

I

Margaret Napangardi Turner

Janyinki Jukurrpa (Janyinki Dreaming), 2004
Synthetic Polymer Paint on Belgian Linen #19533
61 x 76 cm
Framed: \$ | Unframed: \$1000

PROVENANCE

Urapuntja Artists, Utopia, NT
Private Collection, NSW

This Jukurrpa story is from country called Janyinki, close to Yuendumu. Paintings related to the Janyinki area often tell stories associated with men's ceremonial activity in that country. The nature of that activity is so sensitive that no further details can be revealed. On another level, paintings of Janyinki Dreaming also often relate stories of women travelling through the area collecting bush foods.

In contemporary Warlpiri paintings traditional iconography is used to represent the Jukurrpa, associated sites and other elements. In paintings of this Dreaming, the sites where women collected bush foods are often shown as concentric circles or roundels. Clapping sticks, used as musical accompaniment to the singing involved in the men's ceremonial activity, are usually shown as twin parallel lines. Janyinki country is also significant to its custodians for the various Jukurrpa that pass through the area, including that of the night parrot (*Pezoporus occidentalis*), a small parrot considered to be 'critically endangered' and close to extinction, who's ancestral home was in the area.

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2

Minnie Pwerle

Awelye - Atnwengerrp and Bush Melons, 2004
Synthetic Polymer Paint on Canvas #19532
66 x 89 cm
Framed: \$ | Unframed: \$

PROVENANCE

Our Land Gallery, WA
Private Collection, NSW

Accompanied by a photograph of the artist with the artwork

The Gillian & Watson McAllister Collection, December 2021, Cooee Art | Bondi

The bold linear patterns of stripes and curves throughout Minnie's painting depicts 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'.

This painting conveys the artists' love and respect for the land and the food it provides to her Eastern Anmatjerre clans people. Awelye – Atnwengerrp, the ceremony celebrating the abundance of the Bush Melon, is depicted by the pattern representing the melon seeds.

The old women paint ceremonial designs in red and white earth pigment on their breast before dancing, first with their fingers and then with a brush called a typale, made from a stick.

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3

Paddy Wainburranga Fordham

File Snake and Saratoga Fish,

Synthetic Polymer Paint on Canvas #19556

51 x 41 cm

Framed: \$ | Unframed: \$

PROVENANCE

Private Collection, NSW

Paddy Fordham was born in Arnhem Land in the early 1930's and passed away 1 June 2006. His country is called Bamdibu near Bulman Station. Paddy started working as a boy around cattle yards, which finally led him into the career of a stockman for 20 years. Before this, he spent much of his time hunting and learning culture and customs from his father and uncles. He can remember being taken to sacred locations where he was told many Dreamtime stories of how customs came to be and why aboriginal people practice them.

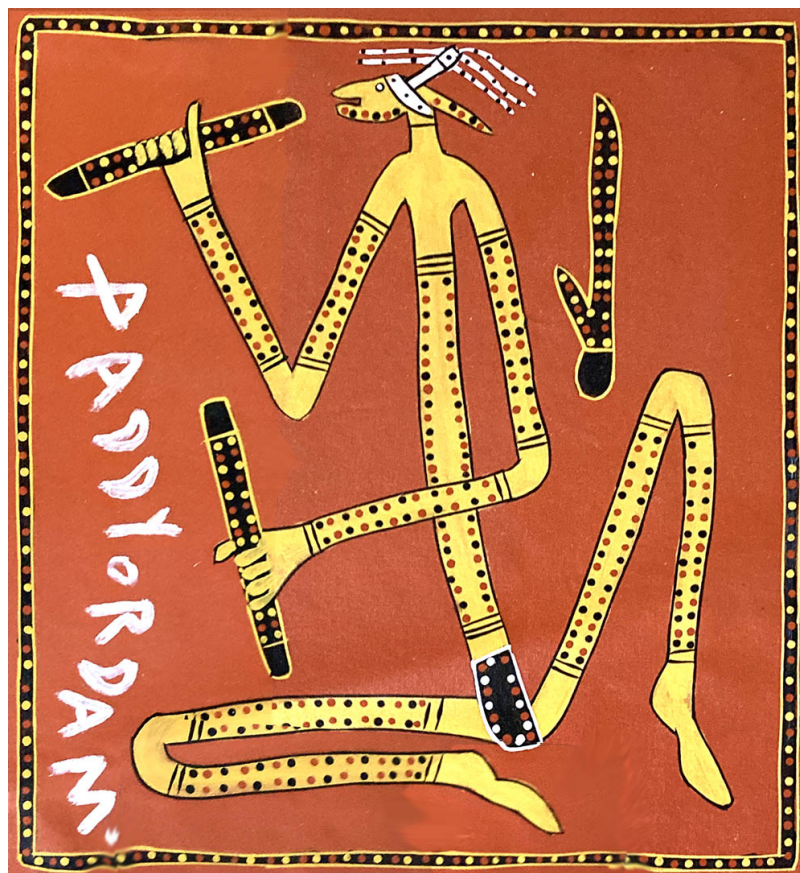
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4

Paddy Wainburranga Fordham

Mimih,

Synthetic Polymer Paint on Canvas #19554

52 x 58 cm

Framed: \$ | Unframed: \$

PROVENANCE

Private Collection, NSW

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Paddy's unique depiction of the Mimi Spirit was the centre piece for most of his paintings. He often painted a dancing Mimi Man, which he says is a good Mimi. He looks over the land as a protector, and only comes out at nights. The Mimi is not visible during the day.

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5

Freddie Timms

Brumby Yard (Bow River Station), 1998

Natural Earth Pigments on Belgian Linen #19485

120 x 160 cm

Framed: \$ | Unframed: \$

PROVENANCE

Watters Gallery, NSW

Private Collection, NSW

The Gillian & Watson McAllister Collection, December 2021, Cooee Art | Bondi

Freddie Timms began painting in 1986, inspired by the elder artists already painting at Frog Hollow, a small outstation attached to the community at Warmun, Turkey Creek. Born at Police Hole c.1946, he followed in his father's footsteps, following the stockman life at Lissadell Station. At the age of twenty, 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 left Lissadell once more to settle at the new community established at Warmun where he worked as a gardener at the Argyle Mine.

In a career that has spanned more than 20 years Freddie Timms has become known for aerial map-like visions of country that are less concerned with ancestral associations than with tracing the responses and refuges of the Gija people as they encountered the ruthlessness and brutality of colonization. However, his political nature is characterized by more intimate interpretations of the experience rather than overtly political statements. Freddie Timms is foremost amongst those Gija artists of the second generation. His is a unique Gija perspective on the history of white interaction with his people. It is hard to think of another who expresses more poignantly through their art the sense of longing and the abiding loss that comes from the separation from land that embodies one's spiritual home.

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6

Mabel Wiringgoon Juli

untitled,

Natural Earth Pigments on Canvas #19479

100 x 102

Framed: \$ | Unframed: \$

PROVENANCE

Our Land Gallery, WA
Private Collection, NSW

ARTIST STATEMENT 2004: 'I started painting when the old girl [Queenie McKenzie] was here - she was the one who taught me to paint. She told me, 'You try that painting', and I started to paint. I was doing that Gamkiny [Moon Dreaming]; that's the painting I started with - because my mother and father told me that Ngarranggami [Dreamtime] story. I was reminded of all those stories from my mum and dad - like Glingennayn Hill and the Old Woman Singing Out for Her Dog. Those stories come from my country [Springvale]. 'They used to take me out bush when I was a little girl - good size - and they told me all about those Dreamme stories. And I always remember those stories. I got 'em in my brain.'

ARTIST STATEMENT, 2007: 'I'm feeling pretty good. I like going to exhibitions, going to Sydney, feels good. 'I'm always busy. I finish the work, the painting, and go home. Go to [Wamun Community] council meetings, go to court [as an elder]. I got to make money to get tucker for my grandchildren. I still think about Aunty [Queenie McKenzie, who taught her to paint]. When I do painting. She tell me about stories.'

ARTIST STATEMENT, 2018: "Ohh, too many years I've been working. When I was young, I was working around the school and my auntie Queenie [Mckenzie] asked me to do painting...I'm the first one to do painting. Other people, they all bin in the station, working you know... I'm getti'ng old now. That's what I do - painting - and my auntie, she learned me for painting. I've never do the [new] Ngarrganggami (Dreaming) yet, only the old one. [The new one] might be next year... yeah."

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7

Thomas Tjapaltjarri

Tingari Cycle,

Synthetic Polymer Paint on Canvas #19560

46 x 95 cm

Framed: \$ | Unframed: \$1750

PROVENANCE

Private Collection, NSW

The Tingari Cycle is a secret song cycle sacred to initiated men. The Tingari are Dreamtime Beings who travelled across the landscape performing ceremonies to create and shape the country associated with Dreaming sites.

The Tingari ancestors gathered at these sites for Maliera (initiation) ceremonies. The sites take the form of, and are located at, significant rockholes, sand hills, sacred mountains and water soakages in the western desert.

Tingari may be poetically interpreted as song-line paintings relating to the songs (of the people) and creation stories (of places) in Pintupi mythology.

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8

Naata Nungurrayi

Marrapinta, 2004

Synthetic Polymer Paint on Belgian Linen #19529

151 x 60 cm

Framed: \$ | Unframed: \$9200

PROVENANCE

Aranda Art, Vic
Private Collection, NSW

Naata Nungurrayi was about 30 years of age when she first encountered a welfare patrol in 1963 and was brought with her family to Papunya. Forced to leave behind her beloved desert homelands, the memory of these places and the life she led there has been the wellspring of her inspiration and the subject matter for her highly sought after paintings. After initially moving to Docker River with family members in the late 1970s she settled in the Kintore region in the early 1980s and began painting for Papunya Tula Artists in 1996. Encouraged by the arts coordinator at Haasts Bluff, Marina Strochi, who was immediately impressed by her particular style, she participated in Papunya group exhibitions for the first time during the following year.

