

foreign & domestic

Papunya Tula
The Meeting Place for all Brothers and Cousins

Sally Rowe Nakamarra

Yalti Napangati

Aubrey Tjangala

Adrian Jurra Tjungurrayi

Angus Tjungurrayi

January 29 – March 15, 2026

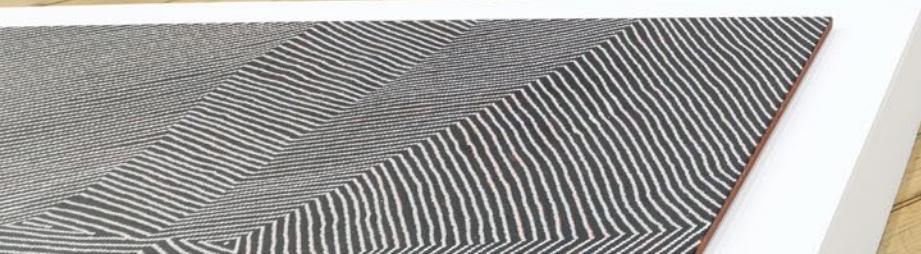


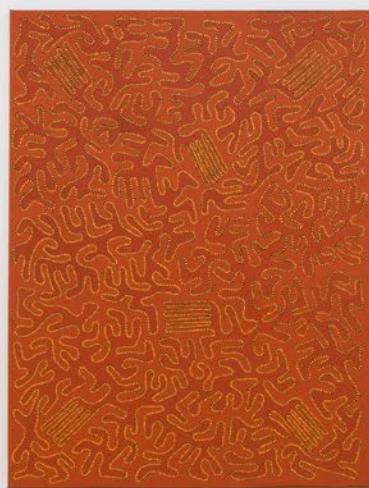








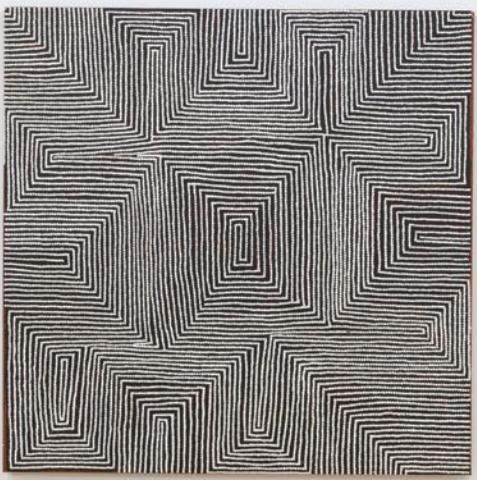
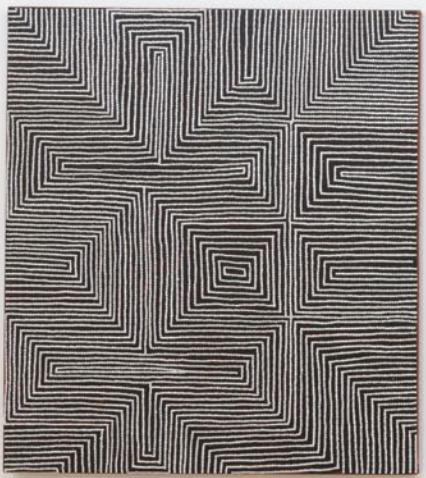


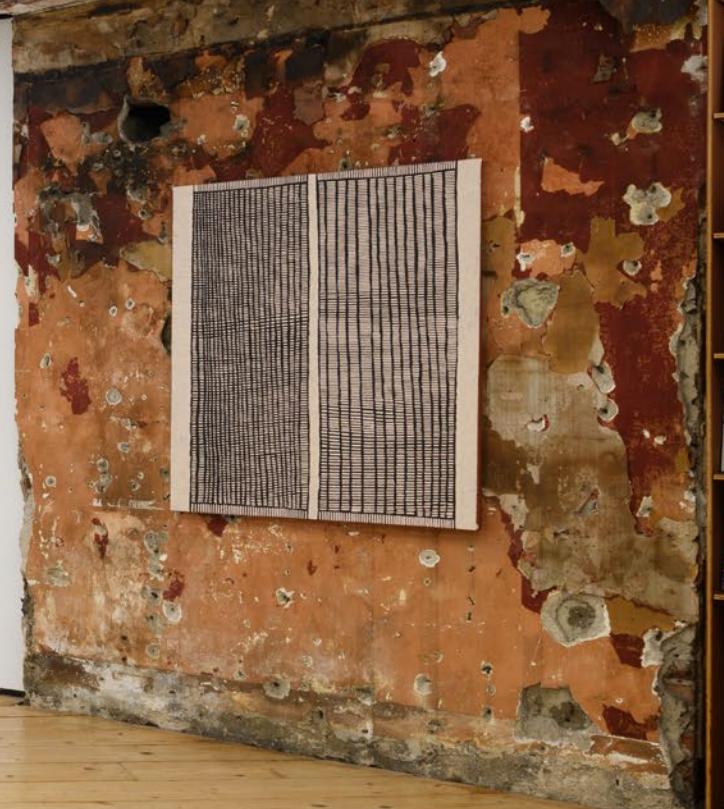


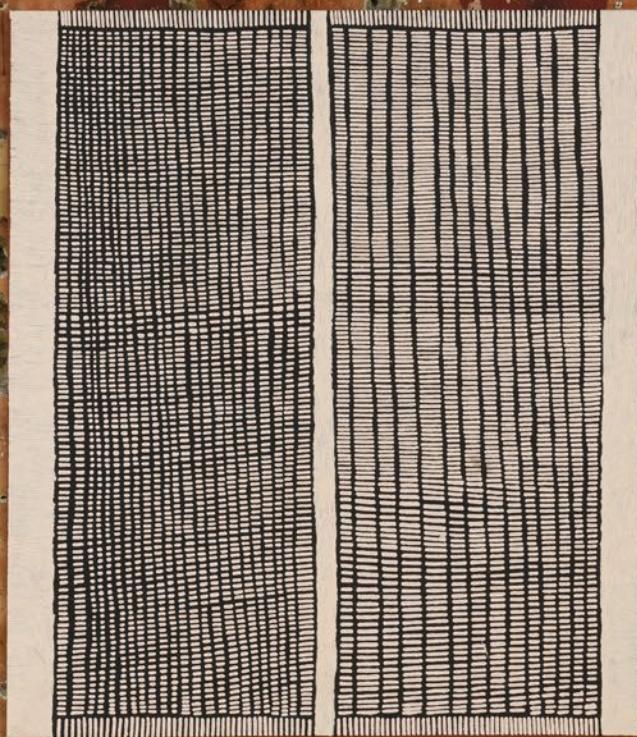
















Papunya Tula: Meeting Place for all Brothers and Cousins

Sally Rowe Nakamarra, Yalti Napangati, Aubrey Tjangala, Adrian Jurra Tjungurrayi, Angus Tjungurrayi

January 29 - March 15, 2026

Foreign & Domestic, 24 Rutgers Street, New York, 10002

opening Thursday, January 29, 6-8pm

Foreign & Domestic is delighted to announce *Papunya Tula: Meeting Place for all Brothers and Cousins*, a group exhibition of five artists - Sally Rowe Nakamarra, Yalti Napangati, Aubrey Tjangala, Adrian Jurra Tjungurrayi, and Angus Tjungurrayi - members of the Pintupi language group and the Papunya Tula Artists collective of the Western Desert of Australia.

Each painting relates to a specific site on the lands inhabited by the Pintupi; each site is associated with a specific Dreaming, or *Tjukurrpa*. A concept fundamental to the cosmology of Pintupi people and wider Aboriginal culture, the *Tjukurrpa* is simultaneously land, law and myth. An artist must be endowed with custodial rights - determined by intricate codes of age, gender and genealogy - to be permitted to paint a particular site.

The *Tingarri* were the first peoples, mythical ancestors roaming over a featureless and inhospitable country, stopping in particular sites to perform rituals, terraforming the natural features - clay pans, salt lakes, watering holes, hills and caves, flora and fauna - which constitute today's Country. Tingarri Men were often accompanied by Tingarri Women and novices to whom they imparted the laws and customs of the *Country* through song cycles. Their work done, the *Tingarri* disappeared beneath the surface of the earth, where they remain. Their song cycles have been performed and transmitted for tens of thousands of years to the present, their full meanings only revealed to the initiated.

