



# ABORIGINAL ART

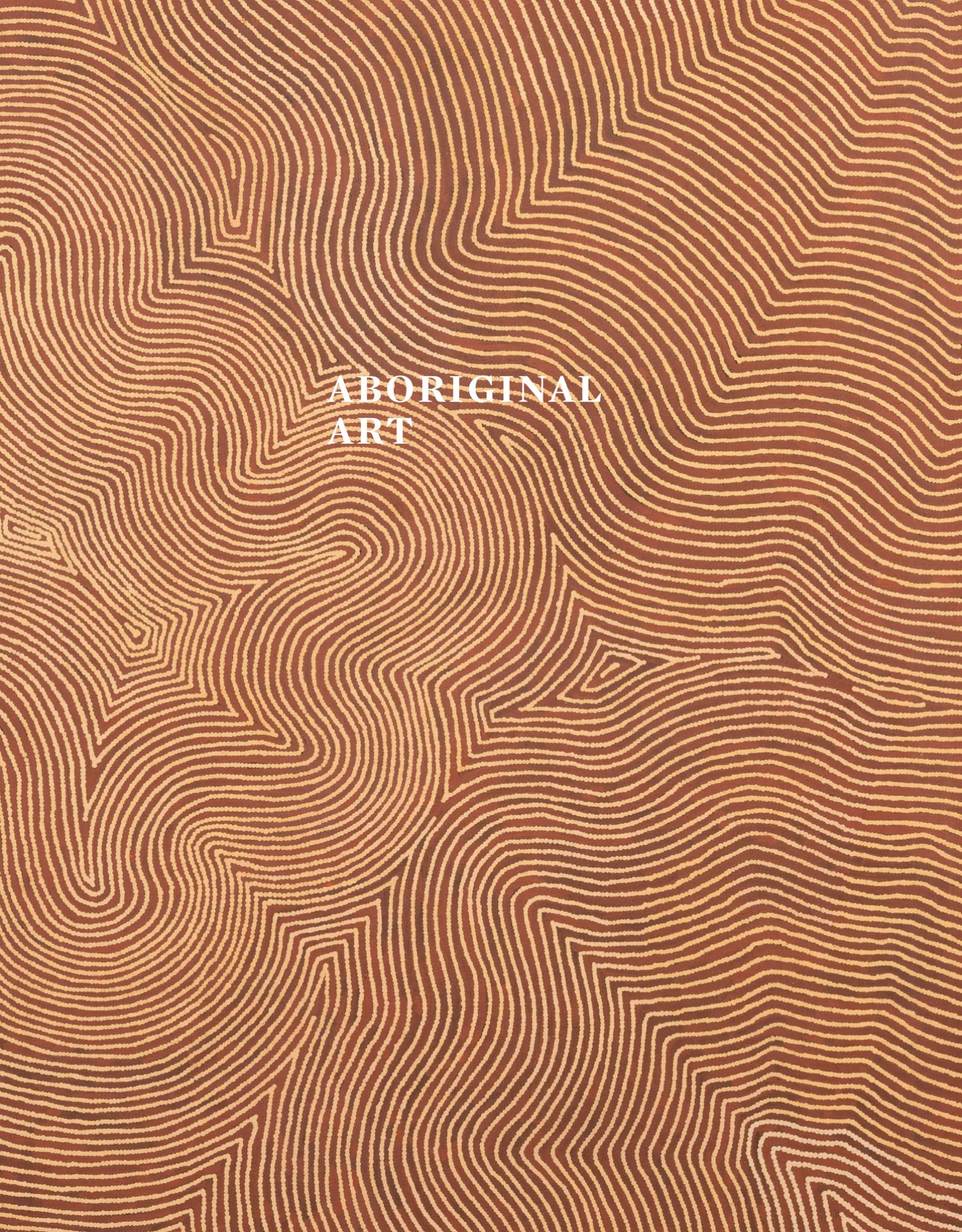
NEW YORK | 13 DECEMBER 2019

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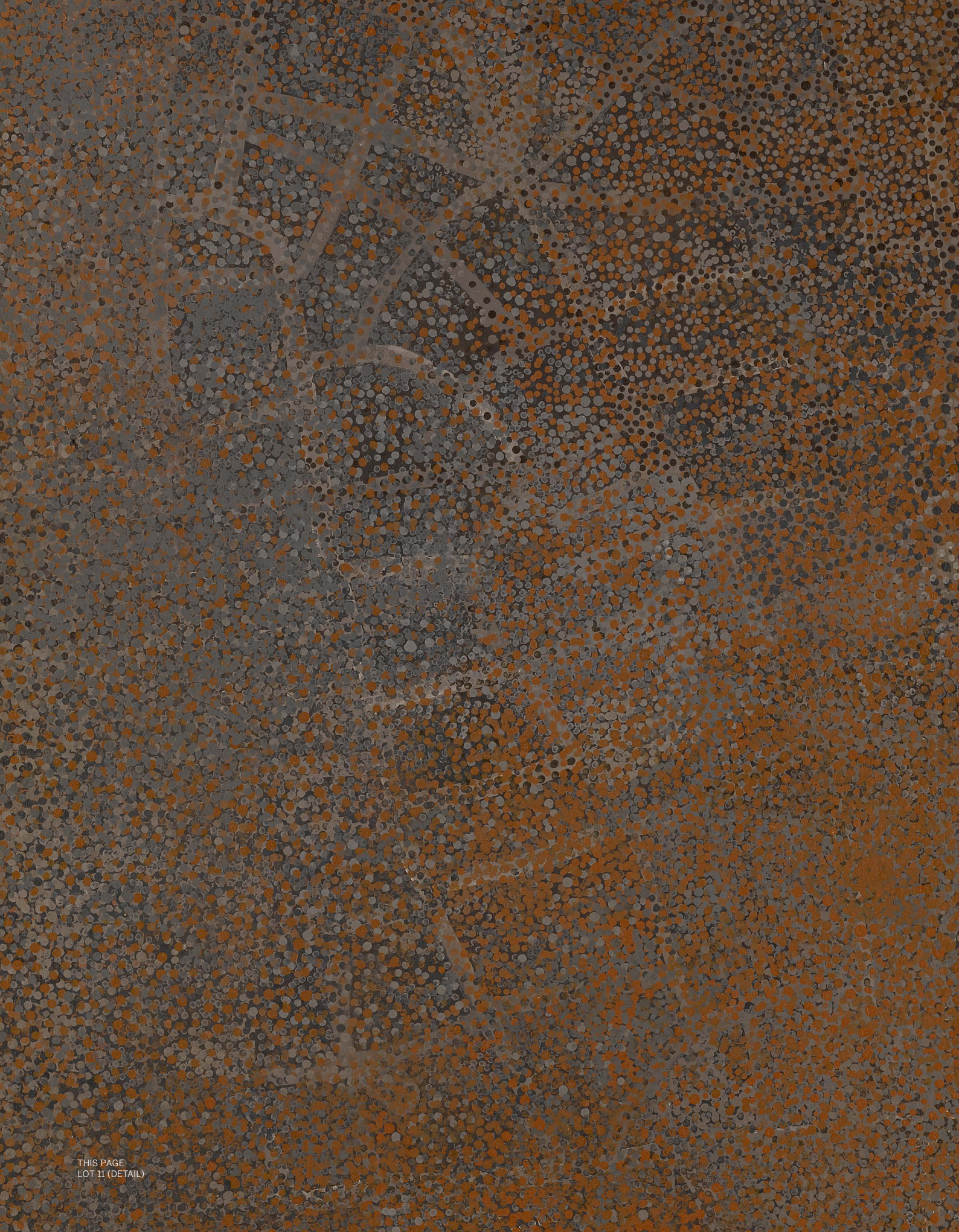
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ABORIGINAL  
ART



# ABORIGINAL ART

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SALE N10145  
5:00 PM**

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Art of Africa, Oceania & the Americas*  
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paul.lewis@sothebys.com



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Sotheby's would also like to thank Natasha Blain for her assistance in this auction.

## CONTRIBUTOR BIOGRAPHIES

### Wally Caruana

Wally Caruana is an independent curator specializing in Aboriginal art. From 1984 to 2001 he was the Foundation Curator of the Aboriginal and Torres Strait Islander Art Collection at the National Gallery of Australia, Canberra. He has curated several major exhibitions in Australia and abroad, including *World of Dreamings* at the State Hermitage Museum, St Petersburg in 2000 and co-curator of *Ancestral Modern: Australian Aboriginal Art, The Kaplan & Levi Collection* at the Seattle Art Museum in 2012 that subsequently toured North America. Caruana is the author of *Aboriginal Art* published by Thames and Hudson in the World of Art series, now in its third edition.

### Christine Nicholls

Dr. Christine Judith Nicholls is well published in the fields of visual art, sociolinguistics, literature and education. Throughout the 1980s and into the 1990s she worked as a linguist and then as school principal of the bilingual Warlpiri-English school in the Warlpiri Aboriginal settlement of Lajamanu in the Northern Territory's Tanami Desert, located in Australia's Central Desert. Since then, as a Flinders University academic, Christine continued to trace developments in those areas. More recently at the Australian National University, where she is an Honorary Senior Lecturer, she has focussed on publishing academic articles in those fields. Christine Nicholls has published more than twenty books, diversifying more recently by publishing on digital media. Over the years she has conceived and curated numerous Indigenous Australian art exhibitions displayed in Australia and overseas, while continuing to document developments in these interrelated fields.

### Neil Murphy

Neil worked as an independent curator collaborating with Watiyawanu Artists Corporation, Mt. Liebig, Northern Territory, from 2003 to 2007. During these years he worked closely with the artists Wentja Napaltjarri and Ngoia Pollard Napaltjarri, establishing their art careers and commissioning works. Under his guidance, Napaltjarri won the prestigious *Telstra National Aboriginal & Torres Strait Islander Art Award* (NATSIAA) in 2006.

### John Kean

John Kean was Art Advisor at Papunya Tula Artists Pty Ltd, (1977-9) inaugural Exhibition Coordinator at Tandanya: the National Aboriginal Cultural Institute (1989-92) Exhibition Coordinator at Fremantle Arts Centre (1993-6) Producer with Museum Victoria (1996-2010). He is currently undertaking a PhD in Art History at the University of Melbourne. John has published extensively on Indigenous art and the representation of nature in Australian museums.

### Ian McLean

Ian McLean is Hugh Ramsay Chair of Australian Art History at the University of Melbourne. He has published extensively on Australian art and particularly Indigenous art, including *The Art of Gordon Bennett, Rattling Spears A History of Indigenous Australian Art* and *How Aborigines Invented the Idea of Contemporary Art*.

### Michael Stitfold

Michael Stitfold was the inaugural Art Coordinator at Kayili Artists from 2004 to 2008, situated in Patjarr, a tiny community, a couple hundred kilometres north of Warburton in the Ngaanyatjaraku Shire of the Gibson Desert, Western Australia. He is a former Papunya Tula field worker and during his tenure he guided the Kayili artists through their first group show at Alcaston Gallery in Melbourne, July 2005. He is currently working on the Tiwi Islands in the Northern Territory.

### Howard Morphy

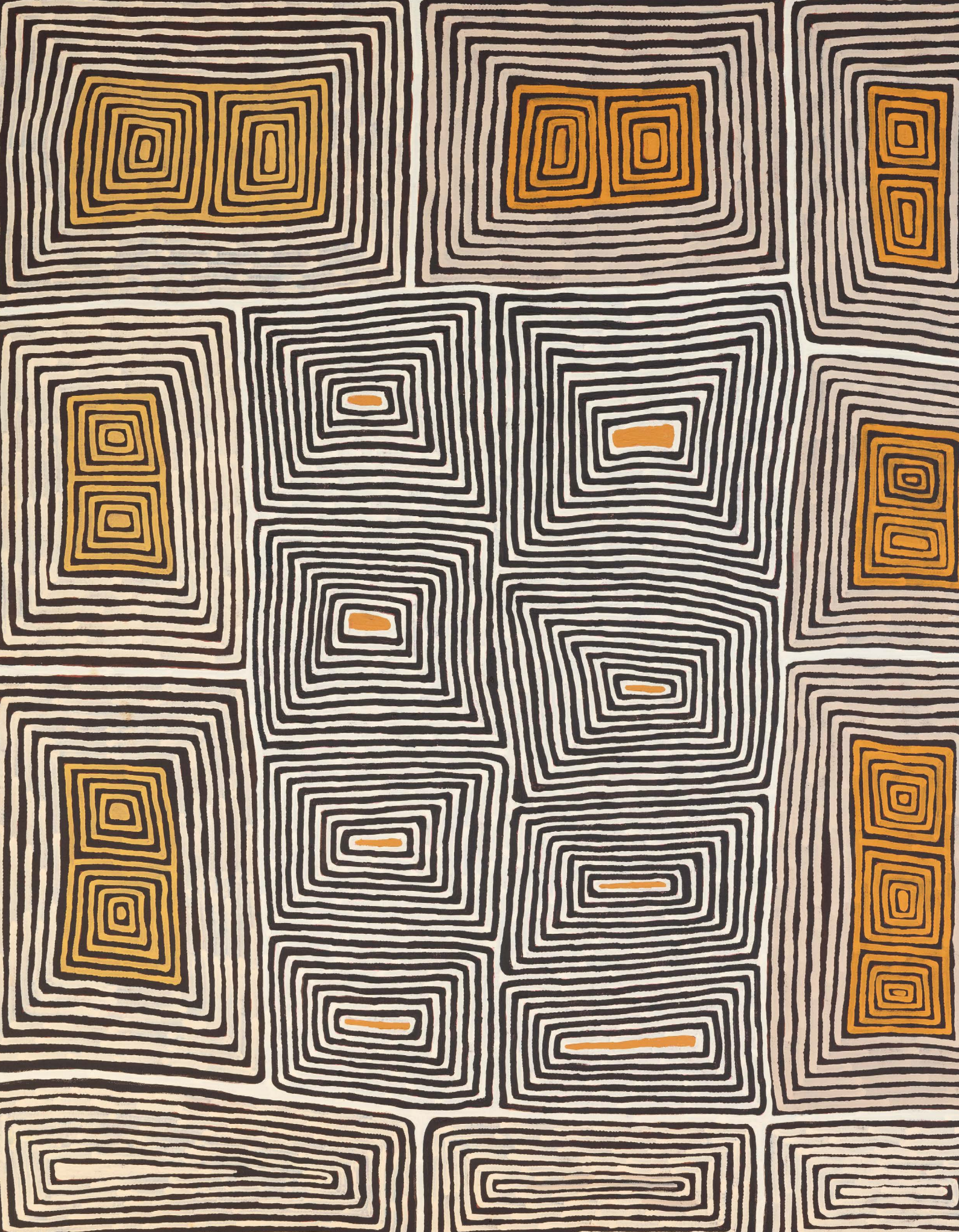
Howard Morphy is an Emeritus Professor and Head of the Centre for Digital Humanities Research at the Australian National University. He is an anthropologist of art and visual anthropology with a major theoretical focus on the nature of cross-cultural categories. He has written extensively on Australian Aboriginal art with a monograph of Yolngu Art, *Ancestral Connections* (Chicago, 1991), a general survey *Aboriginal Art* (Phaidon, 1998) and most recently *Becoming Art: Exploring Cross-Cultural Categories* (Berg, 2007). He is member of the board of the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia. He is currently working with colleagues at the British Museum and the National Museum of Australia on the concept of the relational museum, linking distributed collections to source communities.

### Christopher Hogdes

Christopher Hogdes is the owner and director of Utopia Art Sydney. Since its establishment in 1988 the gallery has been the Sydney representative of leading Australian artists including Papunya Tula Artists, Gloria Petyarre and Emily Kame Kngwarreye, and maintaining a firm philosophy that indigenous art should be placed in a contemporary context alongside non-indigenous art.

Christopher has tirelessly promoted the works of indigenous artists both in Australia and internationally. He is widely recognised as an expert in this field, with a particularly deep knowledge of and strong relationship with the late Emily Kame Kngwarreye. In this light, he has curated many shows for other venues and has consulted to a number of significant exhibitions, including Emily Kame Kngwarreye's groundbreaking exhibition in Japan in 2008. Christopher readily acknowledges and has actively nurtured the important role of American institutions and collectors in the reception and exhibition of Indigenous Australian art in a contemporary context.





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PROPERTY FROM THE COLLECTION OF FIONA BROCKHOFF

## UNKNOWN KUNWINJKU ARTIST, WESTERN ARNHEM LAND

20TH CENTURY

### Untitled

Natural earth pigments on eucalyptus bark  
circa 1960  
29 in by 21 in (74 cm by 53 cm)

#### PROVENANCE

Painted in the Western Arnhem Land region circa 1960  
Private Collection, New Zealand  
Sotheby's, Melbourne, *Aboriginal Art*, 25 July, 2005  
(AU0692), lot 51  
Fiona Brockhoff, Melbourne

Cf. for stylistically related depictions of ancestral insects,  
see Holmes, Sandra Le Brun, *Yirawala Artist and Man*, The  
Jacaranda Press, Brisbane, 1972, pp.8-9, 80.

\$ 10,000-15,000

This extraordinary bark painting is likely to relate to aspects of the Lorrkon (Hollow Log) Mortuary Ceremony of the Kinwinjku people, in particular to Marlindji (the Praying Mantis) Djang (Dreaming site).

Dr. Luke Taylor writes "Another important Djang associated with Lorrkon is Marlindji, the Praying Mantis, who is described as one of the beings that carried the coffin on the creation journey. Marlindji is painted on the burial pole as a skeletal figure. It is also relevant to consider the appropriateness of this figure to imagery of life after death, since the male Praying Mantis can live for a time after its head has been devoured by the female during mating and these species moult as they grow emerging anew and casting aside a spectral skin of their former body form." Bruno David and Ian J. McNiven, eds., *Bodies Revealed: X-ray Art in Western Arnhem*, Oxford Handbooks Online, p.15.

The central figures dominating this painting appear to be Marlindji (Praying Mantis), with other ancestral beings that are associated with Lorrkon, including goannas and maggots, above and below. The heads of each ancestral being are painted similarly to the way mimih and other spiritual figures are often represented by the Kinwinjku. The fine linear depiction of the insects, and the manner in which the heads on the beings are represented, bear stylistic similarities to early paintings by Yirawala, and it is possible this may be a work by this acclaimed artist.



1

PROPERTY FROM THE COLLECTION OF FIONA BROCKHOFF

## MAWALAN MARIKA

CIRCA 1908 - 1967

### The Seagull

Natural earth pigments on eucalyptus bark

Bears artist's name, descriptive notes, exhibition information on cards attached, together with the artist's hand print on the reverse

62½ in by 21½ in (159 cm by 55 cm)

#### PROVENANCE

Collected by Dr. Stuart Scougall in Yirrkala, North East Arnhem Land, 1962

Qantas Gallery, New York, 1963 (Painting No.19 in catalogue)

Private Collection, New York, acquired from the above in 1963

Sotheby's, *Important Aboriginal Art*, Melbourne, 25 July 2005, lot 69

Fiona Brockhoff, Melbourne

#### LITERATURE

Scougall, S. and P.C. Gifford, 'Aboriginal Art and Mythology', in *Natural History Magazine, Journal of the American Museum of Natural History*, Vol. LXXIV (2), February, 1965, illus.pp. 46-8.

#### EXHIBITED

Qantas Gallery, New York, *Australian Aboriginal Art*, March - April 1963 (cat. no. 19)

\$ 50,000-80,000

Cf. for a similar composition by Mawalan's eldest daughter and pupil, Banygul Marika (born 1939), see *Hollow Log Mortuary Ceremony*, 1962, in the Collection of the National Gallery of Australia, illus. in the exhibition brochure *Ancestors and Spirits: Aboriginal Painting from Arnhem Land in the 1950s and 1960s*, National Gallery of Australia, Canberra, 1987.

For similar paintings of ceremonies by Mawalan Marika, see: Perkins, H., *Tradition Today: Indigenous Art in Australia*, Art Gallery of New South Wales, Sydney, 2004, p. 79; and Ruhe, E.L., *Australian Bark Painting*, Oakland University, Rochester, Michigan, October 1975 (exhibition cat). For details of the seagull's importance in ritual, see Elkin, A.P., Catherine and Ronald Berndt, 1959, *Art in Arnhem Land*, University of Chicago Press p. 88.



The artist's handprint on the reverse of the bark



## THE SEAGULL 1962

The painting was collected by Dr. Stuart Scougall who, with Tony Tuckson of the Art Gallery of New South Wales, played a major role in the recognition of Aboriginal art through the acquisition and gift of bark paintings from Yirrkala and carvings from the Tiwi Islands to the Art Gallery of New South Wales in 1959. Mawalan Marika was not only an outstanding artist but a key figure in recent Yolngu history. Mawalan as leader of the Rirratjingu clan gave the Reverend Wilbur Chaseling permission to set up the first mission station in Eastern

Arnhem land at Yirrkala in 1935. Mawalan was one of the Yolngu clan leaders who campaigned for the recognition of their rights by the Australian government eventually resulting in the Aboriginal land rights (Northern Territory Act) 1976. Yolngu saw art as a way of sharing the richness of their culture with outsiders and gaining recognition for

their rights. The Seagull is a magnificent example of Mawalan's art. The painting represents the ceremonies associated with Ngurula, the seagull. Ngurula connects clans of the Dhuwa moiety together flying from one clan's country to another. The painting is set in Rirratjingu country showing the seas between Yirrkala and the island of Dhambaliya. The top section of the painting evokes the seagulls' determined flight across the sea with fish swimming below in the sparkling waters. The right-hand section with its patterned serenity and elegance is in deliberate contrast to the left-hand panel where the seagull turns and the fish scatter. The lower half illustrates a mortuary ritual that commemorates the seagull and links clans together. On a person's death a small ceremonial object was made of a carved seagull's head with a body and wings made from feather string.<sup>1</sup> This could be used as a message stick announcing the death.

Later on a memorial ceremony is held in which lengths of feather string are hung from a ceremonial pole representing the spirit's journey and men and women dance in memory of the dead. The central section shows the songman seated with clap sticks held high and the yidaki (digeridoo) player using a sheet of bar as a resonator, while people dance around. The seagull with strings segmenting the lower panel represents the pole, the sacred object and the journey connecting the clans. The songs are still sung in Yolngu ceremonies and great lengths of white feather strings are held by dancers in a line joining people together and marking Ngurula's journey. The background pattern represents the clan design of the Rirratjingu clan.

<sup>1</sup> For details see Elkin, A.P., Catherine and Ronald Berndt, 1959, *Art in Arnhem Land*, University of Chicago Press page 88.

*Howard Morphy, 2019*



Portrait of Mawalan Marika by James A Davidson.  
© Malcolm Davidson

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## MAWALAN MARIKA

CIRCA 1908 - 1967

### Wititj

Natural earth pigments on eucalyptus bark  
27 in by 11 in (68.5 cm by 28 cm)

### PROVENANCE

Painted at Yirrkala in North East Arnhem Land in 1963  
Sotheby's, *Fine Aboriginal and Contemporary Art*,  
Melbourne, 17 June 1996, lot 20  
Fiona Brockhoff, Melbourne

An exceptional small painting by Mawalan that illustrates the way in which Yolngu artists employ formal techniques that influence perception. The painting represents a Dhuwa moiety ancestral serpent, Wititj, associated with the coming of the rainy season. At Mirarrmina in Liyagalawumirri country the ancestral Wawilak sisters were swallowed by such a snake. The related songs and ceremonies evoke the power of the wet-season storms – thunder and lightning, torrential rain and glistening vegetation. The background design is based on a Rirratjingu clan design associated with Wititj, consisting of parallel lines intersecting in a regular pattern. In this painting the design is disrupted by the snake moving across the surface. This disturbs the regularity of the pattern, creating a sense of unease. The human figures almost seem to be falling through space.

