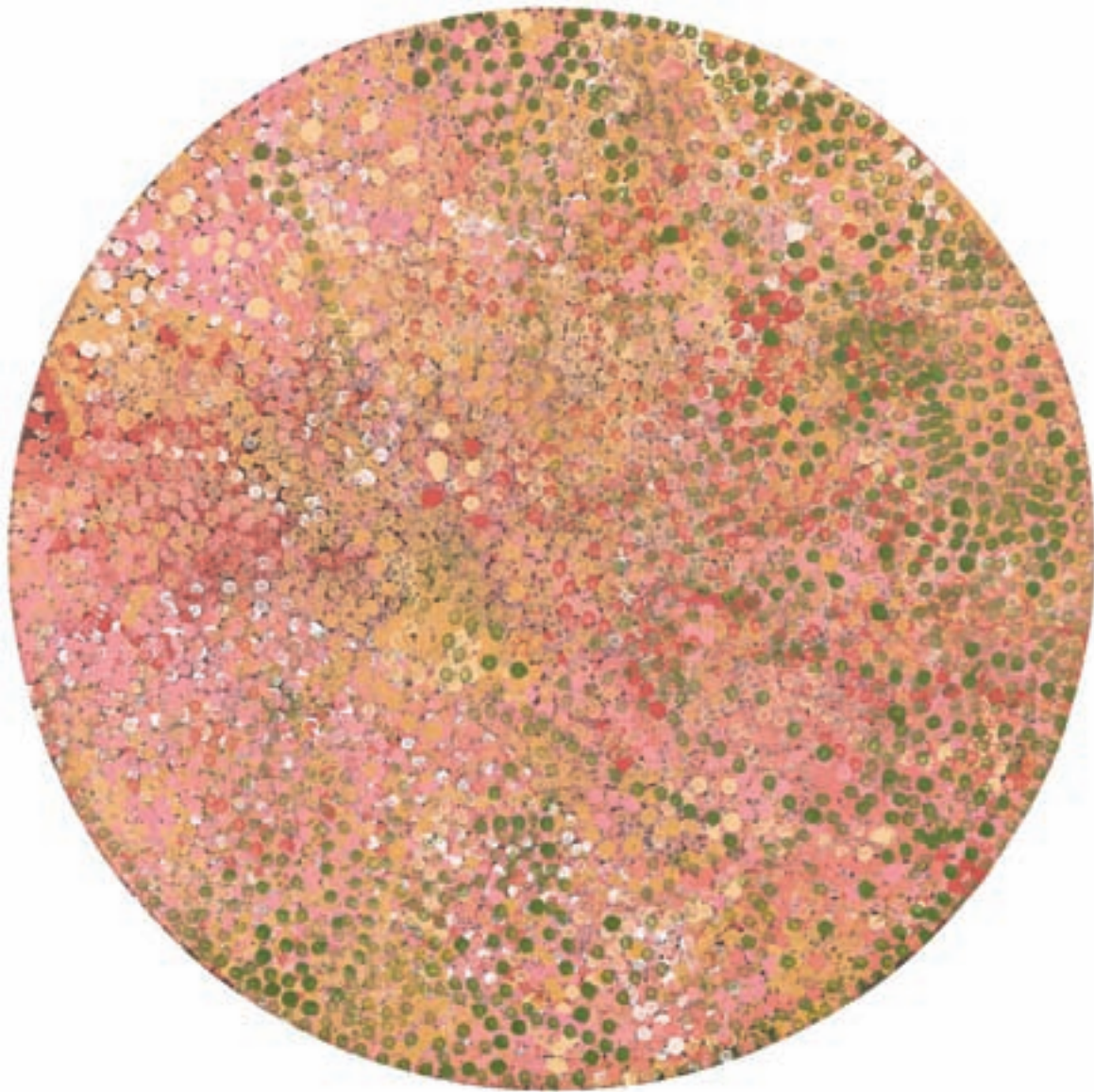


ABORIGINAL ART THE THOMAS VROOM COLLECTION

Sunday 6 September at 2pm
NCJWA Hall, Sydney



Bonhams



ABORIGINAL ART THE THOMAS VROOM COLLECTION

Sunday 6 September at 2pm
NCJWA Hall, Sydney

SYDNEY VIEWING

NCJWA Hall
111 Queen Street
Woollahra
Sydney NSW 2025

Thursday 3 September
12pm to 5pm
Friday 4 September
9am to 5pm
Saturday
10am to 5pm

SALE NUMBER

23277

CATALOGUE

\$30.00

ILLUSTRATIONS


Front cover: Lot 55
Inside front: Lot 81
Inside back: Lot 33

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Please visit us at our new offices to collect works from this auction. Bonhams is now located at 97-99 Queen Street, Woollahra.

SALE INFORMATION

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+61 (0) 2 8412 2222
henry.sisley@bonhams.com

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Lots will be available for collection from 12pm Tuesday 8 September at Bonhams Queen Street, Woollahra office. Please note collection will not be available from NCJWA Hall.

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A Buyer's Premium of 22% plus GST will be added to the Hammer Price on all lots.

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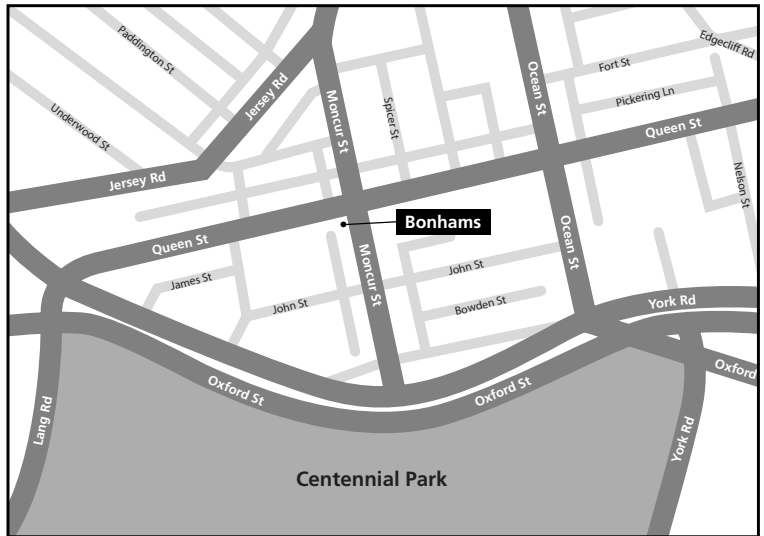
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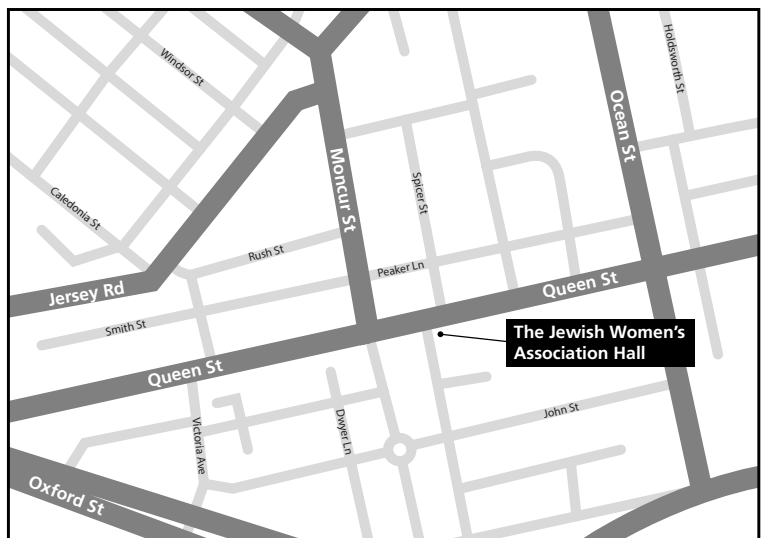
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BONHAMS, SYDNEY



THE NCJWA HALL, SYDNEY

THE THOMAS VROOM COLLECTION

For the past 60 years most major collectors of Aboriginal Art have not been Australians. From the 1950s to the 1970s significant collectors included the Czech/Parisian artist and ethnographer Karel Kupka, and American's Professor Edward L. Ruhe, and later Californian's Louis Allen and Jerome Gould, all of whose impressive collections are now housed in European, American and Australian galleries and museums. In the 1980s, inspired by the landmark exhibition at the Asia Society in New York, *Dreamings - The Art of Aboriginal Australia*, a new wave of international collectors including the American billionaire John Kluge of Virginia, Richard Kelton and The Kelton Foundation of Santa Monica, began to collect as Indigenous Australian art was in the midst of a dynamic transcendence. And in their footsteps came the Dutch collector Thomas Vroom.

I first met Thomas in the early 1990s. Thomas is a friendly man, always with a spark in his eye, a smile on his face and exuding enthusiasm for life. After first encountering Australian Indigenous art in New York in 1991, Thomas Vroom became passionately engaged in collecting Aboriginal art globally for the next two decades on an unprecedented level, acquiring important historical works at auction, tracking down and directly acquiring old collections, buying contemporary works on his numerous trips to remote regions, from galleries in the capital cities throughout Australia and from dealers internationally. Thomas is a confident collector and always bought what appealed to him and his interest in the field was broad from the outset. The collection includes early artefacts, bark paintings and ceremonial sculptures, through to historical paintings from the Kimberley and Central Deserts and the most contemporary canvases. In addition to acquiring works for his own collection, he established the Songlines Galleries in San Francisco with David Betz, and in Amsterdam with Maggie de Moor, where he exhibited contemporary art from traditional communities.

In September last year Thomas called me to advise that he had decided to sell his vast collection, and engaged my company Tim Klingender Fine Art to oversee its sale at auction. Bonhams specialists and I have selected more than 260 artworks for the inaugural Australian auction. All artworks in the auction have recently returned to Australia from the Thomas Vroom Collection, which has, for over a decade, been used as the corner stone for exhibitions at the Aboriginal Art Museum Utrecht, The Netherlands.

Within Thomas Vroom's collection are artworks from many important collections including The Lance Bennett Collection featuring art of Western Arnhem Land and the Tiwi islands. The Lance Bennett Collection includes rare paintings on bark depicting the sexual exploits of spirit figures. Similar to paintings found in the rock art of the region, the production of these paintings was discouraged and suppressed by the missionaries who were the only outlet for artists' production in the 1960s. Of particular note are the bark paintings by Nadjombolmi, who is acknowledged as the greatest rock painter of the Kakadu region over the last 100 years.

Without doubt, the artist that Vroom was most passionate about was the late Emily Kame Kngwarreye, now internationally recognised as Australia's greatest Indigenous painter. On discovering her work in the early 1990s he famously drove 250km north east of Alice Springs to the artist's community of Utopia, and Delmore Downs station, arriving unannounced, in order to meet the artist. Within this auction are 29 paintings by Emily Kngwarreye dating from her earlier periods to large-scale later works.

Tim Klingender

Director, Tim Klingender Fine Art



1

DIIDJA (CIRCA 1900-1982)

Three Namorrordo, 1966

natural earth pigments on eucalyptus bark

47.5 x 49.5cm (18 11/16 x 19 1/2in).

\$4,000 - 6,000

Provenance

Acquired from the artist at Mudginberri (Mudjinbardi), Western Arnhem Land by Lance Bennett in 1966



2

NADJOMBOLMI (CHARLIE BARRAMUNDI) (CIRCA 1890-1967)

Namorrordo, 1966

inscribed 'CB' verso

natural earth pigments on eucalyptus bark

86.0 x 19.0cm (33 7/8 x 7 1/2in).

\$2,000 - 3,000

Provenance

Acquired from the artist at Mudginberri (Mudjinbardi), Western Arnhem Land by Lance Bennett in 1966

Related Work

Male and Female Namorrordo in Lance Bennett, *Art of the Dreamtime: The Dorothy Bennett Collection of Australian Aboriginal Art*, Kodansha, Tokyo, 1969, cat.4.5, p.21 (illus.)

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



3

NADJOMBOLMI (CHARLIE BARRAMUNDI) (CIRCA 1890-1967)

Namorrordo, 1966

natural earth pigments on eucalyptus bark

82.0 x 27.5cm (32 5/16 x 10 13/16in).

\$2,000 - 3,000

Provenance

Acquired from the artist at Mudginberri (Mudjinbardi), Western Arnhem Land by Lance Bennett in 1966

Related Work

Male and Female Namorrordo in Lance Bennett, *Art of the Dreamtime: The Dorothy Bennett Collection of Australian Aboriginal Art*, Kodansha, Tokyo, 1969, cat.4.5, p.21 (illus.)
Namorrordo, *Malicious Spirit of the Stone Country*, c.1963, The Bennett Collection, in Julie Simpkin and Justine Molony (eds), *Old Masters: Australia's Great Bark Artists*, National Museum of Australia Press, Canberra, 2013, p.84 (illus.)

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



4

DIIDJA (CIRCA 1900-1982)

Male and Female Namarnde Spirit Making Love, 1966
natural earth pigments on eucalyptus bark
81.0 x 47.5cm (31 7/8 x 18 11/16in).

\$2,000 - 3,000

Provenance

Acquired from the artist at Mudginberri (Mudjinbardi), Western
Arnhem Land by Lance Bennett in 1966

This work has been granted a Certificate of Exemption allowing it
to be exported from Australia



5

DIIDJA (CIRCA 1900-1982)

Male and Female Namarnde
natural earth pigments on eucalyptus bark
91.0 x 41.0cm (35 13/16 x 16 1/8in).

\$4,000 - 6,000

Provenance

Lance Bennett Collection



6
BILLY LANYIRRDA (CIRCA 1925-1975)

Male and Female Namarnde, 1966
 natural earth pigments on eucalyptus bark
 76.5 x 41.5cm (30 1/8 x 16 5/16in).

\$2,000 - 3,000

Provenance

Acquired from the artist at Mudginberri (Mudjinbardi),
 Western Arnhem Land by Lance Bennett in 1966



7
DIIDJA (CIRCA 1900-1982)

Namorrordo, 1966
 natural earth pigments on eucalyptus bark
 79.0 x 47.0cm (31 1/8 x 18 1/2in).

\$1,500 - 2,500

Provenance

Acquired from the artist at Mudginberri (Mudjinbardi),
 Western Arnhem Land by Lance Bennett in 1966

Related Work

Namorrordo with Child, in Lance Bennett, *Art of the Dreamtime: The Dorothy Bennett Collection of Australian Aboriginal Art*, Kodansha, Tokyo, 1969, cat.17, p.32 (illus.)



8

BILLY LANYIRDA (CIRCA 1925-1975)

Namarnde Spirits, 1966
inscribed verso with artist's name
natural earth pigments on eucalyptus bark
60.0 x 48.0cm (23 5/8 x 18 7/8in).

\$2,500 - 3,500

Provenance

Acquired from the artist at Mudjinberri (Mudjinbardi),
Western Arnhem Land by Lance Bennett in 1966

This work has been granted a Certificate of Exemption allowing
it to be exported from Australia

9

BILLY LANYIRDA (CIRCA 1925-1975)

Male and Female Namarnde, 1966
inscribed verso with artist's name
natural earth pigments on eucalyptus bark
83.0 x 47.0cm (32 11/16 x 18 1/2in).

\$1,500 - 2,500

Provenance

Acquired from the artist at Mudjinberri (Mudjinbardi),
Western Arnhem Land by Lance Bennett in 1966

This work has been granted a Certificate of Exemption allowing
it to be exported from Australia





10

NADJOMBOLMI (CHARLIE BARRAMUNDI) (CIRCA 1890-1967)

Spiny Anteater Spirits of Balawurru, 1966
natural earth pigments on eucalyptus bark
56.0 x 30.0cm (22 1/16 x 11 13/16in).

\$4,000 - 6,000

Provenance

Acquired from the artist at Mudjinberri (Mudjinbardi),
Western Arnhem Land by Lance Bennett in 1966

This painting is accompanied by Lance Bennett documentation that reads in part: 'The artist here has depicted a group of ant-eater echidna spirits: they look half human, half spiny 'porcupine'. This is one of the many types of spirits which the old people of Western Arnhem Land believe inhabit the Stone Country. The area in which the ant-eater spirits are found is Gagadju-Jabiru area in the west, as far east as Nimbuwah Rock inside Aboriginal-owned Arnhem Land.

The artist recalled a great spear fight which took place in the Gulpinya (Koolpinyah Plains) after World War One. Many were hit with so many shovel-nosed spears that combatants remarked afterward: 'We looked like anteater spirits, with spears sticking out all over!'.

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



11

SPIDER '1' NAMIRRKI (CIRCA 1925-1975)

Male Namarnde, Spirit of Stone Country, 1966

inscribed with artist's name verso

natural earth pigments on eucalyptus bark

113.5 x 36.0cm (44 11/16 x 14 3/16in).

\$5,000 - 7,000

Provenance

Acquired from the artist at Mudjinberri (Mudjinbardi), Western Arnhem Land by Lance Bennett in 1966



12
JUNGLE JIM LAMURAUTEMIRRI
(CIRCA 1890-1974)

Ceremonial Figure, 1966
natural earth pigments on bloodwood
height: 25.0cm

\$1,000 - 2,000

Provenance

Acquired from the artist on Bathurst Island
by Lance Bennett in 1966

Exhibited

Brook Andrew - Theme Park, AAMU - Museum
for Contemporary Aboriginal Art, Utrecht, The
Netherlands, 17 October 2008 - 1 April 2009

This sculpture is accompanied by Lance Bennett documentation that reads in part: 'The artist has carved a representation in miniature of a Pukumani mortuary post. The features of a male dancer at a Pukumani ceremony have been carved into the top of the post. The piece has been painted with traditional Tiwi ceremony design, with the man shown wearing a yintiyintinga (ceremonial beard made from white goose-down embedded in a jaw-surround made of moulded beeswax). Vestigial arms have been carved into the post, and a narrowed section typical of full-sized posts serves to delineate waist and hips, while an equally typical "window" aperture below helps to delineate the figure's legs.'



13
JUNGLE JIM LAMURAUTEMIRRI
(CIRCA 1890-1974)

Ceremonial Male Figure, 1966
natural earth pigments on bloodwood
height: 29.0cm

\$1,500 - 2,500

Provenance

Acquired from the artist on Bathurst Island
by Lance Bennett in 1966

Exhibited

Brook Andrew - Theme Park, AAMU - Museum
for Contemporary Aboriginal Art, Utrecht, The
Netherlands, 17 October 2008 - 1 April 2009

This sculpture is accompanied by Lance Bennett documentation that reads in part: 'The artist has carved a representation in miniature of a Pukumani mortuary post. The features of a male dancer at a Pukumani ceremony have been carved into the top of the post. The piece has been painted with traditional Tiwi ceremony design, with the man shown wearing a yintiyintinga (ceremonial beard made from white goose-down embedded in a jaw-surround made of moulded beeswax). Vestigial arms have been carved into the post, and a narrowed section typical of full-sized posts serves to delineate waist and hips, while an equally typical "window" aperture below helps to delineate the figure's legs.'



14
JUNGLE JIM LAMURAUTEMIRRI
(CIRCA 1890-1974)

Ceremonial Figure, c.1966
natural earth pigments on carved wood
height: 32.5cm

\$1,500 - 2,500

Exhibited

Brook Andrew - Theme Park, AAMU - Museum
for Contemporary Aboriginal Art, Utrecht, The
Netherlands, 17 October 2008 - 1 April 2009

Literature

Georges Petitjean, Brook Andrew - Theme
Park, AAMU - Museum for Contemporary
Aboriginal Art, Utrecht, The Netherlands, 2008,
p.96 (illus.)



15
JUNGLE JIM LAMURA TEMIRRI (CIRCA 1890-1974)
 Ceremonial Female Figure, 1965
 natural earth pigments on eucalyptus bark
 height: 45.0cm

\$3,000 - 5,000

Provenance

Acquired from the artist on Bathurst Island by Lance Bennett in 1965

Exhibited

Brook Andrew - *Theme Park*, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 17 October 2008 - 1 April 2009

This sculpture is accompanied by Lance Bennett documentation that reads in part: 'The artist has carved a representation in miniature of a Pukumani mortuary post...the woman has seized a yintiyintinga (ceremonial goose- feather beard worn by male participants) and tied it to her face as she dances.'



16
JUNGLE JIM LAMURA TEMIRRI (CIRCA 1890-1974)
 Ceremonial Male Figure, 1966
 natural earth pigments on bloodwood
 height: 41.0cm

\$1,800 - 2,500

Provenance

Acquired from the artist on Bathurst Island by Lance Bennett in 1966

Exhibited

Brook Andrew - *Theme Park*, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 17 October 2008 - 1 April 2009

This sculpture is accompanied by Lance Bennett documentation that reads in part: 'The artist has carved a representation in miniature of a Pukumani mortuary post. The features of a male dancer at a Pukumani ceremony have been carved into the top of the post. The piece has been painted with traditional Tiwi ceremony design, with the man shown wearing a yintiyintinga (ceremonial beard made from white goose-down embedded in a jaw-surround made of moulded beeswax). Vestigial arms have been carved into the post, and a narrowed section typical of full-sized posts serves to delineate waist and hips, while an equally typical "window" aperture below helps to delineate the figure's legs.'

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



17
STANISLAUS PURUNTATAMERI (CIRCA 1906-1987)

Ceremonial Female Figure, 1965
 natural earth pigments on carved wood
 height: 34.5cm

\$1,000 - 1,500

Provenance

Acquired from the artist on Bathurst Island by Lance Bennett in 1965

Exhibited

Brook Andrew - Theme Park, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 17 October 2008 - 1 April 2009

Literature

Georges Petitjean, *Brook Andrew - Theme Park*, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 2008, p.96 (illus.)

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



18
STANISLAUS PURUNTATAMERI (CIRCA 1906-1987)

Ceremonial Male Figure, 1965
 natural earth pigments on carved wood
 height: 39.0cm

\$3,000 - 5,000

Provenance

Acquired from the artist on Bathurst Island by Lance Bennett in 1965

Exhibited

Brook Andrew - Theme Park, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 17 October 2008 - 1 April 2009

Literature

Georges Petitjean, *Brook Andrew - Theme Park*, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 2008, p.96 (illus.)

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19

JIMMY KERINAUIA

Ceremonial Janus Figure, c.1960

natural earth pigments on carved wood

height: 45.0cm

\$3,000 - 5,000

Provenance

Lance Bennett Collection

Exhibited

Brook Andrew - Theme Park, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 17 October 2008 - 1 April 2009

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



20
PUDJAMALI (DON HOCKING) (CIRCA 1920-1976)
 Ceremonial Female Figure, 1966
 human hair, bush gum and natural earth pigments on carved wood
 height: 38.0cm

\$3,000 - 5,000

Provenance

Acquired from the artist on Bathurst Island by Lance Bennett in 1966

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



21
PUDJAMALI (DON HOCKING) (CIRCA 1920-1976)
 Ceremonial Figure
 natural earth pigments on carved ironwood
 height: 57.0cm

\$1,500 - 2,500



22

LIPUNDJA (CIRCA 1912-1968)

Djalumbu Spirit, c.1961

natural earth pigments on carved wood

height: 58.0cm

\$4,000 - 6,000

Provenance

Collection of Allen Fidock, Mililingimbi

Sotheby's, *Important Aboriginal Art*, Melbourne, 29 June 1998, lot 80

Exhibited

Brook Andrew - *Theme Park*, AAMU - Museum for Contemporary

Aboriginal Art, Utrecht, The Netherlands, 17 October 2008 -

1 April 2009

Related Work

M. O'Ferrall, *Keepers Of The Secrets: Aboriginal Art from Arnhem*

Land, Art Gallery of Western Australia, Perth, 1990,

p. 70, fig. 78

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



23

MUNGGURRAWUY YUNUPINGU (CIRCA 1907-1979)

Lany'tjung Mokoy Figure, c.1960

inscribed with cat. S123B to left leg

natural earth pigments on carved wood, human hair, resin, feathers,
plant fibre string

height: 89.0cm

\$8,000 - 12,000

This work has been granted a Certificate of Exemption allowing
it to be exported from Australia

24

MUNGGURRAWUY YUNUPINGU (CIRCA 1907-1979)

Lany'tjung Mokoy Figure, 1962

natural earth pigments on carved wood, human hair, resin,
feathers, plant fibre string

height: 74.0cm

\$6,000 - 8,000

Provenance

Private collection, Melbourne

Sotheby's, *Aboriginal Art*, Melbourne, 26 July 2004, lot 152

Related work

M. O'Ferrall, *Keepers Of The Secrets: Aboriginal Art from Arnhem Land*, Art Gallery of Western Australia, Perth, 1990, ppl. 124, 125, for two related examples by the artist which are described on page 107 as 'This sculpture represents Laintjung, the Yirritja creator ancestor who was speared by his enemies and leaped into a pool. He passed through fire, and was transformed into the form of Banaitja, who taught the people how to live. The black head symbolizes smothered fire.'

This work has been granted a Certificate of Exemption allowing it to be exported from Australia





25
DJURRUBIGA (CIRCA 1895-1972)
 Emu, 1966
 natural earth pigments on eucalyptus bark
 62.0 x 41.5cm (24 7/16 x 16 5/16in).

\$2,000 - 3,000

Provenance

Acquired from the artist at Mudginberri (Mudjinbardi), Western Arnhem Land by Lance Bennett in 1966

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



26
ARTIST UNKNOWN
 Long Necked Tortoise, c.1950
 natural earth pigments on eucalyptus bark
 117.0 x 52.5cm (46 1/16 x 20 11/16in).

\$4,000 - 6,000

Provenance

The Dorothy Bennett Collection of Aboriginal Art, Darwin Sotheby's, *Aboriginal and Tribal Art*, Sydney, 9 November 1997, lot 9

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



27

BILLY LANYIRDA (CIRCA 1925-1975)

Male Namarnde, 1966
inscribed verso with artist's name
natural earth pigments on eucalyptus bark
91.0 x 26.0cm (35 13/16 x 10 1/4in).

\$3,000 - 5,000

Provenance

Acquired from the artist at Mudginberri (Mudjinbardi), Western Arnhem Land by Lance Bennett in 1966

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



28

DICK BARINBUNGUNG (CIRCA 1915-1981)

Male and Female Namarnde, 1966
natural earth pigments on eucalyptus bark
88.5 x 31.0cm (34 13/16 x 12 3/16in).

