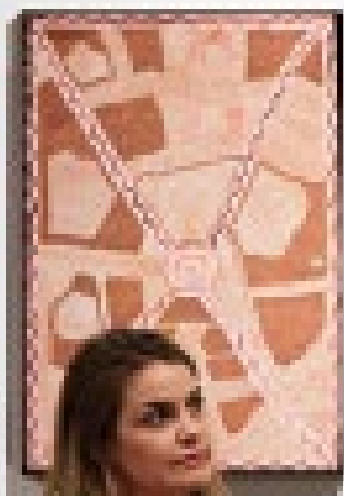


INDIGENOUS FINE ART AUCTION | SYDNEY | 20 JUNE 2023





INDIGENOUS FINE ART AUCTION

Tuesday 20th June 2023
7pm AEST start

17 Thurlow Street
Redfern NSW 2016

- OPENING PREVIEW -

10th June 2023 | 2 - 4 pm

- AUCTION VIEWING -

11th - 20th June 2023 | 10am - 6pm

- TELEPHONE / ABSENTEE BIDS -

email bids to auction@cooteeart.com.au

+61 (0)2 9300 9533

bidding forms pages pp. 120-122

- LIVE ONLINE BIDDING -

auction.cooteeart.com.au

- ENQUIRIES -

auction@cooteeart.com.au

+61 (0)2 9300 9533

COOEE ART TEAM



DR ANITA ARCHER
Auctioneer

Dr Anita Archer is an international art auctioneer and independent art consultant who has over two decades of experience working with collectors and artists in Australia and across Asia. Anita is also Postdoctoral Research Fellow in the Enlightenment, Romanticism and Contemporary Culture (ERCC) Research Unit at the University of Melbourne. An art historian, Anita's research focus is global art markets and the digital art economy; her most recent publication is the monograph Chinese Contemporary Art in the Global Auction Market (Brill, 2022).



MIRRI LEVEN
Owner & Director
mirri@cooeart.com.au | +61 416 379 691

Mirri joined Cooe Art in 2007 and, in 2017 became part owner when she spearheaded the opening of Cooe Art's Paddington gallery and the opening of the auction department and later, in 2021, created our vast galleries in Redfern. Under Leven's guidance, Cooe has undergone a continuous evolution in each facet of the business. Now, with Mirri Leven as sole owner, the gallery is entering a new phase with many incredibly exciting projects on the horizon. Mirri holds a double degree in International Development and Fine Arts, as well as a Masters degree in Art Administration from the UNSW College of Fine Art. Leven is an executive board member of the Aboriginal Art Association of Australia.



DR KSENIA RADCHENKO
Auction Administrator

Dr Ksenia Radchenko completed a PhD in Cultural Studies from the University of Southern California, and a Master of Art Curating from the University of Sydney. With experiences working at the University of Sydney, Chau Chak Wing Museum, and Sydney Living Museums, Ksenia has also lived in Moscow and Los Angeles, deepening her understanding of the global art world. Ksenia brings a unique perspective to her work. As an Auction Administrator, she combines her creative and practical skills to excel in her role at Cooe Art.



HAYLEY COTTON
Gallery Manager

Hayley completed her Bachelor of Fine Arts at Sydney's National Art School. Since then, she has traveled and worked at NG Art Gallery, Sculpture by the Sea, and Liverpool Street Gallery. In September 2019 Hayley joined Cooe Art as the Paddington Gallery Assistant and is now the Gallery Manager in Redfern.

COOEE ART TEAM



EMMA LENYSZYN

Indigenous Art Specialist

emma@cooeeart.com.au | +61 400 822 546

Educated in Fine Art at RMIT, Emma joined Cooe Art in 2016 as the Paddington Gallery Manager. In 2019, she became the Auction Specialist for Cooe Art Auctions. With a long history of employment in the arts, including positions at international institutions, commercial galleries, and private collections. Emma has an uncanny ability to match keen collectors with their ideal artworks. Her extensive knowledge of Australian Indigenous art positions her as ideal bridge between sellers and buyers.



ADRIAN NEWSTEAD OAM

Senior Specialist

adrian@cooeeart.com.au | +61 412 126 645

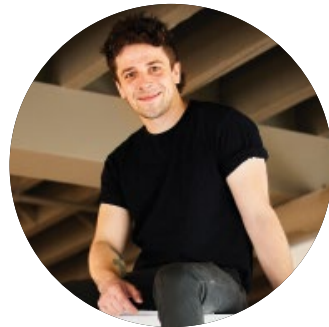
A former President of the Indigenous Art Trade Association and Director of Aboriginal Tourism Australia, Adrian established the Aboriginal art department for Lawson~Menzies in 2003, later acting as Managing Director of Menzies Art Brands, which under his stewardship, became the market leader. The former President of the Art Consulting Association of Australia, Adrian curated Cooe Art Auctions' first specialised sale in 2017. For more than 40 years Adrian has been a passionate advocate for Australian Indigenous and contemporary art and has written widely for books, art publications and newspapers.



FIONA SMYTH

Accounts

Fiona merges her education in Art and Finance to manage Cooe's accounting department. She has a double Degree in Fine Arts and Education from UNSW and is an accomplished contemporary painter in her own right. Outside of Cooe she is a celebrated children's book author and mother of twin girls. Fiona has a passion for Indigenous education and art and its place in remote First Nation's communities.



SAM RAMSDEN

Art Handler

The son of an artist and art critic, Sam has worked in galleries across Berlin and Sydney, including his first job at the legendary Galerie Eigen + Art in Berlin from the age of 13. Prior to joining Cooe Art, he worked at the legendary Ray Hughes Gallery in Sydney, which he managed in its final years before opening his own, The New Standard Gallery, which ran from 2016 to 2018. Sam now acts as Cooe Art's Art Handler.

INTRODUCTION • 20 June 2023

Cooee Art, Australia's oldest exhibiting Indigenous gallery and specialised Indigenous-focused auction house, is excited to announce its latest Fine Art Auction, which will take place on the 20th of June 2023. The auction features an impressive collection of 106 lots, showcasing the diversity and richness of Indigenous art from across the country, valued at \$1.58 to \$2.1 million.

Amongst the many wonderful pieces on offer, is a masterpiece by National Aboriginal and TSI Art Award winner Ngioa Pollard, who was not a prolific painter of large-scale paintings. The superb example in this sale (Lot 43) is one of her very finest and on a par with her monumental work held in the collection of the National Gallery of Australia in Canberra. Per Neil Murphy, This extremely fine work was the result of concentrated energy spread over many days of uninterrupted and focused attention. It has been said that Ngioa's finest paintings hold a 'transcendental calm, as if she was 'writing' on her ancestral land, that she applied each singular element to the surface of the canvas. 'Ngioa's deep reverence and eloquent touch, is clearly evident in the work on offer here.

The sale features a particularly fine early masterwork by Pitjantjatjara elder, Tommy Watson (Lot 38), who burst onto the art scene to become one of the most sought after artist of the early millennium. Watson's prominence was ultimately cemented when, in 2006, he was commissioned to create a permanent installation at Musée du Quai Branly, in Paris. This atypical rendition of the artist's country features Dreaming tracks on a stark white field (more commonly associated with the Tingari paintings of the early western desert painters), surrounded by a highly charged field of descriptive dotting. This dynamic work measuring 140 x 184 cm, is beautifully illustrated in the monograph of the artist's work, published in 2010.

Contemporary artists feature strongly in this offering including works by Richard Bell, Reko Rennie, Tony Albert, and Christian Thompson, along with earlier works by two stalwarts of the modern Aboriginal art scene in Trevor Nickolls and Lin Onus.

Another undoubted highlight of the auction will be the small and extremely rare painting from Emily Kame Kngwarreye's (Lot 36) famed Final Series. Richly layered yet stunningly simple, each decisive brushstroke vibrates with purpose and determination. Emily's emotive use of colour and form in this series painted in the last month of her life is a testament to her remarkable legacy and the enduring power of one of Australia's finest artists to date.

These are just a taste of the many wonderful pieces that are on offer at this auction. From traditional bark paintings and sculptures to contemporary art and photography, the collection represents the very best of Indigenous art and offers collectors and enthusiasts the chance to own a piece of this unique and important cultural legacy.

Mark the 20th of June 2023 in your calendar, and join Cooee Art and myself for what is sure to be a memorable event.



ADRIAN NEWSTEAD OAM
Senior Specialist

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BUGAI WHYOULTER (c.1940 -)

Kunapila, 2013
75 x 124 cm; 79 x 125.5 cm (framed)
synthetic polymer paint on Belgian linen

EST \$3,500 - 5,500

PROVENANCE

Martumili Artists, WA, Cat No. 13-908
Private Collection, NSW

Accompanied by a certificate of authenticity from Martumili Artists

Bugai Whyoulter, a senior custodian of the lands surrounding Kunawarritji (Canning Stock Route Well 33), is a Kartujarra woman who was born in the 1940s at Pukayiyirna on Balfour Downs Station. Her family soon moved northward through Jigalong and Nullagine toward Kunawarritji, where she grew up and spent most of her time walking and hunting with her parents and extended family.

Bugai's travels primarily took her around the eastern side of the Karlamily (Rudall River) region and along the midsection of the Canning Stock Route from Kartarru (Canning Stock Route Well 24) to Kunawarritji. During her youth, she travelled up and down large stretches of the 1850 km long Canning Stock Route, where she walked with cattle drovers and met her husband.



2

**MIRDIDINGKINGATHI JUWARND
SALLY GABORI** (1924 - 2015)

DIBIRDIBI COUNTRY, 2007
101 x 77 cm
synthetic polymer paint on Belgian linen

EST \$8,000 - 12,000

PROVENANCE

Mornington Island Arts and Crafts, Qld, Cat No. 2252-L-SG-0507
Private Collection, NSW

Accompanied by a certificate of authenticity from Mornington Island Arts and Crafts

This work conveys the story places of Dibirdibi, the Rock Cod ancestor; and charts his creative journey along the Bentinck Island coastline. These stories belonged to her late husband, Pat, whose traditional name was also Dibirdibi.

This and other late-career paintings by Gabori are increasingly abstract in nature but retain certain representational elements crucial to mapping her country, including the prominent Kaiadilt rock-walled fish traps.



3

MINNIE PWERLE (1910 - 2006)

AWELYE ATNWENGERRP, 2003

122 x 92 cm; 125 x 94.5 cm (framed)
synthetic polymer paint on Belgian linen

EST \$12,000 - 14,000

PROVENANCE

Dacou Gallery, SA
Fireworks Gallery, Qld, Cat No. FW7249
Private Collection, NSW

Accompanied by a certificate of authenticity from Fireworks Gallery and three photos of the artist creating the work

Born in the Eastern Desert, Minnie Pwerle did not become a painter until 1999, by which time she was in her late 70s. Her work was driven by an urgency to reconnect to the past and to keep the Dreaming a living reality. In painting after painting, she depicted the body designs applied to her clans-women's breasts and limbs for the regular ceremonial revivification of their country.

These bold linear patterns of stripes and curves evoke the movement of the women as they dance during ceremony. After smearing their bodies with animal fat, they trace these designs onto their chests, arms and thighs, singing as each woman has a turn to be 'painted up'. Then, often by firelight, the women dance in formation, accompanied by ritual singing. The songs relate to the Dreamtime stories of ancestral travel as well as plants, animals, and natural forces. Awelye - Women's Ceremony demonstrates respect for the land. In performing these ceremonies they ensure well-being and happiness within their community.



4

MAKINTI NAPANANGKA (1930 - 2011)

KAAKURATINTJA (LAKE MACDONALD), 2004

91 x 61 cm; 93 x 63 (framed)
synthetic polymer paint on Belgian linen

EST \$10,000 - 12,000

PROVENANCE

Papunya Tula Artists, NT, Cat No. MN0409113

Scott Livesey Galleries, Vic

Private Collection, Qld

Private Collection, Vic

Makinti began painting in 1994, when a women's painting project was organised for the Haasts Bluff and Kintore communities. Her gestural style and bold line work were derived from painting with her fingers dipped in earth ochres onto women's bodies for ceremony. The tactile surfaces of her paintings reflect this touching and sensing, while the images serve to revive the journeying of her two female ancestors, the Kungka Kutjarra, as they dance their way across the country. Their travels follow the desert water sources and, particularly in Makinti's art, Lupulnga, the rockhole where she was born, and where her connections to her spiritual origins are felt. "Care for country" is an important motivation for this bond, as the water sources must be cleared of debris and sand to keep them, and the life they support, fresh and flowing.

The lines throughout the work invoke the body painting for women's ceremonies and more particularly represent spun hair-string, which is used to make belts worn by women during ceremonies associated with this Rockhole site.



5

JAN BILLYCAN (1930 - 2016)

KIRRIWIRRI (DIPTYCH), 2007
106 x 61 cm (each); 108 x 124.5 cm (framed)
synthetic polymer paint on Belgian linen

EST \$12,000 - 16,000

PROVENANCE

Short St Gallery, WA, Cat No. 27505
Private Collection, NSW

Accompanied by a certificate of authenticity from Short St Gallery

During the last years of her life, Jan Billycan (aka Djan Nanundie) depicted the country of her birthplace, Kirriwirri and other sites in Ilyarra country. This is a land of spreading mud flats, gleaming salt lakes and a life-giving network of freshwater springs with their source deep underground. It was the home of the Yulparija people, deep in the Great Sandy Desert, before drought and mining caused the environmental catastrophe that drove them to the coastal refuge of Bidyadanga south of Broome. Following a time of grief and exile a new art movement flourished and Jan, a respected Marpan, or medicine woman, became a leading light.

This painting is an expression of her unique and startling talent that depicts the birth place of her father's clan. There is a big warla (mud flat) at this place in the Great Sandy Desert west of Well 33 on the Canning Stock Route.

In 2011 Jan Billycan won the West Australian Indigenous Art Award at the Art Gallery of Western Australia in Perth.



6

MIRDIDINGKINGATHI JUWARND
SALLY GABORI (1924 - 2015)

DIBIRDIBI COUNTRY, 2011
 121.5 x 91 cm
 synthetic polymer paint on Belgian linen

EST \$16,000 - 22,000

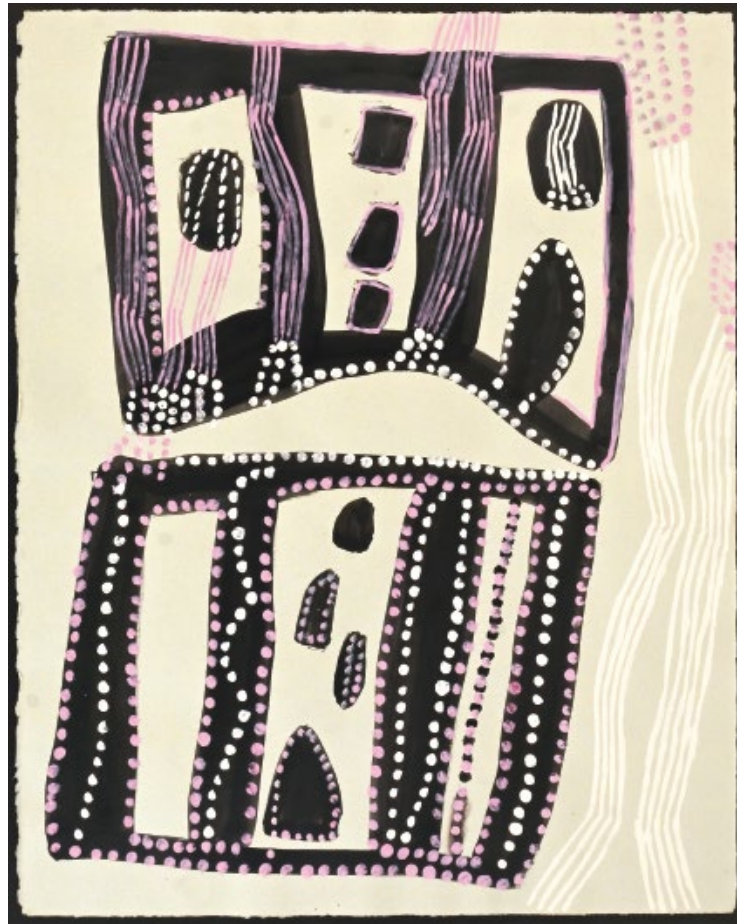
PROVENANCE

Mornington Island Arts and Crafts, Qld, Cat No. 7317-L-SG-1011
 KickArts Contemporary Arts, Qld, Cat No. MOISSG7317
 Private Collection, Qld

Accompanied by a certificate of authenticity from Mornington Island Arts and Crafts, and KickArts Contemporary Arts.

Sally Gabori first picked up a paintbrush in 2005 at 81 years of age. The Lardil people in the Kaiadilt community had little exposure to fine art, or any comparable form of mark-making prior to that time. Traditional tools, objects, or bodies were scarcely painted, and the only recorded art that relates these stories was a group of drawings made at the request of ethnologist Norman B. Tindale during his expedition to Bentinck Island in 1960, now housed in the South Australian Museum.

Her paintings are essentially concerned with meaningful sites, known through the artist's intimate association during a lifetime spent on Bentinck Island. These sites are associated with tidal movement, seasonal change, major climatic events such as drought, and flood, and the presence of plants, sea birds, animals, and aquatic life. Gabori was mindful of the ebb and flow of life over all the seasons that made up her long life. As Djon Mundine eloquently put it, 'Her works can be thought of as a memory walk, and a mapping of her physical and social memory of Bentinck Island'.* Djon Mundine,



7

NONGIRRŊA MARAWILI (1938 -)

BARATJALA, 2019
53 x 66 cm; 67 x 81 cm (framed)
synthetic polymer paint on Belgian linen

EST \$4,000 - 6,000

PROVENANCE

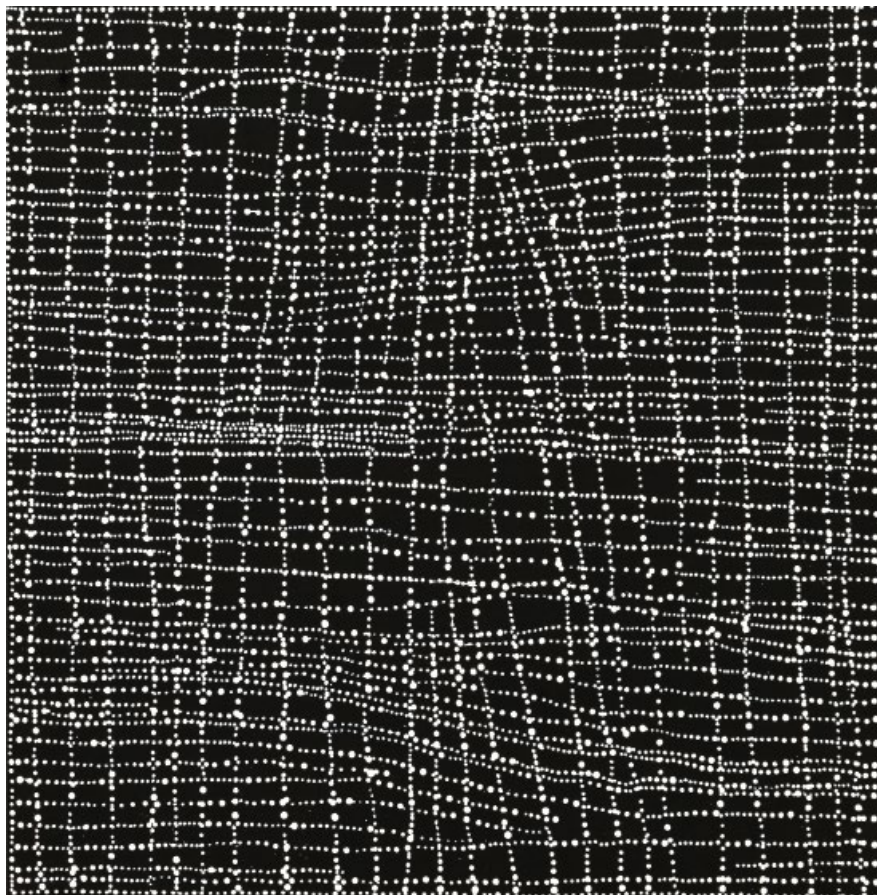
Buku-Larrnggay Mulka Centre, NT, Cat No. 6832-19
Private Collection, NSW

Accompanied by a certificate of authenticity from Buku-Larrnggay Mulka Centre.

Hailed as one of the great innovators in Yolngu art, Nonggirnga Marawili creates paintings which embody the powerful Ancestral forces that flow through the land, sea and sky of her sacred country.

During her childhood, her father, his four wives, and their family, comprised more than fifty people who lived on the ocean beach at Darrpirra north of Cape Shield. They travelled in a fleet of canoes back and forth between the mainland and distant Groote Island. These are cyclonic, crocodile infested waters with huge tides and ripping currents where lightning spits across the sky, its sacred power hitting the sea spray as it rises and smashes into the rocky outcrop at Baratjala.

Nonggirnga's paintings capture this energy and power during the cyclonic wet season in the Top End by reducing the Law to its sacred elements in her designs.