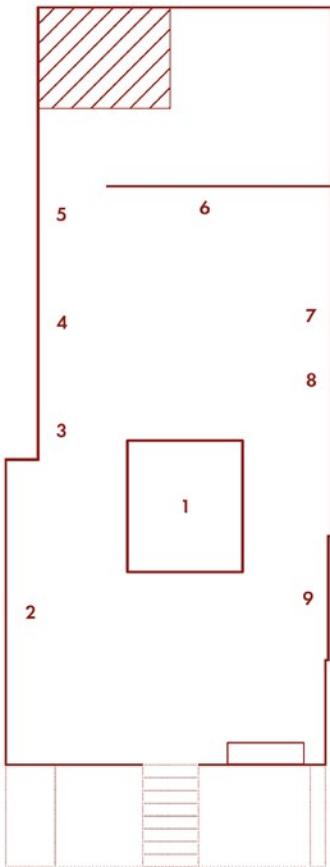
These paintings articulate the contemporary identity of Pintupi people within an interconnected map of genealogy, history, land rights, law, dreams, myths, dance, music, art, power, past and present.

In parallel to this exhibition, NYU's Grey Art Museum is hosting *Irrititja Kuwarri Tjungu: Contemporary Aboriginal Painting from the Australian Desert* - the first US museum survey of Papunya Tula art, organized by Henry Skerritt of the Kluge-Ruhe Aboriginal Art Collection at the University of Virginia. The survey exhibition, spanning 50 years with 120 paintings, includes works by Sally Rowe Nakamarra, Yalti Napangati, Aubrey Tjangala, and Angus Tjungurrayi. Concurrently, Yalti Napangati's sister, Yukulti Napangati is featured in a duo exhibition with Mantua Nangala at Salon 94.

On *Sunday February 8, 4pm*, at Foreign & Domestic, musicians Gryphon Rue and Brandon López will perform solo sets, joining for interstitial moments, in a dynamic and improvisational conversation with the space and the works.

Deeply grateful to Gretel Bull, Jaxon Waterhouse and the Papunya Tula Artists company, as well as the divinatory powers of Joseph "Count Slima" Williams, who pulled this exhibition into the realm of the possible.

Papunya Tula Artists is an artist cooperative formed in 1972 in Papunya, NT, Australia, owned and operated by Aboriginal people from the Western Desert of Australia. The collective represents 120 artists predominantly of the Luritja/Pintupi language groups, and is named after a hill outside the township of Papunya, the site where diverse language groups were first settled by the Australian government in the 1960s. As the first collective company of Aboriginal artists, Papunya Tula has played a major role in disseminating Western Desert Art in Australia and internationally, notably in the USA, and in promoting land rights. Papunya Tula also serves as a model for indigenous art movements around the world to interface with the contemporary art world, balancing individual authorship with collective practices.



1. **Angus Tjungurrayi**
Untitled (Wilkinkarra Dreaming), 2025
acrylic on linen
59 ¾ x 72 in
2. **Aubrey Tjangala**
Untitled (Kalipinpa Dreaming), 2025
acrylic on linen
59 ½ x 71 ¾ in
3. **Adrian Jurra Tjungurrayi**
Untitled (Yunala Dreaming), 2025
acrylic on linen
47 ¼ x 35 ¾ in
4. **Yalti Napangati**
Untitled (Marrapinti Dreaming), 2025
acrylic on canvas
35 ¾ x 35 ¾ in
5. **Sally Nakamarra**
Untitled (Watanuma), 2025
acrylic on linen
36 x 24 in
6. **Yalti Napangati**
Untitled (Marrapinti Dreaming), 2025
acrylic on canvas
59 ½ x 72 in
7. **Angus Tjungurrayi**
Untitled (Wilkinkarra Dreaming), 2025
acrylic on linen
47 ¾ x 41 ¾ in
8. **Angus Tjungurrayi**
Untitled (Wilkinkarra Dreaming), 2025
acrylic on linen
47 ¾ x 48 in
9. **Sally Nakamarra**
Untitled (Watanuma), 2025
acrylic on linen
41 ¾ x 36 in

Artist biographies

Yalti Napangati

(b. circa 1969, Marruparingya, WA)

Yalti Napangati was born at Marruparingya north of Kiwirrkura, circa 1969. She is a member of the famous 'Pintupi Nine' – a small group of Pintupi living in the remote Western Desert who did not encounter Europeans until a chance meeting at Winparrku (Mt Webb) in 1984. Yalti's sister Yukultji Napangati, and husband Warlimpirrgna Tjapaltjarri – both world-renowned artists – were also members of this group. Yalti now lives in Kiwirrkura with her husband and children.

Yalti began painting for Papunya Tula Artists in 1996. Her paintings depict her Country encompassing Marrapinti, Ngaminya, Wirrulnga and the sandhills surrounding Walpurru. In addition to her career as an artist, Yalti is known for her wicked sense of humour and exceptional prowess at hunting 'pussy cat' (feral cats).

Yalti has exhibited widely, contributing to numerous group exhibitions both in Australia and internationally. In 2020, Yalti had her first solo exhibition at Papunya Tula Artists in Alice Springs.

Yalti Napangati's untitled work refers to the site Marrapinti, a rockhole and soakage water site, west of Kiwirrkura in Western Australia. During ancestral times, a large group of women gathered at this site on their travels to the east. The women stopped at Marrapinti to make nose bones, also known as marrapinti, which are worn through a hole in the septum. These ornamental nose bones were originally worn by men and women but are now only inserted by the older generations during ceremonial occasions. At the conclusion of the ceremony at Marrapinti, the women continued their travels east to Ngaminya and then on to Wilkinkarra (Lake McKay).

The symbols in this painting represent the geographical features of the landscape traversed by the ancestral women along their journey, and the bush foods they harvested along the way. Yalti is known for her classical colour palette and complex symbolism that combine to great effect, creating works with a compelling visual narrative.

Aubrey Tjangala

(b. 1974, Yayi Yayi Outstation, NT)

Aubrey Tjangala was born in 1974 at Yayi Yayi, a Pintupi outstation 30km west of Papunya. Yayi Yayi was a temporary settlement established by Pintupi people as they began their migration back into the Western Desert during the homelands movement of the 1970s. After returning to his home Country, Aubrey lived at his father's outstation, Ininti, before settling in Kintore where he resides today.

Aubrey is the son of the famous artist Ronnie Tjampitjinpa, whose works appear in the collections of major institutions around the world. Ronnie was a pioneering artist in the Western Desert art movement, as well as an important political figure in the land rights movement. Aubrey paints in the tradition of his father, having studied under the master over the course of his life.

A traditional owner for the Country surrounding Kintore, Aubrey paints the Dreaming stories of the area including Minma Kutjarra Tjukurrpa (Two Travelling Women), Ngintaka Tjukurrpa (Perentie) and the Waru Tjukurrpa (Fire) at Wilkinkarra (Lake Mackay).

This painting depicts designs associated with the site Walungurru (Kintore), set deep in the Western Desert. During ancestral times, Ngintaka (Perentie) travelled to this site from the west where he died and turned to stone, becoming the prominent mountain that marks the community.

The site is also associated with the secret-sacred Tingari Song Cycle, the contents of which are only known to initiated Pintupi. Although the specific stories are closely guarded, the Tingari in general are a group of ancestral Dreaming beings who travelled the country, performing rituals and creating and transforming significant sites. Their adventures are enshrined in numerous song cycles, and their stories form part of initiatory teachings.

Aubrey's strong use of line and repetition rendered in a restrained monochrome palette creates a mesmerising optical effect, allowing the viewer to follow the tracks of the Ngintaka to his final resting place.

Adrian Jurra Tjungurrayi
(b. 1981, Derby, WA)

Tjungurrayi is an emerging contemporary Pintupi artist, whose paintings of meandering lines and geometric forms create compositions that oscillate on the canvas with visceral energy.

Son of the renowned artist, the late Kumanytjayi Jurra Tjapaltjarri, a respected ceremonial and community leader of the Pintupi people and a master of Western Desert minimalism, Tjungurrayi has recently inherited custodianship of his family's ancestral Country and the signature artistic style of his father, as is customary following his father's passing.

Honouring generational continuity, Tjungurrayi has developed his own elegant articulation of Yulana, a desert flora with interlacing roots, and a significant site and tjukurrpa on Country. In his distinct visual language with inspired tonal shifts, Tjungurrayi's paintings shimmer like a mirage, conjuring the salt lakes that characterise his Country, resulting in a highly sophisticated and contemporary aesthetic.

Adrian is the son of the much revered late Papunya Tula artist, Jospeh Jurra Tjapaltarri, and Mary Nungabar, also a Papunya Tula artist. Adrian spends his time living between the communities of Kiwirrkura and Papunya with his wife and children.