\$3,000 - 5,000

Provenance

Acquired from the artist at Mudginberri (Mudjinbardi), Western Arnhem Land by Lance Bennett in 1966



29

SPIDER '1' NAMIRRKI (CIRCA 1925-1975)

Namarnde, 1966

inscribed verso with artist's name

natural earth pigments on eucalyptus bark

92.5 x 41.5cm (36 7/16 x 16 5/16in).

\$3,000 - 5,000

Provenance

Acquired from the artist at Mudginberri (Mudjinbardi), Western Arnhem Land by Lance Bennett in 1966

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30

BILLY LANYIRDA (CIRCA 1925-1975)

Male and Female Namarnde, Spirits of the Stone Country, 1966

natural earth pigments on eucalyptus bark

74.0 x 25.0cm (29 1/8 x 9 13/16in).

\$1,500 - 2,500

Provenance

Acquired from the artist at Mudginberri (Mudjinbardi), Western Arnhem Land by Lance Bennett in 1966



31

SPIDER '1' NAMIRRKI (CIRCA 1925-1975)

Male and Female Namarnde, Spirits of Stone Country, 1966

inscribed verso with artist's name

natural earth pigments on eucalyptus bark

107.0 x 51.0cm (42 1/8 x 20 1/16in).

\$7,000 - 10,000

Provenance

Acquired from the artist at Mudginberri (Mudjinbardi), Western Arnhem Land by Lance Bennett in 1966

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



32

BILLY LANYIRRDA (CIRCA 1925-1975)

Male and Female Namarnde, 1966
inscribed verso with artist's name
natural earth pigments on eucalyptus bark
84.0 x 48.0cm (33 1/16 x 18 7/8in).

\$2,500 - 3,500

Provenance

Acquired from the artist at Mudginberri (Mudjinbardi),
Western Arnhem Land by Lance Bennett in 1966



33

BILLY LANYIRDA (CIRCA 1925-1975)

Two Male Namarnde Spirits, 1966
inscribed verso with artist's name
natural earth pigments on eucalyptus bark
59.5 x 38.5cm (23 7/16 x 15 3/16in).

\$2,500 - 3,500

Provenance

Acquired from the artist at Mudginberri (Mudjinbardi),
Western Arnhem Land by Lance Bennett in 1966



34

DIIDJA (CIRCA 1900-1982)

Male Ngaliyurr (Malicious Lightning Spirit), 1966
natural earth pigments on eucalyptus bark
72.0 x 27.0cm (28 3/8 x 10 5/8in).

\$2,000 - 3,000

Provenance

Acquired from the artist at Mudjinberri (Mudjinbardi),
Western Arnhem Land by Lance Bennett in 1966

This painting is accompanied by Lance Bennett documentation that reads in part: 'Up in the sky sit many ngaliyurr, referred to by the Aborigines of Western Arnhem Land as "the axe people". These are spirits with enlarged genitalia who have stone tomahawks growing from their elbow and knee joints. When storm clouds mass in the Wet season the ngaliyurr send brilliant ribbons of lightning snaking across the sky. Sometimes, they swing their mighty tomahawks down to earth and split an entire tree with a single stroke.

While they are waiting for the storm clouds to build up, they sit in an odd posture, arms bent and hands upheld, knees drawn up and legs apart. Only their eyes move, searching out a target for their blows.

The artist has shown a male ngaliyurr fully encircled by a ribbon of lightning.'

This work has been granted a Certificate of Exemption allowing it to be exported from Australia

35

ATTRIBUTED TO WANURR (CIRCA 1922-DECEASED)

Three Mimihs with Dilly Bags, c.1960
natural earth pigments on eucalyptus bark
59.0 x 24.0cm (23 1/4 x 9 7/16in).

\$1,000 - 1,500

Provenance

Sotheby's, *Aboriginal and Tribal Art*, Sydney, 9 November 1997,
lot 214

36

DJAMBALULA (CIRCA 1908-1960)

Three Mimihs, c.1960
inscribed with artist's name, location, date and subject verso
natural earth pigments on eucalyptus bark
67.0 x 34.5cm (26 3/8 x 13 9/16in).

\$2,000 - 3,000

Related Work

Three Mimihs with Body Paint, Sotheby's, *Aboriginal Art*, Sydney,
20 October 2008, lot 199



37

BRISBANE GURUMULULU (BORN 1930)

Lorrkon and Goanna Men, 1962
inscribed verso with artist's name, title, and date
natural earth pigments on eucalyptus bark
26.0 x 77.0cm (10 1/4 x 30 5/16in).

\$2,000 - 3,000

Provenance

Minjilang, Croker Island
Private collection, Sydney
Sotheby's, *Fine Australian, Aboriginal and International Paintings*, Melbourne, 22 November 1999, lot 386
Corporate Collection, Victoria
Shapiro Auctioneers, *Modern & Contemporary Art & Photography*, Sydney, 8 May 2002, lot 329

38

ARTIST UNKNOWN

Barramundi, c.1950
natural earth pigments on eucalyptus bark
38.0 x 59.0cm (14 15/16 x 23 1/4in).

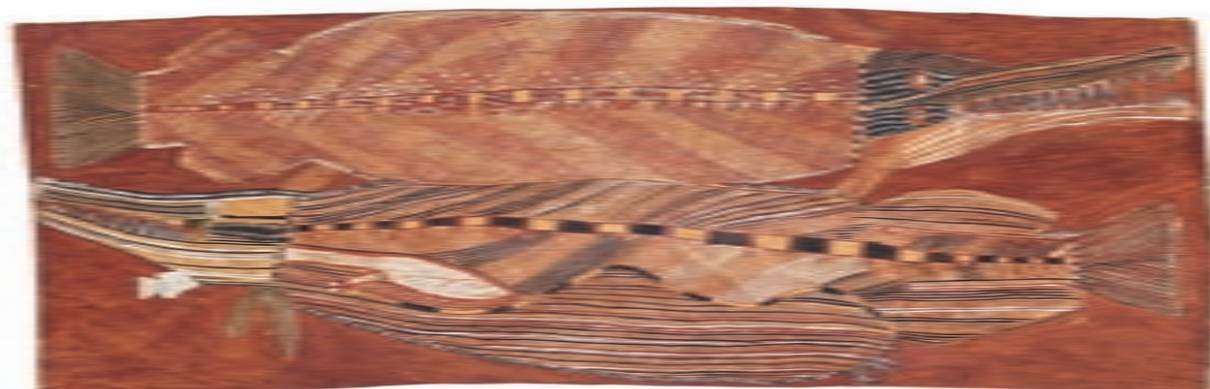
\$2,000 - 3,000

39

PETER MARRALWANGA (1917-1987)

Two Long Toms
inscribed verso with artist's name, 'B234/AR' and 'M386'
natural earth pigments on eucalyptus bark
103.0 x 32.5cm (40 9/16 x 12 13/16in).

\$2,000 - 3,000





40

YIRAWALA (CIRCA 1897-1976)

Untitled, 1960s

natural earth pigments on eucalyptus bark

68.5 x 22.5cm (26 15/16 x 8 7/8in).

\$7,000 - 10,000

Provenance

Collection of Jim Davidson, Victoria

Aboriginal and Pacific Art, Victoria

This work is accompanied by documentation which reads:
 'The design is divided into three main panels. The top panel is of an important Mimi Spirit figure who is shown in a sacred cave, the middle panel depicts three Mimi figures performing a ceremonial ritual dance to appease the early tribal ancestors. The lower panel is a stylized version of the wet and dry seasons. Dots represent paper bark trees and rocks.'

This work has been granted a Certificate of Exemption allowing it to be exported from Australia

41

YIRAWALA (CIRCA 1897-1976)

Untitled (Skeleton and Rainbow Serpent)
natural earth pigments on eucalyptus bark
111.0 x 20.0cm (43 11/16 x 7 7/8in).

\$7,000 - 10,000

Related Work

Untitled (Lorrkon Ceremony - Dance of Skeletons), Sotheby's,
Aboriginal Art, Melbourne, 24 November 2009, lot 51





42

A Bicornual Basket or Jawun, North East Queensland
woven lawyer cane
height: 20.0cm

\$3,000 - 5,000



43
A Group of Five Spearthrowers, Western Australia
wooden peg, resin, kangaroo sinew, carved and engraved wood
lengths: 84.0cm, 69.0cm, 85.0cm, 81.5cm, 77.0cm
(5)

\$2,500 - 4,500

Provenance
Oceanic Arts Australia, Sydney



44

JABOMA

Untitled, c.1965

natural earth pigments on eucalyptus bark
51.5 x 36.5cm (20 1/4in x 14 3/8).

\$2,000 - 3,000

Provenance

Sotheby's, *Important Aboriginal Art*, Melbourne, 30 June 1997, lot 10

45

JABOMA

Untitled, 1956

inscribed verso with artist's name
natural earth pigments on eucalyptus bark
44.0 x 27.5cm (17 5/16 x 10 13/16in).

\$2,000 - 3,000

Provenance

Sotheby's, *Important Aboriginal Art*, Melbourne, 30 June 1997, lot 12

This painting is accompanied by a photograph of the artist in situ. This work has been granted a Certificate of Exemption allowing it to be exported from Australia

46

JABOMA

Untitled

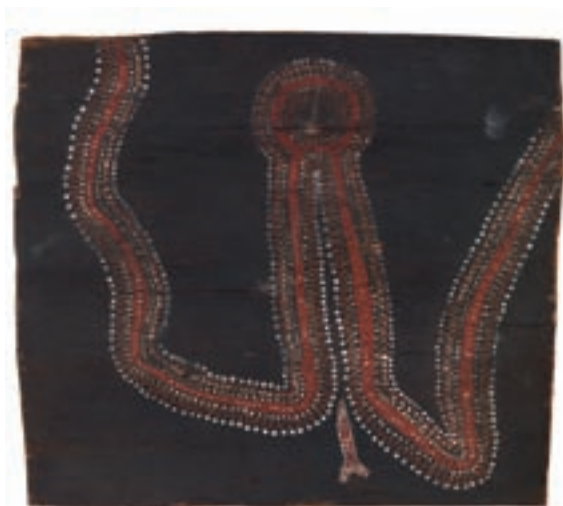
natural earth pigments on eucalyptus bark
31.5 x 36.0cm (12 3/8 x 14 3/16in).

\$1,500 - 2,500

Provenance

Sotheby's, *Important Aboriginal Art*, Melbourne, 30 June 1997, lot 11

This work has been granted a Certificate of Exemption allowing it to be exported from Australia





© Legend Press, Sydney

47

ALBERT NAMATJIRA (CIRCA 1902-1959)

Haasts Bluff

signed 'ALBERT NAMATJIRA' lower right

watercolour

28.0 x 38.0cm (11 x 14 15/16in).

\$20,000 - 30,000

Provenance

Lawsons, *Fine Australian and European Paintings*, 19 November

1991, lot 166

Hogarth Galleries, Paddington

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



48

GREG WEIGHT (BORN 1946)

Portrait of Emily Kngwarreye, 1994
inscribed verso with artist's name, size, subject and date
silver gelatin photograph
103.0 x 69.5cm (40 9/16 x 27 3/8in).

\$1,000 - 1,500

Exhibited

Uitgelegd/Explained, AAMU - Museum for Contemporary
Aboriginal Art, Utrecht, The Netherlands, 21 September
2004 - 17 April 2005

Literature

Greg Weight, *Australian Artists: Portraits*, Chapter and
Verse, Sydney 2004, p. 19 (illus., another example)
Utopia: The Genius of Emily Kngwarreye, National
Museum of Australia Press, Canberra, 2008, p. 221
(illus., another example)



49

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Untitled, 1993
inscribed verso with artist's name and Delmore Gallery cat. 93D012
synthetic polymer paint on canvas
91.0 x 61.0cm (35 13/16 x 24in).

\$5,000 - 7,000

Provenance

Delmore Gallery, Northern Territory

This work has been granted a Certificate of Exemption allowing
it to be exported from Australia



50

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Merne Atherrke, 1993

inscribed verso with artist's name and Delmore Gallery cat. 93B139

synthetic polymer paint on canvas

121.0 x 91.0cm (47 5/8 x 35 13/16in).

\$8,000 - 12,000

Provenance

Delmore Gallery, Northern Territory

Exhibited

Schittering/Brilliance, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 12 October 2007 - 23 March 2008

This painting is accompanied by documentation from Delmore Gallery which reads: 'This stunning work has a mix of differing colours that distinguish between the ripe, the not so ripe, and the overripe fruits and flowers of the water-course range land of Emily's traditional country called Alalgura. The dot-work is randomly directioned and completely covers the tracking lines of her story. From an aerial point of view, it also shows the watershed from higher country collecting water that forms the soakage at Alalgura. The artist, Emily Kngwarreye, is a fully ritual Aboriginal woman of approximately 80 years of age, producing amazing works of a modern abstractionist style, whilst keeping true to her country. Each work brings an enthusiastic verbal patter about her place, Alalgura, and the various bush tucker species that rouse her passion. Her palette is always an interesting one.

The dramatic transformation of the desert from bare to abundant is a display of the desert's power. Linked into this is the women's ceremonial life called "awelye", that is based on the belief that they help nurture the desert food and human sources by assuring future fertile generations. The title translates as "food" (generic), "green or fresh".

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



51

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Bush Potato Country, 1994

signed lower right; inscribed verso with artist's name and

Delmore Gallery cat. 94B019

synthetic polymer paint on linen

151.0 x 121.0cm (59 7/16 x 47 5/8in).

\$15,000 - 20,000

Provenance

Delmore Gallery, Northern Territory

Exhibited

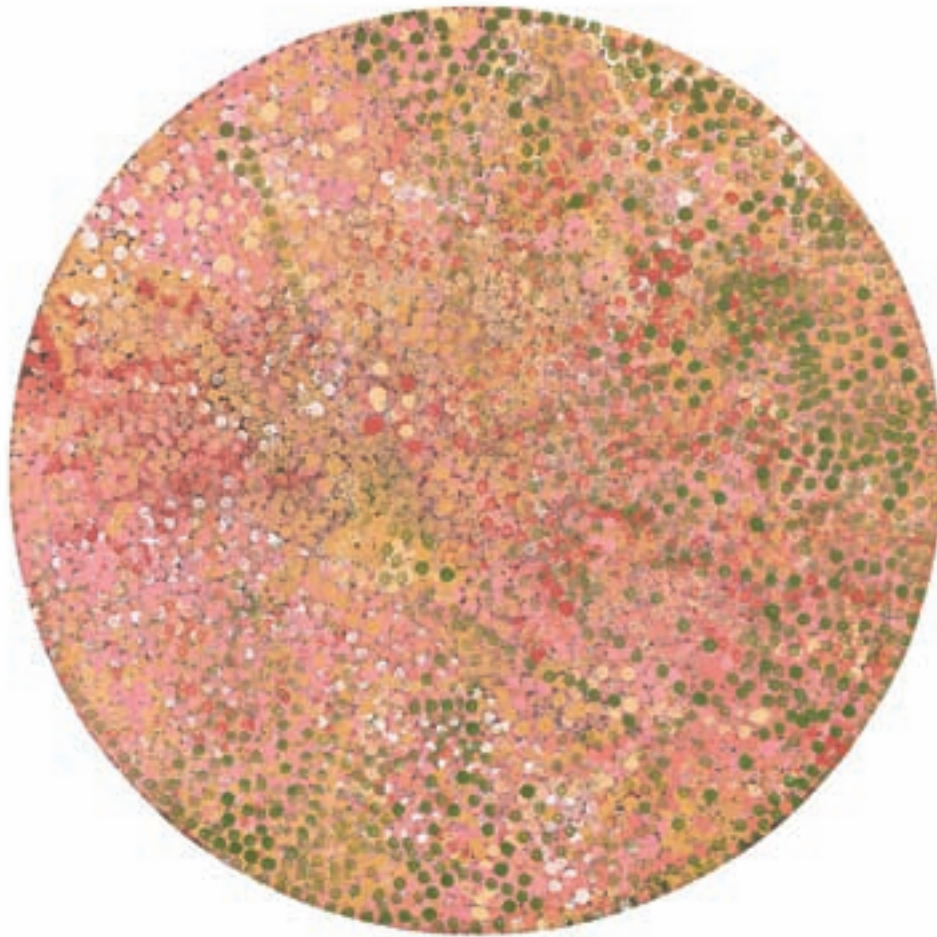
Schittering/Brilliance, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 12 October 2007 - 23 March 2008

This painting is accompanied by documentation from Delmore Gallery which reads: 'Emily's country, Alalgura, has many varieties of bush tucker and animals associated with it. Often she will select a tree, vine or fruit-bearing plant, whose seed, fruit, leaves and flowers will lie on, above or below the earth and intermingle with other forms of life in that preferred area.

In this instance, it is the "arlatyeye", or bush potato, whose form here is hinted here with a pale line revealing the underground root of the bush potato plant. At a dry time, the potato lies underground waiting to be either harvested or rejuvenated by rain. Amongst the potato plant leaves and flowers, are the flowers of the "Wingea", a prickly plant that produces a nutritious and drinkable juice.

Emily Kngwarreye's work must be looked on with an understanding that ritual ensures the fertility of future generations of both animal and plant life. The species that Emily has custodial responsibility for are sung about in ceremony. They require particular preparation as food and medicine. Emily's ancestors had the same responsibility to pass on their knowledge about these species.'

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



52

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

My Alalgura, 1991

inscribed verso with artist's name (obscured by stretcher)

synthetic polymer paint on linen

diameter: 100.0cm

\$10,000 - 15,000

Provenance

Delmore Gallery, Northern Territory (cat.91L30)

This work has been granted a Certificate of Exemption allowing it to be exported from Australia

Our perception of landscape has expanded from the wide horizontal to include the hidden dynamics beneath the earth's surface. We now grasp the power of the revelatory Morning Star light drenching down through to the bottom of our water sources. Embracing a layered vertical view, we recognize its relationship to survival and sustainability. Such enlightenment has been marvelously enhanced by *My Alalgura* - a beautifully coloured abstraction of what is so fundamental to survival in this land.

This painting is both the hidden potential of the future as well as today's sustenance. Overlaying the yam's complex growth network is a rich carpet of various coloured residual dry seeds waiting to spring forth. This layering of immediate and potential food sources echoes Emily's familiar description, "merne everything" meaning "all food" of her country Alalgura.

This canvas is transfused by the rain-makers' and other ceremonial energies of December 1991. The season's atmosphere was fuelled, as always, by the anxiety of a country reliant on unreliable rain-patterns. Custodians are called to "sing up" the season, raising hope and suspending breath.

The transformative power of thirsty country springing to life after rain allows an understanding of the quiet reverence given to ceremony. The emus of Alalgura fatten and nurture their bustling chicks, and other foods become ready to prepare and consume - all inter-connected elementals of the life cycle.



53

EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)

Fertility Ceremony, 1994

inscribed verso with artist's name and Delmore Gallery cat. 94A044
synthetic polymer paint on linen

151.0 x 91.0cm (59 7/16 x 35 13/16in).

\$12,000 - 18,000

Provenance

Delmore Gallery, Northern Territory

Exhibited

Schittering/Brilliance, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 12 October 2007 - 23 March 2008

This painting is accompanied by documentation from Delmore Gallery which reads: 'Emily's country, Alalgura, has many varieties of bush tucker and animals associated with it. Often she will select a tree,

vine or fruit-bearing plant, whose seed, fruit, leaves and flowers will lie on, above or below the earth and intermingle with other forms of life in that preferred area.

In this instance, it is the "alatye" or bush potato, whose form here is indicating the green and drying leaves and flowers of the parent plant above the ground. At a dry time, the potato lies underground waiting to be either harvested or rejuvenated by rain. The lines are stylized body-paint lines. Amongst the potato leaves and flowers, are the flowers of the "Wingea", a prickly plant that produces a nutritious and drinkable juice.

Emily Kngwarreye's work must be looked on with an understanding of the spiritual belief that ritual ensures the fertility of future generations of both animal and plant life. The species that Emily has custodial responsibility for are sung about in ceremony. They require particular preparation as food and medicines. Emily's ancestors had the same responsibility to pass on their knowledge about these species.'

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



54

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Of Rare Winter Rain II, 1991

inscribed verso with artist's name and Delmore Gallery cat. IZ37
synthetic polymer paint on linen

121.0 x 91.0cm (47 5/8 x 35 13/16in).

\$12,000 - 18,000

Provenance

Delmore Gallery, Northern Territory

Exhibited

Schittering/Brilliance, AAMU - Museum for Contemporary Aboriginal
Art, Utrecht, The Netherlands, 12 October 2007 - 23 March 2008

This painting is accompanied by documentation from Delmore
Gallery which reads: 'The transformation of the desert after a rare
winter rain has a different colour and mood than the more frequently

occurring summer rains that ride on the tail of the tropical monsoon
from the north. The colours are more sombre, even murky, of verdant
greens and misty dawns over frosted grasses and wild flowers. The
movement of colour from the dry earth tones to lush green growth
is slow, and an apprehensive mood is all-pervading as all life waits
hoping that an early glimpse of warmth will give the plants that final bit
of zest to produce a desert in full-carpeted bloom. Once this happens,
the bloom is brief and settles into an everlasting dry state.

1991 has had one of those rare winter seasons, hence it is not
surprising that Emily Kngwarreye has gone with the mood of her
country and produced this work. Her inspiration is from her place
called Alalgura on Utopia station.'

This work has been granted a Certificate of Exemption allowing it to
be exported from Australia



55

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Spirited Desert IV, 1994

inscribed verso with artist's name and Delmore Gallery cat. 94A048
synthetic polymer paint on linen
121.0 x 91.0cm (47 5/8 x 35 13/16in).

\$8,000 - 12,000

Provenance

Delmore Gallery, Northern Territory

Exhibited

Schittering/Brilliance, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 12 October 2007 - 23 March 2008

This painting is accompanied by documentation from Delmore Gallery which reads: 'Such application of reds and yellows, highlights the varied and changing colours in the life cycle of the Anooralya Yam mythology. This mythology is central to Emily Kngwarreye's custodial responsibilities for her country called Alalgura on Utopia Station.

Emily Kngwarreye completes a canvas in one session. The "story", that being the random lines indicating the growth pattern of the yam, is applied onto a prepared black canvas. This is viewed as a seemingly unregulated and spontaneous manner of expression, often concentrating on one area, and occasionally allowing an abandoned outburst.

The dot work indicates that rains have fallen several weeks prior. In her layered approach, we see the sporadic clustered growth of plants in different stages of maturity. Understanding the life cycle of these plants is vital to survival in the bush, as is understanding the human life cycle and its needs. This knowledge is affirmed within the narrative of the song cycle sung in ceremony.

Ceremony, or "awelye", recognises the spiritual power that maintains nature's fertility and hardiness, and celebrates this to ensure survival of future generations.'

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



56

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Summer Abundance V, 1993

inscribed verso with artist's name and Delmore Gallery cat. 93L050
synthetic polymer paint on linen

121.0 x 91.0cm (47 5/8 x 35 13/16in).

\$8,000 - 12,000

Provenance

Delmore Gallery, Northern Territory

Exhibited

Schittering/Brilliance, AAMU - Museum for Contemporary Aboriginal
Art, Utrecht, The Netherlands, 12 October 2007 - 23 March 2008

This painting is accompanied by documentation from Delmore Gallery which reads: 'The Anooralya Yam plant is Emily Kngwarreye's main totem and story and has characteristics that make it an important food staple in the arid lands north-east of Alice Springs. Its ability to keep relatively fresh after picking, and to keep well underground is highly valued. The yam flower contains seeds ("kame") that can be

processed into a seed cake, and the flower as a whole is a preferred food of the Emu. As for the yam, "it always comes back" - a very telling statement in the harsh desert environment.

Emily's use of yellow dramatically indicates a strong presence of the kame daisy, with pacey double-dipping brushwork celebrating the presence of food underground. Ceremony has ensured that good seasons so return and Emily believes that her ritual role has aided this and that she "grows up" the food and human sources of her country.

This is a fine example of Emily painting in anticipation of the completion of ceremonies being held in her country Alalgura during the summer of 1993. Some people believe that many of her greatest paintings were painted during the ceremonial season.'

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



57

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Merne Artherke, 1993

inscribed verso with artist's name and Delmore Gallery cat. 93A112

synthetic polymer paint on canvas

91.0 x 60.5cm (35 13/16 x 23 13/16in).

\$2,000 - 3,000

Provenance

Delmore Gallery, Northern Territory

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



58

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Desert Pastoral, 1993

inscribed verso with artist's name and Delmore Gallery cat. 93B064

synthetic polymer paint on canvas

91.0 x 63.0cm (35 13/16 x 24 13/16in).

\$3,000 - 5,000

Provenance

Delmore Gallery, Northern Territory

Exhibited

Schittering/Brilliance, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 12 October 2007 - 23 March 2008

This painting is accompanied by documentation from Delmore Gallery

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



59

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Untitled, 1993

inscribed verso with artist's name and Delmore Gallery cat. 93A09

synthetic polymer paint on canvas

91.0 x 60.0cm (35 13/16 x 23 5/8in).

\$3,000 - 5,000

Provenance

Delmore Gallery, Northern Territory

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



60

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Awelye, 1994

inscribed verso with artist's name and Delmore Gallery cat. 94K042

synthetic polymer paint on linen

152.0 x 91.0cm (59 13/16 x 35 13/16in).

\$10,000 - 15,000

Provenance

Delmore Gallery, Northern Territory

Exhibited

Schittering/Brilliance, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 12 October 2007 - 23 March 2008

This painting is accompanied by documentation from Delmore Gallery which reads: 'Women's ceremonies called "awelye", largely celebrate and encourage the season into growth and abundance. The songs, dances and body-painting are part of the education given to young girls aged between 8 and 14 years. The ceremonial poles, called "kwurraparra", are adorned with white cockatoo feathers, and stand

in the centre of the area. Clusters of white feathers are worn on the forehead of the participants, held in place by a hair-string rope.

This canvas has ceremonial procedure in mind, accompanied by the knowledge of the country called "Alalgura" that is the source of all that Emily paints. Geographically placed as a rich and abundant place, Alalgura country assured food and water. Just these two elements on a permanent basis meant permanency and survival for those generations of the past. This is celebrated along with the stories of ancestors who "created" Alalgura's soakage and staple food species.

