



# REVERENCE

27 OCTOBER – 1 DECEMBER 2023



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Cover: NYAPANYAPA YUNUPINU  
*Nyapanyap* 2013 (detail)

Inside cover: PULPURRU DAVIES  
*Kutunjarra* 2007 (detail)

Inside back cover: REGINA WILSON  
*Durmu* 2008 (detail)

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## DIRECTOR'S NOTE

Welcome to this year's major annual exhibition, *Reverence*. This broad representation allows us to challenge the market and explore further the wonderful depths of quality work by Australian First Nations artists.

This year, we are very excited to 'flip the script' and highlight twenty contemporary works from the single-owner Le Pley Collection in the first half of the catalogue. Under the tutelage of respected art adviser John Cruthers, each piece has been hand-selected and identified as possessing exceptional quality. Barrie and Jude Le Pley have amassed a phenomenal collection of Australian First Nations art, which they have helped orchestrate from their residence in Perth.

Of the many highlights from this clear body of work, Stumpy Brown, Pulpurru Davies, Timothy Cook, Kawayi Nampitjinpa, Regina Wilson and Nora Wompi are strongly represented in paintings of unsurpassed quality.

We are also honoured to represent the rarely found work of Tommy McRae – *Before the Fight – A War Dance* circa 1890s. This artwork was sold through Sotheby's in 2005 and has not been in the public realm since – quite a discovery.

Another significant highlight within the group from a private collection in Canada, is *Dingoes Watch a Corroboree* 1973 by Johnny Warangula

Tjupurrula. This distinctive picture, by one of the most important founding artists of the Western Desert art movement, resonates among its peers, upon which John Kean, on the back of his recent publication on the artist, was eager to provide some scholarship. Never has an artist captured the imagination quite like Warangula – highlighted by the result at Sotheby's in New York in May this year.

Paddy Bedford is also represented within the collection by two strong pictures – *Motor Car Yard* 1999 and *Yoowangen – Mud Springs* 2001. Both works have been recently rediscovered in Western Australia. And the two queens of Buku – Nyapanyapa Yunupinju and Nonggirrja Marawili – are also included, with several exceptional examples in *Larrani* 2011, *Nyapanyap* 2013 and *Baratjala* 2018.

Some of these more recent works are beginning to test our understanding of this movement and will look to reshape and revitalise the market parameters moving forward.

The D'Lan Contemporary team and I look forward to welcoming you to this year's opening event and exhibition at our CBD gallery in Melbourne.

**D'LAN DAVIDSON**  
DIRECTOR, D'LAN CONTEMPORARY



## SELECT WORKS FROM THE LE PLEY COLLECTION

Barrie and Jude Le Pley collected their first Australian First Nations artworks in the 1980s – two large bark paintings by the prominent Oenpelli artist Mick Kubarku. Since then, their collection has grown out of a sustained interest in the lives of the artists over many years, and closely follows the development of contemporary Australian First Nations art since the early 1970s, focusing on major works by Australia's most significant artists across thirty Indigenous art centres.

The Le Pleys travelled extensively to remote communities where the most exciting art was being made and supported many notable projects, such as artist residencies, programs for younger artists, returning to Country trips, exhibitions and publications. The following group of works has been selected from this esteemed Western Australian collection, reflecting its dedicated focus on representing significant artists from a broad scope of Australia's most prominent art centres – Martumili Artists in the East Pilbara, Mangkaja Arts in Fitzroy Crossing, Kayili Artists in the Gibson Desert, Jilamara in the Tiwi Islands, Warmun in the Kimberley region, Balgo, the APY Lands and Papunya Tula Artists in the Western Desert.

**NYUJU STUMPY BROWN**

Wangkajunga language group  
circa 1924 – 2011

*Jila Country* 2005

synthetic polymer paint on cotton duck  
140 × 100 cm

**PROVENANCE**

The Artist

Mangkajia Arts, Western Australia,  
cat. no. pc173/05

Redot Fine Art Gallery, Singapore

The Le Pley Collection, Western  
Australia, acquired from the above

AUD 14,000

Nyuju Stumpy Brown was born circa 1924 among the sandhills at a place called Kukapanyu (Well 39) on the Canning Stock Route. Nyuju was the sister of Rover Thomas and when, as a young girl, their mother and father passed away, she was taken to Balgo by her uncle. She later returned to Fitzroy Crossing, where she grew up and lived most of her life. A prominent artist at Mangkaja Arts, Nyuju painted with spontaneous, gestural strokes led by a pallet of bright, exuberant colour.

Before passing away in 2011, Nyuju was recorded talking about her work:

My paintings are about my country, my mother's country and my father's country. We lived in the desert country (the Great Sandy Desert). I paint the waterholes and bush tucker found at those waterholes. We were living on bush tucker in the desert, on bush tucker only. I paint about the time before we knew Kartiya (non-Indigenous people).

—  
*Drawn from Mangkaja Arts Resource Agency*



**TJAPARTJI BATES**

Ngaanyatjarra language group  
circa 1933 – 2015

*Kungkarrangkalpa* 2011  
synthetic polymer paint on canvas  
121.9 × 101.6 cm

**PROVENANCE**

The Artist  
Warakurna Artists, Western Australia,  
cat. no. 414-11  
Merenda Group, Western Australia  
The Le Pley Collection, Western  
Australia, acquired from the above

AUD 9,800

**WAKARTU CORY SURPRISE**

Walmajarri language group  
circa 1929 – 2011

*Jila Jalpul* 2009  
synthetic polymer paint on canvas  
120 × 120 cm

**PROVENANCE**

The Artist  
Mangkaja Arts, Western Australia,  
cat. no. 362/09  
Raft Artspace, Northern Territory  
The Le Pley Collection, Western  
Australia, acquired from the above

AUD 14,000



**PULPURRU DAVIES**

Manyjilyjarra language group  
born 1943

*Kutuntjarra* 2007

synthetic polymer paint on linen  
152 × 214 cm

**PROVENANCE**

The Artist

Kayili Artists, Western Australia,  
cat. no. 07-194

Palya Art, Northern Territory

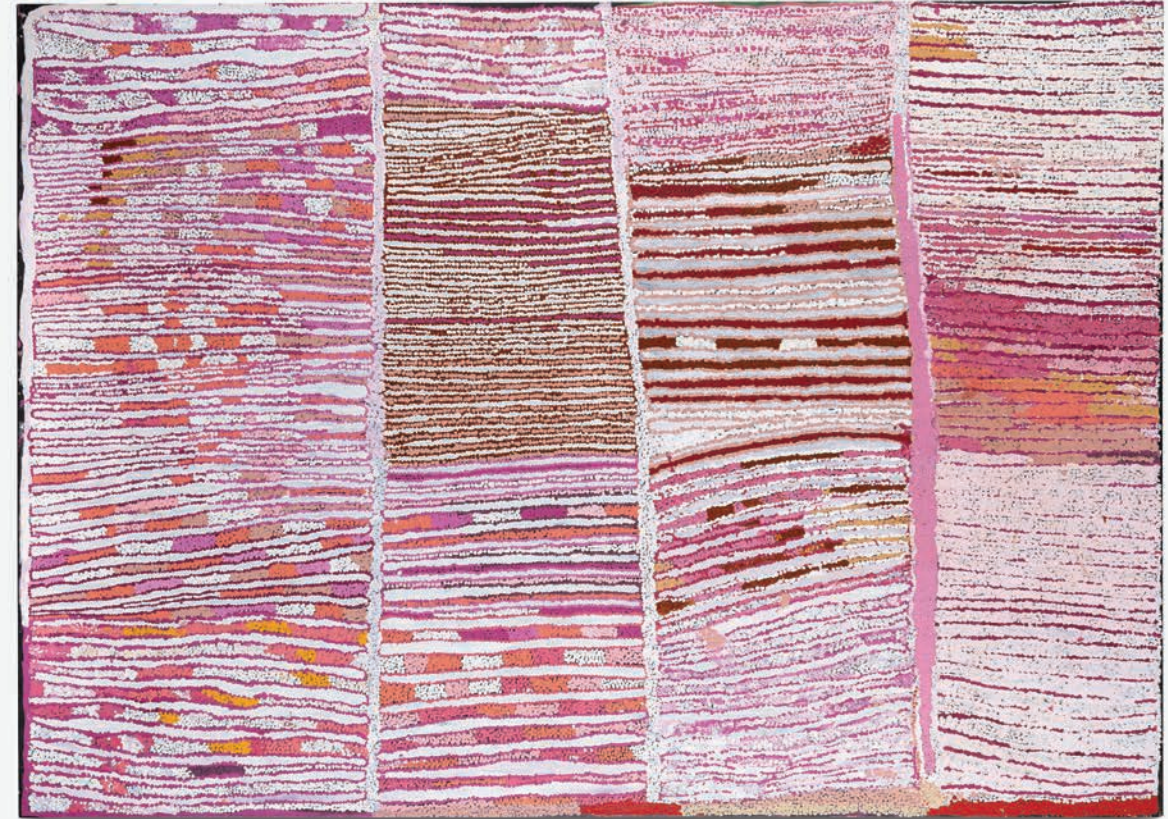
The Le Pley Collection, Western  
Australia, acquired from the above

AUD 45,000

Pulpurru Davies was born north of Patjarr at Untaru. After her mother died, she was raised by her father, and they eventually moved to Warburton in the Ngaanyatjarra lands in Western Australia. Pulpurru returned to her traditional Country when Patjarr community was established in the Gibson Desert. She painted for Kayili Artists and contributed to the Canning Stock Route Project, where her work was exhibited in the groundbreaking *Yiwarra Kuju: The Canning Stock Route Project* exhibition, which launched at the National Museum of Australia in July 2010.

The painting *Kutuntjarra* 2007 depicts a large rockhole in the sandhill country east of Patjarr. It is a deep rockhole with cool water and the surrounding area is purti (bush country) and is the home to Tjakura Tjukurrpa, the great desert skink, a short yellow edible lizard.

