

= Ngoia Pollard Napaltjarri =

Ngoia Pollard Napaltjarri (born c . 1948 ; also known as Ngoia) is a Walpiri @-@ speaking Indigenous artist from Australia 's Western Desert region . Ngoia Pollard married Jack Tjampitjinpa , who became an artist working with the Papunya Tula company , and they had five children .

Having commenced painting in 1997 , Ngoia Pollard won a major regional art prize in 2004 . She went on to win the painting prize in the 2006 National Aboriginal & Torres Strait Islander Art Awards . Her works are held in major private and public collections , including the National Gallery of Australia .

= = Life = =

Daughter of Angoona Nangala and Jim Tjungurrayi , Ngoia Pollard was born circa 1948 in Haasts Bluff , Northern Territory , west of Alice Springs . The ambiguity around the year of birth is in part because Indigenous Australians operate using a different conception of time , often estimating dates through comparisons with the occurrence of other events .

'Napaltjarri ' (in Warlpiri) or ' Napaltjarri ' (in Western Desert dialects) is a skin name , one of sixteen used to denote the subsections or subgroups in the kinship system of central Australian Indigenous people . These names define kinship relationships that influence preferred marriage partners and may be associated with particular totems . Although they may be used as terms of address , they are not surnames in the sense used by Europeans . Thus ' Ngoia Pollard ' is the element of the artist 's name that is specifically hers .

Ngoia Pollard attended school at Papunya , and worked at the mission kitchen there . She married Jack Tjampitjinpa and they moved to Kintore , and then on to Mount Liebig (now Amundurrngu Outstation) which at that time was unoccupied , about fifty kilometres west of Haasts Bluff . It was one of many outstations established by people from Papunya in the 1970s . Ngoia Pollard and Jack had five children . Jack died in 1988 ; as of 2008 Ngoia was still living at Mount Liebig .

= = Art = =

= = = Background = = =

Contemporary Indigenous art of the western desert began when Indigenous men at Papunya began painting in 1971 , assisted by teacher Geoffrey Bardon . Their work , which used acrylic paints to create designs representing body painting and ground sculptures , rapidly spread across Indigenous communities of central Australia , particularly following the commencement of a government @-@ sanctioned art program in central Australia in 1983 . By the 1980s and 1990s , such work was being exhibited internationally . The first artists , including all of the founders of the Papunya Tula artists ' company , had been men , and there was resistance amongst the Pintupi men of central Australia to women painting .

However , there was a desire among many women to participate , and in the 1990s large numbers of them began to create paintings . In the western desert communities such as Kintore , Yuendumu , Balgo , and on the outstations , people were beginning to create art works expressly for exhibition and sale .

= = = Career = = =

Ngoia Pollard began her contemporary artistic career by assisting her husband , who painted with Papunya Tula artists for several years prior to his death . In 1997 , Ngoia Pollard began painting independently , and in 2004 won the first prize in a central Australian painting competition supported by the region 's major newspaper , the Centralian Advocate . In 2006 , Ngoia Pollard won the painting prize in the National Aboriginal & Torres Strait Islander Art Awards , with her work Swamps

west of Nyirripi . Another of her works painted in the same year , and carrying the same title , was acquired by the Art Gallery of South Australia . 2006 was also marked by an artist 's residency in Copenhagen , shared with fellow Indigenous artist Lilly Kelly Napangardi , whom she had known since they attended school together in the 1960s .

Collections holding her works include the National Gallery of Australia . She has had solo exhibitions with private galleries in Sydney and Perth .

Western Desert artists such as Ngoia Pollard frequently paint particular ' dreamings ' , or stories , for which they have personal responsibility or rights . Many of Ngoia 's works relate to the region of Yamunturrngu , or Mount Liebig , in the country to the west of Haasts Bluff ; this is her father 's country :

... infused with the spiritual power of the narrative of the watersnake . This snake lives in the swamps and lakes near Nyirripi (Talarada) , unoccupied ' dangerous territory ' north west of Mt . Liebig . The transcendental calm of her paintings , with their drifts of monochrome clouds of dots , belie the danger of the land and its creatures that they depict .

Her works are often characterised by the use of oval shapes representing swamps and lakes . Her palette is usually black and white , though red may be used to highlight oval forms . The dotted forms represent the ground cracking as water dries up . Other themes in her work include the sand hills of the desert country .

= = Collections = =

National Gallery of Australia
Corrigan Collection