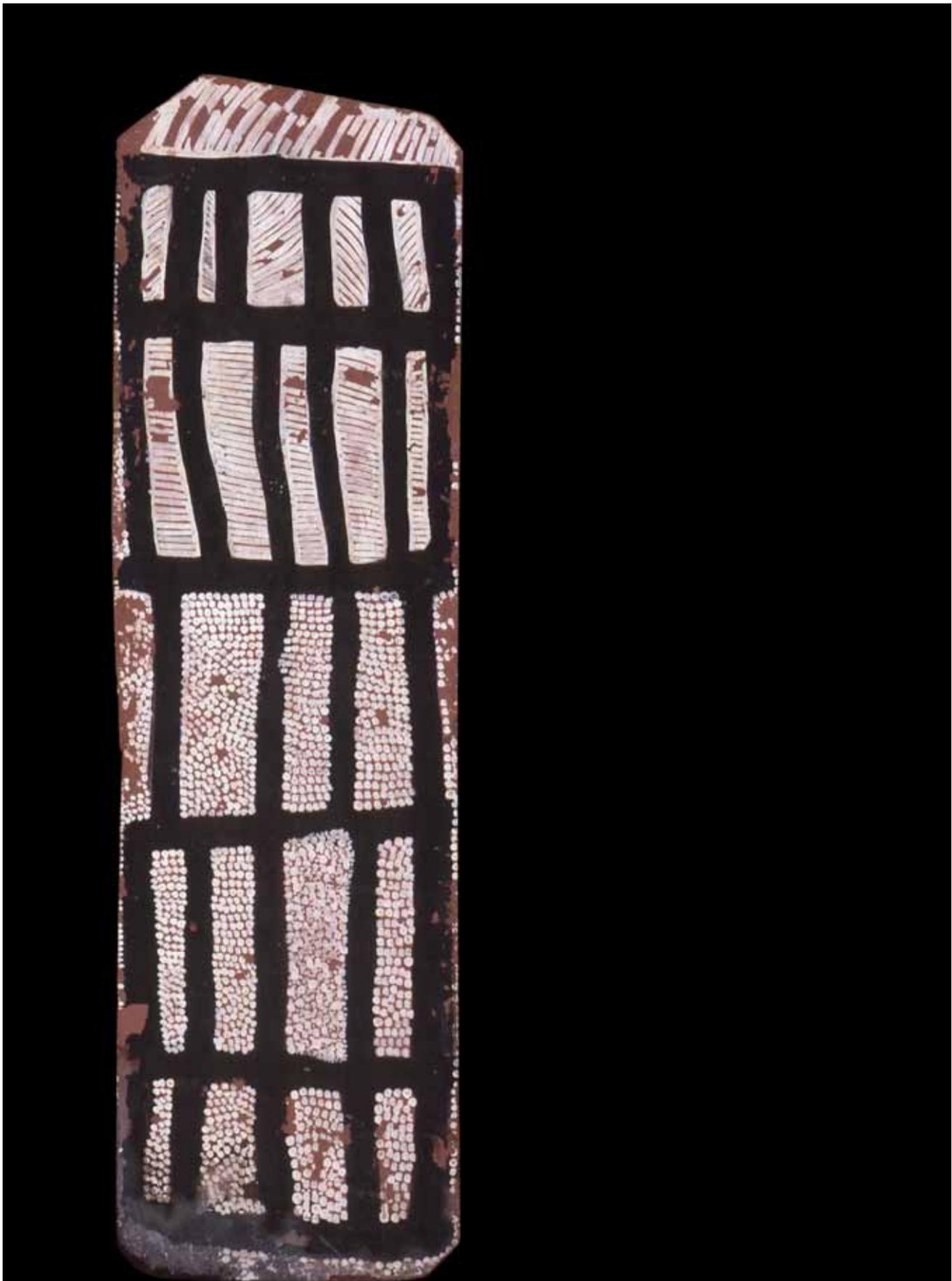
**46**

A Tingarri Story c. 1971–1972; Shorty Lungkata Tjungurrayi;  
Pintupi language group; PTA-19364, AM-E79212  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd



47

A Tingarri Dreaming c. 1972; Attributed to Shorty Lungkata Tjungurrayi or Shorty Bruno Tjangala; Pintupi language group; PTA-19365, AM-E79213  
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**48**

Tingarra Story c. 1972; Attributed to either Shorty Lungkata Tjungurrayi or Shorty Bruno Tjangala; Pintupi language group; PTA-20073, AM-E79229  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd

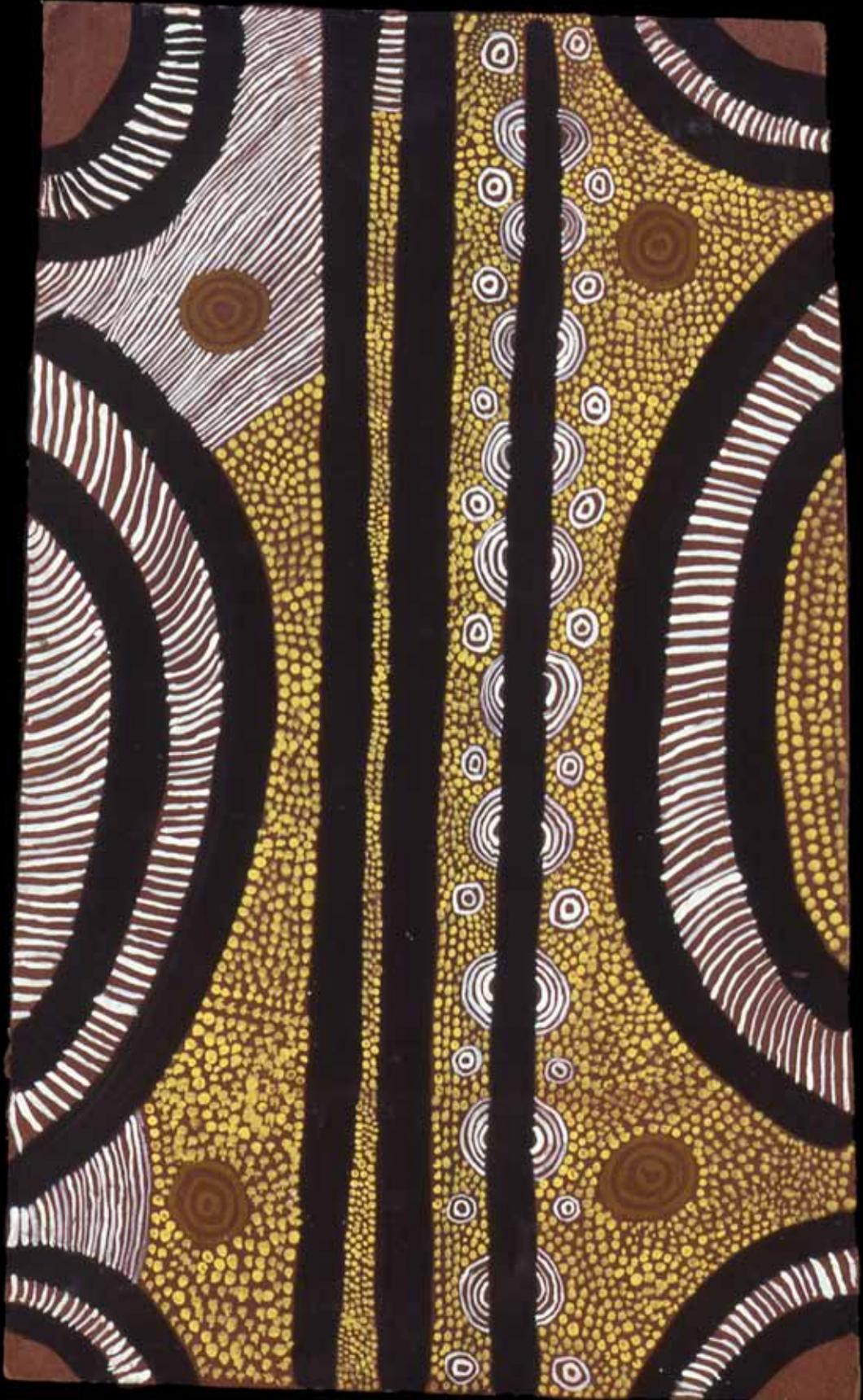


**49**

Tingari Story c. 1972; Pintupi painting; Artist unknown; PTA-19110A, AM-E79194  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd

**50**

Yumari Dreaming c. 1971; Uta Uta Tjangala  
Pintupi language group; PTA-19056A, AM-E79174  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd



