

**SYDNEY
CONTEMPORARY**

—

BOOTH I01 / 2025

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NYAPANYAPA YUNUPIŃU

YunupiŃu's artistic practice began in 1996 when she was one of the very first artists to make a print at the Yirrkala Print Space. Her interactions with the centre intensified and eventually her persistent presence resulted in her being provided with small barks, on which she would paint unique representations of various animals and personal accounts of her own history.

Due to a lack of available bark during the summer of 2010–11, YunupiŃu turned her mind to the creation of a vast series of works. *Djorra* consists of 45 individual drawings and paintings on discarded print proofs from the Yirrkala Print Space. YunupiŃu has often decorated found surfaces to satisfy her desire to be creative. Prior to commencing painting, she decorated found objects such as shells and stones to sell through the Buku-LarrŃgay Mulka Centre. Typically, YolŃu artists have limited themselves to using materials harvested from the land. However, over the past decade, Elders have permitted artists to use materials that have been discarded on their land. Indeed, throughout her career, YunupiŃu's painting style has evolved with relative speed and fluidity, challenging the conventions of YolŃu art making in the process.

**NYAPANYAPA YUNUPIŊU**

c. 1945 – 2021

Gumatj language

Djorra 2014felt tip pen and earth pigments on
discarded paper

76.2 × 55.9 cm each (45 sheets)

PROVENANCE

The Artist, created at Yirrkala, Northern Territory

Buku-Larrngay Mulka Art Centre, Yirrkala,

Northern Territory, cat. no. 4626T

Debra and Dennis Scholl Collection, Miami Beach,

Florida, acquired from the above in 2014

LITERATUREHenry F. Skerrett (ed.), *Marking the Infinite:*
*Contemporary Women Artists from Aboriginal**Australia*, Nevada Museum of Art, Reno,

and DelMonico Books-Prestel, Munich-

London-New York, 2019, illus. 167–70

Luke Scholes (ed.), *The Moment Eternal:**Nyapanyapa Yunupinju*, Museum and Art

Gallery of the Northern Territory,

2020, pp. 73–74 (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,

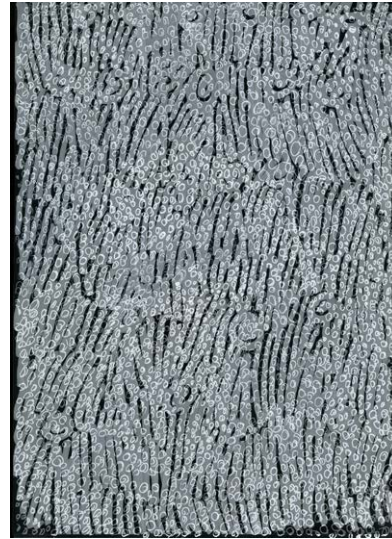
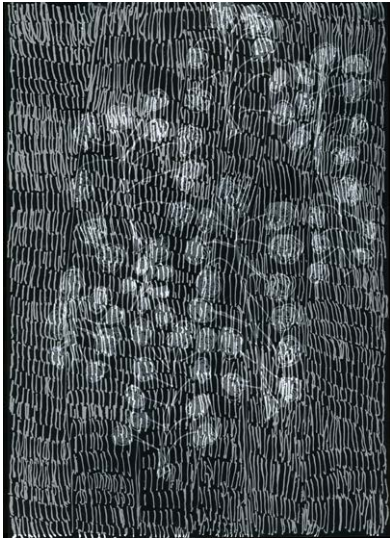
1 November 2018 – 24 February 2019

The Moment Eternal: Nyapanyapa Yunupinju,

Museum and Art Gallery of the Northern

Territory, Darwin, 23 May – 25 October 2020

AUD 250,000



NYAPANYAPA YUNUPIJU

c. 1945 – 2021

Gumatj language

Light Painting 2010

light (or animated white paint pen on 110 acetates) AP from an edition of 5 + 1 A/P
145 x 83 cm (variable)

PROVENANCE

The Artist, created at Yirrkala, Northern Territory
Buku-Larrnggay Mulka Art Centre, Yirrkala,
Northern Territory, cat. no. 3589M
Roslyn Oxley9 Gallery, Paddington,
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 DeMonico Books-Prestel, Munich - London-New York, 2019, p. 173
Luke Scholes (ed.), *The Moment Eternal: Nyapanyapa Yunupiju*, Museum and Art Gallery of the Northern Territory, 2020, pp. 59–72 (illus.)

