

# THE DREAMTIME

Australian Aboriginal contemporary paintings are derived from rock engravings dating back at least 40,000 years and are considered part of the world's oldest continuous art tradition. Before the arrival of Europeans, Aboriginal painting was made solely to fulfill traditional cultural needs. That changed in 1971 when Geoffrey Bardon, a schoolteacher in the Central Desert settlement of Papaya, introduced acrylic paints. What was once ephemeral suddenly became permanent. Aboriginal men were the first to embrace the new medium and they began transposing their ground paintings onto cardboard boxes, school doors, and other surfaces. Later, canvas was introduced and with these new materials, the Central Desert Aboriginal Contemporary Art movement blossomed.



Yala Yala Gibbs Tjungurrayi, *Tingari Men's Dreaming*, 1988 © All works of art are copyright protected either by the artists or their estates

Anne M. MacDougall



Born in New York, Annie MacDougall grew up in Connecticut and graduated from the University of New Hampshire with a B.A in the arts and a minor in marine biology. As an artist, her work has included illustrating marine biology books and designing educational exhibits for museums and art galleries. She also has worked in advertising as a graphic designer, both in the USA and Australia. It was through her travels during a 17-year circumnavigation of the world by sailboat with her husband Lanny and two children, James and Lizzy, that she acquired her collections of indigenous art. She now lives on a farm in Ligonier, Pennsylvania, where she continues her work with educational indigenous art exhibits.

## ACKNOWLEDGMENT

It is said that a great deal of the artwork we enjoy today is rooted in Aboriginal art, in that it represents some of the very beginnings of artistic expression. This Australian Aboriginal artwork has a strong bond to the beauty and serenity of nature and ties us to a time of dream weaving and storytelling. It is abstract and colorful, mysterious and meaningful, cultural and spiritual.

Anne MacDougall's exhibition, *Ritual Abstractions*, reflects the Museum's commitment to provide our patrons with a diverse cultural experience in fine art. In recent years, SAMA has exhibited the work of Tibetan and Nepalese monks, Chinese peasant folk art, and Kamal Youssef's confluence of Middle Eastern and Western cultures. Now we can add *Ritual Abstractions* to our list of cultural delights.



Unknown, *Coolaman* (Collecting Bowl), 1989  
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The magic of Aboriginal art is that it can evoke an interest in a time long ago and the juxtaposition to where we are today. The enchantment of Aboriginal art is that it helps us develop a better understanding of an ancient people and the world in which they lived and that of the changing world in which they now live.

My colleagues and I are certain that you will enjoy Anne MacDougall's collection. It is an engaging, rich and robust body of work that is at the crossroads of culture and time. It is intriguing, refreshingly different and pleasing to the eye. You will be enriched by the cultural experience that is *Ritual Abstractions*.

My sincere appreciation is extended to all who worked to make this exhibition a success. I offer a special thank you to collector Anne MacDougall and Kristin Miller, Site Coordinator for the Ligonier Valley Museum. The Museum staff has helped with the exhibition and I thank them for their efforts. The Museum is indebted to our patrons, sponsors, donors, and everyone else who has donated their talents, time, goods and services to make this exhibition a success. Finally, I thank the public who visits and supports the Museum's exhibitions and events.

G. Gary Moyer  
Executive Director

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Printer: Press Box Printing  
Catalogue Design: Color Scan LLC

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This catalogue is published by the  
Southern Alleghenies Museum of Art  
Post Office Box Nine  
Loretto, PA 15940  
(814) 472-3920

Hours:  
Tuesday through Friday: 10 a.m. to 5 p.m.  
Weekends: 1 p.m. to 5 p.m.  
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# Ritual Abstractions



Eunice Napangardi, *Bush Banana Dreaming*, 1987 © All works of art are copyright protected either by the artists or their estates

*Australian Aboriginal Paintings from the Collection of  
Anne M. MacDougall*

Southern Alleghenies Museum of Art at Ligonier Valley

May 4, 2018 through August 5, 2018





Paddy Japaljarri Sims, *Milky Way Dreaming*, 1989 © All works of art are copyright protected either by the artists or their estates

Aboriginal art has captured the heart of Anne MacDougall. While travelling and living extensively in Australia and New Guinea, she became captivated by Aboriginal paintings and New Guinea woodcarvings. When MacDougall arrived in the outback, she was immediately struck by the force of the Aboriginals’ creation myths known as “Dreaming” or *Tjukurrpa*.

