

# THE LAVERTY COLLECTION

contemporary australian art

Sunday 24 March, 2013 at 2pm  
Museum of Contemporary Art  
Sydney, Australia

# Bonhams

1793























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Sydney, Australia

## Bonhams

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**Sale Number** 21162

**Catalogue cost** \$45

## Postage

Australia: \$16  
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Rest of World: \$78

## Illustrations

Front cover: Lot 21 (detail)  
Back cover: Lot 72 (detail)  
Inside front cover: Lot 21 (detail)  
Opposite page: Lot 57

## Viewing

### London

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Thursday 14 February 9am to 4.30pm  
Friday 15 February 9am to 4.30pm  
Monday 18 February 9am to 4.30pm  
Tuesday 19 February 9am to 4.30pm

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Sunday 3 March 12pm to 5pm  
Monday 4 March 10am to 5pm  
Tuesday 5 March 10am to 5pm  
Wednesday 6 March 10am to 5pm

### Melbourne

fortyfive downstairs  
45 Flinders Lane  
Friday 15 March 10am to 4pm  
Saturday 16 March 10am to 4pm  
Sunday 17 November 10am to 5pm

### Sydney

Foundation Hall, Museum of  
Contemporary Art, Sydney  
140 George Street  
The Rocks  
Friday 22 March 10am to 5pm  
Saturday 23 March 10am to 5pm  
Sunday 24 March 10am to 1pm

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All bidders should make  
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following pages relating  
to bidding, payment, collection  
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Bonhams Australia Directors  
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Catalogue Design & Production  
Kleimeyer Industries, Melbourne





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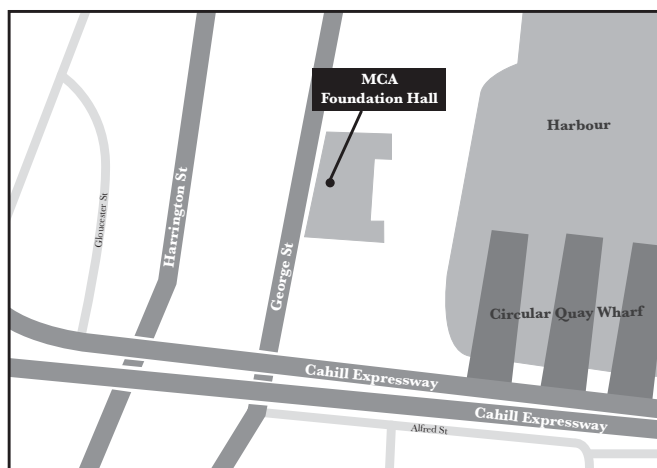
**Francesca Cavazzini,**  
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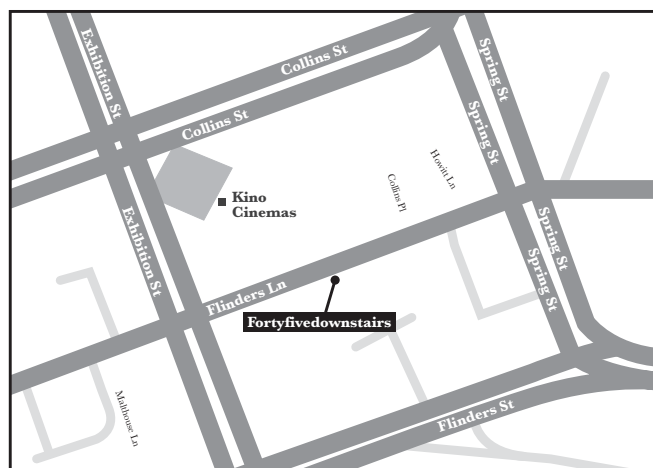
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Bonhams would like to thank Glenn Barkley, Marissa Bateman, Tess Brennan, Wally Caruana, Eleanor Cheetham, Jacqueline Chlanda, Deborah Clark, Ashley Crawford, Mary Eagle, Doug Hall, Deborah Hart, Robert Hirschmann, Jane Kleimeyer, Cara Whitelaw and Anthony Stuart from Kleimeyer Industries, Apolline Kohen, Terence Malloon, John McDonald, William Robinson AO, Emily Rohr, Luke Scholes, and Will Stubbs for their assistance with this catalogue.

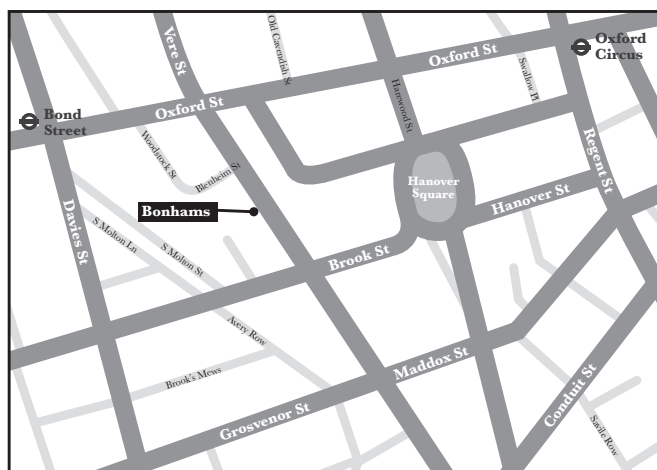
## Viewing locations and auction map



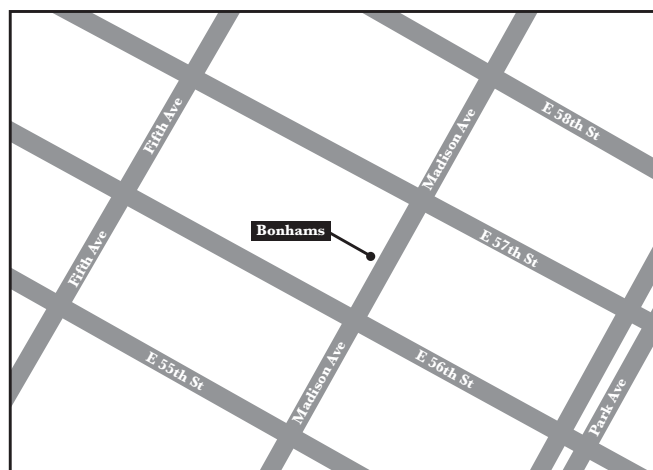
**MCA: 140 George Street, The Rocks, Sydney**



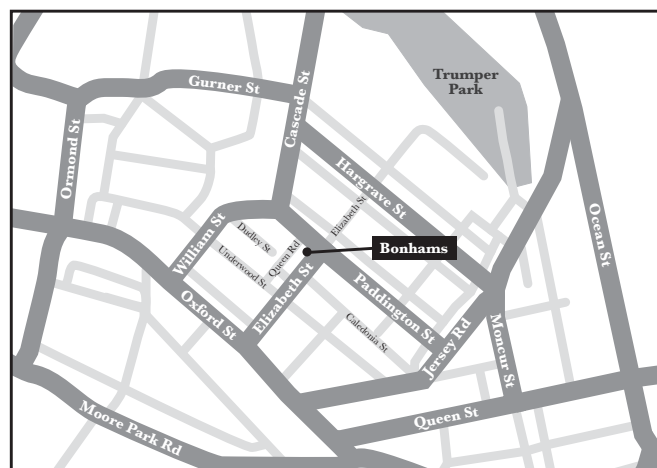
**Fortyfive downstairs: 45 Flinders Lane, Melbourne**



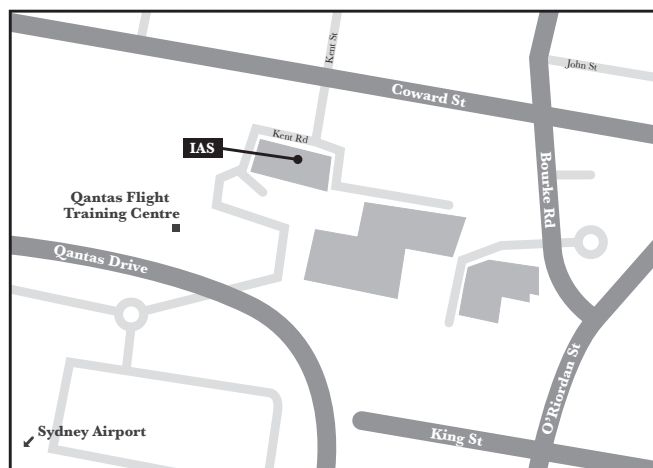
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**Bonhams: Paddington, Sydney**



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# Sale Information

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#### Melbourne

##### fortyfive downstairs

45 Flinders Lane  
Friday 15 March 10am to 4pm  
Saturday 16 March 10am to 4pm  
Sunday 17 March 10am to 5pm

#### Sydney

##### Foundation Hall, Museum of Contemporary Art, Sydney

140 George Street  
The Rocks  
Friday 22 March 10am to 5pm  
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### Online Catalogue

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The discount is 20% off the best available rate that any guest would receive if they contacted the Four Seasons Hotel Sydney directly to make a booking. The discounted rate is available to Bonhams customers (subject to availability) from Friday 22 March to Sunday 31 March 2013. To receive the discount, please email or call the Four Seasons Hotel and quote the following code – Bonhams & MCA Auction.

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E: [res.sydney@fourseasons.com](mailto:res.sydney@fourseasons.com)  
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1. At the preview
2. Contacting our customer service team
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Account Number: 078193002  
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Works can ONLY be collected from International Art Services, Sydney. Collections will commence from Tuesday 26 March 2013, between 10am and 4pm. Please note that there are no weekend or public holiday collections.

### International Art Services

5/55 Kent Road  
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### Storage

Handling and Storage Charges

Storage charges will apply from Monday 8 April 2013

Collection of the lots will take place only after settlement of all duties, storage charges, and any other sums due to Bonhams.

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- 3) The agent must bring a form of photographic ID at the time of collection.

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### Deliveries/Shipping



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For delivery and shipping enquiries please contact:

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### Opening times

Monday to Friday  
8am to 5pm







# The Lavertys

Collecting has often been described as a sickness, so it is entirely appropriate that one of Australia's most dedicated art collectors should be a pathologist. Dr. Colin Laverty and his wife, Elizabeth, have been mainstays of the Sydney art circuit for several decades. Regular gallery-goers and frequent buyers, they are a welcome sight for every leading art dealer.

As a pathologist, Colin is known for his groundbreaking work on the papilloma virus, which led to new thinking on the causes, prevention and treatment of cervical cancer. His medical achievements and publications are impressive, but he rarely discusses this part of his life with the Bohemians he meets in the art world. He gives the impression that tracking down works of art is no less absorbing and important than hunting down diseased cells through an electron microscope.

'We are sometimes compulsive in our collecting,' Colin would say in describing the Lavertys' acquisitive tendencies, but that is not strictly true. The couple have bought a lot of work, but always in a considered manner, discussing the pros and cons before they commit. There are small but significant differences in personal taste between Colin and Liz, who sometimes agree to disagree, although these disagreements are not drastic. In Shanghai recently, I attended a forum in which the Miami collectors, Don and Mera Rubell, made the acquisition process sound like a fierce bout of corporate deal-making. With Colin and Liz there has never been a battle in the boardroom.

Although the Lavertys now employ a curator, Eleanor Cheetham, to help manage the collection, they have never relied on consultants or advisors. They have declined to view the collection as a status symbol or a way of acquiring social cachet. Buying works of art has always been an exalted hobby – an engaging, pleasurable activity that requires the exercise of taste, knowledge and judgement. Occasionally this meant balancing the cost of a work against available funds, which is an excellent way of asking oneself: 'Just how badly do I want this?'

When one looks at the artists represented in the collection it's clear there has been no attempt to follow fashion or to speculate on rising stars. When the Lavertys developed a taste for a particular artist's work, they would continue to acquire new examples from one show to the next. Among their non-indigenous holdings, artists such as Richard Larter, Peter Booth, Robert Klippel, Ken Whisson, Allan Mitelman, William Robinson, Michael Taylor, Ildiko Kovacs and Aida Tomescu have all been collected in depth.

The Lavertys have not been attracted by novelty, even though they have been willing to deviate from their usual habits from time to time. Their greatest pleasure has been to chart an artist's development over a period of years, through the acquisition of key works. Colin has approached this task with the same thoroughness he brought to his medical practice. He has kept an extensive data-base which is constantly being improved and updated. Many years ago I was impressed that he knew the titles of all the works he owned. How many collectors can emulate this feat? For most people it is hard enough to remember the names of the artists.

Aboriginal art came into the Lavertys' lives at the 1988 Brisbane Expo, where they were overwhelmed by a display of paintings by Western Desert artists. In *Beyond Sacred* (2008), the massive book devoted to the Lavertys' Aboriginal works, Howard Morphy notes it is hardly surprising that collectors so attuned to Abstract Expressionist painting should be drawn to the powerful, varied forms of Desert art. For Colin and Liz, Aboriginal art would become a major preoccupation. In typical fashion it was not enough to buy pieces from recognised dealers - they wanted to visit the communities, meet the artists, and purchase from the source. This was not simply a matter of getting a better price - it was due to their desire to understand the art and the circumstances under which it was created.

This came at a time when many collectors were dabbling in indigenous art while complaining they did not know enough about the subject. Others were intimidated by the mysterious nature of the imagery, and worried that a medium such as bark might prove ephemeral. To the untrained eye it was not easy to separate the good work from the ordinary.

The Lavertys dealt with all these issues by plunging headlong into the Aboriginal art world, educating themselves at the grass roots. In a very short time they had acquired major pieces by all the leading artists, including Emily Kngwarreye, Rover Thomas, John Mawurndjul, Mick Namarari, Kitty Kantilla and Paddy Bedford. The scope of their travels had taken them from the Kimberley, to Arnhem Land, from the Western Desert to the Tiwi Islands. The Lavertys hold works from 426 indigenous artists from 40 different locations. They have donated a further 131 works to public galleries under the Cultural Gifts Scheme.



If Colin has come to the conclusion that Aboriginal art is 'great contemporary art', it is not through naïve enthusiasm. Over the past twenty years, he and Liz have become extremely knowledgeable about Aboriginal art and all the issues associated with the trade. They have seen the best and worst of this problematic industry, and are in a better position than most to make incisive, well-informed criticisms. It was important to the Lavertys that *Beyond Sacred* was not simply a record of the collection, but a scholarly publication packed with original essays.

The main problem may still be the level of ignorance that exists in relation to Aboriginal art, and the tendency to treat it as a separate ethnographic category. Viewers are unwilling to surrender to the sheer aesthetic power of this work, getting too caught up with concerns about the underlying stories or sacred meanings.

The Lavertys' own holdings are almost equally divided between indigenous and non-indigenous work, although they have become conscious of many points of crossover. The abstract paintings of Ildiko Kovacs, for instance, have been strongly influenced by aboriginal art. One might even say the same about the much earlier Abstract Expressionist paintings of Tony Tuckson.

An openness to all forms of aesthetic experience, and the willingness to discriminate keenly between individual works is what sets the Lavertys apart. While the vast majority of contemporary collections are like stamp albums, with celebrity artists being represented by one or two works, the Lavertys may have 30 or 40 pieces by an artist they admire and nothing by the current cutting-edge favourites. They have a lucid understanding of the most fundamental rule of art collecting: that one buys works rather than names. If only our public galleries could learn to follow this rule, their contemporary displays might look almost as good as the Laverty collection.

## John McDonald

*John McDonald is art critic for the Sydney Morning Herald and film critic for the Australian Financial Review.*



*The Laverty Collection, exhibition, Museum of Contemporary Art, Sydney, 1998*

*Elizabeth and Colin Laverty would like to thank the following authors for their contributions throughout the catalogue:*

**Glenn Barkley:** Curator at the Museum of Contemporary Art, Sydney  
**Wally Caruana:** Independent Curator and former Senior Curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia, Canberra  
**Ashley CrazeFord:** Art Critic and Co-Author of 'Spray: The Work of Howard Arkley', 'Wimmera: The Work of Philip Hunter' among other publications  
**Mary Eagle:** Art Historian and Curator at the Australian National University, Canberra  
**Doug Hall AM:** Former Director of the Queensland Art Gallery and Australian Commissioner at the Venice Biennale  
**Dr Deborah Hart:** Senior Curator of Australian Painting and Sculpture, National Gallery of Australia, Canberra  
**Apolline Kohen:** Former Director of Maningrida Arts and Culture, Maningrida  
**Terence Maloon:** Director of Drill Hall Gallery, Canberra and former Senior Curator of Special Exhibitions at the Art Gallery of New South Wales, Sydney  
**John McDonald:** Art Critic for the Sydney Morning Herald and Film Critic for the Australian Financial Review  
**Emily Rohr:** Director of Short St Gallery, Broome  
**Luke Scholes:** Independent Consultant in Indigenous Art, former Project Officer in Indigenous Art at the National Gallery of Victoria, Melbourne and former Field Officer for Papunya Tula Artists at Kintore, Kucirrkura and Alice Springs  
**Will Stubbs:** Co-Ordinator at Buku-Larrnggay Mulka Centre, Yirrkala

*Elizabeth and Colin Laverty particularly want to thank Eleanor Cheetham, Cara Whitelaw and Jane Kleinmeyer for the production of this catalogue.*













Lot 1

**Jan Billycan**

(born circa 1930)

Untitled, 2006

bears artist's name, medium, dimensions and Short St

Gallery catalogue number 20217 on the reverse

natural earth pigments on plywood

*91 x 60cm (35 13/16 x 23 5/8in).*

AU\$3,000 - 5,000

PROVENANCE:

Painted at Bidyadanga, Western Australia

Short St Gallery, Broome, Western Australia

Purchased from William Mora Galleries, Melbourne in

April 2006

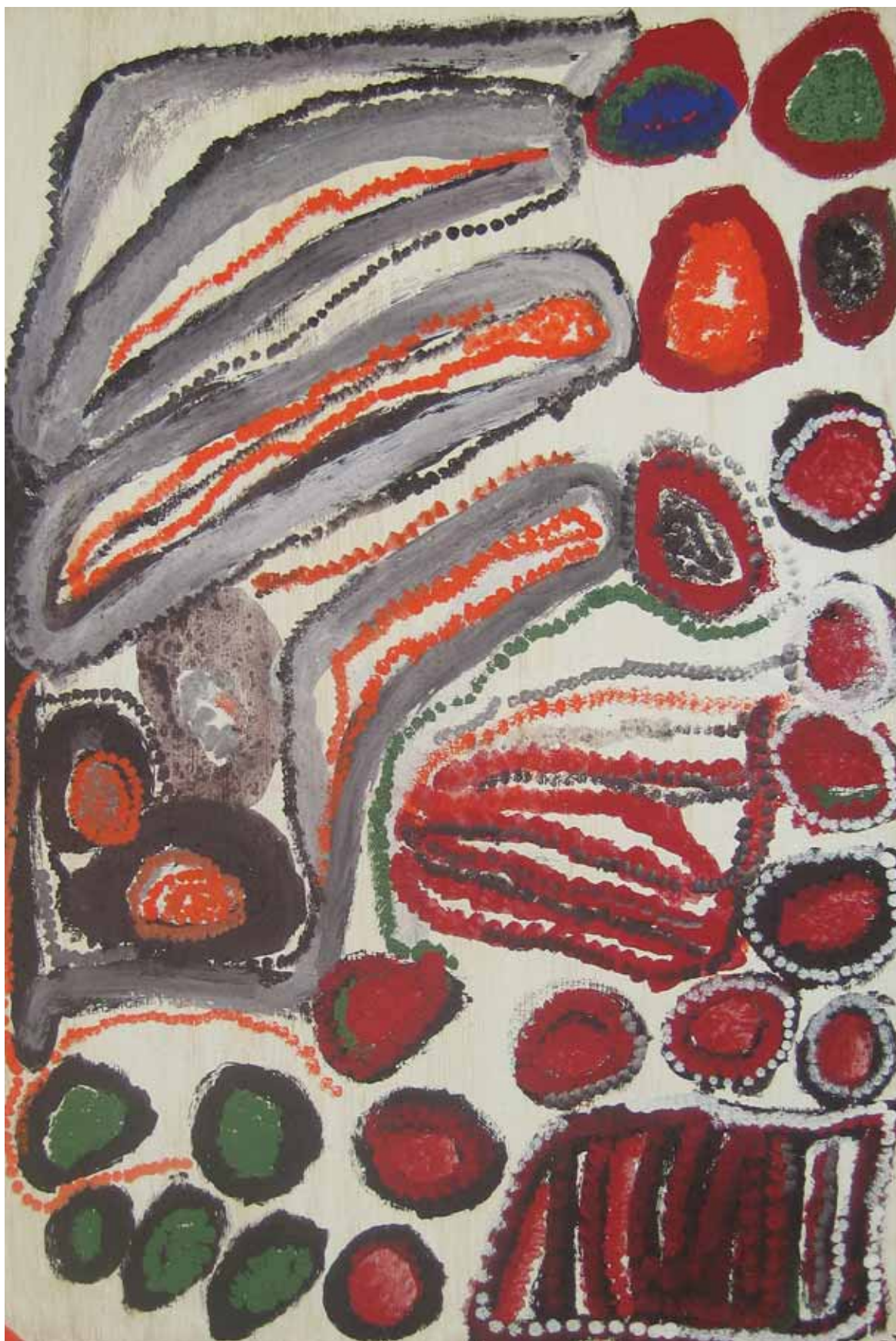
EXHIBITED:

*Weaver Jack & Jan Billycan Recent Paintings* in association

with Short St Gallery and William Mora Galleries,

Melbourne, 4 - 29 April 2006, cat. no. 16







Lot 2

**Noel McKenna**  
(born 1956)

*Large Wave*, 1999  
signed and dated 'N. McKenna 99' lower left  
enamel on plywood  
*35 x 33cm (13 3/4 x 13in)*.

AUS\$2,000 - 3,000

**PROVENANCE:**

Purchased from Niagara Galleries, Melbourne in  
August 1999 (Niagara Galleries attached verso)

**EXHIBITED:**

*Laverty 2*, Newcastle Region Art Gallery, Newcastle,  
14 May - 14 August 2011

Noel McKenna was born in Brisbane and after briefly studying architecture attended art school at Queensland College of Art. In 1980 he moved to Sydney where he still lives and works. He regularly undertakes sojourns to the US, Europe and New Zealand.

McKenna has maintained a steady interest in documenting the everyday world around him – pet dogs, interiors, houses or stories one might read in the newspaper.

His work is in most major public collections in Australia and has been the subject of numerous solo exhibitions nationally and in New Zealand. He is to be included in the exhibition *South of no North: Laurence Aberhart, William Eggleston, Noel McKenna* at the MCA Australia in March – May 2013.

*Large Wave* (1999) demonstrates McKenna's loose ability to mine art history redeploying it to his own ends. Recalling Hokusai's famous woodcut *The Great Wave off Kanagawa*, in *Large Wave* a richly metaphorical surge overwhelms a tiny boat. It is a depiction of fate tempered by a black humour.

Its scale is diminutive, something we associate more generally with McKenna's work, and the material, enamel and plywood, are typically something we would associate with a d.i.y. or making-do aesthetic another hallmark of McKenna's output.

*Glenn Barkley*





Lot 3

**Makinti Napanangka**

(circa 1930-2011)

Untitled [The Travels of Kungka Kutjarra  
(Two Women)], 2000

bears artist's name, dimensions and Papunya Tula

Artists catalogue number MN20000543 on the reverse

synthetic polymer paint on canvas

*46 x 38cm (18 1/8 x 14 15/16in).*

AU\$1,000 - \$1,500

PROVENANCE:

Painted at Kintore, Northern Territory

Papunya Tula Artists, Alice Springs, Northern Territory

Purchased from Utopia Art Sydney, Sydney in July 2000

This painting is sold with an accompanying Papunya  
Tula Artists certificate.



Lot 4

**Janangoo Butcher Cherel**

(circa 1920-2009)

Nimangoo, 2002

inscribed 'Butcher' and bears artist's name and  
Mangkaja Arts Resource Agency catalogue number  
119/02 on the reverse

synthetic polymer paint on canvas

40 x 50cm (15 3/4 x 19 11/16in).

AUS\$3,000 - 5,000

**PROVENANCE:**

Mangkaja Arts Resource Agency, Fitzroy Crossing,  
Western Australia

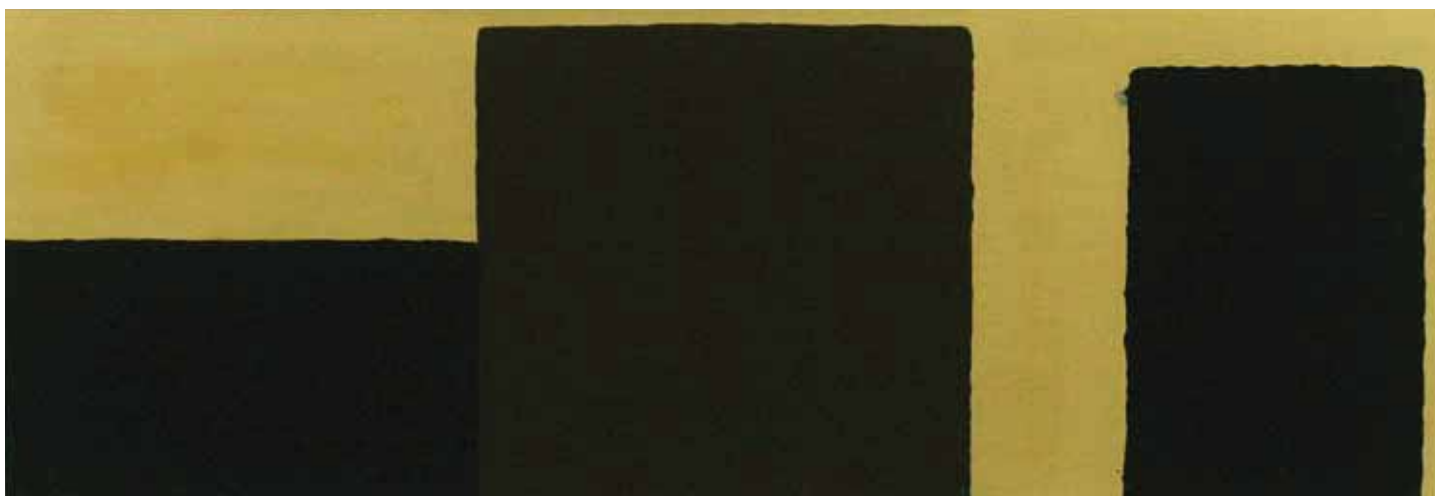
Purchased from Artplace, Perth in October 2002

**EXHIBITED:**

Artplace, Perth, Western Australia at the *Melbourne Art  
Fair*, 2 - 6 October 2002

This painting is sold with accompanying  
documentation from Artplace, Perth.





Lot 5

**Peter Booth**

(born 1940)

Untitled, 1970

synthetic polymer paint on paper

30 x 89cm (11 13/16 x 35 1/16in).

AU\$6,000 - 8,000

PROVENANCE:

Purchased from Pinacotheca, Melbourne in  
February 1986

EXHIBITED:

*Peter Booth - Works on Paper 1963-1985*, University  
Gallery, University of Melbourne, Melbourne,  
13 November - 13 December 1985, cat. no. 4

LITERATURE:

*Peter Booth - Works on Paper 1963-1985*, exh. cat.,  
University Gallery, University of Melbourne,  
Melbourne, cat. no. 4 (illus.)

Lot 6

**Mirdidingkingathi Juwarnda Sally Gabori**  
(born circa 1924)

Dibirdibi Country, 2009  
synthetic polymer paint on linen  
137 x 121cm (53 15/16 x 47 5/8in).

AU\$7,000 - 10,000

PROVENANCE:

Mornington Island Arts and Craft, Mornington Island,  
Queensland (cat no. 4003-L-SG-0209)  
Purchased from Raft Artspace, Darwin in September 2009

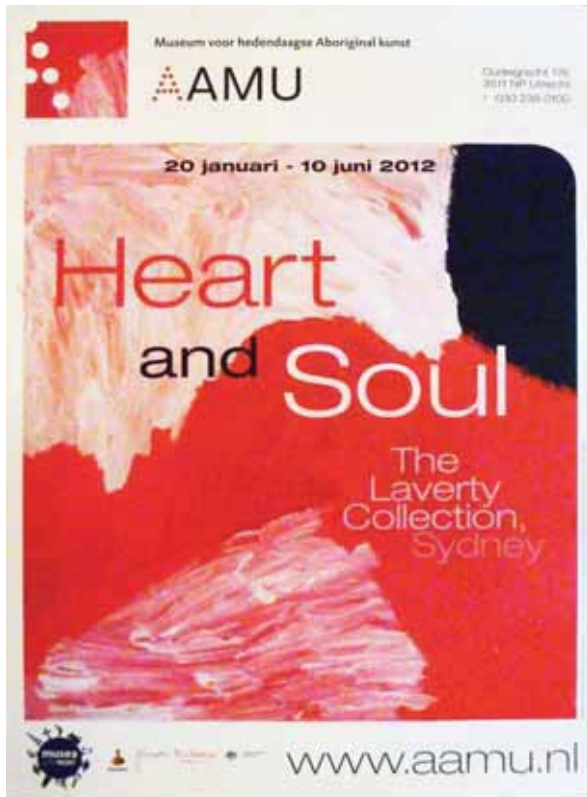
EXHIBITED:

*Sally Gabori - a new language in paint*, Raft Artspace, Darwin,  
13 August - 5 September 2009, cat. no. 19  
*Heart and Soul: the Lavery Collection*, Sydney, Museum of  
contemporary Aboriginal art (AAMU), Utrecht, The  
Netherlands, 20 January - 10 June 2012

LITERATURE:

Colin Lavery and Elizabeth Lavery et al.,  
*Beyond Sacred: Australian Aboriginal Art - the collection of Colin  
and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer  
Industries, 2011, p.373 and inside cover (illus.)  
'Expressieve kracht', *Kunst & Cultuur* magazine,  
number 1, March 2012, p.26 [illus. (detail)]

This painting is sold with accompanying Mornington  
Arts and Craft documentation.



Cover of *Kunst & Cultuur* magazine, Museum of contemporary  
Aboriginal art (AAMU), Utrecht, The Netherlands, 2012





Lot 7  
**David Larwill**  
(1956-2011)

Tribal, 1983  
signed, dated and inscribed 'David Larwill / "Tribal"  
/ Sept '83' verso  
synthetic polymer paint on canvas  
*181 x 153cm (71 1/4 x 60 1/4in).*

AU\$20,000 - 30,000

PROVENANCE:  
Purchased from Garry Anderson Gallery, Sydney

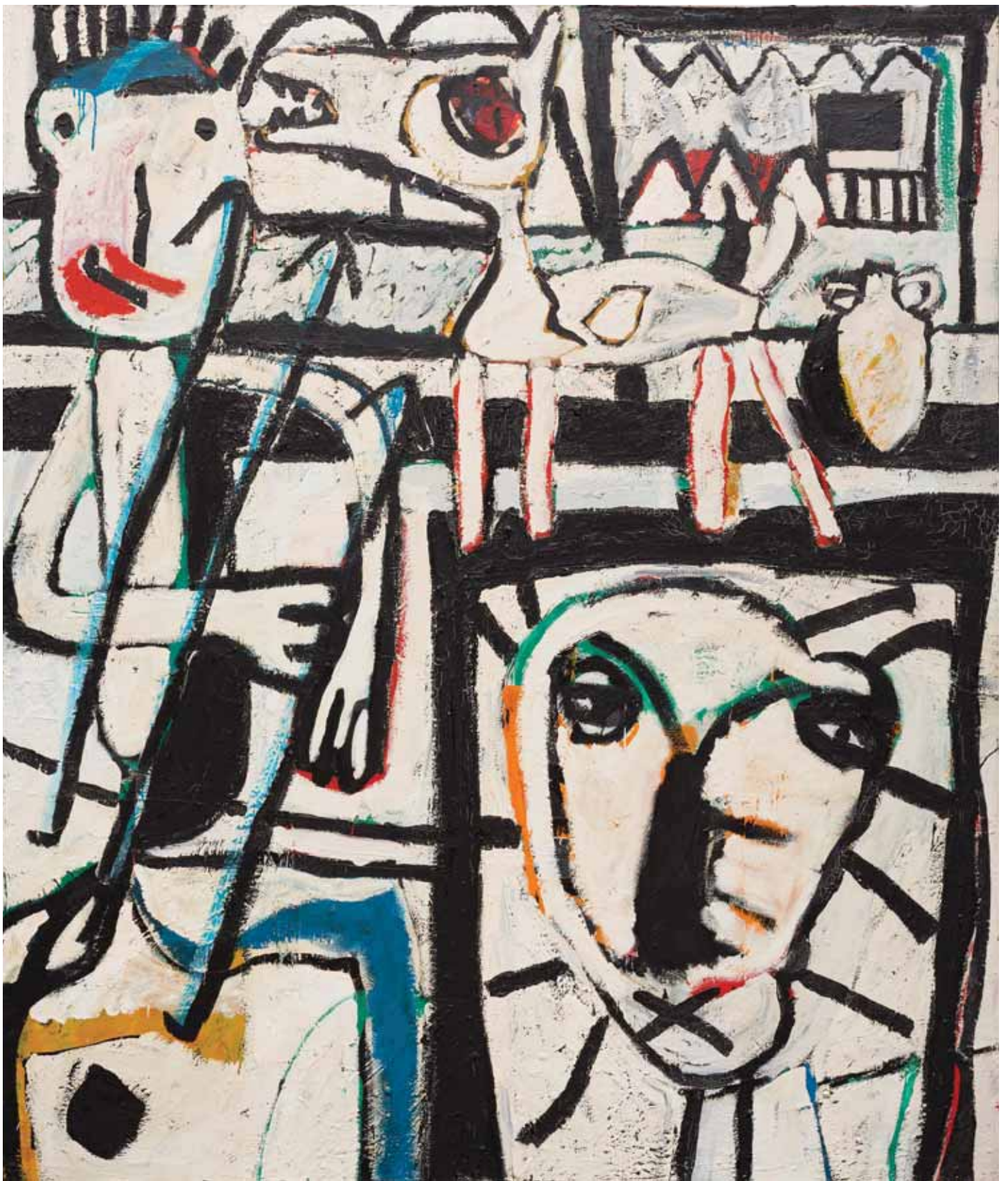
EXHIBITED:  
*Vox Pop: Into the Eighties*, National Gallery of Victoria,  
Melbourne, 1983, cat. no. 24

By 1984 David Larwill had become something of an art-world celebrity. He had emerged from the rambunctious ROAR Galleries, of which he was one of the founders, as a maverick spokesman for the notion of essentially expressionistic and personal expression in painting during a time when conceptual art was high fashion. Larwill managed to break through the art world biases via his unique sensibility and roguish charm. *Tribal* was first shown in the seminal 1984 exhibition *Vox Pop* at the National Gallery of Victoria alongside works by such artists as Howard Arkley, Peter Booth, Gareth Sansom and Jenny Watson. For Larwill painting was about the 'stuff that matters'<sup>1</sup> – his mates, the trustworthy dog – rather than high-end intellectualism and *Tribal* is a perfect case in point. While the original ROAR group had splintered they remained close friends, but during this period, despite his burgeoning professional success, Larwill had felt somewhat adrift and restless without the immediacy of day-to-day interaction with his 'tribe', thus the hints of melancholy seen in this painting. But simultaneously the lop-sided grin of the figure clutching spears (Larwill was a great lover of all things 'primitive') suggests the preparation for further adventures, which indeed, he went on to accomplish.

*Ashley Crawford*

<sup>1</sup> Interview with the author in *The Goblin Force*, *Art & Australia*, Vol. 38, No. 2, 2000.





## NAATA NUNGURRAYI

Naata Nungurrayi is widely acknowledged as a revered cultural authority for the country surrounding the Kiwirrkura Community in the Gibson Desert region of Western Australia. In her paintings, Naata depicts the landforms and water sources that identify the significant sites in this area which were visited by a group of ancestral Kanaputa Women during the Tjukurrpa.

Throughout her relatively brief artistic career, Naata has developed a unique visual language which acknowledges and expands upon the ancient iconography of her Pintupi heritage. The two works in this catalogue (lots 8 and 34), from the early 2000s, were created amid a period of innovation and experimentation. Her reliance upon the circle and line constructions that loosely reflected the classic Tingari paintings of her male counterparts dissolved. She began to produce open compositions of massed 'U' shapes, roundels and skeletal armlets suspended in discordant fields of colour, reminiscent of the surrounding semi-arid terrain. During this time Naata also began to explore the possibilities of her painting tools. Both ends of the paint brush and twigs torn from nearby trees were utilised in different ways to brush and stipple an increasingly textural surface.

Naata is an instinctive painter whose command of line, colour and form is immediate and breathtaking. Artist and art are rarely so inextricably linked; each a precious balance of cultural authority, artistic spontaneity, conviction and whim. These paintings capture an important artistic turning point of an artist who has brought due attention to the way Aboriginal women of the Western Desert perceive their country.

*Luke Scholes*

Lot 8

### **Naata Nungurrayi**

(born circa 1932)

Untitled (Soakage Water and Rockhole Site of Marrapinti), 2001  
bears artist's name, dimensions and Papunya Tula Artists catalogue number NN0111184 on the reverse  
synthetic polymer paint on canvas  
*137 x 120 cm (53 15/16 x 47 1/4 in).*

AU\$12,000 - 18,000

#### PROVENANCE:

Painted at Kintore, Northern Territory  
Purchased from Papunya Tula Artists, Alice Springs,  
Northern Territory in May 2002

#### EXHIBITED:

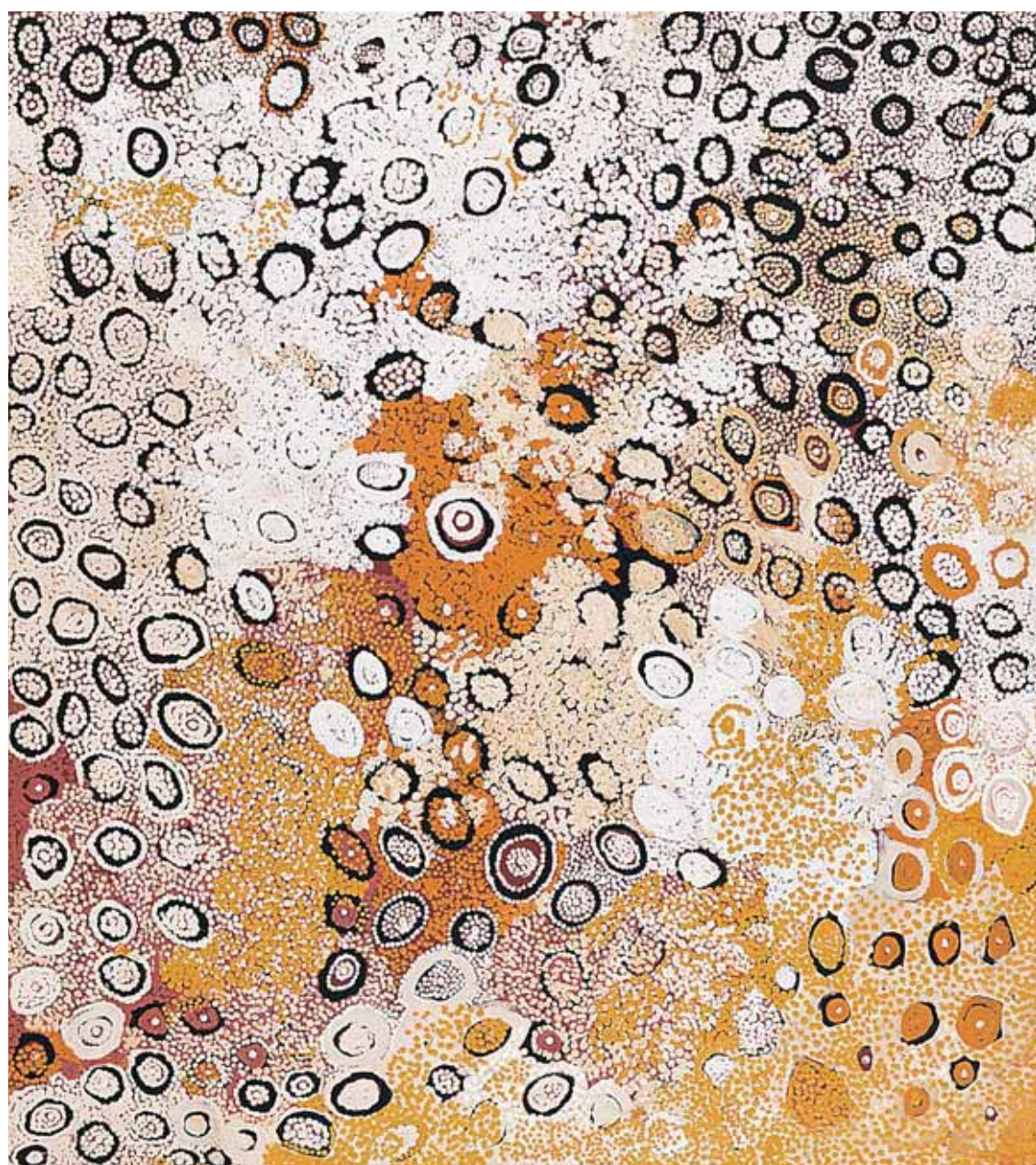
*Paintings from Remote Communities: Indigenous Australian Art from the Laverty Collection*, Sydney, Govett Brewster Art Gallery, New Plymouth, New Zealand, 15 December 2007 - 24 February 2008; Newcastle Region Art Gallery, Newcastle, 5 July - 31 August 2008  
The Australian Club, Melbourne, 30 June - 16 September 2011  
*Heart and Soul: the Laverty Collection*, Sydney, Museum of contemporary Aboriginal art (AAMU), Utrecht, The Netherlands, 20 January - 10 June 2012

#### LITERATURE:

Colin Laverty, 'Diversity and Strength: Contemporary Australian Aboriginal Art - A Private Collection', *Arts of Asia*, November - December 2003, cat. no. 8, p.86 (illus.)  
Annette Larkin, 'Perspectives - Hunters and Collectors', *Arco contemporary art magazine*, number 33, spring 2005, p.21 (illus.)  
Colin Laverty and Elizabeth Laverty et al., *Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Laverty*, Melbourne: Hardie Grant Books, 2008, p.61 (illus.)  
Colin Laverty and Elizabeth Laverty et al., *Beyond Sacred: Australian Aboriginal Art - the collection of Colin and Elizabeth Laverty, Edition II*, Melbourne: Kleimeyer Industries, 2011, p.64 (illus.)

This painting is sold with an accompanying Papunya Tula Artists certificate.









Lot 9

**Kutuwalumi Purawarrumpatu (Kitty Kantilla)**

(circa 1928-2003)

Untitled (Pumpuni Jilamara), 2001

bears artist's name and catalogue number 693-01 on

Jilamara Arts and Crafts stamp on the reverse

natural earth pigments on paper

*76 x 56 cm (29 15/16 x 22 1/16in).*

AU\$5,000 - 7,000

**PROVENANCE:**

Jilamara Arts and Crafts, Melville Island, Tiwi Islands

Purchased from Raft Artspace, Darwin, Northern

Territory in December 2001



Lot 10

**Ildiko Kovacs**

(born 1962)

Roadworks #17, 2005

signed, dated and inscribed 'Ildiko Kovacs /

Roadworks #17 / oil on board / 2005' verso

oil on board

76 x 99cm (29 15/16 x 39in).

AU\$5,000 - 8,000

PROVENANCE:

Purchased from Martin Browne Fine Art, Sydney in  
December 2005 (label attached verso)

EXHIBITED:

*Ildiko Kovacs - Roadworks*, Martin Browne Fine Art at the  
Yellow House, Sydney, 30 November - 18 December  
2005, cat. no. 2

LITERATURE:

*Ildiko Kovacs - Roadworks*, exh. cat., Martin Browne Fine  
Art, Sydney, 2005, cat. no. 2, p.2 (illus.)



Lot 11  
**Boxer Milner Tjampitjin**  
(born circa 1935)

Oolaign, 2000  
bears artist's name, Warlayirti Artists catalogue  
number 622/00 and Alcaston Gallery catalogue  
number AK6242 on the reverse and artist's name,  
title, date, medium, size and location on *Spirituality and  
Australian Aboriginal Art* exhibition label on the reverse  
synthetic polymer paint on canvas  
*150 x 100cm (59 1/16 x 39 3/8in).*

AU\$12,000 - 18,000

PROVENANCE:  
Painted at Billiluna, Western Australia  
Warlayirti Artists, Wirrimanu (Balgo Hills),  
Western Australia  
Purchased from Alcaston Gallery, Melbourne in April 2003

EXHIBITED:  
*Spirituality and Australian Aboriginal Art*, touring regional  
Spain, 1 March - 31 December 2001; Alcaston Gallery,  
Melbourne, 4 - 26 April 2002  
*Paintings from Remote Communities: Indigenous Australian  
Art from the Laverty Collection*, Sydney, Govett Brewster  
Art Gallery, New Zealand, 15 December 2007 -  
24 February 2008; Newcastle Region Art Gallery,  
Newcastle, 5 July - 31 August 2008

LITERATURE:  
*Spirituality and Australian Aboriginal Art*, exh. cat, Alcaston  
Gallery, Melbourne, cat. no. 21, p.32 (illus.)  
Colin Laverty and Elizabeth Laverty et al., *Beyond  
Sacred: Recent Painting from Australia's Remote Aboriginal  
Communities - the collection of Colin and Elizabeth Laverty*,  
Melbourne: Hardie Grant Books, 2008, p.146 (illus.)

The constant subject of Boxer Milner's art is Purkitji  
(Sturt Creek) that flows through Jaru country into the  
Great Sandy Desert. He was born on the banks of the  
creek and spent most of his adult life working in the  
region as a stockman. In his paintings Milner brings to  
life his intimate knowledge of the country as it changes  
with the seasons and the rains which sculpt the landscape  
as water eddies and flows across the ground. The tactile  
surfaces of his paintings are built in dots of impasto that  
intimate the changing topography of the place.

Oolaign is the site associated with the Tingari ancestors  
who gave people law, and whose teachings inform  
young initiates in the important men's rituals that are  
held at this place. In this painting, Oolaign is depicted  
in the early stages of the wet season when rain falls into  
various catchment areas where water of varying colours  
flows along tributaries into the main channels of Sturt  
Creek. The flow of water may be read as a metaphor  
for the transition of boys into men and the acquisition  
of ancestral knowledge.

*Wally Caruana*

This painting is sold with accompanying Warlayirti  
Artists documentation.





Lot 12  
**Lionel Bawden**  
(born 1974)

Esque XVIII, 2001-2002  
coloured pencils, araldite and linseed oil  
*22.5 x 57 x 20cm (8 7/8 x 22 7/16 x 7 7/8in).*

AU\$6,000 - 8,000

PROVENANCE:  
Purchased from Grantpirrie Gallery, Sydney in  
August 2002

EXHIBITED:  
*Thoughts brought forth by our fingers*, Grantpirrie Gallery,  
Sydney, 3 July - 3 August 2002







Lot 13

**Louise Hearman**  
(born 1963)

Untitled #567, 1997  
oil on masonite  
signed, dated and inscribed "567 / Hearman 97" verso  
*58.5 x 53cm (23 1/16 x 20 7/8in).*

AUS\$4,000 - 6,000

PROVENANCE

Purchased from Robert Lindsay Gallery,  
Melbourne in July 1997

EXHIBITED

*Laverty 2*, Newcastle Region Art Gallery, Newcastle,  
14 May - 14 August 2011

## JOHN MAWURNDJUL

In 2010, Mawurndjul became a Member of the Order of Australia for 'his service to the preservation of Indigenous culture as the foremost exponent of the Rarrk visual art style'. John Mawurndjul's artistic career spans over 30 years of intense and prolific work. Widely acclaimed both nationally and internationally, Mawurndjul is an innovator and has revolutionised Kuninjku bark painting in both the treatment of *rarrk* (crosshatching) and in the iconic representation of Mardayin's themes. He was awarded the bark painting prize at the *Telstra National Aboriginal and Torres Strait Islander Art Award* in 1999 and 2002 and, in 2003 the prestigious *Clemenger Contemporary Art Award*. In 2005, Mawurndjul opened the first retrospective of his work at the Musée Jean Tinguely in Basel, Switzerland. In 2006, he worked on a major commission for the Musée du Quai Branly, Paris, France. In 2007, he participated in the first Triennial of Indigenous Art held at the National Gallery of Australia, which toured internationally. In 2009, he received the *Melbourne Art Foundation Award for the Visual Arts*. The paintings in the Laverty's collection are exceptional examples of Mawurndjul's representations of Mardayin's themes and of his groundbreaking style that still influences Kuninjku artists today.

*Apolline Cohen*

Lot 14

**John Mawurndjul**

(born circa 1952)

Mardayin at Kakodbebuldi, 2000 (detail)







Lot 14

**John Mawurndjul**

(born circa 1952)

Mardayin at Kakodbebuldi, 2000

bears artist's name, language group, clan, social grouping, title, Maningrida Arts & Culture catalogue number 46622000BP and a description of the story depicted on Maningrida Arts & Culture label on the reverse

natural earth pigments on eucalyptus bark

157 x 66cm (61 13/16 x 26in).

AU\$25,000 - 35,000

**PROVENANCE:**

Maningrida Arts & Culture, Maningrida,

Northern Territory

Purchased from Annandale Galleries, Sydney in October 2000

**EXHIBITED:**

*Sydney 2000 Olympic Arts Festival - Aboriginal bark paintings, sculptures and hollow logs from Maningrida and Yirrkala*

*Arnhem Land*, Annandale Galleries, Sydney,

13 September - 14 October 2000

On loan to the National Gallery of Victoria, Melbourne from May 2001 - May 2006

*Fieldwork: Australian Art 1968 - 2002*, curated by Jason Smith and Charles Green, Ian Potter Centre, National Gallery of Victoria: Australian Art at Federation Square, Melbourne, 28 October 2002 - 16 February 2003

*rarrk - John Mawurndjul : Journey Through Time in Northern Australia*, Museum Tinguely, Basel, Switzerland, 21

September 2005 - 29 January 2006; Sprengel Museum, Hannover, Germany, 19 February - 5 June 2006

**LITERATURE:**

Lisa Prager, Margaret Trudgeon and Dianne Waite (eds.), *Fieldwork: Australian Art 1968 - 2002*, exh. cat., Melbourne: National Gallery of Victoria, 2002, listed in catalogue p.149, not illustrated

Christian Kaufmann et al., *rarrk - John Mawurndjul: Journey Through Time in Northern Australia*, exh. cat.,

Belair, South Australia: Crawford House Publishing Australia, 2005, p.134 (illus.), listed p.228

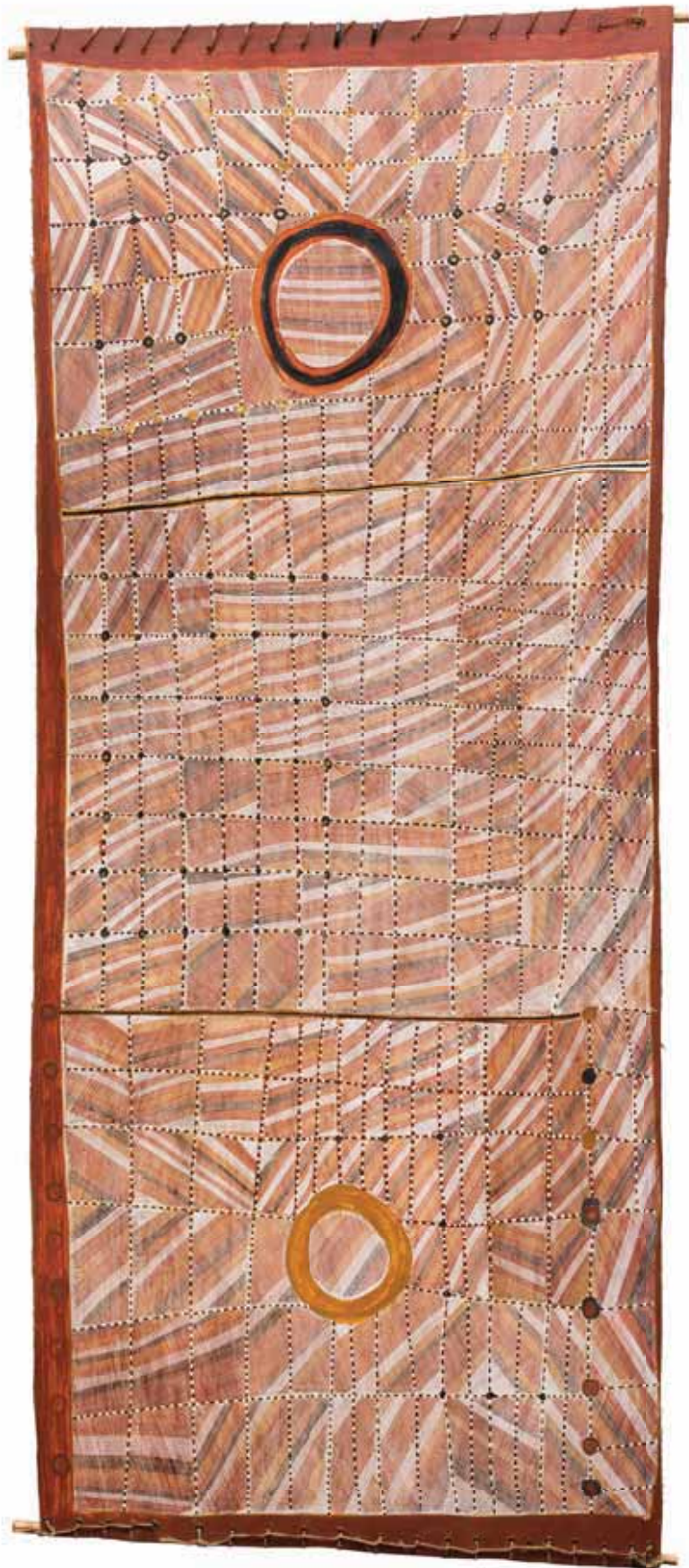
Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Lavery*, Melbourne: Hardie Grant Books, 2008, p.42 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Australian Aboriginal Art - the collection of Colin and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer Industries, 2011, p.317 (illus.)

This work is a very fine example of how Mawurndjul was experimenting and finding new ways to represent Mardayin themes in the late 1990s. The energy of the painting is conveyed by the circular motifs that Mawurndjul interprets as lights glowing in the billabong at Kakodbebuldi, located on his clan lands.

*Apolline Kohen*





Lot 15

**Prince of Wales (Midpul)**

(circa 1937-2002)

Body Marks, 1999

bears artist's name, title, date 'July 1999', dimensions, medium, catalogue number #EP99 and Karen Brown Gallery details on the reverse

synthetic polymer paint on canvas

67 x 67cm (26 3/8 x 26 3/8in).

AU\$3,000 - 5,000

**PROVENANCE:**

Purchased from Karen Brown Gallery, Darwin in September 1999

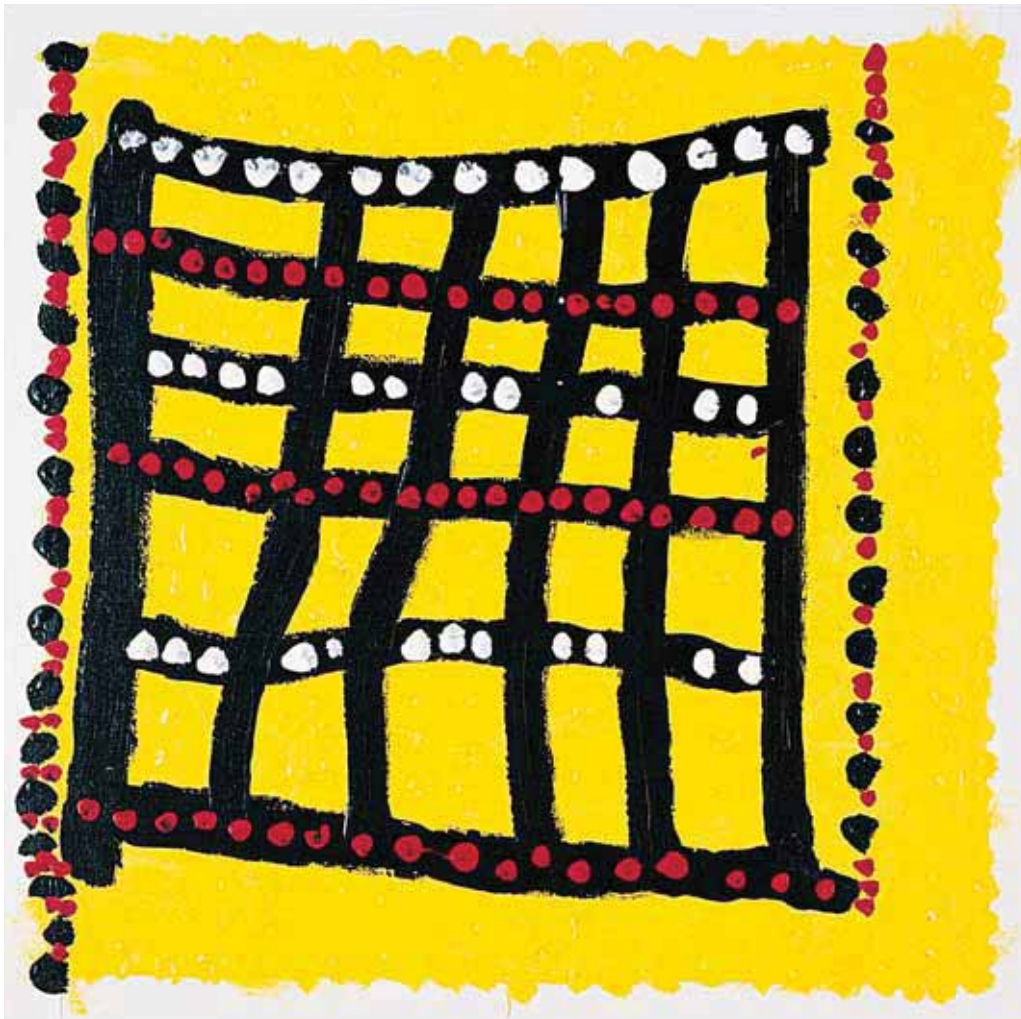
**EXHIBITED:**

*Paintings from Remote Communities: Indigenous Australian Art from the Lavery Collection, Sydney, Govett Brewster Art Gallery, New Zealand, 15 December 2007 - 24 February 2008; Newcastle Region Art Gallery, Newcastle, 5 July - 31 August 2008*

**LITERATURE:**

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Lavery*, Melbourne: Hardie Grant Books, 2008, p.252 (illus.)

This painting is sold with accompanying Karen Brown Gallery documentation.





## BILLY THOMAS JOONGOORRA

When Billy Thomas's days as a stockman were over, he took to depicting his customary lands in the Great Sandy Desert and developed a distinctive style of painting that both reveals and conceals. His works are characterised by the fluidity with which he draws the conventional icons of desert art only to bury these in swirls of sumptuous paint, usually white. Conceptually sophisticated, the process consists of continual mark-making and erasure that reflects the boundaries between public or open interpretations of the painting and that which is privileged and restricted to the ceremonial context.

Lot 16

**Billy Thomas Joongoorra**

(circa 1920-2012)

Waringarri at Warla, 2003  
bears artist's name, dimensions and  
Red Rock Art catalogue numbers 0503  
and KP1826 on the reverse  
natural earth pigments on canvas  
*100 x 80cm (39 3/8 x 31 1/2in).*

AU\$10,000 - 15,000

### PROVENANCE:

Purchased from Red Rock Art, Kununurra,  
Western Australia in September 2003

This painting is sold with accompanying  
Red Rock Art documentation.

The painting relates to the regular gatherings (waringarri) of members of the various language groups of the Kimberley for ceremony and law at Waarlla. The word 'waringarri' in the title of the work is a Miriwoong word meaning 'coming together'. These gatherings bring together people from the eastern Kimberley and the Great Sandy Desert, and involve members of the Miriwoong, Gija, Wangkajunga, Walmajarri and other regional groups, each represented by a curvilinear form that also describes a topographic feature. Waarlla is a sacred site in the Great Sandy Desert, south-west of Balgo, which the artist described as 'flat like an airport'. It consists of hundreds of waterholes which form a lake after heavy rains. Waarlla is also an important burial ground.

*Wally Caruana*



## PETER UPWARD

In the early 1960s, Peter Upward's exuberant gestural abstractions were the most original and expressive non-figurative paintings Australia had witnessed. Painted in 1962, the year Upward arrived in England, *October Still* is the synthesis of painterly modernism and the artist's interest in Zen Buddhism. This in turn was borne out of his immersion in the sixties counterculture. Asian art was remote from informing anything in 20th century Australian art. But two painters in particular – Ian Fairweather (1891-1974) and Upward – responded to the philosophical and stylistic characteristics of East Asian art.

While we recognise that leading American abstract painters such as Franz Kline, Robert Motherwell and Sam Francis were indebted to the art of Japan, Upward's understanding of Japan is not mediated through his American counterparts; in fact his formative *painterly* influences were European. Upward's single gesture paintings of the early 1960s attracted immediate critical interest – the calligraphic gestures are physical, never timid and represent intuition over reason – which is, in itself, a Zen-like paradox when we know that Upward's art is based on deeply considered principles. Other exceptional works from this vital, short-lived period include *June Celebration* 1960, National Gallery of Australia; *New Reality* 1961, Art Gallery of New South Wales; and *September Tablet* 1961, Joseph Brown Collection, National Gallery of Victoria; they too reveal a meditative quality, a fascinating counterpoint that transcends the obvious physical energy of their making.

*Doug Hall AM*

Lot 17

### Peter Upward

(1932-1983)

October Still, 1962

signed and dated 'Upward 62' lower right  
inscribed 'PETER UPWARD / OCTOBER STILL'  
verso

synthetic polymer paint and PVA on board  
*184 x 127cm (72 7/16 x 50in).*

AU\$40,000 - 60,000

### PROVENANCE:

Purchased from Charles Nodrum Gallery, Melbourne  
in June 1987 (label attached verso)

### EXHIBITED:

*Peter Upward*, Rowan Gallery, London, 1-23 November  
1962, cat. no. 3

*Peter Upward*, Rudy Komon Gallery, Sydney, October 1963

*Peter Upward*, Holdsworth Galleries, Sydney, 14 April -  
2 May 1970, cat. no. 18

*Modern Australian Paintings*, Charles Nodrum Gallery,  
Melbourne, 10-24 June 1987, cat. no. 35

*A Century of Collecting 1901>2001*, curated by Nick  
Waterlow, Ivan Dougherty Gallery, Sydney, 29 March -  
28 April 2001, no. 21

*Frozen Gestures The Art of Peter Upward*, curated by  
Christopher Dean, Penrith Regional Gallery & The  
Lewers Bequest, Sydney, 20 October - 2 December  
2007, cat. no. 19

### LITERATURE:

Daniel Thomas, 'Motion Pictures - The Week in Art',  
*Daily Mirror*, 1 September 1964, p.46

Elwyn Lynn, 'Over the edge', *The Bulletin magazine*,  
1970 (illus.)

*Modern Australian Paintings*, exh. cat., Charles Nodrum  
Gallery, Melbourne, 1987, cat. no. 35, p.25 (illus.)

Anne Loxley, 'The Laverty Collection', *Art and Australia*,  
Spring 1996, vol. 34, no. 1, p.72 (illus.)

*A Century of Collecting 1901>2001*, Ivan Dougherty  
Gallery, Sydney, 2001, no. 21, p.13 (illus.)

*Frozen Gestures The Art of Peter Upward*, exh. cat., Penrith  
Regional Gallery, Sydney, 2007, cat. no. 19, p.55, p.36  
(illus.)

'Peter Upward: The frozen gesture', *Art Monthly  
Australia*, November 2007, #205, p.20 (illus.)





## DANIEL WALBIDI

Daniel Walbidi grew up in Bidyadanga (La Grange) on the north-western Australian coast far from the traditional desert lands of his people, the Yulparija, who had evacuated their country a decade before he was born. Walbidi studied art at school and developed an avid interest in the work of a number of the leading lights of Aboriginal art, such as Rover Thomas, Emily Kame Kngwarreye, Clifford Possum Tjapaltjarri and Albert Namatjira. Inspired by a visit to Short Street Gallery in Broome in 1998, he encouraged a number of Yulparija elders to record their country and their histories in paint. This resulted in a movement which saw desert country painted in saltwater colours, transforming the world of desert painting.

In 2003, Walbidi became one of the founding members of the Yulparija Artists group at Bidyadanga. His desire to understand his desert heritage, and to paint it, saw him seek the wisdom of his elders. In 2007 he accompanied a group of Yulparija elders on a journey back to their homelands which he narrates in a documentary film of the visit, *Desert Heart* (Rebel Films, 2008).

Walbidi has been represented in several major exhibitions in Australia and abroad, including *Desert Heart* at the Nevill Keating Gallery, London, in 2007, and in the first exhibition of modern Aboriginal art at the Metropolitan Museum of Art, New York, *Contemporary Aboriginal Painting from Australia* in 2009. In 2012 he was selected for the National Indigenous Art Triennial: *unDisclosed* at the National Gallery of Australia.

Walbidi possesses an innate sense space and colour with which he transforms the desert into a rich highly textured wonderland, full of golds and silver jewels—a metaphor for the rich and cultural heritage he paints.

*Emily Rohr*

Lot 18<sup>AR</sup>

### **Daniel Walbidi**

(born 1983)

Winpa, 2010

synthetic polymer paint on linen

*135 x 85cm (53 1/8 x 33 7/16in).*

AU\$10,000 - 15,000

#### PROVENANCE:

Painted at Bidyadanga, Western Australia

Purchased from Short St Gallery, Broome, Western Australia in February 2011 (cat. no. 27830)

#### EXHIBITED:

*Heart and Soul: the Lavery Collection, Sydney*, Museum of contemporary Aboriginal art (AAMU), Utrecht, The Netherlands, 20 January 2012 - 10 June 2012

#### LITERATURE

'Expressieve kracht', *Kunst & Cultuur* magazine, number 1, March 2012, p.22 [illus. (detail)]





## JOHN FIRTH-SMITH

The 1970s was the decade in which Australia's ambivalent relationship with abstraction ended, and John Firth-Smith was a central figure to the change in its reception. The architecture of painting, of abstraction in particular, is always central to his work. In the early seventies his paintings were large rectangles of flat colour, with compositional elements pushed to the edge; very much in keeping with what he saw in New York at the time. The surface was often intersected with a diagonal bar; as the artist said in an interview with James Gleeson in 1979, 'One of the interesting things about diagonal, that line in some of them, is that it's the longest element you can put into a painting ... it a structural sort of thing which interests me ...'

By the late 70s his works became more uniformly painterly, and his pictorial architecture more diverse with grand horizontals, arcs and other shapes which reference a natural world; they evoke visual sensations of moods, effects observed and shards and vignettes of his Sydney coastal, harbour environment. In *Early Rose* we find all these elements at their most expressive, an approach to painting which has kept Firth-Smith as one of Australia most enduring lyrical abstractionists.

*Doug Hall AM*

*Former Director of the Queensland Art Gallery and Australian Commissioner at the Venice Biennale*

Lot 19

**John Firth-Smith**

(born 1943)

Early Rose, 1979

signed and dated 'John Firth-Smith / 79' verso

oil on canvas

*91.5 x 91.5cm (36 x 36in).*

AU\$12,000 - 16,000

PROVENANCE:

Purchased from 312 Lennox Street Gallery, Melbourne  
in February 1985





Lot 20

**Boxer Milner Tjampitjin**

(born circa 1935)

Purkitji (Diptych), 2002

bears artist's name, dimensions and Warlayirti Artists

catalogue number 1201/02 on the reverse

synthetic polymer paint on linen

*each panel is 150 x 75cm (59 1/16 x 29 1/2in).*

AU\$15,000 - 20,000

PROVENANCE:

Painted at Billiluna, Western Australia

Purchased from Warlayirti Artists, Wirrimanu

(Balgo Hills), Western Australia in December 2003

EXHIBITED:

*20th Telstra National Aboriginal & Torres Strait Islander*

*Art Award*, Museum & Art Gallery of the Northern

Territory, 16 August - 7 December 2003, cat. no. 15

*Paintings from Remote Communities: Indigenous Australian*

*Art from the Lavery Collection*, Sydney, Govett Brewster

Art Gallery, New Zealand, 15 December 2007 -

24 February 2008; Newcastle Region Art Gallery,

Newcastle, 5 July - 31 August 2008

The diptych *Purkitji* is a conceptual map of the waterholes along the course of Sturt Creek where each concentric square represents a named site.

*Wally Caruana*

This painting is sold with accompanying Warlayirti Artists documentation.







Lot 21

**Ken Whisson**

(born 1927)

Flag to Replace the Red and Blue Ensigns

(Flag of My Disposition No.14), 1980

Inscribed 'FLAG TO / REPLACE THE RED / AND  
BLUE ENSIGNS / 9-10-80 / AND 22-10-80' verso

oil on linen

100 x 120cm (39 3/8 x 47 1/4in).

AU\$30,000 - 50,000

PROVENANCE:

James Mollison, Melbourne

Purchased from 312 Lennox Street Gallery,  
Melbourne in July 1989

EXHIBITED:

*Ken Whisson - A Survey*, Pinacotheca, Melbourne;  
Shepparton Art Gallery, Shepparton; Ballarat Fine  
Art Gallery, Ballarat; Warnambool Art Gallery,  
Warnambool; Geelong Art Gallery, Geelong 1990 -  
1991, cat. no. 23

*Making it New: Focus on Contemporary Australian art*,  
Museum of Contemporary Art, Sydney, 8 September -  
11 November 2009

*Lavery 2*, Newcastle Region Art Gallery, Newcastle,  
14 May - 14 August 2011

*Ken Whisson: As If*, Heide Museum of Modern Art,  
Melbourne, 17 March - 15 July 2012; Museum  
of Contemporary Art, Sydney, 28 September - 25  
November 2012

LITERATURE:

*Ken Whisson - A Survey*, exh. cat., Pinacotheca,  
Melbourne, 1990 - 1991, cat. no. 23, p.15 (illus.)

*Ken Whisson Paintings 1947 - 1999*, Niagara Publishing,  
Melbourne, 2001, cat. no. 34, p.50 (illus. cover)

*Making it New: Focus on Contemporary Australian art*, exh.  
cat., Museum of Contemporary Art, Sydney, 2009,  
p.187, p.176 (illus.)

'Ken Whisson: Between Psyche and Spirit', *Artist Profile*,  
Issue 10, 2010, p.53 (illus.)

Glenn Barkley & Lesley Harding, *Ken Whisson: As  
If*, Heide Museum of Modern Art, Melbourne &  
Museum of Contemporary Art, Sydney, 2012, p.144-  
145 (illus.)

In 1977 Ken Whisson moved to Perugia, Italy where  
his work underwent a major technical shift as he  
abandoned board and moved to canvas. The series  
of works known as the Flag paintings, of which *Flag  
to replace the Red and Blue Ensigns (Flag of My Disposition  
No.14)* (1980) is a key composition, ushered in a radical  
reinvention in the way his paintings were constructed.

The painting includes many of the established motifs  
and forms he had developed over the previous twenty  
years such as ships and planes but it looks forward to  
an emphasis on the increasing interplay between linear  
description and solid shapes.

*Glenn Barkley*



*Glenn Barkley and Ken Whisson at KEN WHISSON: AS IF exhibition, Museum of Contemporary Art Sydney 28 September - 25 November 2012*







Lot 22

**Janangoo Butcher Cherel**

(circa 1920-2009)

Goowgooloo, 2001

bears '12', artist's name and Mangkaja Arts Resource

Agency catalogue number WP324/01 on the reverse

synthetic polymer paint on paper

65 x 50cm (25 9/16 x 19 11/16in).

AUS\$2,000 - 3,000

**PROVENANCE:**

Mangkaja Arts Resource Agency, Fitzroy Crossing,

Western Australia

Purchased from Raft Artspace, Darwin in August 2002



Lot 23

**Pincher Talunga**

(circa 1937-deceased)

Yuwal, 2003

bears artist's name and catalogue number PO 441 KB

1451 on the reverse

synthetic polymer paint on canvas

63 x 39cm (24 13/16 x 15 3/8in).

AUS\$2,000 - 3,000

**PROVENANCE:**

Painted at Peppimenarti, Northern Territory

Purchased from Karen Brown Gallery, Darwin in

August 2003

**EXHIBITED:**

*Paintings from Remote Communities: Indigenous Australian*

*Art from the Lavery Collection, Sydney, Govett Brewster*

*Art Gallery, New Zealand, 15 December 2007 -*

*24 February 2008; Newcastle Region Art Gallery,*

*Newcastle, 5 July - 31 August 2008*

**LITERATURE:**

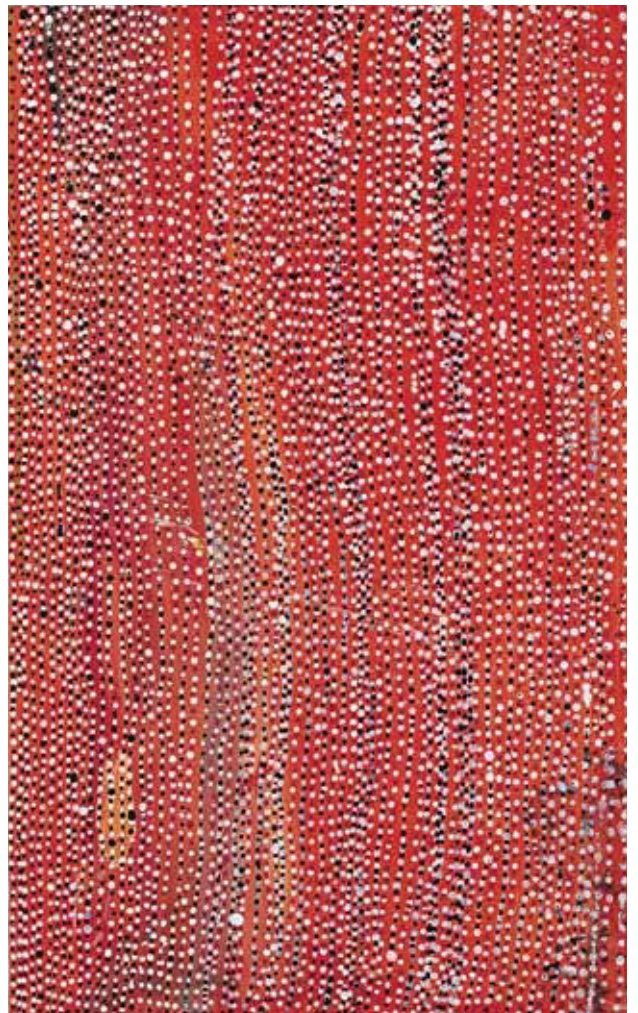
Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Lavery*, Melbourne:

Hardie Grant Books, 2008, p.250 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Australian Aboriginal Art - the collection of Colin and Elizabeth Lavery, Edition II*, Melbourne:

Kleimeyer Industries, 2011, p.282 (illus.)

This painting is sold with accompanying Karen Brown Gallery documentation.





Lot 24

**Doreen Reid Nakamarra**

(circa 1955-2010)

Untitled (Rockhole Site of Marrapinti), 2006  
bears artist's name, dimensions and Papunya Tula  
Artists catalogue number DR0609026 on the reverse  
synthetic polymer paint on canvas  
*122 x 122cm (48 1/16 x 48 1/16in).*

AUS\$12,000 - 18,000

**PROVENANCE:**

Painted at Kiwirrkura, Western Australia  
Purchased from Papunya Tula Artists, Alice Springs,  
Northern Territory in October 2006

**LITERATURE:**

Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Australian Aboriginal Art - the collection of Colin  
and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer  
Industries, 2011 p.78 (illus.)

This painting is sold with an accompanying Papunya  
Tula Artists certificate.



Lot 25

**Robert MacPherson**

(born 1937)

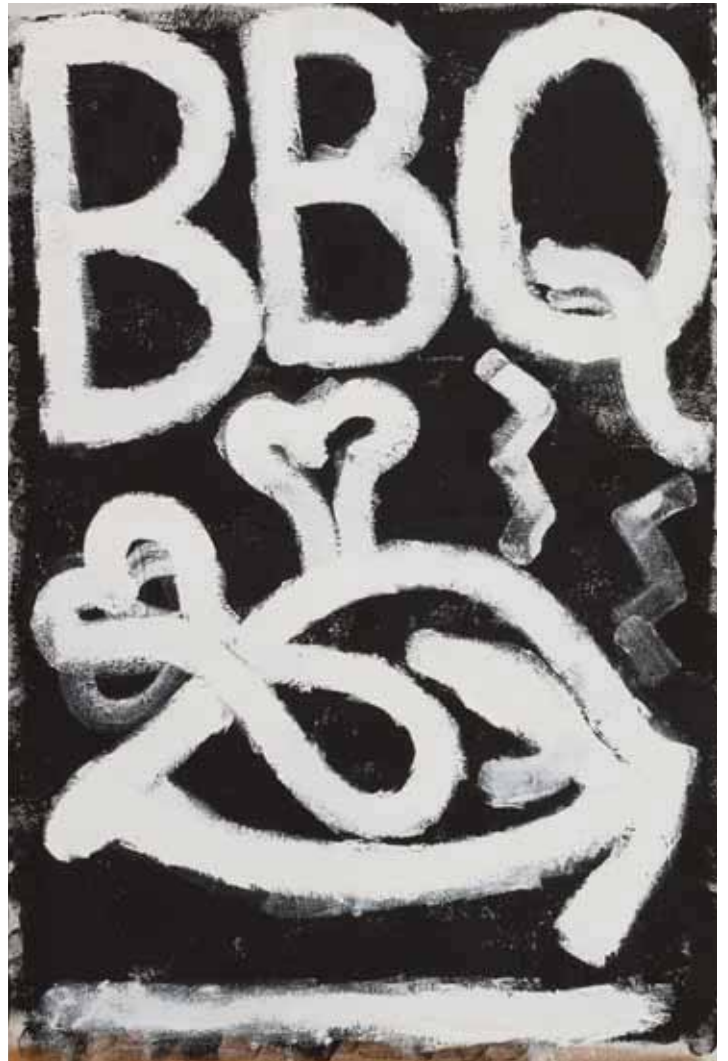
Mayfair: A chook, a roll, and a pie, 1996  
synthetic polymer paint on composition board  
(masonite)

*91.5 x 61cm (36 x 24in). (each panel)*

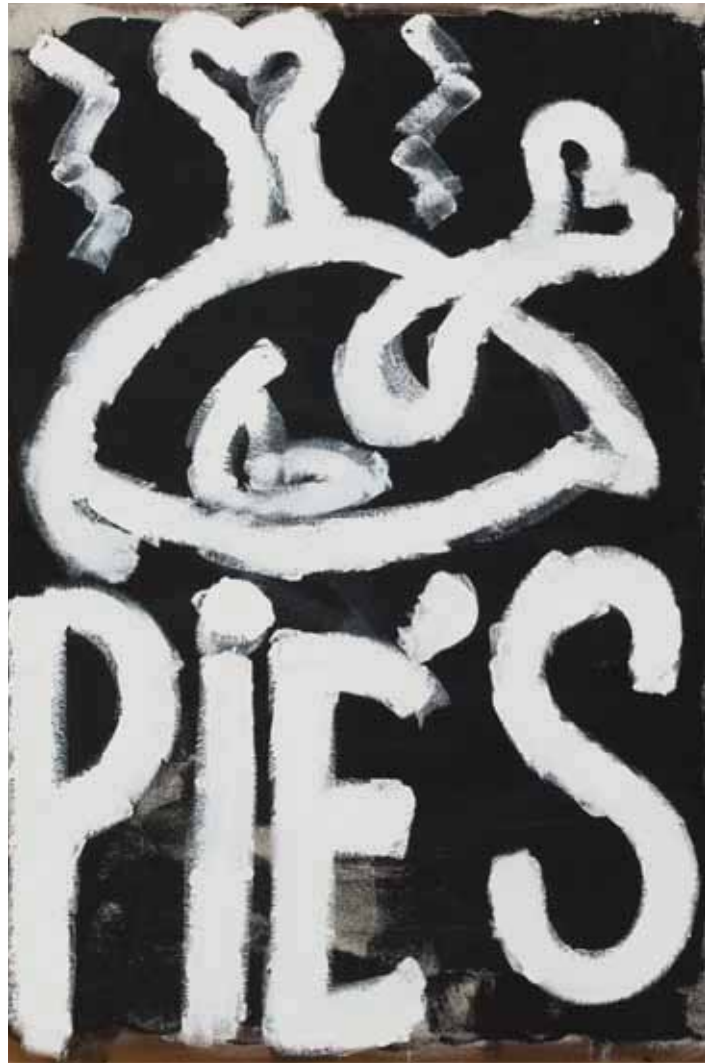
AUS\$20,000 - 30,000

PROVENANCE:

Purchased from Yuill Crowley Gallery, Sydney







## TOMMY WATSON

Tommy Watson was born at Anamarapita, west of the Irrunytju and lived a semi-nomadic life in the Gibson Desert where he learnt bushcraft from his father; they made spears and spearthrowers, shields, boomerangs and Watson learnt to hunt and traverse the vast expanses of arid landscape that had defeated the first non-Aboriginal explorers, Ernest Giles and William Gosse some sixty years before the artist's birth. During the 1950s Anangu (Aboriginal people of the desert) were taken off their customary lands and resettled in missions and communities such as Warburton and Wingellina (Irrunytju) to make way for mining, the cattle industry and bomb and rocket testing. Many recollect the atomic bomb testing at Maralinga.

