



SALON 94

MANTUA NANGALA  
&  
YUKULTJI NAPANGATI

JANUARY 13 — FEBRUARY 21, 2026



S94



Installation View



Salon 94 presents the paintings of Mantua Nangala (born c. 1959) and Yukultji Napangati (born c. 1971), two leading Aboriginal voices from the esteemed Pintupi community from the Western Australian desert.

Nangala and Napangati's works present beautiful, meticulous paintings that imbue contemporary materials with immense and expanding cosmologies of thought and visual impact. Each painting is at once a conceptual mapping and a description of the land and the record of indigenous life—and art—that has occurred on Country. Both women paint all-over compositions that follow certain criteria yet each artwork is painted with subtle color shifts and formal patterns that invite the viewer into the work as the future of tradition is considered in practice.

Concurrent with this exhibition, both artists will be featured prominently in *Irritja Kuwarri Tjungu: Contemporary Aboriginal Painting from the Australian Desert* at NYU's Grey Art Museum. This is the first U.S. exhibition to survey Australia's most globally recognized Aboriginal art movement. For the past five decades, Papunya Tula Artists—the oldest Aboriginal-owned arts organization in Australia—has stood at the forefront of contemporary Aboriginal art, producing some of the most iconic art and artists in Australian history.

Salon 94 has been exhibiting artists from Papunya Tula since 2015 and both Nangala and Napangati were included in 2024's *Desert + Coast: Seven Elder Aboriginal Painters*, the largest gallery exhibition of contemporary Aboriginal art to date internationally.



# MANTUA NANGALA





## Mantua Nangala

Mantua Nangala is a senior Pintupi Lore Woman and Papunya Tula artist. Her family was displaced from their Country during her childhood, and they moved between settlements across Western Australia for many years. In 1964, they were forcibly settled on the government reserve of Papunya, along with many other Pintupi, Anmatyerre, Warlpiri, and Arrernte peoples. In 1981, following the establishment of the Kintore and Kiwirrkura communities, Nangala relocated to Kintore, later settling in Kiwirrkura in Western Australia, the nearest community to her Pintupi homelands.

Nangala is the daughter of Anatjari Tjampitjinpa, and sister of Ray James Tjangala, Yinarupa Nangala, and George Yapa Tjangala, all illustrious Papunya Tula artists. Her Country lies west of Kiwirrkura and extends deep into the Gibson Desert, where rippling tali (sand dunes) dominate the landscape. Nangala began painting for Papunya Tula Artists in 1998, quickly developing a distinctive style to express her intimate connection to Country and impart the respective histories and narratives of place. Her painting practice relates to her Tjukurrpa (ancestral knowledge), particularly the epic travels of the Kanaputa women as they traversed the artist's Country, their adventures shaping and creating many significant sites, including Mukula, Marrapinti, and Yunala.

Throughout her work, Nangala employs a fine dotting technique applied through a slow and meticulous process of mark-making. Rhythmic patterns sprawl across her canvases, manifesting themselves in a range of muted tonal gradients pierced by soft creamy whites. The resulting dotted undulations evoke the ever-moving tali of the Gibson Desert. This artful combination of the momentous and the minute conveys the significance of her Country, and her intimate knowledge of every detail.

Nangala's mark-making creates the illusion of movement, reflecting both the immensity and the intricacies of the desert landscape—in particular, the interaction of light, wind, and sand. The artist says, “When you look at the canvas you can see movement; I like the way it changes over the canvas.”



Her work has featured in major exhibitions throughout Australia, including Pintupi Way, Drill Hall Gallery, Australian National University, Canberra (2023), the 4th National Indigenous Art Triennial: Ceremony (2022–24), National Gallery of Australia, Kamberri/Canberra, and Tjukurrjtjanu Irritija Tjunta – Belonging to the Dreaming for a Long Time (2022), Mparntwe/Alice Springs (Australia). Nangala's work has also featured in international exhibitions, notably Irritija Kwarri Tjungu: Past & Present Together (2022), Kluge-Ruhe Aboriginal Art Collection of the University of Virginia (USA); and Pro Community Papunya Tula Artists (2009), Kunstwerk, Eberdingen-Nussdorf; ArtBar 71, Berlin; VDMA, Frankfurt; and Artkelch, Freiburg (all Germany).

In 2018 and 2019, her work was shortlisted for the National Aboriginal and Torres Strait Islander Art Awards, Museum and Art Gallery of the Northern Territory, Garamilla/Darwin (Australia); and the prestigious Wynne Prize, Art Gallery of New South Wales, Gadigal/Sydney (Australia). Her work is represented in private and public collections in Australia and internationally, including the National Gallery of Australia, Kamberri/Canberra (Australia), the Queensland Art Gallery of Modern Art, South Brisbane, (Australia) and the Kluge Ruhe Aboriginal Art Collection of the University of Virginia (USA).



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Mantua Nangala  
*Untitled, 2025*

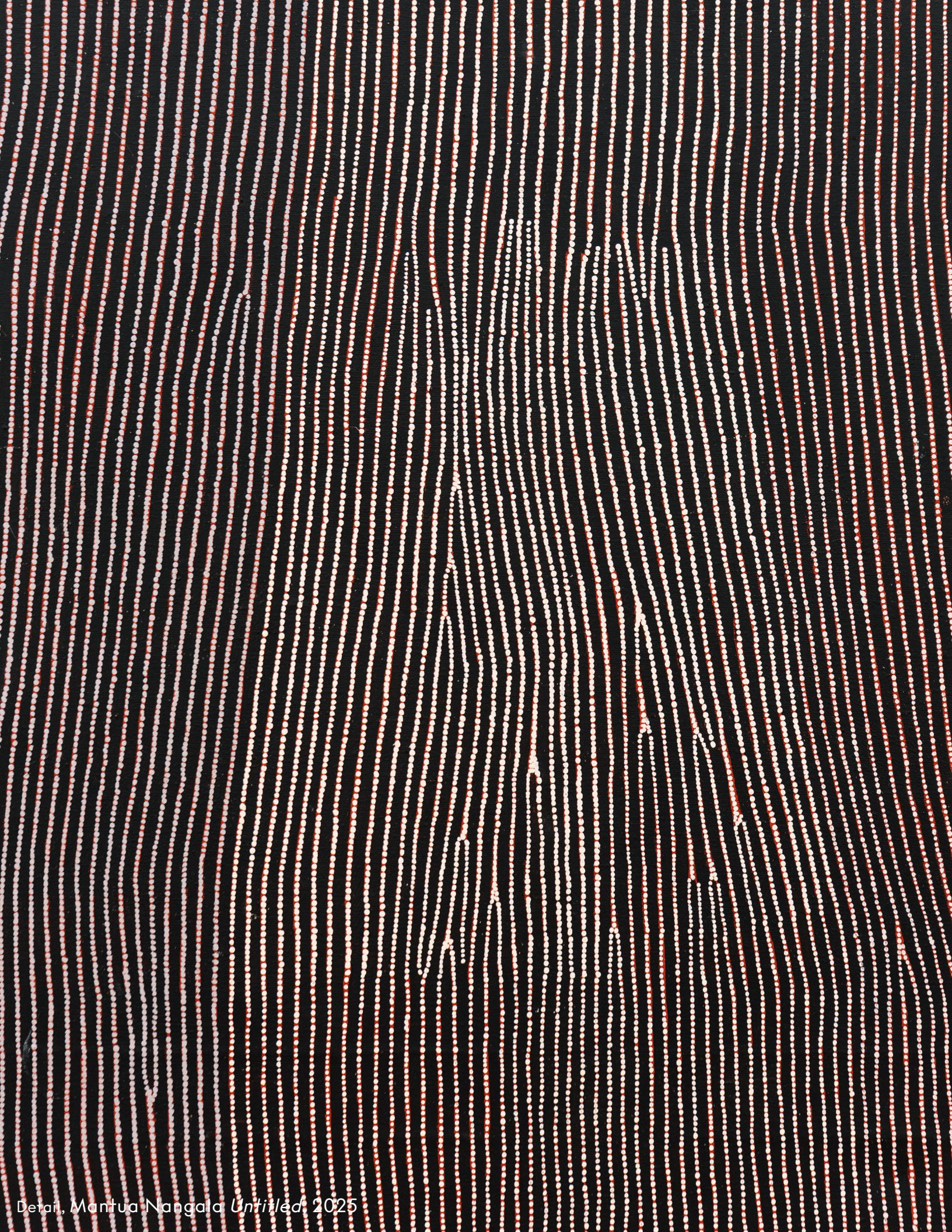
Acrylic on linen

Framed dimensions: 73 ½ x 61 ½ x 2 inches (187 x 155 x 5 cm)

Artwork: 72 x 60 inches (183 x 152 cm)

