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ABORIGINAL ART

LONDON 14 MARCH 2018



FRONT COVER
LOT 38 (DETAIL)

BACK COVER
LOT 38 (DETAIL)

THIS PAGE
LEFT TO RIGHT:
LOTS 9, 4, 3, 18, 7, 15



ABORIGINAL ART



ABORIGINAL ART

AUCTION IN LONDON
14 MARCH 2018
SALE L18321
10.30 AM

EXHIBITION
Saturday 10 March
12 noon-5 pm
Sunday 11 March
12 noon-5 pm
Monday 12 March
9 am-4.30 pm
Tuesday 13 March
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Kim Akerman is currently an Adjunct Professor with the University of Western Australia's Archaeology unit; he also sits on the Advisory Committee of The Centre for Rock Art Research and Management (CRARM), at the University of Western Australia, and the Scientific Advisory Committee to the Kimberley Foundation of Australia (KFA). He has spent extensive time in the past as a member of Research Advisory Committee, Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). He has worked in two land councils, and been employed as curator with three Australian museums. Kim has published extensively on Aboriginal lithic technology, art and material culture, as well as providing advice on the Aboriginal art of north western Australia, to public art galleries, auction houses and private institutions.

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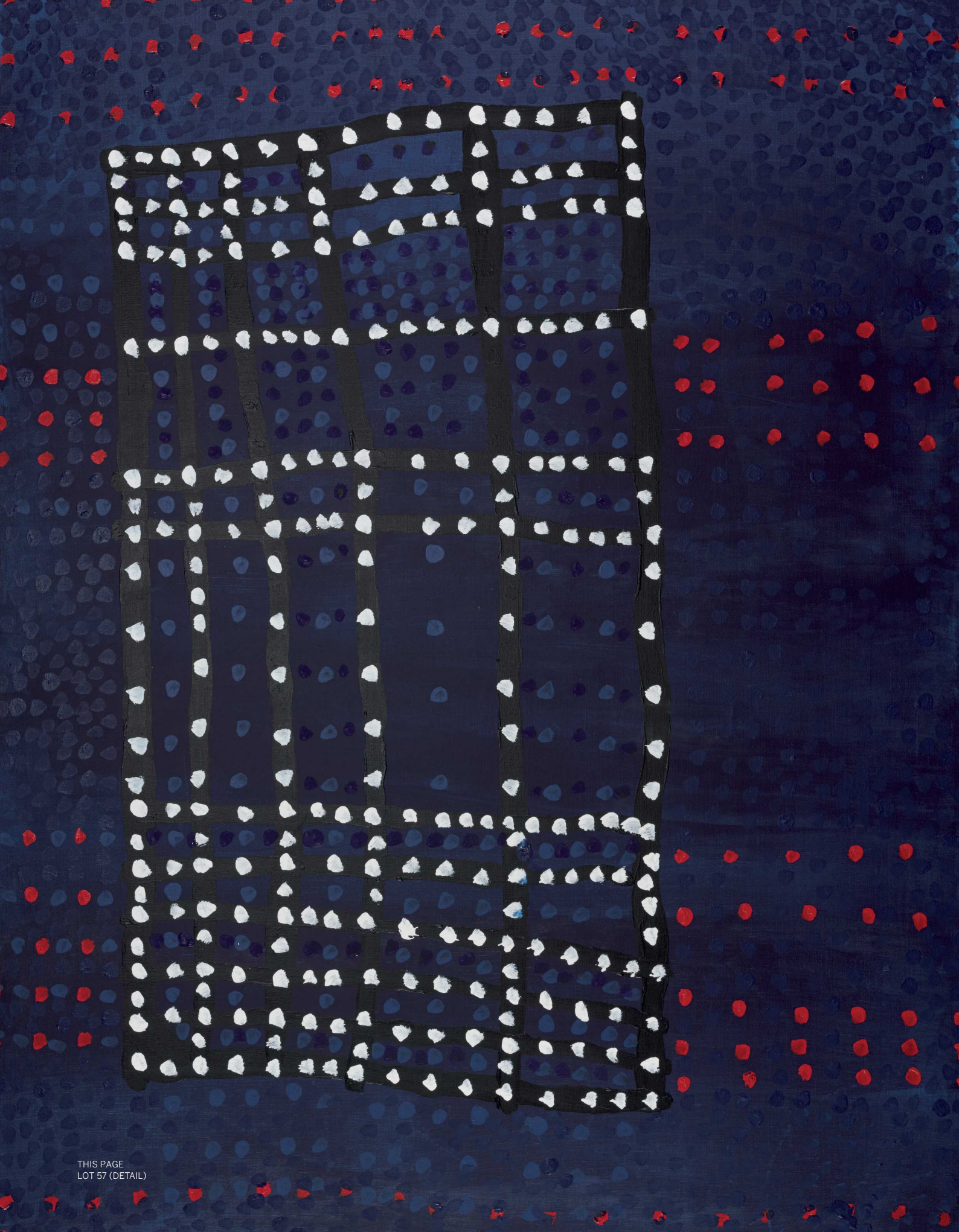
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Sotheby's wishes to thank Natasha Blain of Tim Klingender Fine Art for her invaluable assistance with the production of this catalogue.



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PROPERTY FROM VARIOUS OWNERS

**A Fighting Club, Mount Brown,
New South Wales
Mid 19th Century**

Carved and engraved wood
Length: 145 cm

Cf. James Edge Partington, *Ethnographical Album of the Pacific Islands*, 2nd Ed., expanded and edited by Bruce L. Miller, SDI Publications, Bangkok, 1996, Series III, p.102, fig.20, for another example listed as from the "Adelaide Museum", identified as being from Mount Brown.

± W £ 5,000-6,000

€ 5,700-6,900 US\$ 7,000-8,300

The closely related club of virtually identical form, featured in a drawing in Edge-Partington, is still held in the collection of the South Australian Museum. This club was collected by a station overseer and former NSW police-trooper, G.H. Birt, and was acquired between 1895 and 1903.

Dr. Philip Jones has advised that the related club is, "recorded as having been collected at Mt Brown, just south of Milparinka, in Malyangapa country. Mt Brown was named after J. Harris Browne, the doctor on Sturt's 1844-45 expedition, and should really be spelt with the 'e'. The nearby station is spelt thus. Early accounts of the gold discoveries at Milparinka & Mt Brown in 1879-1880 would indicate that Aboriginal

people were attracted to the localities and this may have been the context for the collection of Birt's Mt Brown material and for other Mt Brown material which comes to light. There would have been a lot of trading and exchange at that time and I'd probably agree that the clubs in question date from that period of initial contact, perhaps centred on the gold discoveries which attracted numbers of Europeans to the area for the first time". (personal correspondence January 2018).

Sotheby's would like to thank Dr. Philip Jones, Senior Curator, Anthropology, at the South Australian Museum, for his help with this catalogue entry.



A Throwing Club, New South Wales Mid 19th Century

Carved wood

Height: 68 cm

PROVENANCE

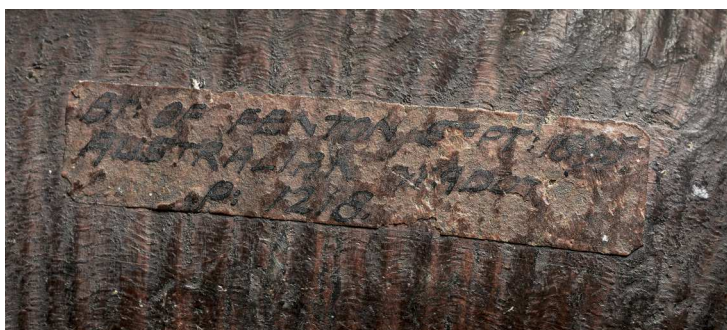
Fenton & Sons, "The Old Curiosity Shop", 1, New
Oxford Street, London, catalogue number 7886 L
Private Collection, France

W £ 2,000-3,000

€ 2,300-3,450 US\$ 2,800-4,150



Detail of label on the handle of club inscribed
"7886L, Fenton 1 New Oxford St. London"



Detail of label on the head of club inscribed
"BT of Fenton Sept 1895 Australian Waddy P.1213"



A Broad Shield, Victoria Early 19th century

Carved and engraved wood

Height: 103.5 cm

Cf. Carol Cooper et al., *Aboriginal Australia*, Australian Gallery Directors Council, 1981, p.86, fig. S40, colour pl. 10, fig. S40, for a shield of similar form with solid cut handle and related engraved designs, collected in the 1840s at the Murchison Aboriginal Station on the Goulburn River, now in the A.C. Le Souef collection in the Museum of Victoria, Melbourne.

With regard to the related shield in the Museum of Victoria, Cooper writes, "A larger spear deflecting shield with the handle cut from the solid. This was obtained by either Mr W.M. Le Souef, one of the earliest Aboriginal protectors of Victoria who founded an Aboriginal Station on the Goulburn River in 1840, or his son, Mr A.C. Le Souef who donated the shield to the National Museum of Victoria in 1900. The shield design consists of rows of hollowed out diamonds which have been filled with a mixture of red ochre and fat.", *ibid.*, p.86

† W £ 25,000-35,000

€ 28,400-39,700 US\$ 34,600-48,400



**A Broad Shield, Murray River,
South Eastern Australia
19th century**

Carved and engraved wood
Height: 96 cm

PROVENANCE

Gary Splatt Fine Art, California, USA
Clive Loveless, United Kingdom
Private Collection, United Kingdom,
acquired from the above in 2004

Cf. Carol Cooper et al., *Aboriginal Australia*,
Australian Gallery Directors Council, 1981, p.88,
fig. S47, for a shield of similar form and related
engraved designs; Carol Cooper, in Judith Ryan,
*Aboriginal and Torres Strait Islander Art in the
Collection of the National Gallery of Victoria*, NGV,
Melbourne, 2012, pp.16-17 for discussion and
illustrations of related shields.

W £ 20,000-30,000
€ 22,700-34,100 US\$ 27,700-41,500



A Parrying Shield, South Eastern
Australia
Mid-Late 19th Century

Carved and engraved wood
Height: 68 cm

PROVENANCE

Private Collection, France

Cf. Keeler, C. and Couzens, V. (eds.), *Meerreeeng-An, Here is My Country, The Story of Aboriginal Victoria Told Through Art*, Koori Heritage Trust, Melbourne, 2010, pp.166-169 for illustrations of twelve related Victorian parrying shields.

W £ 2,000-3,000

€ 2,300-3,450 US\$ 2,800-4,150



A Parrying Shield, Riverina,
New South Wales
Mid-late 19th Century

Carved and engraved wood
Height: 80 cm

PROVENANCE

James Pongrass Collection
Sotheby's New York, *African and Oceanic Art*,
6 May 1998, lot 18
Private Collection, France

There are two closely related shields on display
in the First Australians Galleries at the Australian
Museum, Sydney. These two shields are identified
as coming from the nearby settlements of
Gundagai and Brungle, in the Riverina district,
home to the Waradajjhi people.

W £ 4,000-6,000
€ 4,550-6,900 US\$ 5,600-8,300



**A Rainforest Shield, Balan Bigin,
Cardwell Ranges, North East
Queensland
Late 19th Century**

Carved wood with natural earth pigments
Height: 75 cm

PROVENANCE

Private Collection, France
Engraved with the name "DICK" in typeface on
the reverse

Cf. Julie Simpkin and Therese Osborne (eds.)
*Encounters: Revealing Stories of Aboriginal
and Torres Strait Islander Objects from the
British Museum, National Museum of Australia
Press, 2015, p.113 (illus.)* for a shield of similar
asymmetrical form from the same region
collected from Rockingham Bay circa 1867;
for related examples see Davies, S., *Collected:
150 Years of Aboriginal Art and Artefacts at the
Macleay Museum, University of Sydney, 2002,*
p.76, pl.85.

W £ 10,000-15,000
€ 11,400-17,100 US\$ 13,900-20,800

The designs of shields such as this are associated
with clan totems and are thought to possess
protective qualities when used in battle with
large, single-handed sword clubs. These shields
also played an important role in the initiation
ceremonies of young men.

This particular example is from the area around
the Tully River and shows evidence of extensive
use in combat. "Lumholtz (1889) recorded
that shields of this type were used to deflect
spears, clubs and boomerangs during large
gatherings of Aboriginal people where disputes
between individuals and groups were settled.
He also noted that the designs applied to the
front surface of shields differed, suggesting they
constituted an individual's coat of arms."
(*ibid.*, p.76)



DETAIL



A Rainforest Sword Club,
North East Queensland
Late 19th Century

Carved wood, bears distressed early baggage
label to one side

Height: 156 cm

PROVENANCE

James Pongrass Collection
Sotheby's New York, *African and Oceanic Art*, 6
May 1998, lot 9
Private Collection, France

W £ 2,000-4,000

€ 2,300-4,550 US\$ 2,800-5,600



Detail of side of club showing distressed cabin baggage label

A Rainforest Shield, Balan Bigin,
North East Queensland
Circa 1900

Carved wood with natural earth pigments
Height: 97 cm

PROVENANCE

Private Collection, France

Cf. Dr Peter Emmett, ed., *200 Treasures of The Australian Museum*, Westpac Long Gallery, Australian Museum, Sydney, 2017, p.47 (illus.) for two shields with similar painted designs, from the Atherton Tablelands collected by Dr W. E. Roth in the Australian Museum, Sydney.

W £ 5,000-7,000

€ 5,700-8,000 US\$ 7,000-9,700



**A Rainforest Shield, Balan Bigin,
North East Queensland
Circa 1900**

Carved wood with natural earth pigments
Height: 82 cm

PROVENANCE

Private Collection, France

Inscribed on reverse:

Mr W H Gibb
Care Mrs Warby
Dalvey House
1 Commodore Street
North Sydney

Cf. Carol Cooper et al., *Aboriginal Australia*,
Australian Gallery Directors Council, 1981, p.173,
pl. N277, for a shield of similar form collected in
the Atherton Tablelands.

W £ 4,000-6,000

€ 4,550-6,900 US\$ 5,600-8,300



A Shield, South East Queensland

Carved and engraved wood with natural earth pigments

Height: 56 cm

PROVENANCE

Private Collection, France

Cf. Daniel Sutherland Davidson, *Aboriginal Australian and Tasmanian Rock Carvings and Paintings & Aboriginal Australian Decorative Art*, Hesperian Press, 2011 (first published in 1936 and 1937), p.40, for illustrations of related shields from Eastern Queensland.

W £ 3,000-5,000

€ 3,450-5,700 US\$ 4,150-7,000



A Fine Coolomon, Western Australia
Circa 1900

Carved and engraved wood
68 by 28 cm

PROVENANCE

Mogul Antiques, Adelaide
Private Collection, Adelaide, acquired from the
above in 1970's
Acquired from the above by the present owner

± W £ 2,000-4,000
€ 2,300-4,550 US\$ 2,800-5,600



A Large Fighting Boomerang,
Coopers Creek, Lake Eyre Basin,
South Australia/Queensland
Late 19th Century

Carved and engraved wood
Length: 153 cm

PROVENANCE

Dr. Tony Shinkfield, Adelaide
Private Collection, Adelaide
Acquired from the above by the present owner

± W £ 3,000-5,000

€ 3,450-5,700 US\$ 4,150-7,000



A Shield, Bardi People, Dampierland
Peninsula, North Western Australia
Late 19th Century

Carved and engraved wood with natural earth
pigments

Height: 78 cm

PROVENANCE

Private Collection, France

W £ 3,000-5,000

€ 3,450-5,700 US\$ 4,150-7,000



PROPERTY FROM THE COLLECTION OF DENNIS
AND DEBRA SCHOLL

**A Fine Wunda Shield, Western
Australia
19th Century**

Carved and engraved wood with natural earth
pigments

Height: 70 cm

PROVENANCE

Private Collection

Bonhams, *Aboriginal Art*, Sydney, 28 May 2012,
lot 191

The Dennis and Debra Scholl Collection, Miami

± W £ 3,000-5,000

€ 3,450-5,700 US\$ 4,150-7,000



PROPERTY FROM VARIOUS OWNERS

**A Wunda Shield, Western Australia
19th Century**

Carved and engraved wood
Height: 78 cm

PROVENANCE

Private Collection, France

W £ 1,500-2,000

€ 1,750-2,300 US\$ 2,100-2,800



A Spear Thrower, Western Australia
19th Century

Carved and engraved wood, kangaroo sinew
Height: 65.5 cm

PROVENANCE

Private Collection, United Kingdom

Private Collection, London, acquired circa 1992

W £ 1,000-2,000

€ 1,150-2,300 US\$ 1,400-2,800



A Fine Wunda Shield, Western Australia

Carved and engraved wood
Height: 79 cm

PROVENANCE

Private Collection, France

W £ 2,000-3,000

€ 2,300-3,450 US\$ 2,800-4,150



Detail



An Ear Weight, Torres Strait Islands

Carved and engraved wood
4 cm by 5 cm

PROVENANCE

Edgar Beer, Brussels until 1957
Prof. Hermann Wouters, Ghent University
until 1965
Private European Collection

Cf. For images of four related ear weights, see
Haddon, Alfred C. et al, *Reports of the Cambridge
Anthropological Expedition to Torres Straits*,
The University Press, Cambridge, 1901, Vol. IV,
plate X, figs. 1-4

£ 1,000-2,000

€ 1,150-2,300 US\$ 1,400-2,800

Ear weights of this type were used in the Torres Strait Islands for distending the ear lobes, while also acting as decoration. Although practices differed in each area of the Torres Straits, the main procedure remained the same: the ear lobe of an infant was pierced when the child was very young, with a thin, pointed tool, likely a *ter* - an implement made of turtle shell - or a thin sharp piece of wood, sometimes called a *tol*. AC Haddon writes 'then grasses of increasing calibre were inserted as the hole, *laip neb*, became larger, till it was of sufficient size to receive a blunt narrow cone of wood, *laip tut*, which was the name also given to the dumb bell shaped weights used for the distention of the lobe'¹ The process of the full

distention of the ear lobe would likely have taken many years.

The ear weight offered here is a *laip tut*, its size and weight indicates it would have been inserted in to the ear during the latter stage of the distention process. Carved from heavy dark wood and polished, it is lightly decorated with a square incised design which runs down one side of each lobe. The two large drooping lobes are connected by a narrow arched constriction lending the weight its fluid and curvaceous form.

¹ AC Haddon, *Reports of the Cambridge Anthropological Expedition to Torres Straits*, Volume IV, p.9-12



Torres Strait Island Parulaig
or Opop (Arrow Point)
19th Century

Carved and engraved wood
Height: 55 cm

PROVENANCE

Collection Laprugne, Paris
Christie's, *Collection Laprugne et à divers amateurs : Arts d'Afrique, d'Océanie et d'Amérique du Nord*, 4 April 2017, Paris, lot 13
Acquired from the above by the present owner

Cf. Dr Peter Emmett, ed., *200 Treasures of The Australian Museum*, Westpac Long Gallery, Australian Museum, Sydney, 2017, p.68, fig.31 (illus.) for two closely related arrows from Mer (Murray Island) collected in 1936 by Charles Morgan Lewis, Captain of the ship *Isabella*.
"These arrows adorned with carved human heads most likely originated in New Guinea. Mer does not have good stocks of timber and so many wooden objects – such as canoe hulls, masks, clubs, and arrow heads – were obtained under complex trade agreements and brought to the island in the early 19th Century by Merian warriors." *ibid.*

± £ 2,500-3,500

€ 2,850-4,000 US\$ 3,500-4,850



A Tobacco Crop Guardian Figure, Sokop Madub, Torres Strait Islands Circa 1888

Carved wood with natural earth pigments
Height: 65.5 cm

PROVENANCE

Reverend Henry (Harry) Moore Dauncey (1863-1931), collected in situ circa 1888
Walsall Public Library, Walsall, UK
Bequeathed to the above in 1932 by Rev Dauncey following his death
Sotheby's, *African, Oceanic, American Indian and Pre-Colombian Art*, London, 26 June 1967, lot 113
Sam and Irma Jaffe, New York
Kevin Conru, acquired in 2008
John Friede, Jolika Collection
Private European Collection

LITERATURE

Kevin Conru, *Rarities: Art From The Pacific Islands*, Conru, Brussels, 2008, ref. no.20

£ 70,000-100,000

€ 79,500-114,000 US\$ 97,000-139,000

Missionaries in the Torres Strait Islands

In 1888, recently ordained missionary Reverend Henry Moore Dauncey (1863-1931) set sail from his hometown of Walsall, England, for Papua New Guinea, embarking on a missionary service which would subsequently span over 40 years. His mission was directed by the London Missionary Society, a privately funded Protestant organisation formed in England in 1795, with the aim of spreading the knowledge of Christ and the teachings of the protestant religion and other ways of life within a diverse range of foreign cultural groups. On the 1st July 1871, a date which Islanders still refer to, and celebrate, as July One, or The Coming of the Light, members of the LMS Reverends McFarlane and Murray arrived at Darnley (Erub) Island in the Torres Strait, and proceeded to fulfil the mission aim through their work: they built schools and churches, introduced European notions of religion, morality, dress and cleanliness and, through the newly established missionary schools and government courts, largely suppressed Islander ritual practices and warfare. In 1888 Reverend HM Dauncey joined the missionaries arriving in Port Moresby in Papua New Guinea (known at that time as British New Guinea) after a while moving to the town of Delena. He was soon given a seat on the

Legislative Council which formed part of Papua's governmental scheme and became affectionately known by the locals.

On September 9th 1888, Dauncey and some fellow missionaries met Alfred C. Haddon (1855-1940), still one of the most important anthropologists to have documented this region. Haddon was on the first of two anthropological expeditions to the Torres Strait Islands. The group of missionaries met Haddon on Thursday Island where he showed them "many objects of great interest"¹ perhaps inspiring the young missionaries to collect these ethnographic objects themselves, which they did, sending artefacts back to the UK on departing ships as and when they could. As well as buying these "curios", the missionaries were also gifted with various objects by the indigenous people. In Dauncey's diary dated 1888, he recounts a visit to a village in an area called Arome; 'we were met by Koapena the most powerful chief in New Guinea [...] he put his arms around me, gently pressed me to his breast, and then rubbed his nose against mine. This he repeated when we left, at the same time presenting me with his lime gourd (which is now in Walsall Free Library Museum and receiving from me a Wednesbury-made hatchet as a return present.'² Dauncey went on to write a book called *Papuan Pictures* (1913), detailing his life and work in Papua and illustrated with his own photographs.



HM Dauncey in Papua New Guinea; image titled "Who is he?"
© Council for World Mission Archive, SOAS Library.
REFERENCE: CWM/LMS/PAPVA/PHOTOS/BOX 6/FILE 8a



Back in Walsall, the Walsall Library Committee in 1891 had inspected a collection of curios at Dauncey's house which he had offered to lend for an exhibition. This exhibition: *The First Loan Exhibition of Pictures, Sculpture, Curios etc.*, was held the following year and included a great number of objects from the collection. The appreciation for this foreign and "primitive" ethnography was increasing as explorers, missionaries and anthropologists continued to reveal the secrets of these foreign and far-flung lands and cultures. In 1914 Dauncey's sister brought together a collection of these "curios" in a garden fete to assist the missionary society. Her display of spears, clubs, ornaments, pipes, utensils and clothing attracted much attention, and was written about in the local paper, a demonstration of this new curiosity in the "exotic" cultures beyond Europe.

Dauncey returned to the UK from Papua New Guinea in 1928 due to poor health, and when he died in 1932 following a stroke, part of his collection was bequeathed to the Walsall Public Library. In 1967, the library made the decision to sell the objects from this collection. Four pieces were sold on the 26th June 1967 at Sotheby's London, including the Tobacco God figure offered here, as well as a Torres Strait Island drum, pictured below, now in the collection of the Barbier Mueller, a Dugong charm and a New Guinea War Axe. The remainder of the collection was auctioned the following month on the 26th July 1967. Dauncey had previously sold most of his collection, more than 400 objects, to Plymouth Museum in 1909 and subsequently donated further objects to the museum in 1923.

A Charming Figure

This profound and incredibly rare figure from the Torres Strait is one of only a handful of such charms known today which were originally used by the Torres Strait Islanders in traditional ritual and farming practices. Consisting of 274 small islands scattered between the northern tip of Australia and New Guinea, the Torres Strait Islands have a unique landscape and people who in turn have a distinct and complex culture within which this figure would have played an important part. Termed a *Sokop Madub* by the indigenous people (*Sokop* meaning tobacco), these charms carved from a piece of wood to represent a human figure and painted, would be placed near or in a tobacco garden. David Moore explains 'magic played an extremely important part in virtually every activity of the Islanders and skilled practitioners were held in high esteem'³ and this figure would have been charged with a particular kind of spell to both protect the tobacco and promote its growth. Haddon also remarks that they would sometimes have been tied to a bamboo shoot so as to measure the height of the growing tobacco. Many different kinds of madub were employed for various purposes, for example as love charms, or as increase charms for other kinds of crop such as yams or bananas.

Tobacco was a treasured substance to the islanders. Used mainly in the eastern islands it was, unusually, grown on the islands, as Haddon describes: 'although smoking was practised in these islands before the white men came, and they grew their own tobacco, they never smoked much at a time.'⁴ It would be chewed and smoked and was also sometimes used as currency within New Guinea.

In this sculpture, the shape of a male figure in profile is cut into a narrow, flat piece of wood, an arm raised to his pointed chin as if in thought. Black, red and white pigment covers the figure; the white is retained in the areas of low relief etching of the bands dissecting the body, emphasising their decorative impact, while red pigment outlines and subdivides the entire figure, further accentuating its two dimensional form. The face is sculpted in lower relief and the limit of the facial plane is defined by a red painted line which sweeps around the face emphasising the sharp chin and strong, pointed nose. A conical hat/coiffure tops the figure and is echoed in the lower point which would have driven the charm in to the ground.

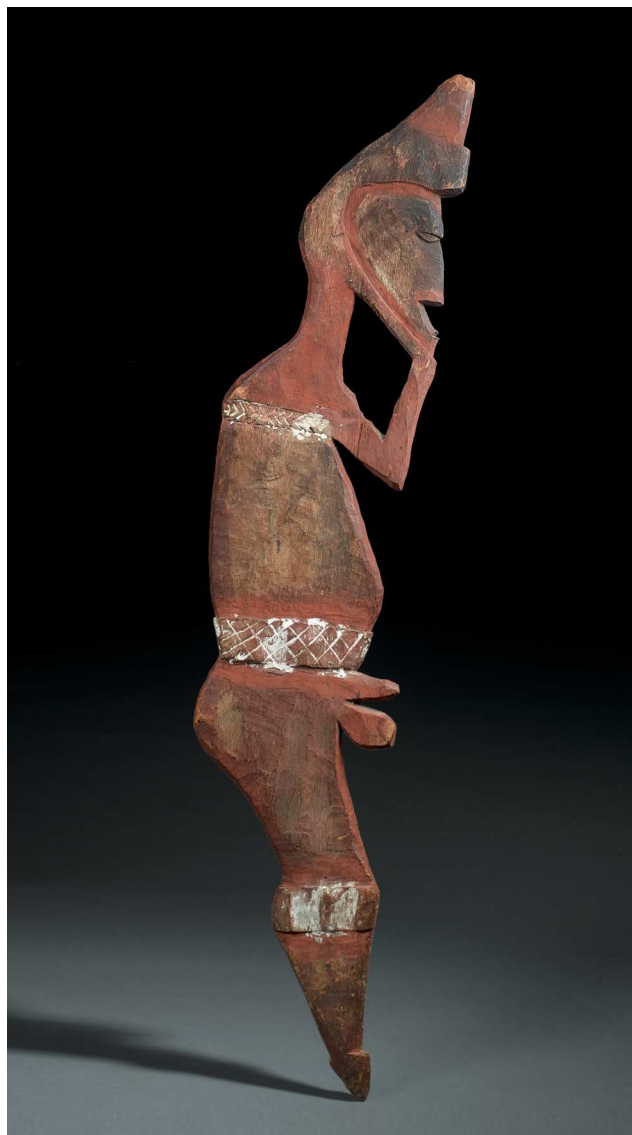
In volume four of Haddon's *Reports of the Cambridge Anthropological Expedition to Torres Straits*, an illustration of a tobacco charm features a remarkably similar head and face shape to the figure presented here.⁵ The flat form is evolved from the bull-roarer: a mysterious and spiritual charm used in rituals and ceremonies, and the cross hatched design seen on the present figure can also be seen on many bull-roarers. The sharp lines and points of the sculpted form mimic the etched designs traversing the body which in turn contrast to the rounded forms of the protruding belly, buttocks and calves. With its narrowed eyes, furrowed brow and mouth pressed into a pout, the expression is one of both contemplation and protective fierceness. This figure does not bear significance purely for its traditional use within the fields of tobacco; it also demonstrates the remarkable skill of the sculptors within the Torres Straits to create characteristic contours, meaningful expression and pleasing form, seamlessly uniting function



Torres Strait Island Drum, sold at Sotheby's London 26th June 1967 with the present figure, now in the collection of the Barbier- Mueller Museum © Musée Barbier-Mueller; Photo Studio Ferrazzini Bouchet



A Tobacco Crop Guardian Figure in the collection of the British Museum, museum number Oc.89+176 © The Trustees of the British Museum



21

and beauty. The remarkable provenance of this charm which sees it returning to a Sotheby's auction after 50 years, with its origin most certainly reaching back 130 years, only strengthens its exceptional history and makes it all the more important and unique.

Objects from Dauncey's collection can be found in the Plymouth Museum, the Pitt Rivers Museum in Oxford, the Museum of Archaeology and Anthropology in Cambridge, the Royal Anthropological Institute in London, the Council for World Mission's archive at the School of Oriental and African Studies, the National Museum of Denmark in Copenhagen and the British Museum. His photographs can also be found at the Harvard Peabody Museum in the US and the Australian Museum in Sydney.

There are five other Tobacco Charms in the British Museum, all from AC Haddon; one in the Pitt Rivers Museum, also collected by Haddon and donated in 1889, and nine in the Museum of Archaeology and Anthropology. One of the figures in the British Museum, illustrated above, bears remarkable similarities to the figure offered here, both in its decoration and form. Both have bands with chevron designs traversing the body horizontally; both also feature black and red pigment subdividing the body. Formally, both figures share a similar stance: bent knees, protruding stomach, long neck and a sharp nose and chin with almond shaped eyes. There is evidence on the British Museum figure of a break both at the chin and at the sternum suggesting there may once have been an arm attached in

that place in a similar position to the bent arm in the present figure. Although the elements of each of these figures display slight differences in dimensions, they share similar shapes and style as well as wear consistent with use, and from that we could place them within a similar geographical place of origin and date of creation.

¹ FW Walker diaries, SOAS archives

² HM Dauncey journal, SOAS archives

³ David R. Moore, *The Torres Strait Collections of AC Haddon*, British Museum Publications, 1984, p.34

⁴ AC Haddon, *Head Hunters Black, White and Brown*, London: Methuen, 1901, p.75

⁵ A. C. Haddon, *Reports of the Cambridge Anthropological Expedition to Torres Straits*, Cambridge: The University Press, 1901, vol. vi, p.208, fig.30

Artist unknown, Yolgnu People

UNTITLED, FEMALE MOKOY FIGURE

Carved and engraved wood
with natural earth pigments
Height: 54 cm

PROVENANCE

Likely to have been created at Yirrkala, circa 1947, north east Arnhem Land, Northern Territory Private Collection, United Kingdom
Sotheby's *Important Aboriginal Art*, 7 June 2011, lot 119

Acquired from the above by the present owner

± W £ 10,000-15,000
€ 11,400-17,100 US\$ 13,900-20,800

The Yolngu of eastern Arnhem Land have a very strong tradition of ceremonial figure carving in wood that from the mid-twentieth century extended to sculptures for the tourist trade and for the art market. Ceremonial sculptures are usually decorated in painted and incised clan patterns and often adorned with lengths of feathered string. Types of figure sculptures range from post-like forms, known as wuramu that were influenced by Makasar funerary poles, through to complex constructions of images of ancestors in human and animal form. A type of figure sculpture that permeates Yolngu art is the mokuy, a description originally applied to figures of trickster spirits of deceased people that haunt the environs of the body and is avoided by the living. In recent decades the definition of a mokuy has extended to include figure sculptures of a range spirit beings and ancestors.

This particularly rare figure relates to two examples collected by the anthropologists Ronald and Catherine Berndt at Yirrkala in 1947. Both of these figures are coated in red ochre and

decorated with incised designs. One of these figures, by Narritjin Maymuru (c.1914-1982), is a mokuy representing a spirit being; the other by Mungurruwuy Yunupingu (c.1905-1979) represents a Japanese man named Kimasima, a cook on a Japanese lugger who was speared by Aborigines at Caledon Bay in 1932.¹ This carving... 'is red-ochred and incised, with vertical lines signifying *dal* (*daal*) or power'.²

The figure included in this sale has a thickset neck similar to the spirit figure carving in Berndt and Berndt and appears to represent an elderly female figure, indicated by the drooping breasts. The pointed legs, with the ochre worn away below the knee, suggest that this figure may have been placed in the ground during ceremony.

WC

¹ See Ronald M. Berndt and Catherine H. Berndt, with John E. Stanton, *Aboriginal Art, A Visual Perspective*, Methuen Australia, Sydney, 1982. Narritjin Maymuru's figure is illustrated at Plate 82, p.90; Mungurruwuy Yunupingu's at Plate 89, p.94.

