



Initiatives of Change
Australia

PAINTED STORIES WOMEN OF THE CENTRAL AUSTRALIAN DESERT

**Art Auction
Catalogue**



INITIATIVES OF CHANGE AUSTRALIA PRESENTS ITS ANNUAL CHARITY FUNDRAISING ART AUCTION

*'Painted Stories'
Women of the
Central Australian
Desert'*

In the spirit of reconciliation, IofCA acknowledges the Traditional Custodians of country throughout Australia and their connections to land, sea and community. We pay our respect to their Elders past, present and emerging, and extend that respect to all Aboriginal and Torres Strait Islander peoples today.

BACKGROUND

Initiatives of Change Australia presents its annual charity fundraising art auction. 'Painted Stories' Women of the Central Australian Desert' features First Nations female artists from the Central Australian Desert. including Gracie Morton, Mary Dixon, Kate Petyarre, Lynette Granites and Bessie Pitjara (Purvis Petyarre).

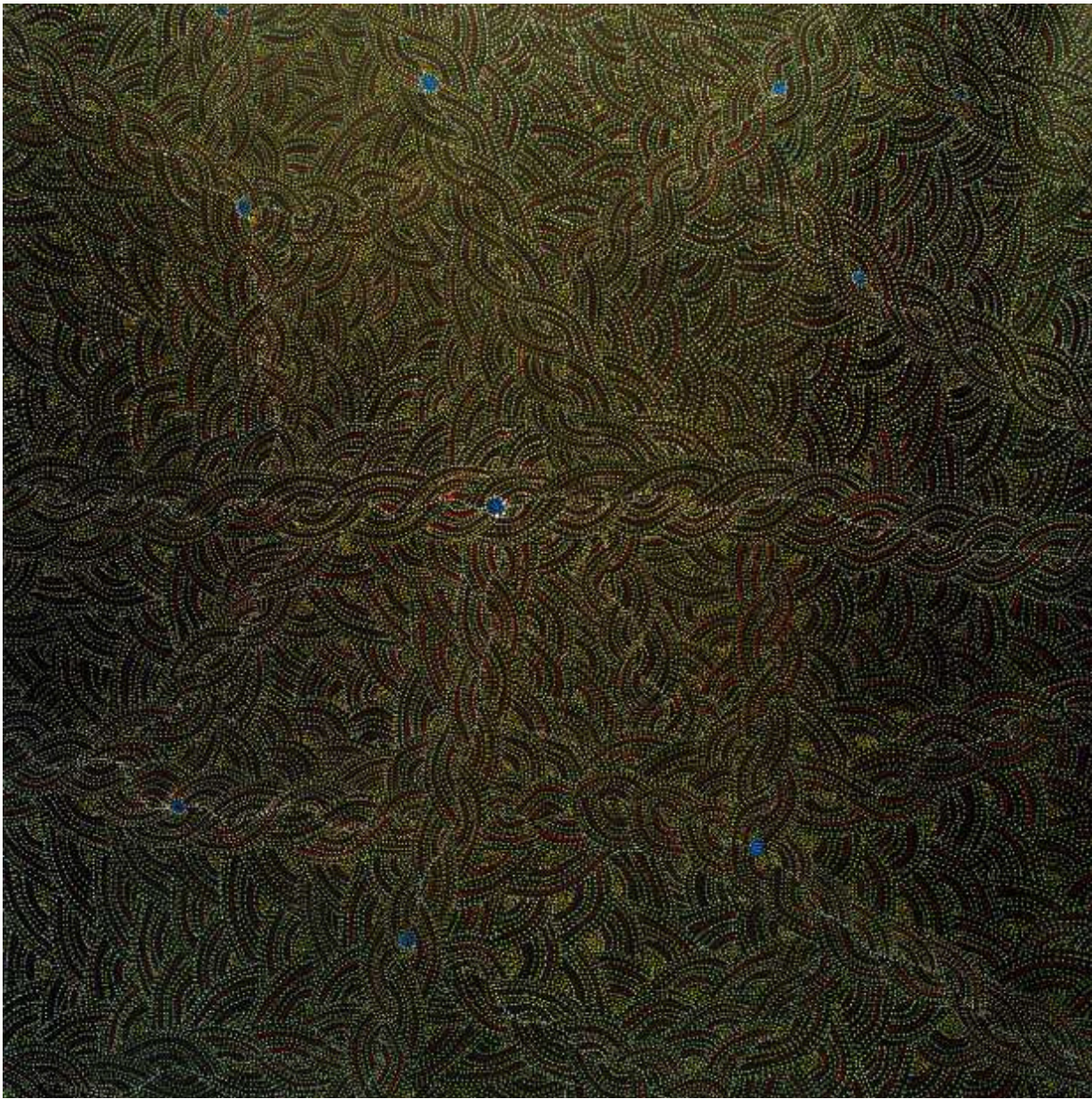
As the oldest continuous culture on earth, Australia's First Nations people have been living on this soil for thousands of years. They've also been making art – first on rocks, in what is considered some of the world's oldest displays of art. The form and content of early images was based on sand mosaics, drawn on sand or painted on bodies and sacred objects.

