

# "LANDSCAPE"

*(some interpretations)*



Tasmanian School of Art  
Gallery

Gallery Hours: Monday-Friday 10-4  
Saturday 10-12.

October 26 - November 14  
University of Tasmania

## INTRODUCTION

Landscape is a dominant theme within the visual arts and this exhibition seeks to reflect some interpretations of that theme.

In any review of attitudes to landscape, those of the Australian aboriginals must be included. In aboriginal culture, spiritual and physical aspects of the land are inextricably intermingled. This inseparable inter-relation, and the aboriginal feeling of belonging with nature, exist in the paintings from Papunya, even though it may not be immediately evident to us. It was planned to have two Aboriginal artists working here on sand paintings as part of this exhibition, to provide a wider appreciation of the art of the Western Desert: unfortunately that wasn't possible.

Preconceptions and stylistic conventions abound within 'Landscape' art. The artists within this exhibition employ a range of traditional mediums, and yet their usage doesn't become a convention within itself. In fact, the works on canvas from the Western Desert do not employ 'traditional' materials - those are sand and other collected elements. The use of acrylic on canvas reflects an adjustment to new circumstances yet retains the dynamic of the earlier form.

Hopefully their conclusions will question and expand our attitude to the land.

Paul Zika.  
Exhibition Co-ordinator.

The Papunya Tula art movement began ten years ago. Before that time the art of the Western Desert people was to all intents and purposes unknown. Consideration of the art of Papunya Tula is vital for a number of reasons, some of which are paradoxical. It is a transitional art which, while it is inspired by the most ancient motifs, at the same time offers scope to the artists to confirm their talents in seizing the opportunities offered by contemporary materials. Confirmation derives from exposure to the sternest international critics. Further, while the art is rooted in and indeed circumscribed by traditional Aboriginal law, it offers a platform for the tribal people to communicate directly and with deliberation to alien societies through the universal medium of art. Again, the poorest sector of Australian society, in material terms, sees its work competed for in the well-heeled international art market. It is indeed no small irony that those who have most benefited from the demise of the native Australian culture should most avidly pursue the last manifestations thereof. Is it too much to hope that the success of this art will stimulate even more rigorous an examination of the relative aspirations of the two cultures?

Andrew Crocker.  
Until recently, manager of Papunya Tula Artists Pty.Ltd.

## WALLY BARDA

Born 1956 Sydney.  
B.Sc. (Arch.) Sydney University, 1978. B.Arch. Sydney University, 1980. Presently working as Architectural and Landscape designer in Sydney.

### Solo Exhibitions

1979, 1980 Watters Gallery

### Group Exhibitions

1981 1st Australian Sculpture Triennial, Melbourne

### Collections

Work in Private collections in NSW, Vic., S.A., Qld.  
Tapes within Aural Archives, Victorian State Library.

1. *Recollection of The Memorial to the Battle at the Antipodes, Wallgrove, N.S.W.*
2. *The Conditions of Spectation.*

1. *'The Memorial...attempted to introduce a device for evaluating visual aspects of the landscape, whereby the relationship between its Viewer, and the ongoing cultural, historical, and geographical, View, might be conveniently exaggerated and explored.*

*The polarisation of landscape 'types' into 2 groups ('Indigenous' and 'Introduced'), created a situation in which the very nature of 'difference' being stressed, could be questioned in a necessarily correlative way. The initial manner of comparison appeared to be a simple association of 'opposites': On the one hand, a view of the landscape filtered by a wide cross-section of visually-displacing imagery, creating a surrealistically composed collage of distinct structures based on diverse and distant models. On the other hand, an interpretation of the landscape which attempted to intensify the geographical setting, through a range of projected views and means of viewing, immediate to the location. The superimposition of these dual projections onto the crumbling, desolate remains of a disused military camp, was used as a dramatic vehicle for realising the comparative, evaluative experience, as a piece of participatory theatre. Presented as a frozen vignette of the apparently once volatile battleground of The Battle at the Antipodes, the 2 main protagonists - the Golden Cyriots, and the Old Banksia Men - could be seen as the symbols of a tragi-comic confrontation of landscape preferences.*

2. *However, the polarisation of these ideas (through symbolic categories of pattern, colour, shape, etc.) presents the viewer, in the guise of Apparently Separate Spectator, with a dilemma. The root of the dilemma may lie in the property of Difference itself - at which point in the field of landscape impressions, does one come to define the nature of 'Indigenous' landscape? How does the so-called 'Introduced' spectator, 'separate' from the perceived landscape into a 'non-indigenous' condition? It would seem that the conjecture to which such definitions are subject, suggests a path of travel which acknowledges the situation not as a choice of 'opposites', but as a continuous mesh of transitions and preferential fluxes, wherein the exotic, and the immediate are fused into a succession of distinct, yet interpenetrating experiences.'*

## VIRGINIA COVENTRY

Born 1942 Melbourne.  
Studied painting Royal Melbourne Institute of Technology 1960-64, Slade School, London 1967-68. Studied Educational Communication and Media, Latrobe University 1973. Awarded a Visual Arts Board Overseas Travel Grant 1977. Lecturer at Alexander Mackie College of Advanced Education from 1976.