8

DOROTHY ROBINSON NAPANGARDI

(c.1956 - 2013)

SALT ON MINA MINA, 2004

61 x 61 cm

synthetic polymer paint on Belgian linen

EST \$5,000 - 7,000

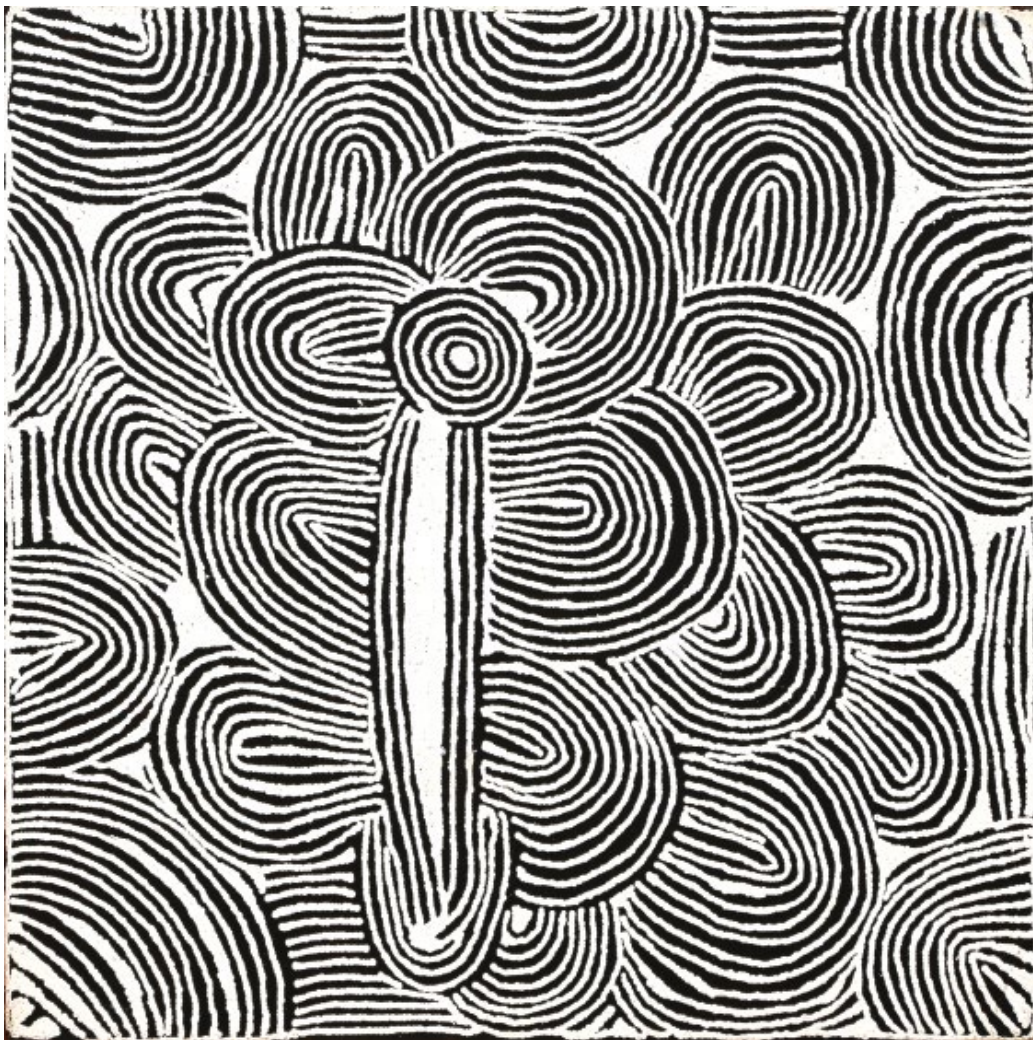
PROVENANCE

Gallery Gondwana, NT, Cat No. 8791DN
Private Collection, NT

Dorothy Robinson Napangardi began creating works tracing the grid-like patterns of the salt encrustations on the Mina Mina clay pans in 1997, marking a significant artistic shift in her work. Over the following three-year period, her paintings became less and less contrived and increasingly spare, all detail pared back to the barest essentials. These new works compelled the spectators eye to dance across the painted surface, just as the Karntakulangu ancestral women danced in their hundreds across the country during the region's creation.

As these works developed, Dorothy's extraordinary spatial ability enabled her to create mimetic grids and lines of white dots (on a black ground) or black dots (on a white ground, such as in this lovely work), tracing the travels of her female ancestors as they danced their way, in joyous exultation, through the salt pans, Spinifex, and sand hills, clutching their digging sticks in outstretched hands.

Kathleen Petyarre has been quoted as saying: 'those Walpiri ladies, they're mad about dancing, they go round and round and round dancing, they're always dancing'. Little wonder that the surfaces of Dorothy's canvases become dense rhythms of grids, as she mapped the paths of these dancing women.



9

NINGURA NAPURRULA (c.1938 - 2013)

UNTITLED, 2001
91 x 91 cm
synthetic polymer paint on Belgian linen

EST \$4,000 - 6,000

PROVENANCE

Papunya Tula Artists, NT, Cat No. NN0107102
Private Collection, NSW

Accompanied by a certificate of authenticity from Papunya Tula Artists

Ningura Napurrula was born deep in the Western Desert and travelled with her husband Yala Yala Gibbs to Papunya when in her early 20s. After Yala Yala Gibbs became a founding member of the Papunya Tula artists group, she assisted him on his precise and detailed Tingari Paintings. She began painting in her own right in the second year of the Haasts Bluff/Kintore women's painting camp.

Her dynamic compositions are characterised by strong linear designs, which are slowly built up through intricate patterning and appear boldly defined upon a background of dense, monochromatic in-filling. Her focus centers upon her female ancestors who travelled the vast country, creating sacred sites and establishing customs and ceremonies.



10

WATTIE KARRUWARA (1910 - 1983)

WANDJINA, c.1971
57 x 44 cm; 73 x 59 cm (framed)
natural earth on board

EST \$10,000 - 15,000

PROVENANCE

Field Collected by Tom McCourt, WA
Naracoorte Museum, SA
Private Collection, Vic

Wattie Karruwara was born in the Hunter River basin in the far Northwest of Western Australia c1910. Wattie lived in Mowanjum with his uncle Micky Bungkuni, a senior Wunambal elder under whose guidance Wattie began painting. The earliest record of one of Wattie's paintings is a work titled Wandjina Man with Long Neck, which was collected by anthropologist Norman Tindale in 1953.

A number of Wattie's works were donated to the University of Western Australia in the 1960s by linguist Peter Lucich, while Wandjina paintings were created during the 1970s for Helen Groger (which are now in the collection of the National Museum of Australia), and Tom McCourt.



II

KITTY KANTILLA (c.1928 - 2003)

PUMPUNI JILAMARA, 2000
57 x 47 cm; 59.5 x 49.5 cm (framed)
natural earth pigments on Belgian linen

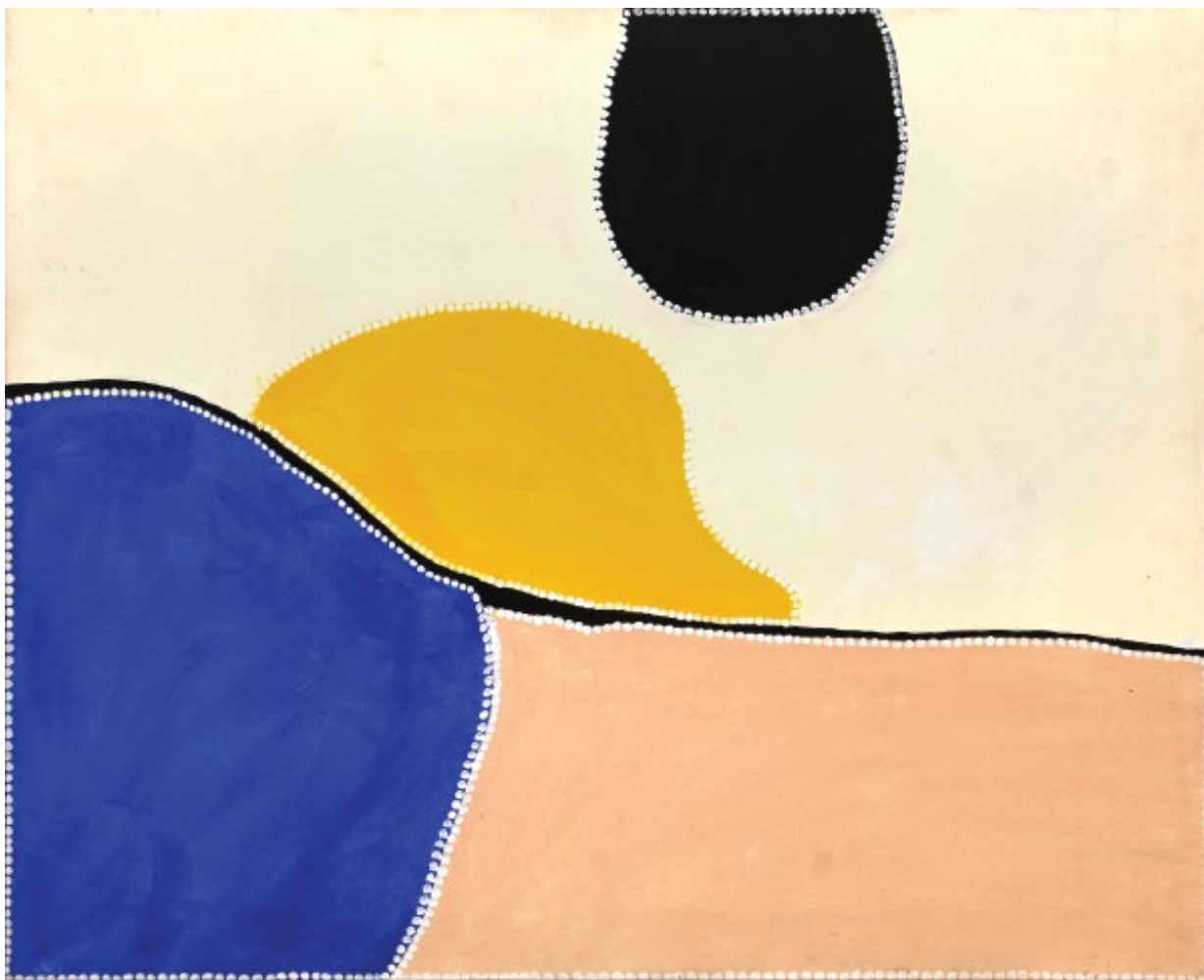
EST \$4,000 - 6,000

PROVENANCE

Jilamara Arts & Crafts, Melville Island, NT, Cat No. 30353-5
Bonhams, The Thomas Vroom Collection, Lot 108, Sydney, September 2015
Private Collection, ACT

Kitty Kantilla's art, and indeed all Tiwi art, is informed by the ornate body painting of the Pukumani ceremony. What makes the art of Kitty Kantilla and those of her generation so inherently important is the fact that the meaning of these designs has been largely lost since the missionary era. She was amongst the very last who inherited them intact.

A seemingly abstract iconography lies at the heart of Kitty Kantilla's art. Far from being non-representational, the different combinations of dots, lines, and blocks of colour called jilamara (design), when combined, evoke elements of ritual and reveal the essence of Kantilla's cultural identity. Like other Tiwi artists, Kantilla gained her artistic knowledge in ceremonial contexts, before learning to express her individuality by carving and painting objects related to the Pukumani (mourning) ceremony.



12

FREDDIE TIMMS (1946 - 2017)

JACKYARD, 1997

102 x 82 cm

natural ochre and synthetic polymer paint on canvas

EST \$4,000 - 6,000

PROVENANCE

Kimberley Art, Vic, Cat No. KA00320

Shubert Gallery, Qld

Private Collection, ACT

Accompanied by a certificate of authenticity from Kimberley Art

Freddie Timms was born at Police Hole in 1946 and followed in his father's footsteps, becoming a stockman at Lissadell Station. At the age of 20, he set out to explore and work on other stations. It was during this time that he met and worked alongside Rover Thomas who was to have a lasting influence on him. In 1985, he retired from the physically demanding stockman's life and settled at the new community established at Warmun, where he worked as a gardener at the Argyle Mine.

Timms began painting during the 1990s and in a career that spanned more than 20 years, Timms became known for aerial map-like visions of country that are less concerned with ancestral associations as with tracing the responses and refuges of the Gidja people as they encountered the ruthlessness and brutality of colonisation. In what first appeared as a new and beautiful sense of irregular geometry, soft yet boldly defined blocks of colour depicted the area that now lay beneath water.



13

KURUWARRIYINGATHI BIJARRB PAULA PAUL

(1937 - 2021)

FISH TRAPS, 2005

91 x 122 cm

synthetic polymer paint on Belgian linen

EST \$4,000 - 6,000

PROVENANCE

Mornington Island Arts and Crafts, Qld, Cat No. 2425-L-PP-0707

Private Collection, WA

The artist has painted her Bentinck Island homeland as a flat diamond shape surrounded by a massive tracing of stone ngurruwarr (fish walls designed to trap fish and turtles as the tides fall). These constructed walls appear in the lower right of the painting. Bburrkund (cicatrice) motifs, seen in this work as vibrant trajectories of colour, signify the first body scars of young male initiates, and those of women who are cut during mourning ceremonies. Paula also references the cockleshells Kaiadilt women gather and line up in pleasing patterns in the ashes as they cook them.



14

EUBENA NAMPITJIN (1924 - 2013)

WITJI, 2003

120 x 79 cm

synthetic polymer paint on Belgian linen

EST \$8,000 - 12,000

PROVENANCE

Warlayirti Artists, WA, Cat No. 750/03

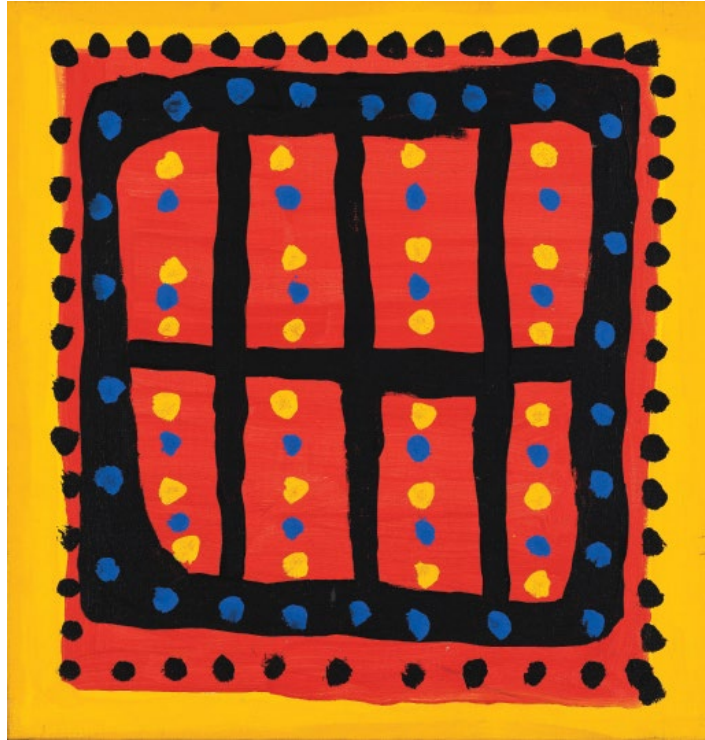
Private Collection, ACT

Accompanied by a certificate of authenticity from Warlayirti Artists

Eubena Nampitjin began painting in 1988 alongside her second husband Wimmitji Tjapangarti. Their early works portrayed Dreaming sites, country and ancestral travels in the most intimate cartographic detail and are to this day the very finest paintings that have ever emanated from the Balgo Hills community.

After the death of her daughter Ema Gimme Nungerayai in 1993, Eubena returned to her birthplace near Well 33 on the Canning Stock Route and did not paint again until encouraged to return to Balgo Hills two years later. From that time on she painted alone with larger, freer dots and a more gestural style executed with a palette of red, yellow and pink. In time these late career works became more akin to finger painting with fluid brushstrokes and only the occasional intimate section actually dotted with a stick.

While Balgo's physical isolation has conferred the space to evolve a distinct and unique artistic style, Eubena's own separation from her homeland manifested as an art of absence, an act of homage which crystallised the poignancy of her country.



15

PRINCE OF WALES (1935 - 2002)

BODY MARKS, 1999
58 x 55 cm; 64.5 x 62 cm (framed)
synthetic polymer paint on canvas

EST \$6,000 - 8,000

PROVENANCE

Karen Brown Fine Art, NT Cat No. KB0175
Private Collection, NSW

Born with the tribal name Midpul, Prince of Wales grew up with his mother's people, the Wadgigjyn, on the Cox Peninsula across the harbour from Darwin. He spent much of his adult life living at the beach camp at Cullen Bay, now an expensive marina development. His father, Imabul, was known as King George and this, perhaps as much as the fact that Midpul danced for Queen Elizabeth during a royal trip to Australia in the 1960s, resulted in his familiar 'English' name.

Despite suffering a stroke prior to gaining fame as an artist, Prince of Wales was the first contemporary Indigenous artist from the Larakia region to gain wide renown. He painted the traditional body designs used in Danggalaba ceremonies, a subject with specific sacred cultural content.



16

MINNIE PWERLE (1910 - 2006)

AWELYE ATNWENGERP, 2004

120.5 x 120 cm
synthetic polymer paint on canvas

EST \$15,000 - 20,000

PROVENANCE

Dacou Gallery, NT, Cat No. 9019
Fireworks Gallery, Qld, Cat No. FW14887
Private Collection, Qld

Minnie Pwerle began painting depictions of her country, Atnwengerp, and its Dreamings when in her late 70s. The manner in which she created her works appeared to be the result of an urgency to reconnect to the past and to keep the Dreaming a living reality. In painting after painting she boldly and self-assuredly depicted the body designs painted onto women's breasts and limbs for the regular ceremonial revivification of her country.

Minnie's primary focus was the Bush Melon and its seeds. Her Awelye-Antrnwengerp paintings drew directly from these ceremonial practices, depicting bush melon, seed, and breast designs. The energy of these vibrant colourful works seemed to capture the joy of coming across these sweet bush foods, now scarce and difficult to find.

The bold linear patterns of stripes and curves throughout Minnie's paintings depict the women's ceremonial body paint design. After smearing their bodies with animal fat, the women trace these designs onto their breasts, arms and thighs singing as each woman has a turn to be 'painted up'.

The songs relate to the Dreamtime stories of ancestral travel as well as plants, animals and natural forces. Awelye-Women's ceremony demonstrates respect for the land. In performing these ceremonies they ensure well-being and happiness within their community.



17

KATHLEEN PETYARRE (1940 - 2018)

**MOUNTAIN DEVIL LIZARD DREAMING
(AFTER HAILSTORM), 2001**

123.5 x 123 cm
synthetic polymer paint on Belgian linen

EST \$18,000 - 22,000

PROVENANCE

Gallerie Australis, SA, Cat No. GAKP0301278
Private Collection, NSW

In the centre of this painting Kathleen Petyarre represents a sacred Women's Dreaming site associated with the green pea, antherp. Depicted throughout the painting are seeds of the pea, which are an important food for the ngankar (traditional healer) and the Mountain Devil Lizard. The elongated X-shape represents two of the artist's Mountain Ancestors Dreaming paths.

The white painted areas represent hailstones from a hailstorm that has swept over the country. Hailstorms are an unusual occurrence during the summer months in the eastern desert of central Australia.

18

OWEN YALANDJA (1960 -)

YAWKYAWK, 2002

217 x 6 x 6 cm

natural earth pigments on carved wood

EST \$5,000 - 7,000

PROVENANCE

Maningrida Arts and Culture, NT, Cat No. 807-02

Cooee Art Gallery, NSW

Private Collection, NSW

19

OWEN YALANDJA (1960 -)

YAWKYAWK, 2002

202 x 6 x 6 cm

natural earth pigments on carved wood

EST \$5,000 - 7,000

PROVENANCE

Maningrida Arts and Culture, NT, Cat No. 807-02

Cooee Art Gallery, NSW

Private Collection, NSW

Owen Yalandja, like his brother Crusoe Kurddal, carries on his father's artistic legacy in wood carving. He lives at the camp established by his father adjacent to a billabong that is a Yirridja moiety sacred site. In the early 1990s, he experimented with the dot patterns his father taught him, and today paints with a much finer aesthetic on the carved wood of the kurrajong tree which has good strength across the grain, allowing him to incorporate three-dimensional carved elements without splitting the wood.



18.

19.



20

PRINCE OF WALES (1935 - 2002)

BODY MARKS, 1999

78 x 106 cm

synthetic polymer paint on Belgian linen

EST \$6,000 - 8,000

PROVENANCE

Karen Brown Fine Art, NT, Cat No. #EPI/99

Hogarth Galleries, NSW

Private Collection, NSW

Despite suffering a stroke prior to gaining fame as an artist, Prince of Wales was the first contemporary Aboriginal artist from the Larakia region to gain wide renown. He painted the traditional body designs used in Danggalaba ceremonies, a subject with specific sacred cultural content.

Born with the tribal name Midpul, Prince of Wales grew up with his mother's people, the Wadgiyyn, on the Cox Peninsula across the harbour from Darwin. He spent much of his adult life living at the beach camp at Cullen Bay, now an expensive marina development. His father, Imabul, was known as King George and this, perhaps as much as the fact that Midpul danced for Queen Elizabeth during a royal trip to Australia in the 1960s, resulted in his familiar 'English' name.



21

TIMOTHY COOK (1958 -)

KULAMA, 2009
90 x 70 cm
natural earth pigments on Belgian linen

EST \$4,000 - 6,000

PROVENANCE

Jilamara Arts and Crafts, NT, Cat No. 543-09
Private Collection, NSW

Accompanied by a certificate of authenticity from Jilamara Arts and Crafts

Born 1958 on Melville Island, Timothy Cook began painting in the mid 1990s and quickly became one of the most radical interpreters of early Tiwi works.

The traditional Tiwi ceremony of kulama (or yam) is a recurrent subject in Cook's work, and its circular motif has several echoes in Tiwi culture. This ceremony is a coming-of-age ritual that occurs when the kulama yams are harvested. It is performed in the early dry season around a circular fire-pit when a conspicuous halo appears around the full moon. Elders of both sexes sing and dance for three days welcoming the boys into adulthood. The boy is then renamed with his true man's name. The moon is a potent metaphor for life and death in the Tiwi Islands. It is home to the adulterous Tapara from the Tiwi mortuary narrative of Pukumani, which also features Purukapali, his wife Waiyai, and their baby son Jinani.

He is renowned for paintings in natural earth pigment characterised by loose, gestural, spacious designs. These are composed with pure instinct and without hesitation.



22

QUEENIE MCKENZIE NAKARA (1915 - 1998)

MOOK MOOK, 1995

61 x 76 cm

natural earth pigments on canvas

EST \$8,000 - 12,000

PROVENANCE

Painted at Pensioner Unit Warrnambool Community, WA

Art Mob, Tas, Cat No. AMI 479/03

Private Collection, Tas

Accompanied by a certificate of authenticity from Art Mob
signed verso

Queenie McKenzie was born on Old Texas Station on the Ord River in the north west of Western Australia. As a young girl she rode and tended horses and cooked for the stockmen as they drove cattle across the vast pastoral region of the north.

