



REVERENCE

MELBOURNE

REVERENCE

30 OCTOBER – 19 DECEMBER 2025

D · C

DIRECTOR'S NOTE

Welcome to *Reverence*, a celebration of Australian First Nations artists whose work continues to challenge and inspire audiences both domestically and internationally. This exhibition arrives at a moment of unprecedented global recognition for Indigenous Australian art, exemplified by recent institutional successes abroad.

Unlike previous presentations, we have curated these hand-selected works thematically rather than chronologically, allowing each piece to stand on its individual merit while providing clarity through rigorous connoisseurship and impeccable provenance. Every artwork has been chosen for both visual and emotional impact.

We are honoured to present select works from the distinguished collection of Dennis and Debra Scholl, featuring exceptional examples by Boxer Milner Tjampitjin, Warlimpirrnga Tjapaltjarri, Yukultji Napanangka and Nyapanyapa Yunupinju. Among the highlights is Regina Wilson's monumental *Sun Mat* 2015, measuring 350 × 250 centimetres – a work of undeniable institutional significance.

Opening the exhibition is Enraeld Djulabinyanna Munkara's rarely seen sculpture *Purukapali* c. 1955, originally sold through Sotheby's in 1997 and privately held for over twenty-eight years. This rediscovered masterpiece is accompanied by a pair of exceptional early tutini by an unknown Tiwi artist – works of museum quality originally collected by Dorothy Bennett and acquired by artist Frank Hodgkinson AM in 1978.

Contemporary highlights include two significant works by Ginger Riley Munduwalwala: *Fishing and Hunting in Limmen Bight* 1987, representing one of his earliest known paintings, and the monumental *My Country My Story* 1992, measuring 208 × 297 centimetres. The exhibition also features pinnacle works by Christine Yukenbarri, Daniel Walbidi, Bill Whiskey Tjapaltjarri, Angelina Pwerle and Gunybi Ganambarr, and two important paintings by Paddy Bedford, whose estate our gallery proudly represents.

We are pleased to announce D'LAN Contemporary's formal representation of the Freddie Timms Estate, marked by the inclusion of his exceptional diptych *Jail House Creek* 2005.

Reverence invites you to experience the wonderful depths of quality and cultural significance that define Australian First Nations art today.

D'LAN DAVIDSON

DIRECTOR, D'LAN CONTEMPORARY

**ENRAELD DJULABINYANNA
MUNKARA**

c. 1895 – 1965
Tiwi language

Purukapali circa 1955
earth pigments on carved ironwood
51 × 13 cm

PROVENANCE

The Artist, created at Bathurst or Melville Island, Northern Territory
Aboriginal & Tribal Art, Sotheby's, Sydney, 9 November 1997, lot 36
Private Collection, Melbourne, Victoria, acquired from the above

AUD 80,000
USD 53,000

While living at the independent community of Paru, away from the influence of the Catholic mission, Enraeld Djulabinyanna Munkara developed a singular practice distinct from his Tiwi peers. Driven by his unique conceptions of Tiwi creation ancestors, his small, roughly hewn figures are distinguished by their hunched shoulders, deep-set eyes and lively decoration.

Enraeld was carving his expressive figures at an eventful time on Bathurst Island. The long-term ban on ceremonial activity there was lifted, precipitating a revival in ceremonial performance during the 1950s. Interest in Tiwi art was also escalating, with visits from researchers and collectors like Stuart

Scougall, Tony Tuckson and Dorothy Bennett, who collected these sculptures during the mid 1950s.

This is a fine sculpted manifestation of the important Tiwi ancestor Purrukuparli. Purrukuparli had discovered that another man, Tapara, had been sneaking into the bush and having relations with his wife, Bima, or Wai-ai. On one such occasion Bima had neglected their son, Jinani, who died from exposure to the sun. In this, and many other of his examples, Enraeld has painted white circles around the eyes of Purrukuparli to convey his sorrow at the loss of his son. This mirrors the face paint work of Tiwi performers during Pukumani (funerary) ceremonies.



NONGIRRŊA MARAWILI

1939 – 2023

Yolŋu language

Baratjala 2020

earth pigments and synthetic

polymer paint on paper

87 × 58 cm

PROVENANCE

The Artist, painted at Yirrkala,

Northern Territory

Buku-Larrngay Mulka Centre, Yirrkala,

Northern Territory, cat. no. 1212-20

Private Collection, Sydney, New South

Wales, acquired from the above

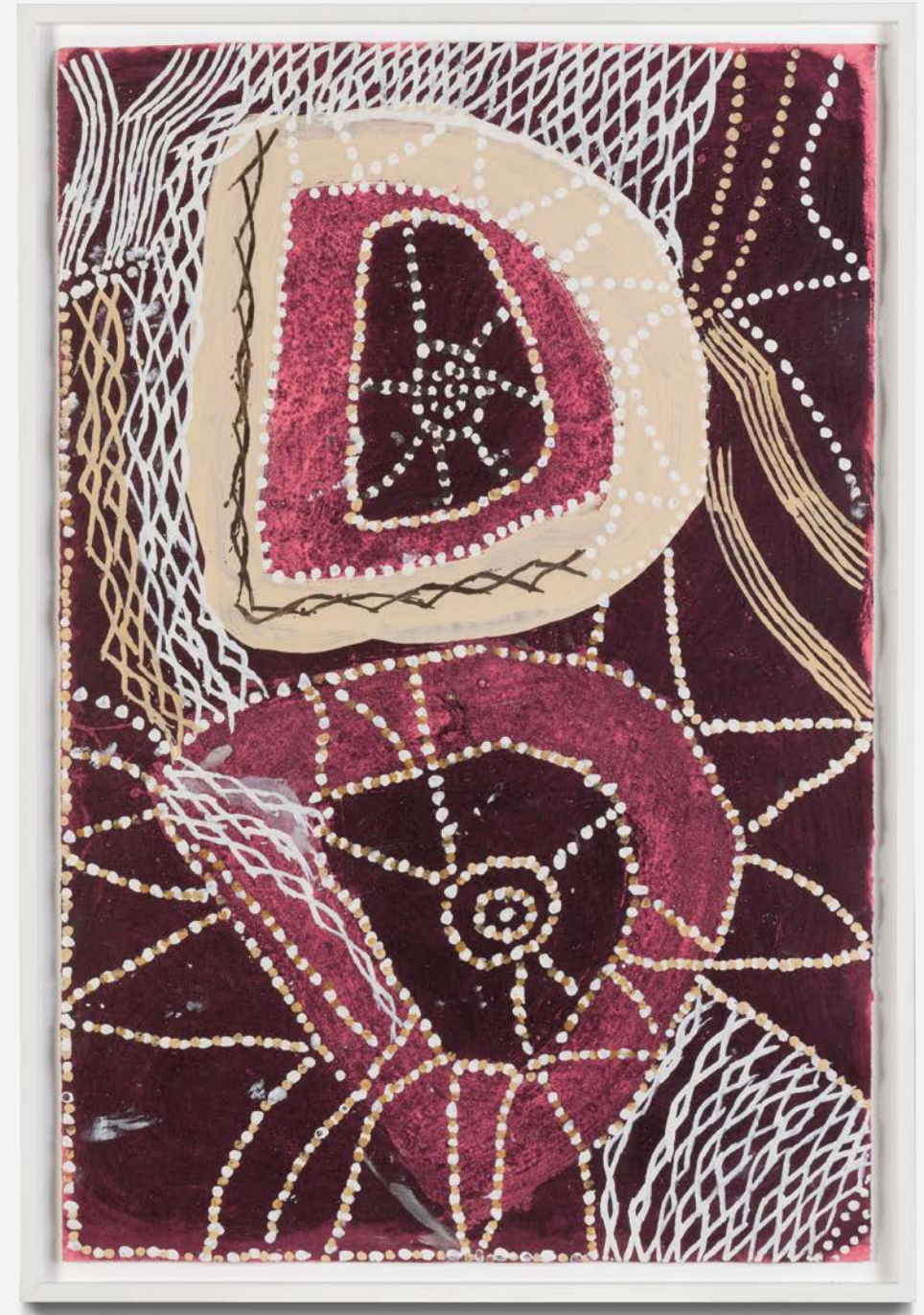
AUD 15,000

USD 9,900

Nongirrŋa was one of the numerous children of Mundukul, the Madarrpa warrior (c.1890–c.1950), born on the beach at Darrpirra, north of Cape Shield. Her mother was one of Mundukul's Gälpu wives, Bulunguwuy. Life was a bountiful but disciplined subsistence with over fifty closely related mothers, brothers and sisters. Nongirrŋa was born on the beach at Darrpirra north of Cape Shield on the oceanside. They were Wakir' – camping, moving around, they went to Yilpara, Djarrakpi, Guwanarripa (Woodah Island), Groote Island and Baratjala, a Madarrpa estate adjacent to Cape Shield. Her father, Mundukul (Lightning Snake), bears the name of the serpent Burrut'tji, deep beneath the

sea. The waters of the region are crocodile infested with huge tides and ripping currents and Nongirrŋa is part of them. Dŋngurŋaniny (barnacles) grow on rock. Yurr'yunna is the spray flying skyward. Lightning 'guykthun' spits from the snake, both curse, and sacred oath. The designs show rock struck by electric curse and rising seaspray. The energies captured in this painting are almost a match for those in the real life of a Top End wet season. Nongirrŋa's identity cannot be separated from her art and so although she disavows any sacred intent the echo of miny' tji persists.

—
Drawn from the Buku-Larrngay Mulka Centre certificate



BOXER MILNER TJAMPITJIN

c. 1934 – 2009
Jaru language

Palleyaran 2001
synthetic polymer paint on canvas
156 × 76 cm

PROVENANCE

The Artist, painted at Balgo,
Western Australia
Warlayirti Artists, Balgo,
Western Australia
Debra and Dennis Scholl
Collection, Miami Beach, Florida

LITERATURE

Henry F. Skerritt (ed.) *No Boundaries: Aboriginal Australian Contemporary Abstract Painting from the Debra and Dennis Scholl Collection*, Nevada Museum of Art, Reno, and DeMonico Books-Prestel, Munich-London-New York, 2014, p. 124 (illus.)

EXHIBITED

No Boundaries: Aboriginal Australian Contemporary Abstract Painting from the Debra and Dennis Scholl Collection, Museum of Art, Reno, Nevada, 14 February – 3 May 2015; Portland Institute for Contemporary Art, Portland, Oregon, 20 June – 15 August 2015; Pérez Art Museum Miami, Florida, 17 September 2015 – 3 January 2016; Charles H. Wright Museum of African American History, Detroit, 18 January – 15 May 2016; Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York, 11 June – 14 August 2016

AUD 45,000
USD 29,700

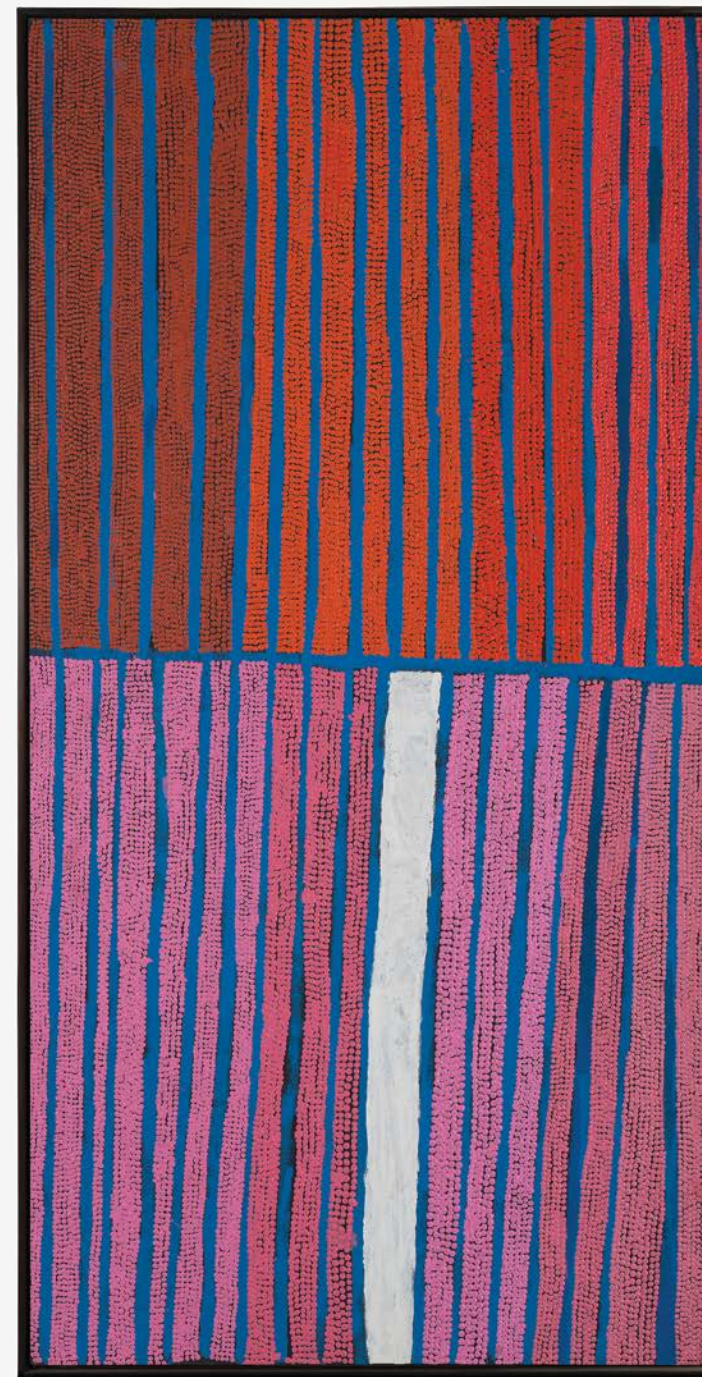
One of a small number of people who came from the transition zone between desert and river country, Boxer Milner expressed all the facets of his knowledge of the river systems of Purkitji (Sturt Creek) with a measured and deliberate hand. He painted with control and assurance but also with tenderness, and his unusual two-handed method was an absolute expression of his patience and integrity. Each dot was meticulously applied to the canvas twice over so that it sits up, creating sculptured peaks that capture and shape the light, texturing the depicted flood plains of his traditional Country.

Milner was born south-west of Billiluna near Purkitji in the north of the Great Sandy Desert. Here the country and vegetation begin to transform from flat plains of rolling spinifex to flood plains with vast river channels and permanent waterholes.

Palleyaran, or Horse Plain, is south of Purkitji, yet still part of Milner's traditional Country. Its sand dunes, or worla, run towards Balgo and adjoin Muyurn, Wirrimangaru and Kimign Country. Kimign is in the centre of the painting, where the milkwater filled channel of Sturt Creek meets the sandy plains to the south.

The white silt banks of the creek, which border myriad flowing channels and soil types, break and seep with the wet season, transforming the colour of the water. The defined white channel at the centre of the painting depicts the white clay that washes into the river. It is the milkwater which represents the pulse of the yearly cycles of flood and dry and it is also what ignites the unique aesthetic of Boxer's practice.

—
Drawn from the Warlayirti Artists certificate



ANATJARI TJAKAMARRA

c. 1938 – 1992
Pintupi language

Untitled – Ililtunya Rockhole 1972
synthetic polymer paint on
composition board
57 × 59 cm

PROVENANCE

The Artist, painted at Papunya,
Northern Territory
Stuart Art Centre, Alice Springs,
Northern Territory, consignment
20, painting 49
Private Collection, Sydney, New
South Wales
Tim Klingender Fine Art, Sydney,
New South Wales
Private Collection, Sydney,
New South Wales, acquired from
the above in 2019

AUD 180,000

USD 119,000

The explosive energy of *Untitled – Ililtunya Rockhole* 1972 gives form to the power of Kuninka, a Western Quoll ancestor and persistent tormenter of the travelling Tingarri Men. Capricious and omnipotent, Kuninka sought to interrupt the ceremonies of the Tingarri, blasting them out of a cave at Yawalurru (near the Northern Territory/Western Australia border). While some of the Tingarri escaped the onslaught, Kuninka continued to direct them from on high, no doubt playing havoc with the authority of senior Tingarri, who attempted to teach sacred law to the Tingarri youths.

