

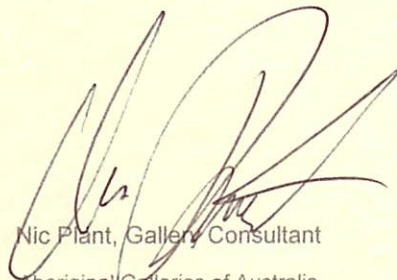
CERTIFICATE OF AUTHENTICITY

This is to certify that this is an original artwork

by

Lorna Fencer Naparrula

Born: 1920
Area: Lajamanu
Language: Warlpiri
Title: Yapa - My Father's Country
Medium: Acrylic on Linen
Year: 1999
Size: 101 x 75 cm
Stock No: 5994



Nic Plant, Gallery Consultant
Aboriginal Galleries of Australia
Melbourne

PROVENANCE AND CONDITION REPORT



Artist: Lorna Fencer Naparrula
Title: Yapa - My Father's Country
Year: 1999
Medium: Acrylic on Linen
Size: 101 x 75 cm
Stock No: 5994

Provenance:

This painting was commissioned by Maryanne Hollow, Director Aboriginal Art Galleries of Australia, Melbourne. The work was produced in the Artist's studio.

Canvas/Condition:

Good.

Painting Support/Condition:

Timber stretchers with cross bar support

Good.
Tension is good.

General Comments:

Vibrant painting by Lorna. Well balanced and good use of colour.

Painting Exhibited:

Allure, Sep 99, AAGA, Melbourne
Aboriginal Galleries of Australia

Visual Representation

Nil

Consultant: Nic Plant, Gallery Consultant
Initial Report Date: 17/1/2000
Report Modified: 2009-07-14

Lorna Fencer Naparrula

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This painting tells the Dreamtime story of two women of the Napurrula and Nakamarra skin groups who are searching the countryside for bush potatoes. When they search for food the women always take coolamon dishes and digging sticks, their basic hunting equipment.

Bush potatoes grow as roots underground, so the women must use digging sticks to find them. The potatoes are collected in the coolamon dishes and carried back to camp to be cooked in hot coals.

The circle in this painting represents the hole the women dig to retrieve the tuberous bush potatoes. The meandering lines represent the complex root system of the bush potato plant.



Lorna Fencer Naparrula

Date of Birth	1920
Area	Lajamanu
Language	Warlpiri

BIOGRAPHY

Lorna is very highly regarded in her home community of Lajamanu. She is described as a sweet and gentle person who, at the same time, is an aggressive and surprising painter. Surprising because of the way she paints in several different styles and radically alters those styles from time to time. Her use of colour is winning over many collectors who see her art as being fresh, dynamic and, above all representative of the best 'contemporary' qualities in the desert painting in the 1990's.

Although now almost eighty years of age, and despite the fact that she has been painting with western materials for the past thirteen years, Lorna is regarded as a 'newcomer' in the top echelons of Aboriginal desert art.

Lorna Naparrula Fencer was born in 1920 in Yumurrpa country, which is situated near the Granites in the Tanami Desert, Northern Territory. The Yarla (Yam) Dreaming track originates from this region and travels north toward Lajamanu. Today Lorna lives predominantly at Lajamanu and occasionally in Katherine. She thinks nothing of travelling the 650km between the two places. She is a senior Warlpiri (language/tribal law group) woman.

Whilst Lorna has 'painted up' all her life, meaning that she was raised as a skilled painter of decorative body designs for ceremonies, her artworks on canvas only date from 1986. In more recent years, Lorna's work has become increasingly extravagant, abstract and sensual, catching the attention of art collectors from around the world and giving rise to comparisons with the late Emily Kame Kngwarreye. She is one of the painters who is leading the move away from traditional iconography towards a more personal and painterly mode of expression.

