



mossgreen
AUCTIONS

AUSTRALIAN INDIGENOUS & OCEANIC ART

featuring works from the Helen Read Collection

Melbourne, Monday 6 June 2016

COVER ILLUSTRATIONS:

Front Cover: Lot 32

Back Cover: Lot 7

MG106

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An aerial photograph of a river delta, likely the Murray-Darling system, showing a wide, light-brown river branching into a complex network of smaller channels and floodplains. The surrounding landscape is a mix of green vegetation and dry, light-colored earth. The text is overlaid in the center of the image.

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Melbourne, Monday 6 June 2016

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We have compiled the following guide to assist you with the exciting process that is bidding at auction.

Viewing



Catalogues

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Lot Descriptions provide basic catalogue information such as dimensions, date or age, medium, attribution, provenance and quantity.

Our website provides a clear size guide in relation to the average sized person, as well as signature and multi-view details for selected items. All lots are guaranteed for 30 days from the auction date.

Estimates

Estimates are printed in the catalogue beside every lot and take into account rarity, condition, quality and provenance. The reserve is the amount at which the item is available for purchase. The reserve is an undisclosed confidential amount which is set at or below the low estimate. The reserve will never exceed the low estimate at Mossgreen. Many lots are sold without reserve.

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Symbols

Occasionally, a symbol is printed next to a lot number, indicating a special clause associated with the sale of the item/s. Further information on Symbols within our catalogues can be found on Page 7.

Viewing

Auction viewings usually take place three or four days prior to the auction date, from 10.00am–5.00pm at the location/s listed in the auction catalogue and on the website. Auction viewings are open to the public.

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Payment & Collection



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Up to \$10,000AUD can accepted in cash. For any amount over this, cash is to be deposited directly into our account at a Bank of

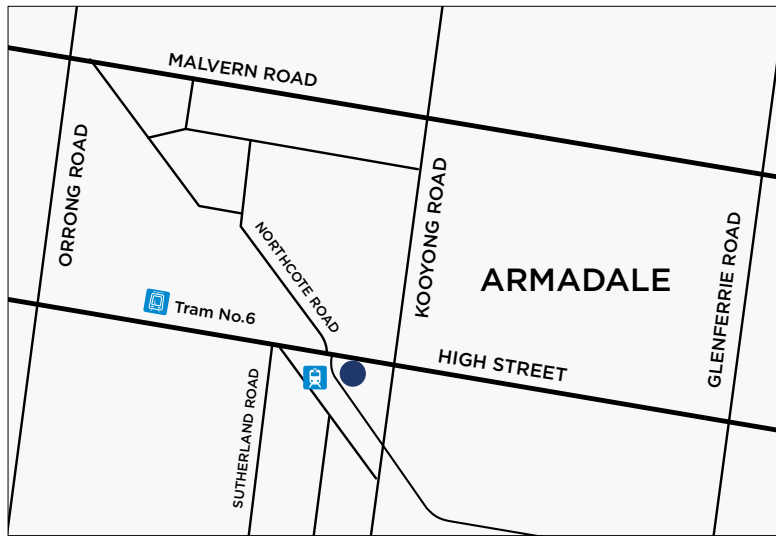
Melbourne/St George branch. Please refer to the Payment Form at the back of this catalogue for further details.

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Melbourne Viewing, Auction & Collections

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Some imagery of Australian Indigenous Art and artefacts in this catalogue may be of a secret nature and it is suggested that officials in Australian Indigenous communities preview the catalogue with community elders for approval before circulating it to the general community.

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Under the protection of the Movable Cultural Heritage Act 1986, buyers may be required to obtain an export permit for certain categories of items in this sale, from the Movable Cultural Heritage unit, Identification and Conservation Branch, Environment Australia, GPO Box 787, Canberra, ACT, 2601.

Also, buyers may be required under the provisions of the wildlife and protection 'Regulation of Exports and Imports' Act of 1992, to obtain an export permit for certain categories of items in this auction such as ivory or tortoiseshell. These permits are to be obtained from the Wildlife Protection Section, Environment Australia - Biodiversity Group, prior to the purchase of items being exported from Australia.

AUSTRALIAN INDIGENOUS & OCEANIC ART

featuring works from the Helen Read Collection

Melbourne, Monday 6 June 2016

Viewing

Friday 3 June	10am-5pm
Saturday 4 June	10am-5pm
Sunday 5 June	10am-5pm
Monday 6 June	10am-2pm

Viewing & Auction Location

Mossgreen Auctions
926-930 High Street
Armadale, Victoria 3143

Auction

Monday 6 June 2016
Time: 6.30pm

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Buyer's premium is charged at 24% of the hammer price. GST is applicable to the buyer's premium only, unless otherwise indicated by the † symbol.

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§ Lots with this symbol are subject to the Artist Resale Royalty Scheme. The Australian Resale Royalty is charged at a flat rate of 5% of the hammer price (including GST). The Australian Resale Royalty is payable by the buyer in addition to the buyer's premium and any applicable GST.

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■ Lots with this symbol are offered without a reserve.

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Tuesday 7 June	10am-5pm
Wednesday 8 June	10am-5pm
Thursday 9 June	10am-12noon

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All payments must be made in Australian dollars. Credit cards will be accepted in person only with a surcharge of 2.2% (inc GST) for Visa and Mastercard and 3.3% (inc GST) for American Express. Please refer to the payment form at the back of this catalogue for further details. Personal company and bank cheques are not accepted.





INTRODUCTION

We are delighted to present our annual auction of Australian Indigenous art and artefacts, and Oceanic artworks which comprises a select group of exceptional and high quality works.

Highlights include an early Papunya board *Untitled (1972)* by Kaapa Mbitjana Tjampitjinpa, which is being offered at auction for the first time. There are also two outstanding works by Emily Karne Kngwarreye painted in 1990 and 1993; the cover lot *Untitled (1993)* was included in the Canberra and Tokyo Kngwarreye retrospectives and is well illustrated and referenced. *Wirwirji – Police Hole (2004)* by Paddy Bedford is beautifully composed with lovely pink, white and black hues and *Ngurrantinti Jila (2009)* by Cory Surprise Wakartu is a very commanding work. The back cover lot is a rare and beautifully carved figure (circa 1960) from Bathurst or Melville Islands; it is a fantastic example of Tiwi art. We are also offering a strong group of Australian Indigenous artefacts and a fine selection of Oceanic pieces that are sure to appeal to the most discerning of collectors.

We are thrilled that Helen Read has consigned lots 35 to 60 from her private collection. Helen is an extraordinary woman who has, for the past three decades, worked to promote a better understanding of Indigenous art, people and culture. The eclectic group of works featured in this auction convey the love and commitment that Helen has for Australian Indigenous art and artists. Works of particular note include *Pumpuni Jilamara (2002)* by Kitty Kantilla (Kutuwulumi Purawarrumpatu), *Gardagoon Country (1993)* by Hector Jandany and the very unusual and striking *Goormboowarradji (2007)* by Peter Newry.

Recently, there has been renewed media interest in the provenance of Australian Indigenous art.¹ The overriding message is that community based art work offers the best provenance, better painting and remuneration conditions. Whilst we generally support this view, it's not that straight forward.

We favour works that are sourced through the artist's principal relationship as we believe that it is under these conditions that the best works of art are produced and the artists are properly remunerated. If an artist paints for an art community, that tends to be our preferred source, otherwise the source is likely to be through the artist's prime agent (there are various artists that operate in this category). Given that over time artists travel and paint for different art communities, that art communities change as do artist agents, and sometimes there is more than one prime agent (for example, an art community and private agent), the acceptable provenance for some artists can be complicated. We make every effort to understand each artist's circumstances to ensure that we not only consign ethically sourced works, but also offer the best examples of artists' works in our auctions.

We hope that you enjoy browsing this catalogue and the selection of works on offer.

Bill Evans, Jesse De Deyne and I look forward to seeing you at the Melbourne viewing. Until then, please feel free to contact us to discuss any of the works in this catalogue.

Shaun Dennison

1

KAAPA MBITJANA TJAMPITJINPA

(1920-1989)

Untitled (1972)

synthetic polymer powder paint on composition board
61 x 45.7 cm

PROVENANCE

Private collection, Victoria

Thence by descent

Private collection, Victoria

\$15,000–20,000

The appearance of a previously unknown 'board' by a founding Papunya Tula artist is an exciting prospect but the emergence of an early painting by Kaapa Tjampitjinpa is especially noteworthy. It was, after all, Kaapa who initiated the new approach to painting at Papunya and who was responsible for several critical innovations that propelled the movement through its first fragile years.¹

The following essay will confirm the current work is from Kaapa's hand, and that it was produced at a critical juncture in the development of contemporary Indigenous art. The assessment is based on the comparison of the material and stylistic attributes of the work, with those of better-known paintings by Kaapa and his cousin and collaborator, Tim Leura Tjapaltjarri. This essay focusses on the formal attributes of the painting, rather than its mythic associations.

Whereas 'Papunya boards' were once clumped in a single category, recent scholarship has revealed developments were occurring at a rapid pace and, given the benefit of hindsight, in a fairly constant direction. Changing materials, the presence or absence of figuration, compositional templates and the approach to embellishment can be used to define a sequence of distinct phases. Determining chronological sequence of these phases is important as it reveals the interaction between artists. It is no longer sufficient to date a Papunya board to 1971 or 1972, for the month or at least a season in which the work was created is critical to understanding the context of its production.

Much of what can be learned about the evolution of Papunya painting is derived from a detailed analysis of nineteen consignments, dispatched from Papunya to the Stuart Art Centre by Geoffrey Bardon or Pat Hogan, between July 1971 and August 1972.² However, the consignments did not capture every work by particular artists. This is especially so with Kaapa, who is famous for his independence of mind and entrepreneurial spirit.³ Whereas the current work does not bear a consignment number, its unanticipated appearance conforms with Kaapa's penchant for selling his paintings and artefacts to expatriate workers and visitors to the community.⁴

The celebrated Papunya Men's Painting Room was in full swing when Bardon left the community in August 1972, and artists continued to work tirelessly until Peter Fannin was appointed as the first manager of Papunya Tula Artists in December 1972. Johnson refers to this period as the 'interregnum' and the current painting dates from that mercurial phase when the art blossomed, without the influence of non-Indigenous advisors.⁵

The current work is painted on a regular sheet of Masonite, presumably cut for the purpose on a bench saw at the Manual Training Centre in the heart of the community. The paint has been thinned to enhance its graphic qualities. The palette conforms to that introduced by Bardon in February 1972.

Kaapa was a masterful technician whose paintings were meticulously planned and executed. His paint is applied sparingly, suggesting the artist's familiarity with the technique of his relatives, the Hermannsburg watercolour landscape painters.⁶ This

composition is anchored with nine, unadorned concentric circles, evenly spaced along the edges and at its centre. There are fourteen additional roundels distributed within the external perimeter. Each of the smaller roundels is decked with irregular dots to emulate *anteth*, the chopped downy feathers used in men's ritual. A network of looping sinuous lines links the circles to create an elastic space filled by a membrane of fine white dots.

The graphic certainty of Kaapa's composition is animated by the subtle variations in the dots and dashes that veil the red earth. The delicacy, transparency and hue suggest an affinity with Kaapa Tjampitjinpa, *Yala* (1972).⁷ The overall effect is of subtly interweaving levels, suspended within the template of larger roundels.

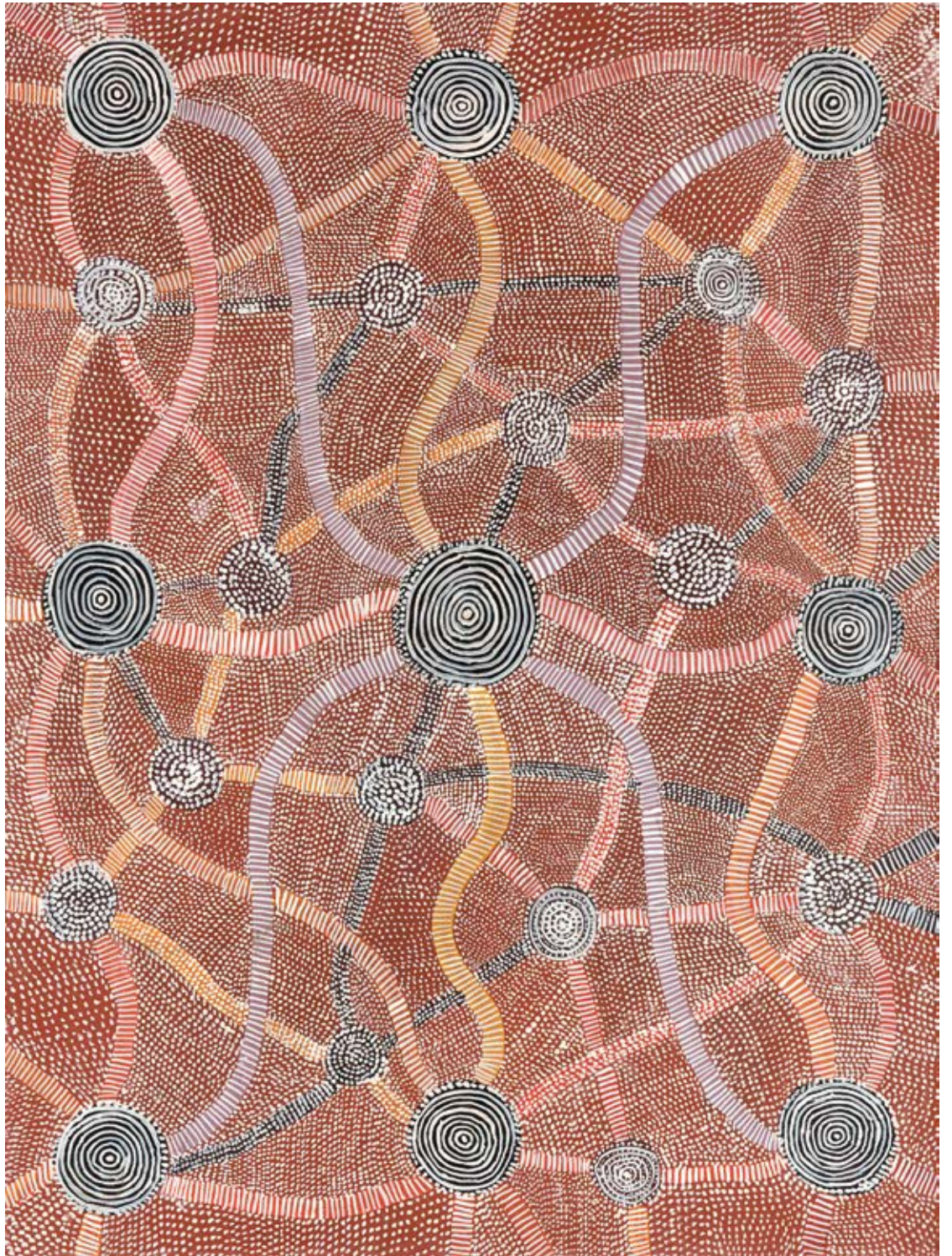
The composition could only have come about as the result of intense experimentation whereby Kaapa and Leura sought pictorial resolution within the constraints of a governing rectangular format. They created a rigorous planar view, in which the emergence, travels and subsequent reentry of ancestors into the earth, could be expressed through the sophisticated manipulation of circle, line and dot. It is worth noting that their inventions, evident in the current painting, have informed the work of subsequent generations of desert artists.

This painting's composition, sinuous lines and veil of white dots, closely recall the treatment of Kaapa Tjampitjinpa, *Ngalyipi (A Small Snake)* (1972, Collection of John and Barbara Wilkerson, New York). A work signed 'KaoAA' and dated 12/72.⁸ The veil of white dots that confounds and intrigues the eye when viewing *Ngalyipi* is also apparent in Tim Leura Tjapaltjarri, *Bushfire Spirit Dreaming at Napperby*, (1972, Collection of John and Barbara Wilkerson, New York) and *Untitled (Bushfire Dreaming)* (1972, private collection, Melbourne). The compelling similarity of these boards was highlighted when all three paintings were hung in series at *Tjukurrjanu: Origins of Western Desert Art at the National Gallery of Victoria*.⁹

The current work can be considered part of the series created as Kaapa and Leura were exploring the capacity of the painted dot to emulate *anteth*, the very stuff of ceremony, applied to the earth to create 'ground mosaics' and on the bodies of ceremonial performers. As well as being delicate and mesmerizing in its own right, this fine painting, demonstrates the intimate collaboration that drove two of the most important Papunya Tula artists. This recently rediscovered board by Kaapa Tjampitjinpa is most likely to have been painted during the interregnum, in the spring of 1972, at the climax of a period of extraordinary experimentation.

John Kean

- 1 Vivien Johnson, *Once Upon a Time in Papunya*, Sydney, University of New South Wales Press, 2010, pp. 11-43.
- 2 These dates are based on Hogan, 'Notes and Inventory for the Early Consignments of Pintupi Paintings', in *Dot & Circle: A Retrospective Survey of the Aboriginal Acrylic Paintings of Central Australia*, Melbourne, RMIT, 1986, 55-57. Hogan assembled consignment 19 when she visited Papunya after Bardon's departure. Evidence suggests that the visit is likely to have occurred later in the year, than stated in the published account.
- 3 John Kean, 'Kaapa Tjampitjinpa', in *Tjukurrjanu: Origins of Western Desert Art*, Melbourne, National Gallery of Victoria, 2011, pp. 104-6.
- 4 Peter Thorley and Andy Greenslade, 'Between Locals: Interpersonal histories and the 1970s Papunya art movement', in *Indigenous Participation in Australian Economies II*, Canberra, Australian National University E Press, 12.05.2015. <http://eexpress.anu.edu.au/>
- 5 Vivien Johnson, *Lives of the Papunya Tula Artists*, Alice Springs, IAD Press, 2008, p.73.
- 6 Vivien Johnson, *Streets of Papunya: The re-invention of Papunya painting*, Sydney, New South Publishing, 2015, p. 43-5.
- 7 See, *Aboriginal Art*, Sotheby's, Melbourne, Monday 31, July 2006, no 84. Illustrated. The painting bears the Stuart Art Centre number 19278A and is therefore from Consignment 19 (see 2. above). I am indebted to Luke Scholes, of the Museum and Art Gallery of the Northern Territory, who informed me on the arcane contingencies of various consignments.
- 8 Peter Fannin probably inscribed the date on the work when he assumed the position of manager; it is most likely that the painting was produced in the weeks before it was dated.
- 9 NGV Federation Square, Melbourne, 30.09.2011–12.02.2012.





2

2

NAATA NUNGURRAYI

(BORN 1932)

Untitled (Marrapinti) (2005)

synthetic polymer paint on linen
61.4 x 91.5 cm

PROVENANCE

Papunya Tula Artists, Northern Territory
(NN0508160)Gallery Gabrielle Pizzi, Melbourne
Private collection, Melbourne**\$2,500–3,500**

3

BILL WHISKEY TJAPALTJARRI

(CIRCA 1920-2008)

Rock Holes & Country near Uluru (2006)

synthetic polymer paint on canvas
122.5 x 153.5 cm

PROVENANCE

Watiyawanu Artists of Amunturrungu,
Northern Territory (81-0614)Scott Livesey Galleries, Melbourne
Private Collection, Sydney**\$15,000–20,000**



In this work Bill used an attractive palate and achieved wonderful dynamism.

Shaun Dennison



4

(KURUWARRIYINGATHI
BIJARRB) PAULA PAUL
(BORN 1937)

Flat Reef (2012)

synthetic polymer paint on linen
91.5 x 60.3 cm

PROVENANCE

Mornington Island Art, Queensland
(7705-L-PP-0612)

Alcaston Gallery, Melbourne (AK18578)

Private collection, Queensland

This painting is sold with a Mornington
Island Art certificate and Alcaston Gallery
documentation.