This work is exceptional in Anatjari's oeuvre, its dynamic, radiating energy and stark contrasts demanding our attention. Usually noted for fine lines and faultless technique, here Anatjari demonstrates his virtuosity, creating a moment of inescapable impact. It is a measure of the artist's stature that his approach is driven by the distinctive qualities of the narrative he seeks to convey and not just by the conventions of the revolutionary

movement of which he was a part. It is interesting to compare this work with contemporaneous paintings on other themes, for example those depicting Kuniya Kutjarra (Two Pythons), which are imbued with sensuous flow, and those of the Wati Kutjarra (Two Men) that appear driven by strict ritual symmetry. While never frivolous, Anatjari distils the power of a particular ancestral hero(es) to conjure their distinguishing essence on board or canvas.

Confirmation that *Untitled – Ililtunya Rockhole* reflects Kuninka's destructive energy came in an email exchange with anthropologist Fred Myers, who, during his fieldwork at Yaiyai outstation in 1974, documented Yala Yala Gibbs Tjungurrayi's interpretation of the same site. Despite both paintings sharing a theme, they could not be more different, Yala Yala offering a synoptic representation, while Anatjari pulls focus on a defining aspect of the events at Ililtunya.

—

JOHN KEAN



PADDY BEDFORD

c. 1922 – 2007
Gija language

Maxine Plain 1999
earth pigments and binders on linen
122 × 135 cm

PROVENANCE

The Artist, painted in the Kimberley
Region, Western Australia
Jirrawun Arts, Western Australia,
cat. no. PB 599.50
Private Collection, Darwin, Northern
Territory, acquired from the above

LITERATURE

Russell Storer, *Paddy Bedford*,
Museum of Contemporary Art,
Sydney, 2007, p. 146 (illus.)

AUD 120,000
USD 79,200



BALANG NAKURULK
(JOHN MAWURNDJUL AM)
 c. 1952 – 2024
 Kuninjku language

Yibba – Frogs 1993
 earth pigments on bark
 151 × 61.5 cm

PROVENANCE

The Artist, painted at Maningrida,
 Northern Territory
 Maningrida Arts & Culture, Maningrida,
 Northern Territory, cat. no. MAW 230
 Hogarth Gallery, Sydney, New
 South Wales
 Private Collection, Sydney, New
 South Wales, acquired from the above

AUD 96,000
 USD 63,400

Balang Nakurulk (John Mawurndjul), born in 1952 at Mumeka outstation in Western Arnhem Land, was a leading contemporary bark painter and sculptor. Working with natural ochres on stringybark, his mastery of rarrk (cross-hatching) transformed ancestral designs into complex compositions that speak to Kuninjku cosmology and the sacred power of Mardayin. Balang emerged in the late 1970s through Maningrida Arts and rose to become a prominent figure in Indigenous Australian art. In recognition of his contribution to the Musée du quai Branly commission in Paris, he appeared on the front cover of *Time* magazine in 2006 and was referred to as ‘the Michelangelo of Rarrk’. In 2010, he was awarded an Order of Australia, and his major retrospective at Sydney’s

Museum of Contemporary Art in 2018 showcased the cultural continuum between tradition – the Old – and modernity – the New. The studies of flora and fauna in Balang’s paintings are encyclopedic and reflect an intimacy with Country and prowess as a hunter and conservationist. His later depictions of animals incorporate an added layer of complexity, blending their roles in cultural/spiritual and natural worlds. Djaddi (frogs) and yibba (an ornate burrowing frog) are recorded as being pets of the Rainbow Serpent and are linked with stories of a secret nature.

—

SOURCE: Hetti Perkins, ‘Mardayin Maestro’, in *John Mawurndjul, I Am the Old and the New*, Museum of Contemporary Art, Sydney, 2018, p. 24.



THANCOUPIE GLORIA FLETCHER

1937 – 2011

Thaynakwith language

Untitled circa 1981

forty-two glazed stoneware tiles with slip and oxide decoration on incised design
88 × 111 cm

PROVENANCE

The Artist

Gallery Alpha, Maroochydore,
Queensland

Private Collection

Major Fine Art Auction, Deutscher
Menzies, Melbourne, Victoria,
28 August 2002, lot 160

The Morgan Collection, Perth, Western
Australia, acquired from the above

The Morgan Collection, Bonhams,
Sydney, New South Wales,

27 August 2024, lot 44

Private Collection, Melbourne, Victoria,
acquired from the above

EXHIBITED*Percy Trezise*, *Thancoupie*,*Dick Roughsey*, Gallery Alpha,

Maroochydore, Queensland,

May – June 1982

AUD 30,000

USD 19,800

Around 1972, Gloria Fletcher, born in 1932 in Weipa on the Gulf of Carpentaria, began using her totemic name Thancoupie or Thanakupi, meaning flower of the wattle, which was given to her at birth during a traditional name-calling ceremony. This reclaiming of her name coincided with her emergence as North Queensland's first recognised Australian First Nations woman artist and solo ceramicist. Initially a school teacher, she started painting on bark and exhibited in Cairns in 1968 with her mentor Dick Roughsey. In 1970, she left her home town to study at East Sydney Technical College National Art School, being more drawn to clay than painting.

Ceramics became her passion, allowing her to share Thaynakwith culture. Her 1972 ceramic exhibition took place when ceramics were still regarded as craft rather than art. Influenced by Anglo-Oriental styles, she combined Japanese, Western and First Nations influences, mentored by Shiga Shigeo, Peter Rushforth and Peter Travis. Jennifer Isaacs supported her early career and showcased her work at Voltar Gallery.

—
SOURCE: Jennifer Isaacs, *Thancoupie the Potter*, The Aboriginal Artists Agency, Sydney, 1982; *Thanakupi: Ceramic Exhibition*, KickArts Contemporary Arts, Cairns, Queensland, 2008.



GINGER RILEY MUNDUWALAWALA

c. 1936 – 2002
Marra language

*Fishing and Hunting in
Limmen Bight* 1987
synthetic polymer on cotton duck
178 × 124 cm

PROVENANCE

The Artist, painted at Ngukurr,
Northern Territory
Ngukurr Art Centre, Ngukurr, Northern
Territory, cat. no. GR4/GR16
John Nelson, Queensland,
acquired from the above
Private Collection, South Australia,
acquired from the above

AUD 120,000
USD 79,200

Munduwalawala executed this seminal work in the first year of his art production. It comprises two paintings, catalogued verso as GR4 (top half) and GR16 (bottom half), indicating they were the fourth and sixteenth works he completed. Each depicts separate stories in comic-strip style, with narratives unfolding line by line, though their sequence is not entirely clear.

The top picture, painted in bold primary colours on a negative ground, portrays estuarine and sea creatures – crocodile, turtle, dugong, sea snake, starfish, crab, shellfish, sawfish, stingray, squid and various pelagic fish. At right, men fish from a boat, while onshore a man with modern and traditional weapons stands with a woman and two dogs. Between them and their quarry, wallabies, an echidna and two dugong are caught in the fishers' net.

The lower picture, in more muted tones, has four narrative lines. The top line suggests a meandering shoreline with hunting and ceremonial implements awaiting use. In the second, a hunter teaches his son, surrounded by abundant game – wallaby, crab, turtle, squid, dugong and fish – while a crocodile lurks nearby. The third shows fish, crab, a turtle in a net, a crocodile with a bird on its head, and even a cassowary. The final line features a row of hands within a zig-zag pattern, likely referencing rock art from a nearby sacred site.

Marks of use give the work unusual character: red wine stains and a bottle mark suggest it once served as a tablecloth, while tiny clip marks indicate later use as a curtain.

Stylistically and thematically, the painting is closely related to Munduwalawala's later work *Limmen Bight Country* 1987.





GINGER RILEY MUNDUWALAWALA

c. 1936 – 2002
Marra language

My Country My Story 1992
synthetic polymer paint on canvas
208 × 297 cm

PROVENANCE

The Artist, painted Limmen Bight,
Northern Territory
Alcaston Gallery, Melbourne,
Victoria, cat. no. AK1303
Hogarth Galleries, Sydney, New
South Wales
Private Collection, Sydney, New
South Wales, acquired from the
above in 1993

AUD 220,000
USD 145,200



TOMMY MITCHELL

c. 1943 – 2013
Ngaanyatjarra language

Warlu 2009
synthetic polymer paint on linen
101.6 × 101.6 cm

PROVENANCE

The Artist, painted at Warakurna,
Western Australia
Warakurna Artists, Western
Australia, cat. no. 182-09
Outstation Gallery, Darwin,
Northern Territory
Sims Dickson Collection,
acquired from above, 2009

EXHIBITED

Warakurna Artists Travelling North,
Outstation Gallery, Darwin, Northern
Territory, 12 June – July 2009
*BEYOND ART: True Stories from the
desert by senior Aboriginal men
from the Sims Dickson Collection*,
Tamworth Regional Gallery, Tamworth,
New South Wales, May – June 2018

AUD 30,000
USD 19,800

Although he started painting later in life, Tommy Mitchell became one of the most accomplished artists from the Ngaanyatjarra Lands in Western Australia. Born in the desert near Ngaturn and Walu, between Warakurna and Papulankutja, he grew up living a nomadic life with his family, walking Country between sand dunes and rockholes and avoiding the Warburton Mission. These formative years gave him authority as a senior lawman, skill as a carver, and custodianship of important ancestral stories.

Mitchell joined Warakurna Artists in 2005 after working on a local building crew. In less than a decade, he produced an impressive body of work grounded in his deep knowledge of Walu and Warlpapuka – sites connected to vital ancestral narratives. His dedicated approach to painting was matched by his cultural authority,

and his works now form part of major collections including the National Gallery of Victoria and the Seattle Art Museum. He was a three-time finalist in the National Aboriginal and Torres Strait Islander Art Awards and has exhibited widely across Australia and internationally, also taking part in cultural projects such as *Turlku* at the 2007 Perth International Arts Festival.

This painting tells the story of Walu Rockhole. While their uncles were out hunting, young nephews remained at camp. One boy repeatedly stole food from neighbouring families, denying it when confronted. His uncles believed him, angering the families and setting in motion a chain of events central to this ancestral narrative.

—
*Drawn from accompanying Warakurna Artists
certificate*



NAATA NUNGURRAYI

c. 1932 – 2021
Pintupi language

Untitled – Unkunya 2005
synthetic polymer paint on linen
122 × 122 cm

PROVENANCE

The Artist, painted at Kintore,
Northern Territory
Papunya Tula Artists, Northern
Territory, cat. no. NN0511234
Utopia Art Sydney, Sydney,
New South Wales
Private Collection, Western Australia,
acquired from the above

EXHIBITED

20 Years of Papunya Tula Artists,
Utopia Art Sydney, Sydney, New
South Wales, October 2008

AUD 60,000
USD 39,600

This painting shows designs linked to the soakage water site of Unkunya, west of the Pollock Hills in Western Australia. The lines in this painting represent the tali (sandhills) that encircle the site. Two ancestral snakes passed through this area after travelling from far in the east. The soakages at the site are said to have been formed by the snakes at the point where they went underground. In ancestral times, many women travelled through this area from the west towards Marrapinti. At Marrapinti, women made the nose-bones that are worn through a hole in the nose-web. These nose-bones were originally worn by both men and women but are now mainly worn by the older generation during ceremonial occasions. The women later journeyed east, passing through Ngaminya and Wirrulnga, collecting edible berries known as kampurarpa or desert raisin from the nearby shrub *Solanum centrale*.

—
Drawn from the Papunya Tula Artists certificate



GUNYBI GANAMBARR

Ngaymil Milngurr 2012
earth pigments on rubber
170 × 61 cm

PROVENANCE

The Artist, created at Yirrkala,
Northern Territory
Buku-Larrngay Mulka Centre, Yirrkala,
Northern Territory, cat. no. 4215V
Annandale Galleries, Sydney,
New South Wales
Private Collection, Sydney, New South
Wales, acquired from the above

EXHIBITED

*Found: Gunybi Ganambarr, Djirrirra
Wunungmurra & Ralwurrandji
Wanambi*, Annandale Galleries,
Sydney, New South Wales
23 July – 31 August 2013

AUD 75,000
USD 49,500

LITERATURE

*Found: Gunybi Ganambarr,
Djirrirra Wunungmurra &
Ralwurrandji Wanambi*, Annandale
Galleries, Sydney, 2013, p. 17 (illus.)

This rare painting was the first painting by Gunybi to incorporate earth pigments and sand on a discarded length of rubber. Few, if any other, examples of its type exist. As the instigator of the 'Found' movement at Yirrkala, Gunybi pioneered the use of reclaimed industrial materials by artists living in north-east Arnhem Land. Driven by the principle that 'if you paint the land, you use the land', Gunybi is determined not only to employ the natural resources of the land, but to exploit the introduced materials discarded within it. In much the same way that he will observe a length of wood and respond to it creatively, Gunybi's 'found' practice is largely dictated by the materials he comes upon and what they inspire.

The rubber substrate that Gunybi has used to create *Ngaymil Milngurr* 2012 is from the local bauxite mine's 18.7 kilometre conveyor belt. This industrial belt, which services mining operations at nearby Nhulunbuy (Gove), was at one time the longest in the Southern Hemisphere. The mine was established as a result of the federal government's

decision to sell part of the Arnhem Land reserve to a bauxite mining company, Nabalco, without consultation with the Traditional Owners. Yolŋu leaders responded with the creation of the Yirrkala bark petitions, which led to the first litigation on native title in Australia. *Milirrpum v Nabalco Pty Ltd*, also known as the Gove Land Rights Case, ruled against the Yolŋu claimants, thereby rejecting the doctrine of Aboriginal title.

Much more than just about the use of a rubber substrate, Gunybi's reclamation of this material for his own purpose could be considered to have broader political resonances. However, he remains far more intent upon educating a non-Indigenous audience about Yolŋu Law and culture and the land that it applies to. The roundel in this composition depicts the spring at Darrawuy where Djanda, the sacred goanna, swam, causing patterns to be made on the surface of the water that incorporate the totemic water weed Darra. The sacred clan design is a manifestation of these patterns, which belong to the Njaimil/Datiwuy clan.



KAAPA MBITJANA TJAMPITJINPA

c. 1920 – 1989
Pintupi language

Budgerigar Dreaming 1972
synthetic polymer paint on
composition board
47 × 32 cm

PROVENANCE

The Artist, painted at Papunya,
Northern Territory
Stuart Art Centre, Alice Springs,
Northern Territory, painting 212
Private Collection, United
States of America
Private Collection, Melbourne,
Victoria, acquired from the above

LITERATURE

Geoffrey Bardon and James Bardon,
*Papunya, A Place Made After
the Story: The Beginnings of the
Western Desert Painting Movement*,
The Miegunyah Press, Carlton,
2004, painting 212, p. 278 (illus.)

AUD 120,000
USD 79,200

Kaapa Mbitjana Tjampitjinpa was a key figure in the emergence of the Western Desert art movement. Born west of Napperby Station, he was initiated at Napperby and worked as a stockman at Mount Riddock Station before moving to Papunya in the late 1950s.

A forceful and charismatic man, Kaapa was pivotal in establishing contemporary Indigenous Australian painting. In 1971, he was chosen by senior custodians to be the principal artist for the Honey Ant Dreaming mural on the Papunya school wall—a watershed moment that sparked the painting movement. That same year, his work *Gulgardi* shared first prize in the Alice Springs Caltex Art Award, marking the first public

recognition of Papunya painting. When Papunya Tula Artists was officially incorporated in 1972, Kaapa was elected inaugural chairman.

His *Budgerigar Dreaming* series, painted in winter 1972, marks the height of his artistic achievement. These works demonstrate his mastery of formal composition and divine geometry, balancing ceremonial objects with meticulous precision. The series highlights Kaapa's innovative approach to translating ceremonial knowledge onto various substrates while preserving the sacred essence of ancestral narratives.

Kaapa continued painting until he passed away in 1989, leaving a lasting legacy as one of the founding masters of Western Desert art.



WARLIMPIRRNGA TJAPALTJARRI

born c. 1960
Pintupi language

Untitled – Wilkinkarra 2012
synthetic polymer paint on linen
91 × 122 cm

PROVENANCE

The Artist, painted at Kiwirrkurra,
Western Australia
Papunya Tula Artists, Alice Springs,
Northern Territory, cat. no. WT1212070
Debra and Dennis Scholl
Collection, Miami Beach, Florida

LITERATURE

Henry F. Skerritt (ed.) *No Boundaries: Aboriginal Australian Contemporary Abstract Painting from the Debra and Dennis Scholl Collection*, Nevada Museum of Art, Reno, and DelMonico Books-Prestel, Munich-London-New York, 2014, p. 145 (illus.)