**51**

Yumari Dreaming c. 1972; Uta Uta Tjangala  
Pintupi language group; PTA-19263, AM-E79205  
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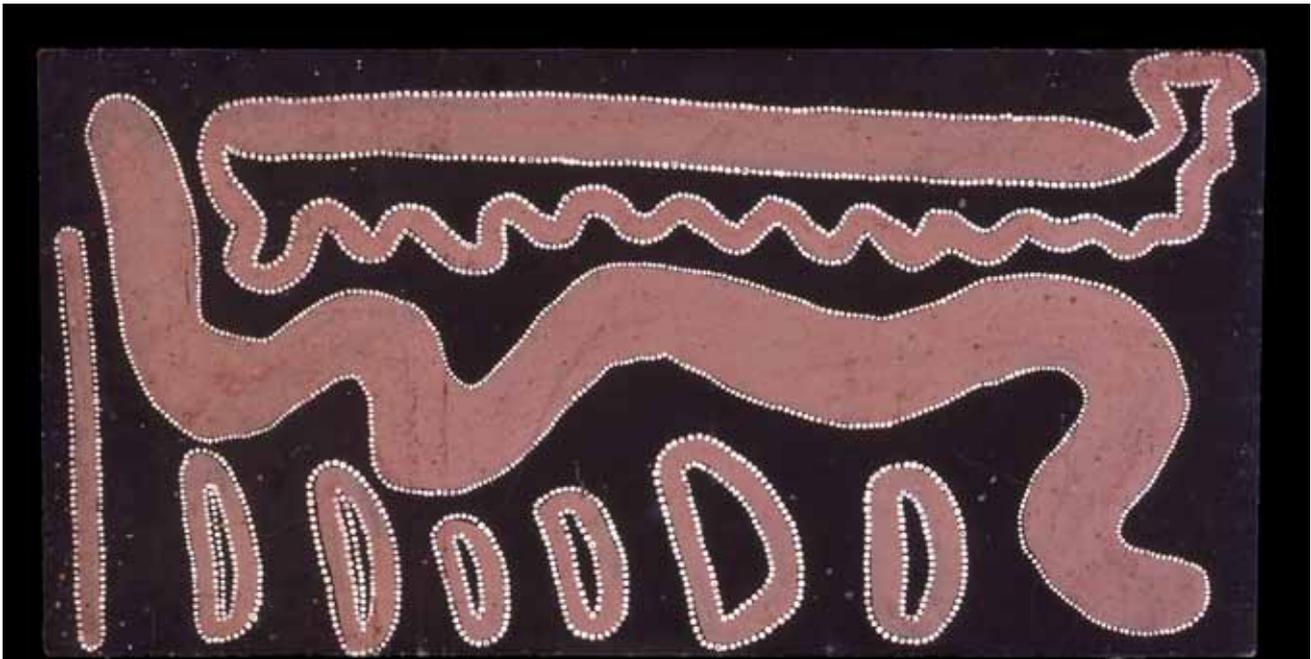
**52**

Snake Dreaming at Lake Mackay c. 1971–1972; attributed to John Tjakamarra  
Pintupi language group; PTA-19274, AM-E79206  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd

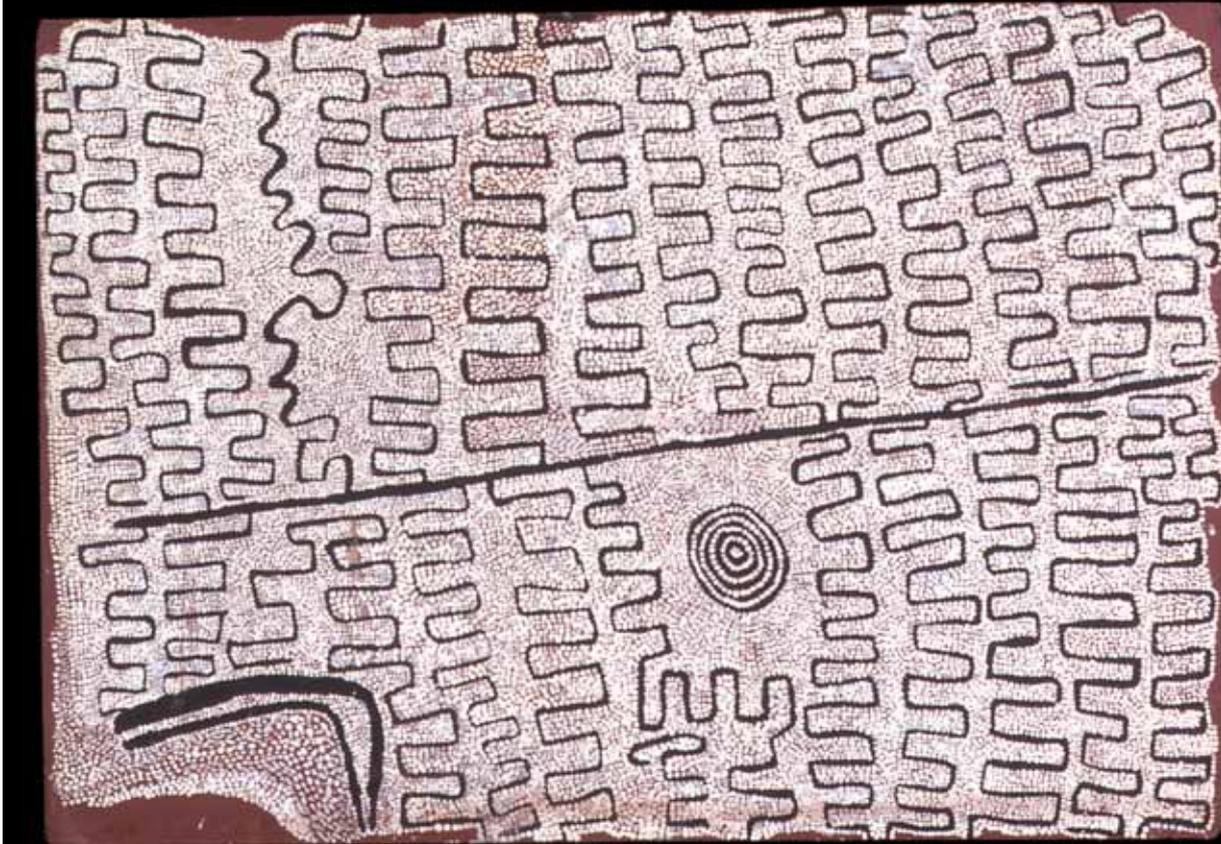


**53**

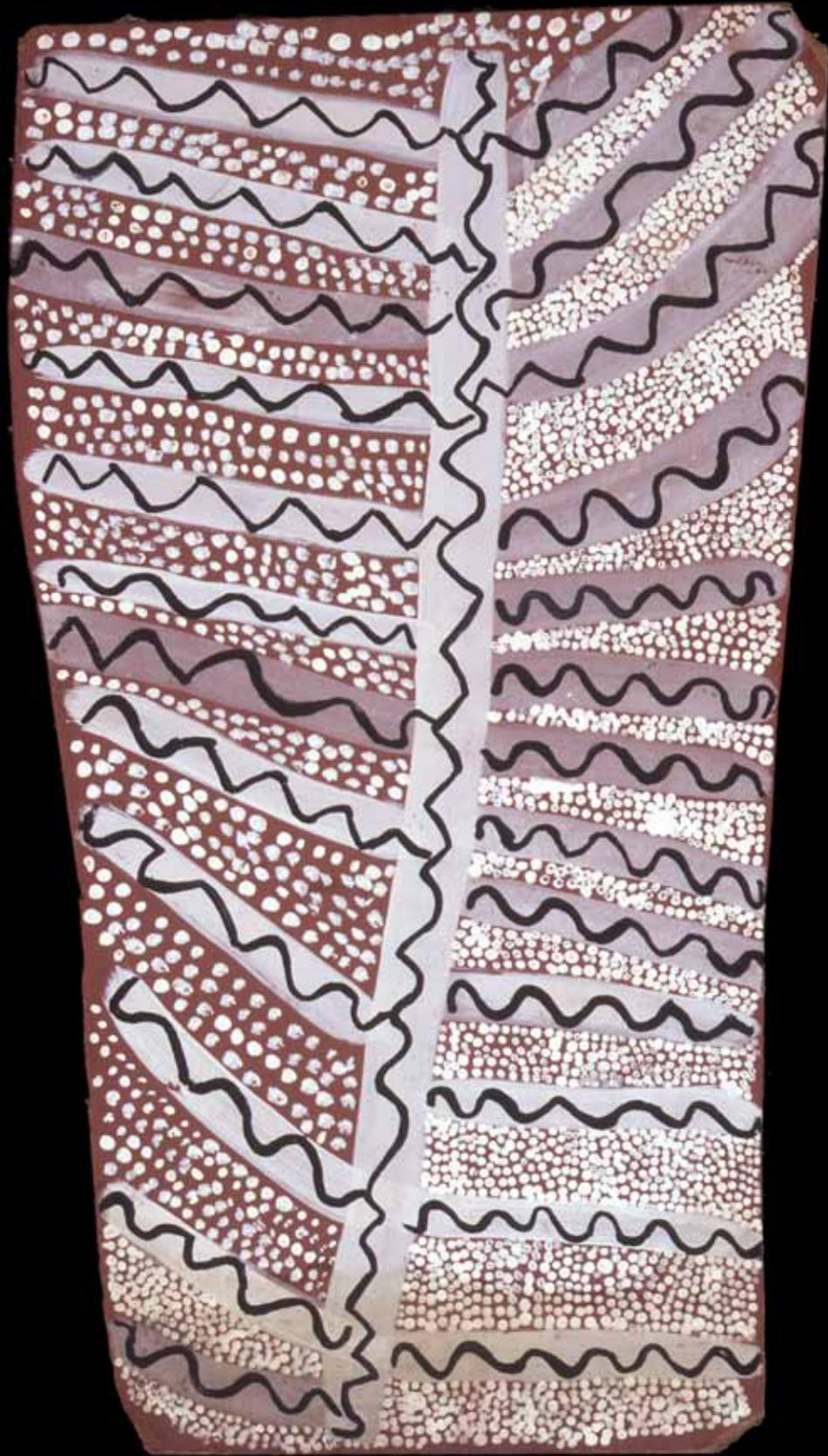
Snake Dreaming 1972; Shorty Lungkata Tjungurrayi  
Pintupi language group; PTA-PT.02, AM-E79231  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd

