

Environmental
Defenders Office
Northern Territory

**3rd Annual
Aboriginal
Art Auction**

29 April 2017 —
22 June 2017

**Environmental Defenders
Office Northern Territory
3rd Annual Aboriginal Art Auction**

Funds raised support ongoing services of the EDO Northern Territory and generate income for the contributing artists and art centres

Register to bid online
www.galabid.com/edont



Major supporters



www.outstation.com.au



Arnold Bloch Leibler
Lawyers and Advisers



Launch & Artworks on display

Outstation Gallery, Parap NT

Sat 29 April – 4.30pm — 7pm

Sun 30 April – 11.30am — 3pm

Finale events

Melbourne & Sydney

22 June – 5.30pm — 8pm

Darwin Launch & Preview

Outstation Gallery

8 Parap Place

PARAP NT

www.outstation.com.au

Sydney Auction Finale Event

By invitation

Gilbert + Tobin

International Towers, Tower 2

200 Barangaroo Avenue

SYDNEY NSW 2000

www.gtlaw.com.au

Melbourne Auction Finale Event

By invitation

Arnold Bloch Leibler

Level 21, 333 Collins Street

MELBOURNE VIC 3000

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Terms & Conditions

Bidding & conditions of auction

Terms and conditions applying to the auction can be found under the 'My Account' section of the GalaBid platform.

Resale royalty

Resale royalty will not apply to lots sold in this auction. If for any reason a resale royalty is payable the EDONT will be liable for that expense.

Permits

Buyers may be required to obtain a permit for the possession, import or export of Lot 111 which contains Red Winged Parrot feathers and Sulphur Crested Cockatoo feathers.

Final invoice

If you are successful your invoice or a link to it will be issued to your registered email address and phone number shortly after the auction. Credit card payments can be made through the galabid platform. Alternatively, EDO volunteers at the events in Melbourne and Sydney are able to receive payment by cheque or in cash.

Collection & delivery

Purchases are available for collection immediately following the events. It is of great assistance for the EDO if winning bidders in attendance at an event take pieces with them on the night.

Our hosts are unable to store artworks for any period after 11am on Friday 23 June. Items must be collected and paid for before that time, or alternatively have had transport arranged. The EDO has arranged for specialist art courier, International Art Services (IAS), to attend both the event locations on 23 June to pick up works that require transport and delivery. You are not obliged to use IAS, however, they are our recommended provider of courier services. Cost of delivery using IAS is determined by IAS and is at the cost of the purchaser. We recommend that bidders check where lots will be displayed (Melbourne or Sydney) and seek an indicative transport cost prior to purchasing.

We request that all winning bidders who require art transport to send a text message to 0402 778 997 or email edont@edont.org.au as soon as possible after the conclusion of the event with the following information:

Name:

Winning lot number:

If IAS delivery is requested:

The delivery address:

Any item that is not collected by a winning bidder by 11am on 23 June will be taken by IAS and stored at their facility at the buyer's expense.

Introduction & Welcome

Three years ago I could scarcely imagine that I would be sitting here writing an introduction to our third annual Aboriginal art auction fundraiser. The event has become an important part of the lifecycle of the Northern Territory's Environmental Defenders Office. In fact, it has been integral to the office's survival since EDOs around Australia were defunded by the Abbott administration in 2013. This event is the office's single biggest single financial contribution, last year representing approximately 35% of our total income. It is not hyperbole to say that without this auction the office would not exist, or perhaps like a number of mines in the Northern Territory it would exist but only in some form of "care and maintenance", not truly operating at all.

As well as providing vital funds for our office, participating artists and Indigenous community art centres also share in the revenue from this event. Community art centres are remarkable entities, as important for their role in cultural maintenance and custodianship as they are for locally-driven economic development. It is important for us to run an event that helps to sustain these entities, rather than taking from them. I am thrilled that we have 22 Indigenous community art centres participating in the auction this year, and I believe this year's collection again represents the wonderful diversity of Indigenous art from across the Territory.

This event makes little sense if the ends do not provide the means for some worthwhile endeavour! So what have we achieved since the last auction? In October 2016, we were successful in Federal Court litigation in relation to the Port Melville oil and gas marine supply

base development on the Tiwi Islands. In November 2016, we won NT Supreme Court proceedings relating to a refused heritage listing for the Kulaluk lease area, an area synonymous with the early struggle for land rights by the Larrakia people. More recently, we have been fighting in the NT Civil and Administrative Tribunal on behalf of Jacky Green for transparency around mining rehabilitation bonds, specifically the bond held for the McArthur River Mine. We have also provided legal advice on a wide range of matters and made submissions about mine closure policy, the regulatory regime for hydraulic fracturing, water licencing and environmental impact assessment. It's been a big 12 months.

Thank you all for once again supporting our little centre and demonstrating your belief that access to justice should apply to across all areas, not just those the government of the day feels comfortable with. In supporting this event you're helping ensure that legal services are provided in some the most remote and disadvantages parts of this country. I want to particularly thank my management committee for their dedication and hours, the partnership of Gilbert + Tobin for their unfailing support of this event year after year, the partnership of Arnold Bloch Liebler for hosting our first ever Melbourne event, the contributing artists and art centres and, of course, all of you who bid and make this event a success.

Sincerely

David Morris

Principal Lawyer

Environmental Defenders Office NT

Remote Australian Art Today

Originally, the idea of Aboriginal art was an invention of anthropologists who wanted to describe the rich visual cultures they found in remote Australia. Later, artists from remote Australia would come to adopt this idea of Aboriginal art as a means of furthering their cultures and interests in the cities of Australia. Today, art from the tropics and deserts of the country represents the complexity of life in the cosmopolitan, mobile communities of remote Australia. While artworks are typically labelled according to language groups, the histories of artists are invariably tangled across languages and local cultures. Susan Wanji Wanji, represented in this auction, was born in Arnhem Land but now lives on the Tiwi Islands, and her painting combines the styles of these two places. The subject of her art, however, has to do with an event that concerned not only these communities but settler Australia too, when Darwin was bombed during World War Two. So too artists from Ngurratjuta Iltja Ntjarra (Many Hands) Art, usually working in the Hermannsburg watercolour style, here combine this style with social realism. So it is that art from remote Australia today illuminates for us the complexity of life in remote Australia, as these painters make a series of works about industry encroaching upon the desert.

Ngurratjuta Iltja Ntjarra is one of many art centres represented in this auction. Art centres arose around Australia to support local artists, for the most part being founded in the late 1980s and early 1990s in order to stabilise this boom's effect upon local communities. The idea was for Aboriginal people to take control over how their art developed and was marketed, as well as to hold onto some of its benefits for the future. Arts worker Tim Acker describes art centres as “hybrids; highly effective, inter-cultural, somewhat mercurial commercial ventures operating successfully in remotest Australia, using an enterprise model built on the artistry and energy of an economically marginalised people” (1).

So it is that through artists and the work of art centres it has become possible to see the complexity of Australia, a country that is populated by overlapping cultures, languages and identities. Importantly, these are grounded in the country itself, where sites of significance have been maintained for thousands of years.

In the last hundred years, since at least the Yirrkala bark petition of 1963, remote artists have been working on ways of representing this complexity to the rest of Australia. Here it is possible to see a glimpse not only of the ancient knowledge that lies in the country, from the Mimih spirits of Arnhem Land to the seeds of the Tanami Desert. It is through such paintings that we are also able to see the cosmopolitanism and modernity of remote Australia, of the way that artists negotiate between ancient knowledge and the complexity of the twenty-first century world. Such is the heroism of Australia's greatest art movement, that dances between the classical and the modern, the traditional and the contemporary, the necessity to represent a relationship with an ancient country amidst the demands of the present day world.

Dr Darren Jorgensen

Senior Lecturer, University of Western Australia
School of Design

Work cited

(1) Tim Acker, 'The art of community: the place of art centres in the Ngaanyatjarra Lands' in *Ngaanyatjarra: Art of the Lands*, ed. Tim Acker and John Carty. UWA Publishing, Perth, 2012, pp. 37-47 at 41.

Art Centres



Art Centres

No./
Page

Arnhem Land

- 10. Buku-Larrnggay Mulka
- 15. Bula' Bula' Arts
- 16. Gapuwiyak Culture & Arts
- 18. Injalak Arts
- 20. Maningrida Arts Centre
- 24. Mardbalk Arts and Crafts
- 25. Milingimbi Art & Culture Centre

