

# NANGARA

## 30<sup>TH</sup> ANNIVERSARY

# EXHIBITION



10 APRIL - 10 MAY 2026

A COLLABORATION BETWEEN

KATE OWEN  
**GALLERY**  
CONTEMPORARY ABORIGINAL ART



**ABORIGINAL  
GALLERY  
OF DREAMINGS**

# Acknowledgement of Country

We gratefully acknowledge the Traditional Owners and their custodianship of the lands on which this collaboration originated.

We pay our respects to their Ancestors and their descendants, who continue cultural and spiritual connections to Country.

---

## Ethics & Authenticity

Kate Owen Gallery is committed to upholding the rights of Indigenous artists and each painting is sold with a Certificate of Authenticity guaranteeing the provenance of the work.

The Gallery is a proud member of the Aboriginal Art Association of Australia (AAAA), the pan industry organisation for all people involved in Indigenous art.

The Association binds members to a strict code of conduct, so visitors can be assured that artists are dealt with fairly, transparently and with respect.



# CONTENTS

	<b>Page.</b>
Nangara 30 <sup>th</sup> Anniversary Exhibition	<b>3</b>
The Original Nangara Exhibition & The Ebes Collection	<b>5</b>
Community Locations	<b>7</b>
The Papunya Revolution and the Pintupi Custodians	<b>8</b>
The Utopia Dynasty: Abstract Gestures and Ancestral Ties	<b>27</b>
The Tjungurrayi Brothers: Custodians of the Deep Desert	<b>43</b>
Yuendumu and the Warlpiri Vanguard	<b>48</b>
Desert Royalty	<b>54</b>
The Next Generation	<b>58</b>



# NANGARA 30<sup>TH</sup> ANNIVERSARY EXHIBITION

---

In a historic moment for Aboriginal art, Nangara – 30th Anniversary unveils 44 artworks from the Ebes Collection, including several breathtaking masterworks by Emily Kame Kngwarreye, Clifford Possum Tjapaltjarri, Ronnie Tjampitjinpa, and Maggie Napangardi Watson.

For the first time in almost thirty years, many of these original Nangara landmark works will collectively be on public display beyond the walls of the Ebes Collection. Presented in collaboration with Kate Owen Gallery and Aboriginal Gallery of Dreamings, this exhibition revisits the pioneering 1996 Nangara exhibition, which played a defining role in establishing Aboriginal art as a major force in the international contemporary art world.

This 30th anniversary exhibition brings together a carefully curated selection of works from the original Nangara Exhibition, serving both as a reflection on the past and a testament to the ongoing vibrancy of Indigenous Australian art in the 21st century.

In 1996, the original Nangara exhibition and publication shifted the narrative, showcasing over 100 Aboriginal artists and elevating their works beyond ethnographic study to contemporary art masterpieces. It was a defining moment that gave Aboriginal artists long-overdue recognition and established the Ebes Collection as one of the most significant private collections of Aboriginal art worldwide

This exhibition offers a rare opportunity to experience these artworks once again, and for many, to acquire them for the first time. It is not only a celebration of the original Nangara, but a recognition of the enduring influence of these artists and the visionary collectors and curators who brought their work to the world.

For all art lovers, it is a chance to witness firsthand the exceptional quality, diversity, and cultural significance of the Ebes Collection, and the legacy of a show that changed the course of Australian art history.



The Nangara symbol, created by the late Clifford Possum Tjapaltjarri, is a gift that honours the legacy of this exhibition.

Clifford, one of the most acclaimed figures of the desert painting movement, described Hank Ebes' gallery as "a very special place" and bestowed the name Nangara, which carries both cultural gravity and spiritual resonance.

His generosity and close connection to Hank continue to shape this exhibition, and we honour his legacy by using his symbol in this 30th anniversary show.

# THE ORIGINAL NANGARA EXHIBITION & THE EBES COLLECTION

---

In 1996, Nangara fundamentally shifted how the world viewed Aboriginal art. Curated by Hank Ebes, the exhibition, which hung at the halls of Oud Sint-Jan in Bruges, Belgium, featured over 100 works from a diverse group of Aboriginal artists, showcasing the depth, cultural significance, and contemporary relevance of their practices. The accompanying two-volume publication, *Nangara: The Ebes Collection*, played a key role in cementing Aboriginal art's place within the broader art world and remains highly sought after decades later.

Hank Ebes is a Dutch-born art dealer and collector who migrated to Melbourne in 1963 and has spent more than four decades reshaping perceptions of Aboriginal art in Australia and internationally. In 1988, he founded the Aboriginal Gallery of Dreamings in Melbourne, creating one of the most influential private collections in the history of Indigenous Australian art. Recognising the aesthetic power and cultural significance of Aboriginal art long before it was widely embraced, Ebes has actively promoted Indigenous artists both domestically and abroad.



Hank Ebes's vision and deep relationships with Aboriginal artists were instrumental in reshaping perceptions of Indigenous Australian art. He developed enduring connections with leading figures of the desert painting movement, including Emily Kame Kngwarreye, Clifford Possum Tjapaltjarri, and their families, building a collection that remains a touchstone for scholarship and appreciation of Aboriginal culture. Through decades of collecting, exhibiting, and advocacy, Hank helped elevate Indigenous Australian art from ethnographic interest to contemporary art acclaim.

Drawing on his European background, he realised that overseas audiences were often more receptive than Australia itself, and he committed to building international exhibition programs without government assistance. Works from the Ebes Collection were exhibited in Washington DC (1992), Deurle (1993), Bruges, Belgium (1996), Wellington, New Zealand (1996), Amsterdam (1999), Asahikawa, Utsunomiya and Iwaki (2001), Shimonoseki, Japan (2002), and Copenhagen (2006). Many exhibitions were extended due to public demand, and four major catalogues accompanied these tours, including *Nangara: The Ebes Collection*.

Hank's foresight extended to the art market itself. In 1995, he purchased Clifford Possum's *Love Story* at Sotheby's for \$50,600 - a bold investment at the time - which later proved modest compared to its long-term significance. Works from his collection, including Clifford Possum's *Warlugulong*, later achieved landmark prices, with *Warlugulong* sold to the National Gallery of Australia in 2007 for \$2.4 million.

In 2002, after years of advocacy, Ebes established the Emily Museum in Cheltenham, Melbourne, providing public access to one of the largest collections of Emily Kame Kngwarreye's work in a single location. He has also loaned major works to institutional exhibitions, including *Emily Kame Kngwarreye: Alhalkere – Paintings from Utopia* (1998), *Connection, The Lume*, Melbourne (2023), and *Emily – Utopia*, The Anzai Gallery, Tokyo (2024).

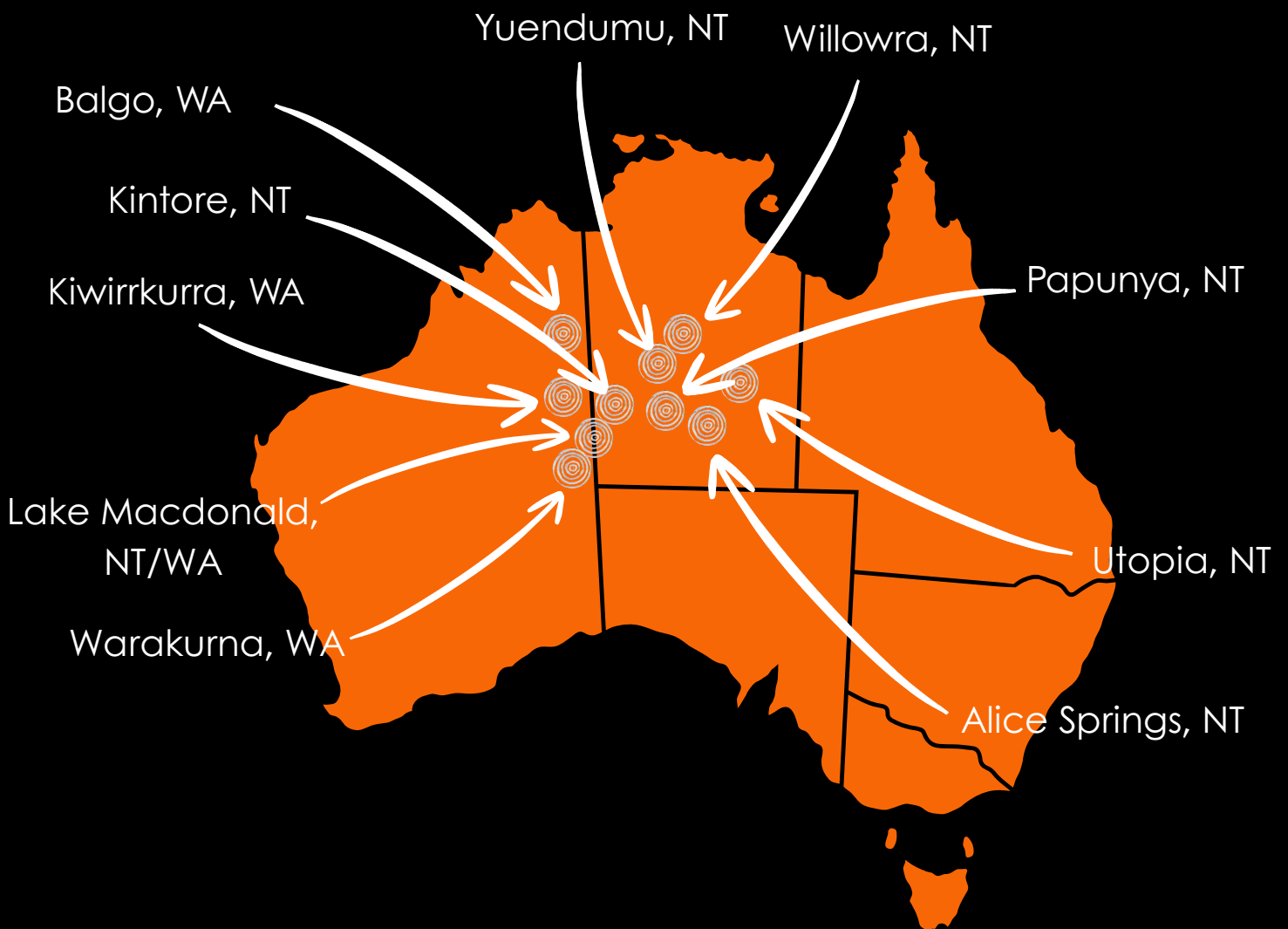
Today, now in his 80s, Hank Ebes is gradually easing into retirement, while his daughter, Tara Ebes, continues to lead the Aboriginal Gallery of Dreamings alongside her son, Fraser McCullough. Throughout his career, Hank has remained driven by a single belief: that Aboriginal art deserves global recognition as a major contemporary art movement. Exhibitions such as *Nangara: 30th Anniversary* demonstrate that his vision continues to shape how Indigenous Australian art is seen - both in Australia and around the world.

*Below: Photo from the original Nangara exhibition, featuring the Emily Wall and the Big Yam Dreaming*



# NANGARA 30<sup>TH</sup> ANNIVERSARY EXHIBITION

## Community Locations



KATE OWEN  
**GALLERY**  
CONTEMPORARY ABORIGINAL ART

# The Papunya Revolution and the Pintupi Custodians

The genesis of this movement was the 1971 "Honey Ant" mural at the Papunya School, painted by a rotating group of elders including Old Bert Tjakamarra and Billy Stockman Tjapaltjarri. This act of public cultural assertion led to the formation of the Papunya Tula Artists (PTA) cooperative in 1972, which remains the "gold standard" for provenance in the Western Desert. For the sales professional, identifying an artist as an "original painting man" or a founding shareholder of PTA is the ultimate validation of historical importance.

## ARTISTS:

Anatjari Tjakamarra  
Clifford Possum Tjapaltjarri  
Dini Campbell Tjampitjinpa  
Freddy West Tjakamarra  
John Tjakamarra  
Mick Namarari Tjapaltjarri  
Ronnie Tjampitjinpa  
Timmy Payungka Tjapangati



# Anatjari Tjakamarra

DOB: c.1930 - 1992

Language Group: Pintupi

Community: Kiwirrkurra, WA

Anatjari Tjakamarra was born in remote Pintupi country near the Baron Ranges and was among the last of his people to transition from a traditional nomadic lifestyle in 1966. He was present at the very inception of the Western Desert art movement, working at the Papunya School when the foundational murals were first painted.

As one of the original 1971 "painting men," Anatjari became renowned for his meticulous line work and spiritual precision, depicting sacred Tingari, Snake, and Dingo Dreamings from his ancestral homelands.