—  
*Drawn from the Kayili Artists certificate*



**JAKAYU BILJABU**

Manyjilyjarra language group  
born circa 1937

*Pitu Yilanky* 2009  
synthetic polymer paint on linen  
122 × 182 cm

**PROVENANCE**

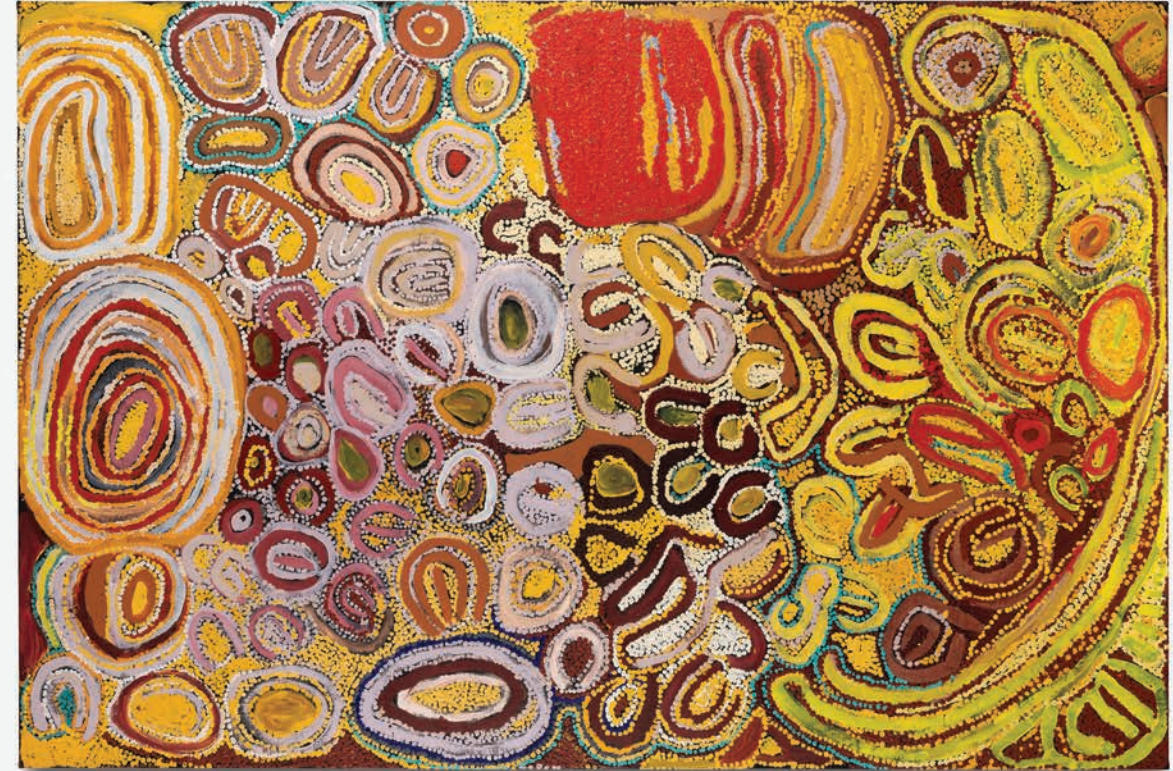
The Artist  
Martumili Artists, Western Australia,  
cat. no. 09-051  
Aboriginal & Pacific Art, Sydney  
The Le Pley Collection, Western  
Australia, acquired from the above  
AUD 28,000

Jakayu Biljabu is a Manyjilyjarra woman born in the mid 1930s just north of Pitu (Separation Well), an important cultural site and large soak located south of Wuranu (Canning Stock Route Well 29). Jakayu's father was very wary of the Europeans who travelled along the route in increasing numbers, having heard of the sometimes violent and cruel methods employed by Alfred Canning's group when the stock route was charted. As such, Jakayu's family waited longer than most pujimanpa (traditional desert dwellers) before leaving their traditional life and, in 1968, when she did eventually move to Jigalong with her husband and two children, they were among the last Martu to leave the desert.

Jakayu is a senior Martumili artist, known for her bold, painterly style and beautiful compositions that are deeply entrenched in the ancestral narratives associated with her Country.

She frequently depicts the sandhills, claypans and salt lakes of the Manyjilyjarra desert regions she travelled through until young adulthood. She also views painting as an essential means of passing cultural knowledge to younger Martu generations. Jakayu is a much acclaimed and much awarded artist. Her work has been selected for the Telstra National Aboriginal and Torres Strait Islander Art Awards and has been exhibited widely across Australia and internationally. Jakayu's work has been acquired by several major institutions in Australia, including the National Museum of Australia, the National Gallery of Victoria and Queensland Art Gallery's Gallery of Modern Art.

—  
*Drawn from Martumili Artists certificate*



**MABEL JULI**

Gija language group  
born circa 1933

*Gulungurreny* 2008  
natural earth pigment with  
synthetic binder on linen  
120 × 180 cm

**PROVENANCE**

The Artist  
Warmun Art, Western Australia,  
cat. no. WAC 228/08  
The Le Pley Collection, Western  
Australia, acquired from the above

AUD 12,000

**TIMOTHY COOK**

Tiwi language group  
born 1958

*Kulama* 2008  
natural earth pigment with  
synthetic binder on linen  
150 × 120 cm

**PROVENANCE**

The Artist  
Jilamara Arts, Northern Territory,  
cat. no. 234-08  
Seva Frangos Art, Western Australia  
The Le Pley Collection, Western  
Australia, acquired from the above

AUD 22,000



**NYILYARI TJAPANGATI**

Pintupi language  
born 1949

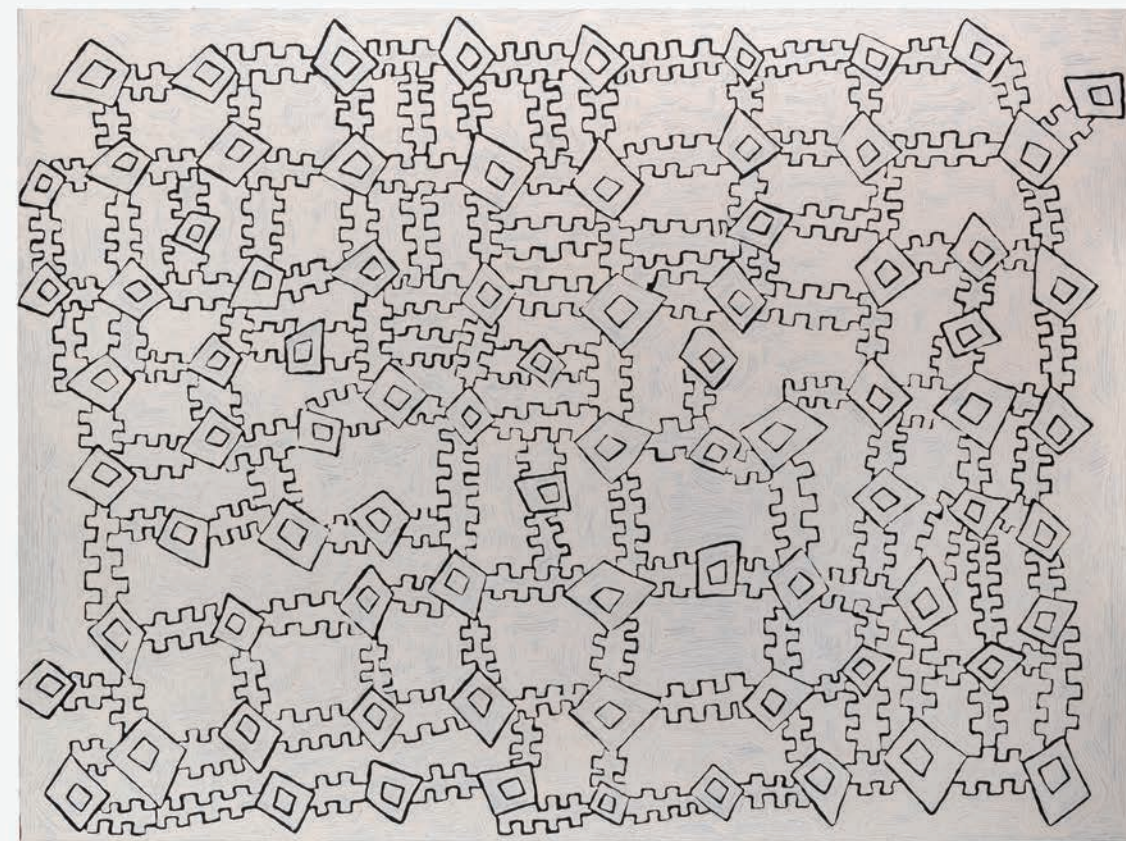
*Untitled – Wilkinkarra* 2009  
synthetic polymer paint on linen  
183 × 244 cm

**PROVENANCE**

The Artist  
Papunya Tula Artists, Northern  
Territory, cat. no. NT0904140  
Cross Cultural Art Exchange,  
Northern Territory  
The Le Pley Collection, Western  
Australia, acquired from the above

AUD 96,000

Nyilyari Tjapangati is the second son of the well-known Pintupi artist Pinta Pinta Tjapanangka and the younger brother of Matthew Tjapangati, Papunya Tula artist and shareholder. Nyilyari completed his first paintings in 1999 but didn't begin painting regularly until 2004. Since then, his unique stylistic paintings depicting sites around Kaakuratintja (Lake MacDonald), Mt Webb and Wilkinkarra (Lake Mackay) have appeared in group exhibitions every year and are held in the collections of the National Gallery of Australia and Araluen Art Centre in Alice Springs.



