



INDIGENOUS
MASTERS

14 MARCH - 4 APRIL

BCFA

INDIGENOUS MASTERS GROUP EXHIBITION

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Ghost Gum c. 1950s, Watercolour on paper, (Additional pencil sketch of MacDonnell Ranges verso) 24 x 36cm
 Signed lower right; titled & 421, C lower edge under matt board; titled verso in pencil: "Ghost Gum, McDonnell Ranges, Cent. Aust"
 Provenance: Acquired directly from the artist c.1950's by Sir Henry Kelliher, New Zealand (businessman, collector, philanthropist)
 Gifted to private collection, NZ., Thence by inheritance, private collection, Sydney

ALBERT NAMATJIRA (c. 1902–1959) | Born Hermannsburg, NT Western Arrernte, Central Desert Region Language Group, Western Arrernte Community
 "Initially thought of as having succumbed to European pictorial idioms – and for that reason, to ideas of European privilege over the land – Namatjira's landscapes have since been re-evaluated as coded expressions on traditional sites and sacred knowledge. Ownership of country is hereditary, but detailed knowledge of what it 'contains' is learnt in successive stages through ceremony, song, anecdote and contact." (George Alexander in 'Tradition today: Indigenous art in Australia', AGNSW, Sydney, 2014)

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Body Paint 1995, Synthetic polymer on linen
90 x 61cm, Catalogue #: SS119782; Dacou

EMILY KAME KNGWARREYE (c. 1910–1996) | Born Alhalkere, Utopia, NT, Anmatyerr, Central Desert region Language Group, Alhalkere Community. Whenever Emily was asked to explain her paintings, regardless of whether the images were a shimmering veil of dots, a field of ‘dump dump’ dots, raw stripes seared across the surface or elegant black lines, her answer was always the same: “Whole lot, that’s whole lot, Awelye (my Dreaming), arlatyeye (pencil yam), arkerrthe (mountain devil lizard), ntange (grass seed), tingu (Dreamtime pup), ankerre (emu), intekwe (favourite food of emus, a small plant), atnwerle (green bean), and kame (yam seed). That’s what I paint, whole lot.” National Museum of Australia: The genius of Emily Kame Kngwarreye.



Yam Dreaming 1995, Synthetic polymer on linen, 62 x 32cm,
Catalogue# SS119747; EK442; Dacou



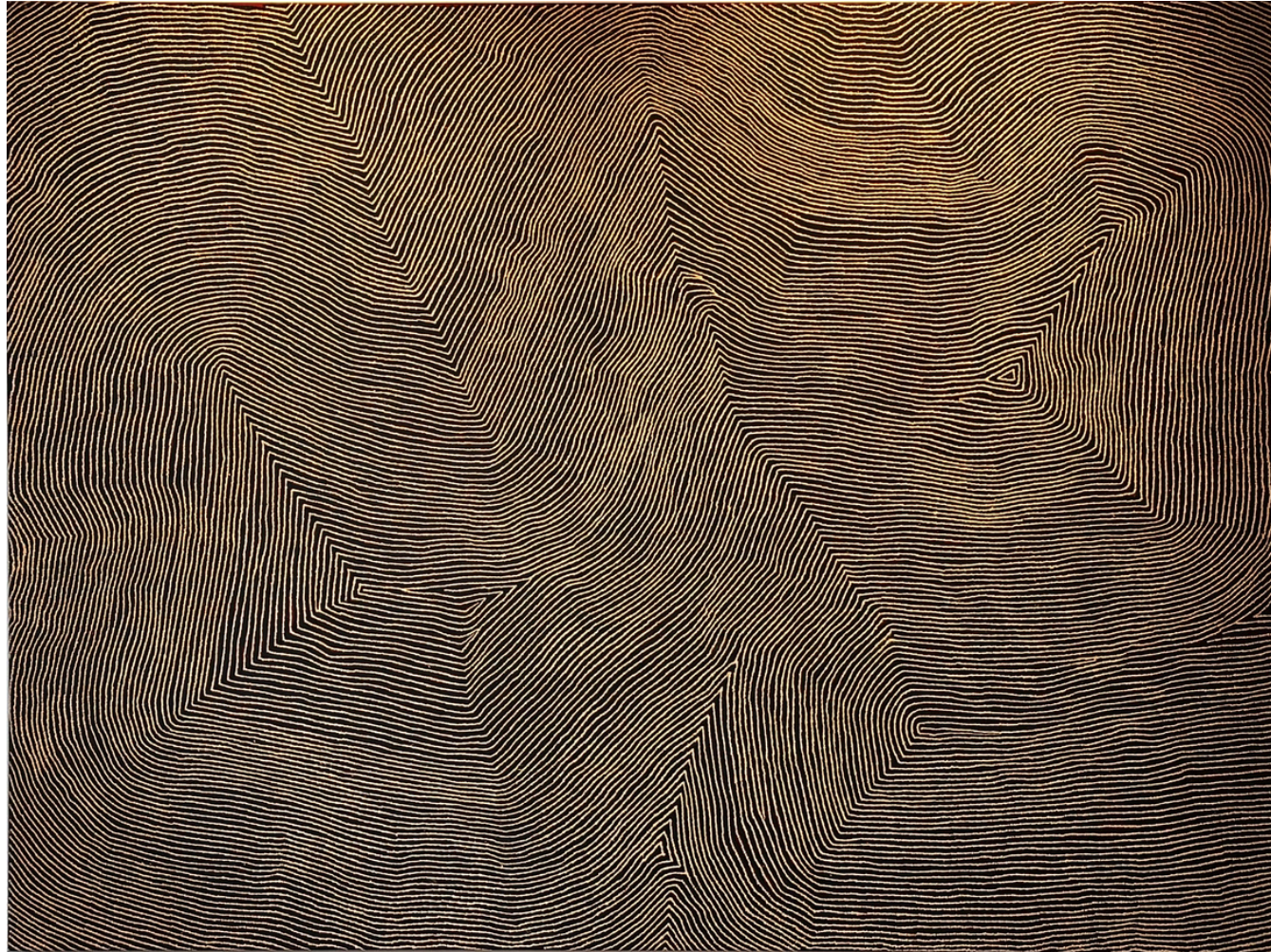
Body Paint 1994, Synthetic polymer on linen, 31 x 41cm
Catalogue #: SS1197102; Dacou