Ceremony largely involves the painting of lines onto the body as stanzas of song are sung. The procedure is determined by the women present and their individual status within the group. The dot work with the wonderful application of closely placed colours is the carpeted effect of good summer rains in these arid lands. The women believe that ceremony endows the spirit of the country with fertility and hardiness.'

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



61

PRINCE OF WALES (MIDPUL) (CIRCA 1937-2002)

Body Marks, 1999

inscribed verso with artist's name, title, date, size and Karen Brown Gallery cat. EP4/99

synthetic polymer paint on linen

94.5 x 67.0cm (37 3/16 x 26 3/8in).

\$5,000 - 7,000

Provenance

Karen Brown Gallery, Darwin

Exhibited

Wear your Dreams, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 16 September 2005 - 8 January 2006

This painting is accompanied by documentation from Karen Brown Gallery



62

PRINCE OF WALES (MIDPUL) (CIRCA 1937-2002)

Body Marks, 1999

inscribed verso with artist's name, title, date, size and Karen Brown Gallery cat. EP3/99

synthetic polymer paint on linen

85.5 x 67.0cm (33 11/16 x 26 3/8in).

\$5,000 - 7,000

Provenance

Karen Brown Gallery, Darwin

Exhibited

Wear your Dreams, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 16 September 2005 - 8 January 2006

This painting is accompanied by documentation from Karen Brown Gallery



63

BOXER MILNER TJAMPITJIN (CIRCA 1935)

Sturt Creek, 1998

inscribed verso with artist's name, size and Warlayirti Artists cat. 273/98

synthetic polymer paint on canvas

123.0 x 121.0cm (48 7/16 x 47 5/8in).

\$5,000 - 8,000

Provenance

Warlayirti Artists, Balgo Hills

Exhibited

Memories Vives: A History of Aboriginal Art, Musée d'Aquitaine, Bordeaux, France, 15 October 2013 - 30 March 2014

This painting is accompanied by documentation from Warlayirti Artists that reads: 'Boxer has painted a depiction of the Sturt River which has many channels and billabongs. Each year in the wet season this river system brings water from the Victoria River region in N.T. and waters the northern Tanami Desert. The flood water that flows down is a white milky colour, depicted here. A line of grey depicts the black silt soil near the edge of the river. White hooked shapes also depict Kurrawarri designs which are painted in ochre on the bodies of men involved in the ceremonies for this area. We also see a number of soak waters, depicted as green circles. These are fed by the waters of the river.'



64

SUNFLY TJAMPITJIN (CIRCA 1916-1996)

Coolamon, 1992

inscribed verso with artist's name, date and 'Warlayirti Artists'

synthetic polymer paint on carved wood

length: 48.0cm

\$2,000 - 3,000

Provenance

Warlayirti Artists, Balgo Hills

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



65

EUBENA NAMPITJIN (CIRCA 1924-2013)

Yallipinti, near the Canning Stock Route, 1998; Rockhole near Wirrimanu (Balgo), 1998

each inscribed verso with artist's name; inscribed verso with Warlayirti Artists cat.247/98 and cat.TVC 15.014; inscribed verso with cat.251/98 and cat.TVC 15.015

synthetic polymer paint on canvas board

46.0 x 35.5cm each

(2)

\$1,000 - 1,500

Provenance

Warlayirti Artists, Balgo Hills

This painting is accompanied by documentation from Warlayirti Artists



66

EUBENA NAMPITJIN (CIRCA 1924-2013)

Kun Kun, Canning Stock Route in the Great Sandy Desert, 1995
inscribed verso with artist's name, size and Warlayirti Artists
cat. 673/95

synthetic polymer paint on linen
120.0 x 80.0cm (47 1/4 x 31 1/2in).

\$4,000 - 6,000

Provenance

Warlayirti Artists, Balgo Hills

Exhibited

Aboriginal Art Today!, AAMU - Museum for Contemporary Aboriginal
Art, Utrecht, The Netherlands, 21 April 2010 - 1 November 2010

This painting is accompanied by documentation from Warlayirti Artists which reads: "Eubena is one of the true desert people as she was born in the desert and wandered with her family as they lived the hunter gatherer lifestyle. She was told many stories and myths from the 'Tjukurrpa' (Dreaming) and in this painting she has shown her country with its hills and creeks and the 'Watikajara'."

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



67

JOHNNY MOSQUITO TJAPANGATI (CIRCA 1922-2004)

Tjalywon, 1991
inscribed verso with artist's name and Warlayirti Artists cat. 503/91
synthetic polymer paint on canvas

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

\$4,000 - 6,000

Provenance

Warlayirti Artists, Balgo Hills

The Sam Barry Collection

Sotheby's, *Fine Aboriginal and Contemporary Art*, Melbourne,
17 June 1996, lot 166

This painting is accompanied by documentation from Warlayirti Artists which reads: 'The painting shows a part of the area which 'belongs' to the artist and for which he is one of the senior custodians. There is a creek running through here and numerous claypans which hold water only after the rains. Two rocks nearby are believed to represent wati Kutjarra or two men who came through here in the time of the Tjukurrpa or Dreaming. There is much Law associated with these matters.'

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



68

ELIZABETH NYUMI NUNGARRAYI (CIRCA 1947)

Parwalla, 2003

inscribed verso with artist's name, size and Warlayirti Artists cat.

883/03

synthetic polymer paint on linen

149.0 x 99.0cm (58 11/16 x 39in).

\$5,000 - 7,000

Provenance

Warlayirti Artists, Balgo Hills

This work is accompanied by documentation from Warlayirti Artists which reads: 'This painting depicts the country known as Parwalla which is Nyumi's father's country. This country is south of Balgo in the Great Sandy Desert, west of Kiwirrkurra. The landscape of the area is dominated by tali, or sand dunes. The Parwalla area is swampy area, filling a huge area with water after the wet season rain. These wet season rains result in an abundance of good bush tucker. The majority of the painting shows the different bush foods, including kantjili, or bush raisin, and minyili. Women, the U shapes, with the wana (digging sticks) and coolimons are also depicted. The white colour, which dominates the painting, represents the spinifex which grows strong and seeds after the wet season rains. These seeds are white in colour, and grow so thickly they obscure the ground and other plants below.'



69

SUNFLY TJAMPITJIN (CIRCA 1916-1996)

Untitled, 1986

synthetic polymer paint on linen

121.0 x 91.0cm (47 5/8 x 35 13/16in).

\$8,000 - 12,000

Provenance

Commissioned by Duncan Kentish at Balgo Hills, in December 1986

Collection of Duncan Kentish, Adelaide

Sotheby's, *Important Aboriginal Art*, Melbourne, 25 July 2005, lot 262

Exhibited

Canvas and Bark: Aboriginal Art from Central and Northern Australia, Museum of South Australia, Adelaide, 12 July 1991 - 3 December 1995

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



70

PINCHER TALUNGA (CIRCA 1937-DECEASED)

Yuwul - Spear Designs, 2003

inscribed verso with Karen Brown Gallery cat. 1308A42

synthetic polymer paint on linen

119.0 x 79.5cm (46 7/8 x 31 5/16in).

\$5,000 - 7,000

Provenance

Peppimenarti, Northern Territory

Karen Brown Gallery, Alice Springs

This painting is accompanied by documentation from Karen Brown Gallery which reads: 'This day I learned to do my painting about my father. I used to sit and watch him do painting on the yuwul (spear). This painting shows the markings painted onto the yuwul by my father. I used to go out with my father, out bush looking for the right kind of tree to make the spear. We would collect red and white ochre from the hills to do painting on the Spear.'



71

SHORTY LUNGKATA TJUNGURRAYI (CIRCA 1920-1987)

Untitled, 1976

inscribed verso with Papunya Tula Artists cat. SL760221

synthetic polymer paint on composition board

76.0 x 60.5cm (29 15/16 x 23 13/16in).

\$7,000 - 10,000

Provenance

Papunya Tula Artists, Alice Springs

Private collection

Aboriginal and Pacific Art, Sydney

Exhibited

Uitgelegd/Explained, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 21 September 2004 - 17 April 2005

Grandmasters: from Tradition to Contemporary Art from Australia,

AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The

Netherlands, 9 September 2006 - 30 September 2007

Memories Vives: A History of Aboriginal Art, Musée d'Aquitaine,

Bordeaux, France, 15 October 2013 - 30 March 2014

72

ANATJARI NO.III TJAKAMARRA (CIRCA 1938-1992)

Rilynga, 1974

inscribed verso with artist's name

synthetic polymer paint on composition board

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

\$8,000 - 12,000

Provenance

Painted at Papunya, Northern Territory

Exhibited

Grandmasters: from Tradition to Contemporary Art from Australia,

AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The

Netherlands, 9 September 2006 - 30 September 2007

Literature

Howard Morphy and Margo Smith Boles (eds.), *Art from the Land:*

Dialogues with the Kluge-Ruhe Collection of Australian Aboriginal Art,

The University of Virginia, United States of America, 1999, painting 113,

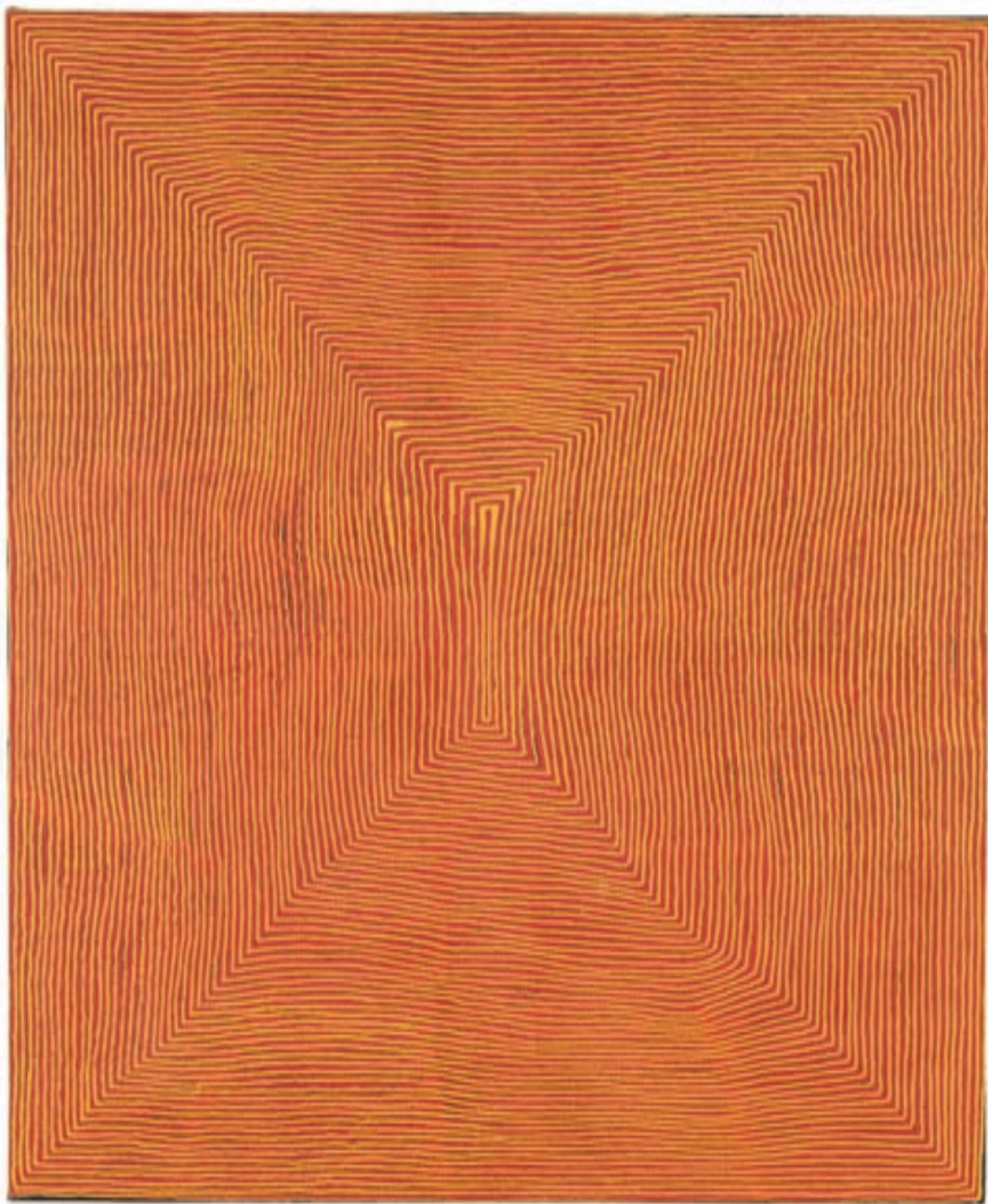
pl.8.18, p.235 (hand-drawn illus.)

In his essay, *Aesthetic Function and Practice: A Local History of Pintupi Painting*, Fred Myers discusses this painting as follows, 'In mid-1974 a major period of Tingarri initiation took place in the Pintupi community at Yayayi. It corresponds - perhaps only coincidentally - with two developments in Yanyatjarri's paintings: an increased recourse to rectilinear forms and the appearance of a 'path' motif. One can see a sensibility at play here, in exploring the potential of distinctive forms.

Painting 113 [8.18] returns to the Tingari story in the hills around Kurlkurtanya, and is focused on the place known as Rilynga. Resorting in a striking fashion to a rectilinear imagery, this painting emphasises some of the relationships among the places created in the Tingarri movements as the native cat brought the Tingarri men towards Lake MacDonald. This narrative emphasis is a common strategy for painters who wish to indicate the coinvolvement of geographically distinguishable features in a larger story. It also amounts to another version of places that are sometimes painted separately. Such a painting reveals the significance of the Dreaming, its truth. At the top, feature 1 is Rilynga, a large rockhole, and feature 2 is Pilintjinya (another waterhole), while feature 3 is Kurlkurtanya...These waterholes occupy the central space of the image, representing the spatial logic of residing in the area, with camps drawing on all three water sources. The other rectilinear features, organised with the whole as part of a three-column arrangement, represent the hills and rocks which are the Tingarri men in their numbers. Around the outside, dotting represents mulga scrub around the hills. The native cat's tracks are found within the image along the spaces that the painter identified as 'creeks' in the hills.'

This work has been granted a Certificate of Exemption allowing it to be exported from Australia





73

WARLIMPIRRNGA TJAPALTJARRI (CIRCA 1959)

Untitled (Designs Associated with the Lake Site of Wilkinkarra (Lake Mackay), 2005
inscribed verso with artist's name, size, and Papunya Tula Artists
cat. WT0501046
synthetic polymer paint on linen
183.0 x 153.0cm (72 1/16 x 60 1/4in).

\$12,000 - 18,000

Provenance

Papunya Tula Artists, Alice Springs

This painting is accompanied by documentation from Papunya Tula Artists that reads in part: 'This painting depicts designs associated with the lake site of Wilkinkarra (Lake Mackay). In mythological times a group of Tingari Men left from this site and traveled in a large circle eventually returning to Lake Mackay...Generally, the Tingari are a group of mythological characters of the dreaming who traveled over vast stretches of the country performing rituals and shaping and creating particular sites. The Tingari Men were usually followed by Tingari Women and accompanied by novices and their travels and adventures are enshrined in a number of song cycles. These mythologies form part of the teachings of the post initiatory youths today as well as providing explanations for contemporary customs.'



74

JACKIE KURLTJUNYINTJA GILES (CIRCA 1937-2010)

Tjamu Tjamu, 2006

inscribed verso with artist's name, size and Kayili Artists cat. 06-020

synthetic polymer paint on linen

214.0 x 152.0cm (84 1/4 x 59 13/16in).

\$8,000 - 12,000

Provenance

Kayili Artists, Northern Territory



75

KATHLEEN PETYARRE (CIRCA 1940)

Thorny Devil Lizard Dreaming, 1995

inscribed verso with artist's name and Delmore Gallery cat. 95L004

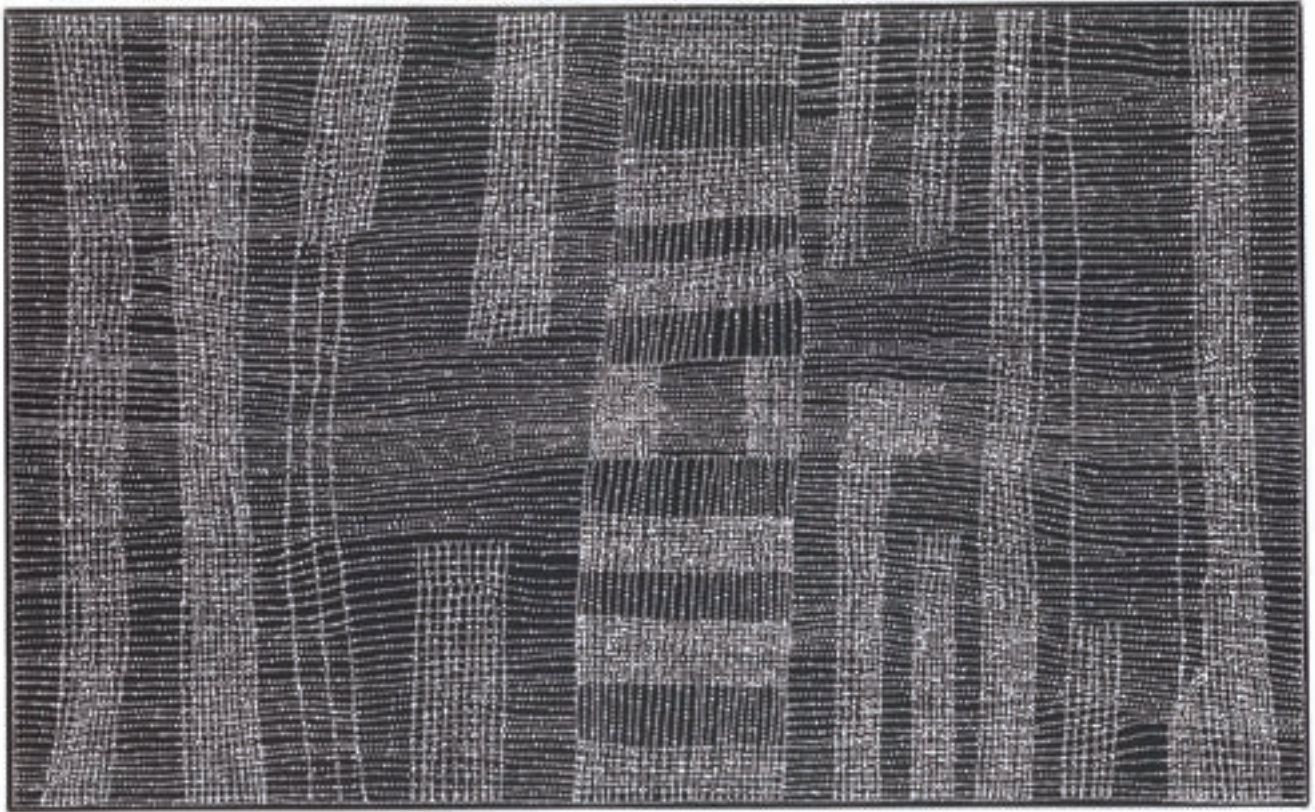
synthetic polymer paint on linen

121.0 x 152.0cm (47 5/8 x 59 13/16in).

\$3,000 - 5,000

Provenance

Delmore Gallery, Northern Territory



76

DOROTHY ROBINSON NAPANGARDI (CIRCA 1956-2013)

Salt on Mina Mina, 2001

inscribed verso with artist's name and Gallery Gondwana cat.

6792DN

synthetic polymer paint on linen

122.0 x 198.0cm (48 1/16 x 77 15/16in).

\$8,000 - 12,000

Provenance

Gallery Gondwana, Melbourne (stamped verso)

Exhibited

Dancing up Country: The Art of Dorothy Napangardi, Museum of Contemporary Art, Sydney, 11 December 2002 - 9 March 2003, Asialink tour to Vietnam Fine Art Museum in Hanoi and the National Art Gallery, Malaysia, Kuala Lumpur

Literature

Vivienn Webb, *Dancing up Country: The Art of Dorothy Napangardi*, Museum of Contemporary Art, Sydney, 2002, pl.9, p.20 (illus.)



77

KATHLEEN PETYARRE (BORN CIRCA 1940)

Mountain Devil Lizard Dreaming, 1998

inscribed verso with artist's name and Delmore Gallery cat. 98B012

synthetic polymer paint on linen

151.0 x 151.0cm (59 7/16 x 59 7/16in).

\$12,000 - 18,000

Provenance

Delmore Gallery, Northern Territory



78

DOROTHY ROBINSON NAPANGARDI (CIRCA 1956-2013)

Salt on Mina Mina – Karntakurlangu Jukurrpa, 2001
 inscribed verso with artist's name and Gallery Gondwana
 cat. 6933DN
 synthetic polymer paint on linen
 168.0 x 244.0cm (66 1/8 x 96 1/16in).

\$15,000 - 20,000

Provenance

Gallery Gondwana, Melbourne (stamped verso)

Exhibited

Dancing up Country: The Art of Dorothy Napangardi, Museum of Contemporary Art, Sydney, 11 December 2002 - 9 March 2003;
 Asialink tour to Vietnam Fine Art Museum, Hanoi and the National Art Gallery, Malaysia, Kuala Lumpur
Law and Land: Art of the Spinifex People, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 26 April - 4 September 2005

Wear your Dreams, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 16 September 2005 - 8 January 2006
Aboriginal Art Today!, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 21 April - 1 November 2010
Storytelling: Verhalen Verbeeld, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 13 January - 9 June 2013

Literature

Vivienn Webb, *Dancing up Country: The Art of Dorothy Napangardi*, Museum of Contemporary Art, Sydney 2002, pl.5, p.16 (illus.)



79

NGOIA POLLARD NAPALTJARRI (CIRCA 1948)

Swamps around Nyirippi, 2003

inscribed verso with size, title and Neil Murphy Indigenous Art cat.

23/04620

synthetic polymer paint on linen

121.0 x 208.0cm (47 5/8 x 81 7/8in).

\$10,000 - 15,000

Provenance

Neil Murphy Indigenous Art, Sydney



80

DAVID BANGGAL MOWALJARLAI (1925-1997)

Ngarinjin Patrimoiety totems - The Owllet Nightjar, Wodoi and the Spotted Nightjar, Junggun, 1975
natural earth pigments on eucalyptus bark
56.0 x 31.5cm (22 1/16 x 12 3/8in).

\$3,000 - 5,000

Provenance

Painted at Mowandjumb, Kimberley, Western Australia
Collection of Kim Akerman
Mary Macha, Perth

Exhibited

Wear your Dreams, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 16 September 2005 – 8 January 2006
Country to Coast: Colours of the Kimberley, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 12 January - 5 October 2014

This painting depicts the Ngarinjin Patrimoiety totems *Wodoi* - Spotted Eared Nightjar (formerly the Spotted Nightjar, *Eurostopodus argus*), and *Jungkun* - the Owllet Nightjar (*Aegotheles cristata*), in their human form. They are shown with the tools and bush food that they had introduced to humans.

We are grateful to Professor Kim Akerman for his kind assistance with cataloguing this work



81

DAVID BANGGAL MOWALJARLAI (1925-1997)

Wodjin, Wanjin, 1975
natural earth pigments on eucalyptus bark
53.0 x 41.5cm (20 7/8 x 16 5/16in).

\$3,000 - 5,000

Provenance

Painted at Mowandjumb, Kimberley, Western Australia, 1975
Collection of Kim Akerman
Mary Macha, Perth

This painting depicts the Wanjin called *Wodjin*, principal in the Wanalarri flood saga. Shown are - the owl *Tumbi* who was treated badly by children and caused a conflict between the Wanjin and humans; the children saved from the wanjin-caused flood by hanging on to the tail of a wallaby. At the bottom of the picture is the lizard *makurikuri* (Ngarinyin); *jamarbmarum* (Worrorra); *jonterr* (Wunambal) - *mangun-mangun* = 'waving' (Gilbert's Dragon *Amphibolurus gilberti*). A diver-duck and plant foods are also indicated.

We are grateful to Professor Kim Akerman for his kind assistance with cataloguing this work



82

WATTIE KARRUWARA (CIRCA 1910-1983)

Three Didjeridus, c.1965

inscribed with cat. 25-48, V VI 93/60 25-58

lengths: 157.0cm, 157.0cm, 137.0cm

(3)

\$4,000 - 6,000

Provenance

John McCaffrey Collection, United States of America

Sotheby's, *The John McCaffrey Collection of Kimberley Art*,
Sydney, 28 July 2003, lots 54, 55 and 57



83

WATTIE KARRUWARA (CIRCA 1910-1983)

Untitled (coolamon), c.1965

natural earth pigments and synthetic polymer paint on carved
hardwood

length: 66.5cm

\$4,000 - 6,000

Provenance

John McCaffrey Collection, United States of America (label attached,
cat. C-4)

Sotheby's, *The John McCaffrey Collection of Kimberley Art*, Sydney,
28 July 2003, lot 34

Kim Akerman's notes which accompanied this work in the The John McCaffrey Collection of Kimberley Art catalogue state: 'This coolamon bears the head and torso of a typical Karruwara Wanjinna at each end. The base is painted longitudinally in bands of bright colour with the abutting margins emphasised by the fine white stipple. Each side of the elongated bowl carries a landscape showing a range of hills with spare tree cover. Above the horizon large circular black bodies, infilled with stippling in white and other colours fill the sky. Two crocodiles dominate the foreground in each panel.'



84

WATTIE KARRUWARA (CIRCA 1910-1983)

Untitled (shield), c.1965

synthetic polymer paint on carved hardwood

length: 84.0cm

\$3,000 - 5,000

Provenance

John McCaffrey Collection, United States of America

Sotheby's, *The John McCaffrey Collection of Kimberley Art*, Sydney,
28 July 2003, lot 42

85



85

ALAN MUNGULU (1925-1978)

Untitled (Wanjina Coolamon)

natural earth pigments and synthetic polymer paint on wood
length: 58.0cm

\$2,000 - 3,000

Provenance

John McCaffrey Collection, United States of America

Sotheby's, *The John McCaffrey Collection of Kimberley Art*, Sydney, 28 July 2003, lot 40

Literature

Kim Akerman, *Wanjina: Notes on Some Iconic Ancestral Beings of the Northern Kimberley*, pp.50-55 (illus.)

