

foreign & domestic

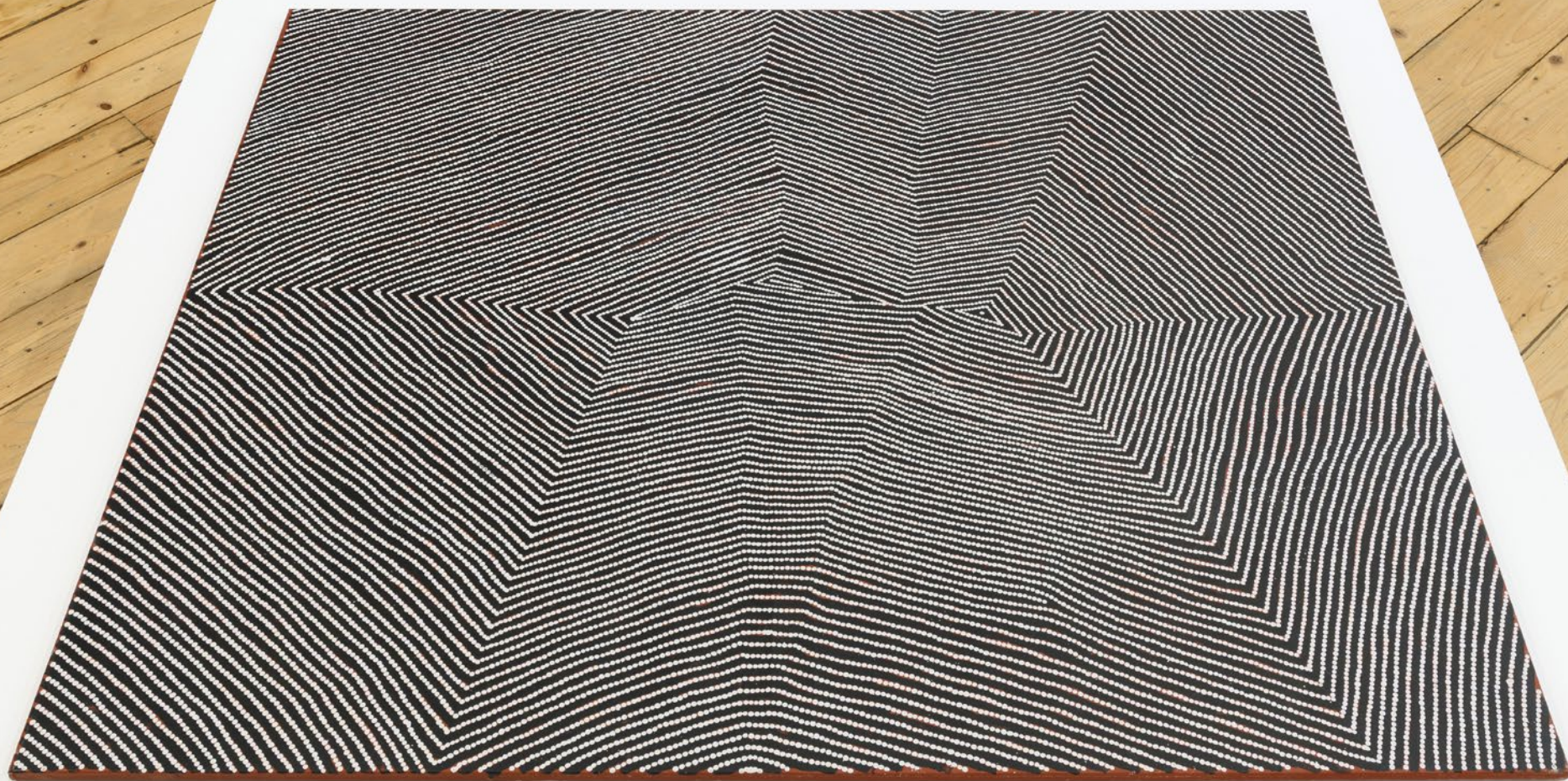
Papunya Tula
The Meeting Place for all Brothers and Cousins

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

January 29 – March 15, 2026



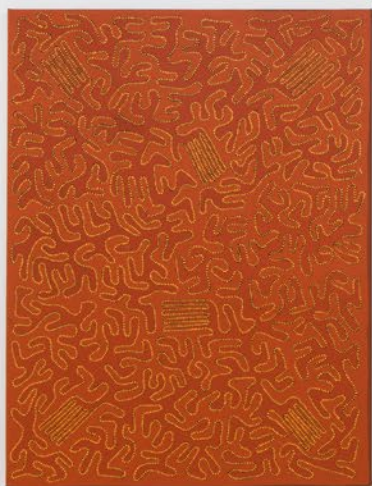


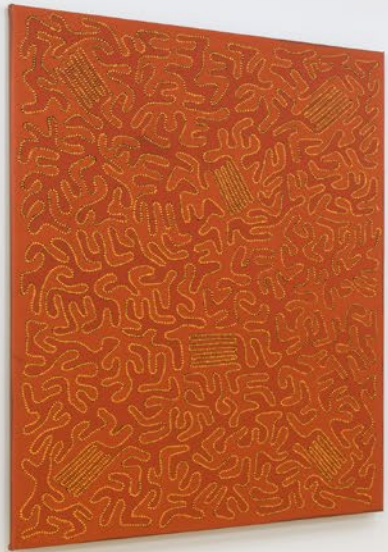






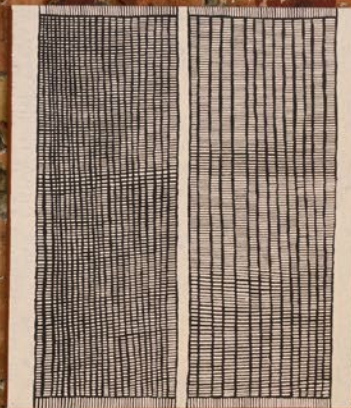
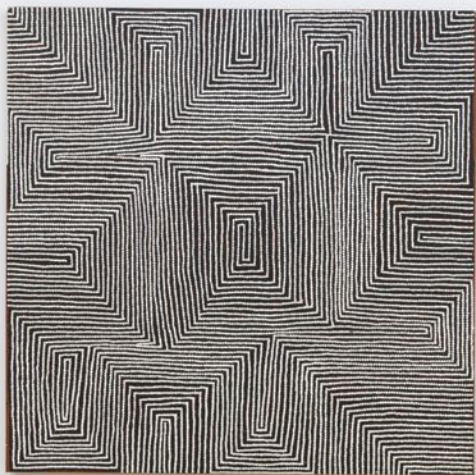
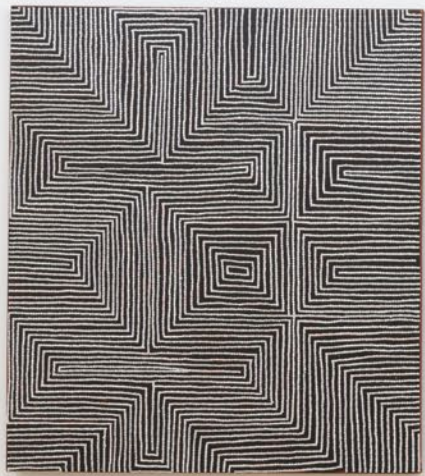




















Papunya Tula: Meeting Place for all Brothers and Cousins

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 foundational concept to the cosmology of the Pintupi and wider Aboriginal culture, a *Tjukurrpa* is both a story and a place, a past and a present, ephemeral and eternal. It is knowledge of how a place came to be, of its ancestors and their descendants, of geology, hydrology, flora and fauna. Custodial rights to a *Tjukurrpa* - determined by intricate codes of age, gender and genealogy - are equivalent to rights to the land itself. *Tjukurrpa* is legend become law, law become land, land becoming a people. *Tjukurrpa* lives in a thick, circular time, a prelapsarian present of ancient stories that arrive where they started.