Carpet Snake Dreaming, 1993, Synthetic polymer on canvas, 128 x 90cm
Catalogue #: AJKCPT81; Direct from the artist, Warrandyte, VIC

CLIFFORD POSSUM TJAPALTJARRI (c. 1932–2002) | Born Napperby Station, NT, Anmatyerre Language Group, Mt. Allan Community

"From our early days, before European people came up. That Dreaming carry on. Old people carry on this law They been using the dancing boards, spear, boomerang all painted. All the young fellas they go hunting and the old people there, they do sand painting. They put down all the story, same like I do on canvas. All the young fella they bring 'em back kangaroo. Same all the ladies, they been get all the bush fruit, ...bring them back. Because everybody there already waiting. Everybody painted. They been using ochres. People use them to paint up. I use paint and canvas that's not from us, from European people. Business time....teach 'em all the young fellas." Clifford, on being an artist.



Marrawa 2019, Synthetic polymer on Belgian linen, 181 x 244 cm, Catalogue # WAT201907;
Yanda Aboriginal Art, NT

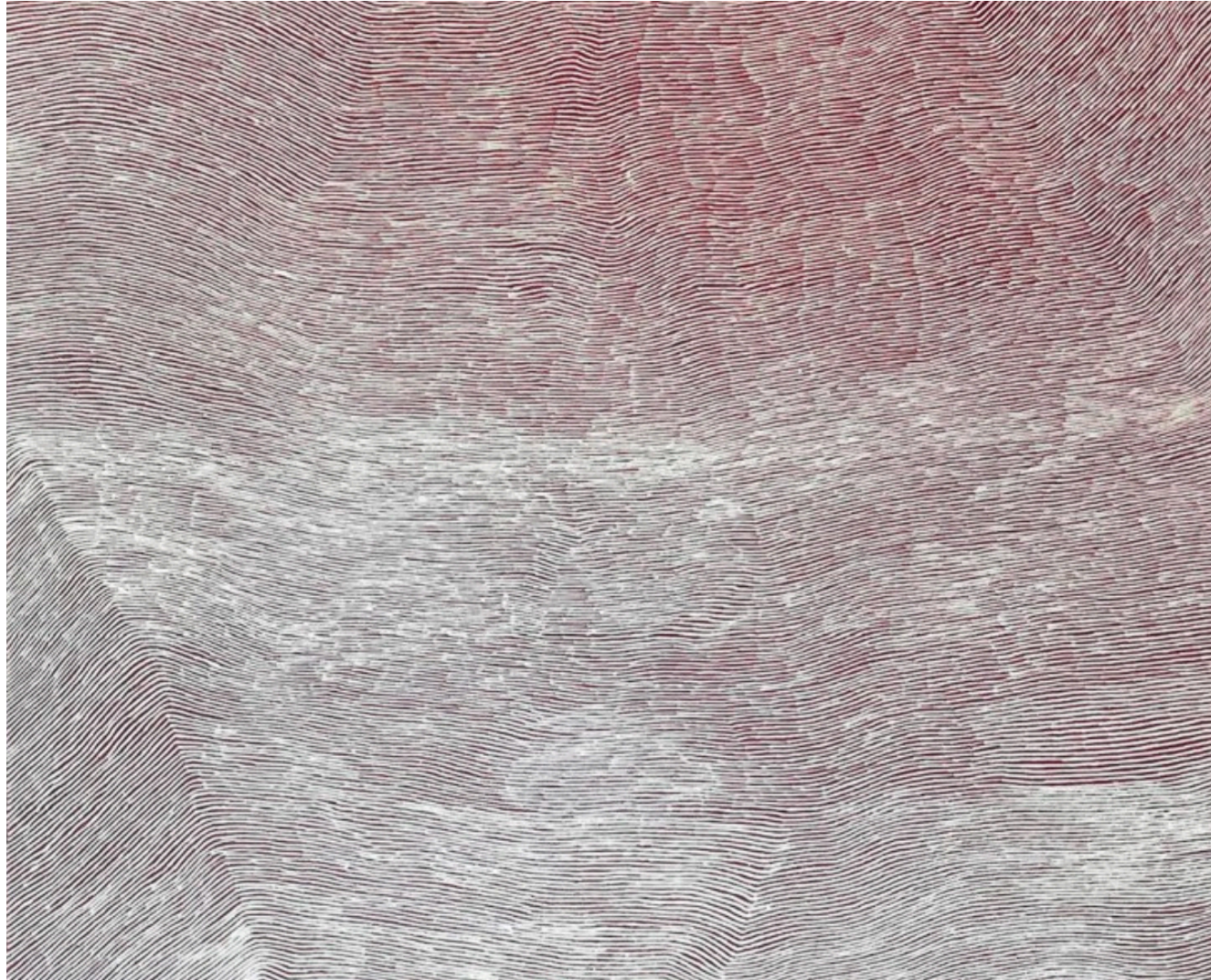
WARLIMPIRRNGA TJAPALTJARRI b.c. 1958- | Born Tjuurlinga in the Angus Hills, East of Kiwirrkurra, WA, Pintupi Language Group, Kiwirrkura Community Warlimpirrnga Tjapaltjarri is one of Australia's most acclaimed contemporary Aboriginal artists and a leading figure in the movement. An abstract recreation of his ancestral Tjukurrpa, his work depicts the sacred landscapes of Lake Mackay and Marawa, a clay pan to its west – which recur in the travels of the Pintupi Tingari ancestors. The elaborate topographical patterns of his paintings are created with thousands of delicately dotted, concentric lines- the whole producing a mesmerizing optical effect.



Marrapinti 2009, Synthetic polymer on Belgian linen, 183 x 244cm, Catalogue # NA200967; Yanda Aboriginal Art, NT

NAATA NUNGURRAY (c. 1930–2021) | Born Kumilnga, Pollock Hills WA, Pintupi Language Group, Kintore/Kiwirrkura Community