His career achieved a historic global milestone in 1988 when the Metropolitan Museum of Art in New York acquired his Tingari Cycle Dreaming. This was the first work by a Western Desert artist to enter a major international collection and the first Indigenous work classified as "Contemporary Art" by the Museum.

Anatjari remained a dedicated community leader, and was instrumental in establishing the Tjukurla outstation, ensuring his people maintained a connection to their traditional lands

## Tingari Dreaming (1974)

160 x 127cm, Acrylic on Linen, N.032

Provenance: Papunya Tula Artists  
(PTA)

This Tingari painting depicts the travels of the Snake Ancestor from Kulkuta, a large rockhole site south of Kiwirrkurra, to Kiwirrkurra where it performed ceremonies.



\$7,995

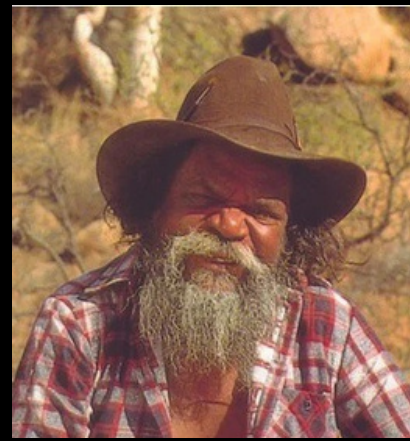


# Clifford Possum Tjapaltjarri

DOB: c.1932 – 2002

Language Group: Anmatyerre

Community: Alice Springs, NT



Clifford Possum Tjapaltjarri was born in Tjuirri, an area northwest of Alice Springs also known as Napperby Station. His father was born at Ngarlu, a location west of Mt. Allan, and his mother from Warlugulong, an area southwest of Yuendumu.

This broad stretch of territory defined the diversity of subject matter in Clifford's paintings. Clifford enjoyed a traditional bush upbringing and was given the name Possum by his paternal grandfather. In the 1940's, Clifford and his family re-located to Jay Creek, where he became a stockman, working at several stations throughout the area.

He worked extensively as a stockman on the cattle stations in and around his traditional country. During this time, he developed an encyclopaedic knowledge of the Dreaming Trails that criss-cross the area to the north of the western McDonnell Ranges, which he depicts in painting his Dreamings.

His career as an artist began in the 1950's when he carved snakes and goannas. By the 1970's he was one of the most accomplished carvers in Central Australia. His first opportunity to paint came when one of Albert Namatjira's sons gave him acrylic paints and the master began his work. Clifford, living at the Papunya Community, was one of the first artists to be involved with the Aboriginal Art Movement.

The art of Clifford Possum is notable for its brilliant manipulation of three-dimensional space. Many of his canvasses have strong figurative elements which stand out from the highly descriptive background dotting. In the late 1970's he expanded the scope of Papunya Tula painting by placing the trails of several ancestors on the same canvas in the fashion of a road map. Within this framework, he depicted the land geographically.

This laid the foundation for traditional Aboriginal Iconography to be placed on canvas. The other artists working with him took his lead and removed any elements of European Art from their work. In doing so Clifford, as well as the other artists involved with the Papunya Tula Movement, helped to develop the true definition of Aboriginal Art, an art revolving around a culture, The Tjukurrpa.

Clifford's work is contemporary but essentially Aboriginal in inspiration. To appreciate its full richness, it is imperative that it is seen not only by its colour, composition and balance, but by its mythological detail. One of the extraordinary qualities of Clifford's work and other Western Desert artists is that they are a visual writing and speak to the Aboriginal as books do to Europeans.

# Clifford Possum Tjapaltjarri

---

When asked why he became an artist, he answered:

*"That Dreaming been all the time. From our early days, before European people came up. That Dreaming carry on. Old people carry on this law, business, schooling for the young people. Grandfather and grandmother, uncle and aunty, mummy and father, all that, they been carry on this, teach 'em all the young boys and girls. They been using the dancing boards, spear, boomerang all painted. And they been using them on body different times.*

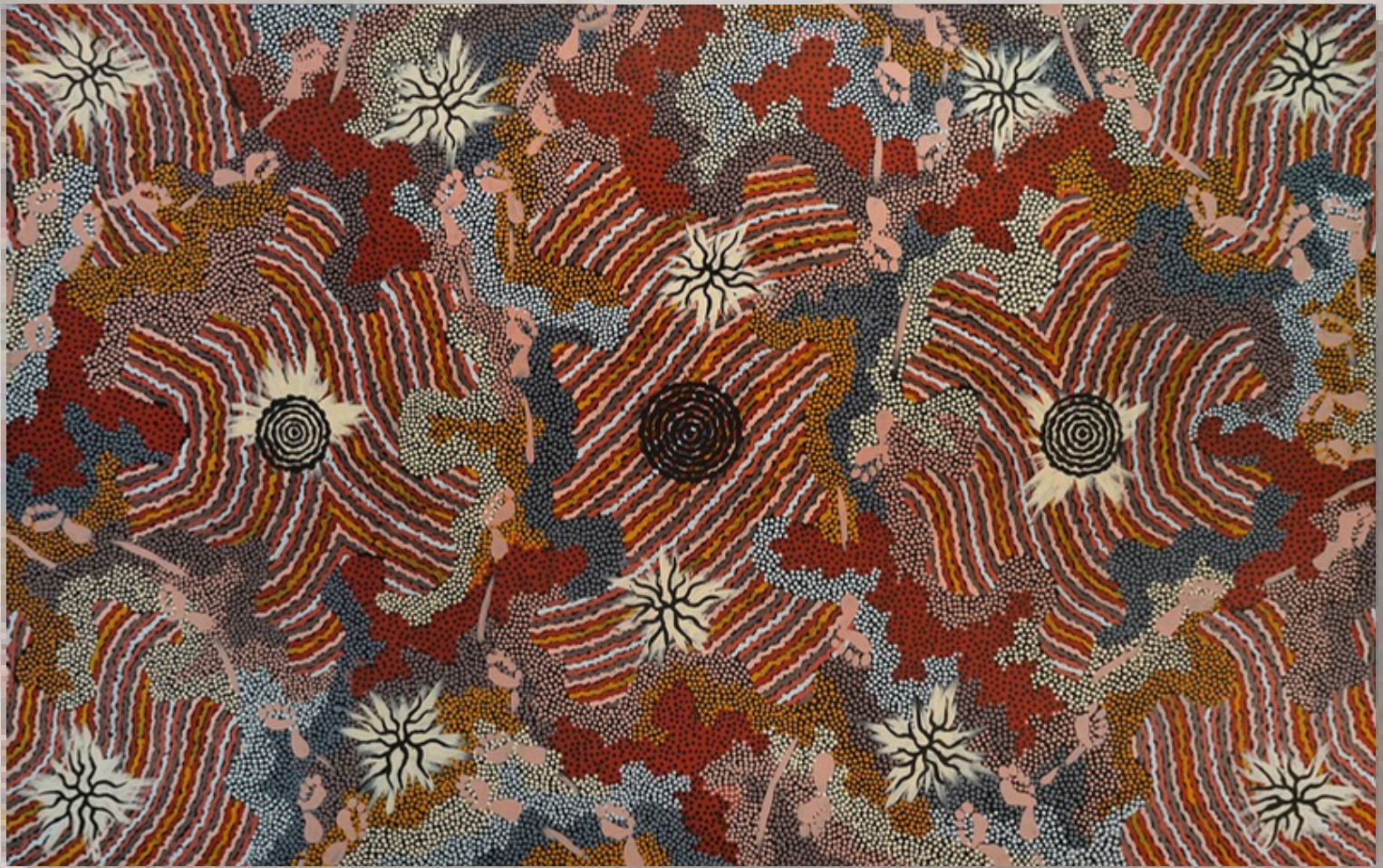
*Kids, I see them all the time, painted. All the young fellas they go hunting and the old people there, they do sand painting. They put down all the story, same like I do on canvas. All the young fella they bring 'em back kangaroo. Same all the ladies, they been get all the bush fruit, might be bush onion, plum, might be honey ants, might be yala, all the kungkas (women) bring them back. Because everybody there already waiting. Everybody painted. They been using ochres all the colours from the rock. People use them to paint up. I use paint and canvas that's not from us, from European people. Business time we don't use paints the way I use them, no we use them from rock, teach 'em all the young fellas."*

Clifford was the chairman of the Papunya Tula Artists from the 1970's to the 1980's. During this time, he shifted regularly between Papunya, Napperby Station and Mbunghara, before moving his family to Alice Springs and establishing himself as an independent producer. He was one of the first Papunya Tula Artists to take this step.

His work is featured in many of the main galleries and collections around Australia and internationally. Collections include the National Gallery of Australia in Canberra and the New South Wales Art Gallery in Sydney. His work has travelled extensively around the world, including 'Dreamings - The Art of Aboriginal Australia' in New York, Chicago, Los Angeles and St Louis. He has had a book published dedicated to him and his paintings, 'The Art of Clifford Possum Tjapaltjarri,' by Vivien Johnson (1994). It was the first time an Aboriginal artist was the subject of a scholarly monograph on his work. He is and has always been regarded as the leading figure in Australian Aboriginal Art.

Clifford Possum was said to be a true master artist, his character, charisma, and total dedication to his art and Dreamings, as well as his tireless promotion of his and his family's work has set a high standard in establishing this movement from its inception to the present day. Art lovers and collectors, both here and around the world, have held the Desert Masters in high regard, because of the efforts by individuals such as Clifford.

Clifford passed away in Alice Springs on the 21st of June 2002, after recently being recognised for his contribution to Australian Art and culture, by being made an "Officer of the Order of Australia". His final days were spent at the Hetty Perkins Nursing Home in Alice Springs, where he passed away surrounded by close family and friends. He is sadly missed by those who worked with and knew him well, as well as art collectors and dealers around the world.



## **Napperby Lakes (1994)**

**\$POA**

122 x 188cm, Acrylic on Linen, N.237

Provenance: Aboriginal Gallery of Dreamings (AGOD)

A series of claypans near Napperby Station are linked by the seemingly unbroken (albenya style) lines of the water as it flows under the sand hills (painted in dotted - namaru style). Napangati and Napaltjarri women (Clifford's sisters) are depicted as footprints, gathering various bush foods as depicted in the yellow star bursts.



# Clifford Possum Tjapaltjarri

---

## **Corkwood Dreaming (1991)**

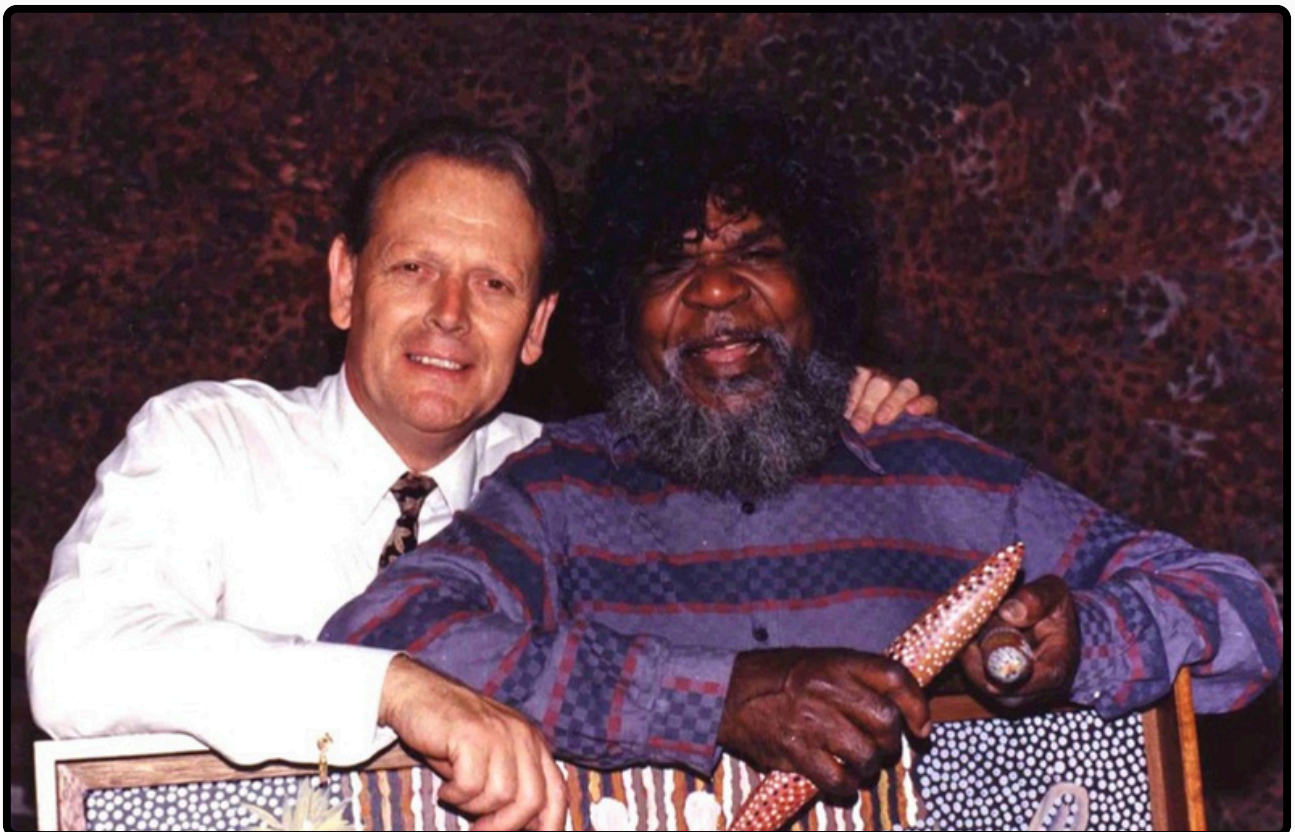
**\$POA**

188 x 128cm Acrylic on Linen, N.234

Provenance: Aboriginal Gallery of Dreamings (AGOD)

This painting was painted by Clifford over several weeks at the Aboriginal Gallery of Dreamings in Melbourne in 1991. It was commissioned for the World Bank Exhibition, Modern Art - Ancient Icon in Washington D.C. in 1992, and featured on the cover of the catalogue.

