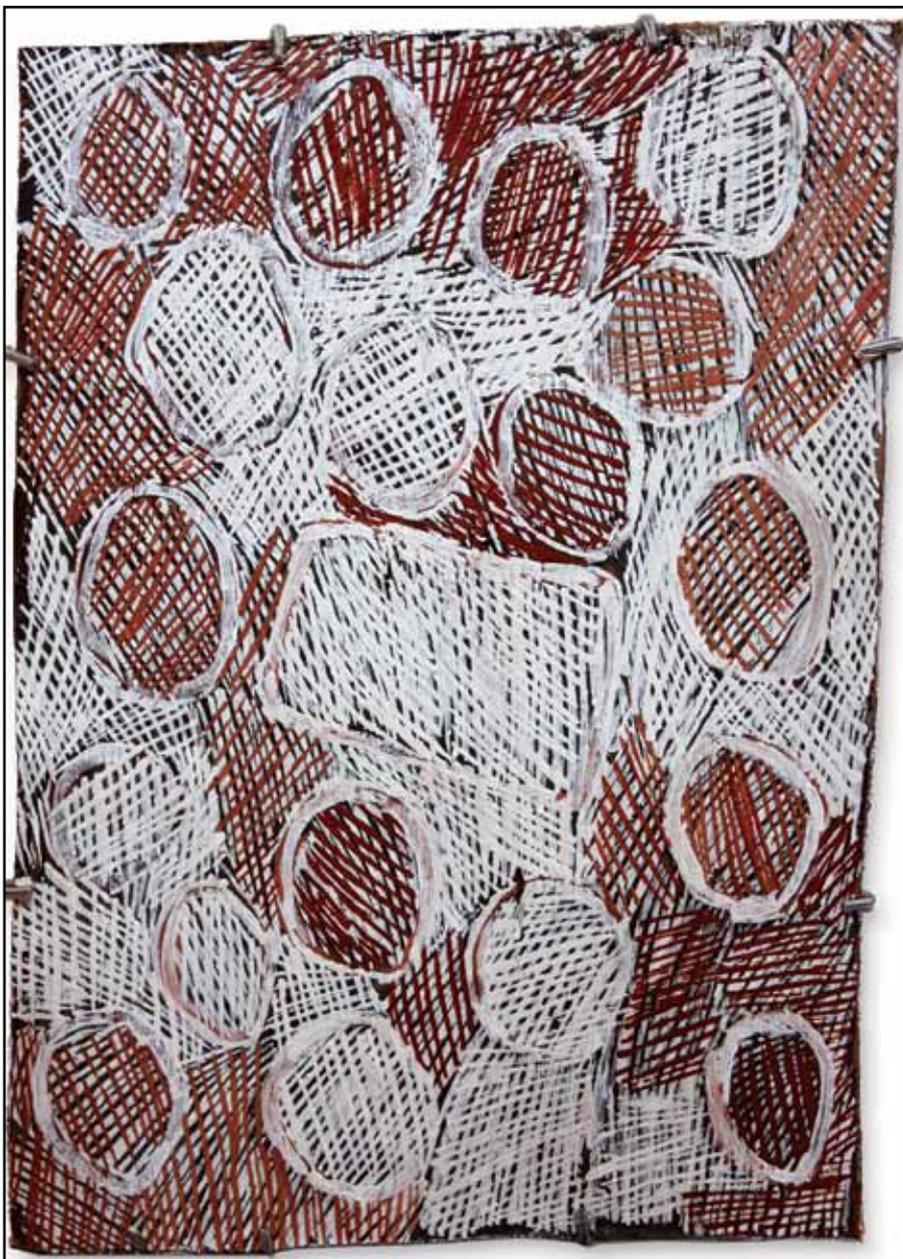


Nomad Art and Buku-Larrnggay Mulka present

# Nyapanyapa & Barrupu

12 August - 3 September 2011

Small bark paintings by Yolgnu sisters Barrupu and Nyapanyapa Yunupingu. These expressive images are exceptional for their painterly animation originality and energy.



