General Index

Note: page numbers in italics indicate a drawing or painting, and in bold indicate a photograph. A list of artists and their works appears in a separate index.

1967 Referendum 126

Aboriginal high culture 27, 29, 32, 114-15 acrylic art movement 43, 95, 101, 133, 140-1.149-50 drawings as precursors 104-05, 126, 250 Anangu 39-40 Arrernte culture 30-1, 34-5, 40-3, 51 Australian Investment Agency (Vesteys) 63-5 Baarda, Frank 150 Basedow, Herbert 31, 63 Bates, Daisy 31 Battarbee, Rex 40, 42, 61 Baudin expedition 29 Baume, FE 49-52, 61 Berger, John 5, 13, 30, 35, 36, 121-3, 133-5.137 Berndt, Catherine 21, 30, 32, 63-4, 65 Berndt, Ronald 2, 21, 30, 32, 63-4, 65 interpretation of drawings 27, 35, 37,39 Bingle, AS 63–5 Braitling, Walter 54, 58-9, 61, 63, 140 Brooks, Frederick 49, 49, 56 Catfish Reserve 65, 68, 89, 91, 126 colour, Warlpiri approach to 23, 27, 32, 39-40, 119, 123 Coniston massacre 49-58, 49, 55, 57, 139 Coppock, pastoralist 96 drawing see under image making

drawings by Aboriginal people 7–8, 21, 29–32, **32**, 44–47 from Yuendumu school 7–8, 145, 146, 147–9 *see also* Hooker Creek drawings Dreaming *see Jukurrpa*

Egan, Ted 53 Elkin, AP 32, 112, 113, 124–5

Gardner, John 40 Gillen, Frank 51 The Granites, goldfields 50 Greenfield, patrol officer 78 Grenville, superintendent 89 Gunn, Jeannie 52

Hamilton, Peter 1, 4, 7, 28, 135 Hasluck, Paul 79-80 Hooker Creek (Lajamanu) 5, 12, 78-82, 81, 78, 82, 89, 131 arrival of Warlpiri 3-4, 7, 51, 64, 67, 88-9, 126 attitude to relocation 79, 88, 91, 126-9, 133 governmental mismanagement 64, 71-2, 78-81 housing construction 68-72, 81, 85.141 superintendent's house 80, 81-2, 83-5, 83.84 superintendent's role 68, 78-81, 82, 89 Hooker Creek drawings 1-4, 4, 15, 24, 26, 37, 52-3, 53, 150 see also Index of Artists as anthropological tool 5, 13, 21-2, 30-43 authority of image makers 5, 7, 10, 119, 121, 123, 129-30 classification of 5-7, 24-9, 115, 118-19 context of making 1, 5, 8, 21-2, 32, 43, 49-65,79 interpretations of 27, 35-9, 40-3, 86-7, 119, 138 as traditional 3, 27, 95, 147-9 see also under Abe Jangala, Larry Jungarravi jarnpa 15, 105-11, 117-19, 122-3, 127 drawings 107, 110, 117 motivation for 22-4, 27-9, 38-9, 43, 140-1 responses to 7-8, 22, 94, 95, 104, 105, 139-41 in drawings 8, 10, 15-16, 122-3, 140-1 Jerry Jangala 117, 119, 121, 129-32, 135 137 Neville Japangardi Poulson 22-4, 29.38-9 Rosie Nangala 15-16, 122-3 Tess Napaljarri 68-9, 85-6, 94-5 restrictions on viewing 5-7, 26-7, 29, 115