The story is symbolic of the Old man - Young man relationship. 'Young man learn, old man teach.' As one grows older the roles change. The site is Coniston, Central Australia and depicts the Corkwood tree (*Hakea Cordophylla*). Known as "Untylve" it only flowers after a cold winter. The flowing lines in the centre of the canvas, painted in short brush strokes (algenya style) represent the tree with cream, crescent shaped young leaves growing from the branches represented by the three roundels. When fully ripened, the now yellow leaves are so full of liquid, the drops falling from them form an underground river (grey dotted - Namaru style - sinuous lines) which in turn feeds the Corkwood Trees of today.



Hank and Clifford



# Dini Campbell Tjampitjinpa

DOB: 1942 - 2000

Language Group: Pintupi

Community: Kintore, NT



Dini Campbell Tjampitjinpa was a highly respected Pintupi artist, born circa 1942 near Kiwirrkurra in Western Australia. As a child, he grew up in the desert, fully initiated into his culture before moving to the Balgo Catholic Mission in the late 1950s.

Dini's artistic journey began in earnest in 1981 when he assisted Uta Uta Tjangala on the monumental canvas Yumari, a significant piece now housed in the National Museum of Australia. He would go on to become a pivotal figure in the Papunya Tula Artists collective.

His work was included in significant exhibitions, including the 1988 Papunya Tula group show at New York's John Weber Gallery, and he held a solo exhibition at Gallery Gabrielle Pizzi in 1990.

Dini's personal life was deeply entwined with his art. He was married to Bombatu Napangati, and together they had a large family. Dini's legacy continues through his children, particularly his stepson Tony Campbell Tjangala, who began painting in 2003 and has followed in Dini's artistic footsteps.

Dini Campbell Tjampitjinpa passed away in 2000, leaving behind an enduring legacy of artistic excellence. His works are held in prestigious collections worldwide, including the Groninger Museum (Netherlands), the National Museum of Ethnography (Sweden), the National Gallery of Victoria (NGV), and the Supreme Court of the Northern Territory.

## **Ngunyarmanya Dreaming (1994)**

107 x 28cm, Acrylic on Linen, N.161

Provenance: Papunya Tula Artists (PTA)

**\$2,995**



# Freddy West Tjakamarra

DOB: c.1932–1994

Language Group: Pintupi

Community: Kiwirrkurra, WA

---

Freddy West Tjakamarra was a prominent figure in the Papunya Tula art movement and a respected elder of the Pintupi people. Born in the Pollock Hills near present-day Kiwirrkurra, Freddy was raised by his uncle Tjipumanu Tjupurrula after the death of his father, Pitjupayi Tjupurrula. From his uncle, Freddy inherited the country of Wungkurnya, a Wanampi (Snake) Dreaming sacred site, and a deep connection to the land that would profoundly influence his artistic practice.

In the early 1960s, Freddy's family was among the last to be encountered by the National Mapping Survey team in 1961 and later by Jeremy Long's Welfare Branch patrol in 1962. During these early encounters with outsiders, Freddy's remarkable skills as a tracker were recognised, and he quickly became known for his deep knowledge of the land.

The following year, his family began their journey to Papunya, where Freddy would soon become involved with the growing art movement, painting occasionally in Geoffrey Bardon's time before fully embracing his role as an artist in the 1980s.

In the 1980s, Freddy played an influential role in the growth of the Papunya Tula movement. His works were not only deeply personal but became recognised widely across Australia and internationally, held in prominent collections such as the Art Gallery of South Australia, the Art Gallery of Western Australia, the National Museum of Australia, and the Holmes à Court Collection, among others.

Freddy was one of the founding shareholders of Papunya Tula Artists, and his contributions continue to shape the direction of contemporary Indigenous art. Freddy's leadership extended beyond his art. He played a crucial role in the establishment of the Pintupi homelands communities, including Kintore and Kiwirrkurra, advocating for his people's return to their ancestral lands.

Freddy's legacy is preserved through his work and his family. His art continues to inspire new generations, and his children and grandchildren remain prominent figures within their community and in the broader Indigenous art movement. Freddy's place in contemporary art history is secured, not only through his artistic achievements but also through his leadership and dedication to his people, their culture, and their connection to the land.



## Freddy West Tjakamarra

### **Tingari Cycle (1991)**

**\$19,995**

152 x 92cm, Acrylic on Linen, N.145

Provenance: Papunya Tula Artists (PTA)

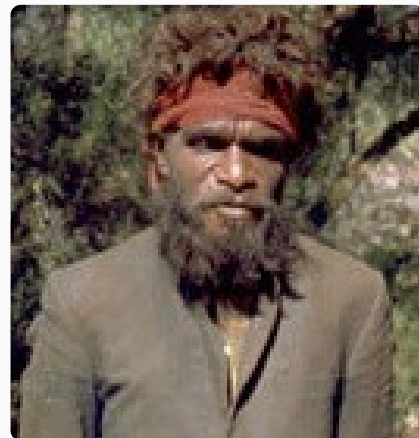
This painting depicts the travel of the Tingari Men from Yartintja, north of Kiwirrkurra, to the east of Lake Mackay. The roundels represent hills associated rockholes which are found at the site.

# John Tjakamarra

DOB: c.1930 – 2002

Language: Pintupi

Community: Kiwirrkurra, WA



John Tjakamarra was born circa 1930 in the salt lake country near Kulkuta, west of Tjukurla, Western Australia. Raised in the traditional lifestyle of the Pintupi people, John spent his early years living nomadically with his family, traveling across the arid landscapes of the Western Desert.

Upon settling in Papunya, John became part of the initial group of Pintupi men who began experimenting with painting in the early 1970s. In 1972, John became one of the founding shareholders of Papunya Tula Artists, joining the ranks of the newly established cooperative. His work became a defining part of the early development of the Western Desert painting movement, focused largely on men's ceremonial themes, particularly Tingari Dreamings, and landscapes tied to his country near Kulkuta.

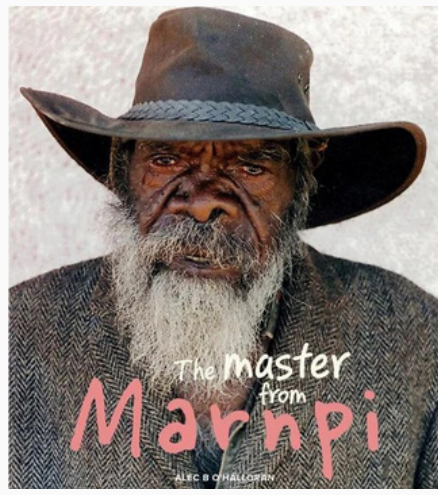


## **Lintjinya Rockhole (1992)**

78 x 122cm, Acrylic on Linen, N.202

Provenance: Papunya Tula Artists (PTA)

**\$7,995**



# Mick Namarari Tjapaltjarri

DOB: c. 1926 – 1998

Language Group: Pintupi

Community: Kintore, NT

Born at the Kangaroo Dreaming site of Marnpi, southwest of Mt Rennie Bore, Mick Namarari Tjapaltjarri was the son of Palarnnya (Takan tjukurpa) Tjungurrayi, one of the leaders for Mitukatjirri. Growing up in the Western Desert, Mick was deeply connected to the land, inheriting his Dreamings and cultural knowledge from his father and ancestors. Among his many Dreamings, he was particularly responsible for the Moon, Wren, Crow, Kangaroo, Dingo, Water, Wild Bandicoot, Wind, and Marsupial Mouse, with key sites around Tjunginpa, Nyunmanu, and Marnpi.

Mick's involvement in the art movement began in the early 1970s when he met Geoffrey Bardon, the art teacher at Papunya. Alongside his peers Johnny Warangkula and Nosepeg Tjupurrula, Mick became one of the pioneering figures in the development of Western Desert art. Mick quickly established himself as one of the central figures in the Papunya Tula movement, and his works became integral to the company's success in the 1970s and 1980s.

Mick's achievements include winning the 1991 National Aboriginal Art Award for his painting Bandicoot Dreaming, and in 1994, he was the first recipient of the prestigious Australia Council Red Ochre Award for his significant contribution to Aboriginal art and culture. He had numerous solo exhibitions, including at Gallery Gabrielle Pizzi in Melbourne and Utopia Art in Sydney, and his work has been featured in major national and international exhibitions, such as Mythsapes at the National Gallery of Victoria and Papunya Tula: Genesis and Genius at the Art Gallery of New South Wales.

Mick's extraordinary life has also been immortalized in the book *The Master from Marnpi* by Alec O'Halloran. This ground breaking biography is the first-ever published account of a Pintupi individual, solidifying Mick's legacy in art history.

Throughout his life, Mick remained committed to his community and the Papunya Tula Artists, helping to maintain the company's prominence in the art world. His work is held in numerous major collections, including the Art Gallery of New South Wales, the National Gallery of Australia, and the Art Gallery of South Australia.

Mick Namarari Tjapaltjarri's work is highly regarded not only for its artistic innovation but also for its cultural significance. His dedication to preserving and sharing his people's stories has made him a key figure in the recognition of Aboriginal art globally. As a collector, owning a piece of Mick Namarari's work is not only a connection to a remarkable artist but also a link to the deep spiritual and cultural heritage of the Western Desert.