Naata's paintings combine the carefully composed geometric style that developed at Papunya amongst the Pintupi painting men, with the looser technique and more painterly organic style introduced by the women after the paintings camps of the early and mid 1990s.

Her preference for pale creamy ochres imparts this work with a calming softness while her unhurried technique brings the visual elements together with a spacious sense of harmony. Like several other Pintupi women artists, Naata likes to apply paint thickly, as though molding a rich and textured surface, reflecting her feel for the earth, which underscores her own spiritual and cultural foundations and that of her people.

Naata is the sister of George Tjungurrayi and Nancy Nungurrayi who are also highly sought after artists. In her final painting years, Naata along with George, Nancy, and her son, Kenny Williams Tjampitjinpa, painted principally for Chris Simon of Yanda Art in Alice Springs. She consistently produced works of the highest calibre while moving freely between Alice Springs and her country, deep in Central Australia.

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9

George Tjungarrayi Ward

Tingari, 2005

Synthetic Polymer Paint on Belgian Linen #19528

150 x 98 cm

Framed: \$ | Unframed: \$8200

PROVENANCE

Aranda Art, Vic Cat No. ACAAGWTLK09

Private Collection, NSW

Accompanied by a photograph of the artist with the artwork

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The Tingari ancestors gathered at these sites for Maliera (initiation) ceremonies. The sites take the form of, and are located at, significant rockholes, sand hills, sacred mountains and water soakages in the western desert.

Tingari may be poetically interpreted as song-line paintings relating to the songs (of the people) and creation stories (of places) in Pintupi mythology.

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10

George Tjungarrayi Ward

Tingari,

Synthetic Polymer Paint on Belgian Linen #19557

60 x 60 cm

Framed: \$ | Unframed: \$900

PROVENANCE

Muk Muk Aboriginal Art, Alice Springs, NT
Private Collection, NSW

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The Tingari ancestors gathered at these sites for Maliera (initiation) ceremonies. The sites take the form of, and are located at, significant rockholes, sand hills, sacred mountains and water soakages in the western desert.

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II

George Tjungarrayi Ward

Tingari,

Synthetic Polymer Paint on Belgian Linen #19559

61 x 60 cm

Framed: \$ | Unframed: \$900

PROVENANCE

Muk Muk Aboriginal Art, Alice Springs, NT
Private Collection, NSW

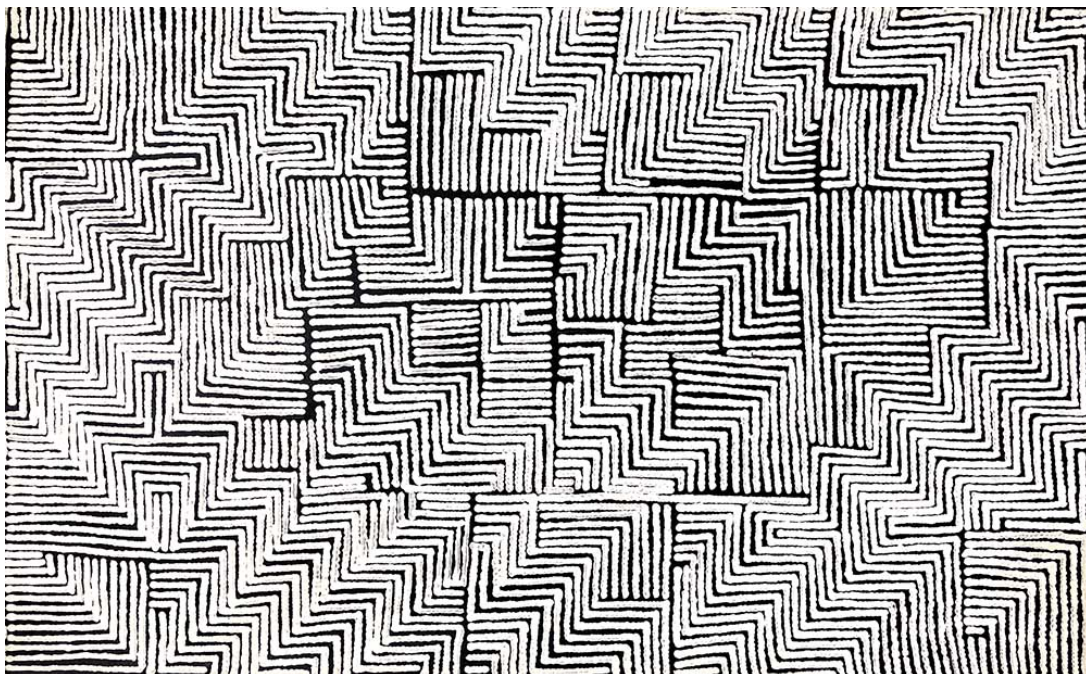
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12

Elizabeth Nakamarra Marks

Rockhole of Kalipinpa, 2004

Synthetic Polymer Paint on Canvas #19564

122 x 76 cm

Framed: \$ | Unframed: \$

PROVENANCE

Aboriginal Art Link, NT
Private Collection, NSW

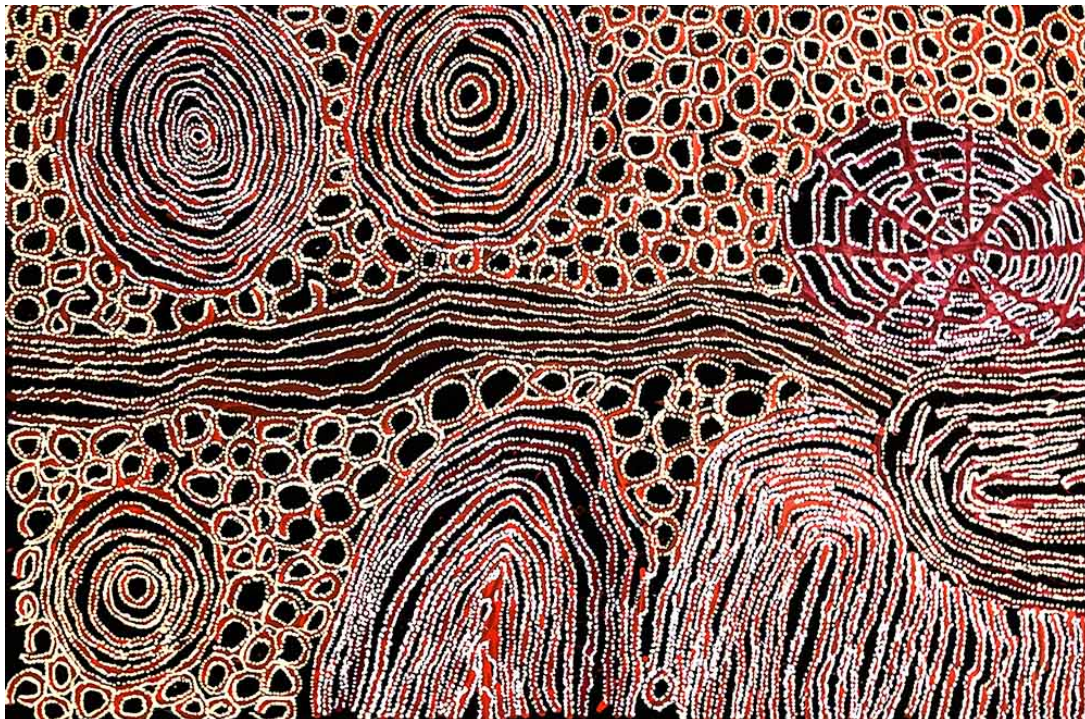
Accompanied by a photographs of the artist with the artwork

The Gillian & Watson McAllister Collection, December 2021, Cooee Art | Bondi

Elizabeth Marks was born in Papunya and lives at Kintore and Mount Liebig. She helped her husband, the renowned artist Mick Namerari Tjapaltjarri, (Deceased), with some of his paintings, and since his death in 1998, became an artist in her own right, whose artworks are sought after by collectors worldwide.

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13

Walangkura Napanangka

Untitled (Women's Ceremony),

Synthetic Polymer Paint on Belgian Linen #19561

120 x 180 cm

Framed: \$ | Unframed: \$

PROVENANCE

Peter Loss

PPWN0805026 and WDAAWN 11008

The Gillian & Watson McAllister Collection, December 2021, Cooee Art | Bondi

This painting depicts designs associated with the rockhole site of Marrapinti, to the west of the Kiwirrkura Community. A large group of senior women camped at this rockhole making the nose-bones, also known as Marrapinti, which are worn through a hole in the nose-web. These nose-bones were originally worn by both men and women but are now only worn by the older generation on ceremonial occasions. The women later travelled east passing through the Kiwirrkura area. The arcs represent sandhills surrounding the site.

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14

Gladys Napangardi Tasman

Two Men (Wati-Jarra), 1995

Synthetic Polymer Paint on Canvas #19522

51 x 41 cm frame: 66 x 56 cm

Framed: \$ | Unframed: \$600

PROVENANCE

Wamayaka Art Centre, W/37

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15

Lorraine Marawili

Lightning Snakes,

Natural Earth Pigments on Bark #19364

23 x 53 cm

Framed: \$ | Unframed: \$1200

PROVENANCE

Direct from the Artist in Yirrkala, Arnhem Land, NT
Private Collection, NSW

This painting is of Burrut'tji, the Ancestral Yirritja Lightning Snake associated with a Madarrpa clan place called Baraltja. This place has special qualities pertaining to fertility, symbolised by the mixing of waters... with the onset of the wet season, fresh water spreads across the flood plains at Baraltja and the tidal creeks flush brackish water into the sea. This excites Burrut'tji to stand on its tail and to spit lightning towards the Wangupini rain clouds. The lightning can be seen on the horizon over the deep water called Mungunru. Events associated with Burrut'tji are enacted in ceremony.