The Mook Mook Owl's, mother and baby, are found in a cave at the Blue Tongue Lizard Dreaming site, adjacent to Pompei Pillar near the turnoff to the Argyle Diamond Mine. The cave site is called Tunnel Creek. Owls are associated with birth and death amongst Gija people.

In the Narrangunny (Dreaming story), an Aboriginal woman was sitting at a waterhole fishing for bream. She heard a fearsome noise coming from above and thinking it was the 'devil-devil', she threw everything in the air and ran to her camp screaming. The bravest men investigated the frightening sound only to find owls, 'damboyn' sitting in the darkness in a small cave above the fishing hole, making their 'mook-mook' call – the sound being amplified by the cave walls.



23

WEAVER JACK (1928 - 2010)

SNAKE CREEK, 2004

166.5 x 106 cm

synthetic polymer paint on Belgian linen

EST \$6,000 - 8,000

PROVENANCE

Short St Gallery, WA, Cat No. 781198

William Mora Galleries, Vic, Cat No. 2887

Private Collection, Vic

Accompanied by a certificate of authenticity from Short St Gallery

Weaver Jack was born south of Well 33 on the Canning Stock Route in the Great Sandy Desert, Western Australia. She was forced to migrate from there in the late 1960s with her husband and children in search of food and water. They eventually settled on the coast at the old La Grange Mission now called Bidyadanga, where she began painting in her senior years.

Weaver Jack constructed her paintings by laying down the outlines of her country like a skeleton, then slowly reclaiming her birthright by dotting over it. Each turn of her brush captures the intimacy with which she knows her country and her place in it. In this work, the desert country at Lungurang, her birthplace, is depicted in reds and oranges and intertwined with the rich blues and greens of her adopted coastal home at Bidyadanga. For Weaver, she and her land are inseparable: they are one and the same.



24

ALMA WEBOU (KALAJU) (1928 - 2009)

BIDYADANGA, 2004
100.5 x 166.5 cm
synthetic polymer paint on canvas

EST \$12,000 - 15,000

PROVENANCE

Short St Gallery, WA, Cat No. 2823
Private Collection, WA

Alma Webou belonged to the Yulparija people, who left their desert home when the water dried up during the 1960s. This work depicts Pinkalarta, the home where both she and her mother grew up in the Great Sandy Desert near Joanna Springs on Anna Plains Station. In this aerial view of the landscape, she has depicted mayi (bush food) and the jila (living water). Forced to leave her home when the water began to dry up, she settled at the old La Grange mission, now known as the coastal town of Bidyadanga. As a result, her desert imagery is expressed with the vibrant contrasts of the saltwater landscape.



25

RONNIE TJAMPITJINPA (c.1943 -)

TINGARI, 2015

91 x 46 cm

synthetic polymer paint on Belgian linen

EST \$4,500 - 5,500

PROVENANCE

Papunya Tula Arts, NT, Cat No. RT1510050

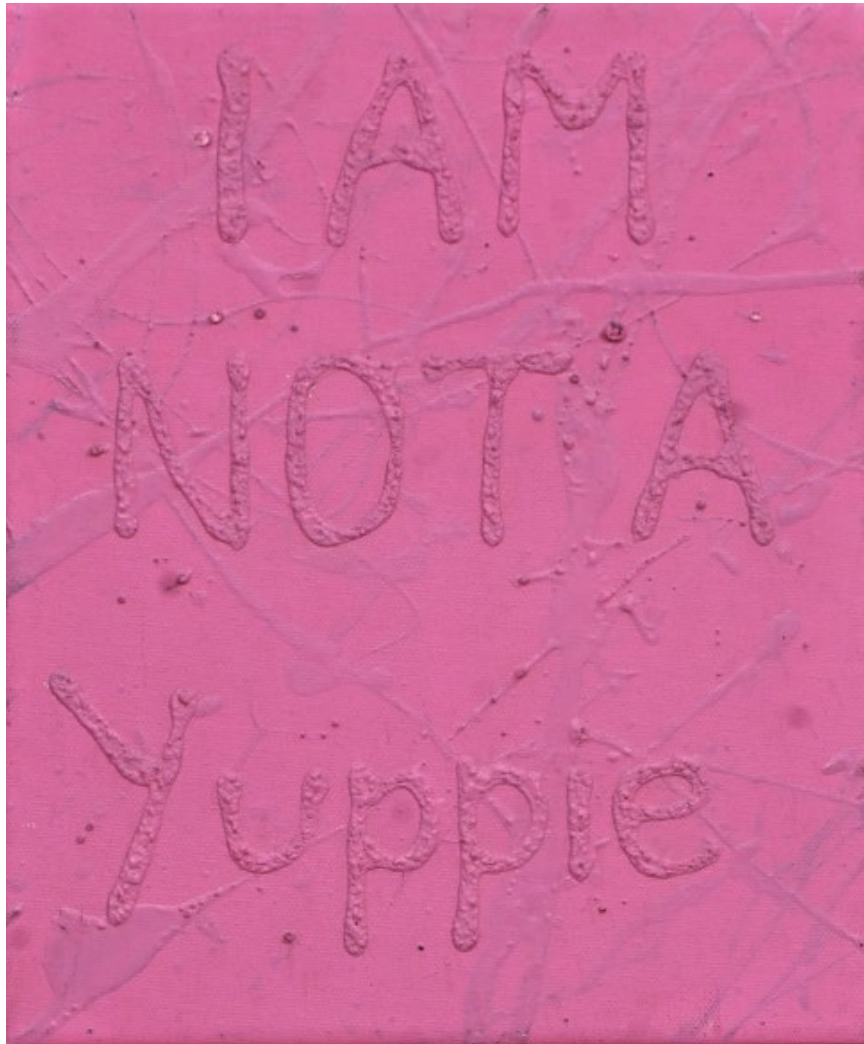
Utopia Art, NSW

Private Collection, NSW

Accompanied by a certificate of authenticity from Papunya Tula Artists

Ronnie Tjampitjinpa's works first appeared in Papunya Tula exhibitions during the 1970s, and later in commercial art galleries in Sydney and Melbourne throughout the 1980s. He won the Alice Springs Art Prize in 1988, followed by successive solo exhibitions at Gallery Gabrielle Pizzi in 1989 and 1990.

More than any other Western Desert artist, Ronnie Tjampitjinpa can be credited with having forged a new artistic direction in embracing aesthetic minimalism during the 1990s. His hypnotic designs explore interacting geometric shapes which evoke an eye-catching, pulsating illusion. Still infused with the Dreamings of his mythical Tingari ancestors, Tjampitjinpa refined the characteristic Pintupi simplicity of design, boldly scaling up fundamental pictorial elements, freeing them from their iconographic reference points and strongly emphasising the distinctive repetition of line and form that has always infused Pintupi art with the spirit of their vast and ancient lands.



26

RICHARD BELL (1953 -)

I AM NOT A YUPPIE, 2002
31 x 25.5 cm
synthetic polymer paint on canvas

EST \$2,000 - 4,000

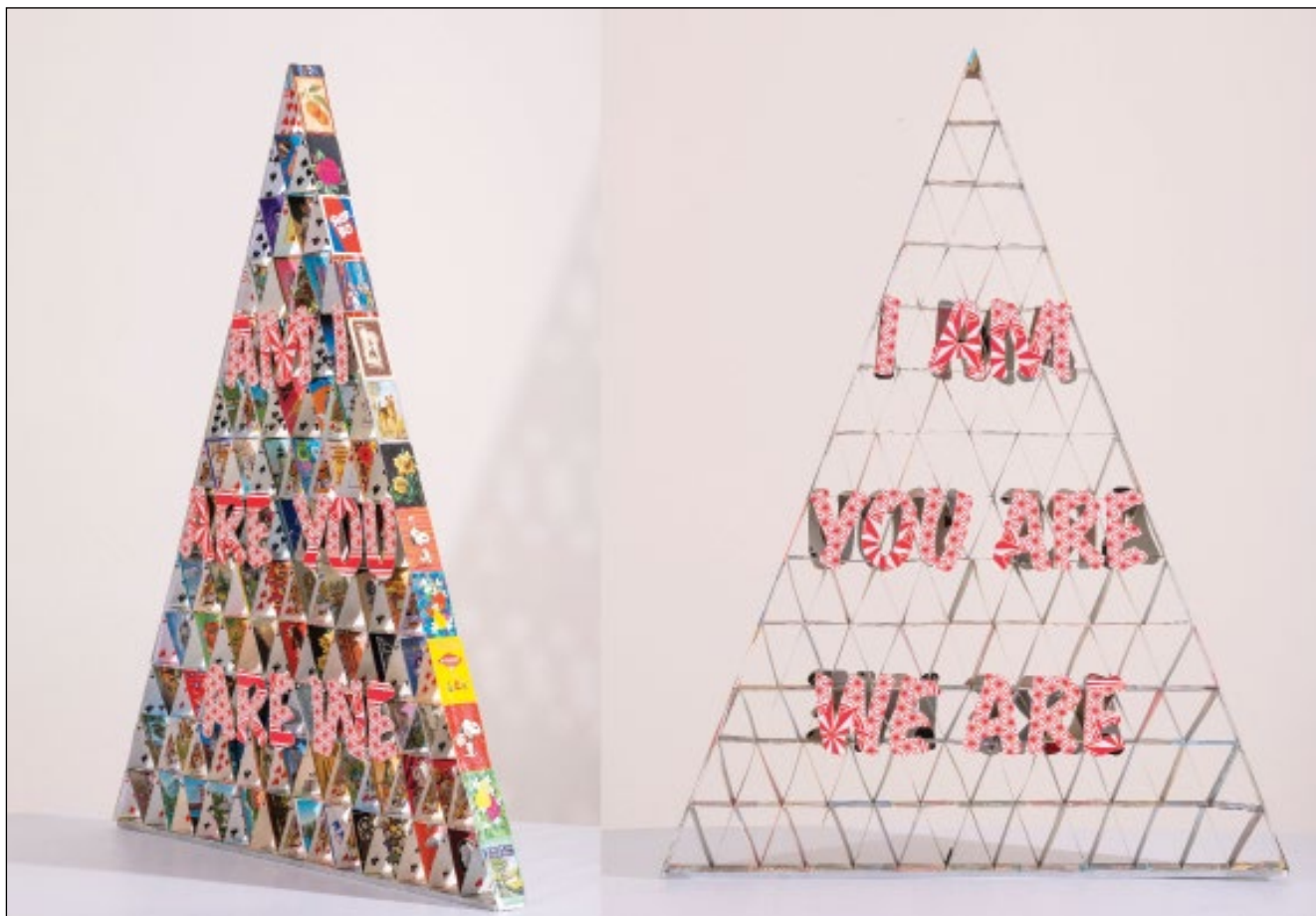
PROVENANCE

Milani Gallery, Qld
Private Collection, Qld
signed verso 'Richard Bell'

Born in 1953, Richard Bell spent his early childhood living in a tent, then a corrugated tin shack on an Aboriginal reserve until he was 14. He witnessed first hand the mistreatment of Aboriginal people when his home was bulldozed by the government. He became involved in the Aboriginal Rights Movement in the 1970s before working for the New South Wales Aboriginal Legal Service, and began painting at 34 as a way to earn money by making souvenirs for tourists.

Bell came to national attention after his painting *Scientia E Metaphysica* (Bell's Theorem) won the 2003 Telstra National Aboriginal & Torres Strait Islander Art Award. It prominently featured the text "Aboriginal Art – It's A White Thing".

Bell plays with the appropriation of abstract expressionism and works by pop art painters like Roy Lichtenstein, Jasper Johns, and Andy Warhol. The text that accompanies each piece is generally what challenges the viewer. Bell is brutally honest in exposing Australia's racism towards Aboriginal people, endemic white privilege, negative stereotyping, and exoticising of the "other". In 2022 his documentary 'You Can Go Now' was received to critical acclaim and was a precursor to his installation of 'Embassy' in the Turbine Hall at TATE Modern in 2023.



Side angle

Front angle

27

TONY ALBERT (1981 -)

AM I, ARE YOU, ARE WE, 2013

110 x 83 x 6 cm

vintage playing cards and metal

EST \$10,000 - 15,000

EXHIBITED

Sullivan + Strumpf, NSW

Private Collection, NSW

Tony Albert, a descendant of the Girramay, Yidinji, and Kuku-Yalanji peoples, was born in Townsville, North Queensland. He graduated from the Queensland College of Art, Griffith University, Brisbane in 2004. He promptly joined urban-based Indigenous art collective ProppaNOW, which included artists Richard Bell, Jennifer Herd, Vernon Ah Kee, Fiona Foley, and Bianca Beetson. Like Bell and Ah Kee, the use of text is essential to Albert's practice.

Tony Albert's techniques and imagery displace traditional Australian Indigenous aesthetics in favour of conceptuality. Appropriating textual references from sources as diverse as popular music, film, literary fiction, and art history, Albert plays with the tension arising from the visibility and, in turn, invisibility of Aboriginal People across news media, literature, and the visual arts. Central to his way of working is his expansive collection of 'Aboriginalia' (a term the artist coined to describe kitschy objects and images that feature naive portrayals of Aboriginality).

Albert creates work that is not only visually appealing, but also acts as a vehicle for stimulating discussion and communicating historical attitudes toward Australia's Indigenous peoples.



28

REKO RENNIE (1974 -)

(AB)ORIGINAL (BLUE COAT OF ARMS), 2009

84 x 122 cm

synthetic polymer paint on canvas

EST \$20,000 - 25,000

PROVENANCE

Dianne Tanzer Gallery, Vic

Private Collection, Vic

EXHIBITED

(ab) Original, Reko Rennie, 2009, Dianne Tanzer Gallery, Melbourne, Vic

Kamilaroi artist Reko Rennie's art can be interpreted as a key to understanding the history, politics, the tensions experienced by urban Aboriginal people in contemporary society through artworks that explore the legacies of colonisation, land rights, deaths in custody and identity politics.

Having discovered graffiti culture in the late 1980s Rennie went on to develop an artistic repertoire based upon Indigenous symbolism, native animals and flora, and the integration of personal and national insignia.

The Australian coat of arms features a kangaroo and an emu, both Australian national symbols. Seen in the light of Australia's harsh environment and significant encroachments on their habitat, they symbolise Aboriginal survival and invincibility. The image of the Urban Aboriginal with his spear poised for release can be read as a powerful sign of resistance and an embrace of one's own culture. In this graphic image, the coat of arms evokes the crafted silver filigree on decorative colonial pieces such as those which incorporated etched emu eggs and quasi-(Ab)original motifs.



29

CHRISTIAN THOMPSON (1978 -)

UNTITLED 7 (PINK KANGAROO PAW), ED. 6/10, 2008
100 x 100 cm; 105 x 105 cm (framed)
c-type print on fuji lustre paper

EST \$8,000 - 12,000

PROVENANCE

Chalkhouse Gallery, NSW, Cat No. chct0800 6/10
Private Collection, Vic

Dr. Christian Thompson's "Untitled 7 (Pink Kangaroo Paw)" belongs to his celebrated Australian graffiti series. Prior to his departure from Australia to Europe, Thompson created this series to reflect fond memories of growing up in the outback with its desert flowers, which he perceives as delicate yet powerful. In this artwork, Thompson combines the native flora with flamboyant clothes that were popular during his youth, highlighting the contrast between his Bidjara masculinity and the vibrant elements. By donning the garlands of native flowers, Thompson represents not only himself but also the landscape, invoking an Indigenous perspective of the land as a living and corporeal ancestral being.



30

TREVOR NICKOLLS (1949 - 2012)

SELF PORTRAIT, 1987

120 x 120 cm
synthetic polymer paint on Belgian linen

EST \$9,000 - 12,000

PROVENANCE

Purchased directly from the artist, 1987
Private Collection, SA
Fireworks Gallery, Qld, Cat No. FW18367
Private Collection, Qld

A solid grounding in the theory of Western art put Trevor Nickolls in a unique position when, towards the end of his postgraduate degree, he had a chance encounter with Papunya artist Dinny Nolan. The meeting left him feeling that it could be possible to synthesise an art style from techniques gleaned from both traditional Aboriginal and western culture. His appointment as an education officer the following year allowed Nickolls to travel, meeting artists and elders throughout Arnhem Land and seeing traditional rock paintings in situ.

A new mood permeated his work of this period. Cramped urban complexities gave way to an elemental landscape where figures, trees, animals and waterholes were held in a direct frontal foreground, confronting and engaging the viewer with a powerful sense of mythic relatedness. Tightly patterned dots radiated a vibrant life force, harmonising the background in a unique rendition of an Australianised Garden of Eden.

This work, created three years before Nickolls was selected to represent Australia at the Venice Biennial can be interpreted as a self portrait in which the artist and the land with its vegetation, rockholes and life-giving water sources become one.

31

LIN ONUS (1948 - 1996)

PITOA GARKMAN, ED. 36/85, 1994
75 x 49 cm; 101 x 69 cm (framed)
screenprint, printed in colour, from multiple stencils

EST \$4,000 - 6,000

PROVENANCE

Australian Print Workshop, Vic
Private Collection, Vic

signed and dated lower right 'Lin Onus '94'
numbered lower left 36/85
titled lower centre 'Pittoa Garkman'



32

LIN ONUS (1948 - 1996)

KOI AT SANKEI-EN, ED. 74/99, 1989
47 x 67 cm; 82 x 109 cm (framed)
screenprint, printed in colour, from multiple stencils

EST \$4,000 - 6,000

PROVENANCE

Australian Print Workshop, Vic
Private Collection, Vic

signed and dated lower right 'Lin Onus '89'
numbered lower left 874/85
titled lower centre 'Koi at Sankei-en'





33

RICHARD BELL (1953 -)

WE OWN THIS, 2013

150 x 100 cm (each); 150 x 200 cm (overall)
synthetic polymer paint on Belgian linen

EST \$15,000 - 20,000

PROVENANCE

Bett Gallery, Tas, Cat No. BG3189
Private Collection, NSW

signed verso 'Richard Bell'

EXHIBITED

ProppaNOW, The Black Line, Bett Gallery, Hobart, Tas, 2014

Born in 1953, Richard Bell lived on an Aboriginal reserve until he was 14. He became an immediate witness to the mistreatment of Aboriginal people when his home got bulldozed by the government. In the 1970s, prior to working for the New South Wales Aboriginal Legal Service, he became involved in the Aboriginal Rights Movement. His career in art started at the age of 34 when he began making tourist souvenirs to earn money.

Bell acclaimed national recognition in 2003 when his painting *Scientia E Metaphysica* (Bell's Theorem) won the Telstra National Aboriginal & Torres Strait Islander Art Award. It prominently featured the text "Aboriginal Art – It's A White Thing".

In his works, Bell plays with the legacy of the abstract expressionists and the Pop Art painters like Roy Liechtenstein, Jasper Johns, and Andy Warhol. The text that accompanies each piece generally challenges the viewer: Bell is brutally honest in exposing Australia's racism towards Aboriginal people, endemic white privilege, negative stereotyping, and exoticising of the "other".

In 2022 Richard Bell's documentary 'You Can Go Now' was received to critical acclaim and was a precursor to the 2023 installation of the 'Embassy' in the Turbine Hall at the TATE Modern.



34

YANNIMA TOMMY WATSON (1937 - 2017)

IYARRKA, 2013

151.5 x 181 cm

synthetic polymer paint on Belgian linen

EST \$35,000 - 55,000

PROVENANCE

Yanda Aboriginal Art, NT, Cat No.TW201386

Private Collection, NSW

Accompanied by a certificate of authenticity from Yanda Aboriginal Art

Pitjantjatjara elder Tommy Watson gained wide acclaim in an astonishingly short amount of time. His first works were created at the community arts centre in Irrunytju, 12 km south-west of the tri-state border where the Northern Territory, Western Australia, and South Australia meet. This was just 44 kms east of Anamarapiti, where he was born c.1935. Though he recalled visiting Papunya in his youth, and observing the birth of the art movement there, he did not take up painting for another 30 years.

His debut at the 2002 Desert Mob exhibition in Alice Springs was followed by his participation in a series of group exhibitions from which his reputation gained momentum. His prominence as an artist of the highest renown was ultimately cemented when, in 2006, he was commissioned to create a permanent installation at Musée du Quai Branly, in Paris.

Grounded in his paintings are rockholes, mountain ranges, creek beds, and important Dreaming sites created, according to the mythology of the region, during the major battle that took place between the White Cockatoo and the Eagle. In keeping with the depiction of Dreaming stories throughout the Western Desert, the landscape is rendered sacred and numinous through the actions of these mythic creator beings during its formation.



35

EMILY KAME KNGWARREYE (1910 - 1996)

OF MY COUNTRY, ALALGURA, 1992

151 x 121 cm

synthetic polymer paint on canvas

EST \$90,000 - 110,000

PROVENANCE

Delmore Gallery, NT, Cat No. 921164

The Thomas Vroom Collection, The Netherlands

Private Collection, Vic

Accompanied by a certificate of authenticity from Delmore Gallery

When Janet Holt documented this work by Emily Kngwarreye, she noted that its movement in colour and form illustrated the explosive energy of growth of the desert life forms with the arrival of rain. Now the heat ripens the fruit, and brings the flowers and grass seed-heads to full maturity. Gradually, the bloom wanes, everything dries off, and the seeds disperse. In ceremony, this cycle is celebrated and Emily spiritually nurtured the lives of her family members, ensuring that they too would survive the erratic nature of the desert's seasons.

The hidden tracking on this canvas reveals the underground growth pattern of the Arlatyeye, a big yam. Layered above are scattered seeds, leaves, flowers, and dried fruits of her main bush tucker species including the bush tomato, wild fig, bush plum, certain grasses, and native pine.



36

EMILY KAME KNGWARREYE (1910 - 1996)

FINAL SERIES, 1996
45 x 60 cm; 51 x 66.5 cm (framed)
synthetic polymer paint on Belgian linen

EST \$250,000 - 350,000

PROVENANCE

Dacou Gallery, SA, Cat No.993 AS2 I
Aboriginal Gallery of Dreamings, Vic
Private Collection, NSW

Accompanied by a photograph of the artist creating the work



Emily Kngwarreye's confidence as a painter was evident from the moment she started painting on canvas in 1989, carrying over from the self-assured application of bold, fluid body painting during preparations for women's ceremonies.