See W. Caruana and N. Lendon, *The Painters of the Wawilak Story*, Canberra, 1997, National Gallery of Australia.

Howard Morphy

\$ 3,000-5,000



PROPERTY FROM THE COLLECTION OF FIONA BROCKHOFF

## BOB BILINYARA

CIRCA 1915-1975

### Diver Bird and Catfish

Natural earth pigments on eucalyptus bark  
Bears artist's name, language group (Djinang), and  
description of the story depicted on an old label on the  
reverse  
69 5/16 in by 15 1/2 in (176 cm by 39 cm)

#### PROVENANCE

Likely to have been painted in Milingimbi, Central Arnhem  
Land, circa 1960  
Christies, *Australian and European Paintings, Sculpture and  
Drawings, Part I*, Melbourne, 27 August 1997, lot 153  
Sotheby's, *Aboriginal, African & Oceanic Art*, Sydney, 9  
November 1998, lot 232  
Fiona Brockhoff, Melbourne, acquired from the above sale

Among the Yolngu people of Arnhem Land, the ancestral  
Burala, also known as the Cormorant or Darter, feeds on  
the catfish it catches in clan waterholes, a metaphor for  
the taking of souls from the pool of life. The associated  
sculpture takes the form of a rangga or sacred ritual object  
that is depicted in bark paintings either figuratively, or as a  
series of elongated forms bearing a catfish design.

The label on the reverse reads: "Along the centre of the  
bark are the ritual representation of two diver birds (as they  
are carved in wood and painted). Alongside of them are  
some catfish from saltwater which men spear and eat. The  
diver birds and the catfish are the painter's totems".

In her recent exhibition *Art from Milingimbi: taking  
memories back* (focusing on art from Milingimbi collected  
by Reverend Wells prior to 1962), the Art Gallery of New  
South Wales curator Cara Pinchbeck, writes that "Bob  
Bilinyara was central to the group of artists working in  
Milingimbi in the 1950s. Like Makani he later resided in  
Maningrida and also at Nangalala where he played a leading  
role mentoring younger artists. He was among the group of  
Yolngu men enlisted as part of Donald Thompson's Special  
Reconnaissance Unit, charged with protecting Australia's  
northern coastline during the later stages of World War  
II. Bilinyara was also a respected surgeon; in this work,  
he gives figurative form to those involved in an initiation  
ceremony."

\$ 6,000-8,000



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## UTA UTA TJUNGALA

CIRCA 1920-1990

### Untitled (Ceremony - Large Twin Ceremonial Occasion)

Natural earth pigments and enamel paint on composition board

18½ in by 9 in (47 cm by 22 cm)

#### PROVENANCE

Painted in 1971 and purchased from the Papunya School Art room in early 1972

Mr. and Mrs. W.L. Jackson, Victoria

Sotheby's, *Important Aboriginal Art*, Melbourne, 28 June 1999, lot 58

Fiona Brockhoff, Melbourne

#### LITERATURE

This work, together with an annotated diagram, is illustrated in G. Bardon's, *Papunya*, p. 111, painting no. 28

Morphy, 1998, p. 124, pl. 78; for a related painting depicting a ceremonial ground utilizing similar iconography, in the collection of the Museum and Art Gallery of the Northern Territory, titled *Medicine Story*.

#### EXHIBITED

National Gallery of Victoria, Melbourne, *Origins of Western Desert Art: Tjukurr tjangu*, 30 September 2011-12 February 2012

Musee du quai Branly, Paris, 9 October 2012-20 January 2013

\$ 30,000-50,000

Uta Uta Tjangala was one of the first Pintupi men to join the original painting group at the Aboriginal settlement of Papunya in 1971 that was to revolutionize Aboriginal desert art, and eventually Indigenous art in Australia. The introduction of European painting materials by the school teacher Geoffrey Bardon at Papunya offered artists few challenges and allowed for a fair degree of experimentation as they sought to express in paint their relationship to distant ancestral lands. The one constant element in the new paintings was the lexicon of desert iconography that is applied to men's bodies in ceremony, on the ritual ground itself and onto sacred objects. Although in the main artists restricted themselves to using the traditional palette of red and yellow ochres, black and white, there were a number of exceptions, such as in this work where Uta Uta Tjangala has depicted the symbols for the ceremonial men in red and blue enamel paint in what would have been a daring innovation, made culturally acceptable due to the high ritual status of the artist.

Bardon's documentation accompanying this painting interprets it as two adjacent ceremonial grounds with men (the U-shapes) sitting facing each other. The men are separated by horizontal bars that represent spears or clubs. The painting relates to a number of small boards painted by the artist in 1971 now in the collection of the Museum and Art Gallery of the Northern Territory, Darwin, illustrated in Scholes, Like (ed.), *Tjungunutja: From having come together*, Museum and Art Gallery of the Northern Territory, Darwin, 2017, pp. 14-17.

The painting was originally acquired from the Papunya School Art Room in early 1972 by Mr and Mrs W. L. Jackson who worked alongside Geoffrey Bardon at the Papunya school. *Untitled (Ceremony - Large Twin Ceremonial Occasion)* is one of a suite of twelve of the earliest paintings ever executed at Papunya in 1971 that were purchased by the Jacksons, direct from Bardon in early 1972, at an exhibition 'to raise more money to buy painting supplies'. These 'early' works had been painted on scraps of timber, off cuts, floor tiles, and painted in a variety of mediums, 'all about the place', as the artists were 'working in small groups', and 'in their barricaded space behind the classroom', while others painted in 'the settlement office' and in Bardon's apartment.

Credit: Personal correspondence with Mr W.L. Jackson and Sotheby's, 1999.

Wally Caruana



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## UTA UTA TJUNGALA

CIRCA 1920-1990

### Untitled (Two Boys' Dreaming - Boys; Hairpiece Dreaming)

Natural earth pigments and synthetic polymer paint on composition board  
18 in by 17 ¾ in (45.5 cm by 45 cm)

#### PROVENANCE

Purchased directly from the artist at Papunya in June-July, 1972

Mr. and Mrs. W.L. Jackson, Victoria

Sotheby's, Melbourne, *Important Aboriginal Art*, 28 June 1999, lot 74

Fiona Brockhoff, Melbourne

#### LITERATURE

Geoffrey Bardon and James Bardon, Papunya, *A Place Made After the Story: The Beginnings of the Western Desert Painting Movement*, The Miegunyah Press, Melbourne, 2004, p. 498, painting 485 (illus.)

Judith Ryan and Philip Batty et al., *Origins of Western Desert Art: Tjukurr tjangu*, Melbourne: Council of Trustees of the National Gallery of Victoria, 2011, p. 145 (illus.)

#### EXHIBITED

National Gallery of Victoria, Melbourne, *Origins of Western Desert Art: Tjukurr tjangu*, 30 September 2011 - 12 February 2012

Musée du quai Branly, Paris, 9 October 2012 - 20 January 2013

\$ 30,000-50,000

In the first two years of the Papunya painting movement, the school teacher Geoffrey Bardon, a prominent catalyst for the formation of the men's painting group, commissioned a number of artists to paint pictures that were suitable for children to see. The resulting paintings by Tim Payungka Tjapangati, Mick Namarari Tjapaltjarri, Anatjari No. III Tjakamarra and Long Jack Phillipus Tjakamarra feature recognizable figures of ancestors in human form. Other paintings feature the symbolic iconography of desert graphic art to depict scenes of initiatory activities where boys are shown undergoing instruction in the laws of the desert peoples.

Uta Uta Tjangala's *Untitled (Two Boys' Dreaming - Boys; Hairpiece Dreaming)* belongs to the latter category. The painting depicts two boys, symbolized by the centrally located and decorated U-shapes in the upper and lower registers of the painting, sitting astride camp fires depicted as roundels. In between is an elaborate representation of the ceremonial hairpieces. The arced form in the lower section bears a Water Dreaming design formed by three roundels linked by parallel meanders of dotted and solid lines. A ground mosaic is depicted in the lower left corner.

In the initiation ceremonies of the Pintupi, novices receive a yiruwarra or yakirri, a red headband denoting manhood. John Kean, the manager of Papunya Tula Artists between 1977 and 1979, describes Uta Uta Tjangala as invariably carrying two spears and a spear-thrower and wearing 'a red-ochred hair-string or red woollen yakirri'.<sup>1</sup> This would suggest the painting is possibly autobiographical in nature.

The painting was originally acquired directly from the artist at Papunya in June or July 1972 by Mr and Mrs W. L. Jackson who worked alongside Geoffrey Bardon at the Papunya school. During May and June, Bardon was effectively banned by the settlement's administrator from selling paintings to the Stuart Art Centre, in Alice Springs, and with no outlet, the artists were forced to resort to sell paintings to the few interested parties in the Papunya Community.

<sup>1</sup> John Kean in Judith Ryan and Philip Batty et al., *Origins of Western Desert Art: Tjukurr tjangu*, Council of Trustees of the National Gallery of Victoria, Melbourne, 2011, p. 126.

Wally Caruana



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## ANATJARI TJAKAMARRA

CIRCA 1930-1992

### Kuningka

Synthetic polymer paint on composition board

Bears Papunya Tula catalogue number A731078, title and a large annotated diagram in Peter Fannin's hand on the reverse

31 in by 24 in (79 cm by 61 cm)

#### PROVENANCE

Most probably painted at the Pintupi outstation of Yai-Yai, in October 1973

Papunya Tula Artists, Alice Springs

Private collection, Sydney

Sotheby's, *Aboriginal Art*, Melbourne, 9 July 2001, lot 113

Fiona Brockhoff, Melbourne

\$ 40,000-60,000

The original documentation accompanying this painting was recorded by Peter Fannin who had succeeded Geoffrey Bardon as the manager of Papunya Tula Artists. It identifies the subject as being the ancestral echidna or porcupine traveling between a cave near the present day Pintupi settlement of Walungurru (Kintore) to another in the east, as represented by the two large circles. The ceremonial associations of the work are indicated by the concentric roundels that refer to a variety of ritual designs painted onto the bodies of ceremonial participants. According to the anthropologist Professor Fred Myers who carried out extensive fieldwork with the artist, the subject of this work may relate to the Tarkurrnga narrative that takes an ancestral echidna from near Angus Hills to the east. However, Myers suggests that it is probable that the word 'Kuningka' was incorrectly heard by Fannin as 'Echidna', as the main subject of this painting is Kuningka the Native Cat who is not usually associated with Walungurru, though the ancestor is said to have visited the site of Tikatika to the southeast. Kuningka, 1973, relates to a later canvas by Anatjari about his major 'Dreamings: Big Map of Country,' 1975, illustrated in Myers, F.R., *Painting Culture: The Making of an Aboriginal High Art*, Duke University Press, Durham and London, 2002, p. 105, pl. 4.

This work connects the ancestral Native Cat to Kutungu the Snake Woman and a Tingarri man that is being chased by the Cat. Here, the Cat's tracks which traverse the canvas are drawn in a similar fashion to those joining the two larger roundels in Kuningka, 1973 (Myers, 2002, pp. 105–106). Kuningka is a recurring theme in Anatjari's paintings, however Geoffrey Bardon describes the ancestor that bears this name as a 'kangaroo rat' or hopping mouse (Bardon, G., and Bardon, J., *Papunya, A Place Made After the Story: The Beginnings of the Western Desert Painting Movement*, The Miegunyah Press, Melbourne, 2004, pp. 454–457). Anatjari usually renders the subject in a series of square or rectangular motifs as in Rat Kangaroo Dreaming, c. 1974, in the collection of the Museum and Art Gallery of the Northern Territory, Darwin, and Rat Kangaroo Dreaming, 1972, in the collection of the Art Gallery of Western Australia, Perth, both illustrated in Perkins, H., and Fink, H. (eds), *Papunya Tula: Genesis and Genius, Art Gallery of New South Wales in association with Papunya Tula Artists*, Sydney, 2000, pp. 21 and 22 respectively; and 'Kuningka' Kangaroo Rat Dreaming (Version 3), 1973, illustrated in Bardon and Bardon, 2004, painting 430, p. 455.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

## FRED WARD TJUNGURRAYI

BORN CIRCA 1955

### Patjanja

Synthetic polymer paint on canvas

Bears artists name and Papunya Tula Artists catalogue number FW871013 on the reverse

72 in by 59 7/8 in (183 cm by 152 cm)

### PROVENANCE

Painted at Kiwirrkurra, Western Australia, in October 1987

Papunya Tula Artists, Alice Springs

Tambaran Gallery, New York

Private Collection, New York, acquired from the above, November 1987

\$ 7,000-10,000

Pintupi artist Fred Ward Tjungurrayi was born at Purkitjarra (east of Kiwirrkurra) in pre-contact times and came with his family into the Warburton community in remote Western Australia in the 1960s. He returned to the newly settled Pintupi community of Kiwirrkurra in 1984 and began painting for Papunya Tula Artists in August 1987. From the outset he tackled large scale canvases, his work being distinctive for its powerful designs and being austere and traditional. His first solo exhibition was held late in 1987, around the same time as this painting was exhibited and sold in New York, and in 1989 he won the Northern Territory Art Award.

Fred Ward Tjungurrayi's masterwork *Tingari Travels at Kiwirrkurra* 1990, is featured on the cover of the Art Gallery of New South Wales' landmark exhibition *Papunya Tula - Genesis and Genius*, widely regarded as the most important exhibition ever mounted focussing on the paintings of the Papunya Tula Artists. After spending some time in the communities of Patjarr and Karilwara between 1992 and 1994, Tjungurrayi returned to Warburton where he now lives with his wife and family.



PROPERTY FROM A BRITISH PRIVATE COLLECTION

## JOHNNY WARANGKULA TJUPURRULA

CIRCA 1920-2001

### Camp at Walungurru - Dingo Camp at Tinki

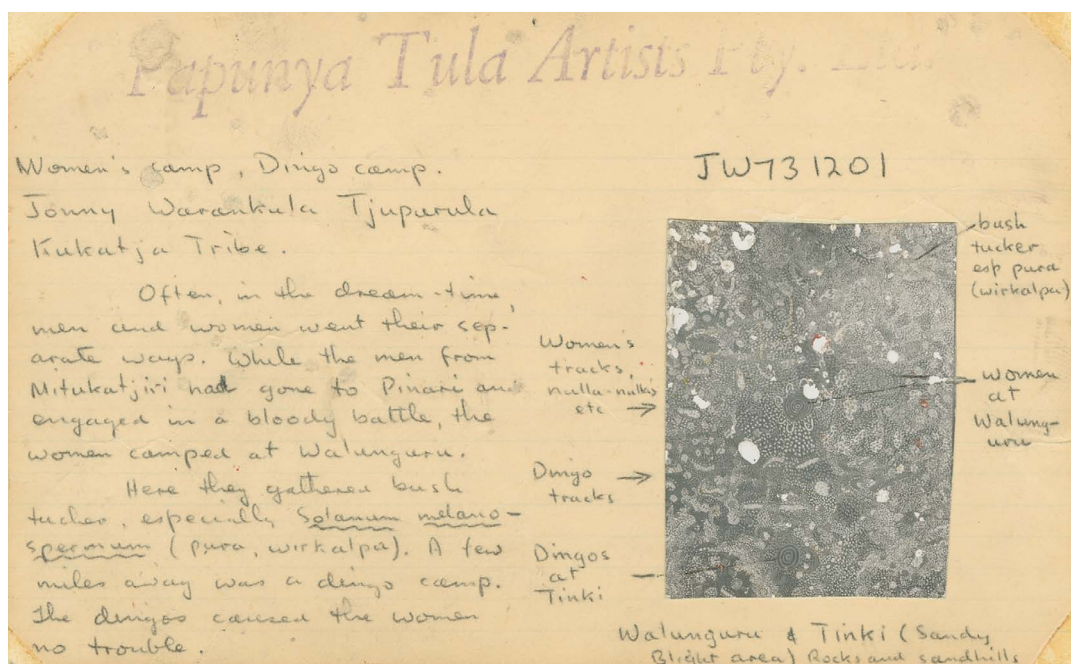
Synthetic polymer powder paint on composition board  
Bears Papunya Tula Artists catalogue JW731201, and  
various other inscriptions on the reverse  
35 7/8 in by 28 in (122 cm by 91 cm)

#### PROVENANCE

Painted at Papunya in November 1973, Papunya Tula Artists  
catalogue number JW731201

Private Collection, United Kingdom, acquired while visiting  
the community of Papunya in late 1973

\$ 100,000-150,000



Scan of the original Papunya Tula Artists documentation with hand written notations by Peter Fannin.





Johnny Warangula Tjupurrula at Tjikarni, 1978.  
Photograph by Philip Batty.

## JOHNNY WARANGULA TJUPURRULA CAMP AT WALUNGURRU – DINGO CAMP AT TINKI

Johnny Warangula Tjupurrula was born in the mid-1920s at Mitjilpirri, in sand dune country, 350 kilometers west of Alice Springs. Warangula's family relied on a handful of permanent water sources dotted over a vast land, none more vital than Ilpili, a bountiful spring in the Ehrenberg Ranges.

The Ilpili clan's isolation was shattered when a caravan of huge, unfamiliar beasts lumbered across the plain towards their camp. Led by Bob Buck, it was a string of heavily loaded camels and a party of men including two 'Afghan' cameleers - the year was 1930. Later that year, and persuaded by the promise of flour and sugar, the Ilpili clan left their desert home and followed a group of evangelists to the Finke River Mission at Hermannsburg.<sup>1</sup>

By the winter of 1935, the clan had regrouped to the west of Hermannsburg, near Haasts Bluff. Warangula continued to

use the Haasts Bluff ration station as his base while working as a labourer on road gangs and clearing airstrips. These periods of manual labour were interspersed with ceremony and trips to desert homelands. Officially, these excursions were for 'Dogging', or dingo hunting for the £1 bounty that could be redeemed on each 'scalp'. In fact, the journeys provided a profitable pretext to cross the frontier from 'station' to 'bush', where small family groups could enjoy their country away from the gaze of missionaries and government officials. It was on these journeys that Warangula learned the mysteries of the land and its creation - the truths upon which his career as a painter would be founded.<sup>2</sup>

Warangula was among the cohort employed to construct a new settlement on Honey Ant country at Papunya in the late 1950s. More than a decade later, he

joined a small group of men who gathered at Papunya, painting totemic designs on salvaged boards.<sup>3</sup> Warangula's verve, and the innovations he generated were critical to the emergence of Western Desert Art. Calling on iconographic elements available to him through his inherited rights to country, Warangula created a personal language in which customary motifs were reconfigured as declarations of affinity to his land. Within months of commencing painting, he explored the plastic qualities of the medium, establishing an analogy between the dotted field – traditionally associated with ceremonial decoration – and the depiction of a variety of phenomena in the desert landscape. Warangula painted with unparalleled flair and the works he created over the next few years are counted among the great masterpieces of contemporary Aboriginal art.

## DINGO DREAMING SERIES

In the late spring and early summer of 1973, Warangula painted a series of six boards that feature sites associated with a *Dingo Dreaming* songline. *Women's Camp at Walungurru - Dingo Camp at Tinki* is the largest and most ambitious of the group.<sup>4</sup> Warangula's characteristic inflected dots are evident in *Women's Camp at Walungurru*, *Dingo, Camp at Tinki*, where they are used to signify the textures of earth, rock and vegetation. Collectively the *Dingo Dreaming* paintings show the activities of a family of ancestral dingoes across a swathe of country west of Yamunturrngu (Mt Liebig) to Walungurru (Kintore Range) near the Northern Territory/Western Australian border. The series is of note for several reasons: firstly the paintings focus on Dingo Dreaming sites rarely encountered in Warangula's oeuvre. Secondly, several of the paintings represent land to the south and east of the country for which the artist had custodial responsibility. Why then did Warangula choose this subject at this particular point in time? The answer to the puzzle may be found in Peter Fannin's documentation of *Dingo Dreaming at Talitjarayi* (1973) in which he muses, 'It is not surprising, then that the dingo pupping season gives us a series of dingo stories.'<sup>5</sup>

Much writing on Western Desert art has focused on what the anthropologist Fred Myers has termed the 'revelatory regime' associated with the transfer of esoteric knowledge in a ritual context.<sup>6</sup> I argue that the *Dingo Dreaming* series is significant, for, as well as depicting religious truths, it is based on the artist's recollection of everyday experience, working in the post-contact cash economy. Stimulated by fecund seasonal conditions, the *Dingo Dreaming* series can be understood as an autobiographical account of the artist searching the country during

'the dingo pupping season'.<sup>7</sup> The sinuous lines (representing limestone ridges) and paw prints, in *Women's Camp at Walungurru - Dingo Camp at Tinki* evoke Warangula's concentration as a tracker, following adult dingoes along rocky outcrops to pups waiting in the cool of their dens. While the series is set in Dingo Dreaming country, Warangula used the new media of paint on board to evoke his personal experiences (in the 1940s and 1950s) within the 'totemic landscape' where he worked as a 'dogger'.<sup>8</sup>

After decades of exile at Haasts Bluff and Papunya, the Pintupi made a triumphant return to their country in the early 1980s, and the site to which they headed was Walungurru, or Kintore as it is sometimes called. Marked by the large concentric circle at the centre of the current work, Walungurru was a favoured refuge where spring water sustained people through the most prolonged droughts. Since 1982, the location has become a permanent community, made famous by its artists. Tinki, the Dingo Dreaming site depicted by the roundel to the right of the current work, was also reclaimed. Jack Kunti Kunti, who first hitched a trailer to his tractor and transported people from Papunya to Walungurru, established a small outstation there for his family. *Women's Camp at Walungurru - Dingo Camp at Tinki* can therefore be read in equal measure as history and prophecy; it shows the country for which Pintupi people yearned and the land to which they would return. *Women's Camp at Walungurru - Dingo Camp at Tinki* brings together the complex understanding of time in Aboriginal Australia. The painting depicts episodes from the creative era, the *Two Women* and *Dingo* songlines, epics that traverse vast areas and link people from distant countries. Seen as an autobiographical document, the painting recalls an

individual's experience, tracking dingoes for a bounty during the mid 20<sup>th</sup> century. The painting also looks forward, through the lens of Warangula's recollections, to the enduring association of Pintupi and their land.

John Kean

<sup>1</sup> Kimber, Richard G., 'Walawurru, the Giant Eaglehawk: Aboriginal Reminiscences of Aircraft in Central Australia 1921-1931.' *Aboriginal History* 6 1982: pp. 49-60.

<sup>2</sup> Kean, John, 'Johnny Warangula Tjupurrula: history, landscape and La Niña 1974' in *Indigenous Archives: the Making and unmaking of Aboriginal Art*, Perth: UWA Publishing, 2017 pp. 113-166.

<sup>3</sup> Benjamin, Roger, *Icons of the Desert: Early Aboriginal Paintings from Papunya*, Ithaca: Herbert F. Johnson Museum of Art Cornell University, 2009.

Bardon Geoffrey and Bardon James, *Papunya: a place made after the story : the beginnings of the Western Desert painting movement*, Carlton: Miegunyah Press. 2004.