This extraordinary culture can now be seen through contemporary Australian Aboriginal artwork on canvas. Unique in style, and often tied to significant parts of an artist's land, kinship or totem, each work tells its own story. The artworks express the beauty of women's business: ways of knowing, healing and loving Country. On the surface, these painted stories delight the eye with soft kinetic textures, a vibrant interplay of glowing hues and intricate patterns. But these sophisticated paintings also express insightful cultural information, aerial perspectives, seasonal patterns, maps of landmarks and cues used for collecting water, food and plants for ceremony and healing. Scroll down to view art work, bid and/or register to attend auction.

The Initiatives of Change Australia Aboriginal Art Auction 2022 is, through the Trustbuilding Program, empowering First Nations voice, self-determination, reconciliation and healing. Developed in partnership with First Nations Leaders - the Trust Building Program aims to support communities in times of conflict and social upheaval. (Intercultural Innovation Award winning) Trust Building Program.

The artworks on sale have been ethically sourced.

ART CATALOGUE



BUSH PLUM DREAMING BY GRACIE MORTON PWERLE

1

2

*135 x 198 cm (#GMP
781010) 86 x 94 cm
(#GMP 931115)*

Bush Plum Dreaming by Gracie Morton Pwerle represents places on Gracie's country, Antangker, in Utopia.

The wild Bush Plum (*Santalum Lanceolatum*) fruits are small and black and have an important significance to Alyawarre women; they are highly nutritious and rich in vitamin C. During the summer time women and children collect the fruits and perform ceremonies - reinforcing their connection to the land. They also paint their bodies with Amwekety (bush plum) designs, sing and dance.

Gracie Morton is one of the senior custodians for this Dreaming, She has depicted this story using very delicate dotting technique. Country is seen from an aerial perspective and portrays the seasonal changes of the plant. The very fine dotting represents bush plum in different stages of growth. With the pronounced lines showing the tracks of women collecting fruits. Semi circles are associated with designs painted on womens bodies during ceremony. Gracie's style is minimalist. Her works are represented in Australian and overseas collections.



BUSH PLUM BY GRACIE MORTON PWERLE

3

*97 x 116 cm (#GMP
041117)*

Bush Plum by Gracie Morton Pwerle represents places on Gracie's country, Antangker, in Utopia.

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**WOMEN AND HONEY
ANTS DREAMING BY
LYNETTE GRANITES
NAMPITJINPA**

4

95 x 150 (#LGN 520612)

This painting 'Women and Honey Ants Dreaming' by Linda Granites Nampitjinpa, depicts the story of Honey Ants Dreaming.

In mythical times as Women Ancestors traveled through Warlpiri country, they created geographical features in that area and performed ceremonies that included dancing, singing and painting their bodies. After that they went underground and changed into Honey Ants.

Ceremonial places are represented by concentric circles. The wavy lines symbolize the Ancestral travelling routes. In the middle of this painting there are two underground chambers filled with larvae. The 'U' shapes symbolize camping women and next to them their digging sticks and oval shaped 'Coolamons' or wooden dishes.

Lynette is a respected senior woman in regard to her traditional knowledge and artistic creativity. Her works are represented in Australia and Overseas.



**WOMEN AND HONEY
ANTS DREAMING BY
LYNETTE GRANITES
NAMPITJINPA - BUSH
TUCKER**

5

90 x 150 cm (#LGN280908)

This painting by Lynette Granites Nampitjinpa depicts Honey Ants and Bush Tucker dreaming.

In mythical times as Women Ancestors traveled through Warlpiri country, they created geographical features in that area and performed ceremonies that included dancing, singing and painting their bodies. Ancestors also taught Aboriginal people how to collect food. After that they went underground and changed into honey ants.