**54**

Carpet Snake Dreaming 1971; attributed to David Corby Tjapaltjarri  
 Ngaliya/Warpiri language group; PTA-17032, AM-E79163  
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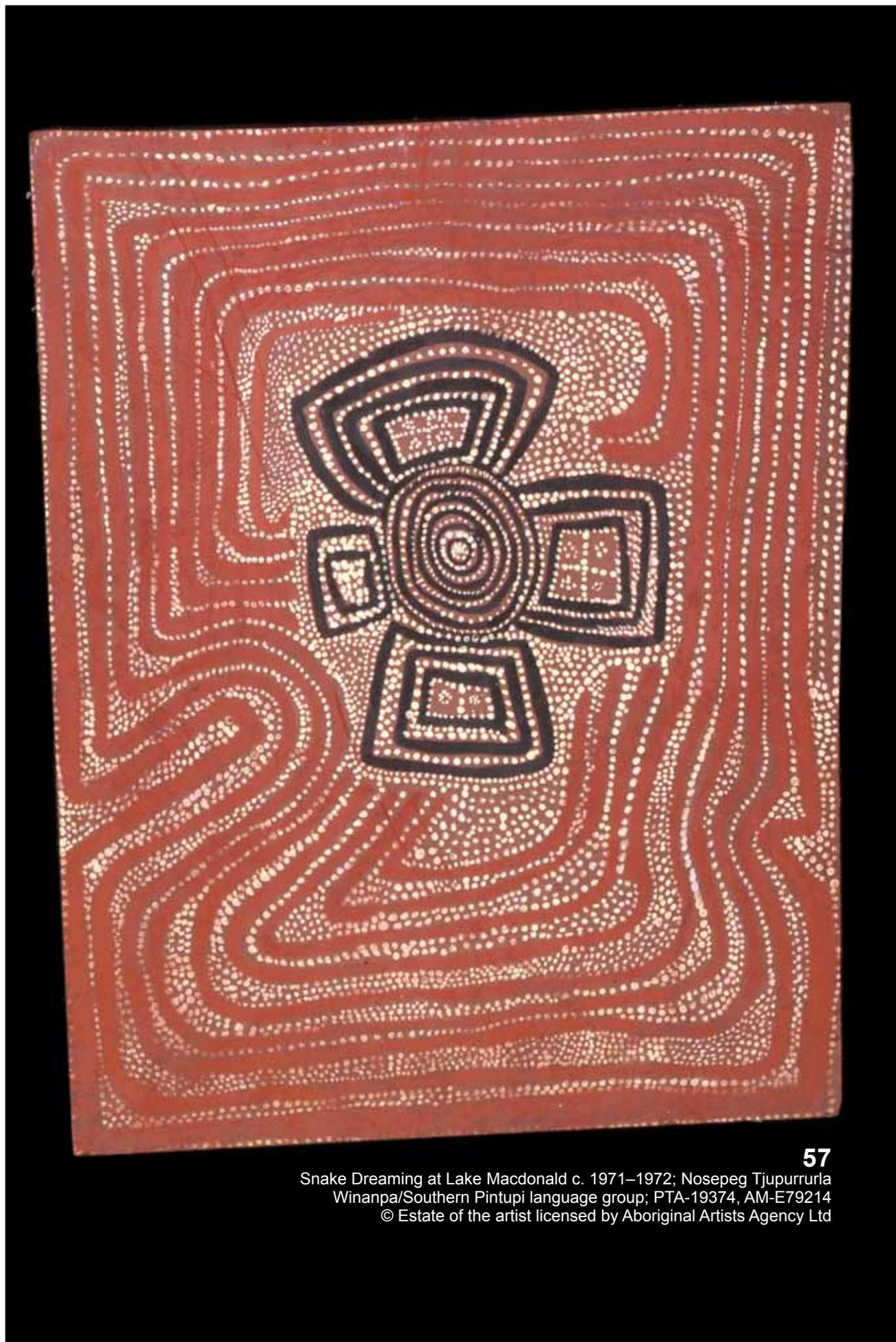
**55**

A Possible Snake Dreaming Story c. 1971–1972; attributed to  
 Yala Yala Gibbs Tjungurrayi; Pintupi language group; PTA-19086, AM-E79184  
 © Estate of the artist licensed by Aboriginal Artists Agency Ltd



**56**

Snake Dreaming c. 1972; attributed to Yala Yala Gibbs Tjungurrayi  
Pintupi language group; PTA-19322, AM-E79210  
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**57**

Snake Dreaming at Lake Macdonald c. 1971–1972; Nosepeg Tjupurrurla  
Winanpa/Southern Pintupi language group; PTA-19374, AM-E79214  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd



**58**

Possum Dreaming c. 1971–1972; attributed to Clifford Possum Tjapaltjarri  
Anmatyerr language group; PTA-20051, AM-E79225  
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**59**

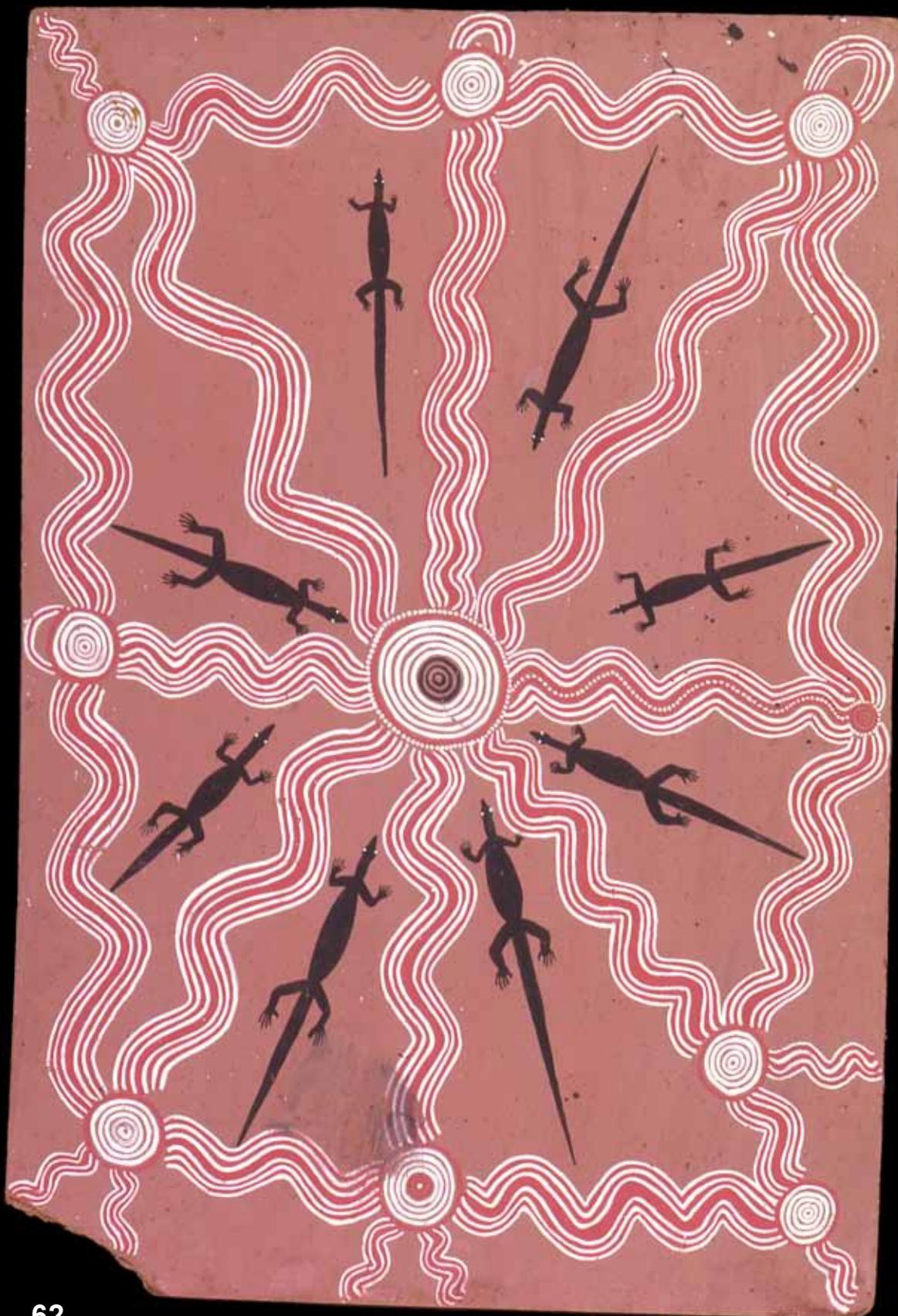
Ancestral women coming in to dance c. 1971–1972; Uta Uta Tjangala  
Pintupi language group; PTA-19311, AM-E79209  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd

**60**

Women Dreaming c. 1971–1972; David Corby Tjapaltjarri  
Ngaliya/Warlpiri language group; PTA-19387, AM-E79215  
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**61**

Wallaby Dreaming c. 1972; David Corby Tjapaltjarri  
Ngaliya/Warlpiri language group; PTA-14012, AM-E79158  
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62