He often paints the site Yunala and the associated Bush Carrot Tjukurrpa, having taken on the custodial responsibility from his late father, who was born at this site.

Sally Rowe Nakamarra
(b.1986, Mparntwe/Alice Springs, NT)

Sally Rowe Nakamarra is the daughter of Papunya Tula artist Bundi Rowe Tjupurrula and Nancy Young Napanangka. Sally grew up and went to school in Walungurru (Kintore) and began painting for Papunya Tula around 2022.

She learned to paint by watching her grandparents Wintjiya Napaltjarri and Toba Tjakamarra paint in the Papunya Tula Artists studio as a small child.

Sally usually paints the site Pinari and the associated Tjukurrpa (Dreaming Stories) which she has custodial rights to through her grandmother.

Angus Tjungurrayi
(b.1988, Alice Springs, NT)

Wilkinkarra is the Pintupi-Luritja name for Lake Mackay, a vast salt lake that straddles the Western Australian and Northern Territory border containing sacred sites to which Angus shares custodianship.

Angus Tjungurrayi is the son of internationally-renowned Papunya Tula artists Warlimpirrnga Tjapaltjarri and Yalti Napangati, both members of the Pintupi Nine – the last remaining group of traditional hunter-gatherers who first encountered settler Australians in 1984. Angus lives and works in Kiwirrkura community, one of the most remote communities in the world situated deep in the Western Desert.

Angus heralds from a strong lineage of artists. He regularly paints his custodial sites and associated Tjukurrpa (Dreaming Stories) including Wilkinkarra (Lake McKay) and the secret-sacred Tingari song-cycle. Angus learnt to paint watching his father, and utilises the optical techniques Warlimpirrnga is famous for – 'flashes' that encode and reveal esoteric meaning. Unlike his father, Angus' works are often hard, angular, geometric compositions with Western characters of personal meaning embedded, merging traditional and contemporary Pintupi life.

This painting depicts designs associated with a swamp site south of Marawa, slightly west of Wilkinkarra (Lake Mackay). During ancestral times a large group of Tingari men travelled to Marawa from the west, and after arriving at the site, passed beneath the earth's surface and continued travelling underground. It is also said that a huge ancestral snake sleeps in this swamp. Since events associated with the Tingari Cycle are of a secret nature no further detail was given.

Generally, the Tingari are a group of ancestral beings of the Dreaming who travelled over vast stretches of the country, performing rituals and creating and shaping particular sites. The Tingari men were usually followed by Tingari women and were accompanied by novices, and their travels and adventures are enshrined in a number of song cycles. These ancestral stories form part of the teachings of the post initiatory youths today as well as providing explanations for contemporary customs.

About the works

Sally Rowe Nakamarra

Language group: Pintupi

The circles in these paintings depict rockholes and soakage water sites at the claypan site of Watanuma, north-west of the Kintore Community. A group of women camped at this site before travelling to the rockhole site of Malparinya and continuing east to Pinari, also north-west of Kintore. While in the area the women gathered the edible fruit known as Pura or Bush Tomato from the small shrub *Solanum chippendalei*. This fruit is the size of a small apricot and after the seeds are removed can be stored for some time.

Yalti Napangati

Language group: Pintupi

These paintings depict designs associated with the rockhole and soakage water site of Marrapinti, west of the Kiwirrkura Community in Western Australia. The lines in this work represent the large tali (sandhills) that surround Marrapinti and the nearby puli (rocky hills). During ancestral times a large group of women gathered at this site during their travels east. While at the site the women made the nose bones, also known as marrapinti, which are worn through a hole made in the nose web. These nose bones were originally used by both men and women but are now only inserted by the older generation on ceremonial occasions. Upon completion of the ceremonies at Marrapinti the women continued their travels east to Ngaminya and then onto Wilkinkarra (Lake Mackay).

Aubrey Tjangala

Language group: Pintupi

This painting depicts body paint designs associated with the Kapi (water) Dreaming site of Kalipinpa, north of Sandy Blight Junction. In mythological times a large group of Tingari Men camped at this site before continuing their travels further west. Since events associated with the Tingari Cycle are of a secret nature no further detail was given. Generally, the Tingari are a group of mythical characters of the Dreaming who travelled over vast stretches of the country, performing rituals and creating and shaping particular sites. The Tingari Men were usually followed by Tingari Women and accompanied by novices and their travels and adventures are enshrined in a number of song cycles. These mythologies form part of the teachings of the post initiatory youths today as well as providing explanations for contemporary customs.

Adrian Jurra Tjungurrayi

Language group: Pintupi

These paintings depict designs associated with the rockhole site of Yunala, west of the Kiwirrkura Community. The sinuous lines signify the bush carrot plant which produce edible tubers beneath the ground. The presence of the tuber can be identified by detecting a similar patterning in the sand. The artist's signature finger-like patterns depict the distinctive spiralling stem at the top of the plant.

A group of Tingari Men camped at this site gathering these tubers before continuing their travels to Lake Mackay. Since events associated with the Tingari Cycle are of a secret nature no further detail was given. Generally, the Tingari are a group of mythical characters of the Dreaming who travelled over vast stretches of the country, performing rituals and creating and shaping particular sites. The Tingari Men were usually followed by Tingari Women and accompanied by novices and their travels and adventures are enshrined in a number of song cycles. These mythologies form part of the teachings of the post initiatory youths today as well as providing explanations for contemporary customs.

Angus Tjungurrayi

Language group: Pintupi

These paintings depict designs associated with the salt lake site of Wilkinkarra (Lake Mackay) in Western Australia. In mythological times two ancestral Tingari men travelled to Wilkinkarra from the soakage water site of Marawa in the west. When the men arrived at Wilkinkarra they lit a large fire in order to flush out the malu (kangaroo) that they were hunting. They later entered the earth and continued their travels underground towards the east. This story forms part of the Tingari cycle. Since events associated with the Tingari Cycle are of a secret nature no further detail was given. Generally, the Tingari are a group of ancestral beings of the Dreaming who travelled over vast stretches of the country, performing rituals and creating and shaping particular sites. The Tingari men were usually followed by Tingari women and were accompanied by novices, and their travels and adventures are enshrined in a number of song cycles. These ancestral stories form part of the teachings of the post initiatory youths today as well as providing explanations for contemporary customs.

catalogue of works



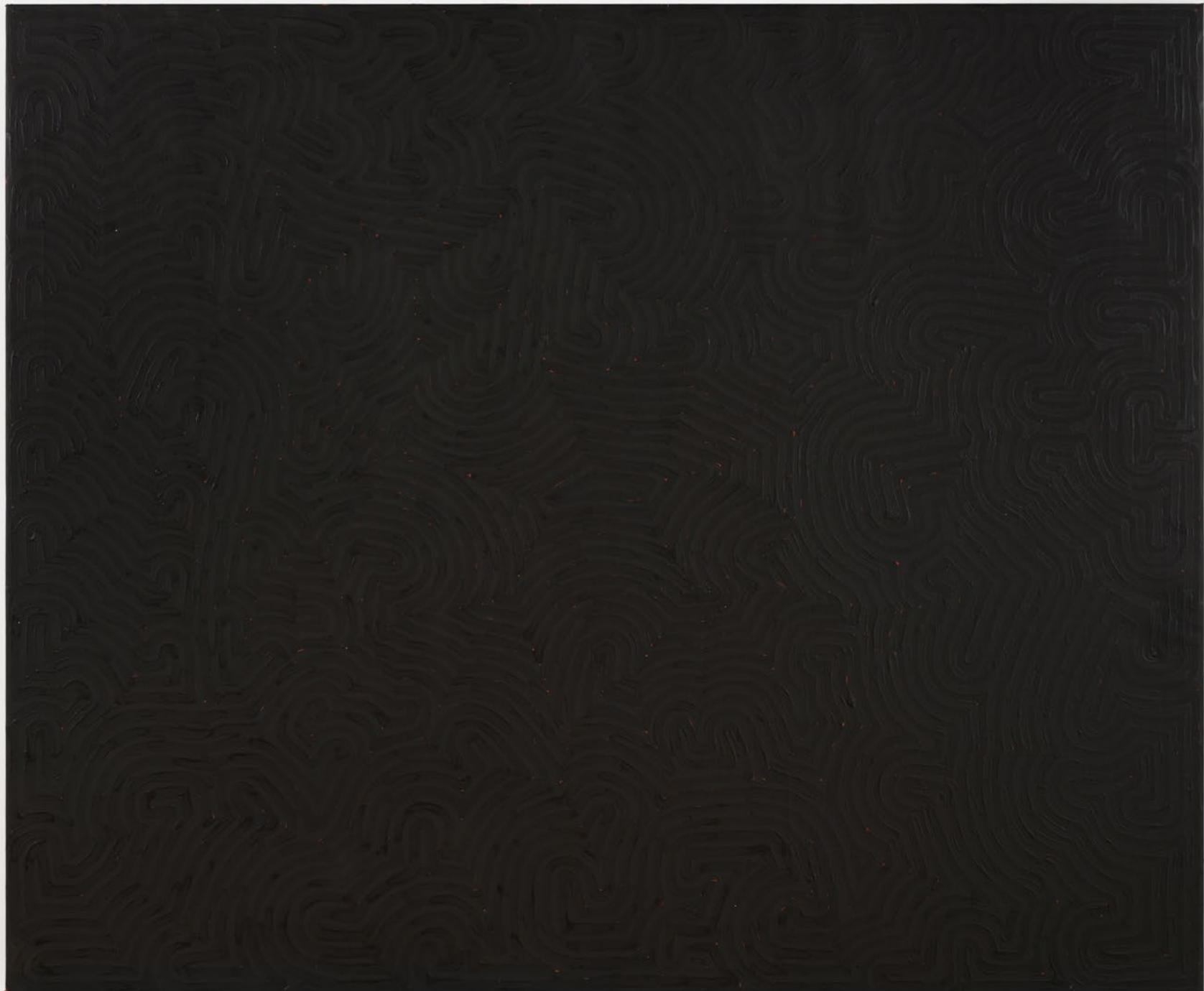
Angus Tjungurrayi
Untitled (Wilkinkarra Dreaming), 2025
acrylic on linen
59 ¾ x 72 inches (151.8 x 182.9 cm)