Available at www.kimberleyfoundation.org.au

Kim Akerman's notes which accompanied this work in the The John McCaffrey Collection of Kimberley Art catalogue state: 'This coolamon was carved by Jerry Jangoot and painted by Alan Mungulu. The Wanjina figures painted at each end represent a single individual. Their heads are rayed with plumes of cockatoo feathers tied to sticks. Each colour of the multi-hued bands that enclose the head represents the different coloured cloud formations that are associated with a storm. Black equals black rain clouds; yellow equals the clouds and the sky seen at sunset after the rain; and white equals the white clouds that rise above the black rain-bearing clouds and gleam in the tropical sky. Red represents the bolts of lightning that occur during the storm. The torso is also coloured in a manner that reflects elements of a storm, while the sternum or bran bran, is composed of white representing clouds and the red lines, the lightning.'

The bands of colour that run the circumference of the bowl symbolise the same meteorological features referred to in relation to the Wanjina.

The base of the coolamon, beneath the lower continuous thin white band, represents a billabong filled with frog spawn. Frogs belong to Wanjinas and are referred to in some rainmaking songs that invoke the Wanjina assistance.'

This work has been granted a Certificate of Exemption allowing it to be exported from Australia

86

JAWA UMBAGARRI (CIRCA 1910 - DECEASED)

Untitled (Spirit Figure), 1970

natural earth pigments on stone
26.0 x 26.0cm (10 1/4 x 10 1/4in).

\$1,000 - 2,000

Related Work

Untitled (Spirit Figure), 1970, Sotheby's, *Aboriginal Art*, Sydney, 28-29 July 2003, lot 243, collected by author and collector, Tom McCourt, on a field trip to the Kimberley in 1970

87

A PAIR OF PEARL SHELL PHYLOCRYPTS AND HAIRPIN

hairpin inscribed with cat. AAA8

ochre on incised pearl shells; carved mulga wood
lengths: 34.0cm, 16.5cm, 14.5cm

\$1,500 - 2,500

Provenance

Post-Modern Primitive, New York (hairpin)

Exhibited

Memories Vives: A History of Aboriginal Art, Musée d'Aquitaine, Bordeaux, France, 15 October 2013 - 30 March 2014 (large pearl shell)

This lot is illustrated online

86





88
**ATTRIBUTED TO WAIGAN DJANGHARA
 (CIRCA 1929-DECEASED)**

Wanjina, c.1977
 natural earth pigments on eucalyptus bark
 116.0 x 62.0cm (45 11/16 x 24 7/16in).

\$4,000 - 6,000

Exhibited

Country to Coast: Colours of the Kimberley,
 AAMU - Museum for Contemporary Aboriginal
 Art, Utrecht, The Netherlands, 12 January -
 5 October 2014



89
**ATTRIBUTED TO LILY KAREDADA
 (BORN CIRCA 1937)**

Three Wanjinas, c.1976
 natural earth pigments on eucalyptus bark
 100.0 x 66.5cm (39 3/8 x 26 3/16in).

\$2,000 - 4,000

Provenance

Mary Macha, Perth

Exhibited

Brook Andrew - Theme Park, AAMU - Museum
 for Contemporary Aboriginal Art, Utrecht, The
 Netherlands, 17 October 2008 - 1 April 2009



90
**ATTRIBUTED TO WAIGAN DJANGHARA
 (CIRCA 1929-DECEASED)**

Two Wanjinas, c.1977
 natural earth pigments on eucalyptus bark
 142.0 x 57.0cm (55 7/8 x 22 7/16in).

\$3,000 - 5,000

Exhibited

Country to Coast: Colours of the Kimberley,
 AAMU - Museum for Contemporary
 Aboriginal Art, Utrecht, The Netherlands,
 12 January - 5 October 2014



91

91

LILY KARADADA (CIRCA 1937)

Wanjina, c.1982
natural earth pigments on eucalyptus bark
64.0 x 31.0cm (25 3/16 x 12 3/16in).

\$700 - 1,000

Exhibited

Brook Andrew - Theme Park, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 17 October 2008 - 1 April 2009

92

LILY KARADADA (CIRCA 1937)

Wanjina, c.1982
natural earth pigments on eucalyptus bark
42.0 x 30.5cm (16 9/16 x 12in).

\$800 - 1,200

Provenance

Mary Macha, Perth

93

MICKEY BUNGKUNI (CIRCA 1900-1978)

Three Wanjinas
inscribed verso with cat. GF31, GF32, T382
natural earth pigments on eucalyptus bark
heights: 65.0cm, 63.0cm, 56.0cm
(3)

\$1,500 - 2,500

Provenance

Caspian Gallery, Sydney

This lot is illustrated online

94

WAIGAN DJANGHARA (CIRCA 1929-DECEASED)

Three Wanjinas
inscribed with artist's name verso
natural earth pigments on eucalyptus bark
40.5 x 50.5cm (15 15/16 x 19 7/8in).

\$700 - 1,000

Provenance

Aboriginal Arts Australia, Perth (stamped verso)

Exhibited

Country to Coast: Colours of the Kimberley, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 12 January - 5 October 2014

This lot is illustrated online



92



95

ROVER THOMAS (CIRCA 1926-1998)

Hot Springs (Kalumpu - Mythological Snake), 1985
 inscribed verso with Mary Macha cat. 212/85/RT
 natural earth pigments and bush gum on board
 60.5 x 91.5cm (23 13/16 x 36in).

\$12,000 - 18,000

Provenance

Mary Macha, Perth (accompanied by original label)

Exhibited

Grandmasters: from Tradition to Contemporary Art from Australia,
 AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The
 Netherlands, 9 September 2006 - 30 September 2007

This work has been granted a Certificate of Exemption allowing it to
 be exported from Australia



96

ROVER THOMAS (CIRCA 1926-1998)

McGinty's Spring (Part of Old Lissadell Station), 1985

inscribed 'guaranteed the work of Paddy Tjampin' and signed by Mary Macha; inscribed 'Paddy Tjampinji/Old Lissadell Station/McGinty Spring, Yalingmurra/4186PJ' verso

natural earth pigments on board

40.x 90.5cm (15 15/16 x 35 7/16in).

\$5,000 - 7,000

Provenance

Mary Macha, Perth

This work is accompanied by documentation from Mary Macha which reads 'Sold by Warrangurri Artist Centre as a Paddy Tjamatji painting. Then sold to Client as a Tjamatji, now offered to me as Tjamatji. I would be confident in stating that this is by Rover Thomas.'

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



97

QUEENIE MCKENZIE (CIRCA 1930-1998)

Texas Downs, 1995

inscribed verso with artist's name, size, date and Warmun Traditional Artists cat. QM01/W.C.

natural earth pigments on canvas

150.0 x 120.0cm (59 1/16 x 47 1/4in).

\$8,000 - 12,000

Provenance

Warmun Traditional Artists, Kununurra (stamped verso)

Exhibited

Uitgelegd/Explained, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 21 September 2004 - 17 April 2005

Law and Land: Art of the Spinifex People, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 26 April - 4 September 2005

Wear your Dreams, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 16 September 2005 - 8 January 2006

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



98

ROVER THOMAS (CIRCA 1926-1998)

Warburton Ranges, 1995

inscribed verso with artist's name, size, date, title and Warmun Traditional Artists cat. RT0106

natural earth pigments on canvas

91.0 x 122.0cm (35 13/16 x 48 1/16in).

\$8,000 - 12,000

Provenance

Warmun Traditional Artists, Kununurra

Exhibited

Uitgelegd/Explained, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 21 September 2004 - 17 April 2005

Law and Land: Art of the Spinifex People, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 26 April - 4 September 2005

Grandmasters: from Tradition to Contemporary Art from Australia, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 9 September 2006 - 30 September 2007
Aboriginal Art Today!, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 21 April - 1 November 2010
Be My Guest, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 27 May 2011 - 8 January 2012

This work has been granted a Certificate of Exemption allowing it to be exported from Australia

99

ROVER THOMAS (CIRCA 1926-1998)

Gilky (Billabong), 1995

inscribed 'Rover Thomas' and '1711' on Gallery Gondwana
stamp verso

natural earth pigments on linen

41.0 x 51.0cm (16 1/8 x 20 1/16in).

\$3,000 - 5,000

Provenance

Gallery Gondwana, Alice Springs

Exhibited

Grandmasters: from Tradition to Contemporary Art from Australia,

AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The
Netherlands, 9 September 2006 - 30 September 2007

*Remembering Forward: Paintings of Australian Aborigines since
1960s*, Ludwig Museum, Cologne, 20 November 2010 - 20
March 2011, cat.24

Literature

Kasper König et al., *Remembering Forward: Paintings of
Australian Aborigines since 1960s*, Paul Holberton Publishing,
London, 2011, p.64 (illus.)

This painting is accompanied by documentation from Gallery
Gondwana

100

FREDDIE NGARRMALINY TIMMS (CIRCA 1944)

Untitled, 1989

signed verso: F TIMMS

natural earth pigments and bush gum on canvas

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

\$1,500 - 2,500

Provenance

Warmun Traditional Artists, Kununurra

Private collection

Sotheby's, *Fine and Contemporary Art*, Melbourne, 17 June
1996, lot 152

Exhibited

Grandmasters: from Tradition to Contemporary Art from Australia,

AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The
Netherlands, 9 September 2006 - 30 September 2007

101

FREDDIE NGARRMALINY TIMMS (CIRCA 1944)

Bowl Creek, 1995

natural earth pigments and bush gum on canvas

61.0 x 65.0cm (24 x 25 9/16in).

\$1,000 - 2,000

Provenance

Ochre Gallery, Aboriginal Art of the Kimberley, Kununurra
(stamped verso)

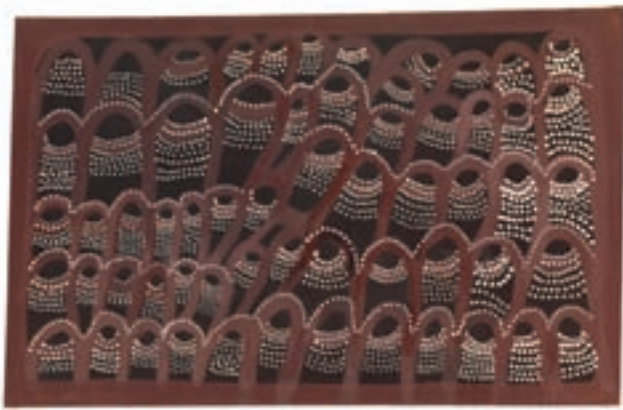
Exhibited

Grandmasters: from Tradition to Contemporary Art from Australia,

AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The
Netherlands, 9 September 2006 - 30 September 2007

This painting is accompanied by documentation from Ochre
Gallery, Aboriginal Art of the Kimberley





102

JACK BRITTEN (CIRCA 1924-2002)

Bungle Bungles, c.1993

inscribed verso with artist's name

natural earth pigments on canvas and natural binders on canvas
60.0 x 96.0cm (23 5/8 x 37 13/16in).

\$4,000 - 6,000

Provenance

Thomas Thorpe Gallery, Sydney

103

BILLY THOMAS JOONGOORRA (CIRCA 1920-2012)

Gunamborrlayi, c.1998

inscribed verso with artist's name, size and Waringarri Aboriginal
Arts cat. S.743, AP0806

natural earth pigments on canvas

100.0 x 80.0cm (39 3/8 x 31 1/2in).

\$3,000 - 5,000

Provenance

Waringarri Aboriginal Arts, Kununurra

This painting is accompanied by documentation from Waringarri
Aboriginal Arts

104

BILLY THOMAS JOONGOORRA (CIRCA 1920-2012)

Waterholes - Ludun Country, 1997

inscribed verso with artist's name, size, and Waringarri Arts
cat. AP 0954

natural earth pigments on linen

60.5 x 80.0cm (23 13/16 x 31 1/2in).

\$1,800 - 2,800

Provenance

Waringarri Aboriginal Arts, Kununurra

Red Rock Art, Kununurra (stamped verso)

Exhibited

Grandmasters: from Tradition to Contemporary Art from Australia,
AAMU - Museum for Contemporary Aboriginal
Art, Utrecht, The Netherlands, 9 September 2006 -
30 September 2007



105

MULGRA (MAWUKURA) JIMMY NERRIMAH (CIRCA 1930)

Kurjalpartu, 2000

inscribed verso with artist's name and Mangkaja Arts cat. 247/00

synthetic polymer paint on canvas

148.0 x 76.0cm (58 1/4 x 29 15/16in).

\$4,000 - 7,000

Provenance

Mangkaja Arts, Fitzroy Crossing

This work is accompanied by documentation from Mangkaja Arts

106

MULGRA (MAWUKURA) JIMMY NERRIMAH (CIRCA 1930)

Untitled, 2000

inscribed verso with artist's name and Mangkaja Arts cat. PC207-00

synthetic polymer paint on canvas

90.0 x 71.0cm (35 7/16 x 27 15/16in).

\$3,000 - 5,000

Provenance

Mangkaja Arts, Fitzroy Crossing





107

**KUTUWALUMI PURAWARRUMPATU (KITTY KANTILLA)
(CIRCA 1928-2003)**

Untitled (Pumpuni Jilamara)
inscribed verso with artist's name
natural earth pigments on linen
70.0 x 50.0cm (27 9/16 x 19 11/16in).

\$3,000 - 5,000

Provenance

Jilamara Arts and Crafts, Melville Island (stamped verso)

This work has been granted a Certificate of Exemption allowing it to be exported from Australia

108

**KUTUWALUMI PURAWARRUMPATU (KITTY KANTILLA)
(CIRCA 1928-2003)**

Untitled (Pumpuni Jilamara)
natural earth pigments on linen
57.0 x 47.0cm (22 7/16 x 18 1/2in).

\$2,000 - 3,000

Provenance

Jilamara Arts and Crafts, Melville Island

109

FREDA WARLAPINNI (CIRCA 1928-2003)

Jilamara
natural earth pigments on linen
127.0 x 120.0cm (50 x 47 1/4in).

\$2,000 - 4,000

Provenance

Jilamara Arts and Crafts, Melville Island (stamped verso)



110

JEAN BAPTISTE APUATIMI (1940-2013)

Minga, 1999

inscribed verso with artist's name and Tiwi Design cat. P308-99

natural earth pigments on canvas

197.0 x 119.0cm (77 9/16 x 46 7/8in).

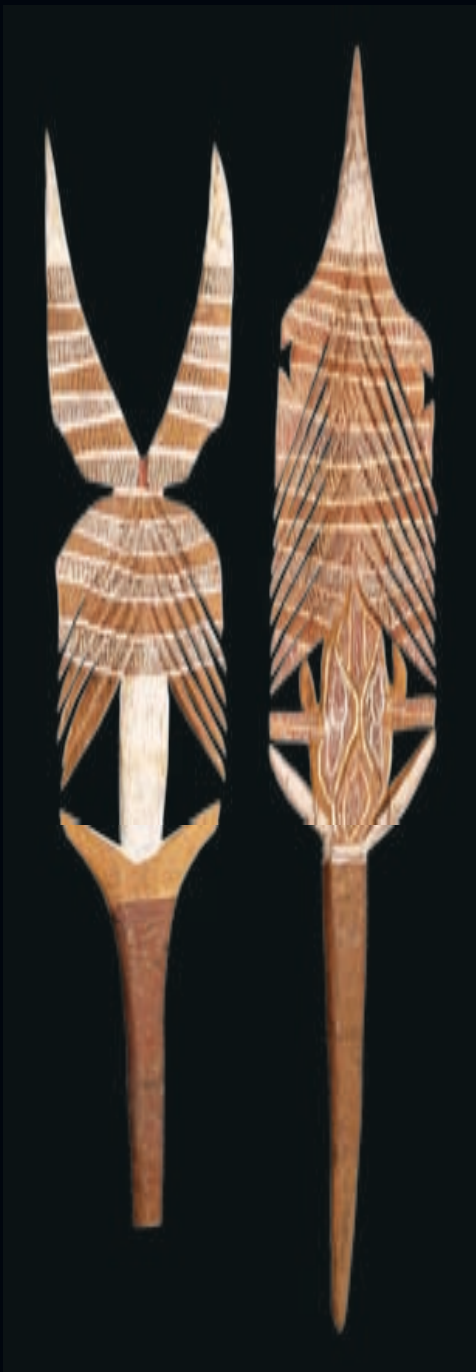
\$5,000 - 8,000

Provenance

Tiwi Design, Bathurst Island

This work is accompanied by documentation from Tiwi Design which reads 'This is olden days painting (Parlini Jilamara). Long time ago in the early days we put Yalinga - red, Arrikinga - yellow and Tutyangini - white ochre on our face and body for Pukamani and Kulama ceremonies. We call this Minga. Sometimes we still do this. My husband taught me this style. He used to tell me story about that painting.'





111
A Pair of Tiwi Ceremonial Spears, one example Thorpurungu,
with a forked head, in the style first made by Tapara - The Moon

Man natural earth pigments on carved ironwood
heights: 95.0cm, 114.0cm
(2)

\$1,500 - 2,500

Provenance

The Dorothy Bennett Collection of Aboriginal Art, Darwin
Sotheby's, *Aboriginal and Tribal Art*, Sydney, 9 November 1997,
lot 59 and 67



112
A Tiwi Ceremonial Spear
natural earth pigments on carved ironwood
height: 80.0cm

\$1,000 - 2,000

Provenance

The Dorothy Bennett Collection of Aboriginal Art, Darwin
Sotheby's, *Aboriginal and Tribal Art*, Sydney, 9 November 1997, lot 55

113

PADDY HENRY (TEEAMPI) RIPIJINGIMPI (CIRCA 1925-1999)

Tiwi Totem Carving, 1979

natural earth pigments on carved wood

height: 113.0cm

\$5,000 - 7,000

Provenance

Mary Macha, Perth

Related work

Jennifer Isaacs, *Tiwi*, Melbourne University Press, Melbourne, 2012, p.215





114

GERTIE HUDDLESTON (CIRCA 1933)

Roper Run, 1996

inscribed verso with Shades of Ochre Gallery cat. 00048

synthetic polymer paint on canvas

209.0 x 122.0cm (82 5/16 x 48 1/16in).

\$5,000 - 7,000

Provenance

Shades of Ochre Gallery, Darwin

Exhibited

Wear your Dreams, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 16 September 2005 – 8 January 2006



115

**PADDY STEWART TJAPALTJARRI (BORN CIRCA 1940),
AND PADDY JAPALJARRI SIMS (CIRCA 1916-2010)**

Yuendumu Doors, 2001

each numbered 26/75 lower left, door number lower centre, doors

1-14, 18-25, 28 signed 'PS' lower right, doors 15-17, 26-27, 29-30

bear artist's mark lower right

etchings, suite of 30 framed prints

36.0 x 28.0cm each

\$10,000 - 15,000

Provenance

Printed by Basil Hall at Northern Editions, Darwin, in 2000-01 for Warlukurlangu Artists, Yuendumu

Literature

Hetti Perkins (ed.), *One Sun One Moon: Aboriginal Art in Australia*, Art Gallery of New South Wales, Sydney, 2007, pp.200-201, doors 1, 3, 4, 11, 20, 17, 26, 27, 30 (illus.)

Exhibited

18th Telstra National Aboriginal and Torres Strait Islander Art Award, The Museum and Art Gallery of the Northern Territory, Darwin, 2001, winner of the Telstra Work on Paper Award category



116

ANGELINA GEORGE (BORN 1937)

My Imagined Country Series – Dry season, 2006

inscribed verso with artist's name, size and Karen Brown Gallery

cat. KB2823

synthetic polymer paint on canvas

160.0 x 200.0cm (63 x 78 3/4in).

\$6,000 - 8,000

Provenance

Karen Brown Gallery, Darwin

Exhibited

Aboriginal Art Today!, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 21 April - 1 November 2010



117

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Summer Bush Tucker, 1993

inscribed verso with artist's name and Delmore Gallery cat. 93B133

synthetic polymer paint on canvas

121.0 x 91.0cm (47 5/8 x 35 13/16in).

\$8,000 - 12,000

Provenance

Delmore Gallery, Northern Territory

Exhibited

Grandmasters: from Tradition to Contemporary Art from Australia,
AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The
Netherlands, 9 September 2006 - 30 September 2007

This painting is accompanied by documentation from Delmore Gallery which reads: 'This is Emu Country - called Alalgura. The male emu's role is to look after the emu chicks and keep them in sight of their

home and not beyond their preferred seeds and fruits. These foods include the Alatji, a large tuber/potato, and the Anooralya, a long thin yam with a small yellow and white seed-bearing flower.

It is often an important and historical ceremony that is triggered by the nature and/or timing of the seasons that provokes Emily's memory and lasting emotions. In this case, she has painted following summer rains that are accompanied by the annual ceremonial season. The colours are exactly those of arid lands when rich with grass and seeding bush tucker species that are "cooked" by the intense heat of the sun.

The young girls who inherit custodial responsibility for the desert foods, learn moral and social codes through the stories of their ancestors. Providing these codes are followed, and fortune has it, these girls will raise a family and symbolise the fertility and tough nature of the desert and of all its living species.'

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



118

EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)

Untitled, 1993

inscribed verso with artist's name and Delmore Gallery cat. 93L048

synthetic polymer paint on linen

121.0 x 91.0cm (47 5/8 x 35 13/16in).

\$8,000 - 12,000

Provenance

Delmore Gallery, Northern Territory

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



119

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Untitled, 1993

inscribed verso with artist's name and Delmore Gallery cat. 93A112
synthetic polymer paint on canvas
91.0 x 60.0cm (35 13/16 x 23 5/8in).

\$4,000 - 6,000

Provenance

Delmore Gallery, Northern Territory

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



120

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Untitled, 1993

inscribed verso with artist's name and Delmore Gallery cat. 93D014
synthetic polymer paint on canvas
91.0 x 60.0cm (35 13/16 x 23 5/8in).

\$3,000 - 5,000

Provenance

Delmore Gallery, Northern Territory

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



121

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Abundant Country, 1991

inscribed verso with artist's name and Delmore Gallery cat. 1W47
synthetic polymer paint on linen

152.0 x 121.0cm (59 13/16 x 47 5/8in).

\$20,000 - 30,000

Provenance

Delmore Gallery, Northern Territory

This work has been granted a Certificate of Exemption allowing
it to be exported from Australia

This painting shows great dot-work of ripened food sources in an aerial view of the topography of Emily's country Alalgura. Land inclines collect water that floods out beyond creek banks to feed the Alalgura soakage and plumping-up all within its reach.

This warm composition, not only distinguishes between the ripe and the not so ripe fruits of this country, but covers over tracery of the Anooralya Yam roots beneath the earth, showing its yellow flower-head plump with the red and yellow Kame seeds that fattens the Emu.

"Abundant Country 1991" comes with natural arid land hues and reminds us of the importance of interpreting each species' colours as indicators of readiness to prepare and eat. To ignore this can lead to serious health effects. Having the patience to wait for the food to mature is also a necessary lesson in survival.

Janet Holt

122

**EMILY KAM KNGAWARRAY (EMILY KAME
KNGWARREYE)(CIRCA 1916-1996)**

Merne Everything IV, 1993

inscribed verso with artist's name and Delmore
Gallery cat. 93K014

synthetic polymer paint on canvas

210.5 x 121.5cm (82 7/8 x 47 13/16in).

\$80,000 - 120,000

Provenance

Delmore Gallery, Northern Territory
The Holt Collection

Literature

Jennifer Isaacs, *Emily Kame Kngwarreye
Paintings*, Craftsman House, New South Wales,
1998, p.107, pl.40 (illus.)





123

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Awelye, 1993

inscribed verso with artist's name and Delmore Gallery cat. 93K026

synthetic polymer paint on linen

121.0 x 91.0cm (47 5/8 x 35 13/16in).

\$6,000 - 9,000

Provenance

Delmore Gallery, Northern Territory

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



124

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Untitled, 1994

signed verso and inscribed with Delmore Gallery cat. 94F027

synthetic polymer paint on linen

151.5 x 121.5cm (59 5/8 x 47 13/16in).

\$10,000 - 15,000

Provenance

Delmore Gallery, Northern Territory

This work has been granted a Certificate of Exemption allowing it to
be exported from Australia



125

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Alalgura Landscape, 1993

inscribed verso with artist's name and Delmore Gallery cat. 93K035
synthetic polymer paint on linen

121.0 x 90.5cm (47 5/8 x 35 5/8in).

\$10,000 - 15,000

Provenance

Delmore Gallery, Northern Territory

This work has been granted a Certificate of Exemption allowing
it to be exported from Australia

Emily Kngwarreye demonstrates a pacey yet controlled view of country spread over her canvas, painted on the horizontal, seated with the canvas in front of her, just as she would when collecting and preparing food. She calls on distant past experiences of such places and thus gives meaning to the body to this canvas, its texture, and subtle yellow combinations of colour.

Painted in November 1993 heading into summer, we view a hayed-out water catchment space that could well represent one viewed at the feet of a traditional food-gatherer in the arid lands of Central Australia. Within the space are dried seeds and fruits and hidden clues to the presence of lizards, saps, aromatic plants and other. Summer was a time for preparation for rituals coupled with an over-riding need for rain to replenish all life forms. This time brought a quietly excited atmosphere and need to organize participants for ceremony, particularly rain-making and initiation ritual.

Janet Holt



126

SPINIFEX ARTS SENIOR WOMEN COLLABORATIVE

Pila Nguru, 2001

synthetic polymer paint on linen

173.0 x 137.0cm (68 1/8 x 53 15/16in).

\$6,000 - 8,000

Provenance

Spinifex Arts Project, Western Australia

Coo-ee Aboriginal Art Gallery, Sydney

Exhibited

Law and Land: Art of the Spinifex People, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 26 April - 4 September 2005

This painting is accompanied by documentation from Spinifex Arts Project which reads: 'This painting was Exhibited along with 31 other works which formed the first commercial exhibition of artworks painted by the traditional owners from Spinifex, February, 2001.