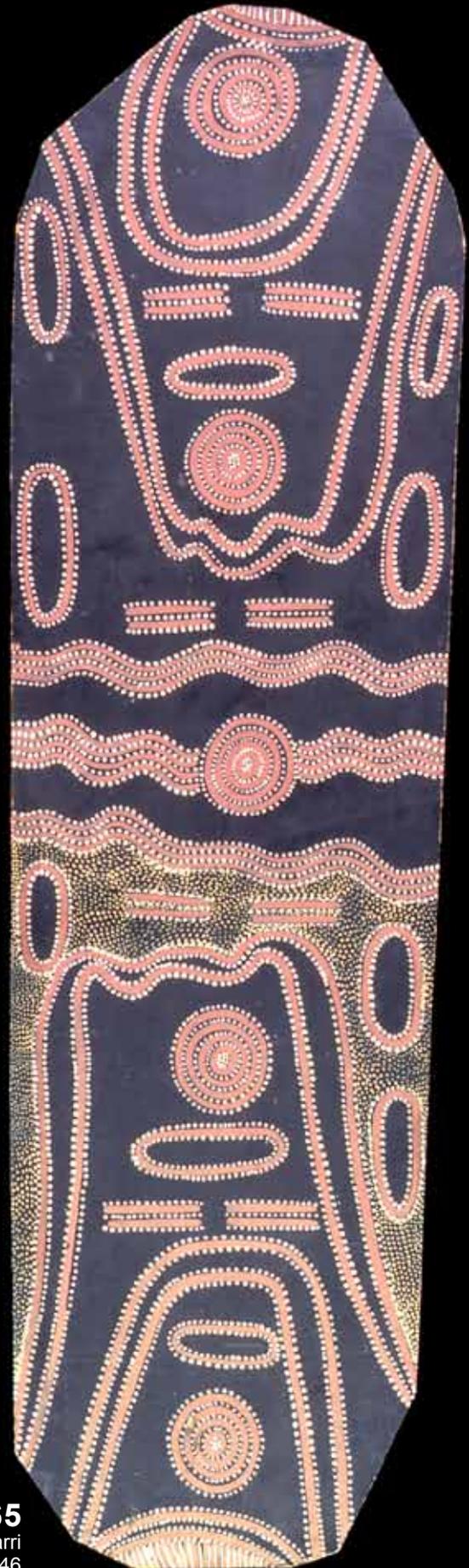
Goanna Dreaming c. 1973; Anafjari Tjakamarra No. 3  
Pintupi language group; PTA-19118 and A730817, AM-E79198  
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**63**

Emu Dreaming, c. 1972–1973; Dinny Nolan Tjampitjinpa  
Warlpiri language group; PTA-20089, AM-E79230  
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**64**

Bush Turkey Dreaming, c. 1971–1972; Nosepeg Tjupurrula  
Winanpa/Southern Pintupi language group; PTA-19056, AM-E79175  
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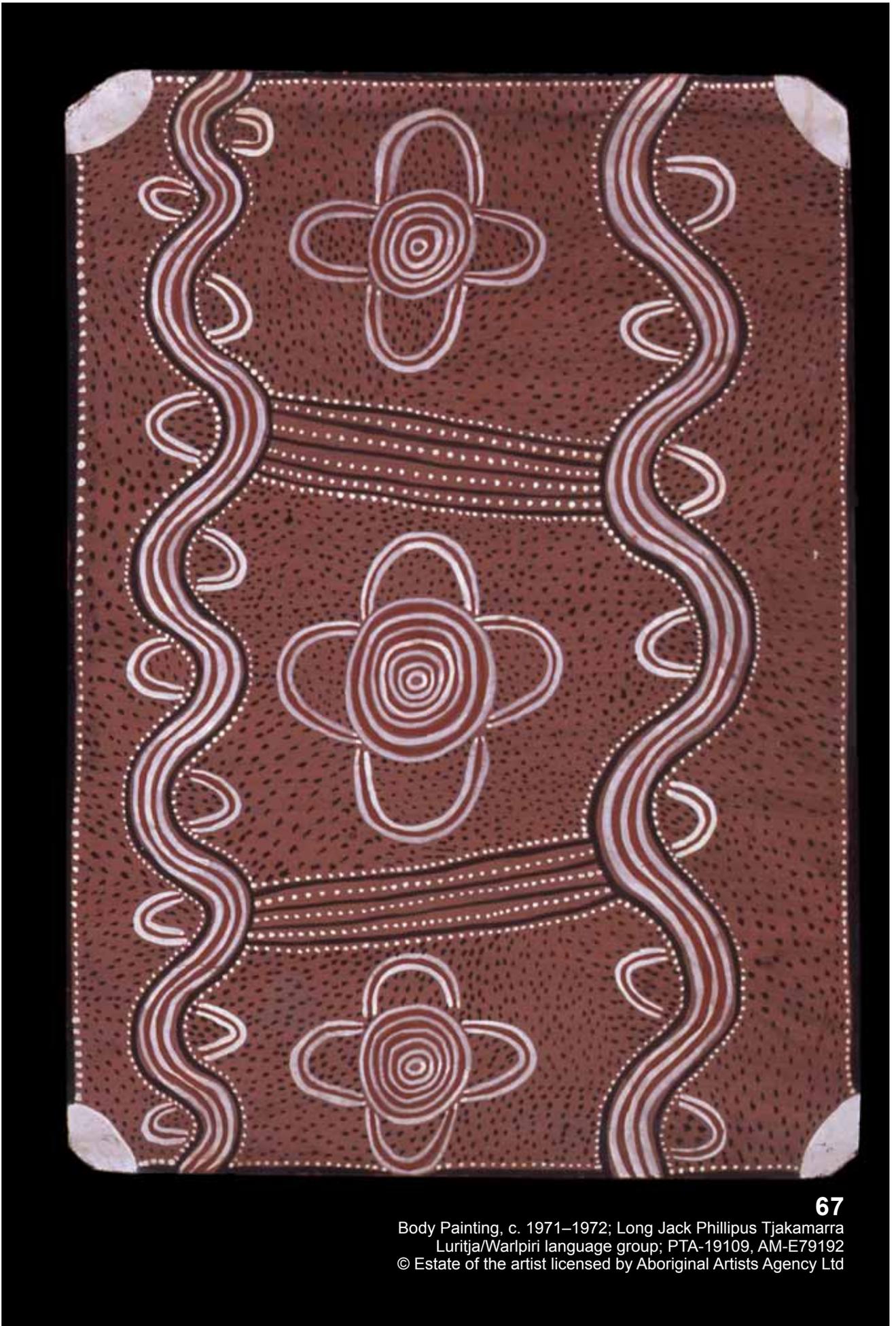


**65**

Two Men Hold a Corroboree 1972; Billy Stockman Tjapaltjarri  
Anmatyerr language group; PTA-19327, AM-E79146  
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**66**

Wild Potato Dreaming, c. 1971–1972; attributed to Billy Stockman Tjapaltjarri  
Anmatyerr language group; PTA-19070, AM-E79178  
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**67**

Body Painting, c. 1971–1972; Long Jack Phillipus Tjakamarra  
Luritja/Warpiri language group; PTA-19109, AM-E79192  
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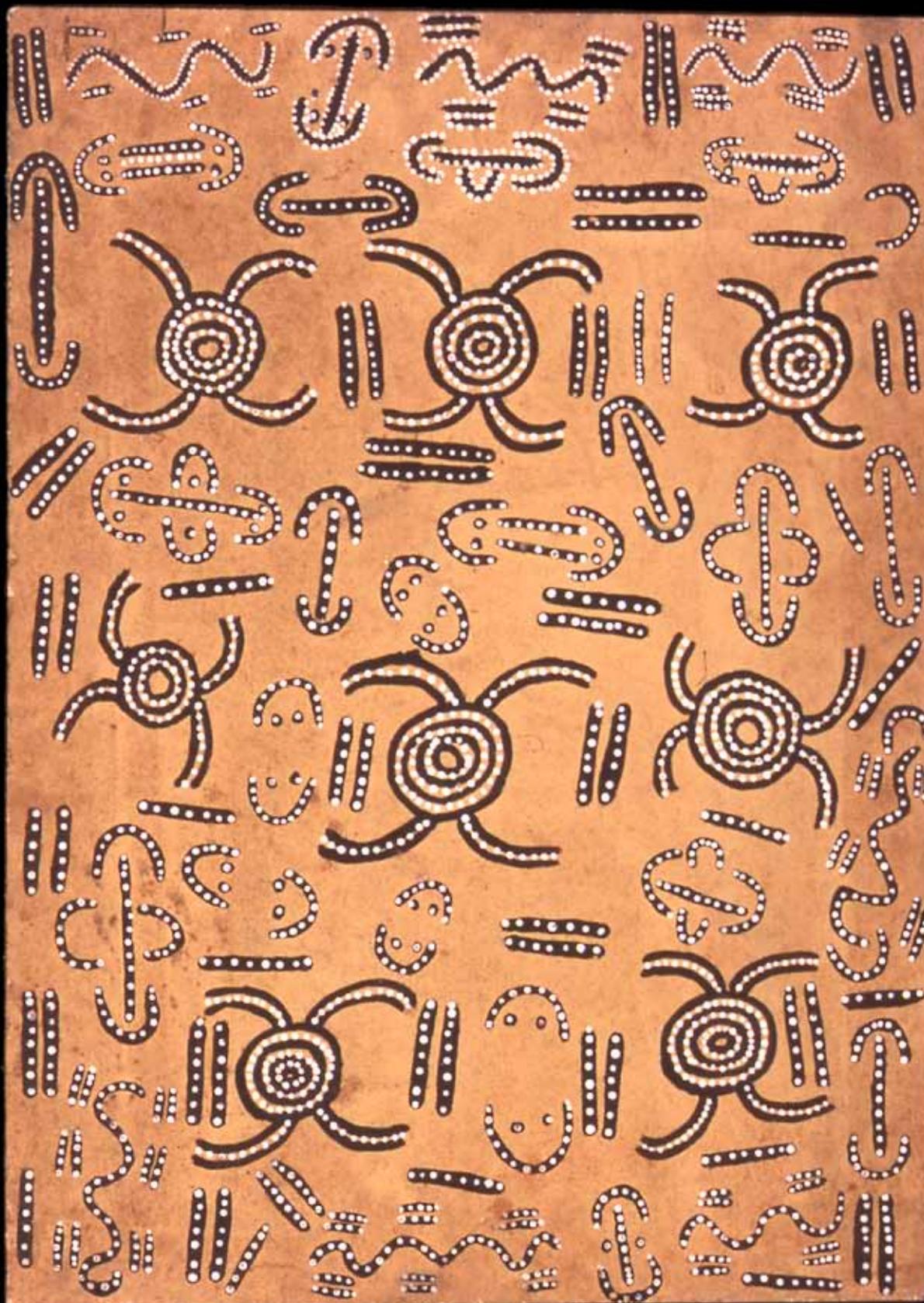
**68**