² *ibid.*, p.160







23

Artist Unknown

BARRAMUNDI

Natural earth pigments on eucalyptus bark

Circa 1950s

38 by 59 cm

PROVENANCE

Thomas Vroom Collection, The Netherlands
Bonhams, *The Thomas Vroom Collection*, Sydney,
6 September 2015, lot 38
Private Collection, Sydney

± £ 3,000-5,000

€ 3,450-5,700 US\$ 4,150-7,000

Diidja
circa 1900 - 1982

NAMARNDÉ SPIRIT

Natural earth pigments on eucalyptus bark
81 by 21 cm

PROVENANCE

Likely to have been painted at Mudjinberri
(Mudjinbardi), Western Arnhem Land, circa 1965
Stan Moriarty Collection, Sydney
Aboriginal and Pacific Arts, Sydney
Private Collection, Sydney

± £ 3,000-5,000

€ 3,450-5,700 US\$ 4,150-7,000



Enraeld Djulabinyanna Munkara (Tjipungaleialumi) Circa 1882-1968

PURUKAPALI

Carved wood with natural earth pigments,
beeswax and feathers
Circa 1955
Height: 75 cm

PROVENANCE

Executed on Melville Island, 1950s
Dorothy Bennett Collection, Darwin
The Wesfarmers Collection of Australian Art,
Western Australia
Sotheby's, *Aboriginal and Tribal Art*, Sydney,
November 1997, lot 40
Private Collection, Sydney
Sotheby's, *Aboriginal Art*, Melbourne, 31 July
2006, lot 53
The Luczo Family Collection, USA
Acquired from the above by the present owner

Cf. For similar and contemporaneous sculptures by the artist that were also collected by Dorothy Bennett see 'Purukaparli and Bima', c.1955, in the collection of the National Gallery of Australia, Canberra, in Caruana, W., *Aboriginal Art*, World of Art Series, Thames and Hudson, London and New York, 2012, p.90, plate 73; and 'Mourning Pukumani figure,' 1963, in the collection of the National Museum of Australia, Canberra, in Isaacs 2012, p.134; the latter figure is also illustrated with the title 'The Artist in Pukumani for his Brother' in Lüthi, B. (ed.), *Aratjara: Art of the First Australians; Traditional and Contemporary Works by Aboriginal and Torres Strait Islander Artists*, DuMont, Cologne, 1993, p.158 (attributed to Tjipungaleialumi). See also 'The Grief of Bima', c.1965, previously in the Louis Allen Collection in O'Ferrall, M.A., *Keepers of the Secrets: Aboriginal Art from Arnhemland in the Collection of the Art Gallery of Western Australia*, Art Gallery of Western Australia, Perth, 1990, p.32, plate 27. For a description of the early years of collecting of Tiwi art from Milikapiti, see Mountford, C.P., *The Tiwi, their Art, Myth and Ceremony*, Phoenix House, London, 1958; Barnes, K., *Kiripapurajuwi (Skills of Our Hands): Good Craftsman and Tiwi Art*, Kathy Barnes, Darwin, 1999; and Isaacs, 2012.1

± £ 20,000-30,000
€ 22,700-34,100 US\$ 27,700-41,500

Enraeld Munkara's figure sculptures are particularly distinctive and 'unique in the way they capture the abject grief of bereaved ancestors with their hunched shoulders and numbed expressions'.¹ The bulbous, slightly protruding head and the shoulders are usually carved as a block from which the arms hang straight down in a pose that imitates a specific choreographed passage in Pukumani funeral dances. The pelvis is well-defined to create a negative space between the legs – a reference to the 'windows' cut into tutini or the painted posts that surround the grave of the deceased. And a number of Munkara's sculptures are Janus-like, usually featuring the ancestor Purukaparli, the 'father' of all Tiwi, on one side, and his errant wife Waiyai on the other. Some of Munkara's figures are attached to a carved and painted base that is lacking in the two examples here, which suggests that these works may have had a ceremonial function.

In the mid-1950s, Enraeld Djulabinyanna Munkara, together with Cardo Kerinauia (c.1900-c.1964), was at the forefront of a new development in sculpture for which the Tiwi people of Bathurst and Melville Islands, to the north of Darwin, are renowned. They began to make naturalistic painted figure carvings that were placed on a grave to ward off malicious spirits.² The form of the carvings is derived from that of tutini. Although to the Western eye tutini appear abstract, they are in fact conventionalized representations of the human figure.

For most of the early 20th century, a ban imposed on Tiwi ceremonial practice by the Catholic mission on Bathurst Island in 1911 resulted in

little sculpture being made, although some rites were held secretly on Melville Island where Enraeld Munkara worked at Milikapiti (Snake Bay). Milikapiti was further away from missionary influences than any other Tiwi community. Although figurative sculptures first appeared in the 1930s, these were few in number and not made on a regular basis. In the post-war period, Munkara, Kerinauia and a small number of other Tiwi artists began to sculpt naturalistic representations of ancestral beings, most frequently of Purukaparli, Waiyai and Tapara the Moon Man. The three are the protagonists in the ancestral drama that brought death to the Tiwi. Purukaparli and Waiyai had an infant son much beloved by his father. However, while Waiyai and Tapara were conducting their illicit dalliance, the neglected child died. In grief, Purukaparli carried the body of his dead son out to sea where he drowned.

The artists of Milikapiti were also less likely to be influenced by European dictates and their work attracted the attention of major collectors including the anthropologists Jane Goodale, C.P. Mountford and later Helen Groger-Wurm, Stuart Scougall and Tony Tuckson (who collected for the Art Gallery of New South Wales), Dorothy Bennett, J.A. Davidson and the pioneering American collector Louis Allen.

WC

¹ Margie West in Cubillo, F. and W. Caruana (eds.), *Aboriginal & Torres Strait Islander Art: Collection Highlights*, National Gallery of Australia, Canberra, 2010, p.109

² J. Morris quoted in Isaacs, J., *Tiwi: Art/History/Culture*, Miegunyah Press, Melbourne, 2012, p.134



Enraeld Djulabinyanna Munkara
(Tjipungaleialumi)
Circa 1882-1968

TARPARA

Carved wood with natural earth pigments
Height: 48 cm

PROVENANCE

Executed on Melville Island, circa 1955
Dorothy Bennett Collection
Wesfarmers Limited, Perth, acquired from the
above in 1989
Sotheby's, Aboriginal and Tribal Art, *The Dorothy
Bennett Collection of Aboriginal Art*, Sydney,
9 November 1997, lot 38
Private Collection, Melbourne

± £ 15,000-20,000

€ 17,100-22,700 US\$ 20,800-27,700



Cardo Kerinauia Tiyantingalayang Circa 1892-1964

PURUKAPALI AND BIMA

Natural earth pigments on carved wood
Two figures; heights: 71 cm and 71.3 cm

PROVENANCE

Executed at Paru, Melville Island, in 1959
Henri-Maurice Berney, Switzerland (the Anglo-Swiss Trans-Australia Expedition, 1959)
Private Collection, Western Australia
Mossgreen Auctions, *Australian Indigenous & Oceanic Art*, Melbourne, 22 July 2014, lot 31
Acquired from the above by the present owner

± W £ 30,000-50,000
€ 34,100-57,000 US\$ 41,500-69,500

The two figures represent Purukapali, the god-king who created the first Pukumani ceremony for his dead son (Jinaini) and his goddess wife Bima, who caused the death of their son by leaving him in the hot sun while she was committing adultery with Purukapali's younger brother, Tapara. Prior to this event, all Tiwi were immortal. Upon discovery of his dead child, Purukapali fought with his brother Tapara and wounded him severely. Tapara then rose into the sky and became the Moon-Man (scars can still be seen on his face). In his rage, Purukapali turned Bima into a curlew, who still roams the forests at night wailing with remorse for the troubles she brought into the world. Purukapali carried his dead child into the sea to drown himself, where, holding the child above his head, he declared that henceforth, all beings would, like his child, eventually die.

Henri-Maurice Berney is a renowned photographer, journalist and film producer who has travelled to more than 180 countries. In 1959, Victor Cranley and Berney lead a team of six assistants (along with 3 tons of photographic and sound equipment) to Australia. This team came to be known as the Anglo-Swiss trans-Australia Expedition. The result of Bernley's explorations were published in 1965 with contributions by famous Australians such as George Munster,

Mark Oliphant and Geoffrey Blainey in a book titled *27,000 Miles through Australia*.

'Cardo Kerinauia, perhaps the most famous of Tiwi artists, is credited with the introduction of carving human figures. It is believed that he first carved a figure in the 1920s after seeing other examples in Darwin. Cardo was, for a period, employed on the coastal vessels *Geranium* and *Moresby* and was one of the best travelled Tiwi of his time. In 1954, accompanied by co-performers Aloysius Tipulmeengi and Allie Miller Uraputawai Mungatopi, he travelled to Toowoomba to dance before Queen Elizabeth II on her triumphant first tour of Australia. Cardo may have carved for Charles Mountford in 1954, although he is not identified in the photographs Mountford used to illustrate his book, which show five men cutting and painting tutini.

One dancer, a 'fully initiated' man who may have been Cardo or Allie Miller, describes dancing for the Queen: 'The Government plane flew me to Brisbane to see the Queen. It flew through the clouds. I went into the pilot's room in the front of the plane and the wireless told them Brisbane was only seven miles away.', Jennifer Isaacs, *Tiwi: Art/History/Culture*, The Miegunyah Press, Melbourne, 2013, p.132



Tommy Mungatopi Circa 1925-1985

CORAL

Natural earth pigments on eucalyptus bark
Bears artist's name and biographical notes on a label on the reverse
71 by 50 cm

PROVENANCE

Painted at Milikapiti, Melville Island, circa 1967
Robert Steele Gallery, Adelaide
Private Collection
Sotheby's, *Important Aboriginal Art*, Melbourne, 24 July 2007, lot 78
Private Collection
Bonhams, *Aboriginal Art*, Sydney, 28 May 2012, lot 159
Private Collection, Sydney, acquired from the above auction

LITERATURE

Jennifer Isaacs, *Tiwi: Art/History/Culture*, The Miegunyah Press, Melbourne University Publishing Limited, 2012, p.17 (illus.)

Cf. For similar contemporaneous paintings by the artist in the collection of the Museum and Art Gallery of the Northern Territory, see *Moon, Morning and Evening Stars*, in Kathy Barnes, *Kiripapurajuwi (Skills of Our Hands): Good Craftsman and Tiwi Art*, Darwin, 1999, p.43 (illus.); and *Sun Shining on a Coral Reef*, c.1970, in R. Crumlin and A. Knight, *Aboriginal Art and Spirituality*, Melbourne: Dove Publications, 1995, p.23, pl.4 (illus.); the latter work also in Sandra Le Brun Holmes, *The Goddess and the Moon Man: The Secret Art of the Tiwi Aborigines*, Sydney: Craftsman House, 1995, p.118 (illus.)., *Full Moon Reflected in the Sea in the Country of Purukapali*.

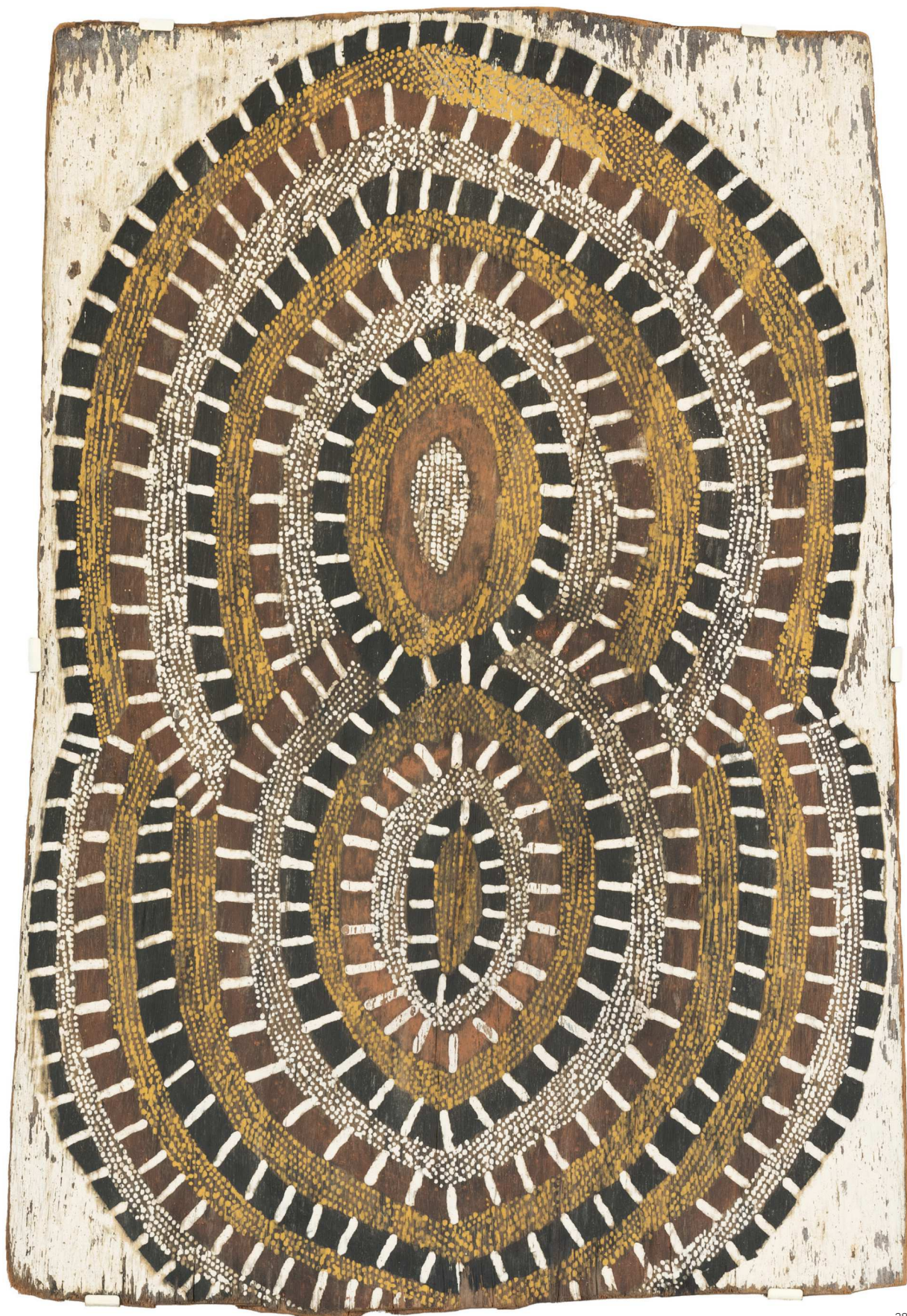
For related paintings by the artist in the collection of the Museum and Art Gallery of the Northern Territory, see *Moon, Morning and Evening Stars*, c.1970, in Kathy Barnes, *Kiripapurajuwi (Skills of Our Hands): Good Craftsman and Tiwi Art*, Darwin, 1999, p.43 (illus.); and *Sun Shining on a Coral Reef*, c.1970, in Rosemary Crumlin and Anthony Knight, *Aboriginal Art and Spirituality*, Dove Publications, Melbourne, 1995, p.23, plate 4 (illus.); the latter work is also illustrated with the title *Full Moon Reflected in the Sea in the Country of Purukapali (sic)* in Sandra Le Brun Holmes, *The Goddess and the Moon Man: The Secret Art of the Tiwi Aborigines*, Craftsman House, Sydney, 1995, p.118.

± £ 35,000-50,000
€ 39,700-57,000 US\$ 48,400-69,500

Tommy Mungatopi was one of the leading Tiwi artists of his generation in the post-World War II era, in both the ceremonial sphere and, from the 1960s on, in the broader domain of the world of art. Jennifer Isaacs who has written a comprehensive history of Tiwi art describes his standing thus: 'Tommy Mungatopi was often commissioned to make Pukumani poles [grave posts] for funerals due to the perfection of his paintings and inventive patterning'.¹ The same attributes are found in his paintings on sheets of eucalyptus bark. *Coral*, c.1967, is an exceptional example. The alternating bands of dashes and dots, the latter applied in the traditional manner using a wooden comb or pwoja to lay down the paint in rows of dots, create a visually pulsating image of light reflecting off the coral reefs on the eastern side of Melville Island. This is a women's site where women collect shellfish and is associated with fertility. It is also the site where, in the creation period, the apical ancestor of the Tiwi, Purukparli, carried the body of his infant son out to sea and drowned, bringing death to the Tiwi for the first time.

WC

¹ Isaacs, J., *Tiwi: Art/History/Culture*, Miegunyah Press, Melbourne, 2012, p.142.



Charlie Numbulmore Circa 1907- 1971

WANJINA

Natural earth pigments on eucalyptus bark
1970
58 by 50.5 cm

PROVENANCE

Mr Geoffrey Shafer (b.1934)
Geoffrey Shafer qualified as an electrical engineer and worked for the Department of Civil Aviation for a short period from 1968 to 1970. In June 1970 he was sent on a trip to Balgo Hills and Gibb River to install non-directional beacons for commercial aircraft. This trip involved camping out and sleeping under the stars. Their camp was located near the Gibb River Station, and they were only there for approximately ten days. On the last day, an Aborigine walked into their camp and presented Mr Shafer with the painting. He was unsure why it was given to him, possibly because of the respect he showed the Aborigines during his short stay. Shortly after this, Mr Shafer left the DCA, moving to Perth and then Port Hedland, where he bought a boarding-house/back-packers.
Acquired by the present owner from from the above by private treaty via Leonard Joel, Melbourne in 2015

Cf. For similar works by the artist see I.M. Crawford, *The Art of the Wandjina*, Western Australia Museum, Oxford University Press, Melbourne, 1968, pp. 25-27; Tom McCourt, *Aboriginal Artefacts*, Rigby Press Australia, Adelaide, 1975, pp. 48, 52-53; Kim Akerman, *Wanjina: Notes on some Iconic Ancestral Beings of the Northern Kimberley*, Hesperian Press, Western Australia, 2016, p. 54

± £ 25,000-35,000
€ 28,400-39,700 US\$ 34,600-48,400

Charlie Numbulmore's paintings of Wanjina figures are instantly recognisable to most collectors or students of pre-1980s Kimberley indigenous art. His original distinctive style of Wanjina painting was first recorded by Western Australian Museum anthropologist, Ian Crawford (Crawford 1968: 25-27). In early 1970, anthropologist Helen Groger-Wurm commissioned works by Charlie by on behalf of, the then, Australian Institute of Aboriginal Studies. These paintings are now part of the National Estate.

In the 1970s Numbulmore added mouths to many of his paintings - a feature recorded by collector Tom McCourt (McCourt 1975: 48, 52-53). McCourt visited the central Kimberley in 1971 and purchased a number of paintings, on stone, plywood and cardboard, depicting Wanjina and other beings that Charlie had painted.

Most of the works by Numbulmore that have appeared in the market are from his late phase and are usually painted with mouths - and teeth! (Akerman 2016:54)

It is refreshing to see that these two fine wanjina paintings collected in 1970, are from Numbulmore's 'pre-McCourt influenced' phase, and rather than being painted on paper, cardboard or wood, are painted on bark. Virtually all other Numbulmore bark paintings are only to be found in art galleries or museums.

Unusually also, both paintings are placed on a ground of yellow ochre, rather than the usual white background. This suggests that the paintings were executed at about the same time. That a different collector each acquired one painting within an apparently very short space of time, and before the McCourt induced style shift occurred, is a truly serendipitous set of events.

Charlie's Wanjina figures are readily identifiable. These paintings show head and shoulders with details added in red and black. In the centre of the chest a solid, black oval form is said to depict the sternum/heart or a pearl shell pendant. The almost circular heads are surrounded by a very regular, tripartite halo that represents a headdress (and also may be interpreted as hair with clouds and lightning or rain emanating outwards. Raindrops (*kulingki*) are shown as a series of regular stippled dots that enclose the whole bust.

The large round, black eyes fringed with short, delicate lashes occupy a greater proportion of the head in Numbulmore's Wanjinas than in those painted by other artists. Similarly the well-defined, long narrow parallel-sided noses, flared at the very tip and with the nostrils depicted are features unique to Numbulmore's style. In other Wanjinas found in cave art, or painted by other recent artists, the nose is usually shown as an elongated, ovate with the tip filled in with solid colour. In other instances it is simply a blob of colour separating the eyes.

These paintings, collected in 1970 and included in this sale, must be considered to represent the works of Charlie Numbulmore at his best.

Charlie Numbulmore died in the later months of 1971.

KA



29

PROPERTY FROM THE COLLECTION
OF SIMON KNIGHT

Charlie Numbulmore
Circa 1907- 1971

WANJINA

Natural earth pigments on eucalyptus bark
52 by 37 cm

PROVENANCE

Painted at Gibb River Station, North Western
Australia, 1970

Simon Knight, New South Wales, acquired
directly from the artist at Gibb River Station
in 1970

This painting was acquired directly from the artist
by Simon Knight, a geological technician who was
camped on Gibb River Station for three months
while prospecting for International Nickel.

According to Knight, Numbulmore and he had
become friendly during his stay and spent time
together at the camp. The artist offered to paint
what he termed a "cave painting" on bark as a gift
to Knight.

‡ £ 12,000-18,000

€ 13,700-20,500 US\$ 16,600-24,900



30

PROPERTY FROM VARIOUS OWNERS

**Alec Mingelmanganu
1905-1981****WANJINA**

Natural earth pigments on eucalyptus bark, bent
Supplejack vine and bush string
129.5 by 63 cm

PROVENANCE

Painted at Kalumburu, North Western Australia
in 1976

Bortignons Gallery, Western Australia

Private Collection, Victoria, acquired from the
above in 1981

Private Collection, USA, by descent from the
above

Private Collection, Western Australia, acquired
from the above

This painting is sold with the original Bortignons
Gallery invoice and a copy of the receipt

± £ 50,000-80,000

€ 57,000-91,000 US\$ 69,500-111,000

Painted figures of Wanjina ancestors that grace the rock walls of the northern and western Kimberley are among the most iconic images in Australia rock art even though their history is relatively short, with the earliest paintings dating back some 4,000 years.¹ Wanjina appear in range of guises and identities including in the form of animals and natural flora, as well as phenomena associated with the monsoons that they create, as rain, storms, cyclones, whirlpools, lightning and cloud formations. They also control fertility in humans and in all natural species.

The arrival of foreigners in the region from the late nineteenth century prompted artists belonging to the Worrorra, Wunambul, Ngarinyin and neighbouring language groups to seek means to propagate further the spiritual powers of Wanjina by painting or etching their images on shards of slate, slabs of timber and on flattened sheets of eucalyptus bark, and more recently on canvas.

Alec Mingelmanganu, a Worrorra artist who lived on the mission at Kalumburu, was one of the leading Wanjina painters of the twentieth century. Mingelmanganu was not a prolific artist in the public domain; his major works on bark and on canvas are limited in number, but Vermeer-like, they are masterpieces of a tradition.

While Mingelmanganu's images of Wanjina adhere to the tenets of the genre, they are distinctive. The figures usually are depicted with hunched shoulders painted white, opening out to a rounded head that is bordered by a halo-like ring.² The eyes are close-set either side of a vertical for the nose, and the mouth is not shown. A horizontal line runs across the chest to separate the torso and limbs that are decorated in red ochre stippling representing falling rain.

The stippling lends the image a sense of shimmer or brilliance to evoke the presence of ancestral power within the painting; it has the effect of taking the picture out of the profane and into the spiritual realm. From the lateral chest line hangs an ornament or breast-plate, likely to represent an engraved ceremonial pearl shell of the type that originate in the western Kimberley and are traded over vast distances through the deserts of western and central Australia.

Significantly, in his paintings, Mingelmanganu strove to replicate a sense of the scale of the rock paintings which vary from human size to the monumental. He achieves this by drawing the figure to the extremities of the support, lending it a sense of overarching grandeur.

This painting is likely to have been shown at the first commercial exhibition of Wanjina paintings at the Aboriginal Traditional Arts gallery in Perth in the late 1970s. The nature of the painted surface and the cane binding that frames the picture is consistent with a number of other paintings from that exhibition, or that Mingelmanganu created around that time, including *Wanjina (Austral Gothic)*, 1975, and *Jilinya*, 1977, from the Thomas Vroom Collection that were sold at Sotheby's Aboriginal art auction in London in June 2015.²

WC

¹ This entry was written with reference to Kim Akerman's *Wanjina — Notes on Some Iconic Ancestral Beings of the Northern Kimberley*, Hesperian Press, Carlisle, Western Australia, 2016. Kim Akerman who has written extensively on the history of the Wanjina and on the art of Alec Mingelmanganu.

² *Jilinya*, 1977, is illustrated in Akerman, K., with J. E. Stanton, *Riji and Jakuli : Kimberley Pearl Shell in Aboriginal Australia*, Northern Territory Museum of Arts and Sciences, Darwin, 1994, p.57, plate 47. See also Sotheby's *Aboriginal Art – Thomas Vroom Collection* auction catalogue, London, 10 June 2015, Lot 58, *Wanjina (Austral Gothic)*, 1975, and Lot 59, *Jilinya*, 1997.



PROPERTY FROM THE COLLECTION
OF DENNIS AND DEBRA SCHOLL

Johnny Warangkula Tjupurrula circa 1920-2001

WATER DREAMING

Synthetic polymer powder paint and natural earth
pigments on composition board
93 by 19 cm

PROVENANCE

Painted at Papunya in 1971
Collection of Dr. Colin Jack-Hinton, former
Director of the Museum and Art Galleries of the
Northern Territory (1970-1993)
Sotheby's, *Important Aboriginal Art*, Melbourne,
30 June 1997, lot 223
Fiona Brockhoff, Melbourne
Bonhams, *Important Australian and Aboriginal
Art*, Sydney, 19 November 2012, lot A26
The Dennis and Debra Scholl Collection, Miami

£ 15,000-20,000
€ 17,100-22,700 US\$ 20,800-27,700

Johnny Warangkula Tjupurrula was one of the first artists to paint in acrylic when the painting movement commenced in the community of Papunya in 1971: he took to the medium with gusto, was very prolific and is now regarded as among the most significant artists from that period. He was also a traditional custodian and ceremonial leader connected with Kalipinypa, the Water Dreaming site which is noted for its permanent freshwater holes, its relative abundance of rainfall and storms after which the fertile nature of its environment becomes evident in the proliferation of edible plants that can sustain large groups of people congregated for ceremony.

Kalipinypa is a recurring subject in Warangkula's oeuvre and *Water Dreaming*, 1971, is one of the artist's earliest renditions of this ancestral landscape. In it, the artist shows a circular waterhole that is surrounded by meandering lines representing lightning, and, in the upper register, rows of dots indicating rain and hail. In the lower section of the painting Warangkula has depicted bush foods, most probably the wild raisin kampurrarpa (*Solanum-centrale*) which flourishes after rain.

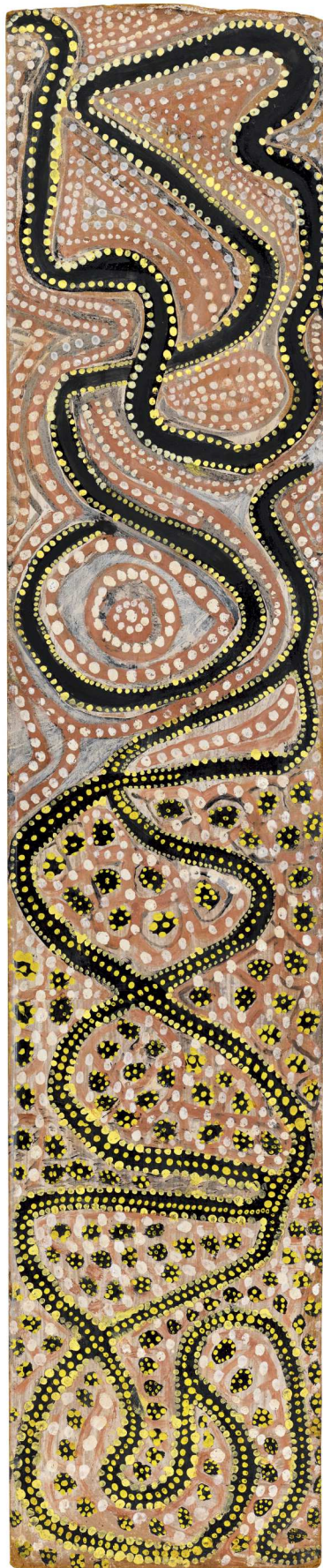
The painting was collected by Dr. Colin Jack-Hinton, the original director of the Museum and Art Gallery of the Northern Territory from 1970 to 1993. Jack-Hinton was aware of the artistic renaissance at Papunya in the early 1970s and in

a prescient and bold move acquired 104 paintings for the Museum from the first four consignments that Geoffrey Bardon, the art teacher at the local school, had sent to the Stuart Art Centre in Alice Springs for sale.¹ Jack-Hinton acquired six paintings that had become separated from their documentation for his personal collection from the Centre. *Water Dreaming*, 1971, is one of these paintings.

The long, narrow support on which *Water Dreaming*, 1971, is painted is a shape that was favoured by several of the early Papunya artists as it relates to the form of long, ovoid objects that are used in ritual. These so-called 'panel' paintings persisted well after the introduction of canvas at Papunya. Similar early panel paintings by Warangkula include: *Water Dreaming at Kalipinypa*, 1971, and *Water Dreaming ceremony in cave*, 1971, both in the collection of the National Gallery of Victoria, illustrated in Ryan et al, 2011, pp. 263-4 respectively; *Water Dreaming at Kalipinypa*, 1971, is also illustrated in Bardon and Bardon 2004, painting number 69, p. 162; and *Untitled (Kalipinypa)*, 1971-72, and *Water Dreaming*, 1971-72, are illustrated in Scholes 2017 at pp. 67 and 82 respectively.

WC

¹Most of these paintings had not been on public view until the exhibition *Tjungunutja: From having come together* opened at the Museum and Art Gallery of the Northern Territory, Darwin, in July 2017.



PROPERTY FROM THE COLLECTION OF
STEFANO SPACCAPIETRA

Rover Thomas (Joolama)
Circa 1926-1998

UNTITLED

Natural pigments and natural binders (bush gum)
on canvas

Bears artist's name, size and Waringarri Arts
catalogue no. S359 on reverse
80 by 160 cm

PROVENANCE

Painted in the East Kimberley, Western Australia
in 1989 for Waringarri Arts
Coo-ee Aboriginal Emporium & Art Gallery,
Sydney
Stefano Spaccapietra Collection, Switzerland

± W £ 40,000-60,000

€ 45,400-68,500 US\$ 55,500-83,000

One of Rover Thomas's striking, intuitive compositions in his preferred format, the double-square, this untitled work was painted only six years after he commenced to paint publically. The bold, intuitive forms in combination with dotted lines that define the shapes and meander across the picture plane in *Untitled*, 1989, are suggestive of rivers and tracks, of hills and 'reefs' (Rover Thomas's term for cliff-faces) seen in plan view and in profile simultaneously. The quality of the paint is characteristic of Rover Thomas's paintings of the late 1980s, early 1990s: the artist would blend natural ochres and charcoal with binders made from the heated sap of a variety of plants and trees that, as in this case, soak into the raw cotton canvas to produce a translucent, luminous picture surface.

In addition to the quality of the paint, the composition of *Untitled*, 1989, bears striking similarities to a number of his paintings from the period in the same format, including *Gula Gula (Manking)*, 1989,¹ in the Janet Holmes à Court Collection, and *Lake Argyle*, 1986,² in the collection of the National Gallery of Australia. In the latter painting, a black sweeping form represents the Ord River that flows into the mass of the flooded valley of Lake Argyle. Another related painting in the national collection is *The Camp at Mistake Creek*, 1990, from the Texas Downs Killings series.³

Rover Thomas was one of the main instigators of the Warmun painting movement in the East Kimberley that emerged from Gurirr Gurirr ceremony. The ceremony concerns the Aboriginal interpretation of the destruction of city of Darwin in 1974 by Cyclone Tracy. Its associated narrative and iconography was revealed to Rover in the subsequent months. However, as the owner of the ceremony, Rover Thomas did not paint any of the wooden panels that were carried by performers in the ceremony. He commenced painting publically in 1982 and by 1990 he, along with Trevor Nickolls (1949-2012), were the first Aboriginal artists to represent Australia at the Venice Biennale. In 1994 the National Gallery of Australia mounted a survey exhibition, *Roads Cross*, and in 2003 the Holmes à Court Gallery toured a retrospective exhibition, *Rover Thomas: I want to paint*, around Australia.⁴

WC

¹ *Gula Gula (Manking)*, 1989, is illustrated in Carrigan, B., *Rover Thomas: I want to paint*, Holmes à Court Gallery, Perth, 2003, catalogue number 19, pp.39 and 75

² *Lake Argyle*, 1986, is illustrated in Thomas, R. with K. Akerman, M. Macha, W. Christensen and W. Caruana, *Roads Cross: The paintings of Rover Thomas*, National Gallery of Australia, Canberra, 1994, pp.17 and 58

³ *ibid.*, pp.50 and 61

⁴ See Carrigan, B., *Rover Thomas: I want to paint*, Holmes à Court Gallery, Perth, 2003



33

PROPERTY FROM VARIOUS OWNERS

Dini Campbell Tjampitjinpa
Circa 1942-2000

NYILLA

Synthetic polymer paint on linen
 1987, bears the name Dini and Papunya Tula
 Artists catalogue number DC870670 on reverse
 183 x 183 cm

PROVENANCE

Painted at Kintore, Northern Territory in 1987 for
 Papunya Tula Artists
 Papunya Tula Artsists, Alice Springs
 Private Collection
 Utopia Art, Sydney
 Private European Collection, acquired from the
 above in April 2000

W £ 5,000-7,000

€ 5,700-8,000 US\$ 7,000-9,700

This painting is sold with an accompanying
 Papunya Tula certificate that reads, "Nyilla,
 west of Kintore in the Gibson Desert, is the site
 depicted in this painting. Here a group of Tingari
 Men of the Dream time paused in one of their
 legendary journeys. As Tingari events are cloaked
 in secrecy, no further information could be
 disclosed.

Generally, the Tingari are a group of mythical
 characters of the Dreaming who travelled over
 vast stretches of the country, performing rituals
 and creating and shaping paliicular sites. The
 Tingari Men were usually followed by Tingari
 Women and accompanied by novices and their
 travels and adventures are enshrined in a number
 of song cycles. These mythologies form part
 of the teachings of the post initiatory youths
 today as well as providing explanations for
 contemporary customs."



Anatjari Tjakamarra Circa 1930-1992

NGAMINYA, GRANDFATHER'S COUNTRY

Synthetic polymer paint on Belgian Linen
Bears artists name and Papunya Tula Artists
catalogue number AT890973 on the reverse
183 by 152 cm

PROVENANCE

Painted in the Ngaanyatjarra community of
Tjukurla, Western Australia, in 1989 for Papunya
Tula Artists, Alice Springs, Northern Territory
John Weber Gallery, New York
Private Collection, New York, acquired from the
above in 1989

EXHIBITED

New York, John Weber Gallery, *Anatjari
Tjakamarra*, 2-23 December 1989

± W £ 100,000-150,000

€ 114,000-171,000 US\$ 139,000-208,000

'I like the way they move the paint around.'¹
These words were uttered by John Weber
(1932-2008) in 1989 to explain his interest in
the paintings of the Papunya Tula artists as he
mounted two major exhibitions of their work
at his gallery in New York in 1989. The first,
*Papunya Tula: Paintings from Australia's Western
Desert*, followed the groundbreaking exhibition
Dreamings: The Art of Aboriginal Australia at the
Asia Society Galleries.

In December 1989, Weber devoted an entire show
to the recent paintings of Anatjari Tjakamarra, the
first solo exhibition of an Indigenous Australian
artist in a private gallery in New York. This
exhibition included *Ngaminya, Grandfather's
Country*, 1989. The Metropolitan Museum of Art
made a significant statement in its long history of
collecting the art of the world with the acquisition
of Tjakamarra's *Tingari Cycle Dreaming at
Paratjakutti*, 1989, from the exhibition: this was
the first painting by a living Australian Aboriginal
artist and the first work by any Indigenous artist
to enter the Museum's collection of Modern and
Contemporary Art.