This is a painting by all the senior women: Judith, Estelle, Kathleen, Mary, Mrs Simms and Carlene and others.

This painting shows the entire Spinifex area (more than 50,000 square kilometers) on one canvas. It was painted by six women all contributing detail from their own area and the country in between. Although many stories cross and intersect within the country where the MINYMA TJUTA (Seven Sisters) is most prominent for the women and is shown in detail here. The sisters as they pass through the country are pursued by NYIRRU (the Cheeky Old Man) who is looking for them to catch a wife. Always, as shown, NYIRRU'S camp and tracks are not far behind those of the Women's. This epic journey through Spinifex country and beyond gave many of the features, powers and formation present in the country today.'



127
NGIPI WARD (BORN 1949)
 Yunpalarra, 2005
 inscribed verso with artist's name, size and
 Kayili Artists cat. 05-027
 synthetic polymer paint on linen
 153.0 x 101.0cm (60 1/4 x 39 3/4in).

\$2,000 - 4,000

Provenance

Kayili Artists, Western Australia
 Aboriginal and Pacific Art, Sydney

This painting is accompanied by
 documentation from Kayili Artists\



128
ROY WIGGAN (BORN 1930)
 Ilma, 1997
 inscribed '6799' verso
 synthetic polymer paint, cotton wool and wire
 on wood construction
 77.0 x 71.0cm (30 5/16 x 27 15/16in).

\$1,000 - 2,000

Provenance

Mary Macha, Perth

Exhibited

Be My Guest, AAMU - Museum for
 Contemporary Aboriginal Art, Utrecht, The
 Netherlands, 27 May 2011 - 8 January 2012

This lot is illustrated online

129
TJURUPARU WATSON (CIRCA 1940)
 Kuniya Ngampu, 2003
 inscribed verso with Irrunytju Arts cat.
 IRRTJW03125
 synthetic polymer paint on canvas
 183.0 x 131.0cm (72 1/16 x 51 9/16in).

\$2,000 - 3,000

Provenance

Irrunytju Arts, Western Australia

This painting is accompanied by
 documentation from Irrunytju Arts



130

PULPURRU DAVIES (CIRCA 1943)

Untitled, 2006

inscribed verso with artist's name, size and Kayili Artists cat. 06-023

synthetic polymer paint on linen

152.0 x 214.0 cm (59 13/16 x 84 1/4in).

\$4,000 - 6,000

Provenance

Kayili Artists, Western Australia

Related work

Minyma Kutjarra (Two Women), 2008 illustrated in Thérèse Weber and Robert Nichols (eds.), *Yiwarra Kuju: The Canning Stock Route*, National Museum of Australia, Canberra p.174 (illus.)



131



132



133



134

131

NYM BUNDUK (1900-1974)

Corroboree Figures, 1960

natural earth pigments on eucalyptus bark

63.5 x 29.5cm (25 x 11 5/8in).

\$500 - 800

Provenance

Private collection, acquired in Port Keats (Wadeye) in 1960

Sotheby's, *Aboriginal, African and Oceanic Art*, Sydney,

9 November 1998, lot 86

132

DJINU TJIMARI (1901 - DECEASED)

Untitled (Ceremonial figure), c.1968

natural earth pigments on eucalyptus bark

94.0 x 31.0cm (37 x 12 3/16in).

\$2,000 - 3,000

Provenance

Dorothy Bennett Collection, Darwin

Private collection, New South Wales

Lawson~Menzies, *Aboriginal Fine Art*, Sydney, 9 November 2005, lot

89

133

DJINU TJIMARI (1901 - DECEASED)

Untitled (Ceremonial figure), c.1968

natural earth pigments on eucalyptus bark

64.0 x 24.5cm (25 3/16 x 9 5/8in).

\$600 - 800

Provenance

Lance Bennett Collection

134

ARTIST UNKNOWN (PORT KEATS)

Untitled (Ceremonial Ground design), c.1965

natural earth pigments on eucalyptus bark

112.0 x 60.0cm (44 1/8 x 23 5/8in).

\$4,000 - 6,000

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



135

TOM DJAWA (CIRCA 1905-1980)

Untitled (Ancestral Hunter), c. 1962
natural earth pigments on eucalyptus bark
93.0 x 31.0cm (36 5/8 x 12 3/16in).

\$2,000 - 3,000

This work has been granted a Certificate of Exemption allowing it to be exported from Australia

136

DAVID DAYMIRRINGU MALANGI (1927-1999)

Gurramirringu, The Mighty Hunter, c.1964
inscribed verso with artist's name
natural earth pigments on eucalyptus bark
87.0 x 56.5cm (34 1/4 x 22 1/4in).

\$6,000 - 8,000

Provenance

Dorothy Bennett, Darwin (label attached verso)

Related Work

Gurramirringu, the Great Ancestral Hunter, late 1960s, in the Andreas Avery Collection, in Susan Jenkins (ed), *No Ordinary Place: the art of David Malangi*, National Gallery of Australia, Canberra, 2004, p.61, cat.2 (illus)



David Malangi inherited the authority to paint the Gurramirringu story from his father and it is the most prevalent theme in his oeuvre. It tells of how death came to the Manharrngu people and the origins of the mortuary ceremony. The central episode occurs under a white berry tree (Wurrumbuku), where Gurramirringu, the great hunter, was resting by a waterhole. Whilst cooking his daily catch, Darrpa, the brown snake, appeared from the roots of the tree and with a venomous bite, killed him.

In this example, Malangi depicts the hunter decorated with fine rarrk body paint, bent elbows and surrounded by his weapons as well as the yams and nuts collected whilst on his hunt. The fine white ochre stippling of the background represents the fruits of the white berry tree under which he sat. These elements are typically associated with the moment of burial. Malangi perfectly captures the imposing figure of the great hunter, with his large body and powerful limbs taking up the majority of the composition. The fine, vertical brushstrokes and stippling combine to create a shimmering effect. This technique used to convey the spiritual nature of an event or theme which was set in an Ancestral realm.

For a detailed description of the Gurramirringu myth see L.A. Allen, *Time Before Morning: Art and Myth of the Australian Aborigines*, Rigby Australia, 1976, pp.180-185

This work has been granted a Certificate of Exemption allowing it to be exported from Australia

137



137
LIPUNDJA (CIRCA 1912-1968)
 Dugong
 natural earth pigments on carved wood
 length: 30.0cm

\$800 - 1,200

Provenance
 Caspian Gallery, Sydney

This work has been granted a Certificate of Exemption allowing it to be exported from Australia

138



138
DAWIDI (CIRCA 1921-1970)
 Goanna Totem, 1959, and ARTIST UNKNOWN,
 Crocodile Totem
 Crocodile totem inscribed 'No.223'
 natural earth pigments on carved wood
 lengths: 86.0cm, 60.0cm
 (2)

\$500 - 800

139
ARTIST UNKNOWN
 A pair of ceremonial items
 natural earth pigments, feathers and fibre on carved wood
 lengths: 59.0cm, 69.0cm
 (2)

\$500 - 800

139



140
ARTIST UNKNOWN (MILINGIMBI)
 A Ceremonial Diver Duck Totem, c.1965; a ceremonial tablet
 (Timber Creek)
 label attached to handle of tablet which states 'Timber Creek.
 N.T. 1967'
 natural earth pigments and resin on paperbark bound
 with bush string and feathers; natural earth pigments on carved
 wood
 heights: 40.0cm, 32.0cm
 (2)

\$800 - 1,200

140





141

DAVID DAYMIRINGU MALANGI (1927-1999)

Djawag'kuwu Waterholes at Dhamala, 1995 inscribed verso with artist's name, date and Bula'bula Arts cat. BP1899

natural earth pigments on eucalyptus bark 95.0 x 67.5cm (37 3/8 x 26 9/16in).

\$1,800 - 2,500

Provenance

Bula'bula Arts, Ramingining

A similar composition by the artist is illustrated on page 28 of Helen Groger-Wurm's *Aboriginal Bark Paintings and Their Mythological Interpretation*, Australian Institute of Aboriginal Studies, Canberra, 1973, which notes 'The frame represents the banks of the well and four black squares in the corners are the thunder clouds of the wet season. When the heavy rain causes all the rivers, creeks and lakes to swell and flood the country, it reflects the dreamtime event of the surging up of the well water when the sisters withdrew their Rangga sticks from the ground.'



142

TOM DJAWA (CIRCA 1905-1980)

Sacred Rocks and Freshwater Wells on the Ocean Beach, late 1950s

inscribed verso with artist's name
natural earth pigments on eucalyptus bark 63.5 x 29.5cm (25 x 11 5/8in).

\$600 - 800

Provenance

Lance Bennett Collection



143

DAVID DAYMIRINGU MALANGI (1927-1999)

Fish and Sacred Well, c.1960s distressed label with artist's name, title and region attached verso

natural earth pigments on eucalyptus bark 61.0 x 43.0cm (24 x 16 15/16in).

\$1,200 - 1,800

Provenance

Sotheby's, *Aboriginal and Tribal Art*, Sydney, 9 November 1997, lot 289



144

**DAVID DAYMIRINGU MALANGI
(1927-1999)**

Gurrumarringu the Ancestral Hunter, c.1970
natural earth pigments on eucalyptus bark
149.0 x 66.0cm (58 11/16 x 26in).

\$3,000 - 5,000

Provenance

Dorothy Bennett, Darwin

Related Work

Gurrmirringu the Great Hunter, 1969, and
Gurrmirringu Story, c.1992, in the National
Gallery of Australia, Canberra
The Gurrmirringu Myth, 1982, in the Flinders
University Art Museum, Adelaide, in Susan
Jenkins (ed), *No Ordinary Place: the art of
David Malangi*, National Gallery of Australia,
Canberra, 2004, pp.76-77, cat.22, 23 and
24 (illus.)

This work is accompanied by documentation
from Dorothy Bennett



145

**DAVID DAYMIRINGU MALANGI
(1927-1999)**

Diver Bird Dance, c.1965
bears descriptive label verso
natural earth pigments on eucalyptus bark
56.0 x 41.0cm (22 1/16 x 16 1/8in).

\$1,000 - 2,000



146

DJONI BUNGUWUY (CIRCA 1922-1982)

*Dance of the Snakes (Emus and Bush
Food)*, c.1963
label attached verso with title, artist, language
group and description
natural earth pigments on eucalyptus bark
127.5 x 63.5cm (50 3/16 x 25in).

\$2,000 - 3,000

Provenance

Dorothy Bennett, Darwin (label attached verso)
Gallerie Australis, Adelaide

This work is accompanied by documentation
from Gallerie Australis



147
DJARDI ASHLEY (BORN 1951)
 Stone Quarry at Ngilipidji, c.1987
 inscribed with artist's name and subject verso
 natural earth pigments on eucalyptus bark
 115.0 x 51.0cm (45 1/4 x 20 1/16in).

\$3,000 - 5,000

Provenance

Aboriginal and Pacific Art, Melbourne

The label attached verso reads: 'This fine painting of the ancient quartz quarry Ngilipidji situated in the southern part of Arnhem Land depicts episodes taking place in producing knife blades and stone spearheads for ceremonial use. It is an area of great ritual significance.'

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



148
GEORGE MILPURRURRU (1934-1998)
 Gumang - the Goose Dancing Ceremony, c.1983
 natural earth pigments on eucalyptus bark
 120.0 x 95.0cm (47 1/4 x 37 3/8in).

\$5,000 - 7,000

Provenance

Bula'bula Arts, Ramingining
 Sotheby's, *Aboriginal Art*, Melbourne, 26
 June 2000, lot 281

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



149
GEORGE MILPURRURRU (1934-1998)
 Untitled (Cleansing Ceremony), c.1990
 inscribed verso with artist's name and
 Bula'bula Arts cat. BPO943; label attached
 verso with artist's name, language group
 and moiety
 natural earth pigments on eucalyptus bark
 208.0 x 84.0cm (81 7/8 x 33 1/16in).

\$3,000 - 5,000

Provenance

Bula'bula Arts, Ramingining



150



151



152

150

MUNGGURRAWUY YUNUPINGU (CIRCA 1907-1979)

Untitled (Ancestral Fire Story), c.1960

natural earth pigments on eucalyptus bark

88.0 x 34.5cm (34 5/8 x 13 9/16in).

\$2,000 - 3,000

Provenance

Collection of Mr Buckbee, acquired at Yirrkala between 1958 and 1961
Sotheby's, Aboriginal and Tribal Art, Sydney, 9 November 1997, lot 309

Exhibited

Aboriginal Art Today!, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 21 April - 1 November 2010

Related Work

Lany'tjung story (Crocodile and Bandicoot), 1959, and *Lany'tjung story (Crocodile, Bandicoot, Fire Dreaming)*, collection of the Art Gallery of New South Wales, Sydney

Fire story at Caledon Bay, 1963, collection of the National Gallery of Australia, Canberra

In *Aboriginal and Torres Strait Islander Art: collection highlights National Gallery of Australia*, Howard Morphy relates how 'Fire was brought to Biranybirany in Caledon Bay by Baru, the ancestral Crocodile... A Ngarra (clan identity) ceremony was being held in a clearing, and the fire burnt through it immolating the participants. The ancestral Kangaroo fled and the Bandicoot was saved by hiding in a hollow log. When the flames had passed, a low mist hung over the ground and the Spider wove its web in the bare branches. The background diamond pattern of Munggurrawuy's clan represents the fire that burnt through the landscape, the leaping flames, sparks and smoke, and white ash. The fire engraved the pattern on the clap sticks used in the ceremony and the marked skin of Baru himself.

Munggurrawuy was one artist who developed the episodic style of painting in which a series of events are represented in the same painting to carry the story across the landscape. The images are rich in symbolism and the vibrancy of the design connects them to ceremonial performance. The Bandicoot hiding in the hollow log is linked to the hollow log coffin (larrakitj) where the bones of the dead are placed, the crocodile dance concentrates the minds of dancers, and the cry of 'djirrikiti, djirrikiti' pierces the air when fire is used in purification ceremonies. The Spider itself is a symbol of closure: the web covers the ground like mist or smoke at the end of the day and, singing and dancing, the Spider brings an end to a day's ceremonial performance'.¹

¹ Franchesca Cubillo and Wally Caruana (eds), *Aboriginal and Torres Strait Islander Art: collection highlights National Gallery of Australia*, National Gallery of Australia, Canberra, 2010.

151

NARRITJIN MAYMURU (CIRCA 1914-1982)

Possum Story

natural earth pigments on eucalyptus bark

59.0 x 30.0cm (23 1/4 x 11 13/16in).

\$1,000 - 1,500

Provenance

Aboriginal and Pacific Art, Sydney

152

NANYIN MAYMURRA (1918-1969)

Untitled

natural earth pigments on eucalyptus bark

77.0 x 22.5cm (30 5/16 x 8 7/8in).

\$1,000 - 2,000



153

MUNGGURRAWUY YUNUPINGU (CIRCA 1907-1979)

Mardayin (Secret Story), 1965
natural earth pigments on eucalyptus bark
118.0 x 33.5cm (46 7/16 x 13 3/16in).

\$4,000 - 6,000

Provenance

Aboriginal and Pacific Art, Melbourne

The label attached verso reads: 'The bark shows two canoes on the way to Molkuna, the Yirritja heaven; the spirits paddle away pulled by the morning star. Accompanying the spirit men are the totem animals of the Aumaity tribe (Gumatj)'.

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



154

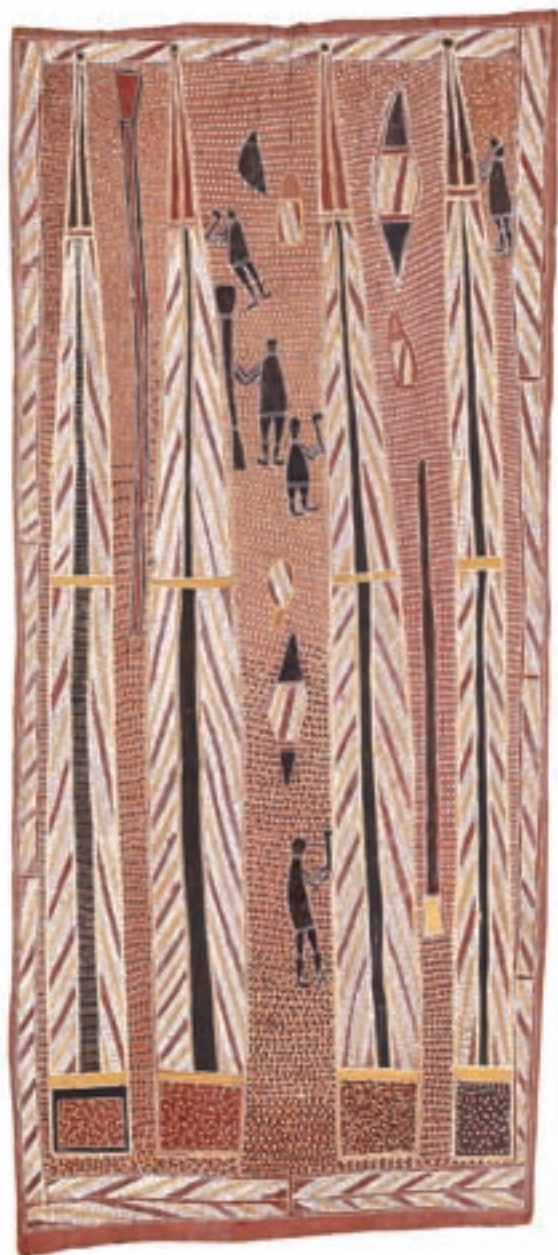
MUNGGURRAWUY YUNUPINGU (CIRCA 1907-1979)

Circumcision Ceremony
inscribed verso with artist's name
natural earth pigments on eucalyptus bark
137.5 x 43.5cm (54 1/8 x 17 1/8in).

\$5,000 - 7,000

The label attached verso reads: 'This is the circumcision ceremony. The men in the top of the picture with rolls of paperbark are thumping the ground to frighten the evil spirits away. In the final dance the two figures looking up and beating clap sticks are calling up good spirits to enter the young lads. The three initiates look on. The pointed area is a special dancing ground the men have used for the ceremony. The diamond shapes represent fire. A cooking place can also be seen. Animals that the young lads will grow up to catch. Kangaroos, Wallabies, Emus, Crocodiles, Pelicans, Dingoes'.

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



155

RAY MUNYAL (CIRCA 1935-1995)

Sugarbag Story, c.1970

inscribed verso with artist's name, language group, title and Bula'bula Arts cat. BP1459 and 1USSS 3/494

natural earth pigments on eucalyptus bark

211.0 x 92.0cm (83 1/16 x 36 1/4in).

\$2,000 - 3,000

Provenance

Bula'bula Arts, Ramingining



156

MICK MAGANI (CIRCA 1920-1984)

Garnda, the Baby Spirit Well of the Djalawarrwarr Clan

natural earth pigments on eucalyptus bark

84.0 x 62.0cm (33 1/16 x 24 7/16in).

\$1,000 - 2,000

Provenance

Oceanic Art, Sydney, acquired in 1998



157

JACK MIRRITJI I (1939-1986)

Untitled (Cruxifixion Story)

inscribed verso with artist's initials and distressed label
with a description of the subject matter depicted
natural earth pigments on eucalyptus bark
102.0 x 57.0cm (40 3/16 x 22 7/16in).

\$1,000 - 2,000



158

JACK MANBARRARRA (CIRCA 1930-1990)

Diver Duck and Catfish, c.1967

inscribed 'Manbarrarr' verso
natural earth pigments on eucalyptus bark
81.0 x 41.0cm (31 7/8 x 16 1/8in).

\$1,000 - 2,000

Provenance

Mary Macha, Perth



159

MUNGGURRAWUY YUNUPINGU (CIRCA 1907-1979)

Untitled (Mortuary Theme), c.1960

natural earth pigments on eucalyptus bark

94.0 x 62.0cm (37 x 24 7/16in).

\$3,000 - 5,000

Provenance

Caspian Gallery, Sydney

According to Professor Howard Morphy, this painting depicts a mortuary theme and references the journey of the soul linking the spiritually charged waters of the clan's sacred well to the spirits of the dead in the Milky Way.

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



160

JACKY BAIMUNUNGBI (CIRCA 1925-1979)

Three Freshwater Tortoises, 1966
inscribed verso with artist's name
natural earth pigments on eucalyptus bark
58.0 x 50.0cm (22 13/16 x 19 11/16in).

\$1,000 - 1,500

Provenance

Acquired from the artist at Mudginberri
(Mudjinbardi), Western Arnhem Land by
Lance Bennett in 1966



161

JACKY BAIMUNUNGBI (CIRCA 1925-1979)

A pair of Freshwater Tortoises, 1966
natural earth pigments on eucalyptus bark
79.0 x 52.5cm (31 1/8 x 20 11/16in).

\$1,200 - 1,800

Provenance

Acquired from the artist at Mudginberri
(Mudjinbardi), Western Arnhem Land by
Lance Bennett in 1966



162

ARTIST UNKNOWN

Tortoise
natural earth pigments on eucalyptus bark
63.0 x 49.0cm (24 13/16 x 19 5/16in).

\$1,200 - 1,800



163

163

DICK NGULEINGULEI MURRUMURRU (1920-1987)

Kangaroos of the Ubar Ceremony
inscribed verso with artist's name
natural earth pigments on eucalyptus bark
57.0 x 29.0cm (22 7/16 x 11 7/16in).

\$1,000 - 2,000

Provenance

Dorothy Bennett, Darwin

Exhibited

Aboriginal Art Today!, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 21 April - 1 November 2010

164

ARTIST UNKNOWN

Freshwater Python and Prawn
natural earth pigments on eucalyptus bark
117.0 x 51.0cm (46 1/16 x 20 1/16in).

\$1,500 - 2,500

Provenance

Lance Bennett Collection

165

ARTIST UNKNOWN

Totemic Kangaroo
label with title attached verso
natural earth pigments on eucalyptus bark
66.0 x 36.0cm (26 x 14 3/16in).

\$1,500 - 2,500



164



165



166

166

BILLY LANYIRRD (CIRCA 1925-1975)

Male and Female Namarnde, 1966
inscribed verso with artist's name
natural earth pigments on eucalyptus bark
61.0 x 42.0cm (24 x 16 9/16in).

\$1,500 - 2,500

Provenance

Acquired from the artist at Mudginberri (Mudjinbardi), Western Arnhem Land by Lance Bennett in 1966

This work has been granted a Certificate of Exemption allowing it to be exported from Australia

167

BILLY LANYIRRD (CIRCA 1925-1975)

Namarnde, 1966
natural earth pigments on eucalyptus bark
86.0 x 59.0cm (33 7/8 x 23 1/4in).

\$2,500 - 3,500

Provenance

Acquired from the artist at Mudginberri (Mudjinbardi), Western Arnhem Land by Lance Bennett in 1966

This painting is accompanied by Lance Bennett documentation that reads: 'Namarnday is a general term for the various spirits which inhabit the vast rocky Arnhem Land plateau, a region which the Aborigines call "the stone country". In the heat of the day, these spirits live in cool rocky holes. At night, namarnday emerge to leap, run and gambol about. "The old people" (past generations) often saw these spirits, and later painted their likeness either on rock faces or on the interior walls of their bark huts. The artist has here shown a family of namarnday dancing: the two parents, with their three children, two girls and a boy.'



167

168

DIIDJA (CIRCA 1900-1982)

Malicious Spirit of the Shooting Star, 1966
natural earth pigments on eucalyptus bark
69.0 x 18.0cm (27 3/16 x 7 1/16in).

\$700 - 1,000

Provenance

Acquired from the artist at Mudginberri (Mudjinbardi), Western Arnhem Land by Lance Bennett in 1966

Related Work

Namorrordo with Child, in Lance Bennett, *Art of the Dreamtime: The Dorothy Bennett Collection of Australian Aboriginal Art*, Kodansha, Tokyo, 1969, cat.17, p.32 (illus.)

This painting is accompanied by Lance Bennett documentation

This lot is illustrated online



171

169

ARTIST UNKNOWN

Untitled (Female Spirit Figure)
natural earth pigments on eucalyptus bark
146.0 x 31.0cm (57 1/2 x 12 3/16in).

\$800 - 1,200

This lot is illustrated online

170

TIGER MANDIDAIDAI (CIRCA 1910-1972)

Wairarra Spirits, 1966
inscribed verso 'Tiger'
natural earth pigments on eucalyptus bark
81.0 x 26.0cm (31 7/8 x 10 1/4in).

\$800 - 1,200

Provenance

Acquired from the artist at Mudginberri (Mudjinbardi), Western Arnhem Land by Lance Bennett in 1966

This lot is illustrated online



172

171

WALLY MANDARRK (CIRCA 1915-1987)

Spirit Figure and Fruit Bat
inscribed verso with artist's name 'Mandarrg', language group, location and R477/OR, C1029/3
natural earth pigments on eucalyptus bark
95.0 x 45.0cm (37 3/8 x 17 11/16in).

\$1,500 - 2,500

172

MICK KUBARKKU (CIRCA 1925-2008)

Female Namarrkon
inscribed with artist's name, title and location verso
natural earth pigments on eucalyptus bark
81.0 x 46.0cm (31 7/8 x 18 1/8in).

\$4,000 - 6,000

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



173

**173
BOB BALIRR BALIRR DIRDI (CIRCA
1905-1977)**

Two Sorcery Figures, c.1960
natural earth pigments on eucalyptus bark
48.0 x 29.0cm (18 7/8 x 11 7/16in).

\$800 - 1,200

Exhibited

Brook Andrew - Theme Park, AAMU -
Museum for Contemporary Aboriginal Art,
Utrecht, The Netherlands, 17 October 2008
- 1 April 2009

**174
JACKY BAIMUNUNGBI (CIRCA
1925-1979)**

Namarnde with Family of Frogs, his
Totemic Relatives, 1966
natural earth pigments on eucalyptus bark
29.0 x 67.5cm (11 7/16 x 26 9/16in).

\$800 - 1,200

Provenance

Acquired from the artist at Mudginberri
(Mudjinbardi), Western Arnhem Land by
Lance Bennett in 1966

**175
ARTIST UNKNOWN**
Spirit Kangaroo and Joey
natural earth pigments on eucalyptus bark
102.0 x 58.5cm (40 3/16 x 23 1/16in).

