



# REVERENCE

*Including select works from*

THE ESTATE OF GRANT SMITH





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Cover:

CARLENE WEST

*Tjiji* 2014 (detail)

synthetic polymer paint on canvas  
137 × 90 cm

Inside cover:

BOBBY WEST TJUPURRULA

*Palipalintja* 2009 (detail)

synthetic polymer paint on linen  
183 × 153 cm

Inside back cover:

GEORGE TJUNGURRAYI

Untitled – Mamultjulkulnga 2006 (detail)

synthetic polymer paint on linen  
183 × 153 cm

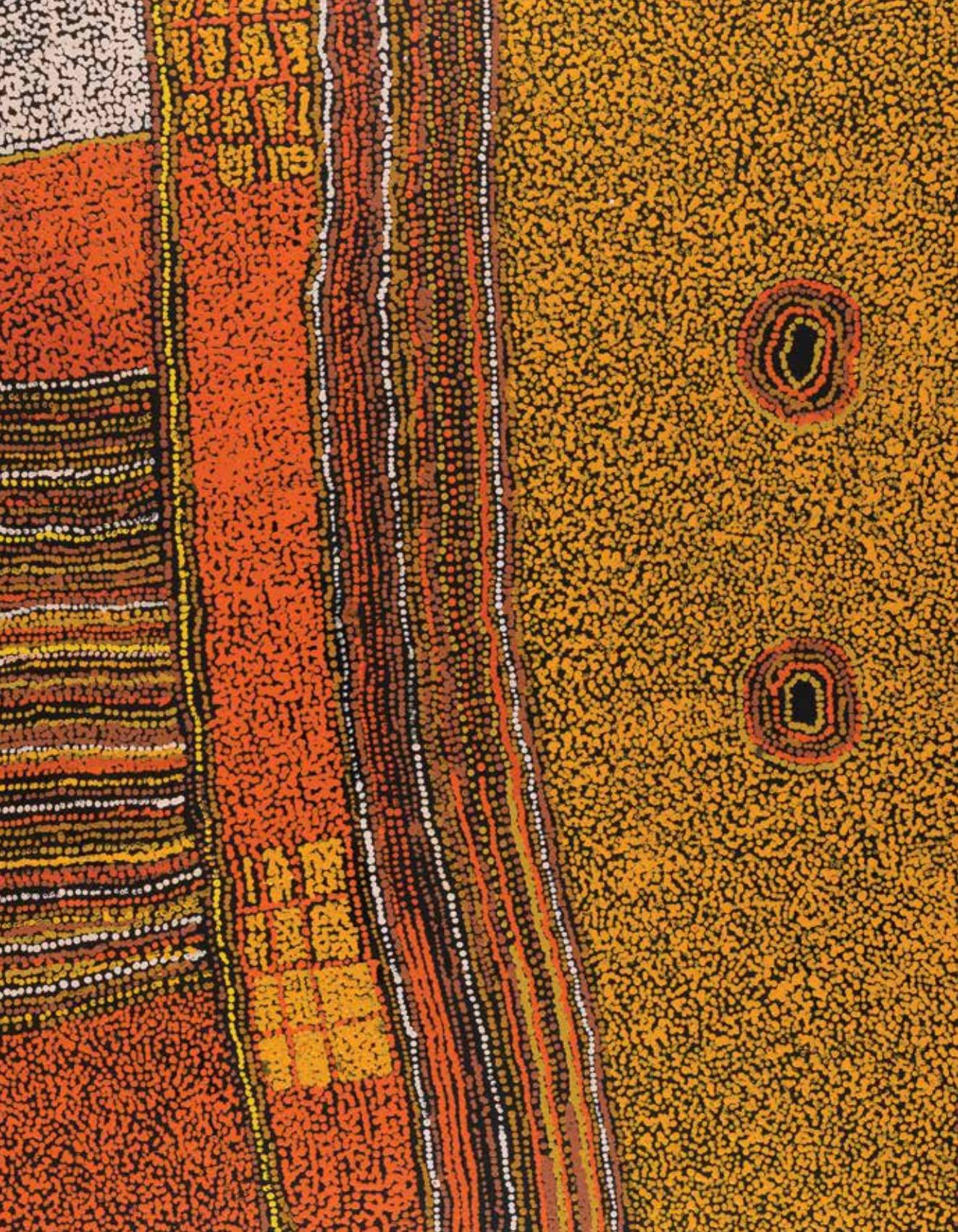
# REVERENCE

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28 OCTOBER – 3 DECEMBER 2022

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## *Foreword*

Welcome to *Reverence* 2022.

This annual exhibition provides D’Lan Contemporary with the opportunity to showcase leading secondary market artists such as Rover Thomas and Emily Kame Kngwarreye; *Reverence* also allows us to enquire into lesser known and emerging markets – and to introduce you to some of the strongest primary practitioners of today.

In putting together an exhibition like this, we are able to help provide a continuum for artists’ careers – both past and present. It allows us to further nurture and foster markets for artists that have had less exposure on the secondary market but for which a loyal patronage has developed on the primary front. It is a critically important facet for this space – primary and secondary markets should work hand-in-hand to fully respect and sustain artists, their work and their legacies.

One such artist is the highly acclaimed Carlene West, whose work is rarely seen. Many people would not be aware, but thanks to the most generous gift of dear friends Debra and Dennis Scholl, Carlene’s work is held in the Met Museum, New York. The work on offer, *Tjiti* 2014 (our cover work), though modest in size, is a particularly well resolved and powerfully constructed contemporary masterwork.

Other artists that enter the fray after highly successful and emerging primary careers are Wawiriya Burton, Carbiene McDonald, Maringka Baker, Bobby West and Angelina Pwerle. We are encouraged by the relationships we have developed together, and enthusiastic to be working directly with the respected primary gallery representatives of the artists and/or with the community art centres to help provide global visibility in this vital next stage of the artists’ career trajectory.

I wish to thank all those involved externally, and the D’C Team internally, for identifying this much needed market progression and pivoting to embrace it.

We are also thrilled to welcome two new important members to the team – Marielle Soni as Senior Specialist and Diane de Mascarel as Gallery Manager and Registrar – both women will add an extra level of experience, expertise and sophistication to our company as we see continued growth.

It is an exciting time for the industry and for the movement of this Country’s great First Nations’ people. Not only are we seeing a continually strengthened appreciation abroad, but the level of maturation and breadth in the local market is truly wonderful to see.

We look forward to welcoming you to our opening and exhibition viewings.

**D’LAN DAVIDSON**

DIRECTOR, D’LAN CONTEMPORARY

**BOXER MILNER TJAMPITJIN**

circa 1935–2009

*Sturt Creek* 1998synthetic polymer paint on linen  
100 × 50 cm**PROVENANCE**Warlayirti Artists, Western  
Australia, cat. no. 514/98  
Private Collection

AUD 14,000

—

This painting depicts part of Sturt Creek which flows near Billiluna. A line in the centre of the painting shows the bed of the creek lined with black mud. Meandering white lines depict the creek in annual flood as it brings down 'milk water' from country to the north on the N.T. border. These lines also refer to Kurrawarri, sacred body paint designs used in the ceremonies of this place.

*As appears on the Warlayirti  
Artists certificate*





**CARLENE WEST**

circa 1945–2021

*Tjitji* 2014

synthetic polymer paint on canvas

137 × 90 cm

**PROVENANCE**

Spinifex Arts Project, Western

Australia, cat. no. 14083

Raft Artspace, Northern Territory

Private Collection

AUD 32,000

CARLENE WEST was born in southern Spinifex Country at Tjitji and, as a teenager, moved to the mission of Cundelee with her parents. Like many Spinifex people, her family were forced off their Country due to the British nuclear testing at Maralinga. Throughout her painting career, Carlene has always conceptually returned to the place of her birth and given form to the site of Tjitji.

Tjitji is an area of unusual geographic features, a huge salt lake surrounded by giant unvegetated sandhills. In Spinifex Law, it is a highly sacred site of the ancestor women who were pursued and killed by a Quoll Man. The sad narrative tells of how the stranger called to the two women while they were walking across the lake with a child. The Quoll Man told the women to hand over the child, and as they ran to escape, the man threw many spears, killing all three. The women and the spears are still there today as rocky outcrops protruding from the ground and can be seen from a great distance away.

In early works, Carlene represented Tjitji with stylistic forms that were aligned with those of the Western Desert region and were characteristic of the intensity of Spinifex art and iconography. However, in 2012 her artistic maturity, adaptability and ambition were impacted by the early stages of Alzheimer's, with Carlene embracing the paintbrush as a primary and gestural means of speaking to Country. Her canvases sing with bold voids – the vast lake and its ethereal surroundings, echoing with the sorrowful story of the women.

Carlene West's inaugural sellout show at Raft Artspace in September 2014 represented a critical breakthrough for the artist and her community. It was the first solo show for any artist of the Spinifex Art Project, which was established as part of the Native Title documentation process in 1997.

**VANESSA MERLINO**

**MAKINTI NAPANANGKA**

circa 1922–2011

Untitled – Kungka

Kutjarra 2000

synthetic polymer paint on linen

91 × 61 cm

**PROVENANCE**

Papunya Tula Artists, Northern Territory, cat. no. MN200005121

Private Collection

*Fine Aboriginal Art and**Artefacts*, Lawsons, Sydney,

22 August 2019, lot 520

Private Collection

AUD 14,000

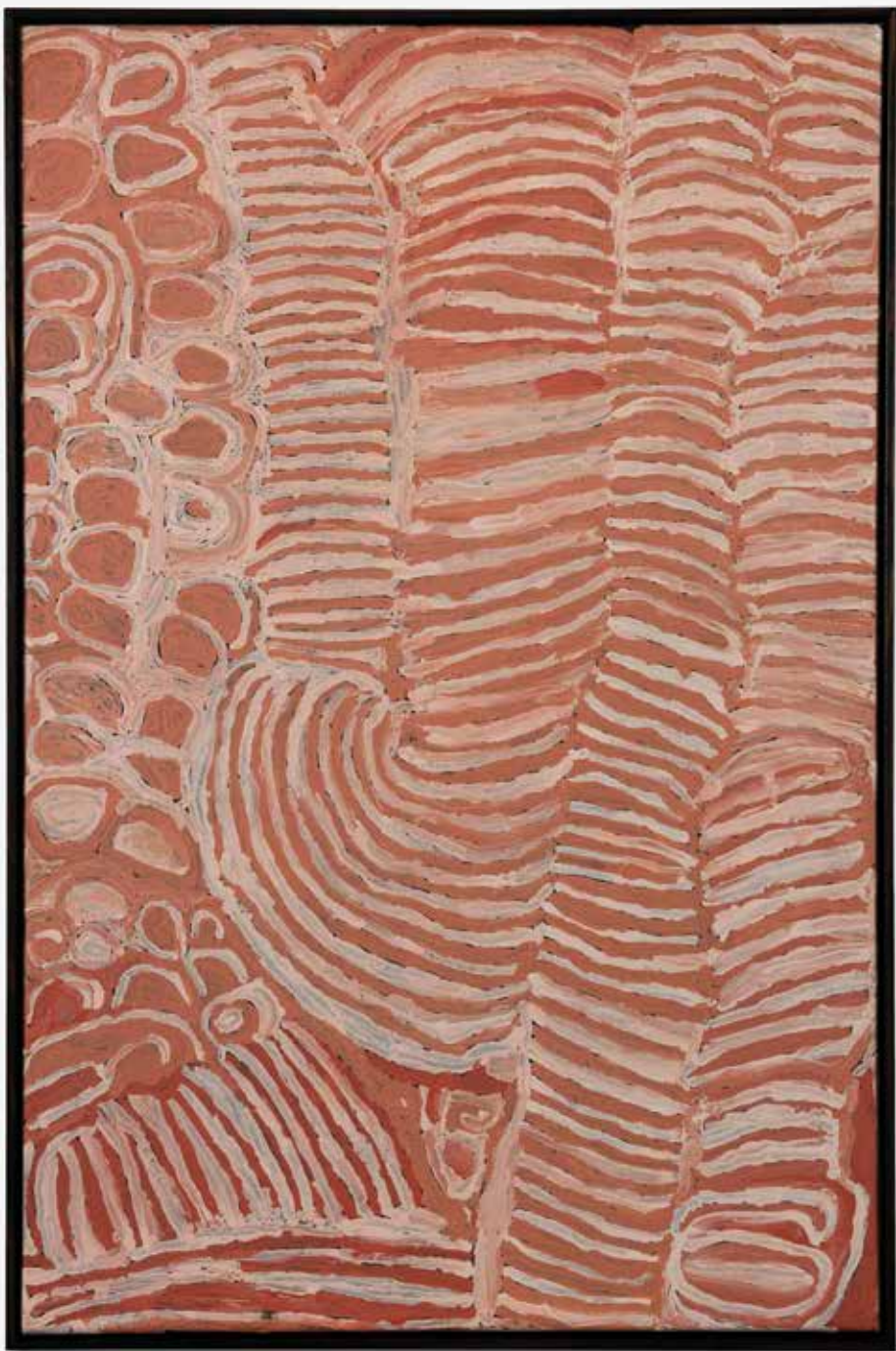
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This painting depicts the travels of the Kungka Kutjarra (Two Women) to a site on the south side of Lake McDonald.