Tommy Watson was among the first group of painters at Wingellina when Irrunytju Arts was established in 2001. He is renowned for the chromatic range and intensity of his paintings that are created of 'sumptuous layers of coloured dots which ripple and surge across the canvas suggesting contours in the landscape, dry creek beds, plains and spinifex and tali (sand dunes)' (Knights, M., *Irrunytju Arts*, Irrunytju: Irrunytju Arts, 2006, p.72). Wangkamarl, in Watson's grandfather's country, is a rockhole surrounded by many caves in which people shelter during storms. In documenting this work, Watson said 'this place copy you when you talk (echo), that's why its called Wangkamarl. Wangka is Anangu for talk.'

*Wally Caruana*

Lot 26

### Tommy Watson

(born circa 1935)

Wangkamarl, 2003

bears artist's name, year and Irrunytju Arts catalogue number IRRTW03186 on the reverse  
synthetic polymer paint on canvas  
*126 x 185cm (49 5/8 x 72 13/16in).*

AU\$70,000 - 100,000

#### PROVENANCE:

Irrunytju Arts, Wingellina, Western Australia  
Purchased from Aboriginal and Pacific Arts, Sydney  
in October 2003

#### EXHIBITED:

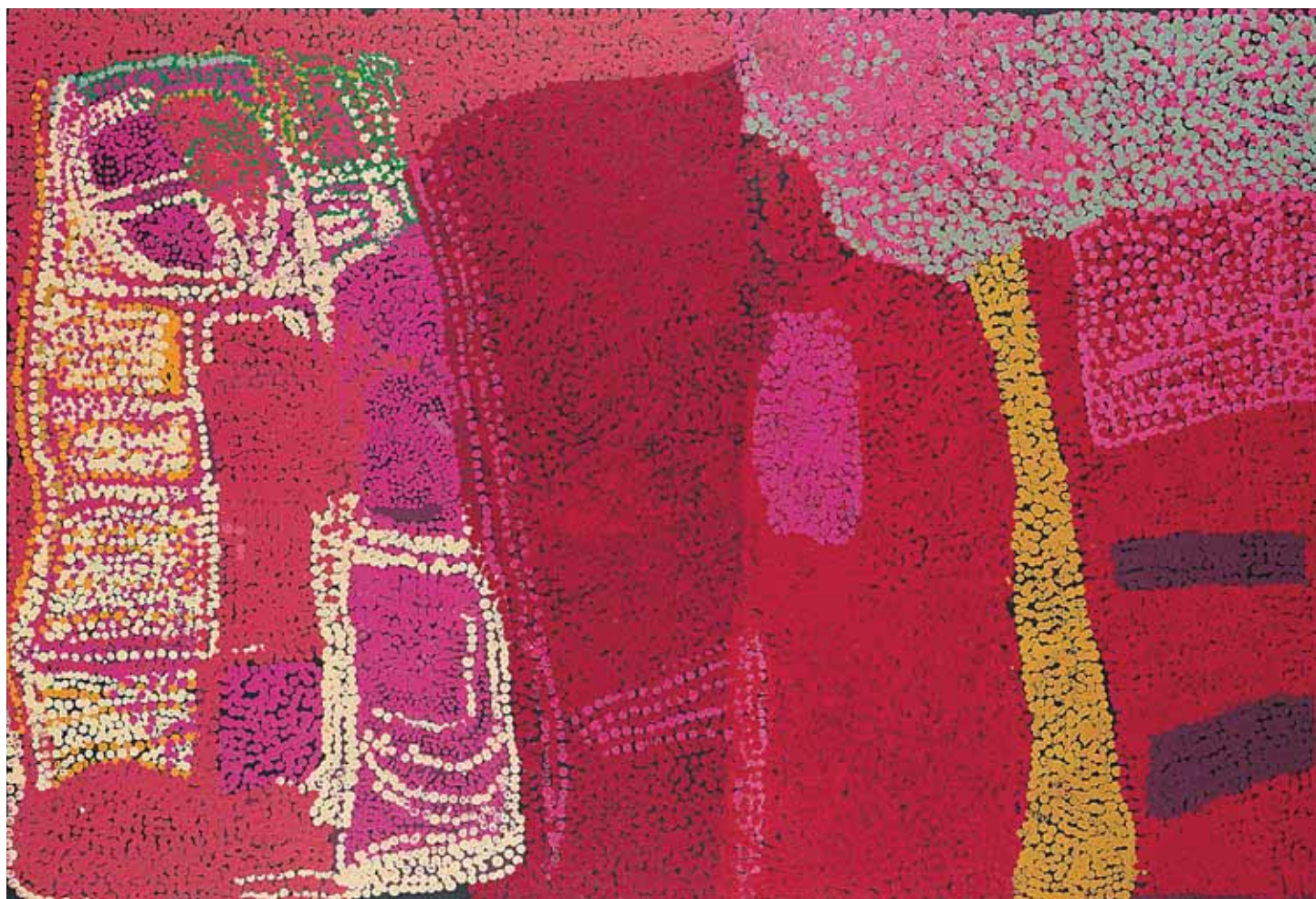
*Wati Tjilpiku Tjukurpa II: Stories from the Senior Men*,  
Aboriginal and Pacific Arts, Sydney, 11 September -  
3 October 2003, cat. no. 10  
*Laverty 2*, Newcastle Region Art Gallery, Newcastle,  
14 May - 14 August 2011

#### LITERATURE:

Colin Laverty and Elizabeth Laverty et al.,  
*Beyond Sacred: Recent Painting from Australia's Remote  
Aboriginal Communities - the collection of Colin and Elizabeth  
Laverty*, Melbourne: Hardie Grant Books, 2008, p.106  
(illus.)  
Colin Laverty and Elizabeth Laverty et al.,  
*Beyond Sacred: Australian Aboriginal Art - the collection  
of Colin and Elizabeth Laverty, Edition II*, Melbourne:  
Kleimeyer Industries, 2011, p.118 (illus.)

This painting is sold with accompanying Irrunytju Arts  
documentation.







Lot 27

**Nyuju Stumpy Brown**  
(circa 1924-2011)

Warla, 2000

inscribed 'Stumpy' on the reverse and bears artist's name and Mangkaja Arts Resource Agency catalogue number 173/00 on the reverse  
synthetic polymer paint on paper  
65.5 x 50cm (25 13/16 x 19 11/16in).

AUS\$1,000 - 1,500

**PROVENANCE:**

Purchased from Mangkaja Arts Resource Agency, Fitzroy Crossing, Western Australia in August 2003

**EXHIBITED:**

*Breaking with tradition: Cobra and Aboriginal art*, Museum of contemporary Aboriginal art (AAMU), Utrecht, The Netherlands, 12 November 2010 - 8 May 2011

**LITERATURE:**

Paola van de Velde, Georges Petitjean and Ronald A.R. Kerkhoven, *Los van traditie: Cobra en Aboriginal kunst (Breaking with tradition: CoBrA and Aboriginal art)*, exh. cat. Gent, Belgium: Snoeck, 2010, p.72 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Lavery*, Melbourne: Hardie Grant Books, 2008, p.183 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Australian Aboriginal Art - the collection of Colin and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer Industries, 2011, p.193 (illus.)

This painting is sold with accompanying Mangkaja Arts Resource Agency documentation.

Lot 28

**Nyuju Stumpy Brown**  
(circa 1924-2011)

Mayntilajarra, 2002

inscribed 'Stumpy' on the reverse and bears artist's name, dimensions and Mangkaja Arts Resource Agency catalogue number PC 241/02 on the reverse  
synthetic polymer paint on canvas  
51 x 61cm (20 1/16 x 24in).

AUS\$1,000 - 1,500

**PROVENANCE:**

Mangkaja Arts Resource Agency, Fitzroy Crossing, Western Australia  
Purchased from Raft Artspace, Darwin in January 2003





Lot 29

**Kuntjil Cooper**

(circa 1920-2010)

Minyma Kutjara Tjukurpa (Two Sisters), 2006  
bears artists name, date and Irrunytju Arts catalogue  
number IKK06189  
synthetic polymer paint on canvas  
140 x 104 cm (40 15/16 x 55 1/8in).

AU\$5,000 - 7,000

**PROVENANCE:**

Irrunytju Arts, Wingellina, Western Australia  
Purchased from Raft Artspace, Darwin in  
September 2006

**EXHIBITED:**

*Irrunytju Arts - Senior artists from Irrunytju WA*, Raft Artspace,  
Darwin, 12 August - 9 September 2006, cat. no. 8  
*Country in mind: Five contemporary Aboriginal artists*, The  
Ian Potter Museum of Art, University of Melbourne,  
Melbourne, 11 November 2006 - 4 February 2007  
*Breaking with tradition: Cobra and Aboriginal art*, Museum  
of contemporary Aboriginal art (AAMU), Utrecht,  
The Netherlands, 12 November 2010 - 8 May 2011

**LITERATURE:**

Joanna Bosse et al., *Country in mind: Five contemporary  
Aboriginal artists*, exh. cat. Melbourne: The Ian Potter  
Museum of Art, University of Melbourne, Melbourne,  
2006, cat. no. 6, p.10 (illus.)  
Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Recent Painting from Australia's Remote Aboriginal  
Communities - the collection of Colin and Elizabeth Lavery*,  
Melbourne: Hardie Grant Books, 2008, p.105 (illus.)  
Paola van de Velde, Georges Petitjean and Ronald  
A.R. Kerkhoven, *Los van traditie: Cobra en Aboriginal kunst  
(Breaking with tradition: CoBrA and Aboriginal art)*, exh. cat.  
Gent, Belgium: Snoeck, 2010, (illus.), p.77

This painting is sold with accompanying Irrunytju Arts  
documentation.



Lot 30

**Richard Larter**

(born 1929)

Stripperama No.3, 1964

signed 'R.L. / 64' lower right

synthetic polymer paint on hardboard

91.5 x 122cm (36 x 48 1/16in).

AUS\$25,000 - 35,000

**PROVENANCE:**

Purchased from Deutscher Fine Art, Melbourne in September 1991

**EXHIBITED:**

*Paintings - Richard Larter*, Watters Gallery, Sydney, 1-18 September 1965, cat. no. 2 (the artist's first solo show)  
*An Exhibition At Two Venues To Celebrate Richard Larter's Seventieth Birthday*, Watters Gallery, Sydney, 4-22 May 1999, cat. no. 11

*Stripperama - Richard Larter*, Heide Museum of Modern Art, Melbourne, 18 May - 28 July 2002; New England Regional Art Museum, Armidale, New South Wales, 16 August - 6 October 2002

*Richard Larter: a retrospective*, National Gallery of Australia, Canberra, 20 June - 14 September 2008  
*Laverty 2*, Newcastle Region Art Gallery, Newcastle, 14 May - 14 August 2011

**LITERATURE:**

*Stripperama - Richard Larter*, exh. cat., Heide Museum of Modern Art, Melbourne, 2002 (illus. cover)

*The Age*, 21 May 2002, p.3 (illus.)

Linda Sproul, 'Stripperama - Richard Larter', *Art Monthly Australia*, August 2002, no. 152, p.28

Ron Ramsey and Deborah Hart, 'The Laverty Collection - an interview with Colin & Liz Laverty', *Artonview*, National Gallery of Australia magazine, Summer 2003-2004, p.44 (illus.)

Deborah Hart, *Richard Larter: a retrospective*, National Gallery of Australia, Canberra, 2008, p.14 (illus. detail)

'Richard Larter: a retrospective, 20 June - 14 September 2008, Orde Poynton Gallery and Project Gallery', *Artonview*, issue no. 54, winter, 2008, p.22 (illus.)  
*Laverty 2*, exh. cat., Newcastle Region Art Gallery, Newcastle, 2011, p.4 (illus.)

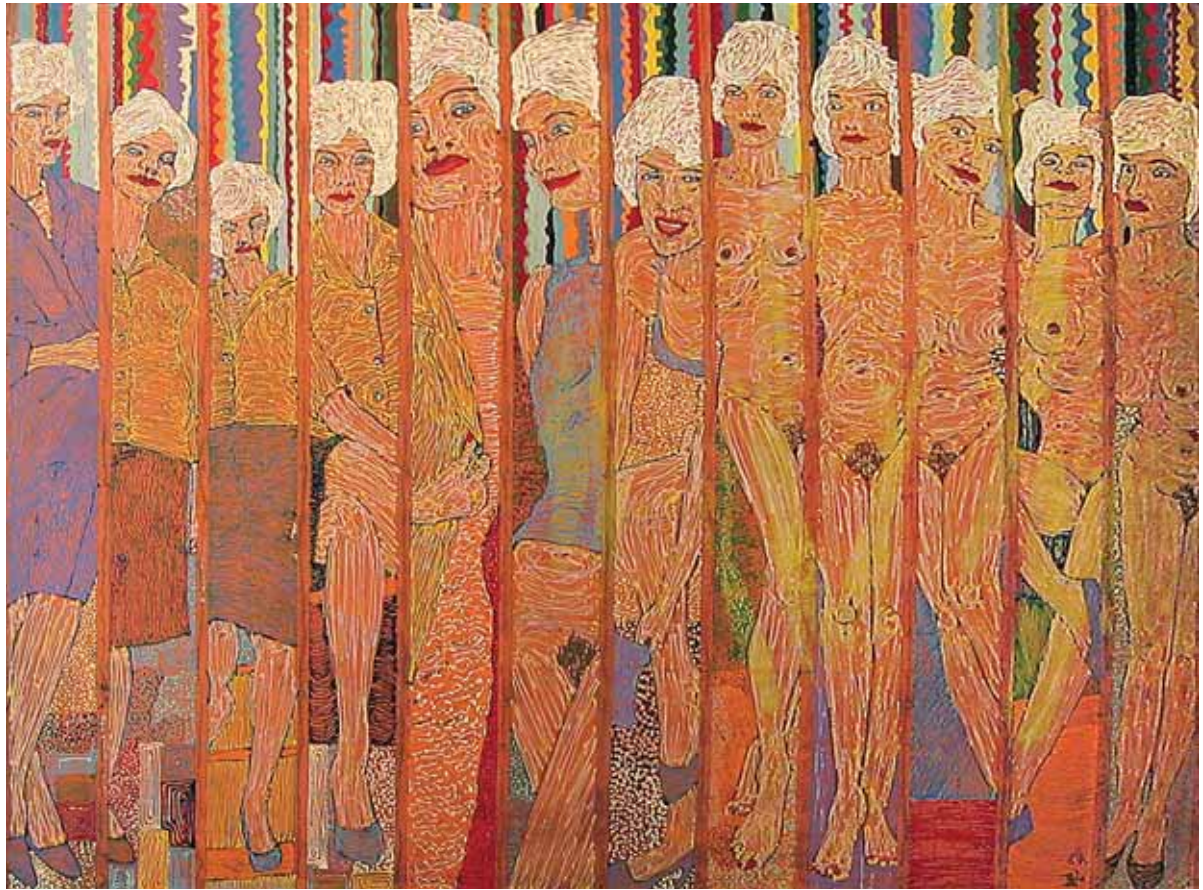
"[Like Matisse,] Larter's interest in the female form was a recurring source of fascination in a wide range of states of dress and undress. He often worked on series of paintings, experimenting with a variety of approaches to the same idea. In the 1950s Richard and Pat Larter had attended strip shows in London and Pat later enjoyed sending up the genre in performances of their own. In the *Stripperama* paintings Richard captured the idea of a gradual unfurling of the woman from clothed to semi-clothed to naked. The format of vertical frames recalls the photographs of successive movements produced by Eadweard Muybridge in the 1870s and 1880s but Larter points out that it was inspired by multiple perspectives in paintings by British artist John Bratby."

Deborah Hart, "La comédie humaine", in *Richard Larter*, National Gallery of Australia, Canberra, 2008, p.37 (published on the occasion of the exhibition *Richard Larter: a retrospective* 20 June - 14 September 2008, National Gallery of Australia, Canberra).



*Laverty 2*, Newcastle Region Art Gallery, Newcastle, 14 May - 14 August 2011





Lot 31  
**Paddy Bedford**  
(circa 1922-2007)

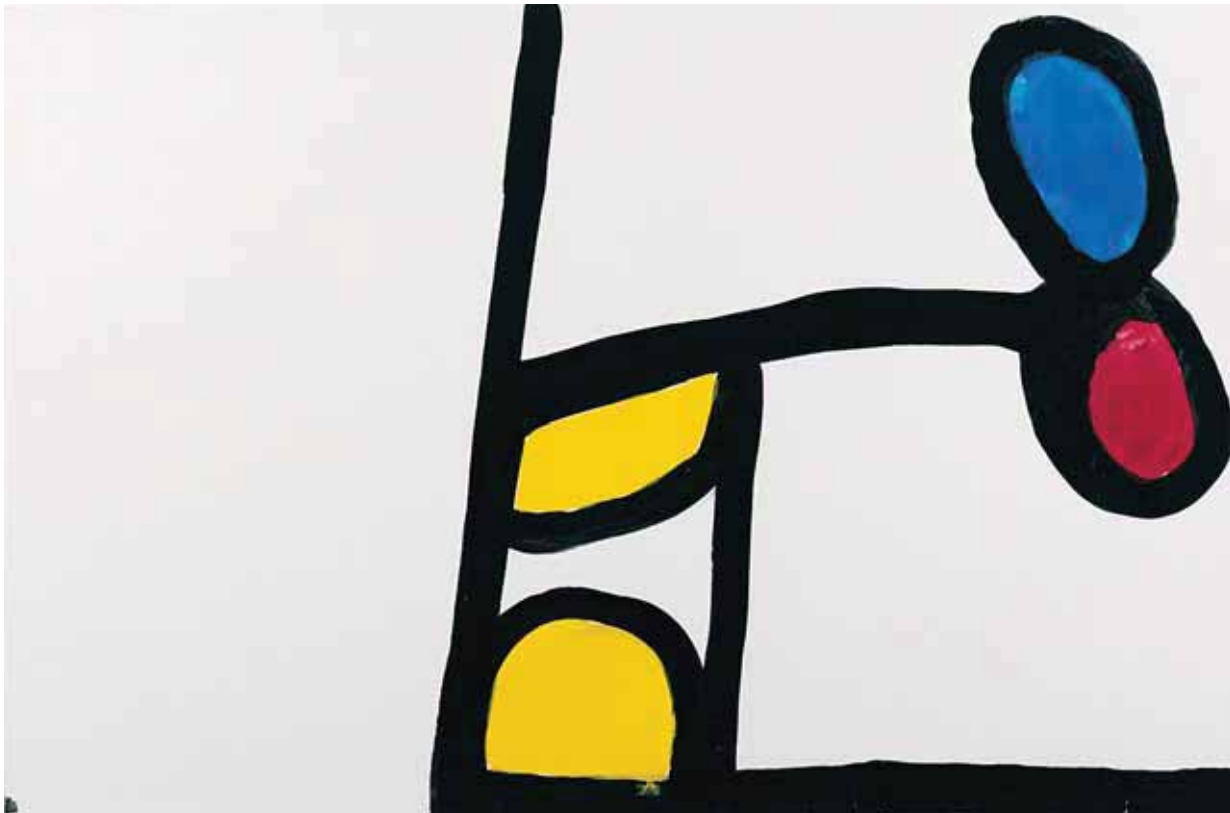
Untitled, 2004  
inscribed 'PB' and bears Jirrawun Arts catalogue  
number PB WB-3-2004-153 on the reverse  
gouache on crescent board  
51 x 76cm (20 1/16 x 29 15/16in).

AU\$6,000 - 8,000

PROVENANCE:  
Purchased from Jirrawun Arts, Kununurra, Western  
Australia in April 2004

EXHIBITED:  
*Paintings from Remote Communities: Indigenous Australian Art  
from the Lavery Collection, Sydney, Newcastle Region Art  
Gallery, Newcastle, 5 July - 31 August 2008*

LITERATURE:  
Colin Lavery and Elizabeth Lavery et al.,  
*Beyond Sacred: Recent Painting from Australia's Remote  
Aboriginal Communities - the collection of Colin and Elizabeth  
Lavery*, Melbourne: Hardie Grant Books, 2008, p.235  
(illus.)  
Colin Lavery and Elizabeth Lavery et al.,  
*Beyond Sacred: Australian Aboriginal Art - the collection  
of Colin and Elizabeth Lavery, Edition II*, Melbourne:  
Kleimeyer Industries, 2011, p.249 (illus.)  
Linda Michael (ed.), *Paddy Bedford*, exh. cat., Sydney:  
Museum of Contemporary Art, Sydney, 2006, p.175 (illus.)





Lot 32

**Paddy Bedford**

(circa 1922-2007)

Untitled, 2003

inscribed 'PB' and bears Jirrawun Arts catalogue

number PB WB 2003-51 on the reverse

gouache on crescent board

51 x 76cm (20 1/16 x 29 15/16in).

AUS\$6,000 - 8,000

**PROVENANCE:**

Purchased at Jirrawun Arts, Kununurra, Western  
Australia in April 2004

**EXHIBITED:**

*Paintings from Remote Communities: Indigenous Australian Art  
from the Lavery Collection, Sydney, Newcastle Region Art  
Gallery, Newcastle, 5 July - 31 August 2008*

**LITERATURE:**

Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Recent Painting from Australia's Remote Aboriginal  
Communities - the collection of Colin and Elizabeth Lavery*,  
Melbourne: Hardie Grant Books, 2008, p.234 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Australian Aboriginal Art - the collection of Colin  
and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer  
Industries, 2011, p.248 (illus.)

Linda Michael (ed.), *Paddy Bedford*, exh. cat., Sydney:  
Museum of Contemporary Art, Sydney, 2006, p.168 (illus.)



Lot 33  
**Aida Tomescu**  
(born 1955)

Albastra III, 2002  
signed, dated and inscribed 'Aida Tomescu / Albastra  
III / 2002 / oil on canvas / 183 x 152cm' verso  
oil on canvas  
*183 x 152cm (72 1/16 x 59 13/16in).*

AU\$15,000 - 20,000

**PROVENANCE:**

Purchased from Martin Browne Fine Art, Sydney in  
May 2002 (label attached verso)

**EXHIBITED:**

*New Paintings by Aida Tomescu*, Martin Browne Fine Art,  
Sydney, 1-26 May 2002, cat. no. 2  
*2002 Sulman Prize*, Art Gallery of New South Wales,  
Sydney, 1 June - 21 July 2002, cat. no. 83  
*Indecorous Abstraction 2 - Contemporary Women Painters*,  
Newcontemporaries, Queen Victoria Building, Sydney,  
1 August - 7 September 2003  
*Aida Tomescu: Paintings and Drawings*, Australian National  
University, Drill Hall Gallery, Canberra, 1 October -  
8 November 2009

**LITERATURE:**

*New Paintings by Aida Tomescu*, exh. cat., Martin Browne  
Fine Art, Sydney, 2002, cat. no. 2 (illus.)  
*Indecorous Abstraction 2 - Contemporary Women Painters*, exh.  
cat., Newcontemporaries, Queen Victoria Building,  
Sydney, 2003, p.4 (illus.)  
Deborah Hart, *Aida Tomescu: States of Becoming*, exh.  
cat., Australian National University, Drill Hall Gallery,  
Canberra, 2009, p.17 (illus.)

"Aida Tomescu's art is paradoxical. Like blooms that appear quite startlingly before winter's end, only to be ravaged by fronts and wind and then renewed when the season of their being arrives, Tomescu's works are in a constant state of becoming. Over the years she has developed her own distinctive, continually evolving visual language, working from one group or ensemble of works to the next. Each series, irrespective of media, is like a new beginning; informed by previous experience and yet restlessly, determinedly eschewing the easy, known path in search of new life.

In many of her paintings one has a sense of scale and space, a feeling that there is room to breathe, to take in new possibilities. In the predominantly blue paintings there are analogies with the swell and expansiveness of the ocean tide, with light catching on water or a limitless sky on a clear day. In paintings like *Albastra III* 2002, there is an impression of the different layers of tides. The colour around some of the edges of the softest greenish blue... placed against an equally subtle tone of paly icy blue. When paintings from a particular time-frame are shown alongside one another it becomes evident that a uniform idea of a particular colour is insufficient. Instead we need to think of variations of blue: azure, aquamarine, cornflower blue, cyan, cobalt, cerulean, iceberg, Prussian blue, slate, of nuances of cadmium red, Titian red, magenta or scarlet, to mention a few. The idea of expanding our vocabularies becomes a contraction to a more focussed way of looking and experiencing the work."

Deborah Hart, "Aida Tomescu: States of Becoming", in *Aida Tomescu*, exhibition catalogue, Drill Hall Gallery, Canberra, 2009, pp 9; 15.







Lot 34

**Naata Nungurrayi**

(born circa 1932)

Untitled (Rockhole and Soakage Water Site of  
Ngaminya), 2001

bears artist's name, dimensions and Papunya Tula  
Artists catalogue number NN0105007 on the reverse  
synthetic polymer paint on canvas  
*91 x 61 cm (35 13/16 x 24in).*

AU\$4,000 - 6,000

PROVENANCE:

Painted at Kintore, Northern Territory

Purchased from Papunya Tula Artists, Alice Springs,  
Northern Territory in September 2003

EXHIBITED:

*Heart and Soul: the Lavery Collection, Sydney*, Museum of  
contemporary Aboriginal art (AAMU), Utrecht,  
The Netherlands, 20 January 2012 - 10 June 2012

This painting is sold with an accompanying Papunya  
Tula Artists certificate.





Lot 35

**Makinti Napanangka**

(circa 1930-2011)

Untitled [The Travels of Kungka Kutjarra  
(Two Women)], 2001

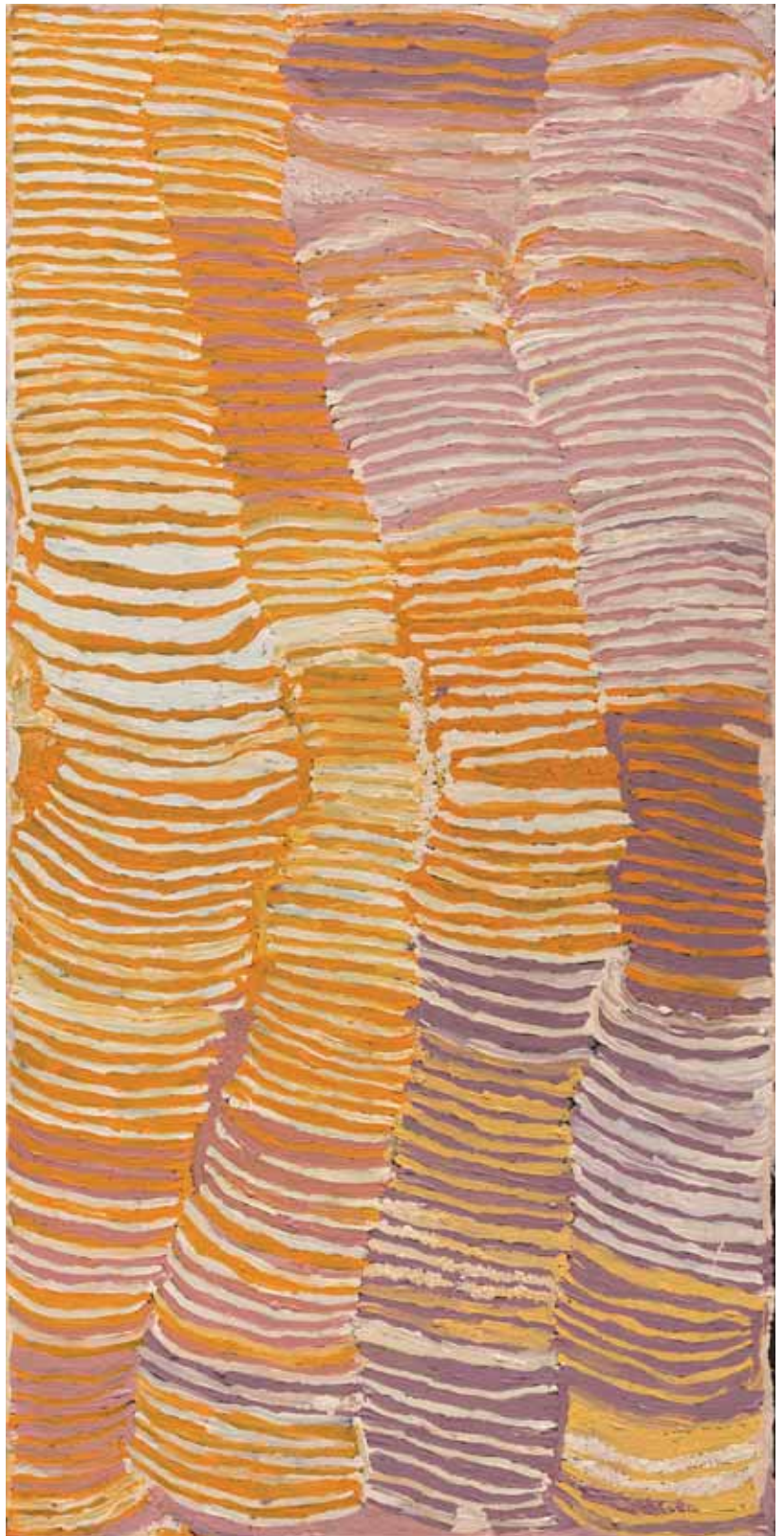
bears artist's name, dimensions and Papunya Tula  
Artists catalogue number MN0010142 on the reverse  
synthetic polymer paint on linen  
*122 x 61 cm (48 1/16 x 24in).*

AUS\$7,000 - 10,000

**PROVENANCE:**

Painted at Kintore, Northern Territory  
Papunya Tula Artists, Alice Springs, Northern  
Territory  
Purchased from Utopia Art Sydney, Sydney in  
February 2001

This painting is sold with an accompanying Papunya  
Tula Artists certificate.





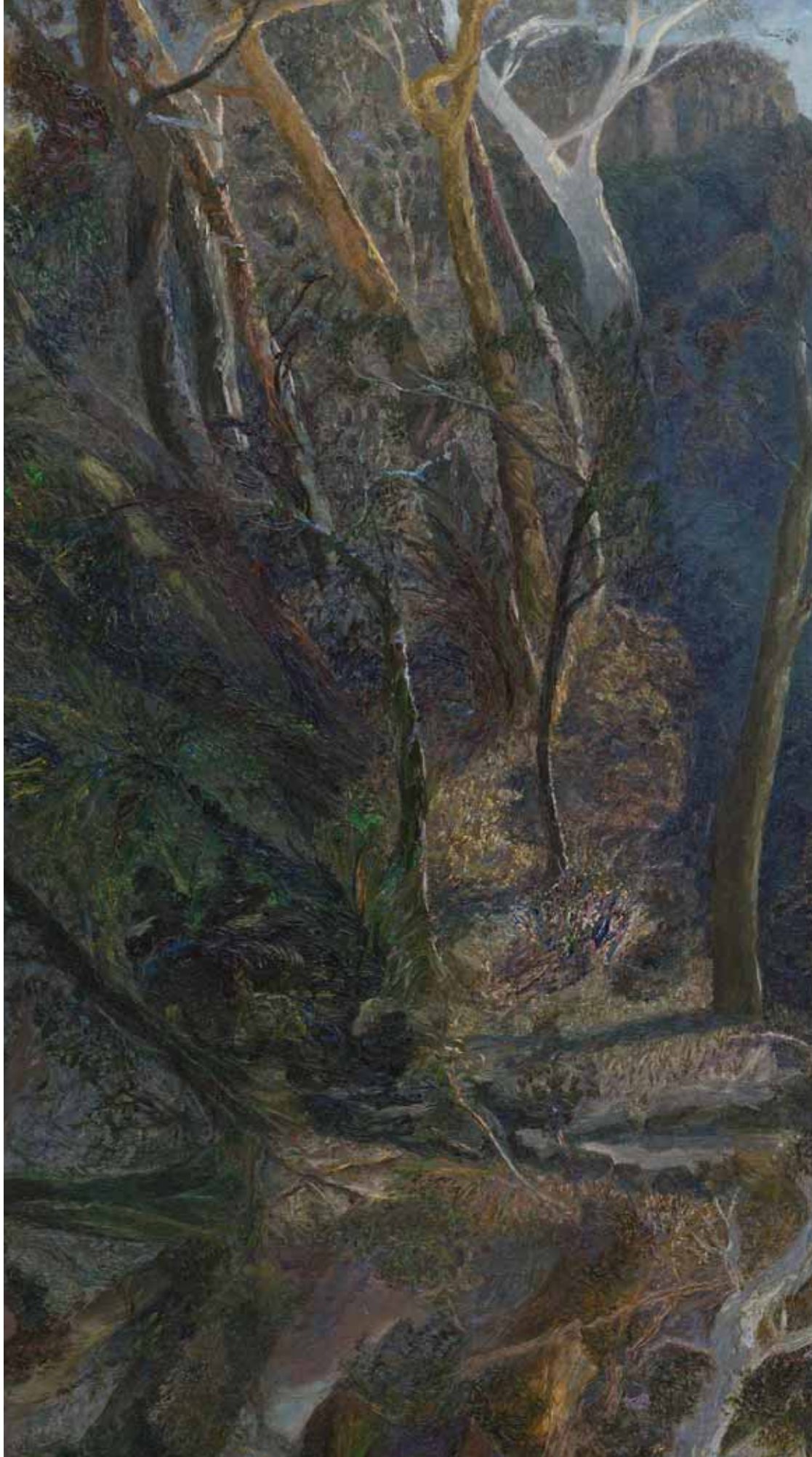
Lot 36

**William Robinson**

(born 1936)

Morning Tallanbanna, 1998

(detail)









Lot 36  
**William Robinson**  
(born 1936)

Morning Tallanbanna, 1998  
signed and dated 'William Robinson 98'  
lower left  
inscribed 'MORNING TALLANBANNA' verso  
oil on linen  
*138 x 183cm (54 5/16 x 72 1/16in).*

AU\$190,000 - 260,000

PROVENANCE:  
Purchased from the artist in December 1998

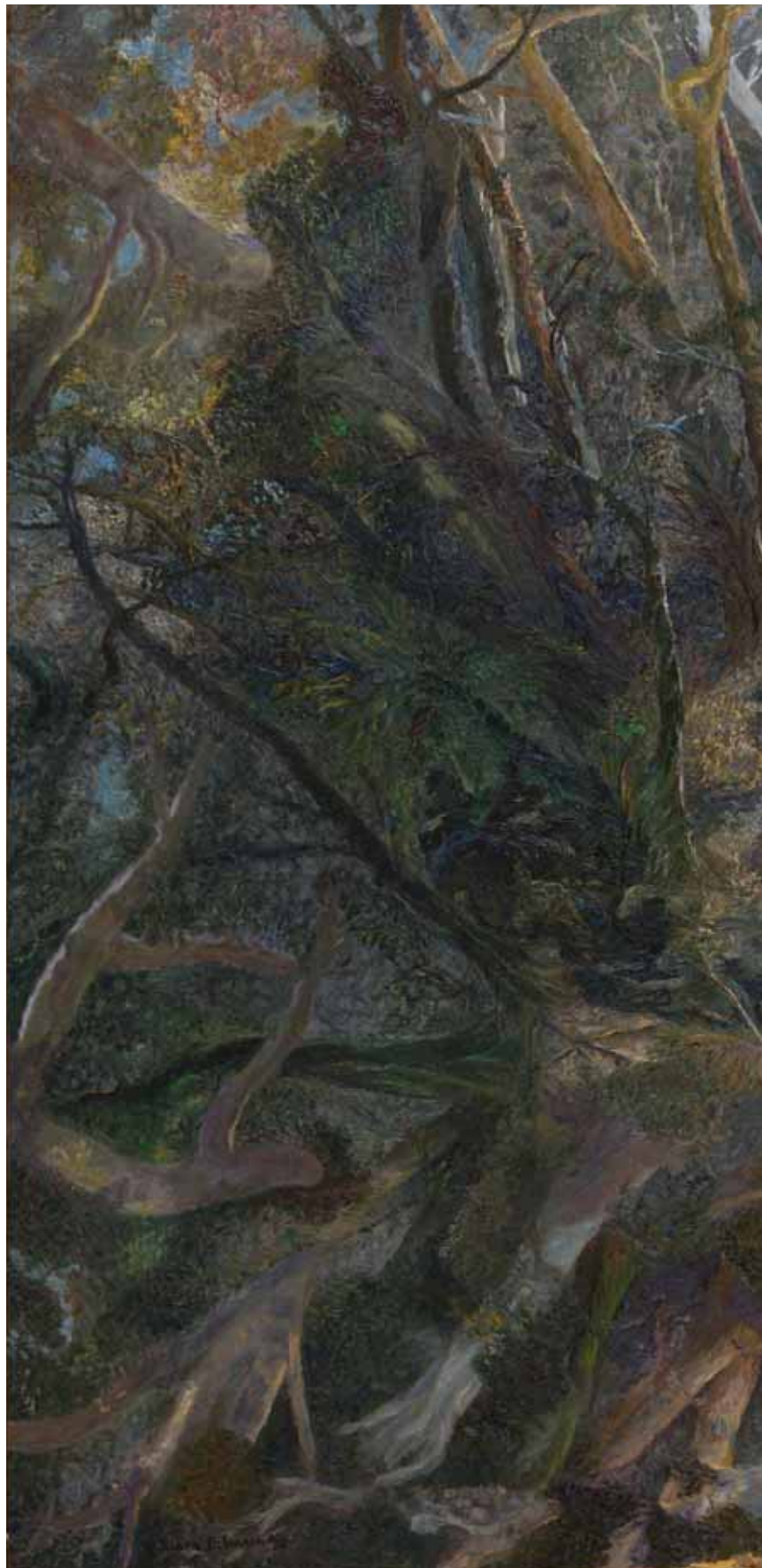
LITERATURE:  
Lou Klepac, *William Robinson - Paintings 1987-2000*, The Beagle Press, Sydney, 2001, pp.132-133 (illus.)

In 1984 the Robinsons moved to a property in Beechmont in the Gold Coast hinterland, approximately 100 kms south of Brisbane. Part of the attraction was the close proximity of the Springbrook and Lamington National Parks, two sanctuaries of unspoiled natural beauty where the artist could explore his growing fascination with the rainforest.

From the late 1980s onwards it had become clear that Robinson was charting new territory in these rainforest paintings, which showed an Australia that was more than just a dry, dusty outback. It wasn't only the subject that was new - Robinson invented an entirely new way of seeing the landscape that captured the vertiginous feeling of walking among the trees. In these pictures one could look up and down simultaneously, experiencing day and night on the one canvas.

Tallanbanna is a part of the Springbrook National Park where the rainforest meets the eucalypt forest. In this painting the threads that connect these different environments are drawn with light, with the rays of the morning sun filtering across a deep valley still bathed in the darkness of evening. As the light hits the trees, illuminating the old growth and the new, we feel the drama of this diurnal resurrection. The forest wakes from its slumbers and the world is made afresh.

*John McDonald*







Lot 37

**Robert Klippel**  
(1920-2001)

Opus 587, 1984

incised 'R.K. 84' on base

incised '587' below base

bronze

*20 x 5.7 x 5cm (7 7/8 x 2 1/4 x 1 15/16in).*

AU\$4,000 - 6,000

PROVENANCE:

Purchased from Watters Gallery, Sydney in May 1987

EXHIBITED:

*Robert Klippel - Unique Cast Bronze Sculptures - Works on Paper*, Watters Gallery, Sydney, 8 April - 4 May 1987, cat. no. 27





Lot 38

**Jan Billycan**

(born circa 1930)

Kirriwirri, 2008

synthetic polymer paint on linen

70 x 44.5cm (27 9/16 x 17 1/2in).

AUS\$3,000 - 5,000

**PROVENANCE:**

Painted at Bidyadanga, Western Australia

Purchased from Short St Gallery, Broome, Western Australia in August 2008 (cat. no. 25377)

**EXHIBITED:**

*Jan Billycan - Kirriwirri*, Short St Gallery, Broome, 29 August - 18 September 2008, cat. no. 14

**LITERATURE:**

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Australian Aboriginal Art - the collection of Colin and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer Industries, 2011, p.172 (illus.)

This painting is sold with accompanying Short St Gallery documentation.



Lot 39  
**Billy Thomas Joongoorra**  
(circa 1920-2012)

Untitled, 2002  
bears artist's name, dimensions and Red Rock Art  
catalogue number 0502 on the reverse  
natural earth pigments on canvas  
70 x 45 cm (27 9/16 x 17 11/16in).

AU\$4,000 - 6,000

PROVENANCE:  
Purchased from Red Rock Art, Kununurra,  
Western Australia in August 2002

EXHIBITED:  
*Red Rock Art at Cullen Bay, Darwin, August 2002 during  
Telstra's 19th National Aboriginal and Torres Strait Islander  
Art Awards, 10 August - 27 October 2002*

This painting is sold with accompanying Red Rock Art  
documentation.





Lot 40

**Louise Hearman**  
(born 1963)

Untitled #664, 1998  
inscribed '664' verso  
oil on masonite  
*90 x 69cm (35 7/16 x 27 3/16in).*

AU\$6,000 - 8,000

PROVENANCE:

Purchased from Mori Gallery, Sydney in July 1998

EXHIBITED:

*Louise Hearman*, Mori Gallery, Sydney, 8 July -  
1 August 1998, cat. no. 22



## PRINCE OF WALES (MIDPUL)

Prince of Wales, also known by his traditional name Midpul, was a ceremonial leader, song man and elder or daribah of the Larrakia people who are the original inhabitants of the land where Darwin stands today. Midpul played an important role in the Kenbi Land Claim for the return of traditional lands on the Cox Peninsula. He took up painting in acrylic late in life and first exhibited at Karen Brown Gallery in Darwin in 1996. In 2001 Midpul won the General Painting section of the Telstra National Aboriginal and Torres Strait Islander Art Award.

Midpul's paintings are based on variations of traditional Larrakia body painting and cicatrice designs. Gary Mula Lee, the co-curator of the exhibition *Billiamook: A Larrakia legend*, at Charles Darwin University in 2004, proposes that Midpul's paintings reference the photographic portraits of Billiamook and other Larrakia men taken by Paul Foelsche, the first police inspector in the Northern Territory who commanded the police force from 1870 to 1904 (Lee, G.M., in *Arts Backbone*, Darwin: ANKAAA, Vol. 4, issue 4, December 2004, p.3). In the 1880s Billiamook was the interpreter at Fanny Bay Gaol. He was also one of the artists whose work was presented at the Centennial International Exhibition in Melbourne in *Dawn of Art* which is regarded as the first ever exhibition of Aboriginal art.

Wally Caruna

Lot 41

### Prince of Wales (Midpul)

(circa 1937-2002)

Body Marks, 2000  
synthetic polymer paint on canvas  
*187 x 146cm (73 5/8 x 57 1/2in).*

AU\$40,000 - 60,000

#### PROVENANCE:

Purchased from Karen Brown Gallery, Darwin,  
Northern Territory in October 2000

#### EXHIBITED:

Karen Brown Gallery, Darwin, at the *Melbourne Art Fair*, October 2000

*Ngurra Kutu: Going Home* - Art Gallery of New South Wales, Sydney, September 2001 - June 2002

*Paintings from Remote Communities: Indigenous Australian Art from the Laverty Collection*, Sydney, Govett Brewster Art Gallery, New Zealand, 15 December 2007 - 24 February 2008; Newcastle Region Art Gallery, Newcastle, 5 July - 31 August 2008

#### LITERATURE:

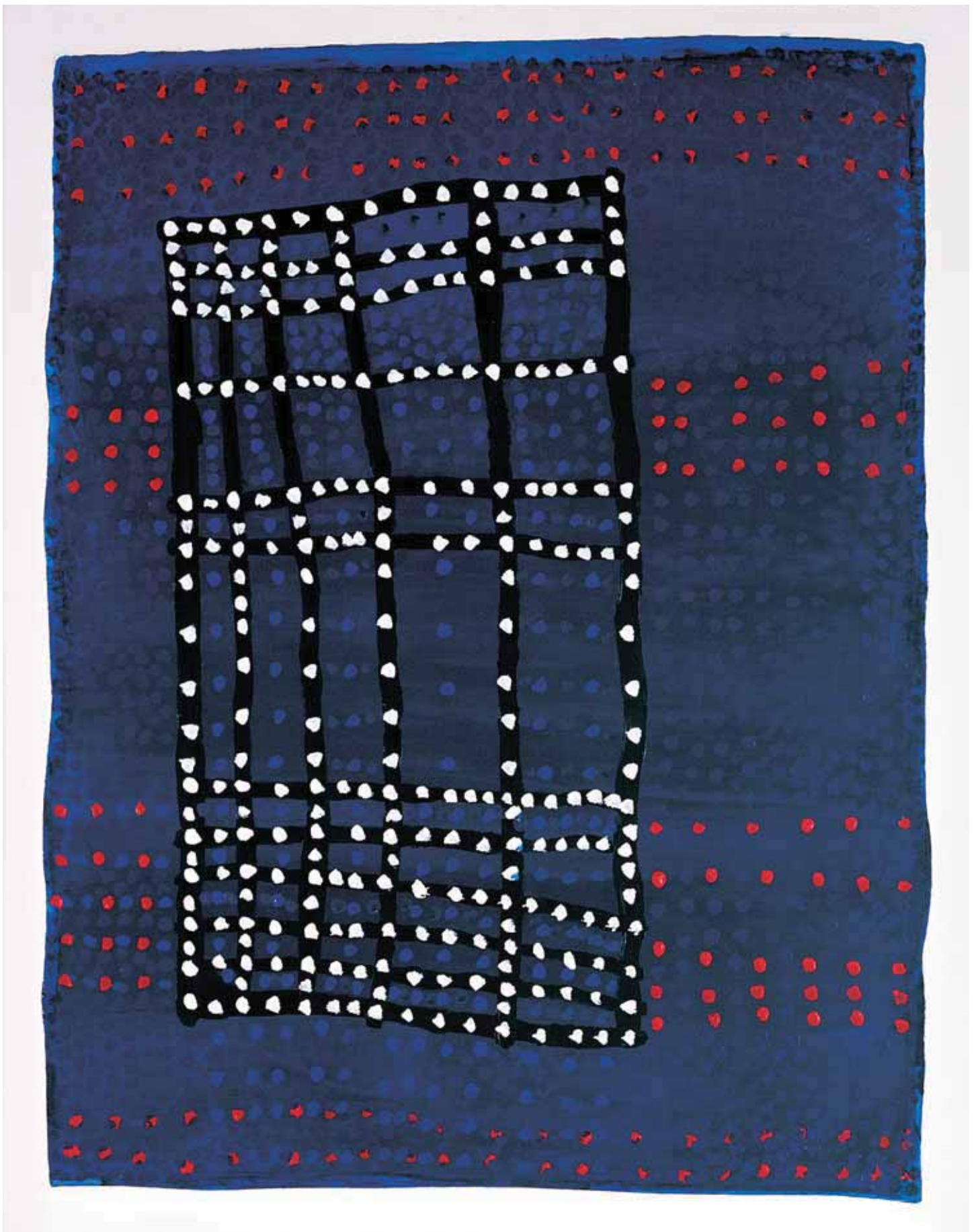
Rhana Devenport and Will Owen, *Paintings from Remote Communities: Indigenous Australian Art from the Laverty Collection*, Sydney, exh. cat., New Zealand: Govett Brewster Art Gallery, 2007, p.249 (illus.)

Colin Laverty and Elizabeth Laverty et al., *Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Laverty*, Melbourne: Hardie Grant Books, 2008, p.254 (illus.)

Colin Laverty and Elizabeth Laverty et al., *Beyond Sacred: Australian Aboriginal Art - the collection of Colin and Elizabeth Laverty, Edition II*, Melbourne: Kleimeyer Industries, 2011, p.285 (illus.)

This painting is sold with accompanying Karen Brown Gallery documentation.







Lot 42

**Eubena Nampitjin**

(born circa 1924)

Yangayana, 1990

bears artist's name, dimensions and Warlayirti Artists

catalogue number 420/90 on the reverse

synthetic polymer paint on canvas

120 x 60cm (47 1/4 x 23 5/8in).

AU\$10,000 - 15,000

**PROVENANCE:**

Warlayirti Artists, Wirrimanu (Balgo Hills),

Western Australia

Purchased from Sotheby's, *Important Aboriginal Art*,  
Melbourne, 28 June 1999, lot 96

**LITERATURE:**

Stephen Williamson and Samantha Togni (eds.), *Eubena Nampitjin Art and Life*, Balgo Hills, W.A.: Warlayirti Artists Aboriginal Corporation, 2005, cat. no.22, p.45 (illus.)

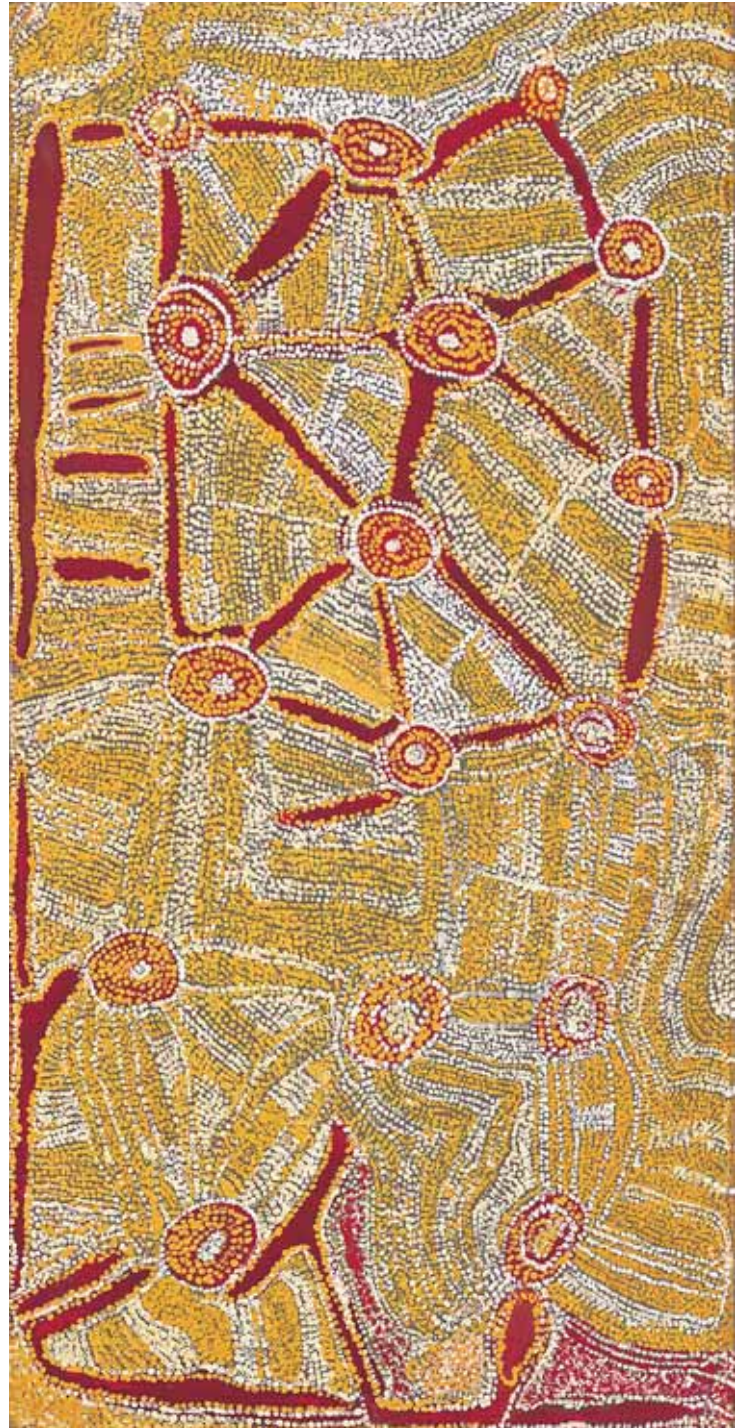
Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Lavery*, Melbourne: Hardie Grant Books, 2008, p.124 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Australian Aboriginal Art - the collection of Colin and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer Industries, 2011, p.136 (illus.)

The site of this painting is Yangayana, near the Canning Stock Route where Eubena spent her early years with her family: it depicts the waterholes they lived on, trees that provided wood for weapons and tools and firewood, and the sand hills that dominate the landscape. The place is associated with the Dingo Dreaming and the Moon Dreaming. *Artist's country*, 1990, is composed along a matrix of place symbols, the circles, joined by journey lines as in conventional Western Desert paintings associated with the Tingari ancestors. The fluid nature of the matrix bears the painterly influences of her husband's work. This relatively early painting features the use of particular reds and yellows, synthetic paints that had been introduced to the artists of Balgo in 1989 and that had attracted Eubena for their similarity to natural occurring red and yellow ochres (C. Watson in Brody, A. [ed], *Stories: Eleven Aboriginal Artists, Works from The Holmes à Court Collection*, Sydney: Craftsman House, 1997, p.52).

Wally Caruana

This painting is sold with accompanying Warlayirti Artists documentation.





Lot 43

**Wimmitji Tjapangarti**

(born circa 1925-2000)

Untitled, 1992

bears artist's name, dimensions and Warlayirti Artists

catalogue number 66/92 on the reverse

synthetic polymer paint on canvas

120 x 60cm (47 1/4 x 23 5/8in).

AUS\$12,000 - 18,000

**PROVENANCE:**

Warlayirti Artists, Wirrimanu (Balgo Hills),

Western Australia

Private collection, Perth

Purchased from Sotheby's, *Aboriginal Art*,

Melbourne, June 24 2002, lot 77

**EXHIBITED:**

*Paysages Reves - Artistes Aborigenes contemporains de Balgo*

*Hills (Australie Occidentale)*, Musée d'arts africains,

océaniens, amérindiens, Galeries Gaston Defferre -

Centre de la Vieille Charite, Marseille, France, 5 June

- 3 October 2004

**LITERATURE:**

Alain Nicolas et al., *Paysages Reves - Artistes Aborigenes*

*contemporains de Balgo Hills (Australie Occidentale)*, exh.

cat., Marseille: Musée d'arts africains, océaniens,

amérindiens; Ghent: Snoeck Ducaju & Zoon, 2004,

cat. no. 37, p.99 (illus.)



Lot 44  
**Ildiko Kovacs**  
(born 1962)

Travelling Pink Line, 1995  
Inscribed 'ILDIKO KOVACS / "TRAVELLING" /  
PINK LINE' verso  
dated '1995' verso  
oil on plywood  
*240 x 240cm (94 1/2 x 94 1/2in).*

AU\$22,000 - 28,000

PROVENANCE:  
Purchased from the artist in October 1995

EXHIBITED:  
*Moët & Chandon Touring Exhibition*, National Gallery  
of Victoria, Melbourne 14 February - 4 March 1996;  
Queensland Art Gallery, Brisbane, 17 April - 12 May  
1996; Art Gallery of South Australia, Adelaide, 24  
May - 23 June 1996; Art Gallery of New South Wales,  
Sydney, 18 September - 20 October 1996, cat. no. 13  
*Ildiko Kovacs: Down the Line 1980-2010*, Hazelhurst  
Regional Gallery, GyMEA, Sydney, 14 May - 3 July 2011

LITERATURE:  
*Moët & Chandon Touring Exhibition*, exh. cat., National  
Gallery of Victoria, Melbourne, 1996, cat. no. 13,  
p.14 (illus.)  
Daniel Mudie Cunningham, *Ildiko Kovacs: Down the  
Line 1980-2010*, Hazelhurst Regional Gallery and Art  
Centre, GyMEA, 2011, p.50 (illus.)

'The experience she gained from these paintings seems  
to have boosted her powers of invention to new heights  
– as subsequent works such as *Travelling Pink Line* (1995)  
and *Mount Warning* (1995) prove. Manipulating the pitch  
of colours with extraordinary acuity, confident in her  
control of spatial illusion, unerring in her judgment of  
scale, in quest of the trans-cultural and the archetypal in  
her imagery, exhorting her lines to rear up and dance,  
Ildiko Kovacs is now 'the complete painter', and things  
come together in her work in a truly electrifying way.'

Malloon, T., 'The Painter As Dancer' in *Ildiko Kovacs: Down the Line 1980-  
2010*, Hazelhurst Regional Gallery and Art Centre, GyMEA, 2011, p.7





Lot 45

**Yala Yala Gibbs Tjungurrayi**

(circa 1925-1998)

Untitled, 1998

bears artist's name, dimensions, Papunya Tula

Artists catalogue number YY9807116 and Palya Art

catalogue number 0337 on the reverse

synthetic polymer paint on linen

122 x 61cm (48 1/16 x 24in).

AU\$6,000 - 8,000

**PROVENANCE:**

Painted at Papunya, Northern Territory

Papunya Tula Artists, Alice Springs, Northern Territory

Purchased from Payla Art, Darwin in October 1998

**LITERATURE:**

Colin Lavery and Elizabeth Lavery et al.,

*Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Lavery*,

Melbourne: Hardie Grant Books, 2008, p.71 (illus.)

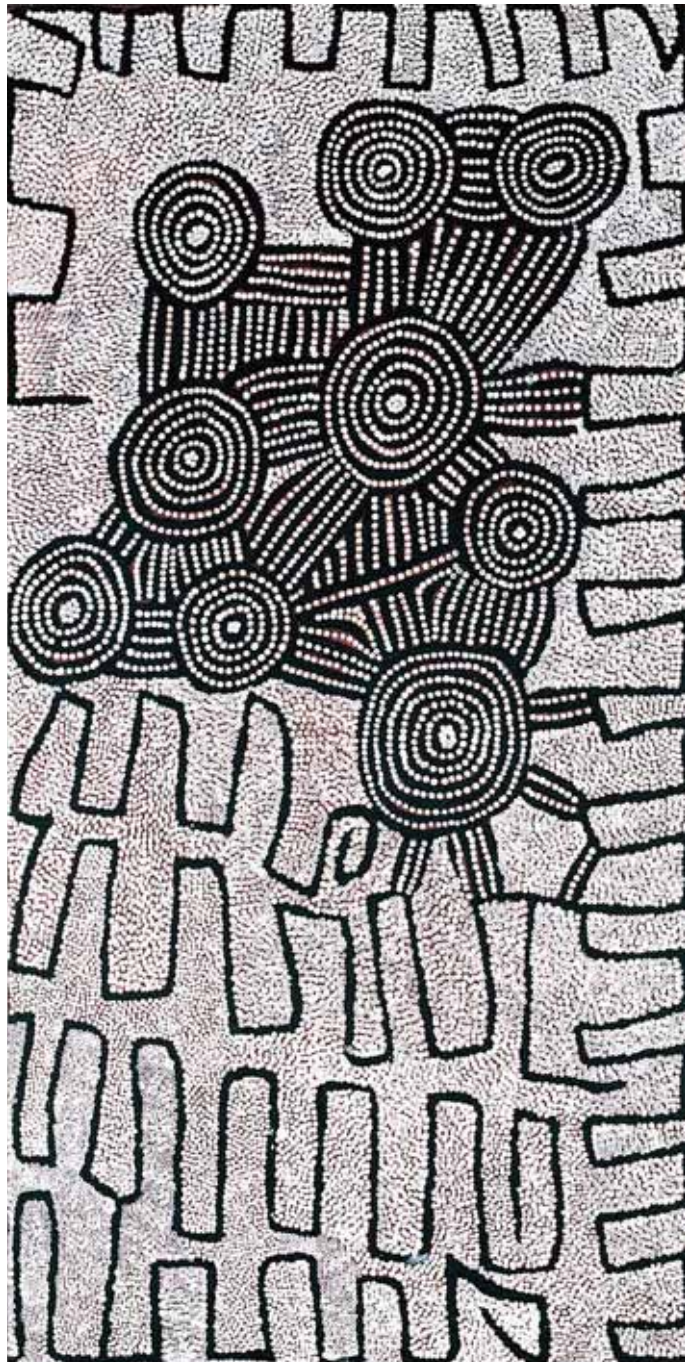
Colin Lavery and Elizabeth Lavery et al.,

*Beyond Sacred: Australian Aboriginal Art - the collection of Colin and Elizabeth Lavery; Edition II*, Melbourne:

Kleimeyer Industries, 2011, p.82 (illus.)

This painting is sold with an accompanying Papunya

Tula Artists certificate.





Lot 46

**Dick Watkins**

(born 1937)

Doctor Blues, 1989

signed, dated and inscribed 'Doctor Blues /  
R. Watkins 1989' verso

synthetic polymer paint on canvas

152.5 x 106.5cm (60 1/16 x 41 15/16in).

AU\$6,000 - 8,000

PROVENANCE:

Purchased from Yuill Crowley Gallery, Sydney

LITERATURE:

Anne Loxley, 'The Lavery Collection', *Art and Australia*,  
Spring 1996, vol. 34, no. 1, p.72 (illus.)



Lot 47

**Freddie Ngarrmaliny Timms**

(born circa 1944)

Texas, 1997

bears artist's name 'F.Timms', year, title and catalogue number F.T.15 on the reverse

synthetic polymer paint on canvas

120 x 160cm (47 1/4 x 63in).

AU\$10,000 - 15,000

**PROVENANCE:**

Painted in Wollongong, New South Wales for

Tony Oliver and Watters Gallery, Sydney

Purchased from Watters Gallery, Sydney in

October 1997

**EXHIBITED:**

*Freddie Timms (Ngarrmaliny) - Recent Paintings,*

Watters Gallery in association with Tony Oliver,

Sydney, 1 - 18 October 1997, cat. no. 14

*The Lavery Collection*, Museum of Contemporary Art,

Sydney, 20 June - 23 August 1998

*Paintings from Remote Communities: Indigenous Australian*

*Art from the Lavery Collection*, Sydney, Govett Brewster

Art Gallery, New Zealand, 15 December 2007 -

24 February 2008; Newcastle Region Art Gallery,

Newcastle, 5 July - 31 August 2008

The Australian Club, Melbourne, 30 June - 16

September 2011

**LITERATURE:**

*The Lavery Collection*, exh. cat., Sydney: Museum of

Contemporary Art, 1998

Colin Lavery, 'Diversity and Strength: Contemporary

Australian Aboriginal Art - A Private Collection', in

*Arts of Asia*, November - December 2003, cat. no. 22,

p.89 (illus.)

Rhana Devenport and Will Owen, *Paintings from Remote*

*Communities: Indigenous Australian Art from the Lavery*

*Collection*, Sydney, New Zealand: Govett Brewster Art

Gallery, 2007, catalogue cover (illus.)

*Weekend Review Arts*, 5-6 July, 2008, p.17 (illus.)

*Look* magazine, Sydney: Art Gallery of New South

Wales, July 2008, p.32 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred:*

*Recent Painting from Australia's Remote Aboriginal Communities*

*- the collection of Colin and Elizabeth Lavery*, Melbourne:

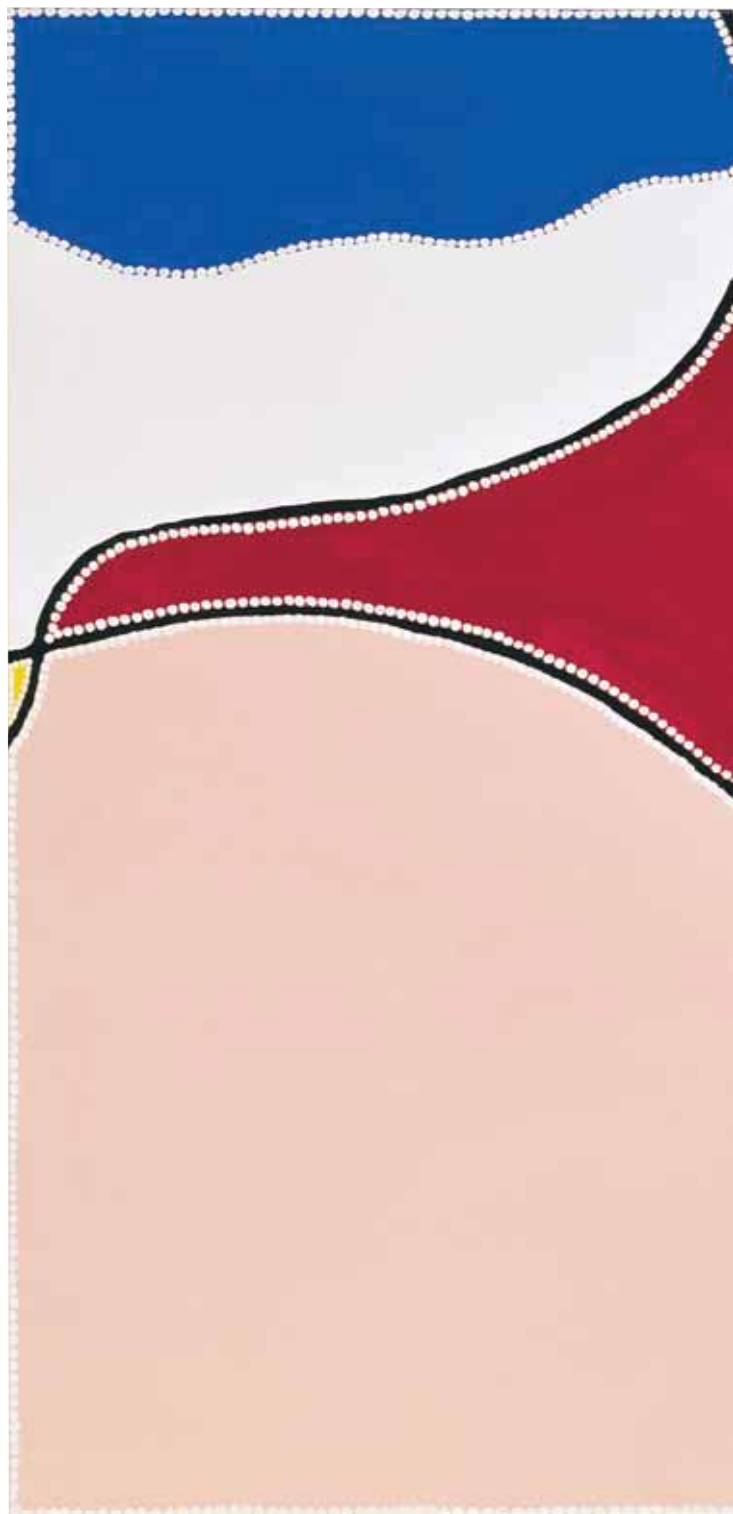
Hardie Grant Books, 2008, pp.244-245 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond*

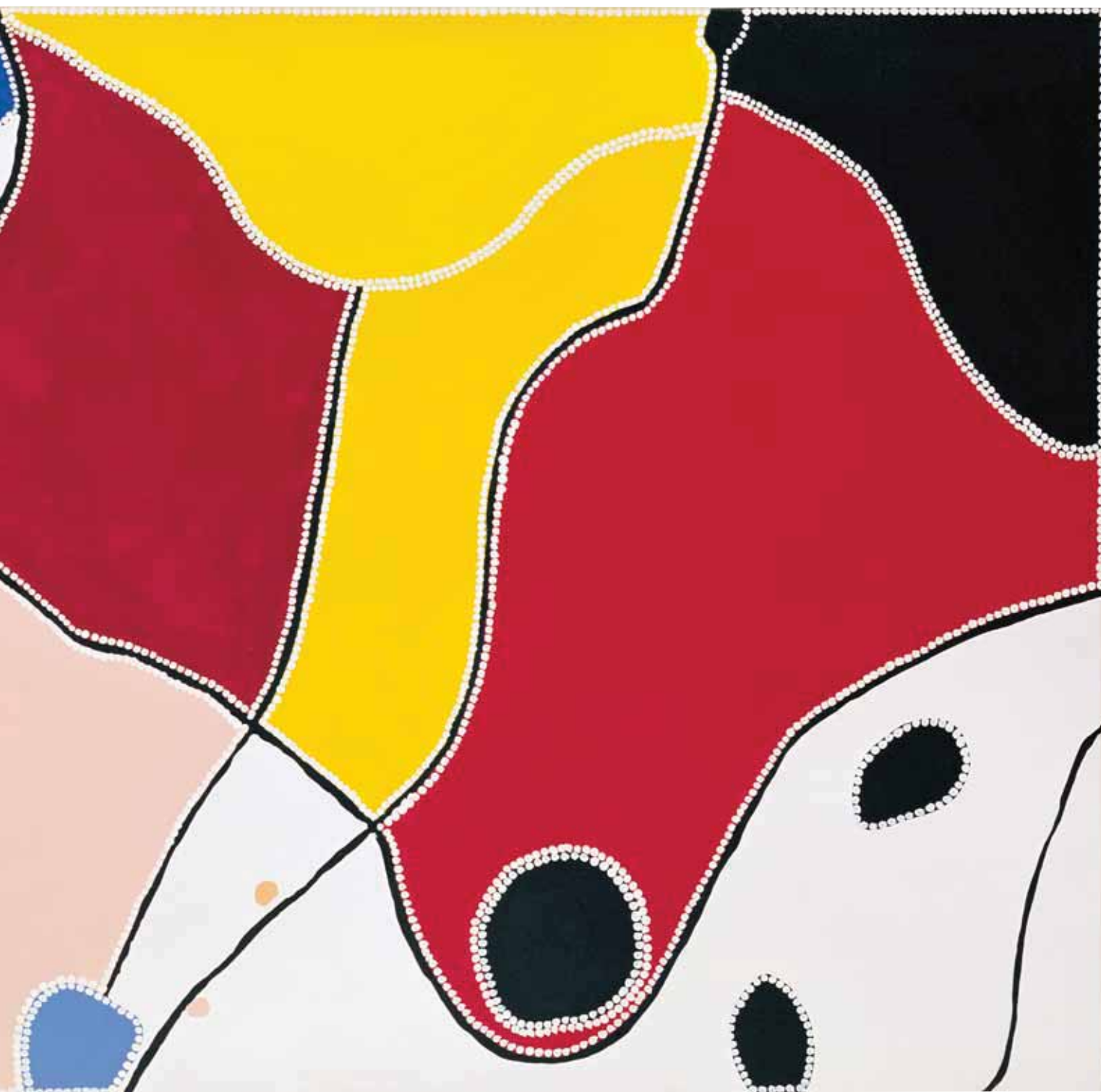
*Sacred: Australian Aboriginal Art - the collection of Colin*

*and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer

Industries, 2011, pp. 272-273 (illus.)









Lot 48

**Nyakul Kunmanara Dawson**

(circa 1935-2007)

Papa Mara, 2004

synthetic polymer paint on canvas

180 x 178 cm (70 7/8 x 70 1/16in).

AU\$10,000 - 15,000

PROVENANCE:

Irrunytju Arts, Wingellina, Western Australia

Purchased from Aboriginal and Pacific Arts, Sydney in

August 2004

LITERATURE:

Colin Laverty and Elizabeth Laverty et al., *Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Laverty*, Melbourne: Hardie Grant Books, 2008, p.103 (illus.)

This painting is sold with accompanying Irrunytju Arts documentation.





Lot 49

**Clem Rictor**

(born circa 1940)

Tjala, 2003

bears artist's name, date and Irrunytju Arts catalogue

number IRRCR03122 on the reverse

synthetic polymer paint on canvas

186 x 126cm (73 1/4 x 49 5/8in).

AU\$6,000 - 12,000

PROVENANCE:

Irrunytju Arts, Wingellina, Western Australia

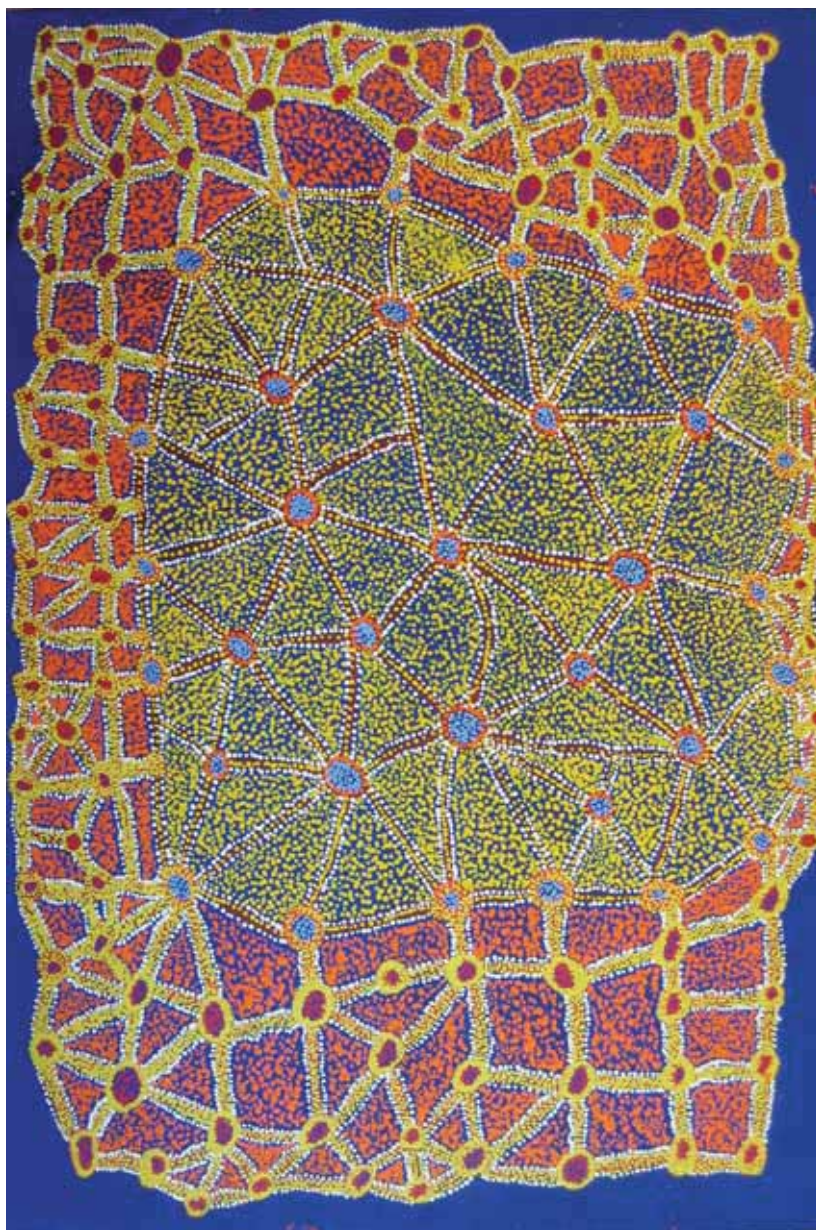
Purchased from Aboriginal and Pacific Arts, Sydney  
in October 2003

EXHIBITED:

*Wati Tjilpiku Tjukurpa II : Stories from the Senior Men,*

Aboriginal and Pacific Arts, Sydney, 11 September -  
3 October 2003, cat. no. 11

This painting is sold with accompanying Irrunytju Arts  
documentation.



Lot 50

**John Mawurndjul**

(born circa 1952)

Mardayin Ceremony, 1999

bears artist's name, Maningrida Arts & Culture catalogue number 19951999BP, title and a description of the story depicted on Maningrida Arts & Culture certificate and similar information on a Maningrida Arts & Culture label and on an Annandale Galleries label on the reverse  
natural earth pigments on eucalyptus bark  
*153 x 88cm (60 1/4 x 34 5/8in).*

AU\$50,000 - 70,000

**PROVENANCE:**

Maningrida Arts & Culture, Maningrida, Northern Territory  
Purchased from Annandale Galleries, Sydney in September 1999

**EXHIBITED:**

*John Mawurndjul*, Annandale Galleries, Sydney, 10 August - 4 September, 1999  
*12th Biennale of Sydney 2000*, Museum of Contemporary Art, Sydney, 26 May - 30 July 2000  
*Ngurra Kutu: Going Home*, Art Gallery of New South Wales, Sydney, September 2001 - June 2002  
*rarrk - John Mawurndjul : Journey Through Time in Northern Australia*, Museum Tinguely, Basel, Switzerland, 21 September 2005 - 29 January 2006; Sprengel Museum, Hannover, Germany, 19 February - 5 June 2006  
*Mumeka to Milmilngkan - Innovation in Kurulk Art*, Drill Hall Gallery, Australian National University, Canberra, 2 November - 17 December 2006, cat. no. 30  
*John Mawurndjul Survey 1979 - 2009*, Drill Hall Gallery, Australian National University, Canberra, 16 April - 24 May 2009, cat. no. 16

**LITERATURE:**

Ewen McDonald (ed.), *12th Biennale of Sydney 2000*, exh. cat., Sydney: Biennale of Sydney, 2000, p.77 (illus.), p.221  
Benjamin Genocchio, 'Greatest hits earns modern merit', Arts Review, *The Weekend Australian*, 10 - 11 June 2000, p.23 (illus.)  
*Art Monthly Australia*, August 2000, p.40 (illus.)  
Ron Ramsey and Deborah Hart, 'The Laverty Collection - an interview with Colin & Liz Laverty', *Artonview*, National Gallery of Australia magazine, summer 2003 - 2004, illustrated p.43 (illus.)  
Howard Morphy, *Becoming Art: Exploring Cross-Cultural Categories*, Oxford; New York: Berg, 2007, p.165 (illus.)  
Christian Kaufmann et al., *rarrk - John Mawurndjul: Journey Through Time in Northern Australia*, exh. cat., Belair, South Australia: Crawford House Publishing Australia, 2005, p.135 (illus.), p.228  
Jon C. Altman and Apolline Kohen, *Mumeka to Milmilngkan - Innovation in Kurulk Art*, exh. cat., Canberra: Drill Hall Gallery, 2006, cat. no. 30, pl.11, p.39 (illus.), p.62  
Colin Laverty and Elizabeth Laverty et al., *Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Laverty*, Melbourne: Hardie Grant Books, 2008, pp.278-279 & p.280 (illus.)  
*Art Monthly*, May 2009, (image rotated horizontally, incorrectly titled and incorrectly attributed to the collection of Bill and Ann Gregory; corrected in June issue, p.80).  
Apolline Kohen, *John Mawurndjul Survey 1979 - 2009*, exh. cat., Canberra: ANU Drill Hall Gallery, 2009, pl.10, cat. no. 16, cat. cover (illus. (detail)) and p.18 (illus.)  
Claus Volkenandt and Christian Kaufmann (eds.), *Between Indigenous Australia and Europe-John Mawurndjul*, Canberra: Aboriginal Studies Press, 2009, p.99 (illus.) and plate XIX, page not numbered (illus.)  
'Maningrida on Show', *Australian Aboriginal Art magazine*, issue 2, June/July/August 2009, p.144 (illus.)  
Colin Laverty and Elizabeth Laverty et al., *Beyond Sacred: Australian Aboriginal Art - the collection of Colin and Elizabeth Laverty, Edition II*, Melbourne: Kleimeyer Industries, 2011, p.313 (illus.)

This work is a masterful representation of the Mardayin themes that Mawurndjul started to depict in the late 1990s. The powerful and dynamic composition, the fine execution of intricate rarrk (crosshatching) and the fact that this painting was created in 1999 at a pivotal time in Mawurndjul's career in terms of creativity and public recognition explain why this particular work has been widely exhibited and illustrated in many catalogues.

*Apolline Kohen*







Lavery 2, Newcastle Region Art Gallery, Newcastle,  
 14 May - 14 August 2011







Lot 51

**Rosalie Gascoigne**

(1917-1999)

Legend, 1988

signed, dated and inscribed “LEGEND” 1988 /

Rosalie Gascoigne’ verso

assemblage of sawn, pre-painted, pre-lettered

masonite glued to plywood

118 x 75cm (46 7/16 x 29 1/2in).

AU\$50,000 - 80,000

**PROVENANCE:**

Purchased from 312 Lennox Street Gallery,

Melbourne in August 1991

**EXHIBITED:**

*Sense of Place - Colin McCahon and Rosalie Gascoigne*, Ivan

Dougherty Gallery, Sydney and Ian Potter Gallery,

Melbourne, 30 June - 28 July 1990

*Lavery 2*, Newcastle Region Art Gallery, Newcastle,

14 May - 14 August 2011

*The Colin and Elizabeth Lavery collection - a selection of*

*Indigenous and non-Indigenous art works*, Geelong Gallery,

Geelong, 18 February - 15 April 2012

**LITERATURE:**

*Sense of Place - Colin McCahon and Rosalie Gascoigne*, exh.

cat., Ivan Dougherty Gallery, Sydney, 1990, p.32 (illus.)

*Australian Art Education* (Sydney), vol.14, no.2, August

1990 (illus.)

‘Exhibition Commentary’, *Art and Australia*, Summer

1990, vol. 28, no. 2, pg. 248 (illus.)

*Artemis* (Newcastle Region Art Gallery Society

magazine) vol.42, no.1, 2011, p.11

*The Colin and Elizabeth Lavery collection - a selection of*

*Indigenous and non-Indigenous art exhibition*, exh. cat.,

Geelong Gallery, Geelong, 2012 (illus.)