### Solo Exhibitions

1977 Experimental Art Foundation, Adelaide  
1979 Art Projects, Melbourne  
1980 Institute of Modern Art, Brisbane  
1981 Watters Gallery, Sydney  
Art Projects, Melbourne  
Institute of Modern Art, Brisbane

### Group Exhibitions

1969 'National Universities Arts Festival', University of Melbourne  
1972 'Photographs of Women by Women', Women's House, Sydney  
1974 'International Women's Day Festival', Exhibition Gardens, Melbourne  
1975 'Three Women Photographers', Ewing & George Paton Galleries, Melbourne University Union  
1976 'A Survey of Post-Object Art in Australia', Experimental Art Foundation, Adelaide  
'The Drawing Show', Ewing & George Paton Galleries, Melbourne University Union  
Documentation of Stuart Brisley's Performance Works: 'Standing, Lying, Walking and Talking 1976', Biennale of Sydney and 'Weather Work', National Gallery of Victoria, Melbourne  
'Ten Viewpoints', Australian Centre for Photography, Sydney  
1977 'The Women's Show', Experimental Art Foundation, Adelaide  
1978 'The Map Show', Ewing & George Paton Galleries, Melbourne University Union  
'Arte Fiera', Bologna  
'Six Series', National Gallery of Victoria, Melbourne  
1979 'Photographs', Ivan Dougherty Gallery, Alexander Mackie C.A.E., Sydney  
'European Dialogue', Biennale of Sydney  
Art Projects/Group Show, Melbourne  
1980 'Self Portrait/Self Image', Victorian College of the Arts Gallery, Melbourne  
1981 'Australian Perspecta', Art Gallery of N.S.W., Sydney

### Other Activities

Participated in a women's film group which made 16mm film Women's Day 20C, Sydney.  
1972 Made 16mm film 'Drawing', Latrobe University, Melbourne. 1973.  
At/to a point - a book made for private distribution, Sydney. 1980

### Collections

National Gallery of Victoria  
Australian National Gallery

## WHYALLA - NOT A DOCUMENT

Photographs May 9-14, 1977  
First workprints (400 x 5" x 7") for an Artist-in-Residence workshop at Riverina C.A.E., Wagga, June 1977.  
'The Whyalla Project - A work-in-progress show' at the Experimental Art Foundation, Adelaide, Oct 19-Nov 19, 1977. I used the E.A.F. space over 7 days to edit and to construct the work in sequences.

EXTRACTS FROM A STATEMENT FOR THE WORK-IN-PROGRESS EXHIBITION AT THE E.A.F., ADELAIDE, 1977.

*I am interested in the continual interplay between corporate decisions which shape our environment and the nature and texture of people's individual responses. Together such decisions determine our cultural milieu.*

*Photographs seem to be especially suited to working at this interface between what is lost or taken away and what we are now making or letting happen.*

*I work in series to draw out comparisons between repeated similar units within a given locale. Sequences of still images allow the viewer time for the perceptual and intellectual effort needed to find and contemplate the significance of counterpoints.*

*In my most recent work there has been an emphasis on responses to distance, isolation, vulnerability - living within the huge scale of the Australian landscape.'*

*'Whyalla is situated on the extreme edge of Australia's eastern settlement. To the north and west are the huge desert regions. It lies on Spencer Gulf and the waters in the gulf merge into the Southern Ocean. Whyalla began as a B.H.P. 'Company Town' and owes its existence to the industries of iron and steel processing and shipbuilding - and to the pipelines bringing fresh water 230 miles from Morgan on the Murray River.*

*The photographs show successive waves of settlement - the first corrugated iron houses, the single-men's hostel and dormitory-type accommodation, the S.A. Housing Authority's family housing, and the new 'hacienda' style developments built around courts and crescents and facing into the salt bush and distance.*

*Several sequences are about boundary regions/edges between the saltbush and the town, the steelworks and the town, the steelworks and the saltbush, the town and the swimming beach, the steelworks and the mangrove swamps/shoreline.*

*There are also sequences on aspects of Iron Baron and its town of Iron Knob which supplies ore to the Whyalla works 50 miles away.*

*I approached the project at Whyalla intuitively, apart from having some information about the significance of its site and having been sent some photographs by a resident during 1976. For about a year I had noted occasional news accounts of the decline of the steel and shipbuilding industries and the effect on people living and working in Whyalla.*

*I worked from a structure which was based on recording linear sequences of units/images. The nature of the intervals between frames or the decision to overlap frames grew out of the visual logic of individual situations. The whole work may be experienced as a large drawing.'*

## ADRIAN HALL

Born 1943 Cornwall

### Solo Exhibitions

1967 Sheffield Arts Festival, U.K.  
1971 Barry Lett Galleries, Auckland, New Zealand  
1976 Watters Gallery, Sydney, Australia  
'Sculptograms', Nigel Greenwood Inc. Ltd., London  
David Hendriks Gallery, Dublin  
1978 Felicity Samuels Gallery, London  
'Arena', Project Gallery, Dublin. Time/Space series  
1979 'Further Notes Towards the Conquest of Space', David Hendriks Gallery, Dublin  
Northern Ireland Arts Council Gallery, Belfast  
'An Exhibition in Two Places', Orchard Gallery, 'Derry'  
1980 'Rumours of War', Watters Gallery, Sydney  
'Double Entendre', Central Street, Sydney, Australia  
'Nine Targets', Avago Gallery, Sydney, Australia  
1981 'Sunrise, Impression', Installation, Structures, Drawings & Installed Slideworks, George Paton Gallery, Melbourne, Australia  
'Nine Triplets', Watters Gallery, Sydney, Australia