Naata's paintings depict her country Walawala as well as women's ceremonies around the Marrapinta, a sacred waterhole west of Pollock Hills. Other sacred sites and resting places for travelling ancestral women include the Ngaripunkunya rockhole west of Kiwirrkura; the Wirrunga rockhole east of Kiwirrkura; Ngaminya rockhole south and Wanku and Piti Kutjarra soakages northwest of Kiwirrkura. Naata often painted her 'home' which is Karilwara, two rockholes located northwest of Kiwirrkura. Her dreaming stories depict women gathering Kampurapara (desert raisins) which are eaten straight from the plant or ground into a flour and baked.



Mamultjulkunga 2015, Synthetic polymer on Belgian linen, 151 x 181cm, Catalogue #: GT201508; Yanda Aboriginal Art, NT

GEORGE TJUNGURRAYI c. 1943- | Born Walawala, Kiwirrkurra, WA, Pintupi/Luritja/Ngaatjatjarra Language Group, Kintore Community, NT
George Tjungurrayi (Hairbrush) began painting in 1976 for Papunya Tula. While the traditional aesthetic of Western Desert painting is notable in his early work, he has developed a distinctly minimalist style that not only engages with the striking linear quality of early Pintupi painting but is also inherently distinguishable as his own. Tjungurrayi's paintings depict the topographical reference points of his ancestral country, particularly those that reflect sites of cultural significance within Pintupi culture.



Bushfire Dreaming 2007, Synthetic polymer on linen, 203 x 300cm
Catalogue #: A10688; Muk Muk Aboriginal Art (now Mitchell Fine Art)

RONNIE TJAMPITJINPA (c. 1943–2023) | Born Tjiturrunya, Kintore, NT, Pintupi Language Group, Kintore Community

Ronnie Tjampitjinpa was one of the youngest of the group of men who began painting at the start of the Western Desert art movement in 1971 and was a founder of Papunya Tula Artists. After settling at Walungurru (Kintore) in 1981, Ronnie became renowned for his distinctive bold, linear style. Early works depicted iconography from the Tingari Cycles, whilst his vibrant red and orange Fire tjukurpa works have become some of the most iconic paintings from the movement.



