

Bonhams



Important Australian Art

Sydney | 14 November 2018







Important Australian Art

including private collections curated by John Cruthers

Sydney | Wednesday 14 November 2018 at 6pm

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Wednesday 14 November at 6pm

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24738

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Merryn Schriever - Director
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+61 (0) 414 846 493 mob
merryn.schriever@bonhams.com

Alex Clark
Australian and International Art
Specialist
+61 (0) 413 283 326 mob
alex.clark@bonhams.com

Francesca Cavazzini
Aboriginal and International Art
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+61 (0) 416 022 822 mob
francesca.cavazzini@bonhams.com

CLIENT SERVICES

Penny Pfahl
+61 (0) 28412 2222
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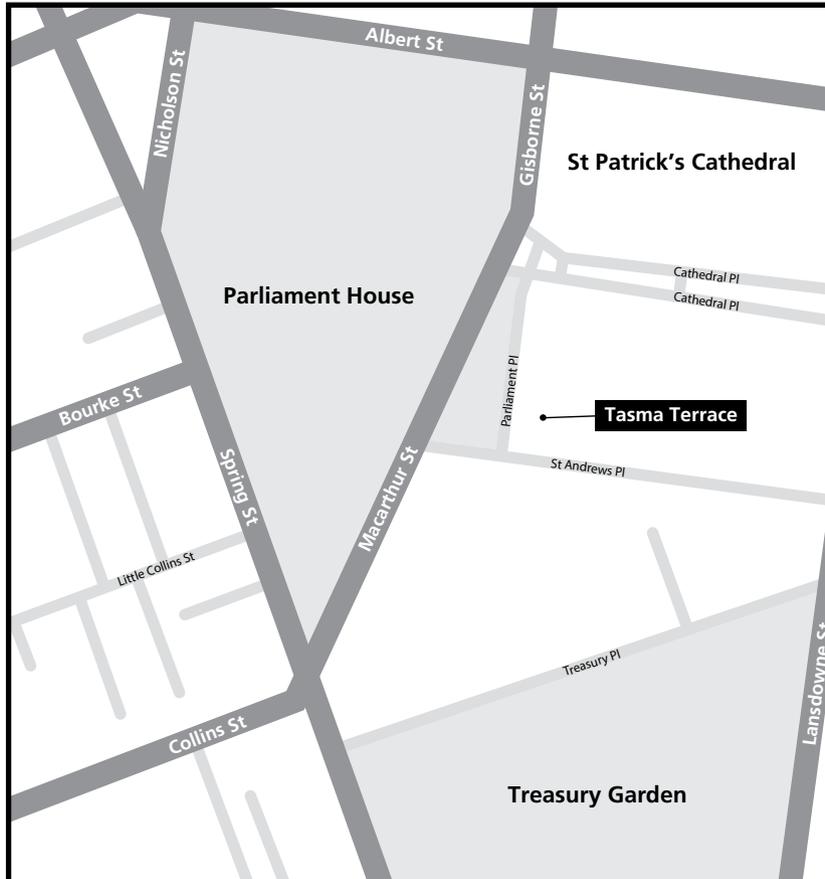
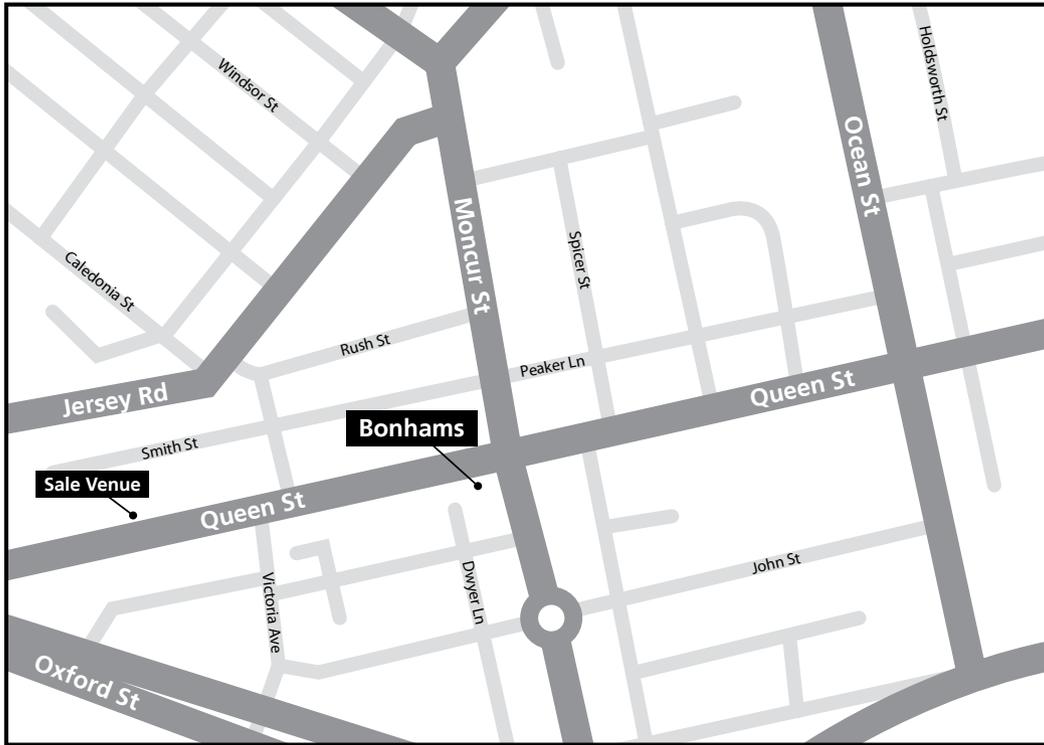
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1

ROBERT ROONEY (BORN 1937)

Golden Gate, or Time's Little Sheeler, 1995

signed, titled, dated and inscribed:

'ROBERT ROONEY / GOLDEN GATE,
OR (TIME'S) LITTLE SHEELER 1995 /
ACRYLIC ON CANVAS 102 x 198.6CM'
synthetic polymer paint on canvas
102.0 x 198.5cm (40 3/16 x 78 1/8in).

\$10,000 - 15,000

Provenance

Collection of the artist

Tolarno Galleries, Melbourne

Private collection, Perth

Exhibited

That which I should have done I did not do:

Paintings by Robert Rooney, Pinacotheca, Melbourne,

20 September - 7 October 1995, cat. 1

Literature

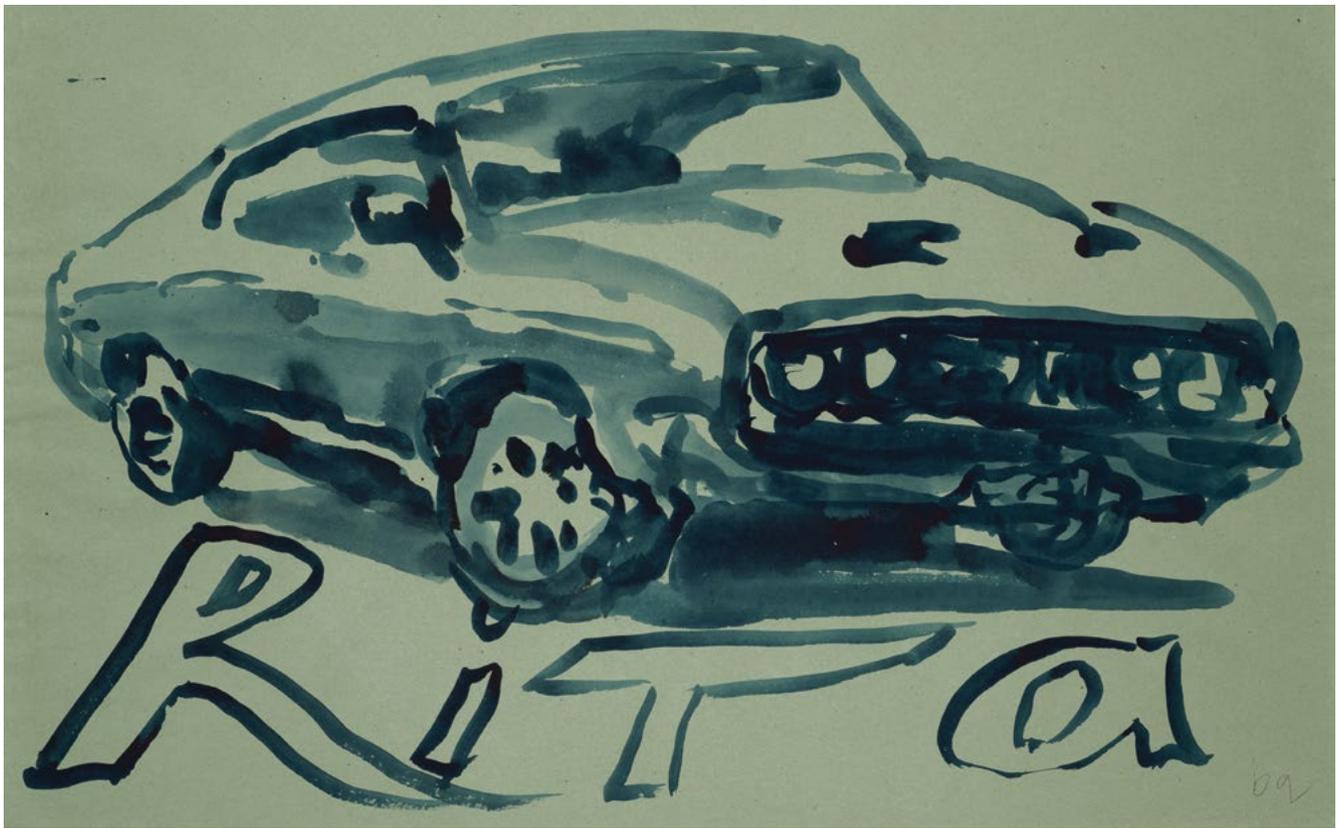
Daniel Thomas, 'Melbourne Modern: The art of Robert Rooney',
Art and Australia, vol. 34, no. 4, 1997, p. 482 (illus.)

Daniel Thomas, in his article on the work of Robert Rooney in *Art and Australia*, notes, 'Before abstract expressionism there were American works for Australians to admire and emulate, though few besides Rooney were well informed about these alternatives to the usual British and French sources. Rooney was particularly interested in the American-ness of this pre-hegemonic American art, and for an Artist's Choice in *Art and Australia* he drew attention to Philip Evergood's *Art on the Beach*, c.1936, a subject from Provincetown, Massachusetts. We might have thought it peculiarly Australian.

In *Life* magazine, in an advertisement for Alexander Eliot's forthcoming book, *Three Hundred Years of American Painting*, 1957, there was a striking detail from Charles Sheeler's painting, *Golden Gate*, 1955, of the bridge at San Francisco, and Rooney decided that the detail would make a good abstract painting. Somewhat as a tribute to the anonymous graphic designer who chose the advertising detail so well, Rooney – who says he is never in a hurry – at last, nearly forty years on, made the transcription. He titled it *Golden Gate, or Time's Little Sheeler*, partly because the book was published by the Time Inc., partly as a play on words about time healing oversights and neglect.

The 1995 exhibition in which *Golden Gate* appeared – Rooney's most recent – was called 'That Which I Should Have Done I Did Not Do', and that too is an American reference, for it is the title of a famous painting by Ivan le Lorraine Albright of a neglected doorway.'





2

BEN QUILTY (BORN 1973)

Rita, c.2013

initialled lower right: 'bq'

ink on heavy coloured paper

44.0 x 71.0cm (17 5/16 x 27 15/16in).

\$8,000 - 12,000

Provenance

Private collection, New South Wales, a gift from the artist



3

BRETT WHITELEY (1939-1992)

(Woman on a Sofa Reading a Book), c.1980

stamped upper right with artist's monogram

ink on paper

38.5 x 55.0cm (15 3/16 x 21 5/8in).

\$15,000-20,000

Provenance

Collection of Arkie Whiteley, Sydney

thence by descent

Private collection

Christie's, Melbourne, 19 April 2005, lot 95

Private collection, Sydney

Literature

This work will be included in the forthcoming Brett Whiteley catalogue raisonné being prepared by Kathie Sutherland (cat. 91.80)

We gratefully acknowledge the kind assistance of Kathie Sutherland in cataloguing this work.

4

LINDA MARRINON (BORN 1959)

Toulouse-Lautrec, 2010

bronze, edition: 1/3

height: 69.0cm (27 3/16in).

\$10,000 - 15,000

Provenance

Roslyn Oxley9 Gallery, Sydney

Private collection, Sydney

Exhibited

Figure Sculpture, Roslyn Oxley9 Gallery, Sydney,

16 June - 9 July 2011

Other Worlds - An exhibition to celebrate International Women's Day, Annette Larkin Fine Art, Sydney,

8 March - 14 April 2018





5

STEPHEN BUSH (BORN 1958)

Farm Hands, 1987

titled and dated verso:

'FARM HANDS / 27/10/87 - 10/11/87'

oil on linen

121.0 x 83.5cm (47 5/8 x 32 7/8in).

\$7,000 - 10,000

Provenance

Powell Street Gallery, Melbourne

Private collection, Sydney, acquired from the above in 1988

Literature

Peter Cripps, *Stephen Bush & Janet Burchill*, Penrith Regional Art Gallery, New South Wales, 1988, p. 8

'In the early episodes of the excellent television series *The West of the Imagination*, we were shown examples of the American West as it was envisaged before the first artists travelled there. The artists painted from their imagination: when eventually confronted by the reality of the New Frontier, some of them continued to depict it in terms of a romantic idealism.

In an interview, Stephen Bush speaks enthusiastically about some of these American artists, including Frederick Church, whose vast

panorama views of North America are said to have created a sensation among his countrymen.

What is important in relation to Bush's recent monochrome paintings is that Church's talent for 'theatrical travelogues', which also included the natural wonders of his homeland, led him to display his paintings flanked by curtains and surrounded by the appropriate flora and fauna in the manner of a diorama.

Bush is interested in the blurred distinctions between what is real, ideal and artificial in representations of the landscape. With his knowledge of early American landscape painting, he must see the irony of Church, as a master of scientifically accurate detail, being unable to escape the 19th century's demands for an art that blends the real and the ideal.

For Bush, an artist who grew up with what he describes as "a dual fix of Australian and American culture", the myths of the ideal West, as fabricated by Wild Bill Cody and others, are interchangeable with those of the Western District of Victoria. His are paintings in which farm hands act like Hollywood cowboys and tractors become symbols of not so much rural progress as symbols of the failure of an ideal.'¹

1. Robert Rooney, 'East is East and West is Best...', *The Weekend Australian*, 17 - 18 September 1988, p. 13



6

TIMOTHY COOK (BORN 1958)

Kulama, 2013

natural earth pigments on paper

105.0 x 75.0cm (41 5/16 x 29 1/2 in).

\$2,500 - 3,500

Provenance

Jilamara Arts and Crafts, Northern Territory (cat.353-13)

Seva Frangos Art, Perth

Private collection, Sydney

Exhibited

The World is not a Foreign Land, The Ian Potter Museum of Art,
6 March - 6 July 2014; then touring through to 2016

The accompanying Jilamara Arts and Crafts documentation reads: 'The Kulama Ceremony is performed in the late wet season (March-April) when a ring appears around the moon. Kulama is a traditional initiation for young men which coincides with the harvest of a certain wild yam species. Elders of both sexes sing and dance for three days welcoming the boys into adulthood. The boy is then renamed with his true man's name.'



7

NYAPANYAPA YUNUPINGU (CIRCA 1945)

Mangutji, 2010

inscribed verso: 'NYAPANYAPA 09/10 /
#3943T'; label attached verso with artist's
name, homeland, description and cat.

natural earth pigments on eucalyptus bark
175.0 x 72.0cm (68 7/8 x 28 3/8in).

\$8,000 - 12,000

Provenance

Buku-Larrnggay Mulka Centre, Yirrkala

(cat. no. 3943T)

Private collection, Northern Territory

This work is accompanied by Buku-Larrnggay
Mulka Centre documentation.



8

SAVANHDARY VONGPOOTHORN (BORN 1971)

Thin Line, 1998

signed, titled, dated and inscribed verso:

'Savanhdary Vongpoothorn / Thin Line, 1998 /

acrylic on paper / 70 x 70cm'

synthetic polymer paint on perforated paper

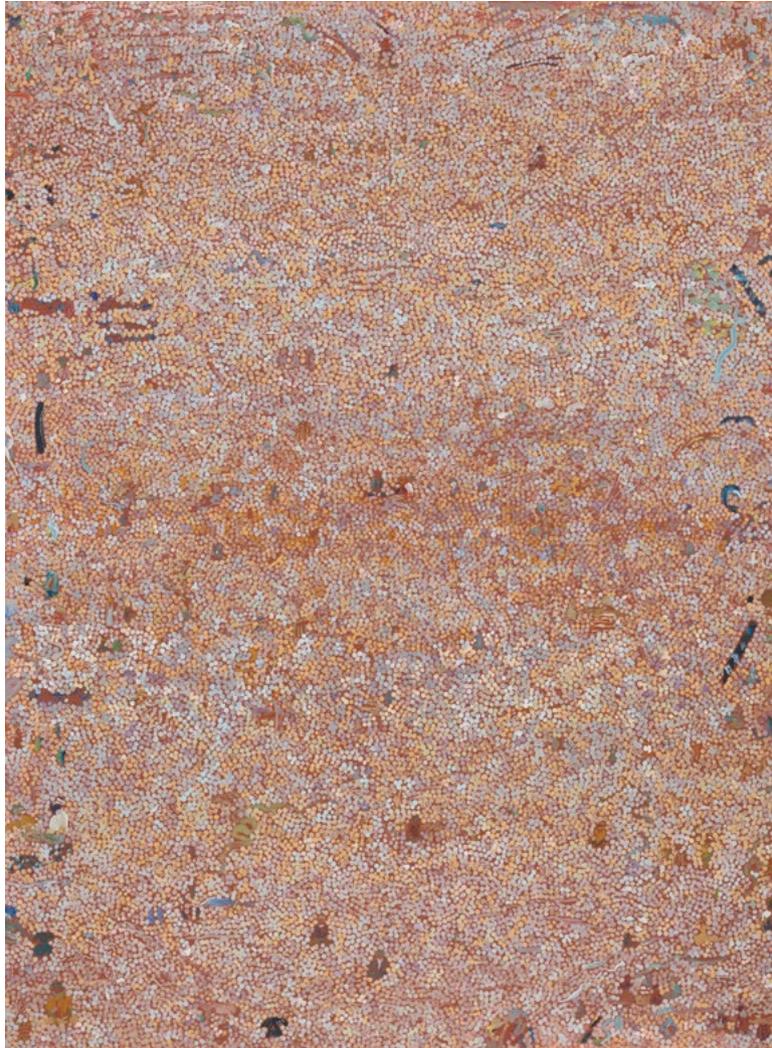
70.0 x 70.0cm (27 9/16 x 27 9/16in).

\$5,000 - 8,000

Provenance

Mori Gallery, Sydney, to benefit the Wilderness Society

Private collection, Sydney, acquired from the above in 1998



9

TIMOTHY JOHNSON (BORN 1947)

Gibson Desert with Detail from a Tibetan Rug, 1987

signed and dated verso: 'Tim Johnson 87'

synthetic polymer paint on linen

122.0 x 92.0cm (48 1/16 x 36 1/4in).

\$6,000 - 8,000

Provenance

Tolarno Galleries, Melbourne (label attached verso)

Collection of Rupert Murdoch, acquired from the above in 1987

Charles Nodrum Gallery, Melbourne (label attached verso)

Private collection, Sydney, acquired from the above in 1996

Exhibited

Tim Johnson - Paintings, Tolarno Galleries, Melbourne,
25 April - 16 May 1987, cat. 9

Tim Johnson - Paintings, Mori Gallery, Sydney,
10 November - 28 November 1987, cat. 9

Literature

Tim Johnson, Tolarno Galleries, Melbourne,
exhibition catalogue, 1987, p. 11 (illus.)

The solo exhibition *Tim Johnson – Paintings*, which included this work, was reviewed by artist and critic Robert Rooney in *The Weekend Australian Magazine*, 9 - 10 May 1987, on page 12. Rooney notes: 'The Tolarno show is a knockout, which is not to say that Johnson's work is the sort that gives the viewer a swift jab in the eye upon entering the gallery. Curiously, though, the large paintings do command one's immediate attention, despite the fact that (with the exception of *Illusory City*) they contain no instantly discernible images. As one moves closer though, their pale surfaces are seen to consist of tiny, multi-hued dots, across which subtle marks and casual configurations seem to drift as if unaided by the artist's hand.'

In his text Johnson remarks that 'Papunya painting shows that representational images are also abstract... (they) are spatial renditions of landscapes and sites with records of events and signs of travel between them.' The same can be said of his own paintings, of which several were done in collaboration with Aboriginal artists (*Women Dreaming* with Mickie Brown and *Lizard Dreaming* with Kaapa Tjampitjinpa).

Johnson's pictures trigger many stylistic associations far beyond those between Eastern and Aboriginal art.... (His) appropriations are done with sympathy and understanding. They are neither kitsch nor exploitation.'



10

HOWARD TAYLOR (1918-2001)

Rain Storm across the Paddock, 1976

signed and dated lower right: 'H TAYLOR '76'

oil on board

21.0 x 31.0cm (8 1/4 x 12 3/16in).

\$4,000 - 6,000

Provenance

Private collection

GFL Fine Art, Perth, 27 March 2001, lot 38

Private collection, Perth

Private collection, Perth

Exhibited

Howard Taylor: Paintings and Sculpture, Nolan Room,
Undercroft Art Gallery, University of Western Australia, Perth,
15 March - 6 April 1977, cat. 21

Literature

Ted Snell, *Howard Taylor: Forest Figure*, Fremantle Arts Centre Press,
Western Australia, 1995, p. 191



11

ROBERT KLIPPEL (1920-2001)

Opus 172, Metal Construction, 1963
brazed and welded steel, found objects
height: 38.0 (15/16in).

\$10,000 - 15,000

Provenance

Harry Boyd collection
Private collection, Sydney

Exhibited

Robert Klippel: Sculpture, Clune Gallery, Sydney,
17-28 September 1963
Robert Klippel, Australian Galleries, Melbourne,
3-17 December 1963
Gallery A, Melbourne, 29 October 1964

Literature

James Gleeson, *Robert Klippel*, Bay Books, Sydney, 1983,
p. 240, pl. 151, p. 246 (illus.), p. 470
Deborah Edwards, *Robert Klippel: Catalogue Raisonné of Sculptures*,
(CD-ROM) Art Gallery of New South Wales, Sydney, 2002,
no. 172 (illus.)

James Gleeson noted that Klippel's '...final year in New York saw a return of the creative energy and physical drive that he had not been able to summon up for his sculpture since those two years of intensive effort in London in 1947-48. In the light of subsequent developments, the breakthrough of 1963 was not so much climax as a beginning which did not culminate until 1968, yet in another sense it was a climax because it saw the resolution of so many uncertainties and left him, at the end, firmly set upon a course about which he had no doubts at all.

Thirty works were produced in this burst of activity, and more than half of them were of the new kind and of the highest quality. His obsession with reliefs was fading but it did not stop abruptly...works with relief-like characteristics continued in...Opus 169-172....' ¹

1. Gleeson 1983, op. cit., p. 240

From left to right:

12

BUWATHAY MUNYARRYUN (BORN 1962)

Milka, 2016

natural earth pigments on hollow log (larrakitj)

height: 229.0cm (90 3/16in).

\$4,000 - 6,000

Provenance

Buku-Larrnggay Mulka Centre, Yirrkala (cat.487OK)

Corporate collection, Sydney

This work is accompanied by

Buku-Larrnggay Mulka Centre documentation

13

BUWATHAY MUNYARRYUN (BORN 1962)

Wanjupini, 2016

natural earth pigments on hollow log (larrakitj)

height: 236.0cm (92 15/16in)

\$4,000 - 6,000

Provenance

Buku-Larrnggay Mulka Centre, Yirrkala (cat.4866l)

Corporate collection, Sydney

This work is accompanied by

Buku-Larrnggay Mulka Centre documentation

14

BUWATHAY MUNYARRYUN (BORN 1962)

Gany'tjurr, 2016

natural earth pigments on hollow log (larrakitj)

height: 213.0cm (83 7/8in).

\$4,000 - 6,000

Provenance

Buku-Larrnggay Mulka Centre, Yirrkala (cat.4902U)

Corporate collection, Sydney

This work is accompanied by

Buku-Larrnggay Mulka Centre documentation

15

BUWATHAY MUNYARRYUN (BORN 1962)

Star and Moon, 2016

natural earth pigments on hollow log (larrakitj)

height: 244.0cm (96 1/16in).

\$4,000 - 6,000

Provenance

Buku-Larrnggay Mulka Centre, Yirrkala (cat.47230)

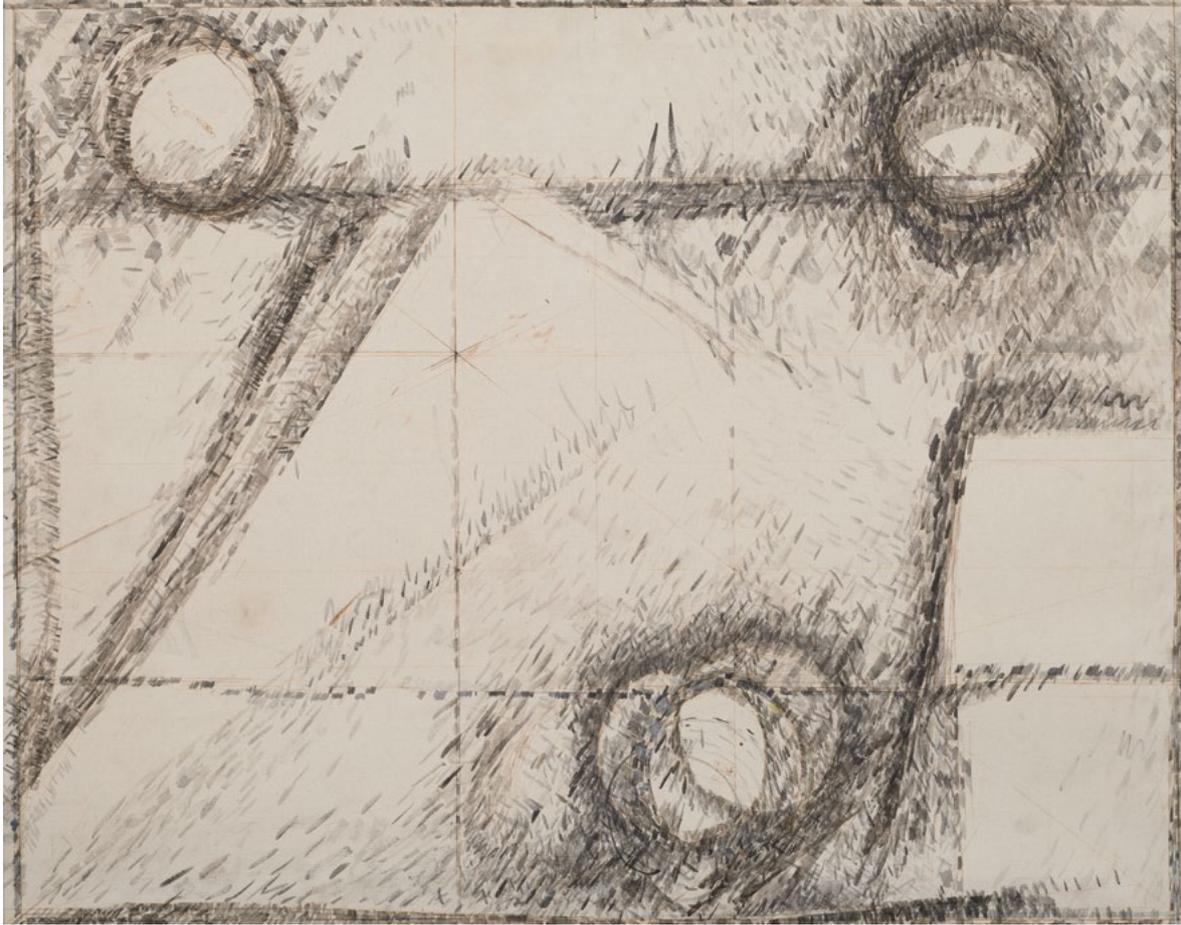
Corporate collection, Sydney

This work is accompanied by

Buku-Larrnggay Mulka Centre documentation

The full Buku-Larrnggay Mulka documentation text can be accessed online





16

GODFREY MILLER (1893-1964)

Untitled (Mountain and the Moons), 1963-64

oil on canvas

65.0 x 84.0cm (25 9/16 x 33 1/16in).

\$6,000 - 9,000

Provenance

The estate of the artist, Sydney

Darlinghurst Galleries, Sydney

The late Emeritus Professor Peter Pinson, Sydney,
acquired from the above in 1966

Exhibited

Godfrey Miller: Drawings and Paintings,
Darlinghurst Galleries, Sydney, 1966

Miller and Post War Sydney, Ivan Dougherty Gallery, Sydney, 1996

Sydney Painting: The Robert Hughes Years,

Peter Pinson Gallery, Sydney, 2010

Literature

N. Waterlow, J. Hardy, R. Faeber, C. Gentle, B. Latimer, R. Lawrence,
R. Mellick, J. Olsen, P. Pinson, P. Powditch, M. Spratt, J. Whitehouse,
Miller and Post War Sydney, Ivan Dougherty Gallery and The University
of New South Wales, Sydney, 1996, p. 12 (illus.)

17

**SAVANHDARY VONGPOOTHORN
(BORN 1971)**

Eventide, 1998

synthetic polymer paint on perforated canvas
200.0 x 76.5cm (78 3/4 x 30 1/8in).

