
REVERENCE

29 October — 4 December 2026

Melbourne/Naarm

REVERENCE

D LAN GALLERIES



REVERENCE brings together forty works selected for the authority of their makers and the knowledge each one embodies. Spanning more than seven decades, from Albert Namatjira's painted woomeras of the 1940s and 1950s to Wukun Wanambi's etched metal, it places bark, hollow log, carved hardwood, linen and photography side by side, from Bathurst Island to the Pilbara and from Cape York to the Western Desert.

Five works stand at the centre of the exhibition, each of institutional significance.

Declan Apuatimi's *Purukuparli* 1979 is a carved hardwood figure almost two metres tall, by one of the finest Tiwi carvers of his generation. *Purukuparli* is the Tiwi ancestor whose grief at his son's death gave rise to the Pukumani ceremony. The sculpture was acquired on Bathurst Island in the year it was made and has spent nearly half a century in a private collection in France. Its return to Australia is an event in itself.

Emily Kam Kngwarray's *Untitled* 1996 dates from the final year of the artist's life. Deep magenta strokes gather at the centre of the canvas, layered over pinks, ochres and yellow. Kngwarray's recent retrospective at the National Gallery of Australia and Tate Modern confirmed what many of us have long held: she ranks among the twentieth century's greatest painters.

Arthur Koo'ekka Pambegan Jr's *Untitled – Flying Fox and Bone Fish Story* 2010 spans four panels and six metres. Painted at Aurukun using earth pigments, it presents the Wik ceremonial designs Pambegan held as a senior custodian. Commissioned by the Girramay, Yidindji, and Kuku Yalanji contemporary artist Tony Albert, and later held in Los Angeles, it is one of the most ambitious works from his late practice.

Balang Nakurulk (John Mawurndjul AM)'s *Barrangkarl – Waterlilies* 2001 was painted at Milmilngkan, the artist's Country in western Arnhem Land. Across nearly 1.7 metres of bark, his fine cross-hatched rarrk shimmers with the movement of water and light. It is a masterwork by an artist whose bark paintings transformed how the medium is understood in Australia and beyond.

Juntiwa 2017, by the Martumili Women Artists Collaborative, is a circular work 2.2 metres in diameter, painted by six senior Martu women: Nancy Chapman, May Chapman, Jakayu Biljabu, Nola Taylor, Mulyatingki Marney and Thelma Judson. Their waterholes and Country flow into a single field. It is a monument to shared custodianship.

Together, these works ask us to look with patience, listen before we speak, and recognise the knowledge and law that give them meaning. That is the reverence this exhibition takes as its title.

I thank the artists, their families and communities, and the art centres whose work makes this art possible; the collectors who have entrusted us with these works; and the D Lan Galleries team for bringing *REVERENCE* together. We look forward to personally welcoming you to our Melbourne galleries.

D'Lan Davidson
Founder & Director, D Lan Galleries

MAKINTI NAPANANGKA AM
c. 1922 – 2011
Pintupi language

Untitled – Kungka Kutjarra – Two Women 1999
synthetic polymer paint on linen
91 × 91 cm (35.8 × 35.8 inches)

PROVENANCE
The Artist, painted at Kintore, Northern Territory
Papunya Tula Artists, Alice Springs,
Northern Territory, cat. no. MN 9907234
Private Collection, Melbourne, Victoria,
acquired from the above

22,000 AUD 15,500 USD

Touch, bodily memory and song were fundamental to Makinti Napanangka's approach to painting. When she began working regularly for Papunya Tula Artists in 1996, she was already a senior woman whose knowledge of Country and ceremony had been acquired over a lifetime. Cataracts restricted her sight during this early phase, but she painted almost daily at Walungurru (Kintore), working directly with brush, fingers and hands. Treatment later restored her sight; her intimate, physical engagement with the medium remained central to her practice.

Painted in 1999, this work recounts the travels of the Kungka Kutjarra, the Two Women, to a site south of Lake Macdonald. There they dug for kuningka, the western quoll, before continuing east. Napanangka had carried knowledge of this Country since leaving it in her twenties. Painting enabled her to give renewed expression to places and ancestral journeys that remained present in memory and ceremony.

The work belongs to the formative period in which she established the tactile assurance that sustained her later achievements, including the 2008 National Aboriginal and Torres Strait Islander Art Award. Its significance lies in this early expression of a practice shaped by her own cultural knowledge, with the body as an active means of remembering and painting Country.



EUBENA NAMPITJIN
c. 1925 – 2013
Wangkajunga language

Untitled 2007
synthetic polymer paint on linen
121 × 76 cm (47.6 × 29.9 inches)

PROVENANCE
The Artist, painted at Western Australia
Warlayirti Artists, Balgo, Western Australia
The Canning Stock Route Project,
FORM, Perth, Western Australia,
cat. no. EN/110/Pil WA
Court House Gallery, Western Australia
Private Collection, Melbourne, Victoria

24,000 AUD 17,000 USD

Untitled 2007 was created for the Canning Stock Route Project, in which desert artists told the route's history through their own knowledge of Country. The Canning Stock Route is an 1850-kilometre track that runs between Halls Creek and Wiluna in Western Australia. Paintings and oral histories place Aboriginal experience at the centre of a story long framed around the colonial droving road surveyed at the beginning of the twentieth century. Eubena Nampitjin contributed to the project as a senior artist whose life had been shaped by that history.

As a young woman, Eubena travelled north along the stock route with her first husband, Gimme, and their children towards Balgo mission. The waters along the route were places of sustenance and ancestral significance, connected through kinship and lived experience. Speaking of Kinyu, a place central to her life and painting, she said, "Kinyu is the one that grew me up."

The project's return to Country in 2007 brought these relationships into view again. At Well 36, Eubena was photographed embracing her sister-in-law, artist Jakayu Biljabu, an encounter that embodied the family connections extending across distant communities. This painting belongs to that moment of renewed exchange. Its significance lies in Eubena's capacity to bring personal memory and ancestral knowledge into a public account of the desert, asserting the continuing presence of the people whose Country the route crossed.

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National Museum of Australia, *Yiwarra Kuju: The Canning Stock Route*, exhibition and project record.

National Museum of Australia, *Yiwarra Kuju*, education resource, Eubena Nampitjin.





CHRISTINE YUKENBARRI
born 1977
Kukatja language

Winpurpurla 2009
synthetic polymer paint on linen
180 × 120 cm (70.8 × 47.2 inches)

PROVENANCE
The Artist, painted at Balgo, Western Australia
Warlayirti Artists, Balgo, Western Australia, cat. no. 415/09
ReDot Gallery, Singapore
Private Collection, Melbourne, Victoria, acquired from the above in 2013

35,000 AUD 24,500 USD

In *Winpurpurla* 2009, Christine Yukenbarri carried her mother's Country into a new generation of Balgo painting. The youngest daughter of Lucy Yukenbarri Napanangka, she learned beside her mother, first watching, then assisting, before establishing an independent practice. This close apprenticeship passed on more than a way of applying paint: it connected Christine to the places and stories that remain the foundation of her work. By 2009, she had developed a distinctive artistic voice through her sustained engagement with Winpurpurla.

South of Balgo in the Great Sandy Desert, Winpurpurla takes its name from a tjurnnu, or soakwater. It is an inta, a "living water" place whose dependable supply supports the women who travel there to gather food. For Christine, born in Derby far from this ancestral Country, painting maintains a relationship that geographical distance cannot diminish. Her repeated return to Winpurpurla gives that inheritance an active place in contemporary life.

Painted six years after Lucy's death, this work affirms the vitality of a relationship first nurtured beside her. Christine's commitment to Winpurpurla places her within Balgo's artistic succession while allowing her to speak as an artist in her own right. The painting brings inherited knowledge and individual authorship together: through Christine's practice, this family's connection to Country continues to find new expression.

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Warlayirti Artists, 'Christine Yukenbarri', artist biography.

Western Australian Museum, *Wanderland*, 'Winpurpurla – Christine Yukenbarri'.

ALMA WEBOU
c. 1928 – 2009
Yulparija language

Pinkalarta 2005
synthetic polymer paint on canvas
150 × 75 cm (59 × 29.5 inches)

PROVENANCE
The Artist, painted at Bidyadanga, Broome, Western Australia
Short St Gallery, Broome, Western Australia, cat. no. 3310
Private Collection, Melbourne, Victoria

EXHIBITED
Bidyadanga 2005 – Recent Works, Short St Gallery, Broome, Western Australia, 2005

16,000 AUD 11,500 USD

Pinkalarta 2005 dates from Alma Webou's early emergence as a Yulparija painter at Bidyadanga. Following her participation in the group exhibition *Manyiljara* held at Short St. Gallery in Broome, Western Australia, 2003, her work was included in the National Gallery of Victoria's *Colour Power: Aboriginal Art Post 1984* in 2004–05. This survey examined two decades of experimentation, challenging the assumption that Aboriginal painting should remain confined to natural ochres. Webou's inclusion placed her work within that wider history of artistic invention.

A senior Law woman, Webou brought a lifetime of knowledge to this new medium. Pinkalarta is her birthplace and her mother's Country in the Great Sandy Desert, near Joanna Spring. Severe drought had forced her to leave the desert for the coastal community of Bidyadanga decades earlier. Painting gave her a means to speak about this place from direct experience. In this work, she records the mayi, or bush food, of the Country where she grew up.

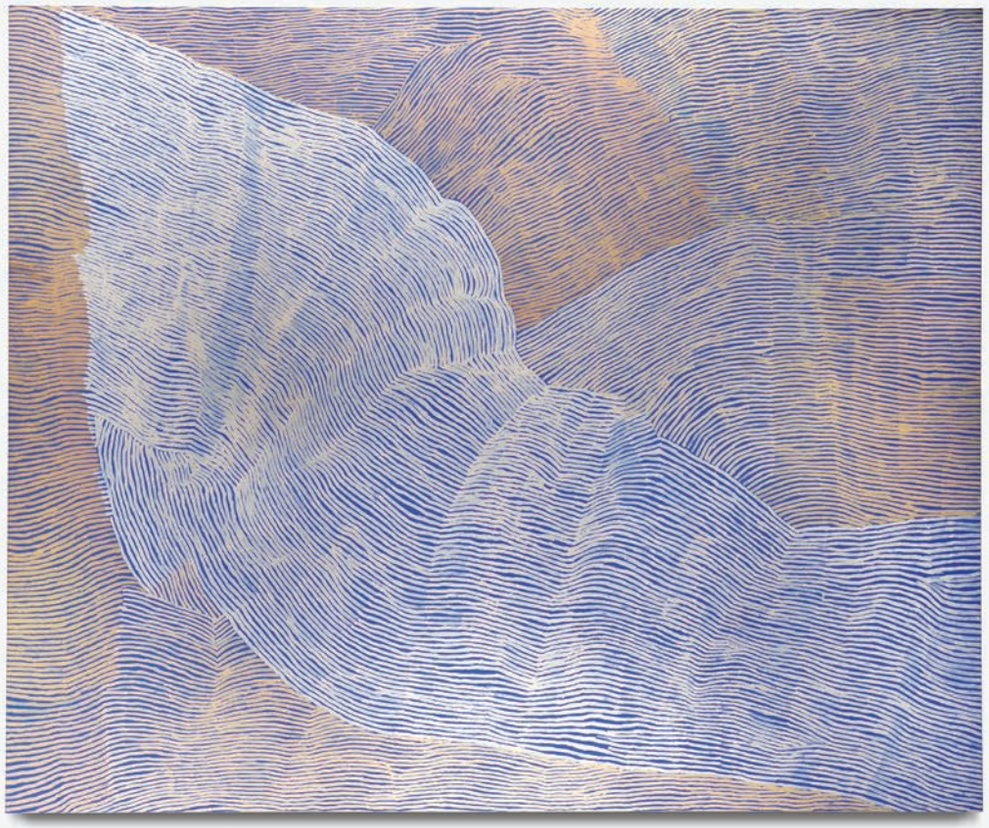
Short St Gallery presented Webou's first solo exhibition at Sydney's iconic Mary's Place gallery in 2005. Her ancestral home remained her central subject as her work reached new audiences. This painting belongs to that formative period of public recognition, when a senior custodian's intimate knowledge of one place entered the broader account of contemporary Aboriginal art advanced by *Colour Power*.