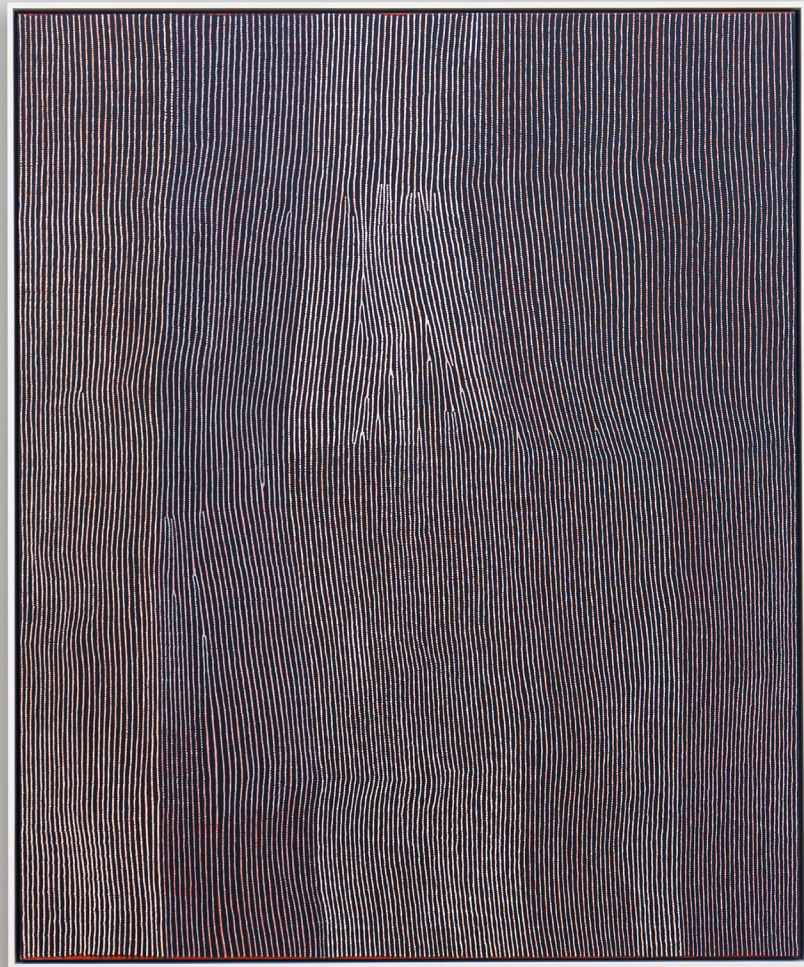
(MNA 10)







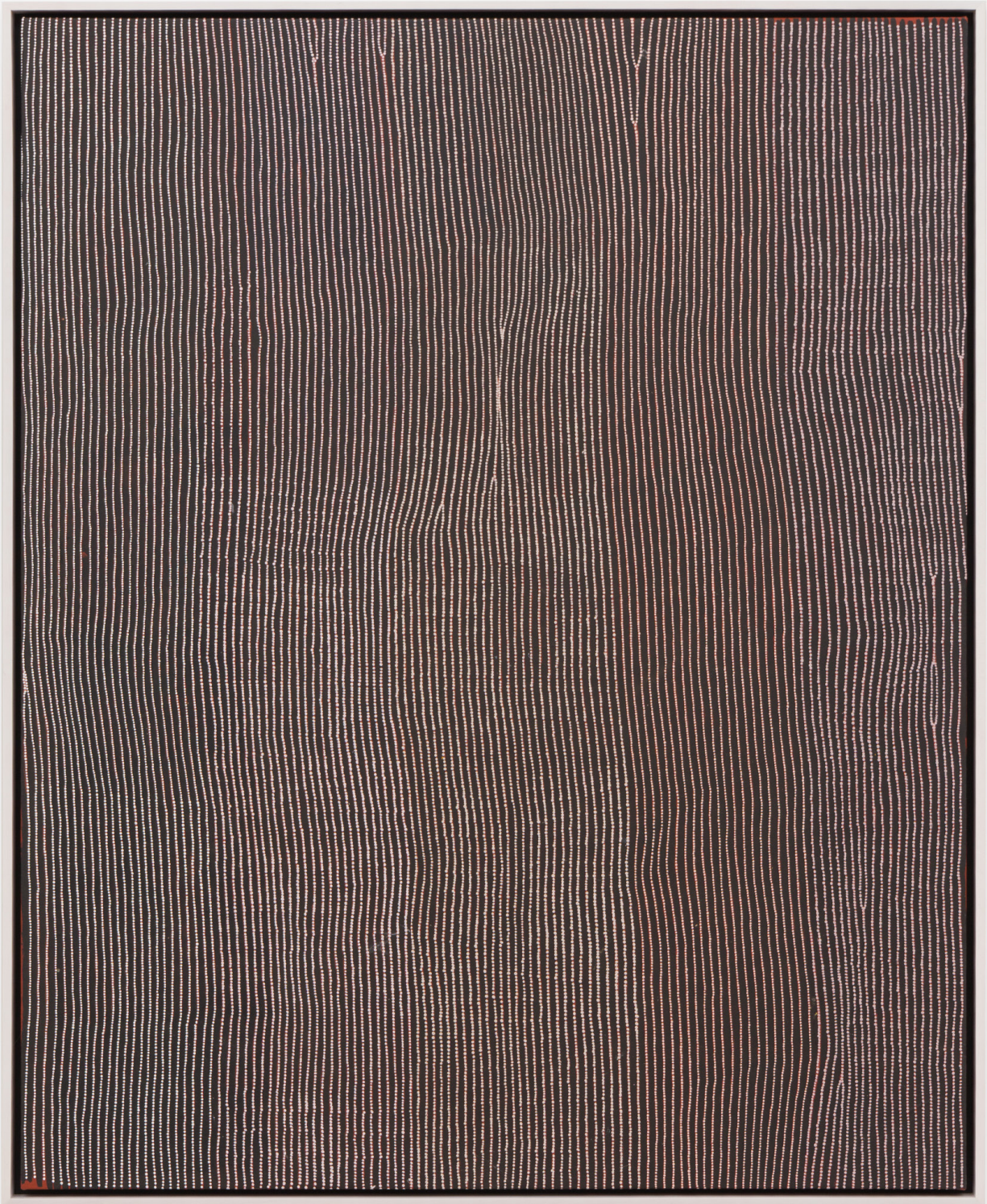
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Scale view, Mantua Nangala *Untitled*, 2025



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Mantua Nangala  
*Untitled*, 2025

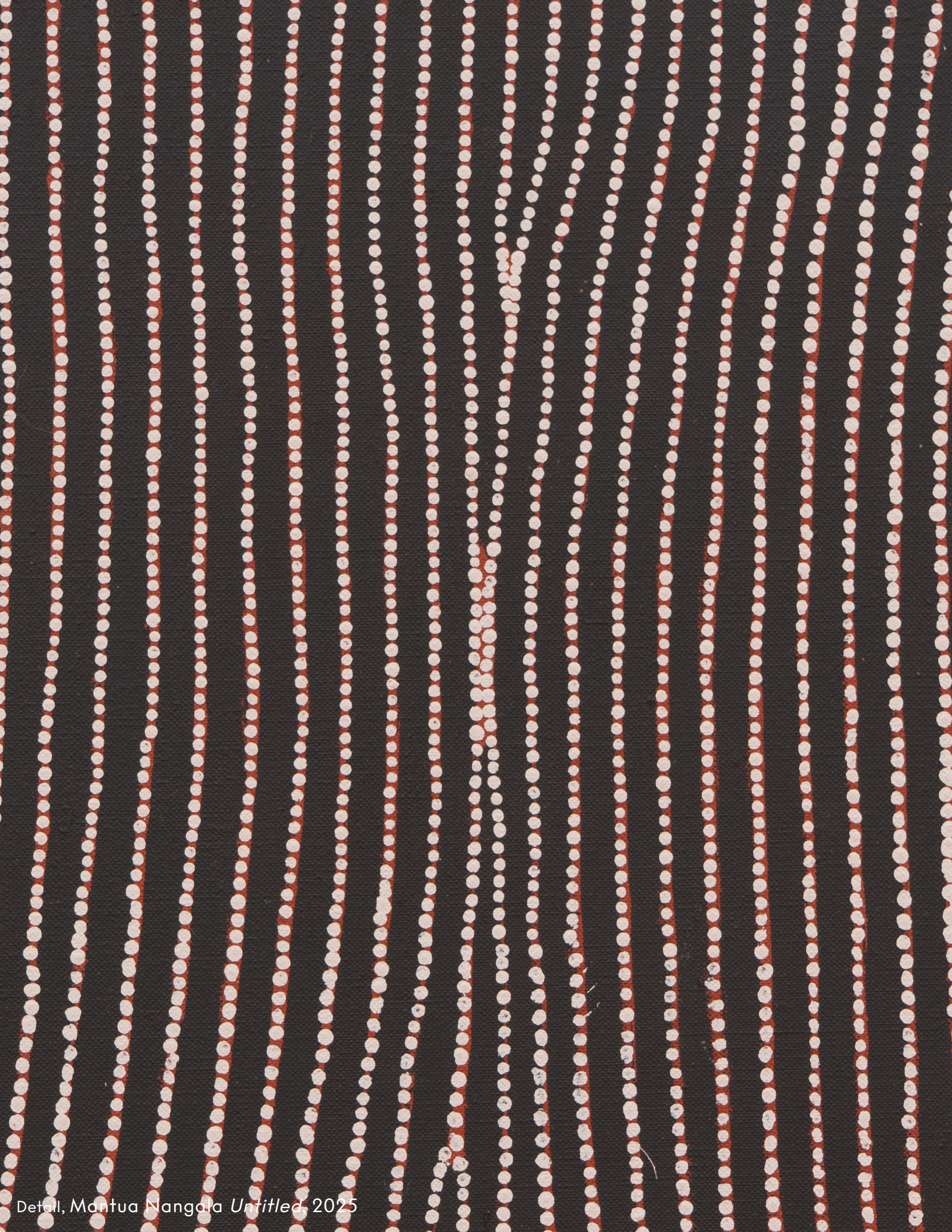
Acrylic on linen

Framed dimensions: 60  $\frac{1}{4}$  x 48 x 2 inches (153 x 125 x 5 cm)