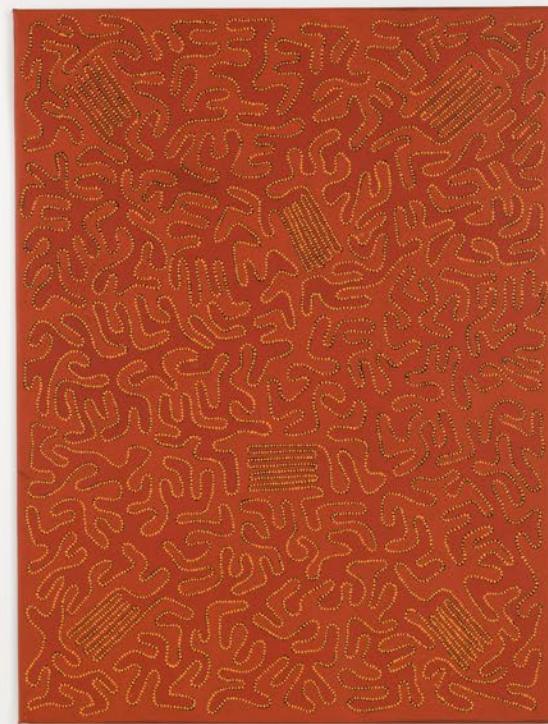






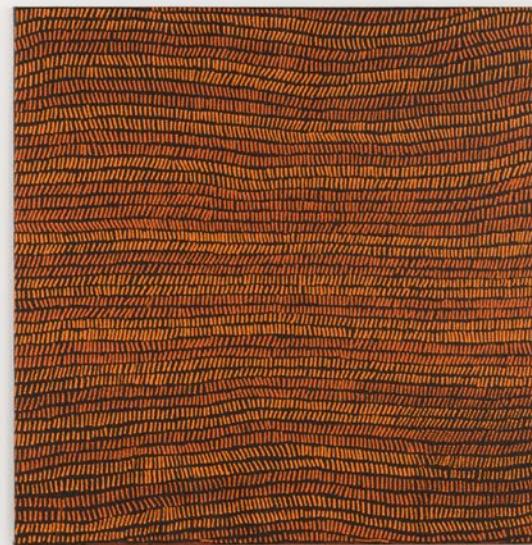
Aubrey Tjangala
Untitled (Kalipinpa Dreaming), 2025
acrylic on linen
59 1/2 x 71 7/8 inches (151.1 x 182.6 cm)





Adrian Jurra Tjungurrayi
Untitled (Yunala Dreaming), 2025
acrylic on linen
47 1/4 x 35 7/8 inches (120 x 91 cm)



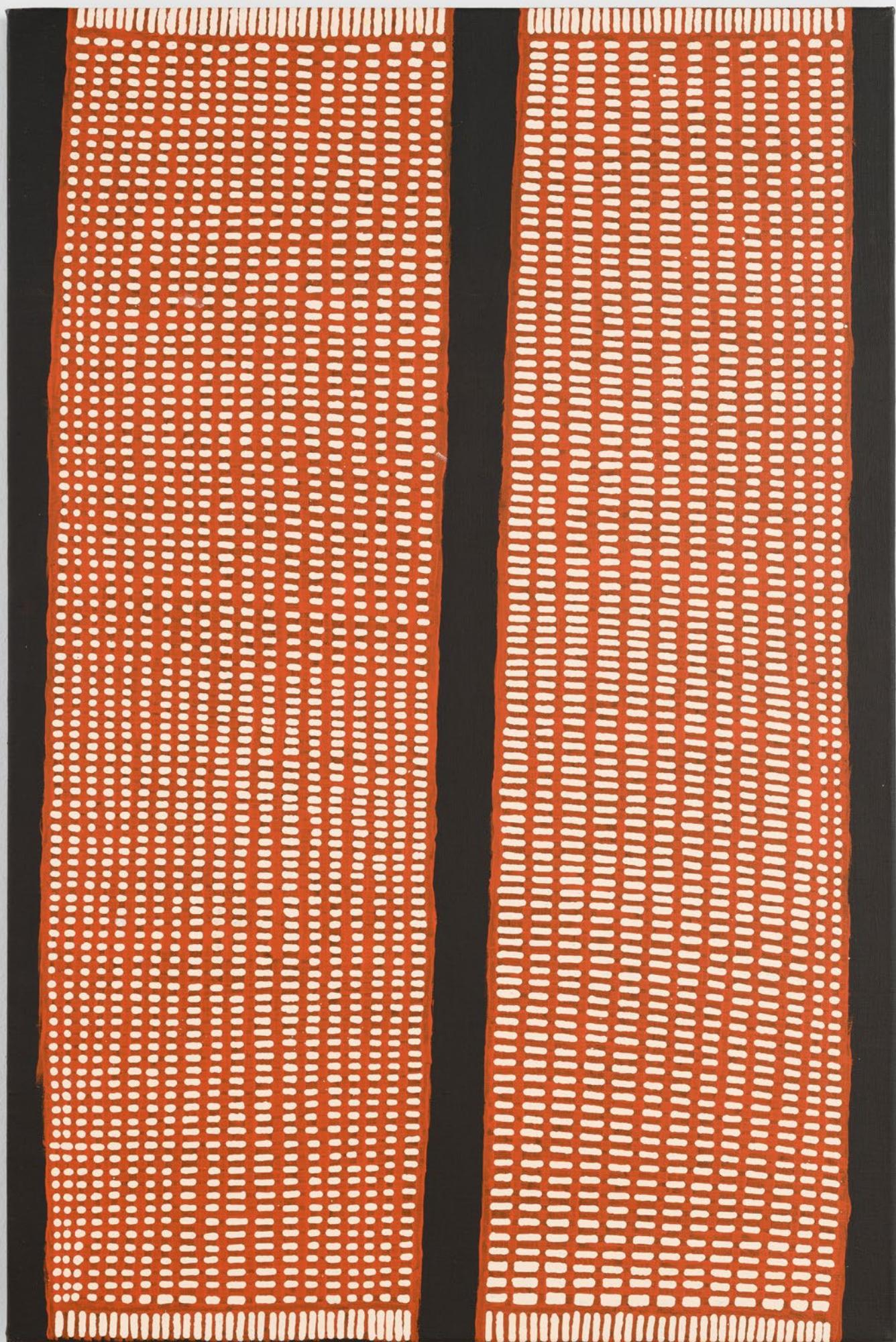


Yalti Napangati
Untitled (Marrapinti Dreaming), 2025
acrylic on canvas
35 $\frac{7}{8}$ x 35 $\frac{5}{8}$ inches (91 x 90.5 cm)





Sally Nakamarra
Untitled (Watanuma), 2025
acrylic on linen
36 x 24 inches (91.5 x 61 cm)