EXHIBITED

No Boundaries: Aboriginal Australian Contemporary Abstract Painting from the Debra and Dennis Scholl Collection, Museum of Art, Reno, Nevada, 14 February – 3 May 2015; Portland Institute for Contemporary Art, Portland, Oregon, 20 June – 15 August 2015; Pérez Art Museum Miami, Florida, 17 September 2015 – 3 January 2016; Charles H. Wright Museum of African American History, Detroit, 18 January – 15 May 2016; Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York, 11 June – 14 August 2016

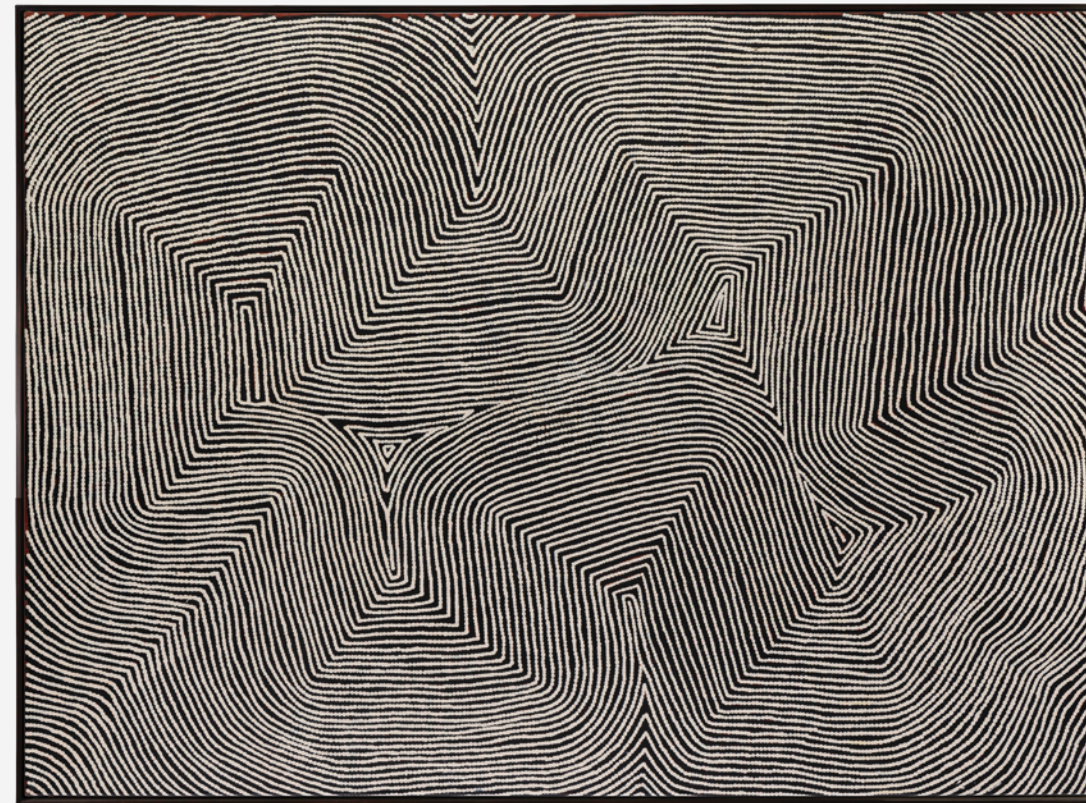
AUD 60,000
USD 39,600

This painting depicts designs associated with the lake site of Wilkinkarra (Lake Mackay). In ancestral times two Tingarri men travelled to Wilkinkarra from the soakage water site of Marawa in the west. When the men arrived at Wilkinkarra they lit a large fire to flush out the malu (kangaroo). They then entered the earth and continued their travels underground towards the east. This story forms part of the Tingarri cycle. Since events associated with the Tingarri Cycle are of a secret nature no further detail was given. Generally, the Tingarri are a group of

ancestral beings of the Dreaming who travelled over vast stretches of the country, performing rituals and creating and shaping particular sites. The Tingarri men were usually followed by Tingarri women and were accompanied by novices, and their travels and adventures are enshrined in a number of song cycles. These ancestral stories form part of the teachings of the post initiatory youths today as well as providing explanations for contemporary customs.

—

Drawn from the Papunya Tula Artists certificate



MICHAEL COOK

born 1968
 Bidjara language

Object 2014

Epson Ultra Chrome K3 inks
 on Hahnemuhle Photo Rag
 Bright White 310 gsm paper
 140 × 98 cm prints 1, 2, 4 and 5;
 140 × 200 cm print 3
 Edition 2/4 + 2 AP

PROVENANCE

The Artist
 This Is No Fantasy + Dianne Tanzer
 Gallery, Melbourne, Victoria
 Private Collection, Melbourne,
 Victoria, acquired from the above

EXHIBITED

Michael Cook, Object, This Is
 No Fantasy + Dianne Tanzer
 Gallery, Melbourne, Victoria,
 19 May – 20 June 2015

AUD 65,000
 USD 42,900



EMILY KAM KNGWARRAY

c. 1915 – 1996
Anmatyerr language

Untitled – Alhalkere 1993
synthetic polymer paint on canvas
120 × 90 cm

PROVENANCE

The Artist, painted at Utopia, Northern Territory
Commissioned by Rodney Gooch for Utopia Art Sydney, Sydney, New South Wales
Private Collection, Sydney, New South Wales, acquired from the above

AUD 330,000
USD 218,000

**EMILY KAM KNGWARRAY**

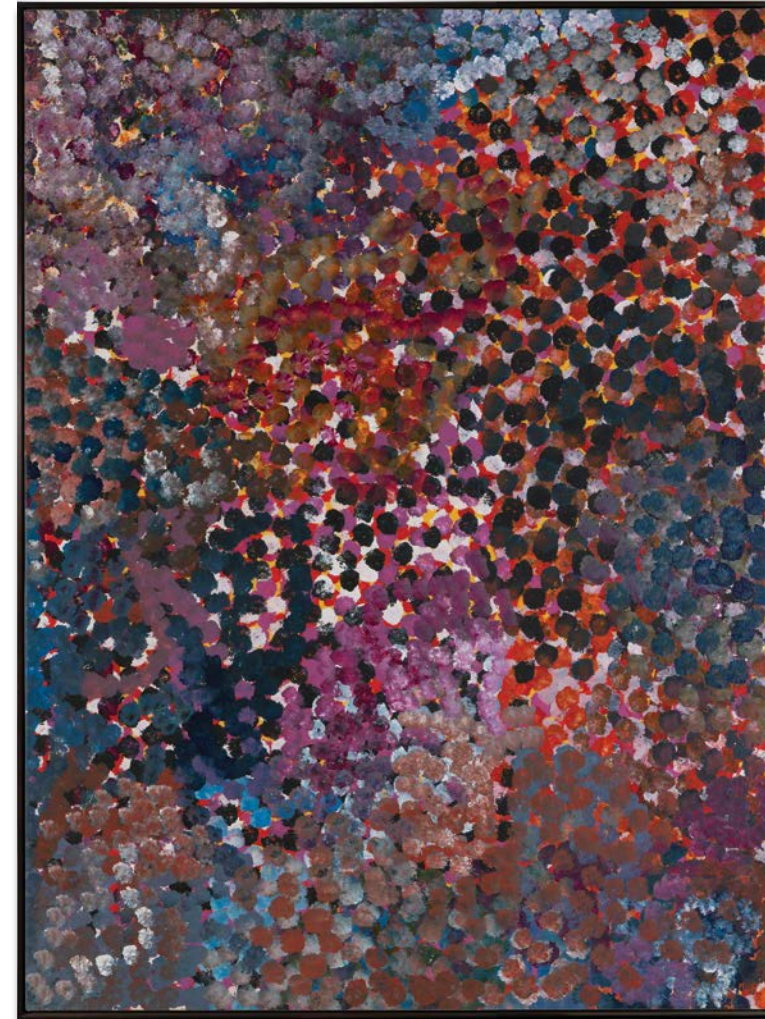
c. 1915 – 1996
Anmatyerr language

Untitled – Alhalkere 1993
synthetic polymer paint on canvas
120 × 90 cm

PROVENANCE

The Artist, painted at Utopia, Northern Territory
Commissioned by Rodney Gooch for Utopia Art Sydney, Sydney, New South Wales
Private Collection, Sydney, New South Wales, acquired from the above

AUD 330,000
USD 218,000



EUBENA NAMPITJIN

c. 1925 – 2013
Wangkajunga language

Nynmi 2003
synthetic polymer paint on linen
120 × 80 cm

PROVENANCE

The Artist, painted at Balgo,
Western Australia
Warlayirti Artists, Balgo, Western
Australia, cat. no. 519/03
Private Collection, acquired
from the above in 2004

EXHIBITED

Balgo 4-04, Warlayirti Artists, Balgo,
Western Australia, April 2004

LITERATURE

Balgo 4-04, Warlayirti Artists,
Balgo, Western Australia, 2004

AUD 18,000

USD 11,900

Eubena has painted a Country far to the south of Balgo and east of the Canning Stock Route. This Country is centred around an important tjurrnu (soakwater) called Nynmi. Nynmi is depicted as the largest circle in the painting and is a good source of permanent water. The remaining circles represent witchetty grubs that women collect around Nynmi. The painting is dominated by the tali (sandhills) of the area, and the white dots represent white flowers of the pura (bush tomato) plant.

—
Drawn from accompanying Warlayirti Artists certificate



CHRISTINE YUKENBARRI

born 1977
Kukatja language

Winpurpurla 2009
synthetic polymer paint on linen
130 × 300 cm

PROVENANCE

The Artist, painted at Balgo,
Western Australia
Warlayirti Artists, Balgo, Western
Australia, cat. no. 788/09
Alcaston Gallery, Melbourne,
Victoria, cat. no. AK 15620
The Le Pley Collection, Western
Australia, acquired from the above

EXHIBITED

Government House Western Australia,
Perth, 1 May 2018 – 30 June 2022
AUD 96,000
USD 63,400



ARTIST NAME NOT RECORDED

Pukumani Poles 1960s
 earth pigments on ironwood
 214 × 27 × 27 cm

PROVENANCE

The Artist, created at Bathurst Island, Northern Territory
 Collected by Dorothy Bennett, 1975
 Aboriginal Arts and Crafts, Woden, Australian Capital Territory
 Frank Hodgkinson AM, Sydney, New South Wales, acquired from the above in 1978
 By descent, Private Collection, Melbourne, Victoria

AUD 96,000
 USD 63,400

This pair of early Pukumani poles or tutini exemplifies a rare and significant piece of Tiwi funerary sculpture from Bathurst Island. Pukumani poles are key to the mortuary customs of the Tiwi people. Made or commissioned by the in-laws of the deceased, these sculptural objects serve both ritual and memorial functions. Traditionally placed around graves, tutini act as spiritual guardians, expressing complex symbolic meanings through carved motifs and painted decorations. The designs often depict family ties, totemic symbols, and the personal stories of the deceased. The use of ironwood, known for its density and durability, gives the poles both lastingness and reverence. These early pieces were collected in 1975 by art dealer and cultural liaison officer Dorothy Bennett during her time with Aboriginal Arts and Crafts Pty Ltd. Initially kept for a public gallery, they were later sold to artist Frank Hodgkinson after delays in development and pressure from the Bathurst Island community.



ROVER THOMAS JOOLAMA

c. 1926 – 1998
Kukatja and Wangkajunga languages

*Untitled – The Serpents –
Juntarkal and Wungurr* 1987
earth pigments and bush
gum on canvas
90 × 180 cm

PROVENANCE

The Artist, painted in the East
Kimberley, Western Australia
Mary Mächa, Perth, Western Australia,
cat. no. RT 1787
Private Collection
Niagara Galleries, Melbourne, Victoria
Private Collection, acquired from
the above
Tim Klingender Fine Art, Sydney,
New South Wales
Private Collection, Sydney, New South
Wales, acquired from the above

AUD 600,000
USD 396,000

In this remarkable painting, Rover combines the images of two Rainbow Serpents: Juntarkal, from the western Kimberley, and Wungurr, who, in the guise of Cyclone Tracy, destroyed Darwin on Christmas Eve 1974. In the aftermath of the cyclone, the Kurirr Kurirr ritual and its accompanying imagery, choreography and songs were revealed to Rover by the spirit of a classificatory mother. She warned of the decline of Indigenous cultural practices, suggesting that a destructive cyclone was retribution from an ancestral Rainbow Serpent. Initially Rover implored his classificatory uncle Paddy Jaminji to paint related imagery onto a series of wooden boards for use in the Kurirr Kurirr ceremony that he hoped would quell the Serpent.

According to the late Kim Akerman:

The woman had succumbed to injuries incurred in a car that had crashed on a road flooded by the rains of the cyclone, near the community of Warmun (Turkey Creek), the artist's domicile. The woman was being taken by the Royal Flying

Doctor Service to hospital in Perth but she died while the airplane was flying over a whirlpool, off the coast of Derby; the whirlpool is regarded as the physical manifestation of Juntarkal, whose influence spreads east right across into the Northern Territory ... The Kurirr Kurirr chronicles the journey of the woman's spirit across the Kimberley, visiting sites of ancestral and historical significance on the return to her home in the east from where she witnesses the destruction of Darwin. The artist's inclusion of the silhouette of a boab tree in the lower right corner of the painting firmly locates the place – the Kimberley. In this painting the conjunction of the two Rainbow Serpents, Juntarkal and Wungurr, reflects the revelatory nature of Rover Thomas' getting of the Kurirr Kurirr Dreaming that brings together two distinct ancestral entities from two very different parts of the country.

—

SOURCE: Kim Akerman, *Aboriginal Art*, Sotheby's, Melbourne, Victoria, 2009.



DJAMBAWA MARAWILI AM

Tsunami 2014
 earth pigments on bark
 198 × 68 cm

PROVENANCE

The Artist, painted at Yirrkala,
 Northern Territory
 Buku-Larrngay Mulka Centre, Yirrkala
 Northern Territory, cat. no. 454OF
 Private Collection, Sydney, New South
 Wales, acquired from the above

EXHIBITED

*31st Telstra National Aboriginal
 and Torres Strait Islander
 Art Awards, Museum and Art
 Gallery of the Northern Territory,
 Darwin, August 2014*

AUD 35,000
 USD 23,000

This painting was a finalist in the 31st Telstra National Aboriginal and Torres Strait Islander Awards in 2014. Djambawa Marawili is a distinguished leader of the Maḏarrpa clan. He is a caretaker for the spiritual well-being of his own and other related clans, and an activist and administrator in the interface between ṅāpaki (non-Yolŋu) people and the Yolŋu people of north-east Arnhem Land. In *Tsunami* 2014 the miny'tji is the sacred clan design for waters imbued by Maḏarrpa Law. It is fire-imbued water that will return to the shores of Baraltja either as salt water from the tidal sea, or fresh water carried by Wangupini rains.

Upon seeing a dugong, a group of ancestral hunters took their harpoons and canoe out to the sea of Yathikpa. The hunters were lured too close to a dangerous rock by the dugong, which attempted to take shelter and eat gamata, a sea grass that is a manifestation of flames on the sea bed. Fire at this sacred site boiled the water, capsizing the canoe. This occurrence is sometimes referred to as an ancestral tide. Yolŋu often speculate that

this story is connected to an oral tradition about an ancient tsunami which initiates death and is the foundation of mortuary ceremonies that continue throughout the region.

The sacred harpoon changed into Dhakandjali – the hollow log coffin/memorial pole that floats on the seas of Yathikpa and further afield. Its journey within Blue Mud Bay connects other Yirritja clans (Mangalili and Dhalwaŋu) through kinship associations.

The remnants of the capsized canoe washed around in the tides of Yathikpa. When lawmen recount the ancestral connections that exist between clan groups via the saltwater estates, they speak of the course Dhakandjali took as it floated on these waters – using a metaphor relating to the sacred objects being swept up in a tidal surge, and drawing on their intimate knowledge of these sea currents and the ancient philosophies of differing states of water.