EXHIBITED

18th Biennale of Sydney: All Our Relations, Museum of Contemporary Art, Sydney, 27 June – 16 September 2012
Ian Potter Centre, National Gallery of Victoria, 2014 – 2015
Western Australian Indigenous Art Awards, Art Gallery of Western Australia, Perth, 13 August – 19 December 2011
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
The Moment Eternal: Nyapanyapa Yunupiju, Museum and Art Gallery of the Northern Territory, Darwin, 23 May – 25 October 2020

AUD 60,000



NYAPANYAPA YUNUPIJU

c. 1945 – 2021

Gumatj language

Untitled 2013

earth pigments on stringybark

241 cm (94.9 inches)

PROVENANCE

The Artist, created at Yirrkala, Northern Territory
Buku-Larrngay Mulka Centre, Yirrkala,
Northern Territory, cat. no. 4425T
Roslyn Oxley9 Gallery, Sydney
Debra and Dennis Scholl Collection, Miami Beach,
Florida, acquired from the above in 2014

LITERATURE

Henry F. Skerritt (ed.), *The Inside World:
Contemporary Aboriginal Australian
Memorial Poles*, DelMonico Books-Prestel,
Munich; New York, 2019, p. 143 (illus.)

EXHIBITED

*Nyapanyapa Yunupiju, My Sister's
Ceremony*, Roslyn Oxley9 Gallery, Sydney,
9 January – 8 February 2014
*The Inside World: Contemporary Aboriginal
Australian Memorial Poles*, Nevada Museum of
Art, Reno, 9 February – 23 June 2019; Charles
H. Wright Museum of African American History,
Detroit, 18 July – 29 December 2019;
Fralin Museum of Art, University of Virginia,
Charlottesville, 24 January – 28 June 2020;
Patricia and Phillip Frost Art Museum,
Florida International University, Miami,
11 July 2020 – 9 January 2021

AUD 55,000



NYAPANYAPA YUNUPIJU

c. 1945 – 2021

Gumatj language

Untitled 2010

earth pigments on stringybark

213 cm (83.9 inches)

PROVENANCE

The Artist, created at Yirrkala, Northern Territory

Buku-Larrngay Mulka Centre, Yirrkala,

Northern Territory, cat. no. 3975Y

Roslyn Oxley9 Gallery, Sydney

Debra and Dennis Scholl Collection, Miami

Beach, Florida acquired from the above in 2014

LITERATURE

Henry F. Skerritt ed., *The Inside World:*

Contemporary Aboriginal Australian Memorial

Poles, DeMonico Books, Prestel, 2019, pp. 143 (illus.)

EXHIBITED

Nyapanyapa Yunupiju, My Sister's Ceremony,

Roslyn Oxley9 Gallery, Sydney, 9 January –

8 February 2014, *The Inside World: Contemporary*

Aboriginal Australian Memorial Poles, Nevada

Museum of Art, Reno, 9 February – 23 June 2019;

Charles H. Wright Museum of African American

History, Detroit, 18 July – 29 December 2019;

Fralin Museum of Art, University of Virginia,

Charlottesville, 24 January – 28 June

2020; Patricia and Phillip Frost Art Museum,

Florida International University, Miami,

11 July 2020 – 9 January 2021

AUD 45,000



NYAPANYAPA YUNUPIJU

c. 1945 – 2021

Gumatj language

Untitled 2013

earth pigments on stringybark

214 cm (84.3 inches)

PROVENANCE

The Artist, created at Yirrkala, Northern Territory
Buku-Larrngay Mulka Centre, Yirrkala,
Northern Territory, cat. no. 4238E
Roslyn Oxley9 Gallery, Sydney
Debra and Dennis Scholl Collection, Miami Beach
Beach, Florida, acquired from the above in 2014

LITERATURE

Henry F. Skerritt (ed.), *The Inside World:
Contemporary Aboriginal Australian
Memorial Poles*, DelMonico Books-Prestel,
Munich; New York, 2019, p. 143 (illus.)

EXHIBITED

Nyapanyapa Yunupingu, My Sister's Ceremony,
Roslyn Oxley9 Gallery, Sydney, 9 January –
8 February 2014, *The Inside World: Contemporary
Aboriginal Australian Memorial Poles*, Nevada
Museum of Art, Reno, 9 February – 23 June 2019;
Charles H. Wright Museum of African American
History, Detroit, 18 July – 29 December 2019;
Fralin Museum of Art, University of Virginia,
Charlottesville, 24 January – 28 June 2020;
Patricia and Phillip Frost Art Museum,
Florida International University, Miami,
11 July 2020 – 9 January 2021

AUD 45,000



NYAPANYAPA YUNUPIJU

c. 1945 – 2021

Gumatj language

Untitled 2018

natural earth pigments on bark

168 × 77cm (55.1 × 33.3 inches)