<sup>4</sup> The *Dingo Dreaming* paintings created by Warangula in from late October to early December 1973 are: *Dingo Dreaming at Talitjarayi* (JW731068), *Mala, Matinpilangu, Carpet Snake and Dingo* (JW731107), *Piruwata*, (JW 731111), *Dingo Camp at Tinki* (JW 731152), *Women with Dingoes at Ngutlulnga*, (JW731167), *Women's camp at Walungurru, Dingo, Camp at Tinki*, (JW7312 01)

<sup>5</sup> Fannin Peter, original documentation for JW731068, October 1973 (private archive)

<sup>6</sup> Myers Fred, 'Emplacement and Displacement: Perceiving the Landscape through Aboriginal Australian Acrylic Painting', *Ethnos* 78, 4, 2013, pp. 435-463.

<sup>7</sup> For a comparable analysis of the relationship between 'Dreaming' and history see Myers Fred, 'Emplacement and Displacement: Perceiving the landscape Through Aboriginal Australian Acrylic Painting,' *Ethnos: Journal of Anthropology*, 78:4, 2013, pp. 435-463.

<sup>8</sup> Strehlow, Theodor George Henry, 'Geography and the Totemic Landscape in Central Australia: A Functional Study', in *Australian Aboriginal Anthropology: Modern Studies in the Social Anthropology of the Australian Aborigines*, Nedlands: Published for the Australian Institute of Aboriginal Studies by the University of Western Australia Press, 1970, pp. 92-140.



PROPERTY FROM THE COLLECTION OF GABRIELLE PIZZI

**PADDY JUPURRURLA NELSON****CIRCA 1920-1999****LARRY JUNGARRAYI SPENCER****CIRCA 1910-1990****Yarla Jukurrpa (Bush Potato Dreaming)**

Synthetic polymer paint on canvas  
 Label verso with Yuendumu number 401/86  
 78 in by 66 in (198 cm by 168 cm)

**PROVENANCE**

Painted at Yuendumu, 1986  
 The Gabrielle Pizzi Collection  
 Thence by descent

**LITERATURE**

Achille Bonito Olivia, *Aborigena, Arte Australiana Contemporanea*, Torino, Palazzo Bricherasio, Electa, Milano 2001, p.42, pl.4

Achille Bonito Olivia, *Desert Art*, Electa, Milano, 2002, p.46, pl.10., illus.

Achille Bonito Olivia and Gabrielle Pizzi, *Mythology and Reality, Contemporary Aboriginal Desert Art from the Gabrielle Pizzi Collection*, The Jerusalem Centre for the Performing Arts, Jerusalem, Israel, p.31, illus.

Gabrielle Pizzi Collection, *Mythology & Reality*, Heide Museum of Modern Art, 2004, p.44, illus.

**EXHIBITED**

Palazzo Bricherasio, Turin, *Aborigena: Arte australiana contemporanea*, 29 June-26 August 2001

Aboriginal Art Museum, Utrecht, The Netherlands, *Desert Art, Gabrielle Pizzi Collection*, 23 February - 23 June 2002

The Jerusalem Centre for the Performing Arts, Jerusalem, Israel, *Mythology and Reality, Contemporary Aboriginal Desert Art from the Gabrielle Pizzi Collection*, 21 October - 19 December 2003

Heide Museum of Modern Art, Melbourne, *Mythology & Reality, Contemporary Australian Aboriginal Desert Art From the Gabrielle Pizzi Collection*, 2 October 2004 - 30 January 2005

\$ 30,000-40,000

Paddy Jupurrurla Nelson and Larry Jungarrayi Spencer were two of the five artists who painted the thirty doors of the school in the Warlpiri community of Yuendumu in 1983. The project intended to remind the students of their traditions and their heritage, to place their ancestors firmly in the midst of the European-driven education they were receiving.

The project had unforeseen and lasting consequences. The elders at Yuendumu were well aware of the painting movement that had emerged a decade before at the community of Papunya, not even 100 miles away. They were, however, reluctant to emulate the practice of painting traditional designs in European materials on small boards or canvases fearing it may devalue their Dreamings. The exercise of painting on the large scale afforded by the school doors was, however, a catalyst to painting large canvases that could accommodate epic ancestral narratives that spread over a vast landscape. Within two years of the school door project, Paddy Jupurrurla Nelson and Larry Jungarrayi Spencer along with Paddy Japaljarri Sims (1917-2010) had painted the monumental 'Yanjilypiri Jukurrpa (Star Dreaming)' that was the first large canvas painting from Yuendumu to be acquired by a major public art institution – the National Gallery of Australia.<sup>1</sup>

'Yarla Jukurrpa (Bush Potato Dreaming)' alludes to the Bush Potato or Yam ancestor that is described by Paddy Nelson as a being in human form 'with his feet dragging along the ground' as he meandered across an expansive landscape, following the erratic path of the roots of the yam plant.<sup>2</sup> In the Dreaming, the Yam ancestor stops at one site after another (shown as roundels in the painting) to enter the earth and reemerge bearing yams.

1. Yanjilypiri Jukurrpa (*Star Dreaming*), 1985, is illustrated in: Cubillo, F. and W. Caruana (eds), *Aboriginal and Torres Strait Islander Art: collection highlights*, National Gallery of Australia, Canberra, 2010, p. 68; and in Caruana, W., *Aboriginal Art*, World of Art Series, Thames and Hudson, London and New York, 2012, plate 115, p. 134.

2. See Warlukurlangu Artists, *Yuendumu Doors – Kuruwarri*, Australian Institute of Aboriginal Studies, Canberra, 1987, pp. 44-47. One school door painted with the Yam design by Paddy Jupurrurla Nelson is illustrated on page 45.

Wally Caruana



# EMILY KAME KNGWARREYE

## CIRCA 1910-1996

An Aboriginal painter whose public career commenced when she was in her late seventies and quickly rose to be acclaimed as one of Australia's most important artists of the twentieth century,<sup>1</sup> Emily Kame Kngwarreye bridged the divide between the traditions of desert art and the contemporary art world. Her sublime modernist-looking gestural paintings remain inherently true to tradition but speak to a universal audience. Through her art she fulfilled the customary obligations of honoring her ancestors and caring for her country.

Kngwarreye's genius lay in her ability to translate her relationship to her ancestrally endowed homelands in and around Alhalkere<sup>2</sup> into paintings that resonate with spiritual powers. Her recurring theme is the landscape in various stages of the seasonal cycle, and the natural resources of bush foods and medicines that flourish throughout the year. Kngwarreye's paintings, moreover, are intensely personal expressions of her identity that is embedded in the landscape. Her name 'Kame' was of particular significance to Kngwarreye as it describes her primary totemic association: 'kame' is the Eastern Anmatyerre word for the seed and the little flowers of the yam plant (*Vigna lanceolata*), the tuber that is a staple of the desert diet. It is the embodiment of her connection to the ancestors and to the land.

The paintings offered in this auction represent a number of 'styles' or modes of painterly expression in Kngwarreye's brief but meteoric public career: they are, in fact, the culmination of a lifetime of painting in ceremony far from the public gaze. The earliest painting in the group, created in 1990, barely a year after she first painted in acrylic, features the pattern of the underground root system of the yam plant that becomes the compositional matrix of the work. The grid is less visible but implied in the large canvases of the year that followed, and it becomes the subject of the paintings, stripped bare of color and decoration, in works that relate to ceremonial body art she produced in later years.

Emily Kame Kngwarreye's genius did not go unrecognized. In 1992 she was awarded an Australian Artists Creative Fellowship in recognition of her outstanding abilities to allow her to work unencumbered by other demands, and she was one of three Aboriginal woman artists whose work was chosen to represent Australia at the 1997 Venice Biennale.<sup>3</sup> The first retrospective exhibition of her work toured Australia in the following year and a decade later the retrospective was reprised in Japan.

Wally Caruana

<sup>1</sup> The art historian Patrick McCaughey, ex-director of the National Gallery of Victoria, and of the Wadsworth Atheneum and the Yale Center for British Art, singles out Emily Kame Kngwarreye, Rover Thomas and Clifford Possum Tjapaltjarri as three of the major Australian artists of the twentieth century. See McCaughey, P., *Strange Country: Why Australian painting matters*, The Miegunyah Press, Melbourne, 2014, p.19.

<sup>2</sup> Alhalkere is on the Utopia cattle station north east of Alice Springs in Central Australia.

<sup>3</sup> See Perkins, H., B. L. Croft and V. Lynn, *Fluent: Emily Kame Kngwarreye, Yvonne Koolmatrie, Judy Watson: XLVII esposizione internazionale d'arte, La Biennale di Venezia 1997*, Art Gallery of New South Wales, Sydney, 1997.



PROPERTY FROM THE COLLECTION OF THOMAS VROOM

## EMILY KAME KNGWARREYE

CIRCA 1910-1996

### Untitled

Synthetic polymer paint on canvas

Bears Delmore Gallery catalogue number OP01

83 ½ in by 43 ¾ in (212 cm by 123 cm)

### PROVENANCE

Painted at Delmore Downs Station, Northern Territory in November 1990

Gallery Gabrielle Pizzi, Melbourne

Private Collection, United States

The Thomas Vroom Collection, The Netherlands

### LITERATURE

Margo Neale, with contributions by Roger Benjamin et al., *Emily Kame Kngwarreye : Alhalkere: paintings from Utopia*, Queensland, 1998, p.60, cat.35, illus pl.51, p.84

*Utopia: The Genius of Emily Kame Kngwarreye*, National Museum of Australia; National Museum of Art, Osaka; National Art Center, Tokyo, The Yomiuri Shimbun, Tokyo, 2008, illus. pl.D-11, p.122

Margo Neale (ed.), *Utopia: The Genius of Emily Kame Kngwarreye*, National Museum of Australia; National Museum of Australia Press, 2008, p.94, illus. pp. 94-95

### EXHIBITED

Queensland Art Gallery, *Emily Kame Kngwarreye: Alhalkere: paintings from Utopia*, 20 February to 13 April 1998; The Art Gallery of New South Wales, 15 May to 19 July 1998, National Gallery of Victoria, 9 September to 22 November 1998

*Utopia: The Genius of Emily Kame Kngwarreye*, this exhibition was developed by the National Museum of Australia for display in Japan in partnership with Japan's largest newspaper Yomiuri Shimbun, and two of its most prestigious venues, the National Museum of Art, Osaka and the National Art Center, Tokyo. The exhibition was on display at the National Museum of Art in Osaka from 26 February to 13 April 2008 and at the National Art Center in Tokyo from 28 May to 28 July 2008. This was followed by an exhibition at The National Museum of Australia, 22 August to 12 October, 2008

\$ 250,000-350,000

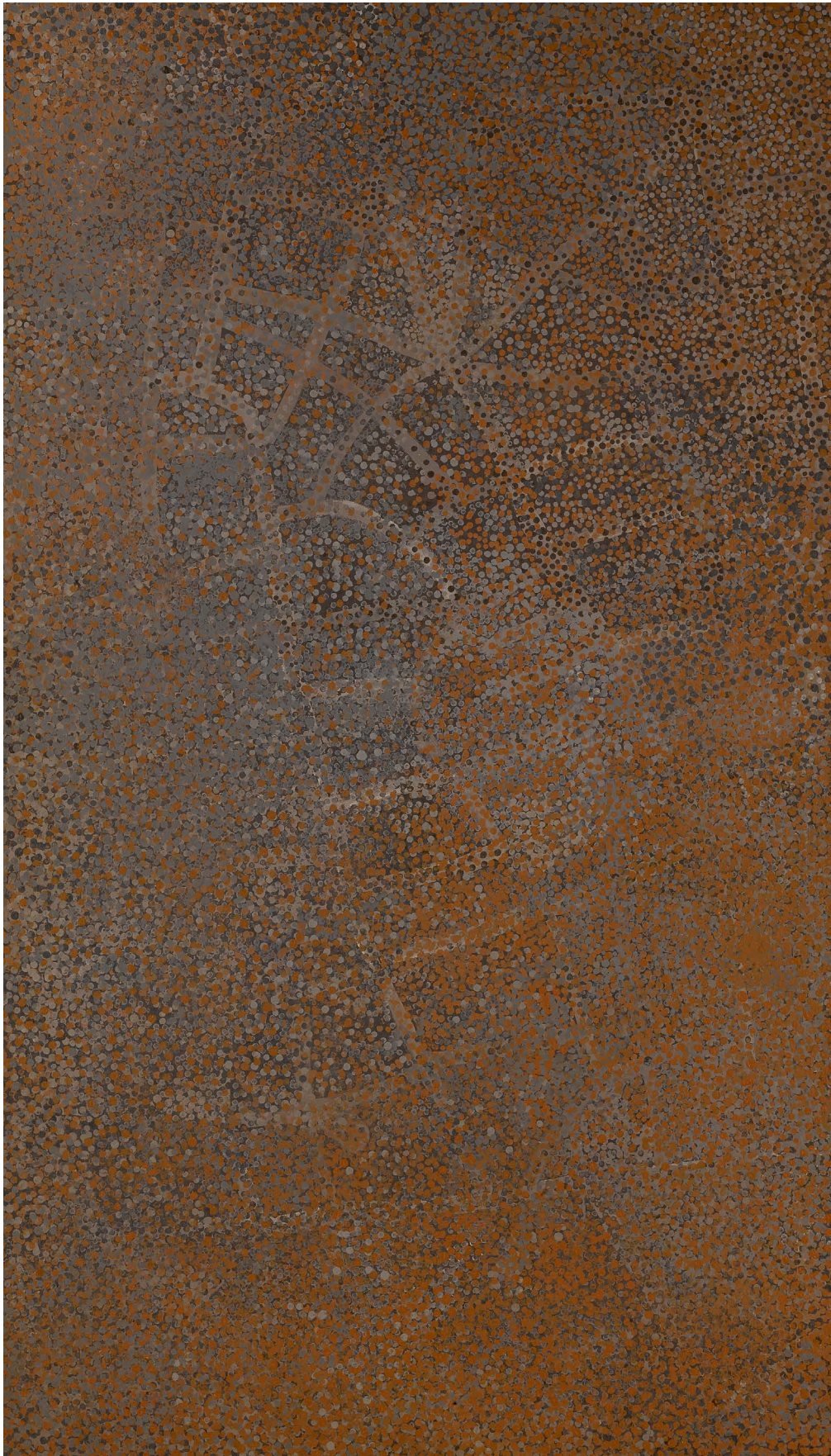
Created in November 1990, towards the end of the first year of Kngwarreye's public career as a painter, 'Untitled' is a highly accomplished and resolved work that reflects a palimpsest of experience. In this painting, the veils of dotting are firmly anchored by an underlying compositional grid that owes its origins both to the patterns of the underground roots of the yam plant, and to the imagery found in narrative sand drawings as practiced by desert women. The combination of pictorial devices was to become the hallmark of Kngwarreye's major paintings with the emphasis shifting between these foundational elements other over the years.

'Untitled,' 1990, features a change in the chromatic scale from Emily Kame Kngwarreye's earlier paintings. In 1988 and 1989 her works featured the traditional palette of red and yellow ochre, black and white as seen in some of her major works from the period.<sup>1</sup> However, she soon began to modulate the color and tones introducing greys, purples and browns to create subtle shifts in intensity and to emphasize the visual depth of a painting, and to create effects that responded to an atmospheric landscape in such works as *Untitled*, 1990, and *After Rain*, painted earlier in 1990, in the collection of the National Gallery of Victoria.<sup>2</sup>

1. See for example *Emu Woman*, 1988-89, in the Janet Holmes à Court Collection, and 'Ntange Dreaming', 1989, in the collection of the National Gallery of Australia in illustrated in Neale, M (ed), *Emily Kame Kngwarreye. Paintings from Utopia*, Queensland Art Gallery and Macmillan, Brisbane, 1998, plate 8, catalogue number 7, p. 16, and plate 40, catalogue number 11, p. 72 respectively.

2. Isaacs, J. et al., *Emily Kngwarreye Paintings*, Craftsman House, Sydney, 1998, plate 7, p. 50.

*Wally Caruana*



PROPERTY FROM AN AUSTRALIAN PRIVATE  
COLLECTOR

## GORDON BENNETT

1955-2014

Self portrait (But I always wanted  
to be one of the good guys)

Oil on canvas

59 in by 102 in (150 cm by 260 cm)

\$ 350,000-450,000

### PROVENANCE

Painted in Brisbane in 1990  
Bellas Gallery, Brisbane  
Private Collection, Queensland

### LITERATURE

*Moët & Chandon Australian Art Foundation: Touring Exhibition 1991*, Moët & Chandon, Sydney, 1991, pp 9; 12-13; 13 (illus.)  
Helen Topliss "The Fifth Moët & Chandon", *Art and Australia*, Volume 29, No. 1, Spring 1991, Fine Arts Press Pty Limited, Sydney, pp 34-35; 34 (illus.)  
Michael A. O'Ferrall, "On Other Perspectives" and Rex Butler, "The Pataphysical Aborigine", *Gordon Bennett Paintings 1987 - 1991*, Moët & Chandon, France and Francis Barbier & Jean-Claude Prévost (le Réveil de la Marne), 1992, pp 3-10; 11-17; 29 (illus.)  
Victoria Lynn, "Artists in Paradise" and "Gordon Bennett (artist statement 1992)", Gordon Bennett, *Strangers in Paradise: Contemporary Australian Art to Korea*, 1992, pp 16; 24 (illus.); 84 - Artist biography ; 99  
Jeanette Hoorn, "Positioning the Post-Colonial Subject: History and Memory in the Art of Gordon Bennett", *Art and Australia*, Volume 31, No 2, Summer 1993, Fine Arts Press Pty Limited, Sydney, pp 216-226; 222-223 (illus.)  
Margaret Moore and Michael O'Ferrall and Gordon Bennett (artist statement 1993) *Confess and Conceal: 11 Insights from Contemporary Australia and South-East Asia*, Art Gallery of Western Australia, Perth, 1993, pp 10-17; 26 (illus.); 23 - List of works; 27 (illus.)  
Donald Williams and Colin Simpson, *Politics Meets Art: Anger Through Art - Art Now: Contemporary Art Post - 1970*, McGraw-Hill Book Company Australia Pty Limited, NSW, 1994, pp 39-62; 41-43; 42 (illus.)  
Robin Buckner, "Art and Design Appreciation, Chapter 1", *Gordon Bennett Art and Design: Book One*, McGraw-Hill Book Company, Sydney, 1995, pp 13-14; 14 (illus.)  
Gordon Bennett, "The Manifest Toe"; *The Art of Gordon Bennett*, Craftsman House / G+B Arts International, Sydney, 1996, pp 8-63; 17 (illus.)  
Gavin Jantjes and Elizabeth A Macgregor, Preface and Terry Smith, "Australia's Anxiety", *History and Memory in the Art of Gordon Bennett* exhibition catalogue, 1st edition, Ikon Gallery, Birmingham and Henie-Onstad Kunstsenter, Oslo, 1999, pp 8-9; 10-21; 73-80 - List of  
Zara Stanhope, "How Do You Think it Feels? Response and Riposte in the Art of Gordon Bennett" and Peter Robinson; Pennie Hunt, "Blood as a Trace; Jill Bennett", "Love and

Irony: Gordon Bennett after 9/11" in *Three Colours: Gordon Bennett and Peter Robinson*, exhibition catalogue, Heide Museum of Modern Art, Melbourne, 2004, pp 6-29; 9 (illus.)  
Kelly Gellatly, "Citizen in the Making: The Art of Gordon Bennett"; Bill Wright and Gordon Bennett, "Conversation: Bill Wright Talks to Gordon Bennett"; Justin Clemens, "The Analphabeast: Identity and Relation in the Work of Gordon Bennett"; Jane Devery, "Chronology" in *Gordon Bennett: A Survey exhibition catalogue*, National Gallery of Victoria, Melbourne, 2007, pp 8-24; 96-105; 106-110; 111-117; 118 - Collections; 119-125 - Footnotes; 126-130 - Exhibition checklist; Plate 3 (illus.)

### EXHIBITED

*Moët & Chandon: Touring Exhibition*, 13 February 1991 - 08 December 1991  
Australian National Gallery, Canberra; Queensland Art Gallery, Brisbane; Art Gallery of New South Wales, Sydney; Art Gallery of South Australia, Adelaide; Tasmanian Museum & Art Gallery, Hobart; Westpac Gallery, Melbourne  
*Strangers in Paradise: Contemporary Australian Art to Korea*, National Museum of Contemporary Art, Seoul: 05 November 1992 - 04 December 1992  
*Confess and Conceal: 11 Insights from Contemporary Australia and South-East Asia*, Art Gallery of Western Australia, Perth: 27 March 1993 - 02 May 1993  
*History and Memory in the Art of Gordon Bennett*, Brisbane City Art Gallery, Brisbane: 29 July 1999 - 07 September 1999; Ikon Gallery, Birmingham, UK: 20 November 1999 - 23 January 2000; Arnolfini, Bristol, UK: 05 February 2000 - 19 March 2000; Henie-Onstad Kunstsenter, Oslo, Europe: 09 April 2000 - 12 June 2000  
*Three Colours*, Heide MOMA: 08 April 2004 - 04 July 2004; Bendigo Art Gallery, Victoria: 24 July 2004 - 29 August 2004; Academy Gallery, University of Tasmania, Tasmania: 10 February 2005 - 13 March 2005; Plimsoll Gallery, University of Tasmania, Tasmania: April 2005; Shepparton Art Gallery, Victoria: 07 July 2005 - 14 August 2005; Ballarat Fine Art Gallery, Victoria: 26 August 2005 - 30 October 2005; Institute of Modern Art, Brisbane: 10 November 2005 - 10 December 2005  
*Gordon Bennett: A Survey*, The Ian Potter Centre: NGV, Melbourne at Federation Square: 6 September 2007 - 16 January 2008; QAGOMA, Brisbane: 10 May 2008 - 03 August 2008  
AGWA, Perth: 20 December 2008 - 22 March 2009



# GORDON BENNETT

## SELF PORTRAIT (BUT I ALWAYS WANTED TO BE ONE OF THE GOOD GUYS)

From its first public showing in 1991, Gordon Bennett's *Self portrait (But I always wanted to be one of the good guys)* struck a chord with the Australian art world. Along with *The Nine Ricochets (Fall down black fella, jump up white fella)*, he had entered it in the Moët and Chandon Australian Art Fellowship Prize, winning what was then Australia's most prestigious award for an emerging artist. Widely viewed during a national touring exhibition of the eighteen entrants, his two paintings dominated the reviews, which typically lauded his 'spectacular success in the brief time since he decided to become a professional artist'.<sup>1</sup>

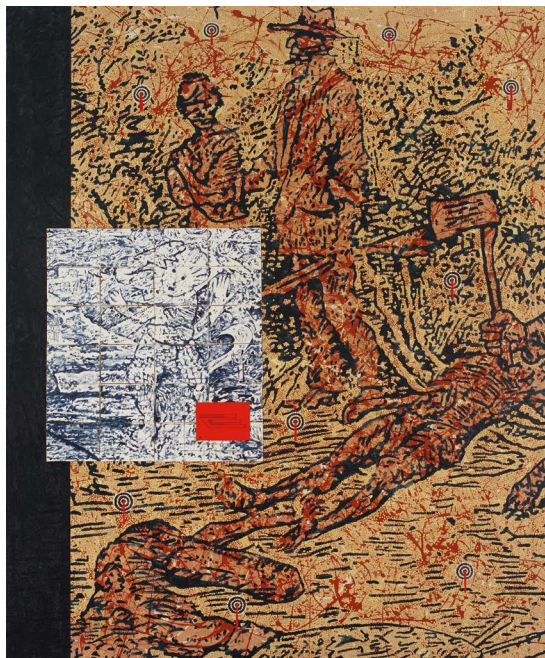
When *Self portrait* was completed in October 1990, Bennett was less than two years out of art school. On the other hand, he had just turned thirty-five, his practice was driven by a sense of urgency, strong feelings, deep thoughts and clear ideas. Collectors were already moving in and during the next few years, critics, curators and theorists would seize on him as the new Messiah of Australian art. His rise was

meteoric, turbocharged by the postcolonial turn. In 1993 he was the subject of a feature article 'Positioning the Post-colonial Subject' in Australia's premier art magazine, *Art and Australia*, in which *Self portrait* was reproduced in a double-page spread, and he received an invitation to speak at London's Tate Gallery in a conference planned for April 1994.<sup>2</sup> Organised by Rasheed Araeen and Jean Fisher of the postcolonial art journal *Third Text*, Bennett's voice joined an emerging global postcolonial chorus.