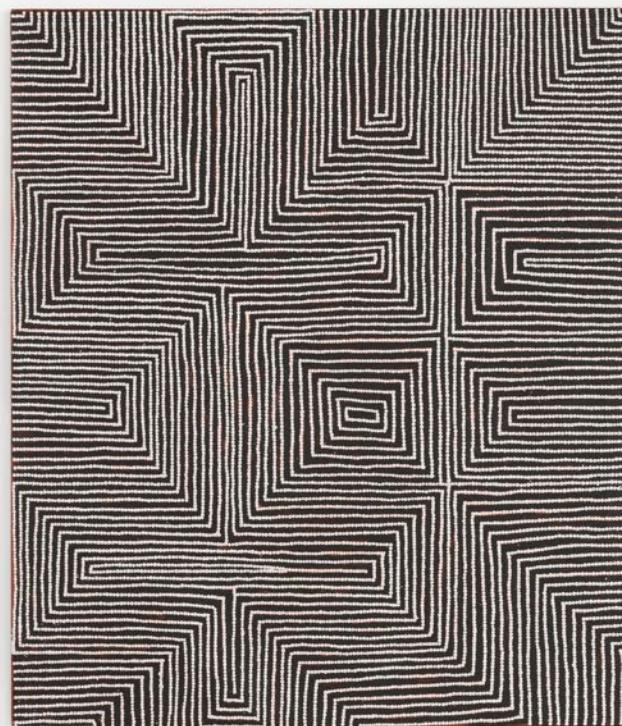




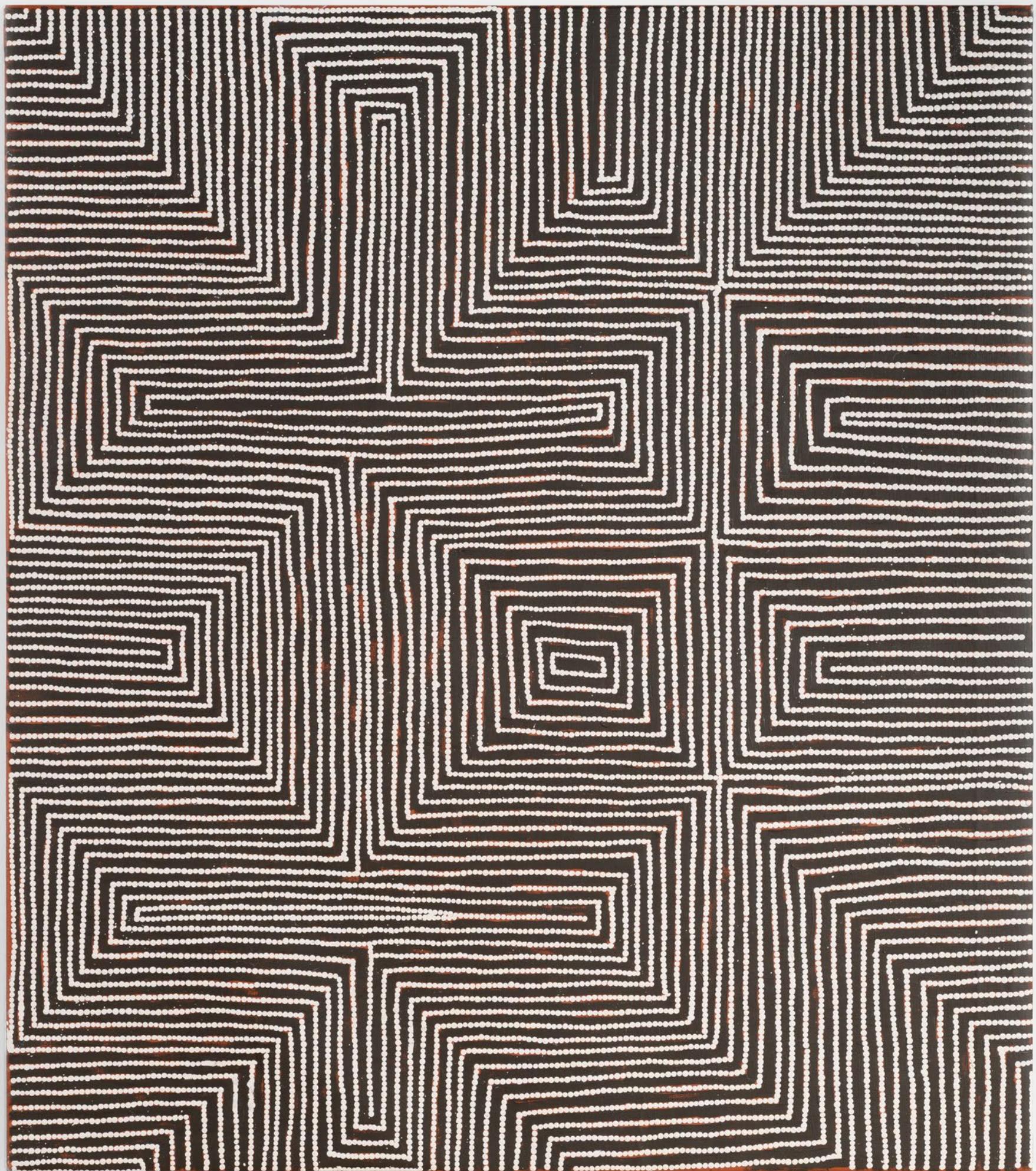
Yalti Napangati
Untitled (Marrapinti Dreaming), 2025
acrylic on canvas
59 5/8 x 72 inches (151.4 x 182.9 cm)