Anatjari Tjakamarra was a member of the
very first group of artists at the government
settlement of Papunya to take up painting in
synthetic paints in 1971. The group initiated a
painting movement that revolutionized the art
of the Western Desert and in turn Australian
art history, and that is now recognized
throughout the world of contemporary art.
However throughout his painting career, Anatjari
maintained a conservative attitude in preserving
Pintupi culture in the face of the dramatically
changing social and cultural conditions imposed
by the new regime. He and his family were
among the last Pintupi people to have walked
from their remote traditional lands in the Gibson
Desert to resettle at Papunya far to the east
in 1966. However Anatjari continued to yearn
for his homelands and, in the early 1980s, he
lead a group in establishing an outstation at
Tjukurla, between Kintore and Docker River,
on Ngaanyatjarra country with which he was
affiliated and where he painted *Ngaminya,
Grandfather's Country* in the late southern
winter/early spring of 1989.

Ngaminya, Grandfather's Country refers to a tract
of land in Tjakamarra's grandfather's country
to which he inherited ritual responsibility. It is a
site where in the Tjukurrpa (the creation period)
ancestral Tingari women collected and cooked
bush foods (kampurrapa the wild raisin and
walpuru, a bush vegetable) while the Tingari
Men camped to the south. The Tingari are the
apical ancestors of the Western Desert peoples
who, in various guises, travelled across the land
from waterhole to waterhole, accompanied by
a group of women and novices, to establish law
and ritual. Their deeds are celebrated in epic song
cycles that are the basis of a series of ceremonies
performed from initiation over individual's
lifetime.

In a literal reading of *Ngaminya, Grandfather's
Country*, 1989, the smaller roundels represent
hills in the region of Kiwirrkurra where Ngaminya
is situated, while the larger roundels represent
freshwater rockholes. The profusion of dotting in
the ground of the painting represents the bush
foods. The artist's intent, however, is to create
a visually pulsating picture surface redolent
of the spiritual ancestral forces present in the
sacred landscape through the dramatic contrast
between the dazzling roundels of concentric
circles against a veil of dotting.

The subject and imagery in the painting are
comparable to that in Anatjari's *Women's
Dreaming*, that appeared on the invitation to
his solo show at the John Weber Gallery, and
to the Metropolitan's *Tingari Cycle Dreaming at
Paratjakutti*. All three works were painted in the
same year. *Ngaminya, Grandfather's Country* also
relates to a much earlier painting on composition
board, *Ngaminya*, c.1974, now in the collection of
the National Museum of Australia, that had been
commissioned by the anthropologist Professor
Fred Myers during the course of his fieldwork
among the Pintupi.²

WC

¹ Myers, F.R., *Painting Culture: The Making of an Aboriginal High
Art*, Duke University Press, Durham and London, 2002, p.282

² *ibid.*, Painting 257, p.99



EMILY KAME KNGWARREYE

One of Australia's great twentieth century painters,¹ Emily Kame Kngwarreye spent a lifetime of making art in the private confines of women's ceremonies, decorating the bodies of participants in ochred awelye ritual designs and creating mosaics on the ground. Kngwarreye was a ceremonial leader, a matriarch of the Eastern Anmatyerre people who lived a full ceremonial life on her country Alhalkere while occasionally engaged in working on the cattle stations in the Sandover River region that were being established in the years after her birth. She eventually returned to settle on her traditional lands at the freshwater rockhole at Alhalkere, in the southwest of a cattle station ironically called Utopia by the first white settler pastoralists in the area. Kngwarreye was a leading advocate for land rights for the Anmatyerre which were granted over Utopia Station in the late 1970s. In 1977 the women of Utopia began their first foray into portable two-dimensional art through formation of a batik making group in which Kngwarreye was an eager participant.²

Along the Sandover River, Kngwarreye had been a goatherd, domestic servant, Wolfram miner and cameleer; on the sacred ground of Alhalkere she was a woman of high ritual rank with the ability to evoke the powers of the ancestors invested in the land through paint.

The final stage of her life was that of an extraordinary painter. The paintings that emerged from the time she first took up a brush and acrylic at the end of 1988 amazed an art world that was largely ignorant of her past life. Here, apparently, was an Aboriginal woman who spoke practically no English, who had no experience of the (other) world of art but who was creating paintings that seemed modernist in nature. Her rise to prominence was meteoric. In 1992 she was awarded an Australian Artists Creative Fellowship in recognition of her outstanding abilities, allowing her to paint unencumbered by other demands, and in 1997 she was one of three Aboriginal woman artists to represent Australia at the Venice Biennale.³ The first retrospective exhibition of her work toured Australia in the following year and a decade later the retrospective was reprised in Japan.⁴

The constant theme of Emily Kame Kngwarreye's paintings celebrates her traditionally inherited lands on Alhalkere and the landscape in various stages of the seasonal cycle, the natural resources of bush foods and medicines that flourish throughout the year. While Alhalkere was also Kngwarreye's main source of spiritual nourishment, the 'kame' was of particular significance to Kngwarreye whose name reflects here primary totemic association: 'kame' is the Eastern Anmatyerre word for the seed and the little flowers of the

atnulare yam plant (*Vigna lanceolata*), the tuber that is a staple of the desert diet; it was the embodiment of her connection to the ancestors and to the land. In her paintings, fields of dotting representing the yam seeds and flowers, and the matrices of lines denoting the spread of the yam root underground can be read as expressions of the self; self-portraits of her identity within the ancestrally vivified landscape. The painterly layering in her canvases, from the graphic compositional grids covered in fields of dots and the contours of brush marks reflect a palimpsest of experience on the physical and spiritual planes.

The paintings presented in this auction span Emily Kame Kngwarreye's short but prolific career in the public eye, including *Ndorkwa*, *Wild Plum* that was created within the first year she began to paint in acrylic, through to the venture into vivid colouration and the gestural linearity of her later works.

WC

¹ 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

² Several graphic elements and fields of dotting in the batiks appear in her later canvases. See Brody, A. M., R. Gooch, *Utopia, A Picture Story: 88 silk Batiks from the Robert Holmes à Court Collection*, Heytesbury Holdings, Perth, 1990

³ 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

⁴ See Neale, M (ed), *Emily Kame Kngwarreye. Paintings from Utopia*, Queensland Art Gallery and Macmillan, Brisbane, 1998; and Neale, M. et al, *Emily Kame Kngwarreye. Utopia: The genius of Emily Kame Kngwarreye*, The National Museum of Art, Osaka, 2008



Emily Kame Kngwarreye in 1992, photographed by Christopher Hodges after receiving her Australian Artist's Creative Fellowship.
© courtesy of Utopia Art Sydney

PROPERTY FROM THE COLLECTION OF
STEFANO SPACCAPIETRA

Emily Kame Kngwarreye
1910-1996

NDORKWA- WILD PLUM

Synthetic polymer paint on canvas
Bears Delmore Gallery catalogue number AA017
on reverse
121 by 91 cm

PROVENANCE

Painted at Delmore Downs Station, Northern
Territory for the Delmore Gallery in the first half
of 1989

Aboriginal Art From Utopia, Gallery Gabrielle Pizzi,
Melbourne, Victoria, 1989

Private Collection, Melbourne, acquired from the
above, the artist's first exhibition with Gallery
Gabrielle Pizzi

Sotheby's, *Contemporary and Aboriginal Art*,
Melbourne, 18 June 1995, lot 244

Stefano Spaccapietra Collection, Switzerland

± £ 25,000-35,000

€ 28,400-39,700 US\$ 34,600-48,400

The first exhibition of paintings from Utopia
was mounted at one of Sydney's leading public
art spaces, the S.H. Ervin Gallery, in April 1989.
The exhibition, *Utopia Women's Paintings: The
First Works on Canvas. A Summer Project*, was
coordinated by the Central Australian Aboriginal
Media Association (CAAMA) in Alice Springs that
had previously instigated a number of art projects
with the artists of Utopia. The project and the
exhibition were underwritten by the Holmes à
Court Collection in Perth. The exhibition featured
Emily Kame Kngwarreye's earliest paintings on
canvas that were made in the Australian summer
of 1988-89.

Ndorkwa, Wild Plum was painted on Delmore
Downs Station in the first half of 1989; it was the
second painting by Kngwarreye for the Delmore
Gallery that, along with CAAMA, was to become
one of the artist's leading agents. *Ndorkwa, Wild
Plum* features an overall pattern of dotting that
represents the yam or bush potato anatyé and
the wild plum ndorkwa over a linear organic grid

that is based on the growth of the yam roots
underground. The grid coalesces the composition
in Kngwarreye's early paintings, a feature that
was evident in some of her batiks and that she
continued to use practically throughout her
painting career. The grid echoes the traditional
compositional structures of desert ceremonial
paintings constructed of journey lines joining
sacred sites usually depicted as roundels. Other
paintings from the period that feature dotting
over a linear matrix include *Emu woman*, 1988-
89, in the Janet Holmes a Court Collection, and
Anatyé (Wild Potato), 1989, in the collection of the
National Gallery of Victoria.¹

WC

¹ *Emu Woman*, 1988-89, is illustrated in Boulter, M., *The Art
of Utopia: A new direction in contemporary Aboriginal art*,
Craftsman House, Sydney, 1991, p.66, plate 11, and in Neale,
M (ed), *Emily Kame Kngwarreye. Paintings from Utopia*,
Queensland Art Gallery and Macmillan, Brisbane, 1998, p.16,
catalogue number 7, plate 8. *Anatyé (Wild Potato)*, 1989, is
illustrated in Isaacs, J. et al., *Emily Kngwarreye Paintings*,
Craftsman House, Sydney, 1998, Plate 1, p.44.



Emily Kame Kngwarreye 1910-1996

NTERKWE – EMU TUCKER II

Synthetic polymer paint on canvas
Bears artist's name together with Delmore
Gallery catalogue number IR30 on reverse
130 by 230 cm

PROVENANCE

Painted at Delmore Downs Station, Northern
Territory for the Delmore Gallery in January 1991
Gallery Gabrielle Pizzi, Melbourne
Private Collection
Sotheby's, *Important Aboriginal Art*, Melbourne,
29 June 1998, lot 131
Stefano Spaccapietra Collection, Switzerland

± W £ 70,000-100,000
€ 79,500-114,000 US\$ 97,000-139,000

In the early years of Emily Kame Kngwarreye's public career, her paintings were largely immediate responses to the changing landscape through the seasons and the appearance of bush foods and other resources at certain times of the year. Painted in January 1991 in the heat of the summer, *Nterkwe – Emu Tucker II* reflects the landscape littered with dry leaves and fruits underfoot, in anticipation of drenching late afternoon storms that will promote growth in all species of flora. It is the time when nterkwe the bush plum on which emus feed is about to ripen. The veils of dotting across the picture surface, that include dots within dots, recreate the variety of berries and fruits. They are painted over a matrix of lines that map the tracks of emus moving across the ground from nest to nest in search of nourishment. These patterns reiterate the designs painted onto women's bodies in ceremonies lead by Kngwarreye that were devoted to the continuing fertility of the land.

Nterkwe – Emu Tucker II, 1990, is the companion painting to *Alagura – my country*, 1990, in the collection of the Art Gallery of South Australia.¹ It also relates to a number of works on the same theme, including the *Emu story* painted earlier that summer, in December 1989, and *Emu story*, in the collection of the National Gallery of Victoria, painted earlier in 1989, both illustrated in Isaacs, J. et al., *Emily Kngwarreye Paintings*, Craftsman House, Sydney, 1998, p.47, plate 4, and p.45, plate 2 respectively.

WC

¹ *Alagura – My Country*, 1990, is illustrated on the Art Gallery of South Australia's website at <http://www.artgallery.sa.gov.au/agsa/home/Collection/detail.jsp?accNo=974P44>



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Emily Kame Kngwarreye 1910-1996

KAME- SUMMER AWELYE II

Synthetic polymer paint on canvas
Bears Delmore Gallery catalogue number 91L33
on reverse
135 by 300 cm

PROVENANCE

Painted at Delmore Downs Station,
Northern Territory for the Delmore Gallery
in December 1991
Stefano Spaccapietra Collection, Switzerland

± W £ 300,000-500,000
€ 341,000-570,000 US\$ 415,000-695,000

Kame- Summer Awelye II, painted in December 1991, is the third in a sequence of four magisterial works on the same monumental scale painted at the end of 1991 in the heat of Australian desert summer: *Kame* (in the collection of the National Gallery of Victoria) was painted in November 1991; *Kame – Summer Awelye I*, the companion painting of *Kame- Summer Awelye II*, was painted earlier in December; and *Merne Arherrke* was painted later in December. These three paintings are illustrated in Isaacs 1998, at plate 20 on pages 68-9, at plate 21 on pages 70-1 and at plate 22 on pages 72-3 respectively.¹ *Kame – Summer Awelye I* is also illustrated in the retrospective exhibition catalogues in Neale 1998, plate 61, catalogue number 47 at pages 98-99.² *Kame – Summer Awelye I* and *Merne Arherrke* are also illustrated in Neale 2008 at plates D-20 and D-21 on pages 134-5 respectively.³

The four paintings are among the first Kngwarreye painted on such a large scale, one that she was capable to handle with relative ease, but also a scale that allowed her to emphasize the broad expanse of her country, drawing the viewer into the canvas. They were painted during a time of intense ceremonial activity and the black primer of the canvas on which *Kame- Summer Awelye II* is painted may allude to the skin of ritual participants whose torsos Kngwarreye would have daubed with ritual patterns. In this reading of the painting, *Kame- Summer Awelye II* emphasizes the intrinsic connection of the individual to the landscape as a form of personal expression.

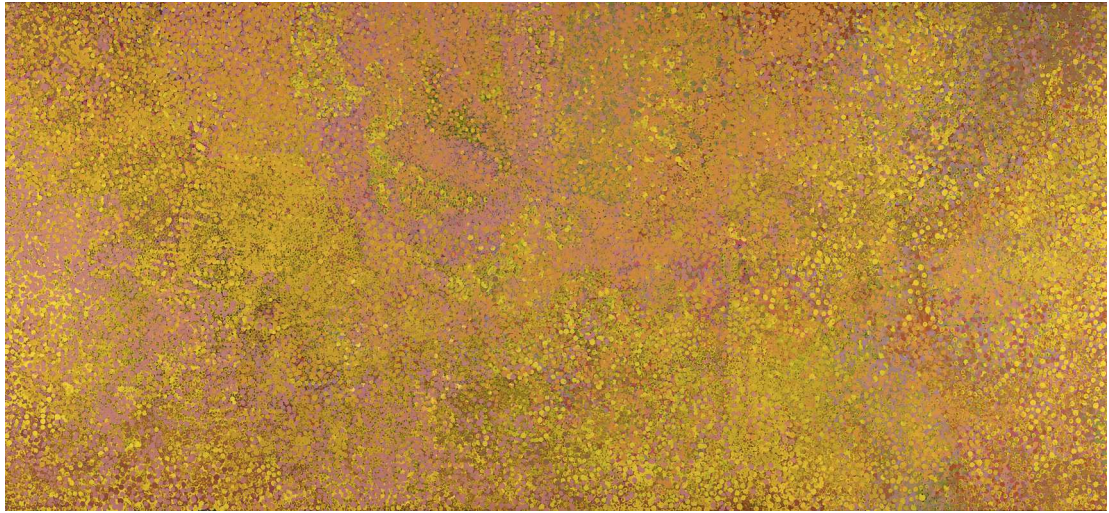
The canvases also mark the beginnings of Kngwarreye's adventurous experimentation with an extended palette, moving away from pure earth colours of natural ochres to describe the flowers and seeds of the atnulare tuber in richer and subtle tones of secondary colours. The paintings are remarkable in the span of Kngwarreye's oeuvre in that the fields of dots appear to float across the picture plane and beyond, and the images are not anchored to a ground of free-flowing tracery that organizes the compositional structures of many of her paintings.

WC

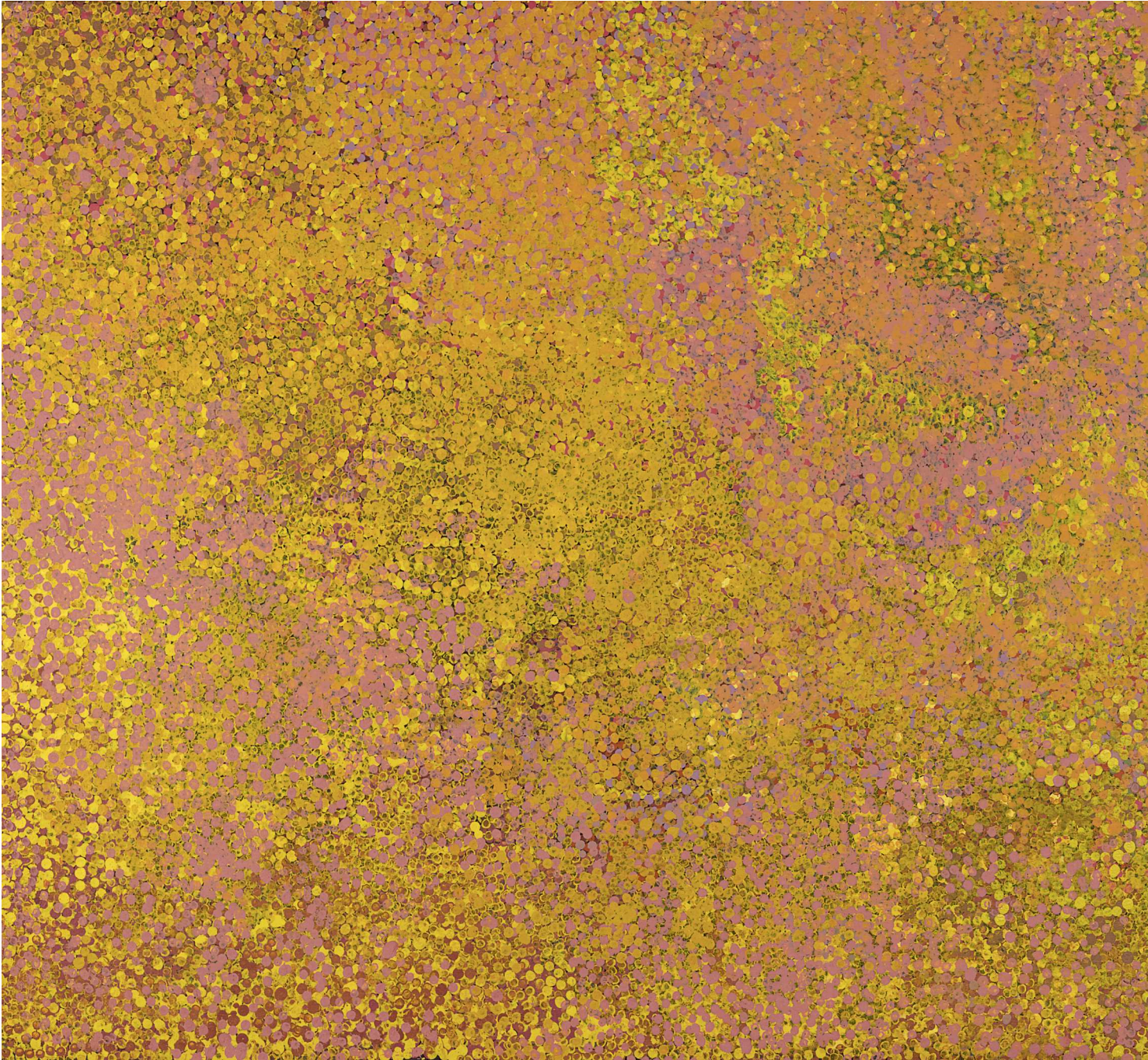
¹ Isaacs, J. et al., *Emily Kngwarreye Paintings*, Craftsman House, Sydney, 1998.

² Neale, M (ed), *Emily Kame Kngwarreye. Paintings from Utopia*, Brisbane: Queensland Art Gallery and Macmillan, 1998.

³ Neale, M. et al, *Emily Kame Kngwarreye. Utopia: The genius of Emily Kame Kngwarreye*, Osaka: The National Museum of Art, 2008.



Field of Flowers After Rain, Northern Territory,
Photographed By Wally Caruana ©Wally Caruana, 2016





Emily Kame Kngwarreye 1910-1996

FERTILE DESERT

Synthetic polymer paint on canvas
Bears Delmore Gallery catalogue number 921017
on reverse
152 by 121 cm

PROVENANCE

Painted at Delmore Downs Station, Northern
Territory for the Delmore Gallery in September
1992
Gallery Dettinger Mayer, Lyon, France
Stefano Spaccapietra Collection, Switzerland

± W £ 60,000-80,000
€ 68,500-91,000 US\$ 83,000-111,000

Emily Kame Kngwarreye's traditional lands are governed by two Emu ancestors from the Altyerre (Dreaming). Two Emu brothers, one at Artangkere (a swampy area) and the other at Alhalkere, a soak and freshwater rock hole, are the guardians of the Anmatyerre law who punish transgressors.¹ Among the Anmatyerre, the ancestral stories and related rituals of the Emu Beings is the domain of men, however women perform ceremonies and paint about the Emu ancestors in the quotidian sense. One of the recurring themes in Kngwarreye's art is the nurture of bush food on which emus thrive, such as the bush plum intekwe (*Scaevola parvifolia*), as part of the cycle of fertility in the land watered by seasonal rains. Ceremonies are performed in the late Australian spring to guarantee the profusion of intekwe and hence the abundance of emu that is one of the main sources of protein for desert peoples.

Purchased from a gallery in Lyon, this painting was the first work by Emily Kngwarreye acquired by Stefano Spaccapietra, which inspired him to travel to Australia in search of the finest examples he could acquire over the subsequent years, either directly from the Holt family's Delmore Gallery or via Sotheby's at auction.

According to the documentation accompanying the painting, *Fertile Desert* refers to emus scuttling between their nests in search of the variety of plants, bush fruit, berries and seeds on which they thrive. The painting is comparable to a number of works on the same theme, including the earlier *Emu Woman* of 1988-89 in the Janet Holmes à Court Collection, *Emu Story*, 1989, in the collection of the National Gallery of Victoria and *Emu All Over*, 1990.²

WC

¹ Janet Holt in Isaacs 1998, p.7

² *Emu Woman* of 1988-89 is illustrated in Boulter, M., *The Art of Utopia: A New Direction in Contemporary Aboriginal Art*, Craftsman House, Sydney, 1991, p.66, plate 11, and in Neale, M (ed), *Emily Kame Kngwarreye. Paintings from Utopia*, Queensland Art Gallery and Macmillan, Brisbane, 1998, p.16, catalogue number 7, plate 8. *Emu story*, 1989, and *Emu all over*, 1990, are illustrated in Isaacs, J. et al., *Emily Kngwarreye Paintings*, Craftsman House, Sydney, 1998, p.45, plate 2, and p.53, plate 10 respectively.



Emily Kame Kngwarreye 1910-1996

ANOOALYA

Synthetic polymer paint on canvas
Bears Delmore Gallery catalogue number 95I017
on reverse
151 by 121 cm

PROVENANCE

Painted at Delmore Downs Station, Northern
Territory for the Delmore Gallery in September
1995
Stefano Spaccapietra Collection, Switzerland

± W £ 30,000-50,000
€ 34,100-57,000 US\$ 41,500-69,500

By 1995 the fields of dotting that had been the hallmark of Emily Kame Kngwarreye's paintings to date began to yield to elaborations on linear designs that originated as the compositional foundations of her paintings. The dots began to disappear from her work. Nonetheless, from time to time Kngwarreye would revisit earlier styles of painting at the behest of collectors and her agents: the practice allowed her to re-contextualize the late line paintings within the body of her work. Although painted in September 1995, *Anooralya* has more in common stylistically with paintings from 1993 such as the multi-paneled *The Alhalkere Suite* in the collection of the National Gallery of Australia,¹ and *After Rain Summer* and *Winter Abstraction*.² These paintings feature an effusion of colour that is atmospheric; *Anooralya* in particular, where the high key tones create an ephemeral sense of lightness that recalls the patchwork of brightly coloured wild flowers that appear in the early desert spring.

WC

¹ *The Alhalkere Suite*, 1993, is illustrated in Neale, M (ed), *Emily Kame Kngwarreye. Paintings from Utopia*, Queensland Art Gallery and Macmillan, Brisbane, 1998, Plate 71, catalogue number 63, pp.112-3; in Neale, M. et al, *Emily Kame Kngwarreye. Utopia: The genius of Emily Kame Kngwarreye*, The National Museum of Art, Osaka, 2008, Plate C-7, pp.156-7; and Susan Hall (ed), *Australian Art in the National Gallery of Australia*, National Gallery of Australia, Canberra, 2002, pp.384-385



Emily Kame Kngwarreye 1910-1996

KAME AWELYE

Synthetic polymer paint on canvas
Bears Delmore Gallery catalogue number 95J040
on reverse
152 by 91 cm

PROVENANCE

Painted at Delmore Downs Station, Northern
Territory for the Delmore Gallery in October 1995
Stefano Spaccapietra Collection, Switzerland

± W £ 50,000-70,000
€ 57,000-79,500 US\$ 69,500-97,000

In 1995 Emily Kame Kngwarreye embarked on a series of gestural paintings where she took the 'line for a walk'. Most are painted on black grounds to make a direct connection with body painting in ceremony; paintings such as *Untitled*, 1995, reflect an unbridled energy that elaborates on the patterns of the yam vine growing underground while simultaneously celebrating the fertile nature of Alhalkere, the artist's homeland. The varying opacity and density of the brush lines, and the graduations in tonality create images of great depth to accentuate the notion of ancestral forces permeating the earth.

Untitled, 1995, was painted in October of that year, soon after Kngwarreye had completed two related major, monumental works: *Big Yam Dreaming*, now in the collection of the National Gallery of Victoria, Melbourne, was completed over two days in July 1995; and *Yam*

Awleye in the collection of the National Gallery of Australia, Canberra, in August 1995.¹ Each of these paintings reveals the physical relationship between the artist and the canvas, 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. In either case, her technique reinforced the relationship between ceremonial painting and art made for the public sphere.

WC

¹ *Big Yam Dreaming* and *Yam Awleye* are illustrated in Isaacs, J. et al., *Emily Kngwarreye Paintings*, Craftsman House, Sydney, 1998, pp.168-9, plate 71, and pp. 170-1, plate 72 respectively. *Big Yam Dreaming* is also illustrated in Neale, M (ed), *Emily Kame Kngwarreye. Paintings from Utopia*, Brisbane: Queensland Art Gallery and Macmillan, 1998, plate 85, catalogue number 92, pp.130-1, and 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.



PROPERTY FROM VARIOUS OWNERS

Emily Kame Kngwarreye
circa 1910-1996

DESERT ABUNDANCE

Synthetic polymer paint on canvas
Bears artist's name together with Delmore
Gallery catalogue number 93G024 on reverse
121 by 90 cm

PROVENANCE

Painted at Delmore Downs Station, Northern
Territory in July 1993
Framed Gallery, Darwin
Private Collection, UK, acquired from the above
in 1993

This painting is sold with accompanying Delmore
Gallery descriptive documentation, written and
signed by Janet Holt, dated July 1993

£ 7,000-10,000

€ 8,000-11,400 US\$ 9,700-13,900



Lin Onus 1948 - 1996

24 HOURS BY THE BILLABONG LATE MORNING

Synthetic polymer paint on linen
Signed bottom right
91.4 by 121.9 cm.

PROVENANCE

Fire-Works Gallery, Brisbane, *24 Hours by the Billabong*, 1993
Private Collection, Queensland
Lawson-Menzies, Sydney, 14 November 2007, lot 22
Private Collection, Sydney
Menzies, Sydney, 13 September 2012, lot 28
Private Collection, USA, acquired from the above sale
Paul G. Allen Family Collection, Seattle, acquired from the above
Acquired from the above by the present owner

EXHIBITED

Brisbane, Fire-Works Gallery, *24 Hours by the Billabong*, 1993

± £ 50,000-80,000

€ 57,000-91,000 US\$ 69,500-111,000

In the 1980s, Lin Onus was one of the pioneers of an Aboriginal art movement that originated in the cities. It saw the emergence of Indigenous artists who were either self-taught or who had studied at art school, and who were descendants of the original inhabitants of the lands, mainly along the eastern and southern seaboard, that were the first to feel the impact of colonization from the late eighteenth century. Onus had an apprenticeship in his father's, Bill Onus, art and souvenir gallery that employed artists to create and decorate traditional Aboriginal artefacts and design textiles, furniture and ceramics.¹

Lin Onus's early paintings from the 1970s were landscapes in which he gradually experimented with a variety of techniques and optical effects to render nature. His artistic mentor, the renowned Arnhem Land bark painter Jack Wunuwun (1930-1991), had encouraged Onus to look at the ground beneath his feet and through the surface of water when painting the landscape. One of the earliest resolved examples of painting water is *Fences, fences, fences* of 1985, which features a lake and forest at Barmah in his family's traditional lands separated from the viewer by a mesh fence.² The image is an indictment of the official historic separation of Aboriginal people from their ancestrally inherited lands.

Onus had perfected the hyper-real technique of rendering the effect of light through and reflected off the surface water by the time in 1988 that he painted *Jimmy's Billabong*, in the

collection of the National Gallery of Australia, a scene viewed through a cross-hatched Arnhem Land clan design;³ and *Barmah Forest*, 1994, in the collection of the Australian Heritage Commission.⁴ Various species of fish made their appearance in Onus's water paintings with images such as *Morumbeeja Pitoa (Floods and Moonlight)*, 1993, in the collection of the Queensland Art Gallery Foundation.⁵ *24 Hours by the Billabong Late Morning*, 1993, is one of twelve paintings made of one site at different times of day: another in the series, *Gathering Storm*, 1993, is in the collection of the Seattle Art Museum in the USA.⁶

In 2000, a major retrospective of Lin Onus's art, *Urban Dingo: The Art and Life of Lin Onus 1946-1998*, toured Australia.

WC

¹ Bill Onus (1906-1968) was an activist for Aboriginal rights and an entrepreneur.

² Onus, L., M. Neale, M. Eather et. al., *Urban Dingo: The art and life of Lin Onus, 1948-1996*, Craftsman House in association with the Queensland Art Gallery, South Brisbane, 2000, Plate 11, p.65 (illus.).

³ *ibid*, Plate 22, pp.74-5. *Jimmy's billabong*, 1988, is also illustrated in McLean, I., *Rattling Spears: A history of Indigenous Australian Art*, Reaktion Books, London, 2016, Plate 67, p.143 (illus.).

⁴ *ibid*, Plate 23, p.76 (illus.).

⁵ *ibid*, Plate 52, p.104 (illus.).

⁶ see <http://art.seattleartmuseum.org/objects/33432/gathering-storm>



43

Clifford Possum Tjapaltjarri
Circa 1932-2002

UNTITLED

Synthetic Polymer paint on Belgian linen
 Bears Artist's signature and dated 1994 on
 reverse
 82 by 182 cm

PROVENANCE

Painted in Alice Springs in 1994 for Mr Des
 Rogers
 Mr Angus Calder, Tanami Desert Art, Melbourne
 Private Collection, Belgium

This painting is sold with an accompanying
 certificate of authenticity signed by Angus Calder.

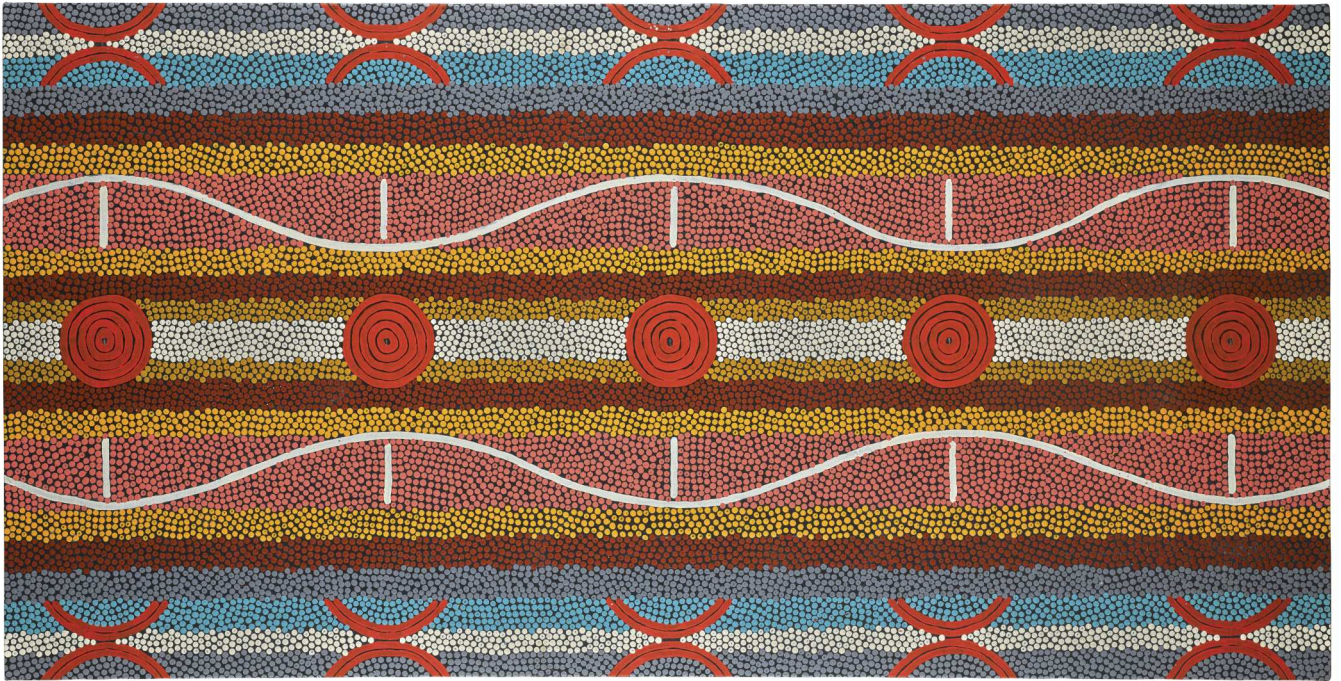
W £ 10,000-15,000
 € 11,400-17,100 US\$ 13,900-20,800

Clifford Possum Tjapaltjarri joined the original group of artists in the government settlement of Papunya in 1972. One of the most innovative and experimental of artists, Tjapaltjarri created map-like images of his country and introduced atmospheric effects. While he continued to paint for the Papunya collective, Papunya Tula Artists, in the early 1980s he branched out as an independent artist and painted several works on commission. Clifford Possum emerged as one of Australia's greatest painters of the twentieth century. In 1988 a survey of his paintings was mounted at the Institute of Contemporary Art in London, and in the year after his death a major retrospective exhibition toured Australia. *Untitled*, 1994, features a row of significant sites along the centre of the painting, flanked by meanders and bars that relate to Rain Dreamings, the straight bars resembling clouds and lighting, and the morning mists of the cold months are suggested by the bars of white to either side.