### Group Exhibitions

Various, since 1963

### Collections

Contemporary Irish Art Society  
National Gallery of New Zealand  
University of Auckland, New Zealand  
New University of Coleraine, Northern Ireland  
Ulster Museum, Northern Ireland  
'Derry City Council Collection  
University Collection, Trinity College, Dublin  
Northern Ireland Arts Council Collection  
Tolly Cobbold Collection  
Arts Council Collection, G.B.

## 'IN STATIC PURSUIT OF LANDSCAPE'

*'As a theme 'landscape' is a bifurcated curiosity. The art-historical tradition either celebrates the awful romance of nature (Turner) or attempts rivalry, usually at the request of a client, by celebrating urban triumph (Caneletto). Both through the vista or panorama in agoraphobic demonstration of either our fragile mutability' (alive/dead), or deific power (I.T.T.).*

*In contemporary terms the catastrophe of human triumph is screamingly evident, as is the questionability of monumental urban vanities which settle, in the light of enjoyable absurdity or in the benign goodwill of nostalgia, becoming approachable by reason of weathering and time. (Game, Set, Match). Our calloused urban existences preclude an innocent relationship with wildness. We go out to experience, to taste, or nibble, or sniff, and then come back, further sententious nostalgia. After television and four-wheel-drive there is no innocence. We carry, and carry on our other (multi-cultural) traditions; of colonization, of plunder, of crude assertion.*

*But how we experience, sense, recognise the space about us through our own bilateral symmetry, (generally perpendicular - life is a constant battle against gravity), this is significant-real, true and constant, and might maintain an innocence: the realisation of the perpetual panorama about ourselves. The rangy stranger sitting with his back against the bar wall knows and fears the full circle. We urban baroids know very well. Bound within our suits of thickskinned flesh, goggling-out, tottering corporeal lighthouse forms, rudely receptive non-emitters. Only the detritis of our frustration sometimes illuminates, through the half-formed questions of our mutual predicament.'*

**WALLY BARDA**

**'A Memorial to the Battle at the Antipodes'**

Including the following Models:

1. Arrival
2. Mandala
3. 3-Part Drumming Arrangement
4. Camp
5. Ideal Specimens
6. Sap
7. Sanctuary
8. Ready Mix
9. Departure

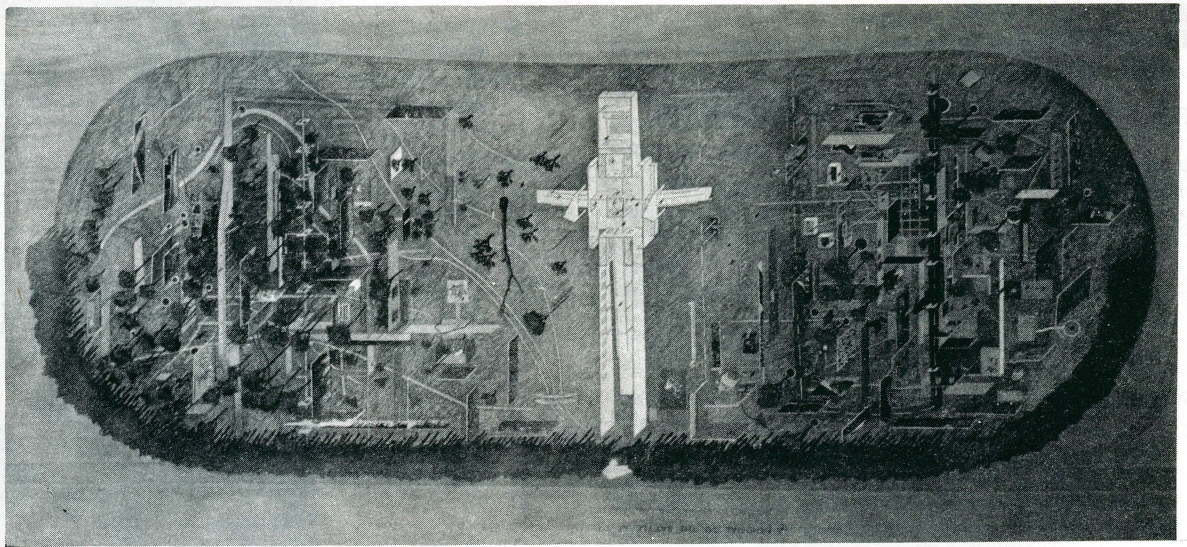
1979-80

Mixed Media

Graphics: 100 x 1400

Models: each approx. 50 x 50 x 50

Lent by the artist.