**JOSEPH JURRA TJAPALTJARRI**

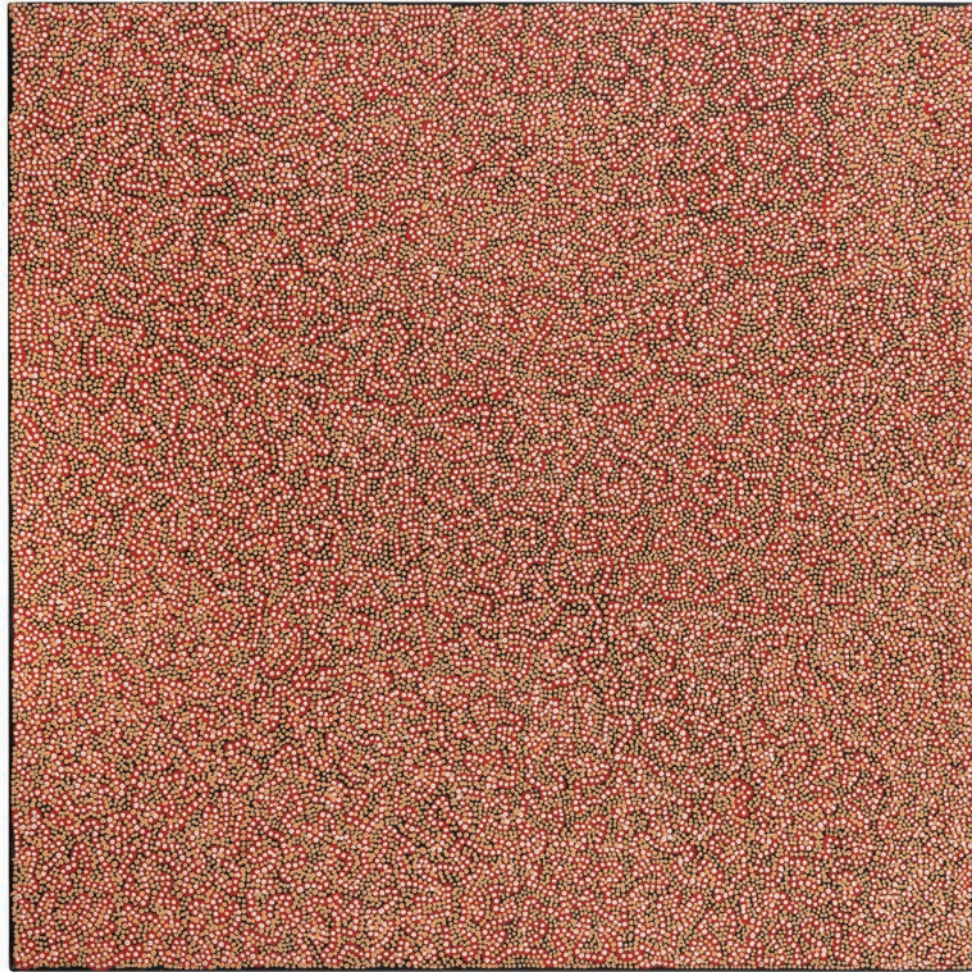
Pintupi language group  
1952–2022

*Untitled – Pukaratjina* 2006  
synthetic polymer paint on linen  
91 × 91 cm

**PROVENANCE**

The Artist  
Papunya Tula Artists, Northern  
Territory, cat. no. JJ0609045  
Utopia Art Sydney, New South Wales  
The Le Pley Collection, Western  
Australia, acquired from the above

AUD 14,000

**BOBBY WEST TJUPURRULA**

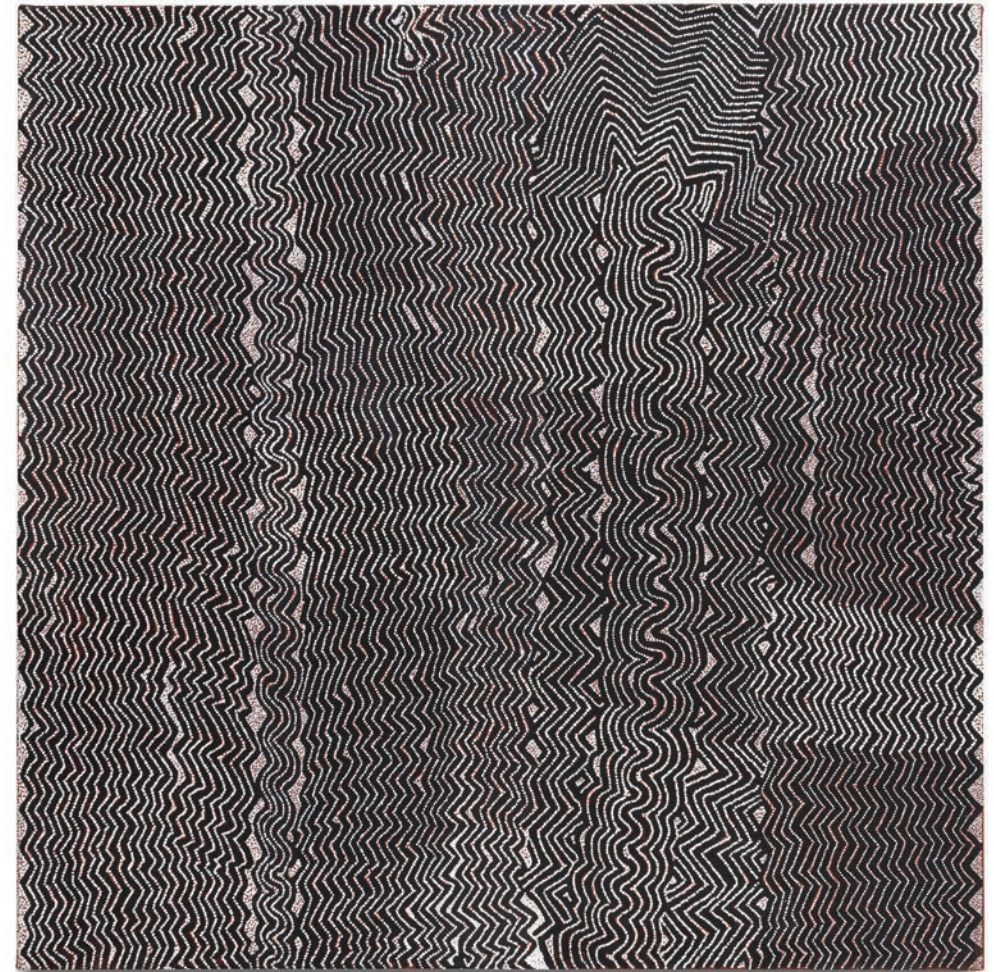
Pintupi language group  
born 1958

*Untitled – Karilwarra* 2010  
synthetic polymer paint on linen  
91 × 91 cm

**PROVENANCE**

The Artist  
Papunya Tula Artists, Northern  
Territory, cat. no. BW1003030  
Cross Cultural Art Exchange,  
Northern Territory  
The Le Pley Collection, Western  
Australia, acquired from the above

AUD 15,000



**KAWAYI NAMPITJINPA**

Warlpiri and Pintupi language group  
circa 1948 – 2014

*Untitled – Wanampi at Pinpirnga* 2010  
synthetic polymer paint on linen  
153 × 183 cm

**PROVENANCE**

The Artist  
Papunya Tula Artists, Northern  
Territory, cat. no. KN1012069  
Cross Cultural Art Exchange, Northern  
Territory  
The Le Pley Collection, Western  
Australia, acquired from the above

AUD 45,000

Kawayi Nampitjinpa first painted in the late 1980s; however, she only began painting regularly for Papunya Tula Artists in 2003. From 2004, she exhibited in numerous group exhibitions across Australia. Her work is included in significant national collections including the Art Gallery of New South Wales, the Queensland Art Gallery and the National Gallery of Victoria. The stories that Kawayi refers to in her work centre around the site of Pinpirnga, a rockhole north of Kintore and close to the outstation of Desert Bore, which was established by her late husband, artist Benny Tjapaltjarri.

—  
*Drawn from the Papunya Tula Artists biography  
of the artist*



**PASTOR ROY YALTJANKI**

Pitjantjatjara language group  
born circa 1940

*Watiku Tjukurpa* 2008  
synthetic polymer paint on canvas  
95.5 × 133 cm

**PROVENANCE**

The Artist  
Maruku Arts, Northern  
Territory, cat. no. DX1525  
The Le Pley Collection, Western  
Australia, acquired from the above

AUD 14,000

**WINGU TINGIMA**

Pitjantjatjara language group  
circa 1917 – 2010

*Kungkarrangkalpa –  
Seven Sisters* 2008  
synthetic polymer paint on canvas  
131 × 201 cm

**PROVENANCE**

The Artist  
Tjunga Palya, South Australia,  
cat. no. 08350  
Vivien Anderson Gallery, Melbourne  
The Le Pley Collection, Western  
Australia, acquired from the above

AUD 30,000



**REGINA WILSON**

Ngan'gikurrungurr language group  
born 1948

*Durrmu* 2008  
synthetic polymer paint on linen  
200 × 200 cm

**PROVENANCE**

The Artist  
Durrmu Arts, Northern  
Territory, cat. no. 437  
Raft Artspace, Northern Territory  
The Le Pley Collection, Western  
Australia, acquired from the above

**EXHIBITED**

*Yewirr (the colour tree)*, Raft Artspace,  
Darwin, 23 May – 13 June 2009

AUD 45,000

Regina Wilson is a celebrated Ngan'gikurrungurr artist who founded the Peppimenarti community with her husband, Harold Wilson, in 1973. They reside in this remote community about 300 kilometres south-west of Darwin, which was created as a result of their efforts campaigning for land rights as members of the Australian Aboriginal Progressive Association (AAPA). They were subsequently granted a 2000 square kilometre pastoral lease, later confirmed by the *Land Rights (Northern Territory) Act 1976*.

Wilson is widely admired for her creativity and dedication to her community. She is a director of Durrmu Arts in Peppimenarti, founded in 2001, which is now a leading community art program that brings together emerging and established artists. Wilson's extensive knowledge and innovative approach to her creativity have inspired many Peppimenarti artists. She played a vital role in developing their hallmark style of transposing traditional woven and Durrmu (dot body paint) designs onto canvas, bringing new vitality and dynamism to old practices, and perfectly balancing tradition and innovation.