\$15,000 - 20,000

Provenance

King Street Gallery, Sydney

Private collection, Sydney, acquired from the
above in 1999

Exhibited

*Recent works: Russel Barter, Peter Brooks,
Christopher Bruce, Roy Jackson, Ildiko
Kovacs, Savandary Vongpoothorn, Mary
Place Gallery, Sydney, 7 - 19 December 1999,
cat. 12*

This work has been requested for inclusion
in a survey exhibition of the artist's work to
be held at the Australian National University
Drill Hall Gallery, Canberra. The exhibition is
scheduled to open on 15 August 2019.



18

LONG JACK PHILLIPUS TJAKAMARRA (BORN 1932)

Bush Tucker Story, 1972

inscribed verso with Stuart Art Centre

consignment number 18050

synthetic polymer paint on composition board

72.0 x 77.0cm (28 3/8 x 30 5/16in).

\$40,000 - 60,000

Provenance

Stuart Art Centre, Alice Springs (consignment 18)

Mr Timothy Guthrie, acquired from the above in 1972

Sotheby's, Melbourne, 30 June 1997, lot 31

Private collection, Melbourne

Exhibited

Tjukurrjtjanu: Origins of Western Desert Art,

National Gallery of Victoria, Melbourne, 30 September 2011 -

12 February 2012; then touring to Musée du quai Branly, Paris,

9 October 2012 - 20 January 2013

Literature

Judith Ryan (et al.), *Tjukurrjtjanu: Origins of Western Desert Art,*

National Gallery of Victoria, Melbourne, 2011, p. 94 (illus.)

Between 1971-1972, Australian artist Tim Guthrie (1933-1991) moved with his family to Alice Springs, coinciding with the emergence of the Western Desert art movement. The innovative works being produced by a group of 20 or so senior men at Papunya, one hundred and fifty kilometres north-west of there, were being sent to the Stuart Art Centre in Alice Springs for sale where Guthrie was exhibiting his own work. This chance encounter at such a historically, culturally and artistically significant moment was to deeply impact Guthrie, who, over his 12 months there was to purchase a total of 20 works. He can be considered the first private collector of early Papunya boards. The first public institution to acquire works was the Museum and Art Gallery

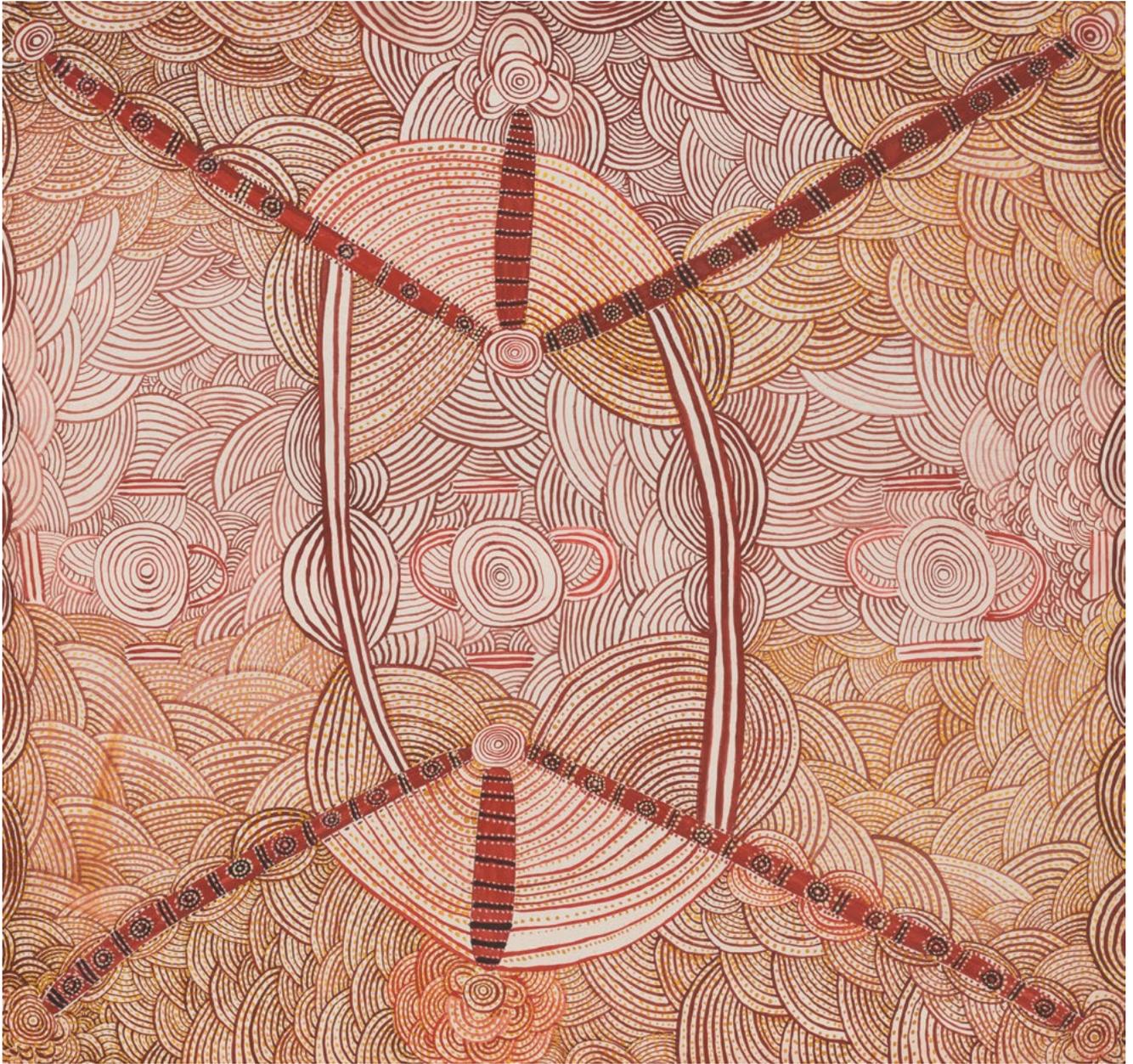
of the Northern Territory when in 1972, at the encouragement of Pat Hogan who ran the Stuart Art Centre, the new director Colin Jack-Hinton purchased 104 works. This formed the foundations of what is now the most significant collection of Papunya paintings in the world, with the gallery now holding a total of 207 works.

Long Jack Phillipus was one of the key painters of the Honey Ant mural at Papunya School and, at the suggestion of Geoffrey Bardon, was one of the first artists to join the 'Men's painting group.' A founding member of the movement, Phillipus proudly acknowledged, 'We started it, like a bushfire this painting business, and it went every way, north, east, south, west. Papunya in the middle.'¹ Four of his works were included in the first consignment to the Stuart Art Centre in September 1971.²

According to the original Stuart Art Centre documentation, this painting depicts a ceremony for the "increase of bush tucker", the elongated red objects representing sacred tjuringas used in the corroboree, and the overlapping circular lines representing movement of growth of bush tucker. When consulted on this work for the 1997 auction of Tim Guthrie's collection, Dick Kimber suggested that the site depicted may be a mountain known as Kampurranga, which lies immediately north of the Ehrenburg Range, and its part of the artist's 'key country'. This is the totemic site for the Kampurranga fruit or "bush raisin", a staple "bush tucker."

We gratefully acknowledge the assistance of Luke Scholes in cataloguing this work

1. Luke Scholes in Judith Ryan (et al.) 2011 op. cit., p. 92
2. Luke Scholes (ed.), *Tjungunutja: From Having Come Together,* Museum and Art Gallery of the Northern Territory, Darwin, 2018, p. 269



TIMMY PAYUNGKA TJPANGATI (CIRCA 1933-2000)

Big Corroboree, 1972

synthetic polymer paint on composition board
60.0 x 45.0cm (23 5/8 x 17 11/16in).

\$30,000 - 50,000

Provenance

Stuart Art Centre, Alice Springs

Mr Timothy Guthrie, acquired from the above in 1972

Sotheby's, Melbourne, 30 June 1997, lot 20

Private collection, Melbourne

Exhibited

Tjukurrjtjanu: Origins of Western Desert Art,

National Gallery of Victoria, Melbourne, 30 September 2011 -
12 February 2012; then touring to Musée du quai Branly, Paris,
9 October 2012 - 20 January 2013 (label attached verso)

Literature

Judith Ryan (et al.), *Tjukurrjtjanu: Origins of Western Desert Art,*
National Gallery of Victoria, Melbourne, 2011, p.196 (illus.)

Like Long Jack Phillipus, Timmy Payungka Tjapangati was one of the first members of the men's painting group at Papunya. However, his regular travels between Papunya and Balgo to visit relatives,

resulted in extended hiatuses from painting for the market. A deeply ceremonial man, Payungka was also a keen carver of ceremonial boards and often undertook this activity with his close friend Freddy West, particularly in the early 70s when painting materials were often in limited supply.¹

John Kean aptly described Tjapangati as 'a highly individual painter among the Pintupi artists – figuration played a large part in his earlier works, with depictions of animals and people, their tracks and associated ceremonial detail. In the middle phase of his artistic development, while conforming to Pintupi conventions, his painting was character-ised by compositional complexity and the use of unconventional chromatic and tonal arrangements.'²

According to the original Stuart Art Centre documentation, this painting depicts a big Corroboree with men gathered with their sacred objects (*tjuringas*) and suggests that it is a corroboree relating to the appointment of an executioner (*Kadaitcha*). The tracks entering the frame from each corner are those of the kangaroo or wallaby ancestors.

1. Vivien Johnson, *Lives of the Papunya Tula Artists*, IAD Press, Alice Springs, 2008, p. 49

2. John Kean in *Tradition today: Indigenous art in Australia*, Art Gallery of New South Wales, Sydney, 2014, p. 156



From left to right:

20

MAKER UNKNOWN

An engraved boomerang,
Alice Springs, Northern Territory, c. 1920
wood, earth pigments
height: 56.0cm (22 1/16in).

\$1,000 - 1,500

21

MAKER UNKNOWN

An engraved boomerang,
Alice Springs, Northern Territory, c. 1920
wood, earth pigments
height: 47.0cm (18 1/2in).

\$1,000 - 1,500

22

MAKER UNKNOWN

An engraved boomerang
inscribed twice: '124H'
wood, natural earth pigments
height: 50.0cm (19 11/16in).

\$1,000 - 1,200

Provenance

Dr Gerald Holt Collection
Private collection, Sydney

23

MAKER UNKNOWN

A boomerang, eastern Queensland
inscribed twice verso: 'H191';
descriptive label attached verso
wood
height: 65.5cm (25 13/16in).

\$1,500 - 1,800

Provenance

Dr Gerald Holt Collection
Private collection, Sydney



FIONA FOLEY (BORN 1964)

Badtjala Women, 1994, including
 Badtjala Woman (two sets of beads),
 Badtjala Woman (crossed string),
 Badtjala Woman (with collecting bag)
 each numbered, titled and signed below image: '8/15,
 Badtjala Women, FFoley'
 suite of three sepia-toned prints
 46.0 x 35.5cm (18 1/8 x 14in).

\$10,000 - 15,000

Provenance

Niagara Galleries, Melbourne
 Private collection, Sydney, acquired from the above in 2006

Exhibited

Bangu Yilbara: Works from the MCA Collection,
 Museum of Contemporary Art, Sydney,
 11 May - 1 October 2006, (another example)
Forbidden: Fiona Foley, Museum of Contemporary Art, Sydney,
 12 November 2009 - 31 January 2010, then touring,
 University of Queensland Art Museum, Brisbane,
 19 February - 2 May 2010, (another example)
People of the First Sunrise: Indigenous Art from Eastern Australia,
 Glasshouse Port Macquarie, New South Wales,
 24 June - 7 August 2011, (another example)
Volume One: MCA Collection, Museum of Contemporary Art, Sydney,
 12 March 2012 - 31 July 2016 (another example)

Related Work

Other examples from this edition are held in the collections of the
 Museum of Contemporary Art, Sydney and the Queensland Art
 Gallery, Brisbane

Of this series, the Museum of Contemporary Art, Sydney, notes the
 following,

'The three sepia-toned photographs in Fiona Foley's *Badtjala Woman*
 series are based on colonial images of Badtjala people, whose country
 includes Thoorgine or K'gari (Fraser Island), taken by an ethnographic
 photographer in around 1899. The images are held in the John Oxley
 Library in Brisbane, and were used by Foley in an earlier installation,
Lost Badtjalas – Severed Hair, 1991.

For *Badtjala Woman*, Foley has replicated the head and shoulders
 composition of ethnographic photography, which aimed to record
 its subject not as an individual but a type; a subject whose exotic
 features and behaviour could be scientifically catalogued. She has
 also included the woven bag and necklaces that were collected by
 ethnographers as records of Indigenous material cultures, and which
 were important products of women's work.

Nakedness was often demanded by ethnographic photographers,
 who asked their subjects to undress in order to conform to an idea of
 what an 'authentic' Indigenous person looked like. These images were
 then sometimes circulated for non-scientific purposes as exotica, in
 the manner of Paul Gauguin's island Venuses – a western imagining of
 the mythical sexuality of 'black' women.

Foley critiques the operation of colonial power disseminated through
 this kind of imagery by taking it over – directing the shoot and posing
 for the photographs herself. In doing so, she overturns the anonymity
 and subjugation of the original subjects and aligns herself with them
 as their descendant, a contemporary Badtjala woman in control of her
 own identity and image.'



From left to right:

25

NONJU GANAMBARR (BORN 1967)

Warrukay, 2016

natural earth pigments on hollow log (larrakitj)

247.0cm (97 1/4in).

\$4,000 - 6,000

Provenance

Buku-Larrnggay Mulka Centre, Yirrkala (cat.4839A)

Corporate collection, Sydney

This work is accompanied by

Buku-Larrnggay Mulka Centre documentation

26

NONJU GANAMBARR (BORN 1967)

Warjupini, 2016

natural earth pigments on hollow log (larrakitj)

height: 199.0cm (78 3/8in).

\$4,000 - 6,000

Provenance

Buku-Larrnggay Mulka Centre, Yirrkala (cat.1616-16)

Corporate collection, Sydney

This work is accompanied by

Buku-Larrnggay Mulka Centre documentation

27

BUWATHAY MUNYARRYUN (BORN 1962)

The Teeth of the Maypal, 2016

natural earth pigments on hollow log (larrakitj)

height: 255.0cm (100 3/8in).

\$4,000 - 6,000

Provenance

Buku-Larrnggay Mulka Centre, Yirrkala (cat.4752O)

Corporate collection, Sydney

This work is accompanied by

Buku-Larrnggay Mulka Centre documentation

28

BUWATHAY MUNYARRYUN (BORN 1962)

Wirmul ga Djurrpun, 2016

natural earth pigments on hollow log (larrakitj)

height: 207.0cm (81 1/2in).

\$4,000 - 6,000

Provenance

Buku-Larrnggay Mulka Centre, Yirrkala (cat.4898C)

Corporate collection, Sydney

This work is accompanied by

Buku-Larrnggay Mulka Centre documentation

The full Buku-Larrnggay Mulka documentation text can be accessed online



HOWARD ARKLEY (1951-1999)

Leaves and Flowers, 1981

signed, dated and inscribed verso:

'Howard Arkley 1981 / Leaves + Flowers /

160 cm x 160 cm / acrylic on canvas'

synthetic polymer paint on canvas

161.0 x 160.5cm (63 3/8 x 63 3/16in).

\$20,000 - 30,000

Provenance

Collection of the artist, Melbourne

Niagara Galleries, Melbourne

Private collection, Sydney

Exhibited

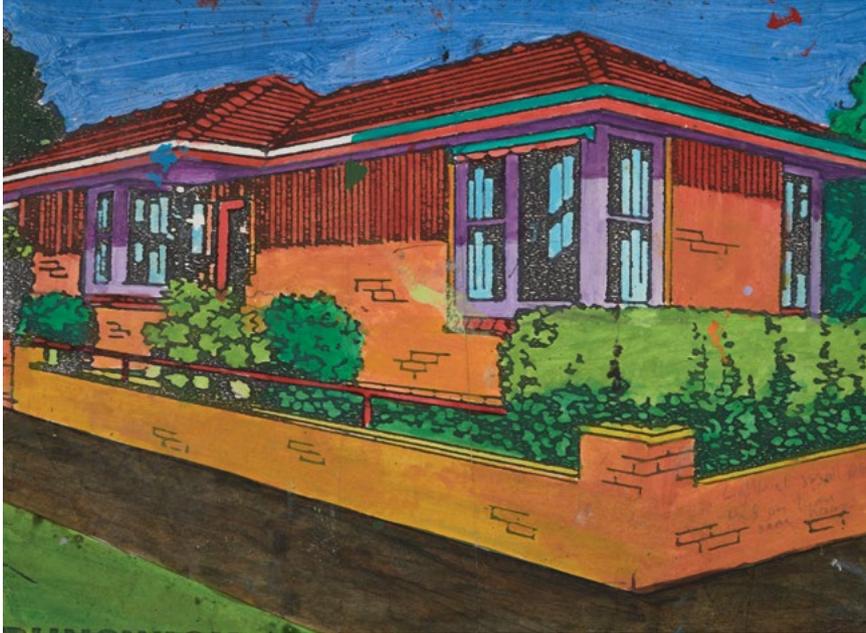
Howard Arkley: Recent Works, Tolarno Gallery,
Melbourne, 4 - 25 July 1981, cat. 10

Howard Arkley may have made his mark via his suburban exteriors and interiors, however he would have been unable to do so without his solid grounding in such abstract textural works from the early 1980s as *Leaves and Flowers*, 1981. That Arkley was a superlative abstractionist is beyond dispute. Although he has placed his organic detritus here within the format of a solid grid formation, the leaves and flowers of his subject zone seem to shift and shimmy on an autumn wind. It is as though here he has captured the chaos of nature through a mathematical prism. Movement is primary, the sense of swirling rhythm that captures the viewer's eye. Music was a primary source of

inspiration to Arkley, especially the emergent punk movement, and it is safe to assume that the artist would have effectively 'danced' this work into being, his organic notes barely constrained by structure which could be read as a form of musical notation. Of key import here is Arkley's use of texture. Using his trademark spray technique, each of the 36 panels is marked via a different level of intensity, from the minimal to the baroque. The organic curvature breaks through and over the grid via the levels of intensity evoked to a point where one feels they may break free of the surface of the canvas altogether. While over the duration of his career Arkley would veer from abstraction to figuration (although he would claim a desire to return to abstraction shortly before his death) elements one spies in *Leaves and Flowers* would return again and again. Indeed we can see the genesis of aspects that trickle throughout 'Howard Arkley: The Home Show' (48th Venice Biennale, Australian Pavilion) in 1999 in such works as *Light and Bright*, 1994, and *Indoors-Outdoors*, 1994, where his suburban plant life maintains similar shapes. The same embryonic forms reappear as patterns on couches, the floral patterning on chairs and carpets. Indeed, we can see in the brilliant monochrome work of *Leaves and Flowers* the seeding of many of Arkley's ongoing motifs and techniques. It is, strictly speaking, neither an abstract nor a figurative work, but it is quintessential Arkley, a strange, alchemical mix of rigid formalism and chaotic mastery. *Leaves and Flowers* is a masterful early work where the organic meets the geometric in a magical combine.

Ashley Crawford





30

HOWARD ARKLEY (1951-1999)

Untitled, 1986

signed and dated verso: 'Howard Arkley 86'

synthetic polymer paint, felt-tipped pen, pencil and

photocopy on paper

29.5 x 40.5cm (11 5/8 x 15 15/16in).

\$7,000 - 10,000

Provenance

Private collection, Sydney, acquired directly from the artist in 1991

Related Work

Hedge on Street Corner, 1988, synthetic polymer paint on canvas,
175.5 x 135.0cm, private collection

Untitled (Hedge), 1988, synthetic polymer paint on canvas,
170.0 x 135.0cm, in the collection of Museum of Contemporary Art, Sydney

Indoors - Outdoors, 1994, synthetic polymer paint on canvas,
203.0 x 153.0cm, private collection



31

HOWARD ARKLEY (1951-1999)

Colour Study, 1987

signed, dated and inscribed lower right:

'H. ARKLEY COLOUR STUDY 1987',

signed and dated verso: 'Howard Arkley / January 1987'

synthetic polymer paint, felt-tipped pen, pencil and

photocopy on paper

28.0 x 41.5cm (11 x 16 5/16in).

\$7,000 - 10,000

Provenance

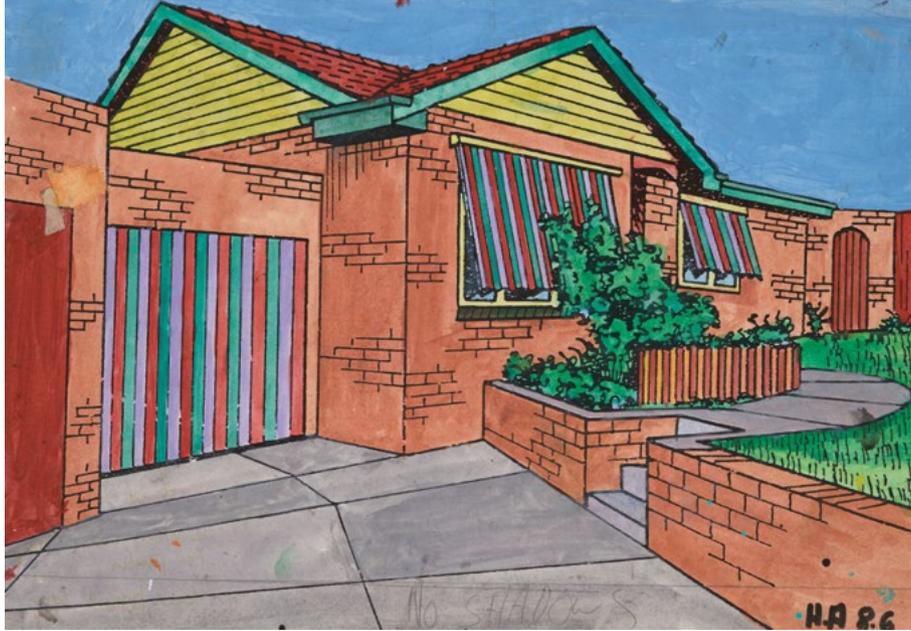
Private collection, Sydney, acquired directly from the artist in 1991

Related Work

Triple Fronted, 1987, synthetic polymer paint on canvas,

169.5 x 241.5cm, in the collection of the Art Gallery of

New South Wales, Sydney



32

HOWARD ARKLEY (1951-1999)

Working Colour Study for painting 'Our Home', 1986
initialled and dated lower right: 'H.A 86';
signed, titled and dated verso: 'Howard J Arkley /
Working colour study / for painting / 'Our Home' 1986'
synthetic polymer paint, felt-tipped pen, pencil and
photocopy on paper
26.0 x 37.5cm (10 1/4 x 14 3/4in).

\$5,000 - 7,000

Provenance

Private collection, Sydney, acquired directly from the artist in 1991

Related Work

Painting our Home, 1986, synthetic polymer paint on canvas,
120.0 x 160.0cm, private collection

Spray Veneer, 1994, synthetic polymer paint on canvas,
203.0 x 153.0cm, private collection, Melbourne



33

HOWARD ARKLEY (1951-1999)

Untitled, 1986

signed and dated verso: 'Howard Arkley 86'

synthetic polymer paint, felt-tipped pen, pencil and
collaged photocopy on paper

24.5 x 37.0cm (9 5/8 x 14 9/16in).

\$5,000 - 7,000

Provenance

Private collection, Sydney, acquired directly from the artist in 1991

Related Work

Family Home, 1987, synthetic polymer paint on canvas,
166.0 x 240.0cm, private collection

DAVID ASPDEN (1935-2005)

Night Fishing II, 1986

monogrammed lower right;

signed, titled and inscribed verso:

'ASPDEN / NIGHT FISHING / I / OIL'

oil on linen

209.0 x 151.0cm (82 5/16 x 59 7/16in).

\$15,000 - 20,000

Provenance

Collection of the artist

Private collection, Perth

Exhibited

David Aspden: Recent Paintings, Realities, Melbourne,

8 - 24 1986 (illus. front cover)

Related Work

Forty Baskets Beach, 1983, synthetic polymer paint on canvas,

195.0 x 164.0cm, private collection

Curator Anne Ryan in David Aspden, *The colour of Music and Place*, notes, 'Aspden's earliest paintings were landscapes, and his surrounding were integral to his work throughout his career. It must be stressed, however, that his response to place was not mimetic but rather allusive and poetic. His work was suffused with the world around him: the dramatic movement of light and shadow over water and foliage or across canvas and paper, and the rhythms and syncopation of the jazz he loved to play in his studio. The Stimulus of new environments and his tendency to immerse himself in a place gave his work fresh impetus, and the majority of his series were either in response to where he was living or to his travels. Indeed, as the decades passed, his work became increasing subjective and referential, with observers noting parallels between his paintings and natural phenomena like clouds, leaves on water or autumn colours.

Coastal subjects were of recurring interest, particularly the allusive qualities of water and light. Aspden lived by the water at various times in his life, most intimately when he moved in 1978 to Balmain on the edge of Sydney Harbour in a warehouse that was open to the weather. He described it as 'like being in a boat really, living right here on the water... because you're always in tune with the elements, with the natural thing going on out there'.



35

DICK WATKINS (BORN 1937)

Circus, 1981-84

intialled and dated lower right: 'RW 81-84';

inscribed verso: 'CIRCUS' / R. WATKINS / (5.81 - 1.84)

synthetic polymer paint on canvas

165.0 x 262.0cm (64 15/16 x 103 1/8in).

\$12,000 - 18,000

Provenance

Galerie Dusseldorf, Perth

Janet Holmes à Court Collection, Perth, acquired from the above in 1987

Exhibited

Dick Watkins: Paintings-Drawings 1981-1987, Galleries Dusseldorf, Perth, 24 July 1987

In an interview with Grazia Gunn in *Art and Australia* (1983), Grazia describes: 'His is a language of bare forms devoid of symbolic meanings which, however, maintain complex and vital imagery. The aesthetic quality in his work is a reflection of the quality of the various

levels of his intuitive expression. Watkins emphasizes that intuition is the preliminary to contextual control. He places the broad brush marks intuitively and arbitrarily on the canvas. These spontaneous marks generate subsequent structures that are then related and ordered within a formalist theory giving unity and coherence to the picture: 'With not much premeditation, I move in with a few big brushes and splash a bit of paint around – not in a linear way – in a broad way. I get a few shapes up and then it is a matter of slowly elaborating on that with mass and line, sort of interchanging all the time until I arrive at a satisfactory complexity. Every painter knows when the picture is finished. It just gels... The way I start a picture is purely intuitive. Each time I have a certain optimism that this will be the ideal painting, the masterpiece, and that is what I believe painting should be trying to do. It should be an attempt to make something beautiful and powerful at the same time.'

Circus, 1981-84, is just that, a complex and powerful work showcasing his mastered capacity to blend colour and form. Hailing from a great period of innovation and energy, Watkins would be selected to represent Australia at the 1985 *XVIII Biennial de Sao Paulo* in Brazil.





36

SYDNEY BALL (BORN 1933)

Rosemodress Man, 1986-87

titled, signed, dated and inscribed verso:

"ROSEMODRESS MAN" / SYDNEY BALL 1987 /

ACRYLIC ENAMEL OIL / ON DUCK' / 9' x 9"

synthetic polymer paint, enamel and oil paint on cotton duck
274.5 x 274.5cm (108 1/16 x 108 1/16in).

\$6,000 - 9,000

Provenance

Christine Abrahams Gallery, Melbourne
Janet Holmes à Court Collection, Perth, acquired from the
above in 1987

Exhibited

Sydney Ball: Recent Work, Christine Abraham Gallery,
Melbourne, 31 August – 17 September 1987

37

DAVID LARWILL (1956-2011)

Family Group, 1988

initialled and dated lower right: 'D.L. / 88';

inscribed verso: "'FAMILY GROUP", 1988 /

Oil on canvas / 152 x 152cm / DAVID LARWILL'

oil on canvas

152.0 x 152.0cm (59 13/16 x 59 13/16in).

\$15,000 - 25,000

Provenance

William Mora Galleries, Melbourne
Janet Holmes à Court Collection, Perth, acquired from the
above in 1988

Exhibited

David Larwill: Recent Works, William Mora Galleries, Melbourne,
17 September – 8 October 1988 (illus. front cover)

David Larwill: Stuff that Matters, Ballarat Fine Art Gallery, Victoria,
4 January - 17 February 2002; then touring through to 2003



Literature

Gael Ramsay, *David Larwill: Stuff that Matters*, Ballarat Fine Art Gallery, Victoria, 2001, p. 44 (illus.), 47
 Ken McGregor, *David Larwill*, Craftsman House, Sydney, 1997, pl. 38, p. 94-95 (illus.), 199

David Thomas discusses imagery concepts in the exhibition catalogue 'Stuff that Matters': 'A striking feature of David Larwill's painting is the absence of a central image or single focus. They are populated by animated figures of people, often mask-faced, by dogs, horned animals, snakes, trees and fences scattered across the picture plane of the Australian landscape. Likewise, there is no single theme in his art, for the 'stuff' that matters to Larwill is wide ranging and various.

His first paintings were inspired by things familiar to him – family and friends, barbecues, going into the bush, street life, on the beach, parties, and having fun. A keen social conscience and political awareness, however, were present almost from the beginning, as seen in such paintings as *Ash Wednesday* 1983 (in the collection of the National Gallery of Victoria, Melbourne), with its impassioned reds

and blacks, protest in *Nuclear Disarmament Party* 1984, and *Justice* 1984 (in the collection of the National Gallery of Victoria, Melbourne). These are also part of the 'Stuff' that matters for, at times, Larwill can be a very striking political painter, with a deep regard for Australia's indigenous people, and a strong sense of fair play. Many of his later paintings give powerful expressions to his views – republicanism, Aboriginal rights, conservation and education for deprived urban youth – while others continue to celebrate the joyous side of life – friendship, footy, dogs, and the beauty of the Australian landscape. Art for Larwill is autobiographical, his paintings providing a kind of visual diary'...

Larwill's paintings cannot be dismissed as mere sensual entertainment, for there is a strong narrative throughout his work, probing, provoking and demanding a response.'