The *Tingarri* were the first peoples, mythical ancestors roaming over a featureless and inhospitable country, stopping in particular sites to perform rituals, teaching law and terraforming natural features - clay pans, salt lakes, watering holes, hills and caves - 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, performed and transmitted for tens of thousands of years to the present - their full meanings only revealed to the initiated. Several works in this exhibition depict chapters in the *Tingarri* Dreaming Cycle. Their work done, the *Tingarri* disappeared beneath the surface of the earth, where they remain buried to this day.

Pintupi, like other Aboriginal Australians, can trace an uninterrupted cultural lineage back at least 40,000 years to the first peopling of the continent. Yet their encounter with modernity has taken place within living memory. Remote, the Pintupi maintained their traditional nomadic and hunter-gatherer lifestyle until the 1950s, when the Australian government, pursuing a policy of assimilation, and clearing the Western Desert for missile tests, forcefully resettled diverse language groups living over vast spaces, into a single settlement named Papunya, with deleterious

consequences. The Pintupi and other groups became exiles within their own *Country*. One family group, known as the Pintupi Nine, to which included Yalti Napangati, persisted in the traditional way of life until a chance encounter with a group of cousins in 1984.

In 1971, a mural painted by children at the school inspired elders to begin painting the Honey Ant Dreaming, whose tracks converged in Papunya. An explosion of art-making followed, painting *Tjukurrpa* on any available surface with newly available acrylic paints, reinterpreting the ancestral arts of sand painting, body painting and wood carving. A new canon of visual codes had to be socially negotiated, balancing the need to keep sacred ancestral designs private to the initiated few, with art's new role for communicating a public identity to national and international audiences. The name for the new art making collective, Papunya Tula, referring to a nearby hill, and translating as the "meeting place of all brothers and cousins", highlights the relational and cross-cultural nature of the new art.

Concurrently, in the 1970s the Australian government changed its policy from assimilation to self-determination; Aboriginal Australian reclaimed some ancestral lands, settling in new outstations, such as Kiwirrkurra and Walungurru, where most of the artists are working to this day. With the movement to outstations, the style of Western Desert painting dropped some of its more figurative and cartographic elements, moving towards the all-over abstract compositions of dots and lines that have come to represent the movement.

Optical effects abound in Papunya Tula painting, most notably here with the work of Angus Tjungurrayi, composed of tightly arranged horizontal and vertical 'lanes' of dots that cohere in our visual cortex as buzzing meta-shapes flickering to a programmed frequency. These describe the shimmering reflections of the salt lake Wilinkarra Dreaming that informs these paintings. In other paintings, the optical effects might conjure sands shifting in the wind, desert haze, dark storm clouds, ritual dance and the movement of song. Going further, the art historian Henry Skerritt writes: "the foreground/background organization performs the visual effect of *Tjukurrpa*, of the flash of ancestral power or the flash of body decorations as performers enacting the ancestral events move into the strobe-like light of the night-time fires." They also suggest a deeper layer to perception

of the world that goes beyond the visual, a bodily encoding of the Dreaming itself, a conceptual or transcendental knowledge of the *everywhen*.

The acrylic on linen paintings in *Papunya Tula: Meeting Place for all Brothers and Cousins*, are created flat on the ground, recalling the millennial tradition of sand painting. Agnostic to orientation, they can be exhibited on the ground, or vertically in landscape or portrait orientation. An aerial, horizonless, networked perspective, not perceived from any individual node, but the simultaneous graph of connections between its parts, a kind of world's eye view.

All the paintings made in this exhibition are made within the past year. They showcase a new generation of Papunya Tula artists, most of whom have inherited their practice and style from their parents, mothers, fathers, uncles and cousins. Within the exhibition itself we are showing the work of mother-and-son Yalti Napangati and Angus Tjungurrayi (whose father is the well-known Warlimpirrnga Tjapaltjarri); Aubrey Tjangala, son of founding Papunya Tula member Ronnie Tjampitjinpa; Adrian Jurra Tjungurrayi, son of Joseph Jurra Tjapaltjarri; and Sally Rowe Nakamarra, granddaughter of Wintjiya Napaltjarri.

The contemporary art of Papunya Tula is a relational form of knowledge embedded within a dense network of connections between artists, ancestors, history, law, land, bodies, and dreams. A distributed knowledge that does not live in a single place, person or object, but travels in perpetual movement between nodes. These paintings are living maps that connect the most distant times - the time of the Tingarri to the 'present' - and the most distant places - the Western Desert of Australia to the island of Manhattan.

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.

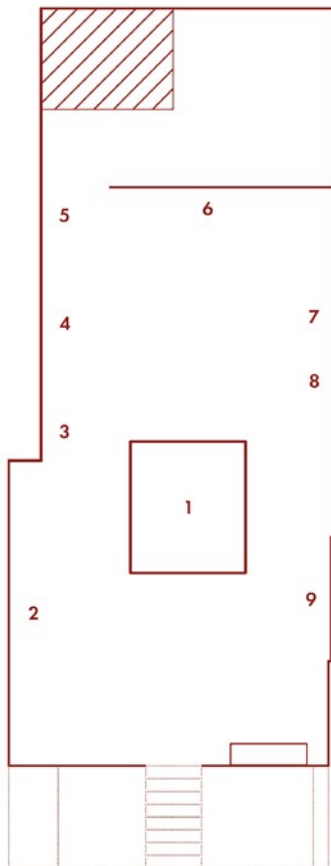
On **Sunday February 8, from 4pm**, musicians Gryphon Rue and Brandon López will perform at Foreign & Domestic. Alternating between solo sets and interstitial duets, the improvisational music will engage in a dynamic dialog with the paintings in the exhibition *Papunya Tula: Meeting Place for all Brothers and Cousins*.

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 interfacing with the international art world, balancing individual authorship with collective practices.

Foreign & Domestic is a gallery located on the Lower East Side, opened by Alexander Meurice in July 2022. The gallery has staged solo exhibitions by Ittah Yoda, Nicholas William Johnson, Egle Jauncems, Joseph "Count Slima" Williams, Greg Carideo, Armando Nin, Joey Frank, Joseph Brock, Michael Iveson, Rhys Coren, Genevieve Goffman, Jeffrey Dalessandro, Lee Brozgol, Harris Rosenblum, and Joel Wyllie. Recent artist-curated group exhibitions include *Time is a River*, curated by Travis Fairclough, and *Minotaurs*, curated by Harris Rosenblum. Foreign & Domestic also produces special publications with exhibited artists.

Foreign & Domestic takes its name from an exhibition titled *European, Foreign & Domestic* curated by Alexander Meurice at the Averard Hotel, an ostentatiously derelict west London townhouse turned exhibition space, which he organized from 2016 to 2018.

Deeply grateful to Gretel Bull, Jaxon Waterhouse and the Papunya Tula Artists company, as well as the divinatory power of Joseph "Count Slima" Williams, who brought this exhibition into view from the Dreaming.