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National Gallery of Victoria, *Colour Power: Aboriginal Art Post 1984*, exhibition record, 2004–05.

Short Street Gallery, 'Alma Webou (Kalaju)', artist biography and curriculum vitae.





EUNICE NAPANANGKA JACK
born 1939
Luritja, Ngaanyatjarra
and Pintupi languages

Kuruyultu 2017
synthetic polymer paint on linen
210 × 255 cm (82.6 × 100.3 inches)

PROVENANCE
The Artist, painted at Haasts Bluff, Northern Territory
Ikuntji Artists, Haasts Bluff,
Northern Territory, cat. no. 17-EJ145
Outstation Gallery, Darwin, Northern Territory
Private Collection, Melbourne, Victoria,
acquired from the above

LITERATURE
Kuruyultu – Eunice Napanangka Jack, Outstation Gallery,
Darwin, Northern Territory, 2017 (illus.)

EXHIBITED
Kuruyultu – Eunice Napanangka Jack, Outstation Gallery,
Darwin, Northern Territory, 1 – 31 July 2017

30,000 AUD 21,000 USD

Eunice Napanangka Jack remembers watching her father, Tutuma Tjapangati, one of the founding artists of Papunya Tula Artists, paint on canvas in the 1970s. Eunice began her own painting practice soon after, assisting her husband, Gideon Tjupurrula Jack, in his work at Papunya.

In 1992, Eunice began painting independently at the newly established Ikuntji Women's Centre at Haasts Bluff. Two years later, she participated in the landmark Kintore/Haasts Bluff Women's Canvas Project, which marked the launch the careers of the Kintore women through Papunya Tula Artists. These developments established her within a generation of women who brought their own cultural knowledge and artistic authority to the Western Desert painting movement.

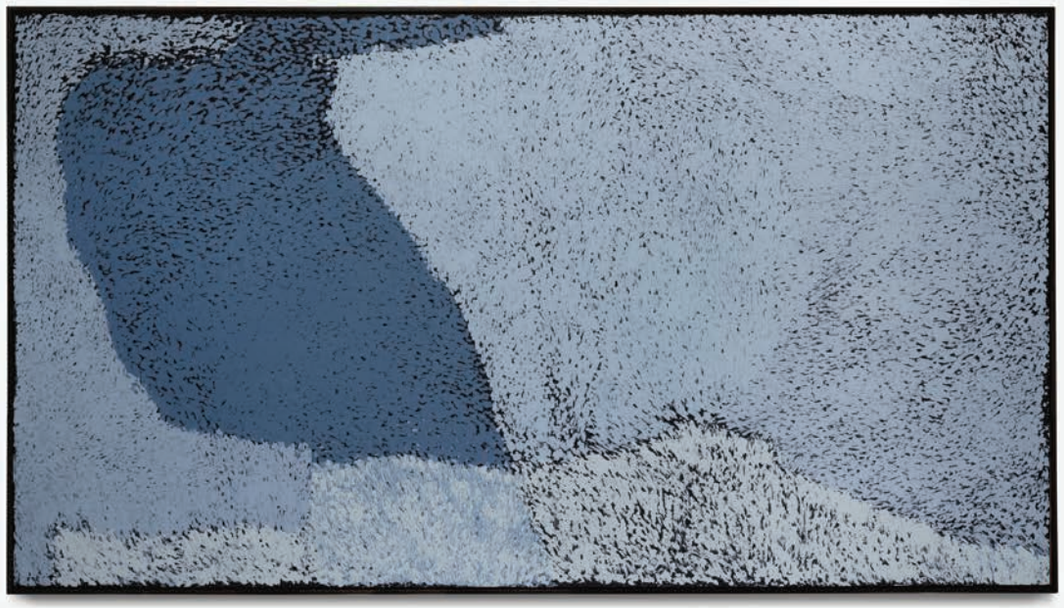
The same expansiveness of her painting style that lends itself to textile compositions is brought into clear focus in this large-scale work on linen. In *Kuruyultu* 2017, underpainting of cobalt blue is transformed by waves of lemon yellow, oscillating between white and cream, while amber strokes create depth across evoking the vast and infinite sand hills surrounding *Kuruyultu*.

Born at Kuruyultu, near Tjukurla in the Gibson Desert, Eunice travelled with her family to Haasts Bluff as a young child. Although she returned to her birthplace on visits, Kuruyultu remained a constant presence in her life and painting. Her representations of this Country encompass the sandhills, rockholes and ancestral narratives associated with her father's Country, as well as memories of her childhood.

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Chrischona Schmidt (ed.), *Ikuntji Textiles*, Ikuntji Artists, Northern Territory, 2022, p. 76

Fred R Myers, *Kuruyultu: Eunice Napanangka Jack*, Outstation Gallery & Ikuntji Artists, 2017



PEPAI JANGALA CARROLL
1950 – 2021
Pitjantjatjara language

Wilkinkarra 2017
synthetic polymer paint on linen
100 × 180 cm (39.3 × 70.8 inches)

PROVENANCE
The Artist, painted at Pukatja, South Australia
Ernabella Arts, South Australia, cat. no. 354-17
Hugo Michell Gallery, Adelaide, South Australia
Private Collection, Adelaide, South Australia, acquired from the above

EXHIBITED
Ngayulu anu ngayuku mamaku ngurakutu: I went home to my fathers country, Hugo Michell Gallery, Adelaide, South Australia, 14 September – 21 October 2017

85,000 AUD 59,500 USD

Pepai Jangala Carroll was a revered elder whose artistic career began not with paint, but with clay. After joining the Ernabella Arts studio in 2009, he quickly distinguished himself as one of the region's most accomplished painter and later ceramicist in 2011, using hand-built forms to map the deep contours of his father's Country near Kintore.

As his practice evolved, Carroll increasingly turned to painting, finding in the flat plane a new way to evoke memory, inherited knowledge and the emotional pull of Walungurru (Kintore), the soakage water of Ininti, and the vast salt lake of Wilkinkarra (Lake Mackay), all part of his father's Country in the Western Desert.

In April 2017, accompanied by a small group of artists and arts workers, Jangala Carroll returned to Wilkinkarra and Ininti for the first time since childhood, having spent most of his life at Pukatja (Ernabella). The journey to his paternal homelands marked a pivotal moment in Carroll's cultural life and artistic practice.

Wilkinkarra 2017 is painted with lucidity in the artist's signature muted palette, oscillating tonally between shades of blue to capture the shimmering surface of the large ephemeral salt lake. The sheerness of the dotting increases towards the periphery, suggesting the shallower perimeter of the salt lake.

Jangala Carroll's paintings and ceramics are held in major national collections, including the National Gallery of Victoria, Art Gallery of South Australia, Art Gallery of New South Wales, the Araluen Collection and Artbank. A finalist in multiple national awards, Carroll was honoured in 2021 as the first Indigenous artist featured in the JamFactory ICON series, recognising his significant contribution as a cultural leader and artistic innovator.

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Carmen Ansaldo, 'Pepai Jangala Carroll', un Projects, 2018

Luke Scholes, *Pepai Jangala Carroll*, exhibition catalogue, Salon Indigenous Art Projects and Outstation Gallery, Darwin, 2018.

MIRDIDINGKINGATHI JUWARNDA
SALLY GABORI
c. 1924 – 2015
Kayardild language

Thundi 2008
synthetic polymer paint on linen
121 × 91 cm (47.6 × 35.8 inches)

PROVENANCE
The Artist, painted at Mornington Island, Queensland
Mornington Island Arts, Queensland,
cat. no. 3778-L-SG-1108
Private Collection, New South Wales
D'Lan Contemporary, Melbourne, Victoria
Private Collection, acquired from the above in 2020

LITERATURE
Djon Mundine, *GABORI: The Corrigan Collection of Paintings by Sally Gabori*, Macmillan Art Publishing, p. 93, Plate 34 (illus.)

This painting is sold with a certificate of provenance from the Sally Gabori Estate, cat. no. ESG15-879.

45,000 AUD 31,500 USD

A completed painting could prompt Sally Gabori to sing and dance. These spontaneous performances reveal how painting sustained her relationship with Bentinck Island. Speaking predominantly Kayardild, she brought her homeland into the studio through an activity closely connected with the songs and memories she carried.

In *Thundi* 2008, Gabori returned to a subject she had painted from the outset of her practice. Dibirdibi, the Rock Cod ancestor, separated the South Wellesley Islands by cutting channels through the land with his ventral fins. Gabori's husband, Pat, also known as Dibirdibi, inherited the ancestral narrative and its associated places and songs. Her paintings of his Country unite that creation story with their shared life on Bentinck Island. They can be understood as portraits of a relationship in which a person and the places belonging to him remain inseparable.

Gabori had begun painting only three years earlier, developing her own means of expressing connections maintained over decades. This early work belongs to that concentrated period of invention, when a new medium became part of her continuing engagement with Kaiadilt life. Her wish to "show you all my country" makes clear the outward reach of this deeply personal practice. Painting allowed Gabori to share a relationship she continued to enact through song.

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Bruce McLean, 'Sally Gabori: Visual voice of an island language', QAGOMA, 19 May 2016.

Bruce Johnson McLean, 'A gift of works by Sally Gabori', QAGOMA, July 2017.





RAMMEY RAMSEY
1935 – 2021
Gija language

Untitled – My Country 2007
earth pigments and synthetic
polymer paint on linen
180 × 150 cm (70.8 × 59 inches)

PROVENANCE
The Artist, painted at Wyndham, Western Australia
Jirrawun Arts, Wyndham, Western Australia,
cat. no. RR 2 2007-99
Private Collection, Queensland, acquired from the above
Important Australian Art, Bonhams, Sydney,
New South Wales, 24 November 2014, lot 29
Private Collection, Melbourne, Victoria,
acquired from the above

15,000 AUD 10,500 USD

Untitled – My Country 2007 reflects Rammey Ramsey's exploration of what he called painting "the Ngarranggarni way". Watching his friend Paddy Bedford paint, Ramsey recognised in the mixing of two colours while still wet a means of conveying the elemental life of Country. He developed this approach to evoke the elemental forces of earth, wind, fire and water. The change expanded his painting beyond the identification of particular places to encompass how Country moves and is experienced.

Ramsey's experiments were grounded in his authority as a senior Gija man. He painted only Country to which he held rights through birth and family, particularly Warlawoon his namesake Country around Elgee Cliffs. Having walked this land as a child and later worked there as a stockman, he knew its conditions intimately. Ngarranggarni, often translated as the Dreaming, connected his exploration of paint with the forces that shape and animate this Country. The new method allowed those experiences to enter his work alongside its established references to waterholes, hills and places of gathering.

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Warmun Art Centre, 'Rammey Ramsey', artist biography.

Short St Gallery, 'Rammey Ramsey', artist biography.