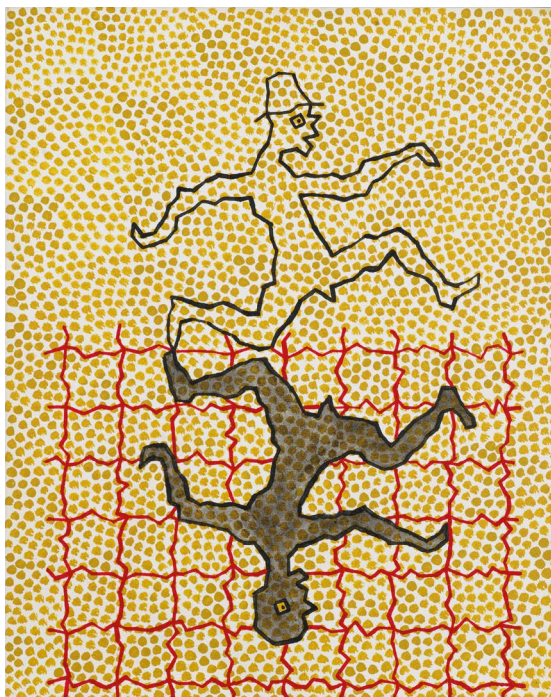
*Self portrait* and *The Nine Ricochets* are now iconic Australian artworks. Considered springboards for Bennett's later work, they also inspired a generation of artists. Like the first break of dawn, in the full light of day they acquired the aura of 'First' works. The metaphor is particularly apt, indeed prophetic, for *Self portrait*, in which Bennett depicts himself as a five-year-old child rising into the light from the shadows beneath his feet. At dawn the blazing sun distributes the shadows that create form from a dualism that Bennett literally spells out at the child's feet: 'I am Light / I am Dark'.

*Self-portrait* does not pull punches: its meaning comes easily, and it keeps coming. It struck a chord, however, because its gifts chimed with the mood of an age in search of a moral purpose. A boy plays cowboy, his black hand (or is it in shadow?) ready to draw a toy gun. Eyes-shut, he conjures frontier scenes appropriated from Australian educational pictorial social studies books of the late 1950's, which Bennett renders in two thought-bubbles that take the shape of gridded perspective diagrams that also form a crucifix. To the boy's left, inside the sharp jagged diagonals of the abutting canvas, erupt the collective fears of a primitivist subliminal colonial imaginary. Does the boy hear its chilling howl? Is he already paying the price for wanting to be 'the good guy'?

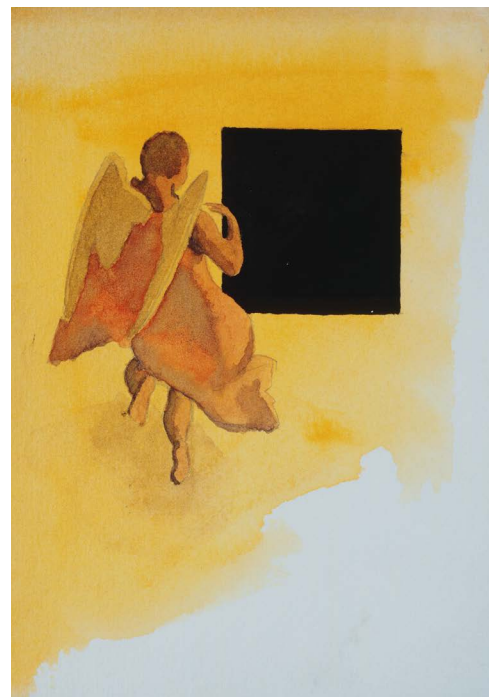
'Self-portrait' appears often in titles of Bennett's art. 'There's a personal level in all my work', he admitted.<sup>3</sup> His writing is also autobiographical, even confessional, as in this example, which is particularly apt for *Self portrait*:



Gordon Bennett, *The Nine Ricochets (Fall down black fella, jump up white fella)*, 1990  
© Estate of Gordon Bennett



Gordon Bennett, *Running man and shadow* 1993  
© Estate of Gordon Bennett



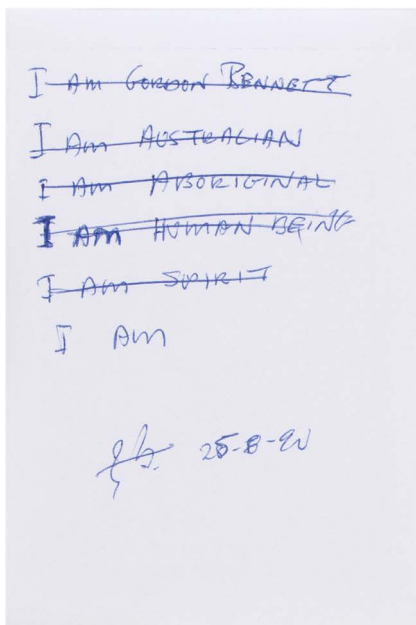
Gordon Bennett, *Contemplation* 1993  
© Estate of Gordon Bennett

There came a time in my life when I became aware of my Aboriginal heritage. This may seem of little consequence, but when the weight of European representations of Aboriginal people as the quintessential primitive 'Other' is realised and understood, within discourses of self and other, as a level of abstraction with which we become familiar in our books and our classrooms, but which we rarely feel on our pulses; then you may understand why such an awareness was problematic for my sense of identity. The conceptual gap between my sense of self and other collapsed and I was thrown into turmoil.<sup>4</sup>

Those familiar with the postmodern theory of art school vernacular at the time will recognise a deeper narrative in *Self portrait*: Freud's mythical psychoanalytical scene, in which Bennett had a deep interest.<sup>5</sup> He projects it on a childhood memory, appropriated from an old family photograph. The painting's bold capitalised text exclaims 'I AM'. Squeezed into the space of the 'I', the boy cowboy is the Ego Ideal or Super Ego that channels society's moral values. 'I' is also the signifier of its mirror double, the signified 'AM', in which the primitive Id crowds in from the back, pushing forward but kept

at bay by Ego. The doubling doesn't stop: Ego is a wrestling couple, a large bearded white man and an Aboriginal man – or is it a woman? Bennett's mother is Aboriginal, and his father was English. Or would the analyst interpret this struggling couple as Bennett's split subject, or, like Jacob wrestling the Angel (i.e. God) through the night, Ego caught in the perpetual double bind of mediating the Id and the Super Ego?

Whatever the meaning of this dreamscape, blowing in from Paradise is a storm, in which the Holy Trinity of the Real, Symbolic and Imaginary batters the Ego. It transforms *Self portrait* from anecdotal stories into a state of being. 'I look at photographs of myself as a child', wrote Bennett, 'as if it were someone else.'<sup>6</sup> The painting's binaries do not resolve into a unified sense of self. There is no predicate to I AM that names who I AM, just another repeated double, 'I am light' / 'I am dark', in which each term simultaneously amplifies and erases the other. The same idea is in a preparatory note for *Self portrait*, in which Bennett uses Heidegger's crossing out of a ~~word~~ to signal that its signification is simultaneously necessary and inadequate. Bennett likely got the idea from Derrida, for whom this erasure denoted the movement of deconstruction.



Gordon Bennett, *Note (I Am)*, 25.8.1990  
© Estate of Gordon Bennett

The note posits a metaphysical presence beneath the painting's 'psychodrama' (to use Bennett's neologism), which Bennett expresses in the monumental geometry of *I AM* and its gravitas as the Biblical name for God the Father. Metaphysics opens the immanent plane of self-identity to transcendental questions of Being, and so the personal to the universal. The theme characterises Bennett's work and also steers his appropriation, here of Imants Tillers's painting *Hiatus* (1987), which in turn appropriated Colin McCahon's *Victory over Death 2* (1970). Both paintings employ the same *I AM* structure, and like Bennett, Tillers and McCahon traverse a metaphysical terrain. This is too a complex story to unpack here but suffice to say that Bennett inserts himself into a lineage that descends through Tillers to an ancestor that each share in McCahon. This aesthetic genealogy also traces a three-generational exchange by these Western artists with the realm of First Peoples, as if in it Bennett found a substitute genealogy for what he said was colonialism's erasure of the three generations

remove from his Aboriginal heritage, and which he had experienced first-hand in his itinerant working-class childhood.<sup>7</sup> The more we delve into these deeper reverberations of *Self portrait*, the louder this 'history painting', as he dubbed it, declares its subject as the collective postcolonial self in which the colonial consciousness returns to haunt the living.

*Self portrait* was the culmination of a series that Bennett had been working on throughout 1990, in which he brought the conceptual moves made the previous year to greater formal resolution. In 1989, he had begun a semiological makeover of his student's expressionism. He introduced single-point perspective diagrams 'as symbolic of a certain kind of power structure relating to a particular European [colonialist] world view',<sup>8</sup> and he filtered his former 'realism' through 'the dot screen of ... photo-mechanical reproduction', drawing an analogy between the dot screen and the dotting of Aboriginal Western Desert painting.<sup>9</sup> Both these aesthetic strategies are evident in *Self portrait*, as is his working of the dotting into free swirling currents as if to put it in a binary relation with the perspective grid. In *The nine ricochets*, an early painting in the series, he began using Pollock's drip style to the same effect. The influence of Tillers in these aesthetic moves is pronounced. Both paintings also directly appropriated examples of Tillers's seminal appropriation art of the previous decade. However, Bennett gave Tillers's postmodern appropriation a postcolonial twist. *The nine ricochets* and *Self portrait* famously initiated an Oedipal struggle with this Father of Australian appropriation art, from which Bennett would emerge victorious. Educated in the mores of postmodernism, Bennett defended his embrace of appropriation art: 'I have no Aboriginal traditions to draw upon ... my culture is Western'.<sup>10</sup>

Bennett's art hit a nerve because of its timing. The Australian nation was deeply unsettled about its colonial history in the wake of the 1988 bi-centenary celebrations of Britain's invasion. The following year, the Berlin Wall came down and the world began to assume a new global postWestern consciousness. The artworld began interrogating its inherited

Eurocentrism, kicked off by Jean-Hubert Martin's *Magiciens de la terre* exhibition in Paris in 1989, and for Australians, by the very successful exhibition in New York in 1988, *Dreamings: The art of Aboriginal Australia*. At last, it seemed, Paris and New York had returned the periphery's gaze.

This turn of events created a rare opening for the repressed, but it came with a cost. If Bennett knew that now his 'Aboriginality ... was a quick road to success', it was on condition that he carry the burden of colonialism's representations. As an example, he later cited an exhibition at the Guggenheim Soho Museum which, in 1995, had claimed that the 'most peculiarly Australian characteristic' of his work, and that of two other 'Urban Aboriginal' exhibitors, 'is the lesson they carry from their bush-dwelling cousins'.<sup>11</sup> In *Self portrait* he sought to dodge this double bind by putting his Aboriginality under erasure or deconstruction. Accompanying the painting is a text, developed from the previously-mentioned note, which prefigures the type of textual rap he would soon incorporate into his work:

I AM-AUSTRALIAN  
I AM-ABORIGINAL  
I AM-GORDON BENNETT  
I AM ... (AM I?)

'Aboriginality', Bennett wrote, is no life raft for me';<sup>12</sup> my work' is not 'authorised by my "Aboriginality" ... I don't have to be an Aborigine to do what I do'. To resist his categorisation as 'an "Urban Aboriginal Artist"', indeed any fixed identity, he used 'self-portraiture' as 'a "strategic logocentre" in response to a society that seeks to transfix me with the patronising

and conceited gaze of those who only seem able to think in terms of the conventional and "common sense" binaries of the "noble" or "ignoble" savage.'<sup>13</sup>

Such was the scale and momentum of the paradigm shifts that occurred around 1990, it now seems that the new millennium had begun a decade early. On a self-declared mission to upturn the colonialist assumptions of Australian national culture, overnight Bennett became Australia's most sought-after contemporary artist. The 1990s belonged to him. He is represented in all Australia's major collections, and Bennett also geared his art to the global audience of the postcolonial turn. The cowboy theme of *Self Portrait*, with its appropriated image of Aborigines looking like Native Americans, has a deliberate American resonance, as if a premonition of his later *Notes to Basquiat* and 911 series. His work would be selected for Documenta 13 (2012) and purchased by Tate Modern in 2016. Bennett may have died in 2014 but his career has a long way to travel. The searing commentary of his art speaks more strongly to us than ever before.

Fisher, Jean, ed. *Global Visions: Towards a New Internationalism in the Visual Arts*. London: Kala Press in association with The Institute of International Visual Arts, 1994.

Hoorn, Jeanette. "Positioning the Post-Colonial Subject: History and Memory in the Art of Gordon Bennett." *Art and Australia* 31, no. 2, Summer (1993): 216–26.

Topliss, Helen. "Contemporary Issues the Fifth Moet & Chandon." *Art & Australia* 29, no. 2, Spring (1991): 34–35.

Professor Ian McLean

<sup>1</sup> Helen Topliss, "Contemporary Issues the Fifth Moet & Chandon," *Art & Australia* 29, no. 2, Spring (1991): 34.

<sup>2</sup> Jeanette Hoorn, "Positioning the Post-Colonial Subject: History and Memory in the Art of Gordon Bennett," *Art and Australia* 31, no. 2, Summer (1993); Jean Fisher, ed. *Global Visions: Towards a New Internationalism in the Visual Arts* (London: Kala Press in association with The Institute of International Visual Arts, 1994).

<sup>3</sup> Topliss, "Contemporary Issues the Fifth Moet & Chandon," 35.

<sup>4</sup> Gordon Bennett, 'The Manifest Toe', in Ian McLean and Gordon Bennett, *The Art of Gordon Bennett* (Sydney: Craftsman House, 1996), 9.

<sup>5</sup> Ibid., 9.

<sup>6</sup> Ibid., 17.

<sup>7</sup> Ibid., 20.

<sup>8</sup> Ibid., 36.

<sup>9</sup> Ibid., 43.

<sup>10</sup> Quoted in Topliss, "Contemporary Issues the Fifth Moet & Chandon," 34.

<sup>11</sup> Bennett, 'The Manifest Toe', 58.

<sup>12</sup> Ibid., 32.

<sup>13</sup> Ibid., 58.

## RONNIE TJAMPITJINPA

A full understanding of Ronnie Tjampitjinpa's work begins at Papunya in the early seventies with the momentous leap that occurred when aboriginal artists made their first paintings in non traditional materials for purposes other than the ceremonial.

This transformation allowed a freedom and gave new purpose to their imagery and began the development of contemporary aboriginal art in the desert.

Ronnie Tjampitjinpa has always made bold and uncompromising paintings. The Pintupi iconography that formed his vocabulary is similarly potent. However, it is his ability to use the medium of acrylic paint on rectangles of linen that has allowed him to make his statements, about his world today, with a new voice.

Technically Ronnie has taken a relatively limited number of iconic devices and used their various configurations to structure his work. The circle and rectangle in particular, linked with parallel lines, or simply placed within the picture plane give his compositions their skeleton. It is the way in which he is able to use only a select number of elements that gives his work a minimalist edge.

Add to this structure repetitive bands echoing the basic forms and his surfaces develop an intensity which is further enhanced by a sensitive, though somewhat unexpected, palette. Working mainly with the 'traditional' colours of black, white, red ochre and yellow ochre Ronnie mixes delicate hues, rarely using colour straight from the pot. His combination of colours and use of contrasting stronger tones and black further strengthen the impact of his image.

The ubiquitous dot of western desert art is present in Ronnie's work too. There were times when it was

presented as an individual unit, side by side with other dots forming linear pattern in his work. But this has given over to a technique where each dot overlaps the next forming bands of pulsing energy. Coupled with his tendency to run two or three lines of the same colour together the effect is often more of a pulsing band as the thick and thin of the paint and the tiny spaces between lines all add their effects. Recently there have also been works where he has abandoned dots altogether and simply painted lines. This has led to different distribution of the paint within the linear bands and new effect, especially when combined with 'dot' techniques.

To view Tjampitjinpa's work in terms of its component structural parts is not enough. His paintings are imbued with a strength and determination that underlies all the formal considerations. These are not anthropomorphic depictions of a Pintupi tradition, they are Ronnie Tjampitjinpa's paintings of today. When we think of Ronnie Tjampitjinpa we should not evoke the romantic notion of the tribal aboriginal living in the remote deserts of central Australia untouched by the outside world.

Think more of a man roaring across thousands of miles of country in his four wheel drive with his spears strapped to the roof rack and paintings in the back.

Ronnie Tjampitjinpa is undoubtedly one of Australia's foremost abstract painters. That his unique work has emerged from some of Australia's remotest parts, without any artschool training or exposure or education in the western tradition of contemporary art is all the more amazing.

*Christopher Hodges*



Ronnie Tjampitjinpa  
Courtesy Papunya Tula Artists.  
photographer Matt Frost

PROPERTY FROM THE COLLECTION OF GABRIELLE PIZZI

## RONNIE TJAMPITJINPA

BORN CIRCA 1943

### Tingari Ceremonies at the Site of Pintjun

Synthetic polymer paint on linen

Bears artist's name and Papunya Tula Artists

catalogue no. RT890931 on the reverse

60 in by 71 in (152 cm by 180 cm)

#### PROVENANCE

Painted at Kintore for Papunya Tula Artists Alice Springs, 1989

The Gabrielle Pizzi Collection

Thence by descent

#### LITERATURE

Achille Bonito Olivia, *Aborigena, Arte Australiana Contemporanea*, Torino, Palazzo Bricherasio, Electa, Milano 2001, p.42, pl.4.

Achille Bonito Olivia, *Desert Art*, Electa, Milano, 2002, p.42, pl.4.

Achille Bonito Olivia and Gabrielle Pizzi, *Mythology and Reality, Contemporary Aboriginal Desert Art from the Gabrielle Pizzi Collection*, The Jerusalem Centre for the Performing Arts, Jerusalem, Israel, p.28, illus.

Kasper König, Emily Joyce Evans, Falk Wolf (ed.s), *Remembering forward: Australian Aboriginal painting since 1960*, Paul Holberton Publishing, Cologne: Museum Ludwig, 2010, p. 71, pl. 27, detail (cover), illus.

#### EXHIBITED

Palazzo Bricherasio, Turin, *Aborigena: Arte australiana contemporanea*, 29 June-26 August 2001.

Aboriginal Art Museum, Utrecht, The Netherlands, *Desert Art*, Gabrielle Pizzi Collection, 23 February - 23 June 2002.

The Jerusalem Centre for the Performing Arts, Jerusalem, Israel, *Mythology and Reality, Contemporary Aboriginal Desert Art from the Gabrielle Pizzi Collection*, 21 October – 19 December 2003.

Museum Ludwig, Cologne, *Remembering forward: Australian Aboriginal painting since 1960*, 18 November 2010 – 19 March 2011.

\$ 120,000-180,000



# RICHARD BELL

Richard Bell (b. 1953) lives and works in Brisbane, Australia. He works across a variety of media including painting, installation, performance and video. One of Australia's most significant artists, Bell's work explores the complex artistic and political problems of Western, colonial and Indigenous art production. He grew out of a generation of Aboriginal activists and has remained committed to the politics of Aboriginal emancipation and self-determination. In 2003 he was the recipient of the Telstra National Aboriginal Art Award, establishing him as an important Australian artistic figure. Bell is represented in most major Australian National and State collections and has exhibited in a number of solo exhibitions at important institutions in Australia and America.

In 2013 he was included in the National Gallery of Canada's largest show of International Indigenous art, *Sakàhan*, and at the Fifth Moscow Biennale of Contemporary Art. In 2014, Bell's solo exhibition *Embassy* opened at the Perth Institute of Contemporary Arts, Perth. In 2015, Bell was a finalist in the Archibald Prize, Sydney, presented a collaborative exhibition of new work with Emory Douglas at Milani Gallery, and exhibited

his major work *Embassy* 2013-ongoing as part of *Performa 15*, New York City and the *16th Jakarta Biennale*, curated by Charles Esche. Bell also premiered a body of new work as part of the Queensland Art Gallery/Gallery of Modern Art's 8th Asia Pacific Triennial of Contemporary Art, Brisbane. In early 2016, *BELL invites... an exhibition of Bell and work by friends and collaborators* opened at the Stedelijk Museum SMBA, Amsterdam, and premiered a new sculptural commission as part of *Sonsbeek 2016* at the Dutch Art Institute in Arnhem, Netherlands. Bell presented his *Embassy* as part of the 20th Biennale of Sydney, curated by Stephanie Rosenthal, at Cairns Indigenous Art Fair, the Institute of Modern Art, Brisbane, and most recently as part of the Jerusalem Show VIII. In 2017, Bell exhibited in *The National: New Australian Art*, a comprehensive survey of contemporary Australian art presented by the Museum of Contemporary Art, Art Gallery of New South Wales, and Carriageworks, Sydney. In 2018, he presented his solo exhibition *Dredging up the Past* at Gertrude Contemporary, Melbourne. In 2019, Bell took his *Embassy* project to the Venice Biennale as a collateral event, in December 2019 he will present work at

Padiglione d'Arte Contemporanea Milan. In 2021 Bell will be presenting a major solo exhibition and *Embassy* at the Tate Modern.

In the following work, *Pigeon Holed*, "Bell portrays himself in six repeated images as an "angry black man" in an effort to challenge the negative stereotype associated with Aboriginal men. With missing teeth, an afro, and a belligerent expression, he aligns current clichés for Aboriginal men with each self-portrait: Drinker, Tailor, Sold Yer (phonetic for *soldier*), Failure, Butcher, and Baker. On the far right, a mirror bears the label "Trouble Maker", allowing the viewer to experience what it feels like to be categorized derogatorily."