Barkly Region, Victoria River District & the Gulf

- 26. Barkly Regional Arts
- 27. Garawa Artist
- 30. Karungkarni Art

Central Australia

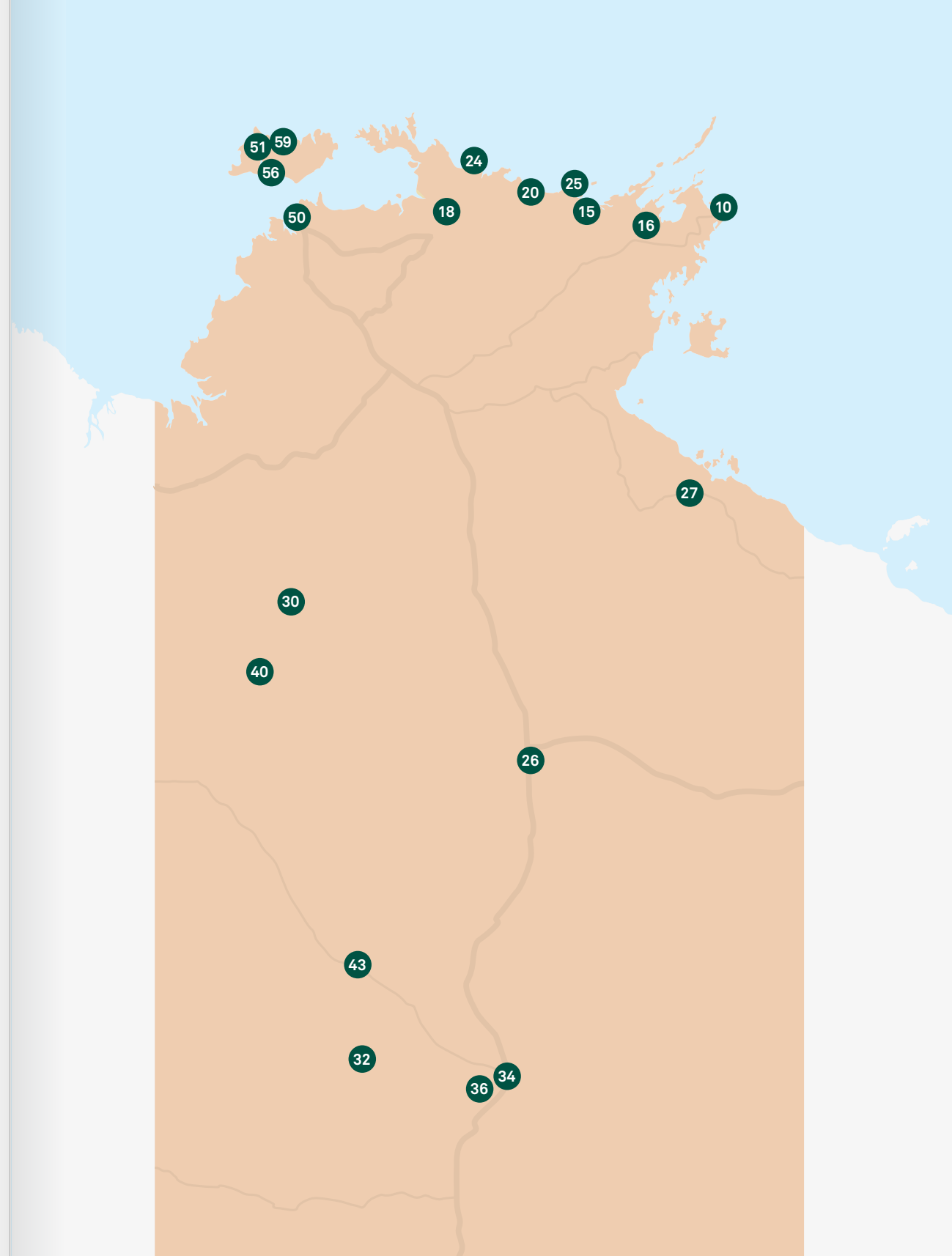
- 32. Ikuntji Artists of Haasts Bluff
- 34. Papunya Tula
- 36. Ngurratjuta Iltja Ntjarra (Many Hands) Art
- 40. Warnayaka Art
- 43. Warlukurlangu Artists of Yuendumu

Darwin

- 50. Larrakia Nation Aboriginal Corporation

Tiwi Islands

- 51. Munupi Arts
- 56. Tiwi Design
- 59. Jilamara Arts & Crafts





Lot #112
Dhuwarrwarr Marika
Milnurr
140cm x 60cm
Earth pigments on Stringybark

Estimate — \$6,500 - \$9,500

Dhuwarrwarr Marika is a notable artist from Arnhem Land, and a member of one of the most prominent Yolngu families. The Marikas' intergenerational contribution to Australian art has been so significant that Wally Caruana (former Curator of Aboriginal Art at the National Gallery of Australia) was compelled to compare them to the Boyd family. Beyond their artistic talents, the family have long been vocal advocates for Indigenous rights.

Dhuwarrwarr's father, Mawalan Marika (1908-1967) was the instigator of the family's artistic dynasty and took the unprecedented step of teaching not only his sons, but also his eldest daughters to paint. Dhuwarrwarr is held to be the first Yolngu woman authorised to paint sacred designs on her own, according to Professor Howard Morphy and the artist herself.

Dhuwarrwarr works across the mediums of bark painting, mat making, printmaking and carving. Her first solo exhibition - 'Milngurr - The Sacred Spring,' held at Vivien Anderson Gallery, Melbourne in 2008 - was so highly anticipated it sold out within 5 minutes. She is represented in most Australian state galleries, and her public murals can be found at Yirrkala, Darwin Airport, the Batchelor Institute of Indigenous Tertiary Education and more.

Major Collections: Dhuwarrwarr's work is represented in national and international collections including the National Gallery of Victoria, Melbourne; South Australian Museum, Adelaide; Art Gallery of NSW, Sydney; Australian Capital Equity Collection, Perth; Museum and Art Gallery of the Northern Territory, Darwin; Kluge-Ruhe Aboriginal Art Collection, University of Virginia, USA; Berndt Museum, Perth; Nahum Collection, London, UK; Kerry Packer Collection and the Kelton Family Collection.



Guykuda Munungurr
Gurrumattji
92cm
Earth pigments on wood



Guykuda Munungurr
Gurrumattji
106cm
Earth pigments on wood

Lot #113

Lot #114



Lot #115
Makamunu Mununggurr
Buyku
32cm x 74cm
Earth pigments on Stringybark

Lot #116
Makamunu Mununggurr
Buyku
174cm x 31cm
Earth pigments on stringybark

Makamunu Mununggurr is a Yolngu artist whose work includes painting rendered on bark, and on hollow poles - or "larrakitj" - the latter being a form of memorial art in the community of Yirrkala, Arnhem Land. These poles are used as ossuaries, or bone containers, erected for up to a decade after a kinsman's death. The patterning on these poles could be said to have a mesmeric quality, seeming both modern in its bold geometric patterning, and ancient in its ritualistic attention to detail. Makamunu worked extensively with and for her mother, Djirrirra Wunungmurrra, until she began painting under her own name in 2016. She is the mother of Terrence, and wife of Darren Mununggurr.

Yolngu culture is firmly rooted in a connection to the land and sea, and these facets of country also play into the art of Makamunu. Artworks of this nature have multiple layers of metaphor and meaning which provide lessons about the connections between an individual and specific pieces of country (both land and sea), as well as the connections between various clans. They allude to forces that act upon the environment, and the mechanics of a spirit's path through existence. The knowledge referred to by this imagery deepens in complexity and secrecy as a person progresses through a lifelong learning process. The patterning featured in larrakitj art may refer to specific bodies of water, the structure of fish traps, and the union between social groups when brought together by seasonal ceremonies.



Lot #117
Makamunu Mununggurr
Buyku - Larrakitj
181cm
Earth pigments on
Stringybark hollow pole

Lot #118
Makamunu Mununggurr
Buyku - Larrakitj
158cm
Earth pigments on
Stringybark hollow pole



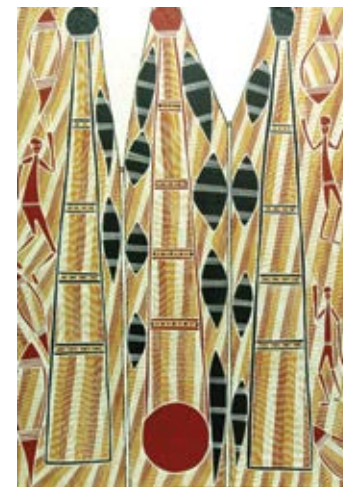
Lot #119
Djul'djul Gurruwiw
Galpu
61cm x 24cm
Earth pigments on Stringybark



Lot #120
Nawurapu Wanunmurra
Mokuy
78cm
Earth pigments on wood



Lot #91
JB Fisher
Sugar-bag (Honey) Gulku
90cm x 65cm
Acrylic on canvas



Lot #92
JB Fisher
Mokuy
90cm x 60cm
Acrylic on canvas



Lot #93
JB Fisher
Raypiny Dhawu (Fresh water story)
90cm x 62cm
Acrylic on linen



Lot #63
Ralph Mununggurr
Yidaki – Yukuwa (Yam) Design
120cm



Lot #64
Russell Wanapuyngu
Yidaki – Barramundi Design
125cm



Lot #65
David Marrkula
Yidaki – Crocodile Design
(Lena Ngurruwuthun)
151cm



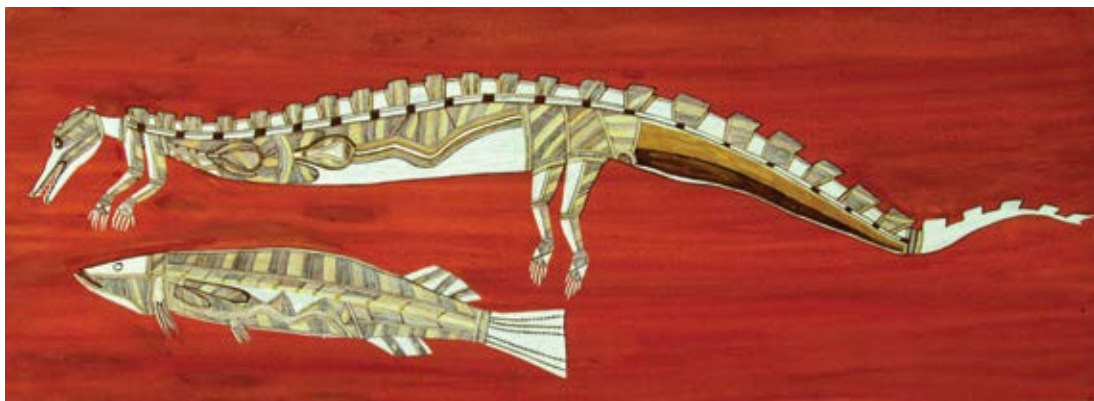
Lot #66
Andrew Marrkula
Larrakitj (Hollow log)
28cm x 12cm