\$2,000–3,000

5

EMILY KAME KNGWARREYE

(CIRCA 1910-1996)

Alalgura, My Country (1993)

synthetic polymer paint on linen

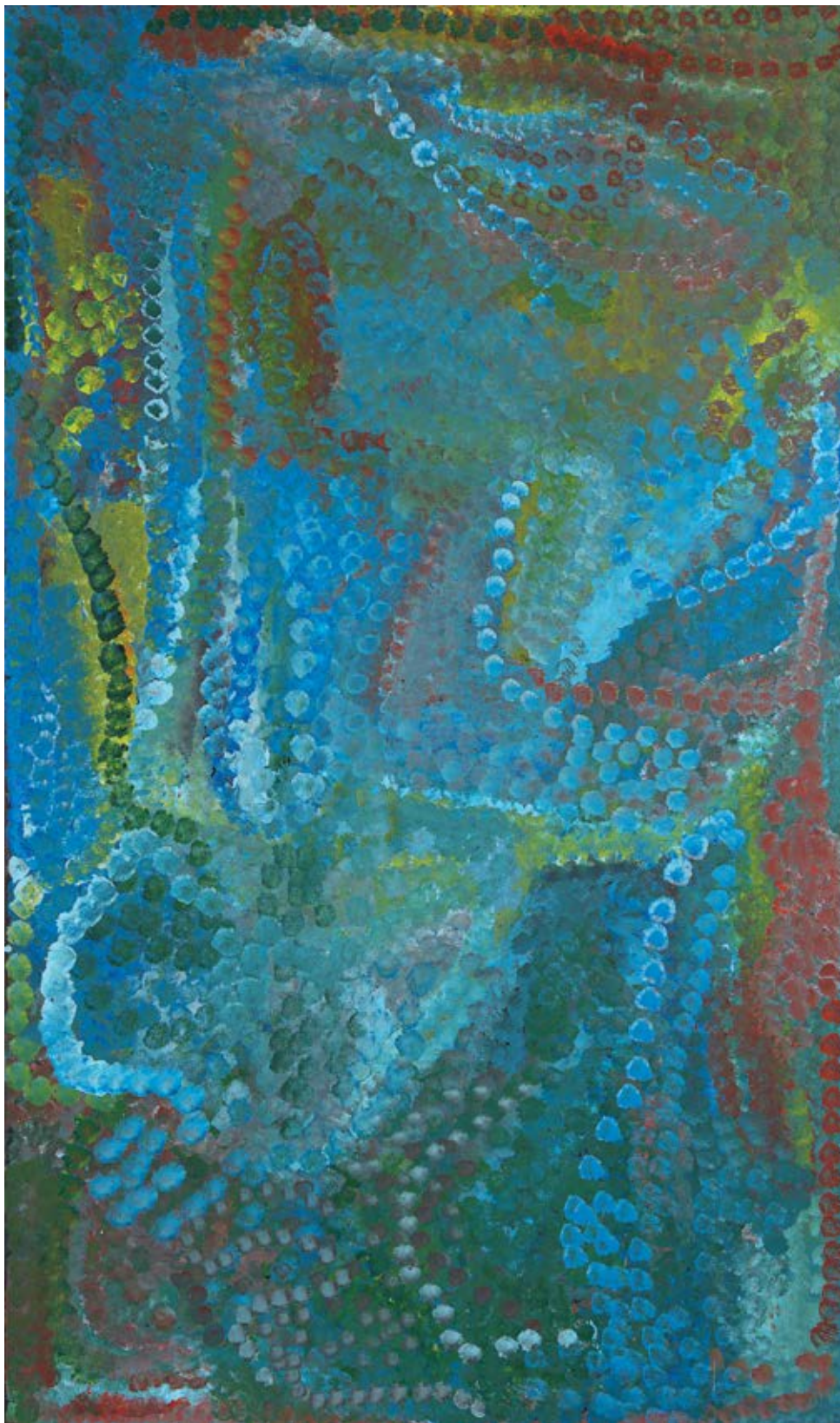
152 x 90.5 cm

PROVENANCE

Delmore Gallery, Northern Territory (93E028)

Chapman Gallery, Canberra (2:9:93)

Private collection, Canberra

\$20,000–30,000

6

ARTIST UNKNOWN

(PORT KEATS)

Untitled (circa 1960s)

natural earth pigments on eucalyptus bark
63 x 31.8 cm

PROVENANCE

Private collection, Sydney

\$8,000–12,000

An intriguing painting that has been separated from its documentation, it most likely originates from Wadeye (Port Keats) on the coast to the west of Darwin in the Fitzmaurice/Daly River basin, in the lands of the Murrinh-patha, Djamandjungan and related peoples. The people of the region have had extensive ceremonial and exchange relations with peoples to the north, west to the Kimberley and south to the Western Desert. Painting on sheets of flattened eucalyptus bark was introduced to the Wadeye region in the 1950s through the Christian mission that had been established two decades earlier, as a means of raising funds for the community.

Wadeye bark painters continued the visual lexicon of the region that is found in paintings on rock and ritual objects, as well as the more ephemeral forms of body and ground painting. The corners of Wadeye barks are usually rounded to imitate the shape of painted or incised ritual boards. A striking feature of the classical style of Wadeye painting is the incorporation of design elements similar to the iconography of desert art.

This is a particularly clear example, featuring sets of concentric circles reminiscent of paintings from Papunya in the Western Desert in the 1970s. Paintings by artists such as Shorty Lungkata Tjungurrayi and John Tjakamarra come to mind: see Tjungurrayi's *Men's Ceremony*, 1972-3, and *Special Homeland Dreaming*, 1973 in Bardon and Bardon 2004, painting numbers 376 and 423, pp. 413 and 451 respectively, and Tjakamarra's *Kiritjinya*, 1975, in Johnson 2007, p.77. However, the dotted roundels are also common in Wadeye paintings: see in particular Christopher Pugar's *Life*, c.1960s, in the Arnott's Collection at the Museum of Contemporary art, which features a Tingari-like matrix of roundels joined by straight lines (illustrated in Mundine 2008:219), and Nym Bandak's *The Artist's Country*, c.1955, in the collection of the National Gallery of Australia (see Cubillo and Caruana 2010:107).

Wally Caruana

References

Bardon, G. and J. Bardon, *Papunya, A Place Made After the Story: The Beginnings of the Western Desert Painting Movement*, The Miegunyah Press, Melbourne, 2004.

Cubillo, F. and W. Caruana (eds), *Aboriginal & Torres Strait Islander Art: Collection highlights*, National Gallery of Australia, Canberra, 2010.

Johnson, V. (ed.), *Papunya painting*, National Museum of Australia Press, Canberra, 2007.

Mundine, D. et al, *They are Meditating: Bark paintings from the MCA's Arnott's Collection*, Museum of Contemporary Art, Sydney, 2008.





7

ARTIST UNKNOWN

(BATHURST OR MELVILLE ISLANDS)

Untitled (Carved figure) (circa 1960)

carved hardwood, feathers, resin and natural earth pigments
118 cm high

PROVENANCE

Private collection, Queensland

Private collection, Sydney

\$8,000–12,000

This captivating sculpture by an unknown artist is presented with intricate ceremonial regalia with well-preserved feathers on its head and around the face. The high level of sculptural ability is evident through the fine carving detail around the eyes, nose and mouth. Human expression is evoked in the face of the sculpture through the carved contours and personalized facial features. The back of the head is painted with a powerful pattern leading in to a finely crafted abstract design. Consisting of different blocks of cross-hatching and dots the design covers the entire back of the sculpture. The vibrant contrast between the diamond shapes, the square forms and the hatching creates a sense of movement or shimmering, contrasting to the more sober surface toward the other side. The finely crafted cross-hatching continues towards the front of the sculpture and is only broken by the figurative element of the arms down the sides ending with hands (of thereof) clasping at the front.

Jesse De Deyne



7 (Left)



7 (Back)



7 (Right)

**8**A Large Spearthrower (*woomera*)

Western Australia (nineteenth century)
carved hardwood and natural earth
pigment remnant
87.5 cm high

PROVENANCE
Private collection, United Kingdom

\$2,000–3,000**9**

An Early Boomerang Club

South Western Queensland
(early-mid nineteenth century)
carved hardwood
98 cm long

PROVENANCE
Private collection, United Kingdom
(acquired at auction 1960s)
Thence by descent
Private collection, United Kingdom

\$2,000–4,000**10**

A Fine and Early Boomerang

South Western Queensland
(early-mid nineteenth century)
carved hardwood
111cm long

PROVENANCE
Private collection, United Kingdom
(acquired at auction 1960s)
Thence by descent
Private collection, United Kingdom

\$4,000–6,000**11**

An Early Boomerang Club

South Western Queensland
(early-mid nineteenth century)
carved hardwood
102 cm long

PROVENANCE
Private collection, United Kingdom
(acquired at auction 1960s)
Thence by descent
Private collection, United Kingdom

\$2,000–4,000**12**

A Pair of Boomerangs

South Western Queensland
(nineteenth century)
carved hardwood
73 cm; 59 cm long (2)

PROVENANCE
Private collection, United Kingdom

\$1,800–2,500

Illustrated online at www.mossgreen.com.au

The rich colouration and patination of these three boomerangs in combination with their fine incised decoration make these particularly impressive examples.

Jesse De Deyne



9 (Detail)



10 (Detail)



11 (Detail)



13

13

Two Rare Spearthrowers (*mareas*)

South Western Australia
(early-mid nineteenth century)
carved hardwood, bush string, spinifex
resin and kangaroo gut binding
62.5 cm; 60 cm long (2)

PROVENANCE

Private collection, United Kingdom

\$2,200–2,800

14

An Incised Club and a Spearthrower
(*woomera*)

South East Australia
(nineteenth century)
carved hardwood
79.5 cm; 71 cm high (2)

PROVENANCE

Private collection, United Kingdom

\$4,000–6,000



14

15**A Parrying Shield**

South East Australia (circa 1900)
carved hardwood and natural earth remnant
76.7 cm high

PROVENANCE

Private collection, United Kingdom
Private collection, Sydney

\$8,000-12,000

16**A Parrying Shield**

South East Australia (nineteenth century)
carved hardwood
68 cm high

PROVENANCE

Private collection, United Kingdom

\$3,000-5,000



15



16

**17**

A Collection of Four Clubs

Queensland (nineteenth century)

carved hardwood and natural earth pigment

78.8 cm; 73 cm; 67 cm; 62.3 cm high (4)

PROVENANCE

Private collection, United Kingdom

\$3,000–5,000

18**A Childs Rainforest Shield**

Northern Queensland (circa 1920)
carved wood and natural earth pigments
54.3 cm high

PROVENANCE

Private collection, United Kingdom

\$2,000–3,000



18

19**A Fine Gulmari Shield**

South Western Queensland
(nineteenth century)
carved hardwood and natural earth pigments
53 cm high

PROVENANCE

Private collection, United Kingdom

\$5,000–7,000



19



20

20

ALBERT NAMATJIRA

(1902-1959)

Ghost Gum near Haasts Bluff (circa 1945)

watercolour on bean wood panel

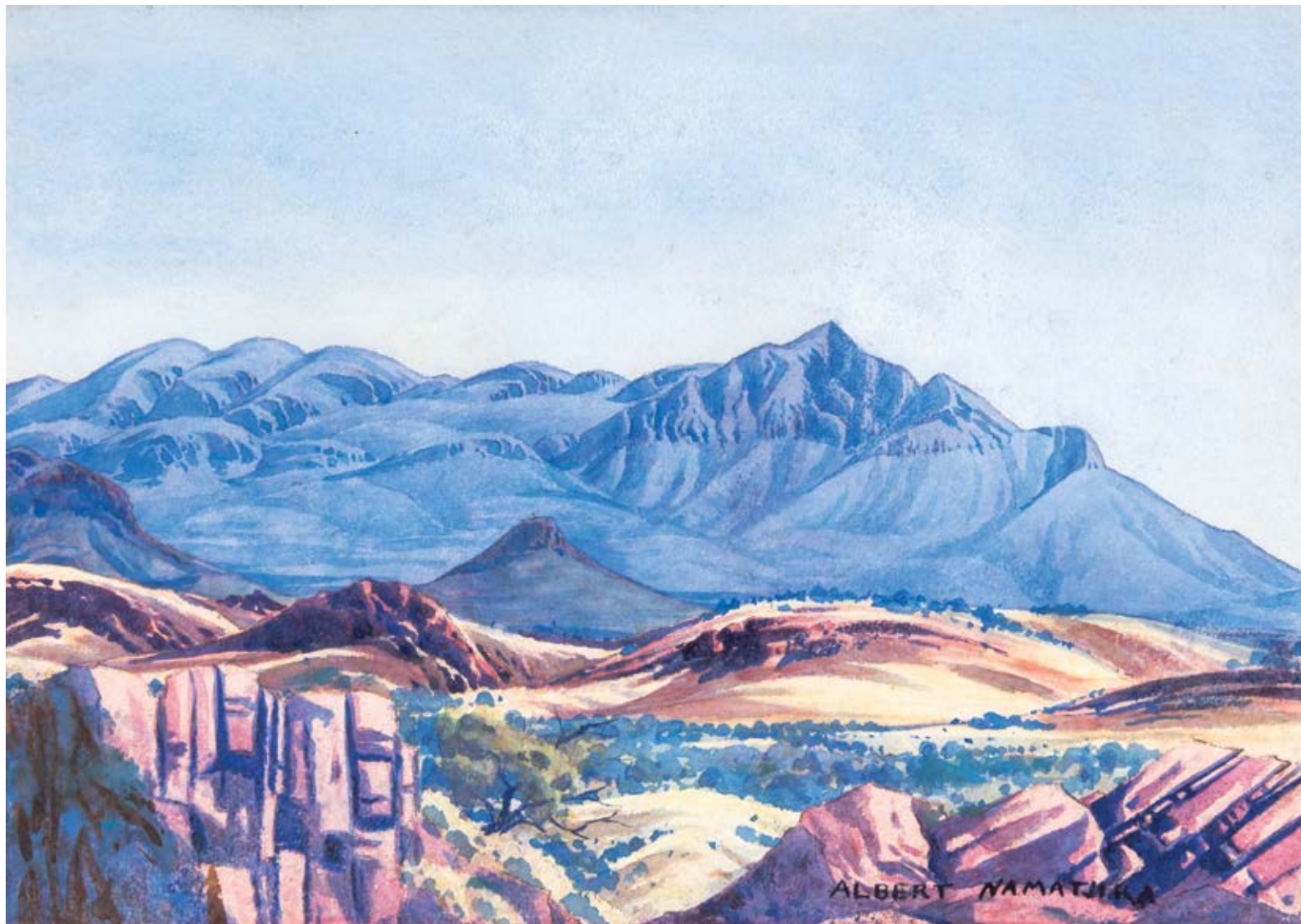
signed lower right: 'ALBERT NAMATJIRA'

14.2 x 34.8 cm

PROVENANCE

Private collection, Sydney

\$6,000–8,000



21

21

ALBERT NAMATJIRA

(1902-1959)

Untitled (Central Australian Landscape)

watercolour

signed lower right: 'ALBERT NAMATJIRA'

26.5 x 37 cm

PROVENANCE

Private collection, New South Wales

\$10,000–15,000



22

22

CORY SURPRISE WAKARTU

(1929-2011)

Ngurrantinti Jila (2009)

synthetic polymer paint on canvas
118.5 x 119 cm

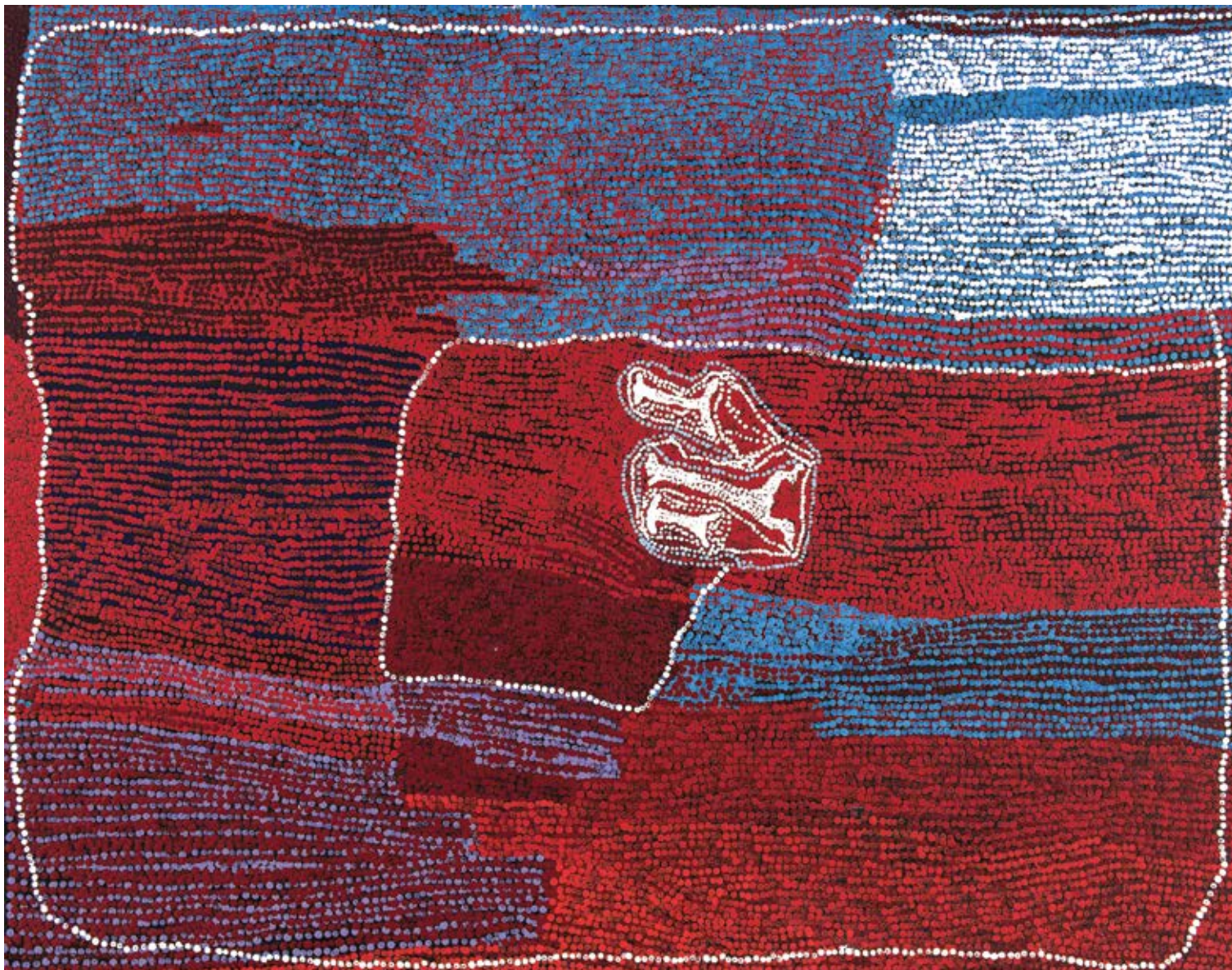
PROVENANCE

Mangkaja Arts, Western Australia (797/09)
Private collection, Canberra

\$10,000–15,000

Cory Surprise was a highly regarded, award-winning contemporary artist known for her uninhibited painting style. This painting reflects the very best of Cory with her bold use of minimal colours in a commanding manner.

Shaun Dennison



courtesy of Yanda Aboriginal Art

23

23

TOMMY WATSON

(BORN CIRCA 1935)

Untitled

synthetic polymer paint on linen
159.5 x 201.3 cm

PROVENANCE

Agathon Galleries, Sydney (Cat. No. 16)
Private collection, New South Wales

\$30,000–50,000

24

EMILY KAME KNGWARREYE

(CIRCA 1910-1996)

Wild Yam and Emu Food (1990)

synthetic polymer paint on canvas
152.4 x 123 cm

PROVENANCE

Delmore Gallery, Northern Territory (OF46)
Private collection, New South Wales

This painting is sold with a Delmore Gallery certificate.

\$60,000–80,000

Painted in the heat of January in 1990, this is a refreshingly free-flowing composition Kngwarreye demonstrates her mastery of the intuitive brushmark through the meandering line that maps the underground spread of the roots of *arlatyey*, the pencil yam, bounded only by the edges of the canvas. The matrix of dots that represent the flowers of the plant and its seeds (*kam*) is applied in varying density to create a fluctuating, floating field, suggestive of the ancestral forces present in the land that are at once both intangible but palpable. The restrained palette adds to the force of the composition. By dint of the fact that *kam* was Kngwarreye's major personal totem, the work possesses an intensely personal dimension, and it may be read as a visual metaphor representing Kngwarreye in her country. Related paintings which feature the roaming meander include *Anatye (Wild Potato)*, 1989, and *Emu Story*, 1989, both in the collection of the National Gallery of Victoria.

Wally Caruana





25

25**ROVER THOMAS (JOO LAMA)**

(CIRCA 1926-1998)

Lake Billiluna (1994)

natural earth pigments on canvas

signed verso: 'ROVER'

51 x 76.4 cm

PROVENANCE

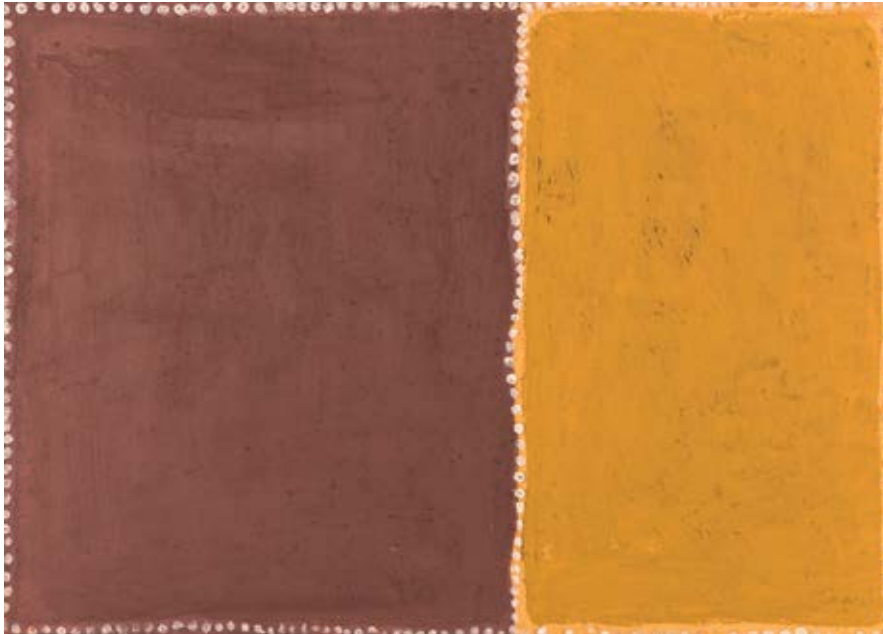
Warmun Aboriginal Corporation,

Western Australia (R.T 05/94)

Kimberley Art, Melbourne (KA 00174)

Private collection, Melbourne

This painting is sold with a Warmun
Aboriginal Corporation certificate and
Kimberley Art documentation.