Untitled (Tingari) Synthetic polymer on linen, 122 x 91cm
Catalogue #: 3624RT; Gallery Gondwana



Grass Seed Dreaming, 2017, Synthetic polymer on Belgian Linen, 156 x 123cm
Catalogue #: BWAKFA01, Yanda Aboriginal Art, NT (signed verso)

BARBARA WEIR (c. 1940–2023) | Born Bundy River Station, NT, Alyawarre/Anmatyerre Language Group, Utopia Community

Barbara was born in the region of Utopia, northeast of Alice Springs and her mother was the late Minnie Pwerle, a renowned Utopia and Australian artist. Her childhood was disrupted when at age 10, Barbara was taken from her family by a welfare patrol - she is one of the "stolen generation". On returning to her home in 1977, Barbara quickly rekindled her unique relationship with Emily Kame Kngwarreye. By 1996, after the death of Emily, Barbara developed her own skills as an artist with a contemporary style and strong colour palette. Her famous Grass Seed and Mother's Country paintings quickly attracted the attention of collectors here and abroad.



Untitled 2006, Synthetic polymer on Belgian linen
150 x 120cm, Catalogue #: MRSB200632; Yanda Aboriginal Art, NT

NYURAPAYIA NAMPITJINPA (aka Mrs. Bennett) (c. 1935–2013) | Born Yumarra, Western Desert region, Pintupi Language Group, Yamari Western Desert Community

Also known as Mrs. Bennett, in 1994, she, Naata Nungurrayi and other senior women from Haasts Bluff and Kintore, were introduced to painting materials for a collaborative project on canvas. Living at Kintore, she always strove to maintain an individual style in her mark making. This individualism resulted in Mrs Bennett becoming one of the most respected Western Desert women artists. Strong colour contrasts in her work, typically blacks and pale yellows/creams against a strong red background, reminiscent of the sun setting over the landscape and rocks, and the red earth at the waterholes of Punkilpirri- her ancestral home.



Untitled 2011, Acrylic on Belgian linen
71 x 56cm, Catalogue #: MRSB201115; Yanda Aboriginal Art, NT



Untitled 2011, Acrylic on Belgian linen
71 x 56cm, Catalogue #: JJC36; Yanda Aboriginal Art, NT



Untitled, Acrylic on Belgian linen
71 x 56cm, Catalogue #: JJC123; Yanda Aboriginal Art, NT



Untitled, Acrylic on Belgian linen
71 x 56cm, Catalogue #: JJC126; Yanda Aboriginal Art, NT

**Untitled** c. 2003-4

Synthetic polymer on Belgian linen
 137 x 30.5cm each panel x 4
 Catalogue # (Left to Right):
 PL200319-3; PL200319-2; PL200413;
 PL200319-1; Yanda Aboriginal Art, NT

PEG LEG TJAMPITJINPA (c. 1920–2006) | Born Tarkurrnga, Kiwirrkurra, WA, Pintupi Language Group, Mt Liebig, Community, NT

Pegleg Tjampitjinpa was a respected Pintupi artist from the Western Desert, known for painting Tingari stories with a limited palette of ochres.

Representations of Tingari designs in a reduced palette of black, white and red ochre, focuses on Men's Dreaming cycles and is reminiscent of early 1970's Papunya Tula styles. Peg Leg was featured in the 2000 "Genesis and Genius" exhibition at the Art Gallery of NSW.



Ngintaka - Perentie 2023, Synthetic polymer on linen, 213 x 120cm, Catalogue #: JNKM21012023; Ken McGregor

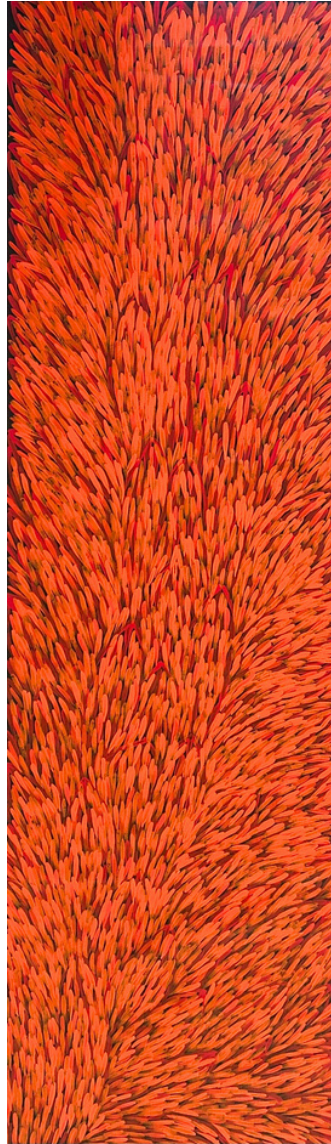
JORNA NEWBERRY (c.1959–2025) | Born Angus Downs, NT, Pitjantjatjara Language Group, Alice Springs, Community, NT

Jorna Newberry's sophisticated, contemporary aesthetic represents significant traditional and spiritual sites within Irrunytju country in the Western Desert. Her subtle palette of white and cream on black depicts the Ngintaka songline, which images the giant perentie lizard- an ancestral being of the Anangu Pitjantjatjara people. In bold reds and oranges Jorna recalls the oeuvre of her mentor Yannima Pikarli Tommy Watson, often representing the Walpa (wind) and Fire ancestral tjukurpa of her mother's country at Utantja.