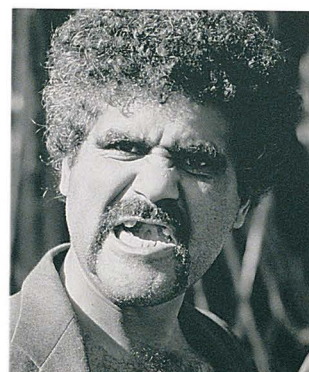
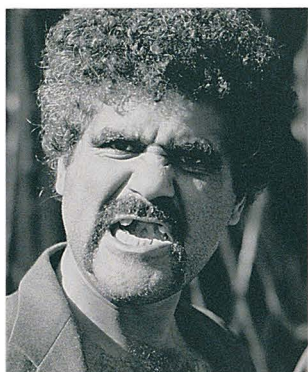
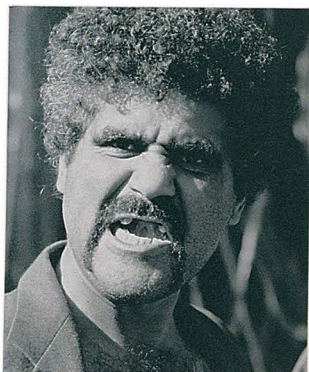
Maura Reilly with Richard Bell and Djon Mundine, *Uz vs. Them*, American Federation of Arts, 2011, pp.28

"Pigeon Holed is about Stereotyping and categorization of people and things... A very strong idea in this country is that of the angry black man. And I presented this ironically, this shot of a seemingly angry black man. I wasn't angry though."

Richard Bell, 2008, *Half light: Portraits from black Australia*, artist discussion, Art Gallery of New South Wales, 22 November, 2008



Richard Bell Embassy installed at PICA 2014, image by Toni Wilkinson



**DRINKER**

**TAILOR**

**SOLD YER**

**FAILURE**

14

PROPERTY FROM A PRIVATE AUSTRALIAN  
COLLECTOR

## RICHARD BELL

B. 1953

### Pigeon Holed, 1992

Series of 6 photographs and 1 mirror with 7 text  
panels mounted on aluminum

Edition 2 of 3

31 in by 118 in overall (78.7 cm by 299.7 cm);

Photographs 30 in by 20 in each (76.2 cm  
by 50.8 cm); Text Panels 8 in by 12 in each  
(20.3 cm by 30.5 cm)

\$ 40,000-60,000

#### PROVENANCE

Fire-Works Gallery, Brisbane, *PROSPECTUS*  
.22, 1993

Private collection, Brisbane

#### LITERATURE

*The boundary rider: 9th Biennale of Sydney*,  
Sydney, 1992. This work is part of the 'Campfire  
group'

Hetti Perkins et al, 'Richard Bell', *Tradition  
Today: Indigenous art in Australia*, Art Gallery of  
New South Wales, Sydney, 2004, p.26 (illus.)

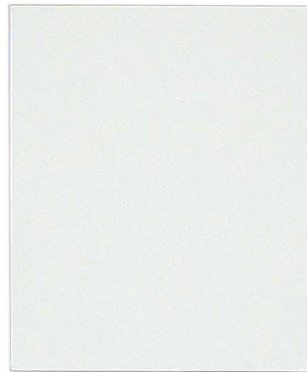
*Richard Bell: Positivity*, IMA, Brisbane, 2006.  
(illus.)

Hannah Fink, 'Self-evident: Indigenous artists  
and the photographic image', *One sun one  
moon: Aboriginal art in Australia*, Sydney, 2007,  
pp. 310-321, 311, 312-313 (illus.)

'Bitter + Sweet', *Art + soul: a journey into the  
world of Aboriginal art*, Carlton, 2010, pp. 174-  
239, 281, 210-211 (illus.)

'Richard Bell' *Half light: Portraits from black  
Australia*, Sydney, 2008, pp.40-47, 44-47 (illus.)

Maura Reilly with Richard Bell and Djon  
Mundine, *Uz vs. Them*, American Federation of  
Arts, 2011, pp.28 - 29 (illus.)



**BUTCHER**

**BAKER**

**TROUBLE  
MAKER**

14

#### EXHIBITED

*Aboriginal\*Crisis\*Live*, IMA, Brisbane, 1992  
*The boundary rider: 9th Biennale of Sydney*, Bond Stores 3/4, Sydney, 15 December 1992 – 14 March 1993  
*PROSPECTUS .22*, Fire-Works gallery, Brisbane, 1993  
*PROSPECTUS .303*, Aboriginal Cultural Centre, Armidale, 1993  
*PROSPECTUS .25*, Moree Regional Gallery, NSW, 1993  
*Recent Acquisitions of Aboriginal Art*, Art Gallery of New South Wales, Sydney, 5 July 1993 – 12 September 1993  
*PROSPECTUS .38*, Tandanya Aboriginal Cultural Institute, Adelaide, 1994  
*PROSPECTUS .44*, Gabrielle Pizzi Gallery, Melbourne, 1994

*Another Country*, Art Gallery of New South Wales, Sydney, 4 July 1999 – 2 April 2000  
*Positivity*, Institute of Modern Art, Brisbane, 2006  
*Half light: portraits from black Australia*, Art Gallery of New South Wales, Sydney, 21 Nov 2008 – 22 Feb 2009  
*I am not sorry*, Location One, New York, 2009  
*Uz vs. Them*, American Federation of Arts major touring exhibition: Tufts University, Boston; University of Kentucky, Kentucky; Victoria H. Myhren Gallery, University of Denver, Denver; Indiana, 14 September 2011 – 5 May 2013  
*Home: Aboriginal Art from NSW*, Art Gallery of New South Wales, Sydney, 9 June - 2 December 2012  
*QUEEN'S LAND: BLACK PORTRAITURE: From late 19th century to the present*, Cairns Art Gallery, Cairns, 17 May – 11 August 2019

PROPERTY FROM THE COLLECTION OF THOMAS VROOM

## EMILY KAME KNGWARREYE

CIRCA 1910-1996

### Summer Celebration

Synthetic polymer paint on canvas  
Bears Delmore Gallery catalogue number 91L04  
47 5/8 in by 118 7/8 in (121 cm by 302 cm)

#### PROVENANCE

Painted at Delmore Downs Station, Northern Territory in  
December 1991  
The Thomas Vroom Collection, The Netherlands

#### LITERATURE

Kasper Konig, Emily Joyce Evans, Falk Wolf, eds.,  
*Remembering Forward: Australian Aboriginal painting since  
1960*, London and Cologne, 2010, p. 35 (fold out)

#### EXHIBITED

Museum Ludwig, Cologne, *Remembering Forward: Australian  
Aboriginal Painting since 1960 at the Museum Ludwig*,  
November 20, 2010-March 20, 2011

\$ 300,000-400,000

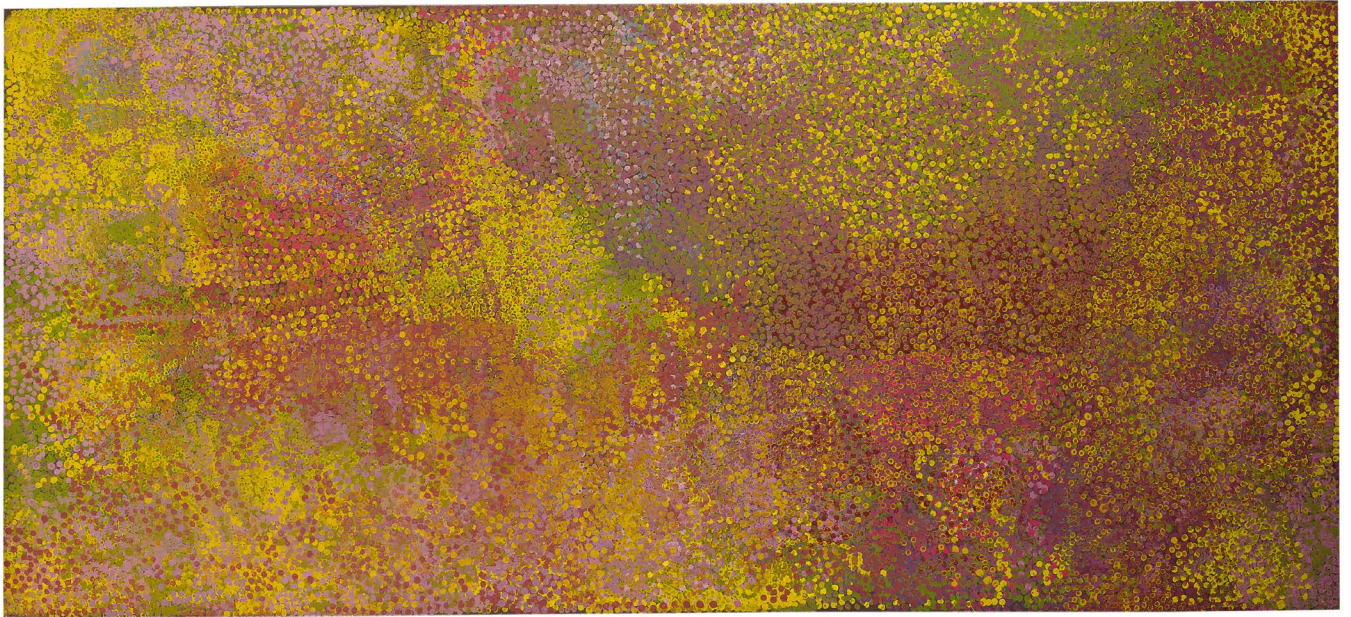
*Untitled (Summer Celebration)* is one of a series of large canvases painted in the heat of the Australian summer at the very end of 1991. It is among the first works Emily Kame Kngwarreye painted on a scale that allowed her to emphasize the broad expanse of her country, drawing the viewer into the pictorial space. Painted during a time of intense ceremonial activity, the black ground of the work may allude to the skin of ritual participants whose bodies Kngwarreye would mark with ancestral designs, while the size of the canvas infers the expanse of the ceremonial ground.

The canvases of this period also herald the beginnings of Kngwarreye's adventurous experimentation with an extended palette, moving away from pure earth colours of natural ochres to describe the flowers and seeds of the yam tuber, the staple of the desert diet, in richer, subtle tones of secondary and tertiary colors. The paintings are remarkable in the span of Kngwarreye's oeuvre in that the fields of dots now appear to float across the picture plane and beyond, free from the faint remnants of the underlying matrix that regulated the compositional structures of her earlier paintings.

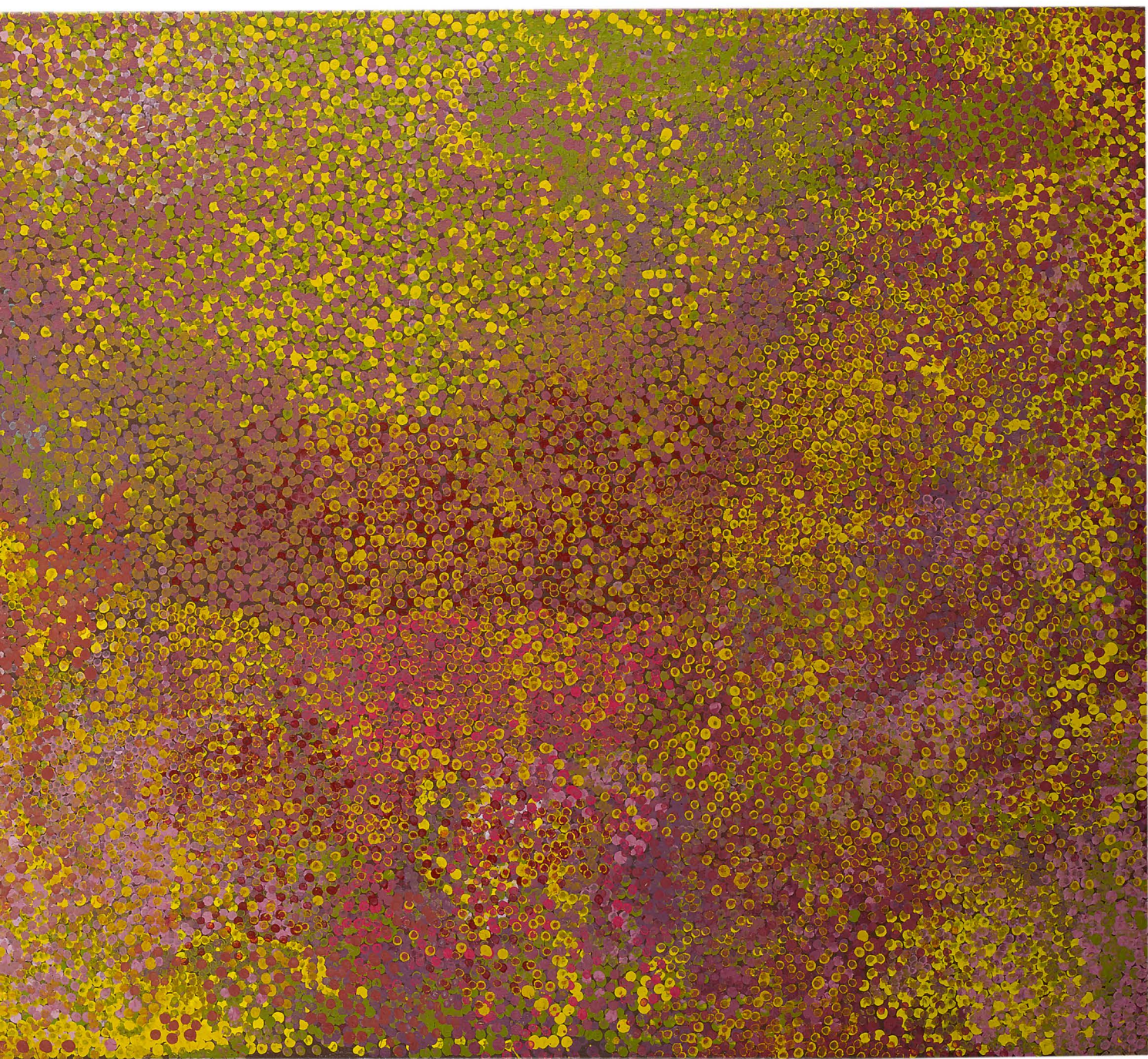
According to the eminent curator Judith Ryan, Kngwarreye's 'increasingly daring compositions of color, tone and line came to be appreciated as undiluted expressions...independent of any accompanying [narrative] documentation...The potency of the paint obviated the need for written explanations'.<sup>1</sup>

1. Judith Ryan, '“In the beginning is my end”: The singular art of Emily Kame Kngwarreye' in Neale, M (ed), *Emily Kame Kngwarreye. Paintings from Utopia*, Queensland Art Gallery and Macmillan, Brisbane, 1998, pp.41-43.

Wally Caruana







PROPERTY FROM A PRIVATE AMERICAN COLLECTION

## EMILY KAME KNGWARREYE

CIRCA 1910-1996

### Untitled (Alhalkere)

Synthetic polymer paint on canvas

Bears artists name and Delmore Gallery catalogue number 93B158 on the reverse.

27 <sup>5</sup>/<sub>8</sub> in by 35 <sup>3</sup>/<sub>8</sub> in (121 cm by 90 cm)

#### PROVENANCE

Painted on Delmore Downs Station, Northern Territory, in February 1993

Eastern Desert Art (Delmore Gallery)

Gallery Gondwana, Alice Springs

Private Collection, United States, acquired from the above on 14 July 1993

\$ 7,000-10,000

This painting is accompanied by its original documentation written and signed by Janet Holt in February 1993. On the documentation she names the painting 'Summer Celebration' and identifies the country depicted as Alalgura (Alhalkerre), providing further interpretive notes relating to the ancestral Emu's activities in this country and the importance of the artist's Awelye (Ceremony) with regard to Alhalkere.



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PROPERTY FROM THE COLLECTION OF THOMAS VROOM

**EMILY KAME KNGWARREYE****CIRCA 1910-1996****Kame Colour**

Synthetic polymer paint on canvas

Bears Delmore Catalogue Number 95G073

63 in by 35 ½ in (120 cm by 90 cm)

**PROVENANCE**

Painted at Delmore Downs Station, Northern Territory in July 1995

The Thomas Vroom Collection, The Netherlands

\$ 12,000-18,000



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## EMILY KAME KNGWARREYE

CIRCA 1910-1996

### Untitled (Anooralya Yam)

Synthetic polymer paint on canvas

Bears artist's name, and Delmore Gallery catalogue number 95L34 on the reverse

60 in by 47<sup>5</sup>/<sub>8</sub> in (153 cm by 121 cm)

#### PROVENANCE

Commissioned in December 1995 by Don and Janet Holt at Delmore Downs Station, Northern Territory

Delmore Gallery, Northern Territory

Private Collection, France

Cf. See the chapter 'Yam', in Margo Neale (ed.) *Utopia: Genesis of Emily Kame Kngwarreye*, National Museum of Australia, Canberra, 2008, pp.165-175

\$ 50,000-80,000

"Emily's main Dreaming story: (is) a specific yam that grows beneath the ground and is visible above the ground as a creeper. However the power of the Yam...evokes the ancestral connections that transcend the physical. The organic tracery of interconnecting lines in the yam paintings bear an uncanny resemblance to the crazed pattern of cracked earth on the ground where the yam vine grows, mirroring the network of arterial roots below the surface.

The organic flow of lines stretching out like capillaries across these canvases speaks of a wholeness, not so apparent in the sharper more brutal and geometric surfaces of many Western abstractionists." (ibid. p.165)

In 1995 Emily Kame Kngwarreye revisited her favored theme of the atnulare yam in a series of monochromatic paintings that included the eight-yard long white on black *Big Yam Dreaming* in the collection of the National Gallery of Victoria, Melbourne.<sup>1</sup> Now in her mid-eighties, Kngwarreye seems to be paring back, stripping the layers of color and dotting of the paintings of the previous years to the bare bones, to their skeletal structures.

The paintings are gestural statements, marks of an individual's personal and communal identity as they relate to the act of painting awelye women's designs in ceremony, and particularly so in this case, to the act of drawing in the sand. Each painting reveals the physical relationship between the artist and the canvas through the span of her brush stroke where she would sit cross-legged either on the canvas lying flat on the ground, or beside it reaching in. The 'fluidity of movement gives the painting structure, it exists only as a result of the artist's body's movement traced as paint'.<sup>2</sup>

1. *Big Yam Dreaming* is illustrated in Isaacs, J. et al., *Emily Kngwarreye Paintings*, Craftsman House, Sydney, 1998, pp. 168-9, plate 71; in Neale, M (ed), *Emily Kame Kngwarreye. Paintings from Utopia*, Queensland Art Gallery and Macmillan, Brisbane, 1998, plate 85, catalogue number 92, pp. 130-1; and in Neale, M. et al, *Emily Kame Kngwarreye. Utopia: The genius of Emily Kame Kngwarreye*, The National Museum of Art, Osaka, 2008, catalogue number Y-11, pp. 194-5.

2. Terence Smith, 'Kngwarreye Woman Abstract Painter' in Isaacs 1998:32.

Wally Caruana



PROPERTY FROM THE COLLECTION OF THOMAS VROOM

## EUBENA NAMPITJIN

1921-2013

Near Jupiter Well in the Great Sandy Desert, W.A.

Synthetic polymer paint on canvas  
Warlayirti Artists catalogue number 802/95  
47 in by 71 in (120 cm by 180 cm)

### PROVENANCE

Painted for Warlayirti Artists Aboriginal Corporation, Balgo, WA in 1995 (accompanied by a copy of the original documentation from Warlayirti Artists Aboriginal Corporation)  
The Thomas Vroom Collection, The Netherlands

\$ 30,000-50,000

"Eubena Nampitjin's richly evocative paintings have stimulated an efflorescence of paintings that capture the spirit of the vast deserts surrounding her homeland community of Wirrimanu (Balgo Hills), in remote Western Australia."<sup>1</sup>

Nampitjin's oeuvre focuses on the places of her childhood; she painted the spiritual power embedded in the salt pans, sandhills and rock holes of the Wati Kutjarra (Two Men) and the Nakarra Nakarra (Seven Sisters) Dreaming stories.

"I like painting from my heart. My uncle gave me marpan (traditional healing powers) and I have that strong spirit. I like to do paintings, big ones, to keep my spirit strong."<sup>2</sup>

Working in radiant and expansive colour, the work offered here is from an important period in Nampitjin's career when her husband Wimmitji (whom she had assisted with painting) became too frail to paint and she further developed her singular gestural and painterly style. In her later years, Nampitjin was the most celebrated of all the artists painting at Wirrimanu (Balgo Hills) and as a custodian of women's law and the most senior woman artist working in the area, she drew on her knowledge of ceremony, song and dance to produce large scale canvases, strongly grounded in country. Nampitjin was awarded the Open Painting prize in the Telstra National Aboriginal and Torres Strait Islander Art Award in 1998.

<sup>1</sup> Hetti Perkins and Cara Pinchbeck, *Tradition Today: Indigenous Art in Australia from the Collection of the Art Gallery of New South Wales*, Art Gallery of New South Wales, Sydney, 2004, p.16

<sup>2</sup> Stephen Williamson and Samantha Togni, *Eubena Nampitjin, Art and Life*, Warlayirti Artists Aboriginal Corporation, Balgo, 2005, p.19



PROPERTY FROM THE COLLECTION OF THOMAS VROOM

## KWEYETWEMP (KATHLEEN) PETYARRE

CIRCA 1940-2018

### Atnangkere Soakage (Mountain Devil Lizard)

Synthetic polymer paint on Belgian Linen  
72 in by 72 in (183 cm by 183 cm)

#### PROVENANCE

Gallerie Australis, Adelaide, catalogue number GAKP1297116  
The Thomas Vroom Collection, The Netherlands

Cf. Nicholls, C. and North, I. *Genius of Place - The Life and Art of Kathleen Petyarre*, Wakefield Press, South Australia 2001, pp. 40, 41 and 51, for illustrations of similar paintings included in the artist's retrospective at Museum of Contemporary Art, Sydney

\$ 25,000-35,000

Atnangker, the birthplace of Eastern Anmatyerr artist Kweyetemp (later re-named 'Kathleen') Petyarre, is also the domain of her principal Dreaming Ancestor, an old woman Mountain or Thorny Devil (*Moloch horridus*). A small lizard with spikes resembling those of a miniature dinosaur, Arnkerrth has the capacity to traverse arid and semi-arid country, surviving on minimal hydration and by camouflaging itself to avoid predators. Owing to Arnkerrth's gift for survival, in the old days Eastern Anmatyerr families had a great deal to learn from this lizard's route taking, which is one dimension of this artwork. As Petyarre's extended family moved around their estate, they kept as close as possible to the soakages (underground sources of potable water that's seeped through a permeable surface) and the rockholes (depressions in rocks in which fresh water accumulates) on their country. This work maps the entirety of Atnangker country, situated to the north east of Alice Springs in Australia's Central Desert, and over which Petyarre had principal ownership rights during her lifetime. Petyarre traces Arnkerrth's semi-circular path as it moves awkwardly across Atnangker country. The darker areas in the lower quadrant signify permanent water. This area is sub-divided into Anmatyerr men's and women's separate drinking water sources, facing each other.

Petyarre's mesmerising artwork comprises a myriad of tiny dots executed with satay sticks, instead of the tiny twigs that she used earlier in life. Layer upon layer of miniscule dotting serves to deliberately obscure the secret-sacred subtext of this painting, which relates to women's secret initiation business.