\$600 - 800



174

**176
DJURRUBIGA (CIRCA 1895-1972)**
Barramundi, 1966
natural earth pigments on eucalyptus bark
52.0 x 75.0cm (20 1/2 x 29 1/2in).

\$2,000 - 3,000

Provenance

Acquired from the artist at Mudginberri
(Mudjinbardi), Western Arnhem Land by
Lance Bennett in 1966

This lot is illustrated online. This work has
been granted a Certificate of Exemption
allowing it to be exported from Australia

**177
ARTIST UNKNOWN**
Saratoga and Swordfish, c.1950
inscribed with title verso
natural earth pigments on eucalyptus bark
98.0 x 46.5cm (38 9/16 x 18 5/16in).

\$1,000 - 2,000

Provenance

Lawsons, Sydney, lot 315 (label
attached verso)

This lot is illustrated online. This work has
been granted a Certificate of Exemption
allowing it to be exported from Australia



175

**178
NADJOMBOLMI (CHARLIE BARRAMUNDI)
(CIRCA 1890-1967)**

Two Saratoga Fish, 1966
natural earth pigments on eucalyptus bark
79.5 x 27.5cm (31 5/16 x 10 13/16in).

\$400 - 600

Provenance

Acquired from the artist at Mudginberri
(Mudjinbardi), Western Arnhem Land by Lance
Bennett in 1966

This painting is accompanied by Lance
Bennett documentation

This lot is illustrated online

**179
NAMERREDJE GUYMALA (1926-1978)**
Spirit Figure with Kangaroo
natural earth pigments on eucalyptus bark
82.0 x 48.0cm (32 5/16 x 18 7/8in).

\$400 - 600

Provenance

Lance Bennett Collection

This lot is illustrated online



180

YIRAWALA (CIRCA 1897-1976)

Mimih

natural earth pigments on eucalyptus bark
86.0 x 43.0cm (33 7/8 x 16 15/16in).

\$7,000 - 10,000

This work has been granted a Certificate
of Exemption allowing it to be exported
from Australia



181

**PETER DATJIN BURARRWANGA
(BORN 1953)**

Ganiny, 1997
natural earth pigments on paper
151.0 x 101.0cm (59 7/16 x 39 3/4in).

\$2,000 - 3,000

Provenance

Elcho Island Art and Craft, Elcho Island
(label attached verso, cat.12/1696/DAT)

182

**JOHN MANDJUWI GURUWIWI
(1935-1999)**

Wurrkadi
natural earth pigments on paper
151.0 x 101.0cm (59 7/16 x 39 3/4in).

\$3,000 - 5,000

Provenance

Elcho Island Art and Craft, Elcho Island
(label attached verso, cat.12/1784/MAN)

183

**GEORGE LIWUKANG BUKURLATJPI
(CIRCA 1927-2007)**

Mamu Spirit Boat
natural earth pigments on eucalyptus bark
111.0 x 49.0cm (43 11/16 x 19 5/16in).

\$1,000 - 2,000

Provenance

Aboriginal Fine Arts, Darwin



184

PETER DATJIN BURARRWANGA (BORN 1953)

Ganiny at Matamata, 1997

natural earth pigments on eucalyptus bark

229.0 x 90.5cm (90 3/16 x 35 5/8in).

\$7,000 - 10,000

Provenance

Buku-Larrngay Mulka, Yirrkala

This work is accompanied by documentation from Buku-Larrngay Mulka which reads: 'This painting is one of three monumental paintings produced by Buku-Larrngay Mulka by artists residing at Galwinku during the season of '97.

This painting by Datjin is of Ganiny the sacred digging stick first utilised by Yirritja creator beings as they traversed the country, prying the land for water, gapan, wild honey and the like. Today the wooden staff is symbolic of all the ritual and deep seated knowledge passed on to the Gumatj group of people by the Creator Ancestors. It is held in secrecy, only to be brought out by authorised seniors to be ritualised over/with, usually in ceremony restricted to initiated men. The nature of number of secret/sacred objects 'belonging' to a group varies from clan to clan. In the case of Datjin's Rrakpala group of Gumatj a representation of (one of) their ranga - as in this painting of Ganiny is at times left leaning within the open shelter that recently housed the body of the deceased during the mortuary ceremony. So with Ganiny on open and unrestricted view to all and sundry the context in which it is used may play an integral part as to the power of the object.

Datjin, eldest son of Matjuwi - leader of the Rrakpala Gumatj - expressed that he had depicted the one Ganiny five times, to emulate power and incorporate contemporary design elements. They are set against fields of Ancestral Fire brought to the sacred Gumatj area of Matamata by Baru the Crocodile from the salt waters of Caledon Bay. The crosshatching is a sacred design for the Gumatj. It gives the artist's people title to their land. The elongated diamonds represent many things other than the fire in its element. Red flame, black charcoal, smoke, sparks, ash and dust. The skin, the fat, the blood, the bone. The white tips of the Ganiny indicate ownership to the Burarrwana or Rrakpala Gumatj rather than the other Gumatj sub sections. Song cycles tell of tidal movement (high tide and low tide) and the bringing of fire from the saltwater. Areas of crosshatching painted on the Ganiny are segmented by bands across the grain indicating Ran or the marks left behind on the shore after high tide.'



185

185
Five Ceremonial Paddle Clubs
variously inscribed with cat. 115, 116, 136
natural earth pigments on carved wood
lengths: 110.0cm, 121.0cm, 129.0cm, 134.0cm, 135.0cm

\$1,500 - 2,500

Provenance
Aboriginal Fine Arts, Darwin (one example)
Aboriginal and Pacific Art, Victoria (three examples)

186
ARTIST UNKNOWN (PORT KEATS)
Untitled (Ceremonial Designs), c.1960
decorated with ceremonial designs verso
natural earth pigments on eucalyptus bark
115.0 x 40.0cm (45 1/4 x 15 3/4in).
(5)

\$800 - 1,200

Provenance
Sotheby's, *Important Aboriginal Art*, Melbourne,
29 June 1998, lot 150

This lot is illustrated online



187

187
A Large Wunda Shield, Western Australia
natural earth pigments on carved wood
height: 91.5cm

\$2,000 - 3,000

This work has been granted a Certificate of Exemption
allowing it to be exported from Australia



188

188
A Wunda Shield, Western Australia
natural earth pigments on carved hardwood
height: 72.5cm

\$1,500 - 2,500



189

189
A Wunda Shield, Western Australia
carved hardwood
height: 62.0cm

\$1,000 - 2,000

Provenance
Oceanic Arts Australia, Sydney (label attached verso, cat. TB9805)



190

190
A Wunda Shield, Western Australia
natural earth pigments on carved hardwood
height: 79.0cm

\$1,200 - 2,200

Provenance
Oceanic Arts Australia, Sydney (label attached verso, cat. TB9803)



191



192



193

191

JACK WHERRA (CIRCA 1924-CIRCA 1980)

Untitled, c.1965

inscribed cat.25-17

natural earth pigments and synthetic polymer

paint on carved wood

height: 77.0cm

\$800 - 1,200

Provenance

John McCaffrey Collection, United States of America

Sotheby's, *The John McCaffrey Collection of Kimberley Art*, Sydney, 28 July 2003, lot 43

192

WAGAN DJANGHARA (CIRCA 1929-DECEASED)

Wanjina Shield, 1976

carved and engraved resin-coated wood

height: 95.5cm

\$2,000 - 3,000

Provenance

Aboriginal Traditional Arts, Perth

Private collection, Sydney

Sotheby's, *Aboriginal Art*, Melbourne,

25 July 2005, lot 288

193

A Pair of La Grange Shields and a Sunday Island Shield

each with old distressed label attached

to the lug handle which state: SUNDAY

ISLAND NORTH WEST COAST

WESTERN AUSTRALIA

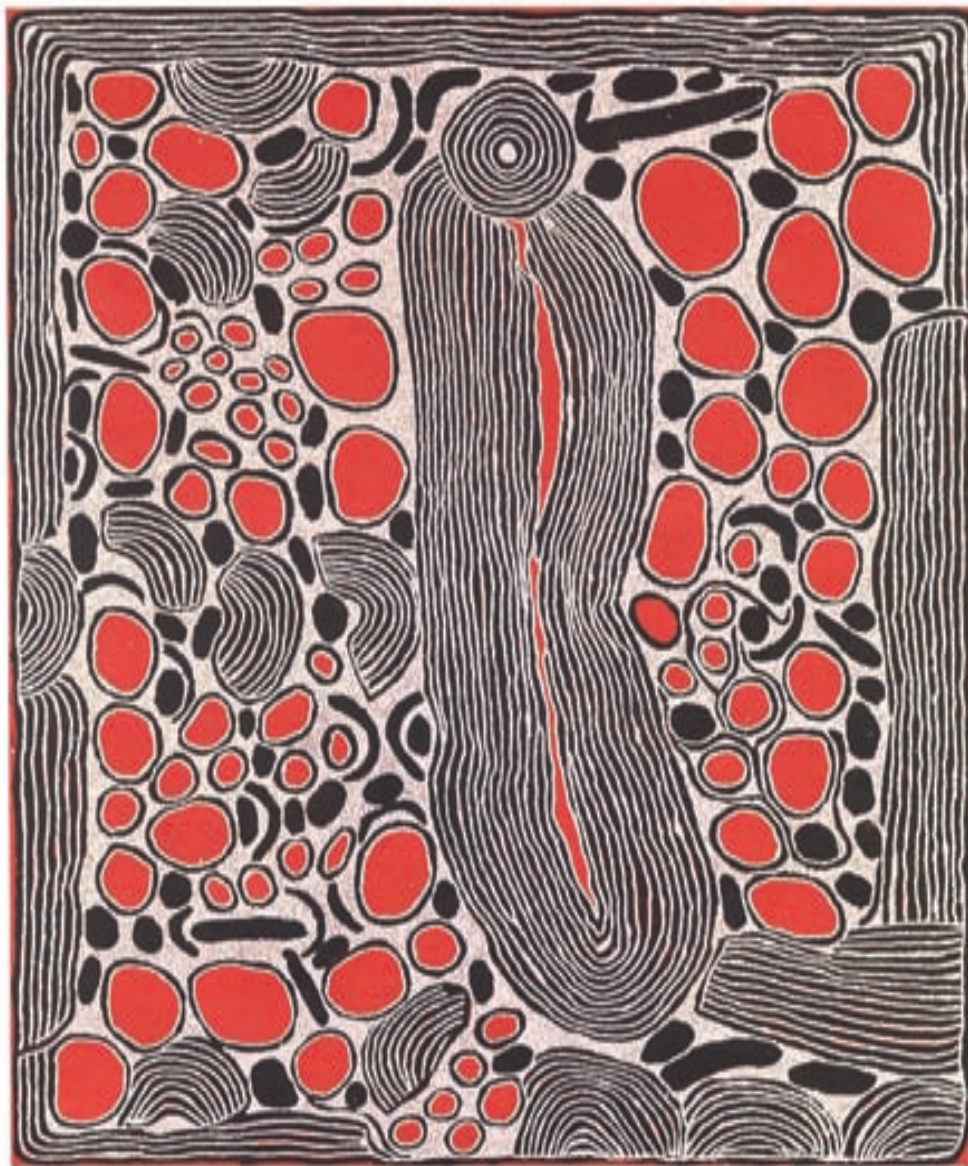
natural earth pigments on carved wood

heights: 67.0cm, 72.0cm, 74.0cm

\$1,000 - 2,000

Provenance

Aboriginal and Pacific Art, Victoria



194

NINGURA NAPURRULA (BORN CIRCA 1938)

Untitled (Wirrulgna, a Rockhole Site East of Kiwirrkura), 2004
 inscribed verso with artist's name, size and Papunya Tula Artists cat.
 NN0408190
 synthetic polymer paint on linen
 183.0 x 153.0cm (72 1/16 x 60 1/4in).

\$12,000 - 18,000

Provenance

Papunya Tula Artists, Alice Springs

Exhibited

Grandmasters: from Tradition to Contemporary Art from Australia,
 AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The
 Netherlands, 9 September 2006 - 30 September 2007

This painting is accompanied by documentation from Papunya Tula Artists that reads: 'The roundel in this painting depicts Wirrulgna, a rockhole site in a small rocky outcrop, east of the Kiwirrkura Community in Western Australia. A number of women camped at this site before continuing their travels east. The site itself is associated with birth, and one of the shaped adjacent to the roundel symbolizes the extended shape of a pregnant woman of the Napaltjarri kinship subsection who gave birth at the site.'

The lines around the outside of the painting represent the sandhills surrounding the area.'



195

NINGURA NAPURRULA (CIRCA 1938)

Untitled (Designs Associated with the Rockhole Site of Warlitjuta), 2001
inscribed verso with artist's name, size and Papunya Tula
Artist's cat. NN0110060
synthetic polymer paint on linen
167.5 x 45.5cm (65 15/16 x 17 15/16in).

\$1,500 - 2,500

Provenance

Papunya Tula Artists, Alice Springs

This painting is accompanied by documentation from Papunya Tula Artists



196

NAATA NUNGURRAYI (CIRCA 1932)

Ngaminya, 2000
inscribed verso with artist's name, size and Papunya Tula
Artists cat. NN0007133
synthetic polymer paint on linen
61.0 x 56.0cm (24 x 22 1/16in).

\$800 - 1,200

Provenance

Papunya Tula Artists, Alice Springs

This painting is accompanied by documentation from Papunya Tula Artists



197

NAATA NUNGURRAYI (CIRCA 1932)

Untitled (Designs Associated with the Rockhole Site of Kariilwarra), 2000
 inscribed verso with artist's name, size and Papunya Tula Artists
 cat. NN0010002
 synthetic polymer paint on linen
 152.0 x 121.5cm (59 13/16 x 47 13/16in).

\$8,000 - 12,000

Provenance

Papunya Tula Artists, Alice Springs

This painting is accompanied by documentation from Papunya Tula Artists that reads: 'This painting depicts designs associated with the rockhole site of Kariilwarra, west of the Kiwirrkura Community in Western Australia. The two shapes at the top of the work represent the rockholes at the site. A group of women gathered at this site to perform ceremonies before continuing their travels further east to Ngaminya, Kiwirrkura and Wirrulinga.

The grid-like design represents the sandhills surrounding the site.'



198

GEORGE WARD TJUNGURRAYI (BORN CIRCA 1940)

Untitled [Designs Associated with Kaakuratintja (Lake MacDonald)], 2004
 inscribed verso with artist's name, size and Papunya Tula Artists
 cat.GW0404084
 synthetic polymer paint on linen
 136.0 x 122.0cm (53 9/16 x 48 1/16in).

\$2,000 - 3,000

Provenance

Papunya Tula Artists, Alice Springs

This painting is accompanied by documentation from Papunya Tula Artists



199

GEORGE TJUNGURRAYI (CIRCA 1943)

Tingari Cycle, 1996
 inscribed verso with artist's name, size and Papunya Tula Artists cat.
 GT9609108
 synthetic polymer paint on linen
 91.0 x 91.0cm (35 13/16 x 35 13/16in).

\$1,500 - 2,500

Provenance

Papunya Tula Artists, Northern Territory

Exhibited

Grandmasters: from Tradition to Contemporary Art from Australia,
 AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The
 Netherlands, 9 September 2006 - 30 September 2007



200

NAATA NUNGURRAYI (CIRCA 1932)

Untitled (Designs associated with the Rockhole and Soakage Water Site of Marrapinti), 2003

inscribed verso with artist's name and Papunya Tula Artists

cat. NN0308055

synthetic polymer paint on linen

151.0 x 90.0cm (59 7/16 x 35 7/16in).

\$3,000 - 5,000

Provenance

Papunya Tula Artists, Alice Springs

This painting is accompanied by documentation from Papunya Tula Artists which reads 'This painting depicts designs associated with the rockhole and soakage water site of Marrapinti, to the west of the Pollock Hills in Western Australia. The numerous roundels represent the rockholes at the site. A large group of senior women camped at this rockhole making the nose-bones which are worn through a hole in the nose-web. These nose-bones were originally worn by both men and women but are now only worn by the older generation on ceremonial occasions. The women later traveled east passing through Wala Wala, Kiwirrkura and Ngaminya.'



201
LILY KELLY NAPANGARDI (BORN 1948)
 Sandhill After Rain, 2003
 inscribed verso with artist's name, size and cat. 10-3641,
 and Neil Murphy Indigenous Art cat. NJM03/0046
 synthetic polymer paint on linen
 122.0 x 91.5 cm (48 1/16 x 36in).

\$3,000 - 5,000

Provenance
 Neil Murphy Indigenous Art, Sydney



202
WENTJA NAPALTJARRI (BORN CIRCA 1932)
 Untitled
 inscribed verso with artist's name, size and cat.77-062
 synthetic polymer paint on linen
 58.0 x 150.0cm (22 13/16 x 59 1/16in).

\$1,000 - 2,000



203

KATHLEEN PETYARRE (CIRCA 1940)

Untitled

inscribed verso with artist's name and Gallery Gondwana cat.

GAKP0899195

synthetic polymer paint on linen

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

\$8,000 - 12,000

Provenance

Gallery Gondwana, Melbourne



204

ANGELINA NGALE PWERLE (BORN 1952)

Untitled, 2000

inscribed verso with artist's name and Delmore Gallery cat. 00HOIO

synthetic polymer paint on linen

152.0 x 121.5 cm (59 13/16 x 47 13/16).

\$3,000 - 5,000

Provenance

Delmore Gallery, Northern Territory



205

MAGGIE NAPANGARDI WATSON (CIRCA 1921-2004)

Mina Mina Dreaming, 1995

inscribed verso with artist's name and Warlukurlangu Artists cat. 9/95

synthetic polymer paint on linen

182.0 x 46.0cm (71 5/8 x 18 1/8in).

\$3,000 - 5,000

Provenance

Warlukurlangu Artists, Yuendumu

Exhibited

Storytelling: Verhalen Verbeeld, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 13 January - 9 June 2013

This work has been granted a Certificate of Exemption allowing it to be exported from Australia

206

POLLY NELSON NGALE (CIRCA 1936)

Flowers of My Country, 2003

inscribed verso with artist's name and Delmore Gallery cat. 03D002

synthetic polymer paint on linen

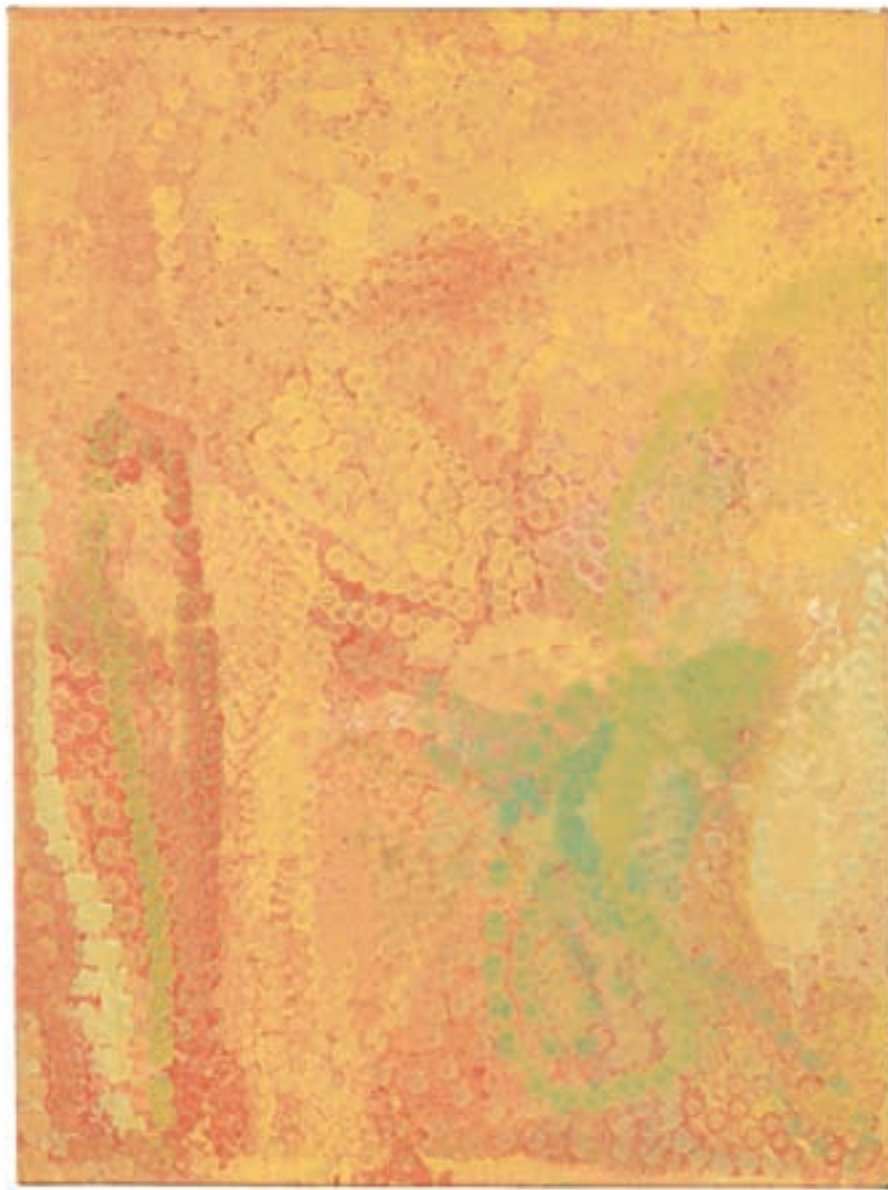
155.0 x 155.0cm (61 x 61in).

\$3,000 - 5,000

Provenance

Delmore Gallery, Northern Territory

This painting is accompanied by documentation from Delmore Gallery



207

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Alalgura Country, 1993

inscribed verso with artist's name and Delmore Gallery cat. 93A76

synthetic polymer paint on canvas

120.0 x 91.0cm (47 1/4 x 35 13/16in).

\$8,000 - 12,000

Provenance

Delmore Gallery, Northern Territory

This work has been granted a Certificate of Exemption allowing
it to be exported from Australia



208

EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)

My Country, 1993

inscribed verso with artist's name and Delmore Gallery cat. 93B118

synthetic polymer paint on canvas

121.0 x 91.0cm (47 5/8 x 35 13/16in).

\$7,000 - 10,000

Provenance

Delmore Gallery, Northern Territory

Exhibited

Shittering/Brilliance, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 12 October 2007 - 23 March 2008

This painting is accompanied by documentation from Delmore Gallery which reads: 'This beautiful flourishing work, has a mix of the basic colours derived from the traditional ochres and earth greens that

distinguish between the ripe, the not so ripe, and the overripe fruits and flowers of the water-course range land of Emily's traditional country called Alalgura. The dot work is randomly directed, and from an aerial point of view, it shows the water-collection area surrounding Emily's country called Alalgura.

The artist, Emily Kngwarreye, is a fully ritual Aboriginal woman of approximately 80 years of age, producing amazing works of a modern abstractionist style, whilst keeping true to her country. Each work brings an enthusiastic verbal patter about her place, Alalgura, and the various bush tucker species that rouse her passion. Her palette is always an interesting one.

The dramatic transformation of the desert from bare to abundant is a display of the desert's power. Linked into this is the women's ceremonial life called "awelye", that is based on the belief that they help nurture the desert food and human sources by assuring future fertile generations.'

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



209

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Kame - Yam Flowers, 1994

inscribed verso with artist's name and Delmore Gallery cat. 94C038

synthetic polymer paint on linen

182.0 x 121.0cm (71 5/8 x 47 5/8in).

\$18,000 - 25,000

Provenance

Delmore Gallery, Northern Territory

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



210

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Kame Colour, 1995

inscribed verso with artist's name and Delmore Gallery cat. 95G074

synthetic polymer paint on linen

152.0 x 91.0cm (59 13/16 x 35 13/16in).

\$12,000 - 18,000

Provenance

Delmore Gallery, Northern Territory

Exhibited

Wear your Dreams, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 16 September 2005 - 8 January 2006

Schittering/Brilliance, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 12 October 2007 - 23 March 2008

This painting is accompanied by documentation from Delmore Gallery which reads: 'A fantastic resolution of line is evident here along with what is an exciting painting showing an ease and confident pace. The abandoned gestural strokes are concentrated in different areas on the canvas, giving rise to the idea of yam increase centres - the place from which life erupts and spreads forth. The energy that exudes from this composition of line and colour is undeniably strong, with the palette representing the colours of the "kame" - the yam flower.

"Awelye" - or ceremonial expression, releases the spiritual power that maintains nature's fertility and hardiness. The belief that good seasons always return, that the yam "always comes back", is fundamental to understanding the desert environment, and therefore survival. A parallel layer of expression runs through the fundamental understanding of "awelye", that being of basic human nature, understanding it, and abiding by the rules set down by society in order that it too, will survive.'

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



211

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Desert Summer, 1993

inscribed verso with artist's name and Delmore Gallery cat. 93K038

synthetic polymer paint on linen

151.5 x 91.0cm (59 5/8 x 35 13/16in).

\$12,000 - 18,000

Provenance

Delmore Gallery, Northern Territory

Exhibited

Schittering/Brilliance, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 12 October 2007 - 23 March 2008

This painting is accompanied by documentation from Delmore Gallery which reads: 'This superb painting is a classic Emily of the 1993 period where she used a combination of desert colours with the beautiful greens and yellows of the wild flowers that spring to life in the sand hills after the early summer storms. This is an aerial view in abstract form of the beautiful desert landscape west of the Sandover River nestled in the heart of Emily's own country and close to her heart as only the desert can be to someone born in it and of it.'

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



212

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Of My Country, Alalgura, 1992

inscribed verso with artist's name and Delmore Gallery cat. 921164

synthetic polymer paint on linen

151.0 x 121.0cm (59 7/16 x 47 5/8in).