Over a period of eight years, during which she painted more than 4000 canvases, she Emily celebrated her country, Alhalkere, and the ceremonies and body paint designs associated with her Yam Dreaming. Those who watched her career unfold month by month, year after year, could chart the constant progression in her stylistic approach, imagery, and colour palette throughout this entire period. Her finest paintings were entirely intuitive. She was renowned for walking away from a canvas without even surveying the finished product, such was her faith in its composition, content, and meaning.

In August 1996 she was 87 years of age and clearly in poor health. Realising the end was imminent, she wanted to paint one last time and asked her nephew Fred Torres to bring paint and canvas. He flew from Adelaide and rushed to her side. With no other materials at hand, he gave her a one-inch gesso brush normally used to prime the canvas in its first black ground. In no time at all, she dipped the brush into a pot of paint and filled a section of the small canvass he'd placed before her. Over the next few days she completed twenty-three more extraordinary canvases in this style. The paintings were like nothing she had ever painted before.

Dr. Margo Neale, the curator of Emily Kngwarreye's retrospective at the Queensland Art Gallery and her touring show for the National Museum of Australia, which toured Japan in 2008, described the Final Series like this:

All lines and dots vanished into broad, gestural strokes swept across the surface as slabs of high-keyed colour composed in sections. Some were painted thinly, in washes of strident hot pinks, cyan blue and magenta over a black background, and others were lushly painted, in which every movement of the brush was visible in creamy folds of paint.

Dr. Daniel Thomas AM, Emeritus Director, Art Gallery of South Australia, 1998 referred to them as:

her most American-seeming abstractions. Great slabs of pure colour, often in a single layer. Lush and hectic pink and orange or stately blue and orange or, to close the Queensland Art Gallery's retrospective exhibition, a ghostly whiteness, a curatorial suggestion of the artist's impending death.

and suggested that:

In these last paintings we are confronted not with visuality but materiality.

Judith Ryan, the senior curator at the National Gallery of Victoria, went so far as to suggest that in creating these works featuring broad blocks in high tone and colour, Emily had 'reinvented herself' while Christopher Hodges, who knew the artist and her work intimately called them 'beguiling in their simplicity'.

Emily Kngwarreye died on the 20th of September 1996, barely two weeks after these works were created.

In spite of her ill health, Emily reached the zenith of her power and confidence as an artist in her final series. The singularity of her vision and the masterful deftness of her brush stroke were absolute.



37

**MIRDIDINGKINGATHI JUWARND
SALLY GABORI (1924 - 1996)**

DIBIRDIBI COUNTRY, 2009
198 x 101 cm
synthetic polymer paint on Belgian linen

EST \$30,000 - 40,000

PROVENANCE

Mornington Island Arts and Crafts, Qld, Cat No. 4201-L-SG-0409
The John Conroy Collection, Qld

Accompanied by a certificate of authenticity from Mornington Island Arts and Crafts

Sally Gabori first picked up a paintbrush in 2005 at the age of 81. The Lardil people in the Kaiadilt community had little exposure to fine art, or any comparable form of mark-making prior to that time. Traditional tools, objects, or bodies were scarcely painted, and the only recorded art that relates these stories was a group of drawings, made at the request of ethnologist Norman B. Tindale during his expedition to Bentinck Island in 1960, now housed in the South Australian Museum.

Her paintings are essentially concerned with meaningful sites, known through the artist's intimate association during a lifetime spent on Bentinck Island. These sites are associated with tidal movement, seasonal change, major climatic events such as drought, and flood, and the presence of plants, sea birds, animals, and aquatic life. Gabori was mindful of the ebb and flow of life over all the seasons that made up her long life. As Djon Mundine eloquently put it, 'Her works can be thought of as a memory walk, and a mapping of her physical and social memory of Bentinck Island'.*

* Djon Mundine, The Road to Bentinck Island: Sally Gabori, in The Corrigan Collection of Paintings by Sally Gabori, Macmillan Art Publishing, Melbourne, 2015



38

YANNIMA TOMMY WATSON (1935 - 2017)

COUNTRY, 2007

140 x 184 cm

synthetic polymer paint on Belgian linen

EST \$60,000 - 80,000

PROVENANCE

Agathon Galleries, Vic, Cat No. AGTW0107070068

Private Collection, NSW

Accompanied by a certificate of authenticity from Agathon Galleries

ILLUSTRATED

Ken McGregor, Marie Geissler, & Flore Gregorini, Yannima Pikarli Tommy Watson, Ngayuku Ngura My Country, Macmillan Publishing, 2010, p.139

Pitjantjatjara elder Tommy Watson gained wide acclaim in an astonishingly short amount of time.

His debut at the 2002 Desert Mob exhibition in Alice Springs was followed by his participation in a series of group exhibitions from which his reputation gained momentum. His prominence as an artist of the highest renown was ultimately cemented when, in 2006, he was commissioned to create a permanent installation at Musée du Quai Branly, in Paris.

Grounded in his paintings are rockholes, mountain ranges, creek beds, and important Dreaming sites created, according to the mythology of the region, during the major battle that took place between the White Cockatoo and the Eagle. In keeping with the depiction of Dreaming stories throughout the Western Desert, the landscape is rendered sacred and numinous through the actions of these mythic creator beings during its formation.



39

SPINIFEX MENS COLLABORATIVE
**LENNARD WALKER, ROY UNDERWOOD,
 SIMON HOGAN & FRED GRANT**

PUKARA, 2013
 200 x 297.5 cm
 synthetic polymer paint on canvas

EST \$18,000 - 22,000

PROVENANCE

Spinifex Arts Projects, WA, Cat No. 13295
 ReDot Fine Art Gallery, Singapore
 Private Collection, NSW

Accompanied by a certificate of authenticity from Spinifex Arts Projects

Four senior Spinifex men: Roy Underwood, Simon Hogan, Fred Grant and Lennard Walker have collaborated in this major work of Pukara. The Wati Kutjara Tjukurpa is one of the most important and extensive stories from the Western Desert region and has played a major role in the formation, character and religious significance of the entire Spinifex area.

Being a major combined men's painting this work covers sites across hundreds of square kilometres. Shown in detail are the travels of the Wati Kutjara from Pukara as it passes through Pur Pur, Piralungka, Kamanti, Nyuman, Puntaru and Tjilitjipi and Mulyanya. Wanampi the magical water serpent and his son, are travelling across the land surrounded by waterholes. These powerful water sources are guarded to this day by dangerous water snakes.



40

CLIFFORD POSSUM TJPALTJARRI (1932 - 2002)

LOVE STORY, 1996

125 x 82 cm

synthetic polymer paint on Belgian linen

EST \$18,000 - 22,000

PROVENANCE

Commissioned by Milanka Sullivan

Australian Aboriginal Desert Art, Vic, Cat No. DRSN199

Private Collection, Vic

Accompanied by two videos of the artist creating the work

This is the tale of incestuous lust and the magical spells cast by an old Tjungurrayi man called Lintipilinti in order to seduce a woman of the wrong skin. To achieve this, Lintipilinti used sacred songs and a hairstring spindle that he made from his own hair and a pair of thin sticks. In this work he is depicted as a large U shape with a club that he carries beside him. The club has multiple meanings in the sacred version of this mythology, yet even in the public version it is menacing enough. The object of his desire is a wrong skinned Napangardi woman who is travelling from Yuelamu (Mount Allen) looking for the native sugar that is found in abundance on Eucalyptus leaves where it is deposited by small flying ants. The woman does not realise until too late that she is being stalked by the Tjungurrayi who is telepathically calling her to him while using ritual paraphernalia and a sacred ground painting. Overcome by lust, the Tjungurrayi man drops the hair string that he is braiding, and it scatters like love on the wind. A whirlwind blows in an attempt to destroy his love magic but it is to no avail. Though she is a strictly forbidden sexual partner Lintipilinti shows no concern. Eventually he will be punished at another place for this indiscretion. But this part of the narrative takes place at Ngarlu (Red Hill) where a small oval shaped rockhole is found. If prospective lovers drink from the well, it is said to have a powerful effect upon them.



41

GLORIA PETYARRE (1942 - 2021)

BUSH LEAF DREAMING, 2004
150 x 99.5 cm
synthetic polymer paint on Belgian linen

EST \$12,000 - 14,000

PROVENANCE

Redrock Gallery, Vic, Cat No. RR240
Private Collection, Vic

Raised in a remote part of the Eastern Desert and initiated into Anmatyerre law and traditions, Gloria Petyarre participated in the first art programs organised at Utopia in 1977 when she was 35 years of age. These early batik-making workshops marked the emergence of Aboriginal women artists as a force in the desert painting movement.

This highly accomplished work represents the leaves of the Kurrajong tree, used in the Utopia region to treat a variety of ailments. The women collect the leaves, then dry and mix them with Kangaroo fat in order to extract the plant's medicinal qualities. The significance of the Kurrajong tree and the part it plays in healing is celebrated in the women's Awelye ceremonies.

In painting the Bush Medicine Leaf story, Gloria pays homage to the spirit of the medicinal plant. By re-creating its image, she encourages its regeneration, so that her people can continue to benefit from its healing powers.



42

KATHLEEN PETYARRE (1940 - 2018)

MOUNTAIN DEVIL LIZARD - SANDHILL COUNTRY
(AFTER HAILSTORM), 2001

137.5 x 137 cm
synthetic polymer paint on Belgian linen

EST \$14,000 - 16,000

PROVENANCE

Gallerie Australis, SA, Cat No. GAKP0801308
Alcaston Gallery, Vic, Cat No. AK7486
Dr Terry Cutler, Vic
Fireworks Gallery, Qld, Cat No. FW17599
Private Collection, Qld

EXHIBITED:

ARCO (Arte Contemporaneo), International Contemporary Art Fair,
Madrid, Spain, 2002

Kathleen Petyarre is best known for her finely wrought, intimate renditions of the vast landscapes in the Eastern Desert. These were created during the epic journeys of her Dreaming ancestor and totem, the tiny Thorny Devil Lizard, referred to as 'that Old Woman Mountain Devil'.

This tiny desert creature is believed to have created the vast desert home of the Eastern Anmatyerre people by moving the sand, grain by grain, since the dawn of time. Petyarre and her clanswomen believed that they are its descendants, and have therefore inherited the responsibility for caring and nurturing the vast landscape that she depicted so intimately and carefully in her paintings.



POLLARD NGOIA NAPALJARRI (c.1945 - 1998)

SWAMPS AROUND NYRRIPI, 2010

154.5 x 158 cm

synthetic polymer paint on Belgian linen

EST \$20,000 - 25,000**PROVENANCE**

Watiyawanu Artists Corporation, NT, Cat No. 10/05347

Neil Murphy Indigenous Art, Vic

Private Collection, NSW

Walpiri elder Ngoia Pollard Napaltjarri was not a prolific painter of large-scale paintings. This example is one of only of several, another being the monumental work held in the National Gallery of Australia in Canberra.

This extremely fine work was the result of concentrated energy, spread over many days of uninterrupted and focused attention. Ngoia's working method was to first lay out the iconographic elements (oval shapes) in one hand movement from left to right with the shapes forming serpentine lines also from left to right. I often thought that she was painting in the same way as she was taught to write at the Papunya School. It was as if these were surrogate sentences with breaks in their flow forming 'paragraphs'. Once the entire canvas was laid out in this way, she would commence infilling each oval shape with very finely articulated lines of dots, again proceeding from left to right.

Over time, the varying thickness of the paint and the size of the sticks used, meant chance played out in the construction of the work. But it was always with a deep reverence and with an eloquent touch, as if she was 'writing' on her ancestral land, that she applied each singular element to the surface of the canvas. Finally, Ngoia would cover the entire monochromatic background with a veil of fine dots of variable density in a 'freestyle' approach, in contrast to the formal rigours mentioned above.

Born in Haasts Bluff c.1948, Ngoia went to school in Papunya and began her painting activities assisting her husband, Jack Tjampitjinpa. She subsequently began painting for the Papunya Tula Artists in her own right in 1997. Later, Ngoia and her five children moved to the Warlpiri community at Mount Liebig where she began painting for Watiyawarnu artists, resulting in her winning the prestigious Advocate Central Australian Award in 2004.

In 2004, I started visiting Mt. Liebig regularly where I initially started a mentoring program with Lily Kelly Napangardi. It was not until I discovered a group of photographs taken of artists with their paintings that a work by Ngoia captured my attention and I requested its return from consignment to a dealer on the Gold Coast. Having discovered that photograph, I encouraged Ngoia to concentrate on the story behind the painting titled: "Swamps west of Nyrripi", and this led her to experiment with scale and colour, despite the intensive labour involved. Her paintings from this period drew the attention of collectors and resulted in a commission for the work now held in the National Gallery of Australia.

In 2006, Ngoia won the 23rd Telstra National Aboriginal & Torres Strait Islander Art Award at the Museum and Art Gallery of the Northern Territory, Darwin with another large scale "Swamps west of Nyrripi" painting. Ngoia's primary painting focus is her father's country and its Dreamings, which are associated with 'Yamunturrngu, (Mount Liebig) and the country to the west of Haasts Bluff. Her finest works are infused with the spiritual power of the narrative associated with the water snake. It has been said that her paintings hold a 'transcendental calm' and the work on offer here aligns with this view.



44

EMILY KAME KNGWARREYE (1910 - 1996)

ARLATYITE DREAMING (BUSH POTATO), 1995

94 x 125 cm; 97 x 127 cm (framed)
synthetic polymer paint on Belgian linen

EST \$80,000 - 110,000

PROVENANCE

Utopia Art, NT, Cat No. EKK9713
Outback Alive, Qld, Cat No. OA654
Private Collection, Berlin, Germany

Cf. For stylistically similar works see: 'Wild Yam I, 1995' in Janet Holt (et. al.), 'Emily Kngwarreye Paintings, Craftsman House, 1998, plate 70 illus. pp 166-167 and various other works pp 168-180. See also the cover image of the Retrospective catalogue 'Emily Kngwarreye, Alhalkere Paintings from Utopia, Margo Neale (ed), Queensland Art Gallery, 1998

Emily Kame Kngwarreye was born at Anilyte (Boundary Bore) and began painting on canvas in her late 70s. She was awarded the Australian Creative Fellowship in 1992 and continued painting prolifically until her death in 1996.

The subject of this work is Arlatyeye, the Pencil Yam or Bush Potato. This is a valuable food source and the subject of important songs, dances and ceremonies amongst Eastern Anmatjerre people. It was the subject of a great number of Emily Kngwarreye's paintings, which were created, most familiarly, in a vast array of vibrant colours. In this painting however, Emily has characterised the roots of the yam in the plant's full period of maturity. As the foliage dies off, cracks appear in the ground, which trace the root system, and indicate that the engorged tubers are ready to be dug up and eaten.

Solid lines, stark and unadorned, trace the meandering paths of the pencil yam roots as they forge their way through the desert sands. Images such as this are always linked to Awelye - ceremonies that release spiritual power to maintain nature's fertility and hardiness. Body painting lines are fundamental to the participatory role of women in these ceremonies.

This practice is symbolically linked to this work and helps evoke an atmosphere of ceremony. The belief that good seasons always return, that yam 'always comes back', is fundamental to understanding the desert environment and therefore survival. A parallel layer of expression runs with the fundamental understanding of Awelye, that being of basic human nature, understanding it, and abiding by the rules set down by society in order that it too, will survive.



45

DANIEL WALBIDI (1910 - 1996)

ATALI AND WARLA, 2015

205 x 171 cm

synthetic polymer paint on Belgian linen

EST \$50,000 - 70,000

PROVENANCE

Short Street Gallery, WA Cat No. 828324

Cooee Art Gallery, NSW

Private Collection, NSW

Accompanied by a certificate of authenticity from Short Street Gallery

EXHIBITED

Australian Galleries, Cooee at Australian Galleries, April 2016, Sydney NSW

Though his heritage is Yulparija, Daniel Walbidi was born in the remote West Australian coastal community of Bidyadanga. Severe drought and encroaching mining and grazing developments during the 1960s had pushed the Yulparija people coastwards. Along with several other desert tribes, they found refuge at Le Grange Mission and settled amongst the Karajarri, the saltwater estuary dwellers at Bidyadanga.

Daniel Walbidi interprets landscape in his country as striking abstract topographies full of life and movement. While concerned with keeping his culture strong, his works contain striking motifs inspired by the modern world and contemporary art. "We still paint the land," he says, "but in an evolving way." This painting depicts the warla (salt lake) and tali (sand dunes) of the Great Sandy Desert around the Percival Lakes in Western Australia. This country is Daniel's traditional land, and where his father was born.



46

OLD MICK WALANKARI TJAKAMARRA

(c.1910 - 1996)

WATER AND RAINBOW, 1973

44 x 23 cm, 65.2 x 44.2 cm (framed)

synthetic polymer paint on board

EST \$25,000 - 35,000

PROVENANCE

Papunya Tula Artists, NT, Cat No. OM735815

Private Collection, NT

Lawson~Menzies, Lot 171, Sydney, February 2014

Private Collection, NSW

Private Collection, Vic

Inscribed verso Water and Rainbow/ Old Mick Tjakamarra/ Loritja Tribe/
Custodian Artist/ OM 735 815

Born at Watikipinrri, west of central Mount Wedge, Mick Walankari is thought to have been one of the last surviving Kukatja of the Central Desert region. Old Mick's early paintings are compelling in their palpable sense of élan and played a vital role in inspiring other painters. His works elicit the passing between the earthly and spirit world in a solemn but warm and beautifully balanced symbolic rendition.

Old Mick's Papunya works were the first to be collected by the National Gallery of Australia, and were featured in the 'Asia Society's Dreamings: Art of Aboriginal Australia' exhibition which toured North America in 1988-1989. Although he was forced to give up painting by the early 1980s due to failing eyesight and bad health, he taught and strongly influenced a number of 'second wave' artists, most importantly Maxie Tjampitjinpa and Don Tjungurrayai. His art and influence continues to provide the wellspring of an ancient tradition that feeds the vision of contemporary Papunya artists to this day.

In this work the artist has created a stylised map of his country during rain. The wavy lines interconnect waterholes and suggest landscape, terrain, and flowing water. These landmarks are surrounded by parallel curved lines representing rainbows while the delicate dotting delineates the topography.



47

JOHNNY WARANGKULA TJUPURRULA

(c.1932 - 2001)

PITJARRA, 1979
61 x 76.5 cm; 63 x 78.5 cm (framed)
synthetic polymer paint on canvas board

EST \$10,000 -15,000

PROVENANCE

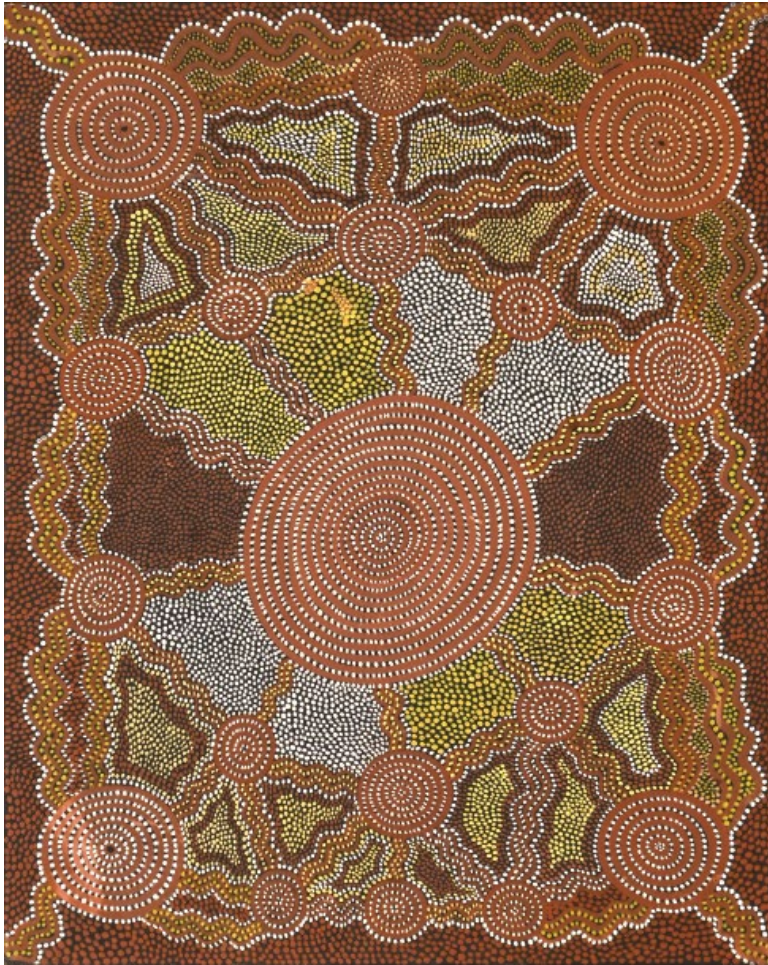
Papunya Tula Artists, NT, Cat No. JW790725
Private Collection, Vic

Accompanied by a certificate of authenticity from Papunya Tula Artists

Johnny Warangkula was born at Mintjilpirri, north west of the Kangaroo Dreaming site of Ilpili soakage. He first encountered 'whitefellas' at just 12 years of age, and moved to Papunya with his first wife in the early 1960s, shortly after the community's establishment. By the time Geoff Bardon arrived in 1971, he was a member of the Papunya Council alongside Mick Namarari.

The focus of this work relates to plant ancestors which share many human and plant characteristics, and their reproductive activity and growth is often compared with that of a family or clan. During the creation period, a Pitjarra ancestor travelled west through the Ehrenberg Ranges to Muntunga in the plain's country north-west of Alice Springs. Pitjarra, is a large vegetable that can grow prolifically in some areas, and is a key source of moisture for nomadic people during dry periods. In this painting, the concentric circles indicate the parent plants at Muntunga while the sinuous lines represent the growth of the roots.

The painting can be seen as a conceptual map of how the plants occur in nature, as well as the actual plant ancestors during the Dreaming. The black background dots symbolise the seeds of the Pitjarra plant while the other coloured areas represent the country in the vicinity of Muntunga.