Untitled 2015, Synthetic polymer on linen
151 x 183cm, Catalogue #: JRB201504; Yanda Aboriginal Art, NT

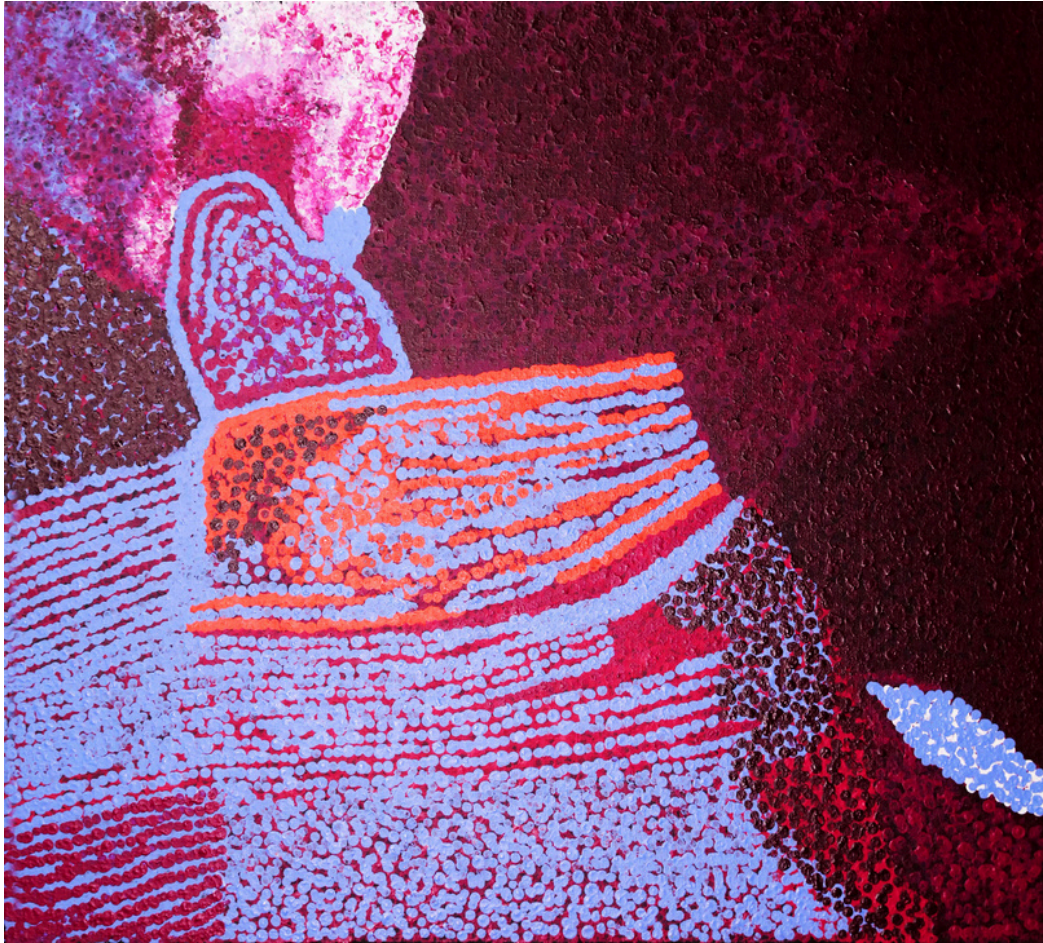
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Bush Medicine Leaves 2009, Synthetic polymer on linen
151 x 45cm, Catalogue #: GUN209159; Gundooee

GLORIA PETYARRE (c.1945–2021) | Born Mosquito Bore, Utopia, NT, Anmatyerre Language Group, Utopia Community, NT

Gloria Petyarre, was one of Australia's most significant female artists and the first Indigenous Australian to be awarded the Wynne Prize for landscape in 1999. Working alongside Emily Kame Kngwarreye and inspired by the success of her expressive abstraction, Gloria produced her own distinctive style. Her depiction of the Kurrajong bush medicine leaves- layered in multi coloured, free-flowing brushstrokes-became her iconic motif. "Her simplicity of focus allows a concentrated energy to build through pattern and repetition, reflecting the rhythm of traditional song and dance, sometimes whirling and flowing with dots and dashes of colour, other times emphasizing line in more spare and austere works which nevertheless are still 'pulsing with life'" (Hodges 1998).