ARTHUR KOO'EKKA PAMBEGAN JR
c. 1936 – 2010
Wik-Mungkan language

Ngamp yotam ma kee antan – Working together to achieve a common goal 2010
earth pigments and binders on linen
four panels, overall 200 × 600 cm
(78.7 × 236.2 inches)

PROVENANCE
The Artist, painted at Aurukun, Queensland
Commissioned by Tony Albert, New South Wales, 2010
Private Collection, Los Angeles, acquired from the above

LITERATURE
Liz Nowell, 'Tony Albert Family Man',
Art Monthly Australia, December 2012, p. 89

EXHIBITED
Family, Sullivan + Strumpf, Sydney,
New South Wales, 2012

350,000 AUD 245,000 USD

This work is part of a monumental collaboration between Girramay/Yidinji/Kuku-Yalanji artist Tony Albert and the late Arthur Pambegan Jr, a respected elder and artist of the Wik-Mungkan people from Aurukun on the Cape York Peninsula. The two artists met at the Queensland Art Gallery | Gallery of Modern Art (QAGOMA) in 2002, when Pambegan Jr was working at the Queensland Art Gallery, repairing objects for Story Place: Indigenous Art of Cape York and the Rainforest (26 July to 9 November 2003), the first major public museum exhibition dedicated to Indigenous art from Far North Queensland. Their meeting brought together artists from different generations and cultural backgrounds, laying the foundations for a collaboration that would draw on their respective experiences, histories and approaches to artmaking.

Pambegan Jr firmly believed that artmaking was a means of maintaining cultural knowledge and passing it on to younger generations of Wik people. This understanding was central to his collaboration with Albert, informing their shared commitment to telling stories and preserving cultural histories through art. Shortly before his death in 2010, Pambegan Jr began work on an ambitious collaboration with Albert, conceived as a series of twenty-two large-scale canvases. The four panels of *Ngamp yotam ma kee antan – Working together to achieve a common goal* (2010) formed part of this project, which Albert continued following Pambegan Jr's death.

The geometric bands of brilliant red ochre, white and black represent two *aw*, or sacred totemic places, connected to the Pambegan family's traditional homelands: Kalben, the Flying Fox Story Place, and Walkaln-aw, the Bonefish Story Place. These places hold significance within the cultural knowledge and ancestral histories of the Wik-Mungkan people, grounding the work in the specific Country and stories that inform Pambegan Jr's practice.

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Liz Nowell, 'Tony Albert Family Man', *Art Monthly Australia*, no. 256, Summer 2012–13, pp. 86–89.

Franchesca Cubillo and Wally Caruana (eds), *Aboriginal and Torres Strait Islander Art: Collection Highlights*, National Gallery of Australia, Canberra, 2010.





DECLAN APUATIMI
1930 – 1985
Tiwi language

Purukuparli 1979
carved hardwood and earth pigments
187 cm (73.6 inches)

PROVENANCE
The Artist, created at Bathurst Island, Northern Territory
Tiwi Pima Art, Bathurst Island, Northern Territory
Private Collection, France, acquired from the above in 1979

45,000 AUD 31,500 USD

Declan Apuatimi belongs to the great generation of twentieth-century Tiwi artists who transformed ceremonial carving and jilamara design into one of the most distinctive sculptural traditions in First Nations Australian Art. Drawing on his experience carving tutini (burial poles), Apuatimi developed a distinctive figurative sculptural language that brought the ceremonial traditions of Tiwi carving into dialogue with new forms of artistic expression.

Carved from ironwood and decorated with earth pigments in jilamara (Tiwi designs), *Purukuparli* 1979 depicts the ancestral figure whose response to the death of his son Jinani established mortality and the first Pukumani mortuary ceremony. The sculpture draws together ancestral narrative, ceremonial knowledge and the distinctive figurative language of Apuatimi's mature work. At 187 centimetres high, *Purukuparli* belongs among Apuatimi's monumental figurative sculptures, comparable in ambition to his *Bima* 1978, now held in the National Gallery of Victoria. The scale at which the artist has rendered Purukuparli is of particular significance, contributing to the work's commanding presence and underscoring its rarity.

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Margaret K. C. West, *Declan, a Tiwi Artist*, with an appreciation of Tiwi art by Ronald M. Berndt, Australian City Properties, Perth, 1987, pp. 26–27.

National Gallery of Victoria, *Bima*, 1978, Declan Apuatimi, accession no. 2012.69, collection record.



MALALUBA GUMANA
c. 1954 – 2020
Dhaḻwaŋu clan

Garrimala 2015
earth pigments and synthetic binder on hollow log
122.5 × 16 cm (48.2 × 6.2 inches)

PROVENANCE
The Artist
Buku-Larrŋgay Mulka Centre, Yirrkala, Northern Territory, cat. no. 4456C
Annandale Galleries, Sydney, New South Wales
Private Collection, Sydney, New South Wales

EXHIBITED
Malaluba Gumana and Djirrirra Wunungmurra: New Work, Annandale Galleries, Sydney, New South Wales, 5 August – 12 September 2015

30,000 AUD 21,000 USD

Malaluba Gumana painted the waterlilies of Garrimala through the knowledge of Country she inherited from her mother's Gälpu clan. Although herself a Dhaḻwaŋu woman, she returned repeatedly to this sacred billabong near her home at Gäṉgaṉ. Dhatam, the waterlilies, offered her a subject through which the living environment and ancestral presence could be expressed together. *Garrimala* 2015 belongs to this sustained exploration of her maternal Country.

Among the lilies dwell Wititj, the Rainbow Serpent (olive python), and his companion Djaykuŋ, the Javanese filesnake. Their movements cause ripples and djari, rainbows, across the water. The Gälpu miny'tji, or sacred clan designs, refer to these beings and the power of the storms associated with them. Lightning is understood as the striking of their tongues, thunder as the sound of their movement. Gumana's lilies place the familiar life of the billabong within this ancestral account of the world.

Her commitment to this subject was recognised in the NGV exhibition *Bark Ladies: Eleven Artists from Yirrkala*, which brought together five related larrakitj titled *Dhatam (Waterlilies)*, all painted in 2017. *Garrimala* 2015 belongs to this significant body of work, through which Gumana brought Gälpu knowledge into the public setting of contemporary art. Its importance rests in her sustained attention to Garrimala and her ability to express its sacred associations through the plants growing there.

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Buku-Larrŋgay Mulka Centre, artwork certificate, *Dhatam*, Malaluba Gumana, cat. no. 4456C.

Myles Russell-Cook, 'Bark Ladies: Eleven Artists from Yirrkala', National Gallery of Victoria, exhibition essay.

Annandale Galleries, *Malaluba Gumana and Djirrirra Wunungmurra: New Work*, Sydney, 2015, exhibition archive.



NOŊGIRRŊA MARAWILI
c. 1938 – 2023
Maḏarrpa clan

Bathi – Dilly Bags 2012
earth pigments on eucalyptus bark
146 × 86 cm (57.4 × 33.8 inches)

PROVENANCE
The Artist, painted at Yirrkala, Northern Territory
Buku-Larrŋgay Mulka Centre, Yirrkala, Northern Territory, cat. no. 4230S
Private Collection, Sydney, New South Wales, acquired from the above in 2016

LITERATURE
Cara Pinchbeck (ed.), *Noŋgirrŋa Marawili: From My Heart and Mind*, Art Gallery of New South Wales, Sydney, 2018, p. 68 (illus.)

EXHIBITED
Noŋgirrŋa Marawili: From My Heart and Mind, Art Gallery of New South Wales, Sydney, New South Wales, 3 November 2018 – 24 February 2019

60,000 AUD 42,000 USD

An ordinary dilly bag offered Noŋgirrŋa Marawili a way to paint the pleasures and responsibilities of life on Country. In *Bathi – Dilly Bags* 2012, she drew on family outings spent gathering food and materials, hunting and resting together. Such journeys supplied the subjects for a distinctive group of paintings in which familiar objects became a means of recording her own experience of Yolŋu life.

Bathi can carry ceremonial significance, but Marawili's subject here belongs to their everyday use. That distinction mattered to an artist attentive to the sanctity of miny'tji, the clan designs whose use is governed by cultural authority. Choosing these bags gave her scope to experiment beyond the conventions of clan designs, while remaining attentive to the cultural authority governing their use. Her independence was grounded in an understanding of what she could share and how she wished to share it.

Henry F. Skerritt has described the conjunction of personal history and enduring cultural narratives in Marawili's work. Here, that relationship takes shape through objects used in the practical work of being on Country. The painting was included in her Art Gallery of New South Wales survey, *From My Heart and Mind*, in 2018–19. Within that account of her career, it demonstrates how the everyday became an important field for her artistic invention.

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Henry F. Skerritt, 'The Country Speaks Through Her', in Cara Pinchbeck (ed.), *Noŋgirrŋa Marawili: From My Heart and Mind*, Art Gallery of New South Wales, Sydney, 2018, pp. 34–45.

Cara Pinchbeck (ed.), *Noŋgirrŋa Marawili: From My Heart and Mind*, Art Gallery of New South Wales, Sydney, 2018, p. 68 (illus.).

The Phillips Collection, 'Lightning and the Rock', 16 July 2018.





WUKUN WANAMBI
1962 – 2022
Marrakulu clan

Wawurritjpal 2021
etched found metal
106 × 85 cm (41.7 × 33.4 inches)

PROVENANCE
The Artist, created at Yirrkala, Northern Territory
Buku-Larrŋgay Mulka Centre, Yirrkala,
Northern Territory, cat. no. 8117-21
Private Collection, New South Wales,
acquired from the above

35,000 AUD 24,500 USD

Wukun Wanambi carried Marrakulu ancestral knowledge into materials drawn from the contemporary life of Arnhem Land. In *Wawurritjpal* 2021, he etched found aluminium, extending a practice already established through bark painting and hollow-log sculpture. His choice of material gave inherited imagery another means of reaching audiences, while retaining its connection to his clan's sea Country.

That year, Wanambi participated in *Murrŋiny: a story of metal from the east*, which brought together Yolŋu artists transforming discarded metal into works of art. The exhibition placed this experimentation within a longer history: murrŋiny, the word for steel, also recalls the metal-bladed spears associated with Yolŋu people before European colonisation. Working with metal could therefore engage contemporary circumstances while drawing on an existing history of material knowledge.

Wanambi's subject remains wawurritjpal, sea mullet, associated with ancestral beings at Bamurruŋu in Trial Bay. Their passage around the sacred rock expresses the movement of spirits beyond earthly life. By carrying this imagery into found aluminium, Wanambi made a discarded surface a vehicle for Marrakulu knowledge. This late work demonstrates his determination to keep finding new ways to communicate that knowledge. As he explained of sharing his culture through art, "The more I share, the stronger I get."

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Buku-Larrŋgay Mulka Centre, artwork certificate, *Wawurritjpal*, cat. no. 8117-21.

Will Stubbs, introductory essay, *Murrŋiny: a story of metal from the east*, Salon Art Projects, Buku-Larrŋgay Mulka Centre and Northern Centre for Contemporary Art, Darwin, 2021, p. 3.

National Museum of Australia, 'Mr Wanambi', *Unsettled*, exhibition resource.



MAXIE TJAMPITJINPA
c. 1945 – 1997
Warlpiri language

Untitled – Fire Dreaming at Pirarri 1991
synthetic polymer paint on linen
122 × 122 cm (48 × 48 inches)

PROVENANCE
The Artist, painted at Alice Springs, Northern Territory
Papunya Tula Artists, Alice Springs, Northern Territory, cat. no. MT910618
Private Collection, Tasmania, acquired from the above

15,000 AUD 10,500 USD

By 1991, Maxie Tjampitjinpa had made Fire Dreaming central to one of the most distinctive bodies of work in later Papunya painting. He began painting in 1980 under Old Mick Wallankarri Tjakamarra and won the Northern Territory Art Award four years later. As a second-generation Papunya Tula artist, he moved beyond the discrete iconographic structures of earlier Western Desert painting. His all-over, flicked infill became his own language and influenced other painters in Alice Springs during the 1990s.