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16

Attributed to Miridjowie

Goanna, c. 1965

Natural Earth Pigments on Bark #19368

46 x 15 cm

Framed: \$ | Unframed: \$850

PROVENANCE

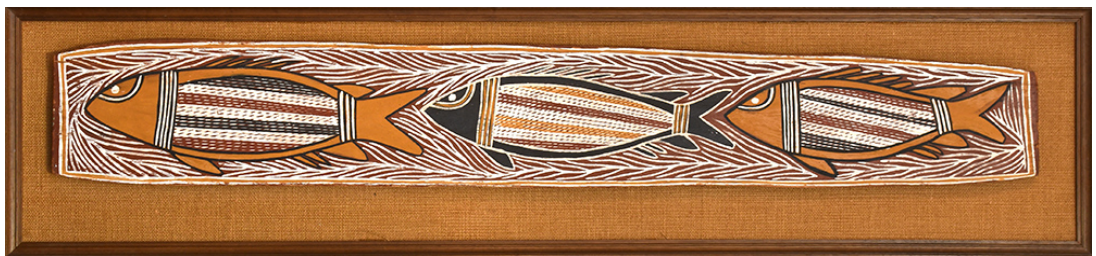
The artist, Oenpeli, Western Arnhemland
Private Collection, NSW

Djarrka is a freshwater goanna that can be found in small inland creeks and it feeds on small crabs and yabbies. People hunt this goanna for food and they can be very delicious to eat, like other meats you can find around and in the creek.

Djarrka is a Dhuwa water goanna and it plays a big part in some ceremonies. In nearly all Liyagawumirr Dhuwa ceremony like Djungguwan, Ngulmarrk, and Liyagalawumirr Ngarra, Djarrka is represented. In this work, Gudthaykudthay has used a strong rarrk design in the background and on the goanna bodies to show how goannas camouflage themselves against the native landscape.

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17

Don Gundinga

Three Fish,

Natural Earth Pigments on Bark #19372

122 x 18 cm

Framed: \$ | Unframed: \$1200

PROVENANCE

Bula Bula Artists, NT
Private Collection, NSW

It is well known that Aboriginal art often depicts images of sacred totems or dreamings of Aboriginal culture. However, the world of the non-sacred also provides a rich source of subject matter for Aboriginal art. Much of the rock art of western Arnhem Land for example features secular topics such as common food animals and plants, depicted because of their economic importance but also merely because of their existence in the environment.

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18

George Milpururru

Long Neck Tortoise and Rainbow Snake,
Natural Earth Pigments on Bark #19371
39.5 x 56 cm
Framed: \$ | Unframed: \$1500

PROVENANCE

Bula Bula Artists, NT
Private Collection, NSW

George Milpururru was raised in his father's country Ngalyindi, the Ganalbingu outstation, which straddles a ridge to the east side of the Arafura swamp. The swamp, in the middle section of the Glyde River, is home to flocks of water birds, fresh water plants, snakes, and a rich array of other flora and fauna. This Eden became the wellspring from which Milpururru's drew his artistic inspiration. He began to paint under the guidance of his father, Nhulmarmar and, as Judith Ryan observed, 'Nhulmarmar's art prefigures that of his son, Milpururru, in its capricious reversals of tone and patterning and its graphic power'. Indeed, Milpururru's mastery over the play between foreground and background characterizes his paintings in which blocks of flat colour and intricate rarrk cross-hatching create a strong graphic effect. His style traversed stylistic conventions across Arnhem Land and synthesised these in to highly designed compositions. In doing so he drew on the aesthetic traditions of Western Arnhem Land artists, who applied cross-hatching solely within the figurative or schematic motifs of the work, while at the same time borrowing on the Eastern Arnhem Land convention of leaving figures unadorned, depicted in black against a heavily patterned background. Yet even in this variation, Milpururru stood outside Eastern Arnhem Land conventions in preferring to create complex arrangements of intersecting patterns.

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19

Dr David Daymirringu Malangi

Untitled,

Natural Earth Pigments on Bark #19366

64 x 36 cm

Framed: \$ | Unframed: \$1500

PROVENANCE

Milingimbi Mission, Arnhem Land 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.

During the 1970s and 1980s David Malangi began to take aspects of the Gurrmirringu myth and explore new compositional possibilities in individual paintings, often setting the scene with the plants and animals before the grand event. His style was unmistakable due to its masterly draughtsmanship, rich natural pigments and captivating composition.

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20

Dr David Daymirringu Malangi

Untitled,

Natural Earth Pigments on Bark #19367

56 x 35 cm

Framed: \$ | Unframed: \$1500

PROVENANCE

Milingimbi Mission, Arnhem Land NT
Private Collection, NSW

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21

Topsy Napaltjarri

Untitled (Wingelina), 2002

Synthetic Polymer Paint on Belgian Linen #19539

61 x 31 cm

Framed: \$ | Unframed: \$

PROVENANCE

Papunya Tula Artists, NT Cat No. TN0204215
Private Collection, NSW

The Gillian & Watson McAllister Collection, December 2021, Cooee Art | Bondi

This painting depicts designs associated with a rockhole site to the east of Wingelina, a community in South Australia.

The roundel in the centre of the painting depicts a rockhole at this site and the wavy lines represent the sandhills and rockholes which surround the area.

In ancestral times a group of women came to the site to perform the songs and dances associated with the area before continuing their travels to the west.

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22

Bob Namundja

Mimih Spirit, 1995

Natural Earth Pigments on Bark #19363

57 x 22 cm

Framed: \$ | Unframed: \$750

PROVENANCE

Injalak Arts and Crafts, NT
Private Collection, NSW

The people of western Arnhem Land believe that Mimih spirits live in a social organization similar to Aboriginal people and that Mimih society existed before humans. Mimih are credited with instructing the first people with knowledge relating to survival in the rocky environment of the Arnhem Land plateau. Mimih are said to have taught the first humans how to hunt and butcher game and also how to dance, sing and paint.

Mimih are terribly thin, having necks so slender that a stiff breeze would be fatal. For this reason they emerge only on windless day and night to hunt. As soon as a breeze develops, the Mimih are said to run back to their rocky caverns and disappear inside.

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23

Steven Nabulwad

Mimih Spirits, 1995

Natural Earth Pigments on Bark #19373

48 x 22 cm

Framed: \$ | Unframed: \$650

PROVENANCE

Injalak Arts and Crafts, NT

Private Collection, NSW

Private Collection, NSW

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The Gillian & Watson McAllister Collection

Wed, 8 Dec 2021 to Thu, 23 Dec 2021

Cooee Art | Bondi

COOEE ART



24

Artist Once Known

Untitled (Central Arnhem Land Carving), c. 1980s
Natural Earth Pigments on Carved Wood #19457
120 cm
Framed: \$ | Unframed: \$850

PROVENANCE

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25

Artist Once Known

Tunga,

Natural Earth Pigments on Bark #19370

60 x 33 cm

Framed: \$ | Unframed: \$

PROVENANCE

Tiwi Islands, NT

Private Collection, NSW

The Gillian & Watson McAllister Collection, December 2021, Cooee Art | Bondi

Traditionally the Tiwi people on Bathurst and Melville Islands north of Darwin did not weave baskets like those of their counterparts on the mainland. Baskets were made by folding a slab of bark and sewing up the sides. These are placed over Pukumani (mortuary) poles at the end of funerary rites to mark the completion of the ceremony.

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26

Bruce Wurrkidj

Barramundi,

Natural Earth Pigments on Bark #19365

45 x 18 cm

Framed: \$ | Unframed: \$

PROVENANCE

Maningrida Arts, NT

Private Collection, NSW

The Gillian & Watson McAllister Collection, December 2021, Cooee Art | Bondi

Namamkol, the barramundi, is a very important fish for us Bininj (Aboriginal people). Barramundi are found in the ocean, in floodwaters, and in freshwater billabongs, rivers and creeks. In the old days, people used to spear them with three-pronged fish spears and walabi (traditional triangular nets). There are Barramundi Dreaming sites in lots of clan countries, where the ancestral Barramundi placed itself as a Dreaming. Men and women will say "My Dreaming is Barramundi, it placed itself in my country".

Nawu Namamkol djenj nakka wanjh nadjalkuken djenj ngadberre nawu ngarrukburlemi dja birrikukbele. Namamkol kare kore kurrula yika kabiriyime kore mibokala dja kukku kubowinju kore mankabo manlabbarl manwanjdjad. Bu koroko birridanjuni djalakkiradj dja walabi birrimangi. Dja bolkkime wanjh wakkidj karrimang dja balandakenh nawu walabi. Namarkol djang kadjangdi kore kubolkwarlah kunred bedberre kore namamkol djangkurmerrinj. bu koroko duninh. Wanjh nawu bininj dja daluk kayime ngaye djang ngarduk namamkol djangkurmerrinj kore kunred ngarduk.

(Text: Andrew Manakgu, Injalak Arts)

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27

Wenton Rubuntja

Honey Ant Dreaming, 1999

Synthetic Polymer Paint on Belgian Linen #19562

122 x 91 cm

Framed: \$ | Unframed: \$

PROVENANCE

Peter Los, Western Desert Aboriginal Art, WA
Private Collection, NSW

Accompanied by a photograph of the artist with the artwork

Wenten is illustrating his personal totem, the Honey Ant. The Honey Ant travelled underground to Ilyapa Tula, the little hill outside the community of Papunya, a major site of Honey Ant worship. Also illustrated are ceremonial belts and sacred objects.

Mr Rubuntja was also an acclaimed artist both in the desert "dot" style and in the westernised landscape style, inspired by watching his uncle and legendary watercolour artist Albert Namatjira at work. His paintings can be seen in the National Gallery of Australia and the Robert Holmes a Court collection, as well as the Northern Territory Gallery and the Araluen Collection in Alice Springs.

Rubuntja was appointed a Member of the Order of Australia in 1995 for "service to Aboriginal people, particularly in Central Australia".