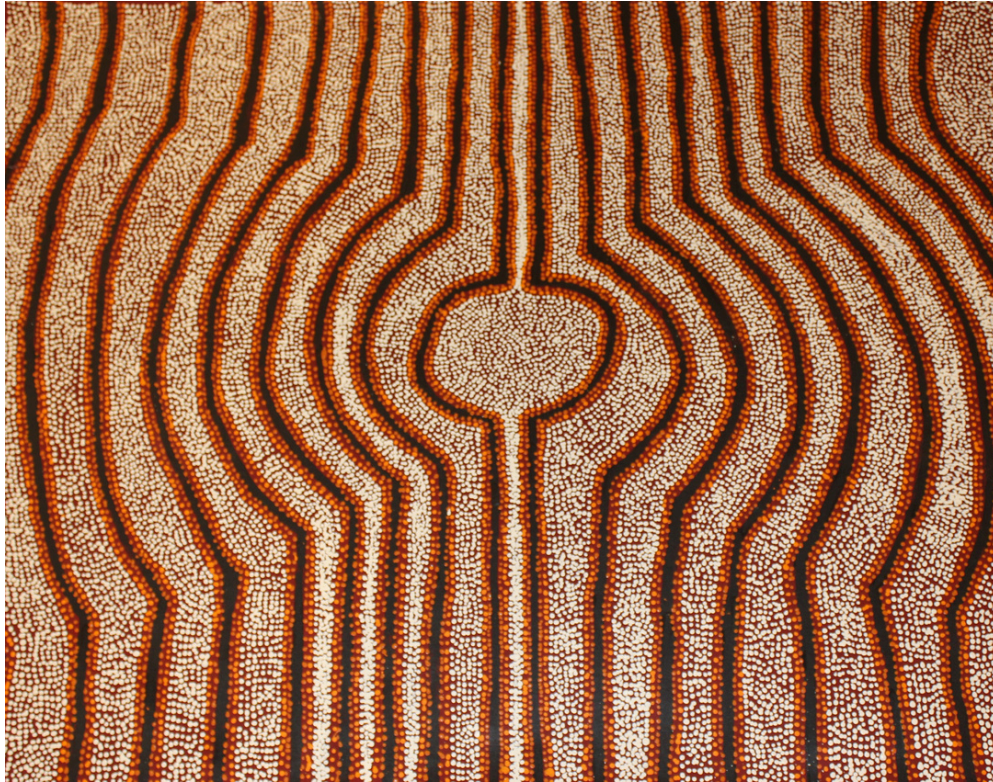
Walunja 2015, Synthetic polymer on Belgian linen
102 x 112cm, Catalogue #: TW201577; Yanda Aboriginal Art, NT



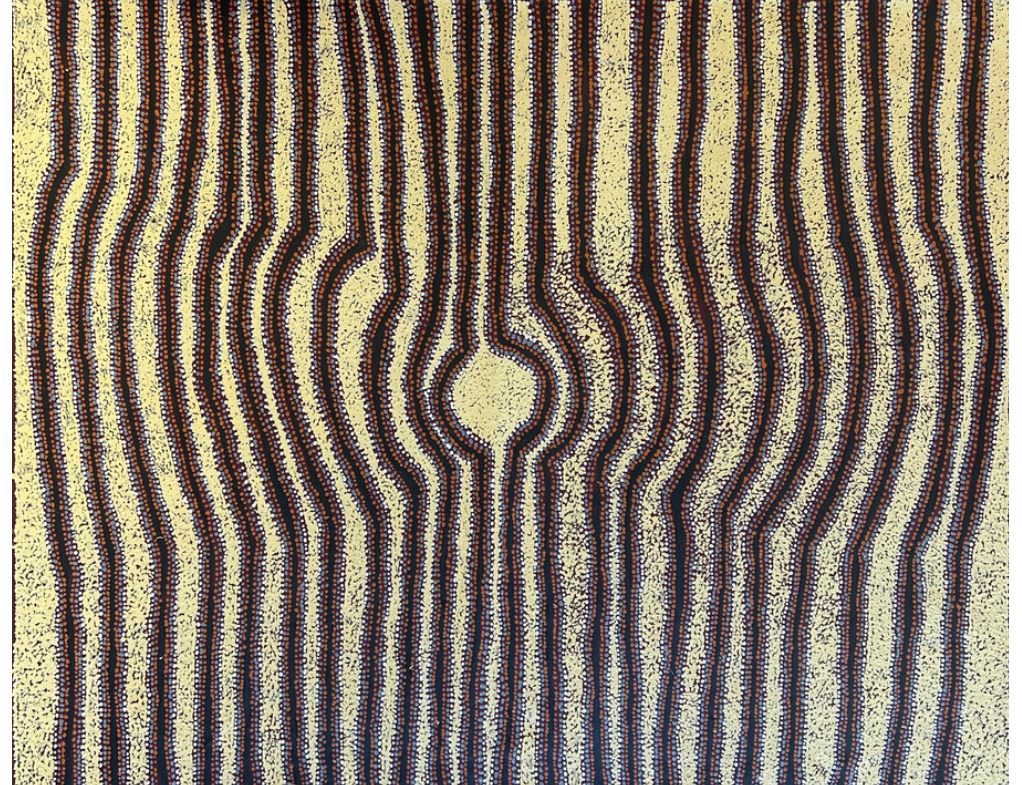
Kungkarankalpa, 2014 Synthetic polymer on Belgian linen
112 x 102cm, Catalogue #: TW2014142; Yanda Aboriginal Art, NT