At Pirarri, west of Mount Wedge, ancestral figures set fire to the surrounding Country. Maxie lets the entire field carry the event. Pale marks register smoke, while pink indicates the burning fire. The recurring strokes turn the canvas into an account of fire moving through Country.

Painted in the year of his solo exhibition at Gallery Gabrielle Pizzi in Melbourne, this work precedes his 1992 Bushfire exhibition in Sydney. The same concentrated body of work entered major public collections. Auckland Art Gallery acquired *Bushfire* in 1992, and QAGOMA acquired the four-panel *Bushfire Dreaming* the following year. *Untitled – Fire Dreaming at Pirarri* stands within this brief sequence, when one of Maxie's major subjects and his most original method came fully together.

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Vivien Johnson, 'Maxie Tjampitjinpa', *Design and Art Australia Online*.

National Gallery of Australia, *Flash Pictures by Aboriginal and Torres Strait Islander Artists*, exhibition record.

Auckland Art Gallery Toi o Tāmaki, *Bushfire*, collection record.

Queensland Art Gallery | Gallery of Modern Art, *Bushfire Dreaming*, collection record.

Papunya Tula Artists artwork certificate cat. no. MT910618

WARLIMPIRRNGA TJAPALTJARRI
born c. 1959
Pintupi language

Untitled – Marawa 2015
synthetic polymer paint on linen
two panels, each 91 × 61 cm
(35.8 × 24 inches)

PROVENANCE
The Artist, painted at Kiwirrkurra, Western Australia
Papunya Tula Artists, Alice Springs, Northern Territory, cat. no. WT 1509013 & WT 1509014
Private Collection, Melbourne, Victoria

55,000 AUD 38,500 USD

Warlimpirrnga Tjapaltjarri's artistic practice is grounded in the ancestral histories and sacred geography of his Pintupi homelands. After settling at Kiwirrkura in the tali (sandhill) Country of the Gibson Desert, he began painting with Papunya Tula Artists, developing a distinctive visual language characterised by rhythmic complexity and precision.

This painting depicts Marawa, a site west of Wilkinkarra (Lake Mackay), with a rockhole and soakage waters. In ancestral times, a large group of Tingari men travelled to Marawa from the west before passing beneath the earth's surface to continue their journey underground. The sacred knowledge underpinning these stories remains governed by cultural authority; the painting reveals only what it may.

At 1.2 metres across, this diptych format allows Warlimpirrnga to unfurl the optical intensity of Marawa into an ambitious Tingari composition. Spanning two panels, the painting extends the artist's vision of Country across a shimmering expanse that resists containment within a singular image. At this scale, the landscape is encountered not as a static representation, but as a continuous composition through which the eye is compelled to move.

Meticulously composed, Warlimpirrnga's rhythmic configurations appear to shift and shimmer, animating the landscape and evoking the ancestral presence held within Country. Few artists have achieved the visual dynamism of Warlimpirrnga Tjapaltjarri, whose exacting command of line and repetition gives form to compositions of extraordinary intensity, while preserving the cultural authority of the ancestral knowledge from which they emerge.

—

Papunya Tula Artists, artwork certificate, cat. no. WT 1509013 & WT 1509014

National Gallery of Victoria, *The swamp and rockhole site of Marawa, west of Lake Mackay*, 2001, collection record.



Albert Namatjira's earliest professional work included making and ornamenting wooden objects, and wood remained an important surface for his painting after his watercolours won national recognition. *Palm Valley – Mulga Wood Plaque, Ghost Gums – Finke River and Mount Sonder* bring these strands of his work together. They reveal an artist whose command of landscape painting developed alongside an established understanding of materials and the possibilities of objects made to be held. Through them, the country Namatjira depicted becomes inseparable from the object carrying its image.

Namatjira was an accomplished craftsman before he pursued watercolour painting. His work as a carpenter and blacksmith complemented his making of boomerangs, spear throwers and decorated mulga plaques. These skills provided income for his family and helped establish the craft industry at Ntaria/Hermannsburg. A surviving plaque in the Queensland Art Gallery collection belongs to a commission for thirteen works undertaken in 1932, evidence of his professional activity well before his first solo exhibition in 1938. Namatjira actively sought to extend this practice. When he arranged to learn watercolour techniques from Rex Battarbee, he offered his own expertise as a guide and cameleer in exchange. His knowledge of Country was fundamental to that encounter.

Palm Valley – Mulga Wood Plaque belongs to this sustained engagement with wood as a medium for images of Central Australia. Its inscription names a particular place within the Finke River region near Ntaria, giving the object a geographical identity that could travel with it. Mulga, already used for Aboriginal implements, also provided a surface for Namatjira's developing trade in decorated objects. A visitor might acquire a remembrance of a journey, but the image was conceived by an artist with a lifelong relationship to the region. The plaque brings that encounter into focus: Namatjira chose how the country around him would be represented and carried into other people's homes.

In *Ghost Gums – Finke River* and *Mount Sonder*, watercolour occupies the surface of an amirre, or spear thrower. The hardwood bodies retain their spinifex resin and sinew, preserving the construction of an implement associated with Western Arrarnta men. Painting introduced a further purpose while keeping that form legible. John Kean has emphasised the importance of these objects within Namatjira's oeuvre, recognising the intimacy created by their relationship to the hand. Their significance rests in this meeting of a culturally familiar object and a pictorial language that Namatjira had made his own.

Ghost Gums – Finke River returns to the river system around which Namatjira's life and work at Ntaria unfolded. His repeated attention to this region arose from familiarity acquired through living and travelling there. On an amirre, that knowledge takes a form with a bodily scale: an extensive landscape is brought within the dimensions of a hand-held implement. The work asks for a closer encounter than a framed painting on a wall. Its wooden support remains part of that experience, connecting the painted view with the material object beneath it.

Mount Sonder extends the group's geographical reach into the western MacDonnell Ranges. Namatjira also depicted this mountain in works on paper, including *Glen Helen Homestead and Mount Sonder*, now in the National Gallery of Australia. Revisiting a subject across different supports allowed him to explore its pictorial possibilities. Transferring watercolour to a shaped wooden surface required decisions about how a view would inhabit an existing object. This amirre belongs within that sustained investigation of place, bringing a familiar subject into close association with an implement grounded in Arrarnta life.

Together, these three works give substance to the breadth of Namatjira's artistic enterprise. His success in urban galleries did not displace his engagement with wooden objects or the audiences who encountered them. He continued to bring images of Country into forms that could circulate beyond it, sustaining a connection between his craftsmanship and his painting. This group offers a particularly intimate understanding of that achievement, through objects in which the knowledge of a Western Arrarnta artist remains present in both the image and its physical support.

—

John Kean, entry for *Amirre / Spear Thrower – Mt Giles* c. 1945, Significant 2026, D Lan Galleries, p. 40.

Sylvia Kleinert, 'Namatjira, Albert (Elea) (1902–1959)', *Australian Dictionary of Biography*, vol. 15, 2000.

National Portrait Gallery, 'Albert Namatjira', biography.

QAGOMA, *Mulga plaque (Greetings from South West Patrol)* 1932, accession 2004.014.

Powerhouse Collection, *Woomera (spearthrower)* painted by Albert Namatjira, object 91/13-1.

Bruce Johnson-McLean, 'Albert Namatjira', National Gallery of Australia, 13 February 2024.

Northern Territory Government, Finke Gorge National Park.

ALBERT NAMATJIRA
1902 – 1959
Western Arrarnta language

Palm Valley – Mulga Wood Plaque
mulga wood
14 × 43 × 1 cm (5.5 × 16.9 × 0.3 inches)

PROVENANCE
The Artist, created at Hermannsburg, Northern Territory
Hermannsburg Mission, Hermannsburg, Northern Territory
Private Collection, Melbourne, Victoria
Private Collection, Alice Springs, Northern Territory, acquired from the above by private sale

6,000 AUD 4,500 USD



ALBERT NAMATJIRA
1902 – 1959
Western Arrarnta language

Ghost Gums – Finke River c. 1952
watercolour over pencil on hardwood,
spinifex resin and sinew
69 × 14.5 cm (27.1 × 5.7 inches)

PROVENANCE
The Artist, created at
Hermannsburg, Northern Territory
Hermannsburg Mission,
Hermannsburg, Northern Territory
Private Collection
Roy M. Frost, Queensland, collected in 1972
Private Collection, Melbourne, Victoria,
acquired from the above

LITERATURE
Ken McGregor, *Life and Times of Albert Namatjira*,
Badger Editions, Melbourne, 2021, p. 235 (illus.)

40,000 AUD 28,000 USD



ALBERT NAMATJIRA
1902 – 1959
Western Arrarnta language

Mount Sonder c. 1954
watercolour over pencil on hardwood,
spinifex resin and sinew
60 × 12 cm (23.6 × 4.7 inches)

PROVENANCE
The Artist, created at Hermannsburg,
Northern Territory
Hermannsburg Mission, Hermannsburg,
Northern Territory
Ern Johinke, Northern Territory, acquired in 1954
Roy M. Frost, Queensland, acquired from the above
Private Collection, New South Wales,
acquired from the above
Gifted to Ern Johinke in 1952 for volunteer work
at Haasts Bluff and Areyonga Aboriginal
communities and signed by all the staff at the time.

LITERATURE
Ken McGregor, *Life and Times of Albert Namatjira*,
Badger Editions, Melbourne, 2021, p. 346 (illus.)

25,000 AUD 17,500 USD



ANATJARI TJAKAMARRA
c. 1938 – 1992
Pintupi language

Untitled – Tjinangka 1988
synthetic polymer paint on linen
182 × 152 cm (71.6 × 59.8 inches)

PROVENANCE
The Artist, painted at Kintore, Northern Territory
Papunya Tula Artists, Alice Springs,
Northern Territory, cat. no. AT880617
Holmes à Court Collection, Western Australia,
acquired from the above
Important Aboriginal Art, Sotheby's,
Melbourne, Victoria, 26 June 1997, lot 54
Private Collection, Melbourne, Victoria,
acquired from the above
Important Aboriginal Art, Sotheby's,
Melbourne, Victoria, 24 June 2002, lot 201
Private Collection, Melbourne, Victoria,
acquired from the above

96,000 AUD 67,500 USD

Untitled – Tjinangka 1988 was painted at a threshold in Anatjari Tjakamarra's career. A member of the original group of artists who began painting at Papunya in 1971, Anatjari had already helped establish the intellectual and artistic foundations of the Western Desert movement. After an interval from painting, he resumed work in the late 1980s with the authority of a senior Pintupi man whose knowledge of Country and ceremony had shaped his practice from the outset.

The following year brought a decisive change in the reception of his art. Anatjari presented a solo exhibition in New York, and his *Tingari Cycle Dreaming at Paratjakutti* entered the collection of the Metropolitan Museum of Art. *Untitled – Tjinangka* immediately precedes this international recognition.

At 182 by 152 centimetres, the painting is a substantial statement from this defining late period. Its subject remains firmly located at Tjinangka, demonstrating that Anatjari's expanding international reputation did not alter the source or purpose of his work. The importance of the painting lies in this conjunction: it carries knowledge grounded in a particular Pintupi place at the moment Anatjari's achievement was about to enter a new global context.

—

John Kean, entry for *The Tingari at Yawalyurru* 1987, Eminence, D'Lan Contemporary, 2023, pp. 38–39.