—
*Drawn from the accompanying Buku-Larrngay
 Mulka Centre certificate*



MAKINTI NAPANANGKA AM

c. 1920 – 2011
Pintupi language

Untitled – Lupulnga 2005
synthetic polymer paint on linen
122 × 137 cm

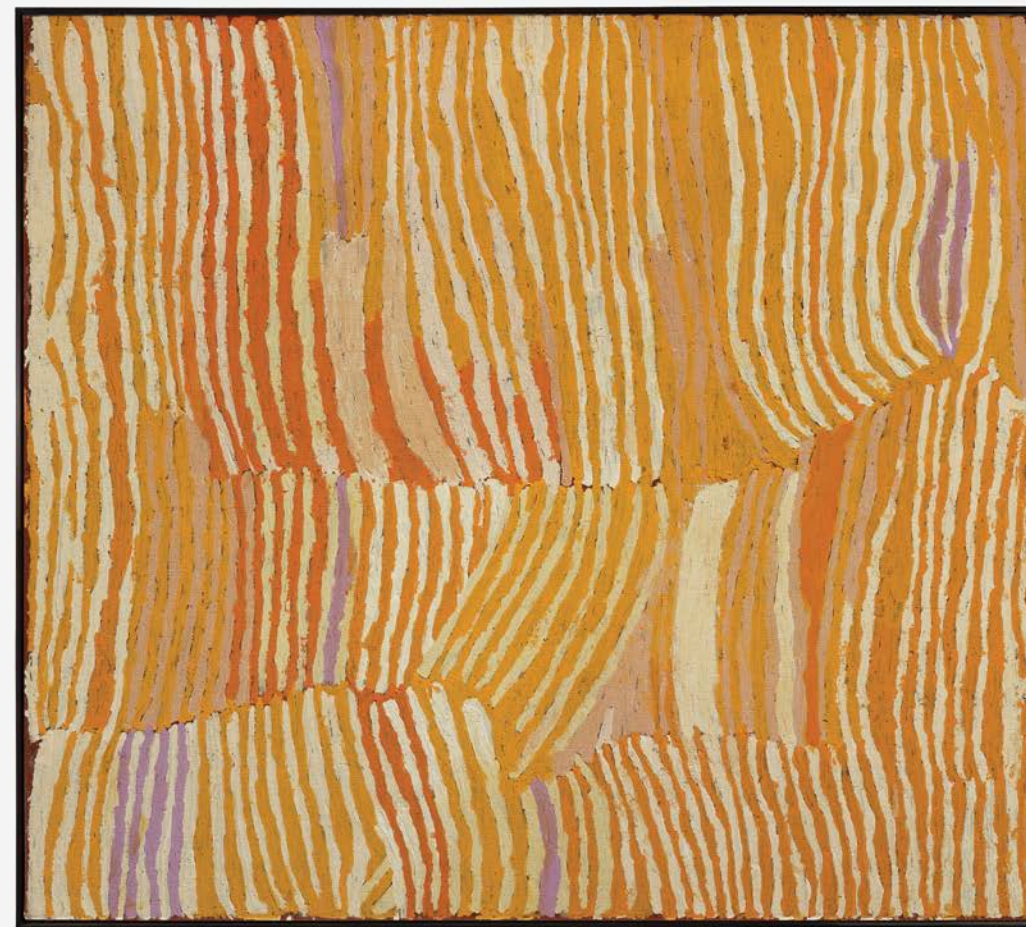
PROVENANCE

The Artist, painted at Kintore,
Northern Territory
Papunya Tula Artists, Alice Springs,
Northern Territory, cat. no. MN050240
Le Pley Collection, Western
Australia, acquired from the above

AUD 70,000
USD 46,200

This painting depicts designs associated with the site of Lupulnga, a rockhole situated south of the Kintore community. The Peewee (small bird) Dreaming is associated with this site, as well as the Kungka Kutjarra or Two Travelling Women Dreaming. During ancestral times a group of women visited this site, holding ceremonies associated with the area before continuing their travels north to Karrkurutinyja (Lake Macdonald), and later the Kintore area. The lines in the painting represent spun hairstring, which is used to make nyimparra (hairbelts), which both men and women wear during ceremonies.

—
Drawn from Papunya Tula Artists certificate



MICK NAMARARI TJAPALTJARRI

c. 1926 – 1998
Pintupi language

*Untitled – Tjunginpa –
Mouse Dreaming* 1997
synthetic polymer paint on linen
122 × 153 cm

PROVENANCE

The Artist, painted at Kintore,
Northern Territory
Papunya Tula Artists, Alice Springs,
Northern Territory, cat. no. MN970760
Utopia Art, Sydney, New South Wales
Sherman Galleries, Sydney,
New South Wales
Gene and Brian Sherman Collection,
Sydney, New South Wales
*Important Australian & International
Fine Art*, Deutscher and Hackett,
Melbourne, Victoria, 15 July 2020,
lot 40
Private Collection, Sydney, New South
Wales, acquired from the above

AUD 100,000
USD 66,000

One of the most revered figures of the Western Desert art movement, Mick Namarari Tjapaltjarri was among the founding Papunya Tula Artists and the only practitioner to receive all three major distinctions of Australian Indigenous art: the *National Aboriginal Art Award* (1991), the *Alice Prize* (1994) and the *Red Ochre Award for lifetime achievement* (1994).

Born around 1926 near Marnpi in Pintupi Country, Namarari experienced first contact and displacement before moving to the Papunya settlement in the early 1960s. His painting career began with the first wave of Papunya Tula in 1971 and grew into an impressive collection

of work that transitioned from figurative representations of ancestral stories to the highly refined, minimalist abstractions for which he is most celebrated.

This 1997 painting depicts the Tjunginpa (Mouse) Dreaming, a subject linked to Namarari's Country and one he revisited throughout his career. With its subtle fields of dotted inflection and restrained compositional clarity, the work exemplifies his late style, where ancestral story is evoked through pared-back surfaces of meditative rhythm and optical delicacy. It is a testament to Namarari's ability to distil complex cosmologies into poetic painterly form.



DR CHRISTIAN THOMPSON AO

born 1978

Bidjara language

Rocks On Your Belly 2013

from the *Pagan Sun* series

Type C print on Fuji Pearl Metallic

Paper, edition 4/5 + 2AP

122 × 122 cm

PROVENANCE

The Artist

Gallery Gabrielle Pizzi, Melbourne, Victoria

Private Collection, Melbourne, Victoria, acquired from the above

EXHIBITED

Pagan Sun: Christian Thompson, Gallery Gabrielle Pizzi, Melbourne, Victoria, 30 October – 23 November 2013

Cairns Indigenous Art Fair, Cairns, Queensland, 25–27 July 2024 (another example)

Christian Thompson: Artist in Residence, Turner Galleries, Perth, Western Australia, 16 October – 14 November 2015 (another example)

Birds: Flight Paths in Australian Art, Mornington Peninsula Regional Gallery, Mornington, Victoria, 2 December 2016 – 12 February 2017 (another example)

LITERATURE

R. Nelson, 'Visual arts review: This ghost of a bird-man is artist Christian Thompson', *The Sydney Morning Herald*, Sydney, 13 November 2013 (illus., another example)

Art Almanac, Sydney, July 2014, cover (illus., another example), p. 35 (illus., another example)

D. Carter, 'Passion for learning and art at heart of Cairns Indigenous Art Fair', *Cairns Post*, Queensland, Cairns, 26 July 2014 (illus., another example)

M. Ashley, 'They carry our spirits and even clean our teeth: so what is it about birds?', *The Sydney Morning Herald*, Sydney, 22 November 2016 (illus., another example)

J. Lennan, 'The inner heartbreak of birds is revealed by Flight Paths In Australian Art', *Australian Financial Review*, 25 November 2016 (illus., another example)

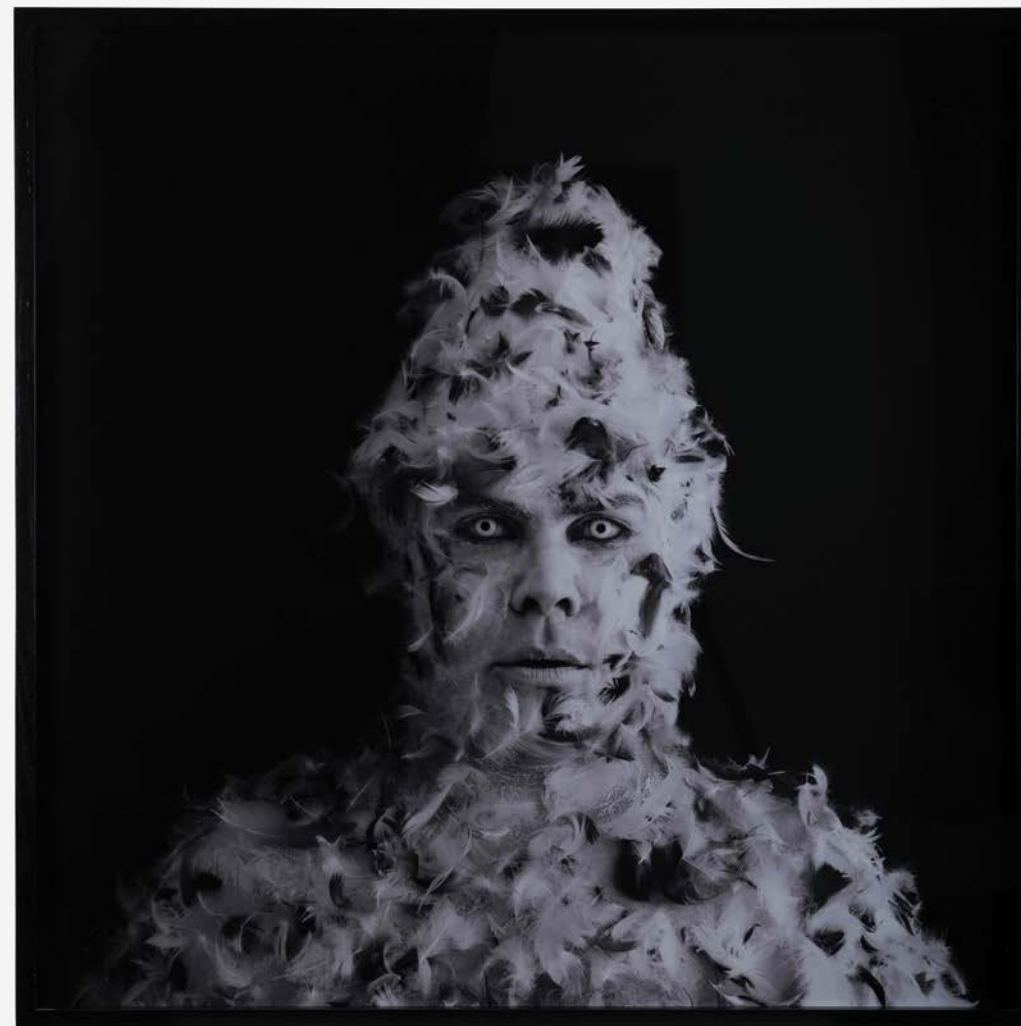
AUD 15,000

USD 9,900

Dr Christian Bumbarra Thompson AO is a contemporary artist whose work explores issues of race, identity and society. His commentary continues to challenge and excite as he raises issues often left untouched.

In much of Thompson's work his processes are intuitive, delving into a rich dream world to draw out his ethereal images. He manifests his own mythological world, with the resulting works both beautiful and confronting.

Thompson has presented his photography, video and performance works in numerous solo and group exhibitions across Australia and internationally. *Rocks On Your Belly* is one of the key pieces from the *Pagan Sun* series. The exhibition contributed to Thompson's broader exploration of Indigenous identity, viewing it not as static or folkloric, but as a dynamic space for change, role-play, myth and symbolism.



CARLENE WEST

c. 1944 – 2021
Pitjantjatjara language

Tjitjiti 2015
synthetic polymer paint on linen
89 × 137 cm

PROVENANCE

The Artist, painted at Tjuntjuntjara,
Western Australia
Spinifex Arts Project, Tjuntjuntjara,
Western Australia,
cat. no. SAPCW15-264
Outstation Gallery, Darwin,
Northern Territory
Private Collection, Victoria,
acquired from the above

AUD 45,000
USD 29,700

This painting depicts Tjitjiti, a large salt lake. It is the site of the ancestral women. Here, the Two Women are walking across the big salt lake with a child when they are called by a stranger, a Quoll Man, to hand over the child. The women run to escape, but the Quoll Man throws many spears, and eventually one hits, impaling the two women along with the child. This is a sad story. The two women can still be seen today standing at Tjitjiti. In Spinifex lore, Tjitjiti is a highly sacred Country and the birthplace of Carlene West. It is a region with unusual geographic features, including a huge salt lake and large unvegetated sandhills. As with all Tjukurpa (creation stories),

the ancestral beings depicted create and shape this landscape as they travel through it. At Tjitjiti, the Quoll Man throws many spears in pursuit of the Two Women, and the spears can still be seen today as a rock seam protruding from the ground. The Two Women are represented by outcrops visible from a great distance. This Tjukurpa line and its characters continue moving east of Tjitjiti. The Quoll Man digs for water at Ooldea in the south and eventually fights the Moon Man near Oak Valley, where he passes away.

—
Drawn from the Spinifex Arts Project certificate



ARTHUR KOO'EKKA PAMBEGAN JR

1936 – 2010

Wik-Mungkan language

Bonefish Story Place circa 1999–2008bush string and earth
pigments on carved wood

185 × 125 × 18 cm

PROVENANCEThe Artist, created at Aurukun,
QueenslandAndrew Baker Art Dealer, Brisbane,
QueenslandPrivate Collection, South Australia,
acquired from the above

AUD 40,000

USD 26,400

In *Bonefish Story Place*, Arthur Koo'ekka Pambegan Jr draws on the ancestral narratives of the bony bream (bonefish) season along the Archer River. When these fish are plentiful, men of the bony bream clan invite neighbouring kin to join them in night fishing by the light of tea-tree bark torches. Though large and bony, the fish are carefully prepared so that their flesh can be separated from the bones and eaten.

The breeding place of the bony bream is a deep waterhole (áuwa) sacred to Walkalan, the ancestral bonefish spirit (pulwáiya). Here, men stamp the ground and strike the trees, calling on Walkalan

to drive the fish from the waterhole into the river to be speared. Bony bream being the principal meat (minna) of the clan, Walkalan is regarded as the leading pulwáiya. Closely linked is Mai K:a:rpi, the mangrove woman, whose edible seed provides an important vegetable food (maiya). She first taught women how to prepare this meal and remains patron of their work, as Walkalan presides over the men's fishing.

Pambegan's work embodies this dynamic balance between men's and women's domains, evoking the interdependence of food, ritual and ancestral Law within the landscape of the Archer River.



ALAIR PAMBEGAN

born 1966
Wik-Mungkan language

Winchanam Body Paint Design 2023
earth pigments and binder on linen
200 × 108 cm

PROVENANCE

The Artist, painted at Aurukun,
Queensland
Wik & Kugu Arts Centre, Queensland,
cat. no. 151-23
JGM Gallery, London
Private Collection, Melbourne, Victoria,
acquired from the above

EXHIBITED

Aak Keenkanam: From the Beginning,
5 July – 2 September 2023, JGM
Gallery, London

AUD 18,000
USD 11,900

Alair Pambegan is a Wik-Mungkan man living in the western Cape York community of Aurukun in North Queensland. Pambegan is the son of respected lawman, Elder and artist Arthur Koo'ekka Pambegan Jr, and heir to the Wik-Mungkan artistic traditions. His father was the custodian of Walkalnaw (Bonefish Story Place) and Kalben (Flying Fox Story Place), two significant ancestral narratives and associated story places along the Archer River, in the heart of Wik-Mungkan Country. Pambegan received stories and responsibilities from his father.

His work includes large-scale semi-abstract paintings on canvas, and his installation pieces are crafted from milkwood painted with ochres and charcoal. He draws on his father's stories and Law poles, creating vibrant and innovative takes on ancestral narratives.



MIRDIDINGKINGATHI JUWARANDA**SALLY GABORI**

c. 1924 – 2015

Kaiadilt language

Dibirdibi 2009

synthetic polymer paint on linen

198 × 101 cm

PROVENANCE

The Artist, painted at Mornington

Island, Queensland

Mornington Island Arts and

Crafts, Gununa, Queensland,

cat. no. 4085-L-SG-0309

Raft Artspace, Alice Springs,

Northern Territory

Private Collection, New South Wales,

acquired from the above in 2013

AUD 75,000

USD 49,500

Sally Gabori started painting in 2005, when she was around eighty, and quickly became one of the most celebrated contemporary Australian artists. A senior Kaiadilt woman from Bentinck Island in the Gulf of Carpentaria, she created vivid abstract works that expressed deep connections to Country, language and ancestral stories. *Dibirdibi* refers to the Rock Cod ancestor, a powerful figure whose journeys shaped the land and seascape of Kaiadilt Country. Through vibrant colours and expressive mark-making, Gabori translated cultural memory and place into a bold painterly language.