WC



Clifford Possum in New York, November 1988 © courtesy Christopher Hodges



PROPERTY FROM THE COLLECTION OF
STEFANO SPACCAPIETRA

Abie Tjangala
1919-2002

FROGS (BROCK BROCK)

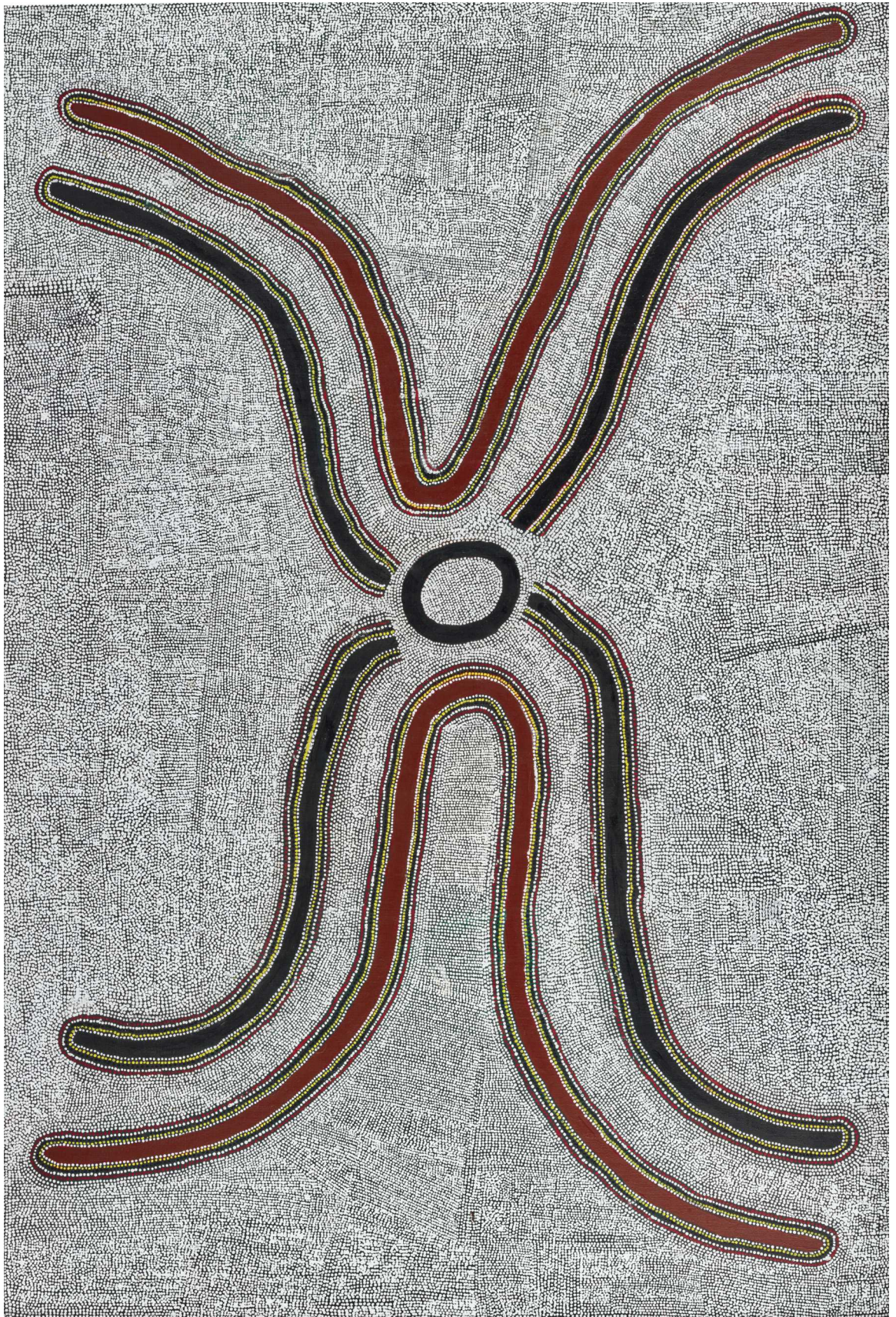
Synthetic polymer paint on canvas
Bears artist's name, title, place of execution
(Lajamanu) and Warnayaka Arts catalogue
number Z/11 and Cooee Art catalogue no. 1249
on the reverse
178 by 120 cm

PROVENANCE

Painted at Lajamanu, Northern Territory in 1996
for Warnayaka Art Centre
Cooee Aboriginal Art, Sydney
Stefano Spaccapietra Collection, Switzerland

Cf. Brody, A. M., *Stories: Eleven Aboriginal
Artists Works from the Holmes à Court Collection*
Craftsman House, Sydney, 1997, pp.110-113 for
a detailed discussion of the artist and pp.102-
110 for related paintings in the Holmes à Court
Collection, Heytesbury.

± W £ 4,000-6,000
€ 4,550-6,900 US\$ 5,600-8,300



Abie Tjangala
1919-2002

RAINBOW DREAMING
(MUNGURLARRI WATER DREAMING)

Synthetic polymer paint on canvas
Bears artist's name, title, date 14/2/1997, place
of execution (Lajamanu) and Warnayaka Arts
catalogue number A313 and Cooee Art catalogue
no. 3659 on the reverse
195 by 125 cm

PROVENANCE

Painted at Lajamanu, Northern Territory in 1997
for Warnayaka Art Centre
Cooee Aboriginal Art, Sydney
Stefano Spaccapietra Collection, Switzerland

Cf. Brody, A. M., *Stories: Eleven Aboriginal
Artists Works from the Holmes à Court Collection*
Craftsman House, Sydney, 1997, pp.110-113 for
a detailed discussion of the artist and pp.102-110
for related Water Dreamings in the Holmes à
Court Collection, Heytesbury.

± W £ 4,000-6,000
€ 4,550-6,900 US\$ 5,600-8,300



PROPERTY FROM VARIOUS OWNERS

Ningura Napurrula
Circa 1938 - 2013

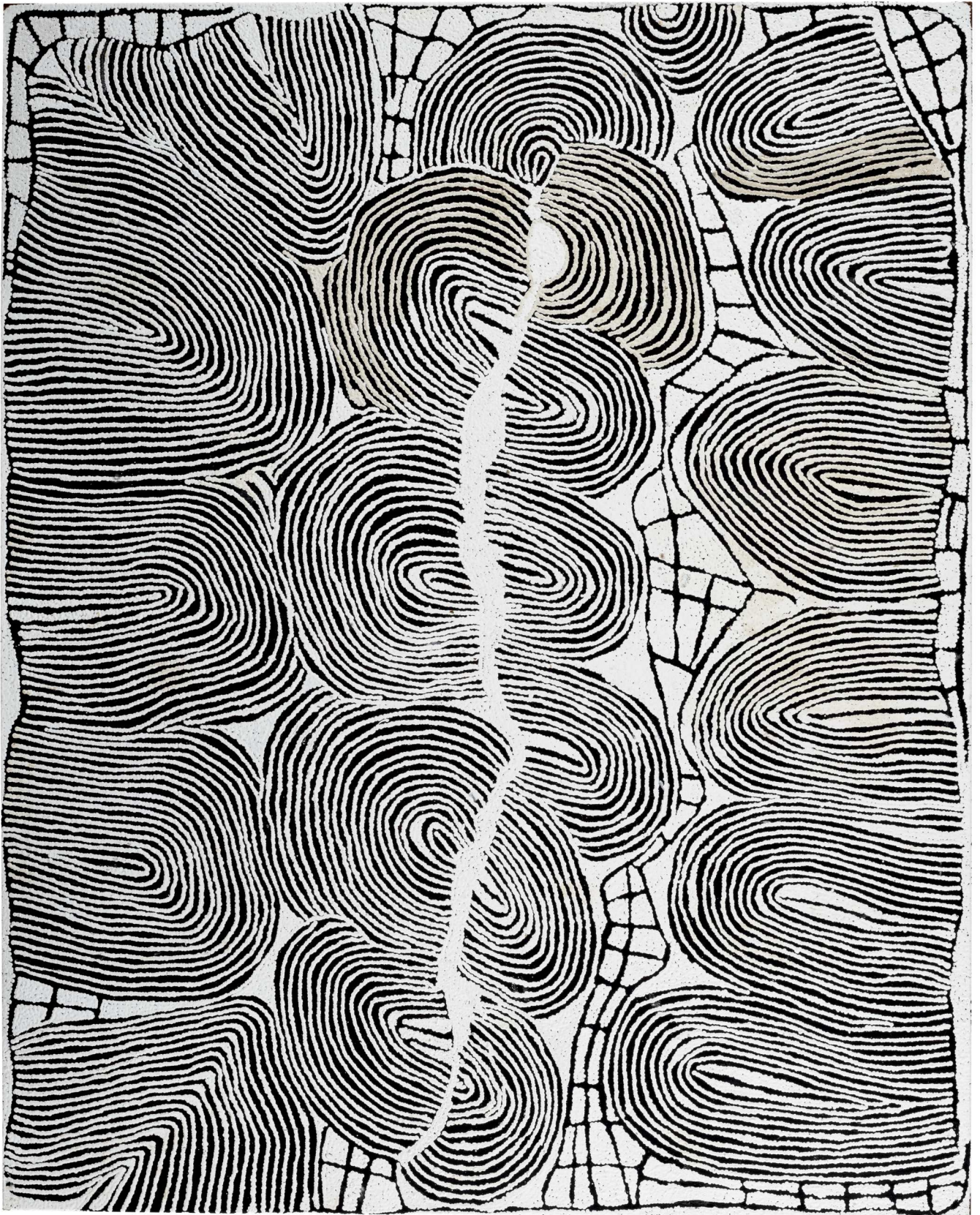
WOMEN'S CEREMONY AT WIRRULNGA

Synthetic polymer paint on canvas
Bears Papunya Tula Artists catalogue number
NN991234 and Gallery Gabrielle Pizzi label
on reverse
152 x 122 cm

PROVENANCE

Painted at Kintore, Northern Territory in 1999
for Papunya Tula Artists
Papunya Tula Artists, Alice Springs
Gallery Gabrielle Pizzi, Melbourne
Private European Collection, acquired from the
above in April 2000

W £ 8,000-12,000
€ 9,100-13,700 US\$ 11,100-16,600



JANANGOO BUTCHER CHEREL

'There is a quiet monumentality in the work of Janangoo Butcher Cherel, which mediates between the minute and the expansive and reads like pages from the book of earth. His jewel-like works ... are obsessively concerned with small patterns scored into the landscape by natural elements like receding floodwaters, the breath of wind on bodies of water, the marks made in sand by ngawaya (freshwater mussels), and the trajectory of leaves as they are tossed around in tropical storms.'¹

The paintings of Janangoo Butcher Cherel defy easy categorization. The artist's life story is one shared by most Aboriginal men in the Kimberley: the pastoral industry began to take over the fertile lands of the region in the late nineteenth century and this son of Gooniyandi father and a Gija mother spent most of his life as a cattleman droving herds across the Kimberley. This default occupation had the benefit of allowing Janangoo to traverse his ancestrally inherited lands and care for them through ceremony as is customary. His country is Imanara that stretches from Fossil Downs Station to Lansdowne in the southern Kimberley, between the Fitzroy and Margaret Rivers.

Janangoo Butcher Cherel was a strong advocate for land rights but did not live to see the formal acknowledgement of Gooniyandi land ownership,

and he was highly active in preserving Gooniyandi language and culture through his work with younger generations. Janangoo's experience allowed him to gain an intimate knowledge of the physical and ancestral attributes of the land that, in Aboriginal terms are intrinsically linked, and this knowledge became the substance of his public art when he commenced to paint in the early 1990s.

Janangoo's imagery extends beyond the conventional traditional symbolic visual languages of the Gooniyandi and other Kimberley societies: his paintings are an intimate and highly personal rendition of the minutia of the natural world that reflect Gooniyandi cosmology, ecology, ritual practice and its associated objects. They are utterly original:

'I had this idea myself. This idea comes from myself. The stories of these paintings are all mine.'²

Janangoo's artistic achievements and contribution to the preservation of traditional culture were recognized well beyond his immediate milieu as he was proclaimed a Living Treasure by the government of the state of Western Australia in 2004.

WC

¹ Stephen Gilchrist, 'Janangoo Butcher Cherel: "Am I a good painter or not?"', in Henry F. Skerrett, ed. et al, *No Boundaries: Australian Aboriginal Contemporary Abstract Painting*, Prestel Verlag, Munich-London-New York, 2014, p.44

² *Imanara Country* exhibition documentation at Aboriginal and Pacific Art, Sydney, 2002



Janangoo Butcher Cherel 2008 © Stephen Oxenbury

PROPERTY FROM THE COLLECTION OF DENNIS
AND DEBRA SCHOLL

Janangoo Butcher Cherel Circa 1920-2009

BUSH FOOD

Synthetic polymer paint on Belgian linen
Bears Mangkaja Arts number PC623/92 and Art
Gallery of Western Australia label with accession
no. 2003/L116 on the reverse
153 by 180 cm

PROVENANCE

Painted in 1992 for Mangkaja Arts, Fitzroy
Crossing, Western Australia
The Estate of Duncan Kentish, Adelaide
Greer Adams Fine Art, Sydney
The Dennis and Debra Scholl Collection, Miami,
acquired from the above in 2014

EXHIBITED

Possibly exhibited at the Art Gallery of Western
Australia in 2003 as it bears an AGWA label with
accession no. 2003/L116 on the reverse
Nevada, Nevada Museum of Art, *No Boundaries:
Aboriginal Australian Contemporary Abstract
Painting*, 13 February to 13 May 2015, and
additional venues:
Portland Institute for Contemporary Art, Portland,
20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to
3 January 2016
Charles H. Wright Museum of African American
History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell
University, New York, 9 June to 14 August 2016

LITERATURE

Henry F. Skeritt, ed. et al, *No Boundaries:
Australian Aboriginal Contemporary Abstract
Painting*, Prestel Verlag, Munich-London-New
York, 2014, p.45 (illus.)

± W £ 30,000-40,000
€ 34,100-45,400 US\$ 41,500-55,500

Janangoo '...reimagine[s] the world through
nonfigurative means.'¹

Janangoo's extensive range of imagery is
based on Gooniyandi ecology, on the fauna and
especially the flora, on natural phenomena,
on 'reading' the landscape of his ancestors.
His sense of symmetry and composition, the
delicacy of the touch of his brush and the fields
of repeated motifs create a visual poetry that
verges on the abstract. While he eschewed
the iconography of ritual, one of his favoured
compositional formats is the enclosed rectangle
that echoes the borders applied to structures
carried by performers in the ceremonies of the
Gooniyandi and other Kimberley groups. See, for
example, the fourteen paintings in the *Imanara:
Big River* suite in the Kerry Stokes Collection.²
Writing in the catalogue of the exhibition *H₂O:
A Miscellany of Works from the Kerry Stokes
Collection*, Anne Marie Brody describes Cherel's
'framing' of a central image or icon thus:
'This device functions as a boundary marker,
maintaining a separation of domains between
inside and outside, the sacred space of the
central icon and the profane space beyond.'³
For an artist who preferred to paint on a small,
intimate scale, usually on paper, *Bush Food*, 1992,
is one of the largest canvases Janangoo Butcher
Cherel had ever painted.

Karen Dayman, art coordinator of Mangkaja
Arts 1990-2006, after consulting the art centre
records has advised,

*This painting is about manyi - bush foods
[vegetable and fruit as distinct from meat].*

*It is an early example of a compositional device
that Janangoo followed in later works where he
framed the work with a band that he described as
country. This is marked by the short sharp black
brush strokes at the edge of the work. From there
he works in concentric bands of a series of bush
foods that he and his peers would comment that
they 'grew strong on'.*

In this case he has named:

*girndi bush plum
nalambanda fruit that grows in the hill country
[rock fig].
garngi, seed which we used to grind to make
damper
garngoo white fruit like a plum
jililyi boab nut seeds
bowaloo fruit
jarrandi*

*All of which he states 'is good tucker manyi'.
[pc 623/92 Munkaja Arts Resource Agency
database].*

*The central panel follows another of his
conventions in subject and style. The ripening of
some of these bush fruits coincides with the falling
of the flowers from the river gums. While he has
not recorded this, the central panel is likely to be
the flowers as he said in a later work 'these are
bush leaves falling, they have white flowers on the
ends. They fall in these patterns when jilawoona
(willywilly) catches them.' (wp 298/02 Munkaja
Arts Resource Agency database).*

WC

¹ Sprague, Q., *Groundwork: Janangoo Butcher Cherel, Mick
Jawalji, Rammey Ramsey*, The Ian Potter Museum of Art, The
University of Melbourne, Melbourne, 2011, p.9

² Mangkaja Arts Resource Agency, *Janangoo Butcher Cherel
- Imanara: Big River*, Artplace Gallery, Perth, 1999

³ Stringer, J. and A.M. Brody, *H₂O: A Miscellany of Works from
the Kerry Stokes Collection*, Perth International Arts Festival,
Australian Capital Equity, Perth, 1999, p.89



48

Janangoo Butcher Cherel Circa 1920-2009

FLOODWATER

Synthetic polymer paint on canvas
Bears Mangkaja Arts number PC28/93 and
signature of the artist "Butcher" on reverse
61 by 38 cm

PROVENANCE

Painted in 1993 for Mangkaja Arts, Fitzroy
Crossing, Western Australia
Mary Macha, Perth, Western Australia
Private Collection, Melbourne
The Dennis and Debra Scholl Collection, Miami,
acquired by private treaty from the above

EXHIBITED

Nevada, Nevada Museum of Art, *No Boundaries:
Aboriginal Australian Contemporary Abstract
Painting*, 13 February to 13 May 2015, and
additional venues:
Portland Institute for Contemporary Art, Portland,
20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to
3 January 2016
Charles H. Wright Museum of African American
History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell
University, New York, 9 June to 14 August 2016

LITERATURE

Henry F. Skerritt, ed. et al, *No Boundaries:
Australian Aboriginal Contemporary Abstract
Painting*, Prestel Verlag, Munich-London-New
York, 2014, pp.30-31 (illus. detail), p.47, p.49
(illus.)

± £ 8,000-10,000

€ 9,100-11,400 US\$ 11,100-13,900

Yidirla the Gooniyandi wet or monsoonal season
is associated with the Jangala ancestral Snake.
Winds from the north bring regular heavy rains
causing the tributaries to run over a vast area of
land into the Fitzroy floodplain, floating debris
of branches and leaves into a swelling and fast
flowing Fitzroy River. Floods are common. It
is a time when the sweet tasting, honey-like
garn-gi plants (bullwood) flower and their fruit is
ready to collect. It is also a good time to fish for
balga (barramundi), gooloomangarri (catfish),
freshwater sawfish (galwanyi) and other species.

The original accompanying documentation read,
"This is floodwater. It is where the water comes
together from the small river to the big river.
Little creeks come into the Fitzroy River. You can
see them, the water goes underneath and the big
river water goes on top."

WC



Janangoo Butcher Cherel Circa 1920-2009

FOUR WINDS

Synthetic polymer paint on canvas
Bears Mangkaja Arts number PC256/01, together
with the signature of the artist "Butcher" on the
reverse
91.5 by 101.5 cm

PROVENANCE

Painted in 2001 for Mangkaja Arts, Fitzroy
Crossing, Western Australia
Private Collection, Melbourne
The Debra and Dennis Scholl Collection, Miami,
acquired from the above by private treaty

EXHIBITED

Nevada, Nevada Museum of Art, *No Boundaries:
Aboriginal Australian Contemporary Abstract
Painting*, 13 February to 13 May 2015, and
additional venues:
Portland Institute for Contemporary Art, Portland,
20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to
3 January 2016
Charles H. Wright Museum of African American
History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell
University, New York, 9 June to 14 August 2016

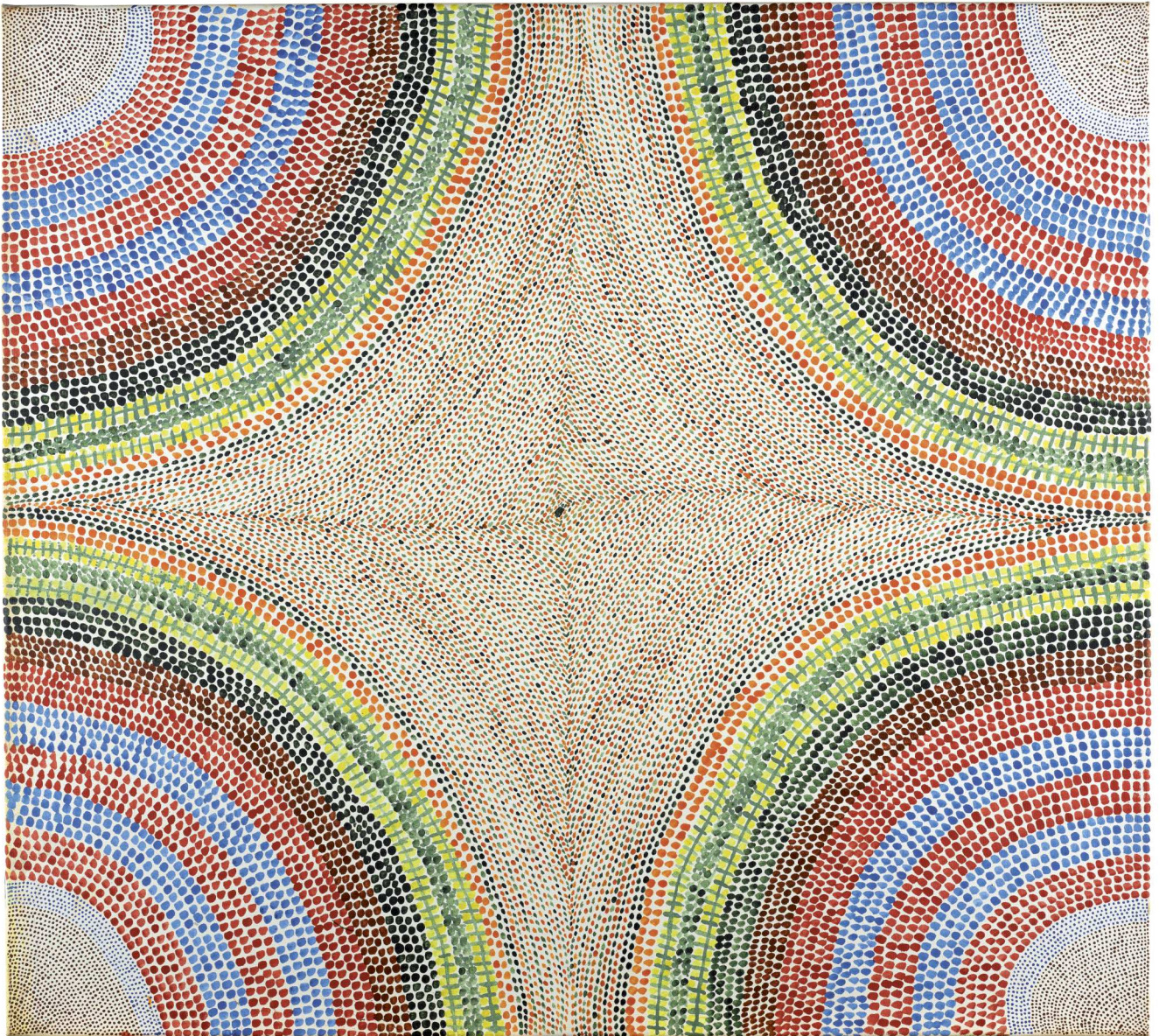
LITERATURE

Henry F. Skerritt, ed. et al, *No Boundaries:
Australian Aboriginal Contemporary Abstract
Painting*, Prestel Verlag, Munich-London-New
York, 2014, p.47, p.49 (illus.)

± £ 15,000-20,000
€ 17,100-22,700 US\$ 20,800-27,700

The seasonal calendar of the Gooniyandi is
marked by four winds that blow from different
directions; these are created by four ancestral
Snakes who send different types of rains and
storms, and that are each associated with a
skin or subsection name of Gooniyandi society:
Joongoorra blows from the east, Jawalyi from
the west, Jawandi the south wind and Jangala,
the most powerful of them all is the north wind.
The four seasons of the Gooniyandi are: Ngamari,
the female cold weather period; Girlinggoowa
the male cold weather time; Barranga, is
characterized by very hot weather; and Yidirla is
the wet season when rivers run.

WC



50

Janangoo Butcher Cherel Circa 1920-2009

MANYI AND GAMBA (DIPTYCH)

Synthetic Polymer paint on canvas
Bears Mangkaja Arts number PC279/02 1/2 and
2/2, respectively, and artist signature, "Butcher",
on reverse of each canvas
65 by 50 cm (each panel)

PROVENANCE

Painted in 2002 at Mangkaja Arts Resource
Agency, Fitzroy Crossing, Western Australia
Aboriginal and Pacific Art, Sydney
Private Collection
Bonhams, *Aboriginal Art*, Sydney, 21 November
2011, lot 31A
The Dennis and Debra Scholl Collection, Miami

EXHIBITED

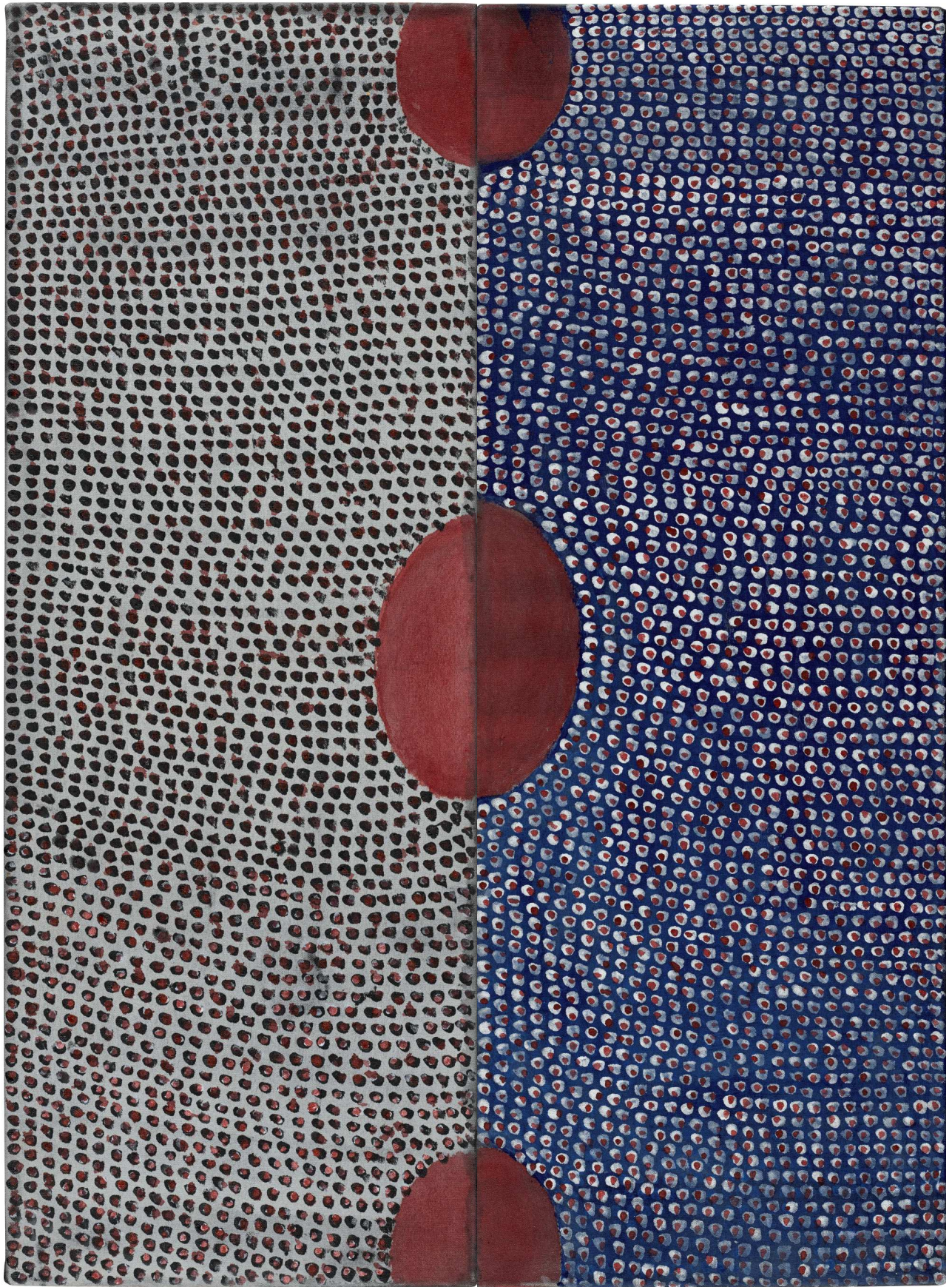
Nevada, Nevada Museum of Art, *No Boundaries:
Aboriginal Australian Contemporary Abstract
Painting*, 13 February to 13 May 2015, and
additional venues:
Portland Institute for Contemporary Art, Portland,
20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to
3 January 2016
Charles H. Wright Museum of African American
History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell
University, New York, 9 June to 14 August 2016

LITERATURE

Henry F. Skeritt, ed. et al, *No Boundaries:
Australian Aboriginal Contemporary Abstract
Painting*, Prestel Verlag, Munich-London-New
York, 2014, p.46, p.54 (illus.)

‡ £ 5,000-8,000

€ 5,700-9,100 US\$ 7,000-11,100



Janangoo Butcher Cherel Circa 1920-2009

GIRNDI, BUSH PLUM

Synthetic polymer paint on canvas
Bears Mangkaja Arts catalogue number 934/07
on reverse
45 by 65 cm

PROVENANCE

Painted in 2007 for Mangkaja Arts, Fitzroy
Crossing, Western Australia
Aboriginal and Pacific Art, Sydney
The Collection of Milton and Alma Roxanas,
Sydney
Bonhams, *The Roxanas Collection of Aboriginal
Art*, Sydney, 11 May 2014, lot 174
The Dennis and Debra Scholl Collection, Miami

EXHIBITED

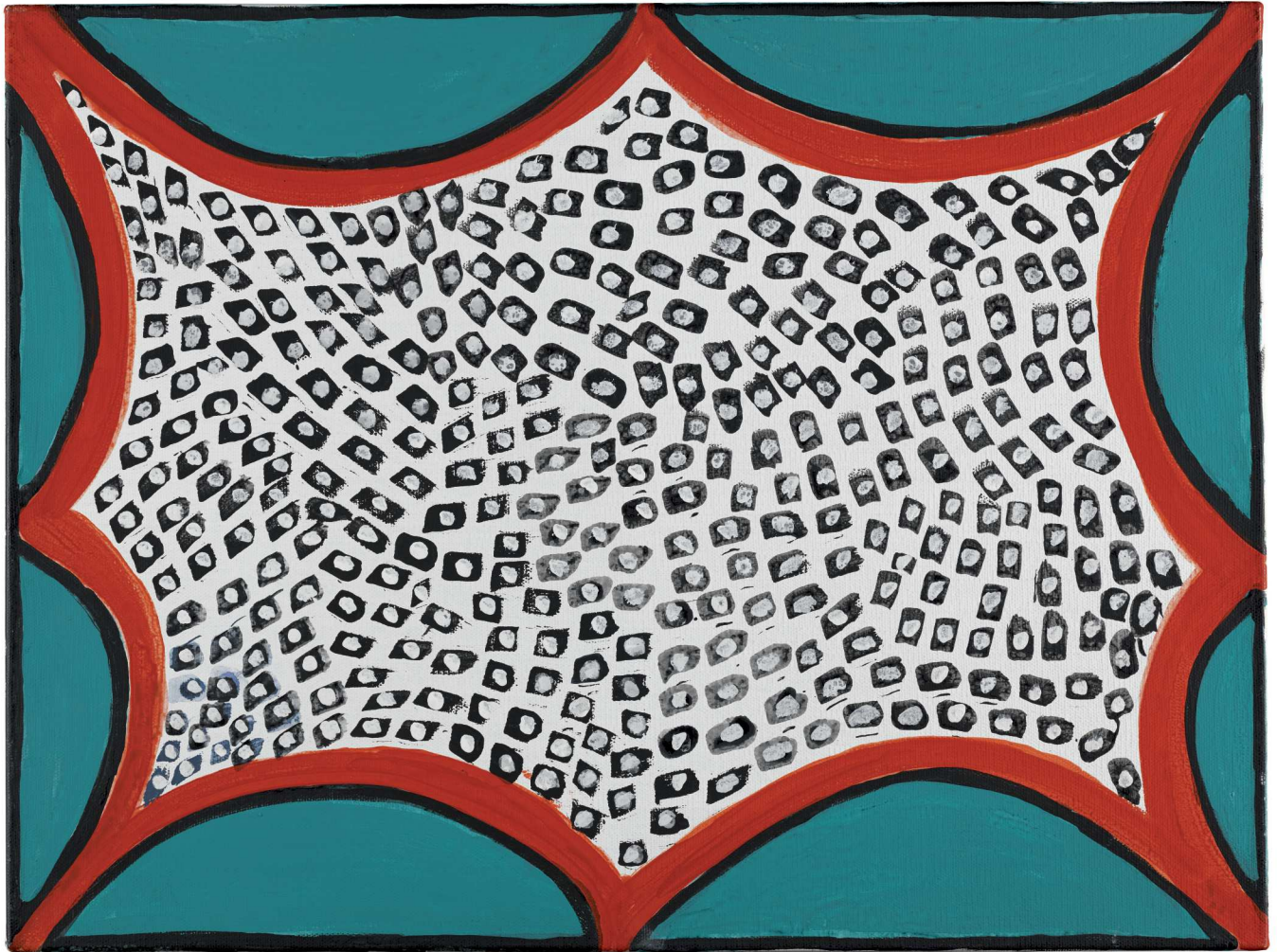
Nevada, Nevada Museum of Art, *No Boundaries:
Aboriginal Australian Contemporary Abstract
Painting*, 13 February to 13 May 2015, and
additional venues:
Portland Institute for Contemporary Art, Portland,
20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to
3 January 2016
Charles H. Wright Museum of African American
History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell
University, New York, 9 June to 14 August 2016

LITERATURE

Henry F. Skerritt, ed. et al, *No Boundaries:
Australian Aboriginal Contemporary Abstract
Painting*, Prestel Verlag, Munich-London-New
York, 2014, p.47, p.49 (illus.)

