

PAPUNYA TULA LESSON PLAN 2:

AERIAL PERSPECTIVE, CONNECTION TO PLACE AND INNOVATION

My father used to say, 'Hey kungka (young women), you've got to learn how to paint your ngurra (home), country, your Tjukurrpa.' They [the Anmatyerr men] were encouraging their wives, 'Nyuuntulpa ngurra ainting (paint your country).' From there, it blew up like a balloon. They started small, and from small they blew up. From Australia to the United States, overseas, like a balloon.

— PUNATA STOCKMAN NUNGURRAYI

ABOUT PAPUNYA TULA

In 1971 a small group of Aboriginal artists in Australia's remote desert changed the face of global art history. After several years of painting, the artists founded Papunya Tula Artists Pty Ltd, an Aboriginal-owned and managed organization. Established to run the business of Anmatyerre, Arrernte, Luritja, Pintupi and Warlpiri artists, it is recognized as one of Australia's most successful artist collectives to emerge from the 20th century. The town of Papunya is located about 160 miles northwest of Alice Springs and was established in 1959 by the Australian government as part of an assimilation policy that brought together Aboriginal people from several western desert language groups.



Johnny Warangkula Tjupurrula, Kalipinypa, 1972, synthetic polymer on board. 31.5 x 19 in. (80.01 x 48.26 cm). Gift of John W. Kluge, 1997. 1993.0006.009



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Developed collaboratively by
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JOHNNY WARANGKULA TJUPURRULA

Johnny Warangkula Tjupurrula was a Pintupi man born near Lake Mackay about 275 miles northwest of Alice Springs. As a young man he lived a traditional desert life until eventually moving to towns to work as a construction laborer. He became an important elder and leader in the Papunya artist movement. His painting represents his ancestral country, Kalipinya, associated with water dreaming. The circles and rhythmic lines throughout the painting likely represent water sources, roads and possibly bush tucker (food plants). The painting maps out how these elements are connected.

MAKINTI NAPANANGKA

Makinti Napanangka was a Pintupi woman, born near Lake McDonald approximately 300 miles west of Alice Springs. Makinti began painting in 1994 in Kintore, and became one of the leaders of the women's painting movement. This painting refers to a place called Lupulnga, a rockhole (water source), where some ancestral women held ceremonies. Makinti does not use dots in her paintings, but instead uses thick, gestural lines. The lines may refer to belts made from handmade string worn during ceremonies.



Makinti Napanangka, *Lupulnga*, 2001, acrylic on canvas, 60 x 48 in.(152.5 x 122.0 cm), Collection of Richard Klingler and Jane Slatter.



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PRE-K & ELEMENTARY

RESPONDING

Many of the designs in early paintings from Papunya are based on drawings made in the sand or paintings made on the body. Think of other types of art that are made on ground and the body.

Look at a map of Australia's central desert. Do you see any lines and circle shapes? Now look at some paintings from the virtual exhibition. Do you see similar shapes?

Many of the Papunya artists use an aerial perspective in their paintings, as if they were looking down on their country like a bird flying over it. How does looking down from above help you see connections among places?

Paintings by Aboriginal women often depict stories about native bush tucker (food plants). Since European settlement in Australia, more than 100 plant and animal species are either extinct or close to extinction. Select another animal or plant native to Australia. What role does your selected species play in Australia's biodiversity? Identify potential threats to its continued survival.

What are some of the important natural elements where you live? What role do they play in the biodiversity of your area?

Artists use many different marks to express themselves. Even a simple line can mean many things and be made in very different ways. How many different types of lines can you find in these paintings?

MAKING

Make a diagram of each painting- draw all the circles and curvy lines. Now compare the two diagrams. How are these two designs the same? Different?

Make a list of all the important places and things around your school, your community or your house. Without looking at Google maps, create your own map of this area using an aerial perspective.

In small groups, create a collaborative map of your community. How will you create a cohesive image that values everyone's connections to this place?

Research an Australian animal, plant or insect. Learn about its lifecycle. Where does it like to live? What does it eat? Make a detailed drawing of it to learn about its anatomy. Now simplify your drawing into a shape or two and turn it into a design.

Using one tool, fill a paper or canvas with as many different types of lines as you can think of: thick, thin, wavy, sharp, slow, short, fat, dashed, and more!

Try making lines with different tools: a small brush, a big brush, a chopstick, a tree branch, string, your finger, or other tools you may have available. Which one do you like the best? Choose two different tools and make a painting with them.



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MIDDLE & HIGH

RESPONDING

In Indigenous Australian cultures, paintings are objects that contain knowledge. Is this true in other cultures? Do all artworks contain knowledge? Use some examples to support your opinion.

Indigenous peoples' knowledge of a place is built up over many generations. One of the benefits of this is learning the importance of living sustainably so later generations will be able to live and thrive, too. Research how two Indigenous cultures from around the world act as stewards for their country to protect it for future generations.

What does it mean to live sustainably? How would it change our decisions about water use, energy production or food distribution if our culture focused on safeguarding a healthy environment for future generations?