YANNIMA PIKARLI TOMMY WATSON (c. 1935 - 2017) | Born Anamarapiti, WA, Pitjantjatjara Language Group, Irrunytju Community

Tommy Watson is internationally recognized as one of the most significant Aboriginal artists of our time. As a child he lived a traditional life in the Gibson Desert, where he gained an intimate understanding of the environment and his Tjukurrpa (ancestral stories). Tommy 'walked in' from the desert in his teens and by his adult years, had travelled to other communities, including Hermannsburg, where he witnessed Albert Namatjira - the trailblazer of Indigenous Australian art, paint his famous watercolours. A profound colorist himself, Watson was a pioneer of the contemporary Indigenous art movement.



Tali - Many Sandhills, 2018, Synthetic polymer on Belgian Linen
122 x 151cm, Catalogue #: EIN201805; Yanda Aboriginal Art, NT



Untitled, 2018, Synthetic polymer on Belgian linen
125.5 x 154cm Catalogue #: EIN201809; Yanda Aboriginal Art, NT

Eileen Napaltjarri (c. 1956–2024) | Born Haasts Bluff, NT, Pintupi Language Group, Kintore Community, NT

Familiar with the Papunya Tula Movement through her father, Charlie Tararu Tjunurrayi, a founding member, in addition Eileen's mother was also a successful artist with the company. By the 1990's Eileen started to explore her own distinctive style which represents stories from her father's ancestral country at Tjitjurrulnga (also known as Titjurrulpa rock hole), located west of Kintore. Long rows of sandhills form rhythmic patterns across the canvas, her recurring motif of shimmering light forming the basis of her oeuvre—the result is simply illuminating.



Untitled (Mugilypa Shrub), 1999 Synthetic polymer on linen, 38 x 46cm, Catalogue #: MN991187;
Papunya Tula Artists, NT, Utopia Art, Sydney (bears label verso), Private Collection, Sydney

MAKINTI NAPANANGKA (c. 1930–2011) | Born Lake MacDonal, WA, Pintupi Language Group, Kintore Community, NT

In 1995, as a member of the Haasts Bluff-Kintore painting project, Makinti was introduced to acrylic painting and quickly developed a distinctive style, characterised by spontaneity and loose brush strokes. For many years she was the most senior woman painting with the Papunya Tula Artists. Paintings imaged designs associated with the travels of the Kungka Kutjarra (Two Women), capturing the sweeping arc pattern of the hair-string skirts (Lupulnga) worn in ceremony. In this early example, the rarer Mugilypa Shrub, the native flora surrounding the rockhole site of Lupulnga, is captured by Makinti.