MacDougall describes “Dreaming” as the essence of Aboriginal belief concerning creation and their spiritual and physical existence. It also provides a religious and social framework by which they are required to live. This code of behavior is referred to as the “law” and has been perpetuated through ceremonies involving song, dance and painting. It is central to the Aboriginal life. The “Dreaming” is not simply confined to the past nor is it inert, but resonates through time.

“Dreaming” gives color and substance to these magnificent abstract canvases. MacDougall states that even though the materials used are modern acrylic paints, the content is traditional, mythical and ritualistic. The art is ceremonial in nature and the images are embodiments of the vital forces believed to exist in all living matter. When all creative forces are in motion, the spirits are activated, imparting us with some of mankind’s earliest philosophies and religions.

This exhibit presents breathtaking examples of the beautiful visual language passed down from generation to generation for more than 40,000 years. These mesmerizing designs and intricate patterns illustrate the inter-reliant bond between the Aboriginal people and their environment. Take note of the traditional symbols, enjoy the stories within each painting, pass on the “Dreaming” and reaffirm the connections with the land and animals.

The Southern Alleghenies Museum of Art is honored to present an exhibition of this prominent collector of indigenous art. On behalf of the Museum, my appreciation is extended to Anne and her family. It has been my honor to work with a woman of such talent and intellect. Thank you as well to the SAMA staff, especially Beverlie Hartnett, Registrar; Travis Mearns, Public Relations Coordinator; Lee Rummel, Facilities Manager; and Chris Stouffer, Executive Assistant.

Kristin Miller  
Site Coordinator  
Southern Alleghenies Museum of Art at Ligonier Valley

# Checklist

## All works from the collection of Anne M. MacDougall

**Tjulkiwa Atira Atira (Australian, b. 1951)**  
*Children’s Dreaming*, 1998  
Acrylic on canvas, 36” x 35”

**George Tjangala Bush (Australian, 1940-1997)**  
*Water Dreaming*, 1988  
Acrylic on canvas, 50” x 24”

**Maime Butler (Australian)**  
*Bush Tucker Dreaming*, 1988  
Acrylic on canvas, 50” x 42”

**Malcolm Maloney Jagamarra (Australian, b. 1955)**  
*Feet Dreaming*, 1992  
Acrylic on canvas, 48” x 32”

**Malcolm Maloney Jagamarra (Australian, b. 1955)**  
*Fire Dreaming*, 1989  
Acrylic on canvas, 32 3/8” x 22 7/8”

**Malcolm Maloney Jagamarra (Australian, b. 1955)**  
*Goanna Dreaming*, 1989  
Acrylic on canvas, 34 7/8” x 58 7/8”

**Malcolm Maloney Jagamarra (Australian, b. 1955)**  
*Love Dreaming*, 1993  
Acrylic on canvas, 32” x 41”

**Malcolm Maloney Jagamarra (Australian, b. 1955)**  
*Snake Dreaming*, 1992  
Acrylic on canvas, 23” x 34”

**Malcolm Maloney Jagamarra (Australian, b. 1955)**  
*Snake Dreaming*, 1993  
Acrylic on canvas, 30” x 64 7/8”

**Malcolm Maloney Jagamarra (Australian, b. 1955)**  
*Water Dreaming*, 1992  
Acrylic on canvas, 30” x 40 7/8”

**Denny Jambajimba (Australian, b. 1963)**  
*Young Men’s Corroboree*, 1988  
Acrylic on canvas, 36” x 48”

**Jimmy Kitson (Australian)**  
*Goanna Dreaming*, 1989  
Acrylic on canvas, 14 3/8” x 18”











**Sandra Turner Nampitjinpa (Australian, b. 1954)**  
*Honey Ant Dreaming*, 1987  
Acrylic on canvas, 39” x 31”

**Audrey Martin Napanangka (Australian)**  
*Bush Bean Dreaming*, 1989  
Acrylic on canvas, 54” x 24”

**Pansy Napanardi (Australian, b. 1947)**  
*Love Dreaming*, 1991  
Acrylic on canvas, 48” x 56 3/8”

**Eunice Napangardi (Australian, c. 1950-2005)**  
*Bush Banana Dreaming*, 1987  
Acrylic on canvas, 34 7/8” x 50 3/8”

**Michael Jagamarra Nelson (Australian, b. 1949)**  
*Snake, Witchety Grub, Rock Wallaby and Water Dreaming*, 1990  
Acrylic on canvas, 54” x 36”