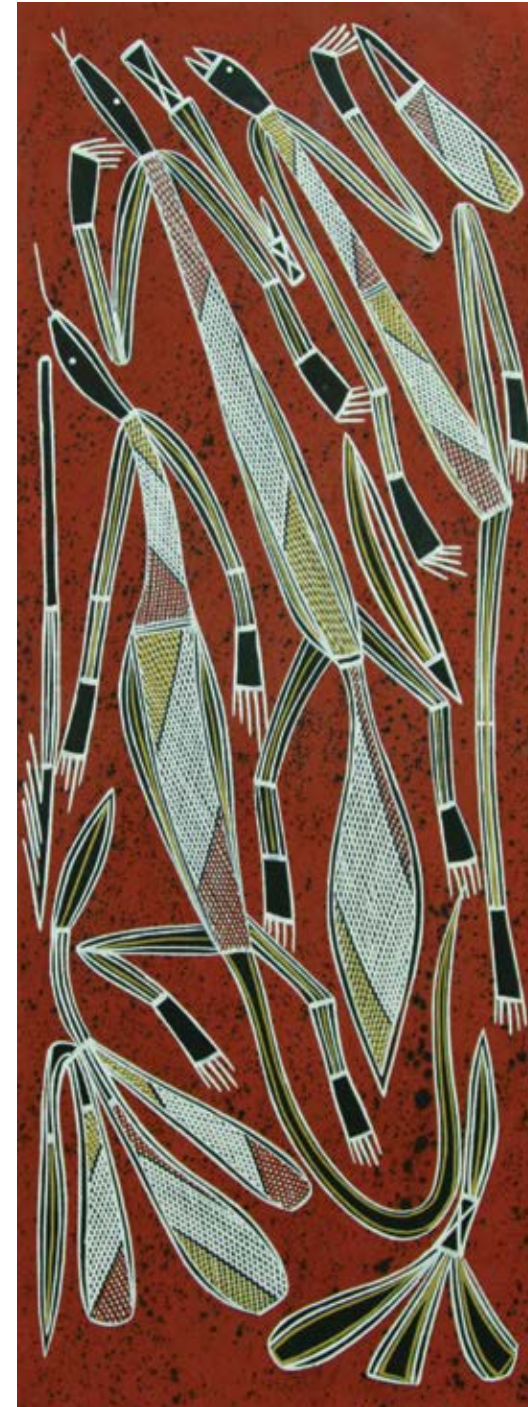
Lot #67
Meredith Markia
Larrakitj (Hollow log)
80cm



Lot #121
Joey Nganjmirra
Wubarr Ceremony
102cm x 76cm
Ochre and acrylic on Arches



Lot #122
Gavin Namarnyilk
*Kumoken (Freshwater Crocodile) and
Kulubirr (Saratoga)*
38cm x 102cm
Ochre on Arches Paper



Lot #123
Gary Djorlom
Mimih Spirit Hunting
102cm x 38cm
Acrylic on Arches Paper



Lot #124
Jessie Singar
Dilly Bag
Hand woven natural fibres



Lot #27
Rosina Gunjarwanga
Mimih Spirit
68cm x 3cm
Carved wooden sculpture

Lot #20
Pam Wurrkidj
Mimih Spirit
63cm x 5cm
Carved wooden sculpture

Lot #21
Pam Wurrkidj
Mimih Spirit
64cm x 4cm
Carved wooden sculpture

Lot #23
Pam Wurrkidj
Mimih Spirit
59cm x 4cm
Carved wooden sculpture

Lot #26
Semeria Wurrkidj
Mimih Spirit
80cm x 4cm
Carved wooden sculpture

Lot #22
Pam Wurrkidj
Mimih Spirit
62cm x 4cm
Carved wooden sculpture



Lot #28
Charlie Nanguwerr Nanguwirrk
Mimih Spirit
102cm x 3cm
Carved wooden sculpture

Lot #29
Joy Garlbin
Yawk Yawk
95cm x 5cm
Carved wooden sculpture

Lot #25
Annie Wurrkidj
Mimih Spirit
93cm x 3cm
Carved wooden sculpture

Lot #31
Samuel Namundja
Mimih Spirit
107cm x 3cm
Carved wooden sculpture

Lot #24
Annie Wurrkidj
Mimih Spirit
79cm x 3cm
Carved wooden sculpture



Lot #30
Samuel Namundja
Mimih Spirit
135cm x 5cm
Carved wooden sculpture



Lot #33
Laurie Marburduk
Collecting honey
149cm x 72cm
Stringybark with Ochre and PVA Fixative

Laurie Marburduk was born in 1951, and lives and works in Maningrida, Central Arnhem Land. She was married to prominent artist John Bulunbulun, one of the first Yolngu artists to become a professional printmaker, as well as being a renowned healer and ceremonial singer. In the December 2004 issue of ANKAA Arts Backbone, Bulunbulun noted that he had been teaching Laurie the regional technique of rarrk (cross-hatching, usually monochromatic), exclaiming: "She is too good!" Laurie's work is held by the National Gallery of Victoria and the Charles Darwin University Collection. Her style ranges from gestural etching to intricate patterns framing bold ochre tones.

In *Collecting Honey*, Laurie depicts the hives of native honeybees and their sweet yield, using natural pigments on a bark surface. The honey is represented by the dotted motif, a typical representation of honey within Arnhem Land painting, including ancient rock art.

Wild honey, called woma in Burarra language, is produced by many species of native honeybees without stings, from the genus trigona. The bees build their hives in trees, in the ground, in the side of creek banks and inside rock crevices. While depicting tree-based hives, this painting also has a more esoteric meaning, known only to those initiated into the Duwa patrimoiety regional ceremony to which the artwork is linked.

Lot #32
Lena Yarinkura
Jamu (Camp Dog)
80cm x 32cm
Fibre sculpture



Lot #34
Eileena Lamanga
Wak Wak
152cm x 50cm
Ochre on bark



Lot #35
Irenie Ngalinba
Wak Wak
140cm x 56cm
Stringybark with Ochre Pigment and PVA Fixative



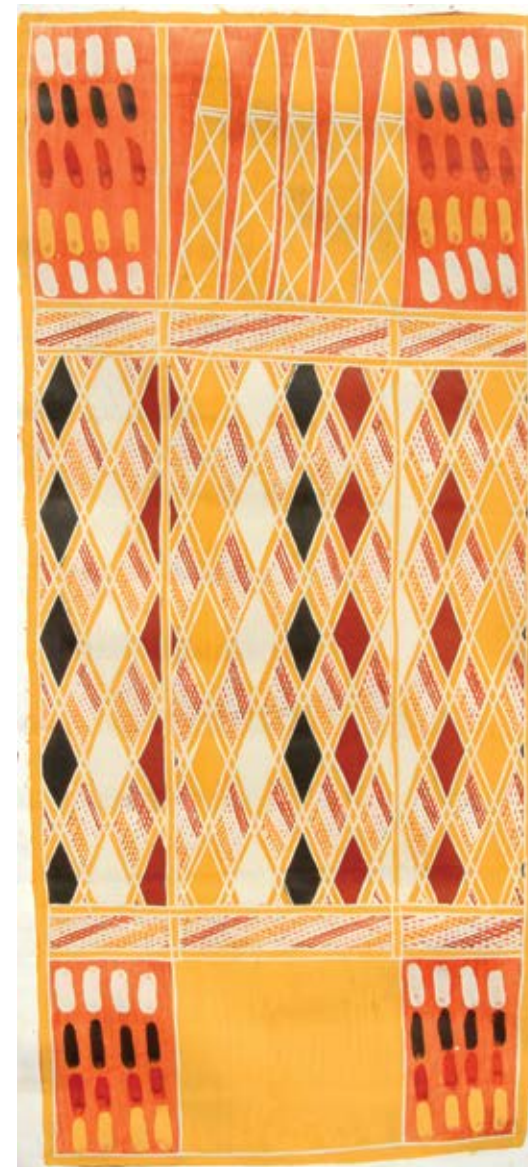
Lot #110
Ricky Gurruwiw
Morningstar – Banumbirr Ceremony Pole
170cm x 21cm
Kurrajong with Ochre, PVA fixative,
bush wax and feathers

Estimate — \$3,000 - \$5,000

Ricky was born in Galiwin'ku (Elcho Island) in 1969, and moved to Warruwi with his family when he was a young boy. He attended Kormilda College in Darwin. Ricky's father was from the Galpu clan, and taught him to paint. Ricky is now very skilled at both painting and carving, and is a senior artist at Mardbalk Arts and Craft Centre. Ricky is dedicated to passing these technique and stories on to his young children.

This beautiful feathered Banumbirr (Morning Star pole) is a ceremonial emblem and an essential part of ritual. It is most commonly used in mortuary ceremony and is held by men whilst dancing. Banumbirr represents and assists the safe journey of the soul of the deceased from this world to the spiritual world, similar to the place commonly described as 'Heaven'. The individual poles can differ depending on the ceremony, the artist's clan, and their stories. The poles are statements about identity and can represent specific stretches of country and the people it belongs to. They are an important part of the spiritual statements that bind people in life and death.