‡ £ 3,000-5,000

€ 3,450-5,700 US\$ 4,150-7,000



52

WARLIMPIRRNGA TJAPALTJARRI

From a traditional semi-nomadic life as a hunter and gatherer in one of the most remote deserts in the world, 'chasing the clouds',¹ beyond contact with Europeanised society, to selection in the 2012 DOCUMENTA and a solo exhibition in New York less than three decades later. The story of Warlimpirrnga Tjapaltjarri transcends the ethnographic 'first contact' paradigm.

Born in the second half of the 1950s, Warlimpirrnga was raised in the traditional manner of the widespread Pintupi group, most of whom had been 'brought in' to live in government settlements since the 1930s and who had later re-established themselves on their traditional lands. Warlimpirrnga was thoroughly versed in Pintupi ancestral knowledge and was a maparntjarra or ritual healer. He became the leader of a small family band who, although they knew of the presence of kartiya (non-Aboriginal people), had shunned any contact with them. That changed in 1984 when Warlimpirrnga and his family group went in search of their long lost Pintupi relatives and met them at the settlement of Kiwirrkurra in the Gibson Desert.

Essentially, Kiwirrkurra is a Pintupi art community. It is an outstation established in early 1980s that is home to a host of artists who had previously lived at the government settlement of Papunya where they were part of the Western Desert painting movement that had its genesis in the early 1970s. At Kiwirrkurra, in 1987, Warlimpirrnga, under the tutelage of two close artist relatives, George Tjungurrayi (born c.1947) and Tjampu Tjapaltjarri (born c.1935), made his first tentative brush marks in acrylic paint on canvas for an audience that was then foreign to him—the public world of art. Within a year

the prestigious Gallery Gabrielle Pizzi in Melbourne had mounted his first solo exhibition that was acquired in full and donated to the National Gallery of Victoria.²

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 and its creators, the Tingari, Warlimpirrnga's canvases teem with a visual dynamic that resonates, that visually vibrates to evoke the sacred powers of these supernatural beings who created the features of the landscape and established Pintupi law and ritual. They are, as described in *The New Yorker* magazine announcing his solo exhibition at Salon 94 in 2015, 'ardent, knowledgeable depictions of specific sites in the bush, irrefutable evidence that modernity and the sacred are not mutually exclusive'.³

Warlimpirrnga Tjapaltjarri's paintings now hang in the major art museums of Australia as well as in the Musée du quai Branly in Paris, the Toledo Art Museum in Ohio and the Harvard Art Museums, Massachusetts. In 2000, the late expatriate Australian New York based art historian Robert Hughes devoted an episode of his BBC television series of documentaries on the colonisation of Australia, *The Fatal Shore*, on Warlimpirrnga Tjapaltjarri's life story.

WC

¹ Johnson, V., *Lives of the Papunya Tula Artists*, IAD Press, Alice Springs, 2008, p.238.

² The works were donated by the collectors the late Ron Castan AM QC and Nellie Castan.

³ In 'Goings on about town', *The New Yorker*, September 2015



Warlimpirnga Tjapaltjarri at Kiwirrkurra, photograph © Matthew Frost, 2014; courtesy Papunya Tula Artists Pty Ltd.

Warlimpirringa Tjapaltjarri Born Circa 1959

KALPARTI

Synthetic polymer paint on linen
Bears Papunya Tula Artist number WT0310022
on reverse
153 by 183 cm

PROVENANCE

Painted at Kiwirrkurra, Western Australia in 2003
for Papunya Tula Artists, Alice Springs, Northern
Territory
Sotheby's Australia, *Important Aboriginal &
Oceanic Art*, Melbourne, 28 May 2013, lot 99
The Debra and Dennis Scholl Collection, Miami

EXHIBITED

Nevada, Nevada Museum of Art, *No Boundaries:
Aboriginal Australian Contemporary Abstract
Painting*, 13 February to 13 May 2015, and
additional venues:
Portland Institute for Contemporary Art, Portland,
20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to
3 January 2016
Charles H. Wright Museum of African American
History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell
University, New York, 9 June to 14 August 2016

LITERATURE

Henry F. Skerritt, ed. et al, *No Boundaries:
Australian Aboriginal Contemporary Abstract
Painting*, Prestel Verlag, Munich-London-New
York, 2014, p.133 (illus.)

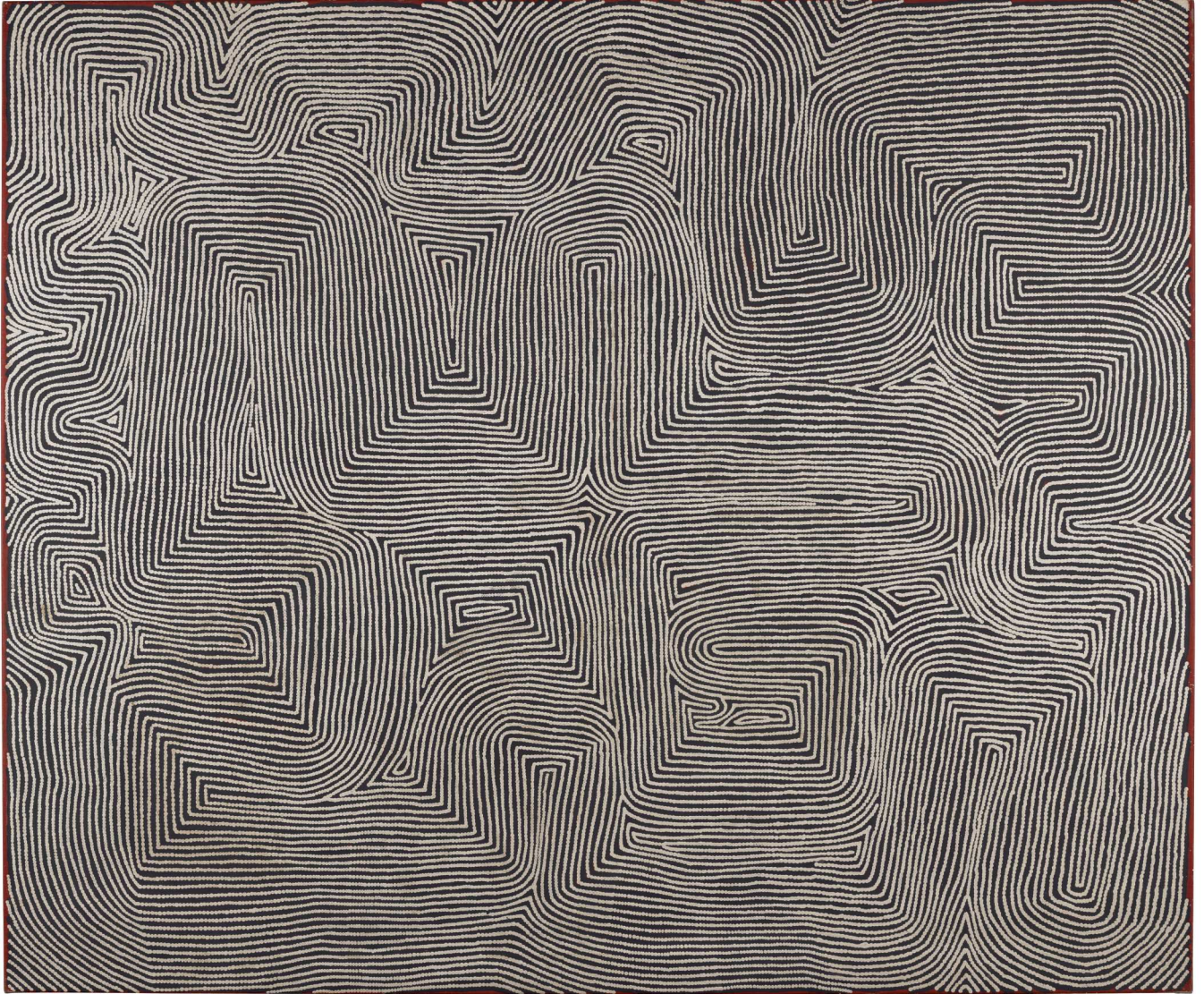
± W £ 30,000-50,000
€ 34,100-57,000 US\$ 41,500-69,500

The setting for this mesmerizing image is Kalparti, a salt lake to the west of Lake MacKay (Wilkinson) in the artist's sacred country where in ancestral times the Tingari traversed the land and established the laws of Pintupi society. The image is a composite of angular linear forms that visually echo the proto-lock and key designs that are associated with the Tingari and that are incised into the nacreous surfaces of pearl shell and other ritual objects such as sacred stones, bull-roarers and shields.

Pearl shells that originate in the north-western coastal Kimberley region of the continent, are infused with ancestral powers that are associated with life-giving water in all its forms (rain, storms, cyclones, rivers, freshwater springs) and healing. They are an essential part of a maparntjarra or traditional healer's tool kit and are worn by initiates in ceremony. While pearl shells originate in the northwest, they move along well-established traditional trade routes for thousands of miles across the continent, reaching far into the desert regions of western and central Australia, and beyond.

WC

This painting is sold with an accompanying Papunya Tula certificate, that reads in part, "This painting depicts designs associated with Kalparti, a salt lake, west of Lake MacKay (Wilkinson)."



53

Warlimpirringa Tjapaltjarri Born Circa 1959

MARAWA

Synthetic polymer paint on canvas
Bears Papunya Tula Arts number WT0906076 on
the reverse
91 by 46 cm

PROVENANCE

Painted at Kiwirrkurra, Western Australia in 2009
for Papunya Tula Artists, Alice Springs, Northern
Territory
Gallery Gabrielle Pizzi, Melbourne
The Dennis and Debra Scholl Collection, Miami

EXHIBITED

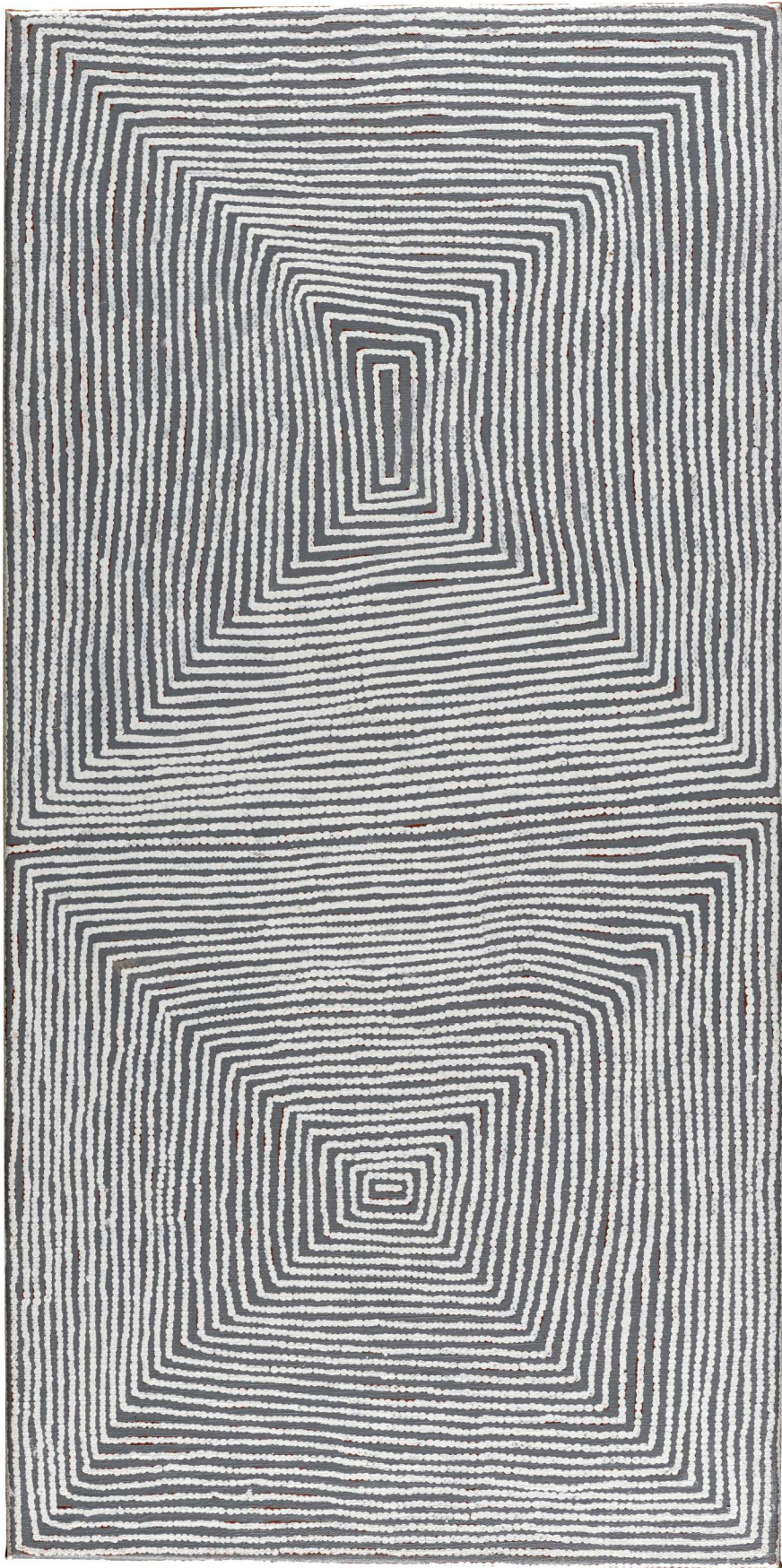
Nevada, Nevada Museum of Art, *No Boundaries:
Aboriginal Australian Contemporary Abstract
Painting*, 13 February to 13 May 2015, and
additional venues:
Portland Institute for Contemporary Art, Portland,
20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to
3 January 2016
Charles H. Wright Museum of African American
History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell
University, New York, 9 June to 14 August 2016

LITERATURE

Henry F. Skeritt, ed. et al, *No Boundaries:
Australian Aboriginal Contemporary Abstract
Painting*, Prestel Verlag, Munich-London-New
York, 2014, p.139 (illus.)

This painting is sold with an accompanying
Papunya Tula certificate, that reads in part,
"This painting depicts designs associated with
the swamp site of Marawa, situated slightly west
of Wilkinkara (Lake MacKay). There is also a
rockhole (sic) and soakage waters at this site.
During ancestral times a large group of Tingari
men travelled to Marawa from the west, and after
arriving at the site passed beneath the earth's
surface and continued travelling underground. It
is also said that a huge ancestral snake sleeps in
this swamp."

± £ 3,000-5,000
€ 3,450-5,700 US\$ 4,150-7,000



54

Warlimpirrnga Tjapaltjarri Born Circa 1959

MAMULTJUNKUNYA

Synthetic polymer paint on linen
Bears artist's name and Papunya Tula Arts
catalogue no. WT0901042 on the reverse
183 by 244 cm

PROVENANCE

Painted at Kiwirrkurra, Western Australia in 2009
for Papunya Tula Artists, Alice Springs, Northern
Territory
The Dennis and Debra Scholl Collection, Miami

EXHIBITED

Kassel, Germany, *dOCUMENTA 13*, curated
by Carolyn Christov-Bakargiev, 9 June - 16
September 2012
Nevada, Nevada Museum of Art, *No Boundaries:
Aboriginal Australian Contemporary Abstract
Painting*, 13 February to 13 May 2015, and
additional venues:
Portland Institute for Contemporary Art, Portland,
20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to
3 January 2016
Charles H. Wright Museum of African American
History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell
University, New York, 9 June to 14 August 2016

LITERATURE

Henry F. Skeritt, ed. et al, *No Boundaries:
Australian Aboriginal Contemporary Abstract
Painting*, Prestel Verlag, Munich-London-New
York, 2014, front cover (illus. detail), p.136,
pp.140-141 (illus.)

This painting is sold with an accompanying
Papunya Tula certificate.

± £ 80,000-120,000
€ 91,000-137,000 US\$ 111,000-166,000

The monumental *Mamultjunkunya* draws the
viewer into an ethereal desert landscape that
ebbs and flows with the rhythm of winds sculpting
the ridges on sand hills, of glowering mirages
on distant horizons, the searing heat of the sun
reflecting off the crystalline surface of the salt
lake. In the painting, as in the landscape, there is
no fixed focal point, rather the viewer's peripheral
vision takes the eye on an elusive journey across
the canvas.

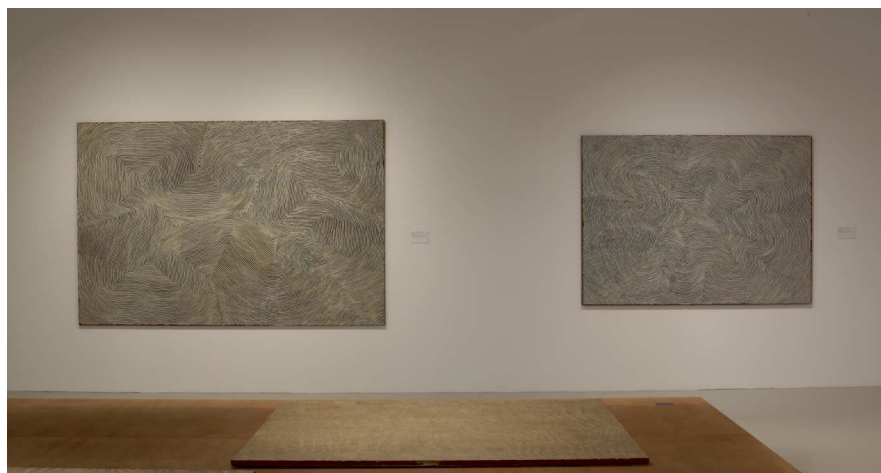
While the designs in Warlimpirrnga's pictures
relate directly to those incised into ceremonial
pearl shells that form an essential part of
the maparntjarra's equipment, his paintings
go beyond the non-objective to the very
essence of the landscape. They refute the
'prism of ethnography [that] continues to
distort a perception of indigenous art' rather
than recognize indigenous art's 'significant
contribution to the contemporary art scene'.¹

The setting for this image is a salt pan in the
artist's country that was his home for nearly
three decades, in and around the vast salt lake
of Wilkinkarra (Lake Mackay) that straddles
the border between Western Australia and
the Northern Territory. It is a landscape
that embodies a dichotomy, that of physical
harshness tempered by a sacred elan. Its
rendition in *Mamultjunkunya* is what Luke Scholes
terms both a 'muscular' image and a 'gentle'
one, 'a more organic image [that] ... evoke(s) the
watermarks of a receding claypan'.²

WC

¹ Carolyn Christov-Bakargiev, the curator of *dOCUMENTA 13*,
interviewed by Fiona Gruber, *The Australian* newspaper,
June 9, 2012

² Luke Scholes, 'Warlimpirrnga Tjapaltjarri: Powerful presence
in person and in paint,' in Henry F. Skeritt, ed. et al, *No
Boundaries: Australian Aboriginal Contemporary Abstract
Painting*, Prestel Verlag, Munich-London-New York,
2014, p. 136



Mamultjunkunya on exhibition at *dOCUMENTA 13* in 2012.

Photograph © *dOCUMENTA* archiv/Ryszard Kasiewicz;

Image © the artist licensed by Aboriginal Artists Agency Ltd courtesy Papunya Tula Artists



55





PRINCE OF WALES (MIDPUL)

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.'¹

Midpul, was elder or daribah, a ceremonial leader, a song man, performer and painter of the Larrakia people who are the original inhabitants on the land 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 led 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 Lararkai were banned from their own territory and Midpul's father Imabul, also known as Ichungarrabilluk and King George, led 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 1963,² and some thirty years later he carried on his father's struggle for land rights – in paint. In 1995 he commenced his career as a painter translating 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.

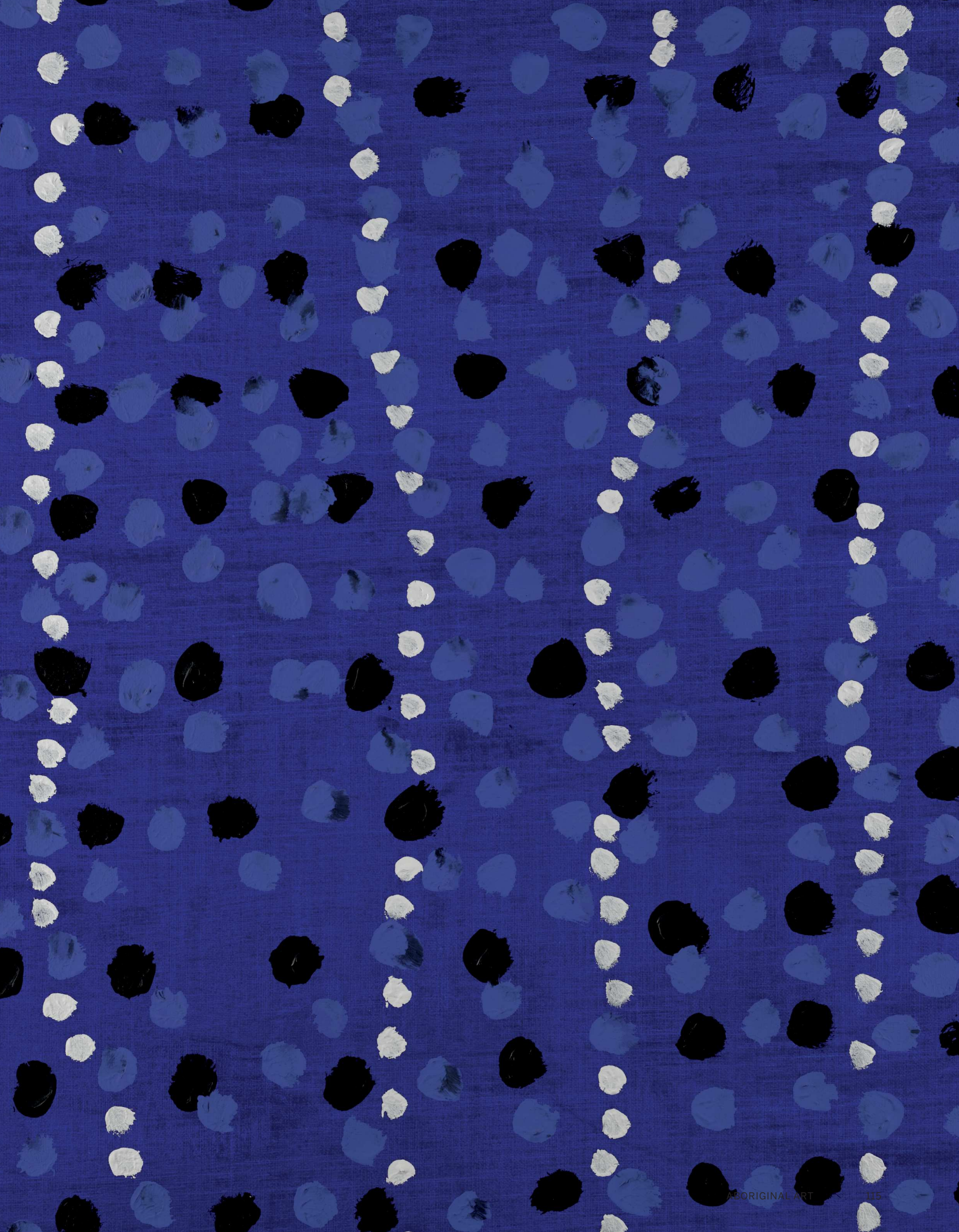
Karen Brown Gallery in Darwin staged Midpul's first public exhibition in 1996 and five years later he won the General Painting prize in the annual Telstra National Aboriginal and Torres Strait Islander Art Award at the Museum and Art Gallery of the Northern Territory.

WC

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.



Prince of Wales (Midpul) Circa 1935- 2002

UNTITLED (BODY MARKS)

Synthetic polymer paint on canvas
Bears Karen Brown Gallery number KB0073 and
number EP62 on reverse
91 by 120 cm

PROVENANCE

Painted in Darwin in 1999
Karen Brown Gallery, Darwin
Private Collection, Perth, Western Australia
Bonhams, Aboriginal Art, Sydney, 28 June 2011,
lot 31
The Dennis and Debra Scholl Collection, Miami

EXHIBITED

Nevada, Nevada Museum of Art, *No Boundaries:
Aboriginal Australian Contemporary Abstract
Painting*, 13 February to 13 May 2015, and
additional venues:
Portland Institute for Contemporary Art, Portland,
20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to
3 January 2016
Charles H. Wright Museum of African American
History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell
University, New York, 9 June to 14 August 2016

LITERATURE

Henry F. Skerritt, ed. et al, *No Boundaries:
Australian Aboriginal Contemporary Abstract
Painting*, Prestel Verlag, Munich-London-New
York, 2014, p.63, p.69 (illus.)

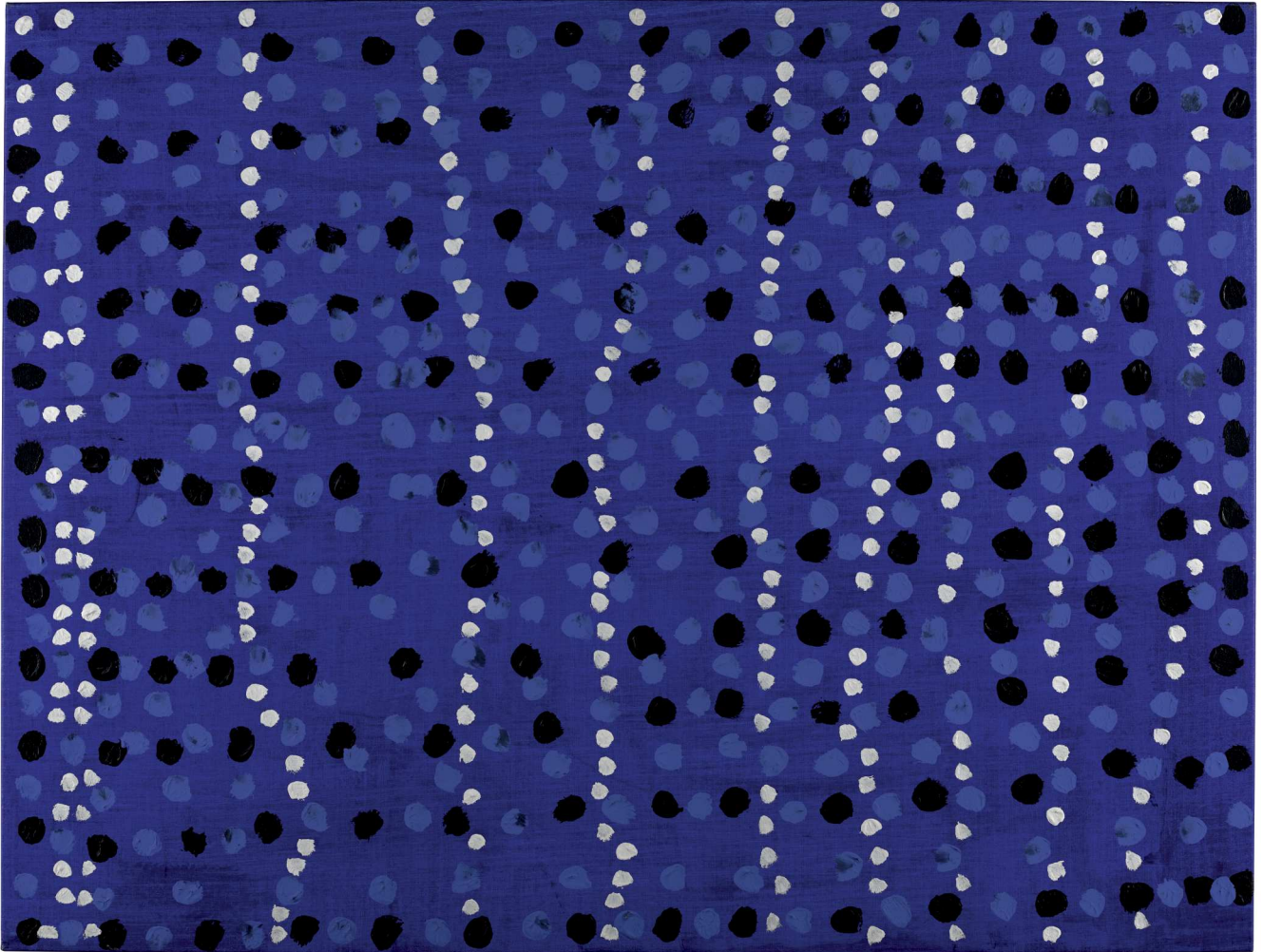
± £ 12,000-18,000

€ 13,700-20,500 US\$ 16,600-24,900

The Larrakia are salt-water people; their historic exclusion from their traditional land threatened to force them away from their life-source, the coasts on the Arafura Sea. In the first decades of the twentieth century Midpul's father Imabul protested against the government's intention to relocate the Larrakia inland.¹ While Midpul's preferred background colour for his paintings is often white, he experimented with a range of primary and secondary hues. Blue, however, is one colour that emphasizes the Larrakia connection with the sea. In *Untitled (Body Marks)*, 1999, the optical effect of vertical lines of white dots interwoven with a matrix of black spots against the blue ground suggests the sparkle of light of the surface of water, that in traditional Aboriginal art aesthetics alludes to the expression in paint of the presence of ancestral forces.

WC

¹ Emily McDaniel, 'Prince of Wales (Midpul): "I make the marks"', in Henry F. Skerritt, ed. et al, *No Boundaries: Australian Aboriginal Contemporary Abstract Painting*, Prestel Verlag, Munich-London-New York, 2014, p.62, refers to an article in *The Northern Standard* in 1936 as quoting Imabul along these lines.



56

Prince of Wales (Midpul) Circa 1935- 2002

BODY MARKS

Synthetic polymer paint on canvas
Bears artist's name, size and Karen Brown Gallery
catalogue number KB0030 on the reverse
187 by 146 cm

‡ W £ 40,000-50,000
€ 45,400-57,000 US\$ 55,500-69,500

PROVENANCE

Painted in Darwin in 2000
Karen Brown Gallery, Darwin, Northern Territory
The Lavery Collection, Sydney, acquired from
the above in October 2000
Bonham's, *The Lavery Collection: Contemporary
Australian Art*, Sydney, 24 March 2013, lot 41
The Dennis and Debra Scholl Collection, Miami

EXHIBITED

Darwin, Karen Brown Gallery, at the Melbourne
Art Fair, October 2000
Sydney, Art Gallery of New South Wales, *Ngurra
Kutu: Going Home*, Art Gallery of New South
Wales, Sydney, September 2001 - June 2002
New Plymouth, New Zealand, Govett Brewster
Art Gallery, *Paintings from Remote Communities:
Indigenous Australian Art from the Lavery
Collection*, Sydney, 15 December 2007 – 24
February 2008, additional venue:
Newcastle Region Art Gallery, New South Wales,
5 July – 31 August 2008
Nevada, Nevada Museum of Art, *No Boundaries:
Aboriginal Australian Contemporary Abstract
Painting*, 13 February to 13 May 2015, and
additional venues:
Portland Institute for Contemporary Art, Portland,
20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to
3 January 2016
Charles H. Wright Museum of African American
History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell
University, New York, 9 June to 14 August 2016

LITERATURE

Rhana Devenport and Will Owen, *Paintings from
Remote Communities: Indigenous Australian Art
from the Lavery Collection*, Sydney, exh. cat.,
New Zealand: Govett Brewster Art Gallery, 2007,
p.249 (illus.)
Colin Lavery and Elizabeth Lavery et al., *Beyond
Sacred: Recent Painting from Australia's Remote
Aboriginal Communities - the collection of Colin
and Elizabeth Lavery*, Melbourne: Hardie Grant
Books, 2008, p.254 (illus.)
Colin Lavery and Elizabeth Lavery et al., *Beyond
Sacred: Australian Aboriginal Art - the collection of
Colin and Elizabeth Lavery, Edition II*, Melbourne:
Kleimeyer Industries, 2011, p.285 (illus.)
Henry F. Skerritt, ed. et al, *No Boundaries:
Australian Aboriginal Contemporary Abstract
Painting*, Prestel Verlag, Munich-London-New
York, 2014, p.64 , p.10 (illus. detail), p.73 (illus.)

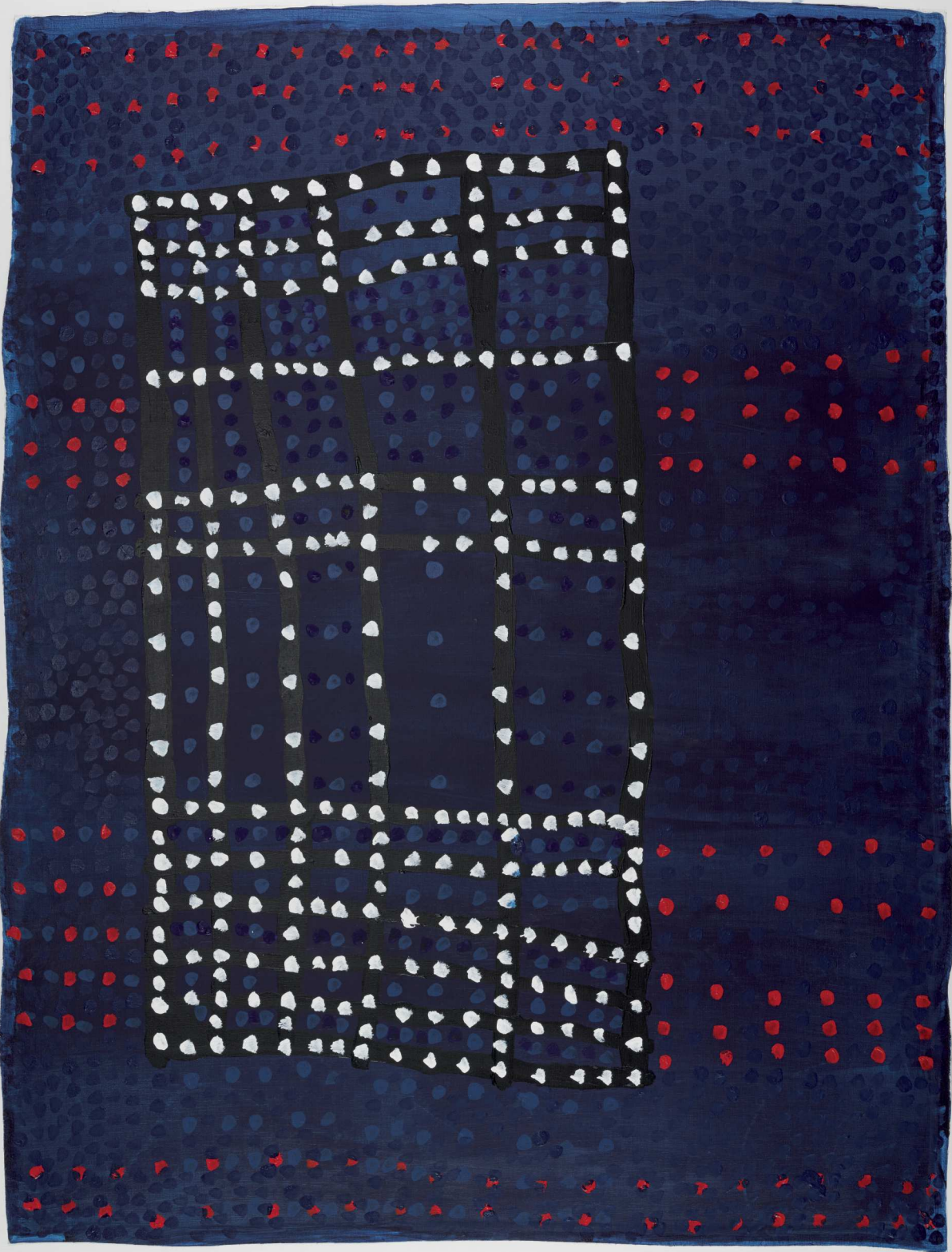
The Larrakia ceremonial designs that are the
basis of Midpul's paintings are known to have
been handed down by tradition over countless
generations. The earliest evidence of the detail of
these designs dates to the 1880s as is seen in the
photographs of Larrakia taken by Paul Foelsche,
the first police inspector in the Northern Territory
from 1870 to 1904, based in Palmerston (later
renamed Darwin).¹ Although the photographs
were taken as ethnographic records, they are
valuable not only in recording known ancestors
of Larrakia people today, but also for the details
of ritual body painting designs that adorned
their bodies. These include patterns of dots
within marked rectangles, as well as the designs
of cicatrices cut into the skin over a lifetime
as symbols of ritual rank, depth of ancestral
knowledge and authority. The panoply of designs
finds its expression in the paintings of Prince of
Wales.