PROVENANCE

The Artist, painted at Yirrkala, Northern Territory
Buku-Larnggay Mulka Centre, Northern Territory
Roslyn Oxley9 Gallery, Sydney, New South Wales
Private Collection, Victoria, acquired from the above

EXHIBITED

Nyapanyapa Yunupiju: Ganyu, Roslyn Oxley9,
Sydney, 31 January – 16 February 2019

AUD 68,000

KITTY KANTILLA

Kitty Kantilla was born at Piripumawu around 1928 and grew up at Yimpinari on the eastern side of Melville Island. In 1970 Kitty, along with several other countrywomen, created a tiny outstation in her mother's country at Paru. It was here that Kitty first began working as an artist.

Kantilla began to paint on canvas and paper in 1992, supported by the infrastructure of Jilamara Arts and Crafts Association, producing only occasional carvings from this time onwards. Kantilla's art, and indeed, all Tiwi art, is informed by the ornate body painting of the Pukumani (mourning) ceremony.

Using ochre coloured dots and lines she created infinite compositional variations of rhythm, balance and beauty. The powerful inwardness of Kantilla's distinctive style hinges on its deep resonance with customary ritual. Though Kantilla's works are highly charged with ceremony, her sophisticated and seemingly abstract iconography eludes legible symbolism. Far from being non-representational, the different combinations of dots, lines and blocks of colour called jilamara (design), when combined, evoke elements of ritual and reveal the essence of Kantilla's cultural identity.



KITTY KANTILLA

c. 1928 – 2003

Tiwi language

Pumpuni Jilamara 2003

earth pigments on linen

57.5 × 74 cm

PROVENANCE

The Artist, painted at Melville

Island, Northern Territory

Jilamara Arts, Milikapiti, Melville Island,

Northern Territory, cat. no. 285-03

Aboriginal & Pacific Art, Sydney, New South Wales

Private Collection, New South Wales,

acquired from the above in 2003

LITERATURE

Ryan, Judith & National Gallery of Victoria.

2007, Kitty Kantilla / Judith Ryan. National

Gallery of Victoria Melbourne, p. 65 (illus.)

EXHIBITED

Kitty Kantilla, The Ian Potter Centre: NGV Australia,

27 April – 19 August 2007; Art Gallery of New South

Wales, 7 December 2007 – 21 January 2008

Kitty Kantilla Retrospective 7/12/07 to 21/1/2008

NGV (sticker on the back of the painting)

AUD 55,000



KITTY KANTILLA

c. 1928 – 2003

Tiwi language

Pumpuni Jilamara 2002

earth pigments and synthetic binder on canvas

60.5 × 79.5 cm

PROVENANCE

The Artist, Melville Island, Northern Territory

Jilamara Arts and Crafts, Northern

Territory, cat. no. 443-02

Aboriginal & Pacific Art, Sydney, New South Wales

Private Collection, New South Wales

Important Aboriginal and Oceanic Art, Deutscher

+ Hackett, Melbourne, 24 March 2010, lot 14

Private Collection, Victoria, acquired from the above

Important Australian & International Art, Menzies,

Melbourne, 20 November 2024, lot. 58

Private Collection, Melbourne, Victoria,

acquired from the above

EXHIBITED

Kitty Kantilla: Kutuwalumi Purawarrumpatu,

Aboriginal & Pacific Art in association with

Jilamara Arts and Crafts, Sydney, New

South Wales, 17 July – 18 August 2003

AUD 40,000



KITTY KANTILLA

c. 1928 – 2003

Tiwi language

Skin: Fire: Dance: Rain 2001

synthetic polymer paint on linen

85 × 95 cm

PROVENANCE

The Artist, painted at Melville

Island, Northern Territory

Jilamara Arts, Northern Territory, cat. no. 666-01

Aboriginal & Pacific Art, Sydney, New South Wales

Gould Collection, Melbourne, acquired

from the above in 2001

LITERATURE

Celebrating 35 Years, The Director's

Choice 2015, 1 May – 13 June 2015, Gould

Galleries, Melbourne, cat. no. 27 (illus.)