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28

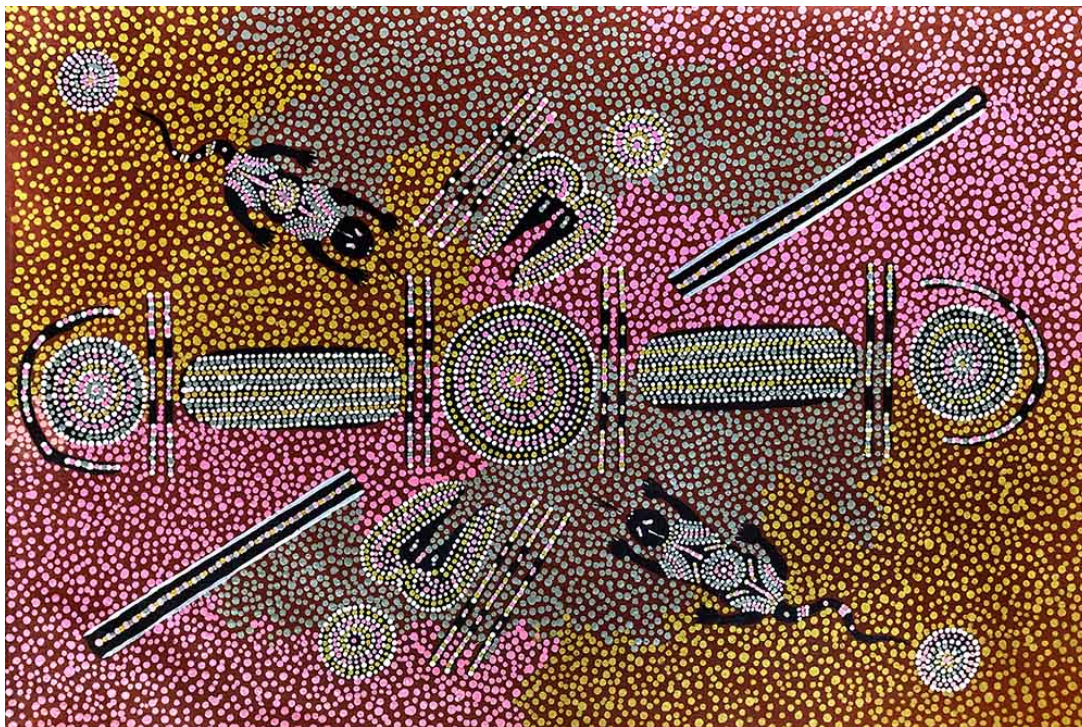
Ian Waldron

Kurtjar Landscape (Lawn Hill station), 2005
Synthetic Polymer Paint on Canvas #19531
75 x 150 cm
Framed: \$ | Unframed: \$4500

PROVENANCE
Ancient Earth, SA
Private Collection, NSW

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29

Wenton Rubuntja

Blue Tongue Lizard Dreaming at Jessie Gap, 1997
Synthetic Polymer Paint on Belgian Linen #19558
61 x 91 cm
Framed: \$ | Unframed: \$1100

PROVENANCE

Peter Los, Western Desert Aboriginal Art, WA
Private Collection, NSW

Accompanied by a photograph of the artist with the artwork

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30

Wenton Rubuntja

Untitled, c.1980

Watercolour on Paper #19347

33 x 25 cm (image) 41 x 49 cm (framed)

Framed: \$ | Unframed: \$600

PROVENANCE

Private Collection, NSW

'Some people think Oh! Only dot painting really has meaning. Landscape is only pretty coloured rocks and trees. We only want dot paintings. But these hills have meaning and we have stories too, the landscape artists. We also talk about where the different Dreamings come from, and where they meet up and so on. We have two ways of painting: sand painting and landscapes. For us they both have the same Dreaming story. The landscape painting we do, it shows the country. We don't just paint anything, that's not our way. We are inspired by the country and the Dreaming as we paint.'

Jillian Namatjira

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31

Wenton Rubuntja

Untitled, c.1980

Watercolour on Paper #19346

33 x 22 cm (image) 37.5 x 49 cm (framed)

Framed: \$ | Unframed: \$600

PROVENANCE

Private Collection, NSW

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32

Benjamin Landara

Untitled,

Watercolour on Paper #19341

53 x 36 cm

Framed: \$ | Unframed: \$1200

PROVENANCE

Elder Fine Art, NSW
Private Collection, NSW

'Some people think Oh! Only dot painting really has meaning. Landscape is only pretty coloured rocks and trees. We only want dot paintings. But these hills have meaning and we have stories too, the landscape artists. We also talk about where the different Dreamings come from, and where they meet up and so on. We have two ways of painting: sand painting and landscapes. For us they both have the same Dreaming story. The landscape painting we do, it shows the country. We don't just paint anything, that's not our way. We are inspired by the country and the Dreaming as we paint.'

Jillian Namatjira

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33

Edwin Pareroutja

Untitled,

Watercolour on Paper #19349

47.5 x 31.5 cm (image)

Framed: \$ | Unframed: \$600

PROVENANCE

Private Collection, NSW

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Jillian Namatjira

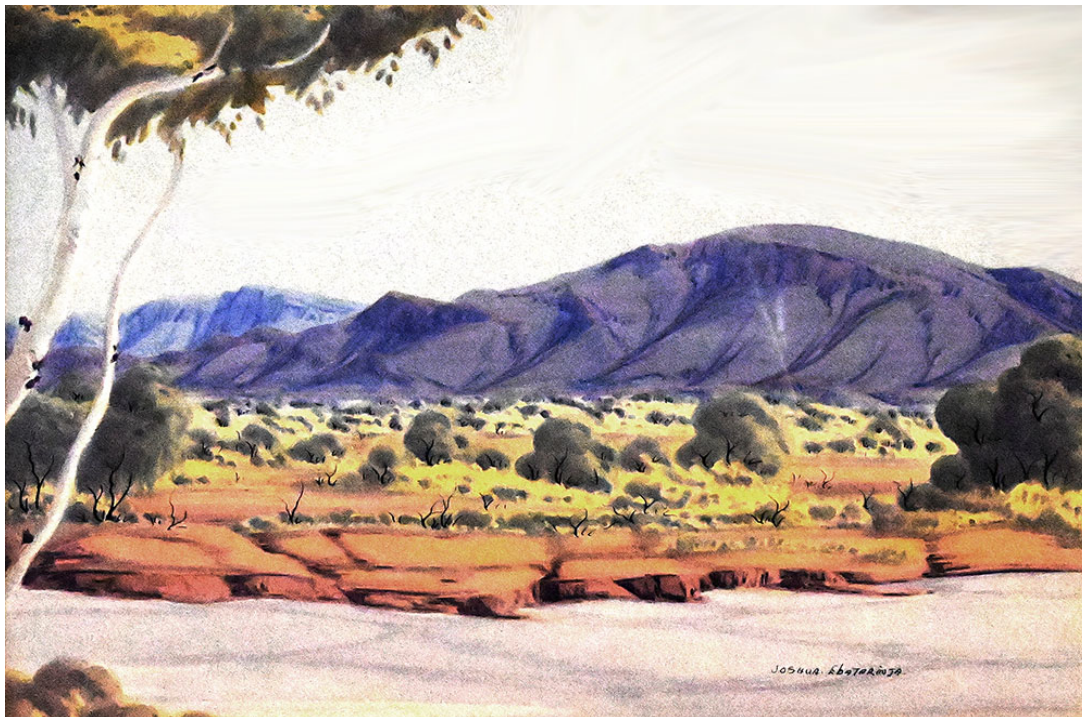
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34

Joshua Ebatarinja

Untitled,

Watercolour on Paper #19352

51 x 34 cm

Framed: \$ | Unframed: \$750

PROVENANCE

Private Collection, NSW

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35

Peter Tjutjatja Taylor

Ghost Gums Honeymoon Gap,

Watercolour on Paper #19355

71 x 23 cm

Framed: \$ | Unframed: \$

PROVENANCE

Private Collection, NSW

The Gillian & Watson McAllister Collection, December 2021, Cooee Art | Bondi

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Jillian Namatjira

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Wed, 8 Dec 2021 to Thu, 23 Dec 2021

Cooee Art | Bondi

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36

Artist Once Known

Ceremonial Spear, c.1980s

Natural Earth Pigments on Carved Wood #19575
102 cm

Framed: \$ | Unframed: \$350

PROVENANCE

Ceremonial Spear – NE Arnhem Land
Carved and painted in rarrk with barbs along one edge

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36

Artist Once Known

NE Arnhem land Ceremonial Spear Head, c.1980s
Natural Earth Pigments on Carved Wood #19577
86 cm
Framed: \$ | Unframed: \$300

PROVENANCE

Decorated with cross hatch and ochre bands

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37

Artist Once Known

Ceremonial Dance Wand, c.1980s

Natural Earth Pigments on Carved Wood #19574
79 cm

Framed: \$ | Unframed: \$180

PROVENANCE

Ceremonial Dance Wand in shape of spear. Decorated with rarrk and bands of ochre.

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37

Artist Once Known

A West Australian hardwood Boomerang, c.1980s

Carved wood #19580

78 cm

Framed: \$480 | Unframed: \$

PROVENANCE

Field Collected, WA

c.1980s, of regular curvilinear shape with chipped sgraffito markings on curved front at each end

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38

Artist Once Known

Central Desert Hardwood Boomerang, c.1980s

Carved wood #19573

69 cm long

Framed: \$600 | Unframed: \$

PROVENANCE
Field Collected, NT

c. 1980s replete with striated incised patterning along entire convex face

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38

Artist Once Known

Yolngu Pipe – Central Arnhem Land, c.1980s
Natural Earth Pigments on Carved Wood #19576
66 cm
Framed: \$ | Unframed: \$250

PROVENANCE

Wood, painted in blocks of red and black ochre and white bands, - metal smoking bowl



39

Artist Once Known

Mornington Island, Ceremonial Headdress, c.1980s
paper bark, possum hair, fibre, ochres & emu feathers #19467
48 x 21 cm irregular
Framed: \$ | Unframed: \$450

PROVENANCE

Mornington Island Art Centre, QLD
Private Collection, NSW

The area in which possum hats are produced comes from the collection of groups known as the Kulin (Koolin) nation of peoples. The five Kulin nations are the Wathaurong, the Woioiwurrung, the Taungurong, the Djadjawurrung and the Boonwurrung peoples.