*Dr Christine Nicholls*



Thorny Devil (Mountain Devil Lizard), photograph courtesy of Hans Boessem, Todd Camera Store, Alice Springs, Northern Territory



PROPERTY FROM THE COLLECTION OF HELEN READ

## RONNIE TJAMPITJINPA

BORN CIRCA 1943

### Designs Relating to the Site of Kampurarrpa

Synthetic polymer paint on linen

Bears artist's name and Papunya Tula Artists catalogue  
number RT 9909242 on reverse

72 in by 59 7/8 in (183 cm by 152 cm)

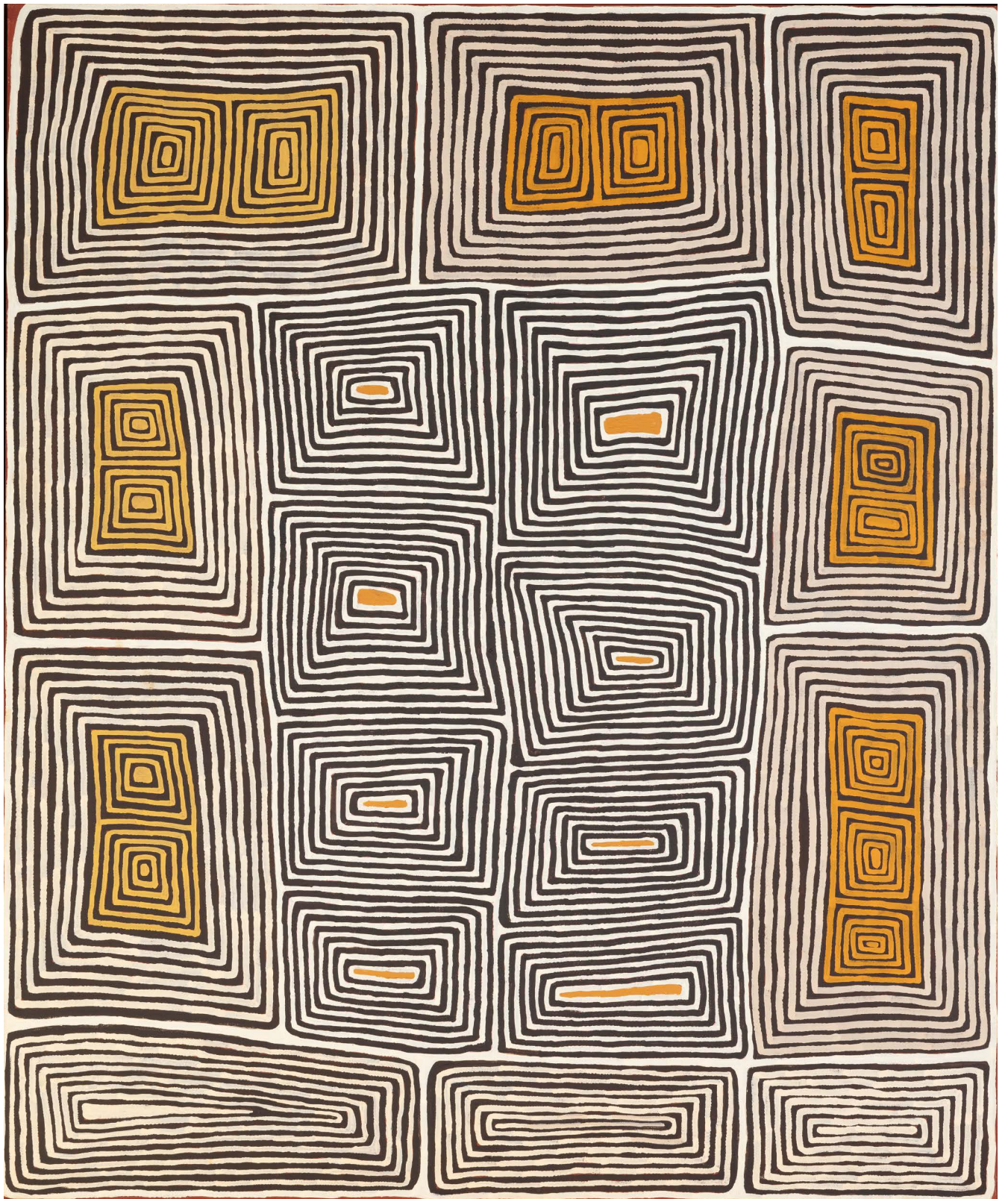
#### PROVENANCE

Painted at Kiwirrkurra in 1999, Papunya Tula Artists,  
Alice Springs, Northern Territory  
The Helen Read Collection, France

#### EXHIBITED

*Luminous: Contemporary Art From The Western Desert*,  
travelling exhibition, 2005 - 2007; Manly Art Gallery &  
Museum, 17 June - 24 July 2005; Bundoora Homestead  
Art Centre, 19 August - 2 October 2005; La Trobe Regional  
Gallery, 29 October - 4 December 2005; Flinders University  
Art Museum, 15 December 2005 - 12 February 2006;  
Bathurst Regional Art Gallery, 24 March - 7 May 2006;  
Manning Regional Art Gallery, 13 June - 25 July 2006;  
Grafton Regional Art Gallery, 16 August - 10 September;  
2006; Tamworth Regional Gallery, 11 November 2006 - 4  
February 2007; The Australian Embassy in Paris 10 October  
2012 - 6th May 2013

\$ 50,000-80,000



PROPERTY FROM THE COLLECTION OF THOMAS VROOM

## TURKEY TOLSON TJUPURRULA

1942-2001

### Straightening Spears at Ilyingaungau

Synthetic polymer paint on canvas

Bears Papunya Tulas Artists catalogue number TT 980215  
and name on reverse

48 in by 60 in (122 cm by 153 cm)

#### PROVENANCE

Painted at Kintore for Papunya Tula Artists, Alice Springs,  
1998

The Thomas Vroom Collection, The Netherlands

#### LITERATURE

Kasper König, Emily Joyce Evans, Falk Wolf (eds.),  
*Remembering Forward: Australian Aboriginal Painting Since  
1960*, London: Paul Holberton Publishing, 2010, p.96-97,  
cat. no. 42. (illus.)

#### EXHIBITED

Museum Ludwig, Cologne, *Remembering Forward: Australian  
Aboriginal Painting Since 1960*, 20 November 2010-20  
March 2011

\$ 30,000-50,000

Turkey Tolson Tjupurrula, who was one of the youngest members of the Papunya Tula painting movement when it began in the early 1970s, is renowned for the minimal linear dotted paintings of the last decade of his long career as an artist in the public domain. *Straightening Spears at Ilyingaungau*, 1998, belongs to a series of paintings that began in 1990 with a work of the same title now in the collection of the Art Gallery of South Australia in Adelaide which was shown in the ground-breaking exhibition of Aboriginal art that toured Europe in 1993-94, *Aratjara: Art of the First Australians*.<sup>1</sup> According to the art historian Vivien Johnson, the so-called 'straightening spear' paintings have been highly influential in the Western Desert painting movement, forming a 'prototype of...striped paintings which have dominated Pintupi men's painting since the end of the millennium'.<sup>2</sup> Furthermore they are 'expressive of the austere intellect of [the artist]'.<sup>3</sup>

The paintings relate to ancestral events in the artist's country. Ilyingaungau is a rocky outcrop that was the destination of a large band of men from Mitukatjirri who had travelled through the site of Tjukula. At Ilyingaungau they were challenged to a battle by a group of men travelling from the north. Following the skirmish, the Mitukatjirri men returned home to conduct ceremonies. The parallel lines of modulated paint refer to the long thin strips of timber the Mitukatjirri men heated over fire to make spears straight with flexible shafts. While the parallel lines of red and yellow dotting are evocative of the heat of a flat desert landscape, Johnson surmises the original inspiration may have been a 'striking vertical rock formation' at the site of Ilyingaungau.<sup>4</sup>

1. See Lüthi, B. (ed.), *Aratjara, Art of the First Australians: Traditional and contemporary works by Aboriginal and Torres Strait Islander artists*, DuMont, Cologne, 1993, plate 106, p. 260.

2. Johnson, V., *Lives of the Papunya Tula Artists*, IAD Press, Alice Springs, 2008, p. 167.

3. *ibid.*

4. *ibid.*

Wally Caruana



PROPERTY FROM THE COLLECTION OF THOMAS VROOM

## PRINCE OF WALES (MIDPUL)

CIRCA 1935- 2002

### Body Marks

Synthetic polymer paint on canvas

Inscribed on reverse "bodymarks aug / sept 2000"  
63 in by 47 in (160 cm x 120 cm)

### PROVENANCE

Karen Brown Gallery, Darwin, catalogue no. KB0223  
The Thomas Vroom Collection, The Netherlands

\$ 20,000-30,000

Piet Mondrian saw parallels between his grid-like paintings and the rhythms of modern jazz: to the eminent Aboriginal curator Hetti Perkins, the sequential patterns in the paintings of Midpul (Prince of Wales) possess 'a musicality imparted by the lively staccato-effect of dots and intermittent bars, as if to be read like the sheet music for an improvised symphony.'<sup>1</sup>

Midpul, was an elder or daribah, a ceremonial leader, a song man, performer and painter of the Larrakia people who are the original inhabitants of the land on which stands the city of Darwin, the capital of the Northern Territory. The Larrakia were the first group in the so-called 'Top End' to bear the force of colonization in the mid-nineteenth century, that lead to dispossession of country and the attenuation of traditional ceremonial practice. In terms of land area alone, Darwin was to become one of the largest (if least populated) cities in the world in order to keep the original owners of the land as far away as possible from colonial settlement. In 1916 the Larrakia were banned from their own territory and Midpul's father Imabul, also known as Ichungarrabilluk and King George, lead the Larrakia's struggle to have their rights to land recognized. These were granted exactly a century later, in 2016, more than a decade after Midpul's death.

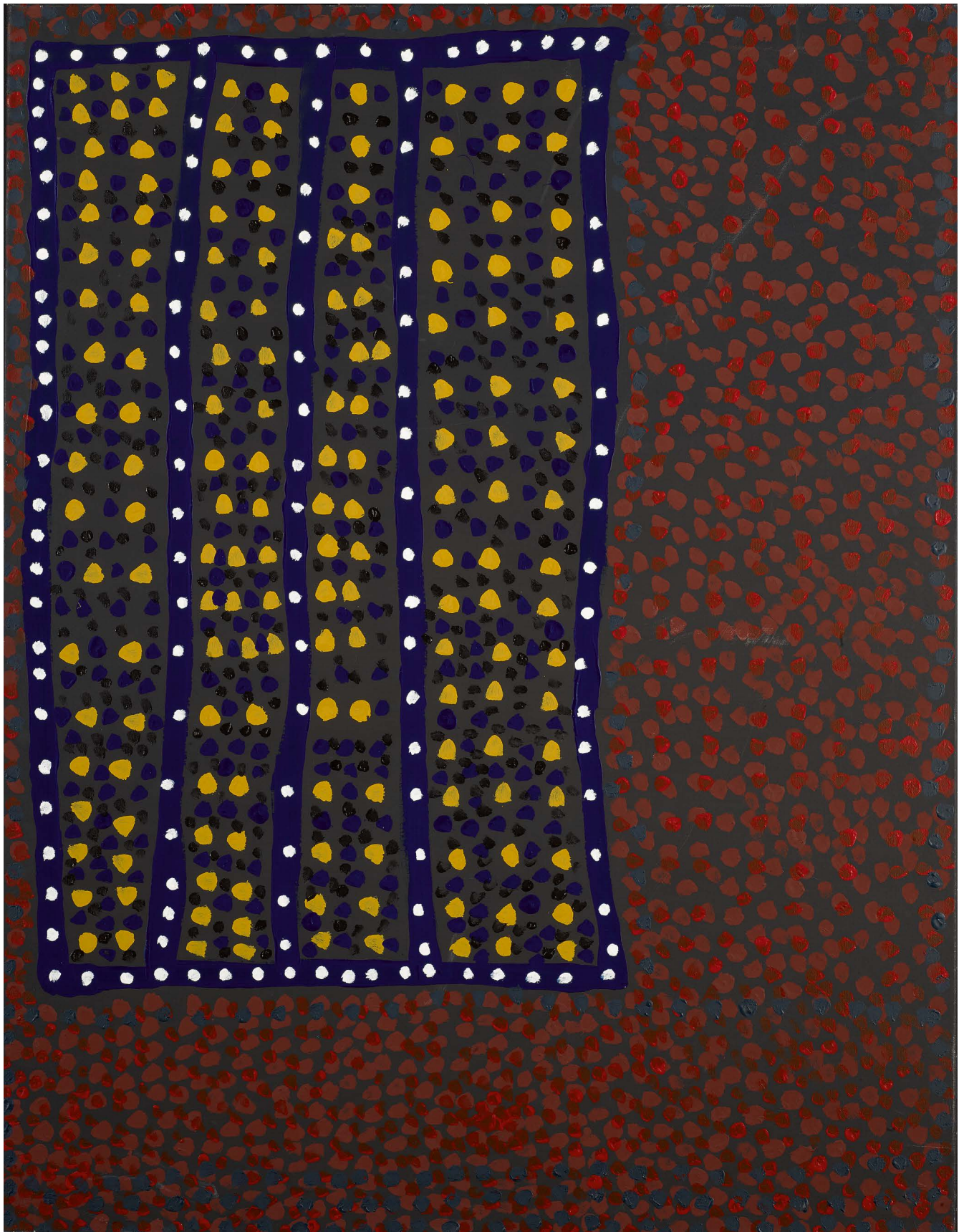
Throughout his life, Midpul worked to preserve Larrakia culture and he became a renowned ceremonial performer both in the traditional arena and further afield. From the 1960s, he led a group of Larrakia in public performances, including one to HRH Queen Elizabeth on the royal tour of 1963,<sup>2</sup> and some thirty years later he carried on his father's struggle for land rights – in paint. In 1995 he began to translate Larrakia ceremonial body painting designs and patterns of cicatrices indicating ritual rank into acrylic paint on canvas. His early works were 'torso-size', on a scale that equates to the scale of the human canvas on which these designs are applied ceremonially. In the latter years of his life, while the Larrakia land claim was still before the courts, Midpul painted a number of larger canvases effectively asserting his cultural authority in the public domain.<sup>3</sup>

1. Hetti Perkins in *Tradition Today: Indigenous Art in Australia*, Art Gallery of New South Wales, Sydney, 2004, p.166.

2. Midpul is said to have been given his English moniker as the son of King George / Imabul, or as a result of the performance to the Queen.

3. op. cit, p.166.

*Wally Caruana*



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PROPERTY FROM THE COLLECTION OF THOMAS VROOM

## PRINCE OF WALES (MIDPUL)

CIRCA 1935- 2002

### Body Marks

Synthetic polymer paint on canvas

Inscribed on reverse number 12

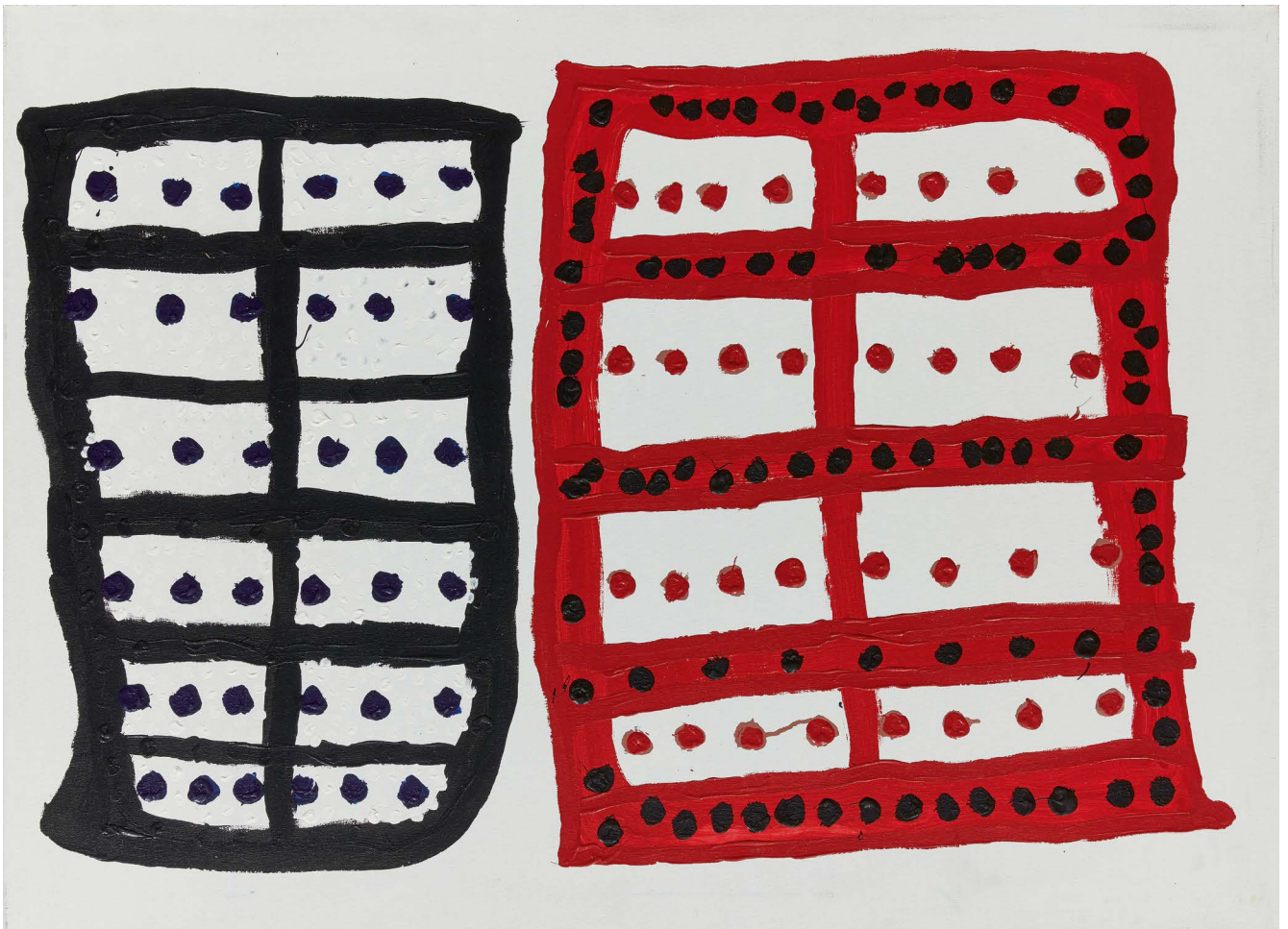
36 ½ in by 50 in (93 cm by 127 cm)

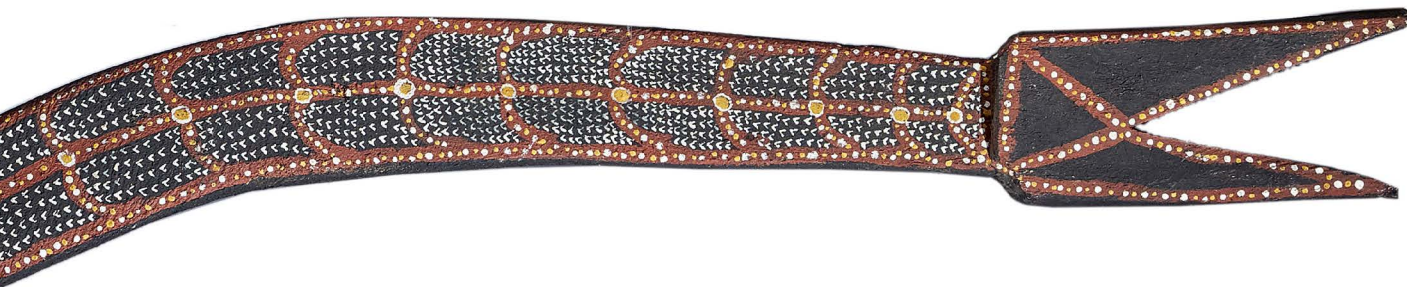
### PROVENANCE

Karen Brown Gallery, Darwin, catalogue no. EP8

The Thomas Vroom Collection, The Netherlands

\$ 10,000-15,000





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PROPERTY FROM A PRIVATE CALIFORNIA COLLECTOR

## OWEN YALANDJA

BORN 1960

### Yawkyawk

Natural ochres on *bombax ceiba*  
Height: 71 ¼ in (181 cm)

#### PROVENANCE

Executed in the Maningrida region of Arnhem Land in 2001  
Maningrida Arts and Culture  
Anne and Bill Gregory, Sydney  
Private collection, California, gifted from the above

\$ 5,000-8,000

Respected academic, anthropologist and arts writer, Dr Luke Taylor, has spent much of his life working closely with the Kuninjk language speakers in Western Arnhem Land. He writes with regard to related Yawkyawk sculptures by the artist that are in the collection of the Art Gallery of New South Wales:

"Owen Yalandja, like his brother Crusoe Kurddal, maintains his father Crusoe Kuningbal's patrimony of artistic inspiration in wood carving. Yalandja lives at Barrihdjowkkeng outstation, a camp established by his father and adjacent to a billabong that is a Yirridjdja moiety sacred site for the yawkyawk or young girl spirits. Yawkyawk live in this billabong and their shadows can occasionally be seen as they flee the smell of humans

who approach the water. They are imagined to have been girls who transformed into mermaid-like figures with fish tails. While many bark painters in the region have depicted yawkyawk, Yalandja has developed the mimih form created by his father to create his own new form of carving, as in Yawkyawk, 1999. One innovative work from 1993 makes use of a natural fork in a tree to create the tail of a mermaid figure. More recently, Yalandja's sculptures have torsos that are much like that of the standard mimih, but with a tapering lower body and forked fish tail. Yalandja also asserts his unique approach by using a black background, as well as the more common red background to these figures. In the early 1990s, he experimented with the dot patterns his father taught him, and created new arrangements – first in arcs to suggest scales, and later, small 'v' shaped marks to suggest individual scales. He uses this graphic innovation to capture the scaly sheen of the watery being.

Yalandja now specialises in producing larger fine art pieces. He favours the wood of the kurrajong tree for carving because it has good strength across the grain, allowing him to incorporate three-dimensional carved elements without the concern that the trunk will split. Yalandja's recent innovations include the selection of more curvilinear tree trunks to give his figures a sinuous appearance. Very thin and waving trunks provide an even more attenuated form. These innovations in three-dimensional form are appropriate to the meaning of the figure, capturing as they do the sinuous movements of the yawkyawk's swimming form."

Luke Taylor in *Tradition today: Indigenous art in Australia*, Art Gallery of New South Wales, Sydney, 2014, Pp.176-177



PROPERTY FROM THE COLLECTION OF THOMAS VROOM

## DOROTHY NAPANGARDI

CIRCA 1950-2013

### Karntakurlangu Jukurrpa, Women's Dreaming

Synthetic polymer paint on canvas  
48 in by 78 in (122.5cm by 198 cm)

#### PROVENANCE

Commissioned by Gallery Gondwana, Alice Springs,  
catalogue no. GW 3890  
The Thomas Vroom Collection, The Netherlands

Accompanied by a copy of the original documentation  
from Gallery Gondwana.