EXHIBITED

Kitty Kantilla, Aboriginal & Pacific Art, Sydney,

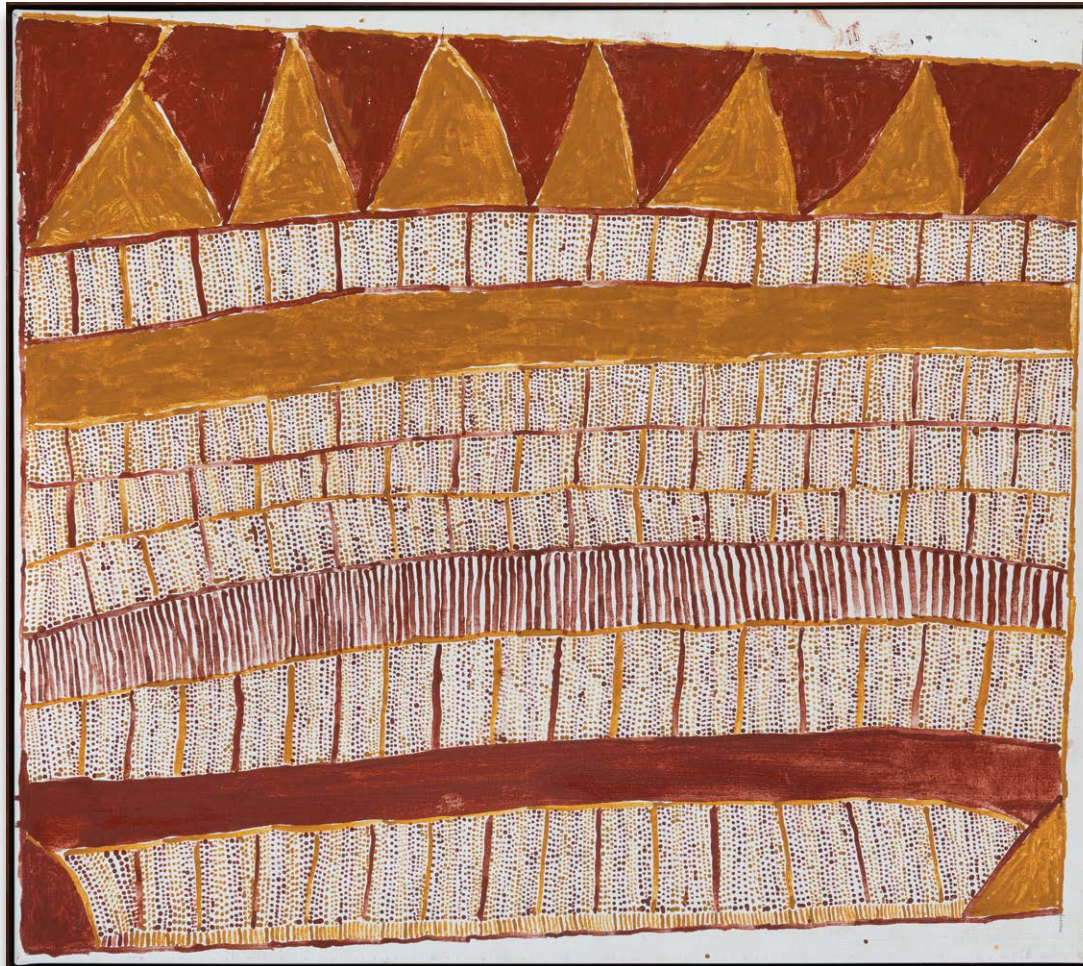
29 November – 22 December 2001, cat. no. 11

Celebrating 35 Years, The Director's

Choice 2015, Gould Galleries, Melbourne,

1 May – 13 June 2015, cat. 27

AUD 40,000



KITTY KANTILLA

c. 1928 – 2003

Tiwi language

Pumpuni Jilamara 2002

earth pigments on linen

72.5 × 82.5 cm

PROVENANCE

The Artist, painted at Milikapiti, Northern Territory

Jilamara Arts & Crafts Association,

Northern Territory, cat. no. 241-02

Aboriginal & Pacific Art Gallery,

Sydney, New South Wales

Collection of Sir Roderick and Gillian,

Lady Deane, Sydney and New Zealand,

acquired from the above in 2003

AUD 50,000



KITTY KANTILLA

c. 1928–2003

Tiwi language

Untitled 1998; printed 1999

etching and lift-ground aquatint, ed. 22/30

44.5 × 34.5 cm

PROVENANCE

The Artist, executed at Miliikapiti,

Melville Island, Northern Territory

Printed by Martin King, Australian Print

Workshop, Melbourne in 1999

Framed Gallery, Darwin, Northern Territory

Private Collection, acquired from the above in 1999

AUD 4,000



KITTY KANTILLA

c. 1928–2003
Tiwi language

Untitled 1995; printed 1996
etching, ed. 9/10
25 × 88.5 cm

PROVENANCE

The Artist, executed at Milikapiti,
Melville Island, Northern Territory
Likely printed by Martin King, Australian
Print Workshop, Melbourne in 1996
Framed Gallery, Darwin, Northern Territory
Private Collection, acquired from the above in 2002

AUD 6,000

JANE MARGARET TIPUAMANTUMIRRI

Jane Margaret is a Tiwi artist who works across two art centres on the Tiwi Islands in the Northern Territory. Since the mid-1990s she has produced works on paper for the Ngaruwanajirri Art Centre at Wurrumiyanga on Bathurst Island. In recent years, she has also been creating large-scale works on linen for Munupi Arts and Crafts at Pirlangimpi on Melville Island.