The Boonwurrung people are the traditional owners of the coast and land along the northern, eastern and southern shorelines of Port Phillip Bay. Nairn, the Mornington Island (the specific area in which Possum Hats are made), Western Port and its two main islands – Phillip Island and French Island, and land to the south-east down to Wilson's Promontory.

Possum Hats are typically made out of the fur of the common ringtail possum; which remain abundant in the Mornington Peninsula Area. Although studies into the spiritual significance of the Possum Hats is relatively under developed, a common anthropological view is that the Hats were utilized as costume like headpieces during significant ceremonies and events.

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40

Artist Once Known

Hardwood Didgeridoo, c.1980s

Natural Earth Pigments on Carved Wood #19459

82 cm

Framed: \$ | Unframed: \$480

PROVENANCE

The didgeridoo is an ancient musical instrument played by the Australian Aborigines who consider it to be quite important in their tribal ceremonies. The didgeridoos are made from trunks or limbs of eucalypt trees such as the Bloodwood, Stringybark, Woollybutt, Scarlet Gum, Yellow Box, Mallee and others. The raw timber is felled by contracted aboriginal tribes and only the naturally termite eaten logs are accepted and then treated, ready for the artist to paint.

Legend has it that the didgeridoo (or its Spiritual name: "Yulungal") has a Dream Time link - this being the embodiment of the Rainbow Serpent's voice. It is considered by some tribes to hold the voice of the kindly carpet snake god "Cunmurra" and brought to earth in the Dream Time by "Kudajuk" the Songmaker. (It was believed the didgeridoo was a long horn or hollow reed in which he kept all his chants and songs which were given to him by the great Earth Mother, "Yammacoona" to bring to the earthfolk. It was "Wunyella", the red bellied black snake who helped sing the songs and chants into the wooden horn - and so music and happiness came to the earthfolk.)

Traditionally the didgeridoo is played by male members of the tribe. The aboriginal women were not allowed to play the didgeridoo. Should they be so unwise as to try to blow the didgeridoo she would most likely have many, many children.

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43

Artist Once Known

Central Desert dance Board, c.1970s

Carved wood #19578

68 cm

Framed: \$ | Unframed: \$

PROVENANCE

Red River Gum with three incised roundels representing water holes or sites

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44

Artist Once Known

A Central Desert Hardwood Killing Boomerang, c.1980s

Carved wood #19581

74 cm

Framed: \$ | Unframed: \$350

PROVENANCE

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45

Wenton Rubuntja

Untitled, 1999

Synthetic Polymer Paint on Canvas Board #19521

41 x 51 cm

Framed: \$ | Unframed: \$

PROVENANCE
Spinifex Gallery

Mr Rubuntja was also an acclaimed artist both in the desert "dot" style and in the westernised landscape style, inspired by watching his uncle and legendary watercolour artist Albert Namatjira at work. His paintings can be seen in the National Gallery of Australia and the Robert Holmes a Court collection, as well as the Northern Territory Gallery and the Araluen Collection in Alice Springs.

Rubuntja was appointed a Member of the Order of Australia in 1995 for "service to Aboriginal people, particularly in Central Australia".

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46

Kudditji Kngwarreye

My Country, 2006

Synthetic Polymer Paint on Belgian Linen #19530

96 x 123 cm frame 99 x 126 cm

Framed: \$ | Unframed: \$

PROVENANCE

Ngapa Gallery, Vic Cat No. NG410044
Private Collection, NSW

including working photos

The Gillian & Watson McAllister Collection, December 2021, Cooee Art | Bondi

This painting depicts an interpretation of the Emu Dreaming site and ceremonies associated with Men's Business. Ten years ago Kudditji began to experiment with paint to eradicate the pointillist style altogether and use a heavily loaded paint brush to sweep broadly across the canvas in stages, similar to the western landscape plane, these paintings were romantic images of his country, accentuating the colour and form of the landscape including the depth of the sky in the raining season and in the summer heat.

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47

Artist Once Known

West Australian Hardwood Didgeridu, c.1990s
Natural Earth Pigments on Carved Wood #19460
117 cm
Framed: \$ | Unframed: \$800

PROVENANCE

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48

Wenton Rubuntja

Goanna Dreaming, 1989

Synthetic Polymer Paint on Canvas #19538

60 x 75 cm

Framed: \$ | Unframed: \$1100

PROVENANCE

Ancient Earth Art, SA
Private Collection, NSW

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49

Gabrielle Possum Nungarrayi

Seven Sisters Dreaming,

Synthetic Polymer Paint on Canvas #19537

90 x 41 cm

Framed: \$ | Unframed: \$

PROVENANCE

Aranda Art, Vic Cat No. ACAAGPN0601
Private Collection, NSW

The Gillian & Watson McAllister Collection, December 2021, Cooee Art | Bondi

This painting by Clifford Possum's eldest daughter, represents the Pleiades or Seven Sisters, the stars located in the constellation of Taurus. Wati Nguru, a powerful and malevolent trickster chased the Seven Sisters across the country before following them into the night sky. This Dreaming crosses the entire Australian continent from the APY Lands in the south to Mount Warning near Byron Bay, on the coast of the Pacific ocean. Many sacred sites are associated with this story which passes through Western Australia, the Northern Territory, outback Queensland and NSW and on to the east coast.

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50

Lily Karadada

Rainmaker Wandjina, 2005

Natural Earth Pigments on Canvas #19555

71 x 61 cm

Framed: \$ | Unframed: \$

PROVENANCE

Our Land Gallery, WA
Private Collection, NSW

Accompanied by a photographs of the artist with the artwork

The Gillian & Watson McAllister Collection, December 2021, Cooee Art | Bondi

Lily Karadada is the last of the great Wandjina painters from Kalumburu, on the north-western tip of Western Australia. She and her husband Jack Karadada participated in the first exhibition of Wandjina images in Perth during the late 1970s.

Painted with earth pigments and other natural materials from the bush, her Wandjina figures generally have distinctive pointy shoulders and often emerge from a veil of rain-like dots which represent the blood and water mix of man and animal. They are accompanied by animal spirits, beautifully captured in uncluttered character. Lily's totems are the turkey, possum, and white cockatoo. She belongs to the Jirrengar owlet moiety and the Wandjina holds a special affinity with the owl.

It is said that the Wandjina spirit figure is the embodiment of the rain spirit and ancestor of the Woonambal, Ngarinyin, and Worrora peoples of the North West Kimberley. They are unique to the cave walls in the plateau areas along the North Kimberley coast, where they appear in from a frontal aspect in red and white ochre, with no mouths, large black eyes, and a slit or beak-like nose.

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51

Artist Once Known

Hollow Log (Dupun/Larrakitj/Lorrkon), c.2000

Natural Earth Pigments on Wood #19590

108 x 14 x 14 cm

Framed: \$ | Unframed: \$1200

PROVENANCE

Lorrkon or hollow log coffins are central to the funeral ceremony practiced by the Kuninjku people of Western Arnhem Land. The hollow logs, which housed the ochred bones of the deceased person, were painted with clan designs and placed into the ground where they were left to decay naturally.

The thin and delicate rarrk (crosshatching) done by the artist is amazingly and uniformly maintained across the whole length of a hollow log. The hollow logs reverberate with the power of ancestral beings who inhabit Western Arnhem Land.

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52

Lily Karadada

Three Wandjina,

Natural Earth Pigments on Canvas #19451

40 x 100 cm

Framed: \$ | Unframed: \$2800

PROVENANCE

Our Land Gallery, WA
Private Collection, NSW

Accompanied by a photograph of the artist creating the artwork

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55

Rover Joolama Thomas

Rainbow Serpent, 1996

Screen print #19597

49 x 92 cm (image Size) 74 x 112 cm (frame) 25/49

Framed: \$ | Unframed: \$7700

PROVENANCE

Ancient Earth, SA

Private Collection, NSW

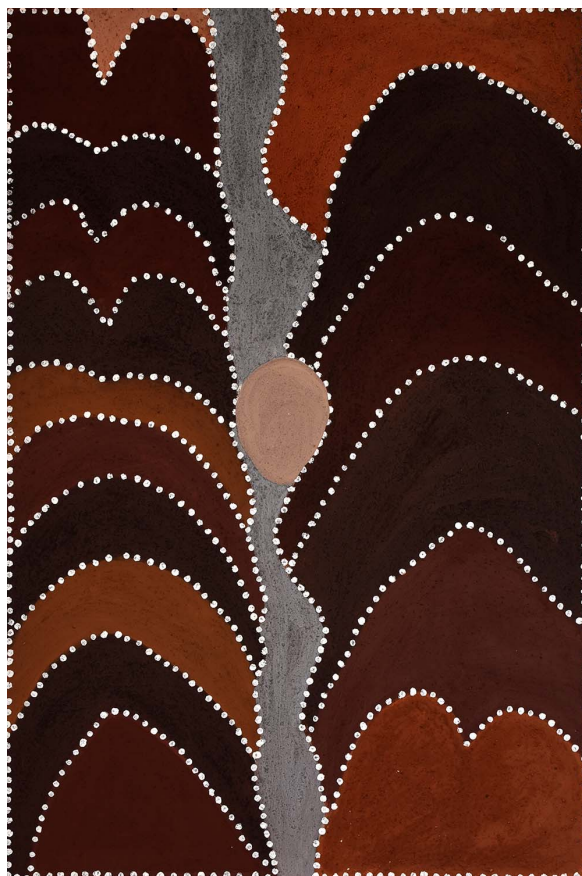
This screen print was produced during a workshop that was organised by Adrian Newstead and Studio One and was conducted in the community on the 12-26 April 1995.

Rover Thomas was born in the Warburton Ranges south of the Great Sandy desert in Western Australia. He spent most his life in the Kimberly region where he worked as a stockman after being taken from Balgo Hills as a 12 year old child.