My painting is about my husband's country on Bentinck Island and the big saltpan that covers part of it.

—
Drawn from the Mornington Island Arts and Crafts certificate



YUKULTJI NAPANGATI

born 1970
Pintupi language

*Untitled – Ancestral Women
at Yunala* 2007
synthetic polymer paint on linen
153 × 122 cm

PROVENANCE

The Artist, painted at Kiwirrkurra,
Western Australia
Papunya Tula Artists, Alice Springs,
Northern Territory, cat. no. YNO711061
Private Collection, Melbourne, Victoria,
acquired from the above in 2008
*Important Fine Art + Aboriginal
Art*, Deutscher and Hackett,
Sydney, New South Wales,
2 December 2015, lot 184
Debra and Dennis Scholl Collection,
Miami Beach, Florida, acquired
from the above by private sale

LITERATURE

Henry F. Skerritt (ed.), *Marking the
Infinite: Contemporary Women Artists
from Aboriginal Australia*, Nevada
Museum of Art, Reno, and DelMonico
Books-Prestel, Munich-London-
New York, 2016, p. 67 (illus.)

EXHIBITED

*Marking the Infinite: Contemporary
Women Artists from Aboriginal
Australia*, Newcomb Art Museum,
Tulane University, New Orleans,
7 September 2016 – 1 January 2017;
Patricia and Phillip Frost Art Museum,
Florida International University, Miami,
28 January – 7 May 2017; Scottsdale
Museum of Contemporary Art,
Scottsdale, Arizona, 23 September 2017
– 21 January 2018; Nevada Museum of
Art, Reno, 17 February – 13 May 2018;
The Phillips Collection, Washington,
DC, 2 June – 9 September 2018;
Museum of Anthropology, The
University of British Columbia,
Vancouver, 1 November 2018 –
24 February 2019

AUD 65,000

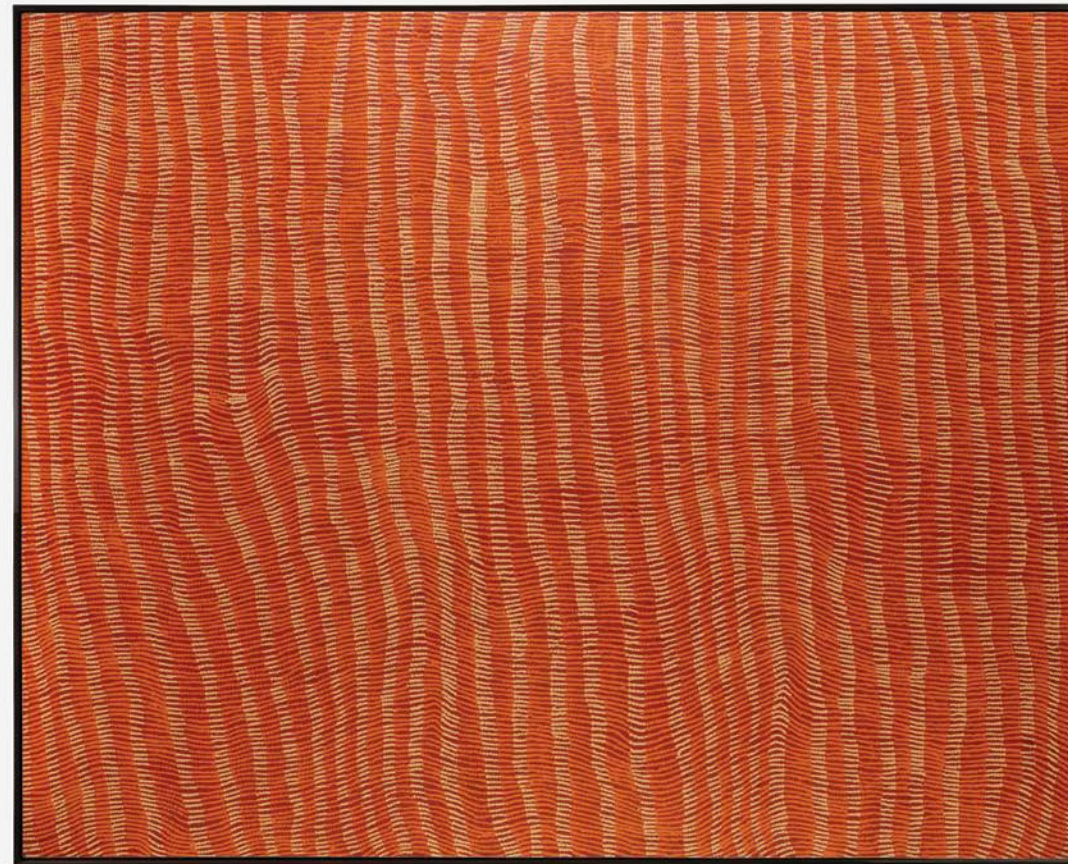
USD 43,000

Yukultji Napangati was born near Wilkinkarra (Lake Mackay) in the Western Desert. Until 1984, she lived a traditional, nomadic life with eight family members, moving across Country west of Kiwirrkurra. Avoiding welfare patrols and outside settlement life, the family became known as the 'Pintupi Nine' when they made first contact. A skilled hunter, Napangati grew up finely attuned to the subtle shifts of the desert environment around the vast salt lake of her homelands.

She began painting in 1996 with Papunya Tula Artists, drawing upon ancestral narratives linked to Malaluka, Yunala, Marrapinti and Ngaminya, where the Kanaputa women travelled and embedded their vitality in the landscape. Her work, characterised by finely pulsing linework and optical shimmer, transforms these sacred stories and

topographies into a contemporary visual language of extraordinary power and resonance.

Napangati is recognised as one of the most prominent Western Desert painters of her generation. Her exhibition history is extensive and international, beginning with her inclusion in *Primavera* (2005) at the Museum of Contemporary Art, Sydney. Notable projects include her solo exhibition *Yukultji Napangati* at Salon 94, New York (2019); *Marking the Infinite: Contemporary Women Artists from Aboriginal Australia* (2016–2019), which toured the United States; *Ever Present: First Peoples Art of Australia* at the National Gallery of Australia, Canberra; and *Desert Painters of Australia* (2019–2020), presented by Gagosian in Hong Kong, New York and Los Angeles. Her works are held in major public and private collections worldwide, affirming her position as a leading figure in contemporary Australian art.



NYAPANYAPA YUNUPIŃU

c. 1945 – 2021
Gumatj language

Circles 2011
earth pigments on bark
120 × 99 cm

PROVENANCE

The Artist, created at Yirrkala, Northern Territory
Buku-Larrngay Mulka Centre, Yirrkala, Northern Territory, cat. no. 4035L
Roslyn Oxley9 Gallery, Sydney, New South Wales
Debra and Dennis Scholl Collection, Miami Beach, Florida, acquired from the above

LITERATURE

Henry F. Skerritt (ed.), *Marking the Infinite: Contemporary Women Artists from Aboriginal Australia*, Nevada Museum of Art, Reno, and DelMonico Books-Prestel, Munich-London-New York, 2016, p. 153 (illus.)

EXHIBITED

Marking the Infinite: Contemporary Women Artists from Aboriginal Australia, Newcomb Art Museum, Tulane University, New Orleans, 7 September 2016 – 1 January 2017; Patricia and Phillip Frost Art Museum, Florida International University, Miami, 28 January – 7 May 2017; Scottsdale Museum of Contemporary Art, Scottsdale, Arizona, 23 September 2017 – 21 January 2018; Nevada Museum of Art, Reno, 17 February – 13 May 2018; The Phillips Collection, Washington, DC, 2 June – 9 September 2018; Museum of Anthropology, The University of British Columbia, Vancouver, 1 November 2018 – 24 February 2019
Nyapanyapa Yunupinju: Birrka, Roslyn Oxley9 Gallery, Sydney, New South Wales, 6 October – 29 October 2011

AUD 45,000
USD 29,700

Nyapanyapa Yunupinju's *Circles* exemplifies the artist's radical reimagining of Yolŋu bark painting in the twenty-first century. Unlike the narrative-driven iconography traditionally tied to ancestral Law, this work belongs to a body of paintings in which Yunupinju shifted away from explicit cultural storytelling, instead exploring mark-making as an intuitive and personal language. The concentric motifs, rendered in earth pigments, appear to pulse across the surface, registering a sense of movement and meditative repetition. In refusing the codified systems of sacred design, Yunupinju carved out a distinctive position within contemporary art, creating works that oscillate between cultural inheritance and individual expression. *Circles* is emblematic of her contribution to expanding the possibilities of bark painting, affirming its relevance within global conversations on abstraction.



BILL WHISKEY TJPALTJARRI

c. 1920 – 2008
Pitjantjatjara language

Rock Holes Near the Olgas 2006
synthetic polymer paint on linen
153 × 183 cm

PROVENANCE

The Artist, painted at Amunturrngu –
Mount Liebig, Northern Territory
Watiyawanu Artists, Northern
Territory, cat. no. 77-06122
John Gordon Gallery, Coffs
Harbour, New South Wales
Private Collection, Western Australia,
acquired from the above in 2007

AUD 120,000
USD 79,200

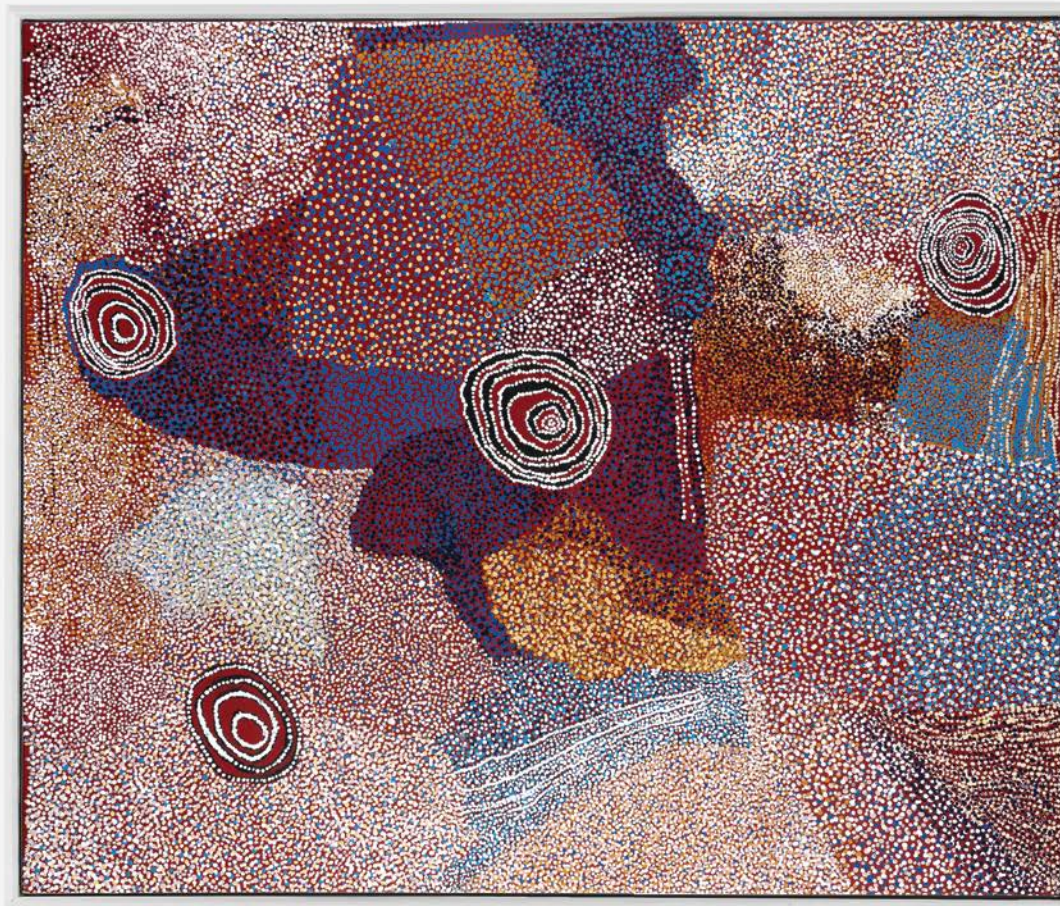
Bill Whiskey, also known simply as Whiskey, was born near Pirupa Akla (Docker River) in the Petermann Ranges, close to Kata Tjuta (the Olgas) and Uluru. When he was a young man, much of his family had passed away and his community was moving towards Haasts Bluff mission. On that journey, travelling naked and uncertain of the new world ahead, the group encountered Europeans for the first time. At Haasts Bluff the group stayed only briefly, unsettled by the presence of white people, before moving on towards what is now Areyonga. There, missionary Pastor Patupirri offered them 'whitefella food', which Whiskey later recalled they would toss away, disliking its strange taste.

Eventually, Whiskey returned to Haasts Bluff, where he was clothed for the first time and met his

wife, Colleen Nampitjinpa. They later settled at Amunturrngu outstation, raising their family. A deeply traditional man with a warm, humorous personality, Whiskey began painting with Watiyawanu Artists of Amunturrngu in his later years. In his vivid canvases, he mapped the rockholes and Country of his birthplace near Pirupa Akla, and recounted the journeys that led him to Areyonga and Haasts Bluff. His paintings are celebrated for their bold compositions and brilliant colour, works that radiate joy and spirit while holding deep cultural resonance.

—

Drawn from the accompanying Watiyawanu Artists certificate



ANGELINA PWERLE

born 1947
Alyawarr language

Arnekwety Place VIII 2001
synthetic polymer paint on linen
150 × 120 cm

PROVENANCE

The Artist, painted at Utopia,
Northern Territory
Delmore Gallery, Northern
Territory, cat. no. 01H002
The Le Pley Collection, Western
Australia, acquired from the above

AUD 100,000
USD 66,000

Arlperr is a vast area on Utopia Station characterised by a large swamp and soak that fills approximately every seven years when the Sandover River runs a banker. During this time, many bush tucker species become plentiful. From an aerial view, we see Angelina's perspective of this fertile land after a good summer rainfall. Her main custodial duty is for the bush plum called Arnekwety. We observe the plum at different stages of ripeness. It starts green, then turns red, and is only ready to eat when it is deep purple (black). The delicate white dot work, which enhances the artistry of this piece,

depicts various patches of native grasses and their most prized seeds.

During awely ceremony, Angelina and her Kngal sisters celebrate the fertility and resilience of this land, which yields abundantly. Their songs teach all women in the clan about the functions of various plants as food and/or medicine. This knowledge is woven into a narrative of their ancestors and the history of the Utopia area.

—

Janet Holt, drawn from the accompanying Delmore Gallery certificate



GUNYBI GANAMBARR

born 1973
Yolŋu language

Gundalmirri 2024
etched aluminium
250 × 150 cm

PROVENANCE

The Artist, created at Yirrkala,
Northern Territory
Buku-Larrngay Mulka Centre,
Northern Territory, cat. no. 3883-24

AUD 150,000
USD 99,000

This design evokes Gundalmirri, a freshwater place of deep spiritual significance to the Nŋaymil/Datiwuy clan. Located at Nalkan – between the Gurrumuru and Cato Rivers that flow into Arnhem Bay – the site centres on Balawurru, a sacred freshwater spring where the natural and spiritual worlds converge. It is here that the souls of the Nŋaymil begin their eternal journey, guided by sacred mortuary songs recounting the ancestral actions of the creator beings.

The site is animated by its totems and lifeforms. Djanda, the sacred goanna, swims in the lagoons formed by the spring, its movements rippling across waters thick with Darra, broad-leaved waterweed that blooms yellow in September and occurs only in the most sacred places. On the surrounding flood

plains, dhangultji (brolga) gather in great numbers during the late dry season. In Yolŋu cosmology, these majestic birds are avatars of the Djan'kawu Sisters, whose shape-shifting journeys gave rise to the clans of the Dhuwa moiety, including the Nŋaymil. In the spring waters, the totemic warrukay (barracuda) travel upstream, stirring the sediments and creating muddied flows – an elemental metaphor for fertility, renewal and the cycle of birth and death.

Through his intricately carved miny'tji (sacred designs), Gunybi Ganambarr renders these interwoven narratives of water, spirit and ancestral Law, expressing the eternal cycle that sustains Yolŋu life.