\$12,000–18,000

26

26**ROVER THOMAS (JOO LAMA)**

(CIRCA 1926-1998)

Gowawundi (Kangaroo) (1995)

natural earth pigments on canvas

signed verso: 'ROVER'

51 x 71.4 cm

PROVENANCE

Warmun Aboriginal Corporation,

Western Australia (R.T/20/95)

Kimberley Art, Melbourne (KA 00171)

Private collection, Melbourne

This painting is sold with a Warmun
Aboriginal Corporation certificate and
Kimberley Art documentation.

\$10,000–15,000



27

27

ROVER THOMAS (JOOLAMA)

(CIRCA 1926-1998)

Billaloon (Wungoo) (1994)

natural earth pigments on canvas

signed verso: 'ROVER'

91.5 x 163 cm

PROVENANCE

Warmun Aboriginal Corporation,

Western Australia (R.T/16/94)

Kimberley Art, Melbourne (KA.RT.16/94)

Private collection, Melbourne

\$30,000–50,000

28

PADDY BEDFORD

(1922-2007)

Wirwirji - Police Hole (2004)

natural earth pigments on linen

initialled verso: 'PB'

122 x 135 cm

PROVENANCE

Jirrawun Aboriginal Arts Corporation, Western Australia

(PB 6 2004.176)

Private collection, Adelaide

Important Fine Art + Aboriginal Art, Deutscher and Hackett,

Melbourne, 28 November 2012, lot 106 (illustrated)

Private collection, Melbourne

LITERATURE

Russell Storer, *Paddy Bedford*, Museum of Contemporary Art,

Sydney, 2006, pg.154 (illus.)

\$70,000–90,000

Much has been written about Paddy Bedford the Lawman. We know that Law has allowed him to paint only his Mother's country and his Father's country.

Coming to painting relatively late in his life he invented a new way of seeing the Kimberley that both respected his past and pushed new boundaries to present a contemporary vision of landscape and story.

To be able to describe his work as contemporary art with strong links to his cultural past going back thousands and thousands of years is a unique proposition. This contemporary/historical reading of Paddy Bedford's art has captured, intrigued and delighted many a collector both in Australia and internationally.

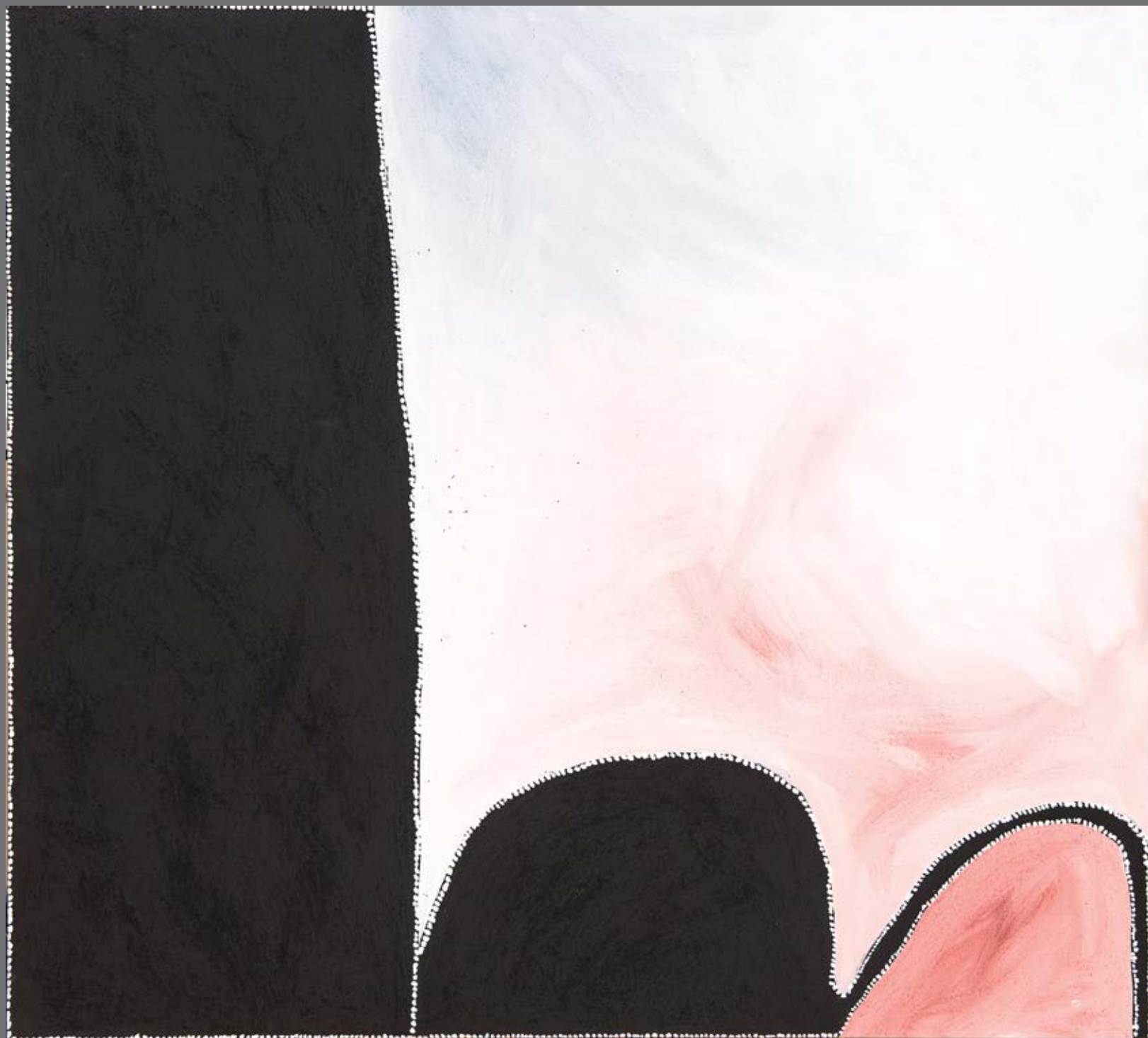
The work offered here, *Wirwirji – Police Hole (2004)*, boldly illustrates this connection between the historical and the contemporary.

Police Hole, his Father's country, is an important site for the White Cockatoo Dreaming that is central to many of the creation time stories from the Kimberley.

This work can be read as both abstract and narrative, as overview and as horizontal landscape. The black areas represent 'living country' good for grazing cattle as noted from his days as a cattleman. The gestural pinkish tinged area that is either sky or country is a trademark of Paddy Bedford's innovative oeuvre.

This painting more than holds its own hanging next to any Australian contemporary masterpiece.

William Mora





29

29

RAMMEY RAMSEY

(BORN 1935)

Barlngoolin – Pelican Hole (2001)

natural earth pigments on linen

122 x 135 cm

PROVENANCE

Jirrawun Aboriginal Arts Corporation,

Western Australia (RR32001-10)

Private collection, United States of America

This painting is sold with a Jirrawun Aboriginal Arts Corporation certificate.

\$4,000–6,000

30

30

QUEENIE MCKENZIE (NAKARRA)

(1916-1998)

Herakie Country (1997)

natural earth pigments on paper

63.5 x 103.5 cm

PROVENANCE

Narrungunny Art Traders, Western Australia

(NAT0030)

Kimberley Art, Melbourne (KA.NAT0030)

Private collection, Melbourne

\$3,000–5,000



31

31

QUEENIE MCKENZIE (NAKARRA)

(1916-1998)

Dahloo Dahloo (1994)

natural earth pigments on linen

92 x 163 cm

PROVENANCE

Warmun Artists, Western Australia (QM11.94)

Kimberley Art, Melbourne

Private collection, Sydney

\$15,000–20,000

Queenie McKenzie is one of the most accomplished Indigenous artists from the Kimberley region, and has received wide recognition for her distinctive works. In this painting, Queenie has captured her country effortlessly with beautiful composition.

Shaun Dennison

32

EMILY KAME KNGWARREYE

(CIRCA 1910-1996)

Untitled (1993)

synthetic polymer paint on canvas
231 x 80 cm

PROVENANCE

Rodney Gooch, Northern Territory (63/793)

Utopia Art Sydney, Sydney (EKK 4003)

Private collection, Sydney

\$60,000–80,000

It's good to have a keen eye if you are an artist, and when Kngwarreye stayed at our place on the way back from Canberra, after receiving a Keating fellowship from the Prime Minister in early 1993, she spotted something that she would later put to good use.

When she was presented with the Fellowship, she announced she was giving up painting, which shocked everyone, but what she meant was that she wanted to use the Fellowship to take the pressure off, and for a while it did. This painting was done during that time.

When she returned to Utopia, she asked Rodney Gooch for a big paint brush, which he supplied, only to be told that it wasn't right. She wanted the big one!

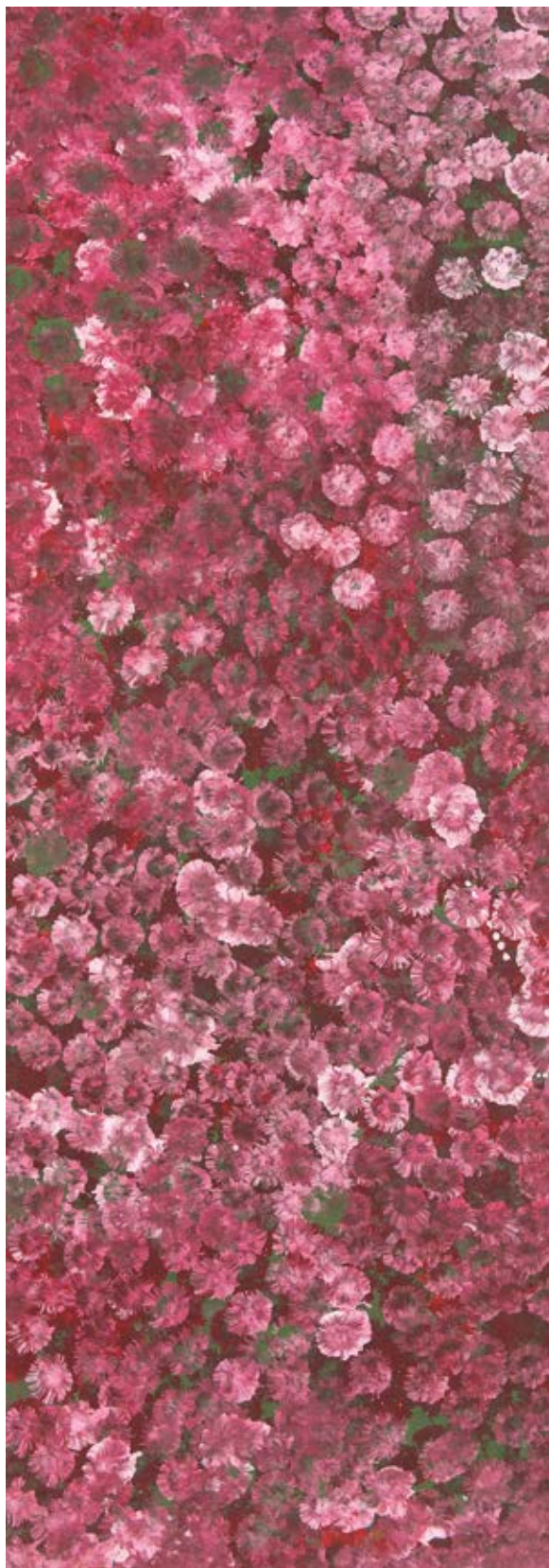
He called me perplexed, but eventually the penny dropped, she wanted the french house painters brush she had spotted in my studio. It was an unusually large round brush you never see in Australia, neither in an art store or a paint shop, but Kngwarreye knew it would work for her.

Kngwarreye was an excellent technician, she knew just how to use this brush. Her usual method of applying paint was more or less a stamping action. When pressure was applied the bristles of the round brush would spread out, the paint that was loaded on the brush, leaving a round 'florete' when withdrawn. This new brush allowed her to make marks many times larger than previously possible and the affect was quite remarkable.

Of course the technical virtuosity is not just in the scale of the mark, it is also apparent in the clarity she retains throughout the picture plane. Lesser artists would end up very quickly with mud, not the clear rich colour Kngwarreye maintains. It's this lightness of touch and harmonious articulation of the surface that gives these panels depth and delicacy.

Of course, the stamping action pushes paint well into the bristles, towards the bezel of the brush, and in the desert heat, this starts to set even as the painting is being created. Even with regular washing, with every painting the spread of the bristles diminished and progressively the florets got smaller and smaller. Thus this series has perhaps ten or so works with such large and luminous florets, which sets them apart as a unique and distinct series in her oeuvre and where this overall affect was forged, and rarely bettered.

Christopher Hodges





33

33

PEGLEG TJAMPITJINPA

(1920-2006)

Untitled (Tingari) (2004)

synthetic polymer paint on linen
152.3 x 182.6 cm

PROVENANCE

Yanda Aboriginal Art, Alice Springs
John Gordon Gallery, Coffs Harbour
Private collection, New South Wales

\$12,000–18,000

In this work Pegleg used compelling iconography to communicate a powerful and complex story.

Shaun Dennison

34

NAATA NUNGURRAYI

(BORN 1932)

Marrapinti (2004)

synthetic polymer paint on linen
151.7 x 121.5 cm

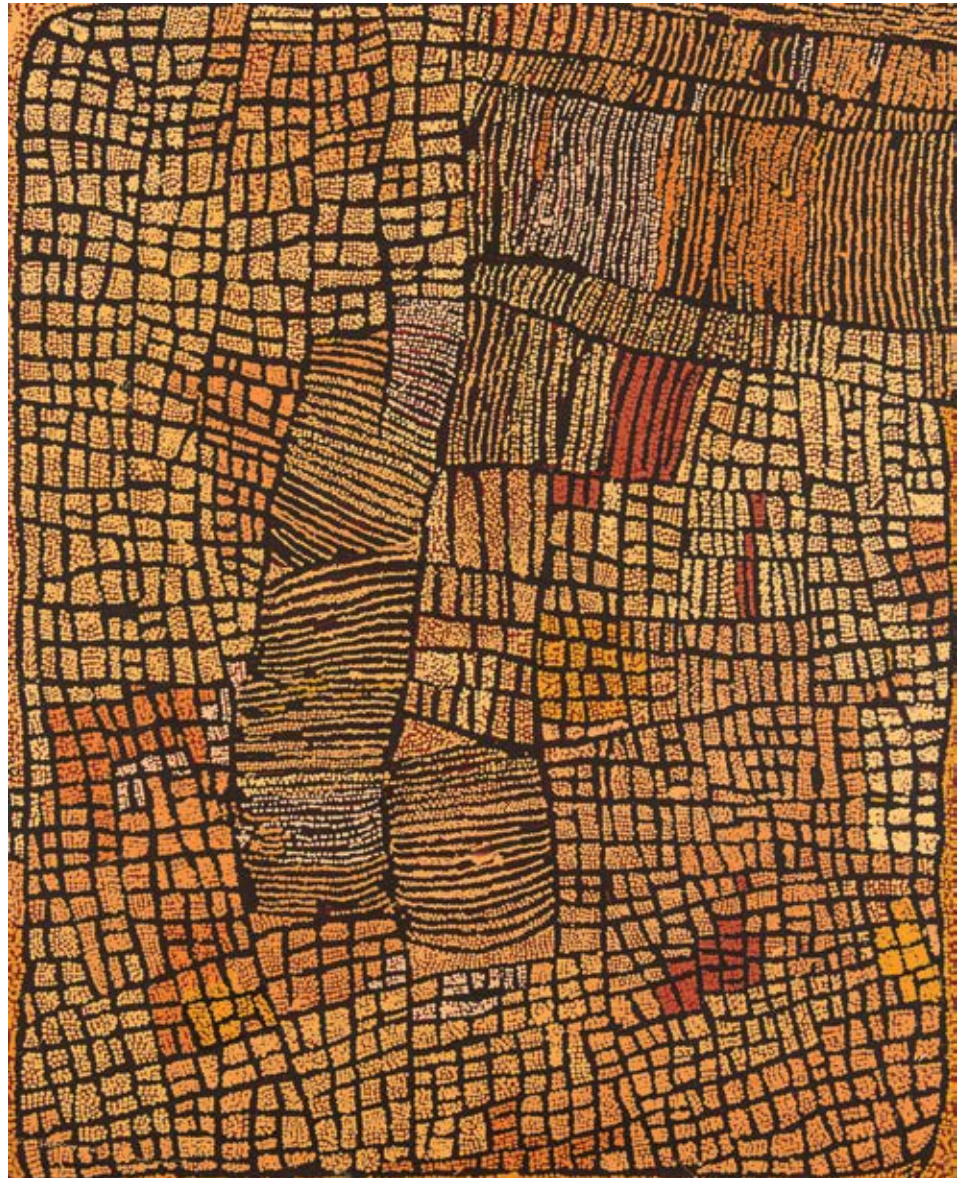
PROVENANCE

Yanda Aboriginal Art, Alice Springs (NA200404)
Private collection, VictoriaThis painting is sold with Yanda Aboriginal Art
documentation.**\$15,000–20,000**

Naata Nungurrayi is recognised as an important artist in the Indigenous artist movement. She started painting in 1996 when she joined Papunya Tula Artists at the time many of the Papunya Tula women started to paint. Her paintings generally reflect traditional women's law, ceremony (the Tingari cycle in particular), ancestral stories and her country. She has developed a distinctive painting style and colour palette (comprising white, reds, pinks, blacks, yellows and oranges). Her paintings comprise dots which interconnect to form bold lines setting out a topographical view of her country.

Naata paints both for Papunya Tula Artists and Yanda Aboriginal Art. Often when an Indigenous artist paints for more than one agent, confusion arises about the quality and sometimes authenticity of the paintings due to different styles and colours of artworks that can result. In the case of Naata, there is a definite similarity between the works she paints for Papunya Tula Artists and Yanda Aboriginal Art, including the palette, depiction of her stories and country, and most importantly the quality. Accordingly, there is growing market acceptance of both sources of provenance for Naata's paintings.

Shaun Dennison



HELEN READ COLLECTION

Helen Read is an extraordinary woman who has, for the past three decades, worked to promote a better understanding of Indigenous art, people and culture.

Passionate about art from an early age, she has practised as a painter most of her life. However, it was Helen's two other great interests, people and aviation, which led her to forge a unique and remarkable career path as a trained nurse and midwife, and as a commercial pilot.

Helen worked in remote West African regions, providing health care, then came to Australia in the late 1970s to further her pilot training. In the mid-1980s, she began working for the Pintupi Homelands Health Service, 600km west of Alice Springs. Her involvement in these remote communities made her determined to make more people aware of Australian Indigenous people, their lives and their strong, complex cultures. Combining her three passions, for art, people and aviation, Helen established Palya Art (previously Didgeri Air Art Tours).

Palya Art Tours aims to highlight the importance, diversity and richness of Indigenous Australian cultures; to create a wider understanding of Australian Indigenous health, housing and education issues and to improve access to and resources for Indigenous communities.

In addition to the tours, Palya Art offers Indigenous art for sale, hosts selling and non-selling exhibitions and assists in establishing and managing art collections.

Helen has collected art herself for many years as a visual diary of her extensive travels, and in that time she has also encouraged others to buy and collect ethically sourced Indigenous works of art. Over the last 30 years she has worked closely with artists living in remote areas, taken tours to the artist owned art centres and held regular exhibitions of those artists' works in Sydney, Melbourne, Perth and Paris.

She has also assisted in the development of many private Australian and international collections of Australian Indigenous art and has secured the placement of Australian Indigenous works of art in Regional and State Galleries such as The Art Gallery of NSW, RMIT, La Trobe University and Newcastle Regional Gallery.

Helen has also held a number of philanthropic exhibitions, lectures and floor talks to engage a wider audience and introduce people to Australian Indigenous art and culture. Helen's most recent philanthropic exhibition was 'Luminous', featuring works from her own collection. The exhibition was displayed at The Australian Embassy in Paris during the Musée du Quai Branly's successful Papunya Tula Artists exhibition 'Tjukurrjanu' in 2013/14.

The works included in this auction (lots 35 to 60) offer an insight into Helen's private collection. The eclectic group features artists that Helen has had a long association and deep connection with (such as Kitty Kantilla, Willie Gudupi and Moima Willie), works that she loves (Gardagoon Country by Hector Jandany) or simply works that represent a fond memory such as flying low over the estuary mangroves of Kimberley's Victoria River (as depicted in the photograph to the right) on the way to see Peggy Patrick (Dirrmingali). The works show the love that Helen has for, and commitment towards, Australian Indigenous art and artists.