Ice or Frost Dreaming at Tjiturrrnga, c. 1971–1972; attributed to Charlie Tarawa (Tjaruru) Tjungurrayi; Pintupi language group; PTA-19008, AM-E79168  
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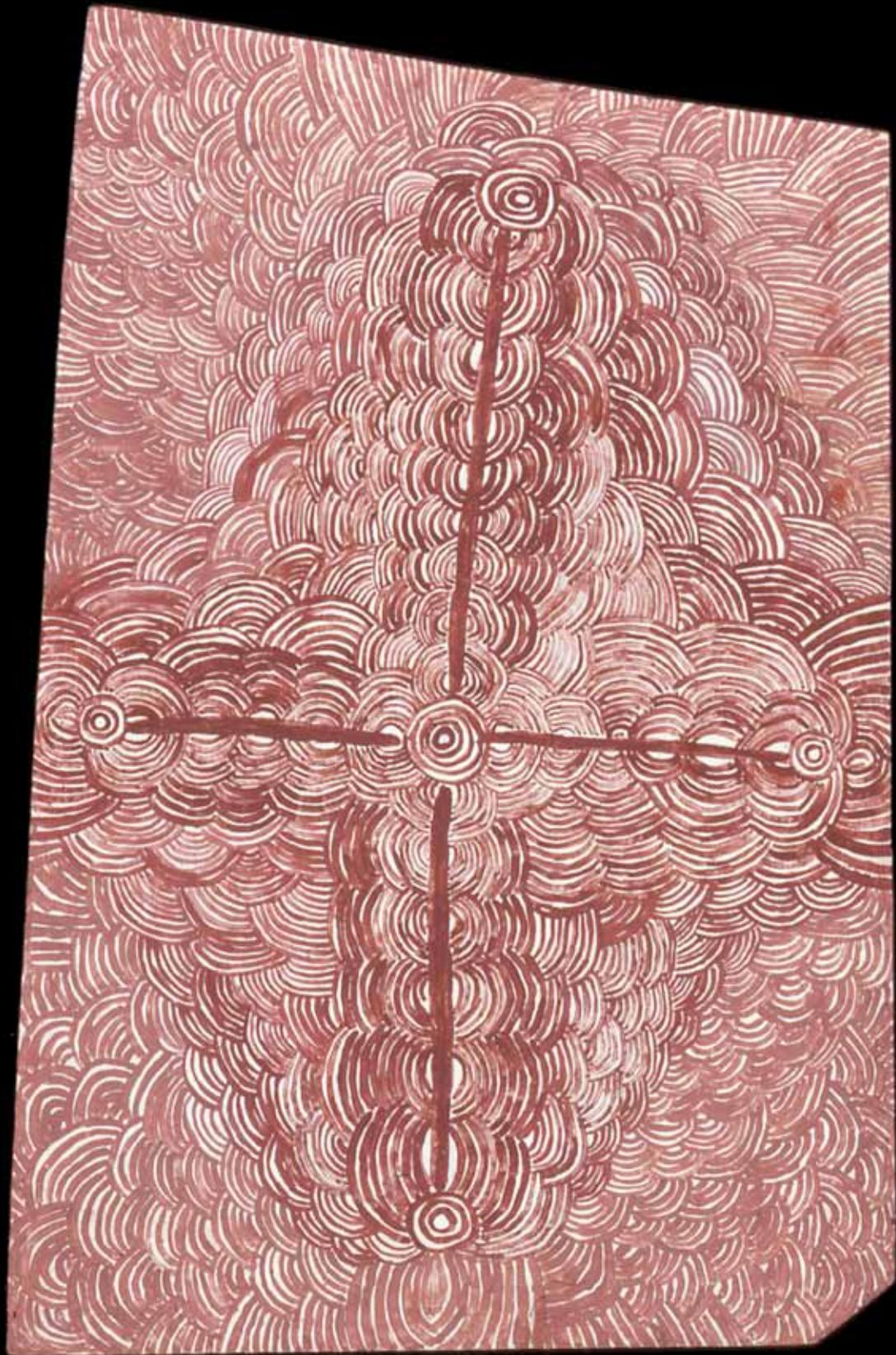


**69**

Homeland Dreaming 1972–1973; attributed to Anatjari Tjakamarra No. 3  
Pintupi language group; PTA-19331, AM-E79211  
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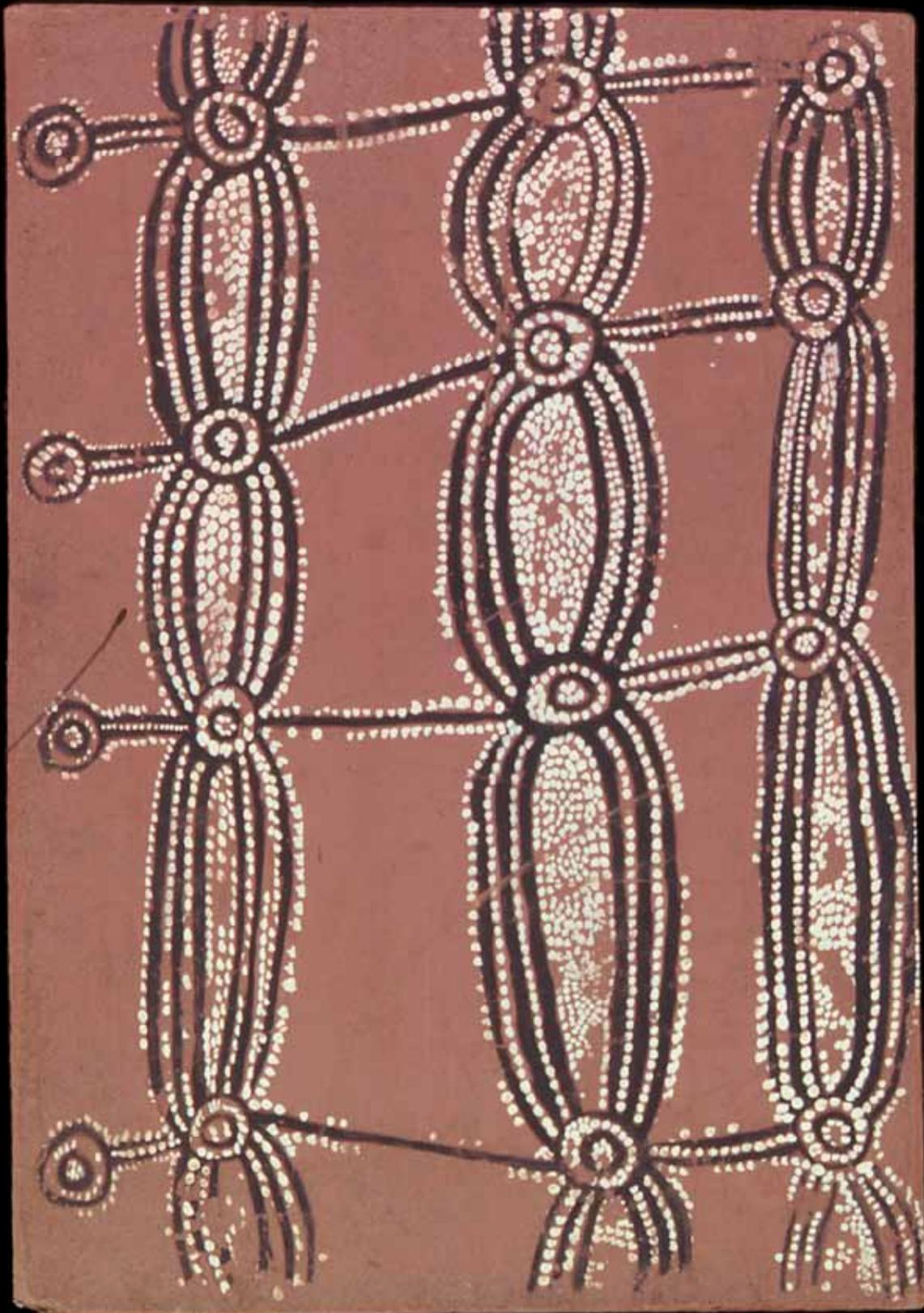
**70**

