

Dolly Mills Petyarre

Born: 1948
Region: Central Desert
Community: Utopia, Boundry Bore
Country: Atnangkere
Language Bloc: Arandic
Language: Anmatyerre
Social Affiliations: Petyarre subsection
Medium/ Form: Silk batik, acrylic paint on canvas, wood cut print
Subjects and Themes: Mountain devil lizard, body design



Collections

Homes a Court Collection
Kelton Foundation Santa Monica USA
Art Bank Sydney
Art Gallery of Western Australia
National Gallery of Victoria
Queensland Art Gallery
Museum and Art Gallery of the Northern Territory
Mbantua Gallery Permanent Collection, Alice Springs
Private Collection, Alice Springs and around the world

Exhibitions

1984 The First National Aboriginal Art Award Exhibition, Museum and Art Gallery of the NT, Darwin
1985 The Second National Aboriginal Art Award Exhibition, Museum and Art Gallery of the NT, Darwin
1989 Utopia Women's Paintings, the First Works on Canvas, A Summer Project
1988 S.H.Ervin Gallery, Sydney
1990 Utopia, A Picture Story, an exhibition of 88 Silks from the Holmes a Court Collection by Utopia Artists which toured Eire and Scotland
1992 Central Australian Aboriginal Art and Craft Exhibition, Araluen Centre, Alice Springs
1998 Dreamings, Vlaams- Europeesch Conferentiecentrum, Brussels, Belgium
1998 Art Centre Meerzigt, Zoetermeer, The Netherlands
1998 Museum Dorestad, Wijk bij Duursede, The Netherlands
2000 Mbantua Gallery, Alice Springs, NT
2002 Celestial Light, Redback Art Gallery, Qld
2002 Mbantua Gallery USA exhibitions: Art and Soul Gallery, Nashville TN; 'The Cove Gallery' Portland OR; Urban Wine Works, Portland OR; Mary's Woods, Portland OR
2003 Mbantua Gallery, Alice Springs N.T
2003 Mbantua Gallery USA exhibitions: New City Merchants, Knoxville TN; Art and Soul Gallery, Nashville TN; 'The Cove Gallery', Portland OR; Mbantua Gallery USA exhibitions: Contemporary Aboriginal Art Event, Umpqua Bank, Portland OR; Mary's Woods, Portland OR; Art From The Dreamtime, Portland Art Museum,
2004 Aug-Sep - Mbantua Gallery USA exhibitions: Portland, Nashville, Knoxville, Hartford, Greenwich, NY
2004 Evolution of Utopia, Mbantua Gallery Cultural Museum, Alice Springs, N.T,
2005 March - Yam Dreaming – Atnwelarre, Mbantua Gallery, Alice Springs, N.T

Bibliography:

Brody, A 1989 Utopia Women's Paintings: the First Works on Canvas, A Summer Project, 1988-89 exhib. cat. Heytesbury Holdings, Perth ©

Brody, A 1990 Utopia, a Picture Story, 88 Silk Batiks from the Robert Holmes a Court Collection, Heytesbury Holdings LTD Perth ©



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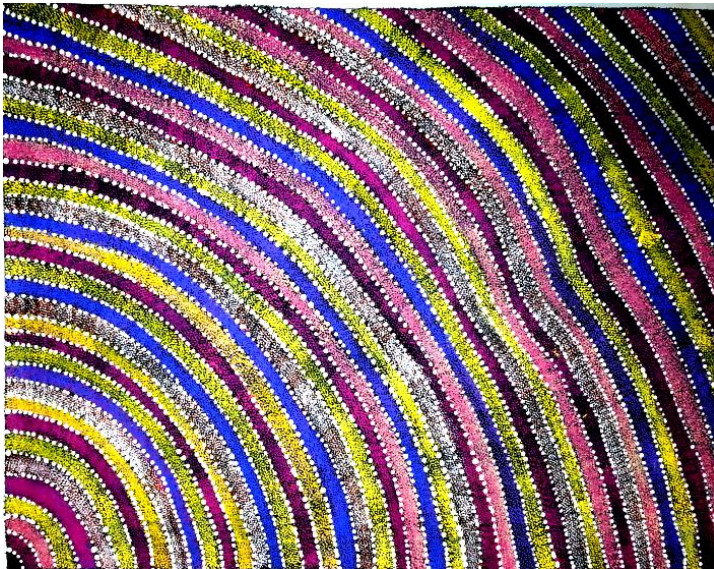
Dolly participated in “Utopia, A Picture Story” – a collection of 88 silk batiks (Holmes á Court Collection), which confirmed the artistic credibility of the Utopian Artists. Dolly has continued to paint for Mbantua Gallery over many years. The major subject of her work is Kame, the seed of the pencil yam, and Emu Tucker which belongs to her country, Alhalkere. She also paints Awelye (Women’s ceremony and body paint design), Bush Flowers and Wild Tobacco. Dolly is a full sister to Greeny Purvis Petyarre, owner of Alhalkere country.

Rainbow Dreaming in Central Australia

In the Dreamtime, two Ancestral Beings of the central desert areas, went throughout the Western Desert of Central Australia teaching law and ceremony to Aborigines living at isolated camps. They found many places where the waterholes and creeks had completely dried up, forcing people to leave their camps and wander through the desert trying to find water. Many died of thirst.

The two ancestors sat down one day to consider how they could alleviate the distress caused by long periods of drought. They decided to create a special ceremony called Ngapa Jukurpa (Water Dreaming), and called on the Lightning Man, boss of the storms, to send lightning strikes into the sky. The first people to see these flashes of light were so terrified that they took up spears and boomerangs to fight them. The ancestors then summoned the great Rainbow Serpent to growl continuously, causing loud thunder to roll across the sky, followed by heavy rain as its forked tongue pierced the storm clouds. Large rainbows formed and crossed the sky during and after the rains.

As rain poured down, the people dropped their weapons and began to sing and dance with glee. Waterholes were filled and creeks ran with fresh water. Grass sprouted underneath the sand and plants flourished. Animals came to drink at the waterholes, and provided a further source of food for the starving people. Later, the summer sun dried the stalks of edible plant and the wind lifted up seed pods and distributed them at places throughout the desert, thus ensuring food for the people living there.



In rainmaking ceremonies all of these events are re-enacted by the performers in a series of song and dance cycles.

In this painting Dolly has painted her interpretation of the Rainbow story.

