GRAND OLD MEN
NEW WORK BY ARTISTS FROM, MARTUMILI ARTISTS,
WARMUN ART CENTRE, PAPUNYA TULA ARTISTS
AND KALTJITI ARTS
9 March to 30 March 2019
PAUL JOHNSTONE GALLERY
IS PROUD TO PRESENT

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SATURDAY 9 MARCH TO SATURDAY 30 MARCH 2019
Minyawe Miller in Parnngurr, 2009.
Image courtesy of Martumili Artists.
Grand Old Men is an exhibition that pays homage to some of the great men of Indigenous art.

Culturally, these men exemplify strength and honour, artistically they present powerful renditions of ancestral narratives. They are role models to generations while their artworks are coveted by collectors and Institutions.

This exhibition is a ‘tip of the hat’ to those Grand Old Men.

**MARTUMILI ARTISTS**
- Minyawe Miller
- Muuki Taylor
- Yunkurra Billy Atkins

**WARMUN ART CENTRE**
- Patrick Mung Mung
- Rusty Peters

**PAPUNYA TULA ARTISTS**
- Joseph Jurra Tjapaltjarri
- George Tjungurrayi
- Fred Ward Tjungurrayi
- Charlie Tjapangati

**KALTJITI ARTS**
- Taylor Cooper
- Witjiti George
MUUKI TAYLOR
Muuki was born in 1945 at Wayinkurungu. His family walked across the entire Great Sandy Desert, north to Joanna Springs and south to Parnngurr. He walked around Jalyi, near Telfer, with his mother, father and his siblings (including fellow painters Nola and Wokka Taylor). Muuki is a very senior and knowledgeable Martu man and is often called upon as an authority by other artists. He works as a senior cultural advisor for local Martu ranger group, Kanyirninpa Jukurrpa, providing invaluable cultural advice and guidance. Muuki paints Kulyakartu country and the country all around Wirnpa, a major ceremonial meeting place in the north. His works are encyclopaedic, detailing all aspects of country from vanished roads to living water sources.

MINYAWE MILLER
Minyawe grew up in the Punmu area with his sister and fellow artist Nancy Taylor, and many other family members. As a young man, he walked long distances carrying only his tajitaji (smouldering stick) and his jurna (hunting stick). He ate bush foods such as warmula (bush tomatoes), and hunted for all kinds of kuwiyi (meat) including emu, pussycat, marlu (kangaroo). Minyawe heard that the last of the remaining pujiman (desert born) people had gone to Jigalong, Marble Bar, Nullagine and Port Hedland. He walked a long way to get to Jigalong, and finally a truck passed and drove his family and him in. Minyawe met his wife Nancy Chapman at Jigalong Mission. He worked in the cattle station and was an excellent horse rider and breaker, working for many years on pastoral stations. At Strelley, Minyawe and the other men built roads by hand and ran the station. Minyawe now lives in Punmu, with his wife, children and grandchildren, where he paints great stretches of country in a very distinctive, precise style.

YUNKURRA BILLY ATKINS
Yunkurra was born at Weld Springs, also known as Well 9 on the Canning Stock Route. He grew up in the country and around Wiluna, but returned north to his traditional country, which includes Lake Disappointment, Savory Creek and Jilakurru; closer to Well 24 on the Canning Stock Route. Yunkurra is a very knowledgeable senior Martu man and an authority on these important Martu places. He narrowly avoided being taken away by missionaries as a child and subsequently grew up with elderly people, learning about country in the traditional way. Yunkurra now lives at Jigalong, close to his home country. Yunkurra has been painting for longer than most Martu artists and has worked as an independent artist since the early 2000s, painting and carving.