In the middle of the painting Lynette has shown a Ceremonial place represented by concentric circles. In the middle of this painting there are two underground chambers filled with larvae. The 'U' shapes symbolise camping women and next to them their digging sticks and oval shaped 'Coolamons' or wooden dishes. Two circles on the top and bottom of this painting are filled up with honey ants and larvae. The undulating lines symbolise underground chambers of insects as well as Ancestral traveling routes.

Native ants produce sweet nectar in their abdomens, regarded as a delicacy among Aboriginal people. This was the main source of glucose for natives of Central Australia. The white bold dots are witchetty grubs - rich in protein. On the edges there are bush tomatoes, bananas and other fruits.

Lynette is a respected senior woman in regard to her traditional knowledge and artistic creativity. Lynette has inherited many important Dreamings from her husband Harry Nelson Jakamarra (deceased 2021). Her works are represented in Australia and Overseas.



**TWO MEN DREAMING
BY LYNETTE GRANITES
NAMPITJINPA**

6

90 X 150 (#LGN 290908)

Two Men Dreaming, by Lynette Granites Nampitjinpa, represents designs associated with ceremony. During the Dream time two men ancestors used to leave their camp and go hunting for kangaroos and other animals. They were fully initiated men and they were carrying spears, boomerangs, clubs and ceremonial objects. In this story they were fighting with other Old Men and they won the battle.

Lynette has depicted this story using traditional Warlpiri iconography. the 'U' shape on the top and the bottom of the painting are camping men. The concentric circles symbolize ceremonial places, important camping grounds and waterholes. Oval shapes represent shields carried by the men. Triangular and round shapes on the edges depict vegetation and bush tucker.

Lynette has inherited this story from her father Paddy Stewart Japaljarri. Lynettes works are represented in Australia and Overseas.



**HAIR STRING STORY BY
MARY DIXON
NUNGURRAYI**

7

71 x 90 (#MDN291010)

This painting by Mary Dixon Nungurrayi depicts the story of Hair String. In mythical times Women Ancestors had travelled through Warlpiri Country. As they travelled, they created many geographical features in that area; they also performed ceremonies (dancing, singing, and painting bodies). They had shown people how to make strings from hair - using them for ceremonies and in everyday life.

Mary was a senior custodian for this dreaming (Deceased 2020). The concentric circles in the middle of this painting represent a ceremonial place. Semi - circles stand for designs painted on women's bodies during ceremonies. The sinusoid lines represent hair strings. Mary's style is valued for the use of intricate dotting. Her works are represented in Australia and Overseas.



HAIR STRING STORY BY MARY DIXON NUNGURRAYI

8

73 x 90 cm (#MDN 280710)

This painting by Mary Dixon Nungurrayi depicts the story of Hair String. In mythical times Women Ancestors had travelled through Warlpiri Country. As they travelled, they created many geographical features in that area; they also performed ceremonies (dancing, singing, and painting bodies). They had shown people how to make strings from hair - using them for ceremonies and in everyday life.

Mary was a senior custodian for this dreaming (Deceased 2020). The concentric circles in the middle of this painting represent a ceremonial place. Semi - circles stand for designs painted on women's bodies during ceremonies. The sinusoid lines represent hair strings. Mary's style is valued for the use of intricate dotting. Her works are represented in Australia and Overseas.



WOMEN BODY PAINTING BY MARY DIXON NUNGURRAYI

9

69 x 90 cm (#MDN 010706)

This painting by Mary Dixon Nungurrayi depicts the story of Women Body Painting. In mythical times Women Ancestors had travelled through Warlpiri Country. As they travelled, they created many geographical features in that area; they also performed ceremonies (dancing, singing, and painting bodies). They had shown people how to make strings from hair - using them for ceremonies and in everyday life.

Mary was a senior custodian for this dreaming (Deceased 2020). The concentric circles in the middle of this painting represent a ceremonial place. Semi - circles stand for designs painted on women's bodies during ceremonies.

Mary's style is valued for the use of intricate dotting. Her works are represented in Australia and Overseas.



**HAIR STRING STORY BY
MARY DIXON
NUNGURRAYI**

10

86 x 90 cm (#MDN 240810)

This painting by Mary Dixon Nungurrayi depicts the story of Hair String. In mythical times Women Ancestors had travelled through Warlpiri Country. As they travelled, they created many geographical features in that area; they also performed ceremonies (dancing, singing, and painting bodies). They had shown people how to make strings from hair - using them for ceremonies and in everyday life.