Untitled, c. 1971–1972; attributed to John Tjakamarra  
Pintupi language group; PTA-11012, AM-E79154  
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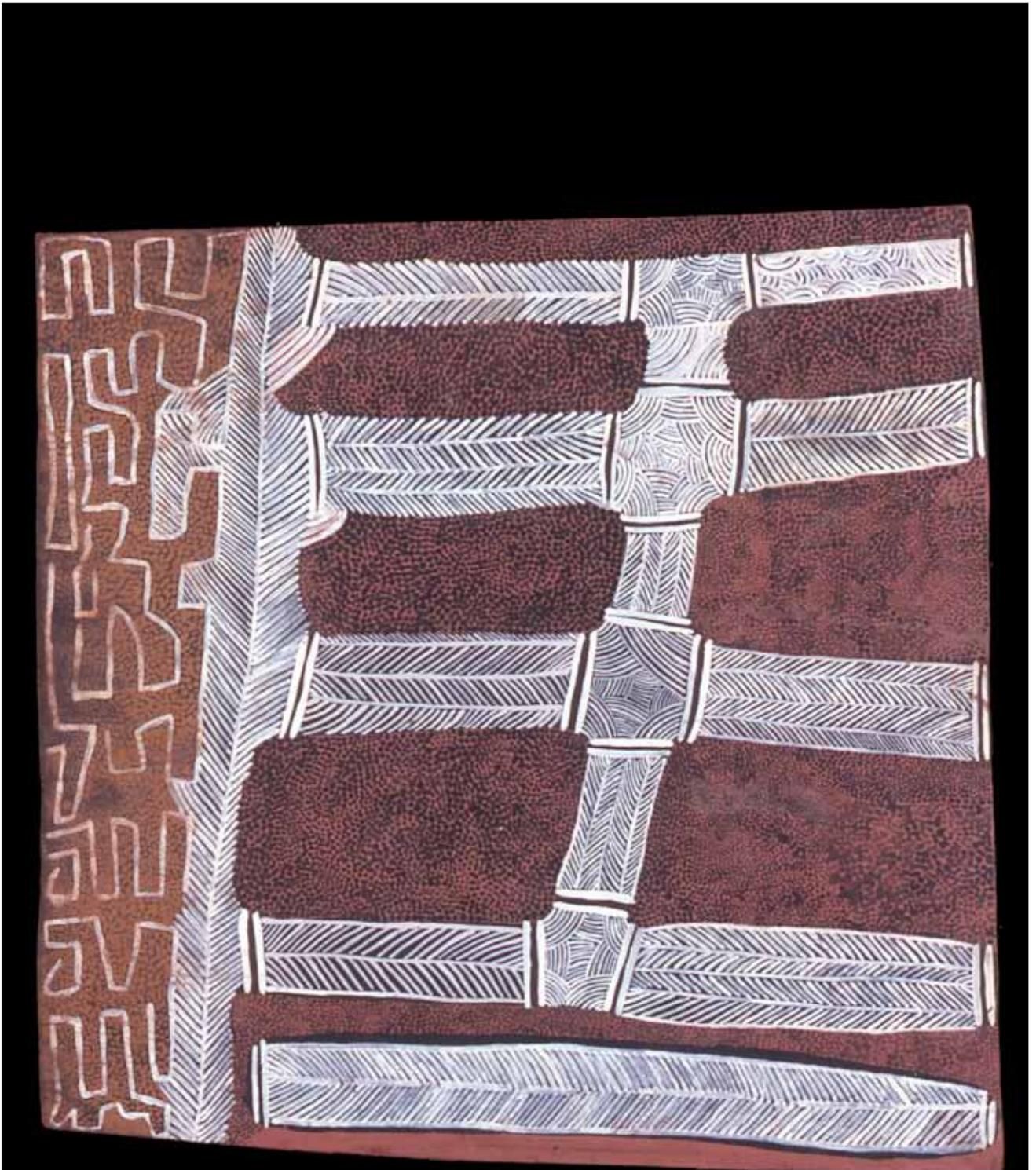


**71**

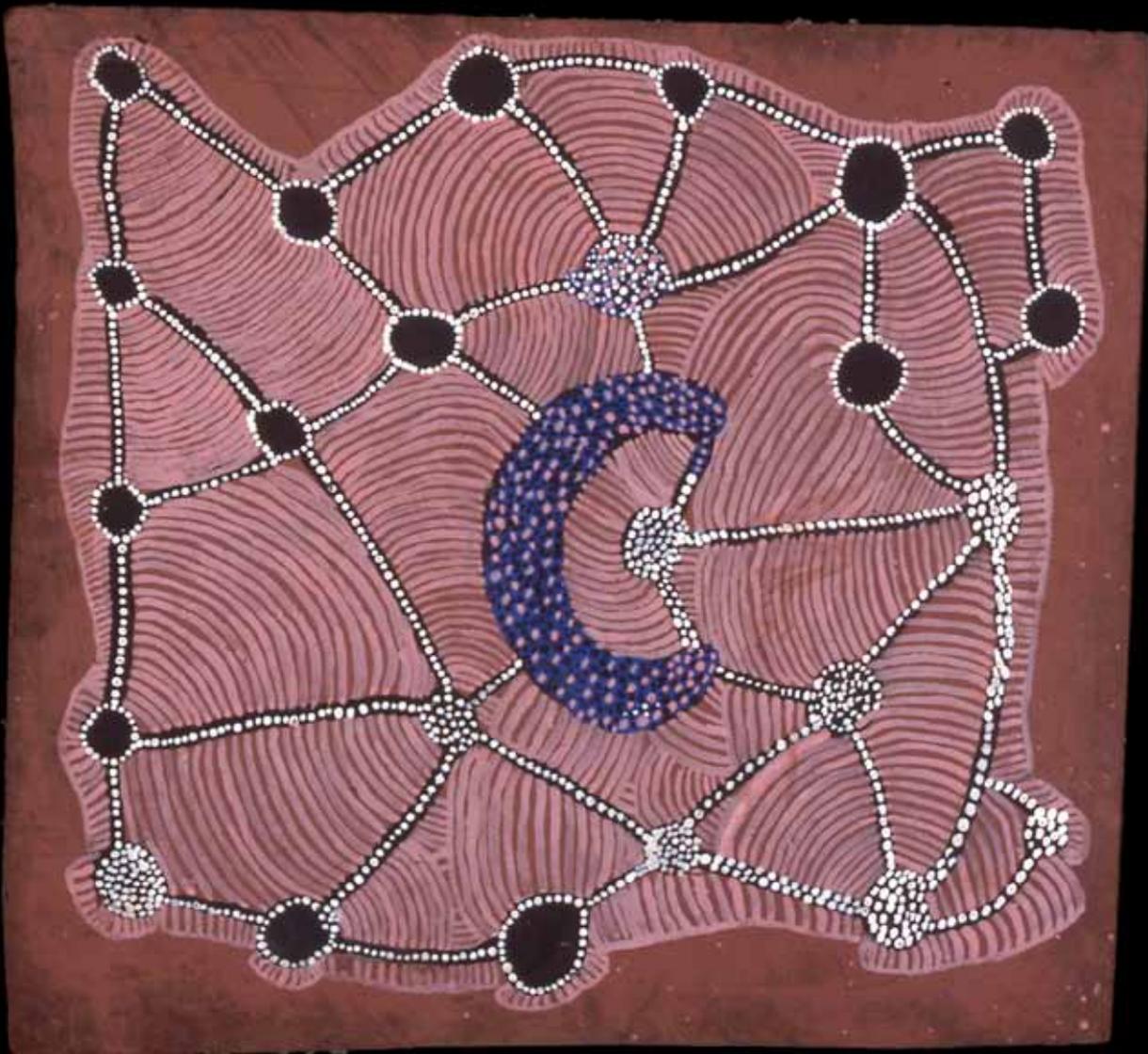
Untitled, c. 1972; attributed to Yala Yala Gibbs Tjungurrayi  
Pintupi language group; PTA-17040, AM-E79164  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd

**72**

Untitled, c. 1972; attributed to Walter Tjampitjinpa  
Pintupi language group; PTA-19035, AM-E 79171  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd

**73**

Untitled, c. 1972; attributed tentatively to Turkey Tolson Tjupurrula  
Pintupi language group; PTA-19109A, AM-E79193  
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**74**