Shaun Dennison



Helen with Cessna 185, FLU (Parachute Ops), 1984



Mangrove Estuaries of the Victoria River, Kimberley, Western Australia

35

PEGGY PATRICK
(DIRRMINGALI) AM
(BORN CIRCA 1935)

Jimbarla (2008)

natural earth pigments on custom board
100 x 80 cm

PROVENANCE

Jirrawun Arts, Western Australia

(PP 2008 01 057)

Helen Read Collection, Darwin

(PALYA-2233)

This painting is sold with a Jirrawun
Arts certificate.

\$2,500–3,500





36

36**HECTOR JANDANY**

(CIRCA 1927-2006)

Wirrijil Ngingyun (Spring Country) (2000)

natural earth pigments on canvas
70.5 x 45 cm**PROVENANCE**Warmun Art Centre, Western Australia
(WAC 130/2000)
Helen Read Collection, Darwin (PALYA-0619)This painting is sold with Warmun Art Centre
certificate.**\$600-800**

37

37**HECTOR JANDANY**

(CIRCA 1927-2006)

Yingarringyundin (2002)

natural earth pigments on canvas
70 x 45 cm**PROVENANCE**Warmun Art Centre, Western Australia (WAC 242/02)
Helen Read Collection, Darwin (PALYA-1144HR)This painting is sold with Warmun Art Centre
certificate.**\$600-800****38****HECTOR JANDANY**

(CIRCA 1927-2006)

Gardagoon Country (circa 1993)

natural earth pigments on canvas
100 x 140 cm**PROVENANCE**Waringarri Aboriginal Arts, Western Australia
(S-3720 & AP 3682)
Helen Read Collection, Darwin (PALYA-0310HR)This painting is sold with Waringarri Aboriginal Arts
certificate which reads:'This painting shows country called Gardagoon near
Lake Argyle on Texas Downs Station where the artist
worked for much of his life. This is part of the artist's
traditional country and was given to him by his
grandfather. In the centre the artist has shown three
hills in Gardagoon. The dotted areas on the hills are
roads probably the tracks left by ancestral beings in
the Dreamtime.'**\$6,000-8,000**



Hector Jandany was an artist of utmost importance to the Kimberley region. Renowned as a teacher of Gija language and culture in Warmun since the 1980's, he spread his knowledge throughout the East Kimberley influencing many.

39

KITTY KANTILLA (KUTUWULUMI
PURAWARRUMPATU)

(CIRCA 1928-2003)

Pumpuni Jilamara (2002)

natural earth pigments on canvas
55 x 102 cm

PROVENANCE

Jilamara Arts & Crafts, Northern Territory (122-02)
Helen Read Collection, Darwin (PALYA-0887HR)

This painting is sold with a Jilamara Arts & Crafts certificate.

\$30,000–50,000

Pumpuni Jilamara (meaning 'good design'; a characteristic Kitty Kantilla understatement as Una Rey remarks in Lavery 2011:286) belongs to a small series of works bearing the same title that marked the culmination of the 'Queen of Jilamara,' Kitty Kantilla's life as an artist.

Painted in 2002, in the year before her death, these paintings, according to Judith Ryan, 'amount to a radical departure in her practice' (Ryan in Ryan 2007:81). The complex compositions of her earlier paintings give way to a 'distillation' of visual ideas based on a powerful geography of bold forms, each self-contained with areas of tremolo lines, dotting (without the use of the *pwoja* or wooden comb traditionally used by Tiwi artists to make lines of dots), and sweeps of earthy red, yellow, black and white pigment seemingly absorbed into the very fibre of the canvas as 'chords in a four-part harmony' (*ibid*: 81).

Kantilla's paintings hark back to what has been termed 'old style' Tiwi painting such as that found on early Pukumani burial poles and *tutini* bark baskets collected by the anthropologist Charles Mountford in 1954. Indeed, Kitty Kantilla lived a traditional life, and after a brief experience in the Catholic Mission on Bathurst Island, in the 1970s she moved to the community at Paru on Melville Island along with a group of elder women to put some distance between themselves and European influences. At Paru, Kantilla began to make figurative sculptures in ironwood that she decorated in body painting designs. These designs were later transferred to bark and canvas as she abandoned sculpture: as in many of her paintings, the black ground in *Pumpuni Jilamara* is strongly suggestive of black skin.

Late in life, Kitty Kantilla had a stellar career having been exhibited in several major exhibitions in Australia and abroad, including *Beyond the Pale* in the Adelaide Biennale at Art Gallery of South Australia in 2000; *The Dark and the Light* at the Sammlung Essl, Klosterneuburg, Austria in 2001, the Clemenger Contemporary Art Award at the National Gallery of Victoria in 2003, and posthumously in *EXPLAINED, A closer look at Aboriginal art* at the AAMU Contemporary Aboriginal Art Museum, Utrecht, the Netherlands in 2004. The National Gallery of Victoria mounted a major retrospective exhibition of her work in 2007.

Wally Caruana

References

Lavery, C., et al, *Beyond Sacred: Recent painting from Australia's remote Aboriginal communities. The Collection of Colin and Elizabeth Lavery*, Kleimeyer Industries, Melbourne, 2011 (Second edition).

Ryan, J., et al. *Kitty Kantilla*, National Gallery of Victoria, Melbourne, 2007, p.81).



I unrolled it in anticipation and stood back surprised. The composition was so unusual. Still bold, striking, sensuous, structured, resolved and beautiful, it was plainer than previous works, and glowing. It was Kitty herself.

Helen Read on first sight of Pumpuni Jilamara



40



41

40

KITTY KANTILLA
(KUTUWULUMI
PURAWARRUMPATU)
(CIRCA 1928-2003)

Untitled (2001)

etching 36/50
editioned bottom margin
32.5 x 63.5 cm

PROVENANCE

Jilamara Arts & Crafts, Northern Territory
(106-01-36-50)
Helen Read Collection, Darwin
(PALYA-0920)

This painting is sold with a Jilamara Arts & Crafts certificate.

\$2,000–3,000

41

KITTY KANTILLA
(KUTUWULUMI
PURAWARRUMPATU)
(CIRCA 1928-2003)

Untitled (2001)

etching 79/80
signed and editioned bottom margin
65 x 33 cm

PROVENANCE

Jilamara Arts & Crafts, Northern Territory
(69-01-79-80)
Helen Read Collection, Darwin
(PALYA-0905)

This painting is sold with a Jilamara Arts & Crafts certificate.

\$1,500–2,000

42

KITTY KANTILLA (KUTUWULUMI
PURAWARRUMPATU)

(CIRCA 1928-2003)

Untitled (2001)

natural earth pigments on Arches paper
75 x 54.5 cm

PROVENANCE

Jilamara Arts & Crafts, Northern Territory

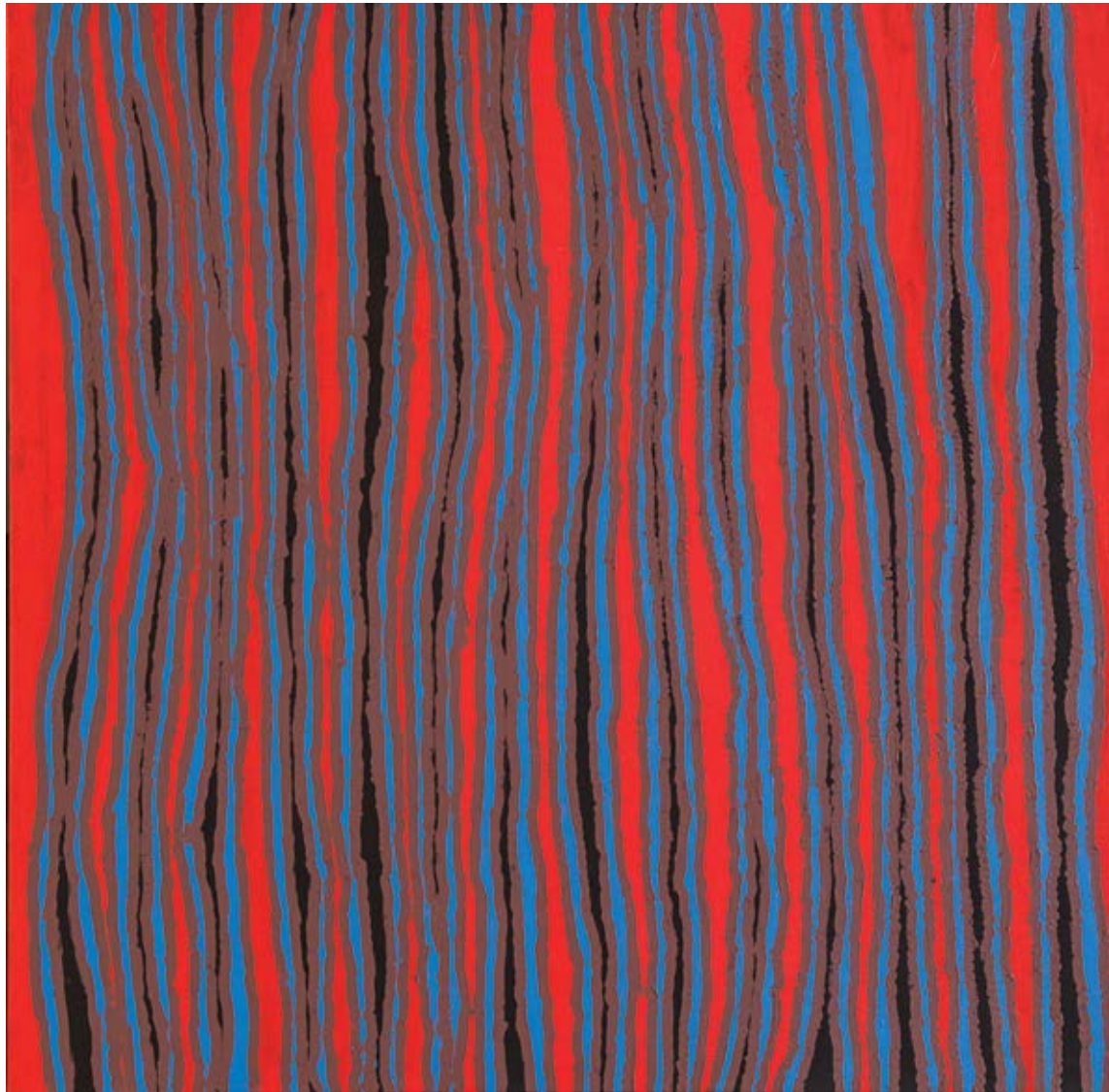
Framed Gallery, Darwin (9022)

Helen Read Collection, Darwin (PALYA-0618HR)

This painting is sold with a Jilamara Arts & Crafts
certificate.

\$6,000–8,000



**43****ALICE NAMPITJINPA**

(BORN 1942)

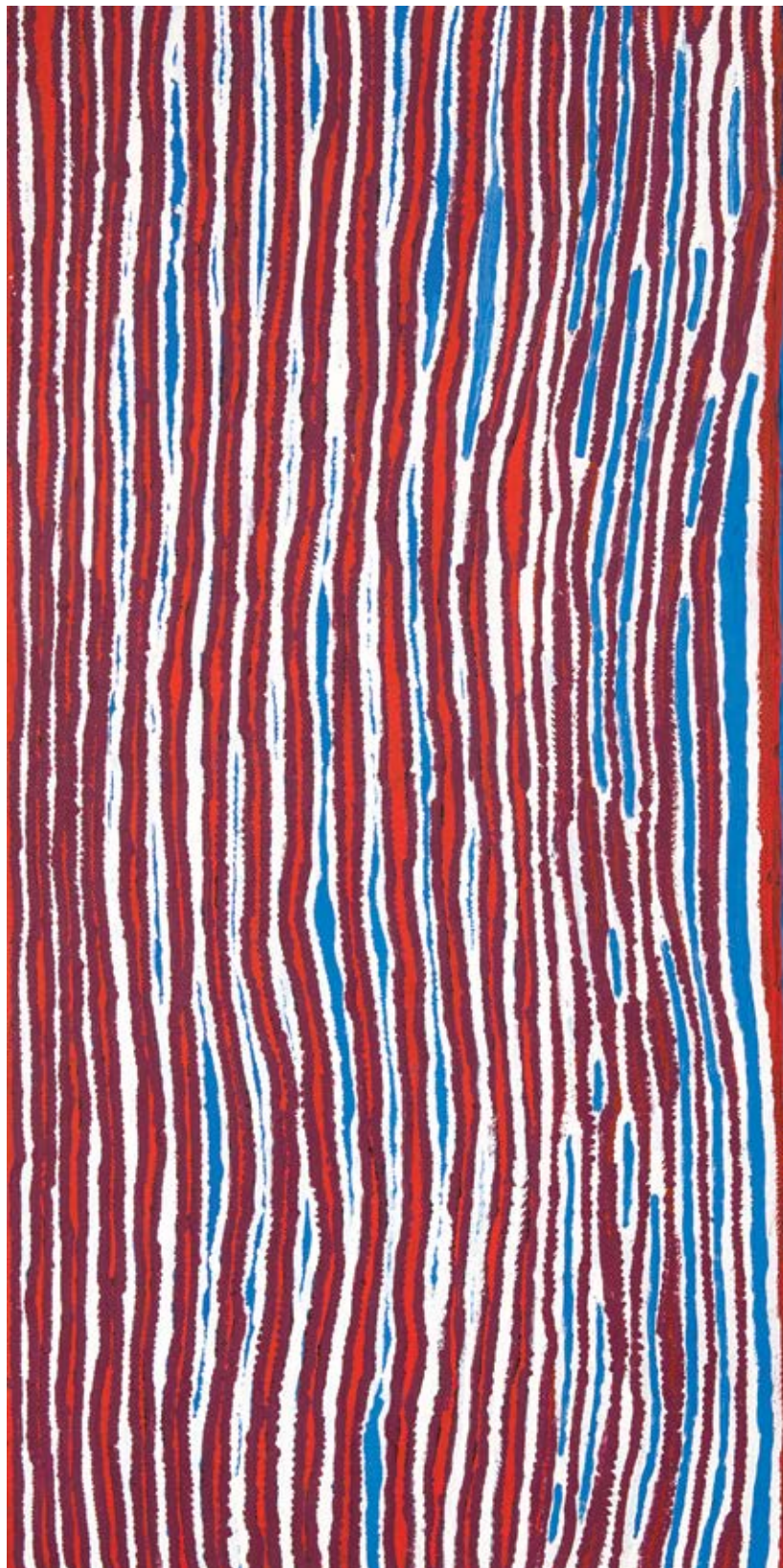
Tali Tali (2009)

synthetic polymer paint on linen
121 x 121 cm**PROVENANCE**Ikuntji Artists, Northern Territory
(IK09AN003)Helen Read Collection, Darwin
(PALYA-1789)This painting is sold with an Ikuntji
Artists certificate.**\$4,000-6,000**

44**ALICE NAMPITJINPA**

(BORN 1942)

Hairstring - Men Travelling (2006)

synthetic polymer paint on linen
155 x 76 cm**PROVENANCE**Ikuntji Artists, Northern Territory
(IK06AN163)Helen Read Collection, Darwin
(PALYA-2287)This painting is sold with an Ikuntji
Artists certificate.**\$3,500–4,500**



45

WILLIE WILFRED GUDIPI
& MOIMA WILLIE

(1916-1996; BORN 1935)

Untitled (circa 1994)

synthetic polymer paint on canvas
152.5 x 130 cm

PROVENANCE

Ngukurr Community, Northern Territory

Framed Gallery, Darwin

(8564 EAB ex C-0014)

Helen Read Collection, Darwin

(PALYA-0407HR)

\$6,000–8,000

46

WILLIE WILFRED GUDIPI
& MOIMA WILLIE

(1916-1996; BORN 1935)

Ngukurr (Roper Rover) (circa 1994)

synthetic polymer paint on canvas

158 x 131 cm

PROVENANCE

Ngukurr Community, Northern Territory

Framed Gallery, Darwin (MBWG4)

Helen Read Collection, Darwin

(PALYA 0563HR)

\$6,000–8,000





47

47

PUKURNY MICK GILL
TJAKAMARRA

(1919-2002)

Nyuntunpar (1997)

synthetic polymer paint on linen
90 x 60 cm (2)

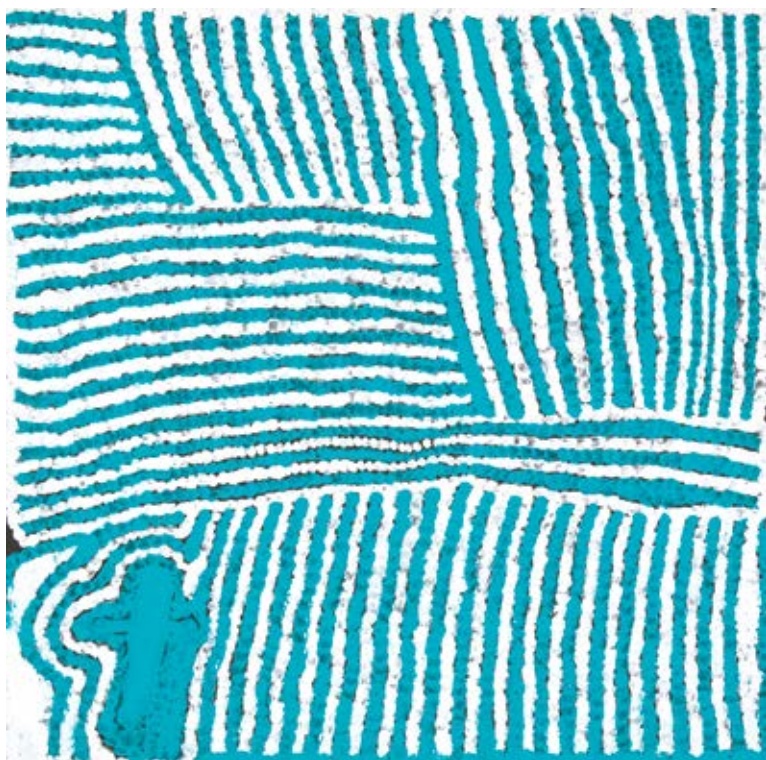
PROVENANCE

Warlayirti Artists, Western Australia
(590/97; 637/97)

Helen Read Collection, Darwin
(PALYA-0583HR; PALYA-0483HR)

These paintings are sold with Warlayirti
Artist certificates.

\$1,200–1,800



48

48

WEAVER JACK

(CIRCA 1928-2010)

Lungurung (2006)

synthetic polymer paint on canvas
90 x 90cm

PROVENANCE

Short Street Gallery, Western Australia
(11489)

Helen Read Collection, Darwin
(PALYA 2077)

This painting is sold with Short Street
Gallery documentation.

\$3,000–4,000

49

ELIZABETH NYUMI
NUNGURRAYI

(BORN 1947)

Wirrilpi Rockhole (1995)

synthetic polymer paint on linen
80 x 120 cm

PROVENANCE

Warlayirti Artists, Western Australia (861/95)
Helen Read Collection, Darwin
(PALYA-2443HR)

This painting is sold with a Warlayirti Artists
certificate.

\$2,000–3,000



49

50

KATHLEEN PADDON
NAPANANKGA

(BORN CIRCA 1938)

Nakarra Nakarra (2008)

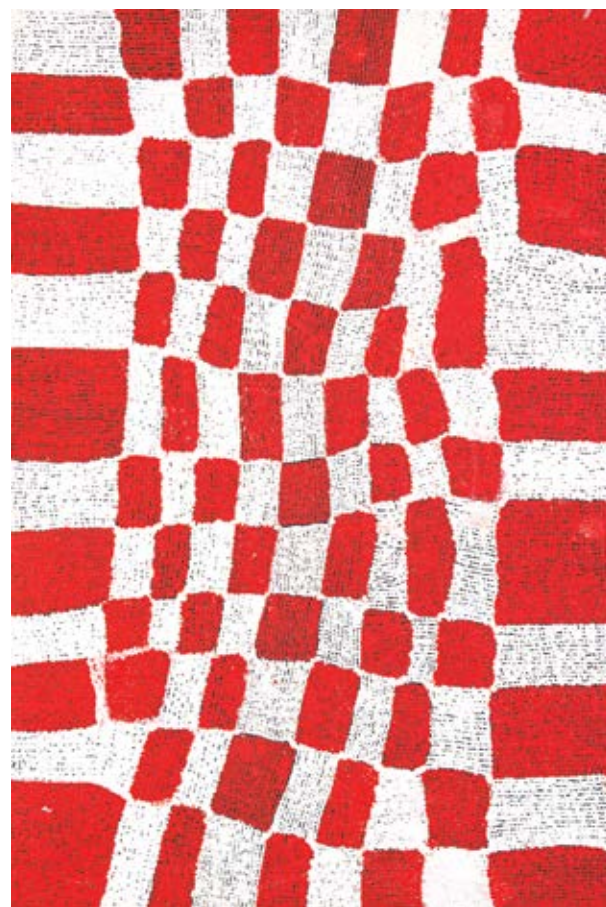
synthetic polymer paint on linen
120 x 80 cm

PROVENANCE

Warlayirti Artists, Western Australia (795/08)
Helen Read Collection, Darwin (PALYA-2418)

This painting is sold with a Warlayirti Artists
certificate.

