

**Works on loan from the Queensland Art Gallery
to Queensland Performing Arts Centre 2009**

**#1 Building humpies and finding food along the river at night
1997**

QPAC LOCATION – MAIN ENTRANCE, GROUND FLOOR (opposite bar)

**ABDULLA, Ian W.
Aboriginal, Ngarrindjeri people
Australia b.1947
Building humpies and finding food along the river at night 1997
Synthetic polymer paint on canvas
Two panels: 76 x 102.5, 76 x 101.5cm; 76 x 204cm (overall)
Purchased 1998. Queensland Art Gallery Foundation Grant**

This typical Ian W. Abdulla work tells of the family 'building humpies and finding food along the river at night'. He writes that 'The River (Murray) holds memories of sad times and good times for me and my people. The river and creeks that fed the river have provided us with food and a special place for us for countless generations.'

'The Fourth National Indigenous Heritage Art Award', Australian Heritage Commission, Old Parliament House, Canberra, 1998, p.18.

#2 Native possum ceremony 1990

QPAC LOCATION – MAIN ENTRANCE, GROUND FLOOR (adjacent to bar)

**ROSS, David Pwerle
Aboriginal, Anmatyerre people
Australia b.c.1935
Native possum ceremony 1990
Synthetic polymer paint on canvas
153 x 125cm
Purchased 1990. John Darnell Bequest**

This work represents a new wave of Central Australian Desert art coming from the peoples of Eastern Arrernte and the Anmatyerre and Alyawerre groups of the Eastern Desert region. This painting was completed in March 1990. It is the story of the mythological native possum.

#3 Wakulyarri Jukurrpa (Rock Wallaby Dreaming) 1987

QPAC LOCATION – CONCERT HALL STALLS FOYER, LEVEL 1 (Grey St end)

SPENCER, Jimija Jungarrayi

Collaborating artist

Aboriginal, Warlpiri people

Australia b.c.1908 d.1989

NELSON, Paddy Jupurrurla

Collaborating artist

Aboriginal, Warlpiri people

Australia b.1919

Wakulyarri Jukurrpa (Rock Wallaby Dreaming)1987

Synthetic polymer paint on canvas

170 x 280cm

Purchased 1995 with a special allocation from the Queensland Government.

Celebrating the Queensland Art Gallery's Centenary 1895-1995

Jimija Jungarrayi Spencer was born c.1908 west of Yuendumu at Yarrunkanyi (Mt

Hardy). This area is associated with the Ngarrka (Initiated Men) Dreaming and Mala (Western Hare Wallaby) Dreaming. Prepared from: Johnson, Vivien. 'Aboriginal artists of the Western Desert: A biographical dictionary', Craftsman House, 1994, p.113.

#4 Yanjilypiri Jukurrpa (Star Dreaming) 1987

QPAC LOCATION – LYRIC THEATRE STALLS FOYER, LEVEL 1 (Riverside end)

SPENCER, Larry Jungarrayi

Collaborating artist

Aboriginal, Warlpiri people

Australia b.1919 d.1990

NELSON, Paddy Jupurrurla

Collaborating artist

Aboriginal, Warlpiri people

Australia b.1919

Yanjilypiri Jukurrpa (Star Dreaming) 1987

Synthetic polymer paint on canvas

121.5 x 182.5cm

Purchased 1995 with a special allocation from the Queensland Government.

Celebrating the Queensland Art Gallery's Centenary 1895-1995

Larry Jungarrayi Spencer, born in 1919 at Yarripirlangu, south-west of Yuendumu. His work typifies the exuberance of the early Yuendumu work.

Paddy Jupurrurla Nelson was born in 1919 at Napanangkajarra near Yuendumu. He

is a senior ceremonial and religious leader and one of the first Yuendumu men to

paint with synthetic polymer paints.

CAMPBELL Jr, Robert
Aboriginal, Ngaku people
Australia b.1944 d.1993
Phillip's landing
1988
Synthetic polymer paint
on canvas
115 x 175.5cm
Acc. 1995.189
Purchased 1995

Exhibition history

`Robert Campbell Jnr', Roslyn Oxley9 Gallery, Paddington, NSW, Apr. 1988.
CAZ Gallery, West Hollywood, Los Angeles, Oct. 1988.
Australia Gallery, Greene Street, New York, 1990.

Robert Campbell often depicts episodes of Australian history from an Aboriginal perspective and 'Phillip's landing' is an example of this type of work. It was produced in 1988, the year of the Australian Bicentenary. This was not a celebratory occasion for Aboriginal Australians as it marked the beginning of their dispossession. Campbell's painting depicts a group of Aboriginal Australians observing the landing of the First Fleet at Sydney Cove in 1788. The colours are traditional and lend to the image a feeling of historicity. The figures in this work are all wearing ties which may function as a symbol of repression and also appears to be related to the x-ray style of painting internal organs found in rock art. This scene has been painted by many non-Aboriginal artists from a colonial perspective and, apart from its obvious artistic and cultural value, this work has historic significance as it presents an Aboriginal interpretation of this crucial event. The urban art of the 1980s, by artists such as Campbell, made the recognition of Aboriginal issues the most memorable event of the Bicentenary.