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

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 Warlimpirrnga 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, Wirrunga 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, Josph Jurra Tjapaltjarri, 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 Malparingya 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

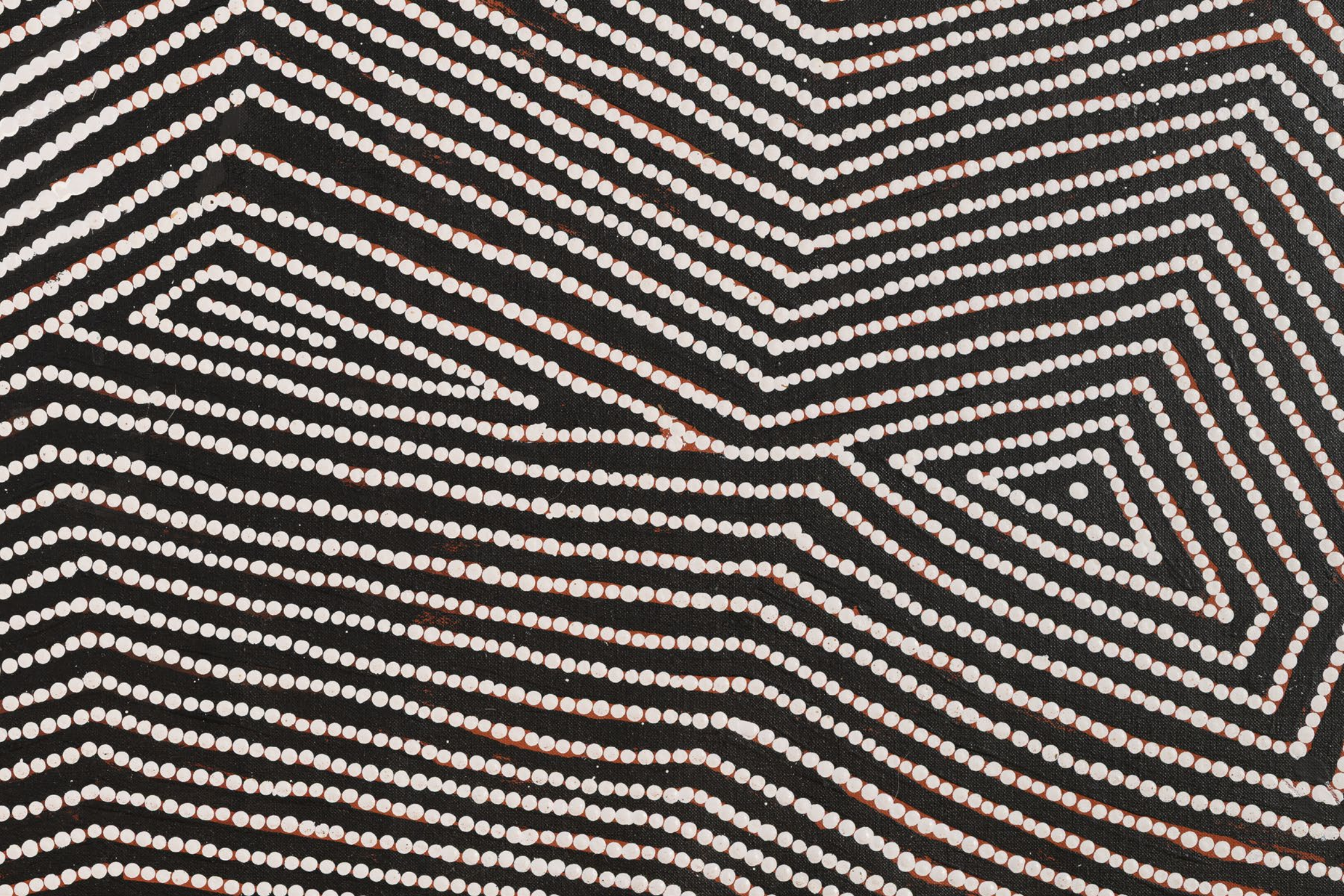
These paintings depict designs associated with the salt lake site of Wilkinkarra (Lake Mackay) in Western Australia. In mythological times two ancestral Tingari men travelled to Wilkinkarra from the soakage water site of Marawa in the west. When the men arrived at Wilkinkarra they lit a large fire in 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 $\frac{3}{4}$ x 72 inches (151.8 x 182.9 cm)

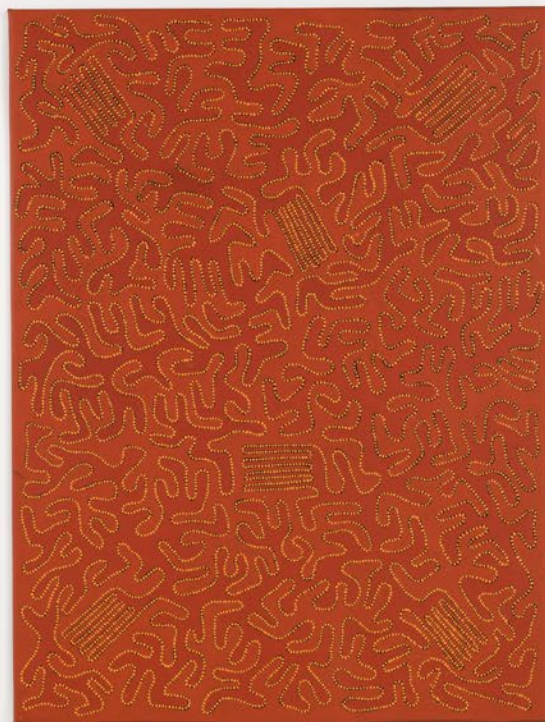






Aubrey Tjangala
Untitled (Kalipinpa Dreaming), 2025
acrylic on linen
59 ½ x 71 ⅞ inches (151.1 x 182.6 cm)





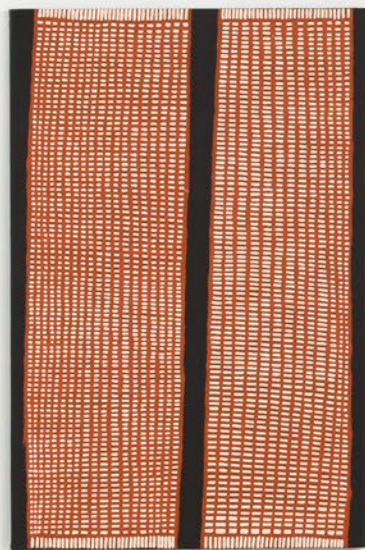
Adrian Jurra Tjungurrayi
Untitled (Yunala Dreaming), 2025
acrylic on linen
47 ¼ x 35 ⅞ inches (120 x 91 cm)