Look at the virtual exhibition and read about the women artists' journey to recognition and success. Compare this to contemporary women artists in Europe and the United States today, possibly using the Guerrilla Girls as a starting point for your research. How are these journeys different or similar? What circumstances and influences are relevant to consider?

Research the Papunya Tula painting movement and its impact on the Australian and international art scenes. With a partner, discuss the different

MAKING

Think of a place you know intimately. It could be your town, your school or even your bedroom. Create a map of this place. Experiment with different symbols, proportions, colors and compositions to show what is more important and what is less significant.

Choose a place that's important to you or that you feel connected to. Choose one natural resource that is used in this area. Research the resource and find out where it comes from, who works to provide it, what they are paid, how it is distributed and how much it costs to buy it. Is this a sustainable model? Why or why not?

Think about how your own gender identity affects your creativity. How does society today perceive your gender identity? What messages do you get?

Create an artwork that visually represents both how you internally express your gender identity as well as how your culture and society in general recognizes, authorizes or judges your gender identity.

Imagine you have been asked to curate an exhibition of eight artworks from the virtual exhibition around a central theme. Choose a theme, select eight artworks that relate to that theme, and write a statement introducing your exhibition. Make a Google slideshow to illustrate your exhibition.

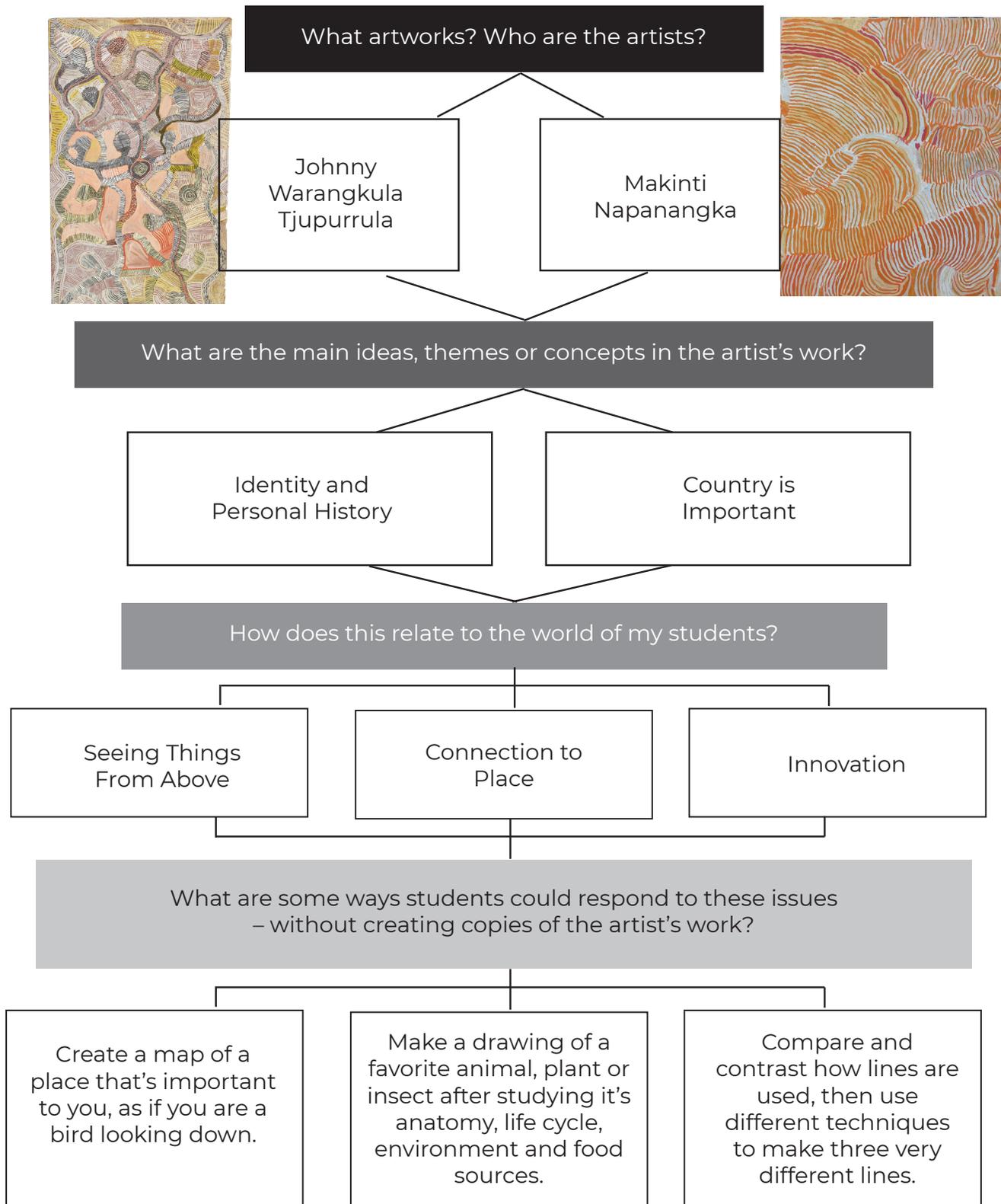


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