\$10,000 - 15,000

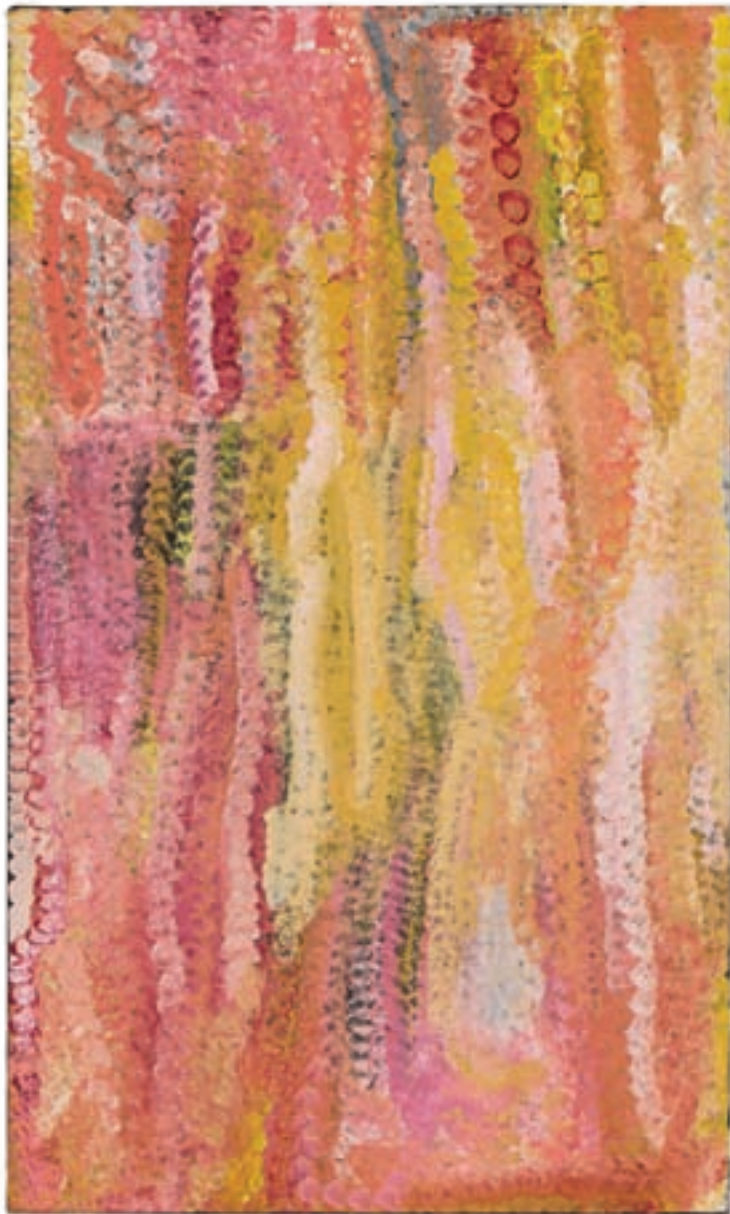
Provenance

Delmore Gallery, Northern Territory

This painting is accompanied by documentation from Delmore Gallery which reads: 'The movement in colour and form of this work illustrates the explosive energy of growth of desert life forms. The wonderful colour and combinations give great tonal drama to this canvas.'

Emily's reaction to the fertile energy that launches such amazing growth has inspired a fabulous use of colour. The heat ripens the fruit, and brings the flowers and grass seed heads to full maturity. Gradually, the bloom wanes everything dries off, and the seeds disperse. In ceremony, these life cycles are celebrated and spiritually nurtured. In everyday life, Emily also nurtures the social lives of her family, hopefully ensuring that they too will survive the erratic nature of the desert's seasons.

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



213

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Anooralya Yam, 1996

inscribed verso with artist's name and Delmore Gallery cat. 95A002

synthetic polymer paint on linen

152.0 x 91.0cm (59 13/16 x 35 13/16in).

\$8,000 - 12,000

Provenance

Delmore Gallery, Northern Territory

Exhibited

Schittering/Brilliance, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 12 October 2007 - 23 March 2008

This painting is accompanied by documentation from Delmore Gallery which reads: 'The Anooralya Yam plant that is Emily Kngwarreye's main totem and story has characteristics that make it a most important food staple in the arid lands north-east of Alice Springs. Its ability to keep relatively fresh after picking, and to keep well underground is valued. The yam flowers contain seeds that can be processed into a seed cake, and the flower as a whole is a preferred food of the Emu. As well, the people say, "it always come back" - a very significant statement in the harsh desert environment. After the parent plant above the ground dies, the earth's surface shows remnants of the plant and cracks that indicate that a tuber is ripe and ready for picking.

Emily's colours indicate an abundance of food after good summer rains, the yellow dramatically indicating a strong presence of kame daisy. This work celebrates her belief, as expressed ceremonially, that good seasons always return.'

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



214

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Alalgura Country, 1994

inscribed verso with artist's name and Delmore Gallery cat. 94L014
synthetic polymer paint on linen

121.0 x 91.0cm (47 5/8 x 35 13/16in).

\$8,000 - 12,000

Provenance

Delmore Gallery, Northern Territory

Exhibited

Schittering/Brilliance, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 12 October 2007 - 23 March 2008

This painting is accompanied by documentation from Delmore Gallery which reads: 'This outstanding canvas derives directly from the country surrounding the soakage at Alalgura on Utopia. Water has been harvested into the area by the natural fall of the country, creating ideal conditions for growth. The movement of the dot work indicates this.'

No specific dreaming of bush tucker was in mind when this work was produced. Emily best describes such flourishes of colour as "merne" (food) "everything".

Emily's paintings celebrate her belief, as expressed ceremonially, that good seasons always return, and that her ritual role has helped ensure this. As a nurturer of her specific bush tucker species, and of her family members who inherit the ritual responsibilities of these same species, Emily's ceremonial and social power is significant. She believes that she "grows up" these food and human sources for her country.'

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



215

**EMILY KAM KNGAWARRAY (EMILY KAME KNGWARREYE)
(CIRCA 1916-1996)**

Merne Atherrke, 1995

inscribed verso with artist's name and Delmore Gallery cat. 95G031

synthetic polymer paint on linen

151.0 x 121.0cm (59 7/16 x 47 5/8in).

\$8,000 - 12,000

Provenance

Delmore Gallery, Northern Territory

Exhibited

Schittering/Brilliance, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 12 October 2007 - 23 March 2008

This painting is accompanied by documentation from Delmore Gallery which reads: 'This sensational work combines colours that distinguish between the ripe, the not so ripe, and the overripe fruits and flowers of the water-course range land of Emily's traditional country called Alalgura. The dot-work is roughly lineal and completely covers the tracking lines of her story. From an aerial perspective, it also shows the watershed from higher country collecting water that forms the soakage at Alalgura.'

The dramatic transformation of arid lands from bare to abundant displays the desert's fertile power. Linked into this is the women's ceremonial life called "awelye", that is based on the belief that they help nurture the desert food and human sources by assuring future reproduction.

The title translates as "food" (generic), "green or fresh".'

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



216

CHARLIE EGALIE TJAPALTJARRI (CIRCA 1940)

Untitled, 1972

synthetic polymer paint on composition board
39.0 x 43.0cm (15 3/8 x 16 15/16in).

\$2,000 - 3,000

Provenance

Stuart Art Centre, Alice Springs (cat.20076)

217

YUMPULULU TJUNGURRAYI (BORN CIRCA 1925-1998)

Untitled (Marrapinti), 1977

inscribed verso with Y771124 and Aboriginal Arts Board cat. 79/27
synthetic polymer paint on composition board
50.0 x 50.0cm (19 11/16 x 19 11/16in).

\$1,500 - 2,500

Provenance

Papunya Tula Artists, Alice Springs

Sotheby's, *Important Aboriginal Art*, Melbourne, 29 June 1998, lot 219



218

FREDDY WEST TJAKAMARRA (1940-1995)

Untitled, 1973

inscribed verso with Papunya Tula Artists cat. FW731175
synthetic polymer paint on composition board
92.0 x 13.0cm (36 1/4 x 5 1/8in).

\$2,500 - 3,500

Provenance

Papunya Tula Artists, Alice Springs

Collection of Fay and Gordon Nelson

Aboriginal and Pacific Art, Sydney

This work has been granted a Certificate of Exemption allowing it to be exported from Australia

KAAPA MBITJANA TJAMPITJINPA (BORN CIRCA 1920-1989)

Man and Women's Snake and Bush Tucker Dreaming, c.1971

synthetic polymer paint with binder on canvas

76.0 x 50.5cm (29 15/16 x 19 7/8in).

\$5,000 - 7,000

Provenance

David Mortimer, Publican of the Glen Helen Lodge, Northern Territory Gallery of Desert Dreamings, Alice Springs, acquired from the above in 1991

Gallerie Australis, Adelaide

This work is accompanied by extensive documentation and an annotated diagram from Geoffrey Bardon. Written in 1999, the documentation reads 'The painting by Kaapa Tjampitjinpa has order and balance. This confirms the usual symmetrical basis for Anmatjira Aranda traditional art, only different from his later heraldic style, because of the diagonal that separates the two themes, man and woman in their Snake Spirit ritual. This 'Man and Woman's Snake and Bush Tucker Dreaming' can be distinguished by this diagonal line which represents a spear and separates the left part of the design using Men's motifs (woomera, shield, boomerang, nulla nulla) from the right part of the design, with sets of four women sitting at waterholes with digging sticks.

The order that comes about by groupings of ceremonial objects (known as tjurungas, bullroarers and hats) are vital in a series of ritual paintings created by Kaapa. He was an iconoclast in life and would defy many restraints that were mentioned for safety in the protection of secret/sacred information. It occurred to me that the examples of work to be seen by traditional people and the wider world of Australia and elsewhere could involve a compromise of integrity with sacred material being seen by uninitiated children and women. The design under discussion did not use sacred tjurunga or anything else. It is quite possible that Kaapa anticipated where this piece would be seen, in the lounge of the Glen Helen Lodge, and planned discretion all along. His real heraldry became more apparent in examples published in Geoffrey Bardon's book *Papunya Tula - Art of the Western Desert* (see page 109, *Wild Orange Dreaming* and *Budgerigar Dreaming*) and in other publications. The configurations in *Man and Women's Snake and Bush Tucker Dreamings* are plausible for a general interest Snake Spirit Story with authentic Western Desert motifs.

The Old Men of the community at Papunya later took strict measures to conceal any sacred/secret imagery and this resulted in the development of intense patterning and dotting, distinguishable from the early work of 1971-73 at Papunya.

The arrangements of symmetrical sets of three windbreaks with scattered spiraling line effects, represent snakes in movement, with a dotting pattern the bush tucker food itself for the Snake Spirit Ritual. The three waterhole configuration represents a particular place or series of places in a journey across a landscape, crucial or significant to the Anmatjira Aranda people themselves, in particular Kaapa Tjampitjinpa, the master artist at Papunya at this time.

The design is painted with great skill using high quality sable brushes and paints. The opportunity to paint this work on canvas was the result of my new friendship with Kaapa and admiration for his marvellous determination and improvement in design qualities in the closing months of 1971. In July-August 1971 he won first prize, equally with a European artist, known as the Caltex Art Prize, Alice Springs. He had controlled the murals painted at the Papunya Special School in August and I had assisted him when he joined the tribal painters art group at the school, numbering perhaps 20 men, planned to develop and sell the best tribal work.

This painting '*Man and Women's Snake and Bush Tucker Dreaming*' would have been sold normally in art galleries in Alice Springs. However, at the end of the year of 1971, the target of buying a vehicle by the painters with savings, was achieved. The sale of paintings by the school co-operative enabled Kaapa to buy a car. He then went to Glen Helen Lodge, 90 miles away, and sold the painting under discussion.

The painting is a fine example of Kaapa's early work and successfully avoids all problems of sacred/secret ceremonial objects, objects that cannot be seen by uninitiated children and women. This would allow it to be seen in public by white Europeans as well. The achievement at Glen Helen Lodge, is a good example of Kaapa's enterprise of looking after his own interest and it was around his intrepid purposeful character and brilliant skill that the Papunya Tula Artist's Company was built.

In 1971 when working on the murals he was an obvious leader and had authority from the Old Men to paint the significant dreamings of the tribal people of the Western Desert. His happy disposition was admired by everyone. After the murals in August he saw advantages of working with the painting group for the companionship and the availability of quality art supplies and marketing. He was a tremendously active and mobile man in the community, whistling and walking with a springy stride. Interested in everything going on and a collector of guns, cars and had many marriages over the years.'

This work has been granted a Certificate of Exemption allowing it to be exported from Australia





220

OWEN YALANDJA (BORN 1960)

Yawk Yawk

natural earth pigments and synthetic binder on carved wood

height: 187.0cm

\$1,000 - 2,000

Provenance

Maningrida Arts and Culture, Northern Territory

221

Tiwi Ceremonial Spear

natural earth pigments on carved wood

length: 205.0cm

\$1,500 - 2,500



222

ARTIST UNKNOWN (BATHURST OR MELVILLE ISLAND)

Mopadruwi Spirits of the Dead, c.1955
decorated with Ceremonial Designs verso
natural earth pigments and applied resin on eucalyptus bark
105.5 x 52.0cm (41 9/16 x 20 1/2in).

\$3,000 - 5,000

Provenance

The Dorothy Bennett Collection of Aboriginal Art, Darwin
Sotheby's, *Aboriginal and Tribal Art*, Sydney, 9 November 1997, lot 29



223

ATTRIBUTED TO PADDY HENRY (TEEAMPI) RIPIJINGIMPI (CIRCA 1925-1999)

Untitled (Ceremonial Design), c.1970
natural earth pigments on eucalyptus bark
85.0 x 53.0cm (33 7/16 x 20 7/8in).

\$3,000 - 5,000

Provenance

Sotheby's, *Aboriginal and Tribal Art*, Sydney, 9 November 1997, lot 196

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



224

**MICKEY GERANIUM WARLAPINNI
(CIRCA 1905-1985)**

Untitled (Six-faced Figure), c.1967
natural earth pigments on carved ironwood
height: 66.0cm

\$3,000 - 5,000

Provenance

Private collection, South Australia
Sotheby's, *Aboriginal Art*, 26-27 June 2000,
lot 240

This work has been granted a Certificate of
Exemption allowing it to be exported from
Australia



225

DECLAN APUATIMI (CIRCA 1930-1985)

Untitled (Ancestors of the Purukuparli
Myth), 1979
natural earth pigments on carved wood
height: 70.5cm

\$1,500 - 2,500

Provenance

Mary Macha, Perth



226

ARTIST UNKNOWN

Tiwi Figure
natural earth pigments on carved wood
height: 48.0cm

\$2,000 - 3,000

Exhibited

Brook Andrew - *Theme Park*, AAMU - Museum
for Contemporary Aboriginal Art, Utrecht, The
Netherlands, 17 October 2008 - 1 April 2009

Literature

Georges Petitjean, *Brook Andrew - Theme
Park*, AAMU - Museum for Contemporary
Aboriginal Art, Utrecht, The Netherlands, 2008,
p.96 (illus.)

This work has been granted a Certificate of
Exemption allowing it to be exported from
Australia



227

227
**KUTUWALUMI PURAWARRUMPATU
 (KITTY KANTILLA) (CIRCA 1928-2003)**
 Untitled (Pumpuni Jilamara)
 inscribed verso with artist's name
 natural earth pigments on paper
 98.0 x 66.0cm (38 9/16 x 26in).

\$3,000 - 5,000

Provenance
 Jilamara Arts and Crafts, Melville Island
 (stamped verso)

228
ARTIST UNKNOWN
 Untitled
 natural earth pigments on eucalyptus bark
 57.0 x 26.5cm (22 7/16 x 10 7/16in).

\$800 - 1,200



228

229
 An Early Tiwi Club
 natural earth pigments on carved wood
height: 73.0cm

\$400 - 600

This lot is illustrated online

230
ARTIST UNKNOWN
 Tunga, Bathurst Island
 natural earth pigments on eucalyptus bark
height: 47.0cm

\$200 - 400

Provenance
 Hogarth Galleries, Sydney



230



231
ARTIST UNKNOWN (GROOTE EYLANDT)
 West Wind Totem, c.1960
 natural earth pigments on eucalyptus bark
 45.0 x 35.5cm (17 11/16 x 14in).

\$500 - 800



232
ABADJARA NINGKUMANJA AMAGULA
 Untitled, 1968
 inscribed verso with artist's name
 natural earth pigments on eucalyptus bark
 55.0 x 31.5cm (21 5/8 x 12 3/8in).

\$600 - 900

Provenance

Sotheby's, *Aboriginal Art*, Melbourne, 24
 June 2002, lot 292 (as Thomas Nandjiwarra
 Amagula)

For another painting by the artist see Creek
 with Evil Spirit Wurramukwa, c.1970, in
 Linda Michael (ed), *They are Meditating: Bark
 Paintings from the MCA's Arnott's Collection*,
 Museum of Contemporary Art, Sydney, 2008,
 p.58 (illus.)



233
ARTIST UNKNOWN (GROOTE EYLANDT)
 Untitled (Totemic Animals), c.1955
 natural earth pigments on eucalyptus bark
 82.5 x 49.0cm (32 1/2 x 19 5/16in).

\$1,000 - 2,000



234
NANDABITTA (CIRCA 1911-1981)
 Untitled (Fishing Story), c.1968
 natural earth pigments on eucalyptus bark
 62.0 x 43.0cm (24 7/16 x 16 15/16in).

\$1,000 - 1,500

Provenance

Sotheby's, *Aboriginal, African and Oceanic Art*,
 Sydney, 9 November 1998, lot 101



235
NANDABITTA (CIRCA 1911-1981)
 Turtle Hunt, c.1968
 natural earth pigments on eucalyptus bark
 68.5 x 37.5cm (26 15/16 x 14 3/4in).

\$1,500 - 2,500



236
ARTIST UNKNOWN (GROOTE EYLANDT)
 Manariga (The South West Winds), c.1960
 natural earth pigments on eucalyptus bark
 58.0 x 29.0cm (22 13/16 x 11 7/16in).

\$400 - 600

Provenance

Methodist Missionary Society, Sydney
 Private collection, acquired from the above
 in 1960
 Sotheby's, *Aboriginal and Tribal Art*, Sydney,
 9 November 1997, lot 211



237
NANDABITTA (CIRCA 1911-1981)
 Macassan Prau, c.1970
 inscribed verso with artist's name
 natural earth pigments on eucalyptus bark
 66.0 x 38.0cm (26 x 14 15/16in).

\$700 - 1,000

Provenance
 Lance Bennett Collection



238
NANDABITTA (CIRCA 1911-1981)
 Turtle Hunt, c.1970
 inscribed with artist's name verso
 natural earth pigments on eucalyptus bark
 65.0 x 39.0cm (25 9/16 x 15 3/8in).

\$700 - 1,000

Provenance
 Lance Bennett Collection



239
ARTIST UNKNOWN (GROOTE EYLANDT)
 Untitled, c.1965
 natural earth pigments on eucalyptus bark
 35.0 x 33.0cm (13 3/4 x 13in).

\$400 - 600



240
Four Speargrowers, Western Australia
natural earth pigments, resin, kangaroo sinew and
quartz on carved hardwood
lengths: 98.0cm, 68.0cm, 60.5cm, 108.0cm
(4)

\$600 - 800

Provenance

Tineriba Tribal Gallery, South Australia (pair of Port
Keats Speargrowers)



241
A Group of Six Artefacts including three ceremonial speartips
(Groote Eylandt), two Groote Eylandt speargrowers and a
Tiwi ceremonial spear
natural earth pigments, twine, bushstring and resin on
carved hardwood
smallest to largest: 77.0cm - 115.5cm
(6)

\$600 - 800

Provenance

Aboriginal and Pacific Art, Victoria (Groote Eylandt speargrower)



242
TOM DJAWA (CIRCA 1905-1980)
 Lorrkon
 natural earth pigments on carved wood
height: 58.0cm

\$400 - 600



243
ATTRIBUTED TO BAKU RAY (CIRCA 1905- DECEASED)
 Lorrkon
 natural earth pigments on carved wood
height: 105.0cm

\$1,000 - 1,500



244
ARTIST UNKNOWN (WESTERN ARNHAM LAND)
 Decorated Object
 natural earth pigments on carved wood
height: 67.0cm

\$300 - 500

Provenance
 Sandra le Brun Holmes



247

245
JANUARY NAMIRIDALI NANGUNYARI (CIRCA 1901-1972)
 Mimihs
 inscribed verso with artist's name and dates
 natural earth pigments on eucalyptus bark
 42.5 x 30.5cm (16 3/4 x 12in).

\$400 - 600

Provenance
 Aboriginal and Pacific Art, Melbourne

This lot is illustrated online

246
BRIAN CAMPION NYINAWANGA (BORN CIRCA 1935)
 Dilly Bags, 1969
 inscribed verso with date and 'Campion'; descriptive labels attached
 verso
 natural earth pigments on eucalyptus bark
 76.0 x 47.0cm (29 15/16 x 18 1/2in).

\$400 - 600

Provenance
 Aboriginal and Pacific Art, Melbourne

This lot is illustrated online

247
 A Pair of Spearthrowers and a club
 fluted and incised hardwood
 lengths: 77.0cm, 72.0cm, 63.0cm
 (2)

\$1,000 - 2,000

Provenance
 Collection of Daisy Bates, Adelaide (club, label attached)
 Aboriginal and Pacific Art, Melbourne



248

248
 Three Spearthrowers, Queensland
 bailer shell, bush gum, cane and carved wood
 lengths: 97.5cm, 93.0cm, 68.0cm
 (3)

\$1,200 - 1,800

Provenance
 Aboriginal and Pacific Art, Melbourne (two examples,
 labels attached)

249
TIGER MANDIDAIDAI (CIRCA 1910-1972)
 Spirit Couple preparing for a Hollow Log Ceremony, 1966
 partial title on damaged label attached verso
 natural earth pigments on eucalyptus bark
 62.0 x 21.0cm (24 7/16 x 8 1/4in).

\$800 - 1,200

Provenance
 Acquired from the artist at Mudginberri (Mudjinbardi), Western
 Arnhem Land by Lance Bennett in 1966

This lot is illustrated online



250

MICK MAGANI (CIRCA 1920-1984)

Ceremonial Figure, c.1967

natural earth pigments on carved wood

height: 65.0cm

\$1,000 - 1,500

Provenance

Private collection, acquired in Maningrida in 1967

Sotheby's, *Aboriginal and Tribal Art*, Sydney, 9 November 1997, lot 179

Exhibited

Brook Andrew - Theme Park, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 17 October 2008 - 1 April 2009

Literature

Georges Petitjean, *Brook Andrew - Theme Park*, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 2008, p.96 (illus.)

This work has been granted a Certificate of Exemption allowing it to be exported from Australia



251

ARTIST UNKNOWN

natural earth pigments on carved wood, bone, human hair, resin, feathers and plant fibre string

height: 49.0cm

\$1,500 - 2,500

252

TONY YUWATI (BORN 1931)

Mokuy

natural earth pigments on carved softwood

height: 25.0cm

\$400 - 600

Provenance

Aboriginal and Pacific Art, Melbourne

This lot is illustrated online

253

DUNDIWUY WANAMBI (CIRCA 1936-1996)

Wagilag Sisters

natural earth pigments, synthetic polymer paint and human hair on carved wood

height: 41.0cm

\$400 - 600

Exhibited

Brook Andrew - Theme Park, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 17 October 2008 - 1 April 2009

Literature

Georges Petitjean, *Brook Andrew - Theme Park*, AAMU - Museum for Contemporary Aboriginal Art, Utrecht, The Netherlands, 2008, p.96 (illus.)

This lot is illustrated online

254

CRUSOE KUNINGBAL (CIRCA 1922-1984)

Mimih, c.1960

natural earth pigments on carved wood

height: 45.0cm

\$300 - 500

This lot is illustrated online

255

JIMMY WULULU (CIRCA 1936-2005)

Freshwater Eel-tailed Catfish and Bone Coffin

inscribed with artist's name and title verso

natural earth pigments on eucalyptus bark

135.0 x 69.0cm (53 1/8 x 27 3/16in).

\$1,200 - 1,800

Provenance

Bula'bula Arts, Ramingining

256

RONNIE DJAMBARDI (CIRCA 1925-1994)

Wandurk, Spirit Figure

natural earth pigments on eucalyptus bark

80.0 x 28.0cm (31 1/2 x 11in).

\$1,000 - 2,000

Provenance

Sotheby's, *Australian Aboriginal, Melanesian and South Seas Tribal Art*, 28 November 1989, lot 99



255



256

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT:

Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

If the *Lot* is knocked down to you, you will be liable to pay the *Purchase Price*, which is the *Hammer Price* which includes any applicable *GST*, plus *Buyers Premium* and any *Additional Premium* on the *Hammer Price*.

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2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, w, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams’* opinion (given in good faith on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an estimate of value.

Please note that as it is only an estimate of the *Hammer Price* the *Estimate* does not take into account any *Buyer’s Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Where the *Seller* has indicated that it is registered or required to be registered for *GST*, *GST* will be included in the *Hammer Price*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written description of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The *Seller’s* responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, guarantee or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller’s* agent only (unless *Bonhams* sells the *Lot* as principal). *Bonhams* undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any descriptions or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere. You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams’* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*.

No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams’* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for sale in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, in the case of dispute, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this.

Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence, financial details and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving license (or similar photographic proof of identity) and a debit or credit card. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder Registration Form* on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer’s*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder Registration Form*. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone (only available on lots with a low estimate greater than AU\$1,000). If you wish to bid at the *Sale* by telephone, please complete a *Telephone Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received.

Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids and you are responsible for checking with us that we have received the bid. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at www.bonhams.com for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and may require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee Bidding Form that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price*. At the same time, a separate contract is also entered into between us as auctioneers and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to *GST*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*: 22% of the *Hammer Price*. With the exception of Collectors' Motor Cars and Motorcycles where the buyer's premium will be 15% on the first AU\$100,000 and 10% thereafter.

8. GST

The prevailing rate of *GST* at the time of going to press is 10% and this is subject to government change and the rate payable will be the rate in force on the date of the *sale*.

The *Hammer Price* is inclusive of *GST* where applicable.

Where the *Lot* will be exported from Australia, *GST* may not apply to the *sale* of the *Lot*. You should discuss the position further with us.

For a list of lots consigned by *GST* registered entities please consult a specialist.

GST at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *GST* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *GST* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the seventh working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited).

