

the painted **DREAM**

CONTEMPORARY ABORIGINAL PAINTINGS from the Tim and Vivien Johnson collection

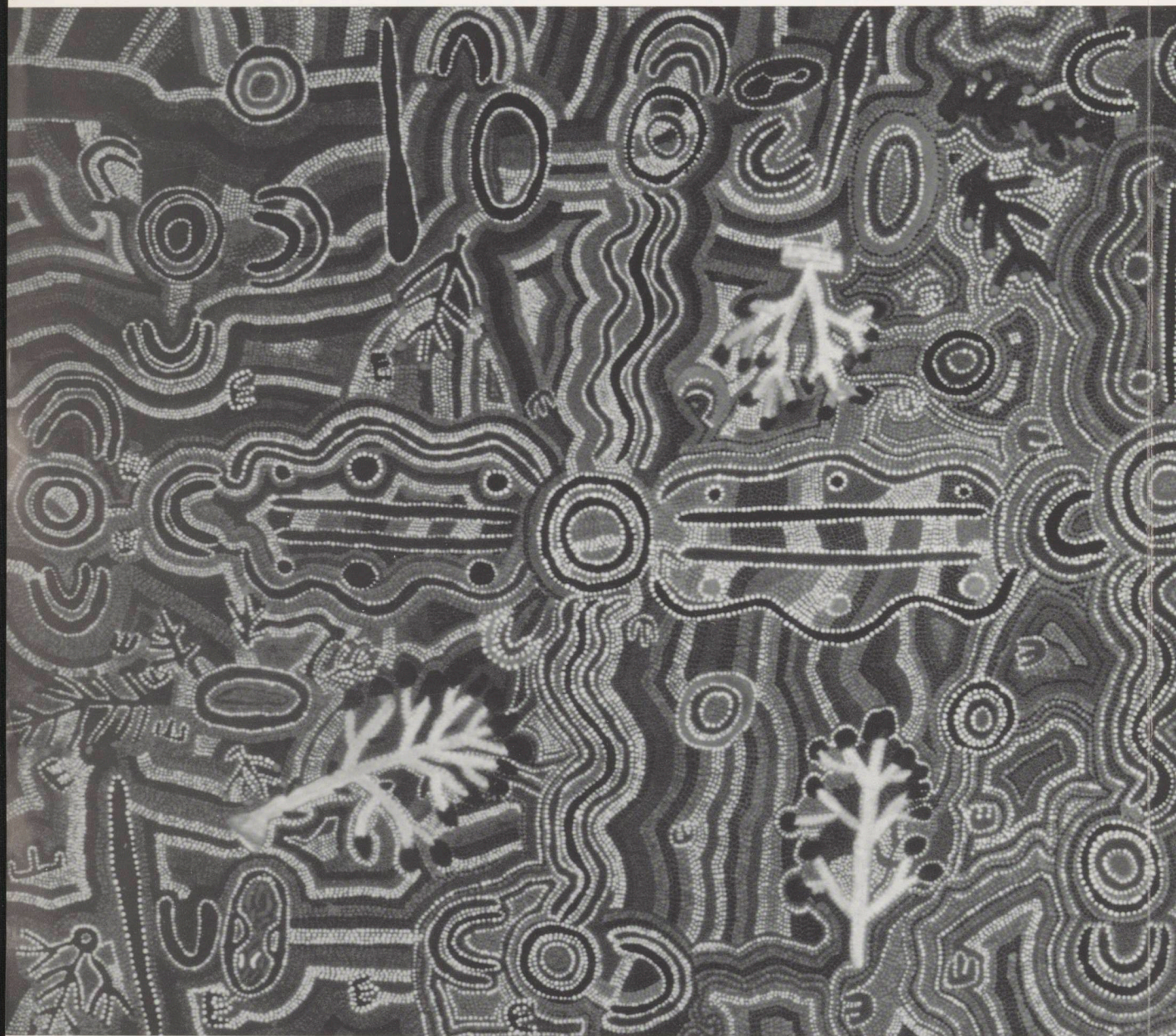
AUCKLAND CITY ART GALLERY

28 MARCH – 9 JUNE 1991



Free admission.
Wellesley at Kitchener Street, Auckland,
10.00 am – 4.20 pm daily (closed Good Friday).
Thurs 18 April & 30 May—Open late until 9.00 pm.
Exhibition information (09) 377-704, (09) 390-831 (recorded).