48

ANATJARI TJAKAMARRA (1930 - 1992)

NGUMULYNGA (TWO BOYS), 1974

75.5 x 60.5 cm; 77 x 62 cm (framed)
synthetic polymer on canvas board

EST \$12,000 - 18,000

PROVENANCE

Field Collected, Yai Yai Bore, 1974

Private Collection, Tas

Sotheby's, Important Aboriginal Art, Lot 35, Melbourne, June 2002

Private Collection, Vic

ILLUSTRATED

Howard Morphy and M. Smith Boles, *Art from the Land: Dialogues with the Kluge-Ruhe Collection of Australian Aboriginal Art*, Charlottesville USA: University of Virginia, 1999, p.227

'This painting represents the Dreamtime story of the "Two Boys" at a place called "Ngumulynga" ("Boy Place"). The main water at this place is a large soakage which is surrounded by rockholes. The two boys had followed the Kangaroo Dreaming from one hundred miles to the north and had finally given up stopping at "Ngumulynga" on their journey home. The lines connecting the circles are the tracks of the two boys as they walked around the camp - the tracks have become stone. These "Two Boys" are said to have carried potent napanpa - sacred objects - in their bodies, and therefore to have been powerful clever men'. – Professor Fred Myers



49

TIM LEURA TJAPALTJARRI (c.1936 - 1984)

LALRADJINGYA BIG ROCKY HILL POSSUM & WOMAN CORROBOREE, 1977

71 x 56 cm; 73 x 59 cm (framed)
synthetic polymer paint on board

EST \$7,000 - 9,000

PROVENANCE

Papunya Tula Artists, NT, Cat No.TL77344
Western Desert Aboriginal Art, Vic, Cat No.WDAATL778344
Private Collection, ACT

Accompanied by a certificate of authenticity from Western Desert Aboriginal Art

Despite his initial reservations, Tim Leura became one of the four founding members of the Western Desert art movement. His desire to straddle the cultural divide, which had impelled him to join Bardon in the painting venture, was also the source of a deep melancholy, often discernible in his art.

Sitting in his own corner of the painting room with his board across his knees, Leura initially followed the ordered and symmetrical style that typified his Anmatyerre Arnernte tribal group, and which proved appealing to early buyers of desert paintings.

Drawn to subdued tones, mixing colours, dotting onto wet grounds, and blending outlines, the shapes in his works would often run into each other. He had a partiality for balance and clarity of design, and though he did make a creative departure from strict topographical and totemic mapping, many of his works such as this example, displayed an elegance of tracery and effects that eddied beneath and between the surface dotting, thereby creating a depth of suggested, though camouflaged, meaning.



50

ROVER JOOLAMA THOMAS (1926 - 1998)

DESERT OAKS, 1996
60 x 90 cm; 63 x 93 cm (framed)
natural earth pigments on Belgian linen

EST \$28,000 - 35,000

PROVENANCE

Narangunny Art, WA, Cat No. NAT-0292-RT
Private Collection, USA
Private Collection, NSW

Accompanied by a certificate of authenticity from Narangunny Art

After working in his youth as a jackaroo on the Canning Stock Route, Rover Thomas worked in the Northern Territory and the fringes of the Gibson and Great Sandy Deserts. He was a stockman on Bow River Station, Texas Downs, Old Lissadell, and Mabel Downs adjacent to the Warmun community at Turkey Creek where he settled in his later years and became an artist.

In this work, he depicted the vast, usually dry, salt-lake system known as Lake Dora near Punmu, his birthplace. When good rains come, the area teems with wildlife and Desert Oaks, the largest beautiful shady trees in this desert region which dot the high-water line.



CREDIT: Neil McLeod



EMILY KAME KNGWARREYE (1910 - 1996)

ANOORALYA, 1994

150 x 90 cm

synthetic polymer paint on Belgian linen

EST \$100,000 - 140,000**PROVENANCE**

Delmore Gallery, NT, Cat No. 94F028

Private Collection, Vic

Cf. For a stylistically similar work see Emily Kngwarreye Paintings, Craftsman House & G+ B Arts International, 1998 pp 117-121, Plates 46-50

During a painting career that lasted just eight years, octogenarian Emily Kame Kngwarreye carved an enduring presence in the history of Australian art. By the time she passed away in September 1996, she was an artistic superstar; having created one of the most significant artistic legacies of our time. Confronted with her mythical status, journalists, art writers and critics proved inadequate to the task of dealing with the phenomenon of an artist of such stature traversing the unexplored terrain between traditional Aboriginal art and contemporary art practice. Her Sydney Morning Herald obituary reported the 'Passing of a Home Grown Monet', while others compared her work to that of Jackson Pollock (1912-1956), Wassily Kandinsky (1866-1944) and Henri Matisse (1869-1954).

Born c1910 at Soakage Bore (Alhalkere) on the north-west boundary of Utopia Station in the Eastern Desert, Emily spent her youth as a camel driver and stock hand on pastoral properties. Outside of her ceremonial obligation in marking bold, fluid marks in ochres on the greased black skin of her country-women, she did not begin making 'art' until she had reached 70 years of age. She participated in the batik-making workshop that resulted in the first exhibition of Utopia batiks, held in Alice Springs in 1980. She painted her first canvas in 1987. During the year following her death, Emily Kngwarreye was one of Australia's three representatives at the Venice Biennale and her work was featured in a retrospective exhibition mounted by Margo Neale for the Queensland Art Gallery.

In this highly dramatic work, the application of pink, yellow, and blue colours highlight the varied and changing hues in the lifecycle of the Anooralya Yam and the seasonal change after storms bring rain to the dry desert landscape near Alalgura on Utopia Station, west of Delmore Downs.

The fusion of these thin veils of colours indicates the desert's bounty after rain. The requirement to understand the life cycle of all bush foods and when to collect seed, fruit, and root vegetables is necessary to the survival of Alyawerre and Anmatjërre people.

This work evokes the transition and recovery after a stormy season. The rain falls and water slowly flows along the broad shallow watercourse replenishing the soakage at Alalgura. The flourish of growth that follows is exceptional and rapid. The dramatic transformation of the desert from bare to abundant is a display of the desert's power. Linked into this, women's ceremonial life is based on the belief that they help nurture the desert food sources by ensuring future fertile generations.



52

NAOMI HOBSON (1979 -)

A PLACE OF PLENTY, 2019
200 x 210 cm
synthetic polymer paint on canvas

EST \$25,000 - 35,000

PROVENANCE

ReDot Fine Art Gallery, Singapore Cat No. NH201905003
Private Collection, NSW

Accompanied by a certificate of authenticity from ReDot Fine Art Gallery

EXHIBITED

Iwayi - Clay Ploes as part of Cairns Indigenous Art Fair, 2019, Kalan Clay House, Cairns Qld

Naomi Hobson is a painter, photographer, and ceramicist of Southern Kaantju/Umpila descent who lives on the riverbeds that surround the small town of Coen in Queensland in the centre of Cape York Peninsula in far north Queensland, where her grandparents were born.

Inspired by the patterns, colours and energy within the land and seascapes, Hobson has so much to explore. In this work she depicts stories for the land with captivating colours and imagery representing the beaches of her father's country.

'Emotion is my biggest inspiration. This work has optimistic tone like a yellow morning light waking to a cool early sky.'

'I love bringing nature and art together to create a wondrous landscape. I created this piece to invite the viewers to feel the openness of space and enjoy nature's light interplay between colours and shapes.' Naomi Hobson



53

PATRICK OLOODOODI TJUNGURRAYI

(c.1935 - 2017)

NGARRU, 2008

153 x 183 cm
synthetic polymer paint on Belgian linen

EST \$25,000 - 35,000

PROVENANCE

Papunya Tula Artists, NT, Cat No. PT0802093

Private Collection, NSW

Accompanied by a certificate of authenticity from Papunya Tula Artists

Patrick Tjungurrayi was born near Jupiter Well and walked into the Old Balgo Mission that was established in 1943. After the community moved to its current location in 1962, he worked constructing the church and other buildings. He painted for Warlayirti Artists until the early 1990s, when he moved once more to settle in Kintore. He subsequently painted for Papunya Tula Artists until his death in 2017.

This work depicts a site in the Western Desert associated with the mythological Tingari beings 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. Their travels and adventures are enshrined in a number of song cycles. These mythologies form part of the teachings of post-initiatory youths, as well as providing explanations for contemporary customs.

Stories associated with the Tingari are of a secret sacred nature and are related in full to initiated men.



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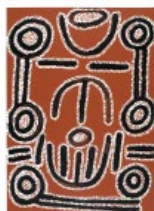
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54

VARIOUS ARTISTS

YILPINJI, LOVE MAGIC CEREMONY
(FOLIO OF 15 PRINTS), ED. 41/99, 2002 - 2003
76 x 56 cm (paper); 89 x 68 cm (framed)
limited edition etchings and screenprints

EST \$9,000 - 12,000

PROVENANCE

Print Makers: Basil Hall Editions, NT & Editions Tremblay, Qld
Published by the Australian Art Print Network, NSW
Private Collection, NSW

Accompanied by a folio of certificates of authenticity from the publishers

All prints are illustrated in Nicholls Dr. C, Yilpinji, Love Magic and Ceremony,
Craftsman House, Sydney, 2006

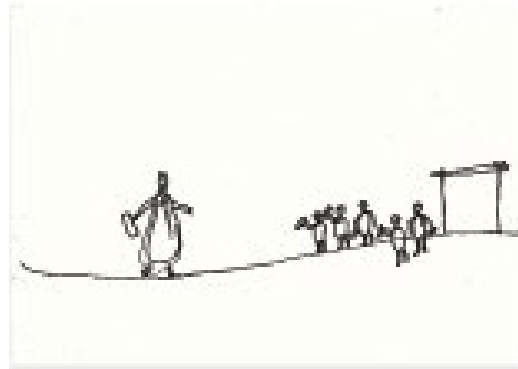
EXHIBITED

Australian Museum NSW, Australia's Outback Gallery NSW, Darwin
Entertainment Centre Gallery NT, Thornquest Gallery Qld, Damien Minton
Gallery NSW, Flinders University City Gallery SA, Stephanie Burns Fine Art
ACT, Art Mob Tas, Japingka Gallery WA, Fireworks Gallery Qld
Alcheringa Gallery Canada, Rebecca Hossack Gallery UK, Fisketorvet
Denmark, The Orangery Sweden, Bruun's Galleri Aarhus Denmark, Galerie
Dad France Australian Embassy, France, Highpoint Centre USA, Kluge Rhue
Collection USA

- | | | |
|----|--------------------------------|--|
| 1 | Susie Bootja Bootja Napangarti | Kaningarra |
| 2 | Liddy Nelson Nakamarra | Little Bush Potato Dreaming |
| 3 | Paddy Sims Japaljarri | Star |
| 4 | Teddy Morrison Kulukuku | Wild Bush Dove |
| 5 | Paddy Stewart Japaljarri | Love Story Dreaming |
| 6 | Helicopter Tjungurrayi | This Place My Country |
| 7 | Eubena Nampitjin | Seven Sisters Dreaming |
| 8 | Bai Bai Napangarti | Love Magic Ceremony Design for Ngaanjatjarra |
| 9 | Abie Jangala | Rainbow Men |
| 10 | Rosie Tasman Napurrurla | First Love |
| 11 | Lucy Yukenabarri Napanangka | Punyamita |
| 12 | Ronnie Lawson Jakamarra | Women's Dreaming |
| 13 | Samson Martin Japaljarri | Ngarlu Jukurpa - Love Story Dreaming |
| 14 | Lily Hargraves Nungarrayi | Liwirrinki Dreaming |
| 15 | Uni Martin Nampijinpa | Wayipi Story |



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55

QUEENIE MCKENZIE NAKARA (1915 - 1998)

VARIOUS TITLES, 1995
42 x 53 cm (framed each)
felt-tipped pen on paper

EST \$8,000 - 12,000

PROVENANCE

Drawn at the Warmun School, WA
Private Collection, Vic

signed and titled verso

ARTWORK DETAILS

1. 'Jesus the God Man and Angel from the Cloud', 36 x 26 cm (irregular)
2. 'Father Jobst Brings The Gospel', 28.5 x 39 cm
3. 'Visiting the God Jesus baby with presents in Heaven', 29.5 x 40 cm
4. 'Jesus and the God Man Look Like Each Other; What you Reckon', 40 x 31 cm

In 1995, the year this work was painted, she worked at the pensioner unit where she lived with Rover Thomas and his wife Rita. Here she painted the majority of her major works for entrepreneurs who visited the community from time to time.

In an interview towards the end of her life she reminded us that the only word she had ever learnt to read and write was her own name, as it was required to sign her paintings. Yet she was, in her lifetime and still to this day, recognised as a spiritual and cultural icon, whose commitment to art has left an indelible impact on Australian history and culture.



56

QUEENIE MCKENZIE NAKARA (1915 - 1998)

TEXAS STATION COUNTRY, 1993

91.5 x 122 cm; 95 x 126 cm (framed)
synthetic polymer paint on canvas

EST \$20,000 - 25,000

PROVENANCE

Neil McLeod Fine Art, Vic
Private Collection, Vic

signed verso

Queenie McKenzie was born on Old Texas Station on the Ord River in the north west of Western Australia. As a young girl she began her life of cooking for the stockmen, tending and riding horses, and journeying as they drove cattle across the vast pastoral region of the north.

During the 1970s, Queenie, then in her fifties, played a leading role in community affairs and experimented with representational art as an educational tool in the local school. She taught Gija language and cultural traditions as part of the 'two-way' education given at the school. Besides helping to maintain ancient knowledge of sacred sites and the Dreaming mythology, it seamlessly paralleled bible stories and provided the young with both a spiritual awareness and an involvement in community activities. She participated in both traditional ceremonies and the Pentecostal gatherings that were held near Frog Hollow about a half hour from Warmun.

Queenie McKenzie earned world wide acclaim with distinct and influential artworks depicting the country of her childhood and early working life around Texas Station, as well as other sites throughout the East Kimberley region. She was in her lifetime, and still to this day, recognised as a spiritual and cultural icon, whose commitment to art has left an indelible impact on Australian history and culture.



57

RAMMEY RAMSEY (1936 -)

NGOOJOON COUNTRY-MELON PATCH, 2004

135 x 122 cm
natural earth pigments on Belgian linen

EST \$6,000 - 8,000

PROVENANCE

Jirrawun Aboriginal Arts, WA, Cat No. RR 7 2003.21
Raft Artspace, NT
Private Collection, SA

Rammei Ramsey is a senior Gija lawman who, like his contemporary Paddy Bedford, began painting relatively late in life. His works convey the hills and gorges surrounding Elgee Cliffs, also known as Warlawoon Country, home to the rock wallabies that live around camping areas and near waterholes. Images of cliffs, hills, rocks, waterholes, and meeting places appear as distillations of prominent features in this landscape. A circle may be a waterhole, a place or a cave, a rectangle, a stockyard or hills. He conveys this language of floodwater, natural and man-made elements by mixing two colours, wet on wet, across the surface to create the gestural strokes and rhythm of the brush – spiritually a way to represent earth, wind, fire, and water.



58

GULUMBU YUNUPINGU (1943 - 2012)

TWO SISTERS, 2001

173 x 97 cm

natural earth pigments on bark

EST \$7,000 - 9,000

PROVENANCE

Buku-Larrnggay Mulka Centre, NT, Cat No. 2128A
Private Collection, NSW

Accompanied by a certificate of authenticity from Buku-Larrnggay Mulka Centre

Gulumbu Yunupingu, was already a teacher, health worker, and important community translator when she began painting at 56 years of age.

The stories she paints, on bark and on larrakitj (ceremonial poles), hark back to her childhood years when her parents told her the traditional Ancestral stories of her Yolgnu heritage. Her father is the clan leader and artist, Mungguraway Yunupingu who was one of the original presenters of the bark petition. Her art is about the entire universe, stars that can be seen by the naked eye as well as everything beyond and before. She believes that the night sky can bring people of all places and times together; in harmony: "There is healing for people," she said, "when they see beauty."



59

LUCY YUKENBARRI NAPANANGKA

(1934 - 2003)

WINPUPULA ROCKHOLE, 1999

75 x 51 cm
synthetic polymer paint on canvas

EST \$2,000 - 3,000

PROVENANCE

Warlayirti Artists, WA, Cat No. 60/99
Private Collection, ACT

Accompanied by a certificate of authenticity from Warlayirti Artists

The first painters in the remote community of Wirrimanu (Balgo Hills) were the last generation to undergo full initiation and live a traditional nomadic life in the bush before encountering European colonists. Balgo lies at the meeting of three great deserts (The Great Sandy, The Tanami and The Gibson) and is home to more than ten different tribal groups.

During her lifetime, Lucy Yukenbarri was considered to be one of the most innovative and daring of the Balgo women painters. Laying down fields of intense colour with a thick, painterly texture was a hallmark of her work. Though her brushwork appears to be linear, the bands of colours are actually merged dots that she referred to as 'kinti kinti' (close, close). They dry quickly in the intense heat, building a chromatic density that has no time for gentle gradations or blended hues. The result is a rich immediacy of contrast and resonance.

This work depicts a central rockhole in the Great Sandy Desert. It is surrounded by sand dunes, rich in bush food, particularly Pura, a wild bush tomato. Lucy Yukenbarri was a senior law woman with an irreplaceable knowledge of the ancient places, ceremonies, and narratives.



60

PADDY TJAPALTJARRI SIMS (c.1925 - 2010)

WITI JUKURRPA (CEREMONIAL POLE DREAMING), 2004

91 x 75 cm

synthetic polymer paint on Belgian linen

EST \$1,800 - 2,500

PROVENANCE

Warlukurlangu Artists, NT, Cat No. I 422/04

Private Collection, ACT

Accompanied by a certificate of authenticity from Warlukurlangu Artists

This painting shows the story of the Witi Jukurrpa (Ceremonial poles). Japaljarri and Jungarrayi men travelled from Kurlungalinypa (near Lajamanu) to Yanjirlypirri (west of Yuendumu) and then on to Lake Mackay near the West Australian border. On the way they performed Kurdiji (initiation ceremonies) for young men. Women also danced for the Kurdiji ceremony. The site depicted in this canvas is Yanjilypiri where there is a low hill and a water soakage.

The importance of this place cannot be overemphasised, as young boys are taken there to be initiated from as far away as Pitjanjatjara country to the south and Lajamanu to the north. The men wear Jinjirla (white feathers headdresses) on either side of their heads. They also wear wooden carvings of stars (Yanjilypiri) which are also laid out on the ground as part of the sand paintings produced for the ceremonies. Their bodies are painted with white and black circles, also representing Yanjilypiri. Ngalyipi (snake vine) is used to tie the Witi poles vertically to the legs of the dancing initiates. The Witi poles are shown as long straight lines and the white circles depict Yanjilypiri. The "U" shapes represent Jungarrayi and Japaljarri men, who, along with their Nungarrayi and Napaljarri classificatory sisters, are the Kirda (custodians) for this Jukurrpa.



61

**NYURAPAYIA (MRS. BENNETT)
NAMPITJINPA** (1935 - 2013)

ROCKHOLE SITE OF YUMARRA, 2007
153 x 121.5 cm
synthetic polymer paint on Belgian linen

EST \$20,000 - 30,000

PROVENANCE

Yanda Aboriginal Art, NT, Cat No. MRSB16/2007 BPG
Private Collection, Vic

Nyurapayia Nampitjinpa was born in Pitjantjatjara country, near the site of today's Docker River community. She saw no white men until she was in her teens and spent much of her childhood at Pangkupirri, a set of sheltered rockholes deep in the range-folds of the Gibson Desert. By the time she walked in from the bush to the ration depot at Haasts Bluff and encountered mission life she had become a person of great ritual authority. She moved to Kintore, the new western settlement of the Pintupi, closer to her traditional lands, and then on to Tjukurla, across the West Australian border in the 1980s. Nyurapayia, was a close associate of the key painters who shaped the women's painting movement in the early to mid-1990s. She painted only relatively minor formulaic works for Papunya Tula, before Chris Simon took her on, and rebuilt his Yanda Art business around her. She hit her creative peak painting large, complex canvases depicting her ancestral rockholes in dark curved lines on black or white shimmering grounds.

Her depictions of the sand-dune country and surrounding rocky outcrops bear a relationship to the designs used for body painting during the Inma (ceremonial dance). At the time of her death in February 2013, Nyurapayia had reached the pinnacle of desert law and sacred knowledge and was revered by women throughout the Western desert.



62

PATSY ANGUBURRA LULPUNDA (1989 - 2000)

WANDJINA, 2000

94 x 202 cm; 100 x 208 cm (framed)
synthetic polymer paint on Belgian linen

EST \$25,000 - 35,000

PROVENANCE

Neil McLeod Fine Arts, Vic, Cat No. NMPO
Aboriginal Gallery of Dreamings, Vic, Cat No. AGOD#9097
Private Collection, Vic

Accompanied by a certificate of authenticity from Aboriginal Gallery of Dreamings and four photographs of the artist creating the work

During the last decade of her life, Patsy Lulpunda lived on the Prince Regent River near Mowanjum and created hair belts, stone axes, and other items of material culture. Her first paintings were created at the age of 100, whilst visiting the great Kimberley custodian and storyteller Jack Dale during a workshop organised in 1998. She participated in several painting workshops at his home before her death at the age of 102 at the start of the millennium.

Patsy Anguburra witnessed and experienced great cultural transformations during her long life, given her presence when Wororra culture was yet to experience the influence and impact of European culture.

Lulpunda's Wororra name 'Anguburra' refers to the native honeybee that produces the most exquisitely tasting honey. It was a delightful and most fitting name for a woman whose sprightly and spirited engagement with life extended her autumn years beyond all expectation.



63

QUEENIE MCKENZIE NAKARA (1915 - 1998)

JOSEPH AND MARY, 1997
61 x 91 cm
natural earth pigments on canvas

EST \$6,000 - 8,000

PROVENANCE

Warmun Traditional Artists, WA, Cat No. QM0028
Private Collection, Vic

Accompanied by a certificate of authenticity from Warmun Traditional Artists Warmun Traditional Artists, WA, Cat No. QM0028
Private Collection, Vic

Accompanied by a certificate of authenticity from Warmun Traditional Artists

Queenie McKenzie was born c.1930 at the Old Texas station and played a leading role in restoring her people's culture and working toward a secure future. Involvement in community affairs led her to experiment with representational art as an educational tool in the local school, where she taught Gija language and cultural traditions. She was encouraged to paint her first artistic experiments by Rover Thomas, with whom she had worked in the stock camps for much of her life.