Australian Aboriginal Iconography	
Traditional symbols used in storytelling, ground paintings and sometimes on the body to pass on The Dreaming and reaffirm the Aboriginals’ connections with their land and the animals	
	Sacred Site Campsite / Fire / Waterhole / Soakage / Bore
	Man or Woman Sitting
	Sacred Site with Lines of Travel or Songlines
	Kangaroo Dragging Its Tail
	Possum
	Emu
	Fire / Smoke / Sand / Water
	Boomerangs / Windbreak / Clouds / Rainbow
	Coolaman / Bowl / Shield
	Music or Clap Sticks / Lightning



Malcolm Maloney Jagamarra, *Fire Dreaming*, 1989 © All works of art are copyright protected either by the artists or their estates

**Paddy Jupurrurla Nelson (Australian, c. 1920-1999)**  
*Bush Potato Dreaming*, 1989  
Acrylic on canvas, 58 7/8” x 36”

**David Jupurrurla Oldfield (Australian, 1940-1997)**  
*Spear Dreaming*, 1989  
Acrylic on canvas, 70” x 36”

**Julie Nangala Robertson (Australian, b. 1973)**  
*Water Dreaming*, 1989  
Acrylic on canvas, 28” x 20”

**Tess Napaljarri Ross (Australian, c. 1959)**  
*Goanna Dreaming*, 2013  
Acrylic on canvas, 48” x 24”

**Paddy Japaljarri Sims (Australian, 1917-2010)**  
*Milky Way Dreaming*, 1989  
Acrylic on canvas, 34 7/8” x 72 1/4”

**John Tjakamarra (Australian, 1937-2002)**  
*Tingari Dreaming*, 1992  
Acrylic on canvas, 72” x 56 3/8”

**Clifford Possum Tjapaltjarri (Australian, c. 1932-2002)**  
*Bush Fire Dreaming*, 1987  
Acrylic on canvas, 44 3/8” x 42”

**Pinta Pinta Tjapanangka (Australian, 1928-1999)**  
*Snake Dreaming*, 1988  
Acrylic on canvas, 34 7/8” x 22 7/8”

**Aiby Tjapanunga (Australian)**  
*Bush Tucker Corroboree*, 1988  
Acrylic on canvas, 36” x 50”

**Yala Yala Gibbs Tjungurrayi (Australian, 1928-1998)**  
*Tingari Men’s Dreaming*, 1988  
Acrylic on canvas, 54” x 46 7/8”

**Yala Yala Gibbs Tjungurrayi (Australian, 1928-1998)**  
*Tingari Men’s Dreaming*, 1988  
Acrylic on canvas, 40 7/8” x 40 7/8”

**Yala Yala Gibbs Tjungurrayi (Australian, 1928-1998)**  
*Tingari Men’s Dreaming*, 1991  
Acrylic on canvas, 46 7/8” x 48”

**Turkey Tolson Tjupurrula (Australian, 1942-2001)**  
*Two Women’s Dreaming*, 1988  
Acrylic on canvas, 59” x 35”

**Unknown (Australian)**  
*Boomerangs* (set of two), 1989  
Wood, 28” x 4” each

**Unknown (Australian)**  
*Coolaman* (Collecting Bowl), 1989  
Painted wood, 25” x 11”

**Unknown (Australian)**  
*Music Boomerangs*, n.d.  
Painted wood, 28” x 4”

**Unknown (Australian)**  
*Set of Coolaman with Stand* (Collecting Bowls), 1989  
Wood, 11” x 25” and 8” x 10”



Malcolm Maloney Jagamarra, *Water Dreaming*, 1992 © All works of art are copyright protected either by the artists or their estates

**Unknown (Australian)**  
*Set of Music Sticks*, 1989  
Painted wood, 8” x 8”

**Unknown (Australian)**  
*Spear Thrower*, 1989  
Wood, 27” x 4”

**Unknown (Australian)**  
*Tingari Shield*, 1989  
Wood, 32” x 6”

**Maggie Urban (Australian, b. 1955)**  
*Aboriginal Children*, 1992  
Acrylic on canvas, 19 1/4” x 33 5/8”

**Maggie Napangardi Watson (Australian, 1921-2004)**  
*Digging Stick Dreaming*, 1990  
Acrylic on canvas, 24” x 24”



Turkey Tolson Tjupurrula, *Two Women's Dreaming*, 1988 © All works of art are copyright protected either by the artists or their estates