Organised by the Auckland City Art Gallery.
Supported by the Queen Elizabeth II Arts Council
of New Zealand Visual Arts Programme,
the Australia/New Zealand Foundation
and the Australian Department of Foreign Affairs and Trade.



Peggy Napurrurla POULSON, c.1935
Maggie Napurrurla POULSON, c.1935
Bessie Nakamarra SIMS, c.1940
Warlpiri, near Warlpirarli
Janganpa Jukurrpa (Possum Dreaming) 1988
Acrylic on canvas, 91 x 210 cm (detail)



The phenomenal renaissance of Aboriginal painting since the early 1970s, when Western art materials and painting techniques were introduced to the small Aboriginal settlement of Papunya, near Alice Springs, has created worldwide interest in Aboriginal art and culture.

The Painted Dream is the first major exhibition of Aboriginal art to visit New Zealand. The fifty large dot paintings have been drawn solely from the private collection of Sydney artist Tim Johnson and sociologist Vivien Johnson, who began collecting Aboriginal acrylic paintings during the early 1970s when the Papunya movement was still in its infancy.

The title of the exhibition alludes to the spirit ancestors ('Dreamings') who brought the world out of chaos and filled it with plants and creatures, and peopled it with humankind. The paintings show Aboriginal creation myths, tribal territory, genealogies and tribal lore. The designs invariably depict an artist's territorial land by symbolically relating the mythology that gave rise to important geographic features, sources of food, or water soakages.

Traditionally executed as sand paintings, as part of a sacred ritual on bare earth with such materials as seeds, ochre, bird-down and bark, these mosaic designs have been made portable and permanent by the substitution of acrylic paints and canvas. What was once ephemeral, and practised only in the remote regions of the Western Desert, is now accessible to audiences around the world.

Accompanying the exhibition is an informative and lavishly illustrated catalogue, examining the origins of the new Aboriginal painting movement and revealing how the Johnsons came to assemble such a diverse and significant collection of desert art. The catalogue is on sale during the exhibition at the Special Price \$24.95.

Curator:	Andrew Bogle
Photography:	John McIver
Design:	Ross Ritchie
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Printing:	Academy Press, Auckland
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PROGRAMME

TOURS

Free guided tours of the exhibition leave from inside the exhibition weekdays at 12.00pm; Saturdays and Sundays at 2.00 pm.

VIDEO PROGRAMME

Three documentary videos, *Dreamings*, *The Giant Woman and the Lightning Man*, and *Market of Dreams*, screen continuously in the exhibition. The videos are each between 30 minutes and 50 minutes long.

AUDIO-VISUAL

A 10-minute audio-visual on contemporary Aboriginal art screens every 15 minutes.

EASTER FILM PROGRAMME 30 March–2 April

Films depicting Australian Aboriginal culture screen in the Auditorium from 12–2.00 pm each day over the Easter break.

FLOOR TALKS

Wednesday 3 April Andrew Bogle, Senior Curator
International Art and curator of this exhibition.

Friday 5 April Vivien Johnson, Macquarie University, Sydney, Sociology Department. *The Painted Dream* has been drawn solely from Tim and Vivien Johnsons' collection, one of the finest private collections of Aboriginal art in Australia.

Wednesday 10 April Harry Allen, University of Auckland Anthropology Department.

Wednesday 17 April Wylan Curnow, University of Auckland English Department.

OPEN LATE Thursday 18 April

7.00pm *Nexus*, the Auckland experimental music duo perform a concert of their own music inspired by Aboriginal dot paintings in the exhibition. Using a variety of electronic instruments as well as unconventional vocals, *Nexus* respond to the visual designs of the paintings which, in some cases, have provided a framework for the musical notation.



Clifford Possum TJAPALTJARRI c.1943
Anmatjara, Napperby Station
Five Stories 1988
Acrylic on cotton duck, 180 x 810 cm



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