

Appendices: Figure-ground and occlusion depiction in early Australian Aboriginal bark paintings

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Appendix 1

Nonoverlapping Figures on Homogeneous Grounds



attrib. Wonggu Mununggurr, *Untitled*, circa 1930s, natural pigments on bark, 69.5 × 72 cm,
AGNSW. © Estate of the Artist licensed by Aboriginal Artists Agency Ltd.
Photograph: Art Gallery of New South Wales.

Appendix 2

Further Paintings in which a Figure Influences the Ground through Suggesting Its Movement

a



b



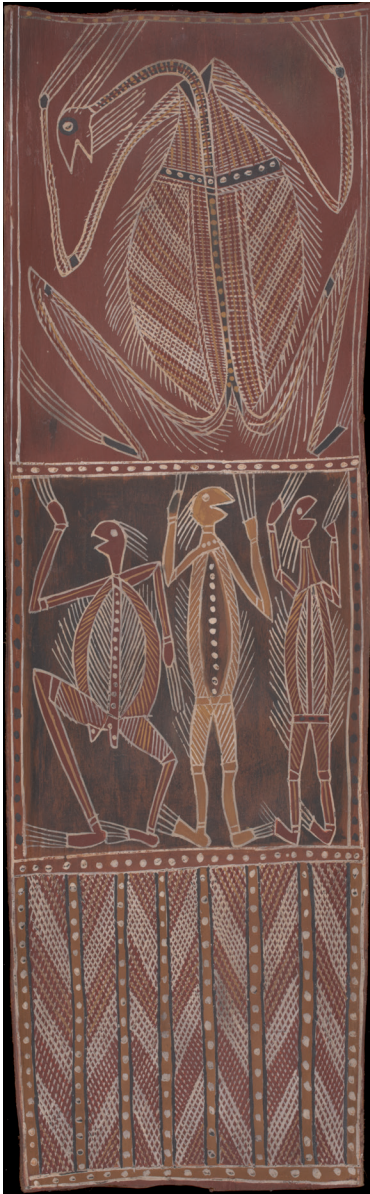
(a) George Bukulatjpi, *Limin (squid totem)*, c. 1970, ochres on bark, 39.2 × 27.3 cm, MCA, gift of Arnott's Biscuits Ltd, 1993, © Licensed by Aboriginal Artists Agency Ltd. Image courtesy the estate of the artist and Museum of Contemporary Art Australia.

(b) Mithinarri Gurruwiwi, *Baywara-snake in Ganyimala*, c. 1975, ochres on bark, 127.5 × 47.5 cm irreg. Museum of Contemporary Art, gift of Arnott's Biscuits Ltd, 1993.

© Estate of the Artist licensed by Aboriginal Artists Agency Ltd. Image courtesy the estate of the artist and Museum of Contemporary Art Australia.

Appendix 3

**Bottom Image of the Panel Shows Segregation of Fine and Coarse Texture
into Separate Layers**



Yirawala, *Spirit People*, 1965, 74 × 24.3 cm, © Estate of the Artist licensed by Aboriginal Artists Agency Ltd. Courtesy National Museum of Australia.

Appendix 4

Further Paintings by John Murwumdjul of Ceremony/Ancestral Beings

a



b



(a) John Mawurndjul, *Ngalyod and the yawkyawk girls*, 1970–79, natural earth pigments on eucalyptus bark, 124.5 h × 77.5 w cm, National Gallery of Australia, Canberra. Purchased 1981. © John Mawurndjul/Licensed by Copyright Agency, 2016. Photograph: National Gallery of Australia, Canberra.

(b) Erica Koch, *John Mawurndjul painting Mardayin ceremony*. Photograph © Erica Koch; © John Mawurndjul/Licensed by Copyright Agency, 2017.

Appendix 5

Full Captions for Figures in Article

Fig. 1.a. *Water basket*, 1905, 69 × 38.5 × 29 cm, natural pigments on bark sewn together, obtained by D.M. Sayers and from Melville and Bathurst islands, A338, South Australian Museum. Photograph: © South Australian Museum.

Fig. 1.b. David Daymirringu Malangi, *Serpent at Gatji waterhole*, 1969, 45.1 × 28.9 cm, natural pigments on bark, Museum of Contemporary Art, gift of Arnott's Biscuits Ltd, 1993 © Estate of the Artist licensed by Aboriginal Artists Agency Ltd. Image courtesy the estate of the artist and Museum of Contemporary Art Australia.

Fig. 2.a. Parallel contours define figure; modeled after Metzger (1953).

Fig. 2.b. Binyinyiwuy, *Rain snakes*, c.1960, 41.5 × 26.4 cm, natural pigments on bark, Museum of Contemporary Art, gift of Arnott's Biscuits Ltd, 1993, © Estate of the Artist licensed by Aboriginal Artists Agency Ltd. Image courtesy the estate of the artist and Museum of Contemporary Art Australia.

Fig. 2.c. Convex areas tend to form figures with concave areas forming ground; modeled after Kanizsa & Gerbino (1976 pp. 25–32).

Fig. 2.d. Faces and vase alternate as figure, from Rubin (1915).

Fig. 3. Different arrangements of T-junctions. (a) “Top” orthogonal to stems; (b) “top” not orthogonal to stems; (c) “top” curved; (d) stems are disordered but with linear alignment; (e) as d but with a “subjective contour.” Based on figures by Gillam & Chan (2002).

Fig. 4.a. Dawidi, *Dhalngurr*, 1967, 54 × 78 cm, natural pigments on bark, Museum and Art Gallery of the Northern Territory © Estate of the Artist licensed by Aboriginal Artists Agency Ltd. Photograph: Nicholas Gouldhurst.