Martin Gascoigne, *catalogue raisonné* (in prep.)

Poetry and materiality are indivisible in Rosalie

Gascoigne’s art. For *Legend* 1988 she used a sign hand-

lettered in blue on cream-painted masonite—a colour

combination as legendary as blue and white china. Its

message originally read in part HOLDEN [for sale]

... APPLY WITHIN. The artist sawed the message

into pieces and reassembled selected rectangles into a

composition in which text is paramount yet paradoxically

shorn of words and the meanings they convey. By 1988

Gascoigne had already made a number of text works

from yellow (and red) stencil-printed road signs and

was to produce many more using that generic material,

whereas in her total oeuvre there are only four works

from one-off, hand-painted signs: two from 1988 and two

later. The other 1988 work was from an air-brushed sign

and she named it *The Painted Word* in cryptic reference

to *the written word / the spoken word*. Likewise, the title

*Legend* teases the expectation we have that letters form

words, and words a story; it also responds to the hieratic

appearance of a tall format, an emphasis on verticals

in the gridded composition, a concentration of pointed

(Gothic) letters in the text, and the sonority of the colour

blue. Mildly achieved, the effect of this legend-in-letters-

without-words is mind shifting. Other practitioners have

adopted Gascoigne’s materials and method, without,

however, displaying a like imagination. Gascoigne’s

response to life was both natural to her and trained by

a strict discipline of looking. The art she produced was

grounded in the physical world, specific in its material,

and redolent of sense-associations held in memory.

*Mary Eagle, Art Historian and Curator, Australian National University.*





Lot 52

**Aida Tomescu**

(born 1955)

Zbor II, 1993

signed with initials and dated 'ACT 93' lower right

mixed media on paper

*120 x 79.5cm (47 1/4 x 31 5/16in).*

AU\$2,500 - 3,500

PROVENANCE:

Purchased from Coventry Gallery, Sydney in May 1995





Lot 53

**Djirrirra Wunungmurra**  
(born 1968)

Buyku, 2009

bears '3420-0 Djirrirra' on the reverse  
natural earth pigments on eucalyptus bark  
*155 x 70cm (61 x 27 9/16in).*

AU\$8,000 - 12,000

**PROVENANCE:**

Painted at Yirrkala, Northern Territory  
Purchased from Buku-Larrnggay Mulka Art Centre,  
Northern Territory in November 2009

**EXHIBITED:**

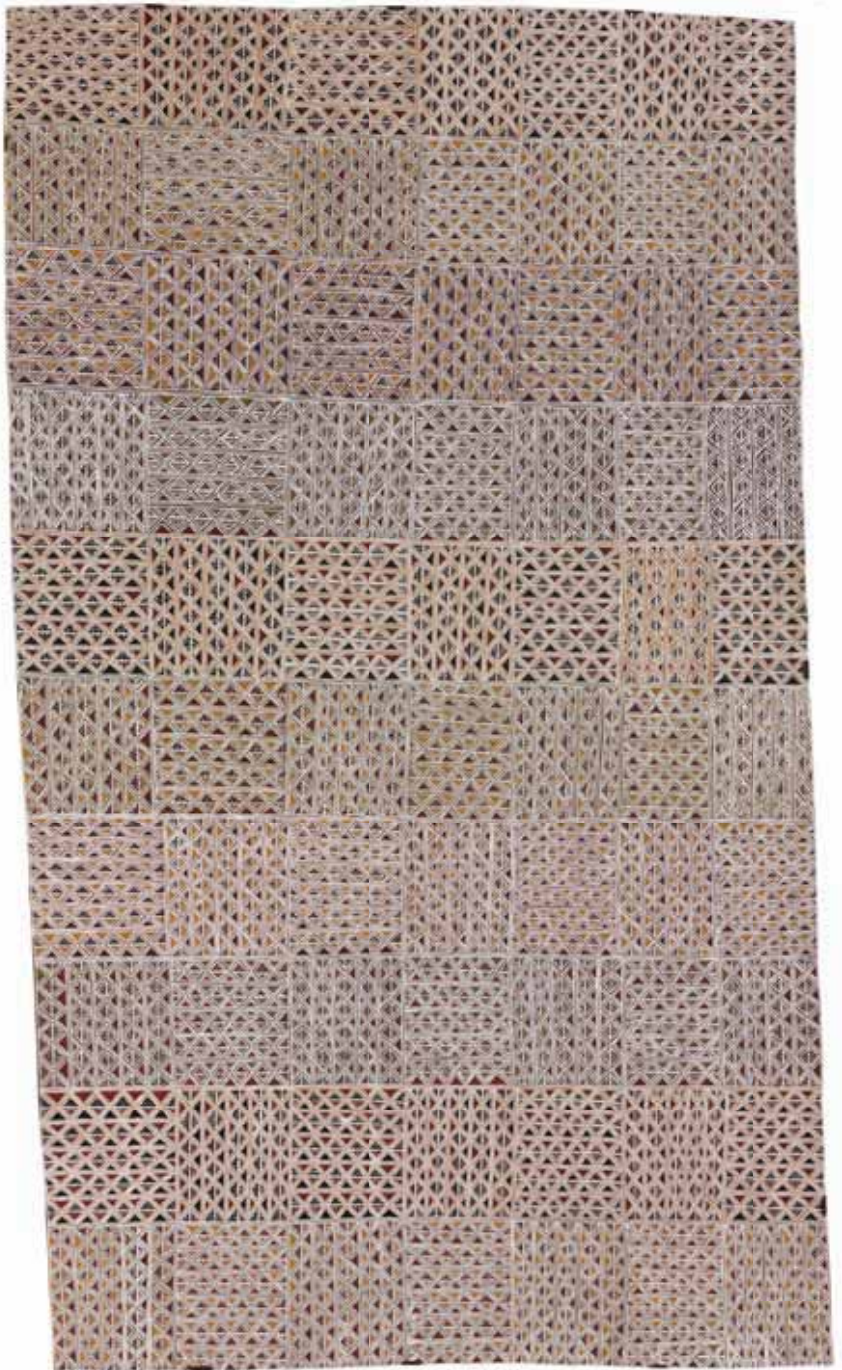
*26th National Aboriginal and Torres Strait Islander Award,*  
Museum & Art Gallery of the Northern Territory,  
Darwin, 14 August - 25 October 2009, cat. no. 53

**LITERATURE:**

Colin Laverty and Elizabeth Laverty et al.,  
*Beyond Sacred: Australian Aboriginal Art - the collection*  
*of Colin and Elizabeth Laverty, Edition II,* Melbourne:  
Kleimeyer Industries, 2011, p.345 (illus.)

This is an early example of the Buyku design with which she won the 2008 *Togart NT Contemporary Art Award*. She also won the 2012 *National Aboriginal and Torres Strait Islander Art Award*. Her father and brother are each major art award winners as well. Her father Yanggarriny was the first Aboriginal artist to have his copyright protected in a mainstream court in 1985. This work incorporates her distinctive palette of colours including an olive made from mixing black and yellow ochres.

*Will Stubbs*



Lot 54

**Janangoo Butcher Cherel**  
(circa 1920-2009)

Malangjoowa, 2000

bears 'no.6', Mangkaja Arts Resource Agency catalogue number WP036/00, title, medium, dimensions and a description of the story depicted on a label on the reverse watercolour on paper

75 x 53cm (29 1/2 x 20 7/8in).

AU\$3,000 - 5,000

PROVENANCE:

Mangkaja Arts Resource Agency, Fitzroy Crossing,  
Western Australia

Purchased from Artplace, Perth in September 2000

The description on the reverse reads: 'this is NGAWAYA, River mussel. The waterhole is Malangjoowa. When the river was full/after the wet, we used to get the boat into town. It tied up here at Malangjoowa'.







Lot 55

**Rosemary Laing**

(born 1959)

Bulletproofglass #3, 2002

type-C photograph, edition 1 of 10

70 x 112cm (27 9/16 x 44 1/8in).

AUS\$6,000 - 9,000

**PROVENANCE:**

Purchased from Gitte Weise Gallery, Sydney in  
May 2002

**EXHIBITED:**

*Rosemary Laing - Bulletproofglass*, Gitte Weise Gallery,  
Sydney, 8 May - 1 June 2002, cat. no. 1

**LITERATURE:**

*Rosemary Laing - Bulletproofglass*, exh. cat., Gitte Weise  
Gallery, Sydney, 2002, cat. no. 1, p.3 (illus.)  
Daniel Palmer, 'Icons and other pictures', *Australian  
Art Collector*, July - September 2002, p.87 (illus.)

## PADDY BEDFORD

Paddy Bedford (Nyunkuny) was born into a 'world of violence' (Langton, M., 'Goowoomji's World' in Michael, L. (ed.), *Paddy Bedford*, Sydney: Museum of Contemporary Art, 2006, p.53), at Ngarrmaliny on Bedford Downs cattle station in the eastern Kimberley, where a number of his Gija relatives were massacred for killing a bullock near Kananganja (Mount King) a few years previously. Nonetheless he grew up to lead an active ceremonial life while working as a stockman on Bedford, old Greenvale and Bow River Stations. Paddy Bedford began to paint for the public in his seventies when he joined Freddie Timms as a founding member of the Jirrawun Arts collective, established in 1998 to protect the rights of a group of east Kimberley artists. He was no overnight success; Nyunkuny's mastery of painting on canvas owed much to years of ritual activity, and he was soon hailed as the 'new Rover Thomas' (Koford, F., in Kleinert, S. and M. Neal (eds), *The Oxford Companion to Aboriginal Art and Culture*, Melbourne: Oxford University Press, 2000, p.540).

Paddy Bedford participated in several major exhibitions, including the seminal *Blood on the Spinifex* exhibition at the Ian Potter Museum of Art at the University of Melbourne, in 2002-3, about the violent times suffered by previous generations of Gija, and *True Stories: Art of the East Kimberley* at the Art Gallery of New South Wales in 2003. He was selected as one of eight Aboriginal artists to contribute designs for the buildings of the Musée du quai Branly, Paris, that opened in 2006. Later that year he was honoured with a retrospective exhibition at the *Museum of Contemporary Art, Sydney*. In 2012 his work was included in *Ancestral Modern: Australian Aboriginal Art: Kaplan & Levi Collection*, at the Seattle Art Museum, USA.

Wally Caruana

Lot 56

### **Paddy Bedford**

(circa 1922-2007)

Untitled (Old Bedford), 1998  
natural earth pigments on hardboard  
80 x 100 cm (31 1/2 x 39 3/8in).

AU\$30,000 - 50,000

#### PROVENANCE:

Purchased from Jirrawun Arts, Kununurra, Western Australia in April 2000

#### LITERATURE:

Linda Michael (ed.), *Paddy Bedford*, exh. cat., Sydney: Museum of Contemporary Art, 2006, p.143 (illus.)

*Untitled (Old Bedford)*, 1998, is the fifth painting catalogued in the first year Nyunkuny commenced painting in the public arena through Jirrawun Arts. The title of the work refers to the original building constructed of Spinifex and paperbark, on Bedford Station, south of the present homestead. It is country that belongs to Nyunkuny's uncles and aunts and known by the Gija name Doowoonan. The painting on hardboard reflects the influence of Rover Thomas, who passed away in the same year this was created: the physical and visual tactility of the natural ochres, the articulation of forms defined by lines of white dotting which appear to float across the canvas yet are firmly anchored in place by the composition, are elements reminiscent of Thomas' work.

Wally Caruana



Colin and Liz with Paddy Bedford at William Mora Gallery in Melbourne





Lot 57

**Emily Kam Ngawarray**

(Emily Kame Ngwarreye)

(circa 1916-1996)

Untitled (Alagura/Alhalkere), 1989

inscribed 'Emily' and bears catalogue number B154  
on the reverse

synthetic polymer paint on canvas

150 x 120cm (59 1/16 x 47 1/4in).

AU\$200,000 - 300,000

**PROVENANCE:**

Painted at Utopia, Northern Territory in September 1989  
Originally sold by Donald & Janet Holt of Delmore  
Downs through Aboriginal Arts & Crafts, Perth (then  
managed by Mary Macha's sister)  
Purchased from Mary Macha, Subiaco, Perth, Western  
Australia in May 1994

**EXHIBITED:**

*Emily Kame Ngwarreye, Alhalkere-Paintings from Utopia*,  
Queensland Art Gallery, Brisbane, 20 February - 13  
April 1998; Art Gallery of New South Wales, Sydney,  
15 May - 19 July 1998; National Gallery of Victoria,  
Melbourne, 8 September - 22 November 1998;  
National Gallery of Australia, Canberra, 13 February -  
26 April 1999, cat. no. 12

*A Century of Collecting 1901>2001* curated by Nick  
Waterlow, Ivan Dougherty Gallery, Sydney, 29 March -  
28 April 2001

*Ngurra Kutu: Going Home*, Art Gallery of New South  
Wales, Sydney, September 2001 - June 2002

*Utopia: the Genius of Emily Kame Ngwarreye*, curated by  
Margo Neale for the National Museum of Australia,  
Canberra at the National Museum of Art, Osaka,  
Japan, 26 February - 13 April 2008; the National Art  
Center, Tokyo, Japan, 28 May - 28 July 2008; National  
Museum of Australia, Canberra, 22 August - 12  
October 2008

*Remembering Forward: Australian Aboriginal Painting since  
1960 / Malerei Der Australischen Aborigines seit 1960*,  
Museum Ludwig, Cologne, Germany, 20 November  
2010 - 20 March 2011, cat. no. 6

*Laverty 2*, Newcastle Region Art Gallery, Newcastle,  
14 May - 14 August 2011

**LITERATURE:**

Margo Neale, *Emily Kame Ngwarreye, Alhalkere-Paintings  
from Utopia*, exh. cat., Brisbane: Queensland Art  
Gallery; South Yarra, Victoria: Macmillan, 1998, cat.  
no. 12, pl.7, p.6 (illus.) and fig. 31 p.25 [illus. (detail)]  
Nick Waterlow, *A Century of Collecting 1901>2001*, exh.  
cat., Sydney: Ivan Dougherty Gallery, University of  
New South Wales, College of Fine Arts, 2001, no. 27,  
p.16 (illus.)

Kasper König (ed.) et al., *Remembering Forward: Australian  
Aboriginal Painting since 1960 / Malerei Der Australischen  
Aborigines seit 1960*, exh. cat., London: Paul Holberton  
Publishing, 2010, cat. no. 6, p.31 (illus.)

Philip Batty, 'Selling Emily: confessions of a white  
advisor', *Artlink*, vol.27, no.2, 2007, p.68 (illus.)

Margo Neale and Benita Tunks (eds.), *Utopia: the Genius  
of Emily Kame Ngwarreye*, exh. cat., Tokyo: Yomiuri  
Shinbun Tokyo Honsha, 2008, p.114 (illus.), p.234  
(Japanese edition); Canberra: National Museum of  
Australia Press, 2008, p.81 (illus.) (English edition)

Colin Laverty and Elizabeth Laverty et al., *Beyond  
Sacred: Recent Painting from Australia's Remote Aboriginal  
Communities - the collection of Colin and Elizabeth Laverty*,  
Melbourne: Hardie Grant Books, 2008, p.88 (illus.)  
'Tradition trifft auf Moderne' by Hirmer Verlag, *Herbst  
magazine*, 2010, p.39 (illus.)

*Stadt Revue Kolnmagazin* (Museum Ludwig's magazine),  
23 June 2010, p.98 (illus.)

Colin Laverty and Elizabeth Laverty et al., *Beyond  
Sacred: Australian Aboriginal Art - the collection of Colin  
and Elizabeth Laverty, Edition II*, Melbourne: Kleimeyer  
Industries, 2011, p.94 (illus.)

Djon Mundine, 'Travelling from Utopia', *Art Monthly*,  
issue 250, June 2012, p.39 (illus.)







The meteoric painting career of Emily Kame Kngwarreye commenced with works such as this, painted within the first year in which she took to the medium of acrylic on canvas. The painting features a loose grid or matrix of lines joining circular nodes; the grid resonates with the conventional compositional structures of desert paintings where the configuration represents sacred sites joined by the journey lines of the ancestors. A variation on this grid structure in a painting from the same time can be seen in *Awelye*, 1989-90 in the Holmes à Court Collection (Carrigan, B. [ed.], *Utopia: Ancient Cultures, New Forms*, Heytesbury and Art Gallery of Western Australia, Perth, 1998, pp. 34-5, illus.).

Kngwarreye used variations of the grid to underscore the compositions of many of her later works, to the point where the grids are subsumed in fields of coloured dotting. Whereas in most of these paintings the combination of line and dot refers to her main totem, the pencil yam, kam, its seeds and the tracery of the roots of the plant underground, this work is exceptional in that the matrix refers to the root system of a grass, atherrk (athugura) which is edible in the dry season, while the dots represent katyerr, the desert raisin.

By the time she passed away in September 1996, Kngwarreye had come to be regarded as one of Australia's major painters of the late twentieth century. Patrick McCaughey, in his opening address at the Fred Williams retrospective exhibition *Infinite Horizons* at the National Gallery of Australia in August 2011, listed her among the most important painters of the Australian landscape, on a par with Williams, Sidney Nolan and Arthur Boyd. This for an artist whose paintings were not seen publically until 1980 when she was working with the Utopia Women's Batik Group. More accolades followed. In 1992 Kngwarreye was awarded an Australian Artists Creative Fellowship in recognition of her contribution to the cultural heritage of the nation, and her work was chosen to represent Australia at the Venice Biennale of 1997 along with that of Yvonne Koolmatrie and Judy Watson. Emily Kame Kngwarreye's achievements were recognized in two major retrospective exhibitions of her work which included *Untitled (Alagura/Alhalkere)*, 1989: one organized by the Queensland Art Gallery in 1998 that toured Australia; another by the National Museum of Australia that toured Japan in 2008.

Wally Caruana



Lot 57

**Emily Kam Kngawarray**  
(Emily Kame Kngwarreye)  
(circa 1916-1996)

Untitled (Alagura/Alhalkere), 1989





This painting when exhibited in *Utopia: the Genius of Emily Kame Kngwarreye*, curated by Margo Neale for the National Museum of Australia, Canberra at the National Museum of Art in Osaka, Japan, 26 February - 13 April 2008; the National Art Center in Tokyo, Japan, 28 May - 28 July 2008; National Museum of Australia, Canberra, 22 August - 12 October 2008

Lot 58

**Richard Larter**

(born 1929)

Untitled (Australians), 1981

signed with initials and dated 'R.L. 81' lower right

synthetic polymer paint on canvas

145 x 234cm (57 1/16 x 92 1/8in).

AU\$15,000 - 25,000

**PROVENANCE:**

Purchased from Watters Gallery, Sydney in April 2002

**EXHIBITED:**

*Richard Larter and Vicki Varvaressos - Figurative Paintings from the 70's and 80's*, Watters Gallery, Sydney, 29 January - 23 February 2002, cat. no. 6 (label attached verso)

All the world's a stage,  
And all the men and women merely players:  
They have their exits and their entrances;  
And one man in his time plays many parts...

*William Shakespeare*

For Richard Larter, The process of bringing disparate images together and adapting them in the paintings of the 1970s was often intuitive rather than calculated. At times, the images that caught his attention were simply those that he liked and he enjoyed the chance elements and unexpected consequences of bringing them together. They were not intended to be prescriptive but rather invited a range of responses... In Larter's world... culture heroes could never exist solely of an elite group of recognisable icons... [he] wanted to include a somewhat veiled element of satirical humour.

Deborah Hart, "La comédie humaine", in *Richard Larter*, National Gallery of Australia, Canberra, 2008, p 31; 64; 70; 73 (published on the occasion of the exhibition *Richard Larter: a retrospective* 20 June - 14 September 2008, National Gallery of Australia, Canberra).

Portraits identified by Geoffrey Legge, Director Watters Gallery include: Germaine Greer, Louis Nowra, Kate Fitzpatrick, Barry Humphries, Sandra Nelson, Bunny Brooke, Sandra Nelson, Joan Sutherland, Nellie Melba, Garry McDonald, Pat Larter, Pamela Stevenson.







Lot 59

**Michael Taylor**  
(born 1933)

South Coast, 1975  
signed 'Taylor 75' lower right  
inscribed 'South Coast' verso  
oil on canvas  
*186 x 153cm (73 1/4 x 60 1/4in).*

AU\$3,500 - 4,500

PROVENANCE:

Purchased from Rex Irwin Art Dealer, Sydney in  
November 1985

EXHIBITED:

*Michael Taylor*, Coventry Gallery, Sydney, 27 April - 15  
May 1976, cat. no. 17

*The Lavery Collection*, Museum of Contemporary Art,  
Sydney, 20 June - 23 August 1998





Lot 60

**Gwyn Hanssen Pigott**

(born 1935)

Summer Parade, 2001 (9 Pieces)

stamped to base with artists roundel

limoges porcelain

17 x 40 x 40cm (6 11/16 x 15 3/4 x 15 3/4in).

(overall length)

AUS\$7,000 - 10,000

**PROVENANCE:**

Purchased from Philip Bacon Galleries, Brisbane in  
July 2001

**EXHIBITED:**

*Gwyn Hanssen Pigott: Still Lives for Windows*, Philip Bacon  
Galleries, Brisbane, 16 June - 14 July 2001



Lot 61

**Ivan Namirrkki**

(born circa 1961)

Luma Luma, 2004

bears artist's name, title, language group, dimensions,  
medium and Maningrida Arts & Culture catalogue  
number 1296-04 on the reverse

natural earth pigments on eucalyptus bark

*180 x 75cm (70 7/8 x 29 1/2in).*

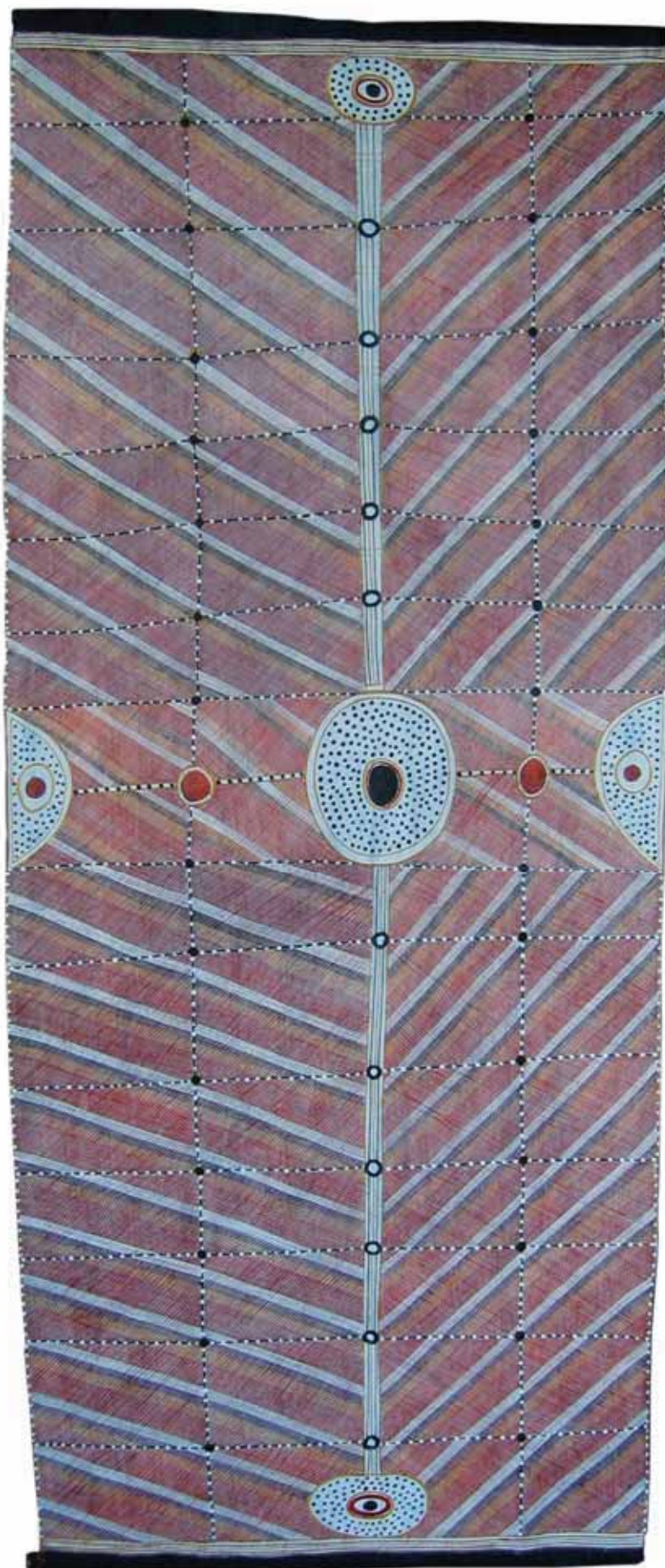
AU\$4,000 - 6,000

PROVENANCE:

Maningrida Arts & Culture, Maningrida,

Northern Territory

Purchased from Raft Artspace, Darwin in April 2004





Lot 62

**Rammy Ramsey**

(born circa 1935)

Geminymiyam Country - Bull Hole, 2004  
inscribed 'Rammy Ramsey' and bears title and  
Jirrawun Arts catalogue number RR 6-2004-35  
on the reverse

natural earth pigments on linen  
150 x 180cm (59 1/16 x 70 7/8in).

AU\$10,000 - 15,000

PROVENANCE:

Purchased from Jirrawun Arts, Kununurra, Western  
Australia in July 2004

EXHIBITED:

*Rammy Ramsey - Deeper Than Paint on Canvas*, William  
Mora Galleries, Melbourne, 18 August - 11 September  
2004

LITERATURE:

William Mora et al., *Rammy Ramsey - Deeper Than  
Paint on Canvas*, exh. cat., Melbourne: William Mora  
Galleries, 2004, p.25 (illus.)



Lot 63

**Ivan Namirrkki**

(born circa 1961)

Ngalyod Rainbow Serpent, 2002

bears Maningrida Arts & Culture catalogue number

3055-02 on a label on the reverse

natural earth pigments and synthetic binder on

eucalyptus bark

*246 x 66cm (96 7/8 x 26in).*

AU\$5,000 - 8,000

PROVENANCE:

Painted at Marrkolidjban, Northern Territory

Purchased from Maningrida Arts & Culture,

Maningrida, Northern Territory in June 2002

This painting is sold with accompanying Maningrida  
Arts & Culture documentation.







Lot 64

**James Morrison**  
(born 1959)

Mount Sally, 2002  
signed, dated and inscribed 'Mount Sally /  
September 2002 / James Morrison' verso  
natural earth pigments on canvas  
35.5 x 35cm (14 x 13 3/4in).

AU\$2,500 - 3,500

**PROVENANCE:**

Purchased from Darren Knight Gallery, Sydney  
in October 2002

**EXHIBITED:**

*The Colin and Elizabeth Lavery collection - a selection  
of Indigenous and non-Indigenous works of art, Geelong  
Gallery, Geelong, 18 February - 15 April 2012*

## JANANGOO BUTCHER CHEREL

Janangoo Butcher Cherel is an artist whose work challenges categorization. Born of a Gooniyandi father and a Gija mother, he spent the early part of his life as a cattleman on Fossil Downs Station in the Kimberley. He commenced to paint in the early 1990s after Mangkaja Arts Resource Agency was established at Fitzroy Crossing. Ever resourceful and self-contained, Janangoo would sit in his corner studio of Mangkaja Arts and put in a full days' work, day after day. His experiences as a stockman and of the troubled history of the Kimberley provided Janangoo with a wealth of subject matter for his art, always represented in the context of the Ngarrangkarni (Dreaming) and the Law: he was an advocate for the retention of law and ceremony amongst younger generations and he used his art as a teaching mechanism. Janangoo taught not only the young Gooniyandi in his community at Muludja, but a world beyond. Janangoo's extensive range of imagery is drawn from observation of the minutia of the natural world to Gooniyandi cosmology, ceremony and its associated objects, and always situated in his ancestral lands. His sense of symmetry and composition, the delicacy of the touch of his brush and the fields of repeated motifs create a visual poetry that verges on the abstract; Janangoo '... reimagine[s] the world through nonfigurative means.' (Sprague, Q., *Groundwork: Janangoo Butcher Cherel, Mick Jawalji, Rammey Ramsey*, Melbourne: The Ian Potter Museum of Art, The University of Melbourne, 2011, p. 9).

Janangoo was proclaimed a Living Treasure by the government of Western Australia in 2004. Other than *Groundwork* in 2001, his work has been included in several other major exhibitions, including *Images of Power; Aboriginal Art from the Kimberley* at the National Gallery of Victoria in 1993, *The Imanara Series/ Kerry Stokes Collection* at the Art Gallery of Western Australia in 2000; the *Clemenger Contemporary Art Award* at the National Gallery of Victoria in 2006; *Cross currents: focus on contemporary Australian art*, at the Museum of Contemporary Art, Sydney in 2007; *Breaking boundaries—contemporary Indigenous Australian art from the collection*, Gallery of Modern Art—Queensland Art Gallery in 2008; and *Ancestral Modern: Australian Aboriginal Art: Kaplan & Levi Collection*, at the Seattle Art Museum in 2012.

Wally Caruana

Lot 65

**Janangoo Butcher Cherel**

(circa 1920-2009)

Dilly Bag & Manyi, 2002  
bears artist's name and Mangkaja Arts Resource  
Agency catalogue number WP 034/02 on the reverse  
synthetic polymer paint on paper  
*76 x 56cm (29 15/16 x 22 1/16in).*

AU\$4,000 - 6,000

PROVENANCE:

Mangkaja Arts Resource Agency, Fitzroy Crossing,  
Western Australia  
Purchased from Raft Artspace, Darwin in June 2002

EXHIBITED:

*Imanarra - recent works on paper by Butcher Cherel*, Raft  
Artspace, Darwin, cat. no. 4





Lot 66

**Fred Tjakamarra**

(born circa 1926)

**Sam Tjampitjin**

(born circa 1930)

and **Tjumpo Tjapanangka**

(circa 1929-2007)

Men's Law Painting, The Great Sandy Desert, W.A., 1997  
bears artist's name and Warlayirti Artists catalogue  
number 529/97 T1, T2, T3 (respectively) on the reverse  
synthetic polymer paint on linen  
*180 x 120cm (70 7/8 x 47 1/4in).*

AU\$15,000 - 20,000

PROVENANCE:

Purchased from Warlayirti Artists, Wirrimanu  
(Balgo Hills), Western Australia in July 1997

EXHIBITED:

*Paintings from Remote Communities: Indigenous Australian Art  
from the Lavery Collection*, Sydney, Newcastle Region Art  
Gallery, Newcastle, 5 July - 31 August 2008

LITERATURE:

John McDonald, 'Art and Authenticity' in 'Collections'  
the *International Magazine of Art & Culture*, 1998, vol. 3,  
no. 1, p.62 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Recent Painting from Australia's Remote Aboriginal  
Communities - the collection of Colin and Elizabeth Lavery*,  
Melbourne: Hardie Grant Books, 2008, p.142 (illus.)

In Western Desert societies, the making of a ceremonial ground painting or mosaic requires a number of artists to collaborate for reasons of size and the time taken to prepare the work. More importantly, the artists must be in specific kin relationships to each other: those with patrilineally inherited rights of ownership of the ceremonial Dreaming and its associated designs, who are members of one moiety, collaborate with those who possess matrilineally inherited or custodial rights in the same Dreaming and designs, and who belong to the opposite moiety. The practice of creating collaborative paintings has extended into the public domain of art, from the early collective works at Papunya in the 1970s and those from Yuendumu in the 1980s, and continues to this day in several communities. At Balgo, the history of collaborative painting beyond ceremonial requirements dates to 1982 when paintings were made for Catholic Holy Week services, such as *Last journey of Jesus* by Greg Mosquito and other Balgo men (Crumlin, R. and A. Knight, *Aboriginal Art and Spirituality*, Melbourne: Dove Publications, 1995, plate 29, pp.56-7). The seminal exhibition *Art from the Great Sandy Desert* at the Art Gallery of Western Australia in 1986 included two painted 'assembly banners', each depicting Christian themes painted by a group of men (O'Ferrall, M., [ed.], *Art from the Great Sandy Desert*, Perth: Art Gallery of Western Australia, 1986, p.8).

In the winter of 1996, the first of a number of collaborative paintings was made during the tenure of James Cowan as art coordinator at Warlayirti Artists. Two of the first paintings are by Fred Tjakamarra, Sam Tjampitjin and Tjumpo Tjapanangka and are illustrated in Cowan, J., Balgo: *New Directions*, Sydney: Craftsman House, 1999, pp. 129 and 135. The three artists are all senior law men belonging to the same generation: Tjumpo Tjapanangka belongs to one patrimoiety, whereas Sam Tjampitjin and Fred Tjakamarra belong to the other. In these two paintings and in *Men's Law painting The Great Sandy Desert*, W.A., 1997, the sequence of artists is consistent: Tjapanangka has painted the middle section in all three works, while the others have painted the sections to either side.

In this painting the upper register has been painted by Sam Tjampitjin and, on the left, it represents a place near Kiwirrkura called Parkulata with a camp and fire surrounded by a windbreak made of trees, to the right of which is a depiction of a whirlwind at Tarunku. The central section by Tjumpo depicts freshwater soaks, while the lower register by Fred Tjakamarra shows clouds and rain. As the title suggests, this composite image refers to the teachings of the Tingari ancestors.

*Wally Caruana*

This painting is sold with accompanying Warlayirti Artists documentation









Lot 67

**Ricky Swallow**  
(born 1974)

Evolution (in order of appearance), 1999  
cast resin, edition of 12  
*4 x 2.5 x 5cm (each) approximately*

AUS\$7,000 - 10,000

Accompanied by a sheet of paper inscribed by the artist 'Evolution (in order of appearance)' / order of skulls (sic) on shelf 1 to 5 - place evenly along shelf / Ricky Swallow October 1999', together with freehand drawings of 5 skulls labelled respectively from left to right : 1) Robot Like/Terminator 2) Large Fin/Gorilla 3) Small Fin/Zinc 4) Long Head + pointy cheek bones/Peking (sic) Man 5) Normal (Modern Man)/Human'

**PROVENANCE:**

Purchased from Darren Knight Gallery, Sydney in March 2002

**EXHIBITED:**

*Contempora 5*, Ian Potter Museum of Art, Melbourne University in association with the National Gallery of Victoria, Melbourne, 16 September - 24 October 1999  
*ARCO 2002*, Madrid, Spain, Exhibited by Darren Knight Gallery, Sydney, 14-19 February 2002  
*Kiss of the Beast: From Paris Salon to King Kong*, Queensland Art Gallery, Brisbane, 16 November 2005 - 22 January 2006, cat. no. 56

**LITERATURE:**

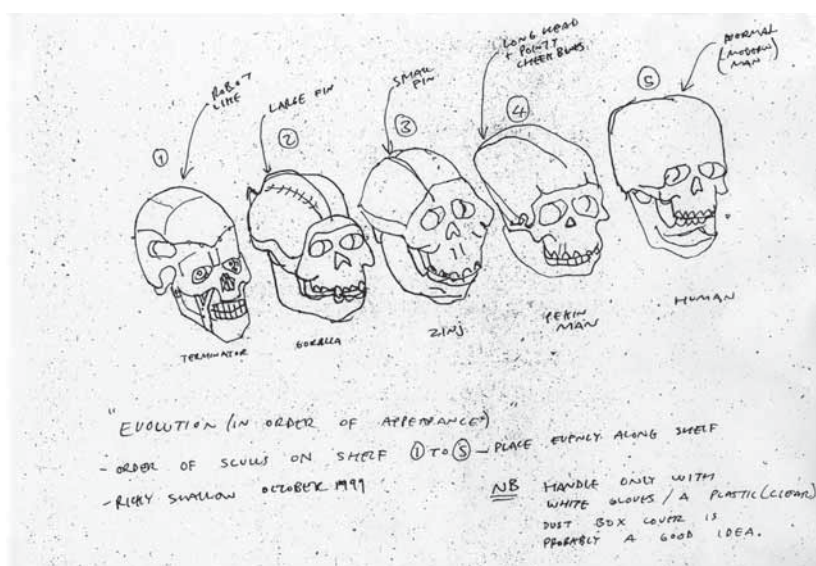
*Memory Made Plastic*, Ricky Swallow and Darren Knight Gallery, 1999, p.39 (illus. detail)  
Justin Paten, *Ricky Swallow - Field Recordings*, Craftsman House / Thames & Hudson, Melbourne, 2004, p.40 (illus.)





Like most artworks Ricky Swallow creates, the cast resin sculpture assemblage *Evolution* (in order of appearance) is masterfully rendered, intricate and thought provoking. From ancient humans to apes through to robotics, Swallow's notion of evolution is jarring, unnerving and utterly seductive. Since the moment he began exhibiting in 1997 critics, curators and collectors alike fell under his sway. His meticulous craftsmanship combined with a feverish and startling imagination culminated in an inspiring pot pourri of drawings, sculptures and installation that culminated in 2005 with Swallow's selection to represent Australia at the Venice Biennale with the awe inspiring *This time another year. Evolution*, which has been illustrated in both the *Memory Made Plastic* catalogue (1999) and the book *Ricky Swallow - Field Recordings* by Justin Paten (2004), is a quintessential Swallow work, combining his fascination with both the biological and the man-made and questions the very nature of evolutionary gestation and the notion of the ageless theme of the memento mori. Swallow, who is now based in Los Angeles, has held solo exhibitions in Los Angeles, Illinois, Dublin, Vienna, New York, Tokyo, Dunedin, Wellington, Oslo and throughout Australia, and has proven himself to be one of this country's most well-respected and sought after artists.

Ashley Crawford



Scan of the artist's accompanying documentation



Lot 68  
**Robert Klippel**  
 (1920-2001)

Untitled, 1981  
 signed with initials and dated 'RK 7/81' lower right  
 collage and ink on paper  
*32 x 45cm (12 5/8 x 17 11/16in).*

AU\$1,000 - 1,500

PROVENANCE:  
 Purchased from Penny Coleing, Sydney in July 1993



Lot 69  
**Robert Klippel**  
 (1920-2001)

Untitled, 1981  
 signed with initials 'RK 8/81' lower right  
 collage and ink on paper  
*37 x 51.2cm (14 9/16 x 20 3/16in).*

AU\$1,500 - 2,000

PROVENANCE:  
 Purchased from Penny Coleing, Sydney in July 1993



Lot 70

**Elizabeth Nyumi Nungarrayi**

(born circa 1947)

Parwalla, 2001

bears artist's name, dimensions and Warlayirti Artists

catalogue number 258/01 on the reverse

synthetic polymer paint on linen

120 x 80cm (47 1/4 x 31 1/2in).

AU\$6,000 - 8,000

**PROVENANCE:**

Painted at Billiluna, Western Australia

Warlayirti Artists, Wirrimanu (Balgo Hills),

Western Australia

Purchased from Raft Artspace, Darwin in

September 2001

**EXHIBITED:**

*Parwalla, Solo Exhibition by Elizabeth Nyumi, Raft*

*Artspace, Darwin, September 2001, cat. no. 7*

*Paintings from Remote Communities: Indigenous Australian*

*Art from the Laverty Collection, Sydney, Govett Brewster*

*Art Gallery, New Zealand, 15 December 2007 -*

*24 February 2008; Newcastle Region Art Gallery,*

*Newcastle, 5 July - 31 August 2008*

This painting is sold with accompanying Warlayirti

Artists documentation.



## WIMMITJI TJAPANGARTI

Wimmitji Tjapangarti was the major figure in the first group of artists at Balgo to paint for a public market. He grew up on his traditional lands around Lirrwarni, south of Balgo. He went To Balgo in the late 1940s to settle once the rest of his extended family had gone to live on the mission. After 1958 he recorded ancestral narratives and ceremonies for the eminent Australian anthropologist Ronald and Catherine Berndt. As a maparn or traditional healer, Wimmitji also assisted Father Anthony Peile with his studies of Aboriginal concepts of healing and the human body, and Wimmitji helped Peile to compile a Kukatja dictionary. Wimmitji was among a group of men who initiated the modern painting movement at Balgo in 1981-2. He was represented in the exhibition *Art from the Great Sandy Desert* at the Art Gallery of Western Australia that brought the artists of Balgo to the attention of the Australian art world. The exhibition was mounted in conjunction with the anthropologists Ronald and Catherine Berndt.

After the local art centre, Warlyirti Arts, was established in 1987, Wimmitji and Eubena Nampitjin, whom he had married some years previously, painted together at their home camp, and on several occasions collaborated on the same painting to the point where Wimmitji's distinctive processes of painting had an influence on his wife's work. He developed an intricate style of painting that incorporated various methods of paint application, complex dot patterns and compositions, and highly tactile paint surfaces. Wimmitji's paintings are marked by a sense of bravura, of energy reflective of the ancestral force that is the underlying subject of his work. Wimmitji ceased painting in 1993 as his eyesight deteriorated. He is represented in several major exhibitions in Australia and abroad, including *Images of Power: Aboriginal art of the Kimberley* at the National Gallery of Victoria in 1993; *ARATJARA, Art of the First Australians*, at the Kunstsammlung Nordrhein-Westfalen, Dusseldorf, the Hayward Gallery, London, and the Louisiana Museum, Humlebaek, Denmark, in 1993-94; *Stories: Eleven Aboriginal Artists, Works from The Holmes à Court Collection* at the Sprengel Museum in Hannover, Germany, in 1995; and *Ancestral Modern: Australian Aboriginal Art: Kaplan & Levi Collection*, at the Seattle Art Museum, USA.

Wally Caruana

Lot 71

### Wimmitji Tjapangarti

(born circa 1925-2000)

Artist's Country, 1990

bears artist's name, dimensions and Warlayirti Artists catalogue number 85/90 on the reverse and Gallery Gabrielle Pizzi label on the stretcher  
synthetic polymer paint on canvas  
*120 x 85cm (47 1/4 x 33 7/16in).*

AU\$20,000- 30,000

#### PROVENANCE:

Warlayirti Artists, Wirrimanu (Balgo Hills),  
Western Australia  
Gallery Gabrielle Pizzi, Melbourne  
Private collection, Melbourne  
Purchased from Sotheby's, *Important Aboriginal Art*,  
Melbourne, 29 June 1998, lot 209

#### LITERATURE:

Colin Lavery and Elizabeth Lavery et al.,  
*Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Lavery*,  
Melbourne: Hardie Grant Books, 2008, p.114 (illus.)  
Colin Lavery and Elizabeth Lavery et al.,  
*Beyond Sacred: Australian Aboriginal Art - the collection of Colin and Elizabeth Lavery, Edition II*, Melbourne:  
Kleimeyer Industries, 2011, p.126 (illus.)

This painting is sold with accompanying Warlayirti Artists documentation.











THE SOUTH BANK CENTRE PRESENTS

# ARATJARA

ART OF THE FIRST AUSTRALIANS



HAYWARD GALLERY · LONDON SE1

23 July - 10 October 1993



Exhibition poster *Aratjara: art of the first Australians: traditional and contemporary works by Aboriginal and Torres Strait Islander artists*, London 1993

Lot 72

**Sunfly Tjampitjin**

(circa 1916-1996)

Men's Law at Artist's Country at Murunpa, 1991  
bears artist's name, dimensions and Warlayirti Artists  
catalogue number 668/91 on the reverse, Gallery  
Gabrielle Pizzi label on the stretcher and *Aratjara: Art  
of the First Australians* exhibition label on the reverse  
synthetic polymer paint on canvas  
*100 x 75cm (39 3/8 x 29 1/2in).*

AU\$50,000 - 70,000

**PROVENANCE:**

Warlayirti Artists, Wirrimanu (Balgo Hills),  
Western Australia  
Purchased from Gallery Gabrielle Pizzi, Melbourne  
in July 1992

**EXHIBITED:**

*The View from Balgo Hills - an exhibition of paintings by  
Senior Law men and women*, Gallery Gabrielle Pizzi,  
Melbourne, 25 March - 25 April 1992, cat. no. 6  
*Aratjara, Art of the First Australians*, Kunstsammlung  
Nordrhein-Westfalen, Dusseldorf, Germany, 24 April - 4  
July 1993, Hayward Gallery, London, England, UK, 23  
July - 10 October 1993; Louisiana Museum, Humlebaek,  
Denmark, 11 February - 23 May 1994; National Gallery  
of Victoria, Melbourne, 23 June - 15 August 1994  
*The Lavery Collection*, Museum of Contemporary Art,  
Sydney, 20 June - 23 August 1998  
*Ngurra Kutu: Going Home*, Art Gallery of New South  
Wales, Sydney, September 2001 - June 2002

**LITERATURE:**

Bernard Luthi et al., *Aratjara: art of the first Australians:  
traditional and contemporary works by Aboriginal and Torres  
Strait Islander artists*, exh. cat., Koln: DuMont, 1993, cat.  
no. 118, p.272 (illus.)  
Terry Ingram, 'Germany taps into Aboriginal Art',  
*Australian Financial Review*, 29 April 1993  
Ville & Casali, (Italian magazine) July/August 1993  
Neville Weston, 'London loves first Aussies', *The West  
Australian*, Arts Today, p.6, 24 September 1993 (illus.)  
*Art and Australia*, Autumn 1994, vol. 31, no. 3, p.323 (illus.)  
John McDonald, 'Art and Authenticity', *Collections, the  
International Magazine of Art and Culture*, 1998, vol. 3, no.  
1, p.62  
*The Lavery Collection*, in *MCA Now* guide book, Winter  
1998, June/July/August, p.5 (illus.)  
Jeremy Eccles, 'The Pleasure Principle', *State of the Arts*,  
August - November 1998, p.78 (illus.)  
James Cowan, *Balgo: New Directions*, Sydney, Craftsman  
House, 1999, pl.26, p.82 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Recent Painting from Australia's Remote Aboriginal  
Communities - the collection of Colin and Elizabeth Lavery*,  
Melbourne: Hardie Grant Books, 2008, p.133 (illus.)  
Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Australian Aboriginal Art - the collection of Colin  
and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer  
Industries, 2011, p.148 (illus.)

Balgo in the Tanami Desert is at the crossroads of  
several major Dreaming tracks that link the Western  
Desert and the Kimberley. Its significance as a religious  
place was multiplied when a Catholic Pallottine Mission  
was established in 1939. Sunfly (Sandfly) Tjampitjin  
was a senior Kukatja law man in the community with  
the ritual stature to paint about the most highly-charged  
religious subjects such as the Tingari ancestors and their  
revelatory acts. His paintings are characterised by bold  
iconic forms that have a sense of the monumental in  
scale, even though the dimensions of the support may  
be modest. These forms dominate the picture plane  
and convey notions of certainty, clarity of thought  
and authoritativeness. *Men's Law at artist's country at  
Murunpa*, 1991, shows two young initiates (the inverted  
and joined U-forms at the centre) camped near a large  
sand hill surrounded by hills, rocky outcrops and water  
soakages. The painting possesses an autobiographical  
dimension in that Murunpa, in the Alec Ross Range  
at the northern tip of Lake Mackay, is Tjampitjin's  
conception site and where in the latter years of his life  
he established an outstation.

Sunfly Tjampitjin participated in the first ever  
exhibition of Balgo art at the Shinju Matsuri Festival,  
Broome in 1981. In 1986, he featured prominently in  
the groundbreaking exhibition *Art from the Great Sandy  
Desert* at the Art Gallery of Western Australia which  
put the artists of Balgo on the map of Australian art.  
The exhibition was mounted in conjunction with the  
anthropologists Ronald and Catherine Berndt who had  
been conducting fieldwork at Balgo since 1958. Sunfly  
has been represented in several major international  
exhibitions including *L'été australien à Montpellier: 100 chefs-  
d'œuvre de la peinture australienne*, Musée Fabre, Montpellier,  
France, in 1990; *Aboriginal Paintings from the Desert*, Union  
of Soviet Artists Gallery, Moscow, and Museum of  
Ethnographic Art, St. Petersburg, in 1991; *Crossroads-  
Towards a New Reality, Aboriginal Art from Australia*, National  
Museums of Modern Art, Kyoto and Tokyo, in  
1992; and *ARATJARA, Art of the First Australians*, at the  
Kunstsammlung Nordrhein-Westfalen, Dusseldorf, the  
Hayward Gallery, London, and the Louisiana Museum,  
Humblebaek, Denmark, in 1993-4.

*Wally Caruana*

This painting is sold with accompanying Warlayirti  
Artists documentation.





Lot 73

**Peter Booth**

(born 1940)

Spider and Head, 1994  
pastel and watercolour on paper  
*66 x 104cm (26 x 40 15/16in).*

AU\$7,000 - 9,000

PROVENANCE:

Purchased from Deutscher Fine Art, Melbourne in  
August 1994

EXHIBITED:

*Peter Booth - Paintings & Works on Paper 1992-1994*,  
Deutscher Fine Art, Melbourne, 15 July - 6 August  
1994, cat. no. 7

*Peter Booth - Human/Nature*, The Ian Potter Centre,  
National Gallery of Victoria, Melbourne, 29  
November 2003 - 29 February 2004, cat. no. 208  
(label attached verso)

LITERATURE:

Christopher Heathcote, 'Mankind, morality and what  
it's all about', *The Age*, 20 July 1994

Jason Smith, *Peter Booth – Human/Nature*, National Gallery  
of Victoria, Melbourne, 2003, p.151, cat. no. 208





Lot 74

**Timothy Cook**

(born 1958)

Untitled, 2002

bears artist's name and catalogue number 411-02 on  
Jilamara Arts and Crafts stamp on the reverse  
natural earth pigments on paper  
76 x 56cm (29 15/16 x 22 1/16in).

AU\$1,000 - 1,500

PROVENANCE:

Jilamara Arts and Crafts, Melville Island, Tiwi Islands  
Purchased from Aboriginal and Pacific Arts, Sydney in  
November 2002

EXHIBITED:

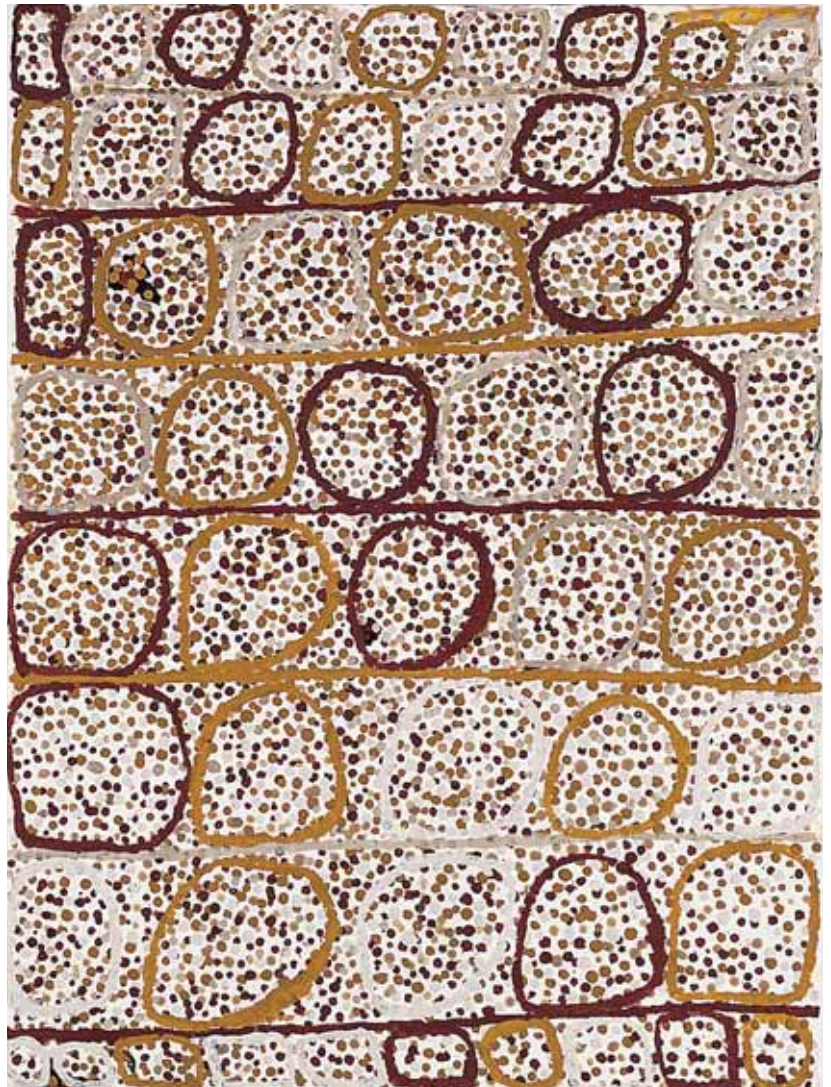
'Timothy Cook - recent paintings', Aboriginal & Pacific  
Arts, Sydney, October 2002, cat. no. 14

LITERATURE:

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred:  
Recent Painting from Australia's Remote Aboriginal Communities  
- the collection of Colin and Elizabeth Lavery*, Melbourne:  
Hardie Grant Books, 2008, p.262 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Australian Aboriginal Art - the collection of Colin  
and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer  
Industries, 2011, p.293 (illus.)

This painting is sold with accompanying Jilamara Arts  
and Crafts documentation.





Lot 75

**Timothy Cook**

(born 1958)

Untitled, 2001

bears artist's name, skin group, dance, year and catalogue number 200-01 on Jilamara Arts and Crafts stamp on the reverse

natural earth pigments on paper

76 x 56cm (29 15/16 x 22 1/16in).

AU\$1,000 - 1,500

PROVENANCE:

Jilamara Arts and Crafts, Melville Island, Tiwi Islands

Purchased from Aboriginal and Pacific Arts, Sydney in

November 2002

EXHIBITED:

*Timothy Cook - recent paintings*, Aboriginal and Pacific Arts, Sydney, October 2002, cat. no. 9

LITERATURE:

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred:*

*Recent Painting from Australia's Remote Aboriginal Communities*

- the collection of Colin and Elizabeth Lavery, Melbourne:

Hardie Grant Books, 2008, p.263 (illus.)

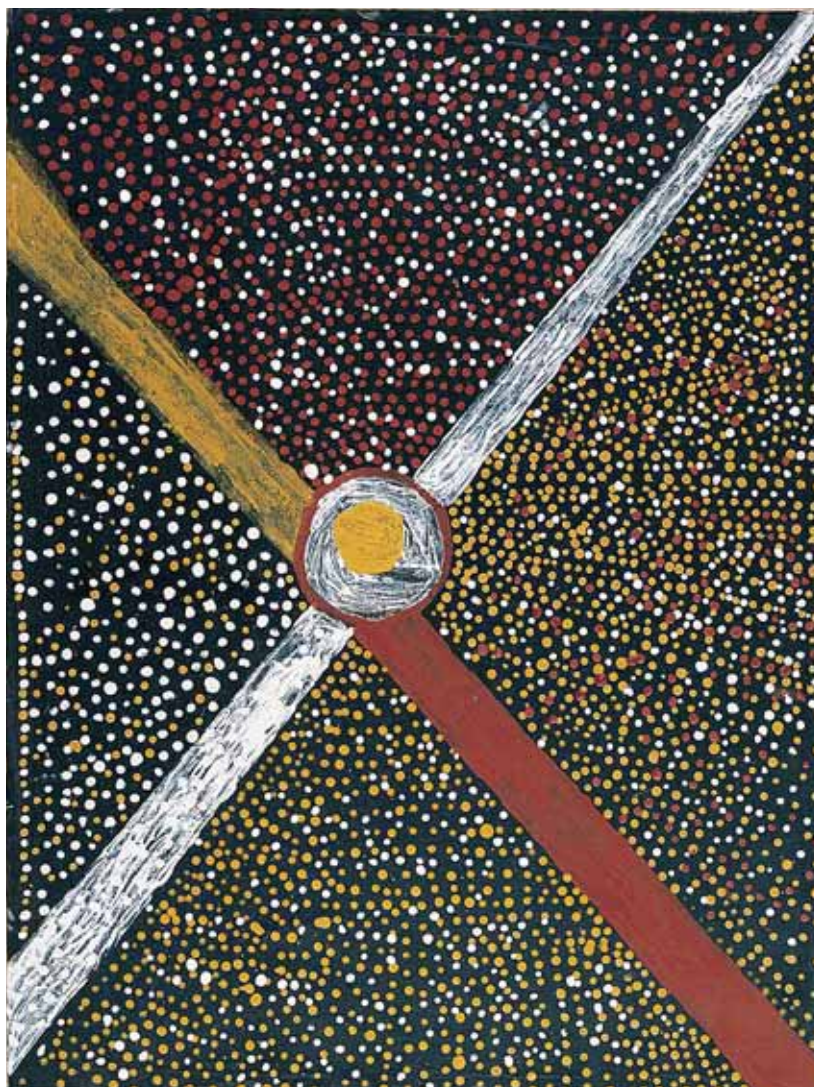
Colin Lavery and Elizabeth Lavery et al., *Beyond*

*Sacred: Australian Aboriginal Art - the collection of Colin*

*and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer

Industries, 2011, p.293 (illus.)

This painting is sold with accompanying Jilamara Arts and Crafts documentation.



Lot 76

**John Mawurndjul**

(born circa 1952)

Mardayin design, 2004

bears artist's name, title, language group, dimensions,  
medium and Maningrida Arts & Culture catalogue  
number 537-04 on the reverse

natural earth pigments on eucalyptus bark

*174 x 58 cm (68 1/2 x 22 13/16in).*

AUS\$30,000 - 40,000

**PROVENANCE:**

Painted at Milmilngkan, Northern Territory

Purchased from Maningrida Arts & Culture,

Maningrida, Northern Territory in April 2004

**EXHIBITED:**

*The Plot Thickens: Narratives in Australian Art*, A Heide

Museum of Modern Art Travelling Exhibition,

Victoria, 17 July - 26 September 2004; Ballarat Fine

Art Gallery, Ballarat, 4 March - 25 April 2005

This painting is sold with accompanying Maningrida  
Arts & Culture documentation.









Lot 77

**George Ward Tjungurrayi**

(born circa 1940)

Untitled [Designs Associated with Kaakuratintja  
(Lake MacDonald)], 2003

bears artist's name, dimensions and Papunya Tula  
Artists catalogue number GW0306016 on the reverse  
synthetic polymer paint on canvas  
153 x 122cm (60 1/4 x 48 1/16in).

AUS\$7,000 - 10,000

**PROVENANCE:**

Painted at Kintore, Northern Territory  
Purchased from Papunya Tula Artists, Alice Springs,  
Northern Territory in September 2003

**EXHIBITED:**

*Paintings from Remote Communities: Indigenous Australian Art  
from the Lavery Collection, Sydney, Newcastle Region Art  
Gallery, Newcastle, 5 July - 31 August 2008*

**LITERATURE:**

Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Recent Painting from Australia's Remote Aboriginal  
Communities - the collection of Colin and Elizabeth Lavery*,  
Melbourne: Hardie Grant Books, 2008, p.67 (illus.)  
Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Australian Aboriginal Art - the collection of Colin  
and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer  
Industries, 2011, p.77 (illus.)

This painting is sold with an accompanying Papunya  
Tula Artists certificate.





Lot 78

**Peter Booth**

(born 1940)

Hybrid Man/Dog Figure, 1984

signed and dated 'Booth / 1984' verso

oil on canvas

30.4 x 40.4cm (11 15/16 x 15 7/8in).

AUS\$8,000 - 12,000

PROVENANCE:

Purchased from 312 Lennox Street Gallery,  
Melbourne in 1984



Lot 79

**Mick Gill Tjakamarra**

(circa 1920-2002)

Lappi Lappi (Water Dreaming), 1986  
bears various inscriptions and artist's name 'Mick  
Tjakamarra Gille (sic)' and title on Frederix canvas  
panel stamp on the reverse  
synthetic polymer paint on canvas board  
60 x 50cm (23 5/8 x 19 11/16in).

AUS\$1,500 - 2,500

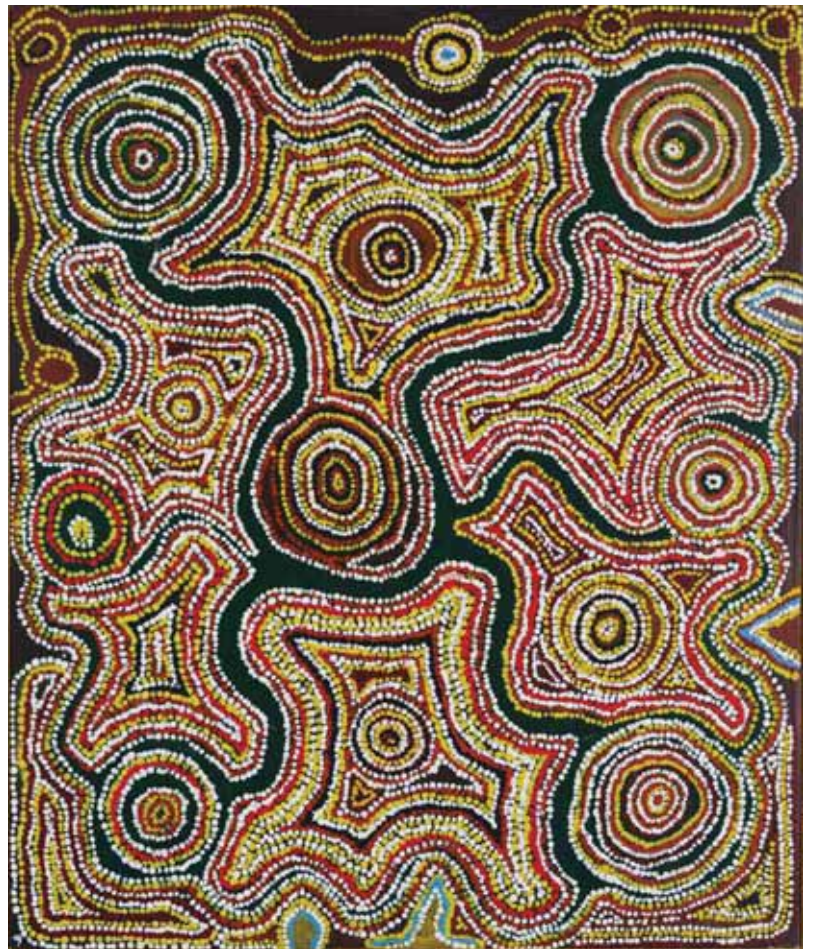
PROVENANCE:

Warlayirti Artists, Wirrimanu (Balgo Hills), Western  
Australia  
Sotheby's, *Important Aboriginal Art*, 30 June 1997, lot 209

LITERATURE:

Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Recent Painting from Australia's Remote Aboriginal  
Communities - the collection of Colin and Elizabeth Lavery*,  
Melbourne: Hardie Grant Books, 2008, p.111 (illus.)

This painting is sold with accompanying Warlayirti  
Artists documentation.



Lot 80

**Mati (Bridget) Mudjidell Napanangka**

(circa 1935-2002)

Tulku, 1994  
bears artist's name, location, Warlayirti Artists  
catalogue number 272/94 and 'gift to Robin Beesey  
(Retiring art centre manager) & Christa Beesey by  
the artist August 1994' on the reverse  
synthetic polymer paint on canvas  
35.5 x 46cm (14 x 18 1/8in).

AUS\$1,000 - 1,500

PROVENANCE:

Warlayirti Artists, Wirrimanu (Balgo Hills),  
Western Australia  
Purchased from Sotheby's, *Aboriginal Art*,  
24 June 2002, lot 161





Lot 81

**Muntja Nungurrayai**  
(1933-1998)

Untitled, 1994

bears artist's name, dimensions and Warlayirti Artists  
catalogue number 378/94 on the reverse  
synthetic polymer paint on linen  
*75 x 50cm (29 1/2 x 19 1/2 in)*

AUS\$4,000 - 6,000

PROVENANCE:

Warlayirti Artists, Wirrimanu (Balgo Hills),  
Western Australia  
Purchased from Sotheby's, *Aboriginal Art*, 24 June 2002,  
lot 137

EXHIBITED:

*Wirrimanu: Aboriginal Art from the Sandy Desert Region*,  
McClelland Gallery, Langwarrin, 4 May - 20 July 1997





*Lavery 2*, Newcastle Region Art Gallery, Newcastle,  
14 May - 14 August 2011





Lot 82  
**Ken Whisson**  
(born 1927)

Landscape Marks No. 10, 1992  
signed, dated and inscribed 'Ken Whisson / "Land  
Marks No. 10" / 26/6/92 + 11/9/92' verso  
synthetic polymer paint on canvas  
100 x 119cm (39 3/8 x 46 7/8in).

AU\$30,000 - 50,000

**PROVENANCE:**

Purchased from Watters Gallery, Sydney in  
December 1999

**EXHIBITED:**

*Ken Whisson Paintings*, Watters Gallery, Sydney,  
29 September - 16 October 1993, cat. no. 12  
*Paintings from the Lavery Collection*, 1st hang at the Union  
Club, Sydney, 28 October 2003 - 20 September 2004  
*Lavery 2*, Newcastle Region Art Gallery, Newcastle,  
14 May - 14 August 2011

In *Landscape Marks no. 10* (1992) landscape elements are drawn with paint unlike the slab-like constructions of his earlier works on board and the scene is broken into multiple viewpoints ordered across the picture plane.

There is a bold clear geometry that is confidently laid down and the painting describes a various set of forms. It is no place in particular rather it is an imagined landscape where part of the picture seems to describe a series of buildings or architectural shapes whilst other components could stand for trees or bush. Although this work is a type of distillation of Whisson's own visual shorthand it is a shorthand that is '*under continual change and refinement*'.<sup>1</sup>

*Glenn Barkley*

<sup>1</sup> Glenn Barkley and Lesley Harding *Sometimes a Madhouse Sometimes a Palace: Thinking about the art of Ken Whisson* in *Ken Whisson: As If*, Heide Museum of Modern Art, Melbourne and Museum of Contemporary Art Australia, p. 29.







Lot 83

**Dick Watkins**

(born 1937)

Russian Dance, 1990

signed, dated and inscribed 'R W 90 / Russian Dance'

lower left centre

synthetic polymer paint on velin arches paper

57 x 76cm (22 7/16 x 29 15/16in).

AUS\$600 - 1,000

PROVENANCE:

Purchased from Yuill Crowley Gallery, Sydney in  
January 1992

EXHIBITED:

*Paintings from the Lavery Collection*, 2nd hang at the Union  
Club, Sydney, 20 September 2004 - 15 July 2005



Lot 84

**Dick Watkins**

(born 1937)

Untitled (blue and red), 1990

signed and dated 'R W 90' lower left

synthetic polymer paint on velin arches paper

57 x 76cm (22 7/16 x 29 15/16in).

AUS\$600 - 1,000

PROVENANCE:

Purchased from Yuill Crowley Gallery, Sydney in  
January 1992

EXHIBITED:

*Paintings from the Lavery Collection*, 2nd hang at the Union  
Club, Sydney, 20 September 2004 - 15 July 2005





Lot 85

**Alkuwari Dawson**

(born circa 1930)

Untitled, 2002

bears artist's name, date and Irrunytju Arts catalogue number IRRAD02167 on the reverse

synthetic polymer paint on canvas

108 x 85cm (42 1/2 x 33 7/16in).

AUS\$2,000 - 4,000

**PROVENANCE:**

Irrunytju Arts, Wingellina, Western Australia

Purchased from Artplace, Perth in October 2003

**EXHIBITED:**

*Country in mind: Five contemporary Aboriginal artists,*

The Ian Potter Museum of Art, University of

Melbourne, Melbourne, 11 November 2006 -

4 February 2007

The Australian Club, Melbourne, 30 June -

16 September 2011

**LITERATURE:**

Joanna Bosse et al., *Country in Mind: Five Contemporary Aboriginal Artists*, exh. cat., Melbourne: The Ian Potter Museum of Art, University of Melbourne, Melbourne, 2006, cat. no. 9, p.11 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the Collection of Colin and Elizabeth Lavery*, Melbourne: Hardie Grant Books, 2008, p.102 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Australian Aboriginal Art - the Collection of Colin and Elizabeth Lavery Edition II*, Melbourne: Kleimeyer Industries, 2011, p.117 (illus.)

This painting is sold with accompanying documentation from Artplace, Perth.



Lot 86

**Lindy Lee**

(born 1954)

Utmost Causation, 1993

photocopy and synthetic polymer paint on  
stonehenge paper

*187.5 x 130cm (73 13/16 x 51 3/16in).*

AU\$4,000 - 6,000

PROVENANCE:

Purchased from Roslyn Oxley9 Gallery, Sydney in  
December 1993

EXHIBITED:

*Cloud of Unknowing*, Roslyn Oxley9 Gallery, Sydney,  
1993, cat. no. 4







Lot 87

**Rosemary Laing**

(born 1959)

Groundspeed (Rose Petal) #17, 2001  
type-C photograph, edition 4 of 15  
*80 x 126cm (31 1/2 x 49 5/8in).*

AU\$4,000 - 6,000

PROVENANCE:

Purchased from Gitte Weise Gallery, Sydney in  
March 2002

Lot 88

**Paddy Bedford**

(circa 1922-2007)

Ngarrmaliny-Cockatoo at Police Hole, 2003  
inscribed 'PB' and bears title and Jirrawun Arts  
catalogue number PB 7-2003-157 on the reverse  
natural earth pigments on linen  
*150 x 180cm (59 1/16 x 70 7/8in).*

AU\$150,000 - 180,000

PROVENANCE:

Purchased from Jirrawun Arts, Kununurra,  
Western Australia in September 2003

EXHIBITED:

*2004 Australian Culture Now*, The Ian Potter Centre:  
NGV Australia at Federation Square, Melbourne,  
8 June - 1 August 2004

LITERATURE:

Linda Michael (ed.), *Paddy Bedford*, exh. cat., Sydney:  
Museum of Contemporary Art, Sydney, 2006, p.97  
(illus.), p.153 (illus.)

Linda Michael, '2004: Australian culture now in  
Melbourne', *Art Monthly Australia*, August 2004, no.  
172, p.25 (illus.)

Charles Green (ed.), *2004 Australian Culture Now*,  
Melbourne: National Gallery of Victoria, 2004, p.106  
(illus.), p.211

Peter Anderson, 'Honk4Art', *Australian Art Review*,  
November 2004 - February 2005, p.91 (illus.)

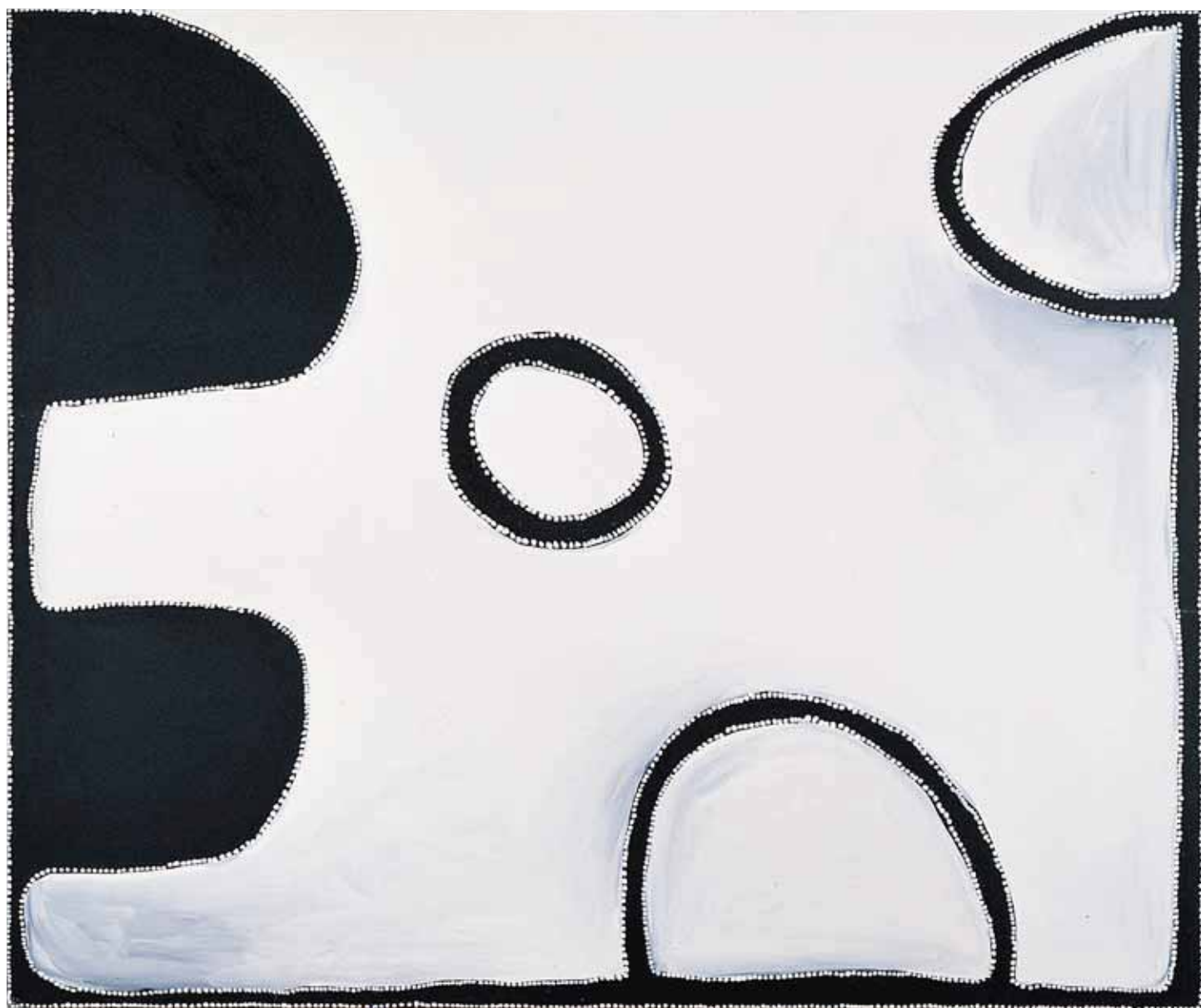
Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Recent Painting from Australia's Remote Aboriginal  
Communities - the collection of Colin and Elizabeth Lavery*,  
Melbourne: Hardie Grant Books, 2008, p.21 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Australian Aboriginal Art - the collection of Colin  
and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer  
Industries, 2011, p.245 (illus.)

In the Ngarranggarni (Dreaming) Ngarrmaliny is a  
place associated with the ancestral White Cockatoo  
who had prevented a large group of men from  
travelling south beyond Gija country. It lies on Foul  
Creek in Paddy Bedford's father's country. In the  
latter years of his life, Bedford allowed his paintings  
to breathe through the assured ease of his brush  
marks within more open compositions. This stands in  
contrast to the treatment in earlier paintings on the  
same subject such as *Cockatoo*, 1999 (Michael, L. [ed.],  
*Paddy Bedford*, Sydney: Museum of Contemporary  
Art, 2006, p.71), two paintings by the title *Jaworraban-  
Cockatoo Dreaming* of 2002 (*ibid.* p.82), one of which  
is in the Kaplan-Levi Collection, Seattle, USA, and  
*Cockatoo Dreaming*, 2002 (*ibid.* p.85). Despite the variety  
of compositions on the one Cockatoo Dreaming  
theme, Michiel Dolk argues that '...the association of  
motif with place is clearly recognisable.' (*ibid.* p.41).

*Wally Caruana*





Lot 89  
**Prince of Wales (Midpul)**  
(circa 1937-2002)

Body Marks, 1999

bears artist's name, title, medium, dimensions,  
catalogue number #EP 26/99 and Karen Brown  
Gallery details on the reverse  
synthetic polymer paint on canvas  
*133 x 97cm (52 3/8 x 38 3/16in).*

AU\$12,000 - 18,000

PROVENANCE:

Purchased from Karen Brown Gallery, Darwin in  
April 2000

EXHIBITED:

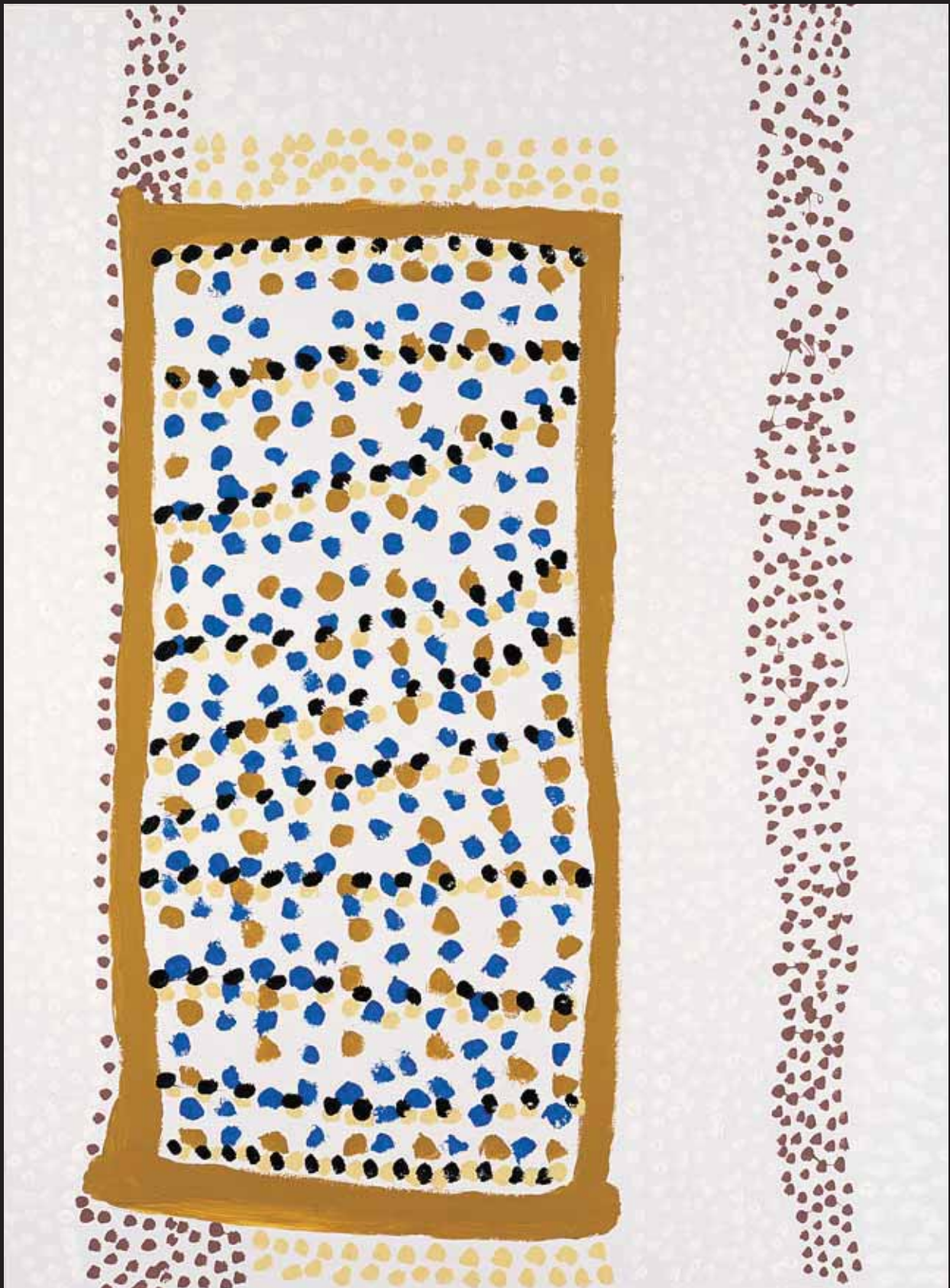
*Paintings from Remote Communities: Indigenous Australian  
Art from the Lavery Collection, Sydney*, Govett Brewster  
Art Gallery, New Zealand, 15 December 2007 -  
24 February 2008; Newcastle Region Art Gallery,  
Newcastle, 5 July - 31 August 2008

LITERATURE:

Colin Lavery and Elizabeth Lavery et al.,  
*Beyond Sacred: Recent Painting from Australia's Remote  
Aboriginal Communities - the collection of Colin and Elizabeth  
Lavery*, Melbourne: Hardie Grant Books, 2008, p.253  
(illus.)

This painting is sold with accompanying Karen Brown  
Gallery documentation.





Lot 90

**Pincher Talunga**  
(circa 1937-deceased)

Yuwal, 2003

bears artist's name and Karen Brown Gallery  
catalogue number KB1616 on the reverse  
synthetic polymer paint on canvas  
82 x 52cm (32 5/16 x 20 1/2in).