He moved to Turkey Creek in 1975 and shortly thereafter had a major revelation as the result of the accidental death of a female relative in the Darwin Cyclone. The visitation by the spirit of the dead woman transformed his life and the art of the region. He began exhibiting in 1987 and is represented in the collections of all major Australian galleries. His work has been shown in exhibitions throughout the world including the Venice Biennale.

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56

Gordon Barney

Katie's Yard – Yarrunga, 2006

Natural Earth Pigments on Canvas #19477

90 x 61 cm

Framed: \$ | Unframed: \$

PROVENANCE

Our Land Gallery, WA
Private Collection, NSW

Accompanied by a photograph of the artist with the artwork

The Gillian & Watson McAllister Collection, December 2021, Cooee Art | Bondi

Gordon Barney was born on Alice Downs station and worked throughout this country for many years as a stockman. This place is called Yarrunga. It lies to the south of Turkey Creek, country of which the artist has extensive knowledge of having grown up and worked in the area his whole life. Gordon describes the country as 'the place for Emu Dreaming'. The river runs through the middle of the gorge between the mountain ranges to Katie's Yard where he has painted the white roundel representing a rock hole at the station. Close by there are two rocks in the shape of Emus - this area has a large population of these native birds.

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57

Reggie Namatjira

Untitled,

Watercolour on Paper #19345

51 x 35 cm

Framed: \$ | Unframed: \$600

PROVENANCE

Private Collection, NSW

Oceanic Art Fair 2022, November 2022, National Art School, Sydney

'Some people think Oh! Only dot painting really has meaning. Landscape is only pretty coloured rocks and trees. We only want dot paintings. But these hills have meaning and we have stories too, the landscape artists. We also talk about where the different Dreamings come from, and where they meet up and so on. We have two ways of painting: sand painting and landscapes. For us they both have the same Dreaming story. The landscape painting we do, it shows the country. We don't just paint anything, that's not our way. We are inspired by the country and the Dreaming as we paint.'

Jillian Namatjira

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58

Jillian Namatjira

Untitled,

Watercolour on Paper #19340

34 x 22 cm frame: 49.5 x 36 cm

Framed: \$ | Unframed: \$

PROVENANCE

Purchased from Rosemary Penrose
Private Collection, NSW

'Some people think Oh! Only dot painting really has meaning. Landscape is only pretty coloured rocks and trees. We only want dot paintings. But these hills have meaning and we have stories too, the landscape artists. We also talk about where the different Dreamings come from, and where they meet up and so on. We have two ways of painting: sand painting and landscapes. For us they both have the same Dreaming story. The landscape painting we do, it shows the country. We don't just paint anything, that's not our way. We are inspired by the country and the Dreaming as we paint.'

Jillian Namatjira

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59

Artist Once Known

A Tiwi Ceremonial Spear, c.1980s

Natural Earth Pigments on Carved Wood #19466

208 cm

Framed: \$ | Unframed: \$850

PROVENANCE

Tiwi Islands, NT

Private Collection, NSW

Tiwi ceremonial spears are a special form of elaborately carved and painted spears used in ceremonial display rather than as functional weapons or implements.

This ceremonial work is used both in the pukamani-mortuary ceremony and the Kularma -sacred yam increase and young men's initiation.

Ceremonial spears are called Numwariyaka and the ochre designs are called Jilamara. Part of the jilamara are the minga which are rows of painted lines and dots applied to ceremonial regalia and these are painted with a pwata-wooden comb.

The ochre paints are red: Yaringa; yellow: ankuningah; white: titiyangini; and black: tuniwini.

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60

Artist Once Known

A Tiwi Ceremonial Spear, c.1980s

Natural Earth Pigments on Carved Wood #19465

210 cm

Framed: \$ | Unframed: \$850

PROVENANCE

Tiwi Islands, NT

Private Collection, NSW

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The ochre paints are red: Yaringa; yellow: ankuningah; white: titiyangini; and black: tuniwini.

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61

Marcia Purdie

Bungle Bungle,

Natural Earth Pigments on Canvas #19480

71 x 183 cm frame: 73 x 185 cm

Framed: \$ | Unframed: \$

PROVENANCE

Our Land Gallery, WA
Private Collection, NSW

Marcia Purdie's intimate knowledge of the Bungle Bungle is on show, as she depicts a different aspect of the world-famous National Park. The waters from the monsoonal deluges that engulf the massive out-crop is channelled from the top to the Ord River below via the forked Biganinny Creek (also known as Piccaninny)- it's slab-sided gorges, carved deep by the countless downpours.

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62

Artist Once Known

Tunga,

Traditional Bark Basket #2335

68 x 30 cm

Framed: \$850 | Unframed: \$

PROVENANCE
Tiwi Designs, NT
Cooee Art, NSW

Traditionally the Tiwi people on Bathurst and Melville Islands north of Darwin did not weave baskets like those of their counterparts on the mainland. Baskets were made by folding a slab of bark and sewing up the sides. These were used to collect bush foods and are placed over Pukumani (mortuary) poles at the end of funerary rites to mark the completion of the ceremony.

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63

Artist Once Known

A Tiwi Ceremonial Spear, c.1990s

Natural Earth Pigments on Carved Wood #19464

156 cm

Framed: \$ | Unframed: \$450

PROVENANCE

Tiwi Islands, NT

Private Collection, NSW

Tiwi ceremonial spears are a special form of elaborately carved and painted spears used in ceremonial display rather than as functional weapons or implements.

This ceremonial work is used both in the pukamani-mortuary ceremony and the Kulama -sacred yam increase and young men's initiation.

Ceremonial spears are called Numwariyaka and the ochre designs are called Jilamara. Part of the Jilamara are the minga which are rows of painted lines and dots applied to ceremonial regalia and these are painted with a pwata-wooden comb.

The ochre paints are red: Yaringa; yellow: anikuningah; white: titiyangini; and black: tuniwini.

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64

Artist Once Known

Untitled (Snake Sculpture), c.1990s

Carved wood #19461

69 cm long

Framed: \$ | Unframed: \$350

PROVENANCE

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65

Artist Once Known

Lizard Club, c.1960s

Natural Earth Pigments on Carved Wood #19458
62 cm

Framed: \$ | Unframed: \$500

PROVENANCE

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66

Artist Once Known

Tiwi Ceremonial Spearhead, c.2000

Natural Earth Pigments on Carved Wood #19455

85 cm long

Framed: \$ | Unframed: \$

PROVENANCE

Tiwi Islands, NT

Private Collection, NSW

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Ceremonial spears are called Numwariyaka and the ochre designs are called Jilamara. Part of the Jilamara are the minga which are rows of painted lines and dots applied to ceremonial regalia and these are painted with a pwata-wooden comb.

The ochre paints are red: Yaringa; yellow: anikuningah; white: titiyangini; and black: tuniwini.

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67

Artist Once Known

Central Desert Hardwood Coolamon, c.1960s

Carved wood #19462

52 x 16 cm irregular

Framed: \$2000 | Unframed: \$

PROVENANCE
Field Collected, NT

c. 1960s, of classic fine form and replete with fine striations on concave side. Evidence of painted design in base

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68

Artist Once Known

A La Grange Spearthrower WA, c.1970s

Carved wood #19470

102 cm long

Framed: \$ | Unframed: \$260

PROVENANCE

Field Collected, WA

Private Collection, NSW

West Australian Woomera with wooden bark attached with hand-made string

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69

Artist Once Known

Double ended Tiwi Ceremonial Spear, c.1980s
Natural Earth Pigments on Carved Wood #19469
153 cm
Framed: \$ | Unframed: \$650

PROVENANCE

Tiwi Islands, NT
Private Collection, NSW

Tiwi ceremonial spears are a special form of elaborately carved and painted spears used in ceremonial display rather than as functional weapons or implements.

This ceremonial work is used both in the pukamani-mortuary ceremony and the Kulama -sacred yam increase and young men's initiation.

Ceremonial spears are called Numwariyaka and the ochre designs are called Jilamara. Part of the jilamara are the minga which are rows of painted lines and dots applied to ceremonial regalia and these are painted with a pwata-wooden comb.

The ochre paints are red: Yaringa; yellow: anikuningah; white: titiyangini; and black: tuniwini.

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70

Artist Once Known

Central Desert Decorated Boomerang, c.1980s
Natural Earth Pigments on Carved Wood #19473
79 cm
Framed: \$ | Unframed: \$250

PROVENANCE

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71

Artist Once Known

A Central Desert Hardwood Boomerang, c.1980s
Natural Earth Pigments on Carved Wood #19475
78 x 33 cm
Framed: \$ | Unframed: \$900

PROVENANCE

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72

Artist Once Known

A Central Desert Hardwood Boomerang, c.1980s

Carved wood #19468

71 x 30 cm

Framed: \$ | Unframed: \$600

PROVENANCE

Fine parallel incised striations on one side

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73

Artist Once Known

A Central Desert Hardwood Boomerang, c.1980s

Carved wood #19474

75 x 26 cm

Framed: \$ | Unframed: \$450

PROVENANCE



74

Artist Once Known

A Central Desert Boomerang, c.1980s

Natural Earth Pigments on Carved Wood #19471

68 cm

Framed: \$ | Unframed: \$

PROVENANCE

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75

Artist Once Known

A Central Desert Decorative Coolamon, c.1990s
Synthetic Polymer Paint on Carved Wood #19586
54 x 19 cm
Framed: \$ | Unframed: \$250

PROVENANCE

Decorated with Bush Tomato design

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76

Artist Once Known

Central Desert Beanwood Shield, c.1940s

Carved wood #19588

65 x 18 cm irregular

Framed: \$ | Unframed: \$600

PROVENANCE

Typical Aranda/Pintupi/Warlpini shield with striated incising front and back.