The two women were digging for the small animal Kuningka (Western Quoll). These animals usually live in burrows which were dug by other animals such as the Burrowing Bettong or Rabbits and occasionally in hollow logs.

The women travelled south to Lampintja. The artist has shown the rock holes in the country through which they passed.

*As appears on the Papunya Tula Artists certificate*





**NAATA NUNGURRAYI**

circa 1932–2021

Untitled – Marrapinti 2007

synthetic polymer paint on linen

91 × 91 cm

**PROVENANCE**

Papunya Tula Artists, Northern

Territory, cat. no. NN0701122

Private Collection

**EXHIBITED***Papunya*, D'LAN Contemporary, High

Line Nine, New York, 4–21 March 2020

AUD 24,000

**WAWIRIYA BURTON**

circa 1952–2021  
*Ngayuku Ngura –  
 My Country* 2019

synthetic polymer paint on linen  
 182 × 144 cm

**PROVENANCE**

Tjala Arts, South Australia,  
 cat. no. 393-19  
 Olsen Gallery, Sydney  
 Private Collection

**EXHIBITED**

*Manta Nganampa Tjukurpa  
 Pulkatjara – Stories from Our  
 Land*, 27 May – 20 June 2020,  
 Olsen Gallery, Sydney

AUD 25,000

WAWIRIYA BURTON was a senior woman and ngangkari – a traditional healer from the Amata community in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in South Australia. Wawiriya was a prominent cultural leader with strong traditional knowledge, which she demonstrated in her expressive paintings of her Country. Her strength and leadership was one of the driving forces that contributed to the success of Tjala Arts. Before she began painting at Tjala Arts in 2008, Wawiriya specialised in making tjanpi – grass baskets – and punu carving, both itinerant art practices found in the Ngaanyatjarra lands to the west, and throughout the APY Lands.

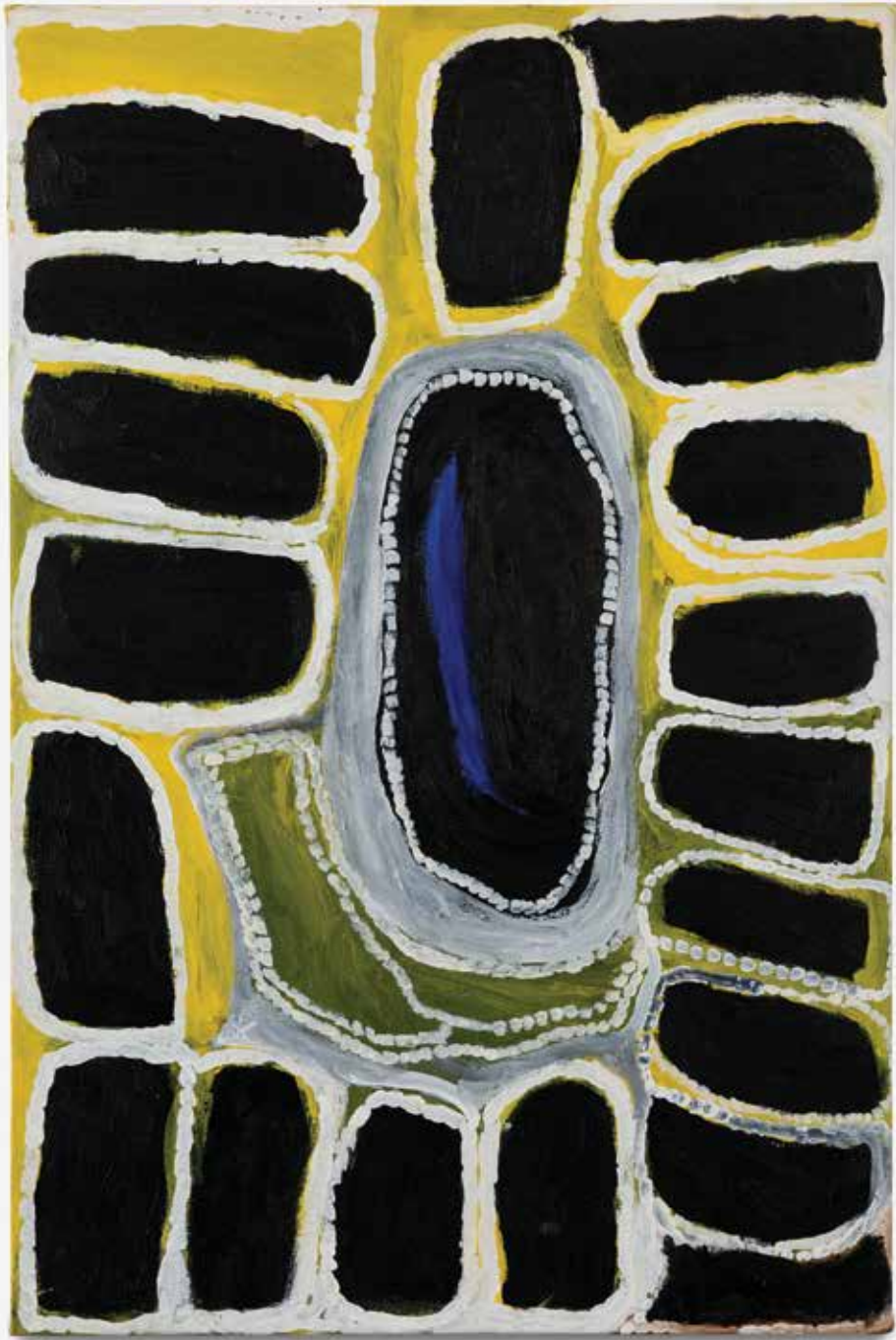
In her paintings, many titled *Ngayuku Ngura – My Country*, Wawiriya tells the story of her father's Country near Pipalyatjara, west of Amata, near the borders of South Australia, Western Australia and the Northern Territory. 'A long time ago, when we were little children, we ran around Puta Puta and

Ilitjata, our grandfather's and father's ground, and because of this, we grew up strong. Why? Because it's Anangu country – Aboriginal people's country – of their spirit.'

Wawiriya's painterly forms and technique mimic the nimbleness and flurry of feet of the minyma mingkiri tjuta – the small female desert mice she often depicts in her work. Although she continued to paint large-scale paintings in her later years, some of them colossal, particularly in juxtaposition to her body size, the dotted lines of the journey of the mingkiri in search of food and water for their young still traversed the canvas with refinement and a lightness of touch. Her focus on her father's Country saw Wawiriya selected seven times as a finalist in the Wynne Prize at the Art Gallery of New South Wales, and receiving the inaugural Roberts Family Aboriginal and Torres Strait Islander Prize in 2018.

**VANESSA MERLINO**





## WAKARTU CORY SURPRISE

circa 1929–2012

*Big Warla* 2007

synthetic polymer paint on linen

90 × 60 cm

### PROVENANCE

Mangkaja Arts, Western

Australia, cat. no. 794/07

Raft Artspace, Alice Springs

Private Collection

AUD 12,000

The exhibition history and award accolades of Walmajarri artist WAKARTU CORY SURPRISE make for a fair argument to see her among the reigning Queens of the Desert. Her expressive painting style, embracing bold colour and gesture, was celebrated in numerous solo exhibitions in the mid-2000s and many group exhibitions from 1991. Surprise won the Work on Paper Prize at the National Aboriginal and Torres Strait Islander Art Award in 1997 and claimed the top prize at the Western Australian Art Award in 2010.

Born at Tapu in the Great Sandy Desert in around 1929, Surprise spent her young adult life travelling around with her husband, living and working on different stations after her parents both died when she was a baby living in the desert. She came to Fitzroy Crossing in Western Australia in the 1950s. She only began painting at Karrayili Adult Education Centre in the early 1980s when the art movement in the area was burgeoning. When Mangkaja Arts was established in 1984, Cory Surprise was one of the first twenty painters of the inaugural art centre.

Surprise passed away in 2012. Here she tells her story in her own words:

When I paint, I think about my country, and where I have been travelling across that country. I paint from here (points to head – thinking about country) and here (points to breasts, collarbone and shoulder blades – which is a reference to body painting). I think about my people, the old people and what they told me, and jumangkarni [Dreamtime]. When I paint I am thinking about law from a long time ago.

Nobody taught me how to paint. I put down my own ideas. I saw these places for myself when I went there with the old people. I paint jilji [sand hills], jumu [soak water], jila [permanent waterhole], jiwari [rock hole], pamarr [hills and rock country], I think about mangarri [vegetable food] and kuyu [game] from my country when I was there.<sup>1</sup>

### VANESSA MERLINO

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1. Wakartu Cory Surprise artist's biography, Mangkaja Arts Resource Agency.

**PEPAI JANGALA CARROLL**

circa 1950–2021

*Ilpili* 2019

synthetic polymer paint on linen  
121 × 199 cm

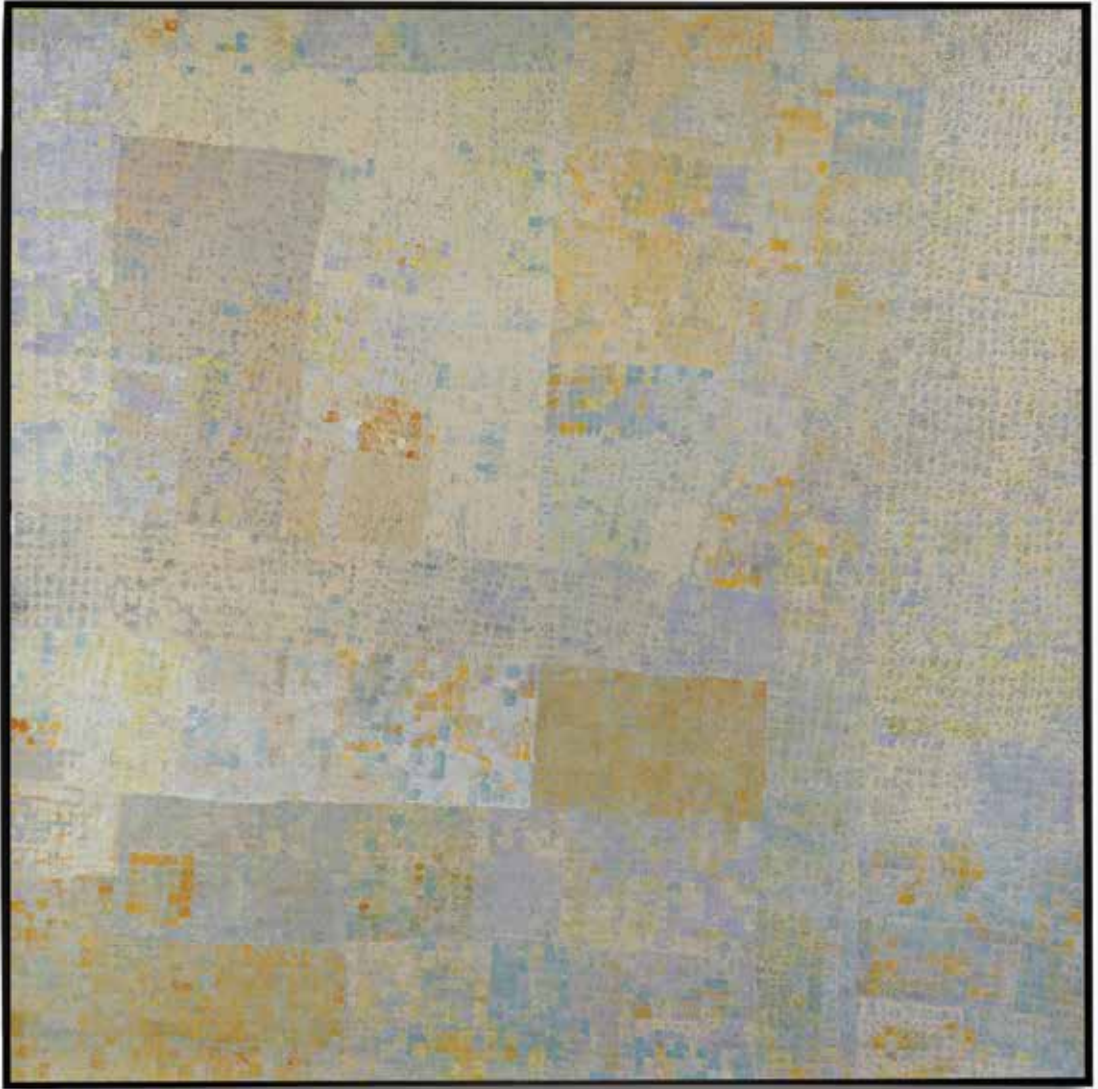
**PROVENANCE**

Ernabella Arts, South Australia,  
cat. no. 409-19  
Harvey Art Projects, Ketchum, USA  
Private Collection

AUD 48,000







REVERENCE

**CARBIENE MCDONALD**

born 1961

*Four Dreamings 2022*

synthetic polymer paint on linen  
183 x 183 cm

**PROVENANCE**

Papunya Tjupi Arts, Northern  
Territory, cat. no. 11-22  
Private Collection

AUD 22,000

—

In this work Carbiene depicts four dreaming stories which he inherited from his father. These tjukurpa are associated with a series of waterholes running between Docker River and Kata Tjuta. Specifically, it includes four important sites: Petermann Ranges, Docker River, Kalaya Murrpu (Blood's Range) and Mulyayti near Kata Tjuta.