# Mick Namarari Tjapaltjarri



## **Possum Dreaming (1994)**

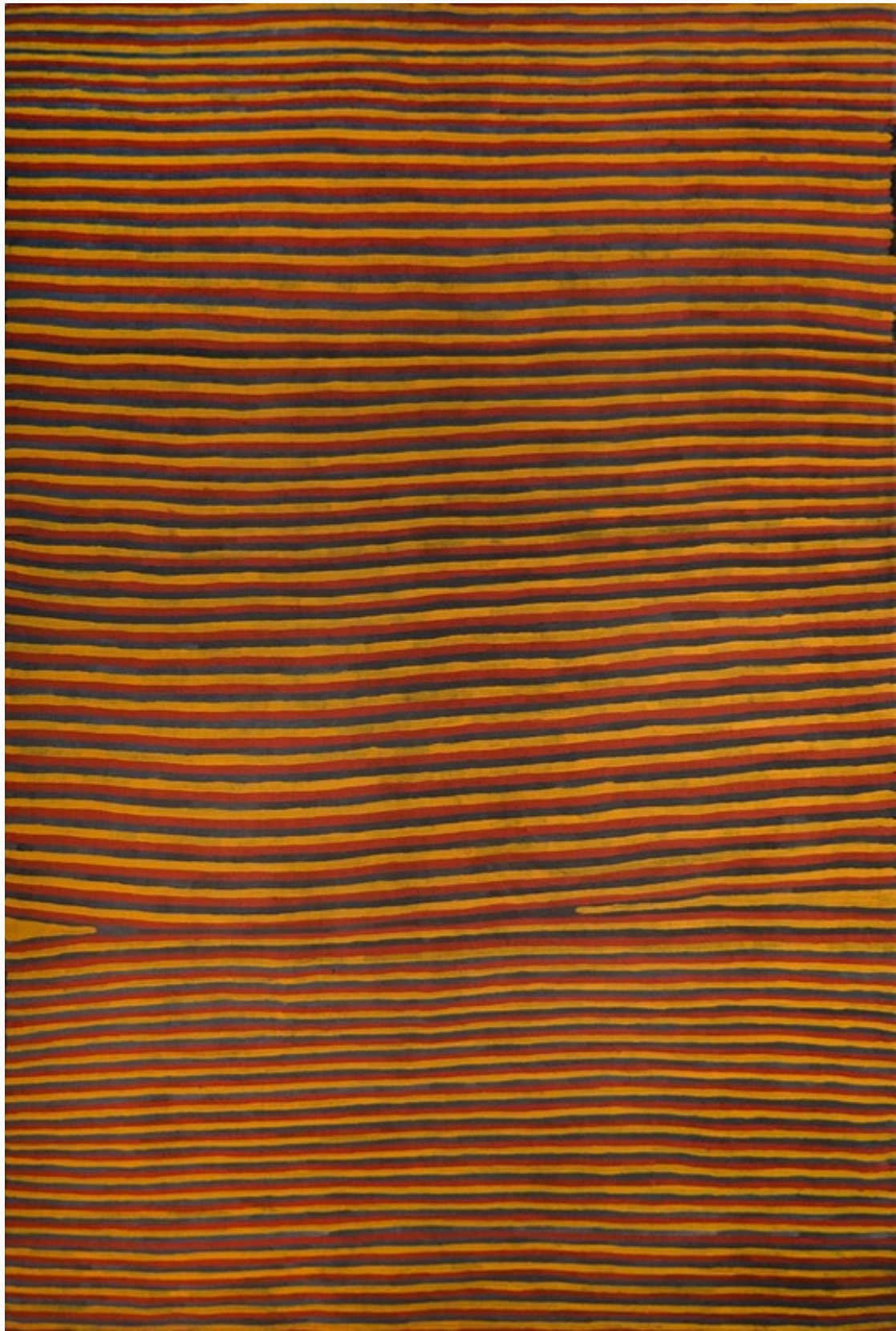
182 x 120cm, Acrylic on Linen, N.186

Provenance: Aboriginal Gallery of Dreamings

**\$29,995**

# Mick Namarari Tjapaltjarri

---



## **Dingo Dreaming (1994)**

183 x 122cm Acrylic on Linen, N.181

Provenance: Aboriginal Gallery of Dreamings

**\$29,995**

# Mick Namarari Tjapaltjarri



**Kungka Kutjarra Dreaming (1995)**  
29 x 108cm Acrylic on Linen, N.159

**\$3,995**



**Purritjarra Dreaming (1995)**  
28 x 107cm, Acrylic on Linen, N.160

**\$3,995**



**Alalanya Dreaming (1994)**  
28 x 107cm, Acrylic on Linen, N.167

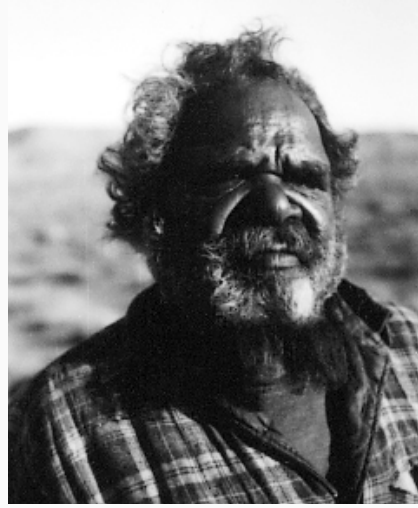
**\$3,995**



**Kungka Kutjarra Dreaming (1994)**  
29 x 107cm Acrylic on Linen, N.168

**\$3,995**

Provenance for all panels above: Aboriginal Gallery of Dreamings



# Ronnie Tjampitjinpa

DOB: c.1943- 2023

Language Group: Pintupi

Community: Kintore, NT

---

Ronnie Tjampitjinpa was born around 1943 at Tjiturrunya, about 100km west of the Kintore ranges in Western Australia. He is the son of Uta Uta Tjangala's older brother, Minpuru Tjangala (c.1899–1976). Following an extended drought in the 1950s, Ronnie's family moved to Haasts Bluff and then on to Papunya where he grew up.

In the early 1970s, while residing in Papunya, Ronnie Tjampitjinpa embarked on his journey as an artist. Among the pioneering Pintupi men who embraced art to preserve cultural heritage, Ronnie played a pivotal role in the genesis of the Western Desert art movement. With the younger generation no longer living near traditional homelands, painting became a crucial method for custodians like Ronnie to transmit sacred knowledge of ancestral sites.

His artistic debut occurred in 1974, marking the beginning of a prolific career that included his inaugural solo exhibition in 1989. In the 1980s, Ronnie relocated to Kintore shortly after its founding, fulfilling his dream of returning to his homelands, where he could reconnect with his ancestral lands.

In 1984, Ronnie Tjampitjinpa achieved a significant milestone by winning the Northern Territory Art Award. This victory sparked controversy when some participants argued that Aboriginal art constituted 'folk art' and lacked the status of 'high art,' reflecting prevailing attitudes in certain art circles of that era. The pivotal moment became a historic landmark when Judge Nancy Underhill staunchly defended Tjampitjinpa's entry, 'Happening at Mt. Liebig,' affirming its authenticity as genuine art of the highest calibre.

Four years later, Ronnie was the winner of the 1988 Alice Springs Art Prize and has been a finalist in numerous prestigious art prizes in the intervening 30 or so years. From the mid-1990s, Ronnie Tjampitjinpa began painting for a wide array of dealers, only occasionally returning to work with Papunya Tula. In 2004 he was elected Chairman of the company, and he was the last original shareholders of Papunya Tula Artists. In 2015 the Art Gallery of New South Wales held a survey exhibition celebrating Ronnie Tjampitjinpa's 40-year career. It showcased how he presented innovation within the traditions of Pintupi visual language throughout his career.

Ronnie was married to Mary Brown Napangardi and continued to reside in the small Pintupi community of Kintore, deep into a remote desert area, about 500km west of Alice Springs. He passed away in June 2023. He was a legend in the Aboriginal art world, and at home he was referred to as the 'King of Kintore'.



**Tjintjiny Dreaming (1995)**

**\$50,000**

122 x 122cm Acrylic on Linen, N.171

Provenance: Aboriginal Gallery of Dreamings

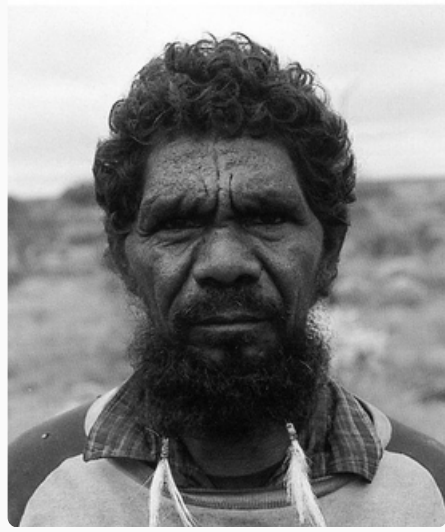


**Men's Dreaming (1995)**

**\$3,995**

29 x 107cm, Acrylic on Linen, N.164

Provenance: Aboriginal Gallery of Dreamings



# Timmy Payungka Tjapangati

DOB: c.1940 - 2000

Language Group: Pintupi

Community: Papunya, NT

Timmy Payungka Tjapangati was a respected Pintupi artist from the Western Desert region of Australia. Born at the important claypan site of Parayilpil, west of Wilkinkarra (Lake Mackay), Timmy's early life was shaped by traditional law, culture, and a profound connection to the land. He was among the original group of Pintupi men to begin painting at Papunya in 1971, a pivotal moment in the history of Indigenous Australian art.

His introduction to painting came in the early 1970s, when Geoffrey Bardon encouraged the Pintupi artists to express their Dreaming stories on canvas. Timmy's work was distinctive from the start, blending vibrant brushstrokes with ceremonial symbolism. His confidence and extroverted personality were reflected in his art, which often included representations of ceremonial figures, animals, and Dreaming stories.

Timmy's work primarily explored his connection to the Tingari cycle and other spiritual stories of his homeland. As his art developed, he moved towards more geometric abstraction, using repeated patterns and tonal contrasts to create intensity. These later works, though less figurative, became increasingly focused on his ceremonial authority and deep connection to the land.

Timmy was instrumental in the establishment of the Pintupi homelands, playing a key role in the move to Kintore and Kiwirrkurra during the 1980s. His ceremonial authority extended beyond his art, as he advocated for the return of his people to their traditional country. Timmy's paintings were included in several important exhibitions, such as the Dreamings exhibition that toured North America in 1988-89, which helped introduce Western Desert art to international audiences.

One of Timmy's significant achievements was his involvement in the landmark Aboriginal carpets copyright case of the 1990s, when his artwork, along with others, was reproduced on carpets without permission. His participation in the case highlighted the importance of protecting Aboriginal artists' intellectual property.

Although Timmy's work may not be as widely recognized as some of his contemporaries, his contributions to Western Desert art were crucial. His paintings, powerful in their simplicity, reflect both his deep traditional knowledge and his spiritual authority. Timmy Payungka Tjapangati's legacy as an artist and cultural leader remains integral to the Western Desert art movement.



**Wetti Tjukurrpa (1994)**

91 x 62cm Acrylic on Linen, N.146

Provenance: Aboriginal Gallery of Dreamings

**\$12,500**

**Wetti Tjukurrpa (1994)**

107 x 28cm, Acrylic on Linen, N.165

Provenance: Papunya Tula Artists (PTA)

**\$2,995**

# The Utopia Dynasty: Abstract Gestures and Ancestral Ties

The Utopia region, northeast of Alice Springs, is distinct for its gestural freedom. Unlike the often rigid geometry of the early Papunya movement, Utopia artists - largely women - embrace colour and movement, often drawing from the Awelye (women's ceremony) body paint designs.

## ARTISTS:

Angelina Ngale Pwerle  
Emily Kame Kngwarreye  
Gladys (Gladdy) Kemarre  
Gloria Petyarre  
Greeny Purvis Petyarre  
Joe Ross Pwerle  
Sandy Hunter Pitjara

# Emily Kame Kngwarreye

DOB: c. 1910-1996

Language Group: Anmatyerre

Community: Utopia, NT



Emily Kame Kngwarreye is considered one of Australia's most significant artists. Amazingly, she only began painting with acrylics in her late seventies but in a few short years became an artist of national and international standing.

Emily was the first female painter to emerge from an art movement dominated by men and did so in a way that transformed Aboriginal painting. Employing a variety of styles over the course of her eight-year painting career, she painted her Country and sacred Dreamtime stories in a deeply emotional and expressive manner.

She was born around 1910 at Alhalkere (Soakage Bore), on the edge of the Utopia pastoral station, approximately 250km north-east of Alice Springs. Alhalkere was her father's Country, and her mother's Country was Alhalpere, just to the east.

Well before she became one of its most senior contemporary artists, Emily held a unique status within her community of Utopia. Her strong personality and past employment as a stock hand on pastoral properties in the area (at a time when women were only employed for domestic duties), reveals her forceful independence and trailblazing character.

Her age and ceremonial status also made her a senior member of the Anmatyerre language group. She was a senior custodian of cultural sites of her father's country. She was considered the Boss Woman of the Alatyeye (pencil yam dreaming) and Kame (yam seed dreaming).

Inspired by the many Dreamtime stories of which she was a custodian, Emily employed an extraordinary array of styles over the course of her eight-year painting career.

In her early works, Emily preferred the use of an earthy ochre colour palette, reflecting her experience of using natural ochres during ceremonies. Over time she expanded her repertoire to include a dazzling array of colours found in the desert landscape. Colours are significant in her paintings. Yellow, for example, often symbolises the season when the desert earth begins to dry up and the Kame (yam seeds) are ripe.

Her shifting styles also reveal her self-confidence and willingness to experiment with form, pictorial space and artistic conventions. She drew creatively from the geographic landmarks that traverse her Country and the Dreaming stories that define it.