Evidence of blood stains and grooved markings representing fights endured. Damage to front of handle indicative of having been used in a violent encounter

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77

Artist Once Known

Large Decorated Shield Central Desert,
Synthetic Polymer Paint on Carved Wood #19585
73 x 23 cm
Framed: \$ | Unframed: \$3500

PROVENANCE

Pintupi/Warlpiri ceremonial design painted on front with carved handle verso.
In good condition with slight evidence of former borer infestation – Collector's piece

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78

Artist Once Known

Central Desert Carved, c.1980s

Carved wood #19587

43 cm x 15 cm irregular

Framed: \$ | Unframed: \$180

PROVENANCE

Polkerworked with floral design

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79

Artist Once Known

A large Central Desert Boomerang, c.1990s

Carved wood #19476

107 cm

Framed: \$600 | Unframed: \$

PROVENANCE
Field Collected, NT

c. 1990s, burned poker-work design on front and back

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80

Sandra Sampi

White sands - Speewah, 2003

Natural Earth Pigments on Canvas #19478

76 x 100 cm

Framed: \$ | Unframed: \$

PROVENANCE

Our Land Gallery, WA
Private Collection, NSW

The Gillian & Watson McAllister Collection, December 2021, Cooee Art | Bondi

"Speewah Country is to the west of Doon Doon Station. It is very beautiful and worth the long travel to get there. I have painted the flatlands with the big waterhole full, between two hills. There is a large patch of salt which shimmers white in the sun. We call this white sands, but it's really salt - left over from when the country was under the sea, long time ago."

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81

Churchill Cann

Buffalo Hole, 2003

Natural Earth Pigments on Canvas #19481

76 x 100 cm

Framed: \$ | Unframed: \$1800

PROVENANCE

Our Land Gallery, WA
Private Collection, NSW

Accompanied by a photograph of the artist with the artwork

Buffalo Hole is on Texas Downs Station. This is where my sister (Nancy Nodea) was born. This is my favourite part of the country, and where I want to live again. Blacksoil country of Cockatoo to the northeast, green grazing land around Joel to the north, with a tributary of the Ord running through. High mountain country painted in red to the southwest.

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82

Shirley Purdie

Untitled,

Natural Earth Pigments on Canvas #19452

40.5 x 58 cm

Framed: \$ | Unframed: \$

PROVENANCE

Our Land Gallery, WA
Private Collection, NSW
Cooee Art, Sydney

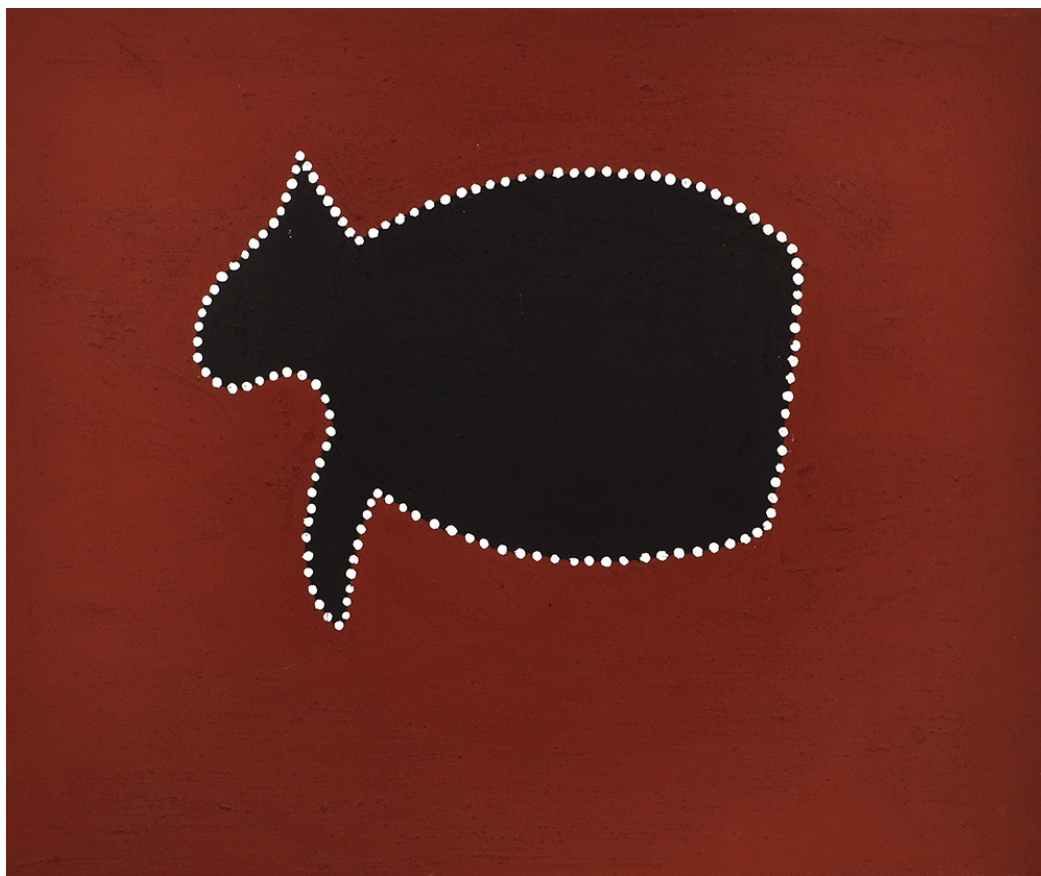
The Gillian & Watson McAllister Collection, December 2021, Cooee Art | Bondi
Oceanic Art Fair, October 2021, National Art School

Shirley Purdie was born in 1948 on Mabel Downs Station in Western Australia's Kimberley region. She is now a painter at the Warmun community. Purdie was taught to paint by her mother, Madigan Thomas, and by Queenie McKenzie, two of the first women to paint at Warmun in the early 1980s. Here artists eschew the acrylic paint adopted by their Western Desert counterparts, preferring instead the natural earth pigments they collect from their immediate environment.

Shirley's work is held by a number of major institutions, including the National Gallery of Australia. In 2007, she won the Blake Prize for religious art.

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83

Charlene Carrington

Half Kangaroo - Kurrirr Kurrirr,

Natural Earth Pigments on Canvas #19483

40 x 50 cm

Framed: \$ | Unframed: \$

PROVENANCE

Our Land Gallery, NSW

Private Collection, NSW

Charlene grew up at Warmun/Turkey Creek, Western Australia, and was exposed to ochre painting at an early age, being the daughter of well respected artists, Churchill Cann and Sade Carrington, both coming from the community on nearby Texas Downs cattle station.

Texas has produced some wonderful painters, and having grown up in the environment of this art nursery, the young mother of five, now relishes the opportunity to paint her stories using the traditional techniques, no doubt benefiting from the mentoring from some of the finest of the Texas Downs/Turkey Creek ochre painting movement, Queenie McKenzie, Jack Britten, her grandfathers Beerbee Mungnari and Hector Jandany, Rover Thomas, and George Mung Mung

Kurrirr Kurrirr Ceremony

The Kurrirr Kurrirr Ceremony story is based on a series of dreams which came to Rover Thomas early in 1975, after the devastation of Darwin by Cyclone Tracy on Christmas Eve in 1974. This tragic event was reported World Wide.

Rover's first dream was from the spirit of Yawayimiya Nakarra, a woman who lived at Turkey Creek (Warmun Community). In Aboriginal way, she was regarded as one of Rover's mothers, although she was not a blood relative. She had recently died in a motor vehicle accident at a creek crossing south of Warmun (Tawurkurima). This woman is not named in the Kurrirr Kurrirr ceremony but her identity is known to the people of

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Warmun. She was returning home to Doon Doon (Dunham River Station), to the north of Warmun, from Halls Creek. The car skidded on a road flooded by rains caused by Cyclone Tracy to the northeast. The woman was taken to Wyndham Hospital 300 kilometres further north. She was then flown to Royal Perth Hospital as her injuries were very severe. However the old woman died while being transported to Perth by the Royal Flying Doctor Service. Rover stated that the woman's spirit told him the manager of Mabel Downs Station had warned the people driving the old lady in the car which had the accident not to go on because of the amount of water on the roads, but they didn't believe him. At the time of her death, the plane was apparently almost over a dreaming site (Tjintiripul) near Derby which was associated with the Rainbow Serpent. This Rainbow Serpent features a great deal in the Ceremony and was said to have caused the road accident that killed the old woman. The Serpent is very important in the Kitja culture. Two serpents (Wungkul) are often depicted on the Ceremonial Headboards, possibly meaning this powerful creature is everywhere.

Rover Thomas stated that each time the old woman's spirit came to him in a dream, he became ill. She first told him she had come back she had been in an accident and she wanted to give him the story for a corroboree. She said the snake had been to blame and she had been killed at a junction called Wungkurr and that's where the snake tangled up the car. It was a mystery as to why she gave Rover the story, as he was not from the Warmun area, but a Kukatja skin man from the desert country well south who had lived most of his life in the Warmun area in the East Kimberley.

The corroboree and the songs given to Rover Thomas depict the journey of the woman from the dreaming site near Derby over which she died in the aeroplane, right back to her own country. She introduces other spirits who joined her during her journey, such as Juwarri or Devil Devil; Jimpi an old woman, long deceased, from Dunham River and Maginta an elderly woman spirit from Mt Cockburn near Wyndham. The Devil advises and



84

Lawrence Njanjmirra

White Cockatoo and Python, 1993

Natural Earth Pigments on Paper #19362

45 x 30 cm

Framed: \$ | Unframed: \$600

PROVENANCE

Injalak Arts and Crafts, NT
Private Collection, NSW

It is well known that Aboriginal art often depicts images of sacred totems or dreamings of Aboriginal culture. However, the world of the non-sacred also provides a rich source of subject matter for Aboriginal art. Much of the rock art of western Arnhem Land for example features secular topics such as common food animals and plants, depicted because of their economic importance but also merely because of their existence in the environment.
-Christiane Keller

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85

Ross Yulidjirri

Kinga, Namarnkol, Mandem, 1995

Natural Earth Pigments on Paper #19596

56 x 76 cm (image) 80 x 102 cm (frame)

Framed: \$ | Unframed: \$850

PROVENANCE

Kinga - Crocodile
Namarnkol - Barra
Mandem - Waterlily

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86

Lofty Nabardayai Nadjamerrek

Sugar Bag Dreaming, 2003

Natural Earth Pigments on Paper #19589

52 x 74 cm (paper) 66 x 88 cm (framed)

Framed: \$ | Unframed: \$

PROVENANCE

Ngapa Gallery, Vic

Private Collection, NSW

Accompanied by a photograph of the artist with the artwork

Lofty belongs to a group of artists from Southern Kunjinjku, in Amhem Land, who originally worked together in Oenpelli and have since established outstations in the stone country. Their work is characterised by a relatively unadorned style of painting and the use of strong simple red hatching in the interior of their work. This group of artists have strong affiliations with the rocky country towards the southern limits of Kunwinjku. Lofty is known to have started his painting career painting on rock, close to his clan lands. The use of a hatching style reminiscent of rock painting is deliberate and marks their 'stone country' affiliations. They maintained this aspect of their style partly to distinguish themselves from other groups living in Oenpelli, who employ a more lively multi-coloured infill style.