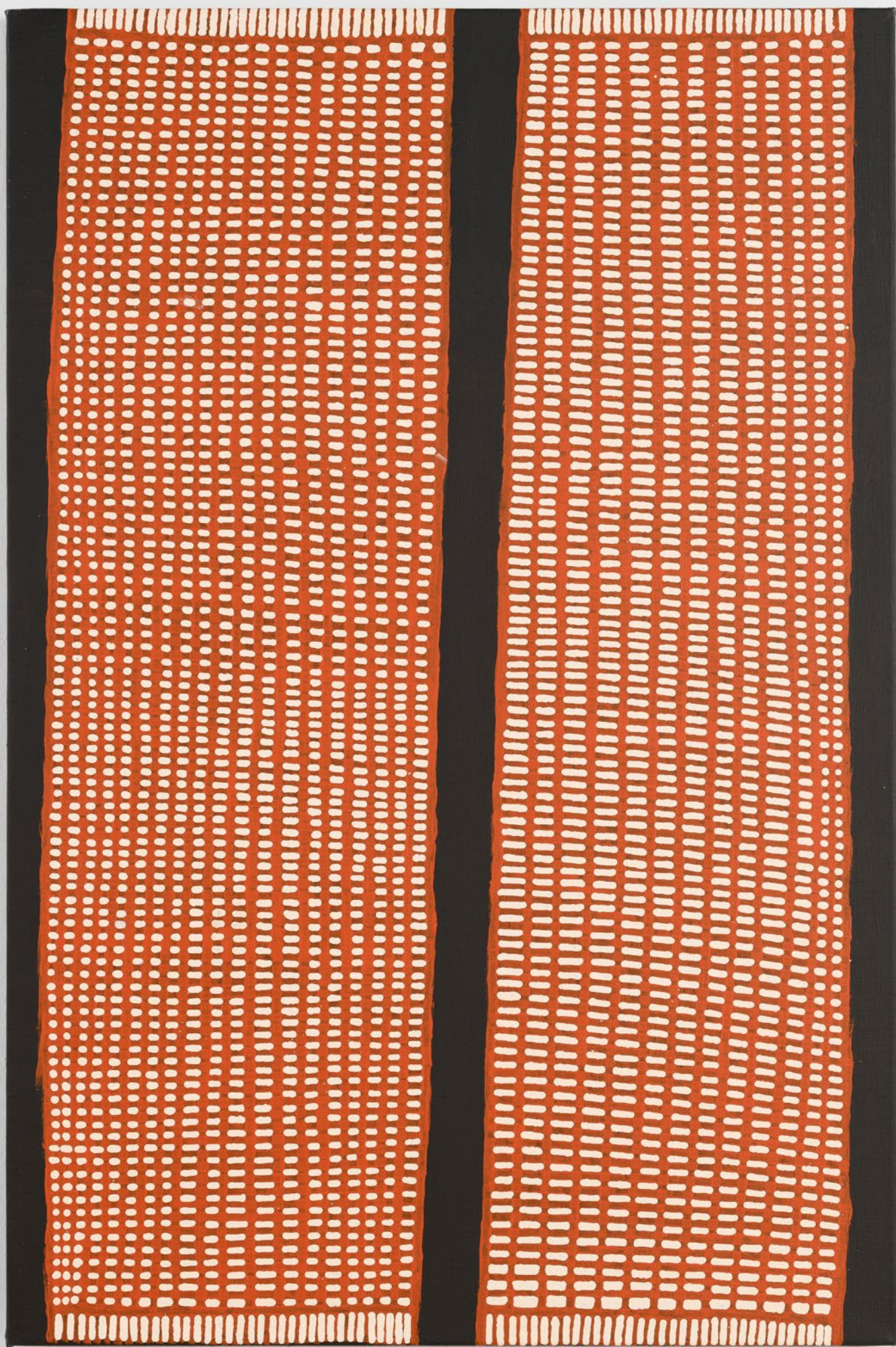


Yalti Napangati
Untitled (Marrapinti Dreaming), 2025
acrylic on canvas
35 $\frac{7}{8}$ x 35 $\frac{5}{8}$ inches (91 x 90.5 cm)





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

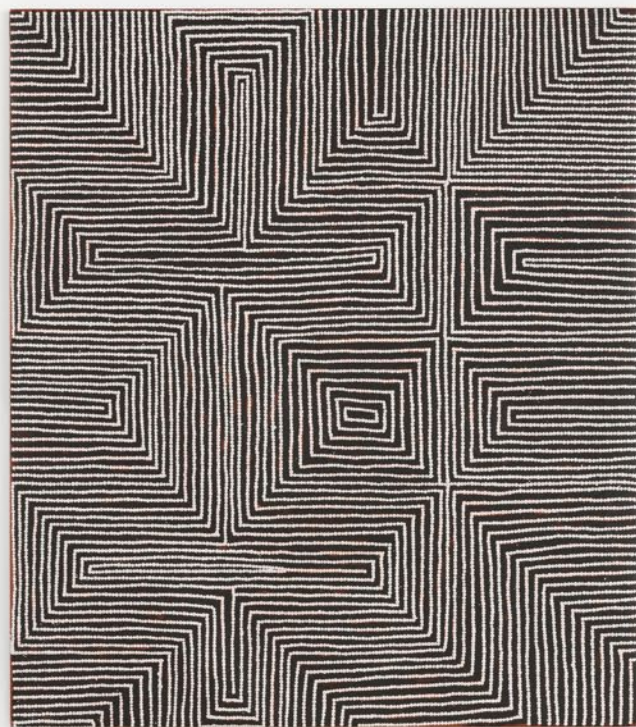




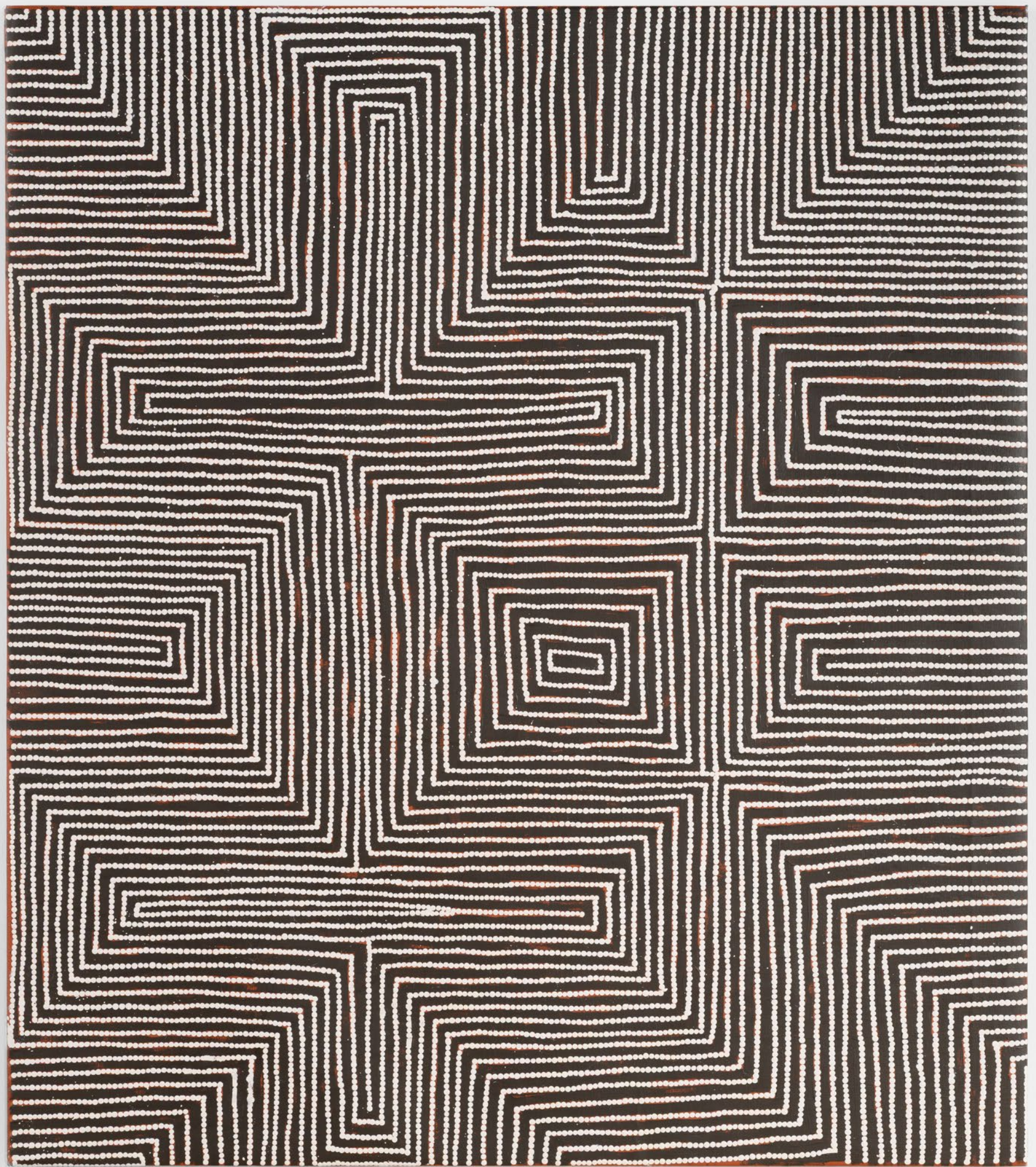
Yalti Napangati
Untitled (Marrapinti Dreaming), 2025
acrylic on canvas
59 5/8 x 72 inches (151.4 x 182.9 cm)