(detail)

**VIRGINIA COVENTRY**

**'Hummock Hill'**

1977-81

Mounted photographs

3 panels - 78 x 124; 78 x 154; 78 x 154

Lent by the artist.

**'Open Cut - Iron Monarch'**

1977-81

Mounted photographs

79 x 125

Lent by the artist.

The total work 'WHYALLA - NOT A DOCUMENT' consists of the following eight parts

B.H.P. Shoreline

Hummock Hill

Slag Pits

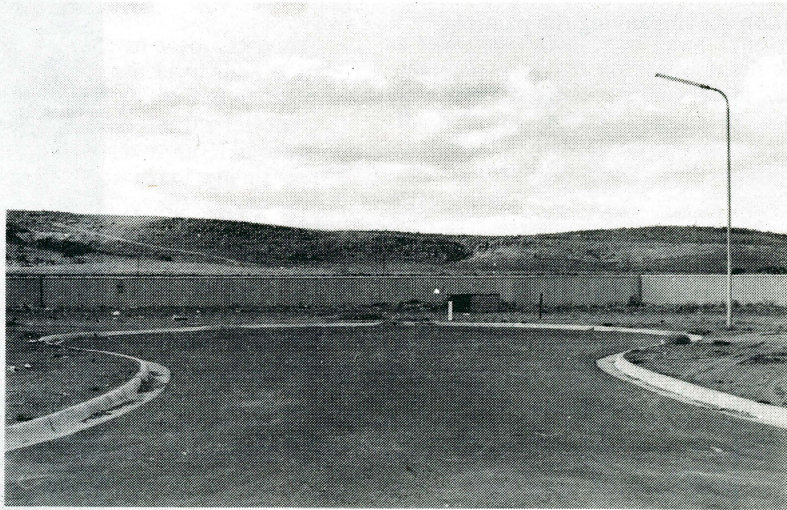
Open Cut - Iron Monarch

Burnt Jetty

'From along the 'spine' of the town and out towards the south'

Two streets at Right Angles - Iron Knob

At intervals around the edges of Whyalla



(detail)

**ADRIAN HALL**

**'2 Full Circles - Landscape with figures'**

1981

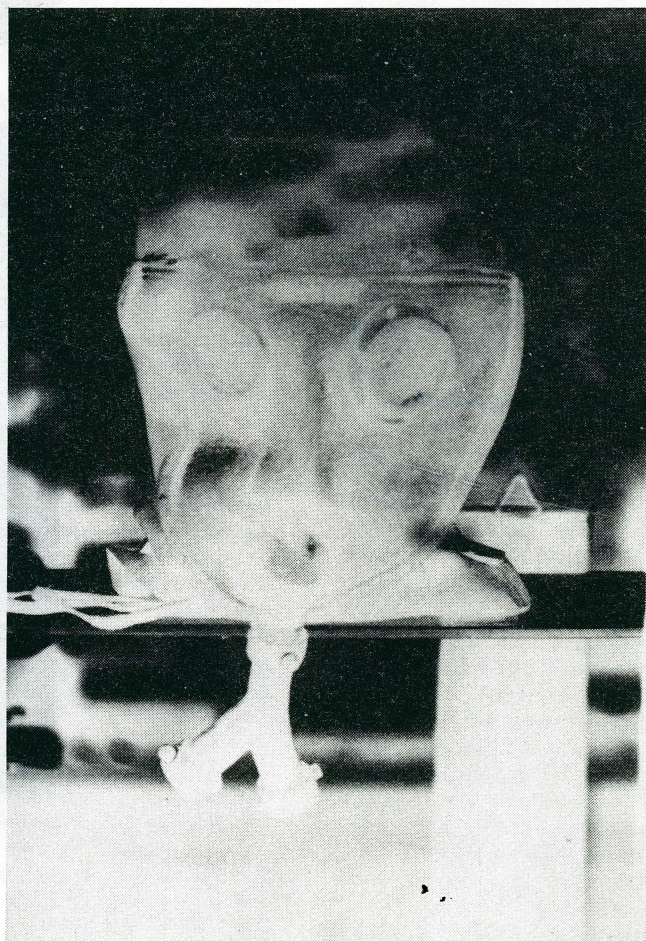
Mixed Media installation, using photographs,

artificial grass, pigment

(with thanks to those who laboured)