ROVER THOMAS (CIRCA 1926-1998)

Untitled (The Serpents - Juntarkal and Wungurr), 1987
 inscribed verso with Mary Macha catalogue number RT 1787
 on the upper edge of the canvas stretcher
 natural earth pigments and bush gum on canvas
 90.0 x 180.0cm (35 7/16 x 70 7/8in).

\$180,000 - 250,000

Provenance

Mary Macha, Perth
 James Mollison, Canberra
 Niagara Galleries, Melbourne
 Private collection, Perth

Related Work

Wungurr is the name for that Snake (No 5 in series of 10 paintings of The Krilkri Ceremony), 1983, *Ngamarrin (The Snake near Turkey Creek)*, 1984, and *The Rainbow Serpent that destroyed Darwin*, 1983, in the collection of the National Gallery of Australia, Canberra

In this work, Thomas intertwines the Rainbow serpents Juntarkal and Wungurr, two of the main protagonists of the *Kurrir Kurirr* cycle. Originating from different parts of the Kimberley - Juntarkal from the West and Wungurr from the east and into the Northern Territory - the serpents both feature prominently in the cycle 'dreamt' by Thomas in 1975, whereupon Wungurr manifested himself as Cyclone Tracy, causing roads to flood just south of Thomas' home in Warmun (Turkey

Creek). As a result, Rover's classificatory mother was seriously injured in a car accident here. Whilst being airlifted to Perth by the Royal Flying Doctors she died on the journey as they were passing above Wungurr who had appeared in the form of a tidal whirlpool.

Will Christensen explains that 'The part played by the Rainbow Serpent in the woman's death is made quite explicit in explanations of the *Gurirr Gurirr [Kurirr Kurirr]*, as is its role in the destruction of Darwin. Each reference or allusion to the Rainbow Serpent underlines its continuing direct significance to Aboriginal people of the north-east Kimberley. Its existence and power, though not all its ritual and mythological particulars, are widely known. By common sentiment, the Rainbow Serpent played a major role in the distant transformative era often characterized as the Dreaming. Equally, its potency is seen as immanent, not confined to the past but a powerful and not entirely predictable factor in everyday living.'¹

According to Wally Caruana, Darwin 'was regarded by Aboriginal people of the Kimberley as the centre of European culture and... elders interpreted the event [Cyclone Tracy] as the ancestors warning Aboriginal people to reinvigorate their cultural practices.'²

1. Judith Ryan with Kim Akerman, *Images of Power: Aboriginal Art of the Kimberley*, Melbourne: National Gallery of Victoria, 1993, p.33
2. Franchesca Cubillo and Wally Caruana (eds.), *Aboriginal and Torres Strait Islander Art: Collection Highlights*, Canberra: National Gallery of Australia, 2010, p.87



JOHN COBURN (1925-2006)

Central Desert Painting, 1992

signed and dated lower right: 'Coburn 92';

signed, titled and dated verso:

'JOHN COBURN / CENTRAL DESERT PAINTING / 1992 (OIL)'

oil on canvas

183.0 x 244.0cm (72 1/16 x 96 1/16in).

\$65,000 - 85,000

Provenance

Australian Galleries, Melbourne & Sydney (label attached verso)

Private collection

Eva Breuer Gallery, Sydney

Private collection, Melbourne

Exhibited

John Coburn, Australian Galleries, Melbourne,

12 November - 12 December 1992, cat. 3

John Coburn: Recent Paintings, Australian Galleries, Sydney,

20 September - 16 October 1993, cat. 3

'In July of 1987, Coburn traveled for three weeks to far north Queensland, the Northern Territory and central Australia, which "proved to be a most important journey". Here he gathered a plethora of imagery that would inform his later works. He experienced the expansiveness of the Australian outback and the intensity of colour, in particular the reds and ochres, that he first encountered whilst growing up in western Queensland. Red, he says, is his favourite colour.

Coburn's late period of paintings represent a culmination of his life's work. No longer influenced by artists such as Picasso, Miro and Rothko, these works are unique in style reflecting his own voice and sense of place.

'These works deal almost exclusively with the landscapes of the central desert. Through refined symbolic shapes, he depicts abstracted rock formations, clouds, moon, sun, birds, and the great expanse of the land. His interest in aboriginal art is reflected in an almost spiritual identification with the land. The forms he depicts have weight and represent a reverence for the ancient landscape.

"The endless space, the great monotonous distances, the overpowering features such as Uluru, and the great age of the continent inspired a series of paintings whose titles reveal that Coburn was establishing a symbolic rapport with the landscape, not dissimilar in attitude to that of traditional Aboriginal Art"¹

We gratefully acknowledge the kind assistance of Caroline Purves in cataloguing this work.

1. Katherine Rosenthal, 'Central Desert Paintings', *Coburn: Paintings, Works on Paper and Graphics*, Eva Breuer Art Dealer, Sydney, exh. cat., May 2005, p. 18



40

JAMES GLEESON (1915-2008)

Impending Events, 1994

signed and dated lower left: 'Gleeson 94'

oil on canvas

133.0 x 176.0cm (52 3/8 x 69 5/16in).

\$20,000 - 30,000

Provenance

Mr Ross Stay, Queensland, acquired directly from the artist

Private collection, Queensland





41

DORRIT BLACK (1891-1951)

Study for linocut 'Elizabeth Street'

inscribed above image by the artist's niece: 'By Dorrit Black / Study for "Elizabeth Street" Lino Cut / Ruth P Goble Sept 88'

gouache and pencil on paper

22.5 x 15.5cm (8 7/8 x 6 1/8in).

verso: (*Buildings*), pencil on paper

\$10,000 - 15,000

Provenance

The estate of the artist, Adelaide

Ruth Goble, the artist's niece

thence by descent

Private collection, New South Wales

Related Work

Elizabeth Street, 1939, colour linocut in five colours on thin white paper, 23.0 x 16.5cm, held in the collection of the Art Gallery of New South Wales, Sydney



42

DORRIT BLACK (1891-1951)

Study for linocut 'Black Boys', 1938
 inscribed by the artist lower right with colour notations
 watercolour and pencil on paper
 26.0 x 23.0cm (10 1/4 x 9 1/16in).

\$8,000 - 12,000

Provenance

The estate of the artist, Adelaide
 Ruth Goble, the artist's niece
 thence by descent
 Private collection, New South Wales

Exhibited

Dorrit Black: Unseen Forces, Art Gallery of South Australia,
 Adelaide, 14 June - 7 September 2014

Literature

Tracey Lock-Weir, *Dorrit Black: Unseen Forces*, Art Gallery of
 South Australia, Adelaide, 2014, pp. 163 (illus.), 197 (illus.)

Related Work

Black Boys, c.1938, colour linocut in six colours on thin ivory laid
 tissue, 26.2 x 22.9cm, held in the collection of the Art Gallery of
 New South Wales, Sydney

DORRIT BLACK (1891-1951)

Music, 1927-28

initialled lower left: 'D.B.';

titled and numbered above image:

'No 1. Music' / 6/50'

colour linocut on thin cream oriental laid paper, printed from five blocks in black, yellow, ochre, brick red, grey-green and cobalt blue

23.5 x 21.0cm (9 1/4 x 8 1/4in).

\$50,000 - 70,000

Provenance

The estate of the artist, Adelaide

Ruth Goble, the artist's niece

thence by descent

Private collection, New South Wales

Exhibited

First Exhibition of British Lino-cuts, Redfern Gallery, London, 1929, cat. 49 (another example)

A Group of Seven, Macquarie Galleries, Sydney, 1930, cat. 6 (another example)

Work by Members of the Arts and Crafts Society of Victoria, Town Hall, Melbourne, 1931 (another example)

Exhibition of Oils, Watercolours and Lino Cuts by Dorrit Black, Royal South Australian Society of Arts, Adelaide, 1938, cat. 31 (another example)

Print, Drawing and Watercolour, Contemporary Art Society of Australia, 1952, cat. 14 (another example)

Dorrit Black 1891 - 1951 Art Gallery of South Australia, Adelaide, then touring, Art Gallery of New South Wales, Sydney, Newcastle Region Art Gallery, New South Wales, The Ewing and George Paton Galleries, University of Melbourne, 1975-76, cat. 50 (another example)

Art Deco and works from the period, S.H. Ervin Gallery, Sydney, 16 June – 14 July 1980 (another example)

Project 39 - Women's Imprint, Art Gallery of New South Wales, Sydney, 1 – 31 October 1982 (another example)

Claude Flight and his Followers: The colour Linocut Movement between the Wars, Australian National Gallery, Canberra, 18 April - 12 July 1992, cat. 17 (another example)

Modernism 1900-1950: prints and drawings from the collection, Art Gallery of New South Wales, Sydney, 23 July – 25 September 1994 (another example)

Review: Works by Women from the permanent collection of the Art Gallery of New South Wales, Art Gallery of New South Wales, Sydney, 8 March – 4 June 1995 (another example)

Art Deco: from Sydney Cinemas and Pubs to Skyscrapers, Museum of Sydney, Sydney, 12 June – 5 September 1999 (another example)

Dorrit Black Collection, Josef Lebovic Gallery, Sydney, 1999, cat. 1 (another example)

Modern Australia Women: Paintings and Prints 1925-1945, Art Gallery of South Australia, Adelaide, 24 November 2000 - 25 February 2001; then touring to the Art Gallery of Western Australia, Perth, National Gallery of Australia, Canberra, S.H. Ervin Gallery, Sydney and the Art Gallery Ballarat, Victoria

The Story of Australian Printmaking, National Gallery of Australia, Canberra, 2007 (another example)

Australian Collection Focus: Colour, Rhythm, Design - wood & lino cuts of the 20s & 30s, Art Gallery of New South Wales, Sydney, 12 March – 11 July 2010 (another example)

Professor Sadler, Japan and Australian modernism, University Art Gallery, University of Sydney, Sydney, 3 April – 24 July 2011 (another example)

Dorrit Black 1891 - 1951, Royal South Australian Society of Arts, Adelaide, 2011 (another example)

Sydney Moderns, Art Gallery of New South Wales, Sydney, 6 July – 7 October 2013 (another example)

Dorrit Black: Unseen Forces, Art Gallery of South Australia, Adelaide, 14 June - 7 September 2014 (another example)

Modern impressions; Australian prints from the collection, Art Gallery of New South Wales, Sydney, 2 September 2016 – January 2017 (another example)

Full literature references available online**Related Work**

Other examples from this edition are held in the collections of the Art Gallery of South Australia, Adelaide, and the Art Gallery of New South Wales, Sydney

Of this composition and her relationship with her teacher, Claude Flight, Tracey Lock notes: 'One of Black's best known linocuts, *Music*, 1927-28, clearly shows her deliberate adherence to Flight's principle that art should reflect the energy of the modern age. Rhythmic lines, repetition of definite colours and multiple perspectives combine to represent movement. Inspired by an evening at the Dominion Artists Club in London, Black has depicted naked ochre-toned figures leaping across a vibrantly coloured abstract background, which pulsates like the sounds of jazz. The flat forms and lively colours constitute a distinct break away from Black's more restricted oil painting palette and are in keeping with Flight's methods of printing with a 'key block', a single block often in a darker colour that outlines the main elements of the picture. The rising and falling black lines in *Music* have a compositional rhythm similar to Flight's own prints such as *Swingboats*, 1921, and *Spring*, 1926. *Music* also reveals Black's interest in the School of Paris, and perhaps Matisse's masterpiece, *Dance*, 1910.'¹

1. Tracey Lock-Weir, *Dorrit Black: Unseen Forces*, Art Gallery of South Australia, Adelaide, 2014, p. 148



DORRIT BLACK (1891-1951)

The Acrobats, c.1928-29
 numbered to distressed window mount: '12/50'
 colour linocut on heavy cream paper, printed
 from four blocks in yellow, red, viridian and black
 25.0 x 17.5cm (9 13/16 x 6 7/8in).

\$30,000 - 50,000

Provenance

The estate of the artist, Adelaide
 Ruth Goble, the artist's niece
 thence by descent
 Private collection, New South Wales

Exhibited

First Exhibition of British Lino-cuts, Redfern Gallery, London, 1929,
 cat. 36 (another example)
Paintings by Dorrit Black, Macquarie Galleries, Sydney, 1930,
 cat. 25 (another example)
Drawing, Print and Watercolour, Contemporary Art Society,
 Adelaide, 1952, cat. 22 (another example)
Acquisitions 1967, Art Gallery of New South Wales, Sydney,
 6 March - 1 April 1968 (another example)
Hand and Eye - a survey of artists' materials and techniques,
 Art Gallery of New South Wales touring exhibition, various venues,
 1970 (another example)
*Claude Flight and his Followers: The Colour Linocut Movement
 between the Wars*, National Gallery of Australia, Canberra, 1992,
 cat. 18 (another example)
Modernism 1900-1950, prints and drawings from the collection,
 Art Gallery of New South Wales, Sydney, 23 July - 25 September
 1994 (another example)
Dorrit Black Collection, Josef Lebovic Gallery, Sydney, 1999,
 cat. 2 (another example)
Review: works by women from the permanent collection, Art Gallery of
 New South Wales, Sydney, 8 March - 4 June 1995 (another example)
Art Deco: from Sydney cinemas and pubs to skyscrapers, Museum of
 Sydney, Sydney, 12 June - 5 September 1999 (another example)

Step Right Up, Albury Regional Gallery, Albury, 10 October 2008 -
 4 January 2009 (another example)

*Australian Collection Focus: Colour Rhythm, Design - wood and
 linocuts of the 20s and 30s*, Art Gallery of New South Wales,
 12 March - 11 July 2010 (another example)

Dorrit Black (1891-1951), Royal South Australian Society of Arts,
 Adelaide, 2011, cat. 10 (another example)

Sydney Moderns, Art Gallery of New South Wales, Sydney,
 6 July - 7 October 2013 (another example)

Dorrit Black: Unseen Forces, Art Gallery of South Australia,
 Adelaide, 14 June - 7 September 2014 (another example)

Literature

The Sydney Morning Herald, Sydney, 11 September 1930, p. 7
 Ian North, *The Art of Dorrit Black*, Art Gallery of South Australia,
 Adelaide, and Macmillan, South Melbourne, 1979, no. 8, pp. 23, 131
 (illus., another example)
 Stephen Coppel, *Linocuts of the Machine Age: Claude Flight and the
 Grosvenor School*, Scolar Press, England, 1995, p. 152 (illus., another
 example), pl. 30, cat. DB 2
 Susan Sheridan, *Along the Faultlines*, Sydney, 1995, back cover (illus.,
 another example)
Printed images by Australian Artists 1885 - 1955, National Gallery of
 Australia, Canberra, 2007, p. 205 (illus., another example)
 Helen Campbell, *Colour, rhythm, design: wood and lino cuts of the
 20s and 30s*, Art Gallery of New South Wales, Sydney, 2010, pp. 2,
 23 (illus., another example)
 Deborah Edwards, *Sydney Moderns: Art for a New World*, Art Gallery
 of New South Wales, Sydney, 2013, pp. 178 (illus., another example),
 310, 320
 Susannah Smith, *Look*, August 2013, p. 14
 Tracey Lock-Weir, *Dorrit Black: Unseen Forces*, Art Gallery of South
 Australia, Adelaide, 2014, p. 143 (illus., another example), pp. 150-
 151 (illus., another example), 200 (illus., another example)

Related Work

Other examples from this edition are held in the collections of the
 National Gallery of Australia, Canberra, and the Art Gallery of New
 South Wales, Sydney





45

DORRIT BLACK (1891-1951)

Study for painting 'The Incinerator', c. 1933
pencil on paper; reclining figure verso
24.5 x 20.0cm (9 5/8 x 7 7/8in).

\$2,000 - 3,000

Provenance

The estate of the artist, Adelaide
Ruth Goble, the artist's niece
thence by descent
Private collection, New South Wales

Related Work

The Incinerator, c.1933, oil on cardboard, 55.5 x 46.0cm,
in the collection of the Art Gallery of South Australia, Adelaide

46

DORRIT BLACK (1891-1951)

Study for painting 'Houses at Miramande', 1934
pencil on paper
17.5 x 26.0cm (6 7/8 x 10 1/4in).

\$3,000 - 5,000

Provenance

The estate of the artist, Adelaide
Ruth Goble, the artist's niece
thence by descent
Private collection, New South Wales

Exhibited

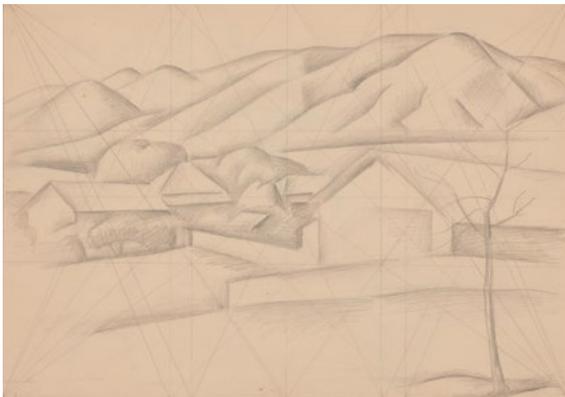
Dorrit Black: Unseen Forces, Art Gallery of South Australia,
Adelaide, 14 June - 7 September 2014

Literature

Tracey Lock-Weir, *Dorrit Black: Unseen Forces*, Art Gallery of
South Australia, Adelaide, 2014, p. 211 (illus.)

Related Work

Houses, Miramande, 1934, oil on canvas, 35.5 x 53.5cm, private
collection, in Tracey Lock-Weir, *Dorrit Black: Unseen Forces*, Art
Gallery of South Australia, Adelaide, 2014, p. 81 (illus.)



47

DORRIT BLACK (1891-1951)

Old Houses, Sydney, c.1920
signed, inscribed and dated by the artist's niece verso:
'Ruth Goble / 26.6.91 / 'Old Houses, Sydney' Dorrit Black'
pencil on paper
24.5 x 17.5cm (9 5/8 x 6 7/8in).

\$2,000 - 3,000

Provenance

The estate of the artist, Adelaide
Ruth Goble, the artist's niece
thence by descent
Private collection, New South Wales

Exhibited

Dorrit Black: Unseen Forces, Art Gallery of South Australia,
Adelaide, 14 June - 7 September 2014

Literature

Tracey Lock-Weir, *Dorrit Black: Unseen Forces*, Art Gallery of
South Australia, Adelaide, 2014, p. 210 (illus.)



48

DORRIT BLACK (1891-1951)

Xmas Greetings
pencil, ink and white gouache on paper
15.5 x 12.5cm (6 1/8 x 4 15/16in).

\$1,200 - 2,200

Provenance

The estate of the artist, Adelaide
Ruth Goble, the artist's niece
thence by descent
Private collection, New South Wales

49

DORRIT BLACK (1891-1951)

Reclining Female Figure, c.1933
inscribed and dated by the artist's niece verso:
'by Dorrit Black / Ruth P Goble / Sept 88'
watercolour and pencil on paper
20.5 x 26.0cm (8 1/16 x 10 1/4in).

\$2,000 - 3,000

Provenance

The estate of the artist, Adelaide
Ruth Goble, the artist's niece
thence by descent
Private collection, New South Wales

50

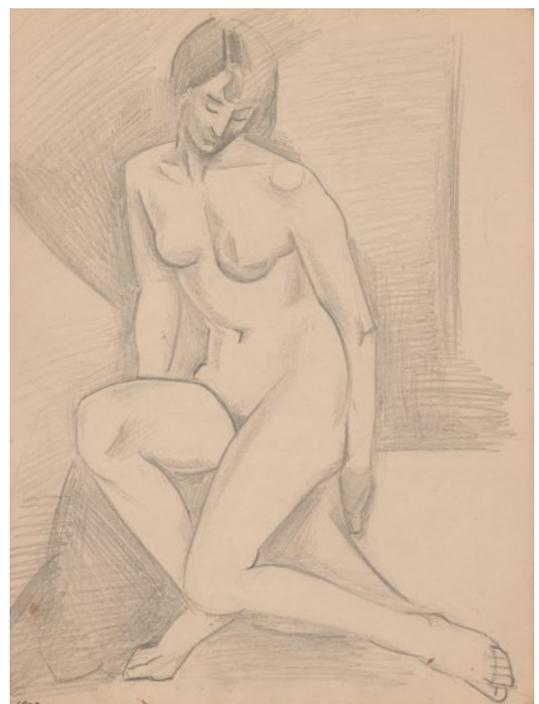
DORRIT BLACK (1891-1951)

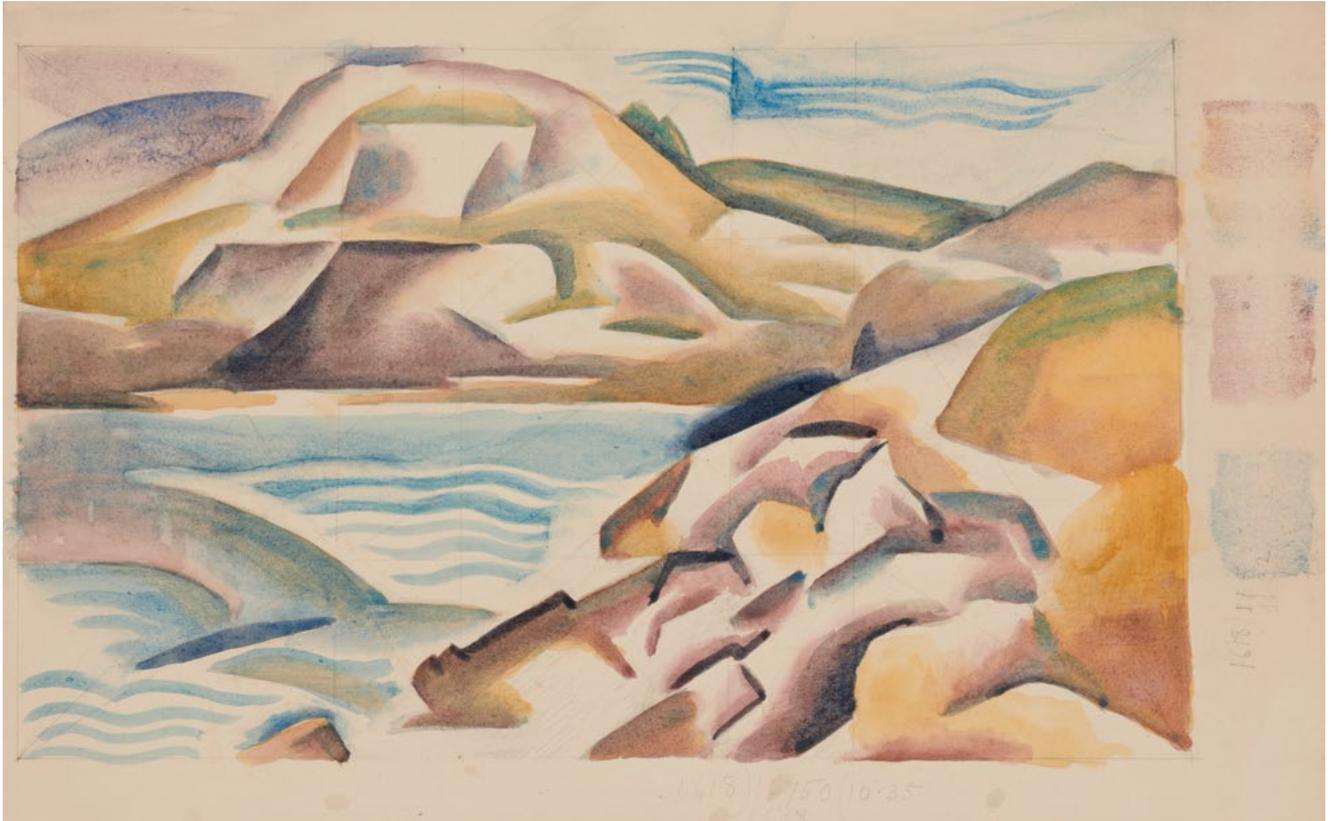
Sketch of nude with geometric background, c.1928
pencil on paper
27.0 x 21.0cm (10 5/8 x 8 1/4in).

\$2,000 - 4,000

Provenance

The estate of the artist, Adelaide
Ruth Goble, the artist's niece
thence by descent
Private collection, New South Wales





51

DORRIT BLACK (1891-1951)

Study for linocut 'Chapman's Pool', 1934
 inscribed lower right: 'Dorrit Black Working Drawing for
 Lino Cut / "Chapman's Pool" SK BK V'
 watercolour and pencil on paper:
Landscape with Boats, pencil on paper; verso
 23.5 x 33.0cm (9 1/4 x 13in).

\$10,000 - 15,000

Provenance

The estate of the artist, Adelaide
 Ruth Goble, the artist's niece
 thence by descent
 Private collection, New South Wales

Exhibited

Dorrit Black: Unseen Forces, Art Gallery of South Australia,
 Adelaide, 14 June - 7 September 2014

Literature

Tracey Lock-Weir, *Dorrit Black: Unseen Forces*, Art Gallery of
 South Australia, Adelaide, 2014, p. 158 (illus.), 196 (illus.)

Related Work

Chapman's Pool, 1935, colour linocut in four colours on oriental
 paper, 22.7 x 32.4cm, held in the collection of the Queensland Art
 Gallery, Brisbane

Produced by Black whilst on her third overseas trip, this watercolour
 was most likely painted in England whilst on the month-long summer
 sketching trip to the coast. Encouraged by Claude Flight to expand
 her use of watercolours, Black produced a number of watercolour
 sketches which formed the compositional foundation for later linocuts.
 This example, amongst others, clearly shows Black's precise gridding
 and working equations for the golden mean which underpinned her
 compositions.



52

DORRIT BLACK (1891-1951)

Gum Trees, 1933

monogrammed in block lower right: 'DB'

linocut on cream paper, printed from one block in black
14.5 x 20.5cm (5 11/16 x 8 1/16in).

\$6,000 - 8,000

Provenance

The estate of the artist, Adelaide
Ruth Goble, the artist's niece
thence by descent
Private collection, New South Wales

Exhibited

Progressive Art, Modern Art Centre, 1932, cat. 6 (another example)
Exhibition of Oils, Watercolours and Lino Cuts by Dorrit Black,
Royal South Australian Society of Arts, Adelaide, 1938, cat. 43
(another example)
Print, Drawing and Watercolour, Contemporary Art Society of
Australia, 1952, cat. 44 (another example)
Hahndorf 1959, cat. 37 as *Trees (woodcut)*
Dorrit Black 1891 - 1951, Art Gallery of South Australia, Adelaide,
then touring, Art Gallery of New South Wales, Sydney, Newcastle
Region Art Gallery, New South Wales, The Ewing and George Paton
Galleries, University of Melbourne, 1975-76, cat. 58 (another example)
Dorrit Black Collection, Josef Lebovic Gallery, Sydney, 1999, cat. 29
(another example)

Dorrit Black 1891 - 1951, Royal South Australian Society of Arts,
Adelaide, 2011, cat. 24 (another example)

Dorrit Black: Unseen Forces, Art Gallery of South Australia,
Adelaide, 14 June - 7 September 2014 (another example)

Literature

Ian North, *The Art of Dorrit Black*, Art Gallery of South Australia,
Adelaide, and Macmillan books, South Melbourne, 1979, cat. L20,
pp. 65, 132 (illus., another example).
Louise Brown, *A Book of South Australian Women in the First
Hundred Years*, Rigby, Adelaide, 1936, p. 122 (illus., another example)
Phoenix, Literary Annual of Adelaide University, 1939, p. 54
(illus., another example)
Tracey Lock-Weir, *Dorrit Black: Unseen Forces*, Art Gallery of
South Australia, Adelaide, 2014, p. 202 (illus., another example)

Related Work

Gum Trees, 1933-35, oil on canvas, 38.0 x 55.0cm, in the collection
of the National Gallery of Victoria, Melbourne
Other examples from this impression are held in the collections of
the Art Gallery of South Australia, Adelaide, and the National Gallery
of Australia, Canberra

53

ELIOTH GRUNER (1882-1939)

Bondi Beach, 1911
signed lower right: 'E GRUNER'
oil on board
15.0 x 25.5cm (5 7/8 x 10 1/16in).

\$50,000 - 70,000

Provenance

Fine Art Society, Sydney
Collection of Howard Hinton, Sydney, acquired from the above
for 6 gns
Collection of William Grant Buckle, Sydney
Leonard Joel, Melbourne, 7 November 1984, lot 1317
Lauraine Diggins Gallery, Melbourne (label attached verso)
Private collection, Brisbane

Exhibited

probably *Loan Exhibitions of the Works of Elioth Gruner*, National Art Gallery of New South Wales, Sydney, 21 December 1932 – 21 February 1933, cat. 58

In his 1983 monograph on the artist, then Art Gallery of New South Wales Australian art curator Barry Pearce noted that 'There are basically two phases of beach scenes by Gruner: those painted c.1912-14; and then c.1917-20. Most of the panels of this genres between 1912 and 1920 display flat open spaces with delicate placement of ribbon-like figures, revealing the abiding influence of Whistler and Japonisme. When Gruner made money he in fact bought

Japanese prints and objets d'art, and was well aware of decorative fashions (he had been after all, a draper's assistant and a window-dresser)...

He may have also been aware of Whistler's little beach 'pochades' through published illustrations. Gruner's own beach and coast scenes were an important part of his early recognition, and reviewers enthusiastically compared them with Charles Conder. Certainly the work of Conder was available to Gruner at this time: *Departure of the S.S. Orient* was hanging in the Art Gallery of New South Wales, and good examples were in Sydney private collections, including those of Julian Ashton, D.H. Souter and G.S. Mann, the Director of the Gallery. The Gallery has a 1913 beach scene painted by Harley Griffiths who was at the time working and experimenting with oil painting techniques Gruner.

Above all, however, Gruner's beach panels were a product of his love of and physical involvement with the subject. His first beach paintings coincide with about the time he moved to Bondi from North Sydney. He was shortly to be known as an enthusiastic body-surfer although, with his frail build, not very proficient at it.'

Barry Pearce, *Elioth Gruner, 1882-1939*, Art Gallery of New South Wales, Sydney, 1983, p. 30

We gratefully acknowledge the kind assistance of Steven Miller in cataloguing this work.