Nyapanyapa CAT 3910U, 49 x 35 cm, \$1500



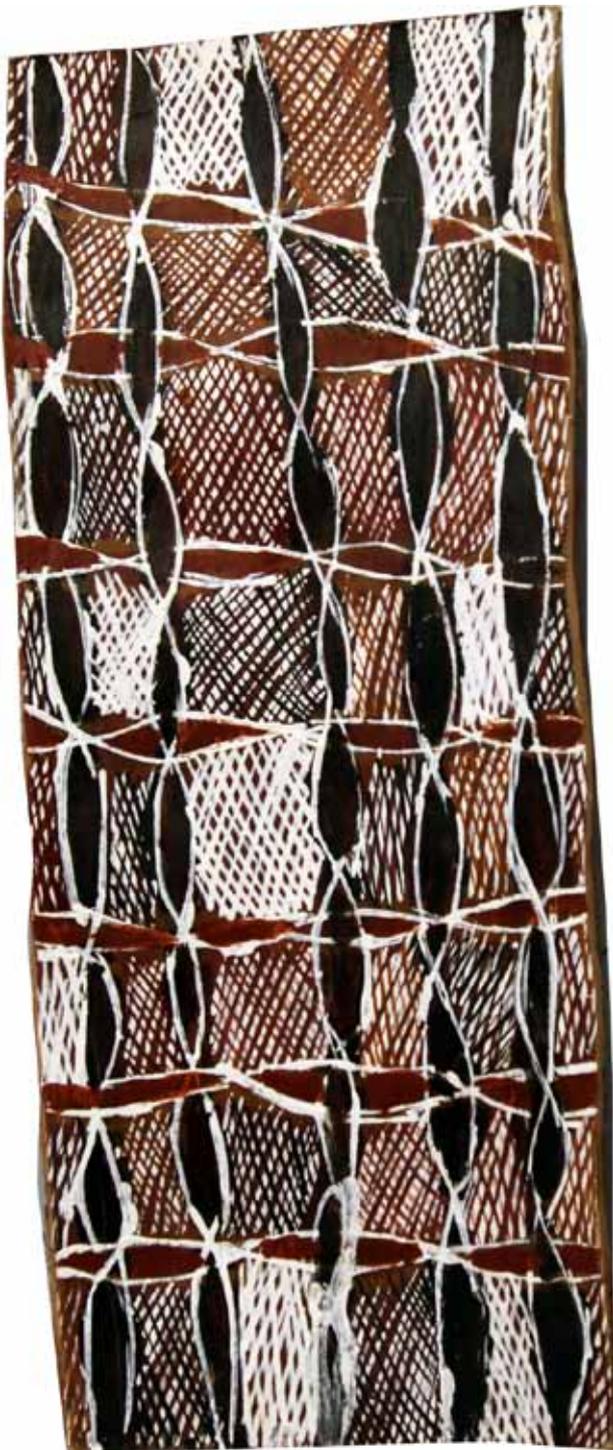


Nyapanyapa CAT 3990R, 38 x 29 cm, \$675

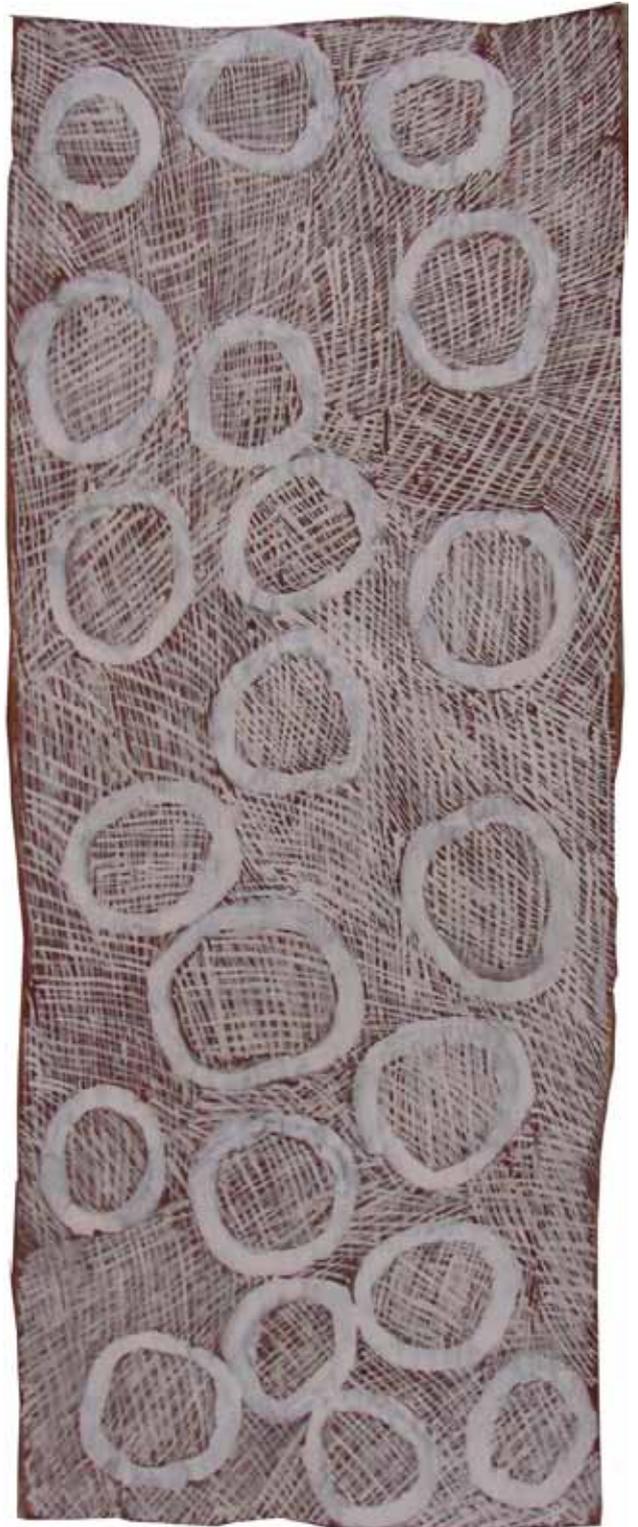


Barrupu CAT 3610T, 105 x 38 cm, \$1500

Nyapanyapa CAT 3989V, 51 x 26cm, \$675



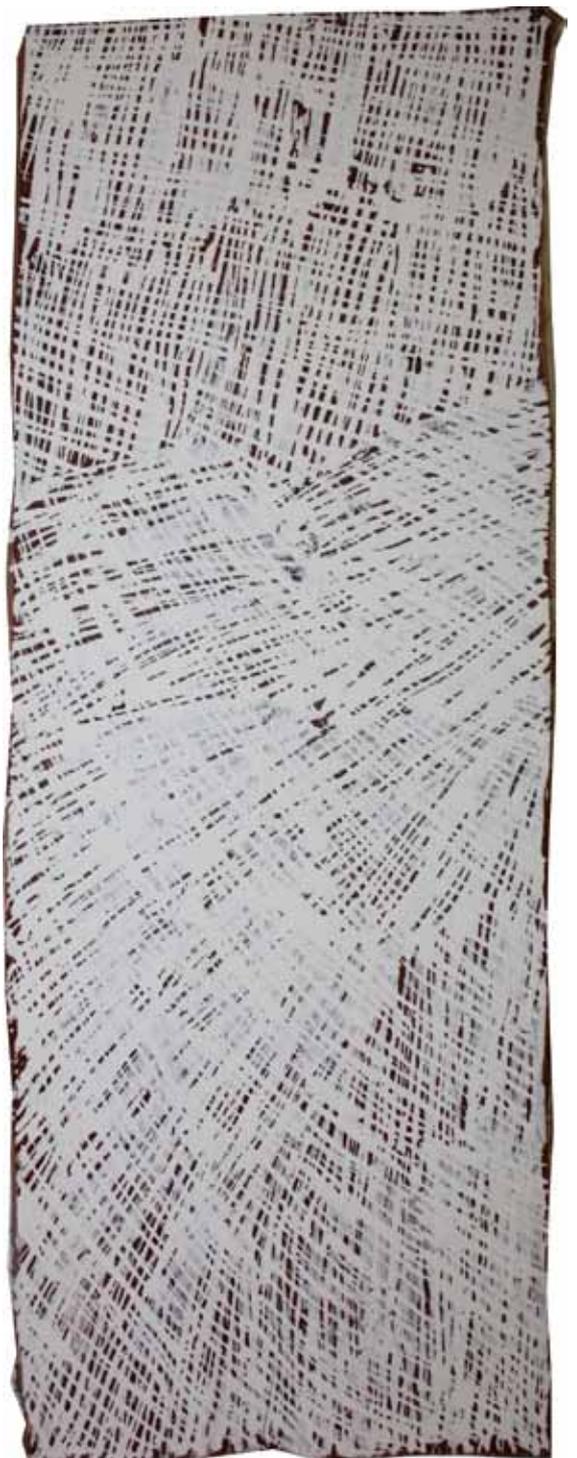
Barrupu CAT 3994D, 21 x 52 cm, \$500



Nyapanyapa, CAT 3994A, \$2000



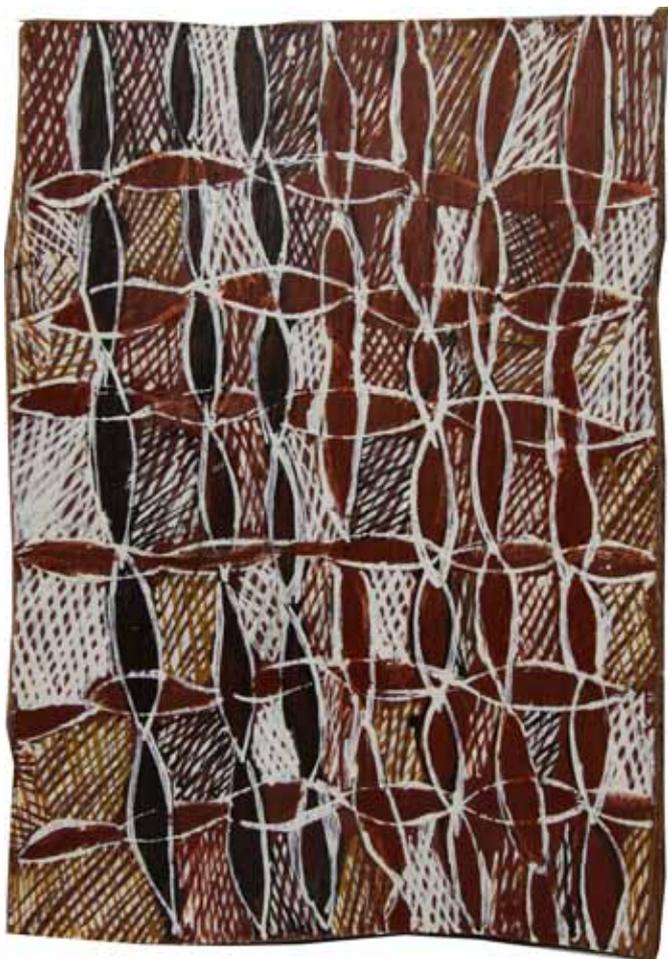
Barrupu CAT 3956W, 80 x 26 cm, \$1175



Nyapanyapa, CAT 4000W, 19 x 52 cm, \$675



Nyapanyapa CAT 3932T, 52 x 35 cm, \$1175



Barrupu CAT 3993D, 40 x 28 cm, \$500



Nyapanyapa CAT 3995G, 29 x 60 cm, \$1175



Barrupu CAT 4018V, 108 x 22cm, \$1175



Nyapanyapa CAT 3994B, 28 x 63 cm, \$1175

## **Barrupu and Nyapanyapa**

Barrupu and Nyapanyapa Yunupingu are senior artists and sisters who work closely together to produce bark paintings, screen prints, lino-cut and etchings. They live together at Birritjimi (Wallaby Beach) near Yirrkala. Their father was senior artist and cultural leader Mungurrawuy Yunupingu.

Barrupu and Nyapanyapa started at the Buku-Larrnggay Mulka art centre Yirrkala as print artists in 1996. They share a lifelong connection as artists with an energetic and daring aesthetic and experimental approach to composition, form and imagery.