National Museum of Australia, 'Anatjari (Yanyatjarri) Tjakamarra', *Papunya Painting: Out of the Desert*.

Metropolitan Museum of Art, *Tingari Cycle Dreaming at Paratjakutti*, accession 1989.315.





MICK NAMARARI TJAPALTJARRI
c. 1926 – 1998
Pintupi language

Untitled – Rockhole at Marnpi 1993
synthetic polymer paint on linen
91 × 91 cm (35.8 × 35.8 inches)

PROVENANCE
The Artist, painted at Nyunmanu Outstation, Northern Territory
Papunya Tula Artists, Alice Springs, Northern Territory, cat. no. MN930539
Private Collection, Tasmania, acquired from the above

35,000 AUD 24,500 USD

Untitled – Rockhole at Marnpi 1993 returns Mick Namarari Tjapaltjarri to the place of his birth. Marnpi, south-east of Walungurru, was more than a recurring subject: it was a centre of knowledge through which he maintained his relationship with Country. The rockhole at its centre is small at the surface, yet opens into a deep area beneath the ground. A claypan and enclosing sandhills situate this concealed reserve within the wider terrain.

This disparity between visible scale and hidden capacity is the work's essential proposition. In arid Country, an unassuming opening may signal a vital resource whose significance is understood through knowledge carried across generations. Namarari acquired that knowledge during his early years living in the bush. His return to Marnpi is therefore not simply recollection, but an assertion of an enduring intellectual and cultural relationship with place.

By 1993, Namarari had been painting for more than two decades and had become one of the defining innovators of the Western Desert movement. Made at Nyunmanu Outstation, this mature work carries the authority of that long practice while remaining grounded in precise local knowledge. Its power lies in what it asks the viewer to recognise: that the most consequential qualities of Country are not always immediately visible, and that Marnpi's significance resides as much in knowledge as in place.

—
Papunya Tula Artists artwork certificate
cat. no. MT930539

MICK NAMARARI TJAPALTJARRI
c. 1926 – 1998
Pintupi language

Untitled – Budgerigar Dreaming at Marnpi 1991
synthetic polymer paint on linen
92 × 92 cm (36.2 × 36.2 inches)

PROVENANCE
The Artist, painted at Kintore, Northern Territory
Papunya Tula Artists, Alice Springs, Northern Territory, cat. no. MN910763
Private Collection, Tasmania, acquired from the above

45,000 AUD 31,500 USD

Painted two years earlier than *Untitled – Rockhole at Marnpi* 1993 (previous page), *Untitled – Budgerigar Dreaming at Marnpi* 1991 approached the same Country through ancestral movement. Marnpi is a Budgerigar Dreaming site from which the Budgerigar Ancestors travelled north-west towards Kintore. Their journey locates the site within a living geography of movement, memory and ancestral presence.

The economy of this painting belongs to a decisive phase in Namarari's career. A founding Papunya Tula artist, he began painting in 1971 and spent the next two decades reconsidering how much information a painting needed to carry its subject. Here, he concentrates an extensive ancestral narrative into an account of movement and presence while retaining its precise location in Pintupi Country. The work was made in the same year that Namarari received the National Aboriginal Art Award, marking a decisive moment in his career.

Seen after *Untitled – Rockhole at Marnpi* 1993, the work reveals the range contained within Namarari's relationship to one site: the later painting attends to the rockhole and its concealed reserve, while this one follows an ancestral journey. Together, the pair shows that each return to Marnpi required a distinct structure and a different kind of attention. The 1991 work is a compelling expression of Namarari's capacity to make ancestral movement present within contemporary painting.

—
Alec O'Halloran, entries on Mick Namarari Tjapaltjarri, *Significant 2023 Part 2*, D'Lan Contemporary, 2023.





EMILY KAM KNGWARRAY
c. 1914 – 1996
Anmatyerr language

Untitled – Bodylines 1994
synthetic polymer paint on canvas
85 × 56 cm (33.4 × 22 inches)

PROVENANCE
The Artist
Commissioned by Rodney Gooch, Northern Territory, cat. no. 33.694
Utopia Art Sydney, Sydney, New South Wales
Dr Paul Sutherland, Sydney, New South Wales, acquired from the above
Australian Indigenous Art, Mossgreen Auctions, Sydney, New South Wales, 16 May 2017, lot 116
Private Collection, Melbourne, Victoria, acquired from the above

120,000 AUD 84,000 USD

In *Untitled – Bodylines* 1994, Emily Kam Kngwarray makes the linear designs of awely, women's ceremony, the principal language of her painting. These markings had informed her batiks and early canvases, often lying beneath fields of dots. By bringing them forward, she concentrated her painting on a practice she had known throughout her adult life. The change reveals how decisively she could reshape her art while remaining grounded in Alhalker, her ancestral Country.

As a senior Anmatyerr woman and ceremonial leader, Kngwarray held authority over the songs and designs she painted. Her bodylines draw on the intimate act of applying ochre to women's skin before ceremony, when painting accompanies singing and prepares the body for dance. On canvas, each stroke carries the assurance of this accumulated experience. The directness of the work comes from her command of a living practice and her ability to give it a new pictorial form.

The Rodney Gooch provenance places this canvas within an experimental strand of Kngwarray's work, characterised by her exploration of different materials and formats. Her bodylines paintings and works on paper are central to that strand. Here, Kngwarray determines how much a single repeated gesture can express, giving ceremonial knowledge the full force of her hand.

—

National Gallery of Australia, *Emily Kam Kngwarray*

Christopher Hodges, 'An artist first and foremost', paper presented at the Emily symposium, National Museum of Australia, 22 August 2008.

EMILY KAM KNGWARRAY
c. 1914 – 1996
Anmatyerr language

Untitled 1996
synthetic polymer paint on linen
120 × 90 cm (47.2 × 35.4 inches)

PROVENANCE
The Artist, painted at Delmore, Northern Territory
Delmore Gallery, Northern Territory, cat. no. 96A46
Private Collection, Melbourne, Victoria

450,000 AUD 315,000 USD

Towards the end of her eight-year career, Emily had swiftly moved through several stylistic transitions. The early measured and precise build-up of layers of intense dotting morphed and changed, softening, flattening and merging until the dots disappeared altogether. In her final years, Kngwarray increasingly explored the expressive possibilities of line, revisiting forms associated with the underground networks of yam roots that had appeared throughout her earlier painting. *Untitled* 1996 belongs to this celebrated final period, in which Kngwarray transformed the linear imagery of yam roots into a highly expressive, gestural language.

Emily Kam Kngwarray's work continues to expand its presence on the global stage, with Pace Gallery, New York presenting the artist's second solo exhibition with the gallery earlier this year, while Foundation Opale in Switzerland hosted the third presentation of her travelling retrospective.

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National Gallery of Australia, *Emily Kam Kngwarray: Paintings from Utopia*, exhibition resource, Canberra, 1998.

Fondation Opale, *Emily Kam Kngwarray*, exhibition resource, Lens, Switzerland, 14 June – 8 November 2026.

Pace Gallery, *Emily Kam Kngwarray: The Turning Season*, exhibition resource, New York, 15 May – 14 August 2026.



MICHAEL COOK
born 1968
Bidjara language

Ashtray 2014
Epson Ultra Chrome K3 inks on
Hahnemühle Photo Rag Bright
White 310 gsm paper
145 × 97 cm (57 × 38.1 inches)

PROVENANCE
The Artist
THIS IS NO FANTASY + Dianne Tanzer Gallery,
Melbourne, Victoria
Private Collection, Melbourne, Victoria

LITERATURE
Personal Structures: Crossing Borders, Global Art Affairs
Foundation, Venice, Italy, 2015, pp. 54–55 (illus.)
D. Rainforth, 'Photographer Michael Cook's
Object exhibition delivers delicate role-reversal',
Sydney Morning Herald, Sydney, 26 May 2015

EXHIBITED
Michael Cook, Personal Structures: Crossing Borders,
Palazzo Mora, Venice, Italy, 9 May –
22 November 2015 (another example)
Michael Cook, Object, THIS IS NO FANTASY +
Dianne Tanzer Gallery, Melbourne, Victoria,
19 May – 20 June 2015 (another example)
Tracking Memories, Museum of Contemporary
Aboriginal Art Utrecht (AAMU), Utrecht,
The Netherlands, 21 January – 15 June 2017
(another example)
Michael Cook, Object, Tweed Regional Gallery,
Murwillumbah, New South Wales, 15 December
2017 – 11 March 2018 (another example)
Michael Cook, Ten Cubed, Melbourne, Victoria,
14 May – 3 August 2019 (another example)

15,000 AUD 10,500 USD

From his series *Object*, Michael Cook casts a naked white figure as an ashtray within an opulent Victorian interior, one of five confronting reversals restaging the "ownership" of Black bodies as domestic decoration. Elegantly dressed Black figures move through the room; the white body, reduced to function and furniture, upends the historic reality of slavery and racial subjugation, including Australia's own history of sugar-industry slavery and frontier dispossession.

Cook uses this inversion to challenge the assumptions through which power appears ordinary or acceptable. The body becomes something to be used, its humanity subordinated to another person's comfort. He has described *Object* as asking questions about objectification, class, racism and equality for women. Although informed by an Australian perspective, the series deliberately reaches beyond national history, inviting viewers in other countries to consider their own relationships to slavery and colonial power.

Cook conceived the five images as a filmstrip, while insisting that each photograph must also stand alone. *Ashtray* concentrates the series' quiet menace in a single encounter, making the casual exercise of domination its central subject. Another example was included in *Personal Structures: Crossing Borders* at Palazzo Mora, Venice, in 2015. That international setting reflected Cook's intention to make histories of dehumanisation recognisable across cultures, while retaining their particular resonance in Australia.

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'Michael Cook at THIS IS NO FANTASY + dianne tanzer gallery, Art Basel in Hong Kong 2016', interview, *Ocula*, 16 March 2016.

University of the Sunshine Coast Art Gallery, 'Object', *Michael Cook: Undiscovered*, 2020, exhibition resource.

THIS IS NO FANTASY + dianne tanzer gallery, 'Object', 19 May – 20 June 2015, exhibition archive.

Deutscher and Hackett, *Australian Indigenous Art, featuring works from the collection of James Smeaton*, Melbourne, 6 June 2023, lot 13.



PEPAI JANGALA CARROLL
1950 – 2021
Pitjantjatjara language

Walungurru 2014
synthetic polymer paint on canvas
100 × 148 cm (39.3 × 58.2 inches)

PROVENANCE
The Artist, painted at Pukatja, South Australia
Ernabella Arts, South Australia, cat. no. 20-14
SALON Art Projects, Darwin, Northern Territory
Private Collection, Melbourne, Victoria,
acquired from the above

EXHIBITED
SALON des Refuses, SALON Art Projects,
Stokes Hill Wharf, Darwin, Northern Territory,
9 – 24 August 2014, cat. no. SAL14 (illus. in
exhibition catalogue, p. 16)

48,000 AUD 34,000 USD

Walungurru 2014 belongs to the early paintings through which Pepai Jangala Carroll renewed his connection to his father's Country. Its subject is the sandhill Country near Kintore where Wanampi, the Rainbow Serpent, pursued a man who had transgressed cultural Law. The serpent created a track and brought water to previously dry Country. "There was no water here before, but it is still there now," Carroll explained. His account locates the ancestral action in a place he continued to hold in memory from afar.

Born at Haasts Bluff, Carroll travelled with his father to Ininti, his father's birthplace, as a child. After his mother's death, he and his siblings moved south to relatives at Ernabella; his father remained at Papunya and died soon afterwards. Carroll built his adult life at Pukatja (Ernabella), but his father's Country became an immediate source of inspiration when he began painting.