54

NORMAN ALFRED WILLIAM LINDSAY (1879-1969)

Reclining Woman, c.1940

signed upper right: 'NORMAN LINDSAY'

oil on canvas on board

39.5 x 44.0cm (15 9/16 x 17 5/16in).

\$20,000 - 30,000

Provenance

Sedon Gallery, Sydney, purchased c.1950

Davies Family, Byron Bay

Philip Bacon Galleries, Brisbane (label attached verso)

Private collection, Sydney



55

BERTRAM MACKENNAL (1863-1931)

Circe, 1893 (cast 1997-98)

inscribed and numbered on base:

'B. Mackennal AGNSW 48/100 Kip KH'

hand-cast in bonded bronze powder and

polymer resin,

edition: 48/100

height: 57.5cm (22 5/8in).

\$8,000 - 12,000

Provenance

Art Gallery of New South Wales, Sydney

Deutscher-Menzies, Melbourne,

8 September 2004, lot 221

Private collection, Sydney

56

SAM FULLBROOK (1922-2004)

Midsummer Town on the Darling, c.1964

signed lower right: 'SF'

oil on canvas

96.5 x 76.5cm (38 x 30 1/8in).

\$30,000 - 50,000

Provenance

Skinner Galleries, Perth

Margaret Feilman, Perth, acquired from the above in 1966

Sotheby's, Sydney, 25 August 2015, lot 21

Private collection, Perth

Exhibited

Sam Fullbrook, Skinner Galleries, Perth, 16 - 27 August 1966, cat. 25

Sam Fullbrook: Racing Colours, National Gallery of Victoria, Melbourne, 7 June - 24 July 1995, cat. 18 (label attached verso)

Literature

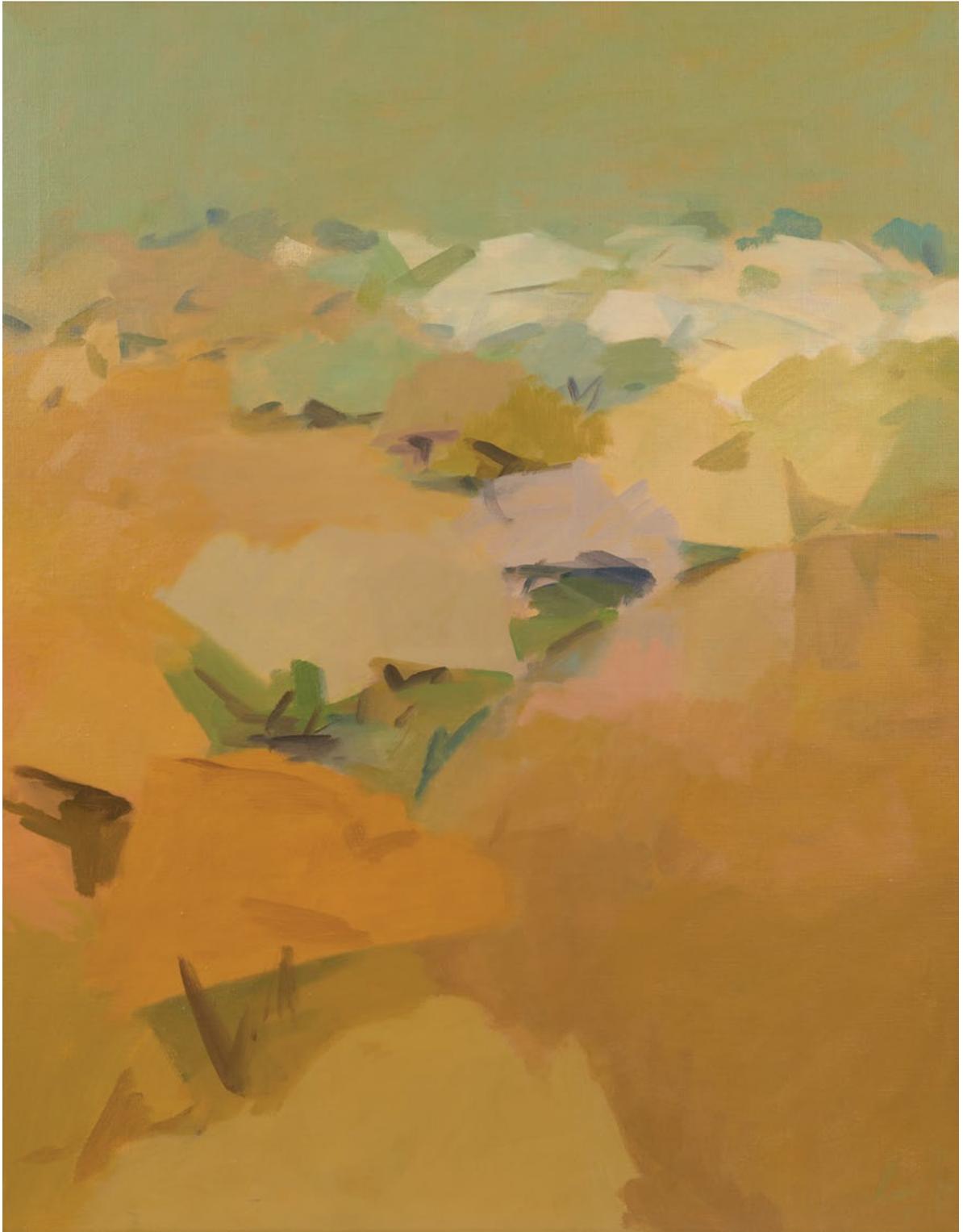
Hillary Merrifield, 'Outback Artist Now Superb Colourist',

The West Australian, Perth, 17 August 1966, p. 19

Felicity St John Moore, *Sam Fullbrook: Racing Colours*, National Gallery of Victoria, Melbourne, 1995, p. 32 (illus.)

'*Midsummer town on the Darling* was painted on the artist's second trip to the Darling River. The town may have been Louth, which was a few miles away from his camp, but then again it could also have been Bourke since it draws on memory and observations made over years. The slow curve in the bend in the river to the lower right is echoed in the quicker rhythms of the bordering trees. Together they lead the eye through barely perceptible changes of tone to the white heat of corrugated iron roofs catching the sun. Beneath the soft grey-green sky of the high horizon, this flickering whiteness joins the yellow trees in the foreground to make light seem to radiate from the painting.'¹

1. Felicity St John Moore, *Sam Fullbrook – Racing Colours*, National Gallery of Victoria, Melbourne, 1993, p. 32



57

HERBERT BADHAM (1899-1961)

Hazy Morning, 1944

signed and dated lower left: 'HBADHAM '44'

oil on composition board

50.0 x 62.5cm (19 11/16 x 24 5/8in).

\$18,000 - 25,000

Provenance

The Estate of the artist, Sydney

thence by descent

Private collection, Sydney

Exhibited

Herbert Badham, Macquarie Galleries, Sydney, until 10 September 1979, cat. 8

Herbert Badham 1899 - 1961, Wollongong City Gallery, New South Wales, 27 August - 4 October 1987, then touring, S.H. Ervin Gallery, 10 October - 15 November 1987, cat. 37

Literature

Nancy Borlase, 'Forgotten Pillar', *Sydney Morning Herald*, Sydney, 1979

Christine France and Christine Dixon, *Herbert Badham 1899 - 1961*, Wollongong City Gallery, New South Wales, 1987, pp. 6, 24, cat. 37

In 1979 the Macquarie Galleries, Sydney, staged a posthumous exhibition of works by Herbert Badham who had passed away some 18 years prior. Nancy Borlase, then working as art critic for the *Sydney Morning Herald*, noted, 'It has been almost axiomatic that the innovative avant-garde painter rates more attention in Australian art writing than those artists who have worked, however soundly, within conservative academic traditions.'

In this regard, if the name of Herbert Badham, who died in 1961, strikes any response at all it is seldom as a painter. He is better known as the author of two standard books on Australian art (published in 1949 and 1954) and as a teacher (later head of the Intermediate Art Department) at East Sydney Technical College.

The Macquarie Galleries, which has had an honourable record in showing the work of painters who represent the forgotten pillar of recent Australian art, has mounted a backroom Badham retrospective: the main gallery is given over to the abstract expressionism of Rod Withers.

Withers exemplifies how far painting has divorced itself from the flinty disciplines which underlie the Badham works. Autonomy of gesture has no part in Badham's studiously observed pictures. Only in some small landscapes, and his luminous *Hazy Morning Sydney*, does the brushstroke or pat of pigment float free from modelled form.

An upholder of sound draftsmanship allied with a thorough working knowledge of perspective, Badham belongs to that generation of painters, among them Dobell, Dundas, Crowley, who studied at the Sydney Art School under Julian Ashton.

In this modest exhibition, it becomes apparent that he approached each subject, including himself in his wry, quizzical self-portraits, with the detachment of a skilled surgeon. He is an acute observer of life, reflecting the period styles of the 30s and 40s, and his genre scenes are painted with the eye of a social historian.'



A word from SHEILA

Some of you may not have heard of my mother, Sheila Cruthers. In the course of her life she was variously described as a human dynamo, a force of nature, a friend to women artists and the rudest woman in Perth. It's true that she could be direct, blunt even, but she had a tremendous passion for life and, after 1974, for women's art. In that year she started to collect Australian art by women. After some time reading and touring galleries, she began to assiduously pursue work by unknown or neglected historical artists. At the same time she met, supported and often befriended younger women artists, buying works from their early exhibitions and helping in other ways.

In 2007 Sheila donated her collection to The University of Western Australia so it could be preserved and made available to the Australian people. By then known as the Cruthers Collection of Women's Art, it comprised over 460 artworks by 175 artists. Now numbering over 700 artworks, it is the largest stand-alone collection of art by women in Australia, and one of the largest in the world. It's probably best known for its holdings of over 100 self portraits by Australian women artists, known colloquially as "Sheila's sheilas".

Also in 2007, Sheila started a family foundation to assist the collection at UWA and support and advocate for women's art and women artists. After 10 years of operation, her foundation is now transitioning to a new entity - SHEILA A Foundation for Women in Visual Art. It is named in honour of the first Sheila, but also to acknowledge the 50% of Australia's population who aren't blokes – and who, in the art world at least, we should be hearing more about.

Within our family, Mum was only one collector among three. My father favoured 20th century artists, nearly all men, like Lloyd Rees, John Olsen, Sam Fullbrook and Guy Grey-Smith. I collected the work of younger contemporary artists who were my peers – Tim Johnson,

Geoff Lowe, Angela Brennan, Elizabeth Newman. But when Sheila's collection was exhibited at the Perth Institute of Contemporary Arts in 1995 as part of the National Women's Art Exhibition, it was obvious that her women's art was the most interesting and valuable part of our family's collection. It was a unique repository of art made by women over a century that provided a rare window into their experiences, their stories and what drove them.

From that moment on, my family stopped collecting men's art. In fact we began selling art by men to fund the continued growth of the women's collection, a development Sheila proudly boasted about. In the period from 1995 to the 2007 gift, it tripled in number. Mum would be pleased to see this trend continuing in the present auction.

She would be equally pleased to see her humble family foundation transitioning into a public entity with a national reach. SHEILA will be launched in Perth in May 2019, and will support and celebrate women artists through research projects, public awareness and advocacy campaigns, symposiums, lectures and exhibitions. It will also continue to assist and grow the Cruthers Collection of Women's Art at The University of Western Australia.

We urge you to keep an eye out for SHEILA and, after its launch next year, to become involved in our programs and events, subscribe to our newsletter and support us financially. We sincerely believe that working together we can bring generations of neglected women artists back into the light, and create a more level playing field so today's women artists, and those of the future, can fulfil their talent and potential. As Sheila herself often said, it's time for women's voices and stories to be heard.

John Cruthers

Bonhams will be donating 10% of its profits from the sale of Ralph Balson's *Untitled*, 1941, to the SHEILA Foundation. We invite you to join us in supporting this important and timely initiative.



Sheila Cruthers and husband Jim in the family home, 1995. Behind them is the women's gallery, with artworks by Emily Kngwarreye, Susan Norrie, Kate O'Connor, Grace Cossington Smith, Elizabeth Kruger and Cynthia Ellis. Photograph Richard Hatherly, courtesy *The Sunday Times*.

RALPH BALSON (1890-1964)

Untitled, 1941

signed and dated lower right: 'R-BALSON-/41'

oil on cardboard

70.5 x 56.0cm (27 3/4 x 22 1/16in).

\$250,000 - 350,000**Provenance**

The estate of the artist

Cooks Hill Galleries, Newcastle

Private collection, Sydney

Exhibited*Ralph Balson - Oil Paintings*, Anthony Horderns' Fine Art Galleries, Sydney, July 1941*Ralph Balson*, Gallery A, Sydney, November 1979, cat. 14 (label attached verso, signed by Ann Lewis)*Ralph Balson: 10 Constructive Paintings*, Institute of Modern Art, Brisbane, October 1980, cat. 6*R-Balson-/41 - Anthony Horderns' Fine Art Galleries*, Ivan Dougherty Galleries, College of Fine Arts, The University of New South Wales, Sydney, 22 August - 27 September 2008*Call of the Avante-Garde: Constructivism and Australian Art*, Heide Museum of Modern Art, Melbourne, 5 June - 8 October 2017, cat. 7**Literature***R-Balson-/41 - Anthony Horderns' Fine Art Galleries*, Ivan Dougherty Galleries, College of Fine Arts, The University of New South Wales, Sydney, 2008, p. 14-15 (illus.), 39Sue Cramer and Lesley Harding, *Call of the Avante-Garde: Constructivism and Australian Art*, Heide Museum of Modern Art, Melbourne, 2017, p. 44 (illus.), 144 (illus.), 145**Related Work***Painting*, 1941, oil on paperboard, 78.7 x 63.5cm, in the collection of the Art Gallery of New South Wales, Sydney*Painting*, 1941, oil on cardboard on composition board, 47.2 x 78.7cm, in the collection of the National Gallery of Australia, Canberra

In August 1941 Ralph Balson held an exhibition of paintings at the Fine Art Galleries in Anthony Hordern's George Street department store. The exhibition of twenty-one works proved to be something of an artistic emergence for Balson, though he had contributed to a group show of mostly abstract works (*Exhibition I*, David Jones Gallery) two years earlier. Organised with the help of his friend and mentor Grace Crowley, the 1941 exhibition was later acknowledged as the first solo exhibition of totally abstract art in Australia though at the time its reception by a conservative and parochial Sydney audience was largely one of scorn, one critic dismissing them as purely decorative.

If anything, they were the opposite, instead grounded in wide-ranging aesthetic theory. Balson read extensively and, according to Crowley, fully embraced and understood abstract art in a way she did not. While Balson would later say that Mondrian was 'the greatest single influence', his 1941 works also show a sophisticated understanding of international Cubism through the teachings of Albert Gleizes and a familiarity with the work and ideas of the Hungarian artist Lazlo Moholy-Nagy whose circles and semi-circles can be seen in his dynamic compositions.

Another influence on Balson's 1941 works (as noted by Deborah Edwards in her essay in 2008 CoFA exhibition catalogue) was probably the exhibition held at the Guggenheim Museum curated by the German artist Baroness Hilla Rebay in 1936. As well as Kandinsky and Rebay herself, the exhibition included the work of the then little-known German artist Rudolf Bauer, though Balson's work never emulated their hectic energy and crowded compositions. Rebay applied the term 'non-objective' to their work, which she defined as being devoid of any relationship to the natural world: compositions of the 'abstract', as opposed to the 'abstracted'; that is, a composition without an object. In a rambling (and at times incoherent) foreword to the catalogue, Rebay argued that non-objective art gave respite from the harsh reality of representational images as seen in modern 'reproductions, photographs and movies', images in which the horror of the war was presented to the public as never before. By contrast, the viewer could feel uplifted and rested by the 'elevation, rhythm, balance and beauty' of non-objective art.

However, another probable influence on Balson was the 1939 *Herald* exhibition of British and European art brought to Australia by the newspaper tycoon Sir Keith Murdoch. First exhibited in Sydney at the David Jones Gallery in November - December 1939, the exhibition was stranded in Australia by the outbreak of the second world war and re-mounted at the Art Gallery of New South Wales for the first six months of 1940. Amongst the two hundred works shown were nine Picassos, four Braques and seven Cézannes, as well as works by Léger, Ben Nicholson, Gris, de Chirico and Chagall. Conservatives in the Sydney art world labelled the exhibition the work of 'degenerates and perverts' but its impact on Balson, Crowley and their circle of Sydney modernist artists cannot be overestimated. This was of course an age when almost all art reproductions were still in black and white and very poor in quality. Colour was expensive and usually reserved for the most expensive books, rather than art magazines and catalogues. Probably for the first time Balson saw first-hand the works of Picasso (yellow and black); Gris (greens and browns); Léger (yellow, blacks, maroon); Ernst (greens, browns and blacks) and Nicholson (browns and creams). Given the duration of the exhibition, Balson had time to observe and absorb.

In this work, the palette would seem to reflect the age of war: the browns and royal blues and maroons of uniforms, with touches of green, black and metallic gold. Here an ominous black shape - somewhere between a cone and a triangle - pierces a golden halo, sending other circles and rectangles tumbling in disarray. His technique was not the smooth finish of his later works; his edges are not perfect and his hand is always apparent. However, his colour choices for the whole series were audacious and unlike any of his contemporaries. Balson understood that colour was form and subject.

Though not successful at the time, the exhibition marked a turning point for Balson towards what he would subsequently call his 'constructive' paintings and set him on the path that he would follow for the next decade.

Dr Candice Bruce



SUSAN NORRIE (BORN 1953)

Pageant I, 1987

initialled and dated lower right: 'N 87'

oil on canvas

145.5 x 114.0cm (57 5/16 x 44 7/8in).

\$15,000 - 20,000

Provenance

Mori Gallery, Sydney

Collection of Sir James and Lady Cruthers, Perth,

acquired from the above in 1988

Exhibited

les romans de cape et d'epee, l'Hotel Pozzo di Borgo, Paris, November 1987, then touring, Galerie Passages, Troyes, 9 January - 28 February 1988, Foire d'Art Contemporain, Stockholm, 16 - 21 March 1988

On long term loan to the Art Gallery of Western Australia, Perth, 2001 (label attached verso)

Literature

Susan Norrie: Paintings 1986-87, Epernay, France, 1987, unpaginated (illus.)

Whilst the Moët et Chandon fellow in France in 1987, Susan Norrie produced a body of work that formed the foundation of two exhibitions titled *les romans de cape et d'epee*. Staged successively in Paris and Troyes, both were more installation than exhibition. The first, at the l'Hotel Pozzo di Borgo, was in place for one night only. As Gregory Burke observed, 'Set up in the ballroom of a large aristocratic eighteenth century house, the presence these paintings achieved was emphasised by their overarching scale and their placement on easels.

Unrestrained by the perimeter wall this unruly configuration transgressed that very boundary that paintings conventionally

embellish. But despite their move into sculptural space, the works paraded their status as surfaces, tensioned by multiple references to discrete moments in the history of painting. Simultaneously mannerist, heroic and pop in sensibility, these renderings of mythical subjects meddled with the conventions of portraiture. Their carnivalesque quality merged with the system of their display to nuance their surrogate role as players, a theatricality further accentuated by Norrie's use of stage lighting. Thus, transformed by the shifting parameters of reception, the works synchronised both an entry into and a description of an expository space.

This expository space began with the house and more particularly the room. As a specific site this room was already powerfully evocative of centuries of European tradition; its ornamental surfaces implicitly conveying a sense of historical continuity and representational order. As both object and subject the paintings were introduced within the space as characters. Their surface treatment of animal subjects dislocated these forms from a specific time or cultural context. Thus while derived from mediaeval animal myth these forms referred as much to the mundane use of animal caricature within popular culture. Such connotations disturbed their stately presentation as subjects imbued with a sublime human presence. The overall sense of caprice was given further ironic resonance by the title *les romans de cape et d'epee*, a generic reference to the paintings as cloak and dagger stories. In an artist's statement on the work Norrie quoted Umberto Eco: "in the cloak and dagger novel the fictional characters must move along real historical figures who will support their credibility." While this title layered the installation with further references to a genre of popular fiction it also intensified the allusion to masking, concealment and deception - that blurred boundary between fiction and reality.¹

1. Gregory Burke, *Susan Norrie*, Art Gallery of New South Wales, Sydney, 1995, p. 44-45



60

RICHARD LARTER (1929-2014)

LCH 1, 1963

initialled and dated and titled lower right: 'RL / 63 / LCH1',
signed and inscribed twice verso
synthetic polymer paint on hardboard
91.5 x 122.0cm (36 x 48 1/16in).

\$20,000 - 30,000

Provenance

Private collection

Christie's, Melbourne, 29 April 1997, lot 273

Private collection, Sydney

Exhibited

Richard Larter: a Retrospective, National Gallery of Australia,
Canberra, 20 June – 14 September 2008

Literature

Deborah Hart, *Richard Larter*, National Gallery of Australia,
Canberra, 2008, p. 33 (illus.), 168

In her monograph on the artist, curator Deborah Hart notes of this work, 'the year after he arrived in Australia, Larter painted works based on drawings he had sent from England and on memory such as *LCH no. 1*, 1963, (the title an acronym of Balzac's *La Comedie humaine*). In this work he evokes a rich tapestry of everyday life, of people young and old, dressed and undressed, hip and square. The hip demeanour of the young woman with a cigarette in hand, who appears to be looking into the painting, contrasts with the authority figure of the uniformed officer in the top right. He in turn faces a young couple in winter duffle coats, the outfits of choice for many students Larter encountered in London coffee shops. Spatially the figures on the edges are set within dense abstract patterns, drawing our attention to the picture plane. The two portly men - who could be characters from a Balzac novel - are placed in shallow stage sets, while the couple on the street in front of the finely drawn railings are located in a deeper space that conveys a feeling for place, a very English-looking street corner.

...In 1963, the year this work was painted, Richard and Pat Larter moved with their three children, Lorraine, Nicholas and Derek, to Luddenham on the outskirts of Sydney. The next year Diane was born, followed by Eliza four years later.'





61

RICHARD LARTER (1929-2014)

Composition #1, 1987

initialled and dated lower right: 'R.L. / NOV. 1987.';

inscribed verso: 'RICHARD LARTER / COMPOSITION #1 / NOVEMBER 1987 / YASS'

synthetic polymer paint, PVA with pigments, gold and bronze powders, oil, crayon, collage of metallic paper on hardboard
122.0 x 183.0cm (48 1/16 x 72 1/16in).

\$6,000 - 9,000

Provenance

Watters Gallery, Sydney

Janet Holmes à Court Collection, Perth, acquired from the above in 1988

Exhibited

An Exhibition of the work of Richard Larter, Watters Gallery, Sydney, 6 - 23 July 1988, cat. 16 (illus. front cover)

Oz Pop, Art Gallery of Western Australia, Perth, 17 June - 26 July 1992 (label attached verso)



62

ANGELA BRENNAN (BORN 1960)

Naming the Sensation, 1995

signed, dated, titled and inscribed verso:

'Angela Brennan / 1995 oil on canvas / 'Naming the Sensation'

oil on canvas

167.5 x 137.0cm (65 15/16 x 53 15/16in).

\$6,000 - 8,000

Provenance

Niagara Galleries, Melbourne (label attached verso)

Private collection, Sydney

Exhibited

Angela Brennan, Niagara Galleries, Melbourne,

15 August - 2 September 1995, cat. 11

An important group of rare photographs by Carol Jerrems

The following lots (63-71) represent some of the most iconic images by Carol Jerrems (1949-1980), Australia's outstanding photographic artist of the counter-culture era of the 1960s-1970s.

A new style of photography appeared in the sixties. The medium in various guises spoke directly to the younger generation through surreal pop photography featured in British and American rock magazines, album covers, music clips on TV and, for the more adventurous, the offbeat 'new wave' European films and edgy American personal-documentary style photography shows by the likes of Diane Arbus and Lee Friedlander. So, it is not surprising that Carol Jerrems, a suburban Melbourne high school graduate with an interest in art and music, chose to enrol in the new photographic art and experimental film courses at Prahran Technical School from 1967 to 1970.

At Prahran, Jerrems' teachers included soulful European filmmaker Paul Cox, who wanted psychological depth not commercial, slick, studio photography, and who was the first to recognise her talent. While still a student, Jerrems generated a remarkable body of work and designed her own photographic stamp: 'Carol Jerrems, Photographic Artist.' Jerrems began exhibiting in 1970 and by 1976 had had several group and solo shows, awards, a newspaper profile,

and works acquired by the National Gallery of Victoria and National Gallery of Australia.

The images in this catalogue originate from Jerrems' student and teaching days and the collaboration between Jerrems and former boyfriend, filmmaker Esben Storm (1950-2011). Jerrems was the stills photographer on Storm's innovative 1978 feature *In Search of Anna*, which has a respected place in the development of Australia's distinctive contemporary style of cinema.

Storm and Jerrems had been lovers since 1972. The film is a road movie in which the male protagonist Tony (played by Richard Moir), recently released from gaol, searches for a past love until realising that his travel companion Sam (played by Judy Morris) is his true love. The experimental filming and poetic romance of the film might seem to have been a perfect collaboration for the young and talented photographer and filmmaker, but the relationship ended with the film.

The archive from *In Search of Anna* can now be reviewed as part of a unique relationship between photographer and film maker, amplified by the glimpse into Carol Jerrems' passion for her medium.

Gael Newton



63

CAROL JERREMS (1949-1980)

[Judy Morris smoking on the set of "In Search of Anna"], c.1977
gelatin silver print; printed in 1977 by Roger Scott
23.5 x 18.5cm (9 1/4 x 7 5/16in).

\$8,000 - 9,000

Provenance

Storm Productions Pty Ltd, Sydney
Esben Storm Estate, Sydney

Exhibited

Carol Jerrems (1949-1980): Photographic Artist, Josef Lebovic Gallery,
3 December 2016 - 11 February 2017, cat. 20



64

CAROL JERREMS (1949-1980)

[Chris Haywood on the set of "In Search of Anna"], c.1977
gelatin silver print; printed in 1977 by Roger Scott
18.5 x 24.0cm (7 5/16 x 9 7/16in).

\$2,500 - 4,000

Provenance

Storm Productions Pty Ltd (stamped verso)
Esben Storm Estate, Sydney

Exhibited

Carol Jerrems (1949-1980): Photographic Artist, Josef Lebovic Gallery,
3 December 2016 - 11 February 2017, cat. 23



65

CAROL JERREMS (1949-1980)

Our Office, 1975

titled and numbered lower left: 'OUR OFFICE, 2/9';

signed and dated lower right: 'JERREMS, '75';

photographer's stamp verso

gelatin silver print

15.5 x 23.5cm (6 1/8 x 9 1/4in).

\$9,000 - 11,000

Provenance

Ian Lobb, Melbourne

Exhibited

Carol Jerrems (1949-1980): Photographic Artist, Josef Lebovic Gallery,
3 December 2016 - 11 February 2017, cat. 13

The photograph shows a portrait of Bill Heimerman and Ian Lobb, taken at Coburg Technical College, Victoria where Carol, Bill and Ian were teachers. Carol taught art, Bill and Ian taught humanities.



66

CAROL JERREMS (1949-1980)

[Judy Morris and Richard Moir at Lakes Entrance,
on the set of "In Search of Anna", c.1977
gelatin silver print; printed in 1977 by Roger Scott
17.0 x 23.5cm (6 11/16 x 9 1/4in).

\$3,500 - 4,000

Provenance

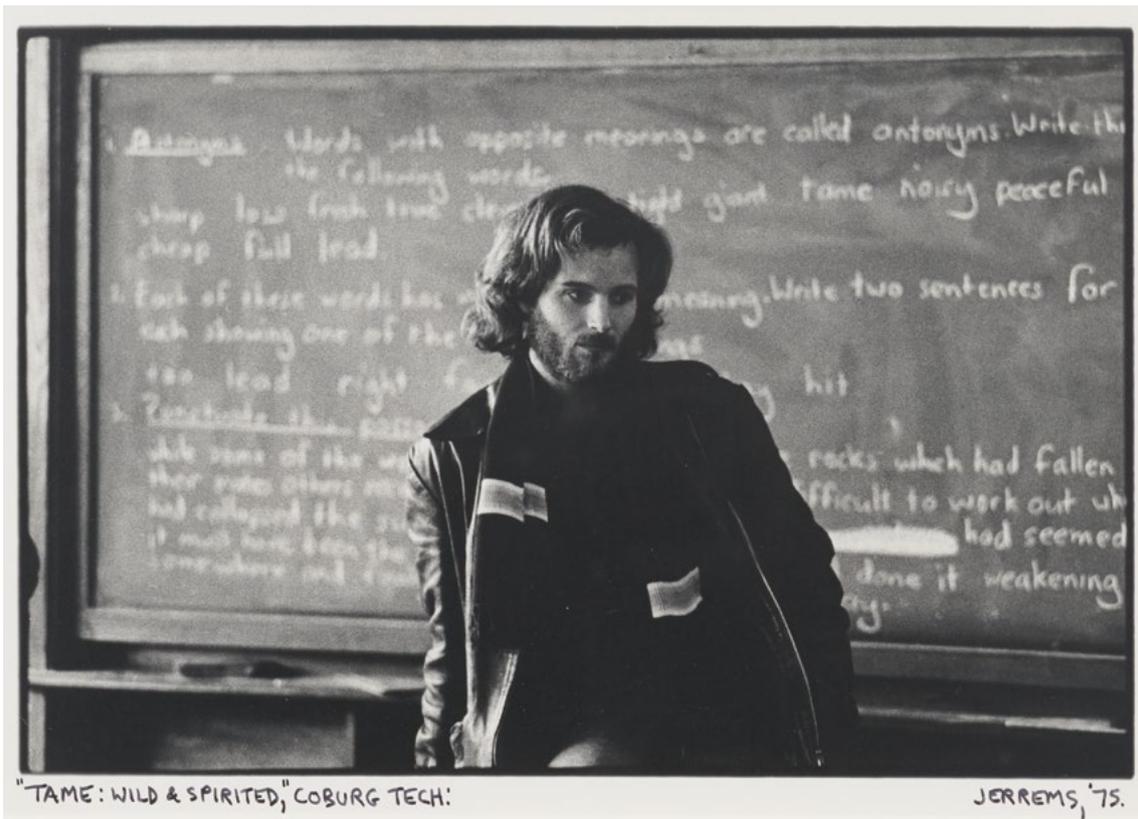
Storm Productions Pty Ltd (stamped verso)
Esben Storm Estate, Sydney

Exhibited

Carol Jerrems (1949-1980): Photographic Artist, Josef Lebovic Gallery,
3 December 2016 - 11 February 2017, cat. 22

Related Work

Another example of this image is in the collection of the National
Gallery of Australia, Canberra



67

CAROL JERREMS (AUSTRALIAN, 1949-1980)

"Tame: Wild & Spirited," Coburg Tech. [Bill Heimerman], 1975

titled lower left: "TAME: WILD & SPIRITED," COBURG TECH';

signed and dated lower right: "JERREMS, '75"

gelatin silver print

15.5 x 23.5cm (6 1/8 x 9 1/4in).