\$3,000–5,000



50



51



52



53

51**MIGNONETTE JAMIN**

(BORN 1932)

Madjalindy Valley - Monngballin (2003)

natural earth pigments on canvas
80 x 60 cm**PROVENANCE**Waringarri Aboriginal Arts, Western
Australia (WAA699803)
Helen Read Collection, Darwin
(PALYA-1472)This painting is sold with a Waringarri
Aboriginal Arts certificate.**\$1,000–1,500****52****BRUCE WUNGUNDIN**

(BORN 1925)

Harrison Spring (2007)

natural earth pigments on custom board
100 x 80 cm**PROVENANCE**Jirrawun Arts, Western Australia
(BW 2007 11 001)
Helen Read Collection, Darwin
(PALYA-2225)This painting is sold with a Jirrawun Arts
certificate.**\$2,000–3,000****53****PETER NEWRY**

(1939-2012)

Goormboowarradji (2007)

natural earth pigments on canvas
80 x 60 cm**PROVENANCE**Waringarri Aboriginal Arts, Western
Australia (WAA952907)
Helen Read Collection, Darwin
(PALYA-2404HR)This painting is sold with a Waringarri
Aboriginal Arts certificate.**\$3,000–5,000**



54

54

LEO MELPI MARU

(BORN 1935)

Untitled (circa 1990s)

natural earth pigments on canvas
120 x 180 cm

PROVENANCE

Waringarri Aboriginal Arts, Western Australia (AP0246)
Helen Read Collection, Darwin (PALYA-2442HR)

This painting is sold with a Waringarri Aboriginal Arts certificate.

\$7,000–10,000

Leo Melpi Maru was born in August 1935, a member of the Yek Maninh people of Wadeye, 320 kms southwest of Darwin. A region of monsoon and mangrove forests, beautiful pristine beaches, mountain ranges, floodplains and fluctuating rivers, parts of Leo's country is considered still to be often impenetrable.

Speaking Murrinh Patha as his first and main language, Leo was a bark-painter in the 1980's later becoming known for his 'Pictorial Painting', works of which are held in collections such as the National Gallery of Australia.

Full of narrative, this detailed Pictorial Painting – with the artists' classic geometric design – includes four 'windows' looking on to live-action scenes. Leo opens the shutters onto the abundant food sources and places of significance in his country whilst all the time weaving through the whole image the tensions and responsibilities of cultural knowledge.

The hunting scene, bottom left, places the hunter almost walking out of the picture in earnestness to tell us, the viewer, of his rich, important life; the power and resourcefulness of his country.

Helen Read



55

WARLIMPIRRNGA
TJAPALTJARRI

(BORN CIRCA 1958)

Untitled (1989)

synthetic polymer paint on canvas board
50.5 x 40.5 cm

PROVENANCE

Papunya Tula Artists, Alice Springs
Private collection, Melbourne
Aboriginal & Oceanic Art, Sotheby's,
Melbourne, 15 November 2005, lot 415
Helen Read Collection, Darwin
(PALYA-1711HR)

\$2,000–3,000

56

ARTIST UNKNOWN
(WESTERN DESERT)

Untitled (late 1970s)

synthetic polymer paint on board
43 x 44 cm (irregular)

PROVENANCE

Private collection, Hong Kong
Important Aboriginal & Oceanic Art,
Deutscher & Hackett, Melbourne, 24
March 2010, lot 278
Helen Read Collection, Darwin
(PALYA-2462HR)

\$800–1,200

57

ARTIST UNKNOWN
(WESTERN DESERT)

Untitled (late 1970s)

synthetic polymer paint on plywood
77 x 28.5 cm (irregular)

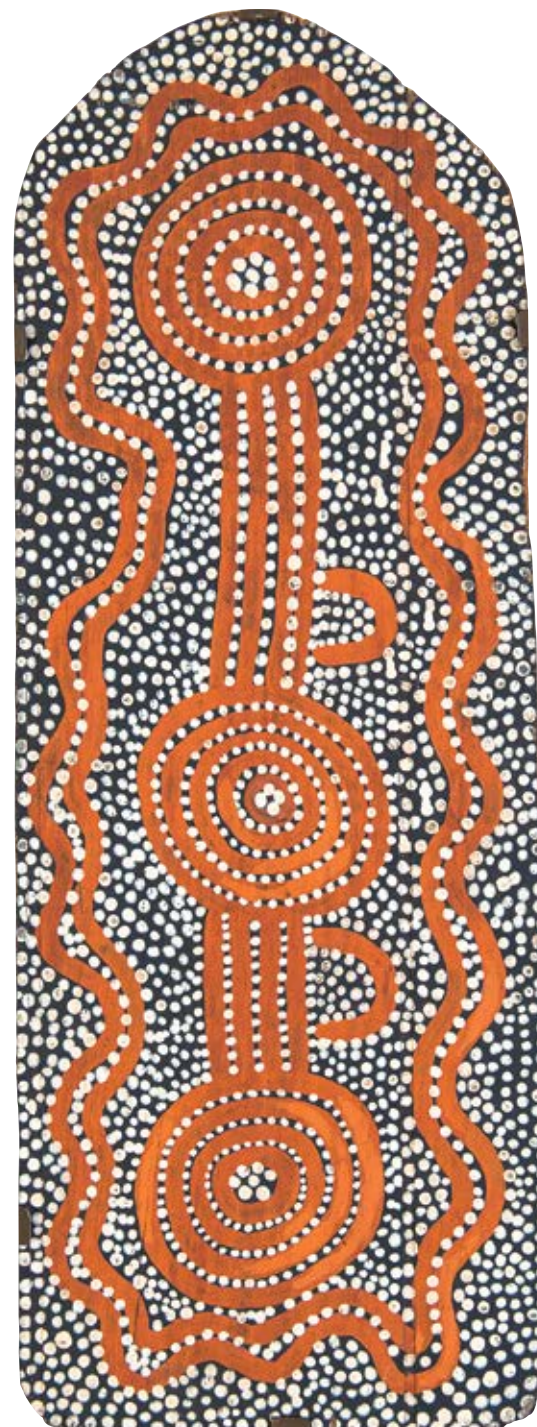
PROVENANCE

Private collection, Hong Kong
Important Aboriginal & Oceanic Art,
Deutscher & Hackett, Melbourne, 24
March 2010, lot 279
Helen Read Collection, Darwin
(PALYA-2463HR)

\$1,800–2,500



56



57



58

58

ATTRIBUTED TO OLD MICK TJAKAMARRA

Untitled (late 1970s)

synthetic polymer paint on board
61 x 45.5 cm (irregular)

PROVENANCE

Private collection, Hong Kong
Important Aboriginal & Oceanic Art,
Deutscher & Hackett, Melbourne,
24 March 2010, lot 273
Helen Read Collection, Darwin
(PALYA-2457HR)

\$1,500–2,000



59

59

BILLY STOCKMAN TJAPALTJARRI

(BORN CIRCA 1927)

Untitled (late 1970s)

synthetic polymer paint on canvas board
76 x 60.5 cm

PROVENANCE

Private collection Hong Kong
Important Aboriginal & Oceanic Art,
Deutscher & Hackett, Melbourne,
24 March 2010, lot 276
Helen Read Collection, Darwin
(PALYA-2460HR)

\$1,800–2,500



60

**TJUNKIYA NAPALTJARRI
& WINTJIYA NAPALTJARRI**

(1928-2009; BORN 1932)

Untitled (1995)

synthetic polymer paint on linen
152 x 285 cm

PROVENANCE

Ikuntji Artists, Haasts Bluff, Northern Territory
(IK95KIN21; UWALKI)
Helen Read Collection, Darwin (PALYA-2308HR)

This painting is sold with an Ikuntji Artists
certificate.

\$12,000–15,000



61

A Fine Club (*lil-lil*)

Darling River Region, New South Wales
(early nineteenth century)
carved hardwood
68.7 cm high

PROVENANCE

Wallis & Wallis Auctions, United Kingdom
Private collection, United States of America

\$2,500–3,500

62

A Painted Sword Club

Northern Queensland (late nineteenth century)
carved hardwood and acrylic paint
138.6 cm

PROVENANCE

Private collection, Queensland

\$6,000–8,000

This beautifully shaped sword club would have been carved in the nineteenth century and then later painted for ceremonial purposes.



61



62 (Reverse)



62

63

A Collection of Five Artefacts

Western Australia (nineteenth century)

carved hardwood

78.5 cm; 74.6 cm; 66 cm; 56 cm; 51.4 cm long (5)

PROVENANCE

Private collection, United Kingdom

\$1,200–1,800

63

64

A Shield

Lagrange Bay Region, Western Australia (circa 1900)

carved hardwood

73.6 cm long

PROVENANCE

Private collection, Victoria

\$1,200–1,800

65

Two Spearthrowers (*woomeras*)

Lagrange Bay Region, Western Australia (circa 1920)

carved hardwood, native twine and spinifex resin

80.8 cm; 70 cm long (2)

PROVENANCE

Private collection, United Kingdom

\$1,200–1,800

64

65 (Detail)

66

A Spearthrower (*woomera*)

Western Australia (nineteenth century)
carved hardwood, native twine and spinifex resin
48.6 cm high

PROVENANCE

Private collection, United Kingdom

\$1,800–2,500



66 (Reverse detail)



66 (Detail)



67



68

67

A Incised Club

South East Australia
(early twentieth century)
carved hardwood
73.5 cm high

PROVENANCE

Private collection, United Kingdom

\$2,500–3,500

68

A Club

South East Australia
(nineteenth century)
carved hardwood
66 cm high

PROVENANCE

Private collection, United Kingdom

\$2,500–3,500

69

A Parrying Shield

Darling River Region, South East
Australia (nineteenth century)
carved hardwood
68 cm long

PROVENANCE

Private collection, United Kingdom

\$1,800–2,500

70

Two Clubs

South East Australia
(nineteenth century)
carved hardwood
64.8 cm; 64.4 cm long (2)

PROVENANCE

Private collection, United Kingdom

\$3,000–5,000



69

70

71

A Shield and a Club

South Australia
(late nineteenth century)
carved hardwood, nails and natural
repair
40.5 cm; 62 cm high (2)

PROVENANCE

Private collection, United Kingdom

\$3,000–5,000

72

A Spearthrower (*woomera*)

Kimberley Region, Western Australia
(early twentieth century)
carved wood, natural earth pigments,
bush string and resin
102.5 cm long

PROVENANCE

Private collection, United Kingdom

\$1,200–1,800

Illustrated online at www.mossgreen.com.au



73

A Shield and a Spearthrower
(*woomera*)

Western Australia
(early nineteenth century)
carved hardwood, natural earth
pigment and natural twine
64.9 cm; 67.5 cm high (2)

PROVENANCE

Private collection, United Kingdom

\$1,200–1,800

Illustrated online at www.mossgreen.com.au

74

A Shield and a Spearthrower
(*woomera*)

Western Australia
(early nineteenth century)
carved hardwood, natural earth
pigment, natural twine and spinifex
resin
88.3 cm; 72 cm high (2)

PROVENANCE

Private collection, United Kingdom

\$2,000–3,000

Illustrated online at www.mossgreen.com.au





75

75**ARTIST UNKNOWN**

(NORTH WEST ARNHEM LAND)

Untitled (Ngalyod) (circa 1990)

natural earth pigments on eucalyptus bark
76 x 49 cm**PROVENANCE**Painted in the Gunbalanya (Oenpelli) region,
Northern Territory
Peter Johnston Collection, Sydney
Private collection, Victoria**\$1,000–1,500**

76

76**JIMMY NJIMINJUMA**

(1945-2004)

Untitled (Mimih Spirit) (circa 1980)

natural earth pigments on eucalyptus bark
52 x 29cm**PROVENANCE**Painted in Maningrida region, Northern Territory
Peter Johnston Collection, Sydney
Private collection, Victoria**\$800–1,200**

77

77**BILINYARA NABEGEYO**

(CIRCA 1920)

Untitled (Turtle) (1983)

natural earth pigments on eucalyptus bark
61 x 29 cm**PROVENANCE**Painted in the Gunbalanya (Oenpelli) region,
Northern Territory
Peter Johnston Collection, Sydney
Private collection, Victoria**\$2,000–3,000**

78

DICK NGULEINGULEI (MURRUMURRU)

(1920-1988)

Untitled (Flying Foxes) (circa 1970)

natural earth pigments on eucalyptus bark
50 x 29 cm

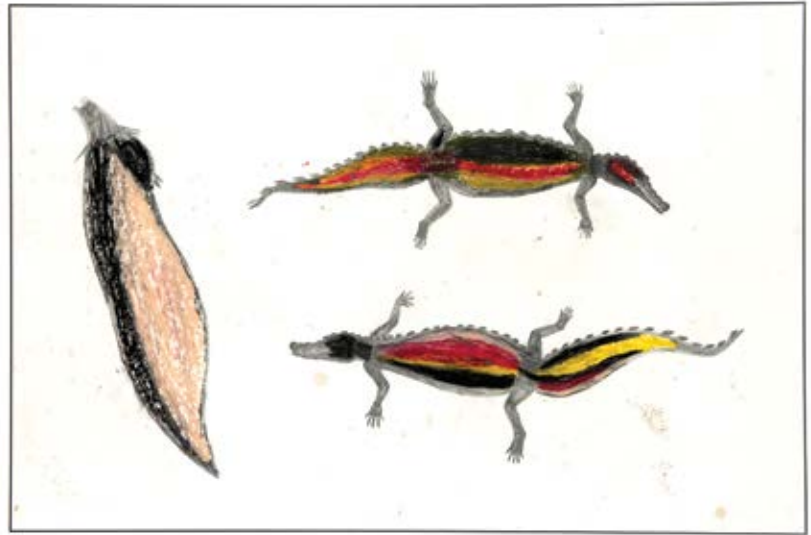
PROVENANCE

Painted in the Gunbalanya (Oenpelli)
region, Northern Territory
Peter Johnston Collection, Sydney
Private collection, Victoria

\$4,000–6,000

Drawing on his skill
as a draughtsman
and his keen sense
of observation, Dick
Nguleingulei was able to
master the x-ray style for
which the Gumbalanya
(Oenpelli) region is
celebrated.

Jesse De Deyne



79

CHARLIE MARDIGAN

(1926-1986)

Untitled (1968)

natural earth pigments on bark
64.5 x 22.5 cm

PROVENANCE

Painted at Wadeye (Port Keats),
Northern Territory
Private collection, Melbourne

\$4,000–6,000

80

LOFTY NABARDAYAL

NADJAMERREK

(1926-2009)

Untitled (Crocodiles and Catfish) (circa 1995)

pastel on paper
47.5 x 72 cm

PROVENANCE

Private collection, Queensland

\$400–600

81**YIRAWALA**

(1903-1976)

Untitled (Mimih Spirits) (circa 1970)

natural earth pigments on eucalyptus bark
49 x 21 cm

PROVENANCE

Private collection, Queensland

\$7,000–10,000**82****BOBBY NGANJMIRA**

(1915-1992)

Untitled (Mimih Spirits) (circa 1960)

natural earth pigment on eucalyptus bark
25.5 x 48 cm

PROVENANCE

Private collection, United Kingdom

\$1,200–1,800

81



82



83



84

83**OWEN YALANDJA**

(BORN 1960)

Yawk Yawk (2002)

natural earth pigments on carved hardwood
220 cm high

PROVENANCE

Maningrida Arts & Culture, Northern Territory
(6960-02)

Private collection, Queensland

\$5,000–7,000**84****MICK KUBARKKU**

(CIRCA 1925-2008)

Yawk Yawk (circa 1989)

natural earth pigments on carved hardwood
170.5 cm high

PROVENANCE

Maningrida Arts & Culture, Northern Territory
Private collection, Queensland**\$2,000–3,000**

85

JOHN MAWURNDJUL

(BORN 1952)

Buluwana at Dilebang (2012)

natural earth pigments on eucalyptus bark
155 x 57 cm (irregular)

PROVENANCE

Maningrida Arts & Craft, Northern Territory
Art Mob, Hobart

Corporate collection, Hobart

\$10,000–15,000 †

86

JOHN MAWURNDJUL

(BORN 1952)

Milmilinkingan (2011)

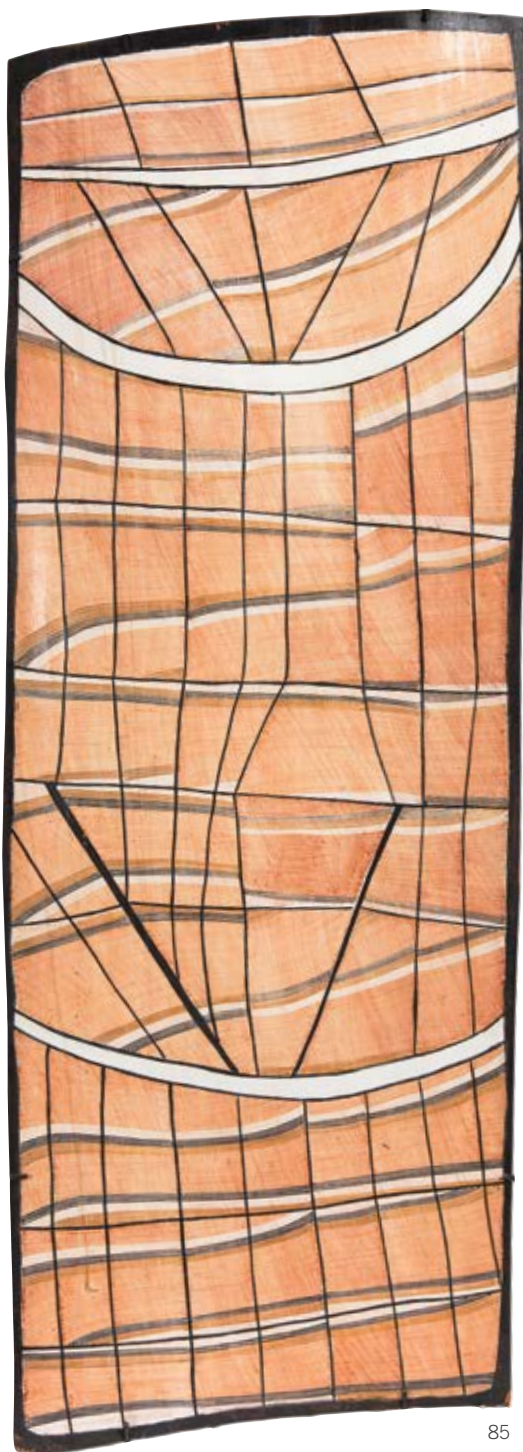
natural earth pigments on eucalyptus bark
160 x 51 cm (irregular)

PROVENANCE

Maningrida Arts & Craft, Northern Territory
Art Mob, Hobart

Corporate collection, Hobart

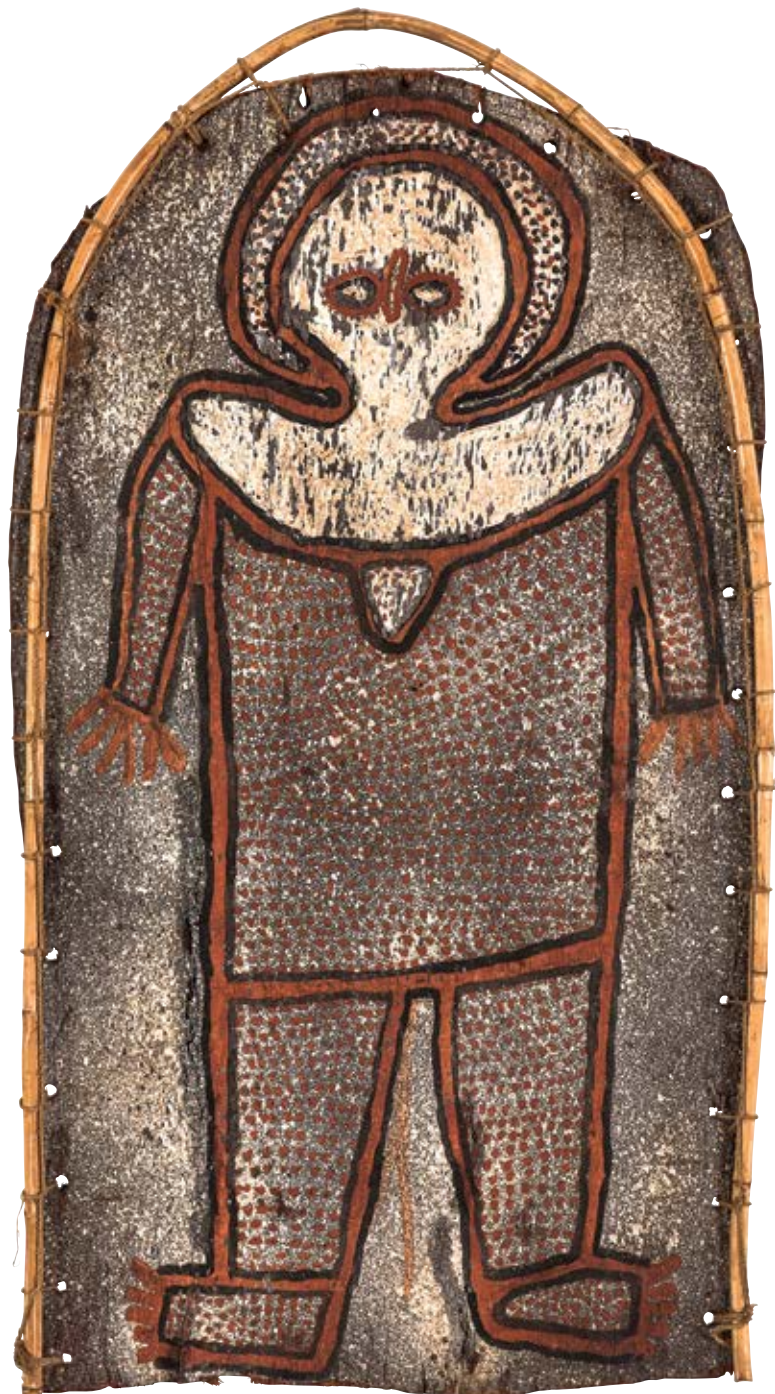
\$10,000–15,000 †



85



86



87

ARTIST UNKNOWN

(KIMBERLEY REGION)