As a young man, Carbiene returned to these places and retraced the footsteps of his father. These memories stay with him vividly today.

*As appears in the Papunya  
Tjupi Arts certificate*

**MARINGKA BAKER**

born 1952

*Pukara* 2010synthetic polymer paint on linen  
115 x 198 cm**PROVENANCE**Tjungu Palya Artists, South  
Australia, cat. no. 10113  
Marshall Arts, Adelaide  
Private Collection

AUD 37,000







**JOHN MAWURNDJUL**

born 1952

*Milmilingkan* 2006

natural earth pigments on bark

139 × 37 cm

**PROVENANCE**

Maningrida Arts &amp; Culture, Northern

Territory, cat. no. 2214-06

Annandale Galleries, Sydney

Private Collection

AUD 65,000

*Yoh Milmilingkan maneh yinah kunronj manekke  
mane yi-na. Ka-bo-bebme. Djal njamed 'spring'.*

Yes, this is the site at Milmilingkan and these represent water, you can see here. The water comes out [the four circles are water/springs]. They are springs.

*Kam-borrolkan Milmilingkan kunred but manekke  
njamed ka – karrme man – djimdjim spring kunronj  
kam-bobebme. Ngalyod might be kanjdji mayh  
ka-yo ngalyod. Mani rarrk nga-bimbom. Kunred  
manekke. Kuning ka-yime bonj ka-borrohdolkan  
nga-nang boyen.*

The water comes out at Milmilingkan and there are springs there surrounded by water pandanus (*Pandanus aquaticus*) where the water comes out of the ground. This might be caused by rainbow serpents which live under the ground there. This is all cross-hatched here. The cross-hatching represents the Country there. That's what happens there, I've recently seen the water come out of the ground there.

—

Narrative by John Mawurndjul, transcribed from Kuninjku into English by Murray Garde.

**ROVER THOMAS JOOLAMA**

circa 1926–1998  
*Dreamtime Travels*  
*of Two Men* 1989

natural earth pigments  
 and binders on linen  
 100 × 140 cm

**PROVENANCE**

Waringarri Aboriginal Art,  
 Kununurra, Western Australia,  
 cat. no. S-1829 AP 1851  
 Deutscher Gertrude Street, Melbourne  
 The Reg Grundy AC OBE and Joy  
 Chambers-Grundy Collection

**EXHIBITED**

*Turkey Creek: Recent Work: Rover  
 Thomas, Paddy Jaminji, George Mung  
 Mung, Jack Britten, Freddie Timms,*  
 Deutscher Gertrude Street, Melbourne,  
 25 October – 17 November 1989 (illus.)

AUD 220,000

The subject of the painting refers to the apical ancestors of the Western Desert peoples, the Tingari, whose influence spread from the Central to the Western Deserts and into the Kimberley with the migrations of desert peoples into the area. In the Dreaming, the Tingari are described as two main figures whose identity varies according to the site and the particular Dreaming that is depicted. They traversed the land followed by a large group of people and they created sacred sites, and give people the civilising attributes of law and culture. The Tingari continue to inform the initiations of young men to this day. The profound nature of their teachings belongs to the esoteric realm and they are not discussed in public.

ROVER THOMAS' connection to the Tingari was derived from his Kukatja and Wangkajunga ancestry and the country around Sturt Creek and Lake Gregory in the Tanami Desert, which lies close to his place of birth at Kunawarrtiji (Well 33) on the Canning Stock Route. The Tingari are referred to in a number of Thomas' paintings, including *Two Men Dreaming* c. 1985, in the collection of the Art Gallery of New South Wales, that is illustrated in Carrigan,

B., *Rover Thomas: I Want to Paint*, Perth: Holmes à Court Gallery, 2003, cat. no. 5 and in Perkins, H. and West, M. (eds), *One Sun, One Moon: Aboriginal Art in Australia*, Sydney: Art Gallery of New South Wales, 2007, p. 238; and *Yari Country* 1989, in the collection of the National Gallery of Victoria, illustrated in Ryan, J. and Akerman, K. (eds.), *Images of Power: Aboriginal Art of the Kimberley*, Melbourne: National Gallery of Victoria, 1993, p. 61.

*Dreamtime Travels of Two Men* is characteristic of Rover Thomas' composition of minimal forms that jostle one against the other and that are framed by the dotted edges of the painting. Like looking into a painting within a painting, Thomas creates painted surfaces that are Rothko-esque in nature, and that intimate a sense of spirituality, of seeing deeper into a place beyond words as befits the sanctity of his subject, the Tingari.

**WALLY CARUANA**

—

Text drawn from Bonhams, *Important Australian Art from the Collection of Reg Grundy AC OBE and Joy Chambers-Grundy*, catalogue, June 2013.





**MICK NAMARARI**

**TJAPALTJARRI**

circa 1927–1998

Untitled – Walmulla 1996

synthetic polymer paint on linen

122 × 122 cm

**PROVENANCE**

Papunya Tula Artists, Northern

Territory, cat. no. MN960853

Private Collection

AUD 44,000

—

This painting depicts designs associated with Walmulla, a swampy area close to Marnpi and south-east of the Kintore Community. A large number of Tingari Men gathered at this site to perform dances. While they were dancing, some of the men threw spears which the dancers dodged.

*As appears in the Papunya*

*Tula Artists certificate*

**BOBBY WEST TJUPURRULA**

born 1958

*Palipalintja* 2009

synthetic polymer paint on linen

183 × 153 cm

**PROVENANCE**

Papunya Tula Artists, Northern

Territory, cat. no. BW0904105

Private Collection

AUD 40,000

BOBBY WEST, a former chairman of Papunya Tula Artists, and great nephew to the late Uta Uta Tjangala, was born around 1958 at Tjamu Tjamu near Kiwirrkurra. Through his father, Freddy West Tjakamarra, Bobby has links to Balgo, and at various periods has lived between Balgo, Papunya and surrounding communities. His father Freddy West was an original shareholder of Papunya Tula, and one of the senior men who successfully lobbied for the return of Pintupi homelands, seeing the establishment of Kintore and Kiwirrkurra, where he lived with his large family, including his son Bobby.

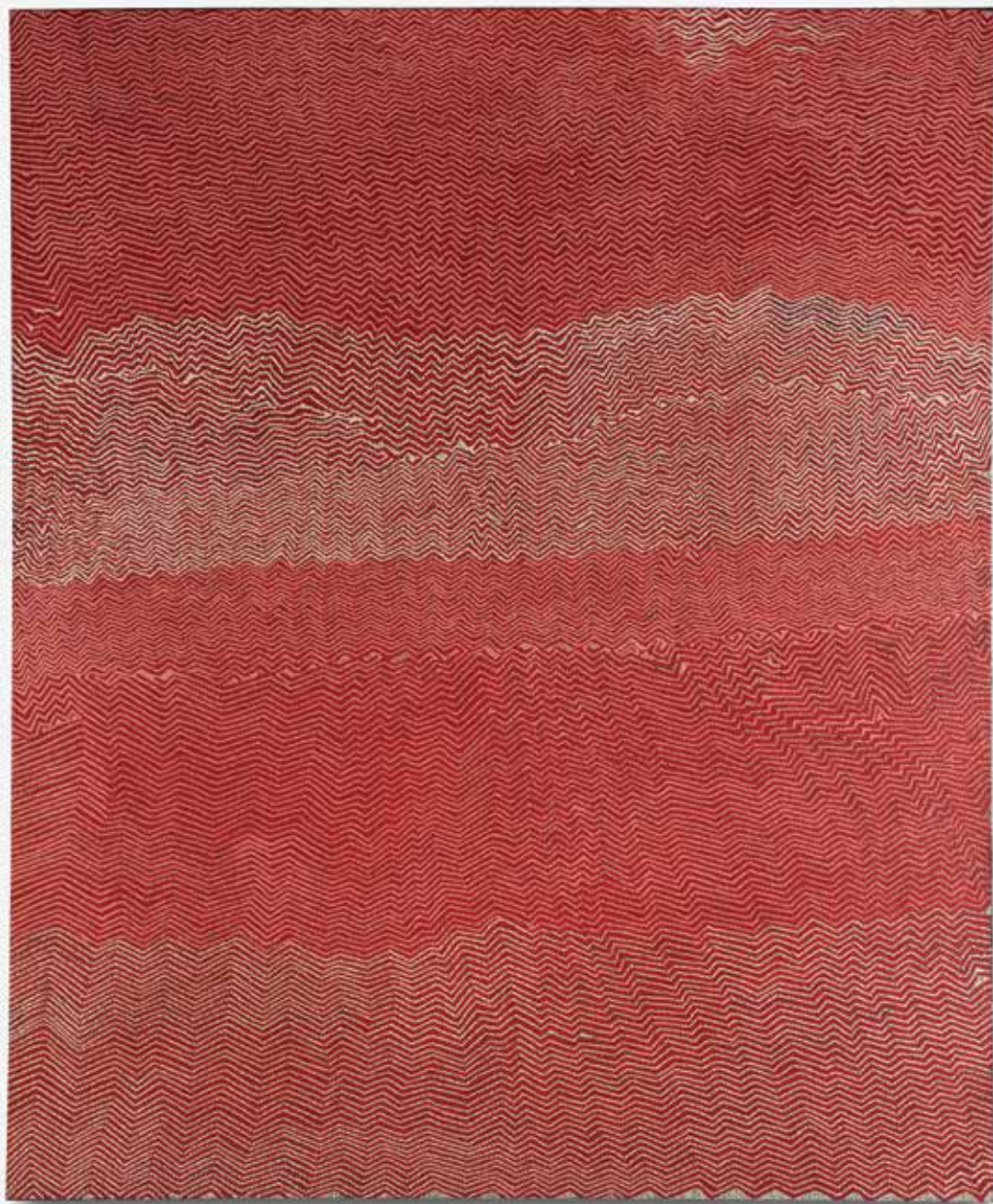
Bobby West commenced painting for Papunya Tula Artists in the late 1980s, although it was not until the 1990s that he developed a consistent practice and successful exhibiting career. In 2000 the Art Gallery of New South Wales held the major survey exhibition *Papunya Tula: Genesis and Genius*. To coincide with this enormously popular exhibition, senior Pintupi artists, including Bobby West Tjupurrula, helped raise funds through the sale of major collaborative paintings for the Western

Desert Dialysis Appeal. These funds were used to establish the vital Purple House, which provides dialysis treatment to remote community residents, a cause close to the artist's heart.<sup>1</sup>

In 2009 Bobby was invited to the Herbert F. Johnson Museum of Art at Cornell University, New York, to complete a ground painting with Ray James Tjangala and Joseph Jorra Tjapaltjarri coinciding with the travelling exhibition *Icons of the Desert: Early Aboriginal Paintings from Papunya*. Two years later, in 2011, Bobby West won the prestigious General Painting Award at the *28th Telstra National Aboriginal and Torres Strait Island Art Award* held at the Museum and Art Gallery of the Northern Territory.

