Streets of Papunya

Education Kit
years 11-12
About this kit

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

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

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

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

UNSW Galleries, Sydney   5 September – 7 November 2015
Flinders University Art Museum, Adelaide   12 February – 17 April 2016
RMIT Gallery, Melbourne   6 May – 11 June 2016
Drill Hall Gallery, Canberra   14 July – 21 August 2016
"Family is artistic destiny in the Western Desert"

– Vivien Johnson¹

Introduction

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

Papunya paintings have always been visual representations of the artists’ Tjukurrpa legacy, invoking the power that the painters believe is inherent in the landscape from past events. As such, what happened in a place in the past directly affects what happens there in the present and future. So the people of Papunya were not just insisting on their community’s connection to the old masters of the Papunya art movement when they named their streets after them; they were invoking the power of their immediate ancestors who founded the Papunya art movement in this place. These themes are elaborated in the Streets of Papunya: the re-invention of Papunya painting publication by Vivien Johnson.

About the curator

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

¹ Johnson, Vivien. Streets of Papunya: the re-invention of Papunya painting, NewSouth Press, 2015, p.16.
Describe the design of the streets of Papunya as seen in this aerial photograph. Research the iconography of the design, detailing its symbolic and cultural significance.

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

Papunya

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

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

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

iconography The conventional significance attached to images and symbols in a work of art that thereby form a visual language; in Aboriginal culture, this visual language has been developed over countless generations and is capable of encoding knowledge of
The original Papunya Tula painters are regarded today as the founders of the contemporary Australian Indigenous art movement, which has brought Aboriginal art to world attention. They are represented in major art galleries and museums, numerous public institutions and a great number of important private collections nationally and internationally.

Beginning in 1971, a small group of senior men began painting with acrylics on masonite boards, representing the sacred sites and stories associated with their traditional homelands to the north, south, east and west of Papunya. Geoffrey Bardon, an art teacher at Papunya School in 1971-72, encouraged the men to use the iconography of sand drawing and body painting to express their Tjukurrpa. When their efforts resulted in sales of artwork, the original ‘painting men’ incorporated themselves as Papunya Tula Artists. The name is derived from the settlement (Papunya) and a major Honey Ant Dreaming site adjacent to the community (tula).

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

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

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

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

Photo: Helen Puckey.

protocols Ethical principles that guide behaviour to respect Indigenous rights and cultural practices.

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Using the diagram of Possums Ancestor Dreaming by Tim Leura Tjapaltjarri and Daisy Nakamarra, consider how artists have modified or replaced sacred and ancestral designs in their work. For what purpose?
Papunya Tjupi Arts

Initially the work of artists who had stayed in Papuny was marketed by a Papunya Community Council enterprise calling itself Warumpi Arts and based in Alice Springs. When Warumpi Arts closed its Alice Springs gallery in 2004, most Papunya artists were left without any representation. This resulted in what curator Vivien Johnson called “a dark time” when “there was no art centre in the birthplace of the desert art movement” and Papunya was better known as the ‘carpet bagging capital of the desert’.

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

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

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

– Tilau Nangala

Why might Papunya artists have felt concerned when left without representation?

Research Indigenous artists’ experiences with private dealers and the term ‘carpetbagging’ to inform your response.

**carpetbagging**

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

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3 Interviewed by Johnson, 2012.

Papunya artists: then and now

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

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


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

Anmatyerr and Arrernte
1925 – 1989

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

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

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

Hermannsburg School

An art movement or style characterised by Western-style watercolour paintings of the Central Australian landscape in expressive colours. Developed in the 1930hs by Albert Namatjira at the Hermannsburg Mission in Ntaria Central Australia, the style was adopted by many Aboriginal artists living there and their descendants continue to produce in this style today.

Discuss the differences and similarities between Kaapa Tjampitjinpa’s landscape and the work of Albert Namatjira. Consider conventions of landscape painting and notions of place in your response.
See *Warlugulong* by Clifford Possum and Tim Leura, and read the story that accompanies the painting on the AGNSW website. Research other images of this story by these artists, and by other artists. What does this story tell you about the artists’ culture?