Family and Country are ever-present for Jane. Her family's Country is Minkuwu (Rocky Point), located in the north-western corner of Bathurst Island.

Much of Jane's subject matter is drawn from the geography, wildlife and cultural narratives of the Tiwi Islands. The movement of tidal waters in and around the seas and creeks of the Tiwi Islands, inspires the jagged patterns prevalent in both her works on paper and linen. So too, her familial totem – the ancestral Ampijti (Rainbow Serpent).

Although Jane Margaret continues to paint using earth pigments, her works on paper are now primarily created in watercolour paints. Working at scale on linen has allowed Jane Margaret to expand the parameters of her practice, providing her audience with greater insight into her profound compositional and decorative capacity.



JANE MARGARET TIPUAMANTUMIRRI

born 1968
Tiwi language

Ampitji 2024
earth pigments and synthetic binder on canvas
120 × 180 cm

PROVENANCE

The Artist, painted at Pirlangimpi,
Melville Island, Northern Territory
Munupi Arts, Northern Territory cat. no. 24-248

AUD 14,000



JANE MARGARET TIPUAMANTUMIRRI

born 1968
Tiwi language

Ampitji 2025
earth pigments and synthetic binder on linen
120 × 80 cm

PROVENANCE

The Artist, Pirlingimpi, Melville
Island, Northern Territory
Munupi Arts & Crafts, Pirlingimpi, Melville
Island, Northern Territory, cat. no. 25-119

AUD 9,600



JANE MARGARET TIPUAMANTUMIRRI

born 1968
Tiwi language

Yirripuwata Jilamara / High Tide Jilamara 2017
earth pigments on Arches paper
57 × 38 cm

PROVENANCE

The Artist, painted at Wurrumiyanga,
Bathurst Island, Northern Territory
Ngaruwanajirri Inc., Northern Territory, cat. no. 4-17

AUD 2,200



JANE MARGARET TIPUAMANTUMIRRI

born 1968
Tiwi language

Yirripuwata Jilamara / High Tide Jilamara 2021
earth pigment on Arches
57.5 × 38.5 cm

PROVENANCE

The Artist, painted at Wurrumiyanga,
Bathurst Island, Northern Territory
Ngaruwanajirri Inc., Northern
Territory, cat. no. 558-21

AUD 2,200



JANE MARGARET TIPUAMANTUMIRRI

born 1968
Tiwi language

Yirripuwata Jilamara / High Tide Design 2014
earth pigment on Arches
57.5 × 38.5 cm

PROVENANCE

The Artist, painted at Wurrumiyanga,
Bathurst Island, Northern Territory
Ngaruwanajirri Inc., Northern Territory cat. no. 3-14