**MARIELLE SONI**

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1. YouTube link with Bobby West interviewed about Purple House and fundraising for the dialysis machine for his community: <https://www.artgallery.nsw.gov.au/art/watch-listen-read/read/the-purple-house/>



**WARLIMPIRRNGA****TJAPALTJARRI**

born circa late 1950

Untitled – Kanalpilya 2000

synthetic polymer paint on linen

122 × 91 cm

**PROVENANCE**

Papunya Tula Artists, Northern

Territory, cat. no. WT0011122

Gallery Gabrielle Pizzi, Melbourne

Private Collection

AUD 18,000

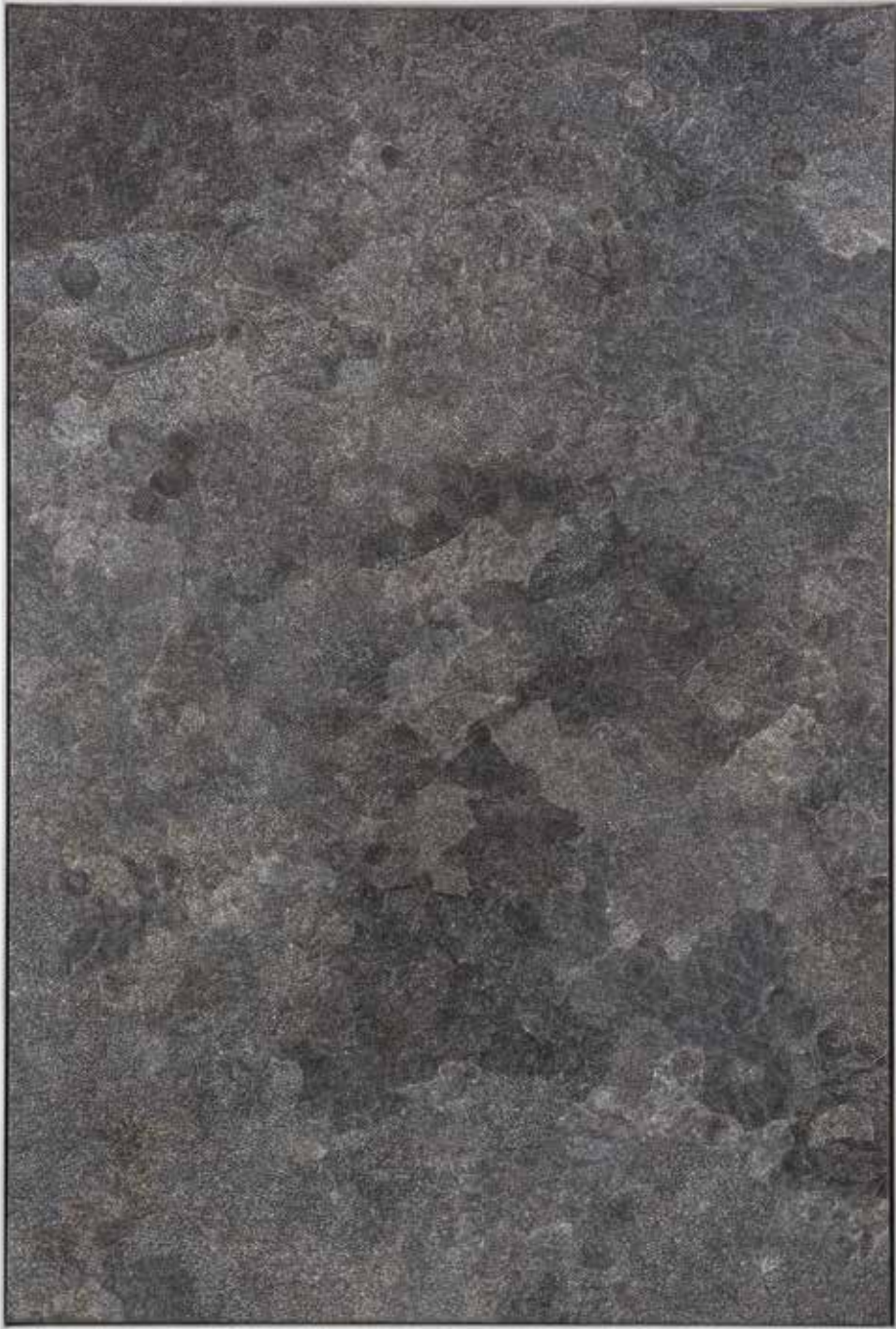
WARLIMPIRRNGA TJAPALTJARRI first painted for Papunya Tula Artists in 1987, just three years after he and a group of family members walked in to Kiwirrkurra in Western Australia after a life lived in the desert without any contact with Australian society. Warlimpirrnga paints his Country – often Wilkinkarra (Lake Mackay), a vast salt lake, or Marruwa, the more personal site where his family often lived.

Over the years, Warlimpirrnga's style has evolved from his initial deployment of the motifs of circle and line, drawing on the iconography of body decoration and sand-drawing most common in the first generation of Papunya Tula painters. His

work involves large canvases of rectilinear forms produced from lines of dots. These dots have their origin in local practices of male body decoration, especially in the ceremonial performance of stories of the Tingari Cycle. In his paintings, Warlimpirrnga elaborates and extends their use in all-over treatments to delineate primary forms. Warlimpirrnga's earliest paintings were purchased and donated to the National Gallery of Victoria in Melbourne. Since then, he has also participated in major exhibitions such as documenta 13 in Kassel, Germany.

**VANESSA MERLINO**





## ANGELINA PWERLE

born circa 1946

*Bush Plum Country* 2003

synthetic polymer paint on linen

181.5 × 121.5 cm

### PROVENANCE

Rodney Gooch, Northern

Territory, cat. no. 17565V

Niagara Galleries, Melbourne

Private Collection

AUD 55,000

ANGELINA PWERLE is an artist whose name is synonymous with the Utopia art movement of Central Australia; she worked alongside the now household names of those first women artists at Utopia, such as the late Emily Kame Kngwarreye, in the 1970s and 1980s, with the support of arts professional Rodney Gooch. Her work was exhibited in the important *Utopia Batik* exhibition at Araluen Centre for Arts and Entertainment at Alice Springs in 1989. Today she still lives and works at Arnkawayerr, Utopia, close to her ancestral homelands.

Since 1996 Pwerle has held eleven solo shows, all presented at Niagara Galleries, Melbourne. Her work has been included in numerous group exhibitions in private, university and public institutions around the world, and is held in major public state and national galleries in Australia, as well as the National Museum of Art, Osaka, Japan, and the Metropolitan Museum of Art, New York.

A *Bush Plum* painting was included in the 2010 exhibition *Desert Country* at the Art Gallery of South Australia, the artist sharing this insight about the work:

There are seeds there in that painting as well, little ones. Not big ones, all little ones. This painting is about my father's country and about [the bush plum] ... The flowers are there ... the little [bush plum] flowers. That bush plum is

my father's Dreaming. That [bush plum] comes from Ahalpere country ... [it] has little white flowers, then after that there is the fruit. If it doesn't rain, the plants are dry; if it rains there is an abundance of [bush plums]. The flower is small when they have just come out ... well, after that the fruit comes. The fruits are really nice when they are ripe.

The artist speaks little English, and here talks of her arnwekety (bush plum) subject in literal terms. This pragmatism belies the multifarious ways of viewing, experiencing and understanding her work. The perspective is micro/macro, above/below, celestial/terra, future/past/now. Bush plum therefore has many meanings: medicinal, botanical, spiritual, place, sustenance, family, history. It is an ancient ancestral linkage, a ceremony to sustain identity and life. Country and humanity inextricably linked – connected as one. This is not symbolism – it is what it is.

In her work, the artist utilises fine wooden skewers to apply the finest of dots, or larger circular marks that – like a murmuring of swallows – seem to float, glide and suspend in the mysterious space that is a successful illusion of great paintings. It suggests new (for the viewer) ways of considering not only space, but time itself.

## MARIELLE SONI

**MAKINTI NAPANANGKA**

circa 1922–2011

Untitled 2008

synthetic polymer paint on linen  
91 × 91 cm**PROVENANCE**Papunya Tula Artists, Northern  
Territory, cat. no. MN0802119  
Gallery Gabrielle Pizzi, Melbourne  
Private Collection

AUD 20,000

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This painting depicts designs associated with the site of Lupulnga, a rockhole situated south of Kintore Community. The Peewee (small bird) Dreaming is associated with this site, as well as the Kungka Kutjarra or Two Travelling Women Dreaming.

During mythological times a group of ancestral women visited this site holding ceremonies associated with the area, before continuing their travels north to Kaakuratintja (Lake MacDonald), and later the Kintore area. The lines in the painting represent spun hair-string which is used in the making of nyimparra (hair-belts), which are worn by both men and women during ceremonies.

*As appears on the Papunya  
Tula Artists certificate*





**EMILY KAME KNGWARREYE**

circa 1910–1996

*After Summer Rain* 1993

synthetic polymer paint on canvas

150 × 120 cm

**PROVENANCE**

Delmore Gallery, Northern

Territory, cat. no. 93B080

Private Collection, Belgium

Private Collection

AUD 160,000

EMILY KAME KNGWARREYE was born around 1910 in Alhalkere on the edge of Utopia cattle station in Anmatyerr Country, approximately 250 kilometres north-east of Alice Springs in the Northern Territory. One of the last generations of Indigenous Elders born and raised in Country devoid of impinging settler influence, Emily grew up acutely attuned to the land's riches, its seasonality and her place within its cycles. By the time she started painting on canvas, Emily was a respected Anmatyerr Elder, keeper of significant ancestral knowledge and co-caretaker of sacred sites in her Country, all aspects of which informed her life and painting.

From 1992 to 1994, Emily entered her 'high colourist phase', characterised by the merging and blending of dots and the various configurations of tracks across the canvas. The harmonies and rhythms of her works mirror dance and song's

physical and auditory mechanisms. In some paintings, such as *After the Rain*, the olfactory allusion to the vibrant desert is also evoked.

Painted in February 1993, *After Summer Rain*'s heady green and olive palate suggests life and emerging growth activated by the rains that fall on the baking desert earth in the summer, releasing a fresh but pungent smell. The phenomenon of the distinctive scent of rain on the dry soil is called petrichor, and the aroma of new life being signalled by seasonal rainfall can be felt in Emily's work. The bouncing and dragging of her brush mimic the bodies of the dancers engaged in ceremony. Other elements accompany her voice as she sings the marks into existence. The lush canvas declares that her Country is humming with growth and is intellectualised through all the senses.

**VANESSA MERLINO**

## NYAPANYAPA YUNUPIŃU

1945–2021

Untitled – Larrakitj 2011

natural earth pigments on hollow log

202 × 17 cm

### PROVENANCE

Buku-Larrngay Mulka, Northern

Territory, cat. no. 4121H

Private Collection

AUD 45,000

Born around 1945, NYAPANYAPA YUNUPIŃU was a painter of profound sensitivity, creating work which captivated audiences, curators and collectors alike to become one of the leading contemporary artists of the 21st century from YolŃu Country, Yirrkala, Northern Territory, Australia. Her work meandered through culture and Country, personal and observational, as organically and smoothly as her paint and brush, meditatively mark-making images and universes into being on bark, paper and hollow log. Larrakitj (hollow log) were traditionally memorial poles created for funerary ceremony, such as this work from 2011, but here painted to be presented and expressed as artwork.

The artist was a much loved and respected member of Buku-Larrngay Mulka art centre, in East Arnhem Land, Northern Territory, where she lived and worked. The documentation from the art centre contains a succinct description of the mystery and profundity of her practice.

[Nyapanyapa] expresses her capacity to live in the moment in the freeness of mark making ... an expression of the movements of her hand as they happen to have taken place on that particular day.

The grammatic tense which YolŃu sing/paint/ discuss the creation forces that shape their world

is unknown to non-Indigenous. Sometimes simplified as ‘Dreamtime’, in English it conveys a temporal union between prehistory, the present and distant future. All of these time zones are happening simultaneously!

... All YolŃu art until this point was either sacred and in this tense, or decorative. Decorative paintings were expressly ‘ordinary’ and without meaning of story of any kind.

Nyapanyapa’s career is peppered with many major milestones: awards, international and major public exhibitions, and acquisitions worldwide. In 2020 the Museum and Art Gallery of the Northern Territory presented *The Moment Eternal: Nyapanyapa YunupiŃu*. In 2021 she was awarded the Wynne Prize for landscape painting at the Art Gallery of New South Wales.

Three weeks of ceremony and ritual for a woman both beloved and esteemed marked the passing of this great artist in late 2021. A 2022 solo exhibition of her work proceeded at Roslyn Oxley9 Gallery in Sydney, upon which the Buku-Larrngay Mulka coordinator Will Stubbs sensitively wrote: ‘In some ways the end of her journey as an artist. But her infinite eternal spiritual journey through the waters and the stars continues.’

## MARIELLE SONI





**GEORGE TJUNGURRAYI**

born circa 1943

Untitled – Mamultjulkulnga

2006

synthetic polymer paint on linen  
183 × 153 cm**PROVENANCE**Papunya Tula Artists, Northern  
Territory, cat. no. GT0607193  
Private Collection

AUD 95,000

—

This painting relates to the claypan site known as Mamultjulkulnga, on the western side of Wilkinkarra (Lake Mackay). Mamultjulkulnga is of great importance to the artist as his father passed away at this site. After rain this claypan becomes a large shallow freshwater lake, which provides ideal conditions for the prolific growth of the small fleshy sub-shrub *Tecticornia verrucosa*, known in Pintupi as mungilypa.

In ancestral times, two Tingari Men of the Tjungurrayi and Tjapaltjarri kinship subsections camped at this site and gathered mungilypa. The seeds from this plant are ground into a paste which is then cooked in the coals to form a type of unleavened bread. The men also made spears at this site which they threw towards the east and west.