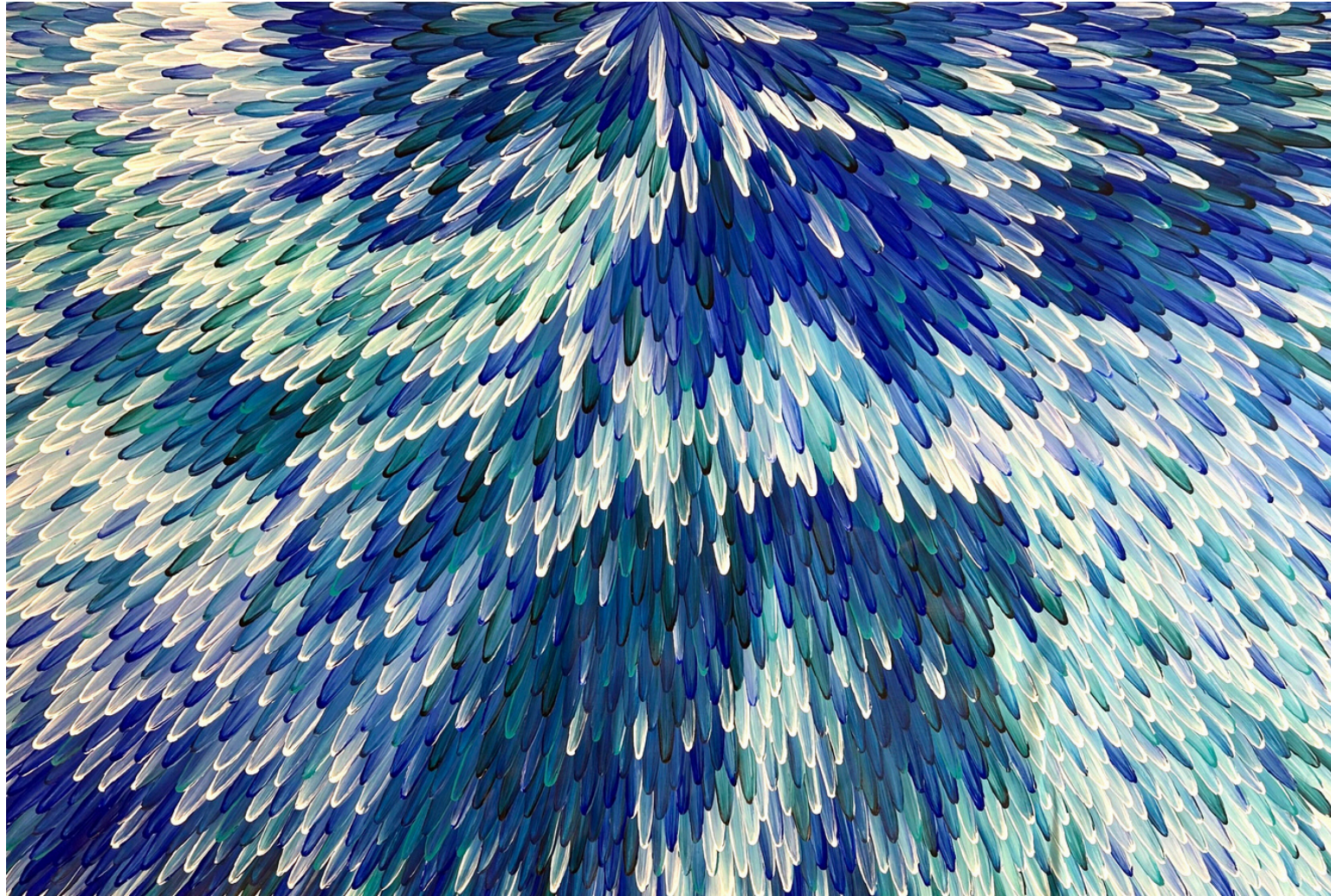
Untitled 2018, Synthetic polymer on linen, 154 x 185cm
 Catalogue #: MB201829; Yanda Aboriginal Art, NT

MARY BROWN NAPANGATI c. 1953- | Born Mandaraine, southwest of Yuendumu, NT, Walpiri Language Group, Kiwirrkura Community
 Mary lived a traditional lifestyle growing up and at a very young age was introduced to gathering bush tucker, bush medicine, craft and bead work used for traditional ceremonies. She was also exposed to the cultural knowledge and dreamtime stories of her country. Mary first began painting in the early 1990's, at first sporadically as there was no art centre where she lived. By 2005, she was painting for Warlukurlangu Artists Aboriginal Corporation in Yuendumu and since that time has produced bodies of work with much more frequency and to much acclaim. Central themes of Mary's paintings include traditional women's ceremonies and Tjukurrpa stories which relate to the lands around her homeland, those of her own country.



Untitled, 2018, Synthetic polymer on Belgian Linen, 122 x 122cm
Catalogue #: CT201815, Yanda Aboriginal Art, NT

CHARLIE TJAPANGATI (c. 1949–2021) | Born Jupiter Well, near Kiwirrkurra, WA, Pintupi Language Group, Kintore Community
Charlie Tjapangati started painting in 1977 for Papunya Tula while he was living in West Camp, Papunya, NT. The older artists greatly influenced him and his style, which typically tells the stories of the Tingari Cycle. Charlie's work is included in the collections of the National Museum of Australia and The Art Gallery of NSW. He was included in the Genesis and Genius exhibition and is included in notable private collections in Australia and abroad.



Emu Feathers 2021, Synthetic polymer on canvas, 120 x 181cm, Catalogue #: AS7212979

RAYMOND WALTERS PANANGKE c.1975- | Born Alice Springs, NT, Anmatyerre Language Group, Mt. Allan Community, NT
Raymond's grandfather's country is Ngarleyekwerlang of Yuelumu (Mt Allan) and his grandmother's country is Alhalkerre Atnangerre (a Boundary Bore of Utopia), from the Anmatyerre language group. Amongst his extended family members are speakers of the Arrente, Western Aranda, Alywarre, Warlpiri and Kaytetye language groups. Raymond has links with some of the leading Anmatyerre artists, Kudditji Kngwarreye, Gloria Petyarre, Barbara Weir, and Kathleen Petyarre.

G04/59
Great Buckingham Street
REDFERN NSW 2016

For price list and acquisition information contact - brenda@bcfa.au

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