DANIEL WALBIDI

born 1983
Mangala/Yulparija language

Kirriwirri 2025
synthetic polymer paint on linen
205 × 171 cm

PROVENANCE

The Artist, painted at Bidyadanga,
Western Australia
Short St. Gallery, Broome, Western
Australia, cat. no. 841745

EXHIBITED

*42nd Telstra National Aboriginal
and Torres Strait Islander Art Awards
(NATSIAA)*, Museum and Art Gallery
of the Northern Territory, Darwin,
Northern Territory, August 2025

AUD 220,000
USD 145,000

Kirriwirri is Daniel's grandfather's and grandmother's Country, a jila (living water) near Well 33 on the Canning Stock Route in the Great Sandy Desert. This enduring water source, which never dries even in the harshest seasons, anchors the histories of Daniel's family and clan, who carry its name. Kirriwirri was Daniel's father's birthplace and the place where generations of kin grew up, its big claypan and surrounding talis (sandhills) marking it as a home of deep belonging.

Daniel's painting of Kirriwirri reflects the vitality of the desert, where salt lakes shimmer white against the richly coloured dunes. Though

he has not yet returned to this Country, Daniel expresses a profound longing to reconnect, describing the journey as one that would carry his grandparents' memory back to the land. He also paints Wirnpa, another important jila linked to his family. Kirriwirri (Milangka skin group) and Wirnpa (Purungu skin group, Daniel's own) are connected through kinship, their custodians bound as brothers-in-law. Together, these sites embody Daniel's heritage, sustaining stories of water, family and identity.

—
Drawn from the accompanying Short St. Gallery certificate



REGINA WILSON

born 1948
Ngan'gikurrunggurr language

Sun Mat 2015
synthetic polymer paint on canvas
350 × 250 cm

PROVENANCE

The Artist, painted at Peppimenarti, Northern Territory
Durrmu Arts, Peppimenarti, Northern Territory, cat. no. 52-15
Debra and Dennis Scholl Collection, Miami Beach, Florida, acquired from the above

LITERATURE

Henry F. Skerritt (ed.), *Marking the Infinite: Contemporary Women Artists from Aboriginal Australia*, Nevada Museum of Art, Reno, and DeMonico Books-Prestel, Munich-London-New York, 2016, pp. 120–21

EXHIBITED

Marking the Infinite: Contemporary Women Artists from Aboriginal Australia, Newcomb Art Museum, Tulane University, New Orleans, 7 September 2016 – 1 January 2017; Patricia and Phillip Frost Art Museum, Florida International University, Miami, 28 January – 7 May 2017; Scottsdale Museum of Contemporary Art, Scottsdale, Arizona, 23 September 2017 – 21 January 2018; Nevada Museum of Art, Reno, 17 February – 13 May 2018; The Phillips Collection, Washington, DC, 2 June – 9 September 2018; Museum of Anthropology, The University of British Columbia, Vancouver, 1 November 2018 – 24 February 2019

AUD 90,000

USD 59,400

Regina Wilson was born in 1948 in the Daly River region of the Northern Territory. A senior Ngan'gikurrunggurr artist and master weaver, Wilson is renowned for transposing the traditional forms and designs of fibre art into the medium of painting. As she explains in the certificate of authenticity for this work, *Sun Mat* depicts a pandanus sun mat, traditionally woven by the women of Peppimenarti for decorative use. Her subject matter is often based around the practice of weaving, drawing directly from her lifelong skills and cultural responsibilities as a weaver.

In this monumental canvas, Wilson translates the radiating spirals of a woven mat into painted form, using concentric rings of dots and lines to evoke both the structure of fibre weaving and the radiance of the sun itself. The result is an optical field of rhythm and colour that

expands across the vast surface of the canvas. The painting simultaneously honours women's creative traditions and reimagines them in a contemporary visual language that has been celebrated on the global stage.

Wilson's practice is central to the achievements of Durrmu Arts at Peppimenarti, where women artists transformed local fibre techniques into a distinctive form of painting that has gained international acclaim. Works such as *Sun Mat* embody cultural continuity while also speaking to the universal languages of pattern, geometry and abstraction. Its inclusion in the major touring exhibition *Marking the Infinite* (2016–2019) cemented Wilson's reputation as one of Australia's most significant contemporary artists, situating her practice within global conversations on modernism, abstraction and women's art.



WUKUN WANAMBI

1962 – 2022
 Marrakulu language
Gapu and Guya 2004
 earth pigments and synthetic
 fixative on bark
 230 × 121 cm

PROVENANCE

The Artist, painted at Yirrkala,
 Northern Territory
 Buku-Larrnggay Mulka Centre, Yirrkala,
 Northern Territory, cat. no. 2577L
 Raft Artspace, Darwin,
 Northern Territory
 Private Collection, acquired
 from the above in 2004

EXHIBITED

Wukun Wanambi, Raft Artspace,
 Darwin, Northern Territory,
 14 August – 4 September 2004

AUD 88,000
 USD 58,000

Wukun Wanambi was the eldest son of Mithili Wanambi, a distinguished painter of the Marrakulu clan, who passed away in 1981. At just eighteen, Wukun had not yet been entrusted with the sacred designs that encode the ancestral salt waters of Gurka'wuy (Trial Bay). For many years the Djungaya, or custodians, held these designs in trust until Wukun was deemed ready to inherit his father's authority. In 1997, as Yolŋu leaders prepared the landmark *Saltwater: Yirrkala Bark Paintings of Sea Country* project, it was determined that Wukun must take up these responsibilities. His debut bark painting, created for that exhibition, was awarded

the 14th Telstra National Aboriginal and Torres Strait Islander Art Award (NATSIAA) for Best Bark Painting in 1998.

Gapu and Guya was produced for Wanambi's first solo exhibition in 2004, which marked his emergence as a leading interpreter of Marrakulu Law and design. The work exemplifies his command of ancestral iconography, transmitting the currents of salt water and the presence of marine life as both a visual and spiritual map of Country.

—
Drawn from the Buku-Larrnggay Mulka Centre artist certificate



BOBBY WEST TJUPURRULA

born c. 1959
Pintupi language

Untitled – Palipalintja 2009
synthetic polymer paint on linen
121 × 92 cm

PROVENANCE

The Artist, painted at Kiwirrkurra,
Western Australia
Papunya Tula Artist, Alice Springs,
Northern Territory, cat. no. BW0904081
Private Collection, Melbourne, Victoria

AUD 18,000
USD 11,900

Bobby West Tjupurrula was born at the rockhole site of Tjamu Tjamu, east of Kiwirrkurra in the Western Desert. He is the son of Freddy West Tjakamarra, a highly respected Pintupi Elder and one of the original shareholders of Papunya Tula Artists. In 1963, Bobby's family – still living a traditional, nomadic life on their ancestral lands – was encountered by Jeremy Long's welfare patrol while camped at Willi rockhole, east of Kintore. Their meeting is documented in Douglas Lockwood's book *The Lizard Eaters*, where Bobby appears alongside his family.

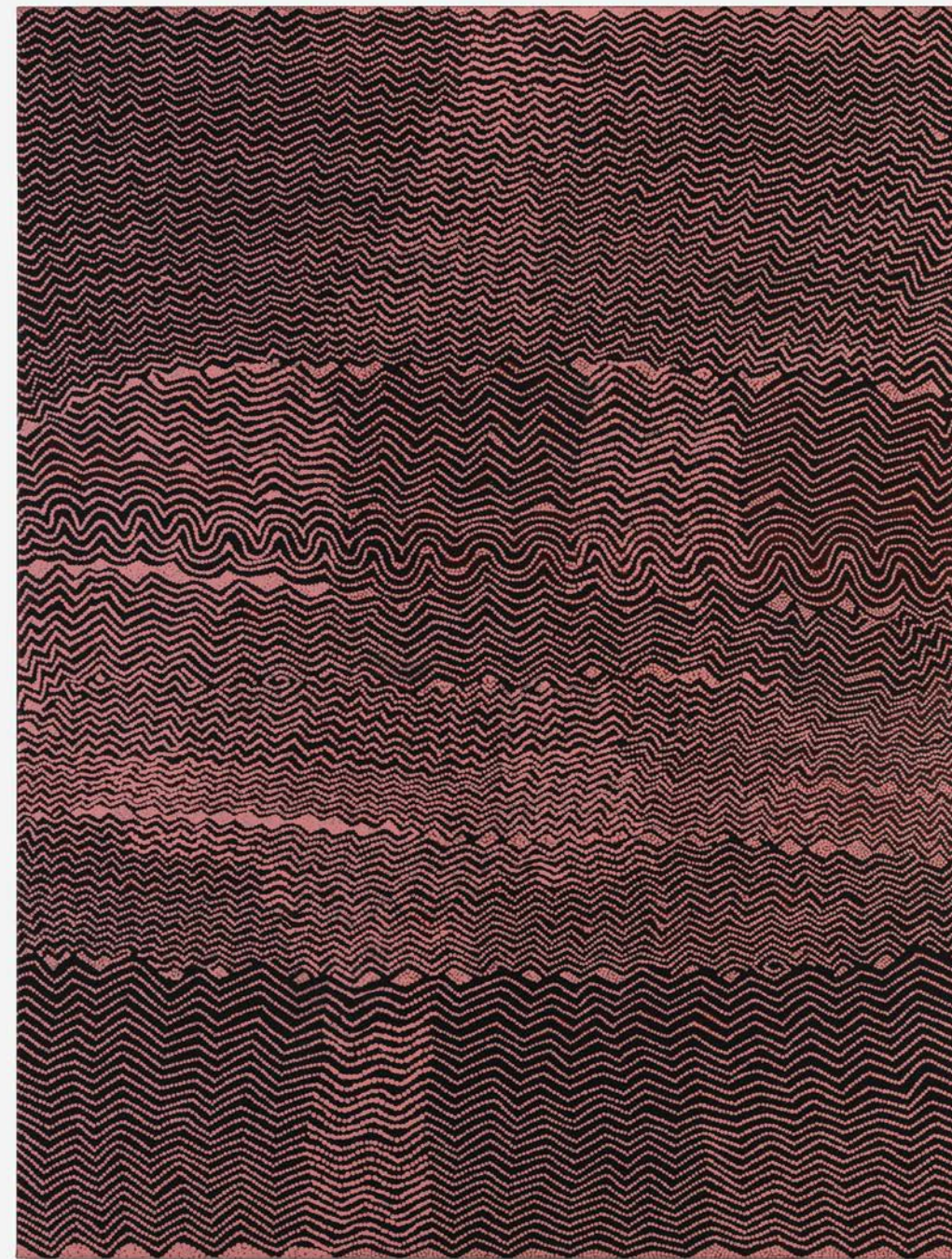
This painting depicts designs associated with the swamp and rockhole site of Palipalintja, situated just west of Jupiter Well. In the ancestral past, a large group of Tingarri Men travelled to this place from the west. After camping here, the men continued eastward through Wala Wala and

Kiwirrkurra, before moving north-east to Tarkul and Lake Mackay. The parallel lines in the composition evoke the sandhills traversed by the Tingarri as they journeyed across the desert.

The Tingarri are a group of ancestral beings whose extensive travels, ceremonies and creative acts across the landscape are recounted in a series of song cycles. Their journeys, often undertaken with Tingarri Women and accompanied by novices, are central to Pintupi cosmology. While the deeper narratives remain restricted, the Tingarri cycle continues to inform cultural practice, providing both moral instruction and explanations for contemporary customs.

—

Drawn from accompanying Papunya Tula Artists certificate



BOXER MILNER TJAMPITJIN

c. 1934 – 2009
Jaru language

Purkitji 2003
synthetic polymer paint on canvas
118 × 79 cm

PROVENANCE

The Artist, painted at Balgo, Western Australia
Warlayirti Artists, Balgo, Western Australia, cat. no. 2042/03
Private Collection
Aboriginal Art, Sotheby's, London, 14 March 2018, lot 69
Debra and Dennis Scholl Collection, Miami Beach, Florida, acquired from the above

LITERATURE

No Boundaries: Aboriginal Australian Contemporary Abstract Painting from the Debra and Dennis Scholl Collection, Nevada Museum of Art, Reno, and DelMonico Books-Prestel, Munich-London-New York, 2014, p. 130 (illus.)

EXHIBITED

No Boundaries: Aboriginal Australian Contemporary Abstract Painting from the Debra and Dennis Scholl Collection, Nevada Museum of Art, Reno, 14 February – 3 May 2015; Portland Institute for Contemporary Art, Portland, Oregon, 20 June – 15 August 2015; Pérez Art Museum Miami, Florida, 17 September 2015 – 3 January 2016; Charles H. Wright Museum of African American History, Detroit, 18 January – 15 May 2016; Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York, 11 June – 14 August 2016

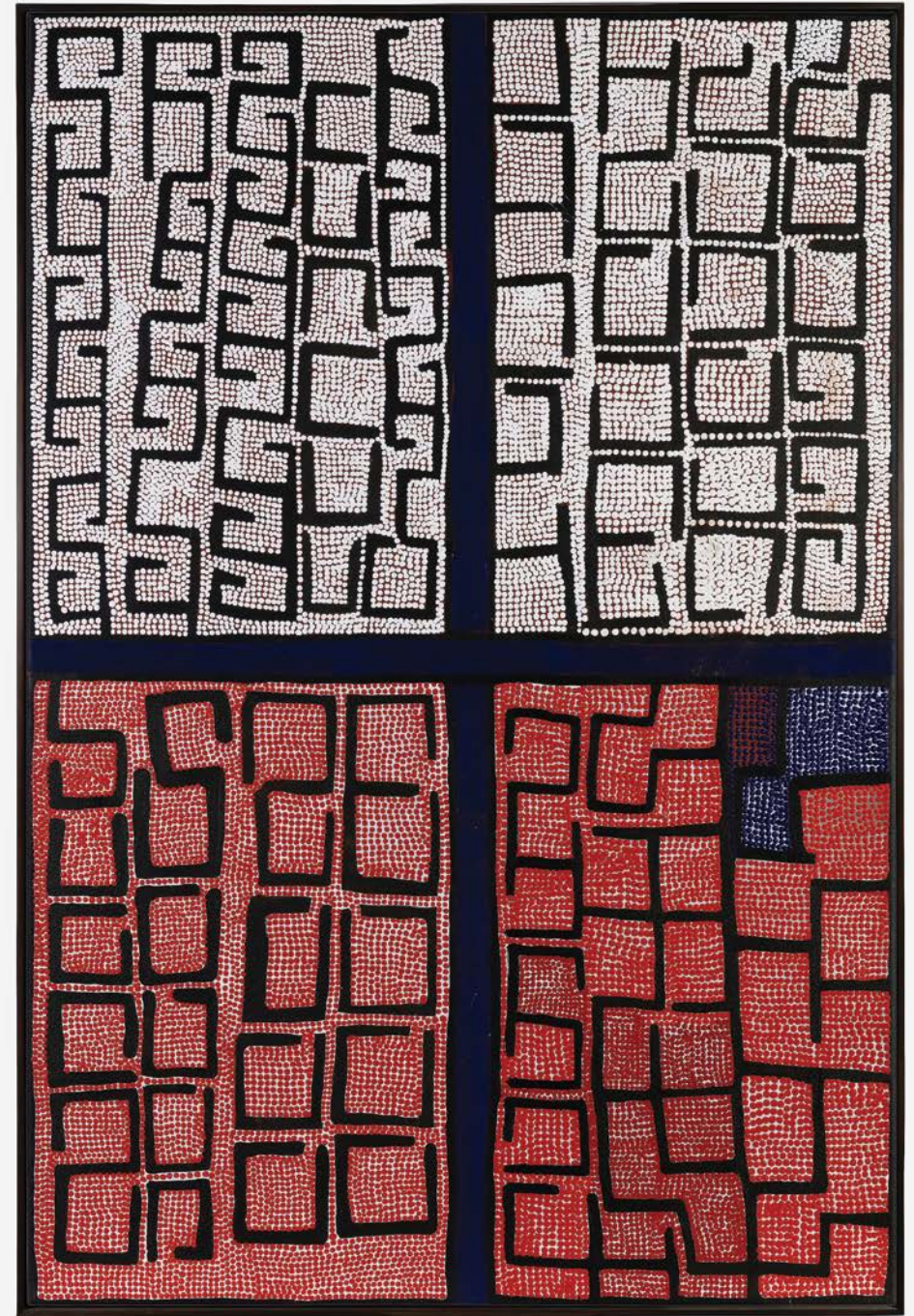
AUD 25,000
USD 16,500

Boxer Milner Tjampitjin (c.1934–2009) was a distinguished Aboriginal artist and respected Elder of the Jaru people from the East Kimberley region of Western Australia. Born in the traditional Country around Balgo Hills, Tjampitjin lived through the profound cultural transitions of the mid twentieth century, maintaining deep connections to his ancestral lands and traditional Law while adapting to contemporary life.