AU\$3,000 - 5,000

PROVENANCE:

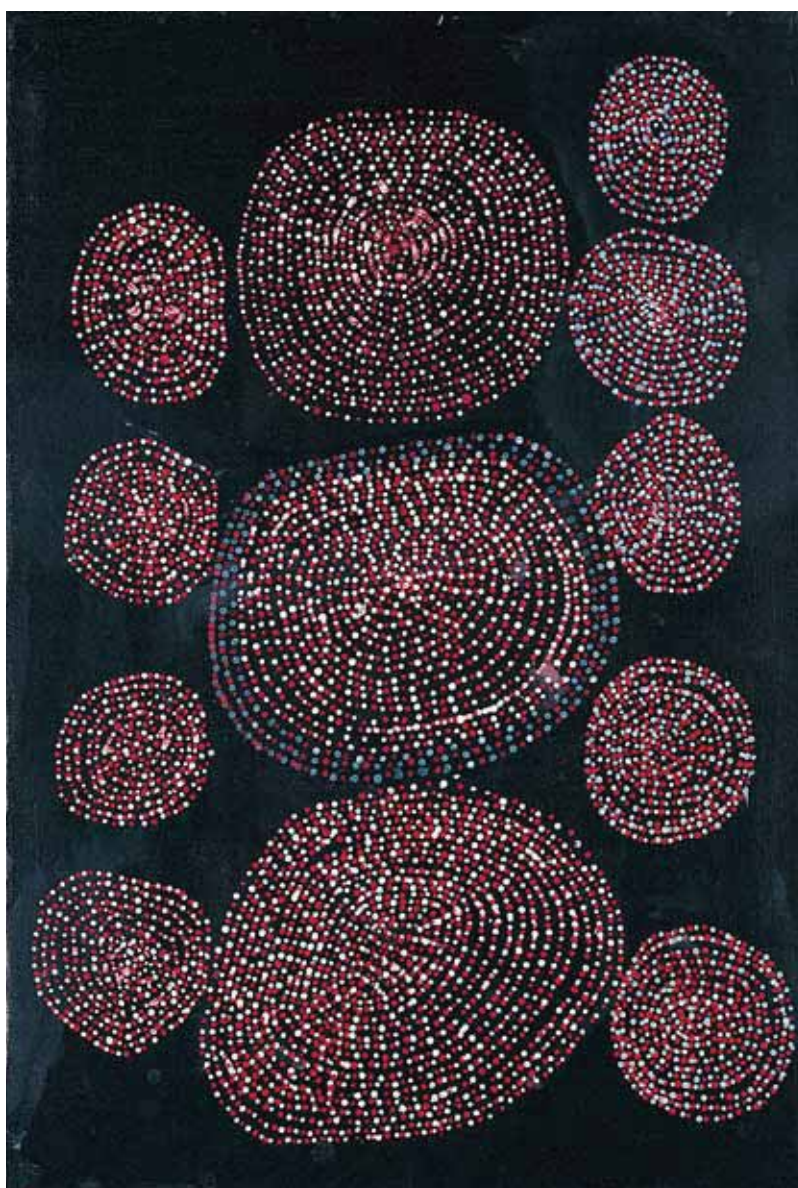
Purchased from Karen Brown Gallery, Darwin in  
August 2003

LITERATURE:

Colin Lavery and Elizabeth Lavery et al.,  
*Beyond Sacred: Recent Painting from Australia's Remote  
Aboriginal Communities - the collection of Colin and Elizabeth  
Lavery*, Melbourne: Hardie Grant Books, 2008, p.250  
(illus.)

Colin Lavery and Elizabeth Lavery et al.,  
*Beyond Sacred: Australian Aboriginal Art - the collection  
of Colin and Elizabeth Lavery, Edition II*, Melbourne:  
Kleimeyer Industries, 2011, p.282 (illus.)

This painting is sold with accompanying Karen Brown  
Gallery documentation.





Lot 91

**Mirdidingkingathi Juwarnda Sally Gabori**  
(born circa 1924)

Dibirdibi Country, 2008

bears artist's name, title, medium and Mornington  
Island Arts and Craft catalogue number 3325 SG-  
0708 on the reverse

synthetic polymer paint on linen  
*152 x 101cm (59 13/16 x 39 3/4in).*

AU\$5,000 - 7,000

PROVENANCE:

Mornington Island Arts and Craft, Mornington Island,  
Queensland

Purchased from Raft Artspace, Darwin in August 2008

EXHIBITED:

*Heart and Soul: the Lavery Collection, Sydney*, Museum of  
contemporary Aboriginal art (AAMU), Utrecht, The  
Netherlands, 20 January 2012 - 10 June 2012

LITERATURE:

Colin Lavery and Elizabeth Lavery et al.,  
*Beyond Sacred: Australian Aboriginal Art - the collection  
of Colin and Elizabeth Lavery, Edition II*, Melbourne:  
Kleimeyer Industries, 2011, p.374 (illus.)

This painting is sold with accompanying Mornington  
Island Arts and Craft documentation.



Lot 92  
**William Robinson**  
(born 1936)

Landscape with Night and Day, 1989  
(detail)

146 Bonhams







Lot 92

**William Robinson**

(born 1936)

Landscape with Night and Day, 1989  
signed 'William Robinson' lower right  
oil on canvas  
*147.5 x 193cm (58 1/16 x 76in).*

AU\$220,000 - 300,000

PROVENANCE:

Purchased from Ray Hughes Gallery, Sydney  
in November 1989

EXHIBITED:

*William Robinson*, Ray Hughes Gallery, Sydney,  
28 October - 22 November 1989, cat. no. 11.  
*The Lavery Collection*, Museum of Contemporary  
Art, Sydney, 20 June - 23 August 1998  
*William Robinson: The Revelation of Landscape*,  
National Trust S.H. Ervin Gallery, Sydney, 11  
January - 2 March 2003; Mornington Peninsula  
Regional Gallery, Victoria, 28 March - 18  
May 2003; University of South Australia Art  
Museum, Adelaide, 27 February - 3 April 2004  
*William Robinson: The Transfigured Landscape*,  
Queensland University of Technology Art  
Museum and William Robinson Gallery,  
Brisbane, 17 April - 14 August 2011

LITERATURE:

Lynn Fern, *William Robinson*, Craftsman House,  
Sydney, 1995, pl. 35, p.132 (illus.) titled as  
'Moonlight Landscape'  
Anne Loxley, 'The Lavery Collection', *Art and  
Australia*, Spring 1996, vol. 34, no. 1, p.66 (illus.)  
Lou Klepac, *William Robinson - Paintings 1987 -  
2000*, The Beagle Press, Sydney 2001, pp.60 -  
61 (illus.)  
Desmond MacAulay and Bettina MacAulay,  
*William Robinson, The Transfigured Landscape*,  
Queensland University of Technology, Brisbane  
and Piper Press, Sydney, 2011, p.34 (illus.)

This painting might almost be seen as a rehearsal  
for the major Robinson picture in this auction,  
*Blue Pools*' (2000). Like that work it charts the  
transition from daylight to darkness on a single  
canvas. However, this work dates from a decade  
earlier, when Robinson's forms were more stylised  
and clear-cut. His trees are 'types' rather than  
individual specimens, while the landscape itself is  
divided up into sharply defined patterns, as if seen  
from the sky. A row of stars curls down the right-  
hand side of the painting like a serpent, an effect  
presumably caused by reflections in a stream.

Over the following decade Robinson would  
reinvent this scenario with amazing frequency,  
but the essential elements of the later works are  
already present. Those rays of sunshine that  
pierce the forest like torch beams are among  
his most original contributions to Australian  
landscape. Frederick McCubbin tried something  
similar in a 1911 painting called *Violet and gold*,  
in which a ray of sunlight surges through a  
wall of trees. The difference is that Robinson  
uses multiple rays to create a more intricately  
structured composition. An even greater  
difference is Robinson's decisive approach to  
colour and form. Five years earlier he had been  
virtually unknown, but here his growing mastery  
is apparent.

*John McDonald*





Lot 93  
**Richard Larter**  
(born 1929)

Inner, 1988  
signed with initials and dated 'R.L. / 6.3.1988' lower left  
signed and inscribed 'Richard Larter' / "Inner" / 6th  
March 1988 / Yass' verso  
synthetic polymer paint on canvas  
176.5 x 70cm (69 1/2 x 27 9/16in).

AU\$3,000 - 5,000

PROVENANCE:  
Purchased from Watters Gallery, Sydney in July 1988

EXHIBITED:  
*The Work of Richard Larter*, Watters Gallery, Sydney,  
6-23 July 1988, cat. no. 32

LITERATURE:  
*The Work of Richard Larter*, exh. cat., Watters Gallery,  
Sydney, 1988, cat. no. 32, p.13 (illus.)  
Elwyn Lynn, 'Sustaining craft for art's sake', *The  
Weekend Australian*, Magazine 13, 16-17 July 1988

After deciding to change tack from his distinctive 1970s approach to the figure, Larter intensified his concentration on non-figurative work in the 1980s. He notes that phenomenal changes in thinking around physics and maths have provided him with a ballast of ideas to work with in his paintings. 'The abstract paintings very often were to do with me mapping out what very abstract ideas in physics were about'. In numerous series, he worked with passion on a particular approach and set of ideas from one painting to the next... His rigorous self-imposed discipline to work every day and learn as much as he could around a particular idea has resulted in an extraordinary outpouring of work.

Deborah Hart, "Endless radiance", in *Richard Larter*, National Gallery of Australia, Canberra, 2008, p.146 (published on the occasion of the exhibition *Richard Larter: a retrospective* 20 June – 14 September 2008, National Gallery of Australia, Canberra).





Lot 94

**Elizabeth Nyumi Nungarrayi**

(born circa 1947)

Parwalla, 2003

bears artist's name and Warlayirti Artists catalogue

number 1180/03 on the reverse

synthetic polymer paint on belgian linen

180 x 120cm (70 7/8 x 47 1/4in).

AU\$10,000 - 15,000

**PROVENANCE:**

Painted at Billiluna, Western Australia

Purchased from Warlayirti Artists, Wirrimanu

(Balgo Hills) in April 2004

**EXHIBITED:**

*Balgo 4-04 New paintings from the Kutjungka Region,*

Warlayirti Artists, Wirrimanu (Balgo Hills), Saturday

10 April 2004, cat. no. 3

**LITERATURE:**

Samantha Togni and Stephen J. Williamson (eds.),

*Balgo 4-04 New paintings from the Kutjungka Region*, Balgo:

Warlayirti Artists Aboriginal Corporation, 2004, p.9

(illus.)

This painting is sold with accompanying Warlayirti

Artists documentation.



## EUBENA NAMPITJIN

The doyen of the women painters at Balgo, Eubena Nampitjin lived through one of the major diasporas in modern Australian history. Born at Yalantjiri, her country runs along the Canning Stock Route that took Aboriginal people to mission stations and settlements far from their homelands and up into the Kimberley. With her first husband Gimme, she drove cattle from Kunawarritji (Well 33) to the railhead at Wiluna in the south, and to Billiliuna Station in the north. Eubena and Gimme and their family settled at Balgo about 1948. When her first husband died around 1979, Eubena married Wimmitji Tjapangarti, a maparn or traditional healer and a man of high ritual authority. Together they recorded ancestral narratives and ceremonies for the anthropologists Ronald and Catherine Berndt, and later went on to collaborate in paintings to become the most well known artist-couple from Balgo. Eubena had originally begun to paint in 1986 for the exhibition *Art from the Great Sandy Desert* at the Art Gallery of Western Australia, and she has been represented in several major exhibitions in Australia and abroad, including *Images of Power: Aboriginal art of the Kimberley* at the National Gallery of Victoria in 1993, *ARATJARA, Art of the First Australians*, at the Kunstsammlung Nordrhein-Westfalen, Dusseldorf, the Hayward Gallery, London, and the Louisiana Museum, Humlebaek, Denmark, in 1993–94, and *Stories: Eleven Aboriginal Artists, Works from The Holmes à Court Collection* at the Sprengel Museum in Hannover, Germany, in 1995. Eubena won the Open Painting section of the Telstra National Aboriginal and Torres Strait Islander Art Awards in Darwin in 1998. In 2010, Eubena was a feature artist in the exhibition *Yiwarra Kuju: The Canning Stock Route*, at the National Museum of Australia.

Wally Caruana

Lot 95

### **Eubena Nampitjin**

(born circa 1924)

Kinyu, 2007

synthetic polymer paint on linen

*180 x 120cm (70 7/8 x 47 1/4in).*

AU\$40,000 - 60,000

#### PROVENANCE:

Warlayirti Artists, Wirrimanu (Balgo Hills),

Western Australia (cat. no. 880-07)

Purchased from Raft Artspace, Darwin in  
September 2007

#### EXHIBITED:

*Paintings from Remote Communities: Indigenous Australian Art from the Laverty Collection*, Sydney, Govett Brewster Art Gallery, New Plymouth, New Zealand, 15 December 2007 - 24 February 2008; Newcastle Region Art Gallery, Newcastle, 5 July - 31 August 2008

This painting is sold with accompanying Warlayirti Artists documentation.

One of the major recurring themes in the latter part of her painting career is Kinyu, the ancestral Dingo. In the Dreaming Kinyu in the form of a man was attacked by intruders and defended himself by hurling sacred objects made of hair at them. These events occurred at a water soak called Midjul that Eubena would visit often to honour her ancestor. From about 2000, Eubena developed a series of architectural templates where lines of colours swirl and merge to meet along a central 'backbone' or prominent line as in *Kinyu*, 2007. The palette relies heavily on the reds and yellows she discovered in 1989 and that were to become a hallmark of much of her later work.

Wally Caruana





Lot 96  
**Aida Tomescu**  
(born 1955)

Albastru V, 2000  
signed, dated and inscribed 'AIDA TOMESCU /  
ALBASTRU V-2000 / Oil on Belgian linen' verso  
oil on linen  
*183 x 152cm (72 1/16 x 59 13/16in).*

AU\$12,000 - 18,000

PROVENANCE:

Purchased from Martin Browne Fine Art, Sydney in  
October 2000

EXHIBITED:

*Aida Tomescu, New Paintings and Etchings*, Martin Browne  
Fine Art, Sydney 15 November - 17 December 2000,  
cat. no. 13

In Tomescu's mature paintings the sheer physicality of paint, its density and the archaeology of the layers, its application and movement across the surface, is inseparable from the content. The tenor of the work is guided by its colouration and by its internal rhythms, like the variations and tonalities in paint and matter over time. In relation to mood and feeling, while some of the cool, meditative paintings appear to be floating in space, others... are more animated, with marks leaping and scudding apace across the surface.

Deborah Hart, "Aida Tomescu: States of Becoming", in *Aida Tomescu*, exhibition catalogue, Drill Hall Gallery, Canberra, 2009, p.15.





Lot 97

**Lofty Narbardayal Nadjamerrek**

(1926-2009)

Bolung Kaberrekuan, 2003

bears artist's name, date 'March 03' and catalogue

number #14602 on the reverse

natural earth pigments on paper

105 x 150cm (41 5/16 x 59 1/16in).

AU\$7,000 - 10,000

**PROVENANCE:**

Painted in Western Arnhem Land, Northern Territory

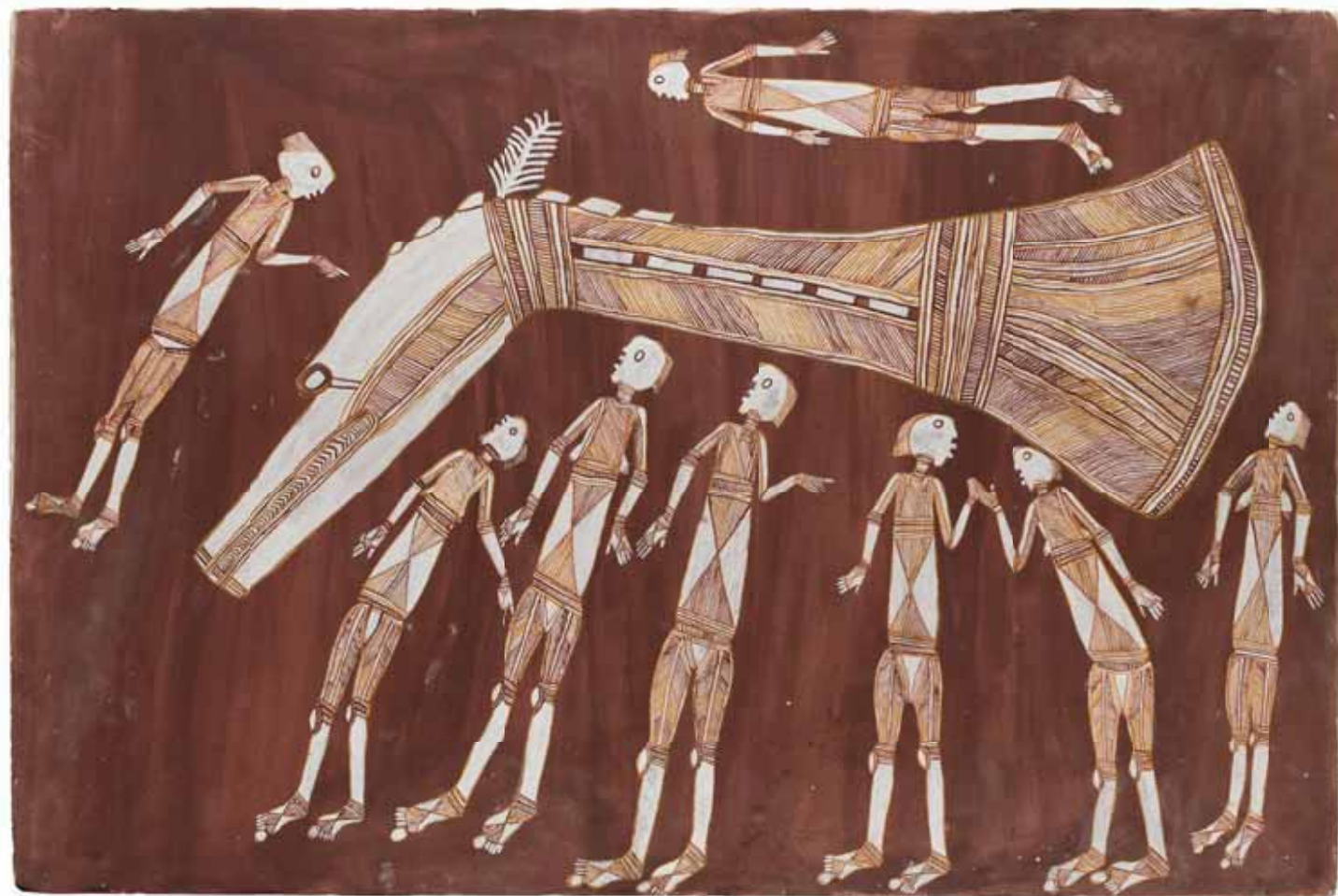
Marrawuddi Gallery, Kakadu National Park,

Northern Territory

Purchased from Annandale Galleries, Sydney in

October 2003

This painting is sold with accompanying Marrawuddi  
Gallery documentation.





Lot 98

**John Mawurndjul**

(born circa 1952)

Mardayin at Kakodbebuldi, 1999

bears artist's name, Maningrida Arts & Culture catalogue number 21631999BP, title and a description of the story depicted on Maningrida Arts & Culture certificate and similar information on a Maningrida Arts & Culture label and Annandale Galleries label on the reverse

natural earth pigments on eucalyptus bark

118 x 68cm (46 7/16 x 26 3/4in).

AU\$15,000 - 20,000

**PROVENANCE:**

Maningrida Arts & Culture, Maningrida,  
Northern Territory

Purchased from Annandale Galleries, Sydney in  
September 1999

**EXHIBITED:**

*John Mawurndjul*, Annandale Galleries, Sydney, 10  
August - 4 September, 1999

*A Century of Collecting 1901>2001* curated by Nick  
Waterlow, Ivan Dougherty Gallery, Sydney, 29 March -  
28 April 2001

**LITERATURE:**

Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Recent Painting from Australia's Remote Aboriginal  
Communities - the collection of Colin and Elizabeth Lavery*,  
Melbourne: Hardie Grant Books, 2008, p.278 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Australian Aboriginal Art - the collection of Colin  
and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer  
Industries, 2011, p.316 (illus.)





Lot 99

**Lorna Fencer Napurrula**  
(circa 1920-2006)

Yarla (Bush Potato), 1999  
bears artist's name 'Napurrurla (sic) Fencer' and  
Warnayaka Art catalogue number L/99/237 on the  
reverse  
synthetic polymer paint on canvas  
175 x 103cm (68 7/8 x 40 9/16in).

AUS\$2,000 - 3,000

**PROVENANCE:**

Warnayaka Art, Lajamanu, Northern Territory  
Purchased from the Museum and Art Gallery of the  
Northern Territory, Darwin in September 1999

**EXHIBITED:**

*Telstra 16th National Aboriginal & Torres Strait Islander  
Art Awards*, Museum & Art Gallery of the Northern  
Territory, Darwin, 18 September - 21 November 1999

This painting is sold with accompanying Warnayaka  
Art Centre documentation.





Lot 100

**Maggie Napangardi Watson**  
(circa 1921-2004)

Mina Mina Dreaming, 1995  
bears artist's name and catalogue number  
KA538/95C on the reverse  
synthetic polymer paint on canvas  
136 x 95cm (53 9/16 x 37 3/8in).

AU\$12,000 - 18,000

**PROVENANCE:**

Painted at Yuendumu, Northern Territory  
Purchased from Kimberley Art, Melbourne in  
June 1998

**EXHIBITED:**

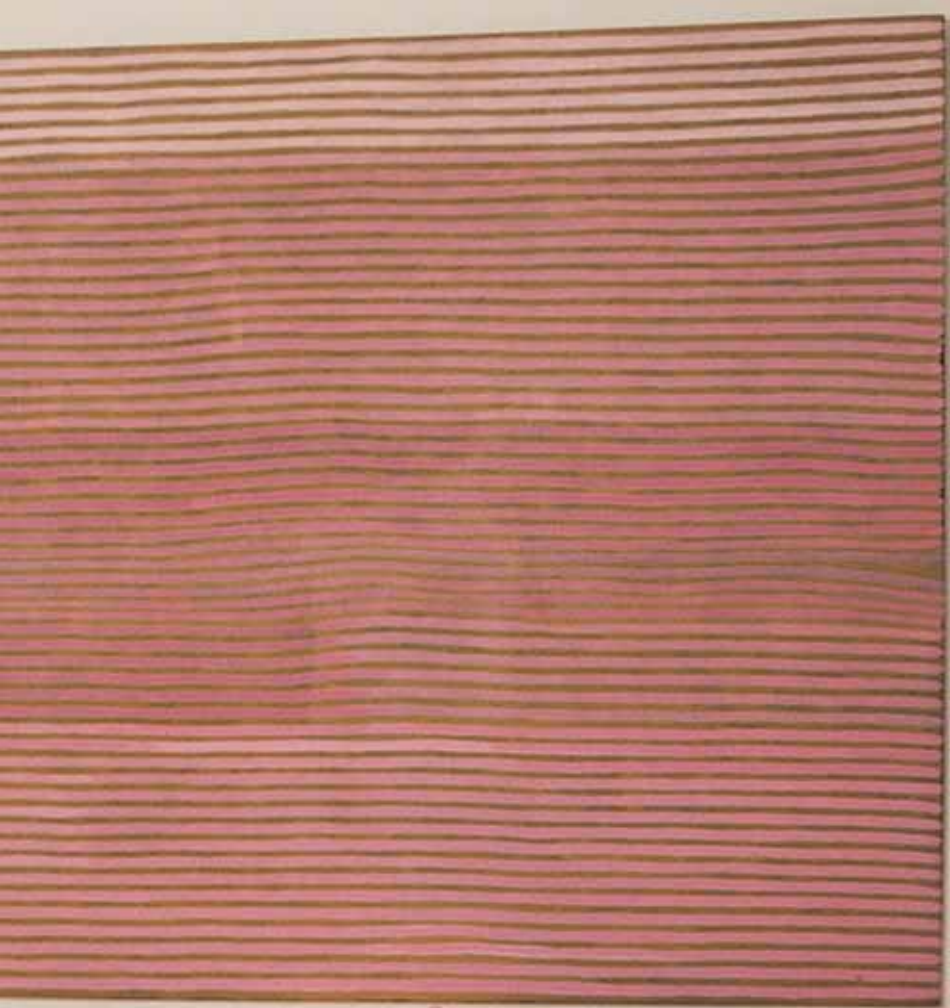
*Paintings from Remote Communities: Indigenous Australian Art from the Lavery Collection, Sydney, Newcastle Region Art Gallery, Newcastle, 5 July - 31 August 2008*

This painting is sold with accompanying Kimberley Australian Aboriginal Art documentation.









Lot 101

**Mick Namarari Tjapaltjarri**

(circa 1926-1998)

Untitled (Rain Dreaming at Nyunmanu), 1994  
bears artist's name and Papunya Tula Artists catalogue  
number MN940293 on the reverse  
synthetic polymer paint on linen  
*152 x 183 cm (59 13/16 x 72 1/16in).*

AU\$180,000 - 250,000

PROVENANCE:

Painted at Kintore, Northern Territory  
Papunya Tula Artists, Alice Springs,  
Northern Territory  
Purchased from Utopia Art Sydney, Sydney  
in April 1994

EXHIBITED:

*Spirit and Place: Art in Australia 1861 - 1996*, curated  
by Nick Waterlow and Ross Mellick, Museum of  
Contemporary Art, Sydney, 21 November 1996 - 31  
March 1997  
*The Lavery Collection*, Museum of Contemporary Art,  
Sydney, 20 June - 20 August 1998  
*12th Biennale of Sydney 2000*, Museum of  
Contemporary Art, Sydney, 26 May - 30 July 2000  
*A Century of Collecting 1901>2001*, curated by Nick  
Waterlow, Ivan Dougherty Gallery, Sydney, 29 March -  
28 April 2001  
*Lavery 2*, Newcastle Region Art Gallery, Newcastle 14  
May - 14 August 2011

LITERATURE:

*Art & Australia*, vol. 32, no. 1, Spring 1994, p.7 (illus.)  
'The Lavery Collection' by Anne Loxley, *Art and  
Australia*, Spring 1996, vol. 34, no. 1, p.69 (illus.)  
Ross Mellick and Nick Waterlow, *Spirit and Place:  
Art in Australia 1861 - 1996*, Sydney: Museum of  
Contemporary Art, 1996, p.62 (illus.)  
Joan Kerr, 'Divining the Spiritual', *Art & Australia*,  
vol. 35, no. 1, 1997, p.53 (illus.)  
John McDonald, 'Cull to be Kind', *Sydney Morning  
Herald*, 11 January 1997  
John McDonald, 'Art and Authenticity', in  
Collections', the International Magazine of *Art &  
Culture*, 1998, vol. 3, no.1, p.63  
Nick Waterlow, *A Century of Collecting 1901>2001*,  
Paddington, New South Wales: Ivan Dougherty  
Gallery, University of New South Wales, College of  
Fine Arts, 2001, no. 29, p.16 (illus.)  
Colin Lavery, 'Diversity and Strength: Contemporary  
Australian Aboriginal Art - A Private Collection', *Arts  
of Asia*, November - December 2003, cat. no. 13, p.87  
(illus.)  
Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Recent Painting from Australia's Remote Aboriginal  
Communities - the collection of Colin and Elizabeth Lavery*,  
Melbourne: Hardie Grant Books, 2008, p.80 (illus.)  
Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Australian Aboriginal Art - the collection of Colin  
and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer  
Industries, 2011, pp.86-7 (illus.)

This painting is sold with an accompanying Papunya  
Tula Artists certificate.

*(image overleaf)*



Mick Namarari was one of the founding members of the men's painting group at Papunya in 1971 and his paintings were included in nearly all of the consignments of paintings that were sent to the Stuart Art Centre in Alice Springs. He was a versatile artist, ready to experiment with a range of figuration and compositional structures while retaining the individuality of his 'hand'. His vast ancestral knowledge and his ritual standing allowed Namarari to paint a range of subjects that included the Wind, Water, Kangaroo and Marsupial Mouse Dreamings. In 1978 he created a series of sublime paintings of the Moon Dreaming for *Mick and the Moon*, Geoffrey Bardon's film about the artist. A number of these paintings are in the collection of the National Gallery of Australia. Namarari won the *National Aboriginal Art Award* in 1991 and in 1994 he was the first recipient of the *Australia Council's Red Ochre Award* for his contribution to Aboriginal culture at home and abroad.

His main source of inspiration was the Kangaroo Dreaming at his place of birth, Marnpi. In the 1980s Namarari left Papunya for the Pintupi community of Walungurru (Kintore) from where he established an outstation at Nyunmanu. Nyunmanu is a water soakage at the site of the Dog Dreaming.

*Untitled (Rain Dreaming at Nyunmanu)*, 1994, relates to a number of paintings made by Namarari in the early years of the Papunya movement, including *Dingo puppies (Ngunmanu)*, 1972, and *Ngyuman*, 1972, the latter in the collection of the Flinders University Art Museum, Adelaide (see Ryan, J. J. Kean et al, *Tjukurrjjanu: Origins of Western Desert art*, Melbourne: National Gallery of Victoria, 2011 pp.169 and 172 respectively. A later related work is *Untitled*, 1997, in the collection of the Art Gallery of New South Wales, illustrated in Perkins, H. and H. Fink (eds), *Papunya Tula: Genesis and Genius*, Sydney: Art Gallery of New South Wales in association with Papunya Tula Artists, 2000, p.149.

Painted during the wet season of early 1994, *Untitled (Rain Dreaming at Nyunmanu)*, ranks as one of Namarari's most accomplished paintings. His inventiveness is evident in the use of continuous brush strokes as opposed to the lines of joined dots favoured by most Pintupi painters, that were to become a distinguishing feature of his work from the late 1980s on. The hypnotic minimalism of lateral lines combined with subtle shifts in tonality lend this work a numinous quality that evokes the natural rhythms of sand hills and water; more significantly, the surface of the painting shimmers with ancestral light.

In terms of Australian art history, *Untitled (Rain Dreaming at Nyunmanu)*, 1994, is a painting that crosses the cultural divide that had hindered the aesthetic appreciation of Aboriginal art on its own terms. In the ground-breaking exhibition *Spirit and Place: Art in Australia 1861-1996* at the Museum of Contemporary Art, Sydney, curated by Nick Waterlow and Ross Mellick in 1996–7, the painting was hung in the final room of the exhibition beside works by Maxie Tjampitjinpa, Rosalie Gascoigne, Brian Blanchflower and other non-Indigenous artists. Such juxtapositions of Aboriginal and non-Aboriginal art were regarded at the time as 'a brave and important gesture', to quote the art critic John McDonald ('Cull to be Kind' in *Spectrum Arts*, *Sydney Morning Herald*, 11 January 1997, p.12) who went on to state that '... surprisingly, no-one really loses by the comparison'.

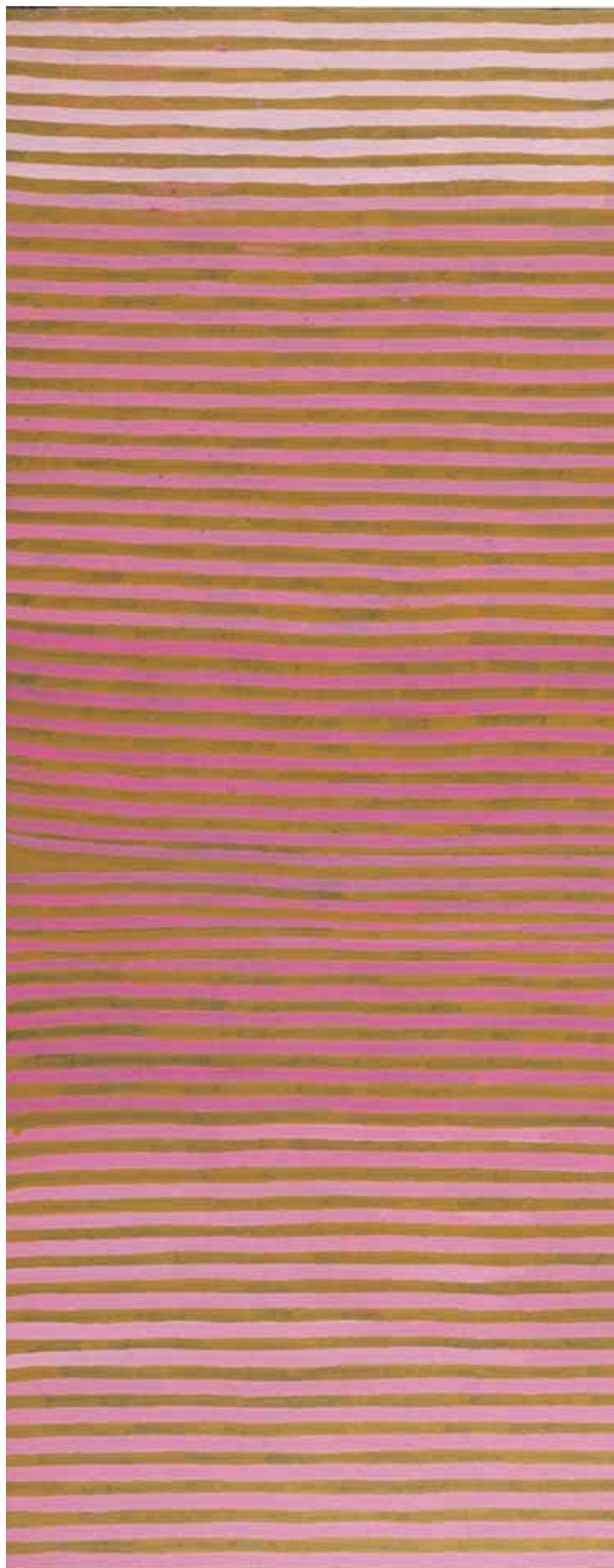
Wally Caruana

Lot 101

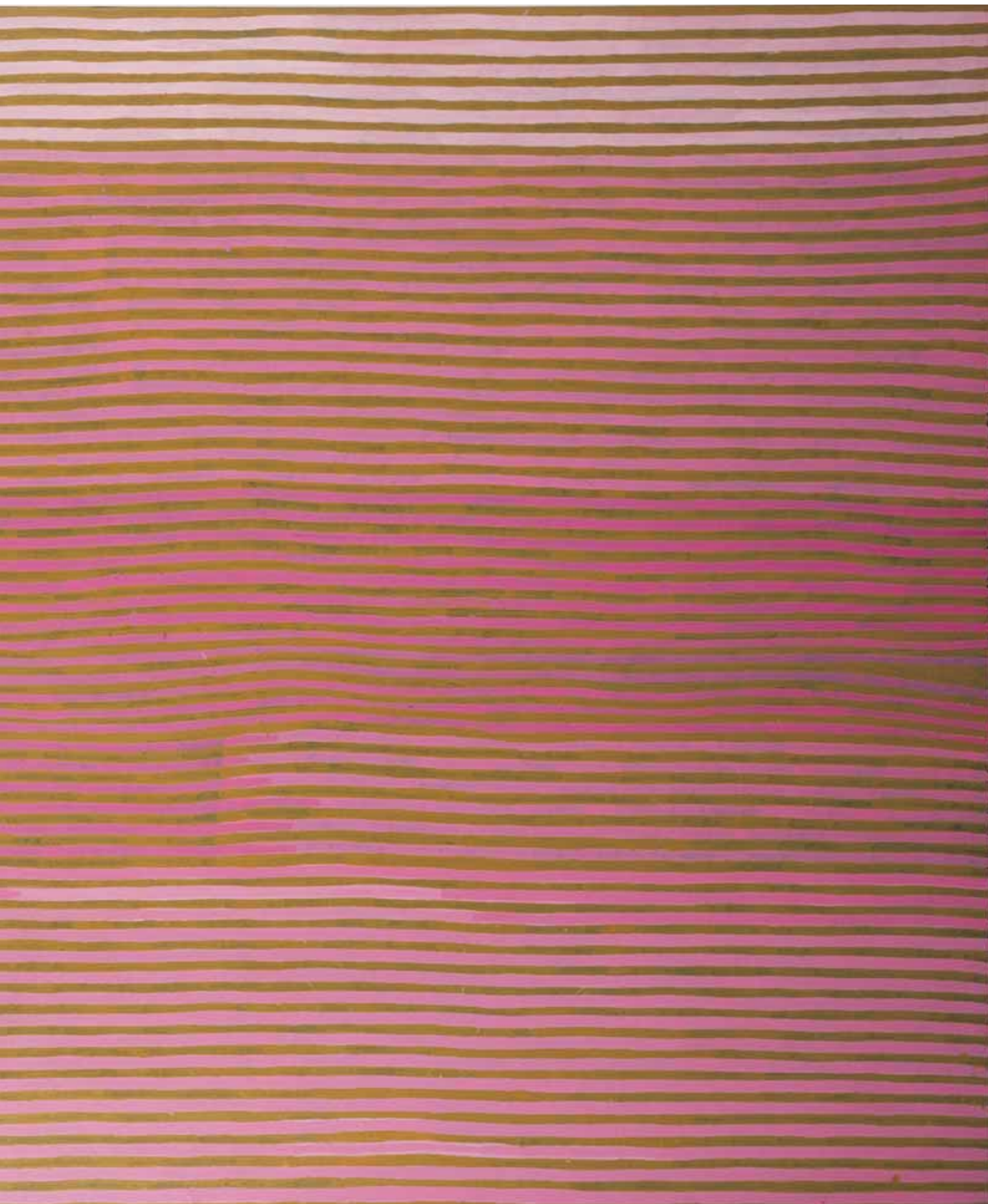
**Mick Namarari Tjapaltjarri**

(circa 1926-1998)

Untitled (Rain Dreaming at Nyunman), 1994







Lot 102

**Rosalie Gascoigne**

(1917-1999)

Flora Galop, 1975-76

signed with initials and dated 'R.G. 76' verso. [signed at the time of first exhibition and dated with that year, 1976, but may have been made the previous year].  
assemblage of found wooden cabinet complete with door, inner wood frame, shards of china and hand-coloured engraving, glued and screwed.

*43 x 36 x 10cm (16 15/16 x 14 3/16 x 3 15/16in).*

AU\$25,000 - 35,000

PROVENANCE:

Ray Hughes, Sydney, from 1977

Purchased from Ray Hughes Gallery, Sydney in December 1987

EXHIBITED:

*Rosalie Gascoigne - Assemblage*, Gallery A, Sydney, 1976, cat. no. 27

*Objects*, Ray Hughes Gallery, Brisbane, 5-24 March 1977

*The Lavery Collection*, Museum of Contemporary Art, Sydney, 20 June - 23 August 1998

*Rosalie Gascoigne*, The Ian Potter Centre, National Gallery of Victoria, Melbourne, 19 December 2008 - 15 March 2009

*Lavery 2*, Newcastle Region Art Gallery, Newcastle, 14 May - 14 August 2011

LITERATURE:

John Murphy (editor) *Gallery A Sydney 1964-1983*

Mary Eagle (editor) *From the studio of Rosalie Gascoigne*, The Australian National University Drill Hall Gallery, Canberra, 5 September - 8 October, 2000, p.45 (illus.) (not exhibited)

Kelly Gellatly et al., *Rosalie Gascoigne*, National Gallery of Victoria, Melbourne, 2008, p.134 (illus.)

*Rosalie Gascoigne*, exh. cat., The Ian Potter Centre, National Gallery of Victoria, Melbourne, 2008 p.55 (illus.)

*Lavery 2*, exh. cat., Newcastle Region Art Gallery, Newcastle, 2011, p.5 (illus.)

Martin Gascoigne, catalogue raisonne (in prep).

The title 'Flora Galop' is a tease. Literally the title of a musical composition, it combines the springlike theme of the goddess Flora with the musical term 'galop', a fast movement forward such as is often used to conclude a divertissement in ballet. Gascoigne cut the hand-coloured engraving from a 19th century book of music she had found in a dump. She later gave the book to James Gleeson, possibly on the basis of sub-consciously associating his art with her surreal use of the book in this work. *Flora Galop* is a shock in a cabinet. Open the cabinet's door (the part that remains), and the delicately floral Flora does not gallop forward, rather, there is an explosion of flower petals. The petals' movement outwards is suggested by the gradation in size, spacing and tone between the pale, openly spaced outer petals and the smaller shards of coloured china clustered around the inner edge of the gasket that frames Flora. The gasket's elaborate shape swirls and eddies around the goddess like a gentle zephyr from the pastoral poetry Gascoigne had studied, loved and stored in memory. The found materials from which this work is made – the gasket possibly already fixed into the box, the dated music, broken china, myth and pastoral poetry – are redolent of the past. Gascoigne's art was to re-animate them into this unlikely spring.

*Mary Eagle, Art Historian and Curator, Australian National University*





Lot 103

**Raymond Tjapaltjarri**

(born 1967)

Untitled, 2003

bears artists name, dimensions and Papunya Tula  
Artists catalogue number RT0304197 on the reverse  
synthetic polymer paint on canvas

*122 x 107cm (48 1/16 x 42 1/8in).*

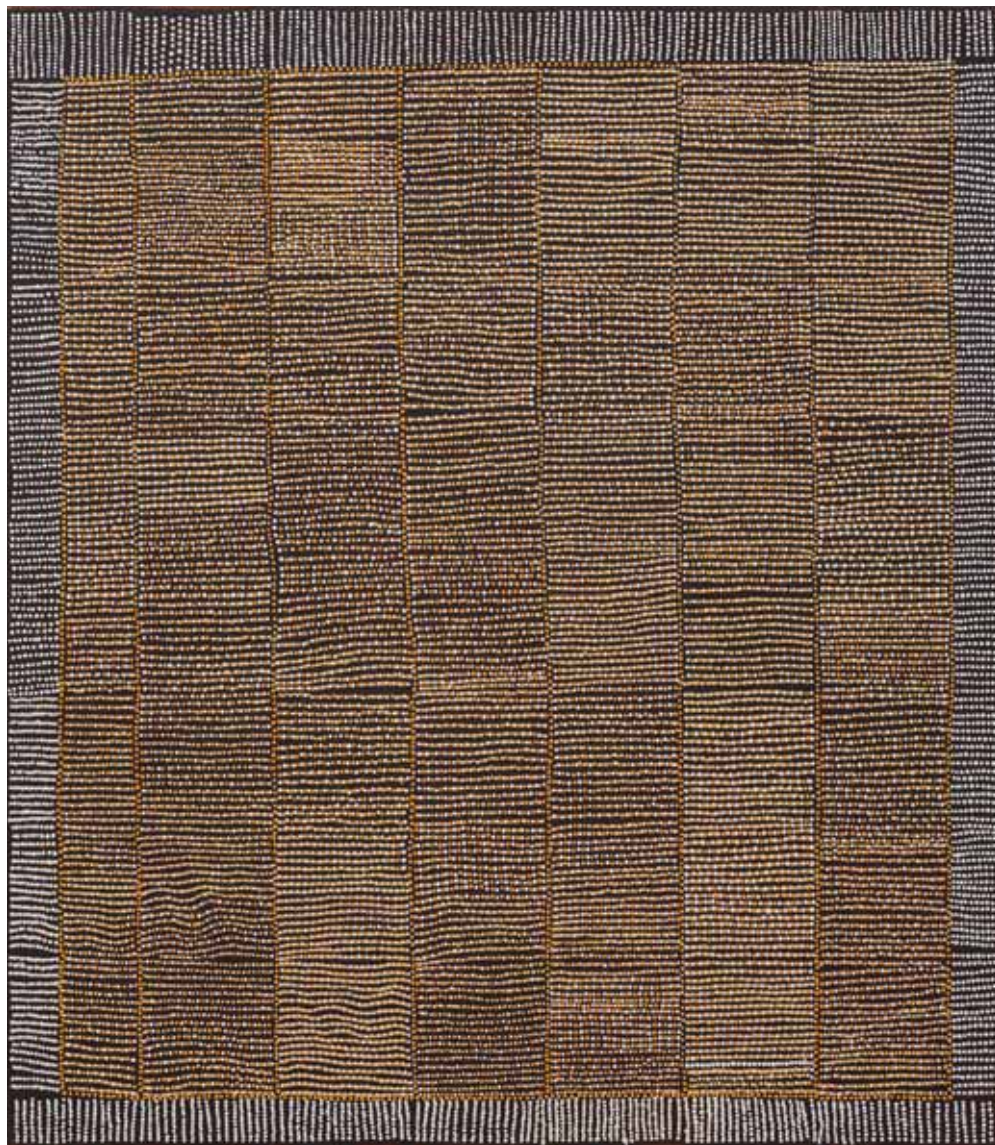
AU\$2,500 - 3,500

PROVENANCE:

Painted at Kiwirrkura, Western Australia

Purchased from Papunya Tula Artists, Alice Springs,  
Northern Territory in September 2003

This painting is sold with an accompanying Papunya  
Tula Artists certificate.





Lot 104

**Ray James Tjangala**

(born circa 1958)

Untitled, 2007

bears artist's name, dimensions and Papunya Tula Artists catalogue number RJ0705156 on the reverse  
synthetic polymer paint on linen

122 x 153cm (48 1/16 x 60 1/4in).

AUS\$8,000 - 12,000

PROVENANCE:

Painted at Kiwirrkura, Western Australia

Papunya Tula Artists, Alice Springs,

Northern Territory

Purchased from Chapman Gallery, Canberra in

July 2008

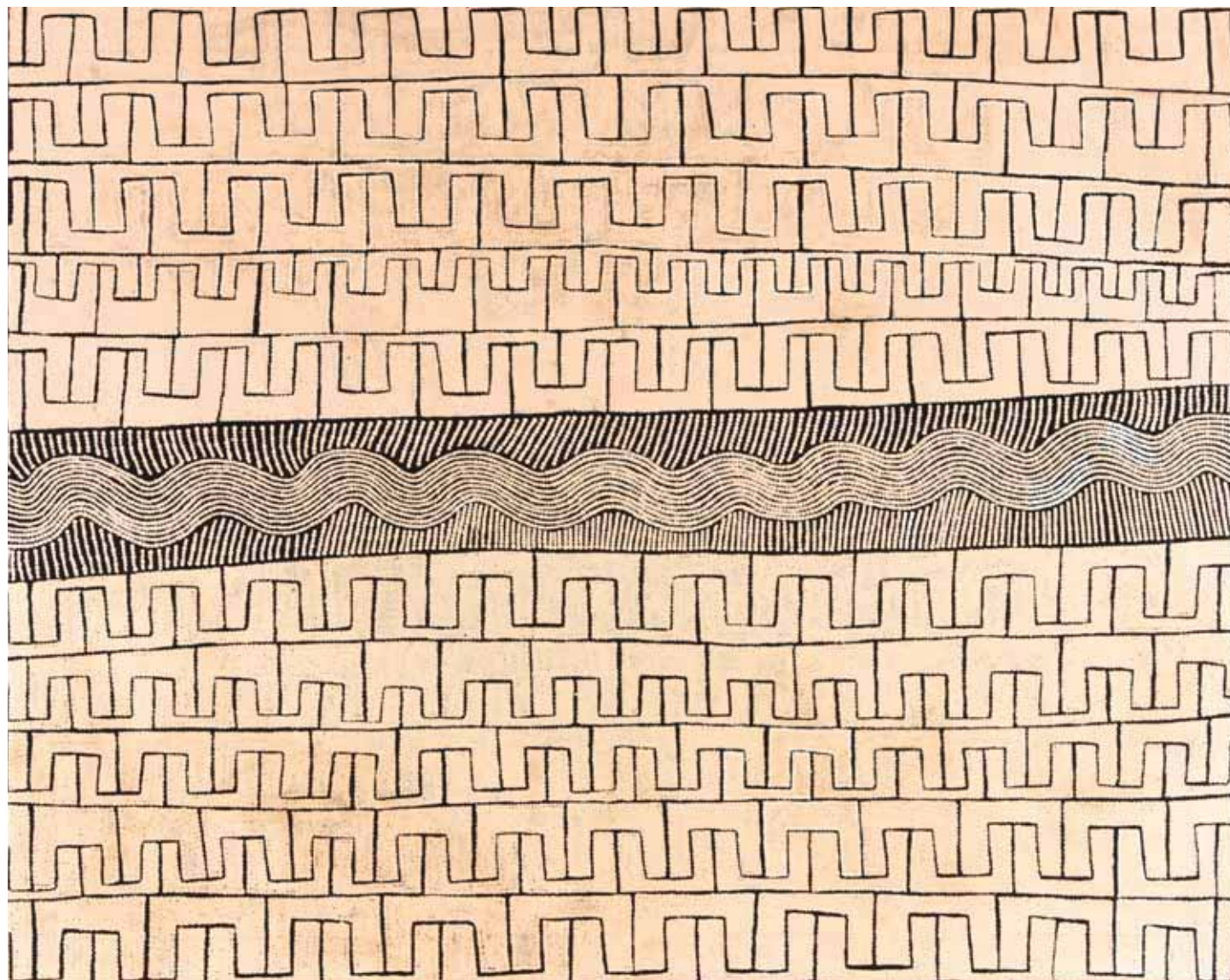
LITERATURE:

Colin Lavery and Elizabeth Lavery et al.,

*Beyond Sacred: Australian Aboriginal Art - the collection of Colin and Elizabeth Lavery, Edition II*, Melbourne:

Kleimeyer Industries, 2011, p.79 (illus.)

This painting is sold with an accompanying Papunya Tula Artists certificate.



Lot 105

**Jackie Kurltjunyintja Giles**

(circa 1937-2010)

Untitled, 2003

bears 'Mr J Giles' on the reverse

synthetic polymer paint on canvas

*172.5 x 134 cm (67 15/16 x 52 3/4in).*

AU\$8,000 - 12,000

PROVENANCE:

Purchased from Warburton Cultural Centre, Western  
Australia (Tjulyuru Regional Arts Gallery) in  
September 2003

EXHIBITED:

*Nampa Kuwarringatja - new work from the Ngaanyatjarra  
artists*, Warburton Cultural Centre, 24 September  
2003, cat. no. 8

The Australian Club, Melbourne, 30 June - 16  
September 2011

LITERATURE:

Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Recent Painting from Australia's Remote Aboriginal  
Communities - the collection of Colin and Elizabeth Lavery*,  
Melbourne: Hardie Grant Books, 2008, p.100 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Australian Aboriginal Art - the collection of Colin  
and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer  
Industries, 2011, p.115 (illus.)







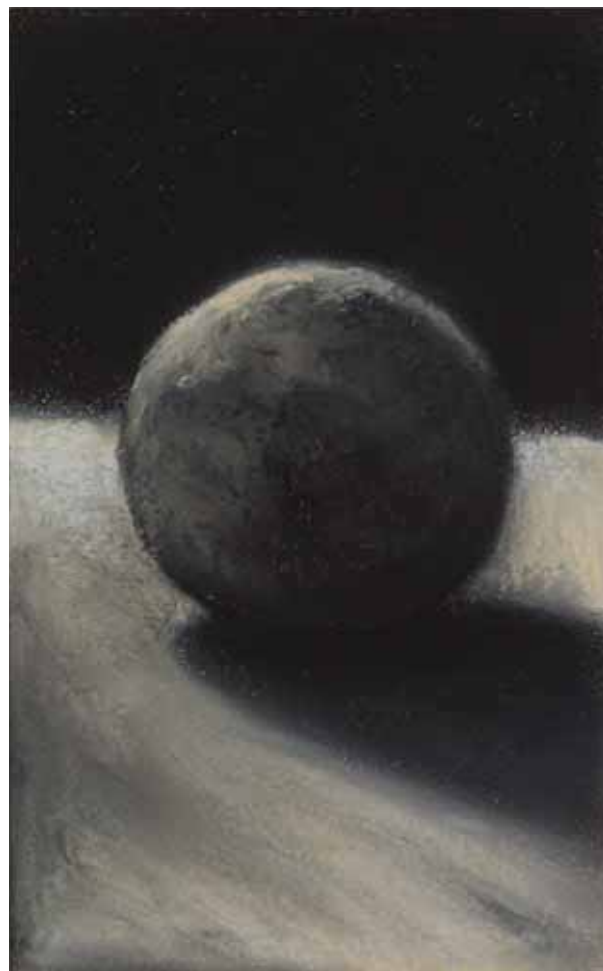
Lot 106  
**Peter Booth**  
(born 1940)

Ball  
pastel on paper  
*27 x 16.5cm (10 5/8 x 6 1/2in).*

AU\$800 - 1,200

PROVENANCE:

Purchased from Pinacotheca, Melbourne in  
February 1986



Lot 107  
**Peter Booth**  
(born 1940)

Old Man with Stick Carrying Young Man, 1995  
signed and dated 'Booth / 1995' verso  
pastel on paper  
*17.3 x 13.8cm (6 13/16 x 5 7/16in).*

AU\$800 - 1,200

PROVENANCE:

Purchased from Deutscher Fine Art, Melbourne in  
June 1996

EXHIBITED:

*Peter Booth Recent Paintings and Drawings*, Deutscher Fine  
Art, Melbourne, 21 June - 13 July 1996, cat. no. 21





Lot 108

**John Mawurndjul**

(born circa 1952)

Buluwana, 2001

bears artist's name, title, and Maningrida Arts & Culture catalogue number 15962001BP on label on the reverse

natural earth pigments on eucalyptus bark

200 x 59cm (78 3/4 x 23 1/4in).

AUS\$25,000 - 35,000

**PROVENANCE:**

Painted at Milmilngkan, Northern Territory

Maningrida Arts & Culture, Maningrida, Northern Territory

Purchased from Gallery Gabrielle Pizzi, Melbourne in November 2002

**EXHIBITED:**

*Kabarlekidy to Milmilngkan - John Mawurndjul's Country*, Gallery Gabrielle Pizzi, Melbourne, 29 October - 23 November 2002, cat. no. 5

*Crossing Country: The Alchemy of Western Arnhem Land Art*, Art Gallery of New South Wales, Sydney, 25 September - 12 December 2004

*rarrk - John Mawurndjul: Journey Through Time in Northern Australia*, Museum Tinguely, Basel, Switzerland, 21 September 2005 - 29 January 2006, Sprengel Museum, Hannover, Germany, 19 February - 5 June 2006

*John Mawurndjul Survey 1979 - 2009*, Drill Hall Gallery, Australian National University, Canberra, 16 April - 24 May 2009

*Stone Country - Saltwater*, Newcastle Region Art Gallery, Newcastle, 1 August - 27 September 2009

**LITERATURE:**

Gallery Gabrielle Pizzi, *Kabarlekidy to Milmilngkan - John Mawurndjul's Country*, exh. cat., Melbourne: Gallery Gabrielle Pizzi, 2002, cat. no. 5, front cover [illus. (detail)], and p.5 (illus.)

Hetti Perkins et al., *Crossing Country: The Alchemy of Western Arnhem Land Art*, exh. cat., Sydney: Art Gallery of New South Wales, 2004, p.90 (illus.), p.226

Christian Kaufmann et al., *rarrk - John Mawurndjul: Journey Through Time in Northern Australia*, exh. cat., Belair, South Australia: Crawford House Publishing Australia, 2005, p.141 (illus.), p.228

Apolline Kohen, *John Mawurndjul Survey 1979 - 2009*, exh. cat., Canberra: ANU Drill Hall Gallery, 2009, plate 4, cat. no. 17, p.8 (illus.)

Jon Altman, John Mawurndjul: Art and Impact', *Art Monthly Australia*, December 2009 - February 2010, p.24 (illus.)

This painting is sold with accompanying Maningrida Arts & Culture documentation.



Lot 109

**Tony Clark**

(born 1954)

Floral Design with Roses 2002

signed, dated and inscribed 'Tony Clark / London

2002' verso

oil and synthetic polymer paint on canvas

76 x 76cm (29 15/16 x 29 15/16in).

AU\$6,000 - 8,000

PROVENANCE:

Purchased from Anna Schwartz Gallery, Melbourne  
in March 2002

EXHIBITED:

*ARCO 2002*, Madrid, Spain, Exhibited by Anna  
Schwartz Gallery, Melbourne, 14-19 February 2002

Many artists can be described as obsessive, and Tony Clark is truly amongst them. Self-taught, Clark emerged in the manic days of Melbourne's early 1980s, a time of a fledgling punk scene where artists flocked to see the Go Betweens and Nick Cave's band The Birthday Party. Independent galleries were springing up such as Art Projects where Clark would show alongside such 'avantgarde' artists as John Nixon, Mike Parr and Jenny Watson. But Clark stood out amongst his contemporaries. His early work, dubbed *Sacro Idyllic Landscapes*, were sumptuous and moody renderings of European style topography – an approach that flew in the face of what was considered to be 'hip' at the time. Despite that fact, critics, curators and collectors alike were bewitched. Clark went on to explore a number of themes, taking such subjects as Shakespeare, exotic bird life and the semi-kitsch Chinoiserie, a French term that refers to European referencing of Chinese art that dates back to the 17th Century. Clark has said that he is fascinated by "The Shock of the Old"<sup>1</sup>, and indeed, if there is a central subject in his work, it is his referencing of the antique. Eschewing notions of finesse *Floral Design with Roses* 2002 clearly captures the essence of the rose in a painting that is as timeless as its' subject.

*Ashley Crawford*

<sup>1</sup> Interview with the author in, *Shock of the Old*, *Australian Art Collector* 2009





Lot 110

**Dorothy Robinson Napangardi**

(born circa 1956)

Women's Dreaming (Karntakurlangu Jukurrpa), 2000  
inscribed 'Dorothy' and bears artist's name,  
dimensions and catalogue number 4313 on the reverse  
and artist's name, catalogue number 14090, title,  
medium, dimensions and collection information on  
two Museum of Contemporary Art, Sydney labels on  
the reverse  
synthetic polymer paint on linen  
*153 x 153cm (60 1/4 x 60 1/4in).*

AU\$15,000 - 20,000

PROVENANCE:

Painted in Alice Springs, Northern Territory  
Gallery Gondwana, Alice Springs, Northern Territory  
Purchased from Hogarth Galleries, Sydney in May 2000

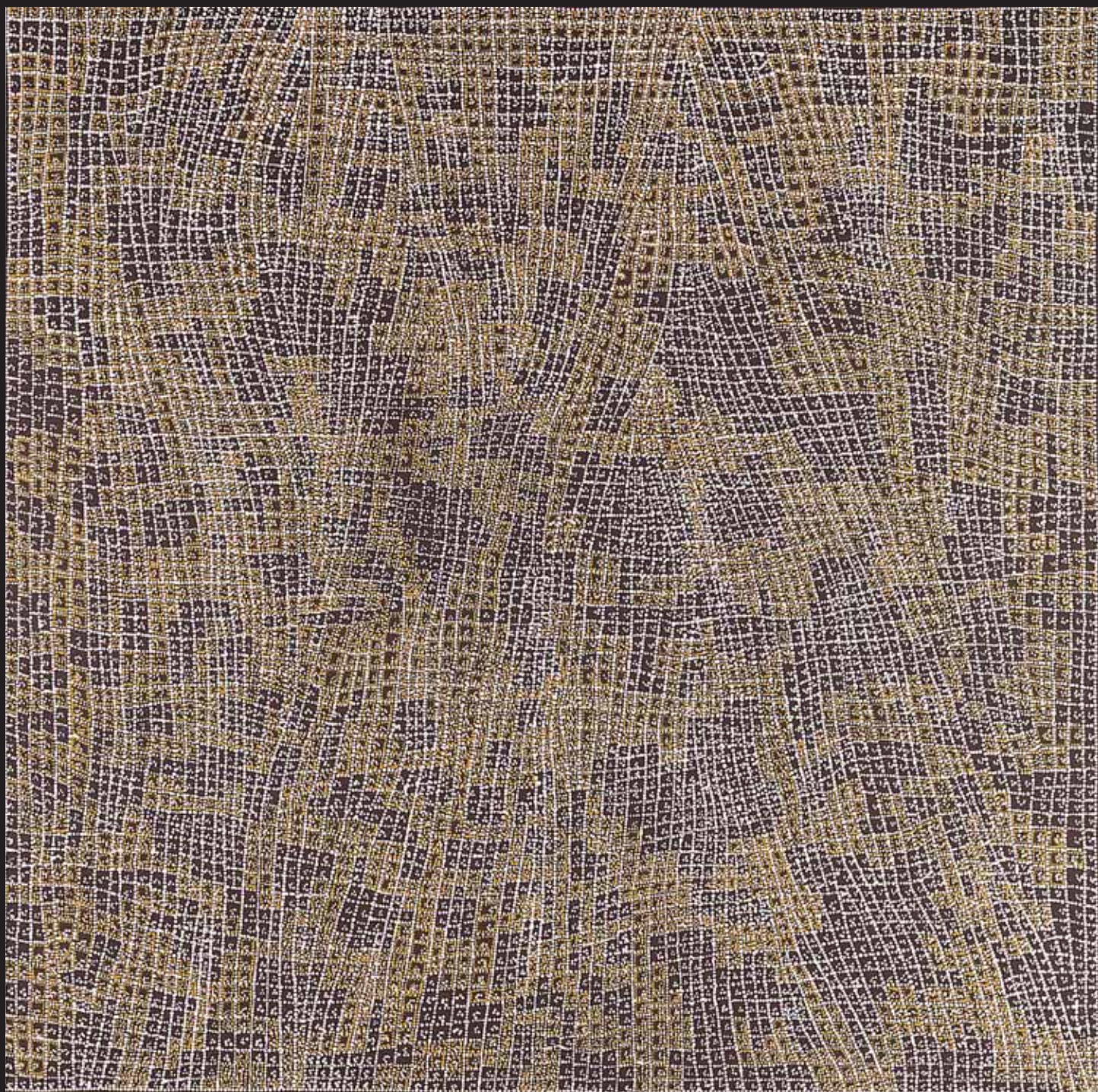
EXHIBITED:

*Recent Paintings by Dorothy Napangardi Robinson & Prince  
of Wales*, Hogarth Galleries Aboriginal Art Centre,  
Sydney, 11 - 29 April 2000, cat. no. 4  
*Dancing up country: the work of Dorothy Napangardi*,  
Museum of Contemporary Art, Sydney, 10 December  
2002 - 9 March 2003  
*Laverty 2*, Newcastle Region Art Gallery, Newcastle,  
14 May - 14 August 2011  
*The Colin and Elizabeth Laverty collection - a selection of  
Indigenous and non-Indigenous art exhibition*, Geelong  
Gallery, Geelong, 18 February - 15 April 2012

LITERATURE:

Merryn Gates (ed.), *Dancing up country: the work of  
Dorothy Napangardi*, exh. cat., Sydney: Museum of  
Contemporary Art, 2002, pl.16, p.28 (illus.)  
Christine Nicholls, 'Thinking Big; spatial conception in  
the art of Dorothy Napangardi', *Artlink*, vol.23, no.3,  
September 2003, p.47 (illus.)  
Colin Laverty and Elizabeth Laverty et al., *Beyond  
Sacred: Recent Painting from Australia's Remote Aboriginal  
Communities - the collection of Colin and Elizabeth Laverty*,  
Melbourne: Hardie Grant Books, 2008, p.84 (illus.)  
Colin Laverty and Elizabeth Laverty et al., *Beyond  
Sacred: Australian Aboriginal Art - the collection of Colin  
and Elizabeth Laverty, Edition II*, Melbourne: Kleimeyer  
Industries, 2011, p.90 (illus.)  
Glenn Barkley et al., *Volume One: MCA Collection*, Sydney:  
Museum of Contemporary Art, 2011, p.369 (illus.)







Lot 111

**Pulpurru Davies**

(born circa 1923)

Yankaltjunkunya, 2002

bears artist's name, date and catalogue number WAC  
(D) D015 B3 on the reverse

synthetic polymer paint on canvas

129.5 x 94cm (51 x 37in).

AU\$3,000 - 5,000

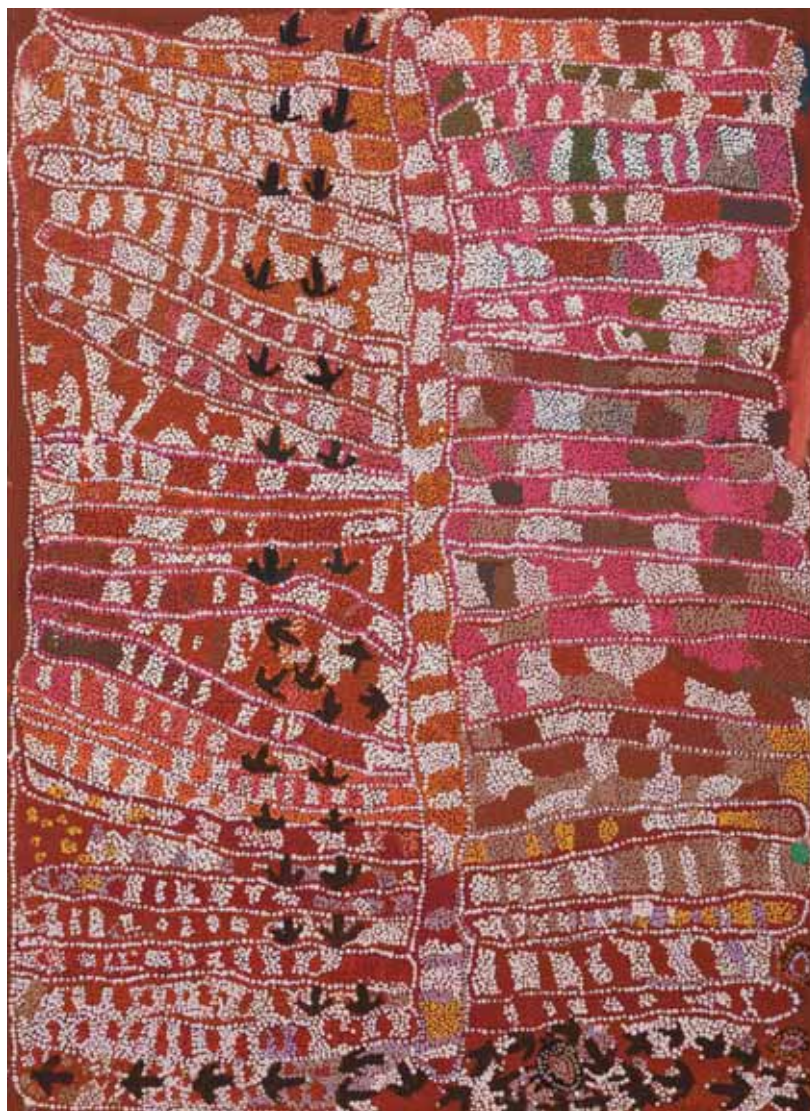
**PROVENANCE:**

Purchased from Warburton Cultural Centre,  
Warburton, Western Australia in September 2003

**EXHIBITED:**

*Nampa Kuwarringatja* - new work from the Ngaanyatjarra  
artists, Warburton Cultural Centre, Warburton, 24  
September 2003, cat. no. 23

This painting is sold with accompanying Warburton  
Cultural Centre documentation.





Lot 112

**Inyuwa Nampitjinpa**  
(circa 1922-1999)

Untitled (Site of Pukanya), 1999

bears artist's name, dimensions and Papunya Tula  
Artists catalogue number IN990486 on the reverse  
synthetic polymer paint on linen  
91 x 91cm (35 13/16 x 35 13/16in).

AUS\$7,000 - 10,000

**PROVENANCE:**

Painted at Kintore, Northern Territory

Papunya Tula Artists, Alice Springs, Northern  
Territory

Purchased from Sotheby's, *Aboriginal Art*, 28 - 29 July  
2003, lot 277

**EXHIBITED:**

*Dreaming Their Way: Australian Aboriginal Women Painters*,  
National Museum of Women in the Arts, Washington  
DC, United States of America, 30 June - 24  
September 2006, cat. no. 35

**LITERATURE:**

Britta Konau et al., *Dreaming Their Way: Australian  
Aboriginal Women Painters*, exh. cat., London: Scala  
Publishers, 2006, p.76 (illus.), p.153

Paola van de Velde, Georges Petitjean and Ronald  
A.R. Kerkhoven, *Los van traditie: Cobra en Aboriginal kunst  
(Breaking with tradition: CoBrA and Aboriginal art)*, Gent,  
Belgium: Snoeck, 2010

Colin Laverty and Elizabeth Laverty et al., *Beyond  
Sacred: Recent Painting from Australia's Remote Aboriginal  
Communities - the collection of Colin and Elizabeth Laverty*,  
Melbourne: Hardie Grant Books, 2008, p.74 (illus.)

This painting is sold with an accompanying Papunya  
Tula Artists certificate



Lot 113

**Emily Kam Kngawarray**

(Emily Kame Kngwarreye)

(circa 1916-1996)

Untitled (Alalgura I), 1992

inscribed 'Emily Kngwarreye' and bears Delmore

Gallery catalogue number 92II56 on the reverse and

on the stretcher and bears Gallery Gabrielle Pizzi label

and artist's name, title, dimensions, medium and year

on another label on the reverse

synthetic polymer paint on canvas

*150 x 120cm (59 1/16 x 47 1/4in).*

AU\$30,000 - 50,000

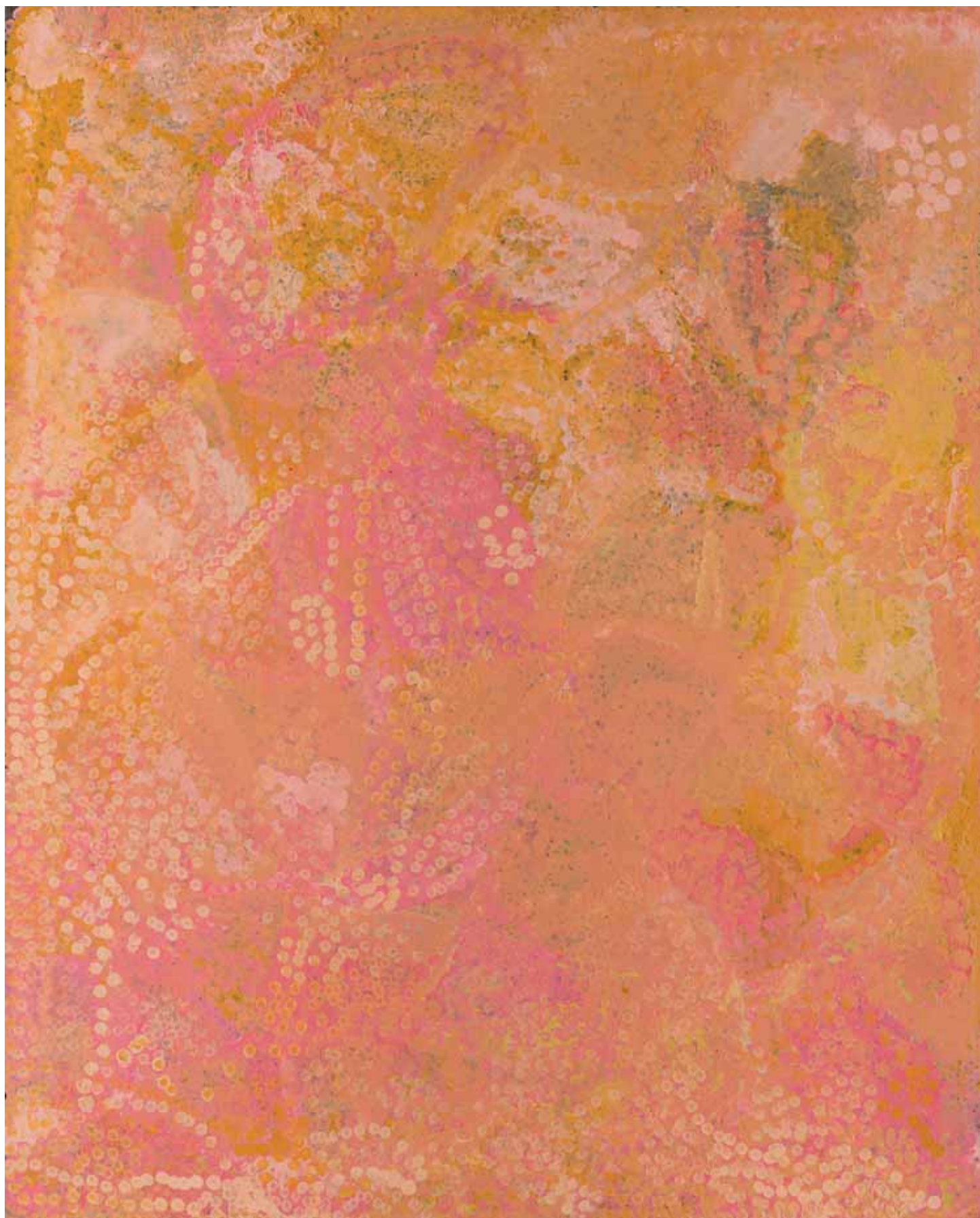
PROVENANCE:

Delmore Gallery, Northern Territory

Purchased from Gallery Gabrielle Pizzi, Melbourne in

September 1993







Lot 114

**Ken Whisson**

(born 1927)

Abstract Landscape with Green Figure with Yellow and Black Chooks, 1984

signed, dated and inscribed 'Ken Whisson / 5/2/84 - 20/6/84 / Abstract Landscape with Green Figure and Yellow and Black Chooks' verso

oil on canvas

100 x 119cm (39 3/8 x 46 7/8in).

AU\$30,000 - 50,000

**PROVENANCE:**

Purchased from 312 Lennox Street Gallery, Melbourne in November 1986

**EXHIBITED:**

*Ken Whisson*, 312 Lennox Street Gallery, Melbourne, 21 October - 22 November 1986, cat. no. 12

*Ken Whisson Paintings 1957-1985*, Broken Hill City Art Gallery touring exhibition: Heide Museum of Modern Art, Melbourne; Broken Hill City Art Gallery, Broken Hill; Art Gallery of South Australia, Adelaide; Power Gallery of Contemporary Art, Sydney; Wollongong City Art Gallery, Wollongong, February 1987 - April 1988, cat. no. 32

**LITERATURE:**

*Ken Whisson Paintings 1947 - 1999*, Niagara Publishing, Melbourne, 2001, cat. no. 43, p.59 (illus.)

*Abstract Landscape with Green Figure with Yellow and Black Chook* (1984) could be described as being in a classic later Whisson 'style' where the white ground of the canvas itself becomes an important part of the composition.

Importantly memory, a retreat into the artist past, provides a rich vein of motif and meaning as exemplified by the works titles which could reveal aspect of Whisson's boyhood growing up in rural Lilydale. The chooks of the works title are clearly seen up in the upper right corner but we can also see other forms beginning to coalesce and then dissolve – snatches of misremembered details like an open book, the front half of horse or right in the centre an abstract collection of shapes that recalls early landscape or again flags a much used symbol in the artist work.

*Glenn Barkley*







Lot 115

**Richard Larter**

(born 1929)

The Modern Olympiad (Olympia Anniversary  
Picture), 1963

signed, dated and inscribed 'The Modern / Olympiad  
/ R. Larter / 1863.....1963' lower centre

inscribed 'RC Larter / Olympia Anniversary Picture'

verso

enamel on hardboard

122 x 183cm (48 1/16 x 72 1/16in).

AU\$12,000 - 18,000

PROVENANCE:

Purchased from Deutscher Fine Art, Melbourne in  
August 1990

EXHIBITED:

*Richard Larter - Paintings*, Watters Gallery, Sydney, 9-26  
July 1969, cat. no. 2

*An Exhibition At Two Venues To Celebrate Richard Larter's  
Seventieth Birthday*, Watters Gallery, Sydney, 4-22 May  
1999, cat. no. 8

*Stripperama - Richard Larter*, Heide Museum of Modern  
Art, Melbourne, 18 May - 28 July 2002; New England  
Regional Art Museum, Armidale, 16 August - 6  
October 2002

*The Colin and Elizabeth Laverty collection* - a selection of  
Indigenous and non-Indigenous art works, Geelong  
Gallery, Geelong, 18 February - 15 April 2012

LITERATURE:

'The earlier paintings of Richard Larter', *Art and  
Australia*, 1973, vol. 11, no. 1 (illus.)

Gary Catalano, 'The Absence of Pop', *The Years of  
Hope*, Oxford University Press, Melbourne, 1981, p.145

Anne Loxley, 'The Laverty Collection', *Art and Australia*,  
Spring 1996, vol. 34, no. 1, p.72 (illus.)

*Stripperama - Richard Larter*, exh. cat., Heide Museum of  
Modern Art, Melbourne, 2002, p.9 (illus.)

Linda Sproul 'Stripperama - Richard Larter', *Art  
Monthly Australia*, August 2002, no. 152, pp.28-29

In the 1960s Larter worked often in series, including  
companion *Modern Olympia* paintings in 1963, homages  
to Manet's *Olympia*, which precisely a century before  
had shocked the French Salon audience with its  
subject's cool provocative sexuality. Larter's Olympia  
is similarly knowing and un-idealised... rich in colour  
and texture and deft in the placement of the figure  
within each frame, tightly cropped against bedclothes,  
bed-head and wall. The turning bodies are brilliantly  
foreshortened and the stockinged thighs, bare buttocks  
and angled limbs form dynamic abstract fields of  
colour. The effect is one of joyful display that draws on  
the intimate and expressive realism of Manet, Degas  
and Bonnard as well as modes of pornography. What  
sets the work apart from pornography is the scribbled  
un-glossy surfaces, the intrusion of the ordinary – the  
solid wooden bed-head and homely poses – and the  
artist's clear empathy with the humanity of his subject.

Deborah Clark, "Richard Larter: eros and civilisation", in Deborah  
Hart, *Richard Larter*, National Gallery of Australia, Canberra, 2008,  
p.111 (published on the occasion of the exhibition *Richard Larter:  
a retrospective* 20 June – 14 September 2008, National Gallery of  
Australia, Canberra).





Lot 116

**Lydia Balbal (born circa 1958)**

Winpa, 2007

bears artist's name, dimensions, medium, year, location  
and Short St Gallery catalogue number #24256 on the  
reverse

synthetic polymer paint on linen

*122 x 91 cm (48 1/16 x 35 13/16in).*

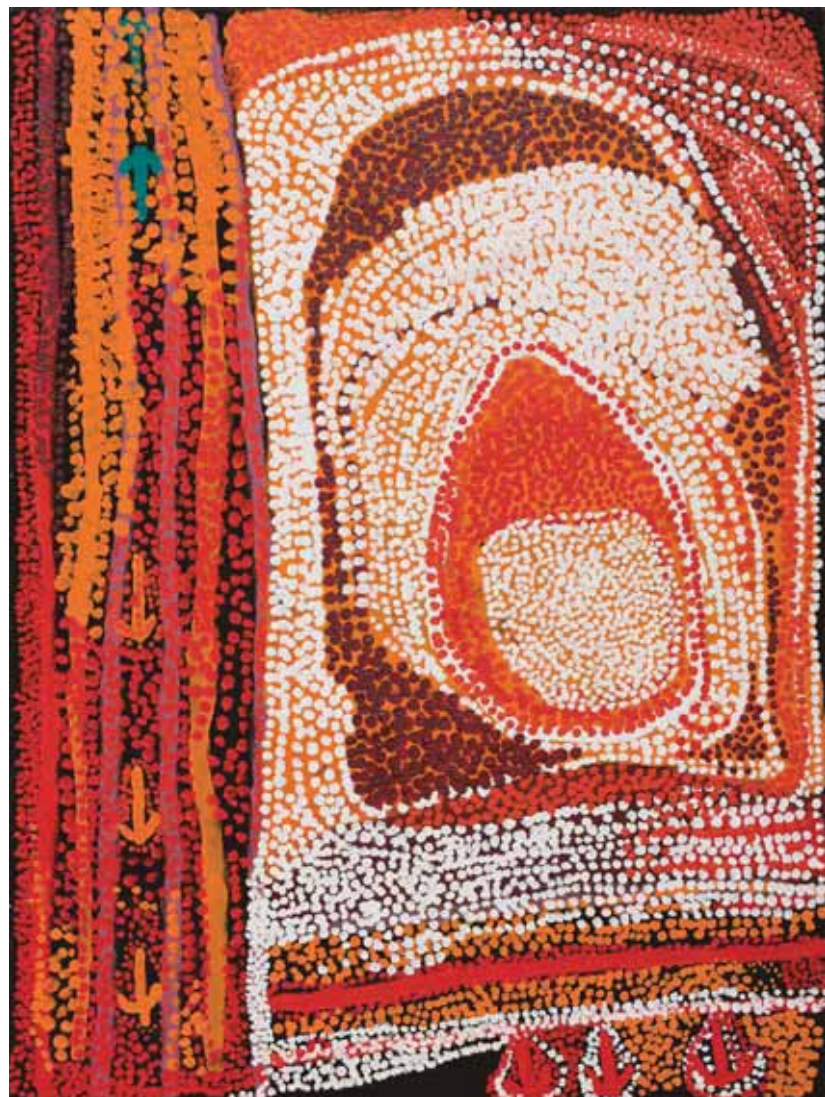
AU\$2,000 - 4,000

**PROVENANCE:**

Painted at Bidyadanga, Western Australia

Purchased from Short St Gallery, Broome, Western  
Australia in February 2008

This painting is sold with accompanying Short St  
Gallery documentation.





Lot 117

**Daniel Walbidi**

(born 1983)

Winpa, 2007

synthetic polymer paint on linen

120 x 40cm (47 1/4 x 15 3/4in).