This artwork is an example of Queenie's 'two way' belief in the Christian gospel as well as her Gija Dreaming. Her portrayal of Mary and Joseph, with its starry backdrop, palm trees and sheep, has an image of baby Jesus in the foreground.



64

EUBENA NAMPITJIN (1924 - 2013)

WITJĪ, 2007

150 x 75 cm

synthetic polymer paint on Belgian linen

EST \$8,000 - 12,000

PROVENANCE

Warlayirti Artists, WA, Cat No. I 101/07

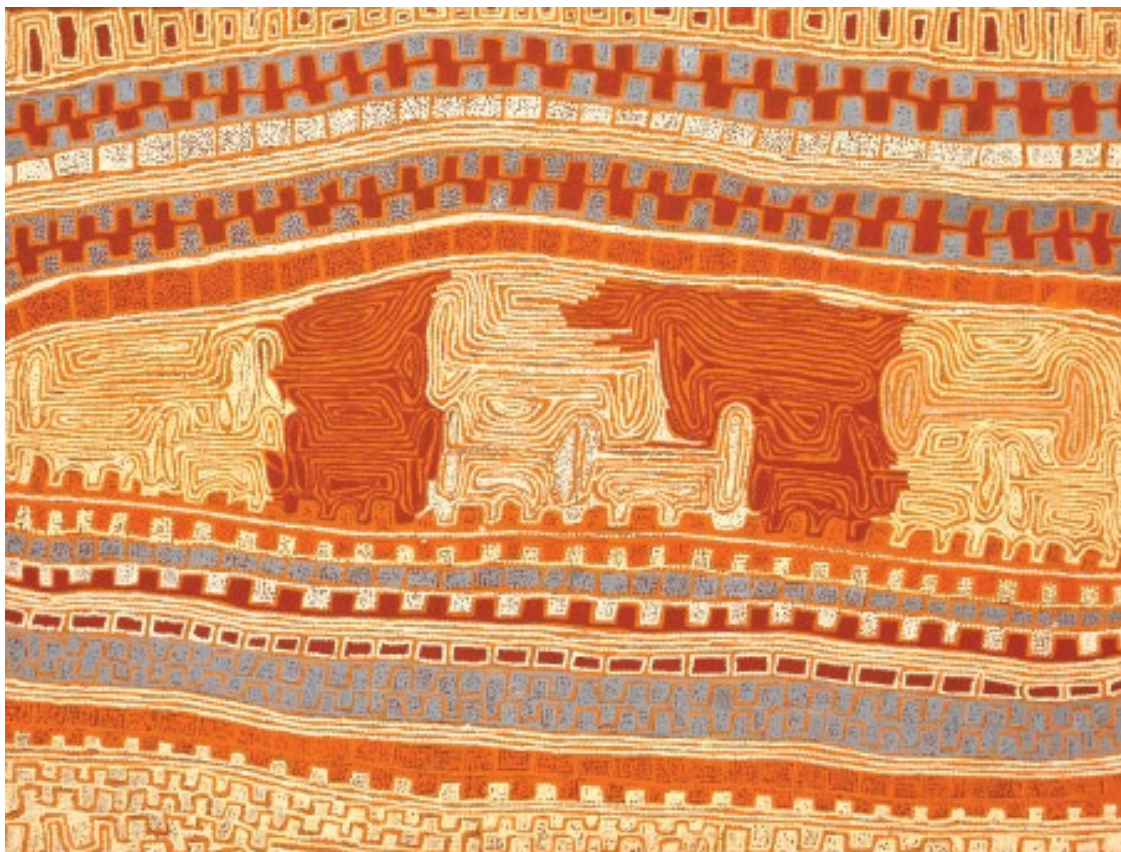
Art Mob Gallery, Tas, Cat No. AM5479/08

Fireworks Gallery, Qld, FW21317

Private Collection, Qld

Eubena Nampitjin began painting in 1988. After the death of her daughter in 1993, she stopped painting and did not paint again until encouraged to return to Balgo Hills two years later. From that time on she painted alone with larger, freer dots and a more gestural style executed with a palette of red, yellow and pink. In time these late career works became more akin to finger painting with fluid brushstrokes and only the occasional intimate section actually dotted with a stick.

Nampitjin's work, with its trademark use of vibrant colour; bold patterning, and rough and ready handling, creates an 'extraordinary sense of presence as in this rendition of her country along the middle stretches of the Canning Stock Route, near Kunawarritji (Well 33). This is the place where Nampitjin would often hunt and gather food. The strong lines in the painting depict the tali (sandhills) that dominate this country surrounding a hill named Yilpa.



65

PATRICK OLOODOODI TJUNGURRAYI

(c.1935 - 2017)

PURRITJUNU, 2007

122 x 92 cm

synthetic polymer paint on Belgian linen

EST \$7,000 - 9,000

PROVENANCE

Papunya Tula Artists, NT, Cat No. PT0704035

Private Collection, ACT

Accompanied by a certificate of authenticity from Papunya Tula Artists

Patrick Tjungurrayi was born near Jupiter Well and walked into the Old Balgo Mission that was established in 1943. After the community moved to its current location in 1962, he worked constructing the church and other buildings. He painted for Warlayirti artists until the early 1990s, when he moved once more to settle in Kintore. He subsequently painted for Papunya Tula Artists until his death in 2017.

This work depicts a site in the Western Desert associated with the mythological Tingari beings 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. Their travels and adventures are enshrined in a number of song cycles. These mythologies form part of the teachings of post-initiatory youths, as well as providing explanations for contemporary customs.

Stories associated with the Tingari are of a secret sacred nature and only related in full to initiated men.



66

CLIFFORD POSSUM TJAPALTJARRI

(1932 - 2002)

CORKWOOD DREAMING, 2001

134.5 x 77.5 cm

synthetic polymer paint on Belgian linen

EST \$15,000 - 20,000

PROVENANCE

Commissioned by Milanka Sullivan
Australian Aboriginal Desert Art, Vic, Cat No. DRSN184
Private Collection, Vic

Accompanied by a certificate of authenticity from Australian Aboriginal Desert Art and three photos of the artist creating the work

Clifford Possum began his artistic career in the 1950s at Glen Helen, when he found that he earned more pay and lived under better conditions while producing carvings for the developing tourist market than he had as a stockman. His carvings were renowned in Central Australia for their brilliant craftsmanship and realistic detail. He did not join the growing band of active painters working at Papunya until 1972.

His early paintings conveyed a remarkable sense of atmosphere. These stood out from those of other Western and Central Desert artists, who were less preoccupied with evoking a psychological mood in their paintings. As he developed his art practice, Clifford introduced Western iconography and figurative imagery to convey certain elements in his narratives. This played a dual role in both making them more intelligible to western audiences, and allowing him to create imaginative compositions within the parameters of the 'law'.



67

PADDY TJAPALTJARRI SIMS (c.1925 - 2010)

YANJIRLYPIRRI JUKURPA (STAR DREAMING), 2007

122 x 173 cm

synthetic polymer paint on Belgian linen

EST \$8,000 - 12,000

PROVENANCE

Warlukurlangu Artists, NT, Cat No. 2574/07

Fireworks Gallery, Qld

Private Collection, Qld

This painting shows the story of the Witi Jukurpa (Ceremonial poles). Japaljarri and Jungarrayi men travelled from Kurlurngalinypa (near Lajamanu) to Yanjirlypirri (west of Yuendumu) and then on to Lake Mackay near the West Australian border. On the way they performed Kurdiji (initiation ceremonies) for young men. Women also danced for the Kurdiji ceremony. The site depicted in this canvas is Yanjilypiri where there is a low hill and a water soakage. The importance of this place cannot be overemphasised, as young boys are taken there to be initiated from as far away as Pitjanjatjara country to the south and Lajamanu to the north. The men wear Jinjirla (white feathers headdresses) on either side of their heads. They also wear wooden carvings of stars (Yanjilypiri) which are also laid out on the ground as part of the sand paintings produced for the ceremonies. Their bodies are painted with white and black circles, also representing Yanjilypiri. Ngalyipi (snake vine) is used to tie the Witi poles vertically to the legs of the dancing initiates. The Witi poles are shown as long straight lines and the white circles depict Yanjilypiri. The "U" shapes represent Jungarrayi and Japaljarri men, who, along with their Nungarrayi and Napaljarri classificatory sisters, are the Kirda (custodians) for this Jukurpa.



68

JUDY NAPANGARDI WATSON (c.1925 - 2016)

UNTITLED, 2013

183 x 244 cm

synthetic polymer paint on Belgian linen

EST \$25,000 - 35,000

PROVENANCE

Yanda Aboriginal Art, NT, Cat No. JWN201301

Piermarq Gallery, NSW

Private Collection, NSW

Born on Mt. Doreen Station, north-west of Alice Springs, circa 1925, Judy Watson grew up in the vast Warlpiri country that lies between the Tanami and Gibson deserts. Her principal focus was the Women's Dreaming of the Karnta-kurlangu – a large number of ancestral women who danced across the land, creating important sites, discovering plants, foods, and medicines, as well as establishing the ceremonies that would perpetuate their generative powers.

At Mina Mina, these ancestral women danced and performed ceremonies before travelling on to Janyinki and other sites as they moved east toward Alcoota. During their ritual dancing, digging sticks rose up out of the ground and the women carried these implements with them on their long journey east, singing and dancing all the way without rest. The hairstring is anointed with red ochre and is a secret and sacred connection between the women's ceremony and the country, which enables them to connect with the spirit of the Dreaming.



69

EMILY KAME KNGWARREYE (1910 - 1996)

WILD FLOWER, 1995

123.5 x 123 cm

synthetic polymer paint on Belgian linen

EST \$30,000 - 40,000

PROVENANCE

Dacou Gallery, SA

Flinders Lane Gallery, Vic, Cat No. Flg/DG EK/1995

Private Collection, Tas

Accompanied by a certificate of authenticity from Flinders Lane Gallery

In this work, the pink, blue and yellow colours highlight the varied and changing hues in the life cycle of the Yam and other food plants found near Alalgura on Utopia Station, west of Delmore Downs. The flowers of summer draw emus to feed on her country and raise their young.

From an aerial perspective we see sporadic clustered growth after summer rain. The rain falls and water slowly flows along the broad shallow watercourse and replenishes the soakage at Alalgura. The flourish of growth that follows is exceptional and rapid.

Ceremony reinforces, through narrative, the significance of this knowledge, by teaching survival skills and knowledge, basic social codes and obligations.



70

YANNIMA TOMMY WATSON (c.1935 - 2017)

PIKARLI 'MY COUNTRY, 2015
112 x 120 cm
synthetic polymer paint on Belgian linen

EST \$20,000 - 30,000

PROVENANCE

Yanda Aboriginal Art, NT, Cat No.TW201533
Private Collection, NSW

Pitjantjatjara elder Tommy Watson gained wide acclaim in an astonishingly short amount of time. His first works were created at the community arts centre in Irrunytju, 12 km south-west of the tri-state border where the Northern Territory, Western Australia, and South Australia meet. This was just 44 kms east of Anamarapiti, where he was born c.1935. Though he recalled visiting Papunya in his youth, and observing the birth of the art movement there, he did not take up painting for another 30 years.

His debut at the 2002 Desert Mob exhibition in Alice Springs was followed by his participation in a series of group exhibitions from which his reputation gained momentum. His prominence as an artist of the highest renown was ultimately cemented when, in 2006, he was commissioned to create a permanent installation at Musée du Quai Branly, in Paris.

Grounded in his paintings are rockholes, mountain ranges, creek beds, and important Dreaming sites created, according to the mythology of the region, during the major battle that took place between the White Cockatoo and the Eagle. In keeping with the depiction of Dreaming stories throughout the Western Desert, the landscape is rendered sacred and numinous through the actions of these mythic creator beings during its formation.



71

**MIRDIDINGKINGATHI JUWARND
SALLY GABORI** (1924 - 2015)

HUNTING GROUND AT KING ALFREDS' COUNTRY,
2006

137 x 91 cm
synthetic polymer paint on Belgian linen

EST \$15,000 - 17,000

PROVENANCE

Mornington Island Arts and Crafts, Qld, Cat No. 1330-L-SG-0506
Art Mob, Tas, Cat No. AM 4037/06
Private Collection, ACT

Accompanied by a certificate of authenticity from Mornington Island Arts and Crafts

This early work by Sally Gabori was painted 18 months after she first picked up a paintbrush in 2005 at 81 years of age.

That artists statement provided in relation to this work states:

"This painting is about a hunting ground on my brother's country, King Alfred, on Bentinck Island".

Her paintings are essentially concerned with meaningful sites, known through the artist's intimate association during a lifetime spent on Bentinck Island. These sites are associated with tidal movement, seasonal change, major climatic events such as drought, and flood, and the presence of plants, sea birds, animals, and aquatic life. Gabori was mindful of the ebb and flow of life over all the seasons that made up her long life.



72

CORY WAKARTU SURPRISE (1929 - 2011)

WARLA, 2008
120 x 120 cm
synthetic polymer paint on canvas

EST \$5,000 - 7,000

PROVENANCE

Mangkaja Arts, WA, Cat No. 835/08
Private Collection, NSW

Accompanied by a certificate of authenticity from Mangkaja Arts

Cory Surprise was born at Tapu, her father's country, in the Great Sandy Desert. Though her parents both died there when she was still a baby, Cory stayed with her extended family until she walked out of the bush as a young woman having already been inducted into the law. As a result, she knew her country intimately, including all the places to find water; all the significant sites, and how to find food.

In time, she met and married the well known artist Peter Skipper, who worked as a contractor building fences. They travelled together and she worked as a camp cook and goat herd. They worked on stations throughout the Kimberley region before settling at GoGo Station (near Fitzroy Crossing) for more than 20 years.

Cory first started painting at Karrayili Adult Education Centre in the early 1980s when in her 50s. This work depicts jilji (sandhills) at her birthplace deep in the Great Sandy Desert.



73

JUKUJA DOLLY SNELL (c.1933 - 2015)

KURTAL - LIVING WATER, 2013
120 x 120 cm; 122 x 122 cm (framed)
synthetic polymer paint on canvas

EST \$4,000 - 6,000

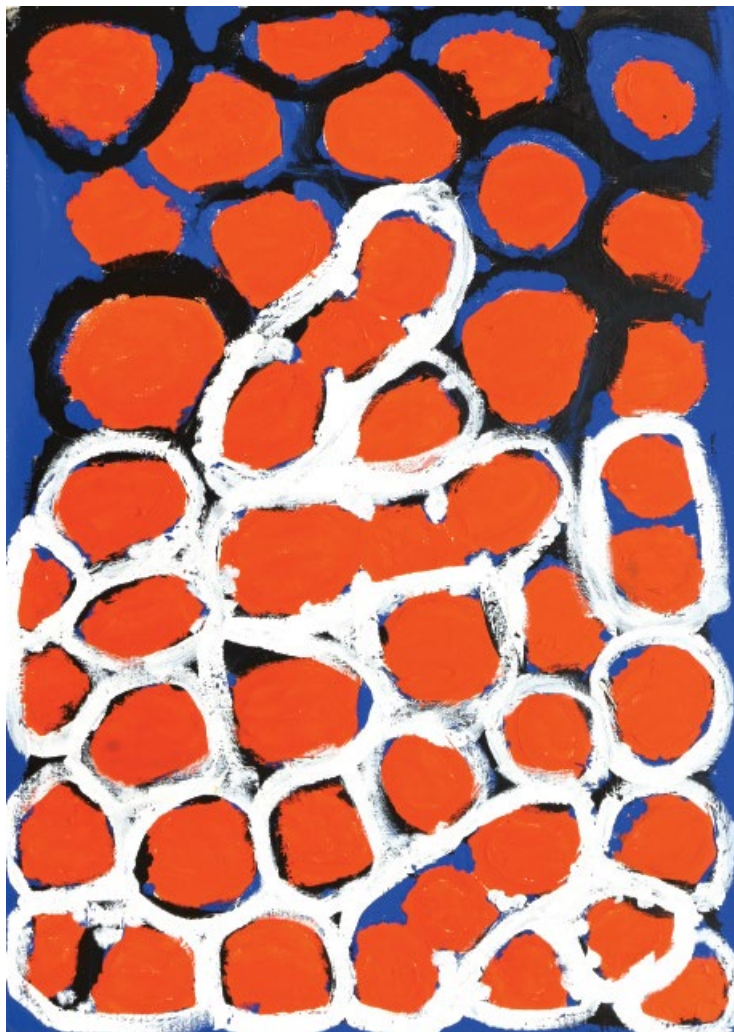
PROVENANCE

Mangkaja Arts, WA, Cat No. 533/13
Private Collection, NSW

Accompanied by a certificate of authenticity from Mangkaja Arts

Dolly Snell was born at a jila (permanent waterhole) called Kurtal in the Great Sandy Desert. When she was still a girl, her mother took her to Balgo Hills and then to Warnku, near Sturt Creek. From there they walked to Louisa Downs Station. She spent her life on Cattle stations such as Bohemia Downs and Christmas Creek Station in the North West.

Dolly Snell won the 2015 Telstra National Aboriginal and Torres Strait Islander Art Award.



74

**THUNDUYINGATHI BIJARRB MAY
MOODOONUTHI (1929 - 2008)**

BENTINCK ISLAND, 2007

101 x 71 cm

synthetic polymer paint on Belgian linen

EST \$1,000 - 1,500

PROVENANCE

Mornington Island Arts and Crafts, Qld, Cat No. 2721-L-MM-I 107
The John Conroy Collection, Qld

Accompanied by a certificate of authenticity from Mornington Island Arts and Crafts

May Moodoonuthi was born at Thunduyingathi around 1929. Her totemic name 'Bijarrb' means dugong. She has little knowledge of her parents or siblings and was married to Kaiadilt leader Darwin Moodoonuthi until his passing in 1983.

The Lardil people in the Kaiadilt community had little exposure to fine art, or any comparable form of mark-making, prior to the 21st century. Traditional tools, objects, or bodies were scarcely painted, and the only recorded art that relates to their stories was a group of drawings, made at the request of ethnologist Norman B Tindale during his expedition to Bentinck Island in 1960, now housed in the South Australian Museum.

In this early work May Moodoonuthi has depicted the sacred Kamarra Rocks from the bountiful reef-laden waters around Bentinck Island.



75

**ELIZABETH NYUMI NUNGURRAYI
AND SHARON PALMER**

PARWALLA, 2003
99 x 49 cm
synthetic polymer paint on canvas

EST \$2,500 - 3,500

PROVENANCE

Warlayirti Artists, WA, Cat No. 1187/03
Private Collection, ACT

Accompanied by a certificate of authenticity from Warlayirti Artists

This painting is a collaboration between Elizabeth Nyumi and daughter Sharon Palmer. It depicts Nyumi's country Parwalla, which lies far to the South of Balgo Hills in the Great Sandy Desert, near Kiwirrkura. It is a large swampy area dominated by sandhills that fills with water after the wet season and becomes abundant with bush foods. These include bush raisins (kantiliyi), bush tomatoes (Pura) and seeds (Minyli).

This mother and daughter work is coloured by the various shades of the surrounding Spinifex grass, which grows strong and seeds after the wet season. With the women depicted as U shapes, with their wana (digging sticks) and coolamons also depicted.



76

ELIZABETH NYUMI NUNGURRAYI (1947 - 2019)

PARWALLA, 1999

120 x 80 cm

synthetic polymer paint on Belgian linen

EST \$5,000 - 7,000

PROVENANCE

Warlayirti Artists, WA, Cat No. 682/99

Palya Art, NT

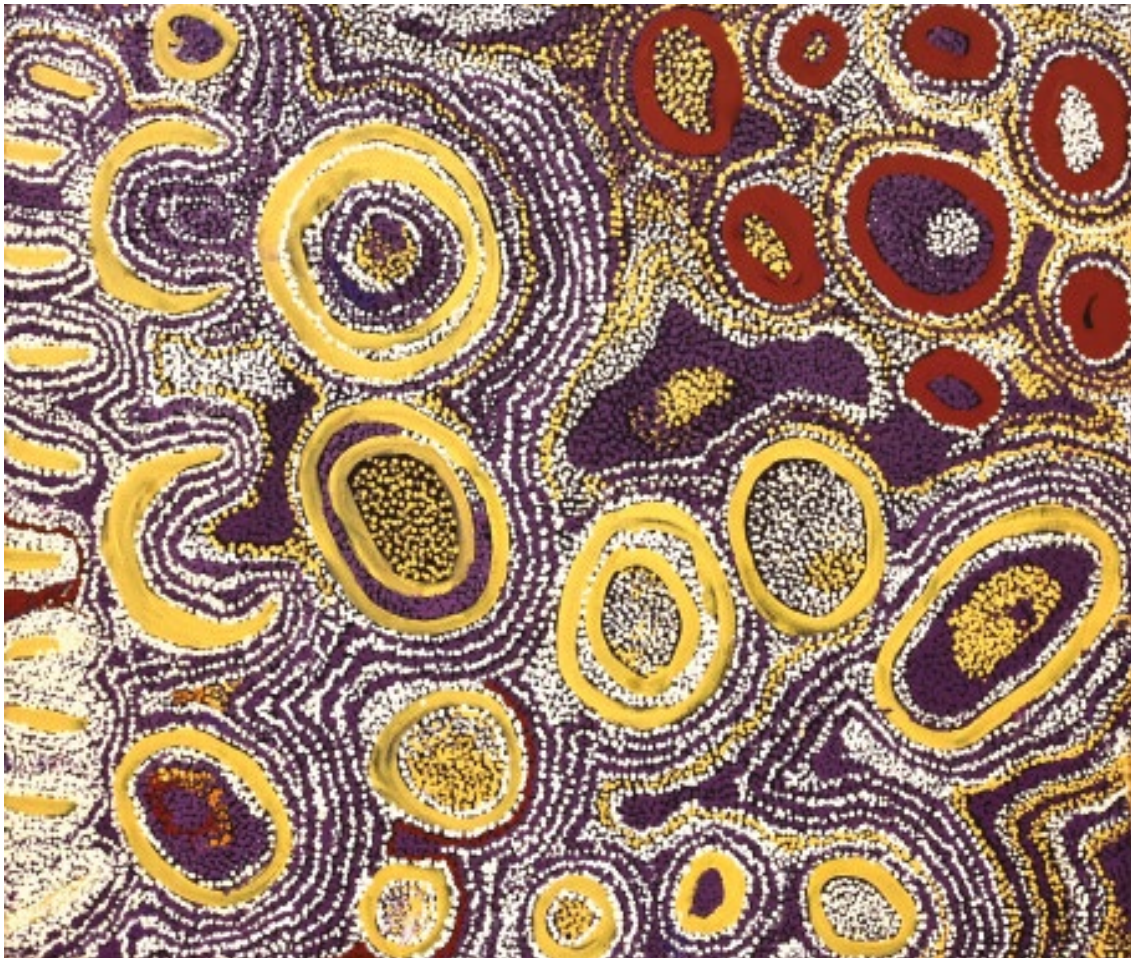
Private Collection, Vic

Accompanied by a certificate of authenticity from Warlayirti Artists

Elizabeth Nyumi grew up near Jupiter Well, where she lived a nomadic life until she walked up the Canning Stock Route and into the old Balgo Mission in her late teens. In 1988, more than 40 years later she began painting at the Warlayirti Art Centre. Her subject is her father's country, Parwalla, far to the south of Balgo Hills in the Great Sandy Desert.