Fig. 4.b. David Daymirringu Malangi, *The Hunters Tree — Gurrmirringu, Ancestor*, 1965, 106 × 68.2 cm, natural pigments on eucalyptus bark, State Art Collection, Art Gallery of Western Australia, © Estate of the Artist licensed by Aboriginal Artists Agency Ltd. Photograph: Art Gallery of Western Australia.

Fig. 5.a. Munggurrawuy Yunupingu *Lany'tjung story (Crocodile and Bandicoot)*, 1959, 193 × 72 cm, natural pigments on bark, Art Gallery of New South Wales, Gift of Dr. Stuart Scougall, © Estate of the Artist licensed by Aboriginal Artists Agency Ltd. Photograph: Art Gallery of New South Wales.

Fig. 5.b. Mawalan Marika, *Djang 'kawu at Yalangbara*, 1941, 102 × 53cm, Australian Museum, © Mawalan Marika/Copyright Agency. Photograph: Rebecca Fisher.

Fig. 6.a. Mawalan Marika, *Yalanbara*, 1946, 45.0 × 45.0 cm, Macleay Museum collections, the University of Sydney, © Mawalan Marika/Copyright Agency. Photograph: Macleay Museum.

Fig. 6.b. Mawalan Marika, *The Wagilag Sisters*, 1948, 56 × 42 cm, natural ochres on paper, Courtesy of the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, © Mawalan Marika/Copyright Agency. Photograph: Kluge-Ruhe collection.

Fig. 7.a. Gimindjo, *The Gadadangul snake*, c. 1960, 68.6 × 46 cm, natural pigments on bark, Museum of Contemporary Art, gift of Arnott's Biscuits Ltd, © Estate of the Artist licensed by Aboriginal Artists Agency Ltd. Image courtesy the estate of the artist and Museum of Contemporary Art Australia.

Fig. 7.b. Mawalan Marika, *Wagilag Creation Story*, 116 × 40 cm, 1966, natural pigments on bark, Melbourne, © Mawalan Marika/Licensed by Copyright Agency. Photograph: Lauraine Diggins Fine Art.

Fig. 8.a. Mawalan Marika, *Goannas at Yalangbara*, 1959, 73.98 × 40.64 cm, natural pigments on bark, Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, © Mawalan Marika/Licensed by Copyright Agency. Photograph: Kluge-Ruhe Collection.

Fig. 8.b. Mawalan Marika *Bark painting (hunting scene)*, 1959, 102.9 × 62.3 cm, natural pigments on bark, Art Gallery of New South Wales, Gift of Dr. Stuart Scougall, © Mawalan Marika/Copyright Agency. Photograph: Art Gallery of New South Wales.

Fig. 9.a. Mawalan Marika, *Tribesmen at sea and land*, 1958, 101.4 × 58 cm, natural pigments on bark, © Mawalan Marika/Licensed by Copyright Agency. Image courtesy the estate of the artist and Museum of Contemporary Art Australia.

Fig. 9.b. Munggurawuy Yunupingu, *Creation story*, 1970, 156 × 65 cm, natural pigments on bark, National Museum of World Culture, Utrecht, © Estate of the Artist licensed by Aboriginal Artists Agency Ltd. Photograph: National Museum of World Culture, Utrecht.

Fig. 10. Yilkari Katani, *Wagilag Sisters Dhawu*, 1937, 126 × 68.5 cm, natural pigments on bark, Donald Thomson Collection, on loan from University of Melbourne to Museum Victoria, © Albert Djiwada. Photograph: Donald Thompson Collection.

Fig. 11.a. Yilkarri Katani, *Myth of the Wawilak Sisters*, before 1957, 39 × 78 cm, natural pigments on bark, Northern Territory, Australia, collection Karel Kupka, © Va 905;Museum der Kulturen Basel. Photograph: Peter Horner.

Fig. 11.b. John Mawurndjul, *Ngalyod — the rainbow serpent* 1985, 125 × 59 cm, natural pigments on bark, Art Gallery of New South Wales, purchased 1985, © John Mawurndjul/Copyright Agency. Photograph: Art Gallery of New South Wales.

Fig. 12.a. David Daymirringu Malangi, *The time of the dream*, c. 1965, 70.5 × 57 cm, natural pigments on bark, Museum of Contemporary Art, gift of Arnott's Biscuits Ltd, 1993, © Estate of the Artist licensed by Aboriginal Artists Agency Ltd. Image courtesy the estate of the artist and Museum of Contemporary Art Australia.

Fig. 12.b. Djunmal, *The Djan'kava cross back to the mainland*, 1966, 187 × 54.5 cm, National Museum of Australia, © Estate of the Artist licensed by Aboriginal Artists Agency Ltd, Courtesy National Museum of Australia.

Fig. 12.c. Jimmy Wululu, *Niwuda, Yirritja native honey*, 1986, 144 × 60 cm, natural pigments on bark, National Gallery of Australia, Canberra, © Jimmy Wululu/Copyright Agency. Photograph: National Gallery of Australia, Canberra.

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Appendix 3. Yirawala, *Spirit People*, 1965, 74 × 24.3 cm, © Estate of the Artist licensed by Aboriginal Artists Agency Ltd. Courtesy National Museum of Australia.

Appendix 4. (a) John Mawurndjul, *Ngalyod and the yawkyawk girls*, 1970–79, natural earth pigments on eucalyptus bark, 124.5 h × 77.5 w cm, National Gallery of Australia, Canberra. Purchased 1981. © John Mawurndjul/Licensed by Copyright Agency, 2016. Photograph: National Gallery of Australia, Canberra. (b) Erica Koch, *John Mawurndjul painting Mardayin ceremony*. Photograph © Erica Koch; © John Mawurndjul/Licensed by Copyright Agency, 2017.