Mary (Deceased 2020) was a senior custodian for this Dreaming. The concentric circles in the middle of this painting represent a ceremonial place. Semi - circles stand for designs painted on women's bodies during ceremonies. The sinusoid lines represent hair strings.

Mary's style is valued for the use of intricate dotting. Her works are represented in Australia and Overseas.



**DREAMING SISTERS BY
CINDY WALLACE
NUNGURRAYI**

11

*69 x 94 cm (#CWN 340921)
38 x 95 cm (#CWN 271119)*

12

Dreaming Sisters represents places in Cindy's country (Antangker) located in the Utopia region 250 kilometres east of Alice Springs. The Sisters were Ancestral spirit beings who came from the sky to the Earth during the creation time. They guided people how to collect and prepare food and also how to perform ceremonies.

Now, during the summertime Anmatyerre women accompanied by children, collect food and perform ceremonies - to renew the story and reinforce their connection to the land. They also paint their bodies with Awelye designs, sing and dance.

Cindy is one of the senior custodians for this Dreaming. She has depicted this story using delicate dotting techniques and a variation of colours. The older sister in the middle of this painting teaches younger ones how to collect food. The country is seen from an aerial perspective and portrays the seasonal changes of plants.

Cindy's style is minimalist and lyrical. Her works are represented in Australian and overseas collections.



**BUSH YAM BY JANET
GOLDER KNGWARREYE**

13

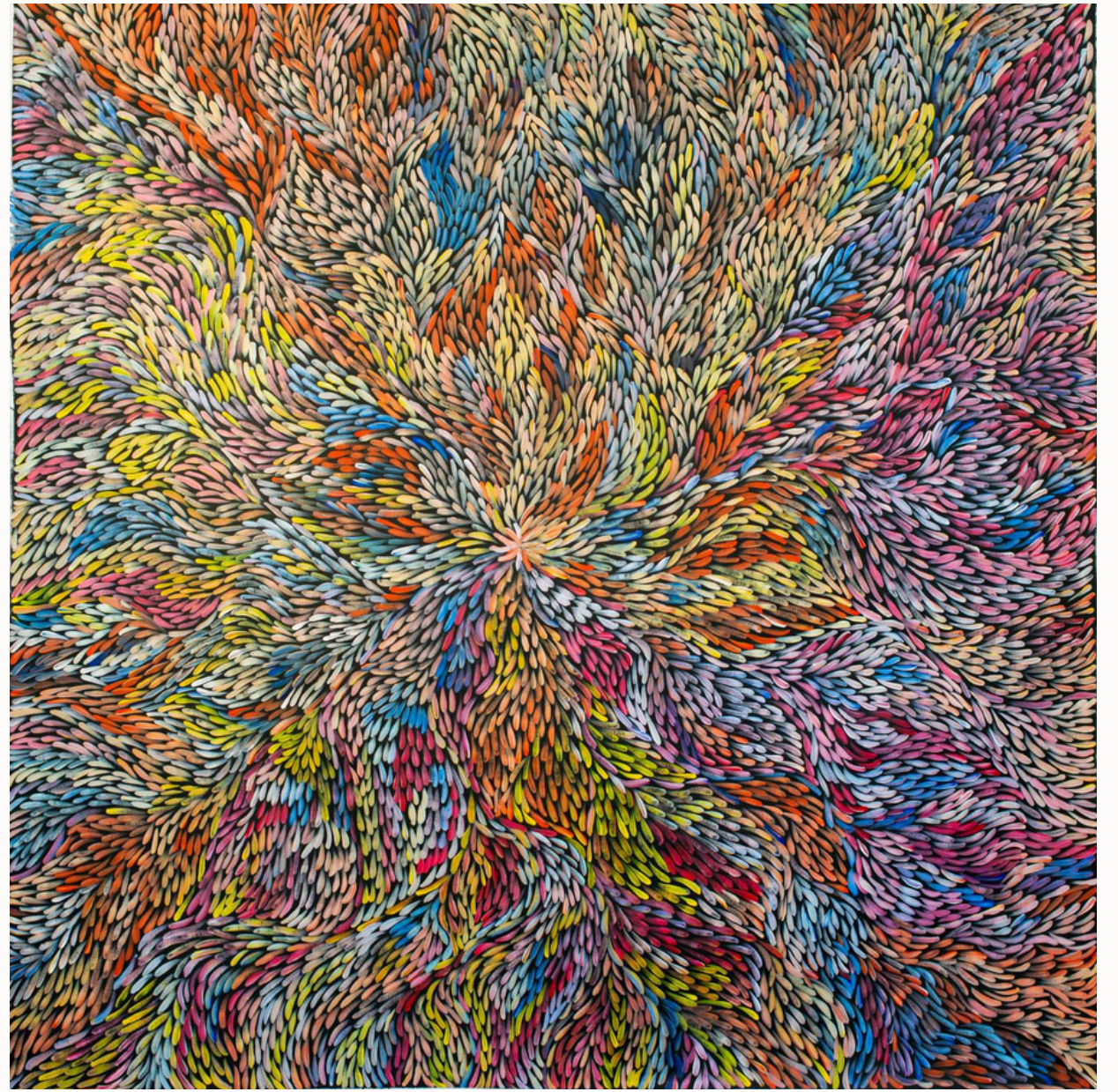
147 x 150 (#JGK 090210)