Parwalla is a large swampy area that fills with water after the wet season and consequently produces an abundance of bush foods. The majority of Nyumi's paintings show the different bush foods, including kantjilyi (bush raisin), pura (bush tomato), and minyili (seed). The whitish colours represent the spinifex that grows strong and seeds after the wet season rains. These seeds are white in colour and grow so thickly they obscure the ground and other plants below.

Elizabeth Nyumi was the foremost of the second-generation Balgo artists, on whose success the Warlayirti art centre at Balgo Hills has depended. More than any other artist, she extended the reputation of the Balgo women artists with her refreshingly distinct and individual depictions of the country.



77

ANGELINA TJADUWA WOODS (1954 –)

YAMPIL, 2008

109 x 91 cm

synthetic polymer paint on canvas

EST \$3,000 - 4,000

PROVENANCE

Spinifex Arts Project, WA, Cat No. C721

Private Collection, ACT

Accompanied by a certificate of authenticity from Spinifex Arts Project

Tjaduwa (Angelina) was born in 1954 and was in her early 30s when she moved with her 5-year-old son to live amongst others near the Ilkurka rockhole in 1987. Until that time she had been one of a small extended family group located near Wayara, to the north. This painting shows the country running east/west in a band through the northern section of Spinifex country where she was born.

Spinifex Art Project writes 'Tjaduwa has painted her homeland of Yampil, an area in northern spinifex. This is sand hill country, with spinifex and Mulga trees and very sparse water deposits usually in the form of rockholes which are quite small or soak water which you have to dig for. To survive this western desert area it is essential to know where to find the water and this knowledge has been passed down over thousands of years from generation to generation. Tjaruwa has painted the rockholes of Tjiru Pakutjarjara, Waltjapi, Kamanti, Waltjipi, Pur Pur, Pulitja, Kapi Wiyatjara, Pulitja and Tjwara. The two half circles represent the camps of the Wati Kutjara story that is present in this area.'



78

WALANGKURA NAPANANGKA
(UTA UTATJANGALA'S WIDOW) (c.1922 - 2010)

TJUKURLA, 2006
91.5 x 122 cm
synthetic polymer paint on Belgian linen

EST \$4,500 - 6,500

PROVENANCE

Papunya Tula Artists, NT, Cat No. WN0604084
Private Collection, ACT

Accompanied by a certificate of authenticity from Papunya Tula Artists

Walangkura Napanangka (Uta Uta Tjangala's widow) was born beside a rockhole near where the Tjukurla community was later established. As a young woman, she travelled with her large family in the country between Punkilpirri near Docker River and Walukirritji rockhole on the south-western side of Lake MacDonald.



79

MARINGKA BAKER (1952 -)

KALAYA TJUKURPA, 2007
93 x 129.5 cm
synthetic polymer paint on canvas

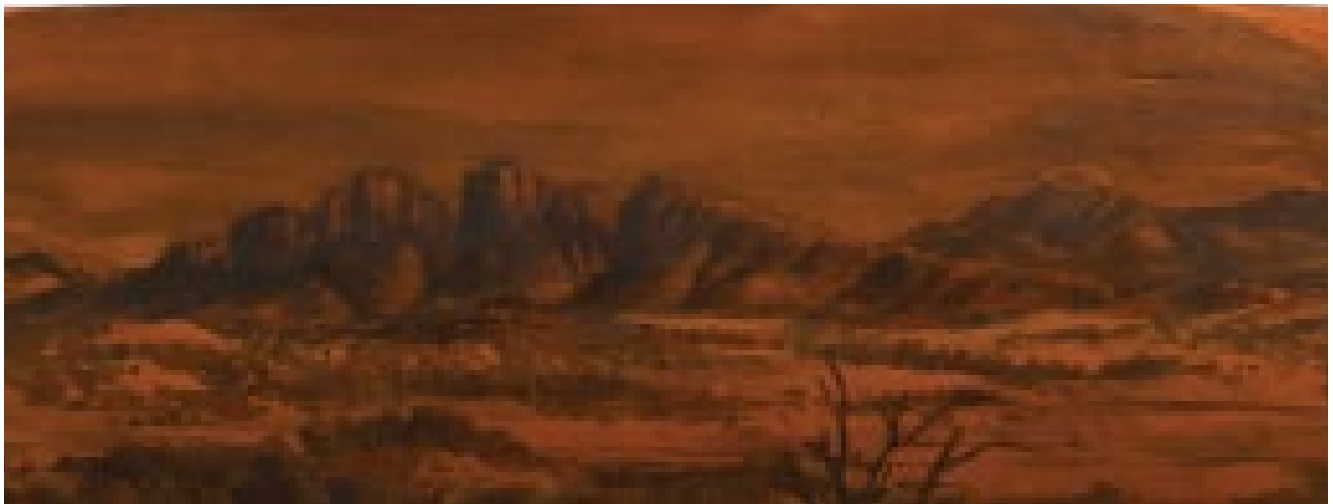
EST \$5,000 - 7,000

PROVENANCE

Tjungu Palya Artists, SA, Cat No.TPMB 07506
Private Collection, NSW
Private Collection, SA

Maringka Baker is a senior Pitjantjatjara artist who lives in the small community of Kanpi, in the north-west corner of South Australia. Due to the remoteness of this small community, senior members continue to observe traditional practices and ceremonial rituals, which enrich and reinforce the importance of country and its Dreaming mythology. Maringka Baker is custodian of many important stories, including Anmangunga, her mother's country (a camping site near Wataru, where she played as a small child); Kaliumpil (the place of her birth); Kuru Ala (a sacred place for the Seven Sisters Creation Story) and Kungkarrakalpa (the Seven Sisters Creation Story).

Maringka Baker's paintings are rich in cultural significance being grounded in country and ceremony and blending landscape with a fusion of passion, individual expression, and cultural integrity.



Detail

80

ALBERT NAMATJIRA (1902 - 1959)

WOOMERA, c. 1955

59 x 12 cm (irregular)

watercolour over pencil on hardwood, spinifex resin, sinew

EST \$5,000 - 7,000

PROVENANCE

Purchased directly from the artist in Hermannsburg, 1955

Thence by Descent

Private Collection, NSW

signed lower right 'Albert Namatjira'

on rear of artwork is written 'Aboriginal Handicraft Haasts Bluff Central Australia' along with a painting of a goanna

Albert Namatjira was born and grew up on the banks of the Finke River, in the Lutheran mission at Hermannsburg west of Alice Springs. He was introduced to the Western style of painting in the early 1930s by visiting artists Rex Battarbee and John Gardner.

In response to increasing tourist numbers after the extension of the railway to Alice Springs in 1929, the Arrernte people at Hermannsburg were encouraged to make a range of souvenirs for visitors. Between the 1930s and 1950s they sold everything from needlework and religious decorative items to artefacts including spear throwers, boomerangs, and spears.

81

LIN ONUS (1948 - 1996)

GUMIRING GARKMAN, ED. 81/85, 1994
49 x 75 cm; 82 x 104 cm (framed)
screenprint, printed in colour; from multiple stencils

EST \$4,000 - 6,000

PROVENANCE

Australian Print Workshop, Vic
Private Collection, Vic

signed and dated lower right 'Lin Onus '94'
numbered lower left 81/85
titled lower centre 'Gumiring Garkman'



82

LIN ONUS (1948 - 1996)

GUMBIRRI GARQINI, ED. 28/85, 1996
49 x 75 cm; 81 x 103 cm (framed)
screenprint, printed in colour; from multiple stencils

EST \$4,000 - 6,000

PROVENANCE

Australian Print Workshop, Vic
Private Collection, Vic

signed and dated lower right 'Lin Onus '96'
numbered lower left 28/85
titled lower centre 'Gumbirri Garqini'





83

PADDY JAMPIN JAMINJI (c.1912 - 1996)

COCKBURN RANGES, c.1982

58 x 163 cm; 74 x 181 cm (framed)

natural earth pigments on board

EST \$25,000 - 35,000

PROVENANCE

Field Collected, NT

Neil McLeod Fine Art, Vic

Private Collection, Vic

Paddy (Jampin) Jaminji was born on Bedford Downs station in the North East Kimberley and spent most of his life working as a stockman on both Bedford Downs and Old Lissadell Stations. He was the first painter in Turkey Creek after a strike by Kimberley station workers in the mid 1970s signalled a mass Aboriginal exodus from cattle properties.

Jaminji was Rover Thomas's classificatory uncle and drew the paintings for the first Krill Krill ceremonies following Rovers vision in the mid 1970s. Painting on boards using recycled construction wood and traditional materials were carried on the shoulders of the participants in these ceremonies. Each painting represents a specific location or event connected with Kimberly history. This board, created in the early 1980s, depicts the Cockburn Ranges and the hollow burnt into the trunk of a Boab tree - a local landmark.



84

JACK BRITTEN (c.1921 - 2001)

KARAGI BUNGLE BUNGLES, c.1997
90 x 118 cm
natural earth pigments on Belgian linen

EST \$5,000 - 8,000

PROVENANCE

Narangunny Traders, WA, Cat No. JB1297
Private Collection, Vic

Accompanied by a photograph of the artist holding the artwork

Jack Britten was born and spent his childhood at Tickalara Station in the north-west of Australia, at a time when many Gija people were massacred during the gold rush at Hall's Creek and Chinaman's Garden in the East Kimberley region.

'Sometimes they bin all day shootin people there,' Jack recalled in his later years, 'my father and mother and grandparents were with good gadiya (white man). I might have got shot if he didn't look after me' (cited in Ryan 1993: 41).

Jack Britten began painting earlier than almost all of his contemporaries, including Rover Thomas and Paddy Jaminji. His grandparents taught him to paint using traditional materials, methods and themes. Despite a vast repertoire, Jack Britten is most renowned for his depictions of the Purnululu, the Bungle Bungle region of which he became the most senior living custodian. Throughout his career he constantly drew inspiration from this land, painting the Bungle Bungles as clusters of dome shaped mountains, layered with glistening white or black trails of dots. Eccentricities and undulations in composition and stylistic manner were to be found throughout his artistic output.



85

LILY KARADADA (c.1937 -)

WANDJINA, 1998

80 x 60.5 cm

natural earth pigments on canvas

EST \$3,000 - 5,000

PROVENANCE

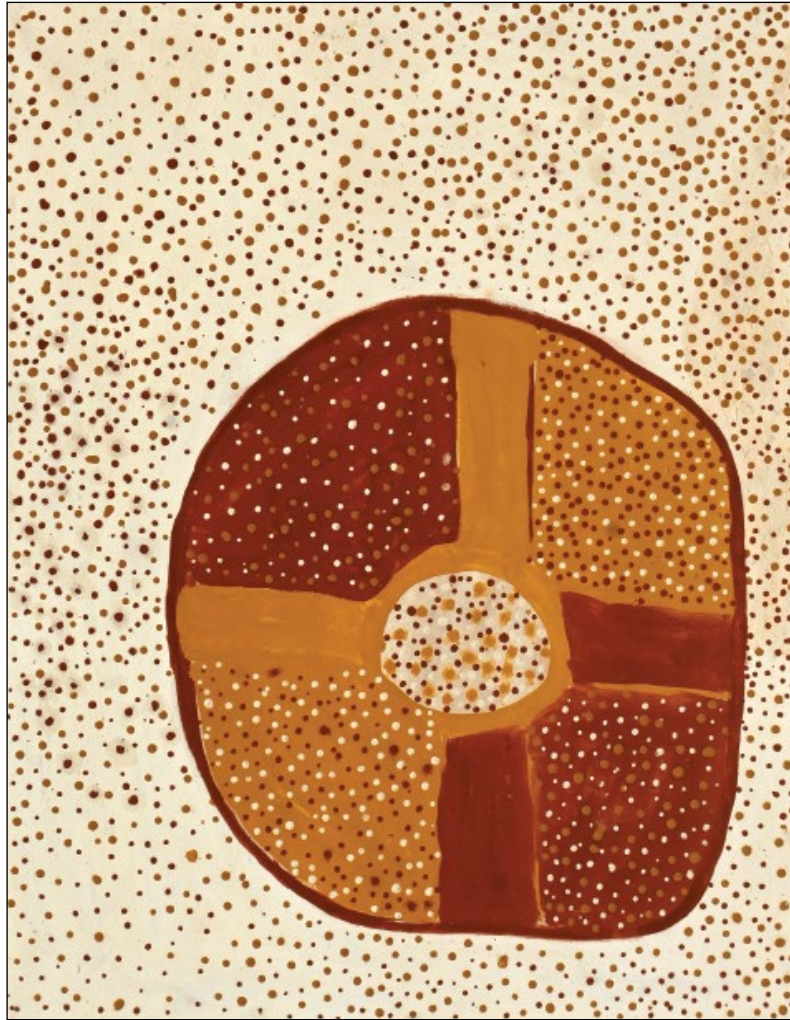
Narrangunny Art Traders, WA, Cat No. NAT0546

Private Collection, ACT

Accompanied by a certificate of authenticity from Narrangunny Art Traders

Widely regarded as the last of the great Wandjina painters from the Kimberley in north west Australia, Lily Karedada was born near the Prince Regent River surrounded by caves and rock galleries. Here it is believed that during the creation period the Wandjinas lay down leaving their life giving essence in the caves as they return to their home in the clouds. Wandjinas bring the monsoon rains and fertility to the land. They are usually shown either in groups or surrounded by associated totemic species. Always depicted frontally, their large eyes dominate on a mouthless face, sometimes on top of a simple robe-like body. Radiating lines around the eyes or in a halo around the head represent the lightning that heralds a storm. The first lightning strike renders their mouths tightly closed. If their mouths were left open, we are told, it would rain incessantly, carrying everything away in a torrent.

Lily's refined style is full of subtle variations in tone. Her figures are outlined and rendered with the distinctive pointy shoulders of her particular cave area and often emerge from a veil of rain-like dots. They are accompanied by animal spirits, beautifully captured and uncluttered in character.



86

TIMOTHY COOK (1958 -)

KULAMA, 2010

90 x 70 cm

natural earth pigments on Belgian linen

EST \$4,000 - 6,000

PROVENANCE

Jilamara Arts and Crafts, NT, Cat No. 315-10
Private Collection, NSW

Accompanied by a certificate of authenticity from Jilamara Arts and Crafts

Born 1958 on Melville Island, Timothy Cook began painting in the mid 1990s. At the start of his career he was one of a number of Tiwi artists who visited the South Australian Museum in Adelaide to view the bark paintings collected by anthropologist Charles Mountford during his National Geographic expedition to Melville Island in 1954. The visiting artists were inspired to create contemporary responses and Cook quickly became one of the most radical interpreters of these early Tiwi works.

Timothy Cook was a finalist in the National Aboriginal Art Awards (NATSIA) on six occasions prior to 2010, and selected as a finalist in numerous other national art prizes before winning the NATSIA in 2012. He is renowned for paintings in natural earth pigment characterised by loose, gestural, spacious designs. These are composed with pure instinct and without hesitation.



87

ARTIST ONCE KNOWN

PURRUKAPALI'S WIFE BIMA, 1960
79 x 9 x 9 cm
natural earth pigments on carved ironwood

EST \$2,000 - 4,000

PROVENANCE

Tiwi Islands, NT
Private Collection, NSW

In the Tiwi creation myth, the Tiwi Islands were created at the beginning of time by Mudungkala, an old blind woman who rose from the ground at the South-eastern point of Melville Island.

Purrukapali, Mudungkala's only son, and his wife Bima, went out gathering food accompanied by their young son Jinani. Tapara, an unmarried man, persuaded Bima to leave her child under the shade of a tree and go into the forest with him. Neglected too long Jinani died in the hot sun. Purrukapali picked up the dead body of his son and walked backwards into the sea.



88

ARTIST ONCE KNOWN

LA GRANGE SHIELD, WA, c.1900
80 x 10 x 5 cm (irregular)
carved hardwood

EST \$2,800 - 3,500

PROVENANCE

Field Collected, WA
Finch & Co, London, United Kingdom
Private Collection, Vic

A shield carved in hardwood; of elongated ovoid form and plano-convex section, the reverse with finely engraved interlocking key design and cut loop handle, the front with linear undecorated crossed bands and sections of sloping parallel venation. Small battle hole in the central section.



89

ARTIST ONCE KNOWN

SOUTH EASTERN AUSTRALIA BROAD SHIELD
C. Early-mid 1800's
69 x 21 x 1 cm (irregular)
natural earth pigments on carved wood

EST \$10,000 - 15,000

PROVENANCE

Obtained from the lower Murray, Goulburn or Namoi rivers, SA
Private Collection, NSW

Obtained from the lower Murray, Goulburn or Namoi rivers. Fine zig zag design tooled with incisor tooth of possum jaw engraver. Of exceptionally fine profile with two holes pushed through on central margin to attach handle.



Detail

90

**PADDY WAINBURRANGA
FORDHAM (1932 - 2006)**

BALANGJALNGALAN (SPIRIT FIGURE), 1989
131 x 5 x 4 cm
natural earth pigments on carved wood

EST \$2,800 - 3,200

PROVENANCE

Balang Arts, NT
Ladner & Fell Gallery, Vic
Private Collection, Berlin, Germany

The Balangjalngalan are ambiguous beings responsible for ensuring that things in the human world go in accordance with the will of the Spirits. They are said to be half-human, half-spirit, with the power to transform at will. They are wise and provide guidance and healing, often appearing in the form of animals or birds.





91

DR DAVID DAYMIRRINGU MALANGI

(1927 - 1999)

CATFISH, FILE SNAKE, SAND GOANNA AND SHELLS, C. 1980

86 x 43 cm

natural earth pigments on bark

EST \$1,800 - 2,500

PROVENANCE

Bula Bula Arts, NT
Private Collection, NSW

David Malangi, began painting in the early 1960s and played a vital role in the development of the contemporary Aboriginal art movement. During his lifetime, he became one of the great inspirational figures of Arnhem Land art. While for many older Australians, he is best known for the image that featured on the now defunct one-dollar note, he was also a travelling ambassador for his country and his people, achieving world-wide recognition for his innovative yet deeply tradition-based bark paintings.



92

PETER MARRALWANGA (1916 - 1987)

FROGS, 1977

63 x 19 cm; 79.5 x 35 cm (framed)

natural earth pigments on Eucalyptus bark

EST \$1,500 - 2,500

PROVENANCE

Gift from the artist to NT Police Officer Charlie Meneghetti in 1977
Jim Davidson Collection, Vic
Aboriginal and Pacific Art Gallery, Vic
Private Collection, Vic

Peter Marralwanga resided for most of his life at the remote outstation of Marrkolidjban, in Western Arnhem Land. Although he moved to the nearby government settlement at Maningrida to lobby for formal recognition of his outstation in the 1960s, he soon returned to country, driven by a dislike of the effect that mining companies were having on Kunwinjku lands. David Yirawala shared Marralwanga's desire for an outstation at Marrkolidjban as his clan lands lay in the surrounding country. The two forged a close friendship and it was under Yirawala's tutelage that, around 1970, Marralwanga began to transfer his great ceremonial knowledge onto barks that were sold for an income that proved vital for the economic viability of their outstation.





93

MALALUBA GUMANA (1952 - 2020)

GARRIMALA, 2010

74 x 30 cm

natural earth pigments on bark

EST \$3,000 - 5,000

PROVENANCE

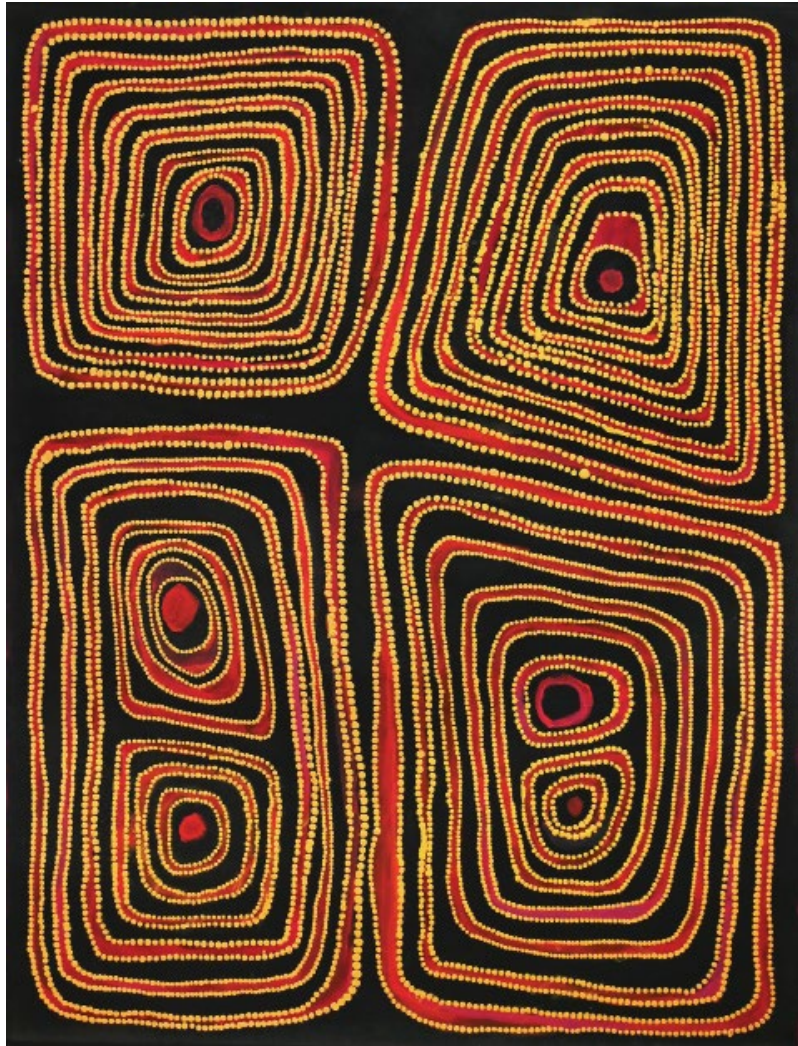
Buku-Larrnggay Mulka Centre, NT, Cat No. 3691H

Private Collection, NSW

Accompanied by a certificate of authenticity Buku-Larrnggay Mulka Centre

Malaluba Gumana was a Yolngu artist from North East Arnhem land who won the National Aboriginal and Torres Strait Islander Art Awards (NATSIAA) bark category in 2019.