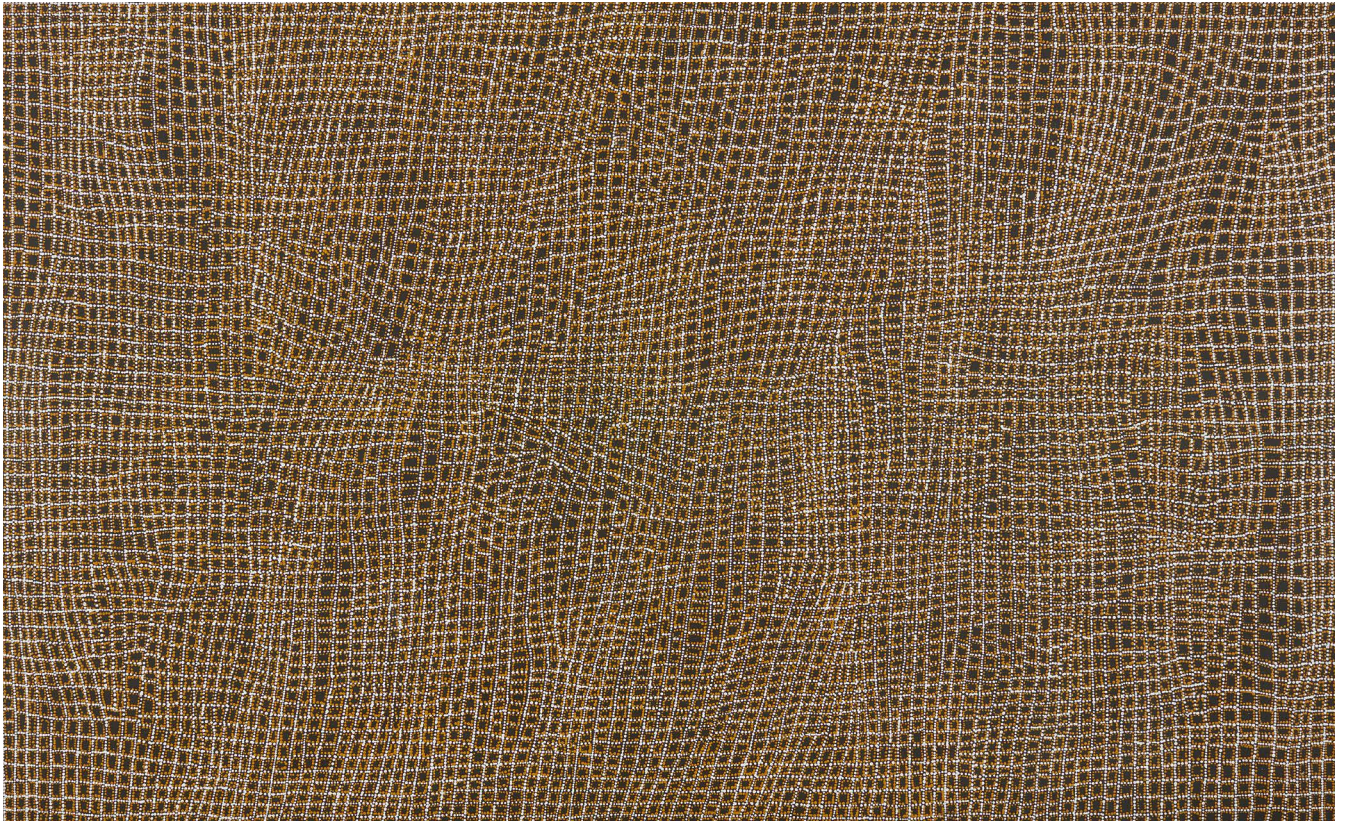
\$ 30,000-40,000

By utilising a limited palette to create works grand in scale, Dorothy Napangardi's extraordinary spatial aesthetic became fully realised in her greatest works. In *Karntakurlangu Jukurrpa* Napangardi conjures shimmering fields of movement, evoking the pathway taken by a large group of Warlpiri Ancestral women dancing near Mina Mina, the artist's birthplace and homeland. Mina Mina encapsulates a large section of an expansive salt-lake, Lake Mackay, Ngayurru in the Warlpiri language. This country is owned by women of the Napangardi and Napanangka skin groups (subsections) and their male counterparts. Bounded by three different language/cultural groups, including the Warlpiri, this salt-lake is located on the far western reaches of Warlpiri country.

Napangardi realised these extraordinary optical effects by creating an elaborate, although loose, grid pattern evoking the physical environment and also human movement across that harsh terrain. By this means Napangardi merged the interactions of both physical (environmental) and human geography. Colour selection also played a significant part in this work. While Napangardi has eschewed the use of pink in this tiny vermiform-like grid patterning, the work reflects the sheen emanating from Ngayurru, which has the capacity to cause desert blindness. With no specific vantage point from which to observe this work, viewers' eyes are compelled to dance across the composition as a whole, rather than dwell upon any single element within it. Little wonder that Napangardi's oeuvre has been compared with that of Bridget Riley, despite the fact that their cultural and historical underpinnings couldn't be more different.

\* Karnta = women; -kurlangu is usually expressed as Karnta-kurlangu, meaning literally something along the lines of Women-owning/belonging

*Dr Christine Nicholls*



PROPERTY FROM THE COLLECTION OF GABRIELLE PIZZI

## JOSEPH JURRA TJAPALTJARRI

BORN CIRCA 1952

### Travels of the Tingari Men from the Water Site of Tjammu Tjammu to Tarkul

Synthetic polymer paint on linen

Bears artist's name and Papunya Tula Artists

Catalogue no. JJ01010001 on the reverse

96 in by 72 in (244 cm by 183 cm)

#### PROVENANCE

Painted for Papunya Tula Artists, Alice Springs, 2001

The Gabrielle Pizzi Collection

Thence by descent

#### LITERATURE

Achille Bonito Olivia, *Aborigena, Arte Australiana*

*Contemporanea*, Torino, Palazzo

Bricherasio, Electa, Milano 2001, p.91, pl.92.

Achille Bonito Olivia, *Desert Art*, Electa, Milano, 2002, p.91, pl.92.

Achille Bonito Olivia and Gabrielle Pizzi, *Mythology and Reality, Contemporary Aboriginal*

*Desert Art from the Gabrielle Pizzi Collection*, The Jerusalem Centre for the Performing Arts, Jerusalem, Israel, p.73, illus.

*Gabrielle Pizzi Collection, Mythology & Reality*, Heide Museum of Modern Art, 2004, p.52, illus.

#### EXHIBITED

Palazzo Bricherasio, Turin, *Aborigena: Arte australiana contemporanea*, 29 June-26 August 2001.

Aboriginal Art Museum, Utrecht, The Netherlands, *Desert Art, Gabrielle Pizzi Collection*, 23 February - 23 June 2002.

The Jerusalem Centre for the Performing Arts, Jerusalem, Israel, *Mythology and Reality, Contemporary Aboriginal Desert Art from the Gabrielle Pizzi Collection*, 21 October - 19 December 2003.

Heide Museum of Modern Art, Melbourne, *Mythology & Reality, Contemporary Australian Aboriginal Desert Art From the Gabrielle Pizzi Collection*, 2 October 2004 - 30 January 2005.

\$ 50,000-80,000

A protégé of one of the most distinguished early painters at Papunya, Charlie Tarawa Tjungurrayi (c. 1925-1999), Joseph Jurra was raised by another renowned Papunya Tula painter, Willy Tjungurrayi (1925-1995). The latter is credited as one of the Pintupi artists to develop the compositional template of place/site and connecting journey line that dominate the picture surface in the mid-1980s. A painting in this style by Joseph Jurra was included in the exhibition *Papunya Tula: Contemporary Paintings from Australia's Western Desert* at the John Weber Gallery, New York, in 1989. And in 2000, an untitled painting based on the sinuous lines of ngalyipi or rope vine was exhibited in the landmark exhibition *Papunya Tula: Genesis and Genius* at the Art Gallery of New South Wales, Sydney.<sup>1</sup>

By the first years of the 21<sup>st</sup> century Joseph Jurra had developed a distinctive style that grew out of the linear type of painting practiced by Pintupi artists to render images that refer to the esoteric teachings of the Tingari ancestors. *Travels of the Tingari Men from the Water Site of Tjammu Tjammu to Tarkul* is an early and outstanding exemplar of the style. Sets of undulating lines create a rhythmic effect, simultaneously conjuring visions of the heat haze of sand dunes stretching beyond a horizon.

1. See *Untitled*, 1999, in the collection of the Art Gallery of New South Wales illustrated in Perkins, H. and H. Fink (eds), *Papunya Tula: Genesis and Genius*, Art Gallery of New South Wales in association with Papunya Tula Artists, Sydney, 2000, p. 155.

Wally Caruana



PROPERTY FROM THE COLLECTION OF THOMAS VROOM

**DOROTHY NAPANGARDI****CIRCA 1950-2013****Karlangu (Digging Sticks)**

Synthetic polymer paint on canvas

Accompanied by a copy of the original documentation from Gallery Gondwana

96 in by 66 in (244 cm by 168 cm)

**PROVENANCE**

Commissioned by Gallery Gondwana, Alice Springs, catalogue no. 6546 DN

The Thomas Vroom Collection, The Netherlands

**LITERATURE***Dancing up country: the art of Dorothy Napangardi*, Museum of Contemporary Art, Sydney, exhibition catalogue, p. 29, pl. 17**EXHIBITED***Dancing up country: the art of Dorothy Napangardi*, Museum of Contemporary Art, Sydney, 11 December 2002 - 9 March 2003; Vietnam Fine Arts Museum, Hanoi - 22 Apr 2003 - 03 May 2003; National Art Gallery, Malaysia - 12 May 2003 - 15 Jun 2003

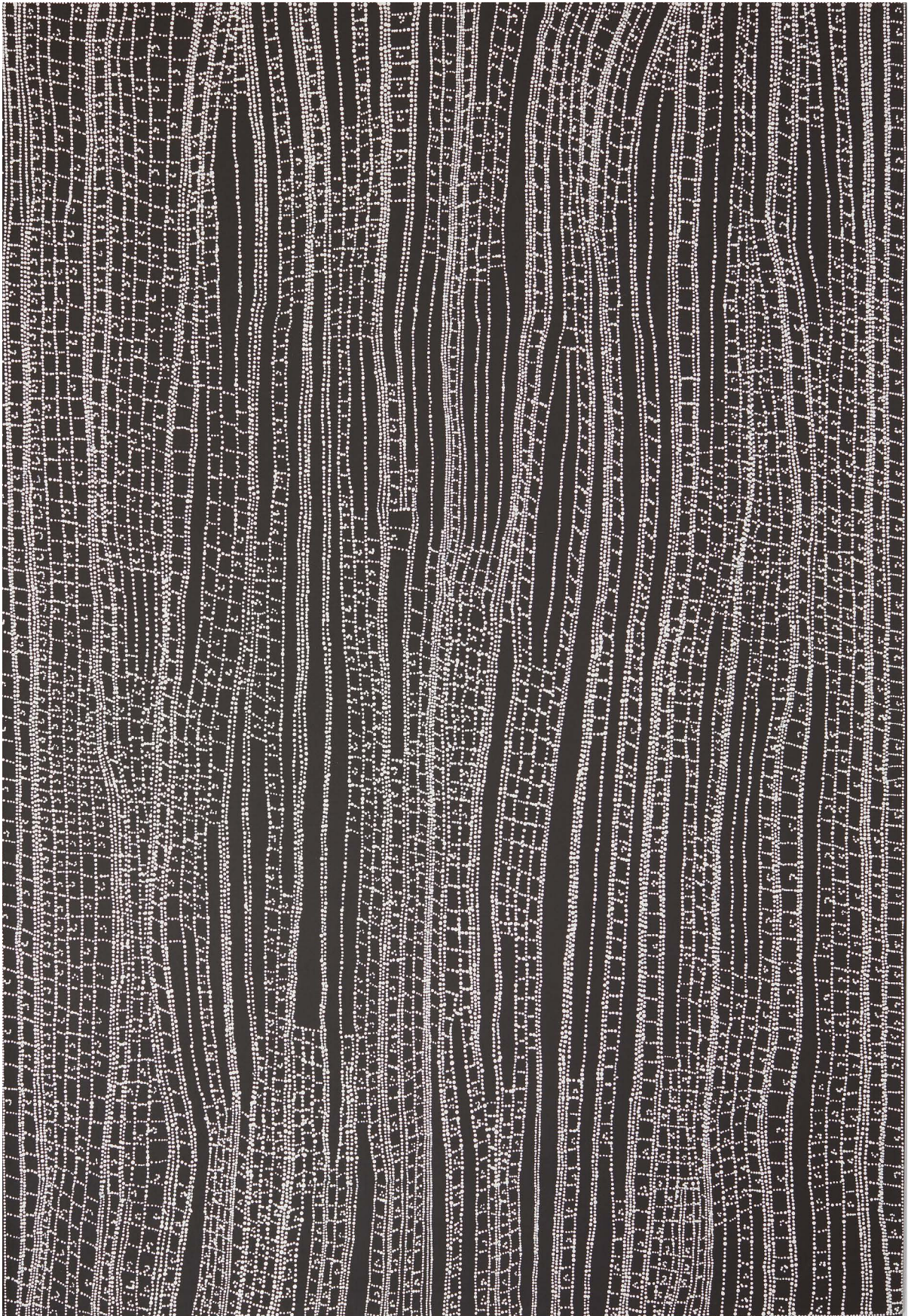
\$ 30,000-40,000

Dorothy Napangardi's *Karlangu* ('Digging Sticks') represents a key episode in two closely interrelated Warlpiri Jukurrpa ('Dreamings'), the *Karntakurlangu Jukurrpa* ('Women's Dreaming') and *Karlangu* (synonym 'Kana') *Jukurrpa*, Digging Stick Dreaming. The *karlangu* is an implement fashioned from mulga or dogwood. Digging sticks, ever-so-slightly curved, have sharp pointy ends used for digging yams or other food stuff and killing small reptiles. During Creation time these two Dreamings, instantiated into Napangardi's country by Ancestral Women, remain strongly associated with women. At one level, Napangardi's imagery references the multitude of beautiful, lithe, slim young Warlpiri women joyously dancing their way across mostly desert country. In this complex, densely meaningful, compressed visual narrative, the emergence of the digging sticks from beneath the earth, magically delivered into the hands of the young women, metaphorically represents not only the digging sticks but the dancers as well as the tall, thin-trunked Desert Oaks (*kurrkapi*; *kurrkara* (*Allocasuarina decaisneana*), that grow in profusion in the sandhill and open spinifex country that these Ancestral women traversed during their epic cross-country voyaging.

*Karlangu* is one of Napangardi's most beautifully-realised paintings, its sinuous grace and undulating quality identifiably that of the artist's post-1996 monochrome artworks. Characterised by its complex composition, evoking a sense of shimmering movement, perhaps this leads the untutored to believe that it is an abstract work. But no, its historical antecedents differ substantially from those of western abstraction: Napangardi's visual imagery has analogues in the external world. In this regard Napangardi's *Karlangu* exemplifies her signature style, thus more accurately termed *grounded* abstraction.

\* *Karnta* = women; *-kurlangu* is usually expressed as *Karnta-kurlangu*, meaning literally something along the lines of Women-owning/belonging

*Dr Christine Nicholls*



PROPERTY FROM THE COLLECTION OF HELEN READ

## GEORGE (TJAMPU) TJAPALTJARRI

CIRCA 1945-2005

### Karpadi

Synthetic polymer paint on linen  
Bears artist's name and Papunya Tula Artists catalogue  
number GT0204025 on reverse  
60 ¼ by 72 in (153 by 183 cm)

### PROVENANCE

Painted at Kiwirrkurra in 2002, Papunya Tula Artists, Alice  
Springs, Northern Territory  
The Helen Read Collection, France

### EXHIBITED

*Luminous: Contemporary Art From The Western Desert*,  
travelling exhibition, 2005 - 2007; Manly Art Gallery &  
Museum, 17 June - 24 July 2005; Bundoora Homestead  
Art Centre, 19 August - 2 October 2005; La Trobe Regional  
Gallery, 29 October - 4 December 2005; Flinders University  
Art Museum, 15 December 2005 - 12 February 2006;  
Bathurst Regional Art Gallery, 24 March - 7 May 2006;  
Manning Regional Art Gallery, 13 June - 25 July 2006;  
Grafton Regional Art Gallery, 16 August - 10 September  
2006; Tamworth Regional Gallery, 11 November 2006 - 4  
February 2007; Embassies: The Australian Embassy in Paris  
10 October 2012 - 6th May 2013

\$ 30,000-50,000

George Tjampu Tjapaltjarri began painting for the Papunya  
Tula Artists cooperative in 1982, at about the same time  
he first met Helen Read, the vendor of *Karpadi*, 2002.

At the time he was a skilled health worker in the Pintupi  
Homelands Health Service that Read had joined as a pilot,  
nurse and midwife. They would fly between the Walungurru  
(Kintore) and Kiwirrkurra communities over country that,  
according to Read, 'he didn't need a plane to see' and an  
enduring relationship ensued.

Years later, after she had acquired the painting, Read  
returned to Kiwirrkurra where Tjapaltjarri described the  
creation narrative that underscores the work. 'That's  
Karpadi', he said, 'Karpadi is the creation snake which  
travelled underground in the beginning of time from east to  
west across the land, under and over the country creating  
the world, animals, everything we know...Here he is, lying in  
the sand, camouflaged, resting.'

Rhythm and movement are the hallmarks of  
Tjapaltjarri's paintings. As Read says, 'an onlooker  
might also feel the multiple angles in the picture, cast  
like a net, speak of our existence trapped in complete  
connectivity. And the sharp and soft, flat and undulating  
cusps anchoring changes in direction [of the lines] ignite a  
reference to time.'

A related painting by the artist from 2004 is in the  
collection of the National Gallery of Australia, Canberra.

### Wally Caruana

Sotheby's would also like to thank Helen Read for her  
contribution to this text



PROPERTY FROM THE COLLECTION OF  
THOMAS VROOM

## WENTJA NAPALTJARRI

BORN 1953

### Untitled

Synthetic polymer paint on canvas

Name inscribed on the reverse, along with

"Commissioned by Neil Murphy, Indigenous

Art, 2006, for exhibition, Aug/Sept, painted at

Mount Liebig, Watiyawanu Artists" and size

82 ½ in by 82 ½ in (210 cm by 210 cm)

### PROVENANCE

Commissioned by Neil Murphy at Watiyawanu

Artists, Mt Liebig, Northern Territory in 2006

The Thomas Vroom Collection, The Netherlands

\$ 20,000-30,000



Installation view, Wentja Napaltjarri exhibition, Mary Place Gallery, Sydney, 2006. Showing work on offer to the left and work acquired by the National Gallery of Australia on the far right. Image courtesy of Neil Murphy.





Wentja Napaltjarri with her painting at the Teltra National  
Aboriginal Art Award, Darwin 2006. Photo by Neil Murphy



Mt. Liebig, Northern Territory, 2006. Photo by Neil Murphy

This monumental work of conviction was commissioned for an exhibition at Danks Street Gallery, Sydney, held in September 2006 by Neil Murphy Indigenous Art in association with Watiyawanu Artists Corporation, Mount Liebig, Northern Territory.

On a scale never attempted before, Napaltjarri articulates with a staggering accumulation of incidents to inscribe her intimate knowledge of indigenous cultural certainties. Previously, Napaltjarri placed bold iconographic elements, concentrating the powerful image within the picture frame, often appearing suspended above shimmering fields of structured dots. Instead, in this work, Napaltjarri employs a painstaking and time consuming method, by which the gestural accumulation of dots suggests an infinite structure beyond the confines of the picture field itself. Differing from the Western tradition of representing the 'sublime' landscape, where the vision is expansive, yet also restricted within the frame, in this work Napaltjarri's monumental vision appears as a mere fragment. With or without iconographic elements being present, Napaltjarri's paintings are always distinguished by her acute understanding of the aesthetics of crafting potent statements.

Napaltjarri witnessed, and at times participated in, painting activities in Papunya in the early 1970's alongside her father, Shorty Lungkata Tjungurrayi, one of the senior group of Pintupi artists to commence painting during Geoffrey Bardon's initiative in Papunya during this period. Napaltjarri assumes specific authority from her father to depict his ancestral subjects and is now regarded as one of the most senior painters from the Central Desert community of Mount Liebig. Charismatic and authoritative in person, Napaltjarri paints with a palpable conviction and with an acute, reflexive intellect. Eschewing daily group painting in the communal painting shed, Napaltjarri paints alone, sitting on the floor in an empty room of her house, or occasionally on her front porch. Visits to her house were only permitted each afternoon to view the progress of a painting, and were much anticipated events.

Since the laying out of dots would occur from 360 degrees often painting 'up', rather than from left to right, each day's visit would reveal new rivulets of dots appearing like spilt milk across the canvas; ideas taking form and then halting 'mid-sentence' for more intensive forces to emerge elsewhere on the canvas, only

to be abandoned again, or to be swallowed up by an encompassing body of dots, or to merge into a larger, conceptual whole. Each day it seemed like a new painting was astonishingly present and complete, only to be absorbed again the following day into an expanding cosmos of repetition and difference before reaching a culmination in the completed work.

Napaltjarri would observe most attentively one's critical response to the state of the painting on each particular day's visit. Rather than her seeming to seek approval, she would seek an authentic response to the poetics or cerebral aspects of the work in progress. Perhaps she was fascinated by how the painting could be read from the 'outside', or its power to affect. Very few words would be spoken, but gestures would abound.

Napaltjarri painted three works for the Danks Street exhibition, each on a scale never before attempted by the artist. Before the opening of the exhibition, one of these works was acquired by the National Gallery of Australia, Canberra.

*Neil Murphy*

PROPERTY FROM A PRIVATE AUSTRALIAN  
COLLECTION

## KAYILI ARTISTS

MARY GIBSON  
NAKAMARRA

(BORN 1952)

NORMA GILES  
NAKAMARRA

(BORN 1952)

JANIE WARD  
NAKAMARRA /  
KARIMARRA

(1946 - 2018)

ESTHER GILES  
NAMPITJINPA

(1940 - 2018)

DOROTHY WARD  
NANGALA

(BORN 1959)

NGIPI WARD  
NAPANGARTI/  
KARIMARRA

(1949 - 2014)

GUMBYA GIRGIDBA  
NUNGURRAYI

(BORN 1933)

MATJIWA JONES  
NUNGURRAYI

(BORN 1946)

MARGARET JENNINGS  
PANAKA

(1939 - 2018)

PULPURRU DAVIES  
PURUNGU/NAPANGATI

(BORN 1943)

COILEY CAMPBELL  
TJAKAMARRA

(1936 - 2009)

PATRICIA WARD  
TJAURURRU

(BORN 1978)

## Yunpalara (Lake Blair)

Synthetic polymer paint on canvas  
83 in by 87 ½ in (210.5 cm by 222.5 cm)

### PROVENANCE

Painted for Kayili Artists, Western Australia in 2005  
Sotheby's, Sydney, *Aboriginal Art*, October 20,  
2008, lot 122  
Private Collection, Sydney

### LITERATURE

*Power and Beauty: Indigenous Art Now*, Heidi  
Museum of Modern Art, Bulleen, Victoria, 2007, illus.

### EXHIBITED

Perth International Arts Festival, University of  
Western Australia, February - March 2007  
*Power and Beauty: Indigenous Art Now*,  
Heide Museum of Modern Art, Melbourne, 17  
November 2007 - 10 March 2008

\$ 70,000-100,000





Last days finishing at Patjarr: Photo by Michael Stitfold

The Kayili Artists collaborative canvas was painted in an around Patjarr Community, a tiny flyspeck on some maps, remote even for the Western Deserts of Australia. When the government gazetted the Gibson Desert Nature Reserve it was unaware the people that formed the Patjarr Community were living at the base of the Clutterbuck Hills, near a significant site with only a store truck running 250 kilometres from Warburton every couple of weeks.