\$9,000 - 11,000

Provenance

Bill Heimerman, Melbourne

Exhibited

Carol Jerrems (1949-1980): Photographic Artist, Josef Lebovic Gallery,

3 December 2016 - 11 February 2017, cat. 13

Related Work

Another example of this image is held in the collection of the National Gallery of Australia, Canberra



68

CAROL JERREMS (1949-1980)

[Bill Hunter with Photograph of Judy Morris in Background on the set of "In Search of Anna"], c.1977
gelatin silver print; printed in 1977 by Roger Scott
17.0 x 24.5cm (6 11/16 x 9 5/8in).

\$4,000 - 5,000

Provenance

Storm Productions Pty Ltd, Sydney (stamped verso)
Esben Storm Estate, Sydney

Exhibited

Carol Jerrems (1949-1980): Photographic Artist, Josef Lebovic Gallery,
3 December 2016 - 11 February 2017, cat. 31



69

CAROL JERREMS (1949-1980)

[Judy Morris carrying a photograph
on the set of "In Search of Anna"], c.1977
gelatin silver print, printed by Roger Scott in 1977
17.5 x 24.0cm (6 7/8 x 9 7/16in).

\$3,500 - 4,000

Provenance

Storm Productions Pty Ltd, Sydney (stamped verso)
Esben Storm Estate, Sydney

Exhibited

Carol Jerrems (1949-1980): Photographic Artist, Josef Lebovic Gallery,
3 December 2016 - 11 February 2017, cat. 21



70

CAROL JERREMS (1949-1980)

Farewell [Carol Jerrems and Bill Heimerman], 1975
titled and numbered lower left: 'FAREWELL, 1/9';
inscribed and dated lower right: 'WINFORD, 1975'
gelatin silver print
15.5 x 23.5cm (6 1/8 x 9 1/4in).

\$9,000 - 11,000

Provenance

Bill Heimerman, Melbourne

Exhibited

Carol Jerrems (1949-1980): Photographic Artist,
Josef Lebovic Gallery, 3 December 2016 - 11 February 2017, cat. 12

A friend of Jerrems and fellow teacher, Ian Lobb has suggested that the title "Farewell" was given with respect to Bill Heimerman going overseas at the time. The annotation of "Winford" was most likely the name of a block of apartments, where the image was taken. Ian Lobb, who taught with Carol Jerrems and Bill Heimerman at Coburg Technical College, advised that Jerrems often used the name of the locations to title her images, for example, Vale Street.

The image shows a 'camera shake' or blurry image, most likely due to both Carol and Bill holding the camera at arm's length. It is quite likely that this is the only surviving print of this image.



71

CAROL JERREMS (1949-1980)

[Ian Wallace, #1], c.1970
gelatin silver print
19.0 x 14.5cm (7 1/2 x 5 11/16in).

\$3,000 - 4,000

Provenance

Ian Wallace, Melbourne

Exhibited

Carol Jerrems (1949-1980): Photographic Artist,
Josef Lebovic Gallery, 3 December 2016 - 11 February 2017, cat. 2

This image was taken on a film set where both Wallace and Jerrems were working while they were students at Prahran Technical College in Victoria. Fellow student and friend, Peter Leiss believes this image was most likely produced using the developer Rodinal, which was in common use at the College. This developer, one of the oldest formulas made by Agfa, was in use from 1891 until 2014. This image, which looks solarised, was created by 'fogging' resulting from exposure to light during development. Ref: Peter Leiss. This is only known print of this image.



72

SUSAN NORRIE (BORN 1953)

Equivalence (Multiple Series 1), 1991-92

each signed, dated and inscribed verso

oil on canvas, numbered: 8/100 (top), 10/100 (middle),

49/100 (bottom)

30.0 x 30.0cm (11 13/16 x 11 13/16in).(each) (3)

\$2,000 - 4,000

Provenance

Mori Gallery, Sydney

Private collection, Sydney, acquired from the above in 1992

These small paintings were made by screen printing images of bank notes onto canvas then working into the images with oil paint. Three individual bank notes were used. Susan Norrie produced a grid comprising 100 individual works.

73

LUDWIG HIRSCHFELD-MACK (GERMAN, 1893-1965)

Flight into Space, 1958

signed and dated lower left: 'H. Mack 1958'

watercolour, chalk and pencil on paper

20.5 x 24.0cm (8 1/16 x 9 7/16in).

\$3,000 - 5,000

Provenance

Mr & Mrs Douglas Carnegie, New South Wales

Allen D. Christensen Collection, United States

On long-term loan to the Art Gallery of Western Australia, Perth,
from September 1979 (label attached verso)

Charles Nodrum Gallery, Melbourne

Private collection, Perth

Exhibited

The Carnegie Collection, National Gallery of Victoria, Melbourne,
27 October - 30 November 1966, cat. 53

Paintings from the Collection of Allen D. Christensen, National Gallery
of Victoria, Melbourne, 7 - 22 December 1976, cat. 21

Art & Furniture of the 1960s, Charles Nodrum Gallery and Luke
Design, Melbourne, 15 October - 7 November 1998, cat. 6

Literature

The Carnegie Collection, National Gallery of Victoria, Melbourne,
December 1966, cat. 53 (illus.)

Eric Rowilson, *Paintings from the collection of Allen D. Christensen*,
National Gallery of Victoria, Melbourne, 1976, cat. 21, p. 7 (illus.)

Modern Australian painting 1920s-1980s, Deutscher Fine Art,
Melbourne, September 1997, cat. 31 (illus.)



74

NOEL MCKENNA (BORN 1956)

Man with Horse, 1986

signed and dated lower left: 'N Mckenna 86'

pencil, charcoal, wash and oil on paper

29.0 x 38.5cm (11 7/16 x 15 3/16in).

\$1,200 - 1,800

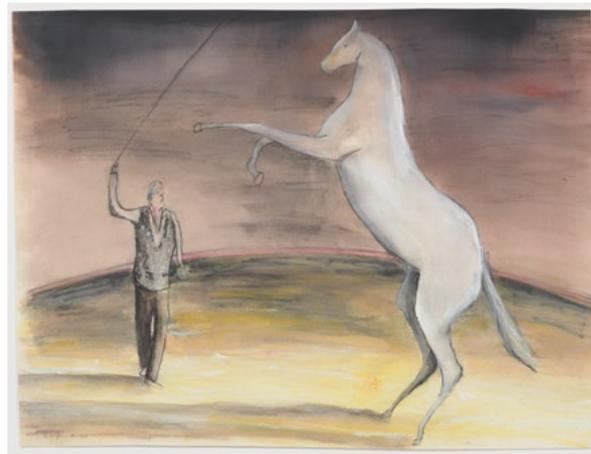
Provenance

Niagara Galleries, Melbourne

Private collection, Sydney, acquired from the above in 1989

Exhibited

A Horse Show, Heide Park and Art Gallery, Melbourne, 1988,
cat. 18 (illus., in exhibition catalogue)



75

VIVIENNE SHARK LEWITT (BORN 1956)

Woman with Peanut, 1994

initialled and dated lower right: 'VSLW 94'

watercolour on paper

75.0 x 55.0cm (29 1/2 x 21 5/8in).

\$3,000 - 5,000

Provenance

Anna Schwartz Gallery, Melbourne

Private collection, Sydney

Exhibited

Vivienne Shark LeWitt, Anna Schwartz Gallery Melbourne, 1994

Other Worlds - An exhibition to celebrate International Women's Day,
Annette Larkin Fine Art, Sydney, 8 March - 14 April 2018, cat. 8 (label
attached verso)





76

JOHN NIXON (BORN 1949)

Untitled, 1984

oil on hessian

101.5 x 76.0cm (39 15/16 x 29 15/16in).

\$6,000 - 8,000

Provenance

Collection of Jenny Watson

Woodbury Art, Melbourne

Private collection, Sydney, acquired from the above in 2002

These paintings were part of a group purchased from Jenny Watson in 2002. Watson received them in 1987, as part of the dissolution of her relationship with John Nixon. Watson has written of them, 'This collection consisted of works that had been made prior to that time, and a group of 'Lilydale' works, bringing in the influence of country life, my horse activities and the old house we had purchased two years previously.... The Go-Betweens work would have been done at the time of our friendship with the band (1981-85), particularly after I painted their portraits for the Send me a lullaby album in 1981. Those portraits have recently been purchased by the National Portrait Gallery.

All this work represents some of the best pieces available as a document of that time in Melbourne.'

Jenny Watson, 7 August 2002



77

JOHN NIXON (BORN 1949)

Painting for the Go-Betweens, 1985

titled and dated verso: 'PAINTING FOR / THE GO-BETWEENS / 1985'

oil on canvas

76.5 x 58.5cm (30 1/8 x 23 1/16in).

\$4,000 - 6,000

Provenance

Collection of Jenny Watson

Woodbury Art, Melbourne

Private collection, Sydney, acquired from the above in 2002



78

ROBERT MACPHERSON (BORN 1937)

Mayfair: Cock O' the Walk, 1993-94
 each panel signed, dated, titled and numbered verso
 synthetic polymer paint on masonite
 293.0 x 492.0cm (115 3/8 x 193 11/16in).(overall)

\$70,000 - 100,000

Provenance

Collection of the artist
 Yuill/Crowley, Sydney
 Private collection, Perth

Exhibited

Robert MacPherson, Art Gallery of Western Australia, Perth,
 25 January - 25 March, then touring, Museum of Contemporary Art,
 Sydney, 13 July – 21 October 2001

Literature

Ingrid Periz, 'I Always Buy My Lunch at the Mayfair Bar', in *Eyeline* 36,
 Autumn / Winter 1998
 Trevor Smith, *Robert MacPherson*, Art Gallery of Western Australia,
 Perth, 2001, p. 196 (illus.)

First delivered as a lecture at Artspace Visual Arts Centre, Sydney in March of 1998, Ingrid Periz described Robert MacPherson's *Mayfair Bar* series and its fundamental connection to cuisine. Periz notes of this work, 'In the eleven panel *Mayfair Cock O' the Walk: 11 Paintings, 11 Signs for A.W., D.W., P.L. (Who dared dream)*, 1993-94, the makings of the Sunday roast are taken apart and transformed into a Picassoid eye staring down the highway. No longer a time-consuming celebration of the working week's day of rest when it was trussed, stuffed, basted and carved, the hot chook is now a compendium of pieces that may or may not provide the centrepiece of the meal. The simple tablecloths used in *Red Raddle* and the related *Tear Arse* might possibly suggest a humble gentility but beyond this class identity, and more importantly, the table cloth marks the consumption of food in a



particular time and place, of time taken at table when the table was used for this purpose only, and when the act of shared consumption dictated its own temporality. In addition, the tablecloths relate to the human body, for each is sized according to the seating capacity of the table for which it is intended. As much as the text of *Red Raddle* and *Tear Arse* refers to specific habits of food consumption, the tablecloths also signal practices that are historically contingent and they link these practices to the needs of the human body.

Gastronomy holds that a genuine cuisine cannot develop without a lengthy apprenticeship to the land and its seasons. Given the continuing presence of the landscape tradition, we might ask whether Australian art is not the same. MacPherson's antipathy to the force of this tradition is well known but at the same time an important part of his practice has concerned itself with precisely the stuff of landscape and the mythology of place. Some of this work is approached askew, under cover of the hand of Robert Pene, a Nambour convent pupil busily drawing the heroes of the bush and the creatures of the country. The 'Mayfair' paintings are arguably more direct. Through

MacPherson's tilling, their referents, and their construction, the Mayfair paintings are signs in and of the landscape, a landscape already written over by history, by human presence and practices. *Cock O' the Walk's* white-on-black mimics both the techniques of road marking and the decorative forms of Oceanic art, a combination that occurs almost parenthetically, reminding us of the way in which car culture has mediated the experience of the Australian landmass. By referring to particular visual elements in the Australian landscape - the roadside signs advertising produce-by recalling certain elements of traditional Aboriginal painting in the white-on-black or white-on-brown of their manufacture, by the specific content of the signs, the uniquely Australian terminology and the regionally specific foodstuffs, the 'Mayfair' paintings constitute a new kind of landscape painting. This is not an iconographic landscape of gumtrees, but one that is the product of soil and climate, and of geographically and historically specific processes, all those elements encapsulated in the French vintner's term for soil, for that particular quality of the land that can be identified olfactorially and gustatorially in wine - namely terroir.



79

ROBERT ROONEY (BORN 1937)

Holden Park 1, March 1970, and Holden Park 2, May 1970
 signed, titled and inscribed verso: 'Robert Rooney / Holden Park /
 Collection: Daniel Thomas / c/o AGNSW / Sydney
 19 colour photographs with typed label, label text:
 'HOLDEN PARK 1: March 1970 / HOLDEN PARK 2: May 1970
 / THE CAR: FJ Holden / THE DRIVER: Barry McKimm / THE
 PHOTOGRAPHER: Robert Rooney'
 43.0 x 100.0cm (16 15/16 x 39 3/8in).

\$4,000 - 6,000

Provenance

Collection of Daniel Thomas, Sydney
 Private collection, Sydney, acquired from the above in 1998

Exhibited

Pinacotheca, Melbourne, 1970
Project 8: Robert Rooney, Art Gallery of New South Wales, Sydney,
 4 October - 9 November 1975, cat. 10 (illus., another example in
 exhibition catalogue)
Off the Wall and in the Air, A Seventies Selection, Monash University
 and Gallery and Australian Centre for Contemporary Art, Melbourne,
 3 July - 10 August 1991, cat. 128 (another example)

Literature

Charles Green, *Off the Wall and in the Air, A Seventies Selection*,
 Monash University and Gallery and Australian Centre for
 Contemporary Art, Melbourne, 1991, p. 6 (illus., another example)
 Helen Ennis, *Photography and Australia*, Reaktion Books, Sydney,
 2007, p. 118, pl. 65 (illus., another example)

Related Work

Holden Park 1 and 2, 1970, photographs and polaroids,
 76.5 x 101.5cm, examples held in the collections of the National
 Gallery of Australia, Canberra and Monash University, Victoria

Like many of the artists who took part in the exhibition *The Field* in
 1968, Robert Rooney quickly moved away from colourfield painting to
 develop a more conceptual practice. He turned to the camera as his
 primary tool to create conceptual pieces which involved serial images
 of random subjects from everyday life – the garments worn every day
 for a month, sugared almonds in the carpet, views of the corners of
 an apartment. His best known work in this period was *Holden Park
 1 and 2, May 1970*, in which Rooney chose locations at random
 from a Melbourne street directory, to which he was then driven by a
 friend, Barry McKnight, in his FJ Holden. At each location the Holden
 was parked and Rooney took a photo. He assembled them into two
 groups of images. In the first version, he included a text describing
 the process of making the piece; this text was dropped in the second
 version. The second version is in several Australian public collections,
 including the National Gallery of Australia, and has been described as
 'one of the key works of postwar Australian photography'.

This is the only known impression of version 1 and was purchased
 from the artist by curator Daniel Thomas when preparing the exhibition
Project 8: Robert Rooney, at the Art Gallery of New South Wales,
 Sydney, in 1975.



80

TIMOTHY JOHNSON (BORN 1947)

Untitled, 1972

signed and dated verso: 'Tim Johnson / 1972'

photographs and typed text on paper

51.0 x 63.0cm (20 1/16 x 24 13/16in).

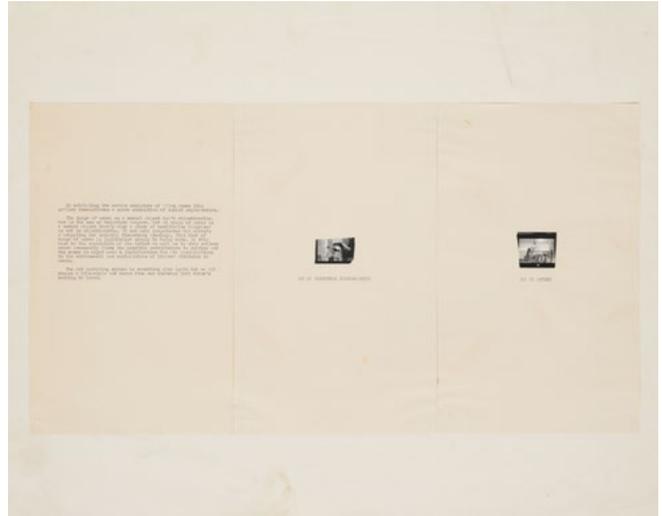
\$1,000 - 2,000

Provenance

Hogarth Galleries, Sydney

Private collection, Sydney, acquired from the above in 2010

These two works were produced c. 1972 by Tim Johnson and included in an exhibition at Hogarth Gallery responding to the ousting of the government of Gough Whitlam in 1975. The typed text reads: 'I don't know why anyone would want to but if someone DOES want to look over agendas from the Australian Council for the Arts meetings (Feb. 73 - present) they can do so by contacting Tim Johnson at 54 Albermarle St. Newtown'



81

TIMOTHY JOHNSON (BORN 1947)

Untitled, 1972

signed and dated verso: 'Tim Johnson / 1972'

photographs and typed text on three sheets of paper

55.0 x 67.0cm (21 5/8 x 26 3/8in). (paper sheet)

\$1,000 - 2,000

Provenance

Hogarth Galleries, Sydney

Private collection, Sydney, acquired from the above in 2010

The typed text reads: 'By exhibiting the erotic sculpture of Allen Jones this gallery demonstrates a naive conception of sexist exploitation.'

The image of woman as sexual object isn't objectionable. Nor is the use of fetishist imagery. But an image of woman as a sexual object that's also a piece of merchandise disguised as art is objectionable. It not only perpetuates but extends a crippling and socially disastrous ideology. This kind of image of a woman is legitimised simply by being made. In this case by the reputation of the artist as well as by this gallery which presumably finds the possible contribution to culture and money it might make a justification for its participation in the endorsement and exploitation of limited attitudes to women.

The art marketing system is something else again but we all choose a life-style and learn from our mistakes that there's nothing to learn.'

82

TIMOTHY JOHNSON (BORN 1947)

New Race, 1981

synthetic polymer paint on canvas

76.0 x 61.0cm (29 15/16 x 24in).

\$4,000 - 6,000

Provenance

Private collection, acquired directly from the artist

Christie's, Melbourne, 3 April 2001, lot 15

Private collection, Sydney

Formed in April of 1981, New Race was a concept band which included three members of Radio Birdman: Deniz Tek, Rob Younger and Warwick Gilbert along with Americans Ron Asheton of The Stooges and Denis 'Machine Gun Thompson' of MC5. The group played one tour in Australia, the recordings forming the only album released by the group. Painted towards the end of Tim Johnson's punk works, *New Race* belongs to a series of works deeply engaged with the performative, anti-commercial elements of 1970s punk. In his essay on the series, Dr Chris McAuliffe describes,

'Johnson's punk works chart a personal reading of Modernism's trajectory. They show his struggle to establish a firm footing in 1970s pluralism, where earlier practices were declared prematurely dead and the birth of Postmodernism was announced with unseemly haste. For this reason, Johnson's punk works were remarkably open.'

Described as a transformative junction between Modernism and Postmodernism, Johnson's punk paintings capture the mood of a time when punk's raw energy had strong associations with creative and intellectual independence. As McAuliffe notes 'Punk appeared to promise an efflorescence of bands and venues, a politically and socially engaged music, the overthrow of an ossified music business, and a return to the raw power of rock'n'roll. A tall order in hindsight, but Johnson's punk paintings must be read in terms of what it was hoped punk might be, not what it ultimately became.'¹

1. Wayne Tunnicliffe and Julie Ewington, *Tim Johnson, Painting Ideas*, Art Gallery of New South Wales, Sydney and Queensland Art Gallery, Brisbane, 2009, p. 22

TRAFALGAR
Presents

New Race

Featuring:
 RON YOUNGER
 DENIS TOLK
 WARRICK GILBERT
 EX. PAUL BISHMAN

ONLY 6 610's

WED 27 APR. BRIDGMAN HOTEL
 TUE 28 APR. NEMO HOTEL
 WED 29 APR. SELWYNS

THU 30 APR. BRIDGMAN HOTEL
 FRI 1 MAY. COOK & CUTLER HOTEL
 SAT 2 MAY. MARKET WALK HOTEL



TONITE

UPSTAIRS—
 THE NEW
 RACE

DOWNSTAIRS
 'FUGITIVE
 FLIGHT'

THERE'S GONNA BE A

New Race



New Race

Ron Younger
 Denis Tolk
 Warrick Gilbert
 Ex. Rado Bishman

Bonnie Thompson
 Ex. M.C.S.
 Ron Atkinson
 Ex. Stage 2



Sargeant Pepper's Rock
 Cafe

Sunday 10th May

Aspecial event:
 this one will be over the top

Also Special Guest
 THE CHURCH
 +SERIOUS YOUNG INSECTS



Tim Johnson began depicting Aboriginal people in his paintings around 1979, using images sourced from magazines. In some cases the images were superimposed on elements of his previous series in which featured geometric patterning. Shortly after, Johnson first travelled to Papunya, taking many photographs of artists painting and standing with their completed paintings. On his return to Sydney he transcribed these photographic images onto small canvases, sometimes painting up to three versions of each photograph.

In 1981 he was appointed acting manager of Papunya Tula Artists when manager Andrew Crocker went on leave. In the two months he spent working for Papunya Tula Artists he was responsible for providing canvases and paints to artists and collecting and cataloguing completed paintings.

Johnson began to collect Aboriginal art over this period and made enduring relationships with several artists, including Clifford Possum Tjapaltjarri and Michael Jagamara Nelson. He also collaborated with them and other artists on joint works, through which he established protocols for such collaborations – cultural and financial - including seeking permission to paint dots in joint paintings.

By 1983 Johnson had begun to place his photographic images of artists painting into open grounds, sometimes with other iconography and later with his own dotting or that of collaborators. This became the basis of his practice through to the end of the 1980s, when his work had become recognised as an important contribution to contemporary Australian art. The exhibition *Across Cultures* at the Ian Potter Gallery, University of Melbourne in 1993 surveyed Johnson's work over the period, with a specific focus on his collaborations with Indigenous artists. His survey exhibition *Tim Johnson - Painting Ideas* at the Art Gallery of New South Wales in 2008 had a similar focus on Johnson's work between 1979-83.

These three paintings chart Johnson's progress through this key period in the development of his art, and represent some of the earliest engagements of non-Indigenous contemporary artists with Indigenous painters.

John Cruthers



83

TIMOTHY JOHNSON (BORN 1947)

Pini Tjapaltjarri, Papunya, 1983
 titled, signed and dated verso: 'PINI JAPAL TJARRI, PAPUNYA /
 Tim Johnson 1983'
 synthetic polymer paint on canvas
 61.0 x 90.0cm (24 x 35 7/16in).

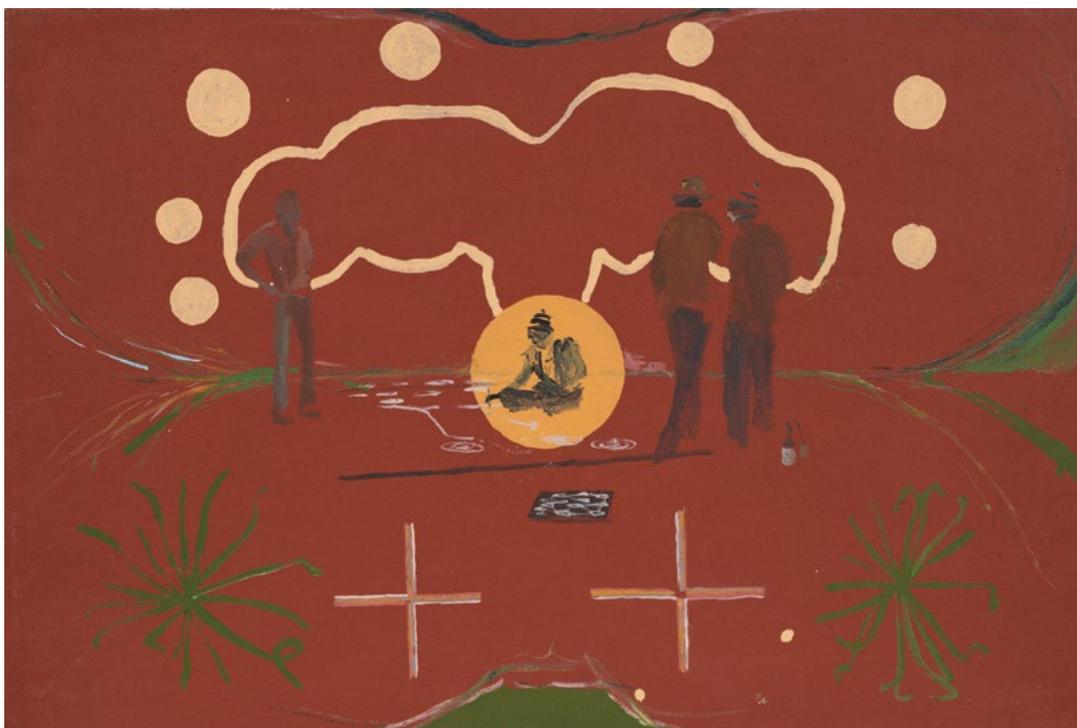
\$4,000 - 6,000

Provenance

Mori Gallery, Sydney
 Private collection, Sydney

Related Work

Visit to Papunya II, 1983, synthetic polymer paint on canvas,
 130.5 x 90.0cm, collection of Marianne Baillieu, in Wayne Tunnicliffe
 and Julie Ewington, *Tim Johnson, Painting Ideas*, Art Gallery of New
 South Wales, Sydney, and Queensland Art Gallery, Brisbane, 2009,
 p. 111 (illus.)
Benny Tjapaltjarri and his family at Papunya, 1981, synthetic polymer
 paint on linen, 45.5 x 59.5cm, private collection, in Wayne Tunnicliffe
 and Julie Ewington, *Tim Johnson, Painting Ideas*, Art Gallery of New
 South Wales, Sydney, and Queensland Art Gallery, Brisbane, 2009,
 p. 106 (illus.)



84

TIMOTHY JOHNSON (BORN 1947)

Uta Uta, 1983

synthetic polymer paint on linen

61.0 x 91.0cm (24 x 35 13/16in).

\$3,000 - 5,000

Provenance

Mori Gallery, Sydney

Private collection, Sydney



85

TIMOTHY JOHNSON (BORN 1947)

Papunya Painting I, 1979

signed and dated verso: 'Tim Johnson 1979'

synthetic polymer paint on canvas

50.0 x 50.0cm (19 11/16 x 19 11/16in).

\$3,000 - 5,000

Provenance

Mori Gallery, Sydney

Private collection, Sydney

Related Work

At Papunya, 1979, synthetic polymer paint on canvas, 44.0 x 59.0cm,
private collection

Untitled, 1979, synthetic polymer paint on canvas, 41.0 x 53.0cm,
collection of the Queensland Art Gallery, Brisbane

From left to right:

86

MAKER UNKNOWN

An engraved boomerang, Eyre Basin, South Australia
wood

height: 106.0cm (41 3/4in).

\$1,200 - 1,800

Provenance

Private collection, Adelaide
Private collection, Hong Kong

87

MAKER UNKNOWN

A fighting boomerang
inscribed twice verso: 'H434'
wood

height: 111.0cm (43 11/16in).

\$2,200 - 2,400

Provenance

Dr Gerald Hold Collection
Private collection, Sydney

88

MAKER UNKNOWN

A boomerang club, Cooper Creek, South Australia
wood

height: 123.0cm (48 7/16in).

\$2,600 - 2,800

Provenance

Private collection, Sydney

89

MAKER UNKNOWN

A fighting boomerang
wood

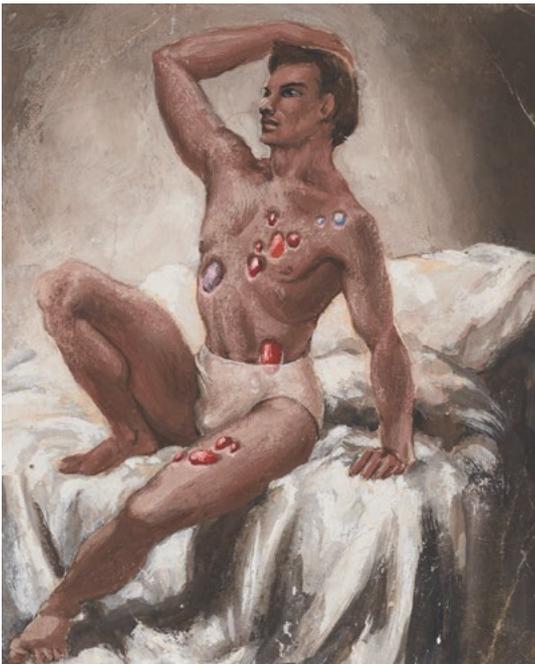
height: 123.0cm (48 7/16in).

