

Tuan Andrew Nguyen

Vietnam (b. 1976)

We Were Lost in Our Country

2019

Single-channel 4K video installation,
color, 5.1 surround sound, 32 min.

Nguyen was invited to make this moving image work in 2019 for the Sharjah Architecture Triennial. He and the curator, Adrian Lahoud (originally from Sydney), traveled to the Karrayili Adult Education Centre in Fitzroy Crossing to visit with the twenty-one surviving artists and members of the desert communities who had made the *Ngurrara Canvas II* in 1997. In the resulting video, Nguyen interviews Indigenous Australians who reflect on the monumental canvas's complex mechanisms and traces of memory, twenty years after it was painted. The personal stories he captures convey an entangled past-and-present narrative that encompasses a history of a people who have been dislocated—via the forces of colonialism—from their Ngurra (Country).

Displacement and historical memory are key subjects of Nguyen's life and body of work. His family fled Ho Chi Minh City (the former Saigon) by boat two years after the Vietnam War ended, eventually arriving in the United States, where he was raised. The artist moved back to Vietnam as an adult and cofounded the artist-run space Sàn Art in 2007 in Ho Chi Minh City—the same year the Ngurrara people achieved their Native Title.

Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2315#

Susie Bootja Bootja Napaltjarri

Australia (c. 1935–2003)
Kukatja, Balgo

Kununurra 1996

Acrylic on linen

Gift of Robert Kaplan and Margaret Levi

Susie Bootja Bootja Napaltjarri was an Elder Balgo artist (among the first women), respected for her knowledge of Law and ceremony relating to Kurtal, an important freshwater spring in the Great Sandy Desert protected by a snake spirit. She walked in from the desert as a teenager, joining the Tjumundora mission site.

This painting's title relates to the town of Kununurra, north of Balgo Hills, not far from the state border of Western Australia and Northern Territory. Colorful dots applied to a dark background often distinguish Bootja Bootja's paintings. The dots can refer to water, sand, or other natural elements, like bush onions, that relate to the artist's Country (homeland).

Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2316#

Imelda (Yukenbarri)

Gugaman

Australia (b. 1954)

Kukatja, Balgo

Winpurpurla

2008

Acrylic on linen

Gift of Robert Kaplan and Margaret Levi

Lloyd Kwilla

Australia (b. 1980)

Wangkatjunga, Kununurra

Kulyayi Waterhole, from the Bushfire Series

2008

Ochers on linen

Gift of Robert Kaplan and Margaret Levi

In his mid-forties, Kwilla is already a community leader among the Wangkatjunga community (also known as Christmas Creek), located between Fitzroy Crossing and Halls Creek in the Great Sandy Desert. He inherited his position from his father, Billy Thomas Joongoorra—a healer and Lawman—who, when he stopped painting, told Kwilla to continue the tradition. He recounts, “My father, he said to me—it is your responsibility now, to go out there, to look after your Country—to paint for it and to tell your children and people about our history and Country.”

The *Bushfire Series* was the first subject Kwilla painted. He says of it, “Every October the land gets scrubby and we need to burn it to make it live again—to clear paths for us to track through, to let the new growth come so that animals like bilbys and emus have new grass to eat.”

Para escuchar el texto en español, por favor marque
75.546.1464 y presione 2317#

Queenie McKenzie Nakarra (Mingmarriya)

Australia (1915–1998)
Gija/Nakarra, Warmun

Mary and Joseph 1997

Ochers on linen

Gift of Robert Kaplan and Margaret Levi

Queenie McKenzie (as she is primarily known) was a great cultural leader of the Gija clan of the eastern Kimberley region, and the first woman in her community to paint. She played an important role in bringing her Warmun community (also known as Turkey Creek) to national prominence in the 1970s, along with fellow artists Rover Thomas (Joolama) and Madigan Thomas. They helped to launch the Warmun Art Centre in 1998, the same year McKenzie received a prestigious Western Australian State Living Treasures Award for “providing inspiration for other artists and enriching the community.”