*As appears on the Papunya  
Tula Artists certificate*

**WARLIMPIRRNGA****TJAPALTJARRI**

born circa late 1950s

Untitled – Marawa 2004

synthetic polymer paint on linen

244 × 182 cm

**PROVENANCE**

Papunya Tula Artists, Northern Territory, cat. no. WT0811198  
Gallery Gabrielle Pizzi, Melbourne  
Private Collection, Sydney  
*Important Australian Aboriginal Art*, Deutscher and Hackett, Melbourne, 18 March 2020, lot 19  
Private Collection

**EXHIBITED**

*Desert Painters of Australia: Two Generations*, Gagosian, Hong Kong, September 24 – 7 November 2020  
*Important Australian Indigenous Art*, Philip Bacon Galleries, Brisbane, 8 March – 2 April 2022

AUD 220,000





**ELIZABETH NYUMI  
NUNGURRAYI**

1947–2019

*Kiwirrkurra* 2008

synthetic polymer paint on linen  
180 × 120 cm

**PROVENANCE**

Warlayirti Artists, Western  
Australia, cat. no. 610/08  
Outstation Gallery, Darwin  
Private Collection

AUD 30,000

—

This painting depicts the country known as Pawalla, which is Nyumi's father's country. This country is far to the south of Balgo in the Great Sandy Desert, west of Kiwirrkurra, and is dominated by tali (sandhills). Pawalla is a large swampy area, which fills with water after the wet season rain and consequently produces an abundance of bush foods, including kantjilyi (bush raisin), pura (bush tomato) and minyili (seed). Women, shown as the 'U' shapes, with their wana (digging sticks) and coolamons, gathering the foods are also depicted. The whitish colours, which dominate the painting, represent the spinifex that grows strong and seeds after the wet season rains. These seeds are white in colour, and grow so thickly they obscure the ground and other plants below.

*As appears on the Warlayirti  
Artists certificate*

**BOB GIBSON**

born 1974

*Patjanta* 2013

synthetic polymer paint on linen

100 × 80 cm

**PROVENANCE**

Tjarlirli Art, Western

Australia, cat. no. 13-049

Marshall Arts, Adelaide

Private Collection

AUD 6,000

BOB GIBSON Tjungurrayi was born at Papunya, moving with his family to Tjukurla as the Papunya Tula movement was gaining attention in the 1980s. Bob's mother was from Country around Kulkurra, and his father was from Patjarr, so his family followed many other Ngaanyatjarra people who moved to be closer to their ancestral homelands. Tjukurla lies in sandhill country on the edge of Lake Hopkins, halfway between the Warakurna Community in Western Australia and Kintore – Walungurru – in the Northern Territory.

Bob started painting with Tjarlirli Art in 2007 and quickly found a unique rhythm and approach to painting. His preference for exuberant colour and his free attitude toward form and composition allowed him to develop an ultra-contemporary

approach to the representation of the ancestral stories of his Country. Bob's decisive and confident gestures bring uninhibited shapes and expressive lines to the table of traditional narratives, with an assured realisation of Country. He has a bold and spirited presence in the studio, bringing a contagious spirit that activates and invigorates the other members of the small art centre.

His highly unique representations of the Tjukurpa are an intersection of traditional storytelling and a wild artistic practice. His work is significant, as it speaks to the complex layers and tensions between cultural, historical and modern influences.

**VANESSA MERLINO**





**DANIEL WALBIDI**

born 1983

*Kirriwirri* 2008

synthetic polymer paint on linen  
94 × 63 cm

**PROVENANCE**

Short St Gallery, Western  
Australia, cat. no. 26566  
Private Collection

AUD 18,000

—

Daniel says, 'Kirriwirri is my grandfather's and grandmother's country. That is where they brought up all of their kids. And where my father was brought up. It is like their family home, their roots.

There is a big claypan at this place. It is an important place for our family. Our clan is also named Kirriwirri, and individual members of our clan are called Kirriwirri.'

Kirriwirri is a jila (living water) near Well 33 on the Canning Stock Route in the Great Sandy Desert of Western Australia. Daniel's painting reflects the complex desert landscapes full of life and colour. He depicts salt lakes (white areas) and all the talis (sand hills) loaded with rich vegetation.

*As appears on the Short  
St Gallery certificate*



*Early Balgo works  
from the Conrad  
Bulenda and Lynette  
Thorburn Collection*

Balgo, a former mission in Western Australia, became home to a diverse community of Indigenous peoples, being a nexus for the Tanami Desert, Great Sandy Desert and the vast Kimberley surrounds. Forced from their homelands, a population of distinct language groups – Kukatja, Walmajarri, Ngardi, Jaru, Wangkatjunga, Pintupi, Warlpiri and Ngaanyatjarra, collectively referred to as Kutjungka (meaning ‘at one’)<sup>1</sup> – sought stable refuge and settled at Balgo.

The community’s cultural diversity became evident in the style, colour and subject variegations the artists produced with acrylic paint on canvas at Warlayirti Artists, the Aboriginal owned art centre based in the community. Country and Tjukurrpa are expressed from heart and hand, imbedded in paint and canvas – a live and continuous culture – the artists apart from their homelands no more.

A pivotal moment in the story of the art movement’s genesis was the 1986 exhibition presented at the Art Gallery of Western Australia, *Art from the Great Sandy Desert*, curated by Michael A. O’Ferrall. Although earlier output was facilitated through the Adult Education Centre, it was the impact of this exhibition that successfully secured funding to establish Warlayirti Artists art centre in 1987, as a 100 per cent Aboriginal owned corporation, with Andrew Hughes as its inaugural manager. In 1988 Michael Rae came to Balgo as the new art centre manager, facilitating access to art materials and encouraging creative expression that continued with Robin Beasey (1992–1995) and Wendy and James Cowan (1995–1996). As the artists experimented with and mastered the new acrylic medium, the artists and the art centre continued to flourish, with the Balgo artists becoming renowned for their use of high key colour that expressed the vast richness of life in the desert: literal, cultural and spiritual; ancient and present.

**MARIELLE SONI**

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1. Christine Watson, in Judith Ryan, *Colour Power: Aboriginal Art Post 1984*, National Gallery of Victoria, Melbourne, 2005.

**EUBENA NAMPITJIN**

circa 1924–2013

*The Canning Stock*

*Route 1992*

synthetic polymer paint on linen

120 × 60 cm

**PROVENANCE**

Warlayirti Artists, Western

Australia, cat. no. 668/92

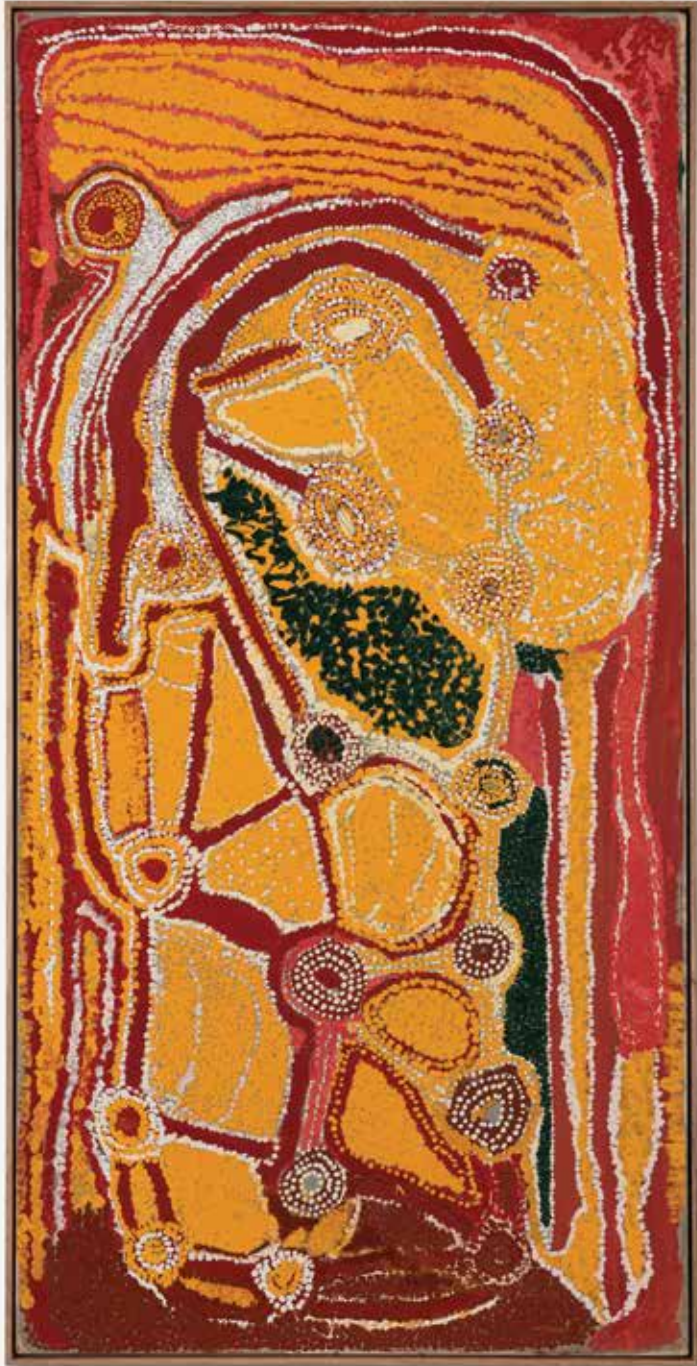
Private Collection, Melbourne

AUD 65,000

—

This story comes from the Wati Kutjarra Dreaming trail. Wati Kutjarra or Two Men were travelling through the country near the canning stock route. They passed through this particular area during the Tjukurrpa or Dreamtime. There is a permanent area of swampy grass and plenty of food.

*As appears on the Warlayirti Artists certificate*





**MUNTJA NUNGURRAYI**

circa 1930–1997

*Nunyirra* 1991

synthetic polymer paint on linen  
120 × 60 cm

**PROVENANCE**

Warlayirti Artists, Western Australia,  
cat. no. 284/91  
Private Collection, Melbourne

AUD 8,800

—  
This painting depicts a large soak-water (warran) near which old people used to camp in the old days. There were always many foods to be collected here by the women and some of these are shown in the painting. The wildflowers to be found here are also seen. These featured go back to the Tjukurrpa or Dreamtime when spiritual ancestors scattered foods and grasses all over the land. Songs and dances tell of these things.

*As appears on the Warlayirti Artists certificate*

**JOHNNY MOSQUITO****TJAPANGATI**

circa 1920–2004

*Kurtal* 1992

synthetic polymer paint on linen

100 × 50 cm

**PROVENANCE**

Warlayirti Artists, Western

Australia, cat. no. 251/92

Private Collection, Melbourne

AUD 14,000

—

The painting shows the area where the artist spent the first part of his life and he knows the area intimately.

The site is very important for Men's Law and is related to rain-making ceremonies of which the artist is one of the senior custodians. There are depressions in the land here which are believed to show where these two men lay and sacred rocks that are held to have special powers.

*As appears on the Warlayirti Artists certificate*



**WIMMITJI TJAPANGATI**

circa 1924–2000

*Kurra* 1991

synthetic polymer paint on linen

120 × 60 cm

**PROVENANCE**

Warlayirti Artists, Western

Australia, cat. no. 393/91

Private Collection, Melbourne

AUD 65,000

—

The painting represents sacred designs (kuruwarri) for the artist. There are references to Tingari men who were here in the Tjukurrpa or Dreamtime and of the activities in which they were involved. The artist spent his early years here and his camps were in different parts of this area. There were plenty of bush-foods such as 'pintalpa' here for the women to collect.

*As appears on the Warlayirti*

*Artists certificate*



**LUCY YUKENBARRI**

circa 1934–2003

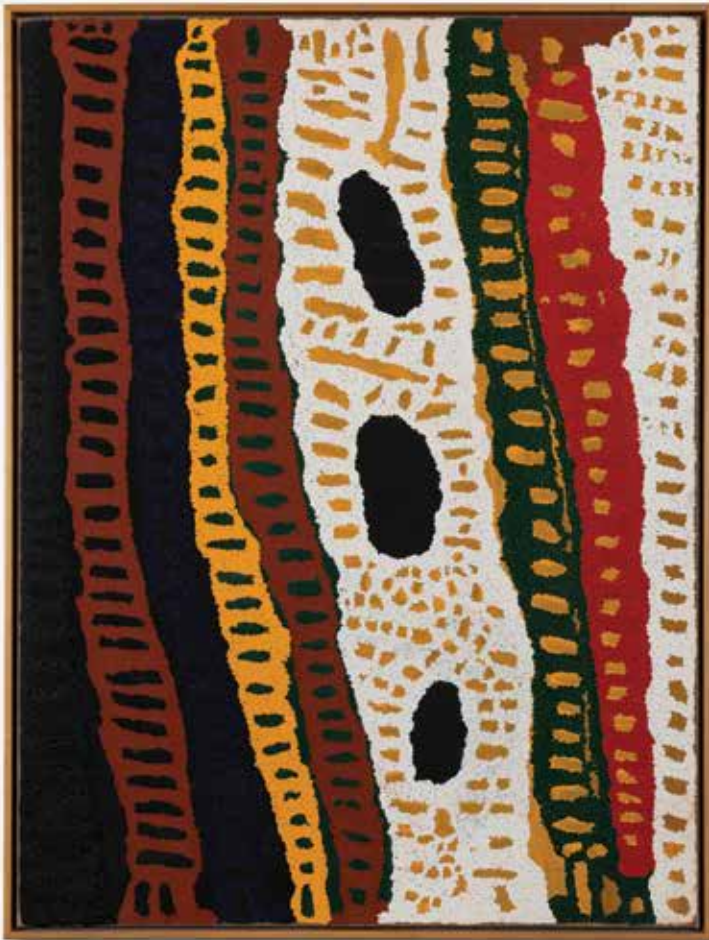
*Winpupulla* 1992synthetic polymer paint on linen  
100 × 75 cm**PROVENANCE**Warlayirti Artists, Western  
Australia, cat. no. 204/92  
Private Collection, Melbourne

AUD 9,600

—

This painting shows three waterholes that have been used by the artist's family over generations and where she herself lived when a younger woman. The women and girls went out into the sandhills and stony plains each day to collect foods such as purra and kamitji. There are the sites with Law significance here and these are looked after by senior people such as the artist.