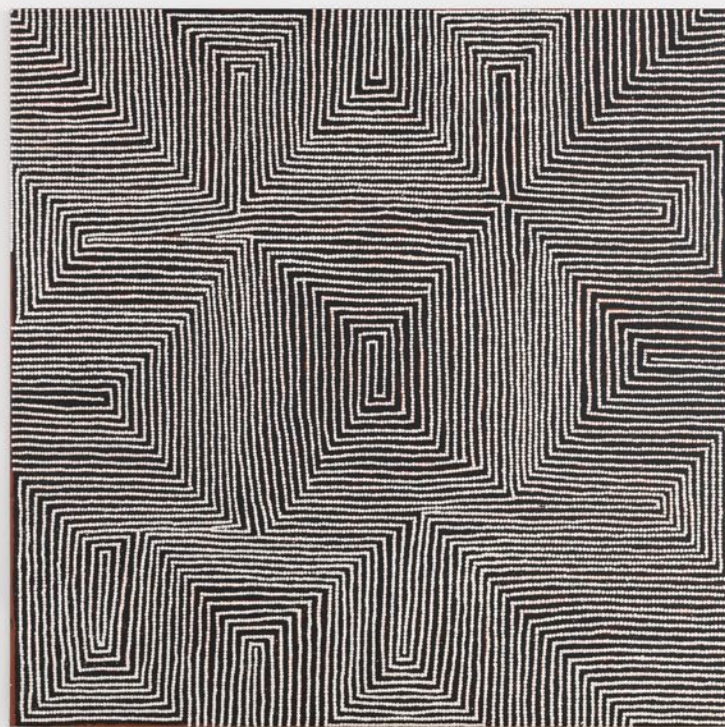




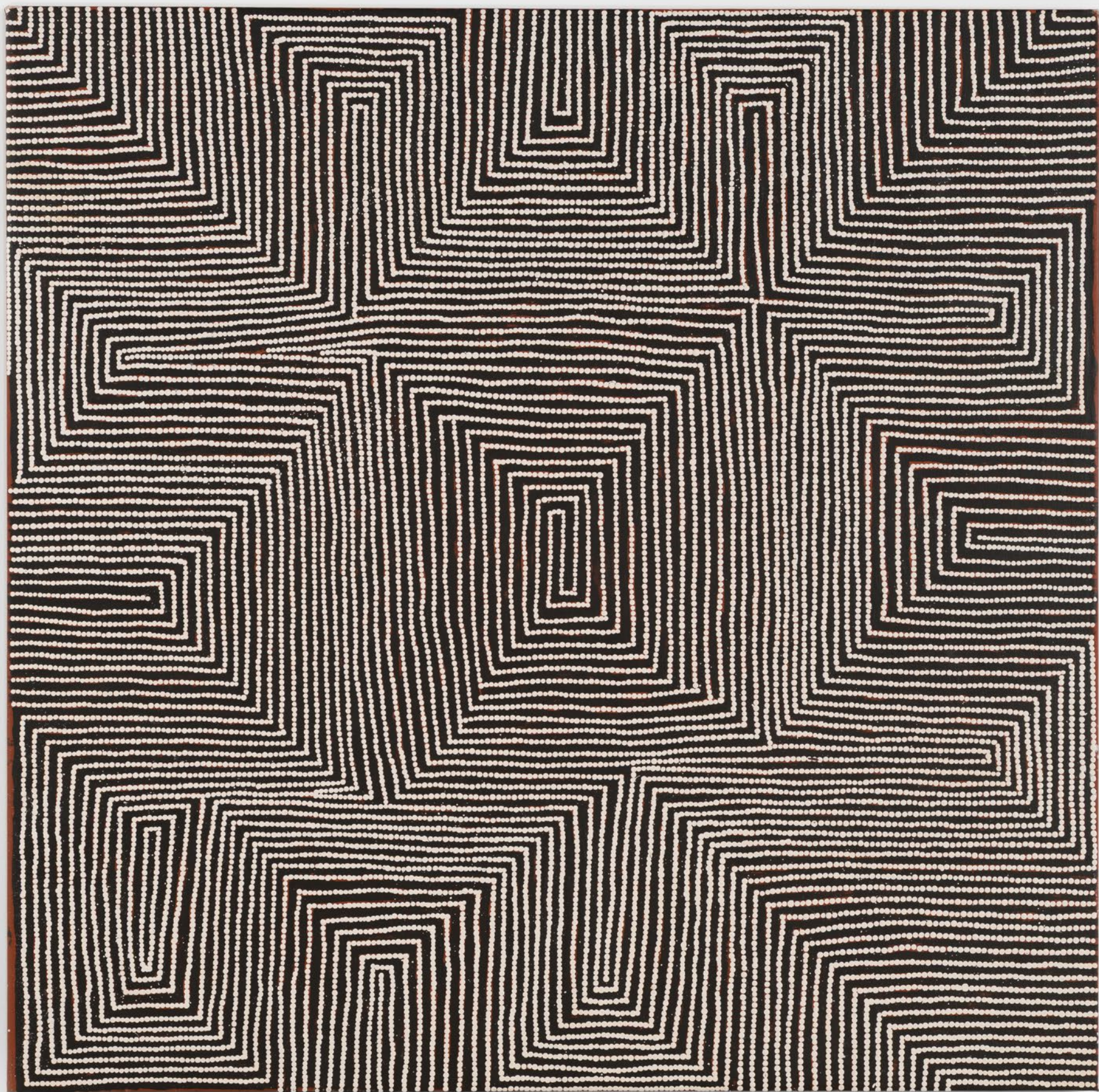
Angus Tjungurrayi
Untitled (Wilkinkarra Dreaming), 2025
acrylic on linen
47 $\frac{5}{8}$ x 41 $\frac{7}{8}$ inches (121 x 106.5 cm)