Lot #111
James Gurruwiwi
Digeridoo
120cm
Stringybark and Acrylic Paint



Lot #102
Joe Dhamanydji
Guku & Wunkurra
90cm x 30cm
Ochre on canvas



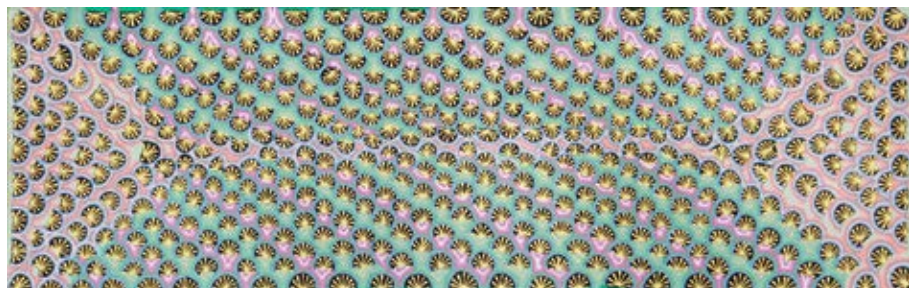
Lot #101
Bruce Wulawula
Nirriwan (Oyster)
87cm x 87cm
Ochre on canvas



Lot #103
Margaret Rarru
Milminydjarrk at Garriyak (Sacred waterhole)
105cm x 75cm
Ochre on Canvas



Lot # 48
Linda Brodie
3 Dogs
91cm x 61cm
Acrylic on canvas



Lot #49
Fiona Corbett
Bloodwood Flowers
91cm x 30cm
Acrylic on canvas

Garawa Artist, Stewart Hoosan

Stewart Hoosan, Nancy McDinny and Jacky Green are all artists formerly represented by Waralungku Arts in Boroloola. Unfortunately, the art centre has been closed and is not representing them at this time. Works have been donated by the artists directly.



Lot #68
Stewart Hoosan
Wangkurlali (Lost City) Wet Season
90cm x 58cm
Acrylic on canvas



Lot #69
Stewart Hoosan
Wangkurlali (Lost City) Dry Season
90cm x 58cm
Acrylic on canvas

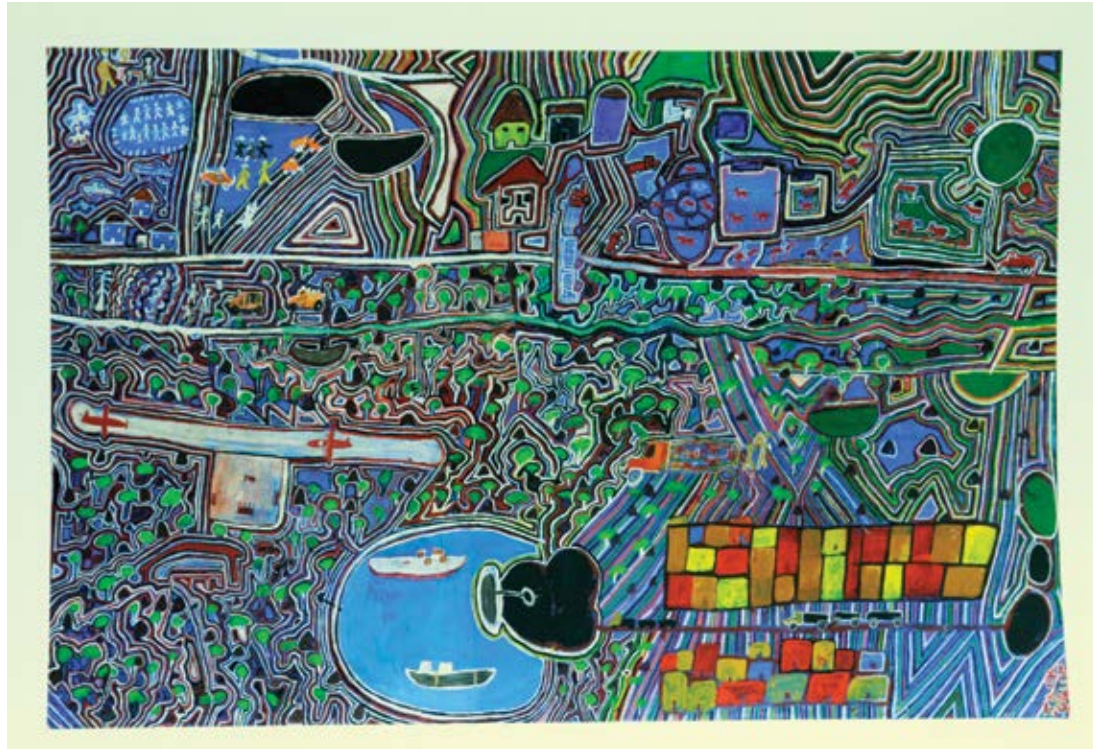


Lot #70
Stewart Hoosan
Sun Dreaming
113cm x 90cm
Acrylic on canvas



Lot #71
Stewart Hoosan
Curlew & the Moon
74cm x 64cm (framed)
Original ink on arches paper

Garawa Artist, Jacky Green



Lot #72
Jacky Green
Trying to protect our land
 82cm x 62cm (framed)
 Ltd edition print
 Ed no. 26/300

Nancy McDinny, Jacky Green and Stewart Hoosan are celebrated artists and compelling environmental activists from the Gulf of Carpentaria. All three of them have used their art as a voice for environmental and cultural protection. Their works have been recognised through multiple appearances in the Telstra National Aboriginal and Torres Strait Islander Art Awards and are held in significant collections both in Australia and overseas.

They have all played a central role in the survival of the Environmental Defenders Office in the Northern Territory.

Yanuwa/Garawa Artist, Nancy McDinny



Lot #73
Nancy McDinny
Murndarngu (Turtle hunting)
 90cm x 58cm
 Acrylic on canvas



Lot #75
Nancy McDinny
We say no to fracking in our Country
 110cm x 90cm
 Acrylic on canvas



Lot #74
Nancy McDinny
Maraman (Seagrass)
 50cm x 50cm
 Acrylic on canvas



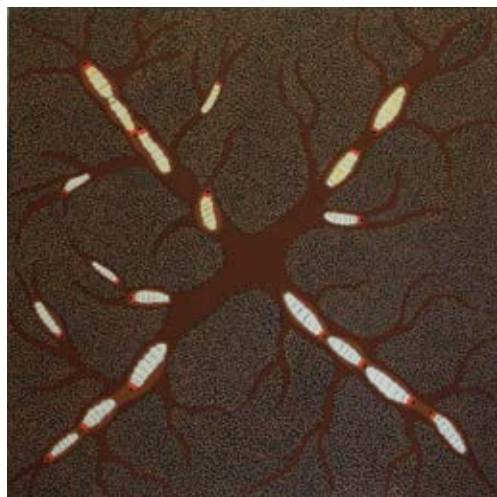
Lot #76
Nancy McDinny
Police Lagoon
 86cm x 66cm (framed)
 Original ink on arches paper



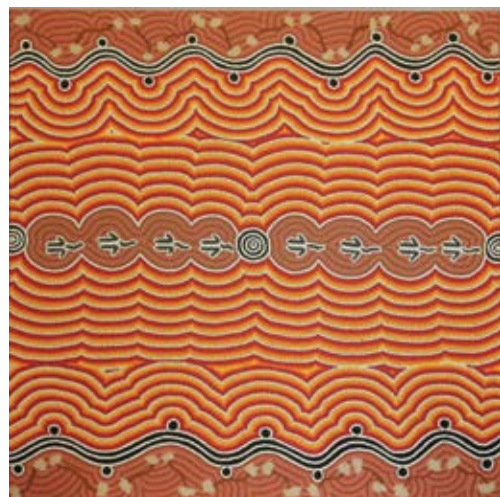
Lot #94
Michael George (Nutwood)
Sugar Leaf
91cm x 91cm
Acrylic on canvas



Lot #95
Desmarie Dobbs Morrison Naparrula
Frangipani at Sunset
91cm x 91cm
Acrylic on canvas



Lot #96
Desmarie Dobbs Morrison Naparrula
Lamawurt
91cm x 91cm
Acrylic on canvas



Lot #97
Patricia Oldfield Nakamara
Rock Wallaby
91cm x 91cm
Acrylic on canvas

Lot #98
Kathleen Sambo Jahilli Nangari &
Timmy Vincent Jurlama
Wanyarri
91cm x 91cm
Acrylic on canvas

Estimate — \$1,500 - \$2,000

Kathleen Sambo Nangari is a Mudpurra/Gurindji artist and member and founding director of Karungkarni Art Centre. Jahilli, as she is commonly known, is a proud and strong cultural leader for the women of Kalkaringi/Daguragu community.

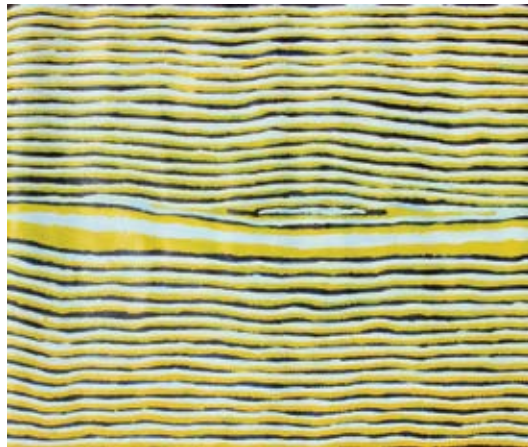
Kathleen was born in the bush near Montijinni station, a vast cattle station located in Mudpurra country north of Kalkaringi. Her mother and father didn't work for the station but lived a traditional lifestyle on the land collecting bush foods and hunting for goanna, fish and kangaroo. Kathleen grew up in the bush learning traditional ways. One of her strongest childhood memories was being taken under water by a karukany (mermaid) when she was swimming at Jamparta (Lonely Springs). As she lay comatose, her family began to wail believing she had died until some time later she started to stir. The large ants had crawled over her body and were stinging her with their bites. She calls the ants her 'doctor' as they brought her back to life.