## Big Yam Dreaming (1995)

\$POA

198 x 305cm Acrylic on Canvas, N.314

Provenance: Aboriginal Gallery of Dreamings

*In November 1995, Emily completed a huge Yam Dreaming for the National Gallery of Victoria measuring 800 x 300cm on one piece of canvas. Hailed as a landmark in late twentieth century art, the monumental work was praised by director Dr. Timothy Potts who said that the work's significance could not be underestimated. Though "authentically Aboriginal" it represents a move away from signature elements currently recognised as Aboriginal art, and a perfect bridge between Central Desert art and Contemporary International art.*

*This more modest version of the Yam Dreaming was painted in two sittings at Boundary Bore on Utopia over two days. Once Emily had finished the canvas in an open weave design she left the painting until the next day when she completely re-worked the pattern to it's current state.*

# Emily Kame Kngwarreye

Whenever she was asked to explain her paintings, her answer was always the same:

*"Whole lot, that's the whole lot. Awelye (my Dreamings), Alatyeye (pencil yam), Arkerrthe (mountain devil lizard), Ntange (grass seed), Tingu (a Dreamtime pup), Ankerre (emu), Intekwe (a favorite food of emus, a small plant), Atnwerle (green bean), and Kame (yam seed). That's what I paint; the whole lot."*

This is because she chose to present a very broad picture of the land and how it supports the Anmatyerre way of life. Her artworks embrace the whole life story of the Dreamtime, seeds, flowers, wind, sand and everything. Although her works relate to the modern art tradition, this resemblance is purely visual. The emphasis in Emily's paintings is on the spiritual meaning, based in the tradition of her people.

Emily's gift as an artist has touched many people but it was her personal presence that left the greatest impact. On the 2nd of September 1996, she passed away. It was a great loss to the art world and to those people who knew her personally or through her paintings.

She left an indelible mark not only in the field of Australian Aboriginal art, but in the international contemporary art scene. As the years go by, her standing only appears to grow as the rest of the world begins to appreciate Aboriginal Art, and more Australians begin to recognise its value.



Tara, Emily and Barbara at Utopia



## **My Country (1994)**

**\$NFS**

129 x 185cm Acrylic on Linen, N.297

Provenance: Utopia Batik & Art (Allan Glaetzer)

This magnificent large painting by Emily represent the wildflowers, native bush food, and salt pans of the Central Desert.

# Emily Kame Kngwarreye

---



## Untitled Diptych (1993)

\$POA

124 x 154cm (2 panels, 77 x 124 each), Acrylic on Canvas, N.308  
Provenance: Utopia Art (Chris Hodges)



*Nobody knows where these paints came from. The work is so different, yet so typically Emily.*

Hank Ebes





## **Alatyite Dreaming (1994)**

**\$POA**

160 x 130cm, Acrylic on Linen, N.298

Provenance: Aboriginal Gallery of Dreamings

The Dreaming associated with the growth of the spinifex (Alatyite) plant in the Utopia region. Rapid regrowth of the plant occurs after significant rain, and this is the window when Aboriginal women traditionally harvested the seeds to grind into flour for damper, or heated into a multipurpose resin.

# Glady Kemarre

DOB: c.1940 – 2017

Language Group: Anmatyerre

Community: Utopia, NT

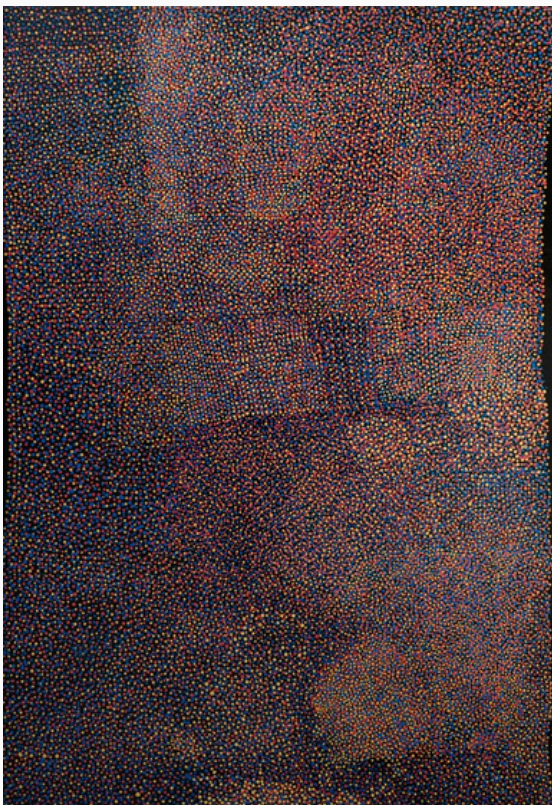


Glady Kemarre, born circa 1940, spent much of her life at Camel Camp, part of the Utopia community, where she became one of the most revered Aboriginal artists of her time.

Glady's journey as an artist began in the late 1970s when she became involved with the Utopia Women's Batik Group. Under the guidance of artists like Emily Kame Kngwarreye and Angeline Ngale, she honed her artistic skills. In 1985, Glady's work was featured in "Utopia: A Picture Story", a major catalogue that showcased the artworks of prominent Utopian artists and helped bring the region's art to national and international attention.

Over the years, Glady continued to produce stunning works, often focusing on her Dreamings, including the Bush Plum Dreaming (Anwekety). Her art is known for its intricate dot work that illustrates the ripening stages of the conkerberry plant, a key bush food staple, and is often associated with the women's ceremonial practices, Awelye.

Glady's paintings depict both spiritual and natural elements of her ancestral country, with her signature fine dot work capturing the landscape and its vital food sources. The Anwekety Dreaming, passed down through her grandmother, became a central theme in her art, with her works symbolizing the life cycle of the conkerberry and its importance to her community. She painted these stories as a way of paying homage to the plant and ensuring its continued growth.



## **Bush Raisin Dreaming (1993)**

93 x 64cm, Acrylic on Linen, N.276

Provenance: Utopia Batik & Art (Allan Glaetzer)

Glady has depicted the Bush Raisin plant at Kurrajong where she lives at Utopia Station.

**\$3,750**

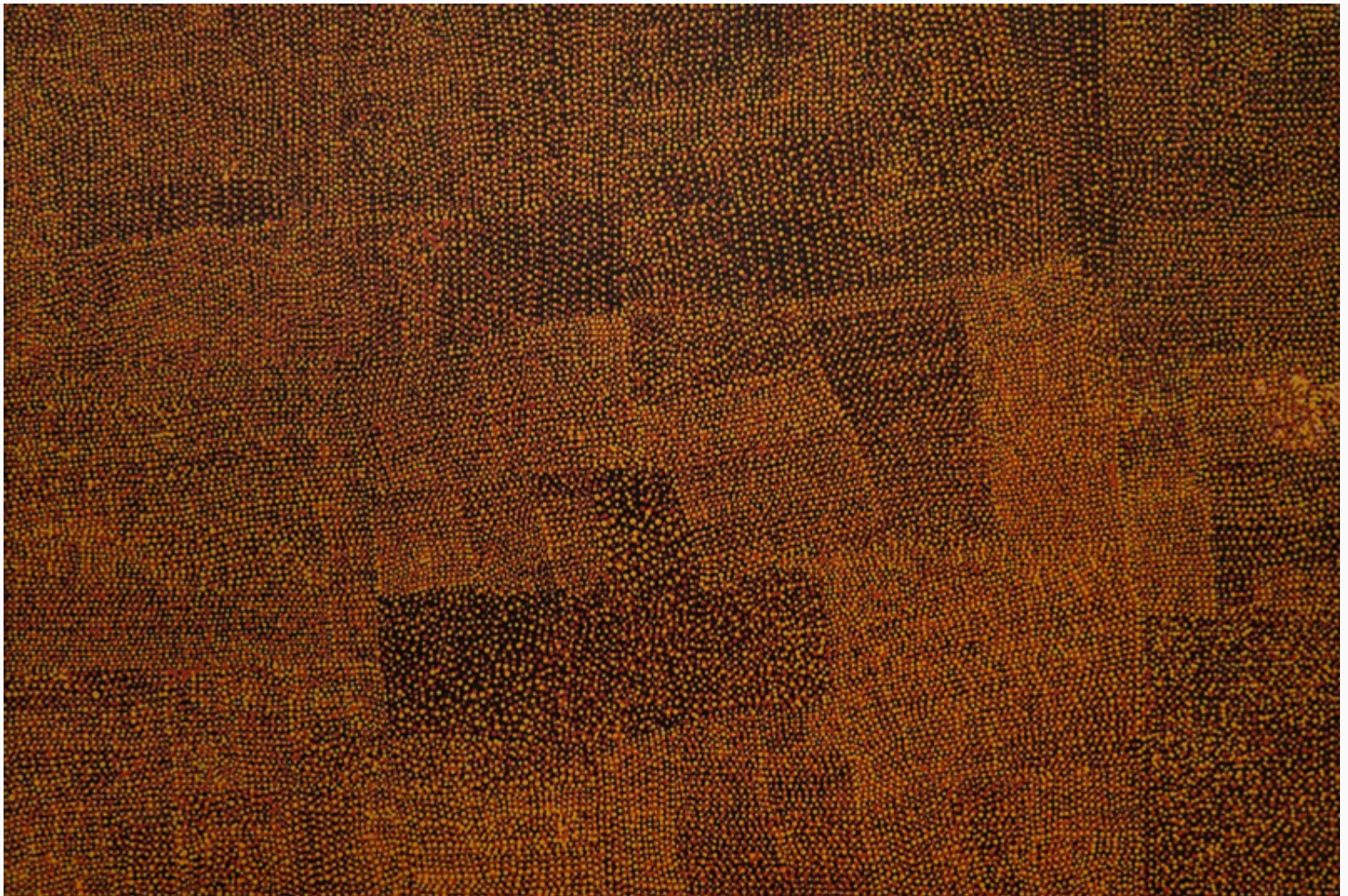
# Glady Kemarre

---

Throughout her career, Glady exhibited her works widely, both in Australia and internationally, including in Germany, India, Korea, and Europe. Her paintings are held in prestigious collections, including the National Gallery of Australia, the National Gallery of Victoria, the Holmes à Court Collection, and the Aboriginal Art Museum in the Netherlands. Her work has been featured in exhibitions across the globe, reinforcing the international significance of Utopian artists.

Glady's legacy as a pioneering female artist in the Utopia art movement continues to inspire both collectors and artists. She is remembered for her deep connection to her culture, her family, and her land. Through her art, she not only shared the Bush Plum Dreaming with the world but also helped to preserve and pass on the rich traditions of her people.

Glady's life and work have become integral to the narrative of Utopian art, and her paintings will remain as vibrant testaments to the richness of Anmatyerre culture.



## **Kurrajong Flora (1993)**

**\$7,995**

84 x 126cm Acrylic on Linen, N.269

Provenance: Utopia Batik & Art (Allan Glaetzer)

This is an aerial view of the flora at Kurrajong Outstation where Glady lived. Her unique style of layering the dots results in a magical three dimensional artwork.



# Gloria Petyarre

DOB: c.1942-2021

Language Group: Anmatyerre

Community: Utopia, NT

Gloria Petyarre, sometimes referred to as Gloria Pitjara, was one of Australia's most successful and significant female artists. Her depiction of the Kurrajong bush medicine leaves—with her layered, free-flowing, swirling brushstrokes that scatter across the canvas—became her iconic motif.

Her career took off when she won the coveted 'Wynne Prize for Landscape' at the New South Wales Gallery in 1999. It was a triumph for Aboriginal art. Gloria became the first Indigenous Australian artist ever to win a major art prize at the Gallery of New South Wales. The painting was an extraordinary new artistic statement, quite unlike any other Aboriginal artwork at that time. A huge, gold and green abstract work, it was made up of swirling leaf-shaped brush strokes positioned close together on a black background. It brilliantly captured the energy and flow of leaves being scattered by a fitful wind, seaweed swirling in a change of tide, or grass billowing in the wind.

So much did this artwork fascinate the essentially nature-loving people of this country, that it was to become one of the most popular styles in Aboriginal art, bringing many a devotee to the genre because of its resonance with the viewer.

Apart from her Wynne Prize success, Gloria went on to be a finalist another four times. The most prestigious Indigenous art competition in this country, the 'Telstra National Aboriginal and Torres Strait Islander Art Award' has featured her artworks on many occasions, and her works are widely collected and commonly held in the finest Aboriginal Art Collections and Museums worldwide.