Artwork: 58  $\frac{3}{4}$  x 47  $\frac{1}{2}$  x 1  $\frac{1}{8}$  inches (149 x 120 x 3 cm)

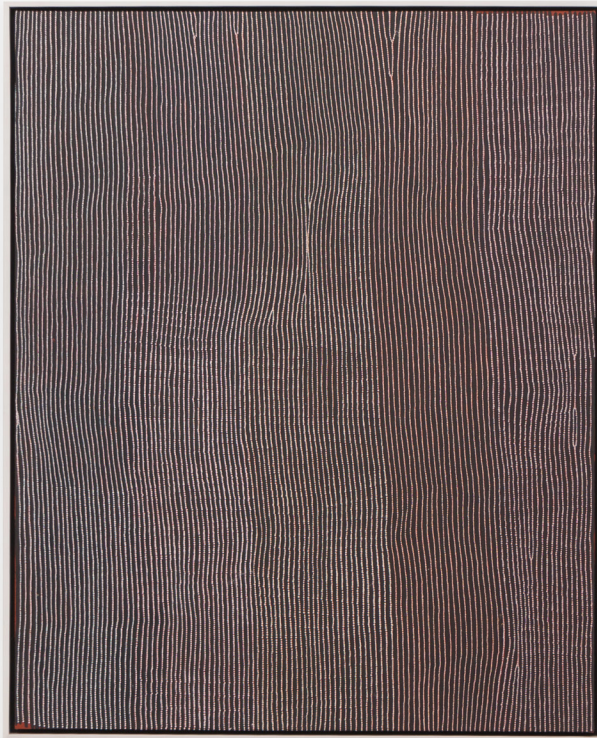
(MNA 12)







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Scale view, Mantua Nangala *Untitled*, 2025



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Mantua Nangala  
*Untitled*, 2024

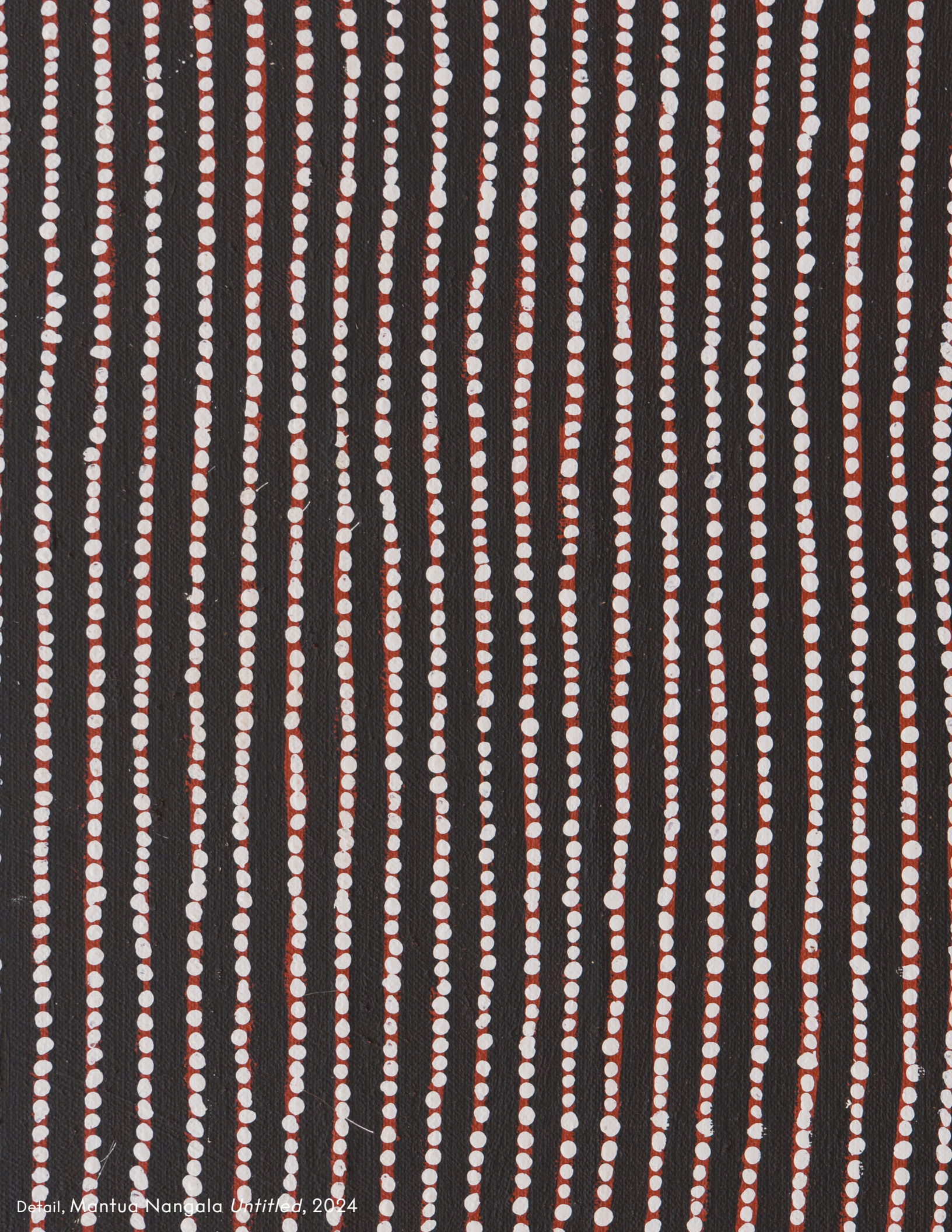
Acrylic on linen

Framed dimensions: 97 x 73 ¼ x 2 inches (246 x 186 x 5 cm)

Artwork: 95 ¼ x 71 ½ x 1 ⅛ inches (242 x 182 x 3 cm)

(MNA 13)





Detail, Mantua Nangala *Untitled*, 2024



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Mantua Nangala  
*Untitled*, 2025

Acrylic on linen

Framed dimensions: 72 ½ x 60 ¾ x 2 inches (184 x 155 x 5 cm)

Artwork: 70 ½ x 59 x 1 ¼ inches (179 x 150 x 3 cm)

(MNA 14)





Detail, Mantua Nangala *Unfitted*, 2025



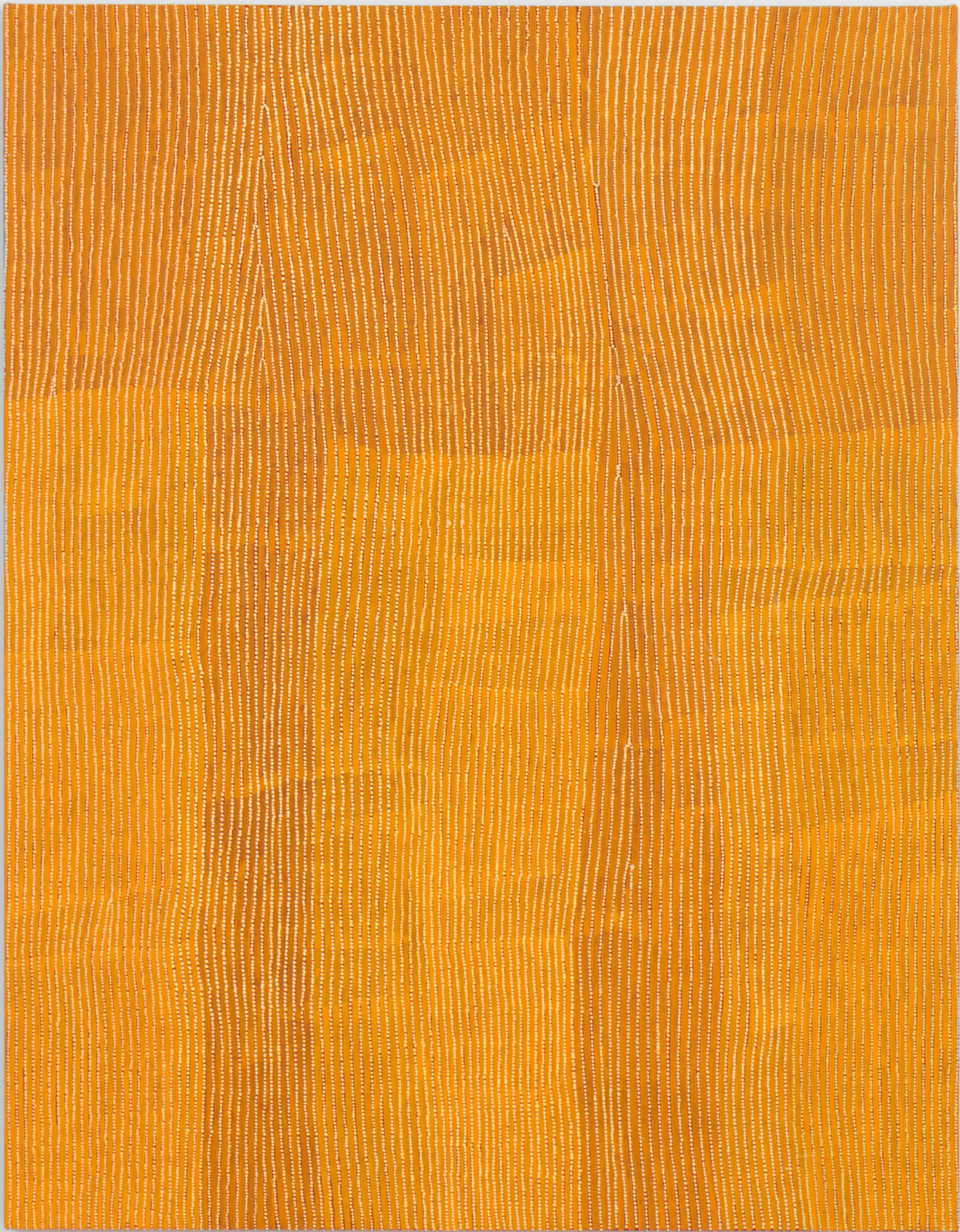
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Installation View