Wilson's painting *Durrmu* 2008 serves as an excellent demonstration of her creativity. Her artwork often incorporates bright and luminous colours. *Durrmu* 2008 portrays the sacred dot body paint using a unique colour scheme that though vivid retains a subdued quality, resulting in a harmonious blend of hues that endows the painting with a mystical effect. It almost feels as though you can perceive the spiritual essence of the ceremonial Durrmu dancing of Peppimenarti before your very eyes.

Wilson's paintings have been featured in numerous exhibitions in public and private art institutions, such as the Art Gallery of New South Wales, the 3rd Moscow Biennale of Art and the National Museum of the Arts in Washington. Her work was also showcased in *Marking the Infinite* at the Phillips Collection in Washington, DC, in 2018 and at Second Street Gallery in Charlottesville in the same year.

**CHLOE JONES**

—  
*Drawn from the Durrmu Arts certificate*



**EUBENA NAMPITJIN**

Kukatja and Putjarra language group  
1924–2013

*Midjul* 2007  
synthetic polymer paint on linen  
150 × 75 cm

**PROVENANCE**

The Artist  
Warlayirti Artists, Western Australia,  
cat. no. 1473/07  
Raft Artspace, Northern Territory  
The Le Pley Collection, Western  
Australia, acquired from the above

AUD 28,000



REVERENCE

**CHRISTINE YUKENBARRI**

Kukatja language group  
born 1977

*Winpurpurla* 2008  
synthetic polymer paint on linen  
150 × 100 cm

**PROVENANCE**

The Artist  
Warlayirti Artists, Western  
Australia, cat. no. 677/08  
The Le Pley Collection, Western  
Australia, acquired from the above

AUD 18,000



D'LAN CONTEMPORARY

**NORA WOMPI**

Kukatja and Wangkajunga  
language group  
born 1935

*Kunawarratji* 2008  
synthetic polymer paint on linen  
180 × 120 cm

**PROVENANCE**

The Artist  
Warlayirti Artists, Western Australia,  
cat. no. 303/08  
Suzanne O'Connell Gallery, Brisbane  
The Le Pley Collection, Western  
Australia, acquired from the above

AUD 14,000

**NORA WOMPI**

Kukatja and Wangkajunga  
language group  
born 1935

*Kunawarratji* 2008  
synthetic polymer paint on linen  
180 × 120 cm

**PROVENANCE**

The Artist  
Warlayirti Artists, Western Australia,  
cat. no. 372/08  
Suzanne O'Connell Gallery, Brisbane  
The Le Pley Collection, Western  
Australia, acquired from the above

AUD 14,000

**NORA WOMPI**

Kukatja and Wangkajunga  
language group  
born 1935

*Kunawarratji* 2007  
synthetic polymer paint on linen  
180 × 120 cm

**PROVENANCE**

The Artist  
Warlayirti Artists, Western Australia,  
cat. no. 1316/07  
Suzanne O'Connell Gallery, Brisbane  
The Le Pley Collection, Western  
Australia, acquired from the above

AUD 14,000



**SONIA KURARRA**

Walmajarri language group  
born circa 1952

*Barramundis Swimming* 2010  
synthetic polymer paint on canvas  
180 × 240 cm

**PROVENANCE**

The Artist  
Mangkaja Arts, Western  
Australia, cat. no. 385/10  
The Le Pley Collection,  
Western Australia, acquired  
from the above

AUD 25,000



SELECT WORKS FROM  
VARIOUS COLLECTIONS

—

**TOMMY MCRAE**

Kwatkwat language group  
1830–1901

*Before the Fight – A War  
Dance* circa 1890s  
ink on paper  
24.1 × 34.4 cm

**PROVENANCE**

The Artist  
George McMahon, Albury, New South  
Wales, acquired from the above  
circa 1890s, and then by descent  
Private Collection, South Australia  
*Aboriginal & Oceanic Art*, Sotheby's,  
Melbourne, 15 November 2005, lot 53  
Private Collection, acquired from  
the above

Acquired directly from the artist  
by George McMahon, a customs  
officer at Albury on the New South  
Wales/Victoria border, and then by  
direct descent.

**LITERATURE**

Andrew Sayers, *Aboriginal Artists  
of the Nineteenth Century*, Oxford  
University Press, Melbourne, 1994,  
for several related examples, cf. *Fight  
Between Two Tribes*, in the collection  
of the National Museum of Australia,  
Canberra, illus. p. 34, plate M4

The artist was commissioned by the  
new settlers to produce drawings  
of traditional life, ceremonies and  
hunting. McRae chose subjects from  
Aboriginal history as well as those  
that reflected contemporary late  
nineteenth-century life in northern  
Victoria. Images of fighting are a  
recurrent theme in his work. Fights  
between tribes were highly ritualised  
affairs: the combatants prepared  
themselves, then one group would  
rush towards the other, throwing  
spears and boomerangs. Then hand-  
to-hand combat would commence.

AUD 60,000

Tommy McRae was born in north-east Victoria circa 1835, possibly at Yackandandah, a town whose name bears a compelling resemblance to McRae's bush moniker Yackaduna.<sup>1</sup> McRae's birth coincides with John Batman's establishment of an illegal squatter camp on the banks of the Birrarung – a location that would soon become Melbourne. McRae lived on the pastoral frontier during a period of cultural disruption, before the Gold Rush of the 1850s, which saw hordes of prospective miners spread across the newly proclaimed colony of Victoria. Fortunately for the historical record, Yackaduna experienced much of his people's traditional ways of life and went on to produce vivid images of large gatherings, including *Before the Fight – A War Dance* circa 1890s.

McRae was one of a handful of First Nations artists to whom we are indebted for richly detailed images of First Nations life and interactions with early colonists. Unlike the customary weapons and carved trees of south-eastern Australia, into which cryptic geometric designs were incised, Tommy McRae, William Barak, Yertebrida Solomon and Mickey of Ulladulla took their materials directly from the hands of the colonists, and used them to record realistic images of their culture at the moment of contact. This cohort of nineteenth century storytellers are the precursors of contemporary First Nations artists.

Tommy McRae has long attracted admiration for the dynamism of his silhouette-like figures. His images were first reproduced in Katie Langloh Parker's



*Australian Legendary Tales* (1896), albeit without credit – Parker’s book acknowledging only that the illustrations were drawn by a ‘native artist’.<sup>2</sup> In 1934, the Tasmanian ceramicist Violet Mace, who had recently commissioned another budding artist, Albert Namatjira, to create a folio of drawings, was inspired to decorate an earthenware cup with a ‘Corroboree’ design that she copied from an image by Yakaduna that was reproduced in *The Australasian* (1927).<sup>3</sup> The significance of Tommy McRae’s vision was more fully celebrated when ten of his ink drawings were included in *Aboriginal Australia* (1981), a national touring exhibition presented by the Australian Gallery Directors Council.<sup>4</sup> Tommy McRae’s contemporary relevance was realised by First Nations curators Fiona Foley and Djon Mundine as the only artist of the nineteenth century to be selected for the politically charged exhibition *Tjerabarrbowaryaou II: I shall never become a white man*, presented at the 5th Havana Biennial, Cuba (1994).<sup>5</sup> Since *Tjerabarrbowaryaou*, it has been virtually impossible to present a comprehensive exhibition of the colonial experience in Australia without the inclusion of several of McRae’s incisive images. McRae’s

iconography, and his famously self-assured stance, has provided a foundation on which First Nations artists have built a distinctive documentary genre.

*Before the Fight – A War Dance* is an electric image; it shows warriors moving as a phalanx, at speed. Bristling with weapons, these warriors are intent on exercising their power – whether in ceremony or in war. They are not toy soldiers lined up for mock battle; rather, they are a coherent group of individuals raising their spears – their cries still audible a century and a half after McRae’s ink dried.

#### JOHN KEAN

1. Andrew Sayers, *Aboriginal Artists of the Nineteenth Century*, Oxford University Press, Melbourne, 1994, p. 113.
2. Katie Langloh Parker, *Australian Legendary Tales: Folk-lore of the Noongahburnahs as Told to the Piccaninnies*, Melville, Mullen & Slade, Melbourne, 1896.
3. Violet Mace, *Cup: Corroboree Design*, glazed earthenware, Tasmanian Museum and Art Gallery, P2016.32.
4. Carol Cooper et al., *Aboriginal Australia*, Australian Gallery Directors Council, Sydney, 1981, pp. 110–114.
5. Djon Mundine et al., *Tjerabarrbowaryaou II: I shall never become a white man*, Museum of Contemporary Art, Sydney, 1994.



**CHARLIE BARRAMUNDI  
NADJOMBOLMI**

Jawoyn and Kundedjnjenghmi  
language group  
circa 1809 – 1967

*Untitled – Mimi Spearing*  
Barramundi circa 1950s  
natural earth pigments  
on eucalyptus bark  
49.2 × 32.3 cm

**PROEVANCE**

The Artist  
Church Missionary Society of  
Australia – CMS, Sydney  
Harry Williamson, New South Wales,  
acquired from the above in 1962

This bark has remained in the  
possession of designer Harry  
Williamson – including during the  
period that he designed the 1988  
Bicentennial commemorative \$10  
currency note for the Reserve  
Bank of Australia, which celebrated  
First Nations art and culture.  
Coincidentally, the design of the  
note included a detail of rock art  
by Nadjombolmi.

AUD 28,000



**DECLAN APUATIMI**

Tiwi language group  
1930–1985

*Bima* circa 1975  
natural earth pigments on  
carved ironwood  
47.5 × 12 cm

**PROVENANCE**

The Artist  
Private Collection, Sydney, acquired  
from the above circa 1975  
*Aboriginal Art*, Sotheby's,  
Melbourne, 24 June 2002, lot 54  
The Kelton Collection, United States  
of America, acquired from the above  
Private Collection, Switzerland,  
acquired from the above in 2021

AUD 6,500

**MANI LUKI WOMMATAKIMMI**

Tiwi language group  
circa 1914 – 1980

*Bima* 1965  
natural earth pigments on  
carved hardwood  
68 × 10 cm

**PROVENANCE**

The Artist  
Private Collection, Northern Territory,  
collected in 1965, and then by descent  
Private Collection, Queensland  
Ryan Ormsby, Queensland,  
acquired from the above in 2010  
Private Collection, Western Australia,  
acquired from the above in 2022

The carving was gifted to the original  
owner – a doctor who worked in the  
region – for his work in the community.