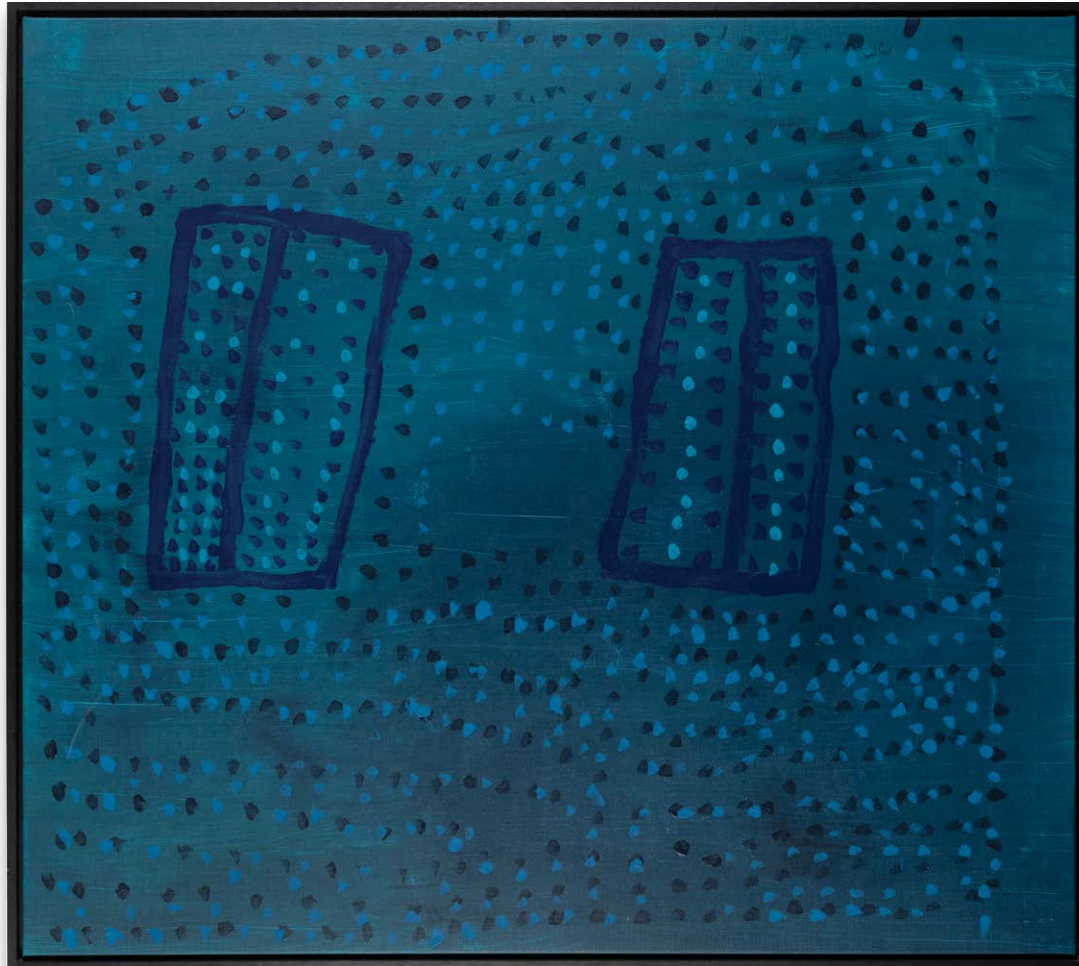
AUD 2,200

MIDPUL (PRINCE OF WALES)

Midpul (Prince of Wales), was born in 1935 at Kahlin (Cullen) Beach, Darwin. Following his father's passing, Midpul inherited custodianship of Larrakia ceremonial dance and songs. His cultural authority influenced his visual arts practice. Larrakia people express their culture through dance, song and body painting. Midpul maintained his focus on these three pillars of culture, translating the body paint designs of his Larrakia clan onto canvas.

Following an untimely stroke, Midpul started painting body paint designs onto found objects, paper, and cardboard, maintaining his ceremonial and cultural authority in a new medium.

In 1995, when he was sixty years old, Midpul began painting his celebrated 'Body Marks' compositions on various supports, including cardboard and bark, before arriving at the canvas which he continued to paint until his passing. These extraordinary paintings resonate with the sound and rhythm of performance. Midpul was the first major contemporary Indigenous artist to emerge from the Larrakia region. Midpul's works are held in numerous public collections, including the National Gallery of Australia, Canberra, Art Gallery of New South Wales, Sydney, Art Gallery of Western Australia, Perth, National Gallery of Victoria, Melbourne and the Museum and Art Gallery of the Northern Territory, Darwin.



MIDPUL (PRINCE OF WALES)