Timmy Vincent Jurluma is a Malngin/Gurindji artist from Daguragu in the NT. In the wet season of 1951, he was born under a tree on Old Wave Hill Station (Jinparrak). He grew up on the station and by the time he was 8 years old was working on the horses and as a stockman. In 1966, Timmy's father, Vincent Lingiari, initiated the Gurindji Strike, a worker's strike to protest against the poor conditions of their employment and ultimately regain control of their traditional lands. This campaign went on for nine years and resulted in the first successful land claim by an

Aboriginal group, which in turn generated further energy for the broader land rights movement. After the Wave Hill Walk Off, led by his father, Timmy lived at Wattie Creek.

When Timmy retired as a stockman in 2015, he began to accompany his wife, Kathleen Sambo, to the art centre each day. After a short time, he would assist her in painting her Dreaming designs. Eventually, they came to make collaborative works together, as seen here.



Lot #59
Alice Nampitjinpa Dixon
Tali by Salt Pan
101cm x 122cm
Acrylic on linen



Lot #60
Alice Nampitjinpa Dixon
Tali at Talaalpi
101cm x 91cm
Acrylic on linen

Alice was born in 1943 near Talaalpi, which is a swamp to the east of Walungurru on the Western Australian border. Alice's father was the late Uta Uta Tjangala, who was one of the original Papunya Tula painters. Prior to her painting, Alice worked for many years at the Kintore School teaching the young girls dancing and the traditions of the desert people. Alice is an active "dancing woman" who travels widely to participate in annual ceremonies and "Women's Law" meetings. Her paintings use bright colours, often featuring orange and yellow to mirror the ochres that are used in ceremonial body painting.

As a painter she is inspired by her rich cultural heritage, and

thrives when involved with her stories and lore.

This painting shows the vast stretches of sandhills stretching across the Great Sandy Desert of Western Australia, broken only by the presence of a dry lake bed filled with salt. This is Alice's home country with her dreaming places around the swamp area of Talaalpi.

Selected Collections: Art Gallery of New South Wales, Sydney; Gabrielle Pizzi Collection, Melbourne; Harold Mitchell Foundation, Melbourne; Heide Museum of Modern Art, Melbourne; National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; Parliament House Collection, Canberra; Arts d'Australie Stephane Jacob, Paris; Aboriginal Art Museum Utrecht, Netherlands; Myer Baillieu Collection,

de Young Museum, San Francisco; Red Dot Gallery, Singapore.

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3. (2000) The Oxford Companion to Aboriginal Art and Culture. Kleinert, S. und Neale, M. (Hrsg.). Oxford Univ. Press, Melbourne
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6. (1991) Boulter, M., The Art of Utopia. A New Direction in Contemporary Aboriginal Art. Craftsman House, Roseville East, Sydney



Lot #62
Eunice Napanangka Jack
Kuru yultu
120cm x 80cm
Acrylic on linen



Lot #61
Molly Jugadai
Lake MacDonald
122cm x 91cm
Acrylic on canvas



Lot #58
Molly Jugadai
Napaljarri Sisters
109cm x 154cm
Acrylic on canvas



Lot #45
Walangkura Reid Napurrula
Untitled
122cm x 122cm
Synthetic polymer paint on linen

Born in the early 1930s, Walangkura was an exponent of the Papunya Tula Artists group, which in the latter half of the 20th century pioneered the Western Desert Art Movement and its distinctive “dot painting” style.

Walangkura was born near Warakurna community, 830km south-east of Alice Springs. A Pintupi and Ngaatjatjarra woman, she first encountered a white man in 1956 near Warburton. In 1964 a patrol led by Walter McDougall brought her to Papunya.

Over the decades, Walangkura also spent time in the Tjukurla and Walungurru (aka Kintore) communities. In Walungurru she would visit her second daughter Mantua, also an artist, who was married to fellow painter Kenny Williams Tjampitjinpa. Walangkura’s other daughter Purrunga Napangati married Ronnie Tjampitjinpa, one of Walungurru’s most famous painters. Walangkura eventually decided to settle in this locale and began to paint in 1999, whereupon she would produce a number of celebrated works. She passed away only five years later.

Walangkura has been described in the National Gallery of Victoria’s Art Journal as “an action painter whose gestural flourishes of roundels, line and ‘U’ shapes chronicled the travels of the Seven Sisters,” (Luke Scholes, 2011). Her style is exuberant and dynamic, consistently alluding to the geographical formations of her homeland and the shimmering brightness of its rocky outcrops.



Lot #46
Walangkura Reid Napurrula
Untitled
48cm x 92cm
Synthetic polymer on linen
[work donated by Paul Johnston
Paul Johnston Gallery, Darwin]

**Ngurratjuta Iltja Ntjarra (Many Hands) Art –
representing the Hermannsburg Watercolour Artists**



Lot #1
Kathy Inkamala
Danger Mines
36cm x 54cm
Watercolour on paper

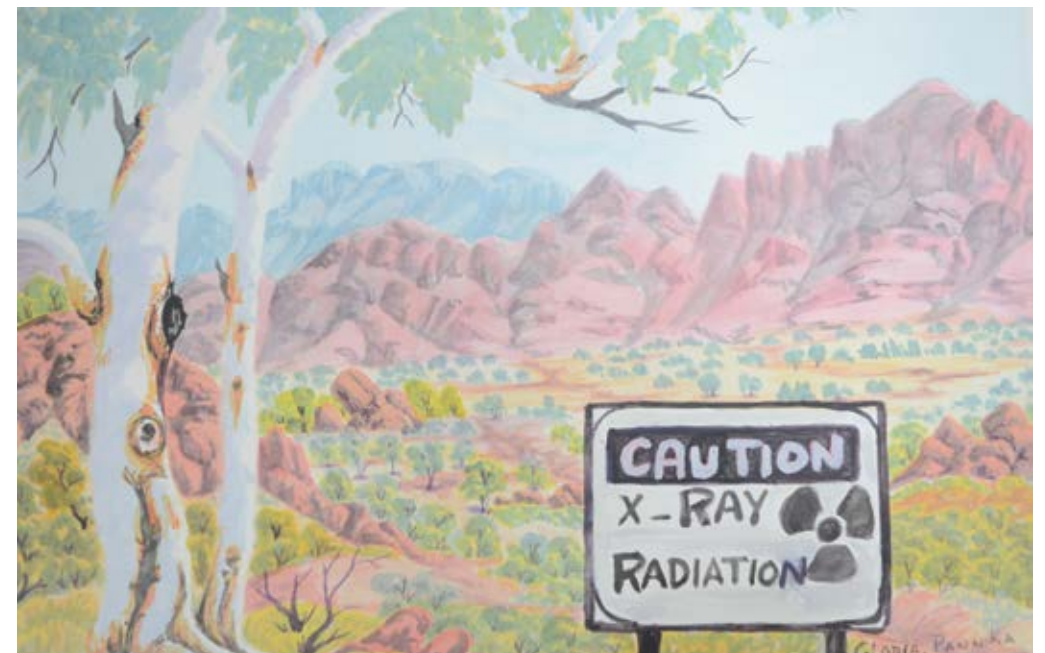
The Hermannsburg style of watercolour art began at the Hermannsburg mission in the Northern Territory, in the 1930s. Informed by Western approaches to depicting landscape, it employed soft yet striking hues and restrained painterly brushstrokes to represent the Western Arrente landscape. Propelled by its accessibility to European audiences and the success of key exponent Albert Namatjira, the Hermannsburg school became economically fruitful and artistically influential.

In the works gathered here, six artists combine the arguably “romantic,” Western-influenced landscape imagery typical of the Hermannsburg school with omens of environmental destruction. Kathy Inkamala highlights a stark skull and crossbones superimposed over an otherwise beautiful mine location, and draws our attention to an abandoned car squatting awkwardly before a majestic mountain range. The contrast is even more pronounced in Gloria Pannka’s “*Caution: X-Ray Radiation*,” where an intricate array of muted natural forms are brashly interrupted by a sign of crude black and white, announcing the hazardous but invisible energy permeating the terrain. The works of Ricky Jakamara Connick, Noreen Hudson, Melvyn Rubuntja and Kathleen France emphasise similar clashes, though with varying degrees of critical directness. In all cases, there are two Western influences at play: the formal stylistic influence of the Hermannsburg school, and the contemporary, resource industry intrusions depicted - the latter breaking the alluring spell of the former.