*As appears on the Warlayirti  
Artists certificate*



**DONKEYMAN LEE  
TJUPURRULA**

circa 1920–1994  
Untitled – Artist's  
Country 1992

synthetic polymer paint on linen  
100 × 50 cm

**PROVENANCE**

Warlayirti Artists, Western  
Australia, cat. no. 258/92  
Private Collection, Melbourne

AUD 18,000

—  
The painting celebrates the travels and exploits of the mystical Wati Kutjarra or Two Men in the Tjukurrpa or Dreamtime. This pair camped at all of these places and used different waterholes. They have left signs in the land of their presence which are looked after by the artist and the other senior men. The area is dominated by a vast saltlake and is where the artist lived the first part of his life.

*As appears on the Warlayirti  
Artists certificate*



**TJUMPO TJAPANANGKA**

circa 1929–2007

*Maruwa* 1998synthetic polymer paint on linen  
80 × 120 cm**PROVENANCE**Warlayirti Artists, Western  
Australia, cat. no. 480/98  
Private Collection, Melbourne

AUD 14,000

—

Maruwa is a large area around and north of Lake Mackay. This painting depicts the circular figures from underground. This is strong Law country and some of the black lines refer to the body paint used in ceremonies at 'young fella time' – the initiation of young men. Tjumpo is a senior custodian of this area, and one of the most important leaders of Law at Balgo and Kiwirrkurra.

*As appears on the Warlayirti  
Artists certificate*







*From the Estate  
of Grant Smith  
1948–2022*

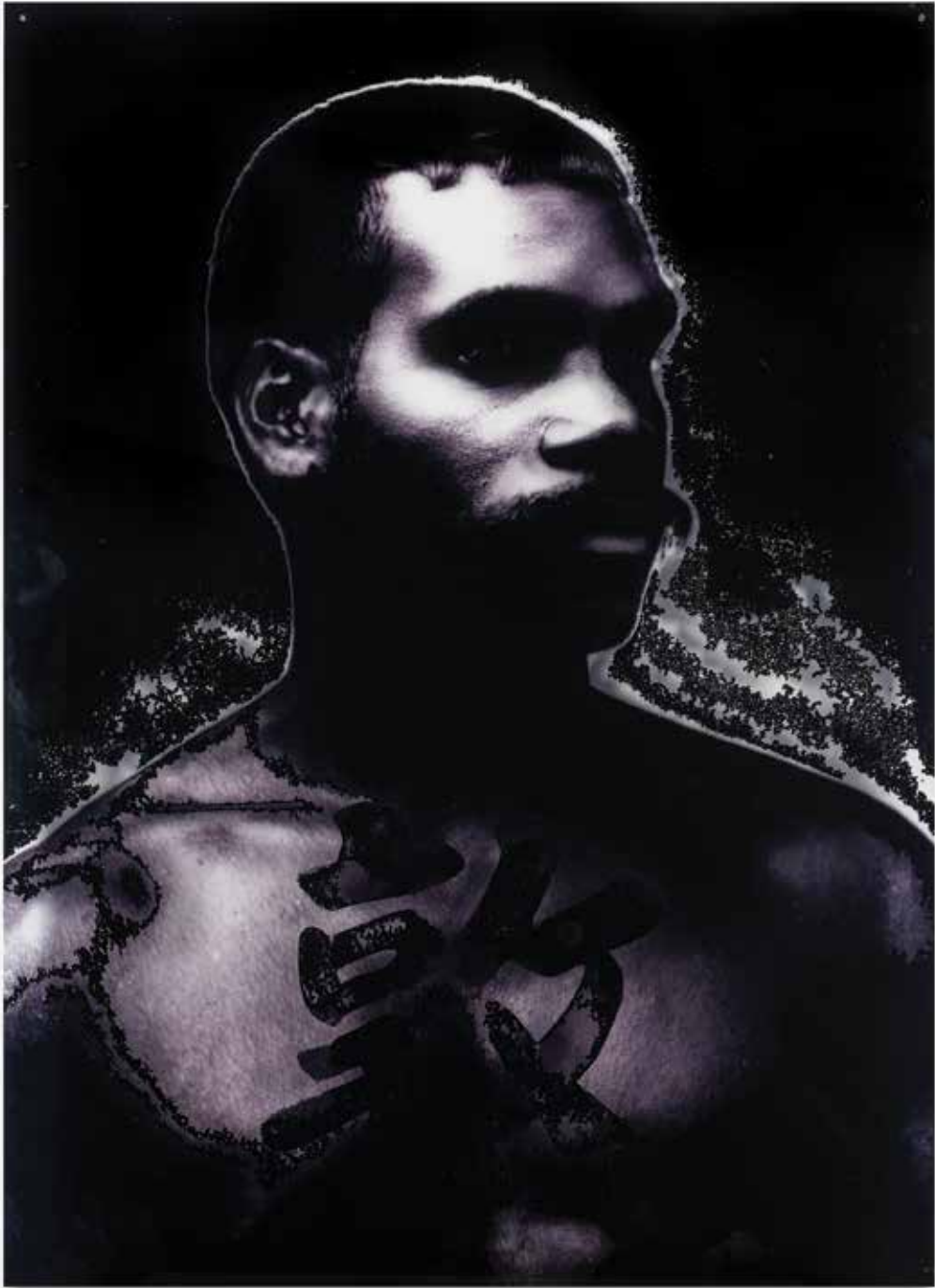
Recently, Indigenous Australian art lost one of its most enigmatic and culturally distinguished advocates. Grant Smith, who was loved and adored by many, combined his career in the opera and music theatre world with a great love for Indigenous Australian art.

Executors of the Estate Kylie Gallehawk and Gavin Truman reflect that Grant Smith was well travelled and spoke seven or eight languages fluently, and his ‘charisma, generosity, worldly knowledge, love for the arts, amazing voice and acting talents were qualities he shared with all’. His passion and vast knowledge were also celebrated through his collection of Australian Aboriginal art and his position managing the prominent Gallery Gabrielle Pizzi, Melbourne, for over ten years.

Grant Smith developed his passion for Indigenous art after he returned to Australia following his studies at the opera school of the Royal College of Music in London in the early 1980s. On moving to Melbourne in 1987, he met and became friends with the enormously influential Gabrielle Pizzi, who fostered his curiosity and education in Indigenous art. Grant worked with Pizzi in the early 1990s when the gallery exhibited works by Emily Kame Kngwarreye and other artists such as George Tjungurrayi, Warlimpirrnga Tjapaltjarri, Paddy Bedford and John Mawurndjul. Gallery Gabrielle Pizzi was a driving force of the early movement and promoted contemporary Indigenous art in the USA, Russia, Germany, Spain, Italy, Israel and India.

For *Reverence 2022*, D’Lan Contemporary is honoured to present a select group of works that reflect the astute eye, curiosity and impeccable sensitivity with which artworks in the Estate of Grant Smith were collected.

**VANESSA MERLINO**



**BROOK ANDREW**

born 1970

*Sexy and Dangerous II* 1997

printed 2006, Duraclear

print on Perspex

144.5 × 108 cm

**PROVENANCE**

Greenaway Gallery,

Adelaide, edition 9/10

Private Collection, Melbourne

*Important Women Artists + Selected*

*Australian and International Fine Art,*

Deutscher and Hackett, Melbourne,

10 November 2021, lot 66

The Estate of Grant Smith, Melbourne

**EXHIBITIONS**

*Brook Andrew: Eye to Eye,*

Monash University Museum of

Art, Melbourne, 4 April – 23 June

2007; Penrith Regional Gallery

and the Lewers Bequest, Sydney,

18 August – 14 October 2007; John

Curtin Gallery, Curtin University of

Technology, Perth, 4 April – 30 May

2008 (another example, illus. in

exhibition catalogue, pp. 6, 11)

AUD 65,000

One of Australia's most celebrated contemporary artists, BROOK ANDREW (Wiradjuri/Celtic) has a stellar international exhibiting career. Recognised for his wide-ranging interdisciplinary practice, the artist surprises and provokes with his installations and presentations. Challenging notions around indigeneity and sovereignty, theories on identity, the body and the gaze inform his creative output both as an artist and curator. His reputation as global curator solidified with his appointment as the artistic director of the 22nd Biennale of Sydney, 2020, *NIRIN*, a significant international art presentation across six sites.

*Sexy and Dangerous II*, as its name conveys, is a clear relation to his infamous work *Sexy and Dangerous* 1996, which won the Kate Challis RAKA Award in 1998. Both photographic images depict Indigenous men, with text superimposed.

In *Sexy and Dangerous II* the sense of mystery is heightened by the dramatic chiaroscuro of contrasting negative space and silver-white surface highlights. The work challenges assumptions around racial stereotypes, anthropology, museological Eurocentricity, mass consumerism, sexuality, technology, and contemporary cultural attitudes, while drawing from a place of poetry and ambiguity.

An edition of *Sexy and Dangerous II* was included in the artist's major survey *Brook Andrew: Eye to Eye*, curated by Geraldine Barlow for Monash University Museum of Art in 2007, which travelled to Perth, Manila, Singapore and Bangkok between 2007 and 2009. An edition is held in the National Gallery of Victoria collection, Melbourne.

**MARIELLE SONI**

**PENNY TWEEDIE**

1940–2011

*Tom Noytuna* 1998type C photograph on paper  
84 × 65 cm**PROVENANCE**Kimberley Australian  
Aboriginal Art, Melbourne  
The Estate of Grant Smith, Melbourne**EXHIBITED***Aboriginal Australians: Spirit of  
Arnhem Land*, book launch and  
exhibition, Kimberley Australian  
Aboriginal Art, Melbourne,  
10 November 1998

AUD 4,500

—

*This one new telephone, this one  
good story for us. When kids get  
sick, we telephone clinic, they  
send truck with medicine. And  
good for ceremony business too.  
Every outstation has telephone now,  
so easy to talk to everyone, make  
sure everyone turns up for ceremony.*

Tom Noytuna



**LEAH KING-SMITH**

born 1956

Untitled – Patterns of  
Connection series 1991

type C photograph on paper

125 x 125 cm

**PROVENANCE**

Gallery Gabrielle Pizzi, Melbourne

The Estate of Grant Smith, Melbourne

AUD 7,700



**HENRY GAMBIKA NUPURRA**

born 1932

*Banumbirr – Morning Star**Pole 2000*

natural earth pigments, feathers, bush  
string and cotton on carved wood  
178 × 10 cm

**PROVENANCE**

Elcho Island Art & Craft, Northern  
Territory, cat. no. 23/3714/NUP  
Cooee Aboriginal Art, Sydney  
The Estate of Grant Smith, Melbourne

AUD 7,700

—

**PADDY FORDHAM  
WAINBURRANGA**

circa 1934–2006

*Two Balangjarngalain –**Spirit Figures 1989*

natural earth pigments on  
carved hardwood  
180 × 10 cm; 179 × 7 cm (2)

**PROVENANCE**

Mimi Arts and Crafts, Northern Territory  
Gallery Gabrielle Pizzi, Melbourne  
The Estate of Grant Smith, Melbourne

AUD 8,000

—

**JACK LARRANGAI**

born circa 1926

*Balinjarngarlant –**Ancestral Spirit 1992*

natural earth pigments, feathers  
and resin on carved wood  
165 × 12 cm

**PROVENANCE**

Maningrida Arts & Culture,  
Northern Territory  
Gallery Gabrielle Pizzi, Melbourne  
The Estate of Grant Smith, Melbourne