Created three years before his return to the Western Desert in 2017, *Walungurru* records the recollections that helped impel that journey. Carroll later sought knowledge from senior Pintupi men, renewing familial and cultural ties interrupted in childhood. Here, painting is an active part of that recovery, giving remembered Country a place in his present life.

—

Luke Scholes, Pepai Jangala Carroll entries, *Significant 2025*, D'Lan Contemporary, pp. 210–213.

Ernabella Arts, 'Pepai Jangala Carroll', artist biography.

Ernabella Arts, certificate of authenticity, *Walungurru* 2014, cat. no. 20-14.





JUDY WATSON
born 1959
Waanyi language

Haze 1999
pigment and ink on linen
193 × 88 cm (75.9 × 34.6 inches)

PROVENANCE
The Artist
Tolarno Galleries, Melbourne, Victoria
Private Collection, Sydney, New South Wales, acquired from the above
Australian and International Art, Deutscher-Menzies, Melbourne, Victoria, 4 June 2003, lot 104
Private Collection, Melbourne, Victoria, acquired from the above

EXHIBITED
visceral memory, Tolarno Galleries, Melbourne, Victoria, 2000 (illus. in exhibition catalogue)

22,000 AUD 15,500 USD

Memory reaches the body before it becomes a story in Judy Watson's painting. *Haze* 1999 was exhibited in *visceral memory* at Tolarno Galleries in 2000, a title that offers a useful approach to its significance. Watson has described blue as "the colour of memory", connecting it with dreams and deep consciousness. Here, blue can be understood as a means of encountering memory without requiring it to resolve into a recognisable scene.

Watson's understanding of memory is grounded in her matrilineal Waanyi ancestry and her family's connections to north-west Queensland. Personal recollection meets histories inherited through women and carried within bodies and Country. Her practice gives material form to these connections, treating cloth as a receptive surface through which experience can leave a trace. The relationship between pigment and linen in *Haze* brings remembering into the physical substance of the painting.

Watson later described the effect she seeks in her work as a haunting: "it goes inside their body before they understand what has happened". This account makes the viewer's bodily response part of the encounter. Viewed through that understanding, *Haze* invites a recognition that precedes explanation. Its inclusion in *visceral memory* situates it within Watson's sustained investigation of how histories can be felt, retained and transmitted through painting.

—

Louise Martin-Chew, 'Judy Watson: Such Poetry', *Art Collector*, issue 94, October–December 2020.

Louise Martin-Chew, *shadow breath*, exhibition essay, 2026, pp. 1–2.

Katina Davidson, *memory scars, dreams and gardens*, exhibition essay, Tolarno Galleries, Melbourne, 2020, pp. 1–2.



JUDY WATSON
born 1959
Waanyi language

Seeding the Clouds 1 2006
pigment and ink on canvas
195 × 89 cm (76.7 × 35 inches)

PROVENANCE
The Artist
Tolarno Galleries, Melbourne, Victoria
Private Collection, Melbourne, Victoria,
acquired from the above in 2006

EXHIBITED
2006 Clemenger Contemporary Art Award,
The Ian Potter Centre: NGV Australia, Melbourne,
Victoria, 24 August – 22 October 2006

22,000 AUD 15,500 USD

In 2006, Judy Watson's practice received the National Gallery of Victoria's Clemenger Contemporary Art Award. *Seeding the Clouds 1* was included in the exhibition at The Ian Potter Centre: NGV Australia, placing this painting within a defining moment of recognition for her work. The award celebrated ongoing artistic achievement, bringing Indigenous and non-Indigenous artists into a national conversation about contemporary life.

Watson entered that conversation with a practice already capable of moving between intimate experience and public history. Her University of Queensland survey, which concluded earlier that year, traced fifteen years of work across painting, printmaking and artists' books. Among its subjects were her childhood in Brisbane and the colonial archive. In *a preponderance of aboriginal blood*, she overlaid blood imagery on government records, confronting the bureaucratic classification of Aboriginal identity. These investigations establish the intellectual range surrounding her painting at this time.

Watson has described curiosity as the source of her work's continuing renewal, allowing unexpected discoveries to change its direction. Her resolve to "seize the idea and the moment and make the work" speaks to that openness. *Seeding the Clouds 1* offers an encounter with this experimental practice at the moment it achieved major national recognition.

—

National Gallery of Victoria, *2006 Clemenger Contemporary Art Award*, exhibition archive, 24 August – 22 October 2006.

University of Queensland Art Museum, *Judy Watson: Selected works 1990–2005,* 26 November 2005 – 5 February 2006, exhibition archive.

Louise Martin-Chew, 'Judy Watson: Such Poetry', *Art Collector*, issue 94, October–December 2020.

PADDY BEDFORD
c. 1922 – 2007
Gija language

Bush Turkey 1999
earth pigments and synthetic
binders on linen
80 × 100 cm (31.4 × 39.3 inches)

PROVENANCE
The Artist, painted at Kununurra, Western Australia
Jirrawun Arts, Western Australia, cat. no. PB 1999.34
Paddy Bedford Trust
The Estate of Paddy Bedford

LITERATURE
Linda Michael (ed.), *Paddy Bedford*, Museum of Contemporary Art, Sydney, 2006, pp. 21, 145 (illus.)

65,000 AUD 45,500 USD

Bush Turkey 1999 centres on the ancestral act that brought night and sleep into existence. Birnkirrbal, the Bush Turkey, travelled with the Emu through the Country of the Durack Range. While the Emu wished to walk without stopping, the Turkey separated from her, gathered fruit and made camp at Lerndijwaneman, or Lightning Creek. Night fell, and the Emu became fixed in the rock at Mount King. Through the Turkey's decision to rest, people gained the ability to sleep.

In his paintings, Bedford generally addressed individual sites within this connected narrative. Here, the Bush Turkey's place is given its own account, while remaining inseparable from the Emu's journey. These are places in his father's Country, where landscape and Law bear witness to the same ancestral events. Their significance endures in the daily passage from waking to rest.

Painted in the opening years of Bedford's public practice, *Bush Turkey* draws on knowledge he had long carried as a senior Gija lawman and ceremonial painter. He brought this inherited account to a new audience while observing the obligations of customary Law. The work establishes a subject he would revisit throughout his career: a specific place where ancestral action determines the rhythms of everyday life.

—
Paddy Bedford, artist's statement for *Lightning Creek* 2004, National Gallery of Victoria, accession 2004.630.



BALUKA MAYMURU
1947 – 2024
Maŋgalili clan

Maŋgalili Larrakitj 2003
earth pigments and synthetic
binder on hollow log
260 cm (102.3 inches)

PROVENANCE
The Artist, created at Yirrkala, Northern Territory
Buku-Larrŋgay Mulka Centre, Yirrkala,
Northern Territory, cat. no. 2467A
Private Collection, Melbourne, Victoria,
acquired from the above

22,000 AUD 15,500 USD

For Baluka Maymuru, making a larrakitj was an expression of responsibility for Maŋgalili Law. A senior clan leader from Djarrakpi, at the northern entrance to Blue Mud Bay, he sustained a practice closely entwined with ceremony. His demanding duties and painstaking working methods meant that he produced relatively few artworks. This work gives form to the relationship between ancestral waters and the passage of the spirit.

In *Maŋgalili Larrakitj*, wet-season clouds are associated with Nyapiliŋu, the Creator Woman. They absorb saltwater and carry life-giving freshwater rain inland. Rain feeds the rivers, which return to the sea, completing a cycle charged with ancestral power. Maymuru connects this renewal with the Yingapungapu, the ceremonial sand sculpture used in Maŋgalili mortuary rites. The movement of water and the preparation of the deceased belong to a connected account of life and transformation.

The larrakitj itself is conceived as an ancestral body that can carry the spirit through these different states of water. Its significance reaches beyond the customary function of a hollow log as a repository for bones. Maymuru brings the vessel and its painted knowledge into a single work, drawing on the authority he exercised in ceremonial life. Here, the continuity of Maŋgalili identity is made present through an elder's understanding of renewal.

—

Buku-Larrŋgay Mulka Centre, artwork narrative, *Maŋgalili Larrakitj*, cat. no. 2467A.

Buku-Larrŋgay Mulka Centre, 'Baluka Maymuru', artist biography.

Buku-Larrŋgay Mulka Centre, 'Ļarrakitj', artworks.



NYAPANYAPA YUNUPIŊU
c. 1945 – 2021
Gumatj clan

Mayilimiriw 2010
earth pigments on eucalyptus bark
106 × 94 cm (41.7 × 37 inches)

PROVENANCE
The Artist, painted at Yirrkala, Northern Territory
Buku-Larrŋgay Mulka Centre, Yirrkala, Northern Territory, cat. no. 3727J
The Aboriginal Employment Strategy Fund Auction, The Ann Lewis Selection of Aboriginal Art, Sotheby's, Sydney, New South Wales, 19 October 2010, lot 7
Private Collection, New South Wales, acquired from the above

LITERATURE
The Ann Lewis Selection of Aboriginal Art, in association with Wally Caruana, The Aboriginal Employment Strategy Fund, Sydney, 2010 (illus.)

45,000 AUD 31,500 USD

Nyapanyapa Yunupiŋu made room within bark painting for work that did not require an ancestral story. Known as mayilimiriw, loosely translated as "meaningless", these paintings departed from the sacred designs through which Yolŋu artists encode inherited knowledge. The term distinguishes their purpose; it does not diminish their substance. Yunupiŋu claimed the freedom to make marks whose value lay in the act of painting itself.

Mayilimiriw 2010 belongs to the early years of this development. After working in the Yirrkala print studio from 1996, Yunupiŋu began painting on bark in 2007. Her first paintings drew on personal experiences, including gathering bush apples and travelling to Sydney. From 2009, she also began making works in which figuration receded and mark-making became the subject. Her 2010 exhibition *In Sydney Again* presented such experiments alongside paintings of everyday events, showing how she pursued several possibilities at once.

This work is significant as an early expression of that independence. Yunupiŋu retained bark and earth pigments while changing what a painting made with them could convey. She brought the authority of her own experience to a practice increasingly open to invention in the moment. *Mayilimiriw* invites attention to her decisions as a painter, without requiring those decisions to illustrate a story or reproduce a prescribed design.

—

Tina Baum, 'Nyapanyapa Yunupiŋgu', in N. Bullock, K. Cole, D. Hart and E. Pitt (eds), *Know My Name*, National Gallery of Australia, Canberra, 2020, pp. 378–379.

Judith Ryan, 'Nyapanyapa Yunupingu Gäna (Self)', National Gallery of Victoria, 30 April 2020.

Roslyn Oxley9 Gallery, *Nyapanyapa Yunupiŋu: In Sydney Again*, 9 September – 9 October 2010, exhibition archive.



WUKUN WANAMBI
1962 – 2022
Marrakulu clan

Gapu IV 2005
earth pigments on bark
180 × 60 cm (70.8 × 23.6 inches)

PROVENANCE
The Artist, created at Yirrkala, Northern Territory
Buku-Larrŋgay Mulka Centre, Yirrkala,
Northern Territory, cat. no. 2660D
Superannuation Fund of William Nuttall
and Annette Reeves, Melbourne, Victoria
Aboriginal Art; Aboriginal Art from The Superannuation Fund of William Nuttall and Annette Reeves, Bonhams, Sydney, New South Wales, 28 May 2012, lot 53
Private Collection, New South Wales,
acquired from the above

45,000 AUD 31,500 USD

Kinship is carried by the waters of Trial Bay. As the Gurka'wuy River meets the incoming sea, their mingling expresses relationships between clans and the obligations that bind them. *Gapu IV* 2005 gives this understanding of water a sustained place within Wukun Wanambi's painting, connecting Marrakulu Country with a wider network of ancestral affiliations.