Lot #2
Ricky Jakamara Connick
Gas Tower Canyon Way, NT
26cm x 36cm
Watercolour on paper

Lot #3
Gloria Pannka
Caution: X-Ray Radiation
36cm x 54cm
Watercolour on paper



**Ngurratjuta Iltja Ntjarra (Many Hands) Art –
representing the Hermannsburg Watercolour Artists**



Lot #4
Kathy Inkamala
Abandoned Car in Country
26cm x 36cm
Watercolour on paper



Lot #5
Noreen Hudson
Digging our land away
36cm x 54cm
Watercolour on paper



Lot #6
Mervyn Rubuntja
Mining's not good
36cm x 54cm
Watercolour on paper



Lot #7
Kathleen France
*Using mining trucks in our
land and spoiling the country*
26cm x 36cm
Watercolour on paper



Lot #39
Molly Napurrurla Tasman
Seed Dreaming
180cm x 60cm
Acrylic on canvas



Lot #41
Molly Napurrurla Tasman
*Seed Dreaming - Ngurlu Jukurrpa;
Napurrurla, Nakamara-kurlangu*
85cm x 50cm
Acrylic on canvas



Lot #40
Molly Napurrurla Tasman
Seed Dreaming
85cm x 50cm
Acrylic on canvas



Lot #37
Lily Nungarrayi Hargraves
Women's Dreaming
85cm x 50cm
Acrylic on Canvas



Lot #38
Lily Nungarrayi Hargraves
Turkey Dreaming
85cm x 50cm
Acrylic on Canvas



Lot #36
Lily Nungarrayi Hargraves
Witchetty Grub Dreaming
85cm x 50cm
Acrylic on canvas



Lot #44
Rosie Tasman
Seed Dreaming
85cm x 50cm
Acrylic on canvas



Lot #42
Rosie Tasman
Seed Dreaming
85cm x 50cm
Acrylic on canvas



Lot #43
Rosie Tasman
Seed Dreaming
85cm x 50cm
Acrylic on canvas

An extract from the article *Clever women: three Warlpiri artists, now in Melbourne*, by Christine Judith Nicholls – Senior Lecturer, Flinders University:

“It is simply not possible to separate the extraordinary lives of these women from their contemporary art-making. And neither is it possible for me to take an objective view of their artworks – as, to be fair, is the case with most art criticism.

The lives of the artists

All three Walpiri women artists were born “out bush” in the Tanami Desert of Central Australia, delivered by Aboriginal midwives. Rosie and Molly are sisters (half-sisters in terms of how “whitefellas” calculate kinship) and Lily, their older cousin. Their births were unrecorded on any official register.

As young children, before coming into regular contact with Kardiya (the Warlpiri word for non-Aboriginal people), the women “foot-walked” their country – Walpiri familial estates that extend over vast tracts of country in Australia’s Central Desert.

In those early years the girls began learning their Jukurrpa (“the Dreaming”), in inadequate English translation), their sacred religion, their Law, a belief system grounded in the earth itself. This process of knowledge acquisition included mastery of Warlpiri ceremonies, Warlpiri iconography and the lengthy oral narratives accompanying their Jukurrpa.

Published in the Conversation and accessible here: <https://theconversation.com/clever-women-three-warlpiri-artists-now-in-melbourne-25607>



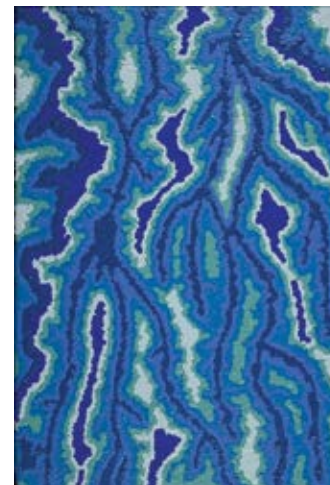
Lot #8
Lorraine Nungarrayi Granites
Ngatijirri Jukurrpa (Green Budgerigar Dreaming)
46cm x 30cm
Acrylic on canvas



Lot #9
Athena Nangala Granites
Yinjirpirri Jukurrpa (Star Dreaming)
46cm x 30cm
Acrylic on canvas



Lot #10
Pamela Napurrurla Walker
Yumari Jukurrpa (Yumari Dreaming)
46cm x 30cm
Acrylic on canvas



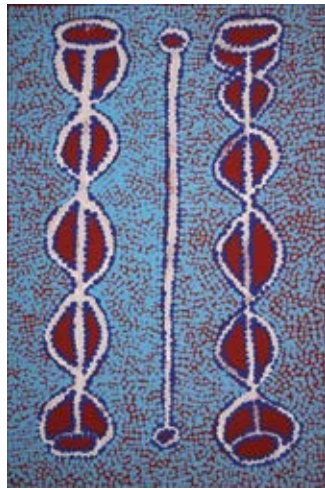
Lot #11
Enid Nangala Gallagher
Ngapa Jukurrpa (Water Dreaming)
46cm x 30cm
Acrylic on canvas



Lot #12
Ruth Nungarrayi Spencer
Wardapi Jukurrpa (Goanna Dreaming) Yarripurlangu
46cm x 30cm
Acrylic on canvas



Lot #13
Susie Nangala Watson
Mina Mina Jukurrpa (Mina Mina Dreaming)
46cm x 30cm
Acrylic on canvas



Lot #14
Bernard Japanangka Watson
Pamapardu Jukurrpa (Flying Ant Dreaming) Warntungurru
46cm x 30cm
Acrylic on canvas



Lot #15
Frankie Jangala Brown
Warlukurlangu Jukurrpa (Fire Country Dreaming)
46cm x 30cm
Acrylic on canvas



Lot #16
Senita Napangardi Granites
Lukarrara Jukurrpa (Desert Fringe-Rush Dreaming)
46cm x 30cm
Acrylic on canvas



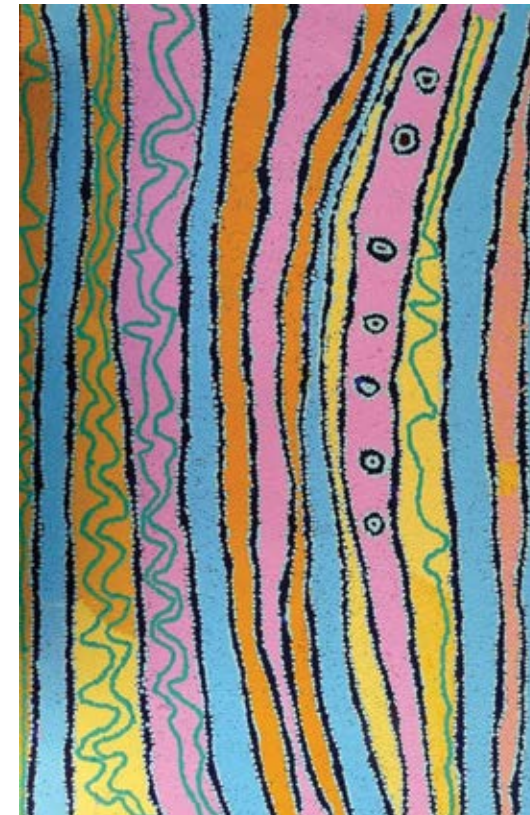
Lot #17
Kirsty Anne Napanangka Martin
Mina Mina Dreaming (Mina Mina Dreaming) Ngalyipi
46cm x 30cm
Acrylic on canvas



Lot #18
Helen Nampijinpa Robertson
Ngapa Jukurrpa (Water Dreaming)
46cm x 30cm
Acrylic on canvas



Lot #19
Jean Napanangka Brown
Wardapi Jukurrpa (Goanna Dreaming) - Yarripurlangu
46cm x 30cm
Acrylic on canvas



Lot #82
Liddy Napanganka Walker
Wakirlpirri Jukurrpa
122cm x 76cm
Acrylic on canvas

The main motif of this painting depicts the 'wakirlpirri' (dogwood [Acacia coriacea]) tree. 'Wakirlpirri' is a very useful tree that grows on the sides of creek beds and near 'mulga' trees. The seeds of this tree can be eaten raw or cooked on the fire. A deliciously sweet drink called 'yinjirri' is made from the seeds when they have been dried. The wood can be used to make weapons such as 'karli' (boomerangs) and dancing boards for ceremonies. It is also good wood for burning on the fire because rain cannot extinguish burning Wakirlpirri wood. In contemporary Warlpiri paintings traditional iconography is used to represent the Jukurrpa, particular sites and other elements. This Jukurrpa travels from Jarrarda-Jarrayi through to Puturlu (Mount Theo) west of Yuendumu. This Jukurrpa belongs to Japanangka/Japangardi men and to Napanangka/Napangardi women.

Major Collections: Liddy's work has been included in over one hundred exhibitions, and is now held by a number of preeminent national and international collections. These include The Art Gallery Of New South Wales, Sydney; The Art Gallery Of South Australia, Adelaide; Artbank, Sydney; the Australian National Gallery, Canberra; Central Tafe, Perth; Flinders University Art Museum, Melbourne; Gordon Darling Foundation, Canberra; the National Gallery Of Australia, Canberra; Private South Australian Museum, Adelaide; Warlukurlangu Artists Collection and the Aboriginal Art Museum, Utrecht.

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The subject of this work is Lappi Lappi, a rock hole near Lake Hazlett, about 90 km northwest of Lake Mackay in Western Australia. The country belongs to Nampijinpa/Jampijinpa and Nangala/Jangala skin groups. Located in a sheltered basin, the rock hole at Lappi Lappi is a permanent source of water, and is surrounded by country rich in bush tucker. In the time of the Jukurrpa (Dreamtime) many mothers with young children would gather there because it was a safe place to stay. The rock hole at Lappi Lappi is home to a 'warnayarra', a rainbow serpent that travels underground between various rock holes. One day, women were gathered at the rock hole with their children, singing and dancing. When the 'warnayarra' heard the sound of voices, it travelled silently towards them, under the water. When it reached the edge of the rock hole, it rose out of the water and ate them all.