returned to Warlpiri 5-7, 22-4, 93, 94.10 superintendent's (malaka's) house 1-3, 68-9, 80, 82-5, 89, 152 Larry Jungarrayi drawing 1, 10, 13, 42, 53, 68-9, 68, 83-5, 86, 135, 152 Willy Japangardi drawings 83, 84, 85, 86, 87 and power 71, 81, 86-7, 138 trees 118-19, 123-4, 129-30, 131, 132-5, 138 drawings of 2, 25, 37, 84, 99, 108, 120, 121, 125, 134, 135 Meggitt descriptions 2, 24-5, 37, 84, 99, 108, 134, 135 Meggitt interpretations 94-5, 118-19, 132-3 Warlpiri interpretations 94-5, 119, 123, 129-30, 132-3 and jarnpa 105-06, 119 by women 7, 52-3, 53, 113 housing 69-78, 75, 76, 81-5, 89, 96, 141 and control 70-1, 76, 82, 85, 87 construction of 65, 68, 69-71, 81, 126.141 inadequacies of 67, 72, 82, 141 Kingstrand huts 71-2, 71, 72, 95 and proximity to the earth 77, 82, 141 traditional Warlpiri 7, 70-2, 71, 72, 76-7, 76, 123-4 Warlpiri attitudes to 70-7, 87, 89, 141 image making 1, 7, 10, 11, 35-8, 40, 95, 132-5 approach to colour 23, 27, 32, 39-40, 119, 123 authority of maker 5, 7, 10, 119, 121, 123, 129-30 and Coniston massacre 49, 52-3, 55, 56, 57, 58 cross-cultural nature of 29-35, 38-40, 51-2.74-5 for cultural exchange 29-30, 43, 140-1 drawing 13, 24, 35, 51, 121-2, 123, 133 - 5as anthropological tool 5, 13, 21-2, 29-43 as economic activity 43, 101, 109, 140–1, 148, 143

enthusiasm for 22, 24, 27, 32, 142-3, 147, 149 and 'firstness' 21, 29–32, 148 influences 39, 40-3, 95, 139-40, 143-50 relationship with subject 5, 7, 10, 121-3 restricted drawings 5-7, 26-7, 29, 115 ritual significance of 10-11, 24, 26, 32, 35-6, 105 and sense-making 3-5, 133-5 and visual language 10-11, 15-16, 24, 26-7, 35-43, 95, 132, 138, 151-2 Warlpiri attitudes to 7, 10, 17, 21-4, 27 as witnessing 52-3, 121, 132, 137-8 see also drawing, photography Jampijinpa Brown, W 139 Jampijinpa Cook, George 60 Jangala, Jerry 117-19, 121, 124-32, 135.137 Japaljarri (Larry Jungarrayi's 'father') 137, 137 Japanangka, Kamalyarrpa (Bullfrog) 56 jarnpa 103–11, 117–19, 122–3 drawings 107, 110, 117 interpretations of drawings 15, 105-07, 117-19, 122-3, 127 Meggitt study of 105-06, 109, 115, 118-19 Jukurrpa (Dreaming) 5, 10-13, 75, 96, 100, 109, 115, 144 attitudes to 7, 10, 15, 17, 26, 123, 130 in drawings 4, 28, 33, 37, 74, 70, 132, 142 discussion of 4, 26-9, 35-6, 70, 95, 132, 143 as source of inspiration 35-6, 125, 129 Jungarrayi, Edward (Pirriyarri) 82, 88, 90, 131 Jungarrayi, Jimmy (of Yarripirlangu) 21, 96, 103–04, 105 Jungarrayi, Mick 103 Lajamanu see Hooker Creek Lock, Annie 56-7 Mahood, Joe 79-81 Mahood, Marie 79-80, 81 The malaka's house see superintendent's house Meggitt, Joan 3, 5, 8, 10, 90, 112–14, 115,

Meggitt, Joan S, S, 8, 10, 90, 112–14, 113, 129–31, 130
Meggitt, Mervyn 1, 4–11, 8, 13, 64, 79, 112–15, 112, 129
drawings as anthropological tool 5, 13, 21–2, 30–2, 35–43
interest in ritual and ceremony 5, 26, 79, 105–06, 109, 114–15, 118–19

see also Hooker Creek drawings memory 13, 126, 139–43, 49, 131 and image making 16–19, 49, 53, 121, 133–4, 151 missionaries **43**, 56–9, 61, 124, 141 influence on image making 16, 29–30, 34–5, 39, 42–3 Mosey, Anne 73–5 Mountford 26, 27, 31, 32–4, 39 Munn, Nancy 7, 10, 32, 36–8, 109, 119, 138 Murray, George 56