This bark painting depicts a water lily on a billabong at the homeland Ganga. The sacred clan design behind the lilies represents Djari (rainbows) and the power of the lightning within them. The sun shining against the scales of wititj (an olive python) forms a prism of light like a rainbow. It also refers to the power of the storm created by Wititj, the diagonal lines representing trees that have been knocked down as Wititj moves from place to place. The ribs of the snake also form the basis of the sacred design here.



94

JIMMY NERRIMAH (c.1929 - 2014)

TAPU, WAYAMPARJARTI, WALYPA AND WILI, 2008

120 x 90 cm

synthetic polymer paint on canvas

EST \$6,000 - 8,000

PROVENANCE

Mangkaja Arts, WA, Cat No. 411/08

Private Collection, USA

Accompanied by a certificate of authenticity from Mangkaja Arts

Jimmy Nerrimah was born at a swamp called Miyitinyanguwu, 500 km south east of Derby. He went through the law at Lumpu Lumpu and lived a nomadic existence in the desert until his 60s. As a fully initiated Walmajarri man, he knew all of the waterholes and soakages throughout his country. He lived in the desert, moving around totally reliant on these sources of water. He finally left the bush in his 60s and worked for a time at Nerrimah Station, where he got his 'white fella' name.

In this work, he depicts a series of waterholes (jillas) on his country, Wayampajarti, in the north-western area of the Great Sandy Desert.



95

LLOYD KWILLA (1980 -)

BUSHFIRE SERIES - KULYAYI WATERHOLE, 2008

140 x 100 cm

natural earth pigments on canvas

EST \$5,000 - 7,000

PROVENANCE

Red Rock Art, NT, Cat No. KP2582

Private Collection, NSW

Lloyd Kwilla has spent most of his life in his traditional country on the Northern fringes of the Great Sandy Desert Northern Western Australia. His father Billy Thomas (Karnta Karnta) taught him a great deal about the land and its features. This painting shows a small waterhole close to the canning stock route called 'Kulyayi' all around are sandhills 'Tali' that are ablaze with wildfire.



96

CLIFFORD POSSUM TJAPALTJARRI (1932 - 2002)

RED SAND WORM DREAMING, 1996
75 x 49.5 cm; 99.5 x 74 cm (framed)
synthetic polymer paint on Belgian linen

EST \$4,000 - 6,000

PROVENANCE

Commissioned by Peter Los for Western Desert Aboriginal Art, Vic
Private Collection, ACT

Accompanied by a certificate of authenticity from Western Desert Aboriginal Art

signed verso 'Clifford Possum 1996'

Clifford Possum was the first recognised star of Western Desert art and one of Australia's most distinguished painters of the late twentieth century. His unique artistic style was characterised by its innovative use of spatial configuration in paintings that conveyed a remarkable sense of atmosphere.

By 1990 Clifford had lived away from his country for long periods of time since first painting at Papunya in the early 1970s. His birthplace was at Napperby, on Anmatjerre land. Napperby Lake or Larumba, near the border of the Tanami and Simpson Deserts, is a saltwater lake which flows along a series of claypans, occasionally disappearing beneath the surface.

The Worm Dreaming belongs to Narripi, near Gidyea Creek, 100 km east of Mount Allen, very close to the artist's birthplace. The wiggly lines depict the trails of the Ancestral Worm Men as they travelled underground.



97

JACK NGARINYIN DALE (c.1922 - 2013)

WANDJINAS AT BEVERLEY SPRINGS, 2002

88 x 122 cm

natural earth pigments on canvas

EST \$3,000 - 4,000

PROVENANCE

Neil McLeod Fine Art, Vic, Cat No. NM1325
Private Collection, Vic

Accompanied by a certificate of authenticity from Neil McLeod Fine Art and eight photographs of the artist creating the work

As one of the last of the dwindling generation of old men who possessed complete knowledge of the rituals, law, and culture of his people, Jack Dale was a vital link to the past. His most compelling and mysterious works focus on the Wandjina and other important spirit beings that created the land and instituted the laws that govern human behaviour. Wandjinas are powerful fertility spirits, responsible for the life-giving monsoon rains. Dale depicted these spirits in a distinctive style: ghost-like, with halos, and large, dark, pool-like eyes, without mouths, as he believed that giving them a mouth would mean the heavens would open and the rain would never cease.

These Wandjina sites, located throughout the Kimberley, are over 60,000 years old and are painted on rock overhangs, often marked by striking geological features like the Djalala or 'marking stones' that indicate their presence. "Whites have the bible. We have our Wandjinas. We have to go to these places else we are empty," said Dale.



98

PADDY BEDFORD (1922 - 2007)

KRILL KRILL (DANCE BOARD), 2001
110 x 92 cm (irregular)
natural earth pigments on plywood

EST \$8,000 - 12,000

PROVENANCE

Neil McLeod Fine Art, Vic
Private Collection, Vic

Accompanied by six photographs of the artist creating the work

Though he had been involved with ceremonial painting all his life, Paddy Bedford did not begin painting formally until he was in his late 70s in 1997.

While important Dreamings such as the Emu, Turkey, and Cockatoo are present in many of his works, this board, made for Junba, depicts Lungabun (Jack Humble Bore on Bedford Downs). Junba, referred to as a corroboree or bungl in other parts of Australia, is considered essential for social and emotional wellbeing, and handing down culture and language.

Paddy was an enigmatic octogenarian, who stood out as a uniquely talented artist. He was amongst the few selected to contribute to the permanent installation at the Musee du Quai Branly in Paris and was honoured, during his lifetime, with a retrospective exhibition and a major monograph by the Museum of Contemporary Art in Sydney, which toured nationally.



99

REGINA PILAWUK WILSON (1948 -)

MESSAGE STICKS, 2006
147 x 244.5 cm
synthetic polymer paint on canvas

EST \$20,000 - 30,000

PROVENANCE

Agathon Gallery, Vic
Private Collection, Vic
Private Collection, NSW

EXHIBITED

McDonald, J. & Lloyd, R. I., Studio: Australian Painters on the Nature of Creativity, R. Ian Lloyd Productions, Singapore, 2007 (illus. pp.244-245)

Before Europeans came to the far north, Indigenous people traditionally used message sticks to let others know when ceremonies would take place. They marked the stick with the place and time and sent it to be passed on from one clan to the next until it had travelled to the far reaches of their land and beyond. The message on the stick, made of pine, was applied using a stone axe. Today Indigenous people use a hot wire or file to engrave a message if they want to pass on messages in the traditional way.



100

GLORIA PETYARRE (c.1942 - 2021)

LEAFS, 2001

131 x 91 cm

synthetic polymer paint on Belgian linen

EST \$8,000 - 10,000

PROVENANCE

Rodney Gooch, NT, Cat No. 17-8001

Private Collection, Vic

Accompanied by a photograph of the artist with the work

Raised in a remote part of the Eastern Desert and initiated into Anmatyerre law and traditions, Gloria Petyarre participated in the first art programs organised at Utopia in 1977 when she was 35 years of age. These early batik-making workshops marked the emergence of Aboriginal women artists as a force in the desert painting movement.

This highly accomplished work represents the leaves of the Kurrajong tree, used in the Utopia region to treat a variety of ailments. The women collect the leaves, then dry and mix them with Kangaroo fat in order to extract the plant's medicinal qualities. The significance of the Kurrajong tree and the part it plays in healing is celebrated in the women's Awelye ceremonies.

In painting the Bush Medicine Leaf story, Gloria pays homage to the spirit of the medicinal plant. By re-creating its image, she encourages its regeneration, so that her people can continue to benefit from its healing powers.



101

MINNIE PWERLE (1910 - 2006)

AWELYE-ATNWENGERRP, 2005
90.5 x 122 cm
synthetic polymer paint on Belgian linen

EST \$6,000 - 7,000

PROVENANCE

Aboriginal Gallery of Dreamings, Vic, Cat No. AGOD# 10632
Private Collection, NSW

Accompanied by a certificate of authenticity from Aboriginal Gallery of Dreamings and eight photos of the artist creating the work

The manner in which Minnie Pwerle created her works was the result of an urgency to reconnect to the past and to keep the Dreaming a living reality. In painting after painting, she depicted the body designs applied to women's breasts and limbs for the regular ceremonial revivification of her country.

These bold linear patterns of stripes and curves evoke the movement of the women as they dance during the ceremony. After smearing their bodies with animal fat, they trace these designs onto their breasts, arms and thighs singing as each woman has a turn to be 'painted up'. Then, often by firelight, they dance in formation accompanied by ritual singing. The songs relate to the Dreamtime stories of ancestral travel as well as plants, animals, and natural forces.

Awelye-Women's ceremony demonstrates respect for the land. In performing these ceremonies they ensure well-being and happiness within their community.



102

WALANGKURA NAPANANGKA (c.1946 - 2014)

UNTITLED, 2005

153 x 61 cm

synthetic polymer paint on Belgian linen

EST \$3,000 - 4,000

PROVENANCE

Papunya Tula Artists, NT, Cat No. WN0509002

Private Collection, ACT

Born on Mt. Doreen Station, north-west of Alice Springs circa 1925, Judy Watson grew up in the vast Warlpiri country that lies between the Tanami and Gibson deserts. Her traditional nomadic life came to an end, however, when the Warlpiri were forced to live in the new government settlement at Yuendumu.

Years later, following the birth of her ten children amid great struggles living under European colonisation, the influence of those early years in the land of her ancestors burst forth in her art. Her principal focus was the women's Dreaming of the Karnta-kurlangu – a large number of ancestral women who danced across the land, creating important sites, discovering plants, foods, and medicines, as well as establishing the ceremonies that would perpetuate their generative powers.

103

BOXER MILNER (c.1934 - 2008)

PURKITJI, 2005

100 x 50 cm

synthetic polymer paint on Belgian linen

EST \$4,000 - 6,000

PROVENANCE

Warlayirti Artists, WA, Cat No. 871/05

Private Collection, ACT

Accompanied by a certificate of authenticity from Warlayirti Artists

Boxer was one of a small number of artists who came from the transition zone between the desert and the river country in Tjaru land south-west of Billiluna. Here, the country and vegetation move from flat and featureless rolling Spinifex plains to flood plains with enormous river channels and permanent waterholes. The yearly cycles of flood and dry create swamps with abundant bird life, through which runs Purkitji, or Sturt Creek.



104

JUDY NAPANGARDI WATSON (c.1925 - 2016)

MINA MINA JUKURRPA, 2001

107 x 77 cm

synthetic polymer paint on Belgian linen

EST \$4,000 - 6,000

PROVENANCE

Warlukurlangu Artists, NT, Cat No. 5/01

Private Collection, NSW

Accompanied by a certificate of authenticity from Warlukurlangu Artists

Born on Mt. Doreen Station, north-west of Alice Springs circa 1925, Judy Watson grew up in the vast Warlpiri country that lies between the Tanami and Gibson deserts. Her traditional nomadic life came to an end, however, when the Warlpiri were forced to live in the new government settlement at Yuendumu.





105

HELICOPTER JOE TJUNGURRAYI (1947 -)

WANGKARTU, 2021
81 x 30.5 cm (each)
synthetic polymer paint on Belgian linen

EST \$1,800 - 2,200

PROVENANCE

Warlayirti Artists, WA, Cat No. 549-21 & 659-21
Private Collection, ACT

Each accompanied by a certificate of authenticity from Warlayirti Artists

Helicopter Joe Tjungurri paints his homeland in sandhill country near Jupiter Well, located far to the southwest of Balgo Hills, in the Great Sandy Desert. The soak represents 'living (permanent) water', which fills when rains come. Helicopter has also painted Mawuntu, the white stones that indicate this is a special ceremonial place.



106

CHRISTINE NAKAMARRA YUKENBARI (1977 -)

WINPURPURLA, 2005
99 x 50 cm
synthetic polymer paint on Belgian linen

EST \$1,800 - 2,200

PROVENANCE

Warlayirti Artists, WA, Cat No. 260/05
Private Collection, ACT

Accompanied by a certificate of authenticity from Warlayirti Artists

Christine Nakamarra Yukenbari has painted some of her mother's country south of Balgo, in the Great Sandy Desert. This country is named Winpurpurla after the tjurnnu (soakwater) depicted as the central circle in the painting. Winpurpurla is an inta, or 'living water' place so it always has good water. Women often travel to Winpurpurla to collect a variety of seeds including lukarrari which is ground to make damper and kumpupatja (bush tomato). The definite lines in the painting represent the tali (sandhills) that dominate this country.

oceanicartsofcity.org.au

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Absentee – For those who prefer not to attend the auction in person or bid online, you can leave an Absentee bid with us by filling in the form found at the back of this catalogue, or whilst at the viewing in our Showroom. By leaving your maximum bid on any lot, the Auctioneer will bid on your behalf up to, but not above, this amount. If the other bidder(s) drop out before your highest bid, you will win the work for the next bidding increment, which may be less than your maximum bid.

Absentee on the website - Here you can leave a bid online for any lot right up until the auction starts at 7pm. You will be notified if someone outbids you before the auction. If you are outbid by someone in the room or on the phones during the auction, you will miss out. A good strategy is to leave the highest bid you are willing to buy the artwork for and the computer will keep bidding on your behalf up to that amount. Your maximum amount is confidential, so you may win the lot for a much lower amount.

Telephone - By using this option, you can bid on any lot from the comfort of your home, anywhere in the world. You will be called 2 - 3 lots before your selected lot comes up and one of our staff will act on your behalf, being your eyes, ears, and spokesperson for the evening. It is also advisable to leave a Cover Bid (which acts the same way as an Absentee Bid) so that if we are unable to reach you on the night, the person calling can then step in and bid for you up to your Cover Bid amount.

BIDDING INCREMENTS

Bidding typically opens below the listed pre-sale estimate and proceeds in the following increments (however it is at the discretion of the auctioneer, and may vary)

Between	and	Increments of
\$0	\$1,000	by \$50
\$1,000	\$2,000	by \$100
\$2,000	\$5,000	by \$200
\$5,000	\$10,000	by \$500
\$10,000	\$20,000	by \$1,000
\$20,000	\$50,000	by \$2,000
\$50,000	\$100,000	by \$5,000
\$100,000	\$200,000	by \$10,000
\$200,000	\$500,000	by \$20,000
\$500,000	\$1,000,000	by \$50,000
\$1,000,000	and over	by \$100,000

BUYER'S PREMIUM

A buyer's premium of 25% (including GST) is added to the hammer price of each lot. The hammer price is the last bid that is accepted by the auctioneer.

SUCCESSFUL BIDS

The fall of the auctioneer's hammer indicates the bid has been accepted and the work is sold, the buyer assumes full responsibility for the lot from this time.

- AFTER THE AUCTION -

PAYMENTS

The day after the sale, the Post-Sale team will send you an Invoice. The final amount due will include the hammer price, the 25% buyer's premium, and the service fee charged by Invaluable if you are using their services. Electronic Bank Transfer is the simplest payment method and your invoice will include our bank details. A 2% surcharge applies to Visa, MasterCard, and AMEX payments. Alternatively, payment may be made by cheque, cash or eftpos. Please note: payments made by cheque are subject to a 5-day clearance before goods can be collected.

GOODS AND SERVICES TAX

If buyer is an Australian resident, a 10% GST is included in the following instances

- In the final hammer price when buying from a GST registered vendor
- When additional fees are required i.e. shipping
- Buyers Premium

COLLECTIONS, TRANSPORTATION & SHIPPING

All collection notifications, shipping options, and requests for carrier recommendations are to be emailed to our Auction Administration email address auction@cooeart.com.au. Cooe Art will endeavour to supply you with the best and most cost effective option for shipping your artwork to you, but you are not obliged to use this service and may organise your own transport options. Please inform us as soon as possible of your preferred method. Proof of identification is required upon collection. Lots not collected within 7 days of the sale may incur costs associated with external storage and freight. Should you request that Cooe Art wrap and/or pack your goods and arrange postage of your items for you, a fee will apply, and whilst all care is taken, we accept no responsibility for any damage.

ATTENDEE PRE-REGISTRATION FORM

(Mr/Mrs/Ms/Miss) Name (please print)

SALE NO.: 12
INDIGENOUS
FINE ART AUCTION

Business name

20 JUNE 2023, 7:00PM AEDT
LOTS 1 - 106
17 THURLOW STREET
REDFERN NSW 2016

Address

City

State

Postcode

please email or post this
completed form to:

Telephone/Mobile

Email

COOEE ART
17 THURLOW STREET
REDFERN NSW 2016

tel: +61 (02) 9300 9533
auction@cooeart.com.au

CATALOGUE SUBSCRIPTION FORM

☐ Indigenous Fine Art Auction Catalogue (single issue) \$35*

*price includes G.S.T. postage and handling. Additional \$10 per catalogue for international orders

☐ Tax invoice required

(Mr/Mrs/Ms/Miss) Name (please print)

please email or post this
completed form to:

Business name

COOEE ART
17 THURLOW STREET
REDFERN NSW 2016

Address

City

State

Postcode

Country

tel: +61 (02) 9300 9533
auction@cooeart.com.au

Telephone/Mobile

Email

Subscription payment by: ☐ Visa ☐ AMEX ☐ Mastercard

Name on card

Card number

Expiry date

CCV

Signature

Date

TELEPHONE BID FORM

(Mr/Mrs/Ms/Miss) Name (please print)

SALE NO.: 12
INDIGENOUS
FINE ART AUCTION

Billing address (PO Box insufficient)

Address

20 JUNE 2023, 7:00PM AEDT
LOTS 1 - 106
17 THURLOW STREET
REDFERN NSW 2016

City

State

Postcode

Country

1.

2.

Telephone numbers for auction in order of preference

Email

Signature (required)

Date

	LOT NO.	ARTIST/TITLE	COVER BID*
1			
2			
3			
4			
5			
6			
7			
8			

please email or post this
completed form to:

COOEE ART
17 THURLOW STREET
REDFERN NSW 2016

tel: +61 (02) 9300 9533
auction@cooeart.com.au

*Not including buyer's premium or GST (where applicable), bids are made in Australian dollars.
Telephone bids must be received a minimum of twenty-four hours prior to auction. All telephone bids received will be confirmed by phone or email. In the event that confirmation is not received, please resubmit or contact our office. Please refer to the Buyers Terms & Conditions of Auction found at www.cooeeart.com.au/buying-from-a-cooe-art-auctions for information regarding sales.

By completing this form, I authorise COOEE ART to contact me by telephone on the contact number(s) nominated. I understand it is my responsibility to enquire whether any Sale-Room Notices relate to any lot on which I intend to bid. I also understand that should my bid(s) be successful, a buyer's premium of 25% (inclusive of GST), will be added to the final hammer price.

I accept that COOEE ART provides this complimentary service as a courtesy to its clients, that there are inherent risks to telephone bidding, and I will not hold COOEE ART responsible for any error.

A member of the Cooe Art team will contact you a few minutes before your indicated desired lots. The Cover Bid Price will be used should a member of staff not be able to reach you.

Should your final bid be successful, you will be obliged to pay the final bid price plus buyer's premium of 25% (incl of GST) of the final bid amount.

INTERNAL USE ONLY

RECEIVED BY	
DATE	
TIME	
BIDDER NO.	

ABSENTEE BID FORM

**SALE NO.: 12
INDIGENOUS
FINE ART AUCTION**

**20 JUNE 2023, 7:00PM AEDT
LOTS 1 - 106
17 THURLOW STREET
REDFERN NSW 2016**

(Mr/Mrs/Ms/Miss) Name (please print)

Billing address (PO Box insufficient)

Address

City State Postcode Country

Telephone/Mobile

Email

Signature (required) Date

please email or post this
completed form to:

**COOEE ART
17 THURLOW STREET
REDFERN NSW 2016**

**tel: +61 (02) 9300 9533
auction@cooeart.com.au**

	LOT NO.	ARTIST/TITLE	MAXIMUM BID*
1			
2			
3			
4			
5			
6			
7			
8			

*Not including buyer's premium or GST (where applicable). bids are made in Australian dollars.
Absentee bids must be received by 2pm the day of the auction. All absentee bids received will be confirmed by phone or email. In the event that confirmation is not received, please resubmit or contact our office.
Please refer to the Buyers Terms & Conditions of Auction found at www.coeart.com.au/buying-from-a-coee-art-auctions for information regarding sales.
By completing this form, absentee bidders request and authorise COOEE ART to place the following bids acting as agent on their behalf up to and including the maximum bid specified. Lots will be bought at the lowest possible bid authorised by the bidder in absentia.
I understand it is my responsibility to enquire whether any Sale-Room Notices relate to any lot on which I intend to bid. I also understand that should my bid(s) be successful, a buyer's premium of 25% (inclusive of GST), will be added to the final hammer price.
COOEE ART provides this complimentary service as a courtesy to clients and does not accept liability for errors and omissions in the execution of absentee bids. Should your bid be successful, you will be obliged to pay the final bid price plus buyer's premium of 25% (incl of GST) of the final bid price.

INTERNAL USE ONLY	
RECEIVED BY	
DATE	
TIME	
BIDDER NO.	