Tjampitjin began painting in the 1980s as part of the vibrant artistic community at Balgo Hills, working with Warlayirti Artists, one of Australia's most significant Aboriginal art centres. Throughout Tjampitjin's career, his work gained recognition in major Australian and international

collections, establishing him as a significant voice in the contemporary Aboriginal art movement. His paintings reflect the complex interplay between traditional cultural practices and modern artistic innovation that defines much of late twentieth and early twenty-first century Aboriginal art.

This significant work by Boxer Milner Tjampitjin represents a masterful expression of contemporary Aboriginal painting from the renowned Balgo Hills community. The painting's inclusion in the prestigious *No Boundaries* exhibition, which toured major American institutions from 2015 to 2016, underscores its importance within the canon of contemporary Aboriginal art.



TJUMPO TJAPANANGKA

c. 1929 – 2007
Pintupi/Kukatja language

Wilkinson 2006
synthetic polymer paint on linen
150 × 100 cm

PROVENANCE

The Artist, painted at Balgo,
Western Australia
Warlayirti Artists, Balgo, Western
Australia, cat. no. 60/06
Raft Artspace, Alice Springs,
Northern Territory
Private Collection, Brisbane,
Queensland, acquired from the above

EXHIBITED

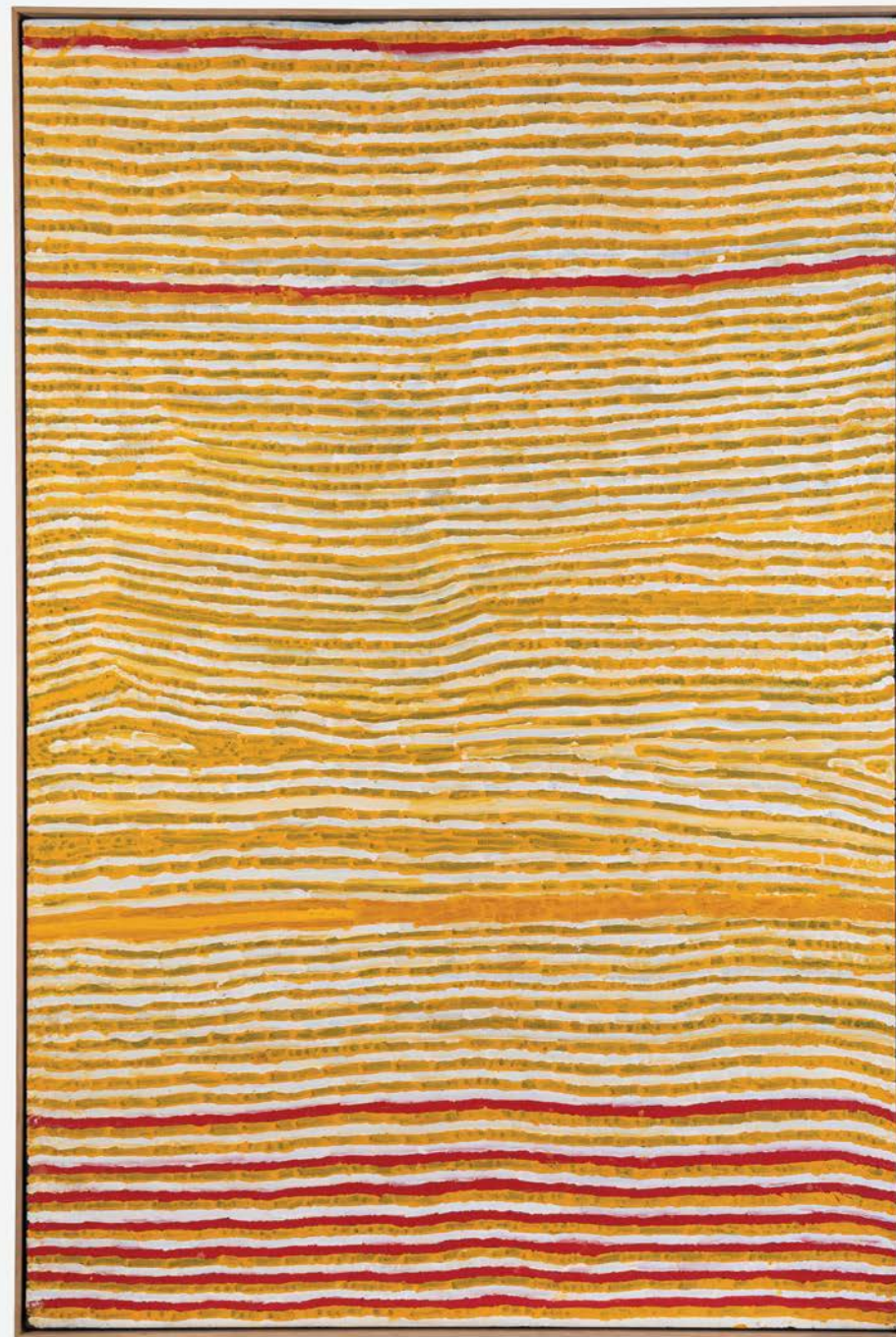
*TJUKURRPA-KUYA TURLKU-
YINGKARYINPA (Singing & Dancing
up the Country): New Work from
Balgo Hills*, Raft Artspace in
partnership with Warlayirti Artists,
Alice Springs, Northern Territory
15 September – 7 October 2006

AUD 60,000

USD 39,600

Tjumpo has painted some of his Country south of Balgo, close to Wilkinson (Lake Mackay). Wilkinson is situated in the Great Sandy Desert and is at the centre of many important stories. The many lines in the painting represent the tali (sandhills) that dominate this Country.

—
Drawn from the accompany Warlayirti Artists certificate



PATRICK TJUNGURRAYI

c. 1935 – 2017
Pintupi language

Untitled – Ngarru 2007
synthetic polymer paint on linen
183 × 244 cm

PROVENANCE

The Artist, painted at Kiwirrkurra,
Western Australia
Papunya Tula Artists, Alice Springs,
Northern Territory, cat. no. PT0705154
The Le Pley Collection,
Western Australia

EXHIBITED

Western Australian Indigenous Art
Awards 2008, Art Gallery
of Western Australia, Perth,
1 November 2008 – 11 January 2009

AUD 200,000
USD 132,000

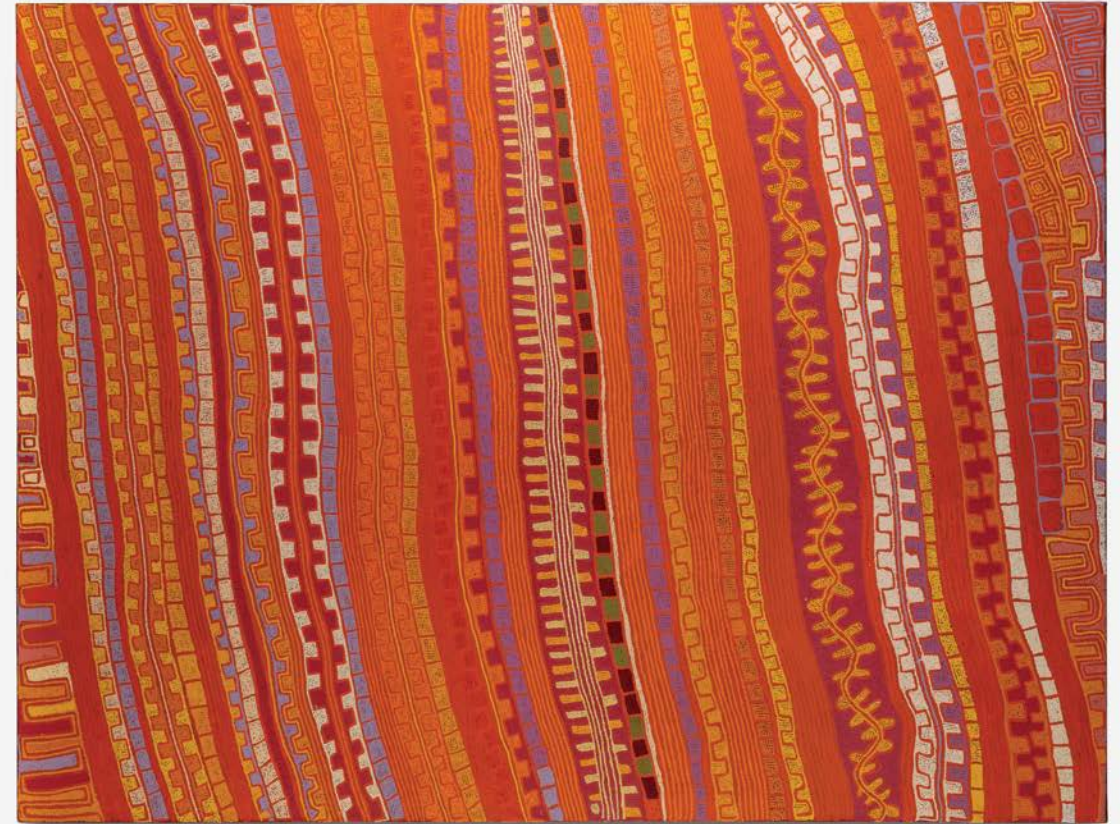
Patrick Tjungurrayi forged one of the most dynamic careers in Australian desert art. He was among the pioneering Balgo painters in the late 1970s and early 1980s, before returning to his home Country near Kiwirrkurra in the 1990s to paint for Papunya Tula Artists. Moving between Balgo and Kiwirrkurra over ensuing decades, he explored distinct styles in each place, ultimately developing a unique artistic vision shaped by both.

Central to all his work were the epic itineraries of the Tingarri ancestors, foundational as they are in Western Desert Law and art. In Patrick's paintings these journeys emerge as squared designs coursing across Country, often filled with contrasting blocks of colour: one representing Tingarri men; the other the young initiates who followed. For Patrick, colour was structure, differentiating the meaningful elements and elemental meanings of the world.

Through the 1990s this conceptual approach to pigment was masked within the muted Papunya Tula palette of yellows, reds, browns, whites and

blacks. A turning point came in 2000, when floods forced the evacuation of Kiwirrkurra. Patrick relocated to Balgo for an extended period, where he embraced the vibrant palette of Warlayirti Artists. Pinks, purples and blues infused his work with kaleidoscopic depth and force. The Balgo rainbow, fused with cerebral southern compositions, produced a vivid alchemy.

Patrick expanded these experiments into large-scale works, stretching ambitious Tingarri compositions across broader canvases. His success drew Papunya Tula toward a bolder palette and refocused the art world's attention on his oeuvre. Recognition followed, including the prestigious \$50,000 Western Australian Indigenous Art Award in 2008. An iconic work from this period, *Untitled – Ngarru 2007* embodies the artistic and biographical scale of his vision. It is a booming thing, at once flowing and unmoving, neither Balgo nor Papunya – just Patrick, his art mirroring his own enormous life.



DANIEL WALBIDI

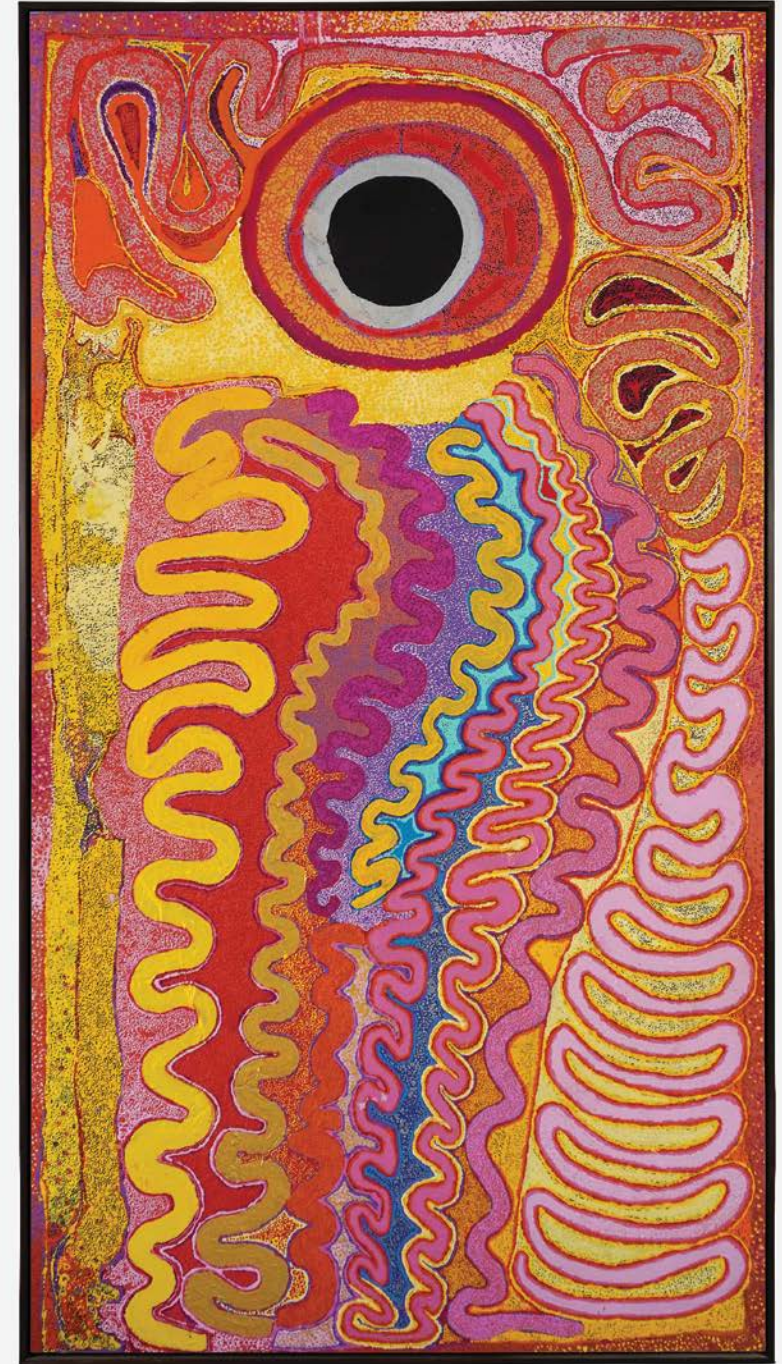
born 1983
Yulparija and Mangala languages

Kirriwirri 2025
synthetic polymer paint on linen
180 × 95 cm

PROVENANCE

The Artist, painted at Bidyadanga,
Western Australia
Short St. Gallery, Broome, Western
Australia, cat. no. 841752

AUD 140,000
USD 92,400



JAN BILLYCAN

c. 1930 – 2016
Yulparija language

Martagoolu 2006
synthetic polymer paint on canvas
90 × 70 cm

PROVENANCE

The Artist, painted at Bidadanga,
Western Australia
Short St. Gallery, Broome, Western
Australia, cat. no. 783515
William Mora Galleries,
Melbourne, Victoria
Private Collection, Sydney, New
South Wales, acquired from the above

EXHIBITED

*Jan Billycan Recent Paintings &
Weaver Jack That Is Me*, William
Mora Galleries, Melbourne,
Victoria, 4–29 April 2006

AUD 12,000
USD 7,900

*This is my country near Punmu in Western Australia.
This shows the waterholes Kawarr and Martagoolu.
When I was a young girl I walked all around here with
my mummy and daddy. We camped here and hunted
for kuwi. It is a special place.*

—
Drawn from accompanying Short St. Gallery certificate



BALANG NAKURULK
(JOHN MAWURNDJUL AM)
 c. 1952 – 2024
 Kuninjku language

Black Rock Kangaroos 1993
 earth pigments on bark
 154 × 67 cm

PROVENANCE

The Artist, painted at Maningrida,
 Northern Territory
 Maningrida Arts & Culture, Maningrida,
 Northern Territory, cat. no. MAW237
 Private Collection, Melbourne,
 Victoria, acquired from the above

AUD 65,000
 USD 43,000

Black Rock Kangaroos. A mother and young ones sleeping. This [the circle in the middle] is their water. They went, they ate, they came back, and they drank water. Yes, I painted this because of an idea I got from Picasso [translator's note: Mawurndjul painted this bark after returning from an exhibition in Dusseldorf, Germany where he was fascinated by the paintings of Picasso]. They are sleeping, they've eaten, and now they sleep. Near this water here. In the rocks. The rain falls, and the water lies in the rocks. This is a different kind of water, a kind of red-coloured water is what they drink. We call this water 'worrkkorl' when it lies in depressions in the rock. The rock makes it turn red. That's what they drink. Those black ones (kangaroos).