Untitled, c. 1971–1972; unknown Pintupi artist. PTA-19122, AM-E79200  
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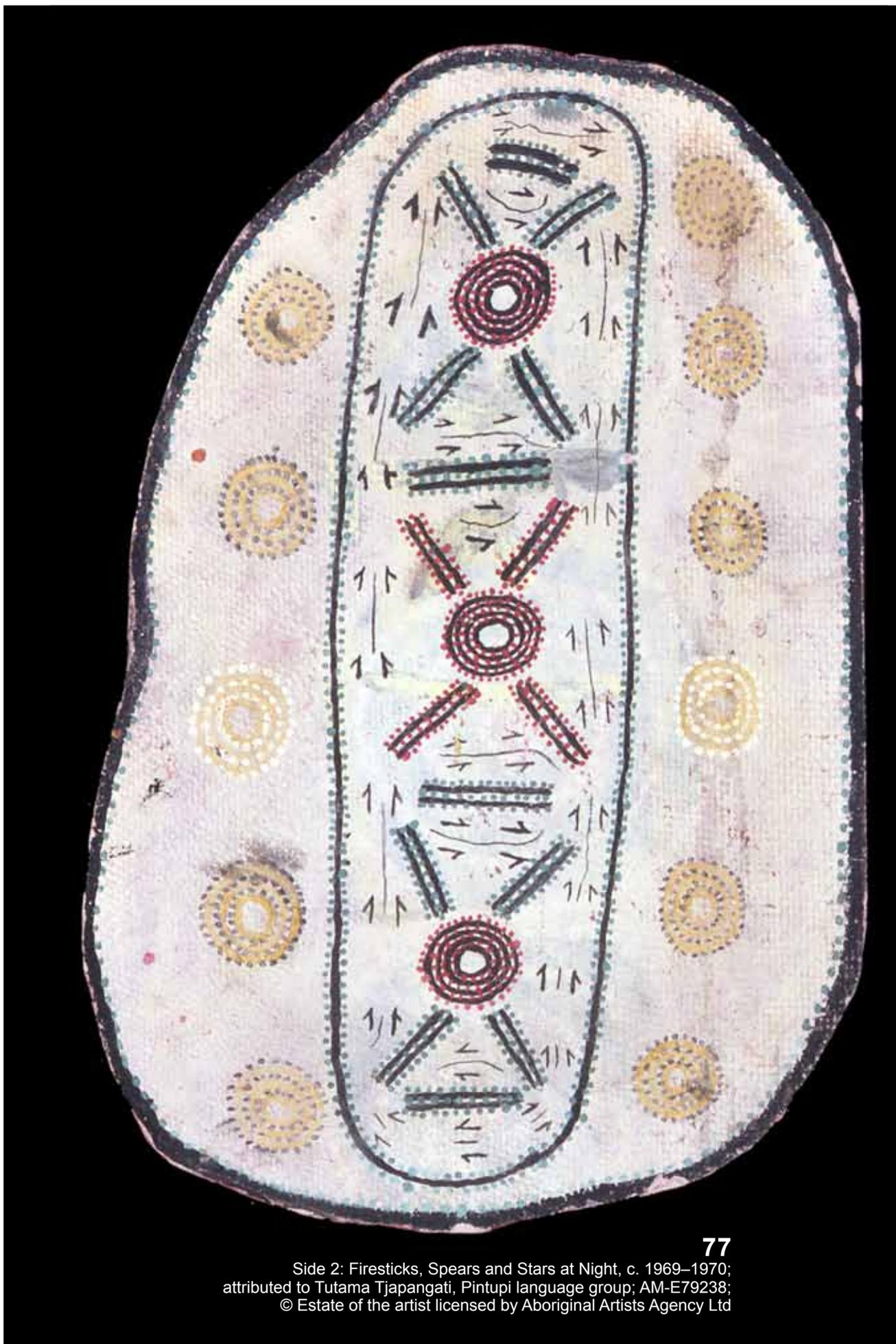


**75**

Untitled, c. 1971–1972; unknown artist. PTA-PC1 or PC1.1924, AM-E79233  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd

**76**

Side 1: Wallaby Dreaming c. 1970; attributed to Billy Stockman Tjapaltjarri  
Anmatyerr language group; AM-E79238  
© Estate of the artist licensed by Aboriginal Artists Agency Ltd



77

Side 2: Firesticks, Spears and Stars at Night, c. 1969–1970; attributed to Tutama Tjapangati, Pintupi language group; AM-E79238; © Estate of the artist licensed by Aboriginal Artists Agency Ltd

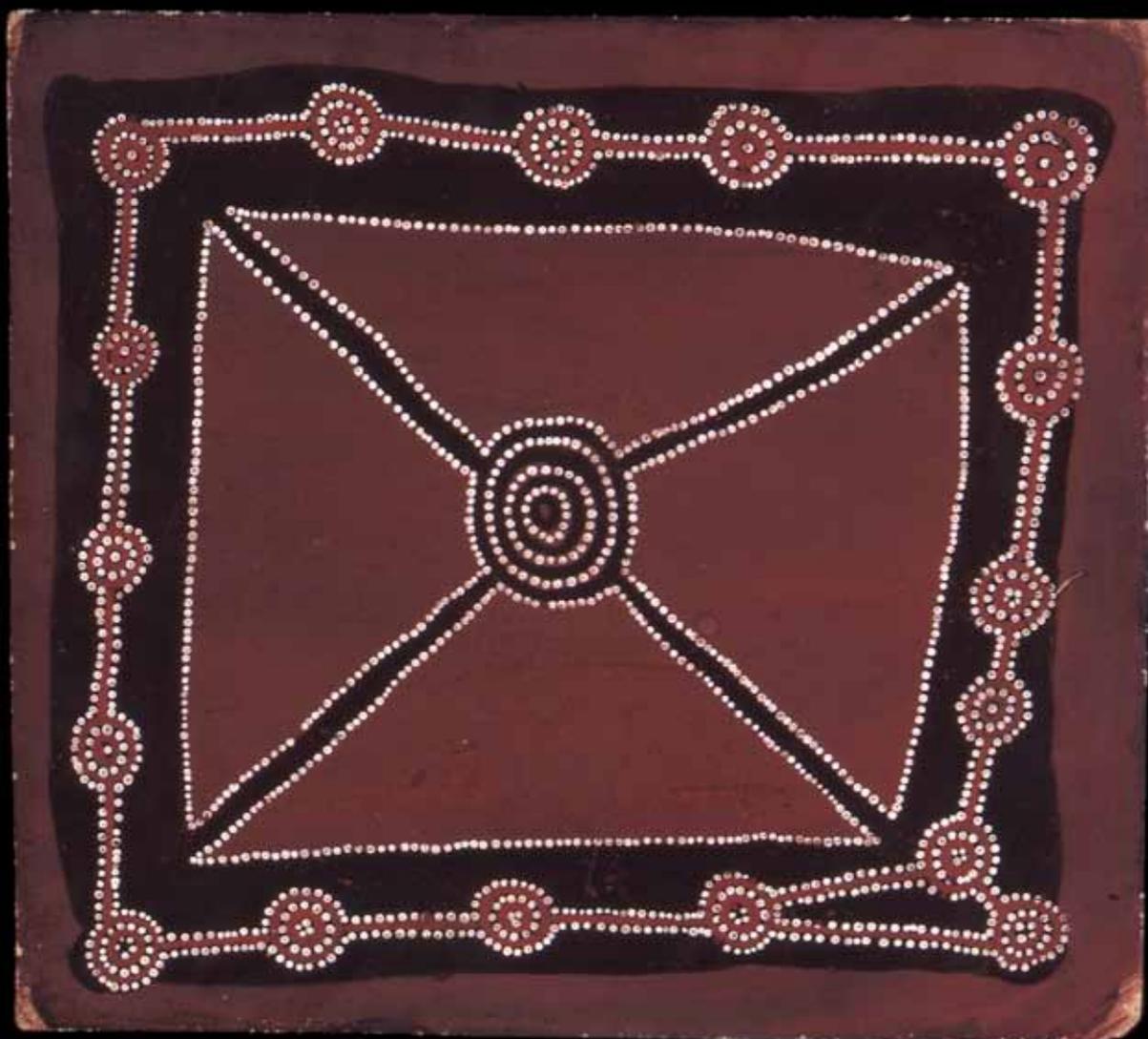
**78**

Untitled, c. 1971–1972; attributed to Anatjari Tjakamarra No. 3  
Pintupi language group; PTA-19116 or 19146, AM-E79196  
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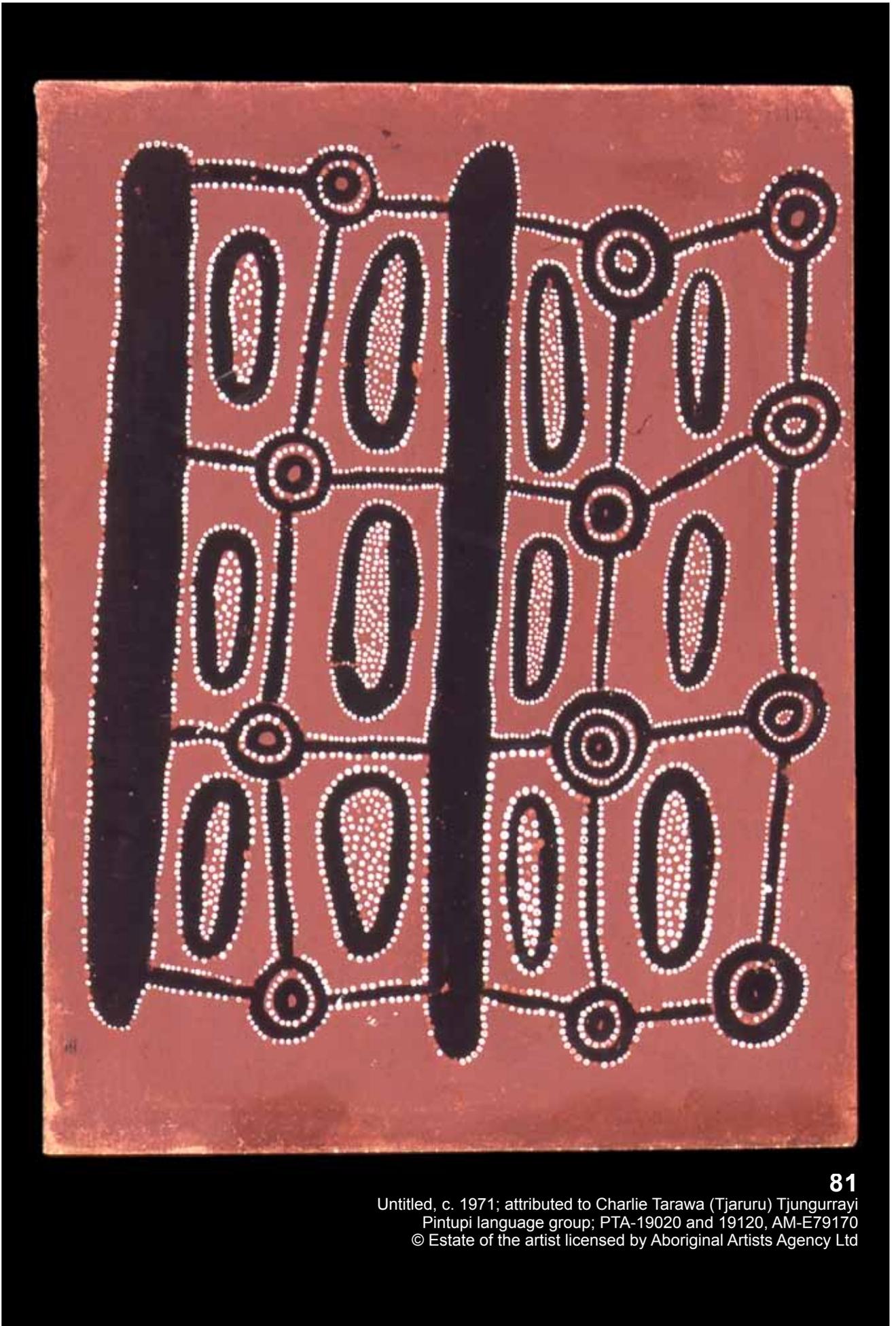


