

= Linda Syddick Napaltjarri =

Linda Yunkata Syddick Napaltjarri (born c . 1937) is a Pintupi- and Pitjantjatjara- speaking Indigenous artist from Australia 's Western Desert region . Her father was killed when she was young ; her mother later married Shorty Lungkarta Tjungarrayi , an artist whose work was a significant influence on Linda Syddick 's painting .

Linda Syddick was one of many Western Desert women who took up painting in the early 1990s , as part of a broader contemporary Indigenous Australian art movement . She began painting some time prior to 1991 , when her work was first exhibited in Alice Springs . Her work includes a distinctive fusion of Christian and Aboriginal traditional themes and motifs . She has been a finalist in the National Aboriginal & Torres Strait Islander Art Awards on at least four occasions , and in the Blake Prize (a religious art competition) at least three times . Her works are held by numerous galleries including the National Gallery of Australia , the Art Gallery of New South Wales and the Art Gallery of South Australia . Linda Syddick was the subject of a portrait painted by Robert Hannaford , which was a 1992 finalist in Australia 's premiere portrait competition , the Archibald Prize .

= = Life = =

Sources differ on the year of Linda Syddick 's birth . The Art Gallery of South Australia suggests 1941 ; Birnberg and Kreczmanski 's biographical survey suggests circa 1937 . 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 . She was born near Western Australia 's Wilkinkarra , or Lake Mackay , northeast of Kiwirrkurra Community , Western Australia and northwest of Kintore , Northern Territory .

'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 ' Linda Syddick ' is the element of the artist 's name that is specifically hers . Linda has also been referred to as Tjungkaya Napaltjarri , however she is not the artist Tjunkiya Napaltjarri , who lived at Papunya , Northern Territory .

Linda Syddick 's parents were Wanala or Napulu Nangala and Rintja Tjungurrayi ; however Rintja (or Riintja) was killed in a revenge attack when Linda was still very small , and in 1943 her mother moved to Kintore . Linda 's stepfather Shorty Lungkarta Tjungarrayi was a significant influence on her early painting . Short Lungkata was also the father of artist Wintjiya Morgan Napaltjarri (known as Wintjiya No. 2 and no relation to yet another artist , Wintjiya Napaltjarri) . Linda married Musty Siddick , had two children Ruby and Irene , and in the 1970s they were living in a Northern Territory Pintupi community called Yayayi . After Musty 's death she remarried .

Linda Syddick has also achieved recognition as a painter 's model : she was the subject of Robert Hannaford 's painting that was a finalist in the 2002 Archibald Prize , Australia 's premier portrait prize .

= = Art = =

= = = Background = = =

Contemporary Indigenous art of the western desert began when Indigenous men at Papunya began painting in 1971 , 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 towards women painting . However , there was also a desire amongst many of the women to participate , and in the 1990s a large number 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 = = =

Linda Syddick was painting by 1991 , when her works were hung in a private gallery ? Gallery Gondwana ? in Alice Springs . Her works , such as A nest of crosses , gladly borne painted for an exhibition titled Mary Mackillop : a tribute , combine traditional Indigenous painting techniques and motifs with Christian imagery and themes . Linda Syddick had two paintings included in an exhibition , From Appreciation to Appropriation , at the Flinders University Art Museum City Gallery in 2000 . One ? Eucharist ? again looked at Christian influences in Indigenous culture ; the other dealt with Hollywood influences , and was titled ET : the bicycle ride . Linda 's interest in Christian iconography is reflected in the inclusion of her work The Eucharist in another Flinders University Art Museum exhibition , Holy , Holy , Holy in 2004 , which examined the advent of Christianity in Australia . Other works represent her traditional country , such as her painting Tingari Men at Wilkingarra (Lake Mackay) , which was a finalist at the 2009 National Aboriginal & Torres Strait Islander Art Awards . Artists of the Western Desert region , such as Linda Syddick , frequently portray figures from the Tingari cycle of ' songlines ' , particularly the Tingari Men . These are ancestral elders who ? in the Dreaming ? travelled over vast areas , performing rituals and creating the country .

In 1990 Linda Syddick went to Sydney to see her work Ngkarte Dreaming hung in the Blake Prize exhibition ? one of three occasions prior to 1994 on which she was a Blake finalist . The Adelaide Biennial of Australian Art included one of her paintings in 1998 . She has been represented on several occasions in the National Aboriginal & Torres Strait Islander Art Awards , in 1995 , 2006 (with her painting The Witch Doctor and the Windmill) , 2008 (with Big rain at Walukurritje) , and 2009 , with Tingari Men at Wilkingarra (Lake Mackay) . Linda 's works are held in several major public collections , including the National Gallery of Australia , the Art Gallery of New South Wales and the Art Gallery of South Australia .

= = Collections = =

Art Gallery of New South Wales

Art Gallery of South Australia

Artbank

Auckland City Art Gallery

Museum and Art Gallery of the Northern Territory

National Gallery of Australia

= = Awards = =

2009 ? finalist , 26th National Aboriginal & Torres Strait Islander Art Award

2008 ? finalist , 25th National Aboriginal & Torres Strait Islander Art Award

2006 ? finalist , 23rd National Aboriginal & Torres Strait Islander Art Award

1995 ? finalist , 12th National Aboriginal & Torres Strait Islander Art Award