The Warmun style is distinct for its earthy ochre palette and simplified, flat forms set in a landscape and outlined with white dots. McKenzie—born to a European father, who was a horsebreaker, and a Malgnin mother—adopted Roman Catholic beliefs along with those of her Indigenous ancestors. Thus, her paintings often depict Christian themes, along with those of her Country, as is the case in this painting, where she depicts Christ’s parents, Mary and Joseph, in the context of her ancestral homeland.

Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2318#

Beerbee Mungnari

Australia (1933–2011)

Gija, Warmun

Miriwoong Country

1995

Ochers on linen

Collection of Robert Kaplan
and Margaret Levi

Beerbee (pronounced Birribee) Mungnari was born on the Waterloo cattle station near the border of Northern Territory and Western Australia. He later worked as a ringer (cowboy) on Rosewood Station, in the Kimberley, owned by the legendary rancher Jack Kilfoyle. Mungnari started painting around 1982, when the Warmun school was established. Prior to the founding of the Warmun Art Centre in 1998, art from the region was distributed at the Waringarri Arts Centre at Kununurra.

Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2319#

Eubena Nampitjin

Australia (1921–2013)

Kukatja, Balgo

Near Jupiter Well

1995

Acrylic on linen

Gift of Robert Kaplan and Margaret Levi

Nampitjin was among the first and most well-known of the Balgo artists, establishing a signature vibrant style that later came to define Balgo art. She was born at Tjinjadpa, west of Jupiter Well, and was taught to be a healer by her mother. She moved to the Catholic mission in Balgo Hills (Wirrimanu) in 1962 with her family as a result of severe drought. When she was young, she worked with Father Anthony Rex Peile to compile the Kukatja dictionary.

For millenia, Indigenous Australians drew directly in the sand and applied paint to their bodies. Nampitjin's first artworks on canvas were made with a stick. She started painting in the late 1980s using a brush, and her works became highly sophisticated expressions of Dreaming (creation) stories. Significant themes for her were Kinyu (a spirit dog), Tjukurra (rock holes), Tjumu (water holes along the Canning Stock Route), and Marlu (kangaroo), among others. Jupiter Well is along the Canning Stock Route—a cattle trail made by Western missionaries that stretches over a thousand miles across the Great Sandy Desert. Nampitjin's paintings are in many leading museums in Australia, including the National Gallery in Canberra.

Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2320#

Eubena Nampitjin

Australia (1921–2013)
Kukatja, Balgo

Kurra

2000

Acrylic on board

Gift of Robert Kaplan and Margaret Levi

Eubena Nampitjin

Australia (1921–2013)
Kukatja, Balgo

Minidki Karu

2002

Acrylic on linen

Gift of Robert Kaplan and Margaret Levi

Rosie Nanyuma

Australia (c. 1940–2004)

Kukatja, Balgo

Kumbuljiri, near Mangkai, in the Great Sandy Desert 1995

Acrylic on canvas

Gift of Robert Kaplan and Margaret Levi

Nanyuma lived in the mission at Balgo and was a caretaker of women's law and ceremony when she started painting in 1989. In addition to painting her Country (homeland), she also rendered important Dreaming (creation) stories about Tingarri men and women and the Wati-kutjarra (lizard men). The precise subject of this painting remains unknown to Western audiences, however. The concentric circles in the center of the canvas suggest that Kumbuljiri is a sacred Jila (place of living water). The semicircles around the water hole are windbreaks, while the serpentine line that runs through the site vertically suggests running water or a rain path. The U-shaped forms represent people who have gathered at Kumbuljiri, perhaps for an important ceremony.

Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2321#

Lucy Yukenbarri

Napanangka

Australia (c. 1934–2003)
Kukatja, Balgo

Jewiljara Soak, in the Great Sandy Desert

1995

Acrylic on canvas

Gift of Robert Kaplan and Margaret Levi

The Oxford Companion to Aboriginal Art and Culture
describes Lucy Yukenbarri as being

known among the Balgo artists for having invented a new style of dotting called *kinti-kinti* (close-close) in 1990, soon after she began to paint. Her early works followed the standard Balgo methods of forming lines by means of rows of dotting, and of outlining icons in a similar way. A quietly creative artist, she then moved to another technique in use by other Balgo painters at that time—single colour fields of dotting—but she alone made a next step of moving the dots so closely together that they converged, creating dense masses of pigment on the surface of the canvas. This, together with her exploration of the visual possibilities of black icons for waterholes and soaks, and her use of dark green and blue pigments, gave her work a distinctive style, producing effects unique in desert Aboriginal art. Yukenbarri was married to Helicopter Tjungurrayi (b. 1947), also a leading artist from the Great Sandy Desert.

Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2322#

Bai Bai Napangardi

Australia (1939–2020)

Kukatja, Balgo and Yagga Yagga

Warrabu, near Yagga Yagga, in the Great Sandy Desert 1997

Acrylic on linen

Gift of Robert Kaplan and Margaret Levi

In this painting, Napangardi paints bush tucker (food) located at Warrabu in her Country (homeland), which extends from Mangkai (Lake Mackay) in the Stansmore Ranges to just south of Yagga Yagga, home to the Ngururpa people. The many sand hills of the area are represented by the colorful bands of lines.

Napangardi, a senior Law woman at Balgo, served as a longtime member of the Kimberley Land Council. Revered for her songs, she also began painting in 1986. Napangardi was married to the artist Sunfly Tjampitjin (c. 1916–1996), with whom she often collaborated on paintings. Their daughter, the artist Pauline Sunfly (b. 1957), learned to paint from watching her parents.

Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2323#

(top)

Mawukura Jimmy Nerrimah

Australia (1929–2013)

Walmajarri, Fitzroy Crossing

Looma

1992

Acrylic on canvas

Gift of Robert Kaplan and Margaret Levi

Elizabeth Nyumi Nungurrayi

Australia (1947–2019)
Pintupi, Balgo

Parwalla 2005

Ochers on linen

Gift of Robert Kaplan and Margaret Levi

Elizabeth Nyumi Nungurrayi, among the first generation of artists in the Balgo community, was widely regarded as one of the most prominent. She was a highly respected cultural Elder who taught dance and the laws of her culture to children. Her birthplace, Nynmi (also known as Jupiter Well), is south of Balgo and east of the Canning Stock Route.

Nungurrayi started painting in 1987, beginning with thick brushes and eventually opting for finer ones. Her palette was earth-toned, with orange, yellow, red, ocher, and white pigments that she applied as impasto dots across the canvas, representing white spinifex seeds that pollinate after rain and cover the ground. She often titled her works *Parwalla*, after her father's Country (homeland) south of Balgo, known for its sand hills and swampy terrain during the wet season that grows abundant bush food. The motifs in this example include women gathering food (U shapes); Coolomans (water vessels, represented by ovals); Wana (digging sticks, represented by thin lines); and different bush foods, such as Kantjilyi (bush raisin) and Pura (bush tomato).

Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2324#

Miriam Olodoodi

Australia (b. 1945)
Kukatja, Balgo

Charliloo

2002

Acrylic on linen

Gift of Robert Kaplan and Margaret Levi

In 1958, Miriam Olodoodi walked into the mission at Balgo from the bush with Patrick Tjungurrayi (whom she later married), her sister Lucy Yukenbarri, and her nieces Imelda and Tossie. The mission was established at Balgo in 1942, and the community later moved to Balgo Hills in 1965.

Although the meaning of *Charliloo* is unclear, we can infer that it depicts a sacred site with water holes (repeating concentric circles) surrounded by sand hills (long colorful bands) where many people (small U shapes) convened. The larger repeating semicircles suggest clouds or windbreaks.

Sometimes windbreaks were purposely modeled from earth around water holes to mimic the cloud forms that brought rain.

Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2325#

(bottom)

Jimmy Pike

Australia (c. 1940–2002)

Walmajarri, Fitzroy Crossing

Kirr Kirr

1985

Acrylic on canvas

Gift of Robert Kaplan and Margaret Levi

Pike worked as a stockman before he started painting in the early 1980s. He learned from Steve Culley, an art teacher who taught classes while Pike was in Fremantle Prison in southwestern Western Australia. One of the first artists at Fitzroy Crossing, Pike established a company with Culley and David Wroth in 1985 called Desert Designs to showcase his work. There he transferred his graphic patterns using linocuts and other techniques onto textiles, posters, and postcards. Eventually, that experience led the men to found Japingka Art Gallery, since there were very few venues existing at that time for Aboriginal and Torres Strait Islander artists. They named the gallery after the main Jila (place of living water) in Pike's Country (homeland), where many people convened during the wet season when cyclones arrived. Pike's vivid work helped First Nations artists gain increased mainstream recognition.

Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2326#

Michael Muji Tjangala

Australia (c. 1940–2002)

Kukatja, Balgo

Tjunbundja, Canning Stock Route

1996

Acrylic on linen

Gift of Robert Kaplan and Margaret Levi

In this painting, Michael Muji Tjangala portrays a part of the Tingarri Dreaming (creation) cycle, which he centers at Tjunbundja, a sacred water hole along the Canning Stock Route. The story of the Tingarri men involves Elders who traveled around the desert teaching young, uninitiated men rituals of the Country (homeland). Many of the stories are secret and not available to Westerners, but we know from the artist that this painting depicts a man who died and is being buried at Tjunbundja while related rituals are performed.

Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2327#

Kamara Brandy

Tjungurrayi

Australia (c. 1930–2012)

Manyjilyjarra/Kukatja, Balgo

Nareroo

2006

Acrylic on canvas

Gift of Robert Kaplan and Margaret Levi

Christine Yukenbarri

Australia (b. 1977)
Kukatja, Balgo

Winpurpurla

2005

Acrylic on linen

Gift of Robert Kaplan and Margaret Levi

Like her mother, Lucy Yukenbarri, and elder sister Imelda (Yukenbarri) Gugaman, Christine Yukenbarri focuses her subject matter around Winpurpurla, her mother's Country (homeland), a soakage site south of Balgo that is a source of Inta (living water). The large black dot in the center of the painting refers to the sacred water hole. The undulating white, red, and orange lines around the site suggest the surrounding Tali (sand hills), and the profuse multicolored dots denote the bush food of the surrounding area. Yukenbarri has made many vibrant interpretations of this sacred place, where Nungurrayi, Nampitjin, and Napangardi women traveled to collect Lukarrari seeds to make bread (damper) as well as Kumpupatja (bush tomato) and Karnti (bush potato).

Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2328#

(bottom)

Tommy May Ngarralja

Australia (1935–2022)

Wangkatjunga/Walmajarri, Fitzroy
Crossing

Wurna Juwal

2016

Acrylic on enamel and tin

Collection of Robert Kaplan and Margaret Levi

Ngarra

Australia (c. 1920–2008)
Andinyin, Glenroy Station

Boweru

2004

Synthetic polymer paint on paper

Gift of Debra and Dennis Scholl

Nora Wompi Nungurrayi

Australia (c. 1935–2017)

Manyjilyjarra/Kukatja, Kunawarritji

Untitled

2007

Synthetic polymer paint on linen

Gift of Debra and Dennis Scholl

Alma Kalaju Webou

Australia (c. 1928–2009)
Yulparija, Bidyaganga

Pinkalakara

2004

Synthetic polymer paint on paper

Gift of Debra and Dennis Scholl

Billy Thomas Joongoorra

Australia (c. 1920–2012)

Wangkatjunga, Balgo

Gimbeegimberraall—Fast Moving Water Snake

1997

Natural earth pigments and synthetic
binder on canvas

Gift of Debra and Dennis Scholl

Joongoorra worked as a stockman and tracker before walking into Waringarri Aboriginal Arts in Kununurra in 1995 to take up painting. Using the white ocher dug up from beneath the dry Kimberley riverbeds, he developed a distinct style and palette that featured depictions of the snakes and water holes in the lush Mirrawong Country (homeland).

In this work, a snake from a Dreaming (creation) story fills the canvas, with its writhing form multiplying in distinct sections—it is at once everywhere and nowhere. The artist's totem was the black snake—a venomous reptile of Australia that lives near streams and lagoons and whose black body can have either a red or blue belly.

Joongoorra taught his son, Lloyd Kwilla (whose work is shown nearby), to paint. The two artists share a unique brown-and-white palette made from earthy pigments.

Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2329#

Billy Thomas Joongoorra

Australia (c. 1920–2012)
Wangkatjunga, Balgo

Waarna (Place for Good Food)

1997

Synthetic polymer paint on canvas

Gift of Debra and Dennis Scholl

(Left to right)

Tjemma (Freda)

Napanangka

Australia (1935–2004)

Kukatja, Balgo

Bai Bai Napangardi

Australia (1939–2020)

Kukatja, Balgo and Yagga Yagga

Mati (Bridget) Mudjidell

Australia (1935–2002)

Kukatja, Balgo

Bush Tucker Triptych: Untitled; Parmarr, near Walgalli and Magkai, in the Great Sandy Desert; Yukupalli, in the Great Sandy Desert

1996

Acrylic on linen

Gift of Robert Kaplan and Margaret Levi

Each section of this triptych portrays a different location for gathering food in the Great Sandy Desert. The section on the left, by Tjemma Napanangka, shows the artist's homeland, Yukupalli, which she portrays with bush tucker (food), water holes, and sand hills. The long red lines on the right denote bush carrots. Bai Bai Napangardi created the central section, which depicts lines of sand hills at Parmarr. They enclose two fields where people are shown gathering a white seed called Kandiw, which when chewed has a relaxing effect. Mati Mudjidell painted the section on the right, which shows three food sources—represented by circles with dots inside—surrounded by sand hills (the vertical and horizontal stripes).

**Warakurna Women's
Collaborative: Anna
Porter (b. 1941), Eunice
Porter (b. 1948), Nancy
Nyanyarna Jackson (b.
1953), and Judith
Yinyikay Chambers (b.
1958)**

Australia
Ngaanyatjarra, Warakurna

**Minyma Lungkata Tjukurpa
(Mother Blue Tongue Lizard
Dreaming)
2015**

Synthetic polymer paint on canvas

Collection of Martha Hesse Dolan
and Robert E. Dolan

The Warakurna community lies just west of the state border of Western Australia and Northern Territory in the central part of the Western Desert region, south of Balgo and the Great Sandy Desert. The people of the region refer to themselves as Yarnangu and have close linguistic ties to their neighboring groups Pintupi and Pitjantjatjara. The four female artists who collaborated on this canvas are based at the Warakurna Art Centre (formed in 2004), which is owned and operated by the Yarnangu people, who achieved Native Title in 2005 for their homelands.

The painting style utilizes traditional motifs similar to those of other Western Desert communities such as Papunya, where First Nations people started painting in 1971. This canvas expresses the Tjukurpa (Dreaming) story of the blue-tongued lizard Minyma Lungkata, who traveled to Uluru (Ayers Rock) and set the land on fire. His Dreaming story teaches people of the

importance of land management and controlled burns, which have been practiced for millenia. The U shapes in this painting refer to people who have gathered at specific locations. The vertical lines that link concentric circles are travel routes that connect water holes surrounded by Tali (sand hills).

Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2331#

(top)

Ngiripirr Snell

Australia (c. 1930–2016)

Wangkatjunga, Fitzroy Crossing

Untitled

1996

Acrylic on canvas

Collection of Robert Kaplan and Margaret Levi

Snell, a leading artist and Lawman of Fitzroy Crossing, held a crucial cultural role as a ceremonial leader of the Wangkatjunga people. He was born at Yurramaral, an important Jila (place of living water) in the Great Sandy Desert, along the southeastern side of the Canning Stock Route. He and his wife, Jukuja Dolly Snell (c. 1933–2015), were custodians of the Kurtal Jila, returning to it to perform the Kurtal ceremony, which Spider Snell learned from his Elders and continued to perform throughout his life, even dancing on the *Ngurrara Canvas II* in Canberra as part of the Native Title claim. Almost all of his and Dolly's paintings pertain to this Jila, which they protected.

The term Kurtal has many meanings: it is a place, primordial earthwork, cultural ceremony, and source of life that brings water in the arid desert. It is also the snake spirit who protects the Jila and is awakened by setting fire to the bush prior to arriving at the water hole. Snell's powerful performance has been documented in two films: *Kurtal: Snake Spirit* (1998), and *Putuparri and the Rainmakers* (2015). He also appears in Nguyen's video. Snell and his fellow Wangkatjunga members refer to themselves as Jila people (rainmakers), a designation linked to this ancient ceremony that is passed down to each generation.