AUD 25,000



**LEN THOMPSON PURUNTATAMERI**

Tiwi language group  
born circa 1930

*Untitled – Tutini* 1978  
natural earth pigments on  
carved ironwood  
200 cm high

**PROVENANCE**

The Artist  
Aboriginal Artists Agency, Sydney  
The Kelton Collection, United  
States of America, acquired  
from the above in 1979  
Private Collection, Switzerland,  
acquired from the above in 2021

AUD 18,000

**STEPHEN BENNETT PORTAMINNI**

Tiwi language group  
born circa 1930

*Untitled – Tutini* 1978  
natural earth pigments on  
carved ironwood  
248 cm high

**PROVENANCE**

The Artist  
Aboriginal Artists Agency, Sydney  
The Kelton Collection, United  
States of America, acquired  
from the above in 1979  
Private Collection, Switzerland,  
acquired from the above in 2021

AUD 18,000

**BONAVENTURE TIMAEPATUA**

Tiwi language group  
1928–1982

*Untitled – Tutini* 1978  
natural earth pigments on  
carved ironwood  
213 cm high

**PROVENANCE**

The Artist  
Aboriginal Artists Agency, Sydney  
The Kelton Collection, United  
States of America, acquired  
from the above in 1979  
Private Collection, Switzerland,  
acquired from the above in 2021

AUD 18,000



**JOHNNY WARANGULA TJUPURRULA**

Pintupi language group  
circa 1926 – 2001

*Dingoes Watch a Corroboree* 1973

synthetic polymer paint on  
composition board  
79 × 61.2 cm

**PROVENANCE**

The Artist  
Painted at Papunya, Northern  
Territory, in 1973  
Papunya Tula Artists, Northern  
Territory, cat. no. JW 731111  
Private Collection, Canada,  
acquired from the above

AUD 120,000

The ethereal term ‘The Dreaming’, as it is glossed in English, is misleading, for it suggests a distant past quite separate from contemporary earthly experience. ‘Tjukurrpa’, the equivalent term in Pintupi, encompasses more expansive levels of meaning. Tjukurrpa refers to the action of the ancestors evident in present-day landforms; it also refers to animals and plants that are understood to have originated from the Dreaming. The First Nations term can also refer to living people, who are perceived to be incarnations of totemic ancestors. Tjukurrpa is understood to be enduring and ever present – evident in seasonality and the fleeting effects of light and water – and its numerous manifestations can therefore be painted.<sup>1</sup>

Interestingly, Tjukurrpa can also refer to a story, conversation or even a personal dream. Johnny Warangula’s *Dingoes Watch a Corroboree* is a particularly rich work, for it co-mingles many levels of meaning. More specifically, the painting embraces Tjukurrpa while also calling on the artist’s experience – his personal story. Multivalent meanings permeate much desert art, but they are rarely expressed with such purpose as is the case in Warangula’s ‘Dingo series’, painted in October and November 1973 following exceptionally heavy rain. Warangula was inspired by the explosion of life in the desert, where he knew that countless dingoes were raising well-fed pups.<sup>2</sup>

With the introduction of the Dingo Destruction



Ordinance of 1924, a government bounty was paid for dingo scalps. By the mid 1940s, the bounty had risen to £1 per scalp/left ear. The promise of cash provided sufficient incentive for men, including Johnny Warangula, to leave their young families at the Haasts Bluff ration station and head out west.<sup>3</sup> Extended journeys were made, often with the aid of a small train of camels. While the men were ostensibly in search of dingoes, these trips also provided an opportunity to visit Country and perform ceremony. *Dingoes Watch a Corroboree* is one of a series of paintings that provide a rare insight into the agency of Pintupi men, away from the gaze of colonial authorities. To this extent *Dingoes Watch a Corroboree* is a history painting.

Johnny Warangula developed the dot as an analogy for desert vegetation, and was the first Papunya Tula artist to paint the 'totemic landscape' with a sense of naturalism that approximates a Western conception of landscape. His paintings look and feel like pointillist landscapes, albeit viewed from an elevated perspective.<sup>4</sup> *Dingoes Watch a Corroboree* is a remarkable example of Warangula's painterly style, and the apparent informality of the work may, in part, derive from the fact that the artist is painting his neighbour's Country. Rather than focusing on sacred iconography, Warangula features the tracks

of dingoes (large white paw prints) and the rocky ridges (thick sinuous lines) in which the animals make their dens.

If interpreted autobiographically, *Dingoes Watch a Corroboree* provides a portrait of the land traversed by the artist during 'the dingo pupping season'.<sup>5</sup> The sinuous lines and paw prints can be read simultaneously as depictions of the track ways of two ancestral dingoes, and as recollections of the artist as a young man, tracking adult dingoes along the rocky outcrops to their dens.

#### JOHN KEAN

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1. John Kean, *Dot, Circle and Frame: The Making of Papunya Tula Art*, Upswell Publishing, 2023, Perth, pp. 247–261.
2. John Kean, 'Johnny Warangula Tjupurrula: history, landscape and La Niña 1974', in Darren Jorgensen and Ian McLean (eds), *Indigenous Archives: The Making and Unmaking of Aboriginal Art*, UWA Publishing, Perth, 2017, pp. 131–144.
3. Diana Young, 'Dingo scalping and the frontier economy in the north west of South Australia', in Ian Keen (ed.), *Indigenous Participation in Australian Economies: Historical and Anthropological Perspectives*, ANU ePress, 2010, p. 98.
4. John Kean, 'Johnny Warangula Tjupurrula: painting in a changing landscape', *Art Bulletin of Victoria*, no. 41, 2001, pp. 47–54.
5. Peter Fannin, primary documentation for JW731068, October 1973.



**CLIFFORD POSSUM TJPALTJARRI**

Anmatyerr language group  
circa 1932 – 2002

*Untitled – Ground and Body Designs Used in Ceremonies at Arranki/ Arrankey on Mt Allan Station* 1982  
synthetic polymer paint on linen  
61 × 101.5 cm

**PROVENANCE**

The Artist  
Papunya Tula Artists, Northern Territory, cat. no. CP821104  
Gallery Gabrielle Pizzi, Melbourne  
Private Collection, Melbourne, acquired from the above in 1983  
*Important Aboriginal Art*, Sotheby's, Melbourne, 24 July 2007, lot 116  
The Le Pley Collection, Western Australia, acquired from the above

AUD 80,000

Clifford Possum Tjapaltjarri was a relatively unknown artist in late 1982 when he painted *Untitled – Ground and Body Designs Used in Ceremonies at Arranki/Arrankey on Mt Allan Station* (subsequently referred to as *Arrankey*).<sup>1</sup> Papunya Tula painting was on the cusp of its first major breakthrough and Possum's *Man's Love Story* 1978 (Art Gallery of South Australia) still stood as an anomaly, for it was the first Papunya painting to be acquired by an Australian art museum.<sup>2</sup> Possum's exceptional talent was recognised by his peers, and by those who worked with him, yet he was not receiving the return he knew he deserved.<sup>3</sup> Certain of the strength of his vision, Possum was dissatisfied with the flow of work and financial return he received from Papunya Tula Artists.<sup>4</sup> Significantly, *Arrankey* was created as Possum re-engaged with painting after two years of low artistic output.<sup>5</sup>

On becoming the first Indigenous artist to win the Alice Springs Art Prize, in 1983, Possum was belatedly recognised as a major force in desert art. A few months later he was among a handful of Australian artists represented in the XVII Sao Paulo Biennale. Possum's monumental canvas *Yinyalingi (Honey Ant Dreaming)* 1983 was chosen for Sao Paulo and was subsequently purchased by the National Gallery of Australia, in 1984; the painting remains an unmatched tour de force of technical accomplishment.<sup>6</sup>

*Arrankey* is a direct precursor to *Yinyalingi*. Both paintings are composed around a central axis

and surrounded by powerful semantic elements that are embedded within a field of broad dotted bands. As is the case with *Yinyalingi*, in *Arrankey* icons are repeated then mirrored on either side of the axis to create a powerful meta rhythm.

Clifford Possum painted further representations of *arrankey*, sometimes illustrating more than one of the songlines that pass through the vicinity; see, for instance, *Five Stories (Arrangi)* 1988 (National Gallery of Victoria). While these later works are composed of complex interlocking surfaces, *Arrankey* 1982 shows Possum at his most austere. This is a work in which a limited number of signs are distilled to commanding effect.

**JOHN KEAN**

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1. According to contemporary Anmatyerr orthography, the name of the site is 'Arrankey'.
  2. The Aboriginal Arts Board acquired a large number of Papunya paintings during the 1970s and early 1980s that were subsequently gifted to Australian and international museums and galleries. In contrast, *Man's Love Story* was intentionally acquired by AGSA.
  3. John Kean, *Dot, Circle and Frame: The Making of Papunya Tula Art*, Upswell Publishing, Perth, 2023, p. 310.
  4. Vivien Johnson, *Clifford Possum Tjapaltjarri*, Art Gallery of South Australia, Adelaide, 2003, pp. 126–134.
  5. Most notably with the employment of Daphne Williams as the 'company' manager, Johnson, *Clifford Possum Tjapaltjarri*, pp. 134–140.
  6. Johnson, *Clifford Possum Tjapaltjarri*, pp. 140–146.