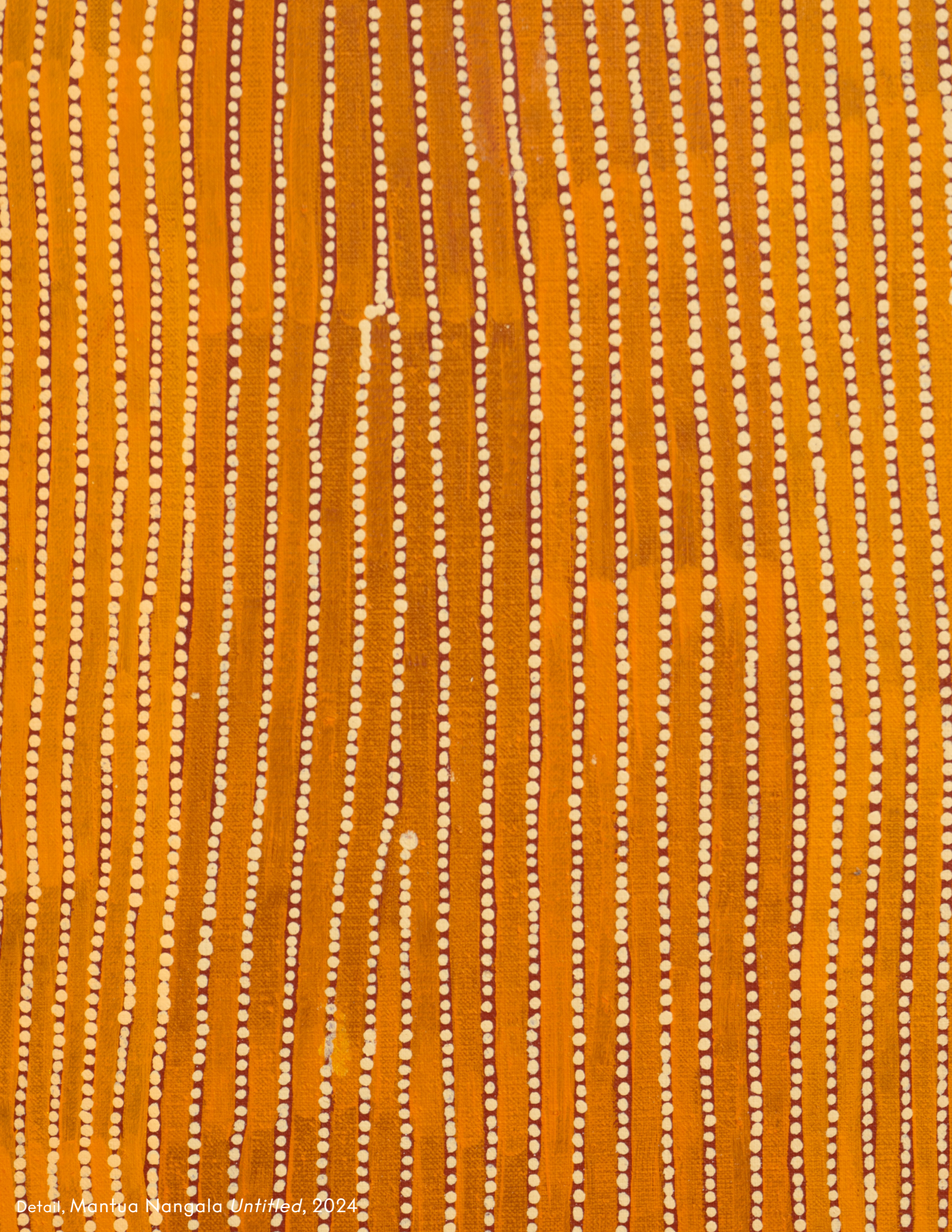
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Mantua Nangala  
*Untitled*, 2024

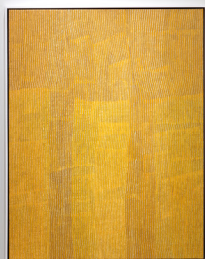
Acrylic on linen  
59 ½ x 46 ¼ x 1 inches (151 x 118 x 2.5 cm)  
(MNA 9)





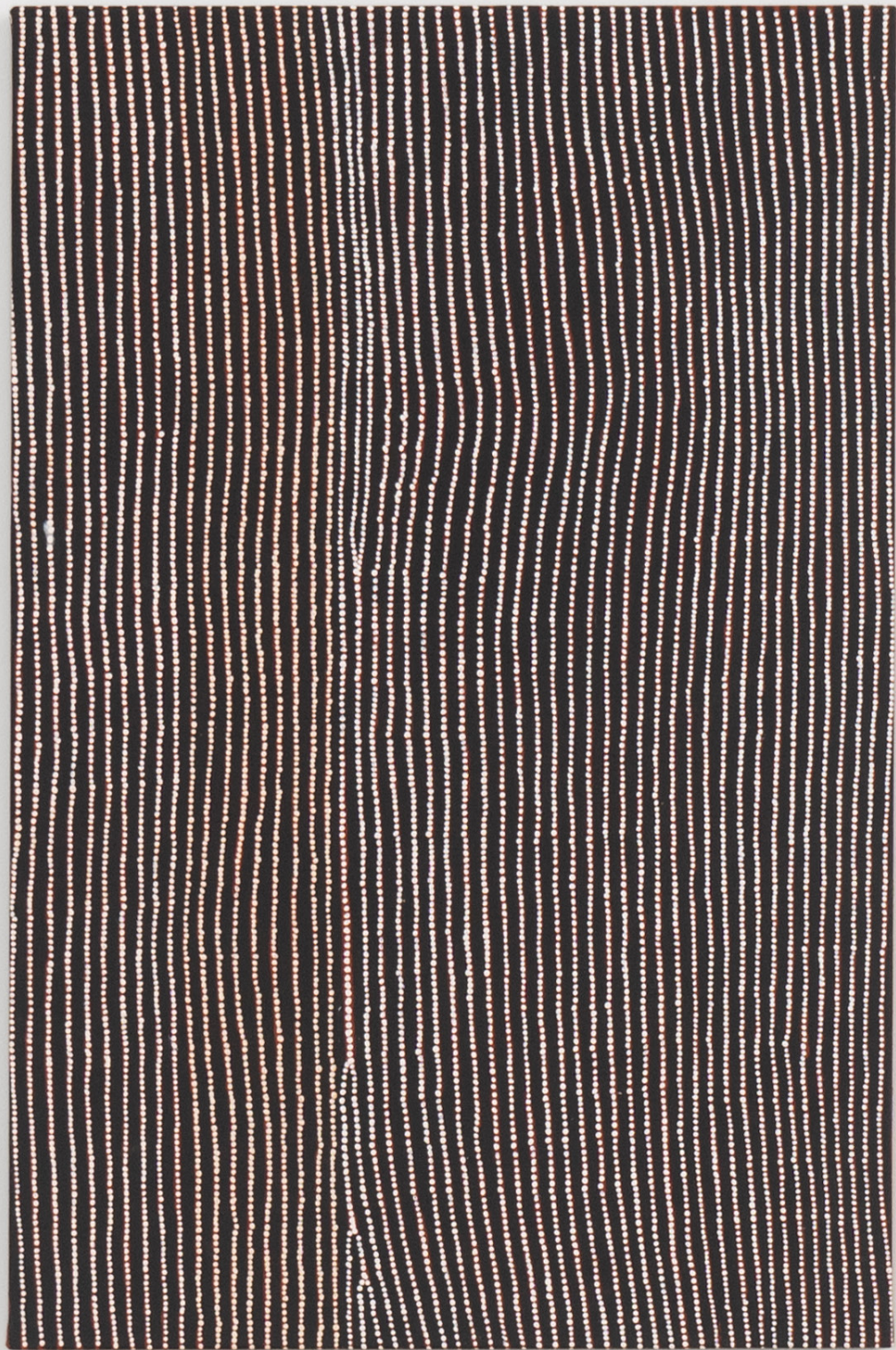


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Mantua Nangala  
*Untitled, 2025*

Acrylic on linen

Framed dimensions: 37  $\frac{1}{8}$  x 25  $\frac{3}{4}$  x 2 inches (94 x 65 x 5 cm)

Artwork: 35 x 23  $\frac{1}{4}$  x 1 inches (89 x 59 x 2.5 cm)  
(MNA 8)



A woman with dark skin and curly hair, wearing a red dress with a black and white pattern, stands in a field of tall, dry grass. She has a somber expression and her hands are clasped in front of her. In the background, a large, intense fire burns, with bright orange and yellow flames rising into the air. The ground is reddish-brown soil.