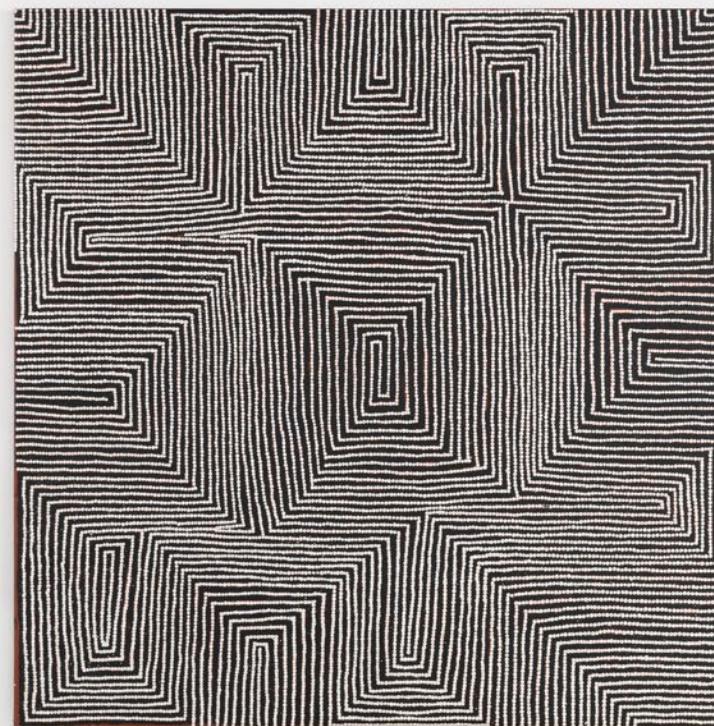




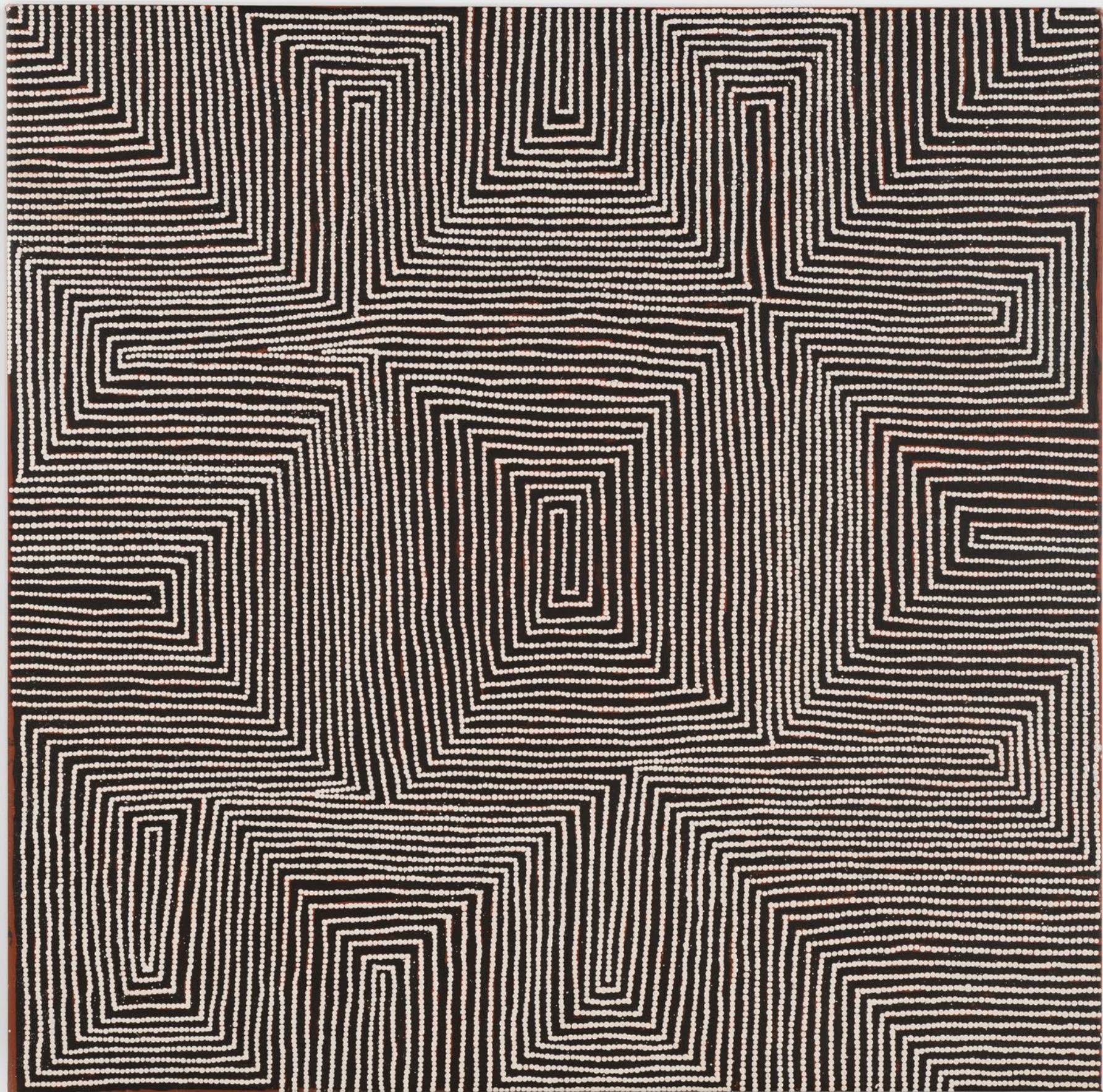
Angus Tjungurrayi
Untitled (Wilkinkarra Dreaming), 2025
acrylic on linen
47 5/8 x 41 7/8 inches (121 x 106.5 cm)

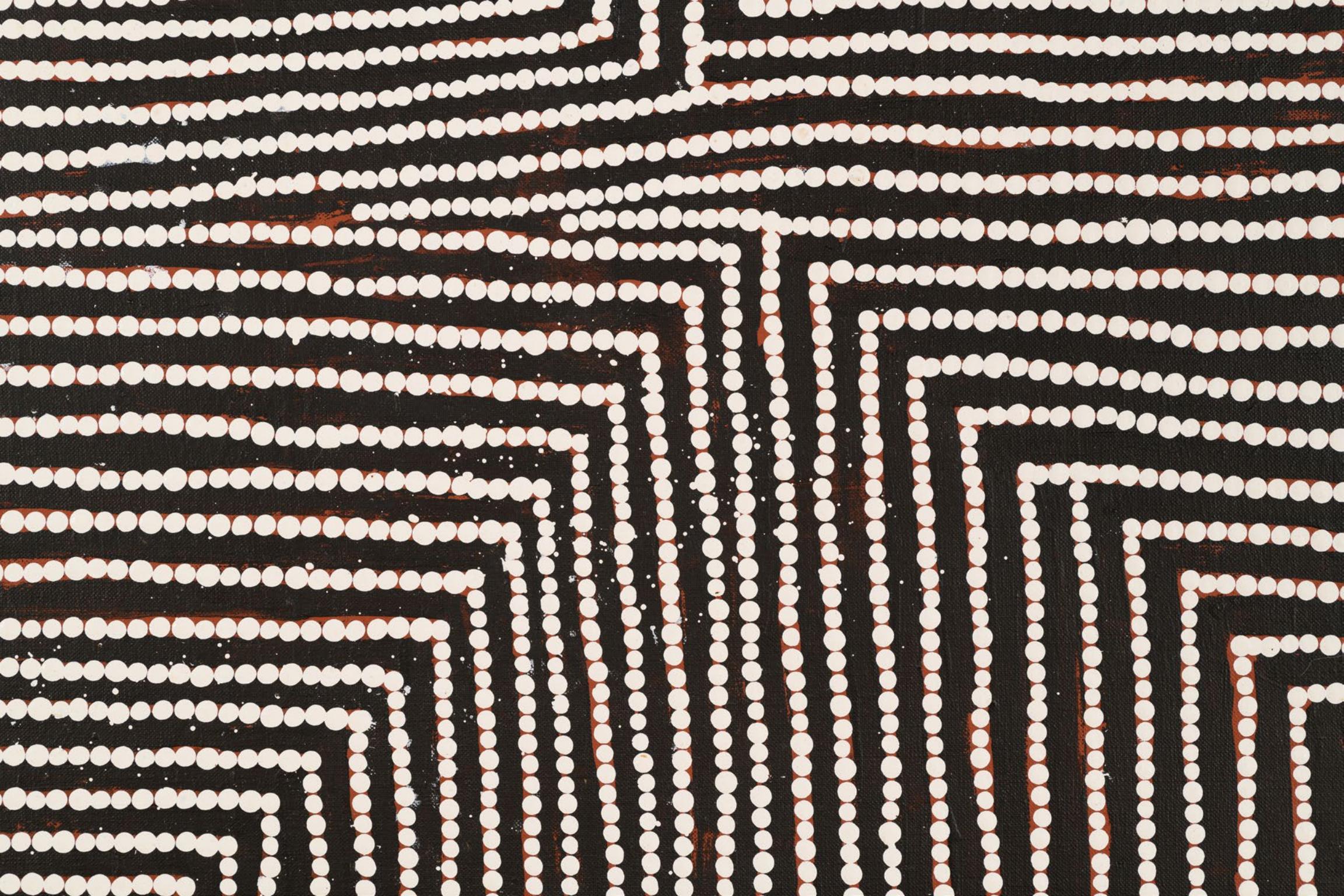




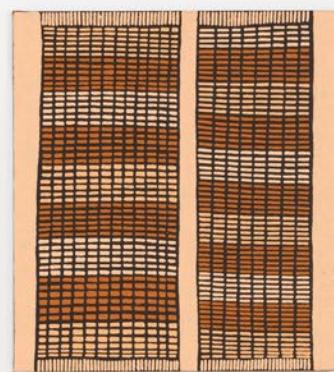


Angus Tjungurrayi
Untitled (Wilkinkarra Dreaming), 2025
acrylic on linen
47 5/8 x 48 inches (121 x 122 cm)