Bush Yam (leaves) by Janet Golder Kngwarreye depicts a design associated with Bush Yam Dreaming performed by women in the Utopia region. Janet is one of the custodians of Yam Dreaming.

During the ceremony, women paint their bodies with ochre and spinifex ash mixed with kangaroo or emu fat. Bush Yam (*dioscorea bulbifera*) is a staple food source for Aborigines in the Utopia region. They grow underground and the leaf like patterns shown in this painting depict the yam flowers and leaves above the ground.

Janet's style is characterised by the use of vibrant colours. Her paintings are distinguished by the use of linear brush strokes that evoke the rhythmic movement of yam leaves. This optical illusion and organic vibration are achieved by bending and curving certain segments of leaves.

Janet experiments with different tones and colours. She is an emerging young artist who shows promising talent, her grandmother Polly Kngale is a notable artist. Her works are represented in Australian and Overseas collections.



**BUSH YAM (LEAVES) BY
JANET GOLDER
KNGWARREYE**

14

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Janet experiments with different tones and colours. She is an emerging young artist who shows promising talent, her grandmother Polly Kngale is a notable artist. Her works are represented in Australian and Overseas collections.



**BUSH PLUM BY BESSIE
PITJARA (PURVIS
PETYARRE)**

15

108 x 198 cm (#BPP 010921)

Bush Plum by Bessie Pitjara (Purvis Petyarre) depicts Bush Plum Dreaming, Bessie's country (Antangker) located in the Utopia region of Central Australia. The wild bush plum (*Santalum Lanceolatum*) fruits are small and black and have important significance to Alyawarre women; they are highly nutritious and rich in vitamin C. During the summer women accompanied by children, collect fruits and perform ceremonies to reinforce their connection to the land. They also paint their bodies with Amwekety (bush plum) designs, sing and dance.

Bessie was born in 1960, she one of the senior custodians of this dreaming, her mother Polly Kngale, is a famous artist. Bessie has depicted this story using a distinctive technique; she dips her brush in different colours, blending them together across the canvas. Country is seen from an aerial perspective, portraying the seasonal changes of the plant in various stages of growth.

Bessie's style, like her mothers, is impressionistic and lyrical. Her works are represented in Australian and overseas collections.



**BUSH PLUM DREAMING
BY KATE PETYARRE**

16

108 x 198 cm (#KP 010921)

This painting by Kate Petyarre depicts Bush Plum Dreaming, Kate's Country (Antangker) located in the Utopia Region, East of Alice Springs.

The wild Bush Plum (*Santalum Lanceolatum*) fruits are small and black, however they have important significance to Alyawarre women; they are highly nutritious and rich in vitamin C. During the summer time women, accompanied by children, collect the fruits and perform ceremonies reinforcing their connection to the land.

Kate was born in 1980 and is one of the senior custodians for this Dreaming. Her older sister Bessie and her mother Polly Kngale are famous artists. Kate has depicted this story using a distinctive technique; dipping the brush in different colours, blending them together across the canvas. Country is seen from an aerial perspective and portrays seasonal changes of the plant in various stages of growth.

Kate's style, like her mothers, is impressionistic and lyrical. Her works are represented in Australian and overseas collections.