In 1994 Patjarr Community was established with one road leading in out. People lived here by choice and a strong determination, cutting a line from Warburton Mission after being rounded up because of British rocket testing, to be in, or nearer to their country, their sites of significance, the things that define them as people and give them grounding in a world of change.

The central inspiration for paintings from the Kayili artists at Patjarr is country and the intricate network of stories, "Tjukurrpa", that feature in the landscape, and the journeys of the "Tingarri" men and women overlying vast areas of country connecting people to the north, south, east, and west. The local chapters in these huge stories occurred in places known intimately and owned thoroughly by the artists, who paint that country as a setting for the story that passes through it and which has left its mark upon it and resources for life in it. Artists often sign and sing while they paint, the art being a visual language to express the songs and travel maps, essential for the navigation and survival of nomadic people.

Yunpalara (Lake Blair) is a large clay pan in the Gibson Desert Nature Reserve is Coiley Campbell's country. It was the destination for the first of several painting trips from Patjarr during June and July of 2005 and although it was to be a ladies group painting, it was Mr Campbell who applied the first marks to canvas, turning into the centre piece, the concentric circle in the middle, giving the work its structure, which marked the beginning and the place. Yunpalara- created by the Ngintaka (perentie lizard) with a swish of his tail as he ran looking for the Karlaya (emu) who he was led to believe had been teasing him.

The ladies all worked from the edge, painting Nimpara (hair string belt) inwards and it was Ngipi Ward who broke out and stretched her coloured tentacles towards the centre. A form for the work had started, it was rolled up and put on the roof as the vehicles headed back to Patjarr a days rough drive back.

The work started to take more shape on the second week long camp at Mina Mina, about 15 km from Patjarr. Mina Mina is a small flood plain (for want of a better description). Surrounded by sandhills the creek empties and finishes here after rain flows from the low lying Clutterbuck Hills. It is a place of white barked eucalyptus, flat ground with an old hand dug well- which had probably been there for thousands of years. Mostly dry and dusty, sometimes full of water and bright green.

Most of the Community was dropped here and after a week of hunting (and some painting), black clouds rolled in and it was a dark horizon. Camp was packed up quickly, everything was

thrown in the back of the troopie and the trailer, and any car that was there, the painting was thrown on top, wet with paint and tied to the trailer. The heavens opened and life giving rains poured from the sky and filled the creek and then Mina Mina with water. The rain settled in for three days. The canvas was unrolled in the old tin house used as an Art Centre. Two light globes where installed, blankets where brought in, the heater was taken from the office, the doors and windows where closed, ladies came and went from the building.

Eventually, the unseasonal rain passed and the winter desert sky was crystal clear. From the closed doors of the art centre emerged a nearly finished painting. A sheltered place in the sun next to an empty shed was found, the painting was laid out and all hands were continuing the momentum to finish. Mothers and daughters, number one and two wives, old friends enjoying the winter sun and each other's company finishing up this extraordinary painting.

Kayili Artists was always going to burn brightly and quickly. The Community of Patjarr was home to the older bush, hunting mob who needed to be in their country to sustain their lives. They had a foot in both worlds, new and ancient, seen and unseen. If there is another dimension, lost in modern life then the old desert people where close to it or knew all about it, consistently passing through it and travelling to other realms and talking to ancients long past.

Over a period of three months and several trips to different country, the work was completed in 2005.

*Michael Stitford (Art Coordinator at Kayili Artists 2004 - 2008)*



PROPERTY FROM A PRIVATE COLLECTION, PERTH

## WARLIMPIRRNGA TJAPALTJARRI

BORN CIRCA 1959

### Marawa

Synthetic polymer paint on Belgian Linen  
Bears artist's name and Papunya Tula Artists  
catalogue no. WT1207086 on the reverse  
60 in by 72 in (153 cm by 183 cm)

### PROVENANCE

Painted at Kiwirrkurra, Western Australia in 2012 for  
Papunya Tula Artists, Alice Springs, Northern Territory  
Private collection, Perth

\$ 50,000-80,000

In 1984 Warlimpirrnga Tjapaltjarri, a maparntjarra or ritual healer, led a small family group into the Pintupi settlement of Kiwirrkurra in the Gibson Desert. It was first time the group had experienced non-Aboriginal conditions, and where they came face to face with kartiya (people of European descent). Nearly thirty years later Warlimpirrnga's paintings were on show at dOCUMENTA 13 in Kassel, and Salon 94 in New York City mounted an exhibition of his work under the title *Maparntjarra*.

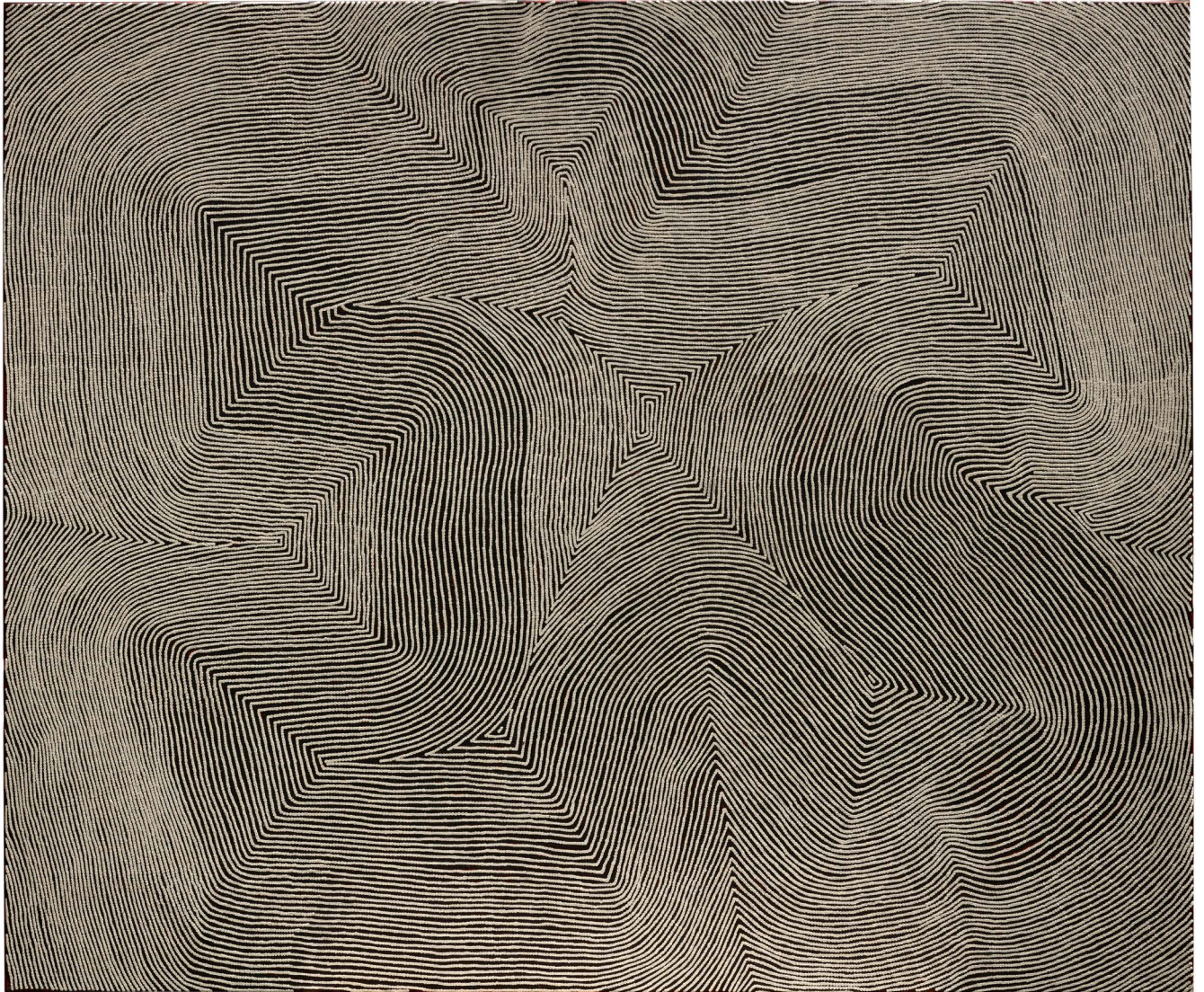
At Kiwirrkurra, Warlimpirrnga served his painting apprenticeship under two established artists, both close relatives; George Tjungurrayi (born c.1947) and George Tjampu Tjapaltjarri (c.1945-2005, see Lot 28). His first solo exhibition at Gallery Gabrielle Pizzi in 1988 was donated in full to the National Gallery of Victoria in Melbourne.<sup>1</sup> By 2000, his *Dingo Dreaming* of 1988 was included in the ground-breaking exhibition *Papunya Tula: Genesis and Genius* at the Art Gallery of New South Wales, Sydney.<sup>2</sup>

Warlimpirrnga's inspiration and the subject of his paintings is the country he traversed through the early part of his life around the salt lake of Wilkinkarra (Lake Mackay) in the very heart of the Australian continent. True to the tenets of Pintupi art, rather than merely depict the land, Warlimpirrnga's canvases teem with a visual dynamic that pulsates to evoke the sacred powers of the supernatural creators, the Tingari, who established Pintupi law and ritual. The designs in his pictures relate to those incised into ceremonial pearl shells that form an essential part of the maparntjarra's equipment. While pearl shells originate from the coastal regions far to the northwest, they are traded along well-established traditional exchange routes for thousands of miles across the continent, reaching far into the desert regions of western and central Australia, and beyond.

1. The works were donated by the collectors the late Ron Castan AM QC and Nellie Castan.

2. *Dingo Dreaming*, 1988, in the collection of the National Gallery of Victoria, is illustrated in Perkins, H. and H. Fink (eds), *Papunya Tula: Genesis and Genius*, Art Gallery of New South Wales in association with Papunya Tula Artists, Sydney, 2000, p. 102.

Wally Caruana



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## DANIEL WALBIDI

**BORN 1983**

### Winpa

Synthetic polymer paint on linen

Inscribed on the reverse with artist's name, date, medium, size and Short Street Gallery catalogue no. 23364  
70 7/8 in by 25 5/8 in (180 cm by 65 cm)

### PROVENANCE

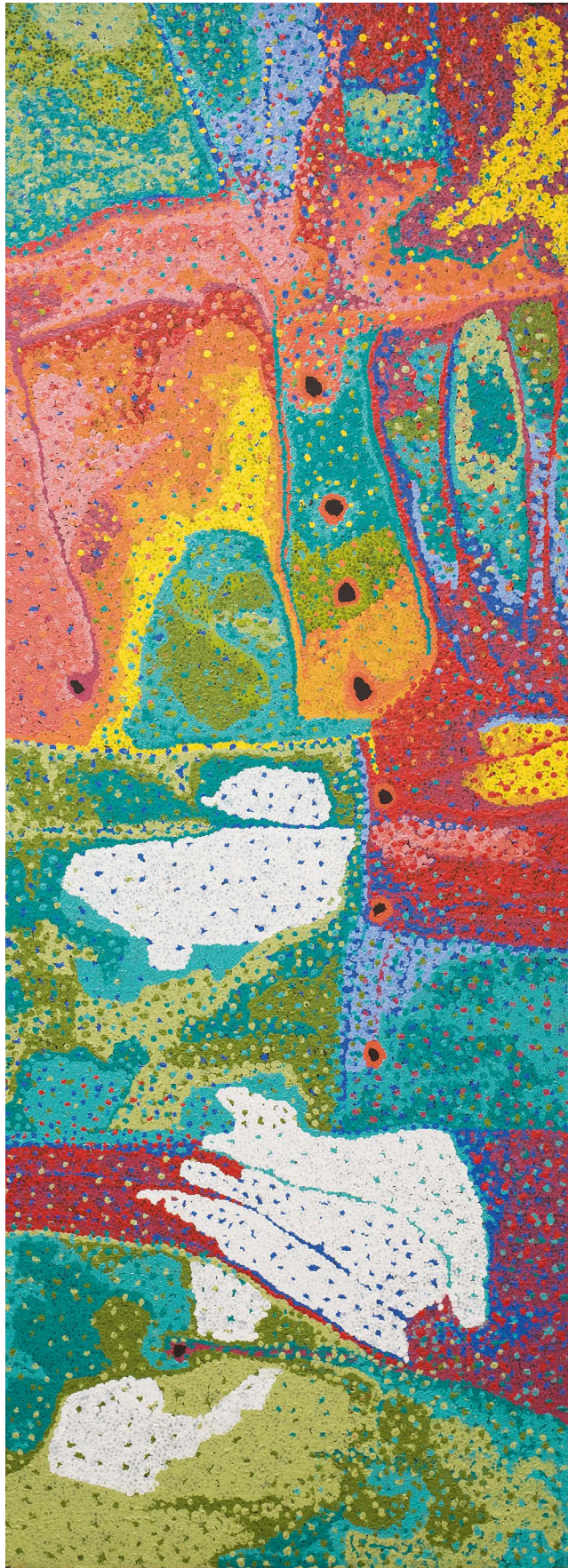
Short Street Gallery, Broome, WA

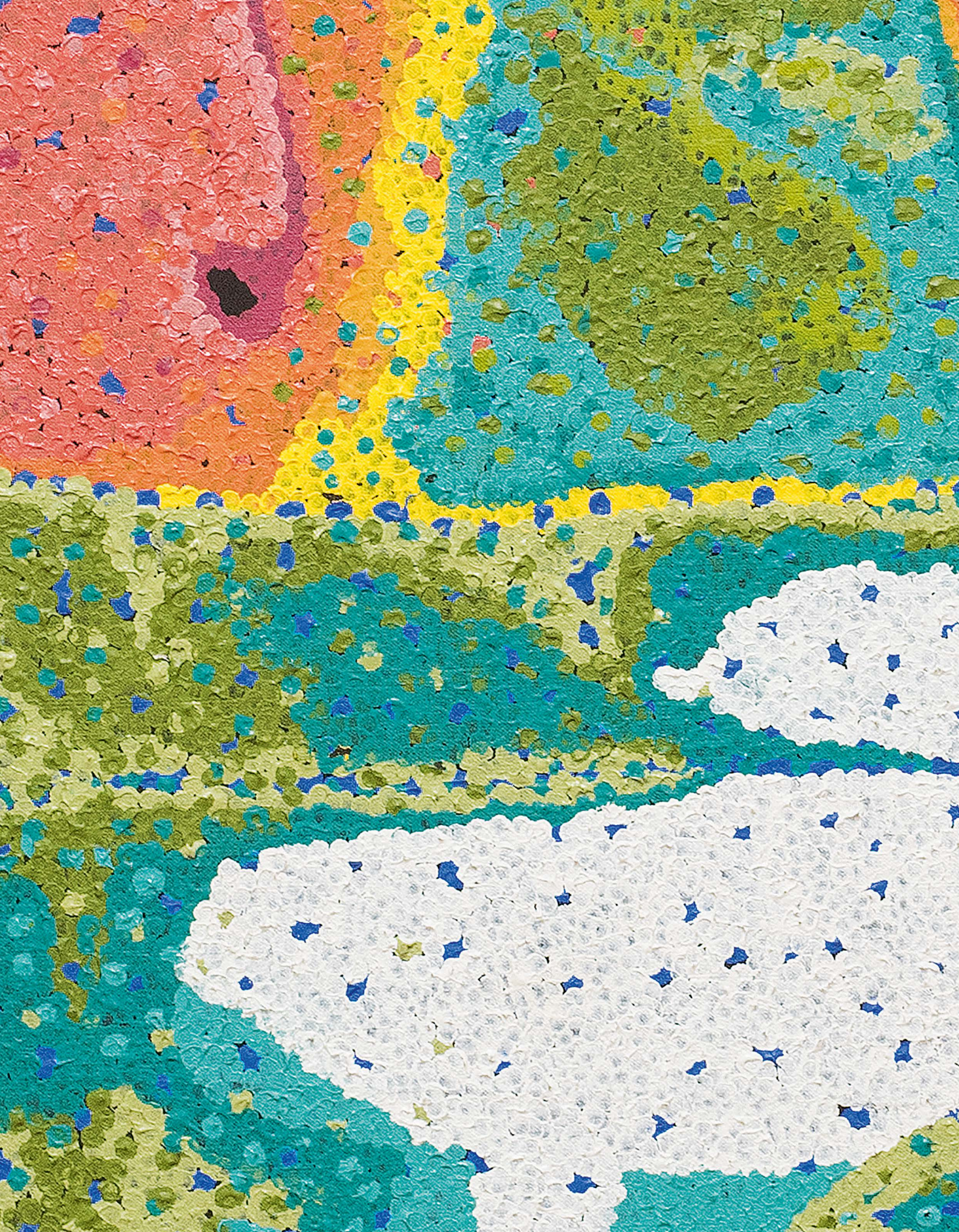
Private collection, Belgium, acquired from the above in 2007

\$ 12,000-18,000

Accompanied by the original Short Street Gallery certificate which reads "Daniel has painted the central jila (living water) of his ancestor's country. This waterhole was an important place for Daniel's family who lived in the desert until the early 1970s. In Daniel's hometown of Bidyadanga, Daniel paints with the elders of the community who communicate the landscape of Winpa through song and painting. Winpa is significant to his people because some of the elders have strong memories of losing their brothers and sisters at this waterhole. The central waterhole is connected underground to the surrounding yinti (creeks) and jila of the landscape. Daniel has also painted the abundance of mayi (bushfood) that is dotted over the tali (sand dunes)."

End of Sale







NICOLAS DE STAËL  
*Agrigente*, 1954  
Estimate €2,000,000–3,000,000



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Grebo mask, Ivory Coast  
height 74 cm  
Estimate €200,000–300,000

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These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. For certain sales, bidders are welcome to submit bids in advance of the live auction ("Advance Bids") through the Online Platforms. In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to lower the starting bid prior to the start of the live auction.

For sales where you can place Advance Bids, you may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value in response to other bids including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such reserve is set.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you, unless it is the leading bid. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of

the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next increment. Upon the closing of each lot, you will receive another email and push notification indicating whether you have won or lost each lot on which you have placed a bid.

By placing Advance Bids on the Online Platforms, you accept and agree that any such bids are final, that you will not be permitted to retract your bid, and that, should your bid be successful, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid leading up to the live auction by contacting the Bids Department at +1 212 606 7414, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids during the live auction is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted. By bidding online, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary Increments for bidders in the auction room and on the telephone, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in U.S. Dollars, in respect of New York sales, in Pounds Sterling, in respect of London sales, or in Hong Kong Dollars, in respect of Hong Kong sales, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements, which will be accessible on the Online Platforms.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on [Sothebys.com](http://Sothebys.com) is provided for

your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

## BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

### 1. SYMBOL KEY

#### □ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

#### ○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold

successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

#### △ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

#### ⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. From time to time, a Sotheby's shareholder may be an irrevocable bidder. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### ✓ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may

have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

#### ◎ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

#### ⌈ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

#### 🏆 Premium Lot

In order to bid on "Premium Lots" (in print catalogue or ✦ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

## 2. BEFORE THE AUCTION

Bidding in advance of the live auction. For certain sales, if you are unable to attend the auction in person, and wish to bid in advance of the live auction, you may do so on Sothebys.com or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to your desired lot, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via

email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive another email and push notification indicating whether you have won or lost each lot on which you have placed a bid.

**The Catalogue** A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

**Estimates** Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

**Specialist Advice** Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

**The Exhibition** An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

**Salesroom Notices** Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries

and salesroom or are announced by the auctioneer. Salesroom notices are also posted on the Online Platform for those bidding online. Please take note of them.

**Registration** Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

### 3. DURING THE AUCTION

**The Auction** Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

**Bidding in Person** If you would like to bid in person, you may register for a paddle prior to the live auction through the Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

**Advance Bidding** For certain sales, bidders are welcome to submit bids in advance of the live auction ("Advance Bids") through the Online Platforms. For these sales, if you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION"), and your bid is not executed up to its maximum value before the auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid.

**Telephone Bidding** In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

**Live Online Bidding** If you cannot attend the live auction, it may be possible to bid live online via the Online Platforms for selected sales. For information about registering to bid on sothebys.com or through the Sotheby's App, please see [www.sothebys.com](http://www.sothebys.com). Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**Employee Bidding** Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

**Hammer Price and the Buyer's Premium** For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

**Currency Board** As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and

foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

**Results** Sale results are available on Sothebys.com and on the Sotheby's App.

**International Auctions** If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

### 4. AFTER THE AUCTION

**Payment** If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

**Payment by Cash** It is against Sotheby's general policy to accept payments in the form of cash or cash equivalents.

**Payment by Credit Cards** Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) through the Sotheby's App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d) in person at Sotheby's premises at the address noted in the catalogue.

**Payment by Check** Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering

laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

**Payment by Wire Transfer** To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

**Sales and Use Tax** New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

**Collection and Delivery**  
Post Sale Services  
+ 1 212 606 7444  
FAX: + 1 212 606 7043  
[uspostalsaleservices@sothebys.com](mailto:uspostalsaleservices@sothebys.com)

Once your payment has been received and cleared, property may be released. Unless other-wise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

**Shipping Services** Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

**Collecting your Property** As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

**Endangered Species** Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

**The Art Loss Register** As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at [artloss@artloss.com](mailto:artloss@artloss.com). The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

## SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue). General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

**Property Evaluation** There are three general ways evaluation of property can be conducted:

### (1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

### (2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

### (3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

## SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at [sothebys.com](http://sothebys.com).

**Valuations and Appraisals** Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals

to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

**Financial Services** Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

**Museum Services** Tailored to meet the unique needs of museums and non-profits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

**Corporate Art Services** Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

## INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

### Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

### Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: Alabama, Arizona, Arkansas, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New

York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Vermont, Virginia, Washington, Wisconsin and Wyoming. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

**Sotheby's Arranged Shipping** If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

**Client Arranged Shipping** Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers." If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

### Where Sotheby's is Not Required to Collect Sales Tax

Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

**Restoration and Other Services** Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

**Certain Exemptions** Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

**Local Tax Advisors** As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

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## IMPORTANT NOTICES

**Property Collection** All property that is sold, has bought in, or is to be returned to the consignor will remain at 1334 York Avenue for collection. Exceptions to this policy may include property considered to be oversized and monumental works of art. Invoices and statements will indicate your property's location. Refer to our Property Collection information at [www.sothebys.com/pickup](http://www.sothebys.com/pickup).

**Property Payment** All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or [USPostSaleServices@sothebys.com](mailto:USPostSaleServices@sothebys.com). Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

**Loss and Liability** Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

**Collection & Shipping** Where applicable, the SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or [USPostSaleServices@sothebys.com](mailto:USPostSaleServices@sothebys.com).

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to [billsoflading@sothebys.com](mailto:billsoflading@sothebys.com) and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or [USPostSaleServices@sothebys.com](mailto:USPostSaleServices@sothebys.com) to start your collection process.

### Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

### Notice Regarding Endangered Species

• Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

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## GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

### GLOSSARY FOR PAINTINGS

#### Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

#### Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

#### Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

#### Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

#### Style of...Follower of Giovanni Bellini

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 Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

### After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

## GLOSSARY FOR SCULPTURE

### Bronze Figure of a Woman, Maurice Giraud-Rivière, CIRCA 1925

This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

### Bronze Figure of a Woman, After Maurice Giraud-Rivière, CIRCA 1925

This heading indicates the casting was done by another, i.e., artisans at a foundry.

### Maurice Giraud-Rivière, Bronze Figure of a Woman, CIRCA 1925

This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

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Elliot Perez  
Pauline Shapiro



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