Snell performed Kurtal while donning a distinctive headdress made from human hair, wool, and grass that was shaped after the Wilarn (elongated, boomerang-shaped clouds) that appear in the sky and signal an ensuing Kutukutu (rainstorm). Snell would form these cloud shapes with earth during the ceremony around the Jila, and once the water arrived (after digging), he would dance with a Coolamon (water vessel) over his head, spilling the water over his body. The shape of the Coolamon was similar to that of the clouds, and thus the headdress represented the Coolamon as well as the rain clouds. Snell's grandson Putuparri Tom Lawford, who Snell taught to carry on the ceremony, said of Snell upon his passing: "He felt he had this mission in life to tell people about how precious Country was, and how that relationship we have with the natural world needs to be protected. He constantly said we have to look after Country so that Country will look after us."

Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2332#

Ngarra

Australia (c. 1920–2008)
Andinyin, Glenroy Station

Gularrt and Banggal: The Bat Dream and Ngamangray 2006

Synthetic polymer paint on paper

Gift of Debra and Dennis Scholl

Ngarra, who shortened his name from Ngarrangarri, was a respected Elder and Andayin Lawman who started painting in the late 1990s, eventually settling in Derby in his seventies, near the coast in the Kimberley, between Broome and Fitzroy Crossing. A Lawman or Law woman is someone entrusted to speak for, or carry on, the complex belief systems developed in the culture that are passed down through generations. Born under a mangrove tree in the central Kimberley, Ngarra was caught between precolonial and postcolonial realities, the tensions of which he felt greatly. He stayed in the bush longer than most, avoiding station life, but in order to escape the violent punishment by Westerners who tracked down bush dwellers, Ngarra eventually acquiesced, moving to Glenroy Station, where he became a renowned stockman.

Ngarra started showing in the Perth-based Mossenson Galleries, thanks to his friend Kevin Shaw, a sociologist who advocated for his work. Ngarra developed a unique abstract style featuring colorful, geometric shapes that float in the center of the canvas and are circumscribed with hued borders around the edges. Dots of different sizes and shades are laid over the canvas, filling in the planar areas of color, in some areas densely and in others sparsely. He expresses his ancestral Tjukurpa (Dreaming) story in his highly abstract, singular works on paper.

Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2333#

Jarinyanu David Downs

Australia (1925–1995)

Wangkatjunga/Walmajarri,
Fitzroy Crossing

Yapurnu

1987

Ocher and acrylic on canvas

Gift of Robert Kaplan and Margaret Levi

As with other artists from the Kimberley and Fitzroy Crossing, Jarinyanu David Downs combined personal experiences with his ancestral stories. He worked as a stockman on a cattle station and was named David Downs by his first European boss. After settling in Fitzroy Crossing in the 1960s and returning to his Wangkatjunga Country (homeland), he reverted to Jarinyanu, his real name.

Downs was a religious leader of the Wangkatjunga and Walmajarri people and also a Christian. He frequently made work that he titled *Yapurnu*—named after both a man from the Dreaming who lived underground in the eastern part of the Great Sandy Desert and a place in the landscape.

Yapurnu is a shape-shifter who appeared to a group of women, two of whom wanted to marry him when he told them his skin name was Jakarra. Skin names are given at birth and are part of a kinship system that determines who can marry and who cannot. In the Yapurnu story, the two women had the same skin name as Jakarra's mother-in-law and father's mother, and thus were to be avoided. After learning the women were Mali (forbidden relatives), he transformed into a snake and killed them during the night. Once the other women discovered what had happened, a ceremony was held that resulted in everyone's death: Jakarra donned a headdress that appears in the painting and danced with Witi (poles) and Kukurr (trickster spirits) until eventually he transformed back into a snake and then metamorphosed into a rock and the remaining women into stones that still exist at that location. The two Witi became a sand hill and a hill of stones.

Today, Yapurnu is believed to be the force that generates fat snakes that people can hunt and eat at the site. The entire story of the Yapurnu cycle is complex and celebrated in song and dance. It is part of a male initiation ritual among the Wangkatjunga and other neighboring groups.

Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2334#

David Hall Tjangala

Australia (c. 1940-2002)

Kukatja, Balgo

Teluan

1995

Acrylic on linen

Gift of Robert Kaplan and Margaret Levi