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87

Keith Namatjira

Untitled,

Watercolour on Paper #19342

69 x 24.5 cm (image) 81 x 36 cm (framed)

Framed: \$ | Unframed: \$

PROVENANCE

Private Collection, NSW

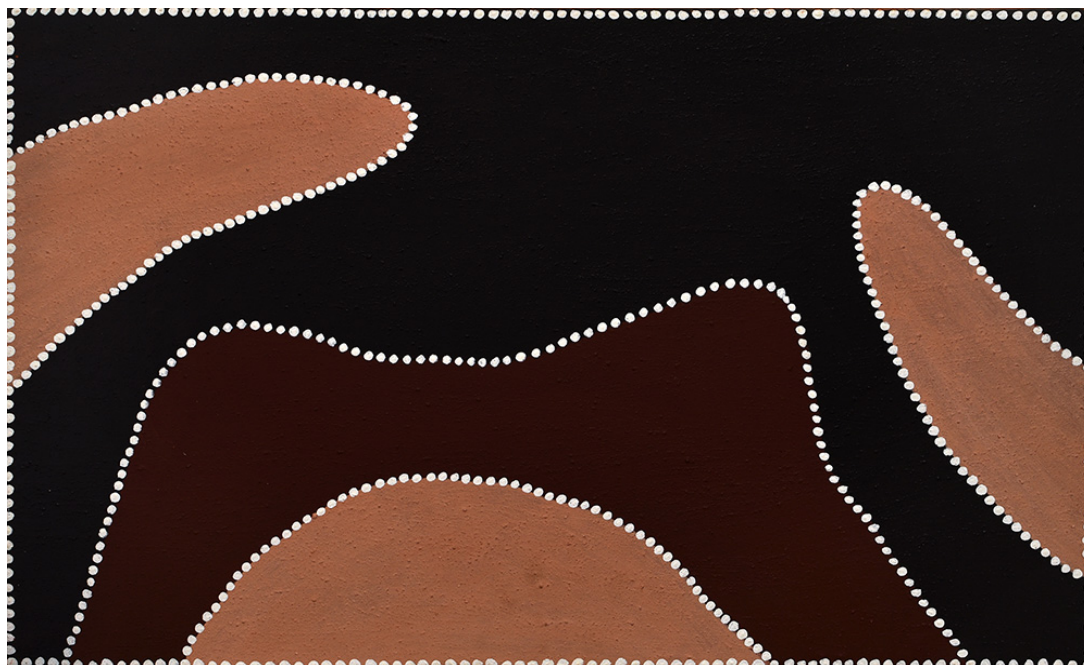
The Gillian & Watson McAllister Collection, December 2021, Cooee Art | Bondi
Oceanic Art Fair & Lecture, 5 November, 2022, National Art School, Sydney

'Some people think Oh! Only dot painting really has meaning. Landscape is only pretty coloured rocks and trees. We only want dot paintings. But these hills have meaning and we have stories too, the landscape artists. We also talk about where the different Dreamings come from, and where they meet up and so on. We have two ways of painting: sand painting and landscapes. For us they both have the same Dreaming story. The landscape painting we do, it shows the country. We don't just paint anything, that's not our way. We are inspired by the country and the Dreaming as we paint.'

Jillian Namatjira

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88

Tommy Carroll

Sunrise Over Ngaiyarrin Gap, 2005

Natural Earth Pigments on Canvas #19482

50 x 75 cm

Framed: \$ | Unframed: \$

PROVENANCE

Our Land Gallery, NSW

Private Collection, NSW

Accompanied by a photograph of the artist with the artwork

The Gillian & Watson McAllister Collection, December 2021, Cooee Art | Bondi

As a young boy, I remember my grandfather, Paddy Carroll, taking me camping through his country - this part is to the west of Doon Station, where I was born. He taught me the stories of his land, how the Goorlabool (Rainbow Serpent) travelled through it, resting and laying his eggs which now can be seen as rocks and big boulders. I have painted the high country to the north, between two mountain ranges - we'd camp at the bottom and look up at the colours of the country. When I was older, I worked this country as a stockman - rough on horses and men. But what my grandfather taught me as a kid helped me know my way for my work.

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89

Artist Once Known

Hollow Log (Dupun/Larrakitj/Lorrkon), c.2000

Natural Earth Pigments on Wood #19591

110 x 14 x 14 cm

Framed: \$ | Unframed: \$

PROVENANCE

Lorrkon or hollow log coffins are central to the funeral ceremony practiced by the Kuninjku people of Western Arnhem Land. The hollow logs, which housed the ochred bones of the deceased person, were painted with clan designs and placed into the ground where they were left to decay naturally.

The thin and delicate rarrk (crosshatching) done by the artist is amazingly and uniformly maintained across the whole length of a hollow log. The hollow logs reverberate with the power of ancestral beings who inhabit Western Arnhem Land.

COOEE ART GALLERY

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90

Mitjili Napurrula

Watiya Tjuta,

Synthetic Polymer Paint on Belgian Linen #19534

100 x 36 cm frame: 103 x 39 cm

Framed: \$ | Unframed: \$

PROVENANCE

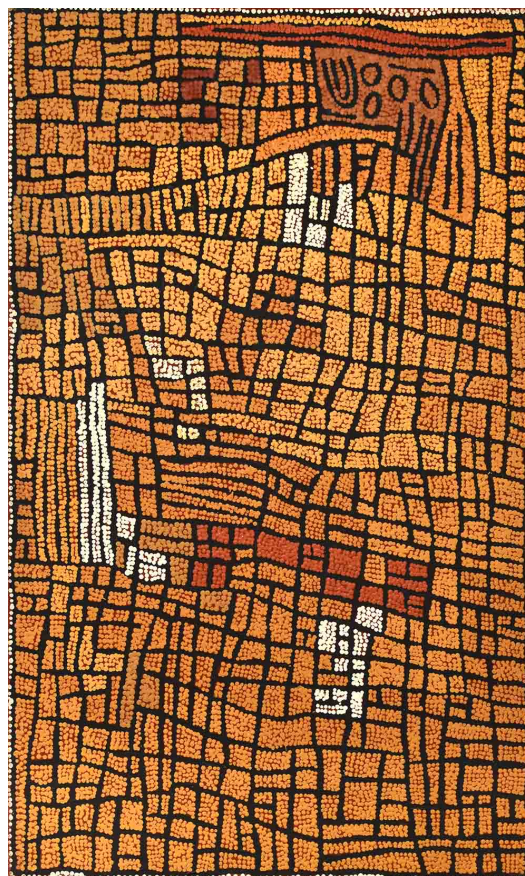
Private Collection, NSW

This painting depicts several significant elements referring to Uwalki Country, west of Alice Springs. They include Watiya tjuta (trees), sand hills and rocks. The Aboriginal men use the wood from the watiya tjuta to hand carve spears, artefacts and ceremonial objects associated with men's business.

Mitjili lived for some time at Papunya where she watched the men painting and followed their style. On returning to Haasts Bluff she commenced painting in 1992 for the Ikuntji Women's Centre. She soon developed her own imagery by drawing on her father's Dreaming Uwalki, which is the story of the spear straightening ceremony taught to Mitjili by her mother.

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91

Naata Nungurrayi

Untitled, 2005

Synthetic Polymer Paint on Belgian Linen #19527

151 x 82 cm

Framed: \$ | Unframed: \$

PROVENANCE

Aranda Art, Vic Cat No. ACAANN6812
Private Collection, NSW

Accompanied by a photograph of the artist with the artwork

Naata Nungurrayi was about 30 years of age when she first encountered a welfare patrol in 1963 and was brought with her family to Papunya. Forced to leave behind her beloved desert homelands, the memory of these places and the life she led there has been the wellspring of her inspiration and the subject matter for her highly sought after paintings. After initially moving to Docker River with family members in the late 1970s she settled in the Kintore region in the early 1980s and began painting for Papunya Tula Artists in 1996. Encouraged by the arts coordinator at Haasts Bluff, Marina Strochi, who was immediately impressed by her particular style, she participated in Papunya group exhibitions for the first time during the following year.

Naata's paintings combine the carefully composed geometric style that developed at Papunya amongst the Pintupi painting men, with the looser technique and more painterly organic style introduced by the women after the paintings camps of the early and mid 1990s.

Her preference for pale creamy ochres imparts this work with a calming softness while her unhurried technique brings the visual elements together with a spacious sense of harmony. Like several other Pintupi women artists, Naata likes to apply paint thickly, as though molding a rich and textured surface, reflecting her feel for the earth, which underscores her own spiritual and cultural foundations and that of her people.

Naata is the sister of George Tjungurrayi and Nancy Nungurrayi who are also highly sought after artists. In her final painting years, Naata along with

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The Gillian & Watson McAllister Collection

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George, Nancy, and her son, Kenny Williams Tjampitjinpa, painted principally for Chris Simon of Yanda Art in Alice Springs. She consistently produced works of the highest calibre while moving freely between Alice Springs and her country, deep in Central Australia.

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