# YUKULTJI NAPANGATI



## Yukultji Napangati

Yukultji Napangati (b. circa 1971) began to paint in 1996 as part of a burgeoning initiative among Pintupi women to create work independently of their male relatives. Napangati represents a group of women who began to paint—both collaboratively and then on their own—bringing confidence, skill and a renewed energy into Western Desert painting. Most importantly, they found a unique and powerful means to express and preserve their cultural inheritance, and in so doing, develop an aesthetic language all their own.

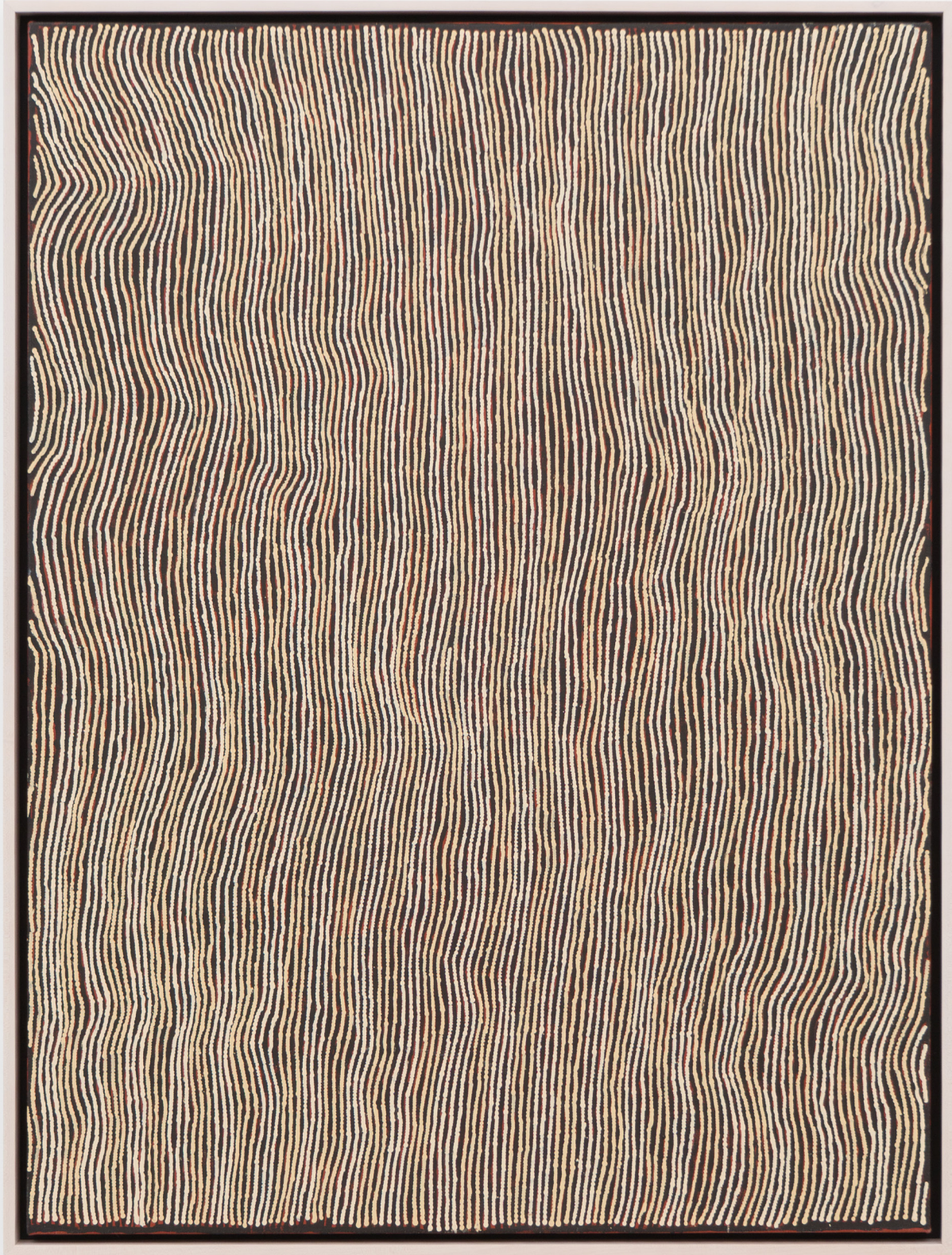
Napangati's paintings often depict the land associated with her Dreamings. One important site is the Marrapinti located to the west of Kiwirrkura where a large group of ancestral women camped at a rock hole and performed ceremonial activities before continuing their travels east. In these works, nature is transposed into sinuous, undulating lines, sometimes interrupted by amoeba-like forms which alter the rhythmic totality of the composition. These interruptions create fissures – each represents a new storyline. Even in her more minimalist, linear compositions, Napangati's mark-making wavers between small tight strokes and slightly looser indentations, which create the extraordinary impression that the paintings are breathing.

Napangati's work has been included in numerous significant group exhibitions, including *Fear of Property*, The Renaissance Society, University of Chicago (IL) in 2022. From 2016-2019, her work traveled in the landmark exhibition, *Marking the Infinite: Contemporary Women Artists from Aboriginal Australia*, which traveled to Newcomb Art Museum, Tulane University, New Orleans (LA) in 2016; Patricia & Phillip Frost Art Museum, Florida International University, Miami in 2017; Nevada Museum of Art, Reno in 2018; The Phillips Collection, Washington DC in 2018; and Museum of Anthropology, University of British Columbia, Vancouver (CA) in 2018. In 2018, Napangati was awarded the Wynne Prize by the Art Gallery of New South Wales, Sydney (AU).

The artist's work is in the collections of The Harvard Art Museums, Cambridge (MA); The Hood Museum of Art, Dartmouth College, Hanover (NH); The Metropolitan Museum of Art, New York (NY); The Milwaukee Art Museum (WI); The National Gallery of Australia, Canberra (AU); and The Toledo Museum of Art (OH), among others.



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Yukultji Napangati  
*Untitled*, 2025

Synthetic polymer paint on canvas  
Framed dimensions: 49  $\frac{3}{4}$  x 37  $\frac{5}{8}$  x 2 inches (127 x 96 x 5 cm)  
Artwork: 48  $\frac{1}{4}$  x 35  $\frac{7}{8}$  x 1  $\frac{1}{4}$  inches (122 x 91 x 3 cm)  
(YN 74)

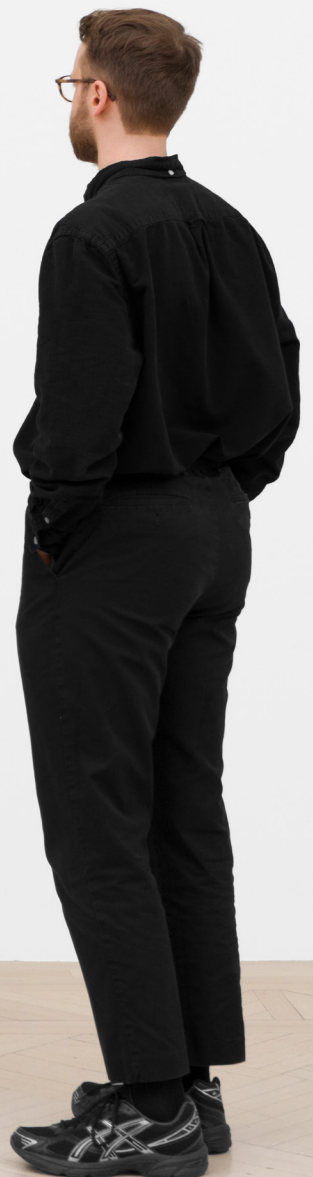
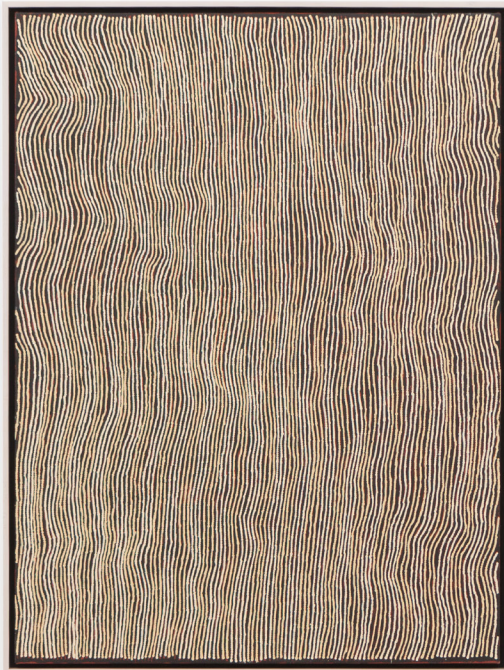




Detail, Yukultji Napangati *Untitled*, 2025



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Scale view, Yukultji Napangati *Untitled*, 2025