AU\$6,000 - 8,000

**PROVENANCE:**

Painted at Bidyadanga, Western Australia

Purchased from Short St Gallery, Broome, Western Australia in August 2007

**EXHIBITED:**

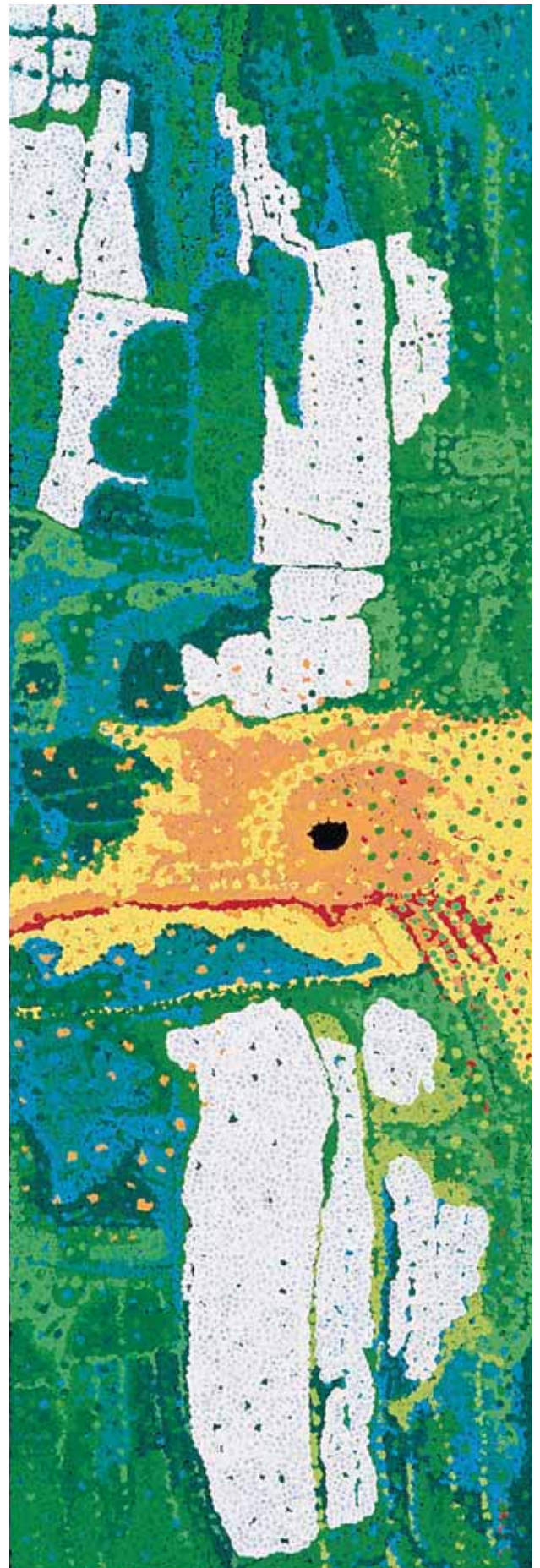
*Heart and Soul: the Lavery Collection*, Sydney, Museum of contemporary Aboriginal art (AAMU), Utrecht, The Netherlands, 20 January 2012 - 10 June 2012

**LITERATURE:**

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Lavery*, Melbourne: Hardie Grant Books, 2008, p.179 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Australian Aboriginal Art - the collection of Colin and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer Industries, 2011, p.188 (illus.)

This painting is sold with accompanying Short St Gallery documentation.



Lot 118

**Emily Kam Ngawarray**

(Emily Kame Ngwarreye)

(circa 1916-1996)

Untitled (Alalgura Landscape/Yam Flowers), 1995  
inscribed 'Emily Ngwarreye' and bears Delmore Gallery  
catalogue number 95K036 (twice) and 'Chapman Gallery'  
on the reverse

synthetic polymer paint on canvas

*151 x 121cm (59 7/16 x 47 5/8in).*

AU\$30,000 - 50,000

PROVENANCE:

Delmore Gallery, Northern Territory

Purchased from Chapman Gallery, Canberra in

December 1996

EXHIBITED:

*Southern Reflections - Ten Contemporary Australian Artists'*, an  
exhibition of Australian Art touring Northern Europe, 1998  
- 1999, curated by Elizabeth Cross under the auspices of  
the Art Gallery of New South Wales, Sydney; Kulturhuset  
(Cultural Centre) Stockholm, Sweden; Stenersen Museum,  
Oslo, Norway; Goteborgs Konsthallen Contemporary Art  
Gallery, Gothenberg, Sweden, cat. no. 11

LITERATURE:

Elizabeth Cross, *Southern Reflections - Ten Contemporary Australian  
Artists*, exh. cat., Sydney: The Art Gallery of New South  
Wales, 1998, cat. no. 11, p.10 (illus.)

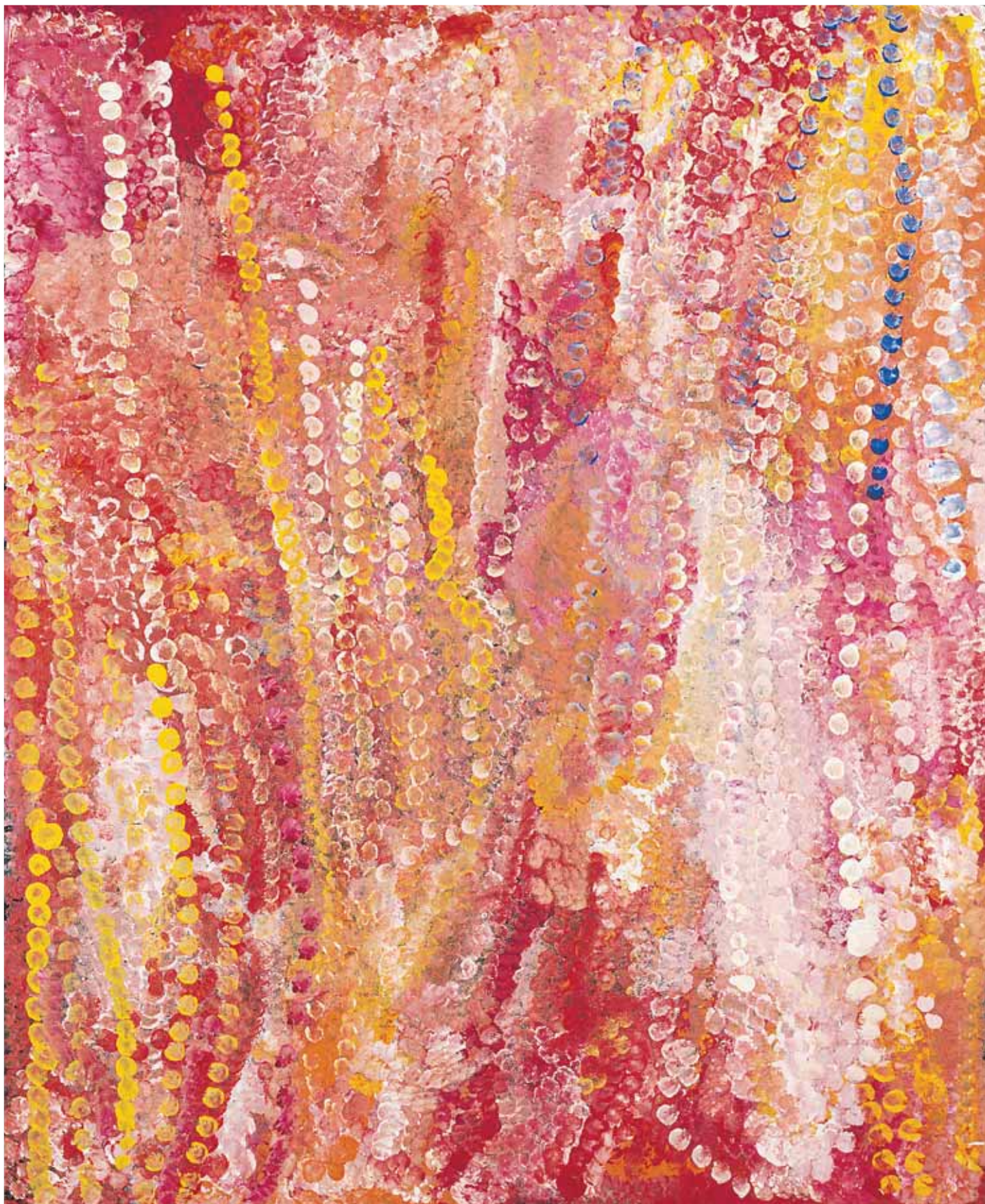
Colin Lavery, 'Diversity and Strength: Contemporary  
Australian Aboriginal Art - A Private Collection', *Arts of Asia*,  
November - December 2003, cat. no. 17, p.88 (illus.)

Annette Larkin, 'Perspectives - Hunters and Collectors', *Arco  
contemporary art magazine*, number 33, spring 2005, p.18 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred:  
Recent Painting from Australia's Remote Aboriginal Communities -  
the collection of Colin and Elizabeth Lavery*, Melbourne: Hardie  
Grant Books, 2008, p.94 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred:  
Australian Aboriginal Art - the collection of Colin and Elizabeth  
Lavery, Edition II*, Melbourne: Kleimeyer Industries, 2011,  
p.101 (illus.)







Lot 119

**Ildiko Kovacs**

(born 1962)

Meeting Point, 2000

signed, dated and inscribed 'Ildiko Kovacs / med: oil  
on ply / title:"MEETING POINT" / JAN - 2000' verso  
oil on plywood

*155 x 183.5cm (61 x 72 1/4in).*

AU\$14,000 - 18,000

PROVENANCE:

Purchased from the artist in May 2000

EXHIBITED:

*Southern Sydney Artists - Inaugural Exhibition*, Hazelhurst

Regional Gallery, Gympie, Sydney, April 2000

*Paintings from the Lavery Collection*, 1st hang at the Union

Club, Sydney, 28 October 2003 - 15 July 2005





Lot 120

**Robert Klippel**  
(1920-2001)

Opus 608, 1984

incised '608' below base

bronze

*15.5 x 8.3 x 5cm (6 1/8 x 3 1/4 x 1 15/16in).*

AU\$4,000 - 6,000

**PROVENANCE:**

Purchased from Watters Gallery, Sydney in May 1987

**EXHIBITED:**

*Robert Klippel - Unique Cast Bronze Sculptures - Works on Paper*, Watters Gallery, Sydney, 8 April - 4 May 1987, cat. no. 35

**LITERATURE:**

Elwyn Lynn, 'Surreal Steel and Elegance', *The Weekend Australian Magazine*, 18-19 April 1987





Lot 121

**Tjungkara Ken**  
(born 1969)

Ngayuku Ngura (My Country), 2010  
synthetic polymer paint on linen  
*152.5 x 101.5cm (60 1/16 x 39 15/16in).*

AU\$6,000 - 8,000

PROVENANCE:

Tjala Arts, Amata, South Australia (cat no. 044-10)  
Purchased from Raft Artspace, Alice Springs in May 2010

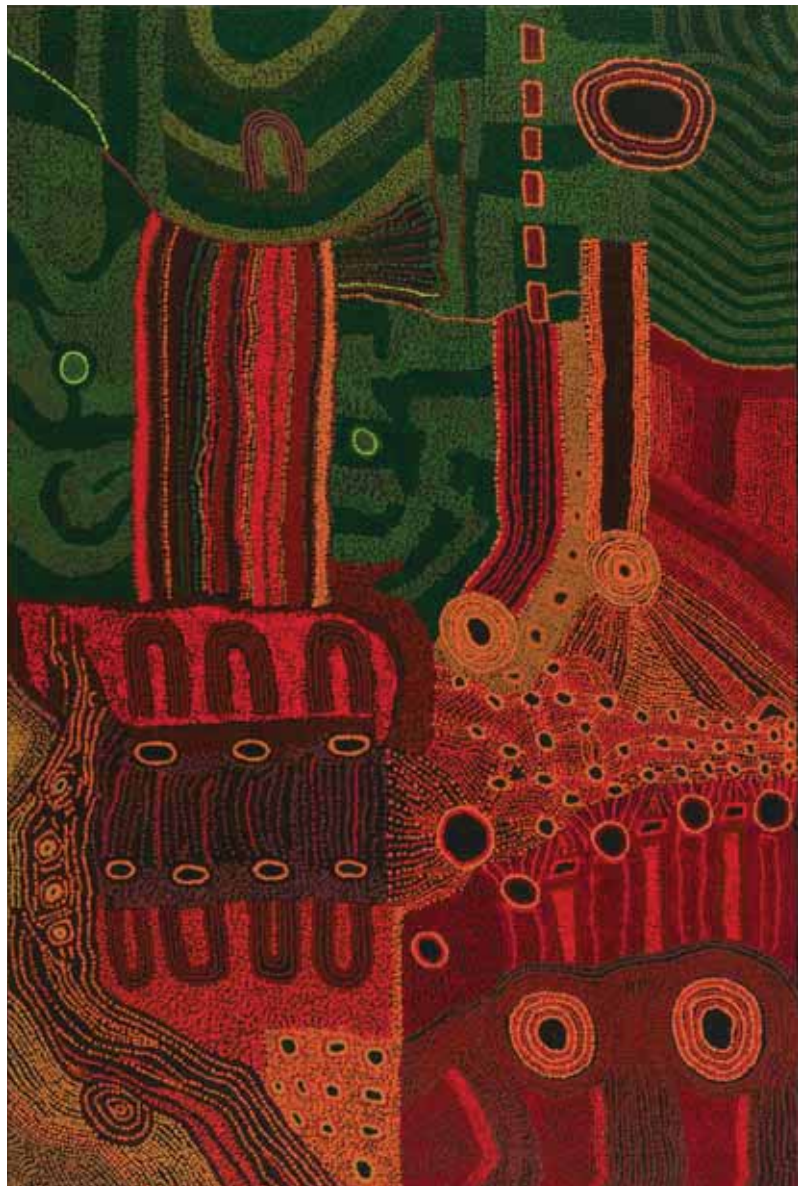
EXHIBITED:

*APY & NPY Lands Survey Exhibition*, Raft Artspace,  
Alice Springs, 24 April - 22 May 2010, cat no. 5  
*Laverty 2*, Newcastle Region Art Gallery, Newcastle,  
14 May - 14 August 2011

ILLUSTRATED:

Colin Laverty and Elizabeth Laverty et al.,  
*Beyond Sacred: Australian Aboriginal Art - the collection  
of Colin and Elizabeth Laverty, Edition II*, Melbourne:  
Kleimeyer Industries, 2011, p.109 (illus.)  
'Laverty 2', *Art & Australia*, 49, No. 1, 2011, p.162 (illus.)

This painting is sold with accompanying Tjala Arts  
documentation.



Lot 122

**Dick Watkins**

(born 1937)

The Mooche, 1968

signed, dated and inscribed 'The Mooche / Dick Watkins / 68' verso

synthetic polymer paint (PVA) and oil on canvas  
167.5 x 167.5cm (65 15/16 x 65 15/16in).

AU\$40,000 - 60,000

**PROVENANCE:**

Purchased from Watters Gallery, Sydney in  
November 1988

**EXHIBITED:**

*The Field*, National Gallery of Victoria, Melbourne,  
21 August - 28 September 1968, cat. no. 72

*The Caddy Collection*, Watters Gallery, Sydney, 8-26  
November 1988, cat. no. 42

*Central Street 1966 - 1969*, Ray Hughes Gallery, Sydney,  
5 January - 13 February 1991, cat. no. 15

*Dick Watkins in Context*, curated by Barbara Dowse, National  
Gallery of Australia, Canberra, 15 January - 15 July 1993

*I Had a Dream, Australian Art in the 1960s*, curated  
by Jennifer Phipps, National Gallery of Victoria,  
Melbourne, 25 April - 16 June, 1997

*The Lavery Collection*, Museum of Contemporary Art,  
Sydney, 20 June - 23 August 1998

*Fieldwork: Australian Art 1968 - 2002*, curated by Jason  
Smith and Charles Green, opening exhibition, Ian  
Potter Centre, National Gallery of Victoria: Australian  
Art at Federation Square, Melbourne, 28 October  
2002 - 16 February 2003, cat. no. 03.11

On loan to the National Gallery of Victoria,  
Melbourne from 2001-2006

*The Colin and Elizabeth Lavery collection - a selection of  
Indigenous and non-Indigenous art works*, Geelong Gallery,  
Geelong, 18 February - 15 April 2012

**LITERATURE:**

*The Field*, exh. cat., National Gallery of Victoria,  
Melbourne, 1968, cat. no. 72, p.79 (illus.)

Daniel Thomas and Mervyn Horton, *Present Day Art in  
Australia*, Ure Smith, 1969, p.229 (illus.)

James Gleeson, *Modern Painters 1931 - 1970*,

Lansdowne, 1971, pl. 85, p.78 (illus.)

*The Caddy Collection*, exh. cat., Watters Gallery, Sydney,  
1988, cat. no. 42, p.48 & 59 (illus.)

Elwyn Lynn, 'A Hard Edged Wheel Turns', *Weekend  
Australian*, 12-13 January 1991

*Dick Watkins in Context*, exh. cat., National Gallery of  
Australia, Canberra, 1993, p.13 (illus.)

*I Had a Dream, Australian Art in the 1960s*, exh. cat.,  
National Gallery of Victoria, Melbourne, 1997, p.61 (illus.)

*The Lavery Collection*, exh. cat., Museum of  
Contemporary Art, Sydney, 1998, p.2 (illus.)

Jeremy Eccles, 'The Pleasure Principle', *State of the Arts*,  
August - November 1998, p.78 (illus.)

Gabriella Coslovich, 'Fertile fields', *The Age*, 23  
November 2002

Jason Smith & Charles Green, *Fieldwork: Australian Art  
1968 - 2002*, National Gallery of Victoria, Melbourne,  
2002, cat. no. 03.11, p.22, p.145 & 153 (illus.)

Lesley Harding & Sue Cramer, *Cubism & Australian Art*,  
co-published by Heide and the Miegunyah imprint of  
Melbourne University Publishing, 2009, p.183 (illus.)

Watkins is an inventive and restless painter, untroubled with stylistic changes regardless of perceptions of inconsistency – in fact, this became the characteristic of his brilliance. *The Mooche* was exhibited in *The Field* exhibition, organised to coincide with the opening of the National Gallery of Victoria's new building, in 1968. It's one of a few 20th century exhibitions that changed the way in which Australia thought about the art of its time. Mainly young artists were included, most with a keen interest in hard-edge, colour-field abstraction – each self-evidently international in their outlook. Australia's so-called *Antipodean Vision* was of no interest to this new generation. In 1968 the celebrated American critic, Clement Greenberg, visited Australia; he asserted that Watkins was Australia's finest painter. In keeping with Greenberg's maxim that all we need to know is contained within the work itself, that the viewer's aesthetic experience is heightened when external references are discarded, *The Mooche* is testament to this theoretical stance. This was new to Australia whose art had been conspicuously self-referencing with mythical and other narratives, or the final echoes of the School of Paris. That the formal qualities of art, of picture making, could resonate with a confident independence marks *The Mooche* as an important painting which effortlessly abandoned local introspection and began to engage internationally.

*Doug Hall AM*

*Former Director of the Queensland Art Gallery and Australian Commissioner  
at the Venice Biennale*





Lot 123

**Ngarraija Tommy May**

(born circa 1935)

Untitled, 2000

inscribed 'Tommy' and bears artist's name and Mangkaja Arts Resource Agency catalogue number WP 184/00 on the reverse

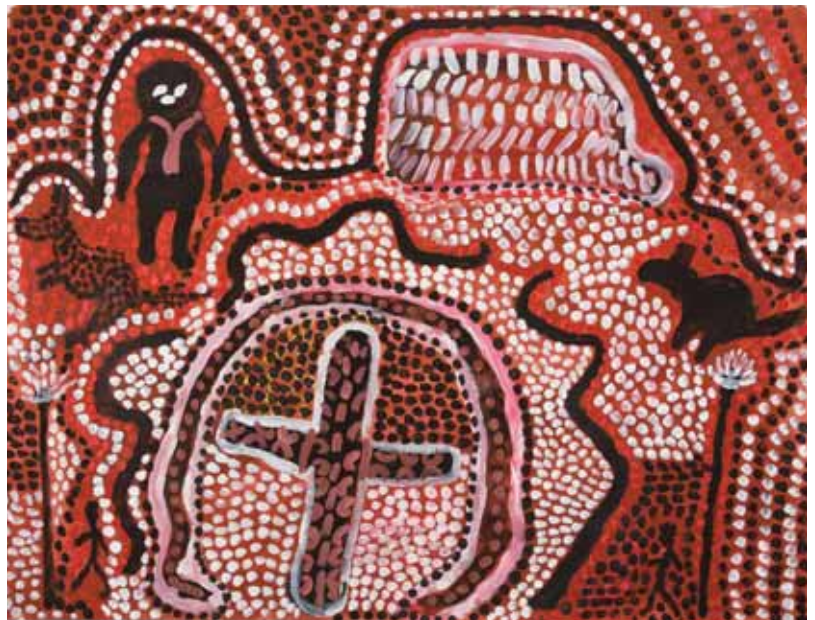
synthetic polymer paint on paper  
50 x 65cm (19 11/16 x 25 9/16in).

AUS\$400 - 600

PROVENANCE:

Mangkaja Arts Resource Agency, Fitzroy Crossing,  
Western Australia

Purchased from Raft Artspace, Darwin in September 2003



Lot 124

**Wakartu Cory Surprise**

(circa 1929-2011)

Tapu, 1992

bears artist's name, date '18/9/92', and Mangkaja Arts Resource Agency catalogue number WP631/92 on the reverse

synthetic polymer paint on velin arches paper  
76 x 105cm (29 15/16 x 41 5/16in).

AUS\$2,000 - 3,000

PROVENANCE:

Mangkaja Arts Resource Agency, Fitzroy Crossing,  
Western Australia

Purchased from Durack Gallery, Broome, Western  
Australia in September 1998



LITERATURE:

Colin Lavery and Elizabeth Lavery et al.,  
*Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Lavery*,  
Melbourne: Hardie Grant Books, 2008, p.190 (illus.)

Colin Lavery and Elizabeth Lavery et al.,  
*Beyond Sacred: Australian Aboriginal Art - the collection of Colin and Elizabeth Lavery, Edition II*, Melbourne:  
Kleimeyer Industries, 2011, p.202 (illus.)

This painting is sold with accompanying Mangkaja Arts Resource Agency documentation.



Lot 125

**Tjumpo Tjapanangka**

(circa 1929-2007)

Wiringurru Painting, The Great Sandy Desert, WA, 1998

bears artist's name, dimensions and Warlayirti Artists

catalogue number 17/98 on the reverse

synthetic polymer paint on linen

*120 x 80cm (47 1/4 x 31 1/2in).*

AUS\$7,000 - 10,000

PROVENANCE:

Purchased from Warlayirti Artists, Wirrimanu

(Balgo Hills), Western Australia in January 1998

This painting is sold with accompanying Warlayirti

Artists documentation.



## PAJI HONEYCHILD YANKARR

Paji Honeychild Yankarr was one of the first artists at Fitzroy Crossing to work through the Karrayili Adult Education Centre that was established in the town in 1981. Karrayili became the local Aboriginal art centre, Mangkaja Arts, in 1993. Paji Honeychild participated in several major collaborative paintings produced by Mangkaja, including the *Ngurrara Canvas*, 1997, that was made for the Ngurrara Native Title Claim. The painting, measuring ten by eight metres, is the work of some 60 artists: it depicts a vast area of the Great Sandy Desert to which the painters laid claim.

A recurring theme in Paji Honeychild's work is the waterhole (jila) at Japirnka in the Great Sandy Desert which is one of the major ancestral sites of the Walmajrri and Juwaliny peoples. It was made famous through the paintings of Kuntika Jimmy Pike (1940-2002) and Pijaju Peter Skipper (c.1929-2007) who were senior custodians of the site. Skipper always painted the waterhole in the form of a four-leaved clover to suggest the rock formations at the site allow the Ancestral Snake to approach the waterhole from four directions. Paji Honeychild, on the other hand, depicts the waterhole as a central patch of blue embraced by a series of arcs and circles in high key colour, suggesting the potency of spiritual forces of the site.

In 2010, *Jila Japirnka*, 2002 was selected for the innovative exhibition *Breaking with Tradition: CoBrA and Aboriginal art* at the AAMU Museum of Contemporary Aboriginal Art, Utrecht, the Netherlands. The exhibition sought to draw formal parallels between the paintings of artists in the CoBrA group (1948-51), including Karel Appel and Corneille, the Roar Studio group from Melbourne, and Western Desert and Eastern Kimberley painters. The Roar artists had been influenced by the CoBrA group, and a number of Roar artists have worked with Aboriginal artists in desert and Kimberley communities. In many ways, the exhibition was a reflection of the Laverty's collecting preferences.

Wally Caruna

Lot 126

### **Paji Honeychild Yankarr**

(circa 1912-2007)

Jila Japirnka, 2002

inscribed 'Honey' and bears artist's name and Mangkaja Arts Resource Agency catalogue number 249/02 on the reverse

synthetic polymer paint on canvas

122 x 182cm (48 1/16 x 71 5/8in).

AU\$15,000 - 25,000

#### PROVENANCE:

Mangkaja Arts Resource Agency, Fitzroy Crossing, Western Australia

Purchased from Raft Artspace, Darwin in January 2003

#### EXHIBITED:

*Waterhole*, Raft Artspace at Grantpirrie Gallery, Sydney, 10 - 25 January 2003, cat. no. 9

*Breaking with tradition: Cobra and Aboriginal art*, AAMU - Museum of contemporary Aboriginal art, Utrecht, The Netherlands, 12 November 2010 - 8 May 2011

*The Colin and Elizabeth Laverty collection - a selection of Indigenous and non-Indigenous art exhibition*, Geelong Gallery, Geelong, 18 February - 15 April 2012

#### LITERATURE:

Colin Laverty and Elizabeth Laverty et al., *Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Laverty*, Melbourne: Hardie Grant Books, 2008, pp.184-185 (illus.)

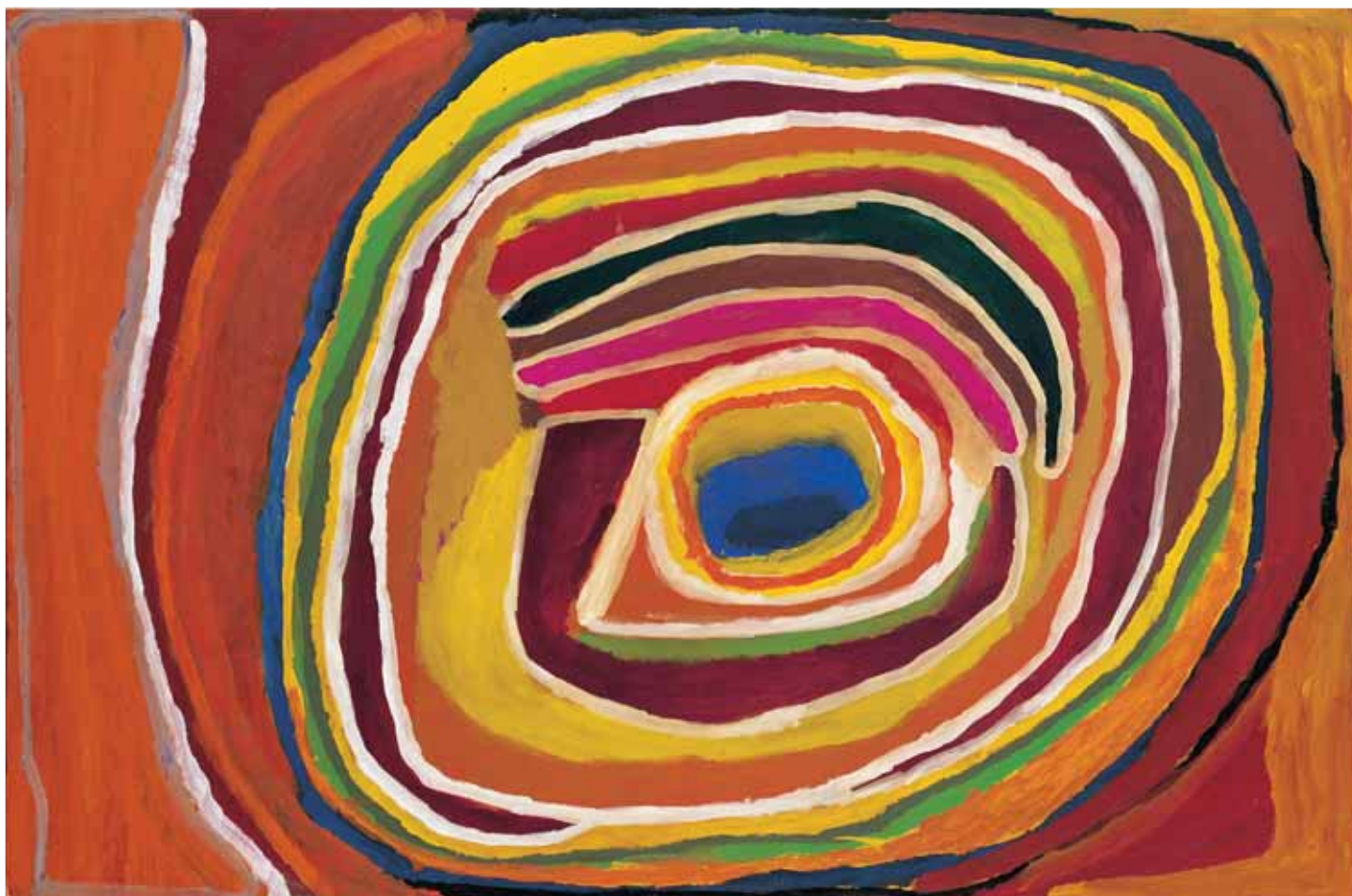
Paola van de Velde, Georges Petitjean and Ronald A.R. Kerkhoven, *Los van traditie: Cobra en Aboriginal kunst (Breaking with tradition: CoBrA and Aboriginal art)*, exh. cat., Gent, Belgium: Snoeck, 2010, pp. 70-71 (illus.) and *Annual Report 2010* p.24 (illus.)

Trouw, (newspaper) The Netherlands, 11 December 2010, p.36

Colin Laverty and Elizabeth Laverty et al., *Beyond Sacred: Australian Aboriginal Art - the collection of Colin and Elizabeth Laverty, Edition II*, Melbourne: Kleimeyer Industries, 2011, pp.194-5 (illus.)

*Artlink Indigenous*, vol. 31, no. 2, 2011, p.105 (illus.)











## YALA YALA GIBBS TJUNGURRAYI

Yala Yala Gibbs Tjungurrayi was a Pintupi man of high ritual authority who was among the first group of men to take up painting at Papunya in 1971. He was an avid and intense painter, totally absorbed in his work and, as befits a ceremonial songman, he would often sing verses from a Dreaming as he painted it. His early paintings on board are characterised by a strong graphic sense as he developed forms in bold contrasting colours of black, white and red. Yala Yala was also one of the chief exponents of the circle and line matrix associated with sacred–secret Tingari subjects that influenced many Pintupi painters through the 1980s. During this period several of his paintings featured large water snakes at Kaakuratintja (Lake MacDonald) where they are said to live in the lake.

Yala Yala Gibbs has been represented in several major exhibitions in Australia and abroad, including: *The Inspired Dream*, *Life as art in Aboriginal Australia*, at the Museum and Art Gallery of the Northern Territory and touring internationally in 1988; *Papunya Tula: Genesis and Genius*, at the Art Gallery of New South Wales, Sydney in 2000; *Papunya Painting - Out of the desert*, at the National Museum of Australia in 2007; *Icons of the Desert: Early Aboriginal Paintings from Papunya*, at the Herbert F. Johnson Museum of Art at Cornell University, Ithaca, Fowler Museum of Cultural History, University of California, Los Angeles, and the Grey Art Gallery at New York University, New York, in 2009; and *Tjukurrjtjanu: Origins of Western Desert art*, at the National Gallery of Victoria, Melbourne in 2011 and at the Musée du quai Branly in 2012. In 1988, following the *Dreamings* exhibition in New York, the Brooklyn Museum of Art acquired one of Yala Yala's paintings.

Wally Caruna

Lot 127

### Yala Yala Gibbs Tjungurrayi

(circa 1925-1998)

Untitled (Tingari Men's Campsite at Patantja, South West of Lake MacDonald: Kuningka and Snake Dreaming), 1988

bears artist's name and Papunya Tula Artists catalogue number YY881221 on the reverse

synthetic polymer paint on canvas

183 x 121cm (72 1/16 x 47 5/8in).

AU\$15,000 - 20,000

#### PROVENANCE:

Painted at Kiwirrkura, Western Australia

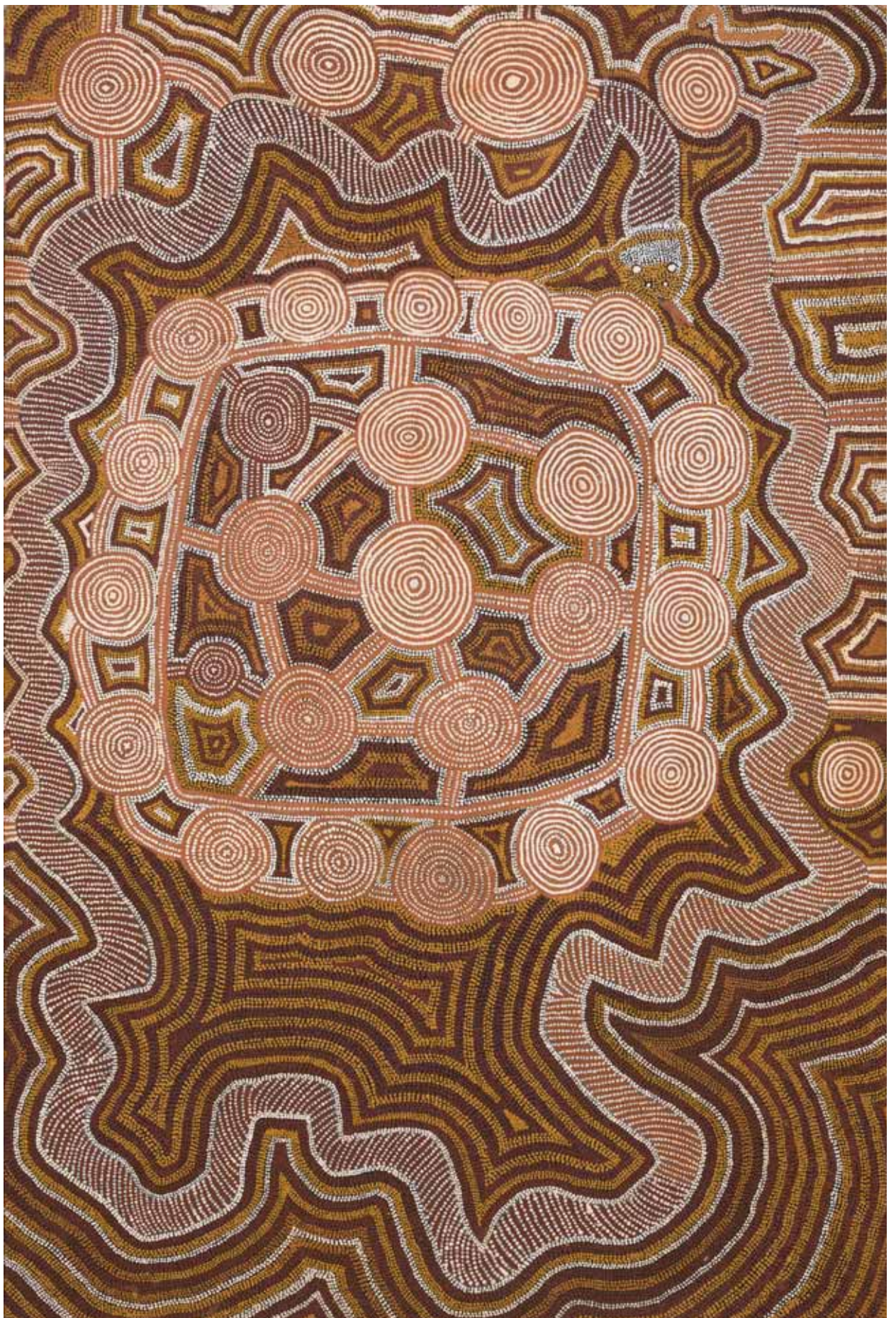
Papunya Tula Artists, Alice Springs, Northern

Territory

Purchased from Gallery Gabrielle Pizzi, Melbourne in May 1989

This painting is sold with an accompanying Papunya Tula Artists certificate.







Lot 128  
**Patricia Piccinini**  
(born 1965)

Team WAF (Precautions), 2003  
fibreglass, PET and automotive paint  
32 x 28 x 32cm (12 5/8 x 11 x 12 5/8in).

AU\$10,000 - 15,000

PROVENANCE:

Purchased from Roslyn Oxley9 Gallery, Sydney in July 2003

EXHIBITED:

*Patricia Piccinini: We are Family*, Venice Biennale, Venice, Italy, 15 June - 2 November 2003

*Patricia Piccinini: We are Family*, Bendigo Art Gallery, Bendigo, 17 April - 27 June 2004

*Patricia Piccinini: We are Family*, Hara Museum Tokyo, Japan 6 December 2003 - 1 February 2004

*Patricia Piccinini: Hold Me Close to Your Heart*, ARTER, Istanbul, Turkey, 22 June - 21 August 2011

What strangely evolved creatures wear these adornments? Speed, clearly, is like oxygen to them. Movement, presumably, on sleek and murderous machines that test the boundaries of the body is a clear requirement. But Patricia Piccinini has always done that; seeking out the borderline between human and alien, works that question the very nature of our biology. While science intrigues her – from genetic manipulation to cloning – it is in fact what it does and can do to the human. *Team WAF (Precautions)* was a part of Piccinini's exhibition, *We Are Family*, which delighted, confused, chilled and inspired audiences when she represented Australia at the 2003 Venice Biennale. That same year the show travelled to the Hara Museum in Tokyo. In a talk she gave to the Tokyo National University of Fine Arts and Music that year she described the work: "The first thing that you saw as you entered the exhibition was this row of helmets for the work *Team WAF (Precautions)*. And this is the first family that you find in the show, a family of helmets for inhabitants with very strange heads. They indicate that the inhabitants of the house need these beautiful helmets - not because they are different, but because they ride motorcycles very fast. With these helmets, you get a very familiar feeling, because helmets are familiar to us, but a strangeness as well."<sup>1</sup>

*Ashley Crawford*

<sup>1</sup> Patricia Piccinini, artists talk, Tokyo National University of Fine Arts and Music, Tokyo, 2003





Lot 129  
**Nabiru Bullen**  
(born circa 1923)

Martakulu, 2009  
synthetic polymer paint on linen  
*50 x 41 cm (19 11/16 x 16 1/8 in).*

AU\$400 - 600

PROVENANCE:  
Painted at Bidyadanga, Western Australia  
Purchased from Short St Gallery, Broome, Western Australia  
in June 2010 (cat. no. 26165)

This painting is sold with accompanying Short St Gallery  
documentation.



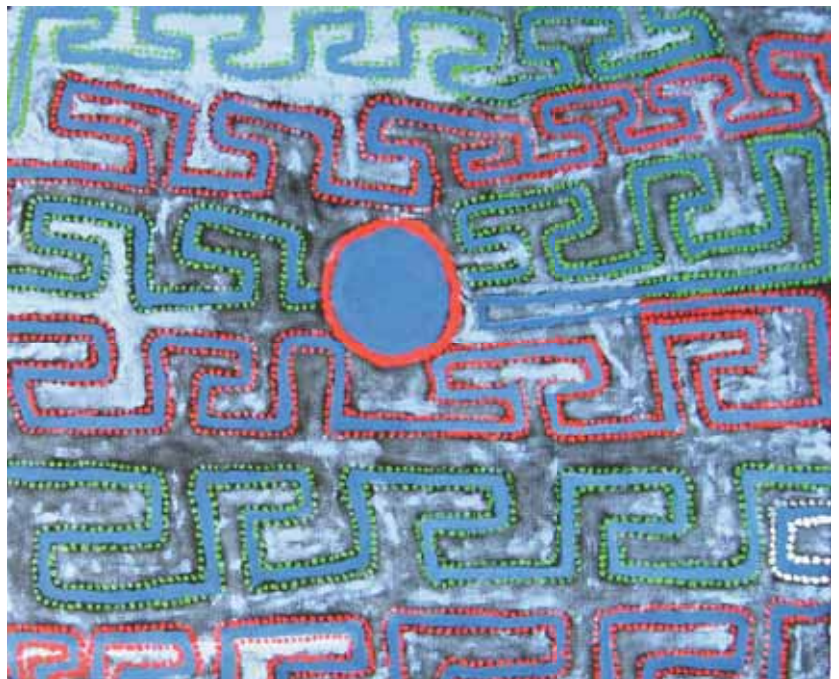
Lot 130  
**Nabiru Bullen**  
(born circa 1923)

Untitled, 2006  
bears artist's name, dimensions, medium, year and  
Short St Gallery catalogue number #11168 on the  
reverse  
synthetic polymer paint on linen  
*40 x 50 cm (15 3/4 x 19 11/16 in).*

AU\$600 - 800

PROVENANCE:  
Painted at Bidyadanga, Western Australia  
Purchased from Short St Gallery, Broome, Western  
Australia in October 2006

This painting is sold with accompanying Short St  
Gallery documentation.





Lot 131

**Willy Billabong Tjapanangka**  
(born circa 1930)

Untitled, 2001

bears artist's name and catalogue number # NM16 /  
2000 / 2001 on the reverse and artist's name, catalogue  
number, medium and dimensions on the reverse  
synthetic polymer paint on canvas  
120 x 120 cm (47 1/4 x 47 1/4 in).

AUS\$3,000 - 5,000

**PROVENANCE:**

Yarliyil Art Centre, Halls Creek, Western Australia  
Purchased from Artplace, Perth in November 2002

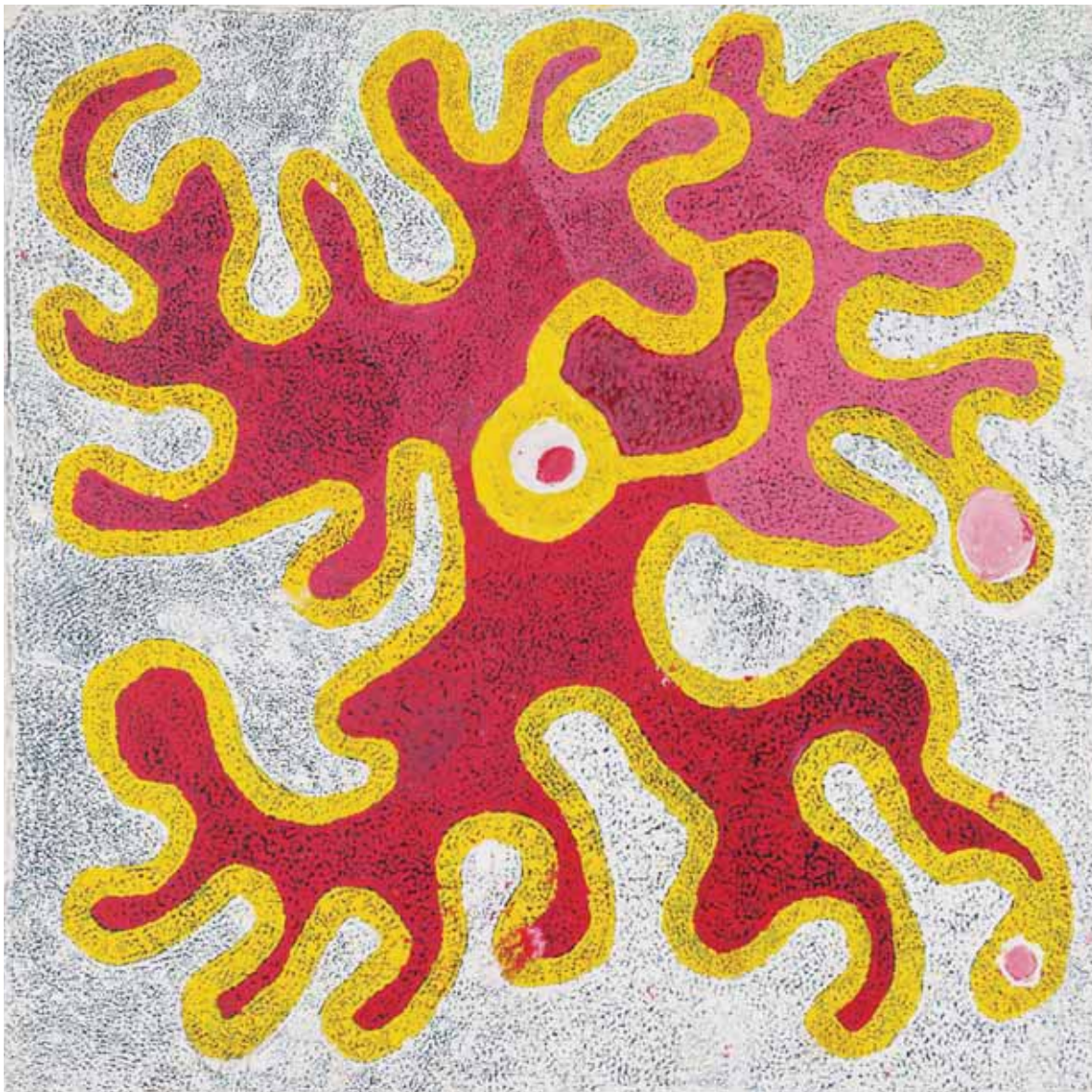
**EXHIBITED:**

*Willy Billabong*, Artplace, Perth, 14 November -  
1 December 2002, cat. no. 2  
*Paintings from Remote Communities: Indigenous Australian  
Art from the Lavery Collection*, Sydney, Govett Brewster  
Art Gallery, New Zealand, 15 December 2007 -  
24 February 2008; Newcastle Region Art Gallery,  
Newcastle, 5 July - 31 August 2008

**LITERATURE:**

Colin Lavery and Elizabeth Lavery et al.,  
*Beyond Sacred: Australian Aboriginal Art - the collection  
of Colin and Elizabeth Lavery, Edition II*, Melbourne:  
Kleimeyer Industries, 2011, p.209 (illus.)

This painting is sold with accompanying  
documentation from Artplace.



Lot 132

**Paddy Bedford**

(circa 1922-2007)

Biriyalji (Fish Hole), 2004

inscribed 'PB' and bears Jirrawun Arts catalogue  
number PB CB 3-2004-16 on the reverse  
natural earth pigments and synthetic binder on  
composition board

*80 x 100cm (31 1/2 x 39 3/8in).*

AUS\$30,000 - 50,000

PROVENANCE:

Purchased at Jirrawun Arts, Kununurra,  
Western Australia in April 2004

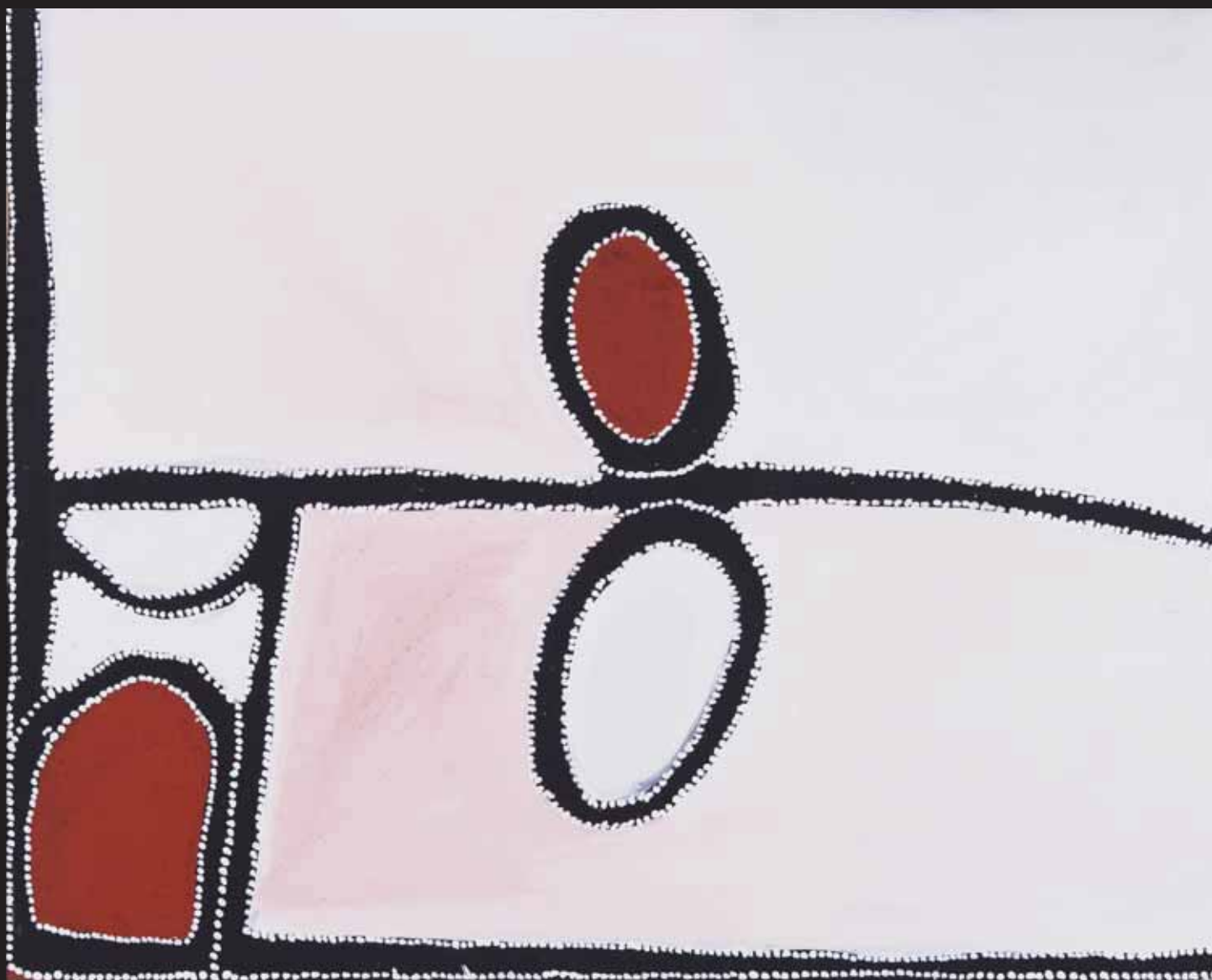
EXHIBITED:

*Paddy Bedford*, Museum of Contemporary Art, Sydney,  
6 December 2006 - 15 April 2007; Art Gallery of  
Western Australia, Perth, 12 May -  
22 July 2007; Bendigo Art Gallery, Bendigo,  
11 August - 16 September 2007; University Art  
Museum, University of Queensland, Brisbane,  
16 November 2007 - 1 March 2008

LITERATURE:

Linda Michael (ed.), *Paddy Bedford*, exh. cat., Sydney:  
Museum of Contemporary Art, Sydney, 2006, p.100  
(illus.), p.161 (illus.)





Lot 133

**John Firth-Smith**

(born 1943)

Glimpse, 1990

oil on linen

*244 x 122cm (96 1/16 x 48 1/16in).*

AU\$20,000 - 30,000

PROVENANCE:

Purchased from Roslyn Oxley9 Gallery, Sydney in  
October 1990 (label attached verso)

EXHIBITED:

*John Firth-Smith*, Roslyn Oxley9 Gallery, Sydney, 3-20  
October, 1990, cat. no. 11

LITERATURE:

*John Firth-Smith*, exh. cat., Roslyn Oxley9 Gallery, cat.  
no. 11 (illus.)

Elwyn Lynn, 'Feeling abstracted from form and colour',  
*The Weekend Australian*, October 13-14 1990, p.11

Gavin Wilson, *John Firth-Smith - A Voyage that Never Ends*,  
Craftsman House, Sydney, 1999, p.183 (illus.)





Lot 134  
**Billy Thomas Joongoorra**  
(circa 1920-2012)

Waarna (Place for Good Food), 1997  
bears artist's name, dimensions and Waringarri  
Aboriginal Artists catalogue numbers S761 and  
AP0827 on the reverse  
synthetic polymer paint on canvas  
*48 x 36 cm (18 7/8 x 14 3/16in).*

AUS\$1,500 - 2,500

PROVENANCE:  
Waringarri Aboriginal Arts, Kununurra, Western  
Australia  
Purchased from Framed Gallery, Darwin in July 1997



Lot 135  
**Billy Thomas Joongoorra**  
(circa 1920-2012)

Gadabaliji Country, 1997  
synthetic polymer paint on canvas  
48 x 36cm (18 7/8 x 14 3/16in).

AUS\$1,500 - 2,500

PROVENANCE:  
Waringarri Aboriginal Arts, Kununurra, Western  
Australia  
Purchased from Framed Gallery, Darwin in July 1997

This painting is sold with accompanying Waringarri  
Aboriginal Arts documentation.





Lot 136

**Rover Thomas**

(circa 1926-1998)

Islands, 1996

inscribed 'Rover' and bears date '24.8.96', dimensions,  
title and Warmun Art Centre catalogue number  
RT0040 on the reverse

natural earth pigments on canvas

*90 x 150cm (35 7/16 x 59 1/16in).*

AU\$10,000 - 15,000

PROVENANCE:

Purchased from Warmun Art Centre, Turkey Creek,  
Western Australia in November 1996

This painting is sold with accompanying Warmun Art  
Centre documentation.



Lot 137

**Paddy Jaminji**

(circa 1912-1996)

Untitled (Men's Ceremonial Ground, Springvale), 1984  
natural earth pigments and bush gum on canvas  
94.5 x 180.5 cm (37 3/16 x 71 1/16in).

AU\$25,000 - 35,000

**PROVENANCE:**

Painted at Warmun, Turkey Creek, Western Australia  
Purchased from Mary Macha, Perth in May 1994

**EXHIBITED:**

*Mapping our Countries*, Djamu Gallery, Australian Museum  
at Customs House, Circular Quay, Sydney, 8 October  
1999 - 27 March 2000

*True Stories: Art of the East Kimberley*, Art Gallery of New  
South Wales, Sydney, 11 January - 27 April 2003

**LITERATURE:**

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred:  
Recent Painting from Australia's Remote Aboriginal Communities*  
- the collection of Colin and Elizabeth Lavery, Melbourne:

Hardie Grant Books, 2008, pp.210-211 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Australian Aboriginal Art - the collection of Colin  
and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer  
Industries, 2011, pp.222-3 (illus.)

Paddy Jaminji was the original painter of the panels  
carried in the Kurirr Kurirr ceremony, and with his kin  
nephew Rover Thomas, he was the prime instigator  
of a modern painting movement that emerged in the  
eastern Kimberley in the wake of Cyclone Tracy. His  
role is clearly stated in his own words, recollected by  
Kim Akerman as the title to his essay on the artist in the  
catalogue of Jaminji's survey exhibition at the Holmes à  
Court Gallery in Perth in 2004: '“I Bin Paint'im First”:  
Paddy Jaminji - Trailblazing Artist of the Warmun  
School of Aboriginal Art.'

The Kurirr Kurirr is about Cyclone Tracy and the  
destruction of Darwin on Christmas Eve, 1974, by  
Wungurr the ancestral Rainbow Serpent. Over the  
following months, the ceremony had been revealed  
to Rover Thomas by the spirit of a woman who had  
died from injuries incurred in a car accident caused by  
the flooding waters of the cyclone. The woman was  
Jaminji's kin sister and Thomas' aunt; hence Jaminji  
was in the correct complementary kin relationship to  
execute the paintings, as is customary. The first Kurirr  
Kurirr ceremonies occurred in the late 1970s and were  
performed to Aboriginal and non-Aboriginal audiences  
alike as a statement of cultural survival after years of  
social disruption for Aboriginal people in the Kimberley.

The first paintings made for sale at Warmun were  
usually connected to the Kurirr Kurirr; but in time  
artists began to paint unrelated subjects. Jaminji was  
particularly intent of preserving Gija culture and  
ancestral knowledge through his art. Painted in 1984,  
*Untitled (Men's ceremonial ground, Springvale)* is among the  
artist's earliest works that feature a subject unconnected  
to the Kurirr Kurirr; as are several other paintings  
made in the same year in the collection of the National  
Gallery of Australia (see Caruana, W. (ed), *Windows on  
the Dreaming: Aboriginal Paintings in the Australian National  
Gallery*, Canberra: Australian National Gallery, and  
Sydney: Ellsyd Press, 1989, plates 100-3, pp.173-5).

Jaminji's work has been included in several major  
exhibitions in Australia and abroad, including: *Recent  
Aboriginal Art of Western Australia and Aboriginal Art: The  
Continuing Tradition* at the National Gallery of Australia  
in 1987 and 1989 respectively; *Images of Power, Aboriginal  
Art of the Kimberley*, at the National Gallery of Victoria  
in 1993; *ARATJARA, Art of the First Australians*, at the  
Kunstsammlung Nordrhein-Westfalen, Dusseldorf,  
Hayward Gallery, London, and the Louisiana Museum,  
Humlebaek, Denmark in 1993-4; and *Power of the Land,  
Masterpieces of Aboriginal Art*, at the National Gallery of  
Victoria in 1994.

Wally Caruana





Lot 138

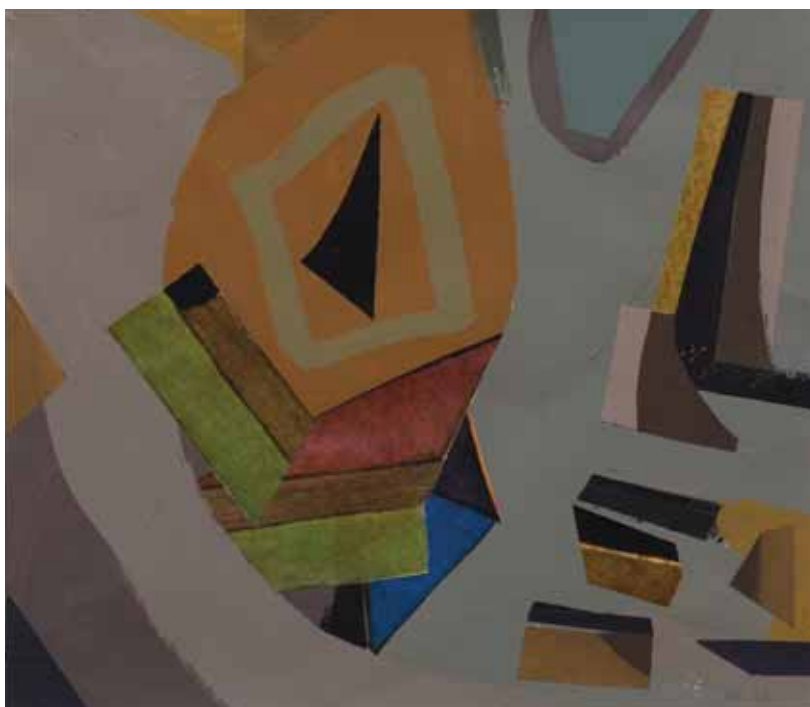
**Robert Klippel**  
(1920-2001)

Untitled, 1992  
signed with initials and dated 'RK 92' lower right  
collage on paper  
*31.3 x 35.9cm (12 5/16 x 14 1/8in).*

AU\$1,000 - 2,000

PROVENANCE:  
Purchased from Watters Gallery, Sydney in  
November 1992

EXHIBITED:  
*Robert Klippel Collages*, Watters Gallery, Sydney, 10-28  
November 1992, cat. no. 17



Lot 139

**Robert Klippel**  
(1920-2001)

Untitled, 1992  
signed 'Robert Klippel 1992' lower centre  
collage on paper  
*27.8 x 26.8cm (10 15/16 x 10 9/16in).*

AU\$800 - 1,200

PROVENANCE:  
Purchased from Watters Gallery, Sydney in  
November 1992

EXHIBITED:  
*Robert Klippel Collages*, Watters Gallery, Sydney,  
10-28 November 1992, cat. no. 88





Lot 140

**Robert Klippel**  
(1920-2001)

Opus 807, 1988

signed with initials and inscribed 'RK 807' to base  
painted wood

202 x 44 x 44cm (79 1/2 x 17 5/16 x 17 5/16in).

AU\$10,000 - 15,000

PROVENANCE:

Purchased from Watters Gallery, Sydney in  
December 1990

EXHIBITED:

*Robert Klippel Painted Wood Sculptures at Three Locations*,  
Watters Gallery, Sydney, 14 November - 8 December  
1990, cat. no. 71

*The Lavery Collection*, Museum of Contemporary Art,  
Sydney, 20 June - 23 August 1998

LITERATURE:

*Robert Klippel Painted Wood Sculptures at Three Locations*,  
exh. cat., Watters Gallery, Sydney, 1990, cat. no. 71 (illus.)

Elwyn Lynn, 'Sombre totems map dark destinies',  
*The Weekend Australian*, 24-25 November 1990 p. 9



Lot 141

**William Robinson**

(born 1936)

Late Afternoon, The Sea and Mt Warning, 1996  
signed and dated 'William Robinson 96' lower right  
oil on canvas  
*76.5 x 102cm (30 1/8 x 40 3/16in).*

AU\$70,000 - 90,000

PROVENANCE:

Purchased from Ray Hughes Gallery, Sydney in  
July 1996

EXHIBITED:

*William Robinson*, Ray Hughes Gallery, Sydney, 28 June  
- 24 July 1996, cat. no. 15  
*William Robinson - A Retrospective*, Queensland Art  
Gallery, Brisbane, 31 August 2001 - 11 November  
2001; National Gallery of Australia, Canberra, 7  
December 2001 - 10 March 2002 (label attached verso)  
*William Robinson: The Revelation of Landscape*, National  
Trust S.H. Ervin Gallery, Sydney, 11 January - 2 March  
2003; Mornington Peninsula Regional Gallery, Victoria,  
28 March - 18 May 2003; University of South Australia  
Art Museum, Adelaide, 27 February - 3 April 2004  
*Laverty 2*, Newcastle Region Art Gallery, Newcastle,  
14 May - 14 August 2011

LITERATURE:

*William Robinson*, exh. cat., Ray Hughes Gallery,  
Sydney, 1996, cat. no. 15, p.12 (illus.)  
Lynne Seear, *Darkness & Light, The Art of William  
Robinson*, Queensland Art Gallery, Brisbane, 2001, pl.  
81, pp.29 & 143 (illus.)  
Deborah Hart, 'William Robinson: A Retrospective',  
National Gallery of Australia magazine *Artonview*, issue  
28, summer 2001 - 2002, p.39 (illus.)

By 1994 William Robinson was known and admired for  
his unique paintings of the Queensland rainforest. At  
this point he surprised everyone by producing a series  
of pictures of the coastline and the sea. The immediate  
stimulus was the purchase of a house in Kingscliff, on  
the far north coast of New South Wales.

Robinson began to explore and analyse this new  
environment with the same thoroughness he had  
brought to his studies of the rainforest. From the  
simplest elements of sea and sky he fashioned vast  
panoramas such as *Dark tide, Bogangar* (1994), now in  
the collection of the Queensland Art Gallery. Soon he  
would embark on one of his most ambitious works,  
*Creation landscape: Earth and sea* (1996), (awarded the  
Wynne Prize for landscape that year), which sweeps us  
from the forest and mountains to the ocean. In both  
these paintings Robinson showed the curvature of the  
earth, blending a view of the landscape with a vision  
of the cosmos.

*Late afternoon, the sea and Mt. Warning* is another painting  
of the coast near Kingscliff, in which the elements  
seethe and boil in apocalyptic fashion. One thinks  
inevitably of J.M.W. Turner, although the colour and  
brushwork are more reminiscent of another favourite  
artist, Pierre Bonnard. Even by Robinson's standards,  
this work projects a tremendous emotional force.  
Despite its smaller scale it is an epic picture.

*John McDonald*





Lot 142

**Boxer Milner Tjampitjin**

(born circa 1935)

Untitled, 2002

bears artist's name, dimensions and Warlayirti Artists

catalogue number 150/02 on the reverse

synthetic polymer paint on canvas

*180 x 120cm (70 7/8 x 47 1/4in).*

AU\$12,000 - 18,000

PROVENANCE:

Purchased from Warlayirti Artists, Wirrimanu

(Balgo Hills), Western Australia in March 2002

EXHIBITED:

*Paysages Reves - Artistes Aborigenes contemporains de Balgo*

*Hills (Australie Occidentale)*, Musée d'arts africains,

océaniens, amérindiens, Galeries Gaston Defferre -

Centre de la Vieille Charite, Marseille, France, 5 June

- 3 October 2004, cat. no. 56

LITERATURE:

Christine Nicholls, "'Aboriginalism' in Europe: on the  
Way Out?", *Artlink*, vol. 24, no. 4, 2004, p.73 (illus.)

Alain Nicolas et al., *Paysages Reves - Artistes Aborigenes*

*Contemporains de Balgo Hills (Australie Occidentale)*, exh. cat.

Marseille: Musée d'arts africains, océaniens,

amérindiens ; Ghent: Snoeck Ducaju & Zoon, 2004,

cat. no. 56, p.118 (illus.)







Lot 143

**Gulumbu Yunupingu**  
(circa 1945-2012)

Ganyu, 2004

bears artist's name, Buku Larrnggay Mulka Art Centre catalogue number 2502P and various other inscriptions on the reverse and artist's name, title, year, dimension, medium and Alcaston Gallery catalogue number AK10482 on a label on the reverse natural earth pigments on eucalyptus bark  
*125 x 29.5cm (49 3/16 x 11 5/8in).*

AU\$3,000 - 5,000

PROVENANCE:

Buku Larrnggay Mulka Art Centre, Yirrkala,  
Northern Territory  
Purchased from Alcaston Gallery, Melbourne in  
November 2004

EXHIBITED:

*Garak, The Universe - Gulumbu Yunupingu: New works on bark and larrakitji*, Alcaston Galley, Melbourne,  
5 - 27 November 2004  
*Stone Country - Saltwater*, Newcastle Region Art Gallery,  
Newcastle, 1 August - 27 September 2009

LITERATURE:

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Lavery*, Melbourne: Hardie Grant Books, 2008, p.299 (illus.)  
Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Australian Aboriginal Art - the collection of Colin and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer Industries, 2011, p.335 (illus.)

This painting is sold with accompanying Buku Larrnggay Mulka Art Centre documentation.

This work is a very early example of the Ganyu theme which saw Yunupingu win the First Prize in the 2004 *National Aboriginal and Torres Strait Islander Art Award*. Her work is forever included in the fabric of the Musée du Quai Branly in Paris. She was, until her death in May 2012, the best recognized artist of North east Arnhem land who had many successful exhibitions at Alcaston Gallery, Melbourne throughout her life and is in most major collections in Australia.

*Will Stubbs*





Lot 144

**John Mawurndjul**

(born circa 1952)

Dirdbim (Moon Dreaming), 2003

bears artist's name, title, language group, dimensions,  
medium and Maningrida Arts & Culture catalogue  
number 3968-03 on the reverse  
natural earth pigments on eucalyptus bark  
72 x 41cm (28 3/8 x 16 1/8in).

AU\$6,000 - 8,000

**PROVENANCE:**

Painted at Milmilngkan, Northern Territory  
Purchased from Maningrida Arts & Culture,  
Maningrida, Northern Territory in September 2003

**EXHIBITED:**

*rarrk - John Mawurndjul: Journey Through Time in Northern  
Australia*, Museum Tinguely, Basel, Switzerland, 21  
September 2005 - 29 January 2006; Sprengel Museum,  
Hannover, Germany, 19 February - 5 June 2006

**LITERATURE:**

Christian Kaufmann et al., *rarrk - John Mawurndjul:  
Journey Through Time in Northern Australia*, exh. cat.,  
Belair, South Australia: Crawford House Publishing  
Australia, 2005, p.148 (illus.), p.228

This painting is sold with accompanying Maningrida  
Arts & Culture documentation.



Lot 145

**Ildiko Kovacs**

(born 1962)

Boot, 2004

signed, dated and inscribed 'Ildiko Kovacs / "Boot" /

acrylic on / plywood / 2004' verso

synthetic polymer paint on plywood

*183 x 183cm (72 1/16 x 72 1/16in).*

AUS\$15,000 - 25,000

**PROVENANCE:**

Purchased from Martin Browne Fine Art, Sydney in  
September 2004

**EXHIBITED:**

*Melbourne Art Fair*, Exhibited by Martin Browne Fine  
Art, Sydney, 29 September - 3 October 2004



*Colin in front of Ildiko Kovacs' 'Boot', 2004*







Lot 146

**William Robinson** (born 1936), and **Errol Barnes**  
(born 1941)

Large deep dish  
signed 'William Robinson' under rim  
bears 'Errol Barnes' stamp on base  
painted and glazed ceramic  
*diameter 45cm (17 11/16in).*

AUS\$5,000 - 7,000

**PROVENANCE:**

Purchased from Ray Hughes Gallery, Sydney in  
December 1988





Lot 147

**Tony Tuckson**  
(1921-1973)

Untitled (Seated Female Figure), 1952  
gouache on paper  
76.1 x 51cm (29 15/16 x 20 1/16in).

AUS\$5,000 - 8,000

**PROVENANCE:**

Purchased from Watters Gallery, Sydney in June 1976

**EXHIBITED:**

*Tony Tuckson Paintings 1952-1956*, Watters Gallery,  
Sydney, cat. no. 26

Lot 148

**Willy Tjungurrayi**

(born circa 1936)

Untitled [Tingari Travelling: Kulkuta north-east to  
Karkuratintja (Lake Macdonald)], 1991  
bears artist's name and Papunya Tula Artists catalogue  
number WT910211 on the reverse  
synthetic polymer paint on linen  
*121 x 121 cm (47 5/8 x 47 5/8 in).*

AU\$3,000 - 5,000

PROVENANCE:

Painted at Papunya, Northern Territory

Papunya Tula Artists, Alice Springs, Northern  
Territory

Purchased from Utopia Art Sydney, Sydney in July 1999

This painting is sold with an accompanying Papunya  
Tula Artists certificate.





Lot 149

**Turkey Tolson Tjupurrula**

(circa 1938-2001)

Untitled (Secret-Sacred Men's Ceremonial Dreamings at Lampintja, South-West of Kintore), 1989  
bears dimensions and Papunya Tula Artists catalogue number TT890629 on the reverse  
synthetic polymer paint on canvas  
*152 x 122cm (59 13/16 x 48 1/16in).*

AU\$12,000 - 18,000

**PROVENANCE:**

Painted at Papunya, Northern Territory  
Papunya Tula Artists, Alice Springs, Northern Territory  
Purchased from Utopia Art Sydney, Sydney in July 1989

**EXHIBITED:**

On loan to St Vincent's Institute of Medical Research,  
Melbourne, 12 March 2004-2011

This painting is sold with an accompanying Papunya  
Tula Artists certificate.

Turkey Tolson was one of the youngest members of the first painting group at Papunya in 1971. For much of the decade he lived at the outstation of Kungkayurnti where Mick Namarari Tjapaltjarri was one of his main influences. In fact Namarari had reciprocal rights in several of the Dreamings owned by Tolson. In 1985 he assumed the position of chair of the collective, Papunya Tula Artists, a post he held for ten years. By 1990 he commenced a series of paintings on the theme of spear-making at the site of Ilyingaungau in his traditional country (see *Straightening spears at Ilyingaungau*, 1990, in the collection of the Art Gallery of South Australia in Perkins, H. and H. Fink [eds.], *Papunya Tula: Genesis and Genius*, Sydney: Art Gallery of New South Wales in association with Papunya Tula Artists, 2000, pp.114-5, illus.). *Secret-sacred Men's Ceremonial Dreamings...*, 1989, is a precursor to the Straightening Spears pictures. The field of strong repeated parallel lines of joined dots owe much to the influence of Mick Namarari.

Turkey Tolson has been represented in several major exhibitions in Australia and abroad, including: the Nigerian Festival Exhibition, Lagos, Nigeria in 1977; *Contemporary Australian Aboriginal Art* at the Pacific Asia Museum in Los Angeles in 1981; the seminal exhibition *Koori Art '84*, at Art Space, Sydney in 1984; in 1997, along with Joseph Jurra Tjapaltjarri he installed a sand painting for the exhibition *Peintres Aborigènes d'Australie*, at La Grand Halle de la Villette, Paris; *Papunya Tula: Genesis and Genius*, at the Art Gallery of New South Wales, Sydney in 2000; and *Icons of the Desert: Early Aboriginal Paintings from Papunya*, at the Herbert F. Johnson Museum of Art at Cornell University, Ithaca, Fowler Museum of Cultural History, University of California, Los Angeles, and the Grey Art Gallery at New York University, New York, in 2009.

*Wally Caruna*









*Lavery 2*, Newcastle Region Art Gallery, Newcastle,  
14 May - 14 August 2011





## DOROTHY ROBINSON NAPANGARDI

Dorothy Napangardi Robinson was born at Mina Mina and moved to the Warlpiri community of Yuendumu about 1957, around the time she saw a white person for the first time. Her public painting career commenced in Alice Springs thirty years later. The first phase is marked by paintings of intense colour depicting bush plants, mainly yuparli (bush banana), in compositions that radiate from the centre of the canvas. In 1997-8 these images dissolved into a vortex consisting of sequences of short lines of dots that produce a pulsating visual effect.

By 1999 Napangardi's subject matter turned to the salt pans and sand hills of Mina Mina and its associations with the all-encompassing Women's Digging Stick Dreaming. With this subject in mind, the perspective in Napangardi's changed dramatically to a planar matrix of white dots on a black ground that capture an abstracted sense of the terrain and movement across it. In discussing *Salt on Mina Mina*, 2001, that won the 18<sup>th</sup> Telstra National Aboriginal and Torres Strait Islander Art Award in the year it was painted, Bernice Murphy describes Napangardi's process thus: 'the topographical plain of country is lifted and transformed conceptually into the optical plane of the painting' (*Telstra National Aboriginal and Torres Strait Islander Art Award*, 2001, catalogue, p.16).

In the following year, Napangardi's stature as a major artist was underlined when the Museum of Contemporary Art, Sydney, mounted a retrospective exhibition of her work. Subsequent to this, Napangardi developed another visual response to the site of Mina Mina with paintings of lines of black dots on white grounds that convey a sense of endless open space and shifting sands, as in *Sandhills*, 2006.

Wally Caruana

Lot 150

### **Dorothy Robinson Napangardi**

(born circa 1956)

*Sandhills*, 2006

inscribed 'Dorothy' and bears Gallery Gondwana catalogue number 10175DN on the reverse of the stretcher and Gallery Gondwana stamp on the reverse synthetic polymer paint on linen  
*122 x 198cm (48 1/16 x 77 15/16in).*

AU\$15,000 - 20,000

#### PROVENANCE:

Painted in Alice Springs, Northern Territory  
Purchased from Gallery Gondwana, Alice Springs in September 2006

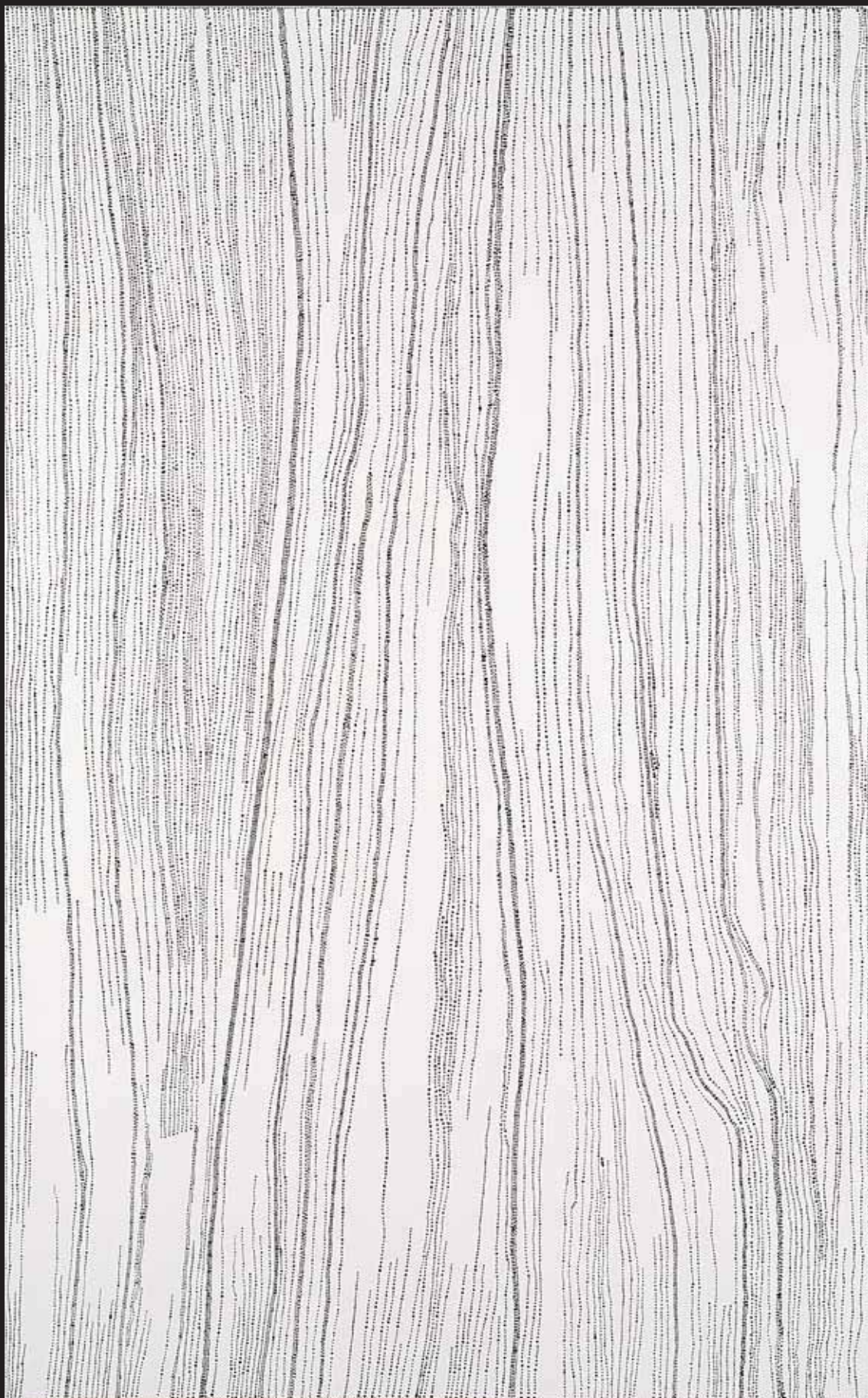
#### EXHIBITED:

Gallery Gondwana at *Melbourne Art Fair*, 2 - 6 August 2000  
*Lavery 2*, Newcastle Region Art Gallery, Newcastle, 14 May - 14 August 2011  
*All our Relations at Biennale of Sydney*, Art Gallery of New South Wales, Sydney, 27 June - 16 September 2012

#### LITERATURE:

Australian Commercial Galleries Association and Melbourne Art Fair Foundation, *Melbourne Art Fair 2000* exh. cat., St Kilda South, Victoria: Australian Commercial Galleries Association, 2000, p.61 (illus.)  
Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Lavery*, Melbourne: Hardie Grant Books, 2008, p.85 (illus.)  
Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Australian Aboriginal Art - the collection of Colin and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer Industries, 2011, p.91 (illus.)  
Jean Fisher, 'Thinking. Weaving: Another Approach to Cosmopolitanism' in *Biennale of Sydney 2012: all our relations*, Sydney: Museum of Contemporary Art, Sydney, 2012, p.85 (illus.)







Lot 151

**Gertie Huddleston**

(born circa 1933)

Cloudy Day, 1996

bears artist's name, title, dimensions and catalogue number GH7 on the reverse

synthetic polymer paint on canvas

67 x 123cm (26 3/8 x 48 7/16in).

AUS\$2,000 - 3,000

**PROVENANCE:**

Painted at Ngukurr, Northern Territory

Purchased from Karen Brown Gallery, Darwin in September 1998

**LITERATURE:**

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Lavery*, Melbourne: Hardie Grant Books, 2008, p.327 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Australian Aboriginal Art - the collection of Colin and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer Industries, 2011, p.369 (illus.)



Lot 152

**Gertie Huddleston**

(born circa 1933)

Roper River, 1998

bears artist's initials, name (twice), year, dimensions, 'Shades of Ochre' and '#2' on the reverse

synthetic polymer paint on canvas

125.5 x 130.5cm (49 7/16 x 51 3/8in).

AUS\$3,000 - 5,000

**PROVENANCE:**

Painted at Ngukurr, Northern Territory

Purchased from Karen Brown Gallery, Darwin in September 1998

**LITERATURE:**

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Lavery*, Melbourne: Hardie Grant Books, 2008, p.326 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Australian Aboriginal Art - the collection of Colin and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer Industries, 2011, p.368 (illus.)