The relationship between the Marrakulu and Djapu clans is known as Märi-Gutharra, maternal grandmother and granddaughter. Their waters share this relationship, described as a backbone of kinship. Both clans belong to the Dhuwa moiety and undertake reciprocal ceremonial responsibilities, including caring for one another's dead. The meeting of waters carries the force of these enduring duties.

The river's origin is inseparable from Wuyal, the ancestral Sugarbag Man, who felled a hollow stringybark tree while seeking honey. Its fall opened the course of the Gurka'wuy River; its movement with tides and currents connects the waters celebrated in song and dance. Wanambi brought these relationships into painting through sacred clan designs, or miny'tji. He described the communicative power of such designs directly: "In Yolŋu culture, that design is like a written language." Approached in this way, *Gapu IV* communicates how ancestral actions continue to order relationships among people and the waters of their Country.

—

Buku-Larrŋgay Mulka Centre, artwork certificate, *Gapu IV*, cat. no. 2660D.

National Museum of Australia, 'Mr Wanambi', *Unsettled*, exhibition resource.





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

Barrangkarl – Waterlilies 2001
earth pigments on eucalyptus bark
169.5 × 56.5 cm (66.7 × 22.2 inches)

PROVENANCE
The Artist, painted at Milmilngkan, Northern Territory
Maningrida Arts & Culture, Maningrida, Northern Territory, cat. no. 11332001BP
Private Collection, Sydney, New South Wales

LITERATURE
John Mawurndjul: I am the old and the new, Museum of Contemporary Art Australia and Art Gallery of South Australia, Sydney, 2018, pp. 107–109 (illus.)

EXHIBITED
John Mawurndjul: I am the old and the new, Museum of Contemporary Art Australia, Sydney, New South Wales, 6 July – 23 September 2018; Art Gallery of South Australia, Adelaide, South Australia, 26 October 2018 – 28 January 2019

180,000 AUD 126,000 USD

"We don't paint the actual body, but its power," John Mawurndjul explained. In Barrangkarl – Waterlilies 2001, this distinction illuminates his transformation of recognisable subjects into expressions of ancestral presence. The painting belongs to a pivotal period when rarrk, or cross-hatching, increasingly became his principal means of communicating the potency of Country and ceremony.

Here, waterlily motifs are submerged within the rarrk. Writing specifically about this work, Hetti Perkins connects this approach with the way ancestral beings make their presence felt without being visible. Mawurndjul's innovation was not simply to move away from figuration: it was to give cross-hatching an increasingly commanding role in expressing knowledge that could not be fully disclosed. The painting invites recognition while retaining the distinction between what may be publicly shared and what remains restricted. Its subject is therefore more than the waterlilies themselves; it is the ancestral power their representation can evoke.

Selected for *John Mawurndjul: I am the old and the new* at the Museum of Contemporary Art Australia and Art Gallery of South Australia in 2018–19, this bark formed part of a retrospective developed closely with the artist. Within that survey, it demonstrates how Mawurndjul made inherited knowledge the foundation for invention, expanding the expressive possibilities of bark painting from within Kuninjku cultural practice.

—

Hetti Perkins, 'Mardayin Maestro', *John Mawurndjul: I am the old and the new*, Museum of Contemporary Art Australia and Art Gallery of South Australia, 2018.

John Mawurndjul, statement in Hetti Perkins (ed.), *Crossing Country: The Alchemy of Western Arnhem Land Art*, Art Gallery of New South Wales, Sydney, 2004, p. 138; quoted in Luke Taylor, 'John Mawurndjul', *John Mawurndjul: Painting the Spirit*, D'Lan Contemporary, Melbourne, 2022, p. 12.

Museum of Contemporary Art Australia and Art Gallery of South Australia, *John Mawurndjul: I am the old and the new*, 2018–19, exhibition website.

MICK KUBARKKU
c. 1922 – 2008
Kuninjku language

Namangwarri – Saltwater Crocodile 1988
earth pigments on stringybark
175 × 86 cm (68.8 × 33.8 inches)

PROVENANCE
The Artist, painted at Kubumi, Northern Territory
Maningrida Arts & Culture, Maningrida,
Northern Territory, cat. no. Gub 35
The Le Pley Collection, Western Australia

24,000 AUD 17,000 USD

The return of saltwater crocodiles to northern waterways gives this 1988 painting a particular historical resonance. Intensive commercial hunting had devastated their populations before protection in 1971 began a recovery. For Mick Kubarkku, however, Namangwarri's importance rested in an older relationship with Country: the saltwater crocodile is associated with the Yirritja moiety and has a place in sacred ceremonial dance.

Painted at Kubumi on the Mann River, *Namangwarri – Saltwater Crocodile* brings that relationship into public view. Knowledge of the animal's wet-season nesting and the gathering of its eggs accompanies its ceremonial significance. The crocodile belongs to the lived experience of waterways as well as to inherited cultural knowledge. Its reappearance in greater numbers during this period offers a further context for a subject that remained culturally significant despite the pressures of commercial hunting.

Kubarkku learned to paint within the rock-painting traditions of western Arnhem Land, observing senior family members before establishing his own practice on bark. The National Gallery of Victoria's substantial holdings recognise the breadth and importance of that practice, encompassing spirit figures, ceremonial subjects and Moon Dreaming paintings. They also include *Kumoken (Freshwater crocodiles)* 1969, painted at Kubumi, situating this later saltwater subject within his sustained attention to the beings inhabiting Country.

—

'Namangwarri: The Saltwater Crocodile', artwork story and biography, Maningrida Arts, cat. no. Gub 35, 1988.

National Gallery of Victoria, 'Mick Kubarrkku', Collection Online; *Kumoken (Freshwater crocodiles)* 1969, accession O.56-1990.

Art Gallery of New South Wales, 'Mick Kubarkku', *Crossing Country*, 2004, artist profile.

Sharon Morty, biography of Mick Gubargu, 1988.

Yusuke Fukuda et al., 'Recovery of saltwater crocodiles following unregulated hunting in tidal rivers of the Northern Territory, Australia', *The Journal of Wildlife Management*, vol. 75, no. 6, 2011, pp. 1253–1266.



MICK KUBARKKU
c. 1922 – 2008
Kuninjku language

Ngalyod – Rainbow Serpent 1988
earth pigments on stringybark
202 × 94 cm (79.5 × 37 inches)

PROVENANCE
The Artist, painted at Kubumi, Northern Territory
Maningrida Arts & Culture, Maningrida,
Northern Territory, cat. no. Gub 34
Dreamtime Gallery, New York, United States,
cat. no. 15/19
The Le Pley Collection, Western Australia,
acquired from the above in 1989

24,000 AUD 17,000 USD

Ngalyod's identity changes with place. The ancestral being may be benign or dangerous, with different forms and moiety affiliations at different sites. This specificity is essential to approaching Mick Kubarkku's *Ngalyod – Rainbow Serpent* 1988. The familiar English name encompasses knowledge that belongs to particular places and to those entitled to speak for them.

Kubarkku made the painting at Kubumi, where his life and practice were grounded in the Mann River country. He later explained: "Our paintings depict our sacred places, which belong to us and us only." In the same account, he identified Ngalyod from Kubumi as one of his own Djang, affirming his right to paint it. His insistence that artists could not simply borrow another group's subjects gives this work a context of cultural ownership and responsibility.

The capacity for transformation is central to Ngalyod. Across different accounts, the being can assume animal forms beyond that of a snake, while its presence may make a place nourishing or dangerous to approach. Kubarkku's painting asks to be understood within that world of changing identities and continuing ancestral presence. Alongside his saltwater crocodile, it extends the understanding of waterways beyond observable animal life, bringing an ancestral being into view through the knowledge of an artist speaking from his own Country.

—

Dreamtime Gallery, 'Njalyod: The Rainbow Serpent', certificate, Maningrida Arts cat. no. Gub 34, 1988, with text by Diane Moon, Maningrida Arts, 26 June 1988.

Mick Kubarkku, artist statement, 'Mick Kubarkku', *Crossing Country*, Art Gallery of New South Wales, 2004, artist profile.





NAATA NUNGURRAYI
c. 1932 – 2021
Pintupi language

Untitled – Marrapinti 1998
synthetic polymer paint on linen
91 × 61 cm (35.8 × 24 inches)

PROVENANCE
The Artist, painted at Kintore, Northern Territory
Papunya Tula Artists, Alice Springs,
Northern Territory, cat. no. NN981178
Private Collection, Northern Territory,
acquired from the above

18,000 AUD 13,000 USD

Marrapinti held a lasting place in Naata Nungurrayi's painting, connecting her practice to the ancestral journeys and cultural responsibilities of senior Pintupi women. Born near Kumilnga, she grew up travelling with her family through the Pollock Hills and surrounding Country. Her participation in the Kintore–Haasts Bluff women's collaborative canvas project in 1994 preceded her emergence as an independent painter with Papunya Tula Artists in 1996. When she began painting for Papunya Tula Artists in June 1996, she brought that accumulated experience to a medium through which she could speak for her Country.

At Marrapinti, a rockhole west of Kiwirrkurra, a group of ancestral women camped and made ceremonial nose-bones, worn through the pierced nasal septum. Continuing east through Ngaminya and Wirrulnga, they gathered kampurarrpa, or bush raisins, which could be ground and cooked into a form of damper. The journey brings together places that Nungurrayi knew through both ancestral narratives and her own life on Country.

Made just two years after she began working for Papunya Tula Artists, the painting is an early articulation of a subject she would revisit over many years. A later Marrapinti painting was selected as a finalist in the 2006 Telstra National Aboriginal and Torres Strait Islander Art Awards. This early work establishes the importance of Marrapinti within her practice, grounded in the authority of her knowledge and her sustained commitment to women's Country.

—

Tina Baum, 'Naata Nungurrayi', in *unDisclosed: 2nd National Indigenous Art Triennial*, National Gallery of Australia, Canberra, 2012, exhibition resource.

Makinti Napanangka × Naata Nungurrayi, D'Lan Contemporary, London, 2025, pp. 32–33 (illus.).

Warlukurlangu Artists Aboriginal Corporation, 'Mina Mina Jukurrpa (Mina Mina Dreaming) – Ngalyipi', artwork narrative, Yuendumu, Northern Territory.

National Gallery of Victoria, 'Maggie Napangardi Watson', *Who's Afraid of Colour?*, exhibition artwork label for Wititji (Hair string), 1997, Melbourne, 2016.