\$2,200 - 2,400

Provenance

Private collection, Sydney





90

JAMES GLEESON (1915-2008)

Study for Impending Events, 1991
signed and dated lower right: 'Gleeson 20.7.91'
charcoal and collage on paper
38.0 x 51.0cm (14 15/16 x 20 1/16in).

\$1,500 - 2,500

Provenance

Mr Ross Stay, Queensland, acquired directly from the artist
Private collection, Queensland

91

JAMES GLEESON (1915-2008)

Images of Spring, 1940
signed centre left: 'Gleeson';
initialled and dated upper left: 'J.G. 40'
ink on paper
36.0 x 26.0cm (14 3/16 x 10 1/4in).

\$1,500 - 2,500

Provenance

Mr Ross Stay, Queensland, acquired directly from the artist
Private collection, Queensland

92

JAMES GLEESON (1915-2008)

Man with Jeweled Skin
oil on card
13.5 x 11.0cm (5 5/16 x 4 5/16in).

\$2,500 - 3,500

Provenance

Mr Ross Stay, Queensland, acquired directly from the artist
Private collection, Queensland



93

JAMES GLEESON (1915-2008)

Phlebas The Phoenician, 1951

signed lower right: 'Gleeson'

oil on canvas board

13.0 x 23.5cm (5 1/8 x 9 1/4in).

\$10,000 - 15,000

Provenance

Mr Ross Stay, Queensland, acquired directly from the artist c.1952
Private collection, Queensland

Exhibited

James Gleeson, Macquarie Galleries, Sydney,
3-15 September 1952, cat. 10

James Gleeson: Beyond the Screen of Sight, National Gallery of
Victoria, Melbourne, 29 October 2004 - 27 February 2005;
National Gallery of Australia, Canberra, 18 March - 13 June 2005,
cat. 33 (label attached verso)

Literature

Renée Free, *James Gleeson: Images from the Shadows*, Craftsman
House, Sydney, 1996, pl. 22b, p. 91 (illus.), 182

Lou Klepac, *James Gleeson: Beyond the Screen of Sight*, The Beagle
Press, Sydney in association with the National Gallery of Victoria,
Melbourne, 2004, cat. 33, p. 113 (illus.)

In *James Gleeson: Images from the Shadows*, Gleeson discusses the present work in an interview with Renee Free: 'One of the most important and constantly recurring motifs through-out my work is based on sense of mutability of all forms and substances. Metamorphosis has always been, for me, one of the basic facts of life. Everything takes on a form, changes, falls apart and reforms in new organisations as part of an endless cycle.'

When I painted Phlebas, the drowned Phoenician sailor cast up on the shore after his drowning, he has suffered a sea-change. He has become coral and sea growths, pearls and sponge. Transformations like these are everywhere in the paintings; they are part of the morphic vocabulary which also includes amalgamation of biomorphic and mechanical parts, each with their specialised kinds of energy compacted into a common drive.'



94

MAKER UNKNOWN

An engraved shield, Kimberley region, Western Australia
hardwood

height: 78.0cm (30 11/16in).

\$1,400 - 1,600

Provenance

Private collection, Sydney



95

MAKER UNKNOWN

An engraved boomerang, Queensland
inscribed twice verso: 'H9'

wood, earth pigments

height: 75.0cm (29 1/2 in).

\$2,800 - 3,200

Provenance

Dr Gerald Hold Collection

Private collection, Sydney



96

ROVER THOMAS (CIRCA 1926-1998)

Punmu, c. 1994

inscribed verso: 'ROVER THOMAS / AP 0958'

natural earth pigments and synthetic binder on linen

90.0 x 120.0cm (35 7/16 x 47 1/4in).

\$15,000 - 18,000

Provenance

Waringarri Aboriginal Arts, Kununurra, Western Australia (cat.AP 0958)

Private collection

Sotheby's, Melbourne, 9 July 2001, lot 179

Private collection, United States of America

Sotheby's, Melbourne, 26 July 2010, lot 212

Private collection, Sydney



97

TIMOTHY COOK (BORN 1958)

Kulama, 2013

natural earth pigments on paper

106.0 x 76.0cm (41 3/4 x 29 15/16in).

\$2,500 - 3,500

Provenance

Jilamara Arts and Crafts, Northern Territory (cat.239-13)

Seva Frangos Art, Perth

Private collection, Sydney

Exhibited

The World is not a Foreign Land, The Ian Potter Museum of Art,
6 March - 6 July 2014; then touring through to 2016

The accompanying Jilamara Arts and Crafts documentation reads:
'The Kulama Ceremony is performed in the late wet season (March-
April) when a ring appears around the moon. Kulama is a traditional
initiation for young men which coincides with the harvest of a certain
wild yam species. Elders of both sexes sing and dance for three days
welcoming the boys into adulthood. The boy is then renamed with his
true man's name.'

98

**GULUMBU YUNUPINGU
(CIRCA 1945-2012)**

Garak, 2010

inscribed verso:

'#3977K GULUMBU / 1210 GUN'

natural earth pigments on eucalyptus bark

95.0 x 45.0cm (37 3/8 x 17 11/16in).

\$6,000 - 8,000

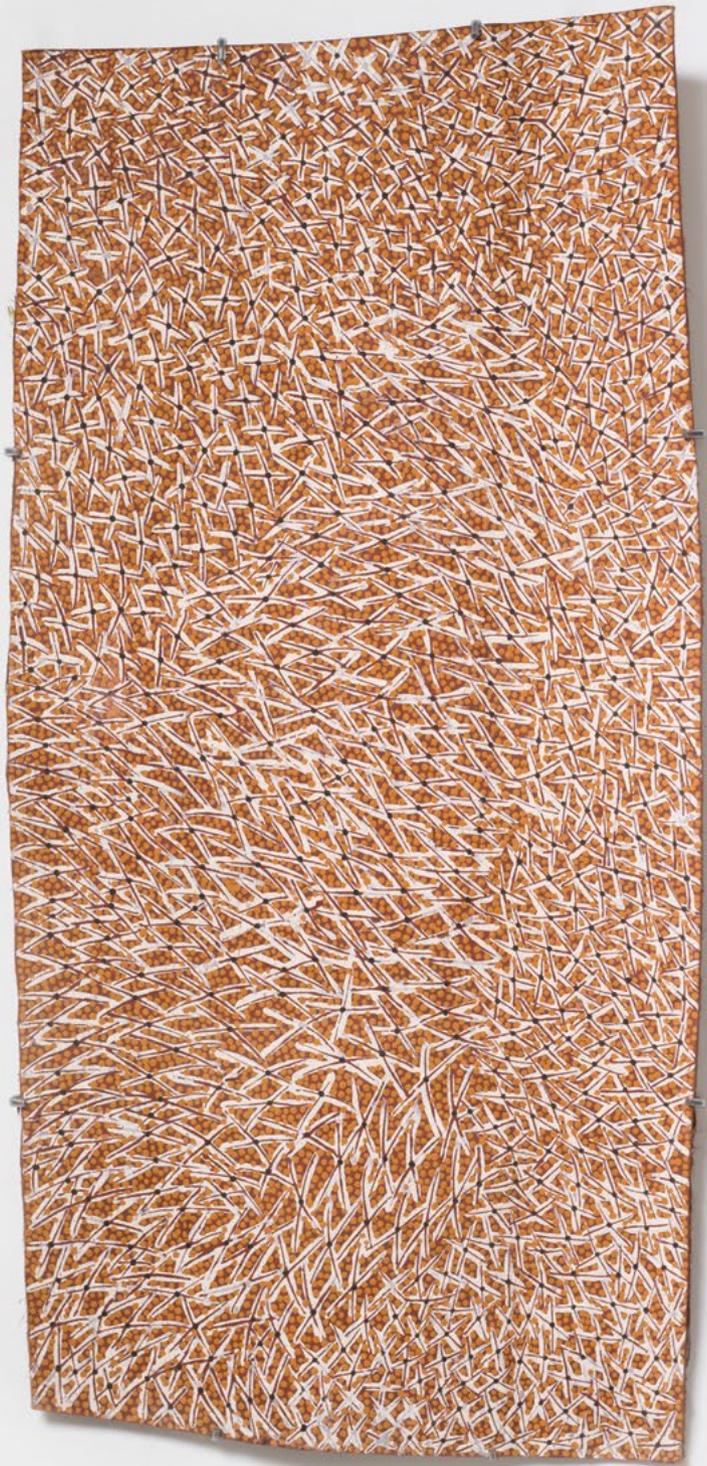
Provenance

Buku-Larrnggay Mulka Centre, Yirrkala

(label attached verso, cat.3977K)

Private collection, Northern Territory

This work is accompanied by Buku-Larrnggay Mulka Centre documentation





99

MICHAEL RILEY (1960-2004)

Untitled (Cross), from the series flyblown, 1998
type c print
79.0 x 105.0cm (31 1/8 x 41 5/16in).

\$3,000 - 5,000

Provenance

Boomalli Aboriginal Artists, Sydney
Private collection, Sydney, acquired from the above in 2002

Exhibited

Michael Riley: flyblown, Gallery Gabrielle Pizzi, Melbourne, 10 - 28 November, 1998 (another example)
Beyond the pale, 2000 Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide, 2000 (another example)
Holy, Holy, Holy - 13 contemporary artists explore the interaction between Christianity and Aboriginal culture, Flinders University City Gallery, State Library of South Australia, Adelaide, 20 February - 17 April 2004, then touring through to 2005 (label attached verso)
Michael Riley: Sights Unseen, National Gallery of Australia, Canberra, 14 July - 22 October 2006 (another example)

Michael Riley - flyblown, Stills Gallery, Sydney, 5 March - 5 April 2008 (another example)

Photography and Place, Art Gallery of New South Wales, Sydney, 17 March - 29 May 2011 (another example)

Literature

Beyond the pale, 2000 Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide, 2000, p. 77 (illus., another example)
Holy holy holy, 13 contemporary artists explore the interaction between Christianity and Aboriginal culture, Flinders University Art Museum, Adelaide, 2004, p. 60-61 (illus.), 108
Brenda L Croft, *Michael Riley: Sights Unseen*, National Gallery of Australia, Canberra, 2006, p. 69 (illus., another example)
Vigen Galstyan, Look, 'Earth scans and bush relevances. Photography & place in Australia, 1970s til now', Sydney, March 2011, p. 29 (illus., another example)

Related Work

Other examples from this edition are held in the collections of the Art Gallery of New South Wales, Sydney, Murray Art Museum, Albury, and the Art Gallery of South Australia, Adelaide



100

MICHAEL RILEY (1960-2004)

Untitled (Bible), from the series flyblown, 1998
 type c print
 79.0 x 105.0cm (31 1/8 x 41 5/16in).

\$3,000 - 5,000

Provenance

Boomalli Aboriginal Artists, Sydney
 Private collection, Sydney, acquired from the above in 2002

Exhibited

Michael Riley: flyblown, Gallery Gabrielle Pizzi, Melbourne, 10 - 28 November, 1998 (another example)
Beyond the pale, 2000 Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide, 2000 (another example)
Holy, Holy, Holy - 13 contemporary artists explore the interaction between Christianity and Aboriginal culture, Flinders University City Gallery, State Library of South Australia, Adelaide, 20 February - 17 April 2004, then touring through to 2005
Michael Riley: Sights Unseen, National Gallery of Australia, Canberra, 14 July - 22 October 2006 (another example)

Michael Riley - flyblown, Stills Gallery, Sydney, 5 March - 5 April 2008 (another example)

Photography and Place, Art Gallery of New South Wales, Sydney, 17 March - 29 May 2011 (another example)

Literature

Beyond the pale, 2000 Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide, 2000, p. 78 (illus., another example)
Holy holy holy, 13 contemporary artists explore the interaction between Christianity and Aboriginal culture, Flinders University Art Museum, Adelaide, 2004, p. 108 (another example)
 Brenda L Croft, *Michael Riley: Sights Unseen*, National Gallery of Australia, Canberra, 2006, p. 70 (illus., another example)
 Vigen Galstyan, *Look, 'Earth scans and bush relevances. Photography & place in Australia, 1970s til now'*, Sydney, March 2011, p. 29 (illus., another example)

Related Work

Other examples from this edition are held in the collections of the Art Gallery of New South Wales, Sydney, Murray Art Museum, Albury, and the Art Gallery of South Australia, Adelaide



101

DARREN SIWES (BORN 1968)

Yellakiana Beginnings, 1998
cibachrome print, edition: 4/6
100.0 x 122.0cm (39 3/8 x 48 1/16in).

\$3,000 - 5,000

Provenance

Private collection, Sydney

Exhibited

3 views of *Kaurna Territory now: Agnes Love, Nici Cumpston and Darren Siwes*, Artspace, Adelaide Festival Centre, Adelaide, 15 May - 27 June 1998 (another example)

Holy, Holy, Holy - 13 contemporary artists explore the interaction between Christianity and Aboriginal culture, Flinders University City Gallery, State Library of South Australia, Adelaide, 20 February - 17 April 2004 (another example), then touring through to 2005

Literature

3 views of *Kaurna Territory now: Agnes Love, Nici Cumpston and Darren Siwes*, Artspace, Adelaide Festival Centre, Adelaide, 1998, p. 10 (illus.)

Holy holy holy, 13 contemporary artists explore the interaction between Christianity and Aboriginal culture, Flinders University Art Museum, Adelaide, 2004, p. 109



102

DARREN SIWES (BORN 1968)

Church I, 1999

cibachrome print, edition: 6/6
99.0 x 119.0cm (39 x 46 7/8in).

\$3,000 - 5,000

Provenance

Greenaway Art Gallery, Adelaide
Private collection, Sydney, acquired from the above in 2002

Exhibited

Beyond the pale, 2000 Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide, 2000

Darren Siwes: Mis/Perceptions, Greenaway Art Gallery, Adelaide, May 2001 (illus. cover another example)

Darren Siwes: Mis/Perceptions, Nellie Castan Gallery, Melbourne, 12 - 31 July 2001 (another example)

Holy, Holy, Holy - 13 contemporary artists explore the interaction between Christianity and Aboriginal culture, Flinders University City Gallery, State Library of South Australia, Adelaide, 20 February - 17 April 2004 (another example), then touring through to 2005

Literature

Holy holy holy, 13 contemporary artists explore the interaction between Christianity and Aboriginal culture, Flinders University Art Museum, Adelaide, 2004, p. 88-89 (illus.), 109

Related Work

Other examples from this edition are held in the collections of the National Gallery of Australia, Canberra, and the Flinders University Art Museum, South Australia



103

DARREN SYLVESTER (BORN 1974)

If all we have is each other, that's okay, 2003

signed to label verso: 'Darren Sylvester'

lambda print, edition: 2/6

90.0 x 120.0cm (35 7/16 x 47 1/4in).

\$4,000 - 6,000

Provenance

William Mora Galleries, Melbourne

Private collection, Sydney, acquired from the above in 2006

Exhibited

Darren Sylvester: If All We Have Is Each Other, That's OK, William Mora Galleries, Melbourne, 5 - 28 June 2003 (another example)

Darren Sylvester: If All We Have Is Each Other, That's OK, Boutwell Draper Gallery, Sydney, 23 July - 16 August 2003 (another example)

Literature

'Darren Sylvester: The Right Stuff', *Australian Art Collector*, issue 36, April-June 2006, p. 102 (illus. another example)

Edward Colless, 'Beneath bland surfaces', *Sydney Morning Herald*, 10 June 2006

Visual Arts Review of Remote Control: Contemporary Photomedia, NGV International, Melbourne, 2006, (illus.)

Related Work

Other examples from this edition are held in the collections of the National Gallery of Australia, Canberra, and the National Gallery of Victoria, Melbourne



104

RICHARD LARTER (1929-2014)

The Rejected Suite, 1993

each signed, dated and numbered below image

lower right: 'Richard Larter 1993 2/10'

suite of 12 colour laser prints in

black cloth-covered spring folio, edition 2 of 10

38.5 x 29.0cm (15 3/16 x 11 7/16in).

(variable)

\$5,000 - 7,000

Provenance

Watters Gallery, Sydney

Private collection, Sydney, acquired from the above in 1993

Related Work

Other examples from this edition are in the collections of the National Gallery of Victoria, Melbourne, and the Queensland Art Gallery, Brisbane

In 1993 Richard Larter was asked to produce a print that could be sold by the magazine *Art Monthly* as part of its fund-raising program. Other artists who made prints included Rosalie Gascoigne and Ken Whisson. Larter produced 10 images, collages using his normal iconography of nudes with decorative coloured infill. The magazine's new editor did not like the images and declined to choose one to be made into a print. Watters Gallery subsequently issued them as a suite of photocopy prints, in a cloth-bound folio with embossed gold text to the cover: *Richard Larter, Rejected Suite, 1993*.

Images of the full suite are accessible online

TRACEY MOFFATT (BORN 1960)

Scarred for Life, 1994, including The Wizard of Oz, Doll Birth, Charm Alone, Telecam Guys, Heart Attack, Useless, Job Hunt, Birth Certificate, Mother's Day
 each numbered, signed and dated verso:
 '30/50 TRACEY MOFFATT 94'
 series of nine colour photolithographs
 80.0 x 60.0cm (31 1/2 x 23 5/8in). (paper sheet)

\$18,000 - 25,000

Provenance

Mori Gallery, Sydney
 Private collection, Sydney, acquired from the above in 1997

Exhibited

Scarred for Life, Mori Gallery, Sydney, 1994
Kwangju Biennale, Kwangju, Korea, 1995 (another example)
Australian Perspecta, Art Gallery of New South Wales, Sydney, 3 February - 26 March 1995 (another example)
From the Street - Photographs from the Collection, Art Gallery of New South Wales, Sydney, 27 April - 14 July 1996 (another example)
 Prospect 96, Schim Kunsthalle, Frankfurt, Germany, 1996 (another example)
Campo 6', The Spiral Village, Museum of Modern Art, Torino, Italy and Bonnefanten Museum, Maastricht, Netherlands, 1996 (another example)
Venice Biennale (Futuro Present Passato), Venice, Italy, 1997 (another example)
Tracey Moffatt, The Institute of Modern Art, Brisbane, 8 September - 9 October 1999, then touring throughout Asia, (another example)
Sydney Biennale, Art Gallery of New South Wales, Sydney, 2000 (another example)

Literature

George Alexander, *Photography: Art Gallery of New South Wales Collection*, Art Gallery of New South Wales, Sydney, 2007, p. 313-335 (illus., another example)
 George Alexander, *Contemporary: Art Gallery of New South Wales Contemporary Collection*, Art Gallery of New South Wales, Sydney, 2006, p.204-245 (illus., another example)
 Hannah Fink, *Tradition Today: Indigenous Art in Australia*, Art Gallery of New South Wales, Sydney, 2004, cat. 90 (illus., another example)
 Michael Snelling, (ed.), *Tracey Moffatt*, The Institute of Modern Art and Asialink, Brisbane, 1999, pp.50-53 (illus., another example)
 Centre national de la photographie and Centre Cultural de la Fundacio 'la Caixa', *Tracey Moffatt*, Paris, 1999, cat.45, 49 (illus., another example)

Judy Annear, *From the Street: Photographs from the Collection*, Art Gallery of New South Wales, Sydney, 1996
 Gael Newton, *Tracey Moffatt: Fever Pitch*, Piper Press, Sydney, 1995, pp.73-91 (illus., another example)
 Gael Newton, *Australian Perspecta 1995*, Art Gallery of New South Wales, Sydney, 1995, pp.70-71 (illus., another example)

Related Work

Other examples of this suite are held in the collections of the Art Gallery of New South Wales, Sydney, and The Tate, London.

The following text appears in the Art Gallery of New South Wales, Sydney, *Photography Collection Handbook*, which was published in 2007: 'Scarred for life I' and 'II' are printed on thin off-white paper akin to scaled up pages from 'Life' magazine. Originally designed to be pinned to the wall like street posters, Moffatt used photolithography (which was the most common form of printing used in newspapers and magazines in the 19th and 20th centuries) to print the works in faded colours, adding to their ephemeral effect. While 'Life' magazine in the 1950s and 1960s published photo-essays on major world events and presented different cultures to its primarily American audience, Moffatt takes the small yet traumatic humiliations of daily life - the sniping and jibing at difference, the feelings of inadequacy which may indeed scar us for life - and makes these stories equivalent in power. 'Scarred for life' is set in environments the very ordinariness of which contributes to the dramatic tension. Each suburban drama of familial slighting is at once horrifying as much as it is amusing because of its very mundanity. The viewer recognises similar events from their own past, or strange events that they have witnessed and not quite understood.

Most of the tableaux take the point of view corresponding to or mirroring the wounded subject. It is this wounding and lack of resolution which then binds the viewer of the work to the viewer of the event described. 'Scarred for life I' and 'III' are unusual in Moffatt's oeuvre because of the captions. While the words are compelling, they don't explain the images, indeed they tend to add to their enigmatic nature as though more information is a further dead end. This works directly against the received notion of photographic captioning as necessarily directing understanding. In 'Scarred for life' the intricate webs of thought, action, word and image capturing the chasm of ongoing trauma are presented. Moffatt has said that this series may be a continuing project as 'everyone has a tragic tale to tell'.

Mother's Day, 1975 On Mother's Day, as the family watched, she copped a backhand from her mother.



Tony Maffei

Birth Certificate, 1962 During the fight, her mother threw her birth certificate at her. This is how she found out her real father's name.



Tony Maffei

Telecom Guys, 1977 Later, her sister said, 'the Telecom guys told me I was far more attractive and vivacious.'



Tony Maffei



Tony Maffei

Doll Birth, 1972 His mother caught him giving birth to a doll. He was banned from playing with the boy next door again.



Tony Maffei

Job Hunt, 1976 After three weeks he still couldn't find a job. His mother said to him, 'maybe you're not good enough.'



Tony Maffei

Heart Attack, 1970 She glimpsed her father belting the girl from down the street. That day he died of a heart attack.



Tony Maffei

Charm Alone, 1965 His brother said, 'looked nice and no chin - you'll have to survive on charm alone.'



Tony Maffei

Useless, 1974 Her father's nickname for her was 'Useless'.



Tony Maffei

The Wizard of Oz, 1956 He was playing Dorothy in the school's production of the Wizard of Oz. His father got angry at him for getting dressed too early.



106

TIM STORRIER (BORN 1949)

Saddlebag, 1985

signed lower right: 'Storrier'

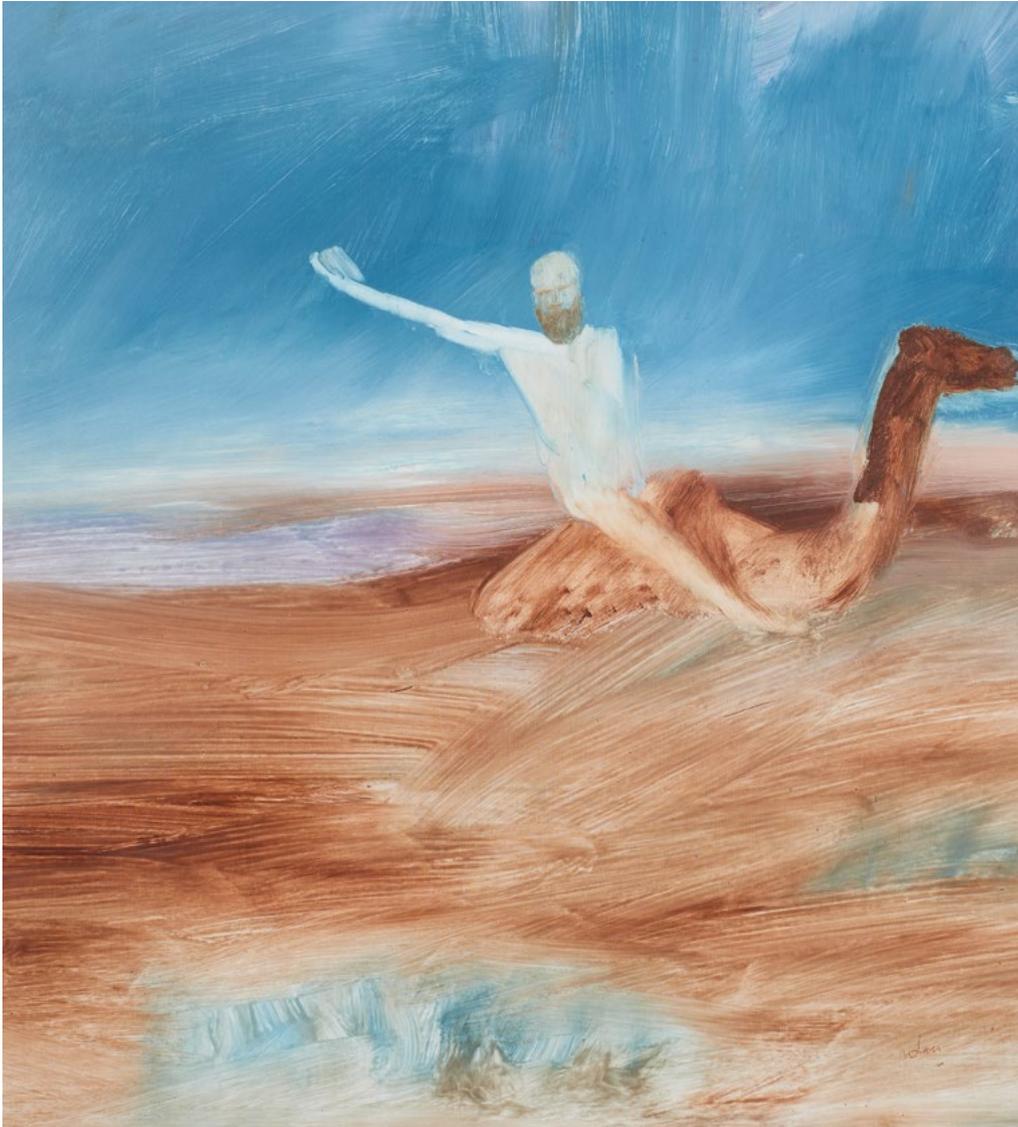
charcoal on paper

121.0 x 121.0cm (47 5/8 x 47 5/8in).

\$7,000 - 10,000

Provenance

Corporate collection, Sydney



107

SIDNEY NOLAN (1917-1992)

Burke and Camel, 1964

signed lower right: 'Nolan';

signed, dated and inscribed verso:

'Nolan / Burke / + Wills / 4 Aug 1964'

ripolin enamel on composition board

74.0 x 66.5cm (29 1/8 x 26 3/16in).

\$35,000 - 45,000

Provenance

Lord McAlpine of West Green, United Kingdom

Private collection, Perth

Lister Calder Gallery, Perth

Gould Galleries, Sydney

Private collection, United Kingdom

Exhibited

Sidney Nolan: Landscapes and Legends, Gould Galleries, Melbourne, 7 March – 15 April 2001; Gould Galleries, Sydney, 2 May – 3 June 2001, cat. 26 (illus. in exhibition catalogue)



108

HANS HEYSEN (1877-1968)

Rural Landscape, 1951

signed and dated lower right: 'HANS HEYSEN / 51'

charcoal on paper

30.5 x 39.0cm (12 x 15 3/8in).

\$4,000 - 6,000

Provenance

Private collection, Adelaide

Private collection, Sydney



109

ALBERT NAMATJIRA (CIRCA 1902-1959)

Lone Gum at Mount Gillen, 1958
signed lower right: 'Albert Namatjira'
watercolour and pencil on paper
35.5 x 44.0cm (14 x 17 5/16in).

\$20,000 - 25,000

Provenance

Artlovers' Gallery, Sydney
William Yeager Pye, New South Wales
thence by descent
Mrs L. Sloane, Sydney
Arthur Spartalis, Fine Art Dealer and Consultant, Perth
Private collection, Sydney

Exhibited

Albert Namatjira and Leonard Long, A.R.A.S., Artlovers' Gallery,
Sydney, August 1958, cat. 11



110

WILLIAM ANDREWS (1840-1877)

On the Nepean River, Blue Mountains, New South Wales, 1883
signed and dated lower right: 'Wm Andrews. 1883';
fragmented label with title, artist's name and address attached verso
oil on canvas
67.0 x 118.0cm (26 3/8 x 46 7/16in).

\$8,000 - 12,000

Provenance

Private collection
Mr John Schaeffer, Sydney
Christie's, *The Collection of John Schaeffer at Rona*, Sydney,
15 May 2004, lot 391
Private collection, Sydney



111

JOHN MATHER (1848-1916)

Treasury Gardens, 1899

signed and dated lower left: 'J. Mather 5 99'

oil on canvas

61.0 x 91.0cm (24 x 35 13/16in).

\$12,000 - 18,000

Provenance

Mrs Alice Thomas, Melbourne

thence by descent

Mr Andrew Thomas, Sydney, c.1963

thence by descent

Private collection, Sydney

Exhibited

possibly, *Exhibition of Australian Landscapes by J. Mather*,
Athenaeum, Melbourne 24 October 1904, cat. 64

possibly, *Exhibition of Mr J. Mather's Paintings*, Athenaeum Hall,
Melbourne, 26 September – 17 October 1912, cat. 28,

as *In the Treasury Gardens*

possibly, *John Mather*, Arthur Tuckett & Sons, Melbourne, June 1919

Literature

possibly, 'Art of Late John Mather reveals his love of nature',
The Herald, Newcastle, 18 June 1919, p. 6

possibly, 'John Mather's Art: Love and Nature Revealed',
The Newcastle Sun, Newcastle, 23 June 1919, p. 4

possibly, 'Mr John Mather's Pictures', *The Argus*, Melbourne,
26 June 1919, p. 4

Related Work

Autumn in the Fitzroy Gardens, 1894, oil on canvas, 61.0 x 91.3cm,
in the collection of the National Gallery of Victoria, Melbourne



112

ELIOTH GRUNER (1882-1939)

Winter in Kent

signed indistinctly lower right

oil on board

26.0 x 34.0cm (10 1/4 x 13 3/8in).