Lot 153

**Richard Larter**  
(born 1929)

Outlook, 1989  
signed, dated and inscribed 'Richard Larter / Outlook  
/ 24th May 1989 / Yass / chromacryl paint' verso  
chromacryl on canvas  
*178 x 122cm (70 1/16 x 48 1/16in).*

AUS\$5,000 - 7,000

PROVENANCE:  
Purchased from Watters Gallery, Sydney in  
March 1990

Lot 154  
**Ken Whisson**  
(born 1927)

Untitled, 1976  
oil on composition board  
*81.5 x 110cm (32 1/16 x 43 5/16in).*

AU\$30,000 - 50,000

PROVENANCE:  
Private collection  
Purchased from Christies, *Contemporary Art*, Melbourne,  
3 April 2001, lot 36

EXHIBITED:  
*Ken Whisson - A Survey*, Pinacotheca, Melbourne;  
Shepparton Art Gallery, Shepparton; Ballarat Fine Art  
Gallery, Ballarat; Warrambol Art Gallery, Warrambol;  
Geelong Art Gallery, Geelong, 1990-1991, cat. no. 17

Spending his formative years as an artist in Melbourne, at the periphery of the modernist circle at Heide, from early in his career Ken Whisson forged a singular artistic vision that he has maintained over 60 years of practice.

*Untitled* (1976) is emblematic of Whisson's work during this pivotal period. The painted forms, that could be based on kites or flags seen around his then seaside base at St Kilda, are strangely ambiguous drifting between something known on one hand and a fantastic abstract amalgam on the other.

Paintings from that time were on composition board covered in an off-grey ground. Images were constructed using an idiosyncratic form of liquid cubism 'one that is inherently physical, constructed at the point the brush touches board.'<sup>1</sup>

In 2012 Whisson was the subject of a major survey at Heide Museum of Modern Art and the Museum of Contemporary Art Sydney. As reviewed by John McDonald the exhibition '*suggests that when we look back on Australian art of the late twentieth century we are going to have to find a prominent place for Whisson. He can no longer be dismissed as eccentric or idiosyncratic – he is nothing less than a modern master*'.<sup>2</sup>

*Glenn Barkley*

1 Glenn Barkley and Lesley Harding *Sometimes a Madhouse Sometimes a Palace: Thinking about the art of Ken Whisson* in Ken Whisson: As If, Heide Museum of Modern Art, Melbourne and Museum of Contemporary Art Australia, p. 17

2 John McDonald, *Outside of the awful mainstream*, October 6 2012, Sydney Morning Herald.





Lot 155

**Paddy Bedford**

(circa 1922-2007)

Brumby Spring, 2003

inscribed 'PB' and bears title and Jirrawun Arts  
catalogue number PB 7-2003-155 on the reverse  
natural earth pigments and synthetic binder on linen  
*150 x 180cm (59 1/16 x 70 7/8in).*

AU\$120,000 - 150,000

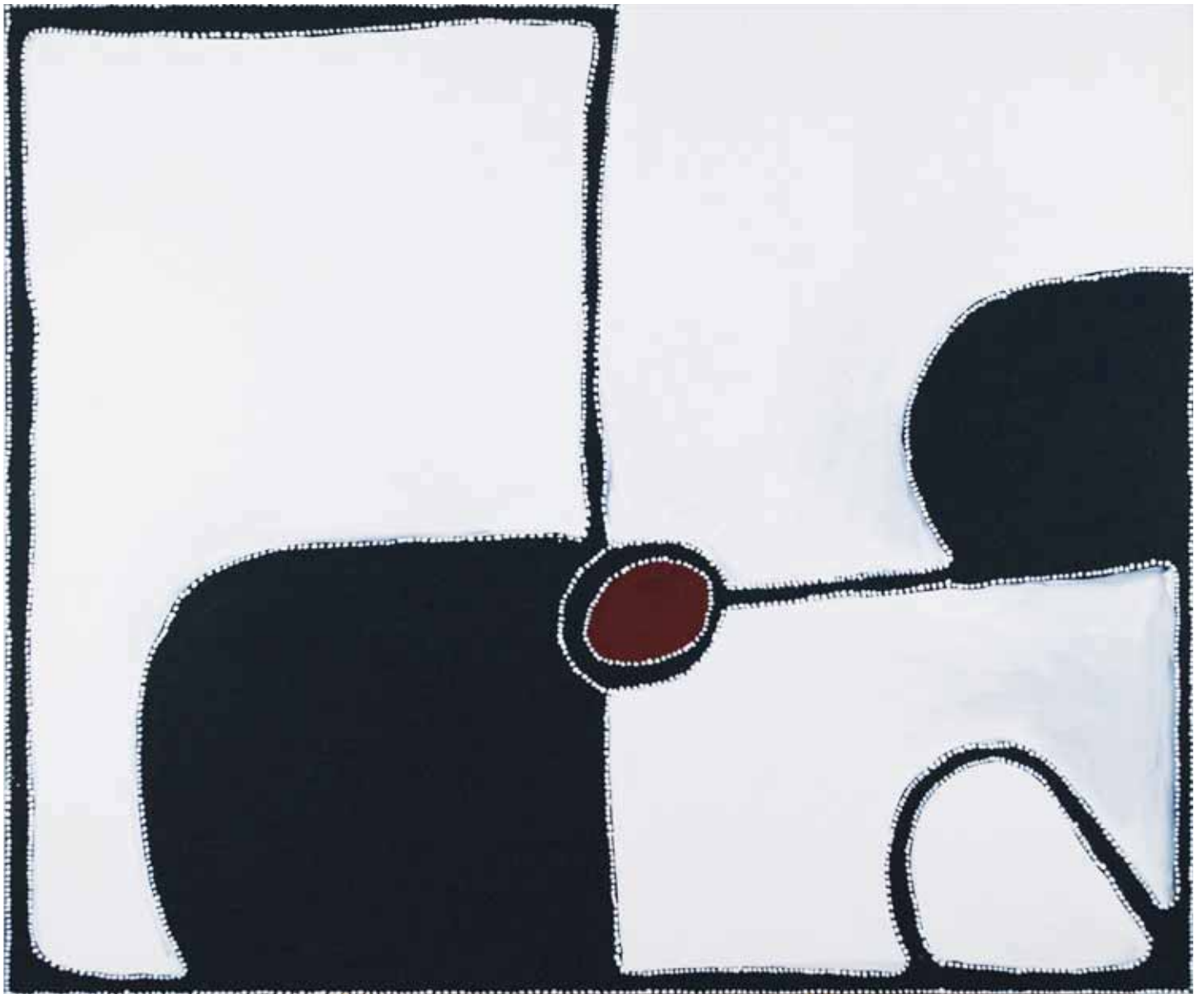
PROVENANCE:

Purchased from Jirrawun Arts, Kununurra,  
Western Australia in September 2003

LITERATURE:

Linda Michael (ed.), *Paddy Bedford*, exh. cat., Sydney:  
Museum of Contemporary Art, 2006, p.153 (illus.)





Lot 156

**Jack Britten**

(circa 1924-2002)

Kanamunja, 1996

inscribed 'Jack' and bears dimensions, title and catalogue number JB0021 on stretcher and bears artist's name, date '3/7/1996' and 'P.H.K/Art' on the reverse

natural earth pigments on canvas

60 x 90cm (23 5/8 x 35 7/16in).

AUS\$2,000 - 3,000

**PROVENANCE:**

Purchased from Warmun Artists Co-op, Turkey Creek, Western Australia in November 1996

This painting is sold with accompanying Warmun Artists Co-op documentation



Lot 157

**Queenie McKenzie**

(circa 1930-1998)

Yarnga the White Stone in Gimiyarriny Country, 1995  
bears artist's name, dimensions and Waringarri  
Aboriginal Arts catalogue number S697 AP 0559 on  
the reverse

natural earth pigments on canvas

80 x 100cm (31 1/2 x 39 3/8in).

AUS\$6,000 - 8,000

**PROVENANCE:**

Purchased from Waringarri Aboriginal Arts,  
Kununurra, Western Australia in July 1995

**LITERATURE:**

Colin Lavery and Elizabeth Lavery et al.,  
*Beyond Sacred: Recent Painting from Australia's Remote  
Aboriginal Communities - the collection of Colin and Elizabeth  
Lavery*, Melbourne: Hardie Grant Books, 2008, p.221  
(illus.)

Colin Lavery and Elizabeth Lavery et al.,  
*Beyond Sacred: Australian Aboriginal Art - the collection  
of Colin and Elizabeth Lavery, Edition II*, Melbourne:  
Kleimeyer Industries, 2011, p.232 (illus.)

This painting is sold with accompanying Waringarri  
Aboriginal Arts documentation.





Lot 158

**Hector Jandany**

(circa 1929-2007)

Gillbinnyn - Ngarrgooroon, 2003

bears artist's name, dimensions and Warmun Art Centre catalogue number WAC 636/03 on the reverse  
natural earth pigments on canvas

100 x 80cm (39 3/8 x 31 1/2in).

AUS\$3,000 - 4,500

**PROVENANCE:**

Warmun Art Centre, Turkey Creek, Northern Territory

Purchased from Raft Artspace, Darwin in April 2004

**EXHIBITED:**

*Hector Jandany*, Raft Artspace, Darwin, 16 April - 8 May 2004

The Australian Club, Melbourne, 30 June - 16 September 2011

**LITERATURE:**

Colin Laverty and Elizabeth Laverty et al., *Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Laverty*, Melbourne: Hardie Grant Books, 2008, p.219 (illus.)

This painting is sold with accompanying Warmun Art Centre documentation.



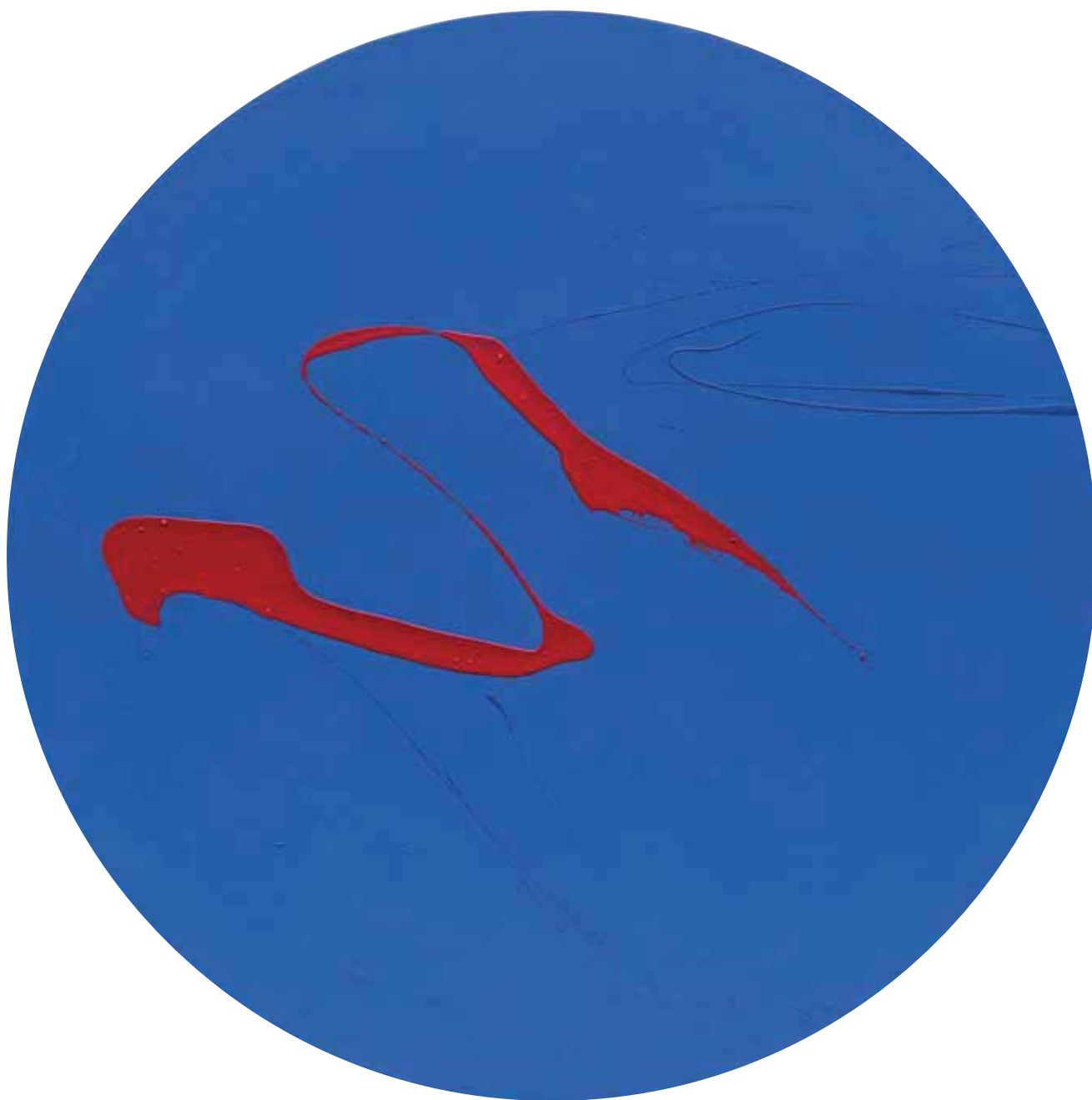
Lot 159  
**Peter Upward**  
(1932-1983)

Untitled, c.1971  
inscribed 'Dear Mark / went over to / David  
McMurta to / grind off a wall in G/Box / Back by  
1PM' verso  
PVA on canvas  
*diameter 101cm (39 3/4in).*

AU\$4,000 - 6,000

PROVENANCE:  
Purchased from Utopia Art Sydney, Sydney in  
June 1994

EXHIBITED:  
*Frozen Gestures, The Art of Peter Upward*, curated by  
Christopher Dean, Penrith Regional Gallery & The  
Lewers Bequest, Sydney, 20 October - 2 December  
2007, cat. no. 44





Lot 160

**Robert MacPherson**

(born 1937)

Scale from the Tool, 1976-1977

signed with initials and dated 'RM 76-77' verso

synthetic polymer paint on canvas

*176.5 x 47cm (69 1/1 x 18 1/1in). (overall size)*

AU\$6,000 - 8,000

PROVENANCE:

Purchased from Yuill Crowley Gallery, Sydney in  
July 1990



Lot 161

**Tjumpo Tjapanangka**

(circa 1929-2007)

Wati Kutjarra, 2003

bears artist's name, dimensions and Warlayirti Artists

catalogue number 70/03 on the reverse

synthetic polymer paint on linen

*180 x 120cm (70 7/8 x 47 1/4in).*

AU\$15,000 - 20,000

**PROVENANCE:**

Purchased from Warlayirti Artists, Wirrimanu

(Balgo Hills), Western Australia in August 2003

**EXHIBITED:**

*20th Telstra National Aboriginal & Torres Strait Islander Art Award*, Museum & Art Gallery of the Northern Territory, Darwin, 16 August - 7 December 2003, cat. no. 71

*Paintings from Remote Communities: Indigenous Australian Art from the Lavery Collection*, Sydney, Govett Brewster Art Gallery, New Zealand, 15 December 2007 - 24 February 2008; Newcastle Region Art Gallery, Newcastle, 5 July - 31 August 2008

**ILLUSTRATED:**

Colin Lavery and Elizabeth Lavery et al.,

*Beyond Sacred: Australian Aboriginal Art - the collection of Colin and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer Industries, 2011, p.147 (illus.)

Tjumpo Tjapanangka was one of the senior artists at Balgo and a respected Kukatja law man. The subjects of his paintings often relate to the Wati Kutjarra, or Two Tingari Brothers who gave people the laws of society and religion. They created the salt-encrusted lake at Wilkinkarra (Lake Mackay) by setting fire to the ground: the repeated rhythms of quivering parallel lines in the painting are suggestive of a mirage in the landscape, shimmering in flames and ash, salt and shifting sands.

Tjapanangka's work has been included in several major exhibitions in Australia and abroad, including *L'été australien à Montpellier: 100 chefs-d'œuvre de la peinture australienne*, at Musée Fabre, Montpellier, France, in 1990; *Aboriginal Art and Spirituality*, at the High Court, Canberra in 1991; *Aboriginal Paintings from the Desert*, at the Union of Soviet Artists Gallery, Moscow and Museum of Ethnographic Art, St. Petersburg, Russia, also in 1991; and *Ancestral Modern: Australian Aboriginal Art: Kaplan & Levi Collection*, at the Seattle Art Museum in 2012.

*Wally Caruna*





Lot 162  
**Robert Hunter**  
(born 1947)

Untitled No. 9, 1985  
signed with initials and dated 'RH / 85' verso  
synthetic polymer paint on plywood  
*122 x 244cm (48 1/16 x 96 1/16in).*

AU\$10,000 - 15,000

PROVENANCE:  
Purchased from Pinacotheca, Melbourne in June 1985

EXHIBITED:  
Pinacotheca Gallery, Melbourne, 1985

In 1975 Robert Hunter, alongside Sol LeWitt, received the rare, and somewhat dubious honour, of being slammed by American journalist Tom Wolfe in his notorious book of art “criticism” *The Painted Word*. Wolfe was dismissive of most of what was described as Minimalist art, which is how much of Hunter's art has been described. But, as this work from 1985 clearly attests, Robert Hunter's work is far from minimalist at all; indeed with its intricate patterning and subtle gradations of tone, Hunter's later works border on the maximalist – intense explorations that exude an emotional intensity. Hunter spent his formative years living and working in New York City before returning to Melbourne and holding his first solo exhibition in 1968. That same year he was included in the massively influential group show *The Field* at the National Gallery of Victoria alongside such artists as Peter Booth and Robert Jacks and three years later represented Australia at the *Second Indian Triennale*, New Delhi and soon after holding solo shows in New York, London and Dusseldorf. Throughout his long and illustrious career Hunter's work has never stopped shifting and evolving. While maintaining his signature style he has added layers of complexity and gentle hints of colour, creating mesmerising labyrinths of contemplation.

*Ashley Crawford*





Lot 163

**Ningura Napurrula**

(born circa 1938)

Untitled (Rockhole Site of Wirrulnga), 2005  
bears artist's name, dimensions and Papunya Tula  
Artists catalogue number NN0505213 on the reverse  
synthetic polymer paint on canvas  
153 x 122 cm (60 1/4 x 48 1/16in).

AU\$10,000 - 15,000

**PROVENANCE:**

Painted at Kintore, Northern Territory  
Purchased from Papunya Tula Artists, Alice Springs,  
Northern Territory in October 2005

**EXHIBITED:**

*Dreaming Their Way: Australian Aboriginal Women Painters*,  
National Museum of Women in the Arts, Washington  
DC, USA., 30 June - 24 September 2006; Hood  
Museum of Art, Dartmouth College, Hanover, New  
Hampshire, USA., 7 October - 10 December 2006,  
cat. no. 34

*Paintings from Remote Communities: Indigenous Australian  
Art from the Laverty Collection*, Sydney, Govett Brewster  
Art Gallery, New Zealand, 15 December 2007 -  
24 February 2008; Newcastle Region Art Gallery,  
Newcastle, 5 July - 31 August 2008

**LITERATURE:**

Britta Konau et al., *Dreaming Their Way: Australian  
Aboriginal Women Painters*, exh. cat. London: Scala  
Publishers, 2006, cat. no. 34, p.75 (illus.), p.153  
Colin Laverty and Elizabeth Laverty et al., *Beyond  
Sacred: Recent Painting from Australia's Remote Aboriginal  
Communities - the collection of Colin and Elizabeth Laverty*,  
Melbourne: Hardie Grant Books, 2008, p.72 (illus.)  
Colin Laverty and Elizabeth Laverty et al., *Beyond  
Sacred: Australian Aboriginal Art - the collection of Colin  
and Elizabeth Laverty, Edition II*, Melbourne: Kleimeyer  
Industries, 2011, p.54 (illus.)

This painting is sold with an accompanying Papunya  
Tula Artists certificate.





Lot 164

**Walangkura Napanangka**

(born circa 1946)

Untitled, 2003

synthetic polymer paint on canvas

*153 x 122cm (60 1/4 x 48 1/16in).*

AU\$7,000 - 10,000

**PROVENANCE:**

Painted at Kintore, Northern Territory

Purchased from Papunya Tula Artists, Alice Springs,

Northern Territory in September 2003

This painting is sold with an accompanying Papunya  
Tula Artists certificate.



Lot 165

**Emily Kam Ngawarray**

(Emily Kame Ngwarreye)

(circa 1916-1996)

Untitled, 1996

bears artist's name and Delmore Gallery catalogue

number 96G029 on the reverse

synthetic polymer paint on canvas

152 x 92cm (59 13/16 x 36 1/4in).

AU\$70,000 - 100,000

**PROVENANCE:**

Purchased from Delmore Gallery, Northern Territory

in October 1996

**EXHIBITED:**

*Utopia: the Genius of Emily Kame Ngwarreye*, National Museum of Art, Osaka, Japan, 26 February - 13 April 2008; National Art Center Tokyo, Japan, 28 May - 28 July 2008; National Museum of Australia, Canberra, 22 August - 12 October 2008

*Laverty 2*, Newcastle Region Art Gallery, Newcastle, 14 May - 14 August 2011

*The Colin and Elizabeth Laverty collection - a selection of Indigenous and non-Indigenous art exhibition*, Geelong Gallery, Geelong, 18 February - 15 April 2012

**LITERATURE:**

Margo Neale and Benita Tunks (eds.), *Utopia: the Genius of Emily Kame Ngwarreye*, exh. cat. Tokyo: Yomiuri Shinbun Tokyo Honsha, 2008, (Japanese edition), p.99 and p.101 (illus.), p.239; Canberra: National Museum of Australia Press, 2008 (English edition), p.193 (illus.) Colin Laverty, 'Diversity and Strength: Contemporary Australian Aboriginal Art - A Private Collection', *Arts of Asia*, November - December 2003, p.88 (illus.)

Colin Laverty and Elizabeth Laverty et al., *Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Laverty*, Melbourne: Hardie Grant Books, 2008, p.95 (illus.)

Colin Laverty and Elizabeth Laverty et al., *Beyond Sacred: Australian Aboriginal Art - the collection of Colin and Elizabeth Laverty, Edition II*, Melbourne: Kleimeyer Industries, 2011, p.103 (illus.)

Djon Mundine, 'Travelling from Utopia', *Art Monthly*, issue 250 'critical lining', June 2012, p.41 (illus.)

This painting is sold with accompanying Delmore Gallery documentation.

Painted less than two months before she passed away,

*Untitled*, 1996, shows that Emily Kame Ngwarreye retained her mastery of gestural painting right to

the end. The work is categorised in the catalogue of her Japanese retrospective as one from a series about

'sacred grasses' (Neale, M. et al, *Utopia: The genius of Emily Kame Ngwarreye*, Osaka: The National Museum of Art, 2008, p.199). The connection between the

subject of Ngwarreye's paintings and her processes of paint application seems to be mimetic in character,

as the sweeps of brush marks evoke tall grass swaying in the breeze. The painting does refer tangentially to

the ripening fruit and flowers of bush plants, as the accompanying documentation states, and it concerns

knowledge of desert ecology and the laws of nature that are essential to survival. Moreover, *Untitled*, 1996,

possesses a spiritual aspect as it relates to Awely or women's ceremonies and ritual songs, and the designs painted onto the bodies of women participants.

Ngwarreye was renowned for her aptitude in body painting where the relationship between the

individual, the design, country and the ancestors defines one's identity. Ngwarreye translates

these attributes to canvas through the span of her brushmarks that evoke the physical relationship

between the painter and the painting.

Wally Caruana





Lot 166  
**Dick Watkins**  
(born 1937)

Untitled, 1972  
signed, dated and inscribed 'UNTITLED / 1972 /  
WATKINS' verso  
synthetic polymer paint on canvas  
*142 x 165cm (55 7/8 x 64 15/16in).*

AU\$12,000 - 18,000

PROVENANCE:  
Purchased from Yuill Crowley Gallery, Sydney in  
July 1985

EXHIBITED:  
*Australia - Dick Watkins*, XVIII Bienal de Sao Paulo,  
Brazil, 4 October - 15 December, 1985, cat. no. 2,  
(label attached verso)  
*Dick Watkins*, Broken Hill City Art Gallery, Broken Hill,  
13 March 1986  
*Paintings from the Lavery Collection*, 3rd hang at the Union  
Club, Sydney, 26 November 2008 - 11 June 2009

LITERATURE:  
*Australia - Dick Watkins*, exh. cat., XVIII Bienal de Sao  
Paulo, Brazil, 1985, cat. no. 2, p.21 (illus.)







Lot 167

**Tjumpo Tjapanangka**

(circa 1929-2007)

Wiringurru Painting, The Great Sandy Desert, WA,  
1997

bears artist's name, dimensions and Warlayirti Artists  
catalogue number 767/97 on the reverse

synthetic polymer paint on linen

*120 x 80cm (47 1/4 x 31 1/2in).*

AU\$5,000 - 7,000

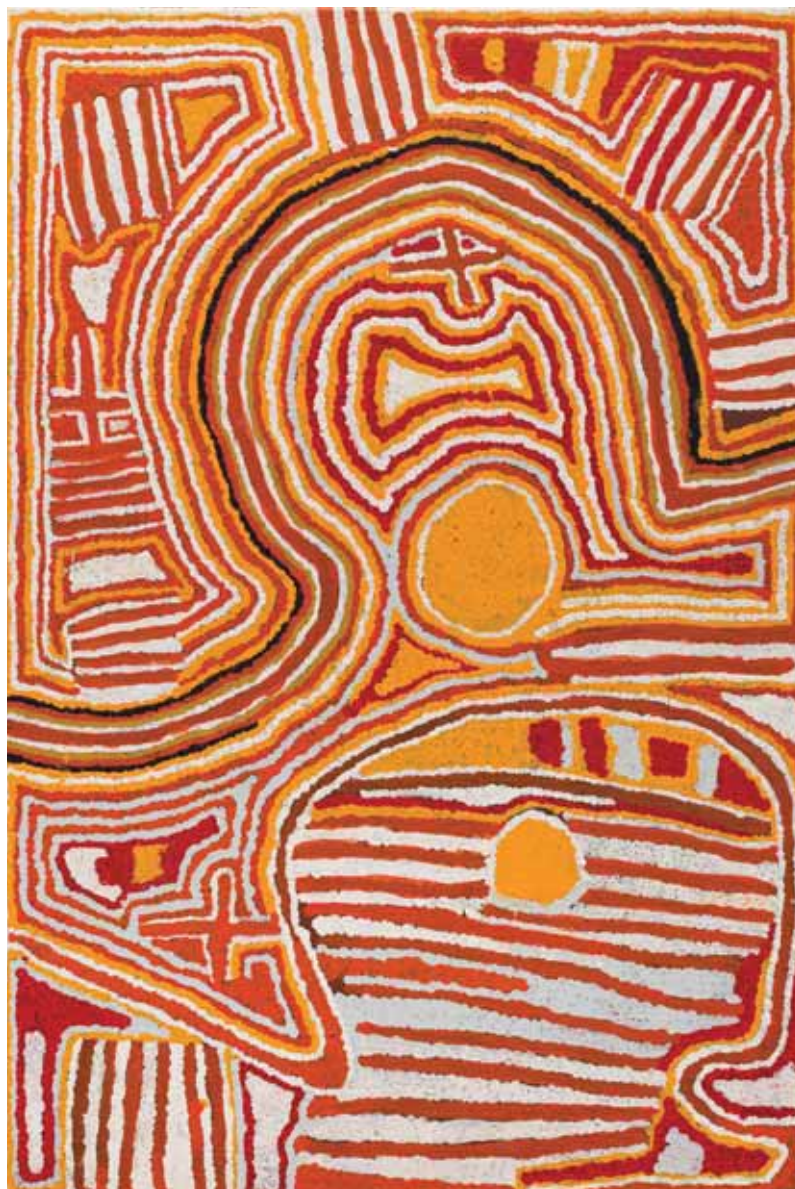
**PROVENANCE:**

Purchased from Warlayirti Artists, Wirrimanu  
(Balgo Hills), Western Australia in January 1998

**EXHIBITED:**

*Paintings from the Lavery Collection*, the Union Club,  
Sydney, 28 October 2003 - 20 September 2004

This painting is sold with accompanying Warlayirti  
Artists documentation.





Lot 168

**Boxer Milner Tjampitjin**

(born circa 1935)

Purkitji, 2003

bears artist's name, dimensions and Warlayirti Artists

catalogue number 276/03 on the reverse

synthetic polymer paint on linen

150 x 100cm (59 1/16 x 39 3/8in).

AUS\$8,000 - 12,000

**PROVENANCE:**

Painted at Billiluna, Western Australia

Purchased from Warlayirti Artists, Wirrimanu

(Balgo Hills), Western Australia in April 2004

**EXHIBITED:**

*Balgo 4-04 New paintings from the Kutjungka Region,*

Warlayirti Artists, Wirrimanu (Balgo Hills), 10 April

2004, cat. no. 13

*Paintings from Remote Communities: Indigenous Australian*

*Art from the Laverty Collection, Sydney, Govett Brewster*

*Art Gallery, New Zealand, 15 December 2007 - 24*

*February 2008; Newcastle Region Art Gallery, 5 July -*

*31 August 2008*

**LITERATURE:**

Samantha Togni and Stephen J. Williamson (eds.),

*Balgo 4-04 New paintings from the Kutjungka Region, Balgo:*

Warlayirti Artists Aboriginal Corporation, 2004, cat.

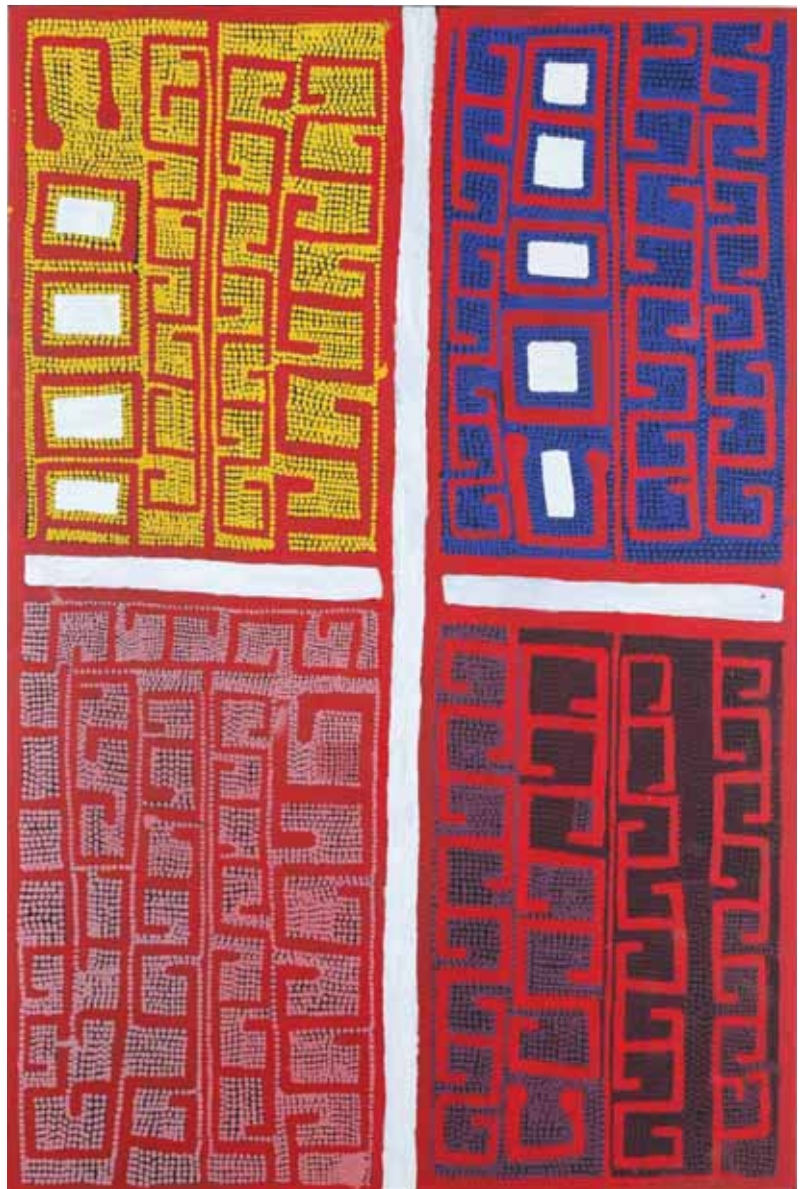
no. 13, p.19 (illus.)

Colin Laverty and Elizabeth Laverty et al., *Beyond*

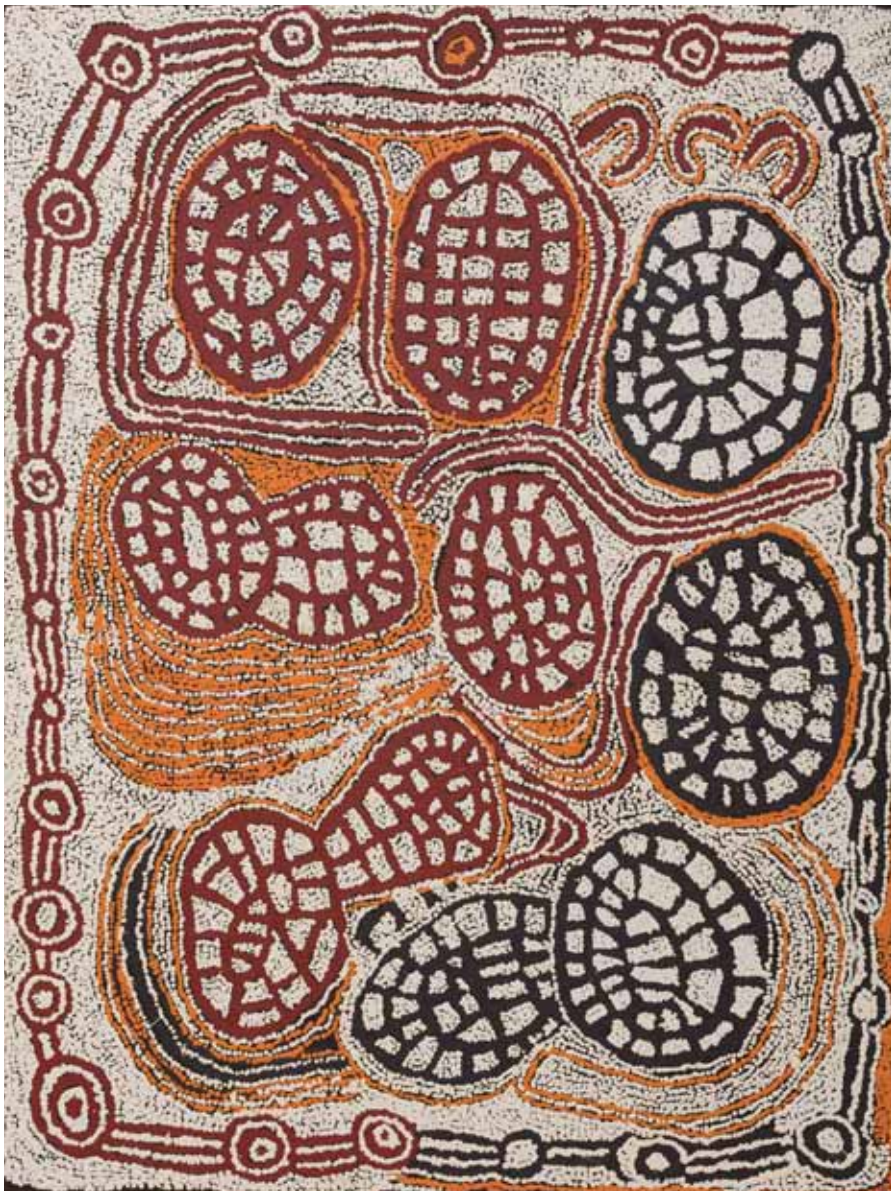
*Sacred: Recent Painting from Australia's Remote Aboriginal*

*Communities - the collection of Colin and Elizabeth Laverty,*

Melbourne: Hardie Grant Books, 2008, p.146 (illus.)



This painting is sold with accompanying Warlayirti Artists documentation.



Lot 169

**Walangkura Napanangka**  
(born circa 1946)

Untitled, 2003

bears artist's name, dimensions and Papunya Tula  
Artists catalogue number WN0306085 on the reverse  
synthetic polymer paint on canvas  
*122 x 91cm (48 1/16 x 35 13/16in).*

AUS\$3,000 - 5,000

PROVENANCE:

Painted at Kintore, Northern Territory  
Purchased from Papunya Tula Artists, Alice Springs,  
Northern Territory in September 2003

This painting is sold with an accompanying Papunya  
Tula Artists certificate.





Lot 170

**Naata Nungurrayi**

(born circa 1932)

Untitled (Soakage Water and Rockhole Site of Marrapinti), 2002

bears artist's name, dimensions and Papunya Tula Artists catalogue number NN0202023 on the reverse  
synthetic polymer paint on canvas  
122 x 91cm (48 1/16 x 35 13/16in).

AUS\$5,000 - 7,000

**PROVENANCE:**

Painted at Kintore, Northern Territory

Purchased from Papunya Tula Artists, Alice Springs, Northern Territory in May 2002

**EXHIBITED:**

*Heart and Soul: the Lavery Collection*, Sydney, Museum of contemporary Aboriginal art (AAMU), Utrecht, The Netherlands, 20 January 2012 - 10 June 2012

**LITERATURE:**

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Lavery*, Melbourne: Hardie Grant Books, 2008, p.62 (illus.)

This painting is sold with an accompanying Papunya Tula Artists certificate.



Lot 171  
**Peter Booth**  
 (born 1940)

Man on One Leg, 1996  
 signed and dated 'Booth / 1996' verso  
 ink on paper  
 19.2 x 17.3cm (7 9/16 x 6 13/16in).

AU\$1,800 - 2,500

PROVENANCE:  
 Purchased from Deutscher Fine Art, Melbourne in  
 June 1996

EXHIBITED:  
*Peter Booth - Recent Paintings and Drawings*, Deutscher Fine  
 Art, Melbourne, 21 June - 13 July 1996, cat. no. 23  
*Peter Booth - Human/Nature*, The Ian Potter Centre,  
 National Gallery of Victoria, Melbourne, 29  
 November 2003 - 29 February 2004, cat. no. 216  
 (label attached verso)



Lot 172  
**Peter Booth**  
 (born 1940)

Untitled (Black Hybrid Man Figure in Landscape), 1981  
 signed and dated 'P. Booth / Feb 1981' verso  
 conte and gouache on paper  
 18 x 26.5cm (7 1/16 x 10 7/16in).

AU\$800 - 1,200

PROVENANCE:  
 Purchased from Garry Anderson Gallery, Sydney in  
 December 1985



Lot 173

**Walangkura Napanangka**

(born circa 1946)

Untitled (Women Travelling to Tjintjintjinna), 1998  
bears artist's name, dimensions and Papunya Tula  
Artists catalogue number WN9801105 on the reverse  
synthetic polymer paint on linen  
*122 x 122cm (48 1/16 x 48 1/16in).*

AUS\$5,000 - 7,000

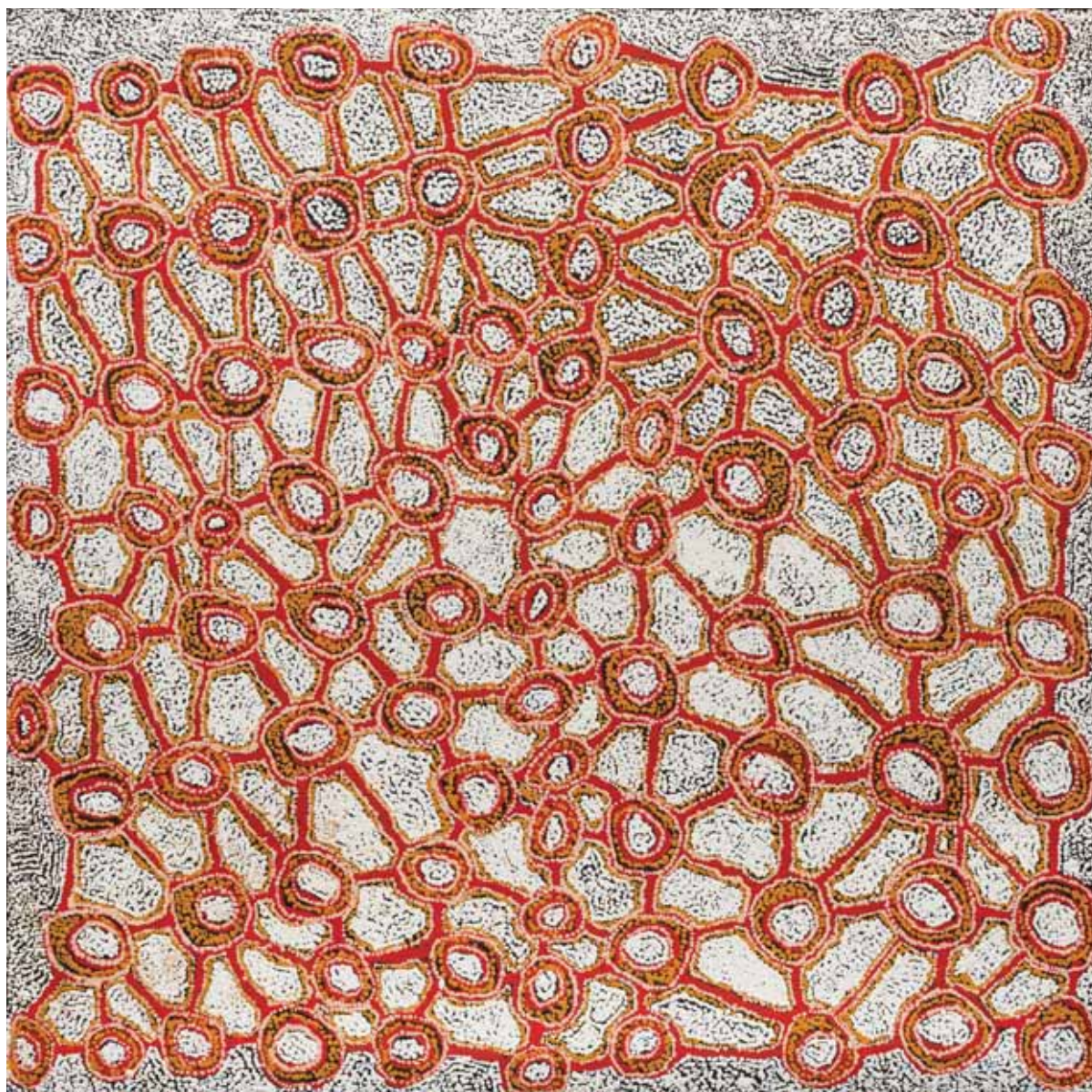
PROVENANCE:

Painted at Kintore, Northern Territory  
Papunya Tula Artists, Alice Springs, Northern Territory  
Purchased from the Museum & Art Gallery of the  
Northern Territory, Darwin, Northern Territory in  
September 1998

EXHIBITED:

*Telstra presents the 15th National Aboriginal & Torres  
Strait Islander Art Award, Museum & Art Gallery of  
the Northern Territory, Darwin, 19 September - 29  
November 1998, cat. no. 82*

This painting is sold with an accompanying Papunya  
Tula Artists certificate.





Lot 174

**Peter Booth**

(born 1940)

Untitled, 1978

signed and dated 'Peter Booth / 1978' verso

oil on canvas

92 x 153cm (36 1/4 x 60 1/4in).

AU\$50,000 - 80,000

PROVENANCE:

Purchased from 312 Lennox Street Gallery,  
Melbourne in June 1987

Dark red skies, the colour of congealed blood, haunt the evenings, and caustic smoke sears each lungful of air. The sound of roaring flames is as persistent as life itself as the earth is torn open and the shadowy, almost deformed, figures of miners labour through the darkness, their eyes glowing red-rimmed from coal-blackened faces. This was the childhood world of the young Peter Booth, growing up in the industrial wasteland of Sheffield in England. The adult Booth is a stocky, muscular man with an inevitable cigar clamped between his teeth. Painfully shy, Booth was the centre of attention with the massive survey exhibition *Peter Booth: Human/Nature*, at The Ian Potter Centre, National Gallery of Victoria, Australia in 2003. It was an exhibition that rightfully placed Booth, as National Gallery of Victoria deputy director Frances Lindsay said at the time, as having attained "a central position along with artists such as Sidney Nolan and Fred Williams, who have changed our understanding of the world and our place in it." The title of the show brought into play the three interconnecting elements that drive Booth: humanity, nature, and human nature. "A lot of humans forget we are organic entities, the same as every other creature on the planet, and we've only been here for a short time," Booth said at the time. "I am very pessimistic about the plight of beings. We don't learn much, I mean, we've been wreaking havoc as they did in the Middle Ages. We also have bigger weapons. One thing I am not pessimistic about is the ability of nature to heal itself."<sup>1</sup>

*Ashley Crawford*

<sup>1</sup> Interview with the author in *View from the Booth*, *The Age*, 29 November 2003.







## UTA UTA TJANGALA

Uta Uta Tjangala first produced some drawings on paper for Geoffrey Bardon at Papunya in 1971 and was one of the first group of painters at the settlement. Through his high ritual status and his enthusiasm for the Papunya project, Uta Uta encouraged other Pintupi artists to join the group. He became one of the leading lights of the movement and was renowned for monumental paintings on canvas he made in the 1980s in collaboration with other Pintupi artists. Characteristically, his subject matter drew upon the teachings of the Tingari ancestors and the sites at which they performed their creative acts. Chief among these is Yumari, the place of Uta Uta's birth. Yumari is a sacred rockhole in the Dover Hills of Western Australia.

Uta Uta's work has been included in several major exhibitions including the São Paulo Biennale in 1983; *Dreamings: The art of Aboriginal Australia* at the Asia Society Galleries, New York in 1988; *L'été australien à Montpellier: 100 chefs-d'œuvre de la peinture australienne*, at Musée Fabre, Montpellier, France, in 1990; *Aratjara: Art of the First Australians* at the Kunstsammlung Nordrhein-Westfalen, Dusseldorf, the Hayward Gallery, London, and the Louisiana Museum, Humlebaek, Denmark, in 1993–4; *Crossroads-Towards a New Reality, Aboriginal Art from Australia*, at the National Museums of Modern Art, Kyoto and Tokyo in 1992; *Icons of the Desert: Early Aboriginal Paintings from Papunya*, at the Herbert F. Johnson Museum of Art at Cornell University, Ithaca, Fowler Museum of Cultural History, University of California, Los Angeles, and the Grey Art Gallery at New York University, New York, in 2009; and *Tjukurr tjangu: Origins of Western Desert art*, at the National Gallery of Victoria, Melbourne in 2011 and at the Musée du quai Branly in 2012.

According to Geoffrey Bardon, in 1972 the theme of travelling was prevalent in the paintings of a number of artists at Papunya, among the Pintupi in particular. The Pintupi homelands lie far to the west of Papunya, over the border in Western Australia, and the artists keenly felt the disconnection: '... there was seemingly an urgent need in many of the Pintupi artists to impart to [Bardon]...stories of travelling, and very often this travelling was far from Papunya, deep in the Gibson Desert and in those areas of their homelands the painters had not seen for many years. There was ... a nostalgia for what was seemingly lost to them...at the time, seemingly irretrievable lost sacred places.' (Bardon, G. and J. Bardon, *Papunya, A Place Made After the Story: The Beginnings of the Western Desert Painting Movement*, Melbourne: The Miegunyah Press, 2004, p. 50).

Wally Caruna

Lot 175

### Uta Uta Tjangala

(circa 1926-1990)

Special Pintupi Travelling Ceremony, 1972  
bears another artist's name 'Charlie Tawara' (sic), date '26.9.72', the numbers 5 and 41 and Stuart Art Centre consignment number 18006 on the reverse  
synthetic polymer powder paint on composition board  
*61 x 45.5cm (24 x 17 15/16in).*

AU\$40,000 - 60,000

#### PROVENANCE:

Painting number 6 in consignment 18 to the Stuart Art Centre, Alice Springs  
Private collection, Melbourne  
Purchased from Sotheby's, *Important Aboriginal Art*, Melbourne, 29 June 1998, lot 129

#### EXHIBITED:

*Tjukurr tjangu: Origins of Western Desert Art*, The Ian Potter Centre: National Gallery of Victoria, Melbourne, 30 September 2011 - 12 February 2012; Musée du Quai Branly, Paris, 9 October 2012 - 27 January 2013

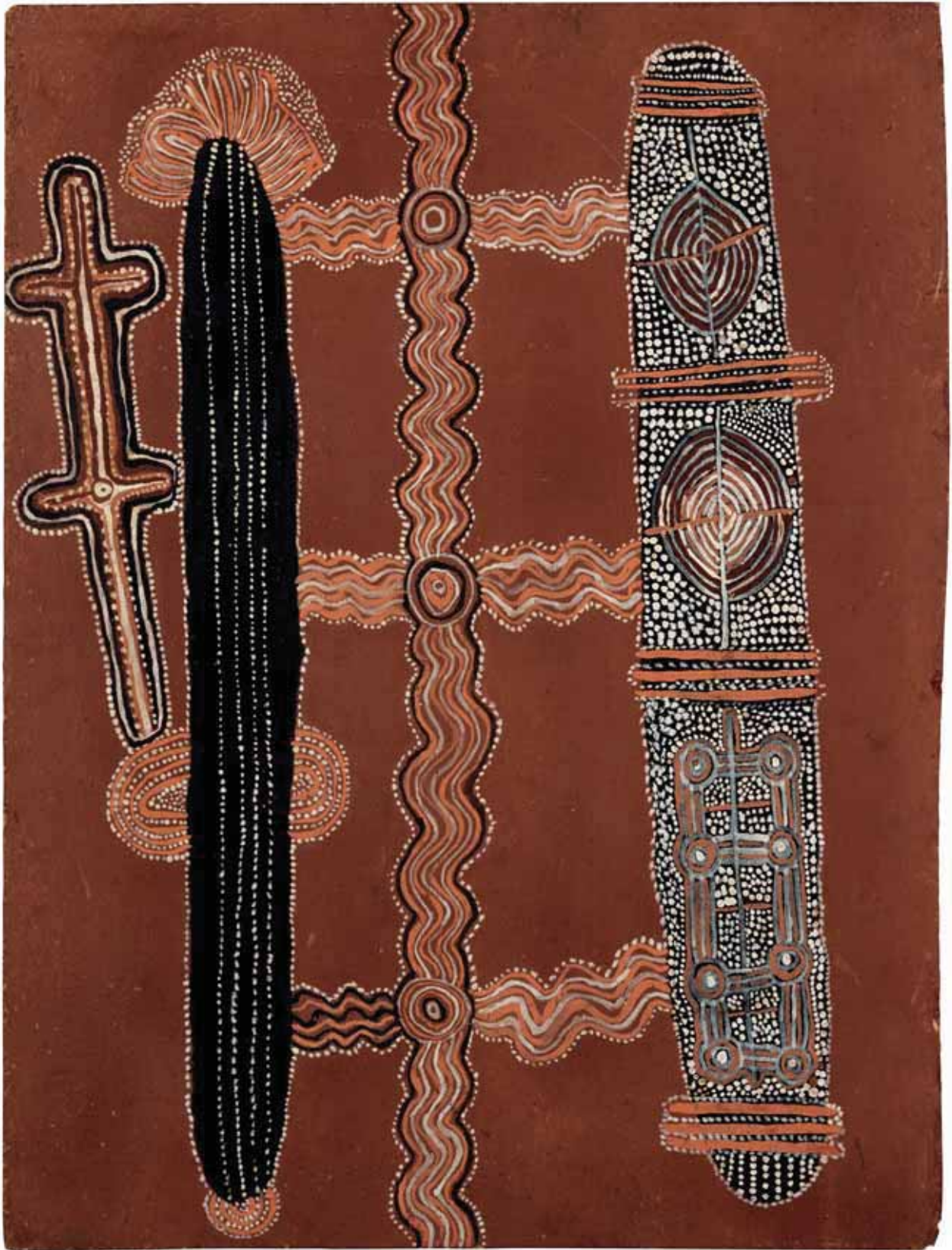
#### LITERATURE:

Geoffrey Bardon and James Bardon, *Papunya: A Place Made After the Story - The Beginnings of the Western Desert Painting Movement*, Melbourne: The Miegunyah Press, Melbourne, 2004, entitled 'Travelling Dreamings', painting 140, p.228 (illus.)

Colin Laverty and Elizabeth Laverty et al., *Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Laverty*, Melbourne: Hardie Grant Books, 2008, p.49 (illus.)

Judith Ryan and Philip Batty, *Tjukurr tjangu: Origins of Western Desert Art*, exh. cat., Melbourne: National Gallery of Victoria, 2011, p.141 (illus.), p.299





Lot 176  
**Robert Klippel**  
(1920-2001)

Untitled, 1992  
signed with initials 'RK 92' lower right  
collage on paper  
*31.1 x 44.5cm (12 1/4 x 17 1/2in).*

AUS\$1,000 - 1,500

PROVENANCE:  
Purchased from Watters Gallery, Sydney in  
November 1992

EXHIBITED:  
*Robert Klippel Collages*, Watters Gallery, Sydney,  
10-28 November 1992, cat. no. 76



Lot 177  
**Robert Klippel**  
(1920-2001)

Untitled, 1992  
signed with initials 'RK 1992' lower right  
collage on paper  
*37.5 x 56.5cm (14 3/4 x 22 1/4in).*

AUS\$1,500 - 2,000

PROVENANCE:  
Purchased from Watters Gallery, Sydney in  
November 1992

EXHIBITED:  
*Robert Klippel Collages*, Watters Gallery, Sydney,  
10-28 November 1992, cat. no. 48





Lot 178

**Robert Klippel**  
(1920-2001)

Opus 564, 1985

signed, dated and inscribed 'Robert Klippel / 1985 / 564' on base  
painted wood

29 x 40 x 20cm (11 7/16 x 15 3/4 x 7 7/8in).

AUS\$3,000 - 5,000

PROVENANCE:

Purchased from Watters Gallery, Sydney in  
November 1985

EXHIBITED:

*Robert Klippel - Sculptures in Wood*, Watters Gallery,  
Sydney, 6-23 November 1985, cat. no. 32

LITERATURE:

*Robert Klippel - Sculptures in Wood*, exh. cat., Watters  
Gallery, Sydney, 1985, cat. no. 32, p.4, p.5 (illus.)



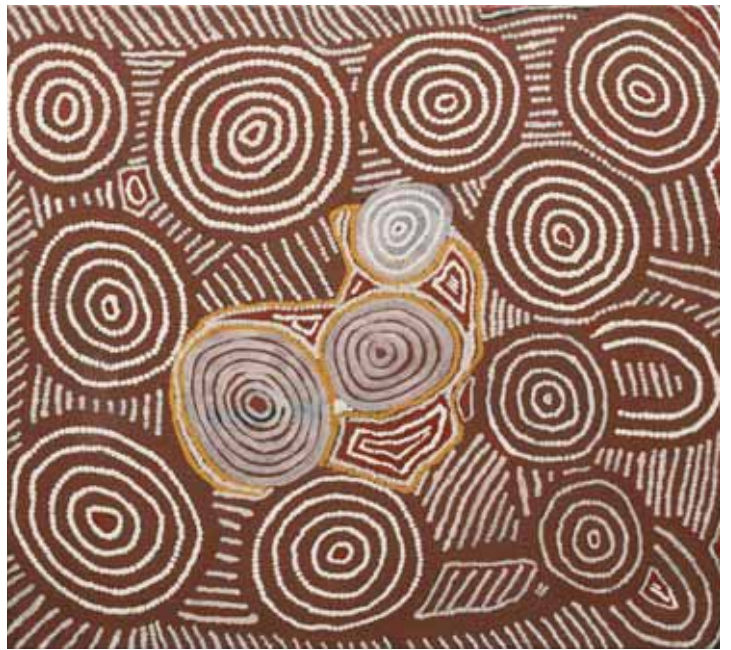
Lot 179  
**Anatjari Tjampitjinpa**  
(circa 1927-1999)

Untitled, 1995  
bears artist's name 'Anatjari Kumanytjay Tjampitjinpa  
(no. 1)', date, dimensions and Papunya Tula Artists  
catalogue number AT950835 on the reverse  
synthetic polymer paint on linen  
*61 x 55cm (24 x 21 5/8in).*

AUS\$1,000 - 1,500

PROVENANCE:  
Painted at Papunya, Northern Territory  
Papunya Tula Artists, Alice Springs, Northern Territory  
Purchased from Utopia Art Sydney, Sydney in  
September 1995

This painting is sold with an accompanying Papunya  
Tula Artists certificate.



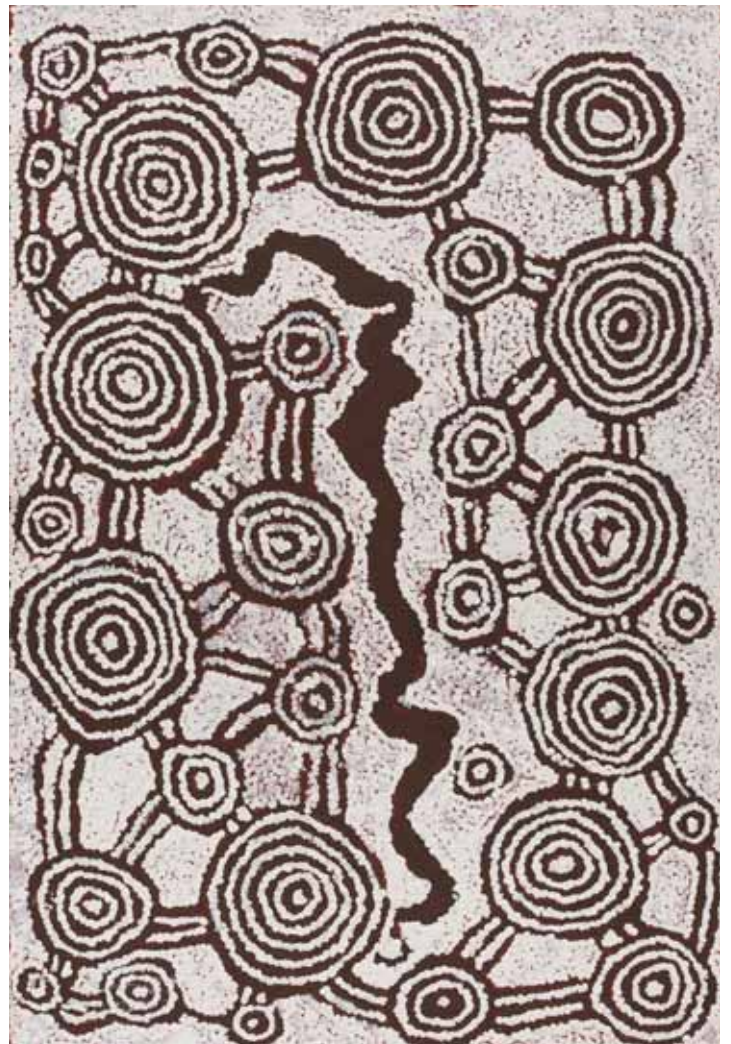
Lot 180  
**Pinta Pinta Tjapanangka**  
(circa 1928-1999)

Untitled, 1997  
bears artist's name, dimensions and Papunya Tula  
Artists catalogue number PP97025591 on the reverse  
synthetic polymer paint on canvas  
*91 x 61cm (35 13/16 x 24in).*

AUS\$3,000 - 5,000

PROVENANCE:  
Painted at Papunya, Northern Territory  
Purchased from Papunya Tula Artists, Alice Springs in  
July 1997

This painting is sold with an accompanying Papunya  
Tula Artists certificate.





Lot 181

**Fred Tjakamarra**

(born circa 1926)

**Sam Tjampitjin**

(born circa 1930)

and **Tjumpo Tjapanangka**

(circa 1929-2007)

Men's Triptych, 1996

each bears artist's name and Warlayirti Artists

catalogue number 754/96 on the reverse

synthetic polymer paint on linen

120 x 180cm (47 1/4 x 70 7/8in).

AUS\$8,000 - 12,000

PROVENANCE:

Purchased from Warlayirti Artists, Wirrimanu

(Balgo Hills), Western Australia in January 1997

LITERATURE:

James Cowan, *Balgo New Directions*, Sydney: Craftsman House, 1999, p.135 (illus.)

This painting is sold with accompanying Warlayirti Artists documentation.



Lot 182

**Rosalie Gascoigne**

(1917-1999)

**Side Show Parrots, 1981**

signed with initials, dated and inscribed 'R.G. 1981 /  
SIDE SHOW / PARROTS' verso

assemblage of weathered, painted and unpainted  
wood from soft-drink crates, cardboard printed with  
Arnott's logo, found painted wood numbers and ball,  
glued, nailed, and screwed.

63.5 x 48.2 x 10.1cm (25 x 19 x 4in).

AU\$30,000 - 40,000

**PROVENANCE:**

John Buckley, Melbourne, from 1981

Purchased from John Buckley, Melbourne in  
December 1987

**EXHIBITED:**

Pinacotheca, Melbourne, 29 April 1981, cat. no. 18  
*Australia - Works by Peter Booth and Rosalie Gascoigne*, arti  
visive '82 - Catlogo Generale, la Biennale di Venezia'  
1982, cat. no. 4 (label attached verso)

*Works by Peter Booth and Rosalie Gascoigne*, Australia:  
Venice Biennale, 1982, Rosalie Gascoigne cat. no. 4  
*Abstraction 9*, Charles Nodrum Gallery, Melbourne,  
4 - 20 November 2010, cat. no. 37

**LITERATURE:**

*Australia - Works by Peter Booth and Rosalie Gascoigne*, exh.  
cat., arti visive '82 - Catlogo Generale, la Biennale di  
Venezia' 1982, cat. no. 4, p. 69 (illus.)  
*Works by Peter Booth and Rosalie Gascoigne*, exh. cat.,  
Australia: Venice Biennale, 1982, Rosalie Gascoigne  
cat. no. 4, p. 61 (illus.)  
Kelly Gellatly et al., *Rosalie Gascoigne*, National Gallery  
of Victoria, Melbourne, 2008, p.43 (illus.) (not exhibited)  
*Abstraction 9*, exh. cat., Charles Nodrum Gallery,  
Melbourne, 2010, cat. no. 37 (illus.)  
Martin Gascoigne, *catalogue raisonne* (in prep)

The idea of the untidy parrot tails was a side vision as Rosalie Gascoigne worked and walked and wondered along the untidy array of many-coloured scraps from dismantled soft drink crates in the courtyard of her Canberra home. In 1980-81 the studio was not yet built and she was thinking and working, head down, in the open air within sound and sight of Canberra's bright parrots. No matter that there was a history to this recent creative storm, that parrots – and birds in flight – had been in her art for years before 1980, those stiffly flirting tails of torn wood, having colonised her eye, clamoured for attention. And the struggle now recommenced. She made *Parrots* 1980, and produced others, but in early 1981, as she explained to Ian North, 'I still wasn't through with my feeling... for parrot tails.' At that point she took a stern stance, adopting an attitude she associated with Picasso of '*not giving a damn*', and put together this work *Side show parrots* 1981 with a 'very positive hand.' The '*not giving a damn*' state of mind involved a non-correcting mind and was committed to making mistakes. Accordingly, she 'accepted' that one parrot was 'going the wrong way' (interrupting the rhythm) and that the heads of the parrots were grey and meek above their strident tails (strange dissonance!). Taking advantage of those accidents she, like Picasso, wrought to 'made it work, however unlikely' the means.

*Mary Eagle, Art Historian and Curator, Australian National University.*







Lot 183

**Louise Weaver**

(born 1966)

Ghost Feeding a Bird, 2001-2002

screenprint, cotton thread, sequins and plastic on

arches 88 cotton paper

76 x 56cm (29 15/16 x 22 1/16in).

AU\$3,000 - 4,000

PROVENANCE:

Purchased from Darren Knight Gallery, Sydney

(label attached verso)

EXHIBITED:

*Louise Weaver - Taking a Chance on Love, Selected Works*

1990 - 2006, McClelland Gallery & Sculpture Park,

Victoria, 9 July - 27 August 2006, cat. no. 9





Lot 184

**Peter Booth**

(born 1940)

Head in Landscape 1995

signed, dated and inscribed verso (back not sighted)

pastel and watercolour on paper

44.5 x 60cm (17 1/2 x 23 5/8in).

AUS\$4,000 - 6,000

PROVENANCE:

Purchased from Rex Irwin Art Dealer, Sydney in  
March 1995 (label attached verso)

EXHIBITED:

*Peter Booth - Works on Paper*, Rex Irwin Art Dealer,  
Sydney, 7 March - 1 April 1995, cat. no. 5

*Peter Booth - Human/Nature*, The Ian Potter Centre,  
National Gallery of Victoria, Melbourne, 29 November  
2003 - 29 February 2004, cat. no. 213 (label attached verso)

LITERATURE:

Jason Smith, *Peter Booth - Human/Nature*, National Gallery  
of Victoria, Melbourne, 2003, p.141 & 151 (illus.)



Lot 185

**Eubena Nampitjin**

(born circa 1924)

Nyartjuri, 2004

bears artist's name, dimensions and Warlayirti Artists

catalogue number 245/04 on the reverse

synthetic polymer paint on linen

*180 x 150cm (70 7/8 x 59 1/16in).*

AU\$30,000 - 50,000

PROVENANCE:

Purchased from Warlayirti Artists, Wirrimanu

(Balgo Hills), Western Australia in April 2004

LITERATURE:

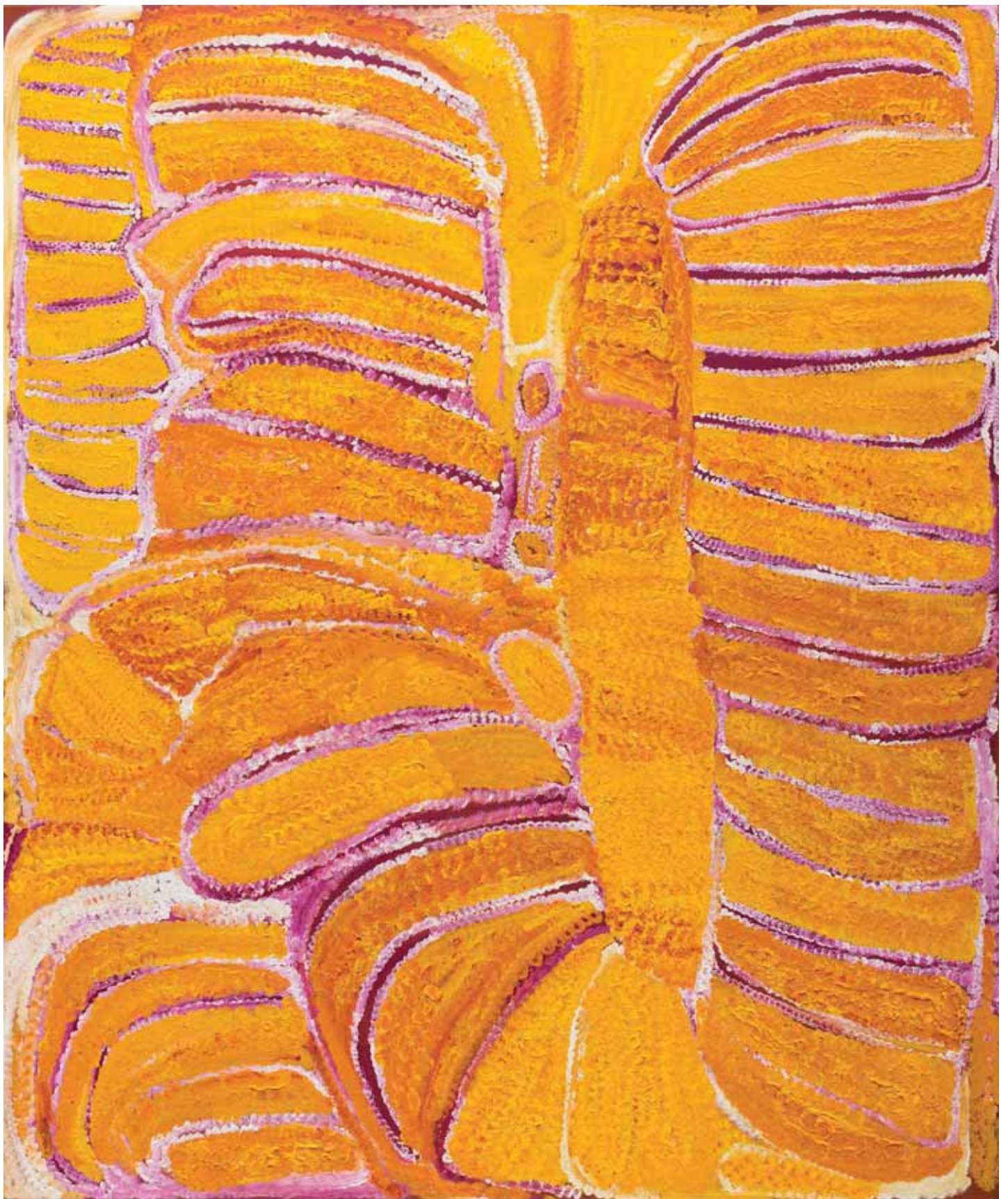
Stephen Williamson and Samantha Togni (eds.), *Eubena Nampitjin Art and Life*, Balgo Hills, W.A.: Warlayirti Artists Aboriginal Corporation, 2005, cat. no.25, p.49 (illus.)

This painting is sold with accompanying Warlayirti Artists documentation.



*Colin and Liz with Eubena Nampitjin at Balgo, Western Desert, Western Australia*









Lot 186  
**Nyurapaiya Nampitjinpa**  
(born circa 1935)

Untitled, circa 1988-89  
synthetic polymer paint on canvas  
*64 x 50cm (25 3/16 x 19 11/16in).*

AUS\$3,000 - 5,000

**PROVENANCE:**

The original vendor acquired the painting directly from the artist whilst living in Kintore as an Administrator for the Pintupi Homelands Health Service during 1990-1994  
Sotheby's auction, Melbourne in January 2003  
Caruana Fine Art, Canberra

This painting is sold with an accompanying letter from Caruana Fine Art explaining the provenance.





Lot 187

**Millie Skeen Nampitjin**

(born circa 1935)

Yaparru in the Great Sandy Desert WA, 1996

bears artist's name, dimensions and Warlayirti Artists catalogue number 368/96 on the reverse and artist's name and year on Gallery Gondwana stamp on the reverse  
synthetic polymer paint on linen  
90 x 60 cm (35 7/16 x 23 5/8in).

AUS\$2,500 - 3,500

**PROVENANCE:**

Painted at Wirrimanu (Balgo Hills), Western Australia  
Purchased from Gallery Gondwana, Alice Springs,  
Northern Territory in October 1996

**EXHIBITED:**

*Paintings from the Laverty Collection*, 1st hang at the Union Club, Sydney, 28 October 2003 - 20 September 2004  
*Paintings from Remote Communities: Indigenous Australian Art from the Laverty Collection*, Sydney, Govett Brewster Art Gallery, New Plymouth, New Zealand, 15 December 2007 - 24 February 2008; Newcastle Region Art Gallery, Newcastle 5 July - 31 August 2008

**LITERATURE:**

Colin Laverty and Elizabeth Laverty et al., *Beyond Sacred: Australian Aboriginal Art - the collection of Colin and Elizabeth Laverty, Edition II*, Melbourne: Kleimeyer Industries, 2011, p.142 (illus.)

The painting is sold with accompanying Gallery Gondwana documentation.

Lot 188

**Patrick Tjungurrayi**

(born circa 1943)

Untitled, 2005

bears artist's name and Papunya Tula Artists catalogue

number PT0508128 on the reverse

synthetic polymer paint on canvas

*153 x 122cm (60 1/4 x 48 1/16in).*

AU\$8,000 - 12,000

PROVENANCE:

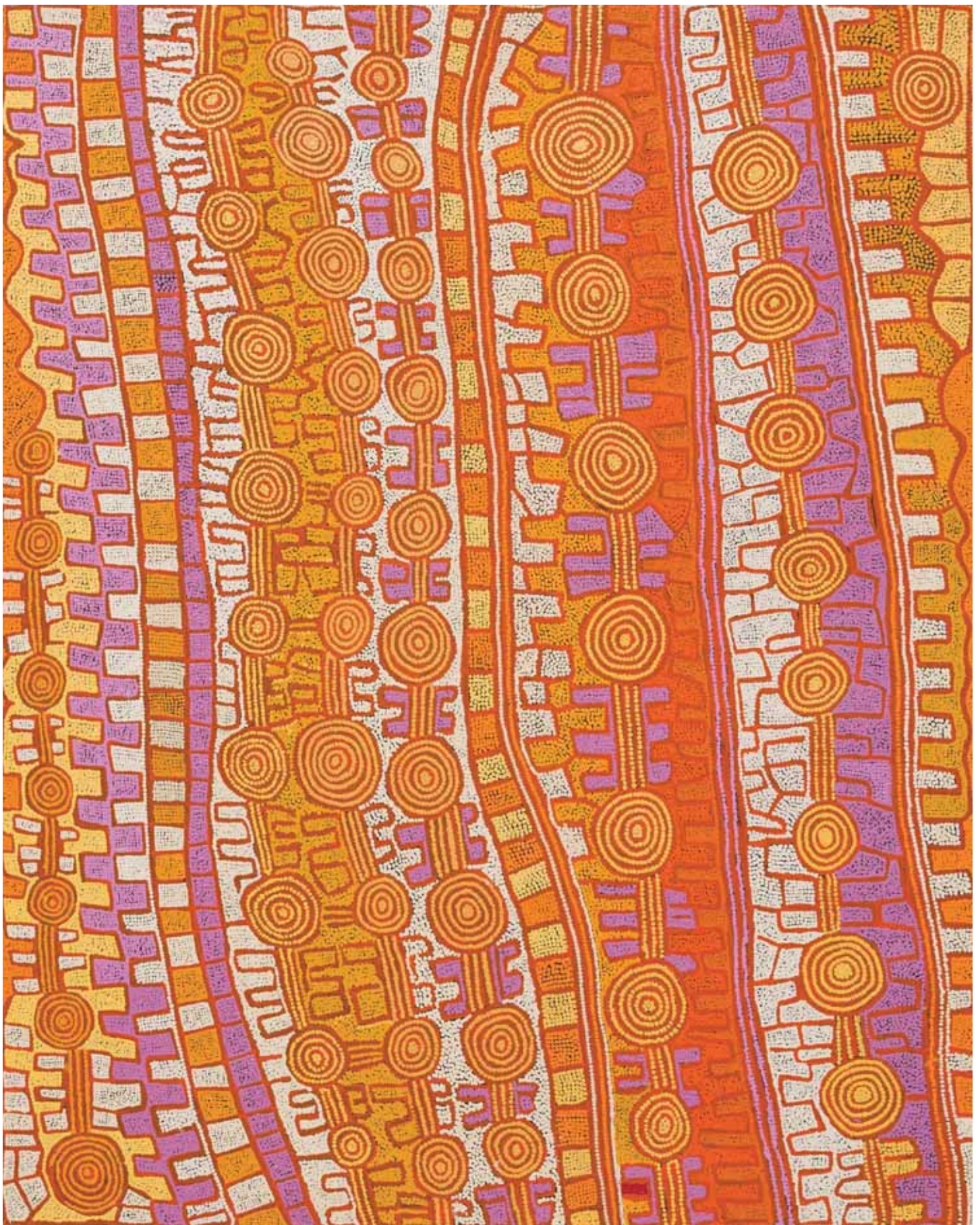
Painted at Kiwirrkura, Western Australia

Purchased from Papunya Tula Artists, Alice Springs

in October 2005

This painting is sold with an accompanying Papunya  
Tula Artists certificate.







Lot 189  
**Jan Billycan**  
(born circa 1930)

Kirriwirri, 2007  
natural earth pigments on plywood  
180 x 180cm (70 7/8 x 70 7/8in).

AU\$30,000 - 50,000

**PROVENANCE:**

Painted at Bidyadanga, Western Australia  
Purchased from Raft Artspace, Darwin in  
September 2007

**EXHIBITED:**

*Winpa works by the Yulparitja artists of Bidyadanga*,  
Raft Artspace, Darwin, 11 August - 1 September 2007,  
cat no. 8  
*Paintings from Remote Communities: Indigenous Australian Art  
from the Lavery Collection*, Sydney, Newcastle Region Art  
Gallery, Newcastle, 5 July - 31 August 2008  
*The Colin and Elizabeth Lavery collection - a selection of  
Indigenous and non-Indigenous art exhibition*, Geelong  
Gallery, Geelong, 18 February to 15 April 2012

**LITERATURE:**

Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Recent Painting from Australia's Remote Aboriginal  
Communities - the collection of Colin and Elizabeth Lavery*,  
Melbourne: Hardie Grant Books, 2008, pp.168-169  
(illus.)  
Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Australian Aboriginal Art - the collection of Colin  
and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer  
Industries, 2011, pp.170-171 (illus.)

The multi-paneled paintings of Jan Billycan are the seminal pieces in her oeuvre. Watching her at work, she would begin to depict a story on one panel—her mind full of ideas and memories of the place of her birth Kirriwirri, of travelling from waterhole to waterhole in the desert—then run out of room and continue the narrative journey on another panel, then another. The largest of the multi-paneled paintings to date, *All the Jila*, 2006, is in collection of the National Gallery of Australia and featured in the first National Indigenous Triennial in 2007 (see Croft, B.L., *Culture Warriors: National Indigenous Triennial*, Canberra: National Gallery of Australia, 2007, p.68, illus.). It is in the large paintings that Jan Billycan captures the epic details of her personal and cultural histories that are laid bare in a visceral, gestural style.

The landscape and bodyscape are continually merged in Jan Billycan's paintings. She raises issues of identity and the metaphysical nature of things, while playing on the idea that the land and self as one. Jan does not see the human form as differing from the land; they are one and reflect each other. The 'rib cages' in her paintings become sprawling 'tali' or sand dunes. The 'intestines' are like walking tracks through the desert. Jan's paintings have the appearance of a naïve rawness that belies their emotional sophistication, and her complex understanding of the physical world. Jan walks the boundary of what is acceptable in art. She mixes colours directly on the canvas, working lines repeatedly until they have a density and a unique hue that reflects the individuality of each single sand dune in the desert or every single bone in the body.

Jan Billycan is an important healer and medicine woman and highly respected elder amongst the desert people near Punmu, Pungurr, and Kunawarritji, and in the communities of Broome and Bidyadanga. She has been represented in several major exhibitions in Australia and abroad, most recently in *Yiwarra Kujju: The Canning Stock Route* at the National Museum of Australia, Canberra, 2010. In 2011 Jan Billycan won the Western Australian Artist Award at the Art Gallery of Western Australia.

*Emily Rohr*

This painting is sold with accompanying Short St  
Gallery documentation.







Lot 190  
**Paddy Bedford**  
(circa 1922-2007)

Untitled, 2003  
inscribed 'PB' and bears Jirrawun Arts catalogue  
number PB WB 2003-39 on the reverse  
gouache on crescent board  
*51 x 76cm (20 1/16 x 29 15/16in).*

AU\$4,000 - 6,000

PROVENANCE:  
Purchased from Jirrawun Arts, Kununurra,  
Western Australia in September 2003

LITERATURE:  
Linda Michael (ed.), *Paddy Bedford*, exh. cat. Sydney:  
Museum of Contemporary Art, Sydney, 2006, p.167 (illus.)



Lot 191  
**Paddy Bedford**  
(circa 1922-2007)

Untitled, 2003  
inscribed 'PB' and bears Jirrawun Arts catalogue  
number PB WB 2003-41 on the reverse  
gouache on crescent board  
*51 x 76cm (20 1/16 x 29 15/16in).*

AU\$4,000 - 6,000

PROVENANCE:  
Purchased from Jirrawun Arts, Kununurra,  
Western Australia in September 2003

LITERATURE:  
Colin Laverty and Elizabeth Laverty et al., *Beyond Sacred:  
Recent Painting from Australia's Remote Aboriginal Communities  
- the collection of Colin and Elizabeth Laverty*, Melbourne:  
Hardie Grant Books, 2008, p.235 (illus.)  
Colin Laverty and Elizabeth Laverty et al., *Beyond  
Sacred: Australian Aboriginal Art - the collection of Colin  
and Elizabeth Laverty, Edition II*, Melbourne: Kleimeyer  
Industries, 2011, p.249 (illus.)  
Linda Michael (ed.), *Paddy Bedford*, exh. cat., Sydney:  
Museum of Contemporary Art, Sydney, 2006, p.168 (illus.)





Lot 192

**Paddy Bedford**

(circa 1922-2007)

Joowarringayin (Donkey Spring), 2004  
inscribed 'PB' and bears Jirrawun Arts catalogue  
number PB CB 3-2004-19 on the reverse  
natural earth pigments and synthetic binder  
on composition board  
80 x 100cm (31 1/2 x 39 3/8in).