c. 1935 – 2002

Larrakia language

Body Marks 2002

synthetic polymer paint on linen

120 × 135 cm

PROVENANCE

The Artist, painted at Darwin, Northern Territory

Karen Brown Gallery, Darwin, cat. no. KB1125

Private Collection, Adelaide, South

Australia, acquired from the above

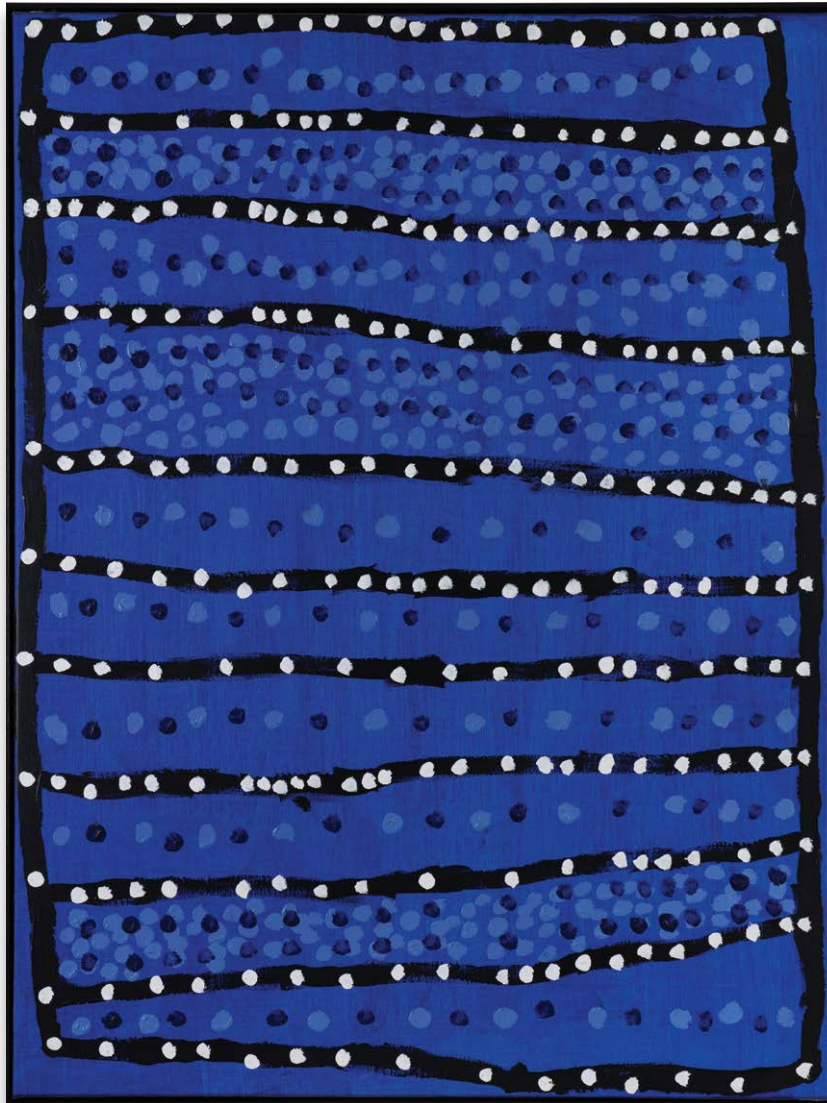
Important Australian Indigenous Art, Deutscher

and Hackett, Melbourne, 26 March 2025, lot 8

Private Collection, Melbourne, Victoria,

acquired from the above

AUD 55,000



MIDPUL (PRINCE OF WALES)