Untitled (Wandjina) (circa 1960)

natural earth pigments on bark
91 x 52 cm

PROVENANCE

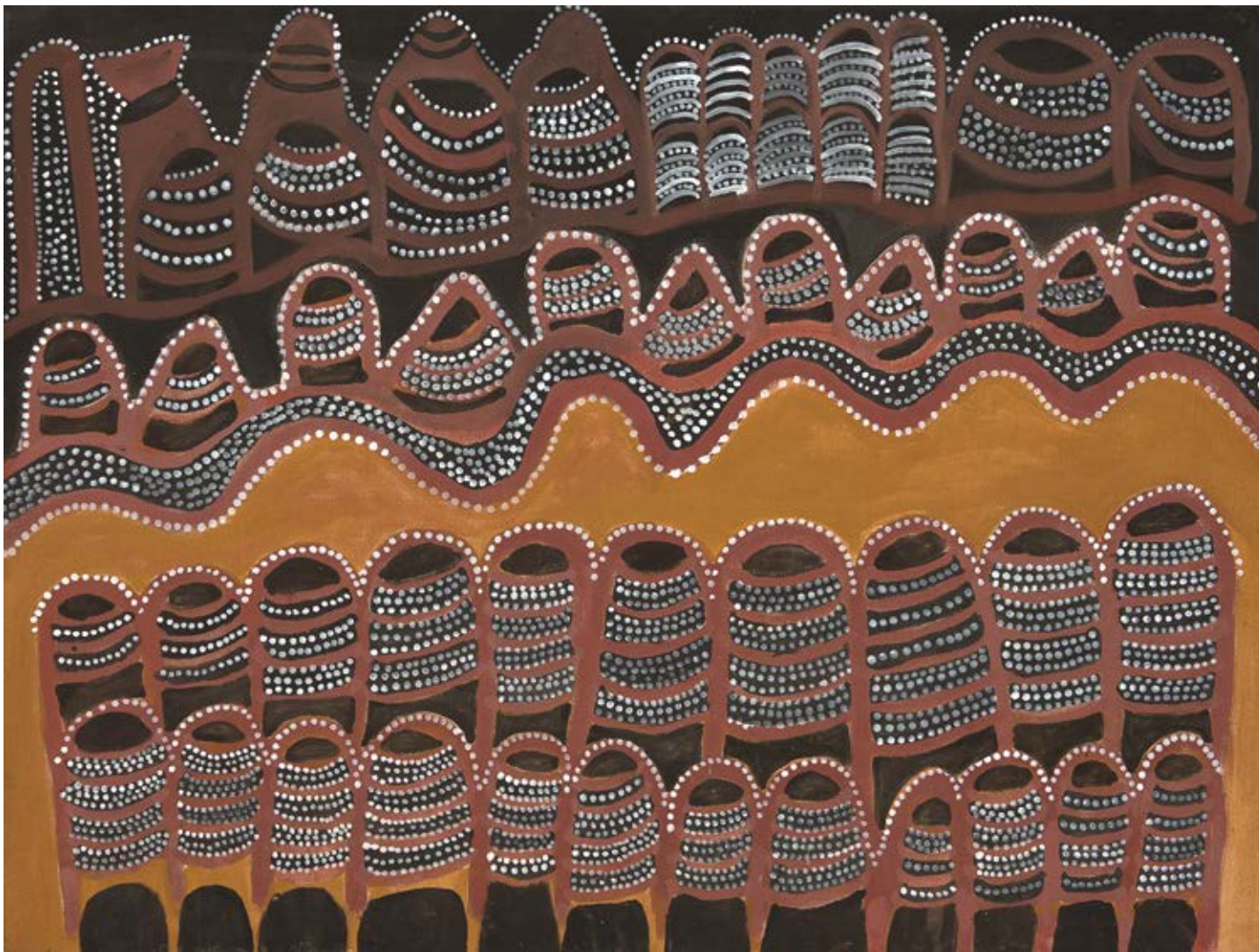
William Bowmore Collection, New South Wales

The November Autumn Auction Series,

Mossgreen Auctions, 23-25 November 2008,
lot 1007

Private collection, Sydney

\$4,000–6,000



88

JACK BRITTEN

(CIRCA 1925-2002)

Karakiny (Bungle Bungles) (1994)

natural earth pigments on canvas
91 x 121.5 cm

PROVENANCE

Warmun Aboriginal Corporation, Western Australia
(J.B.08/94)

Kimberley Art, Melbourne (KA.J.B.08/94)

Fine & Decorative Arts, Philips Auctions Australia,
Melbourne, 1 December 1998, Lot 11 (illustrated)

Private collection, Adelaide

\$7,000–10,000

KINSHIP AND SKIN NAMES

Indigenous kinship systems determine people’s roles, responsibilities and obligations in relation to one another, to ceremonial business and to the land. Their scope extends beyond immediate or close family to embrace most people within extended social networks.

One aspect of these kinship systems is the use of ‘skin names’, and most language groups in the Central Australian region use a section or a subsection system, with either four or eight skin names. A person’s skin name is based on the skin names of his or her parents, but it is not the same as either. These names can be used as personal identifiers, a bit like a surname is used in English.

Spellings for these names vary across languages, even when the terms sound the same. For example the Warlpiri skin name Japaljarri and the Pintupi skin name Tjapaltjarri are pronounced the same way, even though the spelling is not the same because different orthographic symbols have been chosen to represent the sounds of the languages. The Alyawarr skin name Pwerl sounds like the Kaytetye name Pwerle, regardless of whether there is an ‘e’ on the end of the word or not. In some

languages skin names starting with the letter ‘J’ (in Warlpiri) or ‘Tj’ (in Western Desert languages) denote males, and those starting with ‘N’ females. However, such gender distinctions in skin names are not found in languages such as Arrernte, Anmatyerr or Alyawarr. Thus, an Alyawarr Pwerl may be male or female and equivalent to either a Warlpiri Jupurrurla or a Napurrurla (see the table below).

In the Sandover region of the Northern Territory both Alyawarr and Eastern Anmatyerr are spoken. Alyawarr has a section system (with four skin names) and Eastern Anmatyerr has a sub-section system (with eight). Close contact between these groups may account for individuals being known by different skin names in different contexts. For example, a Ngal person may sometimes be called a Pwerl (e.g. Angelina Ngal is also referred to as Angelina Pwerl), and a Mpetyan person may occasionally be known as a Kemarr.

The table below sets out current accepted spellings of skin names for Central Desert area.

Jenny Green

Alyawarr	Central & Eastern Anmatyerr	Eastern & Central Arrernte	Western Arrernte/Arrarnta*	Kaytetye	Warlpiri
Petyarr	Peltharr Petyarr	Peltharre	Peltharre	Kapetye	Japaljarri Napaljarri
	Pengart	Pengarte	Pengarte	Pengarte	Japangardi Napangardi
Kemarr	Kemarr	Kemarre	Kemarre	Kemarre	Jakamarra Nakamarra
	Mpetyan	Ampetyane Mpetyane	Mpetyane	Ampetyane	Jampijinpa Nampijinpa
Kngwarrey Ngwarrey	Ngwarray Kngwarray	Kngwarraye	Kngwarreye	Kngwarraye	Jungarrayi Nungarrayi
	Penangk	Penangke	Penangke	Penangke	Japanangka Napanangka
Pwerl	Pwerrerl Pwerl	Perrurle	Pwerrerle	Pwerle	Jupurrurla Napurrurla
	Ngal	Angale	Ngale	Thangale	Jangala Nangala

*There are several accepted spellings of Western Arrarnta skin names.
The spellings in this table are in the orthography developed by the Institute for Aboriginal Development (IAD).

89

KATHLEEN NGAL

(BORN 1934)

Bush Plum (2010)

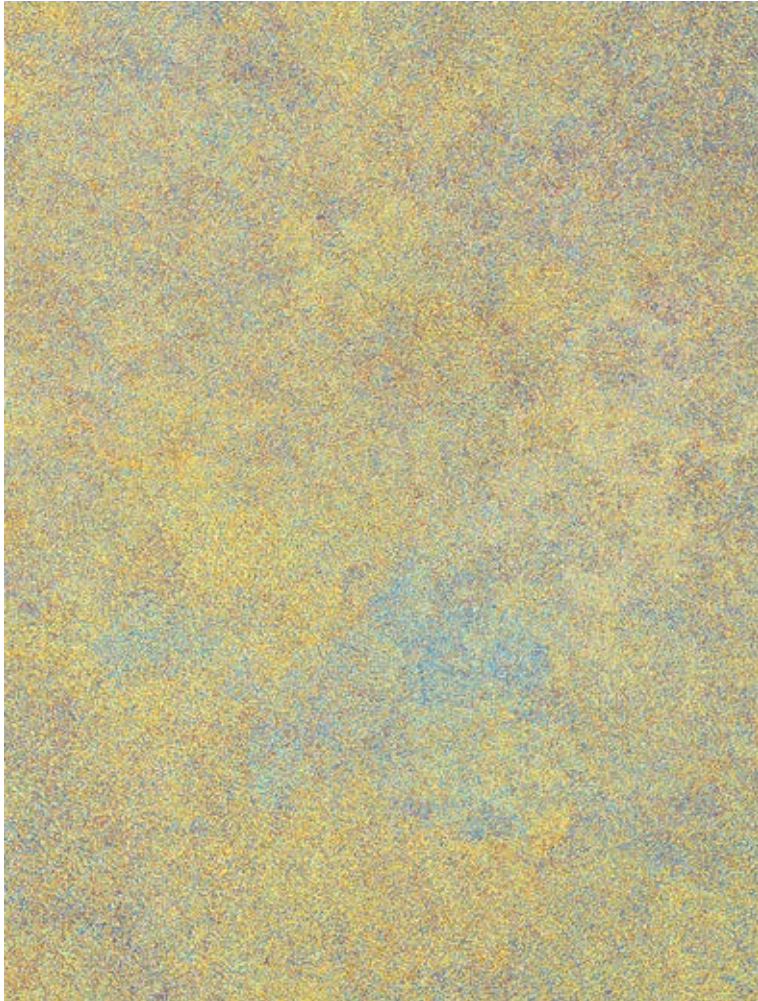
179.5 x 137.5 cm

PROVENANCE

Lauraine Diggins Fine Art, Melbourne
(201081)

Corporate collection, Melbourne

\$8,000–12,000 †



90

90

**ELIZABETH KUNOTH
KNGWARREY**

(BORN 1961)

Yam Seeds and Yam Flowers (2009)

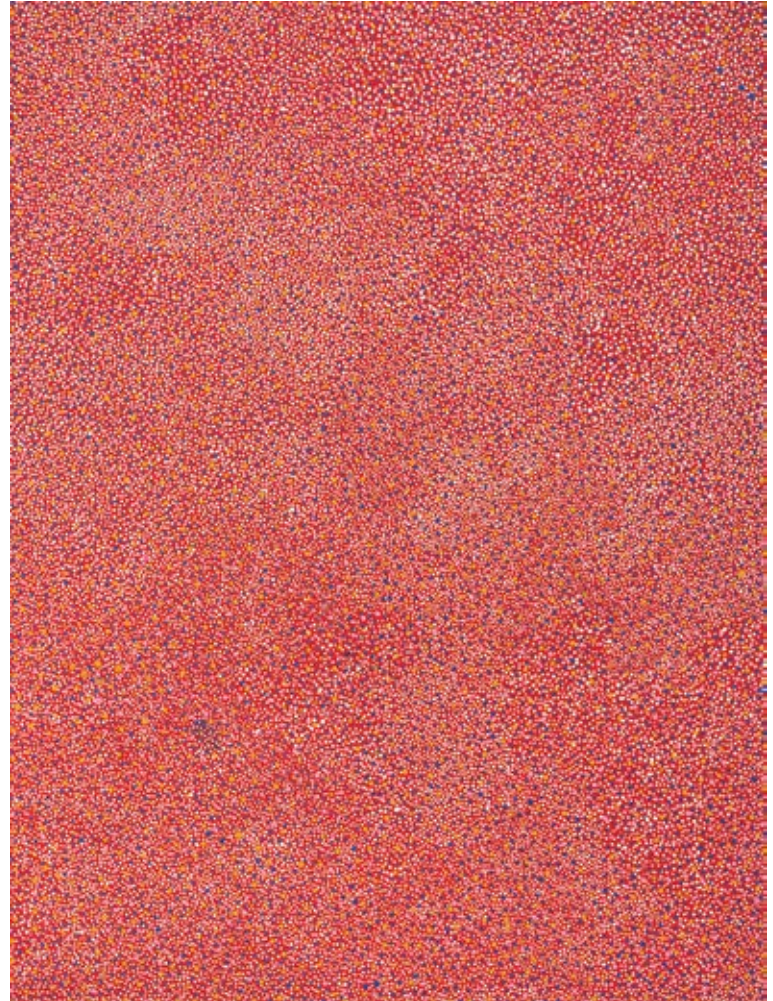
118.4 x 89.7 cm

PROVENANCE

Lauraine Diggins Fine Art, Melbourne (290116)
Corporate collection, Melbourne

\$3,000–5,000 †

Since Elizabeth starting painting in 2005, has been a finalist in many prizes including the Wynne Prize for landscape at the Art Gallery of New South Wales in 2008 and 2010, and the Blake Prize in 2013.



91

91

ANGELINA NGAL

(BORN 1952)

Aharlper Country (2006)

121 x 91.8 cm

PROVENANCE

Lauraine Diggins Fine Art, Melbourne (260065)
Corporate collection, Melbourne

\$4,000–6,000 †

92

ANGELINA NGAL

(BORN 1952)

Aharlper Country (2010)

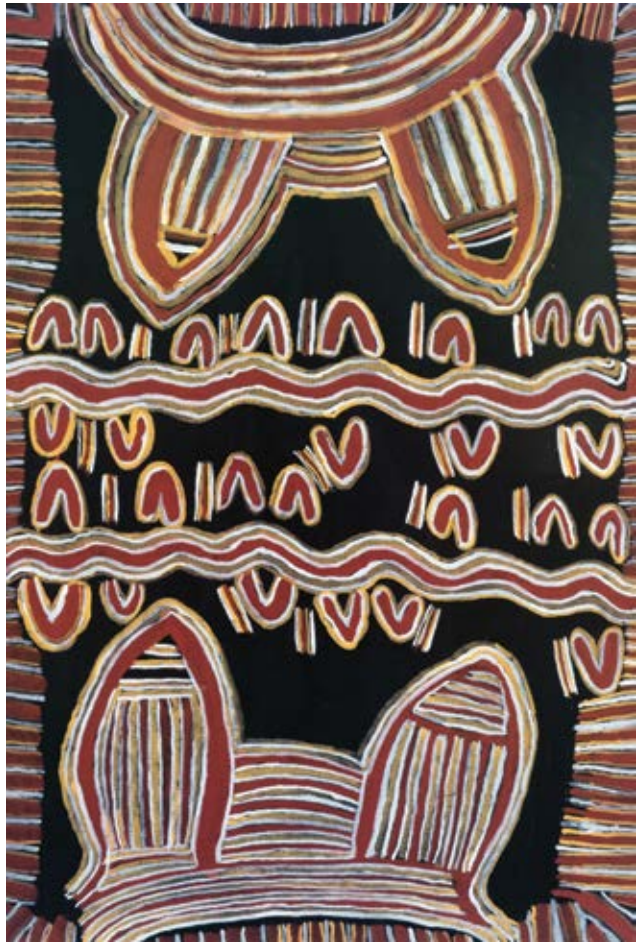
200 x 149.7 cm

PROVENANCE

Lauraine Diggins Fine Art, Melbourne
(201103)

Corporate collection, Melbourne

\$12,000–18,000 †



93

93

ADA BIRD PETYARRE

(CIRCA 1930-2009)

Ceremony for Endunga: Sacred Grass (1988-89)

synthetic polymer paint on canvas
64 x 43 cm

PROVENANCE

The Robert Holmes a Court Collection, Perth
Private collection, Melbourne

EXHIBITED

Utopia's Women's Paintings, The First Works on Canvas, A Summer project 1988-89, The Robert Holmes a Court Collection**\$1,000–1,500**

94

94

JESSIE PWERLE

(DATES UNKNOWN)

Wild Orange Awelye (Ceremony) (1988-89)

synthetic polymer paint on canvas
64 x 43 cm

PROVENANCE

The Robert Holmes a Court Collection, Perth
Private collection, Melbourne

EXHIBITED

Utopia's Women's Paintings, The First Works on Canvas, A Summer project 1988-89, The Robert Holmes a Court Collection**\$800–1,200**

95

MINNIE PWERLE

(1922-2006)

Awelye Atwengerrp (circa 2001)

synthetic polymer paint on canvas
123.4 x 159.8 cm

PROVENANCE

Dacou Gallery, Melbourne (DG5566A)
Private collection, Melbourne**\$8,000–12,000**





96



97

96**MINNIE PWERLE**

(1922-2006)

Awelye Antwengerrp (2000)

synthetic polymer paint on canvas
150 x 50 cm**PROVENANCE**Dacou Gallery, Adelaide (DG03692)
Chapman Gallery, Canberra
Private collection, Canberra**\$3,000–5,000****97****MINNIE PWERLE**

(1922-2006)

Women's Ceremony (2000)

synthetic polymer paint on canvas
121.8 x 91.4 cm**PROVENANCE**Aboriginal Gallery of Dreamings, Melbourne
(MP307)
Private collection, Victoria**\$4,000–6,000**

98

MINNIE PWERLE

(1922-2006)

Awelye Atwengerrp (2001)

synthetic polymer paint on canvas
179.3 x 151 cm

PROVENANCE

Dacou Gallery, Melbourne (DG 4744)
Private collection, Melbourne**\$7,000–10,000**



99

99**SALLY GABORI**

(CIRCA 1924-2015)

Thundi (2008)

synthetic polymer paint on canvas

91.2 x 121 cm

PROVENANCE

Morningside Island Arts & Craft, Queensland

(3410-1-SG-0808)

Alcaston Gallery, Melbourne (AK14598)

Private collection, Melbourne

\$5,000–7,000

100**SALLY GABORI**

(CIRCA 1924-2015)

Dibirdibi Country (2008)

synthetic polymer paint on linen

198 x 102 cm

PROVENANCEMorrington Island Arts & Craft, Queensland
(3335-L-SG-0708)

ReDot Gallery, Singapore

Private Collection, Sydney

\$8,000–12,000





102

101**KATUNGKA NAPANANGKA**

(BORN 1950)