\$4,000 - 6,000

Provenance

Miss E.C. Crace, 1925-40

thence by descent

Ursula Ray

David Ray, United States of America

Sotheby's, Sydney, 16 August 1999, lot 182A

Private collection, Sydney

Exhibited

Elioth Gruner Memorial Exhibition, Art Gallery of New South Wales, Sydney, 17 April - 31 May 1940, cat. 218 (label on the reverse)

We gratefully acknowledge the kind assistance of Steven Miller in cataloguing this work.



113

ELIOTH GRUNER (1882-1939)

An Estuary in Summer, 1931

signed and dated lower right: 'GRUNER / 1931'

oil on canvas

34.5 x 45.5cm (13 9/16 x 17 15/16in).

\$15,000 - 20,000

Provenance

Frances Gruner, Elioth Gruner's sister
thence by descent

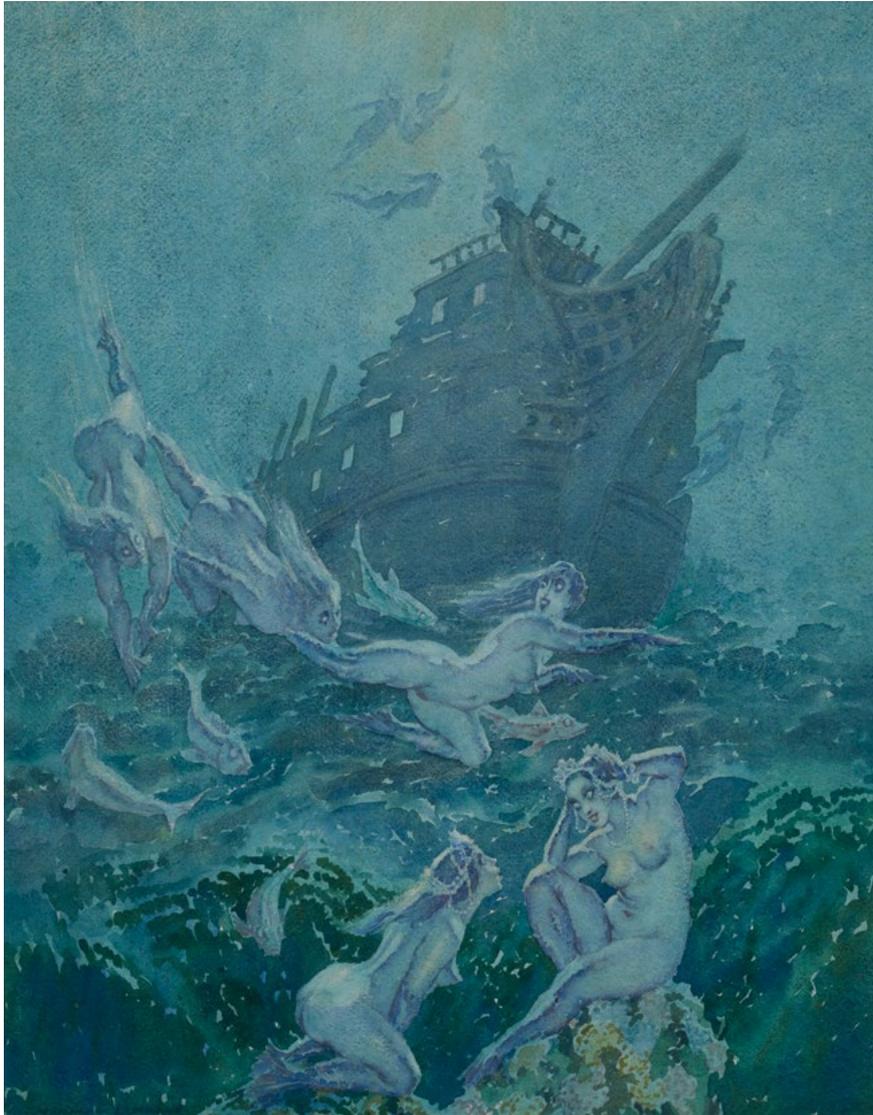
Mr Brian Elliot-Young

Jonathan Grant Galleries, Auckland, as

Mount Wellington from Tamaki Estuary (label attached verso)

Private collection, United States of America

We gratefully acknowledge the kind assistance of Steven Miller in cataloguing this work.



114

NORMAN ALFRED WILLIAM LINDSAY (1879-1969)

Shipwreck with Sirens

signed lower left: 'NORMAN LINDSAY'

watercolour and pencil on paper

50.5 x 40.0cm (19 7/8 x 15 3/4in).

\$25,000 - 35,000

Provenance

Private collection, Sydney

Goodmans, 18 November 2002, Sydney, lot 153

Private collection, Sydney



115

NORMAN ALFRED WILLIAM LINDSAY (1879-1969)

Neptune's Return

signed lower right: 'NORMAN LINDSAY'

oil on canvas on board

66.5 x 51.0cm (26 3/16 x 20 1/16in).

\$25,000 - 35,000

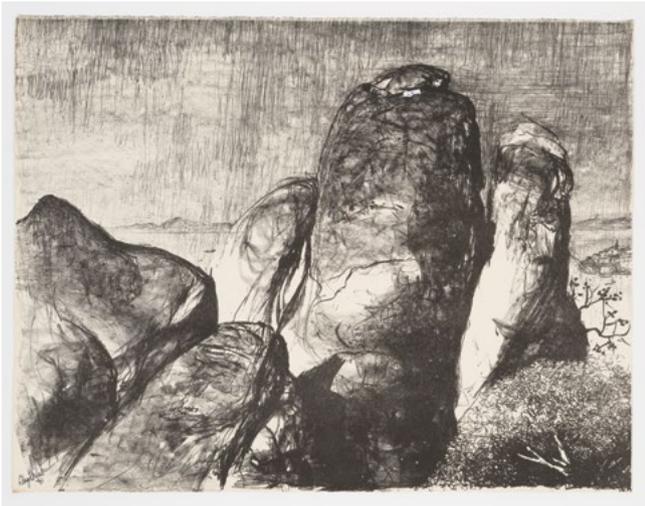
Provenance

Bloomfield Galleries, Sydney (label attached verso)

Lennox Gallery, Sydney (label attached verso)

Gregson Flanagan Fine Art Auctioneers, Perth

Private collection, Sydney



116

LLOYD REES (1895-1988)

The Caloola Suite, 1980 comprising:

Illawarra Landscape

The Distant Derwent

Tree at Caloola

The Pinnacles, Mount Wellington

The Vortex

Storm at Sunset

each signed, dated and numbered below image

six lithographs, edition: 43/80

50.5 x 65.5cm (19 7/8 x 25 13/16in).

\$3,000 - 5,000

Provenance

Christie's, Melbourne, 27 August 2002, lot 314

Private collection, Perth

Related Work

Other examples of this suite are held in the collections of the National Gallery of Victoria, Melbourne, and the Art Gallery of New South Wales, Sydney



117

JOHN BARR CLARKE HOYTE (1835-1913)

Sydney Heads

signed lower left: 'JC Hoyte'

watercolour on paper

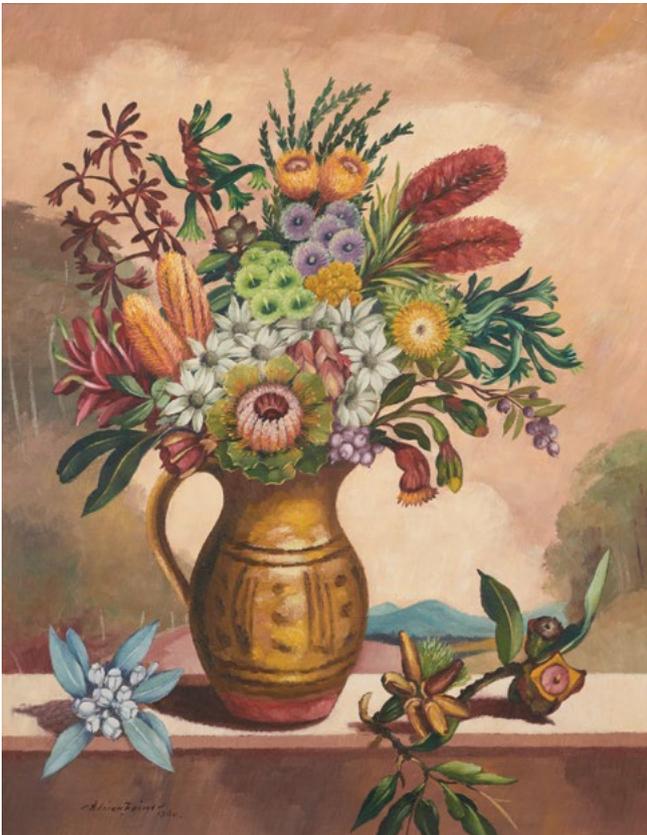
22.0 x 43.5cm (8 11/16 x 17 1/8in).

\$2,000 - 4,000

Provenance

Bonhams & Goodman, Sydney, 26 April 2005, lot 160

Private collection, Sydney



118

ADRIAN FEINT (1894-1971)

(Native Floral Arrangement), 1960

signed and dated lower left: 'Adrian Feint 1960'

oil on board

48.0 x 38.0cm (18 7/8 x 14 15/16in).

\$5,500 - 7,500

Provenance

Private collection, Sydney



119

THEA PROCTOR (1879-1966)

The Tame Bird, 1916

titled and signed below image: 'The Tame Bird, Thea Proctor'
lithograph, printed in black ink on thick cream wove paper;
edition of 50

30.0 x 28.5cm (11 13/16 x 11 1/4in).

\$2,000 - 4,000

Provenance

Private collection, Sydney

Exhibited

New English Art Club, London, 1917, cat. 39 (another example)

Fine Art Gallery Society, Melbourne, April 1919, cat. 4 (another example)

Woodcuts, Linocuts, Etching, Drawings etc. 1912 - 1977,
Joshua McClelland Print Room, Melbourne, 7 - 18 December 1987,
cat. 35 (another example)

The World of Thea Proctor, National Portrait Gallery, Canberra,
8 April - 19 June 2005 (another example)

Literature

Geoffrey Holme and Malcolm Salaman, *Modern Woodcuts and Lithographs by British and French Artists*, The Studio Ltd, London, 1919, p. 170 (illus., another example)

Roger Butler, *Thea Proctor: The Prints*, Resolution Press, Sydney, 1980, pl. 2, pp. 26 - 27 (illus., another example)

Pamela Gerrish Nunn, *Women artists and the decorative arts 1880-1935: the gender of ornament*, Aldershot, 2002, pp. 77, 92 (illus., another example)

Barry Humphries, Andrew Sayers, and Sarah Engledow, *The World of Thea Proctor*, National Portrait Gallery, Canberra, 2005, pp. 40, 105 (illus., another example), 175

Related Work

Other examples from this edition are held in the collections of the National Gallery of Australia, Canberra, and the Art Gallery of New South Wales, Sydney

120

THEA PROCTOR (1879-1966)

The Rose, 1927

titled, numbered and signed below image:

'The Rose, Artist's proof, Thea Proctor'

woodcut, printed in black ink, hand-coloured on paper

22.0 x 20.5cm (8 11/16 x 8 1/16in).

\$3,000 - 4,000

Provenance

Private collection, Sydney

Exhibited

The New Gallery, Melbourne, October 1927, cat. 58 (another example)

Macquarie Galleries, Sydney, November 1938, cat. 34 (another example)

Project 21 - Womens images of women, Art Gallery of New South Wales, Sydney, 15 October – 13 November 1977 (another example)

Project 39 - Women's Imprint, Art Gallery of New South Wales, Sydney, 1 - 31 October 1982 (another example)

Review: works by women from the permanent collection of the Art Gallery of New South Wales, Art Gallery of New South Wales, Sydney, 8 March – 4 June 1995 (another example)

Art Deco: from Sydney cinemas and pubs to skyscrapers, Museum of Sydney, Sydney, 12 June - 5 September 1999 (another example)

Australian Collection Focus: Colour, Rhythm, Design - wood & lino cuts of the 20s & 30s, Art Gallery of New South Wales, Sydney, 12 March – 11 July 2010 (another example)

Sydney Moderns, Art Gallery of New South Wales, Sydney, 6 July 2013 – 7 October 2013 (another example)

Literature

The Home: The Australian Journal of Quality, vol. 8, no. 7, 1 July 1927, (front cover illus. another example)

Art in Australia, Series 3, no. 26, December 1928, p. 29 (illus. another example)

Nicholas Draffin, *Australian Woodcuts and Linocuts of the 1920s and 30s*, Sun Books, Melbourne, 1976, p. 39 (illus. another example)

Project 21: Women's images of women, Sydney, 1977, cat. 36 (another example)

A survey of Australian relief prints 1900/1950, Armadale, 1978, p. 28 (illus., another example), cat. 41

Roger Butler, *Thea Proctor: The Prints*, Resolution Press, Sydney, 1980, cat. 19, pp. 60-61 (illus. another example)

Jan Minchin, *The prints: Thea Proctor*, Sydney, 1980, pp. 18, 19

(illus., another example), 20, 60, 61 (illus., another example), cat. 19
Janda Gooding, *Thea Proctor*, Perth, 1982, pp. 2, 12 (illus., another example), cat. 6

Portrait of a Gallery, Sydney, 1984, p. 120 (illus., another example)

Review: works by women from the permanent collection of the Art Gallery of New South Wales, Sydney, 1995, p. 3 (illus., another example)

Robert Holden, *Cover Up: The art of magazine covers in Australia*, Sydney, 1995, pp. 91, 103, 105 (illus., another example), 106

Helen Topliss, *Modernism and Feminism, Australian Women Artists 1900-1940*, Craftsman House, Sydney, 1996, p. 159 (illus., another example)

Modernism and Feminism Australian Women Artists 1900-1940, Sydney, 1996, pp. 158, 159 (illus., another example), 161, pl. 94

Pamela Gerrish Nunn, *Women artists and the decorative arts 1880-1935: the gender of ornament*, Aldershot, 2002, p. 78

Andrew Sayers, *The world of Thea Proctor*, Canberra, 2005, pp. 11, 44, 50, 122 (illus. another example)

The new McCulloch's encyclopedia of Australian art, Carlton, 2006, p. 798 (illus., another example)

Printed images by Australian artists 1885-1955, Canberra, 2007, pp. 167 (illus., another example), 169

Helen Campbell, *Look, 'Colour, rhythm and design: Wood and lino cuts from a time of great creative vitality'*, Art Gallery of New South Wales Society, Sydney, February 2010, pp. 13 (illus., another example), 14

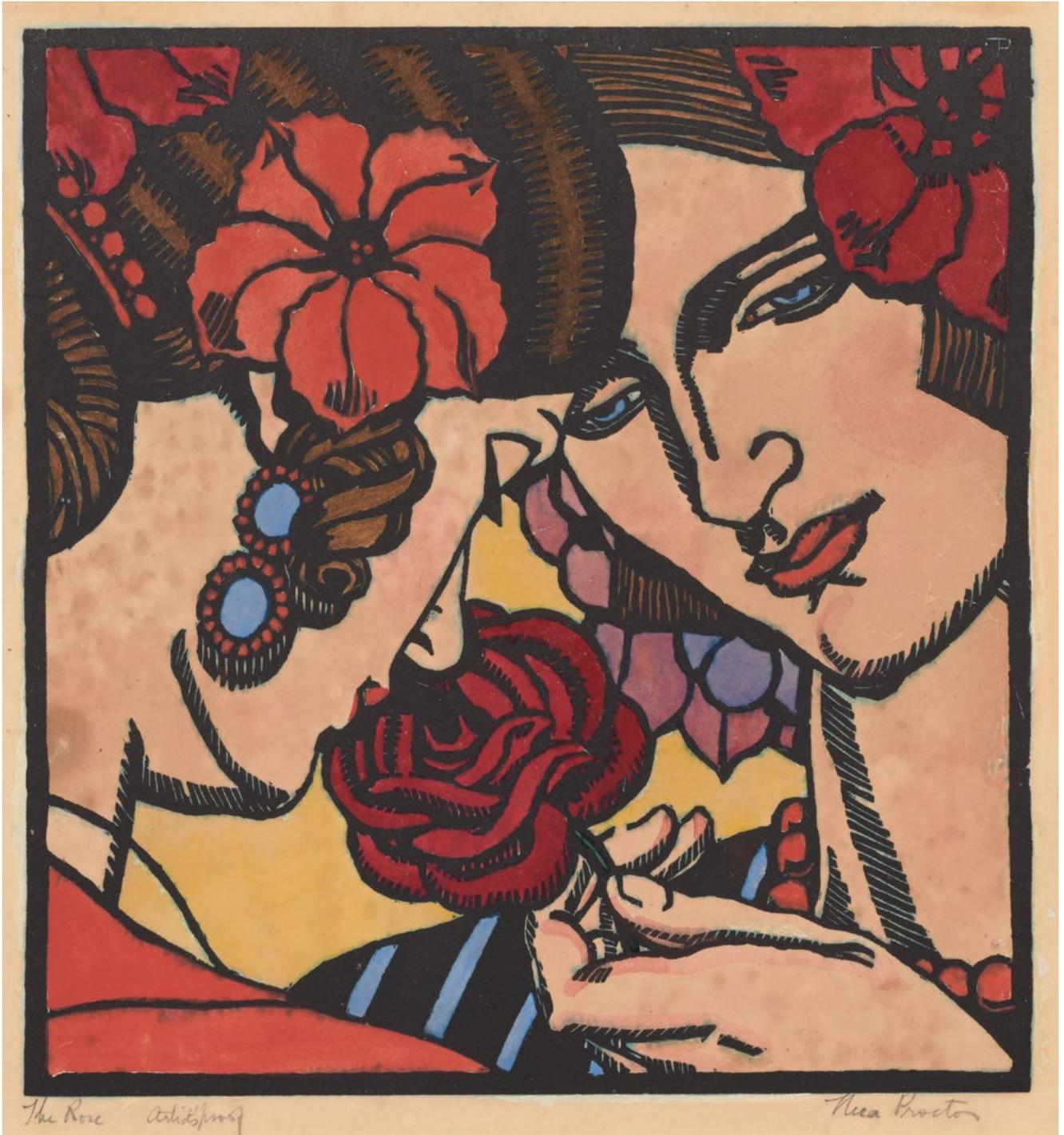
Helen Campbell, *Colour, rhythm, design: wood & lino cuts of the 20s & 30s*, Art Gallery of New South Wales, Sydney, 2010, front cover (illus., another example), p. 3 (illus., another example)

Deborah Edwards, *Sydney moderns: art for a new world*, Art Gallery of New South Wales, Sydney, 2013, pp. 99 (illus., another example), 315

Useless beauty: Flowers and Australian art, United Kingdom, 2015, pp. 130, 241, pl. 44 (illus., another example)

Related Work

Other examples of this woodcut are held in the collections of the National Gallery of Australia, Canberra, the National Gallery of Victoria, Melbourne, the Art Gallery of New South Wales, Sydney, the Art Gallery of South Australia, Adelaide, the Art Gallery of Western Australia, Perth, the S.H Ervin Gallery, Sydney, the Newcastle Region Art Gallery, New South Wales, and the Ballarat Fine Art Gallery, Victoria



The Rose artistproof

Nea Proctor



121

RAY CROOKE (1922-2015)

Kakadu Landscape

signed lower left: 'R Crooke';

signed and inscribed verso: 'KAKADU LANDSCAPE / R Crooke'

oil on board

60.0 x 78.0cm (23 5/8 x 30 11/16in).

\$4,500 - 5,500

Provenance

Greenhill Galleries, Perth (label attached verso)

Private collection, Perth

Private collection, Perth



122

RAY CROOKE (1922-2015)

Islanders in Village

signed lower centre: 'R Croke'

oil on canvas on board

61.0 x 76.0cm (24 x 29 15/16in).

\$4,000 - 6,000

Provenance

Private collection, New South Wales



123

JOHN KELLY (BORN 1965)

Study for the Drawing Room (rusted), 2005
rusted laser cut mild steel, edition: A/P
height: 43.0cm (16 15/16in).

\$4,000 - 6,000

Provenance

Liverpool Street Gallery, Sydney
Private collection, Sydney



124

SIDNEY NOLAN (1917-1992)

Kelly with Rifle in the Mangroves, c.1964

initialled lower left: 'N.'

mixed media on card

30.0 x 25.0cm (11 13/16 x 9 13/16in).

\$16,000 - 20,000

Provenance

Lady Mary Nolan, United Kingdom

Private collection, Melbourne

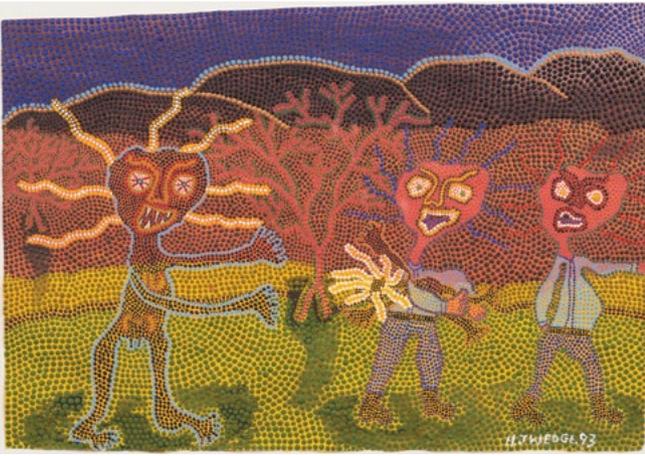
Masterpiece Fine Art, Hobart

Savill Galleries, Sydney

Private collection, Melbourne

Exhibited

Sidney Nolan: Ned Kelly and Beyond, Savill Galleries, Sydney,
18 March - 9 April 1998, cat. 18 (illus.)



125

HARRY J WEDGE (1957-2012)

Taking the Children Away, 1993
signed and dated lower right: 'H.J.WEDGE.93'
synthetic polymer paint on paper
28.0 x 41.0cm (11 x 16 1/8in).

\$700 - 1,000

Provenance

Hogarth Galleries, Sydney
Private collection, Sydney, acquired from the above in 1993

Exhibited

My country: Indigenous art throughout Australia,
Fairfield Heritage Centre, Sydney, 1998



126

HARRY J WEDGE (1957-2012)

Uptown Nigger, 1992
signed and dated lower left: 'H.J.WEDGE.92'
synthetic polymer paint on paper
27.0 x 36.0cm (10 5/8 x 14 3/16in).

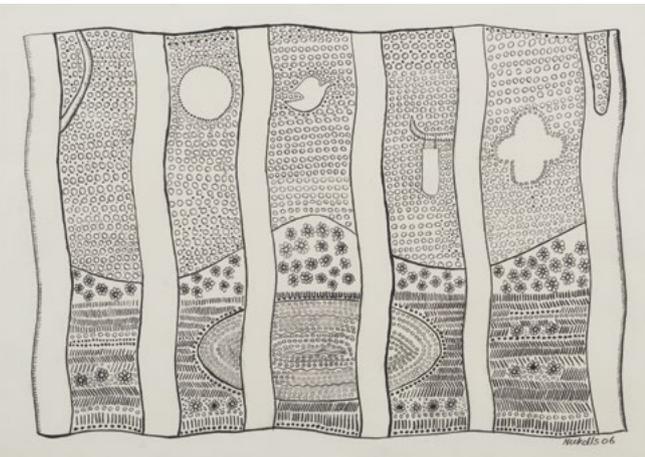
\$700 - 1,000

Provenance

Boomalli Aboriginal Artists, Sydney
Private collection, Sydney, acquired from the above in 1993

Exhibited

Boomalli Artists Cooperative, Sydney, cat. 6
(label attached verso)
My country: Indigenous art throughout Australia,
Fairfield Heritage Centre, Sydney, 1998



127

TREVOR NICKOLLS (1949-2012)

Mother Nature - Father Space, 2006
signed and dated lower right: 'Nickolls 06'
charcoal on paper
50.0 x 70.0cm (19 11/16 x 27 9/16in).

\$800 - 1,200

Provenance

Vivien Anderson Gallery, Melbourne
Private collection, Sydney

Exhibited

New Drawings by Trevor Nickolls,
Vivien Anderson Gallery, Melbourne, 2006



128

ROBERT CAMPBELL JNR (1944-1993)

(Campsite), 1990

signed, dated and inscribed lower right:

'ROBERT CAMPBELL JR / 3-10-1990 / NGAKU'

synthetic polymer paint on canvas

58.0 x 100.0cm (22 13/16 x 39 3/8in).

\$5,000 - 7,000

Provenance

Roslyn Oxley9 Gallery, Sydney

Private collection, New South Wales

Exhibited

possibly *Robert Campbell Jr*, Roslyn Oxley9 Gallery, Sydney, 1991

Educated until the age of 14 at the Burnt Bridge Mission School along the Macleay River, Robert Campbell Jnr was the son of a boomerang-maker from whom he received a strong grounding in carving and decoration. Taking up painting after he left school, his manner fused childhood memories with a bold, vivid palette. Equally, a dominant theme was the brutal and grief-soaked history of racism and colonialism in Australia shown in works such as *Map of the Massacres of Blacks in the Macleay Valley*, 1990, now in the collection of the Art Gallery of New South Wales, Sydney and painted in the same year as this work.

Compositionally related and of the same period as this work is *Sunset of the Macleay* overlooking Euroka, 1990, also in the collection of the Art Gallery of New South Wales. Showing a golden landscape with the river reflecting the sunset, it would seem to show the view from our campsite. With both picture planes divided along the rule of thirds, Robert Campbell Jnr shows us a different, arcadian vision of camp life. Infused with nostalgia, the work shows a place of joyful purpose, an idyll lost.



129

WATTIE KARRUWARA (CIRCA 1910-1983)

Untitled, 1965

watercolour on paper

56.0 x 76.0cm (22 1/16 x 29 15/16in).

\$4,000 - 6,000

Provenance

The John McCaffrey Collection, New York

Sotheby's, *The John McCaffrey Collection of Kimberley Art*, Sydney,

28 July 2003, lot 18

Private collection

Sotheby's, Sydney, 20 October 2008, lot 273

Private collection, Sydney



130

GINGER RILEY MUNDUWALAWALA (CIRCA 1937-2002)

Limmen Bight Country, 1991

inscribed verso of frame: 'cat #22. GINGER RILEY
MUNDUWALAWALA / LIMMEN BITGHT COUNTRY. 1991 /
ACRYLIC ON PAPER 56 X 76 CM / WILLIAM MORA GALLERIES /
31 FLINDERS LANE / MELBOURNE 3000.'

synthetic polymer paint on paper

55.0 x 76.0cm (21 5/8 x 29 15/16in).

\$4,000 - 6,000

Provenance

Alcaston Gallery, Melbourne (cat.AK838, inscribed on frame verso)

William Mora Galleries, Melbourne

Private collection, Sydney

Exhibited

William Mora Galleries, Melbourne, in association with Alcaston
Gallery, Melbourne, 15 August -7 September 1991, cat. 22



131

NGIPI WARD (BORN 1949)

Katantjarra, 2007

inscribed verso: 'Ngipi Ward / Kayili Artists /

102 x 152 cm / 07-016'

synthetic polymer paint on linen

101.0 x 152.0cm (39 3/4 x 59 13/16 in).

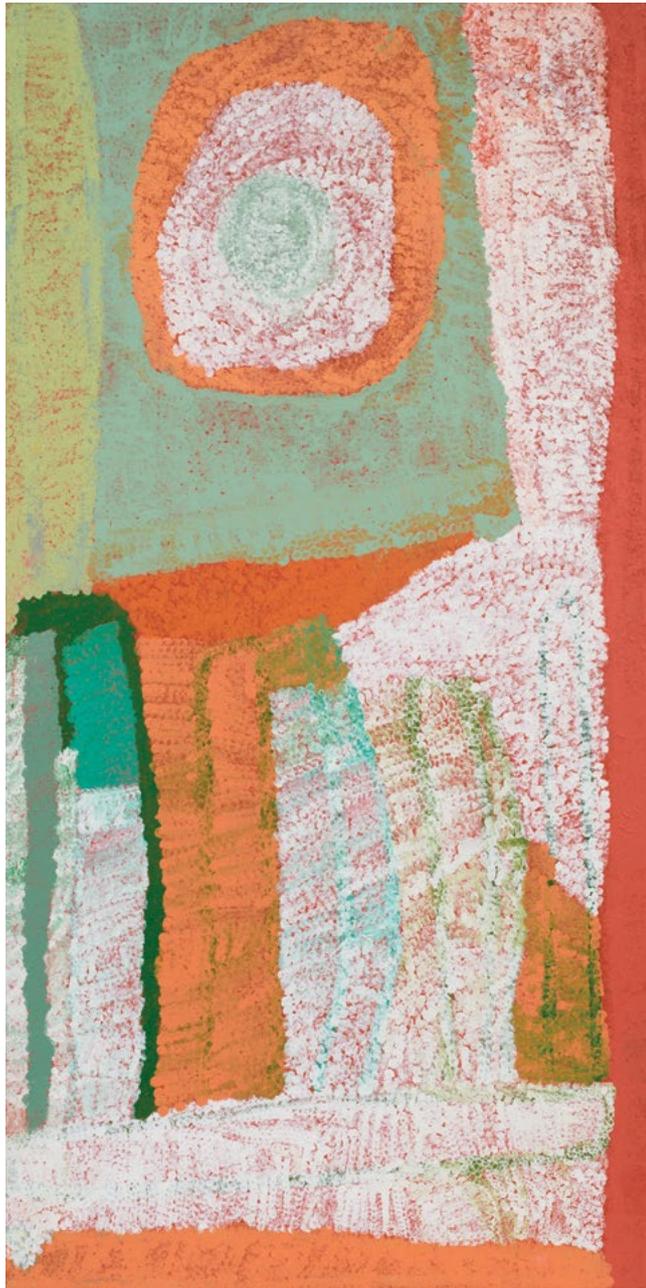
\$3,000 - 5,000

Provenance

Kayili Artists, Gibson Desert, Western Australia

Private collection, Sydney

The accompanying Kayili Artists documentation reads: 'This painting depicts a series of water sites that belong to the artist's husband, which he and Ngipi used to travel between, *kapitu-kapitu*, water to water. Katantjarra is a big rockhole, Yumantjarra has two rockholes and rabbits can be hunted here, Warlku and Purmingka both have two rockholes. Mulyartjan is an area with four rockholes west of Patjarr. The rockholes were created in a hailstorm by the anger of *Tjilkamarda* (the echidna) in the tjukurpa, which then travels to Kuntarantjarra and Yunpalara, a large claypan site and Manmun. *Wati Kutjarra* (two men) tjukurpa also passed through the rockhole of Tallalla, Parrantja and Tukarankatja where the two men find and take a women [sic], then travel south, one way, never to come back.'