200 x 500 x 500

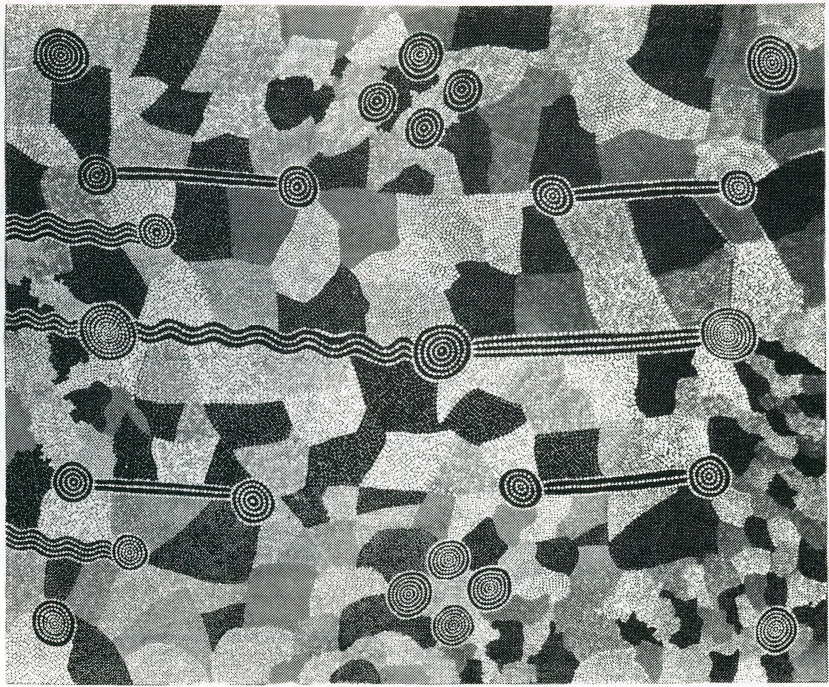
Lent by the artist.



(detail)

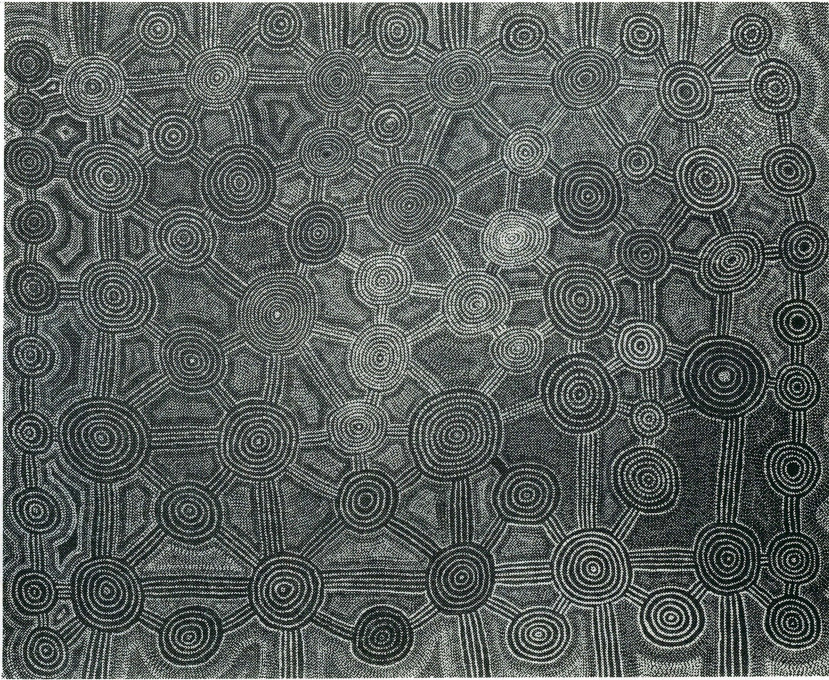
**OLD MICK TJAKAMARRA**  
**MAX TJAMPITJINPA**  
Tribe: ANMATJIRA

Description and certification accompanying the painting.  
1981  
Acrylic on canvas  
154 x 186  
Lent by the artist.



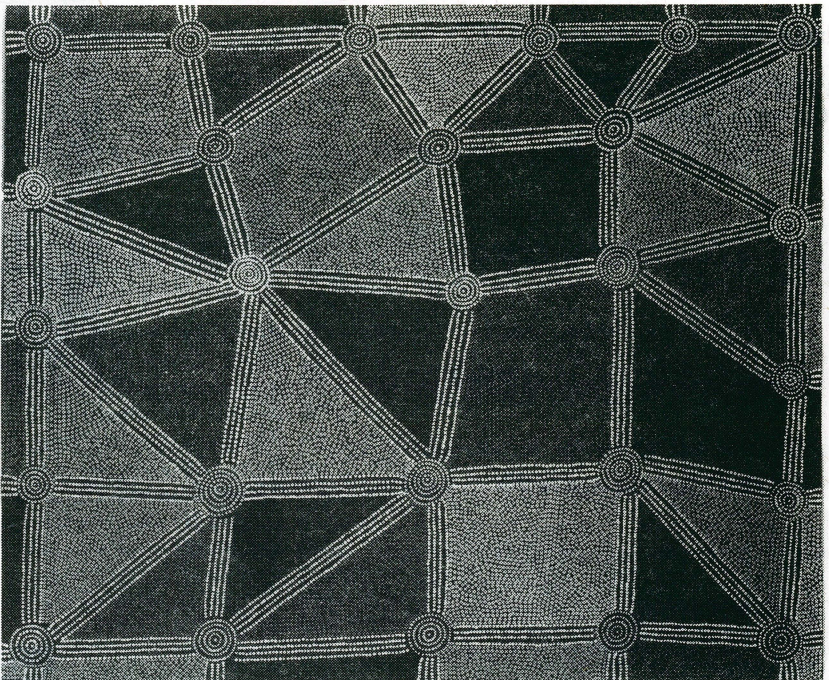
**RONNIE TJAMPITJINPA**  
Tribe: PINTUPI

Description and certification accompanying the painting.  
1981  
Acrylic on canvas  
154.5 x 187  
Lent by the artist.