His recent collaborative animation, Cannibal Story, has also screened in a number of highly celebrated film festivals and screen events around the globe. Yunkurra has been instrumental in the establishment of Martumili Artists and continues to participate in group exhibitions.
MUUKI TAYLOR *Untitled*, 2017, acrylic on canvas, 122 x 76 cm  17-279  $3,350
MINYAWE MILLER *Untitled*, 2018, acrylic on canvas, 46 x 76 cm  18-570  $1,600
YUNKURRA BILLY ATKINS Savory Creek, 2017, acrylic on linen, 91 x 91 cm  14-303  $3,500
YUNKURRA BILLY ATKINS *Jilukurru (Well 17)*, 2018, acrylic on canvas, 76 x 46 cm  18-889  $1,500
Rusty Peters is a senior Gija man of Joowoorroo skin. His bush name Dirrji refers to dingo pups looking out of a hole at the sunrise. He was born under a Warlagarri or Supplejack tree on Springvale Station south west of Turkey Creek the same day as his jimarri or age mate Charlie McAdam. His spirit came from a crocodile his father had killed when his mother became pregnant. Rusty grew up learning traditional law and working as a stockman. In 1989 he began working at Waringarri Arts and then joined Jirrawun in 1997. It wasn’t until after the closure of Jirrawun in 2010 that Rusty began to paint for Warmun. His detailed knowledge of the land and stories from Springvale and neighbouring Moolabulla stations is reflected in distinctive paintings in traditional red and yellow ochres and black charcoal. While recognisably part of the ‘Turkey Creek’ style the intricate curves mapping the country and the dark caves and rivers in the pictures are particular to Rusty’s work.

Patrick Mung Mung is a senior artist at Warmun Art Centre and an elder at Warmun Community in the East Kimberley. Born at Spring Creek Patrick grew up on Texas Downs Station, where he worked as a stockman before becoming an artist. In 1991 following his father’s death, it fell to Patrick to accompany his father’s carving ‘Mary of Warmun’ to Canberra for the exhibition ‘Aboriginal Art and Spirituality’ at the High Court of Australia. This occasion marked the beginning of a journey for Patrick, which was to see him take on his father’s role of senior artist, law and culture man. Patrick Mung Mung started painting in 1991, and was instrumental in establishing the artist-and-community-owned art centre at Warmun in 1998. Since that time, Patrick has led Gija performances of the Gurirr Gurirr around Australia and in Paris and Canada.
RUSTY PETERS Darrajyn, 2018, natural ochre and pigment on canvas, 90 x 90 cm  453/18  $5,250
PATRICK MUNG MIUNG Pumululu 2018, natural ochre and pigment on canvas, 90 x 90 cm  385/18  $5,250
JOSEPH JURRA TJAPALTJARRI
Joseph Jurra Tjapaltjarri was born in the desert in Western Australia in approximately 1952, near where the community of Kiwirrkura now stands. He commenced painting for Papunya Tula Artists in 1986. In 1997, he went to Paris with Turkey Tolson Tjupurrula to make a ground painting as part of an exhibition at the Establissement Public du Parc de la Grande Halle de la Villette. In 1999 Joseph contributed to the Kintore men’s painting as part of the Western Desert Dialysis Appeal. In 1999 and 2000, Joseph was elected as Chairman of Papunya Tula Artists. He has work in numerous national and international collections including Auckland City Gallery in New Zealand, the Art Gallery of New South Wales and the Institute of Contemporary Art in Chicago.

GEORGE TJUNGURRAYI
George Tjungurrayi was born in the desert in the vicinity of Kiwirrkura in approximately 1943. George walked into Papunya with another young man along a freshly graded road, after living at Mukula west of Kiwirrkura. He commenced painting for Papunya Tula Artists in the early 1980s. George Tjungurrayi has been creating paintings using linear patterns since the 1990s. His abstract canvases, demonstrating the distinctive painting style of Papunya Tula Artists of the Western Desert, are often interpreted as reflections of the desert landscape. The shapes and lines can be read as representations of waterholes and the ripple marks on the sand caused by the wind. When considered in a Western art-historical context, the optical effects created by colliding colours are reminiscent of Minimalism and Op Art. For Tjungurrayi, the characteristic patterns are also a reference to the invisible energy fields of his ancestral country and traditional stories deeply rooted in sacred law.