AUD 8,000





**JEAN BAPTISTE APUATIMI**

circa 1940–2013

*Nguiu – Bathurst Island 2002*

natural earth pigment with  
synthetic binder on linen  
121 × 101 cm

**PROVENANCE**

Tiwi Design, Northern

Territory, cat. no. 207-02

Gallery Gabrielle Pizzi, Melbourne

The Estate of Grant Smith, Melbourne

AUD 12,000



**WARLIMPIRRNGA****TJAPALTJARRI**

born circa late 1950s

Untitled – Karrinyarra 1999

synthetic polymer paint on linen

122 × 61 cm

**PROVENANCE**

Papunya Tula Artists, Northern

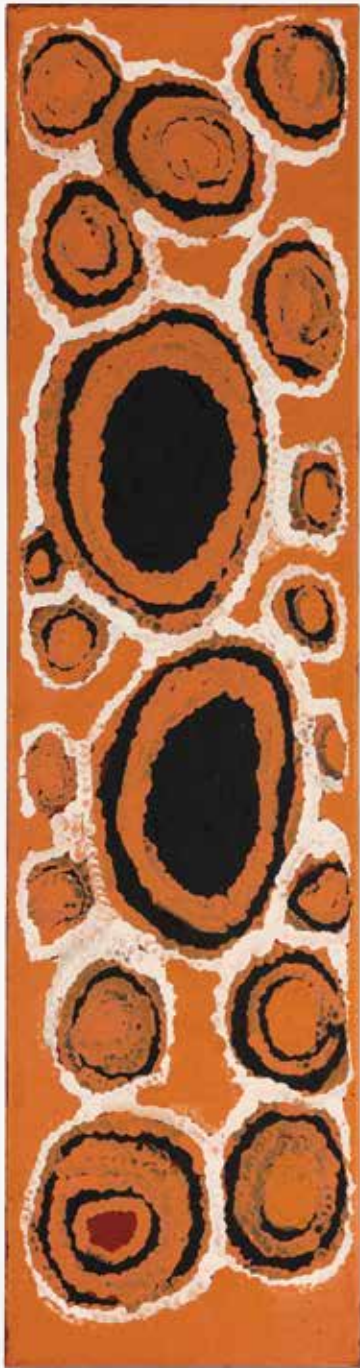
Territory, cat. no. WT9905129

Gallery Gabrielle Pizzi, Melbourne

The Estate of Grant Smith, Melbourne

AUD 14,000





**INYUWA NAMPITJINPA**

circa 1922–1999

Untitled 1998

synthetic polymer paint on linen  
106 × 27 cm

**PROVENANCE**

Papunya Tula Artists, Northern Territory, cat. no. IN981265  
Gallery Gabrielle Pizzi, Melbourne  
The Estate of Grant Smith, Melbourne

AUD 4,400

—

**GEORGE TJUNGURRAYI**

born circa 1943

Untitled – Mamultjulkulnga  
2003

synthetic polymer paint on linen  
107 × 28 cm (2)

**PROVENANCE**

Papunya Tula Artists, Northern Territory, cat. nos. GT0310061 and GT0310062  
Gallery Gabrielle Pizzi, Melbourne  
The Estate of Grant Smith, Melbourne

AUD 12,000



**JOHNNY YUNGUT****TJUPURRULA**

circa 1930–2016

Untitled – Tjangimanta 2002

synthetic polymer paint on canvas

181.5 × 151 cm

**PROVENANCE**

Papunya Tula Artists, Northern Territory, cat. no. JY0210029  
 Alison Kelly Gallery, Melbourne  
 Private Collection, Sydney  
 Leonard Joel Fine Art, Melbourne,  
 16 October 2006, lot 22  
 The Luczo Family Collection,  
 United States of America  
*Aboriginal Art from the Luczo Family  
 Collection*, Deutscher and Hackett,  
 Melbourne, 19 October 2016, lot 39  
 The Estate of Grant Smith, Melbourne

AUD 22,000

Born in the bush near Tjangimanta, north-east of Kiwirrkurra, JOHNNY YUNGUT TJUPURRULA first appeared in the Papunya Tula Artists records in 1978 under the name of Johnny Angas. He was the brother of well-known Balgo artist Donkeyman Lee Tjupurrula with whom he shared Country around Well 33 on the Canning Stock Route. Although several of his relatives were among the leading group of painters at Warlayirti Artists in Balgo, Johnny Yungut lived mainly at Kintore with his wife Walangkura Napanangka and her extended family, where he painted until his passing in 2016.

One of the last of his generation of senior Pintupi men, his status and ritual standing meant that Johnny Yungut had an extensive repertoire of Dreaming subjects, including several sites in his father's Country around Kiwirrkurra. These are: to the west of Kiwirrkurra, the sandhill site of Ngalpurrunya and the Pulyulnga soakage water site; to the east, the Tjuntulpul and Tilunga rockholes; to the south, the rockhole and soakage

site of Ngaminya; and to the north, the claypan and soakage water of Tjutalpi.

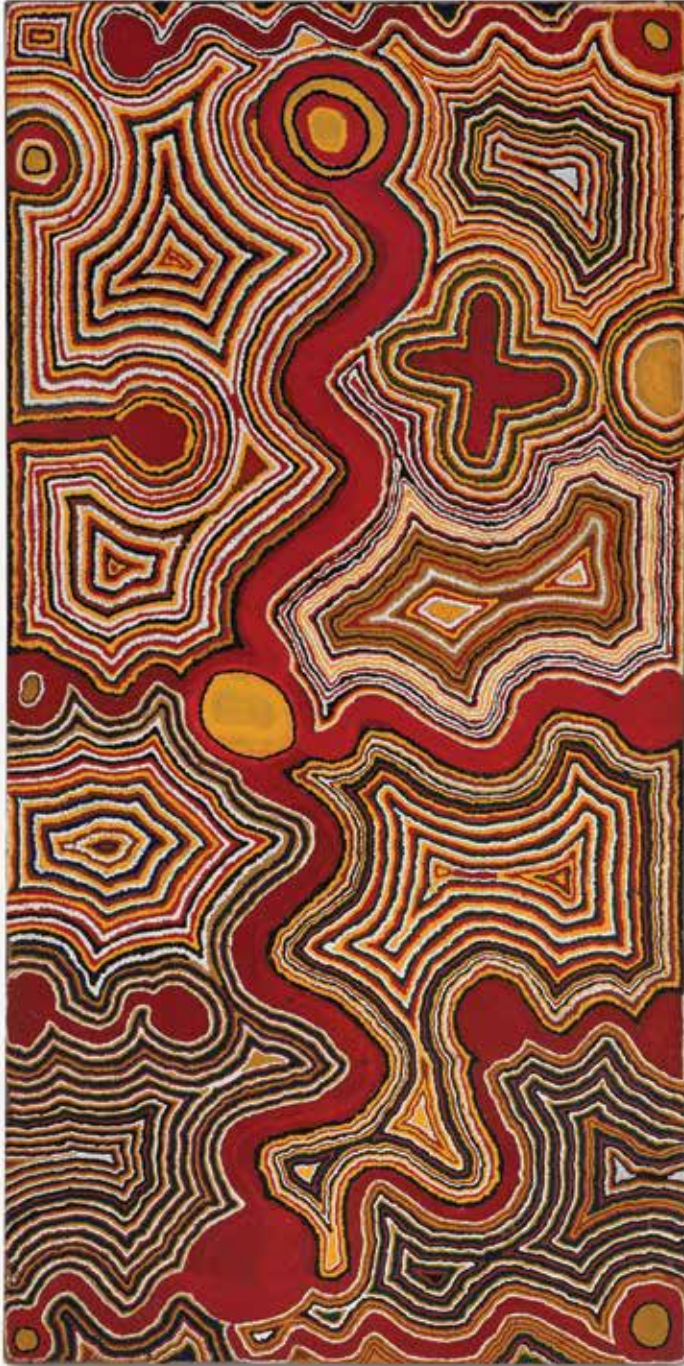
In this painting, the soakage waters of Tjangimanta are depicted in the loose and shaky characteristic style that gained Johnny Yungut immediate acclaim as a significant Papunya Tula artist in the early 2000s. The following year, William Mora Galleries presented the artist's first solo exhibition, followed by a second solo, *New Paintings*, at Utopia Art in Sydney in 2004. Johnny was again celebrated in 2013 at the Papunya Tula Artists Gallery in Alice Springs with new work which showcased his extraordinary capacity to evolve and develop his subjects in his signature style over the decades.

**VANESSA MERLINO**

—

Reference: Vivien Johnson, *Lives of the Papunya Tula Artists* 2008.





**TJUMPO TJAPANANGKA**

circa 1929–2007

Untitled 1991

synthetic polymer paint on linen  
150 × 75.5 cm

**PROVENANCE**

Warlayirti Artists, Western  
Australia, cat. no. 677/91  
Private Collection, Queensland  
*Australian Indigenous & Oceanic  
Art*, Day 1, Mossgreen Auctions,  
Melbourne, 22 July 2014, lot 59  
The Estate of Grant Smith, Melbourne