She typically paints with acrylics on primed Belgium linen or unstretched cotton duck. Very occasionally she will also paint onto primed art boards. She applies the paint in liberal quantities to the brush before touching down on the canvas and layering the colours one upon the another. Upon completion of the work, only the most public aspects of her Dreaming are revealed to the observer, the most intimate details remain concealed. The thick impasto, which may be produced with acrylic paint, is a crucial factor in her work as are the bright, clear colours she employs. Lorna, atypical of many contemporary Aboriginal artists, uses a palette ranging from intense oranges to pinks, blues and lime greens. The painter never allows her colours to muddy and remains conscious of the force and luminosity that pure colour can bring to a painting. Nevertheless, there are examples where she will allow an underlying colour to filter through from below to enliven and activate the surface of the painting in the grand manner of the New York Abstract Expressionists. Her work would sit comfortably beside that of Willem de Kooning, Nicholas de Stael or Robert Motherwell.

Furthermore, Lorna has mastered an 'all-over' or 'dump-dump' style and another quite different style where she relies on an expressive linear gesture as her elongated marks swirl across the surface of the canvas. In the latter there are quite clearly arrival and departure points - focal points which arrest our wandering gaze. In the former, our vision is set free by the painter to roam ceaselessly from edge to edge of the canvas with an implied invitation to go beyond the edges in every direction. Collectors and dealers are divided as to which style will attain longevity and popularity. Perhaps like Emily, Lorna Fencer will go on initiating new styles and working through transitions to suit the dictates of her dreamings.

Lorna's Dreamings include Yarla (Yam), Wapirti and Marlujarra. These Dreamings entitle her to paint subjects such as the bush yam (sweet potato), ngalatji (little white flower), bush tomato, caterpillar, wallaby and certain men's stories including some about boomerangs.

In 1997 Lorna was granted the Gold Coast City Art Award. Her artistic achievements have been recognised by her inclusion in the Murdoch Court at the National Gallery of Victoria and in the triennial 1998 John McCaughey Memorial Art Prize.

Major exhibitions of her artwork include a 1988 ensemble exhibition 'People, Place, and Art' held at the Hilton International Hotel in Adelaide, South Australia. In 1991 her work was included in a group exhibition 'Aboriginal Art' shown in the Australian Embassy Washington, USA. In the same year, Lorna was included in 'Aboriginal Art & Spirituality' curated by Rosemary Crumlin & Anthony Knight in Canberra. During 1998 the Australian Heritage Commission Collection, Canberra, acquired some of her works, and Lorna's art is also held in the Christensen Collections of Victoria; Holmes a Court Collection of Western Australia; and by a limited number of fine art galleries and private collectors around Australia and abroad.

Stock Number 5994

Artist Lorna Fencer Naparrula

Title Yapa - My Father's Country

Size 101 x 75

Price AUS \$



NAPURRULA, Kay Walker 1960 -

Region: Yuendumu - Northern Territory
Language group: Warlpiri



Kay Walker makes coolamons and "music sticks" for the tourist trade. She also painted, for Warlukurlangu Artists, Dreaming stories such as Bush Potato, with acrylic paints on canvas.

Selected exhibitions: 1992 Women's Gallery, Melbourne.

NAPURRULA, Linda Walker 1975 -

Region: Yuendumu - Northern Territory
Language group: Warlpiri



Linda Walker commenced painting in late 1980s for Warlukurlangu Artists and depicts in her art such Dreaming stories as Bush Potato, Bush Carrot and Yam. Her paintings are bright and colourful. She lives and paints in Yuendumu.

Selected exhibitions: 1997, 2000 Araluen Arts Centre, Alice Springs; 1999 Burrinja Gallery, Melbourne; 2002 Gabriel Gallery, Melbourne.

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NAPURRULA, Lorna Yulyulu Fencer 1 January 1924 -

Region: Lajamanu, Katherine - Northern Territory

Language group: Warlpiri/Ngaliya



Born at Yarturluyarturlu in Yumurrpa country, Tanami Desert, Lorna Fencer is a senior Law woman who has "painted up" for ceremonies all her life. She started painting on canvas only in 1986, after the introduction of the Traditional Painting Course in Lajamanu. Later she painted for the Warnayaka Art Centre. Her artwork is characterised by liberal quantities of paint and layering of colours one upon the other. Her Dreamings include: Yarla (Yam), Wapirti and Marlujarra. These Dreamings allow her to paint subjects

such as the Bush Yam, Ngalatji (little white flower), Bush Tomato, Caterpillar, Wallaby and certain men's stories. (When interviewed for this book, Lorna Fencer was most helpful and gracious in answering all the questions posed to her.)

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