One of the large canvases by Midpul that
he painted late in life, *Body Marks*, 2000, is
distinguished by a luminous blue/black ground
which replicates the skin colour of Larrakia
performers in ritual. In contrast to the matrix of
white dots on a black grid and the tonal variations
in blue lend the painting a sense of three-
dimensional depth.

For a related painting on a similar scale see *Body
Marks*, 2001, in the collection of the Art Gallery of
New South Wales.²

WC

¹ Lee, G.M., in *Arts Backbone*, ANKAAA, Darwin, Vol. 4, issue
4, December 2004, p.3. 2 Perkins, H., *Tradition Today:
Indigenous Art in Australia*, Art Gallery of New South Wales,
Sydney, 2004, p.167.



TJUMPO TJAPANANGKA

Tjumbo Tjapanangka was one of the doyens of the art movement at the community of Balgo in the Tanami Desert, on the southern perimeter of the eastern Kimberley. He played a fundamental role in the emergence of Balgo artists into the public domain, commencing in the 1980s. Tjapanangka was a gifted painter, an elder of the Kukatja people, a ceremonial leader, a hunter, a warrior and a maparn (traditional healer). He brought his prodigious ancestral knowledge and ritual authority to bear in his art that he regarded as a means of bridging the social and cultural chasm between Aboriginal and kartiya (non-Aboriginal) societies. As the anthropologist Professor Fred Myers remarked in 1984, Tjapanangka was regarded by his peers and beyond as one of the eminent 'cultural authorities of the Western Desert'.¹

In 2000, Tjumbo Tjapanangka, in the company of a number of Kukatja elders and senior artists including Lucy Yukenbarri (c.1934-2003), Helicopter Tjungurrayi (born 1947) and Sam Willikati Tjampitjin (c.1930-2003), made an epic journey from Balgo to Wilkinkarra (Lake Mackay) where they were born and initiated, and where they spent the early years of their lives before contact with kartiya society.

The pilgrimage had a profound effect on Tjumbo Tjapanangka's art. Prior to the journey, his paintings tended to be relatively modest in scale and heavily laden with narrative and symbolic imagery. After the experience of visiting that country again, his paintings increased in scale, complex iconography gave way to fields of parallel lines and large geometric forms, and the emphasis in these paintings focuses on the supreme Kukatja creator beings, the Wati Kutjarra.

According to Tim Acker, the Warlayirti Artists Co-ordinator who accompanied the artists on the trip,... "After the bush trip (*Painting Country* filming), Tjumbo's work – always undertaken with such certainty, anchored as it was the arc of country north and west of the great salt lake, Wilkinkarra for which Tjumbo was responsible – found a whole new level

of focus. His colour choice, the rigour with which he approached the canvas, the scale of his paintings, were stripped back to something elemental. The results were minimal, though epic. While Tjumbo's cheek and charisma were unchanged, his insistence on big canvases and his extraordinary work ethic hinted at urgency and conviction in the task of condensing the titanic work of the Wati Kutjarra and ensuring that his country would never be silent." (Personal correspondence 2018)

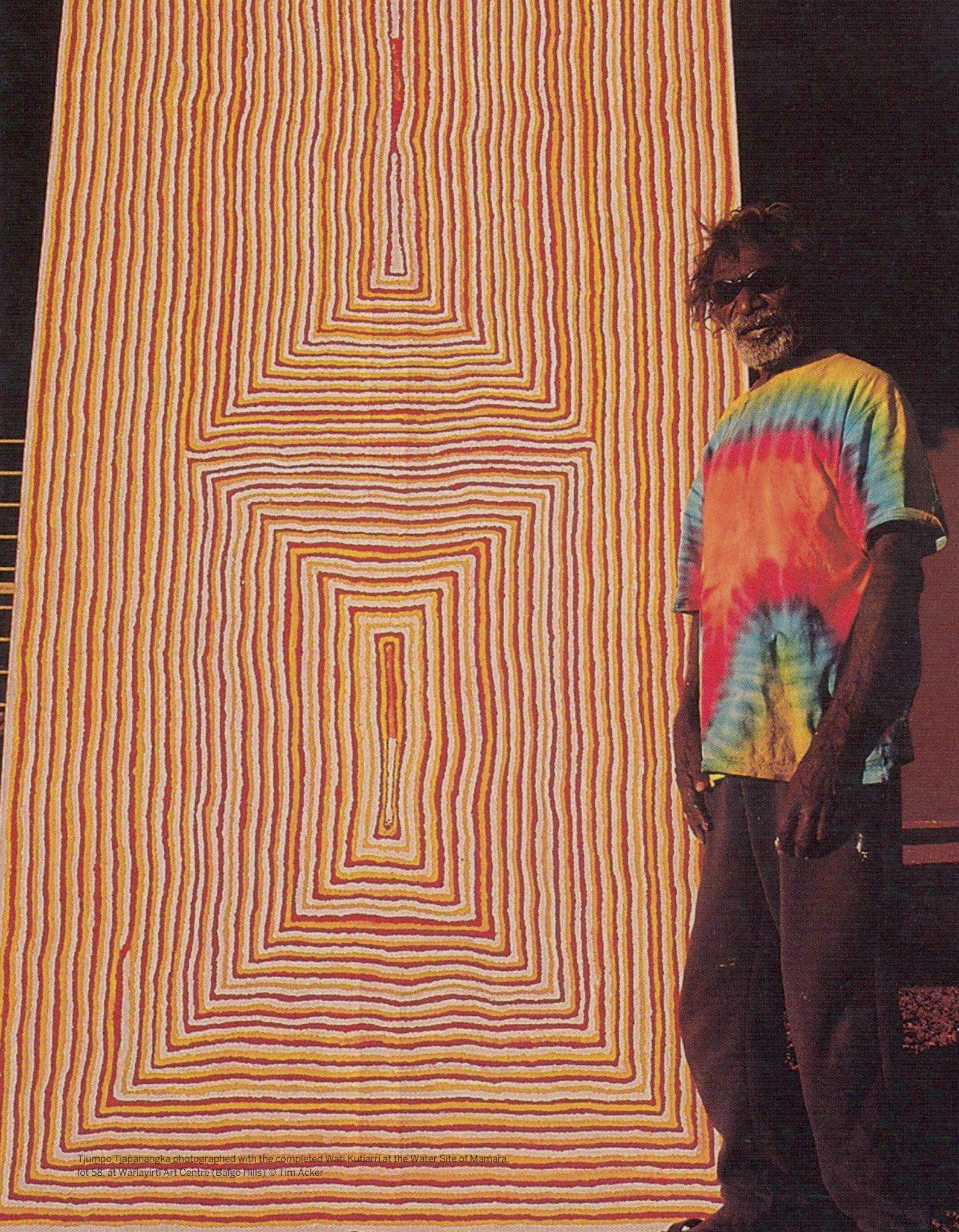
In the 1980s, the artists at Balgo had gone to great lengths to integrate the new colours made available to them through the introduction of acrylic paints, into their traditional system of colour theory and symbolism. Nonetheless, throughout his career Tjumbo preferred the four basic colours of the traditional palette – red and yellow ochres, pilytji and kantawarra respectively, white lililpa and black maru – in combinations that correspond to Kukatja aesthetics. In his later and larger paintings, Tjumbo used sequences of alternating coloured stripes that refer directly to patterns painted onto people's bodies in ceremony, such as white and yellow in mourning ceremonies as in *Wati Kutjarra*, 2004 (Lot 60), and dark through to middle and light tones red/yellow/white) as in *Wati Kutjarra at the Water Site of Mamara*, 2000 (Lot 58).²

The later, larger canvases are physically immersive, visually tremulous and conceptually esoteric: the viewer is literally pulled into the picture plane, surrounded by a vision of the expanses of the desert, and drawn into a contemplative appreciation of the deeper levels of ancestral knowledge that will forever be out of reach to the outsider, but were the domain of Tjumbo Tjapanangka.

WC

¹ Fred Myers, 'Warlimpirrnga Tjapaltjarri: Powerful presence in person and in paint,' in Henry F. Skerritt, ed. et al, *No Boundaries: Australian Aboriginal Contemporary Abstract Painting*, Prestel Verlag, Munich-London-New York, 2014, p. 135

² See Christine Watson 'Whole lot now: Colour dynamics in Balgo art' in Ryan, J. (ed), *Colour Power: Aboriginal Art post 1984, in the Collection of the National Gallery of Victoria*, National Gallery of Victoria, Melbourne, 2004, pp. 119-122



Tjumbo Tjapanangka photographed with the completed Wati Kutjarri at the Water Site of Mamara, lot 58, at Warlayirti Art Centre (Bargo Hills) © Tim Acker

Tjumbo Tjapanangka Circa 1929-2007

WATI KUTJARRA AT THE WATER SITE
OF MAMARA

Synthetic polymer paint on canvas
295 by 120cm

PROVENANCE

Painted at Wirramanu (Balgo Hills) Western Australia in 2000
Walayirti Artists, Balgo Hills, Western Australia
Gabrielle Pizzi Collection, Melbourne, acquired from the above in 2001
The Dennis and Debra Scholl Collection, Miami

EXHIBITED

Bulleen, Heide Museum of Modern Art, *Mythology & Reality, Contemporary Aboriginal Desert Art from the Gabrielle Pizzi Collection*, 2 October 2004 - 30 January 2005
Nevada, Nevada Museum of Art, *No Boundaries: Aboriginal Australian Contemporary Abstract Painting*, 13 February to 13 May 2015, and additional venues:
Portland Institute for Contemporary Art, Portland, 20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to 3 January 2016
Charles H. Wright Museum of African American History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell University, New York, 9 June to 14 August 2016

LITERATURE

Geoffrey Bardon, Judith Ryan, Gabrielle Pizzi, Zara Stanhope, *Contemporary Aboriginal Desert Art from the Gabrielle Pizzi Collection, Mythology & Reality*, Heide Museum of Modern Art, 2004, p.61 (illus.)
Henry F. Skeritt, ed. et al, *No Boundaries: Australian Aboriginal Contemporary Abstract Painting*, Prestel Verlag, Munich-London-New York, 2014, p.149, pp.154-155 (illus.), p.172 (illus. detail)

± W £ 40,000-60,000

€ 45,400-68,500 US\$ 55,500-83,000

Wati Kutjarra at the Water Site of Mamara, 2000, is a monumental work emanating from of the profound experience, fresh in the artist's mind, of the return to his traditional lands, the land where he was 'gown up', Wilkinkarra (Lake Mackay). It relates to the creation of Wilkinkarra by the Wati Kutjarra, two brothers who lit a fire that scorched across the landscape clearing the way for this salt water lake. The controlled use of fire is a fundamental instrument in the process of land management, or fire-stick farming, to this day: the Kukatja, Pintupi and other desert groups (and indeed Aboriginal peoples right across the continent) have developed seasonal regimes of burning the land to promote the regeneration of a wide range of plants, to prevent large uncontrollable bushfires and as a hunting strategy.

In *Wati Kutjarra at the Water Site of Mamara*, the alternating bands of white, yellow and red body painting designs stretch over a vast canvas, transforming it into a landscape alight with the power of the element of fire and radiating ancestral energy. As Una Rey describes it, the painting 'perform[s] a conceptual ruse, hovering between optical "lightness" and austere gravity... [it] can inspire rapture through beauty but can also instill awe for the latent power as [an] object invested with the maparn's essence.'¹

For related major works by Tjumbo Tjapanangka see *Wati Kutjarra (Two Brothers Dreaming)*, 2004, in the Kaplan & Levi Collection,² and two paintings on a similar monumental scale executed in collaboration with Sam Willikati Tjampitjin (c.1930-2003) who accompanied Tjumbo on the inspirational journey back to Wilkinkarra in 2000; *Wati Kutjarra*, 1999, in the collection of the Art Gallery of South Australia,³ and *Wilkinkarra*, 2001, in the Walayirti Artists Keeping Place Collection.⁴

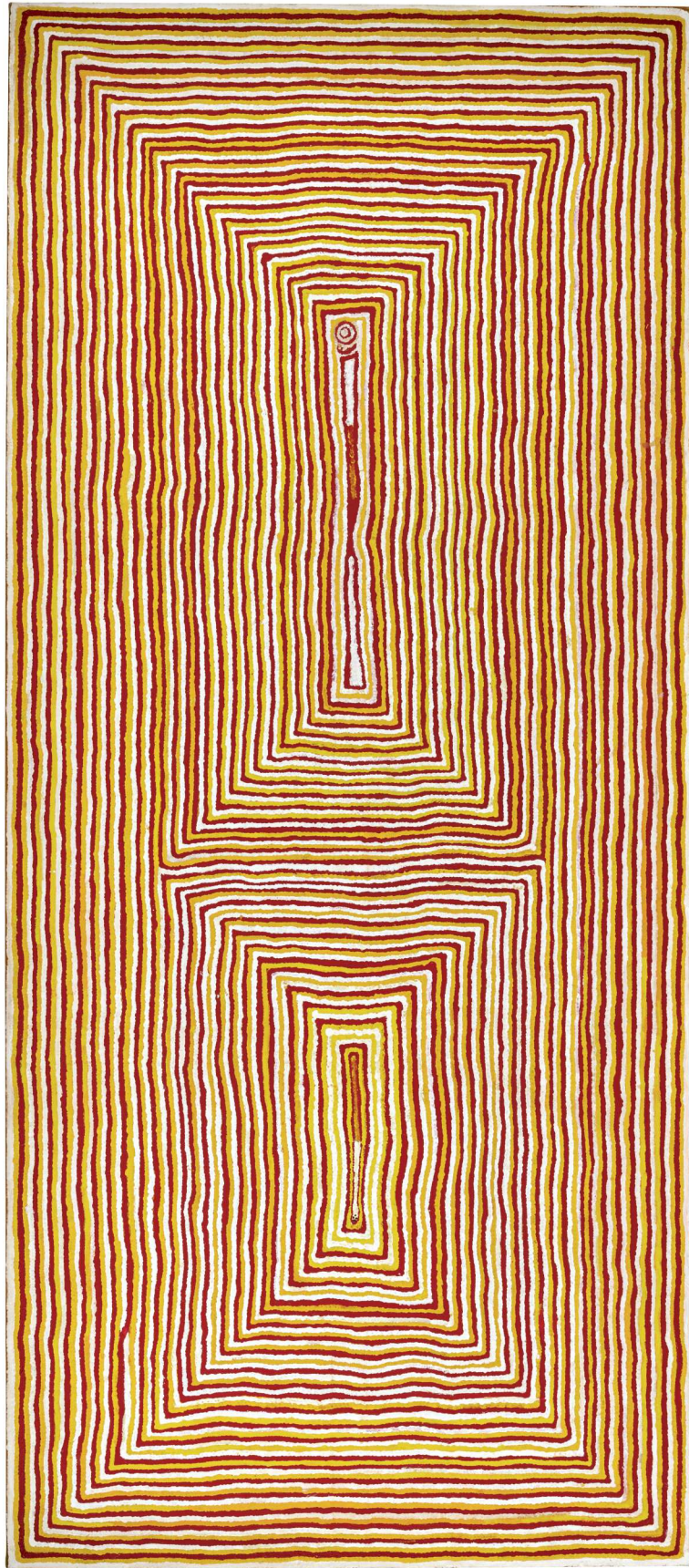
WC

¹ Una Rey, 'Tjumbo Tjapanangka: Hunting for Balgo's Contemporary Warrior' in Henry F. Skeritt, ed. et al, *No Boundaries: Australian Aboriginal Contemporary Abstract Painting*, Prestel Verlag, Munich-London-New York, 2014, p.149. Tjumbo Tjapanangka was a maparn or traditional healer.

² McCluskey, P. et al., *Ancestral Modern: Australian Aboriginal Art: Kaplan & Levi Collection*, Seattle and New Haven: Seattle Art Museum and Yale University Press, 2012, plate 39, p.131

³ Cumpston, N. with B. Patton, *Desert Country*, Art Gallery of South Australia, Adelaide, 2010, p.109

⁴ Healy, J., (ed.), *Walayirti: The art of Balgo*, RMIT Gallery, Melbourne, 2014, p.138



Tjumbo Tjapanangka Circa 1929-2007

MARLBOREE

Synthetic polymer paint on canvas
120 by 80 cm

PROVENANCE

Painted in 2000 for Warlayirti Artists, Wirrimanu (Balgo Hills), Western Australia
Hogarth Galleries, Sydney
Private Collection, Sydney
The Dennis and Debra Scholl Collection, Miami

EXHIBITED

Nevada, Nevada Museum of Art, *No Boundaries: Aboriginal Australian Contemporary Abstract Painting*, 13 February to 13 May 2015, and additional venues:
Portland Institute for Contemporary Art, Portland, 20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to 3 January 2016
Charles H. Wright Museum of African American History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell University, New York, 9 June to 14 August 2016

LITERATURE

Henry F. Skeritt, ed. et al, *No Boundaries: Australian Aboriginal Contemporary Abstract Painting*, Prestel Verlag, Munich-London-New York, 2014, p.151, p.161 (illus.)

FILMOGRAPHY

Painting Country, 2000, Electric Pictures, Robin Eastwood Productions, the painting features in this film.

± £ 12,000-18,000

€ 13,700-20,500 US\$ 16,600-24,900

This painting was created in the days immediately following the Tjumbo Tjapanangka's return from an epic journey back to the extremely remote country around Lake Mackay, where he grew up and went through his initiations in pre-European times, and where he had not returned for decades. Commissioned by NHK Japan and SBS Australia, an award-winning documentary *Painting Country*, followed this journey back to the traditional country of some of Balgo's most celebrated artists - including Tjumbo Tjapanangka, Lucy Yukenbarri, Helicopter Tjungurrayi and Sam Tjampitjin. At Lake Mackay Tjumbo Tjapanangka, recounted: "I still remember it. I am from this place. I went through the law here. This is still my place. I grew up and became a man here... we were all naked. We belonged to this country. No white man here. No one else – just us. This was our place."

Accompanying art centre documentation reveals that the painting depicts the landscape of Marlboro, 'including a rainbow in the upper half... At the centre of these two halves are *tjumu*, or soakwaters, the top one is Wirrimbah, the lower one is Kukugugoo. It was at Marlboro during the Tjukurrpa (Dreamtime) that two ancestral men (Tjangala skin group), Marakudu and Kulada came upon the soakwaters. They could see Wanayarra, the ancestral snake, and reached in and grabbed him. They fought, but the men eventually won, taking Wanayarra with them on their backs, far away to new country'

One of the art coordinators, Tim Acker, who accompanied Tjapanangka on this important trip recalled the significance of this work when it was painted on the return to Wirrimanu (Balgo Hills), and in the film he reflects that "The best of the work out here is as contemporary as anywhere you'd find on the planet. The fact that it's painted by people whose background, whose perception, whose storytelling, whose priorities, whose whole life is so different gives it a quality that other paintings don't have."



Tjumbo Tjapanangka Circa 1929-2007

WATI KUTJARRA

Synthetic polymer paint on linen
Bears Walayirti Artists number 218/04 on reverse
180 by 150 cm

PROVENANCE

Painted in 2004 for Warlayirti Artists, Wirrimanu (Balgo Hills), Western Australia
Private Collection
Bonhams, *Important Australian Art*, Melbourne, 20 August 2013, lot 127
The Dennis and Debra Scholl Collection, Miami

EXHIBITED

Nevada, Nevada Museum of Art, *No Boundaries: Aboriginal Australian Contemporary Abstract Painting*, 13 February to 13 May 2015, and additional venues:
Portland Institute for Contemporary Art, Portland, 20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to 3 January 2016
Charles H. Wright Museum of African American History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell University, New York, 9 June to 14 August 2016

LITERATURE

Henry F. Skeritt, ed. et al., *No Boundaries: Australian Aboriginal Contemporary Abstract Painting*, Prestel Verlag, Munich-London-New York, 2014, p.151, p.161 (illus.)

± W £ 25,000-30,000
€ 28,400-34,100 US\$ 34,600-41,500

The searing heat that emanates from this canvas is a measure of Tjumbo Tjapanangka's genius. It is achieved through the simple means of alternating lines of variegated yellow and white ochre painted over a black ground that refers to "black skin, the first "canvas" of ceremonial body painting."¹ The heat is the supernatural power of the great Wati Kutjarra, the two ancestral brothers often identified as Goanna Men who traversed the Kukatja universe bestowing culture and law upon people. The heat is simultaneously the glowering fires the brothers lit to create the salt-encrusted lake at Wilkinkarra (Lake Mackay), the site of Tjapanangka's birth and upbringing. The heat is also the mirage-like shimmer of light gleaming off the rows of sand hills that are a feature of the landscape. Painted in the latter period of his life, Tjumbo Tjapanangka's palette of yellow and white in *Wati Kutjarra* also relates to the colours of body patterns worn by Kukatja in mourning.

For related paintings to *Wati Kutjarra*, 2004, by Tjumbo Tjapanangka using the same palette see *Wati Kutjarra (Two Brothers Dreaming)*, 2004, in the Kaplan & Levi Collection;¹ and *Walartu*, 2003, and *Wati Kutjarra*, 2003, in the Laverty Collection.²

WC

¹ See McCluskey, P. et al., *Ancestral Modern: Australian Aboriginal Art: Kaplan & Levi Collection*, Seattle and New Haven: Seattle Art Museum and Yale University Press, 2012, plate 39, p.131 (illus.)

² See Laverty, C. & E. et. al., *Beyond Sacred: Australian Aboriginal Art from the Laverty Collection*, Kleimeyer Industries, Melbourne, 2011, pp.146 and 147 respectively (illus.)



PADDY BEDFORD

A few months before Paddy Bedford¹ passed away in 2007, the Museum of Contemporary Art in Sydney opened a major retrospective exhibition of his work. It was a world or two away from the circumstances in which he was born. For the first two decades of the twentieth century, the eastern Kimberley where Bedford was born was the scene for a series of frontier wars between the local Aboriginal groups and the newly arrived settlers and pastoralists who brought their herds of cattle from the east to establish cattle stations across the region. These wars were not part of Australia's official history. It took the painters of the East Kimberley to reveal these tragic events.

Paddy Bedford was born into a 'world of violence'² at Barangen on Bedford Downs cattle station, where a number of his Gija relatives were massacred for killing a bullock near Kananganja (Mount King) only a few years previously. In common with most Aboriginal men of his generation, Bedford eventually went to work as a stockman on a number of cattle stations but spent most of his life on Bedford Downs where he was able to continue his connection to his ancestral lands and carry on ceremony throughout his lifetime. Ironically, in the 1970s Paddy Bedford and other Gija were forced off the station whose name he bore, and eventually he settled at Warmun (Turkey Creek). He began to paint in the public sphere when the Jirrawun artists cooperative was established in 1998 by Freddie Timms (1946-2017) and the Melbourne art dealer turned mentor and manager, Tony Oliver, at Rugun (Crocodile Hole). Timms and his colleagues had on occasion been exploited by unscrupulous art dealers, hence the objective of the cooperative was to ensure the artists would have full control of the art they produced and receive just compensation for the sale of their work. Paddy Bedford became one of the leading lights of Jirrawun Arts.

In 2000 Paddy Bedford and his brother-in-law Timmy Timms (c.1915-2000) revealed a public song cycle or *joonba*, about the early twentieth century massacres, that was performed at the Perth International Arts Festival in 2002. In that and the following year, Paddy Bedford's work was included in two major exhibitions about the frontier wars: *Blood on the Spinifex* at the Ian Potter Museum of Art at the University of Melbourne, and in the following year the Art Gallery of New South Wales mounted *True Stories: Art of the East Kimberley*.

Bedford's imagery invariably relates to the land and is associated with Gija law. It also encompasses both ancestral and recent histories that are embedded within the landscape. His paintings are pictorial narratives that operate in a space between the representational and the non-representational. However his imagery is rarely literal. His paintings pay homage to his father's and mother's countries: to paraphrase Ian McLean, they exorcised the 'Western demons' from his land and were 'designed to heal his country'.³ And once he had painted all his parents' lands, 'now he was just painting'.⁴

Paddy Bedford was one of eight Indigenous artists who were commissioned by the Musée du quai Branly in Paris to produce designs for the new building that opened in 2006. The retrospective exhibition that opened in Sydney later that year toured to the AAMU Museum of Contemporary Aboriginal Art, in Utrecht, the Netherlands.

WC

¹ Paddy Bedford is also known by his traditional name, Nyunkuny, although he was usually called by his Gija nickname, Goowoomji.

² Langton, M., 'Goowoomji's World' in Michael, L. (ed.), *Paddy Bedford*, Museum of Contemporary Art, Sydney, 2006, p.53

³ Ian McLean, 'Paddy Bedford of Jirrawun: Two-way street,' in Henry F. Skerritt, ed. et al, *No Boundaries: Australian Aboriginal Contemporary Abstract Painting*, Prestel Verlag, Munich-London-New York, 2014, p.36

⁴ Tony Oliver in the preface of Michael 2006, p.9



Paddy Bedford with Tony Oliver's dog Blayd © Peter Eve

Paddy Bedford Circa 1922- 2007

MERRMERRJI

Natural earth pigments and synthetic binder on composition board
Inscribed 'PB' and bears title and Jirrawun Arts catalogue number PB CB 6 2004.37 on the reverse
80 by 100 cm

PROVENANCE

Painted in 2004 for Jirrawun Arts, Western Australia
The Estate of Paddy Bedford
William Mora Galleries, Melbourne
The Dennis and Debra Scholl Collection, Miami

EXHIBITED

Nevada, Nevada Museum of Art, *No Boundaries: Aboriginal Australian Contemporary Abstract Painting*, 13 February to 13 May 2015, and additional venues:
Portland Institute for Contemporary Art, Portland, 20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to 3 January 2016
Charles H. Wright Museum of African American History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell University, New York, 9 June to 14 August 2016

LITERATURE

Linda Michael (ed.), *Paddy Bedford*, exh. cat., Museum of Contemporary Art, Sydney, 2006, p.162 (illus.)
Henry F. Skeritt, ed. et al, *No Boundaries: Australian Aboriginal Contemporary Abstract Painting*, Prestel Verlag, Munich-London-New York, 2014, p.39 (illus.)

± £ 40,000-50,000

€ 45,400-57,000 US\$ 55,500-69,500

The ongoing relationship between the old and the new, between past modes of artistic expression and current methods is evident in *Merrmerrji*, 2004. In 1998, Paddy Bedford's first public works were painted on sheets of board that found their genesis in the timber panels carried across the shoulders by participants in eastern Kimberley ceremonies, such as Rover Thomas's Gurirr Gurirr ritual. Bedford soon moved on to painting on a larger scale on canvas, however in 2002 he returned to painting on board as well. The boards are on a portable scale, that, as with those carried in ceremony, tell only 'part of the story' due to the fact that in the ceremonial context, the ancestral or historical narrative to which the images painted on the boards allude, is elaborated through the associated choreography and song. Typical of the East Kimberley style, paintings tend to have a visual and physical tactility created by the mixture of sand or grit and paint. Paddy Bedford would often mix marble dust with pink ochre to lend his paintings a haptic quality, as in *Merrmerrji*, 2004. *Merrmerrji*, also known as Queensland Creek, lies in the northern tracts of Paddy Bedford's traditional lands in his father's country.

WC



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Paddy Bedford Circa 1922- 2007

NGARRMALINY-COCKATOO AT POLICE HOLE

Natural earth pigments and synthetic binder on canvas
Signed 'PB' and bears title and Jirrawun Arts catalogue
number PB7-2003-157 on the reverse
150 by 180 cm

PROVENANCE

Painted in 2003 at Crocodile Hole for Jirrawun Arts,
Kununurra, Western Australia
The Laverty Collection, Sydney, acquired from the above in
September 2003
Bonhams, *The Laverty Collection: Contemporary Australian
Art*, Sydney, 24 March 2013, lot 88
The Dennis and Debra Scholl Collection, Miami

EXHIBITED

Melbourne, The Ian Potter Centre, NGV Australia at Federation
Square, *2004 Australian Culture Now*, 8 June - 1 August 2004
Sydney, Museum of Contemporary Art *Paddy Bedford*, 6 Dec
2006 to 15 Apr 2007, and additional venues:
Perth, Art Gallery of Western Australia: 12 May – 22 July 2000
Bendigo, Bendigo Art Gallery: 11 August – 16 September 2007
Brisbane, University Art Museum, University of Queensland,
Brisbane: 16 November 2007 – 1 March 2008
Nevada, Nevada Museum of Art, *No Boundaries: Aboriginal
Australian Contemporary Abstract Painting*, 13 February to 13
May 2015, and additional venues:
Portland Institute for Contemporary Art, Portland, 20 June to
16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to 3 January
2016
Charles H. Wright Museum of African American History,
Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell University, New
York, 9 June to 14 August 2016

LITERATURE

Linda Michael (ed.), *Paddy Bedford*, exh. cat., Museum of
Contemporary Art, Sydney, 2006, p.97 (illus.), p.153 (illus.)
Linda Michael, '2004: Australian culture now in Melbourne', *Art
Monthly Australia*, August 2004, no. 172, p.25 (illus.)
Charles Green (ed.), *2004 Australian Culture Now*, National
Gallery of Victoria, Melbourne, 2004, p.106 (illus.), p.211
Peter Anderson, 'Honk4Art', *Australian Art Review*, November
2004 - February 2005, p.91 (illus.)
Colin Laverty and Elizabeth Laverty et al., *Beyond Sacred:
Recent Painting from Australia's Remote Aboriginal
Communities - the collection of Colin and Elizabeth Laverty*,
Hardie Grant Books, Melbourne, 2008, p.21 (illus.)
Colin Laverty and Elizabeth Laverty et al., *Beyond Sacred:
Australian Aboriginal Art - the collection of Colin and Elizabeth
Laverty, Edition II*, Kleimeyer Industries, Melbourne, 2011,
p.245 (illus.)
Henry F. Skeritt, ed. et al., *No Boundaries: Australian Aboriginal
Contemporary Abstract Painting*, Prestel Verlag, Munich-
London-New York, 2014, p.37 (illus.)

± W £ 120,000-150,000

€ 137,000-171,000 US\$ 166,000-208,000

'My paintings have law.'¹

Paddy Bedford adhered strictly to the tenet of painting only the
country he had inherited rights to and he would continuously
distinguish whose country he painted: his father's, his
mother's or his grandparents'. Consequently, his paintings
could preserve Gija law within the landscape and within his
art. However, Paddy Bedford strictly avoided depicting the
iconography of ceremony, the designs painted onto people's
bodies or etched into the ground. Rather, his paintings are
influenced by the physicality of the land: features such as
rocky outcrops, hill tops, sweeping plains, freshwater springs
and rivers, even signs of European presence, are translated
into a personal visual language of forms, free floating and
anchored in intuitive but deliberate compositions constructed
within the picture frame. The compositions reflect a view of the
landscape that is simultaneously plan, map-like, and profile as
one standing in country.

Ngarrmaliny (the Gija name for Police Hole) is a place
associated with Ngayilanyji, the ancestral White Cockatoo, in
the Ngarranggarni (Dreaming). Ngayilanyji had prevented a
large group of men from travelling south beyond Gija country
into the foreign lands of the Gooniyandi people in the southern
Kimberley. Ngarrmaliny lies on Foal Creek in Paddy Bedford's
father's country.