Nakamarra, Beryl 88, 89 Nakamarra, Lydia (Yijadurru) 88, 89, 90, 115, 130, 131 naming 30, 58, 61-3, 80, 104, 112, 130-1 traditional Warlpiri x, 88, 89–90, 116, 131 Nangala, Ruby 105 Napaljarri Spencer, April 105-06, 119, 123 Napurrurla, Marungali 49, 49, 56 Native Affairs, Department of 63-5, 68, 78-81, 89, 130 Newham, Jack 78 Ngalia (southern Warlpiri) people 42, 61, 79, 91, 124–9, 131, 133 ngurra 73–5 Noblett, CH 57-8 Northern Territory 'Emergency Response' Intervention 9, 93, 109 Nungarrayi Herbert, Jeannie (Punayi) 88–91, **88**, **90**, 130–1, **130** Nungarrayi Ross Herbert, Elizabeth 88–91, 88, 130–1 Nungarrayi, Connie 115 Nungarrayi, Rosie 56 Nungarrayi, Susan (Lajayi) 90, 90, 131

Panpa, Billy (Blind Billy) 103 Pareroultja, Otto 42 Petherick, superintendent 68, 78–81, 89 photographs **12**, 13, 51, 94, 139–40, 149 Warlpiri attitudes to 7, 11, 96, 115, 130–1, 149 *see also* image making Pink, Olive 30–1, *31*, 44–7, 49, 61–3, *62*, 131

Radcliffe-Brown, AR 112 rock art 24, 32–4

Saxby, Jack 52, 53, 58 Spencer, Baldwin 31, 51, 63 Stafford, Randall 51, 52, 54 Stanner, WEH 32–5, 73, 114, 133 Strehlow, TGH 34–5, 40–2, 63 superintendent's house 1-3, 68-9, 71, 80, 81-7, 89, 138, 152 Larry Jungarrayi drawing 1, 10, 13, 42, 53, 68-9, 68, 83-5, 86, 135, 152 Willy Japangardi drawings 83, 84, 85, 86,87 Sweeney, patrol officer 59, 61 Threlkeld, LE 29 Tindale, Norman 27, 31, 32 trees 5, 10, 12, 103, 106, 119, 122, 125, 129, 130 importance of specificity 119-22, 123-4 indicators of country 119, 123, 124 ritual importance of 122, 124, 125, 129-30 uses of 70, 71, 123 ways of seeing 5, 15, 17, 122-4 see also trees under Hooker Creek drawings Tunley, David 144, 147 Vesteys (Australian Investment Agency) 63-5 von Guérard, Eugene 30, 30 Warlpiri 3-5, 44-7, 49-65, 67, 119, 122, 144 attitudes to country 101, 118-19, 124, 126-9, 131 competition with pastoral industry 54, 55, 57–9, 61, 63, 67, 79 customary law 7, 103, 109, 137-8 establishment of reserves and ration stations 59, 61-5, 68, 70, 71 friendships with whites 52-3, 58, 75, 96, 129, 131, 147 introduced disease 51, 52, 59, 79 official constraints 54, 63-5, 68, 93, 109 relationships with whites 68-9, 144-52 violence against 49, 49, 51-8, 55, 57, 139 ways of seeing 5, 10, 13, 23, 68-71, 83-5, 122 Warlukurlangu Artists Association 15-19.22.22.143 Warnayaka (northern Warlpiri) people 78, 119, 130 Warnayaka Art Centre 22, 142 watercolour painting 35, 40, 42-3, 147 ways of seeing 4, 12, 15, 36, 44-7, 63, 77, 122-3 and colour 23, 25, 27-8, 32, 39-40, 119, 123, 143 European conventions of 145-50 intercultural 13, 24, 31, 129, 143-50 and new technology 11, 139-40, 144–50, 151

and watercolour painting 34–5, 43, 147 of Warlpiri 5, 10, 13, 23, 68–71, 83–5, 122 and windows 82-5 see also superintendent's house Wild, Stephen 5–7, 22, 124–5, 129 windows 1, 8, 69, 82–5, 86–7, 86 see also superintendent's house Yarripirlangu 26, 36, 85–6, 86, 95–104, 96 outstation 94–8, 94, 97, 98, 99, 100–03, **101** Yuendumu 8, 78, 79, 91, **93**, 124–5, 126–9, 133 drawing in response to Hooker Creek drawings 140-1 drawings from Yuendumu school 145, 146, 147–9 inter-family feud 21, 75, 76–7, 93, 96–8, 106, 138–9, 141 painting of school doors 104-05