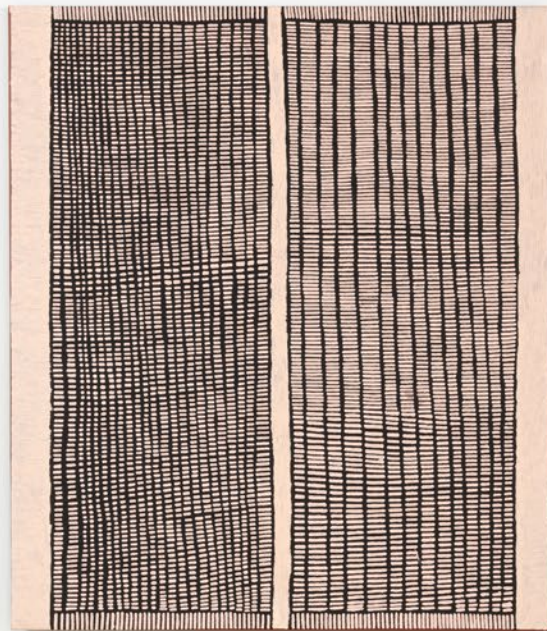




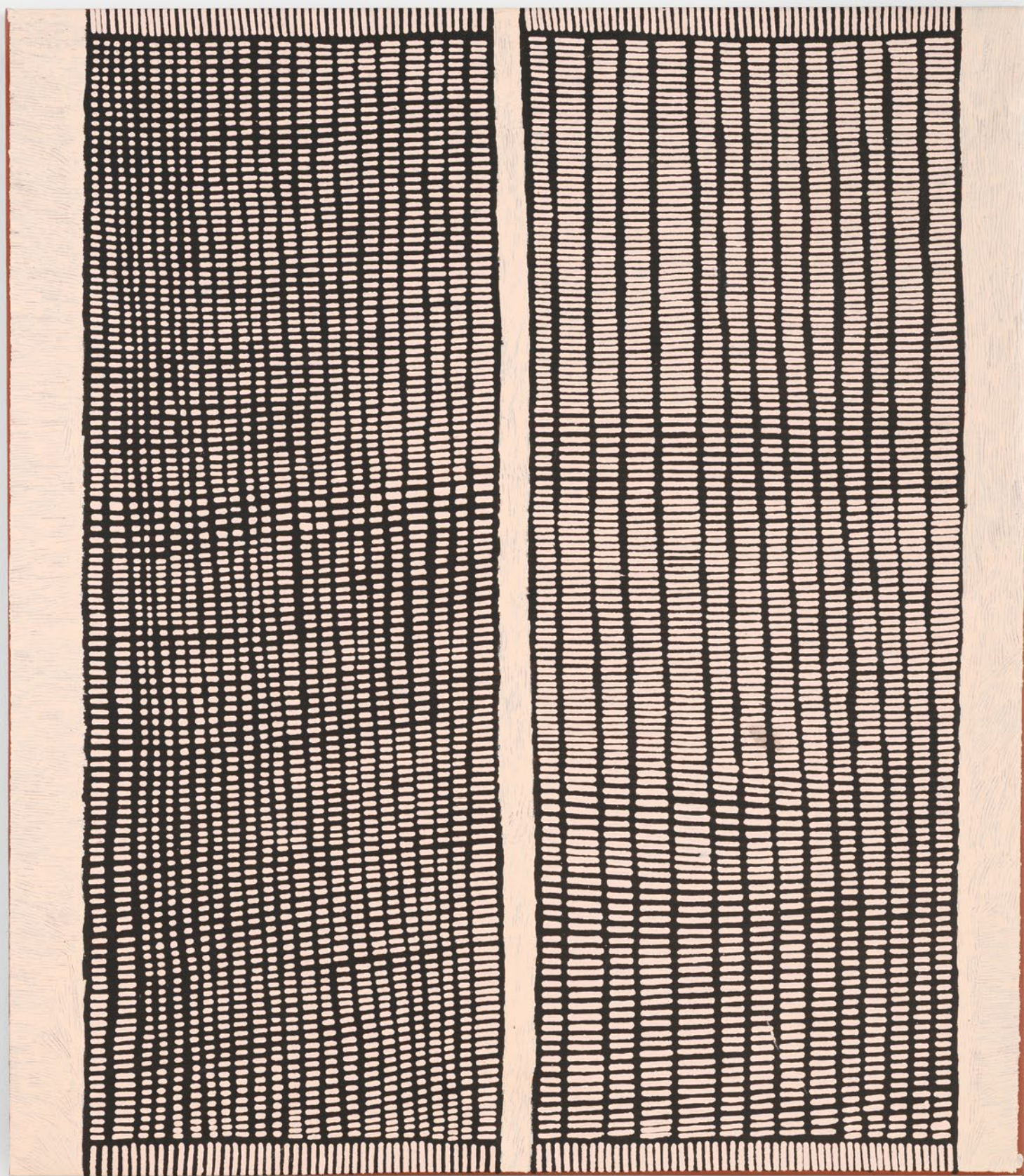
Angus Tjungurrayi
Untitled (Wilkinkarra Dreaming), 2025
acrylic on linen
47 $\frac{5}{8}$ x 48 inches (121 x 122 cm)



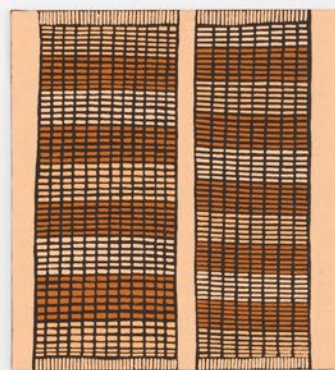




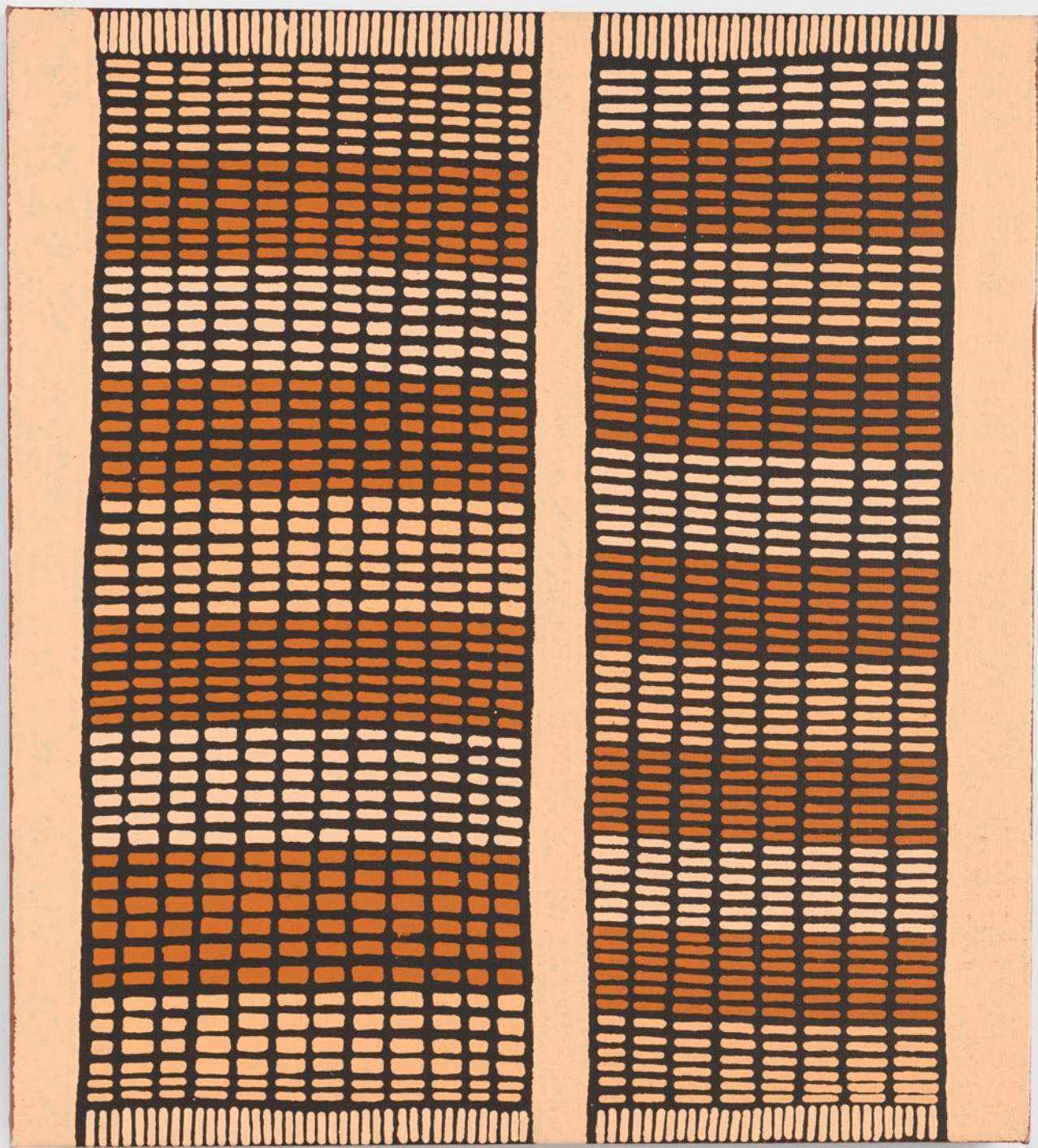
Sally Rowe Nakamarra
Untitled (Watunuma Dreaming), 2025
acrylic on linen
41 $\frac{3}{8}$ x 36 inches (105 x 91.5 cm)



additional works



Sally Nakamarra
Untitled (Watanuma), 2025
acrylic on linen
24 x 21 $\frac{5}{8}$ inches (60.8 x 55 cm)