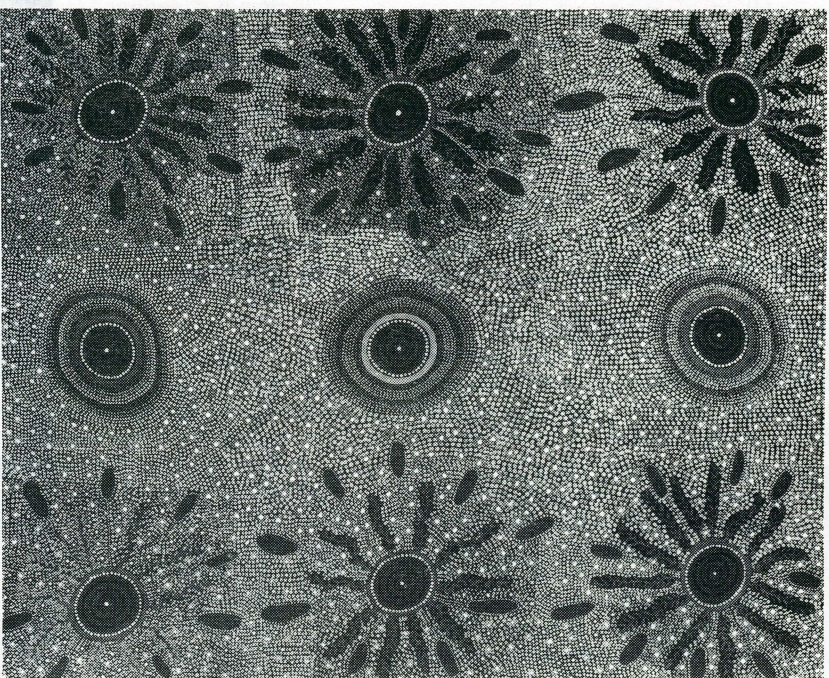
**DON TJUNGURRAYI**  
Tribe: WAILPRI and LURITJA

Description and certification accompanying the painting.  
1981  
Acrylic on canvas  
155 x 186  
Lent by the artist.



**DICK PANTIMATU TJUPURRULA**  
Tribe: LURITJA

Description and certification accompanying the painting.  
1981  
Acrylic on canvas  
154 x 187  
Lent by the artist.



Measurements of works are in centimetres, height then width and depth.

**OLD MICK TJAKAMARRA  
MAX TJAMPITJINPA**

Tribe: Anmatjira

Old Mick Tjakamarra is an old man who is a traditional owner in the Papunya region. He has painted from the earliest days and while his painting may no longer be as fine as it once was he remains an authority on the mythologies and their associated designs by virtue of his seniority.

(No information supplied on Max Tjampitjinpa).

*The painting is a depiction of the Rain Mythology in the area of Central Mount Wedge, the artist's homeland. The main thread of the story rests in the central roundels and linear motifs themselves the passage of the storm from Kalipinpa close to Sandy Blight Junction to Watulpunya just west of Central Mount Wedge and then to Arukunulu which is a spring close to Mount Wedge Station home-stead as it now is. The sinuous lines are the path of the storm and running water, the black patches are cloud shadow, the white patches are cloud, the other is varied terrain. The shorter linear motifs are patches of running water and rainbows. The quartets of roundels show four mythological women who play an important role in the story.*

**RONNIE TJAMPITJINPA**

Tribe: Pintupi

Ronnie is a young man of about thirty-five, one of the few young men who pursue the post-initiatory education, however he paints very rarely.

*This painting is inspired by the traditional designs used in the celebration of the Tingari ceremonies associated with a place south east of Lake Mackay called Pinarina.*

*Tingari is the ancient and secret, post-initiatory higher education which Aboriginal men of the region undergo. The teachings are conveyed in lengthy song cycles for which the designs are complementary mnemonics. The familiar and limited vocabulary of ideograms is employed subjectively so that only the artist can give a full interpretation. This he rarely does but in this instance the artist volunteered the following: That section of the story that he had in mind in painting this work relates to the passage of mythological people from the important Tingari site at Mitukatjiri (Ligertwood Cliffs 30 miles south of Sandy Blight Junction) towards Pinari, specifically as they passed, through the creek at Walunguru (Kintore Range) en route for Pinarina. It is at this very spot that the artist was living when he painted the work.*

**DON TJUNGURRAYI**

Tribe: Wailpi and Luritja

Don is aged about forty. He has only recently begun painting being stimulated by the company of other artists living at the same outstation.