**DONKEYMAN LEE TJUPURRULA**

Kukatja language group  
1925–1993

*Untitled – Tjarrkulnga and Tjul* 1989  
synthetic polymer paint  
on artists board  
45.7 × 60.9 cm

**PROVENANCE**

The Artist  
Warlayirti Artists, Western  
Australia, cat. no. 97/89  
Broome Art Gallery, Western Australia  
Private Collection, Western Australia

**EXHIBITED**

*A Collection of Recent Works*  
by Various Artists arranged by  
Goolarabooloo Aboriginal Arts  
& Crafts, Broome, Broome  
Art Gallery, Western Australia,  
19 July – 4 August 1989

AUD 12,000

**DARBY JAMPIJINPA ROSS**

Warlpiri language group  
circa 1905 – 2005

*Untitled* 1989  
synthetic polymer paint on canvas  
150 × 60 cm

**PROVENANCE**

The Artist  
Warlukurlangu Artists, Northern  
Territory, cat. no. 159/89  
Private Collection, Melbourne,  
acquired from the above in 1990

**EXHIBITED**

*Darby Jampijinpa Ross: Make It  
Good for the People*, DELL Gallery,  
Queensland College of Art, Griffith  
University, Brisbane, 23 August  
– 28 September 2008; Araluen  
Centre for the Arts, Alice Springs,  
November 2008 – January 2009

**LITERATURE**

Simon Wright (ed.), *Darby Jampijinpa  
Ross: Make It Good for the People*,  
Griffith Artworks, Brisbane, 2008

AUD 25,000



**GINGER RILEY MUNDUWALAWALA**

Marra language group  
circa 1936 – 2002

*Untitled – Limmen Bight Country* 1995  
synthetic polymer paint on canvas  
188 × 196 cm

**PROVENANCE**

The Artist  
Alcaston Gallery, Melbourne,  
cat. no. AK3314  
Private Collection, Melbourne,  
acquired from the above

AUD 85,000

Ginger Riley Munduwalawala was born around 1936 in the bush in south-east Arnhem Land, Northern Territory, of the Marra people. He was a traditional man, charismatic, with the gracious manners and reserve characteristic of an initiated First Nations Elder. Few painters showed his degree of commitment to the ideals of painting. A born painter, he obsessively pushed his skills and interpretation in new directions.

Munduwalawala's unique style marks him as a great Australian artist. He worked on a heroic scale both in concept and style. His images are often dazzling with their brilliant colours, and he enjoys the exaltation of painting big stories. His paintings mostly depict events focused on his

mother's Country around the Limmen Bight and the Limmen Bight River in the Northern Territory. This Country is the area around the Four Arches, a geographical formation about 45 kilometres inland on the river. The most distinctive image is the totemic white-breasted sea eagle, Ngak Ngak, often shown singularly or as a repeated image. Ngak Ngak fulfils the role of the guardian – looking after the Country. Munduwalawala explained that Yumunkuni, or Beatrice Island, near the mouth of the Limmen Bight River, was formed when Ngak Ngak flew over it.

—

*Drawn from the Alcaston Gallery certificate*



**ANGELINA PWERLE**

Anmatyerr language group  
born 1946

*Arlperre Awelye* 1998  
synthetic polymer paint on linen  
149 × 91 cm

**PROVENANCE**

The Artist  
Delmore Gallery, Northern  
Territory, cat. no. 98A038  
The Thomas Vroom Collection,  
Netherlands, acquired from the above  
*The Thomas Vroom Collection*,  
Leonard Joel, Melbourne,  
26 February 2017, lot 363  
Private Collection, Melbourne,  
acquired from the above  
*Indigenous Art*, Leonard Joel,  
Melbourne, 24 February 2021, lot 12  
Private Collection, Sydney, acquired  
from the above

AUD 36,000



**PADDY BEDFORD**

Gija language group  
circa 1922 – 2007

*Motor Car Yard* 1999  
natural earth pigment with  
synthetic binder on linen  
122 x 135 cm

**PROVENANCE**

The Artist  
Jirrawun Arts, Western Australia,  
cat. no. PB 5 1999.52  
William Mora Galleries, Melbourne  
Private Collection, Perth, acquired  
from the above

**LITERATURE**

Linda Michael (ed.), *Paddy Bedford*,  
Museum of Contemporary Art,  
Sydney, 2006, p. 146 (illus.)

AUD 120,000

Barlooban (or Baluban), 'place of the flat rock', is also known as Motor Car Yard because of an old car that broke down [and] was left there for a long time. It is the ngarranggarni home of wawooleny, the frill necked lizard or 'blanket lizard', and girrganyji, the brown falcon. The dreamtime frill necked lizard is a small single rock standing high on the end of a hill near Motor Car Yard.

—  
Frances Kofod, *Places in Paddy Bedford's Country*



**PADDY BEDFORD**

Gija language group  
circa 1922 – 2007

*Yoowangen – Mud Springs* 2001  
natural earth pigment with  
synthetic binder on linen  
122 × 135 cm

**PROVENANCE**

The Artist  
Jirrawun Arts, Western Australia,  
cat. no. PB 3 2001.99  
William Mora Galleries, Melbourne  
Private Collection, Perth, acquired  
from the above

**LITERATURE**

Linda Michael (ed.), *Paddy Bedford*,  
Museum of Contemporary Art,  
Sydney, 2006, p. 149 (illus.)

AUD 140,000

Paddy Bedford was born at a cattle station south-east of Warmun in the East Kimberley region of Western Australia. In the late nineteenth century, the colonising pastoralists who came to this area named it Bedford Downs, which became central in the violent world where the artist was born. A massacre occurred here two years before his birth that shadowed the ancestral spirit of these traditional lands. A group of Gija people – family members of the yet-to-be-born Paddy Bedford – had killed a bullock, and the blood that was subsequently shed stained the ground and memory of the survivors. This dark past was kept alive through the artist's name, given to him by the brutal station manager who had ordered the mass killing of his relations, and through the subject of his art. Bedford's work hangs in the balance of two worlds that resonate with the ghosts from both the ancestral and occupied plain, painting places of great significance in Gija Dreaming narratives that address and transcend the brutalities of colonial history.

*Yoowangen: Mud Springs* 2001 depicts an important Dreaming place in the artist's mother's Country on Bedford Downs. Two young men stole and ate termite larvae, which had been left out in coolamons by women who had gone to look for bush honey and to dance. Only women are allowed to eat this food. The young men also tormented Doomboony, the owl, throwing stones at him until they blinded him in one eye. Doomboony called up Garloorroony, the rainbow snake, who summoned a destructive storm to punish the boys. The roundel at the top of the painting depicts the waterhole where the women drowned as they tried to run back; many others tried to escape to the bush but also perished. The water flowed from the waterhole down to another part of the river and engulfed the two men, where they became stones in the riverbed.

**VANESSA MERLINO**

—  
*Drawn from the Jirrawun Aboriginal Arts certificate*



**DOROTHY NAPANGARDI**

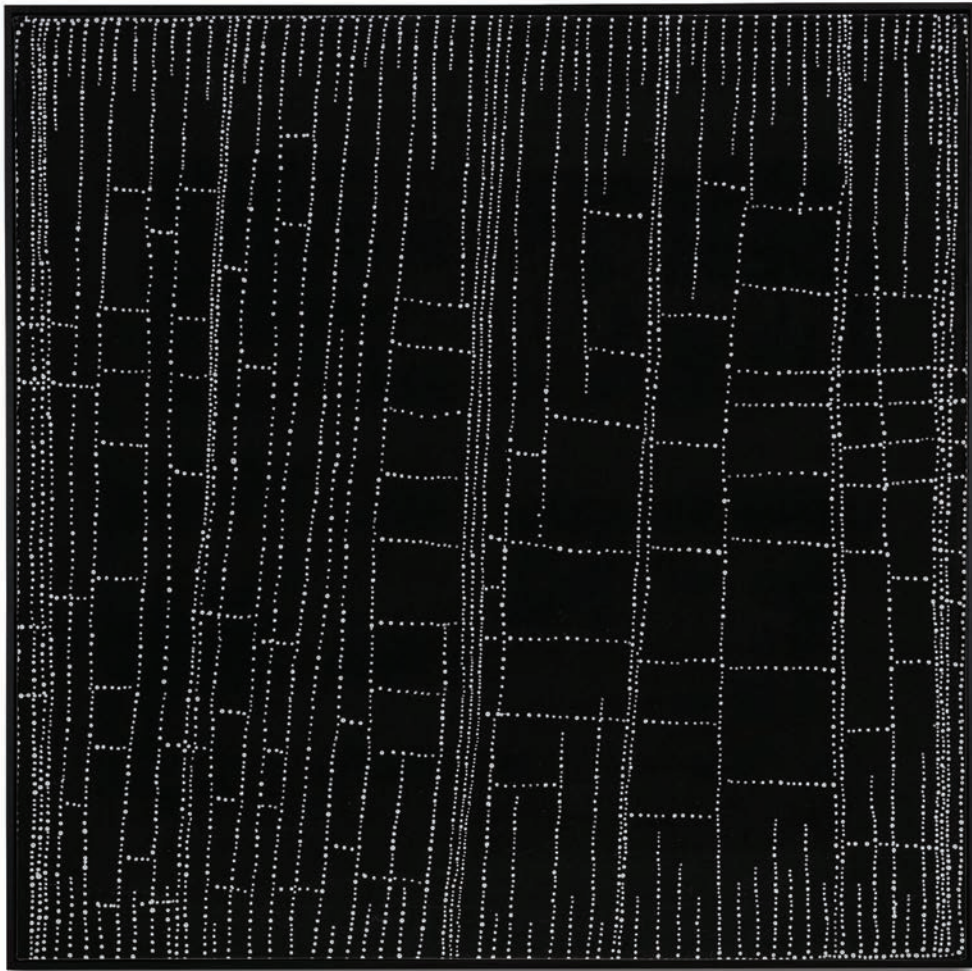
Warlpiri language group  
circa 1956 – 2013

*Salt on Mina Mina* 2003  
synthetic polymer paint on linen  
91 × 91 cm

**PROVENANCE**

Gallery Gondwana, Northern  
Territory, cat. no. 7771DN  
Private Collection, Sydney

AUD 18,000

**BOBBY WEST TJUPURRULA**

Pintupi language group  
born 1958

*Untitled* 2000  
synthetic polymer paint on linen  
153 × 122 cm

**PROVENANCE**

The Artist  
Papunya Tula Artists, Northern  
Territory, cat. no. BW 0012067  
William Mora Galleries, Melbourne  
Private Collection, Melbourne,  
acquired from the above in 2001

AUD 36,000



**MAKINTI NAPANANGKA**

Pintupi language group  
circa 1920 – 2011

*Untitled – Lupulnga* 2003  
synthetic polymer paint on linen  
122 × 91 cm

**PROVENANCE**

The Artist

Papunya Tula Artists, Northern  
Territory, cat. no. MN0310303  
Private Collection, Northern Territory,  
acquired from the above in 2003

AUD 30,000

Makinti Napanangka was born at Mangarri, near the Kintore community, on the border of the Northern Territory and Western Australia. When Makinti started painting, she was already well past middle age and one of the most senior of the cohort of women that shifted the trajectory of Papunya Tula in the mid 1990s. Makinti's unique relationship with paint was established immediately. On first picking up a brush, she never let it go in favour of using a stick to apply dots to her work as her contemporaries did. The fluidity of the paint remained a visceral and immediate medium in which Makinti maintained a delicate balance of control and submission throughout her career, even into her frailest final years of painting.

