

GREY ART NYU GALLERY

GREY ART GALLERY, NEW YORK UNIVERSITY, 100 WASHINGTON SQUARE EAST, NEW YORK, NY 10003-6688
tel: 212-998-6780, fax: 212-995-4024, email: greygallery@nyu.edu, web: www.nyu.edu/greyart

icons of the desert: Early Aboriginal Paintings from Papunya

On view September 1– December 5, 2009

PUBLIC PROGRAMS For program updates, please visit the Grey's website at www.nyu.edu/greyart. Click on "join our listserv" to receive program reminders and updates via email.

New Indigenous Cinema from Australia

Saturday, September 12, 1:00–4:30 pm

Please note new time.

National Museum of the American Indian, The George Gustav Heye Center
Alexander Hamilton U.S. Custom House, One Bowling Green, The Screening Room

U.S. premiere of three recent documentaries by one of Australia's most talented filmmakers, **Beck Cole** (Luritja/Warumungu), who will screen and discuss these groundbreaking works: *A Fair Deal for A Dark Race* (2008, 55 min.), which tells the story of the Indigenous struggle for citizenship in Australia, part of the acclaimed 2008 Australian public-television series, *First Australians*; *Lore of Love* (2005, 25 min., camera: Warwick Thornton), in which Urban Indigenous teen Jessie Bartlett takes a journey with her feisty Pintupi grandmothers to their homelands, where they teach her the lore of love—the traditional way; and *Making Samson and Delilah: The Documentary* (2009, 55 min.), which goes behind the scenes with Aboriginal teens Marissa Gibson and Rowan McNamara as they negotiate their lead roles in the feature film *Samson and Delilah* (director: Warwick Thornton), which in 2009 won the prestigious Camera d'Or prize at the Cannes Film Festival.

Discussion to follow with **Beck Cole**, **Warwick Thornton** (Kayteye), and **Faye Ginsburg**, Director, Center for Media, Culture and History, NYU.

Organized by NYU's Center for Religion and Media, and co-sponsored by the National Museum of the American Indian Film and Video Center and NYU's Grey Art Gallery. Additional support: Australian Consulate General, the Native Peoples Forum, the New York University Humanities Initiative and Department of Anthropology, and ITVS International. Information: NMAIprograms@si.edu, 212/514-3700. Reservations recommended: 212/514-3737 or FVC@si.edu.

Showing Too Much, Showing Too Little: The Predicament of Aboriginal Painting in Central Australia

Thursday, September 17, 6:30 pm

Hemmerdinger Hall, Silver Center, 100 Washington Square East

In this Dean's Lecture, **Fred Myers**, Silver Professor and Chair of Anthropology, NYU, will discuss a fundamental predicament of Indigenous acrylic painting in Central Australia: While the artists seek to present their deep understandings of the world, their own protocols are part of a tradition of restricted revelation. He will consider the

implications of this predicament for the continued exhibition of privately and publicly held objects.

Dean's Lecture. Sponsored by NYU's College of Arts and Science and co-sponsored by the Departments of Anthropology and Art History, Center for Religion and Media, and Grey Art Gallery. Information: www.nyu.edu/greyart, greygallery@nyu.edu, 212/998-6780.

Gallery Talk by Fred Myers

Wednesday, September 23, 6:30 pm

Grey Art Gallery, New York University, 100 Washington Square East

Trajectories of Value in Pintupi Painting: An Incomplete History of an Aboriginal Painting Movement

Wednesday, October 14, 6:00 pm

The Bard Graduate Center, 38 West 86th Street, Lecture Hall, (near Central Park West)

Fred Myers will illuminate the local contexts in which Papunya Tula painters worked and the meanings and values that guided their art in the early and mid-1970s, when he lived at the remote outstation community of Yayayi in the Northern Territory of Australia. Giving voice to the artists' individuality as well as their political, aesthetic, and cultural aspirations, he will establish a broad background for understanding their work. Part of the BGC seminar series Indigenous Arts in Transition.

Organized by the Bard Graduate Center in collaboration with NYU's Grey Art Gallery. Information: academic-events@bgc.bard.edu, 212/509-3019.