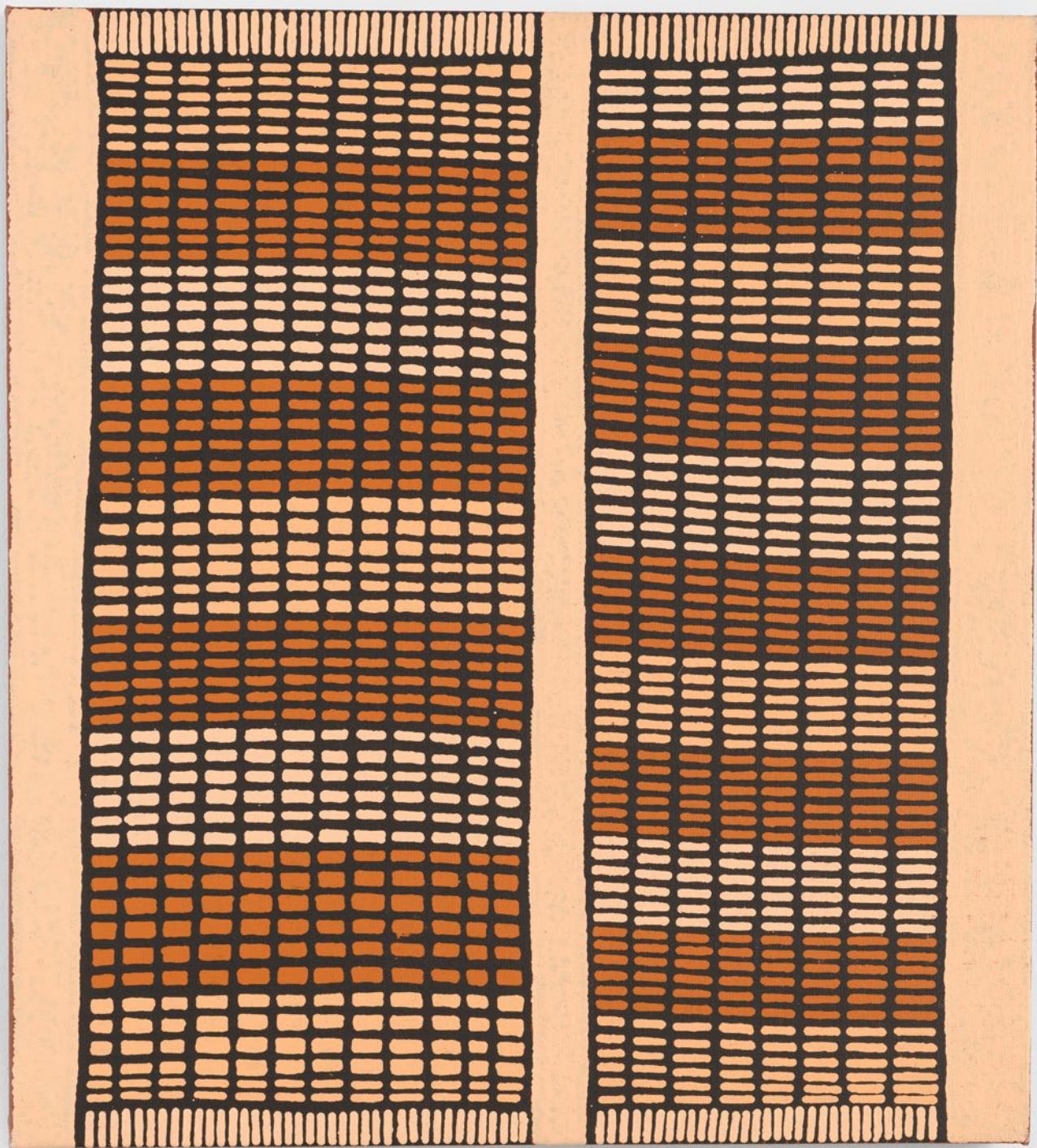




additional works



Sally Nakamarra
Untitled (Watanuma), 2025
acrylic on linen
24 x 21 5/8 inches (60.8 x 55 cm)





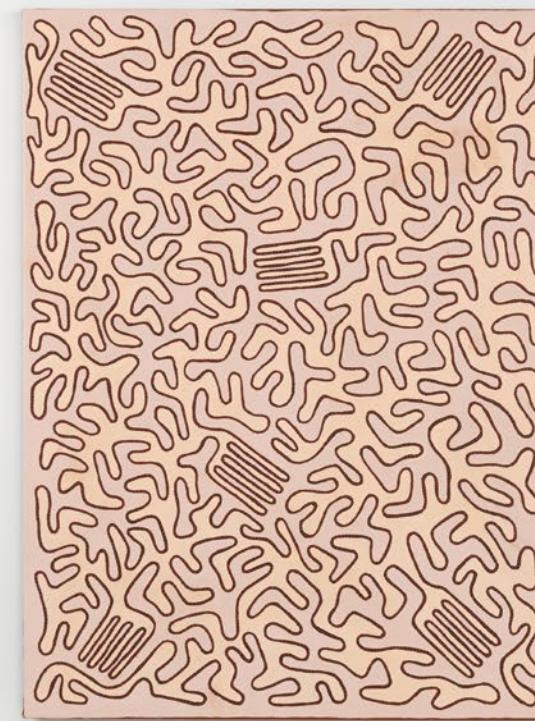
Yalti Napangati
Untitled (Marrapinti Dreaming), 2025
acrylic on canvas
47 7/8 x 36 1/4 inches (121.5 x 92 cm)



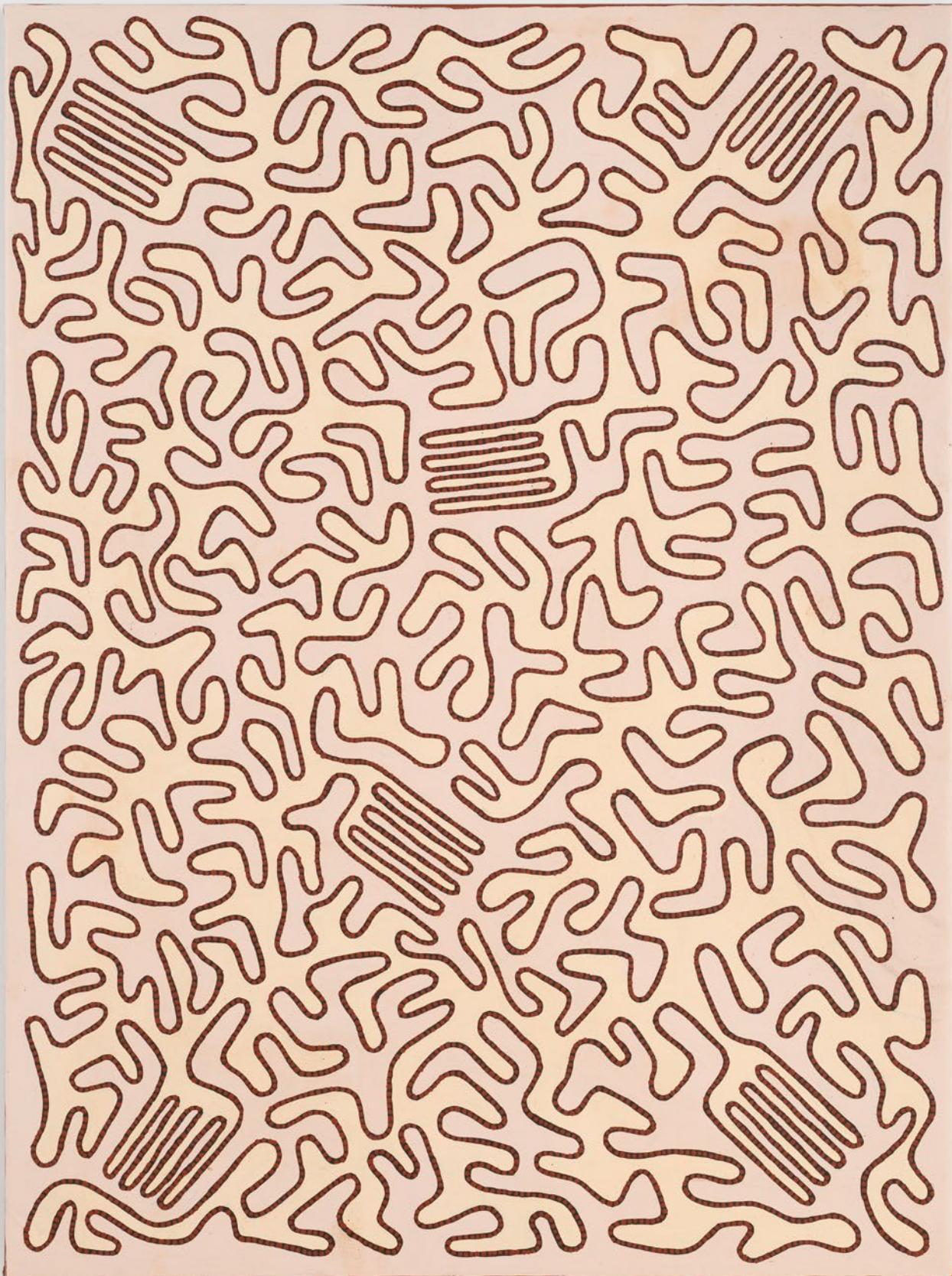


Yalti Napangati
Untitled (Marrapinti Dreaming), 2025
acrylic on canvas
24 x 21 7/8 inches (61 x 55.5 cm)





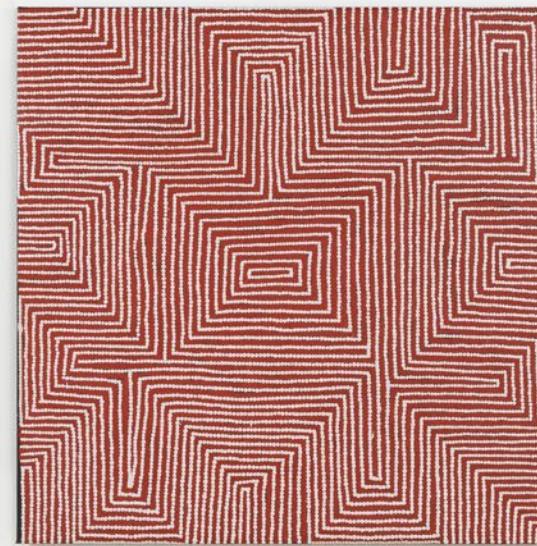
Adrian Jurra Tjungurrayi
Untitled (Yunala Dreaming), 2025
acrylic on linen
47 5/8 x 35 3/8 inches (121 x 90 cm)