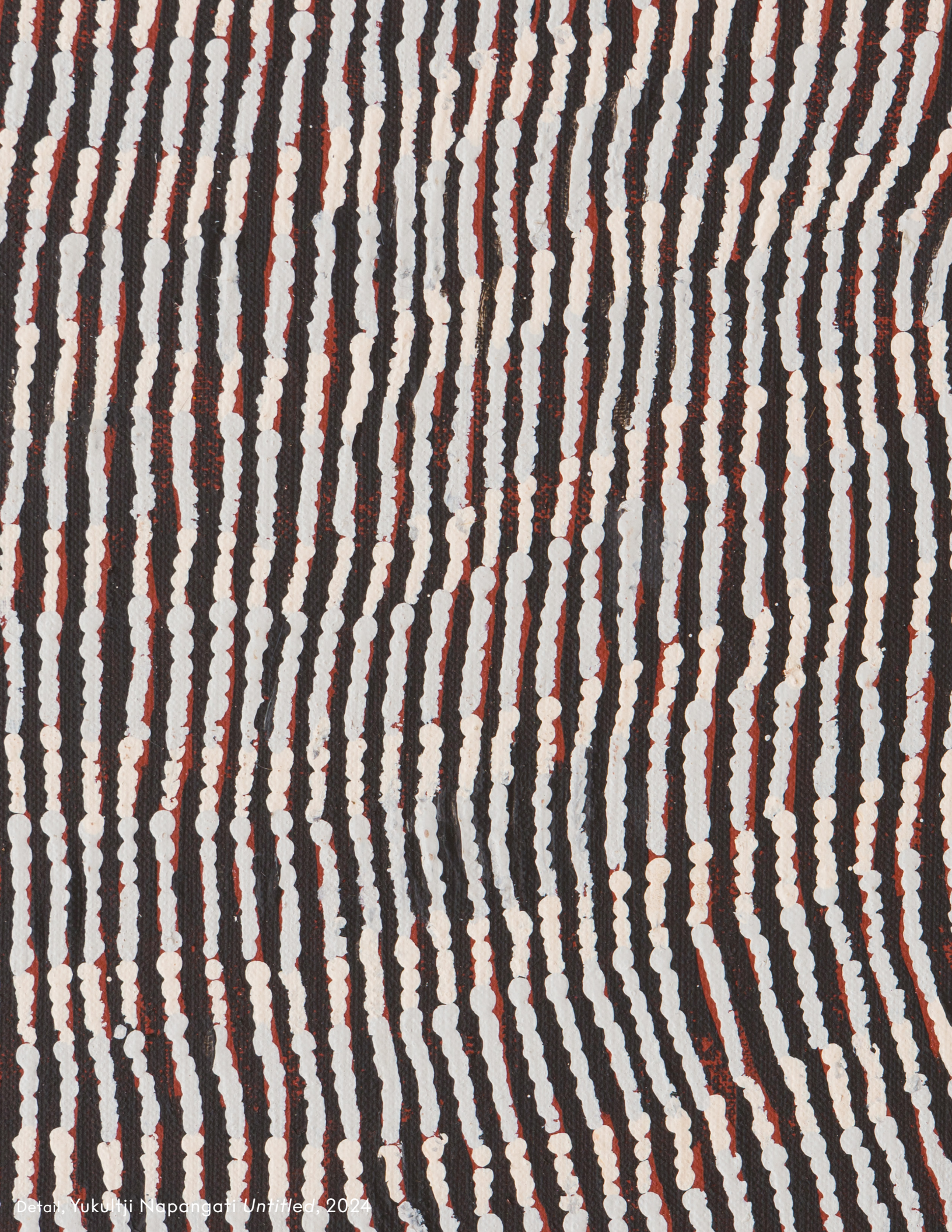
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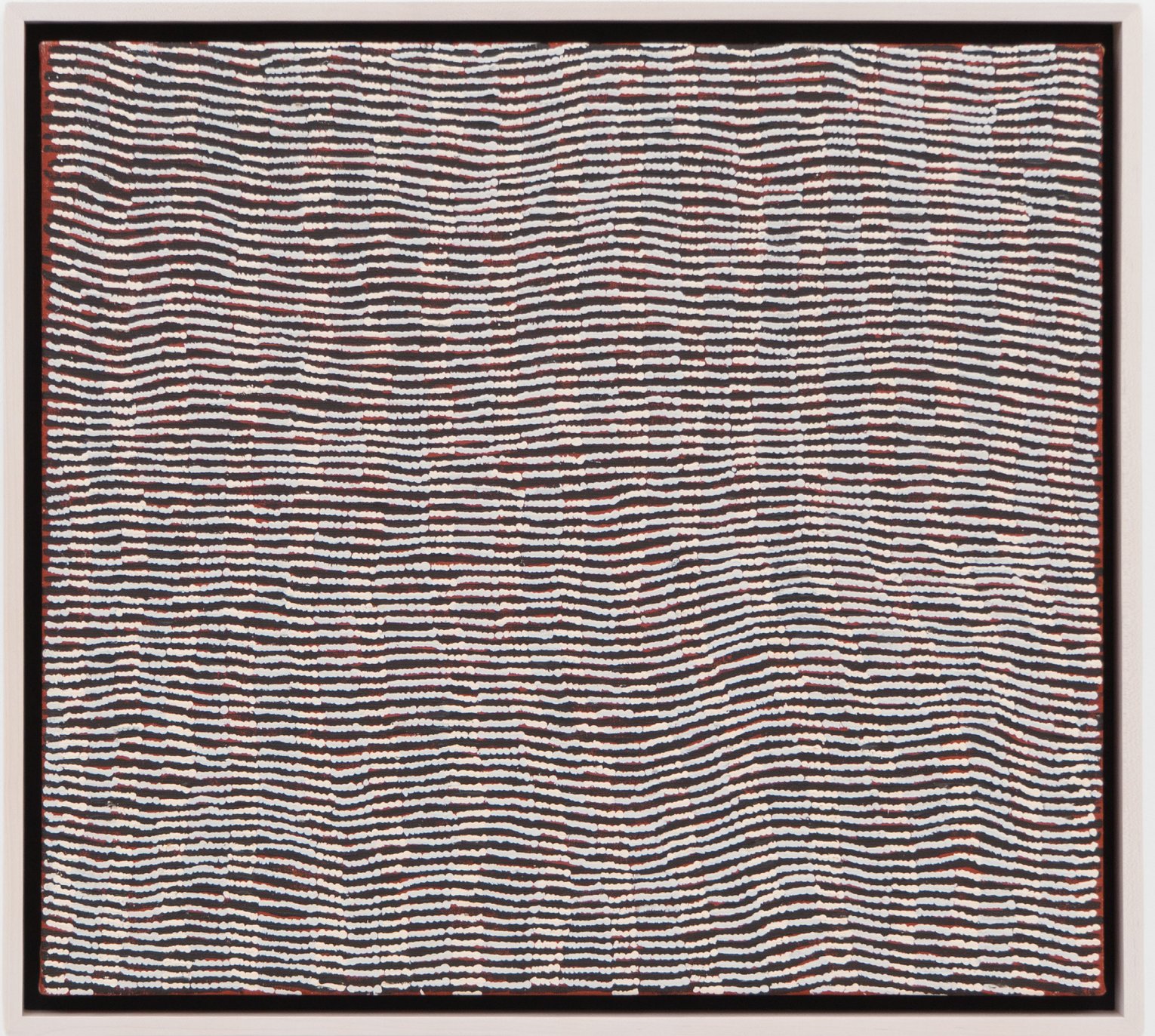
Yukultji Napangati  
*Untitled*, 2024

Synthetic polymer paint on canvas  
Framed dimensions: 25  $\frac{7}{8}$  x 23  $\frac{1}{4}$  x 2 inches (66 x 60 x 5 cm)  
Artwork: 24  $\frac{1}{8}$  x 21  $\frac{3}{8}$  x 1  $\frac{1}{4}$  inches (61 x 54 x 3 cm)  
(YN 77)