Australian Dollar personal cheque drawn on an

Australian bank: all cheques must be cleared before you can collect your purchases;

Bank cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed AU\$8,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Australian Dollar travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed AU\$8,000. We will need to see your passport if you wish to pay using travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank:	HSBC Bank Australia Ltd
Address:	28 Bridge Street Sydney NSW 2000
Account Name:	Bonhams 1793 Ltd Au - Client AC
Account Number:	078193002
BSB:	342011
SWIFT code:	HKBAAU25

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the Australian Dollar amount payable, as set out on the invoice.

All payments must be cleared before you can collect your purchases.



Payments can be made by BPAY. Please contact your participating bank, credit union or building society to make payment directly from your cheque or savings account. Enter the Biller Code 17723 and BPAY reference number as detailed on your invoice.

EFTPOS cards issued by an Australian bank: there is no additional charge for purchases made with EFTPOS cards. EFTPOS cards issued by an overseas bank, deferred and company credit cards will be subject to a 1.6% surcharge.

10. COLLECTION AND STORAGE

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

11. SHIPPING

Please refer all enquiries to our shipping department henry.sisley@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s).

The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions.

Lots may be subject to special regulations based on their nature. In particular, if a *Lot* is of Australian cultural significance, such as for ethnological, historical, archaeological literary, artistic, scientific or technological reasons its export may be regulated by the Protection of Moveable Cultural Heritage Act 1986 (Cth). If you purchase, or plan to purchase, a *Lot* that may be subject to this Act, you should acquaint yourself with the impact of the Act on your purchase. Under this Act, some objects may be not be able to be exported, whilst others will not be able to be exported without permission. For more information on the Act: see www.arts.gov.au/movable.

To comply with the Aboriginal Heritage Act 2006, section 36(1) (e), lots marked with the symbol "A" in the *catalogue* indicate Indigenous artefacts made in the State of Victoria that require a Cultural Heritage Permit to be removed from the state. If required, *Bonhams* will assist in obtaining the permit(s). *Lots* purchased must be paid for in accordance with the terms and conditions and the denial of a cultural heritage permit or any delay in obtaining such licenses shall not warrant the rescission or cancellation of any sale or any delay in making payment. For further enquiries please contact the department specialists.

The refusal of any import or export licence(s), any delay in obtaining such licence(s), or any limitation on your ability to export a *Lot* shall not permit the rescission of any sale nor allow any delay in making full payment for the *Lot*.

Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items, which may, for example, include objects of ivory, tortoiseshell and other wildlife items outside Australia. Information about these regulations may be found at www.environment.gov.au/biodiversity/trade-use/cites/index.html or may be requested from:

The Director
International Wildlife Trade
Department of the Environment, Water, Heritage and the Arts
GPO Box 787
Canberra ACT 2601

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, and to the extent permitted by law, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. To the extent permitted by law, neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. To the extent permitted by law, in any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed

as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) any other liability to the extent the same may not be excluded or restricted as a matter of law or (iv) our undertakings under paragraphs 9 (in relation to specialist *Stamp or Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of description save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 10 of the *Buyers Agreement*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no guarantee as to the originality of the wood covered by fabric or upholstery.

18. JEWELLERY

Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of sale. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re - treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed descriptions of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

In so far that it is reasonably practicable, *Descriptions* of jewellery will conform to the guidelines set out by the International Jewellery Confederation, CIBJO, a copy of the Blue Book detailing their guidelines is available to *Bidders*. Please contact our jewellery department if you wish to view it.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its fittings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

19. PHOTOGRAPHS

'Bill Brandt': in our opinion a work by the artist.

'Attributed to Bill Brandt': in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.

'Signed and/or titled and/or dated and/or inscribed': in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.

'Signed and/or titled and/or dated and/or inscribed in another hand': in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term 'vintage' may also be included in the lot description). A vintage photograph is one which was made within approximately 5 - 10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, 'printed later' will appear in the lot description.

Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the catalogue without margins illustrated.

All photographs are sold unframed unless stated in the lot description.

20. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are in the artist's hand;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

21. PORCELAIN

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable descriptions of damage cannot be definitive, and in providing *Condition Reports*, we cannot guarantee that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

22. IMPORTANT NOTICE

Readers of this catalogue should be aware that some of the illustrated works of art may contain images of a sacred and/or secret nature. It is suggested that art centre managers in Aboriginal communities vet the illustrations with the appropriate local elders before distributing this catalogue in the community.

Every effort has been made to use current orthographies for Indigenous words, names of artists and people, titles of works, places, ancestral beings and so on, however some inconsistencies may result from a lack of current documentation or from local variations of the spellings of similar or identical words.

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓢ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.
- ^ Indigenous artefacts made in the State of Victoria that require a Cultural Heritage Permit to be removed from the state.

DATA PROTECTION - USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 9 of the Corporations Act 2001, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of six years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Australia, in particular the United Kingdom, and you agree to this transfer. Even when information is stored outside Australia, we will continue to comply with the National Privacy Principles set out in the Australian Privacy Act.

You have the right to request us not to use your information for these purposes by contacting Bonhams 1793 Limited at 97-99 Queen Street, Woollahra, NSW 2025, Australia or by email at info.aus@bonhams.com.

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

UNDER THIS CONTRACT, THE SELLER'S LIABILITY IN RESPECT OF THE QUALITY OF THE LOT, ITS FITNESS FOR ANY PURPOSE AND ITS CONFORMITY WITH ANY DESCRIPTION IS LIMITED. YOU ARE STRONGLY ADVISED TO EXAMINE THE LOT FOR YOURSELF AND/OR OBTAIN AN INDEPENDENT EXAMINATION OF IT BEFORE YOU BUY IT.

1 THE CONTRACT

- 1.1 These terms govern the Contract for Sale of the Lot by the Seller to the Buyer.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams which acts in the sole capacity as the Seller's agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the Sale, or an insert in the Catalogue, then Bonhams is the Seller for the purposes of this agreement.

1.4	The contract is made on the fall of the Auctioneer's hammer in respect of the Lot when it is knocked down to you.		and damage caused to the Lot after the fall of the Auctioneer's hammer until you obtain full title to it.	9.1.5	to take legal proceedings against you for any sum due under the Contract for Sale and/or damages for breach of contract;
2	SELLER'S UNDERTAKINGS	5.2	Title to the Lot remains in and is retained by the Seller until the Purchase Price and all other sums payable by you to Bonhams in relation to the Lot have been paid in full to, and received in cleared funds by, Bonhams.	9.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of Australia and New Zealand Banking Group Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
2.1	The Seller undertakes to you that:				
2.1.1	the Seller is the owner of the Lot or is duly authorised to sell the Lot by the owner;	6	PAYMENT		
2.1.2	save as disclosed in the Entry for the Lot in the Catalogue, the Seller sells the Lot with full title guarantee and free from any encumbrance or charge or, where the seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the Lot	6.1	Your obligation to pay the Purchase Price arises when the Lot is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot.	9.1.7	to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless the Buyer buys the Lot as a Consumer from the Seller selling in the course of a Business) you hereby grant an irrevocable licence to the Seller by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal Business hours to take possession of the Lot or part thereof;
2.1.3	except where the Sale is by an executor, trustee, liquidator, receiver or administrator the Seller is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession of the Lot; 2.1.4 the Seller has complied with all requirements, legal or otherwise, relating to any export or import of the Lot, and all duties and taxes in respect of the export or import of the Lot have (unless stated to the contrary in the Catalogue or announced by the Auctioneer) been paid and, so far as the Seller is aware, all third parties have complied with such requirements in the past;	6.2	Time will be of the essence in relation to payment of the Purchase Price and all other sums payable by you to Bonhams. Unless agreed in writing with you by Bonhams on the Seller's behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to Bonhams by you in the currency in which the Sale was conducted by not later than 4.30pm on the second working day following the Sale and you must ensure that the funds are cleared by the seventh working day after the Sale. Payment must be made to Bonhams by one of the methods stated in the Notice to Bidders unless otherwise agreed with you in writing by Bonhams. If you do not pay any sums due in accordance with this paragraph, the Seller will have the rights set out in paragraph 8 below.	9.1.8	to retain possession of any other property sold to you by the Seller at the Sale or any other auction or by private treaty until all sums due under the Contract for Sale shall have been paid in full in cleared funds;
2.1.5	subject to any alterations expressly identified as such made by announcement or notice at the Sale venue or by the Notice to Bidders or by an insert in the Catalogue, the Lot corresponds with the Contractual Description of the Lot, being that part of the Entry about the Lot in the Catalogue which is in bold letters and (except for colour) with any photograph of the Lot in the Catalogue and the contents of any Condition Report which has been provided to the Buyer.	7	GST	9.1.9	to retain possession of, and on three months' written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and
3	DESCRIPTIONS OF THE LOT		If the Seller is registered or required to be registered for GST, unless otherwise indicated, the sale of the Lot will be a taxable supply by the Seller and subject to GST and GST will be included in the Hammer Price.	9.1.10	so long as such goods remain in the possession of the Seller or Bonhams as its bailee, to rescind the contract for the Sale of any other goods sold to you by the Seller at the Sale or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the Seller or to Bonhams by you.
3.1	Paragraph 2.1.5 sets out what is the Contractual Description of the Lot. In particular, the Lot is not sold as corresponding with that part of the Entry in the Catalogue which is not printed in bold letters, which merely sets out (on the Seller's behalf) Bonhams' opinion (given on a reasonable basis and honestly) about the Lot and which is not part of the Contractual Description upon which the Lot is sold. Any statement or representation other than that part of the Entry referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any Description or Estimate, whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise, and whether by or on behalf of the Seller or Bonhams and whether made prior to or during the Sale, is not part of the Contractual Description upon which the Lot is sold.	8	Where the Sale is a taxable supply, Bonhams (on behalf of the Seller) will issue a tax invoice to you for the sale of the Lot.		
		8	COLLECTION OF THE LOT	9.2	You agree to indemnify the Seller against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to Bonhams in order to obtain the release of the Lot) incurred by the Seller (whether or not court proceedings will have been issued) as a result of Bonhams taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the Seller becomes liable to pay the same until payment by you.
3.2	Except as provided in paragraph 2.1.5, the Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by or on behalf of the Seller including by Bonhams. No such Description or Estimate is incorporated into this Contract for Sale.	8.1	Unless otherwise agreed in writing with you by Bonhams, the Lot will be released to you or to your order only when Bonhams has received cleared funds to the amount of the full Purchase Price and all other sums owed by you to the Seller and to Bonhams.	9.3	On any resale of the Lot under paragraph 8.1.2, the Seller will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the Lot, after the payment of all sums due to the Seller and to Bonhams, within 28 days of receipt of such monies by him or on his behalf.
		8.2	The Seller is entitled to withhold possession from you of any other Lot he has sold to you at the same or at any other Sale and whether currently in Bonhams' possession or not until payment in full and in cleared funds of the Purchase Price and all other sums due to the Seller and/or Bonhams in respect of the Lot.		
		8.3	You will collect and remove the Lot at your own expense from Bonhams' custody and/or control or from the Storage Contractor's custody in accordance with Bonhams' instructions or requirements.	10	THE SELLER'S LIABILITY
		8.4	You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.	10.1	The Seller acknowledges that certain laws imply terms, conditions or warranties into contracts for the supply of goods or services (including this agreement) that cannot be excluded. For example, for Consumers, purchasing goods at auction (including those under this agreement) come with non - excludable warranties under consumer protection legislation as to title and quiet possession and that the goods are free from encumbrance. The seller also acknowledges that certain other laws cannot be excluded. Nothing in paragraphs 9.2 to 9.5 is intended to exclude or restrict:
4	FITNESS FOR PURPOSE AND SATISFACTORY QUALITY	8.5	You will be wholly responsible for any removal, storage or other charges or expenses incurred by the Seller if you do not remove the Lot in accordance with this paragraph 8 and will indemnify the Seller against all charges, costs, including any legal costs and fees, expenses and losses suffered by the Seller by reason of your failure to remove the Lot including any charges due under any Storage Contract. All such sums due to the Seller will be payable on demand.	10.1.1	the application of any consumer protection legislation; or
4.1	The Seller does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the Lot or its fitness for any purpose.	9	FAILURE TO PAY FOR THE LOT	10.1.2	our liability for fraud or death or persona injury caused by the Seller's negligence (or any person under the Seller's control or from whom the Seller is legally responsible); or
4.2	The Seller will not be liable for any breach of any alleged undertaking, as to the satisfactory quality of the Lot or its fitness for any purpose.	9.1	If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):	10.1.3	any other liability to the extent that such liability may not be excluded or restricted as a matter of law.
5	RISK, PROPERTY AND TITLE	9.1.1	to terminate immediately the Contract for Sale of the Lot for your breach of contract;		
5.1	Risk in the Lot passes to you when it is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot. The Seller will not be responsible thereafter for the Lot prior to you collecting it from Bonhams or the Storage Contractor, with whom you have separate contract(s) as Buyer. You will indemnify the Seller and keep the Seller fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss	9.1.2	to resell the Lot by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;		
		9.1.3	to retain possession of the Lot;		
		9.1.4	to remove and store the Lot at your expense;		

10.2	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	11.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.	12.2.4	Sydney and all proceedings (whether oral or written) will be conducted in the English language;
10.3	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Trade Practices Act 1974 or otherwise.	11.6	References in the <i>Contract for Sale to Bonhams</i> will, where appropriate, include reference to <i>Bonhams' officers, employees and agents</i> .		all costs and fees incurred in connection with the resolution of a dispute in accordance with paragraph 11.2 will be borne by the <i>Seller</i> and <i>Buyer</i> in such manner as the expert(s) or the arbitrator, as the case may be, determines.
10.4	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	11.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.		
10.4.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Trade Practices Act 1974, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	11.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".		
		11.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.		
		11.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .	1	THE CONTRACT
10.4.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	11.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .	1.1	These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i> , being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i> .
		11.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction (and <i>Bonhams</i> enters into this agreement on trust for each such person).	1.2	The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the <i>Notice to Bidders</i> , printed at the beginning of the <i>Catalogue</i> for the <i>Sale</i> , and where such information is referred to it is incorporated into this agreement.
10.4.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	12	GOVERNING LAW & DISPUTE RESOLUTION	1.3	The <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> , when it is knocked down to you. At that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i> .
11	MISCELLANEOUS	12.1	Law	1.4	We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i> , unless <i>Bonhams</i> sells the <i>Lot</i> as principal.
11.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that state or territory of Australia where the <i>Sale</i> takes place and (except as provided in paragraph 11.2) the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that state or territory of Australia, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction.	1.5	Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
11.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .	12.2	Dispute Resolution	1.5.1	we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;
			Unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of <i>Business</i> :	1.5.2	subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> ;
11.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.	12.2.1	any dispute concerning the <i>Description</i> , authorship, attribution, condition, Provenance, authenticity, age, suitability, quality or origin of the <i>Lot</i> , or the conformity of the <i>Lot</i> with any <i>Description</i> , or whether the <i>Lot</i> is or is not a <i>Forgery</i> shall be referred, if so required by <i>Bonhams</i> , to an expert or a panel of up to three experts appointed, in the absence of agreement among the <i>Seller</i> , you and (if applicable) <i>Bonhams</i> , by the professional body most appropriate in <i>Bonhams'</i> opinion to advise upon the subject matter of the dispute in question or, in the absence of such a professional body, by the President of The Law Society of New South Wales from time to time;	1.5.3	we will provide guarantees in the terms set out in paragraphs 9 and 10.
		12.2.2	such experts appointed in accordance with paragraph 11.2.1 will act as experts and not as arbitrators and their decision will be final and binding on the relevant parties;	1.6	We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i> , or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i> , if made by us or on our behalf, is given on a reasonable basis and honestly and (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i> .
11.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.	12.2.3	any other dispute relating to or arising out of the sale of the <i>Lot</i> or this agreement shall be finally resolved, if so required by <i>Bonhams</i> , by arbitration, under the UNCITRAL arbitration rules in force at the date of the reference to the arbitration, and the tribunal for such arbitration will consist of a single arbitrator appointed, in the absence of agreement between the <i>Seller</i> , you and (if applicable) <i>Bonhams</i> , by the President of The Law Society of New South Wales from time to time. The arbitration will take place in		

2	PERFORMANCE OF THE CONTRACT FOR SALE				
	You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i> .				
3	PAYMENT				
3.1	Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i> , you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i> :	4.5	Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i> .	7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank PLC from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
3.1.1	the <i>Purchase Price</i> for the <i>Lot</i> ;			7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;
3.1.2	a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> , and	4.6	You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i> . You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i> , any <i>Expenses</i> and all charges due under the <i>Storage Contract</i> .	7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
3.1.3	if the <i>Lot</i> is marked ^[A6] , an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with <i>GST</i> on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i> .			7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for sale) until all sums due to us have been paid in full;
3.2	You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.	4.7	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
3.3	All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i> . Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.	4.8	You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i>), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.	7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for sale) and to apply any monies due to you as a result of such sale in payment or part payment of any amounts owed to us;
3.4	If <i>GST</i> is or will be payable on a supply of services made by us to you under or in connection with this agreement, where the sums payable are not expressly stated to include <i>GST</i> , the sums otherwise payable are increased by the amount of <i>GST</i> and you must make payment of the increase at the same time as you must pay the other sums due.	5	STORING THE LOT	7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .
3.5	We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i> , the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i> , any <i>Expenses</i> and <i>GST</i> and any interest earned and/or incurred until payment to the <i>Seller</i> .		We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) and, subject to paragraphs 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the <i>Notice to Bidders</i> . If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.	7.2	You agree to indemnify us against all legal and other costs, all losses and all other expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
3.6	Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i> , or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.			7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro - rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro - rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.
3.7	Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro - rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro - rata to pay all amounts due to <i>Bonhams</i> .	6	RESPONSIBILITY FOR THE LOT	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any sale of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
4	COLLECTION OF THE LOT	6.1	Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passed to you when it was knocked down to you.	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
4.1	Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us, in cleared funds, everything due to the <i>Seller</i> and to us, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a stamped, paid invoice, obtained from our cashier's office.	6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our reasonable discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
4.2	You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i> , or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> .	7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		
4.3	For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i> . Thereafter, the <i>Lot</i> may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the <i>Notice to Bidders</i> .	7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):		
4.4	If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i> , you authorise us, acting as your agent and on your behalf, to enter into a contract (the " <i>Storage Contract</i> ") with a <i>Storage Contractor</i> for the storage of	7.1.1	to terminate this agreement immediately for your breach of contract;		
		7.1.2	to retain possession of the <i>Lot</i> ;		
		7.1.3	to remove, and/or store the <i>Lot</i> at your expense;		
		7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;		

8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	10	OUR LIABILITY	11	MISCELLANEOUS
8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	10.1	We acknowledge that certain laws imply terms, conditions or warranties into contracts for the supply of goods or services (including this agreement) that cannot be excluded. For example, for Consumers, services (including those under this agreement) come with non - excludable warranties under consumer protection legislation that they will be provided with due care and skill and be reasonably fit for their purpose (where the purpose is made known). We also acknowledge that certain other laws cannot be excluded. Nothing in paragraphs 10.2 to 10.4 is intended to exclude or restrict:	11.1	You may not assign either the benefit or burden of this agreement.
8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or			11.2	Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.			11.3	If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
8.2	The discretion referred to in paragraph 8.1:	10.1.1	the application of any consumer protection legislation; or		
8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.1.2	our liability for fraud or death or personal injury caused by our negligence (or any person under our control for whom we are legally responsible); or		
8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.1.3	any other liability to the extent that such liability may not be excluded or restricted on a matter of law.	11.4	Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
9	FORGERIES	10.2	Subject to paragraph 10.1, we will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Trade Practices Act 1974 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	11.5	If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.3	Subject to paragraph 10.1, our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise due care and skill in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:	11.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
9.2	Paragraph 9 applies only if:			11.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.3.1	handling the <i>Lot</i> if it was affected at the time of sale to you by woodworm and any damage is caused as a result of it being affected by woodworm; or	11.8	In this agreement "including" means "including, without limitation".
9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and	10.3.2	changes in atmospheric pressure; nor will we be liable for:	11.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .	10.3.3	damage to tension stringed musical instruments; or	11.10	Reference to a numbered paragraph is to a paragraph of this agreement.
9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:	10.3.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.	11.11	Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or	10.4.1	Subject to paragraph 10.1 we will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	11.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction (and <i>Bonhams</i> enter into this agreement on trust for each such person).
9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.	10.4.2	Subject to paragraph 10.1 in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	12	GOVERNING LAW AND DISPUTE RESOLUTION
9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our reasonable discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .			12.1	Law All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that state or territory of Australia where the <i>Sale</i> takes place and (except as provided in paragraph 12.2) we and you each submit to the exclusive jurisdiction of the courts of that state or territory of Australia, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction.
9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>GST</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .				
9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.				
9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.				
9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .				

- 12.2 Dispute Resolution
Unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of *Business*:
- 12.2.1 any dispute concerning the *Description*, authorship, attribution, condition, Provenance, authenticity, age, suitability, quality or origin of the *Lot*, or the conformity of the *Lot* with any *Description*, or whether the *Lot* is or is not a *Forgery* shall be referred, if so required by *Bonhams*, to an expert or a panel of up to three experts appointed, in the absence of agreement among the *Seller*, you and (if applicable) *Bonhams*, by the professional body most appropriate in *Bonhams'* opinion to advise upon the subject matter of the dispute in question or, in the absence of such a professional body, by the President of The Law Society of New South Wales from time to time;
- 12.2.2 such experts appointed in accordance with paragraph 11.2.1 will act as experts and not as arbitrators and their decision will be final and binding on the relevant parties;
- 12.2.3 any other dispute relating to or arising out of the sale of the *Lot* or this agreement shall be finally resolved, if so required by *Bonhams*, by arbitration, under the UNCITRAL arbitration rules in force at the date of the reference to the arbitration, and the tribunal for such arbitration will consist of a single arbitrator appointed, in the absence of agreement between the *Seller*, you and (if applicable) *Bonhams*, by the President of The Law Society of New South Wales from time to time. The arbitration will take place in Sydney and all proceedings (whether oral or written) will be conducted in the English language;
- 12.2.4 all costs and fees incurred in connection with the resolution of a dispute in accordance with paragraph 11.2 will be borne by the *Seller* and *Buyer* in such manner as the expert(s) or the arbitrator, as the case may be, determines.

DATA PROTECTION - USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 9 of the Corporations Act 2001, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of six years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Australia, particularly the United Kingdom, and you agree to this transfer. Even when information is stored outside Australia, we will continue to comply with the National Privacy Principles set out in the Australian Privacy Act.

You have the right to request us not to use your information for these purposes by contacting Bonhams 1793 Limited at 97-99 Queen Street, Woollahra, NSW 2025, Australia or by email at info.aus@bonhams.com.

APPENDIX 3

DEFINITIONS and GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"ABN" means the same as ABN means in the A New Tax System (Australian Business Number) Act 1999.

"Auctioneer" the representative of Bonhams conducting the Sale.

"Bidder" a person who has completed a Bidding Form.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. Bonhams is also referred to in the Buyer's Agreement, the Conditions of Business and the Notice to Bidders by the words "we", "us" and "our".

"Book" a printed book offered for sale at a specialist book sale.

"Business" includes any trade, business and profession.

"Buyer" the person to whom a *Lot* is knocked down by the Auctioneer. The Buyer is also referred to in the Contract of Sale and the Buyer's Agreement by the words "you" and "your".

"Buyer's Agreement" the contract entered into by Bonhams with the Buyer (see Appendix 2 in the Catalogue).

"Buyer's Premium" the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

"Catalogue" the Catalogue relating to the relevant Sale, including any representation of the Catalogue published on our Website.

"Commission" the commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form.

"Condition Report" a report on the physical condition of a *Lot* provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.

"Consignment Fee" a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business.

"Consumer" a consumer within the meaning of that term in the *Trade Practices Act 1974*.

"Contract Form" the contract form, or vehicle entry form, as applicable, signed by or on behalf of the Seller listing the *Lots* to be offered for sale by Bonhams.

"Contract for Sale" the sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue).

"Contractual Description" the only description of the *Lot* (being that part of the Entry about the *Lot* in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, Provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

"Entry" a written statement in the Catalogue identifying the *Lot* and its *Lot* number which may contain a description and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and expenses paid or payable by Bonhams in respect of the *Lot* including legal expenses, banking charges and expenses incurred as a result of an electronic transfer of money, charges and expenses for loss and damage cover, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproduction rights' fees, taxes (including GST), levies, costs of testing, searches or enquiries, preparation of the *Lot* for sale, storage charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus GST if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, Provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the description of the *Lot*.

"GST" means the same as GST means in the A New Tax System (Goods and Services Tax) Act 1999.

"Guarantee" the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp sales and/or specialist Book sales, a *Lot* made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement.

"Hammer Price" the price in the currency in which the Sale is conducted (including GST, if any) at which a *Lot* is knocked down by the Auctioneer.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2.1 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to Bonhams with a view to its sale at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for sale as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles

and in respect of the promotion of sales of motor vehicles.

"Notional Charges" the amount of Commission and GST which would have been payable if the *Lot* had been sold at the Notional Price.

"Notional Fee" the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low estimates given by us to you or stated in the Catalogue or, if no such estimates have been given or stated, the Reserve applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our Catalogues.

"Purchase Price" the Hammer Price.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction sale at which a *Lot* is to be offered for sale by Bonhams.

"Sale Proceeds" the net amount due to the Seller from the sale of a *Lot*, being the Hammer Price less the Commission, any GST chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage stamp offered for sale at a Specialist Stamp sale.

"Standard Examination" a visual examination of a *Lot* by a non - specialist member of Bonhams' staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer's Agreement (as appropriate).

"Storage Contractor" means the company identified as such in the Catalogue.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of Bonhams into which all sums received in respect of the Purchase Price of any *Lot* will be paid, such account to be a distinct and separate account to Bonhams' normal business bank account. **"Website"** Bonhams website at www.bonhams.com.

"Withdrawal Notice" the Seller's written notice to Bonhams revoking Bonhams' instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings: -

"artist's resale right": the right of the creator of a work of art to receive a payment on Sales of that work subsequent to the original Sale of that work by the creator of it as set out in the Resale Royalty Right for Visual Artists Act 2009.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

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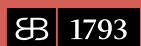
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