AUD 18,000

**NYUNMITI BURTON**

born 1960

*Seven Sisters* 2013

synthetic polymer paint on linen

152 × 100 cm

**PROVENANCE**

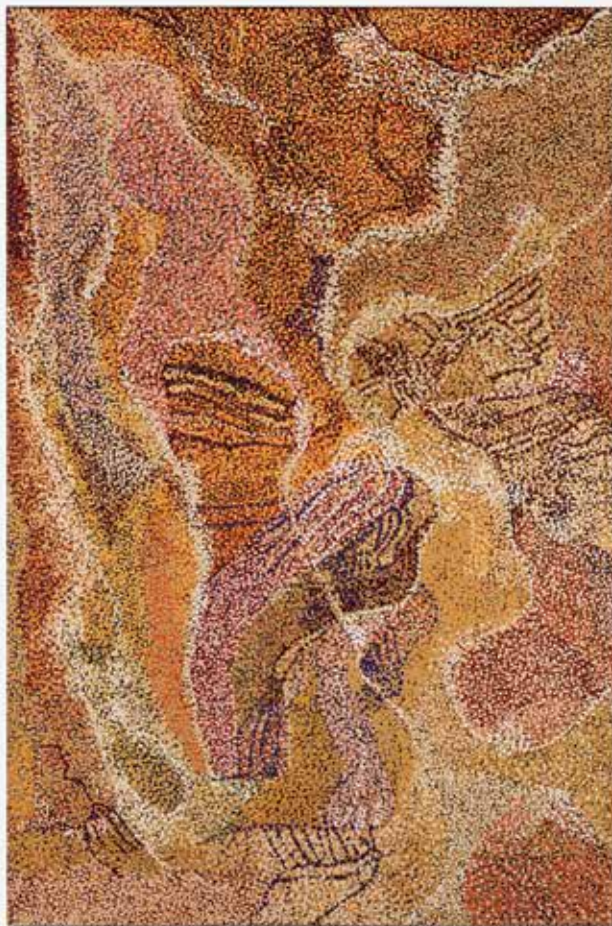
Tjala Arts, South Australia,

cat. no. 712-13

Gallery Gabrielle Pizzi, Melbourne

The Estate of Grant Smith, Melbourne

AUD 8,000



**NGUPULYA PUMANI**

circa 1948–2019

*Maku Tjukurpa – Witchetty*

*Grub Story* 2020

synthetic polymer paint on linen

152 × 168 cm

**PROVENANCE**

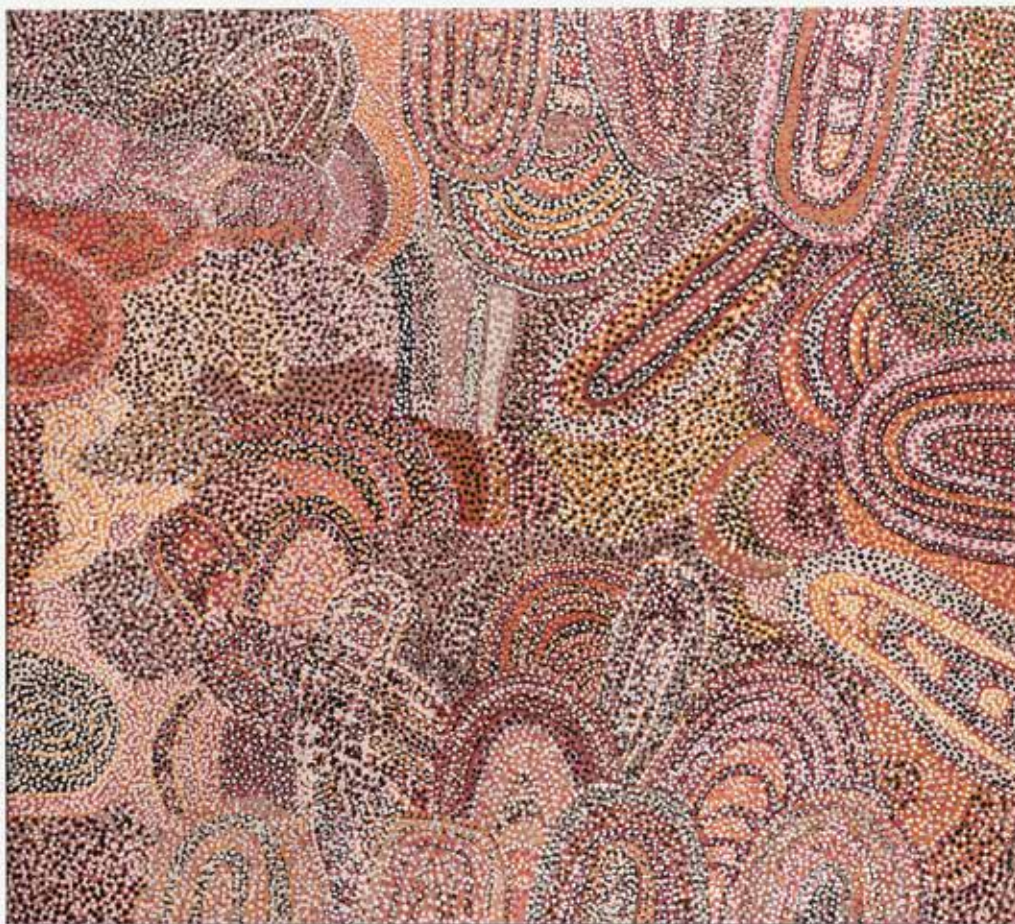
Mimili Maku Arts and Crafts,

Northern Territory, cat. no. 240-10

Gallery Gabrielle Pizzi, Melbourne

The Estate of Grant Smith, Melbourne

AUD 9,600



**PATRICK MUNG MUNG**

born 1943

*Nawrlkarlwin – Purnululu*

2005

natural earth pigment with  
synthetic binder on linen  
100 × 140 cm

**PROVENANCE**

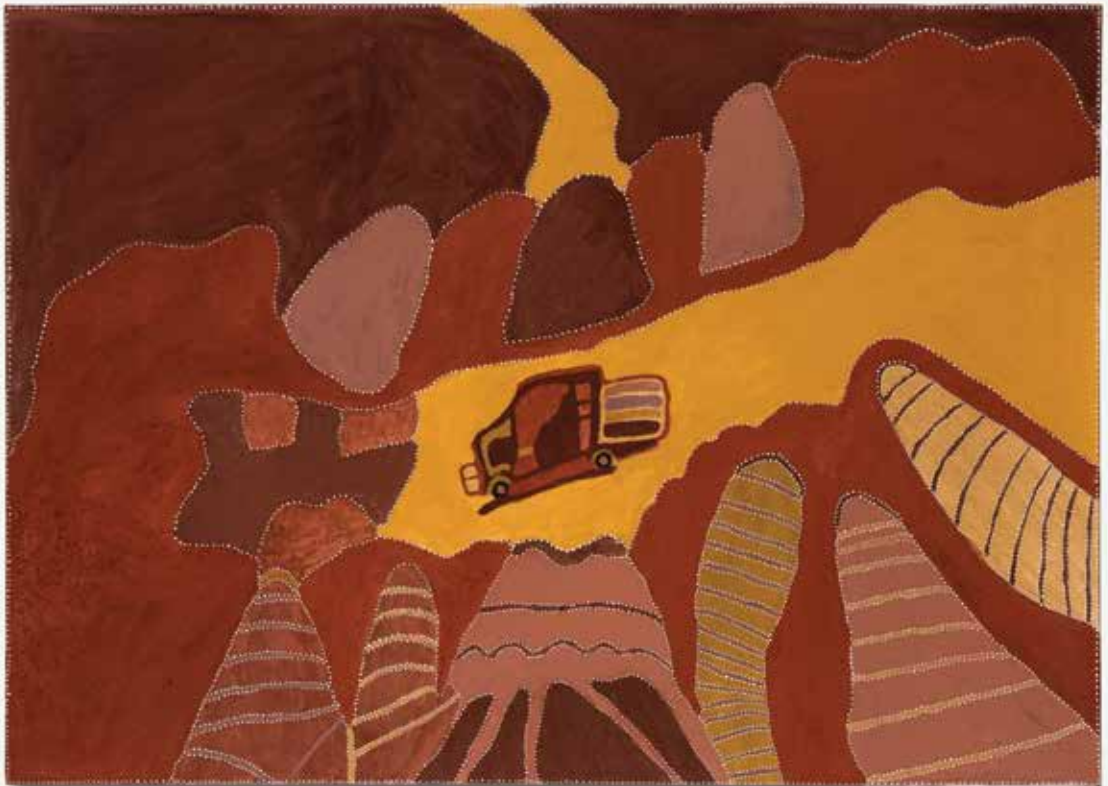
Warmun Art, Western Australia,

cat. no. WAC 535/05

Gallery Gabrielle Pizzi, Melbourne

The Estate of Grant Smith, Melbourne

AUD 14,000



**MABEL JULI**

born 1933

*Wandarin* 2005

synthetic polymer paint on linen

51 × 150 cm

**PROVENANCE**

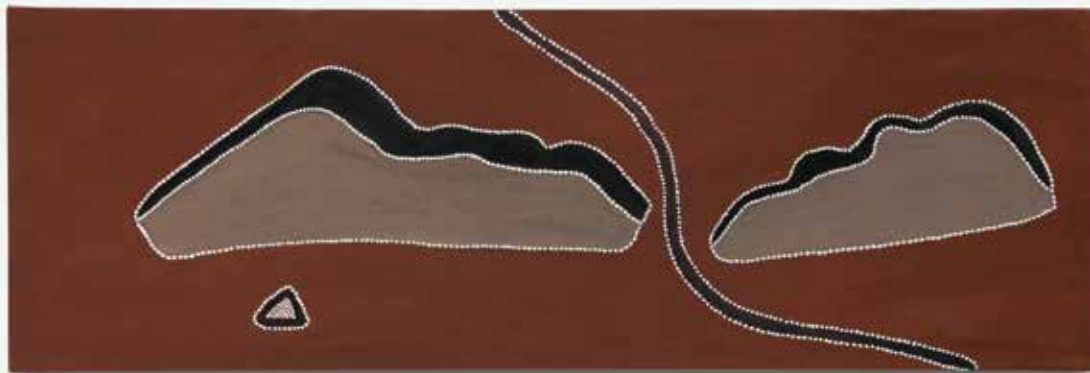
Warmun Art, Western Australia,

cat. no. WAC 625/05

Gallery Gabrielle Pizzi, Melbourne

The Estate of Grant Smith

AUD 7,000





**PADDY BEDFORD**

circa 1922–2007

*Queensland Creek* 1998

natural earth pigment with  
synthetic binder on linen  
122 × 135 cm

**PROVENANCE**

Jirrawun Arts, Western Australia,  
cat. no. PB 1998.22  
William Mora Galleries, Melbourne  
Ray Foley, Tasmania  
Art Mob, Tasmania  
The Estate of Grant Smith

**LITERATURE**

Linda Michael (ed.), *Paddy Bedford*,  
Museum of Contemporary Art,  
Sydney, 2006, p. 144 (illus.)

**EXHIBITED**

*My Country*, William Mora Galleries,  
Melbourne, 18 November –  
12 December 1998

AUD 100,000

Gooomji Nyunkuny PADDY BEDFORD was a senior Gija lawman who became a critical figure in East Kimberley painting. His paintings were the manifestation of his embodiment of the Ngarranggarni, representing the Laws and Dreamings of his mother's and father's Country. In protecting the integrity of cultural law, he developed a new visual language. His impeccably balanced compositions were felt far beyond his homeland, reaching audiences outside the vast songlines and becoming the most potent vehicle for the advocacy of reconciliation.

The painting *Queensland Creek* was exhibited by William Mora at Paddy Bedford's first solo exhibition, titled *My Country*, in 1998 at Flinders Lane in Melbourne. The catalogue description tells us that the Country that Paddy depicted is considered to be highly dangerous. The artist explains that his mother, father and brother all died at this site and nobody visits the area. At the top left and right of the painting are hills, at the bottom

of which lie waterholes. The black ochre indicates a river, which runs through the remote country, and cannot be accessed by the road, represented by the vertical red line of the painting, which stops just short of this place.

Like many senior First Nations culture keepers who turn to painting, Paddy Bedford's deep cultural knowledge was a strong impetus within his late-life painting practice. He started painting for ceremony at an early age, gaining a deep respect for customary law and conservatively observing its restrictions throughout his painting career. Although his work does indeed draw on the ancestral past and renews it in the present, his paintings were not direct invocations of the Ngarranggarni. Instead, it was the living narrative that guided his hand without hesitation, powering his abstract forms as an invitation for outsider engagement.

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## ABOUT

Formed in 2016, D'Lan Contemporary Pty Ltd offers specialist art advisory and management services.

We present the finest works of art to the market in an annual exhibition, REVERENCE and take pride in sourcing and selling exceptional works of art by Australian Indigenous artists on behalf of clients both here in Australia and overseas.

## ETHICS

Our mission is to create a transparent and sustainable marketplace for Australian Indigenous art and to respect and protect the integrity of the artist, the buyer, the seller – and the marketplace – from fraudulent sales or unethical procurement.

We maintain strict ethical practices and only exhibit and sell works of art with a clear line of provenance.

## THE NATIONAL ENDOWMENT FOR INDIGENOUS VISUAL ART (NEIVA)

The National Endowment for Indigenous Visual Arts (NEIVA) is an independent charitable trust fund established to centralise and distribute proceeds from art sales back to Australian Indigenous artists and their working communities.

D'Lan Contemporary allocates 30% of net profits to NEIVA. NEIVA is governed by an independent trustee company and funds are allocated through a grant application process managed by Agency Projects. Funded projects are selected by an advisory board of Indigenous leaders. For more information on NEIVA, visit [www.neiva.org.au](http://www.neiva.org.au)

## COLLECTING AUSTRALIAN INDIGENOUS ART

Provenance is critically important when buying and selling Australian Indigenous art. A clear line of provenance helps to maintain a healthy and ethical marketplace; providing evidence that the artwork is authentic and assurance that the artist has been adequately recompensed.

Documentation that can establish provenance includes:

- Community Art Centre Certificate of Provenance/Authenticity
- Transfer of Ownership Documentation
- Purchase Receipt or Invoice
- Inclusion in Auction Catalogues
- Inclusion in (private and/or institution) Exhibitions, and Exhibition Catalogues
- Collection/Exhibition Inventory Numbers (private and/or institution)
- Inclusion in Academic/Art Historical Publications
- Documented Appraisals

**Best Practice for buying Indigenous Australian art is set out by the institutional standards below:**

## CONTEMPORARY INDIGENOUS AUSTRALIAN ART (1980–PRESENT)

All contemporary artworks should be accompanied by documentation linking the artwork to the artist via their Community Art Centre or their primary representative.

On the primary market, artworks should only be purchased from Community Art Centres or an official gallery/representative. On the secondary market, the Community Art Centre should be the primary source of provenance for any reputable Indigenous Art Dealer or Auction House. This process aligns with the policy of all Australian institutions.

## MODERN INDIGENOUS AUSTRALIAN ART (1950S–1980)

For artworks created prior to the establishment of Community Art Centres, such as bark paintings, Hermannsburg watercolours, Papunya boards and sculptural artworks made for sale, there is less necessity for Community Art Centre provenance. However, a proven direct link to the artist will impact the value of the work; works from this period with no traceable history tend to have significantly less market value than those that do – even when an artwork is clearly authentic. Highly desirable provenance for modern Indigenous artworks includes Papunya Tula Artists, Stuart Art Centre and Maningrida Arts, or a clear line back to one of the primary collectors such as Geoffrey Bardon, Dorothy Bennett, Sandra Le Brun Holmes or Dr Scougal – who were all active in the 1950s–1970s.

## ARTEFACTS AND OBJECTS (1880S–1950)

With artefacts, often much of the important collection history has been lost over time. Therefore, a proven provenance can greatly impact the value. Provenance and research should be undertaken to ascertain the origin of the artefact or object, and when and how it left its country of origin, before acquisition. Best practice in this segment is to obtain advice from a trusted expert in the field before buying or selling.

## PROTECTION OF MOVEABLE CULTURAL HERITAGE ACT

The *Protection of Moveable Cultural Heritage Act 1985* (PMCH Act) implements Australia's obligations under the UNESCO Convention on the Means of Prohibiting and Preventing Illicit Import, Export and Transfer of Ownership of Cultural Property, 1970 (1970 UNESCO Convention), to which Australia is a State Party.

The 1970 UNESCO Convention requires State Parties to ensure that no collecting institution accepts illegally exported items.

The Australian Government administers the PMCH Act through the Ministry for the Arts. The PMCH Act regulates the export of Australia's most significant cultural heritage objects by implementing export controls for objects defined as 'Australian Protected Objects'.

If you have any questions about collecting Australian Indigenous art, please contact us at [enquiries@dlandavidson.com.au](mailto:enquiries@dlandavidson.com.au)





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