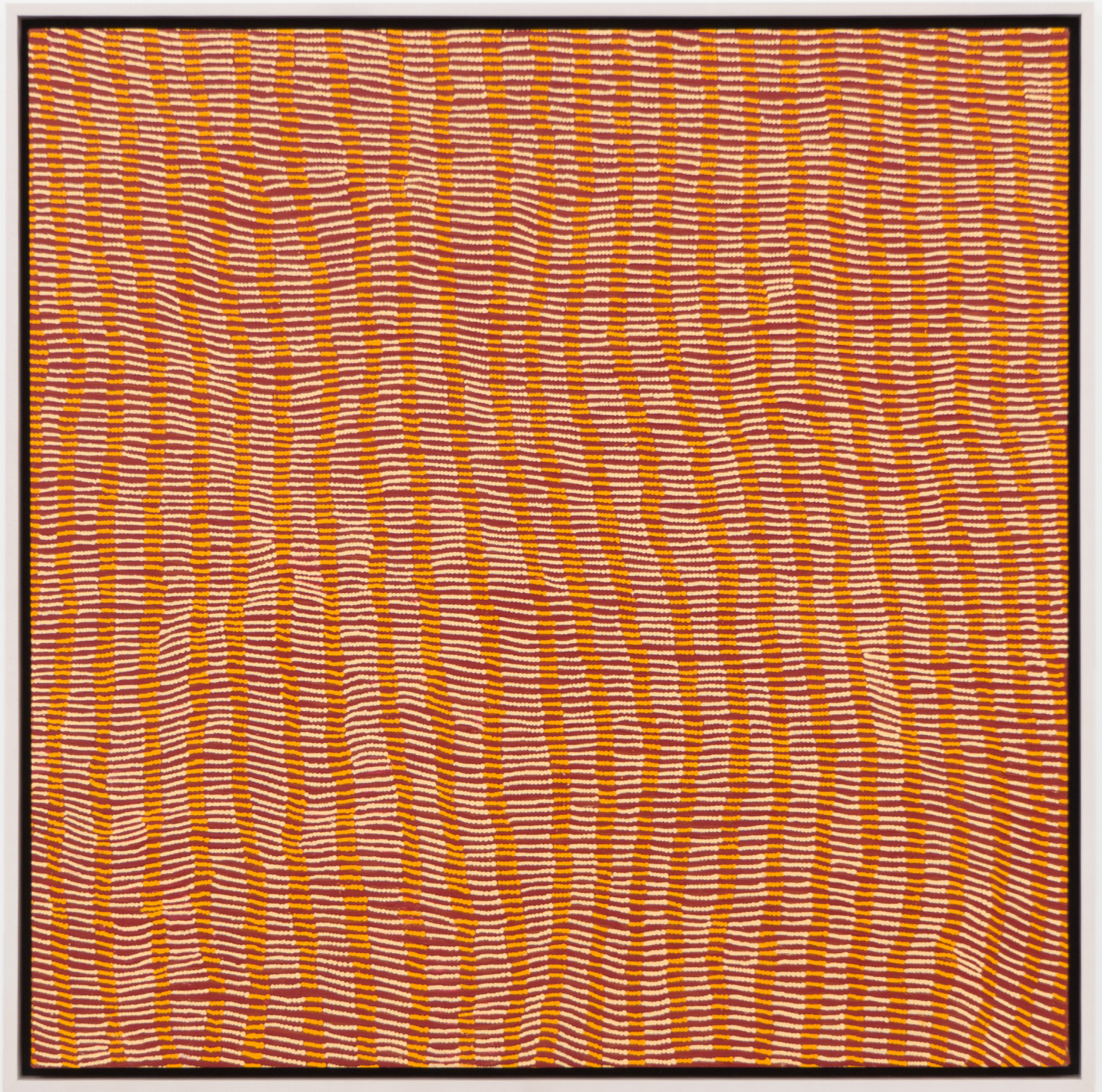




Alternate view



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Yukultji Napangati  
*Untitled*, 2025

Synthetic polymer paint on canvas  
Framed dimensions: 37 ½ x 37 ½ x 2 inches (95 x 95 x 5cm)  
Artwork: 35 ⅝ x 35 ¾ x 1 ¼ inches (91 x 91 x 3 cm)  
(YN 76)

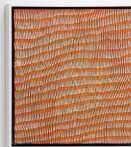
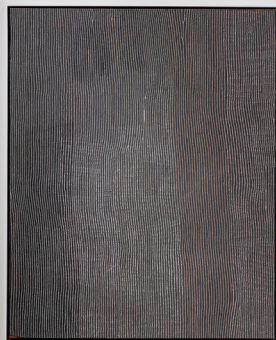




Detail, Yukultji Napangati *Untitled*, 2025

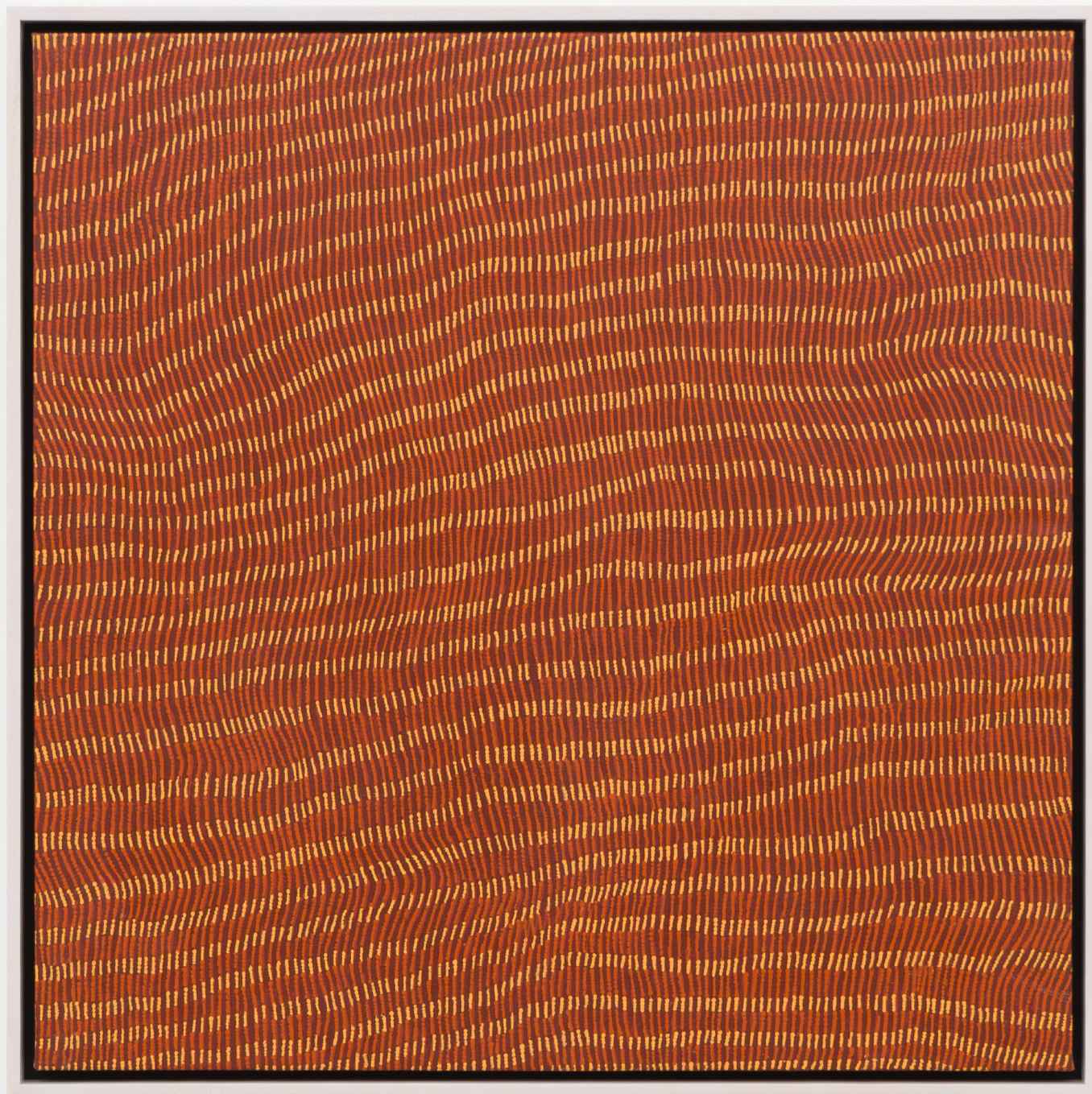


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Yukultji Napangati  
*Untitled*, 2025

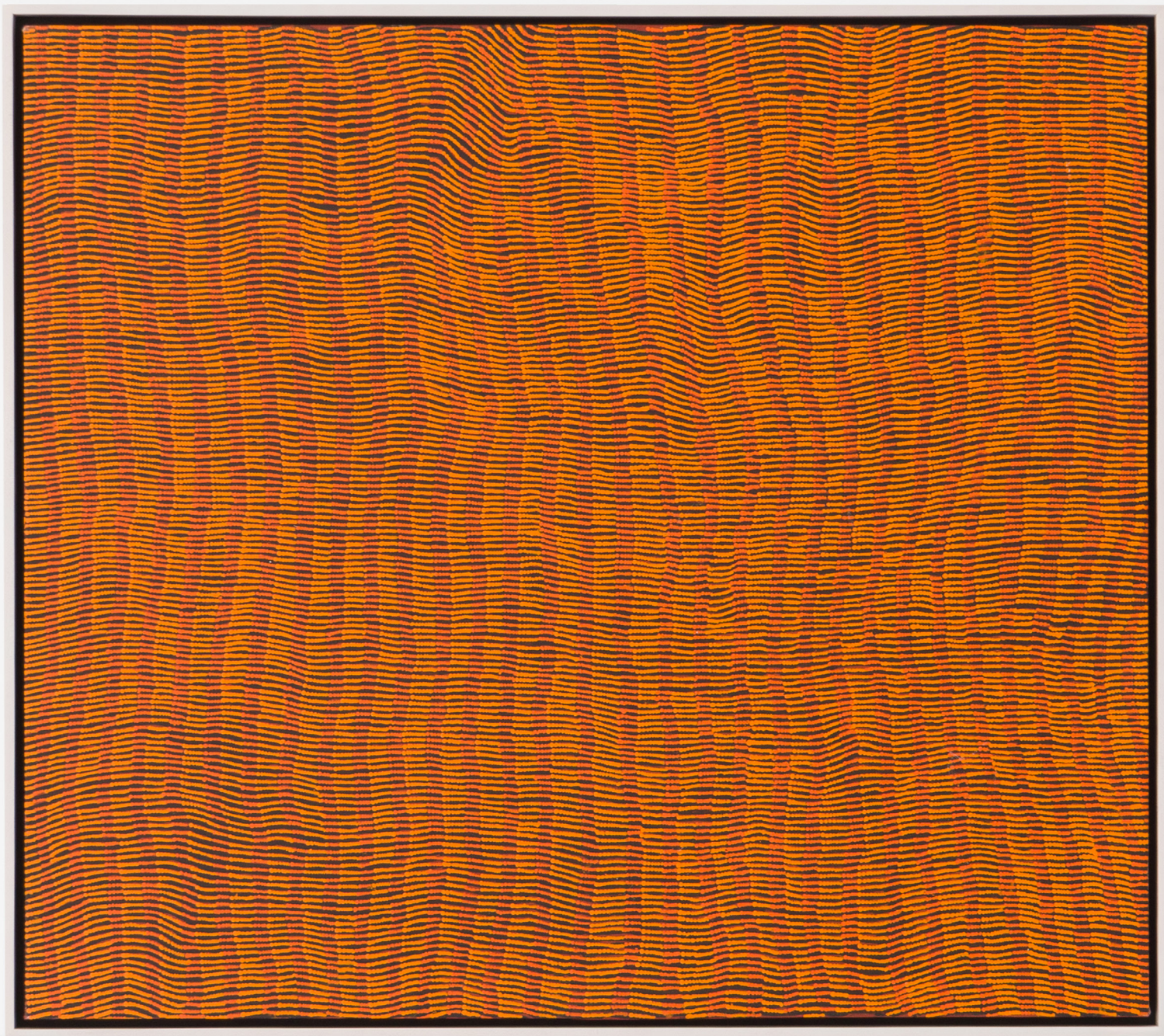
Synthetic polymer paint on canvas  
Framed dimensions: 37 ½ x 37 ½ x 2 inches (95 x 95 x 5 cm)  
Artwork: 35 ⅞ x 35 ⅞ inches (91 x 91 cm)  
(YN 73)