Makinti's main subject is the small rockhole site of Lupul that lies south of the Kintore community,

where she painted almost daily. She depicts this site by evoking the performative ceremonies and dances of the ancestral women as they pass through this site on the way north to Lake MacDonald and later Walungurru (Kintore). Nymparra – hairstring belts – are made from human hair cut and rolled on the thigh to make a thick yarn. Makinti's thick, painterly lines of colour evoke the tactile nature of the strands as they lengthen and form on the body in the spinning process. They express the hairstring skirts as they bob and sway with the energetic movements of the dancing women; and the fleeting desert mirages that glaze the hot earth where they are performed are captured in her signature hues of yellow, orange and rose pink.

VANESSA MERLINO



**NAATA NUNGURRAYI**

Pintupi language group  
circa 1932 – 2021

*Untitled* 2005  
synthetic polymer paint on linen  
92 × 61 cm

Naata Nungurrayi was born near the rockhole site of Kumil, deep in the Gibson Desert, around 1932. Naata lived a traditional nomadic lifestyle with her immediate family until severe drought conditions forced the family group to join the wave of migrating Pintupi and make their way towards the Papunya settlement. By that time, she was already into her adult years. Arriving at Papunya during great unrest, Naata and her family yearned to be back on Country. They welcomed the opportunity to relocate and settle in the newly established community of Walungurru (Kintore) in the early 1980s. It was here that she started painting for Papunya Tula Artists in 1996. The first five years of her output saw Naata, who as an artist was quiet and focused, often sitting separately from the rest of the painting women. However, her fiery personality and explosive temperament could not be concealed and can be felt in her wonderfully unpredictable textural style.

Central to Naata's paintings is traditional women's Law associated with the Tingari Cycle,

**PROVENANCE**

The Artist  
Papunya Tula Artists, Northern Territory, cat. no. NN0508160  
Gallery Gabrielle Pizzi, Melbourne  
Private Collection, Melbourne  
*Australian Indigenous & Oceanic Art featuring works from the Helen Read Collection*, Mossgreen Auctions, Melbourne, 6 June 2016, lot 2  
Private Collection, Melbourne, acquired from the above

AUD 22,000

mainly the women's rockhole site of Marrapinti, west of the Pollock Hills in Western Australia, where ancestral women would stop on their travels to make the ceremonial nose-bones worn through a hole made in the nose-web. In *Untitled – Marrapinti* 2005, Naata's application of paint and colour is varied, as is her composition, which divides the canvas in two. Where the thick concentrations of layered dotting create texture and tension within the web design at the bottom, the top section is open and lighter. She glides over the roundels with a loose smattering of dots, leaving open and almost unfinished areas. Singing song associated with the places she is painting was vital to Naata's painting practice. The ebb and flow of dots resonate with aural quality as the performative act of painting breathes life into the Tjukurrpa, or Dreaming. Repeating the associated songs imbues its memory into canvas and paint, the built-up and sparse areas echoing the aural mapping of place.

VANESSA MERLINO



**JOHN MAWURNDJUL**

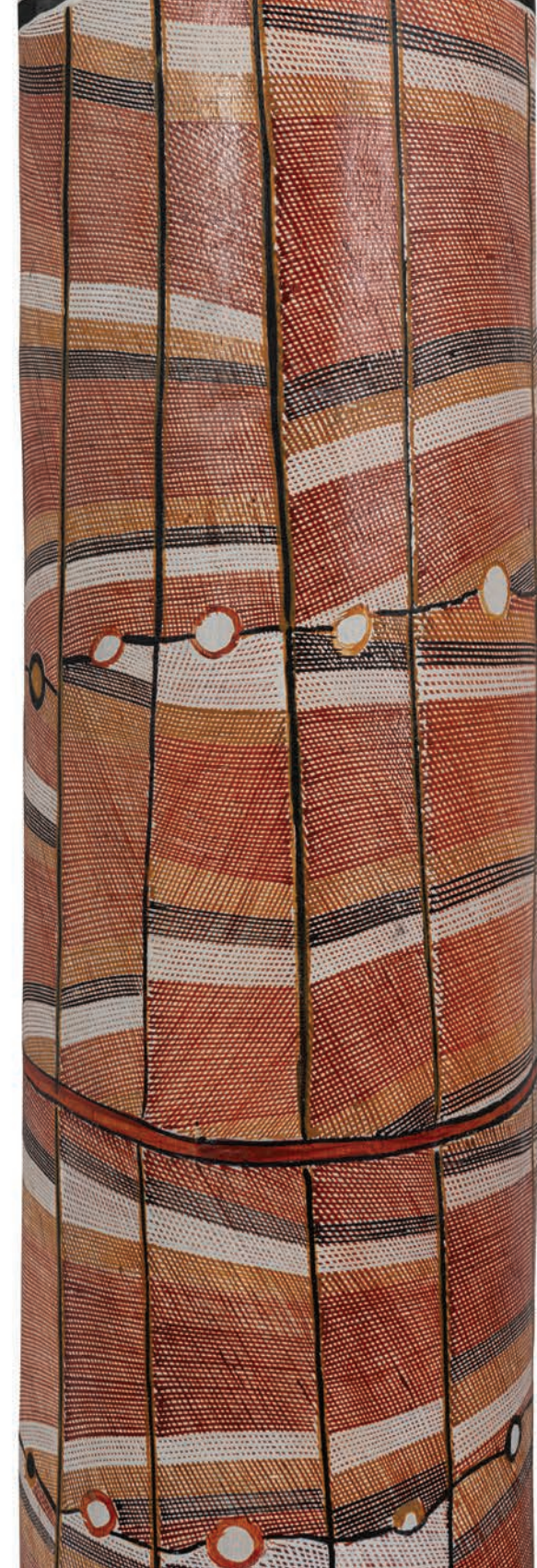
Kuninjku language group  
born 1952

*Untitled – Lorrkon* 2005  
natural earth pigments and  
synthetic binders on hollow log  
247 cm high

**PROVENANCE**

The Artist  
Maningrida Arts & Culture, Northern  
Territory, cat. no. 3037-05  
Annandale Galleries, Sydney  
Private Collection, Queensland,  
acquired from the above

AUD 50,000



**TJUMPO TJAPANANGKA**

Pintupi and Kukatja language group  
circa 1929 – 2007

*Wilinkarra – Glass Coolamon* 2005  
fused glass  
57 × 21 cm

**PROVENANCE**

The Artist

Warlayirti Artists, Western  
Australia, cat. no. 999/05  
Northern Editions, Charles Darwin  
University, Northern Territory  
Private Collection, Melbourne,  
acquired from the above in 2007

**EXHIBITED**

*Balgo: New Etchings and Glass*  
by Warlayirti Artists, Northern  
Editions, Charles Darwin University,  
Darwin, 2007

AUD 9,900

**EUBENA NAMPITJIN**

Wangkajunga language group  
1921–2013

*Untitled – Glass Coolamon* 2007  
fused glass  
57 × 16.5 cm

**PROVENANCE**

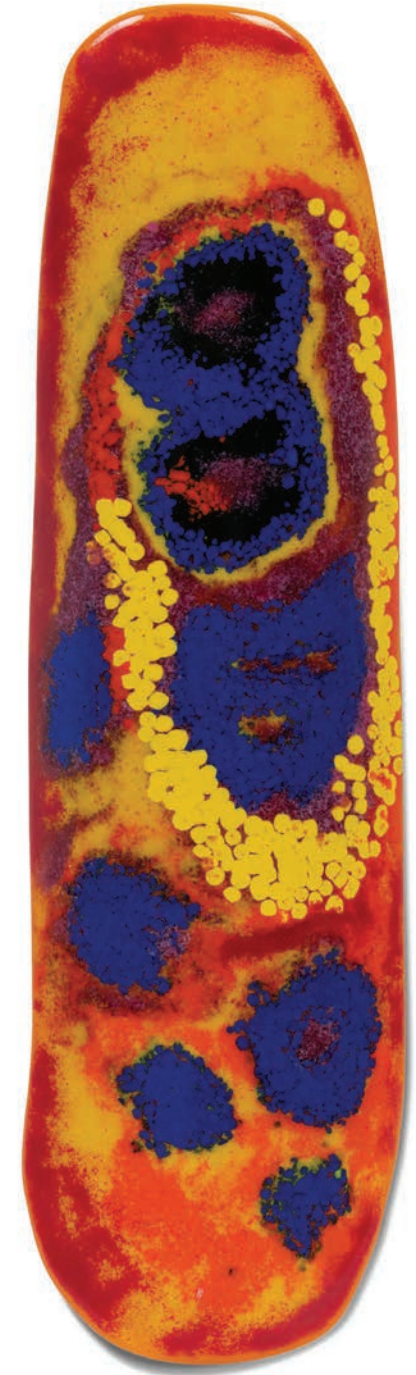
The Artist

Warlayirti Artists, Western  
Australia, cat. no. 101/07  
Northern Editions, Charles Darwin  
University, Northern Territory  
Private Collection, Melbourne,  
acquired from the above in 2007