All these dots are making me dizzy: An Indigenous Perspective on the Australian Western Desert Dot Painting Movement

Thursday, October 22, 6:00 pm, Silver Center, Room 300 (enter at 32 Waverly Place)

Franchesca Cubillo (Larrakia), Senior Curator of Aboriginal and Torres Strait Islander Art, National Gallery of Australia, Canberra, will give an Indigenous perspective on the acrylic painting movement. While it has gained great public visibility and critical success, it is also sometimes characterized in a trivializing way as "dot painting." She will discuss the movement's significant impact on, and import for, Indigenous Australians.

Co-sponsored by NYU's Departments of Anthropology and Art History, Morse Academic Plan, Native Peoples Forum, Fine Arts Society (a student organization), and Grey Art Gallery. Information: www.nyu.edu/greyart, greygallery@nyu.edu, 212/998-6780.

Landscapes of Longing: Place and Image in the Early Papunya Boards

Thursday, November 5, 6:00 pm, Silver Center, Room 300 (enter at 32 Waverly Place)

The jewel-like works in *Icons of the Desert* refer to times and places far removed from the government reservation of Papunya where they were painted. In this lecture, **Roger Benjamin**, guest curator of the exhibition and Research Professor in Art History and Actus Foundation Lecturer in Aboriginal Art, University of Sydney, explores how art history can grasp the role of memory, song, and design in their creation.

Supported by the New York University Humanities Initiative. Co-sponsored by NYU's Departments of Anthropology and Art History, Fine Arts Society, and Grey Art Gallery. Information: www.nyu.edu/greyart, greygallery@nyu.edu, 212/998-6780.

Negotiating Form and Spirit: Abstraction in Papunya and New York

Friday, November 6, 10:00 am

Einstein Auditorium, Barney Building, 34 Stuyvesant Street (at 3rd Ave. and 9th St.)

Roger Benjamin and **Andrew C. Weislogel**, Associate Curator and Master Teacher, Herbert F. Johnson Museum of Art, Cornell University, discuss affinities and differences between Aboriginal painting practices and Western abstraction with several New York-based artists including **Matthew Ritchie**, **Joan Snyder**, and **John Torreano**, Professor, Department of Art and Art Professions, NYU. Moderated by **Pepe Karmel**, Associate Professor and Chair, Department of Art History, NYU.

Supported by a Visual Arts Initiative Award from New York University's Coordinating Council for Visual Arts. Co-sponsored by NYU's Departments of Anthropology and Art History; Department of Art and Art Professions, Steinhardt School; and Grey Art Gallery. Information: www.nyu.edu/greyart, greygallery@nyu.edu, 212/998-6780.

RELATED EXHIBITION

Nganana Tjungurringanyi Tjukurrpa Nintintjakitja: We Are Here Sharing Our Dreaming

80 Washington Square East Galleries, New York University

On view: September 12–26, 2009

Public Reception: Tuesday, September 15, 6–8 pm

Information: 80wse@nyu.edu, 212/998-5747

The internationally renowned Papunya Tula Artists cooperative, located in the Western Desert of Central Australia, has exhibited widely in Europe and Asia. This is their first show in New York, featuring forty-five recent works by well-known artists including Naata Nungurrayi, Makinti Napanangka, George Tjungurrayi, and Ronnie Tjampitjinpa, among others. Organized in conjunction with Harvey Art Projects USA.

ADDITIONAL EXHIBITIONS

Culture Warriors: National Indigenous Art Triennial

American University Museum, Katzen Arts Center

4400 Massachusetts Ave. NW, Washington, D.C.

On view: September 8–December 6, 2009

Information: museum@american.edu, 202/885-1300

Curated by Brenda Croft, formerly Senior Curator of Indigenous Art, National Gallery of Australia, *Culture Warriors* will be the largest and most comprehensive exhibition of contemporary Australian Indigenous art ever presented in the U.S. Artists include John Mawurndjul, Lofty Bardayal Nadjamerrek, Richard Bell, Destiny Deacon, and Virginia Fraser, among others.

Richard Bell: I Am Not Sorry

Location One, 26 Greene Street (between Grand and Canal Sts.), New York City

On view: October 8–November 21, 2009

Information: www.location1.org, 212/334-3347

Curated by Maura Reilly, *Richard Bell: I Am Not Sorry* is the first exhibition in the U.S. to survey the work of this controversial Aboriginal artist. Featuring almost thirty years of Bell's work, it includes more than 40 works from Australia, which are on view for the first time in New York.