Gloria continued to paint this style for the next 20 years until her retirement in 2019 due to health issues. During that time and subsequently, the style has been adopted and adapted by several generations of her family members. However, Gloria was and is credited with being the creator of this popular style and its most collectable proponent.

Gloria Petyarre's legacy, timelessness, and influence endure, as evidenced by her inclusion in the immersive exhibition 'Connection- Songlines from Australia's First Peoples' in 2022 at the National Museum of Australia and The Lume, Melbourne in 2024. This exhibition celebrated Australia's First Peoples and showcased Gloria's significant contributions to Aboriginal art.

# Gloria Petyarre



## **Mountain Devil Lizard Dreaming (1995)**

175 x 101cm Acrylic on Canvas, N.279

Provenance: Aboriginal Gallery of Dreamings

**\$17,500**

# Gloria Petyarre

---



## **Falling Leaves (1995)**

**\$29,995**

188 x 95cm, Acrylic on Canvas, N.280

Provenance: Aboriginal Gallery of Dreamings

Gloria celebrates the end of the wet season in this painting, indicating the time of year when the magnificent wild flowers lose their petals to create a multicoloured carpet in the desert.

# Greeny Purvis Petyarre

DOB: c. 1930 - 2010

Language Group: Anmatyerre

Community: Utopia, NT



Greeny Purvis Petyarre was an esteemed elder of the Alhalkere and Utopia regions, a deeply spiritual and influential figure whose connection to his country was both profound and transformative. Born in the early 1930s, Greeny was raised in the rugged landscapes of central Australia, where his life was marked by a profound understanding of traditional knowledge, ceremony, and the Dreaming stories that have been passed down through generations.

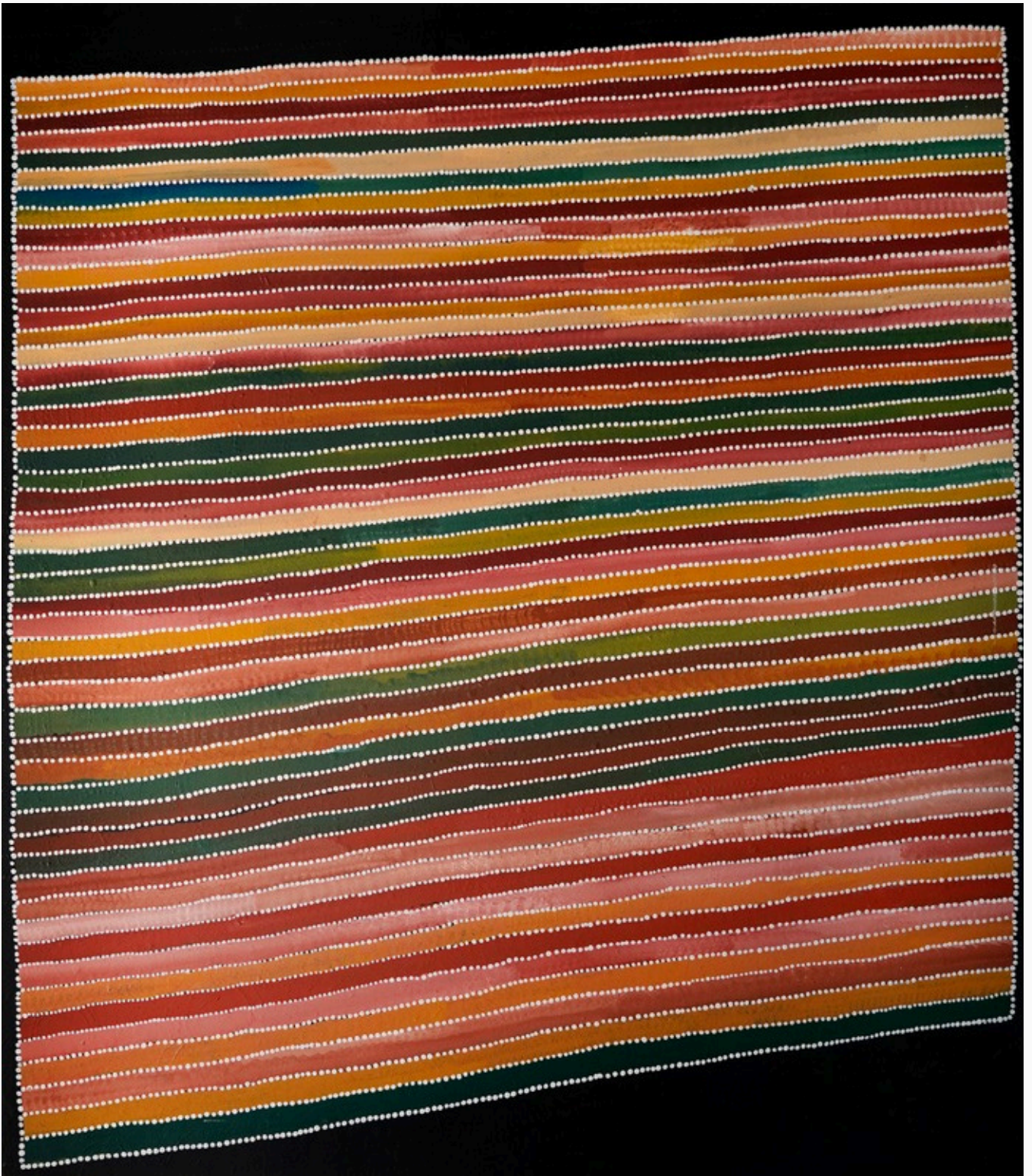
As the eldest nephew of the legendary Emily Kame Kngwarreye, Greeny held an intrinsic bond to the Pencil Yam (Atnwelarre) Dreaming — a sacred narrative that runs deep in his family's heritage. His father, Alhalkere Jack, was Emily's brother, making Greeny not only a carrier of tradition but also a key custodian of cultural practices that have shaped contemporary Aboriginal art. While Emily's monumental work gained global acclaim, Greeny's quiet but powerful contributions to the art world stand on their own.

Throughout his career, Greeny focused on painting stories of the Pencil Yam, Kangaroo, Emu, and Turkey Dreamings, all of which are deeply embedded in the spiritual and ceremonial life of the Anmatyerre people. His works often depict the different stages of the Pencil Yam's life cycle — from its germination to its harvest — capturing both the physical and spiritual journey of the land and its people.

Greeny was not only an artist, but a leader. As the senior "Emu Man" of Utopia and a holder of ceremonial knowledge, he was a vital figure in his community. His quiet authority was felt deeply by those around him, and his leadership extended beyond the canvas. He was instrumental in guiding and mentoring younger generations, both in art and in the upkeep of cultural traditions.

For many years, Greeny lived at Boundary Bore, a remote outstation in his country, alongside his wife Kathleen Purvis and their four daughters, all of whom also became artists.

Greeny's legacy is marked by his humility, wisdom, and artistic innovation. His contribution to the world of Aboriginal art is profound, yet his works remain grounded in the tradition and respect for the land that sustained him throughout his life. His death in 2010 marked the end of an era, but his legacy lives on through his art, the stories he preserved, and the people he inspired.



## Sacred Men's Body Paint (1995)

\$12,500

139 x 121cm, Acrylic on Canvas, N.284

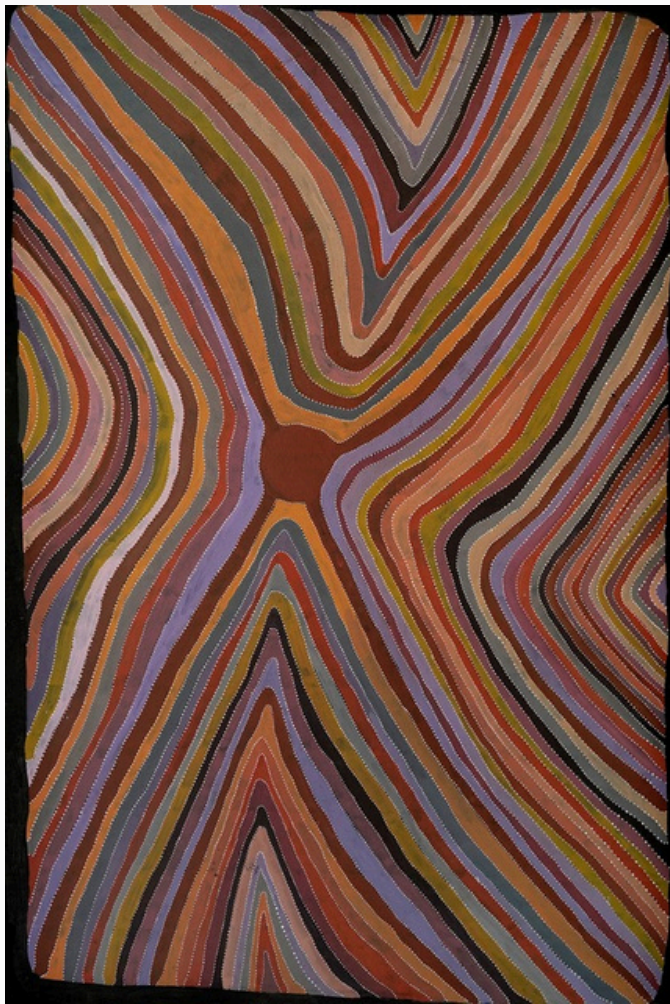
Provenance: Utopia Art



*This painting arrived with a note from Allan Glaetzer, one of the co-ordinators for the Utopia Artists, saying that Greeny had stressed the rarity and importance of this "My Body Paint" canvas. Later that year when we visited him at Boundary Bore I showed him the photograph. Even though he was pleased we were going to exhibit the work, no further information was given.*

Hank Ebes





# Angelina Ngale Pwerle

DOB: c.1947

Language Group: Anmatyerre

Community: Utopia, NT

## Mountain Devil Lizard Dreaming (1994)

122 x 81 cm, Acrylic on Canvas, N.273

Provenance: Utopia Art (Chris Hodges)

**\$7,995**

# Joe Ross Pwerle

DOB: c.1944 – 2019

Language: Anmatyerre

Community: Utopia, NT

## Men's Business (1994)

135 x 99cm, Acrylic on Canvas,  
N.262 Provenance: Utopia Batik &  
Art (Allan Glaetzer)

A men's ceremonial story where no explanation is given. Men are seen sitting at a very important corroboree site, having decorated their bodies with coloured ochre.



**\$12,500**

# Sandy Hunter Pitjara



## **Kangaroo Dreaming (1992)**

**\$12,500**

130 x 84cm, Acrylic on Canvas, N.260

Provenance: Utopia Batik & Art (Allan Glaetzer)

This finely dotted painting tells the exploits of the Kangaroo Ancestors. Men are depicted sitting near important ceremonial sites, while the large boomerang shaped lines refer to the ochre body markings of the young men being instructed.

# The Tjungurrayi Brothers: Custodians of the Deep Desert

The Tjungurrayi lineage - comprising Willy, Yala Yala Gibbs, and George Ward- - represents the pinnacle of Pintupi law and Tingari narrative.

## ARTISTS:

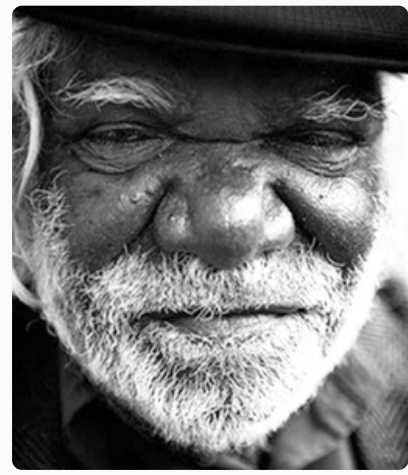
George Ward Tjungurrayi  
Willy Tjungurrayi  
Yala Yala Gibbs Tjungurrayi

# George Ward Tjungurrayi

DOB: c. 1945 – 2023

Language Group: Pintupi

Community: Warakurna, WA



George Ward Tjungurrayi was born near the site of Lararra, southeast of Kiwirrkurra, circa 1945. George grew up in the desert, connected to his ancestral lands and traditional practices. His father, Pulpalpulpalnga Tjapaltjarri, had other children by different mothers, with George's brothers being his closest artistic influences.

In 1981, George and his family moved to the newly established Pintupi settlement of Walungurru (Kintore), where he observed the works of his brothers, Yala Yala and Willy. It wasn't until 1984, however, that George first painted on canvas, creating concentric roundel designs to depict the stories of his country; Tingari stories, including the Dreamings of the Snake and Kuningka (Quoll), based in the Waralunga (Kulkuta) area near Kiwirrkurra.