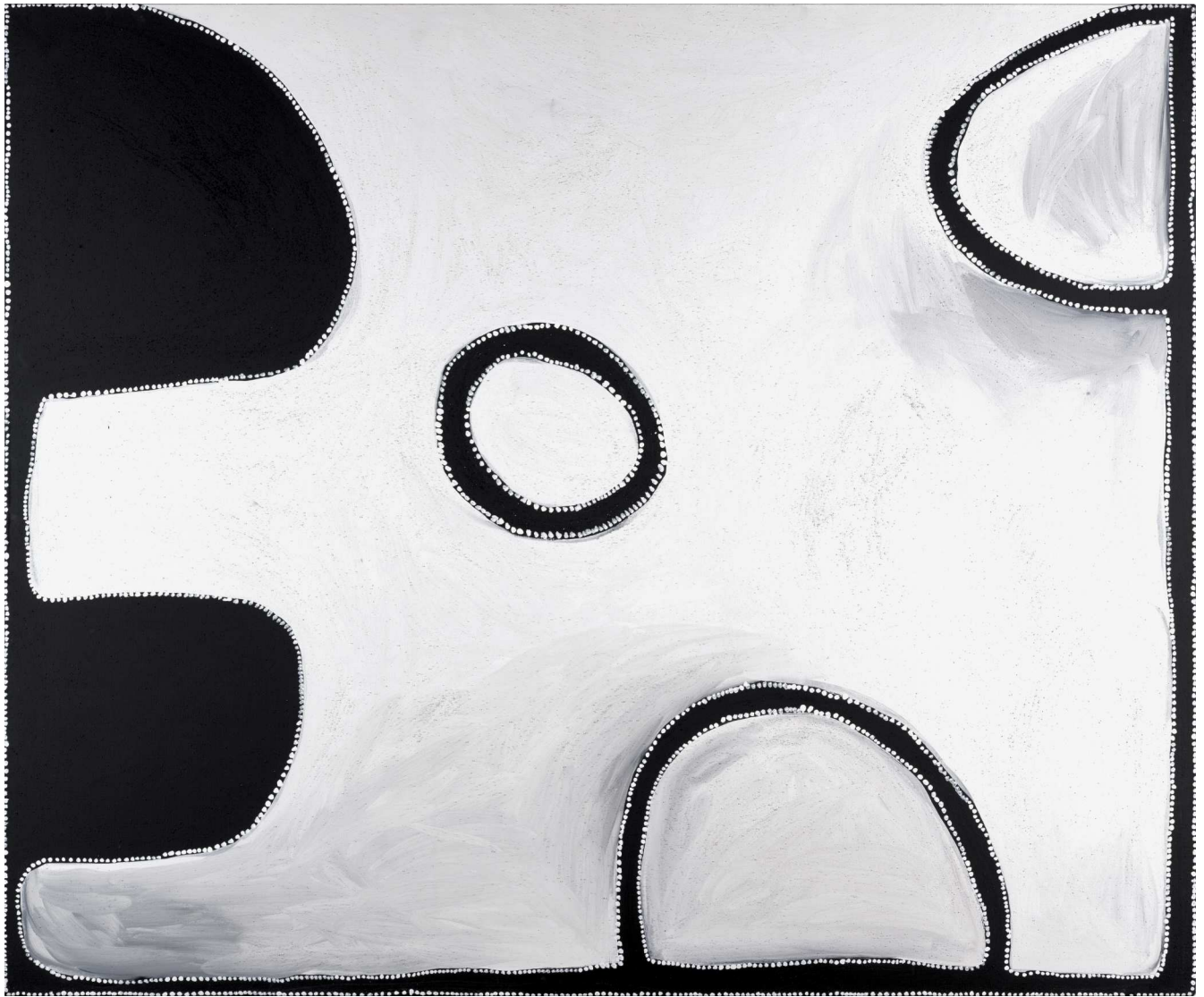
In the latter years of his life, Bedford allowed his paintings
to breath through the assured ease of his brush marks
within more open compositions. This stands in contrast
to the treatment of the same subject in earlier paintings:
Cockatoo, 1999, and *Jaworraban-Cockatoo Dreaming of*
2002 in the Kaplan and Levi Collection.² Despite the variety of
compositions on the one Cockatoo Dreaming theme, Michiel
Dolk argues that '...the association of motif with place is clearly
recognizable.'⁴

WC

¹ Frances Kofod, 'Places in Paddy Bedford Country' in Michael, L. (ed.), *Paddy
Bedford*, Museum of Contemporary Art, Sydney, 2006, p.132

² *Cockatoo*, 1999, is illustrated in Michael, L. (ed.), *Paddy Bedford*, Museum
of Contemporary Art, Sydney, 2006, p.71; *Jaworraban-Cockatoo Dreaming*,
2002, is illustrated in *ibid.* p.82 and in McCluskey, P. et al., *Ancestral Modern:
Australian Aboriginal Art: Kaplan & Levi Collection*, Seattle Art Museum and
Yale University Press, Seattle and New Haven, 2012, plate 3, p.59

³ Michiel Dolk, 'Are we strangers in this place?', in Michael 2006, p.41



62

TOMMY MITCHELL

The painter of Warlpa, the wind. The site of Warlpapuka, 'the place of the wind' in the Gibson Desert is the heart of Tommy Mitchell's customary lands. It is a place rich in natural resources—permanent freshwater and plants yielding berries and nuts, bush turkeys, kangaroo and emu— but more so, it is hugely endowed with the forces of a pantheon of ancestral beings who acted out their epic creations here.

Three of the paintings in this auction find their genesis in a collaboration between Tommy Mitchell and his uncle and elder Tjunka Lewis with whom he would paint stories of the trickster being Parrtjarta Wati, the Western Quoll Man. In order to express the grandeur of Warlpapuka, in the paintings presented here, Tommy Mitchell situates the mountain (Mt. Fanny) at the centre of the compositions, and builds veil upon veil of dots referring to features of the landscape, rocky outcrops, creeks and water sources. A significant aspect of these paintings is the representation of a variety of trees at Warlpapuka that provide the raw materials for the making of

artefacts;¹ trees are coded as areas of dotting that are embedded into the picture surface. In Aboriginal cosmology, trees may stand as an analogue for people, as figures in the landscape, the patterns of their bark as ritual scarifications and clan designs painted onto skin. The trees 'act as metaphysical signposts, orientating the mountain and the myriad of Tjukurrpa (Dreamings) it contains.'²

For a related painting see *Wakalpuka*, 2010.³ For paintings of Tommy Mitchell's other major Dreaming site, Walu, see *Walu*, 2008, in the Kaplan and Levi Collection,⁴ and *Walu Tjukurrpa*, 2010, in the collection of the Art Gallery of South Australia.⁵

WC

¹ Tommy Mitchell was a renowned maker of spears, spear throwers and other wooden artefacts.

² Edwina Circutt, 'Mr. Tommy Mitchell: Pirriya Purikanya, Big Wind', in Henry F. Skerritt, ed. et al., *No Boundaries: Australian Aboriginal Contemporary Abstract Painting*, Prestel Verlag, Munich-London-New York, 2014, p.80

³ Acker, T. and J. Carty, (eds.), *Ngaanyatjarra Art of the Lands*, University of Western Australia Publishing, Perth, 2012, p.197, (illus.)

⁴ McCluskey, P. et al., *Ancestral Modern: Australian Aboriginal Art: Kaplan & Levi Collection*, Seattle Art Museum and Yale University Press, Seattle and New Haven, 2012, plate 23, pp.98-9, (illus.)

⁵ Cumpston, N. with B. Patton, *Desert Country*, Art Gallery of South Australia, Adelaide, 2010, p.143, (illus.)



Tommy Mitchell standing in front of his painting on the doors of The Giles Weather Station, Warakurna Community © Pamela Faye McGrath

Tommy Mitchell Circa 1943-2013

NGANTURN TALI

Synthetic polymer paint on canvas
Bears Warakurna Artists number 449-11
on reverse
76 by 51 cm

PROVENANCE

Painted in 2011 at Warakurna, Western Australia
for Warakurna Artists
The Dennis and Debra Scholl Collection, Miami

EXHIBITED

Nevada, Nevada Museum of Art, *No Boundaries: Aboriginal Australian Contemporary Abstract Painting*, 13 February to 13 May 2015, and additional venues:
Portland Institute for Contemporary Art, Portland, 20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to 3 January 2016
Charles H. Wright Museum of African American History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell University, New York, 9 June to 14 August 2016

LITERATURE

Henry F. Skerritt, ed. et al, *No Boundaries: Australian Aboriginal Contemporary Abstract Painting*, Prestel Verlag, Munich-London-New York, 2014, p.2 (illus. detail), p.81 (illus.)

This painting is sold with an accompanying certificate from Warakurna Artists that reads in part, "This painting depicts Tommy's father's country called Nganturn. Tommy's paintings are about his early childhood experiences of travelling around tali country (sandhills) with his family. 'We lived in the bush, there was no hospital and no clothes and we were naked and it was cold. I hunted marlu, rabbit, tirnka (small goanna) and pussycat, it was good meat. We also collected tjarnmarta (bush onions), maku (bardi grubs) and kampurarrpa (bush raisins)'. When Tommy was small he went for a holiday and visited his cousin Peter Lewis. Both men now live in Warakurna with their families and both paint for Warakurna Artists."

† £ 3,000-4,000
€ 3,450-4,550 US\$ 4,150-5,600



Tommy Mitchell Circa 1943-2013

WARLPAPUKA

Synthetic polymer paint on canvas
Bears Warakuna Artists number 448-11
76 by 51 cm

PROVENANCE

Painted in 2011 at Warakurna, Western Australia
for Warakurna Artists
The Dennis and Debra Scholl Collection, Miami

EXHIBITED

Nevada, Nevada Museum of Art, *No Boundaries: Aboriginal Australian Contemporary Abstract Painting*, 13 February to 13 May 2015, and additional venues:
Portland Institute for Contemporary Art, Portland, 20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to 3 January 2016
Charles H. Wright Museum of African American History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell University, New York, 9 June to 14 August 2016

LITERATURE

Henry F. Skeritt, ed. et al, *No Boundaries: Australian Aboriginal Contemporary Abstract Painting*, Prestel Verlag, Munich-London-New York, 2014, p.78, p.79 (illus.)

This painting is sold with an accompanying certificate from Warakurna Artists that reads in part, "This painting is about a special place called Warlpapuka." Warlpapuka (Mt Fanny) is a lone mountain surrounded by undulating plains and is located on the main road about half way between Warakurna and Papulankutja. As the anthropologist David Brooks explains, "Warlpa literally translates as windy and puka, in this context, means place. It is a central point where yarnangu (people) camped and replenish their food supplies in order to travel to other "countries". It is an area with excellent resources such as food and wood. Warlpapuka contains many tjukurrpa, too complicated to disentangle.

± £ 3,000-4,000
€ 3,450-4,550 US\$ 4,150-5,600

Mr Mitchell explained that certain areas in his Warlpapuka paintings represented the trees belonging to Warlpapuka. On our trips to Papulankutja, Mr. Mitchell would ask to stop at Mount Fanny and would point out the different types. "Kurliypurru! Wakapuka! Nganturn!" he would say excitedly. Kurliypurru (Southern Cypress Pine: *Calliris preisii*) that grows on harsh, rocky mountain sides. Growing at the base of the mountain there are large stands of Wakapuka (Dead-finish: *Acacia tetragonophylla*) and Nganturn (Bardi Bush: *Acacia victoriae*). However, it is too simplistic to say that the different segments within the paintings only represent the trees or are a type of topographical or botanical map. Rather, the trees act as metaphysical sign-posts, orientating the mountain and the myriad of Tjukurrpa it contains. Also embedded in these works are the rocks, creeks and rock-holes of Warlpapuka. They are also characters at play in the physical manifestation of the Tjukurrpa in its unfathomable entirety.

Tommy's uncle, Mr Tjunka Lewis painted the Parrtjarta (Western quoll) tjukurrpa from Warlpapuka. Parrtjarta wati (man) is an elusive character and a bit of a trickster. He travelled everywhere, along the dry creek beds located all around Warlpapuka. Parrtjarta was very hard to find and often played tricks on different characters in the tjukurrpa. It was through collaborating with his uncle that Mr Mitchell also began painting Warlpapuka. Patjarrtja, the western quoll or western native cat (*Dasyurus geoffroii*) has become extinct from the Ngaanyatjarra region due to the impact of wild feral cats."

WC



64

Tommy Mitchell Circa 1943-2013

WARLPAPUKA

Synthetic polymer paint on canvas
Bears Warakurna Artists number 304-12 on
reverse
102 by 38 cm

PROVENANCE

Painted in 2012 at Warakurna, Western Australia
for Warakurna Artists
The Dennis and Debra Scholl Collection, Miami

EXHIBITED

Nevada, Nevada Museum of Art, *No Boundaries:
Aboriginal Australian Contemporary Abstract
Painting*, 13 February to 13 May 2015, and
additional venues:
Portland Institute for Contemporary Art, Portland,
20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to
3 January 2016
Charles H. Wright Museum of African American
History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell
University, New York, 9 June to 14 August 2016

LITERATURE

Henry F. Skerritt, ed. et al, *No Boundaries:
Australian Aboriginal Contemporary Abstract
Painting*, Prestel Verlag, Munich-London-New
York, 2014, p.78, p.80, p.85 (illus.)

‡ £ 2,500-3,500

€ 2,850-4,000 US\$ 3,500-4,850



Tommy Mitchell Circa 1943-2013

WARLPAPUKA

Synthetic polymer paint on canvas
Bears Warakurna Artists number 658-12
on reverse
102 by 102 cm

PROVENANCE

Painted in 2012 at Warakurna, Western Australia
for Warakurna Artists
Aboriginal and Pacific Art, Sydney
The Dennis and Debra Scholl Collection, Miami

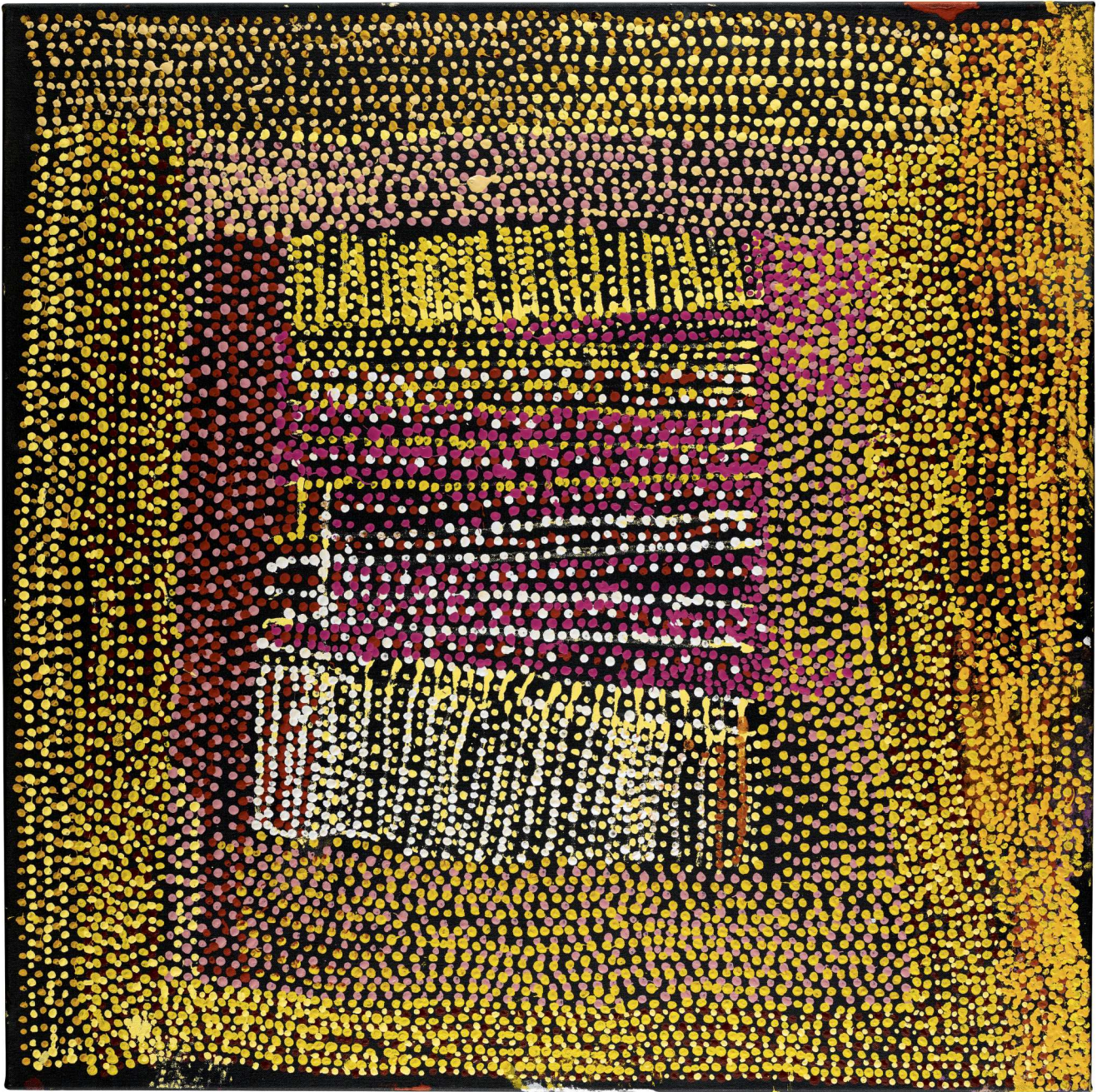
EXHIBITED

Nevada, Nevada Museum of Art, *No Boundaries: Aboriginal Australian Contemporary Abstract Painting*, 13 February to 13 May 2015, and additional venues:
Portland Institute for Contemporary Art, Portland, 20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to 3 January 2016
Charles H. Wright Museum of African American History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell University, New York, 9 June to 14 August 2016

LITERATURE

Henry F. Skerritt, ed. et al, *No Boundaries: Australian Aboriginal Contemporary Abstract Painting*, Prestel Verlag, Munich-London-New York, 2014, p.78, p.80, p.87 (illus.)

± £ 3,000-4,000
€ 3,450-4,550 US\$ 4,150-5,600



66

BOXER MILNER TJAMPITJIN

Purkitji (Sturt Creek), that flows through Jaru country into the Great Sandy Desert, is the inspiration and guiding principle that flows through the idiosyncratic and highly individual paintings of Boxer Milner Tjampitjin. Born on the banks of the river, Milner and spent most of his adult life working in the region as a stockman. Over a lifetime he accumulated an intimate and detailed knowledge of the country as it changes with the seasons and the rains that cause Purkitji to flood and sculpt the landscape. It is this knowledge that he translated not just into colour and form, but also into the physical and visual texture of the surface of his canvases. The paintings become akin to tactile maps of country built in dots of impasto that intimate the changing topography of the area.

Boxer Milner's renditions of Purkitji vary in character to reflect the transformative nature of the landscape, although ultimately they are connected to the ancestral realm, to ceremony and to the ritual body painting designs. In the earlier works, the river is often rendered as a line from which branches emerge. These are described as the tributaries that feed into Sturt Creek, but Milner referred to them also as *kuruwarri* (sacred ancestral designs) that are painted onto men's bodies in ceremony.

WC

¹ John Carty, 'Portraits of Water,' in Henry F. Skeritt, ed. et al, *No Boundaries: Australian Aboriginal Contemporary Abstract Painting*, Prestel Verlag, Munich-London-New York, 2014, p.122



Boxer Milner Tjampitjin
© Tim Acker

Boxer Milner Tjampitjin Circa 1934- 2008

OOLAI GN

Synthetic polymer paint on canvas
Bears Warlayirti Artists number 622/00 on
reverse
150 by 100 cm

PROVENANCE

Painted in 2000 at Billiluna, Western Australia
Warlayirti Artists, Wirrimanu (Balgo Hills),
Western Australia
Alcaston Gallery, Melbourne, cat.no. AK6242
The Laverty Collection, Sydney, cat. no. 1880,
acquired from the above in April 2003
Bonham's, *The Laverty Collection: Contemporary
Australian Art*, Sydney, 24 March 2013, lot 11
The Dennis and Debra Scholl Collection, Miami

EXHIBITED

Spirituality and Australian Aboriginal Art, touring
regional Spain, 1 March - 31 December 2001
New Plymouth, New Zealand, Govett Brewster
Art Gallery, *Paintings from Remote Communities:
Indigenous Australian Art from the Laverty
Collection*, Sydney, 15 December 2007 – 24
February 2008, additional venue:
Newcastle Region Art Gallery, New South Wales,
5 July – 31 August 2008
Nevada, Nevada Museum of Art, *No Boundaries:
Aboriginal Australian Contemporary Abstract
Painting*, 13 February to 13 May 2015, and
additional venues:
Portland Institute for Contemporary Art, Portland,
20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to
3 January 2016
Charles H. Wright Museum of African American
History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell
University, New York, 9 June to 14 August 2016

LITERATURE

Spirituality and Australian Aboriginal Art, exh. cat,
Alcaston Gallery, Melbourne, cat. no. 21, p.32
(illus.);
Colin Laverty and Elizabeth Laverty et al., *Beyond
Sacred: Recent Painting from Australia's Remote
Aboriginal Communities - the collection of Colin
and Elizabeth Laverty*, Melbourne: Hardie Grant
Books, 2008, p.146 (illus.);
Henry F. Skerritt, ed. et al, *No Boundaries:
Australian Aboriginal Contemporary Abstract
Painting*, Prestel Verlag, Munich-London-New
York, 2014, p.122, p.119 (illus.)

± £ 12,000-18,000

€ 13,700-20,500 US\$ 16,600-24,900

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

For a related work in the Thomas Vroom
Collection see *Sturt Creek, W.A.*, 1998, in
Petitjean, G., *Contemporary Aboriginal Art: The
AAMU and Dutch Collections*, AAMU Museum of
Contemporary Aboriginal Art Museum Utrecht,
and Snoeck Editions, Utrecht, the Netherlands,
2010, p.55 (illustrated).

WC



Boxer Milner Tjampitjin Circa 1934- 2008

PURKITJI (DIPTYCH)

Synthetic polymer paint on canvas
Bears Warlayirti Artists number 1202/02 and
1201/02, respectively, on reverse
150 by 75 cm (each panel)

PROVENANCE

Painted in 2002 at Billiluna, Western Australia
Warlayirti Artists, Wirrimanu, Balgo Hills, Western
Australia
The Lavery Collection, acquired from the above
in December 2003
Bonham's, *The Lavery Collection: Contemporary
Australian Art*, Sydney, 24 March 2013, lot 20
The Dennis and Debra Scholl Collection, Miami

EXHIBITED

Darwin, Museum & Art Gallery of the Northern
Territory, *20th Telstra National Aboriginal &
Torres Strait Islander Art Award*, 16 August - 7
December 2003, cat. no. 15
New Plymouth, New Zealand, Govett Brewster
Art Gallery, *Paintings from Remote Communities:
Indigenous Australian Art from the Lavery
Collection*, Sydney, 15 December 2007 – 24
February 2008, additional venue:
Newcastle Region Art Gallery, New South Wales,
5 July – 31 August 2008
Nevada, Nevada Museum of Art, *No Boundaries:
Aboriginal Australian Contemporary Abstract
Painting*, 13 February to 13 May 2015, and
additional venues:
Portland Institute for Contemporary Art, Portland,
20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to
3 January 2016
Charles H. Wright Museum of African American
History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell
University, New York, 9 June to 14 August 2016

LITERATURE

Henry F. Skerritt, ed. et al, *No Boundaries:
Australian Aboriginal Contemporary Abstract
Painting*, Prestel Verlag, Munich-London-New
York, 2014, p.126-127 (illus.)

± £ 15,000-25,000

€ 17,100-28,400 US\$ 20,800-34,600

In the later paintings, Boxer Milner's renditions of
Purkitji and its tributaries morph from the organic
tendrils seen in earlier pictures into ziggurat-like
lines and concentric squares, as in this diptych. In
the art of the Western Desert, concentric square
patterns and angular meandering lines are usually
associated with the Tingari ancestors. *Purkitji*,
2002, may be read as a conceptual map of the
waterholes along the course of Sturt Creek where
each concentric square represents a named site.

For a related work in the collection of the National
Gallery of Victoria, see *Purkitji (Sturt Creek)*,
2004, in Ryan, J. (ed), *Colour Power: Aboriginal
Art post 1984, in the collection of the National
Gallery of Victoria*, National Gallery of Victoria,
Melbourne, 2004, p.53 (illustrated).

WC



Boxer Milner Tjampitjin Circa 1934- 2008

PURKITJI

Synthetic polymer paint on canvas
Bears artist's name, size and Warlayirti Artists
cat. Number 2042/03 on reverse
150 by 100 cm

PROVENANCE

Painted in 2003 at Billiluna, Western Australia
Warlayirti Artists, Balgo Hills
Private Collection, Melbourne
Deutscher and Hackett, *Private Exhibition of
Important Aboriginal Art*, Melbourne, 11 October
2011, lot 37
Scott Livesey Galleries, Melbourne
The Dennis and Debra Scholl Collection, Miami

EXHIBITED

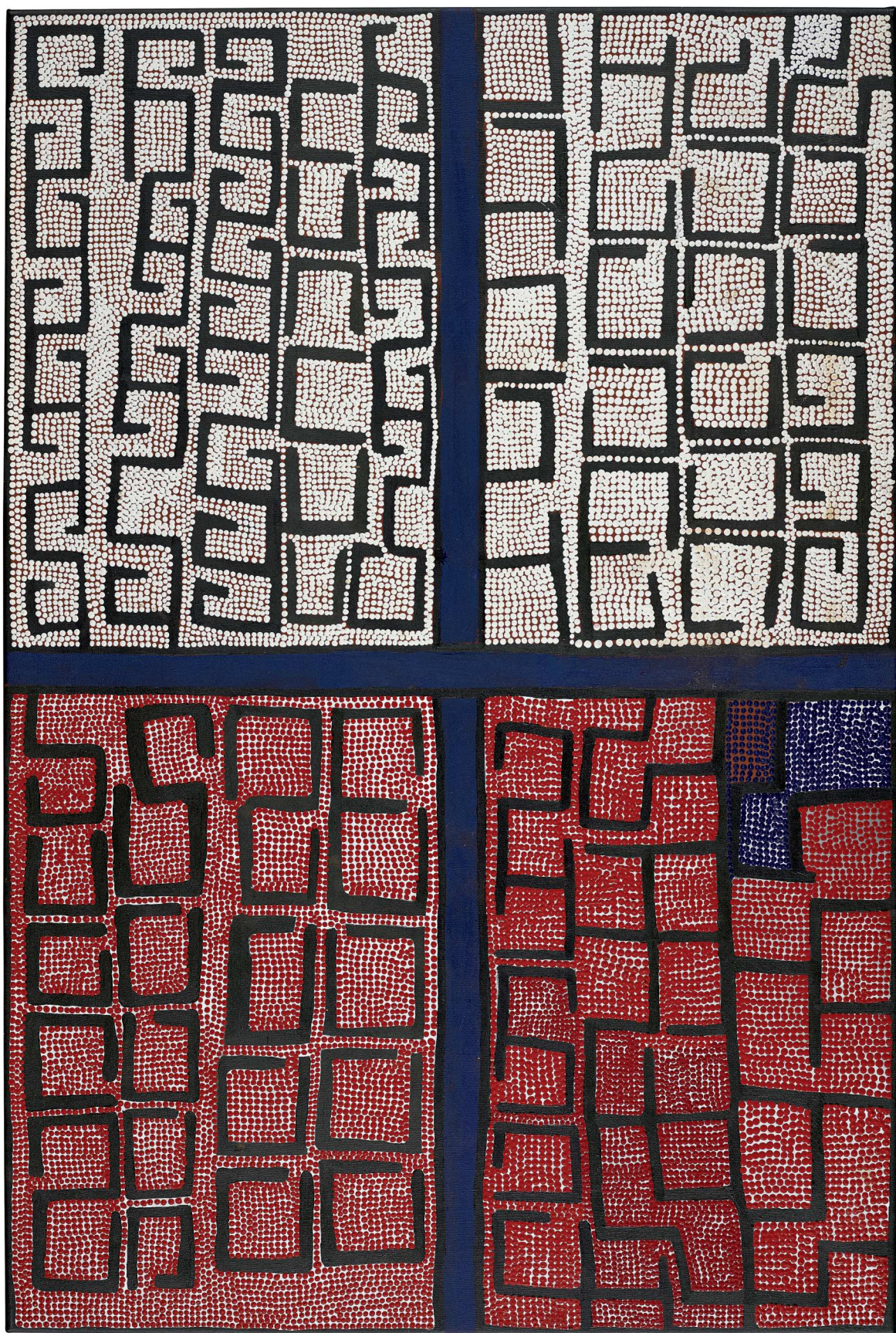
Nevada, Nevada Museum of Art, *No Boundaries:
Aboriginal Australian Contemporary Abstract
Painting*, 13 February to 13 May 2015, and
additional venues:
Portland Institute for Contemporary Art, Portland,
20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to
3 January 2016
Charles H. Wright Museum of African American
History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell
University, New York, 9 June to 14 August 2016

LITERATURE

Henry F. Skerritt, ed. et al, *No Boundaries:
Australian Aboriginal Contemporary Abstract
Painting*, Prestel Verlag, Munich-London-New
York, 2014, p.122, p.130 (illus.)

± £ 7,000-10,000

€ 8,000-11,400 US\$ 9,700-13,900



BILLY JOONGOORA THOMAS

Born in the Great Sandy Desert before the coming of the Europeans, Billy Joongoora Thomas brought a wealth of knowledge of country and Wangkatjunga law and ritual to bear when in 1995 he determined to record these in paint. Despite the historical fact that his traditional lands had been occupied by cattle stations on which he worked as a stockman and drover he continued to perform ceremonies with other members of the Wangkatjunga group on an annual basis.¹ During his droving days along the famous Canning Stock Route, he met and worked with a number of other Kimberley Aboriginal men who, like Joongoora, were to become artists late in life: chief among these was Rover Thomas (c.1926-1989).²

When his working days were over, Billy Thomas eventually settled in Kununurra in the eastern Kimberley where he began to paint for the public domain. From the very beginning, his paintings displayed a maturity born of a lifetime of making art. They are characterised by the fluidity with which the artist

draws the conventional icons of desert art only to bury these in swirls of sumptuous paint, usually in a naturally occurring white ochre. Thomas's process consists of an interplay of mark-making and erasure that reflects the boundaries between open interpretations of a painting and that which is privileged and restricted to the ceremonial context. His method recalls the strategies employed by the painters at Papunya in the early 1970s, such as the emphasis on fields of dotting to 'mask' imagery that was considered inappropriate for an uninitiated public.

Billy Thomas's career as an artist lasted a decade as he retired from painting in 2005. The paintings presented in this auction were created in the latter years of his artistic life.

WC

¹ Kevin Kelly, *Kartna Kartna Billy Thomas obituary*, written on behalf of the artist's family, July, 2012, at <https://news.aboriginalartdirectory.com/2012/08/billy-thomas-dies.php>

² Rover Thomas's father belonged to the Wangkatjunga people, and his mother to the Kukatja. As such, he would have been a distant relative to Billy Thomas.



Paddy Carlton, Billy Thomas, Joe Lewis and Rover Thomas at Kununurra, Western Australia, 1997 © Courtesy Kevin Kelly, Red Rock Art

Billy Thomas Joongoorra Circa 1920-2012

KANGAROO AND SPEAR DREAMING

Synthetic binder and natural earth pigments on canvas

Bears artist's name, dimensions, date and Red Rock Art catalogue number KP1312 on the reverse

90 by 120 cm

PROVENANCE

Painted in 2001 for Red Rock Art, Kununurra, Western Australia
Tineriba Fine Art, Adelaide
Private Collection
Sotheby's, *Important Aboriginal Art*, Melbourne, 24 July 2007, lot 131
Private Collection
Bonhams, *Aboriginal Art: Aboriginal Art from The Superannuation Fund of William Nuttall and Annette Reeves*, Sydney, 28 May 2012, lot 138
The Dennis and Debra Scholl Collection, Miami

EXHIBITED

Nevada, Nevada Museum of Art, *No Boundaries: Aboriginal Australian Contemporary Abstract Painting*, 13 February to 13 May 2015, and additional venues:
Portland Institute for Contemporary Art, Portland, 20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to 3 January 2016
Charles H. Wright Museum of African American History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell University, New York, 9 June to 14 August 2016

LITERATURE

Henry F. Skeritt, ed. et al, *No Boundaries: Australian Aboriginal Contemporary Abstract Painting*, Prestel Verlag, Munich-London-New York, 2014, p.9 (illus. detail), p.106, p.117 (illus.)
Ian W. McLean, *Rattling Spears: A History of Indigenous Australian Art*, Reaktion Books, London, 2016, p.171, p.172 (illus.)

± £ 15,000-25,000

€ 17,100-28,400 US\$ 20,800-34,600

Kangaroo and Spear Dreaming, 2001, features the constant interplay between revelation and erasure that is characteristic of Billy Thomas's paintings. The composition is set out as in a ritual sand painting and the ordered placement of different family or kin groups on the ceremonial ground. Sets of concentric circles denoting place, waterholes and ground designs are linked by lines that depict the journeys taken by the ancestors between these sites in the conventional pictorial structure of the desert. Thomas has obliterated and washed over sections of the composition, only to re-apply specific motifs in some areas. Elsewhere, the original painted designs remain intact. The site is Waarlja in the Great Sandy Desert that the artist describes as being 'flat like an airport'. For a related and comparable work painted in the same year see *Three Wangkatjunga Law Men* in the collection of the Art Gallery of South Australia in Cumpston, N, with B. Patton, *Desert Country*, Art Gallery of South Australia, Adelaide, 2010, p.99.

This painting was originally sold with an accompanying Red Rock Art certificate that read: 'This work refers to a ceremony performed prior to a kangaroo hunt, it is held by a place called Warla in the great sandy deserts where there are many water holes and is described by the artist as "flat like an airport". During the "dry" time rock kangaroos were hunting with spears (shown as straight lines connecting the circular shapes, rockholes).'

WC



70

Billy Thomas Joongoorra Circa 1920-2012

UNTITLED

Natural earth pigments and synthetic binder on canvas

Bears artist's name, date and Red Rock Art catalogue number KP1662 on the reverse
140 by 100 cm

PROVENANCE

Painted in 2002 for Red Rock Art, Kununurra, Western Australia
Private Collection
John Kaldor AO, Sydney
Bonhams, *Australian and International Fine Art: Selected Works from the Estate of Paddy Bedford: Aboriginal Art*, Sydney, 21 November 2011, lot no. 6A
The Dennis and Debra Scholl Collection, Miami

EXHIBITED

Nevada, Nevada Museum of Art, *No Boundaries: Aboriginal Australian Contemporary Abstract Painting*, 13 February to 13 May 2015, and additional venues:
Portland Institute for Contemporary Art, Portland, 20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to 3 January 2016
Charles H. Wright Museum of African American History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell University, New York, 9 June to 14 August 2016

LITERATURE

Henry F. Skeritt, ed. et al, *No Boundaries: Australian Aboriginal Contemporary Abstract Painting*, Prestel Verlag, Munich-London-New York, 2014, p.108, p.111 (illus.)

± £ 12,000-18,000

€ 13,700-20,500 US\$ 16,600-24,900

The quintessence of Billy Thomas's endeavor, the culmination of the continual encounter between disclosure and concealment is arguably best expressed in a painting such as *Untitled*, 2002, where practically all the graphic detail of the composition has been swept clean in a sea of white and rose ochre. This camouflage of paint appears as a logical visual conclusion in Thomas's oeuvre. Few paintings attain such transcendence, although a vision of overall 'whiteness' is present in two paintings of Waarlla from 1998 in the Lavery Collection.¹ A late painting made specifically for the Canning Stock Route project now in the collection of the National Museum of Australia,² is the visual antithesis, where the elements of the painting dissolve into a dark brown ochre.

WC

¹ See Lavery, C., et al, *Beyond Sacred: Recent painting from Australia's remote Aboriginal communities. The Collection of Colin and Elizabeth Lavery*, Kleimeyer Industries, Melbourne, 2011, pp.236-7 (illus.)

² See National Museum of Australia, *Yiwarra Kuju: The Canning Stock Route*, National Museum of Australia, Canberra, 2010, p.104 (illus.)