FRED WARD TJUNGURRAYI
Fred Ward Tjungurrayi was born at Purkitjarra (east of Kiwirrkura) and came in to Warburton in the 1960s. In August 1987 he returned to Kiwirrkura and began painting for Papunya Tula Artists, achieving great prominence in a relatively short period of time. His first exhibition was held late in 1987 and in 1989 he won the Northern Territory Art Award. For a period of roughly ten years Tjungurrayi did not paint, as he moved away from the reach of Papunya Tula Artists and did not have ready access to materials and infrastructure, until the establishment of Kayli Artists at Patjarr in 2004. Tjungurrayi has said of this work: ‘The Tingari people, men, women and children travelled north through Wirrintjunku, Pukaritjarra, Tarkal, Nyun and Kirritj as they moved forward to Tjukurla, Tingari song cycles depict the route of people who travelled from the sea near Port Hedland to the northern part of the central desert. It also refers to the route and the people who followed that route’.

CHARLIE TJAPANGATI
Charlie Tjapangati was born at the site of Tjulurrunya, west of Kiwirrkura in approximately 1949. He is the younger brother of Nanyuma Napangati, who also paints for Papunya Tula Artists. During the early 1960s Charlie travelled in to Papunya by truck with one of Jeremy Long’s government patrols. He was a young teenager at the time and was initiated in Papunya after arriving. Charlie commenced painting for Papunya Tula Artists in 1978 and in 1981 participated in the Australian Perspecta 81 at the Art Gallery of NSW. This monumental canvas now resides in the collection of the National Museum of Australia. In 1999 he contributed to the Kintore men’s painting as part of the Western Desert Dialysis Appeal. In 2000 Charlie travelled to Sydney with a group of four men from Kiwirrkura to make a ground painting at the Art Gallery of New South Wales for the opening of Papunya Tula: Genesis and Genius. He has appeared in many group exhibitions and two solo exhibitions since his career began.
JOSEPH JURRA TJAPALTJARRI Untitled, 2018, acrylic on linen, 122 x 91 cm JJ1810016 $5,000
GEORGE TJUNGURRAYI *Untitled*, 2018, acrylic on linen, 87 x 28 cm  GT1101014  $1,350
FRED WARD TJUNGURRAYI *Untitled*, 2018, acrylic on linen, 122 x 91 cm FW1811039 $3,750
WITJITI GEORGE

Witjiti was born at Lambina/Granite Downs (cattle station) in the far north of South Australia. His father was from Iltur (Coffin Hill), a site associated with men’s ceremony and his mother’s country is Piltati in the Mann Ranges. Due to an extended drought his family were forced to travel east to the Central Australian Railway. It was at this time he attended primary school at Oodnadatta before moving to Ernabella and finally to Fregon (Kaltjiti) to work in the cattle industry. With his wife Tjangili, Witjiti established the small community of Mulga Bore, east of Kaltjiti.

Witjiti paints the Tjukurpa story Piltati from his mother’s country. It is a story of the two water serpents who live in the Piltati Rockhole. Witjiti explains ‘the two watis, two brothers, two water snakes, are at the Piltati Rockhole waiting for the two sisters. The two women had gone to find mai (food). They were gone a long time and the men were hungry. They all live there in the rockhole.’

TAYLOR COOPER

Taylor was born at Malara, a waterhole near Pipalyatjara circa 1940. His father was from Pipalyatjara and his mother was from Iltur (Coffin Hill), a site associated with traditional men’s ceremony. Malara is the place of the Wanampi Tjukurpa — Water Serpent Dreaming — in the far west of the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. Taylor was born at this important site making the Malara Wanampi his Tjukurpa totemic ancestor. Taylor is Nguraritja, a traditional custodian of this story. He explains: “That Wanampi came from Malara. He went to Kunytjanu near Pipalyatjara. From Kunytjanu that Wanampi kept walking, walking. He came to Tjuntun (Kutjupa — different to Tjuntun at Fregon) near Watarru. He threw one spear and made that rockhole. He went right in that rockhole and then he travelled back to Malara.”
WITJITI GEORGE Pilati: Wanampi Tjukurpa, 2018, acrylic on linen, 122 x 102 cm  18-390  $4,500
WITJITI GEORGE Pilati: Wanampi Tjukurpa, 2018, acrylic on linen, 122 x 102 cm  18-396  $4,500
TAYLOR COOPER *Malara: Wanampi Tjukurpa*, 2018, acrylic on linen, 122 x 102 cm  18-391  $4,500
TAYLOR COOPER  *Malara: Wanampi Tjukurpa*, 2018, acrylic on linen, 122 x 102 cm  18-394  $4,500