Following the death of his brother Yala Yala in 1998, the responsibility of preserving and continuing their artistic legacy fell to George. As a senior desert man deeply immersed in the world of law, George began painting in earnest, developing his own distinct and intellectual style. His work, full of sombre tones and meticulous geometric patterns, was a departure from the earlier bold designs typical of the Papunya Tula movement, with George introducing a more cerebral, reflective approach. A signature feature of his paintings is the shimmering surface created by rapid, shaking dotting; an effect that evokes the vastness and complexity of the desert landscape.

In 2004, George's exceptional contribution to the Australian art scene was recognized when he won the prestigious Wynne Prize for landscape painting at the Art Gallery of New South Wales. His work was exhibited in numerous galleries, and he became one of the most admired and highly sought-after Western Desert artists of his generation.

Despite his growing success, George was known for his reserved nature and preference for life in the bush. He took pride in being a "bush man," avoiding the limelight and eschewing photographs and interviews. His dedication to his family and country remained central to his life, and he continued to paint while maintaining close connections with his extended family across remote desert communities.

George Ward Tjungurrayi passed away on September 22, 2023, surrounded by his wife, daughter, and family. His legacy lives on through his powerful body of work, which continues to resonate with audiences both in Australia and internationally. His meticulous approach to painting and his deep spiritual connection to his country have left an indelible mark on the Western Desert art movement.

# George Ward Tjungurrayi

---



## **Tjangimantanya Soakage (1995)**

30 x 108cm, Acrylic on Linen, N.162

Provenance: Papunya Tula Artists (PTA)

**\$12,500**



## **Wirrunya Dreaming (1995)**

28 x 107cm, Acrylic and Ochres on Linen, N.163

Provenance: Papunya Tula Artists (PTA)

**\$12,500**

# Willy Tjungurrayi

DOB: c. 1932–2018

Language Group: Pintupi

Community: Kintore, NT



Willy Tjungurrayi was a senior Pintupi lawman and one of the most revered masters of the Western Desert's Tingari Dreaming narrative tradition. In 1976, just a few years after the Papunya Tula Artists Cooperative was founded, Willy began painting within the cooperative, aligning with its early generation of artists who shaped and defined the Western Desert art movement.

Willy's work has been acquired by numerous esteemed public and private institutions, including the National Gallery of Australia, the Art Gallery of New South Wales, the Parliament House Art Collection (Canberra), and the Holmes à Court Collection (Perth), as well as the Kelton Foundation in the United States.

Even after his passing in 2018, his artworks continue to appear at auction, achieving record prices, with notable pieces such as Kaakuratintja sold through Sotheby's New York for USD\$113,400 in 2022, highlighting the growing recognition of his market and cultural value.



## Tingari Men Dreaming (1994)

100 x 100cm, Acrylic and Ochre on Linen, N.178  
Provenance: Papunya Tula Artists (PTA)

**\$19,995**



# Yala Yala Gibbs Tjungurrayi

DOB: c.1924–1998

Language Group: Pintupi

Community: Lake Macdonald, NT/WA

Yala Yala Gibbs Tjungurrayi was born around 1924 at Iltuturunga, the heart of the Pintupi language group's ancestral lands in the Western Desert. As a member of one of the most significant desert communities in Australia, he was steeped in a rich cultural heritage from an early age.

Yala Yala became one of the founding artists of the Papunya Tula collective. His style was soon recognized as one of the most technically proficient and evocative and was instrumental in the development of the Tingari style of painting, one of the defining techniques of the Pintupi and Western Desert art movement.



**Tingari Men at Yinarti (1994)**

**\$29,995**

92 x 153cm, Acrylic on Linen, N.217

Provenance: Papunya Tula Artists (PTA)

# Yuendumu and the Warlpiri Vanguard

Home to the Warlukurlangu Art centre, Yuendumu and its Warlpiri artists are known for their fierce cultural advocacy and pioneering use of vibrant colours.

## ARTISTS:

Dolly Daniels Nampijinpa  
Maggie Napangardi Watson  
Malcom Jagamarra Maloney



## Women's Dreaming at Janyinki (1989)

\$49,995

Maggie Napangardi Watson

93 x 146cm, Acrylic on Linen, N.072

Provenance: Warlukurlangu Artists

This painting describes the journey of the Napangardi and Napanagka women, who are the custodians of the Dreaming that created Janyinki, a significant site west of Yuendumu. Maggie depicts the beginning of the journey at Mina Mina where the Digging Sticks emerged from the ground, and then takes us east, beyond Warlpiri country, where the women with these important implements created Janyinki and other sites, while they gathered food (Ngalyipi - snake vine) and performed their ceremonies.

# Maggie Napangardi Watson

DOB: c.1921 – 2004

Language Group: Warlpiri

Community: Yuendumu, NT



Maggie Napangardi Watson (formerly Napangardi Ross) was born at Yuendumu in the Tanami Desert, 300 kilometres northwest of Alice Springs. She began painting at 60 years of age and continued a significant, though not prolific, creative output until 1998.

Maggie was raised during a period when the Warlpiri adhered to a traditional nomadic lifestyle, traversing their Ancestral lands on foot while engaging in hunting and gathering activities. Amidst their travels, the Warlpiri maintained a strong connection to their sacred sites, including Mina Mina and Yingipurlangu, nestled within the region between the Tanami and Gibson deserts. Mina Mina, situated near Lake McKay in the Tanami Desert, held particular significance as a prominent ceremonial site for women.

In October 1985, Maggie's artwork made its debut in the inaugural exhibition of Yuendumu paintings at the Araluen Arts Centre in Alice Springs. Concurrently, the Warlukurlangu Artists Aboriginal Association was established by elders from the Yuendumu community, aiming to showcase the paintings of local artists while preserving the rich traditions of Warlpiri and Anmatyerre cultures.

Despite adhering to traditional ritual designs, known as Kurruwarri, the paintings at Warlukurlangu, including Maggie's, exhibit a remarkable blend of tradition and innovation. Characterized by a diverse arrangement of Kurruwarri motifs, vibrant color palettes, and meticulous dot work, these artworks stand out for their creativity and technical prowess.

As a senior Warlpiri woman, Maggie played a pivotal role in shaping the artistic landscape of her community. Collaborating closely with her younger sister, Judy Watson Napangardi (c1925-2016), Maggie developed a distinctive painting style characterized by sinuous lines created through a unique dotting technique. This method, inspired by the Ancestral dances of Warlpiri women as they traversed the desert, imbued their paintings with a sense of movement and rhythm.

Maggie was also a leader amongst a group of women artists who began to challenge the dominance of men's acrylic painting in the Central Desert region from the mid 1980's. The emergence of these women in Yuendumu and simultaneously in Utopia challenged the notion that men were the sole guardians of the visual life of these communities. Alongside her sister, Judy, she paved the way for a new generation of female Warlpiri artists to reclaim their place in the cultural landscape.

In the accounts of Australian art history, Maggie Napangardi Watson's name shines bright.



# Malcolm Jagamarra Maloney

DOB: c 1955

Language Group: Warlpiri

Community: Willowra and Alice Springs

(Image Source: Murray Art Museum Albury)

Malcolm Jagamarra Maloney, born around 1955 in Aningie, Central Australia, is a celebrated Warlpiri artist renowned for his vibrant and dynamic works that embody the rich cultural narratives of his people. The son of Warlpiri woman Minnie Napanangka Dickson and Irish bushman Gerry Maloney, Jagamarra's early life was steeped in the traditions of his heritage. However, at the age of 9 or 10, he was removed from his family as part of government policies that sought to sever the Warlpiri people's connection to their land and culture.

After spending time in Alice Springs and later Adelaide, where he excelled in arts and sports, Jagamarra returned to Alice Springs in 1976, reuniting with his Warlpiri family. During this time, he engaged deeply with his cultural practices, undergoing significant "Manhood" ceremonies and learning the art of dot painting from his Uncle Willie. Today, he is recognized as an Elder of the Lander River Warlpiri and plays a vital role in initiating important ceremonies within his community.

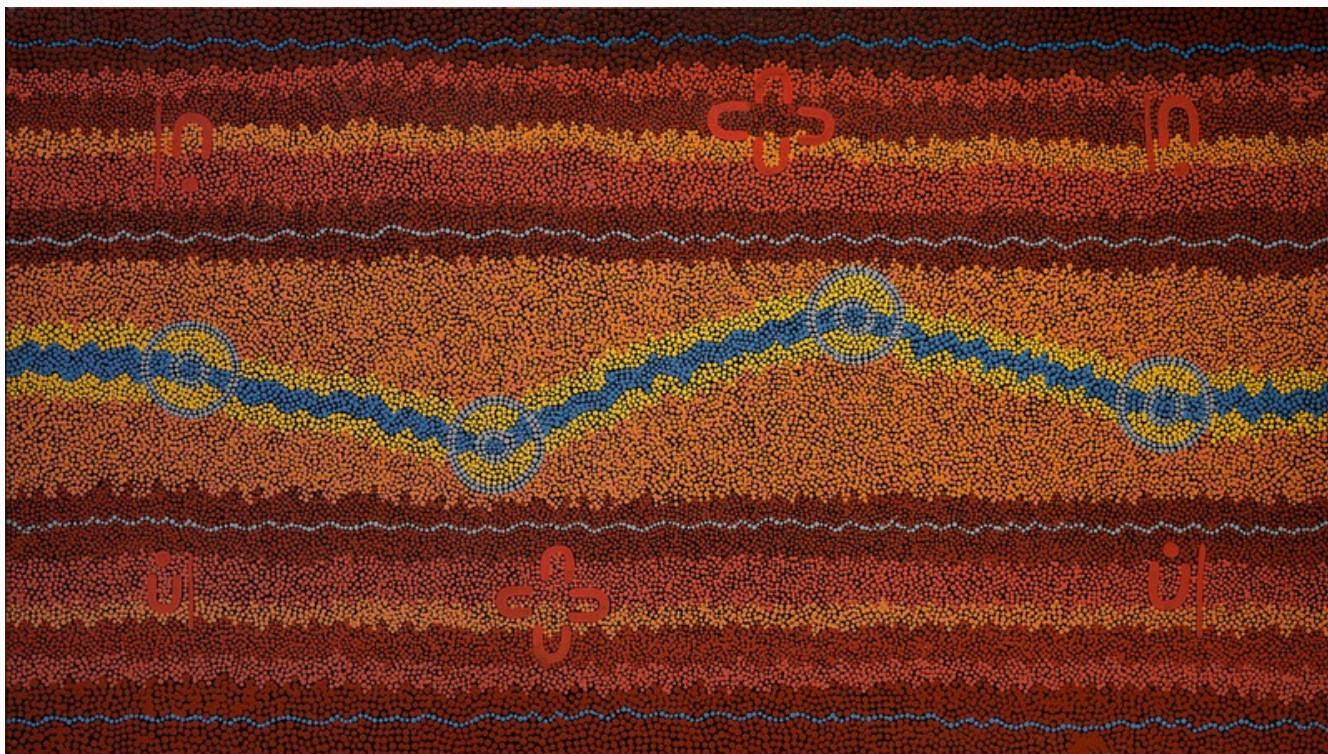
Jagamarra's artistry is deeply influenced by his connection to the land and the dreaming stories of his Ancestors. His vibrant works often depict various Dreamings, including Budgerigar, Claypans, Foot Prints, Inapaku (Lake Surprise), Kirda & Kurdungulu, Lirlpa (Frog Dreaming), Milky Way, Ngapa (Water Dreaming), Owl Dreaming, Pirla Warna Warna (Hill of 2 Snakes), Sand Dunes, Shadow Eagles, Spinifex, Tingari, Turingas, Wardupi (Large Goanna), Warna (Snake), and Warlu (Fire Dreaming).

Jagamarra has exhibited widely, showcasing his works in prestigious galleries across Australia and internationally, including the Art Gallery of NSW and the Rijksmuseum in the Netherlands.

His art is held in numerous notable collections, including the Kelton Foundation in Santa Monica and the Museum of Modern Art in Warsaw. He has received various commissions and participated in art residencies, contributing to projects that highlight Aboriginal art and culture.

A prominent figure in media, Jagamarra has appeared in documentaries and programs that explore his life and the significance of Aboriginal art. His story has been featured in several biographical publications, including 200 Unsung Heroes and Heroines of Australia.