Through their paintings, the sisters enter an internal world, tapping into intimate structures of their life and shared culture. This involves oscillating between levels of understanding and away from immediate surroundings. In this regard Barrupu and Nyapanyapa transform their cultural heritage, knowledge and experience into a contemporary aesthetic principle.



Nomad Gallery Darwin



### **Barrupu**

Barrupu Yunupingu (b. 1948) paints Ancestral Fire: the miny'tji of the Gumatj clan embodying gurtha or fire and place. The diamond design represents fire: the red, flames; the white, smoke or ash; the black charcoal; the yellow, dust. The structure connects the clans of this sequence of ancestral events.

Barrupu's chains of rough diamonds resemble paintings by her father Munggurrawuy and his brothers of the 1940s. The totemic significance of fire to the Yunupingu family of the Gumatj clan is paramount: the clan language, Dhuwalandja, is itself the tongue of flame. This language cuts through all artifice. It incinerates dishonesty leaving only the bones of the truth.

Barrupu resides at Yirrkala and worked as a nurse at the Yirrkala Clinic and Hospital from the 1960s until its closure in 1975. Most days Barrupu and her closest sister Nyapanyapa use a deck at the Art Centre, on the site of the former clinic, as a studio.

Barrupu's work was honoured with a solo exhibition at the Art Centre for 2009 Garma Festival with the National Gallery and Art Gallery of NSW acquiring works. Barrupu's other siblings include Australians of the Year Galarrwuy and Mandawuy Yunupingu and Telstra Award winner Gulumbu Yunupingu.



### **Nyapanyapa**

The bark paintings and limited edition prints of Nyapanyapa Yunupingu are highly expressive images, exceptional for their painterly animation, originality and energy. Nyapanyapa first began creating limited edition screenprints in 1996 (with other women artists from the art centre), producing highly colourful images of plants, animals and associated narratives. These prints prompted a new energy and direction into the Yirrkala print workshop.

Nyapanyapa began painting on bark in 2007. These barks depict personal and playful depictions of plants, animals, landscapes and events. In 2008 Nyapanyapa attracted critical acclaim when she won the Wandjuk Marika 3D Memorial Award at the annual Telstra National Aboriginal and Torres Strait Islander Art Awards. This installation of video and print reflected on incident from the 1970's when Nyapanyapa was badly gored by a buffalo.

In 2009 Nyapanyapa began a series of works that were expressly without reference to sacred law or narrative. They were simply an exercise in line and rhythm. These were jokingly referred to as mayilimiriw, which translates as 'meaningless'. Some of these works were shown at Nomad in Darwin in 2009.

Nyapanyapa's artwork is valued for the spontaneity and texture of her hand. She expresses her capacity to live in the moment in the freeness of her mark making. There is no calculation or even regard for the audience in her renditions. Their final appearance is almost random. They are an expression of the movements of her hand as they happen to have taken place on that particular day.

Nyapanyapa has constantly overturned conventions of Yolngu art unleashing a personal journey which has transformed her art into new conceptual realms.