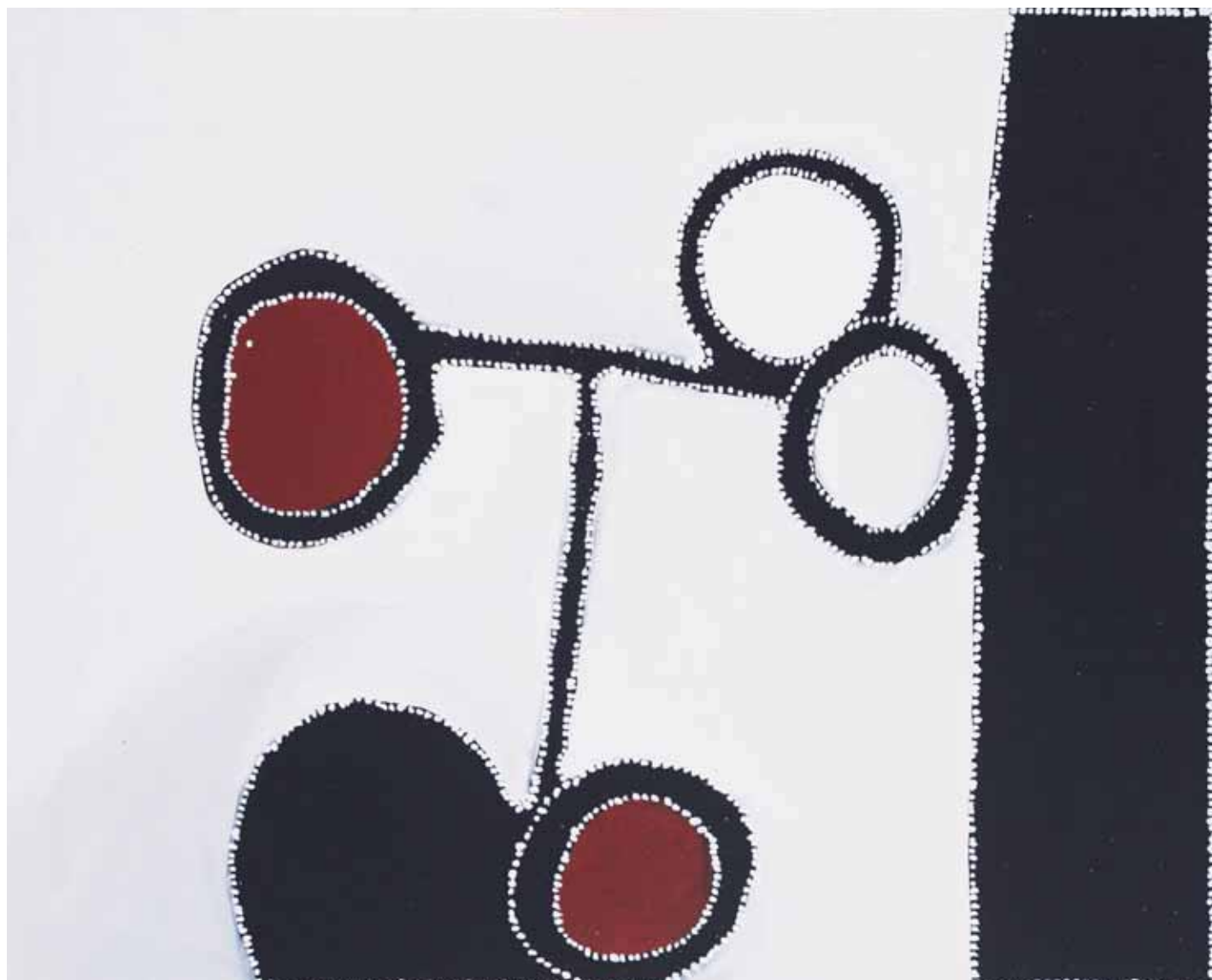
AUS\$20,000 - 30,000

PROVENANCE:

Purchased from Jirrawun Arts, Kununurra,  
Western Australia in April 2004

LITERATURE:

Linda Michael (ed.), *Paddy Bedford*, exh. cat., Sydney:  
Museum of Contemporary Art, Sydney, 2006, p.161 (illus.)



Lot 193

**Ildiko Kovacs**

(born 1962)

Big Arrow, 2005

signed, dated and inscribed 'ILDIKO KOVACS /  
"BIG ARROW" / OIL PAINT ON PLY / 2005 /

153 x 183 cm' verso

oil on plywood

*153 x 183cm (60 1/4 x 72 1/16in).*

AUS\$14,000 - 20,000

PROVENANCE:

Purchased from Martin Browne Fine Art, Sydney  
in December 2005 (label attached verso)





## KITTY KANTILLA

The 'Queen of Jilamara', as she came to be known, is one of the outstanding Tiwi artists of the modern period (F. Green in Ryan, J., et al. *Kitty Kantilla*, Melbourne: National Gallery of Victoria, 2007, pp.94-5). Kitty Kantilla lead a traditional life on Melville Island, although for a period in her early days she spent time at the Catholic mission on Bathurst Island where she was baptised 'Mary Campion.' In the 1970s and 1980s she had moved to live at Paru on Melville Island, along with a group of elder Tiwi women, to distance themselves from European influences. Here she produced painted ironwood sculptures using traditional techniques, and eventually she moved to Milikapiti (Snake Bay) to be closer to her family, where she worked through the local art centre, Jilamara Arts. As she grew older and less able to cope with the exertions of sculpture, she turned to painting on canvas and paper where she could explore at length the body painting designs which she had applied to her figure sculptures.

Kitty Kantilla's painting career is marked by a number of milestones. Her work has been included in several major exhibitions in Australia and abroad including: *Power of the Land, Masterpieces of Aboriginal Art*, National Gallery of Victoria in 1994; *Beyond the Pale*, Adelaide Biennale, Art Gallery of South Australia in 2000; *The Dark and the Light* at the Sammlung Essl, Klosterneuburg, Austria in 2001; in 2002 she won the Work on Paper section of the *Telstra National Aboriginal and Torres Strait Islander Art Award*; the Clemenger Contemporary Art Award in 2003; and *EXPLAINED, A closer look at Aboriginal art* at the AAMU Aboriginal Art Museum, Utrecht, the Netherlands in 2004. The culmination of Kantilla's career came posthumously when the National Gallery of Victoria mounted a major retrospective exhibition of her work in 2007.

*Wally Caruana*

Lot 194

**Kutuwalumi Purawarrumpatu (Kitty Kantilla)**  
(circa 1928-2003)

Pumpuni Jilamara, 2002  
bears artist's name and catalogue number 71-02 on  
Jilamara Arts and Craft stamp on the reverse  
natural earth pigments on linen  
*91 x 62 cm (35 13/16 x 24 7/16in).*

AU\$15,000 - 20,000

### PROVENANCE:

Jilamara Arts and Crafts, Melville Island, Tiwi Islands  
Purchased from Raft Artspace, Darwin, Northern  
Territory in March 2002

### EXHIBITED:

*Pwoja Jilamara - new works from Jilamara Arts & Crafts*,  
Raft Artspace, Darwin, March 2002, cat. no. 15

This painting is sold with accompanying Jilamara Arts  
and Crafts documentation.





Lot 195

**Peter Booth**

(born 1940)

Three Figures - Interior with Doorway, 1984

pastel on paper

*12.5 x 17cm (4 15/16 x 6 11/16in).*

AU\$800 - 1,200

PROVENANCE:

Purchased from Pinacotheca, Melbourne



Lot 196

**Dick Watkins**

(born 1937)

Interior, 1990

signed, dated and inscribed 'R W 90 / Interior' lower left centre

acrylic on velin arches paper

*57 x 76cm (22 7/16 x 29 15/16in).*

AU\$600 - 1,000

PROVENANCE:

Purchased from Yuill Crowley Gallery, Sydney in January 1992

EXHIBITED:

*Paintings from the Laverty Collection*, 2nd hang at the Union Club, Sydney, 20 September 2004 - 15 July 2005





Lot 197

**John Firth-Smith**

(born 1943)

Far-De-Ing-Ding, 1962

dated and inscribed '62 / Sydney' verso

oil on hardboard

*80 x 98.5cm (31 1/2 x 38 3/4in).*

AU\$5,000 - 8,000

PROVENANCE:

Purchased from the artist in November 1987

EXHIBITED:

Terry Clune Gallery, Sydney, 1962



Lot 198  
**Peter Booth**  
(born 1940)

Untitled, 1978  
signed and inscribed 'Peter Booth / for Bruce and  
Nani' verso  
gouache on paper  
*55.5 x 74.5cm (21 7/8 x 29 5/16in).*

AU\$4,500 - 6,500

PROVENANCE:  
Bruce and Nani Pollard Collection  
Pinocotheca Gallery, Melbourne  
Purchased from Deutscher Fine Art, Melbourne in  
June 1988 (label attached verso)

EXHIBITED:  
*Innocence and Danger - An Artist's View of Childhood*, Heide  
Park and Art Gallery, Melbourne, 6 June - 19 July  
1987, cat. no. 22 (label attached verso)  
*Australian Art: 1820s - 1980s*, Deutscher Fine Art,  
Melbourne, 19 May - 3 June 1988, cat. no. 130

LITERATURE:  
*Art and Australia*, Autumn 1988, vol. 25, no. 3, p.338 (illus.)  
*Australian Art: 1820s - 1980s*, exh. cat., Deutscher Fine  
Art, Melbourne, cat. no. 130, p.69 (illus.)





Lot 199

**Anna Wurrkidj**

(born circa 1975)

Mardayin Design, 2001

bears subject, language group, location and Maningrida Arts & Culture catalogue number 5812001BP on a label and on a Maningrida Arts & Culture certificate with a description of the story depicted on the reverse natural earth pigments on eucalyptus bark  
171 x 50cm (67 5/16 x 19 11/16in).

AU\$1,000 - 1,500

**PROVENANCE:**

Painted at Mumeke, Northern Territory  
Purchased from Maningrida Arts & Culture,  
Maningrida, Northern Territory in August 2001

**EXHIBITED:**

*Crossing Country: The Alchemy of Western Arnhem Land Art*, Art Gallery of New South Wales, Sydney, 25 September - 12 December 2004  
*Mumeke to Milmilngkan - Innovation in Kurulk Art*, Drill Hall Gallery, Australian National University, Canberra, 2 November - 17 December 2006

**LITERATURE:**

Hetti Perkins, *Crossing Country: The Alchemy of Western Arnhem Land Art*, exh. cat. Sydney: Art Gallery of New South Wales, 2004, p.88 (illus.), p.230 (also listed in the booklet with the individual rooms, cat. no. 205, Room 7, p.11)

Jon Altman and Apolline Kohen, *Mumeke to Milmilngkan - Innovation in Kurulk Art*, exh. cat. Drill Hall Gallery, Australian National University, 2006, cat. no. 59, pl. 23, p.59 (illus.), p.64

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities - the collection of Colin and Elizabeth Lavery*, Melbourne: Hardie Grant Books, 2008, p. 294 (illus.)

This painting is sold with accompanying Maningrida Arts & Culture documentation.





Lot 200

**Ivan Namirrkki**

(born 1961)

Leech, 2002

bears artist's name, title, language group, dimensions,  
medium and Maningrida Arts & Culture catalogue  
number 6351-02 on the reverse  
natural earth pigments on eucalyptus bark  
*151 x 40cm (59 7/16 x 15 3/4in).*

AUS\$3,000 - 5,000

**PROVENANCE:**

Painted at Marrkolidjban, Northern Territory  
Maningrida Arts & Culture, Maningrida, Northern  
Territory  
Purchased from Aboriginal and Pacific Art, Sydney  
in November 2002

**EXHIBITED:**

*Ivan Namirrki Kardbam Nanurungi - rarrk designs from  
the Kardbam clan* Aboriginal & Pacific Art, Sydney,  
7 November - 30 November 2002  
*Stone Country - Saltwater*, Newcastle Region Art Gallery,  
Newcastle, 1 August - 27 September 2009

This painting is sold with accompanying Maningrida  
Arts & Culture documentation.









*There is at times a mystical light in the landscape just before the sun sets and the night sky with stars emerges. It implies a cadence of interruption in the movement of time and is held in stillness for a moment. In this work there are many perspectives used to include the viewer in the landscape. It is as though we have the freedom of a bird to move in the space of the picture.*

*The Springbrook to Beechmont landscape is mountainous, a place of Transfiguration where light has held us in its embrace. The blue pools reflect the particular blue between light and dark. The emerging starry sky on the bottom right is caused by us looking up. We look simultaneously down at the blue pools and both up and down to the darkened Numinbah Valley and then to the distant Beechmont.*

*This is among my most important works.*

**William Robinson, 2012**

Lot 201  
**William Robinson**  
(born 1936)

Blue Pools Springbrook, Springbrook to Beechmont, 2000







Lot 201  
**William Robinson**  
(born 1936)

Blue Pools Springbook, Springbook to Beechmont, 2000  
signed and dated 'William Robinson 2000' lower left  
oil on canvas  
206.5 x 263cm (81 5/16 x 103 9/16in).

AU\$420,000 - 550,000

PROVENANCE:

Purchased from Ray Hughes Gallery, Sydney in  
April 2000

EXHIBITED:

*William Robinson: The Revelation of Landscape*, National  
Trust S.H. Ervin Gallery, Sydney, 11 January - 2 March  
2003; Mornington Peninsula Regional Gallery,  
Victoria, 28 March - 18 May 2003

*William Robinson The Revelation of Landscape*, University  
of South Australia Art Museum, Adelaide, 27 February  
- 3 April 2004

*Realms of Vision: The Art of William Robinson*,  
Queensland University of Technology, Brisbane,  
26 August 2009 - 22 August 2010  
*Lavery 2*, Newcastle Region Art Gallery, Newcastle,  
14 May - 14 August 2011

LITERATURE:

Giles Auty, 'Secret judges business', *The Weekend  
Australian*, Arts Review, 8-9 April 2000, p.23 (illus.)  
Joyce Morgan, 'Paints, piano, and a shifting perspective',  
*Sydney Morning Herald*, 13 August 2001 (illus.)  
Lou Klepac, *William Robinson Paintings 1987-2000*,  
The Beagle Press, Sydney 2001, pp.1-7 (illus.)  
*William Robinson: The Revelation of Landscape*, exh. cat.,  
National Trust S.H. Ervin Gallery, Sydney, 2003,  
pp.32-33 (illus. cover)  
Bruce James, 'A Landscape we thought we knew', *Sydney  
Morning Herald*, Visual Arts, 29 January 2003, p.15 (illus.)  
*William Robinson The Revelation of Landscape*, exh. cat.,  
University of South Australia Art Museum, Adelaide,  
2004, p.3 (illus.)  
Stephanie Radok, 'Offering a fresh perspective',  
*The Adelaide Review*, April 2004, p.25 (illus.)  
*Realms of Vision: The Art of William Robinson*, exh. cat.,  
Queensland University of Technology, Brisbane, 2009,  
p.54 (illus.)  
Desmond MacAulay and Bettina MacAulay, *William  
Robinson, The Transfigured Landscape*, Queensland  
University of Technology, Brisbane and Piper Press,  
2011, p.194 (illus.)

William Robinson was a slow starter, virtually  
unknown outside of Brisbane before the age of fifty.  
His first exhibitions met with a mixed reception, some  
dismissing his farmyard scenes as 'naïve', while others  
believed an extraordinary new talent had arrived.  
Curator, Nick Waterlow, was an admirer, and included  
Robinson's paintings in the 1986 Biennale of Sydney.  
This would lead to the purchase of two paintings, a  
pastel and a drawing by the Metropolitan Museum  
of Art, New York.

By the late 1980s Robinson had abandoned genre  
scenes in favour of landscape, and it is to these  
works that he owes his reputation today as one of  
Australia's finest living painters. Throughout the  
1990s, in successive shows at the Ray Hughes Gallery  
in Sydney, Robinson broke new ground. His views of  
the rainforest were unlike anything seen before in both  
compositional complexity and the visionary grandeur  
of their conception.

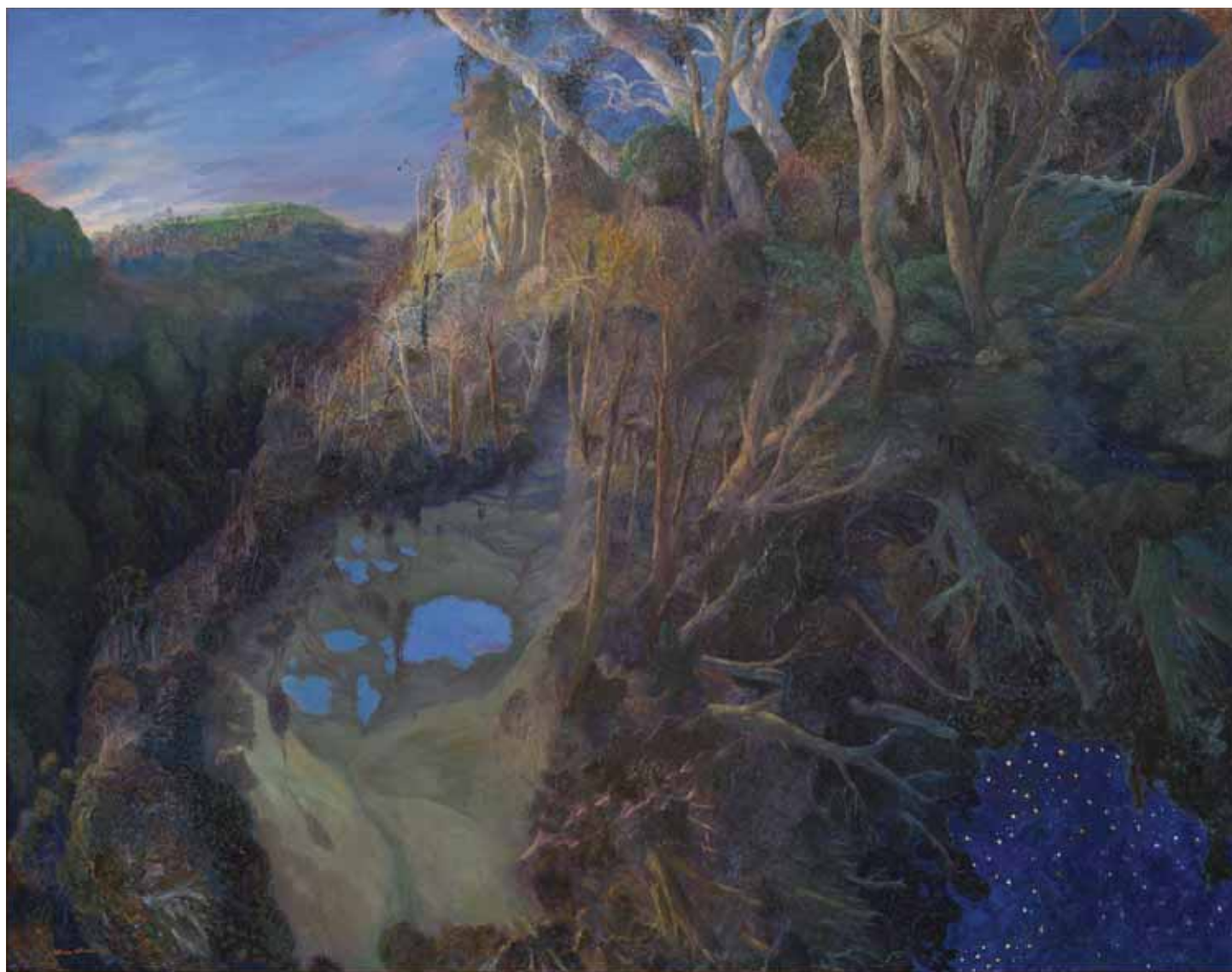
Like the German Romantics, Robinson gave us a  
landscape imbued with spiritual force, but where  
masters such as C.D. Friedrich created sparse,  
suggestive vistas, Robinson's paintings teemed with  
life. As well as the intrinsic beauty of the scenery,  
inspiration came from the artist's religious faith and his  
life-long love of music.

*Blue Pools, Springbrook* is an exceptional example of  
Robinson's mature style. It is a closely observed study  
of the rainforest in which the last rays of the setting  
sun cast a golden light across the tree-tops, while a pool  
in the bottom right-hand corner reflects a night sky  
laden with stars. Using very small brushes Robinson  
has skillfully orchestrated the transition from light to  
darkness, condensing time in the process.

In relation to this painting he has written: 'This feeling  
of living energy that is the landscape is quite the  
opposite of the static one frame, one viewpoint.' For  
the viewer it is a revelation that unfolds on canvas, as  
the eye makes the journey from the peaks of the distant  
mountains to the depths of the forest.

*John McDonald*





Lot 202  
**Makinti Napanangka**  
(circa 1930-2011)

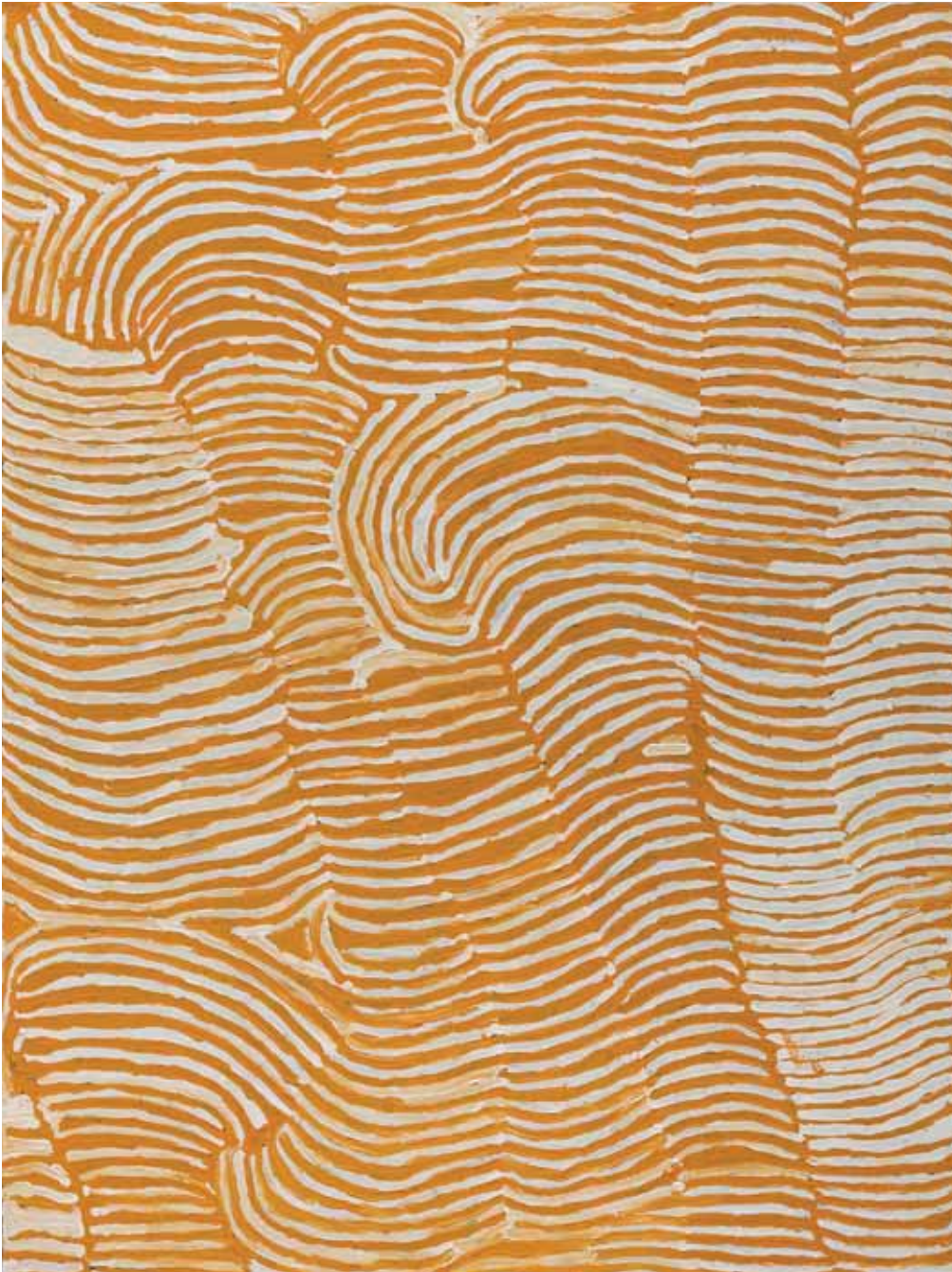
Untitled [The Travels of Kungka Kutjarra  
(Two Women)], 2001  
bears artist's name, dimensions and Papunya Tula Artists  
catalogue number MN0105154 and similar information  
on Utopia Art Sydney exhibition label on the reverse  
synthetic polymer paint on linen  
*122 x 91 cm (48 1/16 x 35 13/16in).*

AU\$4,000 - 6,000

PROVENANCE:  
Painted at Kintore, Northern Territory  
Papunya Tula Artists, Alice Springs,  
Northern Territory  
Purchased from Utopia Art Sydney, Sydney in  
November 2001

EXHIBITED:  
*Makinti Napanangka - New Paintings*, Utopia Art Sydney,  
Sydney 10 November - 5 December 2001, cat. no. 23

This painting is sold with an accompanying Papunya  
Tula Artists certificate.





Lot 203

**Pulpurru Davies**

(born circa 1923)

Lake Walyatu, 2003

bears artist's name 'Pulpura (sic) Davies', date '12/8/03',

title and catalogue number C14 on the reverse

synthetic polymer paint on canvas

142 x 104cm (55 7/8 x 40 15/16in).

AUS\$3,000 - 5,000

PROVENANCE:

Purchased from Warburton Cultural Centre,

Warburton, Western Australia in September 2003

EXHIBITED:

*Nampa Kuwarrinkatja - new work from the Ngaanyatjarra*

*artists*, Warburton Cultural Centre, Warburton,

24 September 2003, cat. no. c14

This painting is sold with accompanying Warburton

Cultural Centre documentation.



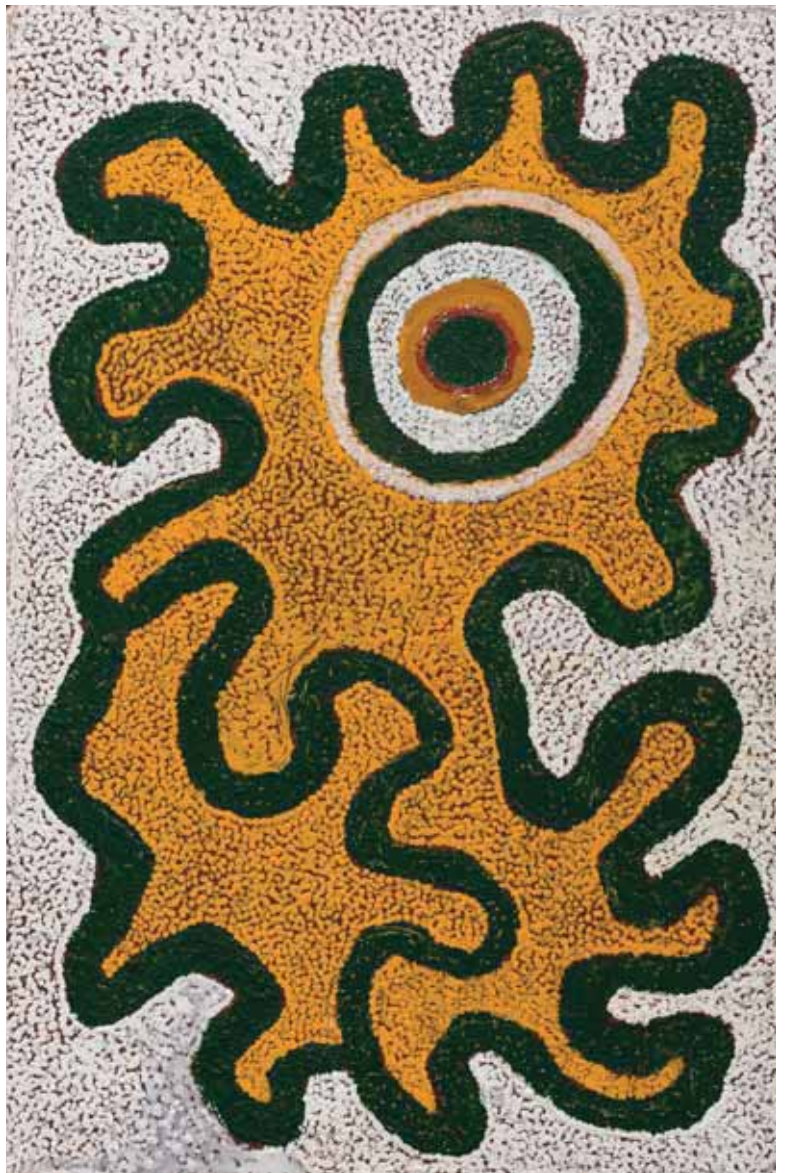


Lot 204  
**Willy Billabong Tjapanangka**  
(born circa 1930)

Yagga Yagga (My Country), 2000  
bears artist's name, title, catalogue number Y691/00  
(#.C. 04) and Yarliyl Art Centre Aboriginal  
Corporation common seal on the reverse  
synthetic polymer paint on canvas on board  
*76.2 x 50.8cm (30 x 20in).*

AUS\$800 - 1,200

PROVENANCE:  
Yarliyl Art Centre, Halls Creek, Western Australia  
Purchased from Short St Gallery, Broome, Western  
Australia in June 2002



Lot 205  
**Billy Thomas Joongoorra**  
(circa 1920-2012)

Untitled, 1996  
bears artist's name and Waringarri Aboriginal Arts  
catalogue numbers S761 and AP0970 on the reverse  
natural earth pigments on canvas  
*45.5 x 61cm (17 15/16 x 24in).*

AUS\$1,500 - 2,500

PROVENANCE:  
Purchased from Waringarri Aboriginal Arts,  
Kununurra, Western Australia in November 1996





Lot 206

**Ildiko Kovacs**

(born 1962)

Ochre, 2001

signed, dated and inscribed 'Ildiko Kovacs / oil paint  
on card / mounted on canvas / on plywood / title

'Ochre' / 86 x 76cm / 2001' verso

oil on card on canvas on plywood

86 x 76cm (33 7/8 x 29 15/16in).

PROVENANCE:

Purchased from Martin Browne Fine Art, Sydney  
in October 2001

EXHIBITED:

*Ildiko Kovacs - New Works*, Martin Brown Fine Art,  
Sydney, 11 September - 8 October 2001

AU\$5,000 - 8,000



Lot 207

**Dick Watkins**

(born 1937)

Dancing in the Dark, 1988

signed, dated and inscribed DICK WATKINS /

"DANCING IN THE DARK" / 1988' verso

acrylic on canvas

152 x 244cm (59 13/16 x 96 1/16in).

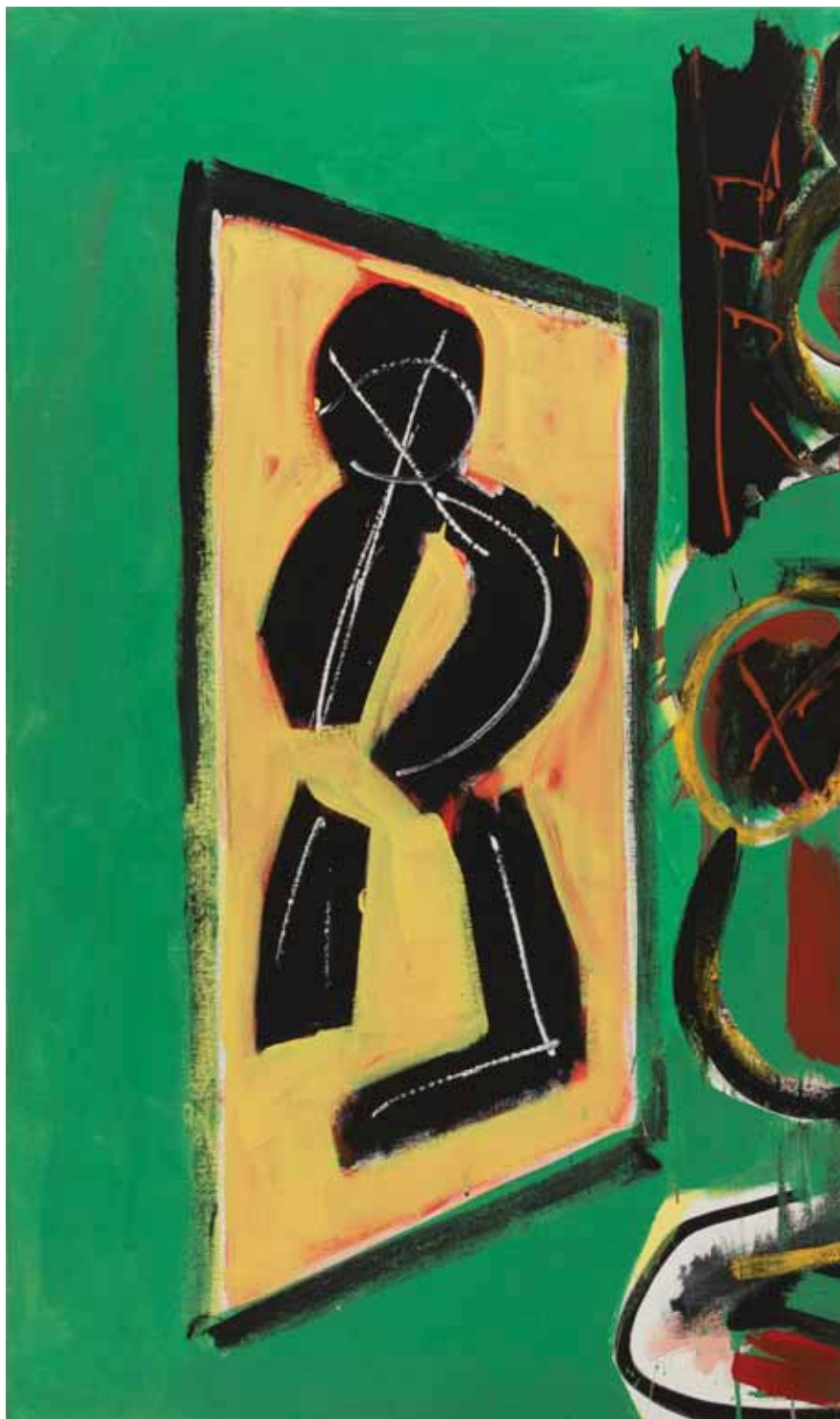
AU\$8,000 - 12,000

PROVENANCE:

Purchased from Yuill Crowley Gallery, Sydney in  
March 1989

EXHIBITED:

*Arteries* - Dick Watkins, Yuill Crowley Gallery, Sydney,  
17 February - 15 March 1989, cat. no. 1







## ALLAN MITELMAN

Mitelman was not yet 30 years of age when he was included in the exhibition, *Artists' Artists* at the National Gallery of Victoria in 1975; he'd emerged as a painter and printmaker of infinite subtlety, poetry and lyricism. Abstraction remained his mainstay, although many artists of his generation returned to figuration. His works are mostly untitled, thereby distancing any literal reading of the teasing, playful repertoire of his drawing. Mitelman's technique of accumulation and erasure, of creating marks, textures and soft intonations evoke an ambient, romantic abstraction; a technique ideally suited for his printmaking too – his lithographs are as celebrated as his paintings. There's a discreet acknowledgment to artists such as Antoni Tàpies and Cy Twombly whose marks and pictorial incidents seem like an unconscious and intuitive realisation of fragments from memory; or like found tableaux, there's a sense we encounter his images as something undisturbed, beautiful and quietly inexplicable.

*Doug Hall AM*  
*Former Director of the Queensland Art Gallery and Australian Commissioner at the Venice Biennale*

Lot 208

### **Allan Mitelman**

(born 1946)

Untitled, 1977

signed with initials and dated 'AM 77' upper right  
inscribed 'Allan Mitelman / Untitled 1977' verso  
oil on canvas

*183 x 152.5cm (72 1/16 x 60 1/16in).*

AU\$10,000 - 15,000

### PROVENANCE:

Purchased from 312 Lennox Street Gallery in  
Melbourne, May 1988

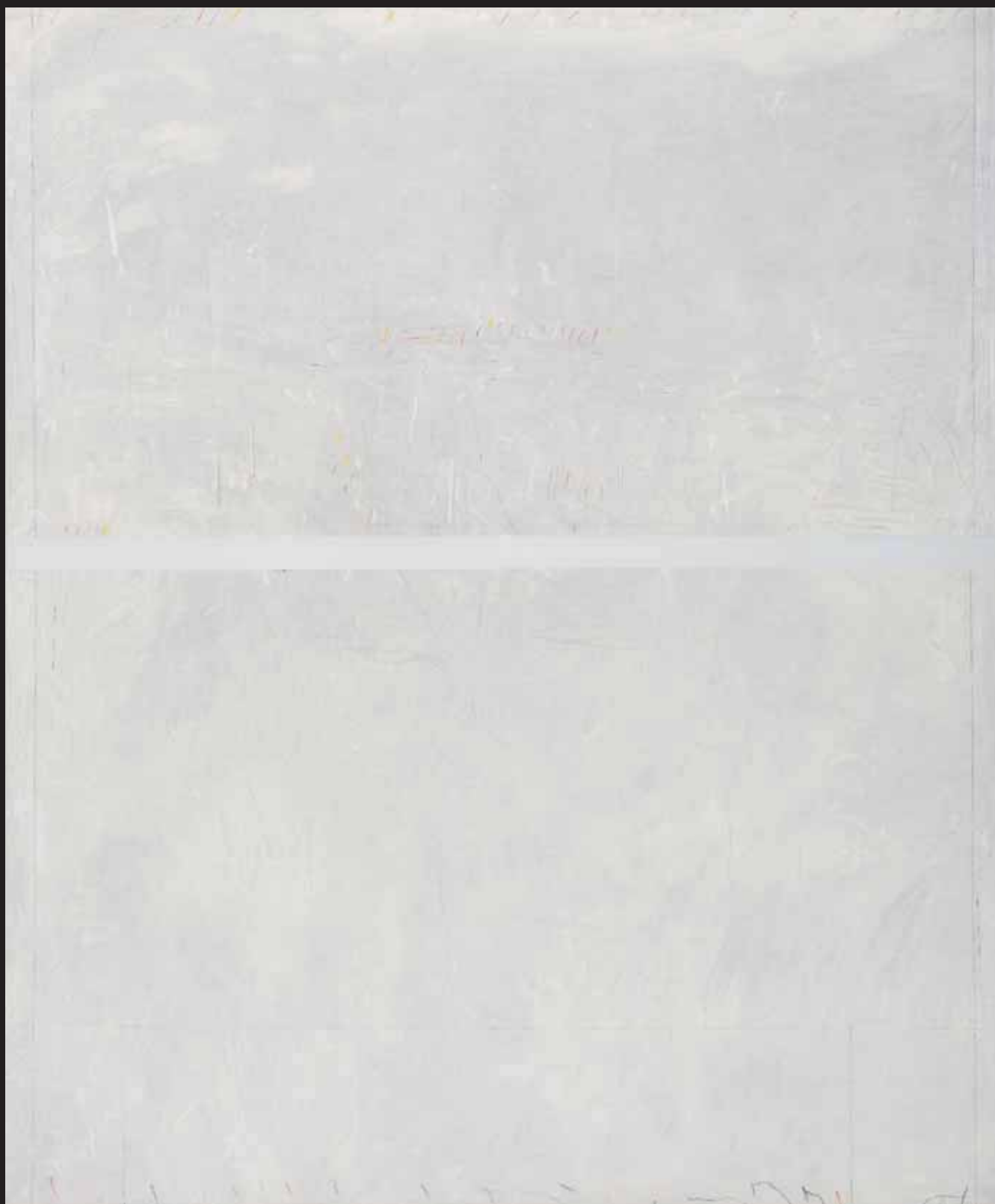
### EXHIBITED:

*Allan Mitelman - After-images: A Survey of Works  
From 1970-1995*, Heide Museum of Modern Art,  
Melbourne, 24 July - 17 September 1995, cat. no. 24  
*The Lavery Collection*, Museum of Contemporary Art,  
Sydney, 20 June - 23 August 1998

### LITERATURE:

*Allan Mitelman - After-images: A Survey of Works From  
1970-1995*, exh. cat., Heide Museum of Modern Art,  
Melbourne, 1995, cat. no. 24, p.31 (illus. upside down)





Lot 209  
**Karl Wiebke**  
(born 1944)

On the Wall 6, 2003  
synthetic polymer paint on cotton  
*148.5 x 99cm (58 7/16 x 39in).*

AU\$2,000 - 3,000

PROVENANCE:  
Purchased from Goddard de Fiddes Gallery,  
Perth in September 2003

EXHIBITED:  
*Karl Wiebke*, Goddard de Fiddes Gallery, Perth,  
4-25 October 2003, cat. no. 15





Lot 210

**Mirdidingkingathi Juwarnda Sally Gabori**  
(born circa 1924)

My Father's Country, 2007  
synthetic polymer paint on linen  
198 x 101cm (77 15/16 x 39 3/4in).

AUS\$6,000 - 8,000

**PROVENANCE:**

Purchased from Alcaston Gallery, Melbourne  
in September 2007

**EXHIBITED:**

*24th National Aboriginal and Torres Strait Islander Art Award*, Museum and Art Gallery of the Northern Territory, Darwin, Northern Territory, 10 August - 18 November 2007, cat. no. 43

*Paintings from Remote Communities: Indigenous Australian Art from the Lavery Collection*, Sydney, Newcastle Region Art Gallery, Newcastle, 5 July - 31 August 2008

*Heart and Soul: the Lavery Collection*, Sydney, Museum of contemporary Aboriginal art (AAMU), Utrecht, The Netherlands, 20 January 2012 - 10 June 2012

**LITERATURE:**

Nicholas Evans, *The Heart of Everything: the art and artists of Mornington & Bentinck Islands*, Fitzroy: McCulloch & McCulloch Australian Art Books, 2008, p.71 (illus.)

This painting is sold with accompanying Mornington Island Arts and Crafts documentation.



Lot 211

**Aida Tomescu**

(born 1955)

Plai 4, 1990

signed, dated and inscribed 'Plai 4 ACT / 90' verso

oil on canvas

*182.5 x 151cm (71 7/8 x 59 7/16in).*

AU\$5,000 - 7,000

PROVENANCE:

Purchased from Deutscher Fine Art, Melbourne  
in November 1990





Lot 212

**Peter Booth**

(born 1940)

Two Figures 1986

pastel on paper

74 x 102cm (29 1/8 x 40 3/16in).

AU\$6,000 - 8,000

PROVENANCE:

Purchased from CDS Gallery, New York, United States  
of America in May 1987

EXHIBITED:

*Peter Booth - Paintings and Drawings*, CDS Gallery,  
New York, United States of America, 5 February -  
28 February 1987, cat. no. 3





Lot 213  
**Nancy Naninurra Napanangka**  
 (born 1936)

Mina Mina, 2002  
 bears artist's name, dimensions and Warlayirti Artists  
 catalogue number 406/02 on the reverse  
 synthetic polymer paint on linen  
 90.5 x 60.5cm (35 5/8 x 23 13/16in).

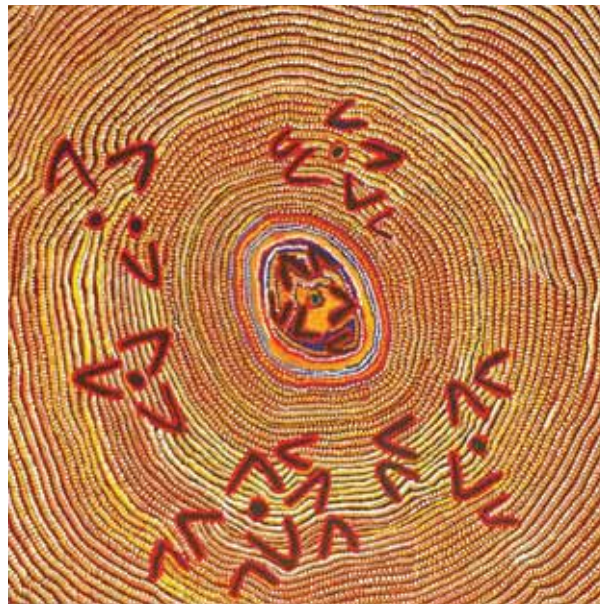
AU\$2,000 - 3,000

PROVENANCE:  
 Warlayirti Artists, Wirrimanu (Balgo Hills),  
 Western Australia  
 Purchased from Kimberley Art, Melbourne in  
 October 2002

EXHIBITED:  
*Tali Tjurrnu Waniri paintings by three senior women from  
 the Great Sandy Desert - Lucy Loomoo, Nancy Naninurra,  
 Kathleen Paddoon*, Kimberley Australian Aboriginal Art,  
 Melbourne, 25 October - 16 November 2002  
*Paintings from Remote Communities: Indigenous Australian  
 Art from the Laverty Collection*, Sydney, Govett Brewster  
 Art Gallery, New Zealand, 15 December 2007 -  
 24 February 2008; Newcastle Region Art Gallery,  
 Newcastle, 5 July - 31 August 2008

LITERATURE:  
 Colin Laverty and Elizabeth Laverty et al., *Beyond Sacred:  
 Recent Painting from Australia's Remote Aboriginal Communities  
 - the collection of Colin and Elizabeth Laverty*, Melbourne:  
 Hardie Grant Books, 2008, p.130 (illus.)  
 Colin Laverty and Elizabeth Laverty et al., *Beyond Sacred: Australian  
 Aboriginal Art - the collection of Colin and Elizabeth Laverty, Edition  
 II*, Melbourne: Kleimeyer Industries, 2011, p.142 (illus.)

This painting is sold with accompanying Warlayirti  
 Artists documentation.



Lot 214  
**Mati (Bridget) Mudjidell Napanangka**  
 (circa 1935-2002)

Nakarra Nakarra, 2001  
 bears artist's name 'Mati Mudjidell', dimensions and  
 Warlayirti Artists catalogue number 63/01 on the reverse  
 synthetic polymer paint on canvas  
 80 x 80 cm (31 1/2 x 31 1/2in).

AU\$2,000 - 3,000

PROVENANCE:  
 Purchased from Warlayirti Artists, Wirrimanu  
 (Balgo Hills), Western Australia in August 2001

EXHIBITED:  
*Paysages Reves - Artistes Aborigenes contemporains de Balgo  
 Hills (Australie Occidentale)*, Musée d'arts africains,  
 océaniens, amérindiens, Galeries Gaston Defferre -  
 Centre de la Vieille Charite, Marseille, France, 5 June  
 - 3 October 2004, cat. no. 14  
*Paintings from Remote Communities: Indigenous Australian Art  
 from the Laverty Collection*, Sydney, Govett Brewster Art  
 Gallery, New Plymouth, New Zealand, 15 December  
 2007 - 24 February 2008; Newcastle Region Art  
 Gallery, Newcastle 5 July - 31 August 2008

LITERATURE:  
 Alain Nicolas et al., *Paysages Reves - Artistes Aborigenes  
 contemporains de Balgo Hills (Australie Occidentale)*, exh. cat.  
 Marseille: Musée d'arts africains, océaniens,  
 amérindiens; Ghent: Snoeck Ducaju & Zoon, 2004,  
 cat. no. 14, p.75 (illus.), cover (illus.), inside cover  
 [detail (illus.)]

This painting is sold with accompanying Warlayirti  
 Artists documentation.



Lot 215

**Makinti Napanangka**

(circa 1930-2011)

Untitled (Rockhole Site of Lupulnga), 2001

bears artist's name, dimensions and Papunya Tula

Artists catalogue number MN0107090 on the reverse

synthetic polymer paint on canvas

122 x 91 cm (48 1/16 x 35 13/16in).

AUS\$7,000 - 10,000

PROVENANCE:

Painted at Kintore, Northern Territory

Purchased from Papunya Tula Artists, Alice Springs,

Northern Territory in August 2001

EXHIBITED:

*Paintings from Remote Communities: Indigenous Australian Art*

*from the Lavery Collection, Sydney, Govett Brewster Art*

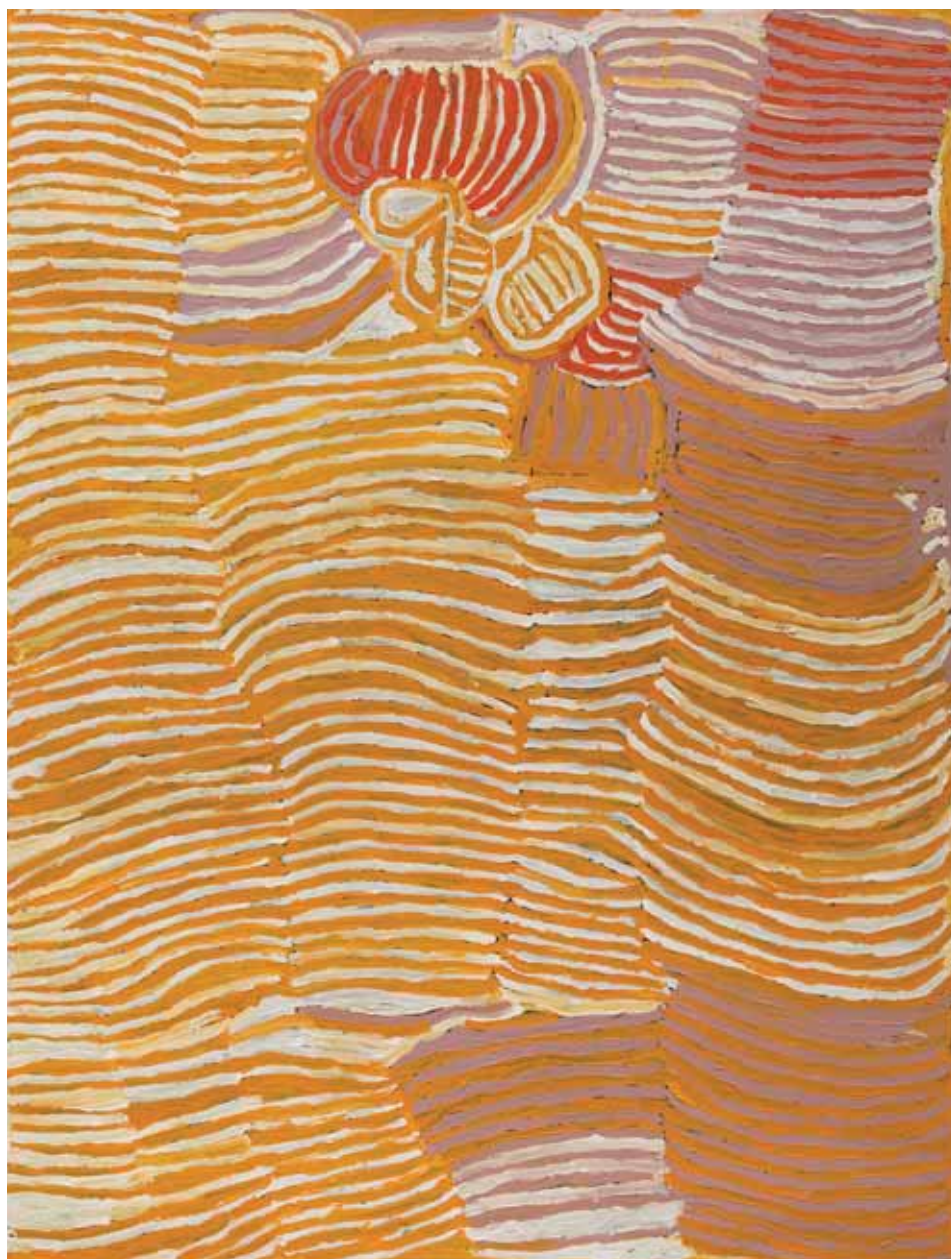
*Gallery, New Plymouth, New Zealand, 15 December*

*2007 - 24 February 2008; Newcastle Region Art*

*Gallery, Newcastle, 5 July - 31 August 2008*

This painting is sold with an accompanying Papunya

Tula Artists certificate.



Lot 216  
**Richard Larter**  
(born 1929)

Mole Hoppers Shift 1970  
signed and dated 'R. Larter / May 1970' lower right  
inscribed 'Mole hoppers shift' verso  
synthetic resin on hardboard  
*122 x 183cm (48 1/16 x 72 1/16in).*

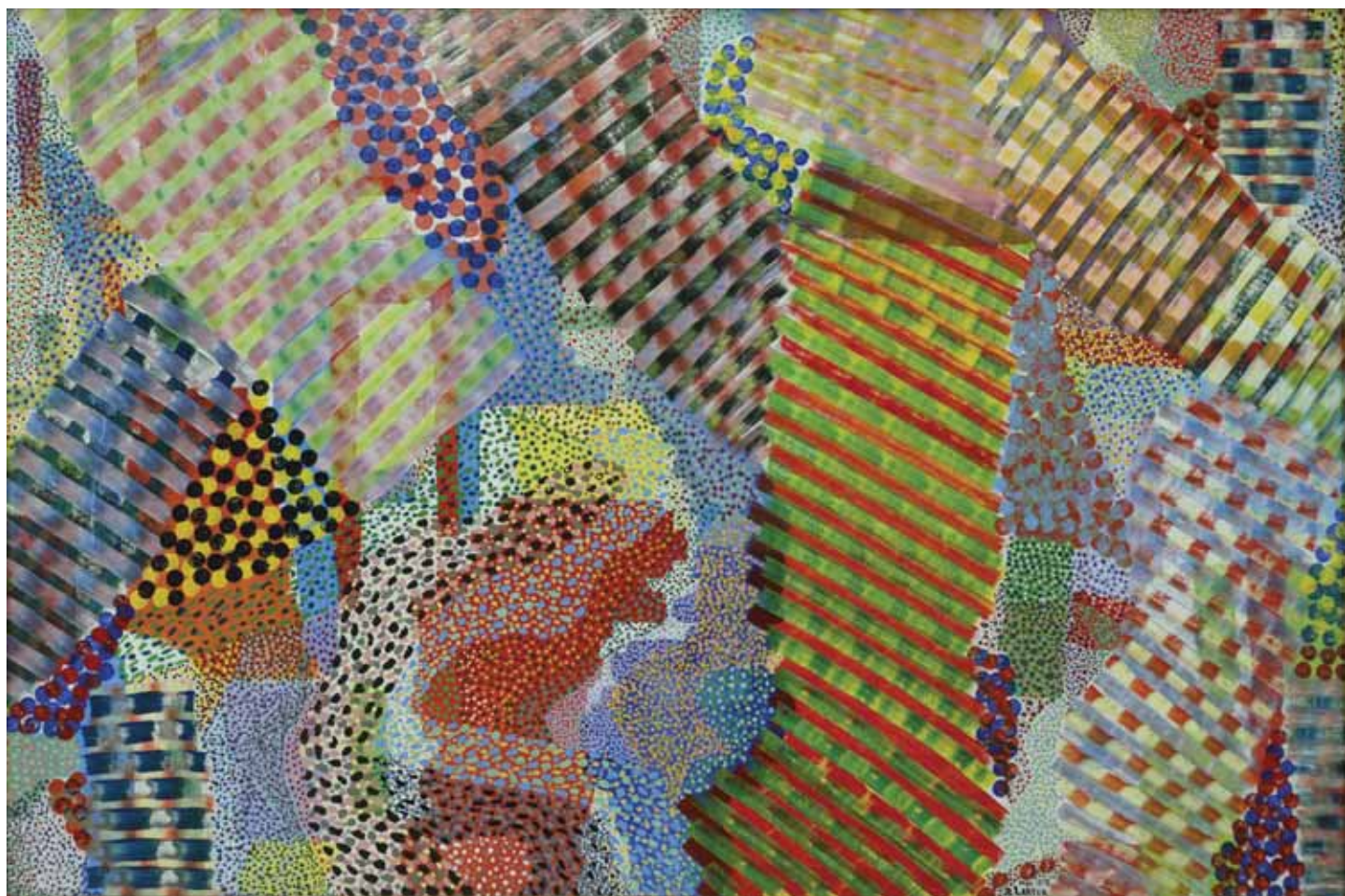
AUS\$14,000 - 18,000

PROVENANCE:  
Purchased from 312 Lennox Street Gallery, Melbourne  
in September 1985

EXHIBITED:  
*Works by Richard Larter*, Watters Gallery, Sydney, 8-25  
July 1970, cat. no. 19  
*Stock Show*, Watters Gallery, Sydney, 29 August -  
15 September 1979, cat. no. 15  
*Selected Works From the Last Two Decades*, Pinacotheca  
Gallery, Melbourne, 16 June - 6 July 1985, cat. no. 20  
*An Exhibition At Two Venues To Celebrate Richard Larter's  
Seventieth Birthday*, Legge Gallery, Sydney, 4-22 May  
1999, cat. no. 26  
*Paintings from the Lavery Collection*, 1st hang at the The Union  
Club, Sydney, 28 October 2003 - 20 September 2004  
*Richard Larter: A Retrospective*, National Gallery of  
Australia, Canberra, 20 June - 14 September 2008

LITERATURE:  
Deborah Hart, *Richard Larter: A Retrospective*, National  
Gallery of Australia, Canberra, 2008, p.169, p.46 (illus.)





Lot 217  
**Noel McKenna**  
(born 1956)

Untitled, 1998  
signed and dated 'N. McKenna 98' lower left  
inscribed 'Untitled 1998' verso  
enamel on board  
*27.5 x 51.3cm (10 13/16 x 20 3/16in).*

AUS\$2,000 - 3,000

EXHIBITED:  
*Lavery 2*, Newcastle Region Art Gallery, Newcastle,  
14 May - 14 August 2011

Using the simplest of means and, with his typically deceptive abilities to poignantly capture emotion, McKenna's *Untitled* (1998) is a moving image of suburban loneliness. As in much of his work architecture and the landscape is stripped back to the archetypal emphasizing its universal qualities. The details such as the ladder reaching up in to the tree to the right of the house only heighten the tension seeming somehow vaguely sinister. The lights are on but is anyone home?

*Glenn Barkley*





Lot 218

**Noel McKenna**

(born 1956)

Fall from Change Table, 1993

signed and dated 'N. McKenna 93' lower right

signed dated and inscribed "'Fall from Change Table"

/ N. McKenna 93' verso

oil on wood

36 x 41.5cm (14 3/16 x 16 5/16in).

AUS\$2,000 - 3,000

**PROVENANCE:**

Purchased from Darren Knight Gallery, Sydney  
in June 1998

**EXHIBITED:**

*Somewhere in the City: Noel McKenna*, Queensland  
University of Technology Art Museum, Brisbane,  
8 September - 6 November 2005

**LITERATURE:**

*Somewhere in the City: Noel McKenna*, exh. cat.,  
Queensland University of Technology Art Museum,  
Brisbane, 2005, p.27, p.18 (illus.)

*Fall from Changes Table* (1993) seems an unusual painting in McKenna's oeuvre. But like much of his work it comes from the anecdotal spun to become something more akin to a short story.

There are two emphases in the work. The first is the calendar with the number 29, a numeral with some symbolic importance in McKenna's life – he was married on the 29th November when he was 29, it is the number of a bus he often catches. The second is the fall itself which came from a conversation McKenna had with a maternity nurse friend who mentioned her anxiety about dropping a newborn baby.

As the artist has succinctly put it – 'accidents happen in hospitals'.<sup>1</sup>

*Glenn Barkley*

1 Phone conversation with the author 10/1/2013





Lot 219

**William Robinson** (born 1936),  
and **Errol Barnes** (born 1941)

Shallow bowl  
signed 'William Robinson' on rim  
bears 'Errol Barnes' stamp on base  
painted and glazed ceramic  
*diameter 47cm (18 1/2in).*

AUS\$6,000 - 8,000

PROVENANCE:  
Purchased from Ray Hughes Gallery,  
Sydney in December 1988





Lot 220

**Louise Hearman**

(born 1963)

Untitled #657 (head in landscape), 1998

inscribed '657' verso

oil on masonite

*69 x 91cm (27 3/16 x 35 13/16in).*

AUS\$6,000 - 8,000

PROVENANCE:

Purchased from Mori Gallery, Sydney in July 1998

EXHIBITED:

Louise Hearman, Mori Gallery, Sydney, 8 July -  
1 August 1998, cat. no. 26

Lot 221

**Emily Kam Kngawarray**

(Emily Kame Kngwarreye)

(circa 1916-1996)

Untitled (Dried Flowers and Fruits), 1990

inscribed 'Emily Kngwarreye' and bears catalogue number

ON27, Southern Reflections and Gallery Gabrielle Pizzi

labels on the reverse

synthetic polymer paint on canvas

*150 x 120cm (59 1/16 x 47 1/4in).*

AU\$50,000 - 80,000

PROVENANCE:

Delmore Gallery, Northern Territory

Purchased from Gallery Gabrielle Pizzi, Melbourne in

December 1990

EXHIBITED:

*Southern Reflections - Ten Contemporary Australian Artists*, an exhibition of Australian Art touring Northern Europe, 1998

- 1999, curated by Elizabeth Cross under the auspices of

the Art Gallery of New South Wales, Sydney: Kulturhuset

(Cultural Centre) Stockholm, Sweden; Stenersen Museum,

Oslo, Norway; Goteborgs Konsthallen Contemporary Art

Gallery, Gothenberg, Sweden, cat. no. 8

*Ngurra Kutu: Going Home*, Art Gallery of NSW, Sydney,

September 2001 - June 2002

LITERATURE:

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred: Recent*

*Painting from Australia's Remote Aboriginal Communities - the collection*

*of Colin and Elizabeth Lavery*, Melbourne: Hardie Grant Books,

2008, p.92 (illus.)

Colin Lavery and Elizabeth Lavery et al., *Beyond Sacred:*

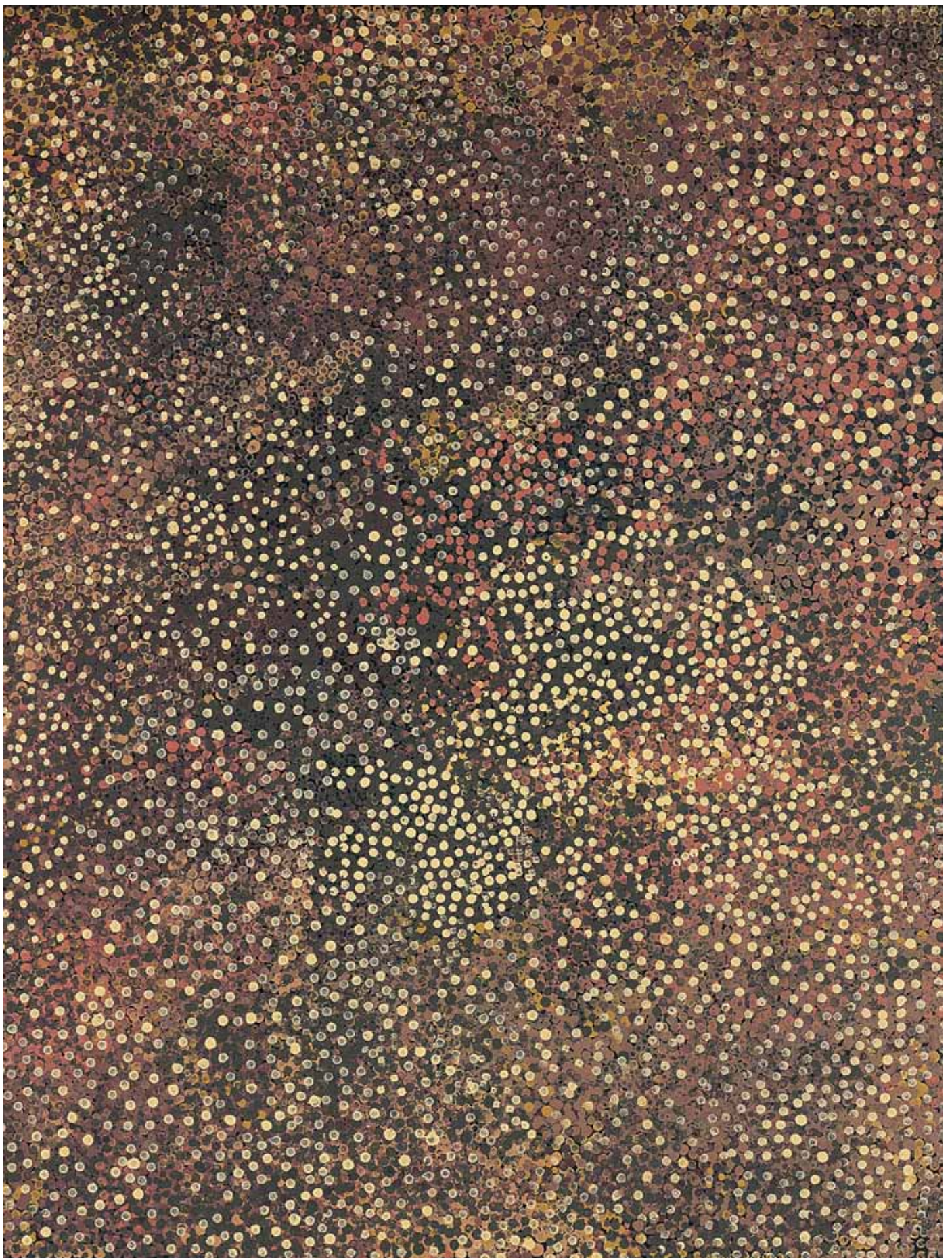
*Australian Aboriginal Art - the collection of Colin and Elizabeth*

*Lavery, Edition II*, Melbourne: Kleimeyer Industries, 2011,

p.99 (illus.)

This painting is sold with accompanying Delmore Gallery documentation.







Lot 222

**Lucy Yukenbarri Napanangka**  
(circa 1934-2003)

Rockhole Dreaming, 1992

bears artist's name, dimensions and Warlayirti Artists  
catalogue number 560/92 on the reverse  
synthetic polymer paint on canvas  
*120 x 60 cm (47 1/4 x 23 5/8in).*

AU\$3,000 - 5,000

PROVENANCE:

Warlayirti Artists, Wirrimanu (Balgo Hills),  
Western Australia

Purchased from Sotheby's, *Fine Australian, Aboriginal and  
International Paintings*, 22 - 23 November 1999, lot 391

EXHIBITED:

*Paysages Reves - Artistes Aborigenes contemporains de Balgo Hills  
(Australie Occidentale)*, Musée d'arts africains, océaniens,  
amérindiens, Galeries Gaston Defferre - Centre de la  
Vieille Charite, Marseille, France, 5 June - 3 October  
2004, cat. no. 6, pp. 51 & 67 (illus.)

LITERATURE:

Alain Nicolas et al., *Paysages Reves - Artistes Aborigenes  
contemporains de Balgo Hills (Australie Occidentale)*, exh. cat.  
Marseille: Musée d'arts africains, océaniens,  
amérindiens ; Ghent: Snoeck Ducaju & Zoon, 2004,  
cat. no. 6, pp. 51 & 67 (illus.)

James Cowan, *Wirrimanu - Aboriginal Art from the Balgo  
Hills*, Sydney: Craftsman House, 1994, pl.14, p.77 (illus.)





Lot 223

**Lucy Yukenbarri Napanangka**

(circa 1934-2003)

Puturdu Soak in the Great Sandy Desert WA, 1995  
bears artist's name, dimensions and Warlayirti Artists  
catalogue number 425/95 on the reverse  
synthetic polymer paint on canvas  
90 x 60 cm (35 7/16 x 23 5/8in).

AUS\$2,000 - 3,000

**PROVENANCE:**

Warlayirti Artists, Wirrimanu (Balgo Hills), Western  
Australia  
Purchased from Gallery Gondwana, Alice Springs in  
August 1995

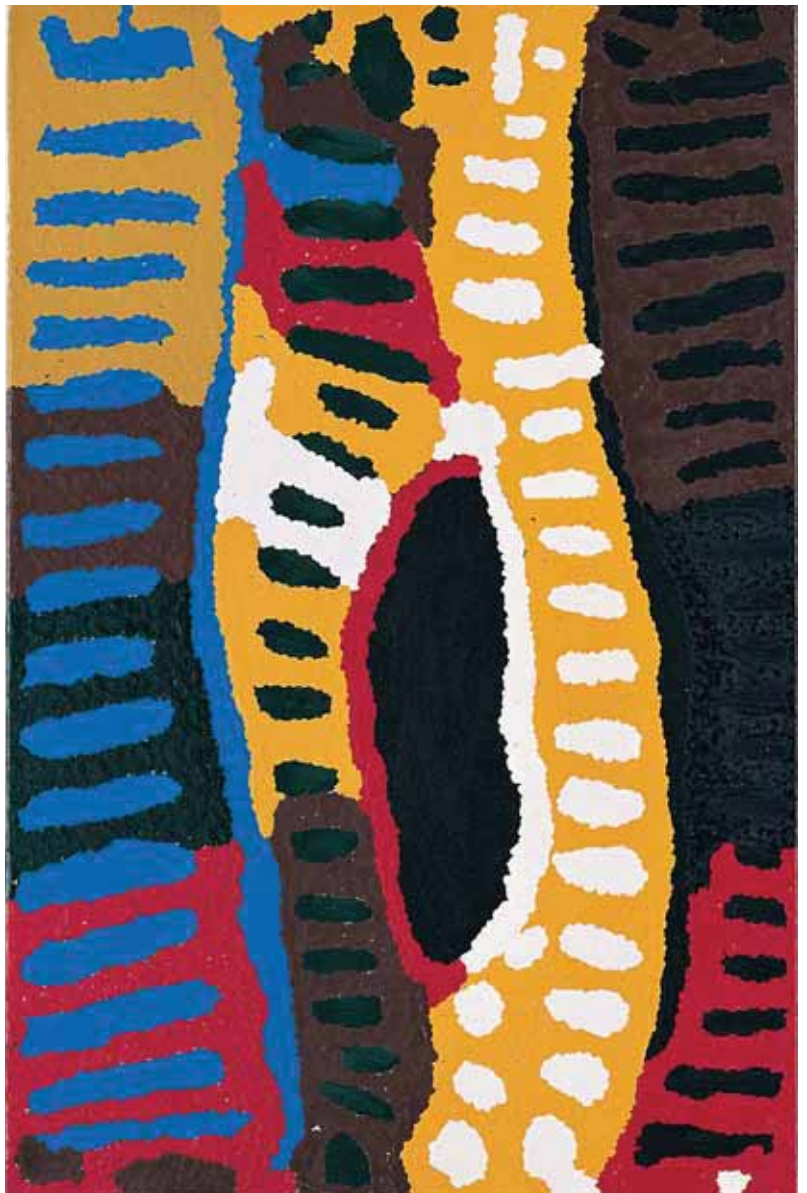
**EXHIBITED:**

*Balgo Hills - Art of the Place*, Gallery Gondwana, 11 August  
- 11 September 1995, Gallery Gondwana cat. no. 8  
*The Lavery Collection*, Museum of Contemporary Art,  
Sydney, 20 June - 23 August 1998  
*Paintings from Remote Communities: Indigenous Australian Art  
from the Lavery Collection*, Sydney, Govett Brewster Art  
Gallery, New Plymouth, New Zealand, 15 December  
2007 - 24 February 2008; Newcastle Region Art  
Gallery, Newcastle, 5 July - 31 August 2008

**LITERATURE:**

'The Festival of the Dreaming', *Art and Australia*, vol 35,  
no. 1, 1997, p.39 (illus.)  
James Cowan, *Balgo new directions*, Sydney: Craftsman  
House, 1999, p.97 (illus.)  
Colin Lavery, 'Diversity and Strength: Contemporary  
Australian Aboriginal Art - A Private Collection', *Arts of  
Asia*, November - December 2003, cat. no. 11, p.86 (illus.)  
Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Recent Painting from Australia's Remote Aboriginal  
Communities - the collection of Colin and Elizabeth Lavery*,  
Melbourne: Hardie Grant Books, 2008, p.139 (illus.)  
Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Australian Aboriginal Art - the collection of Colin  
and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer  
Industries, 2011, p.140 (illus.)

This painting is sold with accompanying Gallery  
Gondwana documentation.



Lot 224

**Ildiko Kovacs**

(born 1962)

Beech, 2001

signed, dated and inscribed 'ILDIKO KOVACS /

OIL PAINT ON PLYWOOD / "BEECH" /

127 x 163cm / 2001' verso

oil on card on canvas on plywood

*187 x 163cm (73 5/8 x 64 3/16in).*

AU\$15,000 - 25,000

PROVENANCE:

Purchased from Martin Browne Fine Art, Sydney in

October 2001

EXHIBITED:

*Ildiko Kovacs - New Works*, Martin Browne Fine Art,

Sydney, 11 September - 8 October, 2001, cat. no. 7

LITERATURE:

*Ildiko Kovacs - New Works*, exh. cat., Martin Browne Fine

Art, Sydney, 2001, cat. no. 7 (illus.)





Lot 225

**Rover Thomas**

(circa 1926-1998)

Lake Kudu, 1996

inscribed 'Rover' and bears date '10.7.96', dimensions,

title and Warmun Art Centre catalogue number

RT0049 on the reverse

natural earth pigments on canvas

60 x 90cm (23 5/8 x 35 7/16in).

AU\$4,000 - 6,000

PROVENANCE:

Purchased from Warmun Art Centre, Turkey Creek,

Western Australia in November 1996

This painting is sold with accompanying Warmun Art  
Centre documentation.







Lot 226

**Aida Tomescu**

(born 1955)

*Alb 1*, 2002

signed with initials and dated 'ACT'02' lower right  
painting and collage on paper

120 x 90cm (47 1/4 x 35 7/16in).

AUS\$3,000 - 5,000

**PROVENANCE:**

Purchased from Niagara Galleries, Melbourne in  
September 2003

**EXHIBITED:**

*Aida Tomescu*, Niagara Galleries, Melbourne, 5-30  
August 2003, cat. no. 7

*Aida Tomescu: Paintings and Drawings*, ANU Drill Hall  
Gallery, Canberra, 1 October - 8 November 2009

**LITERATURE:**

*Aida Tomescu*, exh. cat., Niagara Galleries, Melbourne,  
2003, cat. no. 7, p.14 (illus.)

[Aida Tomescu] turned to working with collage as a way of freeing herself up. 'Changing material helped. Tearing the paper and not worrying about the edges. I began ripping bits of paper and also stapling unstretched canvas onto the wall. I was able to allow the edges of the canvas to participate in the making of the image without closing it in. I began re-working old paintings. It was a way of breaking out of being a captive of previous habits'. Keeping things fluid, layered and evolving have been constants in Tomescu's use of mixed media and collage from those formative days through to works like *Alb 1-111* 2002. Here the restricted palette and richness of materials and gestures suggest an uncanny sense of something old, accumulated over time, and something fresh and vital in the present.

Deborah Hart, "Aida Tomescu: States of Becoming", in *Aida Tomescu*, exhibition catalogue, Drill Hall Gallery, Canberra, 2009, p.11.

## WUKUN WANAMBI

Wukun Wanambi came to light as an artist in spectacular fashion when his first ever bark painting won the 1998 *National Aboriginal and Torres Strait Islander Art Award* in the bark painting division. It had been included in the first edition of the catalogue of *Saltwater; Yirrkala Bark Paintings of Sea Country*, a national touring exhibition which contributed to the High Court's decision to recognise Indigenous sea rights in 2008. As the winning work was acquired by the Museum and Art Gallery of the Northern Territory it was replaced in the tour and subsequent editions of this book with a similar work.

Wukun had been drafted to paint his saltwater country and was tutored by his cultural managers included as his father; the artist Mithili, died when he was too young to learn. From 2007 to the present he has been the cultural manager of The Mulka Project, the digital arm of the Yirrkala art centre. He was highly commended in the 2003 NATSIAA and won the three dimensional category in 2010.

His first memorial poles were included in the Kerry Stokes Collection *Larrakij* which showed at the Sydney Biennale in 2010. He has had successful exhibitions at Raft Artspace and Niagara Galleries and been shown overseas in France, England, Singapore, China and the United States. He is in many major Australian and international institutional collections and on permanent display at the Bennelong restaurant at the Sydney Opera House and the Musee de Lyon.

*Will Stubbs*

Lot 227

**Wukun Wanambi**

(born 1962)

Wawurritjpal, 2006

bears artist's name and catalogue number 0306 YIRR  
2917Q on the reverse  
natural earth pigments on eucalyptus bark  
*147 x 65 cm (57 7/8 x 25 9/16in).*

AU\$3,000 - 5,000

### PROVENANCE:

Buku-Larrnggay Mulka Art Centre, Yirrkala,  
Northern Territory

Purchased from Raft Artspace, Darwin in September 2006

### EXHIBITED:

*TogArt Contemporary Art Exhibition 2006*, Parliament  
House, Darwin, 18 July - 3 August 2006

### LITERATURE:

Felicity Green (ed.), *TogArt Contemporary Art Exhibition 2006*,  
exh. cat. Darwin: Top End Arts Marketing, 2006, p.35 (illus.)

Colin Laverty and Elizabeth Laverty et al., *Beyond Sacred:  
Recent Painting from Australia's Remote Aboriginal Communities  
- the collection of Colin and Elizabeth Laverty*, Melbourne:

Hardie Grant Books, 2008, p.302 (illus.)

Colin Laverty and Elizabeth Laverty et al.,  
*Beyond Sacred: Australian Aboriginal Art - the collection  
of Colin and Elizabeth Laverty, Edition II*, Melbourne:  
Kleimeyer Industries, 2011, p.340 (illus.)

This painting is sold with accompanying Buku-  
Larrnggay Mulka Art Centre documentation.





Lot 228  
**Wukun Wanambi**  
(born 1962)

Untitled, 2004  
bears artist's name and the catalogue numbers  
'2524U' and '0304Yirr' on the reverse  
natural earth pigments on eucalyptus bark  
*155 x 77cm (61 x 30 5/16in).*

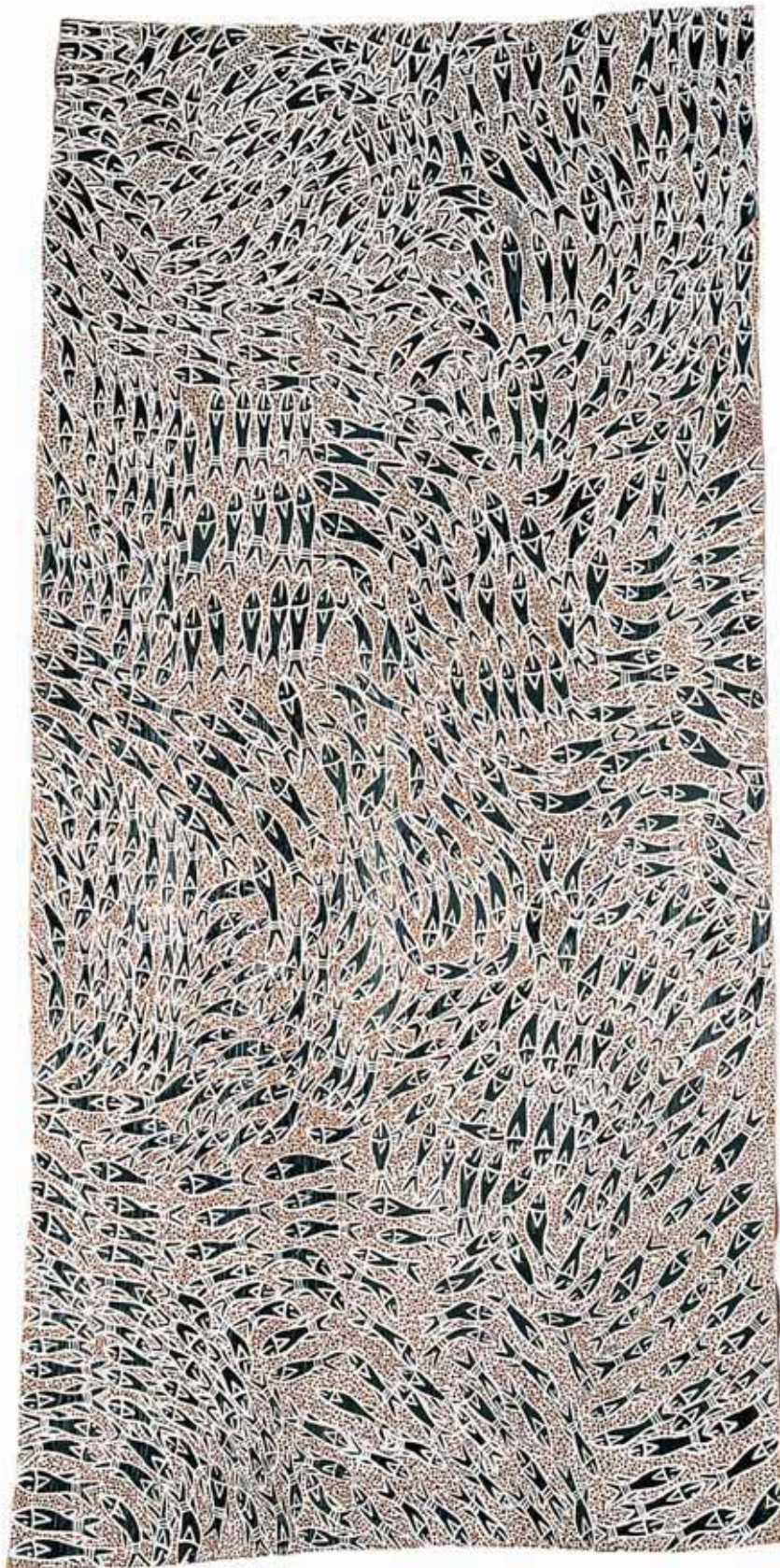
AU\$4,000 - 6,000

PROVENANCE:  
Buku-Larrnggay Mulka Art Centre, Yirrkala,  
Northern Territory  
Purchased from Raft Artspace, Darwin in June 2004

EXHIBITED:  
*Wukun Wanambi*, Raft Artspace, Darwin, 14 August -  
4 September 2004, cat. no. 1

LITERATURE:  
Colin Lavery and Elizabeth Lavery et al.,  
*Beyond Sacred: Recent Painting from Australia's Remote  
Aboriginal Communities - the collection of Colin and Elizabeth  
Lavery*, Melbourne: Hardie Grant Books, 2008, p.302  
(illus.)  
Colin Lavery and Elizabeth Lavery et al.,  
*Beyond Sacred: Australian Aboriginal Art - the collection  
of Colin and Elizabeth Lavery, Edition II*, Melbourne:  
Kleimeyer Industries, 2011, p.340 (illus.)