Malcolm Jagamarra Maloney's works are not only visually striking, characterized by their rich colours and intricate patterns, but they also serve as powerful conversation pieces that connect viewers to the profound cultural narratives of the Warlpiri people. His legacy continues to thrive, as his art inspires and engages audiences around the world



## Lander River (1990)

\$13,995

80 x 142cm, Acrylic on Canvas, N.251

Provenance: Aboriginal Gallery of Dreamings

This artwork represents the Ngapa-Water Dreaming, as well as the topography of the land at Willowra.



## Wana (Warna) - Snake Dreaming (1990)

\$6,995

116 x 69cm Acrylic on Canvas, N.249

Provenance: Aboriginal Gallery of Dreamings

The story tells of the great mythological snake, Wana - which travelled from the top of Western Australia to the Olgas (Katatjuta) near Ayers Rock (Uluru). Wana is one of Malcolm inherited totems, and is synonymous with the rainbow, the river, and the creation of life through water.

# Dolly Daniels Nampijinpa

DOB: c.1931 - 2004

Language Group: Warlpiri

Community: Yuendumu, NT

---

A respected Warlpiri artist, community leader, and advocate, Dolly Daniels Nampijinpa's vibrant works depict her Dreamings, including Warlukurlangu (Fire), Yankirri (Emu), and Ngapa (Water). A key member of Warlukurlangu Artists, Dolly's art traveled internationally and was featured in significant exhibitions like Mythsapes (NGV) and L'été Australien (Musée Fabre, France).



## **Kangaroo Dreaming (1993)**

**\$2,995**

74 x 127cm, Acrylic on Canvas, N.074

Provenance: Warlukurlangu Artists

This painting depicts the journey of the Kangaroo ancestor. During mythological times, two boys from the Tjangala skin group went hunting for kangaroo. A bush fire was lit within the area to punish the boys for the killing the kangaroo, which was the totem of their mother. The Tjangala boys were burnt by the bush fire.

# Desert Royalty

Warlimpirrnga's story is the most compelling narrative in contemporary Australian art history. As the leader of the "Pintupi Nine," he transitioned from a nomadic desert existence to a global art sensation within a few decades.

## ARTISTS:

Warlimpirrnga Tjapaltjarri



# Warlimpirnga Tjapaltjarri

DOB: c.1958

Language Group: Pintupi

Community: Kiwirrkurra, WA

Warlimpirnga Tjapaltjarri was born into a traditional nomadic lifestyle in the Western Desert, living in isolation from Western society near Wilkinkarra (Lake Mackay). Following the deaths of his father and later his stepfather, Warlimpirnga was sent by his mothers in 1984 to locate long-lost relatives. This journey led to a historic encounter at an outstation near Kiwirrkurra, where Warlimpirnga and his family—who became famously known as the 'Pintupi Nine'—had their first ever contact with European culture and modern technology.

Despite the national headlines Warlimpirnga remained deeply connected to his heritage.

Under the mentorship of the esteemed 'medicine man' Dr. George Tjapaltjarri, he continued his initiation and instruction in Pintupi Law. This profound foundation in traditional knowledge and his late transition to the contemporary world became the bedrock of his internationally acclaimed artistic practice.

After observing Dr. George and other artists at work, Warlimpirnga approached Papunya Tula Artists, with the request that he be allowed to paint. Other artists instructed him in the use of paint and canvas, and he completed his first painting in 1987. His first eleven paintings were exhibited at Gallery Gabrielle Pizzi in 1988 and acquired as a lot by the National Gallery of Victoria.

In 2015, Warlimpirnga had his first solo exhibition in the United States. When 'Maparntjarra' opened at Salon 94 In New York City, the New York Times and The Wall Street Journal both wrote articles about the ground-breaking show. The show represented a critical first step in the re-emergence of Australian Aboriginal art in the American market. It also marked the start of the second phase of growth of Warlimpirnga's reputation as a leading Aboriginal artist.

Since then, he has become a popular choice with American collectors, including actor Steve Martin who attributes Warlimpirnga as igniting his passion for Aboriginal art. His collection, including his prized Warlimpirnga were showcased at Gagosian in 2019, and gained huge media attention.

His profound reverence and commitment to preserving his culture came into the spotlight in 2019 when a British production company compensated him for featuring an unauthorized copy of his painting in one of their shows. This incident underscored that Warlimpirnga is not only an acclaimed artist but also a cultural leader.

# Warlimpinnga Tjapaltjarri



## **Bushfire at Wilkinkarra (1994)**

**\$24,995**

92 x 61cm Acrylic on Linen, N.137

Provenance: Papunya Tula Artists (PTA)

This painting is associated with the Bushfire Dreaming at Wilkinkarra (Lake Mackay). In the Dreamtime, a bushfire lit by two men got out of control and it was through the threshing about of the snakes trying to escape the flames that the lake was formed.



## **Dingo Dreaming at Maruwa (1994)**

107 x 28cm, Acrylic on Linen, N.139  
Provenance: Papunya Tula Artists (PTA)

**\$12,500**



## **Dingo Dreaming at Maruwa (1994)**

107 x 29cm, Acrylic on Linen, N.138  
Provenance: Papunya Tula Artists (PTA)

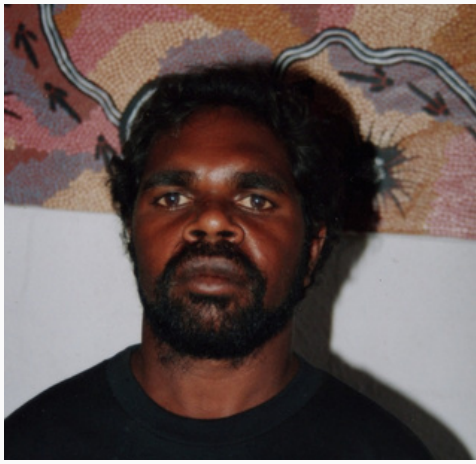
**\$12,500**

# The Next Generation

As the first and second generations of the desert movement pass, their descendants are carrying the tradition forward with flair.

## ARTISTS:

Denis Nelson Tjakamarra  
Gabriella Possum Nungurrayi  
George Yapa Tjangala  
Richard Tax Tjupurrula



# Dennis Nelson Tjakamarra

DOB: 1962

Language Group: Pintupi/Warlpiri/Luritja

Community: Papunya, NT

Born in Alice Springs in 1962, Dennis Nelson Tjakamarra is the son of two key figures in the Aboriginal art movement: his father, Johnny Warangkula Tjupurrula, one of its founders, and his mother, Gladys (Yawitji) Napanangka, one of the first women to paint for Papunya Tula Artists.

Dennis began his artistic career as an illustrator for the Papunya Primary School before transitioning to painting in 1992. His works reflect the distinctive style and storytelling traditions passed down through his family, deeply connected to the land, the stories of his ancestors, and the sacred places that inspire them. His Dreamings are associated with the sites of Tjikari and Kalipinypa, located northwest of Papunya.

Dennis began painting for Papunya Tula Artists in the early 1990s before moving to Warumpi Arts, where he continued to develop his distinctive style until the gallery's closure in 2004. Today, he paints with Papunya Tjupi Arts.

His works have been exhibited widely, both across Australia and internationally, in countries like Germany and the United States. Dennis' unique vision and craftsmanship have made his works highly sought after by collectors and institutions alike.

## Naughty Boys Dreaming (1992)

45 x 61cm Acrylic on Canvas Board, N.049  
Provenance: Papunya Tula Artists (PTA)

**\$7,995**





## Water Dreaming (1992)

\$24,995

61 x 91cm, Acrylic on Linen, N.050

Provenance: Papunya Tula Artists (PTA)



# Gabriella Possum Nungurrayi

DOB: 1967

Language Group: Anmatyerre

Community: Alice Springs, NT

Born in 1967 at Mt. Allan in the Northern Territory, Gabriella Possum Nungurrayi is the eldest daughter of the celebrated artist Clifford Possum Tjapaltjarri. Under her father's guidance, Gabriella began painting at a young age, immersing herself in the rich traditions of her Anmatyerre heritage. Following her father's passing, Gabriella's work has evolved significantly, establishing her as a prominent artist with a distinct style that honours but also transcends his influence.

Gabriella's art is distinguished by its vibrant colours and intricate compositions, reflecting a deep connection to her cultural background. Her paintings often explore traditional themes such as Bush Tucker, Women's Ceremonies, and Dreamings including the Serpent, Goanna, and Seven Sisters. Employing a variety of techniques, she is especially renowned for her fine dot work, a hallmark of her father's distinctive style.

Her career began with notable promise when, at just 16 years old, she won the prestigious Alice Springs Art Award in 1985 while still a student at Yirara Lutheran College. This early achievement set the stage for a distinguished career characterized by numerous accolades and high-profile exhibitions. Gabriella's work has been prominently displayed in the USA and Europe, earning her acclaim for significant commissions and installations.

Among her notable achievements, Gabriella's participation in the Vivid Projection Programme at the Sydney Opera House in 2016 stands out, as does her design for the Art Tram featured in the 2014 Melbourne Festival. Her 2008 commission for the RHS Chelsea Flower Show, which depicted her custodial Grandmother's Country, won a Gold Medal. This prestigious recognition was further highlighted when HRH Queen Elizabeth received an original work by Gabriella, which now hangs in the royal collection alongside her father's art.

Gabriella Possum Nungurrayi's work is a compelling fusion of traditional Anmatyerre narratives and contemporary art practice. Her distinctive style, characterized by bold colours and detailed designs, has solidified her status as a key figure in Australian Indigenous art. Collectors and enthusiasts are drawn to her work not only for its visual impact but also for its profound cultural significance and the way it preserves and communicates the Dreamings of her people.

Now residing in Melbourne with her family, Gabriella continues to create and share her cultural heritage through her art, further cementing her legacy in the contemporary art world.



## **Bush Tucker Dreaming (1992)**

**\$14,995**

52 x 102cm, Acrylic on Linen, N.228

Provenance: Aboriginal Gallery of Dreamings

This painting represents a dry river bed, once part of a salt lake, which runs through the Napperby region. Different types of Bush Tucker are depicted throughout the painting including wild bush berries, bush wheats, and spinifex shrubs.



Gabriella, Tara, and Clifford

# George Yapa Tjangala

DOB: c.1946

Language Group: Pintupi

Community: Kiwirrkurra, WA / Kintore, NT

---

George Yapa Tjangala was born circa 1946 at Witingu, between Puntujarrpa (Jupiter Well) and Kiwirrkurra in Western Australia. George spent his early years living a traditional nomadic lifestyle, deeply connected to his land and culture. He grew to manhood in the bush, where he was initiated into the customs and law of his people.

George's early experiences with painting came through assisting senior artists, including Uta Uta Tjangala and Charlie Tarawa Tjungurrayi. His own artistic journey began in the mid-1970s, when he began painting independently. The Tingari cycle, one of the most sacred traditions in Western Desert art, features prominently in George's work, as does Wala Wala, a waterhole southwest of the Pollock Hills.

As a member of the Papunya Tula Artists collective, George Yapa Tjangala became a key figure representing the Pintupi language group and its rich cultural history. In recent years, George has continued to live in Kintore and Kiwirrkurra with his wife Betty and their four children. He remains dedicated to his family and his artistic practice, with his work featured in major collections around the world.



## **Wala Wala Dreaming (1994)**

**\$2,995**

28 x 107cm, Acrylic on Linen, N.166

Provenance: Papunya Tula Artists (PTA)

# Richard Tax Tjupurrula

DOB: c.1935 - 2003

Language Group: Kukatja / Walmajarri

Community: Balgo, WA

---

Richard Tax was born "in the bush" circa 1935 in the area south of the Southesk Tablelands. His traditional country lay to the south-west of Balgo at a sacred site known as Kurtal. Like many of his generation, he spent his early years living a traditional nomadic life before eventually settling in the mission community at Balgo.

Richard was a significant Kukatja and Walmajarri artist associated with the Warlayirti Artists centre in Balgo, Western Australia. He was known for his deep cultural knowledge and his ability to translate complex "Men's Law" into powerful visual narratives.



**Eyes of the Kurrkurr (Owl) (1992)**

\$1,995

60 x 120cm, Acrylic on Canvas, N.086.

Provenance: Warlayirti Artists



KATE OWEN  
**GALLERY**  
CONTEMPORARY ABORIGINAL ART

680 Darling Street, Rozelle NSW 2039  
Open 7 days - 10am to 6pm

Phone: +61 9555 5283  
Email: [info@kateowengallery.com](mailto:info@kateowengallery.com)

Web. [www.kateowengallery.com](http://www.kateowengallery.com)