132

LYDIA BALBAL (BORN CIRCA 1958)

Rulurulu, 2009

inscribed verso: '#26149 / SHORT ST GALLERY / LYDIA BALBAL / 70 X 137cm / 2009 / acrylic on linen'

synthetic polymer paint on linen

136.0 x 69.5cm (53 9/16 x 27 3/8in).

\$3,000 - 5,000

Provenance

Short St Gallery, Broome (cat.26149)

Private collection, Sydney

The accompanying Short St Gallery documentation reads: "Lydia says 'This rockhole my country men's side, Mangala country.' Lydia's traditional country is located in the Great Sandy Desert of W.A. east of Bidyadanga, formerly La Grange Mission, where her and her family walked to in the early seventies."



133

JAMES GLEESON (1915-2008)

Study for the Temptation of St Anthony, 1949
 signed and dated lower left: 'James Gleeson / 1949'
 pencil on paper
 28.5 x 19.0cm (11 1/4 x 7 1/2in).

\$1,500 - 2,500

Provenance

Mr Ross Stay, Queensland, acquired directly from the artist
 Private collection, Queensland

Related Work

Temptation of St Anthony, 1949, oil on canvas on board,
 50.0 x 42.0cm, in the collection of the National Gallery of Australia,
 Canberra



134

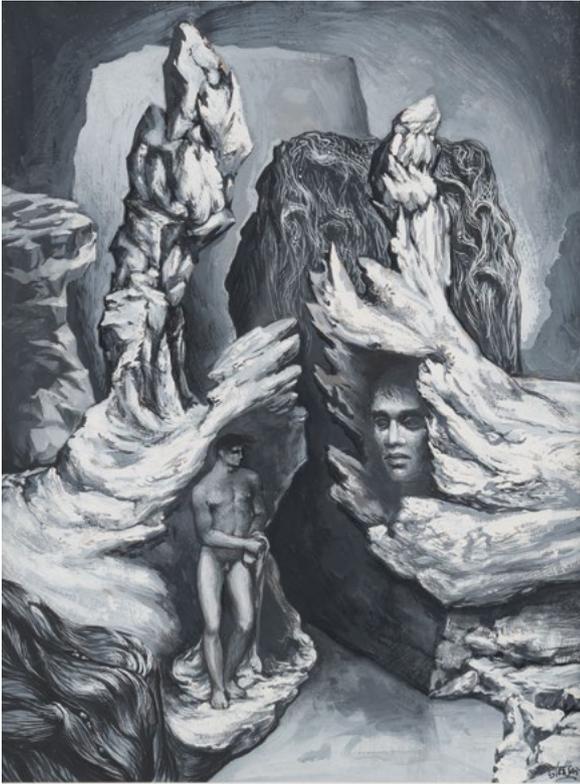
JAMES GLEESON (1915-2008)

Study for Self Portrait
 signed lower left: 'Gleeson'
 ink and gouache on paper
 33.5 x 24.0cm (13 3/16 x 9 7/16in).

\$2,500 - 3,500

Provenance

Mr Ross Stay, Queensland, acquired directly from the artist
 Private collection, Queensland



135

JAMES GLEESON (1915-2008)

Study for the Nerve Garden, c. 1946

signed lower right: 'Gleeson'

ink and gouache on paper

25.0 x 18.5cm (9 13/16 x 7 5/16in).

\$1,200 - 1,800

Provenance

Mr Ross Stay, Queensland, acquired directly from the artist
Private collection, Queensland

Related Work

The Nerve Garden, 1946, oil on canvas on composition board,
96.0 x 127.0cm, in the collection of the National Gallery of Australia,
Canberra



136

JAMES GLEESON (1915-2008)

Dissolving Head

signed lower right: 'J. Gleeson'

ink and wash on paper

26.0 x 35.5cm (10 1/4 x 14in).

\$800 - 1,200

Provenance

Mr Ross Stay, Queensland, acquired directly from the artist
Private collection, Queensland

On collecting

The usual advice to people just beginning to collect is to “buy what you love”. Not that I’m suggesting new collectors should buy what they hate, but as a long term adviser and collector I suggest there can be many other reasons, or motivations, for buying a work of art.

The contemporary artworks below and elsewhere in the sale represent several of them. The works themselves are mostly made by artists early in their career. Some show the artist exploring new styles or ideas, for example the ceramic forms of Yor Gorjus in his work *Solutions 2002*. Yor Gorjus (he changed his name by deed poll) was a young artist working in Sydney in the early 2000s who made still life arrangements in the style of Morandi, using the shapes of dishwashing liquid bottles, which he formed by slicing clay and re-assembling it – very much a lo-tech solution. I admired both the artist’s creative approach and the material quality of the objects he created. And even though I purchased the work from a friend of Yor’s, curator George Hubbard, buying it was a gesture of support and encouragement.

Other works, such as James Angus’s study for the large sculpture *Bored 1995* reveal the creative process, which for me is a fascinating part of art-making. So too does the first version of Robert Rooney’s *Holden Park 1 and 2 1970*, a work with some historical aura. I’ve spent quite a long time pondering the refinements Rooney made between version 1 and the much better known version 2, but remain attached to the daggy colour photos and type-written text that spells out the child-like conceptual process in the first. As evidence of its

production deep in suburban Hawthorn, and the mind behind it, these elements are just as evocative as the Holden itself and the various facades it’s parked in front of.

Luke Parker’s *Bruce Nauman Test 2 2003* is a work with complex associations, both personal and artistic. Onto a sheet of paper, Luke has re-inscribed the text from an iconic (and ironic) 1966 work by American conceptual artist Bruce Nauman, a work which in turn references Marcel Duchamp’s infamous *Fountain*, 1917. The work is both an homage to Luke’s artist heroes and a commemoration of them - a subtle tour-de-force made with the lightest touch materially and intellectually, and part of an ongoing conversation between artists.

Collecting can be about many things, most commonly the application of personal connoisseurship to the selection and arrangement of artworks. But in the end, for me collecting comes down to the relationship you have with an artwork, with its maker and with the various meanings the work creates. These are at the core of the most interesting collecting, and this is why artists often make great collectors. As makers, artists have all sorts of relationships with art, whether their own or others. And when it comes to collecting they may well love an artwork - but they are equally likely to respect it, admire it, be intrigued or moved by it, want to support its maker, or engage in a dialogue with it.

John Cruthers



137

ARTIST UNKNOWN (YOR GORGUS)

Solutions, 2001

each form initialled and dated to base: 'YG 01'

eight stoneware forms

height: 23.0 (9 1/16in) - 44.0cm (17 5/16in) (variable)

\$500 - 800

Provenance

Collection of George Hubbard, Sydney

Private collection, Sydney, acquired from the above in 2005



138

NARELLE JUBELIN (BORN 1960)

Untitled

laminated coins with petit point embroidery

King George coin, diameter: 2.6cm (1 in);

Laos coin, diameter: 2.3cm (7/8in).

\$1,000 - 2,000

Provenance

Mori Gallery, Sydney

Private collection, Sydney, acquired from the above in 1990

Exhibited

Miniature Exhibition, Mori Gallery, Sydney, 11 July 1990



139

JENNIFER MCCAMLEY (BORN 1957)

Untitled

hard cover book encased in wax with carved wax book relief
6.0 x 18.0 x 10.5cm (2 3/8 x 7 1/16 x 4 1/8in).

\$500 - 800

Provenance

Mori Gallery, Sydney
Private collection, Sydney, acquired from the above in 1990



140

ARTHUR BOYD (1920-1999)

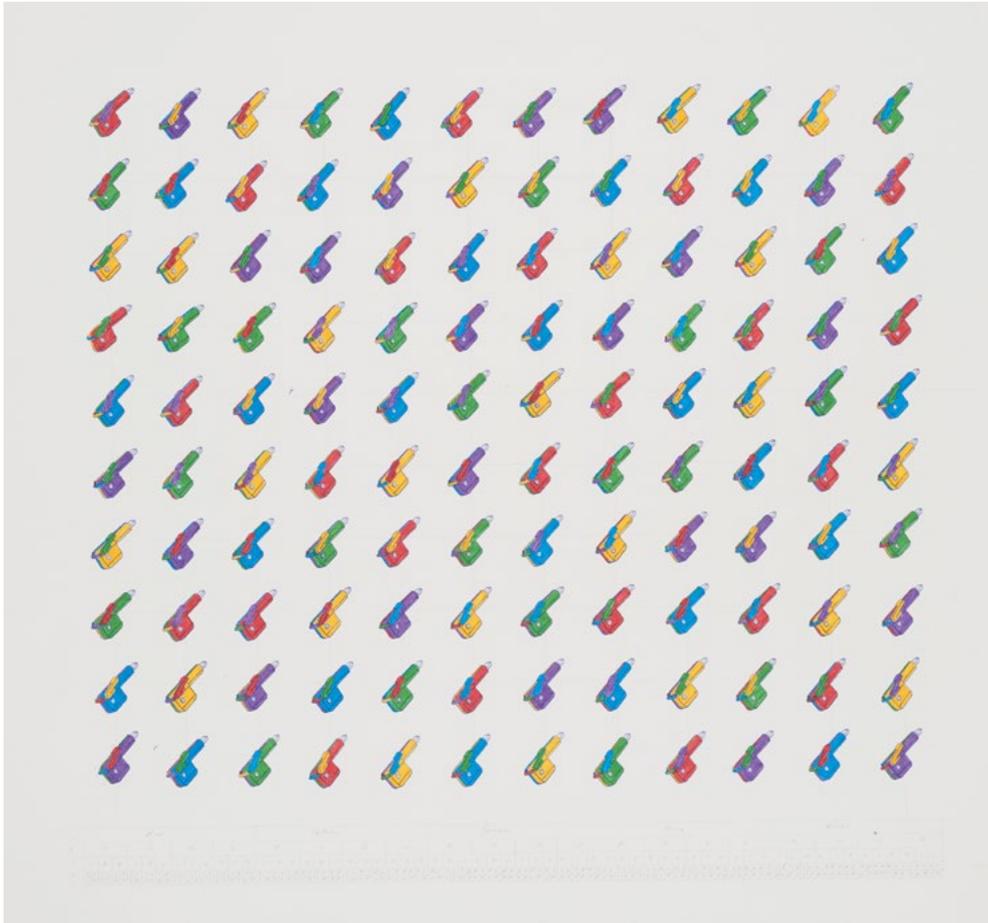
(Bird in Flight)

incised with signature verso: 'Arthur / Merric / Boyd'
glazed earthenware
diameter: 24.5cm (9 5/8in).

\$2,000 - 4,000

Provenance

Private collection, Sydney



141

JAMES ANGUS (BORN 1970)

Working drawing for 'Bored', 1995

pencil and texta on paper

58.0 x 65.0cm (22 13/16 x 25 9/16in).

\$800 - 1,200

Provenance

Roslyn Oxley9 Gallery, Sydney

Private collection, Sydney, acquired from the above in 1996

THE TRUE ARTIST
IS AN AMAZING
AND LUMINOUS
FOUNTAIN

142

LUKE PARKER (BORN 1975)

Bruce Nauman Test 2, 2003

signed, titled and dated verso:

'Luke Parker / Bruce Nauman Test 2, 2003'

synthetic polymer paint, gouache, watercolour and pencil on paper
75.0 x 106.0cm (29 1/2 x 41 3/4in). (paper sheet)

\$800 - 1,200

Provenance

Mori Gallery, Sydney

Private collection, Sydney, acquired from the above in 2007

Exhibited

Fraught tales: four contemporary narratives,

National Gallery of Victoria, Melbourne, 2003

The White Album, Mori Gallery, Sydney, 2004

The following text appeared in the artist statement from the 2004 Mori Gallery exhibition: 'I am interested in these works because they operate like a test – for the viewer, and for myself. They ask: what is the role of the artist? How does art 'make' meaning? Are the statements ironic? saccharine romanticism? or beautiful/impossible ideals?

The statements are slippery – didactic yet enigmatic. Much of Nauman's (and Duchamp's) work exists in this in-between space, what Duchamp termed the *inframince* (ultra-thin).'

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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*. See sections 6, 7 and 9 below for more details.

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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, w, 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 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 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.

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 or coins 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 or notes

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: HKBAAU28

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.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale Information* at the front of the catalogue. Our offices are open 9.00am - 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out at the end of this *Notice to Bidders*.

11. SHIPPING

Please refer all enquiries to our shipping department info.au@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 be 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.

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 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 *Buyer's 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

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 Kutichinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutichinsky

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 Kutichinsky

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 97-99 Queen Street, Woolahra NSW, 2025, Australia or by email at 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 *Seller* undertakes to you that:
 - 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
 - 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* 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 *Lot*
 - 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot*;

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	PAYMENT	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</i> hammer 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	DESCRIPTIONS OF THE LOT	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	GST If the <i>Seller</i> is registered or required to be registered for GST, unless otherwise indicated, the sale of the <i>Lot</i> will be a taxable supply by the <i>Seller</i> and subject to GST and GST will be included in the Hammer Price. Where the Sale is a taxable supply, Bonhams (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> .	8	COLLECTION OF THE LOT	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	FITNESS FOR PURPOSE AND SATISFACTORY QUALITY	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> .	9.1.10	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.	8.2	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> .	9.2	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.	8.3	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.	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	RISK, PROPERTY AND TITLE	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	THE SELLER'S LIABILITY
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</i> hammer 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</i> hammer until you obtain full title to it.	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	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 Consumers, 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> .	9	FAILURE TO PAY FOR THE LOT	10.1.1	the application of any consumer protection legislation; 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):	10.1.2	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
		9.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	10.1.3	any other liability to the extent that such liability may not be excluded or restricted as a matter of law.
		9.1.2	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> .	<i>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.	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.
10.3	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 to Bonhams</i> will, where appropriate, include reference to <i>Bonhams' officers, employees and agents.</i>		
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.		
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".		
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;	11.9 References to the plural (and vice versa) and reference to any one gender will include reference to the other genders.		
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.	11.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .	1	THE CONTRACT
11	MISCELLANEOUS	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> .	1.1	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> .
11.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .	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 of such accessors 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>	1.2	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.
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 GOVERNING LAW & DISPUTE RESOLUTION	1.3	The <i>Contract for Sale of the 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> .
11.3	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.	12.1 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.
11.4	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.	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:
11.5	If any term or any part of any term of the <i>Contract</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;
		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 <i>Business</i> :	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> ;
		12.2.1 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;	1.5.3	we will provide guarantees in the terms set out in paragraphs 9 and 10.
		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;	1.6	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> .
		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 take place in Sydney and all proceedings (whether		

2	<p>PERFORMANCE OF THE CONTRACT FOR SALE</p> <p>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>.</p>	enter into a contract (the " <i>Storage Contract</i> ") with a <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of AU\$5.50 inclusive of GST per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i> .	7.1.5	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	<p>PAYMENT</p>				
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	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;
3.1.3	if the <i>Lot</i> is marked [A*], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with GST 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> .			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;
3.2	You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.				
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;
3.4	If GST 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 GST, the sums otherwise payable are increased by the amount of GST and you must make payment of the increase at the same time as you must pay the other sums due.	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;
3.5	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 GST and any interest earned and/or incurred until payment to the <i>Seller</i> .	5	<p>STORING THE LOT</p> <p>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.</p>	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> .
3.6	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.			7.2	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.
3.7	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> .	6	<p>RESPONSIBILITY FOR THE LOT</p>	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.
4	<p>COLLECTION OF THE LOT</p>	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.		
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.	6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</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.
4.2	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	<p>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p>	8	<p>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</p>
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	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>):	8.1	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:
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	7.1.1	to terminate this agreement immediately for your breach of contract;		
		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;		
		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 for breach of		

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	OUR LIABILITY	11	MISCELLANEOUS
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	10.1.1	the application of any consumer protection legislation; 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.	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	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:	10.1.3	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.
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	10.2	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 of the Lot</i> or any <i>Entry or 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.
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.	10.3	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:	11.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
9	FORGERIES	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	11.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.3.2	changes in atmospheric pressure; nor will we be liable for:	11.8	In this agreement "including" means "including, without limitation".
9.2	Paragraph 9 applies only if:	10.3.3	damage to tension stringed musical instruments; or	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.
9.2.1	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	10.3.4	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.	11.10	Reference to a numbered paragraph is to a paragraph of this agreement.
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	10.4.1	Subject to paragraph 10.1 we will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, 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.	11.11	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.
9.2.3	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> .	10.4.2	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 of the 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.	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	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:			12	GOVERNING LAW AND DISPUTE RESOLUTION
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			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.
9.3.2	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.				
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> .				
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 97-99 Queen Street, Woollahra NSW, 2025, Australia or by email at 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.

"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.

"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.

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 97-99 Queen Street, Woollahra, NSW 2025. info.aus@bonhams.com.

Payments

Payments will only be accepted from an account in the name of the registered bidder. For acceptable methods of payment please refer to paragraph 9 of the Notice to Bidders, which form part of the Conditions of Sale.

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

Bonhams

Sale title:		Sale date:	
Sale no.		Sale venue:	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
General Bid Increments AU\$:			
\$500 - 1,000by 50s		\$10,000 - 20,000by 1,000s	
\$1,000 - 2,000by 100s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$2,000 - 5,000by 200 / 500 / 800s		\$50,000 - 100,000by 5,000s	
\$5,000 - 10,000by 500s		\$100,000 - 200,000by 10,000s	
above \$200,000at the auctioneer's discretion			
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Preferred number(s) in order for Telephone Bidding (inc. country code)			
E-mail (in capitals)			
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>	
If registered for ABN please enter your registration here: □□ / □□□ - □□□ - □□□□		Please tick if you have registered with us before <input type="checkbox"/>	

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in AU\$ (excluding premium)	Covering bid*

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, GST AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and GST) to be executed by Bonhams **only** if we are unable to contact you by telephone, or should the connection be lost during bidding.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 97-99 Queen Street, Woollahra, NSW 2025. Tel: +61 (0) 2 8412 2222 Fax: +61 (0) 2 9475 4110,

info.aus@bonhams.com, www.bonhams.com/sydney

ABN: 19 633 734 676

Bonhams 1793 Limited, Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

Bonhams Specialist Departments

To e-mail 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

Francesca Cavazzini
+61 2 8412 2222

African Modern &

Contemporary Art
Giles Peppiatt
+ 44 20 7468 8355

African, Oceanic

& Pre-Columbian Art
U.S.A
Fredric Backlar
+1 323 436 5416

American Paintings

Liz Goodridge
+1 917 206 1621

Antiquities

Francesca Hickin
+44 20 7468 8226

Antique Arms & Armour

UK
David Williams
+44 20 7393 3807
U.S.A
James Ferrell
+1 415 503 3332

Art Collections,

Estates & Valuations
Harvey Cammell
+44 (0) 20 7468 8340

Art Nouveau & Decorative

Art & Design
UK
Mark Oliver
+44 20 7393 3856
U.S.A
Benjamin Walker
+1 212 710 1306
Dan Tolson
+1 917 206 1611

Australian Art

Meryn Schriever
+61 2 8412 2222
Alex Clark
+61 3 8640 4088

Australian Colonial

Furniture and Australiana
+61 2 8412 2222

Books, Maps &

Manuscripts
UK
Matthew Haley
+44 20 7393 3817
U.S.A
Catherine Williamson
+1 323 436 5442

British & European Glass

UK
John Sandon
+44 20 7468 8244

British Ceramics

UK
John Sandon
+44 20 7468 8244

California &

American Paintings
Scot Levitt
+1 323 436 5425

Carpets

UK
Helena Gumley-Mason
+44 20 8393 2615
U.S.A
Celeste Smith
+415 503 3214

Chinese & Asian Art

UK
Asaph Hyman
+44 20 7468 5888
U.S.A
Dessa Goddard
+1 415 503 3333
HONG KONG
Xibo Wang
+852 3607 0010
AUSTRALIA
Yvett Klein
+61 2 8412 2231

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

UK
Ralph Taylor
+44 20 7447 7403
U.S.A
Jeremy Goldsmith
+1 917 206 1656

Entertainment

Memorabilia
UK
Katherine Schofield
+44 20 7393 3871
U.S.A
Catherine Williamson
+1 323 436 5442

European Ceramics

UK
Sebastian Kuhn
+44 20 7468 8384
U.S.A
+1 415 503 3326

Furniture

UK
Thomas Moore
+44 20 8963 2816
U.S.A
Andrew Jones
+1 415 503 3413

European Sculptures

& Works of Art
UK
Michael Lake
+44 20 8963 6813

Greek Art

Anastasia Orfanidou
+44 20 7468 8356

Golf Sporting

Memorabilia
Kevin McGimpsey
+44 131 240 2296
Hamish Wilson
+44 131 240 0916

Irish Art

Penny Day
+44 20 7468 8366

Impressionist &

Modern Art
UK
India Phillips
+44 20 7468 8328
U.S.A
Caitlyn Pickens
+1 212 644 9135

Indian, Himalayan &

Southeast Asian Art
H.K.
Edward Wilkinson
+852 2918 4321
U.S.A
Mark Rasmussen
+1 917 206 1688

Islamic & Indian Art

Oliver White
+44 20 7468 8303

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
Caroline Morrissey
+1 212 644 9046
HONG KONG
Graeme Thompson
+852 3607 0006

Marine Art

UK
Veronique Scorer
+44 20 7393 3962

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary

& Latin American Art
U.S.A
Alexis Chompaisal
+1 323 436 5469

Modern & Contemporary

Middle Eastern Art
Nima Sagharchi
+44 20 7468 8342

Modern & Contemporary

South Asian Art
Tahmina Ghaffar
+44 207 468 8382

Modern Design

Gareth Williams
+44 20 7468 5879

Motor Cars

UK
Tim Schofield
+44 20 7468 5804
U.S.A
Mark Osborne
+1 415 503 3353
EUROPE
Philip Kantor
+32 476 879 471

Automobilia

UK
Toby Wilson
+44 20 8963 2842
Adrian Pipiros
+44 20 8963 2840

Motorcycles

Ben Walker
+44 20 8963 2819

Native American Art

Ingmars Lindbergs
+1 415 503 3393

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
Laura Paterson
+1 917 206 1653

Prints and Multiples

UK
Lucia Tro Santafe
+44 20 7468 8262
U.S.A
Morisa Rosenberg
+1 323 447 9374

Russian Art

UK
Daria Khristova
+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
Ellis Finch
+44 20 7393 3973
U.S.A
Aileen Ward
+1 323 436 5463

South African Art

Giles Peppiatt
+44 20 7468 8355

Sporting Guns

Patrick Hawes
+44 20 7393 3815

Travel Pictures

Veronique Scorer
+44 20 7393 3962

Urban Art

Gareth Williams
+44 20 7468 5879

Watches &

Wristwatches
UK
Jonathan Darracott
+44 20 7447 7412
U.S.A.
Jonathan Snellenburg
+1 212 461 6530
H.K.
Tim Bourne
+852 3607 0021

Whisky

UK
Martin Green
+44 131 225 2266
HONG KONG
Daniel Lam
+852 2918 4321

Wine

UK
Richard Harvey
+44 20 7468 5811
U.S.A
Erin McGrath
+1 415 503 3319
HONG KONG
Daniel Lam
+852 2918 4321

UNITED KINGDOM

London

101 New Bond Street ●
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

Montpelier Street ●
London SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

South East England

Guildford

Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205 fax

Isle of Wight

+44 1273 220 000

Representative:

Brighton & Hove
Tim Squire-Sanders
+44 1273 220 000

West Sussex

+44 (0) 1273 220 000

South West England

Bath

Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675 fax

Cornwall – Truro

36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179 fax

Exeter

The Lodge
Southernhay West Exeter,
Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

Tetbury

Eight Bells House
14 Church Street
Tetbury
Gloucestershire
GL8 8JG
+44 1666 502 200
+44 1666 505 107 fax

Representatives:

Dorset
Bill Allan
+44 1935 815 271

East Anglia and Bury St. Edmunds

Michael Steel
+44 1284 716 190

Norfolk

The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973 fax

Midlands

Knowle

The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford

Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

Yorkshire & North East England

Leeds

The West Wing
Bowcliffe Hall
Bramham
Leeds
LS23 6LP
+44 113 234 5755
+44 113 244 3910 fax

North West England

Chester

2 St Johns Court,
Vicars Lane,
Chester,
CH1 1QE
+44 1244 313 936
+44 1244 340 028 fax

Manchester

The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

Channel Islands

Jersey

La Chasse
La Rue de la Vallée
St Mary
Jersey JE3 3DL
+44 1534 722 441
+44 1534 759 354 fax

Representative:

Guernsey
+44 1481 722 448

Scotland

Edinburgh ●

22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Bonhams West of Scotland

Kirkhill House
Broom Road East
Newton Mearns
Glasgow
G77 5LL
+44 141 223 8866

Wales

Representatives:

Cardiff
Jeff Muse
+44 2920 727 980

EUROPE

Austria

Thomas Kamm
+49 (0) 89 2420 5812
austria@bonhams.com

Belgium

Boulevard
Saint-Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

France

4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Cologne

Katharina Schmid
+49 (0) 221 9865 3419
+49 (0) 157 9234 6717
cologne@bonhams.com

Germany - Munich

Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
munich@bonhams.com

Germany - Stuttgart

Neue Brücke 2
New Bridge Offices
70173 Stuttgart
+49 (0) 711 2195 2640
+49 (0) 157 9234 6717
stuttgart@bonhams.com

Greece

7 Neofytou Vamva Street
Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

Ireland

31 Molesworth Street
Dublin 2
+353 (0) 1 602 0990
ireland@bonhams.com

Italy - Milan

Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome

Via Sicilia 50
00187 Roma
+39 06 485 900
rome@bonhams.com

The Netherlands

De Lairessestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@bonhams.com

Portugal

Rua Bartolomeu Dias
nº160. 1º
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

Spain - Barcelona

Teresa Ybarra
+34 930 156 686
+34 680 347 606
barcelona@bonhams.com

Spain - Madrid

Núñez de Balboa no 4-1C
28001 Madrid
+34 915 78 17 27
madrid@bonhams.com

Switzerland - Geneva

Rue Etienne-Dumont 10
1204 Geneva
+41 (0) 22 300 3160
geneva@bonhams.com

Switzerland - Zurich

Andrea Bodmer
Dreikönigstrasse 31a
8002 Zürich
+41 44 281 9535
zurich@bonhams.com

MIDDLE EAST

Israel

Joslyne Halibard
+972 (0)54 553 5337
joslyne.halibard@
bonhams.com

NORTH AMERICA

USA

San Francisco ●

220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles ●

7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

New York ●

580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Representatives:

Arizona
Terri Adrian-Hardy
+1 (602) 859 1843
arizona@bonhams.com

California

Central Valley
David Daniel
+1 (916) 364 1645
sacramento@bonhams.com

California

Palm Springs
Brooke Sivo
+1 (760) 350 4255
palm Springs@bonhams.com

California

San Diego
Brooke Sivo
+1 (760) 567 1744
sandiego@bonhams.com

Colorado

Lance Vigil
+1 (720) 355 3737
colorado@bonhams.com

Florida

April Matteini
+1 (305) 978 2459
florida@bonhams.com
Alexis Butler
+1 (305) 878 5366
florida@bonhams.com

Georgia

Mary Moore Bethea
+1 (404) 842 1500
georgia@bonhams.com

Illinois & Midwest

Ricki Blumberg Harris
Natalie B. Waechter
+1 (773) 267 3300
chicago@bonhams.com

Massachusetts

Amy Corcoran
+1 (617) 742 0909
boston@bonhams.com

Nevada

David Daniel
+1 (775) 831 0330
nevada@bonhams.com

New Mexico

Terri Adrian-Hardy
+1 (602) 859 1843
newmexico@bonhams.com

Oregon

Sheryl Acheson
+1 (503) 727 7797
oregon@bonhams.com

Texas

Amy Lawch
+1 (713) 621 5988
texas@bonhams.com

Virginia

Gertraud Hechl
+1 (202) 422 2733
virginia@bonhams.com

Washington

Heather O'Mahony
+1 (206) 566 3913
seattle@bonhams.com

Washington DC

Mid-Atlantic Region
Gertraud Hechl
+1 (202) 422 2733
washingtonDC
@bonhams.com

CANADA

Toronto, Ontario

Kristin Kearney
340 King St East
2nd Floor, Office 213
Toronto ON
M5A 1K8
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec

David Kelsey
+1 (514) 894 1138
info.ca@bonhams.com

SOUTH AMERICA

Brazil

+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong ●

Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing

Jessica Zhang
Suite 511
Chang An Club
10 East Chang An Avenue
Beijing 100006
+86(0) 10 6528 0922
+86(0) 10 6528 0933 fax
beijing@bonhams.com

Singapore

Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@
bonhams.com

Taiwan

37th Floor, Taipei 101 Tower
No. 7 Xinyi Road, Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8758 2897 fax
taiwan@bonhams.com

AUSTRALIA

Sydney

97-99 Queen Street,
Woollahra, NSW 2025
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne

Como House
Como Avenue
South Yarra
Melbourne VIC 3141
Australia
+61 (0) 3 8640 4088
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

AFRICA

Nigeria

Neil Coventry
+234 (0)8110 033 792
+27 (0)7611 20171
neil.coventry@bonhams.com

South Africa - Johannesburg

Penny Culverwell
+27 (0)71 342 2670
penny.culverwell@bonhams.com

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Bonhams
97 – 99 Queen Street
Woollahra NSW 2025

+61 (0) 2 8412 2222
bonhams.com

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