

CATALOG OF ABORIGINAL PAINTINGS

UTOPIA ART DREAMTIME STORIES

Aboriginal Art Gallery

2023/2024



GEORGE WARD TJUNGURRAYI

An artist of international fame. He was born around 1945 near Lararra, southeast of Kiwirrkura. In 2004, George Ward received the prestigious Wynne Award for landscape painting at the Art Gallery of New South Wales. He is the second indigenous Australian painter to be honored with this award. Represented in major collections in Australia, including the National Gallery of Victoria, the Art Gallery of New South Wales, the Supreme Court of the Northern Territory, as well as the Musée des Arts d'Afrique et d'Océanie in Paris and the Groninger Museum in the Netherlands. He painted for the first time on canvas in 1984. Several elegantly "classic", concentric dot works from this period have survived. After his brother Yala Yala died in 1998, responsibility for painting fell on Ward's shoulders. He began to create seriously, developing his own, distinct style. The canvases he produced were unlike anything that had appeared before in the Aboriginal art movement. He was a reserved and quiet man. "I'm a bush man, me," he insists, with a distinct, proud edge in his voice. Anita Angel, art curator at Charles Darwin University, says of George Ward's artwork, "It's instantly recognisable, he has a style, but it's more than just a style. He's coming from somewhere deep within his mind's eye to draw out what he does. He's not experimenting, he knows exactly what he's doing." Ward died on September 22, 2023.

Selected Solo Exhibitions:

2010 George Ward Tjungurrayi, Trevor Victor Harvey Gallery, Sydney
2005 George Ward Tjungurrayi, Clarence Gallery, London
1998 Gallery Gabrielle Pizzi, Melbourne
1997 Utopia Art, Sydney

Hundreds of group exhibitions, including the 2013 Venice Biennale, Imago Mundi, Venice

Awards and Recognition:

2004 Wynne Prize, Art Gallery of New South Wales, Sydney - Winner
2003 20th NATSIAA, Darwin - Finalist
2003 Desert Mob, Araluen Art Centre, Alice Springs - Finalist

Painting's description:

This captivating work is a perfect example of the artist's multi-layered compositions. The painting depicts Karrkurritinytja (Lake MacDonaldd) and tells the story of the journeys of mythological ancestors, known as Tingari, who traveled through this land, performing rituals and creating sacred places of worship.



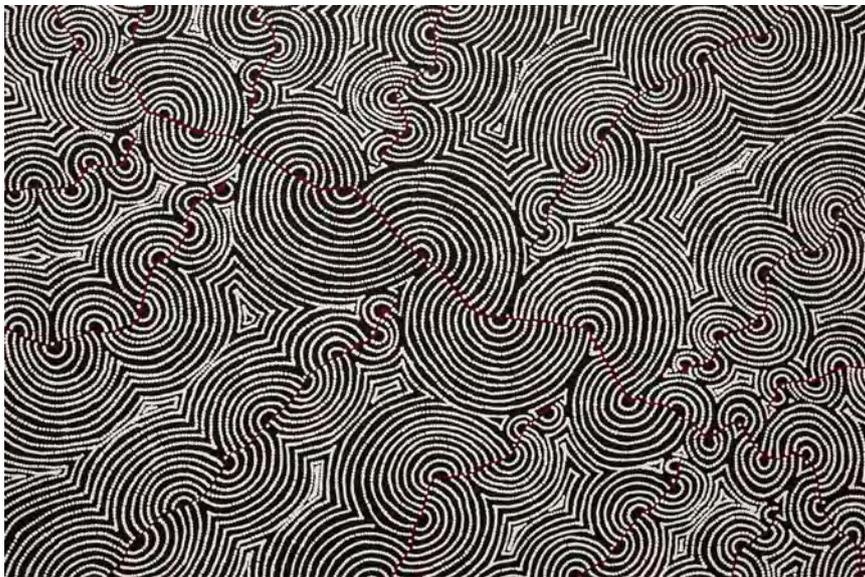
Artist: GEORGE WARD TJUNGURRAYI

Language group: Pintupi

Community: Warakurna, WA

Technique and size: Oil on canvas / 122 x 152 cm





Artist: CHRISTINE NAKAMARRA CURTIS
Language group: Warlpiri
Community: Nyirripi, NT
Title: Mina Mina Jukurrpa / Mina Mina Dreaming
Technique: Acrylic on Linen
Size: 152 x 122 cm