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

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**Clifford Possum Tjapaltjarri**

*Anmatyerr*
c. 1932 – 2002

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

**Tim Leura Tjapaltjarri**

*Anmatyerr*
c. 1931 – 1984

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

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

**atmospheric**
Having a softened and muted ‘airy’ quality that is emotionally evocative
Isobel Gorey Nambajimba

Anmatyerr
1958 –

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

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

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

In addition to her artistic career, Isobel Gorey has been involved in community health education and as a health worker in the Papunya Clinic and World Vision. She is currently on the board of Waltja, a community organisation concerned with the care of Aboriginal families in desert communities around Alice Springs.

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

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

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

Kumuntjayi Stockman Tjapaltjarri

Anmatyerr
1927 – 2015

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

Punata Stockman Nungarrayi

Anmatyerr
1956 –

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

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

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Johnny Warangkula Tjupurrula

Luritja, Pintupi and Kukatja
1925 – 2001

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

Candy Nelson Nakamarra

Luritja
1964 –

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

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

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

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

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

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

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

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

Shorty Lungkata Tjungurrayi

Pintupi
1920 – 1987

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

Martha McDonald Napaltjarri

Pintupi
1941 –

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

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

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

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

Translate one of your existing artworks into another medium. In what ways has the overall process and relationship between the resolved works complemented and restated your original intentions?
Using Papunya Tjupi’s website, research each artist in the Puntungka family. Over the three generations of the family, what similarities and differences do you find? Why do you think artistic families are so common in Papunya painting and comparatively rare in European and mainstream Australian art?

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

Many Papunya artists work closely together, influencing each other’s styles and inspiring each other in their artmaking. With reference to the work of at least two Papunya Tjupi artists, provide evidence to illustrate this ongoing creative exchange. (See Page 6)

⁸ Interviewed by Johnson, 2014.

Limpi Puntungka Tjapangati

Luritja/Arrente
1918 – 1985

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

Beyula Puntungka Napanangka

Luritja
1966 –

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

Mary Roberts Nakamarra

Luritja
1974 –

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

The first exhibition of Parnarya was held in Alice Springs in 1974. This was the first major exhibition of Parnarya artworks. The exhibition was organized by the Aboriginal Arts Board (AAB) of Australia Council, and it featured works by Parnarya artists from across the country.

1973
Aboriginal Arts Board is on the first board
Aboriginal people are involved in the Parnarya project
Aboriginal people are the focus of this development

1975
Aboriginal people are defined as the "First Australians"
Aboriginal people are given equal rights in the Constitution
Aboriginal people are given the right to self-determination

1976
Aboriginal and Torres Strait Islander Land Rights Act passed in federal parliament
Aboriginal and Torres Strait Islander Land Rights Act is passed in federal parliament

1979
Aboriginal and Torres Strait Islander Land Rights Act comes into force
Aboriginal and Torres Strait Islander Land Rights Act comes into force

1981
Aboriginal peoples now have a say in their own affairs
Aboriginal peoples now have a say in their own affairs

2007
Publication of Parnarya: Time at Warumiri
Publication of Parnarya: Time at Warumiri

2015
Publication of Parnarya: Time at Warumiri
Publication of Parnarya: Time at Warumiri

The Parnarya story begins with the founding of the National Gallery of Australia in 1977. The gallery was the first gallery in Australia to exhibit Parnarya artworks. Since then, Parnarya has become recognized as one of the most important contemporary art movements in Australia.

2007
Publication of Parnarya: Time at Warumiri
Publication of Parnarya: Time at Warumiri

2015
Publication of Parnarya: Time at Warumiri
Publication of Parnarya: Time at Warumiri

Using evidence from the image and your own research, reflect on how the visual representation of the timeline helps to illustrate the changes in the Parnarya story over time.
Further discussion and activities

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

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

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

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

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

UNSW Galleries, Sydney  5 September – 7 November 2015
Flinders University Art Museum, Adelaide  12 February – 17 April 2016
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Drill Hall Gallery, Canberra  14 July – 21 August 2016

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