Yalti Napangati
Untitled (Marrapinti Dreaming), 2025
acrylic on canvas
47 $\frac{7}{8}$ x 36 $\frac{1}{4}$ inches (121.5 x 92 cm)



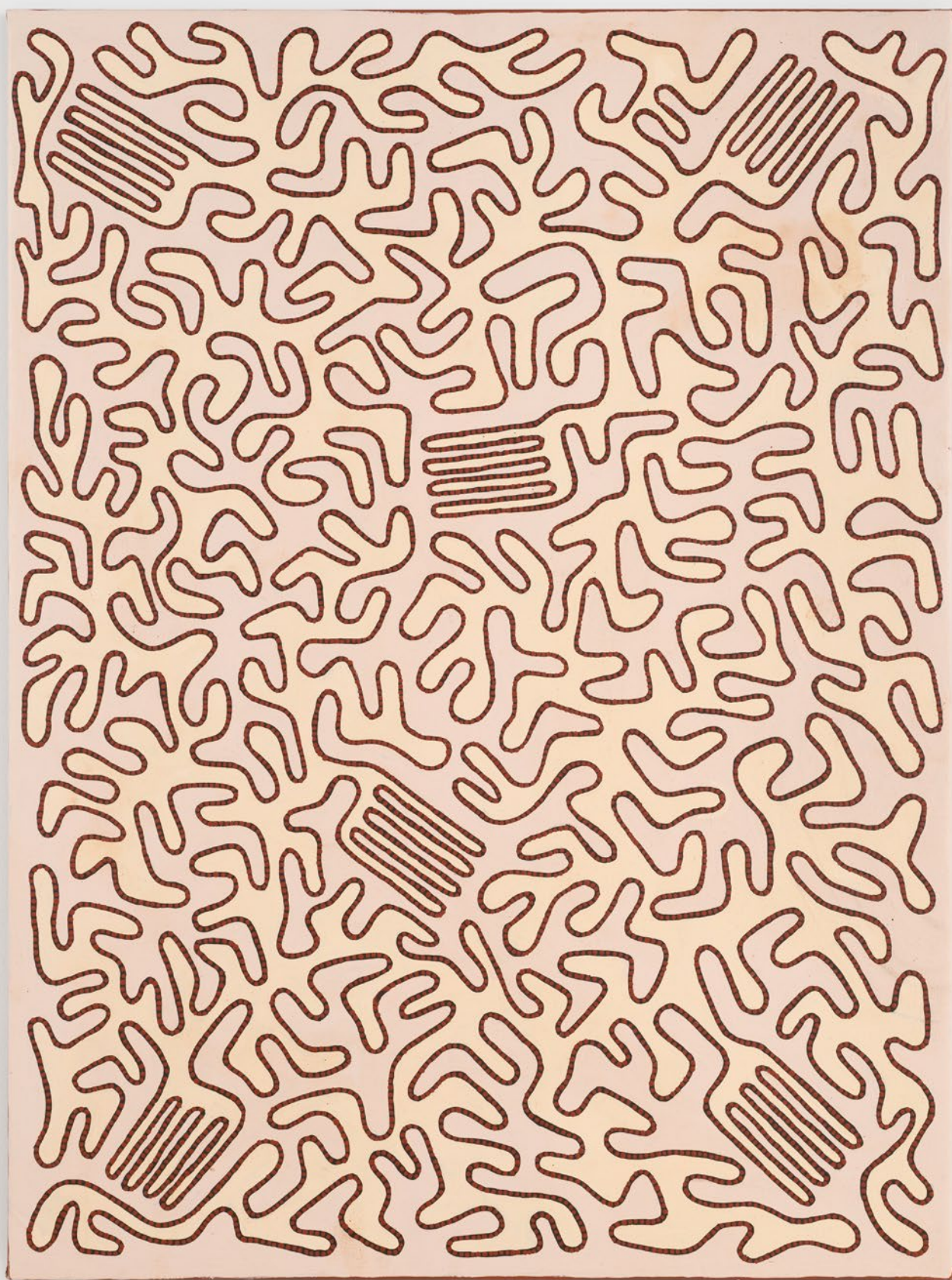


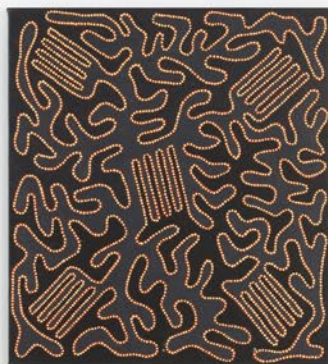
Yalti Napangati
Untitled (Marrapinti Dreaming), 2025
acrylic on canvas
24 x 21 $\frac{7}{8}$ inches (61 x 55.5 cm)





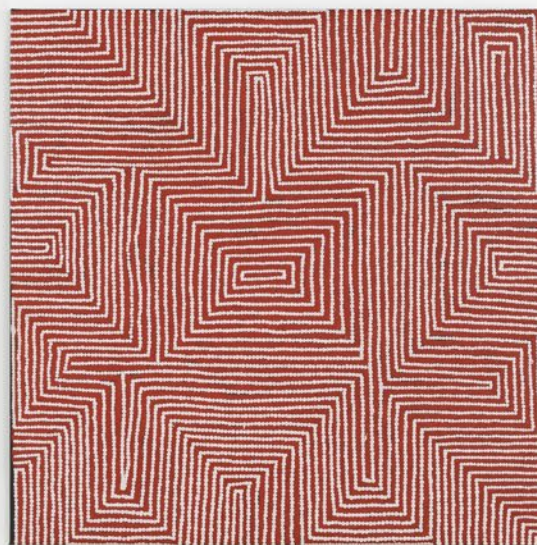
Adrian Jurra Tjungurrayi
Untitled (Yunala Dreaming), 2025
acrylic on linen
47 $\frac{7}{8}$ x 35 $\frac{3}{8}$ inches (121 x 90 cm)