Painting's description:

This Jukurrpa or Dreaming story tells of the journey of a group of holy women of all ages who travelled during the creation of the world, gathering food and performing ceremonies. The women began their journey at Mina Mina where karlangu (digging sticks) emerged from the ground. The women collected them and continued their journey. The holy women were followed by men from the Jakamarra subclan. The men pretended to be birds, cawed and hid in the bushes. The dancing women stirred up a huge cloud of dust that wiped out the 'walyankarna' (Serpent Ancestors). The Serpent Ancestors were previously 'Witch Larvae' (a desert insect) who stopped in Mina Mina to watch the dancing women. The ash cloud blew them further north into Yaturlyaturlu. In this way, the Dreaming of a Woman and the Dreaming of the Witch Larvae become one. This enabled female ancestors to observe the larvae and perpetuated traditional knowledge of how best to locate and cook them. Warlpiri women use these skills to this day. The Jukurrpa Dream therefore contains valuable information about male and female social roles in Warlpiri culture, especially in the context of rituals performed. These roles were reversed: women took care of holy places and weapons, which is now exclusively the domain of men.

Jukurrpa's Mina Mina paintings often use sinuous lines to represent the snake vine. Circles and curves may represent "jinti parta" (desert truffles) that women collected during their travels, and straight lines represent "karlangu" (digging sticks).

CHRISTINE NAKAMARRA CURTIS

Christine Nakamarra Curtis was born into a family of artists, which includes Kelly Napanangka Michaels - her mother, Roy Jupurrurla Curtis - her father and Alice Nampijinpa Henwood Michaels - her aunt. The artist started painting in 2007. She presents the Dreams of her maternal grandfather. They refer directly to the land, the characteristic features of the landscape, as well as the fauna and flora inhabiting this region. These stories have been passed down in her family from generation to generation for millennia. Using an unlimited color palette, Christine gives her indigenous culture her own modern interpretation.

Selected collective exhibitions:

2022 Tanami Today, Art Mob, Hobart

2022 Out Bush: Warlu 2022, Flinders Lane Gallery, Melbourne

2019 The Children of the Warlpiri, Art Mob, Hobart, TAS

2018 Land and Sky - Warlpiri Artists, Japingka Gallery, Fremantle, WA

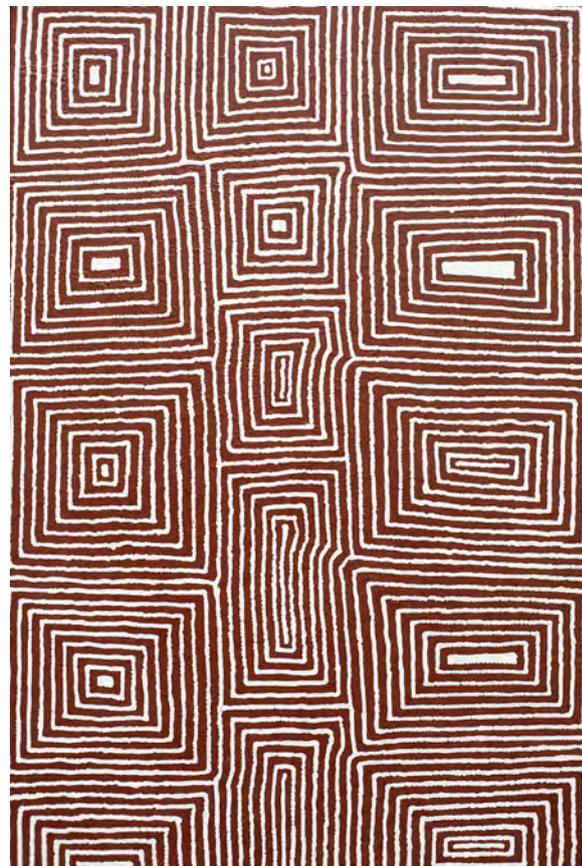
VALERIE NAPANANGKA MARSHALL

Valerie Napanangka Marshall was born at Alice Springs Hospital, the closest hospital to the Ltyentye Apurte community, also known as Santa Teresa, an Arrernte indigenous community in Australia's Northern Territory, approximately 80 kilometers from Alice Springs. Shortly after Valerie's birth, her family moved to Yuendumu and then to Nyirripi, where the artist lives to this day.

She attended Kormilda College, an Aboriginal boarding school in Darwin. She has been painting since 2001 at the Warlukurlangu Artists Corporation, an Aboriginal-led art center in Yuendumu, a community 290 km from Alice Springs. She paints her father's Dreams, related to the land, the features of the landscape, the plants and animals inhabiting it. These Dreams have been passed down from generation to generation in her family for at least 50 millennia. To represent her traditional Jukurrpa, Valerie uses traditional iconography while developing her own modern style.

Painting's description:

Pikilyi is a large and important reservoir and natural spring near Mount Doreen Station. Pikilyi Jukurrpa (Vaughan Springs Dreaming) tells the story of the land of two Rainbow Snakes, prehistoric heroes who lived together as husband and wife. The female Rainbow Snake belonged to the Napanangka skin group and the male to the Japangardi. It was a taboo relationship, contrary to Waripiri religious law. Nevertheless, one day the women of the Napanangka and Napangardi clans sat next to two snakes and picked lice from them. In gratitude for this favor, the Rainbow Snakes allowed the women to draw water from the springs in Pikilya. This was because snakes were the 'kirda' – spiritual owners of the land. The spirits of a pair of Rainbow Snakes still reside in Pikilya. This Dream belongs to women and men of the Japangardi/Napanangka and Japangardi/Napangardi skin groups.



Artist: VALERIE NAPANANGKA MARSHALL
Title: Pikilyi Jukurrpa (Vaughan Springs Dreaming)
Technique: Oil on canvas
Size: 122 x 76 cm



WALALA TJAPALTJARRI

Since he began painting in 1997, Walala Tjapaltjarri has gained worldwide recognition, participating in several national and international solo and group exhibitions. His paintings are represented in private and public collections in Australia, Europe and the U.S.A. Walala Tjapaltjarri was first introduced to painting by his brother Warlimpirnga, also a painter of international acclaim. While Walala's first paintings were in a classical Tingari style usually reserved for body painting, ground painting and the decoration of traditional artifacts, within a couple of months of painting he evolved his own innovative style of work. It was in late 1984, Walala and several other members of the Pintupi Tribe walked out of the remote wilderness of the Gibson Desert in Western Australia and made contact for the first time with European society. Described as 'The Lost Tribe', he and his family created international headlines. Until that day in 1984, Walala and his family lived the traditional and nomadic life of a hunter-gatherer society. Their intimate knowledge of the land, its flora and fauna and waterholes allowed them to survive, as their ancestors had for thousands of years.

Awards and Recognition:

NATSIAA finalist, Darwin in: 1997, 1998, 1999, 2000.

Painting's description:

It is this sacred landscape with its significant sites that Walala so strikingly describes in his paintings. His style is strongly gestural and boldly graphic, one that is generally highlighted by a series of rectangles set against a monochrome background.