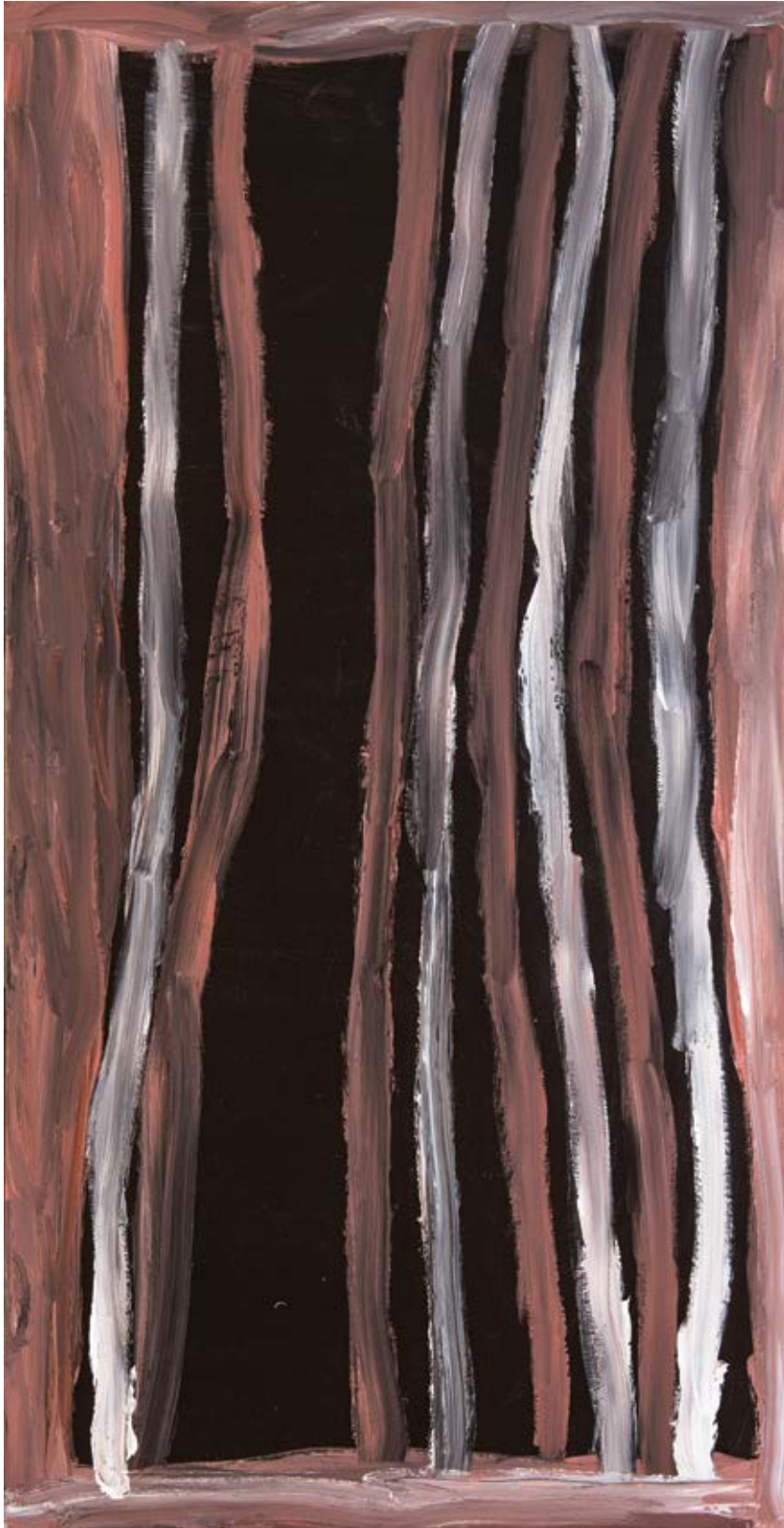
Untitled (2004)

synthetic polymer paint of linen
153 x 183 cm**PROVENANCE**Ikuntji Artists, Northern Territory (IK04 KN173)
Gallery Gabrielle Pizzi, Melbourne
John Gordon Gallery, Coffs Harbour
Private collection, New South Wales**\$3,000–5,000****102****SONIA KURARRA**

(BORN 1962)

Untitled (2011)

synthetic polymer paint on canvas
118 x 119.5 cm**PROVENANCE**Mangkaja Artists, Western Australia (598/11)
Art Mob, Hobart (AM8297/11)
Corporate collection, Hobart**\$3,000–5,000 †**



103

MAY MOODOONUTHI

(1929-2008)

Burrkunda (2008)

synthetic polymer paint on linen
198 x 101.5 cm

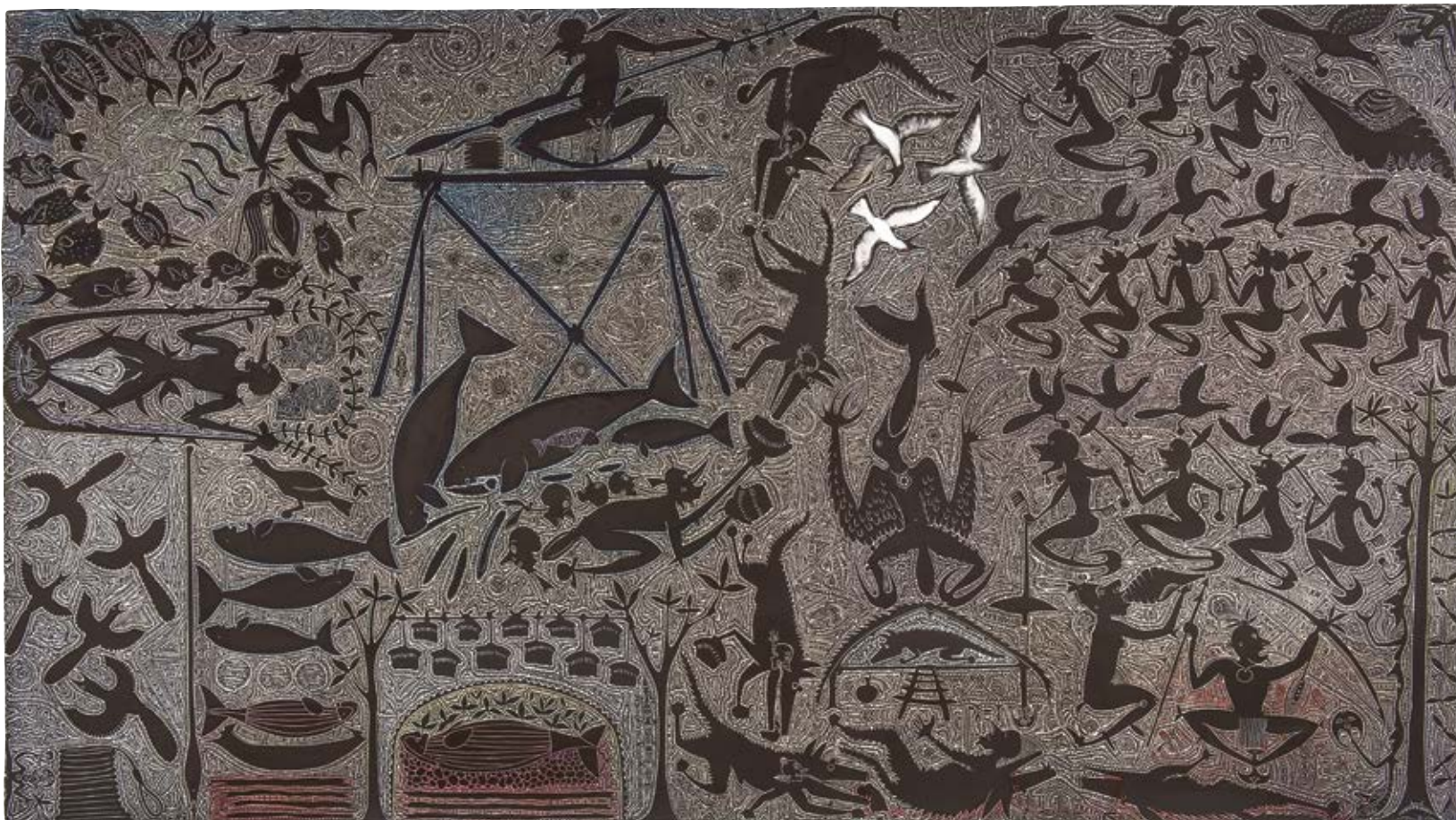
PROVENANCE

Mornington Island Arts & Crafts, Queensland
(2956-L-MM-0208)

Private collection, United States of America

This painting is sold with a Mornington Island
Arts & Crafts certificate.

\$5,000–7,000



104

104**DENNIS NONA**

(BORN 1973)

Sesserae (2007)

linocut 39/45
112 x 200 cm**PROVENANCE**Art Mob, Hobart
Corporate collection, Hobart**\$10,000–15,000 †**

"Dennis Nona, as an artist is a curious mystic, who not only believes that ancestral spirits visit him while he works on his art, but much of the community on his native Badu Island believe in the authenticity of his vision. He has given visual form to the whole cosmography of the Torres Strait."

Sasha Grishin in 'We've scrubbed Dennis Nona's art from our galleries to our cost',
The Conversation, 8 April 2015.



105



106

105**BILLY BENN PERRURLE**

(BORN 1943)

Untitled (2008)

synthetic polymer paint on linen
signed lower right: 'Billy Benn'
30 x 122 cm

PROVENANCE

Bindi Inc. Mwerre Anthurre Artists,
Northern Territory (BB080503)
Karen Brown Gallery, Darwin
Private collection, Sydney

\$2,000–3,000**106****BILLY BENN PERRURLE**

(BORN 1943)

Untitled (2008)

synthetic polymer paint on linen
signed lower right: 'BILLY BENN'
46 x 122 cm

PROVENANCE

Bindi Inc. Mwerre Anthurre Artists,
Northern Territory (BB080409)
Karen Brown Gallery, Darwin
Private collection, Sydney

\$3,000–5,000

107

EUBENA NAMPITJIN

(1921-2013)

Yinta Rockholes (1995)

synthetic polymer paint on linen
120 x 79.5 cm

PROVENANCE

Warlayirti Artists, Northern Territory (706/95)

Indigenart, Perth

The Ian & Sue Bernadt Collection, Mossgreen
Auctions, Sydney, 30 August 2010 (illustrated)
Private collection, Canberra**\$10,000–15,000**

Eubena was a leading Balgo (and indeed, Indigenous) artist who painted from the mid-1980s through to 2012. In this painting, she has used an atypical palate resulting in her capturing her country in an authoritative way.

Shaun Dennison





108



109

108**HARRY TJUTJUNA**

(BORN 1930)

Wanka (Spider) (2010)

synthetic polymer paint on canvas
180.5 x 119.5 cm**PROVENANCE**Ninuku Artists, South Australia
(NKHT10062)
Alcaston Gallery, Melbourne
(AK16177)
Private collection, BrisbaneThis painting is sold with a Ninuku
Artists certificate.**\$6,000–8,000****109****HARRY TJUTJUNA**

(BORN 1930)

Ngayuku Ngura (My Birthplace)
(2007)synthetic polymer paint on linen
122 x 91 cm**PROVENANCE**Ernabella Arts, South Australia
(HT003-07)
Private collection, United States
of AmericaThis painting is sold with an Ernabella
Arts certificate.**\$2,000–3,000**



110

110**BERYL JIMMY**

(BORN 1970)

Nyangatja Watarru (2013)

synthetic polymer paint on canvas
200 x 118 cm**PROVENANCE**Tjungu Palya, South Australia (13148)
Private collection, Brisbane**EXHIBITED**30th Telstra National Aboriginal &
Torres Strait Islander Art Award,
Museum and Art Gallery of the
Northern Territory, 2013, cat. no. 37This painting is sold with a Tjungu
Palya certificate.**\$3,000–5,000 \$**

111

111**HELEN CURTIS**

(BORN 1973)

Cave Hill (2013)

synthetic polymer paint on canvas
151.5 x 120.5 cm**PROVENANCE**Tjungu Palya, South Australia (13435)
Talapi Gallery, Alice Springs
Private collection, BrisbaneThis painting is sold with a Tjungu
Palya certificate.**\$4,000–6,000 \$**



112

112**CORY SURPRISE WAKARTU**

(1929-2011)

Mimbi Jila (2006)

synthetic polymer paint on canvas

90.5 x 60.3 cm

PROVENANCE

Managkaja Arts, Western Australia

(542/06)

Private collection, Canberra

\$2,000–3,000**113****SAMANTHA HOBSON**

(BORN 1981)

Fire on the Hill (2001)

synthetic polymer paint on canvas

122 x 135 cm

PROVENANCE

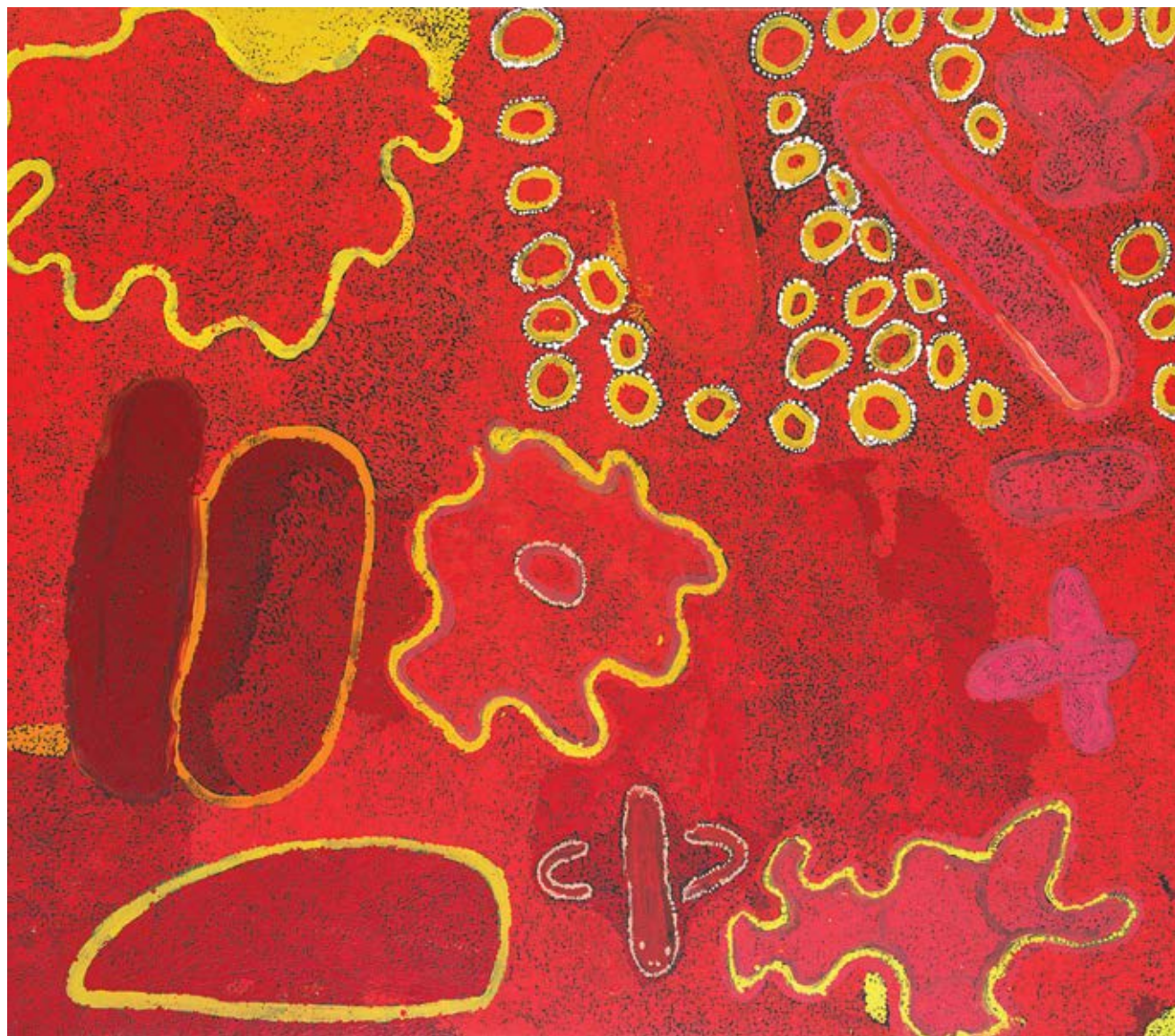
Lockhart River Art Indigenous

Corporation, Queensland

(SMH 220901)

Private collection, United States
of America**\$5,000–7,000**

113



114

WINGU TINGIMA

(CIRCA 1935-2010)

Kungkarraikalpa (2008)

synthetic polymer paint on canvas
157.5 x 142.5 cm

PROVENANCE

Tjungu Palya, South Australia (TPWT08026)
Private collection, United States of America

This painting is sold with a Tjungu Palya certificate.

\$8,000–12,000

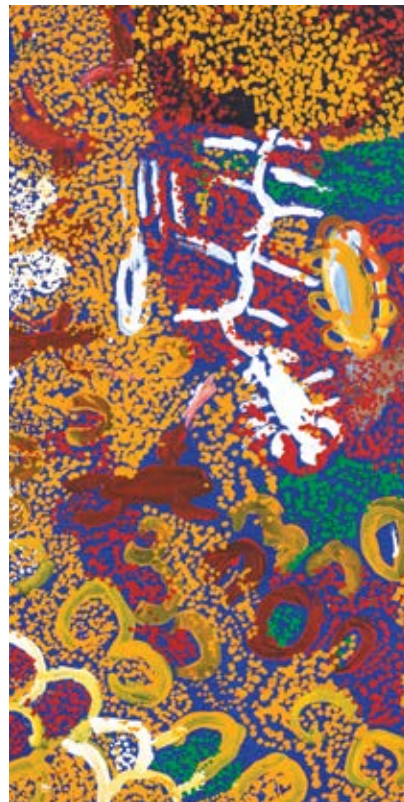


115

115**EILEEN YARITJA STEVENS**

(CIRCA 1930-2008)

Wanampi Tjukurpa (2006)

synthetic polymer paint on canvas
97.4 x 108.2 cm**PROVENANCE**Tjungu Palya, South Australia (TPEYS06381)
Private collection, United States of AmericaThis painting is sold with a Tjungu Palya
certificate.**\$3,000–5,000**

116

116**KUNTJIRIA MICK**

(BORN 1931)

Waltja Waltjana (2003)

synthetic polymer paint on canvas
108.5 x 54 cm**PROVENANCE**Irrunytju Arts, Western Australia
(IRRKM03057)
Private collection, United States of AmericaThis painting is sold with an Irrunytju Arts
certificate.**\$2,000–3,000**

117

SYLVIA KEN

(BORN 1965)

Seven Sisters (2011)

synthetic polymer paint on canvas
153 x 121.8 cm

PROVENANCE

Tjala Arts, South Australia (428-11)

Outstation Gallery, Darwin

Private collection, Brisbane

This painting is sold with a Tjala Arts
certificate.**\$3,500–4,500 \$**

117

118

PULPURRU DAVIES

(BORN 1943)

Untitled (2005)

synthetic polymer paint on linen
101 x 101 cm

PROVENANCE

Kayili Artists, Western Australia (05-124)

Private collection, New South Wales

\$4,000–6,000

118

119

CROSSROADS MILLENIUM PORTFOLIO OF AUSTRALIAN ABORIGINAL ARTISTS (1999)

A limited edition collection of 12 prints by:

JOHNNY BULUNBULUN
(BORN CIRCA 1946)

ROBERT AMBROSE COLE
(1959-1994)

KITTY KANTILLA (KUTUWULUMI
PURAWARRUMPATU)
(CIRCA 1928-2003)

MICK KUBARKKU
(BORN CIRCA 1922)

QUEENIE NAKARRA MCKENZIE
(1916-1998)

ADA BIRD PETYARRE
(CIRCA 1930-2009)

GLORIA TAMERRE PETYARRE
(BORN CIRCA 1938)

GINGER RILEY MUNDUWALAWALA
(CIRCA 1927-2002)

ROVER THOMAS (JOOLAMA)
(CIRCA 1926-1998)

RONNIE TJAMPITJINPA
(CIRCA 1943)

TURKEY TOLSON TJUPURRULA
(1942-2001)

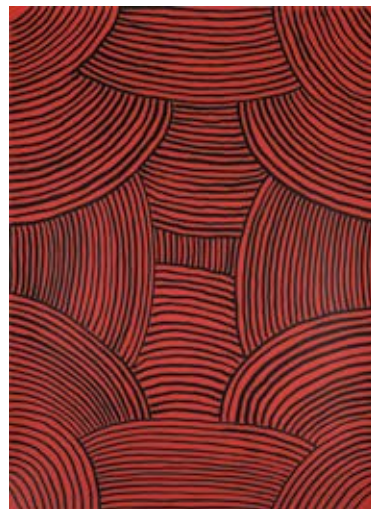
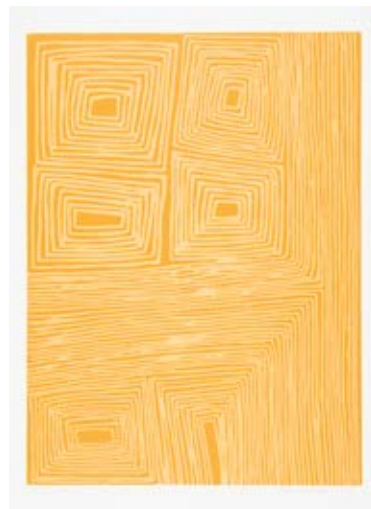
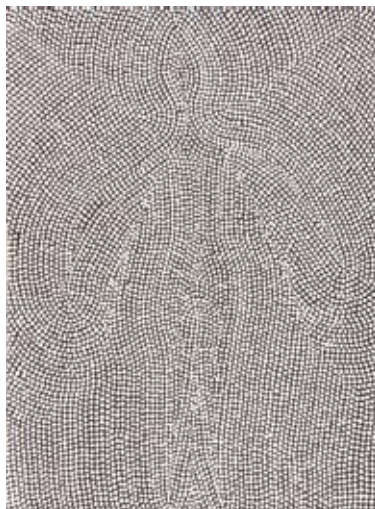
JUDY WATSON
(BORN 1959)

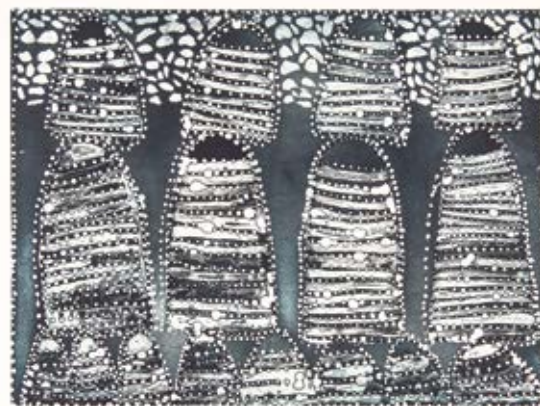
various sized images on 76 x 56 cm paper
seven screenprints, two etchings, two woodcuts
and one lithograph
edition 81/99

PROVENANCE

Published by 21C Pty Ltd
Chapman Gallery, Canberra
Private collection, Canberra

\$10,000–15,000





OCEANIC ART

Lots (120–130)

**120**

A Malagan Headdress

New Ireland, Papua New Guinea (circa 1900)
carved wood, shell and natural earth pigments
93.5 cm high

PROVENANCE

Sotheby's Australia
Private collection, Sydney

\$6,000–8,000

121

A Massim Ceremonial Spatula

Trobriand Islands, Papua New Guinea
(early twentieth century)
whalebone, shells, seeds and rattan
35.7 cm

PROVENANCE

Private collection, Melbourne

\$3,000–5,000 ♦



121

122

A Massim Splashboard

Trobriand Islands, Papua New Guinea
(early-mid twentieth century)
carved wood
54 cm high

PROVENANCE

David Baker Collection, Sydney

Private collection, Melbourne

\$1,200–1,800



122



123

123

A Mendi Shield

Southern Highlands, Papua New Guinea
(mid twentieth century)
carved wood and pigment
140.5 cm

PROVENANCE

Private collection, Melbourne

\$1,000–1,500



124

124

A Lumi Shield

Lumi Region, Papua New Guinea
(early-mid twentieth century)
carved wood and rattan
103.8 cm high

PROVENANCE

The Mark Lissauer Collection, Melbourne

Private collection, Melbourne

\$1,000–1,500



125

125

A Simbai Shield

Eastern Highlands, Papua New Guinea
(early-mid twentieth century)
carved hardwood and resin
114cm high

PROVENANCE

Private collection, Melbourne

\$1,200–1,800

126

An Old Maori Adze Handle

New Zealand (circa 1900)
carved hardwood and abalone shell
47 cm high

PROVENANCE

Private collection, Sydney

Finely carved with a central squatting figure holding the hands to the chest, protruding tongue & abalone shell inlay eyes, above the main figure is another larger head with the open mouth comprising the platform that the stone axe head would have fit into. The base of the handle has another finely carved face with incised spiral designs.