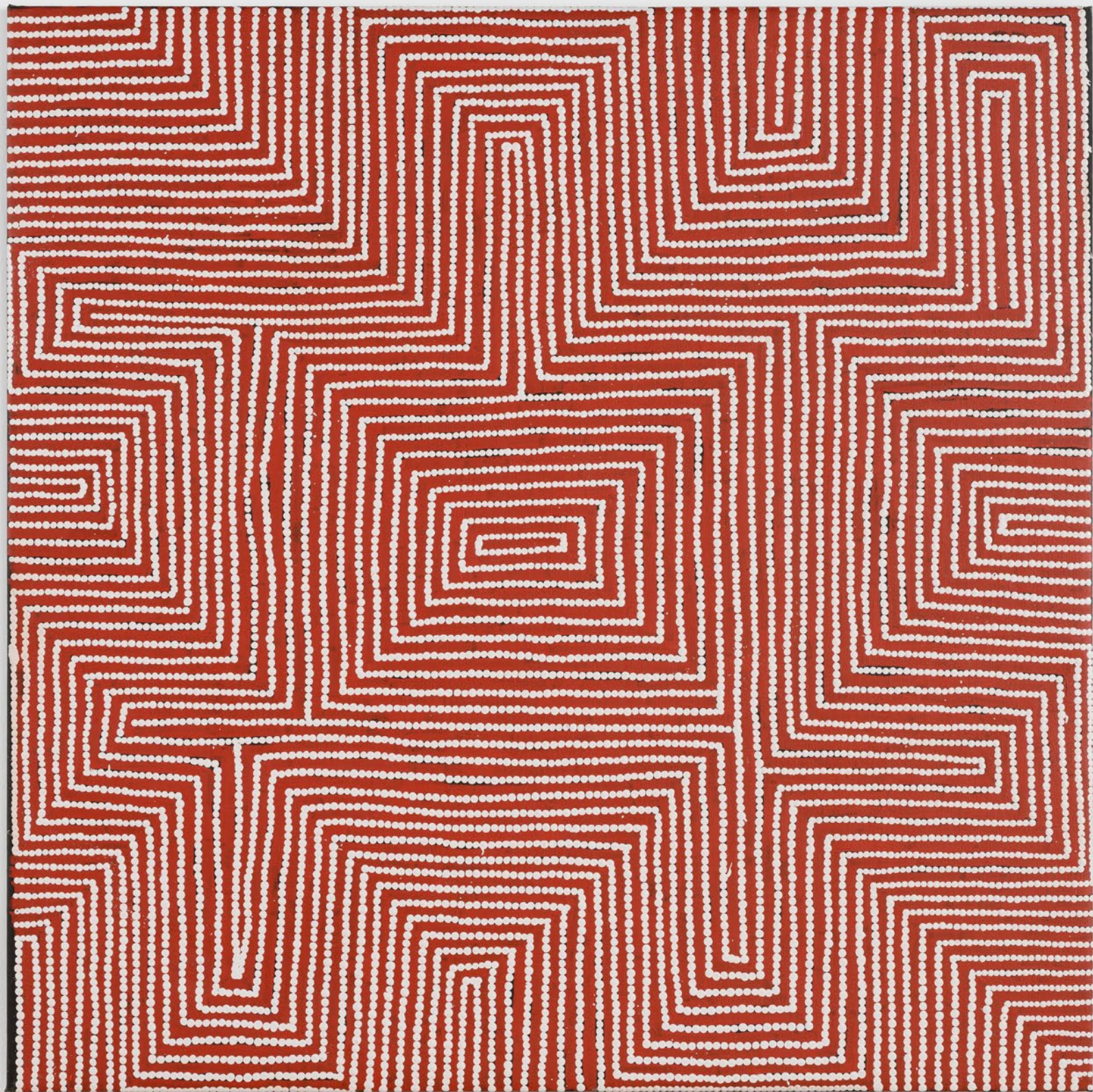


Adrian Jurra Tjungurrayi
Untitled (Yunala Dreaming), 2025
acrylic on linen
23 ⁷/₈ x 21 ⁵/₈ inches (60.5 x 54.8 cm)



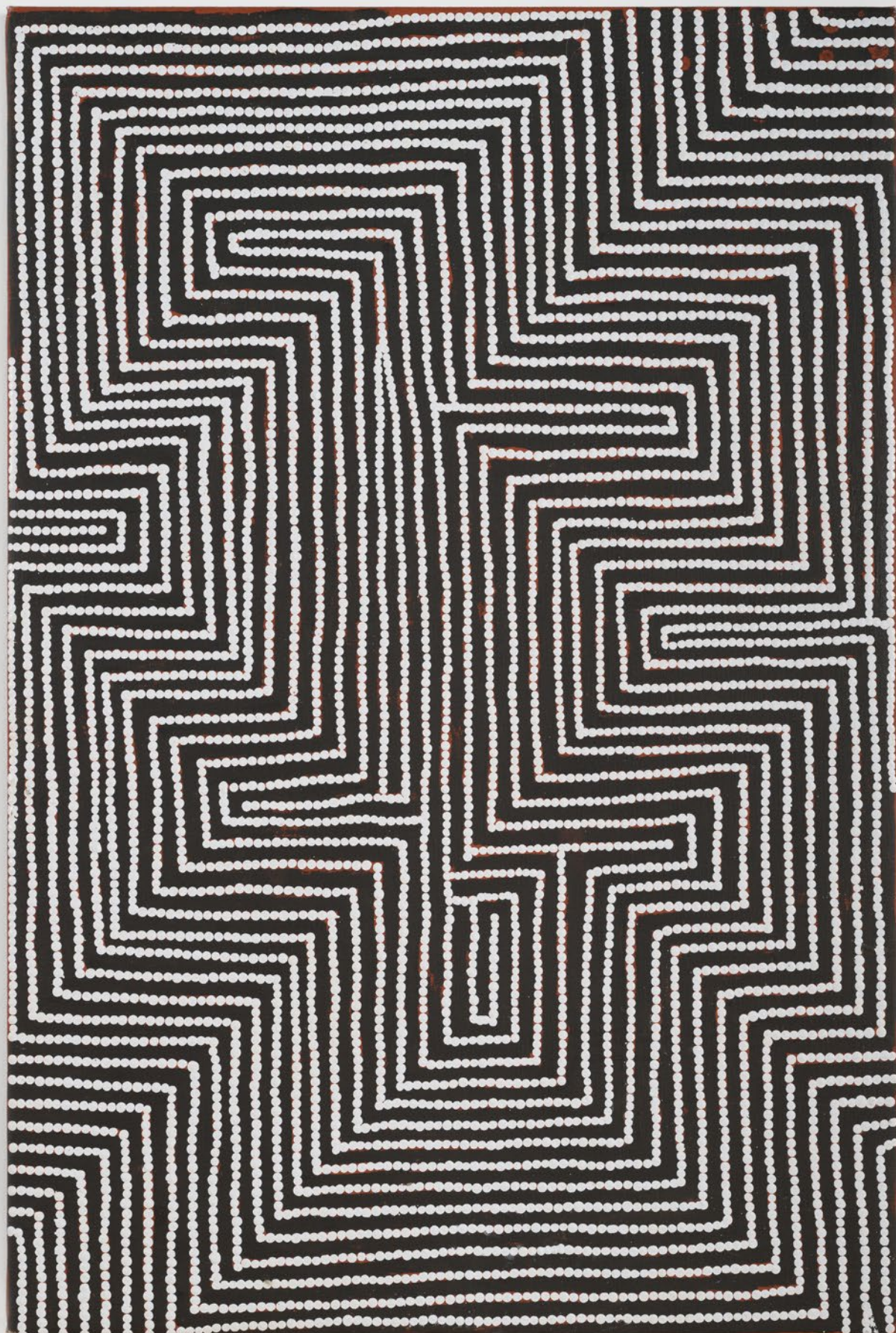


Adrian Jurra Tjungurrayi
Untitled (Yunala Dreaming), 2025
acrylic on linen
35 $\frac{7}{8}$ x 35 $\frac{7}{8}$ inches (91 x 91 cm)





Adrian Jurra Tjungurrayi
Untitled (Yunala Dreaming), 2025
acrylic on linen
23 $\frac{7}{8}$ x 21 $\frac{5}{8}$ inches (91 x 61 cm)





foreign & domestic

photography by Carter Seddon

image rights the artists, Papunya Tula Artists and Foreign & Domestic

24 Rutgers Street, New York, NY 10002, USA

info@foreigndomestic.io | +1 (929) 426-4978 | [@foreigndomestic](https://www.foreigndomestic.io) | www.foreigndomestic.io