Lot #89
Alice Nampijinpa Michaels
Lappi Lappi Jukurrpa
122cm x 107cm
Acrylic on canvas



Lot #83
Mickey Jampijinpa Singleton
Ngapa Jukurrpa
122cm x 76cm
Acrylic on canvas



Lot #84
Murdie Nampijinpa Morris
Malikijarra Jukurrpa
76cm x 46cm
Acrylic on canvas



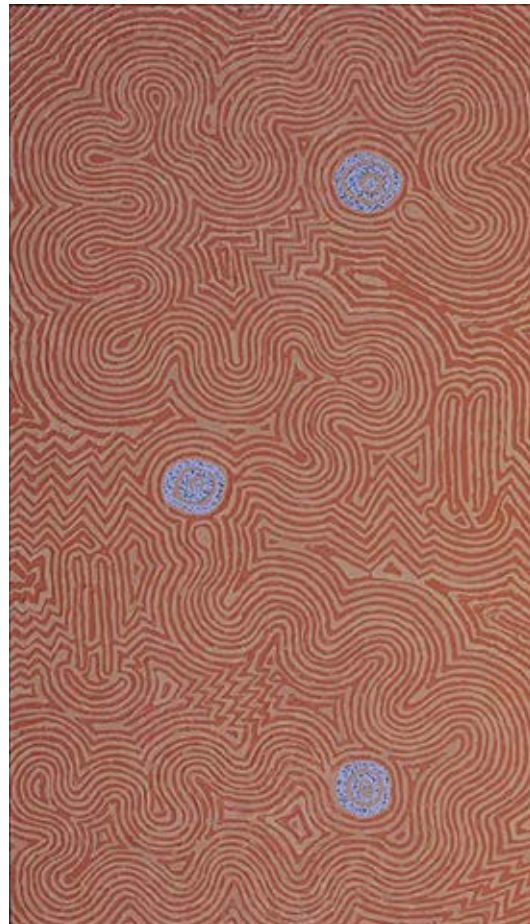
Lot #85
Angeline Nampijinpa Tasman
Ngapa Jukurrpa
76cm x 61cm
Acrylic on canvas



Lot #86
Theo (Faye) Nangala Hudson
Pikilyi Jukurrpa
76cm x 61cm
Acrylic on canvas



Lot #87
Ruth Nungarrayi Spencer
Wardapi Jukurrpa
107cm x 61cm
Acrylic on canvas

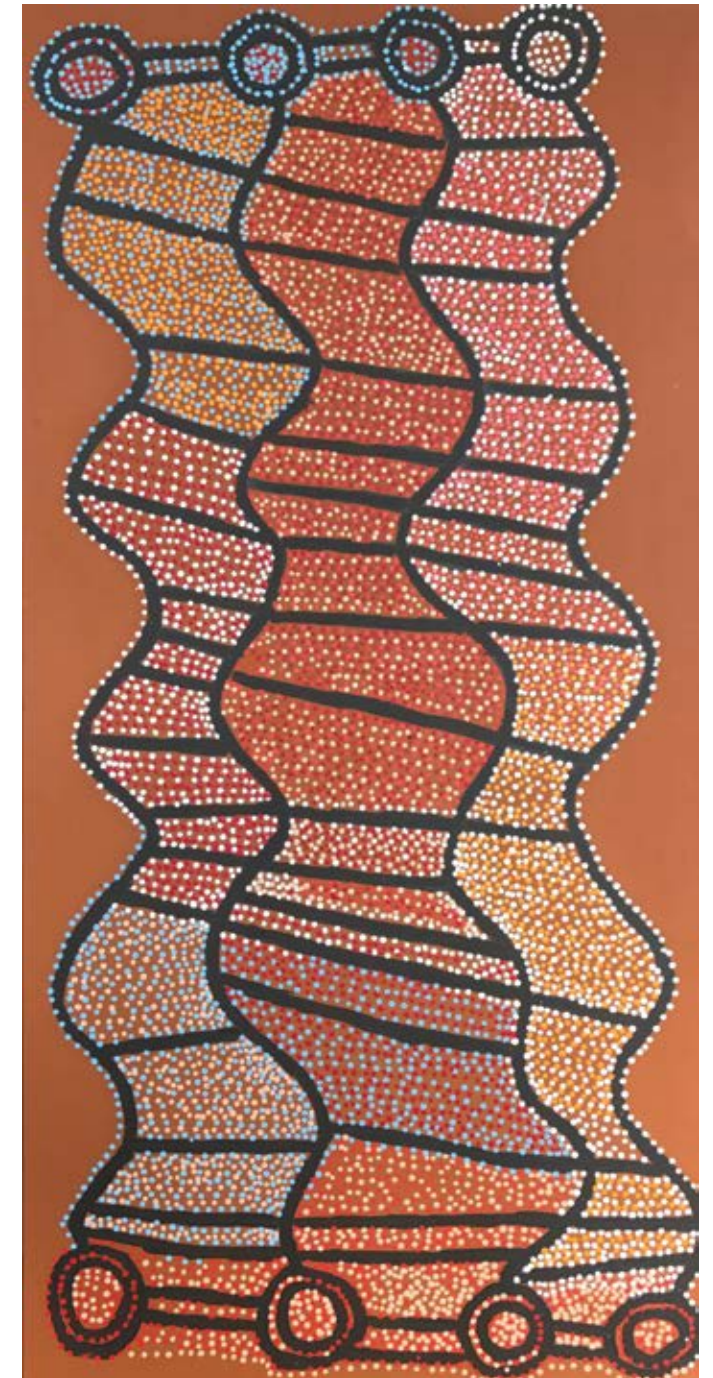


Lot #88
Leston Japaljarra Spencer
Warna Jukurrpa
107cm x 61cm
Acrylic on canvas

Lot #90
Shorty Jangala Robertson
Ngapa Jukurrpa
152cm x 76cm
Acrylic on canvas

Shorty Jangala Robertson was born in Jila (Chilla Well), a large soakage and claypan north-west of Yuendumu, in the 1930s. He lived a nomadic huntergatherer lifestyle with his parents, older brother and extended Warlpiri family. Together they travelled vast distances across desert country and during his youth, Shorty had virtually no contact with white men. After his father passed away, he and his mother moved to Yuendumu. During World War II, the army took people from Yuendumu to the other Warlpiri settlement at Lajamanu. Shorty was taken and separated from his mother. However she came to get him and together, on foot, they travelled hundreds of miles back to Jila. Drought, foot shortage and lack of medical supplies forced Shorty and his family back to Yuendumu from time to time. He finally settled there in 1967 after the Australian Citizen Referendum. He had his first solo exhibition in 2003 and was greeted with great acclaim.

Major Collections: Shorty's works are included in a number of private and public collections, including Araluen Cultural Precinct, Alice Springs; Artbank, Sydney; Art Gallery of New South Wales, Sydney; National Gallery of Australia, Canberra; Flinders University Art Museum, Melbourne; Gordon Darling Foundation, Canberra; Araluen Arts Centre, Alice Springs; National Gallery of Victoria, Melbourne and various other Melbourne Private Collections.





Lot #99
Samara Reid
Rainbow Serpent
120cm x 63cm



Lot #100
Pauline Baban
Goanna & Freshwater Bream
70cm x 52cm (framed)
Etching, linocut print

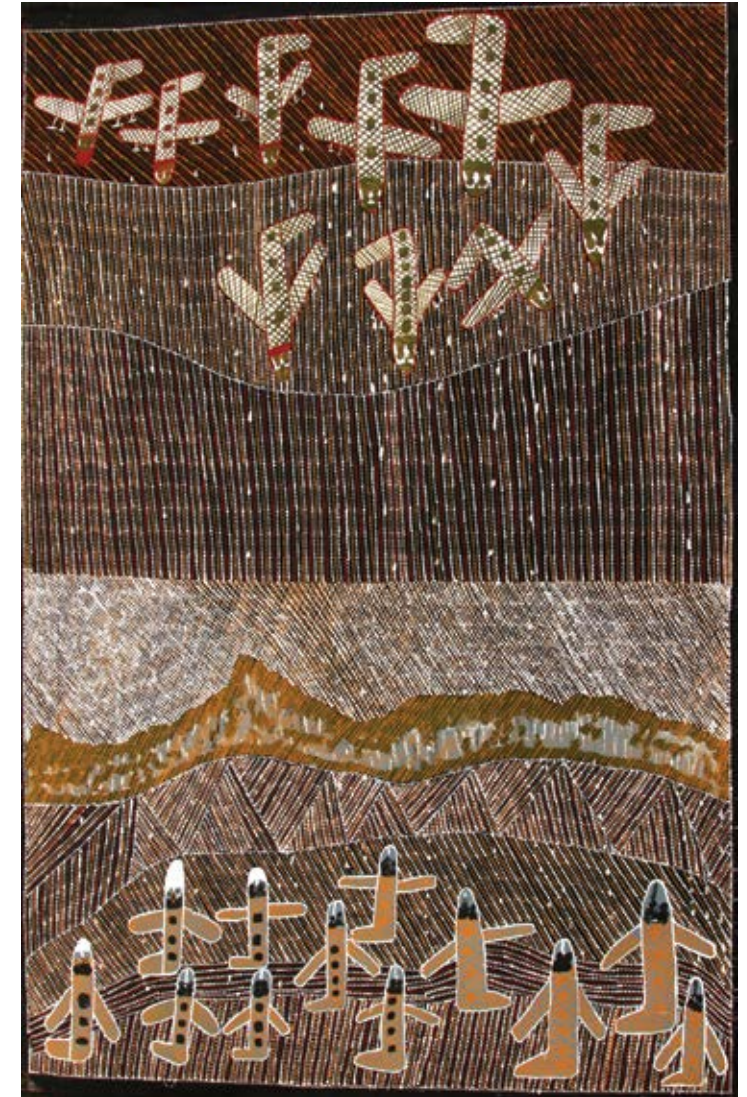
Lot #47 (Watiyawanu Artists)
Audrey Nampijinpa Turner
Bush Onion
Acrylic on canvas

Susan Wanji Wanji grew up in Maningrida and has lived on Melville Island (north of Darwin) for much of her adult life. As such, her work draws upon two key influences: the art techniques of Arnhem Land, where she learned to make bark paintings, woven mats and 'tunga' baskets, and Tiwi culture, which emphasises mortality mythologies through ritual art incorporating intersecting lines and repetitive patterning. Her style is intricate, intuitive and unique: a distinctive hybrid of traditions, imbued with originality.