71

Billy Thomas Joongoorra Circa 1920-2012

GUNAMBALAYI - TRAVELS OF THE BLACK SNAKE

Natural earth pigments and synthetic binder on canvas

Bears Red Rock Art number 05/04 and KP1988 on reverse
150 by 180 cm

PROVENANCE

Painted in 2004 for Red Rock Art, Kununurra, Western Australia
The Dennis and Debra Scholl Collection, Miami, acquired from the above

EXHIBITED

Nevada, Nevada Museum of Art, *No Boundaries: Aboriginal Australian Contemporary Abstract Painting*, 13 February to 13 May 2015, and additional venues:
Portland Institute for Contemporary Art, Portland, 20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to 3 January 2016
Charles H. Wright Museum of African American History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell University, New York, 9 June to 14 August 2016

LITERATURE

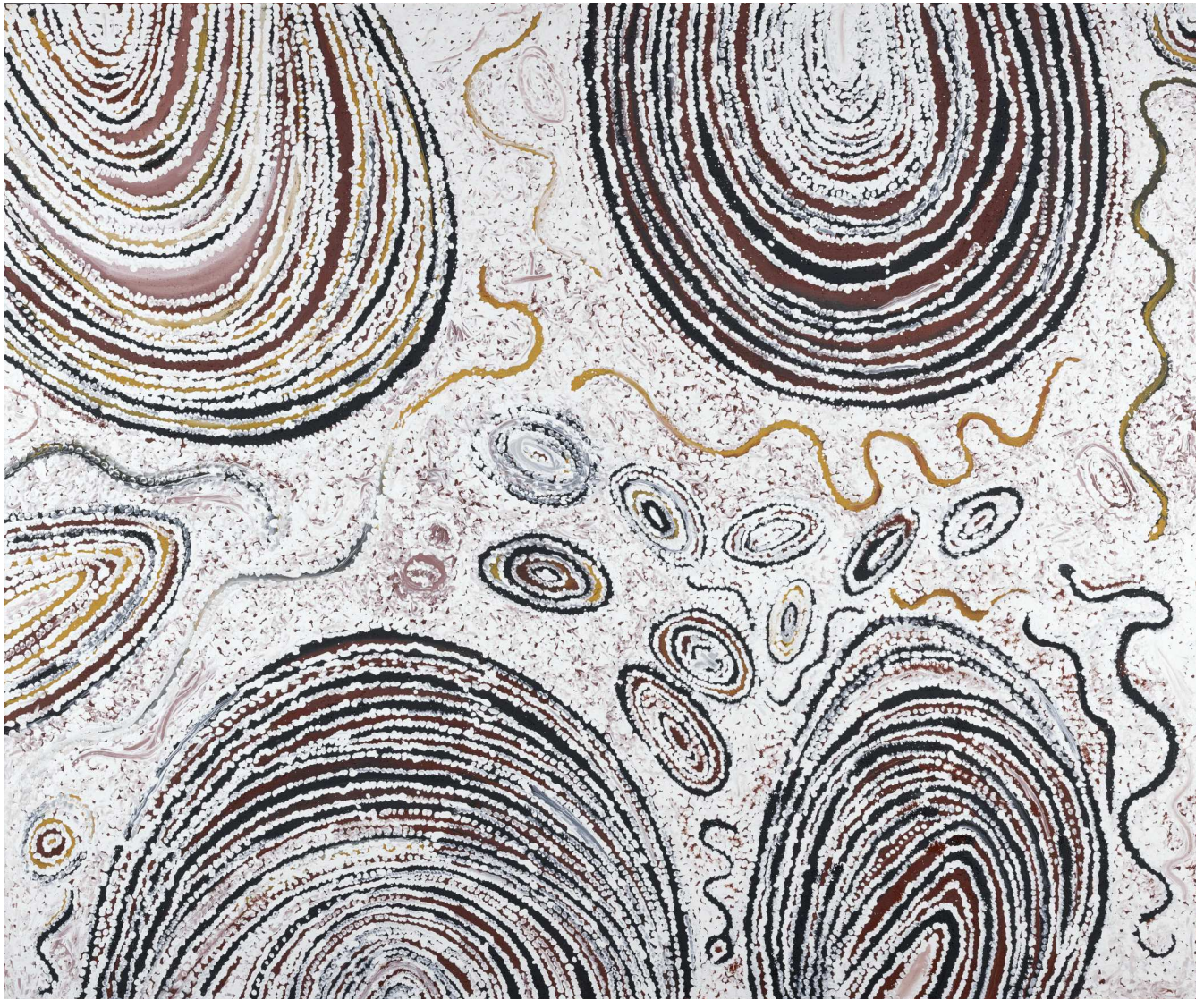
Henry F. Skerritt, ed. et al, *No Boundaries: Australian Aboriginal Contemporary Abstract Painting*, Prestel Verlag, Munich-London-New York, 2014, p.106, p.113 (illus.)

‡ W £ 20,000-30,000

€ 22,700-34,100 US\$ 27,700-41,500

One of only three large canvases known to have been painted by Billy Thomas, the subject of this work has a personal resonance for the artist as the ancestral Black Snake Gunambalayi was his personal totem. The painting features sandhills depicted as large concentric ovoids emerging from the periphery of the canvas, permanent freshwater springs in the centre of the painting, and recurring images of the Snake as it traversed the country in a type of 'time-lapse' rendition common to desert narrative painting. The colours in the ground of the painting are subsumed in layers of white dotting that lend the painting its luminous quality.

WC



72

Billy Thomas Joongoorra Circa 1920-2012

JALPINY

Synthetic and natural earth pigments on canvas
Bears Red Rock Art number 0604 and KP1985
on reverse
70 by 46 cm

PROVENANCE

Painted in 2004 for Red Rock Art, Kununurra,
Western Australia
Private Collection, Sydney
Bonhams, *Important Australian Art and Aboriginal
Art*, Sydney, 19 November 2012, lot A59
The Debra and Dennis Scholl Collection, Miami

EXHIBITED

Nevada, Nevada Museum of Art, *No Boundaries:
Aboriginal Australian Contemporary Abstract
Painting*, 13 February to 13 May 2015, and
additional venues:
Portland Institute for Contemporary Art, Portland,
20 June to 16 August 2015
Pérez Art Museum, Miami, 17 September 2015 to
3 January 2016
Charles H. Wright Museum of African American
History, Detroit, 18 January to 15 May 2016
Herbert F. Johnson Museum of Art at Cornell
University, New York, 9 June to 14 August 2016

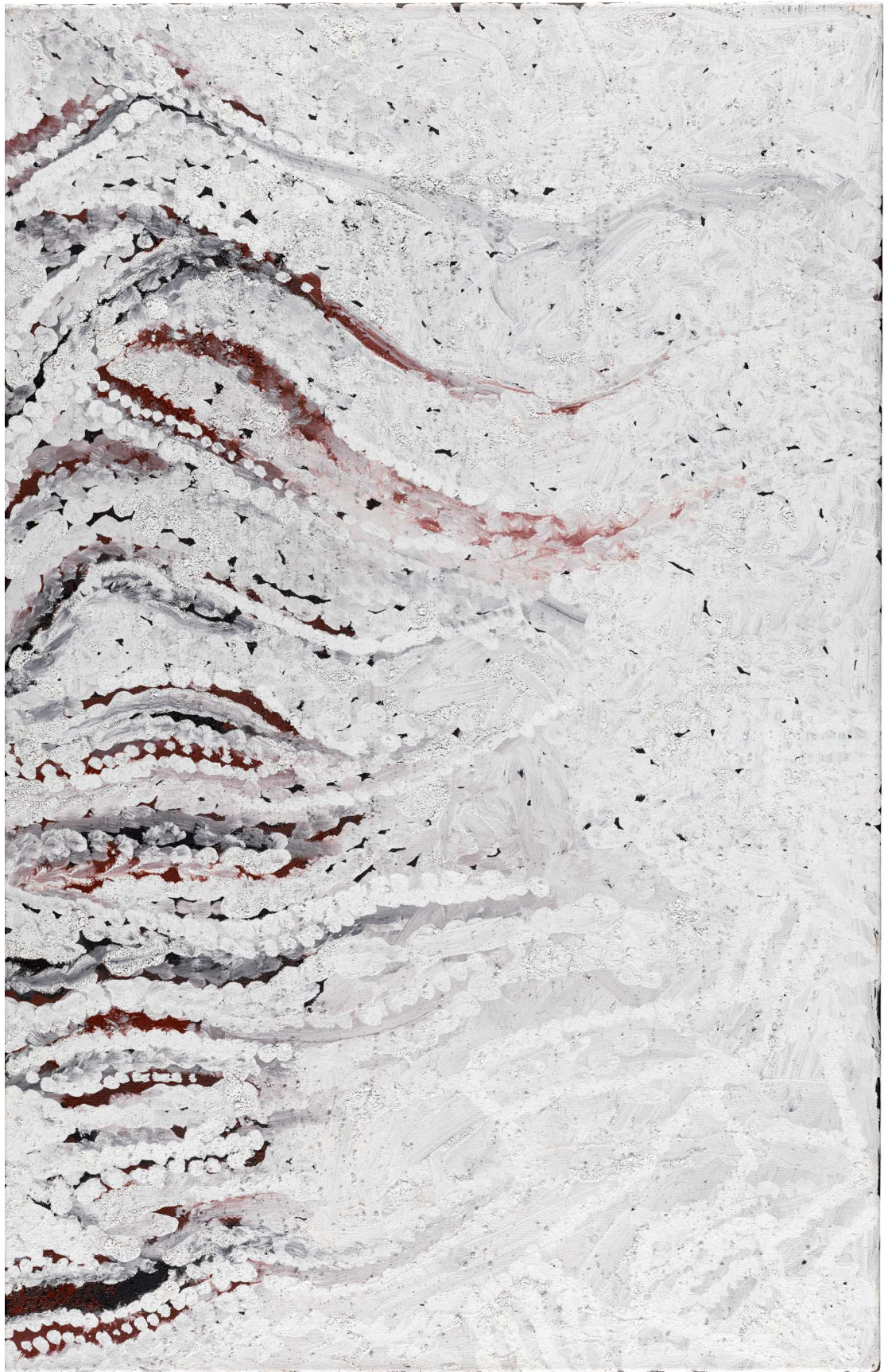
LITERATURE

Henry F. Skeritt, ed. et al, *No Boundaries:
Australian Aboriginal Contemporary Abstract
Painting*, Prestel Verlag, Munich-London-New
York, 2014, p.108, p.115 (illus.)

In his essay 'Nature, Time and Painting', Darren
Jorgensen notes that. 'The final style at work on
Thomas's painting is represented in *Untitled* (lot
71) and *Jalpiny*. *Jalpiny* is the name of the desert
banksia, once a source of sugar for the desert
people. Thomas rediscovered the flower during a
trip into the desert with (Kevin) Kell, after which
whiteness began to take over his canvases."
ibid, p.108

‡ £ 6,000-8,000

€ 6,900-9,100 US\$ 8,300-11,100



NGARRA

Ngarra, an abbreviation of his full name Ngarran-garri, cuts a somewhat solitary and enigmatic figure in Australian art. Orphaned early in life, Ngarra was raised by his maternal grandparents who instructed him in the ways of Andayin law. The Andayin are a small language group in the central Kimberley with affiliations to the Gija further to the east. After his bush education, Ngarra worked as a stockman on Glenroy Station where he became a leading stockman and an adept negotiator between Aboriginal workers and the demands of the pastoralists. In the meantime he also became a highly respected elder in Andayin law: the Gija elder and artist Timmy Timms (c.1915-2000) is quoted as saying: 'This Ngarrangarri standing up here, if him bin Catholic, then him Pope and everybody gotta bend at the knee.'¹

In the mid-1990s Ngarra approached his long time friend the anthropologist Kevin Shaw in Derby to assist him to become an artist: Shaw provided Ngarra with the necessary materials and space to work. Ngarra's art is enigmatic and highly individual: there are formal pictorial connections with the paintings of Gija artists, however Ngarra's drawings and paintings range from the figurative to landscapes where the designs and patterns reflect a visual logic that is 'highly coded...urging viewers to confront Eurocentric understandings of the landscape and the narratives that its depiction may illustrate.'²

In 2000, the Western Australian Museum in Perth mounted a survey exhibition of Ngarra's art. WC

¹ Henry F. Skeritt in Ngarra's obituary, 'A master of tradition and innovation', in the *Sydney Morning Herald*, 6 December, 2008

² Quentin Sprague, 'Ngarra: Ulterior Motives, Unresolved Objects', in Henry F. Skeritt, ed. et al, *No Boundaries: Australian Aboriginal Contemporary Abstract Painting*, Prestel Verlag, Munich-London-New York, 2014, p.91



Portrait of Ngarra, 1994. By Kevin Shaw © courtesy of the Kerry Stokes Collection

Ngarra Circa 1920-2008

A COLLETION OF EIGHT PAINTINGS,
CLOCKWISE FROM TOP LEFT:
BARNGALNGANAL
NGAMANGRAY AND MARRI
DATAL
KUNGKABERRI (WATERLILLY)
DANCING GROUND
NGAMANGRAY AND KARNGKU IN THE WET
SEASON
DJOW (BUSH TOBACCO)
MOTAKA.HEDLYTE (MOTOR CAR
HEADLIGHTS)

Synthetic polymer paint on paper
35 by 50 cm each

PROVENANCE

Painted in Derby, Western Australia, for
anthropologist Ken Shaw between 2004 and
2006
Mossenson Galleries, Perth, Western Australia
The Dennis and Debra Scholl Collection, Miami

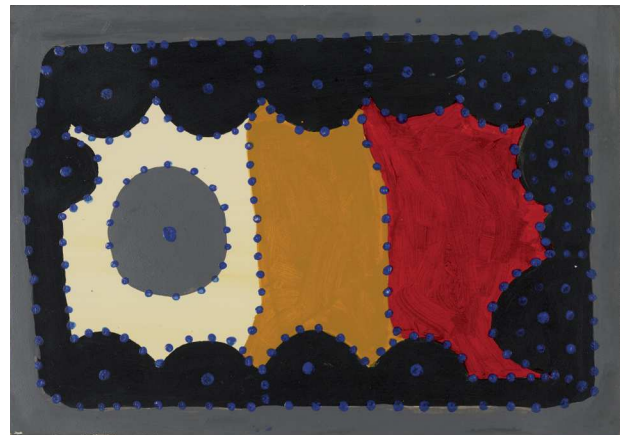
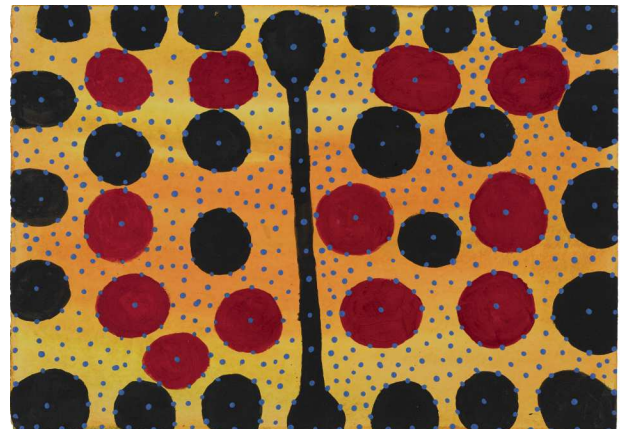
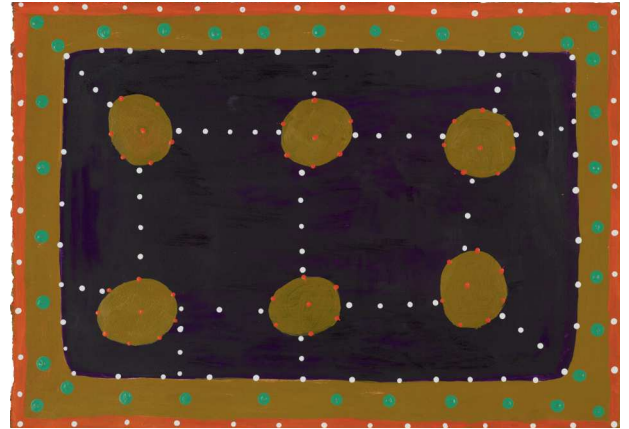
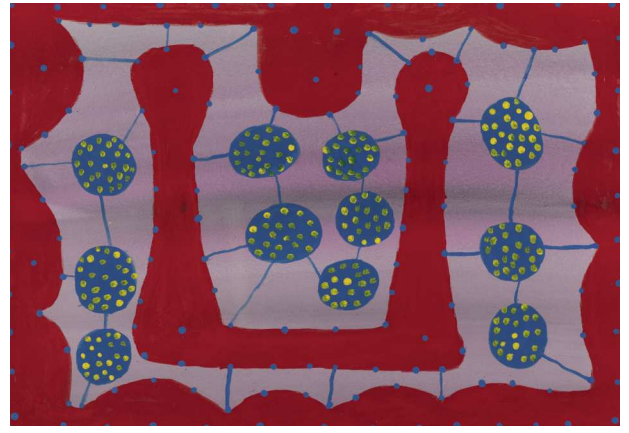
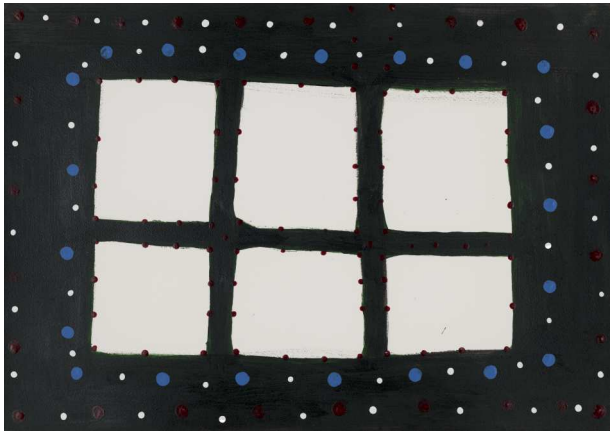
EXHIBITED

Nevada, Nevada Museum of Art, *No Boundaries:
Aboriginal Australian Contemporary Abstract
Painting*, 13 February to 13 May 2015, and
additional venues:
Portland Institute for Contemporary Art, Portland,
20 June to 16 August 2015
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LITERATURE

Henry F. Skerritt, ed. et al, *No Boundaries:
Australian Aboriginal Contemporary Abstract
Painting*, Prestel Verlag, Munich-London-New
York, 2014, pp.88-103, p.94 (illus.), p.96- 98
(illus.), p.100 (illus.), p.103 (illus.)

± £ 20,000-30,000
€ 22,700-34,100 US\$ 27,700-41,500



Naata Nungurrayi
Born Circa 1932

TJIKUNGA

Synthetic polymer paint on canvas
Bears Papunya Tula Artists number NN990292
on reverse
91 by 45 cm

PROVENANCE

Painted in 1999 for Papunya Tula Artists,
Northern Territory
Utopia Art, Sydney
Dr Peter Elliott, Sydney
Mossgreen Auctions, *The Peter Elliott Collection*,
Day 2., Sydney, 31 August 2015, lot 236
The Dennis and Debra Scholl Collection, Miami

EXHIBITED

Sydney, S.H Ervin Gallery, *Up Close and Personal:*
Works from the Collection of Dr Peter Elliott AM,
August-September 2011.

‡ £ 2,000-4,000
€ 2,300-4,550 US\$ 2,800-5,600



75

PROPERTY FROM VARIOUS OWNERS

George Tjungurrayi
Circa 1945

MAMULTJULKULNGA

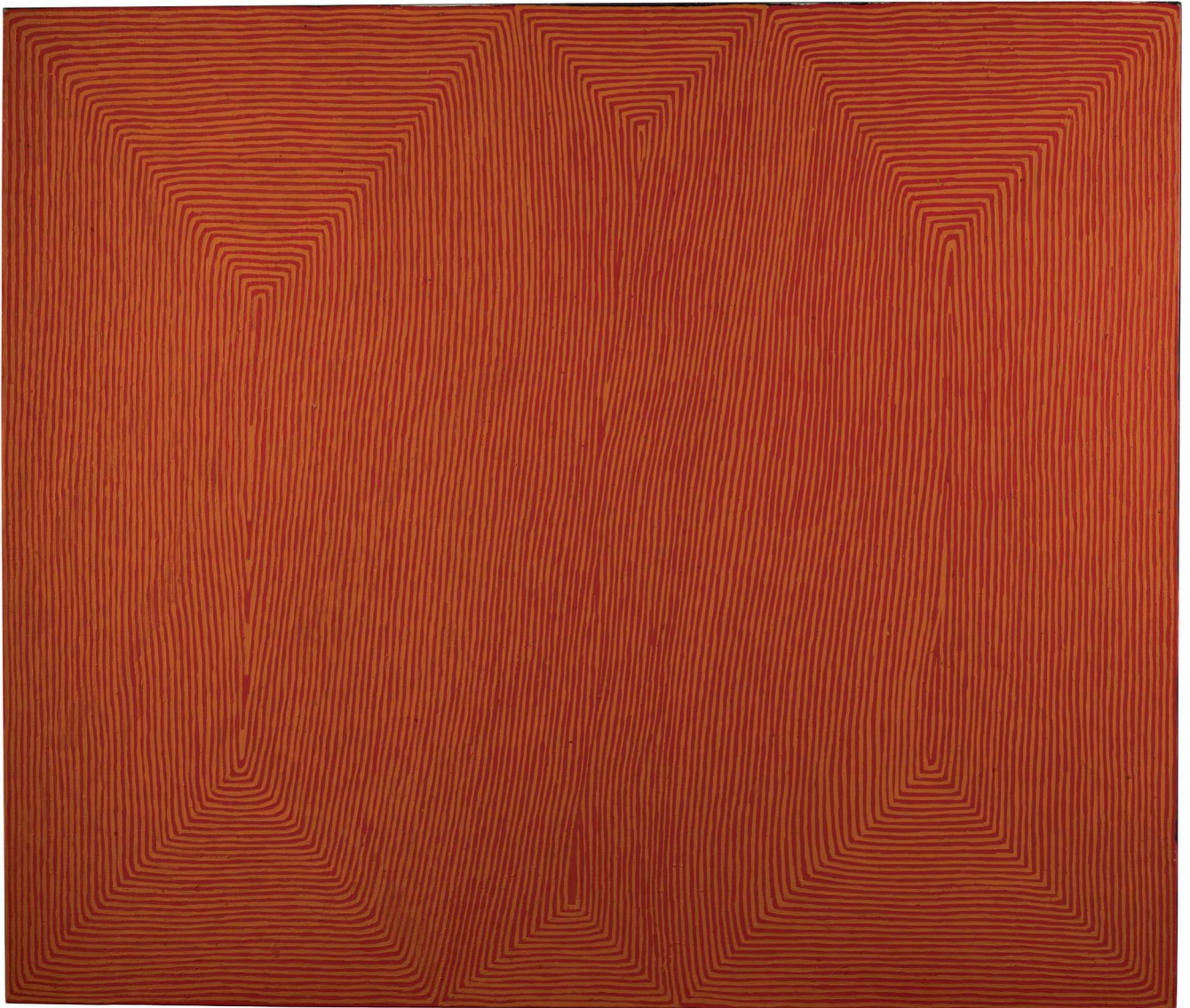
Synthetic Polymer paint on linen
Bears Papunya Tula Artists catalogue number
GT990670 on reverse
152 x 182 cm

PROVENANCE

Painted at Kintore, Northern Territory in 1999
for Papunya Tula Artists
Papunya Tula Artists, Alice Springs
Utopia Art, Sydney
Private European Collection, acquired from the
above in April 2000

W £ 5,000-8,000

€ 5,700-9,100 US\$ 7,000-11,100



76

PROPERTY FROM THE COLLECTION OF DENNIS
AND DEBRA SCHOLL

Kanya Tjapangati Born Circa 1930

KIRRITJINNA (A ROCKHOLE SITE NORTH
OF JUPITER WELL)

Synthetic polymer paint on linen
2003
122 by 153 cm

PROVENANCE

Painted at Kiwirrkura, Western Australia in 2003
for Papunya Tula Artists, Alice Springs
Private Collection, Melbourne
Sotheby's Australia, *Important Aboriginal &
Oceanic Art*, 18 October 2011, lot 69
The Dennis and Debra Scholl Collection, Miami

± W £ 7,000-10,000
€ 8,000-11,400 US\$ 9,700-13,900

Kanya Tjapangati's artistic education began at Yayayi, the Pintupi group's outstation west of Papunya in the late 1970s, under the tutelage of some of the most accomplished paintings who had instigated the modern desert painting movement at the beginning of the decade. They included such luminaries as Charlie Tarawa Tjungurrayi (c.1925-1999), Shorty Lungkata Tjungurrayi (c.1914-1987) and Uta Uta Tjangala (c.1926-1990). Once he settled in the Pintupi community of Kiwirrkura in the 1980s, Kanya devoted himself to painting. His constant source of inspiration were the Tingari ancestors, whose esoteric teachings and creative acts found expression in his intensely optical renditions of the landscape.

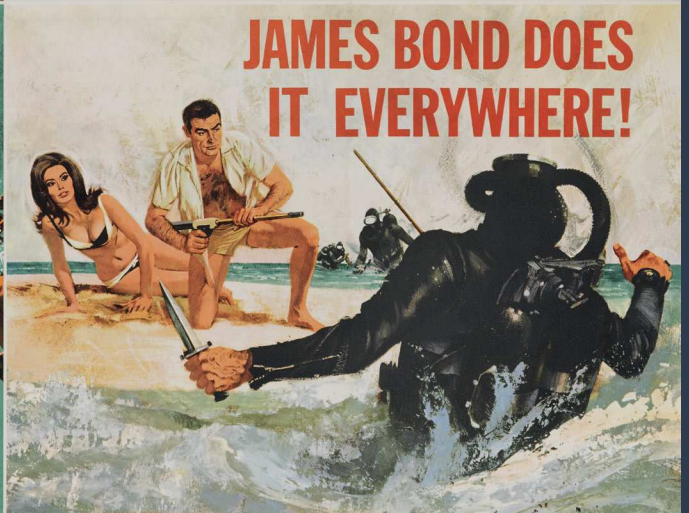
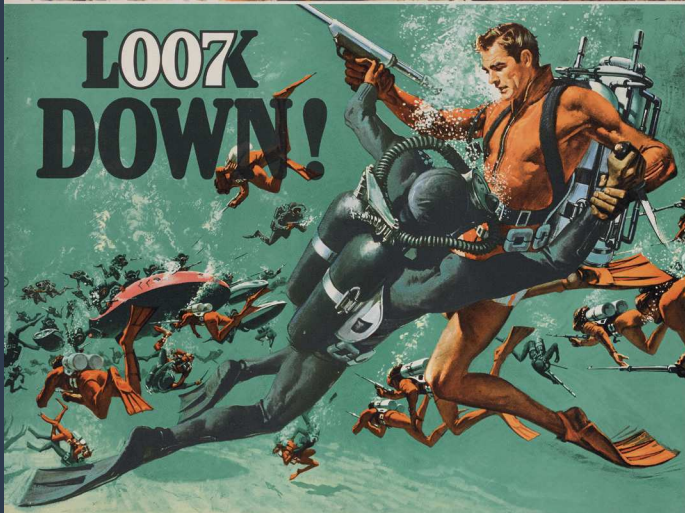
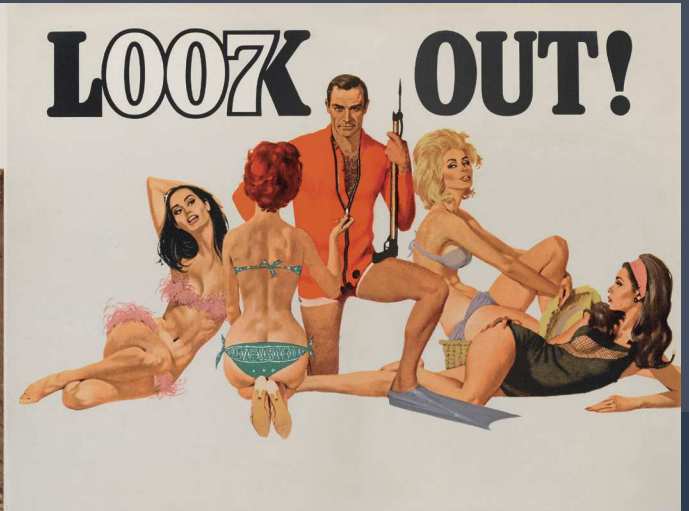
Although his career spanned almost three decades, Tjapangati was a gentle character and not a prolific painter. His paintings are characterized by thinly and sensitively applied paint, and unusual combinations of pigment. Towards the end of his life he produced a series of larger scale minimalist canvases, like those featured in his only solo exhibition at William Mora Galleries in Melbourne in 2003. Painted in the same year, *Kirritjinna* is an exceptional example of this style that he continued to develop until his untimely death in 2006.

WC



77

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13 – 22 March 2018

Thunderball
British, 1965
Estimate £12,000–18,000

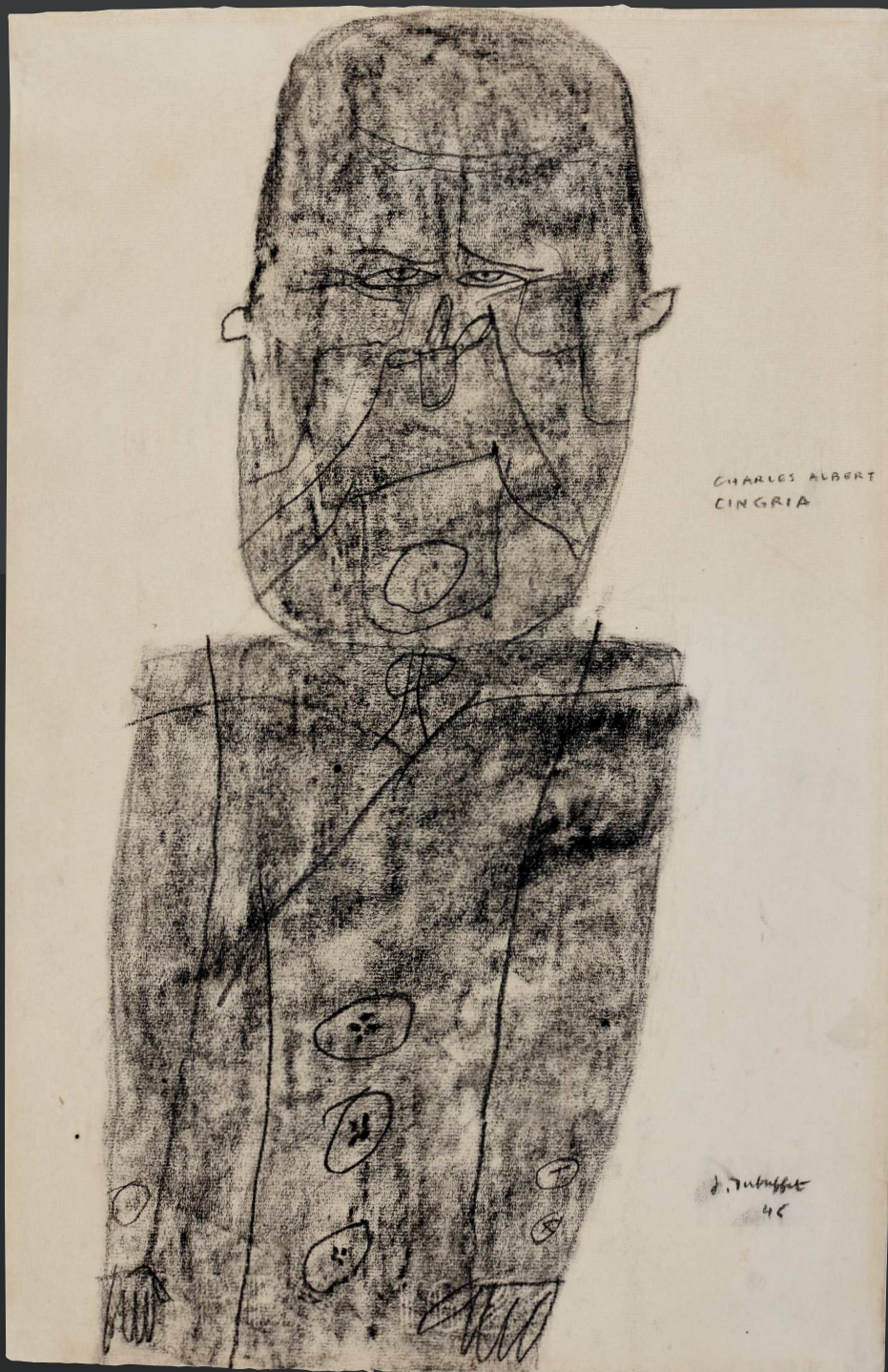
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DAME LUCIE RIE
Emerald Green Bowl
with Bronzed Rim
Estimate £20,000–30,000



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Modern & Contemporary African Art
Auction London 28 March 2018

PASCALE MARTHINE TAYOU
Chalk or Charcoal Q
Estimate £30,000–50,000

Viewing 23, 25 – 27 March

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In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system

is checked and approved by a qualified electrician.

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.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

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.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and

Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding

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 consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and 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 organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, 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.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque

Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds
 Archaeological objects
 EU LICENCE THRESHOLD: ZERO
 Elements of artistic, historical or religious monuments
 EU LICENCE THRESHOLD: ZERO
 Manuscripts, documents and archives (excluding printed matter)
 EU LICENCE THRESHOLD: ZERO
 Architectural, scientific and engineering drawings produced by hand
 EU LICENCE THRESHOLD: £12,305
 Photographic positive or negative or any assemblage of such photographs
 EU LICENCE THRESHOLD: £12,305
 Textiles (excluding carpets and tapestries)
 EU LICENCE THRESHOLD: £41,018
 Paintings in oil or tempera

EU LICENCE THRESHOLD: £123,055
 Watercolours, gouaches and pastels
 EU LICENCE THRESHOLD: £24,611
 Prints, Engravings, Drawings and Mosaics
 EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds
 Photographic positive or negative or any assemblage of such photographs
 UK LICENCE THRESHOLD: £10,000
 Textiles (excluding carpets and tapestries)
 UK LICENCE THRESHOLD: £12,000
 British Historical Portraits
 UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ 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. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each 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. 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. 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. 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-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included

to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	
Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

• 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 Buyers 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 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

¶ Monumental

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

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day

of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if

the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs'.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject

to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and

Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
 - (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
 - (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
 - (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
 - (v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,
- in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT; **"Reserve"** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London)

and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the

sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be re-recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i)

collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall in-

form the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film

auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance or emailing enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOOTHEY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34–35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of

the auction will be subject to handling and storage charges at the following rates:
Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have

caused loss of value to the lot; or
(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

IMPORTANT NOTICES

ESTIMATES IN US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.3825

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please

refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

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In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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