c. 1935 – 2002

Larrakia language

Body Marks 2000

synthetic polymer paint on linen

120 × 90 cm

PROVENANCE

The Artist, painted at Darwin, Northern Territory

Karen Brown Gallery, Darwin, Northern

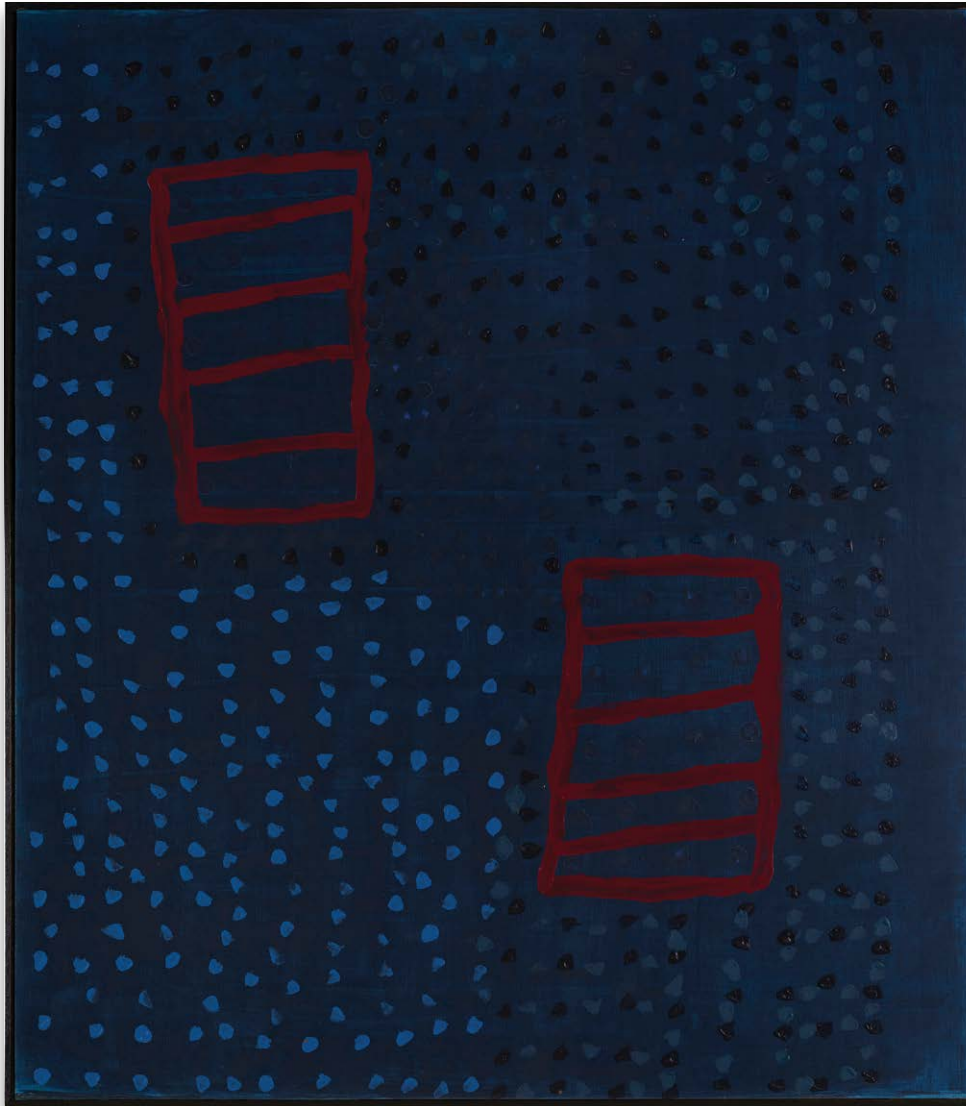
Territory, cat. no. EP57

Gallery Gabrielle Pizzi, Melbourne, Victoria

Private Collection, Miami, Florida,

acquired from the above

AUD 45,000



MIDPUL (PRINCE OF WALES)

c. 1935 – 2002

Larrakia language

Body Marks 2002

synthetic polymer paint on canvas

123 × 110 cm

PROVENANCE

The Artist, painted at Darwin, Northern Territory

Karen Brown Fine Art Gallery, Darwin,

Northern Territory, cat. no. KB0932

Private Collection, New South Wales,

acquired from the above in 2002

AUD 55,000



MIDPUL (PRINCE OF WALES)

c.1935 – 2002

Larrakia language

Body Marks 2000

synthetic polymer paint on linen

98 × 61 cm

PROVENANCE

The Artist, painted at Darwin, Northern Territory

Karen Brown Gallery, Darwin, Northern

Territory, cat. no. KB0162

Private Collection, Alice Springs, Northern

Territory, acquired from the above

AUD 18,000

RERRKIRRWANA MUNUNGURR

Rerrkirrwanā is the youngest daughter of the late senior Djapu statesman and award-winning artist Djutjadutja. She was taught to paint by him, and contributed to many of the paintings attributed to Djutjadutja in the early 1990s. Since her father's passing she has established a successful independent practice and is now represented in a number of major collections.

Rerrkirrwanā is part of a close-knit family of artists that includes her elder sister Marrnyula, daughter of the late Nonḡirḡa Marawili – both award-winning artists. Rerrkirrwanā was one of the earliest artists to produce prints at Buku-Larrḡgay Mulka Centre. In 2009, she won Best Bark Painting category in the National Aboriginal and Torres Strait Islander Art Awards with a work depicting her husband's clan designs of fire. These designs, applied to paintings and sculpture have since become an iconic feature of her signature practice.

In stark contrast to the expressive brushwork traditionally used by many female artists working at Yirrkala, Munungurr employs a handmade marwat (hairbrush) to create her intricate designs. Crafted from fine, straight human hair, her marwat allows her to achieve a level of detail widely regarded as the pinnacle of this distinctive medium.



RERRKIRRWANJA MUNUNGURR

born 1971

Gupa-Djapu language

Gurtha 2024

earth pigments on stringybark

61 × 27 cm

PROVENANCE

The Artist, painted at Yirrkala, Northern Territory

Buku-Larrngay Mulka, Yirrkala, Northern

Territory, cat. no. 7513-24

AUD 8,800



RERRKIRRWANJA MUNUNGURR

born 1971

Gupa-Djapu language

Gurtha 2024

earth pigments on stringybark

75.5 × 27.5 cm

PROVENANCE

The Artist, painted at Yirrkala, Northern Territory

Buku-Larrngay Mulka, Yirrkala, Northern

Territory, cat. no. 1279-24

AUD 9,600



RERRKIRRWANJA MUNUNGURR

born 1971

Gupa-Djapu language

Gurtha 2024

earth pigments on stringybark

55 × 29 cm

PROVENANCE

The Artist, painted at Yirrkala, Northern Territory

Buku-Larrngay Mulka, Yirrkala, Northern

Territory, cat. no. 2195-24

AUD 7,700



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