

= Daisy Jugadai Napaltjarri =

Daisy Jugadai Napaltjarri ( c . 1955 ? 2008 ) was a Pintupi @-@ Luritja @-@ speaking Indigenous artist from Australia 's Western Desert region , and sister of artist Molly Jugadai Napaltjarri . Daisy Jugadai lived and painted at Haasts Bluff , Northern Territory . There she played a significant role in the establishment of Ikuntji Women 's Centre , where many artists of the region have worked .

Influenced by the Hermannsburg School , Jugadai 's paintings reflect her Tjuukurrpa , the complex spiritual knowledge and relationships between her and her landscape . The paintings also reflect fine observation of the structures of the vegetation and environment . Jugadai 's works were selected for exhibition at the National Aboriginal & Torres Strait Islander Art Awards five times between 1993 and 2001 , and she was a section winner in 2000 . Her paintings are held in major collections including the National Gallery of Victoria , National Gallery of Australia and the Museum and Art Gallery of the Northern Territory .

= = Life = =

Daisy Jugadai was born circa 1955 at Haasts Bluff , Northern Territory , daughter of artists Narputta Nangala and Timmy Jugadai Tjungurrayi . The ambiguity around the year of birth is in part because Indigenous people operate using a different conception of time from non @-@ Indigenous Australians , often estimating dates through comparisons with the occurrence of other events .

The people of Papunya and Haasts Bluff , such as Daisy , speak a variety of the Pintupi language referred to as Pintupi @-@ Luritja , a Western Desert dialect . Napaltjarri ( in Western Desert dialects ) or Napaljarri ( in Warlpiri ) 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 " Daisy Jugadai " is the element of the artist 's name that is specifically hers .

Jugadai 's childhood was spent at both Haasts Bluff and a nearby camp , Five Mile , while she was schooled at Papunya . She married Kelly Multa , and they had a daughter , Agnes . They lived on an outstation , Kungkayunti , but Daisy moved back to Haasts Bluff when Kelly died . It was not until the 1990s that she was remarried , to an Elcho Islander , after which she travelled regularly between Arnhem Land and Haasts Bluff . Jugadai died in 2008 , her funeral held at Haasts Bluff , where she was born . Daisy Jugadai had an older sister , artist Molly Jugadai Napaltjarri , and another sister , Ester , who predeceased her .

= = Art = =

= = = Background = = =

The contemporary Indigenous Australian art movement began in the western desert in 1971 , when Indigenous men at Papunya took up painting , led by elders such as Kaapa Tjampitjinpa , and assisted by teacher Geoffrey Bardon . This initiative , 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 , many women in the communities wished to participate , and in the 1990s many 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 .

Daisy Jugadai came from a family of painters , including her uncle Uta Uta Tjangala and her mother . She learned to draw during her schooling at Papunya and Haasts Bluff , but her first experience as a painter came working on backgrounds for the pictures created by her father . From the Pintupi / Luritja language group , Daisy Jugadai was one of a range of artists who came to painting through the Ikuntji Women 's Centre in the early 1990s . She is credited with a significant role in the centre 's establishment . She began with screen printing and linocut printmaking , but quickly shifted to acrylic painting , producing many of her best works during the mid @-@ 1990s . Western Desert artists such as Daisy Jugadai will frequently paint particular ' dreamings ' or Tjukurrpa for which they have personal responsibility or rights . A complex concept , Tjukurrpa refers to the spiritual knowledge of the landscape and custodianship of it ; it also refers to laws , rules or stories that people must maintain and re @-@ produce in their communities . Daisy Jugadai portrayed in her art both those for which she had personal responsibility , and those of her late husband and late father . These included honey ant , spinifex and emu dreamings ; geographical locations that were the settings for these paintings included Muruntji waterhole and Talabarrdi , and other locations around Kungkayunti , where her family had lived for many years .

#### = = = Career = = =

Throughout the 1990s , Daisy Jugadai was a regular exhibitor at the Araluen Art Centre in Alice Springs , and well as other major exhibitions such as the Australian Heritage Art Awards in Canberra in 1994 . Recognition came in 1993 , in two forms : an award of a Northern Territory Women 's Fellowship ; and the purchase by the Araluen Arts Centre of a work exhibited in its annual art award . Within her community she was an administrator as well as an artist . A member of the Ikuntji Women 's Centre and a representative on Ikuntji Community Council , Daisy was one of those who successfully lobbied to have artist Marina Strocchi appointed as an art centre coordinator in the early 1990s . The respect between the two women was mutual : Daisy was one of a group of artists whose work was selected for an exhibition that toured regional Australian public galleries in 1999 ? 2000 , Ikuntji tjuta ? touring , which was curated by Marina Strocchi , the art centre coordinator who had first helped develop the Ikuntji centre in Haasts Bluff some years earlier .

Works by Daisy Jugadai are held by the National Gallery of Victoria , National Gallery of Australia and the Museum and Art Gallery of the Northern Territory . They are also held in major private collections , such as Nangara ( also known as the Ebes Collection ) , as well as by Edith Cowan University . First exhibiting in the National Aboriginal & Torres Strait Islander Art Awards in 1993 , she was a finalist on several occasions including 1995 , 1998 and 2001 , and a section winner in 2000 . Her 1994 entry in the award , Karu kapingku pungu ( Creek after rain ) , belongs to the Museum and Art Gallery of the Northern Territory . Her work is also featured alongside other Indigenous artists such as Gloria Petyarre in the Melbourne international airport terminal , completed in 1996 . Antiti , near Five Mile , a 1998 painting , has appeared as cover art on an issue of the Medical Journal of Australia .

#### = = = Style = = =

Alone amongst the Ikuntji artists , Daisy Jugadai worked at an easel . She cited the Hermannsburg School , a group of Indigenous artists including Albert Namatjira who began painting at Hermannsburg Mission in the 1930s , as an influence on her work . Memory and Five Mile Creek ( 1995 ) represents the country of her childhood . It shows the hills of the region in elevation rather than in plan , and represents the range of vegetation typical of that country . Curator Marina Strocchi notes how Daisy Jugadai 's painting reflects close observation of the complex structures of the vegetation and environment , its features " obsessively detailed " , with the artist " devotedly [ including ] all the bush tucker of that area " , as well as choosing " a time of year in which to depict her country " . Vegetation would be carefully painted with a trimmed brush , while even finer detail , such as pollen , would be rendered using a matchstick . Clouds were always the final features to be included . Despite this devotion to detail , Daisy preferred to paint large canvasses . Memory and

Five Mile Creek was included in the National Gallery of Victoria 's 2004 ? 05 exhibition " Aboriginal Art Post 1984 " and reviewer Miriam Cosic , while noting its " naive charm " , also drew attention to the work 's title and the implication that , like other more explicitly political painters of her era , " she too is talking of violent dispossession " .

Artist Mandy Martin , who participated in a 2005 collaboration with several painters from the Haasts Bluff region , thought that Daisy 's rendering of bush tucker was achieved with a " stylised but dazzling personal language " . Writer and critic Morag Fraser described Daisy 's work as " extraordinary " , observing that in Daisy 's paintings " nature is so wholly internalised , and its rendering so uninhibited . " A distinguished artist in her community , her death coincided with a vigorous renewal of artistic expression amongst her successors .