**EXHIBITED**

*Balgo: New Etchings and Glass*  
by Warlayirti Artists, Northern  
Editions, Charles Darwin University,  
Darwin, 2007

AUD 9,900



**BILL WHISKEY TJPALTJARRI**

Pitjantjatjara language group  
circa 1920 – 2008

*Rockholes near the Olgas* 2008  
synthetic polymer paint on canvas  
120 × 120 cm

**PROVENANCE**

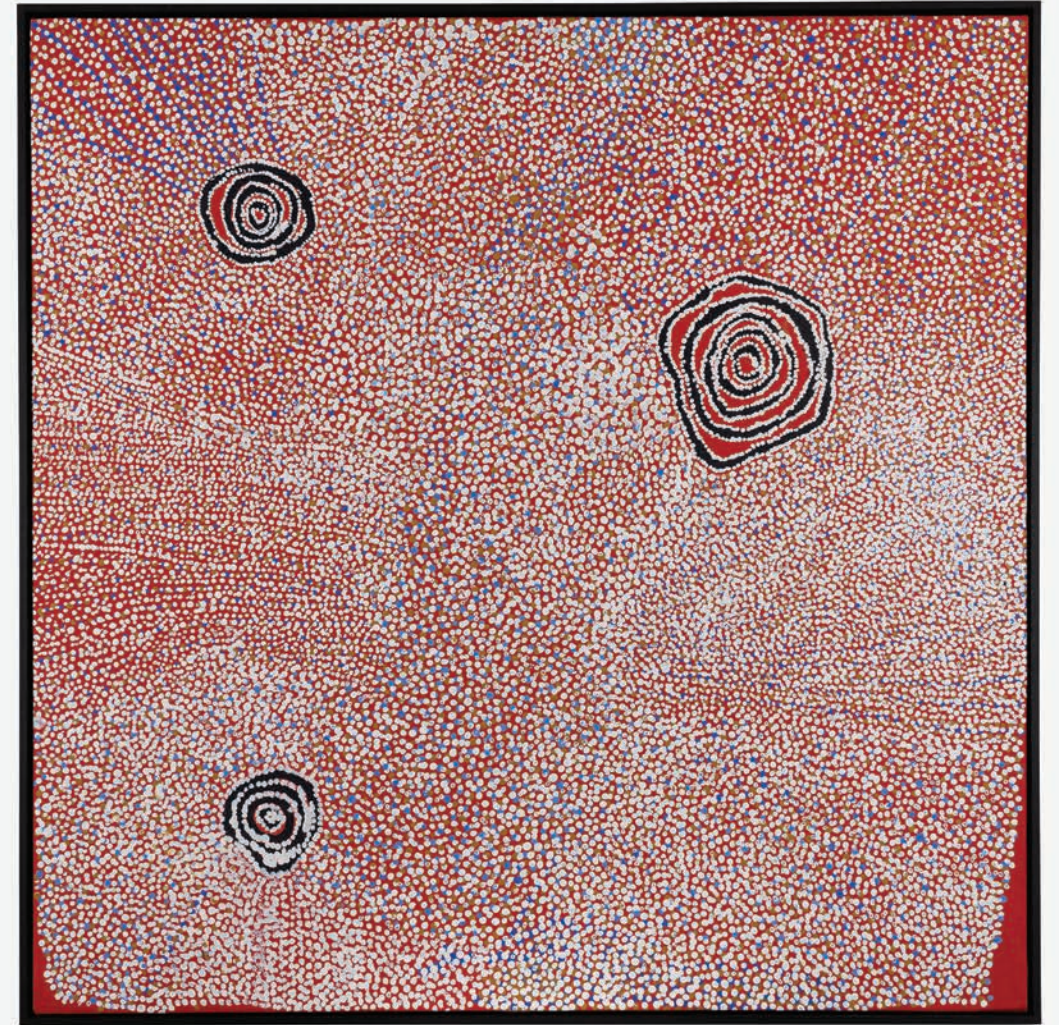
The Artist  
Watiyawanu Art, Northern  
Territory, cat. no. 77-0832  
Private Collection, Melbourne,  
acquired from the above

AUD 48,000

Bill Whiskey's art is focused almost exclusively on the ancestral white cockatoo story from his birthplace of Pirupa Alka, about 130 kilometres south of Kata Tjuta (the Olgas) in Central Australia. The story focuses on three birds – the white cockatoo and his friend the eagle and their adversary, the crow. The floating roundels, one of the most striking compositional elements of the design, symbolise the rockpools formed in the vast desert landscape in the battle between the ancestral birds. Bill Whiskey was the first to conceptualise and innovate stylistic depictions of his birthplace, developing specific iconography for this story within the general conventions of Western Desert painting. These distinguishing features of his work are products of his mind's eye, which views Country as a continuum.

**VANESSA MERLINO**

REVERENCE



D'LAN CONTEMPORARY

**NYAPANYAPA YUNUPINU**

Yolŋu language group  
1943–2021

*Larrani* 2011  
natural earth pigments on hollow log  
153 cm high

**PROVENANCE**

The Artist  
Buku-Larrngay Mulka, Northern  
Territory, cat. no. 4129Q  
The McGeoch Collection, Melbourne,  
acquired from the above in 2011

AUD 35,000

**NYAPANYAPA YUNUPINU**

Yolŋu language group  
1942–2021

*Nyapanyap* 2013  
earth pigments on stringybark  
154 × 84 cm

**PROVENANCE**

The Artist  
Buku-Larrngay Mulka, Northern  
Territory, cat. no. 4408T  
Yaama Ganu Gallery,  
New South Wales  
Private Collection, Victoria,  
acquired from the above in 2018

AUD 45,000



**NONJIRRIJA MARAWILI**

Yolŋu language group  
born 1939

*Baratjala* 2018  
natural earth pigments  
on eucalyptus bark  
116 × 70 cm

**PROVENANCE**

The Artist  
Buku-Larrngay Mulka Centre,  
Northern Territory  
Alcaston Gallery, Melbourne,  
cat. no. AK21546  
Private Collection, Victoria,  
acquired from the above in 2018  
AUD 55,000

**JENNI KEMARRE MARTINELLO**

Arrernte language group  
born 1949

*Untitled – Large Dark Eel Trap* 2014  
hot blown glass with canes  
105 × 27 × 27 cm

**PROVENANCE**

The Artist  
Salon De Refusés, Northern  
Territory, 2014  
Private Collection, Melbourne,  
acquired from the above  
AUD 18,000



**SYLVIA KANYTJUPAI KEN**

Pitjantjatjara language group  
born 1965

*Seven Sisters* 2017  
synthetic polymer paint on linen  
197 × 198 cm

**PROVENANCE**

The Artist  
Tjala Arts, South Australia,  
cat. no. 398-17  
Outstation Gallery, Darwin  
Private Collection, Sydney, acquired  
from the above in 2017

AUD 25,000

Sylvia Kanytjupai Ken is a talented artist known for her bold and dynamic mark-making that captures her Tjukurpa (Creation Story) with great energy and vibrancy. She was born in 1965 in Amata, a community in the Anangu Pitjantjatjara Yankunytjatjara Lands in South Australia. Ken began painting immediately after finishing school and started working at Tjala Arts (previously Minymaku Arts) in Amata in 1999, and still works and paints there alongside her family.

Ken's family are the traditional owners of sites where the Seven Sisters Tjukurpa takes place. Her work depicts the Seven Sisters story, which entails the Pleiades constellation and a malevolent man who pursued the sisters through a richly evocative landscape. The rockholes, waterholes and places that feature in the story are commonly portrayed by Tjala artists. Ken's painting *Seven Sisters* 2017 highlights this important family story, Ken's own unique palette of rich colours being painted with thick layers of paint and a stick to create a striking texture that breathes new life into the Seven Sisters

story. Her unique style and bold use of colour have made her a standout artist in the Contemporary Indigenous Australian art movement.

'I paint my family's side of the country where the sisters travelled through Cave Hill and Alkunyunta, all the way through to Kuli. My right to paint this part of the Dreaming is established. Tjukurpa mulapa means a really important and true story,' explains Ken.

This Tjukurpa has earned Ken recognition since the early 2000s. She won the prestigious Wynne Prize in 2016 for her contribution to a collaborative painting with her sisters, and again in 2019. Her work is in numerous public institutions including the National Gallery of Australia, the Art Gallery of New South Wales, the National Gallery of Victoria, Artbank and the Art Gallery of South Australia.

**CHLOE JONES**

—

*Drawn from the Tjala Arts certificate*



**CARBIENE MCDONALD TJANGALA**

Luritja language group  
born 1961

*Four Dreamings* 2020  
synthetic polymer paint on linen  
152 × 274 cm

**PROVENANCE**

The Artist  
Papunya Tjupi Arts, Northern  
Territory, cat. no. 95-20  
Raft Artspace, Northern Territory  
Private Collection, Victoria, acquired  
from the above in 2020

**EXHIBITED**

*Carbiene McDonald Tjangala:*  
*Petermann Ranges*, Raft  
Artspace, Alice Springs,  
12 September – 3 October 2020

AUD 28,000

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.

—  
*Drawn from the Papunya Tjupi certificate*





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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 + PROVENANCE

D'Lan Contemporary maintains strict ethical practices and exclusively sources, exhibits and sells works of art with impeccable provenance, to protect the artist, the buyer, the seller – and the marketplace – from fraudulent sales or unethical procurement.

Please contact us at [enquiries@dlandcontemporary.com.au](mailto:enquiries@dlandcontemporary.com.au) or visit our website for guidance on best practice when acquiring Australian First Nations works of art.

#### MISSION

Our mission is to develop an inclusive and sustainable marketplace for Australian First Nations art, and to help support artists, artist estates and their working communities.

D'Lan Contemporary contributes 30% of annual net profits to The National Endowment for Australian Indigenous Visual Art, a charitable trust fund established to centralise and distribute proceeds from art sales back to artists and their working communities.

#### 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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