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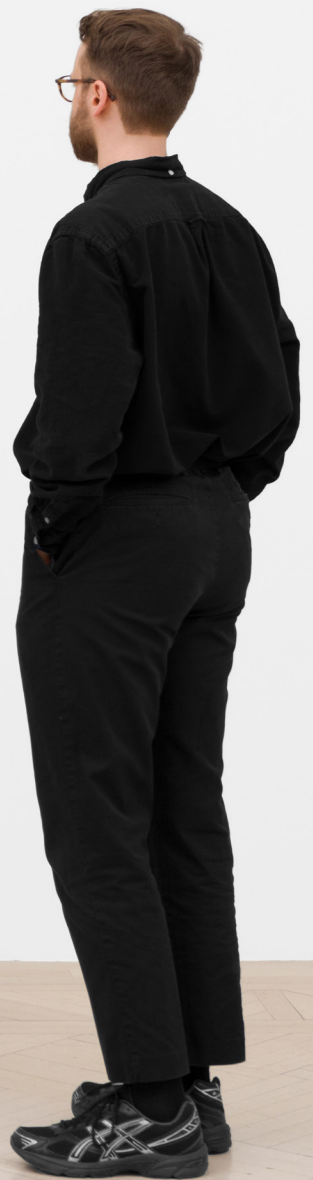
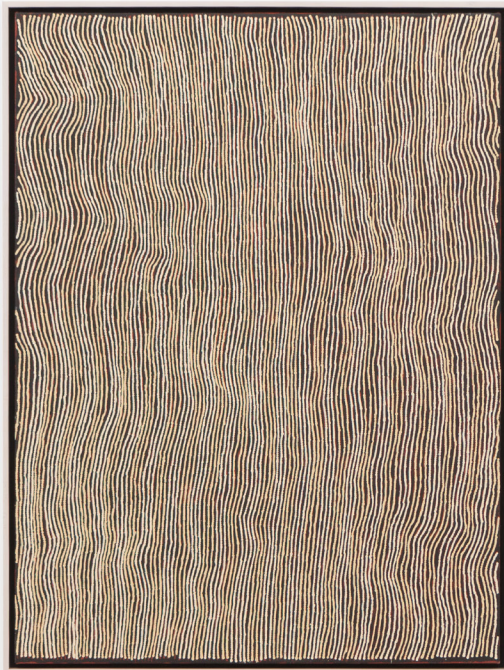


Yukultji Napangati  
*Untitled*, 2025

Synthetic polymer paint on canvas  
Framed dimensions: 49  $\frac{3}{8}$  x 43  $\frac{7}{8}$  x 2 inches (125 x 111 x 5cm)  
Artwork: 48 x 42  $\frac{1}{8}$  x 1  $\frac{1}{4}$  inches (121 x 107 x 3 cm)  
(YN 75)



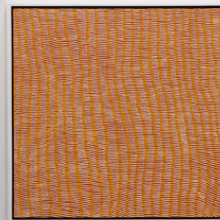
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Scale view, Yukultji Napangati *Untitled*, 2025



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Detail, Yukultji Napangati *Untitled*, 2025



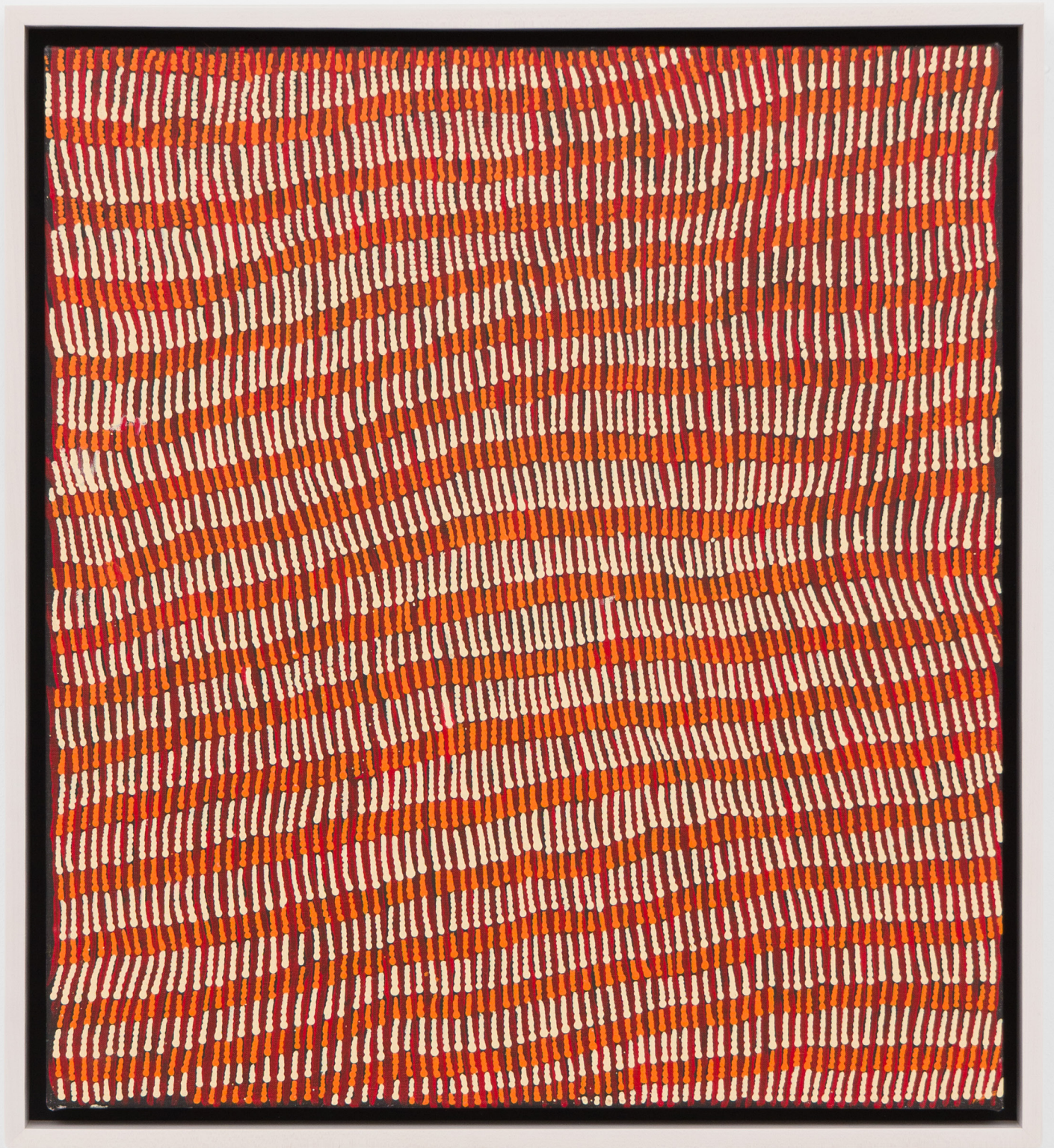
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Alternate view



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Yukultji Napangati  
*Untitled*, 2025

Synthetic polymer paint on canvas  
Framed dimensions: 25  $\frac{7}{8}$  x 23  $\frac{1}{2}$  x 2 inches (66 x 60 x 5cm)  
Artwork: 24 x 21  $\frac{5}{8}$  x 1  $\frac{1}{4}$  inches (61 x 55 x 3 cm)  
(YN 78)





Detail, Yukultji Napangati *Untitled*, 2025



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Scale view, Yukultji Napangati *Untitled*, 2025