**BUSH BEAN DREAMING
BY PEGGY GRANITES
NAPURRLULA**

17

77 x 134 cm (#PGN 030209)

This painting by Peggy Granites Napurrula represents Bush Bean Dreaming (Dogwood Tree Bean) and places of Peggy's Country located at Yumurra water hole, 140 kilometres from Yuendumu, in Central Australia.

The Bush Beans are 30 cm long seed pods (Acacia Cariacea) and they have had an important significance to Warlpiri people for survival as they are highly nutritious. The bush beans are gathered green and can be eaten raw like green peas or cooked in ashes. During the summer time women, accompanied by children, collect the beans and perform ceremonies - reinforcing the connection to Country.

Peggy Granites (born 1958) is one of the senior custodians for this Dreaming. She has depicted this story using traditional Warlpiri iconography and colours. Country is seen from an aerial perspective and portrays the seasonal changes of the plant. The concentric circles represent ceremonial sites and Dogwood Trees. The 'X' shapes symbolise flowers and boomerang like forms symbolise plant pods. The long winding lines show tracks of women collecting beans.

Peggy's works are represented in Australian and overseas collections.



**MY COUNTRY BY ROSALIE
MORTON NAPURRLULA**

18

85 x 145 cm (#RMN 011207)

This painting by Rosalie Morton Napurrula represents Country Dreaming, places of Rosalie's Country, located near Mt Caniston in Central Australia.

The bush plums, melons and grass seeds are of significance to Warlpiri natives - they were staple food for desert people for millenia. During the summer time after the rain Warlpiri women and children collect fruits and seeds. Ceremonies are performed reinforcing their connection to Country. Rosalie is one of the senior custodians for this Dreaming. She has depicted this story using traditional Warlpiri iconography and colours.

Country can be seen from an aerial perspective and portrays the seasonal changes of plants. Concentric circles symbolise ceremonial places and waterholes. Smaller circles depict bush food and connecting lines are travelling routes. The fine dotting in the background represent vegetation.

Rosalie's works are represented in Australian and overseas collections.



**TWO MEN DREAMING
BY QUEENIE STEWART
NUNGARRAYI**

19

98 x 169 cm (#QSN 010307)

Two Men Dreaming, by Queenie Stewart Nungarrayi, represents designs associated with ceremony. During the Dream time two men ancestors used to leave their camp and go hunting for kangaroos and other animals. They were fully initiated men and they were carrying spears, boomerangs, clubs and ceremonial objects. In this story they were fighting with other Old Men and they won the battle.

Queenie has depicted this story using traditional Warlpiri iconography. the 'U' shape on the top and the bottom of the painting are camping men. The concentric circles symbolize ceremonial places, important camping grounds and waterholes. Oval shapes represent shields carried by the men. Triangular and round shapes on the edges depict vegetation and bush tucker.

Queenie has inherited this story from her father Paddy Stewart Japaljarri. Queenies works are represented in Australia and Overseas.



**BUSH SEEDS -
WATER DREAMING
BY HELEN RUBUNTJAAND**

20

88 x 93 cm (#HR 101118)

This painting by Helen Rubuntjaand, represents Bush Seeds - Water Dreaming, places of Helen's country, in Utopia, 250 kilometres east of Alice Springs. The wild bush plum, melon and grass seeds have an important significance to Alyawarre Women and were a staple food for the Alyawarre people for thousands of years. Helen's style is minimalist and lyrical.

Here she has depicted this story using delicate dotting techniques and a variation of colours. The fine and multi-coloured dotting represents vegetation in different stages of growth and flowing water.

Helens Rubintja is one of the senior custodians for this Dreaming. Her works are represented both in Australia and in overseas collections.



**BUSH SEEDS BY
HELEN RUBUNTJA - WATER
DREAMING**

21

89 x 95 cm (#HR 160719)

Bush Seeds - Water Dreaming by Helen Rubuntja represents places of Helen's country, in the Utopia region in Central Australia. The wild bush plum, melon and grass seeds have an important significance to Alyawarre women. This was a staple food for Alyawarre people for centuries. Seeds were ground up to make a type of flour for damper.

During the summertime after the rain, women accompanied by children, would collect fruits and perform ceremonies - reinforcing their connection to the land.

Helen is one of the senior custodians for this Dreaming. She has depicted this story using a delicate dotting technique and variation of colours, portraying seasonal changes of plants. The fine and multicoloured dotting represents vegetation in different stages of growth and flowing water.

Helens style is minimalist and lyrical. Her works are represented in Australian and overseas collections.



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