About the artwork

After the first bombing, the men thought of making songs and dance about the bombing and the planes. This painting is about that. One old man singing, while men, women and kids dance around. Some people when the bombing started were standing around or hunting with their spears, when the bombing started they were throwing their spears to the plane and hiding to try to keep safe.

Major Collections: Susan's work is represented in national and international collections including the National Gallery of Australia; Queensland University of Technology; the Australian Embassy, Paris; Artbank, Sydney; Flinders University, Adelaide; Australian National Maritime Museum; Art Gallery of South Australia, Adelaide; National Native Title Tribunal, Darwin; Australian National University, Canberra; Macquarie University, Sydney; Queensland Art Gallery, Brisbane; Museum & Art Gallery of the Northern Territory and APAMANA (Asia Pacific Arts), Netherlands.



Lot #50
Susan Wanji Wanji
Bombing of Darwin
180cm x 120cm
Ochre on canvas

Estimate — \$9,000 - \$12,000



Lot #51
Reppie Anne Papajua (Orsto)
Tokwampini
180cm x 120cm
Ochre on linen

Estimate — \$3,000 - \$5,000

Lot #52
Jacqueline Tipungwuti
Pwoja Jilamara
120cm x 80cm
Ochre on canvas

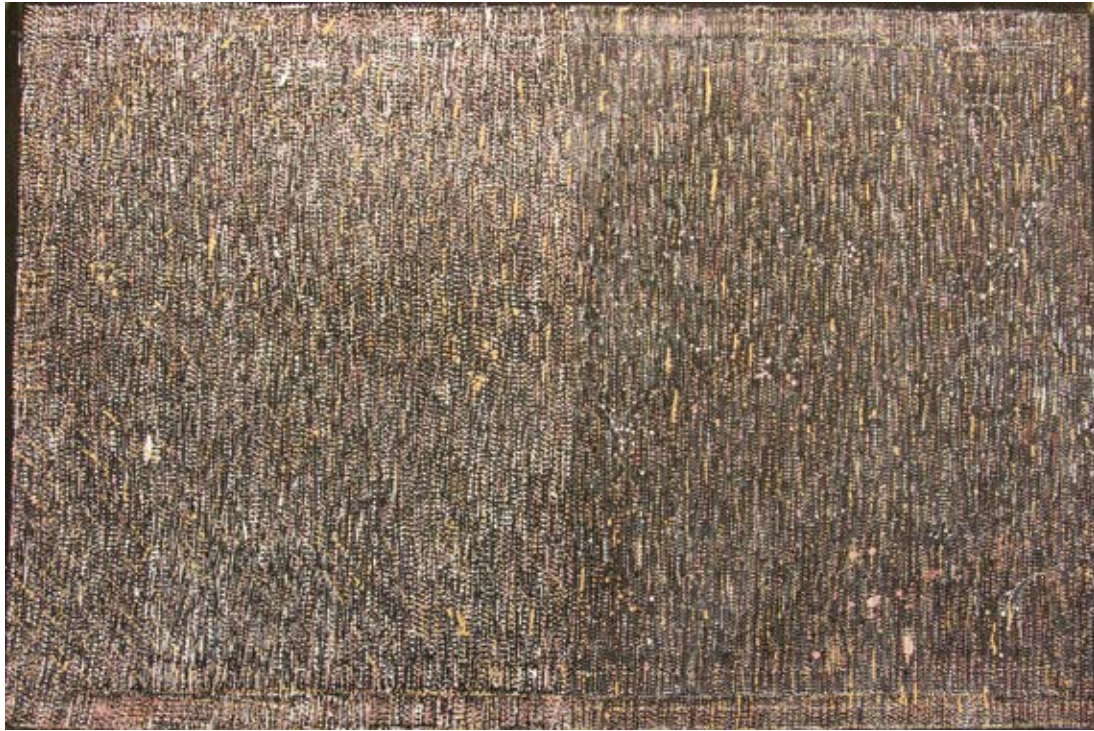


Lot #53
Margaret
Tipungwuti
Kuluwarringa
120cm x 80cm
Ochre on canvas



Lot #54
Jacqueline
Tipungwuti
Purrukupali
120cm x 80cm
Ochre on linen





Lot #55
Lisa Warlapinni
Pwoja Jilamara
180cm x 120cm
Ochre on linen



Lot #56
Martin Tipungwuti
Tokwampini
75cm
Ochre on iron wood



Lot #57
Martin Tipungwuti
Tokwampini
95cm
Ochre on iron wood



Lot #104
Margaret Renee Kerinauia
Crocodile
80cm x 30cm
Ochre on canvas



Lot #105
Tess Tipungwuti
Jilamara
80cm x 30cm
Ochre on canvas



Lot #106
Romolo Tipiloura
Owl Turutjikini
32cm x 8cm x 9cm
Ochre on ironwood



Lot #107
Thomas Munkanome
Purrukapali and Bima
29cm x 8cm x 10cm
Ochre on ironwood



Lot #108
Tess Tipungwuti
Purrukapali and Bima
52cm x 8cm x 9cm
Ochre on ironwood



The daughter of noted artists Jean Batiste Aputimi and Declan Aputimi, Maria Josette Orsto learned to paint and carve at a young age, largely through hours spent observing her father at work. When she was six years old, the Tiwi Design art cooperative was founded, one of the earliest Aboriginal Art centres in Australia. In the 1980s, she became its first official female member. She was also the first female member artist of Munupi Arts & Crafts.

Maria's style has long been influenced by her parents' work and has been said to reflect her father's "bold" style, though in recent years she has moved towards "a more subtle, subdued, feminine and seductive style of painting" (Franchesca Cubillo, National Gallery of Australia, 2012). Incorporating ancient stories and traditional knowledge, her paintings also embody a contemporary approach, employing subtly shifting colour palettes and a wide diversity of materials and techniques.

Maria staged her first solo exhibition in 1990 at AGOG Gallery in Canberra. Since then, she has exhibited widely, appearing in some of Australia's most significant surveys of Indigenous and Tiwi art. She lives and works in Wurrumiyanga (Nguiu), Bathurst Island.

Selected Exhibitions: Orsto has exhibited widely since holding her first solo exhibition at AGOG Gallery, Canberra in 1990. She has been included in a number of significant group exhibitions including Maternal Lines: Jean Baptiste Aputimi and Maria Josette Orsto, Charles Darwin University, Darwin (2012); UnDisclosed: National Indigenous Art Triennial, National Gallery of Australia, Canberra (2012); Nyini Parlingari Purrapakuluwunyi, Amintiya Kiyi Nyingani Awarra Jilamara: Looking Back, Looking Forward in Our Art, Charles Darwin University, Darwin (2010); Mamirnikuwi Yirrinkiripwoja Miyinga, Alison Kelly Gallery, Melbourne (2007); Kiripuraji: Clever with our Hands – Contemporary Art from the Tiwi Islands, Artbank International Touring Exhibition (2002–05); Tiwi Prints – A Commemorative Exhibition 1969–1997, MCA, Sydney (1997); Tiwi Art: Tradition and Change, Tandanya, Adelaide (1994); Mamunukuwi Jilamara: Tiwi Women's Art, Drill Hall Gallery, Canberra (1993); Flash Pictures, National Gallery of Australia, Canberra (1991); and Aboriginal Women's Art, Art Gallery of New South Wales, Sydney (1990).

Major Collections: Orsto's work is held in private collections throughout Australia and internationally and in numerous public collections, including the National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; Queensland Art Gallery | Gallery of Modern Art, Brisbane; Australian Embassy, Paris; and Seattle Art Museum, Washington.

Lot #109
Maria Orsto
Jilamara
80cm x 30cm
Ochre on canvas



Lot #77
Timothy Cook
Kulama
120cm x 90cm
Natural ochres on linen

Estimate — \$4,500 - \$6,000

The Kulama Ceremony is performed in the late wet season (March – April) when a ring appears around the moon. Kulama is a traditional initiation for young men which coincides with the harvest of a certain wild yam species. Elders of both sexes sing and dance for three days welcoming the boys into adulthood. The boy is then renamed with his true man's name.

Born: 19/08/1958
Region: Melville Island, Tiwi Islands
Representing Art Centre: Jilamara Arts and Craft Association
Awards: Winner – 2012, Telstra National Aboriginal and Torres Strait Islander Art Award
Notable collections: National Gallery of Australia, Art Gallery of New South Wales, Musee du quay Branly – France, Queensland Art Gallery, National Gallery of Victoria, Aboriginal Art Museum – Netherlands, Parliament House Collection ACT, Ann Lewis Collection, Pat Corrigan Collection



Lot #78
Conrad Kamilowra Tipungwuti
Kulama
150cm x 60cm
Natural ochres on linen

The Kulama Ceremony is performed in the late wet season (March - April) when a ring appears around the moon. Kulama is a traditional initiation for young men, which coincides with the harvest of a certain wild yam species. Elders of both sexes sing and dance for three days welcoming the boys into adulthood. The boy is then renamed with his true man's name.



Lot #81
Lance James Tungatalum
Alikampwarni (Pelican)
45cm
Ochre on ironwood carving



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