—
Drawn from accompanying Maningrida Arts certificate



BALANG NAKURULK
(JOHN MAWURNDJUL AM)
 1952 – 2024
 Kunwinjku language

Untitled 1994
 earth pigments on bark
 202 × 61 cm

PROVENANCE

The Artist, painted at Maningrida,
 Northern Territory
 Maningrida Arts & Culture, Maningrida,
 Northern Territory, cat. no. 038/94
 Private Collection, Melbourne,
 Victoria, acquired from the above

AUD 80,000
 USD 52,800



GUNYBI GANAMBARR

born 1973
Yolŋu language

Gudurrku 2019
enamel paint on etched
aluminium composite board
148 × 128.5 cm

PROVENANCE

The Artist, created at Yirrkala,
Northern Territory
Buku-Larnggay Mulka Centre, Yirrkala,
Northern Territory, cat. no. 235-19
Hugo Mitchell Gallery,
Adelaide, South Australia
Private Collection, Sydney, New South
Wales, acquired from the above

LITERATURE

Trevor Curtis and Glenn Iseger
Pilkington (eds), *Unbranded*, La Trobe
University, Bendigo, 2019, p. 26 (illus.)

EXHIBITED

Mitji – The Group, Hugo Mitchell
Gallery, Adelaide, South Australia
Unbranded, La Trobe University,
Bendigo, Victoria, 6 May –
22 June 2019

AUD 40,000
USD 26,400

Gunybi's rise into higher ceremonial Law coincided with his job as a builder for the Laynhapuy Homelands Aboriginal Corporation. Over twelve years, he worked at homeland sites around north-east Arnhem Land, returning to his home at Gängän to continue his cultural education. Both roles equipped him with the skills to become the artist he is today: a man who has transformed Yolŋu art within the acceptable limits of community expectation.

His attempt to work with materials found discarded on his Country partly aimed to 'try to balance the two worlds'. As Gunybi has said:

Balancing the Yolŋu knowledge with the ŋäpaki [non-Yolŋu] technology. To balance those systems. What is in the land with what is on the land. Because all those things come from the land don't they? Iron, board, fibreglass, plastic, rubber. They come from minerals don't they? Which comes from the land.

Gudurrku 2019 exemplifies Gunybi's skill in blending figuration and miny' tji (clan design). Gunybi has carved the physical form of the *Gudurrku* (Brolga), a bird of cultural importance

to him, which has featured in many of his paintings and sculptures. Gunybi's design conceptually depicts the reservoirs of the Ŋaymil/Datiwuy clan.

Nalkan is an area on Ŋaymil land and sea between the Gurrumuru and Cato Rivers, flowing into Arnhem Bay. Within this zone lies another watercourse leading to a sacred freshwater spring or Milhurr called Balawurru, which possesses special qualities. Dhangultji or *Gudurrku* (Brolga) dance here. Here too, Djanda, the sacred goanna, swims in the lagoon formed by the spring, creating rippling patterns on the surface as they do. The ripples are caused by their movements as they swim, covering the water with the totemic waterweed Darra. Similarly, the force of water surging from beneath the ground causes ripples on the surface.

A pair of bronze brolgas carved by Gunybi are on display in the Garden of Australian Dreams at the National Museum of Australia.

Not long after he started carving into aluminium composite board, Gunybi's large-scale work *Buyku* 2018 won the major prize at the *35th Telstra National Aboriginal and Torres Strait Islander Art Awards* in 2018.



NAMINAPU MAYMURU-WHITE

born 1952
Mangalili language

Milnjawuy 2007
earth pigments on wood
185 × 13 cm

PROVENANCE

The Artist, created at Yirrkala,
Northern Territory
Buku-Larrngay Mulka Centre, Yirrkala,
Northern Territory, cat. no. 2876Aa
Chapman Gallery, Canberra,
Australian Capital Territory
Private Collection, Melbourne, Victoria,
acquired from the above in 2008

AUD 22,000
USD 14,500

‘This is not my hobby but my identity and my foundation,’ declares Nami, her words revealing the profound cultural authority that transforms pigment into ancestral presence. Following her third major Telstra National Aboriginal and Torres Strait Islander Art Award triumph in 2005, this work embodies five decades of artistic mastery rooted in childhood apprenticeship beside her fathers, Narritjin and Nanyin, painting bark in their beach shelter at Yirrkala.

Sacred miny'tji designs flow across the canvas like star-maps, encoding the Mangalili clan's cosmic law where the Milnjawuy River correlates to the Milky Way's astral dimension. In Wanarr time, ancestral Guwak (Koel Cuckoo) men Munuminya and Yikawaja established Djarrakpi homeland before departing for the night sky; their canoe was capsized by ancestral turtle's wake in Blue Mud Bay. This cosmic sacrifice created the first mortuary rites, with their spirits joining subsequent Mangalili souls visible today in the Milky Way's brilliant arc.

Nami's artistic journey mirrors this ancestral transformation – from twelve-year-old apprentice to pioneering printmaker in the 1980s, from inaugural National Aboriginal Art Award entrant in 1984 to ‘Best Work on Paper’ winner in 1996. Her sold-out solo exhibition *Milky Way* in 2004 confirmed her significance, with works acquired by the National Gallery of Australia among major international institutions.

Each painted element carries ceremonial weight: the sacred Marawili tree's shelter, Marngu possum's assistance, the powerful winds and transformative waters of remote Cape Shield. Through carefully applied ochres and contemporary techniques, Nami renders visible the invisible connections between earthly Country and cosmic law, ensuring cultural transmission for ‘all of our young people’ while sharing restricted knowledge with appropriate boundaries.

‘Garma narnjula djunama nhumangala wanjilili’ –
I have brought these paintings to share with you.

—
Drawn from Buku-Larrngay Mulka Centre certificate



NONGIRRŊA MARAWILI

1939 – 2023

Yolŋu language

Tea Cups 2013

earth pigments on wood

199 × 20 × 20 cm

PROVENANCE

The Artist, created at Yirrkala, Northern Territory
 Buku-Larrngay Mulka Centre, Yirrkala, Northern Territory, cat. no. 43011
 Alcaston Gallery, Melbourne, Victoria
 Private Collection, Sydney, New South Wales, acquired from the above

LITERATURE

Nongirrŋa Marawili: From My Heart and Mind, Art Gallery of New South Wales, Sydney, 2018, p. 68 (illus.)
Nongirrŋa Marawili: And I Am Still Here, Alcaston Gallery, Melbourne, Victoria, 5 March – 5 April 2013

EXHIBITED

Nongirrŋa Marawili: From My Heart and Mind, Art Gallery of New South Wales, Sydney, 3 November 2018 – 24 February 2019
Nongirrŋa Marawili: And I Am Still Here, Alcaston Gallery, Melbourne, Victoria, Australia

AUD 55,000

USD 36,300

This beautifully shaped larrakitj was included in the retrospective exhibition *Nongirrŋa Marawili: From My Heart and Mind* at the Art Gallery of New South Wales in 2018. Larrakitj, sometimes referred to as memorial poles, seem an appropriate vessel for Nongirrŋa's contemplative homage to time spent with her family drinking cups of tea. She appears to have put some effort into visually differentiating these cups into groups, perhaps based on family or clan groups. Nongirrŋa may have associated each of these cups with individuals not only from her past and those present, but also designating cups she intended to share with family in the future.

—
Drawn from the accompanying Buku-Larrngay Mulka Centre certificate



GUNYBI GANAMBARR

born 1973
Yolŋu language

Garrapara 2015
earth pigments and sand on wood
175 × 27 cm

PROVENANCE

The Artist, created at Yirrkala,
Northern Territory
Buku-Larnggay Mulka Centre, Yirrkala,
Northern Territory, cat. no. 4737U
Annandale Galleries, Sydney,
New South Wales
Private Collection, Sydney, New South
Wales, acquired from the above

LITERATURE

Trevor Curtis and Glenn Iseger
Pilkington (eds), *Unbranded*, La Trobe
University, Bendigo, 2019, p. 25 (illus.)
Will Stubbs, 'Gunybi Ganambarr', *Artist
Profile*, 7 November 2018 (illus.)

EXHIBITED

Unbranded, La Trobe
University, Bendigo, Victoria,
6 May – 22 June 2019

AUD 35,000
USD 23,000

Although now a common practice among Yolŋu artists, the use of natural galls and burls from eucalyptus trees in decorated larrakitj was first pioneered by Gunybi Ganambarr. Never one to stick to the confines of 'traditional' art practices for long, Gunybi seeks to challenge the status quo – and, in doing so, inspire the creativity of those around him.

Garrapara is a coastal area in the Blue Mud Bay on the eastern coast of Arnhem Land in the Northern Territory. The site is a sacred burial ground for the Dhalwanju clan and was also a place where disputes were formally settled through Makarrata – a trial of ordeal by spear that resolved serious grievances and sealed peace forever. According to Dhalwanju song, two ancestral hunters drowned

in the bay, and their canoe and paddles washed ashore. In this work, Gunybi depicts the Yirritja salt water (Munurru) with wavy designs, representing both the sea and the choppy waters near Garrapara during the windy dry season.

The natural forms that Gunybi has preserved in this larrakitj relate to his process of observing and 'finding the shape' in objects. His creative instinct first arose while hunting on Country when he encountered a uniquely shaped tree.

The use of sand on this sculpture may refer to the significance of Garrapara for the Dhalwanju Yinapunapu, a mortuary sand sculpture used in ceremony. This sand is likely to have been collected at Garrapara, Country belonging to Gunybi's wife, Lamanirra Marawili.



FREDDIE TIMMS

c. 1946 – 2017

Jail House Creek 2005
 earth pigments and synthetic
 binder on linen
 100 × 200 cm (diptych)

PROVENANCE

The Artist

Jirrawun Arts, Wyndham, Western
 Australia, cat. no. FT-4-2005-239B
 Caruana & Reid Fine Art,
 Sydney, New South Wales
 Private Collection, Western Australia,
 acquired from the above in 2006

EXHIBITED

Above and Beyond, Caruana
 & Reid Fine Art, Sydney,
 18 July – 4 August 2007

AUD 40,000

USD 26,400



Freddie Timms (c.1946–2017) was born at Police Hole near Foal Creek on Bedford Downs Station, south-west of Warmun. His Gija name, Ngarmaliny, is the same as that of his birthplace. Spending his childhood on Bow River and Lissadell Stations, Timms later worked as a stockman, handyman and fencer throughout the East Kimberley. He knew Rover Thomas when both worked at Bow River and Texas Downs, dancing and helping paint boards for early performances of Thomas's Gurirr-Gurirr ceremonies.

Timms began painting in the 1980s while living at Frog Hollow, requesting canvases alongside established artists Jack Britten, Rover Thomas, Hector Jandany and George Mung-Mung. His distinctive style, reminiscent of Thomas but recognisably his own, featured expanses of open plains lined with white dots. His paintings serve as aerial maps showing topographic features – black soil, red ground, hills, creeks and waterholes – and cultural elements including stock yards, homesteads and Dreaming places. *Jail House Creek* 2005 represents a significant example from Timms' mature period, when his work gained increasing recognition in major collections and exhibitions. The painting's large scale allows for intricate narrative detail while commanding a powerful presence, embodying the artist's role as both cultural custodian and innovative contemporary painter.

—
 SOURCE: Frances Kofod and Warmun Art Centre.



Published in 2025 by
D'Lan Contemporary Pty Ltd

NAARM / MELBOURNE
40 Exhibition Street,
Melbourne, VIC 3000
DLANCONTEMPORARY.COM.AU

National Library of Australia
ISBN: 978-1-7638984-7-9

CATALOGUING & RESEARCH

Vanessa Merlino
Luke Scholes
Isabella Wadley

DESIGN

Liz Cox, www.studiomono.co

PHOTOGRAPHY

Leslie Haworth
Stephen Oxenbury
Christian Capurro

PRINT

Ellikon Fine Printers

© Copyright D'Lan Contemporary Pty Ltd, 2025

COPYRIGHT

- © Anatjari Tjakamarra/Copyright Agency 2025
- © Angelina Pwerle/Copyright Agency 2025
- © John Mawurndjul/Copyright Agency 2025
- © Bill Whiskey Tjapaltjarri/Copyright Agency 2025
- © Bobby West Tjupurrula/Copyright Agency 2025
- © Boxer Milner Tjampitjin/Copyright Agency 2025
- © Carlene West/Copyright Agency 2025
- © Christian Thompson AO, courtesy of the artist and Michael Reid Sydney + Berlin
- © Christine Yukenbarri/Copyright Agency 2025
- © Daniel Walbidi/Copyright Agency 2025
- © Djambawa Marawili/Copyright Agency 2025
- © Emily Kam Ngwarray/Copyright Agency 2025
- © Enraeld Djulabinyanna Munkara/Copyright Agency 2025
- © Eubena Nampitjin/Copyright Agency 2025
- © Estate of Paddy Bedford
- © Freddie Timms/Copyright Agency 2025
- © Ginger Riley Munduwalawala/Copyright Agency 2025
- © Gunybi Ganambarr
- © Jan Billycan/Copyright Agency 2025
- © Kaapa Tjampitjinpa/Copyright Agency 2025
- © Makinti Napanangka/Copyright Agency 2025
- © Michael Cook/Copyright Agency 2025
- © Mick Namarari Tjapaltjarri/Copyright Agency 2025
- © Estate of Sally Gabori/Copyright Agency, 2025
- © Naata Nungurrayi/Copyright Agency 2025
- © Nongirra Marawili, The Estate of the Artist, courtesy Buku-Larrngay Mulka Art Centre
- © Naminapu Maymuru-White
- © Patrick Tjungurrayi/Copyright Agency 2025
- © Regina Pilawuk Wilson/Copyright Agency 2025
- © Rover Thomas/Copyright Agency 2025
- © Thancoupie/Copyright Agency 2025
- © Tjumbo Tjapanangka/Copyright Agency 2025
- © Tommy Mitchell/Copyright Agency 2025
- © Warlimpirrnga Tjapaltjarri/Copyright Agency 2025
- © Wukun Wanambi/Copyright Agency 2025
- © Yukultji Napangati/Copyright Agency 2025

ABOUT

Established in 2016, D'Lan Contemporary presents exceptional modern and contemporary art by leading and emerging First Nations artists at its galleries in Melbourne, Sydney and New York alongside an international program of exhibitions, educational talks and events that celebrate and promote the rich art and culture of Australian First Nations peoples.

ETHICS

D'Lan Contemporary maintains strict ethical practices and is committed to creating a sustainable marketplace for this important segment of Australian art and culture. The gallery contributes 30% of its annual net profits to artists, artist projects and their communities.

PROVENANCE

Every work of art exhibited and sold by D'Lan Contemporary has a clear line of provenance.

Documentation we draw upon to establish provenance includes:

- Community Art Centre certificate of provenance/authenticity
- Transfer of ownership documentation
- Purchase receipt or invoice
- Inclusion in academic / art historical publications
- Inclusion in exhibitions and exhibition catalogues (private and/or public institution)
- Collection/exhibition inventory numbers (private and/or public institution)
- Inclusion in auction catalogues
- Documented appraisals

D'Lan Contemporary's guidance on best practice for buying Australian Indigenous art is:

CONTEMPORARY AUSTRALIAN INDIGENOUS ART (1980–PRESENT)

All contemporary Australian Indigenous works of art should be accompanied by documentation linking the artwork to the artist via their Community Art Centre or their primary gallery/representative.

Community Art Centres operate with an ethical focus and establish their own individual guidelines by which all artworks are sold.

Primary market artworks should only be bought from a Community Art Centre or an official artist gallery/representative.

Secondary market artworks should only be bought with a source of provenance from a Community Art Centre or an official artist gallery/representative.

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, artworks from this period with no traceable history are likely to have less market value than those that do – even when an artwork is clearly authentic.

Highly desirable provenance for artworks from this period includes Papunya Tula Artists, Stuart Art Centre and Maningrida Arts, or a clear link to a primary collector such as Geoffrey Bardon, Dorothy Bennett, Sandra Le Brun Holmes or Dr Scougall – 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, proven provenance can greatly impact value.

Before acquisition, research should be undertaken to ascertain the origin of the artefact or object, and how and when it left its country of origin.

Best practice in this segment is to obtain advice from a trusted industry expert 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 acquiring or selling Australian Indigenous art, please contact us at: enquiries@dlancontemporary.com.au



DLANCONTEMPORARY.COM.AU

D ■ C