79

Untitled, c. 1972; Mick Namarari Tjapaltjarri  
Pintupi language group; PTA-19395, AM-E79218  
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**80**

Untitled, c. 1971–1972; attributed to Charlie Tarawa (Tjaruru) Tjungurrayi  
Pintupi language group; PTA-18007, AM-E79165  
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**81**

Untitled, c. 1971; attributed to Charlie Tarawa (Tjaruru) Tjungurrayi  
Pintupi language group; PTA-19020 and 19120, AM-E79170  
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**82**

Untitled, c. 1971–1972; Charlie Tarawa (Tjaruru) Tjungurrayi  
Pintupi language group; PTA-19309, AM-E79208

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**83**

Untitled, 1972; attributed to Shorty Lungkata Tjungurrayi  
Pintupi language group; PTA-19107, AM-E79191  
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ACKNOWLEDGMENTS. Information gathered for this publication would not have been possible without the help of these artists in the communities and outstations I visited in the Western Desert over six years of field work. They gave serious consideration to the problem of identifying the early paintings and artists, and the data included here is due to their decisions. Anatjari Tjakamarra No. 3, George Tjangala, Uta Uta Tjangala, Mick Namarari Tjapaltjarri, Timmy Payangka Tjapangati, Charlie Tarawa Tjungurrayi, Shorty Lungkata Tjungurrayi, Yala Yala Gibbs Tjungurrayi, Nosepeg Tjupurrula, Dinny Nolan Tjampitjinpa, Kaapa Mbitjana Tjampitjinpa, Billy Stockman Tjapaltjarri, Clifford Possum Tjapaltjarri, Charlie Egalie Tjapaltjarri, Trevor Watama, Long Jack Phillipus Tjakamarra, Johnny Warankula Tjupurrula, Tim Jugadai Tjungurrayi, Michael Nelson Tjakamarra, Billy Nolan Tjapangati, Dick Lechleitner Tjapanangka and George Bush Tjangala.

I owe a special thanks to Dick Kimber who generously shared his knowledge of these paintings and of Western Desert culture in general. Daphne Williams, who was General Manager of Papunya Tula Artists for many years took me to many outstations and gave me great support and advice. Thanks must also go to Bob Edwards, former Director of the Aboriginal Arts Board of the Australia Council who has encouraged me in this endeavour to record the story of the Papunya Permanent Collection. I am grateful for the comments and suggestions made by Alec O'Halloran, Professor Fred Myers, New York University, Dr Peter Thorley, National Museum of Australia, Dr Betty Meehan and Dr Val Attenbrow, the Australian Museum. In fact, without the incredible, almost daily encouragement from Val, including discovering the mysteries of my computer, I would never have completed this project.

Photographs of the paintings held in the Australian Museum are by Cate Lowe, all other photographs are by Kate Khan.

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## Endnotes

- 1 The paintings arrived at the Aboriginal Arts Board in North Sydney on 26 April 1978.
- 2 Pers. comm. with Dick Kimber, Alice Springs, 3 June 1986.
- 3 In *Behind the Doors* Philip Jones wrote that dotting was not simply to “liven up” a painting, but an indicator of the sacred kuruwari or “essence” scattered into the landscape by Dreaming ancestors.
- 4 Pers. comm. with Dr Peter Thorley, National Museum of Australia, Canberra, 20 September 2010.
- 5 Pers. comm. letter from Dick Kimber, 14 October 1986
- 6 Photocopies of Kimber’s 1976 *Notebook* are held by Papunya Tula Artists Pty Ltd, the Australian Museum Archives, and the Papunya Tula file.
- 7 Pers. comm. letter from Dick Kimber, 5 November 2009.
- 8 Pers. comm. letter from Dick Kimber, 4 April 2013.
- 9 R. Edwards, Executive Director, International Cultural Corporation of Australia, 4 June 1983.
- 10 Pers. comm. (letter) from Dick Kimber, 21 September 1986. He wrote that priority weighting should be given to the identification on the back... “it was the conventional means of identifying the artist, and I believe it is a realistic lead rather than a doubtful one”.
- 11 The only artists with paintings in the Papunya Permanent Collection I did not meet were Walter Tjampitjinpa, Turkey Tolson Tjupurrula, Ronnie Tjampitjinpa, Tim Leura Tjapaltjarri, Tutama Tjapangati, Shorty Bruno Tjangala and Yumpululu Tjungurrayi; and I knew David Corby Tjapaltjarri before he passed away.
- 12 Pers. comm. with Philip Jones, 2016.
- 13 Submission to Australian Standing Committee on Social Environment. Part 3, section 5. Aboriginal Arts and Crafts. Extract from Craft Enquiry Report. Senate Standing Committee May 1975, p. 25.
- 14 Copy of speech by the then Prime Minister E. G. Whitlam at the opening of a National Seminar on Aboriginal Arts Australian National University 21 May 1973, pp. 3–4.
- 15 Section 5, part III, p. 26, in *The Crafts in Australia*. Report of the Committee of Enquiry into the Crafts in Australia. Volume 1, report. Canberra: Australian Government Printing Service. May 1975.
- 16 Australia Council for the Arts Annual Report, 1978, p. 25.
- 17 The Board agreed and Dick Kimber took responsibility for driving and maintaining the artists’ vehicle.
- 18 Pers. comm. letter from Dick Kimber, 5 November 2009.
- 19 Pers. comm. between Jeremy Long and Peter Thorley.
- 20 Myers, 2002, pp. 29, 40–43, 106–119; contains much information on Uta Uta Tjangala.
- 21 Alec O’Halloran (Australian National University) has written a biography of Mick Namarari Tjapaltjarri.
- 22 A double-sided painting, see also under Billy Stockman Tjapaltjarri.
- 23 A life history of Shorty Lungkata Tjungurrayi is given by Fred Myers (1986b: 173–196).
- 24 One of the duties of this expedition was to observe the Aboriginal people in Central Australia.
- 25 Pers. comm. letter from Dick Kimber, 5 November 2009.
- 26 A double-sided painting; see also under Tutama Tjapangati.
- 27 P. Fannin, letter to Bob Edwards, 1 January 1974; and report to Aboriginal Arts Board meeting, 1974, p. 2.
- 28 Pers. comm. with Dick Kimber, 3 June 1986.
- 29 Pers. comm. with Dick Kimber, Alice Springs, 1985.
- 30 Pers. comm. with Billy Stockman, Papunya, 17 June 1986.
- 31 Pers. comm. with Fred Myers, 29 November 2010.
- 32 Pers. comm. with Dick Kimber, 5 November 2009.
- 33 Pers. comm. with Dick Kimber, 20 September 1986.
- 34 Early documents refer to this Dreaming as *Tingari*. This spelling has been kept in quoted information.
- 35 Photo taken by Michael Jensen, 1972: 17.
- 36 Pers. comm. letter from Dick Kimber, 19 September 1986.
- 37 Pers. comm. with Dick Kimber, 18 March 2013.
- 38 Black mark in bottom left corner of this work is a photographic artefact.
- 39 Father/son kinship link.
- 40 David Lewis in *Oceania*, June 1976: 267, talks of a Murantji site in the Cleland Hills, 150 km south west by west of Haasts Bluff. Old Woman, Little Boy Dreaming. Her Dreaming continues to Kaltara water hole and ends at Lake Amadeus.
- 41 Uncle/nephew kin relationship.
- 42 Pers. comm. with Dick Kimber, 5 November 2009.
- 43 Pers. comm. with Dick Kimber, 5 November 2009.
- 44 Pers. comm. with Dick Kimber, 5 November 2009.
- 45 Pers. comm. letter from Dick Kimber, 20 September 1986.

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