Lot 229

**Allan Mitelman**

(born 1946)

Untitled, 1987

oil on canvas

*51 x 61cm (20 1/16 x 24in).*

AU\$2,500 - 3,500

PROVENANCE:

Purchased from 312 Lennox Street Gallery, Melbourne  
in November 1988

EXHIBITED:

*Allan Mitelman Paintings and Works on Paper,*

312 Lennox Street Gallery, Melbourne,

27 September - 22 October 1988

*Allan Mitelman - After-images: A survey of works from*

*1970-1995,* Heide Museum of Modern Art,

Melbourne, 24 July - 17 September 1995, cat. no. 55

*Alan Mitelman Survey Exhibition,* Australian National

Univeristy, Drill Hall Gallery, Canberra, 8 February -

3 March 1996





Lot 230

**Gwyn Hanssen Pigott**

(born 1935)

Still Life with Goblet (4 pieces - 2 jugs, 1 bowl and 1 footed goblet)

stamped to base with artists roundel

wood and gas fired limoges porcelain

18.5 x 40 x 25cm (7 5/16 x 15 3/4 x 9 13/16in).

(overall length)

AU\$3,000 - 5,000

PROVENANCE:

Purchased from Rex Irwin Art Dealer, Sydney in March 1998

EXHIBITED:

*Gwyn Hanssen Pigott*, Rex Irwin Art Dealer, Sydney,

3-28 March 1998, cat. no. 12



Lot 231

**Freddie Ngarrmaliny Timms**

(born circa 1944)

Fish Hole - Bow Rover Station, 2003

bears artist's name 'F. Timms', title and Jirrawun Arts catalogue number FT 7-2003-169 on the reverse  
natural earth pigments and synthetic polymer paint  
on linen

*130 x 130cm (51 3/16 x 51 3/16in).*

AU\$4,000 - 6,000

PROVENANCE:

Jirrawun Arts, Kununurra, Western Australia

Purchased from Gould Galleries, Sydney in

November 2003

EXHIBITED:

*Freddie Timms*, Gould Galleries, Sydney, 15 October -  
9 November 2003, cat. no. 7





Lot 232

**Rammey Ramsey**

(born circa 1935)

Warlawoon Country, 2007

synthetic and natural earth pigments on linen

122 x 135cm (48 1/16 x 53 1/8in).

AU\$5,000 - 7,000

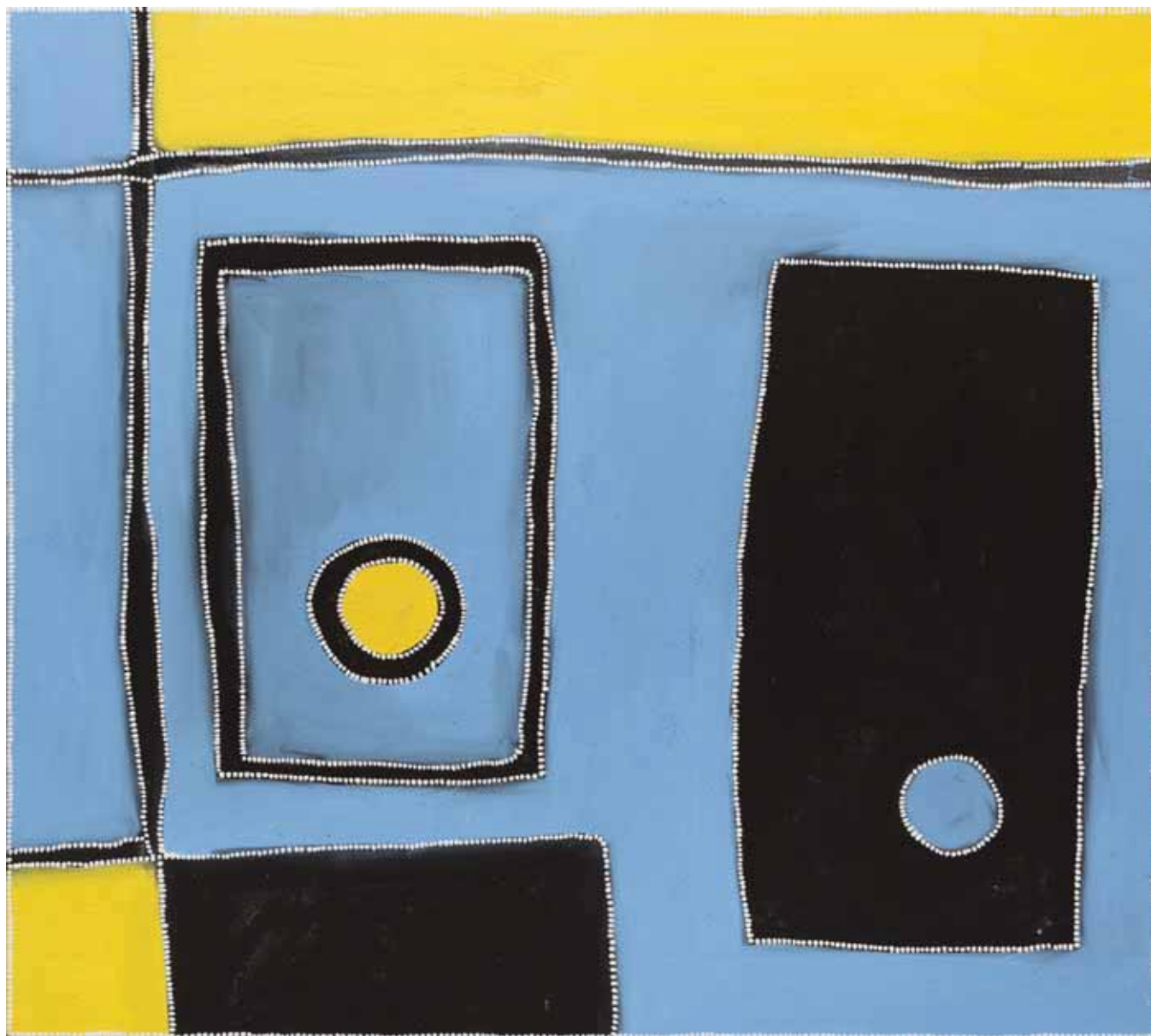
PROVENANCE:

Purchased from Jirrawun Arts, Kununurra, Western Australia in December 2007

EXHIBITED:

*Paintings from Remote Communities: Indigenous Australian Art from the Lavery Collection*, Sydney, Newcastle Region Art Gallery, Newcastle, 5 July - 31 August 2008

*Heart and Soul: the Lavery Collection*, Sydney, Museum of contemporary Aboriginal art (AAMU), Utrecht, The Netherlands, 20 January 2012 - 10 June 2012



Lot 233  
**Tiger Palpatja**  
(born circa 1920)

Untitled, 2008  
synthetic polymer paint on canvas  
101.5 x 101.5cm (39 15/16 x 39 15/16in).

AUS\$2,000 - 3,000

PROVENANCE:  
Tjala Arts, APY Lands, South Australia (cat. no. 322-08)  
Purchased from Randell Lane Fine Art, Perth in  
August 2008



Lot 234  
**Tatali Nangala**  
(circa 1928-2000)

Untitled, 1997  
bears artist's name, dimensions and Ikuntji Artists  
catalogue number IK97TN166 on the reverse  
synthetic polymer paint on canvas  
122 x 81 cm (48 1/16 x 31 7/8in).

AUS\$1,500 - 2,500

PROVENANCE:  
Purchased from Ikuntji Artists, Hassts Bluff, Northern  
Territory

EXHIBITED:  
*Dreaming Their Way: Australian Aboriginal Women Painters*,  
National Museum of Women in the Arts, Washington  
DC, USA., 30 June - 24 September 2006, cat. no. 37

LITERATURE:  
Britta Konau et al., *Dreaming Their Way: Australian  
Aboriginal Women Painters*, exh. cat., London: Scala  
Publishers, 2006 cat. no. 37, p.78 (illus.), p.153







Lot 235

**Robert Hirschmann**

(born 1968)

Gilderie, 2001

signed, dated and inscribed 'Robert Hirschmann /  
"Gilderie" / 2000-2001 / oil on linen / 71.5 x 71.5 cm'

verso

oil on canvas

71.5 x 71.5cm (28 1/8 x 28 1/8in).

AU\$1,500 - 2,500

PROVENANCE:

Purchased from King Street Gallery on Burton,  
Sydney in August 2001

EXHIBITED:

*Robert Hirschmann - rites and passages*, King Street Gallery  
on Burton, Sydney, 31 July - 25 August 2001

Lot 236

**John Firth-Smith**

(born 1943)

Da-De-Ing-Ding, 1962

signed, dated and inscribed 'Firth-Smith / 62' lower right

oil on hardboard

*122 x 68.5cm (48 1/16 x 26 15/16in).*

AU\$5,000 - 8,000

PROVENANCE:

Purchased from the artist in November 1987

EXHIBITED:

Terry Clune Gallery, Sydney, 1962





Lot 237

**Lucy Yukenbarri Napanangka**

(circa 1934-2003)

Pull Pull soakwater, in the Great Sandy Desert,  
WA, 1996

bears artist's name, dimensions and Warlayirti Artists  
catalogue number 785/96 on the reverse

synthetic polymer paint on linen

90 x 60 cm (35 7/16 x 23 5/8in).

AUS\$2,000 - 3,000

PROVENANCE:

Purchased from Warlayirti Artists, Wirrimanu  
(Balgo Hills), Western Australia in January 1997

EXHIBITED:

*Paintings from Remote Communities: Indigenous Australian Art  
from the Laverty Collection, Sydney*, Newcastle Region Art  
Gallery, Newcastle, 5 July - 31 August 2008

This painting is sold with accompanying Warlayirti  
Artists documentation.



Lot 238

**Teresa Nowee Nangala**

(born 1971)

Untitled, 2002

bears artist's name, dimensions and Warlayirti Artists  
catalogue number 602/02 on the reverse

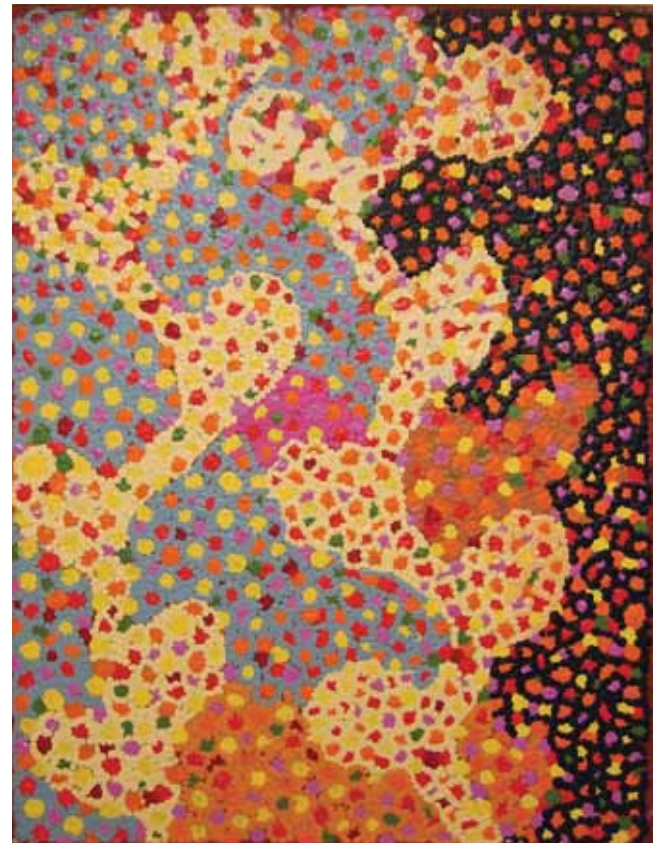
synthetic polymer paint on canvas

40 x 30cm (15 7/8 x 11 14/16in).

AUS\$200 - 400

PROVENANCE:

Purchased from Warlayirti Artists, Wirrimanu  
(Balgo Hills), Western Australia







Lot 239

**Eubena Nampitjin**

(born circa 1924)

**Muntja Nungurrayi**

(born circa 1930)

and **Lucy Yukenbarri Napanangka**

(circa 1934-2003)

Women's Triptych, 1996

each bears artist's name and Warlayirti Artists

catalogue number 448/96 on the reverse

synthetic polymer paint on linen

*120 x 180cm overall (47 1/4 x 70 7/8in).*

AUS\$8,000 - 12,000

PROVENANCE:

Purchased from Warlayirti Artists, Wirrimanu

(Balgo Hills), Western Australia



Lot 240  
**Gunter Christmann**  
 (born 1936)

Floating Straws Series, 1975  
 signed and dated 'G.S. Christmann 1975' lower centre  
 inscribed 'Study' lower left  
 gouache and watercolour on paper  
*49.5 x 36cm (19 1/2 x 14 3/16in).*

AUS\$600 - 800

PROVENANCE:  
 Purchased from Coventry Gallery, Sydney in  
 March 1977



Lot 241  
**Gunter Christmann**  
 (born 1936)

Untitled, 1975  
 signed and dated 'G.S. Christmann 1975' lower right  
 gouache and watercolour on paper  
*52 x 36cm (20 1/2 x 14 3/16in).*

AUS\$600 - 800

PROVENANCE:  
 Purchased from Coventry Gallery, Sydney in  
 March 1977



Lot 242

**Teresa Nowee Nangala**

(born 1971)

Puntujalpa, 2005

bears artist's name, dimensions and Warlayirti Artists  
catalogue number 53/05 on the reverse

synthetic polymer paint on linen

150 x 75 cm (59 1/16 x 29 1/2 in).

AUS\$2,000 - 3,000

**PROVENANCE:**

Purchased from Warlayirti Artists, Wirrimanu  
(Balgo Hills), Western Australia in February 2005

**LITERATURE:**

Colin Lavery and Elizabeth Lavery et al.,  
*Beyond Sacred: Recent Painting from Australia's Remote Aboriginal  
Communities - the collection of Colin and Elizabeth Lavery*,  
Melbourne: Hardie Grant Books, 2008, p.121 (illus.)  
Colin Lavery and Elizabeth Lavery et al., *Beyond  
Sacred: Australian Aboriginal Art - the collection of Colin  
and Elizabeth Lavery, Edition II*, Melbourne: Kleimeyer  
Industries, 2011, p.133 (illus.)

This painting is sold with accompanying Warlayirti  
Artists documentation.



## MICHAEL TAYLOR

Taylor's paintings from the 1960s represent the intersection between landscape and abstraction, where observed visual references are usually subsumed as the artist's natural instincts allow the emotional and sensory capacity of paint to dominate. Sydney's offerings for experimental painting in the late 1950s were modest, but Taylor was drawn to Ralph Balson, and artists such as Carl Plate and the dark, gritty European inspired abstractions. It was a time in which John Olsen emerged with an entirely new pictorial language. While Taylor's landscape-inspired paintings often appear to dissolve into total abstraction, their wellspring is the artist's experience to his natural world. Nonetheless, so highly regarded is his art that he was included in the National Gallery of Australia's collection-based exhibition, *Abstract Expressionism* (14 July 2012 – 3 March 2013).

*Doug Hall AM*

*Former Director of the Queensland Art Gallery and Australian Commissioner at the Venice Biennale*

Lot 243

### **Michael Taylor**

(born 1933)

Balls Head Depot, 1963

signed and dated 'M Taylor 63' lower right  
oil on canvas

*203 x 182.5cm (79 15/16 x 71 7/8in).*

AU\$4,000 - 6,000

#### PROVENANCE:

Collection of the artist, from 1964

Purchased from Solander Gallery, Canberra in  
April 1985

#### EXHIBITED:

*Exhibition of Paintings - Michael Taylor*, Macquarie  
Galleries, Sydney, 20 May - 1 June 1964, cat. no. 5

#### LITERATURE:

*Sydney Morning Herald*, 20 May 1964





Lot 244

**Stephen Benwell**  
(born 1953)

Large Bowl, 2002

signed and dated 'S. Benwell / 02' on base  
painted and glazed ceramic  
*25 x 44 x 44cm (9 13/16 x 17 5/16 x 17 5/16in).*

AUS\$2,000 - 4,000

PROVENANCE

Purchased from Niagara Galleries, Melbourne  
in October 2002

EXHIBITED

*Melbourne Art Fair*, Melbourne, Exhibited by Niagara  
Galleries, Melbourne, 2-6 October 2002



Lot 245

**Stephen Benwell**  
(born 1953)

Dish, 1992

signed and dated 'S Benwell / 92' on base  
painted and glazed ceramic  
*20 x 43 x 43cm (7 7/8 x 16 15/16 x 16 15/16in).*

AUS\$2,000 - 4,000

PROVENANCE:

Purchased from Powell Street Gallery, Melbourne  
in November 1992

EXHIBITED:

*Stephen Benwell - Ceramics*, Powell Street Gallery, Melbourne,  
28 November - 18 December 1992, cat. no. 19

LITERATURE:

Anne Loxley, 'The Lavery Collection', *Art and Australia*,  
Spring 1996, vol. 34, no. 1, p.72 (illus.)



Victoria's Heide Museum of Modern Art will present  
a Stephen Benwell retrospective in 2013 curated by the  
museum's director, Jason Smith. The Stephen Benwell  
retrospective will run from July to November 2013.

*Art Collector*, Issue 63, January – March 2013, p 129



Lot 246

**Ann Thomson**  
(born 1933)

Adirel, 1994

signed with initials and dated 'AT 94' centre right

signed, dated and inscribed 'Ann Thomson 94

ADIREL' verso

oil on board

108 x 92cm (42 1/2 x 36 1/4in).

AU\$4,000 - 6,000

PROVENANCE:

Purchased from Australian Galleries, Sydney in May  
1994 (label attached verso)

EXHIBITED:

*Ann Thomson, Connection 1993 - 1994*, Australian  
Galleries, Sydney, 26 April - 21 May 1994, cat. no. 11

LITERATURE:

*Ann Thomson, Connection 1993 - 1994*, exh. cat., Australian  
Galleries, Sydney, 1994, cat. no. 11, p.11 (illus.)





Lot 247

**John Mawurndjul**

(born circa 1952)

Birlmu or Namarnkorl (Barramundi), 2002  
 bears artist's name and Maningrida Arts & Crafts  
 catalogue number 388-02 on the reverse  
 natural earth pigments on eucalyptus bark  
*30 x 81cm (11 13/16 x 31 7/8in).*

AUS\$4,000 - 6,000

**PROVENANCE:**

Painted at Milmilngkan, Northern Territory  
 Maningrida Arts & Crafts, Maningrida, Northern  
 Territory  
 Purchased from Raft Artspace, Darwin in July 2002

**EXHIBITED:**

*Stone Country - Saltwater*, Newcastle Region Art Gallery,  
 Newcastle, 1 August - 27 September 2009

This painting is sold with accompanying Maningrida  
 Arts & Culture documentation.



Lot 248<sup>AR</sup>

**Barrupu Yunupingu**  
(1948-2012)

Untitled (Ancestral Fire), 2010  
natural earth pigments on eucalyptus bark  
143 x 82cm (56 5/16 x 32 5/16in).

AUS\$2,500 - 3,500

**PROVENANCE:**

Buku Larrnggay Mulka Art Centre, Yirrkala,  
Northern Territory (catalogue number 3716A)  
Purchased from Raft Artspace, Alice Springs in  
October 2010

**EXHIBITED:**

*Barrupu: Shows Up In The Desert*, Raft Artspace, Alice  
Springs, Desert Mob Show, 10 September - 2 October  
2010, cat. no. 4

**LITERATURE:**

*Barrupu: Shows Up In The Desert*, exh. cat., Raft Artspace,  
Alice Springs, Desert Mob Show, cat. no. 4, p.15 (illus.)

Barrupu Yunupingu is a sister to Gulumbu and  
NyapanyapaYunupingu, both award winning artists.  
Her brothers Galarrwuy and Mandawuy are each  
Australians of the a Year. Her father Munggurawuy is  
known as a major artist and land rights activist of the  
1960s and 70s. Her style is the closest of his children  
to that which he employed. This cross current of the  
Gumatj clan flame design belongs to the second season  
of her major bark work. Although she has only had  
two exhibitions so far (at Raft Artspace and Alcaston  
Gallery) she is already in the National Gallery of  
Australia, National Gallery of Victoria and Art Gallery  
of New South Wales Collections.

*Will Stubbs*

This painting is sold with accompanying Buku  
Larrnggay Mulka Art Centre documentation.



Lot 249

**Peter Cole**

(born 1947)

The Visitor, 1992

signed and dated 'Peter Cole 1992' on base  
mixed media and wood

*174 x 110 x 19cm (68 1/2 x 43 5/16 x 7 1/2in).*

AU\$3,000 - 5,000

PROVENANCE:

Purchased from Ray Hughes Gallery, Sydney in  
September 1992

EXHIBITED:

Peter Cole, Ray Hughes Gallery, Sydney, 25

September - 21 October 1992, cat. no. 4

*Identities: Art from Australia*, a touring exhibition, Taipei

Fine Arts Museum, Taiwan, 11 December 1993

- 29 February 1994; Hong Kong Museum of Art,  
Hong Kong, March 1994; Wollongong City Gallery,  
Wollongong, 29 April - 5 June 1994, cat. no. 25

LITERATURE:

*Identities: Art from Australia*, exh. cat., Wollongong City  
Gallery, Wollongong, cat. no. 25, p.67 (illus. cover)





Lot 250

**Jukuja Dolly Snell**

(born 1933)

Jalyirr, 2001

inscribed 'Dolly Snell' and bears artist's name and Mangkaja Arts Resource Agency catalogue number WP260/01 on the reverse

synthetic polymer paint on paper

53 x 75cm (20 7/8 x 29 1/2in).

AUS\$800 - 1,200

**PROVENANCE:**

Purchased from Mangkaja Arts Resource Agency, Fitzroy Crossing, Western Australia in August 2001

This painting is sold with accompanying Mangkaja Arts Resource Agency documentation.



Lot 251

**Walka Molly Rogers Nangkarti**

(born 1945)

Japirnka, 2003

bears artist's name and Mangkaja Arts Resource Agency catalogue number PC132/03 on the reverse

synthetic polymer paint on canvas

80 x 60cm (31 1/2 x 23 5/8in).

AUS\$1,000 - 1,500

**PROVENANCE:**

Mangkaja Arts Resource Agency, Fitzroy Crossing, Western Australia

Purchased from Raft Artspace, Darwin in September 2003

This painting is sold with accompanying Mangkaja Arts Resource Agency documentation.





Lot 252

**Kim Westcott**

(born 1968)

Inland, 2000

signed, dated and inscribed 'K. Westcott 2000 /  
"Inland" / drypoint + Encaustic on Canvas' verso  
drypoint and encaustic on canvas

120 x 80cm (47 1/4 x 31 1/2in).

AUS\$1,000 - 2,000

**PROVENANCE:**

Purchased from Michael Carr Art Dealer, Sydney  
in August 2000

**EXHIBITED:**

*Kim Westcott Cross Connection*, Michael Carr Art Dealer,  
Sydney, 25 July - 15 August 2000, cat. no. 9  
*Paintings from the Lavery Collection*, 3rd hang at the Union  
Club, Sydney, 26 November 2008 - 11 June 2009



Lot 253

**Julie Dowling**

(born 1969)

The Maid, 2002

bears artist's name, title, date 'September 2002'

and medium on the reverse

synthetic polymer paint, red ochre and plastic

on canvas

*60 x 50cm (23 5/8 x 19 11/16in).*

AU\$2,000 - 4,000

PROVENANCE:

Purchased from Artplace, Perth in October 2002

EXHIBITED:

Artplace, Perth, Western Australia at the *Melbourne Art*

*Fair*, Melbourne, 2 - 6 October 2002







Lot 254  
**Noel McKenna**  
 (born 1956)

Untitled (Chihuahua), 2001  
 signed and dated N. McKenna 01' upper right  
 painted and glazed ceramic  
 20 x 20cm (7 7/8 x 7 7/8in).

AUS\$600 - 900

**PROVENANCE:**

Purchased from Darren Knight Gallery, Sydney in  
 March 2001 (label attached verso)

**EXHIBITED:**

*ARCO 2002*, Madrid, Spain, Exhibited by Darren  
 Knight Gallery, Sydney, 14-19 February 2002

McKenna's dog portraits use a form and technique  
 more commonly associated with the hobbyist. In this  
 case glazed ceramic tiles that are made to be fired in a  
 craft shop or small home kiln.

Animals and in particular domestic ones like cats and  
 dogs have been a constant subject over McKenna's  
 long career. In 2003 Dubbo Regional Gallery organized  
 a survey of his animal works from 1977 – 2003 which  
 toured NSW and Victoria.

In these two works the animals have assumed an  
 anthropomorphic intensity and stoic dignified presence  
 that reminds us of the importance and companionship  
 that pets give to our lives being truly part of the family.

*Glenn Barkley*



Lot 255  
**Noel McKenna**  
 (born 1956)

Untitled (French Bulldog), 2001  
 signed and dated 'N. McKenna 01' lower right  
 painted and glazed ceramic  
 20 x 20cm (7 7/8 x 7 7/8in).

AUS\$600 - 900

**PROVENANCE:**

Purchased from Darren Knight Gallery, Sydney in  
 March 2002 (label attached verso)

**EXHIBITED:**

*ARCO 2002*, Madrid, Spain, Exhibited by Darren  
 Knight Gallery, Sydney, 14-19 February 2002



Lot 256

**Louise Hearman**

(born 1963)

Untitled #535, 1996

signed, dated and inscribed '535 / Hearman 96' verso

oil on masonite

92 x 69cm (36 1/4 x 27 3/16in).

AUS\$6,000 - 8,000

**PROVENANCE:**

Purchased from Robert Lindsay Gallery, Melbourne  
in July 1997

**EXHIBITED:**

*Laverty 2*, Newcastle Region Art Gallery, Newcastle,  
14 May - 14 August 2011

One can almost hear the thunder as the clouds amass ponderously before the storm. Louise Hearman has long been the master of the ominous, a maestro of beautiful threat and dark romance. Hearman was always going to be an artist to watch. Born in 1963, she studied for a bachelor of fine arts at the Victorian College of the Arts where her reputation as a fresh new talent, a potential heir to Peter Booth's dark throne, was quickly established. Her first solo exhibition in 1987 quickly confirmed the word on the street – The Elephant Room, the dome project at Melbourne's Mission Seamen Building – was a dark and brooding affair, revealing a painter of *chiascuro* and nightmarish vision. That was soon followed by solo exhibitions at Anna Schwartz's City Gallery, the Robert Lindsay Gallery, Mori Galleries, Roslyn Oxley9, Tolarno Galleries and elsewhere, cementing a career that has been remarkably consistent. That was proven in 2008 with the lavish survey show, *Hello Darkness: The Art of Louise Hearman*, at the Glen Eira City Council Gallery. Indeed, clearly Hearman has the capacity to leap from highly detailed realism to darkly rendered abstraction. Her most recent works hint at an homage to Goya – landscapes and looming figures that could have been painted in the 17<sup>th</sup> century.

*Ashley Crawford*



Lot 257  
**Timothy Cook**  
(born 1958)

Untitled, 1996  
bears artist's name, dance, date '10/12/96' and  
catalogue number MP96008 NGA on Jilamara Arts  
and Crafts stamp on the reverse  
natural earth pigments on paper  
*56 x 38cm (22 1/16 x 14 15/16in).*

AU\$500 - 700

PROVENANCE:  
Purchased from Jilamara Arts and Crafts, Melville  
Island, Tiwi Islands in July 1997



Lot 258  
**Timothy Cook**  
(born 1958)

Untitled, 1996  
bears artist's name, dance, catalogue number  
MP96007 and date '9/12/96' on Jilamara Arts and  
Crafts stamp on the reverse  
natural earth pigments on paper  
*56 x 38cm (22 1/16 x 14 15/16in).*

AU\$500 - 700

PROVENANCE:  
Purchased from Jilamara Arts and Crafts, Melville  
Island, Tiwi Islands in July 1997





Lot 259

**Aida Tomescu**

(born 1955)

Seria Neagra II, 1991

signed with initials and dated 'ACT 91' lower right  
mixed media on paper

120 x 79.5cm (47 1/4 x 31 5/16in).

AUS2,500 - 3,500

PROVENANCE:

Purchased from Coventry Gallery, Sydney in May 1995

EXHIBITED:

*A Century of Collecting 1901>2001*, curated by Nick  
Waterlow, Ivan Dougherty Gallery, Sydney, 29 March -  
28 April 2001



Lot 260

**Darby Jampijinpa Ross** (circa 1905-2005)

Liwirrinki Jukurrpa (Blue Tongue Lizard Dreaming),  
1996

bears artist's name and Warlukurlangu Artists  
catalogue number 253/96 on the reverse  
synthetic polymer paint on linen  
75 x 45cm (29 1/2 x 17 11/16in).

AU\$1,000 - 1,500

PROVENANCE:

Purchased from Warlukurlangu Artists, Yuendumu,  
Northern Territory in January 1997

EXHIBITED:

*Darby Jampijinpa Ross - Make it good for the people*, A Griffith  
Artworks and Warlukurlangu Artists of Yuendumu  
Project, Dell Gallery, Queensland College of Art,  
Brisbane, 22 August - 28 September 2008; Araluen  
Centre for the Arts, Alice Springs, 22 November 2008 -  
25 January 2009

LITERATURE:

Simon Wright et al., *Darby Jampijinpa Ross - Make it good  
for the people*, exh. cat., Queensland: Griffith Artworks,  
2008, p.44 (illus.)

This painting is sold with accompanying  
Warlukurlangu Artists documentation.



Lot 261

**Walangkura Reid Napurrula**

(born circa 1935)

Untitled, 2002

bears artist's name, dimensions and Papunya Tula  
Artists catalogue number WR0205243 on the reverse  
synthetic polymer paint on canvas  
168 x 46cm (66 1/8 x 18 1/8in).

AU\$1,500 - 2,500

PROVENANCE:

Painted at Kintore, Northern Territory  
Purchased from Papunya Tula Artists, Alice Springs,  
Northern Territory, in September 2003

This painting is sold with an accompanying Papunya  
Tula Artists certificate.





Lot 262

**Pirrmanangka Reid Napanangka**

(circa 1940-2001)

Untitled (Kutungka Napanangka at Tjintjintjin), 1999  
bears artist's name, dimensions and Papunya Tula  
Artists catalogue number PN990296 on the reverse  
synthetic polymer paint on canvas  
*122 x 122cm (48 1/16 x 48 1/16in).*

AUS\$3,000 - 5,000

**PROVENANCE:**

Painted at Papunya, Northern Territory  
Papunya Tula Artists, Alice Springs, Northern Territory  
Purchased from the Museum and Art Gallery of the  
Northern Territory, Darwin in September 1999

**EXHIBITED:**

*Telstra 16th National Aboriginal & Torres Strait Islander  
Art Award*, Museum & Art Gallery of the Northern  
Territory, Darwin, 18 September - 21 November 1999,  
cat. no. 112

On loan to St Vincent's Institute of Medical Research,  
Melbourne, 12 March 2004 - 2011

This painting is sold with an accompanying Papunya  
Tula Artists certificate.



Lot 263

**Michael Taylor**  
(born 1933)

Nocturne, 1975

signed and dated 'M. Taylor 75' lower right

inscribed 'NOCTURNE' verso

oil on canvas

*130 x 84cm (51 3/16 x 33 1/16in).*

AU\$1,500 - 2,000

PROVENANCE:

Purchased from Garry Anderson Gallery, Sydney  
in December 1986

EXHIBITED:

Joseph Brown Gallery, Melbourne, November 1975,  
cat. no. 4





Lot 264

**Richard Larter**

(born 1929)

The Generals, 1958

signed with initials and dated 'RL / 6/6/58' lower right

inscribed 'untitled exhibition 6-23 July 1988 / drawing

1958 / The Generals' verso

coloured pencils on cardboard

76.6 x 56.2cm (30 3/16 x 22 1/8in).

AUS\$1,000 - 1,500

PROVENANCE:

Purchased from Watters Gallery, Sydney in August 1988

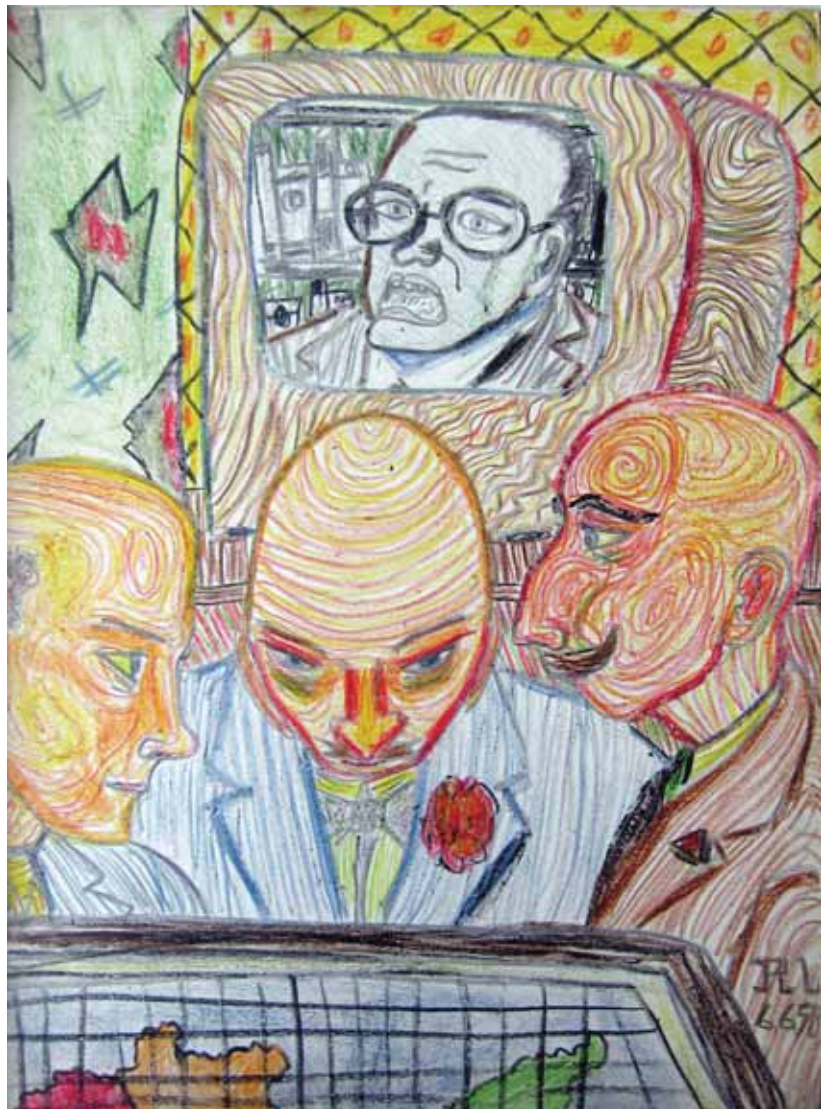
EXHIBITED:

*The Work of Richard Larter*, Watters Gallery, Sydney,  
6-23 July 1988, cat. no. 8

LITERATURE:

*The Work of Richard Larter*, exh. cat., Watters Gallery,  
Sydney, 1988, cat. no. 8, p.4 (illus.)

Some of [Richard Larter's] earliest drawings were of people at church; old people, people of authority... An interesting inclusion, foreshadowing preoccupations of later mature works, were characters shown on the new medium of television – some of them infused with Larter's sardonic wit – such as commentator Gilbert Harding. In the early 1950s television was still very costly for the average working person. Richard remembers watching it as his parent's place. His impressions of politicians and generals are recorded in his notebooks. A small pencil drawing of three such bald figures looking at a map of the world was later translated into a larger colour drawing... Larter's satirical wit along with his sense of not fitting in, of being an outsider remained with him into his adult life. Deborah Hart, "A way of life: in pursuit of learning", in *Richard Larter*, National Gallery of Australia, Canberra, 2008, pp 15-16; 23; 37; 111; 146 (published on the occasion of the exhibition *Richard Larter: a retrospective* 20 June – 14 September 2008, National Gallery of Australia, Canberra).



Lot 265  
**Peter Tyndall**  
(born 1951)

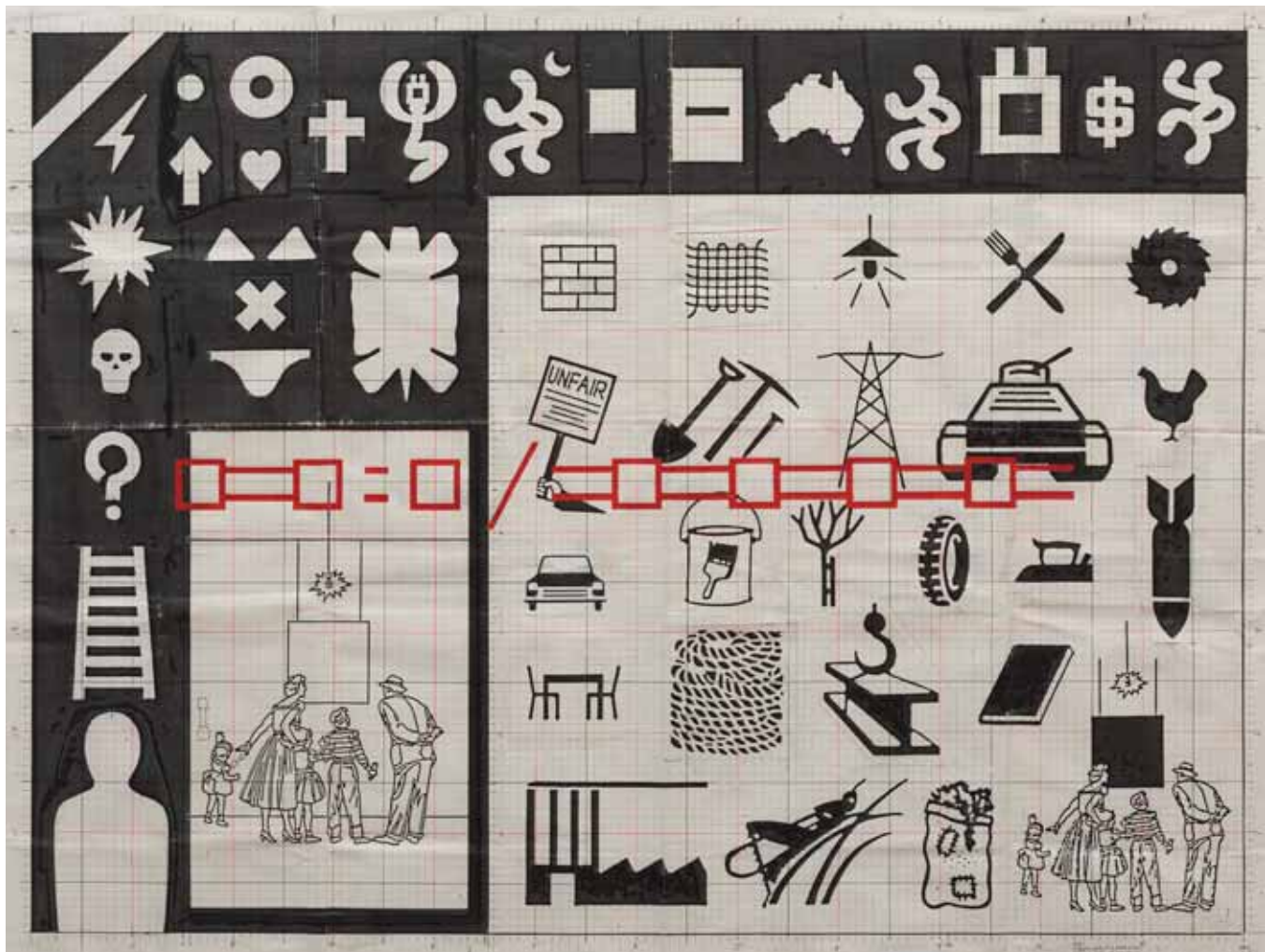
Detail. A Person Looks At A Work of Art/  
someone looks at something.....CULTURAL  
CONSUMPTION PRODUCTION, 1983  
bears 'Fosterville Institute of Applied Progressive  
Cultural Experience' stamp lower right  
collage and inks on graph paper  
78 x 94cm (30 11/16 x 37in).

AUS\$1,500 - 2,500

PROVENANCE:  
Purchased from Yuill Crowley Gallery, Sydney  
in June 1988

EXHIBITED:  
*The Complex Picture - Australian Painting in the 1980s*,  
College Gallery, South Australian College of Advanced  
Education, Adelaide, as part of the 1990 Adelaide  
Festival, 22 February - 18 March 1990, cat. no. 16

LITERATURE:  
*The Complex Picture - Australian Painting in the 1980s*,  
exh. cat., College Gallery, South Australian College  
of Advanced Education, Adelaide, 1990, cat. no. 16  
(illus. cover)







Lot 266

**Noel McKenna**  
(born 1956)

Man with Birds, 1991

tin, wood and enamel paint and electric light  
*35.4 x 67.7 x 22.6cm (13 15/16 x 26 5/8 x 8 7/8in).*

AU\$1,000 - 2,000

**PROVENANCE:**

Purchased from Garry Anderson Gallery, Sydney  
in June 1991

**EXHIBITED:**

Noel McKenna, Garry Anderson Gallery, Sydney,  
30 April - 25 May 1991, cat. no. 51

There is an underlying pathos in McKenna's vision  
that is exemplified in *Man with Birds*.

Relating to a large ongoing body of work that McKenna  
has built around his perambulations in Centennial  
Park, it depicts the simple gesture of a man feeding  
a bird and is made from tin and enamel. The mode  
is folk vernacular but the subject is metaphorical and  
redemptive. Knowing McKenna's biography, as child he  
was educated in the Parish of St Francis of Assisi in the  
west of a Brisbane, it is also deeply symbolic.

*Glenn Barkley*

# Important Australian Art

**May 2013, Melbourne**  
**Entries now invited**

**Enquiries**

Litsa Veldekis  
+61 (0) 2 8412 2222  
australianart@bonhams.com

**Walter Withers (1854-1914)**

Panning for Gold 1893  
oil on canvas  
46.0 x 30.4cm  
Sold for \$427,000 including Buyer's Premium



# Aboriginal Art

**May 2013, Melbourne**  
**Entries now invited**

**Enquiries**

Greer Adams  
+61 (0) 2 8412 2222  
aboriginal@bonhams.com

**Emily Kam Kngawarray (circa 1916-1996)**

Wild Anooralya  
151.5 x 121.5cm  
Sold for \$122,000 including Buyer's Premium



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Nicholas Watt courtesy of and published by Australian Art Collector Magazine

## Graphic Design

Kleimeyer Industries

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## NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

### IMPORTANT:

Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

If the *Lot* is knocked down to you, you will be liable to pay the *Purchase Price*, which is the *Hammer Price* which includes any applicable *GST*, plus *Buyers Premium* and any *Additional Premium* on the *Hammer Price*. Payments by credit cards are subject to a surcharge up to 3%. See sections 6, 7 and 9 below for more details.

## 1. OUR ROLE

In its role as *Auctioneer of Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

*Bonhams* does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

## 2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality: the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

## 3. DESCRIPTIONS OF LOTS AND ESTIMATES

**Contractual Description of a Lot**  
The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given in good faith on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

### Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall: it is not an estimate of value.

Please note that as it is only an estimate of the *Hammer Price* the *Estimate* does not take into account any *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Where the *Seller* has indicated that it is registered or required to be registered for *GST*, *GST* will be included in the *Hammer Price*.

### Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written description of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

### The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, guarantee or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

### Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*. *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal). *Bonhams* undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any descriptions or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere. You should not suppose that such examinations, investigations or tests have occurred. *Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

### Alterations

*Descriptions* and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

## 4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for sale in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, in the case of dispute, to put up any

*Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this.

Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, *Jewellery Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

## 5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence, financial details and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving license (or similar photographic proof of identity) and a debit or credit card. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

### Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder Registration Form* on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder Registration Form*. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

**Bidding by telephone (only available on lots with a low estimate greater than AU\$1,000).** If you wish to bid at the *Sale* by telephone, please complete a *Telephone Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received.

Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

### Bidding by post or fax

*Absentee Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your *Absentee Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids and you are responsible for checking with us that we have received the bid. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being placed.



## Bidding via the internet

Please visit our *Website* at [www.bonhams.com](http://www.bonhams.com) for details of how to bid via the internet.

## Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and may require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee Bidding Form that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

## 6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price*. At the same time, a separate contract is also entered into between us as auctioneers and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

## 7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to *GST*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*: 22% of the *Hammer Price*. With the exception of Collectors' Motor Cars and Motorcycles where the buyer's premium will be 15% on the first AU\$100,000 and 10% thereafter.

### Additional Premium

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* including *GST* of AU\$1,000 or more, the *Additional Premium* will be payable to us by the *Buyer* to cover our expenses relating to the payment of royalties under the Resale Royalty Rights for Visual Artists Act 2009. The *Additional Premium* will be an amount equal to 5% of the *Hammer Price*.

## 8. GST

The prevailing rate of *GST* at the time of going to press is 10% but this is subject to government change and the rate payable will be the rate in force on the date of the *sale*.

The *Hammer Price* is inclusive of *GST* where applicable.

Where the *Lot* will be exported from Australia, *GST* may not apply to the *sale* of the *Lot*. You should discuss the position further with us.

For a list of lots consigned by *GST* registered entities please consult a specialist.

*GST* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *GST* inclusive basis.

## 9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *GST* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the seventh working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited).

### Australian Dollar personal cheque drawn on an

**Australian bank:** all cheques must be cleared before you can collect your purchases;

**Bank cheque:** if you can provide suitable proof of identity and we are satisfied as to the genuineness of the cheque, we will allow you to collect your purchases immediately;

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed AU\$8,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

**Australian Dollar travellers cheques:** you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed AU\$8,000. We will need to see your passport if you wish to pay using travellers cheques;

**Bank transfer:** you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: HSBC Bank Australia Ltd  
Address: 28 Bridge Street  
Sydney  
NSW 2000  
Account Name: Bonhams 1793 Ltd Au - Client AC  
Account Number: 078193002  
BSB: 342011  
SWIFT code: HKBAU2S

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the Australian Dollar amount payable, as set out on the invoice.

All payments must be cleared before you can collect your purchases.



Payments can be made by BPAY. Please contact your participating bank, credit union or building society to make payment directly from your cheque or savings account. Enter the Biller Code 17723 and BPAY reference number as detailed on your invoice.

**EFTPOS cards issued by an Australian bank:** there is no additional charge for purchases made with EFTPOS cards. EFTPOS cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 1.65% surcharge.

**Credit cards:** Visa, Mastercard and Amex only. Please note there is a surcharge (1.6% for Visa and Mastercard; 3.1% for Amex) on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

## 10. COLLECTION AND STORAGE

Please note that while payment for purchases will take place at the Foundation Hall, Museum of Contemporary Art, artworks CANNOT be collected at this time.

Works can ONLY be collected from International Art Services, Sydney. Collections will commence from Tuesday 26 March 2013, between 10am and 4pm. Please note that there are no weekend or public holiday collections.

### International Art Services

5/55 Kent Road  
Mascot NSW, 2020

### Storage

Handling and Storage Charges  
Storage charges will apply from Monday 8 April 2013

### All lots

Daily storage charge per lot \$10

## 11. SHIPPING

Please refer all enquiries to our shipping department [seamus.tardiff@bonhams.com](mailto:seamus.tardiff@bonhams.com)

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s).

The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions.

*Lots* may be subject to special regulations based on their nature. In particular, if a *Lot* is of Australian cultural significance, such as for ethnological, historical, archaeological literary, artistic, scientific or technological reasons its export may be regulated by the Protection of Moveable Cultural Heritage Act 1986 (Cth). If you purchase, or plan to purchase, a *Lot* that may be subject to this Act, you should acquaint yourself with the impact of the Act on your purchase. Under this Act, some objects may not be able to be exported, whilst others will not be able to be exported without permission. For more information on the Act: see [www.arts.gov.au/movable](http://www.arts.gov.au/movable).

To comply with the Aboriginal Heritage Act 2006, section 36(1) (e), lots marked with the symbol "A" in the *catalogue* indicate Indigenous artefacts made in the State of Victoria that require a Cultural Heritage Permit to be removed from the state. If required, *Bonhams* will assist in obtaining the permit(s). *Lots* purchased must be paid for in accordance with the terms and conditions and the denial of a cultural heritage permit or any delay in obtaining such licenses shall not warrant the rescission or cancellation of any sale or any delay in making payment. For further enquiries please contact the department specialists.

The refusal of any import or export licence(s), any delay in obtaining such licence(s), or any limitation on your ability to export a *Lot* shall not permit the rescission of any sale nor allow any delay in making full payment for the *Lot*.

Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items, which may, for example, include objects of Ivory, tortoiseshell and other wildlife items outside Australia. Information about these regulations may be found at [www.environment.gov.au/biodiversity/trade-use/cites/index.html](http://www.environment.gov.au/biodiversity/trade-use/cites/index.html) or may be requested from:

The Director  
International Wildlife Trade  
Department of the Environment, Water, Heritage and the Arts  
GPO Box 787  
Canberra ACT 2601

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, and to the extent permitted by law, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. To the extent permitted by law, neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. To the extent permitted by law, in any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed

as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) any other liability to the extent the same may not be excluded or restricted as a matter of law or (iv) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyers Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of description save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 10 of the *Buyers Agreement*.

## 16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

## 17. FURNITURE

### Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no guarantee as to the originality of the wood covered by fabric or upholstery.

## 18. JEWELLERY

### "Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of sale. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

### Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed descriptions of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

In so far that it is reasonably practicable, *Descriptions* of jewellery will conform to the guidelines set out by the International Jewellery Confederation, CIBJO, a copy of the Blue Book detailing their guidelines is available to *Bidders*. Please contact our jewellery department if you wish to view it.

### Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

### Signatures

#### 1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

#### 2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

#### 3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

## 19. PHOTOGRAPHS

'Bill Brandt': in our opinion a work by the artist.

'Attributed to Bill Brandt': in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.

'Signed and/or titled and/or dated and/or inscribed': in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.

'Signed and/or titled and/or dated and/or inscribed in another hand': in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term 'vintage' may also be included in the lot description). A vintage photograph is one which was made within approximately 5 - 10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, 'printed later' will appear in the lot description.

Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the catalogue without margins illustrated.

All photographs are sold unframed unless stated in the lot description.

## 20. PICTURES

### Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are in the artist's hand;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

## 21. PORCELAIN

### Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable descriptions of damage cannot be definitive, and in providing *Condition Reports*, we cannot guarantee that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

## 22. IMPORTANT NOTICE

Readers of this catalogue should be aware that some of the illustrated works of art may contain images of a sacred and/or secret nature. It is suggested that art centre managers in Aboriginal communities vet the illustrations with the appropriate local elders before distributing this catalogue in the community.

Every effort has been made to use current orthographies for indigenous words, names of artists and people, titles of works, places, ancestral beings and so on, however some inconsistencies may result from a lack of current documentation or from local variations of the spellings of similar or identical words.

## DATA PROTECTION – USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 9 of the Corporations Act 2001, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of six years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Australia, in particular the United Kingdom, and you agree to this transfer. Even when information is stored outside Australia, we will continue to comply with the National Privacy Principles set out in the Australian Privacy Act.

You have the right to request us not to use your information for these purposes by contacting Bonhams 1793 Limited at 76 Paddington Street, Paddington, NSW 2021, Australia or by email at [info.aus@bonhams.com](mailto:info.aus@bonhams.com).

## APPENDIX 1

### CONTRACT FOR SALE

**IMPORTANT:** These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

UNDER THIS CONTRACT, THE SELLER'S LIABILITY IN RESPECT OF THE QUALITY OF THE LOT, ITS FITNESS FOR ANY PURPOSE AND ITS CONFORMITY WITH ANY DESCRIPTION IS LIMITED. YOU ARE STRONGLY ADVISED TO EXAMINE THE LOT FOR YOURSELF AND/OR OBTAIN AN INDEPENDENT EXAMINATION OF IT BEFORE YOU BUY IT.

1	THE CONTRACT
1.1	These terms govern the Contract for Sale of the Lot by the Seller to the Buyer.
1.2	The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
1.3	The Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams which acts in the sole capacity as the Seller's agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the Sale, or an insert in the Catalogue, then Bonhams is the Seller for the purposes of this agreement.
1.4	The contract is made on the fall of the Auctioneer's hammer in respect of the Lot when it is knocked down to you.
2	SELLER'S UNDERTAKINGS
2.1	The <i>Seller</i> undertakes to you that:
2.1.1	the <i>Seller</i> is the owner of the <i>Lot</i> or is duly authorised to sell the <i>Lot</i> by the owner;
2.1.2	save as disclosed in the <i>Entry</i> for the <i>Lot</i> in the <i>Catalogue</i> , the <i>Seller</i> sells the <i>Lot</i> with full title guarantee and free from any encumbrance or charge or, where the seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the <i>Lot</i>
2.1.3	except where the <i>Sale</i> is by an executor, trustee, liquidator, receiver or administrator the <i>Seller</i> is both legally entitled to sell the <i>Lot</i> , and legally capable of conferring on you quiet possession of the <i>Lot</i> ;



2.1.4	the <i>Seller</i> has complied with all requirements, legal or otherwise, relating to any export or import of the <i>Lot</i> , and all duties and taxes in respect of the export or import of the <i>Lot</i> have (unless stated to the contrary in the <i>Catalogue</i> or announced by the <i>Auctioneer</i> ) been paid and, so far as the <i>Seller</i> is aware, all third parties have complied with such requirements in the past;	6	<b>PAYMENT</b>	9.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;
2.1.5	subject to any alterations expressly identified as such made by announcement or notice at the <i>Sale</i> venue or by the <i>Notice to Bidders</i> or by an insert in the <i>Catalogue</i> , the <i>Lot</i> corresponds with the <i>Contractual Description</i> of the <i>Lot</i> , being that part of the <i>Entry</i> about the <i>Lot</i> in the <i>Catalogue</i> which is in bold letters and (except for colour) with any photograph of the <i>Lot</i> in the <i>Catalogue</i> and the contents of any <i>Condition Report</i> which has been provided to the <i>Buyer</i> .	6.1	Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's hammer</i> in respect of the <i>Lot</i> .	9.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of Australia and New Zealand Banking Group Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
3	<b>DESCRIPTIONS OF THE LOT</b>	6.2	Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> . Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i> . Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i> . If you do not pay any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.	9.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;
3.1	Paragraph 2.1.5 sets out what is the <i>Contractual Description</i> of the <i>Lot</i> . In particular, the <i>Lot</i> is not sold as corresponding with that part of the <i>Entry</i> in the <i>Catalogue</i> which is not printed in bold letters, which merely sets out (on the <i>Seller's</i> behalf) <i>Bonhams'</i> opinion (given on a reasonable basis and honestly) about the <i>Lot</i> and which is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold. Any statement or representation other than that part of the <i>Entry</i> referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any <i>Description</i> or <i>Estimate</i> , whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i> , or by conduct, or otherwise, and whether by or on behalf of the <i>Seller</i> or <i>Bonhams</i> and whether made prior to or during the <i>Sale</i> , is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold.	7	<b>GST</b>  If the <i>Seller</i> is registered or required to be registered for <i>GST</i> , unless otherwise indicated, the sale of the <i>Lot</i> will be taxable supply by the <i>Seller</i> and subject to <i>GST</i> and <i>GST</i> will be included in the Hammer Price.  Where the Sale is a taxable supply, <i>Bonhams</i> (on behalf of the <i>Seller</i> ) will issue a tax invoice to you for the sale of the <i>Lot</i> .	9.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;
3.2	Except as provided in paragraph 2.1.5, the <i>Seller</i> does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by or on behalf of the <i>Seller</i> including by <i>Bonhams</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this <i>Contract for Sale</i> .	a		9.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such sale in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and
4	<b>FITNESS FOR PURPOSE AND SATISFACTORY QUALITY</b>	8	<b>COLLECTION OF THE LOT</b>	9.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.
4.1	The <i>Seller</i> does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the <i>Lot</i> or its fitness for any purpose.	8.1	Unless otherwise agreed in writing with you by <i>Bonhams</i> , the <i>Lot</i> will be released to you or to your order only when <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i> .	9.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.
4.2	The <i>Seller</i> will not be liable for any breach of any alleged undertaking, as to the satisfactory quality of the <i>Lot</i> or its fitness for any purpose.	8.2	The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</i> .	9.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.
5	<b>RISK, PROPERTY AND TITLE</b>	8.3	You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.	10	<b>THE SELLER'S LIABILITY</b>
5.1	Risk in the <i>Lot</i> passes to you when it is knocked down to you on the fall of the <i>Auctioneer's hammer</i> in respect of the <i>Lot</i> . The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i> , with whom you have separate contract(s) as <i>Buyer</i> . You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> after the fall of the <i>Auctioneer's hammer</i> until you obtain full title to it.	8.4	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	10.1	The <i>Seller</i> acknowledges that certain laws imply terms, conditions or warranties into contracts for the supply of goods or services (including this agreement) that cannot be excluded. For example, for <i>Consumers</i> , purchasing goods at auction (including those under this agreement) come with non - excludable warranties under consumer protection legislation as to title and quiet possession and that the goods are free from encumbrance. The <i>Seller</i> also acknowledges that certain other laws cannot be excluded. Nothing in paragraphs 9.2 to 9.5 is intended to exclude or restrict:
5.2	Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to, and received in cleared funds by, <i>Bonhams</i> .	8.5	You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 8 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i> . All such sums due to the <i>Seller</i> will be payable on demand.	10.1.1	the application of any consumer protection legislation; or
		9	<b>FAILURE TO PAY FOR THE LOT</b>	10.1.2	our liability for fraud or death or persona injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or from whom the <i>Seller</i> is legally responsible); or
		9.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	10.1.3	any other liability to the extent that such liability may not be excluded or restricted as a matter of law.
		9.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;		
		9.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;		
		9.1.3	to retain possession of the <i>Lot</i> ;		
		9.1.4	to remove and store the <i>Lot</i> at your expense;		

10.2	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	11.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.		take place in Sydney and all proceedings (whether oral or written) will be conducted in the English language;
10.3	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Trade Practices Act 1974 or otherwise.	11.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams' officers, employees and agents</i> .	12.2.4	all costs and fees incurred in connection with the resolution of a dispute in accordance with paragraph 11.2 will be borne by the <i>Seller</i> and <i>Buyer</i> in such manner as the expert(s) or the arbitrator, as the case may be, determines.
10.4	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	11.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.		<b>APPENDIX 2</b>
10.4.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Trade Practices Act 1974, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	11.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".		<b>BUYER'S AGREEMENT</b>
		11.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.		<b>IMPORTANT:</b> These terms may be changed in advance of the sale of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.
		11.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .		
		11.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .	1	<b>THE CONTRACT</b>
10.4.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	11.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction (and Bonhams enters into this agreement on trust for each such person).</i>	1.1	These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i> , being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i> .
				1.2	The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the <i>Notice to Bidders</i> , printed at the beginning of the <i>Catalogue</i> for the <i>Sale</i> , and where such information is referred to it is incorporated into this agreement.
10.4.3	In any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	12	<b>GOVERNING LAW &amp; DISPUTE RESOLUTION</b>	1.3	The <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> , when it is knocked down to you. At that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i> .
11	<b>MISCELLANEOUS</b>	12.1	Law	1.4	We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i> , unless <i>Bonhams</i> sells the <i>Lot</i> as principal.
11.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that state or territory of Australia where the <i>Sale</i> takes place and (except as provided in paragraph 11.2) the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that state or territory of Australia, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction.	1.5	Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
11.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .	12.2	Dispute Resolution	1.5.1	we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;
11.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.	12.2.1	any dispute concerning the <i>Description</i> , authorship, attribution, condition, provenance, authenticity, age, suitability, quality or origin of the <i>Lot</i> , or the conformity of the <i>Lot</i> with any <i>Description</i> , or whether the <i>Lot</i> is or is not a <i>Forgery</i> shall be referred, if so required by <i>Bonhams</i> , to an expert or a panel of up to three experts appointed, in the absence of agreement among the <i>Seller</i> , you and (if applicable) <i>Bonhams</i> , by the professional body most appropriate in <i>Bonhams' opinion</i> to advise upon the subject matter of the dispute in question or, in the absence of such a professional body, by the President of The Law Society of New South Wales from time to time;	1.5.2	subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> ;
		12.2.2	such experts appointed in accordance with paragraph 11.2.1 will act as experts and not as arbitrators and their decision will be final and binding on the relevant parties;	1.5.3	we will provide guarantees in the terms set out in paragraphs 9 and 10.
11.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.	12.2.3	any other dispute relating to or arising out of the sale of the <i>Lot</i> or this agreement shall be finally resolved, if so required by <i>Bonhams</i> , by arbitration, under the UNCITRAL arbitration rules in force at the date of the reference to the arbitration, and the tribunal for such arbitration will consist of a single arbitrator appointed, in the absence of agreement between the <i>Seller</i> , you and (if applicable) <i>Bonhams</i> , by the President of The Law Society of New South Wales from time to time. The arbitration will	1.6	We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i> , or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i> , if made by us or on our behalf, is given on a reasonable basis and honestly and (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i> .



2	<b>PERFORMANCE OF THE CONTRACT FOR SALE</b>				
	You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i> .			7.1.5	for breach of contract; to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
3	<b>PAYMENT</b>				
3.1	Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i> , you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i> :	4.5	Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i> .	7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;
3.1.1	the <i>Purchase Price</i> for the <i>Lot</i> ;				
3.1.2	a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> , and				
3.1.3	if the <i>Lot</i> is marked <sup>[A8]</sup> , an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with <i>GST</i> on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i> .	4.6	You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i> . You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i> , any <i>Expenses</i> and all charges due under the <i>Storage Contract</i> .	7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
3.2	You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.			7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for sale) until all sums due to us have been paid in full;
3.3	All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i> . Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.	4.7	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
		4.8	You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i> ), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.	7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for sale) and to apply any monies due to you as a result of such sale in payment or part payment of any amounts owed to us;
3.4	If <i>GST</i> is or will be payable on a supply of services made by us to you under or in connection with this agreement, where the sums payable are not expressly stated to include <i>GST</i> , the sums otherwise payable are increased by the amount of <i>GST</i> and you must make payment of the increase at the same time as you must pay the other sums due.	5	<b>STORING THE LOT</b>		
			We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> ) and, subject to paragraphs 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i> ). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> ) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the <i>Notice to Bidders</i> . If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.	7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .
3.5	We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i> , the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i> , any <i>Expenses</i> and <i>GST</i> and any interest earned and/or incurred until payment to the <i>Seller</i> .			7.2	You agree to indemnify us against all legal and other costs, all losses and all other expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
3.6	Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i> , or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.			7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro - rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro - rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.
3.7	Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro - rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro - rata to pay all amounts due to <i>Bonhams</i> .			7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any sale of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
4	<b>COLLECTION OF THE LOT</b>	6	<b>RESPONSIBILITY FOR THE LOT</b>		
4.1	Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us, in cleared funds, everything due to the <i>Seller</i> and to us, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a stamped, paid invoice, obtained from our cashier's office.	6.1	Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passed to you when it was knocked down to you.		
		6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .		
4.2	You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i> , or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> .	7	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>		
		7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	8	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>
4.3	For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i> . Thereafter, the <i>Lot</i> may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the <i>Notice to Bidders</i> .	7.1.1	to terminate this agreement immediately for your breach of contract;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our reasonable discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
		7.1.2	to retain possession of the <i>Lot</i> ;		
		7.1.3	to remove, and/or store the <i>Lot</i> at your expense;		
4.4	If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i> , you authorise us, acting as your agent and on your behalf, to enter into a contract (the " <i>Storage Contract</i> ")	7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages		

8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	10	<b>OUR LIABILITY</b>	11	<b>MISCELLANEOUS</b>
8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	10.1	We acknowledge that certain laws imply terms, conditions or warranties into contracts for the supply of goods or services (including this agreement) that cannot be excluded. For example, for Consumers, services (including those under this agreement) come with non - excludable warranties under consumer protection legislation that they will be provided with due care and skill and be reasonably fit for their purpose (where the purpose is made known). We also acknowledge that certain other laws cannot be excluded. Nothing in paragraphs 10.2 to 10.4 is intended to exclude or restrict:	11.1	You may not assign either the benefit or burden of this agreement.
8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or			11.2	Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.			11.3	If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
8.2	The discretion referred to in paragraph 8.1:	10.1.1	the application of any consumer protection legislation; or		
8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.1.2	our liability for fraud or death or personal injury caused by our negligence (or any person under our control for whom we are legally responsible); or		
8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.1.3	any other liability to the extent that such liability may not be excluded or restricted on a matter of law.	11.4	Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
9	<b>FORGERIES</b>	10.2	Subject to paragraph 10.1, we will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Trade Practices Act 1974 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	11.5	If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.			11.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
9.2	Paragraph 9 applies only if:	10.3	Subject to paragraph 10.1, our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise due care and skill in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:	11.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.3.1	handling the <i>Lot</i> if it was affected at the time of sale to you by woodworm and any damage is caused as a result of it being affected by woodworm; or	11.8	In this agreement "including" means "including, without limitation".
9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and	10.3.2	changes in atmospheric pressure; nor will we be liable for:	11.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .	10.3.3	damage to tension stringed musical instruments; or	11.10	Reference to a numbered paragraph is to a paragraph of this agreement.
9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:	10.3.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.	11.11	Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or	10.4.1	Subject to paragraph 10.1 we will not be liable to you for any loss of <i>Business</i> , <i>Business profits</i> , revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	11.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction (and <i>Bonhams</i> enter into this agreement on trust for each such person).
9.3.2	It can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.	10.4.2	Subject to paragraph 10.1 in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i> ) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	12	<b>GOVERNING LAW AND DISPUTE RESOLUTION</b>
9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our reasonable discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .			12.1	Law All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that state or territory of Australia where the <i>Sale</i> takes place and (except as provided in paragraph 12.2) we and you each submit to the exclusive jurisdiction of the courts of that state or territory of Australia, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction.
9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>GST</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .				
9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.				
9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.				
9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .		You may wish to protect yourself against loss by obtaining insurance.		



- 12.2 Dispute Resolution  
Unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of *Business*:
- 12.2.1 any dispute concerning the *Description*, authorship, attribution, condition, provenance, authenticity, age, suitability, quality or origin of the *Lot*, or the conformity of the *Lot* with any *Description*, or whether the *Lot* is or is not a *Forgery* shall be referred, if so required by *Bonhams*, to an expert or a panel of up to three experts appointed, in the absence of agreement among the *Seller*, you and (if applicable) *Bonhams*, by the professional body most appropriate in *Bonhams'* opinion to advise upon the subject matter of the dispute in question or, in the absence of such a professional body, by the President of The Law Society of New South Wales from time to time;
- 12.2.2 such experts appointed in accordance with paragraph 11.2.1 will act as experts and not as arbitrators and their decision will be final and binding on the relevant parties;
- 12.2.3 any other dispute relating to or arising out of the sale of the *Lot* or this agreement shall be finally resolved, if so required by *Bonhams*, by arbitration, under the UNCITRAL arbitration rules in force at the date of the reference to the arbitration, and the tribunal for such arbitration will consist of a single arbitrator appointed, in the absence of agreement between the *Seller*, you and (if applicable) *Bonhams*, by the President of The Law Society of New South Wales from time to time. The arbitration will take place in Sydney and all proceedings (whether oral or written) will be conducted in the English language;
- 12.2.4 all costs and fees incurred in connection with the resolution of a dispute in accordance with paragraph 11.2 will be borne by the *Seller* and *Buyer* in such manner as the expert(s) or the arbitrator, as the case may be, determines.

#### DATA PROTECTION – USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 9 of the Corporations Act 2001, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of six years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Australia, particularly the United Kingdom, and you agree to this transfer. Even when information is stored outside Australia, we will continue to comply with the National Privacy Principles set out in the Australian Privacy Act.

You have the right to request us not to use your information for these purposes by contacting Bonhams 1793 Limited at 76 Paddington Street, Paddington, NSW 2021, Australia or by email at [info.aus@bonhams.com](mailto:info.aus@bonhams.com).

#### APPENDIX 3

##### DEFINITIONS and GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

##### LIST OF DEFINITIONS

**"ABN"** means the same as ABN means in the A New Tax System (Australian Business Number) Act 1999.

**"Additional Premium"** a premium, calculated in accordance with the Notice to Bidders, to cover Bonhams' expenses relating to the payment of royalties under the Resale Royalty Right for Visual Artists Act 2009 which is payable by the Buyer to Bonhams on any *Lot* marked [AR] which sells for a Hammer Price (including any GST) exceeding AU\$1,000.

**"Auctioneer"** the representative of Bonhams conducting the Sale.

**"Bidder"** a person who has completed a Bidding Form.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** Bonhams 1793 Limited or its successors or assigns. Bonhams is also referred to in the Buyer's Agreement, the Conditions of Business and the Notice to Bidders by the words "we", "us" and "our".

**"Book"** a printed book offered for sale at a specialist book sale.

**"Business"** includes any trade, business and profession.

**"Buyer"** the person to whom a *Lot* is knocked down by the Auctioneer. The Buyer is also referred to in the Contract of Sale and the Buyer's Agreement by the words "*you*" and "*your*".

**"Buyer's Agreement"** the contract entered into by Bonhams with the Buyer (see Appendix 2 in the Catalogue).

**"Buyer's Premium"** the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

**"Catalogue"** the Catalogue relating to the relevant Sale, including any representation of the Catalogue published on our Website.

**"Commission"** the commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.

**"Consignment Fee"** a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business.

**"Consumer"** a consumer within the meaning of that term in the *Trade Practices Act 1974*.

**"Contract Form"** the contract form, or vehicle entry form, as applicable, signed by or on behalf of the Seller listing the Lots to be offered for sale by Bonhams.

**"Contract for Sale"** the sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue).

**"Contractual Description"** the only description of the *Lot* (being that part of the Entry about the *Lot* in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the *Lot* corresponds.

**"Description"** any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

**"Entry"** a written statement in the Catalogue identifying the *Lot* and its *Lot* number which may contain a description and illustration(s) relating to the *Lot*.

**"Estimate"** a statement of our opinion of the range within which the hammer is likely to fall.

**"Expenses"** charges and expenses paid or payable by Bonhams in respect of the *Lot* including legal expenses, banking charges and expenses incurred as a result of an electronic transfer of money, charges and expenses for loss and damage cover, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproduction rights' fees, taxes (including GST), levies, costs of testing, searches or enquiries, preparation of the *Lot* for sale, storage charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus GST if applicable.

**"Forgery"** an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the description of the *Lot*.

**"GST"** means the same as GST means in the A New Tax System (Goods and Services Tax) Act 1999.

**"Guarantee"** the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp sales and/or specialist Book sales, a *Lot* made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement.

**"Hammer Price"** the price in the currency in which the Sale is conducted (including GST, if any) at which a *Lot* is knocked down by the Auctioneer.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2.1 of the Conditions of Business.

**"Loss and Damage Warranty Fee"** means the fee described in paragraph 8.2.3 of the Conditions of Business.

**"Lot"** any item consigned to Bonhams with a view to its sale at auction or by private treaty (and reference to any *Lot* will

include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for sale as one *Lot*).

**"Motoring Catalogue Fee"** a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of sales of motor vehicles.

**"Notional Charges"** the amount of Commission and GST which would have been payable if the *Lot* had been sold at the Notional Price.

**"Notional Fee"** the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.

**"Notional Price"** the latest in time of the average of the high and low estimates given by us to you or stated in the Catalogue or, if no such estimates have been given or stated, the Reserve applicable to the *Lot*.

**"Notice to Bidders"** the notice printed at the back or front of our Catalogues.

**"Purchase Price"** the Hammer Price.

**"Reserve"** the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

**"Sale"** the auction sale at which a *Lot* is to be offered for sale by Bonhams.

**"Sale Proceeds"** the net amount due to the Seller from the sale of a *Lot*, being the Hammer Price less the Commission, any GST chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

**"Seller"** the person who offers the *Lot* for sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "*you*" and "*your*".

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

**"Stamp"** means a postage stamp offered for sale at a Specialist Stamp sale.

**"Standard Examination"** a visual examination of a *Lot* by a non - specialist member of Bonhams' staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer's Agreement (as appropriate).

**"Storage Contractor"** means the company identified as such in the *Catalogue*.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"Trust Account"** the bank account of Bonhams into which all sums received in respect of the Purchase Price of any *Lot* will be paid, such account to be a distinct and separate account to Bonhams' normal business bank account. **"Website"** Bonhams website at [www.bonhams.com](http://www.bonhams.com).

**"Withdrawal Notice"** the Seller's written notice to Bonhams revoking Bonhams' instructions to sell a *Lot*.

**"Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

##### GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings: -

**"artist's resale right"**: the right of the creator of a work of art to receive a payment on sales of that work subsequent to the original sale of that work by the creator of it as set out in the Resale Royalty Right for Visual Artists Act 2009.

**"bailee"**: a person to whom goods are entrusted.

**"indemnity"**: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

**"interpleader proceedings"**: proceedings in the Courts to determine ownership or rights over a *Lot*.

**"knocked down"**: when a *Lot* is sold to a Bidder, indicated by the fall of the hammer at the Sale.

**"lien"**: a right for the person who has possession of the *Lot* to retain possession of it.

**"risk"**: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title"**: the legal and equitable right to the ownership of a *Lot*.

**"tort"**: a legal wrong done to someone to whom the wrong doer has a duty of care.

# Bonhams Specialist Departments

To email any of the below use the first name dot second name@bonhams.com eg. charles.obrien@bonhams.com

## 19th Century Paintings

UK  
Charles O' Brien  
+44 20 7468 8360  
U.S.A.  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

Matthew Bradbury  
+44 20 7468 8295

## Aboriginal Art

Greer Adams  
+61 2 8412 2222

## African and Oceanic Art

UK  
Philip Keith  
+44 2920 727 980  
U.S.A.  
Fred Baklar  
+1 323 436 5416

## American Paintings

Alan Fausel  
+1 212 644 9039

## Antiquities

Madeleine Perridge  
+44 20 7468 8226

## Antique Arms & Armour

UK  
David Williams  
+44 20 7393 3807  
U.S.A.  
Paul Carella  
+1 415 503 3360

## Art Collections, Estates & Valuations

Harvey Cammell  
+44 (0) 207 468 8340

## Art Nouveau & Decorative Art & Design

UK  
Mark Oliver  
+44 20 7393 3856  
U.S.A.  
Frank Maraschiello  
+1 212 644 9059

## Australian Art

Litsa Veldekis  
+61 2 8412 2222

## Australian Colonial Furniture and Australiana

James Hendy  
+61 2 8412 2222

## Books, Maps & Manuscripts

UK  
David Park  
+44 20 7393 3817  
U.S.A.  
Christina Geiger  
+1 212 644 9094

## British & European Glass

UK  
Simon Cottle  
+44 20 7468 8383  
U.S.A.  
Suzy Pai  
+1 415 503 3343

## British & European Porcelain & Pottery

UK  
John Sandon  
+44 20 7468 8244  
U.S.A.  
Peter Scott  
+1 415 503 3326

## California & American Paintings

Scot Levitt  
+1 323 436 5425

## Carpets

UK  
Mark Dance  
+44 8700 27361  
U.S.A.  
Hadji Rahimpour  
+1 415 503 3392

## Chinese & Asian Art

UK  
Asaph Hyman  
+44 20 7468 5888  
U.S.A.  
Dessa Goddard  
+1 415 503 3333  
HONG KONG  
Julian King  
+852 2918 4321

## Clocks

UK  
James Stratton  
+44 20 7468 8364  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

UK  
John Millensted  
+44 20 7393 3914  
U.S.A.  
Paul Song  
+1 323 436 5455

## Contemporary Art

U.S.A.  
Jeremy Goldsmith  
+1 212 644 9656

## Contemporary Art & Modern Design

UK  
Gareth Williams  
+44 20 7468 5834  
U.S.A.  
Sharon Goodman Squires  
+1 212 644 9128

## Costume & Textiles

Claire Browne  
+44 1564 732969

## Entertainment Memorabilia

UK  
Stephanie Connell  
+44 20 7393 3844  
U.S.A.  
Catherine Williamson  
+1 323 436 5442

## Ethnographic Art

Jim Haas  
+1 415 503 3294

## Football Sporting Memorabilia

Dan Davies  
+44 1244 353118

## Furniture & Works of Art

UK  
Fergus Lyons  
+44 20 7468 8221  
U.S.A.  
Jeffrey Smith  
+1 415 503 3413

## Greek Art

Olympia Pappa  
+44 20 7468 8314

## Golf Sporting Memorabilia

Kevin Mcgimpsey  
+44 1244 353123

## Irish Art

Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

Deborah Allan  
+44 20 7468 8276

## Islamic & Indian Art

Alice Bailey  
+44 20 7468 8268

## Japanese Art

UK  
Suzannah Yip  
+44 20 7468 8368  
U.S.A.  
Jeff Olson  
+1 212 461 6516

## Jewellery

UK  
Jean Ghika  
+44 20 7468 8282  
U.S.A.  
Susan Abeles  
+1 212 461 6525  
AUSTRALIA  
Annelie Manolas  
+61 2 8412 2222

## Marine Art

UK  
Alistair Laird  
+44 20 7468 8211  
U.S.A.  
Gregg Dietrich  
+1 917 206 1697

## Mechanical Music

Laurence Fisher  
+44 20 7393 3984

## Modern, Contemporary & Latin American Art

U.S.A.  
Sharon Goodman Squires  
+1 212 644 9128

## Motor Cars

UK  
Tim Schofield  
+44 20 7468 5804  
USA  
Mark Osborne  
+1 415 503 3353  
EUROPE  
Phillip Kantor  
+32 476 879 471  
AUSTRALIA  
Damien Duigan  
+61 2 8412 2232  
Automobilia  
UK  
Toby Wilson  
+44 8700 273 619  
USA  
Kurt Forry  
+1 415 391 4000

## Motorcycles

Ben Walker  
+44 8700 273616  
Automobilia  
Adrian Pipiros  
+44 8700 273621

## Musical Instruments

Phillip Scott  
+44 20 7393 3855

## Natural History

U.S.A.  
Claudia Florian  
+1 323 436 5437

## Old Master Pictures

UK  
Andrew Mckenzie  
+44 20 7468 8261  
U.S.A.  
Mark Fisher  
+1 323 436 5488

## Orientalist Art

Charles O'Brien  
+44 20 7468 8360

## Photography

U.S.A.  
Judith Eurich  
+1 415 503 3259

## Portrait Miniatures

Camilla Lombardi  
+44 20 7393 3985

## Prints

UK  
Robert Kennan  
+44 20 7468 8212  
U.S.A.  
Judith Eurich  
+1 415 503 3259

## Russian Art

UK  
Sophie Hamilton  
+44 20 7468 8334  
U.S.A.  
Yelena Harbick  
+1 212 644 9136

## Scientific Instruments

Jon Baddeley  
+44 20 7393 3872  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Scottish Pictures

Chris Brickley  
+44 131 240 2297

## Silver & Gold Boxes

UK  
Michael Moorcroft  
+44 20 7468 8241  
U.S.A.  
Aileen Ward  
+1 800 223 5463

## South African Art

Giles Peppiatt  
+44 20 7468 8355

## Sporting Guns

Patrick Hawes  
+44 20 7393 3815

## Toys, Dolls & Chess

Leigh Gotch  
+44 20 8963 2839

## Travel Pictures

Veronige Scorer  
+44 20 7393 3960

## Urban Art

Gareth Williams  
+44 20 7468 5879

## Watches & Wristwatches

UK  
Paul Maudsley  
+44 20 7447 7412  
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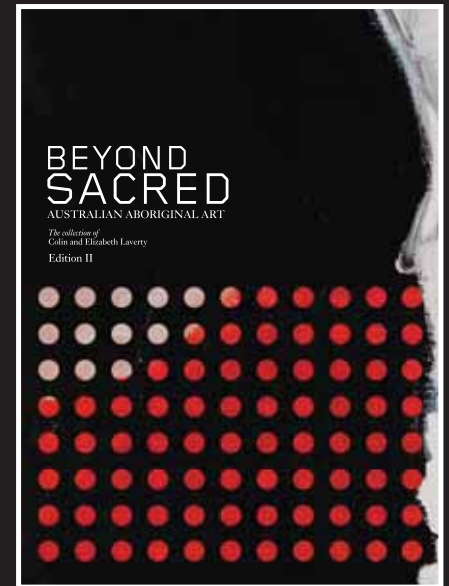
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