*This painting is inspired by the traditional designs used in the celebration of the Mallierrra ceremonies associated with a place called Kunatjarri in the south west Tanami.*

*Mallierrra is the ancient and secret, post-initiatory higher education which Aboriginal men of the region undergo. The teachings are conveyed in lengthy song cycles for which the designs are complementary mnemonics. The familiar and limited vocabulary of ideograms is employed subjectively so that only the artist can give a full interpretation. In this case the secret nature of the subject matter precludes such a course.*

*The elements of the picture reflect the ground painting used in the ceremonies. The roundels are the trees in whose roots the witchetty grubs are found while the adjoining lines represent the roots.*

*We should remember that in this art form the visual elements may be susceptible to several interpretations even within the same painting. While we may be told of one level the others may remain secret.*

**DICK PANTIMATU TJUPURRULA**

Tribe: Luritja

Dick is a successful artist aged about forty; a family man, he was brought up at Haasts Bluff and now spends a fair amount of his time painting in the Ehrenberg Range way to the west of Papunya and Alice Springs. He represented the artists at the South Pacific Festival of Arts in Papua New Guinea.

*This painting is inspired by the ground design prepared for the celebration of the mythology associated with a place called Wiputaalnga. This place is a few miles north west of the Ehrenberg Range. This is sand hill country. Just east of the Ehrenberg Range is a place called Yunkultunya on which stands a singular rock pillar. The story of the mythology tells of a man of the past (but in the Aboriginal scheme of things of the present also) who was at this place with a group of people who had killed a kangaroo. The name of this man was Inkamala and he is still there for us to see in the form of the pillar. He asked for some kangaroo but the others refused it him. They made off, camped at Wiputaalnga and ate the kangaroo. But Inkamala was angry and sang a spell (Inkamala means the man who sang) so that the kangaroo poisoned them and*

*they died. From the spot where they fell there grew, according to the mythology, wild potatoes which are still to be found at this place. Apparently when the kangaroo was being cooked in the fire the heat contracted the sinews of its tail which became erect as often happens. Wipu means a tail and the second part of the word refers to its erection. It is likely that this element of the story is aetiological and refers to a topographical feature at the spot.*

*The design elements of the painting represent the vinous and tuberous growth of the Yala. The central roundels are the holes from which they are dug.*

The annotations on the artists from Papunya were prepared by Andrew Crocker and Daphne Williams of Papunya Tula Artists Pty. Ltd.

**DANGER!...TRESPASSERS - NOT PROSECUTED.**

**Danger!...Trespassers - Not Prosecuted.**

Sometime ago I was asked to write an accompanying essay for an exhibition combining works of the Central Australian Papunya Aborigines art group and works of White Australian Artists. I accepted this invitation feeling both honoured and uneasy; honoured because artists are fully justified in being on guard when face to face with a man who, however 'knowledgeably', only talks or writes about art. Despite the organizer's confidence, I still felt uneasy.

I did not doubt my ability to write about Papunya - I was involved in exhibiting their work in Melbourne four years ago; nor to relate the work of Papunya and white Australian artists. Whatever their artistic creeds, whether traditional or self-consciously anti-traditional, they belong together as artists of contemporary Australia. I was happy that Hobart was to be one of the first places where such a 'coming together' would occur.

On seeing exhibitions of Virginia Coventry's and Adrian Hall's and slides of Wally Barda's work, I felt there was a 'common denominator' in this forthcoming exhibition. Secondly, the theme of Landscape seemed most appropriate as a tangible means of displaying the possibility of a discourse between the work of aboriginal and white artists.

I saw myself as a 'weather forecaster' in asking what the organizers are bringing upon themselves in presenting works of Aboriginal and white artists, brought together in view of a specified aim. It could seem that stepping beyond the simple 'exhibiting together' towards some meaningful co-operation, or sharing, loose or close, must provoke a warning: There is danger in this enterprise! To put it more clearly; it could be seen as staking another claim in an area already occupied by the often conflicting interests of anthropologists and artists. To illustrate this I shall give some examples:-

During the 1977 exhibition of Papunya art works in Realities gallery in Melbourne, a discussion developed between some of the exhibiting Aboriginal artists, the director of the gallery and a distinguished Melbourne artist, who being a close friend and protector of Papunya for a very long time, felt justified to act as a mediator. The discussion revolved around the Aborigine's wishes to add to the intended purchase of acrylics some blue, green and possibly other colours for use in their work. The Aborigines accepted the white artist's advice to stick to their traditional range of pigments. During the course of my visits to this exhibition I realised that the attitudes of both white artist and Aborigines were correct. He protected the tradition, and they claimed the rights of their own eyes. There were not only the structural properties of the acrylic that the Aborigines already used, and its technical handling, but mainly the diverse playings of optical illusions, which created a colour richness well above the expectancies of the original limited colour range. While blues and greens were not on the Aboriginal palette, they were manifesting themselves in the exhibited work quite clearly even here in Melbourne, so far from the sunlight of Central Australia. Concerning the acceptance of limitation in the colour range of acrylics, I think that the Aboriginal artist like any other artist, knows well enough that accepting limitations and overcoming them through his work is the most ancient trick in the artist's trade.

In the same year (1977), in co-operation with Realities gallery, I mounted an exhibition of Papunya art in Christ College, Melbourne. Among the guests invited to the opening were Phyl and Noel Wallace. Knowing them as outstanding anthropological field-workers in the Central Australian Desert, I asked them what they thought of the exhibits. Noel's answer went something like this: 'Considering that these paintings are connected with the Dreaming, and are pretty close to the sacred and secret, I would be worried for any of the Pitjantjatjara men who would try something similar. I fear they could even be speared by their seniors. You know that the Pitjantjatjara people also are concerned about their identity, and they express it among other things, through caring for their language, music, crafts, but I think that they would consider this 'opening for strangers' as sacrilegious'. Only a couple of weeks ago Noel confirmed this remark of 1977 and

gave me permission to mention it here, adding also that I am free to quote some of his and his wife's experiences about the 'range of colours', and the problems of an anthropologist's efforts to obtain drawings related to the sacred and secret. Unfortunately lack of space prevents me from detailing these here.