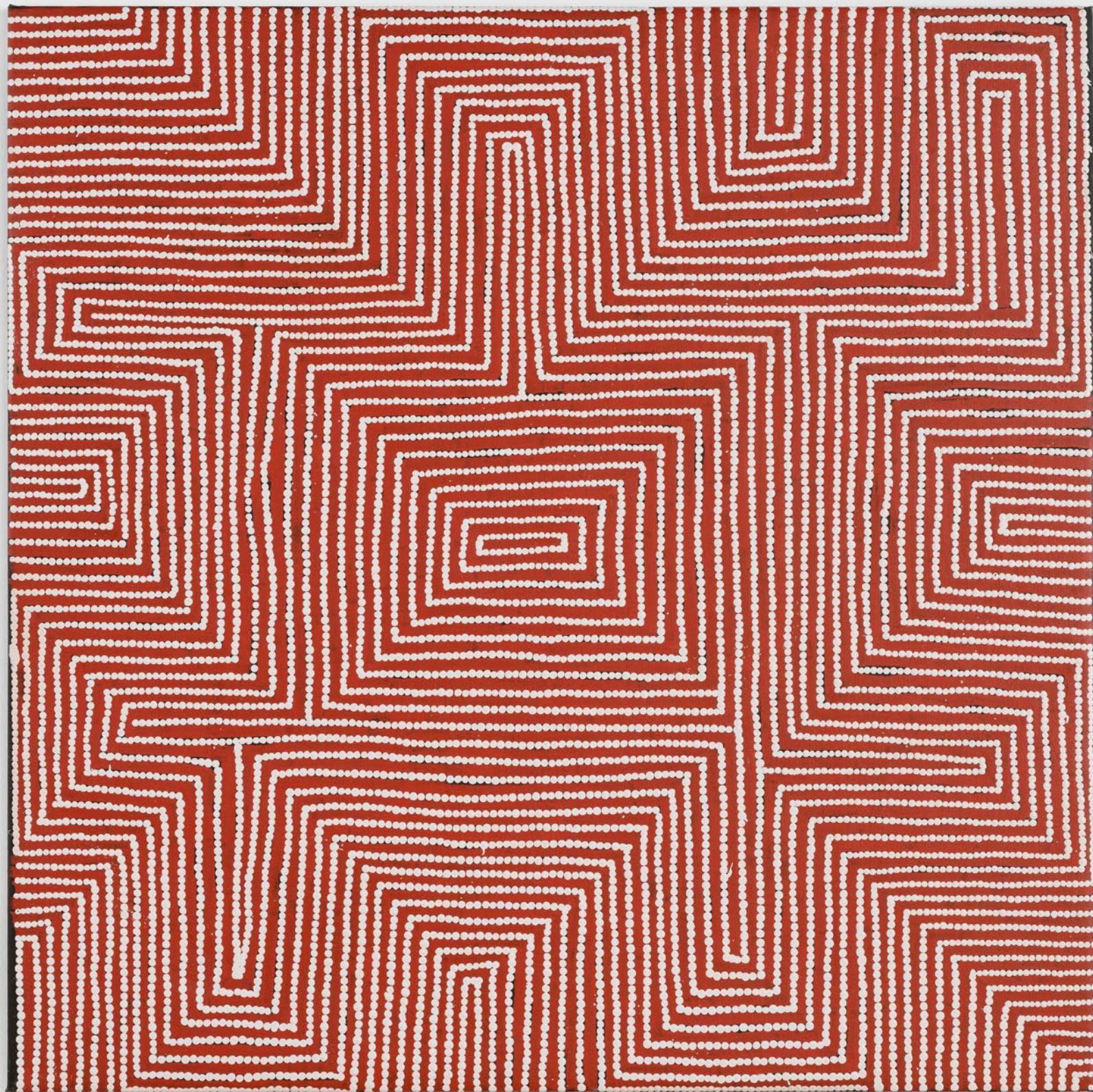


Adrian Jurra Tjungurrayi
Untitled (Yunala Dreaming), 2025
acrylic on linen
23 7/8 x 21 5/8 inches (60.5 x 54.8 cm)



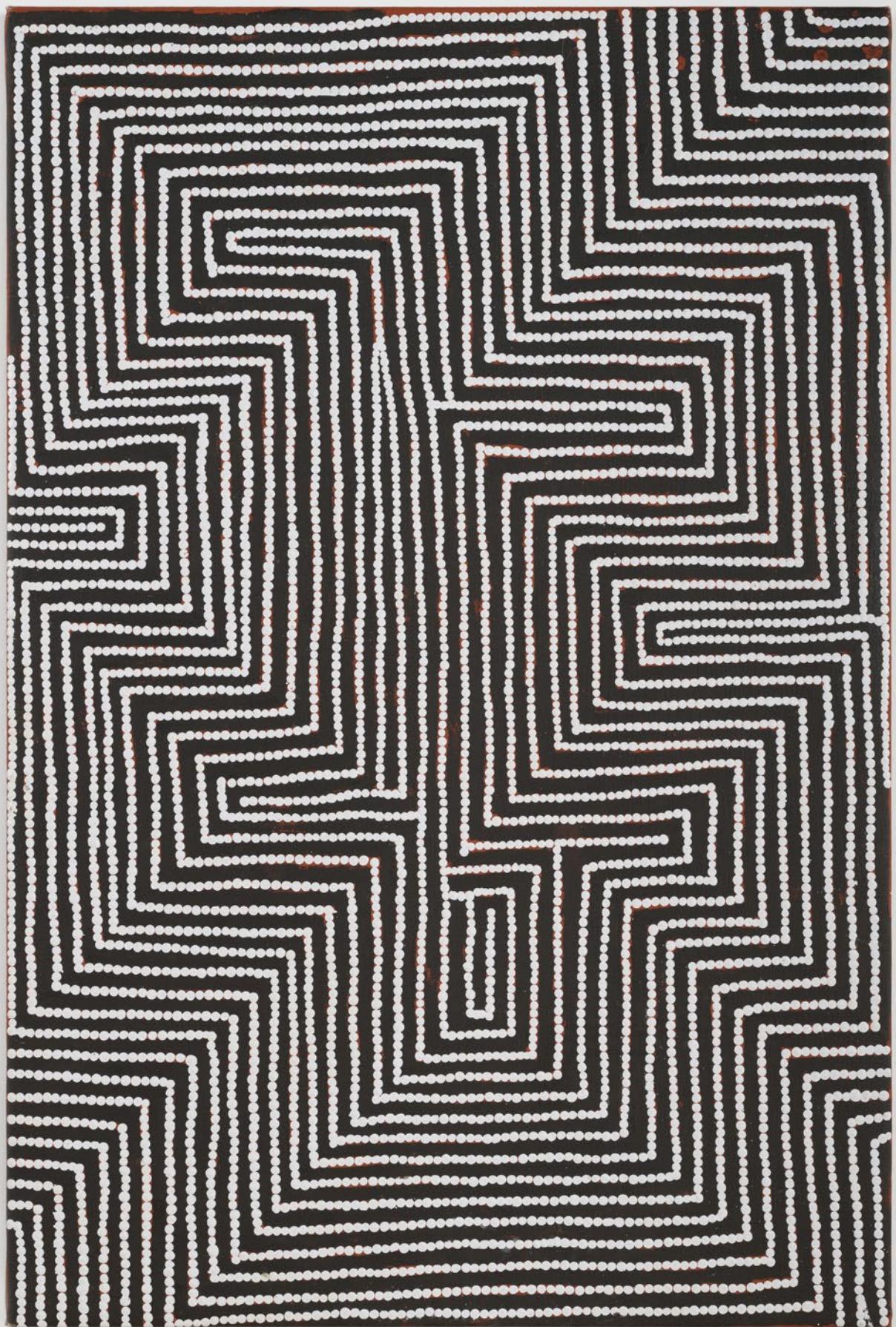


Adrian Jurra Tjungurrayi
Untitled (Yunala Dreaming), 2025
acrylic on linen
35 7/8 x 35 7/8 inches (91 x 91 cm)





Adrian Jurra Tjungurrayi
Untitled (Yunala Dreaming), 2025
acrylic on linen
23 7/8 x 21 5/8 inches (91 x 61 cm)





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