

Kathleen Petyarre

Alyawarre/Eastern Anmatyerre/Australian

Born circa 1938, Atnangkere, Northern Territory

Died 2018, Alice Springs, Northern Territory

My Place Atnangkere, 1996

Acrylic on linen

Collection of the Nevada Museum of Art

Gift of Robert Kaplan and Margaret Levi

Kathleen Petyarre was one of the most renowned Aboriginal Australian painters of her generation. Working in Utopia, a remote collection of outstations northeast of Alice Springs, she sold her work through a number of galleries in Australia. Her works are not literal depictions of her country, but rather convey connections to supernatural beings and ancestors. Petyarre's work is in the collections of every major museum in Australia, in the Metropolitan Museum of Art, Seattle Art Museum, and Kluge-Ruhe Museum in the United States, and the Musée du quai Branly in Paris. She was the niece of the influential Aboriginal artist Emily Kame Kngwarreye and had several sisters who are also well-known artists in their own right, among them Gloria, Violet, Myrtle, and Jeanna Petyarre. Kathleen, with her daughter Margaret and her sisters, settled at Iylenty (Mosquito Bore) at Utopia Station, near her birthplace.

Paddy Bedford

Gija/Australian

Born circa 1922, Bedford Downs Station,
Western Australia

Died 2007, Kununurra, Western Australia

Untitled (Old Bedford), 1998

Natural earth pigments on hardboard

Promised Gift of Debra and Dennis Scholl

Paddy Bedford, also known as "Goovoomji," was an Aboriginal painter born on the privately-held, cattle-ranching property, Bedford Downs Station, in Western Australia. The artist's surname was based on the place of his birth, and his first name came from the name of the station manager.

Bedford's paintings loosely represent landforms and sometimes refer to historical events and racial conflicts on Australia's frontier. Bedford, who began painting on canvas in 1998, frequently uses patterns derived from rock art and ancestral body painting traditions.



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Billy Joongoora Thomas

Wangkajungka/Australian

Born circa 1920, near Billiluna, Western Australia

Died 2012, Broome, Western Australia

Waarna (Place for Good Food), 1997

Synthetic polymer paint on canvas

Promised gift of Debra and Dennis Scholl

Lily Kelly Napangardi

Watiyawanu/Australian

Born circa 1948, Ikuntji (Haast's Bluff),
Northern Territory

Lives and works at Amunturrngu Corp./Mount Liebig

Sandhills, 2007

Synthetic polymer paint on linen

Promised gift of Debra and Dennis Scholl

Lily Kelly Napangardi was born in 1948 at Ikuntji, also known as Haasts Bluff, in the Northern Territory of Central Australia. In 1958, she and her family moved to the newly established settlement of Papunya. She began painting in the late 1970s to assist her husband, Norman Kelly, and started working on her own in the 1980s. Napangardi's mesmerizing paintings depict her country's sand hills, its winds and the desert environment after rain. They are a bird's eye depiction showing the movement of the sand across the sand hills, at her country near Kintore.

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Nyapanyapa Yunupingu

Gumatj/Australian

Born circa 1945, Miwatj, Northern Territory

Lives and works in Yirrkala, Northern Territory

Untitled, 2014-2015

Untitled, 2014-2015

Untitled, 2014-2015

Felt tip pen and earth pigments on paper

Promised gift of Debra and Dennis Scholl

Nyapanyapa Yunupingu has become one of Australia's most acclaimed contemporary artists. Hailing from a powerful Yolngu family, Nyapanyapa is the daughter of the statesman and artist Mungurrawuy Yunupingu and is the younger sister of artist Gulumbu Yunupingu. Her works are held in every major public collection in Australia. In 2016 she was featured in the Sydney Biennale, and the Bangarra Dance Theatre performed a work inspired by her life.

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Lorrkon and Larrakitj poles

Traditionally, these poles—named *lorrkon* in the west and *larrakitj* in the east—marked the final point in Aboriginal mortuary rites.

Lorrkon (Kuninjku peoples) and *larrakitj* (Yolngu peoples) were once created to house the bones of their dead. For these traditional burial poles, the most perfectly symmetrical hollow trunk eucalyptus trees were used. Once stripped of bark, the surface would be decorated with detailed paintings intended to guide the deceased to their spiritual home.

Lorrkon and *larrakitj* still play an important role in Kuninjku and Yolngu mortuary rites and memorial practices, but no longer function as ossuaries, or receptacles for human remains. In the 1980s, artists began making these poles for the art market, departing from the strict conventions of ceremonial design. They became less concerned with symmetry and, in the 2000s, began exploring the surface features of the trunk, utilizing imperfections as integral parts of its expressive form.

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Owen Yalandja

Kuninjku/Australian

Born 1960, Maningrida, Central Arnhem Land,
Northern Territory

Lives and works at Barrihdjowkkeng outstation,
Northern Territory

Untitled, not dated

Natural earth pigments on hollow log

Promised gift of Debra and Dennis Scholl

Naminapu Maymuru-White

Yolgnu/Australian

Born 1952, North East Arnhem Land,

Northern Territory

Lives and works in Yirrkala, Northern Territory

Milky Way, not dated

Natural earth pigments on hollow log

Promised gift of Debra and Dennis Scholl

Yimula Mununggurr

Yolgnu/Australian

Born 1974, Wandaway/Buku-däl, Northern Territory

Lives and works in Yirrkala, Northern Territory

Djapu, not dated

Natural earth pigments on hollow log

Promised gift of Debra and Dennis Scholl

Yimula Mununggurr

Yolgnu/Australian

Born 1974, Wandaway/Buku-däl, Northern Territory

Lives and works in Yirrkala, Northern Territory

Djapu, not dated

Natural earth pigments on hollow log

Promised gift of Debra and Dennis Scholl

Joey Nganjmirra

Yolgnu/Australian

Born 1980, Oenpelli (Gunbalanya), Northern Territory

Lives and works Kunbarllanjnja (Oenpelli),

Northern Territory

Burrar

(Water Goanna) Lorrkon, not dated

Earth pigments on wood

Promised gift of Debra and Dennis Scholl

Mantua Nangala

Pintupi/Australian

Born circa 1959, Tjulyuru, Western Australia

Lives and works in Kiwirrkura, Western Australia

Untitled, 2018

Synthetic polymer paint on canvas

Collection of Martha Hesse Dolan and Robert E. Dolan