How then does the Papunya group face this danger as stated in the last paragraph? Thanks to the early involvement and support of the older members of the locality, as well as to other factors, the group, the Aborigines of the area and their white friends, were able to agree on how to express in a well guarded way their own traditional identity. I am in possession of copies of all testimonials accompanying each of the works exhibited in Melbourne in 1977. The cover page of this collection introduces the work of the group (as a collective of individuals) in a bold way: 'Art of the Western Desert - Central and Western Desert Aborigines are unique in their representations of mythological Dreamtime beings and events in ground paintings and body designs. These paintings are examples of this ancient yet living tradition depicted in modern media.'

I have nothing much to add. The Papunya art is here, and it is good, and worthy of its place in the world of Australian contemporary art: I would say that even if I were not able to read its religious background, I can as a Westerner see it with the same respect we should have for the works of the monastic scriptoria and workshops of Christianity. Their artists too approached their sacred taboos with reverence (e.g. how to depict a 'non-depictable' mystery of Trinity). As the example of one of the testimonials shows (Fig.1) the traditionally approved iconographical ground plan and the basic explanation is given, approval registered, and the effort of the individual artist acknowledged. The recurrent subject matter is 'Landscape as witness of sacredness'.

PAPUNYA TULA ART

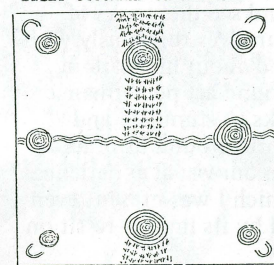
Cat.No. BS 77507

Size: 480cm x 160cm

The symbolic representation of traditional and ceremonial ground and body paintings of Central Australian Aboriginal tribes.

Artist: BILLY STOCKMAN JABALDJARI

Tribe: ANMATJIRA



The word "JGAMATJARI" in the Anmatjira language means Budgerigar, the small green-bellied bird with narrow-like features. It is also the name given to the sacred site of the Budgerigar mythology. The site is situated on Mt. Denison Station, approximately 350 km. N.E. of Alice Springs.

The Budgerigar people's route across the country is symbolically indicated by the "foot-trail" of the budgerigar. They travelled between water sources - either water-holes or creeks (concentric circles and wavy line). As they travelled they fed from the various grass-seeds (patches of background dotting).

It is an irregular practice for artists in the Papunya area to sign their paintings - few are able to. Although this artist has done so, in this instance, it is not his normal practice. It would seem that European requests have prompted him. His reasons for the placement of his signature are his own.

Certification: I certify that this is an original work of Ethnographic Art by Aboriginal Artist BILLY STOCKMAN JABALDJARI painted at PAPUNYA during May, 1977

Signed: *Andrew Crocker* Date: 20/5/77

Copyright: This work is the copyright of the Artist and his people and may not be reproduced in any form without the written permission of the Artist.

PAPUNYA TULA ARTISTS PTY. LTD. P.O. BOX 1620, ALICE SPRINGS F.T.

**Fig.1 Certificate of authenticity**

After talking about sacredness it may seem strange that I included (Fig.2 David Lewis)<sup>1</sup> an Aboriginal mental map, and a white man's map of the same territory. It is included as a proof that the Papunya art is not only an artistic 'expression' of sacredness of landscape, but simultaneously of the mental image, a technically sophisticated map of a territory where the 'mundane' tasks of daily life are performed. It is *this way of seeing* for which we should be thankful to the Papunya people and their artists.

I have devoted so much space in this essay to the Papunya artists and their relationship with the landscape, because I want to show their precariousness. On this subject much more could be said. I would need to quote extensively from Howard Morphy (1980). He not only makes valuable points about the problem of traditionality, but foremost he presents a scholarly argued, 'down to earth' summary of the precariousness of Australian Aboriginal makers of art and craft works face to face with the world of commercialism. (I would hope that the organizers of this exhibition would acquaint themselves with his views). Morphy is using the ('slightly ungainly' as he puts it) term of 'cultures of the Fourth World' of Nelson Graburn (1976).

Here is Graburn's explanation of the term: 'The Fourth World comprises those native people whose land and cultures have been engulfed by the nations of the First, Second and Third Worlds.'<sup>2</sup> It is not because of my 'perversity', (or the oncoming CHOCHM 'happening') that I find the term 'Fourth World' appropriate to my remarks about the works of the white artists in the Hobart exhibition. I do not mean it as an irreverent joke if I state that they too belong 'de facto' to the 'Fourth World. They too, and possibly even more than their Papunya friends, are struggling for the right and freedom to see the land with eyes that look back to the tradition of William Blake. As 'surveyors' of the land, these modern Australian artists are in the position to be