Selected Solo Exhibitions:

2019 Walala Tjapaltjarri Self-portrait, Opale Foundation, Lens, Switzerland

2001 Tingari Cycle - Walala Tjapaltjarri, FireWorks Gallery, Brisbane

1999 Tingari Series - Walala Tjapaltjarri, FireWorks Gallery, Brisbane

1998 Tingari - Men's Business, Coe-ee Gallery, Sydney

1998 Paintings by Walala Tjapaltjarri, Vivien Anderson Gallery, Melbourne

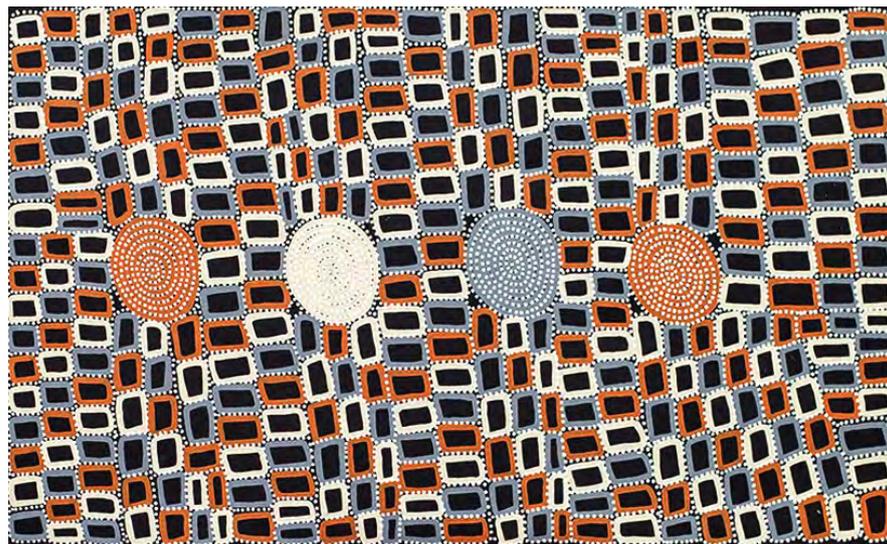
Artist: WALALA TJAPALTJARRI

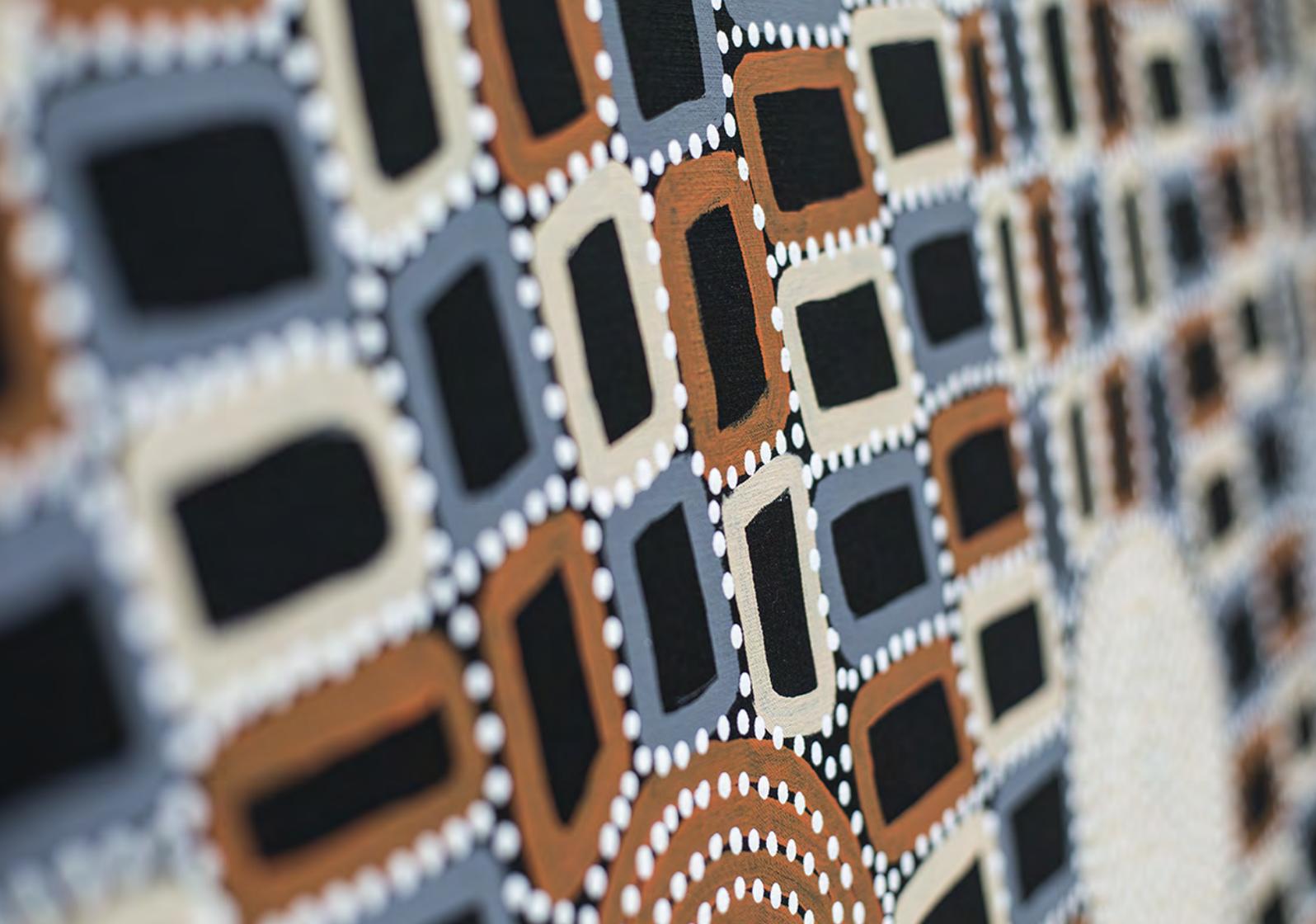
Language group: Pintupi

Community: Kiwirrkurra, WA

Title: Tingari

Technique and size: Oil on canvas / 91 x 152 cm









Artist: LORNA BROWN NAPANANGKA
Date of birth: approximately 1965
Birthplace: Haasts Bluff, NT
Language: Pintupi/Luritja
Community: Kiwirrkurra, WA
Technique: Oil on canvas
Size: 91 x 152 cm

LORNA BROWN NAPANANGKA

Lorna was born around 1965 in the bush at Haasts Bluff. Her mother, Annie Ellis Nampitjinpa, her grandfather, Obed Raggett, and other family members moved to Papunya when Lorna was a child. Lorna went to school in Papunya and clearly remembers art classes with Geoffrey Bardon (the discoverer of Aboriginal painting, the so-called Contemporary Aboriginal Art). The artist began painting seriously in 1999, and by 2005 she had three solo exhibitions at the Alcaston Gallery in Melbourne. Lorna paints her grandfather's Dream.

Awards and Recognition:

2006 Wynne Prize, Art Gallery of New South Wales, Sydney – Finalist

Selected Solo Exhibitions:

2016 Lorna Brown Napanangka, Alcaston Gallery, Melbourne
2005 Alcaston Gallery, Melbourne, VIC
2004 Alcaston Gallery, Melbourne, VIC
2003 Alcaston Gallery, Melbourne, VIC

Collections:

National Gallery of Australia, Canberra
Owen Wagner Collection of Australian Art at the Hood Museum of Art,
Charlottesville, VA, USA
Art Gallery of South Australia, Adelaide
Artbank, Sydney
Union Bank of Switzerland, Zuerich

IWONA PRUSZYŃSKA

Iwona Pruszyńska is an Australian and Polish lawyer. She runs the law firm "Cap Lawyers Australian-Polish Legal Services" with branches in Sydney and Warsaw. Privately, she is a collector of Aboriginal art. Her passion focuses on collecting unique works of art and popularizing their cultural value and the importance it has for the indigenous people of Australia.

ALL PAINTINGS IN THE UTOPIA ART DREAMTIME STORIES COLLECTION ARE ETHICALLY PURCHASED AND HAVE CERTIFICATES OF AUTHENTICITY.



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