\$3,000–4,000



126 (Detail)



126



127



128



129

127

A Canoe Mast Segment

Coastal Sepik River, Papua New Guinea
(early-mid twentieth century)
carved wood and resin remnant
63.6 cm high

PROVENANCE

Private collection, Canberra
Private collection, Melbourne

\$1,500–2,000**128**

A Carved Figure

Probably Polynesian (circa 1900)
carved wood
43 cm high

PROVENANCE

Collected by Rev. Oscar North,
Wesleyan Missionary
Private collection, Victoria

\$2,000–3,000**129**

A Canoe Prow

Malakula Island, Vanuatu
(twentieth century)
carved hardwood
84.5 cm

PROVENANCE

David Baker Collection, Sydney
Private collection, Melbourne

\$1,000–1,500

130**A Mask**

Mortlock Islands, Micronesia (twentieth century)
carved wood and pigment
55.5 cm high

PROVENANCE

Private collection, France
Private collection, Melbourne

\$4,000–6,000

END OF SALE



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Helen Read for photographs on pages 1 and 42
Francis Andrijich for photograph on page 62

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Arts

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The John Lancaster Collection
of Australia's Involvement in
Trade Exhibitions

Tuesday 28 June

MELBOURNE

Australian History

29 & 30 June

MELBOURNE

Stamps and Postal History

18-19 July

MELBOURNE

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ENTRIES INVITED

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MELBOURNE

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ENTRIES INVITED

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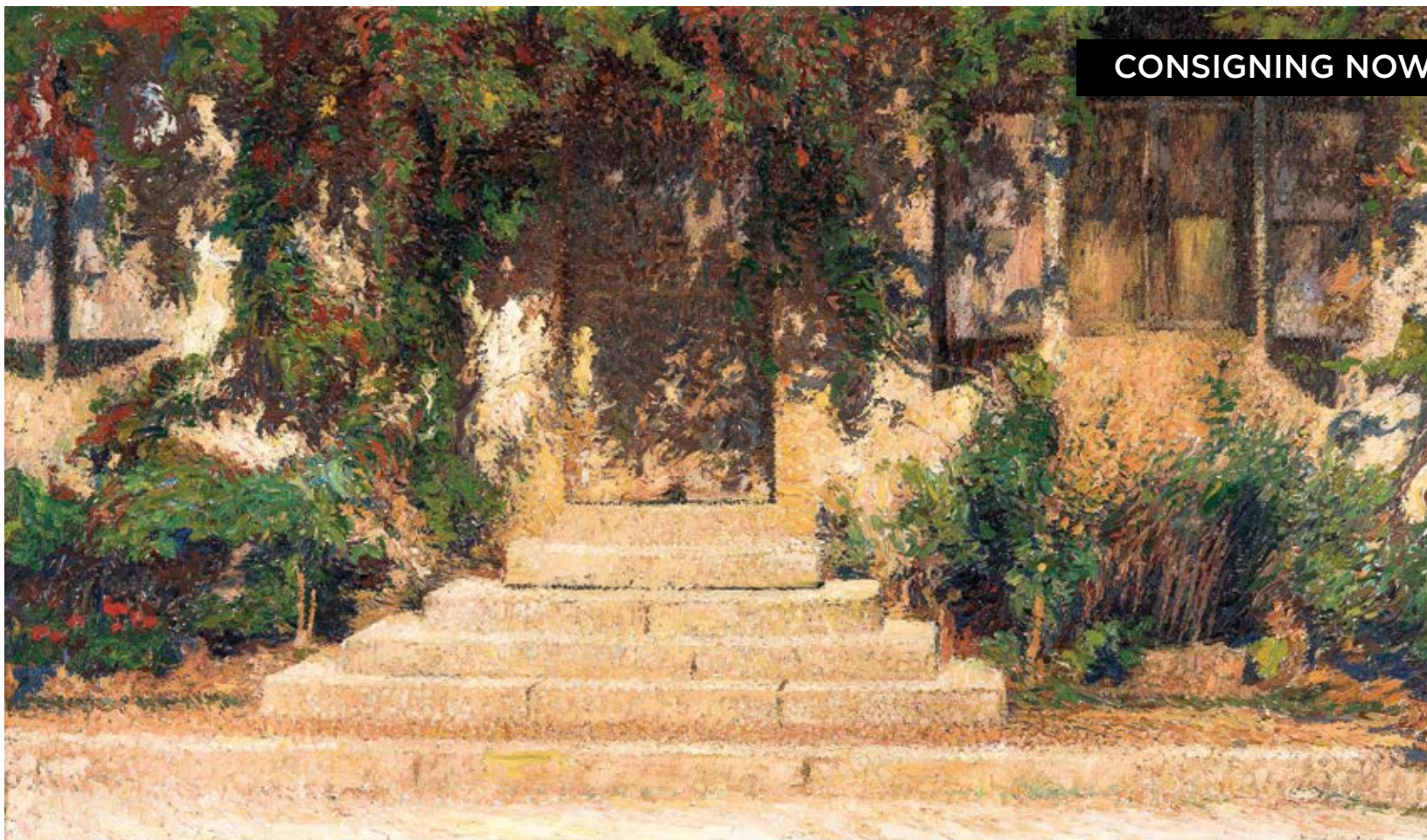
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This deposit is redeemable against any auction purchase.

E) ABSENTEE BIDS

Mossgreen will use reasonable efforts to execute written bids delivered to us AT LEAST 24 Hours before the sale for the convenience of those clients who are unable to attend the auction in person. If we receive identical written bids on a particular lot, and at the auction these are the highest bids on that lot, then the lot will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and we do not accept liability for failing to execute a written bid or for errors or omissions which may arise. It is the bidder’s responsibility to check with Mossgreen after the auction if they were successful. Unlimited or “Buy” bids will not be accepted.

F) TELEPHONE BIDS

Priority will be given to overseas and interstate bidders. Please refer to the catalogue for the Telephone Bids form. Arrangements for this service must be confirmed AT LEAST 24 HOURS PRIOR to the auction commencing. Mossgreen accepts no responsibility whatsoever for any errors or failure to execute bids. In telephone bidding the buyer agrees to be bound by all terms and conditions listed here and accepts that Mossgreen cannot be held responsible for any mis-communications in the process. The success of telephone bidding cannot be guaranteed due to circumstances that are unforeseen. Buyers should be aware of the risk and accept the consequences should contact be unsuccessful at the time of Auction. You must advise Mossgreen of the lots in question and you will be assumed to be a buyer at the minimum price of 75% of estimate (ie. reserve) for all such lots. Mossgreen will advise Telephone Bidders who have registered at least 24 hours before the auction of any relevant changes to descriptions, withdrawals or any other sale room notices.

G) ONLINE BIDDING

Mossgreen offers an online bidding service. When bidding online the buyer agrees to be bound by all terms and conditions listed here by Mossgreen.

Mossgreen accepts no responsibility for any errors, failure to execute bids or any other miscommunications regarding this process. It is the online bidder's responsibility to ensure the accuracy of the relevant information regarding bids, lot numbers and contact details.

H) RESERVES

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the Lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. The auctioneer may open the bidding on any Lot below the reserve by placing a bid on behalf of the Seller. The auctioneer may continue to bid on behalf of seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

I) AUCTIONEERS DISCRETION

The Auctioneer has the right at his absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he may decide, to withdraw or divide any lot, to combine any two or more lots and, in the case or error or dispute and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, then Mossgreen's sale record is conclusive.

J) SUCCESSFUL BID AND PASSING OF RISK

Subject to the auctioneer's discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the Seller and the Buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes immediately to the Buyer.

K) INDICATIVE BIDDING STEPS, ETC.

Mossgreen reserves the right to refuse any bid, withdraw any lot from sale, to place a reserve on any lot and to advance the bidding according to the following:

Increment Amount	Dollar Range
\$20	\$0-\$500
\$50	\$500-\$1,000
\$100	\$1,000-\$2,000
\$200	\$2,000-\$5,000
\$500	\$5,000-\$10,000
\$1,000	\$10,000-\$20,000
\$2,000	\$20,000-\$50,000
\$5,000	\$50,000-\$100,000
\$10,000	\$100,000-\$200,000
\$20,000	\$200,000-\$500,000
\$50,000	\$500,000-\$1,000,000

Absentee bids must follow these increments and any bids that don't follow the steps will be rounded up to the nearest acceptable bid.

5. After the Sale

A) BUYERS PREMIUM

In addition to the hammer price, the buyer agrees to pay to Mossgreen the buyers premium. The buyer's premium is 24% of the hammer price plus GST. (Goods and Services Tax) where applicable.

B) PAYMENT AND PASSING OF TITLE

The buyer must pay the full amount due (comprising the hammer price, buyers premium and any applicable taxes and GST) not later than 5 days after the auction date.

The buyer will not acquire title for the lot until Mossgreen receives full payment in cleared funds, and no goods under any circumstances will be released without confirmation of cleared funds received. This applies even if the buyer wishes to send items interstate or overseas.

Payment can be made by direct transfer, cash (not exceeding \$10,000AUD, if wishing to pay more than \$10,000AUD then this must be deposited directly into a Bank of Melbourne / St George branch and bank receipt supplied) and Eftpos (please check the daily limit). Payments can also be made by credit card in person with a 2% (+ GST) merchant fee for Visa and Mastercard and 3% (+ GST) for American Express. Invoices that are in excess of \$5,000 and where the card holder is not present, can not be charged to a credit card without prior arrangement. Personal cheques are accepted, but funds must be cleared before goods will be released. Bank cheques are subject to three days clearance.

The buyer is responsible for any bank fees and charges applicable for the transfer of funds into Mossgreen's account

C) COLLECTION OF PURCHASES & INSURANCE

Mossgreen is entitled to retain items sold until all amounts due to us have been received in full in good cleared funds. Subject to this, the Buyer shall collect purchased lots within 5 days from the date of the sale unless otherwise agreed in writing between Mossgreen and the Buyer.

At the fall of the hammer, insurance is the responsibility of the purchaser.

D) PACKING, HANDLING AND SHIPPING

Mossgreen will be able to suggest removals companies that the buyer can use but takes no responsibility whatsoever for the actions of any recommended third party. Mossgreen can pack and handle goods purchased at the auction by agreement and a charge will make for this service. All packing, shipping, insurance, postage & associated charges will be borne by the purchaser.

E) CULTURAL HERITAGE EXPORT LICENCES

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make full payment immediately, nor our right to charge interest or storage charges on late payment. It is the Buyer's responsibility to check Australia's Protection of Moveable Cultural Heritage Act 1986 before purchase. If the Buyer requests Mossgreen to apply for an export licence then we shall be entitled to charge a fee for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the Buyer where payment is made by the Buyer in circumstances where an export licence is not granted.

F) REMEDIES FOR NON-PAYMENT

If the Buyer fails to make full payment immediately, Mossgreen is entitled to exercise one or more of the following rights or remedies (in addition to asserting any other rights or remedies available under the law)

- i) to charge interest at such a rate as we shall reasonably decide
- ii) to hold the defaulting Buyer liable for the total amount due and to commence legal proceedings for it's recovery along with interest, legal fees and costs to the fullest extent permitted under applicable law

- iii) to cancel the sale
- iv) to resell the property publicly or privately on such terms as we see fit
- v) to pay the Seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting Buyer. In these circumstances the defaulting Buyer can have no claim upon Mossgreen in the event that the item(s) are sold for an amount greater than the original invoiced amount.
- vi) to set off against any amounts which Mossgreen may owe the Buyer in any other transactions, the outstanding amount remaining unpaid by the Buyer.
- vii) where several amounts are owed by the Buyer to us, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the Buyer so directs.
- viii) to reject at any future auction any bids made by or on behalf of the Buyer or to obtain a deposit from the Buyer prior to accepting any bids.
- ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the Buyer whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The Buyer will be deemed to have been granted such security to us and we may retain such property as collateral security for such Buyer's obligations to us.
- x) to take such other action as Mossgreen deem necessary or appropriate

If we do sell the property under paragraph (iv), then the defaulting Buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon reselling as well as for all costs, expenses, damages, legal fees and commissions and premiums of whatever kinds associated with both sales or otherwise arising from the default.

If we pay any amount to the Seller under paragraph (v) the Buyer acknowledges that Mossgreen shall have all of the rights of the Seller, however arising, to pursue the Buyer for such amount.

G) FAILURE TO COLLECT PURCHASES

Where purchases are not collected within 48 hours from the sale date, whether or not payment has been made, we shall be permitted to remove the property to a warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage handling, insurance and any other costs incurred, together with payment of all other amounts due to us.

6. Extent of Mossgreen Liability

Mossgreen agrees to refund the purchase price in the circumstances of the Limited Warranty set out in paragraph 7 below. Apart from that, neither the Seller nor we, nor any of our employees or agents are responsible for the correctness of any statement of whatever kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lots. Except as stated in paragraph 7 below, neither the Seller ourselves, our officers, agents or employees give any representation warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical

relevance. Except as required by local law any warranty of any kind is excluded by this paragraph.

7. Limited Warranty

Subject to the terms and conditions of this paragraph, the Seller warrants for the period of thirty days from the date of the sale that any property described in this catalogue (noting such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship is authentic and not a forgery. The term “Author” or “authorship” refers to the creator of the property or to the period, culture, source, or origin as the case may be, with which the creation of such property is identified in the catalogue.

The warranty is subject to the following:

- i) it does not apply where a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars and experts at the date of the sale or fairly indicated that there was a conflict of opinions, or b) correct identification of a lot can be demonstrated only by means of a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of the publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.
- ii) the benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Mossgreen when the lot was sold at Auction.
- iii) the Original Buyer must have remained the owner of the lot without disposing of any interest in it to any third party
- iv) The Buyer’s sole and exclusive remedy against the Seller in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot less the buyers premium which is non refundable. Neither the Seller nor Mossgreen will be liable for any special, incidental nor consequential damages including, without limitation, loss of profits not for interest.
- v) The Buyer must give written notice of claim to us within thirty days of the date of the Auction. The Seller shall have the right, to require the Buyer to obtain two written opinions by recognised experts in the field, mutually acceptable to the Buyer and Mossgreen to decide whether or not to cancel the sale under warranty.
- vi) the Buyer must return the lot to Seller in the same condition that it was purchased.

8. Severability

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the Conditions shall continue to be valid to the fullest extent permitted by law.

9. Copyright

The copyright of all images, illustrations and written material produced by Mossgreen relating to a lot including the contents of this catalogue, is and shall remain the property at all times of Mossgreen and shall not be used by the Buyer, nor by anyone else without our prior written consent. Mossgreen and the Seller make no representation or warranty that the Buyer of a property will acquire any copyright or other reproduction rights in it.

10. Law and Jurisdiction

These terms and conditions and any matters concerned with the foregoing fall within the exclusive jurisdiction of the courts of the state in which the auction is held.

11. Pre-Sale Estimates

Mossgreen publishes with each catalogue our opinion as to the estimated price range for each lot. These estimates are approximate prices only and are not intended to be definitive. They are prepared well in advance of the sale and may be subject to revision. Interested parties should contact Mossgreen prior to auction for updated pre-sale estimates and starting prices.

12. Sale results

Mossgreen will provide auction results, which will be available as soon as possible after the sale. Results will include buyer’s premium. These results will be posted at www.mossgreen.com.au.

13. Goods and Service Tax

In accordance with A New Tax System (Goods and Services Tax) Act 1999 Mossgreen Auctions will collect on behalf of the Australian tax office (ATO) a Goods and Service Tax (GST) of 10% on all applicable transactions.

GST is applicable on the hammer price in the case where the seller is selling property that is owned by an entity registered for GST. GST is also applicable on the hammer price in the case where the seller is not an Australian resident. These lots are denoted by a dagger symbol † placed next to the estimate.

GST is also applicable on the buyer’s premium.

Overseas buyers and buyers non-resident in Australia will not be charged GST on both hammer price and premiums under the following conditions:

- 1. The items are exported through a Mossgreen approved freight company including Australia Post
- 2. The items are exported within 60 days of the date of the sale

The invoice supplied by Mossgreen for purchases will be regarded as a Tax invoice for GST purposes.

14. Resale Royalty Scheme

Under the legal obligations of the Resale Royalty Scheme for Visual Artists Act 2009, sellers must provide the following information to comply with the act:

- was the artwork acquired after 8 June 2010?
- is the sale/reserve price (including GST) \$1,000 or more?
- is the artist from Australia or a country listed in the Regulations to the Act?
- is the artist alive, or deceased less than 70 years?

The seller:

- i) acknowledges that he or she understands his or her legal obligations under the Resale Royalty for Visual Artists Act 2009 (the Act);
- ii) undertakes to comply with all requirements of the Act, including by providing its agent, the company, with accurate information sufficient for compliance with sections 28 and 29 of the Act;

- iii) undertakes to indemnify the company for any loss incurred by the company as a result of the vendor’s failure to comply with any of the vendor’s legal obligations under the Act; and
- iv) acknowledges that if he or she fails to comply with any of his or her legal obligations under the Act, the company may provide the vendor’s name and contact details to Copyright Agency Limited (CAL).

Lots subject to payment of the Resale Royalty Scheme will be denoted by the \$. The Australian Resale Royalty is a flat rate of 5% on the hammer price (including GST). The Australian Resale Royalty is payable by the buyer in addition to the buyers premium plus any applicable GST.

15. Jewels & Watches

GEMSTONES

Gemstones have historically been subjected to a variety of treatments to enhance their appearance. Sapphire 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 or dyeing, irradiation, filling or coating may have been used on other precious and semi-precious gemstones and organic material. These treatments may be permanent, whilst others may need special care to preserve their appearance. Buyers should assume that each lot has been subject to some form of treatment and that the estimates reflect this.

A number of laboratories issue certificates that give detailed descriptions of gemstones, and in the event that Mossgreen has been supplied with or obtained certificates for any lot, this shall be noted in the catalogue. However, as there may not be consensus between different laboratories on the degree, or types of treatment of the gemstones, Mossgreen supplies these without warranty.

Buyers should assume that all gemstones sold by Mossgreen may have been subjected to such treatments, and that the catalogue estimates reflect this.

PEARLS

Pearls, like gemstones, are also subject to various treatments. Buyers should assume that any pearls sold by Mossgreen may have been subjected to such treatments, and that the catalogue estimates reflect this.

WATCHES

Please note: All watches sold by Mossgreen are sold on an “as is” basis. Mossgreen makes no representation or warranty that any watch is in working order. Many watches have been repaired over their lifetime and may contain non-original parts. The absence of any reference to the condition of a watch does not imply that the lot is in good condition and without defects, repairs or restorations. Buyers should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible for, may be necessary.

ESTIMATED WEIGHTS

If a stone has a known weight, it has been weighed out of the mount. If a stone has an estimated weight, it is an approximate weight only and has been measured by us in the mount and is a statement of opinion only. The information is given as a guide only and Buyers should satisfy themselves with regard to this information as to its accuracy.

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