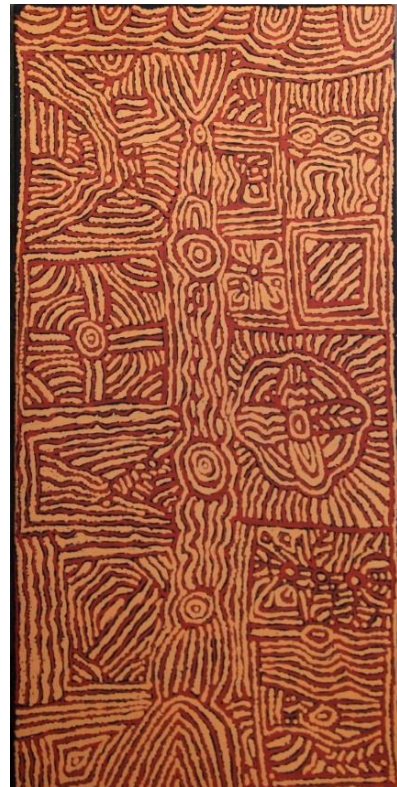


LORNA BROWN NAPANANKA,  
(b.1962, Warren Creek)  
Language group, Luritja/ Pintupi  
*Site of Warren Creek, Papanya Tula Artists*



#### ARTIST'S STATEMENT

#### CRITICAL STATEMENT

In this painting, Lorna Brown depicts the site of Warren Creek, just to the west of the Mt Liebig Community. There are a series of rock holes and soakage waters at the site and this is her Grandfather's country, which she has permission to paint.

The shapes in the painting represent the creek, rock holes, soakage sites and sand hills in the area around Warren Creek. The painting celebrates an everyday ritual such as gathering food. During ancestral times a large group of women camped at Warren Creek, gathering the edible berries and fruit growing in the vicinity of the site. These included *kampurarra* (desert raisin), *ili* (desert fig), *ipalu* (bush banana) and *pura* (bush tomato). The women also dug for *ngari* (honey ants) and *maku* (witchetty grubs). The bush foods the women gathered are also represented in the painting.

Brown has used a palette of golden yellow and earthy orange in the background of this work. The canvas is covered in a myriad of sections of design elements common in the visual language of the desert: concentric circles indicating sacred sites and other places; journey lines joining these; and clusters of U-shapes to represent people or ancestors in human form. The composition is complex and suggests a visual narrative connected to the all-powerful Tingari ancestors and their creative acts in Lorna Brown Napanangka's grandfather's country at Warren Creek.

## BIOGRAPHICAL INFORMATION

Lorna was born in the desert near the Aboriginal settlement Haasts Bluff and her mother, Annie Ellis Nampitjinpa, worked in the kitchens at Papunya when she was a baby. Lorna went to the Papunya School, and clearly remembers art classes with Geoffrey Bardon.

Lorna started painting in earnest in 1999, and by 2004 had two solo exhibitions at Alcatson gallery, Melbourne.

Lorna Brown is represented in many collections including National Gallery of Australia, Artbank, Art Gallery of South Australia and was a finalist in the 2006 AGNSW Wynne Prize.

## REFERENCES

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