MAGGIE NAPANGARDI WATSON
1921 – 2004
Warlpiri language

Mina Mina Jukurrpa 1998
synthetic polymer paint on linen
91 × 91 cm (35.8 × 35.8 inches)

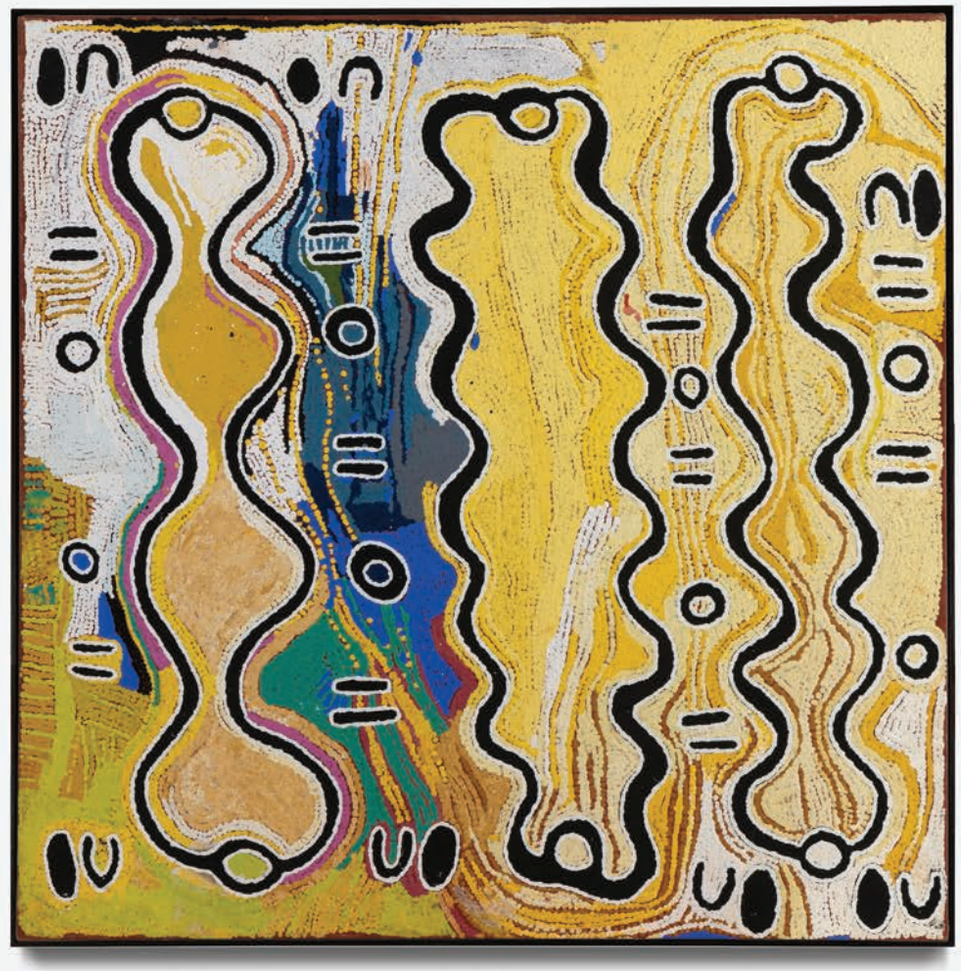
PROVENANCE
The Artist, painted at Yuendumu, Northern Territory
Warlukurlangu Artists, Yuendumu, Northern Territory, cat. no. 108/98
Private Collection, Sydney, New South Wales

25,000 AUD 17,500 USD

Mina Mina Jukurrpa 1998 centres on a major women's Dreaming in Warlpiri Country. At Mina Mina, west of Yuendumu, ancestral Napangardi and Napanangka women gathered for ceremony before travelling east. They danced as they moved, carrying digging sticks that had emerged from the ground and creating features of Country along their route.

The journey is sustained by ngalyipi, or snake vine, which the women collected as they travelled. Its fibres are made into shoulder straps for parraja food carriers and may also be tied around the forehead as a remedy for headache. In the painting, paths of ngalyipi extend between mulju, the water soakages visited by the women. These elements give the work a precise social and geographic structure: movement through Country is inseparable from ceremony, practical knowledge and women's collective authority.

Maggie Napangardi Watson was a senior interpreter of Mina Mina at Yuendumu. Her importance extended beyond her own paintings to the knowledge she passed on. She taught her younger sister Judy Napangardi Watson, who developed her own major body of Mina Mina paintings. Made late in Maggie's career, this work carries the assurance of a woman whose knowledge shaped the paintings that followed. It presents Mina Mina as a living inheritance, renewed through ceremony, movement and teaching.





EUBENA NAMPITJIN
c. 1925 – 2013
Wangkajunga language

Kinyu 2003
synthetic polymer paint on linen
180 × 120 cm (70.8 × 47.2 inches)

PROVENANCE
The Artist, painted at Balgo Hills, Western Australia
Warlayirti Artists, Balgo, Western Australia,
cat. no. 808/03
Private Collection, Melbourne, Victoria,
acquired from the above in 2003

55,000 AUD 38,500 USD

Kinyu 2003 returns to a place at the centre of Eubena Nampitjin's life and painting. Her relationship to Kinyu encompassed ancestral responsibility and the intimate knowledge of someone raised in its Country. To paint it was to draw upon experiences that remained immediate despite the years she had lived elsewhere. The work carries the depth of that attachment, through which a particular place could hold an entire life.

Eubena's paintings give form to the emotional weight of remembered Country. When speaking about her work, she could identify the precise locations of events within compositions that might appear abstract to an unfamiliar viewer. These included places where her mother or sister had died and where their remains lay. Such accounts reveal how closely her painting held personal loss alongside the ancestral narratives of the desert. The Country she painted was inhabited by those relationships.

By 2003, Eubena had developed a freer, more painterly approach, extending the finely worked language of her earlier career. That freedom did not diminish the specificity of her subject. In *Kinyu*, she brings the place into the present through an assured command of paint. The significance of this mature work lies in the inseparability of her artistic invention and the remembered life that gives it meaning.

—

John Carty, Eubena Nampitjin entries, *Significant 2026*, D Lan Galleries, pp. 58, 60.

LUCY YUKENBARRI NAPANANGKA
c. 1934 – 2003
Wangkajunga language

Punyanita 2003
synthetic polymer paint on linen
80 × 120 cm (31.4 × 47.2 inches)

PROVENANCE
The Artist, painted at Balgo Hills, Western Australia
Warlayirti Artists, Balgo, Western Australia,
cat. no. 22/03
Private Collection, acquired from the above in 2003

12,000 AUD 8,500 USD

Punyanita 2003 belongs to the mature work of Lucy Yukenbarri Napanangka, an artist whose invention helped shape the language of Balgo painting. After beginning to paint in 1989, she developed kinti-kinti, meaning "close-close", placing dots so tightly together that they merged. This departure from the separate dots and outlined forms of earlier desert painting established a distinctive method through which she could articulate her knowledge of Country.

Here, Yukenbarri paints women's Country far south of Balgo in the Great Sandy Desert. Its centre is Punyanita, a tjurrnu, or soakwater, around which women gathered bush foods. These include ngalukutu, bush coconut; kantilli, bush raisin; and munyunu, a seed ground into flour for damper. Water and food give the place its practical significance, while its identity as women's Country locates it within the knowledge and responsibilities Yukenbarri carried into her painting.

Yukenbarri's method influenced other Balgo painters, including her husband, Helicopter Tjungurrayi, who began painting by assisting her. Painted in the final year of her life, *Punyanita* shows the continuing independence of her vision. She sets the soakwater at the centre of an account of Country organised around women's experience, using the pictorial language she had made her own.

—

D Lan Galleries, 'Lucy Yukenbarri Napanangka', artist biography.

Kluge-Ruhe Aboriginal Art Collection, University of Virginia, *Three Women from Wirrimanu*, exhibition record.

Hood Museum of Art, Dartmouth College, Helicopter Tjungurrayi, *Wangkartu*, accession 2014.77.16.



TIGER PALPATJA
c. 1920 – 2012
Pitjantjatjara language

Wanampi Tjukurpa 2007
synthetic polymer paint on linen
101.5 × 101.5 cm (39.9 × 39.9 inches)

PROVENANCE
The Artist, painted at Amata, South Australia
Tjala Arts, Amata, South Australia, cat. no. 765-07
Alcaston Gallery, Melbourne, Victoria
Private Collection, Melbourne, Victoria,
acquired from the above

18,000 AUD 13,000 USD

Wanampi Tjukurpa 2007 carries the personal authority of Tiger Palpatja, a senior Pitjantjatjara lawman and ngangkari, or traditional healer. His relationship with the ancestral water serpents of Piltati extended into his experience of his own body. Speaking in 2006, Palpatja described the Wanampi moving within his arms and emerging near his collarbone: "They sit inside me." This statement brings his paintings close to ancestral self-portraiture, connecting their subject to the artist's physical and spiritual identity.

Piltati was Palpatja's birthplace in his father's Country. Its Tjukurpa tells of two brothers who transformed into immense water serpents and drew their wives into a prolonged pursuit. The women's digging created the watercourse and gorge that remain in the landscape. For Palpatja, these beings belonged to the place from which his own identity arose. His repeated painting of them gave public expression to that intimate relationship.

Palpatja began painting in 2004, after decades of making carved wooden objects and carrying ceremonial knowledge. Created three years later, this work belongs to the early flowering of a practice grounded in those longer commitments. He brought the Wanampi onto linen on his own terms, sharing the Piltati narrative through the particular knowledge and experience of a healer.

—

Sunanda Creagh, 'Tiger Painting Bright', *Sydney Morning Herald*, 7 April 2006.

Judith Ryan, 'Tiger Palpatja', in Tjala Arts (ed.), *Nganampa Kampatjangka Unngu: Beneath the Canvas: The Lives and Stories of the Tjala Artists*, Wakefield Press, Adelaide, 2015, pp. 248–253.



MARTUMILI WOMENS
ARTISTS COLLABORATIVE
Nancy Nyanjilpayi Chapman,
May Chapman, Jakayu Biljabu,
Nola Taylor, Mulyatingki Marney,
Thelma Dundan Judsona

Juntiwa 2017
synthetic polymer paint on canvas
220 cm (86.6 inches) diameter

PROVENANCE
The Artists, painted in the Punmu region,
East Pilbara, Western Australia
Commissioned by the National Museum of Australia
Martumili Artists, Newman, Western Australia,
cat. no. 17–761
Vivien Anderson Gallery, Melbourne, Victoria
Private Collection, Sydney, New South Wales,
acquired from the above

EXHIBITED
Martuku Ninti – Martu Knowledge, Vivien Anderson
Gallery, Melbourne, Victoria, 18 April – 12 May 2018

LITERATURE
The Museum magazine, National Museum of
Australia, Canberra, Australian Capital Territory,
September 2016, (illus.)

45,000 AUD 31,500 USD

Juntiwa 2017 was painted collaboratively by Martu women artists as part of a cross-cultural, cross-disciplinary project coordinated by the National Museum of Australia (NMA) and the National University of Australia with funding from the Australian Research Council (ARC), titled *Alive with the Dreaming! Songlines of the Western Desert*. Working with Martu, Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara communities, the project sought to trace the collective ecological, archaeological and material culture associated with the Seven Sisters Songline, including its expression through performance and painting.

The project culminated in the award-winning exhibition *Songlines: Tracking the Seven Sisters* at the NMA, which subsequently toured Australia, the United Kingdom, Helsinki, Delhi and Beijing. Highly social and collaborative in process, this work involves senior and younger artists coming together to paint and talk, tell stories and sing, ensuring that Martu history, culture and knowledge is passed on to future generations. This landmark work reveals through its richly layered surface, the collective mastery of many hands working in harmony to map personal and collective knowledges. Depicted across the circular surface is the Minyipuru Jukurrpa (The Seven Sisters' Dreaming) and its expression at the sacred Juntiwa rockhole in the East Pilbara region, north of the Karlamilyi – Rudall River.

During the Jukurrpa the Jakulyukulyu, Seven Sisters flew from Pangkal to Juntiwa, where they stopped to rest for a time before their pursuer, Yurla, caught up with the women again. Minyipuru is a central Jukurrpa narrative for Martu, Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara people that is associated with the seasonal Pleiades star constellation. Relayed in song, dance, stories and paintings, Minyipuru serves as a creation narrative, a source of information relating to the physical properties of the land, and an embodiment of cultural law.

—

Martumili Artists, artwork certificate, cat. no. 17–761

Janda Gooding, Partners in Knowledge, *The Museum* magazine, National Museum of Australia, Canberra, Australian Capital Territory, September 2016.



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